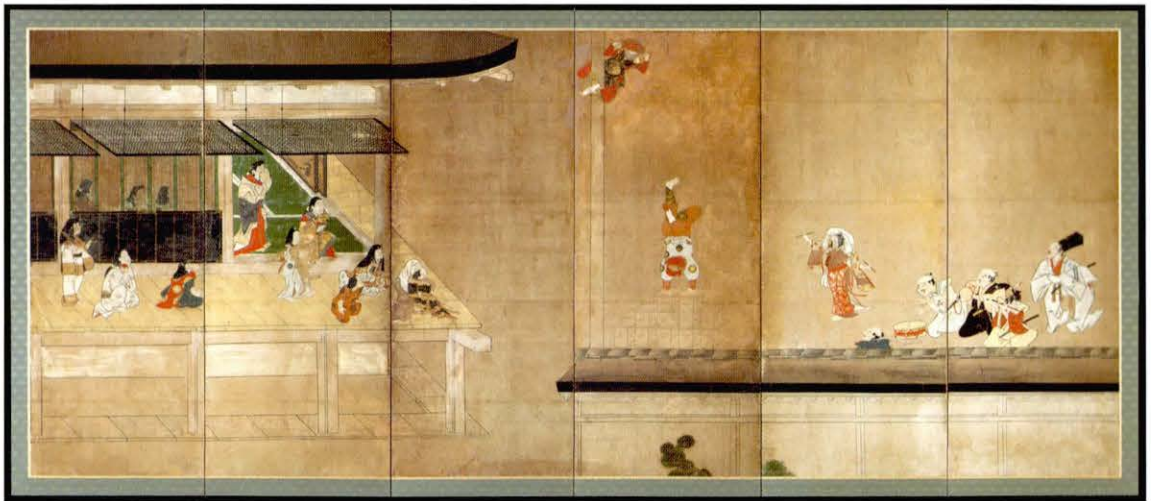




(1)-1 修復前 (全図)
Overall image before treatment



(1)-2 修復後 (同)
Overall image after treatment

歌舞放下芸観覧付屏風 (アシュモリアン美術館)

Acrobatic Performance and Audience The Ashmolean Museum, University of Oxford, UK



(2)-1 修復前 水の流れたようなシミ、経年の汚れ
Before treatment: Stain that appears to be water streaks, grime due to aging



(2)-2 修復後 (同部分)
After treatment (The same area)



(3)-1 修復前 絵具の剥離・嵩腫部
Before treatment: flaking and lifting of paint pigment



(3)-2 修復後 (同部分)
After treatment (The same area)



(4)-1 修復前 虫損・欠失部
Before treatment: Insect damage, missing area



(4)-2 修復後 (同部分)
After treatment (The same area)



(5)-1 修復前 第一・二扇 全図

First and second panels before treatment



151-2 修復後

After treatment



(6)-1 修復前
Before treatment



(6)-2 修復後 縁裂の貼り込み位置をずらして隠れていた画面を出した。
After treatment; Border fabric was moved slightly to reveal the hidden portion of the painting

歌舞放下芸観覧図屏風

平成 21 年度修復事業



所蔵：アシュモリアン美術館(イギリス)

歌舞放下芸観覧図屏風

修復報告

(株)半田九清堂

半田 昌規

I 名称等

作品名 歌舞放下芸観覧図屏風
 登録番号 1978.2532
 作者 不詳
 品質・形状 紙本著色屏風装6曲1隻
 所蔵 アシュモリアン美術館（イギリス）

II 工期・施工者

工期 平成21年6月5日～平成22年3月25日
 施工者 株式会社半田九清堂
 施工場所 東京都台東区上野公園13-9 東京国立博物館内修復室

III 構造等

1. 寸法（単位はcm）

	修復前		修復後	
	縦	横	縦	横
本紙 第1扇	142.7	54.2	142.9	55.8
第2扇	142.4	59.5	142.9	59.8
第3扇	142.0	59.8	142.9	59.8
第4扇	142.8	59.8	142.9	59.8
第5扇	142.2	59.8	142.9	59.8
第6扇	142.9	53.8	142.9	55.8
第1～6扇		346.9		350.9
全体	157.9	362.7	159.2	366.9

2. 仕様・装丁等

	修復前	修復後
形式	6曲屏風	6曲屏風
大縁	藍地木瓜紋金襴	納戸地木瓜鳥蝶紋金襴
小縁	薄茶地花唐草紋金襴	白茶地唐花宝尽紋金襴
尾背	金箔紙	時代金箔紙

下地骨	杉材	杉材（東京・山岸美術木工製）
襲木	黒漆塗角縁	黒漆塗山丸縁 塗師：神奈川・有岡良二 木材（東京・山岸美術木工製）
飾金具	角平無地真鍮	角平遠州透紋濃宣徳真鍮製（東京・泉公士郎製）
散らし紙	無地丸型真鍮	菱花透紋濃宣徳真鍮製（東京・泉公士郎製）
裏貼紙	雲母入鼠具引地雀型唐紙	薄茶地雀型墨摺り唐紙 染め紙：富山・吉田泰樹 型摺り：半田九清堂
肌裏紙	楮紙	薄美濃紙（岐阜・長谷川聡製）
増裏紙	楮紙	楮紙（福岡・溝田義秋製）
下貼り骨縛り	楮紙	細川紙（埼玉・福島喜通製）
蓑掛け	楮紙	細川紙（埼玉・福島喜通製）
蓑押さえ	楮紙	細川紙（埼玉・福島喜通製）
上袋掛け	楮紙	楮紙（福岡・溝田義秋製）
下袋掛け	楮紙	楮紙（福岡・溝田義秋製）
蝶番	楮紙	細川紙（埼玉・福島喜通製）
補修補紙	竹紙、楮紙、雁皮紙	雁皮紙（石川・加藤瞳製）
厚み調整	—	薄美濃紙（岐阜・長谷川聡製）
亀裂部補強	竹紙、楮紙、雁皮紙	薄美濃紙（岐阜・長谷川聡製）

IV 修復前の状況

- ・本紙には水が流れたようなシミや経年の汚れが見られ、出尾背には手垢の黒ずみが見られた。
- ・絵具の剥離・剥落した箇所があった。
- ・虫損や欠損が多くあり、複数種の補紙が当てられていた。
- ・補紙には本紙の図様に合わせた加筆がなされていた。
- ・補紙の色が濃く、本紙にはみ出している箇所があった。
- ・画面に水の流れたような箇所があり、その表面を拭き取って生じたような損傷が見られた。また、損傷部と周辺には広範囲に渡ってオーバーペインティングがなされていた。
- ・亀裂、破れが多く見られた。
- ・本紙の表面に擦れが見られた。
- ・表面に白濁した物質や光る粒子が見られた。
- ・本紙の継ぎ目や補紙に糊離れが見られた。
- ・本紙の貼り込み位置がずれて、各扇にまたがる描線が繋がっていなかった。
- ・縁裂が画面の端を覆っていた。
- ・縁裂の貼る位置が揃っておらず、画面寸法が各扇で異なっていた。
- ・本紙の幅が下地骨より短く、尾背にまわり込んでいない箇所があった。
- ・裏貼りに、雲母入具引の絵具が流れ落ちた箇所が見られた。
- ・襲木の取り付けられたところに隙間が生じていた。

- ・ 襲木の漆が変色していた。
- ・ 襲木が角縁であるのに対し、丸縁の飾り金具が3箇所用に用いられていた。
- ・ 襲木に欠損部があり、補修の跡が認められた。

V 修復方針

監督者である東京文化財研究所の担当者を変えて所蔵館の担当者と話し合い、以下の修復方針を確認した。

- 1) 加筆のある補修紙は、除去することで作品の印象が変わることが予想されたため、除去せず残すこととする。
- 2) オーバーペイントを除去すると、本紙の損傷や汚れが目立ち鑑賞の妨げとなることが予想されるので、現状のままとする。
- 3) 画中の無地の部分を積極的にクリーニングすると、汚れの除去可能な箇所と、汚れが既に定着している箇所との差が修復前より目立つため、積極的なクリーニングは行わない。
- 4) パッチテストの結果、画面に付着した白濁物質は水に溶け出さないことが判明した。白濁物質だけを安全に除去することは困難であり、鑑賞の妨げにもなっていないところから、除去は行わず現状のままとする。
- 5) 画面の入り尾背付近の絵具が剥落して、他の箇所に移動して付着している箇所は、安全に取り除くことが困難であるため、現状のままとする。

VI 作業工程

1. 修復前の記録・調査

- ・ 寸法や損傷状態などを記録し、詳細に写真撮影を行った。
- ・ パッチテストを行い、絵具の定着具合や汚れの移動状況を調べ、修復の作業順序や方法を検討した。

2. 屏風装の解体①

- ・ 尾背を切り離して1扇ごとにした。

3. 絵具の剥落止め①

- ・ 絵具が剥離または浮き上がっている箇所に、膠水溶液3%を注入し、軽く圧して接着した。

4. クリーニング

- ・ 絵具部分に、室温の濾過水を塗布し、吸収紙に汚れを吸いとらせて、これを除去した。

5. 絵具の剥落止め②

- ・ 絵具部分に表面から膠水溶液1~2.5%を塗布し剥落止めを行った。剥落止めは膠の種類や濃度、作業方法を充分検討した上で選択、調整して行い、定着が見られるまで部分的に繰り返した。その後、充分に乾燥の期間をもうけた。

6. 絵具の養生

- ・ 本紙の取り外しや裏打ち紙除去作業が安全に行えるよう、亀裂、剥落の危険のある箇所に、化繊紙を布海苔で貼り付けて養生した。

7. 屏風装の解体②

- ・ 金具、襲木、尾背、表装裂地を取り外したのち、本紙を下地骨より取り外した。

8. 旧肌裏紙の除去

- ・ 本紙裏面より室温の濾過水を用いて湿り気を与え、旧肌裏紙を除去した。

9. 旧補修紙の調整および除去

- ・加筆のある補修紙について、欠損部より大きく当てられていた箇所の本紙との重なりによって生じる厚みが極力僅かとなるように調整した。
 - ・加筆のない補修紙は全て除去した。
10. 継ぎ目の糊注し
 - ・継ぎ目の糊離れ箇所に、新糊を注して接着した。新糊には生麩糊（小麦粉澱粉糊）を使用した。
 11. 新規補紙
 - ・本紙と同質で風合いの近い雁皮紙を補修紙に選定した。
 - ・本紙欠損部に、欠損部の形より一回り大きく切り抜いた補修紙の周縁を削って当て、本紙との重なりによって生じる厚みが極力僅かとなるよう配慮した。
 12. 亀裂部の補強
 - ・亀裂部の裏面に、新糊を用い带状に薄美濃紙を当てて補強した。
 13. 新規肌裏打ち
 - ・新糊を用い、薄美濃紙で新規に肌裏打ちをした。なお、本紙は薄く下地の色の影響を受けないように薄美濃紙は矢車にて染めたものを用いた。
 14. 厚みの調整
 - ・本紙は過去の修復に際して、相剥ぎにされたため、本紙の厚みが極端に薄くなった箇所には、その裏面に、新糊を用いて薄美濃紙を貼って厚み調整をした。
 15. 増裏打ち
 - ・新糊を用いて楮紙で増裏打ちをした。
 16. トーニング
 - ・補紙の箇所に地色合わせのトーニングを施した。
 17. 下地の作製
 - ・杉材にて骨木地、襲木を新調した。
 - ・新調した骨木地に、細川紙にて骨縛り、蓑掛け、蓑押さえをし、紙蝶番を付けて六曲屏風とした。楮紙にて下袋掛け、上袋掛けをして堅固な骨下地を作製した。
 18. 表装裂地の調整
 - ・表装裂地は、相応しい裂を新調し、新糊を用いて楮紙で肌裏打ちをした。
 19. 裏貼り紙の作製
 - ・楮紙にて2回の裏打ちを行った染楮紙に、洪型で紋様を摺り、裏貼り紙を作製した。
 20. 仕上げ
 - ・骨下地に、本紙、小縁、大縁、尾背、唐紙を貼り込んだ。
 - ・襲木、飾り金具・散らし鋳を取り付けて仕上げた。
 21. 修復後の記録
 - ・修復後の写真撮影、記録を行った。
 22. 報告書の作成
 - ・記録調書や写真を整理し、報告書を作成した。

VI 特記事項

- ・亀裂部に裏面から当てられていた補強紙が目立ち、鑑賞の妨げとなっていたので、新たな補強紙の貼り付けに際しては、表面に段差が出ないように配慮して紙の周縁を削って当てた。
- ・修復前の表装裂地天地の貼り込み位置が各扇で不統一であったため、画面寸法において最大9mmの差があった。



图 1-1 第五·六扇 修復前

Fig. 1-1 Fifth and sixth panels before treatment

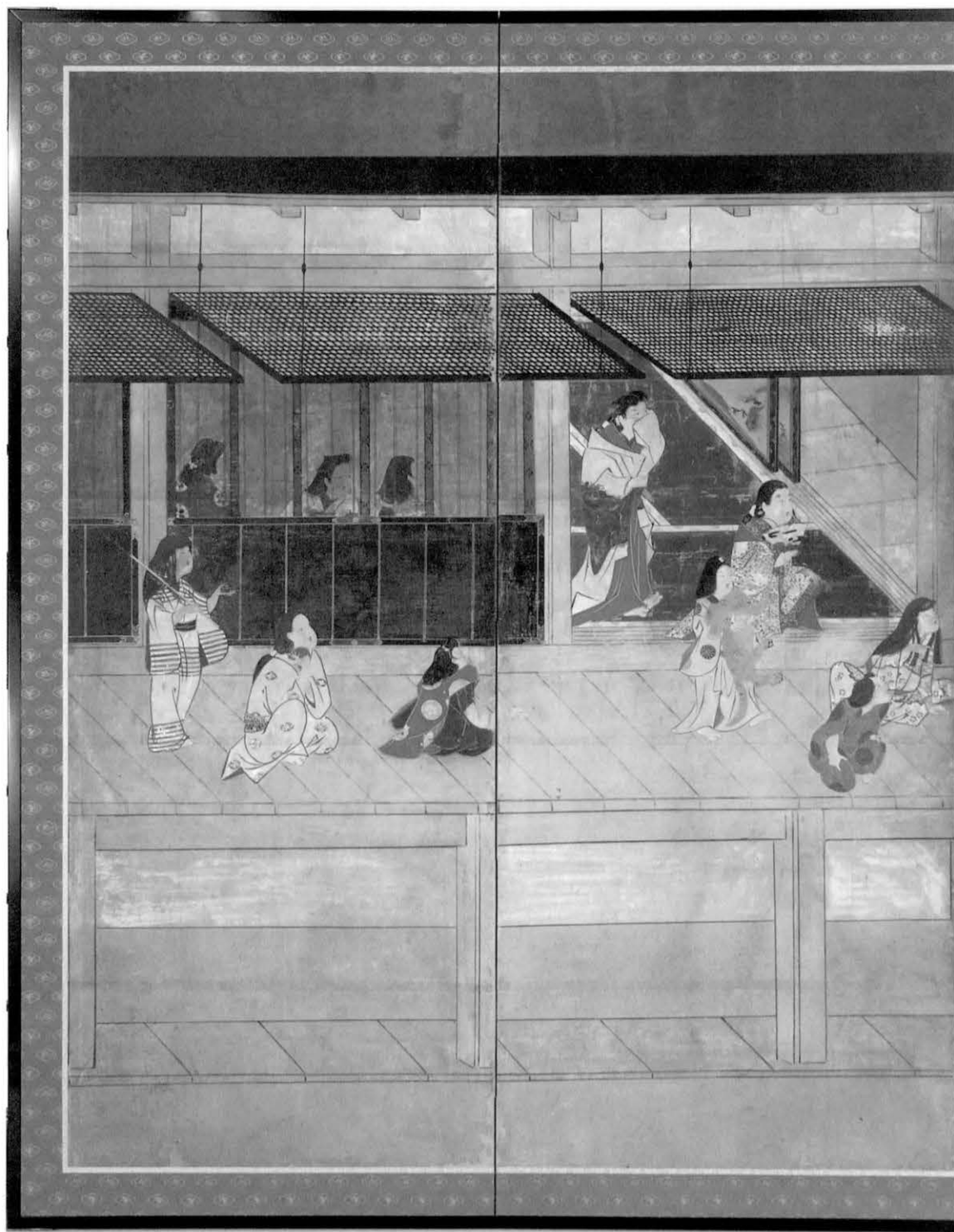


图 1-2 修復後
Fig. 1-2 After treatment

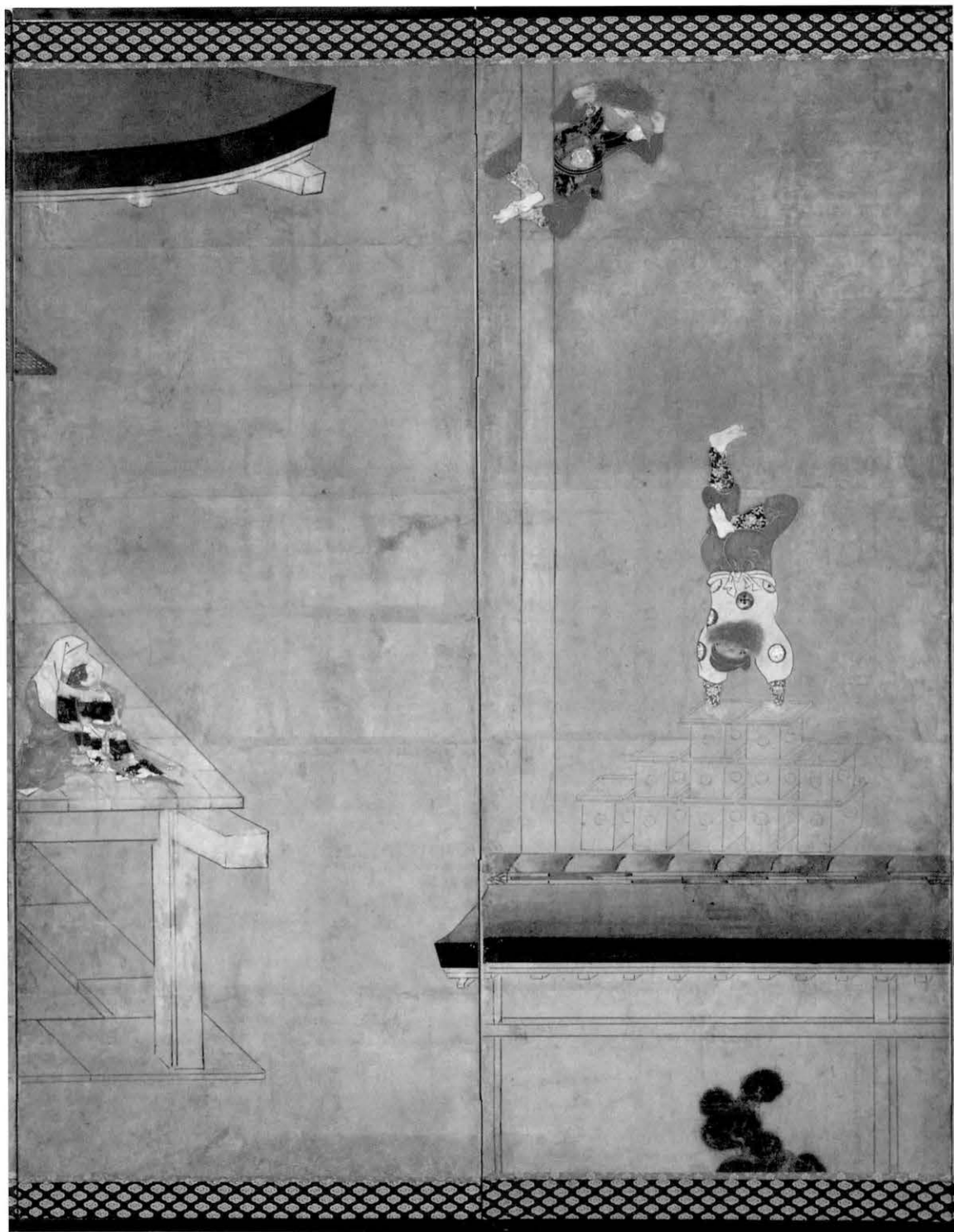


图 1-3 修復前 第三·四扇

Fig. 1-3 Third and fourth panels before treatment

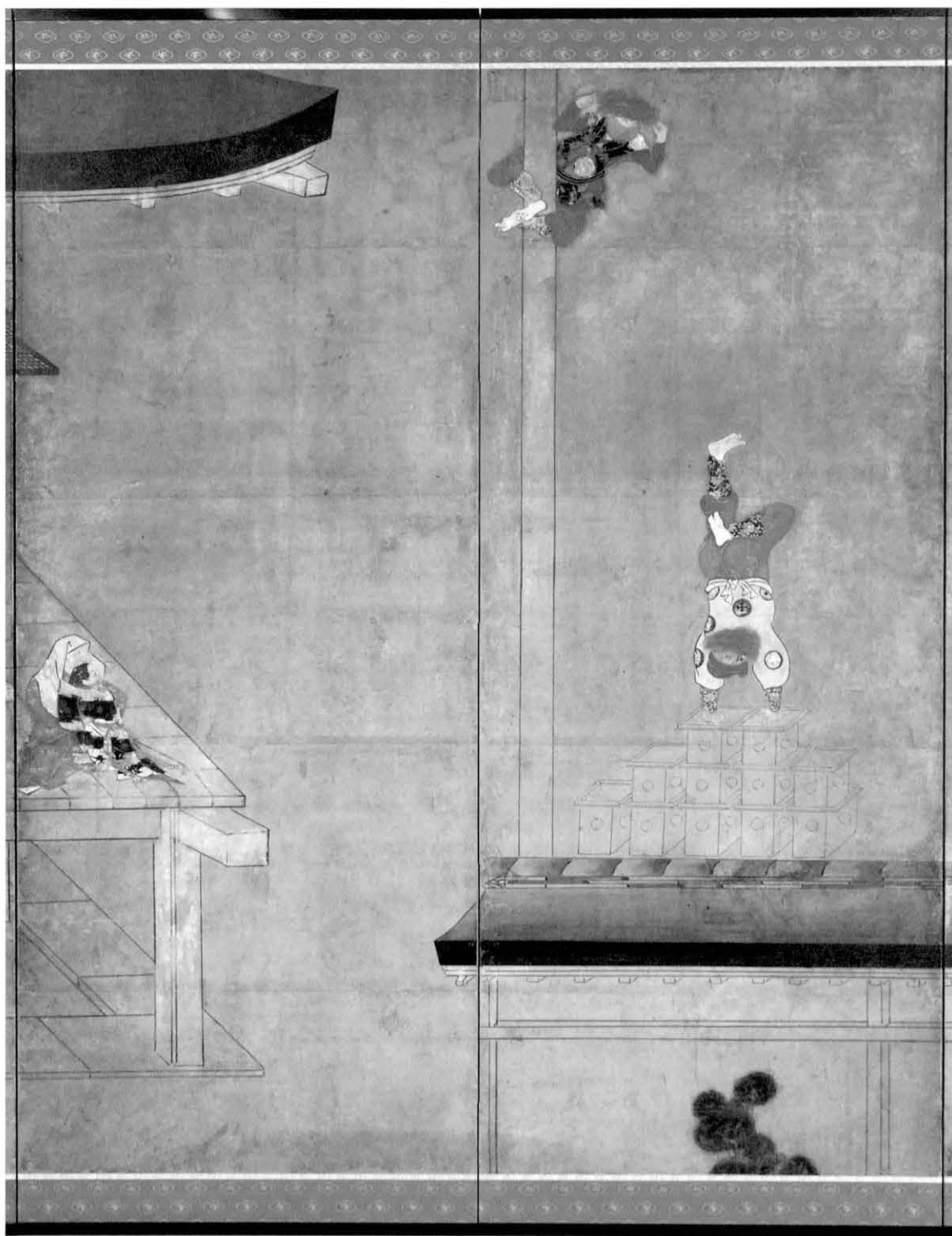


图 1-4 修復後
Fig. 1-4 After treatment



图 1-5 修復前 第一·二扇

Fig. 1-5 First and second panels before treatment



図 1-6 修復後
Fig. 1-6 After treatment



図 1-7 修復前 加筆箇所
Fig. 1-7 Before treatment; Area to which lines were applied



図 1-8 修復後 加筆のある旧補紙は除去せず残した。
Fig. 1-8 After treatment; Old infill paper to which lines were applied were not removed but left as is.



図 1-9 修復前 継ぎ目の糊離れの箇所
Fig. 1-9 Before treatment; Joint which had delaminated



図 1-10 修復後 (同部分)
Fig. 1-10 After treatment (The same area)

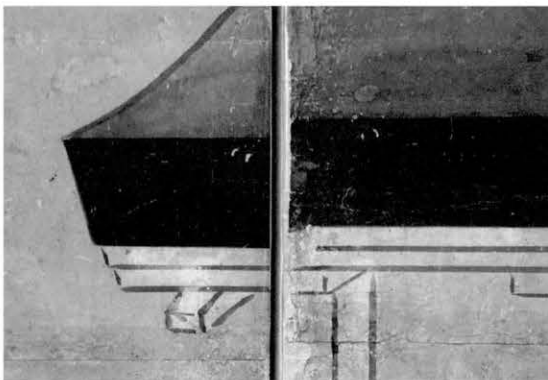


図 1-11 修復前 貼り込み位置がずれて、描線がつながらない箇所
Fig. 1-11 Before treatment; The joint was uneven and the lines do not align

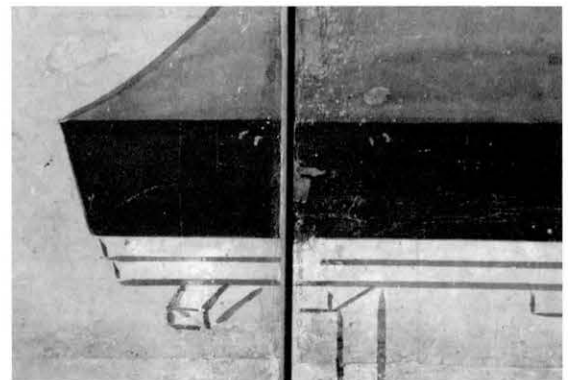


図 1-12 修復後 (同部分)
Fig. 1-12 After treatment (The same area)

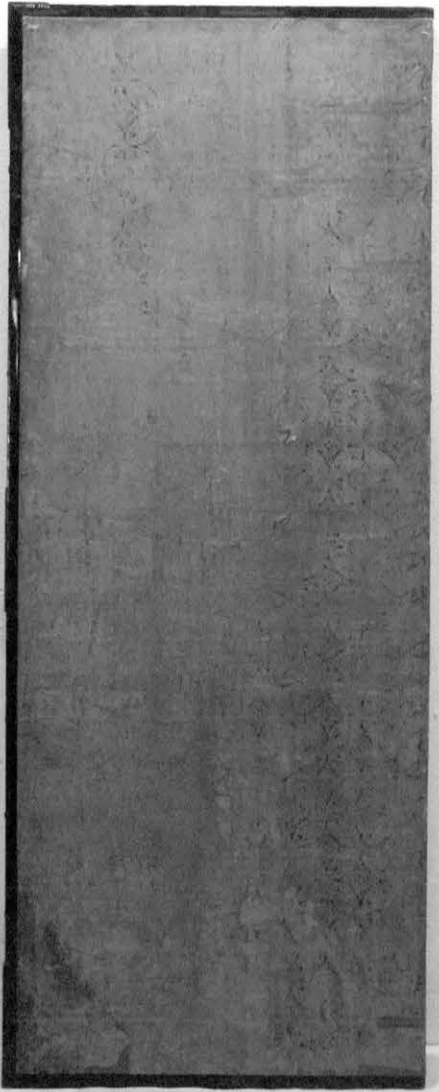


図 1-13 修復前 旧裏貼り
Fig. 1-13 Before treatment; Old backing paper



図 1-14 修復後 新調した裏貼り
Fig. 1-14 After treatment; Newly prepared backing paper

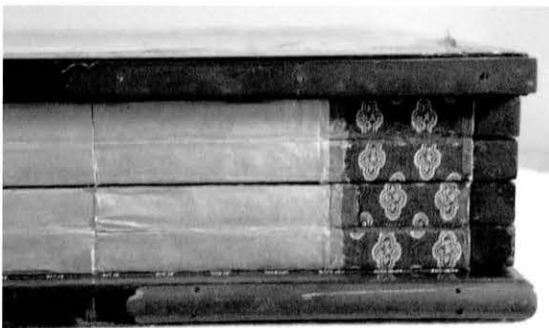


図 1-15 修復前 平金具と山丸金具を併用した旧飾り金具
Fig. 1-15 Before treatment; Flat and round brass studs used together

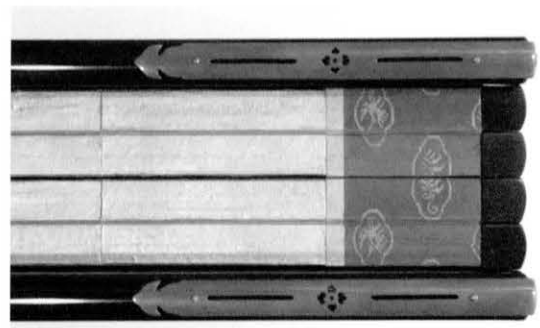


図 1-16 修復後 新規金具
Fig. 1-16 After treatment; New brass pieces

- ・本紙の貼り込み位置が揃っておらず、結果、第3扇、4扇、5扇にまたがる描線にずれが生じていた。今回の修復に際しては隣り合う各扇の絵が繋がるように本紙の貼り込み位置を配慮した。
- ・第1扇と第6扇では、小縁が本紙画面に大きく被っていた。修復に際して、第1扇と第6扇の下地骨を2.2cm伸ばして、縁裂の貼り込み位置をずらし、縁裂に隠れていた部分を画面に出した。
- ・旧襲木に貼り付いていた題箋は、取り外さずそのままとした。
- ・補修紙選定の一助となるよう、本紙裏面より極微量の繊維を採取し、高知県立紙産業技術センターに依頼し、紙質の検査を行った。検査の結果、本紙紙料は雁皮繊維であることが判明した。

Acrobatic Performance and Audience

Treatment Report

Masaki Handa
Handa Kyusei-do, Co., Ltd

I. Description and title of object

Title: *Acrobatic Performance and Audience*
 Acc. No.: 1978.2532
 Artist: Unknown
 Format and Media: A six paneled screen, colors and gold on paper
 Collection: The Ashmolean Museum, University of Oxford, UK

II. Treatment period, conservator, etc.

Treatment period: June 5, 2009 – March 25, 2010
 Treatment undertaken by: Handa Kyusei-do, Co., Ltd
 Location of Treatment: Conservation Room, Tokyo National Museum
 13-9 Ueno Park, Taito-ku, Tokyo

III. Structure of Object

1. Dimensions (unit: cm)

	Before Treatment		After Treatment	
	Height	Width	Height	Width
Painting First panel	142.7	54.2	142.9	55.8
Second panel	142.4	59.5	142.9	59.8
Third panel	142.0	59.8	142.9	59.8
Fourth panel	142.8	59.8	142.9	59.8
Fifth panel	142.2	59.8	142.9	59.8
Sixth panel	142.9	53.8	142.9	55.8
Total width (panels 1-6)		346.9		350.9
Entire Object	157.9	362.7	159.2	366.9

2. Format, Mounting Materials

	Before Treatment	After Treatment
Format	A six-paneled screen	A six-paneled screen

Border	Gold brocade with an arabesque flower pattern on indigo blue background	Gold brocade with an arabesque flower with bird and butterfly pattern on dark blue background
Inner border	Gold brocade with an arabesque flower pattern on light brown background	Gold brocade with scattered arabesque flower pattern with lucky treasures on pale brown background
Front side of the hinges	Gold leaf paper	Antiqued Gold leaf paper
Wooden core structure	Cedar	Cedar (made by Yamagishi Art Woodworking Plant, Tokyo)
Frame	Black lacquered square-edged frames	Black lacquered round-edged frames Japanner: Ryoji Arioka (Kanagawa Prefecture) Wooden basis: made by Yamagishi Art Woodworking Plant (Tokyo)
Metal ornaments	Plain flat brass pieces	Plain flat brown openwork brass pieces (made by Kimishiro Izumi, Tokyo)
Ornamental metal studs	Plain round brass studs	Flower-shaped clipped dark brown brass studs (made by Kimishiro Izumi)
Decorative backing paper	<i>Karakami</i> paper with sparrow-roundel pattern printed with mica on a gray pigment back ground	<i>Karakami</i> paper with sparrow-roundel pattern printed with carbon on a light blown back ground Paper: made by Taiki Yoshida (Toyama Prefecture) Printing: Handa Kyusei-do, Co., Ltd.
First lining	<i>Kozo</i> paper	Thin <i>Mino</i> paper: made by Satoshi Hasegawa (Gifu Prefecture)
Subsidiary lining	<i>Kozo</i> paper	<i>Kozo</i> paper: made by Yoshiaki Mizota (Fukuoka Prefecture)
Underlining paper: <i>Honeshibari</i>	<i>Kozo</i> paper	<i>Hosokawa</i> paper: made by Yoshimichi Fukushima, (Saitama Prefecture)
<i>Minokake</i>	<i>Kozo</i> paper	<i>Hosokawa</i> paper: made by Yoshimichi Fukushima
<i>Mino-osae</i>	<i>Kozo</i> paper	<i>Hosokawa</i> paper: made by Yoshimichi Fukushima
<i>Uwabukurokake</i>	<i>Kozo</i> paper	<i>Kozo</i> paper: made by Yoshiaki Mizota (Fukuoka Prefecture)
<i>Shitabukurokake</i>	<i>Kozo</i> paper	<i>Kozo</i> paper: made by Yoshiaki Mizota
Hinges	<i>Kozo</i> paper	<i>Hosokawa</i> paper: made by Yoshimichi Fukushima
Infill paper Mending paper	Bamboo paper, <i>Kozo</i> paper, <i>Gampi</i> paper	<i>Gampi</i> paper: made by Hitomi Kato (Ishikawa Prefecture)
The adjustment of thickness	—	Thin <i>Mino</i> paper: made by Satoshi Hasegawa

IV. Condition before Treatment

- Stains that appear to be water streaks and have been caused by aging were found around the painting. The outer side of the hinges were covered with grime caused by over-handling.
- Some of the paint pigments have peeled and flaked off.
- Many parts were affected by insect damage or missing, and were treated with multiple infill paper of

various kinds.

- Infill papers were painted over to match the images within the painting.
- The colors of the inpainting were dark and were extending onto the painting in some parts.
- There were parts which appeared to be water streaks and damages assumed to have been caused by attempting to wipe the water off of the front surface. Overpainting had been applied widely across the damaged areas and those surrounding them.
- Many cracks and tears were found.
- Damages due to abrasion were found on the surface of the painting.
- Milky material and shimmery particles were found on the front surface.
- Delaminating was occurring at the joints and infill paper on the painting.
- The painting was pasted on unevenly, causing the lines on each panel to be out of alignment with each other.
- Border fabric covered the edges of the painting.
- The border fabric was pasted on unevenly and therefore the sizes of the screens varied.
- The painting was shorter in width than that of the wooden core and therefore was not reaching the hinges in some parts.
- Pigments of the backing paper printed with mica had run in some parts.
- Spaces had formed where the frames were attached.
- The lacquer of the frames had become discolored.
- While the frames are flat, three round metal ornaments were found in three places.
- Parts of the outer wooden frame were damaged, and appear to have been mended.

V. Treatment Plan

The following treatment plan was established based on discussions with the museum personnel in charge, together with the project manager from the National Research Institute for Cultural Properties, Tokyo.

- 1) As the removal of mending paper to which lines had been applied would cause a drastic change in the overall image of the piece, the mending paper will be kept as they are.
- 2) Removal of the overpainting would likely bring out the damages and grime of the painting and create an unpleasant appearance, and therefore, the overpainting will be left as is.
- 3) To aggressively clean the solid areas of the painting would most likely make the difference between the areas that can be cleaned and areas to which the grime has stained permanently more noticeable compared to before treatment, and therefore, these areas will not be cleaned too aggressively.
- 4) Results of a patch test showed that the milky material attached to the screen did not dissolve in water. As it would be difficult to safely remove only the milky material, and as the material is not causing any unpleasant look, it will not be removed and left as is.
- 5) As the pigments on the inner side of the hinges which have flaked off and become attached to other areas are difficult to remove safely, they will be left as is.

VI. Treatment Process

1. Pre-treatment documentation and examination

- Sizes and damaged areas were documented and detailed photographs were taken.
 - A patch-testing was performed to discover how firmly the pigments are attached and how the grime has moved in order to determine the order of steps and methods of treatment to take.
2. Disassembly (1)
 - The panels were separated by cutting the hinges.
 3. Consolidation of the paint layer (1)
 - Areas in which pigments were peeling or lifting were bonded by injecting a 3% animal skin glue solution and lightly pressing down.
 4. Cleaning
 - Grime on the painted areas were removed by applying room-temperature filtered water to it and absorbing it with blotting paper.
 5. Consolidation of the paint layer (2)
 - The paint layer was consolidated by applying a 1-2.5% animal skin glue solution from the surface. The type and concentration of the glue as well as the treatment method were selected based on careful consideration, and were repeated in parts until full adhesion was confirmed. Afterward, time was set aside to make sure the glue has fully dried.
 6. Protection of pigments
 - Synthetic paper was applied to cracked and flaked areas using seaweed paste to ensure that the removal of the painting and lining papers can be performed safely.
 7. Disassembly (2)
 - After the brass pieces, the outer wooden frame, hinges, and the mounting fabric were removed, the painting was removed from the wooden lattice core.
 8. Removal of old first lining
 - To remove the old first lining, the painting was moistened with room-temperature filtered water, which was applied from the reverse side.
 9. Adjustment and removal of old mending paper
 - Regarding the pieces of old mending paper on which additional lines had been applied, adjustments were made to lessen, as much as possible, the thickness created because their sizes were larger than sizes of the missing areas.
 - All mending papers on which additional lines were not applied were removed.
 10. Inserting glue to joints
 - Joints that had lifted were glued back together by applied wheat starch paste. For this, *sho-funori* paste, which is a type of wheat starch paste, was used.
 11. New infill paper
 - *Gampi* paper, whose quality and look are similar to that of the painting was selected to use for the new infill paper.
 - Infill paper was cut slightly larger than the sizes of the missing parts of the painting. Their edges were shaved to keep the thickness caused by the overlap to as minimal level as possible.
 12. Reinforcement of cracked areas
 - The cracked areas were reinforced by applying thin *Mino* paper that were cut in strips using wheat starch paste.
 13. Application of the new first lining

- A new first lining made of thin *Mino* paper was applied using wheat starch paste. Since the canvas of the painting is thin, the thin *Mino* paper was dyed in *yasha* so as not to affect the appearance of the painting.
14. Adjustment of thickness
 - As the painting was split into layers during a past treatment, some parts of the painting were extremely thin. The thickness of these areas was adjusted by applying thin *Mino* paper onto the reverse side using wheat starch paste.
 15. Application of subsidiary lining
 - A subsidiary lining made of *Kozo* paper was applied using wheat starch paste.
 16. Toning
 - Areas to which infill paper was applied were toned to match the base color of the painting.
 17. Preparation of the core structure
 - New wooden core structure and frame were prepared using cedar.
 - *Honeshibari*, *minokake*, and *minoosae* made with *Hosokawa* paper were applied to the new wooden core. Paper hinges were applied to complete the piece into a six-paneled screen. *Hukurokake* made with *Kozo* paper was applied to it twice, thus a sturdy core was structured.
 18. Preparation of the mounting fabric
 - Fabric appropriate to be used as the mounting fabric is newly prepared. A first lining was attached to it using wheat starch paste.
 19. Preparation of decorative backing paper
 - Decorative backing paper (*Karakami*) was prepared by applying two layers of lining made of *Kozo* paper to a piece of dyed *Kozo* paper, and by printing patterns on it using persimmon coated paper stencil.
 20. Finishing
 - The painting, inner border, border, hinges and *Karakami* paper were pasted onto the wooden core structure.
 - The frames, decorative brass pieces and studs were attached to complete the piece.
 21. Post-treatment documentation
 - Photographs were taken for post-treatment documentation.
 22. Compiling a report
 - The documentation and photographs were organized and a report was compile.

VII. Notes

- The infill paper applied on the reverse side of the cracked areas stuck out and created an unpleasant appearance. When applying new infill paper pieces, their edges were shaved in order to prevent the appearance of the difference in thickness from showing through onto the surface of the screen.
- The positions in which the mounting fabric were pasted onto the panels before treatment were uneven. Some of the discrepancies were as great as 9 mm.
- The paintings were attached unevenly, and therefore, the lines that run across panels 3, 4, and 5 were out of alignment. During this treatment, the positions for attaching the painting were adjusted so that these lines came in alignment with each other.

- The inner border on panels 1 and 6 greatly covered over the images of the painting. These hidden areas were uncovered by expanding the length of the wooden core structure by 2.2 cm and moving over the position of the border fabric.
- The name tags attached to the old outer frame was not removed but left as is.
- To help in the selection of mending paper, an extremely small amount of fiber was removed from the reverse side of the painting and sent to the Kochi Prefectural Paper Technology Center to have the quality of the paper checked. Results showed that the paper of the painting was made of *gampi*.

歌舞放下芸観覧図屏風(アシモリアン美術館)

作品解説

東京文化財研究所
江村 知子

本作品は六曲一隻の画面に、囃子方の軽快な演奏とともに曲芸が披露される様子と、それを屋敷の縁側や室内から見物する婦女子の姿を描く。画面右半分には、塀の上端が描かれており、曲芸師たちが塀の内側、つまり屋敷の庭先で芸を披露していることが示されている。右より第1・2扇には笛、小鼓、太鼓の奏者が描かれ、軽快な囃子が演奏される様子が表されている。第2扇中央には、小切子を手にした女性が舞い歌う姿が描かれ、白い被衣をかぶり、赤色の前垂を着している。赤色地牡丹唐草金襷を表していると見られる前垂は、女性の左方で逆立ちをする曲芸師の腕貫にも同じ文様が確認できるため、揃いの衣装と見なすことができる。第3扇には、赤熊を被った二人の曲芸師が描かれ、一人は山のように積み重ねた三方の上で逆立ちし、もう一人は高い柱に上って両手を放すポーズを取っている。第4扇から6扇には、蔀戸の上げられた屋敷が描かれ、子供から年配まで十三人の女性たちが描かれている。縁側では目の前で繰り広げられる曲芸を熱心に見物する様子が表され、御簾の内にも三人の女性が描かれ、庭先に視線を投げかけている。多くの人物は目を見開き、口を開いた表情で描かれ、縁先の少女は曲芸に驚いて尼頭巾姿の老女にしがみつくなど、盛んに歓声が上がっている賑やかな様子が表されている。

近世初期風俗画において、本作品のように二人一組で曲芸が披露される様子を描いた例としては、蜘蛛舞が画中に描かれている作品がある。先例には慶長17年(1612)頃着工した名古屋城本丸御殿対面所次之間東側襖絵風俗図に描かれた見世物小屋の情景に、高所に張った綱の上で逆立ちをする赤熊の曲芸師が描かれている。そのほか「洛中洛外図屏風」(林原美術館蔵)や「四条河原遊楽図屏風」(ポストン美術館蔵)などに描かれる、四条河原の小屋に高々とそびえる柱から綱を急降下する蜘蛛舞の姿が確認できる。しかしながらこれらの作例は、見世物小屋の大衆芸能が、風俗画の一点景として描きこまれているものとして認識でき、本作品のように放下芸を観覧する様子を絵画の主題とすることは、めずらしい作例と言える。

一方、放下の芸態を文献に確認すると、『御湯殿上日記』天正16年(1588)2月1日の条に禁中で蜘蛛舞が披露されたという事例があり、慶長・元和・寛永期(1596～1644)の京都の公家や高僧の日記などには邸内で放下芸、蜘蛛舞を披露させたという記事が散見される。本作品では、高い柱が画面中央上端を突き抜けており、綱はないものとして描かれているのか、あるいは画面の外に綱が張られていることが想定されているのかは定かではない。本図の曲芸師の描写がどのような芸態を示しているのか、という問題については、以下の史料が参考になる。『資勝卿記』寛永4年(1627)6月1日には、禁中で蜘蛛舞があり、高い柱の上で色々の芸が披露された、という記事が確認でき、柱の芸が綱を伝って地上に降りるばかりではなかったことがわかる。高所での曲芸という点で、本作品の描写は蜘蛛舞の一種と見なしても大過ないであろう。さらに同日の催しを別の史料(『小槻孝亮宿爾記』)では獅子舞と混同している。芸能史研究においては、蜘蛛舞から獅子舞が発生し、さらに蜘蛛舞の曲芸の合間に演じられた狂言が歌舞伎に発展したとする説もある。本図でも第1扇右端の烏帽子に長袴姿の男性は狂言師のようにも見える。近世を迎えて、芸能の種類や上演形態が様々に変化し、展開する中で、本図はその過渡期的上演形態が描かれていると見ることができる。

人物描写については、その輪郭線は柔軟で、衣装の彩色や文様表現は過度な装飾性がなく、摺箔や絞り染めの文様が簡潔に表されている。画中画としてわずかにのぞき見える水墨山水の襖絵も、画面全体の中で穏やかに調和している。寛永期以降、多種多様な形式で盛んに制作された風俗画の中でも、本作品はおおらかで古雅な画風を保持しており、17世紀前半の制作と考えられる。

なお、各扇の間は、塀、蔀戸や縁側などの直線の連続が悪いところや、屋根を支える垂木の間隔が一定でない部分があり、今回の修復以前に、横幅が若干詰められているものと見られる。また修復前の状態では画面の両端の縁裂が余分にかかっていたため、今回の修復では隠れていた部分の絵を表面に出し、全体で4.2cm 横幅が広がった。

参考文献：守屋毅『近世芸能興業史の研究』弘文堂、1985年9月。

Acrobatic Performance and Audience
The Ashmolean Museum, University of Oxford, UK

Description of Artwork

Tomoko Emura
 National Research Institute for Cultural Properties, Tokyo

This is a six-paneled screen that shows acrobats performing to a lighthearted accompaniment of musical instruments, observed by an audience of women and children on the porch in the interior of a mansion. Top portion of a wall can be seen on the right half of the screen, showing that the performers are putting on the show on the inside of the wall, in the yard of the mansion. On the first and second panels from the right are players of cheerful musical instruments of a flute, hand drum and drum. At the center of the second panel is a woman who sings and dances while playing a *kokiriko*, a clave-like folk instrument with two bamboo pieces beaten together. She wears a white garment that covers her head and a red apron. This apron appears to be made of gold brocade with peony arabesque pattern on a red background. As the same pattern can be observed on the *udenuki* (tube-shaped pieces of fabric worn on forearms) worn by the acrobat standing on his hands on the left side of the woman, they are probably wearing matching costumes. On the third panel are two acrobats wearing red-haired wigs. One is standing on his hands atop a stack of small wooden stands piled high like a mountain, and the other is on a high pole and has let go of both hands. On the fourth through sixth panels are images of the mansion with its lattice shutters pulled up, and thirteen females of various ages, from children to elderly, peek through. Figures on the porch are intently watching the performance taking place before them. Behind the bamboo blinds are three women looking toward the yard. Most of the figures have their eyes wide and mouths open, and a little girl at the edge of the porch appears astonished by the performance and is holding onto an old lady in a nun's hood. The overall image shows a lively scene with frequent bursts of cheers.

Another example of an early-modern genre painting in which acrobatics perform in pairs, much like in this painting, is a piece which shows a performance of *kumomai* (a type of show in which the performer moves across a thin rope like a spider). There is an earlier painting of the same subject matter called *Genre Painting, Set of Sliding Doors, East Side of Tsuginon-ma Taimen-jo, Inner Citadel of Nagoya Castle* whose creation began in Keicho 17 (1612). It depicts a performance house, inside of which is an acrobat wearing a red-haired wig standing on his hands atop a rope tied at a high place. Other paintings such as *Rakuchu Rakugai zu byobu, Grand view of Kyoto* (Hayashibara Museum of Art) and *Pleasure Scene at Shijo Riverbed* (Museum of Fine Arts, Boston) include images of *kumomai* performers making a sharp downward plunge along a rope from a high pole on a hut in Shijogawara. These examples, however, show scenes of such popular acts in a performance house only as a small portion of the overall paintings. Therefore, this artwork is considered rare as the scene of street performers being viewed by an audience is depicted as its main subject matter.

In searching through documentary records, on the other hand, an article in *Oyudono no Ue no Nikki* dated

February 1st of Tensho 16 (1588) states that a *kumomai* was performed within the imperial court. In the dairies of nobles and high priests in Kyoto during the Keicho, Genna and Kan'ei eras (1596-1644) are several entries stating that they had acrobats perform *houka-gei* (juggling performance) and *kumomai* in their places of residence. In this artwork, a tall pole cuts through the top center portion of the screen. It is not clear whether there is no rope prepared at all, or a rope is available but is out of view. The following documents should be helpful in learning what type of entertainment is being shown here. In *Sukekatsu Kyoutki* is an article that states that on June 1st in Kan'ei 4 (1627), a *kumomai* was performed within the imperial court, and various acts were displayed atop a tall pole, showing that to slide down a rope is not the only trick done in a performance using a pole. Because the act is taking place at a high place, it is probably not incorrect to assume that the image in this artwork is a type of *kumomai* performance. Further, in another document, *Ozuki Takasuke Sukune no Ki*, the performance that took place on the same date is confused with *shishimai* (a lion dance performance). One theory in the study of performing art history states that *kumomai* evolved from *shishimai*, and further, *kyogen* (traditional comic drama) which was performed in between *kumomai* acts, later evolved into *kabuki*. Even in this artwork, the male figure on the right side of the first panel wearing an *eboshi* (formal headwear for court nobles) and a long *hakama* skirt looks like a *kyogen* actor. With the approach of the early-modern era and through the various changes and evolution of types and formats of performances, the image in this piece can be seen as a performance format going through a period of transition.

The human figures are rendered in soft and supple outlines, while the colors and patterns on the costumes are not overly decorative. The impressed metal foils and tie-dye patterns are shown in a simple style. The landscapes painted in sumi ink on the *fusuma* (sliding doors) that are peeking through as an image within an image also gently harmonize with the overall piece. Even among the genre paintings which were created in great volumes in a wide range of styles since the Kan'ei era, this artwork maintains a serene and old-fashioned style, and is considered to have been created during the first half of the 17th century.

The lines of the wall, latticed shutters, and porch are out of alignment across the panels in some parts, and the spacing of the rafters that support the roof is uneven. The horizontal width of the piece is believed to have been pushed together slightly at some point in the past. Additionally, the border fabric was covering over portions on the sides of the painting. During this treatment, the overall piece was expanded by 4.2 cm in width to allow the hidden portions to be revealed.

Reference:

Moriya, Takeshi. *Research of Early Modern History of Performing arts in Japan*, Koubundou, September 1985.