



9 地蔵菩薩像 修理前 (大英博物館)
Ksitigarbha (Jizo Bosatsu) <Before treatment>
(The British Museum)



10 修理後
<After treatment>

地 藏 菩 薩 像

平成14年度修復事業



品名：絹本著色 地藏菩薩像 1 幅

所蔵：大英博物館

所蔵番号：J. 18. haiu film N9 16. 31-33

地蔵菩薩像

修理報告

(株)宇佐美松鶴堂
林 煥盛

絵画作品名 絹本着色 地蔵菩薩像 一幅
 所蔵者 大英博物館
 所蔵番号 J. 18. haiu filn N9 16. 31-33
 施工業者 (株) 宇佐美松鶴堂
 工期 2002年7月～2003年3月
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修理前の状況 (図43)

寸法 本紙 縦94.5cm 横38.2cm
 絵絹の組織 一寸中の本数 経70 緯150
 デニール 経14 緯21
 表具 縦172.1cm 横55.6cm
 表具形式 本紙は絹本着色にて「仏表具」の仕立てである。
 表装裂 風帯 なし
 中緑 白茶地花文唐草印金
 総緑 紺地藤に四ツ手雲金欄
 筋 浅黄魚々子
 金具 軸首 金軸透し文様
 八双金具 打ち込み鍔(後補)、透かし文様端喰(但し、右側欠失)

損傷の状況

【仕立て】

- 1) 表装全体が硬く、巻ぐせがついている。
- 2) 横折れが生じている部分では、裏打紙の糊離れがみられる。

【絹地】

- 1) 本紙肌紙は接着のまま鱗片状に浮きが生じている。(図45、46)
- 2) 経年により絹地全体が黄変している。
- 3) 全体に折れが無数に見られる、折れ山となる所は欠失が生じている。
- 4) 絹地の欠失部分が多く、特に仏像の左偏衫は大きい箇所がある。(図47～49)
- 5) X線写真と赤外線写真によれば本紙の裏側に巾1cmぐらいの当て絹が何箇所かみられる。(図50、51)
- 6) 本紙全体的にカビ跡がある。

【絵具層】

- 1) 胡粉を用いた仏像の頸と左手は顔料の剥落がみられる。(図52)
- 2) 蓮台と宝珠の部分はシミや絵具焼けにより黒くなっている。(図53、54)

- 3) 頭光に裁金の剥落が生じている。(図55)
 4) 所々にカビ、擦れ、汚れがみられる。特に顔の部分に茶色のシミが着いている。(図56)

【補絹】

- 1) 絹地の欠失部分には多く補絹がされていない。
 2) 本紙の絹組織と違う当て絹が何箇所かみられる。

【補彩】

- 1) 絹地の欠失部分から露出した肌裏紙の上に補彩が施されている。
 2) 加筆や修正は所々に見られる。特に納衣の金泥書き模様、衣紋の墨線と錫杖。(図57、58)

修理後の状況 (図44)

寸法	本紙 縦95.9cm 幅38.2cm 表具 縦174.9cm 幅55.2cm	軸首	再用
表具形式	仏表具	紐	啄木 (3色交じり織り30番)
表具裂	中縁・風帯 紫地二重蔓中牡丹唐草文金欄 総縁 茶地応夢衣高野裂 筋 浅葱魚々子	金具	座環 別製・黒燻打ち込み環
		補修絹	当社補絹サンプル帳235番 経14中60枚2ツ入り 緯21中1本ヌキ100横

裏打紙	本紙肌裏紙	薄美濃紙	楮
	本紙増裏紙	美栖紙	楮、胡粉入り
	表具中裏紙	美栖紙	楮、胡粉入り
	総裏紙	宇陀紙草木染	楮、白土入り

保存箱 桐屋郎箱・桐太巻芯添軸 (京都、前田友斎製)

作業工程

- 調査・記録
 - 修理前の本紙の状態を調査・記録し、損傷の状態について写真撮影を行った。モノクロ・カラー・赤外線・X線。
 - 本紙の採寸、損傷などの調査を行い、本紙絵絹の組織、剥落状態、折れ、亀裂、破損箇所、補彩箇所、擦れによる損傷箇所を記録した。
- 軸装の解体等
 - 表具裂地より本紙を取り外した。
- 本紙の修理・補修等
 - 剥落止

絵具の安定を確認した後、必要部分のみ鹿膠約1.5%~2.0%の水溶液にて剥落止めを行った。
 - 洗浄
 - 本紙の肌裏紙までを薄く除去した。
 - 吸い取り紙を本紙の下に敷き、本紙の全体また部分を水で噴霧し、汚れの流れと敷き紙の吸い具合によって繰り返し洗浄を行った。
 - 本紙の汚れ、シミの箇所については本紙料絹に無理のない程度でクリーニングを行った。

4) 顔の白色部はクリーニングによって汚れが寄らないように洗浄した。

③旧修理の除去 (図59)

- 1) 本紙の表面より布海苔にて仮表打ちを施し、絵具層を保護した。
- 2) この作業は全て「乾式法」を取り入れ行った。本紙の旧肌紙、当て絹等を除去した。
- 3) 裏彩色の有無を確認しながら傷まないように旧肌紙を除去した。

④肌裏打

- 1) 色調を合わせた薄口美濃紙（墨染）にて肌裏打ちを行った。
- 2) 新肌裏打ち紙を入れた後、仮表打ちを取り除き、本紙表面に布海苔が残らないように除去した。
- 3) 美栖紙にて増裏打ちを行った。
- 4) 本紙の折れや脆弱化した箇所には折伏紙を入れて補強した。(図60)
- 5) その後一時仮張りをを行った。

⑤補絹

⑥表装裂の調整——中縁・風帯・総縁に古色を付け、肌裏打ちと増し裏打ちを行い、一時仮張りをした。

⑦付廻し——本紙と表装裂地の付廻しを行った。

⑧中裏打——美栖紙にて中裏打ちを行った。

⑨総裏打と仮張り——宇陀紙（草木染め）にて総裏打ちを行った。

⑩補彩——仏像の左偏衫の面積の大きな欠失箇所の補彩方針について、所有者の大英博物館側と東京文化財研究所側の意見を聞きながら行なった。

⑪裏摺り——裏摺りは張替え時に行った。

⑫仮張り——表裏2回の仮張りをを行い、充分な乾燥をした。

⑬軸首の取替え (図61、62)

元の金軸を再用した。元の端喰は在外文化財の修理方針として表木取り付け部分を傷める恐れがあるとの判断により取り付けなかった。

⑭掛け軸装に仕上げ

中軸、表木、紐を新補し、仏表具の軸装に仕上げた。

⑮保存箱の新調

- 1) 桐太巻芯、桐屋郎箱、羽二重の包裂を新調した。
- 2) 桐屋郎箱に四方帙及び厚口美濃紙に斜め格子の渋紙製の箱覆を新調した。

⑯完成写真

全体、修理前後の部分写真撮影を行った。

今回修復に関する特記事項

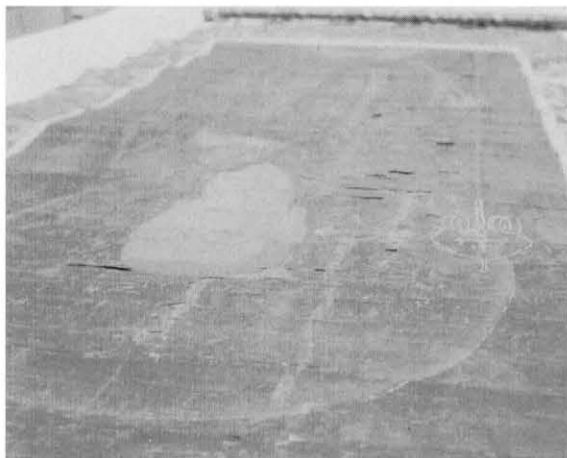
① 加筆や修正は所々に見られる。特に納衣の金泥書き模様、衣紋の墨線と錫杖。



43 修理前
Before restoration

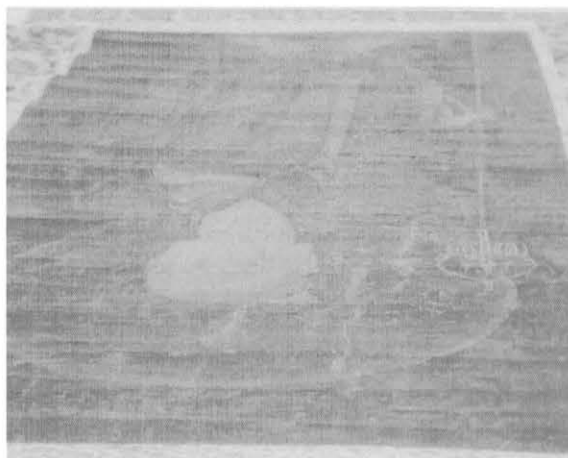


44 修理後
After restoration



45 本紙肌紙は接着のまま鱗片状に浮きが生じている。
処置前

Initial lining paper on the painting is generally still attached, but has areas that resemble fish scales. Before treatment

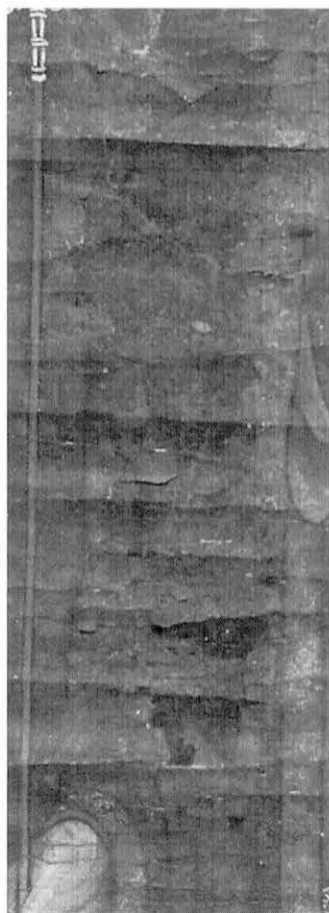


46 同 処置後
Same as 45. after treatment

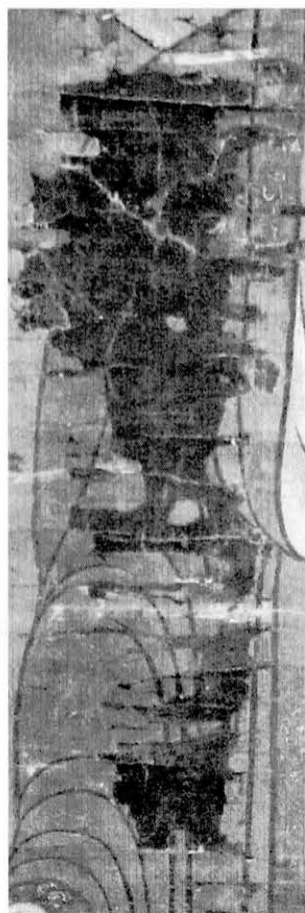


47 絹地の欠失部分が多く、特に仏像の左偏衫は大きい箇所がある。X線写真

There were many missing sections on the silk background. There is a particularly large missing section on the left robe of Bosatsu. X-ray photograph



48 同 通常撮影
Same as 47 Regular photograph



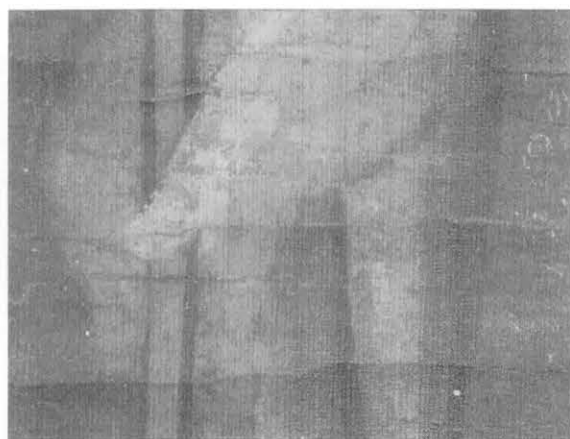
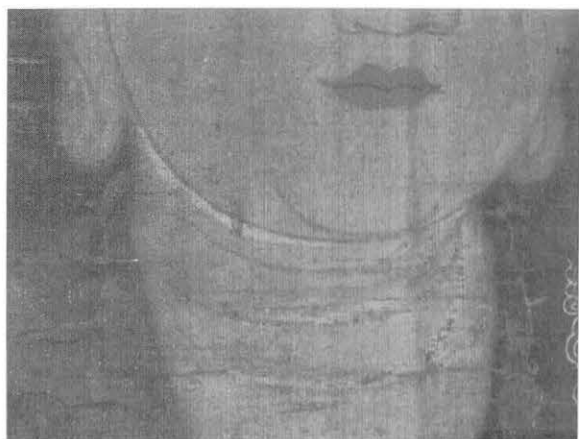
49 同 赤外線写真
Same as 47 Infrared photograph



50 本紙の裏側に巾1cmぐらいの当て絹が見られる。赤外線写真
There was a piece of repair silk in about 1cm in width on the back of the painting.
Infrared photograph



51 同 赤外線写真
Same as 50 Infrared photograph

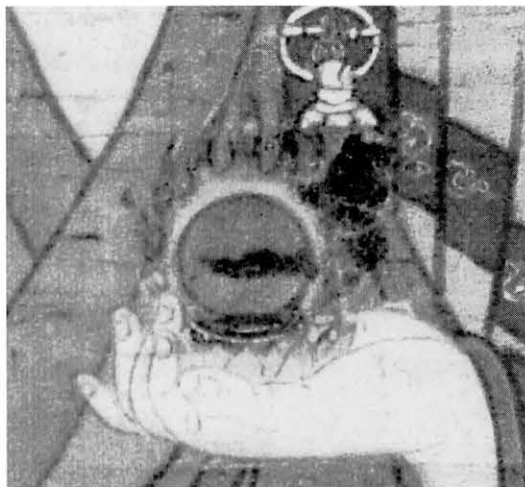


52-1 胡粉を用いた仏像の頸と左手に顔料の剥落がみられる。52-2 同
Pigments made of oyster shell powder (*gofun*) on the neck and the left hand were flaking

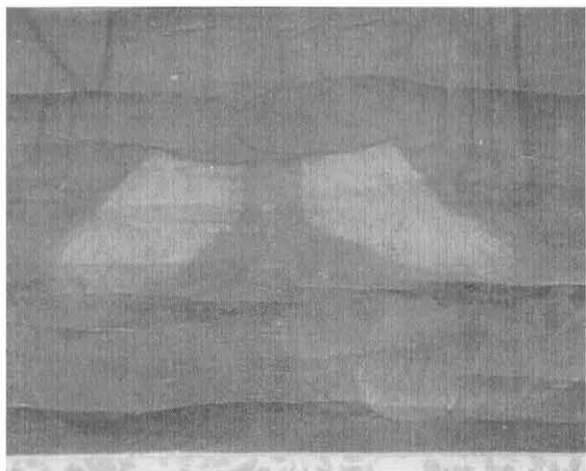


53-1 蓮台と宝珠の部分はシミや絵具焼けにより黒くなっている。
赤外線写真

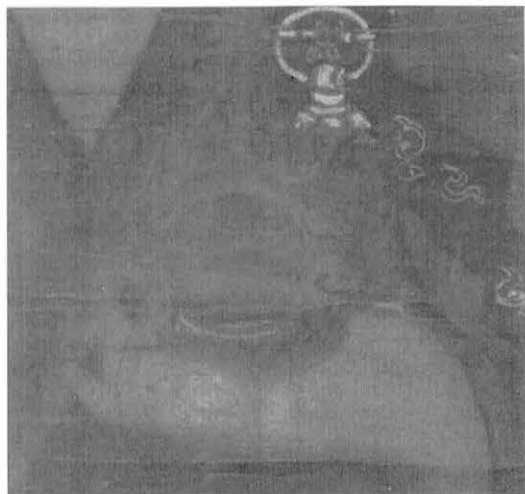
The sections depicting the lotus pedestal and the jewels were blackened from staining and light exposure. Infrared photograph



53-2 同
Same as 53-1



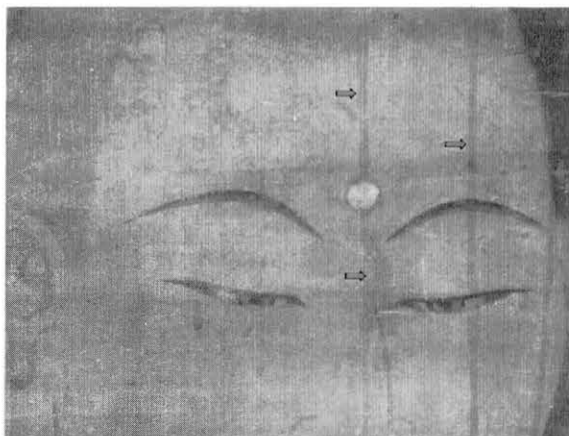
54-1 同 通常撮影
Same as 53-1 Regular photograph



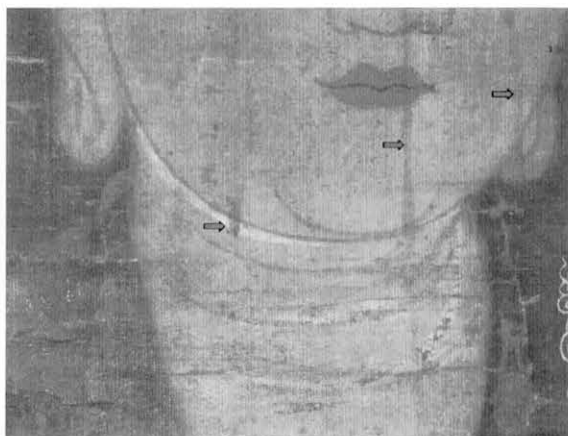
54-2 同
Same as 53-2 Regular photograph



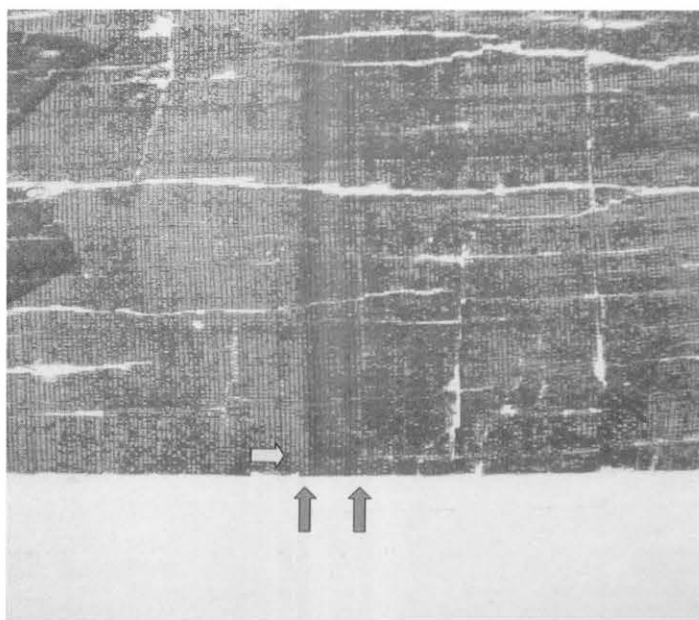
55 頭光の截金に剝落が生じている。
Cut gold leaf on the halo had peel.



56-1 顔の部分に茶色のシミが着いている。
Brown staining on the face.

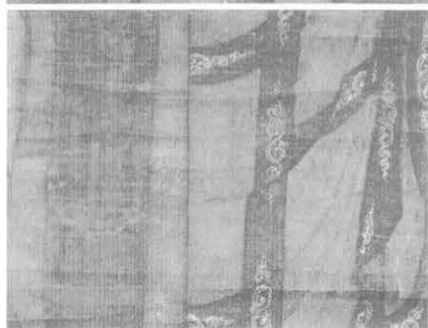
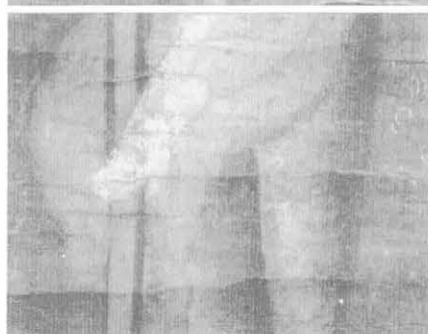
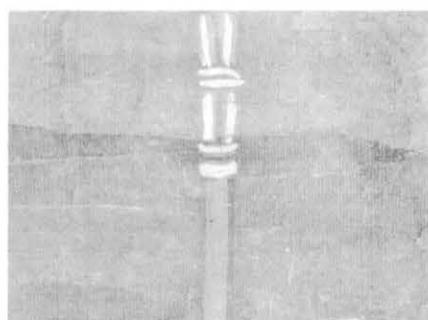


56-2 同
Same as 56-1



57 加筆や修正は、納衣の金泥書き模様、衣紋の墨線、錫杖など、随所に見られる。(裏からみた錫杖の描起こし)

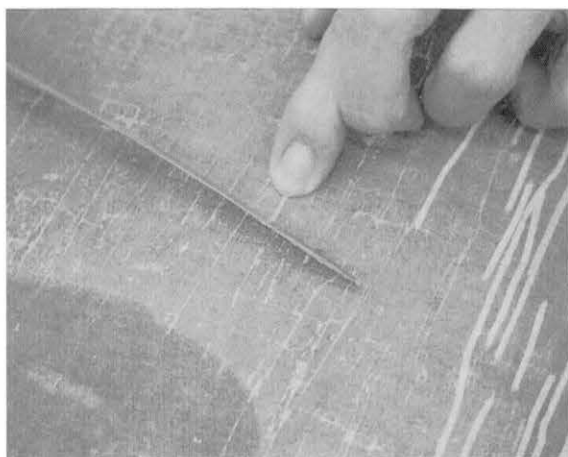
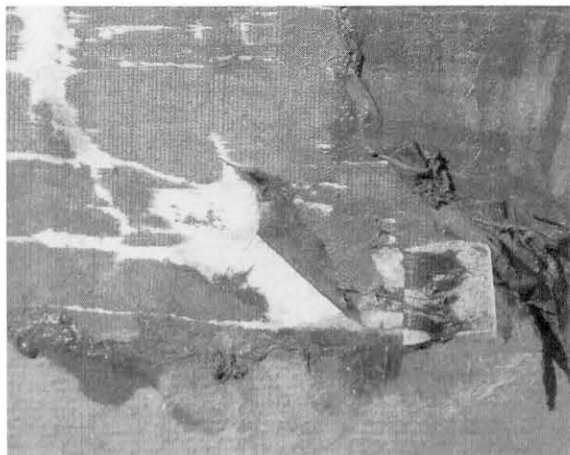
Added drawings and other repairs were discovered in some areas, especially around the gold pattering (*kindei gaki*) on the robe, brushwork on the folds of the robe, and on the Buddhist staff (*shakujō*). (Drawing on the Buddhist staff viewed from the back)



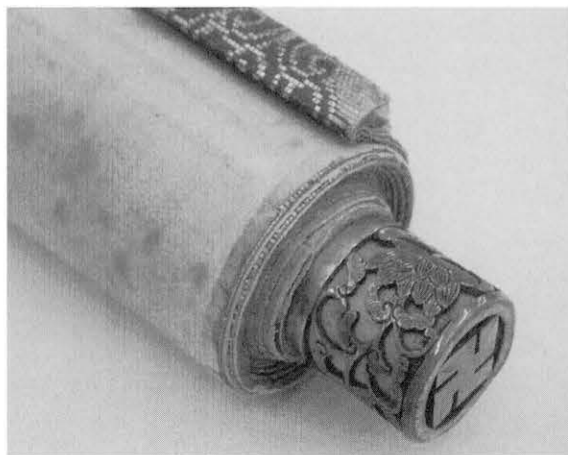
58 加筆・修正
Added drawings・repair



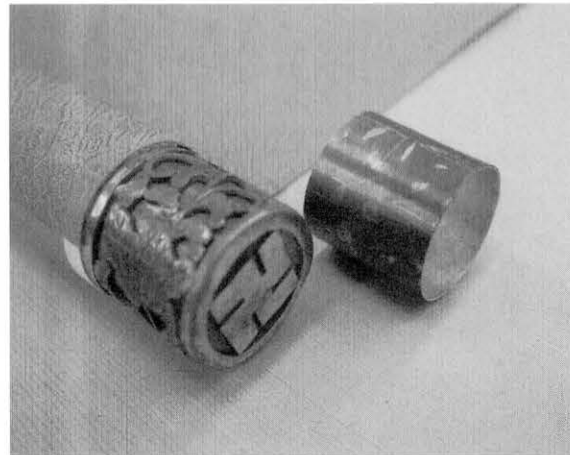
59 本紙・旧肌紙・当て絹等を除去する。
Removing the painting, the old back lining paper, and repair silk



60 本紙の折れや脆弱化した箇所には折伏紙を入れて補強した。
Crease reinforcement paper strips were affixed to the weakened and creased sections of the painting.



61 軸金具 修理前
Metal ornament, before restoration



62 修理後
After restoration

"Kṣitigarbha (Jizō Bosatsu)"

Conservation report

LIN Huan-shen
Usami Shōkaku-dō, Co.

Painting title: "Kṣitigarbha (Jizō Bosatsu)" hanging scroll, ink and color on silk

Collection: The British Museum

Acquisition No.: J. 18. haiu film N9 16. 31-33

Conservator: Usami Shōkaku-dō, Co.

Period: July 2002–March 2003

Location: 527 Chaya-machi, Higashiyama-ku, Kyoto-shi, Kyoto National Museum, Department of Conservation for Cultural Properties, Conservation Room 1

Condition before restoration (Fig. 43)

Dimensions: Painting—Vertical 94.5cm; Horizontal 38.2cm

Constitution of fabric of the painting:

Number of threads: Warp: average thread width 50 denier; 23 threads/cm

Weft: average thread width 21 denier; 14 threads/cm

Mounting: V. 172.1cm H. 55.6cm

Mounting format: Color on silk, mounted in the "*butsu-hyōgu*" (Buddhist) style

Mounting fabrics: No *fūtai* (decorative fabric strips)

Middle mount border: *shirochaji hanamon karakusa inkin* (gold design in a flower and ivy pattern on a pale brown background)

Overall mount border: *konji fuji ni yotsudegumo kinran* (gold threaded design in a wisteria and four-armed cloud pattern on dark blue background)

Fish roe pattern blue-green *suji*

Metal ornaments: roller knob—gold knob with a fretwork pattern

Hanging rod: inserted ring later addition, the right side is missing

Condition of damage

【Format】

- 1) The overall mounting was stiff and had a tendency to self close.
- 2) At the sections with horizontal creases, the adhesive on the back paper had weakened.

【silk ground】

- 1) Initial lining paper on the painting was generally attached but loose areas resembling fish scales existed. (Fig. 45, 46)
- 2) Overall silk surface had yellowed from aging.
- 3) There were numerous creases, and the peaks of those creases had damage.
- 4) There were many missing areas of the silk background. There was a particularly large missing

section on the left robe of Bosatsu. (Fig. 47~49)

- 5) A piece of silk of approximately 1cm in width affixed during a previous restoration on the backside of the painting was revealed in the X-ray and infrared photography. (Fig. 50, 51)
- 6) There was mould covering many areas of the painting.

【Layer of pigments】

- 1) Pigment of oyster shell powder (*gofun*) on the neck and the left hand of the figure were lost. (Fig. 52)
- 2) The sections depicting the lotus pedestal and the jewels were blackened from staining and exposure to light. (Fig. 53, 54)
- 3) Gold pigment on the halo had peeled. (Fig. 55)
- 4) There was mould, wearing, and soiling on parts of the painting. In particular, there was brown staining on the face. (Fig. 56)

【Repair silk】

- 1) There were repaired silk segments affixed to damaged sections of the silk background.
- 2) There were several areas of repaired silk infill that did not match the original silk background.

【Toning】

- 1) Back lining paper exposed through the damaged areas of silk were toned in an earlier restoration.
- 2) Added drawings and other repairs were discovered in some areas, especially in the gold pattern (*kindei gaki*) on the robe, brushwork on the folds of the robe, and on the Buddhist staff (*shakujō*). (Fig. 57, 58)

Condition after restoration (Fig. 44)

Measurements:

Painting: V. 95.9cm H. 38.2cm

With mounting: V. 174.9cm H. 55.2cm

Mounting format: *butsu-hyōgu* (Buddhist) mounting format

Mounting fabrics:

middle mount border • *fūtai* (decorative fabric strips) middle-sized peony and double vine pattern in gold thread on a purple background

sōberi (over all mount border) *ōmuji Kōya* brown silk, fish roe pattern blue-green *suji*

Roller knob: Original reused

Rope: *takuboku* style weave (3-colored mixed weave No. 30)

Metal ornaments: *zakan* (Inserted ring)

Repair silk: Usami Shōkaku-dō repair silk sample catalogue No. 235

Warp: average thread width 14 denier; 20 two-ply treads/cm

Weft: average thread width 21 denier; 33 1-ply treads/cm

Back lining paper:

First lining paper: Thin *Mino* paper, *kōzo*

Subsidiary lining paper: *Misu* paper, *kōzo* with *gofun* (oyster shell powders)

Middle lining paper for the mount: *Misu* paper, *kōzo* with *gofun*

Overall lining paper: Vegetable dyed *Uda* paper, *kōzo* with white clay

Storage box: Paulownia box and paulownia roller clamp Made by Maeda Yūsai, Kyoto)

Treatment process:

1. Examination and documentation

- ① The painting was examined and condition documented. Damaged areas were photographed (in monochrome, color, infrared, and X-ray).
- ② Dimensions of the painting were recorded and damaged sections more closely examined. This included the constitution of the silk background, the recording of the location and condition of peeling, creasing, cracking, breaking, wearing, and rubbing.

2. Dismantling the hanging scroll.

- ① The painting was removed from the mounting fabric.

3. Restoration and repair of the painting

① Consolidation

After confirming the stability of pigments, a 1.5%~2.0% solution of deer-skin glue was used to seal the peeling sections only when required.

② Cleaning

- 1) The thin layer of the first back lining paper was removed.
- 2) A layer of blotter paper was laid under the painting. Water was then sprayed over the surface of the painting and this cleaning process was repeated while monitoring the condition of the stains on each occasion.
- 3) Soiled areas and stains were cleaned without further stressing the silk background.
- 4) The cleaning process was closely controlled in order to avoid damaging or losing white pigment on the facial area.

③ Removing previously restored work (Fig. 59)

- 1) From the front of the painting, a temporary lining was affixed using *humori* (seaweed paste) in order to protect the layer of pigments.
- 2) Using the *kanshiki-hō* (dry) method, the existing previous lining paper, repaired silk segments, were removed.
- 3) While checking for any discoloration from behind, the previous lining paper was carefully removed.

④ First back lining

- 1) A lining was affixed using thin *mino* paper (dyed with black ink to match the tone of the painting).
- 2) A new first back lining paper was affixed, and the temporary lining and *humori* (seaweed paste) was separated from the surface of the painting.
- 3) Subsidiary back lining was affixed using *misu* paper.
- 4) Crease reinforcement paper strips were affixed to weakened and creased sections of the painting.

(Fig. 60)

5) Another temporary lining was affixed.

⑤ Repair silk was affixed

⑥ Mounting fabrics were adjusted

Middle mount border, the *fūtai*, and overall mount border were toned to antique hues; first lining and subsidiary lining were affixed; then they were dried on *karibari* (drying) board.

⑦ Assembling the mounting

The painting and the mounting fabrics were assembled.

⑧ Overall lining

Final was affixed using *misu* paper.

⑨ Final lining and temporary lining

Overall back lining was affixed using *uda* paper (dyed with vegetable dye).

⑩ Toning

For repairing and toning the large missing section on the left side of the robe, a curator at the British Museum with the restorer and research staff at the National Research Institute for Cultural Properties, Tokyo decided on appropriate processes.

⑪ *Urazuri* (polishing the back of the painting with glass head)

Urazuri was conducted during the remounting process.

⑫ The painting was dried thoroughly on a drying board. Doing this process it was attached face-in, then removed and re-attached face-out.

Temporary linings were affixed from both front and back and thoroughly dried.

⑬ Changing the roller knob (Fig. 61, 62)

The original roller knob was reused. Following conservation policy, the original *hashibami* was not reattached given a possible risk of further damage to the wood surface.

⑭ Assembling the hanging scroll

The *Nakajiku* (middle roller), *hyōgi* (framing wood), and a cord were newly made, and the hanging scroll was assembled in the style of *Butsu-hyōgu*.

⑮ Making a new storage box

1) A new paulownia roller clamp, a paulownia box, and a silk cover were made for the painting.

2) A new paulownia box, paper folding box, and a box made with *shibugami* (thick *mino* paper coated with persimmon juice) with diagonal pattern inside lid cover were made.

⑯ Photographing the completed work

Photographs of the painting before and after restoration were conducted.

Facts and other issues learned from this treatment:

① Drawings and other repairs were found in some areas, especially for the gold pattern (*kindei gaki*) on the robe, brushwork on the folds of the robe, and on the Buddhist staff (*shakujō*).

(Translated by Joseph Loh, Miwako Tezuka and Regina Belard.)

地蔵菩薩像

作品解説

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『大乘大集地蔵十輪經』や『地蔵菩薩本願經』には、地蔵菩薩が釈迦仏の入滅後から弥勒菩薩の出世までの無仏の期間に現れ、六道の輪廻に苦しむ衆生を救済する菩薩であると説かれている。中国・朝鮮・日本でとくに民間の篤信をあつめた。

日本における地蔵菩薩の造像は、平安時代中期以降に隆盛した末法思想や浄土思想によるところが大きい。したがって平安時代前期に遡る絵画・彫刻作例は少なく、むしろその多くは鎌倉時代以降の作例である。

本図も、『十輪經』などに従った僧形であり、右手に錫杖、左手に宝珠を執るという持物のパターンも平安中期以降に一般化した像容に則っている。両足は踏割蓮台の上に立ち、身体はほぼ正面向きである。顔は面長で、やや左に向く。目は細く、目尻を上げて鋭いのに対し、眉は上弦の三日月のように対照的に表現される。

彩色の技法は肉身の肌色が厚手の裏彩色によっており、赤褐色の線による描き起こしが穏やかな墨線上に認められる。そのほか、照暈が顔に薄く着ける程度に、また右手に地味な彩色ながらもかなり強く施されるなど、量感の表現にも配慮が見られる。一文字に結ばれた唇には朱色が施され、ポイントとなっている。錫杖の頭には少し盛り上がった金泥の線が、頭光の界線には切金・切箔が用いられている。

したがって、図像、彩色の技法などから判断すると、本図の制作は13世紀半ばであると考えてよからう。

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部分 Detail

Kṣitigarbha (Jizō Bosatsu)

Description

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According to the Buddhist texts *Daijō taishū jizō jūrin-kyō* and *Jizō bosatsu hongan-kyō*, Jizō Bosatsu (Kṣitigarbha) is thought to appear during the period of absence of Buddha—the period lasting from the death of Shaka (Śākyamuni) to the arrival of Miroku Bosatsu (Maitreya). It is also believed that Jizō Bosatsu saves people suffering in the six stages of reincarnation (*rokudō no rin'ne, parivṛtta*). Throughout history, commoners in China, Korea, and Japan particularly revered Jizō Bosatsu.

Images of Jizō Bosatsu in Japan became widespread after the middle of the Heian period when there was a belief that the Buddhist world was coming to an end (*mapphō shisō*, saddharma-vipralopa) and in the rise in the popularity of the Pure Land sect (*jōdo shisō*). As a result, many examples of painted and sculpted Jizō icons date from the Kamakura period are extant.

This painting shows Jizō as a monk, following an iconography described in *Jūrin-kyō*. In general, it follows the standard iconography common to objects produced after the mid-Heian period. This include attributes such the figure holding a Buddhist staff (*shakujō*, khakkhara) in his right hand and a jewel on his left. Each foot stands on a lotus pedestal and his body is depicted frontally. His oval face is long and turned slightly to left. His eyes are narrow and sharp with their ends slightly raised and they contrast powerfully with his crescent-moon shaped eyebrows.

The Jizō's body has been colored with thickly applied pigments, and reddish orange outlines can be seen along the moderate ink lines over this painted area. In addition, *Teriguma* (a bright highlighting technique characteristic of many religious paintings of this time) has been thinly applied to his face, and his right hand is painted thickly in plain color, indicating a certain consideration for a sense of volume. The tightly closed lips have been colored in red, adding a measure of emphasis. There are lines of a thick gold pigment (*kindei*) on the head of the Buddhist staff while the halo is outlined with cut-gold pieces and strips.

Considering these stylistic and technical details, this painting can probably be dated to the mid-thirteenth century.

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