



11-1. 鳥図屏風 修理前 (シアトル美術館)  
Crows <Before Treatment> (Seattle Art Museum)



12-1. 修理後  
<After Treatment>



11-2.



12-2.

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# 鳥 凶 屏 風

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平成17年度修復事業



品名：鳥凶屏風  
所蔵：シアトル美術館

烏図屏風

## 修理報告

(株)岡墨光堂  
君嶋隆幸

## I. 絵画作品の名称等

1. 名称：紙本金地著色 烏図屏風 6曲1双
2. 所蔵者：シアトル美術館
3. 所蔵番号：36.21.1-2

## II. 工期

自：平成17年5月30日  
至：平成18年3月23日

## III. 施工者

1. 施工者：(株)岡墨光堂 代表取締役 岡岩太郎
2. 施行場所：京都市東山区茶屋町527  
京都国立博物館文化財保存修理所第3装潢室 岡墨光堂
3. 担当者：君嶋隆幸

## IV. 修理前の状況

## 1. 寸法

- ・本紙：(1・6扇目)縦156.2cm 横54.4cm  
(2～5扇目)縦156.2cm 横61.2cm
- ・緑裂幅：大緑6.0cm、  
小緑0.7cm
- ・下地：丈、169.7cm 幅、61.2cm 厚、1.7cm
- ・襲木：幅、2.0cm 厚、1.7cm

## 2. 本紙組成

種別：紙本金地著色

材料の特質：雁皮(高知県立紙産業技術センター調べ)(図22参照)

## 3. 表装形式：屏風装6曲1双

## 4. 表装裂等

表装裂：緑裂；萌黄唐花唐草文緞子



図1 損傷 修理前 右隻 第2扇 ディテール 絵具層の剝離  
Fig. 1 Damage. Before treatment. Detail of right screen, 2nd panel. Flaking of paint layer.



図2 損傷 修理後 右隻 第2扇 ディテール  
Fig. 2 Damage. After treatment. Detail of right screen, 2nd panel.

小緑裂；白地唐草文金襴

尾 背：金箔紙

裏貼紙：鼠色無地紙（図12参照）

#### 5. 下地等

下 地：木製

下貼り：6層；楮紙（自社調べ）

#### 6. 襲木、金具等

襲 木：朱漆塗角襲木

飾金具：紗綾型に花菱文飾金物（図11参照）

無地丸飾鉾、菱飾鉾、桜花飾鉾

#### 7. 裏打紙等

肌裏紙：楮紙

補 紙：金箔紙及び楮紙、黒色紙

#### 8. 損傷

- ・ 黒色の絵具層は料紙との接着力の低下により鱗状の剝離・剝落が認められ、進行する恐れがある。（図1参照）
- ・ 烏や土坡の盛り上げ胡粉に剝離、亀裂、剝落が生じている。（図3参照）
- ・ 烏部分の絵具表面に白濁した箇所が認められる。（図5参照）
- ・ 本紙欠失箇所には補紙が施され、補彩、描き起こしがされている。（図7参照）
- ・ 本紙に破損、虫損が見られる。
- ・ 旧補紙が本紙欠失箇所よりも大きく補填されているために、本紙との重なり部分が厚く、表から補紙の形が見えている。



図3 損傷 修理前 左隻 第5扇  
ディテール 胡粉  
層の損傷  
Fig. 3 Damage.  
Before treatment. Detail of  
left screen, 5th panel. Damage  
to white pigment  
layer.



図4 損傷 修理後 左隻 第5扇  
ディテール  
Fig. 4 Damage.  
After treatment. Detail of  
left screen, 5th panel.



図5 損傷 修理前 右隻 第1扇 ディテール 絵具表  
面の白濁  
Fig. 5 Damage. Before treatment. Detail of right screen,  
1st panel. Blanching of paint surface.



図6 損傷 修理後 右隻 第1扇 ディテール  
Fig. 6 Damage. After treatment. Detail of right screen,  
1st panel.



図7 損傷 修理前 右隻 第4扇 ディテール 旧補紙  
Fig. 7 Damage. Before treatment. Detail of right screen,  
4th panel. Old infill paper.

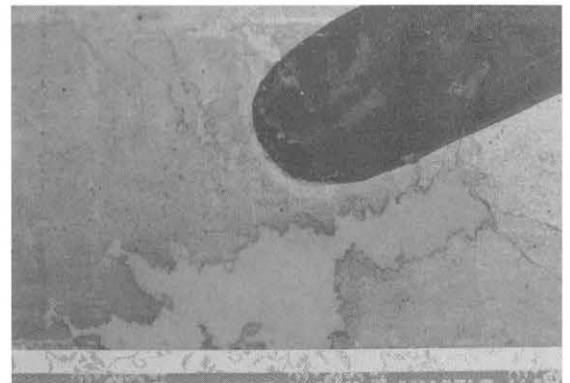


図8 損傷 修理後 右隻 第4扇 ディテール  
Fig. 8 Damage. After treatment. Detail of right screen,  
4th panel.

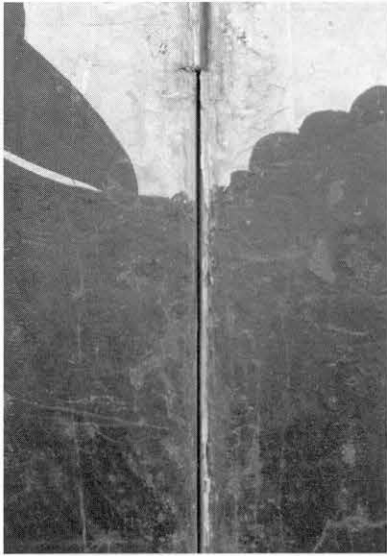


図9 損傷 修理前 左隻 第4扇  
ディテール 蝶番部分の損傷  
Fig. 9 Damage. Before treatment. Detail of left screen, 4th panel. Damage of hinge area.



図10 損傷 修理後 左隻 第4扇  
ディテール  
Fig. 10 Damage. After treatment. Detail of left screen, 4th panel.



図11 修理前 旧裏貼紙  
格子状の変色が見られる  
Fig. 11 Before treatment. Old papers on verso. A grid-shaped discoloration is found.

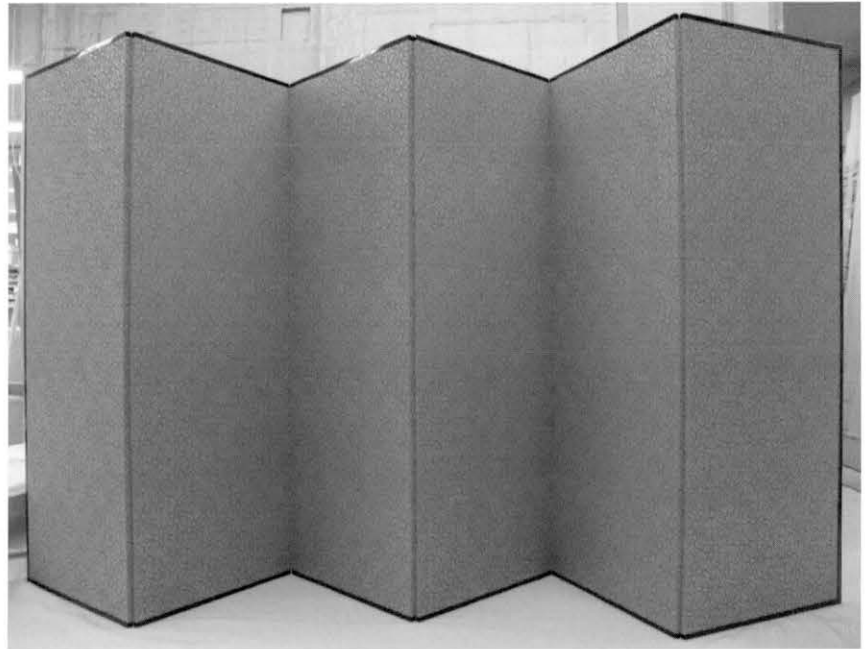


図12 修理後 裏貼唐紙  
Fig. 12 After treatment. *Karagami* on verso.

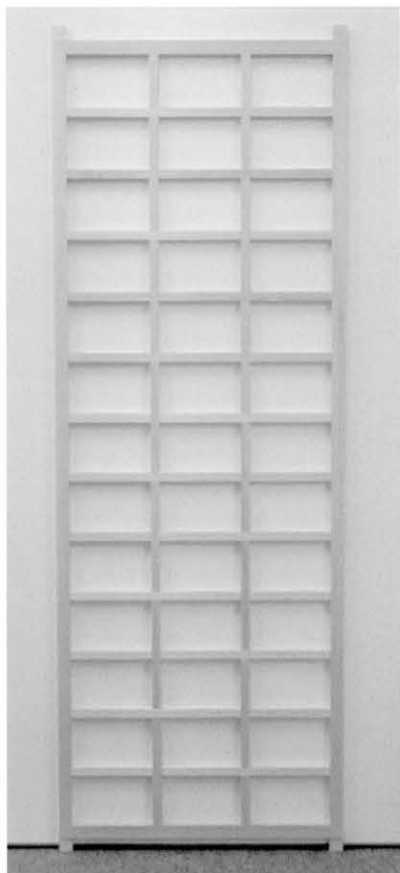


図13 修理前 新調した下地  
Fig. 13 Before treatment. Newly prepared inner wooden core.

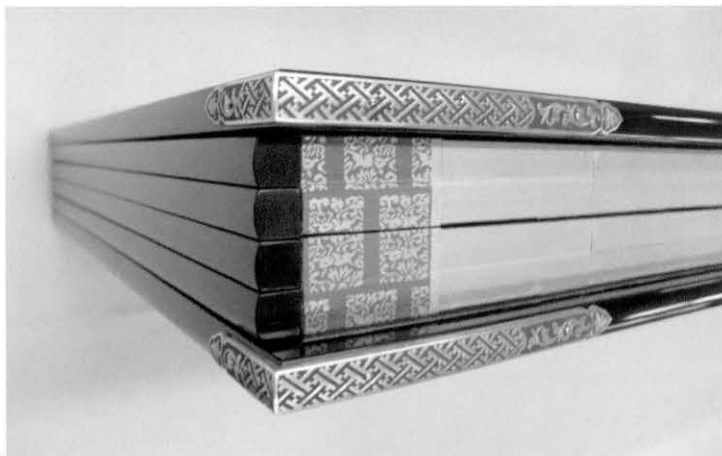


図14 修理後 新調した角飾金物  
Fig. 14 After treatment. Newly prepared metal corner fittings.

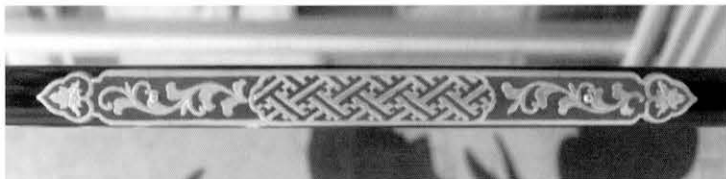


図15 修理後 新調した飾金物  
Fig. 15 After treatment. Newly prepared metal fittings.

- ・ 屏風の蝶番付近に損傷が認められる。(図9参照)
- ・ 紙継ぎに糊離れが生じている。
- ・ 裏貼紙に下地組子が影響したような格子状の変色が見られる。(図11参照)

## V. 修理後の状況

### 1. 寸法

- ・ 本紙：(1・6扇目) 縦156.3cm 横54.5cm  
(2～5扇目) 縦156.3cm 横61.2cm
- ・ 縁裂幅：大縁6.0cm  
小縁0.7cm
- ・ 下地：丈、169.7cm 幅、61.2cm 厚、1.8cm
- ・ 襲木：幅、1.8cm 厚、1.8cm



2. 表装形式：屏風装6曲1双

3. 表装裂等

表装裂：緑裂；萌黄花麒麟石畳文金襴（西陣・広信織物製）

小緑裂；白茶唐花文金襴（西陣・広信織物製）

尾背：金箔紙

裏貼紙：鼠地雲母雀形七宝唐紙（京都・唐長製）（写真20参照）

4. 下地等

下地：杉白太材総納組隅止下地（京都・黒田工房製）（図13参照）

下貼り

骨縛り：楮紙（美濃紙・太田製）

胴張り：胴貼間似合紙（大勝製）

蓑掛け（3枚）：楮紙（美濃紙・太田製）

蓑縛り：楮紙（美濃紙・太田製）

下浮け：楮紙（石州紙・久保田製）

上浮け：楮紙（石州紙・久保田製）

蝶番紙：楮紙（美濃紙・太田製）

5. 襲木：黒溜漆塗山丸襲木

6. 飾金具：紗綾型に唐草文金鍍金飾金物（滋賀・小林製）（図14、15参照）

7. 裏打紙等：肌裏紙；楮紙（美濃紙・太田製）

：裏打紙（2層目）；楮紙（炭酸カルシウム入り）（太田製）

：補紙；混合紙（雁皮70%、楮30%）

## Ⅵ. 修理方針

画面には、旧修理で行なわれた剥落止めによる絵具表面の光沢や白濁が見られ、複数種の紙を用いた補紙や多数の描き起こしが見られた。今回の修理では、これらを含めた全体の表現を変えないことを基本方針とし、クリーニング及び塗布物質の除去を積極的に行なわない方針で修理を行なった。

1. 本紙

- ・修理前に写真撮影等を行い、本紙の状態を調査する。
- ・解体前の絵具層の剥落止めを行う。
- ・屏風装を解体する。
- ・膠水溶液にて絵具層の剥落止めを行う。
- ・本紙の旧裏打紙を除去する。
- ・金箔紙及び描き起こしの行なわれている旧補紙は残し、そのほかの旧補紙を除去する。
- ・料紙欠失箇所には新たに補紙を施す。

- ・楮紙にて二度の裏打ちを施す。
- ・新たに施した補紙に補彩を施す。
- ・下張完了の下地に本紙を上貼りする。

## 2. 下地、表装等

- ・下地は杉白太材を用い、総納組隅止とし、12枚新調する。
- ・新調した下地の両面に6種8層の下貼りを施す。
- ・縁裂、小縁裂を新調し上貼りする。
- ・裏には新調した唐紙を貼る。
- ・漆塗襲木及び飾金物を新調し屏風装に仕立てる。

## Ⅶ. 作業工程

### 1. 調査・記録

- ・本紙の状態を調査・記録し、損傷の状態等について写真撮影を行った。

### 2. 剥落止め

- ・3%膠水溶液を塗布し絵具層の剥落止めを行った。

### 3. 解体

- ・飾金具、襲木、縁裂を外した後、本紙を下地から取り外した。

### 4. 本紙の修理・補修等

- ・肌裏紙を除去した。
- ・金箔紙による旧補紙と本紙との重なり部分を削り取った。
- ・金箔紙以外の旧補紙を除去した。
- ・本紙欠失箇所にも補紙を施した。
- ・本紙継ぎの糊離れ箇所に糊挿しを行なった。
- ・新たに補紙した箇所に補彩を行なった。

### 5. 裏打紙の打ち替え

- ・矢車で染色した楮紙を小麦粉澱粉糊で肌裏打を行った。
- ・炭酸カルシウム入りの楮紙で小麦粉澱粉糊を使用して2回目の裏打ちを行った。
- ・裏打ちの後、一時仮張りをした。

### 6. 剥落止め

- ・4%膠水溶液を剥離した絵具層と本紙の間に塗布し絵具層の剥落止めを行った。

### 7. 下張り

- ・新調した下地に6種8層の下張りを行った。



図16 修理中 左隻 第2扇 裏面  
鳥の部分では金箔が抜いてあることがわかる

Fig. 16 During treatment. Verso of left screen, 2nd panel. The removal of gold leaf in the crow areas is apparent.

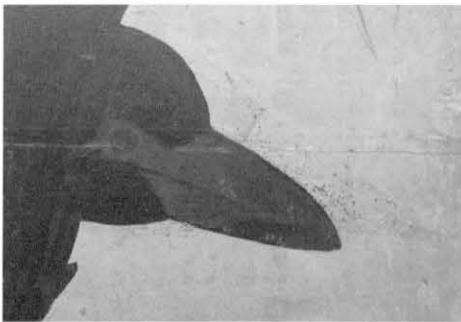


図19 修理前 左隻 第5扇 デイテール 嘴部分の図像の変更

Fig. 19 Before treatment. Detail of left screen, 5th panel. Changes to the beak area.



図17 修理中 左隻 第3扇 裏面 土坡の部分では胡粉が用いられている

Fig. 17 During treatment. Verso of left screen, 3rd panel. White pigment is used in the areas of relief.



図18 修理中 左隻 第3扇 裏面 透過光線写真 墨の下書線が認められる

Fig. 18 During treatment. Verso of left screen, 3rd panel. Photograph taken using transmitted light. Sumi draft lines can be found.



図20 修理中 左隻 第5扇 裏面 透過光線写真 嘴部分に図像の変更が認められる

Fig. 20 During treatment. Reverse side of left screen, 5th panel. Photograph taken using transmitted light. Changes are found in the beak area.



図21 修理中 左隻 第1扇 裏面 透過光線  
写真 尾の形に変更が認められる  
Fig. 21 During treatment. Reverse side of left  
screen, 1st panel. Photograph taken using  
transmitted light. Changes to the shape of the  
tail are found.

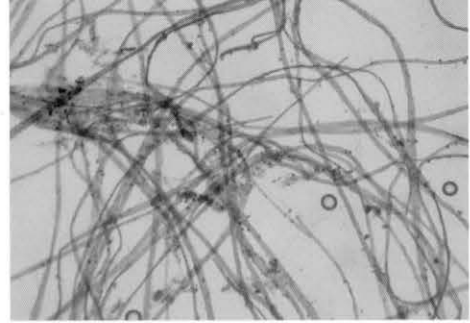


図22 顕微鏡写真 本紙繊維 雁皮 (高知県  
立紙産業技術センター調べ)  
Fig. 22 Photomicrograph. *Gampi* fiber.  
(examined by Kochi Prefectural Paper  
Technology Center)

## 8. 仕上げ

- ・下張り完了の下地に本紙および裏貼紙を小麦粉澱粉糊を用いて上貼りした。
- ・小緑裂、緑裂を小麦粉澱粉糊にて取り付けた。
- ・襲木を打ち、飾金具を取り付け、屏風装に仕立てた。
- ・屏風袋と尾背板を新調し、屏風袋に納入した。

## VIII. 特記事項

### ①金箔地と下書線について

- ・裏打除去時に裏面から観察した結果、鳥の図像部分の多くは金箔が抜いてあることが確認できた。(図16、17参照)
- ・また、墨線と思われる細い下書線も数箇所にもわたって確認することができた。(図18参照)

### ②図像の変更について

- ・肌裏除去後に裏面から観察した結果、鳥の構図に変更が加えられた箇所が認められた。(図19、20、21参照)

### ③クリーニングについて

- ・修理前の画面表面には通常は見られない光沢や、光線の角度によって白濁して見える箇所が認められた。(図5参照) これらは画面に塗布された物質によると考えられる。今回の修理ではこれらの除去は積極的には行わず、肌裏紙の除去や裏打ちの工程でのクリーニング効果によって除去される程度にとどめることにした。

### ④田下地について

- ・現在の修復では、組子の材料には脂成分の少ない杉材が用いられ、竹釘や臍組によって組まれているが、修理前の組子は松材と見られ、形状も保存を優先した現代の下地とは異なるものであった。

⑤裏貼紙の変色について

- ・裏貼紙には格子状に変色が見られた。これは、下地材の影響で裏貼紙の変色が起こったものの可能性がある。(図11参照)

⑥旧補紙の除去と新補紙について

- ・旧補紙は金箔紙、黒色紙、それ以外の紙とさまざまな紙が用いられ、さらに、裏から補紙されたものと表からされたものが混在していた。シアトル美術館の関係者と協議し、金箔補紙はそのまま残すこととし、新しい補紙には金箔紙を使用せずに金泥を主体とした補彩を行うことに決定した。

*Crows*

# Conservation Treatment Report

Takayuki Kimishima  
Oka Bokkodo Co., Ltd.

## I. Title of painting, etc.

1. Title: *Crows*, Ink and gold on paper, Pair of six-panel folding screens
2. Owner: Seattle Art Museum
3. Collection number: 36.21.1-2

## II. Treatment period May 30, 2005 — March 23, 2006

## III. Conservator

1. Treatment undertaken by: Oka Bokkodo Co., Ltd., Iwataro Oka, President
2. Location: Conservation Center for Cultural Properties  
Conservation Studio No. 3, Oka Bokkodo  
527 Chaya-cho, Higashiyama-ku, Kyoto
3. Project manager: Takayuki Kimishima

## IV. Condition before treatment

### 1. Dimensions

- Painting: (Panels 1 and 6) Height 156.2cm Width 54.4cm  
(Panels 2-5) Height 156.2cm Width 61.2cm
- Border widths: Outer silk border 6.0cm  
Inner silk border 0.7cm
- Wooden core: Length 169.7cm Width 61.2cm Thickness 1.7cm
- Outer frame: Width 2.0cm Thickness 1.7cm

### 2. Media

Type: Ink and gold on paper

Quality of material: *Gampi* (examined by Kochi Prefectural Paper Technology Center) (See Fig. 22)

### 3. Mounting format: Pair of six-panel folding screens

### 4. Mounting fabric, etc.

Mounting fabric: Outer silk border: *Donsu* (damask weave silk) with floral and arabesque

patterns on a *moegi* (yellow green) background

Inner silk border: Gold brocade with arabesque pattern on a white background

Decorative hinge paper: Gilded paper

Paper on screen verso: Plain gray-colored paper (See Fig. 12)

#### 5. Wooden core and underpapering

Core: Wood

Paper layers: Six layers; *Kōzo* paper (fiber analysis performed at Oka Bokkodo)

#### 6. Outer frame, metal fittings, etc.

Outer frame: Outer frame with *kaku* border coated with vermilion lacquer

Metal ornaments: Metal ornamental fittings with *sha-aya* shape and *hanabishi* (flower diamond) pattern (See Fig. 11)

Plain and round decorative studs, rhombic decorative studs, and decorative studs with cherry blossom pattern

#### 7. Lining papers

First lining paper: *Kōzo* paper

Infill paper: Gilded paper and *Kōzo* paper, black paper

#### 8. Damage

- It was observed that the black paint layer was flaking and scaling due to weakening adhesion to the paper support. Examination indicated imminent flaking in the future. (See Fig. 1)
- The white pigment used for the crows and the areas of relief are flaking, cracking and lifting. (See Fig. 3)
- Whitened areas were confirmed on the paint's surface of the crows. (See Fig. 5)
- Infill paper has been applied to areas of loss. In addition, inpainting has been completed and the areas have been redrawn. (See Fig. 7)
- Tears and insect damage are found in the painting.
- Pieces of infill paper larger than necessary were used to fill in losses. As a result, the parts overlapping with the painting support are thick and the outline of the infill paper is visible from the front.
- Damage is found around the hinges of the folding screen. (See Fig. 9)
- The adhesive between the papers has weakened.
- A grid-shaped discoloration is found on the papers on the back of the panels, apparently caused by the underlying wooden lattice core. (See Fig. 11)

## V. Condition after treatment

### 1. Dimensions

- Painting: (Panels 1 and 6) Height 156.3cm Width 54.5cm  
(Panels 2-5) Height 156.3cm Width 61.2cm
- Border widths: Outer silk border 6.0cm  
Inner silk border 0.7cm
- Wooden core: Length 169.7cm Width 61.2cm Thickness 1.8cm
- Outer frame: Width 1.8cm Thickness 1.8cm

2. Mounting format: Pair of six-panel folding screens

3. Mounting fabric, etc.

- Mounting fabric: Outer silk border: Gold brocade with *hanakirin* (flower and giraffe) and *ishidatami* (checkerboard) patterns on a *moegi* (yellow green) background (Made by Hironobu Textiles, Nishijin)  
Inner silk border: Gold brocade with arabesque pattern on a very pale brown background (Made by Hironobu Textiles, Nishijin)
- Decorative hinge paper: Gilded paper
- Paper on verso of screen: *Karagami* ("Chinese paper") with *kira* (mica), *suzumegata* (sparrows in roundels) and seven treasure patterns on a gray background (Made by Karacho Co., Ltd., Kyoto) (See Photo 20)

4. Wooden core and underpapering.

Wooden core: Made of cedar connected by mortise and tenon joints (Made by Kuroda Koubou, Kyoto) (See Fig. 13)

Paper layers

- Honeshibari* (first layer): *Kōzo* paper (*Mino* paper, Made by Ōta)
- Doubari* (second layer): *Doubari-maniai* paper (Made by Taishō)
- Minokake* (third, fourth, fifth layers): *Kōzo* paper (*Mino* paper, Made by Ōta)
- Minoshibari* (sixth layer): *Kōzo* paper (*Mino* paper, Made by Ōta)
- Shitauke* (seventh layer): *Kōzo* paper (*Sekishū* paper, Made by Kubota)
- Uwauke* (eighth layer): *Kōzo* paper (*Sekishū* paper, Made by Kubota)
- Hinges: *Kōzo* paper (*Mino* paper, Made by Ōta)

5. Outer frame: Outer frame with *yamamaru* border painted with *kurotame* lacquer

6. Metal ornamental fittings: Gold-plated metal fittings with *sha-aya* shape and arabesque pattern (Made by Kobayashi, Shiga) (See Fig. 14 and 15)

7. Painting lining papers: First lining: *Kōzo* paper (*Mino* paper, Made by Ōta)  
Second lining (second layer of *hadaura*): *Kōzo* paper (with calcium carbonate) (Made by Ōta)



Infill paper; *Kongo-shi* (70% *Gampi*, 30% *Kōzo*)

## VI. Treatment proposal

It was observed that the surface of the paint layer was glossy and had a white film due to consolidation that was conducted in a former treatment. Infill paper of various types and numerous inpainted and overpainted areas were also found. With adherence to the basic policy to leave the overall visual impression of the image unchanged, cleaning and removal of old infills would not be overly aggressive.

### 1. Painting

- The pre-treatment condition of the painting will be examined and documented with photography.
- The paint layer will be consolidated prior to disassembling.
- The folding screen will be disassembled.
- The paint layer will be consolidated using a solution of rabbit skin glue.
- The old lining paper of the painting will be removed.
- The gilded paper and old infill paper with the former inpainting will be kept, and the remaining old infill paper will be removed.
- Infill paper will be newly applied to areas of loss.
- New lining papers (two layers) will be applied using *Kōzo* paper.
- Inpainting will be applied to the newly attached infill paper.
- The painting will be attached onto the papered wooden lattice core.

### 2. Wooden lattice core, mounting, etc.

- Twelve wooden lattice cores will be newly prepared using cedar with mortise and tenon joints at the corners.
- Eight layers of paper (involving six processes) will be attached to both sides of the newly prepared cores.
- The outer and inner silk borders will be newly prepared and attached.
- Newly prepared *karagami* will be attached to the verso.
- An outer lacquered frame and metal ornamental fittings will be newly made and attached to complete the folding screen.

## VII. Treatment process

### 1. Examination, documentation

- The condition of the painting was examined and photodocumented.

### 2. Consolidation

- The paint layer was consolidated by applying a 3% rabbit skin glue solution.

### 3. Disassembling

- After removing the metal fittings, outer frame, and silk borders, the painting was detached from the

inner wooden core.

#### 4. Mending the painting

- The first lining was removed.
- The overlapping areas of the old gilded infill paper and the painting were chamfered away.
- Old infill paper excluding gilded paper was removed.
- Infill paper was applied to lost areas.
- Paste was applied to lifted areas.
- Inpainting was performed in areas where infill paper was newly applied.

#### 5. Replacing the lining papers

- *Kōzo* paper dyed with *yasha* was attached with wheat starch paste as the new first lining.
- *Kōzo* paper with calcium carbonate was attached using wheat starch paste for the second application of lining paper.
- After the lining papers were applied, the painting was dried temporarily on flat panels.

#### 6. Consolidation

- The paint layer was consolidated by applying a 4% rabbit skin glue solution between the paint layer and painting support.

#### 7. Papering the wooden core

- Eight layers of paper were attached to the newly prepared wooden cores using six different processes. Hinges were also attached during the papering process.

#### 8. Finishing

- The painting and *karagami* were attached onto the papered wooden cores using wheat starch paste.
- The silk borders were attached with wheat starch paste.
- The folding screen was assembled by attaching the outer frame and metal ornamental fittings.
- A case for the folding screen and an *oze* board were newly prepared, and the folding screen was stored in the case.

### VIII. Notes

#### (1) Gold background and draft lines

- By examining the painting from the verso during the process of lining removal, it was confirmed that gold leaf had been removed in much of the crow sections. (See Fig. 16 and 17)
- Thin lines were also found in various areas of the painting, which are believed to be *sumi* lines used to outline the image before painting. (See Fig. 18)

#### (2) Changes to the painting

- By examining the painting from the verso after the first lining was removed, areas were found in

which changes had been made to the composition of the crows. (See Fig. 19, 20, and 21)

(3) Cleaning

- On the front surface of the painting prior to its treatment, random glossy areas were found as well as areas which appeared whitened depending on the angle of light. (See Fig. 5) This is believed to be the result of a previous coating of some unknown substance to the surface of the painting. For this treatment, it was decided that the removal of this substance would not be undertaken, and that removal would be limited to cleaning during the process of removing the first lining paper or applying new linings.

(4) Old wooden lattice core

- In the current conservation, cedar with a low resin content was used for the lattice framework, which is connected by bamboo nails and mortise-tenon joints. It appears, however, that the old lattice framework was made of pine and contrasts with the currently used cedar frame, where priority was given to the preservation of its shape.

(5) Discoloration of the paper on the verso of the screen

- A grid-shaped discoloration was found in the papers on the verso of the screen. The discoloration of the paper was likely caused by the materials used in the inner wooden core. (See Fig. 11)

(6) Removal of old infill paper and new infill paper

- Various papers were used for the old infill paper, including gilded paper, black paper, and other types. Furthermore, infill paper had been applied both from the front and back sides. In consultation with the relevant parties from the Seattle Art Museum, it was decided that the gilded infill paper will be left as is and that gilded paper would not be used to mend losses. Instead, infills will be inpainted with gold pigment.

Translated by Jennifer Kitagawa (Urban Connections), edited by Yasuhiro Oka and Regna Belard.

## 作品解説

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本屏風は金地に右隻44羽、左隻48羽、計92羽の鳥を描いたものである。現状では無背景の総金地であるが、少なくとも左隻には、土坡が描いてあった痕跡が明らかに認められる。ただし鳥の表面には、数次にわたる補彩が認められ、制作当初の部分を指摘することすら困難である。金地にも後世の手が入っており、したがって、鳥だけでなく地面についても制作当初がどのような見た目であったかを推測することは難しく、実のところ屏風の左右を定めることさえも難しい。そうかといって、紙継には不自然なところは認められず、大規模な改装の痕跡も見あたらない。このため、大筋で制作当初のフォーマットは維持されていると考えるべきであろう。細部については、現状で観察する限り、真っ黒に塗られた鳥の体には毛並みが浮き出るような何らかの処理が施されていたらしく、目は何かで盛り上げたようになっており、舌は赤色で描かれている。これだけの情報から作者や制作時期を推定することは極めて困難であるが、金地の具合はそう新しいものには見えず、大ぶりに描きながら少し息苦しく醒めたような構成になる絵全体の雰囲気から、作期については17世紀前半を想定しておきたい。

鳥は、現在ではあまり良いイメージを持たれていない鳥であり、「鳥合の衆」のようなマイナスイメージのことわざもあるが、東洋においては古来、吉祥モチーフでもあった。中国の古典書『詩経』には「富人之屋、鳥所集也」とあって、本図のような鳥が集まった図柄は、それを持つ家の裕福さを象徴するものであったかもしれない。

また、鳥は日本においては熊野の使として親しまれた。総計の92羽、右隻の44羽については根拠がよくわからないが、少なくとも左隻の48羽という鳥の数は、熊野速玉大社（新宮）の牛王宝印（厄よけの護符）に現在つかわれている鳥の数と一致する。熊野の牛王宝印は鳥と宝珠を組み合わせた絵文字を紙に刷ったもので、武将間の和平協定から商取引、はては遊女との契りにいたるまで、さまざまな場面における誓紙として広く用いられた。それは江戸時代の日本人にとって、もっとも一般的な「群れる鳥」のイメージのひとつであったといってよいだろう。ただし、本図の鳥の群れが何らかの文字を描いているようにはみえない。しかし、本図の類品に「松檜群鴉図屏風」（醍醐寺蔵）があり、そこには檜が描き添えられる。現在、熊野全山が杉と檜に覆われていることは周知の通りで、これとて何かの偶然かもしれないが、このような作例に熊野牛王宝印のような機能があったという可能性は一考の余地があるように思われる。

### 参考文献

辻惟雄「図版解説」『日本屏風絵集 第六巻 花鳥画—花木花鳥』講談社、1978年

*Crows*

## Description of Artwork

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On these *byōbu* screens, a total of 92 crows, 44 on the right screen and 48 on the left, are depicted on a gold background. At present, the background has no scenery and is simply covered with gold, but there are clear traces of earth mounds having been painted, at least on the left screen. However, retouching had been done multiple times on the surface of the crows' images, making it difficult to decipher which parts had been there since the paintings were first created. Touch-ups have been done not just on the crows, but also on the gold background, and therefore its original appearance is also difficult to speculate, so much so that one cannot know for sure which screen goes on the left and which goes on the right. However, no unnatural splicing was found, nor any evidence of large-scale remounting. As such, it is apt to assume that the original format has been kept intact for the most part. As for details observed in the present condition, the black bodies of the crows appear to have been treated in some way to make the feathers stand out, the eyes have been made protuberant, and the tongues are painted in red. It is extremely difficult to determine the artist or estimate the date of creation, but since the condition of the gold background does not appear to be very new, and from the overall feel of the painting in which the images are largely drawn in a somewhat rigid and emotionally detached manner, we would like to assume that it was created in the first half of the 17th century.

People today tend to hold a negative view of crows, as can be seen from the Japanese expression, *ugō no shū* (flock of crows), which refers to a loud and disorderly crowd. In ancient times, however, they were a symbol of good fortune in the East. In *Shi Jing*, the first major collection of Chinese poetry, is the phrase, "crows flock to houses of the rich." Perhaps an image of a crowd of crows was to symbolize the affluence of the family that own and display it.

In Japan, people were fond of crow as being the messenger of Kumano Shrine. While the meaning of the total number of crows being 92 and those on the right screen being 44 remains a mystery, the number of crows on the left screen (48) matches the number of those on the *go-ō hō-in* (charm to ward off evil fortune) offered at the Kumano Hayatama Taisha Shrine (*Shingū*) in Wakayama. *Go-ō hō-in* of Kumano is a pictogram made of a combination of crows and sacred gems printed on a piece of paper. It was widely used as a written oath for many purposes, from peace agreement between military commanders, to business transactions, and even for making a promise with a courtesan. It was probably the most commonly seen image of a flock of crows for Japanese people of the Edo Period. The crows on this *byōbu*, however, do not seem to form any type of written characters. But on a related work, *Shōhi Gun-a zu* (flock of crows on pine and cypress) *Byōbu* of Daigo-ji Temple, there are images of cypress trees. It is well known that Mt. Kumano is currently entirely covered with cedar and cypress trees. Although this could be a coincidence, it is conceivable that a painting such

as this had a function similar to that of Kumano's *go-ō hō-in*.

#### References

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