



a 修復前
Before restoration



b 修復後
After restoration



a 修復前
Before restoration

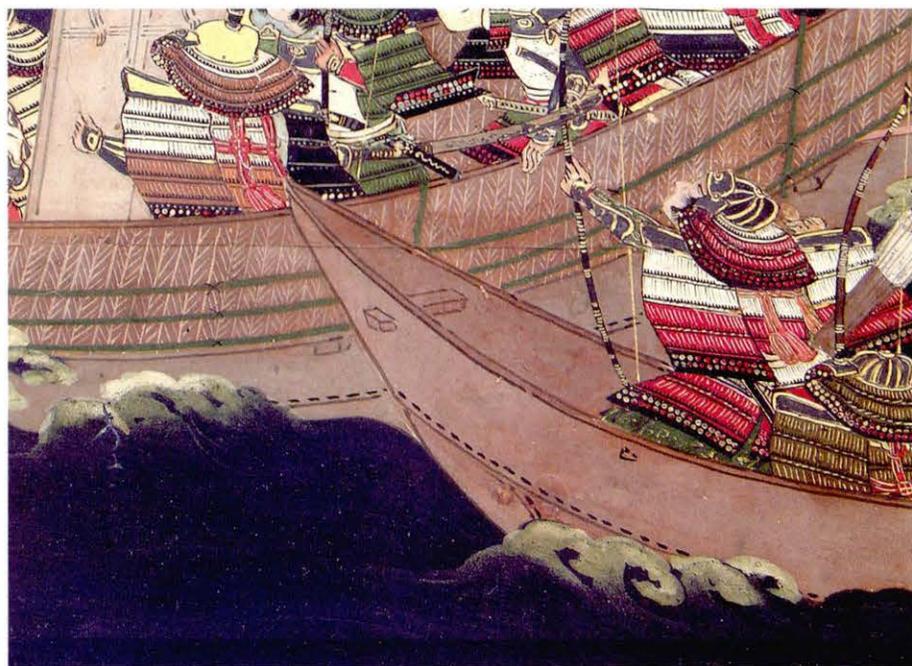


b 修復後
After restoration

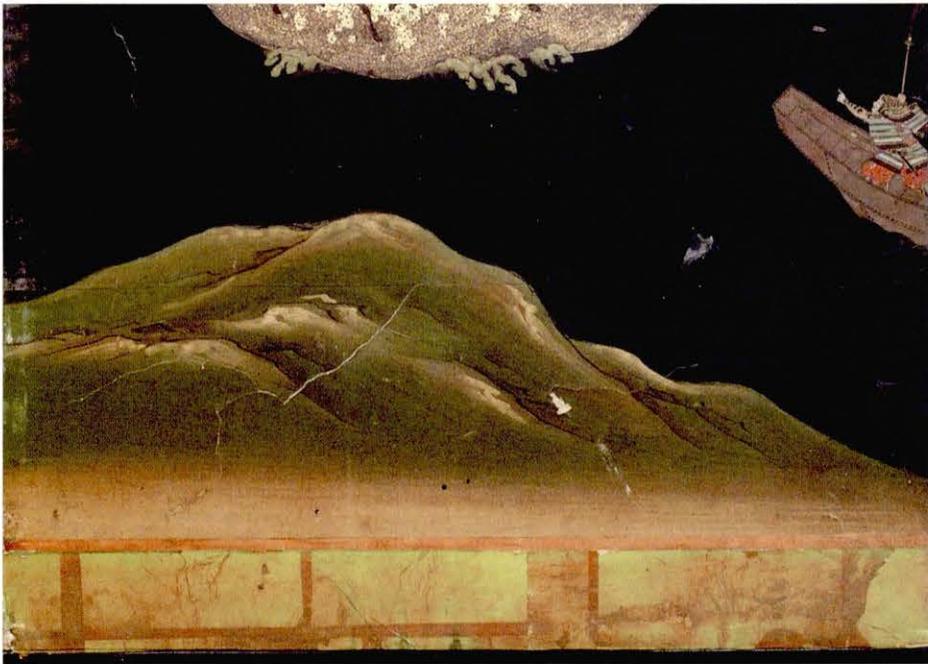
C1A.1 源平合戦図屏風 (右隻)
Battle between the Genji and Heike Clans, right screen



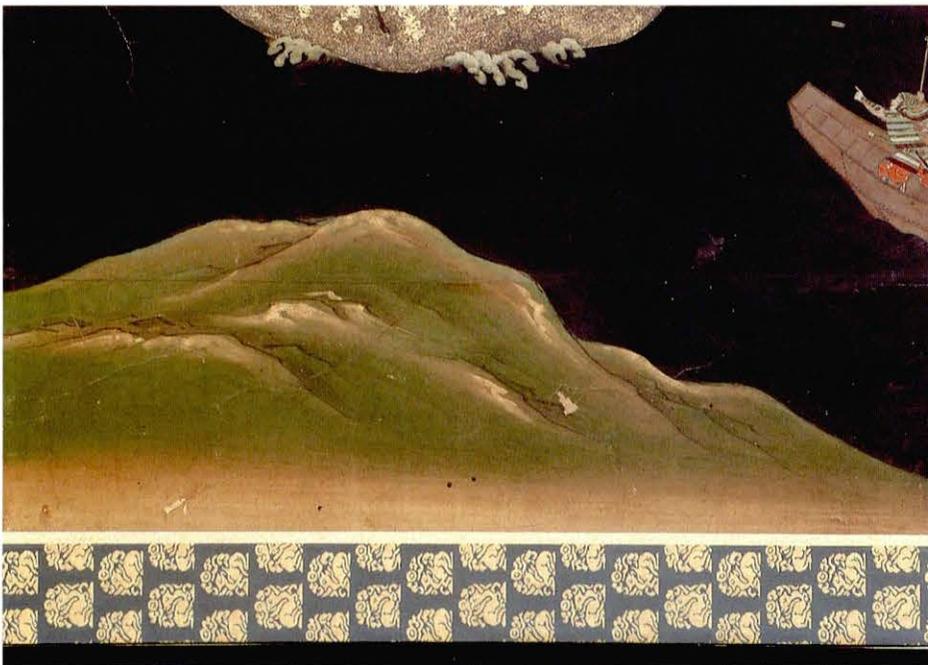
a 修復前
Before restoration



b 修復後
After restoration



a 修復前
Before restoration



b 修復後
After restoration



a 修復前
Before restoration



b 修復後
After restoration

C1B.1 竹に雀図屏風（左隻）
Sparrows in a Bamboo Grove, left screen



a 修復前
Before restoration



b 修復後
After restoration

C1B.1 竹に雀図屏風 (右隻)
Sparrows in a Bamboo Grove, right screen



a 修復前
Before restoration



b 修復後
After restoration

C1B.2.1 竹に雀図屏風 部分 - 亀裂 -
Sparrows in a Bamboo Grove, detail, "crack"



a 修復前
Before restoration



b 修復後
After restoration

CIB.22 竹に雀図屏風 部分 - 過去の亀裂修復 -
Sparrows in a Bamboo Grove, detail, "restoration of crack previously restored"

1. 源平合戦図屏風

(裏面：竹に雀図屏風)

1. *Battle between the Genji and Heike Clans*
(Back side: *Sparrows in a Bamboo Grove*)

ベルン歴史博物館 (スイス連邦) 所蔵
Historisches Museum Bern (Swiss Confederation)

平成 21・22 年度修復事業
The 2009 and 2010 Japanese Fiscal Year

修正版 令和4年2月
Revised edition February, 2022

1.1. 修復報告

一般社団法人 国宝修理装演師連盟
竹上 幸宏

1.1.1. 名称等

名称	源平合戦図屏風 (裏面：竹に雀図屏風 荒木寛一筆)
制作年代	源平合戦図：江戸時代 17 世紀 竹に雀図：明治時代 19 世紀
所蔵者	ベルン歴史博物館（スイス連邦）
登録番号	源平合戦図：E/1938.266.4213,4214 (竹に雀図：E/1938.266.0281,0282[修復後])
品質・形状	源平合戦図：紙本金地著色 屏風装 6 曲 1 双 竹に雀図：紙本銀地著色
本紙紙質	源平合戦図：雁皮（東京文化財研究所保存修復科学センター調べ） 竹に雀図：雁皮（填料入り）（東京文化財研究所保存修復科学センター調べ）

1.1.2. 工期及び施工者等

工期	平成 21 年 5 月 28 日～平成 23 年 3 月 25 日
施工者	一般社団法人 国宝修理装演師連盟 関東支部 支部長 山本 記子
施工場所	東京文化財研究所修復アトリエ（紙）
修復担当者	技師長 竹上 幸宏

1.1.3. 修復前の状態

本屏風は、表に源平合戦図が、裏面に竹に雀図が貼り込まれ、両面が画面となっていた。蝶番部分全体に著しい損傷がみられ、源平合戦図右隻の第 2 扇と第 3 扇の間、第 4 扇と第 5 扇の間、左隻の第 3 扇と第 4 扇の間の蝶番は完全に断裂して離れ、屏風としての形態が維持できない状態であった。他の蝶番も損傷していた箇所や、過去に断裂した形跡があったが、応急的に修復が施されていた箇所が見られた。襲木は、黒漆塗のものが取り付けられ、飾金物、飾鋸が付けられていた。寸法は Table 1.1 を参照のこと。

1.1.4. 修復方針

本屏風は両面に本紙が貼られ、特に裏面の竹に雀の両袖は常に画面が露出していた。収納時や取扱い時に画面が擦れることは不可避な形態であり、保存上の問題があった。

また、竹に雀図は制作当時の屏風としての形態とは前尾背と奥尾背が逆転しており、画面鑑賞に大きな妨げとなっていた。

今回の修復は、屏風装を解体し、本紙の補修及び裏打紙の取替えを行い、新たに各材料を新調し、源平合戦図と竹に雀図の 2 つの 6 曲 1 双の屏風装に仕立てる本格修復を基本方針とした。

以後、修復前の状態および修復方針の詳細、修復工程、作品紹介は作品別に記載する。

1.1. Restoration Report

Yukihiro Takegami

The Association for Conservation of National Treasures

1.1.1. Data

Title

Battle between the Genji and Heike Clans

(Back side: *Sparrows in a Bamboo Grove* by Araki Kan'itsu)

Period

Battle between the Genji and Heike Clans : 17th century, Edo period

Sparrows in a Bamboo Grove : 19th century, Meiji period

Owner

Historisches Museum Bern (Swiss Confederation)

Inventory number

Battle between the Genji and Heike Clans: E/1938.266.4213,4214

(*Sparrows in a Bamboo Grove*: E/1938.266.0281,0282[after restoration])

Media and Format

Battle between the Genji and Heike Clans : a pair of six-panel folding screens, color on paper with gold leaf

Sparrows in a Bamboo Grove : color on paper with silver leaf

Paper for honshi

Battle between the Genji and Heike Clans : *gampi* paper (analyzed by the Center for Conservation Science and Restoration Techniques, National Research Institute for Cultural Properties, Tokyo)

Sparrows in a Bamboo Grove : *gampi* paper with filler (analyzed by the Center for Conservation Science and Restoration Techniques, National Research Institute for Cultural Properties, Tokyo)

1.1.2. Restoration Data

Duration

May 28, 2009 – March 25, 2011

Contractor

The Association for Conservation of National Treasures, Kanto Branch

Branch Director, Noriko Yamamoto

Place

Restoration Studio (Paper), National Research Institute for Cultural Properties, Tokyo

Chief conservator

Senior Conservator, Yukihiro Takegami

1.1.3. Condition before Restoration

Before the current restoration, this pair of folding screens had paintings on both sides. The front sides

were covered with painting of scenes from the *Battle between the Genji and Heike Clans*, while the painting on the reverse sides was *Sparrows in a Bamboo Grove*. Hinges were markedly damaged. The hinged sections between the second and third panels and the fourth and fifth panels of the right screen of the painting of the *Battle between the Genji and Heike Clans*, as well as the third and fourth panels of the left screen, had become completely separated, rendering the work incapable of maintaining its format as folding screens. Damage could be observed with other hinges and there were evidences of separation apparently dealt with in the past by emergency treatment. The frames were black lacquered, with metal ornaments and ornamental metal studs. See Table 1.1 about the dimensions.

1.1.4. Restoration Plan

The artwork had paintings on both sides. The end panels of the reverse sides were in a state of constant exposure, especially during storage and handling, and inevitably subjected to abrasion. Such state of artworks is unsuitable for storage.

In addition, regarding the *Sparrows in a Bamboo Grove* painting, the mount folds and valley folds were reversed from the original state. This greatly hindered the aesthetic appreciation of the painting.

In the current restoration, the basic plan was for a full-scale restoration entailing disassembly of the folding screens, restoration of the paintings, replacement of the linings and preparation of other materials. In the end there would be two pairs of six-panel screens, with the *Battle between the Genji and Heike Clans* on one pair and the *Sparrows in a Bamboo Grove* on the other.

The condition before restoration, details of restoration plan and restoration processes as well as descriptions of the artworks are provided separately for each painting.

1A. 源平合戦図屏風

1A. *Battle between the Genji and Heike Clans*

1A. 1. 修復報告

一般社団法人 国宝修理装飾師連盟
竹上 幸宏

1A.1.3. 修復前の状態

表面の源平合戦図は、周囲に縁、小縁を廻した屏風装に装丁されていて、縁は金箔押紙が使用されていた。

本紙料紙に欠失、擦れによる損傷、亀裂等が生じていたが、過去に修復を行われた痕跡が随所にみられた。画面全体に加筆が施されており、特に海の表現箇所と銀泥が塗られた箇所が顕著であった。

絵具層は、膠着力が低下して剥離剥落が進行していた。

カラー挿図C1A.1a、C1A.2.1a、C1A.2.2a、Table 1.2、Table 1.3、Fig. 1A.2(1)aを参照のこと。

詳細は以下の通りである。

- 汚れ、表面の塗布物、染み

表面に汚れ・埃の付着が見られた。

過去の修復時に画面全体に塗布された何らかの物質が本紙表面で白濁し、本紙絵具層の発色を低下させ本紙鑑賞の妨げになっていた。特に銀泥が塗られた箇所は表面に溜まり、質感を異質なものに変えていた。

白色系の顔料が用いられていた箇所に染みの発生が見られた（C1A.2.1a）。

- 絵具層

絵具層は、全体に膠着力の低下による剥離・剥落が進行していた。また、下地の変形や、蝶番の損傷により起こった表面の擦れに起因する絵具層の剥落も見られた。朱色の表現箇所の中に、過去の修復時の剥落止めのために塗布されたものが絵具層表面で引っ張り、微細な亀裂の発生やそれが進行しての剥離が見られた。

画面随所に加筆が施されていた。特に海の表現箇所は、群青色顔料の上に藍色の薄い色が全体に塗られていた。また、黒く変色している銀泥もすべて加筆であった。

- 破れ、亀裂、欠失

画面全体に亀裂の発生、打突痕やひっかき傷が見られ、応急的に接着されている箇所があったが傷口が変形したまま処置されており凹凸が残る状態であった。本紙が亀裂等で開いた箇所及び欠失している箇所には補彩が行われていたが、本紙上にも及び、オーバーペイントとなっていた。補彩が変色して本紙より濃くなり鑑賞の妨げとなっている箇所も見られた（C1A.2.2a、Fig. 1A.2(1)a）。

- 蝶番

全ての蝶番が損傷しており、特に右隻の第2扇と第3扇の間、第4扇と第5扇の間、左隻の第3扇と第4扇の間の蝶番は、完全に断裂して離れていた。

旧修復時に金箔押紙にて補修がされていた箇所や、裂を挟み込み補修されていた箇所が見られた。

- 縁裂

小縁は丹地の無地裂が廻されていたが、縁は金箔紙を模した紙が廻されていた（C1A.2.2a）。

- 襲木及び飾金物

襲木に打突痕及び打突による漆膜の損傷が見られた。飾金物は、松竹梅文の金鍍金飾金物が取り付けられ員数はそろっていた。飾鉾は、員数はそろっていたが、中の一つは足が欠失したために中心に穴を開け、表より釘打ちにて取り付けられていた。

1A.1.4. 修復方針

- 屏風装を解体し、すべての裏打紙、除去可能な旧補修紙を取り外すこととした。
- 膠着力が低下していた絵具層に膠水溶液を塗布、注入し強化を図ることとした。
- 本紙欠失箇所には、本紙料紙と同質の紙にて補修を施すこととした。亀裂、破れが生じていた箇所には裏面より楮紙にて補強を行うこととした。
- 楮紙にて小麦粉澱粉糊を用いて肌裏打ちを施うこととした。さらに楮紙にて2回目の裏打ちを施し、仮張りにて十分な乾燥を行うこととした。
- 新たに施した補修紙上に基調色の補彩を行うこととした。
- 下地及び縁裂、裏貼紙（唐紙）、襲木は新調することとした。飾金物、飾鉾は、修復レクリーニングを行って元のを再使用することとした。新調した下地に下貼りを施し、蝶番で繋ぎ、本紙、唐紙、襲木、金物を取り付け屏風装に仕立てることとした。

1A.1.5. 修復工程

(1) 修復前調査

写真撮影を行い、損傷及び寸法等、修復前の状態の調査記録を行った（Fig. 1A.1(1)）。

(2) 解体

尾背を切り左右の各扇に切り離し、飾金物、散鉾、襲木、縁裂を取り外し、本紙を下地から取り外した。周囲に手紙を取り付け仮張り板に仮張りを行った（Fig. 1A.1(2)）。

(3) 剥落止め

膠着力が低下している絵具層に2～3%の膠水溶液を塗布し、剥離している箇所に対しては、3%の膠・布海苔の混合水溶液を注入し部分プレスにて乾燥し、剥落止めを行った（Fig. 1A.1(3)）。

(4) 裏打紙除去

最小限の湿りを裏面より与え、全ての裏打紙及び旧補修紙を除去した（Fig. 1A.1(4)）。

(5) 補紙

本紙料紙を調査し、本紙と同質の雁皮紙を用い、裏面より本紙欠失箇所に補修紙を施した（Fig. 1A.1(5)）。

(6) 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（Fig. 1A.1(6)）。

(7) 2回目裏打ち

(6)と同様に2回目の裏打ちを行った。

(8) 剥落止め

再度剥落止めが必要な箇所に2～3%の膠水溶液を塗布、注入し剥落止めを行った。

(9) 補彩

補修紙を施した箇所に基調色の補彩を施した（Fig. 1A.1(7)）。

(10) 下貼り

新調した下地に、6種8層の下貼りを施し、蝶番を取り付け、屏風装の形に組み立てた（Fig. 1A.1(8)、Fig. 1A.1(9)）。

(11) 裂地（縁裂、小縁裂）調整

新調した縁裂に新糊を用い、楮紙にて肌裏を打ち、仮張りして十分に乾燥させた。

(12) 裏貼紙調整

新調した唐紙に新糊を用い、楮紙にて本紙との強度調整の裏打ちを施した。

(13) 上貼り

屏風装に組み立てた下地裏面に唐紙を、表面に本紙を、新糊を用いて貼り込んだ（Fig. 1A.1(10)）。

(14) 仕上げ

縁裂を本紙周囲に取り付け、尾背に尾背紙を貼り込んだ。

新調した襲木、節金物、散鋌を取り付け、屏風装の仕立てを完了した（Fig. 1A.1(11)）、Fig. 1A.1(12)）。

(15) 記録

写真撮影を行い、修復後の記録を行った。

1A.1.6. 修復後の状態

旧装丁と同様に6曲1双の屏風として仕立てた。詳細はカラー挿図C1A.1b、C1A.2.1b、C1A.2.2b、Table 1.4、Table 1.5、Fig. 1A.2(1)b、Fig. 1A.2(2)、Fig. 1A.2(3)を参照のこと。

1A.1.7. 特記事

- クリーニングについて

水によるクリーニングや表打ち等、多量に長時間水を使用する作業は行わず、修復工程全体にわたり最小限の水の使用による修復を行った。

過去の修復時に絵具層が損傷した箇所等に加筆されていた。特に銀泥が塗られた箇所はすべて加筆であり、海の表現箇所は、群青色の上に同系色が塗られていた。銀泥加筆箇所は、樹木の表現に銀泥が被っていること、波の表現や波頭の表現等に群青色が被っていることから推測できた。このことは、下層のオリジナルの絵具層に何らかの損傷や鑑賞上に妨げとなる問題があり施されたと推測でき、長時間の水の使用により絵具層が変化して新たな染み、斑の発生が予想されたために長時間多量の水の使用は回避した。表面の汚れにより低下していた絵具層の発色や、白色系の絵具層の表面に発生した染み等は、剥落止めの膠水溶液の塗布や裏打ち時の湿りにより回復できた。

- 新調の材料の選択について

新調の縁裂、襲木、金物、裏面唐紙の採択は、時代性、風合いを考慮し、本紙に対して適切と考えられるものをそれぞれ複数提示して所蔵者、東京文化財研究所、施工者にて協議し決定した。

1A.1. Restoration Report

Yukihiro Takegami
The Association for Conservation of National Treasures

1A.1.3. Condition before Restoration

The painting had been finished as a pair of folding screens, with a border and inner border around the periphery. Paper with gold leaf was used for the border.

Loss, abrasion and cracks were found on the painting, with evidences of past restorations on the entire painting. Retouching had been performed throughout the painting and was particularly notable where the sea was painted as well as where silver pigment had been applied.

The binder of the paint layer had weakened, causing advanced peeling and flaking.

See C1A.1a, C1A.2.1a, C1A.2.2a, Table 1.2, Table 1.3 and Fig. 1A.2(1)a.

Details are as follows.

- Accretion, coating on surface and stains

The surface was covered with accretion and dust.

Some kind of coating applied to the entire surface in a past treatment had caused clouding of the painting, disturbing the color expression and hindering appreciation of the work. This was particularly pronounced in areas where silver pigment had been applied, as the coating had accumulated on the surface and changed the texture.

Stains were found where white pigment had been used (C1A.2.1a).

- Paint layer

The paint layer had weakened, with advanced peeling and flaking occurring throughout. Flaking of the paint layer due to abrasion caused by damage to the hinges and deformation of the wooden lattice core was also apparent. In some areas with vermilion coloring, a coating applied in a past restoration to prevent flaking was pulling the surface of the paint layer, resulting in fine cracks, some of which had advanced to peeling in places.

Retouching had been performed in various parts of the screens. A light indigo color had been applied over the entire area of the sea originally painted with *gunjo* pigment. In addition, all the areas where silver pigment had been used were retouching and had discolored.

- Tearing, cracking and losses

Throughout the screens, there were cracks, dents and scratches as well as places where tears or gaps had been adhered in a makeshift manner, neglecting to correct deformation and allowing uneven surfaces to remain. Inpainting had been performed on areas where the painting had cracked open or where areas had been lost. This inpainting had extended to the original painting as well, resulting in overpainting. In some areas, the inpainting had become darker than the original, hindering appreciation of the work (C1A.2.2a, Fig. 1A.2(1)a).

- Hinges

All of the hinges were damaged. The hinges between the second and third panels and between the fourth and fifth panels of the right screen, as well as those between the third and fourth panels of the left screen, had broken completely.

There were areas which had been restored using paper with gold leaf as well as fabric.

- Border fabric

Plain red fabric was used for the inner border and paper with gold leaf for the border (C1A.2.2a).

- Frame and metal ornaments

The frame showed dents and damage on the urushi lacquer finish caused by impact. None of the gold-plated metal ornaments, which were in designs of pine trees, bamboo and plum trees, were missing. While none of the ornamental metal studs were missing, one of them had had a hole opened in the center and was nailed down from the front because its shaft had broken off.

1A.1.4. Restoration Plan

- The folding screens would be disassembled. All lining paper and as much infill paper as possible would be removed.
- An aqueous animal glue solution would be applied and injected to reinforce paint layer where the adhesion had weakened.
- Missing areas of the painting would be infilled with paper of quality similar to that of the original. Cracks and tears would be reinforced with *kozo* paper applied from the reverse side.
- *Kozo* paper would be applied using wheat starch paste to provide the first lining. Another layer of *kozo* paper would be applied as the second lining. Then the painting would be allowed to dry sufficiently.
- The newly applied infill paper would be colored to match the base color.
- The wooden lattice core, border fabric, *karakami* (decorative backing paper) and frame would be newly made. The metal ornaments and ornamental metal studs would be repaired, cleaned and reused. Lining paper would be applied to the newly prepared wooden lattice core, which would then be joined with hinges, upon which the painting, *karakami*, frame and metal ornaments would be affixed to finish the folding screen format.

1A.1.5. Restoration Process

(1) Investigation before restoration

Photographs were taken and the conditions before restoration, including damage and dimensions, were examined and documented (Fig. 1A.1(1)).

(2) Disassembly

The panels were separated by cutting the paper hinges. The metal ornaments, ornamental metal studs, frame and border fabric were removed, and the painting was removed from the wooden lattice core. Margin paper for applying paste was affixed to the periphery and the painting was dried on a *karibari* board (Fig. 1A.1(2)).

(3) Consolidation of the paint layer

Paint layer with weakened adhesion was re-adhered by applying 2 and 3 % aqueous solutions of animal glue. Areas in which pigment was lifting were adhered by injecting a 3 % aqueous solution of animal glue mixed with seaweed paste, then pressing the parts and drying (Fig. 1A.1(3)).

(4) Removal of the old lining

Minimum amount of moisture necessary was applied from the reverse side to remove all lining and old infill paper (Fig. 1A.1(4)).

(5) Infill

After a fiber furnish analysis, *gampi* paper of quality similar to that of the original was used to infill the missing areas of the painting from the reverse side (Fig. 1A.1(5)).

(6) Application of the first lining

Using wheat starch paste, *kozo* paper was applied as the first lining (Fig. 1A.1(6)).

(7) Application of the second lining

The second lining was applied as in step (6) above.

(8) Consolidation of the paint layer

Two and 3 % aqueous solutions of animal glue were again applied and injected to areas requiring consolidation.

(9) Inpainting

Areas to which infill paper was applied were inpainted to match their color with the base color of the painting (Fig. 1A.1(7)).

(10) Construction of the multi-layered underlining support system

To the newly prepared wooden lattice core, a six-layer support system was applied. Hinges were affixed and a folding screen format was completed (Fig. 1A.1(8), Fig. 1A.1(9)).

(11) Preparation of the mounting fabric (border fabric and inner border fabric)

New border fabric was given a first lining of *kozo* paper using wheat starch paste, then dried sufficiently.

(12) Preparation of the backing

New *karakami* was given a lining of *kozo* paper using wheat starch paste to adjust its strength with that of the painting.

(13) Application of the uppermost layers

Karakami was applied to the reverses side and the painting to the front sides of the assembled folding screens, using wheat starch paste (Fig. 1A.1(10)).

(14) Finishing

Border fabric was affixed to the periphery of the painting and hinge cover was applied over the paper hinges.

New frames, metal ornaments and ornamental metal studs were affixed to complete the folding screens (Fig. 1A.1(11), Fig. 1A.1(12)).

(15) Documentation

Photographs were taken and a conservation report was compiled.

1A.1.6. Condition after Restoration

The folding screens were finished in a pair of six-panel format as before restoration. See C1A.1b, C1A.2.1b, C1A.2.2b, Table 1.4, Table 1.5, Fig. 1A.2(1)b, Fig. 1A.2(2) and Fig. 1A.2(3).

1A.1.7. Notes

- Cleaning

Minimum amount of water was used throughout the restoration process, avoiding the use of water to clean or apply temporary facing, which would have entailed the use of large quantities of water over a prolonged time.

There was retouching in areas where damaged paint layer had been treated in past restorations. In particular, all areas with silver pigment were retouched areas, and the sea in the painting had a similar hue painted over the *gunjo* color. That some areas had been retouched could be induced from the fact that the silver pigment covered some of the trees in the painting and that the blue color extended to some of the waves and crests. This retouching suggests that there had been some kind of damage to the original paint layer underneath or some kind of problem which hindered the aesthetic appreciation of the work. As prolonged exposure to water would very likely alter the paint layer and result in new stains and spots, the use of large quantities of water over a prolonged time was avoided. The loss of color of the paint layer caused by accretion and stains which had developed on the surface of the white-hued paint layer was restored by the application of aqueous animal glue solutions for consolidation and that of moisture in the process of lining.

- Selection of materials

To select materials for the border fabric, frame, metal fittings and *karakami*, several samples of each were presented on the basis of period appropriateness, texture and appearance. The final decision was made upon consultation among the owner, National Research Institute for Cultural Properties, Tokyo, and the restorers.

1A. 2. 作品解説

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幅約 36cm の紙を 5 段に貼り継いだ本間屏風一双で、貼り込まれた金箔の一边は 10cm 弱。「平家物語」のうち、一の谷合戦および屋島合戦を描いたもの。

右隻の一の谷合戦は寿永三年（1184）、源義経が摂津国の須磨で平家軍を敗走させた合戦。源氏の内紛の隙をねらい、京都を奪還すべく摂津国福原に布陣した平家一門は、周辺の生田、塩屋、一の谷などに強固な防御陣を構えていたが、義経が平家軍の意表を突く方向から攻撃を仕掛け、混乱した平家軍は福原を捨てて敗走する。

第二・三扇中央には平家の福原の陣。第一・二扇中段に先駆けを試みて討ち死にする河原太郎・次郎の兄弟が、下段には生田で奮戦する梶原景時・景季親子が描かれる。一方、第一扇上方には老馬の先導で山道を進む義経の一团、そして第三扇上方に義経らが平家陣背後の断崖絶壁を駆け下りる「鴨越の逆落とし」が描かれる。この奇襲によって平家軍は総崩れとなり、第三扇下方には討ち死にした平忠度、第五扇下方には熊谷直実（第四扇下方）に呼び止められて海上で振り返る平敦盛、第五扇中段には熊手で引き上げられて討たれた平師盛などが描かれる。

左隻の屋島合戦は元暦二年（1185）、源義経が四国・讃岐国の屋島に陣取る平家軍を急襲した合戦。一の谷合戦に敗れた平家一門は続いて屋島に陣取った。わずかな手勢を率いて陸路屋島の陣を奇襲する決断をした義経は、途中、軍隊の規模を偽装するため周囲の民家を焼き払う。平家軍は、その煙を見て大軍が押し寄せたものと勘違いし、戦わずして沖へ逃げる。その後、海岸線を挟んで戦闘が行われるが、義経軍の勝利に終わり、平家軍は長門国の壇ノ浦へと退却する。

第六扇上方には義経軍が急ぎ越えた「大坂」が描かれる。第三扇上部には義経軍が兵力偽装のために放火した民家、第五扇上方には空になった屋島内裏が描かれ、中段には屋島の浜、須崎堂の前の浜に到着した義経軍が描かれる。第四扇下段の船上から浜に向けて矢を射るのは強弓で知られた平教経で、その先、第五扇下方で落馬するのは教経に射られた義経方の佐藤継信。第三・四扇中段には海上の平家軍と対峙する義経軍が描かれ、その前方には、海中に馬を進めて矢を放つ那須与一が描かれる。矢の放たれた先（第二扇中段）には舳先に長い旗棹を立てた舟と、与一の矢によって木っ端みじんになった扇、舳先に立つ玉虫前が描かれる。第二扇中段の浜では、平家方の悪七兵衛景清が義経方の三穂屋十郎から奪い取った兜の鍔（しころ）を長刀にさして掲げる。第一・二扇上段では義経がうっかり波間に流してしまった弓を、「こんな弱い弓を使っていると敵方の笑いものになっては恥」と、必死で拾おうとするいわゆる「弓流」が描かれる。

左隻第六扇下部の岩山や、各所に描かれた松林の図柄には狩野光信の様式が顕著に認められるが、光信よりも柔軟な筆触は、本図が光信次世代、慶長末から元和年間ころの狩野派絵師によるものであること、さらに光信自身にこの手の先行作例があったことを明示しているだろう。画面が比較的閑散としていることは特徴的で、複雑化する傾向にある同系統の作例（埼玉県立歴史と民俗の博物館本、フリーア美術館本など）に先行しうる作例として注目される。また浜辺と雲のエッジに大小おりませた金銀の砂子を撒くこととはフリーア美術館本と同様で、狩野光信周辺による金銀加飾の実験的試みの一例としてとらえることができよう。銀が黒変し、海面を中心に補彩が著しいことが惜しまれる。

1A.2. Description of the Artwork

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The artwork discussed is a pair of full-sized folding screens. Each panel of the screens is covered with five sheets of paper approximately 36 cm wide. Squares of gold leaf affixed to the surface are slightly smaller than 10 cm on each side. The scenes depicted are those of the Battle of Ichinotani and the Battle of Yashima from *The Tale of the Heike* (*Heike monogatari*).

The Battle of Ichinotani, depicted on the right screen, occurred in 1184. In this battle, the Genji (also known as Minamoto) general Minamoto no Yoshitsune scattered the Heike (also known as Taira) army in Suma, Settsu. The Heike clan, watching for an unguarded moment amidst the Minamoto clan's family discord, had deployed their forces in Fukuhara, Settsu in an attempt to seize back the capital of Kyoto and had powerful defense forces in the surrounding Ikuta, Shioya and Ichinotani regions. However, Yoshitsune attacked from a direction totally unexpected by the Heike army, and the confused Heike soldiers were forced to flee from Fukuhara.

The second panel and the third panel center show the Heike camp in Fukuhara. The first panel and the second panel midsection show the brothers Kawahara Taro and Jiro, who die in battle in an attempt at spearheading the attack, while the lower section shows the father-son team of Kajiwara Kagetoki and Kagesue fighting valiantly in Ikuta. In the upper section of the first panel are depicted Yoshitsune and his calvarymen, led by on old horse. In the upper section of the third panel Yoshitsune and his men are shown storming down a precipitous cliff to the rear of the Heike base in a surprise attack, as narrated in the *Hiyodorigoe no sakaotoshi* (descent of Hiyodorigoe), which annihilated the Heike camp. In the lower section of the third panel is the slain Taira no Tadanori, while in the lower section of the fifth panel is Taira no Atsumori being challenged by Kumagai Naozane (painted in the lower section of the fourth panel) while attempting to escape out to sea. In the middle section of the fifth panel are others such as Taira no Moromori, being pulled in with rakes and killed.

The left screen shows the Battle of Yashima in 1185, in which Minamoto no Yoshitsune launched a raid on the Heike camp which had taken up position on Yashima, Sanuki. The Heike family, defeated in the Battle of Ichinotani, had regrouped Yashima. Yoshitsune, who had decided to make an overland raid on the Yashima camp using only a small party of men, burned down the houses in the surrounding area to disguise the true size of his army. The Heike camp saw the billowing smoke and, mistakenly thinking that a vast force had descended upon them, fled to the sea without even fighting. What followed was a battle on either side of the shore line, from which the Yoshitsune warriors emerged victorious. The Heike army retreated to Dannoura in Nagato.

In the upper section of the sixth panel is depicted the hill of Osaka, which the Yoshitsune army went over in haste. In the upper section of the third panel are the village houses which were burned by Yoshitsune to disguise the size of his force. In the upper section of the fifth panel is the Yashima palace, now empty, while in the middle section is the beach of Yashima and the Yoshitsune army which has arrived at the beach in

front of Suzaki-do Temple in Yashima. The archer shooting arrows from his boat to the shore in the lower section of the fourth panel is Taira no Noritsune, who was known for his powerful bow. In the lower section of the fifth panel, Sato Tsugunobu is depicted, falling from his mount and dying, pierced by an arrow set off by Noritsune. The mid sections of the third and fourth panels show the Yoshitsune army facing the Heike forces, while ahead of them is depicted Nasu no Yoichi, who rides his horse into the sea while shooting his arrow. Yoichi's arrow finds its mark in the center of the second panel, where a ship is shown with a long flagpole erected on its prow, a fan shattered by Yoichi's clean shot, and the Lady Tamamushi standing on the ship's prow.

On the beach in the middle of the second panel, the Heike warrior Akushichibyo Kagekiyo brandishes on his long sword the neck plates seized from the helmet of Mihonoya Juro. In the upper section of the first and second panels is the scene of *Yuminagashi* (dropped bow), where Yoshitsune is frantically reaching into the waves in an attempt to retrieve his bow which he had accidentally dropped into the sea. Yoshitsune refuses to let the bow be collected by the Taira, insisting he would be the laughingstock of the enemy if they were to discover he was using such a weak bow.

The rocky mountain depicted in the lower section of the sixth panel of the screen on the left and the design of the pine forests illustrated in various parts of the screens very obviously indicate the style of Kano Mitsunobu. However, the brush strokes are more supple than those of Mitsunobu and clearly indicate this work to be that of the next generation after Mitsunobu, that of Kano school artists around the late Keicho (1596 – 1615) to the Genna (1615 – 1624) era, and that Mitsunobu himself must have created precedents of this kind in the past. It is characteristic that the painting is relatively spacious; this is noteworthy for being a potential precursor to works on similar topics that tended to appear congested in later years (such as those housed in the Saitama Prefectural Museum of History and Folklore and the Freer Gallery of Art). The technique of sprinkling a mixture of large and small particles of gold and silver powder around the edges of the beach and clouds is similar to that found on the screen in the Freer Gallery of Art, and can be interpreted to be an experimental attempt in gold and silver ornamentation by those around Kano Mitsunobu. It is regrettable that the silver has become tarnished and that there has been pronounced retouching, especially of the sea.

1B. 竹に雀図屏風

1B. *Sparrows in a Bamboo Grove*

1B.1. 修復報告

一般社団法人 国宝修理装飾師連盟
竹上 幸宏

1B.1.3. 修復前の状態

裏面の竹に雀図は、もとは6曲1双の屏風の表面であったものが、過去の修復時に元の屏風より取り外されて、源平合戦図屏風の裏面に貼り込まれたものと推測された。画面は、縁を廻さない形態であった。

しかし、日本を離れてから応急的に修復されており、一見、縁が取られているように周囲のほとんどと打突等損傷の著しい箇所には、銀箔押紙にて表面より補修がされていた。

画面は、裏面に貼られていた影響もあり、特に両袖の第1・6扇、第7・12扇は、収納時にも外側に画面が常に露出していた状態で他の扇に比べると亀裂の発生が著しかった。

カラー挿図 C1B.1a、C1B.2.1a、C1B.2.2a、Table 1.6、Table 1.7、Fig. 1B.2(1)a を参照のこと。

詳細は以下の通りである。

- 破れ、亀裂の発生

本紙全体に料紙の亀裂の発生が見られた。過去の応急修復時に亀裂箇所を下貼層に固着させていた。亀裂の場所によっては、料紙が収縮して開いた状態で下貼層に固着されていた。特に両袖の第1・6扇、第7・12扇は他の扇に比べると亀裂の発生が著しかった (C1B.2.2a)。

旧修復以降に発生したと考えられる未修復の亀裂も確認できた (C1B.2.1a)。

- しかみ、たわみの発生及び擦れの発生

亀裂の発生及び料紙の収縮等が起因となり生じたしかみ及びたわみ、本紙の凹凸が発生していた。屏風を閉じた状態で本紙が当たり、擦れが発生していた。

- 絵具層

絵具層に膠着力の低下及び擦れ等の影響で発生した剥離、剥落が見られた。

- 表面の補紙

周囲のほとんどと、画面の中でも打突等損傷の著しい箇所には、帯状の銀箔押紙にて表面より補修がされていた (C1B.1a、Fig. 1B.2(1)a)。

- 表面の塗布物

画面全体に、過去の修復時に剥落止めないし古色付けが目的と考えられる塗布物が見られた。

- 補彩

亀裂が開いた箇所には補彩が施されていたが、一部の補彩は本紙上にも及んでいた。

- 蝶番

竹に雀図側では銀色の絵具が塗られており、それが本紙上に及んで付着している箇所があった。

1B.1.4. 修復方針

- 屏風装を解体し、すべての裏打紙、除去可能な旧補修紙を取り外すこととした。
- 膠着力が低下していた絵具層に膠水溶液を塗布し強化を図ることとした。
- 本紙欠失箇所には、本紙料紙と同質の紙にて補修を施すこととした。亀裂、破れが生じていた箇所に

は裏面より楮紙にて補強を行うこととした。

- 楮紙にて小麦粉澱粉糊を用いて肌裏打ちを施すこととした。さらに楮紙にて2回目の裏打ちを施し、仮張りにて十分な乾燥を行うこととした。
- 新たに施した補修紙上に基調色の補彩を行うこととした。
- 下地及び縁裂、裏貼紙(唐紙)、襲木、飾金物、飾鉾は新調することとした。新調した下地に下貼りを施し、蝶番で繋ぎ、本紙、唐紙、襲木、金物を取り付け屏風装に仕立てることとした。

1B.1.5. 修復工程

(1) 修復前調査

写真撮影を行い、損傷及び寸法等、修復前の状態の調査記録を行った。

(2) 解体

尾背を切り左右の各扇に切り離し、飾金物、散鉾、襲木、縁裂を取り外し、本紙を下地から取り外した。周囲に手紙を取り付け仮張り板に仮張りを行った。

(3) 剥落止め

膠着力が低下している絵具層に2～3%の膠水溶液を塗布し、剥離している箇所に対しては、3%の膠・布海苔の混合水溶液を注入し部分プレスにて乾燥し、剥落止めを行った (Fig. 1B.1 (1))。

(4) 表面の補修紙除去

最小限の湿り (30～50%エチルアルコール水溶液) を補修紙に与え、表面より相剥ぎを行い、できる限り除去した (Fig. 1B.1 (2))。

(5) 裏打紙除去

最小限の湿りを裏面より与え、全ての裏打紙及び旧補修紙を除去した。

(6) 補紙

本紙料紙を調査し、本紙と同質の雁皮紙を用い、裏面より本紙欠失箇所に補修紙を施した。また、亀裂部分に対しては、楮紙による補強を行った。

(7) 肌裏打ち

小麦澱粉糊を用い、楮紙にて肌裏打ちを行った (Fig. 1B.1(3))。

(8) 2回目裏打ち

(7)と同様に2回目の裏打ちを行った。

(9) 剥落止め

再度剥落止めが必要な箇所に2～3%の膠水溶液を塗布、注入し剥落止めを行った。

(10) 補彩

補修紙を施した箇所に基調色の補彩を施した (Fig. 1B.1(4))。

(11) 下貼り

新調した下地に、6種8層の下貼りを施し、蝶番を取り付け、屏風装の形に組み立てた。

(12) 裏貼紙調整

新調した唐紙に新糊を用い、楮紙にて本紙との強度調整の裏打ちを施した。

(13) 上貼り

屏風装に組み立てた下地裏面に唐紙を、表面に本紙を、新糊を用いて貼り込んだ (Fig. 1B.1(5))。

(14) 仕上げ

新調した襲木、飾金物、散鉾を取り付け、屏風装の仕立てを完了した (Fig. 1B.1(6))。

(15) 記録

写真撮影を行い、修復後の記録を行った。

1B.1.6. 修復後の状態

旧装丁と同様に6曲1双の屏風として仕立てた。詳細はカラー挿図C1B.1b、C1B.2.1b、C1B.2.2b、Table 1.8、Table 1.9、Fig. 1B.2(1)b、Fig. 1B.2(2)、Fig. 1B.2(3)を参照のこと。

1B.1.7. 特記事項

- クリーニングについて

屏風裏面に貼り込まれた後に古色が画面全体に塗布されていた。長時間多量の水の使用によりこれらが溶解する可能性が判明したが、全てが除去できる可能性は少なく、新たな染みや斑の発生が予想されたために、積極的に除去をすることを回避して、源平合戦図と同様に最小限の水の使用にとどめた。

- 補修紙について

料紙は、雁皮繊維に泥を填料として漉かれた間似合紙であり、表面に貼られた補修紙は、コットン紙で、膠を接着剤として貼られていた（東京文化財研究所調査）。料紙の間似合紙は湿りによる伸縮が大きく、補修紙のコットン紙は湿りによる伸縮が小さくほとんどないと言ってよい。

画面は、多数の亀裂が開いた状態で大半は応急的に下貼層に膠を使用して接着されており、皺やたわみが発生していた。画面に湿りを与え、開いた亀裂や皺、たわみを平滑な画面に回復させるためには、周囲の補修紙を除去して湿りによる画面の収縮を均一にする必要があった。

今回の修復において、表面より貼られた補修紙の除去を行った。除去方法は、30～40%エチルアルコール水溶液を補修紙表面より塗布浸透させ、竹筥及びピンセットにて補修紙を相剥ぎして除去を行った。補修紙裏面は絵具層及び銀箔層に接着しており、無理な除去を行うと損傷する恐れがあり、画面鑑賞の妨げにならない程度の除去にとどめた結果、若干、表面に補修紙が残存する結果となった。

- 新調の材料の選択について

新調の縁裂、襲木、金物、裏面唐紙の採択は、時代性、風合いを考慮し、本紙に対して適切と考えられるものをそれぞれ複数提示して所蔵者、東京文化財研究所、施工者にて協議し決定した。

1B.1. Restoration Report

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The Association for Conservation of National Treasures

1B.1.3. Condition before Restoration

The painting was likely removed from its original folding screens and affixed to the reverse side of the *Battle between the Genji and Heike Clans* folding screens. The side of the screens with the painting of *Sparrows in a Bamboo Grove* was of a borderless configuration.

However, the screens had had emergency treatment performed outside Japan, and at first glance they looked as if they were bordered for their periphery was almost wholly surrounded by paper with silver leaf, which had been affixed to the surface in order to cover severely dented places.

Partly because the painting was affixed to the reverse sides of another pair of screens, the end panels of both screens, namely the first, sixth, seventh, and twelfth panels, which all faced outside when the screens were folded for storage, were in a constant state of exposure and showed more severe cracking compared to other panels.

See C1B.1a, C1B.2.1a, C1B.2.2a, Table 1.6, Table 1.7 and Fig. 1B.2(1)a.

Details are as follows.

- Tearing and cracking

Cracks could be seen throughout the painting. In a past emergency treatment, the cracks had been adhered to the underlining support layer. At some places, cracks had been treated without re-stretching the surrounding paper to hide the gaps caused by shrinkage of paper. On the end panels of both screens, namely the first, sixth, seventh and twelfth panels, there were marked cracks compared to other panels (C1B.2.2a).

Untreated cracks could also be seen. These were likely to have occurred after the past restoration (C1B.2.1a).

- Wrinkling, sagging and abrasion

Wrinkling and sagging caused by cracking and shrinking of the paper had created bumps and depressions in the painting.

The painting was subjected to abrasion when the screens were closed, resulting in wearing.

- Paint layer

There was exfoliation and flaking of the paint layer which had occurred due to the weakening of adhesion and the influence of abrasion.

- Infill paper on the surface

Paper some kind of with silver material had been used to cover markedly dented areas and periphery of the painting (C1B.1a, Fig. 1B.2(1)a).

- Coating on the surface

Some kind of coating had been applied to the entire surface of the screens in a past restoration to

consolidate the painting surface or to provide a more antique appearance.

- Inpainting

Inpainting had been performed on areas where cracks had opened. However, the color had extended to the painting as well.

- Hinges

There was silver paint applied to the hinges. This extended to the painting itself.

1B.1.4. Restoration Plan

- The screens would be disassembled. All lining paper and as much infill paper as possible would be removed.
- An aqueous animal glue solution would be applied to reinforce the paint layer where adhesion had weakened.
- Missing areas of the painting would be filled in with paper of quality similar to that of the original. Cracks and tears would be reinforced with *kozo* paper applied from the reverse side.
- *Kozo* paper would be applied using wheat starch paste to provide the first lining. Another layer of *kozo* paper would be applied as the second lining. Then the painting would be allowed to dry sufficiently on a *karibari* board.
- The newly applied infill paper would be colored to match the base color of the painting.
- The wooden lattice core, border fabric, *karakami*, frame, metal ornaments and ornamental metal studs would be newly prepared. Underlining paper would be applied to the newly prepared wooden lattice core, which would then be joined with hinges, upon which the painting, *karakami*, frame and metal ornaments would be affixed to finish the folding screen format.

1B.1.5. Restoration Process

(1) Investigation before restoration

Photographs were taken and the condition before restoration, including damage and dimensions, were examined and documented.

(2) Disassembly

The panels were separated by cutting the paper hinges. The metal ornaments, ornamental metal studs, frame and border fabric were removed, and the painting was removed from the wooden lattice core. Margin paper for applying paste was affixed to the periphery of the painting which was then dried on a *karibari* board.

(3) Consolidation of the paint layer

Paint layer with weakened adhesion was consolidated by applying 2 and 3 % aqueous solutions of animal glue. Areas in which pigment was lifting were consolidated by injecting a 3 % aqueous solution of animal glue mixed with seaweed paste, then pressing the parts and drying (Fig. 1B.1(1)).

(4) Removal of the infill paper on the surface

Minimum moisture (30 and 50 % ethyl alcohol aqueous solutions) was applied to the infill paper. *Aihagi* technique was used to remove as much of the infill paper as possible (Fig. 1B.1(2)).

(5) Removal of the old lining

Minimum amount of moisture necessary was applied from the reverse side to remove all lining and old infill paper.

(6) Infill

After a fiber furnish analysis, *gampi* paper of quality similar to that of the original was used for infill from the reverse side. Cracked areas were reinforced using *kozo* paper.

(7) Application of the first lining

Using wheat starch paste, *kozo* paper was applied as the first lining (Fig. 1B.1(3)).

(8) Application of the second lining

The second lining was applied as in step (7) above.

(9) Consolidation of the paint layer

Two and 3 % aqueous solutions of animal glue were applied and injected to areas requiring consolidation.

(10) Inpainting

Areas to which infill paper was applied were inpainted to match their color with the base color of the painting (Fig. 1B.1(4)).

(11) Construction of the multi-layered underlining support system

To the newly prepared wooden lattice core, a six-layer support system was applied. Hinges were affixed and a folding screen format was completed.

(12) Preparation of the backing

New *karakami* was given a lining of *kozo* paper using wheat starch paste to adjust its strength with that of the painting.

(13) Application of the uppermost layers

Karakami was applied to the reverse sides and the painting to the front sides of the assembled folding screens, using wheat starch paste (Fig. 1B.1(5)).

(14) Finishing

New frames, metal ornaments and ornamental metal studs were affixed to complete the folding screens (Fig. 1B.1(6)).

(15) Documentation

Photographs were taken and a conservation report was compiled.

1B.1.6. Condition after Restoration

The folding screens were finished in a pair of six-panel format as before restoration. See C1B.1b, C1B.2.1b, C1B.2.2b, Table 1.8, Table 1.9, Fig. 1B.2(1)b, Fig. 1B.2(2) and Fig. 1B.2(3).

1B.1.7. Notes

• Cleaning

Materials that had been applied on the painting surface would dissolve with the use of large quantities of water applied over a prolonged time. However, it would not be possible to completely remove them, and new stains and spots would likely be formed. Therefore, aggressive removal was avoided and minimum amount of water was used.

• Infill paper

The paper of the painting is *maniai* paper, which is a type of *gampi* paper containing clay as a filler. The infill paper on the surface was cotton paper, pasted with animal glue as an adhesive (analyzed by the

National Research Institute for Cultural Properties, Tokyo). *Maniai* paper expands and contracts greatly with moisture, while cotton paper does so very little or almost none.

The painting had numerous open cracks, with the majority of them adhered to the underlining layers using animal glue. Wrinkles and sagging had ensued. To apply moisture to the painting and restore the open cracks, wrinkles and sagging to a smooth state required the removal of the surrounding infill paper and the application of moisture to stretch the paper uniformly.

In the current restoration, the infill paper that had been applied on the surface was removed. The method of removal was to apply 30 and 40 % ethyl alcohol aqueous solutions from the surface of the infill paper, allowing it to penetrate, and performing *aihegi* technique using bamboo spatulas and tweezers. The reverse side of the infill paper had been adhered to the paint layer and silver leaf, thus presenting the risk of damage to the painting if removed forcibly. Therefore, some infill paper was allowed to remain on the surface.

- Selection of materials

To select materials for the border fabric, frame, metal fittings and *karakami*, several samples of each were presented on the basis of period appropriateness, texture and appearance. The final decision was made upon consultation among the owner, National Research Institute for Cultural Properties, Tokyo, and the restorers.

1B. 2. 作品解説

東京文化財研究所
塩谷 純

本図は「源平合戦図」の屏風裏面に貼り込まれてベルン歴史博物館に伝来したものである。竹に雀というモチーフは水墨画に多く見られるが、本図は銀箔地に濃彩で竹雀が描かれている。

両隻ともに「寛一本縄写」の落款が記され、筆者は幕末から明治前期にかけて活躍した南北合派の画家、荒木寛一（1827～93年）とされる。名を本縄、字を子正、梅隠斎と号した寛一は文政10（1827）年5月10日、武蔵国多摩郡五日市の医師鎌田周庵の長子として生まれ、親戚であった絵師荒木寛快（1785～1860年）の養子となる。人物画・花鳥画は養父寛快に学び、山水画については桜間青崖（1786～1851年）に師事した。筑前秋月藩主の黒田長元（1811～67年）に仕え、義弟で花鳥画家として知られる荒木寛畝（1831～1915年）も土佐藩の山内容堂（1827～72年）が長元の甥であったことからその知遇を得、同藩に出仕することになる。容堂は晩年の明治4（1871）年に寛一と寛畝を連れて江戸から箱根へと旅行し、その様子を寛一・寛畝が描いた「箱根旅行絵巻」（土佐山内家宝物資料館蔵）が残っている。

維新後は明治5年に宮内省御用により帳台の帳に鶴蘆の図を、同16年にはやはり宮内省の御用により杉戸に水墨による梅の図を、増宮御殿御座の間杉戸に四時花鳥図を揮毫するなど明治政府の御用を請け負った。また明治6年開催のウィーン万国博覧会に各種屏風画を、同14年の第2回内国勲業博覧会には「桜牡丹孔雀ノ図」と「酔李白図」を出品し、「酔李白図」は褒状を受賞、さらに第1回（同15年）・第2回（同17年）内国絵画共進会にも出品したことが各出品目録からうかがえる。内国絵画共進会の廃止を経て同17年に設立された東洋絵画会にも、寛畝らとともに学術委員として参画した。明治20年に中風を患った後は筆を執ることも稀となり、同26年4月2日に歿、東京牛込の浄輪寺に葬られた。

東京美術学校教授、皇室技芸員となった義弟の寛畝に比して知名度も低く、現存する作例もほとんど知られていないが、上記の御用や出品歴から推すに、やはり寛畝と同様に花鳥画を得意としたと思われる。その点で、寛一の本領をうかがうことのできる本屏風の存在は貴重といえるだろう。

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1B.2. Description of the Artwork

Jun Shioya

National Research Institute for Cultural Properties, Tokyo

The work discussed traveled to the Historisches Museum Bern, affixed to the reverse side of the *Battle between the Genji and Heike Clans*. While the motif of sparrows in bamboo groves is frequently seen in paintings rendered in Chinese ink, this work shows sparrows and bamboo in dark hues against a silver leaf background.

Both screens bear the signature and stamp reading “寛一本縄写 (Kan'itsu Mokujo sha)”, indicating that they were painted by Araki Kan'itsu (1827 – 1893), a painter of the North-South School who was active from the end of the Edo period to the early Meiji period. Kan'itsu was born on May 10, 1827 as the first child of Kamata Shuan, a physician of Itsukaichi city in Tama country, Musashi province. Initially named Mokujo, Kan'itsu later took the name of Shisei, with the nom de plume of Baiinsai. He became the adopted son of the painter Araki Kankai (1785 – 1860), who was a relative. Kan'itsu learned to paint figures, birds and flowers from his adoptive father Kankai and apprenticed with Sakurama Seigai (1786 – 1851) in regard to landscape painting. Kan'itsu served under Kuroda Nagamoto (1811 – 1867), lord of the feudal domain of Chikuzen Akizuki. His adoptive younger brother and bird-and-flower painter Araki Kampo (1831 – 1915) was favored by Yamauchi Yodo (1827 – 1872) of the Tosa domain who was Nagamoto's nephew and came to serve the domain. In 1871, Yodo in his old age traveled from Edo to Hakone together with Kan'itsu and Kampo. Depictions of that journey, illustrated by Kan'itsu and Kampo and titled *Hakone ryoko emaki* (picture scroll of travels to Hakone) remain in the Tosa Yamauchi Family Treasury and Archives.

After the Meiji Restoration, Kan'itsu was commissioned by the Department of the Imperial Household in 1872 to draw cranes and reeds on the curtains of the sleeping platform. He was commissioned again in 1883, also by the Department of the Imperial Household, to paint plum blossoms in Chinese ink on cedar doors, and birds and flowers in four seasons on the cedar doors of the chamber of the Masunomiya Palace. He exhibited various paintings on folding screens at the Vienna World Exposition in 1873, as well as *Sakura botan kujaku no zu* (cherry blossoms, peonies, and peacocks) and *Sui Rihaku zu* (Drunken Li Bai) at the National Industry Exposition in 1881. *Drunken Li Bai* was awarded a certificate of merit and apparently exhibited in the first (1874) and second (1876) Naikoku Kaiga Kyoshinkai (National Art Fair) according to exhibition catalogues. When the Toyo Kaigakai (Oriental Art Society) was established in 1876 following the discontinuation of the Naikoku Kaiga Kyoshinkai, Kan'itsu, together with Kampo, participated as a member of the expert committee. After suffering a stroke in 1879, he seldom held a paintbrush again. He passed away on April 2, 1885 and was buried in Jorinji Temple in Ushigome, Tokyo.

Compared to his adoptive younger brother Kampo, who served as a professor of Tokyo Bijutsu Gakko and went on to become an Imperial Court Artist, Kan'itsu is more obscure and few if any of his remaining works are known. However, judging from his Imperial Household commissions and history of exhibitions, it appears Kan'itsu, like Kampo, specialized in birds-and-flowers painting. In that sense, the existence of this folding screen is precious in that it allows a glimpse of the ability of Kan'itsu at his best.

Table 1.1 寸法 修復前
Dimensions, before restoration

	縦 (cm) Height	横 (cm) Width
全体寸法 Painting with mounting	165.4	328.5

Table 1.2 寸法 修復前
Dimensions, before restoration

	縦 (cm) Height	横 (cm) Width
本紙寸法 Painting	148.2	312.0

Table 1.3 装丁 修復前
Format and mounting materials, before restoration

形状 Format	6 曲 1 双 A pair of six-panel folding screens
縁裂 Border fabric	金箔押し模倣紙 Gold-colored paper
小縁 Inner border fabric	丹無地 Reddish brown
下地 Wooden lattice core	杉材 Japanese cedar
下貼り Underlining paper	4 種 6 層 Four layers 楮紙 (反古紙) <i>Kozo</i> paper (wastepaper)
蝶番 Hinges	楮紙 <i>Kozo</i> paper
補修紙 Infill paper	雁皮紙 <i>Gampi</i> paper
裏貼紙 Decorative backing paper	竹に雀図 <i>Sparrows in a Bamboo Grove</i>
尾背紙 Hinge cover	金箔押紙 Paper with gold leaf
襲木 Frame	黒漆塗 Coated with black urushi
飾金物 Metal fittings	唐草文金鍍金飾金物 Gold-plated fittings with arabesque pattern
散釘 Ornamental metal studs	丸型金鍍金散釘 Gold-plated round studs
裏打紙 Lining paper	楮紙 <i>Kozo</i> paper

Table 1.4 寸法 修復後
Dimensions, after restoration

	縦 Height (cm)	横 Width (cm)
本紙寸法 Painting	148.2	312.0
全体寸法 Painting with mounting	164.5	328.0

Table 1.5 装丁 修復後
Format and mounting materials, after restoration

形状 Format	6 曲 1 双 A pair of six-panel folding screens
縁裂 Border fabric	藍地作土花麒麟文金襴 (廣信織物・京都) Gold brocade with maul-shape pattern of <i>kirin</i> (fairy horse) and flower on an indigo blue background (made by Hironobu orimono, Kyoto prefecture)
小縁 Inner border fabric	白茶地和久田金襴 (廣信織物・京都) <i>Wakuda</i> gold brocade on a pale brown background (made by Hironobu orimono, Kyoto prefecture)
下地 Wooden lattice core	杉白太材総柄組隅止 (黒田工房・京都) Sapwood of Japanese cedar with mitered corners and mortise and tenon joints (made by Kuroda kobo, Kyoto prefecture)
	6 種 8 層 Six layers
	骨縛り : 楮紙 (石州紙、西田・島根) <i>Honeshibari</i> : <i>kozo</i> paper (<i>sekishu</i> paper, made by Nishida, Shimane prefecture)
	胴貼り : 混合紙 (楮・マニラ麻)、填料入り (タルク・カオリン) (大勝・高知) <i>Dobari</i> : mixed paper (<i>kozo</i> and manila hemp), with talc and kaolin as fillers (Okatsu, Kochi prefecture)
下貼り Underlining paper	裏掛け : 楮紙 (三枚) (石州紙、西田・島根) <i>Minokake</i> : <i>kozo</i> paper (<i>sekishu</i> paper, made by Nishida, Shimane prefecture)
	裏縛り : 楮紙 (石州紙、西田・島根) <i>Minoshibari</i> : <i>kozo</i> paper (<i>sekishu</i> paper, made by Nishida, Shimane prefecture)
	下浮け : 楮紙 (石州紙、西田・島根) <i>Shitauke</i> : <i>kozo</i> paper (<i>sekishu</i> paper, made by Nishida, Shimane prefecture)
	上浮け : 楮紙 (石州紙、西田・島根) <i>Uwauke</i> : <i>kozo</i> paper (<i>sekishu</i> paper, made by Nishida, Shimane prefecture)
蝶番 Hinges	厚口楮紙 (田村・高知) Heavy <i>kozo</i> paper (made by Tamura, Kochi prefecture)
	厚口楮紙 (太田・岐阜) Heavy <i>kozo</i> paper (made by Ota, Gifu prefecture)
補修紙 Infill paper	雁皮紙 (田村・高知) <i>Gampi</i> paper (made by Tamura, Kochi prefecture)
	雁皮楮混合紙 (越前) Mixed paper (<i>gampi</i> and <i>kozo</i> , Fukui prefecture)
裏貼紙 Decorative backing paper	三寸雀型茶地唐紙 (溝川・京都) <i>Karakami</i> with a 3-sun (approx. 9cm) diameter sparrow roundel pattern printed on a brown background (purchased though Mizokawa, Kyoto prefecture)
尾背紙 Hinge cover	前尾背 : 金箔押紙 Front side : paper with gold leaf
	後尾背 : 三寸雀型茶地唐紙 (溝川・京都) Back side : <i>karakami</i> with a 3-sun (approx. 9cm) diameter sparrow roundel pattern printed on a brown background (purchased though Mizokawa, Kyoto prefecture)
襲木 Frame	黒漆塗 (黒田工房・京都) Coated with black <i>urushi</i> (made by Kuroda kobo, Kyoto prefecture)

飾金物 Metal fittings	松竹梅文金鍍金飾金物（再使用） Gold-plated metal fittings with pine, bamboo and plum pattern (original pieces were reused)
散鋳 Ornamental metal studs	梅花文金鍍金散鋳（再使用） Gold-plated round studs with plum blossoms (original pieces were reused)
裏打紙 Lining paper	肌裏紙：楮紙（浜田・高知） First lining paper : <i>kozo</i> paper (made by Hamada, Kochi prefecture)
	2 回目裏打紙：楮紙（浜田・高知） Second lining paper : <i>kozo</i> paper (made by Hamada, Kochi prefecture)
	亀裂補強紙：楮紙（浜田・高知） Reinforcement paper for cracks : <i>kozo</i> paper (made by Hamada, Kochi prefecture)

Table 1.6 寸法 修復前
Dimensions, before restoration

	縦 Height (cm)	横 Width (cm)
本紙寸法 Painting	160.4	324.2

Table 1.7 装丁 修復前
Format and mounting materials, before restoration

形状 Format	6 曲 1 双 (裏貼) A pair of six-panel folding screens
下地 Wooden lattice core	杉材 Japanese cedar
下貼り Underlining paper	4 種 6 層 Four layers 楮紙 (反古紙) <i>Kozo</i> paper (wastepaper)
蝶番 Hinges	楮紙 <i>Kozo</i> paper
補修紙 Infill paper	雁皮紙、コットン紙 <i>Gampi</i> paper, cotton paper
裏貼紙 Decorative backing paper	源平合戦図 <i>Battle between the Genji and Heike Clans</i>
尾背紙 Hinge cover	銀箔押紙 Paper with silver leaf
襲木 Frame	—
飾金物 Metal fittings	—
散鋌 Ornamental metal studs	—
裏打紙 Lining paper	楮紙 <i>Kozo</i> paper

Table 1.8 寸法 修復後
Dimensions, after restoration

	縦 Height (cm)	横 Width (cm)
本紙寸法 Painting	160.4	324.0
全体寸法 Painting with mounting	164.0	327.6

Table 1.9 装丁 修復後
Format and mounting materials, after restoration

形状 Format	6曲1双 A pair of six-panel folding screens
下地 Wooden lattice core	杉白太材総柄組隅止(黒田工房・京都) Sapwood of Japanese cedar with mitered corners and mortise and tenon joints (made by Kuroda kobo, Kyoto prefecture)
	6種8層 Six layers
	骨縛り: 楮紙(石州紙、西田・島根) <i>Honeshibari</i> : kozo paper (<i>sekishu</i> paper, made by Nishida, Shimane prefecture)
	胴貼り: 混合紙(楮・マニラ麻)、填料入り(タルク・カオリン)(大勝・高知) <i>Dobari</i> : mixed paper (<i>kozo</i> and manila hemp), with talc and kaolin as fillers (Okatsu, Kochi prefecture)
下貼り Underlining paper	蓑掛け: 楮紙(三枚)(石州紙、西田・島根) <i>Minokake</i> : kozo paper (<i>sekishu</i> paper, made by Nishida, Shimane prefecture)
	蓑縛り: 楮紙(石州紙、西田・島根) <i>Minoshibari</i> : kozo paper (<i>sekishu</i> paper, made by Nishida, Shimane prefecture)
	下浮け: 楮紙(石州紙、西田・島根) <i>Shitauke</i> : kozo paper (<i>sekishu</i> paper, made by Nishida, Shimane prefecture)
	上浮け: 楮紙(石州紙、西田・島根) <i>Uwauke</i> : kozo paper (<i>sekishu</i> paper, made by Nishida, Shimane prefecture)
蝶番 Hinges	厚口楮紙(田村・高知) Heavy <i>kozo</i> paper (made by Tamura, Kochi prefecture)
	厚口楮紙(太田・岐阜) Heavy <i>kozo</i> paper (made by Ota, Gifu prefecture)
補修紙 Infill paper	雁皮紙(田村・高知) <i>Gampi</i> paper (made by Tamura, Kochi prefecture)
裏貼紙 Decorative backing paper	三寸雀型鼠地唐紙(溝川・京都) <i>Karakami</i> with a 3-sun (approx. 9cm) diameter sparrow roundel pattern printed on a brown background (purchased though Mizokawa, Kyoto prefecture)
尾背紙 Hinge cover	前尾背: 銀箔押紙 Front side: paper with silver leaf 後尾背: 三寸雀型鼠地唐紙(溝川・京都) Back side: <i>karakami</i> with a 3-sun (approx. 9cm) diameter sparrow roundel pattern printed on a brown background (purchased though Mizokawa, Kyoto prefecture)
襲木 Frame	溜漆塗山丸(黒田工房・京都) <i>Tamenuri</i> lacquered with rounded edges (made by Kuroda kobo, Kyoto prefecture)
飾金物 Metal fittings	銀鍍金飾金物(君嶋真珠・京都) Silver-plated fittings (made by Maju Kimishima, Kyoto prefecture)
散釘 Ornamental metal studs	なし None
裏打紙 Lining paper	肌裏紙: 楮紙(浜田・高知) First lining paper: <i>kozo</i> paper (made by Hamada, Kochi prefecture)
	2回目裏打紙: 楮紙(浜田・高知) Second lining paper: <i>kozo</i> paper (made by Hamada, Kochi prefecture)
	亀裂補強紙: 楮紙(浜田・高知) Reinforcement paper for cracks: <i>kozo</i> paper (made by Hamada, Kochi prefecture)



(1) 調査 Investigating



(2) 解体 (本紙取り外し) Disassembling (removing the painting)



(3) 剥落止め Consolidating the paint layer



(4) 裏打ち除去 Removing the old lining



(5) 補紙 Infilling



(6) 肌裏打ち Applying the first lining

Fig. 1A.1 修復工程 Restoration process



(7) 補彩 Inpainting



(8) 下貼り(裏掛け) Constructing the multi-layered underlining support system (*minokake*)



(9) 蝶番付け Applying hinges



(10) 上貼り Applying the uppermost layers

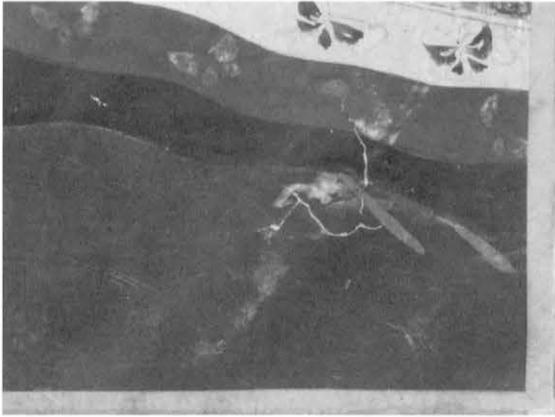


(11) 仕上げ(縁取り) Finishing (applying the border fabric)

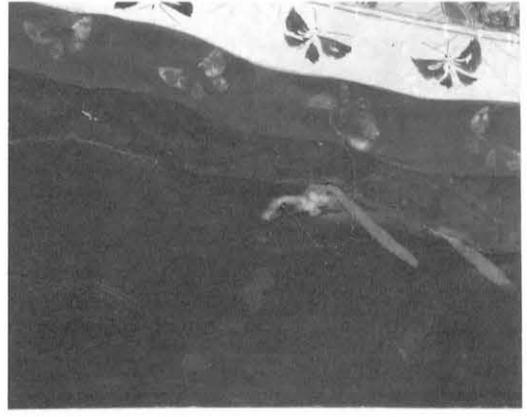


(12) 仕上げ(襖木打ち) Finishing (attaching the lacquered frame)

Fig. 1A.1 修復工程 Restoration process



a 修復前 Before restoration



b 修復後 After restoration

Fig. 1A.2(1) 亀裂 Cracks

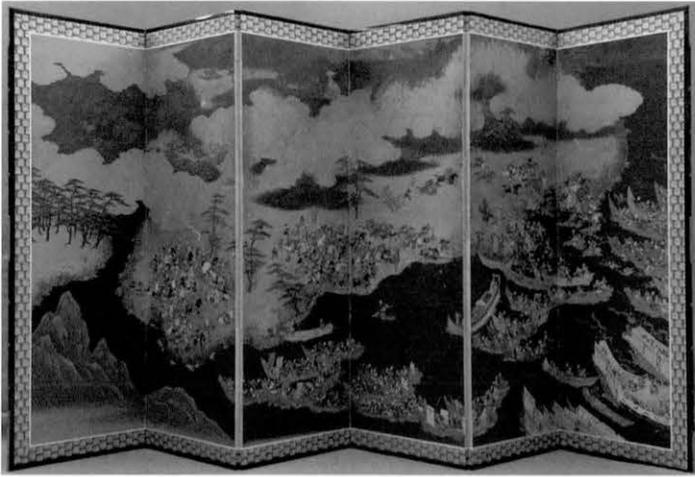


Fig.1A.2(2) 左隻 修復後 Left screen, after restoration

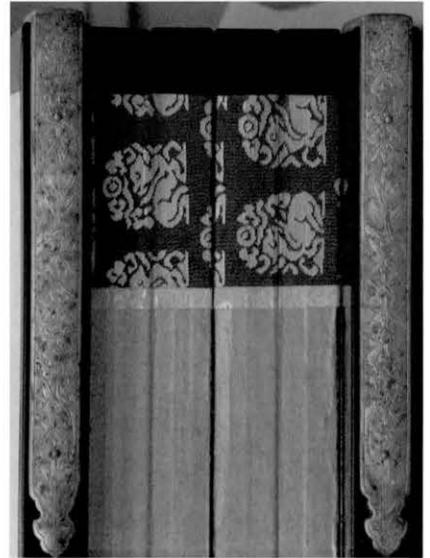
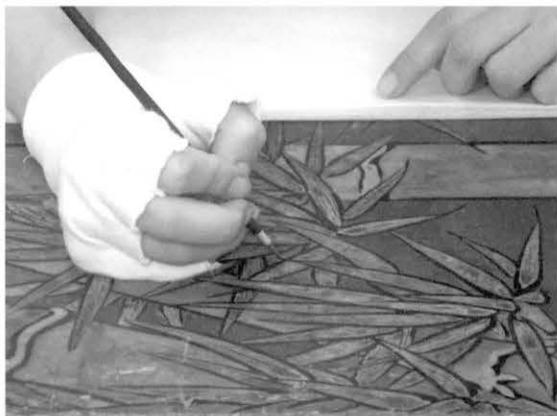


Fig.1A.2(3) 飾金物(前尾背) 修復後
Metal ornaments and hinge cover, after restoration



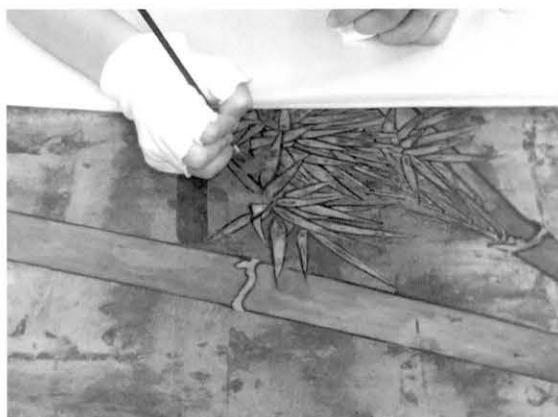
(1) 剥落止め Consolidating the paint layer



(2) 表面の補修紙除去 Removing the infill paper on the surface



(3) 肌裏打ち Applying the first lining



(4) 補彩 Inpainting



(5) 上貼り Applying the first lining



(6) 仕上げ(飾金物取り付け)
Finishing (attaching the metal ornaments)

Fig. 1B.1 修復工程 Restoration process



a 修復前 Before restoration



b 修復後 After restoration

Fig. 1B.2 (1) 表面の補修紙 Infill paper on the surface

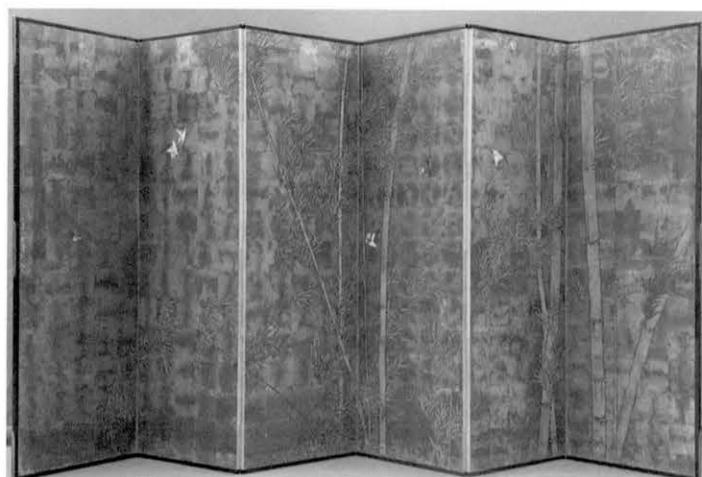


Fig.1B.2 (2) 右隻 修復後 Right screen, after restoration



Fig.1B.2 (3) 新調飾金物 修復後
New metal ornaments and hinge cover,
after restoration