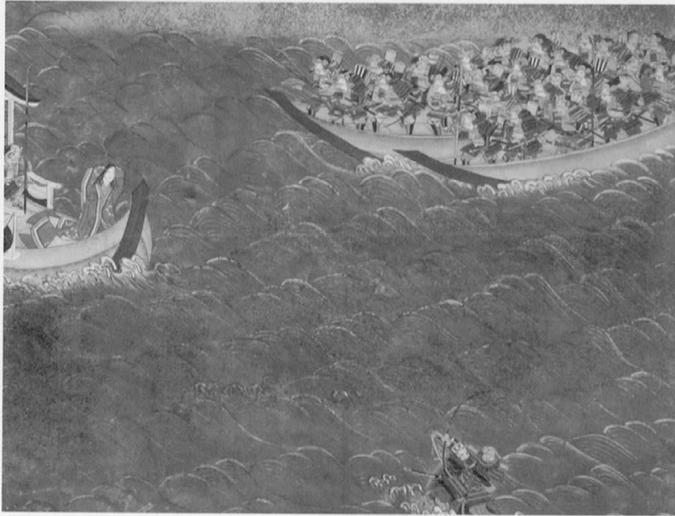


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# 源平合戦図屏風

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平成 18 年度修復事業



品名：源平合戦図屏風  
所蔵：オーストリア応用美術館

源平合戦図屏風

# 修理報告

 (有墨仙堂  
関地久治)

## I. 文化財の名称等

1. 名称、員数 源平合戦図屏風 6曲1双
2. 所蔵者 オーストリア応用美術館
3. 所蔵番号 Or.3882 Or.3887

## II. 作品の状態

### 1. 品質形状

本作品は、オーストリア応用美術博物館蔵 紙本金地著色「源平合戦図屏風」である。制作年代は江戸時代（17世紀）とされ、現在6曲1双の屏風装に装丁されている。

図様に関しては、『平家物語』を題材にし、一隻に「一ノ谷の合戦」を描き、もう一隻に「屋島の船戦」を描く。又、「一ノ谷の合戦」が描かれた隻の第1扇台紙右下部に「16337」と書かれ、「屋島の船戦」が描かれた隻の一扇目台紙右下部・第6扇台紙左下部に「16336」と書かれている。

### 2. 構造及び寸法

修復前後の構造及び法量を以下に記す。

#### (1) 本紙

- ①基底材及び画材：紙本著色
- ②本紙の特質：竹紙（V. 今回の修復で得た知見及びその他1参照）  
：各扇共に一紙で紙継ぎは無い。
- ③寸法：丈124.8cm 幅52.2cm（袖49.7cm）  
本紙の法量に関しては、各本紙の差はあまり無い。只、「一ノ谷の合戦」・「屋島の船戦」共に袖の扇の本紙幅が他の本紙に比べ狭くなっている。修復前後の寸法の変化は無い。

#### (2) 台紙

- ①台紙の装飾：金箔押し
- ②台紙の特質：土入り雁皮紙（V. 今回の修復で得た知見及びその他1参照）  
：袖を除く各扇共に8枚の紙で構成されている。下地を囲むように上・下部に各1紙ずつ、側面に左右共に縦に3紙継がれている。
- ③寸法：修復前 丈148.2cm 幅334.2cm  
修復後 丈156.2cm 幅332.4cm  
各扇の台紙寸法の詳細に関しては、V. 今回の修復で得た知見及びその他2参照。

(3) 装丁

|       | 修復前               | 修復後                                |
|-------|-------------------|------------------------------------|
| ①装丁   | 押絵貼り 屏風装          | 押絵貼り 屏風装                           |
| ②屏風寸法 | 丈166.1cm 幅353.0cm | 丈166.8cm 幅350.1cm                  |
| ③表装裂  | 大縁<br>小縁          | 紺地唐草丸紋銀欄<br>丹地抱違獅子紋金欄              |
| ④裏貼り紙 | 草花紋の洋紙            | 鼠地具引き雀型唐紙                          |
| ⑤金具   | 飾金具<br>散し銀        | 真鍮地彫り分け梅紋金具<br>真鍮地梅紋散し銀 (元使用・一つ新調) |
| ⑥襲木   | 黒漆塗角型襲木           | 黒漆蝸色塗角型襲木                          |
| ⑦保存袋  | なし                | 木綿製保存袋                             |

3. 修復前の損傷状況及び修復後の様子  
「一ノ谷の合戦」

- (1) 台紙である金箔押し紙の破れ・欠失・擦れ等による金箔の欠失が確認できた。特に台紙の割れ・破れはオゼ付近に多く見られた。(図1, 2)
- (2) 本紙に着色されている絵具の欠失・擦傷が確認できた。特に緑色顔料に関しては、擦傷・剥落を多数確認できた。(図3, 4)
- (3) 第4・5扇本紙中央に突き傷が確認できた。(図5, 6)
- (4) 第2扇左下部に本紙の欠失が確認できた。(図7, 8)
- (5) 本紙に多数の染みが確認できた。  
染みは散見し、金箔・絵具層を茶色く変色させていた。特に前オゼ付近は黒く変色し、第5・6扇中央には広範囲に及ぶ茶色い染みが確認できた。(図9, 10)
- (6) 紙蝶番の破れ・損傷が確認できた。
- (7) 台紙の四方に隅じわ(斜めに盛り上がった皺)が見られた。
- (8) 縁裂の糊浮きが多数確認できた。



図1 修復前 第1扇奥オゼ上部  
Fig. 1 Before treatment: Top part of the back hinge on the first panel



図2 修復後 オゼの破れを繕い、補修した。  
Fig. 2 After treatment: The torn hinge was mended and reinforced.

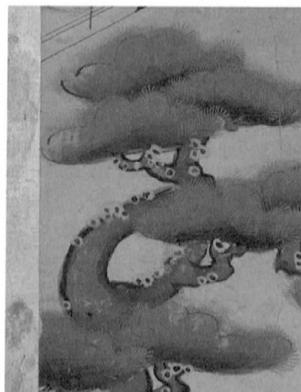


図3 修復前 第3扇左中央  
Fig. 3 Before treatment: Left center area of the third panel

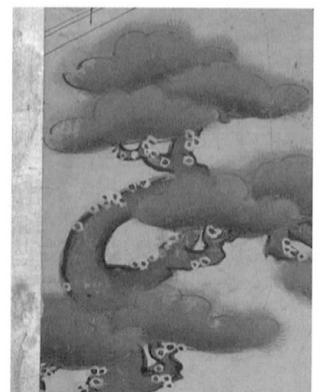


図4 修復後 剥落止めを施し、被害の拡大を防いだ。  
Fig. 4 After treatment: The paint layer was consolidated to prevent further damage.

- (9) 襲木の傷・凹み等の損傷が著しく、漆塗膜の剥落・浮き・割れが多数確認できた。
- (10) 左右下部の角金具2つが欠失していた。

#### 「屋島の船戦」

- (1) 第1・2扇間の蝶番が完全に破れ、屏風の形態を維持することが困難になっていた。  
蝶番の破れに伴い、縁裂の破れを併発していた。(図11, 12)
- (2) 台紙である金箔押し紙の破れ、虫害による欠失、擦れ等による金箔の欠失が確認できた。台紙の割れ・破れは特にオゼ付近に見られた。(図13, 14)
- (3) 本紙に着色されている絵具の剥落・擦傷が確認できた。特に青色顔料に関しては、擦傷・剥落を多数確認できた。
- (4) 本紙に多数の染みが確認できた。  
染みは散見し、金箔・絵具層を茶色く変色させていた。特に前オゼ付近は黒く変色しているのが確認できた。
- (5) 第1扇本紙中央右に突き傷が確認できた。
- (6) 縁裂の糊浮きが多数確認できた。

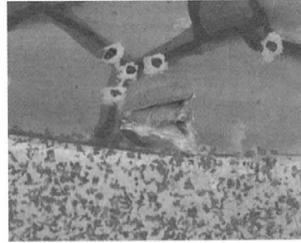


図5 修復前 第5扇右中部  
Fig. 5 Before treatment: Right center area of the fifth panel

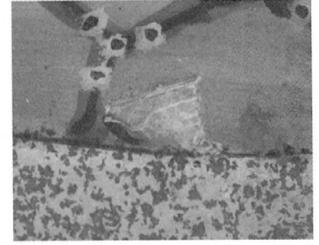


図6 修復後 本紙の折れを整形し、糊いを施した。  
Fig. 6 After treatment: The crease on the painting was adjusted and mended.



図7 修復前 第2扇本紙左下部本紙欠失箇所の上に銀砂子が撒かれていた。

Fig. 7 Before treatment: Bottom left area of the second panel. Silver leaf had been sprinkled over a missing area of the painting.



図8 修復後 欠失箇所には糊は施さず、現状のままとした。

Fig. 8 After treatment: The missing area was not mended but left as is.

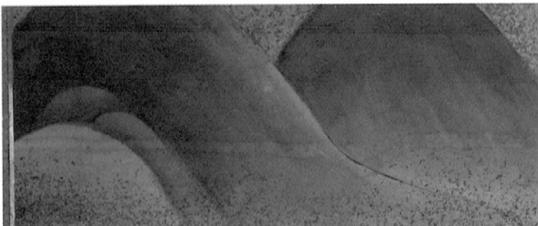


図9 修復前 第6扇上部本紙を横断するように染みが生じていた。

Fig. 9 Before treatment: Top area of the sixth panel. A stain was found running across the painting.

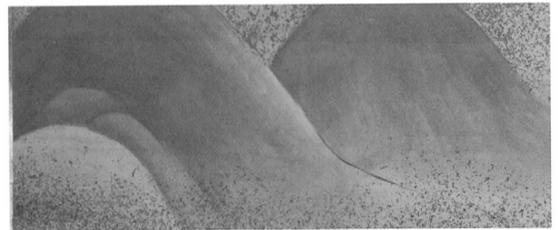


図10 修復後 染みが少し薄くなった。

Fig. 10 After treatment: The stain is somewhat lightened.



図11 修復前 第1・2扇全図 蝶番が切れ、1扇が完全に離れていた。  
 Fig. 11 Before treatment: The entire images of the first and second panels. The hinges and the first panel were completely detached.



図12 修復後  
 Fig. 12 After treatment

- (7) 襲木の傷・凹み等の損傷が著しく、漆塗膜の剥落・浮き・割れが多数確認できた。
- (8) 左右下部の角金具2つ、左中央の飾り金具、右下から三番目の散らし鉾が欠失していた。

4. 過去の修復状況

- (1) 本紙・台紙に補筆が多数確認できた。

各扇共に台紙の損傷が見られ、後年の修復で傷を覆い隠すような補筆が施されていた。補筆は変色し、鑑賞の際違和感を生じさせていた。

又、本紙には銀砂子が撒かれており、一部本紙を越え、台紙にまで撒かれていた。



図13 修復前 第1・2扇奥オゼ上部  
 Fig. 13 Before treatment: Top of the back hinge of the first and second panel.



図14 修復後  
 Fig. 14 After treatment

(V. 今回の修復で得た知見及びその他4参照)(図15)

- (2) 本紙・台紙の損傷箇所には補修紙が貼り付けられていた。「一ノ谷の合戦」第5扇下部の台紙上に大きな金箔押し紙による補修紙が施されていた。又、「屋島の船戦」第6扇下部の本紙欠失箇所に裏面より補修紙が繕われていた。

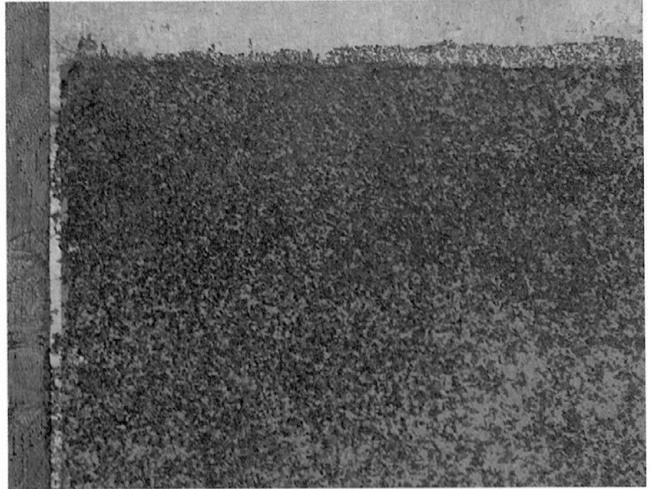


図15 修復前 屋島の船戦 第6扇本紙左上部

Fig. 15 Before treatment: Left top area of the painting on the sixth panel of *Naval Battle of Yashima*

### Ⅲ. 修復方針及び概要

1. 実施する作業及び方針の決定・変更等は所有者・東京文化財研究所の担当者との協議・監督の下の進めることとする。
2. 屏風装を解体し、本紙裏打ち紙を除去後、新たに裏打ちを施し、屏風装に装丁する。  
裏打ち紙として、楮紙を使用した。楮紙（悠久紙東中江和紙加工生産組合製）
3. 各作業の接着剤として小麦粉澱粉糊（新糊）を使用する。  
各作業の接着には、伝統的に使用されている小麦粉澱粉糊を使用した。小麦粉澱粉糊は、可逆性も高く、将来の再修理の際にも裏打ち紙等の除去を容易にすることが出来る。小麦粉澱粉（中村糊店製）
4. 本紙位置について  
修復前、屏風に貼り込まれている各扇の絵の繋がりが乏しいことから、過去の修復の際に錯簡された可能性が考えられた。今回の修復では、東京文化財研究所の担当者と協議を重ね、各扇に描かれた図様の画題・画意から本紙位置を特定し、本来の位置に配することを検討した。しかし、本紙図様の位置・並びに関して確固たる確証を得ることが出来なかった。更に、各隻の左右袖（第1扇・第6扇）の本紙に関しては、他の本紙に比べ、本紙幅が狭く、袖以外の場所に配することは、鑑賞上違和感が生じる事に繋がる為、所有者・東京文化財研究所の担当者と協議を重ねた結果、修復前と同じ位置に配することとした。  
尚、修復前、本紙位置の上下にばらつきがあり、下地に対して平行ではなく歪んだ状態で貼り込まれていた。修復後は本紙位置を揃え、貼り込んだ。
5. 台紙について
  - (1) 台紙を元使用する。  
修復前の調査では台紙の損傷が著しく、過去の修復の際に施されたと思われる補筆が鑑賞の

妨げとなっていた。そこで、設計書では本紙を台紙から捲り取り、新たに製作した金箔押し紙に本紙を貼り込む事を提案した。

しかし、その後の所有者・東京文化財研究所の担当者と協議の結果、台紙には後世に施されたと思われる銀砂子の一部が残っている事や、台紙が既に歴史的な価値を持っていると判断されるため元使用することに決定した。

金箔押し紙の台紙を元使用することにより、本紙を台紙から捲りとることが困難になった。台紙から本紙を捲り取ると、跨いで撒かれている銀砂子の繋がりを切る事になる。又、金箔が捲れ上る危険性も高いことが想像できた。そこで、貼り込まれていた本紙を台紙から捲り取る事はせず、台紙の損傷箇所を修復し本紙と同時に（本紙の一部として扱い）修復処置を施した。

## (2) 台紙を元使用する際の修復処置

修復中の調査から、台紙は一扇あたり8枚の紙で構成されており、下地全てに覆い被さる構造では無いことが確認された。（V. 今回の修復で得た知見及びその他2・3参照）

更に本紙は、台紙に対して袋張り（本紙四辺のみに糊付けし、中空で貼り付ける貼り方）で貼り付けられており、台紙と重なる部分は大きいですが、実際貼り付けられている箇所は僅かであった。

台紙を構成している8枚の紙は、一定の大きさで貼り付けられているわけではなく、様々な形態をしており、尚且つ、紙その物が厚い。中空に貼り付けられている本紙に台紙の重なる部分全てを糊で付けてしまうと、厚みの差が場所によって異なり画面に不均衡を与え、新たな損傷を招く恐れが想像できた。

そこで、今回の修復では本紙と貼り付いていない内側の部分に関しては除去し、整形した。更に本紙と台紙の段差が生じることが考えられた為、台紙の本紙に接する部分の厚みを薄く整形し、なだらかに繋がるようにした。

## 6. 裏打ち紙の除去について

台紙の裏打ち紙に関しては全て除去した。本紙の裏打ち紙の内、台紙と本紙との接着部分に関しては、捲り取らず、他の部分のみ肌裏紙を捲り取った。只、修復作業中の調査から、肌裏紙を捲り取ると本紙の欠失箇所に補修紙が存在しない箇所が多数存在することが確認され、複数の部分で銀砂子が裏打ち紙に付着しているのが見られた。裏打ち紙を除去すると、こういった銀砂子が撒かれた一部が欠ける事が想像できた。以上の事を東京文化財研究所担当者と協議した結果、銀砂子が欠ける部分は小さく、画面に対する影響も少ない事等から全て除去することになった。

## 7. 欠失箇所の補修紙について

本紙・台紙共に過去の修復時に施された補修紙が多数確認でき、補筆が多数施されていた。台紙の補修紙に関しては、台紙の表面から金箔押し紙で貼り付けられたものが多数確認できた。上記の状況を所有者・東京文化財研究所担当者と協議し、本紙の旧補修紙に関しては、範囲も小さく、補筆の影響も少ないことから全て除去することとした。しかし、台紙の補修紙に関しては、金箔押し紙であるため除去前後の差が明瞭になることが想像された。そこで、台紙の旧補修紙に関しては元使用とし、裏面から施されている旧補修紙に関しては適する形に整形し、使用することとなった。

只、本紙の四辺に生じている欠失箇所に関しては、金箔押し紙の台紙が露出し、銀砂子が撒かれている箇所が多い。この様な箇所に繕いを施すと、返って目立ち、違和感が生じると想像された。

東京文化財研究所担当者と協議した結果、台紙に貼り込まれている部分であるため、捲り上げるなどの処置はしない事や（修復方針5）これ以上損傷が広がり難い等の理由を含め、現状のままとした。

今回の修復で使用する補修紙は、台紙・本紙料紙のサンプルを採取した後、繊維分析を依頼し料紙を特定した後に決定した。（V. 今回の修復で得た知見及びその他1参照）繊維分析の結果、本紙の料紙は竹である事から補修紙には竹紙を選定し、台紙は土入り雁皮である事から間似合紙を使用した。

#### 8. 下地寸法について

修復中の調査から旧下地は上下に約6.7cm幅の板が釘で止められ、下地に足し木された構造となっていた。（V. 今回の修復で得た知見及びその他3参照）

そこで、今回の修復では上記「修復方針5」で台紙を元使用することになった事から修復前の旧下地に板を足した寸法を下地寸法とし、新調した。又、設計書では修復前の屏風が本紙幅と下地幅の差が小さく、押絵貼り屏風の形式にも拘らず各扇の本紙が繋がっているように見える事から下地幅の変更等も提案したが、上記の理由により修復前と同じ幅とした。

#### 9. クリーニングについて

修復作業中の調査から、多量の水を与える事により本紙に施された絵具が不安定な状態に至ることが予想され、クリーニング作業に適さないことが判明した。そこで今回の修復では、作業に必要な水分は与えるが、積極的なクリーニング作業は控える事とした。

又、台紙に施された旧補筆は変色し、鑑賞の妨げになっていた。今回の修復では所有者・東京文化財研究所の担当者と協議を重ねた結果、台紙を元使用するにあたりこれらの旧補筆を台紙に安全な範囲で除去する事とした。補筆の除去にはエチルアルコールを使用した。

#### 10. 絵具の剥落止めを行う。

剥落止めには、チョウザメ膠水溶液（ロシア産パレット）、粒膠水溶液（TSS粒膠新田ゼラチン）を損傷度合いや、絵具に合わせ使用した。

#### 11. 大縁・小縁の縁裂を新調する。

縁裂の選定には所有者・東京文化財研究所担当者と協議し、大縁は修復前の表装裂を参考にし製作し、使用した。小縁に関しては、正確な紋様等が判別できないため似寄りの表装裂を選定し、使用した。

大縁紺地唐草丸紋銀欄（岱崎織物製）

小縁丹地抱違獅子紋金欄（廣信織物製）

#### 12. 裏貼り紙を新調する。

新調する裏貼り紙の選定には所有者・東京文化財研究所担当者と協議し以下の物を選定した。

裏貼り紙鼠地具引き雀型唐紙（唐長製）

#### 13. 杉材下地を新調し、下貼りを施すと同時に蝶番を組む。

杉材下地を使用し、下貼りを施した。

下貼りには、1. 骨縛り 2. 胴貼り 3. 三枚蓑掛け 4. 蓑縛りを施した後、5. 蝶番を組み 6. 二重

泛を施した。紙は骨縛り・胴貼り・裏掛け・裏縛りには悠久紙、泛には石州半紙を使用した。

杉材下地（高田南勢堂製）

楮紙（悠久紙東中江和紙加工生産組合製）

（石州半紙石州和紙協同組合製）

14. 襲木・飾り金具を新調する。

飾り金具に関しては、現在使用されている角金具の損傷が著しい為、新調する事とした。尚、散らし鉾に関しては再使用可能であるとして、クリーニング後欠失している1つを新調し、再使用した。新調する飾り金具に関しては、所有者・東京文化財研究所担当者と協議し、散らし鉾の紋様・素材に即した「真鍮地彫り分け梅紋金具」を選定した。

襲木に関しても、元襲木と類似の形状である角型とした。只、見付に関しては、修復前側面と上下の襲木で見付に違いがあった。東京文化財研究所担当者と協議し、今回の修復では側面に配された襲木の見付に合わせ新調した。又、新調する襲木は蝨色塗りとした。

襲木黒漆蝨色塗り角型襲木（高田南勢堂）

飾り金具真鍮地彫り分け梅紋金具（石野徳太郎製）（図16）



図16 新調した飾り金具

Fig. 16 Newly prepared ornamental metal fittings

散らし鉾真鍮地梅紋散らし鉾（石野徳太郎製）（図17）

15. 保存袋を新調する。

木綿製保存袋を製作した。木綿布（岡秀株式会社製）



図17 欠失した散らし鉾（1つ）を元使用する散らし鉾に合せ製作した。

Fig. 17 A new "scattered" stud to replace the missing one was made to match the others that were reused.

16. 必要な箇所へ補彩を施す。

補彩は、新たに施した補修紙にのみ施した。本紙に直接絵具を着色するような事は行わなかった。補彩の色調に関しては、東京文化財研究所担当者と協議し決定した。補彩に使用する画材は顔料を膠で溶いた物、又は、棒絵具を使用した。

棒絵具（放光堂）

顔料（Kunstler-Pigmente Schmincke）

#### IV. 修復仕様

1. 修復前に本紙の状態を調査し、写真撮影を行った。
2. 作品に付着する埃を、刷毛等を用いて払った。
3. 飾り金具・散らし鉾を外し、屏風装を解体した。
4. 膠水溶液を用い、絵具の剥落止めを行った。
5. 縁裂部分のみを加湿し、大縁・小縁を捲り取った。
6. 下地側面に廻し貼り付けられた台紙を加湿し、捲り上げ、竹べら等を使用し本紙を下地から捲り取った。
7. 台紙に施された補筆をエチルアルコールで除去した。

8. 台紙の裏打ち紙（旧泛紙）を捲り取った。
9. 裏面より台紙の本紙に重なる部分を整形した。
10. 本紙の裏打ち紙を捲り取った。
11. 本紙・台紙の欠失箇所に、補修紙で繕いを施した。補修紙には、紙料試験で得た試験結果を参考にし、適する補修紙を選定後、使用した。本紙の破れ・裂けが生じている箇所は、左右に毛羽を残した幅の狭い楮紙を補強に貼り付けた。糊は新糊を使用した。
12. 新糊を用い、楮紙で本紙の肌裏を打った。
13. 適切な強度を保たせるために楮紙で再度裏打ちを行った。糊は新糊を用い、裏打ち後、仮張りを施した。
14. 補修紙に地色に合わせて補彩を施した。
15. 大緑・小緑に用いる表装裂を選定し、楮紙で裏打ちを行った。糊は新糊を用い、裏打ち後、仮張りを施した。
16. 杉材下地ならびに襲木を新調した。
17. 下地に、骨縛り、胴貼り、三枚蓑掛け、蓑縛りの各下貼りを施した。紙は楮紙を使用し、糊は新糊を用いた。
18. 下地に蝶番を組んだ後、表裏二重泛を掛けた。紙は楮紙、糊は新糊を用いた。
19. 裏貼り紙を新調した。
20. 本紙の寸法を一扇ごとに合わせ、寸法出しをした。
21. 本紙・裏貼り紙を下地に貼り込んだ。糊は新糊を使用した。
22. 大緑・小緑の縁裂を貼り込んだ。糊は新糊を使用した。
23. 新調した襲木を折れ合い釘で取り付けた後、元使用及び新調した飾り金具を付けた。
24. 金箔押し紙を製作し、オゼに貼り付け屏風装を完成した。
25. 木綿製保存袋を製作し、収納した。
26. 修復後の記録写真及び報告書の作成をした。

## V. 今回の修復で得た知見及びその他

### 1. 料紙繊維組成

高知県立紙産業技術センターに依頼し、本紙・台紙料紙の繊維組成試験（JISP8120 による）を依頼した。試験の結果、本紙は竹、台紙は雁皮（添料として土を確認）であることが確認された。（図 18, 19）

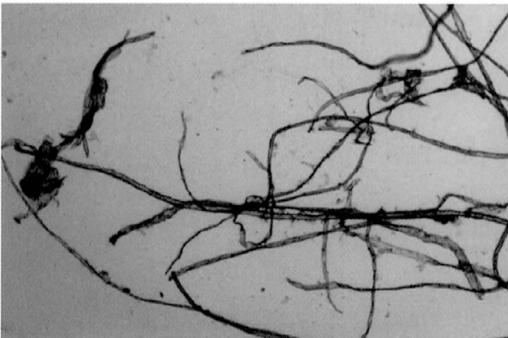


図 18 本紙料紙繊維 顕微鏡写真

Fig. 18 Photomicrograph of fiber of the painting support

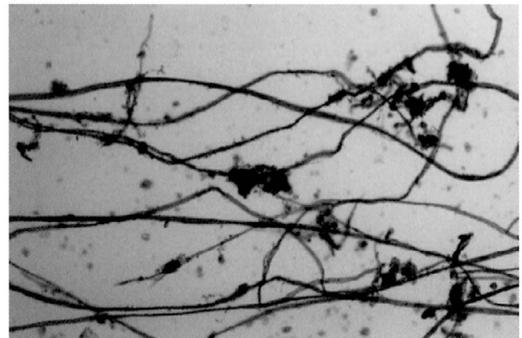


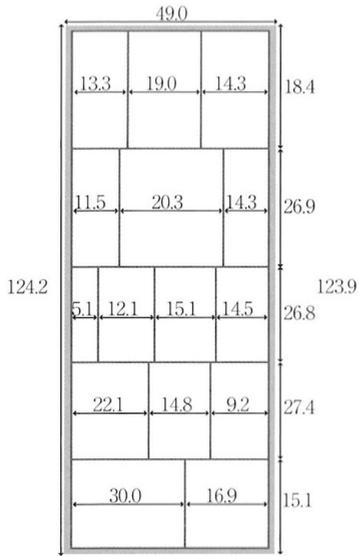
図 19 台紙料紙繊維 顕微鏡写真

Fig. 19 Photomicrographs of the fiber of the mounting paper

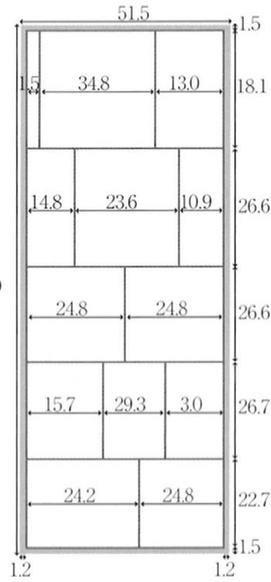
2. 旧裏打ち紙・台紙寸法 (単位: cm)

「一ノ谷の合戦」本紙旧裏打ち紙・台紙寸法表

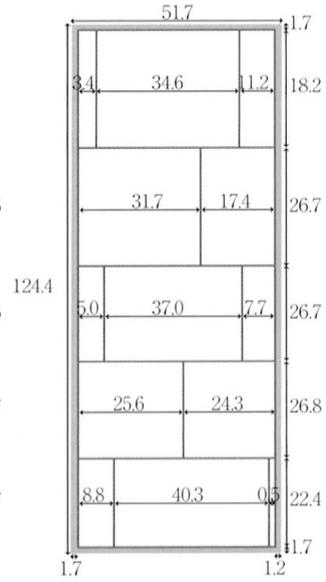
第6扇 本紙裏打ち紙



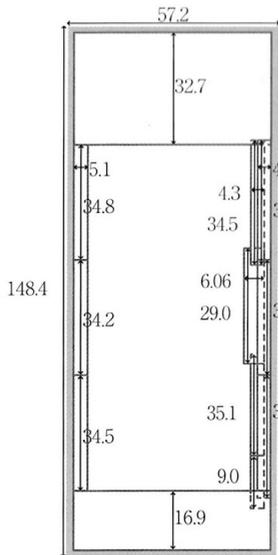
第5扇 本紙裏打ち紙



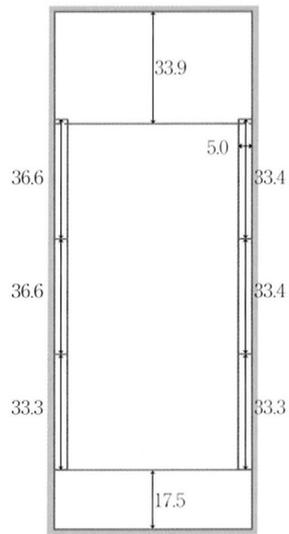
第4扇 本紙裏打ち紙



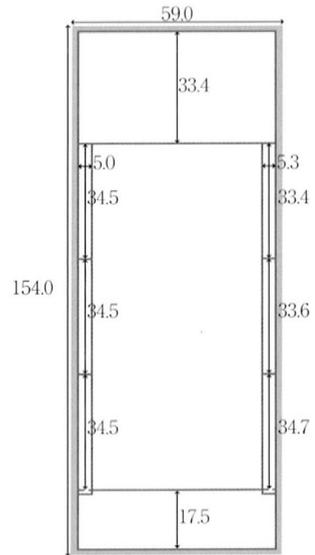
第6扇 台紙寸法表



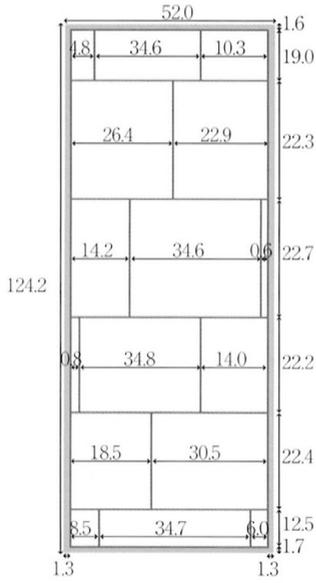
第5扇 台紙寸法表



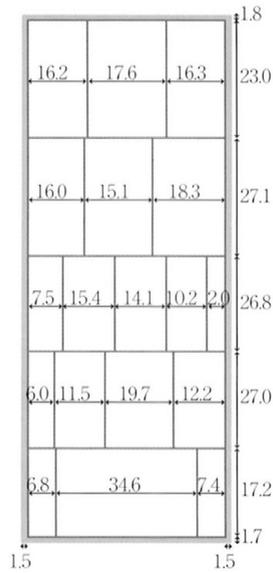
第4扇 台紙寸法表



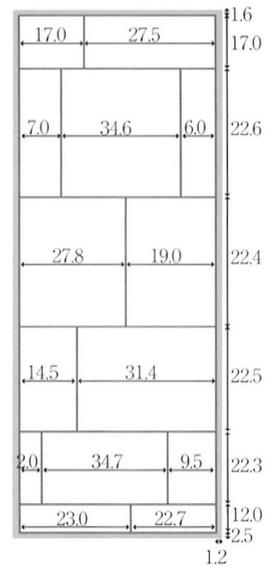
第3扇 本紙裏打ち紙



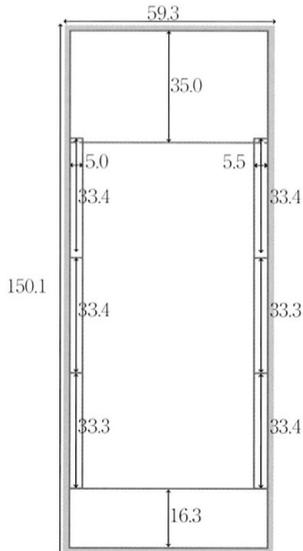
第2扇 本紙裏打ち紙



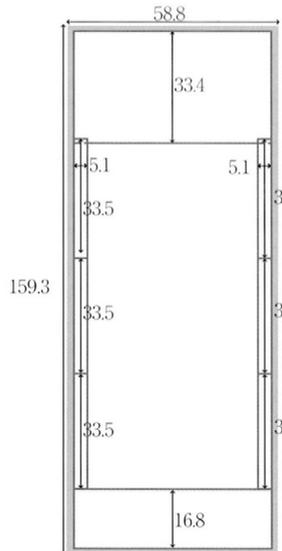
第1扇 本紙裏打ち紙



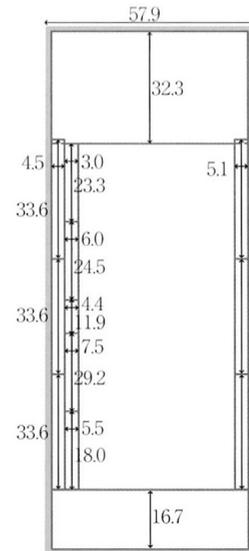
第3扇 台紙寸法表



第2扇 台紙寸法表

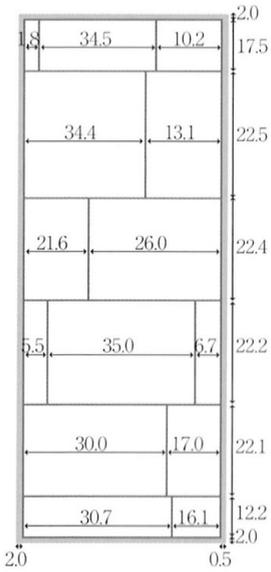


第1扇 台紙寸法表

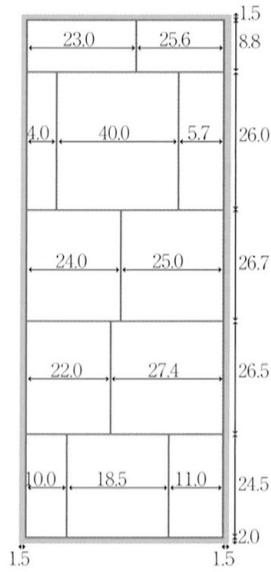


「屋島の船戦」本紙旧裏打ち紙・台紙寸法表

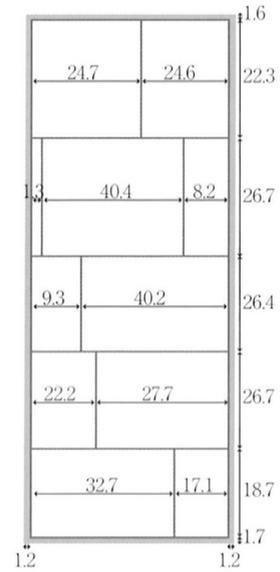
第6扇 本紙裏打ち紙



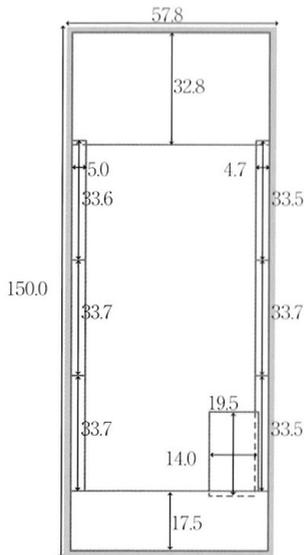
第5扇 本紙裏打ち紙



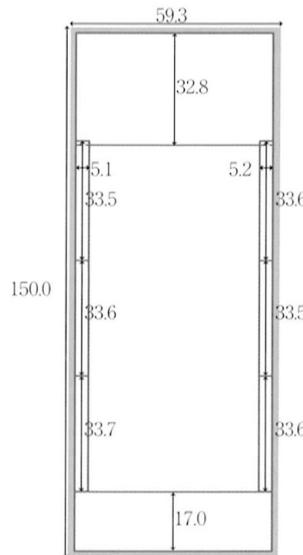
第4扇 本紙裏打ち紙



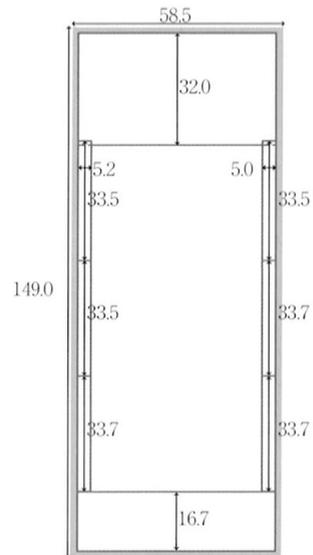
第6扇 台紙寸法表



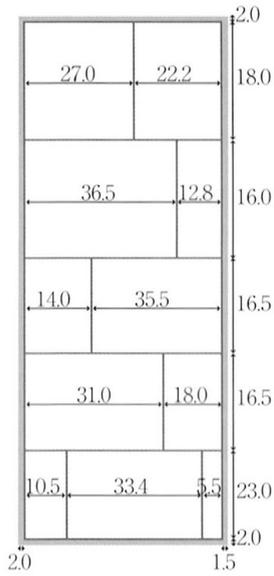
第5扇 台紙寸法表



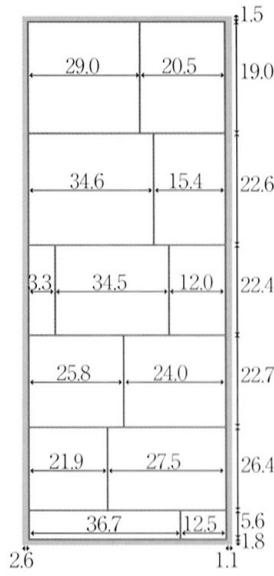
第4扇 台紙寸法表



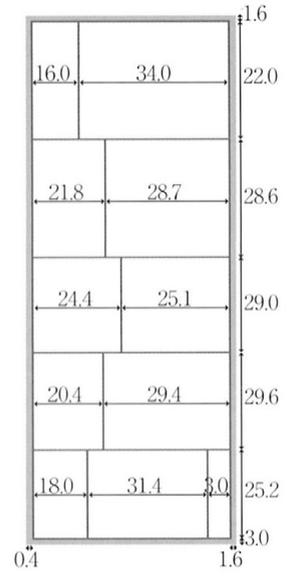
第3扇 本紙裏打ち紙



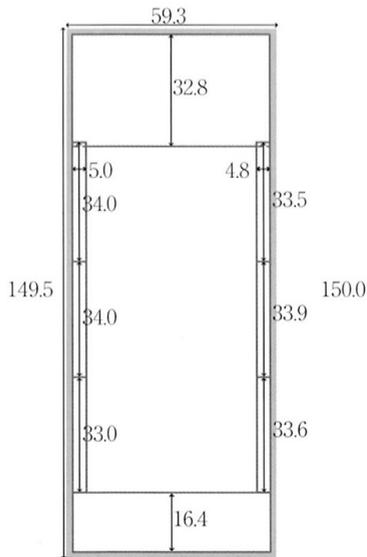
第2扇 本紙裏打ち紙



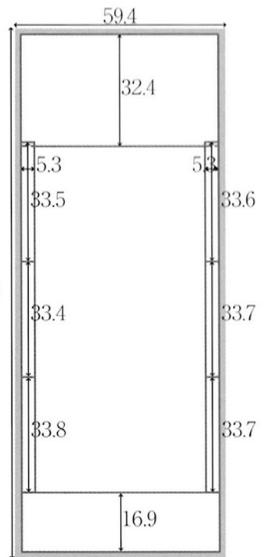
第1扇 本紙裏打ち紙



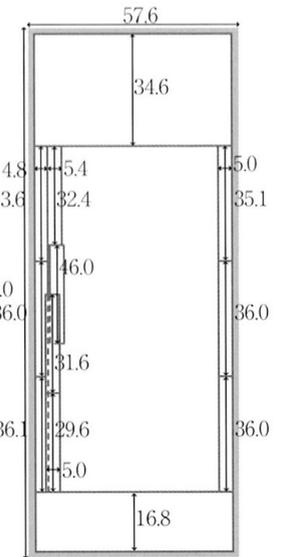
第3扇 台紙寸法表



第2扇 台紙寸法表



第1扇 台紙寸法表



### 3. 修復前の作品の構造－本紙裏面に施された過去の修復について－

#### (1) 旧下地

修復前・中の調査から、旧下地の上下に約6.7cm幅の板が取り付けられていることが確認された。板は全ての扇に取り付けられており、下地とほぼ同じ厚みを有し、釘で止められていた。板の幅は作品に配された縁裂の幅と等しく、縁裂を除去する事により板が確認された。作品の状況から、旧下地丈を表装裂の分だけ伸ばすために取り付けられたと推測できる。又、板には下貼りのような物は無く、裏打ちが施された表装裂が直接貼り込まれていた。

取り付けられた板は、下地と釘で止められた他に約7cm幅の反古紙が板と下地を跨ぐように貼り付けられ、補強されているのが確認できた。

旧下地は組子下地の上に反古紙による数層の下貼りが施され、その上に鼠色の紙や鼠色の紙に白色の顔料が塗られている紙が貼り込まれていた。これら鼠色の紙には、各所に襖の引き手跡が確認される事から、嘗ては襖の上貼りであった可能性が高い。又、鼠色の紙には茶色の紙が貼り付けられていたが、痕跡から泛紙であったであろうと推測される。

しかし、後述するが、これらの泛紙は本紙・台紙に施された泛紙の位置と全く一致しない。修復前の本紙・台紙を貼り込む際に施された物とは異なる物である事を意味する。

「屋島の船戦」第6扇に当たる下地に関しては下貼りに大きな欠失が見られ、更に損傷箇所を覆うように複数の反古紙が貼り付けられていた。これらの事から、損傷した下地を修復し、使用したと考える事ができる。損傷箇所は大小の違いがあるものの本紙にも存在し、下地の損傷と本紙の損傷が同時期に起こった物であると考え事ができる。つまり、元から貼り込まれていた本紙を捲り取り、下地及び本紙の損傷箇所を修復後、同じ下地に本紙を貼り戻した事となる。

又、下地の同じ損傷箇所を更に調査すると、裏面の「草花紋の洋紙」とは全く異なる裏貼りが施されている事が確認できた。

この事から、過去に施されていた裏貼りの上に損傷箇所を覆うように「草花紋の洋紙」が貼り込まれた事が確認できる。更に過去の裏貼り紙は旧下地の上に貼り込まれており、足された板には貼り込まれていない。一方、「草花紋の洋紙」は旧下地に取り付けられた板を跨いで貼り込まれている事から、上下に板を足した後に貼り込まれた物であると考え事ができた。

以上の事から、屏風下地は過去に大きな損傷を受け修復処置が施されたと考えられる。更に上下に板が足され、下地丈の変更と共に上貼りの貼り重ねが行われた事が確認できた。

#### (2) 修復前の本紙・台紙の構造

修復中の調査から修復前の本紙には、一層の裏打ちが施されている事が確認された。(V. 今回の修復で得た知見及びその他2参照)裏打ちされた本紙は、台紙に袋張り(本紙の四辺約1.5cmのみ糊付けされ、中空で貼り付ける方法。仮張りとはほぼ同じ状態)で張り込まれており、他の下貼りとも糊付けはされていない状態であった。この様な状態で張り込まれていた本紙は、作品が置かれる環境の湿度変化を本紙と裏打ち紙のみで受け、多大な付加がかかっていたと想像できる。又、裏打ち紙と本紙の接着力が低下し、裏打ち紙の紙継ぎ部分が外れ、本紙の破れに至った箇所も見受けられた。

本紙裏面の裏打ちには無地の楮紙が使用されており、各本紙の上部には其々番号が墨書され、修復前の扇の番号と一致していた。恐らく、台紙に張り込む際の目印にした物と思われる。本紙の裏には更に補修紙が数箇所、若しくは数層貼り付けられており、紙質も薄い楮の反古紙や雁皮紙(間合紙)、更に大福帳などの表紙に使われた厚紙と様々な物が貼り付けられ

ていた。(本紙の旧補修紙については後述)

一方台紙は、各扇共に8枚の紙で構成されている。下地を囲うように上部に丈約33cm、幅約58cm(下地の幅)、下部に丈約17cm、幅約58cm(下地の幅)、側面は左右共に丈約34cm幅約5cmを3枚ずつ貼り込まれていた。貼り込まれた順番は、下方から上に向かって貼り込まれていた。(V. 今回の修復で得た知見及びその他2参照)

只、袖(第1扇・第6扇)の本紙と表装裂の間にある金箔押し紙に関しては、台紙とは異なる物である事が確認出来た。本紙と表装裂の間の裏面には、幅5mm程の金箔押し紙が貼り付けられ、筋のような状態で貼り込まれていた。

台紙に押されている金箔は、本紙の糊代部分を除いては表面から確認できる範囲にしか押されておらず、本紙と重なる内側部分には金箔が確認できなかった。

更に台紙は、上記の下地に取り付けられた板には僅かにかかる程度しか施されておらず、上部の板と接する面には嘗て側面に折り込んでいたと思われる折れ跡が見受けられる。折れ跡は旧下地の大きさと符合する。

この事から、過去に本作品が上下の表装裂の存在しない金箔押し紙の台紙だけの屏風であったと想像できる。上下の板が足される際、捲り上げられ、再び貼り込まれたと考えられる。台紙裏面には、一層の楮紙が貼り付けられていた。貼り込まれた形状から泛紙であったと思われる。この泛紙は、台紙が貼り込まれていた下地四方にのみ施されており、本紙には掛けられてはいなかった。泛紙の上には、本紙と同じく補修紙が数箇所、若しくは数層貼り付けられており、紙質も本紙と同様の薄い楮の反古紙や雁皮紙(間似合紙)、大福帳などの表紙の厚紙と様々な物が貼り付けられていた。

又、本紙と台紙を跨ぐ損傷箇所には上記泛紙の上から本紙・台紙を覆うように補修紙が貼り付けられていた。只、「屋島の船戦」第6扇下部の損傷箇所のみ本紙と台紙が、別々に処置されていた。

### (3) 本紙に施された補修紙

修復作業中の調査により本紙裏面には、複数の補修紙が施されている事が確認できた。補修紙の施されている位置は大きく2種類存在した。

#### ① 本紙と裏打ち紙の間

#### ② 裏打ち紙及び台紙・泛紙の上

更に①の補修紙は主に間似合紙で施されていたのに対し、②では楮紙(反古紙)で施されていた。

①②とも損傷箇所の上に貼り付けられていることから、補強するための補修紙である事は明白であるが、①の上に施された裏打ち紙には損傷がない事から、裏打ちが施される以前、若しくは、同時に処置されたと考え事ができる。しかし、②は本紙と肌裏紙の両方が損傷しているため①と同時期に施されたとは考え難い。①の後年施されたものである事は間違いないであろう。

つまり、①の修復時は、本紙のみの状態で繕われ、更に裏打ちが施されていた。続いて②の修復時には、肌裏紙を捲る事無く修復が施された事になる。

### (4) 今回の修復で確認された過去の修復歴

上記の事から、過去に本紙が何らかの形で損傷を受け、その後補修紙が繕われ、修復前に打たれていた肌裏紙を打ち、台紙に貼り込まれたと考えられる。

その時点で作品は、金箔押し紙の台紙に本紙が貼り込まれた「押絵貼り」の屏風に装丁され、現在の寸法より丈が14cmほど低く、表装裂も配されてはいなかったと考えられる。又、裏

貼りも現在の物とは異なる物が貼り込まれていたと確認された。

後年、更に作品に損傷が生じ、修復処置が施されたと思われる。

その時の修復処置は、泛紙の上に補修紙が貼り付けられていたことから、屏風に貼り込まれていた本紙・台紙を捲り取り、泛紙等を捲り取る事無く直接補修紙を貼り付け、損傷箇所の修復が施されたと考えられる。その際、下地の損傷箇所を修復し、上下に板が足された。この事は、下地に施された修復痕や台紙の折り跡等から確認できる。

本紙・台紙と下地の修復処置を施した後、新たな裏貼り紙と共に貼り込まれ、表装裂が取り付けられたと推測できる。

以上の事から、時期については不明であるが、過去に少なくとも2度修復処置が行われ、装丁の変更も行われたと考えられる。台紙に残る補筆の時期等に関しては、特定できる材料が少ないため今回の修復では判断できなかった。

#### 4. 本紙に撒かれた銀砂子

本紙には、銀砂子が各所に撒かれていた。銀砂子は、台紙にも跨いで施されている事から、作品が描かれた当初から施された物では無く、装丁されてから施された物であろうと想像された。修復作業中の調査で銀砂子が撒かれた時期がある程度予測できる結果を得られたので報告する。

修復前、本紙欠失箇所に補修紙等が無く、肌裏紙が露出していた箇所が多数存在した。これは、肌裏紙を打つ前に何らかの理由で本紙料紙が欠失し、穴が開いた状態であった。或いは、肌裏打ち後、本紙のみ欠失し、裏打ち紙が露出していたという2通り考えられる。

本紙には多数の銀砂子が撒かれており、一部には上記の本紙欠失箇所にも撒かれていた。欠失箇所に撒かれた銀砂子は露出している肌裏紙上に存在していた。勿論、肌裏紙に銀砂子が撒かれた箇所は本紙の欠失箇所のみであり他に存在しない。つまり、本紙料紙が欠失した後に銀砂子が撒かれたことが分かる。

更に「一ノ谷の合戦」2扇下部には本紙・台紙に跨る損傷箇所が存在し、過去の修復により、損傷箇所の台紙が本紙の上に重なる様に貼り付けられている箇所が見られた。

今回の修復では、台紙が前面に出ている部分を本紙が前面に出るように整形を行った。その損傷部分周辺には銀砂子が一面に撒かれており、修復前本紙の上に重なり、前面に出ていた台紙にも銀砂子が撒かれていた。修復後、本来の位置に本紙を戻した所、台紙が出ていた箇所にだけ砂子が撒かれておらずマスキングされたような状態となった。

本紙・台紙の修復は上記の通り（V. 今回の修復で得た知見及びその他3参照）、本紙が屏風に装丁された後施された物である。つまり、少なくとも「一ノ谷の合戦」2扇下部に撒かれた銀砂子は、製作当初や屏風装丁直後に撒かれた物ではなく、過去の修復後に撒かれたものと考え事ができる。更に、銀砂子の状態が他の扇と比べ、色や大きさの差異が少ない事から他の扇も同時期に撒かれたと想像できる。

\* 修復前、銀砂子は接着力も弱く、対面する扇の絵画面に転写し汚れとなっていた。今回の修復作業で安定はさせたものの多量の水分を与えると、銀砂子が取れる恐れが充分あった。これによりクリーニング作業は行わなかった。

#### 5. 旧肌裏紙に残された図様

本紙裏打ち紙除去作業中に裏打ち紙の紙継ぎ付近に絵具が塗られているのが確認された。絵具は何かの図様の一部のように思われたが、範囲が狭いため何を表しているのか判断する事ができなかった。又、図様の位置に関しても、一定の法則性も無くランダムに存在した。

## 6. 赤外線透過写真 (図20～31)



図25 一ノ谷の合戦 第6扇

Fig. 25 Infrared x-ray photograph of  
Battle of Ichinotani: sixth panel

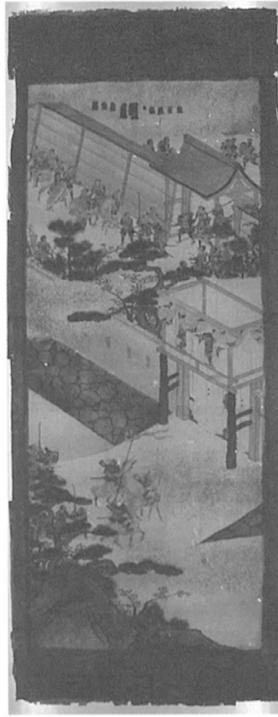


図24 一ノ谷の合戦 第5扇

Fig. 24 Infrared x-ray photograph of  
Battle of Ichinotani: fifth panel



図23 一ノ谷の合戦 第4扇

Fig. 23 Infrared x-ray photograph of  
Battle of Ichinotani: fourth panel



図31 屋島の船戦 第6扇

Fig. 31 Infrared x-ray photograph of  
Naval Battle of Yashima: sixth panel

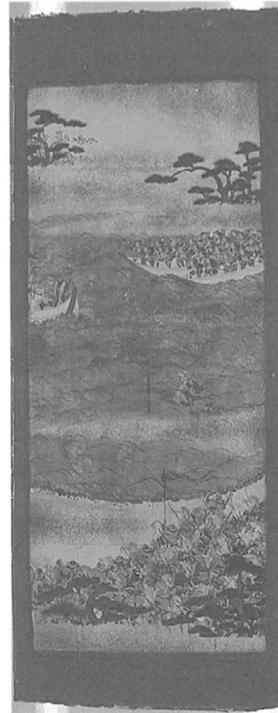


図30 屋島の船戦 第5扇

Fig. 30 Infrared x-ray photograph of  
Naval Battle of Yashima: fifth panel



図29 屋島の船戦 第4扇

Fig. 29 Infrared x-ray photograph of  
Naval Battle of Yashima: fourth panel



図22 一ノ谷の合戦 第3扇

Fig. 22 Infrared x-ray photograph of Battle of Ichinotani: third panel



図21 一ノ谷の合戦 第2扇

Fig. 21 Infrared x-ray photograph of Battle of Ichinotani: second panel



図20 一ノ谷の合戦 第1扇

Fig. 20 Infrared x-ray photograph of Battle of Ichinotani: first panel



図28 屋島の船戦 第3扇

Fig. 28 Infrared x-ray photograph of Naval Battle of Yashima: third panel



図27 屋島の船戦 第2扇

Fig. 27 Infrared x-ray photograph of Naval Battle of Yashima: second panel



図26 屋島の船戦 第1扇

Fig. 26 Infrared x-ray photograph of Naval Battle of Yashima: first panel

## 7. 顕微鏡写真（省略）

## VI. 修復諸資材及びその他

1. 水<濾過水>（濾過水器オルガノ株式会社 PF カーボンカートリッジ、マイクロポーアシリーズ N タイプ）  
 <イオン交換水>（濾過水器オルガノ株式会社カートリッジ純水機 G-10C 形）  
 濾過水・イオン交換水は、水道水（京都市水道局）を元水としフィルターで濾過した物を使用した。イオン交換水で作製した溶液は可能な限り純粋な溶液であり、反応も調節し易いため使用した。また通常の作業では水道水に含まれる塩素・鉄等の不純物を除去する事により、作品に悪影響を残さない濾過水を使用した。
2. 小麦粉澱粉（中村糊店京都府京都市下京区富小路五条下がる）  
 <新糊> 新糊はグルテンを除去した小麦粉の澱粉質を原材料に使用し作成する。水 3：小麦粉澱粉 1 の割合で約 30 分煮溶かした物を元糊とし、各作業に応じた希釈率で使用する。
3. 布海苔<紀州産>（えびす屋京都府京都市中京区烏丸恵比寿川西入り）
4. 粒膠（新田ゼラチン大阪府大阪市浪速区桜川 4-4-26）
5. チョウザメ膠<Salianski-Hause, in Blattern>（パレット京都市中京区門前町 539-16）
6. 楮紙<悠久紙>（東中江和紙加工生産組合富山県砺波郡平村東中江）  
 <石州半紙>（西田和紙工房島根県那賀郡三隅町古市地）
7. 裏貼り紙<具引き雀型唐紙>（唐長京都府京都市左京区修学院水川原町 36-9）
8. 縁裂<大縁：銀欄>（岱崎織物京都府京都市上京区上立売通大宮西入硯屋町 284）  
 <小縁：金欄>（廣信織物京都府京都市上京区新町通寺之内 2 丁目東入）
9. 下地・襲木<杉材下地>（高田南勢堂京都府京都市上京区大宮通寺之内上る 3 丁目）  
 <黒漆蠟色塗角型>（高田南勢堂京都府京都市上京区大宮通寺之内上る 3 丁目）
10. 飾り金具 <飾り金具・散らし鋳>（石野飾金具製作所京都府京都市）
11. 補彩用画材<絵糝具>（放光堂京都府京都市上京区烏丸二条下る西側）  
 <顔料 Kunstler-Pigmente Schmincke>（パレット京都市中京区門前町 539-16）
12. 保存袋 <木綿布>（品名カラーブロード色番 11 金地球鐘岡秀株式会社製京都府京都市下京区烏丸通仏光寺上ル）

## VII. 施工期間の流れ

|             |                             |
|-------------|-----------------------------|
| 平成 18 年 6 月 | 作品受け取り・写真撮影・調査              |
| 7 月         | 第一回協議                       |
| 8 月         | 剥落止め                        |
| 9 月         | 解体                          |
| 10 月        | 第 2 回協議                     |
| 11 月        | 裏打ち紙除去・裏打ち                  |
| 12 月        | 第 3 回協議（オーストリア応用美術博物館学芸員視察） |
| 平成 19 年 1 月 | 補彩                          |
| 2 月         | 貼り込み                        |
| 3 月         | 第 4 回協議・仕上げ・納品              |

**VIII. 工事場所**

京都市左京区岩倉長谷町 650-104  
有限会社墨仙堂（代表関地久治）

*War of the Genji and Heike Clans*

## Treatment Report

Hisaji Sekiji  
Bokusendo Co.,Ltd.

### I . Description and title of object

1. Title, format: *War of the Genji and Heike Clans*, pair of six-panel folding screens
2. Collection: Österreichisches Museum für Angewandte Kunst (Museum of Applied Arts, Austria)
3. Collection number: Or.3882 Or.3887

### II . Condition of artwork

#### 1. Condition and format

This artwork *Byōbu of War of the Genji and Heike Clans*, color and gold applied on paper, is in the collection of the Museum of Applied Arts in Austria. It is presumed to have been created during the Edo period (17th century) and is currently mounted in the format of a pair of six-panel folding screens.

The subject matter of the paintings are taken from the *Heike Monogatari*, the story of the rise and fall of the Heike Clans. One screen depicts the *Battle of Ichinotani*, while the other shows the *Naval Battle of Yashima*. At the bottom right hand corner of the first panel of the *Battle of Ichinotani* is an inscription, “16337,” and on the *Naval Battle of Yashima*, at the bottom right hand corner of the first panel and bottom left hand corner of the sixth screen are the inscriptions, “16336.”

#### 2. Structure and dimensions

The structural details and dimensions of the artwork before treatment are recorded below.

##### (1) Paintings

- ① Support and media: Color on paper
- ② Characteristics of the painting support: Bamboo paper (see 1 under “V. Miscellaneous Findings during this Treatment”):

Each panel is created with a single sheet of paper. No paper joints were found.

- ③ Dimensions: Height: 124.8cm Width: 52.2cm (End panels: 49.7cm)

There are very little differences in the dimensions of the paintings. However, the paintings on the end panels

of both the Battle of Ichinotani and the Naval Battle of Yashima are comparatively narrower than others. The dimensions were not changed in this restoration.

## (2) Mounting paper

① Decoration on the mounting paper: Gold leaf

② Characteristics of the mounting paper: Gampi paper with added earthen pigments (See 1 under “V. Miscellaneous Findings during this Treatment”):

Mountings of each panel, not including the end panels, are made up of eight sheets of paper; single sheets on top and bottom and three sheets joined vertically on each side are attached as if to enclose the painting.

③ Dimensions

Before treatment: height 148.2cm; width 334.2cm

After treatment: height 156.2cm; width 332.4cm

For details regarding the dimensions of mounting paper on each panel, see 2 under “V. Miscellaneous Findings During this Treatment.”

## (3) Mounting

|                              | Before Treatment  | After Treatment   |
|------------------------------|---|---|
| 1) Mounting style            | <i>Oshiebari byobu</i>  | <i>Oshiebari byobu</i>  |
| 2) Dimensions                | H 166.1cm x W 353.0 cm  | H 166.8 x 350.1 cm  |
| 3) Mounting fabrics          | Outer border: Silver brocade with a round, floral arabesque pattern on a navy blue background<br><br>Inner border: Gold brocade with a reddish brown background | Outer border: Silver brocade with a round, floral arabesque pattern on a navy blue background<br><br>Inner border: Gold brocade with a pattern of inverted symmetrical lions on a reddish brown background                    |
| 4) Decorative backing paper  | Western style paper with a floral pattern   | Chinese style ( <i>karakami</i> ) paper with a sparrow roundel pattern on a gray pigment background   |
| 5) Metal ornamental fittings | Brass fittings with a floral arabesque design<br><br>Scattered brass studs with a plum design   | Brass fittings with a partitioned plum ( <i>horiwake</i> ) pattern<br><br>The original scattered brass studs with plum design were reused with the exception of a single stud which was damaged and replaced with a new stud. |

|                       |                               |                                       |
|-----------------------|-------------------------------|---------------------------------------|
| 6) Outer wooden frame | Black lacquered square frames | Rou-iro black lacquered square frames |
| 7) Storage bag        | None                          | Cotton storage bag                    |

### 3. Extent of damage before treatment and condition after treatment

#### *Battle of Ichinotani*

(1) There were losses, tears, and abraded areas in the gilt mounting paper. Damage to the mounting paper, such as numerous cracks and tears, was found, particularly in the area around the hinges. (Figs. 1, 2).

(2) Some of the pigments applied to the painting were missing or damaged due to abrasion. The green pigment in particular was found abraded or actively flaking in many places (Figs. 3, 4).

(3) A puncture was found at the center of the painting on the fourth and fifth panels (Figs. 5, 6).

(4) Part of the painting was missing at the bottom left hand area of the second panel (Figs. 7, 8)

(5) Many stains were found on the paintings.

The stains were found scattered here and there, causing the gold leaf and paint layer to turn brown. The areas around the front-facing hinges in particular had turned black. Brown stains were found in a large area running across the fifth and sixth panels (Figs. 9, 10)

(6) Paper hinges were torn or damaged.

(7) Corner wrinkles (wrinkles bulging diagonally) were found on the four corners of the mounting paper.

(8) There were many areas where the mounting fabric was lifting.

(9) The outer frames were severely damaged due to scratches and dents, and the lacquer had chipped off, or cracked in many places.

(10) Two metal corner pieces were missing from the left and right bottom corners.

#### *Naval Battle of Yashima*

(1) The hinge in between the first and second panels had completely torn, compromising the structural integrity of the screen. The torn hinge was in turn causing tears in the mounting fabric (Figs. 11, 12).

(2) Parts of the gold leaf mounting paper were found torn or missing due to insect damage or abrasion. Many cracks and tears on the mounting paper were found particularly in the area around the hinges (Figs. 13, 14).

(3) Some of the pigments applied to the painting were missing or damaged due to abrasion. The blue pigment in particular was found abraded or exfoliating in many places.

(4) Many stains were found on the painting.

Stains were found scattered here and there, causing the gold leaf and paint layer to turn brown. The areas around the front-facing hinges in particular had turned black.

(5) A puncture was found at the center of the painting on the first panel.

(6) There were many areas where the mounting fabric was lifting.

(7) The outer frames were severely damaged due to scratches and dents, and the lacquer coating was chipped off, lifting off, or cracked in many places.

(8) Two metal corner pieces from the left and right bottom corners, an ornamental metal fitting on the central left hand side, and the third "scattered" stud from the bottom right were missing.

#### 4. Evidence of past restoration

(1) Evidence of inpainting was found in many parts of the paintings and mounting paper.

Damaged areas were found on the mounting paper of every panel. Inpainting was applied during a recent restoration treatment to cover up such damaged areas. The inpainting had become discolored, giving the image an unnatural look.

Further, powdered silver leaf had been sprinkled onto the painting. Some of the leaf was found extending outside of the paintings and on the mounting paper.

(See 4 under "V. Miscellaneous Findings during this Treatment" (Fig. 15))

(2) Mending paper had been applied to the damaged areas on the paintings and mounting paper.

A large piece of gold leaf had been applied as mending paper onto the mounting paper at the bottom of the fifth panel of Battle of Ichinotani. Also, areas that were missing at the bottom of the sixth panel of Naval Battle of Yashima were repaired by applying mending paper from the back.

### III. Treatment proposal and overview

1. Decisions and changes regarding the treatment process and proposal to be carried out will be made based on consultations with and under the direction of the owner and project director at the National Research Institute for Cultural Properties, Tokyo (TNRICP).

2. After disassembling and removing the backing papers from the byōbu, new backing paper will be applied to

the panels which will be reassembled again into a byōbu format. Kōzo paper (Yukyu-shi, or “snow-bleached paper,” made by Higashi-nakae Japanese Paper Processing and Production Cooperation) is to be used as backing paper.

### 3. Wheat starch paste

Wheat starch paste made by Nakamura Glue Shop was used as an adhesive at each stage of treatment. Wheat starch paste, which is the traditionally used adhesive, is easily reversible and therefore will allow for easy removal of linings and other papers during future treatments. (See VI. Miscellaneous treatment materials 2. Wheat starch)

### 4. Order of the paintings

As the connection between the images on the panels attached to the byōbu was very inconsistent, their order may have been mixed up during a past treatment. Through multiple consultations with the project director and experts at TNRICP, the possibility of placing the images in their original order, which was determined based on the subject matter and meaning of the images depicted on each panel, was considered. However, no decisive evidence for the position or order of the paintings could be found. In addition, the paintings attached to the end panels at the left and right of each screen (first and sixth panels) are narrower in width compared to the others, and therefore, placing them on panels other than those at the end would look awkward to the viewer. For these reasons, it was decided that the paintings would be placed in the same order as they had been before the treatment.

Also, before the treatment, the vertical positioning of the paintings varied. The paintings were not parallel with the core structure but were attached to it in a slanted manner. During the treatment, the paintings were reattached so that they were all in alignment.

### 5. Mounting paper

(1) The mounting paper will be reused.

Pre-treatment examination found that the mounting papers had been severely damaged, and the inpainting which had apparently been applied during a past treatment created an unpleasant appearance. Therefore, in the treatment proposal it was suggested that the paintings be separated from their mounting paper and reattached to a newly made mounting paper covered with gold leaf.

However, because some of the silver leaf assumed to have been applied later was found on the mounting paper, and the mounting paper itself was deemed to have historical value, it was decided that the mounting paper before treatment would be reused after consultation with the owner and the project director at TNRICP.

The decision to reuse the gilded mounting papers presented difficulties in separating the paintings from them. Peeling off the paintings from the mounting papers meant that the flow of silver leaf that runs across the

paintings and the mounting papers would be interrupted. Moreover, it was understood that the removal of the paintings would likely cause the gold leaf to be removed with them. Therefore, it was decided that the mounting papers would be repaired without detaching the paintings and both the paintings and the mounting papers would be treated together as if the mounting papers were part of the painting.

## (2) Treatment of the mounting paper for reuse

An examination during treatment revealed that the mounting paper on each panel was made up of eight sheets of paper, which did not cover the entire surface of the wooden core structure. (See 2 and 3 under “V. Miscellaneous Findings during this Treatment”)

Moreover, the paintings were attached to the mounting papers in a manner called *fukurobari*, meaning the paste was applied only along the perimeter leaving the center unpasted. Therefore, while the total area of the mounting paper which is covered by the paintings is large, only a small portion of it was actually attached.

The eight sheets of paper that made up the mounting paper were thick and varied in size and form. It was easy to assume that if the paintings (which had been pasted in a *fukurobari* style that left the centers unattached) were to be attached with their entire back surfaces pasted to the mounting papers, the varying thickness of the mounting papers would create unevenness in the painting surface and cause new damage.

Therefore, in this treatment, the areas at the center that were not attached to the paintings were removed and reshaped. In addition, since unevenness was expected to form between the paintings and the mounting papers, the thickness in the areas of the mounting paper that overlap with the painting was thinned and smoothed out.

## 6. Removal of linings

All of the linings on the mounting paper were removed. Of the linings on the paintings, the areas attached to the mounting paper and painting were not separated but left as is, and the first lining of the remaining areas was removed. However, during a mid-treatment examination, peeling away the first lining revealed that there were many missing parts of the painting to which no mending paper had been applied, and as a result, silver leaf had settled onto the lining. Therefore, removing the lining could also remove some of this scattered silver leaf. Upon consulting with the project director at TNRICP regarding the above matters, it was decided that since the areas where silver leaf would be missing is minimal and have very little influence on the overall surface of the painting, all of the lining paper would be removed.

## 7. Mending losses

Many areas on both the paintings and the mounting papers had been treated in the past with mending paper and inpainting. Many of the mending papers on the mounting were made of gold leaf paper, and they were attached from the front surface of the mounting paper. As a result of consultations regarding the above situation with the owner and project director at TNRICP, it was decided that all of the old mending paper on

the paintings would be removed since they were only used in small areas and the affect of the inpainting was minimal. On the other hand, because the mending paper used on the mounting was made of gold leaf paper, the difference between before and after removal would be drastic. Therefore, mending papers on the mounting were to be reused, while those attached to the reverse side were to be reshaped before reuse.

In many areas of loss around the four edges of the paintings, the gold leaf mounting paper is exposed or covered with sprinkled silver leaf. Mending such areas could cause them to stand out and create an unnatural look. Upon consultation with the project director at TNRICP, it was decided that these areas would be left as is, as these are areas that are pasted onto the mounting paper and therefore are not to be treated by means of detaching (see Treatment proposal 5). Also, damage is unlikely to spread further.

Mending paper to be used for this treatment was decided upon by extracting samples from the mounting paper and the support of the painting for fiber analysis. (See 1 under “V. Miscellaneous Findings during this Treatment”) The result of the analysis showed that the support of the painting was made of bamboo, and the mounting paper was *gampi* paper with added earth pigments. Therefore, bamboo paper was used as mending paper for the paintings, and *maniai-shi* was used to mend the mounting paper.

#### 8. Dimensions of the wooden core structure

Examination during the treatment revealed that wooden boards 6.7cm in width were fastened at the top and bottom of the old wooden cores with nails, adding extra length to the structure. (See 3 under “V. Miscellaneous Findings during this Treatment”)

It was decided (as noted in the above Treatment proposal 5) that the mounting paper before treatment is to be reused and therefore the new cedar lattice cores would be made with their measurements matching those of the old core structures plus the added wooden boards. Furthermore, because the difference in the widths between the paintings and wooden core before the treatment was so small that the paintings on the separate panels appear to be connected, despite the oshiebari *byobu* (*byobu* with separate painting on each panel) format, the treatment specifications had suggested that the width of the wooden cores be changed. However, due to the aforementioned reasons, the widths were kept the same.

#### 9. Cleaning

Based on an examination during treatment, it was predicted that applying a large amount of water to the painting would destabilized the pigments, and therefore a full cleaning would not be suitable. It was decided that, while moisture would be applied during this treatment when necessary, rigorous cleaning would not be performed.

Furthermore, the old inpainting applied to the mounting paper had become discolored and unattractive. As a result of consultations with the owner and project director at TNRICP, in preparation for reusing the old mounting paper, the inpainting would be removed as much as possible without causing damage to the mounting paper. Ethyl alcohol was used for this removal.

#### 10. Consolidation of the paint layer

To consolidate the paint layer, sturgeon glue solution (made in Russia; Palette) or animal skin glue solution (TSS animal glue; Nitta Gelatin Inc.) were used, depending on the degree of damage and condition of paint layer.

#### 11. Preparation of new fabric for the outer and inner borders

New border fabrics were selected based on consultations with the owner and project director at TNRICP. The former mounting fabric was used as a reference to prepare new fabric for the outer border. Because the exact pattern of the inner border fabric could not be deciphered, fabric with very a similar appearance was selected and applied.

Outer border: Silver brocade with a round arabesque pattern on navy blue background (made by Yamazaki Orimono)

Inner border: Gold brocade with a pattern of *dakichigai* lions (lions in inverted symmetry) on a reddish brown background (made by Hironobu Orimono)

#### 12. Preparation of new decorative backing paper

The following was selected as the new backing paper based on consultations with the owner and project director at TNRICP:

Backing paper: *Karakami* with a sparrow roundel pattern printed on a gray pigment background (made by Karacho)

#### 13. Preparation of a new cedar lattice core, applying under-lining papers, and attaching hinges

Under-lining layers of paper were applied to lattice core made of cedar.

Layers of paper were applied in the following order: 1. *honeshibari*; 2. *doubari*; 3. three layers of *minokake*; 4. *minoshibari*; 5. hinges; and 6. *nijūuke*. *Yukyu-shi* ("snow-bleached paper") was used for the *honeshibari*, *doubari*, *minokake*, and *minoshibari*; and *Sekishu* paper was used for the *uke* layers.

Cedar lattice core (made by Takada Nanseido)

*Kōzo* paper (*yukyu-shi*, "snow-bleached paper," made by Higashi-nakae Japanese Paper Processing and Production Cooperation)

*Sekishu* paper (made by Sekishu Washi Cooperative)

#### 14. Preparation of new outer wooden frames and metal ornaments

Old corner pieces had been severely damaged. Therefore new metal ornaments were prepared. The "scattered"

studs, however, were deemed reusable. Therefore, with the exception of one that was missing, which was replaced by a new stud, they were cleaned and reused. The owner and the project director at TNRICP were consulted with regard to the newly prepared ornamental metal fittings and brass fittings with horiwake plum pattern (plum with partitioned pattern) were selected as they were considered an appropriate match to the pattern and material of the “scattered” studs.

Outer wooden frames with square edges, similar to the original frames, were selected. However, there was a difference in width between the horizontal and vertical sides of the original frames. Upon consultations with the project director at TNRICP, it was decided that all sides of the new frames would have the width the same as the sides of the original frames.

Outer wooden frames: *Rou-iro* black lacquered squared-edged frames (Takada Nanseido)

Brass fittings with *horiwake* plum pattern (plum with partitioned pattern) (made by Tokutaro Ishino) (Fig.16)

Brass “scattered” studs with plum design (made by Tokutaro Ishino) (Fig.17)

#### 15. Preparation of a new storage bag

A new cotton storage bag was prepared.

Cotton material (made by Okahide Co., Ltd.)

#### 16. Inpainting

Inpainting was performed on newly affixed mending papers only. No pigments were applied directly onto the painting itself. The color tones to be used were decided based on consultations with the project director at TNRICP. Materials used for the inpainting were *ganryō* pigments dissolved in glue, or paint sticks.

Paint sticks (BOENOGU) (Hokodo)

*Ganryō* pigments (Kunstler-Pigmente Schmincke)

### IV. Treatment specifications

1. Pretreatment condition of the painting was examined and photographed.
2. Dust attached to the piece was swept off with a soft brush or other means.
3. The ornamental metal fittings and “scattered” studs were removed and the byōbu was disassembled.
4. The paint layer was consolidated using animal glue solution.
5. Moisture was applied to the border fabric portion only, and outer and inner borders were removed.
6. Mounting paper that was pasted around the sides of the wooden cores were humidified and peeled away, and the painting was separated from the wooden core using a spatula and other tools.
7. Inpainting applied to the mounting paper was removed using ethyl alcohol.
8. The linings (old *uke* paper) of the mounting paper were removed.

9. The areas of the mounting papers overlapping with the paintings were reshaped.
10. The linings of the paintings were removed.
11. Missing areas of the paintings and mounting papers were repaired with mending paper. Using the results of the paper fiber analysis as reference, appropriate mending papers were selected and applied. To mend tears and cracks in the painting, narrow strips of *kōzo* paper with water-cut edges were pasted on as reinforcement. Wheat starch paste was used for this process.
12. First lining made of *kōzo* paper was attached to the painting using wheat starch paste.
13. For added support, a second layer of *kōzo* paper was applied using wheat starch paste. Afterwards, the painting was attached and dried temporarily on a *karibari*.
14. Inpainting was applied to the mending paper using pigments that match the ground color of the painting.
15. Mounting fabric to be used as the outer and inner borders were selected and lined with *kōzo* paper, using wheat starch paste. Afterwards, they were attached and dried temporarily on a *karibari*.
16. New cedar lattice core and outer wooden frames were prepared.
17. The following linings made of *kōzo* paper were attached to the lattice core using wheat starch paste: *honeshibari*, *doubari*, three layers of *minokake*, and *minoshibari*.
18. After attaching hinges to the lattice core, the front and back *nijūuke* were applied using *kōzo* paper and wheat starch paste.
19. New decorative backing paper was prepared.
20. The dimensions of the paintings were adjusted for each panel to determine the correct measurements.
21. The paintings and new decorative backing paper were attached to the lattice core using wheat starch paste.
22. The outer and inner border fabrics were attached using wheat starch paste.
23. After securing the new outer wooden outer frames using L-shaped nails, the original and new ornamental metal fittings were attached.
24. Gold leaf paper was prepared and pasted onto the hinges to complete the *byōbu*.
25. The restored *byōbu* was placed in a new storage bag.
26. Photographs were taken for documentation purposes and a post-treatment report was compiled.

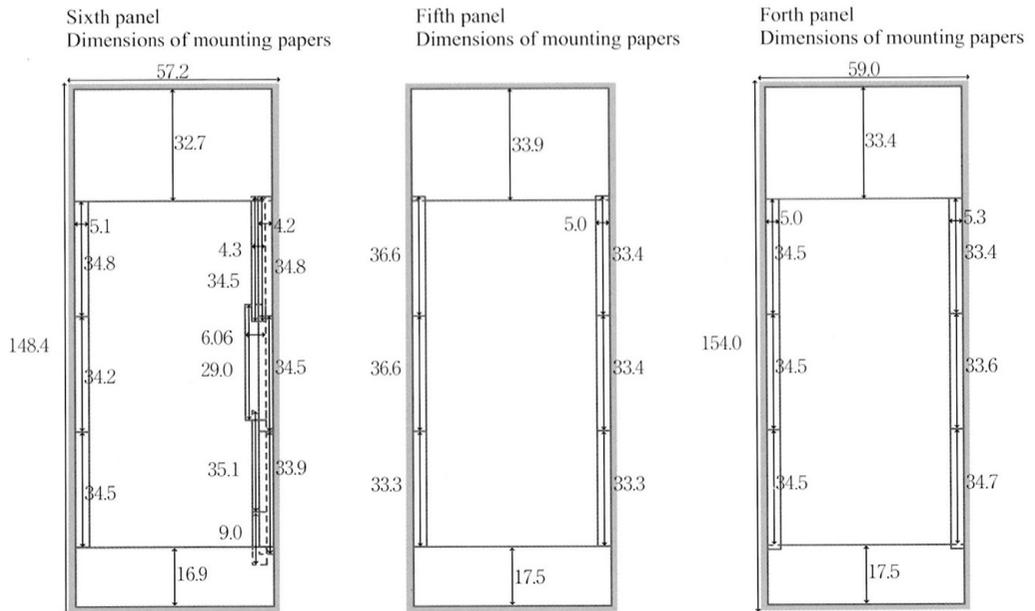
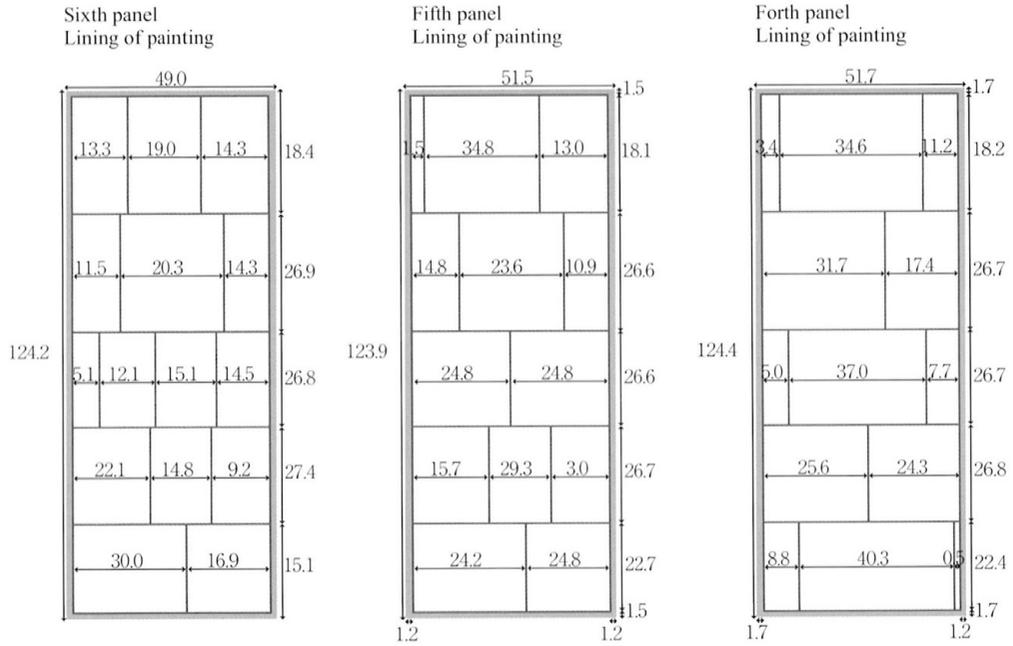
## V. Miscellaneous Findings during this Treatment

### 1. Paper fiber composition

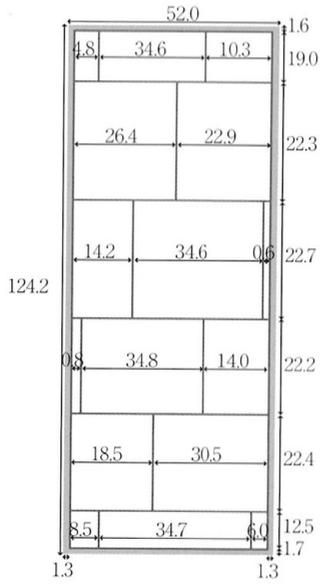
A request was sent to Kochi Prefectural Paper Technology Center to conduct a test (JIS P 8120) to determine the fiber composition of the material used for the paintings and mounting paper of this *byōbu*. The results revealed that the support of the paintings is made of bamboo, and the mounting paper is made of *gampi* (with earth pigments) (Fig.18, 19).

2. Dimensions of old linings and mounting papers (cm)

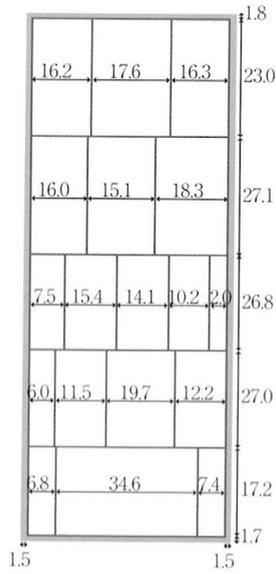
Measurements of lining of paintings and mounting papers of *Battle of Ichinotani*



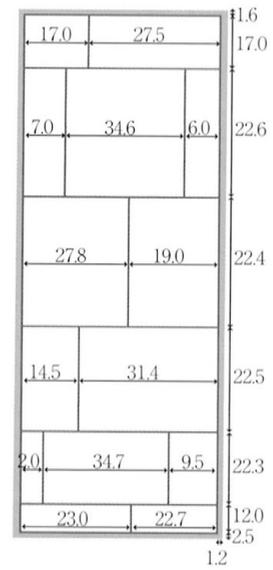
Third panel  
Lining of painting



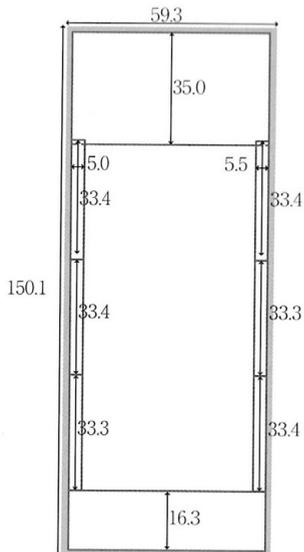
Second panel  
Lining of painting



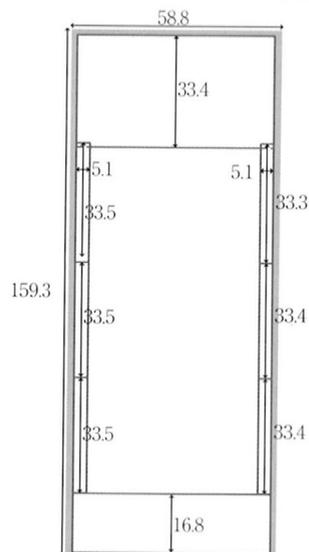
First panel  
Lining of painting



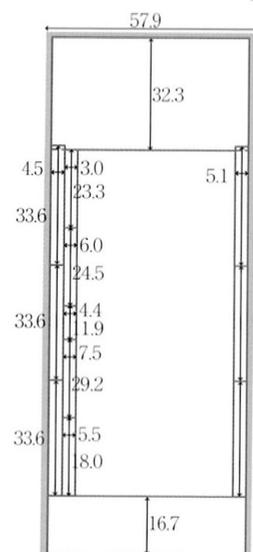
Third panel  
Dimensions of mounting papers



Second panel  
Dimensions of mounting papers

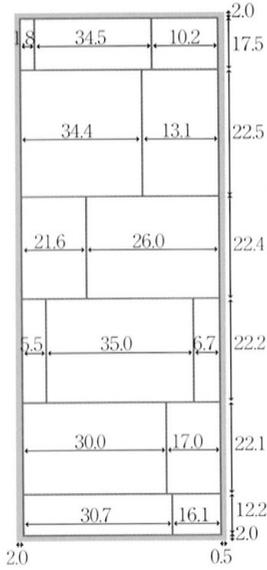


First panel  
Dimensions of mounting papers

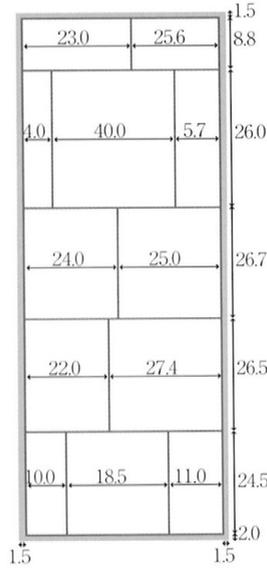


Measurements of back lining of paintings and mounting papers of *Naval Battle of Yashima*

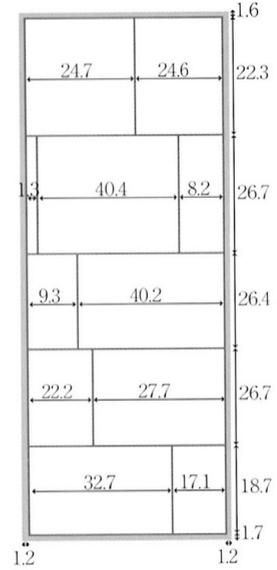
Sixth panel  
Lining of painting



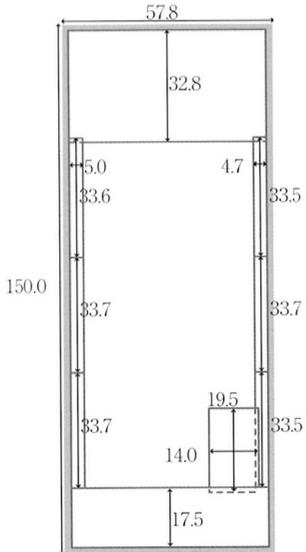
Fifth panel  
Lining of painting



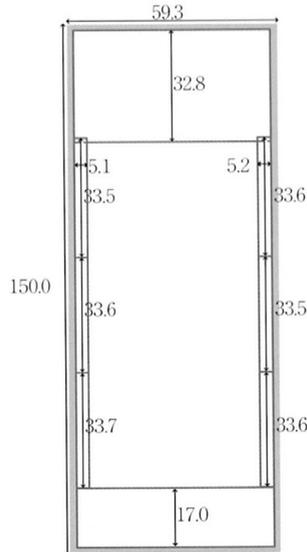
Fifth panel  
Lining of painting



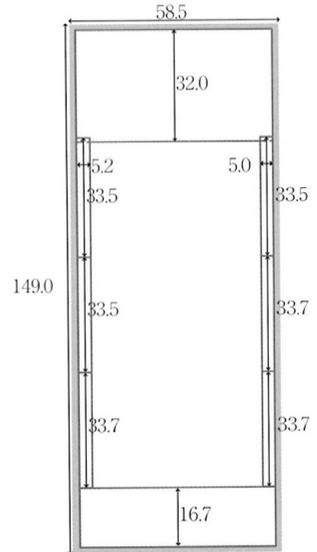
Sixth panel  
Dimensions of mounting papers



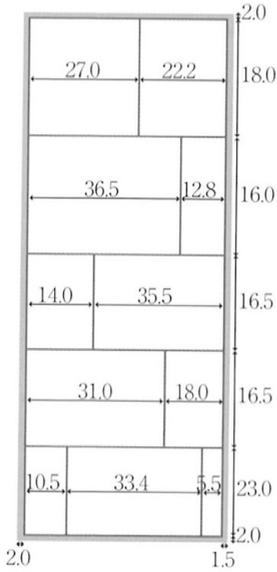
Fifth panel  
Dimensions of mounting papers



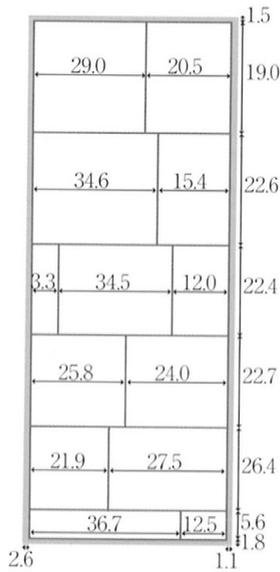
Forth panel  
Dimensions of mounting papers



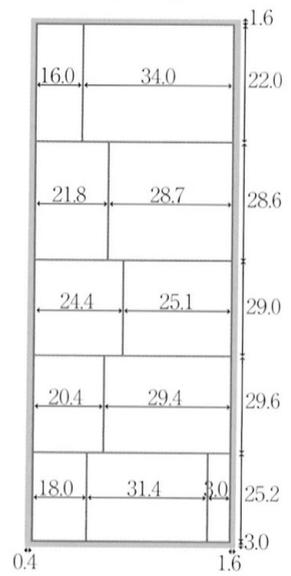
Third panel  
Lining of painting



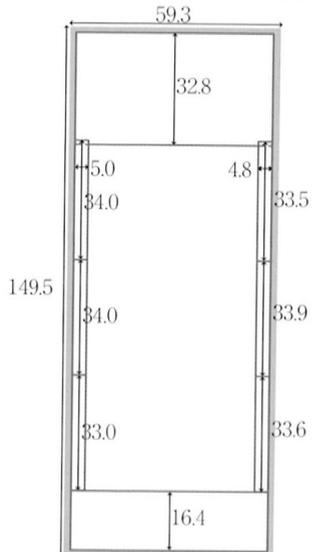
Second panel  
Lining of painting



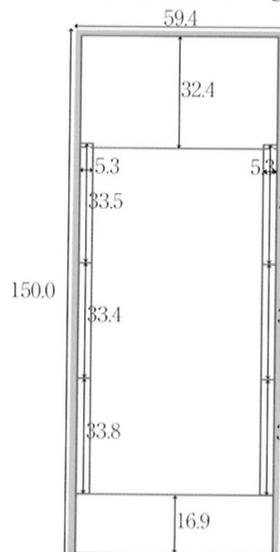
First panel  
Lining of painting



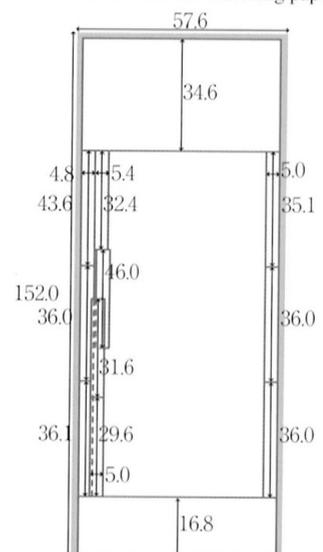
Third panel  
Dimensions of mounting papers



Second panel  
Dimensions of mounting papers



First panel  
Dimensions of mounting papers



### 3. Structure of the *byōbu* before treatment

Previous restoration treatments administered on the reverse side of the paintings

#### (1) Old wooden lattice core

In the examination before and during this treatment, boards 6.7cm in width were found attached to the top and bottom of the old wooden lattice cores. The boards were found attached onto every panel with nails, and were about the same thickness as the wooden core. As the width of the boards was the same as that of the border fabric attached to the *byōbu*, these boards were not discovered until removal of the fabric. Judging by the condition of the *byōbu*, the boards were presumed to have been attached in order to add length to the wooden core so as to match the length of the mounting fabric. Moreover, the boards had not been treated with any kind of under-lining, and the lined mounting fabric was attached directly onto them.

In addition to being affixed to the wooden core with nails, the boards were reinforced with scrap paper approximately 7cm wide, pasted along the lines where the boards and the wooden cores meet.

The old wooden cores were lattice structures covered with multiple layers of scrap paper, which were covered with gray paper or gray paper painted over with white *ganryo* pigment. Since evidence of *fusuma* (sliding door) handles were found in various places of this gray paper, it is highly possible that this paper was used as a top layer of a *fusuma*. Additionally, brown paper was found pasted onto the gray paper. Evidence indicates that this was probably *uke* paper.

However, as explained in a later section, such *uke* paper does not match the locations of the *uke* paper attached to the paintings or the mounting paper before treatment in any way, indicating that the two are unrelated.

One the sixth panel of *Naval Battle of Yashima*, a large portion of the under-lining had been lost, over which multiple pieces of scrap paper had been applied as if to cover up the damage. This suggests that a damaged wooden core was repaired and reused. Damaged areas, though they vary in size, can also be found on the painting, indicating that the damage on the wooden core and the painting may have occurred at the same time. In other words, the painting that had been attached was peeled away to repair the damaged areas on both the wooden core and the painting, after which the painting was reattached to the same core structure.

Moreover, further examination of the same damaged area on the wooden core revealed use of a backing paper that is completely different from the western style paper with a floral pattern on the reverse side.

This provides evidence that the western style paper with floral pattern was attached over the backing paper that had been applied in the past, as if to cover up the damaged area. Furthermore, the western style paper with floral pattern is attached across both the old wooden core and the additional boards, inviting the assumption that it was pasted on after the top and bottom boards had been attached.

For the above reasons, it can be assumed that sometime in the past, the wooden core of the *byōbu* suffered major damage and was subsequently repaired. Then, boards were attached to the top and bottom to alter the

length of the wooden core and additional layers of paper were attached.

## (2) Pretreatment structure of the paintings and mounting papers

Examination during treatment revealed that a single layer of back lining had been applied to the paintings. (See 2 under “V. Miscellaneous Findings during this Treatment”) The lined paintings were attached to the mounting paper in a *fukurobari* style (a method in which paste is only applied to a 1.5cm width perimeter of the painting, leaving the center unpasted, similar to the method of attaching works to a *karibari*, and they were not attached to any of the other under-lining paper. It is easy to assume that a great deal of stress had been placed on the paintings attached in such a manner and withstanding the humidity changes of the environment in which they were located with only a single lining to support them. There were also areas in which the adhesion between the lining and paintings had weakened causing the joints of the lining paper to separate, which had in turn caused tears in the paintings.

Plain *kōzo* paper was used for lining the paintings. Numbers written in *sumi* ink were found at the top of each of the paintings, and they match the numbers found on the panels before the treatment began. They are presumably numbers used as markers when attaching the mounting papers. Many mending papers were found attached to the back of the paintings in several areas or in several layers. The quality of the mending papers varied, from thin scraps of *kōzo*, to *gampi* (*maniai*) paper, to thick paper used for covers of *dai Fukucho* (account book).

The mounting paper on each panel, on the other hand, was made up of eight separate sheets of paper: a sheet of about 33cm height by about 58cm width (same as the width of the wooden core) at the top; a sheet of about 17cm height by about 58cm width (same as the width of the wooden core) at the bottom; and three layers of sheets about 34cm height and 5cm width on left and right hand sides. They had been attached from bottom to top. (See 2 under “V. Miscellaneous Findings during this Treatment”)

The gold leaf paper found in between the paintings and mounting fabric of the two side panels (first and sixth) was different from that on the mounting paper. Gold leaf paper about 5mm in width was found attached like a thin line onto the back side of the area in between the painting and the mounting fabric.

The gold leaf was attached only to the mounting paper in areas that could be observed from the front, with the exception of the pasting strips of the painting. None could be found in the central area that overlaps with the painting.

Furthermore, the mounting paper only barely reaches the aforementioned boards attached to the wooden core. At the top portion of the mounting papers there are creases that indicate that they used to fold over the top edge. The location of the creases matches the length of the old wooden core.

These findings indicate that the *byōbu* was formerly only covered with gold leaf mounting paper, with no mounting fabric at the top or bottom. It is assumed that when the top and bottom boards were added, the mounting paper was peeled away and reattached.

A single layer of *kōzo* paper had been attached to the back side of the mounting paper. It is believed to be *uke* paper, judging from the manner in which it was pasted. This *uke* paper had only been attached to the four sides of the wooden core onto which the mounting had been pasted, and did not overlap with the paintings. Like the paintings, many mending papers were found attached to the back of the *uke* paper in several areas or in several layers. Also like the paintings, the quality of the mending papers varied, from thin scraps of *kōzo*, to *gampi* (*maniai*) paper, to thick paper used for covers of *daifukucho* (account books).

To areas of damage that span over the painting and mounting paper, mending paper had been attached from over the abovementioned *uke* paper, covering the painting and the mounting paper. However, the damaged area at the bottom portion of the sixth panel of *Naval Battle of Yashima* was an exception. Here, the painting and mounting paper were treated separately.

### (3) Mending paper used on the paintings

According to the examination during treatment, several mending papers were found attached to the reverse side of the paintings. There were two main locations in which these mending papers had been applied.

- ① Between the painting and the back lining
- ② On the lining, mounting paper, or *uke* paper

Further, while the mending papers of the first main location described above were mainly made of *maniai-shi*, those of the second location were *kōzo* paper (scrap paper).

Since the mending papers of both the first and the second location are pasted over damaged areas, there is no question that they were placed for the purpose of reinforcement. But because no damaged areas are found on the lining applied over the first location, it is safe to assume that the mending papers were applied before or at the same time the lining was attached. Regarding the second location, however, since damage is found on both the painting and the first lining, it is highly unlikely that these mending papers were applied at the same time as those of the first location. Undoubtedly, they were applied at a later time.

In other words, when the mending papers of the first location were applied, the painting alone was treated, after which the lining was applied; and when those of the second location were applied, treatment was conducted without removing the first lining.

### (4) Evidence of past treatments found during this treatment

Based on the aforementioned findings, it is assumed that the paintings were somehow damaged in the past, the damaged areas were treated with mending papers and lined. Then the paintings were attached to the mounting papers.

At that point, the piece was bound into the format of “*oshiebari*” *byōbu* (*byōbu* with a separate painting on each panel) onto which paintings attached to mounting paper covered with gold leaf were pasted. It is believed to have been 14cm shorter in height than the present, and had no mounting fabric borders. Furthermore, the

old backing paper was found to have been different from what is used at present. Presumably, the *byōbu* suffered further damage and was treated again at a later time.

For this later treatment, it is assumed that since mending papers were found attached over the *uke* paper, the paintings and mounting papers attached to the *byōbu* were peeled off, and the mending papers were attached directly without removing the *uke* and other papers to treat the damaged areas. During this time the damaged areas on the wooden core were repaired and the top and bottom boards were added. This assumption can be supported by the evidence of treatment performed on the wooden core and creases found on the mounting papers.

Presumably, after the paintings, mounting papers, and wooden core were repaired, they were reattached after they were lined with new backing papers, and mounting fabrics were added.

For these reasons, while the dates are unclear, it can be assumed that at least two treatments, one of which includes a change in format, have taken place in the past. As for the inpainting that remain on the mounting papers, the date could not be determined during this treatment as there were not enough supporting evidence.

#### 4. Sprinkled silver leaf on the paintings.

Silver leaf had been sprinkled in various parts of the paintings. Because the leaf is found sprinkled across the mounting papers as well, it was probably not applied at the time that the paintings were created but was added after they were mounted in the *byōbu* format. The approximate period when the silver leaf was applied could be determined during a mid-treatment examination, as reported below.

Prior to this treatment, there were many missing areas on the paintings which had not been repaired with mending paper, leaving the first lining exposed. There are two possible scenarios as to how this may have happened: either the support of the paintings was damaged for some reason before the first lining was applied, leaving holes in the painting; or only the paintings suffered such losses after the first lining was applied, causing the first lining to become exposed.

Silver leaf was found sprinkled in many areas of the painting. Some leaf had also been found on the aforementioned missing parts of the painting. Silver leaf that was sprinkled onto these missing areas was found attached to the surface of the first lining. The silver leaf on the first lining is of course only found in the areas with holes in the paintings, indicating that it was applied after the holes were created on the paintings.

Further, at the bottom portion of the second panel of *Battle of Ichinotani*, there is a damaged area that runs across the painting and the mounting paper. Here, the mounting paper of the damaged area was pasted in a past treatment in a way that it covered over the painting.

During this treatment, this area where the mounting paper had been placed over top of the painting was readjusted so that the painting was moved on top. The silver leaf had also been sprinkled onto the entire

surface of this damaged area, including the part of the mounting paper that had been placed over the painting before this treatment. After that area of the mounting paper was placed in its original position, only the area in which the mounting paper had been protruding had no coating of the silver leaf, creating a masking effect.

The repair of the paintings and mounting papers was completed after the paintings were mounted in the *byōbu* format, as mentioned above (see 3 under “V. Miscellaneous Findings during this Treatment”). In other words, it can be presumed that the silver leaf found at the bottom portion of the second panel of *Battle of Ichinotani*, at least, was applied not at the beginning or right after the painting was made into a *byōbu* form, but after one of the past treatments. Moreover, because the nature of the silver leaf found on other panels differs very little in terms of color and particle size, it can be assumed that it was also applied at the same time.

\* Before this treatment, the adhesion of the silver leaf was unstable and some was found attached to the surface of the paintings of the facing panel, appearing as grime. Even though the silver leaf was stabilized during this treatment, it was decided to forgo the cleaning process because the adhesion of the silver could very likely weaken if a large amount of moisture was applied.

#### 5. Design found on the old first lining

Application of pigments was found around the paper joints on the lining of the painting during its removal. It appeared to be a part of some sort of design. However, because it was very small, it was not possible to determine what it signified. Also, the locations of these designs seemed to be quite random, lacking any kind of pattern or consistency.

#### 6. Infrared photographs (Fig.20-31)

7. Photomicrograph has been omitted for this report.

### VI. Miscellaneous treatment materials

1. Filtered water (Filtered with PF carbon cartridge, Micro-pore series, Type N, by Organo Corporation)  
Deionized water (Filtered with Cartridge Deionizer G-10C, by Organo Corporation)

Filtered water and deionized water were prepared by filtering tap water. Deionized water was used since it is the purest form available and its reaction is easy to control. Moreover, filtered water, which does not adversely affect the artwork, was used for ordinary treatment after removing impurities such as sodium and iron found in tap water.

2. Wheat starch (Nakamura Glue Shop: Gojo-sagaru, Tomikoji, Shimogyo-ku, Kyoto-shi, Kyoto Prefecture)

Wheat starch paste is made by using starch derived from wheat flour, from which the gluten is removed. One part wheat starch is dissolved in and cooked together with three parts water for approximately 30 minutes to

make the paste which can be diluted as necessary according to each treatment.

3. *Funori* (made in the Kishu region) (Ebisu-ya; Nishi-iru, Ebisu-gawa, Karasuma, Nakagyo-ku, Kyoto-shi, Kyoto Prefecture)

4. Animal skin glue (Nitta Gelatin Inc.; 4-4-26 Sakura-gawa, Naniwa-ku, Osaka-shi, Osaka Prefecture)

5. Sturgeon glue (Salianski-Hause, in Blattern - Palette; 539-16 Monzen-machi, Nakagyo-ku, Kyoto-shi, Kyoto Prefecture)

6. *Kōzo* paper

*Yukyu-shi* (Higashi-nakae Japanese Paper Processing and Production Cooperation; Higashi-nakae, Tairamura, Tonami-gun, Toyama Prefecture)

*Sekishu* paper (Nishida Washi Kōbō; Furuichiba, Misumi-cho, Naka-gun, Shimane Prefecture)

7. *Urabari* paper *-karakami* (Chinese-style paper) with sparrow roundel pattern printed on a gray pigment background (Karacho; 36-9 Mizukawara-cho, Shugaku-in, Sakyo-ku, Kyoto-shi, Kyoto Prefecture)

8. Border fabric

Outer border: Silver brocade (Yamazaki Orimono Corp.; 284 Suzuriya-cho, Nishi-iru, Omiya, Kamidachi Uri-dori, Kamigyo-ku, Kyoto-shi, Kyoto Prefecture)

Inner border: Gold brocade (Hironobu Orimono; Higashi-hairu, 2-chome, Teranouchi, Shinmachi-dori, Kamigyo-ku, Kyoto-shi, Kyoto Prefecture)

9. Wooden core, outer wooden frames

Cedar lattice core (Takada Nanseido; 3-chome, Teranouchi-agaru, Omiya-dori, Kamigyo-ku, Kyoto-shi, Kyoto Prefecture)

*Rou-iro* black lacquered squared-edged frames (Takada Nanseido; 3-chome, Teranouchi-agaru, Omiya-dori, Kamigyo-ku, Kyoto-shi, Kyoto Prefecture)

10. Metal ornamental fittings

Ornamental metal fittings, “scattered” studs (Ishino Kazari Kanagu Seisaku-jo, Kyoto-shi, Kyoto Prefecture)

11. Inpainting supplies

Paint sticks (Hokodo; Nishigawa, Nijo-sagaru, Karasuma, Kamigyo-ku, Kyoto-shi, Kyoto Prefecture)

*Ganryō* pigment; Kunstler-Pigmente Schmincke (Palette; 539-16 Monzen-cho, Nakagyo-ku, Kyoto-shi, Kyoto Prefecture)

12. Cotton storage bag (Product name: Collar Broad, color no. 11, by Okahide Co., Ltd., Bukkouji-agaru, Karasuma-dori, Kamigyo-ku, Kyoto-shi, Kyoto Prefecture)

## VII. Work schedule during the treatment period

|              |   |
|--------------|---|
| June 2006    | Acceptance of artwork, photography, examination                                 |
| July         | First consultation  |
| August       | Pigment consolidation   |
| September    | Disassembly   |
| October      | Second consultation   |
| November     | Removal and application of lining   |
| December     | Third consultation (visit by conservator of Museum of Applied Arts,<br>Austria) |
| January 2007 | Inpainting  |
| February     | Assembly  |
| March        | Fourth consultation, completion, delivery                                       |

## VIII. Treatment location

Bokusendo Co.,Ltd.

Hisaji Sekiji, President

650-104 Iwakura Nagatani-cho, Sakyo-ku, Kyoto-shi, Kyoto Prefecture

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

源平合戦図屏風

## 作品解説

東京文化財研究所  
津田徹英

本屏風は『平家物語』に取材した「一の谷合戦」と続く「屋島合戦」を一隻ずつに描いたものである。記録のうえで「平家絵」が屏風に仕立てられるのは十五世紀後半に遡るとされるが、桃山時代以降、専ら好まれて描かれた源平合戦図屏風は時間の流れに従って、右隻に「一の谷合戦」、左隻に「屋島合戦」を描いた六曲一双であった。本図もこれに倣うものといえよう。ただし、本図には落款・印章ともなく、画家の名を明らかにすることはできない。賦彩などから判断してその製作は一八世紀とみなされる。

ところで、本屏風は、各扇ともに金地台紙貼りとするうえに、同じテーマに取材した他の屏風のように各扇に亘って画面が連続するわけではない。また、各扇の題材についてみると、「一の谷合戦」屏風の最も一般的な構図は海浜をともなって、右には熊谷直実が平家方の若武者である平敦盛を涙して討つ「敦盛最期」、中央に源義経が三千の人馬とともに鴨越えと呼ばれる急坂を駆け下りる「坂落し」、左には河原太郎と次郎の兄弟が馬にも乗らず城内に一番乗りする「河原兄弟」を描くことが多いが、本図では全く海浜の様子が描かれず、画題が特定できるのは第一扇の「坂落し」、第三扇の「河原兄弟」、第四扇の梶原景時が息子・景季を救出するために二度も敵陣に駆け込む「二度の駆け」に留まる。また、第六扇は白旗を掲げて進軍する総大将・源頼範の軍勢ともみられるが、一の谷合戦の有名なエピソードである「敦盛最期」の場面は存在しない。

一方、「屋島合戦」屏風の一般的な構図は、上が陸で平家の陣営で、下が海で源氏の兵船となり、右から順に、佐藤嗣信が矢で撃ち殺される「嗣信最期」、船上の扇的的那須与一が馬上から矢で射抜く「与一扇的」、平景清が敵の三保谷四郎の兜を引きちぎる「景清鋌引」、源義経が手にした弓を海に落とす「弓流し」の各エピソードが描かれる。これに対して、本図では第一扇が「景清鋌引」、第二扇が「嗣信最期」、第三扇が「弓流し」、第四扇が敵地・屋島を急襲するために大坂山を越える「大坂越」、第五扇が「与一扇的」であり、第六扇については図様から判断して「一の谷合戦」に含まれるようでもある。

このように本図は、扇面すべての画題が特定し難く、判明したものだけを眺めてみてもその順番が時系列に展開しないうえに、仮に判明分を時系列通りに順番を改めたとして画面が連続せず、また、各隻両端に位置する扇の画面の幅が切り縮められて、他扇の画面より狭くなっている。加えて、「屋島合戦」屏風にあらわれた「一の谷」合戦の様子を描くとみられる第六扇の扱いも問題となるであろう。そのため想定される様々な困難をかんがみて、各扇の配置については現状のままとすることとした。

## Description of Artwork

Tetsuei Tsuda

National Research Institute for Cultural Properties, Tokyo

This *byōbu* depicts on each of the screens, the *Ichinotani Battle* and the subsequent *Naval Yashima Battle*, as described in *Heike Monogatari*, the story of the rise and fall of the Heike Clans. Records tell us that the practice of mounting *Heike-e* in a *byōbu* format goes back as far as the latter half of the 15th century. The most popular type of *byōbu* with images from the *War of the Genji and Heike Clans* since the Momoyama period has been a pair of six-paneled *byōbu* that depict, in chronological order, the *Ichinotani Battle* on the right screen, and *Naval Yashima Battle* on the left screen. This *byōbu* can be considered an example of this. However, because no signature or seal is found on the paintings, it is not possible to determine the name of the artist. However, judging by the way in which the colors are applied, it is presumed to have been created in the 18th century.

On this *byōbu*, the background on each panel is gold. Moreover, unlike other *byōbu* with the same subject matter, the images on the panels of this *byōbu* do not connect with each other. Further, regarding the subject matter of each panel, the most commonly employed composition for this type of *byōbu* has a beach line running across, along with *Atsumori Saigo*, in which Kumagai Naozane is tearfully killing Taira no Atsumori, a young samurai of the Heike Clan on the right; *Sakaotoshi*, in which Minamoto no Yoshitsune, along with 3,000 soldiers and horses, are running down a steep slope called Hiyodorigoe at the center; and *Kawahara-Kyodai*, in which Kawahara Taro and his brother Jiro, not even on horseback, are the first to arrive inside the Heike Clan's camp grounds on the left. But on this *byōbu*, there is no sign of a beach line, and the only subject matters that can be identified are *Sakaotoshi* on the first panel, *Kawahara-Kyodai* on the third panel, and *Nido no Kake*, in which Kajiwara Kagetoki enters enemy grounds twice in order to rescue his son Kagesue on the fourth panel. Although the sixth panel seems to show troops of Commander-in-Chief Minamoto Yorinori advancing while holding up a white flag, the depiction of *Atsumori Saigo*, which the most famous episode in the *Ichinotani Battle*, is nowhere to be found.

The most common composition for the *Naval Yashima Battle*, on the other hand, involves the Heike Clan's camp at the top and ocean at the bottom, in which Genji Clan's military ships sail. From right to left are *Tsuginobu Saigo*, in which Sato Tsuginobu is shot to death by arrow; *Yoichi Ohginomato*, in which Nasu no Yoichi on horseback shoots at and hits a fan atop an enemy ship; *Kagekiyo Shikorobiki*, in which Taira no Kagekiyo tears off the armor helmet of Mihonoya Shiro; and *Yumi Nagashi*, in which Minamoto no Yoshitsune drops a bow out of his hand into the sea. By contrast, this *byōbu* shows *Kagekiyo Shikorobiki* in the first panel, *Tsuginobu Saigo* in the second panel, *Yumi Nagashi* in the third panel; *Osaka Goe*, the climbing over of Mt. Ohsaka in order to raid the enemy grounds in Yashima on the fourth panel; and *Yoichi Ohginomato* on the fifth panel. The sixth panel, judging from the images, should probably be considered part

of the *Ichinotani Battle*.

In this way, it is difficult to determine what the subject matters of all of the panels are. Even if only the ones that can be determined are looked at, one finds that they are not placed in chronological order. And even if they were to be rearranged in chronological order, the images would not connect with each other. Moreover, the widths of the images placed on either ends have been reduced and are therefore narrower than the others. How to handle the sixth panel on the side of the *Naval Yashima Battle*, which seems to show a scene from the *Ichinotani Battle* would also pose a problem. Taking all of these various issues into consideration, it was decided to maintain the original order of the panels.

Translated by Amy McCaleb (Urban Connections).



1 - 1. 源平合戦図屏風 修理前 (オーストリア応用美術館)

*War of the Genji and Heike Clans (Before Treatment)* (Österreichisches Museum für angewandte Kunst, Wien)



2 - 1. 修理後

*(After Treatment)*



1-2.

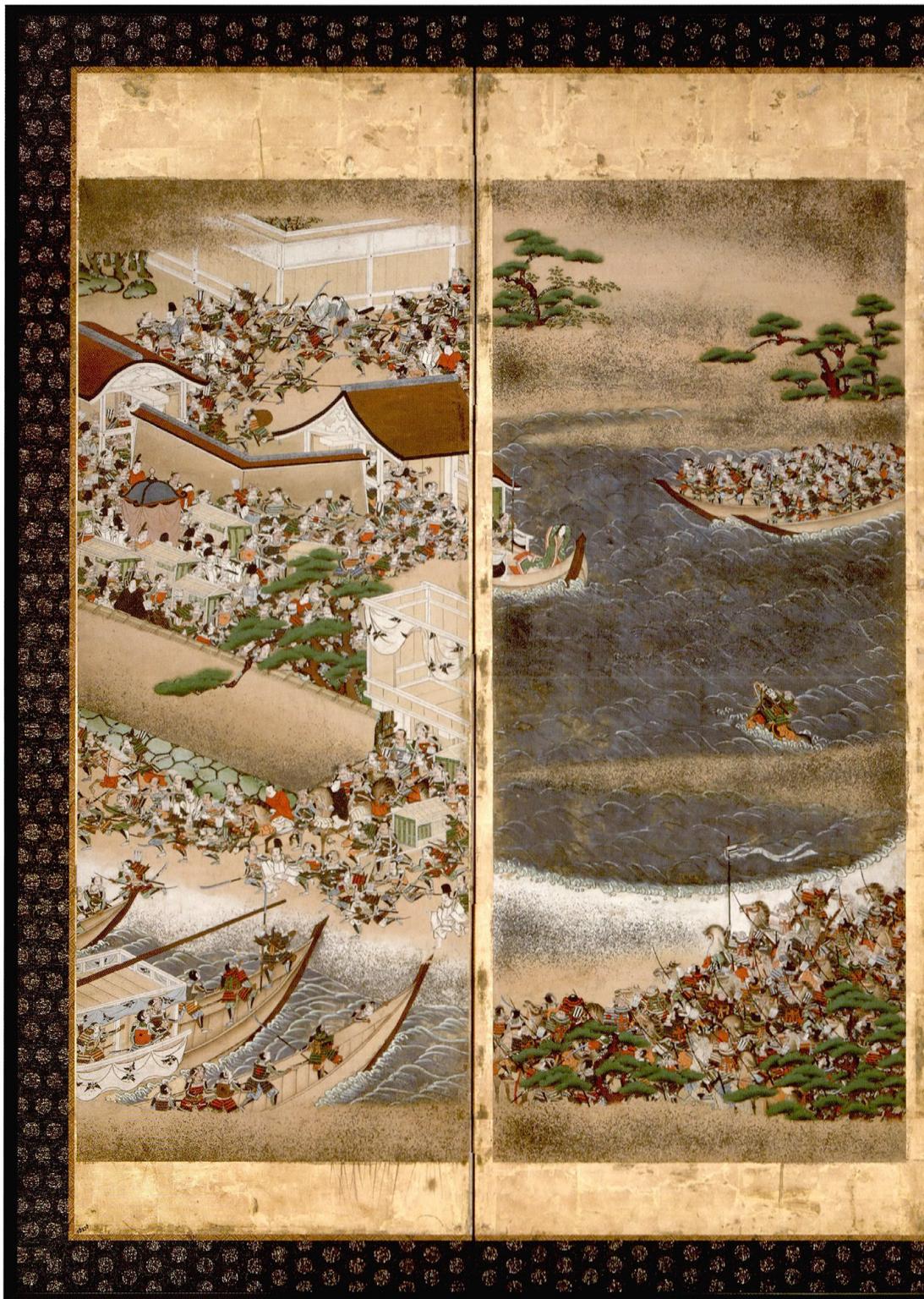


2-2.



3. 修理前 第5・6扇全図

Before treatment: The entire images of fifth and sixth panels of *Naval Battle of Yashima*



4. 修理後  
After treatment