

(1)-1 修復前 (部分) Before treatment (Detail)



(2)-1 修復前 (部分) Before treatment (Detail)



(3)-1 修復前 (部分) Before treatment (Detail)



(1)-2 修復後 (同左) After treatment (Detail of the same area)



(2)-2 修復後 (同左) After treatment (Detail of the same area)



(3)-2 修復後 (同左) After treatment (Detail of the same area)



(4)-1 修復前 (部分) Before treatment (Detail)



(5)-1 修復前 (部分) Before treatment (Detail)



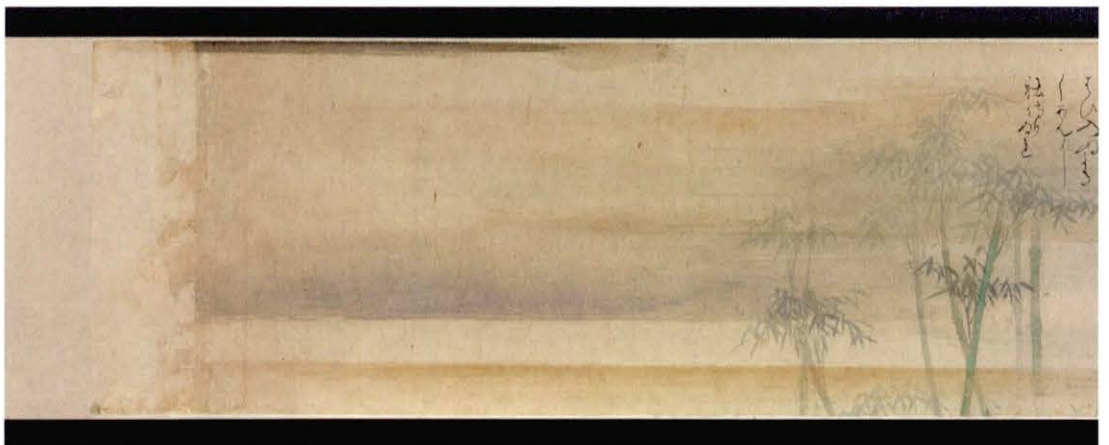
(6)-1 修復前 (部分) Before treatment (Detail)



(4)-2 修復後（同左） After treatment (Detail of the same area)



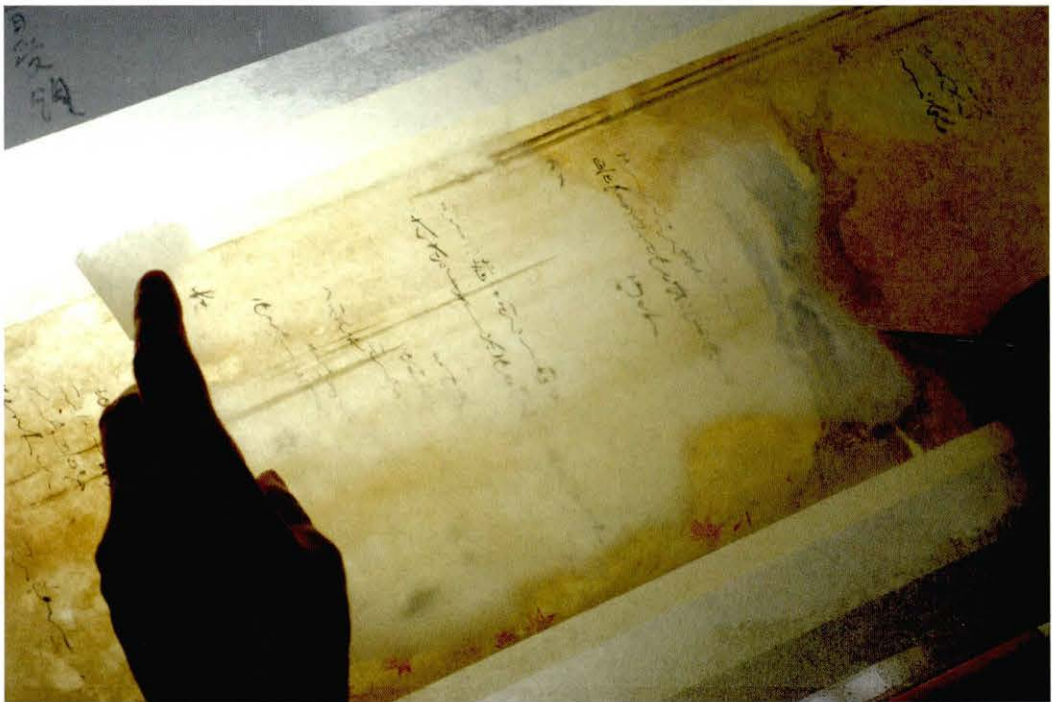
(5)-2 修復後（同左） After treatment (Detail of the same area)



(6)-2 修復後（同左） After treatment (Detail of the same area)



(7)-1 修復中 透過光で観察した本紙の状態
 During treatment: Condition of the painting observed under a transmitted light



(7)-2 修復中 相剥ぎ部分に肉付けを行い本紙の厚みを調整した
 During treatment: Thickness was added to the areas in which a layer of the paper had been peeled away to adjust the overall thickness.



(8)-1 修復前 付着物と本紙折れ曲がり
Before treatment: Extraneous matter and creases on the painting



(8)-2 修復後 付着物は除去し、旧修理で裏面に折れ曲がっていた本紙を元の状態に戻した
During treatment: The extraneous matter was removed and the painting which was folded backwards was fixed and returned to its original form.



(9)-1 修復前 After treatment



(9)-2 修復中 During treatment



(9)-3 修復後 裏打紙に付着していた本紙表面を元の位置に戻した
After treatment: Fragments of the painting that had gotten attached to a lining paper were returned to their original locations.

虫歌合絵巻

平成20年度修復事業



所蔵：ローマ国立東洋美術館（イタリア）

虫歌合絵巻

修復報告

(株)松鶴堂
澤田篤志

I. 名称等

- | | |
|----------|-------------------|
| 1. 名称 | 虫歌合絵巻 |
| 2. 作者 | 不詳 |
| 3. 所有者 | ローマ国立東洋美術館 (イタリア) |
| 4. 品質・形状 | 紙本著色 卷子装 (1巻) |

II. 工期・施工者

- | | |
|---------|---|
| 1. 工期 | 平成20年6月3日～平成21年3月25日 |
| 2. 施工者 | 株式会社 松鶴堂 (京都市東山区本町3丁目99-1-101)
代表：鈴木裕
担当：澤田篤志 |
| 3. 施工場所 | 京都国立博物館 文化財保存修理所 (京都市東山区茶屋町527) |

III. 構造等

- 形式 修復前後ともに卷子装1巻
- 寸法 (単位:cm)

a. 修復前

本紙：縦	17.3	横	623.3	全体：縦	17.0	横	639.3
(内訳)		縦		横			
表紙		17.2		16.4			
第一紙		17.1		90.3			
第二紙		17.1		90.5			
第三紙		17.1		90.6			
第四紙		17.1		90.5			
第五紙		17.3		93.7			
第六紙		17.3		94.1			
第七紙		17.3		81.0			

b. 修復後

本紙：縦	17.3	横	696.0	全体：縦	17.7	横	750.6
(内訳)		縦 (含足し紙)		横			
表紙		17.7		23.2			
隔て紙		17.1 (17.6)		24.4			
第一紙		17.1 (17.6)		90.8			

第二紙	17.1 (17.6)	90.6
隔て紙	17.1 (17.6)	24.5
第三紙 (旧第四紙)	17.1 (17.6)	90.8
第四紙 (旧第三紙)	17.1 (17.6)	90.8
第五紙	17.2 (17.6)	94.5
第六紙	17.3 (17.6)	94.8
第七紙	17.3 (17.6)	94.6
卷末紙	17.6	22.7

3. 表装裂地

a. 修復前

表紙：縹地花紋宝尽くし金襴

見返し：無地金箔

軸首：印可木軸

保存箱：なし

b. 修復後

表紙：萌黄地一重蔓宝づくし牡丹唐草金襴 (京都府 西陣製)

見返し：霞砂子散し楮紙 (京都府 溝川製)

軸首：紫檀軸

紐：薄紫地アンダー紐 (京都府 中政製)

保存箱：太巻芯、桐屋郎箱 (石塚良二製)

4. 使用材料

本紙肌裏紙：美濃紙 (岐阜県 長谷川聡製 2.3匁 クレゾール無)

本紙補修紙：雁皮紙 (古紙)

本紙足し紙：混合紙 (雁皮+楮 5:5、滋賀県 成子製)

本紙肉付け紙：美濃紙 (岐阜県 長谷川聡製 1.9匁 クレゾール無)

折伏せ：美濃紙 (岐阜県 長谷川聡製 2.7匁 クレゾール無)

本紙増裏紙：薄口美栖紙 (奈良県 上窪正一製)

隔て紙・卷末紙：雁皮紙 (兵庫県 谷野製)

隔て紙・卷末紙増裏(1)：中肉美栖紙 (奈良県 昆布一男製)

隔て紙・卷末紙増裏(2)：厚口美栖紙 (奈良県 昆布一男製)

表紙裂肌裏紙：典具帖 (京都府 福田清製)

表紙裂増裏紙：薄口美栖紙 (奈良県 昆布一男製)

本紙総裏紙：混合紙 (雁皮+楮 7:3、滋賀県 成子製)

IV. 修復前の状態・問題点

1. 本紙について

- ・現状では全七紙からなる卷子装である。本紙各紙の袖下には、過去の修理の際に付されたと思われる漢数字を有するものが第二紙、第三紙 (現第四紙)、第五紙、第六紙、第七紙に確認でき、それぞれ三、六、七、八、九とある (図12)。
- ・九までの数字を確認できるが、現状の本紙の紙数と合わないことから途中欠失が考えられる。また順番が前後していることから錯簡があることが考えられる。類品との比較検討により、全九紙のうち第一紙と第四紙を欠き、第五紙と第六紙 (現状の第三紙と第四紙) の位置が入れ替わって

いることがわかった。

- ・本紙の状態は巻頭から巻末にかけて縦折れが多発している。折れ山が巻子の開閉に伴い擦れることで損傷が進行しており、料紙においては擦れが、彩色部分においては顔料等の剥落が進行する要因となっている。
 - ・本紙を透過光で観察すると、過去の修理において不均一に相剥ぎされており、制作当初の厚みと比較し、かなり薄い状態の箇所が多いと推測される。
 - ・さらに本紙天地は凶像の残り方から判断して、過去の修理の際に裁ち落とされていると考えられる。ただし第二紙の奥側継目付近でも凶像が裁ち落とされているように見える箇所があるが、本紙一紙寸法の長さは、他の本紙と比較してもほぼ同じことから、裁たれているとは断定できない。
 - ・欠失箇所には補修が施されているが、欠失部分に対して補修紙が裏から大きく当てられており、料紙表面に段差が生じており、今後損傷が進行するおそれがある。
 - ・その他、画面上には付着物及び汚れ等も確認できる。
2. 表装について
- ・表紙に用いられている金欄は経年の取り扱いにより劣化しており、八双付近及び天地の痛みが顕著である。見返しには無地金箔が用いられているが、本紙の優しい表現からすると鑑賞上強すぎる印象を与えている。
 - ・軸首には直径1.1センチのものが取り付けられているが、天地約17センチの本紙に対して細めのものが取り付けられている。さらに本紙巻きに対する負荷を軽減するために軸首よりも1センチ太い径の軸木が取り付けられている。末尾第七紙の本紙奥側は通常とは逆に、本紙面が外向きになるよう軸木に巻かれており、取り扱いの際に軸木が直接本紙面に触れてしまう仕様であることから、取り扱い上の問題がある。
 - ・総裏は棒縫いで裏打ちがなされており、部分的に糊浮きが生じている。裏打ち層は一層である。

V. 修復方針・処置・解決方法（図1～8）

本紙は縦方向の折れが著しく発生している。現状の巻き径が細いことが折れの発生要因のひとつと考えられるが、総裏紙の糊浮きがあまり目立っていないことから、裏打ち時の糊濃度が高い可能性も考えられる。また、料紙表面の風合い、透過光で確認できた相剥ぎ状況などから、料紙は雁皮繊維で、米粉等の填料が入っていると推測されるが、混入された填料が影響して、このような折れが発生していることも要因の一つとして考えられる。いずれにしても本紙に発生している無数の縦折れが彩色部分の損傷を進行させている原因であり、留意点・改善策として、

- ・旧裏打ち紙の除去を行い、新たな肌裏紙に取り替えること。また用いる糊も適度な濃度を選択し、巻きに対して柔軟な仕上がりとなるようにする必要がある。この裏打ち除去工程では、過去に相剥ぎされた層を現状以上に薄くしないために、加湿に直水を用いず、間接的に湿りを与えた上で作業にあたる。
- ・折れが発生した箇所への適切な補強として折伏せを入れて、今後の折れの発生を抑制する。このことにより折れ山が擦れることで生じる、彩色部分の損傷の進行を抑えることができる。
- ・相剥ぎにされた本紙のままでは厚みが不均一で、画面が波打つことになるので、厚みの違いから平面を保つことが難しいと判断される箇所には擦れる要因を低減させる目的で、本紙に肉付けを施し、厚み調整を行う。

以上3点について留意及び改善することにより、巻子の取り扱いによる絵具や料紙の擦れ、剥落などの損傷を抑制できる。その他の留意点・方針については以下のとおりである。

- ・巻末は前述のとおり、本紙が外向きに直接軸木に巻かれた状態であることから、新たに巻末紙を取り付けて、本紙に直接軸木が触れないようにする。

- ・天地は相剥ぎ等により傷んでいる箇所がある。今後の取り扱いのことを考慮し、天地を保護するための足し紙を取り付ける。
- ・本紙の折れにつながる相剥ぎを解消し、さらなる脆弱化を防ぐ。
- ・錯簡は元の順番に戻し、中欠の箇所には隔て紙（約24センチ）を挿入する。
- ・表紙は、取り扱いで負荷がかかる部分がすでに傷んでいることから、裂を新調して用いることとする。見返しは先述したように、本紙の表現に対して無地金箔が強すぎる印象があるので、霞砂子散らしに取り替えることとする。
- ・本紙裏面に本紙の断片が確認できた。この本紙断片が本来どこにあったのか調査し、元の位置が確定できれば戻すこととする。
- ・元の通りの卷子装に仕立てる。表紙裂、見返し、紐、軸、軸首はすべて新調する。
- ・保存箱を新調する。保存箱は桐屋郎箱とし桐太巻芯（小口詰め仕様）を作製する。

Ⅵ. 修復工程概要

1. 調査・記録

- ・公式写真（4×5）、損傷写真、部分写真の撮影を行った。
- ・採寸、損傷の確認、損傷地図の作成、絵具の脆弱度の確認（パッチテスト）を行った。

2. クリーニング

- ・筆、ピンセットを用い、本紙表面に付着している埃等の除去を行った。

3. 剥落止め

- ・絵具のテスト結果からクリーニング前に処置の必要な箇所に兎膠（2%）水溶液を用いて剥落止めを施した。剥離箇所には膠を注入した。

4. 所蔵者との協議

- ・所蔵館ならびに東京文化財研究所の担当者と修理方針の確認を行い、本紙の足し紙、隔て紙、錯簡、補彩箇所の部分を確認し、全体の修理方針を決定した。また表装裂、見返し、紐、軸首を決定した。

5. 解装

- ・表紙、軸を取り外し、すべての本紙の継ぎを外した。
- ・裏面に貼り付いている本紙を別紙に移動した。

6. クリーニング

- ・本紙に湿りを与え、本紙表面より噴霧器にて、濾過水を噴霧し、下においた吸取紙に汚れを吸取させた。
- ・本紙を化繊紙、吸取紙で挟み、板締めプレスをして乾燥させた。
- ・濾過水：CUNO™ マイクロ・クリーン™ IIIフィルターカートリッジ（5μm）と活性炭カートリッジにて水道水を濾過したもの。今回の修理で使用した水はすべてこの濾過水を使用した。

7. 剥落止め

- ・2%の兎膠を用いて、彩色箇所に剥落止めを施した。

8. 補修紙の作成

- ・本紙と地合の合う同質の雁皮紙を準備した。

9. 旧裏打紙除去

- ・間接湿しにて湿気の本紙全体に行渡らせ、裏面から、相剥ぎ箇所に注意しながら、旧裏打紙を除去した。
- ・本紙を化繊紙、吸取紙で挟み、板締めプレスをして乾燥させた。

10. 肌裏紙の作製
 - ・旧肌裏紙の色を参考に若干明るくなるように美濃紙を矢車で1回染色した。染色後、水洗、木灰液による媒染、水洗の工程を行った。
11. 足し紙の作製
 - ・本紙の色を参考に若干明るくなるように雁皮と楮の混合紙を矢車で1回染色した。染色後、水洗、木灰液による媒染、水洗の工程を行った。
12. 裏面からの調査
 - ・旧裏打紙の除去が終わり、本紙裏面が露出した状態で記録写真の撮影を行った。また、肉付けの際に必要な厚さのデータを記録した。一番薄い箇所が0.06ミリ、一番厚い箇所が0.1ミリであった。
13. 本紙補修
 - ・準備した補修紙を用いて本紙裏面から補修を行った。
 - ・本紙の四方に5ミリの足し紙を取り付けた。
14. 肌裏打ち
 - ・染めた薄美濃紙を用い、新糊（小麦でんぷん糊）にて肌裏打ちを行った。
15. 本紙肉付け
 - ・本紙の相剥ぎ部分に美濃紙にて肉付けを、新糊を用いて行った。
16. 折れ伏せ入れ
 - ・透過光と斜光を利用し、細く切った薄美濃紙を用いて新糊にて折れ伏せを入れた。
17. 本紙増裏打ち
 - ・美栖紙の薄口を用い、古糊にて増裏打ちを行った。
18. 隔て紙、巻末紙作製
 - ・欠失した本紙の箇所に挿入する隔て紙と本紙を保護するための巻末紙を雁皮紙にて作製した。
 - ・本紙の厚さに合わせるため、美濃紙2.3匁にて新糊で裏打ちを行った後、美栖紙の中肉、厚口を用い古糊にて増裏打ちをそれぞれ一回行った。
19. 本紙、隔て紙、巻末紙仮張り
 - ・本紙、隔て紙に湿りを与え、本紙の寸法に注意をしながら仮張りを行った。
20. トーニング
 - ・補修箇所、足し紙に礬水を引き、付近の地色に合わせたトーニングを行った。
21. 表紙の作製
 - ・選択した表具裂は典具帖紙を用い新糊で肌裏打ちを行った。
 - ・本紙と厚み、腰を合わせながら美栖紙と古糊を用いて増裏打ちを行った。
 - ・見返し紙（霞砂子散雁皮紙）を用い新糊と布糊の混合糊にて裏打ちを行い、仮張りをして乾燥させた。
22. 総裏紙準備
 - ・雁皮と楮の混合紙を本紙の色に合うように、矢車で1回染色を行った。染色後、水洗、木灰液による媒染、水洗の工程を行った。
23. 総裏打ち
 - ・楮と雁皮の混合紙を新糊と布糊の混合糊を用いて総裏打ちを行った。
24. 表張り
 - ・本紙に十分な湿りを与え、表張りを行った。
25. 本紙断片整理
 - ・本紙裏面に付着していた本紙を調査確認の後、本来の位置へ戻した。

26. トーニング
 - ・表張り期間中に足し紙部分および補修箇所へのトーニングについて最終調整を行った。
27. 裏張り
 - ・仮張りからめくり、裏摺りをした後、裏張りをした。
28. 本紙継ぎ
 - ・仮張りしていた本紙および隔て紙を、順番どおりになるように新糊にて継ぎを行い、継ぎ目に重石にて押しをして十分乾燥させた。
29. 仕上げ
 - ・本紙に取り付けた足し紙が最大で3ミリの最小1.5ミリの位置で残るように調整し、不要な部分を裁断した。
 - ・杉白太材の中軸に紫檀軸を膠にて接着し、巻末紙に取り付けた。
 - ・本紙に表紙を取り付けた。
 - ・表紙に紫地アンダー紐を取り付け仕上げた。
30. 保存箱作製
 - ・桐屋郎箱、太巻芯を作製、蓋には覆いを作製し、全体をコハゼ付きの帙箱にて保護した。また仕上がった作品は羽二重絹にて包み、収納した。
31. 写真撮影、点検
 - ・公式写真（4×5）、損傷写真、部分写真を撮影した。
 - ・修理前写真と比較、点検をした。

VII. 特記事項

1. 過去の修理
 - ・修復前は、第七紙末尾に軸が取付けられていた。解装し軸から本紙を取り外すと3箇所につき縦折れがあることが確認できた（図11）。今回取り外した軸が付いていた位置に1箇所、そこから2.7センチ奥に1箇所、そこから2.6センチ奥にもう1箇所である。これらは箇所は過去の修理の際に軸を取り付けた位置であったと推測され、このことから最低でも過去2回の修理が入っていたことがわかる。
2. 本紙断片について
 - ・第一紙から第四紙にかけて、本紙裏面に本紙断片が付着しているのが確認できた。付着していた本紙断片と本紙の位置関係は下記の通りである。
 - 第一紙裏→第四紙（現三紙）
 - 第二紙裏→第三紙（現四紙）
 - 第三紙裏→第一紙
 - 第四紙裏→第二紙
 - ・本紙断片地図を作成し、元の位置を確認しながら本紙を戻した。
3. 本紙について
 - a. 紙質検査
 - ・目視調査より第一～四紙の本紙と第五～七紙の本紙では、填料について違いがあるように感じた。また本紙丈、巾も異なっており、別の本紙を継ぎ合わせた可能性があるかと推測された。
 - ・それぞれの本紙から繊維を採取し高知県立紙産業技術センターへ繊維組成試験（JIS P 8120による）を依頼した。また繊維を採取した本紙に裏打されていた紙に対しても地合の違いが確認できるため同様の試験を行った。

本紙A（第一～四紙のグループ）：第四紙から採取

本紙B（第五～七紙のグループ）：第七紙から採取

裏打紙A：第四紙裏打紙

裏打紙B：第七紙裏打紙

- ・試験結果より第一～四紙の本紙と第五～七紙の本紙に違いがあることが確認された。

本紙A：雁皮繊維

本紙B：雁皮繊維

裏打紙A：楮繊維

裏打紙B：楮繊維

- ・以下高知県立紙産業技術センターのコメントを抜粋する。

「本紙A」については、僅かながら透明な結晶物を確認したので、土等（鉱物）の填料が入っているものと思われる。「本紙B」についても同様だが、こちらのほうが量的には多いように見受けられる。

本紙Aは雁皮繊維と報告しているが、中に少量の三極繊維と思われる繊維を確認できる。配合割合が出せるようなサンプル量ではないこと、かつ断定的に三極繊維と判定しにくい繊維である。混ぜたような感じを受けないが、可能性としては考えられる。同じジンチョウゲ科の植物で、別にある「オニシバリ」繊維とも感じられるが、判断がつきにくい状況である。

「本紙B」についても同じような繊維を1～2本確認したが、完全に三極繊維と判断できず、結果を雁皮繊維とした。

「裏打紙A」及び「裏打紙B」はともに米粉の存在を確認した。

- ・この試験結果より本紙Aと本紙Bには少ない材料ではあるが違いが確認された。この結果は、少なくとも素材は同じものを使用しているが、作製された時期、製作者が違うことを示している。また、裏打紙は繊維の観点からの違いは見られなかった。

4. 相剥ぎについて

- ・本紙全体を通して、相剥ぎがみられた。以前の修理で裏打を行った際に厚み調整のため、相剥ぎをされたと思われる。今回の修理では、相剥ぎされた箇所損傷地図を作成し、その地図に基づき、肉付けを行い本紙の厚みバランスの平均化を行った。

5. 技法について

- ・解装の場合、部分的に直水を与えると染みが残る可能性があることと本紙の伸びを押さえ絵具の負担を軽減させるため、今回の修理では、本紙に湿りを与えなければならない工程は、クリーニングを除き、すべて間接的な湿しにて行った。

- ・本紙の湿し方

- (1) 水刷毛に水を含ませ、レーヨン紙の全体を満遍なく、水気が手につかない程度に湿す。
- (2) 1で準備したレーヨン紙を2枚底に敷く。その上にサンモアを2枚敷く。さらに本紙を置く。
- (3) 本紙の上にサンモアを2枚置く。
- (4) サンモアの上に1のレーヨンを2枚置く。
- (5) ビニールシートを上置き、10分～20分様子を見ながら本紙全体に湿りがいくようにする。作業に必要な湿しになればシートを除去する。

- ・継ぎの解装方法

- (1) レーヨン紙を水刷毛で湿す。
- (2) 本紙を樹脂板の上で、サンモアにて挟み、その上に1で湿したレーヨン紙を置く

(3) 本紙の上にビニールシートを置き様子を見ながら15分置き、必要な湿しになればシートを除去する。

・乾燥方法（プレス乾燥）：本紙が雁皮繊維であり、湿りが入ると伸縮の差が大きいため、乾燥方法は板締めによる方法を採用した。

(1) 板の上に中性紙の吸取紙を2枚敷く。本紙を化繊紙に挟んで置く。

(2) 吸取紙を置く。

(3) 板を本紙の上に置き挟み込む。

(4) クランプにて板に圧力をかけ締める。

6. 汚れについて（図9、10）

・第三紙左下部分に茶色の汚れが付着している。糊が色変したものと思われるが、顕微鏡での調査では物質の特定までは至らなかった。しかし、茶色い汚れは、墨の下になっており、この絵巻が描かれた時にあったと考えられる。また、湿気に対して強い耐性があり、クリーニングなどの作業での変化は見られなかった。

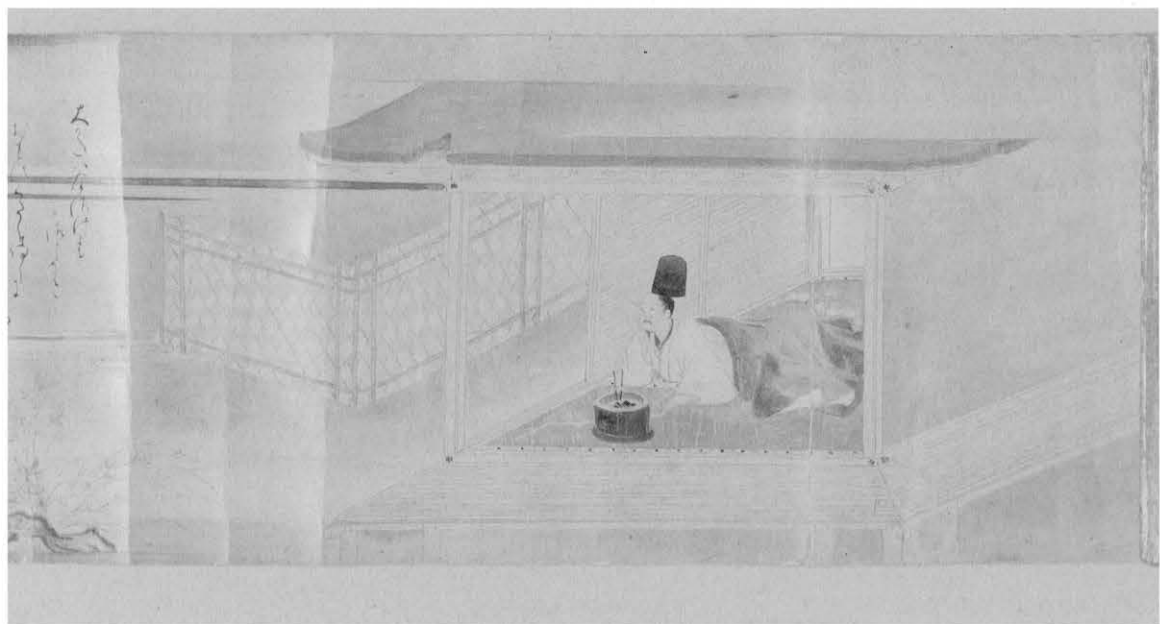


图1 修復前
Fig. 1 Before treatment

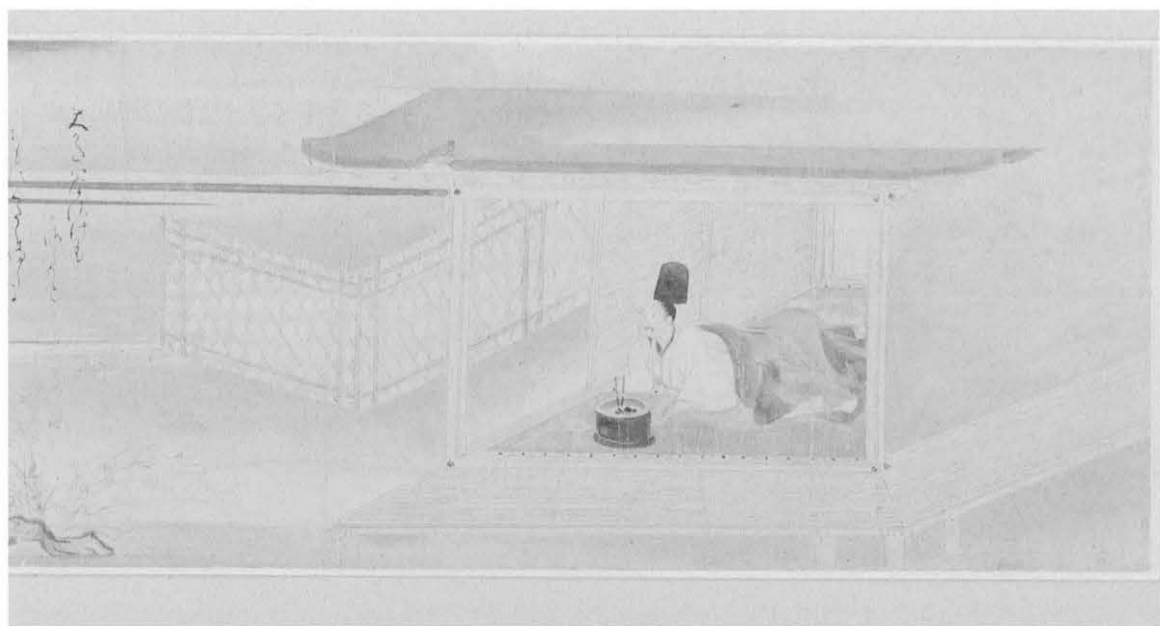


图2 修復後
Fig. 2 After treatment

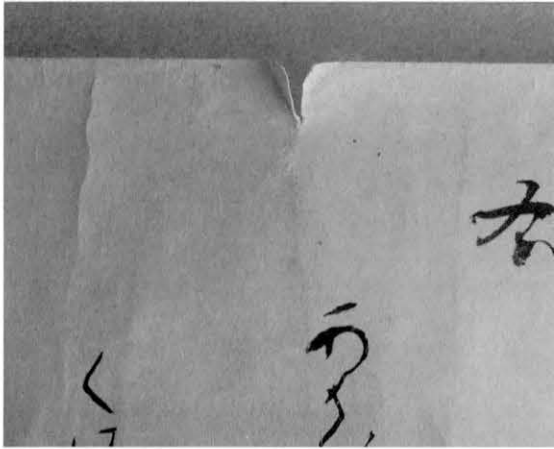


図3 修復前 亀裂
Fig. 3 Before treatment Cracks

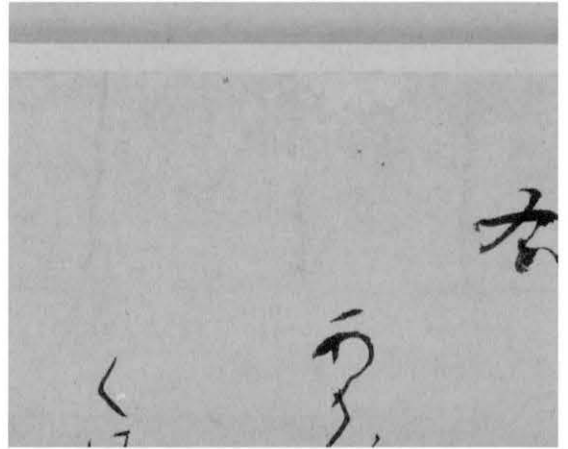


図4 修復後 裏面より補修紙をあてて補強した
Fig. 4 After treatment These areas were reinforced using mending paper

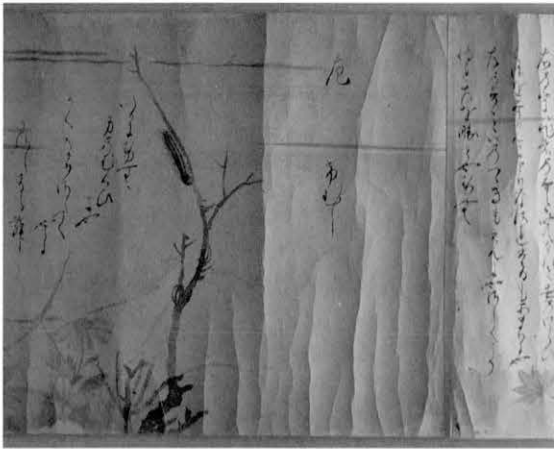


図5 修復前 折れ
Fig. 5 Before treatment Creases



図6 修復後 相剥ぎ部分に肉付けを行い本紙の厚みを調整し、折伏せにて補強を行った
Fig. 6 After treatment Thickness was added to the areas in which a layer of the paper had been peeled away to adjust the overall thickness. Then the area was fortified with reinforcement strips.

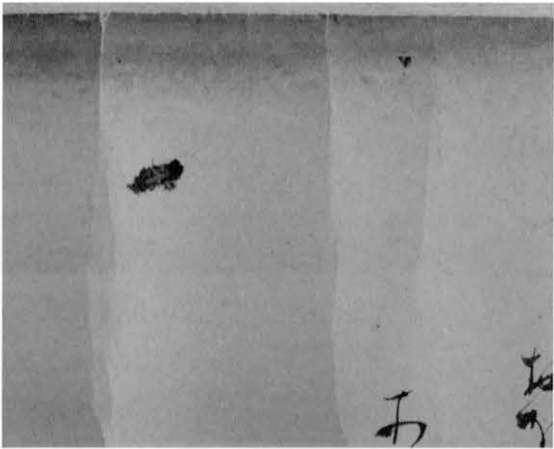


図7 修復前 付着物
Fig. 7 Before treatment Extraneous matter

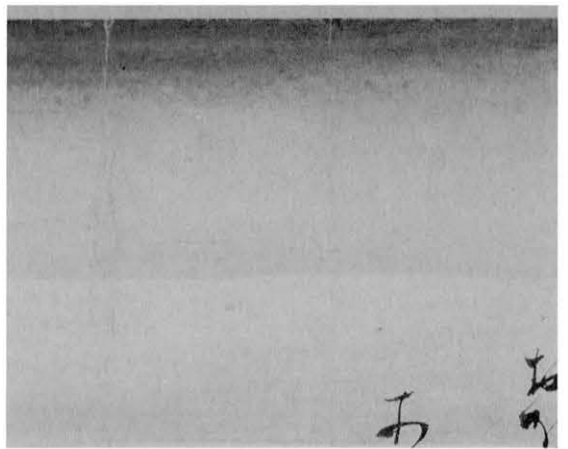


図8 修復後 異物は除去した
Fig. 8 After treatment The extraneous matter was removed.



図9 修理後 除去できなかった付着物
Fig. 9 After treatment Extraneous matter that could not be removed.

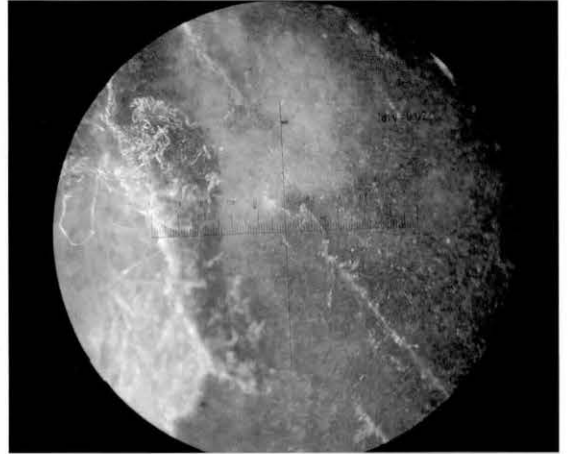


図10 付着物の50倍顕微鏡写真
Fig. 10 Photomicrograph of an extraneous matter magnified by 50 times.

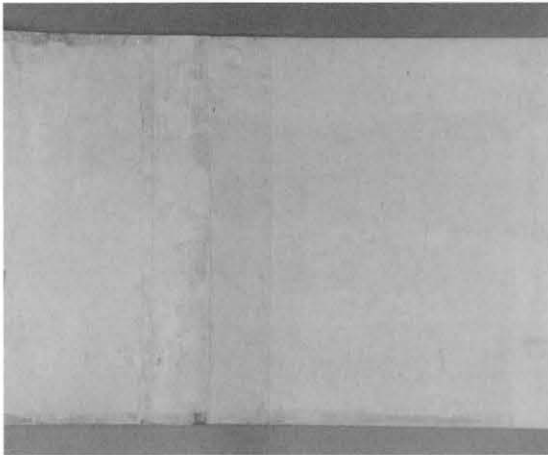


図11 修理復中 巻末の補修痕
Fig. 11 During treatment Traces of treatment at the end of the scroll.



図12 本紙隅に書かれた漢数字
Fig. 12 Chinese numeral inscribed on the corner of the painting

Poetry Contest of Insects

Treatment Report

Shokakudo Co., Ltd.
Atsushi Sawada

I . Description and title of object

1. Title Mushi-no-Utaawase (Poetry Contest of Insects)
2. Artist Unknown
3. Collection Museo Nazionale d'Arte Orientale di Roma, Italy
4. Format and media Hand scroll, colors on paper

II . Treatment period, conservator, etc

1. Treatment period June 3, 2008- March 25, 2009
2. Treatment undertaken by
Shokakudo Co., Ltd. (3-99-1-101 Honmachi, Higashiyama-ku, Kyoto-shi, Kyoto)
Director: Yutaka Suzuki
Person in charge of treatment: Atsushi Sawada
3. Location of treatment
The Conservation Center for Cultural Properties, Kyoto National Museum (527 Chayamachi, Higashiyama-ku, Kyoto city, Kyoto)

III . Structure of the cultural property

1. Format: Hand scroll, both before and after treatment
2. Dimensions (cm)

a. Before treatment

Painting: Height 17.3, Width 623.3 / Entire scroll: Height 17.0, Width 639.3

(Breakdown)	Height	Width
End paper	17.2	16.4
First sheet	17.1	90.3
Second sheet	17.1	90.5
Third sheet	17.1	90.6
Fourth sheet	17.1	90.5
Fifth sheet	17.3	93.7
Sixth sheet	17.3	94.1
Seventh sheet	17.3	81.0

b. After treatment

Painting: Height 17.3, Width 696.0 / Entire scroll: Height 17.7, Width 750.6

(Breakdown)	Height (including supplementary paper)	Width
End paper	17.7	23.2
Interval paper	17.1 (17.6)	24.4
First sheet	17.1 (17.6)	90.8
Second sheet	17.1 (17.6)	90.6
Interval paper	17.1 (17.6)	24.5
Third sheet (former fourth sheet)	17.1 (17.6)	90.8
Fourth sheet (former third sheet)	17.1 (17.6)	90.8
Fifth sheet	17.2 (17.6)	94.5
Sixth sheet	17.3 (17.6)	94.8
Seventh sheet	17.3 (17.6)	94.6
Roller paper	17.6	22.7

3. Mounting fabric

a. Before treatment

Painting : Gold brocade with treasure and flower pattern on light indigo background

The opening section of the scroll: Plain gold leaf

Roller knobs : *Inka* wooden rollers

Storage box: none

b. After treatment

Painting: Gold brocade with single-vine, treasure, peony and arabesque pattern on a yellow-green background (made by Nishijin; Kyoto Prefecture)

The opening section of the scroll: *Kōzo* paper with scattered gold powder (made by Mizokawa, Kyoto prefecture)

Roller knobs : Rosewood roller

Cord: Lavender under cord (Made by Nakamasa; Kyoto Prefecture)

Storage Box: paulownia *yaro* box with a large roller clamp (made by Ryoji Ishizuka)

4. Materials used

First lining of the painting: *Mino* paper (made by Satoshi Hasegawa; Gifu Prefecture; 2.3 *monme* (8.625 g), no cresol)

Mending paper for the painting: *gampi* paper (scrap paper)

Supplementary paper for the painting: mixed paper (*gampi* + *kōzo* 5:5, made by Naruko; Shiga Prefecture)

Thickening paper for the painting: *Mino* paper (made by Satoshi Hasegawa, 1.9 *monme* (7.125 g), no cresol)

Reinforcement strip: *Mino* paper (made by Satoshi Hasegawa, 2.7 *monme* (10.125g), no cresol)

Subsidiary lining (first layer) for the painting: thin *Misu* paper (made by Shōichi Uekubo; Nara Prefecture)

Paper of the opening and interval sections: *gampi* paper (made by Tanino, Hyogo Prefecture)

Subsidiary lining (1) for the opening and interval sections: *Misu* paper of medium thickness (made by Kazuo Konbu; Nara Prefecture)

Subsidiary lining (2) for the opening and interval sections: thick *Misu* paper (made by Kazuo Konbu)

First lining for the cover fabric: *tengujou* paper (made by Kiyoshi Fukuda; Kyoto Prefecture)

Subsidiary lining (first layer) for the cover fabric: thin *Misu* paper (made by Kazuo Konbu)

Final backing of the painting: mixed paper (*gampi +kōzo* 7:3, made by Naruko)

IV. Condition and issues before treatment

1. About the painting

- The piece is currently in the form of a picture scroll made up of a total of seven sheets. At the bottom of the second, third (currently fourth), fifth, sixth, and seventh sheets are inscriptions “3,” “6,” “7,” “8,” and “9” respectively, in Chinese numerals, believed to have been written during a former restoration. (Fig. 18)
- Although numbers up to “9” were found, because they do not match the actual number of sheets currently found in the scroll, some of the middle sheets are presumed to have been lost. Also, the sheets must have gotten mixed up as they were out of order. Upon comparison with a similar scroll, it was found that of the nine sheets, the first and fourth were missing and the positions of the fifth and sixth (the current third and fourth) had gotten switched.
- As for the condition of the paintings, many vertical creases were found throughout. The tips of the creases were damaged due to abrasion that occurred when opening and closing the scroll, causing the surface of the canvas paper to rub off and the pigments to flake off.
- Observation under a transmitted light found that the painting had been split into layers unevenly in a past restoration (Fig. 17). In comparison to the thickness of the piece when it was first created, many areas were found to be extremely thin.
- Further, judging from the manner in which the motives are left at the top and bottom of the paintings, these edges were most likely cut during a former restoration. However, with regard to the areas near the stitching in the far side of the second sheet where the images appear as if they have been cut off, because the dimensions of this painting are almost the same as those of the other sheets, it cannot be said for sure that it was cut off.
- Although the missing parts of the painting have been mended, because it is done by applying from the reverse side pieces of mending paper that are larger than the size of the missing areas, this has created an unevenness in the surface of the paintings which could cause future damage.
- In addition, extraneous matter and grime were found on the surface of the paintings.

2. Mounting fabric

- The gold brocade used for the cover has deteriorated due to much handling over the years. Damage around the top stave, and top and bottom of the scroll is particularly noticeable. The impression given by the plain gold leaf used for the end paper may be too bold visually in contrast to the gentle nature of the painting.
- The roller knobs found on the scroll are approximately 1.1 centimeters in diameter. They are rather slim for a scroll that is 17 centimeters in height. In addition, in order to lessen the strain on the scroll, rollers one centimeter wider than the roller knobs are attached to the scroll. The end of the seventh (last) sheet is rolled around the roller with the painting facing outward. This causes the roller to directly brush against the painting and therefore creates problems when handled.
- The final backing had been applied using a “*bou tsugi*” method (strips of paper joined together by thinly overlapping their clean-cut edges), and the glue is lifting in several sections. Only one layer of lining is found to have been attached.

V. Treatment plan, treatments and solutions (Fig. 1-10)

Severe vertical creases were found throughout the surface of the painting. The slenderness of the current roller knob can be considered one of the causes for this. However, since there is very little lifting of the glue on the final backing, it is also highly possible that a glue of high concentration was used when applying the final backing. Moreover, judging from the texture of the surface of the support and also from the appearance of the support that has been split in layers observed under a transmitted light, the paper is believed to be of *gampi* fiber to which rice powder and other types of fillers have been added. It could be that such fillers are partly responsible for causing the abovementioned creases. Whatever the cause may be, these numerous creases found on the paintings are causing the damages to the painted images. In response to these factors, points of caution as well as remedial measures have been indicated as follows:

- The old lining papers must be removed and replaced with a new first lining. The glue should be of appropriate level of concentration so that the paintings will be supple for rolling. In order to avoid thinning further the layers that have been thinned in the past during the removal of the lining paper, water should not be applied directly and any form of dampening should be done through an indirect method.
- Reinforcement strips should be added to areas with creases in order to add appropriate support and prevent further creases from being created. Doing so will prevent further damage on the painted areas caused by abrasion along the tips of the creases.
- The painting support, as it was split into layers, has an uneven thickness, causing the surface of the painting to ripple. To the areas which have different thicknesses and therefore are deemed difficult to maintain an even, flat surface, thickness should be added to even out the thickness of the overall support in order to reduce the chance of abrasion.

By taking caution regarding the above three points and remedying them, abrasion, flaking and other forms of damages on the pigments and canvas caused by regular handling of the scroll can be reduced. The following are other points of caution and processes to be taken:

- As mentioned above, the end of the scroll is directly wrapped around a roller with the painting facing outward. As such, attach a new roller paper to prevent the roller from directly touching the roller.
- Some areas at the top and bottom of the scroll area are damaged due to the support being split into layers. Add supplementary paper to the top and bottom of the scroll as a way to protect these areas while the scroll is being handled in the future.
- Fix the areas of the painting support which have been split into layers and could lead to creases in the painting in order to prevent the scroll from becoming even more fragile.
- Return the pages which have been placed out of order to where they belong. Insert an interval paper (approximately 24 cm) to the missing areas.
- Prepare and use a new fabric for the cover since the area of the current cover that gets handled the most is damaged. As mentioned above, because the impression that the plain gold leaf paper used for the end paper gives is too bold in comparison to the style of the painting, replace the gold leaf paper with one that is treated with scattered gold powder.
- Fragments of the painting were found attached to the reverse side of the painting. Find out where these fragments came from. If their exact location can be determined, place them back to their original locations.
- Reassemble the scroll in the same form that it was originally in. Prepare a new cover fabric, the opening section of the scroll, cord, and roller knobs.

- Prepare a new storage box: a paulownia yaro box with a large paulownia roller clamp.

VI. Outline of the treatment process

1. Examination, documentation

- Official photographs (4 × 5), photographs of the damaged areas, and sectional photographs were taken.
- Measurements were taken; damaged areas were examined; a diagram mapping out the damaged areas was created; and a patch test was conducted in order to determine the stability of the pigments.

2. Cleaning

- Dust and other grime found attached to the surface of the painting were removed with a brush and tweezers.

3. Consolidation of the paint layer before cleaning

- Based on the results of pigment testing, pigments were consolidated with a 2% solution of rabbit skin glue wherever deemed necessary prior to cleaning. Animal skin glue was injected into areas that were peeling.

4. Consultation with the owner

- The supplementary paper of the painting, and interval paper, the mix-up in the order of pages, and areas treated with imprinting were checked to set up an overall treatment plan while confirming with the curator of the National Museum of Oriental Art and the supervisor of the National Research Institute for Cultural Properties, Tokyo.

5. Disassembly

- The cover and roller were removed and all the joints in the painting were taken apart.
- The fragments of the painting that were found attached to the reverse side were placed on another sheet of paper.

6. Cleaning

- Moisture was applied to the painting. Filtered water was sprayed onto the front surface of the painting and allowed to seep through and be absorbed by the blotting paper laid underneath.
- The painting was placed in between synthetic paper and blotting paper, pressed in between two boards and dried.
- Filtered water: tap water was filtered through a CUNO® Micro-Klean® III filter cartridge (5 μm) and activated charcoal cartridge. This filtered water was used whenever water was necessary during this treatment.

7. Consolidation of the paint layer

- The pigments were consolidated by using 2% rabbit glue.

8. Creating mending paper

- *Gampi* paper of similar tone and quality as the painting was prepared.

9. Removal of old lining

- Moisture was distributed throughout the entire painting using an indirect dampening technique, and the old lining papers were removed from the reverse side while exercising caution over the areas in which the painting support had split into layers and peeled off.
- The painting was placed in between synthetic paper and blotting paper, pressed in between two boards and dried.

10. Preparing the first lining

- *Mino* paper was dyed in *yasha* once so that it will be a slightly light tone, using the color of the former first lining as reference. After dyeing, the paper was rinsed, fixed with wood ash and rinsed again.

11. Preparing the supplementary paper

- Mixed paper containing *gampi* and *kōzo* was dyed in *yasha* once in order to create a slightly light tone, using the color of the painting as reference. After dyeing, the paper was rinsed, fixed with wood ash and rinsed again.

12. Examination from the reverse side of the painting

- The former lining papers were removed and photographs were taken of the exposed reversed side of the painting for documentation purposes. In addition, the thicknesses of the support of the painting were recorded as the data would be necessary during the thickening process. The thinnest area was 0.06 mm and the thickest area was 0.1 mm.

13. Mending the painting

- The painting was mended from the reverse side using the prepared mending papers.
- Strips of supplementary paper of five millimeters in width were added to the four sides of the painting.

14. First lining

- The dyed, thin *Mino* paper was attached as the first lining using a wheat starch paste.

15. Adding thickness to painting support

- Thickness was added to areas of the support that have been split into layers using *Mino* paper and wheat starch paste.

16. Reinforcement strips

- Reinforcement strips made of thin *Mino* paper cut into narrow strips were attached under transmitted light and raking light.

17. Subsidiary lining

- A thin *Misu* paper was attached as the subsidiary lining using an aged paste.

18. Preparing the interval and roller paper

- Interval papers to be inserted to the two missing parts of the painting and the roller paper used to protect the painting were prepared using *gampi* paper.
- To match the thickness of the painting, a lining paper made of 2.3 *monme* (8.625g) *Mino* paper was attached using wheat starch paste, after which two layers of subsidiary lining made of *Misu* paper—one of medium thickness and another of heavy thickness—were applied.

19. Stretch-drying of painting, interval paper and roller paper

- Moisture was added to the painting and interval paper, which were then stretched on *karibari* flat board. The dimensions of the painting were kept in mind during the process.

20. Toning

- The mended areas and supplementary papers were toned to match the surrounding background hue by applying to them a solution containing animal skin glue and alum.

21. Cover

- *Tengujo* paper was applied as the first lining with wheat starch paste to the selected mounting fabric.
- *Misu* paper was applied with aged paste as the subsidiary lining while care was taken to have its thickness and suppleness match that of the painting.
- A lining was added to the end paper made of *gampi* paper with scattered gold powder using a mixture of wheat starch paste and seaweed paste, after which it was dried on *karibari* board.

22. Preparing the final backing

- Mixed paper containing *gampi* and *kōzo* was dyed in *yasha* once so that it matches the color of the support of the painting. After dyeing, the paper was rinsed, fixed with wood ash and rinsed again.

23. Final backing

- Mixed paper containing *kōzo* and *gampi* was applied using wheat starch paste as the final backing.

24. Drying face-up on *karibari* board

- The painting was thoroughly dampened and dried face-up on *karibari* board.

25. Reapplication of the fragments of the painting.

- The fragments of the painting that were found attached to the reverse side of the painting were studied and returned to their original locations.

26. Toning

- While the scroll was drying face-up, final adjustments were made with regard to the toning of the areas to be mended and to which supplementary paper was to be added.

27. Drying face-down on *karibari* board

- The scroll was removed from *karibari* board, rubbed with glass beads on the verso to impart flexibility, and was dried face-down on a *karibari* board.

28. Joining of the painting

- The sheets of painting and interval paper which were being dried on *karibari* board were joined in the correct order using a wheat starch paste. The joints were pressed with rocks and thoroughly dried.

29. Finishing

- The unnecessary parts of the supplementary paper attached to the painting were cut while leaving an area of 3 mm width at the widest and 1.5 mm width at the narrowest.
- Rosewood roller knobs were attached to the white cedar roller with animal skin glue. The roller was then attached to the roller paper.
- The cover was attached to the back side of the end paper.
- The piece was completed by attaching a lavender under cord to the cover.

30. Storage box

- New paulownia *yaro* box and a large roller clamp were prepared. A cover was made for the lid. A paper box cover with a clasp was prepared as overall protection. The complete scroll was wrapped in a *habutae*-silk wrapping and placed inside the box.

31. Photo-documentation and final check

- Official photographs (4 × 5), photographs of the damaged areas, and sectional photographs were taken.
- Final checking was done through comparison with photographs taken before treatment.

VII. Notes

1. Past restorations

- Before this treatment, a roller had been attached to the end of the seventh sheet. Upon detaching the painting from the roller, three hard vertical creases were found in three places (Fig. 11): one at the location in which the roller had been attached, another 2.7 centimeters further to the back from there, and another 2.6 centimeters away from the second crease. These are presumed to be locations in which rollers had been attached in past restorations. This indicates that restorations have been done at least twice in the past.

2. Fragments of the painting

- Fragments of the painting were found attached to the reverse side of the first through fourth sheets of the painting. The following is the positional relationship of the painting and fragments of the painting.

Back of first sheet → fourth sheet (the current third sheet)

Back of the second sheet → third sheet (the current fourth sheet)

Back of third sheet → first sheet

Back of fourth sheet → second sheet

- A diagram mapping out the locations to which the fragments belong were created. These fragments were returned, which confirmed their original locations.

3. Painting

a. Fiber analysis of the paper

- Seen by the naked eye, there seemed to be a difference in the fillers used in the painting on the first through fourth sheets compared to that of the fifth through the seventh sheets. Additionally, the lengths and widths of the paintings differed. These findings indicated that the paintings other than those found in the original may have been added and spliced together.
- Fiber was extracted from each of the paintings and sent to the Kochi Prefectural Paper Technology Center for a test (JIS P 8120) to determine the fiber composition of the material. A request was also made to have the same test conducted on the lining paper attached to the back of the paintings from which the aforementioned fibers were being extracted, in order to see the difference in distribution of fiber.

Painting A (made up of the first - fourth sheets): taken from the fourth sheet

Painting B (made up of the fifth - seventh sheets): taken from the seventh sheet

Lining paper A: lining paper of the fourth sheet

Lining paper B: lining paper of the seventh sheet

- The test results found that there was a difference between the painting of the first through fourth sheets and the painting of the fifth through seventh sheets.

Painting A: *gampi* fiber

Painting B: *gampi* fiber

Lining paper A: *kōzo* fiber

Lining paper B: *kōzo* fiber

- The following are excerpts of the comments received from the Kochi Prefectural Paper Technology Center:

A very small amount of transparent crystalline substance was found in Painting A. This indicates the possibility that it contains a filler derived from clay or some other form of mineral. The same is true for Painting B. However, it seems to contain a larger amount than Painting A.

Although we have reported Painting A as being *gampi* fiber, a small amount of fiber believed to be of *mistumata* (Oriental paperbush) was also found mixed into it. The amount of *mistumata* fiber is too small to provide a ratio. It is also difficult to offer a definitive answer as to whether it is in fact *mitsumata* fiber. While it does not appear to have been mixed intentionally, it is possible that it was. The fiber could instead be the fiber of a spring daphne, another plant of the same Thymelaeaceae family, but it is difficult to know for sure.

While one or two strands of a similar type of fiber were also found in Painting B, we could not determine with certainty whether or not this was of *mitsumata*. Therefore, we concluded that the fiber was of *gampi*.

Rice powder was found in both Lining Paper A and Lining Paper B.

The test found differences, though slight, in the composition of Painting A and Painting B. The results indicate that while at least the same materials are used for both, they were made at different times and by

different people. As for the lining papers, no difference could be observed from looking at their fibers.

4. Painting support split in layers

- Areas in which the painting support had been split in layers and peeled off were found throughout the painting. Such splitting and peeling was presumably done in order to adjust the thickness during a past treatment when attaching the back lining. A diagram mapping out the areas of damage caused by such peeling off of layers was created. Using this map as reference, thickness was added in order to balance out the overall thickness of the painting support.

5. Processes used

- During the disassembling of the scroll, adding water directly to the necessary parts could have possibly left stains. To avoid this, to keep the stretching to a minimum, and to reduce stress placed on the pigments, whenever moisture needed to be added to the painting, the dampening was done indirectly, with the exception of the cleaning.
- Dampening process
 - (1) A water brush was dipped in water and brushed over the entire sheet of rayon paper to evenly distribute the water, the amount of which being minimal - it should not be able to be picked up with one's fingers off the surface of the paper.
 - (2) Lay down two of the sheets of rayon paper prepared under (1). On top of them, lay down two sheets of Sunmoa paper. On top of them, lay down the painting.
 - (3) On top of the painting, lay down another two sheets of Sunmoa paper.
 - (4) On top of the Sunmoa paper, lay down two more sheets of rayon paper prepared in (1).
 - (5) Place a plastic sheet on top and leave for 10-20 minutes while checking from time to time. Allow the moisture to get distributed throughout the painting. Remove the plastic sheet once the painting is dampened to the degree necessary to carry out the work.
- Process of detaching the joints
 - (1) Dampen a sheet of rayon paper with a water brush.
 - (2) On a resin board, place the painting in between two layers of Sunmoa paper and place the rayon sheet prepared under (1) on top.
 - (3) Place a plastic sheet on top and leave for 15 minutes while checking from time to time. Remove the plastic sheet once the painting is dampened to the degree necessary to carry out the treatment work.
- Drying method (press-dry): Because the support of the painting is made of *gampi* fiber which changes dramatically in size when dampened, it was dried by pressing it in between two boards.
 - (1) Place two sheets of acid-free blotting paper on a board. Position the painting placed in between synthetic paper on top.
 - (2) Place a blotting paper on top.
 - (3) Place another board on top.
 - (4) Add pressure to the boards with clamps.

6. Soiling (Fig. 14, 15)

- Brown soiling is found at the bottom left side of the third sheet. While it is presumed to have been caused by discolored glue, the substance could not be determined under a microscope. However, because the soiling is found underneath the *sumi* ink, it probably already existed at the time the painting was created. Additionally the soiling was highly resistant to moisture and no change was observed even after a cleaning.

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

作品解説

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本作は紙本着色1巻の絵巻で、江戸時代初期の成立と考えられる。物語は、秋の夜長、男が庭に集く虫たちの声に耳を傾けながら、彼らの仮構の歌合を書き記したという前書きに始まる。以下、ヒキガエルを判者として、15番、30種の虫たちによる歌合が催される。最後の第15番では、判者であり詠み手でもあったヒキガエルが対するクチナワを怖れるあまり逃げ出し、虫たちの歌合は散会した、という筋である。絵は、庭を眺め、この歌合の構想を練った男の姿を巻頭に描き、続いて和歌を詠んだ虫たちの姿が微細な表現をとって描かれる。虫たちの詠んだ和歌は独立した詞書ではな画面の中に画中詞として記されている。

和歌を番わせ、その詠み人の肖像を伴った「歌合絵」は、中近世を通じて数多く制作された。室町時代には人ならぬ鳥、魚、獣、調度品等が歌を詠み競ったとする異類の歌合絵が作られたが、「虫歌合絵巻」もまたこのような流れに位置し、当時の絵画と文芸の受容を知る貴重な作例である。虫たちの詠む和歌には、掛詞や縁語、本歌取りといった和歌の技法がふんだんに盛り込まれ、判者の判詞には『古今集』仮名序を踏襲した箇所も見られることから、本作の成立には和歌知識を有するしかるべき人物の関与が想定される。先行研究によれば、「虫歌合」のテキストそのものは、木下長嘯子（1569～1649）によって慶長5年（1600）頃に作られたとされている。

ローマ国立東洋美術館蔵「虫歌合絵巻」（以下、ローマ本とする）は、「虫歌合」の絵画化の初期の作例として位置付けられる。数ある伝本のうち、寛永17年（1640）の年紀を有する住吉如慶筆本、そして個人蔵本が、撰ばれた虫の種類、絵の細部モチーフや構図の一致から、ローマ本と同一系統にあることが確認される。また、ローマ本は縦幅が17.0cmという小品の絵巻であり、室町時代に流行した通常の絵巻の半分程度の縦幅（15cm前後）である「小絵」という形式を引くものとしても注目される。あわせて、ローマ本そのものの成立は江戸時代初期と考えられるが、本作の画面形態、細部モチーフ、画風、彩色といった点には、江戸期以前の古様をうかがわせる描写も確認され、祖本の成立は室町期に遡る可能性もある。

この度の修復にあたって、先述の如慶筆本、個人蔵本との比較検討を試みた結果、ローマ本には錯簡と2紙分の欠紙が認められた。また、一部の本紙袖下には「三」「六」「七」「八」「九」の数字の書き込みがあり、これはローマ本本来の紙継ぎ順を示す数字と推察される。これらを踏まえ、今回の解体修復にあたっては、作品を本来的な姿に復し、鑑賞に資することを目的として、錯簡部分（第三紙と第四紙に相当）を正し、欠紙部分（巻頭、および第三～第四紙間）には古色をつけた補紙を足すこととした。

また、ローマ本は前半（第一紙から第四紙まで）と後半（第五紙から第七紙まで）とで本紙一紙分の寸法、紙質、画風、書風、そして裏打ちの様相が若干異なる。あわせて、前半四紙においては、本紙表面の断片が別の本紙裏面に付着していることが確認され、ある段階でこの四紙分は卷子装を解かれ、重ねて保管されていたと推察される（上から第一、四、二、三紙の順）。その後、後半部を追補して、再び卷子装に仕立てられたとみられる。しかしながら、前半後半の画風、書風には、制作年代を大きく隔てるほどの著しい差異は認められない。後半部の制作にあたっては、前半部の続き、もしくはその忠実な模本等が参照された可能性が高い。

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Poetry Contest of Insects

Description of Artwork

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This is a hand scroll (colors on paper) believed to have been created in the early Edo period. The story starts with a preface which explains that on a long autumn night, a man writes while listening to the sounds of insects gathered in his yard, about an imaginary poetry contest held by these insects. A contest by 15 pairs of 30 different types of insects is held while the toad acts as the judge. At the fifteenth contestant's turn, the toad, who is the judge and at the same time the poet, becomes so scared of his rival, the snake, that he runs away. As a result, the contest comes to an end. At the beginning of the painting is the man gazing out at his yard while developing a story about the contest. Further into the scene are the insects composing *waka* (classical Japanese poetry) depicted in almost grotesque detail. The *waka* composed by the insects are not written in each *kotobagaki* (narrative text) part, but rather are shown as *gachū-shi* (inscription found among the images of the scroll).

"Poetry competition paintings" in which contestants are shown competing in pairs, each composing a *waka* verse, were created in great numbers during the medieval times. In the Muromachi period, more unusual competition paintings in which non-human contestants such as birds, fish, animals, and furnishing goods started being portrayed. This *Poetry Contest of Insects* was also a part of this trend. It is a valuable piece that shows the acceptance of the times toward such paintings and literature. The *waka* composed by the insects exhibit many examples of advanced level *waka* techniques such as *kakekotoba* (poems built on common homonyms), *engo* (kindred words) and *honka dori* (allusion to old, commonly recognized *waka*). Feedback given to the contestants by the judge alludes to the *Kokin Wakashū Kanajo*. These factors indicate that a person highly knowledgeable in *waka* was probably involved in the making of this scroll, and according to an earlier study, the text of the *Poetry Contest of Insects* was found to have been created by Kinoshita Chōshōshi (1569-1649) around 1600.

The Poetry Contest of Insects collected by the National Museum of Oriental Art, Rome (hereinafter referred to as "the Rome scroll") can be positioned as an early example of a picturized version of the *Poetry Contest of Insects*. Of the many still existing works, the one created by Sumiyoshi Jokei in 1640 and another in a private collection were found to be of the same lineage, as they contain the same kinds of insects, motifs in the details, and composition as those of the Rome scroll. The Rome scroll is small—only 17 cm in height—and is noted for having a format influenced by a *ko-e* (small hand scroll), which became popular in the Muromachi period and are half the size (around 15 cm) of a regular scroll. While the Rome scroll is believed to have been created in the early Edo period, the composition, motif of the detailed parts and the painting style are thought to be influenced by an older style found before the Edo period. As such, the scroll that the Rome scroll used as reference may have been created as far back as the Muromachi period.

In this treatment, upon comparing the Rome scroll with the aforementioned scrolls by Jokei and in private collection, some sheets were discovered to be out of order and two of the sheets were found missing. Further, inscriptions of "three," "six," "seven," "eight" and "nine" in Chinese characters were found at the bottom of some of the sheets. These were presumably the order the pages were in the original order. Taking these factors into consideration, the objective of this dismantling and reconstruction treatment was to restore the original form of the scroll, making it suitable for viewing. Therefore, the decision was made to put the misordered sheets back in order

(corresponding to the third and fourth sheets) and insert antiqued supplemental paper to the missing sections (the opening sheet and in between the third and fourth sheets).

Moreover, the first half (first through fourth sheet) and the second half (fifth through seventh sheet) of the Rome scroll contain slightly different paper sizes and quality, painting and writing styles, and appearances in the lining. In addition, the four sheets of the first half, a fragment from the surface of the painting was found attached to the backside of another sheet. It is likely that at some point in history, the first four sheets had been unbound from the scroll and stacked for storage (first sheet on top, then fourth, second, and third). Presumably, the second half was later added and all the sheets were reassembled into a scroll format. However, the differences in the painting and writing styles between the first and second halves are not great enough to suggest a large gap in their dates of creation. A sequel to the first half or a faithful reproduction thereof was likely to have been used as reference in creating the second half.

Translated by Amy McCaleb (Urban Connections)

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