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# 諸尊集会図

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平成16年度修復事業



品名：諸尊集会図 1幅  
所蔵：ケルン東洋美術館

諸尊集会図

## 修理報告

(株)光影堂  
藤岡春樹

名称 諸尊集会図 1幅  
所蔵 ケルン東洋美術館  
登録番号 A.30  
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16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 78.2cm 横 38.1cm  
総縦 156.5cm 総横 56.3cm

表具形式 二段仏表装

表具 中廻 茶地鳳凰ニ花文金襴

上下 茶地丸龍牡丹文錦

肌裏紙

増裏紙

総裏紙

## 損傷状態

軸装仕立ての形態をしているものの、上下の軸木が外されている状態で保存してあったと思われる。本紙料絹全体が硬化しており、全体に細かい亀裂や欠失部分が多数確認できるために、旧肌裏紙が露出している箇所も多数確認できる。また、旧補絹が膏葉張りであてられているため、本紙料絹の擦れ、浮きから欠失へと進行しているものと推測できる。旧補絹に本紙料絹と絹目の異なる5種類の絹が使用されており、絹の色もまちまちであるために全体に統一感がなく、観賞の妨げになっている。

絵具層での浮き上がりは見られず、各彩色顔料に粉状化は見られない。しかし緑青彩色部分の酸化劣化が激しく、剥落は著しく進行している。

## Ⅱ. 修理後の状況 (図1)

### 寸法

本紙 縦 78.3cm 横 38.2cm  
 総縦 165.5cm 総横 57.3cm

表具形式 二段仏表装

表具 中廻し 朱褪地小菱地文入東山金欄 (広信織物製)

上下 茶地飛雲文綾裂 (広信織物製)

軸首 金軸

上巻絹

紐

肌裏紙 薄美濃紙 (宮本友精製)

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 (福西弘行製)

保存箱 桐材屋郎箱 (前田友齋製)

太軸巻 桐材太巻添軸

## Ⅲ. 修理工程

### 1. 調査・記録

本紙料絹の浮き上がりが酷く、そのままの状態での写真撮影を行えば料絹が欠落する恐れがあるため、布海苔等を使用し糊挿しを行い圧着させる。その後、本紙の損傷状態をX線・赤外線・斜光等の撮影を行い、記録を行う。(図2~7)

### 2. 表装の解体

筋の箇所、表より刃物を入れ、本紙と中廻しのみ状態にし、一時仮張りを行う。

### 3. 絵具調査

各絵具層の状態について実態顕微鏡を用い、少量の水をもってテストを行い記録・撮影を行う。また汚れの移動についても少量の湿り気を持ってテストを行い、必要に応じて膠水溶液にて剥落止を行う。

### 4. 本紙の修理、補修等

本紙裏面より浄化水で湿り気を与え総裏打紙を除去、その後表より噴霧器にて浄化水を噴霧してクリーニングを行う。

クリーニング後、料絹の浮き上がりが再び生じた箇所に糊挿しをおこない、絵具の必要な箇所に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。また、欠落断片中の2箇所については、断片の形・彩色から判断してもとの場所が断定できたため、断片にクリーニングを行い元に戻すことができた。



图1 修理後  
After treatment



図2 赤外線撮影  
Infrared photograph



图3 X線撮影1  
X-ray photograph 1



図4 X線撮影2  
X-ray photograph 2

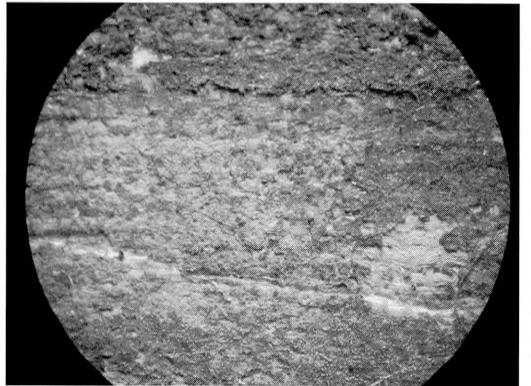
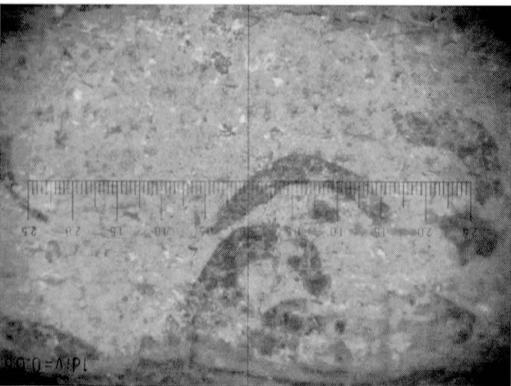
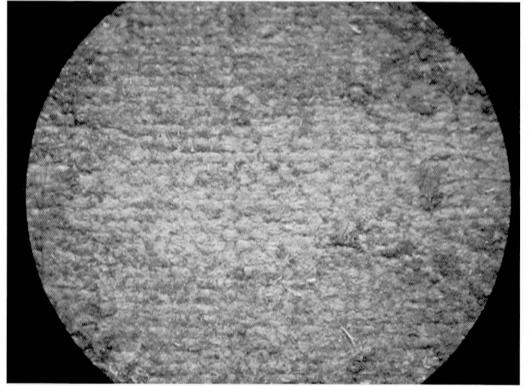
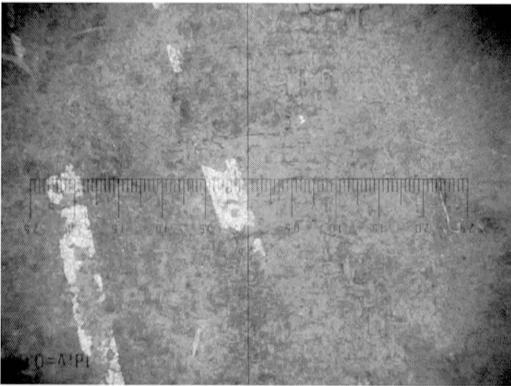
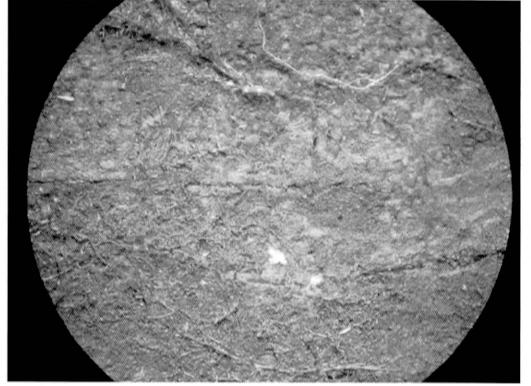


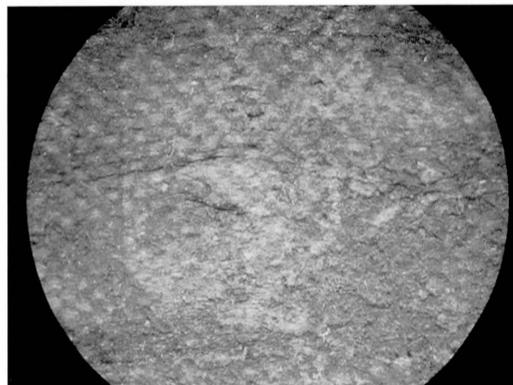
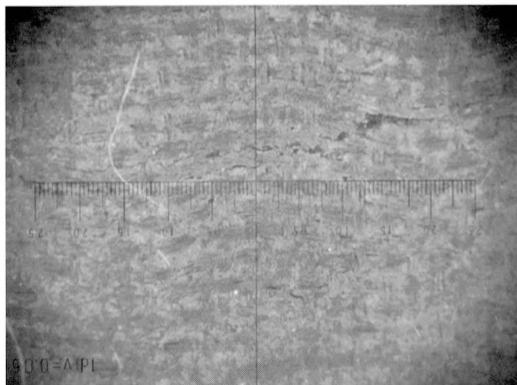
図5 X線撮影3  
X-ray photograph 3



图6 X線撮影4  
X-ray photograph 4

図7 裏彩色 (×20)  
Urazaishiki (20X)





透過写真撮影を行った後、表面より布海苔を用い、保護紙・楮紙2枚で3層の表打ちを行い、一時仮張りをし、画面を安定させた。(図8)

表打ち乾燥後、画面裏面より少量の湿り気を与え、乾式肌上法にて旧増裏紙・旧肌裏紙を除去する。除去後、裏彩色箇所顕微鏡撮影を行う。(図9)

旧補絹をすべて除去し、欠失箇所に電子線劣化絹を用い、裏面より新たに補絹を行った。補絹箇所には、地色合わせの補彩を施した。(図10)

#### 5. 裏打紙の打替え

肌裏紙は所有者・監督官と検討の結果、旧肌裏紙の墨色から少し茶味の入った染料を使用して染めた紙を使用し、表打ち除去を行った後に肌裏打ちを行った。その後1回目の増裏打ちを美須紙にて行う。斜光・透過光を用い折損箇所を調査して折れ伏せによる補強を施した後に2回目の増裏打ちを行い、一時仮張りを行った。

#### 6. 表装裂の選択

裂地を決めるに当たり所有者、監督官と協議し中廻しに朱褪地の金欄を、上下に茶地の綾裂を選択した。

#### 7. 表装裂の調整

美濃紙にて肌裏打、美栖紙にて増裏打を行い、一時仮張りを行った。

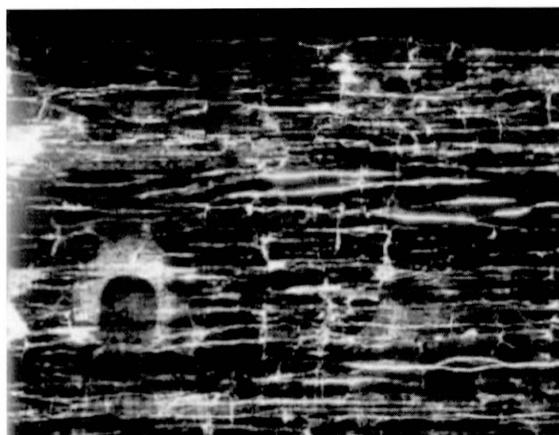


図8 透過光撮影  
Photograph taken using transmitted light



図9 肌裏紙除去後  
After the removal of the first lining



图10 補彩前  
Before the inpainting was applied

## 8. 本紙と表装裂の付廻

本紙と裂地を仮張より外し、二段仏表装に付廻しを行った。

美栖紙で中裏打を施し、一時仮張を行った。

耳折り後、宇陀紙にて総裏打を施し、表・裏2回の仮張乾燥を行った。

## 9. 掛軸装に仕上げ

上巻絹、軸木(上下一組)、紐、包裂、金軸等を新調した。(図11)

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。

## 10. 保存箱の新調

桐材屋郎箱、太巻添軸(絹紐付)を新調した。中箱、柿渋装飾紙にて四方帙を新調した。(図12)

## 11. 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。

## IV. 今回の修復で得た事実

- ・旧肌裏紙上の折れ伏せを除去したところ、二種類の折伏せを入れるための目印が在ったため、過去少なくとも二回の修理が行なわれていると推測できる。また、そのうちの一回は肌裏紙を替えずに修理が行なわれ、修理前に料絹が欠落した要因を生んだものだと思われる。
- ・肌裏紙除去後に裏彩色が確認され、調査によって表面の彩色の色に関係なく白色の顔料で裏彩色が施されていることがわかった。
- ・無地場は黒く見えているが、拡大鏡で観察したところ絵具の粒子が確認されたため、絵具が酸化劣化して黒く見えているのだと判った。
- ・修理前に無地場の数箇所に見られた白く曇った部分は、水によって溶解はするものの、完全に取りきれなかったため、おそらく澱粉質の糊を料絹の欠落を防ぐために塗り込まれたと推測できる。
- ・旧補絹の種類が5種類あり絹目・絹の色ともに不揃いであり、全体に統一感が無く鑑賞の妨げになっていた。
- ・補修絹の絹目は、  

径糸	80枚2ツ入り	42中
緯糸	100枚42中×2本入り	

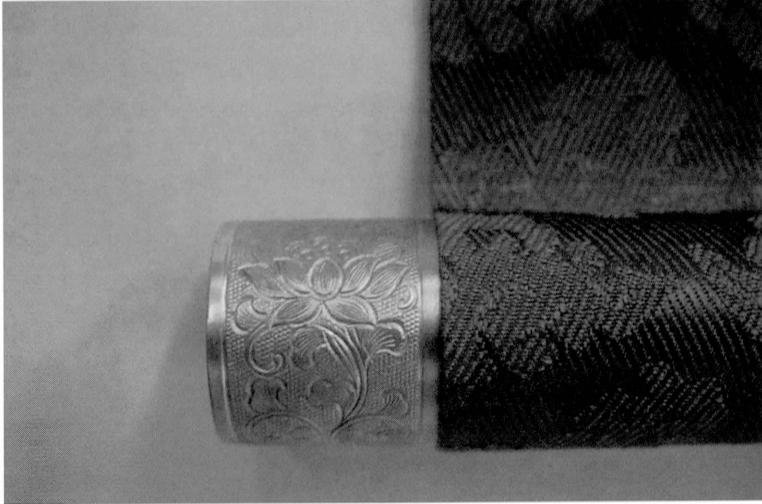


図11 金軸  
Metal roller knobs

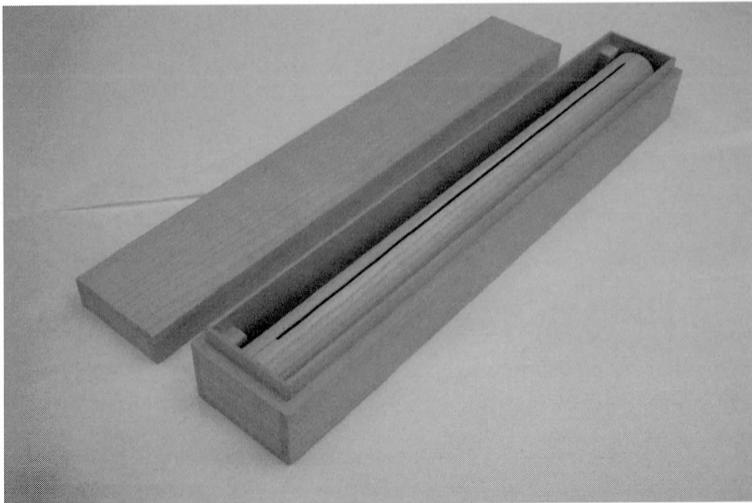


図12 桐野郎箱  
Paulownia *yarō* box

*Gathering of Deities*

# Conservation Treatment Report

Haruki Fujioka  
Koeido Corporation

Title	<i>Gathering of Deities</i>
Collection	Museum für Ostasiatische Kunst, Köln
Registration number	A.30
Treatment undertaken by	Koeido Corporation Haruki Fujioka, President 79 Kamigawara-cho, Shimogamo, Sakyo-ku, Kyoto
Treatment date	FY 2004
Location	Conservation Center for Cultural Properties, 527 Chaya-cho, Higashiyama-ku, Kyoto

## I. Condition before treatment

### Dimensions

Painting	Height 78.2cm Width 38.1cm
Overall	Height 156.5cm Width 56.3cm
Format	Hanging scroll (Two-tiered Buddhist mounting)
Mounting fabric	
<i>Chu mawashi</i>	Gold brocade with phoenix and floral pattern on a brown background
<i>Jōge</i>	Brocade with circular dragon and peony patterns on a brown background
First lining	
Subsidiary lining	
Final backing	

### Extent of damage

Although the piece is made in the form of a hanging scroll, it appears to have been stored without the upper and lower rods in place. The silk support has become hardened, and because there are many small cracks and losses throughout the painting, the former first lining is exposed in many places.

Also, because the silk infills have only been applied as a temporary measure, it can be speculated that many parts of the silk support suffered abrasion, lifted away from the surface and were lost. Previous silk infilling had been done using five types of silk of different textures and colors that do not match the texture of the original silk support, so the overall image lacks consistency and causes visual distraction when viewing the painting.

The paint layer has not lifted away from the surface, nor have any of the pigments turned into powder form. However, the areas painted in *ryokushō* (malachite green) have drastically deteriorated due to oxidation and much of the pigment has flaked away.

## II. Condition after treatment (Fig. 1)

### Dimensions

Painting	Height 78.3cm	Width 38.2cm
Overall	Height 165.5cm	Width 57.3cm
Format	Hanging scroll (Two-tiered Buddhist mounting)	
Mounting		

*Chu mawashi* Higashiyama gold brocade with a small diamond pattern on a faded vermillion background (made by Hironobu Textile)

*Jōge* Brown twill-weave silk with *tobigumo* pattern (made by Hironobu Textile)

*Jikushu* Metal roller knobs

*Uwamaki silk*

### Cord

First lining *Thin Mino* paper (made by Yusei Miyamoto)

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

Overall lining *Misu* paper (made by Shoichi Uekubo)

Final backing *Uda* paper (made by Hiroyuki Fukunishi)

Storage box Paulownia *yarō* box (made by Yusai Maeda)

Large roller clamp Paulownia *futomaki soejiku* (roller clamp)

## III. Treatment process

### 1. Examination, documentation

There were extensive areas where the silk support had lifted from the first lining, and taking photographs under such circumstances could have caused serious damage to the silk support. Therefore, the silk was secured with seaweed glue. Then, the extent of damages of the painting was documented by taking x-ray photographs, infrared photographs, and photographs using transmitted light. (Fig. 2-7)

### 2. Disassembling the mounting

A knife was inserted at the *suji* from the front to separate the painting and the *chu mawashi* (inner border) from the rest of the mounting, and the painting and the *chu mawashi* were stretch-dried on *karibari*.

### 3. Examination of the paint

The condition of each paint layer was tested using a small amount of water under a microscope, and the results were documented and photographed. Moreover, the potential migration of stains and

grime was tested using a small amount of moisture. The surface was consolidated where necessary using a glue solution.

#### 4. Mending the painting

Moisture was applied using filtered water from the reverse side of the painting to remove the final backing. Then, the painting was cleaned by spraying filtered water onto the front surface using a spray pump.

After the cleaning was completed, glue was applied to places in which the silk support had lifted again, and paint was consolidated using a glue solution where necessary. After the surface dried, the paint was checked to see if it was stabilized properly. Consolidation was repeated to necessary areas and then the painting was given sufficient time to dry completely. The original location of two of the detached pieces of paint could be determined based on their shapes and colors. These pieces were cleaned and returned to their original places.

After photographs were taken using transmitted light, three layers of temporary facing (one sheet of protective paper and two sheets of *kōzo* paper) were applied to the surface of the painting using seaweed glue. It was then dried on a *karibari* for a while to stabilize the surface. (Fig. 8)

After the temporary facing dried, a small amount of moisture was applied from the reverse side of the screen to remove the former subsidiary and first linings using the dry removal method. After removal, photomicrographs were taken of the *urazaishiki* (painting on the reverse side of the support). (Fig. 9)

The former silk infills were completely removed and the losses were mended with new silk infills using irradiated silk, which was applied from the reverse side. Inpainting was completed to the newly mended areas to match the base color of the painting. (Fig. 10)

#### 5. Replacing the lining papers

Upon consultation with the owner and project supervisor, the first lining was changed from the former black color to paper colored with a dye that included a touch of brown. This first lining was applied after the temporary facing was removed. Then, *Misu* paper was attached as the first subsidiary lining. Areas of the painting where there were many creases were examined using raking light and transmitted light, and were treated by attaching reinforcement strips to the back of the creases. Afterwards, the second subsidiary lining was applied and the painting was dried on a *karibari*.

#### 6. Selecting the mounting fabric

Upon consultation with the owner and the project supervisor regarding what fabrics to use, gold brocade with a faded vermillion background was selected for the *chu mawashi*, and brown *aya* (twill-weave silk) fabric was chosen for the *jōge*.

#### 7. Preparing the mounting fabric

*Mino* paper and *Misu* paper were used for the first lining and subsidiary lining respectively. The fabrics were then dried on a *karibari*.

#### 8. Joining the painting and the mounting fabric

The painting and 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 was dried on a *karibari*. After folding over the edges, the final backing was lined using *Uda* paper. The painting was dried on a *karibari* twice—first facing outward and then facing inward (Photographs 29, 30, 31)

#### 9. Finishing the scroll

New *uwamaki* silk (fabric attached to the reverse side of the scroll), roller rods (a set of top and bottom), cord, wrapping material, and metal roller knobs were prepared. (Fig. 11)

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

#### 10. Making a new storage box

A new paulownia *yarō* box and *futomaki soejiku* (with silk cord) were prepared. A new inner box and a four-way folding box made of decorative paper treated with persimmon juice were prepared. (Fig. 12)

#### 11. Photographing the artwork after the completion of treatment

Photographs were taken using 4x5 monochromatic positive film and color film.

### IV. Miscellaneous findings during this treatment

- When the reinforcement strips on the former first lining were removed, there were two sets of markings that indicated where to apply reinforcement strips. Therefore, it can be speculated that treatment was conducted at least twice in the past. Moreover, it is assumed that one of the treatments was done without changing the first lining, and this probably caused the lifting of the silk support before the current treatment.
- *Urazaishiki* was found upon removal of the first lining. Upon examination, it was found that white pigment was used for the *urazaishiki* regardless of the colors being used on the front side of the painting.
- The areas with solid color appear black, but when they were examined using a magnifying glass, particles of paint could be observed, indicating that the black appearance was due to deterioration of the paint pigment caused by oxidation.
- Several unpainted portions of the silk support that appeared to be clouded over with a white film were dissolved with water, but because the white film could not be completely removed with

water, it can be assumed that starch-based glue had been applied in order to prevent the silk support from being lost.

- Five different kinds of silk of varying textures and colors had been used for mending in the past, so the overall image lacked consistency and this caused distraction in viewing the artwork.
- Density of the silk used for mending:

Horizontal threads 80 lines per 3 cm, double-strand, 42 denier

Vertical threads 100 lines per 3 cm, double-strand, 42 denier

諸尊集会図

## 作品解説

東京文化財研究所  
津田徹英

本図は紺青地を背景として下段（前景）には座具をともなう供養壇（打敷を懸けた小机の上に香炉と一対の花瓶を置く）をはさんで立像の地蔵菩薩（右）と不動明王（左）を、中段（中景）には坐像の釈迦（中央）、阿弥陀（右）、薬師（左）の三如来を、上段（後景）には坐像の尊名不詳（右）と観音（左）の二菩薩を、それぞれ配し、画面上端中央には天蓋をあらわす。この縦長の尊像配置は三次元における立体配列を俯瞰の位置から眺め、二次元化（平面化）したことに起因する。これらのうち、下段（前景）の座具・供養壇、不動明王および地蔵菩薩、画面上端の天蓋は極彩色で描かれるのに対し、中段（中景）・上段（後景）の仏・菩薩はいずれも皆金色を基本とする。その仏・菩薩が裳懸の表現をともなうことや、肉髻と地髪からなる如来の頭髪が扁平となって髪際がうねる点、あるいは、着衣における金泥地蔵金をかながみると、本図の制作はおおよそ十四世紀半ば頃（南北朝時代）とみなされるであろう。

本図において注目されるのは特異な尊像配置である。紺青地に仏・菩薩・明王が配される様相は神道曼荼羅に通じており、中段に配された三如来を日吉山王三聖とみなして、それらを含む日吉山王上七社の本地仏とする見方もあった。しかし、日吉山王上七社の本地仏には不動明王が含まれないなど決め手に欠けるのも事実である。それゆえ標記の名称が与えられている。ここで改めて留意すべきは最上段右に配された尊名不詳の菩薩である。その右手は屈臂して胸前で蓮枝を執り、左手は膝前において触地印となる。京都・高山寺所蔵の五聖曼荼羅のうちと同趣の菩薩坐像が見出されることを考慮するならば弥勒菩薩に比定できそうである。弥勒は如来形で描かれることも多いが、本図では一対にあらわされた観音が菩薩形であることへの視覚的配慮をそこに認めるべきであろう。すると、紺青地に尊像をならべる表現はもとより、構成尊像は東京国立博物館本、香川・神護寺本、滋賀・油日神社本などの十一尊曼荼羅に通じることとなる。この十一尊曼荼羅は最下段に不動明王と地蔵菩薩を、上段に向けて、釈迦三尊、阿弥陀三尊、大日、弥勒、薬師を配したもので、それらのうちに本図にあらわれた七尊すべてが包括されてしまうことは偶然ではなさそうである。十一尊曼荼羅は人の死後に営まれた四十九日間に七日ごとに営まれた忌齋と死後、三カ年の間に冥界で十人の裁判官が死者を裁くという十王思想を背景に十王に配当された本地仏を取り込みながら成立をみたとされるが、本図が七尊で構成されることを思うと、四十九日の間、七日ごとに営まれた忌齋でそれぞれ用いられた本尊七体を集合させ成立したものではなかったろうか。そして、それらの配置に際して上述の神道曼荼羅が参考になったようにも考えるのである。

《参考論文》武田和昭「十三仏の成立について—十一尊曼荼羅図からの展開—」『密教文化』169号、高野山大学密教研究会、1990年。

## Description of Artwork

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This painting depicts, against a dark blue background, the following composition: in the bottom (front) row is an offering desk (an incense burner and a pair of vases are placed atop a table cloth) positioned over a carpet flanked by two standing images, Kṣitigarbha (right) and Acalanātha (left); in the middle row are three seated images of Buddha, Shakamuni (center), Amita (right), and Bhaiṣajya-guru-vaidūrya-prabha (left); in the top (back) row are two sitting bodhisattvas. One of them is Avalokiteśvara (left), and the name of the other is unknown. In the upper center part of the painting is a heavenly cover. This vertical arrangement of the images of the deities is a result of depicting in two dimensions a three-dimensional composition of figures as viewed from above. Of the items and figures in this painting, the carpet, the offering desk, Acalanātha, and Kṣitigarbha of the bottom (front) row, and the heavenly cover at the top center are painted in vivid colors. By contrast, the Buddhas and bodhisattvas of the central and top (back) rows are painted mainly in gold. Judging from the way in which the Buddhas and bodhisattvas are sitting on pedestals covered by skirts, the way in which the hair of the Buddhas, which are a combination of *nikkei* (hemispherical protuberance) and their own hair, are flattened and undulating at their roots, and the way in which gold paint and foil are used in the clothing, it can be speculated that this painting was created around mid-fourteenth century (the Nanbokuchō period).

What is particularly noteworthy about this painting is its unusual arrangement of figures. To place Buddhas, bodhisattvas, and vidyaraaja on a dark blue background is similar to the characteristic of the Shinto mandara. Some deem the three Buddhas in the central row as the three main gods of Hiesanno Shinto, or the three original Buddhas of the seven gods of Hiesanno shinto shrine. However, it is also true that the image lacks definitive factors. For example, Acalanātha is actually not one of the original Buddhas of the seven gods of Hiesanno Shinto shrine. That is why this painting was given the title “Gathering of Deities.” The point that must once again be taken notice of is the bodhisattva whose name is unknown who is positioned at the uppermost right hand side. His right arm is bent at the elbow and the hand is holding a lotus branch at the chest. His left hand is in a *shokuchi-in* position (earth-touching mudra) placed in front of the knee. If one is to consider the fact that a similar sitting bodhisattva is found among the Five-Deities Mandara in the collection of the Konzanji Temple in Kyoto, this figure could be said to be Maitreya. Although Maitreya is usually depicted as a Buddha, one should recognize the need for visual balance to match his counterpart in this painting, Avalokiteśvara, who is depicted as a bodhisattva. Taking this into consideration, not only the positioning of figures on a dark blue background, but also their composition is in keeping with the Eleven-Deities Mandara found at the Tokyo National Museum, Jingo-ji of Kagawa prefecture, and Aburahi Shrine

of Shiga prefecture. The Eleven-Deities Mandara includes Acalanātha and Kṣitigarbha in the very bottom row, and in the upper rows are three Shakamuni figures, three Amita figures, Mahavairocana, Maitreya bodisattva, and Bhaiṣajya-guru-vaidūrya-prabha. The fact that the seven figures shown in *Gathering of Deities* are all found in the Eleven-Deities Mandara is presumably not a coincidence. The Eleven-Deities Mandara is assumed to have been created to incorporate the concept of the Buddhist memorial service for mourning, which is held once every seven days during the 49 days after a person's death, and the concept of the deities who were given Buddhist identities as the Ten Kings of hell who preside over the gates of the underworld and assign souls to heaven or hell within a period of three years after a person's death. However, based on the fact that this painting is composed of seven deities, it could be assumed that it was created by collecting principal images of the deities, each of which was used once every seven days during the 49 days of the Buddhist memorial service for mourning. As such, it is considered that the aforementioned Shinto mandara was used as reference in determining the arrangement of the deities in this painting.

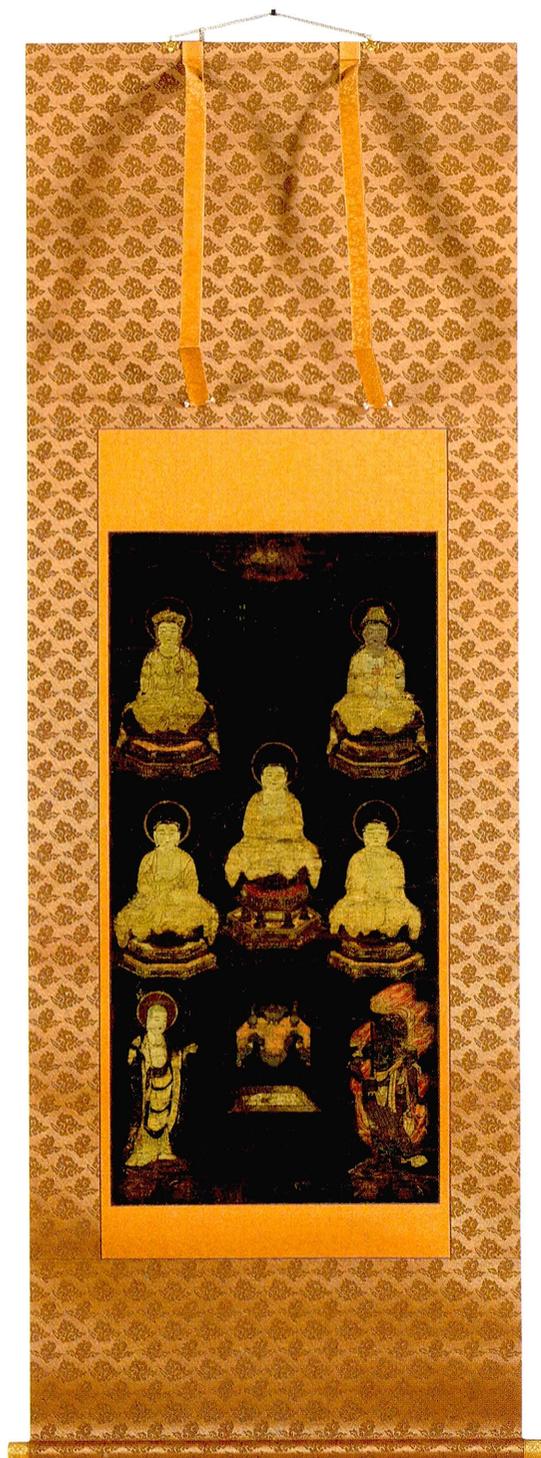
Reference:

Takeda, Kazuaki, "On the formation of the Thirteen Buddhist Divinity: Development from Eleven-Deities Mandara", *THE MIKKYO BUNKA* vol.169, Wakayama, The Esoteric Buddhist Society, Koyasan University, 1990.

30 諸尊集会図 修理前 (ケルン東洋美術館)  
*Gathering of Deities* <Before Treatment>  
 (Museum für Ostasiatische Kunst, Köln)

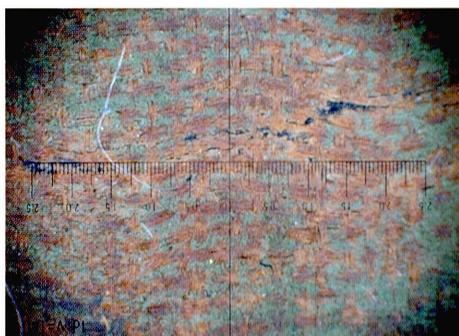
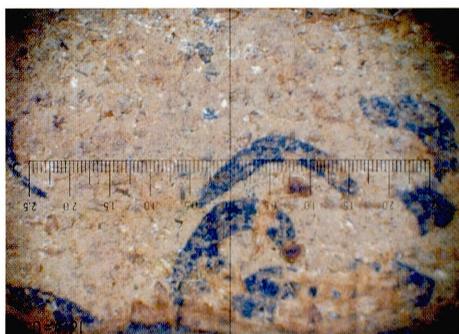
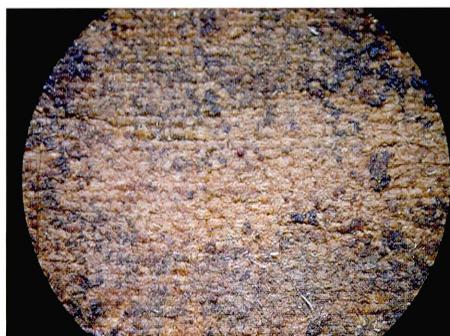


30



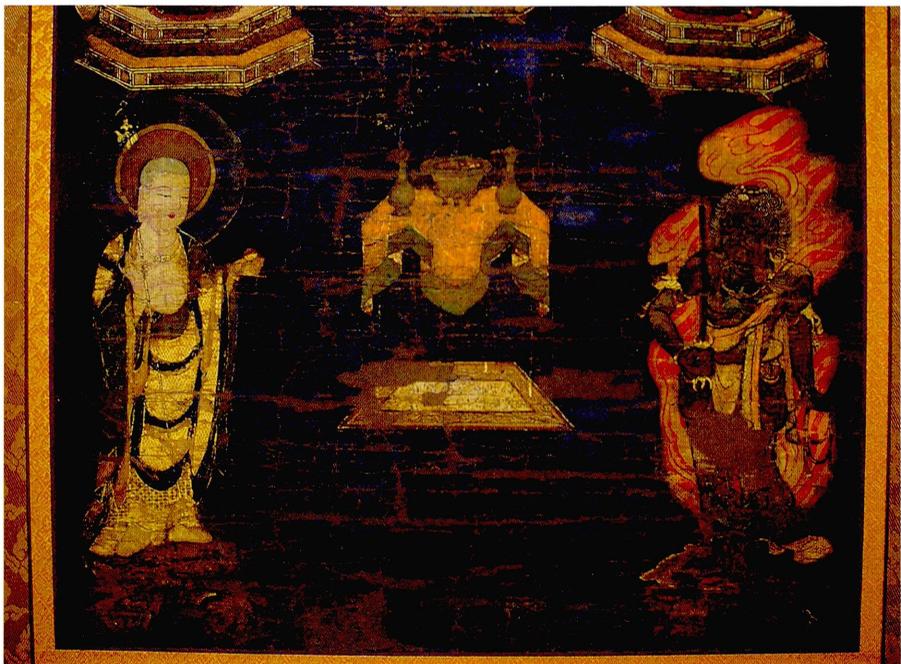
31 修理後  
 <After Treatment>

32 裏彩色  
*Urazaishiki*





33 修理前  
〈Before Treatment〉



34 修理後  
〈After Treatment〉