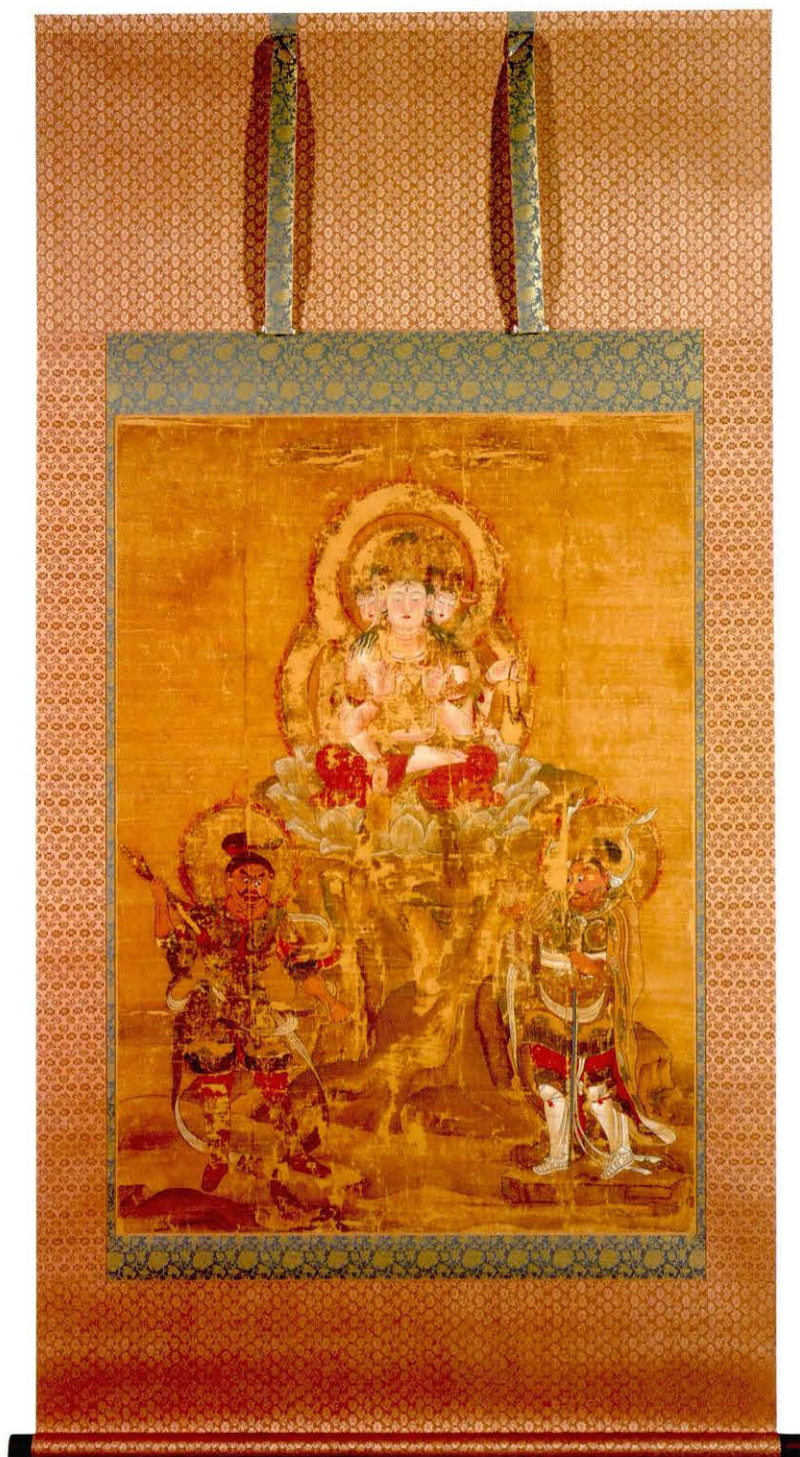


1 不空絹索觀音二神將像 修理前 (大英博物館)
Amoghapāśa with Two Guardian Deities Deities <Before Treatment>
(The British Museum)



2 修理後
《After Treatment》

不空絹索觀音二神將像

平成15年度修復事業



品名：絹本著色 不空絹索觀音二神將像 1 幅
所藏：大英博物館

不空絹索観音二神将像

修理報告

(株)光影堂
藤岡春樹

文化財の名称 絹本着色 不空絹索観音二神将像 1幅
 所蔵者 大英博物館
 登録番号 Add. 389
 修理施工 京都市左京区下鴨上川原町79番地
 株式会社 光影堂 代表取締役 藤岡春樹
 工期 平成15年度
 施工場所 京都市東山区茶屋町527 京都国立博物館文化財保存修理所

I. 修理前の状況

寸法

本紙 縦 123.3cm 横 82.8cm
 総縦 232.5cm 総横 108.9cm

表具形式 三段大和表装

表具 一文字風帯 紫地大牡丹唐草金襴
 中廻 紺地斜め格子に雲竜文金襴
 上下 薄青地大牡丹蝶緞子
 軸首 手彫金軸(径3.6cm)
 箱 桐台指外箱
 肌裏紙
 増裏紙
 増裏紙(二度目)
 中裏打
 総裏紙

損傷状態

絵具層は比較的安定しているが、料絹の摩擦や欠失は全体にわたり、画面上部や本尊光背、衣の部分など、裏箔や元肌の裏打紙が露出している箇所がある。

欠失箇所周辺に見られる、料絹の歪みや無数の断裂や散乱から、過去の修理時(旧肌裏紙除去の際)に無理な力が加わり、損傷したものと考えられる。

旧補絹・旧補筆が見られるが、オリジナル性を損なう内容のものが施されており、除去する必要がある。また画面の上から補絹され、オリジナルを隠している個所も見られ、より慎重な除去作業が必要と



図23 修理前
Before restoration



図24 修理後
After restoration

される。

画面と表具にわたって波打った箇所があり、画面中央の左右と下部の左に横折れが目立つ。

Ⅱ. 修理後の状況

寸 法

本紙	縦	124.7cm	横	98.8cm
	総縦	218.8cm	総横	113.0cm

表具形式 二段仏表装

表 具 一風 錆萌黄牡丹唐草金襴 (広信織物製)

上下 茶地花繫ぎ文綾裂 (広信織物製)

軸首 元使い

上巻絹

紐

肌裏紙 薄美濃紙 (井上稔夫製)

増裏紙 薄美濃紙 (上窪正一製)

中裏紙 美栖紙 (上窪正一製)

総裏紙 宇陀紙 (福西弘之製)

保存箱 桐材印籠箱 (前田友斎製)

太軸巻 桐材太巻添軸



図25 透過X線写真
X-ray photograph



図26 透過X線写真
X-ray photograph



図27 赤外線写真
Infrared photograph



図28 赤外線写真
Infrared photograph



図29 赤外線写真
Infrared photograph

Ⅲ. 修理工程

1. 調査・記録

本紙の損傷状態について、透過X線・赤外線・斜光等を用い、調査・撮影記録を行った。(図25～29)

2. 表装の解装等

本紙表面より中縁裂・上下裂を取り外し、裏面より湿り気を与え、総裏紙を除去後、表面より、一文字裂を取り外した。

3. 表装裂の選択

裂地を決めるに当たり所有者、監督官と協議し、観音像の優しい雰囲気に適した錆萌黄地の金襴を中縁裂に、上下裂には茶地の綾裂を選択した。

4. 本紙の修理、補修紙等

実体顕微鏡で絵具層の状態調査及び、パッチテストを行い、クリーニングを行うにあたり必要な箇所のみ2%の膠水溶液で剥落止を施した。

クリーニング後には、絵具層全体に2%の膠水溶液で剥落止を施し、乾燥後、絵具の固着を確認し、必要な箇所に再度、剥落止を行い、十分に乾燥期間を置いた。

透過光による写真撮影を行った。(図30, 31)

料絹が欠失し裏彩色・裏箔が肌裏紙に付着し、画面に露出している箇所に対し、表より補絹を施した。

絵具層の固着を確認後、保護紙・布海苔で3層に表打を行い、一時仮張り、画面を安定させた。

少量の湿り気で繊維をほぐし、乾式肌上げ法で肌裏紙を全て除去した。(図32)

不良補絹を全て除去し、電子線劣化絹で補絹を行った。(図33)

補絹箇所には、地色合わせの補彩を施した。

5. 裏打紙の打替え

矢車で染色・水洗いを十分に行った美濃紙・新糊で肌裏打を施した。

次に美栖紙・古糊で増裏打を行い、一時仮張後、折損箇所及び亀裂個所に対し、折伏せによる補修補強を行った。

再度、美栖紙・古糊で増裏打を行い、仮張を行った。

6. 表装裂の調整

美濃紙・新糊で肌裏打、美栖紙・古糊で増裏打を行い、一時仮張を行った。

7. 本紙と表装裂の付け廻し

本紙と裂地を仮張より外し、二段仏表装に付け廻しを行った。

美栖紙・古糊で中裏打を施し、一時仮張を行った。

耳折り後、宇陀紙・古糊で総裏打を施し、表・裏2回の仮張乾燥を行った。

8. 掛軸装に仕上げ

上巻絹、軸木(上下一組)、紐、包裂等を新調した。

十分に乾燥後、仮張より外し、耳剥ぎ、軸木付け、風帯付け、紐鑲打ち、紐付け等仕上げを行った。



図30 透過光による撮影
Photograph taken using transmitted light



図31 透過光による撮影
taken using transmitted light



図32 旧肌裏除去後
After removal of old lining paper



図33 旧補絹除去後
After removal of old silk patches

た。

9. 保存箱の新調

桐材印籠箱、太巻添軸（絹紐付）を新調した。印籠箱には柿渋縞引き覆いと、装飾紙にて四方帙を新調した。

10. 完成写真撮影

Ⅳ. 今回の修復で得た事実

- ・ 旧修理時に画面表面から膏薬貼りで当てられていた不良補絹を除去したところ、画面が現れ、裏箔が現れた箇所には、表より補絹を行った。

（挿図9,10）

- ・ 肌裏紙を除去すると、裏彩色表現が施されている箇所が多数表れた。膠着力の低下が見られる箇所には、5% 膠水溶液で剥落止を施した。（挿図11, 12）

- ・ 観音像の顔部分の中に白く見えていた補修箇所は、当初裏彩色とされていたが、和紙による補修であった。

- ・ 数ヵ所に旧肌裏紙が残っている箇所が見られた。（挿図13）

- ・ 料絹一幅寸法は48.3cmであった。

- ・ 補修絹の絹目は、

径糸 60枚2ツ入り 31中

縦糸 100枚21中×22本ぬき

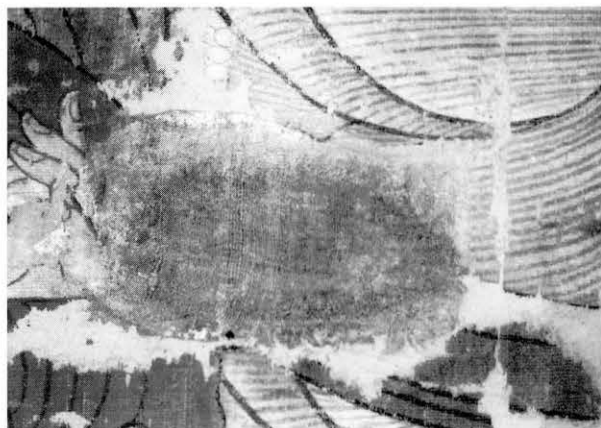


図34 画面表面から当てられていた旧補絹
Old silk patches that had been attached to the front of the Figure



図35 旧補絹を除去し、裏箔が現れた箇所に、
表より補絹を行った。

To repair areas in which *urahaku* appeared after removal of old silk patches, new silk patches were applied onto the front.



図36 裏彩色表現が施されている箇所
(表面から観察)

Area in which *urazaishiki* technique is used (from the front)

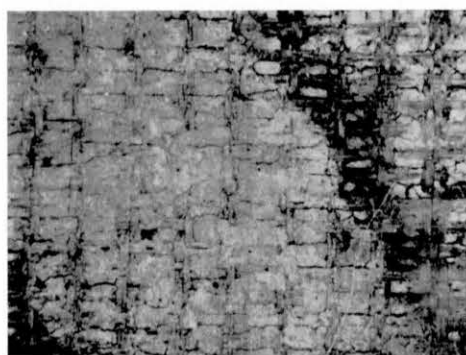


図37 裏彩色表現が施されている箇所 (裏面から観察)
Area in which *urazaishiki* technique is used (from the back)



図38 旧肌裏紙が残っている箇所
Areas in which the old lining paper was still attached

Amoghapāśa with Two Guardian Deities

Treatment report

FUJIOKA Haruki
Koeido Corporation

Name of cultural property	Amoghapāśa with Two Guardian Deities
Media and format	Color on silk, hanging scroll
Collection	The British Museum
Registration number	Add. 389
Treatment undertaken by	Koeido Corporation Haruki Fujioka, President 79 Shimogamokamigawara-cho, Sakyo-ku, Kyoto
Treatment date	FY2003
Location	Conservation Center for Cultural Properties, Kyoto National Museum 527 Chaya-cho, Higashiyama-ku, Kyoto

I. Condition before treatment

Dimensions

Painting	Height	23.3cm	Width	82.8cm
	Total height	32.5cm	Total width	108.9cm

Format of mounting	Three-tier <i>Yamato</i> mounting
--------------------	-----------------------------------

Mounting

Ichimonji futai

(silk decorative strips)

Gold brocade with large peony and arabesque pattern on a lavender background

Chu mawashi

(outer border)

Brocade with gold dragon and lattice pattern on navy blue silk

Jouge

(upper and lower portions of the mounting)

Donsu (damask weave) with large peony and butterfly pattern on a light blue background*Jikushu*

(knobs attached to the ends of the bottom roller)

Gold, hand-carved knobs (3.6 cm diameter)

Storage box

Outer *daizashi* box made of paulownia

Linings of the painting

First lining

Subsidiary lining

Second subsidiary lining

Overall lining
Final backing

Extent of damage

While the paint layer is in relatively good condition, there are losses and other damage from abrasion throughout the silk support. There are areas, such as at the top portion of the screen, Amoghapāśa's halo, and clothing, in which the *urahaku* (metal foil backing) or the original lining paper is showing through.

The distorted weave of the silk support and numerous scattered tears found around the losses indicate that damages were presumably caused by careless and forceful removal of the first lining during past restoration treatment.

Some of the mending and in-painting completed during past treatments detract from the original beauty of the piece, and therefore must be removed. Moreover, there are parts in which the silk patches used for mending have been applied onto the surface of the painting, obscuring the original image. Removal in such areas must be done with great care.

The painting and mounting are cockled. There are highly visible horizontal creases to the left and right of the central area of the painting and in the left side of the bottom portion.

II. Condition after treatment

Dimensions

Painting	Height	124.7cm	Width	98.8cm
	Total height	218.8cm	Total width	113.0cm

Format of mounting Two-tier Buddhist mounting

Mounting

Ichimonji futai Gold brocade with peony and arabesque pattern on a rust and light-green background (Made by Hironobu Textiles)

Jouge Aya fabric with flower-linked pattern on a brown background (Made by Hironobu Textiles)

Jikushu The original is used.

Uwamaki silk

Cord

Linings of the painting

First lining Thin *Mino* paper (Made by Toshio Inoue)

Subsidiary lining Thin *Mino* paper (Made by Shoichi Uekubo)

Second subsidiary lining *Misu* paper (Made by Shoichi Uekubo)

Final backing *Uda* paper (Made by Yukihiro Fukunishi)

Storage box Paulownia *inro* box (Made by Yusai Maeda)

Large roller rod Paulownia *Futomaki soejiku* (roller clamp)

III. Treatment process

1. Examination, documentation

The degree of damage to the painting was examined and photographed for the record using x-ray, infrared ray, raking light, etc. (Figs. 25~29)

2. Disassembling

The *jouge* and *chuberi* (central border) were detached from the painting. After removing the final backing by applying moisture onto the reverse side, the *ichimonji* (inner border) was separated from the surface of the painting.

3. Selecting silks for the mounting

Upon consultation with the owner and the project supervisor regarding which fabrics to use, gold brocade with a rust and light-green base that matches the soft atmosphere of the painting was selected for the *chuberi*, and brown *aya* fabric was chosen for the *jouge*.

4. Treatment of the painting, mending paper, etc.

The condition of the paint layer was examined using a stereo microscope, and a patch-test was conducted. In preparation for cleaning, a water solution containing 2% animal glue was applied only to areas where necessary to prevent flaking.

After cleaning, the water solution containing 2% animal glue was applied over the entire surface of paint layer to prevent chipping. After the solution dried and it was confirmed that the pigments were consolidated, the solution was again applied to areas where necessary, and the painting was given time to dry completely. Photographs were taken with transmitted light. (Figs. 30, 31)

Silk patches were applied onto the front in areas with losses in the silk support where the *urazaishiki* (reverse coloring) and *urahaku* had adhered to the lining paper and were exposed.

After making sure that the pigments were consolidated, the painting was covered with three layers of protective paper using seaweed paste and was dried on a *karibari* for a while to stabilize the screen.

A small amount of moisture was applied to soften the paper fiber, and the lining paper was removed completely through a "dry" *hadaage* method. (Fig. 32)

All of the unwanted silk patches were removed, and new patches made from irradiated silk were used to mend the necessary areas. (Fig. 33)

In-painting was completed to the newly patched areas to match the base color of the painting.

5. Replacing the lining paper

The first lining was applied using wheat starch paste and *Mino* paper that had been dyed yellow-brown and fully rinsed with water.

Next, a subsidiary lining was attached using *Misu* paper and aged paste. After drying the painting on a *karibari*, damaged areas caused by creases and cracks were repaired with reinforcement strips.

Another subsidiary lining was added using *Misu* paper and aged paste, and it was dried on a *karibari*.

6. Preparing the mounting fabric

The first lining was attached using *Mino* paper and wheat starch paste. A subsidiary lining was applied using *Misu* paper and aged paste. The fabric was dried on a *karibari*.

7. Attaching mounting fabric to the painting

The painting and the mounting fabric were removed from the *karibari* and were assembled as a two-tier Buddhist mounting.

The overall lining was attached using *Misu* paper and aged paste, and was dried on a *karibari*. After folding over the edges, the final backing was attached using *Uda* paper and aged paste. The painting was dried on a *karibari* facing outwards, then later removed and re-attached facing inwards.

8. Finishing the scroll

New *Uwamaki* silk (fabric attached to the reverse side of the scroll), roller rods (set of top and bottom), cord, and wrapping material were prepared.

After the scroll was fully dried, it was removed from the drying board, and finished by trimming the excess paper margins, attaching the bottom rollers and *futai* (decorative strips at the top), metal fittings, and cord.

9. Making a new storage box

A new paulownia *inro* box and *futomaki soejiku* (with silk cord) were prepared. For the *inro* box, a new striped cover (made with persimmon juice) and a four-way folding box made with decorative paper were made.

10. Photographing the artwork after completion of treatment

IV. Discoveries during this treatment

- Parts of the painting were revealed upon removal of the unwanted silk patches, which had been applied to the front surface with plaster during a past treatment. To repair the areas where the *urahaku* was exposed, new silk patches were applied on the front. (Figs. 34, 35)

- Upon removal of the linings, it was discovered that there were many areas in which *urazaishiki* technique had been used. Water solution containing 5% animal glue was applied to prevent peeling in places where it appeared the adhesive had weakened. (Figs. 36, 37)

- It was first believed that the repaired area on the face of the Amoghapāśa that appeared white was caused by *urazaishiki*. However, it was later discovered that it was due to repair done with paper.

- There were a few areas in which the old lining was still attached. (Fig. 13)

- The width of the silk canvas was 48.3 centimeters.

- Density of the silk used for mending:

Horizontal threads	60 lines per 3 cm, double-strand, 31 denier
Vertical threads	100 lines per 3 cm, double-strand, 21 denier

Translated by Amy Mccaleb (Urban Connections), edited by Yasuhiro Oka and Regina Belard.

不空羂索観音二神将像

作品解説

東京文化財研究所
勝木言一郎

本図は中尊の不空羂索観音（中央上部）、右脇侍の執金剛神（左下）、左脇侍の毘沙門天（右下）をそれぞれ三角形の構図上に配置した図像である。

不空羂索観音は三面四臂で、中央の岩上に据えられた白蓮華の上に坐す。その像容は本来、右の一手に執るはずの念珠を欠く以外、手勢や持物、形姿の細部まで胎藏界曼荼羅の蓮華部院の図像に一致する。

執金剛神は、右手で金剛杵を振り上げ、左手を強く握りしめながら、岩上で仁王立ちする。こうした像容から見て、この像が天平年間に制作された東大寺法華堂の執金剛神像を写したものであることに疑いの余地はない。

毘沙門天は右手で宝塔を捧げ、左手で剣を持って地面を突き、岩上に立つ。マント状の衣を肩にかけ、臍当を着けないなどの服装の表現は東大寺戒壇院厨子扉絵と称される白描四天王像の一体に近い。

このように本図が東大寺の俱舎曼荼羅と同様、図像の手本を古い彫像や画像に求め、それらを一図に組み合わせている点は特徴の一つに数えられよう。

さらに裏彩色や裏箔の技法が多用されている点も本図の特徴の一つである。たとえば不空羂索観音の肉身では白の裏彩色が厚く塗られ、表から朱の強い隈取りが施され、描き起こされている。また毘沙門天のマント状の衣、袴、靴などには白あるいは白と朱の混色の裏彩色が厚く施されている。さらに不空羂索観音の鹿皮の綬帯、胸飾り、腕釧などには裏箔が施され、表から朱線で描き起こされたり、執金剛神の甲冑の縁には裏箔が施され、表から墨線で唐草文が描かれたりしている。このほか、執金剛神の肉身では最初の墨描きがそのまま仕上げの線とするなど、随所に技法が駆使されている。

こうした本図の絵画構成や彩色技法からは鎌倉時代初期の南都における絵画制作の傾向をうかがうことができる。

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Amoghapāśa with Two Guardian Deities

Description of Artwork

KATSUKI Gen'ichiro

National Research Institute for Cultural Properties, Tokyo

This is an iconography that shows triads in a triangular composition. It is made up of a central image, Amoghapāśa at top center; the right attendant Vajrapāṇi on the lower left side; and the left attendant Vaiśravaṇa on the lower right side.

Amoghapāśa has three heads and four arms, and sits on a white lotus flower atop a central rock. Except for the fact that it lacks a rosary that should be held in one of its right hands, it is identical to the figure found in the *Rengebuin* section of the *Taizokai* Mandala (Garbhadhātu Mandala), including the positions of its hands, its possessions, and the details of its appearance.

Vajrapāṇi raises overhead a vajra pestle (small scepter) with its right hand, and holds its left hand in a tight fist, while firmly standing on a rock with its feet apart. Judging from the form, there is no doubt that this figure is a copy of the Vajrapāṇi created during the Tempyo period, found in Hokkedo of Todaiji Temple.

Vaiśravaṇa stands on top of a rock, offering a pagoda with its right hand and thrusting the ground with a sword in its left. The way it is dressed—wearing a cape-like robe over its shoulders and having no shin-guards—is similar to one of the images seen in the *hakubyō* (monochrome painting with white background) of the four guardian kings as painted on the doors of an altar in Kaidanin of Todaiji Temple.

As one can see from such examples, and similar to the Kusha Mandala of Todaiji Temple, the creator of this painting looked to old sculptures and paintings as models, and combined their elements into a single composition. This point can be considered one of the characteristics of this painting.

Another characteristic is the extensive use of the techniques of *urazaishiki* (reverse coloring) and *urahaku* (metal foil backing). For example, the body of Amoghapāśa is created by applying a thick layer of white *urazaishiki*, and adding bold shading with vermilion pigment on the front. The cape-like robe, *hakama* (Japanese kilt), and shoes of Vaiśravaṇa are rendered using heavy layers of *urazaishiki* in white or a combination of white and vermilion. Furthermore, *urahaku* is used for the buckskin ornamental belt, chest ornaments, and wristlets found on Amoghapāśa, with vermilion lines added to the front. The *urahaku* technique is used in the outline of the armor of Vajrapāṇi, and on the front side, arabesque patterns are added in black ink. Other various techniques are also used throughout the piece. For example, Vajrapāṇi's body is drawn in black ink in the beginning stage of painting and left as is.

From such composition and coloring techniques, one can observe the trends in styles of paintings created in Nara during the first part of the Kamakura period.

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Translated by Amy Mccaleb (Urban Connections).