

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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煙寺晩鐘図・平沙落雁図  
*Evening Temple Bell in the Mist,  
Descending Geese*

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インディアナポリス美術館（アメリカ合衆国）  
紙本墨画 掛軸装 2 幅

The Indianapolis Museum of Art, USA  
Ink on paper, hanging scrolls, two scrolls

No.2017-3

平成 29 年度修復事業  
The 2017 Japanese Fiscal Year

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# 1 修復報告

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株式会社 半田九清堂

## 1.1 名称等

名称	『煙寺晩鐘図・平沙落雁図』
制作者	雲谷等顔（1547～1618）
制作年代	17 世紀
所蔵館	インディアナポリス美術館（アメリカ合衆国）
所蔵番号	64.6（煙寺晩鐘図）、64.7（平沙落雁図）
品質・形状	紙本墨画 掛軸装（三段表具）2 幅
本紙繊維	竹

## 1.2 工期および施工者等

工期	平成 29 年 9 月 25 日～令和元年 5 月 30 日
施工場所	株式会社 半田九清堂 東京国立博物館内修理室
施工者	株式会社 半田九清堂

## 1.3 修復前の状態

- ・本紙に折れ、折れ山での亀裂および欠失、縦皺があった（Fig. 1.7 (a)、Fig. 1.10 (a)）。
- ・補修紙によって本紙表面に凹凸や引き攢れがあった（Fig. 1.10 (a)）。
- ・折れ伏せによって本紙表面に凹凸があった（Fig. 1.8 (a)）。
- ・本紙に欠失があった（Fig. 1.9 (a)、Fig. 1.9 (b)）。
- ・本紙が薄く、厚みに斑があった（Fig. A.1.7）。
- ・全体に経年の汚れがあった。
- ・総裏紙に切開した形跡があった（Fig. 1.10 (b)）。
- ・総裏紙が浮いていた。
- ・表装裂に擦れがあった。

## 1.4 修復方針

- ・原状保存、現状維持を基本方針とした修復を行う。
- ・使用する材料、技術および修復環境は国指定品の修復と同等とする。
- ・修復前と同様の表装形式に仕立てる。
- ・表装裂、軸首、発装、軸棒、金具、啄木紐および保存箱などの保存用具を新調する。
- ・全ての付属物、付帯物を所蔵館に返還する。
- ・修復中にはすべての工程に渡り写真撮影を含む記録を行う。
- ・修復中の当該美術品に対する各種調査は、本研究所担当者の指導のもと行う。

## 1.5 修復工程

修復材料は Table 1.3 を参照。

### (1) 記録 (Fig. 1.11.1)

- ・寸法や損傷状態などの修復前状況を記録した。本体の状態について 4×5 リバーサルフィルム、デジタルカメラ、赤外線撮影により、細かな撮影記録を行った（付録 1）。
- ・墨の定着具合や汚れの移り具合を調べるために、水を少量含ませた筆で軽くなぞるパッチテストを行い、修復の作業順序や方法を検討した。

### (2) 解体 (Fig. 1.11.2)

表装から軸棒、発装を取り外し、本紙を表装裂地から取り外して、掛軸装を解体した。

### (3) 繊維組成分析

本紙裏面より微量の繊維を採取し、C 染色液を用いて繊維の分析を行った（付録 2）。

### (4) 剥落止め (Fig. 1.11.3、Fig. 1.11.4)

落款や墨の濃い部分に、牛膠水溶液（0.5 wt-%）を筆で塗布し、十分に乾燥した。

### (5) 総裏紙および折れ伏せ、補修紙の除去 (Fig. 1.11.5)

本紙裏面を必要最低限の量のろ過水で加湿し、総裏紙および折れ伏せと補修紙を除去した (Fig. A.1.4、Fig. A.1.5)。

### (6) 埃の除去

本紙表面の汚れや埃を、柔らかい毛の刷毛で除去した。

### (7) 水による洗浄 (Fig. 1.11.6、Fig. 1.11.7)

水溶性の汚れを除去するために必要最低限のろ過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。

### (8) 増裏紙の除去 (Fig. 1.11.8)

必要最低限のろ過水を塗布して本紙裏面を加湿し、増裏紙を除去した。

### (9) 肌裏紙の除去 (Fig. 1.11.9)

本紙裏面の全面を加湿せずに筆で部分的に水分を与えながら徐々に肌裏紙を除去した。ただし、欠失箇所に出る肌裏紙の内の一部は除去せず、欠失に合わせて大きさを調整した上で補修紙として残した (Fig. 1.9)。

### (10) 補修

本紙に施されていた旧補修紙を全て除去し、欠失箇所の形に合わせて喰い裂いた新規補修紙を補填した。新規補修紙は、竹紙をヤシャと灰汁（木灰、pH 11）により染色したものを用いた。さらに本紙の亀裂部分へは、極薄美濃紙で作った細い帯を裏面より補強した。それらの作業は全てフノリを混ぜた新糊を用いて行った。

### (11) 肌裏打ち (Fig. 1.11.10)

新糊を用いて肌裏打ちをした。肌裏紙は、填料入り楮紙をヤシャと灰汁（木灰、pH 11）を用いて染色したものを用いた。

### (12) 増裏打ち (Fig. 1.11.11)

古糊を用い、美栖紙を増裏打ちした。

### (13) 表装裂地調整

所蔵者および関係者と協議の上、表装裂を選択した。表装裂は、新糊を用いて美濃紙を肌裏打ちし、さらに古糊を用いて美栖紙を増裏打ちした。

### (14) 切り継ぎ (Fig. 1.11.12)

本紙と表装裂地を裁ち合わせ、新糊を用いて切り継いだ。

(15) 折れ伏せ (Fig. 1.11.13)

本紙裏面より新糊を用い、細く帯状に裁断した薄美濃紙を、折れが生じている箇所には貼り当て、今後の折れを予防した。

(16) 総裏打ち (Fig. 1.11.14)

宇陀紙と上巻絹を、古糊を用いて総裏打ちした。宇陀紙は天然染料（トマト茎・根）を煮出した抽出液と楮の繊維を一緒に漉いたものを使用した。

(17) 仮張り

本紙画面の裏側を露出して仮張り板に本紙を一定期間張り込み、その後本紙を剥がし、次に表側を露出して仮張り板に張り込みなおし、一定期間静置して乾燥した。

(18) 補彩 (Fig. 1.11.15)

補紙を施した箇所に、膠で溶いた顔料を用いて本紙基調色の補彩を施した。

(19) 仕上げ (Fig. 1.11.16)

軸棒、発装、軸首、金具、紐を新調し掛軸装に仕立てた。

(20) 保存 (Fig. 1.11.17、Fig. 1.11.18)

太巻芯、桐材印籠箱、包裂、蓋覆を新調し、作品を収納した。また修復前に使用されていた表装材料である表装裂（上下、中廻し、一文字、風帯）、金具、紐、発装、軸棒、軸首、折れ伏せ、補修紙、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た。

(21) 記録

修復後の作品の写真撮影を行い、本修復に関する記録を集約した。

# 1 Restoration Report

HANDA Masaki, TSUCHIYA Mie, YAMADA Tomomi, YAMAMOTO Itsuki, SASAKI Tatsumi

Handa Kyuseido Co., Ltd.

## 1.1 Information of the Artwork

Titles	<i>Evening Temple Bell in the Mist, Descending Geese</i> 『煙寺晩鐘図・平沙落雁図』
Artist	UNKOKU Togan (雲谷等顔, 1547-1618)
Period	17 <sup>th</sup> century
Owner	The Indianapolis Museum of Art, United States of America
Accession no.	64.6 ( <i>Evening Temple Bell in the Mist</i> ), 64.7 ( <i>Descending Geese</i> )
Media and format (style)	Ink on paper, hanging scrolls (three-tier style), two scrolls
Paper for artwork	Bamboo fiber

## 1.2 Information of the Restoration Project

Duration	25 September 2017 - 30 May 2019
Place	The studio in the Tokyo National Museum, Handa Kyuseido Co., Ltd.
Restorers	Handa Kyuseido Co., Ltd.

## 1.3 Condition before Restoration

- There were creases in the artworks, rifts and losses, vertical wrinkles at these creases (Fig. 1.7 (a), Fig. 1.10 (a)).
- There were unevennesses and shrinkages caused by infill paper on the surface of the artworks (Fig. 1.10 (a)).
- There were unevennesses caused by reinforcement paper strips on the surface of the artworks (Fig. 1.8 (a)).
- There were losses in one of the artworks (Fig. 1.9 (a), Fig. 1.9 (b)).
- Paper of the artworks were thin; their thickness was uneven (Fig. A.1.7).
- There were dirt and stains throughout the artworks.
- There were cut at the final lining in one of the artworks (Fig. 1.10 (b)).
- The final linings were lifting off.
- There were abrasions on the mounting fabrics.

## 1.4 Restoration Policy

- Restoration of the artworks to their status quo ante and the maintenance of the present condition would be the fundamental policy to be followed in restoring the artworks.
- Materials, techniques and restoration environment equivalent for the restoration of designated cultural properties would be used.
- The mounting format would be the same style as that before restoration.
- The mounting fabrics, roller knobs, hanging rods, roller rods, washers, eye-pins, cords, and storage boxes would be made anew.
- All the previous mounting materials and storage equipment would be returned to the museum.
- All the processes of the restoration would be recorded including photographs.
- Varieties of investigation towards the artworks during restoration would be carried out under the guidance of the

person in charge of the Tokyo National Research Institute for Cultural Properties.

## 1.5 Restoration Process

Regarding restoration materials, see Table 1.3.

### (1) Documenting (Fig. 1.11.1)

- The condition of the artworks including the dimensions and damages were recorded. Photos were taken using 4×5 reversal film camera, digital camera and infrared photography (Appendix 1).
- To examine the stability of the *sumi* (Chinese ink) and the possibility of stain migration, a patch test, providing water by brush, was done.

### (2) Disassembling (Fig. 1.11.2)

Hanging rods, roller rods and the artworks were detaching from the mounting. And mounting fabrics were taken apart to pieces.

### (3) Analyzing paper

A very small amount of fiber sampling from the back side of the artworks were dyed by C stain and observed with a microscope (Appendix 2).

### (4) Consolidating (Fig. 1.11.3, Fig. 1.11.4)

Cow skin glue solution (0.5wt-%) was applied to the seal and dark colored *sumi* (Chinese ink) area using a brush; consolidated area was dried completely.

### (5) Removing the final lining paper, reinforcement paper strips and infill paper (Fig. 1.11.5).

The final lining paper, reinforcement paper strips and infill paper were removed by applying minimum required filtered water to the back of the artworks (Fig. A.1.4, Fig. A.1.5).

### (6) Removing dust

A soft brush was used to remove dirt and dust from the surface of the artworks.

### (7) Washing (Fig. 1.11.6, Fig. 1.11.7)

To remove water-soluble dirt, minimum required filtered water was sprayed onto the front side of the artworks and absorbed by blotting paper placed under the artworks.

### (8) Removing the second lining paper (Fig. 1.11.8)

The second lining paper was removed by applying moisture of minimum required filtered water from the back side of the artworks.

### (9) Removing the first lining paper (Fig. 1.11.9)

The first lining was removed slowly by applying moisture using a brush partially without applying water widely to the back side of the artworks. However, some of the first lining paper exposed from loss area was left and adjusted in order to use as infill paper (Fig. 1.9).

### (10) Infilling

All the infill paper were removed from the artworks; new infill paper prepared by shaping the loss areas were applied. Bamboo paper dyed with *yasha* and lye extracted from tree ash (pH11) was used as new infill paper. Furthermore, strips made of thin *mino* paper were pasted to the lifts on the artworks from the back for reinforcement. In all these processes, wheat starch paste mixed with seaweed paste was used.

### (11) Applying first lining (Fig. 1.11.10)

*Kozo* paper containing rice powder as filler was applied with wheat starch paste. First lining paper was dyed with *yasha* and lye extracted from tree ash (pH11).



(12) Applying second lining (Fig. 1.11.11)

*Misu* paper was applied with aged wheat starch paste.

(13) Preparing the mounting fabrics

Through consultation with the owner and the project manager, mounting fabrics that were suitable for the artworks were selected and prepared. To the newly prepared mounting fabrics, the first lining of *mino* paper was attached using wheat starch paste. In addition, the second lining of *misu* paper was attached using aged wheat starch paste.

(14) Assembling (Fig. 1.11.12)

The artworks and the mounting fabrics were cut together and assembled by using wheat starch paste.

(15) Applying reinforcement paper strips (Fig. 1.11.13)

Using wheat starch paste, reinforcement paper strips made of thin *mino* paper were applied to creases on the artworks from the back side as well as to places where creases may occur in the future.

(16) Applying final lining (Fig. 1.11.14)

*Uda* paper and cover silk fabrics were applied with aged wheat starch paste. This *uda* paper was made from mixing *kozo* fiber with the extraction liquid boiled from natural dyes (stems and roots of tomato).

(17) *Karibari* (drying and conditioning)

The artworks with mounting (the object) were attached to the *karibari* panel face down for a while. After the object was removed from the panel, it was attached and dried again to the *karibari* panel face up for a certain period.

(18) Inpainting (Fig. 1.11.15)

Inpainting was applied to parts that had been infilled, by using pigment dissolved in animal glue to match the color of the infilled parts with that of the artworks.

(19) Finishing (Fig. 1.11.16)

The roller rods, hanging rods, roller knobs, washers, eye-pins, and cords were newly made, and the artworks were finished as hanging scrolls.

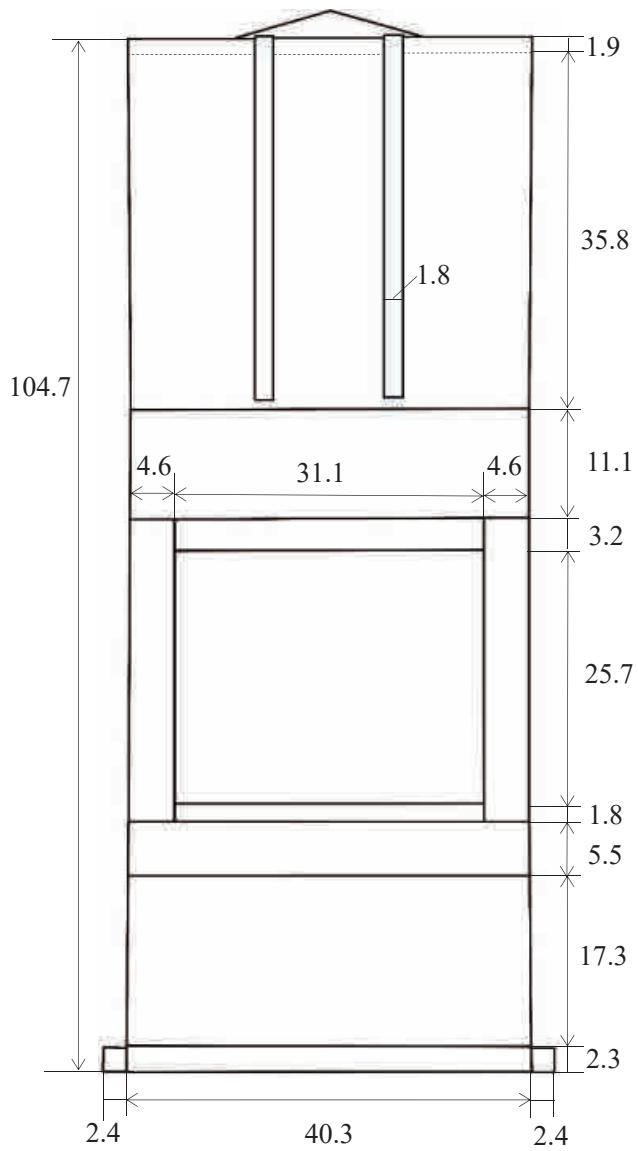
(20) Preparing for storage (Fig. 1.11.17, Fig. 1.11.18)

Roller clamps, paulownia *inro*-style storage boxes, wrapping cloths, and fabric covering the lid of the storage boxes were made a new to store the artworks. The mounting materials and storage equipment which had been used on the object before restoration—mounting fabrics (of outer border fabrics, center border fabrics, inner border fabrics, decorative fabric strips), washers and eye-pins, cords, hanging rods, roller rods, roller knobs, reinforcement paper strips, infill paper, lining paper (of first, second and final) and storage boxes—were stored separately from the restored artworks.

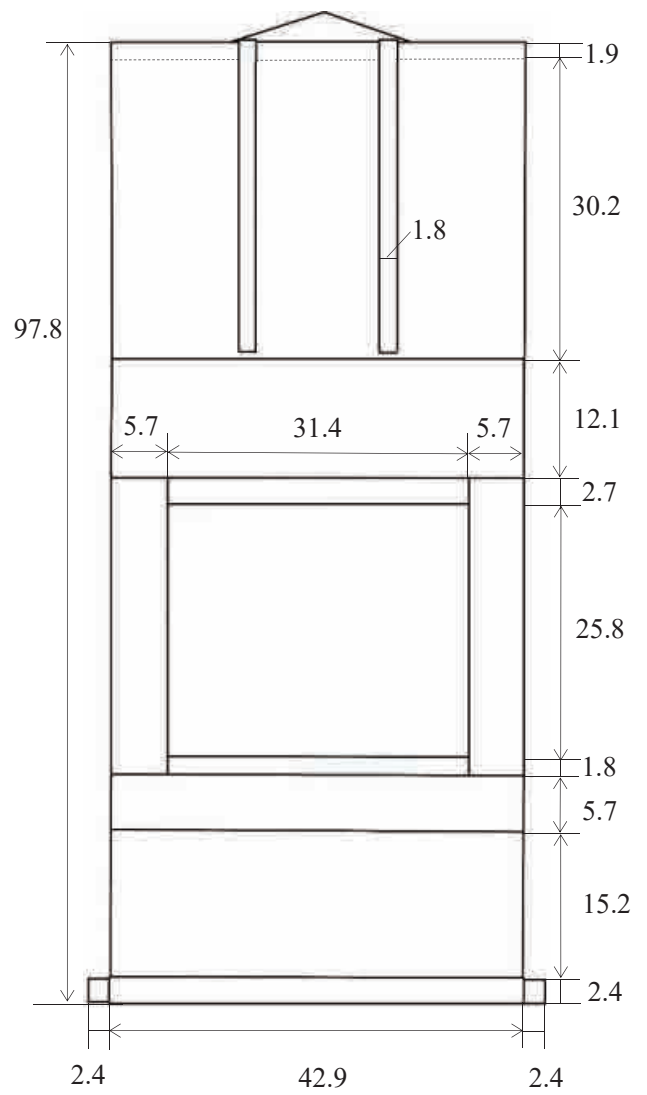
(21) Documenting

Photographs were taken after restoration and reports were prepared.

Translated by KATAFUCHI Namika, KATO Masato

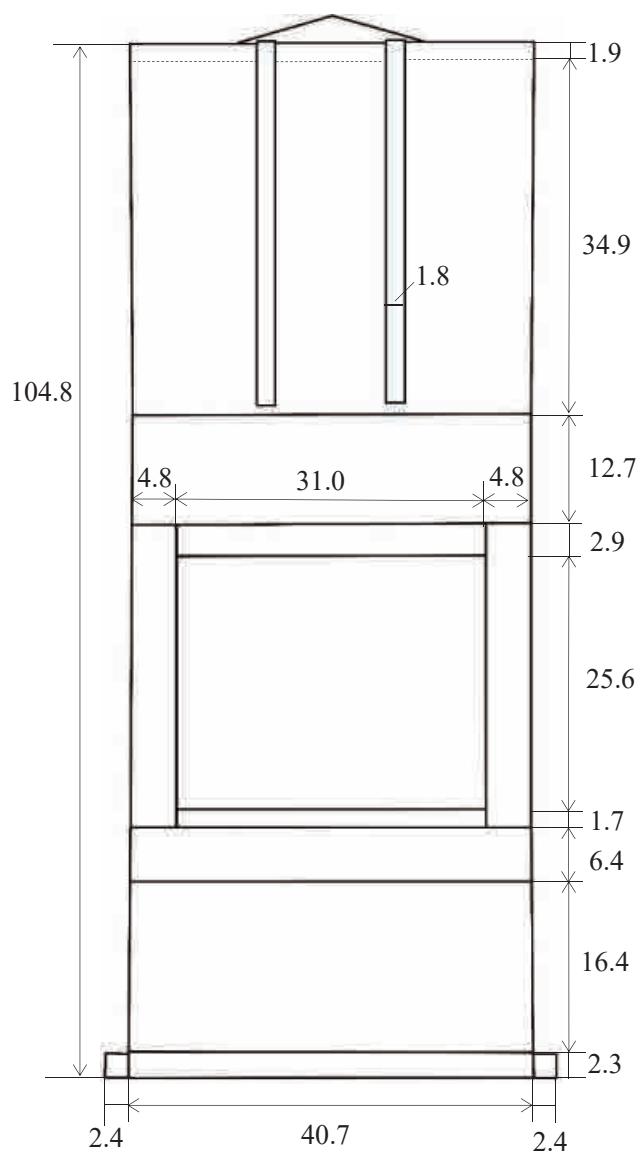


(a)

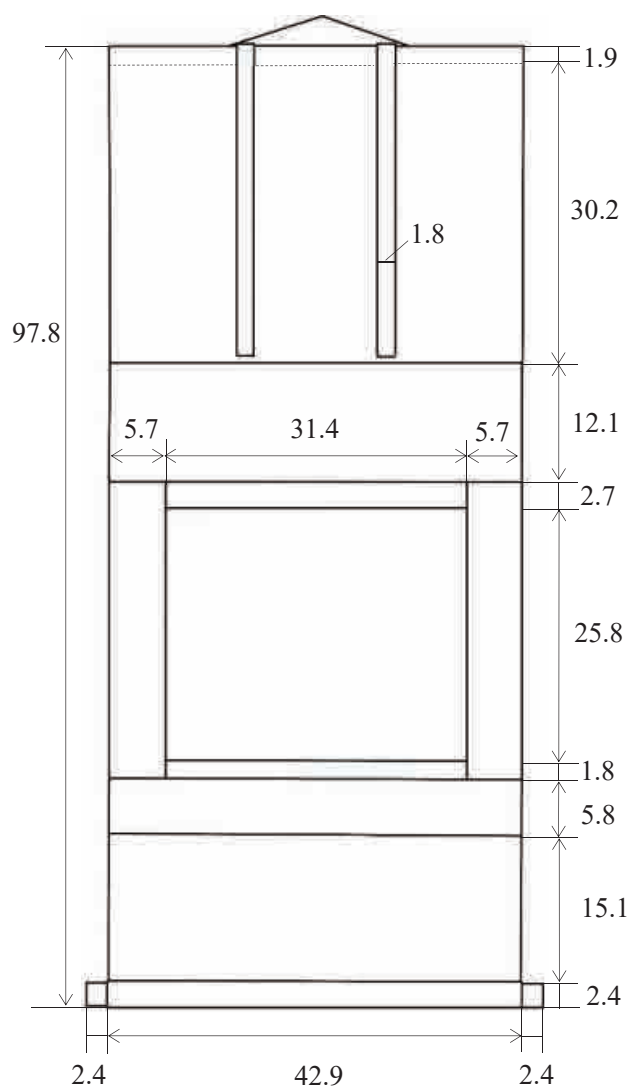


(b)

Fig. 1.1 寸法見取図 (cm) 『煙寺晚鐘図』 (a) 修復前 (b) 修復後  
Dimensions (cm), *Evening Temple Bell in the Mist* (a) before restoration (b) after restoration



(a)



(b)

Fig. 1.2 寸法見取図 (cm) 『平沙落雁図』 (a) 修復前 (b) 修復後  
Dimensions (cm), *Descending Geese* (a) before restoration (b) after restoration

Table 1.1 形式・仕様等 修復前  
Format and mounting materials, before restoration

形式 [様式]	掛軸装 [三段表具]
Format [Style]	Hanging scroll [three-tier style]
一文字、風帯	茶地花唐草宝尽紋金襴『煙寺晚鐘図』
Inner border fabric ( <i>ichimonji</i> ), decorative fabric strips ( <i>futai</i> )	<i>Kinran</i> (gold brocade) with a flower arabesque on a brown background, <i>Evening Temple Bell in the Mist</i> 白茶地花唐草紋金襴『平沙落雁図』 <i>Kinran</i> (gold brocade) with a flower arabesque on a whitish brown background, <i>Descending Geese</i>
中廻し	白茶地花唐草紋緞子『煙寺晚鐘図』
Central border fabric ( <i>chumawashi</i> )	<i>Donsu</i> (damask) with a flower arabesque on a whitish brown background, <i>Evening Temple Bell in the Mist</i> 茶地鳥獸宝尽くし紋金襴『平沙落雁図』 <i>Kinran</i> (gold brocade) with a design of <i>choju</i> (birds and animals) and <i>takara-zukushi</i> (treasure-filled) patterns on a brown background, <i>Descending Geese</i>
上下	薄茶地無地裂
Outer border fabric ( <i>kamishimo</i> )	Plain pale-brown fabric
軸首	角切軸
Roller knobs	Horn
発装・軸棒	杉材 [軸棒に金属製錘有り]
Hanging rod, roller rod	Japanese cedar-made [roller rod containing metal weight]
金具	黒梅座金打込鐙
Washers, eye-pins	Black plum blossoms-shaped washers and straight eye-pins
紐	啄木
Cord	Braided cord in <i>takuboku</i> -style
肌裏紙 (本紙)	竹紙
First lining paper (artwork)	Bamboo paper
肌裏紙 (裂)	楮紙
First lining paper (mounting fabric)	<i>Kozo</i> paper
増裏紙	楮紙
Second lining paper	<i>Kozo</i> paper
総裏紙	楮紙
Final lining paper	<i>Kozo</i> paper
包裂	木綿製平織裂
Wrapping cloth	Plain woven cotton cloth
保存箱	紙製収納箱
Storage box	Paper box

Table 1.2 形式・仕様等 修復後  
Format and mounting materials, after restoration

形式 [様式]	掛軸装 [三段表具]
Format [Style]	Hanging scroll [three-tier style]
一文字、風帯	朱褪地二重蔓牡丹唐草紋金襴 (廣信織物有限会社)
Inner border fabric ( <i>ichimonji</i> ), decorative fabric strips( <i>futai</i> )	<i>Kinran</i> (gold brocade) with a flower arabesque of peony with double vine motifs on a fading vermilion background (made by Hironobu Orimono Co., Ltd.)
中廻し	薄茶地牡丹唐草紋金襴 (廣信織物有限会社)
Central border fabric( <i>chumawashi</i> )	<i>Kinran</i> (gold brocade) with a flower arabesque of peony motifs on a pale brown background (made by Hironobu Orimono Co., Ltd.)
上下	納戸地紗綾形花紋緞子 (廣信織物有限会社)
Outer border fabric ( <i>kamishimo</i> )	<i>Donsu</i> (damask) with a flower motif and swastika patterns on a greenish indigo background (made by Hironobu Orimono Co., Ltd.)
上巻絹	萌葱地平織絹 (鳥居株式会社)
Cover silk	Plain-woven silk fabric in yellowish-green color (provided TORII Co., Ltd.)
軸首	黒漆塗切軸 (速水商店)
Roller knobs	Coating with black urushi (Japanese lacquer) (provided Hayamizu Shoten)
発装・軸棒	杉材 (有限会社根本)
Hanging rod, roller rod	Japanese cedar-made (provided NEMOTO CORP.)
金具	黒菱型座金打込釦 (有限会社根本)
Washers, eye-pins	Lozenge-shaped black washers and straight eye-pins (provided NEMOTO CORP.)
紐	正絹啄木紐 (有限会社根本)
Cord	Silk braided cord in <i>takuboku</i> -style (provided NEMOTO CORP.)
太巻芯	桐材太巻芯 (大坂重雄)
Roller clamp	<i>Paulownia</i> ( <i>Paulownia tomentosa</i> ) roller clamp (made by OSAKA Shigeo)
包裂	正絹羽二重 (坂田株式会社)
Wrapping cloth	Plain woven silk cloth (provided Sakata Co., Ltd.)
保存箱	桐材印籠箱 (大坂重雄)
Storage box	<i>Paulownia inro</i> -style box (made by OSAKA Shigeo)
蓋覆	茶地無地平織絹 (株式会社数寄和)
Fabric covering the lid of the storage box	Plain woven brown silk cloth (provided SUKIWA Co., Ltd.)

Table 1.3 修復材料  
Restoration materials

水 Water	ろ過水 [糸巻きタイプフィルター径 0.5 $\mu$ 、粒状活性炭カートリッジフィルターを使用] (3M Purification 社) Filtered water [using a 0.5 $\mu$ diameter pore filter and granular activated carbon cartridge filter] (made by 3M Purification Inc.)
糊 Paste	新糊／小麦デンプン (籠島澱粉株式会社) Wheat starch (manufactured by Kagoshima Denpun Co., Ltd.) 古糊 (株式会社半田九清堂) Aged wheat starch paste (made by Handa Kyuseido Co., Ltd.)
膠 Animal glue	牛膠 (株式会社かみ屋) Cow glue (provided Kami Ya Co., Ltd.)
フノリ Seaweed pastes	マフノリ、フクロフノリ、ハナフノリ (有限会社金開堂) <i>Mafunori (Gloiopeltis tenax), Fukurofunori (Gloiopeltis furcata), Hanafunori (Gloiopeltis complanata)</i> (provided Kinkaido Co.)
肌裏紙 (本紙) First lining paper (to the artwork)	楮紙 [填料／米粉] (井上稔夫) <i>Kozo paper [containing rice powder as filler] (made by INOUE Toshio)</i>
肌裏紙 (裂) First lining paper (to the mounting)	楮紙 [美濃紙] (長谷川聡) <i>Kozo paper [mino paper] (made by HASEGAWA Satoshi)</i>
増裏紙 Second lining paper	楮紙 [美栖紙] (上窪良二) <i>Kozo paper [misu paper] (made by UEKUBO Ryoji)</i>
総裏紙 Final lining paper	楮紙 [宇陀紙、天然染料 (トマトの茎・根) の抽出液を楮繊維と一緒に漉き込んだもの] (福西正行) <i>Kozo paper [uda paper, made from mixing kozo fiber with the extraction liquid boiled from natural dyes (stem and root of tomato)] (made by FUKUNISHI Masayuki)</i>
折れ伏せ Reinforcement paper strips	楮紙 [美濃紙] (長谷川聡) <i>Kozo paper [mino paper] (made by HASEGAWA Satoshi)</i>
補修紙 Infill paper	本紙欠失部分／竹紙 (中国製、株式会社かみ屋) For lost area: bamboo paper (made in China, provided Kami Ya Co., Ltd.) 本紙亀裂部分／楮紙 [極薄美濃紙] (澤木健司) For rift area: <i>Kozo paper [extra-thin mino paper] (made by SAWAKI Kenji)</i>
染料 Dye	ヤシャ (藍熊染料株式会社) <i>Yasha [Alnus firma] (provided AIKUMA SENRYO Co., Ltd.)</i>
媒染剤 Mordant	灰汁 [木灰、pH11] (藍熊染料株式会社) Lye extracted from ash of a tree [pH11] (provided AIKUMA SENRYO Co., Ltd.)
補彩絵具 Paints for adjusting color of infills	専門家用顔料 (ホルベイン画材株式会社) ・ピオニーレッド [C.I.No.PR185] / ベンズイミダゾロンカーミン HF4C ・オリエンタルブルー [C.I.No.PB15] / フタロシアニンブルー ・パーマネントイエローライト [C.I.No.PY55] / ベンジジンイエロー ARTIST'S PIGMENT (provided Holbein Art Materials Inc.) ・PEONY RED [C.I.No.PR185] / Benzimidazolone Carmine HF4C ・ORIENTAL BLUE [C.I.No.PB15] / Phthalocyanine Blue ・PERMANENT YELLOW LIGHT [C.I.No.PY55] / Benzidine Yellow



(a)



(b)

Fig. 1.3 全体『煙寺晚鐘図』(a) 修復前 (b) 修復後  
Artwork with mounting, *Evening Temple Bell in the Mist*  
(a) before restoration (b) after restoration



(a)



(b)

Fig. 1.4 全体『平沙落雁図』 (a) 修復前 (b) 修復後  
 Artwork with mounting, *Descending Geese*  
 (a) before restoration (b) after restoration





(a)



(b)

Fig. 1.5 本紙『煙寺晚鐘図』(a) 修復前 (b) 修復後

Artwork, *Evening Temple Bell in the Mist* (a) before restoration (b) after restoration



(a)



(b)

Fig. 1.6 本紙『平沙落雁図』(a) 修復前 (b) 修復後  
Artwork, *Descending Geese* (a) before restoration (b) after restoration





(a)



(b)

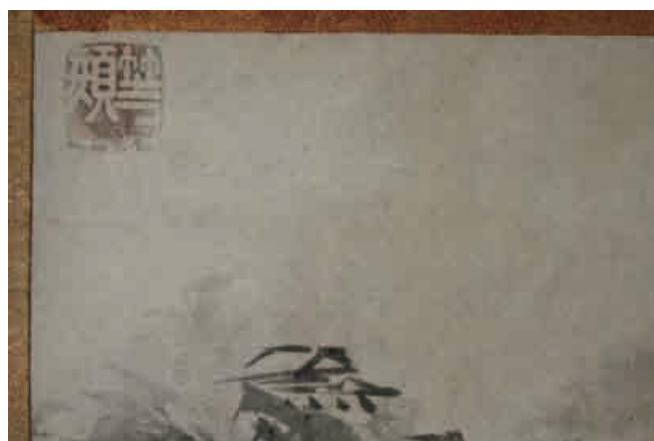
Fig. 1.7 本紙の折れ『煙寺晩鐘図』 (a) 修復前 (b) 修復後  
Creases, *Evening Temple Bell in the Mist* (a) before restoration (b) after restoration



(a)



(b)



(c)

Fig. 1.8 折れ伏せによる本紙の凹凸『煙寺晩鐘図』  
(a) 修復前 (b) 修復前（透過光） (c) 修復後  
Unevennesses caused by reinforcement paper strips, *Evening Temple Bell in the Mist*  
(a) before restoration (b) before restoration (transmitted light) (c) after restoration



(a)



(b)



(c)

Fig. 1.9 旧肌裏紙を除去せず補修紙として残した部分『煙寺晩鐘図』

(a) 修復前 (b) 修復中 (c)修復後

Utilized area as infill paper without removing the first lining paper, *Evening Temple Bell in the Mist*

(a) before restoration (b) under restoration (c) after restoration



(a)



(b)



(c)

Fig. 1.10 本紙の亀裂、旧補修紙による本紙の凹凸『平沙落雁図』

(a) 修復前 (b) 修復前（裏面）(c) 修復後

Rifts on the artwork, Unevennesses caused by repair paper, *Descending Geese*

(a) before restoration (b) before restoration (back side) (c) after restoration



Fig. 1.11.1 記録（作品撮影）  
Documenting (photographing)

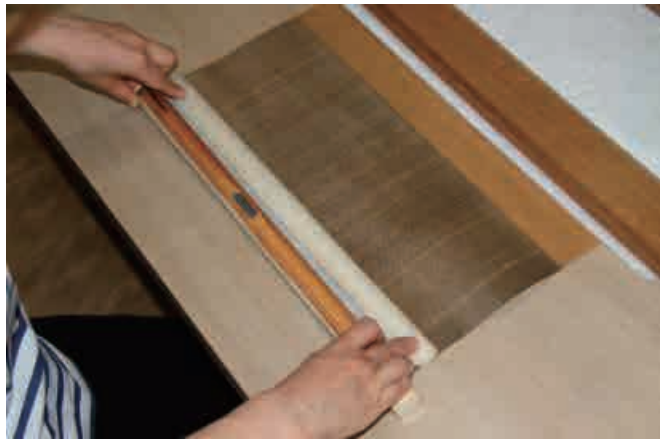


Fig. 1.11.2 解体  
Disassembling

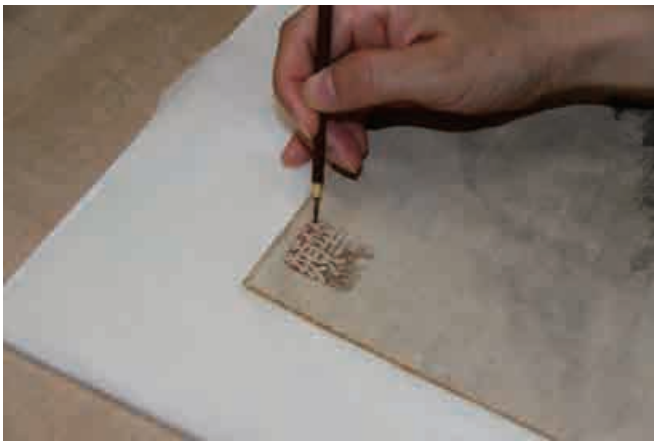


Fig. 1.11.3 剥落止め（1）  
Consolidating (1)



Fig. 1.11.4 剥落止め（2）  
Consolidating (2)



Fig. 1.11.5 総裏紙および折れ伏せの除去  
Removing the final lining paper and reinforcement paper  
strips



Fig. 1.11.6 水による洗浄  
Washing





Fig. 1.11.7 洗浄後の本紙および吸い取り紙  
Artwork and blotting paper after washing



Fig. 1.11.8 増裏紙の除去  
Removing the second lining paper



Fig. 1.11.9 肌裏紙の除去  
Removing the first lining paper



Fig. 1.11.10 肌裏打ち  
Applying first lining

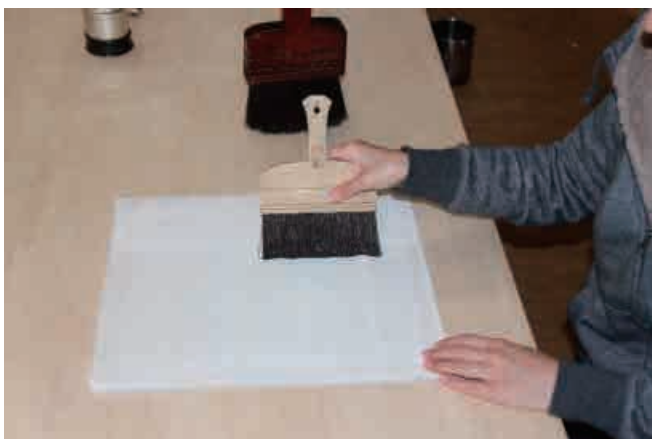


Fig. 1.11.11 増裏打ち  
Applying second lining



Fig. 1.11.12 切り継ぎ  
Assembling



Fig. 1.11.13 折れ伏せ  
Applying reinforcement paper strips



Fig. 1.11.14 総裏打ち  
Applying final lining



Fig. 1.11.15 補彩  
Inpainting



Fig. 1.11.16 仕上げ  
Finishing



Fig. 1.11.17 保存箱、包裂（旧蔵）  
Storage boxes and wrapping cloths (previously used)



Fig. 1.11.18 保存箱および太巻添軸、包裂（新調）  
Storage boxes, roller clamps and wrapping cloths  
(newly made)





## 2 作品解説

東京文化財研究所

江村 知子

色紙大のやや横長の画面に瀟湘八景のうちの2場面、煙寺晚鐘と平沙落雁を描いたもの。両画面とも左上端に「等顔」白文方印が捺され、雲谷等顔（1547-1618）によるものと見られる（Fig. 2.1）。等顔の他作例に、押絵貼の四曲一双屏風や卷子装の瀟湘八景図も現存していることから、当初は本作品の他の6図とともに制作され、掛軸装ではなかった可能性が高いと考えられる。また今回の修復を行う前は、両幅の表具の上下の裂は同様のものではあったが、それ以外の風帯、一文字、中廻しの裂はいずれも異なるものが使用されていた。表具の取り合わせのバリエーションとともに対幅作品として鑑賞されていたことが推測されるが、今回の修復で同じ表装とすることで、一具の作品としてより総体的に鑑賞できる形式となった。

雲谷等顔は雪舟を敬慕し、雪舟が得意とした破墨山水図の伝統を継承し、上述のようにいくつかの瀟湘八景図を手がけている。本作品は、筆数を抑えながら、濃墨と淡墨の調子を巧みに使い分ける草体山水画の様式で表されている。「煙寺晚鐘図」では左上に遠景の山、寺の堂舎が表され、夕闇の迫る中、坂道を登って行く人物が濃墨で表される。簡略化された着物に楕円形の頭と縦棒で脚が描き添えられ、極めて省略された描写であるが、頭頂に髷を結った男性であると見られる。「平沙落雁図」では上方にごく淡い墨で遠くの山並みを表し、やや濃い墨で描かれた樹々の生い茂る山の上空から、雁の群れが飛来する様子を湿潤な空気の中に表す。雁は羽を横棒、首を縦棒でT字のような形で簡略に表されており、微妙な線描により雁の羽のしなやかさが表現されている。また手前には湖畔が広がっていることが横方向の線で表されており、濃墨の点描で、地面に降り立った雁が羽を休める様子が表現されている。薄暮のなか、山並み、樹木、雁が夕闇の中に溶け込んでいく様子が、等顔の卓越した水墨画技法によって描写されている。

両幅の本紙の状態や墨の色調には顕著な差異は見られず、同時に制作されたものと考えられる。本作品の破綻のない表現技法や洗練された水墨画技法から、おそらく他の6図も存在し、瀟湘八景として完備した作品であったことが推測される。修復前は本紙の経年による汚れや折れなどから、この微妙な墨の濃淡による山水表現が認識しづらくなっていたが、今回の修復によって、限られた画面に広々とした空間を表現する等顔の画技の冴えが鑑賞できるようになった。小品ながら海外に所在する等顔作品として優美な作例と言える。

### 参考文献：

福田善子解説「瀟湘八景図屏風」（作品番号77）、「瀟湘八景詩画卷」（作品番号78）『没後四〇〇年 雲谷等顔』展図録、山口県立美術館、2018年

## 2 Description about the Artwork

EMURA Tomoko

Tokyo National Research Institute for Cultural Properties

Two scenes of the *Eight Views of Xiaoxiang*—*Evening Temple Bell in the Mist*, and *Descending Geese*—are depicted on paper that is almost square, slightly longer laterally. A square intaglio seal of “Togan (等顔)” on the upper-left corner of each painting indicates that these artworks had been painted by UNKOKU Togan (1547-1618) (Fig. 2.1). Since the *Eight Views of Xiaoxiang* mounted in the forms of a hand scroll and a pair of four-panel folding screens in *oshiebari* style—an individual painting mounted on each panel—can be found among other works by Togan, these paintings might have been originally created with the other six paintings, and it is highly possible that they were not mounted as hanging scrolls. Furthermore, before the restoration, while the outer border fabrics (*kamishimo*) of both scrolls were the same, each scroll used different mounting fabrics in other parts such as the decorative straps (*futai*), the inner borders (*ichimonji*) and the central borders (*chumawashi*). It is presumed that these paintings had been appreciated as a pair as well as a variation in combination of the mountings. However, applying the same mounting to both paintings in the restoration work carried out this time allowed the viewers to appreciate them more generally as a series.

UNKOKU Togan admired Sesshu, succeeded to the tradition of painting landscapes with the technique of *haboku*—literally “broken ink”—that Sesshu was good at, and created several paintings of the *Eight Views of Xiaoxiang* as it is mentioned above. These landscape paintings are executed in the abbreviated style called *sotai*—or could refer to the cursive style corresponding to the name of style used in calligraphy—in which thick ink and thin ink are skillfully used with fewer brush strokes. In the painting of *Evening Temple Bell in the Mist*, a temple building and mountains can be seen in the distance at the upper left of the painting, and a person going up the hill in the approaching dusk is illustrated with thick ink. Oval head with simple clothes and vertical lines added as legs demonstrate its extremely abbreviated depiction. Nevertheless, the person could be identified as a man who has his hair in a topknot. The *Descending Geese* presents a flock of geese approaching in the moist air. Distant mountains are drawn in the upper part of the painting using a wash of thin ink, and geese are flying from above the mountains thickly covered with woods that are painted with slightly thick ink. The geese are simply illustrated in a T-shape: the horizontal bar as the wings and the vertical bar as the body. The subtle changes in the drawing lines make their wings graceful. In addition, lateral lines represent the lakeside that stretches out in the forefront. Dots executed with thick ink show that the geese landed on the ground are resting. The scene of the twilight in which mountain range, woods and geese are fading into the dusk is depicted by Togan’s accomplished ink painting technique.

As there were no notable differences in the condition of the paintings and the hues of the ink between these scrolls, it is assumed that they were produced in the same period. Their harmonized expression techniques and sophisticated ink painting techniques indicate that these paintings would be part of the completed series of the *Eight Views of Xiaoxian* and that the other six scenery paintings presumably exist. The expression of landscapes achieved by the subtle contrast of ink was difficult to recognize due to the dirt and creases before the restoration. However, after the restoration, Togan’s mastery of painting skills expressing vast landscape in a limited size of the screen became more apparent to the viewers. Although these paintings are small pieces of work, they would be elegant examples of Togan’s works in overseas collection.

Translated by GOTO Rika

Reference:

FUKUDA Yoshiko,(2018). Explanation of *Eight Views of the Xiao and Xiang Rivers*, a pair of four-fold screens (Exhibit No. 77), *Eight Views of the Xiao and Xiang Rivers*, a hand scroll (Exhibit No. 78), *UNKOKU Togan: 400th Memorial Retrospective* [Exhibition catalog], Yamaguchi Prefectural Art Museum. pp.202-203



(a)



(b)

Fig. 2.1 印章 (a)『煙寺晚鐘圖』 (b)『平沙落雁圖』

Seal, (a) *Evening Temple Bell in the Mist* (b) *Descending Geese*

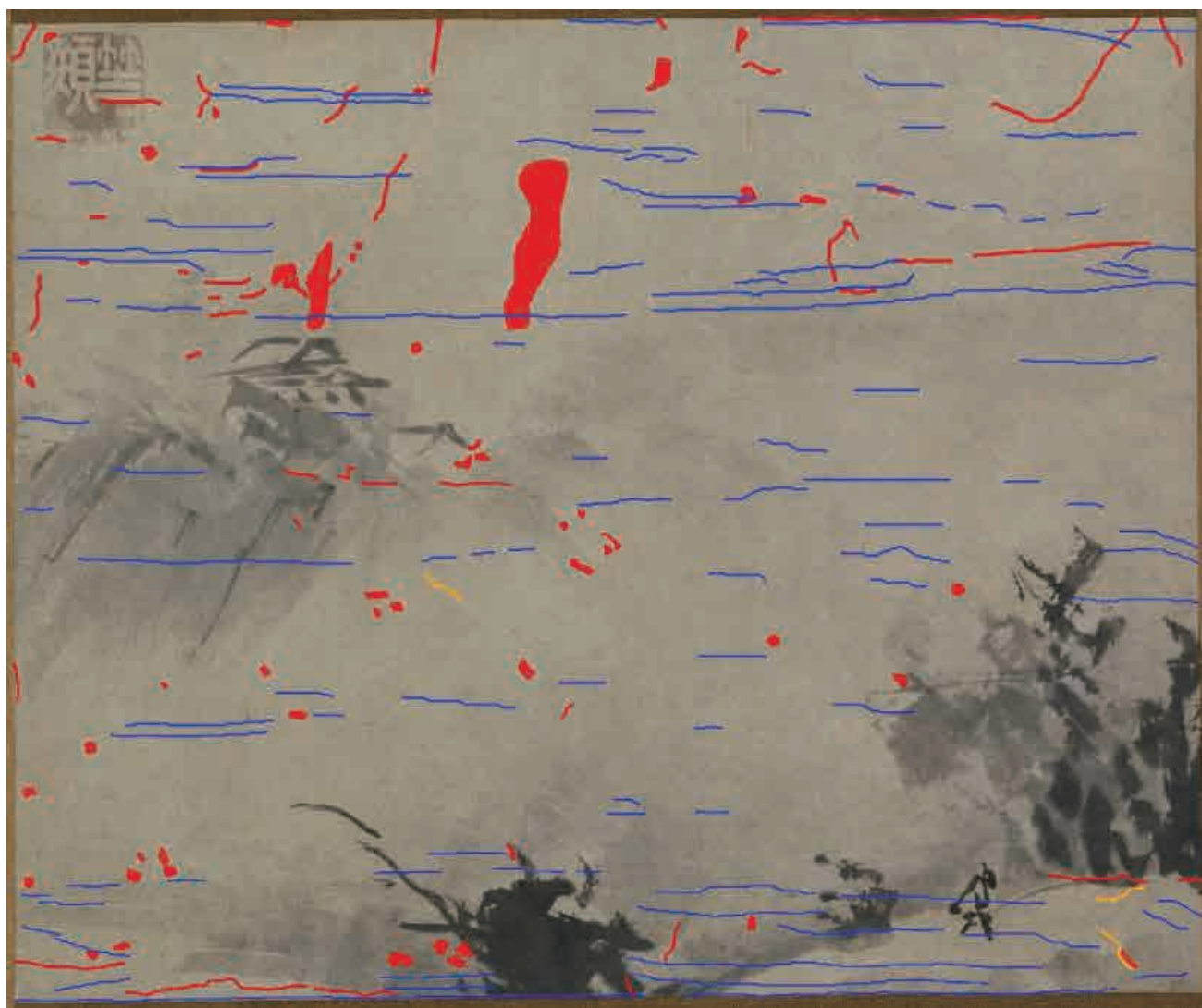
## 付録 Appendices

株式会社 半田九清堂 半田 昌規、土屋 三恵、山田 知水、山本 一來、佐々木 立美  
HANDA Masaki, TSUCHIYA Mie, YAMADA Tomomi, YAMAMOTO Itsuki, SASAKI Tatsumi

Handa Kyuseido Co., Ltd.

### 付録1 記録

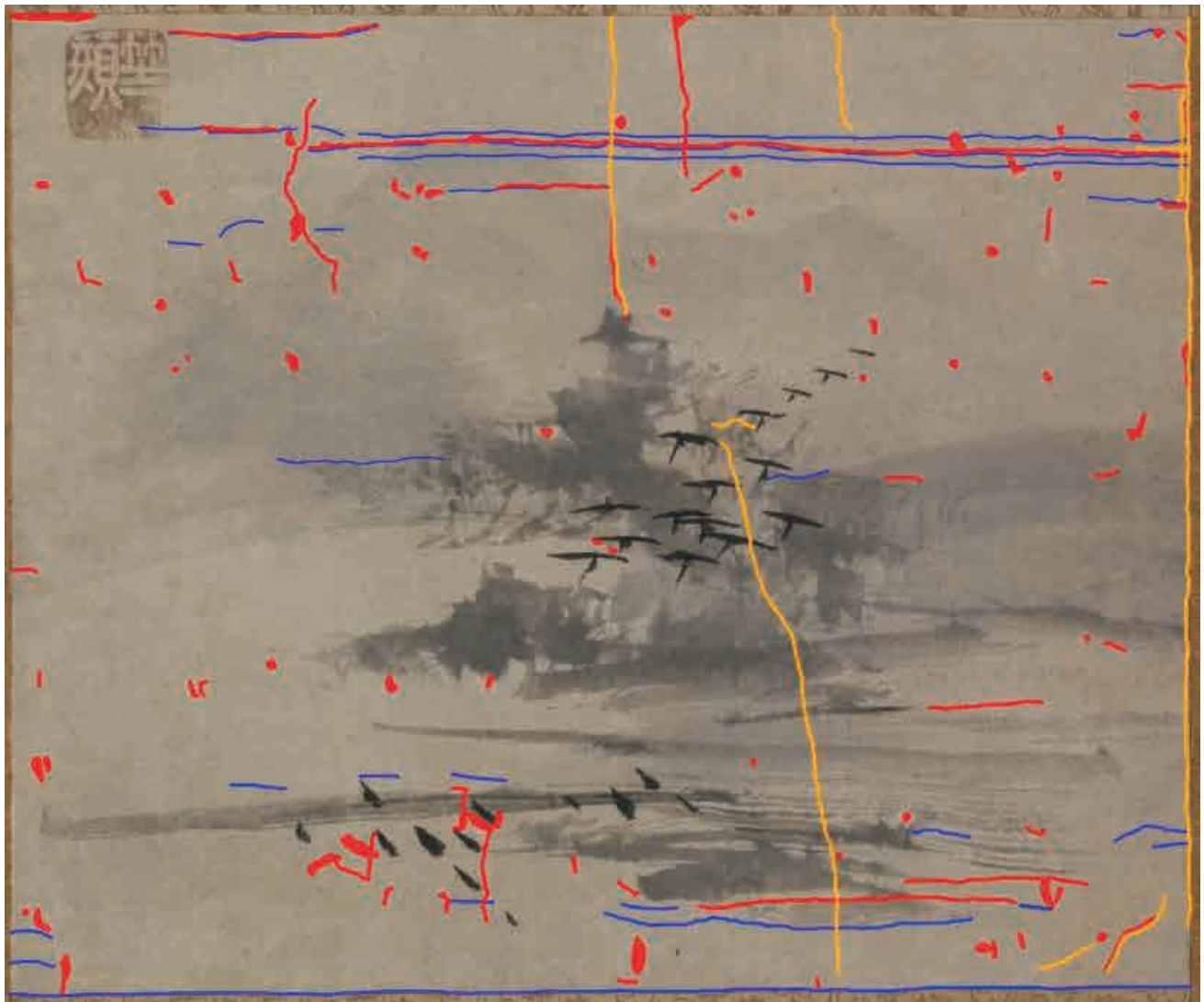
#### Appendix 1 Documentation



- |         |               |
|---------|---------------|
| ■ 亀裂・欠失 | Rift and loss |
| ■ 折れ    | Crease        |
| ■ 皺     | Wrinkle       |

Fig. A.1.1 修復前損傷図面『煙寺晩鐘図』

Mapping of damages before restoration, *Evening Temple Bell in the Mist*



■ 亀裂・欠失	Rift and loss
■ 折れ	Crease
■ 皺	Wrinkle

Fig. A.1.2 修復前損傷図面『平沙落雁図』  
Mapping of damages before restoration, *Descending Geese*





(a)



(b)

Fig. A.1.3 赤外線写真(反射光) 修復前 (a)『煙寺晚鐘図』 (b)『平沙落雁図』

Near infrared photographs by reflected light, before restoration

(a) *Evening Temple Bell in the Mist* (b) *Descending Geese*

イメージセンサー	CCD センサー フルフレーム、感度領域：800～1100nm
画素数	4000×2315（ピクセル）
画像フォーマット	Tiff
Image sensor	CCD Sensor, Full-Frame, Sensitivity: 800–1100nm
Image size	4000×2315 (pixel)
Image format	Tiff



(a)



(b)

Fig. A.1.4 総裏紙および折れ伏せ除去後 本紙裏面『煙寺晩鐘図』

(a) 反射光 (b) 透過光

Back side of the artwork with first lining, after removal of the final lining paper and reinforcement paper,

*Evening Temple Bell in the Mist*

(a) Reflected light (b) Transmitted light



(a)



(b)

Fig. A.1.5 総裏紙および折れ伏せ除去後 本紙裏面『平沙落雁図』

(a) 反射光 (b) 透過光

Back side of the artwork with first lining, after removal of the final lining paper and reinforcement paper,

*Descending Geese*

(a) Reflected light (b) Transmitted light





(a)



(b)

Fig. A.1.6 肌裏紙除去後 本紙裏面

(a) 『煙寺晚鐘図』 (b) 『平沙落雁図』

Back side of the artworks, after removal of the first lining paper

(a) *Evening Temple Bell in the Mist* (b) *Descending Geese*



(a)



(b)

Fig. A.1.7 肌裏紙除去後 本紙表面（透過光）

(a) 『煙寺晚鐘図』 (b) 『平沙落雁図』

Front side of the artworks, after removal of the first lining paper (transmitted light)

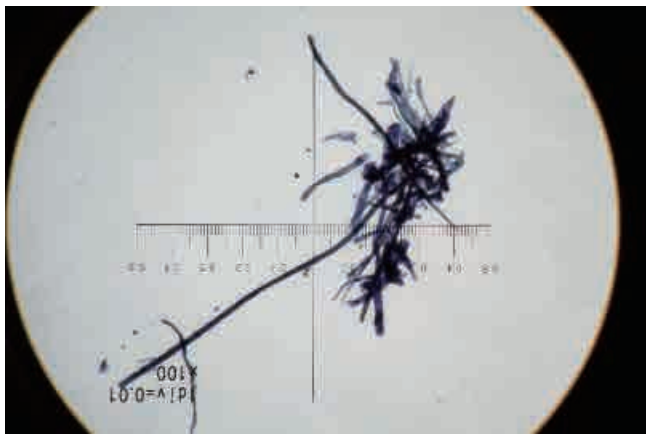
(a) *Evening Temple Bell in the Mist* (b) *Descending Geese*

## 付録 2 繊維組成分析

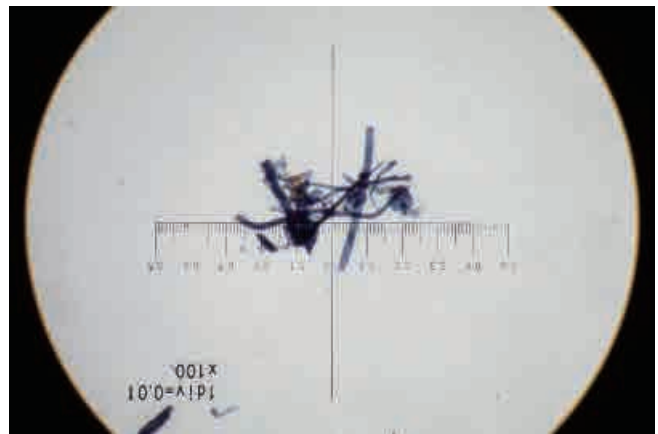
### Appendix 2 Analyzing paper

試験方法；JIS P8120 (ISO9184-4) を参考に、本紙から採取した微量の繊維を C 染色液を用いて染色し、顕微鏡による観察を行った。その結果、本紙繊維は竹が用いられていることが分かった。

Analysis method: According as Japanese Industrial Standard P8120 (cf. ISO9184-4), a very small amount of fibers sampling from the artworks were dyed by C stain and observed with a microscope. As a result, the paper was made of bamboo.



(a)



(b)

Fig. A.2.1 本紙繊維の顕微写真

(a) 『煙寺晩鐘図』 (b) 『平沙落雁図』

Micrographs of fiber from the artworks

(a) *Evening Temple Bell in the Mist* (b) *Descending Geese*

使用機材	顕微鏡スギトウ (×100)、デジタルカメラリコーGR II
画素数	1936×2912 (ピクセル)
画像フォーマット	JPEG
Apparatus	Microscope (SUGITOH (×100) equipped with a digital camera GR II RICOH)
Image size	1936×2912 (pixel)
Image format	JPEG



東京文化財研究所

平成 29 年度

在外日本古美術品保存修復協力事業

煙寺晚鐘図・平沙落雁図 No.2017-3

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（監修：加藤雅人

編集・校閲：片渕奈美香、清水綾子）

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