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# 絵画篇

Japanese Paintings

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# 文殊菩薩像

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平成13年度修復事業



品名：文殊菩薩像 1 幅  
所蔵：ロサンゼルス・カウンティ美術館  
所蔵番号：58.29.4



5 文殊菩薩像 修理前  
*Monju Bosatsu* <Before treatment>



6 文殊菩薩像 修理後  
<After treatment>



文殊菩薩像

## 修理報告

(株)光影堂  
水谷 好夫

品名：文殊菩薩像 1幅

所蔵：ロスアンゼルス・カウンティ美術館

所蔵番号：58.29.4

修復施工：光影堂／藤岡新三

施工場所：京都国立博物館文化財保存修理所

## 1. 修理前の状況

## 1) 寸法

本紙	縦	92.2cm	横	59.1cm
	総縦	159.0cm	総横	72.5cm
表具形式	三段仏表装			
表具	一文字風帯	朱褪色地蓮牡丹唐草文金襴		
	中廻	茶地蓮牡丹唐草文金襴		
	上下	蜀江風文様金入り錦		
	軸首・端喰	蓮華唐草文彫鍍金軸（左金軸首は異種の無地金軸首代用してある。）		
	箱	桐材印籠箱差し込み		
	旧肌裏紙			
	旧増裏紙			
	旧総裏紙			

## 2) 損傷状態

補絹の絹目が不揃いの数種の不良補絹が随所に見られる。補絹と補彩により像の形を作っている箇所も見られる。補彩はオーバーペイントされている箇所が見られる。箇所によってはオーバーペイントというより補彩箇所と本紙の雰囲気を含むために、補彩箇所周辺から絵具でぼかすような作為的な修理がなされている。また、補筆箇所も多数存在する。

料絹が欠失し、肌裏紙が露出している箇所が多数ある。折れ・擦過傷箇所が多数見られる。

## 2. 修理後の状況

## 寸法

本紙	縦	91.6cm	横	58.9cm
	総縦	191.3cm	総横	79.6cm

表具形式	三段仏表装	
表 具	一文地風帯	丹地花文紗織金襴 (広信織物製)
	中	萌黄地二重蔓牡丹唐草文金襴
	上下	鶯茶地花唐文金襴
	軸 首	金軸 (右方新調)
	紐	
	肌裏紙	薄美濃紙 (井上稔夫製)
	増裏紙	美栖紙 (上窪正一製)
	中裏紙	美栖紙 (上窪正一製)
	総裏紙	宇陀紙 (福西弘行製)
	上巻絹	
	電子線劣化絹	
箱	中箱	桐材印籠箱
	太軸巻	桐材 (前田友斎製)

### 3. 修理工程

#### 1) 調査・記録

料絹及び絵具の状態を肉眼による調査と顕微鏡・赤外線・X線等による光学機器を用いた調査・撮影を行い、損傷地図を作成した。

#### 2) 表装の解装等

筋の個所より刃物を入れ、本紙と一文字のみの姿に解装し、裏より浄化水で湿り気を与え、総裏紙を除去した。その湿り気をもって一文字裂を取り外し、本紙のみの状態にした。

#### 3) 表装裂の選択

前年度に修理を行った絹本着色 金剛薩埵像と対幅であるので表装裂は同様の裂地を新調した。

#### 4) 本紙の修理、補修等

水を使用する工程の前に絵具層が耐えられるように、兎膠2～3%水溶液で剥落止めを行い、絵具層の膠着力を強化した。剥落止後は十分に乾燥期間を置き、絵具の状態を確認し、必要ならば再度部分的に剥落止めを行った。使用した膠は、以下の通りである。

膠製品名：Rabbit Skin GLue

販売会社：M. Grumbacher, Inc. 460West  
34thStreet.New York.N.Y.10001

本紙の裏面より浄化水で湿り気を与え、旧増裏紙を除去した。

絵具層の状態を確認後、必要な個所に剥落止めを行い、乾燥後、画面表面より、布海苔を用い、レーヨン紙・楮紙で表打ちを行った。

一時仮張り乾燥後、本紙四方をテーピングし、透過台に貼付け、少量の水を小面積に与え、裏打紙の繊維をほぐしながら、乾湿肌上法で除去した。また、裏彩色層のある個所については、絵具層を壊すことのないように、旧肌裏紙を薄く残した〔図28〕。

旧補絹除去に際しては、損傷地図をもとに所有者、担当官と検討し、作業を進めた。

基本的には昨年度の修理方針と同じように、旧補絹は全て除去する方向で行った。

しかし、いくつかの補筆個所については、十分な検討後、部分的に残すことにした。

除去した補絹は、全て補絹地図に貼付け、保存した。

裏より欠失箇所に電子線劣化絹で補絹を行った。

電子線劣化絹は、縦糸21中65本 緯糸21中2本入120本の絹を使用した。

金剛薩埵像と二幅対であることを考慮し顔料を用い、地色合わせの補彩を施した〔図29 a, b〕。

#### 5) 裏打紙の打替え

所有者・担当官と検討の結果、金剛薩埵像に使用した肌裏紙より少し濃い目の染紙を作製した。肌裏紙は矢車で染色し、灰汁媒染後、十分に水洗いを行い、乾燥後、墨で染色し、水洗いを十分に行い、肌裏紙を作製した。

新糊に適度の古糊を混ぜた糊を用い、肌裏打を行った。その後、本紙を表返し、表打ちを全て除去し、自然乾燥を行った。

次に古糊（昭和60年製）を浄化水で適度に薄め、美栖紙・打刷毛で増裏打を行った。

一時仮張り乾燥後、透過光・斜光を用い、折損個所及び亀裂個所をチェックし、画面裏面より、美濃紙を細く裁断したものと浄化水で薄めた新糊を用い、折れ伏せ補修補強を行った。

#### 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、一時仮張り乾燥を行なった。

#### 7) 本紙と表装裂の付廻し

本紙と裂地を仮張りより外し、三段仏表装に付け廻しを行った。

作品の大きさを考慮し、掛軸装の仕上がり具合を整える目的で、中裏打を美栖紙・古糊で行い、一時仮張り乾燥を行った。

仮張りより取り外し、耳折りをを行い、耳部分に美濃紙・古糊で縁紙を取り付けた。

宇陀紙・古糊で総裏打を施し、表裏2回の仮張り乾燥を行った。

#### 8) 掛軸装に仕上げ

右側の金軸、上巻絹、軸木（上下一組）紐、包裂等を新調した〔図30〕。

十分に乾燥後、仮張りより取り外し、数珠を用い裏摺りを行い、耳すき・軸木（上下）付け・紐釦打ち・風帯付け・紐付け等、仕上げを行った。

#### 9) 保存箱の新調

桐材印籠箱、太巻添軸、中箱の蓋に、柿渋染紙にて箱覆を新調した。

#### 10) 完成写真撮影

4×5モノクロ・ポジ・カラーフィルムで撮影を行った。

### 4. 今回の修復で得た事実

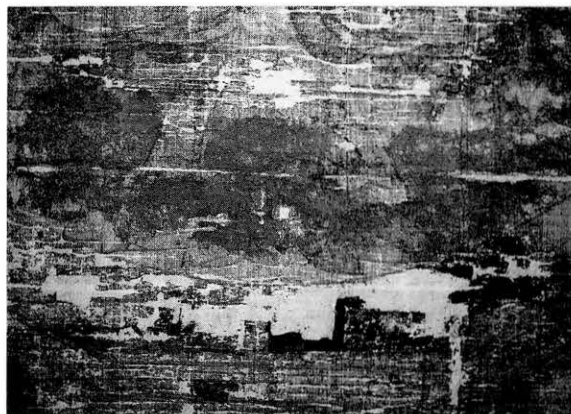
- 1) 光背の部分に補絹と補彩により形を作っている個所が見られた。これを除去すると大きく雰囲気が変わる恐れがあるため、除去に関しては所有者・担当官との十分な検討の結果、全て除去することとなった。

- 2) 調査の時より問題になっていた蓮弁の白色顔料で施されていた旧補彩個所の除去について、作業を始める前に修理後の補彩のシュミレーションを行い、検討を行った。

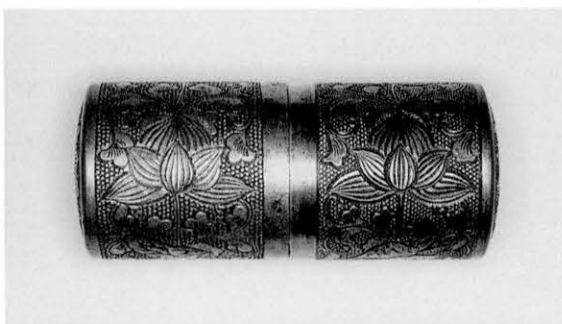
旧肌裏紙除去に際し、この個所については、部分的に旧肌裏紙に直接塗られたもので、肌裏紙を除去することで、これは除去できたが、料絹にオーバーペイントされた個所は白色が残った〔図31 a, b〕。

同じように旧修理で料絹にオーバーペイントされている個所は多数見られた。

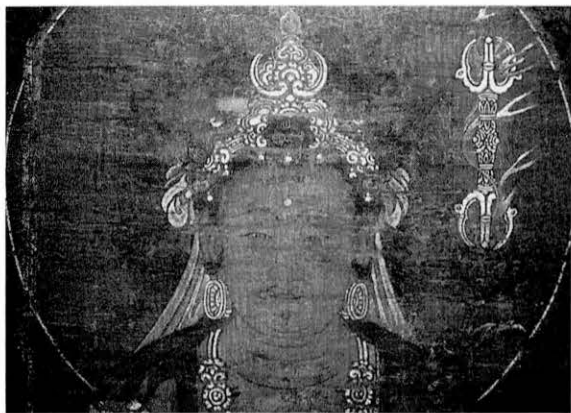
- 3) 顔の中には補絹・補彩が施されているが、これも除去に関して検討を行ったが、最終的には除去することになった〔図32 a, b〕。
- 4) 今回、旧補絹個所は基本的に全て取り除くのが方針であったが、獅子周辺の一部本紙が旧補絹の上に薄く残っており、絹どおしの剥離が困難で、除去に際し本紙に損傷をあたえかねない為、残すこととなった〔図33 a, b〕。
- 5) 裏絵具が数個所残っていた〔図34 a, b, c〕。
- 6) 左の軸首は右とは別の軸首が付いており、無地の金軸を古色にて汚したものではないかと思われる〔図35 a, b〕。また、右に付いている軸首の模様を確認すると左に付くべきものであることがわかった。
- 7) 絹目  
 金剛薩埵 縦 60枚 緯 120枚  
 文殊菩薩 縦 60枚 緯 111枚
- 8) 本紙料絹寸法 43.1cm・18.6cm
- 9) 旧肌裏紙寸法 縦 26.7cm・40.0cm



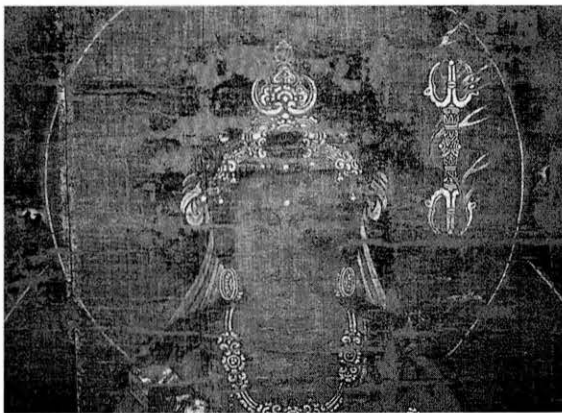
28 旧肌裏紙の残存状況



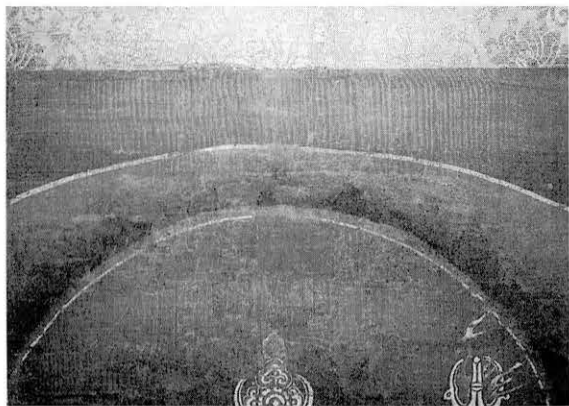
30 軸首(金軸) 向かって右側は今回新補したもの



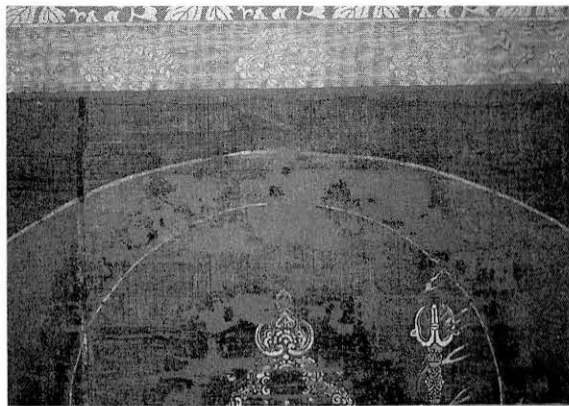
29a 補絹・補彩の除去 修理前



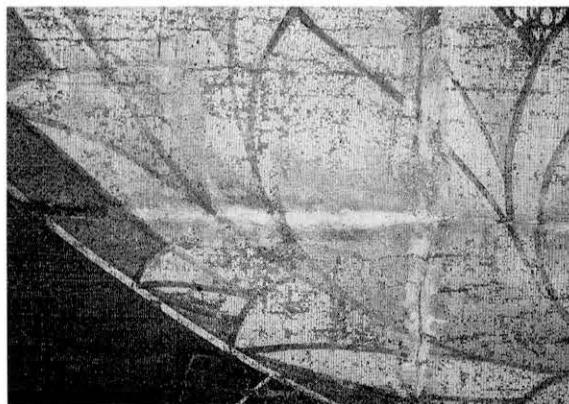
29b 補絹・補彩の除去 修理後



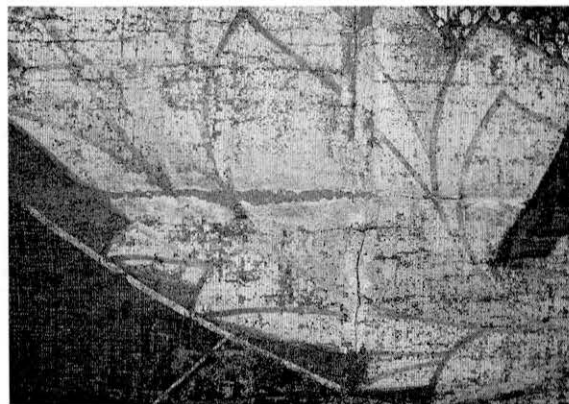
31a 月輪ならびに頭光の上部 修理前



31b 月輪ならびに頭光の上部 修理後



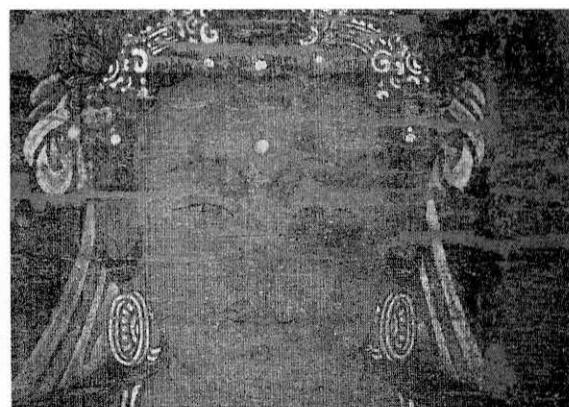
32a 蓮弁 旧肌裏に直接塗られていた白色



32b 蓮弁 旧肌裏の除去後



33a 面部 修理前

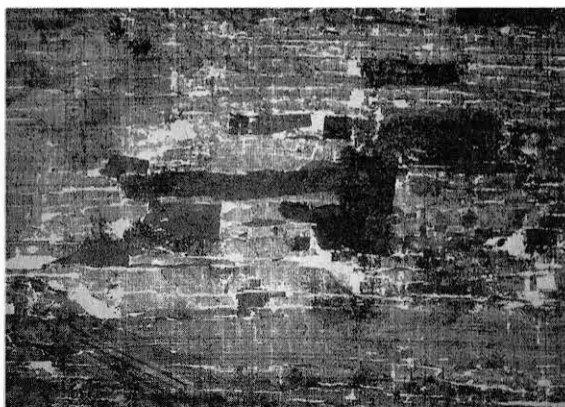


33b 面部 修理後





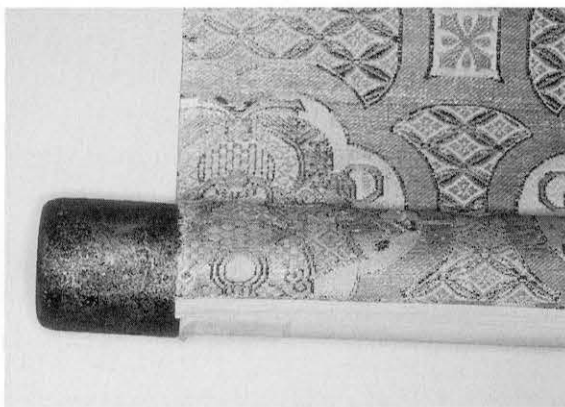
34 a 台座獅子部 修理前



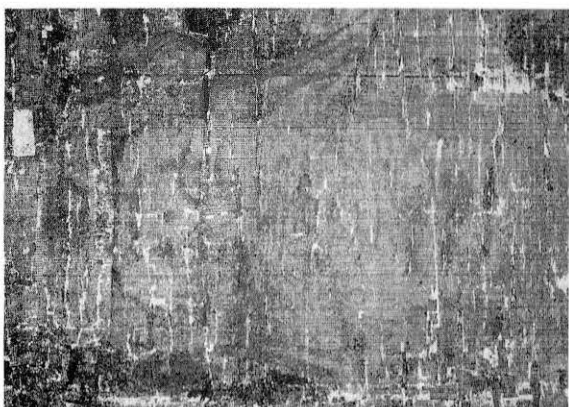
34 b 台座獅子部 裏から当てられていた旧補絹の状況



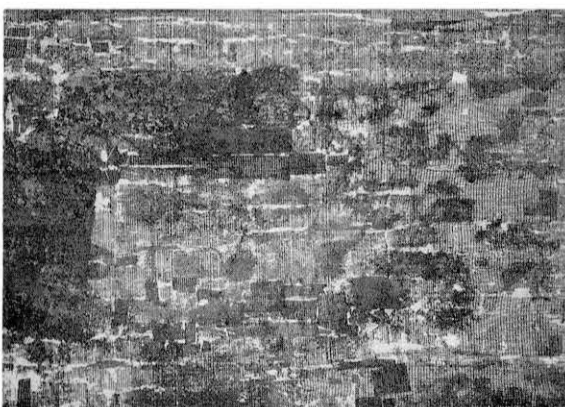
34 c 台座獅子部 修理後



36 右軸首 (修理前)



35 a 裏彩色の残存状況 面部



35 b 裏彩色の残存状況 台座獅子部

"Monju Bosatsu"

## Conservation Report

MIZUTANI Yoshio  
Koeido Co., Ltd

Object Name	Monju Bosatsu, single hanging scroll
Accession	Number 58.29.4
Collection	Los Angeles County Museum
Conservation Studio	KOEIDO CO., LTD. Fujioka Shinzo (President) 79 Shimogamo Kamikawara-cho, Sakyo-ku, Kyoto
Conservator	Mizutani Yoshio
Conservation Period	Fiscal year 2001
Location of Work	The Conservation Center for Cultural Properties Kyoto National Museum 527 Chaya-cho, Higashiyama-ku, Kyoto-shi

## 1. Condition before treatment

## 1) Dimensions

Painting	H	92.2cm	W	59.1cm
Overall Height		159.0cm	Overall Width	72.5cm
Mounting Format	Double-surround Buddhist style mounting with <i>ichimonji</i> (butsuga hyogu)			
Mounting				

<i>Ichimonji</i> and <i>futai</i>	Gold brocade with design of lotus and peony arabesque on faded-vermillion ground
<i>Chūmawashi</i>	Gold brocade with design of lotus and peony arabesque on brown background
<i>Jō-ge</i>	<i>Shokkō</i> gold-mixed brocade with wind pattern design
Roller knobs and hanging rod fittings	Gilded carved metal knobs with lotus arabesque design (left metal knob is substituted with a plain metal knob)
Box	<i>Inrō</i> -style sleeve insert (sashikomi) storage box made from paulownia
First lining	
Subsidiary lining	
Final backing	

## 2) Condition before treatment

There were many poorly patched areas consisting of uneven silk infill of several different types.

Parts of the image consisted of only silk infill and toning. Other toned areas were further over-painted. Some prior attempts at restoration had been conducted on areas of the painting and, in an attempt to equalize the toned areas and the original, pigment was gradated around areas of toning. Over the entire surface of the painting there were many instances of in-painted sections.

In many areas the original silk surface was missing and the first lining became exposed. There were multiple creases and abrasions.

## 2. Condition after treatment

### Dimensions

Painting	H	91.6cm	W	58.9cm
Overall Height		193.3cm	Overall Width	79.6cm

Mounting Format Double-surround Buddhist style mounting with *ichimonji* (butsuga hyogu)

Mounting *Ichimonji* and *fūtai* Gold brocade with flower design on vermilion ground gauze (manufacturer: Hironobu Orimono)

*Chūmawashi* Gold brocade with double-ivy design and peony arabesque on light green (*moegi*) ground

*Jō-ge* Gold brocade with floral arabesque design on siskin-brown ground

Roller knobs Metal roller knobs (right side newly-made)

Cords

First lining Thin *Mino* paper (Inoue Toshio)

Subsidiary lining *Misu* paper (Uekubo Shoichi)

Final lining *Misu* paper (Uekubo Shoichi)

Final backing *Uda* paper (Fukunishi Hiroyuki)

Outer reinforcement silk

Infill silk Artificially aged silk (electron beam radiation)

Box Inner box *Inrō*-style storage box made of paulownia

Roller clamp Paulownia (Maeda Yūsai)

## 3. Treatment process

### 1) Examination and documentation

Condition of the silk support and pigments were examined with the naked eye and more closely observed and photographed using optical instruments (microscope, infrared light, and x-ray). A “damage map” was drawn.

### 2) Dismantling the mounting

The painting and *ichimonji* were first separated from the rest of the work at the borders. The backing paper was removed through an “indirect dampening process” using purified water introduced from behind the object. This process also facilitated the separation of the *ichimonji* from the painting.

### 3) Selection of mounting fabric

Since this work forms a pair with the painting *Kongō Satta* (hanging scroll, color on silk) restored the previous year, the same mounting fabric was chosen and prepared.

#### 4) Repair and restoration of the painting

In order that the pigments could withstand processes involving water, a 2-3 % solution of rabbit skin glue was applied to prevent exfoliation and to consolidate the pigment layer.

Adhesive Product: Rabbit Skin Glue

Company : M. Grumbacher, Inc.

460 West 34<sup>th</sup> Street, New York, NY 10001

The subsidiary lining was removed by the "indirect dampening process" using purified water on the *verso* of the painting.

After further examination of the pigment layer, pigment consolidation was executed at necessary locations. After drying, a temporary protective lining of rayon paper and *kōzo* paper was applied from the *recto* of the painting with seaweed paste.

After drying on the drying board, the painting was affixed to a light table. Layers of lining were removed through the "dry removal method" where small amounts of water were applied to limited areas and the paper fibers were loosened and removed. In order to avoid damaging areas of extant *verso* painting, a thin layer of the existing first lining was kept to protect the layer of pigment (Fig 28). The removal of old silk infill was completed according to the "damage map" and in close consultation with the museum and supervisory staff. Similar in policy to the restoration work completed the previous year on the *Kongō Satta*, a decision was made to remove all old silk infills. However, some areas retouched in earlier restoration attempts were partially maintained. All removed infills were pasted onto the infill map and preserved.

Painting silk, artificially aged with electron beam radiation, was applied from the back in areas where silk was missing.

Artificially aged silk fiber:

Warp: average thread width 21 denier, thread count: 22 threads/cm.

Weft: average thread width 21 denier, thread count: 40 2-ply threads/cm.

Given that this painting is a diptych with the *Kongō Satta*, in this case as well, inpainting was added to match the background color of the two paintings (Fig.29a, b).

#### 5) Relining

After consultation with the museum and the supervisory staff, a deeper colored paper than that used in restoration of the *Kongō Satta* was used for the first lining. This first lining was first dyed with *yasha* (dye from alder cones), mordanted in a lye bath and washed thoroughly with water. After drying, the paper was dyed again with *sumi* (carbon black ink), and then washed thoroughly once more with water.

The first lining was applied with a mixture of aged and fresh wheat starch paste. Temporary protective linings were removed from the *recto* of the painting and the painting was allowed to air dry.

Aged wheat starch paste (made in 1985) was then thinned with purified water and applied to the subsidiary lining (*misu* paper) which was affixed to the painting with a tapping brush.



The painting was temporarily affixed on the drying board and dried. After removal, creased and fissured areas on the painting were checked with transmitted and raking light. Crease reinforcement paper strips (thin strips of *Mino* paper) were applied with fresh wheat starch paste thinned with purified water.

#### 6) Preparation of mounting fabrics

The first lining (*Mino* paper affixed with fresh wheat starch paste) and the subsidiary lining (*Misu* paper affixed with aged paste) were applied to the mounting silk and then dried on the drying board.

#### 7) Assembly of the painting and mounting fabric

The painting and mounting fabric were removed from the drying board and assembled into a double-surround Buddhist style mounting with *ichimonji*. In order to account for the size of the painting and to adjust the final state of the hanging scroll as a whole, an overall lining was adhered (*Misu* paper affixed with matured paste) and the painting dried on the drying board.

After drying, the edges were folded over and false margins (*fuchigami*) consisting of *Mino* paper were affixed with aged wheat starch paste.

The final backing (*Uda* paper affixed with aged paste) was added and the painting was dried on the drying board; first face-in and then face-out.

#### 8) Completion of the mounting

The right metal roller knob, outer reinforcement silk, roller rods (top and bottom), cords, and wrapping fabric were newly prepared (Fig.30).

After thorough drying, the hanging scroll was removed from the drying board and rubbed with beads over the back of the final backing. Final touches were completed by trimming off the false margin and adding the roller rods (top and bottom), cord rings, *fulai* (decorative brocade strips), and cords.

#### 9) Production of new storage box

A new storage box (*inrō-bako*) was made of paulownia wood, together with a roller clamp. A new box cover of *kakishibu*-dyed paper was made for the inner box lid.

#### 10) Photo-documentation

4x5 format photographs were taken with monochrome and positive color film.

### 4. Findings during treatment

1) Some sections of the image of the mandorla were formed with silk infill and toning. Since removing these sections could possibly change the entire effect of the painting, their removal was thoroughly discussed with the museum and supervisory staff. After deliberation, it was decided that all sections were to be removed.

2) Removal of old white pigment toning on the lotus petals, a problem already raised at the time of initial examination, was considered through a simulation of post-restoration toning conducted prior to the procedure itself.

Since parts of the toning were applied directly to the old first lining, these parts were successfully removed along with the old first lining. However, some over-painted sections of the white pigment

on the silk support remained (Fig.31a, b). Similar types of over-paint, applied during a previous restoration, were found in various areas.

- 3) Removal of infill and toning applied to the face was also deliberated, and consequently removed (Fig.32a, b).
- 4) Although all old patches of silk infill were originally to be removed during restoration, in a section around the depiction of the Chinese lion only a thin layer of the painting remained on top of silk infill patch. This area was kept since separation of the silks proved difficult, and removal of silk infills could potentially cause damage to the painting (Fig.33a, b).
- 5) Verso painting remained in several sections (Fig.34a-c).
- 6) The existing left roller knob was different from the right roller knob and appeared to have been a plain metal knob that was artificially aged for effect (Fig.35a, b). Furthermore, upon examining the patterns on the right roller knob, it became clear that it was originally intended for the left side.
- 7) Silk weave
 

<i>Kongo Satta</i>	Warp : 20 threads/cm	Weft : 40 threads/cm
<i>Monju Bosatsu</i>	Warp : 20 threads/cm	Weft : 37 threads/cm
- 8) Painted silk dimensions      43.1cm × 18.6cm
- 9) Old first lining dimensions   26.7cm × 40.0cm

(TS, JL, and JP)

文殊菩薩像

## 作品解説

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本図は右三分の一のところで縦に料絹を縫いだものを画面として、月輪中に二重円相光を背負い白蓮華上において右足を上に半跏趺坐する文殊菩薩をあらわす。白蓮華の下には華盤、獅子、上下二段框を描く。

その表現において注目されるのは、胸前で折り込んだ条帛の一端が左前膊の半ばに懸かるとともに、腹前で結わえた腰帯の末端が蓮華座上に及ぶことである。左手に梵夾を持ち、右手で蓮枝を執り、その先の蓮華上に三鈷杵をあらわすことや、正・両側の三方に蓮華をあしらった宝冠を戴き、その冠繪が肩に懸かって外側に広がることもともども、その像容は現図胎藏曼荼羅の中胎八葉の文殊菩薩と一致する。現図胎藏曼荼羅のそれを範にしたとみなせよう。ただし、現図胎藏曼荼羅・それがやや右向きであるのに対し、本図は正面性を重視して月輪中に収め、華盤以下の台座を描いて独自性を打ち出している。

現状、過去の修理において当初の肌裏を除去した折に裏彩色がほとんどなくなってしまい、全体に淡い印象は免れないが、随所に丁寧な描き込みが認められ、制作は十四世紀後半に遡るであろう。ちなみに、本図は前年に本事業で修復を行った金剛薩埵菩薩と対幅をなす。このような組み合わせは徳島・長善寺本が先行作として知られるに過ぎない。ただし、密教では金剛薩埵と普賢菩薩が同体視されることを思うと、これを月輪中に収めることと相まって密教性を濃厚に打ち出した文殊・普賢の対幅とみることも可能である。



71 文殊菩薩像 (長善寺)  
Monju Bosatsu (Chōzen-ji)



72 文殊菩薩像  
Monju Bosatsu

"Monju Bosatsu"

## Description

TSUDA Tetsuei

National Research Institute for Cultural Properties, Tokyo

An additional piece of silk has been affixed vertically to the left third of the painting surface. The *Monju Bosatsu*, in front of a double mandorla, sits within a lunar ring (*gachirin*) in a semi-cross-legged position. His right foot rests on a white lotus flower. Beneath this flower, a flower basin, a Chinese lion, and a two-tiered dais are depicted.

A particularly interesting feature of this painting is the manner in which one end of the pleated scarf in front of the figure's chest hangs midway of the left forearm; and how the ends of the waist sash, tied in front of the stomach, extend over to the lotus pedestal. The figure holds a *bongyō* in his left hand, and a lotus flower in his right. The *Monju Bosatsu* as depicted in the central eight-petal lotus of the *Genzu taizō mandala* probably served as a model for this painting because of similar iconography. This includes a three-pronged *vajra vara* depicted above the lotus flower, the *Monju* wearing a crown with lotuses on three sides (right, center, and left), and the crown band that hangs over the shoulders and extends outwards. However, where the *Monju* faces slightly to the right in the *Genzu taizō mandala*, the *Monju* in this painting faces straight ahead and is depicted completely within the lunar ring. This painting is also unique for its inclusion of the pedestal details beyond the flower basin.

Since this work lost much of its *verso* paint pigment when the original first lining was removed in an earlier restoration, it has an overall lighter impression. With evidence of careful brushwork in various details throughout the work, the painting can be dated to the late fourteenth-century. This painting of *Monju Bosatsu* is paired with another that depicts the *Kongō Satta Bosatsu*. The only other known extant example of such a pairing is one that is dated earlier currently in the collection of Chōzen-ji in Tokushima. In Esoteric Buddhism, the *Kongō Satta* and the *Fugen Bosatsu* are considered one in the same. Given the addition of the depiction of the lunar ring, it is then possible to read this pair as a diptych of *Monju* and *Fugen* in Esoteric Buddhist iconography. (TS and JL)