



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)*

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# 明皇蝶幸図屏風

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平成 18 年度修復事業



品名：明皇蝶幸図屏風  
所蔵：プラハ国立美術館

明皇蝶幸図屏風

# 修理報告

（有）桂文化財修理工房  
三神和美・大八木威久・水野匡人

## I. 名称等

1. 名称 紙本金地著色 明皇蝶幸図屏風
2. 員数 4曲1隻
3. 所在・所有者 プラハ国立美術館

## II. 実施期間

着工 平成18年6月5日  
完了 平成19年3月22日

## III. 施工者

1. 会社名称 有限会社 桂文化財修理工房  
代表取締役 大八木 威久
2. 修理技術者 三神 和美・大八木 威久・水野 匡人

## IV. 修理前状況

### 損傷状況

- ・緑青、群青、朱、胡粉など絵具層に剥落の痕がみられ、補修、補彩が多く施されていた。
- ・蝶番付近に大きな破損の痕がみられるが、補修、補彩が施されていた。
- ・本紙は各扇縦5紙、横2紙に継がれているが、継目が離れ、絵具に割れが生じていた。
- ・全体に経年の汚損がみられた。
- ・裏貼りの唐紙には随所に補修痕がみられ、蝶番は全て貼り直されていた。

寸法	本紙	縦 131.0cm	横 221.0cm	
	屏風寸法 (縁込み)	縦 147.0cm	横 236.8cm	見込み 1.7cm
形式	屏風	4曲1隻		
表装	縁	黒漆塗山丸縁		
	(屏風金具)	なし		
	太縁	紺地雲竜文糸入り金欄		
	小縁	白地金欄		
	裏貼り	縹地に有職文唐紙		
裏打紙	本紙肌裏紙			
	太縁肌裏紙			
	小縁肌裏紙			



下張り 浮掛け  
(その他未解体)

## V. 修理後状況

寸法	本紙	縦 131.0cm	横 222.3cm	
	屏風寸法 (縁込み)	縦 147.9cm	横 239.1cm	見込み 1.8cm
形式	屏風	4曲1隻		
表装	縁	黒蠟色角縁		
	屏風金具	古色加工菊桐文角金具・菊花文散し鉾		
	太縁	紺地二重蔓牡丹唐草文金襴		
	小縁	白地小牡丹唐草文金襴		
	裏貼り・尾背	茶地具引き雲母押し遠州七宝文唐紙		
	表尾背	古色付鳥の子金砂子		
補修紙		楮雁皮混合紙(弊社製)		
補強紙		楮紙(太田弥八郎製)		
裏打紙	本紙肌裏紙	楮紙(太田弥八郎製)		
	本紙増裏紙	楮紙(宮本友信製)		
	太縁肌裏紙	楮紙(宮本友信製)		
	小縁肌裏紙	楮紙(宮本友信製)		
下地	杉白太材総ほぞ組角止	(高田南勢堂製)		
下張り	骨縛り	楮紙(宮本友信製)		
	胴張り	楮・マニラ麻混合紙填料入(大勝敬文製)		
	糞掛け	楮紙(宮本友信製)		
	糞縛り	楮紙(宮本友信製)		
	上浮け	楮紙(宮本友信製)		
	下浮け	楮紙(宮本友信製)		
	浮け縛り	楮紙(宮本友信製)		
	蝶番	楮紙(宮本友信製)		

## VI. 修理内容

### 修理仕様

- ①作品の状態・損傷の程度を調査記録し、現状の写真撮影を行った。  
修理前の写真撮影を行った。(4×5、デジタル)  
損傷地図を作成し、各損傷、その他特徴などを書き込んだ。  
過去の修理の痕跡として、水彩絵具や光沢のある塗布物などが確認された為、それらの性状を知る為にパッチテストや観察を行った。
- ②屏風装の解体にあたり、剥落の危険のある箇所などに処置を行った。  
料紙継ぎ目の糊挿しと絵具の剥落止めを行った。
- ③縁を外し、裂を水で湿らせて除去した後、1扇ずつの状態にした。  
裂の除去作業中、裂の下に絵具が確認され、図柄の一部が隠れている事が判明した。裂の接着が

強い箇所、絵具層の脆弱な箇所に対しては肌裏紙を一部残した状態で裂を除去した。

- ④ドライクリーニングを行った後、汚れ除去作業に耐えないと思われる箇所に予防的絵具止めとして免膠1%溶液を塗布した。  
ドライクリーニングによる埃等の除去の他、旧修理時に付着したと思われる繊維類(図16)を画面に損傷のない程度に除去した。
- ⑤下地から本紙を外した。  
下張りの浮けの部分で下地から外した。
- ⑥本紙裏面に残った屏風の旧下張りを除去した後、本紙の下に吸水紙を敷いて浄化水を噴霧し本紙の汚れを吸い取らせて除いた。  
水に溶け出た汚れが多く絵具層への染み付きが心配されたため、レーヨン紙で保護した上で表面からも同様に汚れを移しとった。
- ⑦接着力が低下している絵具層の強化処置を行った。  
粉状化した絵具層には免膠3%溶液を、層状剥離のみられた部分には免膠5%溶液を使用し、必要に応じて布海苔を混合した。
- ⑧本紙料紙の繊維組成分析を行い(高知県立紙産業技術センターによる)、その結果を基に補修紙を作製、染色加工した。  
本紙料紙が雁皮であることが分かり、各扇大きな亀裂、破損があることから、本紙への負担を軽減することを考慮して補修紙には雁皮・楮の混合料紙を使用した。  
染色加工は料紙の彩色の剥落した部分を基調色とした。
- ⑨下張りは、骨縛り、胴張り、3枚糞掛け、糞縛り、蝶番を付けた後に浮け掛け(下浮け1回、上浮け1回の計2回)、浮け縛りを行った。  
胴張りには胴張間合紙を使用し、それ以外はそれぞれの用途に応じた厚さの楮紙を使用した。
- ⑩所有者、担当者と共に裂地を選定し、新糊を用いて楮紙にて肌裏打ちを行った。  
太縁の古色付けには薄墨液を使用し、小縁には墨・矢車を使用した。
- ⑪本紙を浄化水で湿し、接着剤の糊を膨潤させて本紙の肌裏紙の除去を行った。除去すべき補修紙を除いた後、必要な箇所にもみ本紙継ぎ目の補修、破損・欠失箇所の補修を行い、新肌裏紙に打ち替えた。  
裏打ちには新糊(小麦澱粉糊)を用い、肌裏打ち後の乾燥は、料紙の収縮による絵具層の損傷を防ぐためにプレス乾燥を行った。
- ⑫新糊を用いて楮紙にて増し裏打ちを行い、仮張り乾燥を行った。
- ⑬下張りをした下地に本紙と唐紙を貼り込んだ。
- ⑭裂を貼った。  
太縁と小縁を旧の寸法通り貼った。
- ⑮新たに補修紙を補填した箇所に補彩を行った。  
補彩は古色のついた料紙の色をイメージして基調色とし、欠失部の周囲に馴染むように濃淡によって調整した。
- ⑯縁は黒漆塗角縁とし、角金具と散し鋏を新調した。  
縁打ちを行った。金具には古色付けを行った。
- ⑰尾背を貼った。
- ⑱収納用の木綿袋を新調した。
- ⑲修理報告書を作成した。
- ⑳点検・撮影

最終点検を行い、修理後の記録と写真撮影を行った。(4×5、デジタル)



図2 修理前  
Fig. 2 Before treatment



図1 修理前  
Fig. 1 Before treatment

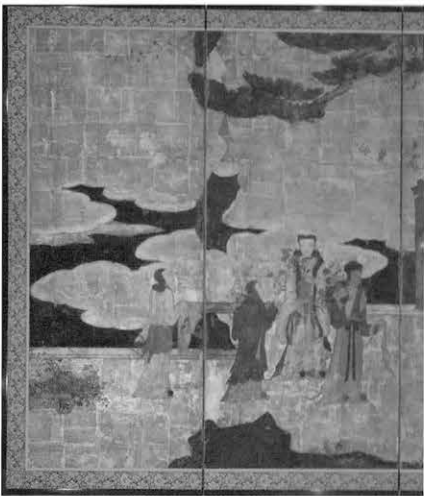


図4 修理後  
Fig. 4 After treatment



図3 修理後  
Fig. 3 After treatment



図5 汚れ除去後  
Fig. 5 After cleaning



図6 本紙張り込み後  
Fig. 6 After attaching the painting to the papered wooden core



图7 第1扇：旧肌裏除去後 裏面  
Fig. 7 First panel: after removal of the old first lining (reverse side)



图8 第2扇：旧肌裏除去後 裏面  
Fig. 8 Second panel: after removal of the old first lining (reverse side)



图9 第3扇：旧肌裏除去後 裏面  
Fig. 9 Third panel: after removal of the old first lining (reverse side)



图10 第4扇：旧肌裏除去後 裏面  
Fig. 10 Fourth panel: after removal of the old first lining (reverse side)

〈今回の修理で得た事実 その他特記事項〉

- ・本紙料紙の繊維は雁皮であった（高知県立紙産業技術センターによる）。（図 11）
- ・本紙裏面より下絵の墨線がみられ、表面の図柄との違いや、オリジナルと補填部の様子が確認された。第1・2扇の下方尾背部分に補彩が確認されたが、表面は金箔で覆い隠されていた。また、第2・3扇の下方には表面からは見えない下絵の墨線が確認された。（図 12）

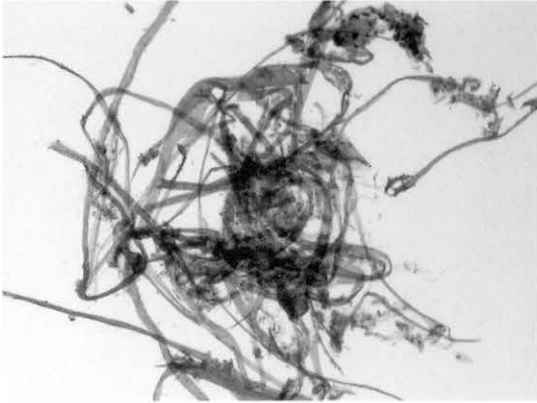


図 11 かんぴ繊維が確認できる  
Fig. 11 Gampi fiber



図 12 第2扇左角：下絵表面  
Fig. 12 Left corner of the second panel: front surface of the rough sketch

- ・数度にわたる修理の痕跡（仕立ての痕跡）が確認された。
- ・旧裂地の下（糊代）に本紙の図柄の一部が確認された（図 13）。しかし、これら裂下の図柄は欠失部が多く、また、過去数回の修理を経ていることや裂が貼られていたことによる損傷などがみられる為本紙として鑑賞するには損傷の方が目立つと判断し、担当者と相談の上修理前の通りに仕立てた。新規の裂貼りでは薄手の格紙を袋張りにしているため、糊の接着面積が減り傷みを軽減するものとする。
- ・旧裂地の下（糊代）に旧小縁の一部や痕跡（図 14）、墨線がみられ、本来の本紙寸法は現在よりもおよそ上下3センチずつ大きかった事が推測される。

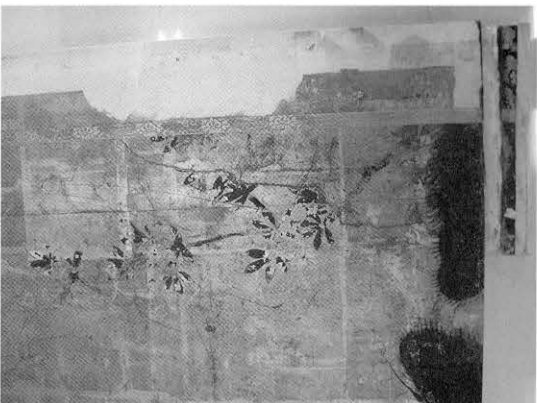


図 13 第1扇下  
Fig. 13 Bottom of the first panel



図 14 裂除去後：旧小付置痕跡  
Fig. 14 After removal of the fabric border: evidence of an old inner border is visible



- ・補筆が施された図柄に関わる大きな補修箇所は、補修紙の余分な重なりを除いて再使用し、補填がされていない肌裏紙、肌裏紙へ補彩が施されたもの、また、本紙に対して異質な色、材質の補彩の施されたものは除去して新たに補修紙を補填した。金箔地部分の欠失への金地での補填については重なりの余分を除いて再使用した。
- ・第1・2扇の裂の下には漢数字で番号付けられていたが、これは本紙料紙への書き込みではなく、旧修理時の裏打ち紙に書かれたものであった。今回これらは補修紙同様に残した。
- ・第3・4扇に跨る金雲は補筆によって形が変更されたと考えられる。(図15)
- ・絵具層の剥離が多く確認されたため、布海苔を混合した膠水溶液にて絵具止の作業を行った。表面上は見えなかったものも多かったため、今後の管理にも十分注意が必要である。



図15 第3・4扇

Fig. 15 Third and fourth panels

#### 〈旧補修について〉

- ・除去しなかった図柄に関わる大きな補修箇所の補修紙には、泥間似合（填料入り雁皮紙）と思われる紙が使用されており、層状剥離が著しかった。
- ・旧修理時に付着したと思われる繊維類（図16）は、筆の毛とレーヨン繊維と思われる。これらは可能な限り除去した。
- ・第1扇に前修理の肌裏紙の他、過去の修理時の裏打ち紙がいくつか確認された。
- ・第4扇の裏打ち除去時、絵具片が本紙裏面に確認された。
- ・第2扇の裂を除去したところ、一部に接着剤の層が確認された。
- ・観察や綿棒によるテストによって補彩・加筆は2種類確認された。①は本紙に近い材料（岩絵の具）を使用していると思われるが、②は水に溶けやすい絵具が使用され、表現も本紙や①とは異なる。①は凡そ補修紙の部分に描かれているが、②は本紙、補紙を問わず随所にみられた。



图16 第1扇：纖維附着

Fig. 16 First panel: fibers attached to the surface



图17 第1扇：補彩 補修前

Fig. 17 First panel: inpainting before treatment



图18 第1扇：補彩 補修後

Fig. 18 First panel: inpainting after treatment



图19 第3扇：補修前

Fig. 19 Third panel: before treatment



图20 第3扇：補修後

Fig. 20 Third panel: after treatment

*Scene of Butterfly and Emperor Xuanzong's Visit*

## Treatment Report

Kazumi Mikami, Takehisa Oyagi, Masato Mizuno  
Katsura Bunkazai Shurikoubou, Ltd.

### I. Title, etc.

1. Title: *Scene of Butterfly and Emperor Xuanzong's Visit*, color and gold on paper
2. Number of objects: Four-panel folding screen
3. Collection: National Gallery, Prague

### II. Treatment period: June 5, 2006 - March 22, 2007

### III. Treatment undertaken by

1. Name of company: Katsura Bunkazai Shurikoubou, Ltd.  
President: Takehisa Oyagi
2. Conservators: Kazumi Mikami, Takehisa Oyagi, Masato Mizuno

### IV. Condition before treatment

#### Extent of damage

- Flaking areas were found on areas painted in malachite green, ultramarine blue, vermilion, and white. Many of these areas had been overpainted during a previous restoration treatment.
- There was significant damage around the hinges which was overpainted.
- The painting on each panel is composed of five sheets of paper attached vertically and two sheets of paper attached horizontally. The papers are separating at the joints and cracks were found in the paint layer.
- Deterioration due to aging was found overall.
- Many old mends were found in the *karakami* ("Chinese style paper") used as backing paper, and all the hinges had been replaced.

#### Dimensions

#### Painting

Height: 131.0cm Width: 221.0cm

*Byōbu* (including frames)

Height: 147.0cm Width: 236.8cm Depth of frame: 1.7cm

Format: *Byōbu* (Four-panel screen)

#### Mounting:

Outer frames: Black lacquered frames with rounded edges  
(Metal fittings: none)

Outer border: Gold brocade with an *unryū* (dragons among clouds) pattern on a navy blue background

Inner border: Gold brocade with a white background

Backing paper: *Karakami* paper with *yūsoku* (ancient court-style weave) pattern printed with mica on light indigo background

#### Linings

First lining of the painting

First lining of the outer border

First lining of the inner border

Underlining paper on the wooden core

*Ukekake*

(Other layers were not disassembled)

## V. Condition after treatment

Dimensions

Painting

Height: 131.0cm Width: 222.3cm

*Byōbu* (including frames)

Height: 147.9cm Width: 239.1cm

Depth of frame: 1.8cm

Format: *Byōbu* (Four-panel screen)

Mounting:

Outer frames: Black *rou-iro* frames with mitred corners

Metal fittings: Antiqued chrysanthemum and paulownia corner fittings, chrysanthemum studs

Outer border: Gold brocade with a double-vine peony and arabesque pattern on a navy blue background

Inner border: Gold brocade with a small peony and arabesque pattern on a white background

Decorative backing paper and paper covering back hinges: *karakami* with an *Enshu*-style *shippō* (overlapping circles) pattern printed with mica on a white background

Front portion of the hinges: dyed *torinoko* (eggshell-colored handmade paper) with sprinkled gold leaf

Mending paper: Mixed fiber *kōzo/gampi* paper (made by Katsura Bunkazai Shurikoubou, Ltd.)

Reinforcement paper: *Kōzo* paper (made by Yahachiro Ota)

Lining papers:

First lining of painting *Kōzo* paper (made by Yahachirō Ota)

Second lining of painting *Kōzo* paper (made by Tomonobu Miyamoto)

First lining of the outer border *Kōzo* paper (made by Tomonobu Miyamoto)

First lining of the inner border *Kōzo* paper (made by Tomonobu Miyamoto)

Wooden core: white cedar constructed with mitred corners and tenon and mortise joints (made by Takada Nansaidō)

Under-lining:

*Honeshibari* *Kōzo* paper (made by Tomonobu Miyamoto)



<i>Doubari</i>	Mixed fiber <i>kōzo</i> /manila hemp paper containing filler material (made by Yoshifumi Okatsu)
<i>Minokake</i>	<i>Kōzo</i> paper (made by Tomonobu Miyamoto)
<i>Minoshibari</i>	<i>Kōzo</i> paper (made by Tomonobu Miyamoto)
<i>Uwauke</i>	<i>Kōzo</i> paper (made by Tomonobu Miyamoto)
<i>Shitauke</i>	<i>Kōzo</i> paper (made by Tomonobu Miyamoto)
<i>Ukeshibari</i>	<i>Kōzo</i> paper (made by Tomonobu Miyamoto)
Hinges	<i>Kōzo</i> paper (made by Tomonobu Miyamoto)

## VI. Details of treatment

### Treatment specifications

① The condition of the *byōbu* and the extent of damages were examined, recorded, and photographed.

Pre-treatment photographs were taken (4×5, digital).

A diagram mapping out the damaged areas was created.

Watercolor paint and a glossy substance were found as evidence of a past treatment. Patch-testing and close observations were conducted to investigate the properties of these materials.

② In preparation for disassembling the *byōbu*, areas in danger of flaking were treated. Adhesive was applied to loosened joints of the support of the painting and the paint layer was consolidated.

③ The outer frames were taken off and the fabric was removed by dampening them with water. The *byōbu* was separated into individual panels.

During removal of the fabric, pigments were found underneath the fabric, revealing that a part of the painting had been hidden underneath.

The fabric was removed while leaving some of the first lining still attached to the painting in areas where the paper was strongly adhered or the paint layer was unstable.

④ A 1% rabbit skin glue solution was applied as a preventative consolidation measure to areas that appeared unable to withstand the wet cleaning process.

After removing dust through dry cleaning, fibers and other materials believed to have become attached to the painting during a past treatment (Fig. 16) were carefully removed so as not to damage the surface.

⑤ The painting was removed from the wooden core.

The *uke* papers were removed from the back of the paintings.

⑥ After removing the old under-lining papers remaining on the backside of the painting, blotting paper was laid underneath the painting and purified water was sprayed onto the surface. Grime from the painting was removed by allowing it to be absorbed by the blotting paper.

As a large amount of grime seeped out into the water, there was concern that it may create stains in the paint layer. To prevent this, the grime was removed from the front as well by blotting the front surface with a sheet of rayon paper.

⑦ Areas on the paint layer in which the adhesion had weakened were consolidated.

A 3% rabbit skin glue solution was applied to areas in which the pigments had powdered and a 5% rabbit skin glue solution was applied to areas that had split into layers. Seaweed glue was added to these solutions when deemed necessary.

⑧ The fiber content of the support of the painting was analyzed (by Kochi Prefectural Paper Technology Center). Based on the findings, mending papers were created and dyed.

It was found that the support of the painting was made of *gampi* paper. As there were large cracks and other damages on each panel, a mixed fiber *gampi/kōzo* paper was used as mending paper in order to balance the tension between the painting and the new mends.

The mending paper was dyed to match the areas of the paint layer that had flaked off.

⑨ Underlining papers were applied in the following order to the wooden core: 1) *honeshibari*; 2) *doubari*; 3) three layers of *minokake*; 4) *minoshibari*; 5) hinges; 6) *ukekake* (two layers: one *shitauke* and one *uwauke*); and 7) *ukeshibari*.

For the *doubari*, *doubari maniai-shi* was used. For all other layers, *kōzo* paper in thickness that matched the purpose of each layer was used.

⑩ Fabrics were selected together with the director and owner. They were lined with *kōzo* paper using wheat starch paste.

Diluted *sumi* ink was used to give the outer borders an antique look. For the inner borders, *sumi* and *yasha* were used.

⑪ To remove the first lining of the painting, the painting was dampened with purified water to allow the adhesive to absorb the water and swell. After removing selected mending papers, joints of the painting and damaged or missing parts of the painting that needed mending were infilled and a new first lining was attached.

Wheat starch paste was used to attach the first lining. The painting was then dried by pressing to prevent

damage to the paint layer caused by the shrinkage of the support.

⑫ The second lining made of *kōzo* paper was attached with wheat starch paste and the painting was dried on flat panels.

⑬ The painting and *karakami* were attached to the papered wooden cores.

⑭ The fabrics for outer and inner borders were attached.

They were prepared and attached exactly in the same positions as the old borders.

⑮ Inpainting was applied to areas to which new mending papers were applied.

The new infills were toned to match the base color of the old papers. Their shading was adjusted according to the tones around the missing areas so that they would blend in.

⑯ The outer frames are black *rou-iro* frames with mitered corners. New corner metal fittings and studs were prepared.

The frames were attached. The metal fittings were treated to give them an antique look.

⑰ The hinges were attached.

⑱ A new cotton storage bag was prepared.

⑲ A treatment report was compiled.

⑳ Inspection and photography

A final inspection was conducted. After-treatment documentation was performed and photographs were taken (4×5, digital).

Miscellaneous findings during this report

- The fiber of the support of the painting was *gampi* (according to Kochi Prefectural Paper Technology Center). (Fig. 11)

- Rough sketches made with *sumi* ink were discovered from the reverse side of the painting, which showed a different design than that of the painting seen from the front. Also from the reverse side, the nature of the original images and mended areas could be observed. Inpainting was found at the bottom portion of the hinge in between the first and second panels, but the surface was covered with gold leaf. Rough sketches made in *sumi* ink that cannot be seen from the front were found at the bottom portions of the second and third panels. (Fig. 12)

- Evidences of multiple past treatments (assemblies) were found.
- Parts of the painting were found hidden underneath the old border fabric (a strip of fabric that is pasted onto the painting) (Fig. 13). However, many of these areas hidden under the border fabrics were either missing, were treated multiple times in the past, or were damaged from having fabric pasted onto them. As these damages were deemed too visually distracting to expose, the matter was consulted with the director and the painting was prepared in the same way it was assembled before treatment. For this latest treatment, thin *kōzo* paper was attached in a *fukurobari* style (method in which paste is only applied onto areas along the four edges of the sheet, leaving the center unpasted). The reduction in attached surface area is expected to mediate tension and lessen the likelihood of future damage.
- Underneath the old border fabric parts or traces of old inner border (Fig. 14) and lines made with *sumi* ink were discovered. The dimensions of the original painting are assumed to have been around 3 centimeters larger, both vertically and horizontally, than the present.
- Large mended areas of the painting treated with old overpaint, except those with excess layers of mending paper, were left as is. The first lining with no mends, areas in which the inpainting was applied onto the first lining, and those areas with inpainting that did not match the colors or material of the painting were removed and replaced. Gold mending papers applied to losses in the gilded background were reused, while areas of excess overlap were removed.
- Underneath the fabric on the first and second panels were numbers written in Chinese characters. However, these were not inscriptions made on the support of the painting, but writing on the lining during a past treatment. Like the mending papers, these areas were left as is.
- The shape of the gold clouds that stretch across the third and fourth panels are believed to have been altered with inpainting (Fig. 15).
- Since flaking of the paint layer was found in many areas, the pigments were consolidated using animal skin glue solution with added seaweed glue. As many of the areas with flaking pigment were not noticeable from the front surface, extensive care will be required in maintaining the *byōbu* in the future.

#### Past treatments

- Some of the mending papers that were used to mend large areas in the painting were not removed. These were made of material believed to be *doro maniai-shi* (gampi paper with filler material). They were split into many layers.
- Fibers that may have become attached during a past treatment (Fig. 16) appeared to be paint brush hair and rayon. They were removed as much as was possible without damaging the painting surface.
- A first lining from the previous treatment and several linings attached during a past treatment were found on the first panel.



- Flakes of pigments were found on the reverse side of the painting, upon removal of the linings on the fourth panel,
- A layer of adhesive was discovered in one area upon removal of the fabric on the second panel.
- Two types of inpainting were found through close observation and testing with a cotton-tipped swab.

The paint for the first type is believed to be made of material similar to that used on the painting (powdered mineral pigments), while highly water-soluble paint is used for the second type of inpainting, which has a different look compared to the original painting or the first type of inpainting. While the first type is applied mostly on to mending papers, the second type is found all over the painting as well as on the mending papers.

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

明皇蝶幸図屏風

## 作品解説

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幅 33～34cm の紙を 5 段に貼り継いだ四曲屏風である。最上段の紙幅は極端に狭く、通常の本間屏風よりも小ぶりなサイズになっている。

庭先に遊ぶ 12 人の女性とひとりの子供が描かれる。全員が中国風の服装をし、女性たちはそれぞれ芙蓉、菊、薄、萩、女郎花、藤袴など、さまざまな秋の草花を手をしている。向かって左端の女性は花を積んだ車を曳き、その前を行く女性は花を配っているのであろうか。反対側、右端の女性は花籠をさげた棒を担いでいて、その手前では童子と女性が地面に散らばった草花で遊んでいるように見える。背景には縁石に続いて池水が描かれ、欄干のある縁石の向こう側には松と楓、その奥には建物の一部がみえている。欄干の装飾文様からして、やはり日本の建物を描いたものではなさそうである。

現状では単に「唐美人図」と呼ぶのが穏当かもしれない。しかし類品に「風流陣・明皇蝶幸図屏風」(MOA 美術館蔵)ならびに「同」(個人蔵)のうちの「明皇蝶幸図」隻があり、これらは唐時代の玄宗皇帝が、妃たちに花を持たせて蝶を飛ばし、蝶のとまった妃の閨に赴くという故事を描いたものである。両例ともにやはり秋の庭先でさまざまな秋の草花を手にする妃たちが描かれており、本屏風も同じ画題を描いている可能性が高い。この逸話は本来、春の季節のものであるが、宮女たちが牡丹を振りかざして模擬戦を行う、すなわち季節が春の風流陣図と対をなすためにその季節が秋に置き換えられたものとみえる。したがって本屏風ももとは春の画題を描いた隻と対をなしていたはずで、他例から推してそれは風流陣図である可能性がもっとも高いだろう。となると、本屏風はその左隻にあたるはずであって、現状では右隻のような構図のバランスであるが、かつては楼閣のうえからまさに蝶を飛ばそうとする玄宗皇帝を描いたパネル 2 面が向かって左側に続いて構図上の重心をなしていたのかもしれない。

いったん大破していたものを修理したためであろうか、各扇の継ぎ目を中心に大きな補紙があてられている。各扇には縦方向の紙継ぎも認められるので、当初は屏風ではなかった可能性もあろうが、そうかといって絵の上下が大幅に切り詰められたようなところはなく、やはり当初からやや小ぶりな屏風であったろうとも思われる。稚拙な岩はすべて補紙の上に描かれたものであり、水面はほぼ全面が塗り直して、衣服の文様にも後世の補加筆が著しい。特に女性の顔に質の悪い白い絵具を塗って拙い線で目鼻を描き起こしていることは惜まれる。なぜか汚れて黒ずんだまま放置された第三扇の芙蓉を持つ女性と、第一扇の童子のみが当初の顔なのであろう。ただ、それとて過去における何度目かの修理の際に手を加えられていないという保証はない。

なお、金雲の仕上げに注目すれば、金箔を押ししたうえからエッジ部に朱白色を塗って少し盛り上げたうえで金泥を塗布してある。金の発色をよくするために採られるこの手法は、桃山時代の狩野派正系絵師の作例に時折みられるものであり、17 世紀以降の作例にはほとんどみられない。この特徴および、ゆったりとした優雅なリズムを刻む金雲の形状や、伸びやかかつ繊細な楓と松の描写、顔にみられる意外に張りのあるキリッとした線は、この絵師が本格的な狩野派の技法をしっかりと身につけた人物であったことを示しているだろう。後補が著しいため局所的な判断に頼らざるをえないが、人物の手足が極端に小さく描かれることや、ゆるやかに傾く極端に横に長い松の葉叢の形状からして、狩野光信(1565～

1608) 周辺の絵師ではなかろうかとも思われる。作期は16世紀末期を想定しておきたい。

*Scene of Butterfly and Emperor Xuanzong's Visit*

## Description of Artwork

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This is a four-paneled *byōbu*. It was made by joining five rows of 33-34 centimeter-wide paper. The papers on the top row are extremely narrow, and the overall size is somewhat smaller than that of the usual *Byōbu*.

Twelve women and one child are playing in the garden. All of them are wearing Chinese-style clothing. The women are holding in their hands various autumn plants, such as rose mallow, chrysanthemum, Japanese pampas grass, *hagi* (bush clover), *ominaeshi* (golden lace), and boneset. The woman at the viewer's far left is pulling a cart of flowers. The woman walking in front of her appears to be handing out flowers. The woman on the far right is carrying a pole from which flower baskets hang. In her forefront are a child and a woman who seem to be playing with plants scattered on the ground. In the background is a curb that lead to the water of a lake. Part of the curb is shielded with a railing, on the other side of which are pine and maple trees, and beyond the trees, a part of a building can be seen. Judging from the decorative pattern on the railing, the building indeed does seem not to be a Japanese-style structure.

At present, this painting would most appropriately be called *Tō-bijin-zu* ("Painting of Beautiful Chinese Women"). However, there are other paintings which are very similar to this. They are *Byōbu of Flower Battle and Butterfly and Emperor Xuanzong's Visit* of MOA Museum of Art, and a privately owned *byōbu* with the same title, which includes a screen titled *Butterfly and Emperor Xuanzong's Visit*. Both of these paintings depict a scene in which Emperor Xuanzong of Tang Dynasty has the princesses each hold a flower as he releases a butterfly to see whose flower it will fly to. Whomever the butterfly flies to, the emperor is to go and visit her in her room. In both of these paintings, women hold various autumn plants in an autumn garden. It is highly probable that this *byōbu* is also depicting the same scene. Although the original story actually takes place in the spring, the season was presumably changed to autumn to create a contrast against the *Flower Battle* scene, in which court ladies are engaging in a mock fight holding peonies in their hands. As such, it is likely that this fourth-paneled *byōbu* was originally paired with another screen that depicted a spring image, and judging from the other examples, the spring image was most likely of a *Flower Battle* scene. That would mean that this screen was meant to be on the left side of the pair. Although at the present composition of the image appears as if it was designed to be placed on the right panel, there perhaps used to be two more screens that continued the image further to the left. They may have included an image of Emperor Xuanzong about to fly the butterfly, which would balance out the overall image.

A large piece of mending paper is found attached on each of the joints in between the panels. This finding indicates that they could have been attached to repair a major damage it suffered in the past. Since there



are some papers joined vertically on each panel, it is possible that the painting was originally not mounted in a *byōbu* format. On the other hand, however, there is no evidence that indicate that its length has being drastically shortened, and therefore, it most likely had always been a rather small *byōbu*. The amateurish look of the rocks is all due to inpainting done over mending paper. Almost the entire surface of the lake has been repainted, and the patterns on the figures' clothing were touched up a great deal with later inpainting. It is particularly regretful that the faces of women have been painted in with white, low-grade paint and their facial features were redrawn with clumsy lines. The faces of the woman on the third panel holding the rose mallow and the child on the first panel have been left untouched for some reason, looking grimy and grayish as a result. This must be what all the other faces looked like before being treated. But, there is no guarantee that these two faces were not touched up during any of the past several treatments.

Upon a close look at the finishing of the gold clouds, one sees that the edges of the surfaces covered with gold leaf are made to plump up slightly using whitish orange pigments, which is coated over with *kindei* (gold pigment mixed with animal skin glue). This method, which is used to bring out the color of gold, is often seen in paintings created by formal members of the Kanō School of the Momoyama period, and hardly ever seen in works produced after the 17th century. This feature, in addition to the flowing, graceful rhythm created by the shapes of the gold clouds, the elongated and detailed rendering of the maple and pine, and the surprisingly smart, resilient lines in the figures' faces indicate that the painter was very likely someone who had fully acquired the techniques of the Kanō School. While only partial assumptions can be made due to the extensive application of inpainting, judging from the way the hands and feet of the figures are drawn extremely small, and the shapes of the gently flowing clusters of pine needles that stretch out horizontally in an exaggerated manner, the painter is quite possibly someone in close proximity to Kanō Mitsunobu (1565-1608). The estimated period of creation should be around the end of 16th century.

Translated by Amy McCaleb (Urban Connections).