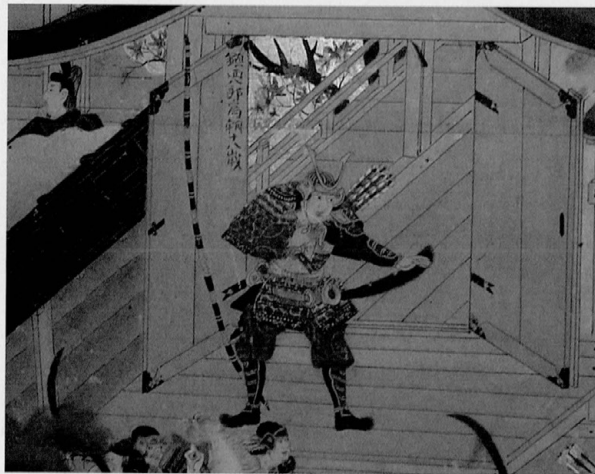

保元物語図屏風

平成 18 年度修復事業



品名：保元物語図屏風
所蔵：ナールステク博物館

保元物語図屏風

修理報告

有限責任中間法人 国宝修理装飾師連盟 九州支部
君嶋隆幸

I. 文化財の名称等

1. 名称 保元物語図屏風
2. 作者 不明
3. 所蔵者 ナーブルステク博物館
4. 品質・形状 紙本金地著色 屏風装 (6曲1隻)
5. 本紙紙質 雁皮 (当所調べ) (写真9参照)

II. 工期及び施工者等

1. 工期
 - 自 : 平成18年6月6日
 - 至 : 平成19年3月21日
2. 施工者
 - 有限責任中間法人 国宝修理装飾師連盟 九州支部
 - 支部長 加藤 章男
3. 施工場所
 - 九州国立博物館 修理施設 装飾絵画室
4. 修理担当者
 - 君嶋 隆幸

III. 修理前の状況 (写真1～10参照)

本屏風装は、蝶番部分が第1・2扇、第2・3扇で完全に切れた状態である。下地の横幅が第1扇と第6扇が2・3・4・5扇に比べ2cmほど大きくなっていることが確認できた。

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

本紙表面の擦れや打突痕等の損傷も見られる。

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

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

縁裂には破れや糊離れ、欠失が多数発生している。裏面の唐紙には破れや暴れ等が見られ、下地より糊離れが発生している箇所がある。襲木に擦れや打突による損傷が見られ、飾り金物、散鉾の欠失が見られる。

詳細は以下の通りである。

1. 絵具層の剥離、剥落

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

2. 破れ、亀裂、糊離れ、折れ

大きな破れ、亀裂、擦れ及び本紙相剥等の発生が見られる。本紙の下地からの糊離れが進行しており、大きなしわ、料紙継ぎの糊離れが発生しており、これらの損傷に起因する絵具層の剥離、剥落も見られる。物が当たり発生したと思われる打突痕も見られる。

蝶番付近に料紙の糊離れが発生し、本紙にしわ、暴れが発生している。

3. 蝶番の断裂

第5扇と6扇では、蝶番の糊離れ、亀裂の発生により断裂している。

4. 汚れの発生、埃の付着

画面全体に汚れ、埃の付着、しみが見られる。

5. 縁裂の糊離れ、破れ、欠失の発生

縁裂に糊離れが発生しており、糊離れに伴い、破れ、欠失が見られる。

6. 飾り金物、飾り鉾の欠失

第1扇の下部分の飾り金物が欠失している。また、第1扇・第6扇の散し鉾がそれぞれ1個づつ欠失している。

7. 裏面唐紙の損傷

裏面の唐紙に糊離れや擦れによる破れ、亀裂等が発生している。

IV. 修理方針

今回の修理は、屏風装を解体し、肌裏紙の取替えを行い、下地、襲木、縁裂、裏面渋引き雀型は新調し、欠失している飾金物、散らし鉾は復元し、屏風装に仕立てる本格修理を基本方針とする。

1. 屏風装を解体し、全ての裏打紙と箔で補修された部分を除く補修紙を除去する。
2. 膠水溶液を塗布し、絵具層の強化を図る。層状に剥離している絵具層は、膠水溶液を注入し接着を行う。
3. 本紙欠失箇所には、本紙料紙と同質の補修紙にて補紙を施す。亀裂、破れが発生している箇所は裏面より楮紙にて補強を行う。料紙の糊離れ箇所は、元の位置で接着を行う。
4. 楮紙にて小麦澱粉糊を用い、肌裏紙を施す。さらに楮紙にて2回目の裏打を施し、十分に乾燥させる。
5. 下地及び縁裂、裏貼紙（唐紙）、襲木と欠失している飾金物、散鉾は新調する。
6. 新調した下地に下貼りを施し、本紙、唐紙、縁裂を貼り込み、襲木、金物を取り付け屏風装に仕立てる。
7. 包装を新調し納入する。

V. 修理前後仕様及び使用材料等

1. 法量（単位 cm）

	修理前	修理後
本紙寸法		
縦	156.5	156.5
横（第1,6扇）	56.8	56.5
横（第2,3,4,5扇）	61.7	61.6

	修理前	修理後
装丁寸法		
縦	169.7	170.3
横 (第1,6扇)	63.0	63.3
横 (第2,3,4,5扇)	61.7	61.6

2. 装丁

	修理前	修理後
形式	6曲1隻屏風装	6曲1隻屏風装
縁裂	薄縹地吉祥紋綾	萌黄地麒麟紋金欄 (京都 広信織物製)
小縁	萌黄地牡丹唐草文金欄	白茶地和久田金欄 (京都 広信織物製)
下地	杉材	杉白太材総ほぞ組隅止 (京都 黒田工房製)
下貼り	4種6層 楮紙 (復古紙)	6種8層 骨縛り：楮紙 (富山 五箇山 宮本製) 胴張り：混合紙 (楮・マニラ麻)、添料入 (タルク・カオリン) (高知 大勝製) 裏掛け：楮紙 (3枚) (富山 五箇山 宮本製) 裏縛り：楮紙 (富山 五箇山 宮本製) 下浮け：楮紙 (石州紙 鳥根 西田製) 上浮け：楮紙 (美濃紙 美濃 長谷川製)
蝶番	楮紙	厚口楮紙 (高知 田村製)
補修紙	楮紙	雁皮紙 (高知 田村製)
裏貼紙	雀形紙	四寸雀型鼠地唐紙 (京都 唐長製)
前尾背	金箔押紙	金箔押紙 鳥ノ子2号紙 (京都 堀金箔製)
襲木	黒漆塗	黒漆塗 (京都 黒田工房製)
飾金具	無地銅製角金物	元使い・欠失箇所復元 (京都 君嶋真珠製)
散鋏	銅製丸形散鋏	元使い・欠失箇所復元 (京都 君嶋真珠製)
裏打紙等	楮紙	肌裏紙：楮紙 (美濃 太田弥三郎製) 2回目裏打紙：楮紙 (炭酸カルシウム入 美濃 太田弥三郎製)
屏風袋	-	木綿包裂 (京都 速水製)

VI. 修理工程

1. 修理前調査

写真撮影を行い、損傷及び寸法等、修理前の状態の調査記録を行った。

2. 剥落止め

解体の際に剥落の恐れのある絵具層に対して2～3%の膠水溶液にて剥落止めを行った。

3. 解体

飾金具、襲木、縁裂を取り外し、本紙を下地から取り外した。

4. 剥落止め

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

による剥落止めを行った。

5. クリーニング

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

6. 剥落止め

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

7. 裏打紙除去

最小限の湿りを裏面より与え、全ての裏打紙を除去した

8. 補紙

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

9. 肌裏打

小麦澱粉糊（以後新糊という）を用い、楮紙にて肌裏打ちを行った。

10. 2回目裏打

11と同様に2回目の裏打を施した。

11. 剥落止め

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

12. 補彩

補紙を施した箇所に基調色の補彩を施した

13. 下貼り

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

14. 裂地（緑裂・小緑）調整

バーチャル取り合わせにより、本紙に対しどのような裂が合うのかパソコン上で検討し模様の大きさ、色について取り合わせを行った。

新調した緑裂に新糊を用い、楮紙にて肌裏を打ち、仮張して十分に乾燥させた。

15. 上貼り

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

16. 仕上げ

新調した襲木、飾金物、散鉾を取り付け、屏風装の仕立てを完了した。

19. 記録

写真撮影等を行い、修理後の記録を行った。

20. 保存

包装を新調し、納入した。

VII. 特記事項

1. 下貼り文書について（図10参照）

各扇とも下貼り文書が確認された。



図1 デイテール (修理前) しみによる汚れ
Fig. 1 Detail (Before treatment) Staining



図2 デイテール (修理後)
Fig. 2 Detail (After treatment)



図3 デイテール (修理前) 榑番断絶、本紙の暴れ等の損傷
Fig. 3 Detail (Before treatment) torn hinge; cockling and other damage on the painting

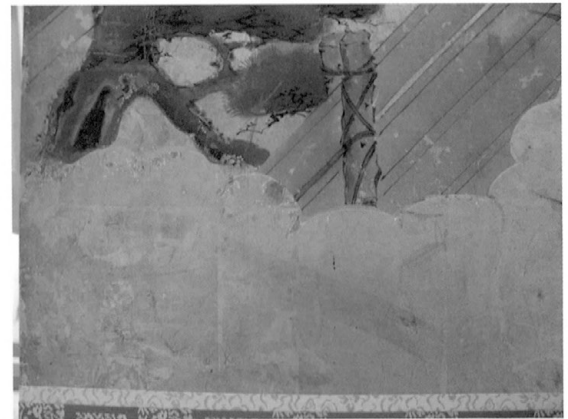


図4 デイテール (修理後)
Fig. 4 Detail (After treatment)



図5 デイテール (修理前) 違和感のある旧補修紙
Fig. 5 Detail (Before treatment) Visually distracting mending paper



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



図7 デイテール (修理前) 打突による損傷
Fig. 7 Detail (Before treatment) Dents

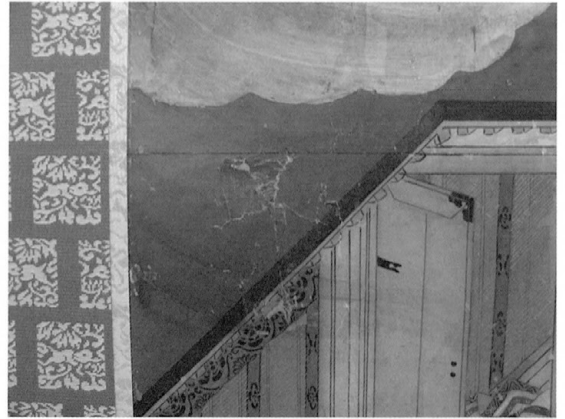


図8 デイテール (修理後)
Fig. 8 Detail (After treatment)

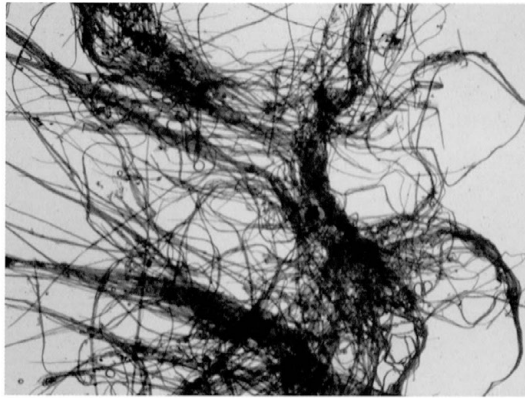


図9 顕微鏡写真 (料紙繊維) 雁皮繊維
Fig. 9 Photomicrograph (Paper fiber) Gampi fiber

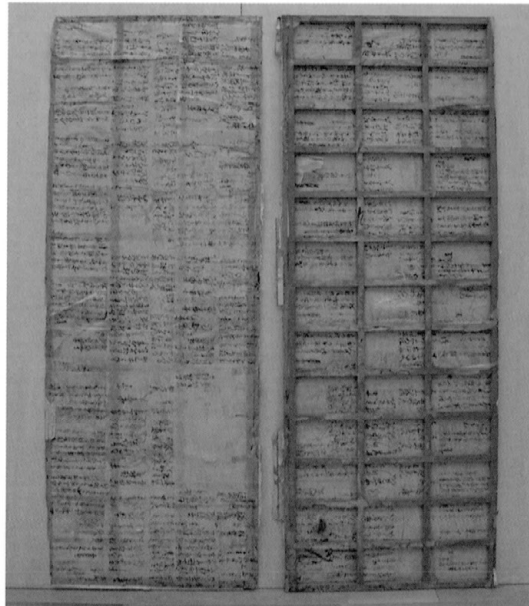


図10 下貼り文書
Fig. 10 Writing on the underlining paper

Scene from the Hogen Monogatari Tale

Treatment Report

Takayuki Kimishima

The Association for the Conservation of National Treasures, Kyushu Branch

I . Description and title of cultural property

1. Title: *Scene from the Hogen Monogatari Tale*
2. Artist: Unknown
3. Collection: Náprstek Museum, Prague
4. Media and format: Colors and gold on paper, Six-panel folding screen
5. Paper support: *Gampi* paper; examined by The Association for the Conservation of National Treasures, Kyushu Branch (Fig. 9)

II . Treatment period, conservator, etc.

1. Treatment period: June 6, 2006 - March 21, 2007
2. Treatment undertaken by
The Association for the Conservation of National Treasures, Kyushu Branch;
Branch director: Akio Kato
3. Location of treatment
Conservation Studio, Kyushu National Museum
4. Project manager: Takayuki Kimishima

III . Condition before treatment (See Figs. 1-10)

The hinges in between the first and second panels, and between the second and third panels, are completely torn. It was confirmed that the width of the wooden cores of the first and sixth panels were about 2 cm wider than that of second, third, fourth, and fifth panels.

The paintings were delaminating from the wooden cores. Due to this lifting, the paintings were warped and greatly cockled. Patches applied to the painting were lifting due to the weakening of the adhesive and cracks and tears were found on the support. Grime, dust, and stains were also found throughout the paintings.

Damages due to abrasion and punctures were also found on the surface of the paintings.

Throughout the paint layer, the animal skin glue binder had weakened. In addition to the warps and wrinkles, the pigments have powdered, flaked, and peeled away.

Many paper tags with handwriting in *sumi* ink were found on the screen. Many of these paper tags were missing or were in danger of delaminating.

There were tears, lifting and losses in many areas of the border fabrics. The *karagami* ("Chinese style paper") on the reverse side has lifted due to the weakening of the adhesive, and there are many tears and warped areas. Damage in the form of abrasions and dents are found on the outer frames and some of the metal ornaments and studs were missing.

Details of damage.

1. Peeling and flaking of the paint layer

Powdering was prominent particularly in areas with grainy pigments (malachite green, ultramarine blue, etc.). Flaking and peeling of pigment layers was found throughout the surface of the paintings.

2. Tears, cracks, weakened adhesion, and creases

There were large tears, cracks, abrasions and areas where the painting support has split into layers. The bond of the paintings to the wooden cores had greatly weakened, and this has led to large wrinkles and loss of adhesion of the mends found in the support, which in turn has caused the flaking and breaking away of the paint layer. Dents presumably caused by being hit by objects were also found.

The papers near the hinges have lost adhesion. Wrinkles and cockling was found on the paintings.

3. Torn hinges

The hinge in between the fifth and sixth panels was torn due to loss of adhesion and splitting of the paper.

4. Soiling and accumulation of dust

Soiling and accumulation of dust and stains were found throughout the surface of the paintings.

5. Weakened adhesion, tears and missing parts of the border fabric

The adhesion of the border fabric to the painting had become weak, leading to tears and loss in some areas.

6. Missing ornamental metal fittings and studs

The metal ornament at the bottom portion of the first panel was missing. Also, one stud each was missing at the bottom of the first and sixth panels.

7. Damage to the *karagami* paper on the back side

Lifting areas, tears caused by abrasions, and cracks were found in the *karagami* paper on the reverse side of the *byōbu*.

IV. Treatment plan

The basic plan for this treatment will be a thorough repair which involves the following: disassembling the *byōbu*; replacing the lining papers; preparing new wooden cores, outer frames, border fabrics, and decorative (sparrow roundel pattern) paper for the back side; creating new metal pieces to replace the missing ornamental fittings and studs; and reassembling all the pieces back into a *byōbu* format.

1. Disassemble the *byōbu* and remove all linings. Also remove all mending papers except for those in areas that were mended using gilded paper.
2. Consolidate the paint layer by applying animal skin glue solution. Reattach areas where the paint layer has peeled away by inserting animal skin glue solution.
3. Repair the missing areas on the painting with mending paper made of similar material to the support of the painting. Reinforce torn or cracked areas with *kōzo* paper applied from the reverse side. Reattach lifting areas to their original places.
4. Attach the first lining made of *kōzo* paper using wheat starch paste. Attach a second lining of *kōzo* paper and dry completely.
5. Prepare new wooden cores, border fabrics, paper for the backside of the *byōbu* (*karagami*), outer frames, missing metal ornamental fittings and studs.
6. To the newly prepared wooden cores, apply underlining papers, the paintings, *karagami*, and border fabrics. Attach the outer frames and metal fittings, and assemble into a *byōbu* format.
7. Prepare a new cloth wrapping for storing the *byōbu*.

V. Specifications and materials used before and after treatment

1. Dimensions (cm)

	Before treatment	After treatment
Painting		
Height	156.5	156.5
Width (panels 1 and 6)	56.8	56.5
Width (panels 2, 3, 4, 5)	61.7	61.6
Mounting		
Height	169.7	170.3
Width (panels 1 and 6)	63.0	63.3
Width (panels 2, 3, 4, 5)	61.7	61.6

2. Mounting materials

	Before treatment	After treatment
Format	Pair of six panel folding screens	Pair of six panel folding screens
Border fabric	<p>Outer border: <i>Aya</i> (twill weave) silk with <i>kissho-mon</i> (designs of good fortune) on a light indigo background</p> <p>Inner border: Gold brocade with a peony and arabesque pattern on a yellow-green background</p>	<p>Outer border: Gold brocade with <i>kirin</i> pattern on a yellow-green background (made by Hironobu Textiles, Kyoto Prefecture)</p> <p>Inner border: <i>Wakuda</i> gold brocade with a pale brown background (made by Hironobu Textiles, Kyoto)</p>
Wooden lattice core	Cedar	White cedar constructed with mitered corners and tenon and mortise joints (made by Kuroda Kobo, Kyoto)
Underlining	Four types of paper in six layers <i>Kōzo</i> paper (scrap paper)	<p>Six types of paper in eight layers</p> <p><i>Honeshibari</i>: <i>kōzo</i> paper (made by Miyamoto, Gokayama, Toyama Prefecture)</p> <p><i>Doubari</i>: mixed paper (<i>Kōzo</i> and Manila hemp) containing added substance (talc, kaolinite) (made by Ohkatsu, Kochi Prefecture)</p> <p><i>Minokake</i>: <i>kōzo</i> paper (three sheets) (made by Miyamoto, Gokayama, Toyama)</p> <p><i>Minoshibari</i>: <i>kōzo</i> paper (made by Miyamoto, Gokayama, Toyama)</p> <p><i>Sitauke</i>: <i>kōzo</i> paper (<i>Sekishū</i> paper made by Nishida, Shimane Prefecture)</p> <p><i>Uwauke</i>: <i>kōzo</i> paper (mino paper made by Hasegawa, Gifu Prefecture)</p>
Hinges	<i>Kōzo</i> paper	<i>Kōzo</i> paper

Front side of the hinges	Gilded paper	Gilded <i>torinoko</i> paper (eggshell-colored handmade paper), No.2 (made by Hori Metal Leaf & Powder Co., Ltd., Kyoto)
Mending paper	<i>Kōzo</i> paper	<i>Gampi</i> paper (Tamura, Kochi)
Lining papers	<i>Kōzo</i> paper	First lining: <i>kōzo</i> paper (made by Yasaburō Ota, Gifu) Second lining: <i>kōzo</i> paper (containing calcium carbonate; made by Yasaburō Ota, Gifu)
Decorative backing paper	<i>Suzumegata</i> (sparrow roundel pattern) paper	Gray <i>karagami</i> paper with 4- <i>sun</i> (12.12cm) <i>suzumegata</i> (made by Karachō, Kyoto)
Outer frames	Black lacquered frames	Black lacquered frames (made by Kuroda Kobo, Kyoto)
Ornamental metal fittings	Plain copper corner metal fittings	Original pieces were reused and missing pieces were reproduced (by Kimishima Maju, Kyoto)
Studs	Round, copper studs	Original pieces were reused and missing pieces were reproduced (by Kimishima Maju, Kyoto)
Storage bag	None	Cotton wrapping (made by Hayami, Kyoto)

VI. Treatment process

1. Pre-treatment examination

Photographs were taken and the condition of the *byōbu*, including damages and measurements, were examined and recorded.

2. Consolidation of the paint layer

Pigments that were in danger of flaking during disassembly were consolidated with a 2-3% solution of animal skin glue.

3. Disassembly

The metal ornaments, outer frames, and border fabrics were removed and the paintings were separated from the old wooden lattice cores.

4. Consolidation of the paint layer

A 3% solution of animal skin glue and seaweed glue was applied to areas with flaking pigments, which were then weighted.

5. Cleaning

The paintings were cleaned by placing them on top of blotter paper, spraying their front surfaces with filtered water, and letting the blotter paper underneath absorb the grime and water. After cleaning, the paintings were dried by pressing.

6. Consolidation of the paint layer

A 2-3% solution of animal skin glue was applied to consolidate the areas of the paint layer where the binder had weakened. For areas in which the paint layer was flaking, a solution of 3% animal skin glue and seaweed glue was applied. These areas were then weighted to reattach the paint layer.

7. Removal of the lining

A minimal amount of moisture was applied to the reverse side and all linings were removed.

8. Infill paper

After examination of the painting support material, *gampi* paper with the same qualities as the painting was selected and applied as infill paper to the missing areas from the reverse side. Tears and cracks in the painting were reinforced with *kōzo* paper.

9. First lining

Kōzo paper was applied as a first lining with wheat starch paste.

10. Application of a subsidiary lining

A second lining was applied in the same manner as 11.

11. Consolidation of the paint layer

To areas of the paint layer which were in need of another consolidation treatment, a 2-3% solution of animal skin glue was applied. Areas in which the paint layer was flaking were analyzed and a solution of 3% animal skin glue and seaweed glue was applied to these places deemed in need of further consolidation. These areas were then weighted to set the paint layer.

12. Inpainting

Inpainting using an appropriate base color was applied to areas mended with infill paper.

13. Under-lining

Six types of under-lining papers were applied in eight layers to the newly prepared wooden lattice cores. Hinges were attached to assemble the panels into a *byōbu* format.

14. Preparing border fabrics (for outer and inner borders)

“Virtual” matching of border fabric combinations was conducted. Various pattern sizes and colors were tested on the computer to see which fabrics best matched the paintings.

A lining of *kōzo* paper was applied to new border fabrics using wheat starch paste. They were then dried completely on flat panels.

15. Attaching to the wooden cores

To the lattice wooden cores assembled into a *byōbu* form, *karagami* paper was attached to the backside, and paintings were attached to the front side. Border fabrics were attached around the paintings and newly prepared hinge papers were pasted onto the front side of the hinges.

16. Finishing

Newly prepared outer frames, metal ornamental fittings, and studs were attached to complete the *byōbu*.

19. Documentation

Photographs were taken for after-treatment records.

20. Storage

The *byōbu* was stored in the newly prepared cotton wrapping.

VII. Notes

1. Writing on underlining papers (See Fig. 10)

Writing was found on the underlining papers on every panel.

保元物語図屏風

作品解説

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幅37cmの紙を5段に貼り継いだ六曲屏風で、1156年(保元1)に起こった保元の乱に取材した『保元物語』を描いたもの。現状では一隻であるが、他の例から推して当初は1159年(平治1)に起こった平治の乱に取材した『平治物語』を描いた隻と対をなしていたのであろう。

鳥羽法皇と崇徳上皇との確執は鳥羽法皇が後白河天皇を強引に即位させたことで決定的となり、1156年7月2日に鳥羽法皇が逝去すると法皇派と上皇派は戦闘状態に入った。京都の治安が極度に悪化するなか6日、法皇派の平基盛は上皇派の宇野親治を生け捕りにする(第1・2扇上部)。9日夜、上皇派の源為義は為朝ら7人の息子を引き連れて崇徳上皇の居所である白河殿へ向かう。10日、白河殿西門の守備を為朝ひとりに任せ(第5扇中央)、為義たちはほかの門の守備にまわった(第6扇下部)。その後、軍議が行われ、年老いた為義は息子為朝を上皇と左大臣藤原頼長に面会させる(第5・6扇中央)。為朝はそこで夜襲を主張したが頼長に却下され、そのまま援軍の到着を待つことになった。11日未明、源義朝と平清盛を主力とする後白河天皇軍が奇襲を仕掛けて白河殿西門に殺到するが、天皇軍は為朝の強烈な弓の前に攻めあぐむ。そこで自ら攻めかかろうと息巻く義朝を押さえて鎌田政清が門の近くまで進んで為朝に射かけた。為朝は政清を生け捕ろうとし、政清は為朝を義朝に近づけまいとしてあらぬ方向へ逃げていった(第2・3扇中央)。その後も為朝勢と義朝勢は激戦を繰り広げるが(第1～4扇下部)、次第に上皇派の優勢に傾いた。しかし天皇軍は白河殿に火を放つことに成功する。ここにいたって勝敗は決し、大混乱におちいる白河殿から上皇と頼長は辛くも脱出する(第5・6扇上部)。落ちのびる途中で頼長は重傷を負って嵯峨へ逃れ、上皇は馬を降りて武士に手をひかれながら三井寺を目指したが途中で気絶し、通りがかりの僧侶に水をもらって一息つくのがやっとであった(第3・4扇上部)。そして物語は平治物語へと続く。

このように合戦では後白河天皇派が崇徳上皇派を退けるが、物語は上皇方に同情的で、本図でも若き為朝の奮戦が中心となっている。

金雲は金箔を貼り込んだ後、白色絵具を塗ってエッジを若干盛り上げたうえに金泥を塗って仕上げている。画中をゆったりとたなびきながら場面を区切る役目を巧みに果たしており、外形もリズムカルでありながら硬くも煩雑にもならない。人物描写は瞠目に値し、複雑で凄惨な戦闘場面も手慣れた様子で活写している。建物や自然景にも破綻のない的確な描写が看取され、この絵師が大画面合戦図を中心に相当に本格的な腕前を持っていたことが知られる。一方、人物の顔立ちや山中の表現、草木の描写などに鎌倉室町時代の絵巻物からの応用も認められ、この絵師が古典を学習することが可能な立場にあったことも窺われるが、絵師の所属流派等は明らかにしえない。作期も判然としないが、金雲の具合や全体のたたずまいから推して17世紀前半を降るものではないと判断される。京都国立博物館に「平治物語図屏風」六曲一隻があって、その作期(慶長末から元和初頭・17世紀初頭)よりは若干降るものであろうという報告もある。

なお、屏風の下張りに使われた反古紙に雲谷等鶴(菫藩御用絵師、1674～?)の名前が見えたことを付記しておく。本屏風の伝来はわかっていないが、ひとつの参考となろう。

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Scene from the Hogen Monogatari Tale

Description of Artwork

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This is a six-paneled *byōbu*, made by joining five rows of 37 centimeter-wide paper. It depicts the *Hogen Monogatari Tale*, which describes *Hogen no Ran* (Hogen Disturbance) of 1156, in Kyoto. Though only one screen exists at present, other similar *byōbu* indicate that, very likely, it had originally been paired with another screen which depicted the *Heiji Monogatari*, a tale about *Heiji no Ran* (Heiji Disturbance) of 1159.

The friction between Toba Hō'ō (abdicated emperor who has joined a Buddhist order) and Sutoku Jōkō (retired emperor) becomes undeniable after Toba Hō'ō forced the enthronement of Emperor Go-Shirakawa. Soon after the death of Toba Hō'ō on July 2, 1156, the Hō'ō Faction and Jōkō Faction enter a state of war. As the security of Kyoto rapidly deteriorates, Taira no Motomori of the Hō'ō Faction captures Uno Chikahiro of the Jōkō Faction on July 6 (top of panels 1 and 2). On the night of the July 9, Minamoto Tameyoshi of the Jōkō Faction and his seven sons including Tametomo head to the Shirakawa Palace where Sutoku Jōkō lives. On July 10, Tametomo is left to guard the west gate of Shirakawa Palace alone (center of panel 5), while Tameyoshi and the others go to guard the other gate (bottom of panel 6). Later, a military meeting is held, and aging Tameyoshi has his son Tametomo meet with Jōkō and Fujiwara Yorinaga (center of panels 5 and 6). At the meeting, Tametomo proposes a night raid but the idea is rejected by Yorinaga, and they decide to stay put and wait for the reinforcements to arrive. At dawn of July 11, Emperor Go-Shirakawa's army led by Minamoto Yoshitomo and Taira no Kiyomori rushes to the west gate of the Shirakawa Palace in a surprise attack, but is unable to mount a successful offensive against the heavy attack of arrows by Tametomo. Yoshitomo, who is eager to make an attack himself, is stopped by Kamata Masakiyo, who advances to the gate and shoots at Tametomo. Tametomo tries to capture Masakiyo, and Masakiyo, in an attempt to get Tametomo away from Yoshitomo, runs in a random direction (center of panels 2 and 3). Tametomo's army and Yoshitomo's army go on to engage in a fierce battle (bottom of panels 1 through 4), and the Jōkō Faction gradually begins to gain ground. However, Emperor's army succeeds in setting the Shirakawa Palace on fire. With that, the battle comes to an end, and from amid all the chaos that engulfs Shirakawa Palace, Jōkō and Yorinaga barely escape (top of panels 5 and 6). Yorinaga, who become seriously injured during the escape, flees to Saga. Jōkō gets down from his horse and is led by the hand by a samurai as he heads toward Mii-dera Temple, but he passes out on the way. Receiving some water from a passing monk, he can barely take a breath (top of panels 3 and 4). And the story leads into the *Heiji Monogatari Tale*.

As described here, the battle ends in Emperor Go-Shirakawa's faction defeating Sutoku Jōkō's faction, but the story has a sympathetic tone toward the Jōkō Faction. Even in this *byōbu*, the brave battle of young Tametomo takes center stage.

The gold clouds are rendered by first laying down gold leaf, and the edges are slightly plumped up with white pigment and covered with gold pigment mixed with animal skin glue. These clouds gently flow across the screen, cleverly sectionalizing it into the different scenes. While the outlines are rhythmic, they are neither rigid nor cumbersome. The rendering of the human figures are remarkable. The complicated and gruesome battle scenes are drawn with such skilled lines. Buildings and natural scenery are rendered in an appropriate and unbroken manner, giving evidence that the painter of the large battle scene was someone with considerably advanced painting skills. At the same time, techniques used in picture scrolls of the Kamakura and Muromachi period were applied in the rendering of the figures' faces, the mountains, and plants, which hint that the painter was of the position that allowed him to study the classics, but the school to which he may have belonged could not be figured out. While the time in which the painting was created cannot be determined, judging from the details of the gold clouds and the overall look, it is assumed to have been made around the first half of the 17th century or later. It is reported to have been created slightly later than the pair of six-paneled *byōbu* entitled *Heiji Monogatari Tale* owned by Kyoto National Museum (around the beginning of the 17th century).

It should be noted that on the scrap paper used on the under-papering for the *byōbu*, the name Unkoku Tōkaku (officially employed painter of the Hagi Clan, 1674-?) was found. While the origin of the *byōbu* is still unknown, this could provide some form of reference.

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Translated by Amy McCaleb (Urban Connections).



13. 保元物語図屏風 修理前 (ナープステク博物館)

Scene from the Hougen Monogatari Tale (Before Treatment) (Náprstek Museum, Prague)



14. 修理後

(After Treatment)



15. 修理前 第4扇
Before Treatment: The entire images of fourth panel



16. 修理後
After treatment



17. 明皇蝶幸園屏風 修理前 (プラハ国立美術館)

Scene of Butterfly and Emperor Xuanzong's Visit (Before Treatment) (National Gallery in Prague)



18. 修理後

(After Treatment)