

渡辺華山筆

国宝 鷹見泉石像

坪内老大人像

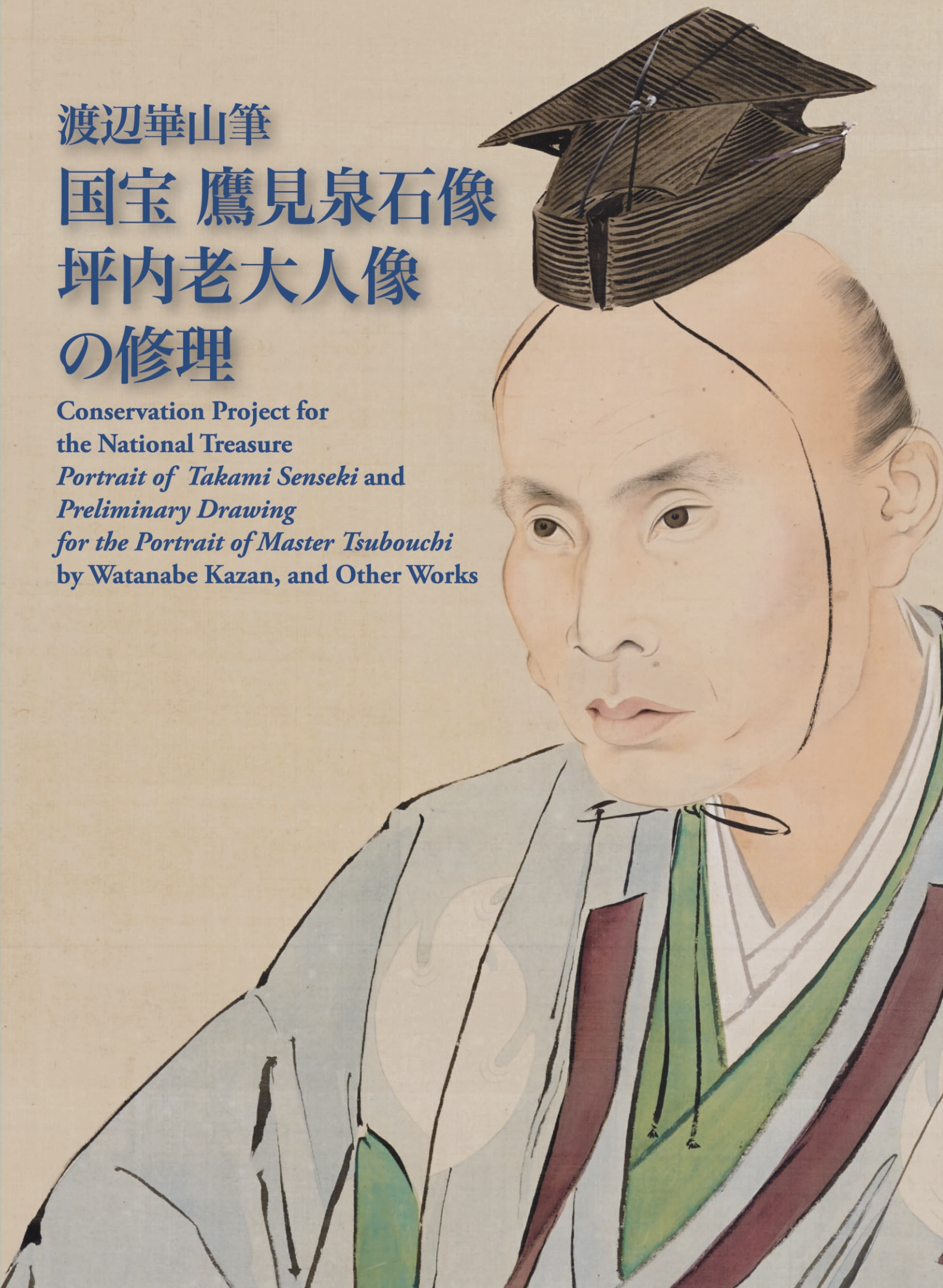
の修理

Conservation Project for
the National Treasure

*Portrait of Takami Senseki and
Preliminary Drawing*

for the Portrait of Master Tsubouchi

by Watanabe Kazan, and Other Works



渡辺崋山にかかる4幅の修理

バンクオブアメリカ・メリルリンチ文化財保護プロジェクトからのご支援を受け、東京国立博物館では、渡辺崋山の国宝「鷹見泉石像」ほか3点の修理を実施しました。「鷹見泉石像」「坪内老大人像画稿」は平成25年10月から平成27年9月まで24か月、「坪内老大人像」「坪内老大人像付属賛文」は平成25年10月から平成27年3月まで18か月にわたる修理となりました。

修理前は、いずれの作品も経年による細かい折れやシミが多く、墨で染められた肌裏紙や折れ伏せ紙が表面に影響を与えるなど、本紙の傷みや鑑賞性の阻害が進んでいました。また、特に「鷹見泉石像」は、表具の左右端につけられた明朝とよばれる小縁が縮んで裂同士のバランスが崩れたことにより、全体に強い折れが発生したり、軸木に埋め込まれた鉛製のおもりが酸化して膨張し、本紙を損傷する危険性も高まっていました。

「鷹見泉石像」は、修理前と印象を変えないよう、できるだけ旧表装裂を再利用したり、それに似た裂を用いました。また、「鷹見泉石像」「坪内老大人像画稿」は修理前と同様、左右端に明朝を付けた「文人表具」の形式をとりました。紙や裂の特性から将来的に起こりうる収縮バランスを見越して、縮みやすい裂はあらかじめ処置して仕立てるなど、万全を期して未来へ伝えていきます。

(瀬谷)

Conservation of portraits by and related to Watanabe Kazan's art

Portrait of Takami Senseki and Preliminary Drawing for the Portrait of Master Tsubouchi were restored over a period of 24 months from October 2013 to September 2015, and *Portrait of Master Tsubouchi* and its accompanying dedication were restored over an 18-month period from October 2013 to March 2015, enabled by a generous grant from The Bank of America Merrill Lynch, Art Conservation Project. At the time of restoration, in addition to fine creases and stains caused by the passage of time, there was progressive damage to the painting itself. Impediments affecting the appearance of the works were also found, such as on the backing papers adhered to the silk ground including those patched later. Further, there was a growing risk of strong creases forming in the mounting fabric due to shrinkage of the decorative strips on the mount, or damage to the painting itself as a result of oxidizing and swelling of the lead placed as weight inside the rod at the bottom of the scroll.

So as not to alter the impression of the four scrolls restored, we tried as far as possible to use the original mounting fabric or a similar fabric. *Portrait of Takami Senseki and Preliminary Drawing for the Portrait of Master Tsubouchi* are mounted in the *Bunjin Hyogu* style, with decorative strips called *mincho* running the length of the scrolls on either side. Knowing risk factors such as differences in shrinkage was instrumental in preventative treatment for passing on the artworks to future generations.

(Seya)

修理前 Before restoration



鷹見泉石像 修理前 斜光写真
Before restoration
Photo with side lighting

修理後 After restoration



鷹見泉石像

国宝
渡辺崋山筆 天保8年(1837)
絹本着色 1幅
本紙(修理後): 縦114.2cm 横56.9cm
表装(修理後): 縦189.9cm 横69.1cm
東京国立博物館 A-9972

Portrait of Takami Senseki

National Treasure
By Watanabe Kazan
Edo period, dated 1837
Color on silk
Measurements after restoration
Painting: Height 114.2 cm, Width 56.9 cm
With mount: Height 189.9 cm, Width 69.1 cm
Tokyo National Museum A-9972

渡辺 崋山

渡辺 崋山（1793～1841）は、三河田原藩の江戸詰藩士の子として江戸で生まれました。幼少期から藩主の世継ぎのお伽役を命じられるなど藩主三宅家からは重んじられましたが、家の事情や父が病弱であったために家計は貧窮し、その助けとすべく絵を描き、画名を高めていました。儒学を学ぶかわら、蘭学にも関心を示し、年寄役（家老職）として藩政改革にたずさわりましたが、天保10年（1839）「蛭社の獄」によって捕らえられ、2年後、国元で蟄居中に自ら命を絶しました。金子金陵に長崎派を、谷文晁に南画を学びましたが、様々な画風を吸収して独自の作風を確立しました。特に西洋画の陰影法を取り入れた写実的表現の肖像画を多く残しており、「鷹見泉石像」はその代表作です。

（田沢）

Watanabe Kazan

Watanabe Kazan (1793–1841) was born in Edo as the son of an Edo-resident retainer of the Tahara Domain from the Mikawa Province (now part of Aichi Prefecture). From a very young age, he was a favorite of the Miyake family, the chief family of the Domain, being appointed as a companion to the chieftain's heir. However, family circumstances and his father's fragile health kept his family in poverty. He started painting to earn a living, and gradually gained a name for himself as an artist. In academics, in addition to Confucianism, he was interested in Dutch studies. As a senior retainer, he became involved in the reform of the feudal domain system, but was implicated in the *Bansha no Goku*, the 1839 suppression of Western studies by the Edo Shogunate government, and was arrested. Two years later, he took his own life while under house arrest in exile in his home village of Tahara.

He studied the Nagasaki style of painting under Kaneko Kinryo, and the Nanga style of literati painting under Tani Buncho, absorbing a variety of painting styles to develop his own, unique style. In particular, many portraits remain in which Kazan has used the shading techniques of Western painting to create realistic depictions of his subjects. *Portrait of Takami Senseki* is one of the most representative examples of these works.

（Tazawa）

About *Portrait of Takami Senseki*

Takami Senseki (1785-1858) was the chief retainer of the Koga Domain in Shimosa Province (now part of Ibaraki Prefecture), permanently stationed in the capital of Edo. A scholar of Dutch studies, Takami also went by the name of Jan Hendrik Daper, and was a close acquaintance of the artist, Watanabe Kazan. The inscription includes the characters which represent the date April 15, 1837 of the lunar calendar. His master, Doi Toshitsura, chieftain of the Koga clan and chatelain of Osaka Castle, had recently quelled a civil rebellion led by Oshio Heihachiro. Takami, on his master's behalf, visited the Doi family grave at the domain's family temple, Seiganji in Asakusa, Edo, to report his success to his ancestors. This portrait is of Takami when he called on Kazan on his way home. He is depicted in formal attire, with a *suou* robe bearing a family crest of deer's antlers and autumn leaves, with an *ori-eboshi* hat. Takami was 53 years old at the time. The realistic facial expression, painted with shading techniques that incorporated European painting techniques, is somewhat idealized, lacking any facial lines, but it does have other details such as a mole under Takami's nostril. The clothing is painted with bold strokes with a focus on traditional brush techniques. The subject's dignified character is captured by the harmony between Western and Japanese styles.

（Tazawa）

軸装作品の付属品

掛幅や卷子など軸装の作品は、修理後に桐製太巻芯を製作して軸径を太くすることで巻癖による劣化を防ぎ、絹製の羽二重包装に包んで、桐材の保存箱に収納します。桐材の保存箱は密封性が高く、調湿に優れ、箱内の環境を一定に保つ性質があり、紙、絹、木でできた東洋書画の保存に高い効果を発揮します。

（瀬谷）

Preserving scroll paintings

After restoration, scrolled works, such as hanging scrolls and hand scrolls, are rolled around a thick core made of paulownia wood. The core's diameter is made wide so as to prevent degradation caused by curling. The scroll is then placed inside a pouch made from *babutae* silk fabric, and stored inside a paulownia box. Paulownia boxes are extremely airtight and have outstanding humidity control, thus keeping the environment inside the box stable. They are very effective in the preservation of Oriental calligraphic works and paintings made of paper, silk and wood.



鷹見泉石像 保存箱
Box for Portrait of Takami Senseki

（Seya）

修理過程での発見—写実表現と裏彩色

「鷹見泉石像」の本格修理を行なったところ、3つの興味深い新知見がありました。まず、肌裏紙除去後の本紙裏面に下描き線が確認されなかったことから、本作品は画稿を敷き写すことにより一気に描かれたとみられること。また、衣の青色部分の裏面のみに極めて控えめな裏彩色が確認されたことから、本来は表面への発色を意図してなされる裏彩色が、表から描かれた青色の染料系の絵具の透明性を活かすための補助程度になされたこと。そして、修理前の顕微鏡調査により、顔のシミの表現にそれぞれ色の異なる絵具が用いられていたことがわかりました。崋山が泉石の顔貌を写実的に表わすことに強いこだわりをもって制作したことが感じられます。

（瀬谷）

Realistic expression and coloring from the reverse side discovered during restoration process

During restoration, we made three very interesting new discoveries. The first discovery was made when the backing paper layer was removed. As there were no sketching lines found on the reverse of the painting, Kazan presumably traced a preliminary sketch directly onto the silk. Furthermore, particles of pale blue pigment found on the reverse side, behind the blue parts of the garments, suggested that Kazan used the *urazaishiki* technique of applying colors to the reverse side of the painting which is normally used to enhance the color effect exceedingly sparingly on this work. His possible intention was to supplement the advantage of the transparency of the dyes used on the front. Thirdly, examination of the painting through a microscope showed that different colors had been used to depict the age spots on the subject's face. This demonstrates Kazan's strong commitment to depict Senseki's facial expression in a realistic manner.

（Seya）



旧肌裏紙除去本紙裏面（反転）
Reverse side of the painting
after removal of old backing paper
(image reversed)



本紙 面貌部
顔のシミの表現（A～N）。
Oは付着物、Pはシミ。
Depiction of age spots on face (A–N).
O is a deposit on the paper, P is a stain.

修理前 Before restoration

修理後 After restoration



坪内老大人像画稿 修理前 斜光写真
Preliminary Drawing for the Portrait of Master Tsubouchi
Before restoration with side lighting



つぽうち ろうたい じんぞう が こう
坪内老大人像画稿
わたなべ か ざん
渡辺華山筆 江戸時代・文政元年(1818)
紙本墨画淡彩 1幅
本紙(修理後): 縦82.4cm 横74.4cm
表装(修理後): 縦176.9cm 横87.2cm
東京国立博物館 A-12087
岡野哲策氏寄贈

Preliminary Drawing for the Portrait of Master Tsubouchi
By Watanabe Kazan
Edo period, dated 1818
Color on paper
Measurements after restoration
Painting: Height: 82.4 cm; Width: 74.4 cm
With mount: Height: 176.9 cm; Width: 87.2 cm
Tokyo National Museum A-12087
Gift of Mr. Okano Tetsusaku

作画構想の変遷

「坪内老大人像画稿」には修理前、右手部分に筆を寝かせて持つ右手を描いた紙片が貼られていました。従来、この図様が最終稿であると考えられてきましたが、本画稿に直結する本画が現存せず、詳しいことがわかりませんでした。今回の修理で右手部分の調査を行なったところ、上から貼られた紙片はもともと本紙から破り取られた第一稿であり、新たに貼り込まれた補紙に描かれた筆を立てて持つ図様の方が最終稿であることが明らかとなりました。つまり、廃案となった紙片がいつしか上から貼られて伝来したというわけです。これらの制作過程を示す資料性と絵画作品としての鑑賞性の双方を重視して、今回の修理では表装の形態を工夫しました。(瀬谷)

Changes in the painting's composition

When the *Preliminary Drawing for the Portrait of Master Tsubouchi* was restored, it was found that small pieces of paper, believed to be the remnants of some re-working of the right hand, were glued onto the painting. It was only assumed that the final state of the draft was the right hand holding a brush in a resting position, because the completed painting from this draft no longer remains.

By investigating the piece of papers during the restoration, however, it was found that the glued-on paper was a part of the initial draft torn from the main paper, and that the new black ink drawing of the hand holding the brush in an upright position, drawn on a new piece of paper pasted onto the sketch, was the final draft. We have mounted these preliminary drawings in a way that emphasizes both their archival value in showing the creation process and their aesthetic value as works of art.

(Seya)

坪内老大人とその肖像



参考『雲煙過眼』
愛知・田原市博物館
Un'en Kagan By Tsubaki Chinzan,
Tawara City Museum, Aichi



坪内老大人像 A-12336-1 (部分)
Portrait of Master Tsubouchi (detail)

坪内老大人(1746～没年不詳)は、晴眼と号し、若狭小浜藩の弓術指南役をつとめた坪内八左衛門直之。文政元年(1818)には、73歳でした。

華山の弟子椿椿山の文政5年(1822)の手控『雲煙過眼』(田原市博物館蔵)に、文政元年8月に華山によって描かれた「坪内清眼老人肖像」の絵控が記録されています(参考)。その図は「坪内老大人像画稿」と衣皺処理などを同じくし、背の後ろに弓矢と落款が配されています。

「坪内老大人像」には、直之の門人で姫路藩の弓術指南役となった山田岨次郎(後に坪内の姓を賜う)に関する顕彰文が附属しています。「坪内老大人像」は、袴の描写に形式化がみられ、『雲煙過眼』との比較から、姫路藩に山田岨次郎が抱えられたのちに、今回修理された画稿をもとに制作された「坪内老大人像」を写して、扇を加え無背景にするなどの改変を加えて制作されたものと考えられます。(田沢)

Master Tsubouchi and his portraits

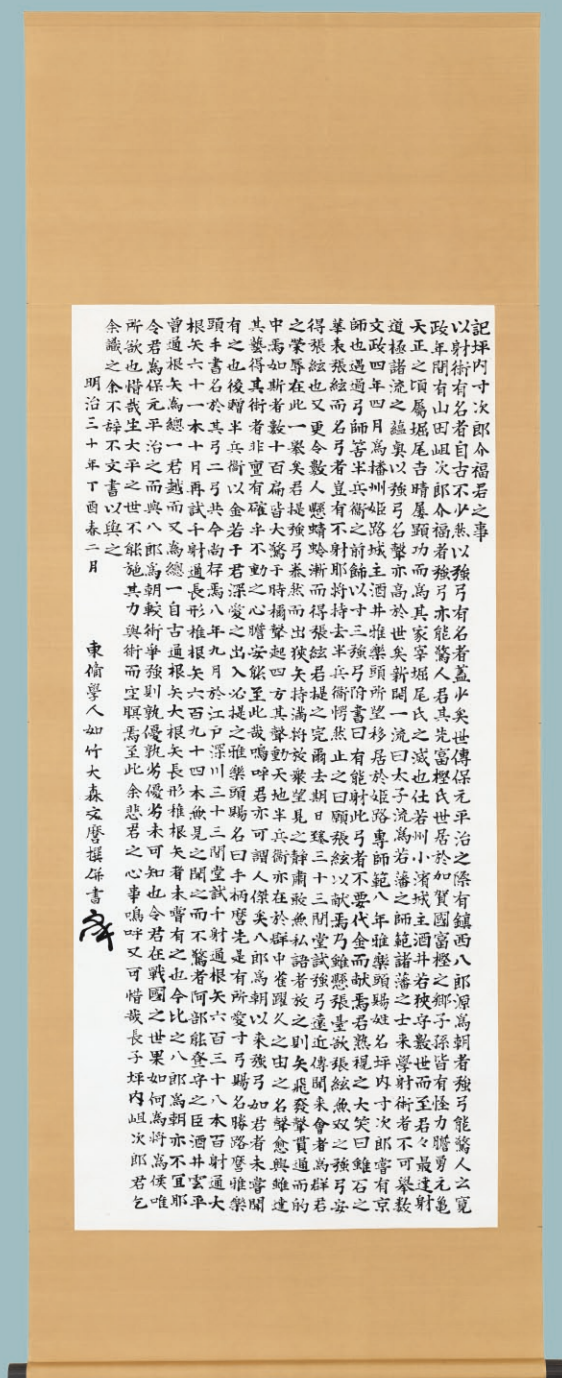
Tsubouchi Hachizaemon Naoyuki (1746–unknown), also called Seigan, was a master of archery of the Obama Domain in Wakasa Province (now part of Fukui Prefecture). In 1818, he was 73 years of age.

Un'en Kagan (Tawara Municipal Museum collection), an 1822-dated sketchbook of Kazan's disciple, Tsubaki Chinzan, records a work by Kazan from 1818 titled *Portrait of Tsubouchi Seigan* (fig.1). This drawing and *Preliminary Drawing of Master Tsubouchi* resemble each other in depictions such as the wrinkles in the garments. In addition, both sketches similarly represent the bow and arrow, as well as the seal and signature, behind the subject's back.

The other work restored, *Portrait of Master Tsubouchi*, is accompanied by a dedication of praise for Yamada Sobajiro, a disciple of Naoyuki (Master Tsubouchi). He later became master of archery for the Himeji Domain and was bestowed with the Tsubouchi name. From the stylized depiction of the *hakama* trousers, and by comparing it with *Un'en Kagan*, *Portrait of Master Tsubouchi* was presumably produced after Yamada Sobajiro was retained by the Himeji Domain, after a final work based on the *Preliminary Drawing of Master Tsubouchi*, with some alterations such as adding a fan and eliminating the background.

(Tazawa)





左：
坪内老大人像付属賛文

大森文麿筆
明治30年(1897)
紙本墨書 1幅
本紙：縦136.2cm 横62.4cm
表装：縦200.9cm 横75.7cm
東京国立博物館 A-12336-2
高井軍一氏・高井滋子氏寄贈

Left:
**Dedication accompanying
Portrait of Master Tsubouchi**

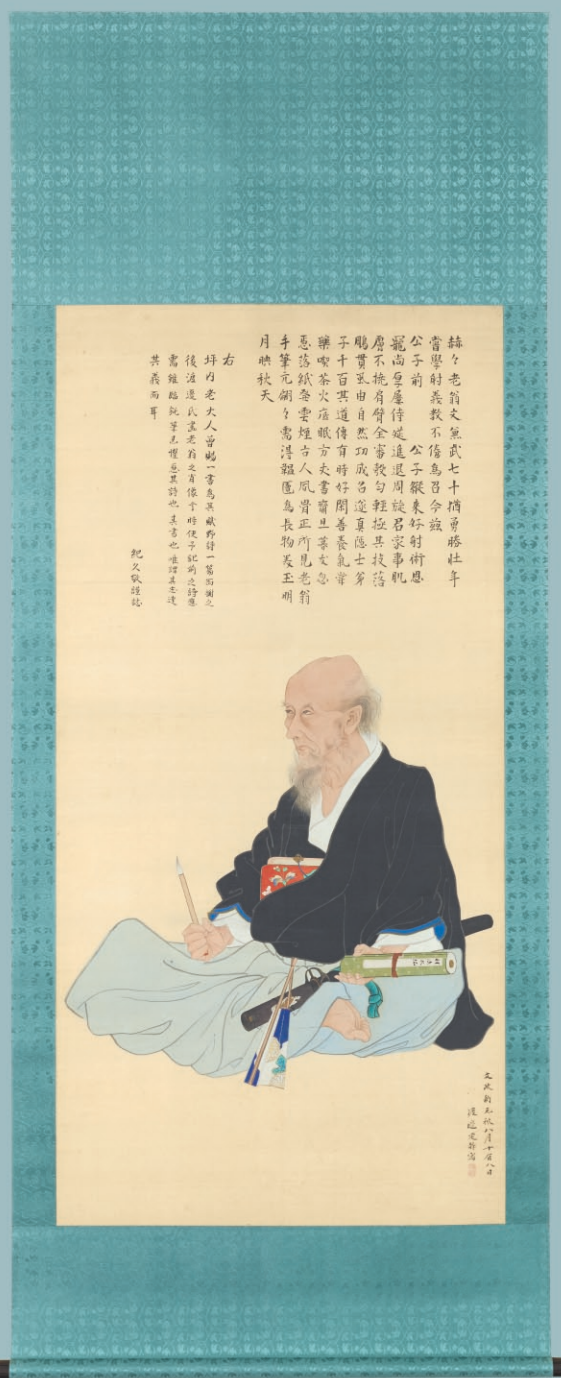
Written by Ohmori Fumimaro,
Dated 1897
Ink on paper
Measurements after restoration
Painting: Height 136.2 cm,
Width 62.4 cm
With mount: Height 200.9 cm,
Width 75.7 cm
Tokyo National Museum
A-12336-2
Gift of Mr. Gun'ichi Takai and
Mrs. Shigeko Takai

右：
坪内老大人像

江戸時代・19世紀
伝渡辺華山筆
絹本着色 1幅
本紙：縦149.7cm 横73.2cm
表装：縦221.2cm 横90.4cm
東京国立博物館 A-12336-1
高井軍一氏・高井滋子氏寄贈

Right:
Portrait of Master Tsubouchi

Attributed to Watanabe Kazan
Edo period, 19th century
Color on silk
Measurements after restoration
Painting: Height 149.7 cm,
Width 73.2 cm
With mount: Height 221.2 cm,
Width 90.4 cm
Tokyo National Museum
A-12336-1
Gift of Mr. Gun'ichi Takai and
Mrs. Shigeko Takai



渡辺華山筆 国宝・鷹見泉石像 坪内老大人像の修理

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Restoration of the National Treasure
Portrait of Takami Senseki and Portrait of Master Tsubouchi
by Watanabe Kazan, and Other Works

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