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# 日吉山王祭礼図屏風

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平成 19 年度修復事業



所蔵：ヒューストン美術館

日吉山王祭礼図屏風

# 修理報告

国宝修理装飾師連盟 九州支部  
鈴木裕・中村隆博

## I. 名称等

1. 名称 日吉山王祭礼図屏風
2. 作者 不明
3. 所蔵者 ヒューストン美術館（アメリカ）
4. 品質・形状 紙本金地著色 屏風装（6曲1双）
5. 本紙紙質 雁皮（土入り）（高知県立紙産業技術センター調べ）

## II. 工期および施工者等

1. 工期 平成19年6月13日～平成20年3月24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 田畔徳一
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 鈴木裕 中村隆博

## III. 仕様および使用材料等

### 1. 形式

修理前後ともに6曲1双屏風装

### 2. 法量（単位 cm）

（本紙）	修理前	修理後
縦	152.0	151.8
横	346.4	348.2
横（1・6扇）	53.2	53.5
横（2～4扇）	60.0	60.3
（全体）		
縦	168.2	168.8
横	364.2	365.6

### 3. 装丁

#### a. 修理前

大縁：紺地葦に水禽綾	小縁：白地金襴
下地骨：杉材	下貼り：3種6層 楮紙（反古紙）
蝶番：楮紙	補修紙：間似合紙
裏打紙等：楮紙	裏貼紙：雀型洩地墨押唐紙
前尾背：金箔押紙	襲木：黒漆塗

飾金具：唐草紋角金物 散鋏：七宝紋鋏

#### b. 修理後

大縁：藍地花兔紋金襴（京都 広信織物製）

小縁：白茶地和久田金襴（京都 広信織物製）

下地骨：杉白太材総ほぞ組隅止（京都 黒田工房製）

下貼り：6種8層

骨縛り：楮紙（石州紙 鳥根 西田製）

胴張り：混合紙（マニラ麻・楮、添料〈タルク・カオリン〉入、高知 大勝製）

蓑掛け（3層）：楮紙（石州紙 鳥根 西田製）

蓑縛り：楮紙（石州紙 鳥根 西田製）

下浮け：楮紙（石州紙 鳥根 西田製）

上浮け：楮紙（美濃紙 岐阜 長谷川製）

蝶番：厚口楮紙

補修紙：雁皮紙

肌裏紙：楮紙（美濃紙 岐阜 太田製）

裏貼紙：三寸二分雀型鼠地雲母押唐紙（京都 唐長製）

前尾背：金箔押紙（雁皮紙 兵庫 谷野製）

襲木：黒漆塗（京都 黒田工房製）

飾金具：再使用

散鋏：再使用

保存用袋：木綿（京都 速水製）

#### IV. 修理前の状態

1. 本紙全体に汚れ・埃が付着している。
2. 料紙、絵の具共に亀裂が多く見られる（図1、3、5）。
3. 全体に金箔補紙による補修が多く施されている。
4. 補修箇所の上から金泥とみられる顔料により彩色がなされている。本紙上へのオーバーペインティングがある（図7）。
5. 虫損箇所有り。とくに尾背部分には下地にまで及ぶ虫損が多く見られる（図7）。
6. 下地に歪みが認められる。
7. 奥尾背に擦れによる剥離、旧補彩の色移りが見られる。
8. 絵具層全体に膠着力の低下が認められる。
9. 濃い青色彩色箇所にも多数の剥落が認められる。
10. 裏面の唐紙にズレ、傷、剥がれ、亀裂、虫損が認められる。
11. 縁裂に傷みが多い。
12. 襲木に補修が認められる。

#### V. 方針

1. 肌裏紙の取替えを行う。
2. 旧補修紙は裏面より施されていて、視覚的妨げになっているもののみを除去する。表面より施されているものは除去しない。
3. 本紙上に及んでいる変色した旧補彩は本紙を傷つけない範囲で除去を試みる（特記事項参照）。

4. 視覚的な現状の維持を優先し、水を使用してのクリーニングは行わない。
5. 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。
6. 蛍光X線分析装置により、旧補彩の変色箇所の顔料調査を行う（特記事項参照）。
7. 下地、襲木、縁裂、裏面雀型は新調する。
8. 金具は汚れを除去した後、すべて再使用する。

## VI. 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。また、蛍光X線分析装置により顔料調査を行った。

### 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1～3%の膠水溶液にて剥落止めを行った。

### 3. 解装

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

剥落止めが必要な絵具層に対して1～3%の膠・布海苔の混合水溶液を塗布した。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に注入し、部分プレスによる剥落止めを行った。

### 5. 旧裏打紙除去

最小限の湿りを裏面より与え、裏打紙を除去した。

### 6. 旧補修紙の除去

裏面より施されている蝶番部分のみ除去した。

### 7. 補修

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。

### 8. 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。その後、仮張りして十分に乾燥させた。

### 9. 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・布海苔の混合水溶液を塗布し、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に注入し、部分プレスによる接着を行って十分に乾燥させた。

### 10. トーニング

補紙を施した箇所に基調色のトーニングを施し、十分に乾燥させた。

### 11. 屏風の新調

下地骨は杉白太総ほぞ隅止めのものを使用し、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。

### 12. 裂地（大縁・小縁）調整

所蔵者ならびに監督者を交えて本紙に対しどのような裂が合うのかをパソコン上で検討し、模様のおおきさ、色について取り合わせを行った。これに基づいて新調した縁裂に新糊を用い、楮紙にて肌裏を打ち、仮張りして十分に乾燥させた。

## 13. 上貼り

屏風装に組み立てた下地裏面に唐紙を、表面に本紙を貼りこんだ。縁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。

## 14. 仕上げ

新調した龔木、飾金物、散鋳を取り付け、屏風装の仕立てを完了した。

## 15. 保存用袋

保存用袋を新調した。

## 16. 記録

修理後に写真撮影・記録を行い、納入した。

**VII. 特記事項**

1. 本紙上のオーバーペインティングを除去することはできなかった。このため、オーバーペインティングの施されている旧補修紙を取り替えると視覚的に違和感が生じることが予測され、所蔵者ならびに監督者と協議して、該当部分の旧補修紙除去は行わないこととした。ただし、蝶番部分は損傷が激しいため、新補修紙に取り替えることとした。
2. 各扇とも下貼り文書が確認された。
3. 蛍光X線分析装置により、本紙4箇所、前尾背1箇所、縁裂1箇所の計6箇所の金色部分の調査を行った（資料略）。補彩部分からはおもに銅が検出された。

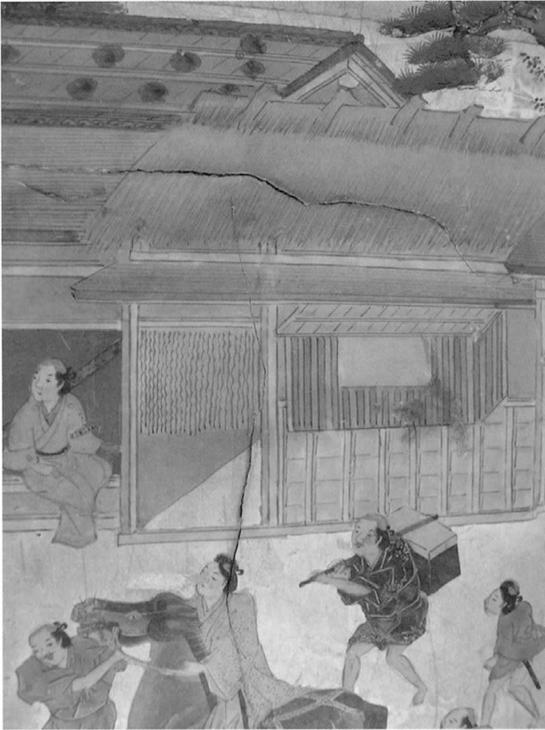


図1 部分(修理前)画面の亀裂  
Fig. 1 Detail (Before treatment) Surface cracks

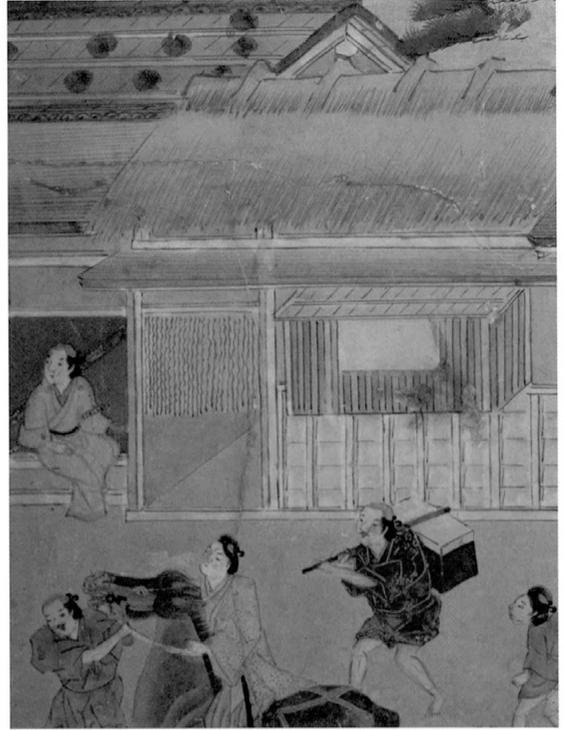


図2 部分(修理後)  
Fig. 2 Detail (After treatment)

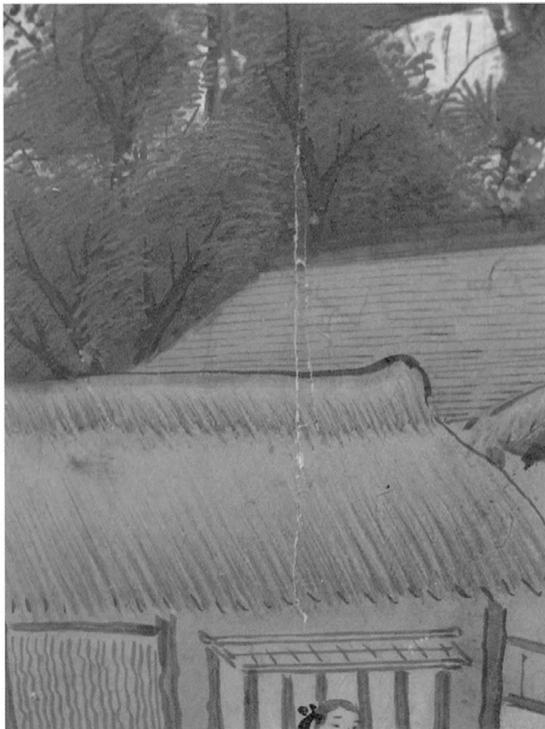


図3 部分(修理前)画面の亀裂  
Fig. 3 Detail (Before treatment) Surface cracks

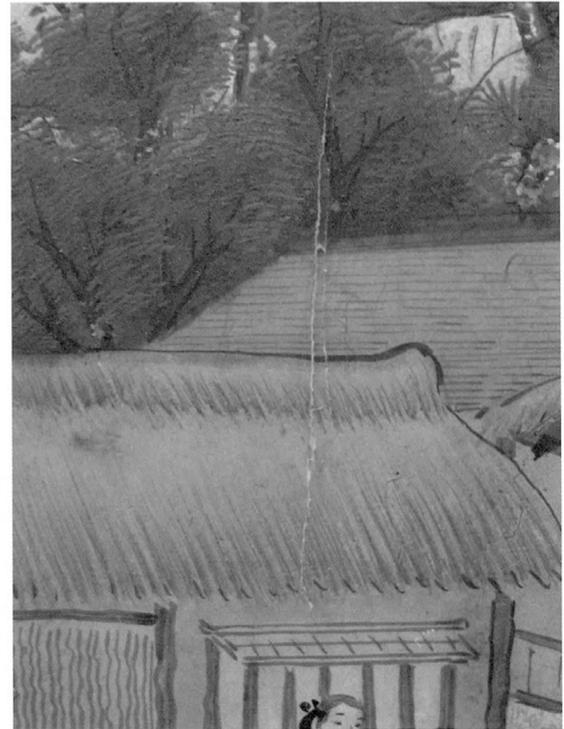


図4 部分(修理後)  
Fig. 4 Detail (After treatment)



図5 部分(修理前) 本紙の浮き  
Fig. 5 Detail (Before treatment) Lifted area of the painting



図6 部分(修理後)  
Fig. 6 Detail (After treatment)



図7 部分(修理前) オーバーペインティングと虫損  
Fig. 7 Detail (Before treatment) Overpainting and insect damage



図8 部分(修理後)  
Fig. 8 Detail (After treatment)

*Hie Sannō Sairei-Zu*

## Treatment Report

Yutaka Suzuki, Takahiro Nakamura  
The Association for the Conservation of National Treasures, Kyushu Branch

### I . Description and title of object

1. Title: *Hie Sannō Sairei-Zu*
2. Artist: Unknown
3. Collection: The Museum of Fine Arts, Houston, U. S. A.
4. Format and media: A Pair of six-panel *byōbu* (folding screens), color and gold on paper
5. Paper support: Clay-loaded *Gampi* paper (analyzed by Kochi Prefectural Paper Technology Center)

### II . Treatment period, conservator, etc.

1. Treatment period: June 13, 2007 – March 24, 2008
2. Treatment undertaken by:  
The Association for the Conservation of National Treasures, Kyushu Branch  
Branch director: Tokuichi Taguro
3. Location of treatment: Department of Conservation, Kyushu National Museum
4. Project managers: Yutaka Suzuki, Takahiro Nakamura

### III . Specifications and materials used before and after treatment

1. Format (Before and After treatment)  
A pair of six-panel *byōbu* (folding screens)

#### 2. Dimensions (cm)

Painting:	Before treatment	After treatment
Height:	152.0	151.8
Width:	346.4	348.2
Width (panels 1 and 6):	53.2	53.5
Width (panels 2 to 5):	60.0	60.3
Overall		
Height:	168.2	168.8

Width: 364.2 365.6

### 3. Mounting materials

#### a. Before treatment

Outer border: Twill weave silk with reeds and waterfowls pattern on a navy blue background

Inner border: Gold brocade on a white background

Wooden lattice core: Cedar

Underpapering: Three types of paper in six layers

*Kōzo* paper (scrap paper)

Hinges: *Kōzo* paper

Mending paper: *Maniai* paper

Lining papers: *Kōzo* paper

Backing paper: *Karakami* (a kind of decorative paper) with a sparrow roundel pattern printed in *sumi* ink on a tan background

Front side of the hinges: Gold leaf paper

Outer frames: Black lacquered frames

Metal ornaments: Arabesque-patterned corner fittings

Ornamental metal studs: *Shippō* (interlinked circles) patterned studs

#### b. After treatment

Outer border: Gold brocade with a flower and rabbit pattern on an indigo background (made by Hironobu Textiles, Kyoto Prefecture)

Inner border: *Wakuda* gold brocade with a pale brown background (made by Hironobu Textiles)

Wooden lattice core: Constructed using white cedar with mitered corners and mortise and tenon joints (made by Kuroda Kōbō, Kyoto Prefecture)

Underpapering: Six types of paper in eight layers

*Honeshibari*: *Kōzo* paper (*Sekishū* paper made by Nishida, Shimane Prefecture)

*Dōbari*: Mixed paper (talc and kaolin-loaded paper consisting of *kōzo* and Manila hemp made by Ohkatsu, Kochi Prefecture)

*Minokake* (three layers): *Kōzo* paper (*Sekishū* paper made by Nishida)

*Minoshibari*: *Kōzo* paper (*Sekishū* paper made by Nishida)

*Shitauke*: *Kōzo* paper (*Sekishū* paper made by Nishida)

*Uwauke*: *Kōzo* paper (*Mino* paper made by Hasegawa, Gifu Prefecture)

Hinges: Heavy *kōzo* paper

Mending paper: *Gampi* paper

First lining: *Kōzo* paper (*Mino* paper made by Ota, Gifu Prefecture)

Decorative backing paper: *Karakami* paper with a 3 *sun* 2 *bu* (approx. 9.7cm) width sparrow-roundel pattern printed with mica on a gray pigment background (made by Karachō, Kyoto Prefecture)

Front side of the hinges: Gold leaf paper (*Gampi* paper made by Tanino, Hyogo Prefecture)

Outer frames: Black lacquered frames (made by Kuroda Kōbō)

Ornamental metal fittings: Original pieces were reused

Ornamental metal studs: Original pieces were reused  
 Storage bag: Cotton (made by Hayami, Kyoto Prefecture)

#### IV. Condition before treatment

1. Grime and dust were found throughout the paintings.
2. Many cracks were found both on the painting support and the paint layer. (Figs. 1, 3, 5)
3. Losses had been infilled using gold leaf mending papers in many areas throughout the piece.
4. Colors had been applied over the mended areas with what appears to be gold pigment. Overpainting had been applied to the painting. (Fig. 7)
5. Insect damage was found. In the areas around the hinges in particular, there was insect damage that extended into the wooden lattice core. (Fig. 7)
6. The wooden lattice cores were warped.
7. The inner portion of the hinges had separated due to abrasion, and some of the pigments used for inpainting had transferred.
8. The pigment binder had weakened throughout the paint layer.
9. Many areas painted with dark blue pigment were exfoliating.
10. Misalignment, scratches, peeling and cracking areas, and insect damage were found on the *karakami* paper on the reverse side.
11. The border fabrics were damaged in many areas.
12. The outer wooden frames had been repaired.

#### V. Treatment plan

1. The first lining will be replaced.
2. Only the old mending papers applied on the reverse side that are visually distracting will be removed. The ones applied to the front surface will not be removed.
3. Some of the inpainting applied to the painting has become discolored. Attempt will be made to remove the discolored pigments without causing any damage to the painting (see Notes below).
4. Top priority will be placed on maintaining the present visual impression of the painting and therefore, water will not be used for cleaning.
5. Cracked or torn areas will be reinforced from the reverse side using *kōzo* paper.
6. The pigments of the discolored old inpainting will be examined using an x-ray fluorescence analysis unit (see Notes below).
7. New wooden lattice cores, outer wooden frames, border fabrics, and *karakami* paper (sparrow roundel pattern) for the reverse side will be prepared
8. All metal fittings will be cleaned and reused.

#### VI. Treatment process

##### 1. Pre-treatment examination

Photographs were taken and the condition of the *byōbu* was examined. Damages and measurements were

recorded. Pigments were examined using an x-ray fluorescence analysis unit.

## 2. Consolidation of the paint layer

Pigments that were in danger of flaking during disassembly were consolidated with a 1-3% 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 1-3% solution of animal skin glue and seaweed glue was applied to areas of the paint layer in need of consolidation. A 3% mixed solution of animal skin glue and seaweed glue was applied to areas with flaking pigments, which were then weighted.

## 5. Removal of the old lining

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

## 6. Removal of old mending papers

Only mending papers that were applied to the reverse side around the hinges were removed.

## 7. Mending

After examination of the support of the painting, *gampi* paper with similar 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.

## 8. First lining

*Kōzo* paper was applied as a first lining with wheat starch paste. Afterwards, the painting was attached and dried on a *karibari* flat board.

## 9. Consolidation of the paint layer

To areas of the paint layer which were in need of another consolidation treatment, a 2-3 % mixed solution of animal skin glue and seaweed 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 areas which were deemed in need of further consolidation. These areas were then weighted to set the consolidated paint layer and thoroughly dried.

## 10. Toning

The infills were toned to match the base color of the paintings. These areas were left to dry completely.

## 11. Newly prepared *hyōbu* structure

New wooden lattice cores were constructed using white cedar with mitered corners and mortise and tenon

joints. Six types of papers were applied in eight layers to the cores. Hinges were attached to assemble the panels into a *byōbu* format.

#### 12. Preparing border fabrics (for outer and inner borders)

Various border fabric combinations were considered by the conservators along with the owner and the supervisor. Various pattern sizes and colors were tested on the computer to help decide which fabrics best matched the paintings. A lining of *kōzo* paper was applied to the new border fabrics using wheat starch paste. They were then dried completely on *karibari* flat board.

#### 13. Uwabari

To the lattice wooden cores assembled into a *byōbu* form, *karakami* 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.

#### 14. Finishing

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

#### 15. Storage bag

A new storage bag was prepared.

#### 16. Documentation

After-treatment photographs were taken, documentation was completed, and the piece was stored in the cotton storage bag.

### VII. Notes

1. The overpainting applied to the painting could not be removed. Upon consultation with the owner and the supervisor, it was decided that, the mending papers in these areas would not be removed since replacing the old mending paper on which the overpaint had been applied would make the area visually distracting. However, since the mending papers in the areas around the hinges were severely damaged, they were replaced.
2. Writing was found on the underpapering layers of every panel.
3. Using an x-ray fluorescence analysis machine, six areas treated with gold (four areas on the painting, one area on the front side of the hinges, and one area on the border fabric) were examined (Details of the analysis have been omitted for this report). Copper was the dominant element detected in the retouched painting areas.

日吉山王祭礼図屏風

## 作品解説

東京文化財研究所  
江村知子

本屏風は六曲一双の金地に、日吉大社の山王祭を描いたもの。比叡山東麓、坂本に鎮座する日吉大社は、日本全国に3800社ある日吉（日枝）神社、山王社の総本社で、延暦寺の護法神として発展した。山王祭の起源は延暦10年（791）に桓武天皇によって神輿二基が造進され唐崎へ神幸する儀が行われたことに始まると考えられている。元亀2年（1571）の織田信長の比叡山焼き討ちによって日吉大社の社殿や宝物はすべて灰燼に帰し、祭礼も一時途絶えたが、豊臣家の援助により堂宇が復興され、祭礼も新たに整備されて現在の形態となった。

現存する日吉山王祭礼図は、江戸初期の復興以降の様子を描いたもので、祇園祭礼図や賀茂競馬図などと組み合わせて描かれる例もある。本屏風は左右隻を貫通して大勢の見物人が見守る中、神輿が巡行する様子が表され、左隻には琵琶湖が大きく描かれる。右隻には「穴太衆積み」と呼ばれる石垣が連なり、日吉馬場を七頭の神馬に先導されて神輿が進む。沿道には老若男女が見物し、行列を見物するための棧敷の中には稚児を連れた僧侶の姿が見える。画面中央の鳥居の左側に描かれている寺院は、滋賀院門跡と見られ、唐門を備えた風格ある佇まいとなっている。滋賀院をはじめとして、坂本には比叡山での厳しい修行を終えた老僧が隠居所とした里坊が多く、本図に描かれる建物はこうした数多くの里坊を表していると思われる。

右隻上部中央には東照宮がひととき大きく描かれている。坂本東照宮は元和9年（1623）、天海僧正によって日吉大社末社として創建され、江戸幕府からの崇敬を受けた。拝殿と本殿からなる典型的な権現造の建物で、唐門と透扉で取り囲む構造が描かれている。白い玉砂利の参道の両脇には葵の紋のある燈籠二基があり、多くの参詣者で賑わっている境内の様子が表されている。坂本東照宮は創建後ほどなくして寛永11年（1634）に造替され、現在に至る。現在の東照宮社殿は銅板葺であるが、創建当初は檜皮葺であったと推測される。本図に描かれる東照宮は、日吉大社社殿と同様に檜皮葺の屋根のようにも見え、造替前の状態を描いたとも考えられる。

左隻中央上部には日吉大社西本宮と見られる本殿、拝殿、楼門が描かれ、多くの参詣人で賑わう。甲冑姿の大勢の公人に警護されながら四基の神輿が駕輿丁に昇がれて楼門を出て、琵琶湖へ向かって渡御する。画面下辺には北国街道筋の下坂本の町並みが両隻に渡って伸び、荷を担いだ牛馬の姿も見える。それぞれの神輿は七本柳の浜から舳を並べて繋いだ二艘の船の上に乗せられ、唐崎沖へ進む。左隻第五扇下方に描かれた幕の張られた屋形船が御供船で、そこに到達した神輿は粟津の御供を受ける。祭もクライマックスを迎え、歓喜にわく様子が描かれている。

本屏風には実際の地理的位置とは大きく異なるランドマークが多数示されている。これは限られた画面の中に名所名刹を描き込もうとしたためと考えられる。左隻左下には瀬田の大橋が描かれ、そこを大きな荷を担いだ人馬が行き交い、上部には金雲に囲まれた膳所城が描かれる。位置関係を考慮せずに形態から推測するならば、左隻右上の山は比叡山で延暦寺の伽藍と見ることができ、右隻左端の仁王門のある大寺院は園城寺と見ることもし得る。場所を正確に描写することよりも関心の高いものを優先的に描き込む、名所絵の要素が強く認めることができ、画風により17世紀後半頃の制作と考えられる。

## Description of Artwork

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The Sannō festival at the Hiyoshi Taisha Shrine is depicted on a gold background across this pair of six-paneled *byōbu* screens. The Hiyoshi Taisha Shrine, which is located in Sakamaoto at the eastern base of Mount Hiei, is the head shrine of the 3,800 Hie or Sanno Shrines that exist all over Japan, and it has developed as the tutelary shrine for Enryakuji temple. The Sannō Festival is believed to date back to the 10th year of the Enryaku Period (791) when Emperor Kammu had two portable shrines contributed and held a ceremony to carry a divine spirit (*shinkō*) in them to Karasaki. In the second year of the Genki Period (1571), Oda Nobunaga attacked Mount Hiei, burning down all the pavilions and treasures of the Hiyoshi Taisha Shrine and causing a temporary halt of the festivals. However, with the support of the Toyotomi clan, the shrine architecture was rebuilt and the Sannō festival was newly reorganized and developed into the form we know today.

Paintings of the *Hie Sannō Sairei-Zu* which currently exist are of the revived form of the festival held in the early part of Edo Period, and are often of a combination of scenes from the Gion Festival or the *Kamo no kurabeuma-zu* (Horse race at Kamigamo shrine). A *mikoshi* (portable shrine) procession taking place amid a great number of onlookers runs across the left and right screens. The left screen shows a large image of Lake Biwa. Across the right screen runs a stone fence called *anōshu-zumi*, and the *mikoshi* shrines move forward led by seven *shimme* (horses sacred to God) across the Hiyoshi no Banba (Hiyoshi riding ground). Along the roadside are people of all ages watching the procession. In a booth set up for parade-viewing are Buddhist monks with their page boys. The temple painted to the left side of a *torii* (shrine gate) at the center of the right screen is believed to be Shigain-monzeki, a stately structure complete with a *karamon* (a gate with a cusped gable). Including Shigain, Sakamoto is full of remote houses called *satobō*, which were inhabited by old monks who had completed their rigorous Buddhist practices on Mount Hiei. Therefore, the houses shown in this painting are believed to be the numerous *satobō* houses.

At the top center of the right screen is a conspicuously large image of Tōshōgū Shrine. Tōshōgū of Sakamoto was built in the ninth year of the Gen'na Period (1623) as a branch of the Hiyoshi Taisha Shrine by the priest Tenkai, with the blessing of the Tokugawa government. It is a typical construction of *gongen-zukuri*, a complex roof style of shrine architecture, made up of a worship hall and a main sanctuary, and surrounded by a *karamon* and *sukashibe* (see-through fence). On either side of the white gravel path leading to the shrine are two garden lanterns adorned with the crests of wild ginger trefoil of the Tokugawa clan. The temple grounds are filled with many visitors. Soon after its construction, the Sakamoto Tōshōgū Shrine was remodeled in the eleventh year of the Kan'ei Period (1634) to the form which exists today. While the current shrine building of Tōshōgū is covered with a copper roof, the original roofing is believed to have been made of cypress bark. The Tōshōgū Shrine structure depicted in this painting has roofing that appears to be made of cypress bark similar to that of the Hiyoshi Taisha Shrine pavilions, and therefore, it is

presumed to be that of before the reconstruction.

At the top center of the left screen is the main hall, worshiper's hall, and two-storied gate of what is believed to be the West main shrine of the Hiyoshi Taisha Shrine, which is crowded with visitors. Four portable *mikoshi* shrines, carried by *mikoshi* bearers and escorted by a large number of armor-clad shrine's servants, exit the gate and parade toward Lake Biwa. At the bottom is the townscape of Shimosakamoto along Hokkoku Street, which stretches across both screens, and an ox and horse can be seen carrying large loads on their backs. Each *mikoshi* is placed on one of two boats tied side by side at the shore of Shichihon Yanagi (seven willows) and headed out off the coast of Karasaki. The curtained houseboat at the bottom of the fifth panel on the left screen is the offering boat. The two *mikoshi* reach this boat to receive the *Awazu no goku* (votive offering at Awazu). In this section, people are breaking out in excitement as the festival reaches its climax.

This painting shows numerous landmarks that differ greatly from their actual geographical location. This is believed to have been done to incorporate many popular landmarks and temples into the limited space of the screen. The large bridge of Seta is shown at the bottom of the sixth panel on the left screen across which people and horses carrying large baggage walk. Above the bridge is Zeze Castle surrounded by gold clouds. If the images on these screens are to be determined solely based on their forms and not their locations, the mountain at the upper right corner of the left screen is Mount Hiei and the buildings are that of Enryakuji Temple. The large temple with a Deva gate on the fifth and the sixth panels of the right screen can be presumed to be Onjōji Temple. This artwork has characteristics of a *Meisho-e* (paintings of noted places), which places greater priority on including subjects of great interest with less regard to accuracy of location. Judging from the style, it is believed to have been painted around the latter half of the 17th century.

Translated by Amy McCaleb (Urban Connections).



(1)-1 左隻 修理前 Left Screen: before treatment



(1)-2 修理後 After Treatment

1 日吉山王祭礼図屏風 (ヒューストン美術館)  
*Hie Sannō Sairei-Zu* The Museum of Fine Arts, Houston, U. S. A.



(2)-1 右隻 修理前 Right Screen: before treatment



(2)-2 修理後 After Treatment



(3)-1 右隻第3・4扇 修理前

Right Screen, Third and Fourth Panels: before treatment



(3)- 2 修理後 After treatment