



(1)-1 修復前 (全図)

Before treatment (Overall image)



(1)-2 修復後

After treatment

唐子図 (原在正筆) ベルリン国立アジア美術館

*Chinese Children* by Zaisho Hara

Museum für Asiatische Kunst (Museum Dahlem), Staatliche Museen zu Berlin (Germany)



(2)-1 修復前  
Before treatment



(2)-2 修復後  
After treatment



(3)-2 修復前  
Before treatment



(3)-2 修復後  
After treatment

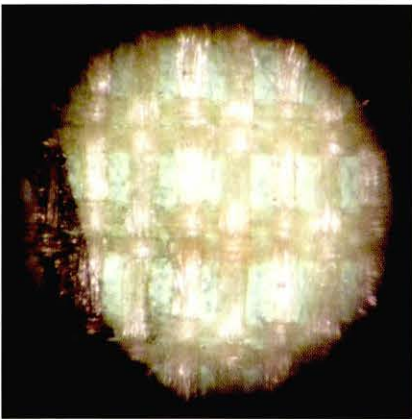




(4)-1 修復後 (本紙表)  
After treatment (Painting)



(4)-2 修復中 (裏面)  
During treatment (reverse side)



(5) 顕微鏡写真 裏彩色の緑色絵具  
Photomicrograph; *Urazaishiki*, seen from the front side;  
Green pigment can be observed under the silk weave

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# 唐子図

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平成 21 年度修復事業



所蔵：ベルリン国立アジア美術館(ドイツ)

唐子図

# 修復報告

一般社団法人 国宝修復装幀師連盟  
君嶋 隆幸

## I. 文化財の名称等

1. 名称 唐子図
2. 作者 原在正
3. 品質・形状 絹本着色・掛幅装（1幅）
4. 所 蔵 者 ベルリン国立アジア美術館（ドイツ）
5. 登録番号 3607

## II. 工期および施工者

1. 工 期：平成 21 年 6 月 22 日～平成 22 年 2 月 3 日
2. 施 工 者：一般社団法人国宝修復装幀師連盟関東支部  
支部長山本記子
3. 施 工 場 所：ドイツ科学技術館
4. 修復担当者：君嶋隆幸

## III. 文化財の構造

1. 材質：絹
2. 寸法（単位はcm）

	修復前		修復後	
	縦	横	縦	横
本紙	126.4	62.6	126.4	62.6
表装	203.7	77.4	209.4	79.0

3. 仕様・装丁等

	修復前	修復後
形式	袋表具	袋表具
一文字	藍地唐花宝文金蘭	白茶地鳥魚波花文金襴
総縁	紫無地裂	萌黄地唐花唐子文緞子
軸首	漆塗り軸	黒檀撥軸
保存箱	—	桐太卷添軸付、桐製屋郎箱（京都・黒田製）

#### 4. 使用材料

- 肌裏紙：美濃紙（岐阜・太田製）
- 折伏紙：美濃紙（岐阜・太田製）
- 増裏紙：美栖紙（奈良・上窪製）
- 総裏紙：宇陀紙（奈良・福西製）

### IV. 修復前の状況

1. 画面に横折れが生じ、折れ山が磨損・欠失していた。
2. 画面全体に経年の汚れが目立った。
3. 絵具層の膠着力の低下により、剥離が生じた箇所があった。
4. 糊の接着力の低下によって、本紙の浮きの拡大が懸念された。

### V. 修復方針

1. 本紙
  - a. 兎膠水溶液を用い、絵具層の剥落止めを行い、各絵具層の膠着力の強化を図る。
  - b. 本紙に付着している汚れを除去するために、濾過水を使用し、溶け出た汚れを本紙の下に敷いた吸取紙に吸着させて除去する。
  - c. 旧裏打紙はすべて除去し、これを新調する。
  - d. 本紙の欠失箇所には電子線劣化絹を用いて補絹を行う。
  - e. 増裏打ちを施したのち、裏面より折伏せを貼って、損傷部分を補強する。
2. 表装
  - a. 表装裂地を新調する。
  - b. 表具形式は旧装訂とおなじ形式（袋表具）とする。
  - c. 軸首、八双、軸木、紐を新調する。
3. 保存箱の作成
  - a. 新たに桐太巻添軸付の桐製屋郎箱、紙製覆帙、羽二重の包裂裂を作製し、収納する。

### VI. 修復工程

1. 事前調査  
写真撮影を行い、修復前の損傷状況の記録を行った。
2. 付着物の除去  
本紙表面に付着した汚れ、虫糞などについては、本紙に負担がかからない程度に軽く刷毛をかけるなどして取り払った。
3. 解体  
軸装を体解し表装裂を取り外し、肌裏紙を残して旧裏打紙を除去した。
4. 汚れの除去  
付着している水溶性の汚れなどを濾過水を本紙表面から噴霧し、本紙の下に敷いた吸取紙に吸着させる方法で汚れの除去を行った。
5. 剥落止め  
絵具層に兎膠2%水溶液を用いて、剥落止めを行った。

6. 表打ち  
布海苔の成分を常温の水で抽出したものをを用いて、養生紙（レーヨン）で表打ちを行い、画面を保護、固定した。
7. 旧肌裏紙の除去  
裏面より少量の湿りを与え、旧肌裏紙を除去した。
8. 表打ちの除去  
濾過水で湿らせ、表打ちの養生紙を除去した。
9. 肌裏打ち  
矢車染めした薄美濃紙を用い、小麦粉澱粉糊で肌裏打ちを行った。
10. 増裏打ち  
美栖紙を用い、古糊で増裏打ちを行った。
11. 折れ伏せ  
横折れの発生していた箇所、および、今後折れが発生する恐れがある箇所に、折れ伏せを施した。
12. 表装裂地の調整  
本紙にふさわしい表装裂地の候補を用意し、ドイツ技術博物館で、所蔵館の担当者と協議を経て選定した。決定した表装裂地は新糊を用いそれぞれに薄美濃紙で肌裏打ちを行い、さらに、古糊を用い美栖紙で増裏打ちを行った。
13. 付け廻し  
本紙と表装裂地を掛幅装の形に付け廻した。
14. 中裏打ち  
古糊を用い美栖紙で中裏打ちを行い、仮張りした。
15. 総裏打ち  
古糊を用い、宇陀紙で総裏打ちを行った。
16. 仕上げ  
充分に乾燥させた後、軸首、八双、軸木、紐を新調し、掛幅装に仕立てた。
17. 収納  
収納のための桐太巻添軸付きの桐製屋郎箱、羽二重の包裂、紙製の覆帙を新調した。
18. 記録  
今回の修復に関する記録、修復後の写真撮影を行った。

## VII. 知見

裏彩色は、水鉢を表現する緑色のところに施されていた。この箇所では主に裏からの彩色で、色面が成立しており、模様などは表からの彩色で描かれていることが確認できた。



图1 修復前(本紙)  
Fig. 1 Before treatment (painting)



图2 修復後  
Fig. 2 After treatment



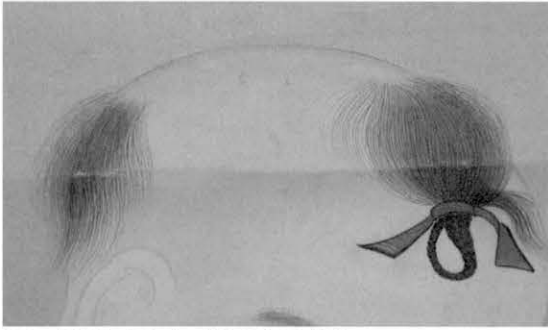


図3 修復前：折れ山に擦れが生じた箇所  
Fig. 3 Before treatment; Abrasion on the crease

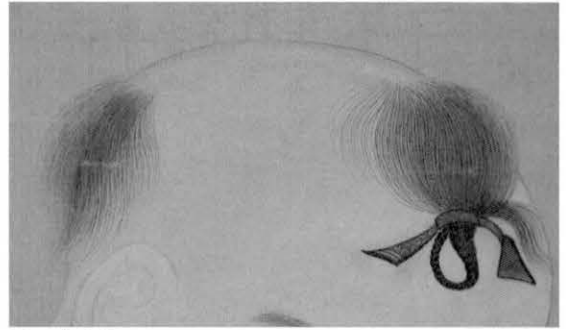


図4 修復後  
Fig. 4 After treatment

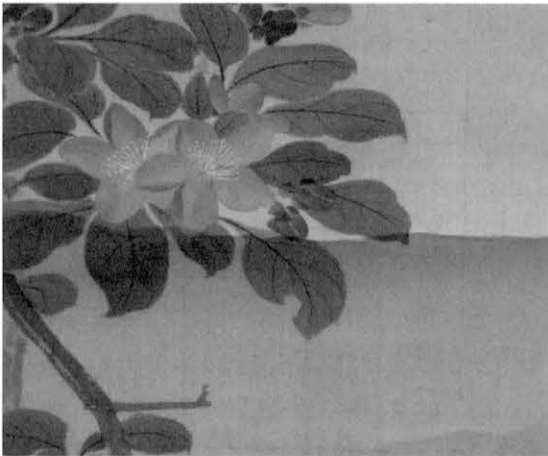


図5 修復前：亀裂が生じた箇所  
Fig. 5 Before treatment; Cracked area

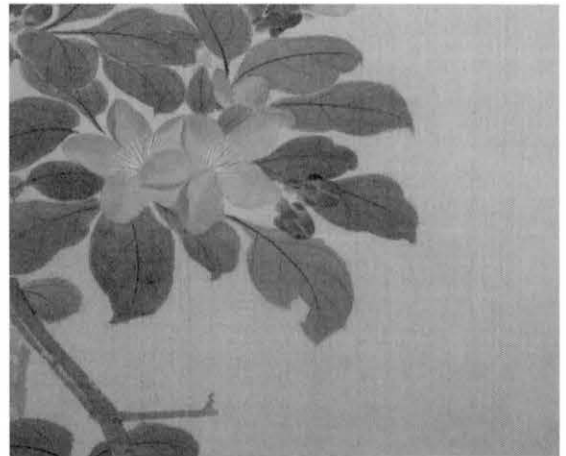


図6 修復後  
Fig. 6 After treatment

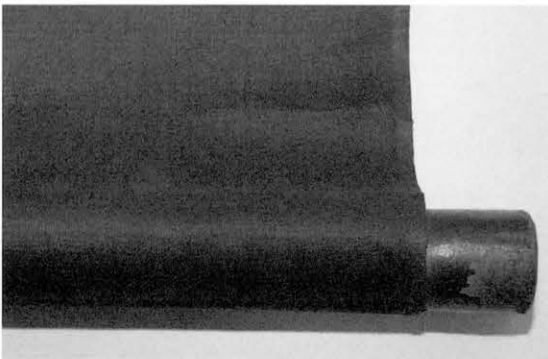


図7 修復前：旧軸首  
Fig. 7 Before treatment; Old roller knob

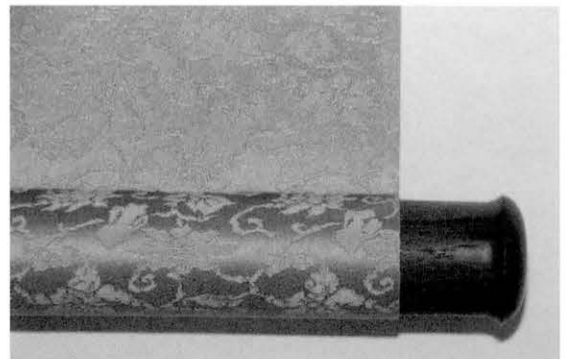


図8 修復後：新調した軸首  
Fig. 8 After treatment; New roller knob

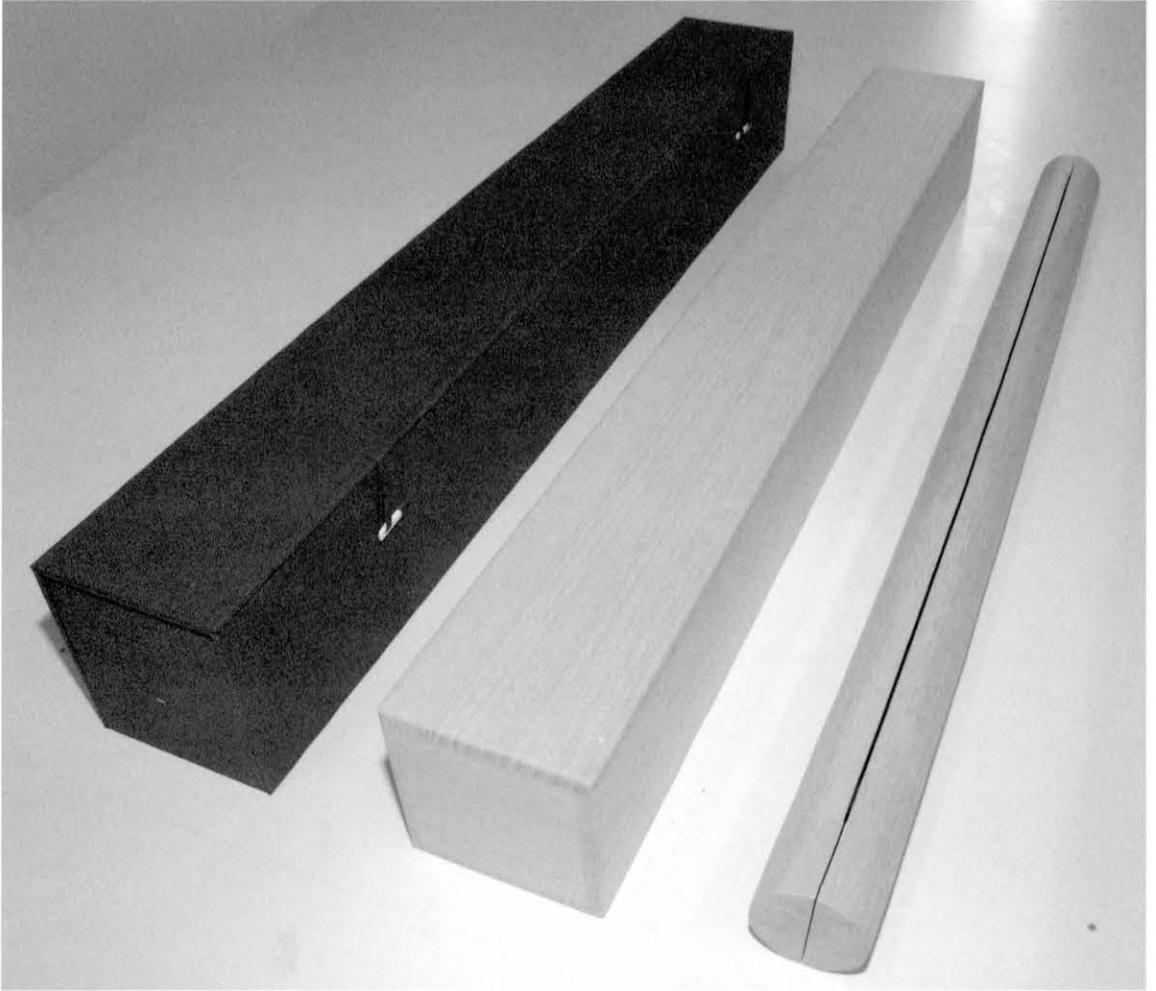


図9 新調した保存用の桐太巻添軸、桐製屋郎箱、紙製の覆帙  
Fig. 9 Newly prepared large paulownia roller clamp, paulownia *yaro* box, and folding paper cover for storage

## Treatment Report

Takayuki Kimishima

The Association of Conservation for National Treasures, Kyushu Branch

### I. Description and Title of Object

1. Title: *Chinese Children*
2. Painter: Zaisho Hara
3. Format and media: hanging scroll, colors on silk
4. Collection: Museum für Asiatische Kunst (Museum Dahlem), Staatliche Museen zu Berlin (Germany)
5. Acc. No.: 3607

### II. Treatment Period, Conservator, etc.

1. Treatment period: June 22, 2009- February 3, 2010
2. Treatment undertaken by:
  - Branch Director: Noriko Yamamoto
  - The Association of Conservation for National Treasures, Kanto Branch
3. Location of treatment: Deutsches Technikmuseum, Berlin
4. Project manager: Takayuki Kimishima

### III. Structure of the Cultural Property

1. Original Material of Painting: Silk

2. Dimensions (unit: cm)

	Before treatment		After treatment	
	Height	Width	Height	Width
Painting	126.4	62.6	126.4	62.6
Mounting	203.7	77.4	209.4	79.0

3. Format, Mounting Materials

	Before Treatment	After Treatment
Format	Hanging scroll without decorative strips	Hanging scroll without decorative strips
Inner border	Gold brocade with scattered flower and auspicious pattern on indigo bluebackground	Gold brocade with scattered bird and fish with wave crest pattern on light brown background

Outer border	Solid purple fabric	Damask weave with flower and Chinese child pattern on yellow-green background
Roller knobs	Lacquered wood knobs	Cut-shaft shaped black sandal wood knobs
Storage Box	—	Paulownia <i>yaro</i> box with a large paulownia roller clamp (made by Kuroda, Kyoto)

#### 4. Materials Used

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

Reinforcement strip: *Mino* paper (made by Ota, Gifu Prefecture)

Subsidiary lining: *Misu* paper (made by Uekubo, Nara Prefecture)

Final Backing: *Uda* paper (made by Fukunisi, Nara Prefecture)

#### IV. Condition before Treatment

1. Horizontal creases were found throughout the screen. The tips of the creases had become damaged and were missing due to abrasion.
2. Damages due to aging were found throughout the screen.
3. The adhesiveness of the paint layer had weakened and the pigments had flaked off in some areas.
4. Due to the weakened adhesiveness of the glue, it was feared that the areas in which the paper has lifted will expand.

#### V. Treatment Plan

##### 1. Painting

- a. Strengthen the adhesiveness of each paint layer by consolidating it using a solution of animal skin glue.
- b. To remove the grime attached to the painting, apply filtered water and absorb the grime that soaked through to the reverse side with blotter paper placed underneath.
- c. Remove all old lining paper and replace them with new ones.
- d. Mend the missing areas of the painting using irradiated silk.
- e. Apply a subsidiary lining, then reinforce the damaged areas by applying reinforcement strips onto the reverse side.

##### 2. Mounting fabric

- a. Prepare a new mounting fabric.
- b. The format of the new mounting is to be the same as the old format (hanging scroll without decorative strips).
- c. Prepare new roller knobs, top stave, bottom roller, and cords.

##### 3. Prepare a storage box

- a. Prepare new *yaro* box with a large paulownia roller clamp, a folding paper cover and *habuta-e* silk

wrapping and store the hanging scroll.

## VI. Treatment Process

### 1. Pre-treatment examination

Photographs were taken and the condition of damages were examined and recorded.

### 2. Removal of grime

Grime and insect feces attached to the surface of the painting were removed in ways such as lightly stroking it with a brush, that would not apply excess pressure onto the surface of the painting.

### 3. Disassembly

The scroll was disassembled and the mounting fabric was removed. All of the old lining papers with the exception of the first lining were removed.

### 4. Cleaning

Water-soluble grime found on the surface of the painting was removed by spraying it with filtered water to let the grime soak through and be absorbed by the blotter paper placed underneath.

### 5. Consolidation of the paint layer

The paint layer was consolidated by applying to it a 2% solution of rabbit skin glue.

### 6. Temporary facing

Temporary facing made of rayon paper was attached to the front surface of the painting for protection using a component of seaweed paste extracted with room-temperature water.

### 7. Removal of the old first lining paper

The old first lining paper was removed by applying small amounts of moisture on the reverse side.

### 8. Removal of temporary facing

The paper to protect the front surface was removed by applying moisture using filtered water.

### 9. First lining

Thin *Mino* paper dyed with *yasha* was applied as first lining using wheat starch paste.

### 10. Subsidiary lining

*Misu* paper was applied as the subsidiary lining using aged wheat starch paste.

### 11. Reinforcement strips

Reinforcement strips were applied to areas with horizontal creases and areas in danger of forming horizontal creases.

### 12. Preparing the mounting fabric

Mounting fabric was selected upon consultation with the personal in charge at Deutsches Technikmuseum, Berlin from the possible candidates appropriate for the painting that had been prepared. First lining made of thin *Mino* paper was attached using wheat starch paste was applied to each piece of the selected mounting fabrics, and then subsidiary lining made with *Misu* paper was attached using aged wheat starch paste.

### 13. Assembly

The painting and mounting fabric were assembled together into a hanging scroll format.

### 14. Overall lining

*Misu* paper was applied as overall lining using aged wheat starch paste, and stretched-dried on *karibari*.

### 15. Application of the final backing



*Uda* paper was attached as final backing using an aged wheat starch paste.

16. Finishing

After the piece was fully dried, new roller knobs, top stave, bottom roller, and cords were prepared and attached to the scroll.

17. Storage

For storage, a new paulownia *yaro* box with a large paulownia roller clamp, a new *habuta-e* silk wrapping, and a new folding paper cover were prepared.

18. Documentation

A conservation report was compiled and post-treatment photographs were taken.

VII. Notes

*Urazaishiki* was applied to the green area where an image of a saucer is depicted. The color of this area is applied mostly from the reverse side, while the color for the pattern and such are applied from the front side.

唐子図

## 作品略解

東京文化財研究所  
津田 徹英

本図は近世の京都画壇の一人、原在正の筆になるものである。海棠の下で二人の唐子が、水をたたえた大きな水盤に小舟を浮かべ、水中に手を入れて水底の小魚と戯れる様子を描く。海棠の根本には甘草の花を描く。原在正が描くところの人物画の作例は数が少なく、その点においても本図は貴重な存在である。

*Chinese Children*

## Short Description of Artwork

Tetsuei Tsuda  
National Research Institute for Cultural Properties, Tokyo

This painting was done by Hara Zaishō, a pre-modern painter from the Kyoto school. Two Chinese children can be seen beneath aronia shrubs, as they float a small boat in a water dish. They reach their hands into the water to play with the small fish seen there. Daylilies bloom near the base of the aronia. Only a few figure paintings are known by Zaishō, which means that this work is particularly important in his oeuvre.