

---

# 花鳥図屏風

---

平成 19 年度修復事業



所蔵：国立ヴィクトリア美術館

花鳥図屏風

## 修理報告

国宝修理装演師連盟 九州支部  
鈴木裕・中村隆博

## I. 名称等

1. 名称 花鳥図屏風
2. 作者 波月等薩
3. 所蔵者 国立ヴィクトリア美術館（オーストラリア）
4. 品質・形状 紙本著色 屏風装（6曲1双）
5. 本紙紙質 竹紙（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 国宝修理装演師連盟 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 装演絵画室
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	156.1	156.1
横	356.4	356.4
横（1・6扇）	54.8	54.8
横（2～4扇）	61.7	61.7
（全体）		
縦	173.5	173.5
横	375.6	375.6

## 3. 装丁

## a. 修理前

- |            |                  |
|------------|------------------|
| 大縁：縹地笹蔓紋金襴 | 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：竹紙           |
| 裏打紙等：楮紙    | 裏貼紙：遠州輪違型鼠地雲母押唐紙 |
| 前尾背：金箔押紙   | 襲木：黒漆塗           |

飾金具：蜀江錦写角金物 散鋏：梅花型鋏

#### b. 修理後

大縁：萌黄地二重蔓牡丹紋金襴（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（楮・マニラ麻、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：竹紙

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：金砂子紙（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（1個新調）

保存用袋：木綿（京都 速水製）

#### IV. 修理前の状態

1. 本紙料紙の劣化により右、左隻両方に大きな亀裂が生じている（図1、5、7）。
2. 本紙料紙の欠失部分が大きく、旧補紙には図の描き起こしが多数見られる。
3. 料紙継部分の糊離れ（図3）、本紙全体に汚れ・埃が付着している。
4. 絵具層は、全体に膠接着力が低下しており、粉状化、剝離、剝落箇所がみられる。
5. 裏面の唐紙の擦れた箇所では、下から墨で摺られた文様が認められる。この様子から過去の修理で裏の唐紙は取り替えられずに上から現状の地の色となる絵具を塗布し、その上から型紙を使用して雲母で文様を作ったと見られる。
6. 鋏1個のみ、異なる形状のものが取り付けられている。

#### V. 方針

1. 旧肌裏紙の取替えを行わない（特記事項参照）。そのため、肌裏打ちは1回のみとする。
2. 旧補修紙の除去を行わない（特記事項参照）。
3. 水を使用してのクリーニングを行わない（特記事項参照）。
4. 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。
5. 下地、襲木、縁裂、裏面唐紙は新調する。
6. 不揃いの鋏1個のみを新調し、他の金具は汚れをとって再使用する。

#### 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。

## 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. 解装

飾金具、龔木、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. 透過光調査

透過光にて本紙、旧補修紙、加筆の状態を調査した(挿図9参照)。

## 6. 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。

## 7. 旧補修紙の除去

調査結果をもとに所蔵館ならびに監督者と協議し、旧補修紙は除去しないこととした。ただし損傷が激しかったため、蝶番部分のみ旧補修紙を除去した。

## 8. 補修

本紙料紙を調査し、本紙と同質の竹紙を用いて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. 肌裏打ち

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。旧肌裏紙を除去しなかったため、肌裏打ちは1回のみとした。その後、仮張りして十分に乾燥させた。

## 10. 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入し、部分プレスによる接着を行った。

## 11. 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。

## 12. 下地の新調

下地骨は杉白太総ホゾ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、屏風の形に組み立てた。

## 13. 裂地の調整

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、模様的大小、色について取り合わせを行った。その経過を所蔵館に提示して最終決定をなし、これに基づいて縁裂を新調した。織りあがった縁裂に新糊を用いて楮紙にて肌裏を打ち、仮張りして十分に乾燥させた。

## 14. 上貼り

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。

## 15. 仕上げ

新調した龔木、再使用の飾金具、不揃いの1個のみを新調して残りを再使用した散鋳を取り付け、屏風装の仕立てを完了した。

## 16. 保存用袋

保存用袋を新調した。

## 17. 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. 各扇とも下貼り文書が確認された。
2. 調査の結果、以下のことが判明した。
  - a. 右隻第1扇、左隻第2扇、および左隻各扇の周囲が広範囲に欠失していた。修理前では比較的本紙と馴染んでおり、色や質感が近く目立ってはいない。これらを取り除いて新しい補修紙で補紙した場合、修理前以上に目立たなくすることは不可能である。
  - b. 右隻第1扇と第2扇の間の補修紙には樹木が描き起こされている。このほかにも右隻第3扇の鷹の尾、右隻第4扇の岩、右隻第6扇の鷲、左隻第2扇の雉の尾および岩と土坡、左隻第5扇の葉と土坡と岩、左隻第6扇の枝と岩などが描き起こされている。これらの描き起こしは旧補修紙除去とともに取り除かれてしまい、修理前の画面のつながりを変化させてしまうことになり、描き起こし箇所を除去することはできない。
  - c. 左隻第2扇の雉の尾および岩と土坡より上部分において、本紙と補修紙の境目の判別が困難な箇所があり、補修紙を除去することができない。
  - d. 右隻第1扇には表から施された補修紙があるが、これを取り除くと本紙と重なっていた部分が表に露出して却って損傷を目立たせる結果になるので、除去することはできない。
3. このような結果から、本作品には広範囲かつ多数の損傷があり、過去にこれらを目立たなくするような修理がなされていたことが明らかである。今回の修理では、修理前以上に損傷が目立つことのないようにするためと、本紙と補修紙との境目の判別が困難なことから、所蔵者ならびに監督者と協議して、旧補修紙は除去しない方針を採ることとした。また、浄化水を用いて行うクリーニングは、本紙と補修紙の色差を拡大させる可能性が高いため行わないことにした。同様に旧肌裏紙除去時に水分を与えられないこと、また本紙自体がかなり薄くなっており肌裏除去の際のムラが表面に影響を及ぼす恐れがあることと、本紙が脆弱であり安全に肌裏を除去することが困難であることから、旧肌裏紙の除去は行わないこととした。



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



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



図3 部分(修理前)紙継の浮き  
Fig. 3 Detail (Before treatment) Lifting at the paper joint



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



図5 部分(修理前)画面の亀裂  
Fig. 5 Detail (Before treatment) Surface crack



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

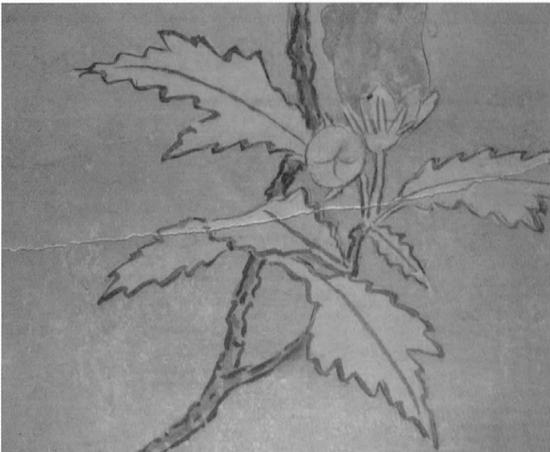


図7 部分(修理前)画面の亀裂  
Fig. 7 Detail (Before treatment) Surface crack



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

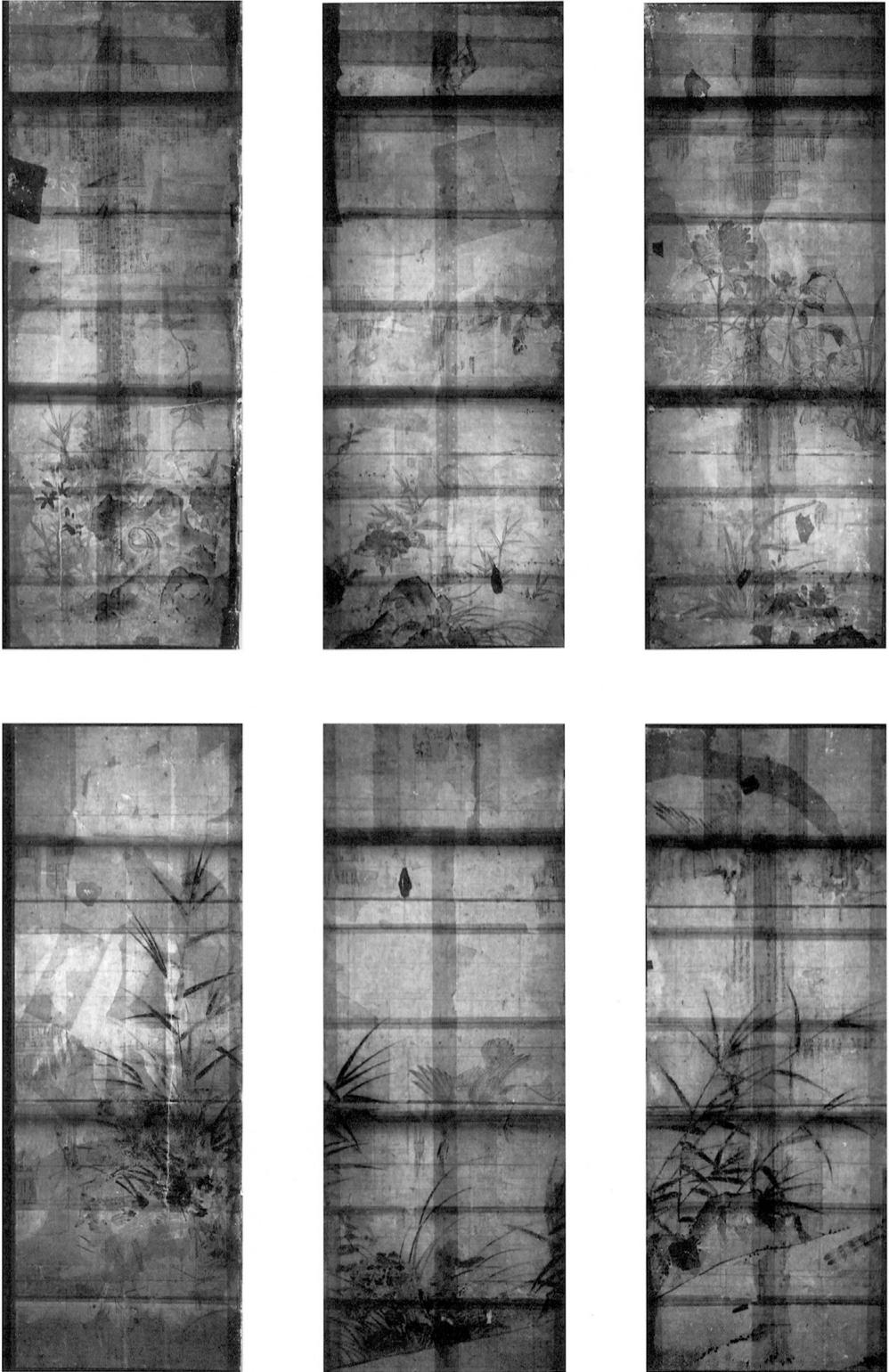
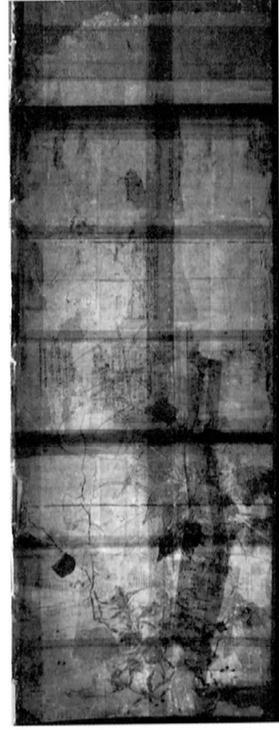
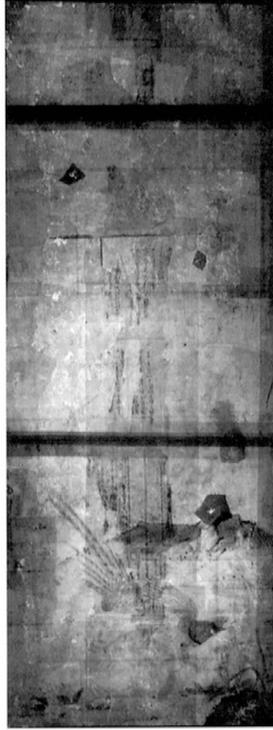


図9 解装後、裏面から光を透過させて撮影した図  
Fig. 9 View using transmitted light from the reverse side (after disassembly)



## Treatment Report

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

### I. Description and title of object

1. Title: *Birds and Flowers*
2. Artist: Hageitsu Tōsatsu
3. Collection: National Gallery of Victoria, Australia
4. Format and media: A pair of six-panel *byōbu* (folding screens), ink and color on paper
5. Paper support: Bamboo paper; examined 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, materials used, etc.

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

#### 2. Dimensions (cm)

Painting:	Before treatment	After treatment
Height:	156.1	156.1
Total width:	356.4	356.4
Width (panels 1 and 6):	54.8	54.8
Width (panels 2 to 5):	61.7	61.7
Overall		
Height:	173.5	173.5

Width: 375.6 375.6

### 3. Mounting materials

#### a. Before treatment

Outer border: Gold brocade with a bamboo and vine pattern on a light indigo 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: Bamboo paper

Backing paper, etc.: *Kōzo* paper

Decorative backing paper: *Karakami* (a kind of decorative paper) with *Enshū wachigai* (intersecting circles) pattern printed with mica on a gray pigment background

Front side of the hinges: Gold leaf paper

Outer wooden frames: Black lacquered frames

Metal ornaments: Corner fittings patterned with a copy from old Chinese brocade

Ornamental metal studs: Japanese plum blossom shaped studs

#### b. After treatment

Outer border: Gold brocade with a double-vine peony pattern on a yellow-green background (made by Hironobu Textiles, Kyoto Prefecture)

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

Wooden lattice core: White cedar constructed with mitred 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: Bamboo paper

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

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

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

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

Metal ornaments: Original pieces were reused

Ornamental metal studs: Almost all original pieces were reused (one of them was newly prepared)

Storage bag: Cotton (made by Hayami, Kyoto Prefecture)

#### IV. Condition before treatment

1. Large cracks caused by deterioration of the painting support were found on both the left and right screens (Figs. 1, 5, 7).
2. There were many losses in the painting support and parts of the image had been redrawn on many of the old mending papers.
3. The joints of the support of the painting were lifting (Fig. 3), and grime and dust was found throughout to the painting.
4. The glue binder had weakened in the paint layer. Pigments were powdering, peeling, and flaking in many places.
5. In the worn areas of the *karakami* paper on the reverse side, patterns printed with sumi ink could be seen showing through. This indicates that in a past treatment the *karakami* on the reverse side was not replaced but was painted over using pigment the color of the current base on which patterns were printed with mica using a stencil.
6. One of the metal studs attached to this piece was different in shape from the rest.

#### V. Treatment plan

1. The old first lining will not be replaced (see Notes below). Therefore, only one additional layer of first lining (*hadaura*) will be applied.
2. The old mending papers will not be removed (see Notes below).
3. Water will not be used for cleaning (see Notes below).
4. Areas which are cracked or torn will be reinforced from the back side using *kōzo* paper.
5. The wooden core's outer wooden frames, border fabrics, and *karakami* paper on the back side will be newly prepared.
6. The single metal stud that is different from the rest will be replaced with a newly prepared one. The other metal fittings will be cleaned and reused.

#### VI. Treatment process

##### 1. Pre-treatment examination

Photographs were taken and the pre-treatment 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. Examination under transmitted light

The condition of the painting, old mending paper, and inpainting was examined using transmitted light (See Fig. 9).

#### 6. Removal of linings

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

#### 7. Removal of old mending papers

Upon consultation with the art repository and director, and based on the examination results, it was decided that the old mending papers would not be removed, with the exception of those in the area around the hinges which were severely damaged and therefore needed replacing.

#### 8. Mending

After examining the painting support material, bamboo 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 (hereafter referred to as *shinnori*). Since the old first lining was left attached, only one layer of first lining was applied. Afterwards, the painting was attached and dried thoroughly on a *karibari* flat board.

#### 10. 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 examined 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 consolidated paint layer.

#### 11. Toning

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

#### 12. Preparing new wooden cores

The wooden lattice cores were constructed with white cedar with mitered corners and mortise and tenon joints. To these cores, six types of papers were applied in eight layers. Hinges were attached to assemble the panels into a *byōbu* format.

### 13. Preparing border fabrics

With the supervisor and the owner, various pattern sizes and colors were tested on the computer to see which fabrics best matched the painting. The options were presented to the art repository to make the final decisions. Based on the decisions, new border fabrics were prepared. The first lining made of *kōzo* paper was applied to the newly woven fabric with *shinnori* and dried thoroughly on a *karibari* board.

### 14. *Uwabari*

To the wooden lattice 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.

### 15. Finishing

Newly prepared outer frames, the original metal ornaments, and almost all original ornamental metal studs (with the exception of one which did not match the others and therefore was newly prepared) were reused and attached to complete the *byōbu*.

### 16. Storage bag

A new storage bag was prepared.

### 17. Documentation

After-treatment photographs were taken, documentation was completed, and the screens were stored.

## VII. Notes

1. Writing was found on the underpapering layers of every panel.
2. The following findings were made as a result of the examination:
  - a. There were large losses in the first panel of the right screen, the second panel of the left screen, and around the perimeter of each panel of the left screen. Seen before treatment, mending papers found on the panels were relatively well blended with the painting. They did not stand out as their colors and texture are very similar. It would be impossible to remove these papers and apply new infill papers that are less visible than the original ones.
  - b. A tree has been drawn on the mending paper found in between the first and second panels of the right screen. Other images redrawn on mending paper include a falcon's tail on the third panel of the right screen; a rock on the fourth panel of the right screen; a heron on the sixth panel of the right screen; a pheasant's tail, a rock, and a mound of dirt on the second panel of the left screen; leaves, a mound of dirt, and a rock on the fifth panel of the left screen; and branches and a rock on the sixth panel of the left screen. If the mending papers with additional drawing were removed, the original visual flow of the painting would be interrupted. Therefore, the mending papers cannot be removed.
  - c. In the area above the pheasant's tail, a rock and a mound of dirt on the second panel of the left screen, the edges of the mending papers are difficult to distinguish from the painting, and therefore, it is impossible to remove them.

- d. On the first panel of the right screen are mending papers applied from the front side. These areas also cannot be removed, as doing so would reveal the area which had been covered by the mending paper, making the damaged area stand out even more.
3. These discoveries make clear that these panels have extensive and numerous damaged areas, and that treatment had been performed in the past to make these damages less noticeable. For this treatment, it was decided through consultations with the owner and director that the old mending papers would not be removed, in order to avoid making the damages more noticeable and because it is difficult to find the boundaries between the mending papers and the painting. Moreover, it was decided that cleaning with purified water would not be carried out during this treatment, since it could possibly create greater contrast in color between the painting and the mending papers. Similarly, the old first lining will not be removed since water cannot be used for its removal. The support of the painting has become quite thin and fragile, and the irregularity caused during the removal of the first lining could possibly affect the surface of the painting. Therefore the removal of the old first lining cannot be carried out.

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

## 作品解説

東京文化財研究所  
綿田 稔

現状は6曲1双の屏風である。

このうち右隻は兎を捕らえる鷹と、2羽の鷺を追う鷹、草陰に隠れる3羽の鴛鴦、それらを取り囲む桃の大木、椿、蓮などを描く。春から夏にかけての景観である。剥落が著しいものの、彩色は意外に精密で、水墨の扱いにもかなり本格的な技量をみせる。画面の右側に強い重心を置く一方で左側も軽く押さえる構図も、手慣れている。

この隻は幅49 cm 弱の紙を4段に貼り継いだであるが、第1～3扇には縦方向の紙継ぎが認められ、第4～5扇にはそれが認められない。しかも第3扇の上から2段目の紙において、縦方向の紙継ぎが認められない。いびつな形の数種の補紙が大きくあてられていることも含め、この隻が見た目以上に複雑な経緯をたどって現状にいたっていることが想像される。補加筆も相当にあるのかもしれないが、判然としない。

左隻は雉を追う鷹を中心に、燕、鷺、雀、四十雀などを描く。草花は第1扇に芙蓉と枯れ葎を、第2～6扇にタンポポ、躑躅、牡丹、イチハツ(?)、薔薇(?)、ゼニアオイ、スカシユリなどを描く。つまり第1・2扇が秋の景色で、それ以外は晩春から初夏にかけての景色ということになり、このようなとりあわせは尋常ではない。彩色は右隻にくらべて稚拙で平板(左右隻に共通する鷹と鷺の描法に極端な差異があることに注意されたい)、墨線はたどたどしく、墨調も単調である。構図も散漫で、モチーフの布置にメリハリがない。鷹に狙われる雉以外の小禽たちに緊迫感がなく、むしろのどかなので、絵の内容的にも統一感がないと言わざるをえない。こういった「稚拙」と呼びうる様式は、雪舟系花鳥図屏風群の大半に共通するものであり、もしかすると狩野派以前の古格を伝える様式として案外ひろく喜ばれたものなのかもしれない。

この隻は最大幅約57 cmの紙を3段に貼り継いだであり、紙幅も組み方も右隻とは異なる。しかも上から2.5 cm 弱は別紙が継ぎ足されている。また第2扇は上から3分の2ほどが後補で(パッチワーク状に当初の紙が混在しているかもしれないが)、下3分の1ほどに残された当初であろうところの紙は、岩の輪郭線に沿ったところで作為的に切り取られていて、その先、雉の尾の先端は後補である。つまり左隻は右隻以上に複雑な経緯をたどって現状にいたっていることがわかる。先述の季節のことを勘案するならば、一双屏風のうち、春から夏にかけての季節を描いた右隻に由来する5扇分の右側に、秋から冬にかけての季節を描いた左隻の第1扇を強引につなげたものと考えざるをえないだろう。しかるに第1扇と第2扇の図柄はそれなりにつながっているので、その点は不可解である。そこには描き加えなど、なんらかの作為があるとみられるが、現状で明らかに後補と認められる図柄を指摘することはできない。

いずれにせよ、少なくとも右隻と左隻は本来別々のものであったと考えざるをえない。出所の違う両者がなんらかの理由によって組み合わせられた時点で、高さを揃えるために、左隻の上部に足し紙が施されたものとみられる。しかし、それ以前にもそれぞれに何段階かがあったのではなからうか。組み合わせられた後にも何段階かがありそうで、したがって、両者の制作当初の姿を想像することはおろか、どこが疑いない制作当初の部分なのかを明確に指摘することさえも困難である。その後何段階を経ているの

かも不透明である。この状況下で部分的に見苦しい（と現在判断されうる）補紙を除去して新たな補修紙をあててもう一段階を加えることは、現状の混乱に拍車をかける結果しかもたらさない。今回の修復が直近の外観を維持することにつとめた所以である。

本屏風には左隻第1扇に「天正三乙亥六月如意珠日」（如意珠日は某日・吉日の意味）および「（印分不明方印一箇）隅陽之産波月等薩六十歳書之（〈等薩〉朱文方印一箇）弓削（花押）」という書き込みがある。このことから従来、天正三年（1575）、大隅（今の鹿児島県の一部）出身の波月等薩（俗姓は弓削）六十歳の筆として研究者の注目を集めてきたのであるが、そもそも年紀部は署名部とは連続していない上に、墨調ならびに字の大きさを異にする。したがって少なくとも同時ではないとみなされる。おそらく同一筆者でもないと思われ、位置的にみて、年紀は後から追加されたのであろう。このような理由で、左隻を天正三年の作と認めることはできない。天正三年以前に描かれたものとしか言いようがないわけである。

それでは署名部分は信じられるかという点、「書之」（これを書く）という表記が気にかかる。絵の落款としては「図之」または「写之」が一般的であるからである。冠帽印を捺すことと、印の後に俗姓と花押を加えることも異例であり、左隻右端という位置そのものも決して一般的なものではない。とはいえ左隻の絵の構図や彩色法はたしかに雪舟流に特徴的なものであり、16世紀なかばごろに、地方在住の雪舟流絵師が描いたものであることは間違いなさそうである。しかしその絵師が本当に等薩なのかは、もっと慎重に考えるべきであろう。つまり現状では、条件付きで等薩の作例と一応は考えておくということとどめることしかできない。

なお、左隻の書き込み部分の左側に沿った位置に、一度、屏風の天から地まで墨で直線を引き、それを掻き消したような痕跡が認められる。裏面から透過光で観察したところでは、本紙は繋がっているように見えた。おそらく誰かが本紙から落款を切り離そうとして線を引き、あわてて中止したのではなかろうか。左隻は「雪舟筆」の偽落款を付け加えられるという危機に瀕したのであろうか。

対する右隻は京都で本格的に絵の技術を学んだ絵師によるものと思われる。京都にも雪舟流の絵師は存在するので確たることは言えないが、岩の描法から推してこの絵師が雪舟流の絵師ではない可能性は相当に高い。その制作時期は左隻とほぼ同様、あるいは若干さかのぼるかもしれないと思われる。16世紀に京都で流行したはずの狩野派様式の影響が意外に薄いからである。

#### 参考文献

山根有三「波月等薩筆花鳥図屏風解説山中次郎氏蔵」『國華』787号、1957年10月

山中昭次「作品解説」『在外日本の至宝 第4巻 障屏画』毎日新聞社、1980年

畑靖紀「作品解説」『開館記念特別展 美の国 日本』（九州国立博物館図録）西日本新聞社、2005年

## Description of Artwork

Minoru Watada  
National Research Institute for Cultural Properties, Tokyo

This piece is currently in the form of a pair of six-paneled *byōbu* screen.

On the right screen are scenes of a hawk caching a rabbit, another hawk chasing after two herons, and three mandarin ducks hiding in the grass, which is all surrounded by a towering peach tree, camellias and lotus flowers. The season is the end of spring or beginning of summer. Although a great deal of the paint pigments have peeled off, the application of color is precise and the *sumi* ink technique used displays good workmanship. The composition, in which most of the components weigh heavily on the right side of the screen, but in which the left side is also given some consideration, shows the great skills of an experienced painter.

The right screen was made by joining four rows of a little less than 49 cm-wide paper. The papers on the first through third panels also have vertical joints, while the papers on the fourth through sixth panels have none. What is more, the second piece of paper from the top on the third panel does not have a vertical joint, and there are many irregular shaped mending papers of different kinds covering large areas. These observations tell us that the screen may have had a complicated history. It may have had a great deal of inpainting applied as well, although this cannot be determined for sure.

The left screen displays a hawk chasing after a pheasant as its central image, surrounded by other birds such as swallows, herons, sparrows, and the great tit. As for plants, the first panel shows rose marrows and dry reeds, while on panels two through six are dandelions, azaleas, peonies, iris tectorum (?), roses (?), high mallows, and thunberg lilies. While the first panel shows an autumn scene, the other panels show late spring/early summer scenes. A combination of this sort is not uncommon. Compared to the right screen, the color palette is amateurish and flat (notice the significant difference in the depiction of the hawks and herons that are depicted in both screens), the ink lines are awkward, and the tone of *sumi* ink is monotonous. The composition is scattered, lacking rhythm in the grouping of motifs. Because the small birds, other than the pheasant being chased by the hawk, display no sense of tension and appear rather peaceful, the content of the painting lacks unity. This format which can be considered “amateurish” is common among the majority of Sesshū School *byōbu* screens of birds and flowers. Perhaps it was widely appreciated as a traditional style brought down from a pre-Kanō School period.

On this screen are papers, having a maximum width of 57 cm, which are joined in three tiers. Both the size and manner in which the papers are joined differ from those of the right screen. Furthermore, a different piece of paper is attached less than 2.5 cm from the top. Around two-thirds from the top of the second panel is a later attachment (although it is mixed with the original paper in a patchwork-like manner). The one-third at the bottom of the panel, which is presumably the original, has been intentionally cut along the outline of the rocks, and the paper at the end of the pheasant’s tail beyond the rocks was applied later. This evidence shows that the left panel has likely endured a history more complicated than that of the right panel.

Taking into consideration the aforementioned matter regarding the seasons, it must be assumed that of the pair, the first panel of the left screen depicting a late fall/early winter scene was forced into the composition to go with the five panels on the right side which show late spring/early summer scenes. However, this is inexplicable, as the images on the first and second panels are connected quite well. While some later manipulation such as inpainting is detected, none of the images can be clearly pointed out as having been added later.

Either way, it must be concluded that the left and right screens were originally separate pieces of work. It is presumed that at some point in the past, the two paintings of different origins were paired up for some reason, and paper was added to the top portion of the left screen in order to make the screens the same height. However, it seems there were several other steps taken before and after these paintings were combined to form the current format. As such, it is difficult not only to imagine the original appearance of either painting, but also to clearly pick out the areas which existed as part of the original painting without uncertainty. It is unclear as to what took place after the paintings were paired up. To give them yet another treatment by removing some of the old mending papers (which can be considered unsightly) and adding new ones would only further enhance the confusion that already exists. This is why the goal of the latest treatment was to maintain the external look as it had been found.

On the first panel of the left screen of this *byōbu*, there are inscriptions “A day in June, third year of Tenshō” and “(one square-shaped seal, characters unknown) Wrote by Hageitsu Tōsatsu from Gūyō area, 60 years old (‘Tōsatsu’ in red characters, one square-shaped seal), Yuge (written seal mark)”. The painting attracted a great deal of attention as the inscription indicates that it was painted by Hageitsu Tōsatsu (secular surname: Yuge) who is from Ōsumi District (part of the present day Kagoshima Prefecture) in the third year of the Tenshō period (1575) when he was 60 years old. However, the date and the signature are not aligned and differ in the shading of *sumi* ink and letter size. Therefore, it is assumed that the respective parts of the inscription were not written around the same time, nor were they written by the same hand. Judging from its position, the date was probably added in later. Therefore, the left screen cannot be accepted as having been painted in 1575. It can only be said that it was painted in that year or sometime before then.

Regarding the question of whether the signature is genuine, the fact that it ends with the kanji characters 書之, which mean “wrote this,” arouses suspicion. This is because the artist’s signature on paintings is usually signed using the characters 図之 (“painted this”), or 写之 (“depicted this”). It is also unusual to use a stamp on the beginning of the inscription and to add one’s secular surname and a written seal mark after another stamp at the end of the inscription. The location of these being at the right edge of the left screen is also unusual. However, the composition and color scheme of the left screen have the characteristics of a Sesshū School painting, and therefore, it is almost certain that it was painted by a regional Sesshū School painter around mid-16th century. But whether or not the painter was actually Tōsatsu is a matter requiring further careful consideration. At present, we must be satisfied with saying that it could possibly, with some reservation, be considered an example of Tōsatsu’s work.

Around the area along the left side of the inscription on the first panel of the left screen, a trace of a straight line drawn with *sumi* ink that extended from the top to the bottom of the *byōbu* and was later scratched off can be detected. Examined under a transmitted light from the reverse side, the painting seems to be intact. Someone may have drawn the line with the intention of separating the signature from the painting and later quickly abandoned the plan. The left screen may have faced the danger of having a false

seal stating that it was “painted by Sesshū” added onto it.

The right screen, on the other hand, is likely to have been created by a painter who had undergone rigorous training in Kyoto. Judging from the style in which the rocks are rendered, this painting was most probably painted by a non-Sesshū School painter, although this cannot be stated with certainty, as Sesshū School painters lived in Kyoto as well. Since it shows surprisingly little influence of the Kanō School style which gained great popularity in 16th century Kyoto, it is believed to have been painted around the same time as, or perhaps slightly before, the left screen.

Reference:

Yūzō Yamane, “Explanation of the Plates: Birds and Flowers *Byōbu* by Hagetsu Tōsatsu; Collection of Mr. Jirō Yamanaka,” *The Kokka*, No. 787, October 1957.

Shōji Yamanaka, “Explanation of Artwork,” *Greatest Treasures of Japan Overseas*, vol. 4 (Screen and Mural Paintings), The Mainichi Newspapers, 1980.

Yasunori Hata, “Explanation of Artwork,” *Japan, Country of Beauty* (exh. cat. at Kyushu National Museum), The Nishinippon Shimbun, 2005.

Translated by Amy McCaleb (Urban Connections).



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



(1)-2 修理後 After Treatment



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



(2)-2 修理後 After Treatment

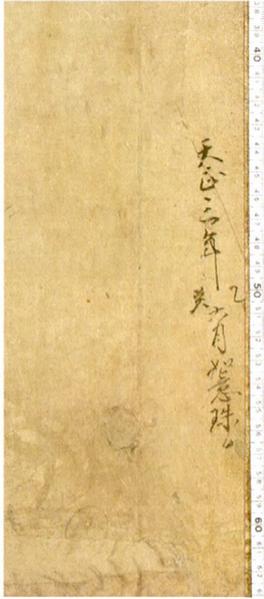


(3)-1 右隻第5·6扇 修理前

Right Screen, Fifth and Sixth Panels: before treatment



(3)-2 修理後 After treatment



(4) 落款 左隻第1扇  
Sign and Seal: Left Screen, First Panel