

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

瀑布溪流図
*Waterfall of
a Valley Stream*

クラクフ国立博物館（ポーランド共和国）所蔵
中林竹洞筆 絹本着色 掛軸装 1幅

Muzeum Narodowe w Krakowie, Poland
Nakabayashi Chikutō, ink on silk, a hanging scroll

No.2015-3

平成27年度修復事業
The 2015 Japanese Fiscal Year

目 次

1. 修復報告.....	1
1.1. 名称等.....	1
1.2. 工期及び施工者等.....	1
1.3. 修復前の状態.....	1
1.4. 修復方針.....	1
1.5. 修復工程.....	2
1.6. 修復銘.....	3
2. 作品解説.....	23
付録	
付録 1. 記録.....	27
付録 2. 新規裂の検討.....	31
付録 3. 調湿.....	33

Table of Contents

1. Restoration Report	4
1.1. Data	4
1.2. Restoration Data.....	4
1.3. Condition before Restoration	4
1.4. Restoration Policy.....	4
1.5. Restoration Process	5
1.6. Inscription regarding Restoration	7
2. Description about the Artwork	25
Appendices	
Appendix 1. Documentation	27
Appendix 2. Discussion about New Mounting Fabrics	31
Appendix 3. Conditioning	33

1. 修復報告

小田 桃子*、元 喜載*、君嶋 隆幸**、白井 啓太**、加藤 雅人*
*東京文化財研究所、**株式会社修護

1.1. 名称等

名称	瀑布溪流図
制作者	中林竹洞（1776～1853）
制作年代	天保2年（1831）
所蔵者	クラクフ国立博物館（ポーランド共和国）
所蔵番号	VI-8227
品質・形状	絹本墨画 掛軸装（明朝表装） 1幅
料絹織り組織	絹平織 経31中70枚2ッ入 緯31中2本抜80横（約3.03cm角）

1.2. 工期及び施工者等

工期	平成27年12月2日～平成30年1月29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）
施工者	株式会社修護

1.3. 修復前の状態（Table 1.1、Table 1.3、Fig. 1.2、Fig. 1.4、Fig. A.1.1）

- ・本紙に約3cm径の欠失が2箇所あり、補修および補彩が施され、補彩は本紙上にまで及んでいた（Fig. 1.6 (a)、Fig. 1.7 (a)）。
- ・本紙および表装裂の全体に折れが生じていた（Fig. 1.8 (a)）。
- ・本紙および表装が全体的に汚れていた。特に、本紙下部と表装裂下部に、茶褐色の斑点状の染みが多数付着していた。
- ・本紙全体に、白色塗料様の汚れが十数ヶ所にわたり付着していた（Fig. 1.9 (a)、Fig. 1.10 (a)）。
- ・本紙から裏打ち紙の部分的な浮きや、付け廻し部分の外れがあった（Fig. 1.11 (a)）。

1.4. 修復方針

現状維持、原状回復を基本として保存修復処置を行う。

- ・本紙から裏打ち紙が部分的に浮いていたことから、肌裏紙の交換を行う。
- ・掛軸の形式は、修復前の明朝表装から変更して、本袋表装に仕立てる。
- ・表装裂や裏打ち紙などの表装材料および保存箱などの保存用具を新調する。
- ・修復前に使用されていた表装材料および保存用具は全て別置保存とし、所蔵館へ返却する。
- ・必要に応じて随時材料分析などを行う。

1.5. 修復工程

修復材料は Table 1.5 を参照。

(1) 修復前調査 (Fig. 1.12.1)

写真撮影を行い、作品の損傷状態を記した調書および損傷図面を作成した (付録 1)。

(2) 解体 (Fig. 1.12.2)

本紙を表装から切り離して解体した。

(3) 総裏紙除去 (Fig. 1.12.3)

本紙を加湿せずに、総裏紙を除去した。

(4) 埃の除去 (Fig. 1.12.4)

布および刷毛を用いて本紙表面の埃を除去した。

(5) 裏打ち紙除去 (Fig. 1.12.5)

本紙の裏面をイオン交換水で加湿し、肌裏紙以外の裏打ち紙を除去した。

(6) 水による洗浄 (Fig. 1.12.6)

本紙裏面にレーヨン紙を水で貼り付け、イオン交換水を本紙表面に噴霧し、本紙の下に敷いた吸い取り紙に汚れを吸収させた。

(7) 本紙表面の保護

本紙の表面に、室温で抽出したフノリ水溶液で、レーヨン紙、楮紙の順に貼り付けた。

(8) 肌裏紙除去 (Fig. 1.12.7)

肌裏紙に少量の水分を与えて、徐々に肌裏紙を除去した。

(9) 肌裏打ち (Fig. 1.12.8)

美濃紙を、本紙の色調に合わせて、ヤシヤで着色して炭酸カリウム水溶液 (pH 10.5) を添加することにより染色した。本紙表面保護の為のレーヨン紙と楮紙を除去した上で、小麦デンプン糊を用いて美濃紙を本紙の裏に貼り付けた。

(10) 補絹

手織りの絵絹に 2300 kGy (総量) の電子線を照射して人工的に劣化させた電子線劣化絹を、ヤシヤとタンガラで染色したものを補修絹として用意し、本紙料絹の欠失箇所にも補填した (Fig. A.1.3)。

(11) 増裏打ち (Fig. 1.12.9)

古糊を用いて、肌裏打ち済の本紙の裏に美栖紙を貼り付けた。

(12) 折れ伏せ入れ

本紙の折れや裂け、また将来折れを生じる可能性のある箇所に、裏面から美濃紙の紙帯 (折れ伏せ) を小麦デンプン糊で貼り付けた。

(13) 表装裂地調整 (Fig. 1.12.10、Fig. 1.12.11)

新規表装裂地を選択し、小麦デンプン糊を用いて美濃紙で肌裏打ちを施し、更に増裏打ちとして古糊を用いて美栖紙を貼り付けた (付録 2)。

(14) 付け廻し (Fig. 1.12.12)

本紙と表装裂地を小麦デンプン糊で繋ぎ合わせ、本袋表装の形にした。

(15) 中裏打ち (Fig. 1.12.13)

本袋表装の形に付け廻した本紙と裂地の裏に、古糊を用いて美栖紙を貼り付けた。

(16) 総裏打ち (Fig. 1.12.14)

宇陀紙をヤシヤで着色して炭酸カリウム水溶液 (pH 10.5) を添加することにより染色した。古糊を用いて、宇陀紙および上巻絹を貼り付けた。

(17) 仮張り

本紙画面を表に出して仮張り板に張り込み（表張り）、乾燥および調湿した。

(18) 補彩 (Fig. 1.12.15)

補絹した箇所に、棒絵具、ガンボージを用いて、本紙基調色の補彩を施した (Fig. A.1.3)。

(19) 調湿

本紙画面を伏せて張り込み（裏張り）なおした仮張り板を恒温恒湿室に入れ、約 1 か月間の調湿を行った (付録 3) (註)。

(20) 仕上げ (Fig. 1.12.16)

仮張り板から本紙を外し、軸首、軸木、八双、吊金具、紐を新調し掛軸装に仕立てた。

(21) 記録 (Table 1.2、Table 1.4、Fig. 1.3、Fig. 1.5、Fig. 1.6 (b)、Fig. 1.7 (b)、Fig. 1.8(b)、Fig. 1.9 (b)、Fig. 1.10 (b)、Fig. 1.11 (b))

修復後の作品の写真撮影および採寸を行った上で、今回の修復に関する記録を集約した。

(22) 保存 (Fig. 1.12.17、Fig. 1.12.18)

太巻添軸、保存箱、包裂、四方帙を新調し、作品を納入した。また、修復前に使用されていた表装材料である表装裂（総縁、明朝）、吊金具、紐、八双、軸木、軸首（ラベル付き）、裏打ち紙（肌裏紙、増裏紙、総裏紙）、および保存箱は別置保存とし、全て所蔵館に返却した。

(註) Masato KATO, Takayuki KIMISHIMA: “*Karibari: The Japanese Drying Technique*” Adapt & Evolve 2015: East Asian Materials and Techniques in Western Conservation, Proceedings from the International Conference of the Icon Book & Paper Group, 2015

1.6. 修復銘

軸木に以下の文を墨書した。

『絹本墨画 瀑布溪流図 一幅 クラクフ国立博物館所蔵

平成三十年（2018）一月修理了

独立行政法人国立文化財機構 東京文化財研究所による

平成二十七～二十九年度 在外日本古美術品保存修復協力事業によって

東京文化財研究所アトリエ（紙）に於て施工す 株式会社 修護』

1. Restoration Report

Momoko ODA*, Heejae WON*, Takayuki KIMISHIMA**, Keita SHIRAI** and Masato KATO*

*Tokyo National Research Institute for Cultural Properties, **SHUGO Co., Ltd.

1.1. Data

Title	<i>Waterfall of a Valley Stream</i> (瀑布溪流図)
Painter	Nakabayashi Chikutō (中林竹洞, 1776 - 1853)
Period	1831 (<i>Tenpō</i> 2)
Owner	Muzeum Narodowe w Krakowie (National Museum in Krakow), Poland
Accession no.	VI-8227
Media and format (style)	Ink on silk, a hanging scroll (<i>mincho</i> -style)
Structure of silk for the artwork	Warp thread: 31 denier 70 double-strands per 3.03 cm Weft thread: 31 denier 80 double-strands per 3.03 cm

1.2. Restoration Data

Duration	2 December, 2015 - 29 January, 2018
Place	Restoration Studio (Paper), Tokyo National Research Institute for Cultural Properties
Restorer	SHUGO Co., Ltd.

1.3. Condition before Restoration (Table 1.1, Table 1.3, Fig. 1.2, Fig. 1.4, Fig. A.1.1)

- On the artwork, there were 2 losses of 3 cm in diameter which were infilled and overpainted (Fig. 1.6 (a), Fig. 1.7 (a)).
- Many creases ran the artwork and mounting overall (Fig. 1.8 (a)).
- There were dirt and stains on the artwork and mounting overall. It was especially notable that many brown-spots stained the lower part of the artwork and mounting fabric.
- There were dirt-like white paint on the artwork (Fig. 1.9 (a), Fig. 1.10 (a)).
- There were delamination of the lining paper from the artwork and separation at paste margins (Fig. 1.11 (a)).

1.4. Restoration Policy

Restoration of the artwork to its status quo ante and the maintenance of the present condition were to be the fundamental policy to be followed in restoring the artwork.

- Since the lining paper was partially delaminated from the artwork, it was decided to restore the artwork including replacement of the first lining paper.
- The artwork would be mounted in *honbukuro*-style with two-tier mounting, changing from *mincho*-style.
- The previous mounting materials, such as lining paper and mounting fabrics, and storage equipment, such as a storage box, would be reproduced.
- The previous mounting materials and storage equipment would be stored separately from the artwork and returned to the museum.
- The materials would be analyzed whenever necessary.

1.5. Restoration Process

Regarding restoration materials, see Table 1.5.

(1) Examination before restoration (Fig. 1.12.1)

The condition of the object were documented and recorded including taking photographs (Appendix 1).

(2) Disassembling (Fig. 1.12.2)

The artwork was removed from the mounting.

(3) Removing the final lining paper (Fig. 1.12.3)

Keeping the artwork and mounting dry, the final lining paper was removed.

(4) Removing dust (Fig. 1.12.4)

Dust was removed from the front side of the artwork by a brush and tissue.

(5) Removing lining paper (Fig. 1.12.5)

Layers of lining paper of the artwork, other than the first lining, were removed with moisture applied gradually from the back side of the artwork.

(6) Washing (Fig. 1.12.6)

Rayon paper was attached to the back side of the artwork with water as a temporary lining. Then, in order to remove dirt, deionized water was sprayed onto the front side of the artwork and absorbed by blotting paper placed under the artwork.

(7) Protecting

The front side of the artwork was covered with rayon paper and then *kozo* paper using seaweed paste extracted at room temperature.

(8) Removing the first lining paper (Fig. 1.12.7)

The first lining paper was removed gradually by applying moisture.

(9) First lining (Fig. 1.12.8)

Mino paper was colored with *yasha* (*Alnus firma*) at pH 10.5 with potassium carbonate. After removing paper for protecting the front side of the artwork, the *mino* paper was pasted to the artwork with wheat starch paste.

(10) Infilling silk

Silk fabric was artificially deteriorated by irradiating electron beams (2300 kGy, total amount) in order to decrease its physical strength. Then the fabric was dyed with *yasha* and *tangara* (*Bruguiera conjugate*) and was applied to fill the losses of the silk for the artwork (Fig. A.1.3).

(11) Second lining (Fig. 1.12.9)

Misu paper was pasted to the artwork with first lining using aged wheat starch paste.

(12) Applying reinforcement paper strips

Using wheat starch paste, reinforcement paper strips made of *mino* paper were applied to creases and tear on the artwork from the back side as well as to possible creases.

(13) Preparing the mounting fabrics (Fig. 1.12.10, Fig. 1.12.11)

New fabrics for mounting were selected (Appendix 2). Then the first lining, *mino* paper, was applied using wheat starch paste. The second lining, *misu* paper, was applied using aged wheat starch paste.

(14) Assembling (Fig. 1.12.12)

The artwork and the mounting fabrics were assembled in *honbukuro*-style.

(15) Third lining (Fig. 1.12.13)

Misu paper was applied to the set assembled with the artwork and mounting fabrics by using aged wheat starch paste.

(16) Final lining (Fig. 1.12.14)

Uda paper was colored with *yasha* at pH 10.5 with an aqueous solution of potassium carbonate. Then, the *uda* paper and silk cover were applied with aged wheat starch paste.

(17) Drying and conditioning

The artwork with mounting was sufficiently dried on a *karibari* panel face up.

(18) Adjusting color of infills (Fig. 1.12.15)

Color was applied to infills of silk using stick type paints for Japanese painting and gamboge so as to match the color of the infilled parts with that of the artwork (Fig. A.1.3).

(19) Conditioning

The artwork with mounting was dried on the *karibari* panel face down for about a month in an environmental control chamber that had been set as shown in Appendix 3*.

(20) Finishing (Fig. 1.12.16)

After removing the artwork with mounting from the *karibari* panel, new mounting materials – the washers and eye-pins, cords, hanging rod, roller rod, and roller knobs – were attached.

(21) Documenting (Table 1.2, Table 1.4, Fig. 1.3, Fig. 1.5, Fig. 1.6 (b) , Fig. 1.7 (b) , Fig. 1.8(b) , Fig. 1.9 (b) , Fig. 1.10 (b) , Fig. 1.11 (b))

The finished scroll, the artwork with mounting, was measured and taken on photographs after restoration. The records were compiled.

(22) Storing the artwork (Fig. 1.12.17, Fig. 1.12.18)

The wrapping cloth, outer case, storage box, and roller clamp were made. The mounting materials and the storage equipment which had been used on the object before restoration – mounting fabrics (of outer border and strip on vertical edges), washers and eye-pins, cords, hanging rod, roller rod, roller knobs with sticker, lining paper (of first, second and final) and storage box – were returned to the museum to be stored separately.

* Masato KATO, Takayuki KIMISHIMA: “*Karibari: The Japanese Drying Technique*” Adapt & Evolve 2015: East Asian Materials and Techniques in Western Conservation, Proceedings from the International Conference of the Icon Book & Paper Group, 2015

1.6. Inscription regarding Restoration

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

『絹本墨画 瀑布溪流図 一幅 クラクフ国立博物館所蔵
平成三十年（2018）一月修理了
独立行政法人国立文化財機構 東京文化財研究所による
平成二十七～二十九年度 在外日本古美術品保存修復協力事業によって
東京文化財研究所アトリエ（紙）に於て施工す 株式会社 修護』

(English translation of the inscription)

“*Waterfall of a Valley Stream*, ink on silk, a hanging scroll. Collection of the National Museum in Krakow

Restoration completed in January 2018

As the project of the Cooperative Program for the Conservation of Japanese Art Objects Overseas 2015JFY -2017JFY,
organized by the Tokyo National Research Institute for Cultural Properties, Independent Administrative Institution
National Institutes for Cultural Heritage.

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

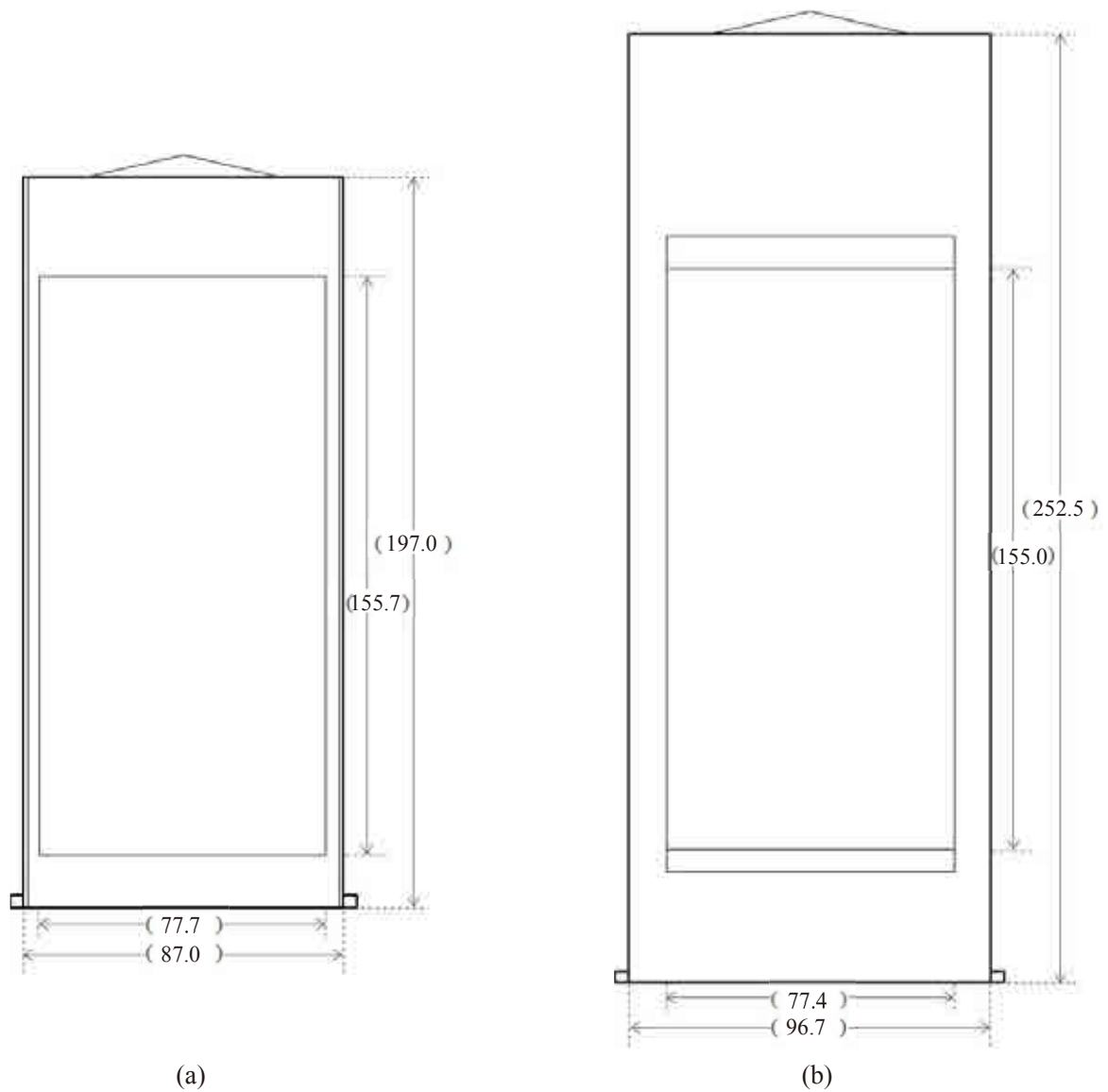
Implemented by SHUGO Co., Ltd.”

Table 1.1 寸法 修復前
Dimensions, before restoration

	縦 Height	(cm)	横 Width	(cm)
本紙 Artwork	155.7		77.7	
全体 Artwork with mounting	197.0		87.0	

Table 1.2 寸法 修復後
Dimensions, after restoration

	縦 Height	(cm)	横 Width	(cm)
本紙 Artwork	155.0		77.4	
全体 Artwork with mounting	252.5		96.7	



(a) (b)
Fig. 1.1 寸法見取図 (単位 cm) (a) 修復前 (b) 修復後
Image of dimensions (in cm) (a) before restoration (b) after restoration

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

形式 [様式]	掛軸装 [明朝表装]
Format [Style]	Hanging scroll [<i>Mincho</i> -style]
明朝	縹無地裂
Fabric strip on vertical edges (<i>mincho</i>)	Plain light blue fabric
総縁	薄縹無地裂
Outer border fabric (<i>soberi</i>)	Plain pale light blue fabric
軸首	骨製切軸
Roller knobs	Bone
八双・軸木	木製
Hanging rod, roller rod	Wood
吊金具	花菱座金打込鐙
Washers, eye-pins	Flower-shaped washer and straight eye-pin
紐	三色啄木紐
Cord	Braided cord in <i>takuboku</i> -style with three-color string
肌裏紙	楮紙
First lining	<i>Kozo</i> paper
増裏紙	楮紙
Second lining	<i>Kozo</i> paper
総裏紙	楮紙
Final lining	<i>Kozo</i> paper
保存箱	紙製被せ蓋箱
Storage box	Paper box in <i>inro</i> -style

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

形式 [様式]	掛軸装 [本袋表装]
Format [Style]	Hanging scroll [<i>Honbukuro</i> -style]
一文字	白茶卍繫ぎ鳥文金襴 (廣信織物)
Inner border fabric (<i>ichimonji</i>)	<i>Kinran</i> (gold brocade) with a crow motif and a swastika pattern on a whitish brown background (made by Hironobu Orimono)
絵縁	藍地木瓜唐草文緞子 (廣信織物)
Outer border fabric	<i>Donsu</i> (damask) with an arabesque and a motif of Japanese melon on an indigo color background (made by Hironobu Orimono)
上巻絹	藍地平織絹 (鳥居)
Cover silk	Plain-woven silk fabric in indigo color (purchased through Torii)
軸首	木製切軸 (速水商店)
Roller knobs	Wood (purchased through Hayamizu Shoten)
八双・軸木	木製 [杉材] (速水商店)
Hanging rod, roller rod	Wood [Japanese cedar-made] (purchased through Hayamizu Shoten)
吊金具	木瓜座金打込環 (速水商店)
Washers, eye-pins	<i>Mokko</i> (Japanese melon) -shaped washer and straight eye-pin (purchased through Hayamizu Shoten)
紐	正絹二色啄木紐 (速水商店)
Cord	Silk braided cord in <i>takuboku</i> -style with two-color string (purchased through Hayamizu Shoten)
太巻添軸	桐製太巻添軸 [木口詰] (小早川桐箱製作所)
Roller clamp	Paulownia (<i>Paulownia tomentosa</i>) roller clamp (made by Kobayakawa Kiribako Seisakujo)
包裂	正絹羽二重 (速水商店)
Wrapping cloth	Lined silk wrapping cloth (purchased through Hayamizu Shoten)
保存箱	桐製印籠蓋箱 (小早川桐箱製作所)
Storage box	Paulownia <i>inro</i> -style box (made by Kobayakawa Kiribako Seisakujo)
四方帙	紺布貼覆帙 (小早川桐箱製作所)
Outer case	Paper box covered with navy blue fabric (made by Kobayakawa Kiribako Seisakujo)

Table 1.5 修復材料
Restoration materials

水 Water	イオン交換水 Deionized water
糊 Paste	小麦デンプン（中村製糊） Wheat starch (manufactured by Nakamura Seiko) 古糊（坂田墨珠堂） Aged wheat starch paste (made by Sakata Bokujudo)
膠 Animal glue	ウサギ膠（ニューヨークセントラルアートサプライ） Rabbit glue (manufactured by New York Central Art Supply)
フノリ Seaweed paste	マフノリ、フクロフノリ、ハナフノリ [久平]（大脇萬蔵商店） <i>Mafunori (Gloiopeltis tenax), Fukurofunori (Gloiopeltis furcata), Hanafunori (Gloiopeltis complanata)</i> [Kyuhei] (made by Owaki Manzo Shoten)
肌裏紙（本紙） First lining (to the artwork)	楮紙 [美濃紙]（長谷川聡） <i>Kozo paper [mino paper]</i> (made by Satoshi Hasegawa)
肌裏紙（裂） First lining (to the mounting fabrics)	楮紙 [美濃紙]（鈴木竹久） <i>Kozo paper [mino paper]</i> (made by Takehisa Suzuki)
増裏紙 Second lining	楮紙 [美栖紙]（上窪良二） <i>Kozo paper [misu paper]</i> (made by Ryoji Uekubo)
中裏紙 Third lining	楮紙 [美栖紙]（上窪良二） <i>Kozo paper [misu paper]</i> (made by Ryoji Uekubo)
総裏紙 Final lining	楮紙 [宇陀紙]（福西和紙本舗） <i>Kozo paper [uda paper]</i> (made by Fukunishi Washi Honpo)
折れ伏せ Reinforcement paper strips	楮紙 [美濃紙]（鈴木竹久） <i>Kozo paper [mino paper]</i> (made by Takehisa Suzuki)
補修絹 Infill silk	絵絹（廣信織物）独立行政法人日本原子力研究開発機構高崎量子応用研究所にて電子線を照射 Painting silk fabric (made by Hironobu Orimono) irradiated with electron beams at Takasaki Advanced Radiation Research Institute, Japan Atomic Energy Agency 経 31 中 60 枚 2 ッ入 緯 31 中 2 本抜 80 横 Warp: 31 denier 60 double-strands per 3.03 cm Weft: 31 denier 80 double-strands per 3.03 cm
染料 Dye	ヤシャ（田中直染料店） <i>Yasha (Alnus firma)</i> (purchased through Tanaka Nao Senryoten)
pH 調整剤 pH adjusting agent	炭酸カリウム（田中直染料店） Potassium carbonate (purchased through Tanaka Nao Senryoten)
補彩絵具 Paints for adjusting color of infills	日本画用棒絵具 [藍、本洋紅]、ガンボーシ（金開堂） Stick type paints for Japanese paintings [indigo and red], and gamboge (purchased through Kinkaido)



Fig. 1.2 全体 修復前 (斜光照射)
Artwork with mounting before restoration (with raking light)



Fig. 1.3 全体 修復後
Artwork with mounting after restoration



Fig. 1.4 本紙 修復前(斜光照射)
Artwork before restoration (with raking light)



Fig. 1.5 本紙 修復後
Artwork after restoration



(a)



(b)

Fig. 1.6 欠失および旧修復による補修と補彩 (a) 修復前 (斜光照射) (b) 修復後 (斜光照射)

Loss and infill with inpaint in the past restoration

(a) before restoration (with raking light) (b) after restoration (with raking light)



(a)



(b)

Fig. 1.7 欠失および旧修復による補修と補彩 (a) 修復前 (b) 修復後

Loss and infill with inpaint in the past restoration (a) before restoration (b) after restoration



(a)



(b)

Fig. 1.8 折れ (a) 修復前 (斜光照射) (b) 修復後 (斜光照射)

Creases (a) before restoration (with raking light) (b) after restoration (with raking light)



(a)



(b)

Fig. 1.9 付着物（白色塗料様）(a) 修復前 (b) 修復後
Accretions (dirt-like white paint) (a) before restoration (b) after restoration



(a)

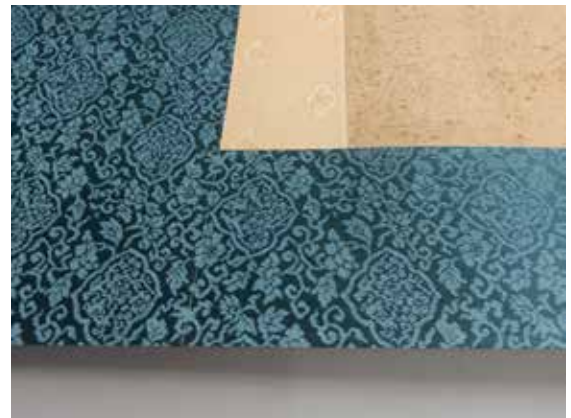


(b)

Fig. 1.10 付着物（白色塗料様）(a) 修復前 (b) 修復後
Accretions (dirt-like white paint) (a) before restoration (b) after restoration



(a)



(b)

Fig. 1.11 付け廻し部分の外れ (a) 修復前 (b) 修復後
Separation at paste margins (a) before restoration (b) after restoration



Fig. 1.12.1 修復前調査(顕微鏡観察)
Examination before restoration
(microscopic observation)



Fig. 1.12.2 解体
Disassembling



Fig. 1.12.3 総裏紙除去
Removing final lining paper



Fig. 1.12.4 埃の除去
Removing dust



Fig. 1.12.5 裏打ち紙除去(肌裏紙以外)
Removing lining paper (other than first lining paper)



Fig. 1.12.6 水による洗浄
Washing



Fig. 1.12.7 肌裏紙除去
Removing the first lining paper



Fig. 1.12.8 肌裏打ち
First lining



Fig. 1.12.9 増裏打ち
Second lining



Fig. 1.12.10 表装裂地調整 (裂肌裏打ち)
Preparing the mounting fabrics (first lining)



Fig. 1.12.11 表装裂地調整 (裂継ぎ)
Preparing the mounting fabrics (joining fabrics)



Fig. 1.12.12 付け廻し
Assembling



Fig. 1.12.13 中裏打ち
Third lining



Fig. 1.12.14 総裏打ち
Final lining



Fig. 1.12.15 補彩
Adjusting color of infills



Fig. 1.12.16 仕上げ
Finishing



Fig. 1.12.17 保存箱（修復前）
Storage box (before restoration)

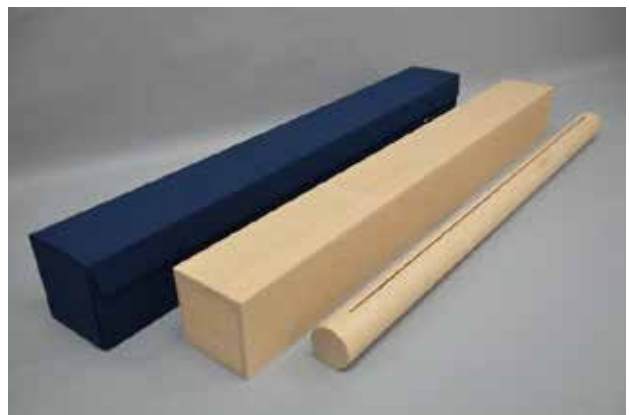


Fig. 1.12.18 保存箱、四方帙、太卷添軸（新調）
Outer case, storage box and roller clamp
(newly made)

2. 作品解説

東京文化財研究所

安永 拓世

画面向かって右に大きな二段の懸崖があり、その奥から大量の水が流れ落ちてくる様子を描いた山水図。水流は滝のように描かれてはいるが、落差は少なく、奔流とでも呼ぶべき激しい溪流のようだ。画面左にも、溪流をはさんだ対岸の岩肌が淡く描かれ、独特の遠近感を描き出すが、この対岸に沿って左下へ落ちた水の流れは、多くの逆巻く波を作りながら、今度は右下へと方向を変えている。右の懸崖下には波に削られた陰しい岩肌が露出し、また、右下へと流れる激しい波飛沫の中にも小さな岩が三つほど見える。二段になった懸崖の中程にある段差部分には、やや平らな地面があり、そこからはいくつかの樹木が生えるほか、上下二段の懸崖の下にもそれぞれ小さな木々が配されている。

モチーフはいずれも墨のみで描かれ、彩色は施されていないが、懸崖や土坡には、かすれた筆触を用いて岩肌の質感を見事に表現し、また、岩から生える樹木の葉などには濃淡や階調の異なる墨をやや面的に施して、葉の質感や種類の違い、さらには遠近感などを描出する。一方、水流や波には比較的淡い墨を用い、刷毛状の筆触で水の勢いを表現しつつも、波頭の所々に濃い墨を小さく点々と施している。濃墨による米点状の横長の筆触は、懸崖や土坡にも部分的に確認でき、画面のアクセントとして効果的である。全体に、淡くかすれた筆触が印象的な作品ではあるが、岩から生える樹木や懸崖下の岩肌には、濃墨や中墨によるやや面的で潤いのある筆触が見られ、懸崖と水流との対比や立体感を強調する役割を担っているようだ。

画面の右上には「辛卯夏日寫／竹洞成昌」の款記があり、「成昌之印」（白文方印）と「字伯明」（白文方印）の二つの印章が捺されていることから、中林竹洞（1776～1853）が、天保2年（1831）の夏、56歳のときに描いた作品であるとわかる（Fig. 2.1）。

竹洞は、江戸時代後期に活躍した尾張国出身の文人画家で、尾張国名古屋城下の杉之町通桑名町で産科医である中林玄棟（？～1803）の長男として生まれた。名は成昌、字は伯明、号に竹洞・融齋・冲澹・痴翁などがある。寛政元年（1789）14歳のときに、尾張国で活躍していた画家の山田宮常（1747～93）に師事し、15歳ごろからは、名古屋城下の豪商で中国書画の所蔵家でもあった神谷天遊（1710～1802）と交流をもった。若き竹洞は、同じく名古屋出身の文人画家である山本梅逸（1783～1856）とともに、この天遊が所蔵する多数の中国書画を閲覧し、大きな影響を受けたという。寛政8年（1796）21歳で梅逸とともに京都へ上るが、数年後に名古屋へ戻り、文化6年（1809）34歳ごろに再び上洛して、以後は主に京都で活躍した。ただ、40歳代の半ばに眼病をわずらい、その後7年ほどは制作もままならなかったらしく、眼病から回復した50歳代には、より一層温雅な表現へと画風を大きく変化させている。50歳代から60歳代の作例に竹洞らしい静謐な優品が多いが、70歳代の晩年には自身の心情を吐露したような作品もみられ、亡くなる直前まで旺盛な絵画制作を続けていたようだ。また、『画道金剛杵』や『竹洞画論』、『融齋画譜』など多くの画論や画譜を残したことでも知られる。

本図は、そうした竹洞が、独自の穏やかな表現を獲得していく56歳の作例であり、余白を活かした簡潔な構図と、かすれた筆致を多用した繊細な表現が、見事に融合した優品といえよう。また、大画面である点も印象的で、現在知られている軸装の竹洞作品の中では最大級の作品とみなされ、あるいは、ダイナミックな水の流れを表現するために、こうした大画面が選択されたのかもしれない。なお、竹洞は、滝や瀑布を主題とした作品をいくつか残しているが、多くの場合、画面の上部から垂直に落下する高い滝を描いており、本図のように、流れが左右に展開する落差の低い滝を描く例は比較的珍しい。竹洞は、先の神谷天遊の元な

どで、若い頃から多くの中国絵画に接し、その影響を受けたことが指摘されているため、本図にも原図となった中国絵画が存在する可能性もあろうか。詳細は、今後の検討を待ちたいが、本図を描いたのと同年の天保2年(1831)正月に、竹洞は中国絵画由来の主題を竹洞風に翻案した図案集である『融斎画譜』の識語を記しており、これまでの中国絵画学習の成果をまとめて刊行していく意図もあったことが判明する。本図のかすれた筆致や、ブロック状の岩の表現などには、倪瓚(1301~74)や黄公望(1269~1354)といった中国の元時代の画家からの影響が垣間見え、そうした画家の様式を取捨選択し、独自の画風や表現に取り込んでいく過渡的な状況を物語っているとも理解できよう。すなわち本図は、竹洞における中国絵画学習と、その翻案のあり方を示す大作としても、貴重な作例と位置づけられるのである。

なお、旧表装の軸裏八双部には「山水」の外題や「Chikutō」「18/19」「Shigemasa」「18」などの記載が確認でき、軸首先には「Shigemasa XVIII」とペン書きされたラベルが貼られている(Fig. 2.2、Fig. 2.3)。「Shigemasa」は、竹洞の名である成昌を訓読みしたものかと想像されるものの、これらがいずれの段階で記入されたのかについては未詳とせざるを得ない。



Fig. 2.1 落款印章 Inscription and seals



Fig. 2.2 旧表装裏の外題「山水」
Inscription reading landscape (“山水”) on the back side of previous mounting



Fig. 2.3 軸首先のラベル「Shigemasa XVIII」
Sticker with a memo, “Shigemasa XVIII”

2. Description about the Artwork

Takuyo YASUNAGA

Tokyo National Research Institute for Cultural Properties

At the right of the landscape painting in *sumi* ink is a two-level hanging cliff beyond which a torrent of water falls. Although the water flow is depicted like a fall, the actual depth of the fall is not so large. Rather it is like a mountain stream that one might describe as flowing rapidly. To the left of the scene is a faintly depicted rock surface that stands across the mountain stream creating a unique sense of perspective. The water that flows toward the lower left side along the bank forms many reverse waves and changes its direction to the lower right side. Below the hanging cliff to the right a carved rock surface is exposed sharply carved by the waves. Also visible among the torrent water that flows to the right are three small rocks. Several trees grow on flat ground between the two-level hanging cliff and other small trees are found below the upper and lower cliffs.

The motifs are depicted with *sumi* ink alone. Although there is no color, the blurry effect of ink created by the brushwork on the cliff and the riverbank bring out the atmosphere of the rock surface. Different tones of *sumi* ink applied somewhat in a plane effect for the leaves of the trees that grow from the rock also show different touches and types of leaves providing a sense of perspective. On the other hand, the water flow and the waves are expressed in rather light ink. Brush strokes are used effectively to express the vividness of water while dark *sumi* ink placed at points highlight the top of waves. Slightly long spots of dark *sumi* ink can also be found partially on the cliffs and riverbank, effectively bringing rhythm to the painting. Although the impression is, on the whole, one of a faint, somewhat blurred touch, dark and medium *sumi* ink on the trees on the rocks and the surface of the rock below the cliff give a somewhat moist touch, working to bring out contrast between the hanging cliff and water flow, as well as the dimension of the scene. On the upper right corner of the painting are an inscription that reads “painted by Nakabayashi Chikutō” (1776-1853) “in summer 1831” when he was 56 years old and two stamps, a square relief seal with “the seal of Narimasa” (成昌之印) and another square relief seal with “the courtesy name Hakumei” (字伯明) (Fig. 2.1).

Chikutō is a literati artist from Owari area (present-day western part of Aichi prefecture) who was active in the late Edo period (late 18th century to middle of the 19th century). He was born as the first son of Nakabayashi Gentō (中林玄棟, ?-1803), a gynecologist at Nagoya in Owari area. His given name is Narimasa (成昌), but he is also known as Hakumei (伯明); as an artist he is known as Chikutō (竹洞), Yūsai (融齋), Chūtan (冲澹), or Chiou (痴翁). In 1789, when he was 14 years old, he began to study under Yamada Gūjō (山田宮常, 1747-1793), an artist who was active in Owari area. From about the time Chikutō was 15 years old he started to have connections with Kamiya Ten'yū (神谷天遊, 1710-1802) who was a wealthy merchant of Nagoya and a collector of Chinese paintings and calligraphies. It is said that young Chikutō had the opportunity to see, together with Yamamoto Baiitsu (山本梅逸, 1783-1856), also a literati artist from Nagoya, many of the Chinese paintings and calligraphies owned by Ten'yū and was greatly influenced. In 1796, at the age of 21, he went to Kyoto with Baiitsu, but returned to Nagoya a few years later. In 1809, when he was about 34 he again went to Kyoto and continued to be active mainly in Kyoto afterwards. However, in his mid-40s he was afflicted with an illness of the eye and it seems that for the next 7 years or so he could not work easily. When he recovered from his illness, in his 50s, his works began to change to a more gentle and elegant style. Many of Chikutō's works from his 50s to 60s show characteristic tranquility of Chikutō, but those from his 70s, in his late years, seem to expose his own sentiments. It appears that he continued to produce many works of art until the time of his death. He is also known for

his many theories and albums on painting, such as “*Gadō kongōsho*” (画道金剛杵, lit. Vajra on the way of painting), “*Chikutō garon*” (竹洞画論, lit. Chikutō’s painting theory), and “*Yūsai gafu*” (融齋画譜, lit. Yūsai picture album).

The present painting is an example of Chikutō’s work when he was 56 years old at a time he began to acquire his characteristic expression of calmness. It is an outstanding work that fuses the simple structure making use of space and the many delicate expressions of the blurred touch of the brush. Furthermore, that the work is very large makes it impressive; of the works of hanging scroll by Chikutō, it is said to be of the largest. Perhaps, such a large work was intentionally selected to express the dynamic flow of water. Chikutō has left several works with waterfalls as the main theme, but in many cases the falls are high and fall vertically from the upper portion of the painting. An example of a fall like this one which is low and in which the water flows to the left and right is comparatively rare. Since Chikutō had contact with Chinese paintings from the time he was young, under the influence of Kamiya Ten’yū as has been pointed out, it may be possible that there is a Chinese painting that the present one had been based upon. Details need to be researched, but at the beginning of 1831, the same year in which the present painting was created, Chikutō wrote the preface to “*Yūsai gafu*,” an album of styles in which he modified into Chikutō style the themes found in Chinese paintings. It is clear that he intended to publish the results of his study of Chinese paintings. The blurred touch of the brush and the expression of rocks in blocks show the influence of Ní Zàn (倪瓚, 1301-1374) and Huáng Gōngwàng (黄公望, 1269-1354), Chinese painters of the Yuan dynasty. The process by which Chikutō selected the styles of such artists and incorporated them into his own style and expression may be understood. In other words, the present painting is a valuable example also as a model that shows Chikutō’s study of Chinese paintings and its modifications.

On the back side of previous mounting are found the inscriptions reading landscape (山水) and “Chikutō”, “18/19” and “18”. On the roller knob is a sticker with a memo with “Shigemasa XVIII” (Fig. 2.2, Fig. 2.3). Shigemasa is imagined to be the another way of reading his name, Narimasa (成昌). However, it is not clear at which point each of these inscriptions were written.

付録 Appendices

東京文化財研究所 小田 桃子、元 喜載、加藤 雅人

Momoko ODA, Heejae WON, Masato KATO

Tokyo National Research Institute for Cultural Properties

付録 1. 記録

Appendix 1. Documentation



■ 欠失	Loss
■ 折れ	Crease
■ 裂け	Tear
■ 表面の擦れ	Abrasion
■ 染み	Stain
■ 付着物	Accretion
■ 裏打ち紙の浮き	Delamination of the lining paper

Fig. A.1.1 修復前損傷図面
Mapping of damages before restoration



Fig. A.1.2 部分写真撮影箇所
Points where detail photographs were taken

使用機器	デジタルカメラ (OLYMPUS DIGITAL CAMERA TG-4、オリンパス社製)
ピクセル数	4608×3072
画像フォーマット	JPEG
Apparatus	Digital camera (OLYMPUS DIGITAL CAMERA TG-4, OLYMPUS CORPORATION)
Image	4608×3072
Image format	JPEG

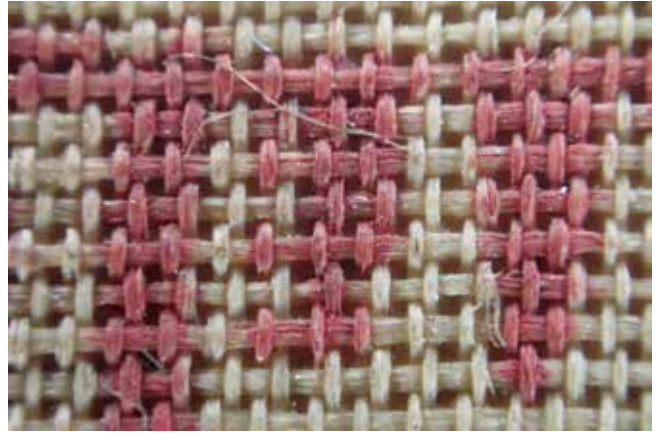


Fig. A.1.2.1 部分写真 (1)
Photograph of detail (1)

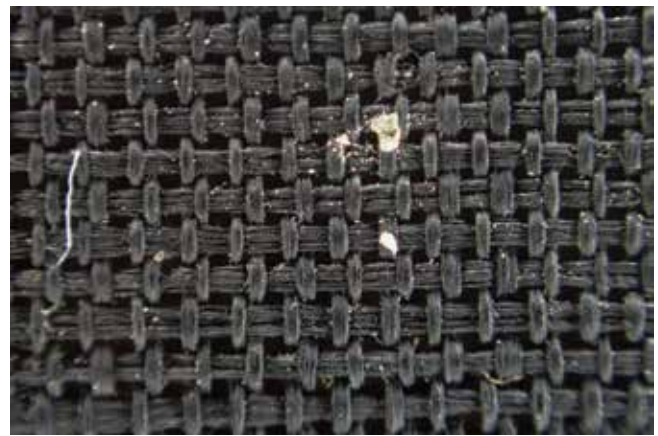
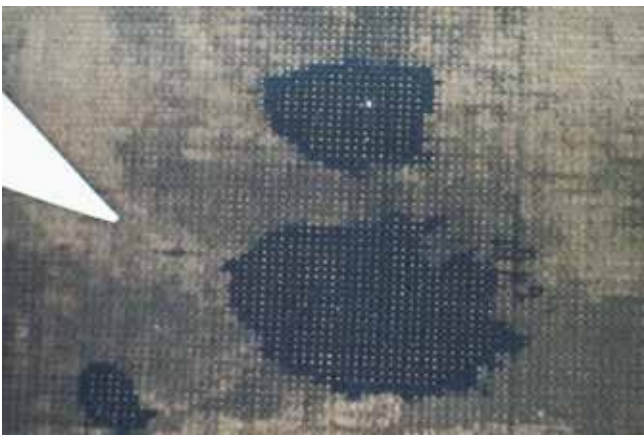


Fig. A.1.2.2 部分写真 (2)
Photograph of detail (2)

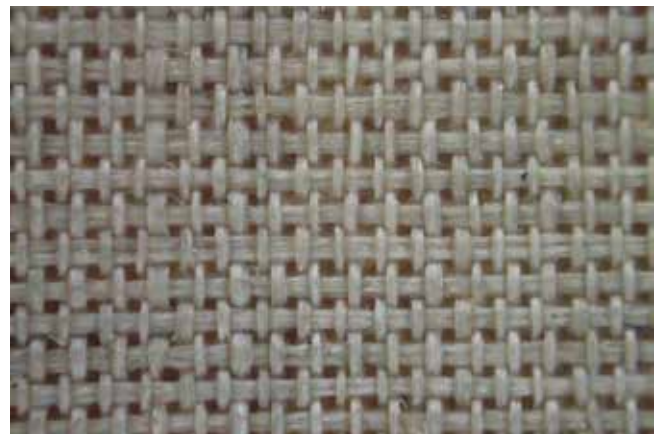


Fig. A.1.2.3 部分写真 (3)
Photograph of detail (3)



Fig. A.1.3 補修および補彩を施した箇所
Places infilled and infills with color adjusted

付録 2. 新規裂の検討

Appendix 2. Discussion about New Mounting Fabrics

新調する表装裂を選ぶにあたって、画像上で完成イメージ図を作成し検討した (Fig. A.2.2~Fig. A.2.4)。その結果、取り合わせ 3 (Fig. A.2.4) を選択した。

In choosing the mounting fabric, the arrangement of fabrics was considered using digital image (Fig. A.2.2-Fig. A.2.4).

As a result, arrangement 3 (Fig. A.2.4) was selected.



Fig. A.2.1 修復前
Before restoration



Fig. A.2.2 取り合わせ 1
Arrangement 1



Fig. A.2.3 取り合わせ 2
Arrangement 2



Fig. A.2.4 取り合わせ 3
Arrangement 3

付録 3. 調湿

Appendix 3. Conditioning

使用機器 恒温恒湿室 TBL-3HW2G2AC (タバイエスペック)
調湿期間 34 日間
Apparatus An environmental control chamber, TBL-3HW2G2AC, TABAI ESPEC
Duration 34 days

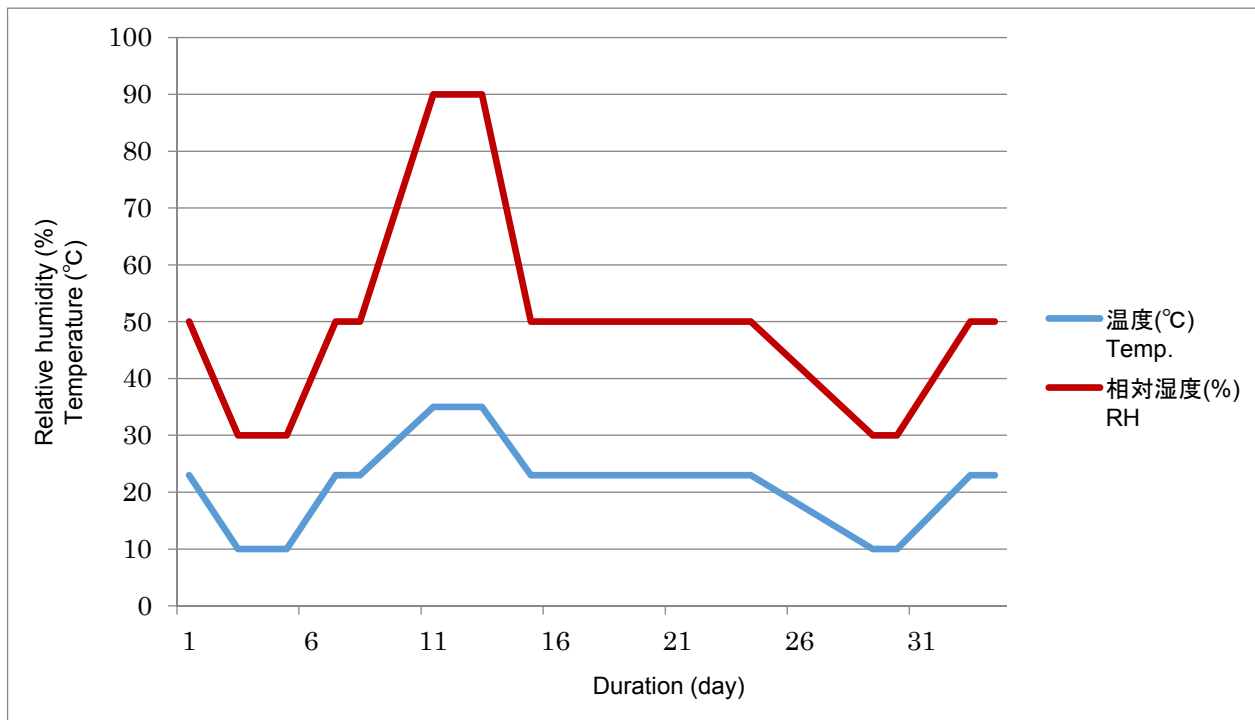


Fig. A.3 調湿期間中の温度湿度設定
Temperature and humidity during conditioning

東京文化財研究所

在外日本古美術品保存修復協力事業 平成 30 年度

瀑布溪流図 No.2015-3 修復報告

発行日:平成 31 年 3 月 29 日

編集責任:文化遺産国際協力センター

Tokyo National Research Institute for Cultural Properties

The Cooperative Program for the Conservation of

Japanese Art Objects Overseas 2018JFY

Waterfall of a Valley Stream No.2015-3

Date of publication: 29 March, 2019

Editor: Japan Center for International Cooperation in Conservation