
平家物語図屏風

平成17年度修復事業



品名：平家物語図屏風
所蔵：オーストリア応用美術博物館

平家物語図屏風

修理報告

(株)修美
竹上幸宏

I. 文化財の名称等

1. 名 称 平家物語図屏風
2. 作 者 不明
3. 所 蔵 者 オーストリア応用美術博物館
4. 所 蔵 番 号 MAL382
5. 品 質・形 状 紙本金地著色 屏風装 (6曲1双)
6. 本 紙 紙 質 雁皮 (高知県立紙産業技術センター調べ) (図12参照)

II. 工期及び施工者等

1. 工期
自 : 平成17年 5月27日
至 : 平成18年 3月23日
2. 施工者
株式会社 修美
京都市中京区三条通高倉東入榎屋町57 京都三条ビル401-A
代表取締役 加藤章男
3. 施工場所
京都国立博物館文化財保存修理所第4装潢室
京都市東山区茶屋町527
4. 修理担当者
竹上幸宏

III. 修理前の状況 (図1～6参照)

本屏風装は、蝶番部分がほぼ完全に切れた状態であり、左右隻ともに第6扇が欠落している。

本紙は、下地からの糊離れが進行しており、糊離れによる本紙の暴れや大きなしわ、料紙継部分の糊離れ、料紙の亀裂、破れ、部分的な欠失が発生している。本紙全体に汚れ・埃が付着し、しみも発生している。

本紙表面の擦れや打突痕等の損傷も見られる。

絵具層は、全体に膠接着力の低下が進行しており、また、暴れやしわの発生の影響も加わり、粉状化、剝離、剝落が進行している。

画面には墨書がある付箋が多数貼られており、その付箋の欠失や糊離れが見られる。

緑裂には破れや糊離れ、欠失が多数発生している。裏面の唐紙には破れや暴れ等が見られ、下地よ



図1 本紙全図 右隻 (修理前)

Fig. 1: Photograph of entire painting. Right screen. (Before treatment)



図2 本紙全図 右隻 (修理後)

Fig. 2: Photograph of entire painting. Right screen. (After treatment)



図3 本紙全図 左隻 (修理前)

Fig. 3: Photograph of entire painting. Left screen. (Before treatment)

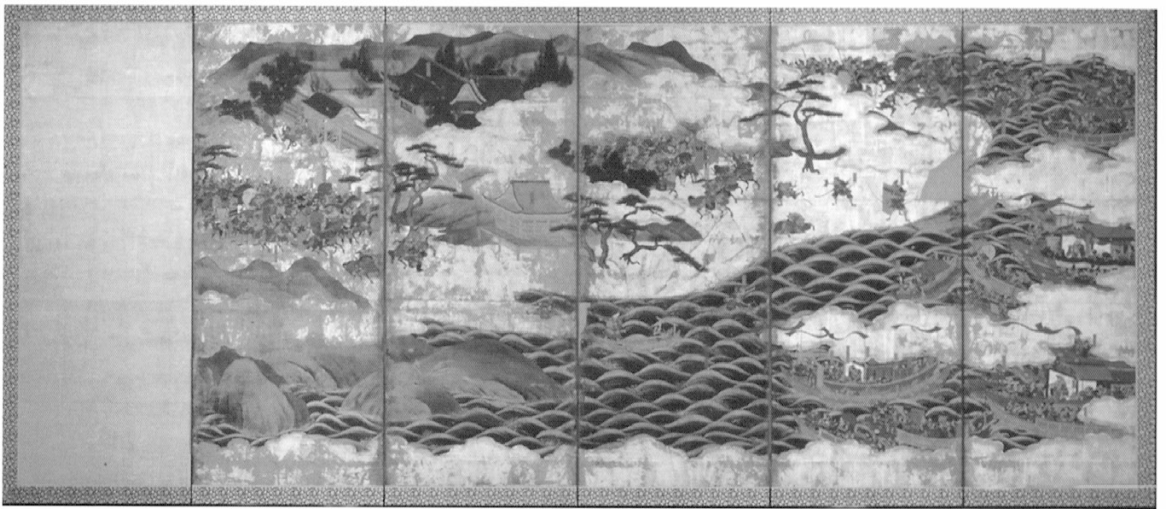


図4 本紙全図 左隻 (修理後)

Fig. 4: Photograph of entire painting. Left screen. (After treatment)



図5 デイテール (修理前)
蝶番断裂・継部分の糊離れ・亀裂・本紙の暴れ等の損傷が発生している。

Fig. 5: Detail (Before treatment)
Damages include failed hinges, delamination, cracks, and cockling of the painting.



図6 デイテール (修理後)
Fig. 6: Detail (After treatment)

り糊離れが発生している箇所がある。襲木に擦れや打突による損傷が見られ、飾り金物、散釘の欠失が見られる。

詳細は以下の通りである

1. 絵具層の剝離、剥落

粉状化は、主に粒子が粗い絵具層（緑青、群青等）に顕著に見られる。層状の剝離、剥落は、画面全般にわたって発生している。

2. 破れ、亀裂、糊離れ、折れ

大きな破れ、亀裂、擦れ及び本紙相剝等の発生が見られる。本紙の下地からの糊離れが進行しており、大きなしわ、料紙継ぎの糊離れ、折れが発生しており、これらの損傷に起因する絵具層の剝離、剥落も見られる。物が当たり発生したと思われる打突痕も見られる。右隻第1・2・5扇は、蝶番付近に糊離れが発生し、本紙にしわ、暴れが発生している。左隻第3・4・5扇には、大きな亀裂、破れが発生し、料紙の糊離れも発生している。左隻第2・3扇には、料紙の大きな欠失が見られる。

3. 蝶番の断裂、左右隻第6扇の欠落

右隻第4扇と5扇を除いて、全ての蝶番が糊離れ、亀裂の発生により断裂している。

左右隻ともに第6扇が欠落しており、蝶番の断裂とともに屏風装の形態維持に支障をきたしている。

4. 汚れの発生、埃の付着

画面全体に汚れ、埃の付着が見られる。

5. 縁裂の糊離れ、破れ、欠失の発生

縁裂に糊離れが発生しており、糊離れに伴い、破れ、欠失が見られる。

6. 飾り金物、飾り釘の欠失

左隻第1扇下部以外の飾り金物が欠失している。また、右隻第1扇の散し釘2個が欠失している。

7. 裏面唐紙の損傷

裏面の唐紙に糊離れや擦れによる破れ、亀裂等が発生している。

IV. 修理方針

今回の修理は、屏風装を解体し、肌裏紙の取替えを行い、欠落している第6扇を新たに作製し、屏風装に仕立てる本格修理を基本方針とする。

1. 屏風装を解体し、全ての裏打紙・補修紙を除去する。
2. 膠水溶液を塗布し、絵具層の強化を図る。層状に剥離している絵具層は、膠水溶液を注入し接着を行う。
3. 本紙欠失箇所には、本紙料紙と同質の補修紙にて補紙を施す。亀裂、破れが発生している箇所は裏面より格紙にて補強を行う。料紙の糊離れ箇所は、元の位置で接着を行う。
付箋は一度取り外し、修理を行った後、元の位置に貼り戻す。
4. 欠落した左右隻第6扇は、本紙料紙と同質の紙につや消し金箔を押す等の加工を行った料紙を作製し、新調する。
5. 格紙にて小麦澱粉糊を用い、肌裏紙を施す。さらに格紙にて2回目の裏打を施し、十分に乾燥させる。
6. 下地及び緑裂、裏貼紙（唐紙）、襲木、飾金物、散鈺は新調する。
7. 新調した下地に下貼りを施し、本紙、唐紙、緑裂を貼り込み、襲木、金物を取り付け屏風装に仕立てる。
8. 各隻に包裂を新調し納入する。

V. 修理前後仕様及び使用材料等

1. 法量（単位cm）

	修理前	修理後
本紙寸法		
縦	150.7	150.8
横（第1, 6扇）	56.3	56.3
横（第2, 3, 4, 5扇）	62.4	62.4
装丁寸法		
縦	162.8	162.9
横	62.4	62.4

右隻左隻は同寸

2. 装丁

	修理前	修理後
形 状	6曲1双屏風装	6曲1双屏風装
緑 裂	紺地小牡丹唐草文金襴	紺地小牡丹唐草文金襴 (京都 広信織物製)
小 緑	白茶地唐草文金襴	白茶地和久田金襴 (京都 広信織物製)
下 地	杉材	杉白太材総ほぞ組隅止 (京都 黒田工房製)
下 貼 り	4種6層 楮紙 (反古紙)	6種8層 骨縛り：楮紙 (美濃 大田弥三郎製) 胴張り：混合紙 (楮・マニラ麻)、添料入 (タルク・カオリン) (高知 大勝製) 裏掛け：楮紙 (3枚) (美濃 大田弥三郎製) 裏縛り：楮紙 (美濃 大田弥三郎製) 下浮け：楮紙 (石州紙 島根 西田製) 上浮け：楮紙 (石州紙 島根 西田製)
蝶 番	楮紙	厚口楮紙 (高知 田村製)
補 修 紙	楮紙	雁皮紙 (高知 田村製)
裏 貼 紙	雀形紙	四寸雀型鼠地唐紙 (京都 唐長製)
前 尾 背	金箔押紙	金箔押紙 烏ノ子2号紙 (京都 溝川製)
襲 木	黒漆塗	黒漆塗 (京都 黒田工房製)
飾 金 具	金塗金飾金物	飾金具唐草文金鍍金飾金物 (京都 君嶋真珠製)
散 鉾	丸形散鉾	金塗金丸形散鉾 (京都 君嶋真珠製)
裏打紙等	楮紙	肌裏紙：楮紙 (美濃 太田弥三郎製) 2回目裏打紙：楮紙 (炭酸カルシウム入 美濃 太田弥三郎製)
屏 風 袋	—	木綿包裂 (京都 速水製)

VI. 修理工程

1. 修理前調査

写真撮影を行い、損傷及び寸法等、修理前の状態の調査記録を行った。

2. 剥落止め

解体の際に剥落の恐れのある絵具層に対して3%の膠水溶液にて剥落止めを行った。

3. 解体

飾金具、襲木、緑裂を取り外し、本紙を下地から取り外した。

4. 剥落止め

剥離している絵具層に対しては、3%の膠・布海苔の混合水溶液を剥離箇所へ注入し、部分プレ

スによる剥落止めを行った。

5. クリーニング

吸い取り紙の上に本紙を置き、濾過水を画面表面に噴霧し、下の吸い取り紙に吸収させる方法にて汚れを除去した。クリーニング終了後、全体をプレスにて乾燥させた。

6. 本紙プレス

蒸気加湿（直接本紙に水分を与えない）を行い、プレスにて本紙を伸ばし整形した。

7. 剥落止め

膠着力の低下している絵具層に対して2～3%の膠水溶液を塗布し、剥落止めを行い絵具層を強化した。剥離している絵具層に対しては、3%の膠・布海苔の混合水溶液を剥離箇所へ注入し、部分的にプレスを行い接着した。

8. 裏打紙除去

最小限の湿りを裏面より与え、全ての裏打紙を除去した。

9. 補紙

本紙料紙を調査し、本紙と同質の雁皮紙を用い、裏面より欠失箇所へ補紙を施した。また、亀裂部分に対しては、楮紙による補強を行った。

10. 第6扇本紙の作製

本紙と同質の雁皮紙に金箔を押し、本紙と調和するように、箔のつや消しを行い、継ぎ合わせ、古色付けを行った。

11. 肌裏打

小麦澱粉糊（以後新糊という）を用い、楮紙にて肌裏打ちを行った。

12. 2回目裏打

11と同様に2回目の裏打を施した。

13. 剥落止め

再度剥落止めが必要な絵具層に対して2～3%の膠水溶液を塗布し、剥落止めを行った。剥離していた絵具層に対しては、調査を行い、再度の強化が必要な箇所のみ3%の膠・布海苔の混合水溶液を剥離箇所へ注入し、部分プレスによる接着を行った。

14. 補彩

補紙を施した箇所へ基調色の補彩を施した。

15. 下貼り

新調した下地に、6種8層の下貼りを施し、蝶番を取り付け、屏風装の形に組み立てた。

16. 裂地（緑裂・小緑）調整

新調した緑裂に新糊を用い、楮紙にて肌裏を打ち、仮張りして十分に乾燥させた。

17. 上貼り

屏風装に組み立てた下地裏面に唐紙を、表面に本紙を貼り込んだ。緑裂を本紙周囲に取り付け、前尾背部分に新調した尾背紙を貼りこんだ。

18. 仕上げ

新調した龔木、飾金物、散鋳を取り付け、屏風装の仕立てを完了した。

19. 記録

写真撮影等を行い、修理後の記録を行った。

20. 保存



図7 ディテール (修理前)
損傷部分に本紙裏面より薄い板で補修が施されている。

Fig. 7: Detail (Before treatment)
Damaged areas were repaired from the reverse side with a thin board.

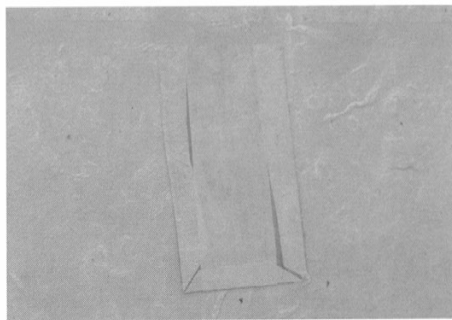


図8 ディテール (修理前)
写真7部分の本紙裏面。
Fig. 8: Detail (Before treatment)
Reverse side of the section shown in Fig. 7



図9 ディテール (修理前)
裏向けに付着している付箋。
Fig. 9: Detai (Before treatment)
Note that is attached face downwards.



図10 ディテール (修理前)
料紙と思われる紙が本紙表面に裏向けで付着している。
Fig. 10: Detail (Before treatment)
Paper believed to be writing paper is adhered to the surface facing downwards.

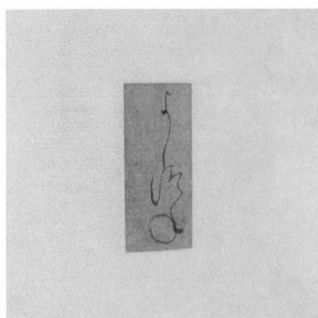


図11: 付箋 (修理後)
写真9の付箋は位置の特定が不可能であるため別保存とした。
Fig. 11: Note (After treatment)
The note in Fig. 9 is stored separately as its location cannot be identified.

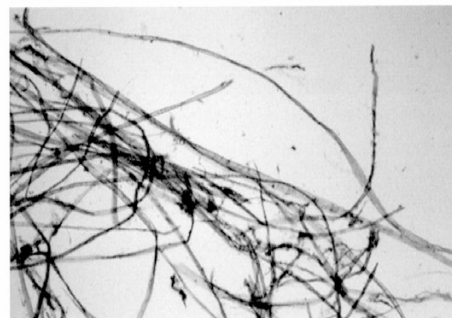


図12 顕微鏡写真 (料紙繊維)
雁皮繊維。
Fig. 12: Photomicrograph (Paper fiber)
Gampi fiber.

各隻に包裂を新調し、納入した。

Ⅶ. 特記事項

1. 旧修理について (写真7～9参照)

過去の修理において亀裂修理のために本紙裏面に貼られたと推察される薄平たい木片が今回の修理中に確認された。それらの裏面に浮紙が確認できること、また、本紙裏打紙と思われた楮紙が小判であり、貼り方や浮けに使用されている紙と非常に似ていること等から、本格的な修理を行わず、修理が必要な本紙を浮紙部分から取り外して修理を行い、本紙を応急的に修理した後、下地に浮けを掛けなおし本紙を貼り直すという修理を行ったものと推察できる。

裏面の唐紙に関しても、下層に古い唐紙が残っており、除去せずに重ねて上貼りを行う応急修理を行ったことが推察できる。

本紙の裏面に直接浮紙が接着されており、肌裏紙は確認されなかった。従って、旧修理または装丁において、肌裏を施さず、下地に本紙を直接貼り込んだ屏風装に仕立てたと考えられる。

2. 左隻第5扇付着付箋について (写真10～12参照)

左隻第5扇に裏向けに付着する付箋が確認できた。

該当する部分を探したが、第5扇では該当部分が確認できなかったため別保存とした。

左隻第5扇に第6扇の料紙もしくは下貼りと考えられる紙が付着していたことから、第6扇の付箋が付着したものと推察できる。

3. 下貼り文書について

各扇とも下貼り文書が確認された、

また、旧縁裂も墨書がある楮紙にて裏打ちが施されていた。

The Tale of the Heike

Conservation Treatment Report

Yukihiro Takegami
Shu-bi Co., Ltd.

I. Title of cultural property, etc.

- | | |
|----------------------|--|
| 1. Title | <i>The Tale of the Heike</i> |
| 2. Artist | Unknown |
| 3. Owner | Osterreichisches Museum für angewandte Kunst, Wien |
| 4. Collection number | MAL382 |
| 5. Media and format | Ink, colors and gold on paper, Pair of six-panel folding screens |
| 6. Paper support | <i>Gampi</i> ; examined by Kochi Prefectural Paper Technology Center (Fig. 12) |

II. Treatment period, conservator, etc.

- | | |
|----------------------------|--|
| 1. Treatment period | May 27, 2005 — March 23, 2006 |
| 2. Treatment undertaken by | Shu-bi Co., Ltd.
Kyoto Sanjo Building 401-A
57 Masuya-cho, Sanjo-dori Takakura Higashi-iru,
Nakagyo-ku, Kyoto
Akio Kato, President |
| 3. Location | Conservation Center for Cultural Properties
Conservation Studio No. 4
527 Chaya-cho, Higashiyama-ku, Kyoto |
| 4. Project Manager | Yukihiro Takegami |

III. Condition before treatment (See Fig. 1 - 6)

The hinge areas of the folding screens are almost completely detached and both the left and right screens are missing the sixth panel.

The painting is lifting from the papered wooden core and the most notable damages are cockling and large wrinkles caused by this separation. Other problems include separation of the paper joints, cracks, tears, and partial losses of the paper support. The painting is discolored overall and grime and dust cover the painting's entire surface. Other damages observed include abrasions and dents on the front side.

With the adhesive strength of the paste decreasing and coupled with the effects of cockling and wrinkling of the support paper, the pigment layer is progressively powdering, flaking and lifting.

A number of notes with *sumi* writing are attached to the painting, and there appears to be notes which are missing as well as notes that are lifting.

The silk borders have numerous tears and losses and are also separating from the papered wooden core underneath. Tears, buckling, and evidence of lifting are found on the *karagami* ("Chinese paper") on the reverse side. The outer frame has damage from abrasions and dents, as well as missing metal ornaments and "scattered" studs.

The details are as follows:

1. Flaking and lifting of the paint layer

Powdering of pigment is evident primarily in the areas with coarse-grained pigment (e.g. malachite green and azurite blue). Flaking and lifting of the paint layer are found throughout the painting.

2. Tears, cracks, lifting, and creases

Large tears, cracks, abrasions, delamination of the painting and other damages are found. There is severe delamination of the painting from the papered wooden core, as well as the formation of large wrinkles and creases, and separation of paper joints. Flaking and lifting of the paint layer stemming from these damages are also found. Dents presumably made from impact are also observed. Panels 1, 2 and 5 of the right screen have delaminated around the hinges and show wrinkling and buckling of the painting support. Panels 3, 4 and 5 of the left screen have also lifted in areas and have large cracks and tears across the surface. Large losses of paper are found on panels 2 and 3 of the left screen.

3. Failure of the hinges and loss of panel 6 of the left and right screens

Excluding panels 4 and 5 of the right screen, all of the hinges have failed due to the weakening of the adhesive over time. Both the left and right screens are missing the sixth panel, and this, along with the splitting and separation of the hinges, causes great difficulty in maintaining the functional structure of a folding screen.

4. Soiling

Grime and dust are found over the entire painting surface.

5. Damage to the silk borders

The silk borders are lifting and have many losses and tears throughout.

6. Loss of metal ornaments and decorative studs

All of the metal ornaments are missing except for those on the bottom of the first panel of the left screen. In addition, two "scattered" studs from the first panel of the right screen are missing.

7. Damage to *karagami* on the verso

The *karagami* on the reverse side has tears, cracks and other damage due to delamination and abrasion.

IV. Treatment proposal

The basic goal is to perform a full conservation treatment which consists of disassembling the folding screen, replacing the first lining, creating a replacement for the missing sixth panel, and assembling the folding screen.

1. The folding screen will be disassembled and all lining papers and mending papers will be removed.
2. The pigment layer will be consolidated by inserting and applying to the surface a solution of rabbit skin glue.
3. Infill paper will be applied to losses using mending paper that is of equal quality as the paper used in the painting. The areas with cracks and tears will be reinforced from the reverse side using *Kōzo* paper. Delaminated areas will be re-adhered to their original locations.
The notes will be removed for treatment and then re-adhered to their original positions.
4. A replacement for the missing sixth panel of the left and right screens will be made by using paper that is of equal quality as the original painting support to which matte gold leaf will be applied.
5. For the new first lining, *Kōzo* paper will be attached using wheat starch paste. *Kōzo* paper will also be used for the second lining and it will be fully dried.
6. The wooden core, silk borders, *karagami*, outer frame, metal ornaments, and "scattered" studs will be newly prepared.
7. Multiple layers of paper will be applied to the newly prepared wooden core. The painting, *karagami*, and silk borders will be attached over the papered core. The outer frame and metal ornaments will be fitted, and the folding screen will be complete.
8. Each frame will be stored in a newly prepared cotton storage bag.

V. Specifications before and after treatment, materials used, etc.

1. Measurements (Unit: cm)

	Before treatment	After treatment
Painting dimensions		
Height	150.7	150.8
Width (Panels 1,6)	56.3	56.3
Width (Panels 2,3,4,5)	62.4	62.4
Binding dimensions		
Height	162.8	162.9
Width	62.4	62.4

Left and right screens have the same dimensions.

2. Structure

	Before treatment	After treatment
Format	Pair of six-panel folding screens	Pair of six-panel folding screens
Border strip	Gold brocade with small peony arabesque pattern on a dark blue background	Gold brocade with small peony arabesque pattern on a dark blue background (Made by Hironobu Textiles, Kyoto)

Small border	Gold brocade with arabesque pattern on a light brown background	<i>Wakuta</i> gold brocade on a light brown background (Made by Hironobu Textiles, Kyoto)
Wooden core	Cedar	Cedar, mortise and tenon joints (Made by Kuroda Koubou, Kyoto)
Paper layers attached to the wooden lattice core	4 types, 6 layers <i>Kōzo</i> paper (scrap paper)	6 types, 8 layers <i>Honeshibari</i> : <i>Kōzo</i> paper (<i>Mino</i> , Made by Yasaburō Ōta) <i>Dobari</i> : Mixed paper (<i>Kōzo</i> and Manila), paper filler (talc and kaolin) (Made by Taishō, Kōchi) <i>Minokake</i> : <i>Kōzo</i> paper (3) (<i>Mino</i> , Made by Yasaburō Ōta) <i>Minoshibari</i> : <i>Kōzo</i> paper (<i>Mino</i> , Made by Yasaburō Ōta) <i>Shitauke</i> : <i>Kōzo</i> paper (<i>Sekishū</i> paper, Shimane, Made by Nishida) <i>Uwauke</i> : <i>Kōzo</i> paper (<i>Sekishū</i> paper, Shimane, Made by Nishida)
Hinge	<i>Kōzo</i> paper	Thick <i>Kōzo</i> paper (Made by Tamura, Kōchi)
Mending paper	<i>Kōzo</i> paper	<i>Gampi</i> paper (Made by Tamura, Kōchi)
Rear lining paper	<i>Karagami</i> with sparrow and interlocking circle pattern	<i>Karagami</i> with sparrow and interlocking circle (d. 12.12cm) pattern on a gray background) (Made by Karachō, Kyoto)
Front vertical edge	Gilded paper	Gilded paper, <i>Torinoko</i> No. 2 paper (Made by Mizokawa, Kyoto)
Outer frame	Coated with black lacquer	Coated with black lacquer (Made by Kuroda Koubou, Kyoto)
Metal ornaments	Gold-painted metal ornaments	Gold-plated metal ornaments with arabesque pattern (Made by Maju Kimishima, Kyoto)
<i>Chirashi</i> studs/rivets	Round studs	Gold-painted round studs (Made by Maju Kimishima, Kyoto)
Lining paper, etc.	<i>Kōzo</i> paper	First lining paper: <i>Kōzo</i> paper (<i>Mino</i> , Made by Yasaburō Ōta) 2nd lining paper: <i>Kōzo</i> paper (with calcium carbonate, <i>Mino</i> , Made by Yasaburō Ōta)
Folding screen case	—	Cotton wrapping (Made by Hayami, Kyoto)

VI. Treatment process

1. Examination before treatment

Photographs were taken, and the condition of the painting before treatment including damages and dimensions were examined and recorded.

2. Consolidation

Pigment layers which could lift during disassembly were consolidated using 3% rabbit skin glue solution.

3. Disassembling the screen

The metal ornaments, outer frame and silk borders were removed, and the painting was detached from the papered wooden core.

4. Consolidation

Flaking paint layers were consolidated by inserting 3% rabbit skin glue solution and seaweed glue under the flaking pigment and weighting locally.

5. Cleaning

Grime was removed by the following method: the painting was placed on top of blotting papers, filtered water was sprayed onto the front surface of the painting, and discoloration was absorbed by the blotting paper underneath. After the cleaning, the entire painting was pressed and allowed to dry.

6. Pressing the painting

Moisture was added indirectly using steam humidification, and the painting was pressed flat and adjusted.

7. Consolidation

Pigment layers that were weakly bonded to the support were consolidated by applying a 2-3% rabbit skin glue solution. Flaking pigment layers were adhered by inserting 3% rabbit skin glue solution and seaweed glue under the flakes and weighting locally.

8. Removal of lining paper

All lining papers were removed by applying minimum moisture from the reverse side.

9. Infill paper

The papers used in the painting were examined, and infill paper was applied to losses from the reverse side using *gampi* paper that is of equal quality as the original painting support. In addition, the areas with cracks were reinforced using *Kōzo* paper strips.

10. Making the sixth panel

Gold leaf was applied to *gampi* paper that is of equal quality as the original painting support. The gold leaf surface was roughened to reduce the bright sheen, attached to the paper, and the color was aged to match the painting.

11. First lining

For the first lining, *Kōzo* paper was attached using wheat starch paste.

12. Second lining

A second lining was attached in the same way as 11.

13. Consolidation

Pigment layers requiring further consolidation were consolidated by applying a 2-3% rabbit glue

solution. Detached paint layers were examined, and only the areas requiring further consolidation were adhered by injecting 3% rabbit skin glue and seaweed glue solution to the flaked areas.

14. Inpainting

Areas in which infill paper had been attached were toned.

15. Papering the wooden lattice core

Employing six processes, eight layers of paper were attached to the newly prepared wooden lattice core. The hinges were attached and the papered panels were assembled into a folding screen.

16. Adjusting the mounting fabric (silk borders)

Kōzo paper was attached to the newly prepared fabrics using wheat starch paste and the lined fabrics were dried temporarily on flat panels.

17. Top lining

Karagami was attached to the reverse side of the papered wooden cores that were assembled into a folding screen. The painting was then attached to the front side. The fabric borders were attached to the outer edge of the painting and the newly prepared paper for the visible front portion of the hinge was attached.

18. Finishing

The newly prepared outer frame, metal ornaments and "scattered" studs were attached, and the assembly of the folding screen was completed.

19. Documentation

Photographs were taken and post-treatment documentation was made.

20. Storage

Each frame was stored in the newly prepared cotton wrapping.

VII. Notes

1. Concerning the former treatment (See Fig. 7-9)

A thin, flat piece of wood was found during the treatment. It presumably was attached to the reverse side of the painting to repair cracks in a previous treatment. The following observations suggest that the previous treatment of the screens was not a complete treatment: (a) Old scrap paper used for back lining was found on the reverse side; and (b) The *Kōzo* paper, believed to be the lining paper, was small and its properties and the fashion in which it was attached were extremely similar to the paper used for the *uke* lining (where the paste is applied only on the outer perimeter of the sheets). It can be inferred that the areas of the painting requiring treatment were repaired with strips taken from the old scrap paper. It also appears that after the painting was temporarily restored, the *uke* lining was re-attached to the wooden core and the painting was re-attached on top.

In regard to the *karagami* on the reverse side, the old *karagami* remained on the bottom layer and it can be inferred that the treatment was perfunctory. Other sheets of *karagami* were attached over the old existing layer.

Old scrap paper was adhered directly to the reverse side of the painting, and there was no first lining paper. Therefore, it is believed that during the previous treatment the folding screen was assembled by mounting the painting directly to the papered wooden core without attaching the first lining.

2. Concerning the note attached to the fifth panel of the left screen (See Fig. 10-12)

A note attached face downwards was found on the fifth panel of the left screen.

A search was made for the corresponding area. However, the corresponding area could not be verified on the fifth panel, and the note was therefore stored separately.

Given that paper from the sixth panel (believed to be either writing paper or paper used for covering the wooden core) was adhered to the fifth panel of the left screen, it can be inferred that a note from the sixth panel had attached to the fifth panel.

3. Concerning the writing on the paper attached to the wooden core

Writing on the papers was confirmed on both screens.

In addition, *Kōzo* paper with *sumi* writing had been attached as a lining in the old fabric borders.

Translated by Jennifer Takigawa (Urban Connections), edited by Yasuhiro Oka and Regina Belard.

作品解説

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左右隻ともに第六扇を失っていることが惜まれるが、本屏風は金地金雲濃彩で屋島合戦と衣川合戦を描いたものである。近世を通じて数多く描かれた「平家物語図屏風」は、屋島合戦と一ノ谷合戦のペアが大多数であるが、ここでは屋島合戦に衣川合戦が添えられている。時系列で並べれば、屋島を向かって右、衣川を向かって左に置くべきかもしれないが、屋島隻は向かって左から右へ時間が流れるのに対し、衣川隻は向かって右から左に時間が流れるので、逆に置いても不自然ではない。

屋島合戦は元暦二年（1185）、源義経が四国・讃岐国の屋島に陣取る平家軍を急襲した合戦。一ノ谷合戦に敗れた平家一門は続いて屋島に陣取った。わずかな手勢を率いて陸路屋島の陣を奇襲する決断をした義経は、途中、軍隊の規模を偽装するため周囲の民家を焼き払う。平家軍は、その煙を見て大軍が押し寄せたものと勘違いし、戦わずして沖へ逃げる。その後、海岸線を挟んで戦闘が行われるが、義経軍の勝利に終わり、平家軍は長門国の壇ノ浦へと退却する。

本屏風にはこの屋島合戦の名場面が過不足なく描き込まれている。失われた第六扇にはおそらく、山を越えて急ぎ進軍する義経の「大坂越え」が描かれていただろう。第五扇～四扇の上部には義経軍が放火した屋島内裏が描かれ、中段には屋島の浜、須崎堂の前に到着した義経軍が描かれる。第三扇下段の船上から矢を射るのは強弓で知られた平教経で、須崎堂の側で落馬するのは教経に射られた義経方の佐藤継信。須崎堂の前に倒れるのは継信の首を取ろうと上陸し、継信の弟忠信（第五扇、義経軍の先頭で弓を構える男）に射られた教経の従者・菊丸である。第三扇中段には海上の平家軍と対峙する義経軍が描かれ、その前方には、海中に馬を進めて矢を放つ那須与一が描かれる。矢の放たれた先（第二扇中段）には舳先に長い旗棹を立てた舟と、与一の矢によって木っ端みじんになった扇、舳先に立つ玉虫前が描かれる。雲を隔てて第二扇下段には安徳天皇を乗せた平宗盛の船、第一扇中段には平知盛の船が浮かぶ。第二扇中段の浜では、平家方の悪七兵衛景清が義経方の三穂屋十郎の兜の鍔を引きちぎる「鍔引」が描かれる。第二扇～一扇上段では義経がうっかり波間に流してしまった弓を、「こんな弱い弓を使っていると敵方の笑いものになっては恥」と、必死で拾おうとするいわゆる「弓流」が描かれる。

一方の衣川合戦は、文治五年（1189）、奥州に逃れていた源義経主従を藤原泰衡が討った戦い。平家滅亡の後、兄頼朝の不興を買って義経主従は奥州の藤原秀衡を頼っていたが、秀衡の没後、藤原氏は義経擁護派と討伐派に二分される。泰衡は頼朝からの圧力に抗しきれず、父秀衡の遺言を無視して、衣川館にいた義経主従を討つ。弁慶ら義経の家来若干名は大軍を相手に奮戦して討死し、義経本人は持仏堂に籠もって戦わず、妻子とともに自害して果てた。内乱のようなかたちで義経を討ったことは、結果的に奥州藤原氏の滅亡を早めたようなところがあり、やや後味の悪い戦いであったためか、この合戦が絵画化された例は珍しい。解説者は類例を寡聞にして知らず、全体として本屏風が、厳密に言えば「平家物語」というより「義経物語」というべき構成をとっていることは、極めて興味深い。

第一扇～二扇上部には別れの宴を催す義経一家と家臣たちのもとに、鈴木三郎が身ひとつではせ参じる。三扇目を挟んで、四扇目上部には義経が謝恩のため鈴木三郎に鍔を与える場面が描かれる。その

後義経は妻子とともに持仏堂に籠もり、弁慶らが最後の戦いに臨むべく軍議を開いているのが第三扇上段で、そのすぐ下方では、弁慶ら三名が大手門に登って敵を迎え撃っている。敵陣に切り込む直前、鈴木三郎と亀井六郎の唄にあわせて、弁慶は悠々と一指し舞ってみせたといい、あるいはその様子なのかもしれない。第一～五扇の下段には、館を出て敵陣に切り込んだ弁慶らの奮闘の様子が描かれ、第五扇中段にはついに一人になった弁慶が、なおも敵を蹴散らしている様子が描かれる。失われた第六扇にはおそらく義経の籠もった持仏堂が描かれていたと思われ、あるいは弁慶の「立往生」の場面があったかもしれない。なお、第五扇上段近くには手負いの武士を背負って屋根の上を逃げる武士が描かれ、付箋に「かめろ」「すゝき」とあって、装いから推してもこのふたりは亀井六郎と鈴木三郎なのであるが、現在一般的に知られている『義経記』によれば、この義兄弟はそれぞれ敵中で討死ないし自害したといい、屋根から飛び降りたのは十郎権頭と喜三太の両名であった。この食い違いの原因については、今後一考を要するだろう。

人物や建物の表現は的確で、とくに流血なまなましい戦闘シーンには見応えがある。一方、土坡・樹木・水流の描写と金雲の用法にはやや稚拙なところもあるが、その分、おおらかな気分が漂っているとも言える。絵師の系統はわからないが、狩野派の基本的な技法を学んだ絵師ではあろうと思われる。制作時期は慶長・元和年間を中心とする16世紀末から17世紀前半にかけてのころを想定しておきたい。

The Tale of the Heike

Description of Artwork

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These screens (*byōbu*), whose sixth panels are unfortunately missing on either side, depict the Battle of Yashima island and the Battle of Koromo-gawa river painted with bright pigments on interplay of gold ground and gold clouds. Many *byōbu* screens depicting *Heike-monogatari* (The Tale of the Heike) have been created throughout the Edo period. While majority of them portrays the Battle of Yashima and the Battle of Ichi-no-tani valley as a pair, the Battle of Koromo-gawa was selected to accompany the Battle of Yashima for this piece. If the images on the screens were to be arranged in chronological order, placing the battle of Yashima on the right and the Koromo-gawa on the left would perhaps be most appropriate. However, the screen with Yashima scenes shows time flowing from left to right, while the Koromo-gawa scenes moves from right to left. As such, no sense of awkwardness arises from placing the two events in the opposite sides.

The Battle of Yashima took place in 1185, when Minamoto no Yoshitsune made a sudden attack on the Heike army which was occupying Yashima of Sanuki (now Kagawa prefecture) in the Shikoku island. The Heike clan, which lost the Ichi-no-tani Battle, goes to and takes over Yashima. Yoshitsune, who decides to take only a small troop to attack Yashima, burns down homes on his way to give a false impression that a large military force was coming through. The Heike troop sees the smoke in the distance and mistakenly thinks that an enormous army was approaching, and escapes to sea instead of putting up a fight. Later, a battle unfolds across the coastline, ending in Yoshitsune's victory. Heike's forces retreat to Dan-no-ura straits in Nagato (now Yamaguchi prefecture).

The famous battle is portrayed in this *byōbu* in a precise manner, with no excess or deficiency. On the missing sixth panel was likely the *Ōzaka-goe* scene, Yoshitsune's troop advancing over the mountain. The top portion of the fourth and fifth panels shows Yashima Palace that was set on fire by Yoshitsune's army, and the mid-section shows his troop arriving in front of the *Susaki-dō* building, at the beach of Yashima. Man shooting an arrow from aboard a ship at the bottom of the third panel is Taira no Noritsune, famous for being a skilled archer. Man falling off a horse next to *Susaki-dō* is Sato Tsugunobu of Yoshitsune's troop, having just been hit by Noritsune. Man lying in front of *Susaki-dō* is Kikuō-maru, Noritsune's retainer who came on land to take the head of Tsugunobu but was shot by Tsugunobu's brother, Tadanobu (same man who is at the head of Yoshitsune's army and aiming his arrow on the fifth panel). The middle section of the third panel shows Yoshitsune's army facing the Heike troop at sea, and in its foreground is Nasu no Yoichi shooting an arrow while running on a horse in water. At the place where Yoichi's arrow is aimed, in the mid-section of the second

panel, are a boat with a flag on a long pole at its bow, a fan that was broken into pieces by Yoichi's arrow, and a court lady, Tamamushi no Mae, standing at the ship's bow. At the bottom of the second panel, on the other side of the clouds, is a ship that belongs to Taira no Munemori carrying Emperor Antoku. In the mid-section of the first panel is Taira no Tomonori's ship. On the beach at the center of the second panel depicts the *shikoro-biki* incident, in which Akushichi-hyōe Kagekiyo of the Heike side tears off the *shikoro* (neckguard attached to a *kabuto* helmet) of Mihonoya Jūrō of the Genji side. The top of the first and second panels shows an incident popularly called *yumi-nagashi* ("drifting bow"). In it, Yoshitsune, who accidentally drops his bow in the waves, desperately tries to retrieve it, later explaining that he did not want to be embarrassed by having the enemies find out that he used such a weak bow.

The Koromo-gawa Battle, on the other hand, is one in which Fujiwara Yasuhira killed Yoshitsune and his retainers who had fled to a northern region of Oushū in 1189. After the fall of the Heike clan, Yoshitsune falls under his older brother Yoritomo's disfavor. Yoshitsune and his followers therefore seek the help of Fujiwara Hidehira of the Oushū region. But after Hidehira's death, the Fujiwara family splits into those in defense of Yoshitsune and those who are against him. Hidehira's son Yasuhira succumbs to pressure from Yoritomo and kills Yoshitsune and his followers who were staying at the Koromo-gawa castle, against his father's last orders. Benkei and other few retainers of Yoshitsune put up a brave fight against the large army. Yoshitsune himself does not join the battle, but stays in *jibutsudō* (small, private building where noblemen enshrined their own Buddhist images) with his wife and children, and eventually kills himself and his family. In a sense, killing Yoshitsune in this manner under internal strife ultimately precipitated the fall of the Oushū Fujiwara family. Since it was a battle that left somewhat of a bad after taste, it is unusual for it to be chosen for a painting in this way. We personally are not aware of any works similar to this. It is of great interest that the artist adopted an overall format that would be more apt to be called *The Tale of Yoshitsune* rather than *The Tale of the Heike*.

The top portion of the first and second panels shows Suzuki Saburō rushing in without any possessions to where Yoshitsune and his retainers are having a farewell feast. Skipping over the third and going to the top of the fourth panel, the viewer sees a scene in which Yoshitsune presents Suzuki Saburō with armor as a show of his appreciation. Later, Yoshitsune retreats to his *jibutsudō* with his family, while Benkei and others hold a meeting in preparation for facing the ensuing battle. This scene is at the top of the third panel, right under which are Benkei and two others shooting at the enemy from atop the main gate. Right before cutting into the enemy forces, Benkei is said to have calmly performed a dance to a song sung by Suzuki Saburō and Kamei Rokurō. This may be the scene that is being depicted here. At the bottom of the first through fifth panels shows Benkei and his group venturing out of the palace to attack their enemies, struggling in their attempt to win the fight. At the center part of the fifth panel is Benkei, the last survivor, continuing to drive away the enemies. The missing sixth panel is believed to have depicted either the *jibutsudō* to which Yoshitsune withdrew, or Benkei's *tachiōjō* scene, in which he is said to have died while standing. Near the top

portion of the fifth panel is a warrior escaping over a roof carrying a stricken warrior on his back. From the notes that say “Kamei” and “Suzuki,” and judging from the warriors’ attire, they are presumed to be Kamei Rokurō and Suzuki Saburō. However, according to the most commonly known *Gikeiki* (The Annals of Yoshitsune) today, these brothers-in-law were either killed by enemies or committed suicide, and the men who jumped off of a roof were Jūrōgon no Kami and Kisanta. The cause of this discrepancy calls for further speculation.

The technique in painting the figures and buildings are precise, and the fighting scenes with such graphic bloodshed are worth a view. At the same time, the rendering of earth mounds, trees, and streams, as well as the use of gold clouds are somewhat amateurish. But they also help give the piece a relaxed mood. While the affiliation of the artist is unknown, he presumably had acquired the basic techniques of the Kanō School. It was likely created sometime between the late 16th century and the first half of the 17th century, around the time of Keichō and Genna Periods.

Translated by Amy McCaleb (Urban Connections).



7-1. 平家物語図屏風 修理前 (オーストリア応用美術博物館)
The Tale of the Heike <Before Treatment>
(Österreichisches Museum für angewandte Kunst, Wien)



8-1. 修理後
<After Treatment>



7-2.



8-2.