

**Study on the History of
Tsugidan Podium of the Imperial Throne located in Shishinden
–An Ideal to Revive the Architectural Style of the Heian Period and Its
Materialization Seen from the Throne of Enthronement-related Ceremonies–**

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The “Takamikura” Imperial Throne currently used for the enthronement ceremonies was made on the occasion of the enthronement of Emperor Taishō (1879–1926). On the other hand, in the Kyoto Imperial Palace, there exists another throne with its podium regarded as the “Takamikura” Imperial Throne reportedly used for the enthronement ceremonies of Emperor Meiji (1852–1912) in 1868. In the 150th year anniversary of the enthronement of Emperor Meiji, we examined in detail the structural materials of the *tsugidan* podium of the throne to find out the historical trail which has not been clear; and, discovered that the podium were made from recycled materials, not from those newly produced at that time.

The *tsugidan* podium of the throne once used for the enthronement ceremony of Emperor Meiji were disassembled after the ceremonies and its structural materials are stored in a fireproof storehouse located in the Kyoto Imperial Palace. We reassembled the materials and measured; as a result, it has become clear that the entire *tsugidan* podium used for the Imperial Throne of Emperor Meiji measures 5.655 meters in width, 5.146 meters in depth, and 1.054 meters in height. Furthermore, based upon the numbering and the traces of joints remaining on the materials, it became clear that the podium for Emperor Meiji was a part of another far larger *tsugidan* podium measuring 17.46 meters in width.

According to historical documents, the original *tsugidan* podium was created on the occasion of the *daijō-e* succession ritual of Emperor Kōmei (1831–66) aiming to revive the ancient form. The *daijō-e* was resumed since the late 17th century for the first time in 220 years. The creation of this original *Tsugidan* podium indicates that the *daijō-e* was finally materialized in the ancient form, passing through several generations. To accommodate the revived ancient rituals, the architectural style of the buildings was needed to be in the ancient style as well. The buildings presently seen in the Kyoto Imperial Palace are in the revived ancient architectural style, which was for accommodating enthronement-related rituals including *daijō-e* succession ritual.

**The Dyeing Method of Checker-Patterned Paper of the Fusuma Sliding Doors
and the Walls of the Shōkintei Teahouse in the Katsura Imperial Villa**

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The sliding doors of the Shōkintei teahouse in the Katsura Imperial Villa have “checkered patterns” of alternating blue and white pieces of paper. Despite a variety of paper dyeing methods has been known since ancient times, it is still unclear which method was originally used for the paper of the sliding doors. Since the worsening discoloration of the blue paper in recent years had caused disharmony with other buildings and the garden, a renewal project

of the paper was started for the first time in almost 30 years. Accordingly, in order to ascertain the original paper-dyeing method, an observation of similar example from the same age and an accelerated deterioration test were carried out for the first time. In the test, two dyeing methods were compared: the first one is “dip dyeing method”, which is the same method with the previous restoration, wherein sheets of paper are dipped into an indigo stain solution. And the second one is “remaking method” wherein the dipped sheets of paper are broken and returned to the liquid, and remade again into paper.

As the similar example from the same age, the blue paper used by Prince Hachijo Toshitada (1619–1662; founder of the Shokin-tei Teahouse of the Villa) for writing letters or Waka Poems was observed by microscope. The result of the observation indicated the possibility that this blue paper would have been made by the remaking method. In the accelerated deterioration test, pieces of paper by “dip dyeing method” and “remaking method” were set in a light-resistance tester in order to compare the discoloration level between before and after the discoloration. As a result, it was proven that the paper by “remaking method” was discolored more slowly. Taking these results, “remaking method” was selected for the project.

Report on Monitoring Project of Moss-covered Grounds in the Katsura Imperial Villa

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The Katsura Imperial Villa initially had a growing environment of various species of mosses. In this modern age, however, due to recent global warming, rapid housing development in the surrounding areas of the Villa, and groundwater drawdown, the environment of the Villa have significantly changed from the Edo Period when the garden was built. Additionally, according to the policy of expanding opportunities for visitors, which was implemented in 2016, the number of visitors has been considerably increasing, so that mosses have been trampled down more seriously. Those factors have caused further deterioration of the mosses and the bare ground has been expanding.

Before the monitoring project was started, as supportive restoration care, some mosses including haircap moss (*Polytrichum commune*) had been periodically transplanted on the damaged areas. However the percentage of the rootage of the mosses worsen, proving the present situation cannot be coped with only by transplanting the haircap moss. Accordingly, the monitoring project was started, aiming to recover moss-covered grounds. Various data about the growth condition of mosses were collected at the 19 monitoring spots within the Villa for over 25 months from March, 2017. By analyzing the data, some useful results were obtained including growing behaviors and deterioration speed of mosses throughout the year. In summer 2018, the second year of the monitoring project, the effect of watering was verified. Furthermore, by classifying the 19 monitoring spots into five groups depending on environment, and by analyzing growing conditions of various species of mosses, some other useful data were obtained about the management methods according to species and environment, which would be extremely effective for future restoration and transplanting works.