



a 修復前
Before restoration



b 修復後
After restoration

C2.1 四季花鳥図屏風 (左隻)
Birds and Flowers of the Four Seasons, left screen



a 修復前
Before restoration



b 修復後
After restoration

C2.1 四季花鳥図屏風 (右隻)
Birds and Flowers of the Four Seasons, right screen



a 修復前
Before restoration



b 修復後
After restoration

C2.2.1 四季花鳥図屏風 部分 - 剥離 -
Birds and Flowers of the Four Seasons, detail, "flaking paint layer"



a 修復前

Before restoration



b 修復後

After restoration

C2.2.2 四季花鳥図屏風 部分 一亀裂と本紙の変形一

Birds and Flowers of the Four Seasons, detail, "cracking and distorted painting"

2. 四季花鳥図屏風

2. *Birds and Flowers of the Four Seasons*

ブルックリン美術館（アメリカ合衆国）所蔵
Brooklyn Museum (United States of America)

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

2. 1. 修復報告

株式会社 半田九清堂

2.1.1. 名称等

名称	四季花鳥図屏風 狩野松栄筆
制作年代	室町時代屏風 16世紀
所蔵者	ブルックリン美術館（アメリカ合衆国）
登録番号	83.183.1、83.183.2
品質・形状	紙本金地著色 屏風装 6曲1双

2.1.2. 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	株式会社 半田九清堂
施工場所	東京国立博物館内修理室 半田九清堂

2.1.3. 修復前の状態

損傷

<本紙>

- ・本紙に大きな亀裂があり、亀裂から本紙が広い面積で浮き、膨れ上がっていた。
- ・本紙が膨れ上がっている箇所が、屏風を閉じる際に向かい合う画面と互いに接触し、擦れていた。
- ・亀裂の裏面に当てられた補強紙の厚みが、本紙表面に感じられていた。
- ・本紙の亀裂部分に、表面や裏面から補修紙が貼り付けてあり、本紙と補修紙にまたがって加筆がされていた。
- ・屏風装の場合、通常は、本紙の両端を尾背側面部分に廻して貼るが、本作品は本紙が尾背の手前で断たれており、尾背側面部分に廻っていなかった。
- ・絵具部分には、膠着力の低下による剥落が見られた。特に緑青や胡粉、金雲の端の盛り上げに剥落が見られ、本紙の浮きや亀裂によって更に進行する危険性が高かった。
- ・絵具が剥落した箇所には、過去の修復での加筆が多くみられ、本紙にはみ出している（オーバーペインティング）箇所も見られた。
- ・金雲の盛り上げが剥落した上から、雲の形に添って金箔紙の補修がされており、補修紙と本紙の上から砂子が蒔かれていた。この補修紙には部分的に浮きや捲れが見られた。
- ・本紙全体に経年の汚れが見られ、水濡れやカビが原因と思われる染みも見られた。
- ・特に入尾背付近は水濡れによる染みが多く見られた。
- ・本紙欠損部に補紙があり、加筆が見られた。
- ・本紙の継ぎ手が浮いていた。

<装丁>

- ・屏風を閉じた時、画面同士がぶつかり、擦れの原因のひとつになっていた。

- 椽木は漆の塗りが薄く、木口断面から木目が表面に感じられていた。
- 大緑に虫損が見られ、補修がされていた。浮いている箇所も見られた。
- 緑裂は、大緑と小緑が付き合わせで貼られていた。
- 隅金具、鉸が不揃いであった。

屏風詳細は、カラー挿図 C2.1a、C2.2.1a、C2.2.2a、Table 2.1、Table 2.2、Fig. 2.2(1)a、Fig. 2.2(2)a を参照のこと。

2.1.4. 修復工程

(1) 修復前の記録・調査

- 寸法や損傷状態などの修理前状況を記録し、作品の状態について4×5リバーサルフィルム（全体）、デジタルカメラ（全体・部分）、赤外線撮影を行い、細かな撮影記録を取った。記録、撮影は修復作業中も行った。
- 水を用いたパッチテストを行い、絵具の定着具合や汚れの移り具合を調べ、修復の作業順序や方法を検討した。

(2) カビ痕の除去

表面に付着した白いカビ痕を、毛の柔らかな刷毛で払いながら吸引し、除去した。

(3) 絵具の剥落止め①

- 絵具が剥離しめくれている箇所の隙間に、牛膠水溶液5%（重量比*以下同じ）と布海苔の混合糊を筆にて注し入れ、上から軽く圧しをして接着した。
- 雲の上に当てられた、金箔の補修紙が剥離した箇所に、牛膠水溶液と新糊の混合糊を筆にて注し入れ接着した。

(4) 屏風装の解体

- 尾背を切り離して各扇ごとにした。
- 金具、椽木、尾背、表装裂地を取り外した後、本紙を骨下地より取り外した（Fig. 2.1(1)）。

(5) クリーニング

- 室温の濾過水に少量の布海苔を混ぜた水溶液を画面に塗布し、養生紙に重ねた吸い取り紙に汚れを吸いとらせて除去した。
- 修復作業には全体を通して3M Purification 株式会社製の糸巻きタイプフィルター径0.5 μ 及び、粒状活性炭カートリッジフィルターにて溶解ガスや有機物を吸着して、水に不溶な夾雑物を濾過除去した濾過水を用いた。

(6) 絵具の剥落止め②

- 絵具部分に表面から牛膠水溶液0.5～2%を塗布し、剥落止めをした（Fig. 2.1(2)）。
- 群青、緑青部分の絵具には、牛膠水溶液1～3%を塗布し、剥落止めをした。
- 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施した。また、充分に乾燥期間をおいた。

(7) 旧補修紙の除去①

表面から当てられた旧補修紙を除去した（Fig. 2.1(3)）。

(8) 絵具の養生

裏打紙の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（Fig. 2.1(4)）。

(9) 紙質検査

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。

(10) 旧袋紙、古い裏打紙の除去

- 本紙に裏打ちはされておらず、以前の修復時に剥がし残したと思われる古い裏打紙の一部が残っていた。
- 本紙裏面より室温の濾過水にて湿りを与え、裏面に付着した袋紙や古い裏打紙を除去した。

(11) 旧補修紙、旧補強紙の除去②

- 裏面から当てられた補修紙や補強紙を除去した (Fig. 2.1 (5))。
- 加筆のある補修紙や補強紙のうち、関係者との協議で除去しない方針となったものは、本紙との重なりが極僅かになるように調整して残した (2.1.6. 特記事項 参照)。

(12) 新規補紙

- 紙質調査の結果を受け、本紙と同質の雁皮紙の中から風合いの近い紙を選択し、本紙の色合いと調和するよう植物染料にて染め、調整した。
- 欠損部の形より一回り大きく切り抜いた補修紙の先を喰い裂いて、欠損部周囲に僅かに重ねて補紙をした (Fig. 2.1 (6))。
- 骨の尾背側面部分に本紙を廻して貼るため、断たれた本紙の両端に、新規に補紙を行った。

(13) 亀裂部の補強

亀裂部を合わせ、新糊を用い、先を喰い裂いた楮紙の帯を裏面から当てて補強した。

(14) 継ぎ手の糊注し

継ぎ手の糊離れ箇所に、新糊を注して接着した。

(15) 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 (Fig. 2.1 (7)、Fig. 2.1 (8))。

(16) 増裏打ち

新糊を用い楮紙で増裏打ちをした。

(17) 補彩

補紙部分に地色合わせの補彩をした。

(18) 下地の作製

- 杉材にて骨木地、檜材にて椽木を新調した。骨木地は留め仕上げに、椽木は駄棒による取付式で作製した。
- 新調した骨木地に、細川紙にて骨縛り、蓑掛け (三遍蓑)、蓑押さえをし、紙蝶番をして六曲屏風とし、楮紙にて下袋掛け、上袋掛けをして堅牢な骨下地を作製した (Fig. 2.1 (9))。

(19) 表装裂地の調整

表装裂地は、作品により相応しい裂にて新調し、新糊を用いて楮紙で肌裏打ちをした。

(20) 裏貼紙の作製

楮紙にて裏打ちを行った染楮紙に、洪型で紋様を摺り、裏貼紙を作製した (Fig. 2.1 (10))。

(21) 仕上げ

- 骨下地に、本紙、小縁、大縁、裏貼り、尾背を貼り込んだ (Fig. 2.1 (11)、Fig. 2.1 (12))。
- 椽木、金具を取り付け仕上げた。

(22) 修復後の記録

修復後の写真撮影、記録を行った。

(23) 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。

2.1.5. 修復後の状態

屏風旧装丁と同様に6曲1双の屏風として仕立てた。詳細はカラー挿図 C2.1b、C2.2.1b、C2.2.2b、Table 2.3、Table 2.4、Fig. 2.2(1)b、Fig. 2.2(2)b を参照のこと。

2.1.6. 特記事項

絵具が剥落し、本紙が露出した箇所への加筆や、オリジナルの絵具部分へのオーバーペインティングが見られた。これらの加筆は除去が困難であり、また除去によりオリジナルの絵具に損傷を与える危険性が予想されたため、関係者と協議し、加筆部分は現状のままとした。

亀裂部分に、裏面から補修紙が貼られ、本紙と補修紙にまたがって瓜の蔓が加筆されていた。また、補修紙の厚みが、本紙表面に段差になって感じていたが、この補修紙を除去すると、本紙への加筆のみが不自然に残ることになるため、関係者と協議し、補修紙と加筆は除去せず現状のままとした。補修紙は亀裂より大きく当たっていたため、補修紙が亀裂周囲にわずかに重なるように喰い裂き状に調整し、また、厚みが出ないように薄くした。

金雲の盛り上げが剥落した上に、金箔補修紙が貼られ、本紙と補修紙の上から金砂子が蒔かれていた。補修紙を除去すると、剥落した盛り上げ胡粉が露出し、また、金砂子が蒔かれていない部分が現われるため、作品の印象が変わり鑑賞性を損ねることが懸念された。また、補修紙の除去作業は、オリジナルの金箔や盛り上げが損傷する危険性があるため、関係者と協議し、補修紙は除去せず現状のままとした。

各扇の欠損部の補修紙に加筆がみられた。これらの補修紙は面積が小さく、補修紙を除去することで作品の印象が変わることは考えられず、また、補修紙はパルプが混入された近年のものも含まれており、本紙に与える影響も懸念されたため、関係者と協議し、右隻第2扇の一箇所を除き全て除去することとした。

右隻第2扇の補修紙は面積が大きく、除去することで鑑賞性が損なわれる可能性が考えられる。また、補修紙は本紙と同質である雁皮紙であり、古い時期での補修であると思われることから、除去せず残すこととした。

入尾背の下に隠れていた絵を出し、本紙を広げた。

2.1. Restoration Report

Handa Kyuseido Co., Ltd.

2.1.1. Data

Title	<i>Birds and Flowers of the Four Seasons</i> by Kano Shoen
Period	16th century, Muromachi period
Owner	Brooklyn Museum (United States of America)
Inventory number	83.183.1, 83.183.2
Media and Format	A pair of six-panel folding screens, color on paper with gold leaf

2.1.2. Restoration Data

Duration	May 28, 2009 – March 25, 2011
Contractor	Handa Kyuseido Co., Ltd.
Place	Conservation Studio, Tokyo National Museum

2.1.3. Condition before Restoration

Damage

<Painting>

- There were large cracks on the painting, causing it to become lifted from the lining over extended areas.
- Areas where the painting had become lifted were abraded due to contact with the surface facing it when the screens were folded shut.
- The thickness of the infill paper, which had been applied on the reverse sides of the cracks, could be felt through the surface of the painting.
- Infill paper had been adhered to the front and reverse sides of the cracks on the painting, with retouching covering both the painting and the infill paper.
- In the case of folding screens, the usual procedure is to affix the two ends of a painting so that they extend beyond the folding edges. However, in this work, the painting does not extend beyond the folding edges, having been cut short of that section.
- The paint layer had flaked off due to weakened adhesion. Flaking was particularly marked for *rokusho* green pigments and *gofun* white pigments as well as the raised areas at the edges of the gold clouds. These were at risk of even further flaking due to the lifting and cracking of the painting.
- Areas where the paint layer had flaked off had been retouched significantly in past restorations, with overpainting observed in many places.
- Paper with gold leaf had been infilled along the contours of the clouds where the raised portion of the gold clouds had flaked off, with gold powder scattered over the infill paper and painting. Some parts of this infill paper had lifted and become abraded.
- Age-induced accretion was observed over the entire painting, with stains believed to have been caused

by water or molds. A particularly large number of water stains were observed around the valley folds.

- Infill paper had been adhered to missing areas, with retouching applied.
- The joints of the painting had become lifted.

<Mounting>

- The opposing surfaces of the panels came into contact with each other when the screens were folded shut, causing abrasion.
- The urushi lacquer of the wooden frame was applied thinly, allowing the grain to be visible on the sides between panels.
- The border had sustained insect damage and had been repaired. Lifting was seen in some places.
- Fabrics had been butt jointed for the border and inner border.
- The corner fittings and studs were not matching.

See .1a, C2.2.1a, C2.2.2a, Table 2.1, Table 2.2, Fig. 2.2(1)a and Fig. 2.2(2)a.

2.1.4. Restoration Process

(1) Documentation and investigation before restoration

- The conditions before restoration, including dimensions and damage, were documented. Detailed photographs were taken using a 4x5 reversal film camera (entire work) and digital cameras (entire work and details) for visible light photography and infrared photography. Documentation and examination were also performed during the process of restoration.
- A patch test using water was performed to discover how firmly the pigments were attached and how the accretion had moved in order to determine the order of steps and methods of treatment to be taken.

(2) Removal of white molds

White mold growth on the surface was removed by using a soft-bristled brush and vacuuming.

(3) Consolidation of the paint layer

- Areas in which paint layer was lifting were adhered by applying a mixture of a 5 % at weight ratio aqueous solution of animal glue and seaweed paste with a paintbrush, and lightly pressing the layer down.
- Areas in which infill paper with gold leaf that had been adhered onto the clouds had peeled were re-adhered by applying, with a paintbrush, a mixture of an aqueous solution of animal glue and wheat starch paste.

(4) Disassembly

- The panels were separated by cutting the hinges.
- After removing the metal fittings, outer wooden frame, hinge covers and mounting fabric, the painting was removed from the wooden lattice core (Fig. 2.1(1)).

(5) Cleaning

- Accretion on the painting was removed by applying room-temperature filtered water mixed with a small amount of seaweed paste and allowing it to be absorbed with blotting paper through facing paper.
- Water used throughout the restoration process was filtered by 3M Purification fiber-wound water filter with pores 0.5 μm in diameter and granular activated carbon cartridge filter to remove water-insoluble impurities and to adsorb dissolved gases and organic matter, respectively.

(6) Consolidation of the paint layer

- The paint layer was consolidated by applying 0.5 to 2 % aqueous solutions of animal glue from the surface (Fig. 2.1(2)).
 - *Rokusho* pigments were consolidated by applying 1 to 3 % aqueous solutions of animal glue.
 - The type and concentration of the glue as well as the treatment method were selected based on careful consideration, and the treatment was repeated in parts until full adhesion was confirmed. Sufficient time was given to allow sure the glue to fully dry.
- (7) Removal of the old infill paper
The old infill paper, which had been applied from the front, was removed (Fig. 2.1(3)).
- (8) Facing the pigments
Synthetic fiber paper was applied provisionally with seaweed paste to areas in danger of cracking or flaking in order to ensure that the removal of the lining papers would be performed safely (Fig. 2.1(4)).
- (9) Fiber furnish analysis
To help in the selection of infill 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 paper examined. Results showed that the paper of the painting was made of *gampi*.
- (10) Removal of the old *fukurogami* (underlining paper) and the remaining old lining
- The painting did not have a lining, but some of the old lining from earlier restorations, which had presumably been peeled off insufficiently, had remained.
 - The *fukurogami* and remains of the old lining which had adhered to the reverse sides of the painting were removed by moistening the painting with room-temperature filtered water applied from the reverse sides.
- (11) Removal of the old infill paper and the old reinforcement paper
- Infill paper and reinforcement paper which had been applied from the reverse sides were removed (Fig. 2.1(5)).
 - Out of the old infill paper and reinforcement paper on which retouching had been done, those that were allowed to remain, upon consultation with relevant parties, were adjusted to minimize overlapping with the painting (See 2.1.6. Notes).
- (12) Infill
- Out of several types of *gampi* paper similar in texture to that of the painting, paper was selected based on the results of the fiber furnish analysis. The selected *gampi* paper was then dyed with vegetable dye and adjusted so that the hues would harmonize with those of the painting.
 - Infill paper, cut slightly larger than the missing areas of the painting, were water cut around the periphery and applied so that they slightly overlapped the edges of the missing areas (Fig. 2.1(6)).
 - To allow the painting to wrap around to the sides of the wooden lattice core, new margin paper was added to both ends of the painting.
- (13) Reinforcement of the cracked areas
The cracked areas were drawn together and reinforced by applying water-cut *kozo* paper from the reverse sides using wheat starch paste.
- (14) Application of paste into joints
Wheat starch paste was applied to adhere areas of the joints which had lifted.
- (15) Application of the new first lining
Wheat starch paste was used to apply thin *mino* paper as the new first lining (Fig. 2.1(7), Fig. 2.1(8)).

(16) Application of the second lining

Wheat starch paste was used to apply *kozo* paper as the second lining.

(17) Inpainting

Areas to which infill paper had been applied were inpainted to match the base color of the painting.

(18) Preparation of the wooden lattice core

- Japanese cedar was used to make a new wooden lattice core and Japanese cypress was used for the wooden frame. Miter joints were used for the lattice core. The frame was secured into the lattice core with mortise-and-tenon joints.
- *Honeshibari*, *minokake* and *mino-osae* made with *hosokawa* paper were applied to the new wooden lattice core. Paper hinges were applied to join the panels into a six-panel folding screen. *Fukurokake* using *kozo* paper was applied to it twice, to construct a sturdy core (Fig. 2.1(9)).

(19) Preparation of the mounting fabric

Mounting fabric was newly prepared out of material more appropriate for the work. A first lining was applied using *kozo* paper and wheat starch paste.

(20) Preparation of the decorative backing paper

Decorative backing paper was prepared by applying lining made of *kozo* paper to a piece of dyed *kozo* paper, and by printing patterns on it using persimmon-coated paper stencil (Fig. 2.1(10)).

(21) Finishing

- The painting, inner border, border, decorative backing paper and hinge covers were affixed to the wooden lattice core (Fig. 2.1(11), Fig. 2.1(12)).
- The wooden frame and metal fittings were affixed.

(22) Documentation

Documentation was executed and photographs were taken.

(23) Compiling a report

Documentation and photographs were organized and a report was compiled.

2.1.5. Condition after Restoration

The folding screens were finished in a pair of six-panel format as before restoration. See C2.1b, C2.2.1b, C2.2.2b, Table 2.3, Table 2.4, Fig. 2.2(1)b and Fig. 2.2(2)b.

2.1.6. Notes

- There was retouching of areas where the paint layer had flaked off and the original paper had become exposed; there was also overpainting over the original pigment. As these retouches were difficult to remove and their removal carried the risk of damaging the original pigment, it was decided to leave the retouched areas as they were upon consultation with relevant parties.
- The cracked areas had infill paper applied from the reverse sides, with retouching of the gourd vine extending over both the painting and the infill paper. In addition, the unevenness caused by the thickness of the infill paper could be felt through to the surface of the painting. However, removing this infill paper would have caused the retouching on the painting to remain in an unnatural manner. Therefore, upon consultation with relevant parties, it was decided to leave the infill paper and retouching as they were. Since the infill paper was larger than the cracked areas and was subject to abrasion, it was trimmed and water cut in order to minimize overlap with the painting and its thickness was reduced.

- Infill paper with gold leaf was applied to areas where the raised portions of the gold clouds had flaked off, and gold powder was sprinkled over the painting and infill paper. Removing the infill paper would expose the raised *gofun* white layer at areas of flaking, and also expose the areas where gold powder had not been applied. It was feared that these would change the impression of the work and compromise its artistic coherence. In addition, removal of the infill paper posed the danger of damaging the original gold leaf and/or raised areas. Therefore, upon consultation with relevant parties, it was decided not to remove the infill paper but to leave it as it was.
- Retouching was observed on the infill paper used on missing areas in each of the panels. These were small and their removal was not likely to change the impression of the painting. Furthermore, some of the infill paper contained wood pulp, possibly affecting the painting. For these reasons, upon consultation with relevant parties, it was decided to remove all of them with the exception of one area on the second panel of the right hand screen.
- The infill paper used on the second panel of the right hand screen was large, and its removal had the possibility of compromising the artistic coherence of the work. In addition, the infill paper in question was *gampi* paper, which is similar in quality to that of the painting, and was believed to be from a restoration performed at an early period. These were the reasons for deciding not to remove this piece of infill paper.
- The picture hidden beneath the valley fold was brought out and the painting was enlarged.

2.2. 作品解説

東京文化財研究所
綿田 稔

幅 36cm の紙を 5 段に貼り継いだやや大ぶりの本間屏風一対で、貼り込まれた金箔の一辺は約 11cm。過去に本紙が破断した箇所を中心に若干の補加筆があり（左隻第三扇の瓜の蔓はほとんどが描き加え）、また金雲のエッジの胡粉盛り上げが剥落した部分に全面的に後補の金砂子が撒かれているものの、当初の画趣と筆致を損なうほどではない。

各隻の外より下方に「直信」の朱文壺印が辛うじて認められ、特徴ある岩峻の描法や樹石のモデリングからしても、狩野松栄直信（1519～1592）の筆であることは疑いない。松栄は狩野元信（1477～1559）の三男で、狩野永徳（1543～1590）の父。室町時代末期を代表する絵師である父と桃山時代を代表する子との間に挟まれて目立たないが、まさに室町時代から桃山時代への転換期をくぐり抜けた、日本の美術史上きわめて重要な絵師のひとりである。「四季花鳥図屏風」（伝狩野永徳筆、白鶴美術館蔵）、あるいは「四季草花図屏風」（文化庁蔵）と並ぶ松栄による大画面金碧花鳥画の基準的作例として貴重で、比較的元信様式に忠実な作画態度は、本屏風が比較的早い時期のものであることを示しているのではないだろうか。モチーフを無理につめこまない余裕のある画面構成は、数点知られる室町期の金碧花鳥画のなかでは特徴的で、そのすっきりとした端正なたたずまいは、松栄作品のなかでも墨画着色の「四季花鳥図屏風」（山口県立美術館蔵）に近いものがある。

画題は広い意味での四季花鳥図と捉えることができ、右隻は松と雌雄の錦鶏鳥を中心に海棠、薔薇、檜扇、露草、水葵、蓮などに、啄木鳥、鶯、鶯などの小鳥を配する。水中には鮎が描かれる。春から秋にかけての時期である。左隻は風に枝をなびかせる柳と白鷺を中心に糸瓜、南瓜、瓜、沢瀉、睡蓮、茄子、萱草、梨などに、燕、雲雀などの小鳥を配する。春から夏にかけての季節である。各隻ともに、悠々と金雲がたなびく空間の向こう側には立派な遠山が聳える。左隻の遠山の苔体は右隻のそれよりも白っぽく、季節の違いを表しているのかもしれない。しかし通常の四季花鳥図ほど季節が順次移ろうようには描かれてはいないようで、春と秋を代表する牡丹と芙蓉が描かれないことは特徴的である。そのかわり、瓜や鮎といった、通常は墨だけで描かれるモチーフが取り込まれていることが興味深い。このモチーフ転用の柔軟さも、花鳥の種類の混乱（しばしばありえない姿の花鳥が描かれる）ともども、松栄画の一つの特徴であると言える。

2.2. Description of the Artwork

Minoru Watada
National Research Institute for Cultural Properties, Tokyo

The artwork is a pair of full-sized folding screens, rather large in dimension, with five lengths of paper of 36 cm in width pasted. The squares of gold leaf applied to the surface are about 11 cm on each side. There is some degree of retouching, especially at places where the surface paper had torn in the past (the gourd vine on the third panel of the left screen is almost entirely repainted). There is also powdered gold leaf scattered over the entire surface of the areas where the raised *gofun* layer had peeled off at the edges of the gold clouds. However, these modifications have compromised neither the original taste of the painting nor the strokes of the original brush.

On the lower outer section of each screen, vermilion *tsubo-in* (urn-shaped stamp) reading “直信 (Naonobu)” can be observed faintly. This, as well as the characteristic rendering of steep rocks and the modeling of trees and rocks, shows without a doubt that the work is that of Kano Shoen Naonobu (1519 – 1592). Shoen was the third son of Kano Motonobu (1477 – 1559) and the father of Kano Eitoku (1543 – 1590). Although he tends to be eclipsed by his father, who represents artists of the end of the Muromachi period, and his son, who represents those of the Momoyama period, Shoen nevertheless is one of the most important painters in Japanese art history who actually lived through the transitional stage between the Muromachi and Momoyama periods. This work is important as it is a referential example by Shoen of a large-scale rendition of birds and flowers against a gold background, which is on a par with *Birds and Flowers of the Four Seasons* (attributed to Kano Eitoku, Hakutsuru Fine Art Museum) and *Flowers, Birds and Insects of the Four Seasons* (Agency for Cultural Affairs). The painter’s attitude, which is relatively faithful to the style of Motonobu, appears to suggest this work to be from a relatively early period in this artist’s career. The composition is spacious, avoiding excessive cramming of motifs. This is unique among the several works of birds and flowers against a gold background which are known to remain from the Muromachi period. The clean, graceful appearance of this work is somewhat close to Shoen’s ink painting with water color of *Birds and Flowers of Four Seasons* (Yamaguchi Prefectural Museum of Art).

The subject can be understood to be birds and flowers of the four seasons in the broad sense. The right screen centers around pine trees and a brace of golden pheasants, with small birds such as woodpeckers, mandarin ducks and bush warblers arranged amongst aronia, roses, blackberry lily, dayflower, water hyacinth and lotus. In the water are sweetfish. The time of year is from spring to fall. On the left screen, willow branches swaying in the breeze and egrets dominate the scene, with small birds such as swallows and skylarks flitting amongst gourds, pumpkins, melons, arrowhead, water lilies, eggplant, day lilies and pears. The season is spring going on summer. On each screen float majestic, gold clouds, while in the space beyond, imposing mountains tower in the distance. The mottle of the distant mountains on the left screen are whiter than those on the right screen, perhaps suggesting the difference in season. However, the seasons do not seem to be depicted as transitioning sequentially as in conventional illustrations of birds and flowers in four seasons; it is unusual in that the peony and cotton rose, which represent spring and fall respectively,

are missing in this painting. It is intriguing motifs such as gourds and sweetfish, which are usually drawn only in ink, are included that in their stead. The flexibility of such appropriation of motifs as well as the confusion of species of birds and flowers (frequently, birds and flowers are given appearances that are not found in real life) can be said to be characteristic of Shoei's work.

Table 2.1 寸法 修復前
Dimensions, before restoration

		縦 Height (cm)	横 Width (cm)
本紙寸法 Painting	右隻 Right screen	158.4	358.6
	左隻 Left screen	158.4	358.7
全体寸法 Painting with mounting	右隻 Right screen	174.7	375.4
	左隻 Left screen	174.8	375.4

Table 2.2 装丁 修復前
Format and mounting materials, before restoration

形態 Format	6 曲 1 双 A pair of six-panel folding screens
表装裂 Mounting fabric	小縁：白茶地花唐草紋金襴 Inner border : gold brocade with an arabesque flower pattern on a light brown background 大縁：紺地浮線稜桐花繫紋金襴 Border : gold brocade with flower and <i>fusenryo</i> circle pattern on a navy background
尾背 Hinges	金箔紙 Paper with gold leaf
下地 Wooden lattice core	杉材骨木地 Japanese cedar
椽木 Frame	黒漆塗り 角型 Coated with black urushi, flat-edged
金具 Metal fittings	隅・平：紗綾型菱紋金鍍金 Gold-plated <i>sayagata</i> (interlocking swastikas) lozenge pattern studs
	鉤：桜型金鍍金 Ornamental metal studs : gold-plated cherry blossom-shaped studs
裏貼り Decorative backing paper	薄茶地雀型唐紙 <i>Karakami</i> with sparrow roundel pattern on a light brown background
裏打ち Lining paper	なし。部分的に以前の裏打ち紙（楮紙）が残っている。 None. Previously applied lining paper (<i>kozo</i>) remaining partially
補修 Infill paper	欠損部補紙：楮とパルプの混合紙、楮と竹と藁とパルプの混合紙、雁皮紙、金箔紙 Infill paper of missing areas : mixed paper of <i>kozo</i> and wood plup; mixed paper of <i>kozo</i> , bamboo, straw and wood plup ; <i>gampi</i> paper; paper with gold leaf
	亀裂部補強：竹紙、楮紙、雁皮紙 Reinforcement paper for cracks : bamboo paper, <i>kozo</i> paper, <i>gampi</i> paper
下張り Underlining paper	骨縛り、裏掛け 三遍、裏押さえ、蝶番、袋掛け 2 回：楮紙（裏掛け：反古紙） <i>Honeshibari</i> , <i>minokake</i> , <i>mino-osae</i> , hinges and <i>fukurokake</i> : <i>kozo</i> paper (<i>minokake</i> : <i>kozo</i> wastepaper)

Table 2.3 寸法 修復後
Dimensions, after restoration

		縦 Height (cm)	横 Width (cm)
本紙寸法 Painting	右隻 Right screen	158.8	360.8
	左隻 Left screen	158.8	360.4
全体寸法 Painting with mounting	右隻 Right screen	176.8	378.6
	左隻 Left screen	176.8	378.6

Table 2.4 装丁 修復後
Format and mounting materials, after restoration

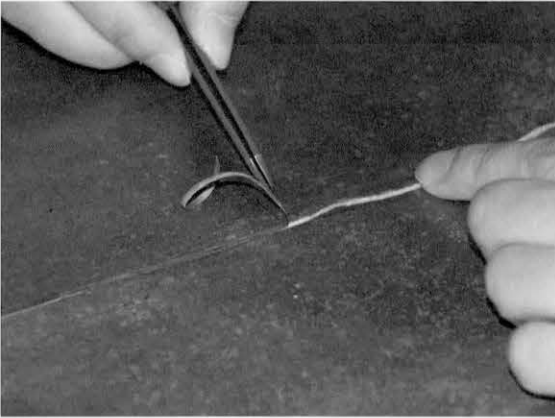
形態 Format	6 曲 1 双 A pair of six-panel folding screens
表装裂 Mounting fabric	小縁 白茶地宝尽紋金襴 Inner border : gold brocade with <i>takara-zukushi</i> (treasure-filled) pattern on a light brown background 大縁 藍地鳳凰菊牡丹椿唐花紋金襴 Border : gold brocade with flower and <i>fusenryo</i> circle pattern on a navy background
尾背 Hinges	時代金箔紙 Paper with gold leaf, aged
下地 Wooden lattice core	杉材骨木地 留め仕上げ (山岸美術木工・東京) Japanese cedar (made by Yamagishi Fine Art Woodworking Studio, Tokyo)
椽木 Frame	角平型 (山岸美術木工・東京) Flat-edged (made by Yamagishi Fine Art Woodworking Studio, Tokyo) 赤味黒漆塗り (塗師 有岡良二・神奈川) Coated with reddish black urushi (Lacquered by Ryoji Arioka, Kanagawa prefecture)
金具 Metal fittings	角・平 : 斜子地花唐草紋金鍍金 (泉公士郎・東京) Gold-plated with flower and arabesque pattern on a basket weave background (made by Koshiro Izumi, Tokyo) 鉾 : 丸型斜子地唐草紋金鍍金 (泉公士郎・東京) Ornamental metal studs : Round, gold-plated with an arabesque pattern on a basket weave background (made by Koshiro Izumi, Tokyo)
裏貼り Decorative backing paper	鼠地雀型墨摺り紙、染め紙 (吉田泰樹・富山)、型摺り (半田九清堂) Paper with sparrow-roundel pattern printed with Chinese ink on a grey background (dyed paper made by Yasuki Yoshida, Toyama prefecture; pattern printed by Handa Kyuseido Co., Ltd.)
裏打ち Lining paper	肌裏打ち : 薄美濃紙 (長谷川聡・岐阜) First lining : thin <i>mino</i> paper (made by Satoshi Hasegawa, Gifu prefecture) 増裏打ち : 楮紙 (溝田義秋・福岡) Second lining : <i>kozo</i> paper (made by Yoshiaki Mizota, Fukuoka prefecture)
補修 Infill paper	補紙 : 雁皮紙 矢車染め (加藤瞳・石川)、染め加工 (半田九清堂) <i>Gampi</i> paper dyed with <i>yasha</i> (paper made by Hitomi Kato, Ishikawa prefecture ; dyed by Handa Kyuseido Co., Ltd.) 亀裂部補強 : 薄美濃紙 (長谷川聡・岐阜) Reinforcement paper for cracks : thin <i>mino</i> paper (made by Satoshi Hasegawa, Gifu prefecture)
下張り Underlining paper	骨縛り、蝶番 : 細川紙 (福島喜通・埼玉) <i>Honeshibari</i> , hinges : <i>hosokawa</i> paper (made by Yoshimichi Fukushima, Saitama prefecture) 蓑掛け 三遍 : 細川紙 (福島喜通・埼玉) <i>Minokake</i> : <i>hosokawa</i> paper (made by Yoshimichi Fukushima, Saitama prefecture) 蓑押さえ : 細川紙 (福島喜通・埼玉) <i>Mino-osae</i> : <i>hosokawa</i> paper (made by Yoshimichi Fukushima, Saitama prefecture) 下袋掛け : 楮紙 (福島喜通・埼玉) <i>Shitabukurokake</i> : <i>kozo</i> paper (made by Yoshimichi Fukushima, Saitama prefecture) 上袋掛け : 楮紙 (福島喜通・埼玉) <i>Uwabukurokake</i> : <i>kozo</i> paper (made by Yoshimichi Fukushima, Saitama prefecture)



(1) 解体 Disassembling



(2) 剥落止め Consolidating the paint layer



(3) 補修金箔除去 Removing the infill paper with gold leaf



(4) 絵具養生 Facing the pigments



(5) 旧補修紙除去 Removing the old infill paper



(6) 新規補修 Applying new infill paper

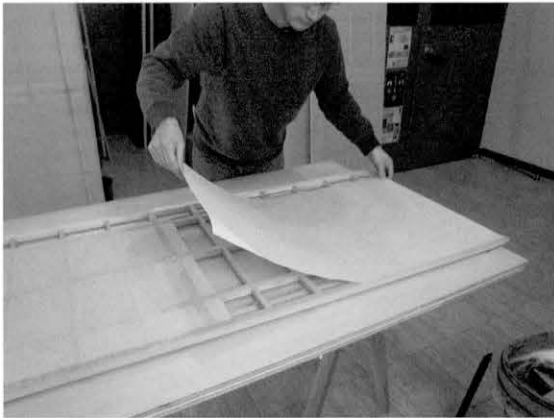
Fig. 2.1 修復工程 Restoration process



(7) 裏打ち (1) Lining (1)



(8) 裏打ち (2) Lining (2)



(9) 下貼り Constructing the multi-layered underlining support system



(10) 裏貼紙作製 Preparing the decorative backing paper



(11) 本紙貼り込み Affixing the painting

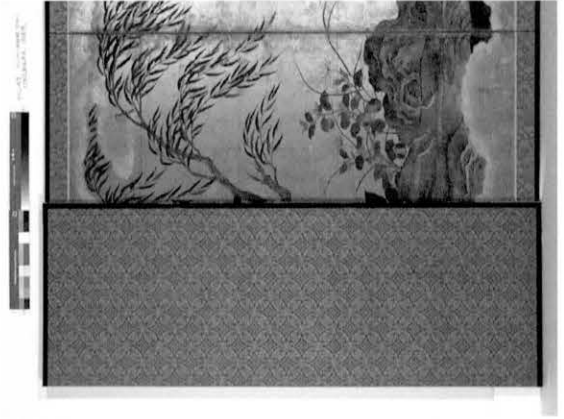


(12) 裏貼紙貼り込み Applying the backing paper

Fig. 2.1 修復工程 Restoration process

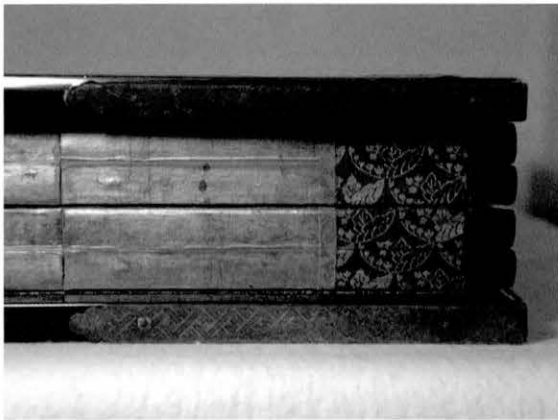


a 修復前 Before restoration

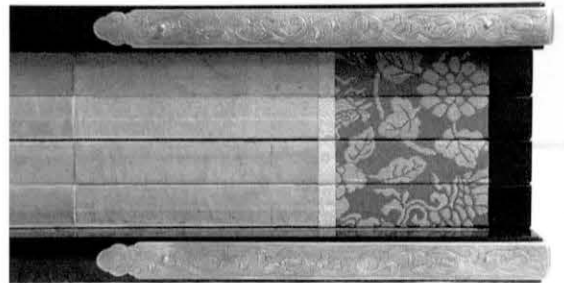


b 修復後 After restoration

Fig. 2.2 (1) 裏貼紙 Backing paper



a 修復前 Before restoration



b 修復後 After restoration

Fig. 2.2 (2) 金具・尾背 Metal fittings and hinge cover