

No.2011-2

在外日本古美術品保存修復協力事業  
The Cooperative Program for the Conservation of  
Japanese Art Objects Overseas

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山水図

*Landscape*

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ケルン市博物館東洋美術館（ドイツ連邦共和国）所蔵  
Museum für Ostasiatische Kunst, Museen Köln

賢江祥啓 作  
紙本墨画 掛軸装 1 幅  
室町時代 15 世紀

By Kenko Shokei  
A hanging scroll, ink and light color on paper  
15th century, Muromachi era

平成 23 年度修復事業  
2011 Japanese Fiscal Year

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# 1. 修復報告

東京文化財研究所 山田 祐子、国宝修理装演師連盟 井上 さやか  
東京文化財研究所 楠 京子、東京文化財研究所 加藤 雅人

## 1.1. 名称等

名称 山水図  
制作者 賢江祥啓  
制作年代 室町時代 15世紀  
所蔵者 ケルン市博物館東洋美術館（ドイツ連邦共和国）  
品質・形状 紙本墨画 掛軸装 1幅  
本紙繊維 タケ

## 1.2. 工期及び施工者等（Fig. 1.1.a、Fig. 1.2.a）

工期 平成23年5月10日～平成23年10月20日  
施工場所 独立行政法人国立文化財機構 東京文化財研究所 修復アトリエ（紙）  
保存修復担当者 東京文化財研究所 加藤雅人、楠京子、山田祐子  
国宝修理装演師連盟 山本記子、君嶋隆幸、井上さやか

## 1.3. 修復前の状態

- 本紙と肌裏紙の間で糊浮きが生じていた。
- 旧補修の小口から糊浮きが生じ、本紙が肌裏紙から剥離していた (Fig. 1.3.a)。
- 全体的に固く、折れが多数発生していた (Fig. 1.4.a)。
- 台紙裂と本紙の固さの差から本紙に折れが多数発生していた。
- 折れ山が擦れて本紙に亀裂や欠失が生じていた。それに伴い本紙が肌裏紙から浮いていた (Fig. 1.4.a)。
- 欠失箇所には旧補修紙が施され、補彩や補筆があった (Fig. 1.5.a、 Fig. 1.6.a)。
- 旧補彩が本紙に比べ暗色であった (Fig. 1.6.a)。
- 本紙表面に虫による食害を受けていた。
- 総裏の上から折れ伏せが施されていた。
- 経年による汚れがあった。
- 表装は日本への輸送に際して所蔵館で本紙周囲 0.5~3.3cm 程度を残して切除されていた。

## 1.4. 修復方針

- 原状回復、現状維持を基本として修復を行うこととした。
- 全体に及ぶ裏打ち紙の浮きがあることなどから、肌裏紙除去を伴う解体修復を行うこととした。
- 台紙、表装裂を新調して新たに掛軸に仕立てることとした。表装の形式は、修復前と同様の台紙貼り三段表装にすることとした。
- 本作品の旧軸首は象牙軸であったが、返送時の輸出入を考慮し新しい軸首は牛骨軸を用いることにした。
- 保存のための桐太巻添軸、包み裂、箱、四方帙を新調することとした。

## 1.5. 修復工程

### (1) 表装裂取り合わせ

輸入時に所蔵館担当者と表装裂の取り合わせを確認した。

(2) 修復前調査 (Fig. 1.7.1)

写真撮影を行い、修復前の損傷状況の調査と記録を作成した (付録 1、付録 2)。

(3) 埃や付着物の除去 (Fig. 1.7.2)

刷毛を用い、埃や付着物を除去した。

(4) 旧裏打ち紙除去・解体 (Fig. 1.7.3、Fig. 1.7.4)

旧総裏紙、中裏紙、増裏紙を除去し、台紙を取り外した。

(5) 繊維分析

付け廻し部分より微量の本紙繊維を採取し、C 染色液による繊維組成試験を行った。

分析の結果、本紙にはタケの繊維が用いられていることがわかった (付録 3)。

(6) クリーニング

イオン交換水の本紙表面から噴霧し、本紙の下に敷いた吸い取り紙に吸収させた。

(7) 旧肌裏紙除去 (Fig. 1.7.5)

適量の湿りを与え、旧肌裏紙を除去した (付録 4)。

(8) 旧補修紙除去

適量の湿りを与え、旧補修紙を除去した。

(9) 補修

(9-1) 補修紙の準備

本紙調査 (付録 3) をもとに、補修に使用する紙には厚み、簀の目幅、糸目幅の近い竹紙を選んだ。色調を調整するため、矢車を引き染めした後、炭酸カリウム処理 (pH10.5) を行った。染色した補修紙の色変化を確認するため、染色前後の測色を行った。また、染色後、裏打ちとドーサ引きテストを行い、修復作業時の水による色素の移動がみられないこと、ドーサ液などによる色変化が問題ない範囲であることを確認した。本試料においては、肌裏打ちとドーサ引き処置を行う順番が前後してもその測色値に大きな差はみられなかった (付録 5)。

(9-2) 補修 (Fig. 1.7.6)

本紙欠失箇所へ補修紙を補填した。

(10) 肌裏打ち (Fig. 1.7.7)

本紙の色調に合わせて薄美濃紙を染色し、新糊を用いて肌裏打ちを行った。染色には矢車を用い、炭酸カリウム (pH10.5) 処置を行った。

(11) 台紙肌裏打ち

新調した台紙に新糊を用いて肌裏打ちを行った。

(12) 増裏打ち (Fig. 1.7.8)

本紙と台紙に、美栖紙と古糊を用いて増裏打ちを行った。

(13) 折れ伏せ入れ

折れの発生していた箇所及び今後折れが発生する恐れがある箇所に、美濃紙と新糊を用いて折れ伏せを施した。

(14) 表装裂地調整

すべての表装裂に美濃紙と新糊を用いて肌裏打ちを行い、美栖紙と古糊を用いて増裏打ちを行った。

(15) 付け廻し (Fig. 1.7.9、Fig. 1.7.10)

本紙と表装裂地を台紙貼り三段表装の形に付け廻しした。

(16) 中裏打ち (Fig. 1.7.11)

美栖紙と古糊を用いて中裏打ちを行った。

(17) 総裏打ち (Fig. 1.7.12)

宇陀紙と古糊を用いて総裏打ちを行った。

(18) 仮張り

表張りし、十分に乾燥させた。

(19) 補彩 (Fig. 1.7.13)

新たに補修紙を施した箇所に、本紙基調色の補彩を施した。

(20) 調湿

伝統的には表具後の寸法を安定させるためには十分な仮張り期間を設ける必要があるとされてきた。しかし、近年の空調による安定した環境下での長期間の仮張りの効果に関しては検証されていない。また、一般に紙は数回の乾燥、湿潤を繰り返すことにより寸法安定性が向上することが知られている。そこで、より伝統的手法に近くかつ、論理的にも寸法が安定すると考えられる、温度湿度の変化を伴う仮張りを行った (付録6)。なおこの際、本紙は仮張りに伏せ張りした状態で行った。

(21) 仕上げ (Fig. 1.7.14)

軸首、八双、軸木、吊環、啄木を新調し、掛軸装に仕立てた。

(22) 記録

今回の修復に関する記録、修復後写真撮影を行った (Fig. 1.1.b、Fig. 1.2.b)。

(23) 保存 (Fig. 1.8)

桐太巻添軸、桐屋郎箱、四方帙を新調し、正絹裕包裂に包み納入した。

## 1.6. 修復銘

下軸に以下の文を墨書した。

『紙本墨画淡彩 山水図 賢江祥啓筆 一幅 ケルン東洋美術館所蔵

平成二十三年 (2011年) 十月修理工了 独立行政法人国立文化財機構 東京文化財研究所による平成二十三年度在外日本古美術品保存修復協力事業によって東京文化財研究所修復アトリエ (紙) に於いて施工す

国宝修理装演師連盟 関東支部』

## 1.7. 特記事項

日本受け入れ時に残存していた旧表装裂と旧裏打ち紙は所蔵館に返却した。

# 1. Restoration Report

Yuko Yamada. National Research Institute for Cultural Properties, Tokyo  
Sayaka Inoue. The Association for Conservation of National Treasures  
Kyoko kusunoki and Masato Kato. National Research Institute for Cultural Properties, Tokyo

## 1.1. Data

Title	<i>Landscape</i>
Painter	Kenko Shokei
Period	15th century, Muromachi era
Owner	Museum für Ostasiatische Kunst , Museen Köln
Media and format	Hanging scroll, ink and light color on paper
Paper for artwork	Bamboo

## 1.2. Restoration Data

Duration	May 10, 2011-October 20, 2011
Conservators in charge	Masato Kato, Kyoko Kusunoki and Yuko Yamada (National Research Institute for Cultural Properties, Tokyo) Noriko Yamamoto, Takayuki Kimishima and Sayaka Inoue (The Association for Conservation of National Treasures)
Place	Restoration Studio (Paper) of the National Research Institute for Cultural Properties, Tokyo

## 1.3. Condition before Restoration (Fig. 1.1.a, Fig. 1.2.a)

- The artwork had become separated from the first lining as a whole.
- Separation had also progressed from the edge of the old infill, causing the artwork to become lifted from the first lining (Fig. 1.3.a).
- The artwork had become stiff as a whole and there were many creases (Fig. 1.4.a).
- The difference in the stiffness of the matting fabric and that of the painting itself had caused numerous creases on the painting.
- The top of the creases had become abraded, causing cracks and losses that led to the lifting of the artwork from the first lining (Fig. 1.4.a).
- Infill had been applied to the missing parts and these areas had been inpainted or colors had been added intentionally to match their surroundings (Fig. 1.5.a, Fig. 1.6.a).
- The color of the inpainting was darker than that of the artwork (Fig. 1.6.a).
- The surface of the artwork had suffered from insect damage.
- Crease reinforcement paper strips had been applied over the final lining.
- There were stains due to the passage of years.
- The mounting fabric was removed by the Museum before transporting the artwork to Japan, leaving approximately 0.5-3.3 cm around the artwork.

## 1.4. Restoration Concept

- It was decided that restoration of the artwork to its original state and maintenance of the present condition would be the fundamental concept of restoration.

- Since lifting of the lining paper was seen as a whole on the artwork, it was decided that the artwork would be disassembled, including the removal of the first lining, for restoration.
- It was decided that the mat and the mounting fabric would be made anew and the artwork would be finished as a hanging scroll. The style of mounting would be a three-tier mounting with the painting placed on a mat, the same as that before restoration.
- Although the old roller knobs were made of ivory, it was decided to use cow bone for the new roller knobs, considering the recent prohibition of the use of ivory.
- It was decided that a paulownia roller clamp, wrapping cloth, storage box and an outer case would be newly made.

## 1.5. Restoration Process

### (1) Coordinating the mounting fabric

The person in charge at the Museum was consulted in coordinating the mounting fabric.

### (2) Investigation before restoration (Fig. 1.7.1)

Photographs were taken and condition of damage before restoration was investigated and recorded (Appendix 1. Appendix 2).

### (3) Removal of dust and accretions (Fig. 1.7.2)

A brush was used to remove dust and accretions.

### (4) Removal of the lining paper and disassembly (Fig. 1.7.3, Fig. 1.7.4)

Old final lining, third lining and second lining were removed. The matting fabric was also removed.

### (5) Fiber analysis

A very small amount of fiber was sampled from the paste margin and analyzed by using C stain. As a result, it was found that the paper was made of bamboo fibers (Appendix 3).

### (6) Cleaning

Cleaning was done by spraying ion-exchanged water to the surface of the artwork and absorbing moisture with a sheet of blotting paper placed under it.

### (7) Removal of the old first lining (Fig. 1.7.5)

Old first lining was removed by applying appropriate amount of moisture (Appendix 4).

### (8) Removal of the old infill paper

Old infills were removed by applying appropriate amount of moisture.

### (9) Infilling

#### (9-1) Preparing infill paper

Based on information obtained from the investigation of the artwork (Appendix 3), bamboo paper close in thickness as well as in the widths of the chain line and laid line was selected. In order to adjust the color tone, this paper was lightly dyed; dye of a plant (*Alnus firma*) was applied with a brush and then the paper was treated with potassium carbonate (pH 10.5). In order to check the change in color before and after dyeing, color measurement was done. After dyeing, the paper was cut into test pieces for testing. Half of the pieces were first lined and then sized, while the other half were first sized and then lined. Then they were tested in order to confirm that the dyestuff does not move with water used during restoration work and that color change caused by the sizing agent is within permissible range. As far as these test pieces were concerned, the order in which the lining and sizing were done did not produce much difference in color (Appendix 5).

(9-2) Infilling (Fig. 1.7.6)

Infill paper was applied to the missing areas.

(10) First lining (Fig. 1.7.7)

Thin *mino* paper was dyed to match the color tone of the artwork and new paste was used to apply the first lining. A plant (*Alnus firma*) was used for dyeing and the paper was treated with potassium carbonate (pH 10.5).

(11) First lining of the mat

New paste was used to apply the first lining to the mat.

(12) Second lining (Fig. 1.7.8)

*Misu* paper and aged paste were used to apply the second lining to both the artwork and the mat.

(13) Application of crease reinforcement paper strips

*Mino* paper and new paste were used to apply crease reinforcement paper strips to places where creases had occurred and places where they were feared to appear in the future.

(14) Preparation of the mounting fabric

First lining was applied to all the mounting fabric pieces using *mino* paper and new paste; second lining was then applied using *misu* paper and aged paste.

(15) Assembling (Fig. 1.7.9, Fig. 1.7.10)

The artwork, mat and the mounting fabric were assembled in a three-tier mounting with the painting placed on a mat.

(16) Third lining (Fig. 1.7.11)

*Misu* paper and aged paste were used for the third lining.

(17) Final lining (Fig. 1.7.12)

*Uda* paper and aged paste were used for the final lining.

(18) Drying

The artwork was placed face up on a drying board with restraint.

(19) Inpainting (Fig. 1.7.13)

Inpainting was done to parts where new infill paper had been applied.

(20) Conditioning

Traditionally, sufficient period of time is considered necessary after mounting to ensure that the size of the artwork would become stable. However, the effect of a long duration of drying process in an environment that is stabilized by air conditioning, as is seen recently, has not yet been tested. Furthermore, it is known that the stability of the size of paper improves, generally, after repeated drying and humidifying. Thus, drying that is close to the traditional method and that also entails changing of temperature and humidity, which is thought logically to better stabilize the size of paper, was chosen (Appendix 6). In this case, paste was applied only to the paste margin, and the artwork was placed face down on the drying board and conditioned with restraint.

(21) Finishing (Fig. 1.7.14)

Roller knobs, hanging rod, roller rod, ring tacks and wrapping cord were made anew, and the artwork was finished as a hanging scroll.

(22) Documentation

Records of the restoration were compiled and photographs were taken after restoration (Fig. 1.1.b, Fig. 1.2.b).

(23) Storage (Fig. 1.8)

A paulownia roller clamp, paulownia *yaro*-style storage box and an outer case were made anew.

The artwork was wrapped in a piece of silk cloth folded in two and sewn in a French-seam style and placed in the storage box.

#### 1.6. Inscription regarding Restoration

The following inscription was made in ink on the roller rod.

『紙本墨画淡彩 山水図 賢江祥啓筆 一幅

ケルン東洋美術館所蔵

平成二十三年（2011年）十月修理了 独立行政法人国立文化財機構 東京文化財研究所による平成二十三年度在外日本古美術品保存修復協力事業によって東京文化財研究所修復アトリエ（紙）に於いて施工す

国宝修理装演師連盟 関東支部』

(English translation of the inscription)

*Landscape by Shokei,*

Ink and light color on paper, hanging scroll

Museum für Ostasiatische Kunst, Köln

Restoration completed in October 2011

Independent Administrative Institution, National Institutes for Cultural Heritage, National Research Institute for Cultural Properties, Tokyo

A project of the Cooperative Program for the Conservation of Japanese Art Objects Overseas, 2011

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

The Association for Conservation of National Treasures, Kanto Branch

#### 1.7. Note

Old mounting fabric and lining paper that accompanied the artwork at the time it was transported to Japan were returned to the Museum.

Table 1.1 寸法 修復前  
Dimensions, before restoration

	縦 (cm) Height	横 (cm) Width
本紙 最大 Artwork in maximum dimension	32.9	35.9
全体 Artwork with mounting	(127.8)	(52.8)

寸法；( ) 内は現地調査時による

Dimensions; The bracketed figures were acquired during on-site investigation

Table 1.2 寸法 修復後  
Dimensions, after restoration

	縦 (cm) Height	横 (cm) Width
本紙 Artwork	32.9	35.9
全体 Artwork with mounting	146.4	59.5

Table 1.3 形式・仕様等 修復前  
Format and mounting materials, before restoration

形式 Format	掛軸装（台紙貼り三段表装） Hanging scroll (three-tier style with the painting placed on a mat)
一文字、風帯 Inner border, Decorative fabric strips	藍菱金地二重蔓大牡丹文金襴（所蔵館にて切り離し） <i>Kinran</i> (gold brocade) with a double-vined large tree pattern on indigo-blue-lozenges-patterned gold background (removed by the Museum before transporting the artwork to Japan)
中縁 Central border fabric	紫地唐花宝尽文緞子（所蔵館にて切り離し） <i>Donsu</i> (a kind of damask) with Chinese arabesque and <i>takara-zukushi</i> (treasure-filled) patterns on a purple background (removed by the Museum before transporting the artwork to Japan)
総縁 Outer border fabric	茶地唐花宝尽文緞子（所蔵館にて切り離し） <i>Donsu</i> with Chinese arabesque and <i>takara-zukushi</i> patterns on a brown background (removed by the Museum before transporting the artwork to Japan)
台紙 Mat	縹地鞞形雲文綸子 <i>Rinzu</i> (a kind of damask) with <i>sayagata</i> (interlocking swastikas) cloud patterns on a light indigo blue background.
軸首 Roller knobs	象牙軸（所蔵館にて取り外し） Ivory (removed by the Museum before transporting the artwork to Japan)
肌裏紙 First lining	楮紙 <i>Kozo</i> paper
増裏紙 Second lining	楮紙 <i>Kozo</i> paper
中裏紙 Third lining	楮紙 <i>Kozo</i> paper
総裏紙 Final lining	楮紙 <i>Kozo</i> paper
折伏せ Crease reinforcement	楮紙 <i>Kozo</i> paper
補修紙 Infill paper	竹紙 Bamboo paper
太巻添軸 Roller clamp	—
包裂 Wrapping cloth	—
保存箱 Storage box	—
帙 Outer case	—

Table 1.4 形式・仕様等 修復後  
Format and mounting materials, after restoration

形式 Format	掛軸装（台紙貼り三段表装） Hanging scroll (three-tier style with the painting placed on a mat)
一文字、風帯 Inner border, Decorative fabric strips	藍地作土花兎文金襴（廣信織物） <i>Kinran</i> with flower and rabbit patterns on an indigo blue background (Hironobu Orimono)
中縁 Central border fabric	紫地中牡丹唐草文金襴（廣信織物） <i>Kinran</i> with medium-sized peony and arabesque patterns on a purple background (Hironobu Orimono)
総縁 Outer border fabric	茶無地裂（廣信織物） Brown plain fabric (Hironobu Orimono)
台紙 Mat	竹紙（中国） Bamboo paper (China)
軸首 Roller knobs	牛骨軸（速水商店） Cow bone (Hayamizu Shoten)
太巻添軸 Roller clamp	桐太巻添軸（黒田工房） Paulownia roller clamp (Kuroda Kobo)
包裂 Wrapping cloth	正絹裕包裂（速水商店） Lined silk wrapping cloth (Hayamizu Shoten)
保存箱 Storage box	桐屋郎箱（黒田工房） Paulownia <i>yaro</i> -style box (Kuroda Kobo)
帙 Outer case	藍裂四方帙（大入） Paper covered with indigo blue fabric (Oiri)

Table 1.5 修復材料  
Restoration materials

水 Water	イオン交換水 Ion-exchanged water
糊 Paste	小麦デンプン (草野食品) Wheat starch (Kusano Shokuhin) 古糊 (坂田墨珠堂) Aged paste (Sakata Bokujyudo)
膠 Animal glue	牛膠 (粒膠、サンオリエント化学) Cow glue (pellet-type animal glue, San Orient Chemical) 兎膠 (ニューヨークセントラルアートサプライ、アメリカ合衆国) Rabbit glue (New York Central Art Supply, USA)
フノリ Seaweed paste	マフノリ (久平、大脇萬蔵商店) <i>Mafunori (Gloiopeltis tenax)</i> (Kyuhei, Owaki Manzo Shoten)
肌裏紙 First lining	楮紙 (美濃紙、長谷川聡) <i>Kozo paper (mino paper, Hasegawa Satoshi)</i>
増裏紙 Second lining	楮紙 (美栖紙、上窪正一) <i>Kozo paper (misu paper, Uekubo Shoichi)</i>
中裏紙 Third lining	楮紙 (美栖紙、上窪正一) <i>Kozo paper (misu paper, Uekubo Shoichi)</i>
総裏紙 Final backing	楮紙 (宇陀紙、福西弘行) <i>Kozo paper (uda paper, Fukunishi Hiroyuki)</i>
折伏せ Reinforcement paper strips	楮紙 (美濃紙、太田弥八郎) <i>Kozo paper (mino paper, Ota Yahachiro)</i>
補修紙 Infill paper	竹紙 (白蓮甲級、中国) Bamboo paper ( <i>Byakuren (Ko-grade)</i> , China)
染料 Dye	矢車 (田中直染料店) <i>Yasha (Alnus firma)</i> (Tanaka Nao Senryoten)



(a)



(b)

Fig. 1.1 山水図（全体） (a) 修復前（現地調査時）、(b) 修復後  
*Landscape by Shokei, artwork with mounting,*  
 (a) before restoration (at the time of investigation at the Museum), (b) after restoration



(a)



(b)

Fig. 1.2 本紙 (a) 修復前、(b) 修復後  
*Artwork, (a) before restoration, (b) after restoration*



(a)



(b)

Fig. 1.3 糊浮き (a) 修復前、(b) 修復後  
Separation of the paper layers, (a) before restoration, (b) after restoration



(a)



(b)

Fig. 1.4 折れ (a) 修復前、(b) 修復後  
Creases, (a) before restoration, (b) after restoration



(a)



(b)

Fig. 1.5 欠失 (a) 修復前、(b) 修復後  
Losses, (a) before restoration, (b) after restoration



(a)



(b)

Fig. 1.6 旧補紙・旧補彩 (a) 修復前、(b) 修復後  
Old infills and inpainting, (a) before restoration, (b) After restoration



Fig. 1.7.1 修復前調査  
Investigation before restoration



Fig. 1.7.2 埃や付着物の除去  
Removal of dust and accretions



Fig. 1.7.3 旧裏打ち紙除去 (絵裏紙)  
Removal of the old lining paper  
(final lining paper)



Fig. 1.7.4 解体  
Disassembly



Fig. 1.7.5 旧肌裏除去  
Removal of the old first lining



Fig. 1.7.6 補修  
Infilling



Fig. 1.7.7 肌裏打ち  
First lining



Fig. 1.7.8 増裏打ち  
Second lining



Fig. 1.7.9 台紙付け廻し  
Assembling the mat and the artwork



Fig. 1.7.10 付け廻し  
Assembling



Fig. 1.7.11 中裏打ち  
Third lining



Fig. 1.7.12 総裏打ち  
Final lining



Fig. 1.7.13 補彩  
Inpainting



Fig. 1.7.14 仕上げ  
Finishing



Fig. 1.8 保存箱等（新調）  
Storage items (new)

## 2. 作品解説

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見晴らしのよい水辺に大きな岩塊があり、その麓にかかる橋の上を僧侶と従僕が歩む。樹木の葉に緑、遠山に藍、水面や岩肌にもごく淡く藍が塗られ、よくコントロールされた墨調とあいまって、さわやかな空間が描出されている。画面向かって右側、岩塊の上部付近に「賢江」の朱文長方印と「祥啓」の白文方印が捺され、両印ともに鎌倉の画僧、祥啓（生没年不詳）の基準的な印影を示す。作行きと印影から言って、祥啓の時代（15世紀末）、祥啓の周辺で描かれたものであることは間違いない。

本図の本紙は団扇形にくり抜かれるが、団扇として使用された形跡はない。おそらく本来は雪舟の「仿」シリーズ（分断されて山口県立美術館ほか各所に分蔵）のような、四角い本紙に団扇形の区画線を引いて絵を描いた、画卷の一場面ないし画帖装の一頁ではなかったかと思われる。それがいずれかの段階で団扇型にくり抜かれ、独立した掛幅として伝世することになったのだろう。

この手の作例は単独で鑑賞する絵画というより、画本（作画の参考とする絵手本）と呼ぶべきもので、本図の場合、明らかに夏珪様山水の画本である。その証拠に関東の祥啓系統のみならず、狩野派にも本図と同図柄の作例が認められる。本図が祥啓の諸作例と比較して細部描写がやや散漫となっている点は、心得のある絵師だけが見る「画本」という性格に由来するものとみられる。よってこの散漫さは本図を祥啓真筆ではないとする根拠とはならない。

岩塊の上方の本紙は大きく欠失しており、欠失箇所の形状はかなり不自然である。同図柄の諸作例ではそこに楼閣（寺院）と遠山が描かれている。そのうち一点として、祥啓筆「瀟湘八景図帖」（白鶴美術館蔵）のうち「煙寺晚鐘」の場面がある。これが本来の図柄であったとするならば、本図も瀟湘八景のうち「煙寺晚鐘」の場面であって、夏珪様瀟湘八景図（当時の権門邸の障子絵に一般的な画題）を含んだ画本の一部であったことになる。いずれかの時点で画本を分断して単独の掛幅に改装した者の立場から言えば、本図から楼閣（煙寺）を削除することで、より一般的な「山水図」として市場に流通させることが可能となったわけである。

参考文献：河合正朝「作品解説」『秘蔵日本美術大観八 ケルン東洋美術館』講談社（1992）

相澤正彦・橋下慎司編著『関東水墨画 型とイメージの系譜』国書刊行会（2007）

## 2. Description of the Artwork

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The scene depicted is that of a water side with a good view. A monk and his attendant are seen walking on a bridge at the foot of a large rock. The green of the leaves, the indigo of the mountains in the distance, and the pale indigo used for the surface of the water and that of the rock match the well-controlled tone of ink, creating a very refreshing atmosphere as a whole. Near the top of the rock on the right hand of the screen are two seals, a rectangular one with “Kenko” (賢江) written in red and a square one with “Shokei” (祥啓) in white, both being standard seals of Shokei, a monk and artist of the Kamakura period (dates unknown) . Based on the style and the seals, this work is undoubtedly one created by someone associated with Shokei.

The art work is in the shape of a fan, but there is no trace of its having been used as a fan. It is thought that this art work was cut out in the shape of a fan from a hand scroll or a page of what had been mounted as an album similar to the *Album in the Manner of Various Chinese Masters* by Sesshu (divided into sections and owned by Yamaguchi Prefectural Museum of Art and other museums) and then mounted as an independent hanging scroll, in which format the work was passed down.

This is clearly a painting that would be referred to as *gahon*, or sample paintings, rather than as an individual work of art for appreciation. In the case of this particular painting, it is clearly a *gahon* of a landscape in *Kakei-yo* (Xia Gui style) , which is found not only among the works of Shokei School of Kanto area but also among those of the Kano School. That the details depicted on this work is slightly less refined than those found on other works by Shokei may be due to the fact that this was intended to be studied only by artists who already had some knowledge of painting. Thus, this lack of refinement cannot be said to be proof that the work is not by Shokei.

A large area of the art work above the rock is missing and the shape of this part seems quite unnatural. On other works with similar design, a temple and distant mountains are found in this part. One such work is the scene of “Evening Bell from a Mist-surrounded Temple” in *Eight Views of Xiao and Xiang Rivers Album* (Hakutsuru Fine Art Museum) . If this was the original design, then the painting discussed here would also be that of a scene of Evening Bell and would have been a part of a *gahon* that included the design of the Kakei-yo style Eight Views, a general theme found on paintings on sliding doors in the residences of upper class officials. From the point of view of the person who divided the *gahon* into sections and mounted them as individual hanging scrolls at some point in history, removing the building (mist-surrounded temple) from the painting would have made it more possible to place the painting on the market as a common “landscape” painting.

Kawai, Masatomo. “Sakuhin kaisetsu.” *Hizo nihonbijutsu-taikan 8: Kerun toyo bijutukan* [Description of artworks in Treasures of Japanese Art 8, Museum für Ostasiatische Kunst, Köln]. Kodansha. (1992)

Aizawa, Masahiko and Hashimoto Shinji, ed. *Kanto suibokuga: Kata to imēji no keifu* [Kanto region ink-painting: Lineage of stylistic models and imagery in fifteenth and sixteenth century Japan]. Kokusho Kanko-kai. (2007)

# 付録 Appendix

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## 付録 1. 修復前損傷図面

### Appendix 1. Mapping of damages before restoration



Fig. A.1 修復前損傷図面

Mapping of damages before restoration

- |           |                             |
|-----------|-----------------------------|
| ■ 欠失      | Losses                      |
| ■ 本紙への補彩  | Inpainting on the artwork   |
| ■ 補修紙への補彩 | Inpainting on the infilling |
| ■ 折れ      | Creases                     |
| ■ 汚れ・付着物  | Dust, accretions            |

付録 2. 透過光写真 裏打ち紙除去前

Appendix 2. Photograph under transmitted light, before removal of the lining paper

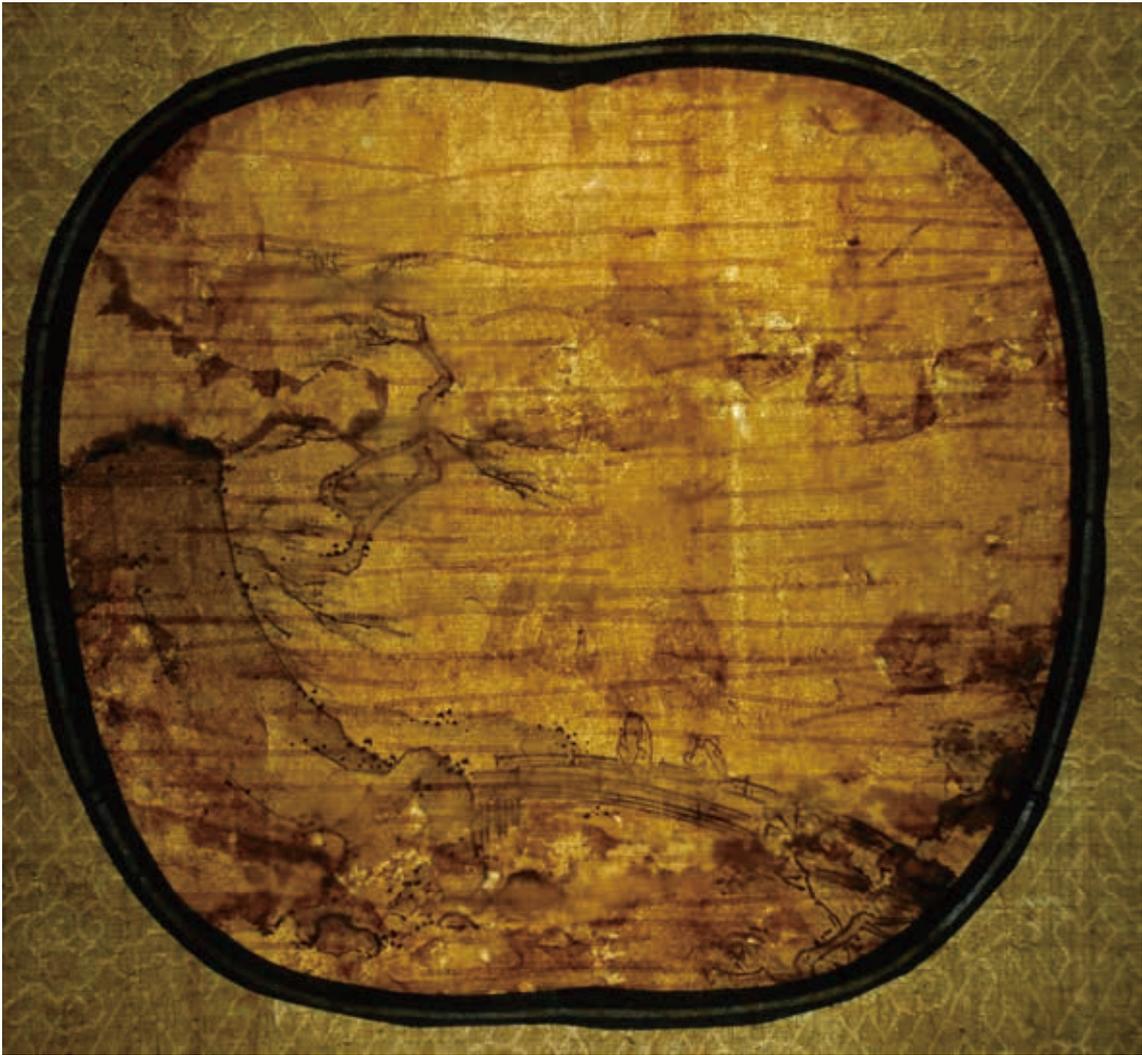


Fig. A.2 透過光写真 裏面

Photograph under transmitted light, verso of the artwork

### 付録 3. 繊維組成分析

#### Appendix 3. Fiber furnish analysis

試験方法：JIS P8120 を参考に C 染色液を用いて繊維を染色し、顕微鏡による観察を行った。

使用機器：顕微鏡オリンパス SZX12、デジタルカメラオリンパス DP20-5

ピクセル数：1600 × 1200

画像フォーマット：JPEG

Analysis method：The fibers were dyed by C stain and observed with a microscope. Japanese Industrial Standard P8120 (cf. ISO9184-4).

Apparatus：microscope (Olympus SZX12 equipped with a digital camera Olympus DP20-5)

Number of pixels：1600 × 1200

Image format：JPEG

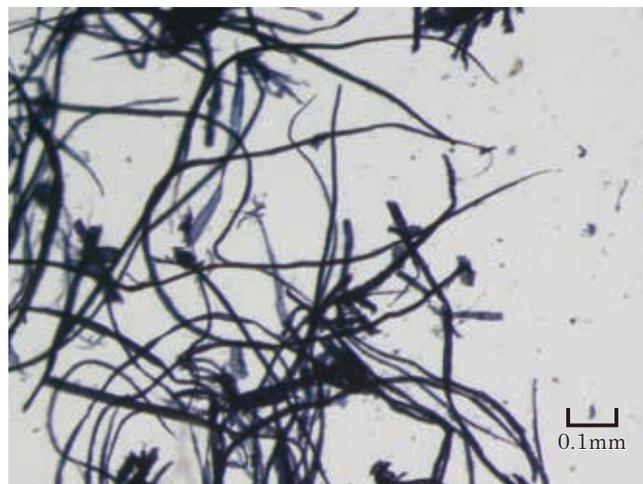


Fig. A.3 本紙繊維  
Fibers of the artwork

付録 4. 肌裏紙除去後

Appendix 4. After removal of the first lining paper



Fig. A.4 肌裏紙除去後 裏面

After removal of the first lining paper, verso of the artwork

付録 5. 測色

Appendix 5. Color measurement

分光測色計：CM-2600d（コニカミノルタ）

測定条件：光源 D65

観察視野角 10°

測定径 8mm

試料の下に撮影用の白色標準板(X-rite Color Checker、ホワイトバランスカード)を敷いて測定を行った。

Colorimeter：CM-2600d, Konica-Minolta

Measurement conditions：D65 (illuminant)

10° (observation visual field)

8mm (measurement area)

A white balance card (X-rite Color Checker) was placed under the sample for measurement.

Table A.5 新規補修紙試料の L\* a\* b\* (同試料での 3 箇所での平均値)  
L\* a\* b\* of the sample of the new infill paper (average of the measured values taken at 3 points on the same sample)

	L*	a*	b*	L*	a*	b*
	正反射光を含む値 (SCI)			正反射光を含まない値 (SCE)		
	Specular component included (SCI)			Specular component excluded (SCE)		
未処置 Control	94.59	-0.95	6.23	94.19	-0.77	6.27
染色 Dyeing	86.03	-0.01	16.25	85.77	0.12	16.27
染色→裏打ち→ドーサ引き Dyeing → lining → sizing	81.95	1.45	22.91	81.75	1.57	22.91
染色→ドーサ引き→裏打ち Dyeing → sizing → lining	82.17	1.25	23.73	81.93	1.37	23.74

## 付録 6. 調湿

### Appendix 6. Conditioning

使用機器；恒温恒湿槽 TBL-3HW2G2AC（タバイエスペック）

調湿期間；3 週間

Apparatus; a temperature and humidity testing chamber, TABAI ESPEC TBL-3HW2G2AC

Duration; 3weeks

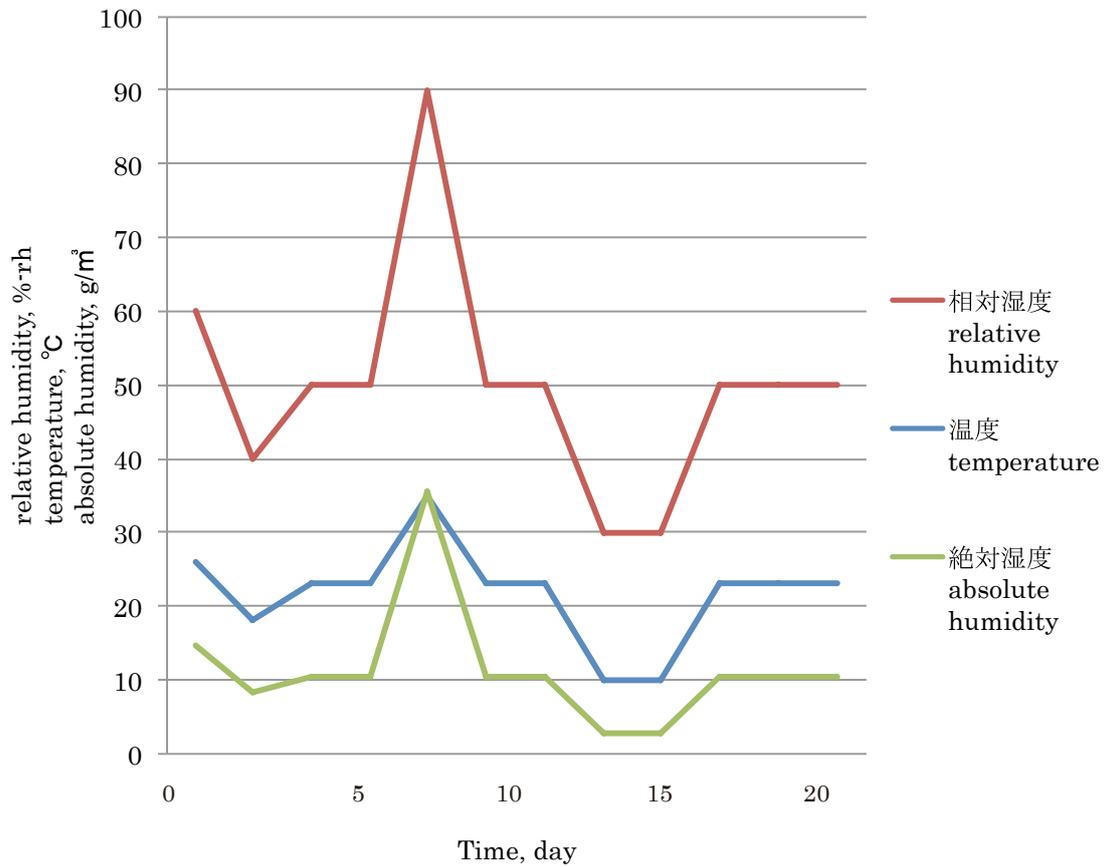


Fig. A.6 調湿期間中の温湿度設定

Temperature and humidity during conditioning

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