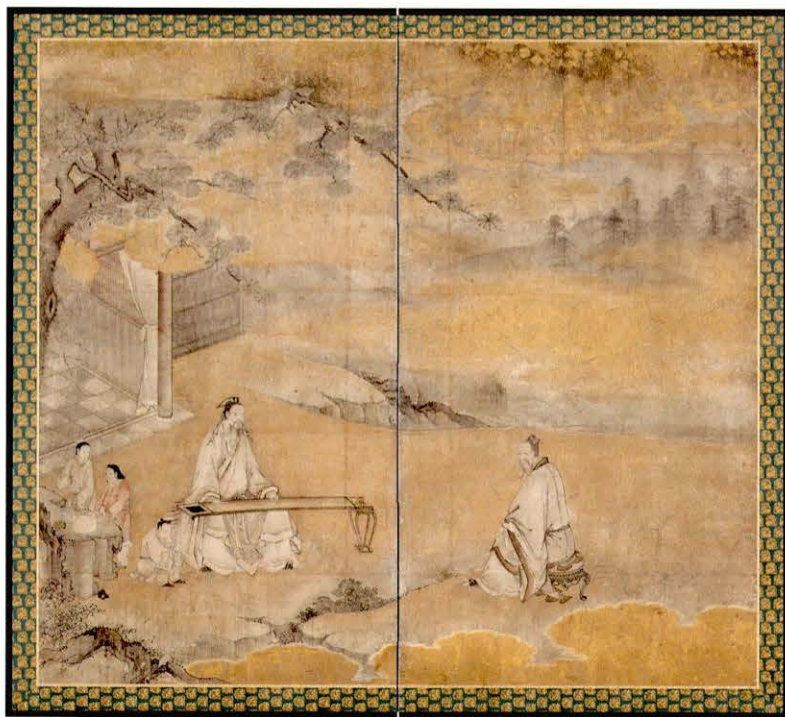




a 修復前  
Before restoration



b 修復後  
After restoration

C3.1 伯牙彈琴図屏風  
*Boya Playing the Chinese Zither*



a 修復前  
Before restoration



b 修復後  
After restoration

C3.2 伯牙彈琴図屏風 部分 — 過去の蝶番周辺の亀裂修復 —  
*Boya Playing the Chinese Zither*, detail, “restoration of cracks previously restored around a hinge”

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## 3. 伯牙弹琴图屏風

### 3. *Boya Playing the Chinese Zither*

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ビクトリア・アンド・アルバート博物館（英国）所蔵  
Victoria and Albert Museum (United Kingdom of Great Britain and Northern Ireland)

平成 22 年度修復事業  
The 2010 Japanese Fiscal Year

## 3. 1. 修復報告

一般社団法人 国宝修理装飾師連盟  
竹上 幸宏

### 3.1.1. 名称等

|       |                          |
|-------|--------------------------|
| 名称    | 伯牙弾琴図屏風                  |
| 制作年代  | 江戸時代 17 世紀               |
| 所蔵者   | ビクトリア・アンド・アルバート博物館（英国）   |
| 登録番号  | E1405-1931               |
| 品質・形状 | 紙本着色 屏風装 2 曲 1 隻         |
| 本紙紙質  | 雁皮（東京文化財研究所保存修復科学センター調べ） |

### 3.1.2. 工期及び施工者等

|       |                                   |
|-------|-----------------------------------|
| 工期    | 平成 22 年 6 月 11 日～平成 23 年 3 月 25 日 |
| 施工者   | 一般社団法人 国宝修理装飾師連盟 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                         |

### 3.1.3. 修復前の状態

本屏風は、蝶番部分に著しい損傷が見られ、その損傷箇所を起因とする亀裂が発生していた。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見られた。虫害による料紙の欠失、上舐りも確認できた。部分的に料紙が薄くなっていた箇所があり、過去の修復時に相剥ぎされ薄くなったと判断できた。絵具層は、堅牢な箇所が多く見られたが、部分的に膠着力が低下して剥離剥落が進行していた。縁裂の経年による劣化や擦れが原因の亀裂及び糸切れが進行しており、襲木に擦れや打突による損傷、飾金物や飾鉾に損傷が見られた。

カラー挿図 C3.1a、C3.2a、Table 3.1、Table 3.2、Fig. 3.2(1) a、Fig. 3.2(2) a、Fig. 3.2(3) a を参照のこと。

詳細は以下の通りである。

- 絵具層の剥離剥落

絵具層は、大半が堅牢であると判断できたが、金雲の周囲の盛上げ胡粉層の一部に膠着力の低下による剥離・剥落が進行していた箇所があった。また、銀砂子の箇所は、黒く変色していた。

- 蝶番の断裂

蝶番に亀裂、糊離れが発生し、断裂へと進行していた。その損傷及び破損箇所の応急的な修復の影響により本紙上に新たな亀裂の発生が見られた（C3.2a）。

- 破れ、亀裂、欠失

本紙料紙に欠失、擦れによる損傷、亀裂等が生じていた。大半は過去に修復を行われ、痕跡で確認できた。虫損による料紙の欠失及び虫の上舐めによる料紙表面を含む彩色層の欠失が見られた（Fig. 3.2(1) a、Fig. 3.2(2) a）。

- 汚れの発生、埃の付着

画面全体に経年の汚れ・埃の付着が見られた。

- 補彩及び変色、染みの発生

本紙料紙欠失箇所には、過去の修復時に補修紙が充てられ、補修紙上に補筆、補彩が施されていたが、補彩の変色等が起こっており、周囲の本紙と違和感が生じていた。部分的に料紙上にオーバーペイントとなっていた箇所も見受けられた。

過去の修復時に、剥落止めのために画面全体に塗布されたものの塗布跡及び下に垂れた痕跡が変色しており、画面鑑賞の妨げとなっていた。

- 緑裂の損傷

緑裂の経年による劣化や擦れが原因の亀裂及び糸切れが全体的に進行していた。特に奥尾背の曲げ代の損傷が著しかった。

- 下地、襲木の損傷、金物の損傷

下地に変形が見られ、蝶番の損傷の一因となっていた。

襲木は、変形しており打突痕や漆膜の損傷が見られた。飾金物及び飾鉾も変形し損傷していた。

- 裏貼紙の変色

裏面の裏貼紙の銀砂子は黒く変色していた。

### 3.1.4. 修復方針

今回の修復は、屏風装を解体し、裏打紙の取替えを行い、新たに各材料を新調し2曲1隻の屏風装に仕立てる本格修復を基本方針とした。

- 屏風装を解体し、すべての裏打紙、除去可能な補修紙を除去することとした。
- 水によるクリーニングを行い本紙の汚れを除去することとした。
- 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、本紙料紙と同質の補修紙を施すこととした。亀裂、破れが生じている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。
- 下地及び緑裂、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。

### 3.1.5. 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、緑裂を取り外し、本紙を下地から取り外した (Fig. 3.1 (1))。

周囲に手紙を取り付け板仮張りに仮張りを行った。

#### (3) 剥落止め

膠着力が低下している絵具層に2%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. 3.1 (2))。

## (4) クリーニング

吸い取り紙の上に本紙を置き、イオン交換水を画面表面に噴霧し、浸透したイオン交換水を下の吸い取り紙に吸収させる方法にて汚れを除去した (Fig. 3.1 (3))。

## (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 (Fig. 3.1 (4))。

## (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

小麦粉澱粉糊 (以後新糊という) を用い、楮紙にて肌裏打ちを行った (Fig. 3.1 (5))。

## (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の補修紙上に基調色の補彩を施した (Fig. 3.1 (6))。

## (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 (Fig. 3.1 (7)、Fig. 3.1 (8))。

## (12) 裂地 (緑裂、小緑裂) 調製

新調した緑裂に新糊を用い、楮紙にて肌裏を打ち、仮張りして十分に乾燥させた。

## (13) 裏貼紙調製

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。

## (14) 上貼り

屏風装に組み立てた下地表面に本紙を、裏面に唐紙を、新糊を用いて貼り込んだ (Fig. 3.1 (9))。

## (15) 仕上げ

緑裂を本紙周囲に取り付け、後尾背に尾背紙を貼り込んだ (Fig. 3.1 (10))。

新調した襲木、飾金物、散鋏を取り付け、屏風装の仕立てを完了した (Fig. 3.1 (11)、Fig. 3.1 (12))。

## (16) 記録

修復後の写真撮影、記録を行った。

## (17) 保存

包装を新調し、納入した。

### 3.1.6. 修復後の状態

旧装丁と同様に2曲1隻の屏風として仕立てた。詳細はカラー挿図 C3.1b、C3.2b、Table 3.3、Table 3.4、Fig. 3.2(1)b、Fig. 3.2(2)b、Fig. 3.2(3)bを参照のこと。

### 3.1.7. 特記事項

- 表から貼られた補修紙

亀裂箇所に画面表面より貼られた補修紙が、二ヵ所に確認できた。

蝶番より発生した亀裂箇所に補強のために貼られた補修紙は、除去が可能であり、除去を行った (C3.2a、C3.2b)。

雲の表現箇所に発生した亀裂上の補修紙は、除去を試みたが、強く接着しており、無理に除去を行うと、表面の金箔層及び下層の雲の表現の盛上げ胡粉層が損傷する恐れがあるため除去は可能な範疇にとどめた。

• 新調の縁裂、襲木、金物、裏面唐紙について

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。

## 3.1. Restoration Report

Yukihiro Takegami  
The Association for Conservation of National Treasures

### 3.1.1. Data

|                  |   |
|------------------|---|
| Title            | <i>Boya Playing the Chinese Zither</i>  |
| Period           | 17th century, Edo period  |
| Owner            | Victoria and Albert Museum<br>(United Kingdom of Great Britain and Northern Ireland)  |
| Inventory number | E1405-1931  |
| Media and Format | A two-panel folding screen, color on paper  |
| Paper for honshi | <i>Gampi</i> paper (analyzed by the Center for Conservation Science and Restoration Techniques, National Research Institute for Cultural Properties, Tokyo) |

### 3.1.2. Restoration Data

#### Duration

June 11, 2010 – 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

### 3.1.3. Condition before Restoration

The folding screen was severely damaged at the hinges and cracking caused by the damage. There were missing areas, abrasion and cracks on the painting, with evidences of past restorations in many places. There were also holes and surface loss caused by insects. The paper had lost its thickness in some places, indicating that *aihegi* technique had been used during past restorations. While the paint layer was sturdy in many places, the adhesion had weakened in other places, and peeling and flaking were in progress. Age-induced deterioration and abrasion of the border fabric had resulted in cracking and fraying. There was abrasion and denting of the frame as well as damage to the ornamental metal fittings and studs.

See C3.1a, C3.2a, Table 3.1, Table 3.2, Fig. 3.2(1)a, Fig. 3.2(2)a and Fig. 3.2(3)a.

- Details are as follows.

Peeling and flaking of the paint layer

While the paint layer could be determined to be sturdy on the whole, there were places in some parts of



the raised *gofun* paint layer around the gold clouds where adhesion had weakened, resulting in advanced peeling and flaking. The silver powder had become darkly discolored.

- Tearing of the hinges

Cracking and lifting had occurred at the hinges, advancing to tearing. Such damages, either given emergency, stopped treatment or not, had led to new cracks on the painting (C3.2a).

- Tears, cracks and losses

The painting had missing areas, abrasion and cracks. The majority of these had been restored in the past and could be identified through evidences of restoration. There were holes and surface loss made by insects (Fig. 3.2(1)a, Fig. 3.2(2)a).

- Accretion and dust

There were accretion and dust on the entire painting that had accumulated through the years.

- Inpainting, discoloration and stains

Gaps in the painting had been mended with infill paper in past restorations, with retouching and inpainting performed on the infill paper. However, the inpainting had become discolored, creating a jarring contrast between the infill paper and the surrounding painting. Retouching had resulted in overpainting in certain areas.

A coating appears to have been applied to the entire painting in a past restoration in an attempt to consolidate the paint layer. The brush strokes of this coating as well as traces of dripping had discolored and were hindering the aesthetic appreciation of the painting.

- Damage to the border fabric

Age-induced deterioration and abrasion of the border fabric had resulted in cracking and fraying. Damage was particularly severe in the bending portion of the valley fold.

- Damage to the wooden lattice core, frame and metal fittings

The wooden lattice core was deformed and was one of the causes of damage to the hinges.

The frame had become deformed, with denting and damage to the *urushi* layer. Ornamental metal fittings and studs were also deformed and damaged.

- Discoloration of the decorative backing paper

The silver powder applied to the decorative backing paper on the reverse side had darkened.

### 3.1.4. Restoration Plan

In the current restoration, the basic plan was for a full-scale restoration entailing disassembly of the folding screen, replacement of the lining and other materials. The final product would be a two-panel screen.

- The folding screen would be disassembled. All lining paper and as much infill paper as possible would be removed.
- Water would be used to clean the painting and remove accretions.
- An aqueous solution of animal glue would be applied and injected to reinforce paint layer where 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 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* (decorative backing paper) and frame as well as ornamental metal fittings and studs would be newly made.
- 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 fittings would be affixed to finish the folding screen format.

### 3.1.5. Restoration Process

#### (1) Investigation before restoration

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

#### (2) Disassembly

The panels were separated by cutting the paper hinges. Ornamental metal fittings and studs, frame and border fabric were removed, and the painting was removed from the wooden lattice core (Fig. 3.1(1)).

Margin paper for applying paste was affixed to the periphery and the painting was dried on a *karibari* board.

#### (3) Consolidation of the paint layer

Paint layer with weakened adhesion was re-adhered by applying a 2 % aqueous solution of animal glue. Areas in which pigment was peeling or lifting were adhered by injecting a 3 % aqueous solution of animal glue mixed with seaweed paste, then pressing the parts and drying (Fig. 3.1(2)).

#### (4) Cleaning

The painting was placed on blotting paper and deionized water was sprayed onto the surface. The deionized water was allowed to penetrate the painting and was absorbed by the blotting paper to remove accretion (Fig. 3.1(3)).

#### (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 (Fig. 3.1(4)).

#### (6) 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. Cracked areas were reinforced with *kozo* paper.

#### (7) Application of the first lining

Using wheat starch paste, *kozo* paper was applied as the first lining (Fig. 3.1(5)).

#### (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 again 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. 3.1(6)).

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

To the new wooden lattice core, a six-layer support system was applied. Hinges were affixed and a folding screen format was completed (Fig. 3.1(7), Fig. 3.1(8)).

## (12) 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.

## (13) 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.

## (14) Application of the uppermost layers

The painting was applied to the front side and the *karakami* to the reverse side of the assembled folding screen, using wheat starch paste (Fig. 3.1(9)).

## (15) Finishing

The border fabric was affixed to the periphery of the painting, and hinge cover was applied over the backside of the hinges (Fig. 3.1(10)).

The newly prepared frame, ornamental metal fittings and studs were affixed to complete the folding screen (Fig. 3.1(11), Fig. 3.1(12)).

## (16) Documentation

Photographs were taken and a conservation report was compiled.

## (17) Storage item

A wrapping cloth was newly prepared.

**3.1.6. Condition after Restoration**

The folding screen was finished in a two-panel format as before restoration. See C3.1b, C3.2b, Table 3.3, Table 3.4, Fig. 3.2(1)b, Fig. 3.2(2)b and Fig. 3.2(3)b.

**3.1.7. Notes**

## • Paper affixed from the front side

At two locations, paper had been pasted on from the front side of the painting to repair cracks.

Paper applied to reinforce cracks arising from damaged hinges was removed (C3.2a, C3.2b).

An attempt to remove paper pasted onto cracks which had formed on the clouds in the painting revealed that the paper had been adhered strongly. As forced removal presented the risk of causing damage to the gold leaf layer on the surface and the raised *gofun* paint layer used to express the clouds below, removal was kept to within possible range.

• Selection of border fabric, frame, metal fittings and *karakami*

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.

## 3. 2. 作品解説

東京文化財研究所  
江村 知子

本作品は、庭前の松の木の下で、奏樂の高士と、向かい合ってこれを聴く高士を表した二曲一隻屏風。傍らには唐子鬻の子供がうずくまって眠りこけており、その脇の二人の侍童は主人たちの接待の準備をする姿で描かれる。伯牙弾琴図という画題は、『列子』湯問篇にある故事による。すなわち中国春秋時代(紀元前8～5世紀頃)の琴の名手・愈伯牙が、友人の鐘子期に対して、自分の琴の音色とそこに込めた心情を余すことなく理解してくれることから信頼を寄せていたが、子期に先立たれた後は、伯牙は自分の琴を理解してくれる真の友を失った悲しみから絃を断ち切り、二度と琴を奏でることをしなかったという。このエピソードは、自分のことを真に理解してくれる友人のことをさす「知音」の語源にもなっている。

本作品に描かれる二人の高士が、伯牙と子期であると判明するような特別な持物や身体的特徴はない。しかしながら狩野一溪が元和9年(1623)に著した、漢画の画題の解説書『後素集』には「伯牙弾琴図 伯牙琴をひく、子期是を聞く、子期去て伯牙琴の絃を切て其後はひかず」という一項があることから、琴を弾く高士とそれを聞く人物が描かれていれば伯牙と子期を表したものであるという理解が狩野派絵師の間に浸透していたことが推測される。本作品の名称もその解釈によるものである。

さらに中央に描かれる楽器は正確に言うと琴ではない。中国古代の文人たちに愛好された琴は七絃であるが、画中のものは十三絃で表されている。日本の雅楽などで古くから用いられる箏は十三絃であるが、箏柱を立て、左手で絃を押さえて右手に義爪をはめて演奏されるのが通常の形態で、画中の描写では箏を描いたものとも言えない。本作品の描写は、細部にはあまりこだわらず、中国風の人物が音楽を演奏している風雅なイメージが表されていると言える。このような描写は、本図に限ったことではなく、室町時代以降、盛んに制作された琴棋書画図の中にも多く見られる。

構図は視点が高く設定され、中景の邸宅は抑揚を抑えた均質な線描で表され、遠景の山と木々は淡墨による柔和な描写で、奥行きのある広々とした空間表現となっている。近景の人物は痩せ形の体軀でところどころに濃墨を用いた打ち込みの鋭い線描が用いられている。顔貌は細かい線描で表され、故事人物画にふさわしい気品ある描写となっている。画面の上端と下端に配置された金雲は、装飾的な誇張がなく、全体的に高雅な印象を与えている。

当初から二曲一隻屏風であったかどうかは定かではないが、水平方向に五段に貼られた紙継ぎは左右の扇に貫通しており、形状が大きく変更されたような不自然な点は認められない。また本紙の寸法は、たとえば俵屋宗達による「風神雷神図屏風」(国宝・建仁寺蔵)や、「舞楽図屏風」(重要文化財・醍醐寺蔵)などの二曲屏風と同程度で、17世紀前半に二曲屏風の形式が多く制作された状況下に本作品も位置づけることが可能である。実際に本作品の中央を谷折りにして立ててみると、そこに生じる角度によって、二人の高士がより緊密に対峙し、琴の長さが強調され、松樹の枝先が奥に拡がっていくような効果もたらされる。一隻屏風であったかどうかは不明だが、二曲屏風となることを意識して構図がなされ、制作されたものと理解できる。

以上のような形態と画風表現から、本作品は江戸時代初期、17世紀前半の制作と見られる。無落款のため筆者は確定できないが、人物描写の特徴は妙法院大書院の狩野光信筆「群仙図」などと類似することから、狩野光信周辺の絵師が本作品の筆者として推測される。

## 3.2. Description of the Artwork

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The artwork discussed is a two-panel folding screen that shows a Chinese noble man playing music under a pine tree in the garden and another noble man facing the musician, listening. By their side are child with a hairstyle called *karakomage* in slumber, while the two pages beside them are preparing to serve their master and his guest. The motif of “Boya playing the *qin* (Chinese zither)” is derived from a story in the “Tang Wen” (Questions of Tang) chapter of the *Liezi*. In the story, the Chinese *qin* virtuoso Yu Boya, who lived in the Spring and Autumn period (8th-5th Century BC), had come to trust his friend Zhong Ziqi due to the latter’s ability to perfectly understand Boya’s music and the thoughts he infused into it. However, Ziqi passes away and Boya breaks the strings of his *qin* in grief, lamenting the loss of his true friend who understood his *qin* like no other. Boya never played the *qin* again. This episode is the origin of the word *chiin* (written with the *kanji* character for “know” paired with the *kanji* for “sound” or “music”), which means a friend who truly understands one.

There are no special belongings or physical characteristics of the two honorable men depicted in this work that would identify them as being Boya and Ziqi. However, the *Kososhu* (textbook on motifs of Chinese paintings), written by Kano Ikkei in 1623, includes a passage “Boya Playing the Chinese Zither : Boya plays the *qin*, Ziqi listens, Ziqi passes away, Boya breaks the strings and plays the *qin* no more.” From this passage it can be surmised that the Kano school painters understood the motif of a noble man playing the *qin* and another man listening to be representations of Boya and Ziqi. The naming of this work is also in accordance with that interpretation.

The musical instrument illustrated in the center is not, strictly speaking, a *qin*. The *qin* favored by the ancient Chinese literary artists had seven strings, but the instrument depicted in this work has thirteen. The *koto*, which has thirteen strings, is a traditional Japanese instrument used from ancient times in imperial court music; however, the *koto* is performed with the strings propped up by bridges and using the left hand to hold the strings down while plucking them with the right hand wearing finger picks. Therefore, the instrument in this work cannot be said to be a *koto*, either. The rendering of the instrument here suggests a relative indifference to details, with the painter choosing to express an elegant, refined image of a Chinese-looking person playing music. This kind of depiction is not limited to this work but is found in abundance in illustrations of *kinkishoga*, the four artistic pursuits which is repeatedly depicted from Muromachi period.

The painting is composed so that the point of view is set high. The mansion in the middle distance is rendered in moderate lines, while the mountains and trees in the far distance are drawn softly in pale ink, creating a sense of depth and spacious airiness. The human figures in the near distance are lean, with sharp, thrusting strokes of dark ink used in their main points. The faces are finely rendered with thin lines, resulting in a dignified, elegant painting which does justice to the ancient story on which it is based. The gold clouds arranged in the upper and lower borders of the screen are not ornamentally overstated. The overall impression is one of classical elegance.

While it is unknown as to whether the work was comprised of two panels from the outset, the five lengths of horizontally mounted paper are equal across the two panels, and there are no unnatural points which might suggest any significant alteration of the configuration. Also, the dimensions of this screen is similar to such two-panel works by Tawaraya Sotatsu as *The Wind God and Thunder God (Fujin raijin zu byobu)* (national treasure, Ken'ninji temple) and *Bugaku zu byobu* (Court dance and music) (important cultural property, Daigoji temple), and thus the screen can be positioned among works from the first half of the 17th century when such two-panel screens were created in abundance. When in fact the screen is stood up folded slightly inward so that the two edges are closer to the viewer, the angle makes the two noble figures appear closer together, the length of the *qin* to be emphasized, and the branches of the pine trees to spread out into the distance. It is unknown whether the screen was originally intended to be a single folding screen, but it can be assumed that the work was designed and created with the intent of having two panels.

From its configuration and artistic expression, this work is considered to have been created in the first half of the 17th century, in the early Edo period. Because of the lack of a signature, the creator cannot be identified; however, the characteristics of how the human figures are drawn are similar to those of works such as *Gunsen zu* (Immortals) by Kano Mitsunobu in the Daishoin of Myohoin temple. Therefore, the work is believed to have been by a painter associated with Kano Mitsunobu.

Table 3.1 寸法 修復前  
Dimensions, before restoration

|                                | 縦<br>Height (cm) | 横<br>Width (cm) |
|--------------------------------|------------------|-----------------|
| 本紙寸法<br>Painting               | 152.0            | 169.4           |
| 全体寸法<br>Painting with mounting | 168.5            | 186.0           |

Table 3.2 装丁 修復前  
Format and mounting materials, before restoration

|                                 |  |
|---------------------------------|--|
| 形状<br>Format                    | 2曲1隻<br>A two-panel folding screen   |
| 縁裂<br>Border fabric             | 藍地唐花唐草文金襴<br>Gold brocade with flower and arabesque pattern on an indigo blue background |
| 小縁<br>Inner border fabric       | 白茶地金襴<br>Gold brocade on a pale brown background   |
| 下地<br>Wooden lattice core       | 杉材<br>Japanese cedar   |
|                                 | 5種6層<br>Five layers  |
|                                 | 骨縛り：楮紙（反古紙）<br><i>Honeshibari</i> : <i>kozo</i> paper (wastepaper)                       |
|                                 | 胴貼り：楮紙（胡粉引）<br><i>Dobari</i> : <i>kozo</i> paper (coated with gofun)                     |
| 下貼り<br>Underlining paper        | 裏掛け：楮紙（二枚反古紙）<br><i>Minokake</i> : <i>kozo</i> paper (wastepaper)                        |
|                                 | 裏縛り：楮紙（反古紙）<br><i>Minoshibari</i> : <i>kozo</i> paper (wastepaper)                       |
|                                 | 浮け：楮紙<br><i>Uke</i> : <i>kozo</i> paper  |
| 蝶番<br>Hinges                    | 楮紙<br><i>Kozo</i> paper  |
| 補修紙<br>Infill paper             | 雁皮紙、楮紙<br><i>Gampi</i> paper, <i>kozo</i> paper  |
| 裏貼紙<br>Decorative backing paper | 茶地金銀砂子紙<br>Brown paper with sprinkled gold and silver powder                             |
| 尾背紙<br>Hinge cover              | 後尾背：銀砂子紙<br>Back side : paper with sprinkled silver powder                               |
| 襲木<br>Frame                     | 黒漆塗<br>Coated with black urushi  |
| 飾金物<br>Metal fittings           | 唐草文金塗金飾金物<br>Gold-plated metal fittings with arabesque pattern                           |
| 散鋌<br>Ornamental metal studs    | 丸型金塗金散鋌<br>Gold-plated round studs   |
| 裏打紙<br>Lining paper             | 楮紙<br><i>Kozo</i> paper  |

Table 3.3 寸法 修復後  
Dimensions, after restoration

|                                | 縦<br>Height (cm) | 横<br>Width (cm) |
|--------------------------------|------------------|-----------------|
| 本紙寸法<br>Painting               | 152.7            | 169.6           |
| 全体寸法<br>Painting with mounting | 169.0            | 186.4           |

Table 3.4 装丁 修復後  
Format and mounting materials, after restoration

|                                 |   |
|---------------------------------|---|
| 形状<br>Format                    | 2曲1隻<br>A two-panel folding screen  |
| 縁裂<br>Border fabric             | 藍地造槌花麒麟文金襴 (広信織物・京都)<br>Gold brocade with maul-shape pattern with <i>kirin</i> (fairy horse) and flower on an indigo blue background (made by Hironobu orimono, Kyoto prefecture) |
| 小縁<br>Inner border fabric       | 白茶地和久田金襴 (広信織物・京都)<br><i>Wakuda</i> gold brocade on a pale brown background (made by Hironobu orimono, Kyoto prefecture)  |
| 下地<br>Wooden lattice core       | 杉白太材総臍組隅止 (黒田工房・京都)<br>Sapwood of Japanese cedar with mitered corners and mortise and tenon joints (made by Kuroda kobo, Kyoto prefecture)  |
|                                 | 6種8層<br>Six layers  |
|                                 | 骨縛り：楮紙 (石州紙、西田・島根)<br><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)<br><i>Dobari</i> : Mixed paper ( <i>kozo</i> and manila hemp), with talc and kaolin as fillers (Okatsu, Kochi prefecture)                |
| 下貼り<br>Underlining paper        | 裏掛け：楮紙 (三枚) (石州紙、西田・島根)<br><i>Minokake</i> : kozo paper ( <i>sekishu</i> paper, made by Nishida, Shimane prefecture)  |
|                                 | 裏縛り：楮紙 (石州紙、西田・島根)<br><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)<br><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)<br><i>Uwauke</i> : kozo paper ( <i>sekishu</i> paper, made by Nishida, Shimane prefecture)   |
| 蝶番<br>Hinges                    | 厚口楮紙 (田村・高知)<br>Heavy <i>kozo</i> paper (made by Tamura, Kochi prefecture)  |
|                                 | 厚口楮紙 (太田・岐阜)<br>Heavy <i>kozo</i> paper (made by Ota, Gifu prefecture)  |
| 補修紙<br>Infill paper             | 雁皮紙 (田村・高知)<br><i>Gampi</i> paper (made by Tamura, Kochi prefecture)  |
| 裏貼紙<br>Decorative backing paper | 三寸雀型茶地唐紙 (溝川・京都)<br><i>Karakami</i> with a 3-sun (approx. 9cm) diameter sparrow roundel pattern printed on a brown background (purchased though Mizokawa, Kyoto prefecture)       |



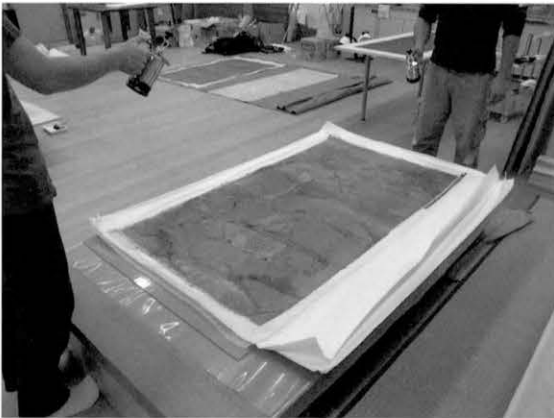
|                              |   |
|------------------------------|---|
| 尾背紙<br>Hinge cover           | 後尾背：三寸雀型茶地唐紙（溝川・京都）<br>Back side : <i>Karakami</i> with a 3- <i>sun</i> (approx. 9cm) diameter sparrow roundel pattern printed on a brown background (purchased though Mizokawa, Kyoto prefecture)  |
| 襲木<br>Frame                  | 黒溜漆塗山丸（黒田工房・京都）<br>Black <i>tamenuri</i> lacquered with rounded edges (made by Kuroda kobo, Kyoto prefecture)   |
| 飾金物<br>Metal fittings        | 松竹梅文金塗金飾金物（君嶋真珠・京都）<br>Gold-plated metal fittings with pine, bamboo and plum pattern (made by Maju Kimishima, Kyoto prefecture)   |
| 散鋏<br>Ornamental metal studs | 梅花文金塗金散鋏（君嶋真珠・京都）<br>Gold-plated round studs with plum blossoms (made by Maju Kimishima, Kyoto prefecture)  |
| 裏打紙<br>Lining paper          | 肌裏紙：楮紙（浜田・高知）<br>First lining paper : <i>kozo</i> paper (made by Hamada, Kochi prefecture)<br>2 回目裏打紙：楮紙（浜田・高知）<br>Second lining paper : <i>kozo</i> paper (made by Hamada, Kochi prefecture)<br>亀裂補強紙：楮紙（浜田・高知）<br>Reinforcement paper for cracks : <i>kozo</i> paper (made by Hamada, Kochi prefecture) |



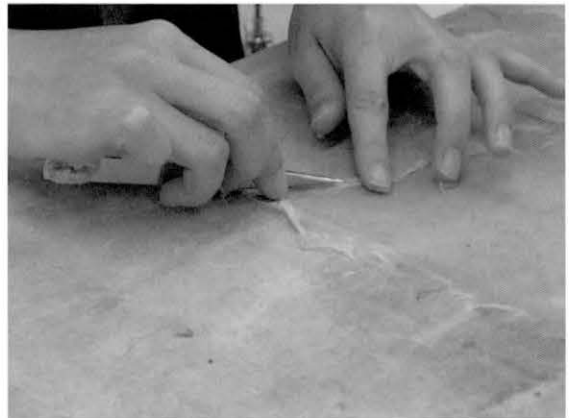
(1) 解体 Disassembling



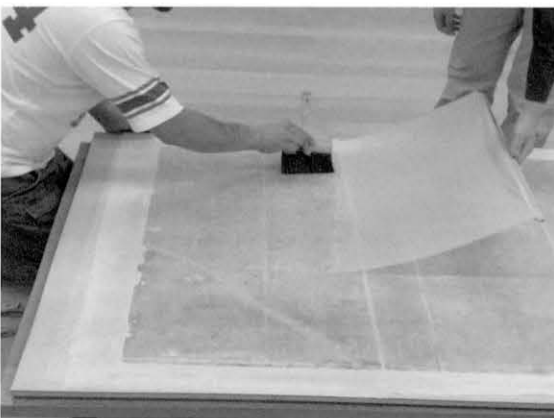
(2) 剥落止め Consolidating the paint layer



(3) クリーニング Cleaning



(4) 裏打紙除去 Removing the old lining

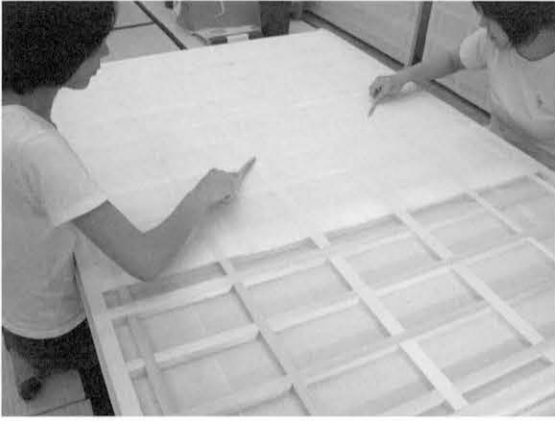


(5) 肌裏打ち Applying the first lining



(6) 補彩 Inpainting

Fig. 3.1 修復工程 Restoration process



(7) 下貼り (骨縛り) Constructing the multi-layered underlining support system (honeshibari)



(8) 蝶番付け Applying the hinges



(9) 本紙貼り込み Affixing the painting



(10) 縁取り Applying the border fabric



(11) 製木打ち Affixing the frame



(12) 金物取り付け Affixing the metal fittings

Fig. 3.1 修復工程 Restoration process



a 修復前 Before restoration



b 修復後 After restoration

Fig. 3.2 (1) 亀裂 Cracks



a 修復前 Before restoration



b 修復後 After restoration

Fig. 3.2 (2) 虫損 (金箔押し紙修復) Insect damage



a 修復前 Before restoration



b 修復後 After restoration

Fig. 3.2 (3) 金物 Metal fittings