

# Japanese Scroll Paintings

## A HANDBOOK OF MOUNTING TECHNIQUES

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F·A·I·C

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The mounting technique was first introduced into Japan from China in the 6th century. At that time Buddhist texts were mounted as handscrolls using paper dyed a solid yellow with *kibada* (*Philledendron amurense*). Techniques developed until the 16th century, by which time it was established as one of the most important arts. At that time, in the Muromachi period, the three basic styles of hanging scroll still used in Japan today were established. After describing them, we shall also cover various other styles that do not fall conveniently into this basic classification.

### I. THREE BASIC TYPES

I-A1—Substyle *shin* (fig. 4). This is also known as *Shinsei-hyōgu*. Substyle *shin* is composed of the following five frames, as illustrated.

- (1) The inner frame which surrounds the *bonshi*: *ichimonji-jō*, *ichimonji-ge*, and *ichimonji-bashira*.
- (2) White *suji* which surrounds the above frame.
- (3) *Chūberi* which surrounds the above white *suji*.
- (4) Violet-colored *suji* which surrounds the *chūberi*.
- (5) *Sōberi* which surrounds the above violet-colored *suji*.

This style is usually used to mount such religious paintings as the Mandala representation of Buddha.

I-A2—Substyle *gyō* (fig. 5). This is often called the *Honzon-hyōgu*, and is the same as that of the substyle *shin*, except for the absence of an *ichimonji-bashira* from the inner frame, leaving only the *ichimonji-jō* and *ichimonji-ge*. This style of mounting is used for portraits of the Emperor, Buddhist patriarchs and saints, and Buddhist paintings belonging to temples.

I-A3—Substyle *sō* (fig. 6). This is also called *Chūzon-hyōgu*, and is the same as that of substyle *shin* (I-A1) except for the exclusion of *ichimonji*. It is used for mounting Buddhist and Taoist paintings and autographs by Buddhist saints.

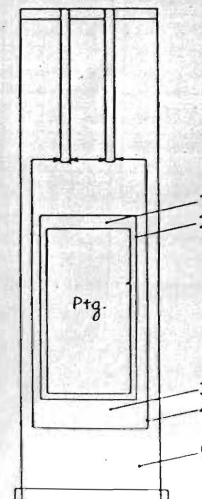


FIG. 4

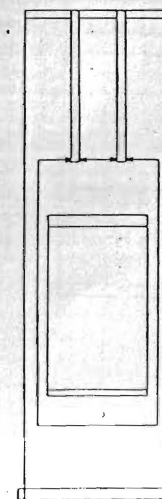


FIG. 5

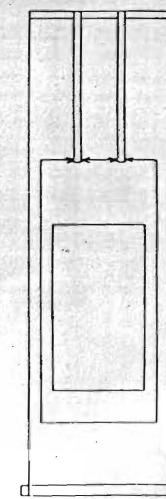


FIG. 6

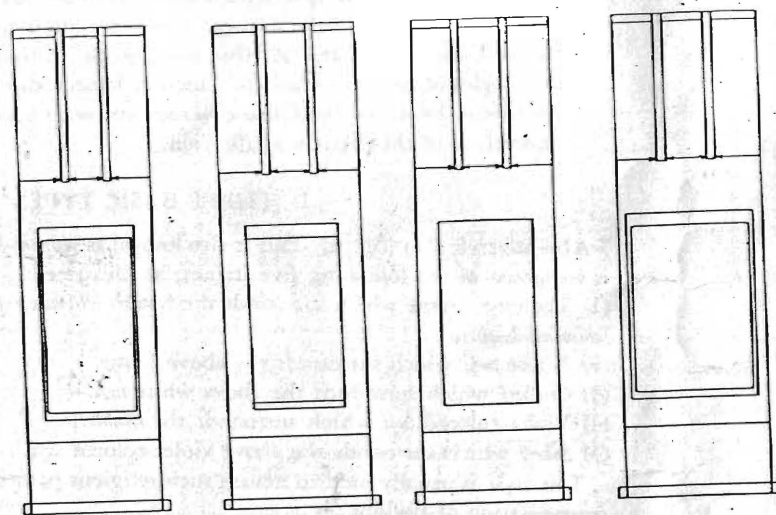


FIG. 7

FIG. 8

FIG. 9

FIG. 10

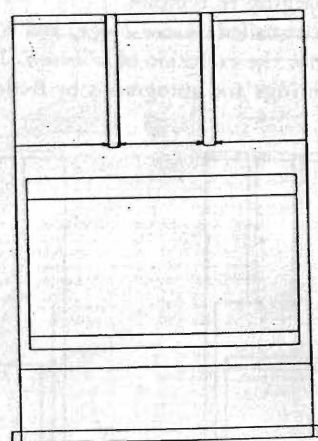


FIG. 11

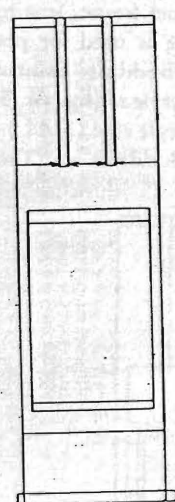


FIG. 12

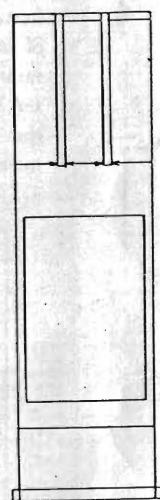


FIG. 13

OTHER TYPES—II-B2

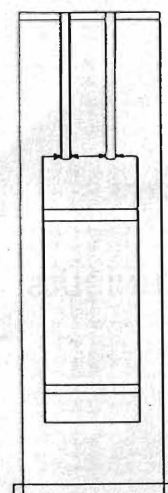


FIG. 14

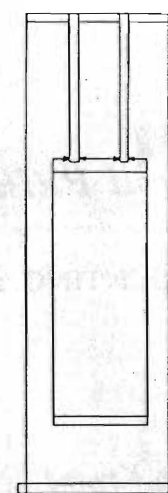


FIG. 15

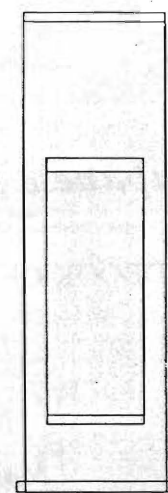


FIG. 16

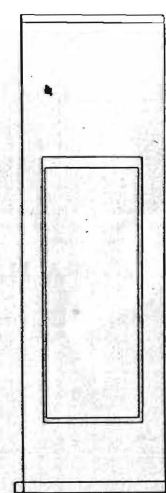


FIG. 17



FIG. 18



FIG. 19

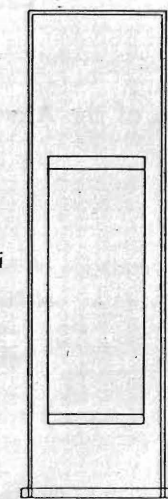


FIG. 20

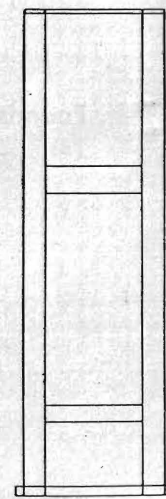
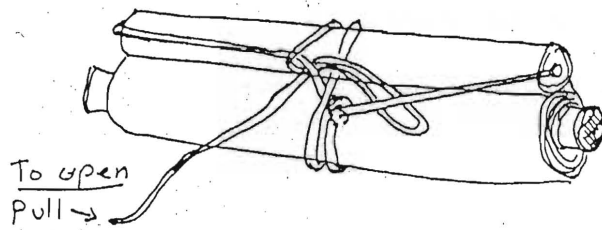


FIG. 21



One traditional way to fasten a scroll closed: wrap cord around rolled scroll 2-3 times, then push a loop under one side of hanging portion, over the wrapped center, and under other hanging portion, and pull tight. Opens easily by pulling free end.

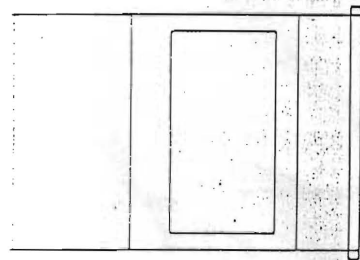


FIG. 29

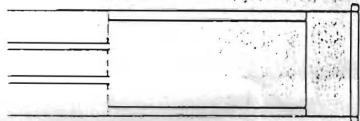


FIG. 28

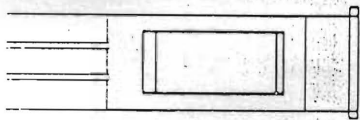


FIG. 27

OTHER TYPES—II-D6



FIG. 32

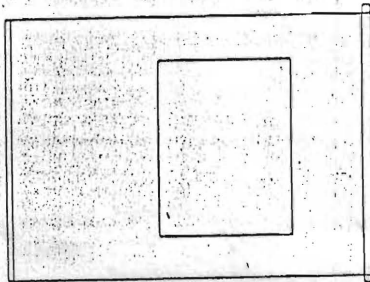


FIG. 31

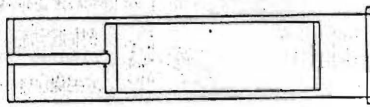


FIG. 30

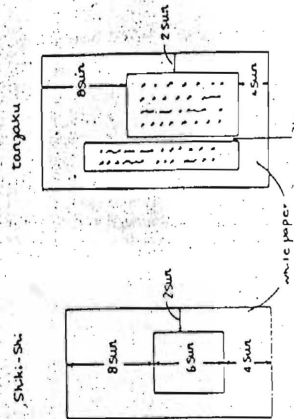


FIG. 33

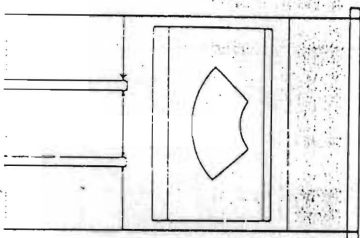


FIG. 24

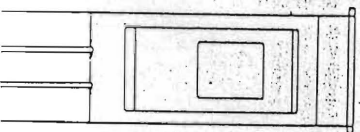


FIG. 23

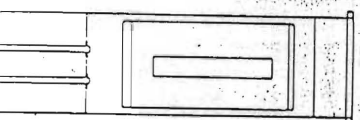


FIG. 22

OTHER TYPES—II-C5

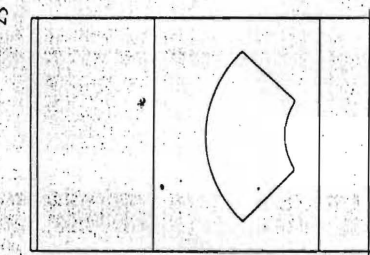


FIG. 25

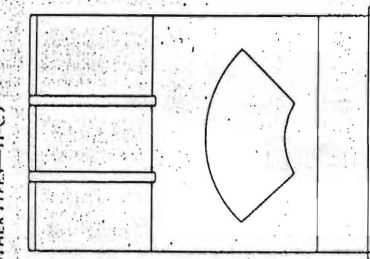


FIG. 26



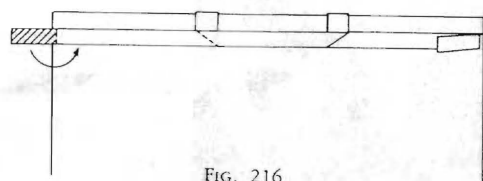


FIG. 216

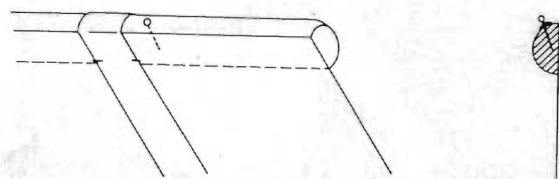


FIG. 217

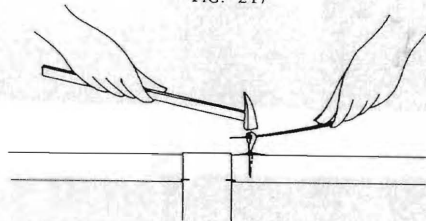


FIG. 218

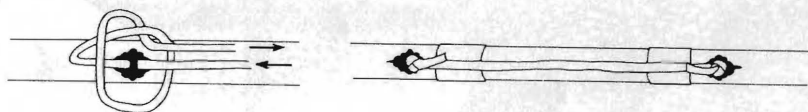


FIG. 219

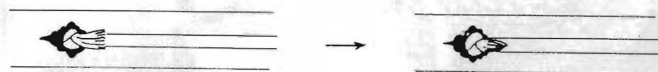


FIG. 220

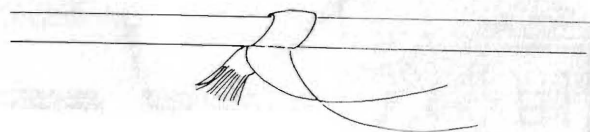


FIG. 221

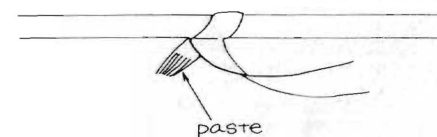


FIG. 222

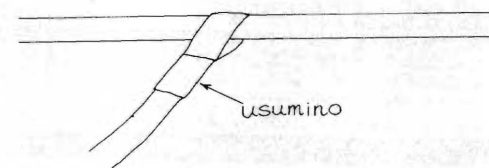


FIG. 223

#### VI-E. Attaching the hanging and wrapping braids

VI-E1—The nails (*kan*) are mounted by drilling holes of the appropriate size for the nails 1 *bu* outside the *fūtai* and 1.5 *bu* behind the front edge of the top rod (fig. 217). A Japanese ornamental nail washer is placed over the hole and the nail hammered in by holding the nail-eye in the *bikae*, a skewer-like holder (fig. 218).

VI-E2—The hanger braid (*kakeo*) is passed through both nail-eyes and at the second fastened with a "four-in-hand" slip knot (fig. 219). This knot is that usually used in tying neckties, and the same used for the *tsuyu* knot. The braid is then drawn quite taut and knotted the same way at the first nail. The ends are cut 3 to 5 *bu* (depending on the size of the braid) from the knots, and finished by unravelling them into short fringes which are then brushed with paste and shaped into triangles (fig. 220).

VI-E3—The wrapping braid is long enough to wrap around the scroll three times plus 1 *shaku* for tying. One end is doubled around the hanger braid and stitched to form a closed loop just loose enough so that it can be moved on the hanger. The short end of the wrapping braid is about 5 *bu* long and faces toward the reverse side of the scroll (fig. 221). The ends of this braid are finished in the same way as for those of the hanger (fig. 222).

The 5 *bu* end of the braid is wrapped with *usumino* paper until it is thoroughly dry in order to prevent damage to the scroll from the paste and damp braid (fig. 223). This drying period in Japan is usually about one year.

### VII. HANDLING AND STORAGE

#### VII-A. Rolling a hanging scroll

While the scroll is hanging, it is rolled up fairly loosely from the bottom using the terminals as finger grips, and lining up the edges as evenly as pos-