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# 多武峯維摩会本尊図

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平成 19 年度修復事業



所蔵：キンベル美術館

多武峯維摩会本尊図

## 修理報告

(株)松鶴堂  
小島知英

## I. 名称等

- 名称・員数  
絹本着色多武峯維摩会本尊図 1 幅
- 所有者  
キンベル美術館（アメリカ）

## II. 工期

自：平成 19 年 6 月 12 日  
至：平成 20 年 3 月 25 日

## III. 品質形状及び寸法

## 1. 修理前

本紙は絹本着色にて仏表具仕立である。

一文字	茶地花文銀欄
中縁・風帯	紺地雲に鳳凰文金欄
総縁	茶地一重蔓菊に牡丹唐草文金欄
軸首	金軸
保存箱	内箱 桐製棧蓋箱 外箱 桐製差込箱
寸法	本紙 縦 86.1 cm 横 25.0 cm 表具 縦 185.2 cm 横 43.2 cm

## 2. 修理後

本紙は絹本着色にて仏表具仕立である。

中縁・風帯	紺地宝尽雲鶴文金欄
総縁	茶地カニ霞文高野綾裂
軸首	金軸（再使用）
保存箱	太巻芯、桐屋郎箱（石塚良二製）
寸法	本紙 縦 87.4 cm 横 25.1 cm 表具 縦 175.1 cm 横 41.6 cm

## IV. 修理前の状態

本来の本紙には、欠失箇所が多数確認できる。欠失箇所に施された補彩は、失われた図像の一部を描き起こす復元的なものであり、その範囲は本紙全面に及んでいる。また本紙を斜光線で確認すると、本紙料絹と補絹の段差がかなり際立っているが、これは補絹が欠失箇所のみに行われたもの

ではなく、肌裏紙を使用する代わりに絹を用いる修理、いわゆる共裏の修理が施されていることが原因と思われる。前述の復元補彩はこの共裏層に施されているものである。

構造として絹が二重に重なっていることから、擦れにより表面の本紙が弱っていることが予測される。

表装は一文字に用いた銀欄が変色し、脆弱化している。中縁の裂は痛みが進行し織組織が崩れている箇所が多く、再使用が困難な状態である。裂が継がれ、痛みの度合いが継ぎの部分によって異なることから、別のものに使用されていた物の転用の可能性が高い。総縁も細かく継がれており、継目の部分で裂の色むらが目立っている。軸首は弛み、外れかけている。

以下、弊社見解。

1. 本紙には折れが見られ、折れ山部分の絵具、本紙料絹が擦れて欠失している箇所も見られる。
2. 本紙料絹は欠失箇所が多く、画像の一部には、復元補彩が施されている。
3. 本紙料絹は、所々で乱れた箇所が見られる。
4. 維摩像の足の中央部分に周囲と不調和な緑色の補絹がある（図5）。
5. 維摩像の足の部分と、僧形の台座部分の一部には、古い裏打紙が残っている箇所がある。
6. 本紙の天地にある黒い彩色箇所には、所々黒い補修絹がはめ込まれている。
7. 裏彩色があるように見受けられる（図11、12、13、14）。

## V. 修理方針

- ・旧肌裏絹、折れ伏せなどを除去し、新しく補修、表装することで、本紙損傷の原因を解消し、更なる脆弱化を防ぐ。
- ・本紙画像の復元補彩箇所は所蔵者と協議の上再使用するか検討し、他の鑑賞を妨げる旧裏打絹は取り除き、新しく補修絹を補い、それにトーニングを行う。
- ・元の通りの掛軸装に仕立てる。表装裂、上下軸木、啄木などすべて新調するが、金軸は再使用する。
- ・保存箱として桐屋郎箱と桐太巻芯（小口詰め仕様）を共に新調する。

## VI. 修理工程

### 1. 調査

- ・全図写真（4×5版）、損傷等の部分写真の撮影を行った。
- ・損傷の確認、損傷地図の作成、絵具の脆弱度の確認（パッチテスト）を行った。

### 2. ドライクリーニング

- ・筆、ピンセットを用い、本紙表面に付着している埃等の除去を行った。

### 3. クリーニング前の剥落止め

- ・絵具のテスト結果からクリーニング前に処置の必要な箇所に兎膠（2%）水溶液を用いて剥落止めを施した。剥離箇所には膠を注入した。

### 4. 解装

- ・本紙を表装から取り外した。

### 5. クリーニング

- ・本紙に湿りを与え、旧総裏紙、増裏紙、折れ伏せを除去した後、本紙表面より噴霧器にて過水を噴霧し、下においた吸取紙に汚れを吸収させた。
- ・化繊紙、吸取紙で挟み、軽くプレスをして乾燥させた。

### 6. 仮裏打ち

- ・石州紙に小麦澱粉糊（新糊）と布海苔を混合した糊を塗布して、本紙に仮裏打ちを施した。一旦

乾燥させた後、仮張りをしてフラットな状態にした。

#### 7. クリーニング後の剥落止め

- ・ 兎膠水溶液を用いて、彩色箇所には剥落止めを施した。2%で1回、1.5%で1回、合計2回の剥落止めを行った。

#### 8. 所蔵者との協議

- ・ 所蔵者と修理方針の確認を行い、本紙の復元補彩箇所を残す部分を確認し、全体の修理方針を決めた。また表装裂も決定した。

#### 9. 補修絹の作成

- ・ 本紙料絹について顕微鏡を用いて織組織を確認し、組織もまた見た目もオリジナルに適合した絹を用意した。本紙の脆弱度に合わせるため、電子線劣化処置を施した。
- ・ 矢車で染織を行い、水洗後、木灰液による媒染を行い、水洗いを施して染めた。

#### 10. 表打ち

- ・ 乾式肌上げ法を用いて旧裏打紙の除去を行うために本紙に表打ちを施した。レーヨン紙2層を紙の目を変え、常温抽出布海苔を用いて表打ちしたものを軽くプレスをして乾燥させた。後日、石州紙を布海苔と新糊を用いて表打ちをし、仮張りに張りこんだ。

#### 11. 旧裏打絹除去

- ・ 表打ちを施した本紙を裏面から、布海苔水溶液を少量ずつ塗布し、裏彩色に注意しながら、旧裏打絹を除去した。
- ・ 復元補彩箇所の絹は残した。

#### 12. 肌裏紙の作成

- ・ 美濃紙（長谷川製 3.2 匁クレゾール無）にて旧肌裏絹の色を参考に若干明るくなるように染色した。矢車で1回と山桃2回染織を行った。各染織後、水洗、木灰液による媒染、水洗の工程を行い、最後に薄墨で染めて水洗した。

#### 13. 裏面からの調査

- ・ 旧裏打紙の除去が終わり、本紙裏面と裏彩色層が露出した状態で記録写真を撮影し、裏彩色の状態を確認するため顕微鏡を用いて調査を行った。

#### 14. 補絹

- ・ 染めた補修絹を用いて本紙裏面から補絹を行った。

#### 15. 裏からの剥落止め

- ・ 裏彩色の補強を目的に裏面より兎膠 1.5%を彩色箇所に塗布した。

#### 16. 表打ち除去・布海苔除去

- ・ 十分に本紙に湿りを与えた後、表打ちの石州紙、レーヨン紙を除去した。
- ・ 吸取紙などを用いて、表打ちに使用された布海苔の層を除去した。

#### 17. 肌裏打ち

- ・ 染めた薄美濃紙（長谷川製 3.2 匁クレゾール無）に新糊と古糊を混合したものを塗布して、肌裏打ちを行った。
- ・ 本紙表面からケイドライを用いて糊と布海苔を除去した。

#### 18. 本紙増裏打ち

- ・ 墨で染めた美濃紙（昆布一男製）と古糊を用いて増裏打ちを行った。

#### 19. 折れ伏せ入れ

- ・ 透過光と斜光を利用し、細く切った薄美濃紙（長谷川製 2.7 匁クレゾール無）を用いて折れ伏せを入れた。

## 20. トーニング

- ・補修絹に礬水を引き、付近の地色に合わせたトーニングを行った。

## 21. 表具裂の調整

- ・選択した表具裂は薄美濃紙と新糊で肌裏打ちを施した。
- ・本紙と厚み、腰を合わせながら美栖紙と古糊を用いて増裏打ちを行った。中縁は1回、総縁は2回増裏打ちを行った。

## 22. 本紙増裏打(2回目)

- ・裂の厚み、腰を調節し、美栖紙と古糊を用いて、更に2回増裏打ちを行った。

## 23. 付け廻し

- ・厚みと腰を合わせた本紙と表装裂を仮張りから外し、付け廻しを行った。

## 24. 中裏打ち

- ・美栖紙(昆布一男製)と古糊を用いて中裏打ちを行った。

## 25. 総裏打ち

- ・宇陀紙(福西弘行製)と古糊を用いて総裏打ちを行った。

## 26. 仮張り

- ・湿りを与え、表張りをした。
- ・仮張りからめくり、裏摺りをした後、裏張りをした。

## 27. トーニング(2回目)

- ・表張り期間中にトーニングの最終確認を行った。

## 28. 仕上げ

- ・杉白太材の中軸に金軸を付け、八双、座環、啄木を以って仕上げた。

## 29. 保存箱作成(図15)

- ・桐屋郎箱、太巻芯(石塚良二製)を作製、蓋には覆いを作製し、全体をコハゼ付きの帙箱にて保護した。
- ・羽二重絹に包み、収納した。

## 30. 写真撮影、点検

- ・公式(4×5)写真、損傷写真、部分写真を撮影した。
- ・修理前写真と比較、点検をした。

## VII. 修理記録

〈本紙の損傷〉

- ・料絹の剝落

絹で裏打ちが行われていたため、本紙料絹との接着が悪く、折れ山の箇所から絹が擦れて剝落している箇所が多く見られた。

- ・本紙料絹のずれ

本紙上部の黒い箇所は、全体に6mm左側にずれていた。下の茶色の部分とは繋がっておらず、向かって右の下にある緑色の帯も三分の一で無くなっていたことから、一度大きく破損したか、意識的に取り外され、はめ直しがなされていたと思われる。緑色の帯の一部は、維摩像の足の箇所にある緑色の部分にはめ込まれていたと推測される。

- ・補彩の変色

本紙の補彩箇所、特に大きな欠失部分の補彩は、変色して色が濃くなっていた。

- ・折れ

本紙全体に及んで横折れが見受けられた。

## 〈過去の修理〉

- ・旧肌裏打絹  
本紙裏面全体にわたり、絹で肌裏打が行われていた。
- ・旧補修絹  
本紙には裏打絹以外に補修絹が施されている箇所があったが、前回の修理（裏打絹が施された）以前に補修された可能性がある。
- ・本紙のずれ  
本紙上部の黒い箇所の右下部分に、本紙料絹が90度曲がった状態の本紙断片が2ヵ所あった。
- ・旧補彩  
裏打絹に付近の地色に合わせて補彩が施されていた。場所によっては輪郭線などを入れる復元補彩が施されていた。
- ・旧増裏紙  
増裏紙には墨染め紙が使用されていた。肌裏絹は色味が浅く、本紙が白々しく見える可能性があるためと推測できるので、色味調整で施されたと推測できる。

## 〈修理後の状態〉

- ・肌裏紙  
旧肌裏は絹であったため、裏打絹と本紙料絹との段差があり、本紙が擦れやすい状態であったため、損傷が進行していた（図3、5、7、9）。本紙と出来るだけ織組織の合った補修絹を、本紙欠失箇所にはめ込み、肌裏を紙に取り替えたことにより、損傷の進行を抑えることができた（図4、6、8、9）。
- ・旧補修絹  
旧補修絹は本紙と織組織がよく似ているが、色が濃く、付近の地色と合っていないため出来るだけ除去した。本紙に損傷を与える恐れがある箇所は、無理をせずに残した。
- ・本紙のずれ  
本紙上部の黒い箇所の右下部分にあった断片は、元の場所に近く、違和感のない位置で正常な向きに修正してはめ込んだ。
- ・トーンニング  
本紙には過去の修理で図像の描き起こしが行われていた。鑑賞上重要な場所も含まれており、所蔵者と協議の結果、今回の修理では再使用することにした。また全体の雰囲気を出るだけ修理前の状態に近い感じで仕上げるようなトーンニングを行ったので、本紙の印象も修理前と近いものになった。
- ・増裏紙  
旧増裏紙と同様に本紙の色味調整のため、墨染め紙を使用して増裏打ちを行った。
- ・旧肌裏紙  
過去の修理で残された旧肌裏紙の除去は、本紙料絹に危険が生じる可能性があるため、敢えて無理はせずに残した。
- ・絹目のずれ  
本紙上部の黒い箇所のずれは、移動面積が大きく本紙に損傷を与える恐れがあるため、無理はせずにそのままとした。
- ・表装裂  
修理前と雰囲気が変わらないように所蔵者と協議して決定した。

<その他>

- ・本紙絹織組織データ縦糸：箆数 60 本 2 ツ入りデニール 21 中、  
緯糸：打込 130 横、21 ～ 31 中 1 本入り
- ・旧裏打絹織組織データ経糸：箆数 70 本 2 ツ入りデニール 42 中、  
緯糸：打込 150 横、21 中 2 本入り
- ・新補修絹織組織データ縦糸：箆数 60 本 2 ツ入りデニール 21 中、  
緯糸：打込 120 横、31 中 1 本入り

**VIII. 修理担当者**

小島知英

**IX. 修復材料**

1. 補修絹電子線劣化絹（京都府廣信織物製）
2. 肌裏紙薄美濃紙（岐阜県長谷川聡製 3.2 匁クレゾール無）
3. 増裏紙（1 回目）美栖紙（奈良県昆布一男製中肉）
4. 折れ伏せ紙薄美濃紙（岐阜県長谷川聡製 2.7 匁クレゾール無）
5. 増裏紙（2・3 回目）美栖紙（奈良県昆布一男製中肉）
6. 中裏紙美栖紙（奈良県昆布一男製薄口）
7. 総裏紙宇陀紙（奈良県福西弘行製中厚口）
8. 表装裂（京都府廣信織物製）
9. 上巻絹（京都府西陣製）
10. 啄木（京都府西陣製）



図1 本紙 修理前  
Fig. 1 Before treatment of the painting



図2 本紙 修理後  
Fig. 2 After treatment of the painting



图3 修理前  
Fig. 3 Before treatment



图4 修理後  
Fig. 4 After treatment



图5 修理前  
Fig. 5 Before treatment



图6 修理後  
Fig. 6 After treatment



图7 修理前  
Fig. 7 Before treatment



图8 修理後  
Fig. 8 After treatment



图9 修理前  
Fig. 9 Before treatment



图10 修理後  
Fig. 10 After treatment

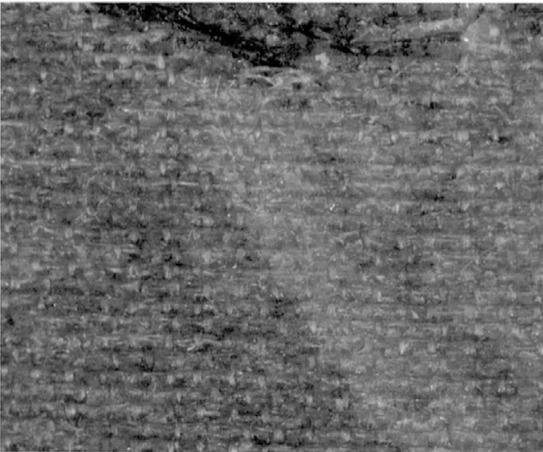


图11 裏彩色 (顕微鏡写真)  
Fig. 11 *Urazaishiki* (photomicrograph)

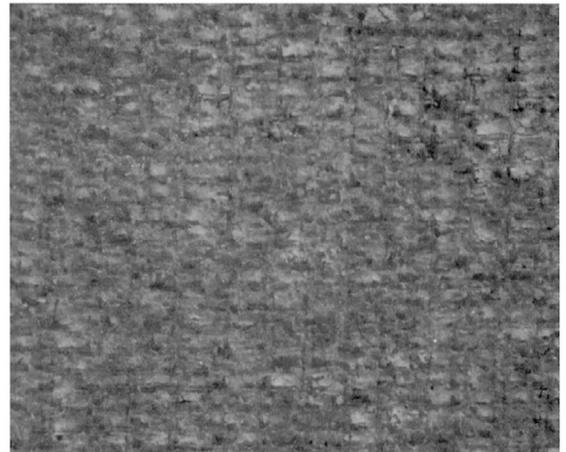


图12 裏彩色 (顕微鏡写真)  
Fig. 12 *Urazaishiki* (photomicrograph)

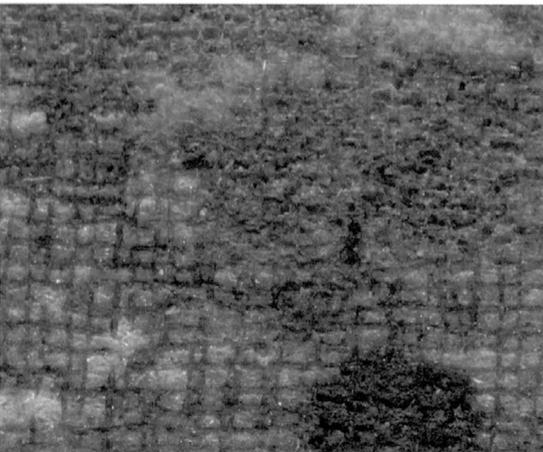


图13 裏彩色 (顕微鏡写真)  
Fig. 13 *Urazaishiki* (photomicrograph)

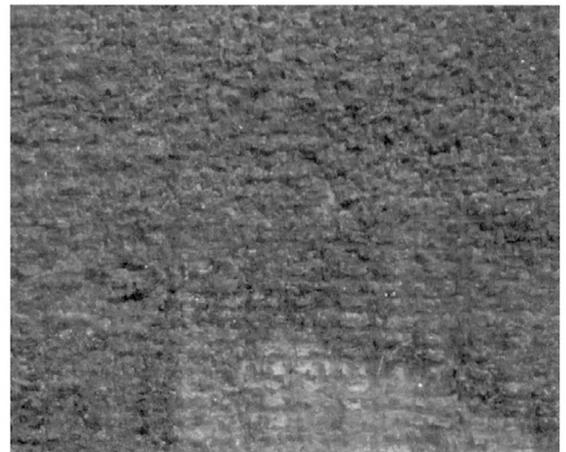


图14 裏彩色 (顕微鏡写真)  
Fig. 14 *Urazaishiki* (photomicrograph)

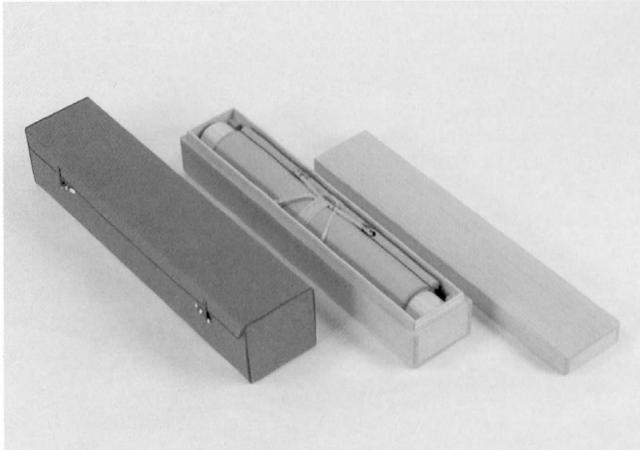


図 15 保存箱  
Fig. 15 Storage box

*Vimalakirti of Yuima-e Tōnomine Temple*

## Treatment Report

Tomohide Kojima  
Shokakudo Co., Ltd.

### I . Description and title of object

#### 1. Title:

*Vimalakirti of Yuima-e Tōnomine Temple*

#### 2. Collection:

Kimbell Art Museum, U.S.A

### II . Treatment period

June 12, 2007 - March 25, 2008

### III . Condition, format and dimensions

#### 1. Before treatment

Media: Color on silk

Format: Hanging scroll mounted in the “*butsu-hyōgu*” (Buddist) style

*Ichimonji*: Silver brocade with a floral pattern on a brown background

*Chūberi, Fūtai*: Gold brocade with a cloud and phoenix pattern on a navy background

*Sōberi*: Gold brocade with a single-vine chrysanthemum, peony, and arabesque pattern on a brown background

Roller knobs: Gold plated knobs

Storage box: Inner box: paulownia *sanbuta* box

Outer box: paulownia *sashikomi* box

Dimensions: Painting: Height: 86.1 cm × Width: 25.0 cm

Mounting: Height: 185.2 cm × Width: 43.2 cm

#### 2. After treatment

Format: Hanging scroll mounted in the “*butsu-hyōgu*” (Buddist) style

Chuberi, Futai: Gold brocade with clouds, cranes and *takara-zukusi* (treasure-filled) pattern on a navy blue background

Sōberi: *Kōya* twill weave silk with a clusters with the small cubes pattern on a brown background

Roller knobs: Gold plated knobs (reused)

Storage box: Large paulownia roller clamp, paulownia *yaro* box (made by Ishizuka Ryoji)  
 Dimensions: Painting: Height: 87.4 cm × Width: 25.1 cm  
 Mounting: Height: 175.1 cm × Width: 41.6 cm

#### IV. Condition before treatment

There are many areas of the original painting that were missing. The inpainting in the missing areas found throughout the painting, was an attempt to recreate parts of the image that were lost. When checked under raking light, the difference in surface level between the silk support of the painting and the mending silk appear quite prominent. It is believed that this is because the mending was not done by applying silk to the losses only, but by adopting a *tomoura* method, in which the same material as the painting (silk) is used as a first lining rather than paper. The aforementioned inpainting done to recreate the image areas had been applied onto this silk lining.

The layer of the painting on the front surface is presumed to have weakened due to abrasion because the structure was made up of two layers of silk.

The silver brocade used for the ichimonji is discolored and fragile. The inner border (*chūberi*) is greatly damaged and its weave has disintegrated in many areas and therefore, reuse would be difficult. The mounting fabric has been patched and since the degree of damage varies depending on the patch, it is highly probable that the fabric pieces had previously been used for some other purpose. The outer border surrounding the painting (*sōberi*) has also been patched with small pieces, creating irregularity in color at the joints. The roller knobs are sagging and detachment is imminent.

The following are the views of the studio Shokakudo.

1. Creases were found in the painting. There was abrasion and flaking of the pigment layer and silk support of the painting along the tips of the creases.
2. Many areas of the silk support are missing and restorative inpainting has been applied to portions of the image.
3. There are patches in the silk support of the painting that are out of alignment.
4. Green mending silk that does not harmonize with the surrounding color is applied to the central area around Vimalakirti's feet (Fig. 5).
5. Old lining paper is left attached to some areas around Vimalakirti's feet and the seat of the monk.
6. Black mending silk has been joined to areas at the top and bottom of the painting.
7. What appears to be *urazaishiki* was found. (Figs. 11, 12, 13, 14)

#### V. Treatment proposal

- Resolve the problems that were causing damage to the painting and prevent further weakening by removing old lining silk, reinforcement strips, etc., and mending and remounting the painting.
- Decide whether to keep the inpainted areas of the image on the painting through consultation with the owner. Remove old lining silk in other areas where it is distracting. Apply new mending silk and tone.

- Reassemble the piece in its original format as a hanging scroll. All the necessary parts including the mounting silk, top stave and bottom rollers and hanging cords will be newly prepared, with the exception of the old roller knobs, which will be reused.
- For storage, a new paulownia yaro box and paulownia roller clamp will be prepared.

## VI. Treatment process

### 1. Examination

- 4×5 photographs for the entire piece and detail photographs of damage areas were taken.
- Damaged areas were examined. A diagram mapping out the damaged areas was created. The stability of the pigments was checked with patch testing.

### 2. Dry cleaning

- Dust and other grime found attached to the surface of the painting were removed with brushes and tweezers.

### 3. Consolidation of the paint layer before cleaning

- Based on the results of patch testing, pigments were consolidated with a 2 % solution of rabbit skin glue where necessary prior to cleaning. Animal skin glue was injected into areas that were separating.

### 4. Disassembly

- The painting was removed from the hanging scroll mounting.

### 5. Cleaning

- Moisture was applied to the painting to remove the old final backing, subsidiary lining, and reinforcement strips. Filtered water was applied to the front surface of the painting using a spray. Grime that seeped through was absorbed with blotting paper placed underneath.
- The painting was placed in between synthetic paper and blotting paper. It was lightly pressed and dried.

### 6. Temporary lining

- A temporary lining made of Sekishu paper was applied to the painting using a mixture of wheat starch paste and seaweed glue. After allowing it to dry overnight, the painting was thoroughly dried and flattened by attaching it to a *karibari*

### 7. Consolidation of the paint layers after cleaning

- Painted areas were consolidated by applying a rabbit skin glue solution twice: once with a 2 % solution, and once with a 1.5 % solution.

### 8. Consultation with the owner

- The treatment process was confirmed with the owner. Restored areas of the painting to be left as is were confirmed and decisions were made on the overall process for treatment. Mounting fabrics were also selected.

#### 9. Preparing mending silk

- The weave of the silk support of the painting was examined with a microscope. Silk that matched the texture and appearance of the original was prepared. It was irradiated to make it consistent with the brittleness of the support.
- The silk was dyed with *yasha*, rinsed with water, soaked in dye mordant made with wood ash, and rinsed again with water.

#### 10. Temporary facing

- A temporary facing was applied to the painting in preparation to remove the old linings using the “dry” *hadaage* method. Two layers of rayon paper placed with their grains running perpendicular to each other were attached to the front side of the painting with seaweed glue extracted at room temperature. The painting was lightly pressed and dried. Later, an additional layer of facing made of *Sekishū* paper was attached using seaweed glue and wheat starch paste and the painting was dried on a *karibari*.

#### 11. Removal of the old first lining silk

- From the reverse side of the painting, with the temporary facing attached, a seaweed glue solution was applied locally to remove the old first lining silk while paying close attention to the *urazaishiki*.
- The unpainted areas of the old first lining silk were left as is.

#### 12. Preparation of the first lining

- Using the color of the old first lining silk as reference, *Mino* paper (3.2 *monme* (12 g), creosote-free, made by Hasegawa) was dyed once with *yasha* and twice with *yamamoto* (a brown plant dye) to make it slightly lighter in color than the support. The *Mino* paper was soaked in a mordant dye made with wood ash and then rinsed with water after each dyeing step. In the last step, it was dyed with thin *sumi* ink and rinsed with water.

#### 13. Examination from the back side

- After the linings were removed and the reverse side of the painting and its *urazaishiki* layer was exposed, photographs were taken for documentation purposes and the condition of the *urazaishiki* was examined under a microscope.

#### 14. Mending with silk

- Dyed mending silk was applied from the back side.

#### 15. Consolidation of the paint layer on the back side of the painting

- To ensure stability of the *urazaishiki*, a solution of 1.5 % rabbit skin glue was applied to the reverse side of the painting where pigments had been applied.

#### 16. Removal of the temporary facing and seaweed glue

- After the painting was thoroughly dampened, the *Sekishū* paper and rayon paper used as temporary facings were removed.

- Seaweed glue used to attach the temporary facing was removed using blotting paper.

#### 17. Application of the first lining

- The first lining was attached by applying a mixture of wheat starch paste and aged wheat starch paste onto dyed thin *Mino* paper (3.2 *monme* (12 g), creosote-free, made by Hasegawa).
- Wheat starch and seaweed glue were removed from the front of the painting using “Kay Dry” (lint-free tissue).

#### 18. Application of the first subsidiary lining to the painting

- The first subsidiary lining, made with *Misu* paper (made by Kazuo Konbu) and dyed with *sumi* ink, was attached using aged wheat starch paste.

#### 19. Reinforcement strips

- Using transmitted light and raking light, reinforcement strips made with narrow strips of thin *Mino* paper (2.7 *monme* (10.125 g), creosote-free, made by Hasegawa) were applied.

#### 20. Toning

- Toning that matched the surrounding background color was completed after applying a solution containing animal skin glue and alum onto the mending silk.

#### 21. Preparation of the mounting fabric

- A first lining of *Mino* paper was applied to the selected mounting fabrics with wheat starch paste.
- A subsidiary lining of *Misu* paper was applied with aged wheat starch paste while adjusting its thickness and stiffness to match that of the painting. *Chūberi* (inner border) fabrics were lined with one subsidiary lining, while the *sōberi* (outer border) was lined with two.

#### 22. Application of a second and third subsidiary lining for the painting

- The thickness and stiffness of the painting and fabrics were adjusted for balance through the appropriate selection of lining papers. Two more subsidiary linings of *Misu* paper were applied using aged wheat starch paste.

#### 23. Assembling

- The painting and mounting fabrics were removed from *karibari* and assembled together.

#### 24. Overall lining

- An overall lining made of *Misu* paper (made by Kazuo Konbu) was attached using aged wheat starch paste.

#### 25. Final backing

- A final backing made of *Uda* paper (made by Hiroyuki Fukunishi) was attached using aged wheat starch paste.

26. Drying and flattening the painting on a *karibari*

- The assembled piece was dampened and dried face-up (*omotebari*).
- It was removed from the *karibari* and then polished with glass beads on the verso to impart flexibility (*urazuri*). Then the painting was dried face-down on a *karibari* (*urabari*).

## 27. Second toning

- A final check of the toning was performed while the painting was drying face-up on a *karibari*.

## 28. Finishing

- Gold plated roller knobs were attached to the bottom roller made of white cedar. The top stave, metal fittings, and hanging cords were attached to complete the hanging scroll.

## 29. Preparation of a storage box (Fig. 15)

- A paulownia *yaro* box and large roller clamp were made (by Ryoji Ishizuka). A cover was made for the box's lid. The box was placed inside a paper box cover with a clasp. The scroll, with a large paulownia roller clamp, was wrapped in a *Habutae*-silk and stored in the paulownia *yaro* box.

## 30. Photo-documentation, comparison with pretreatment condition

- 4×5 photographs for the entire piece and detail photographs of the damaged areas were taken.
- The treated hanging scroll was compared and checked with the photographs taken before treatment.

## VII. Treatment record

## 〈Painting damage〉

- Flaking of pigments

As the first lining was made of silk, their adhesion to the painting was weak. The silk support of the painting along the tip of the creases was missing due to abrasion in many areas.

- Misalignment of the silk support of the painting

The black area at the top portion of the silk support of the painting was out of alignment with the brown portion below it; the entire portion was misaligned 6 mm to the left. Only one third remains of the green strip located on the bottom right hand portion. This evidence points to the possibility that the scroll suffered great damage at one point, or that the silk support was intentionally removed and reattached. It is presumed that a portion of the green strip had been fitted into the green area found at the foot of the *Vimalakirti* figure.

- Discoloration of the inpainting

The previously inpainted areas of the painting, and particularly places with large losses have become darker in color.

- Creases

Horizontal creases were found throughout the painting.

## 〈Past treatments〉

- Old first lining made of silk

A first lining made of silk was found attached to the entire back side of the painting.

- Old mending silk

In addition to the first lining silk, mending silks was found on the painting. This could possibly have been applied sometime before the application of the first lining silk during the previous treatment.

- Misalignment of the painting

There are two pieces of the painting at areas in the bottom right hand side of the black portion at the top of the painting in which the silk support has been rotated 90 degrees.

- Past inpainting

Inpainting had been applied to the silk lining in a color that matched the surrounding ground color. Outlining and other means of recreating the image were employed in some areas.

- Old subsidiary lining

The subsidiary lining consists of paper dyed with *sumi* ink. It is presumed that, since the pale color of the first lining silk caused the painting to appear washed out, the application of the dyed subsidiary lining was an attempt to adjust the color.

#### 〈Condition after treatment〉

- First lining

Because the first lining was made of silk, there was unevenness between the first lining silk and the silk support of the painting. This caused abrasion on the painting and therefore the degree of damage was great (Figs. 3, 5, 7, 9). The damage was mediated by fitting mending silk, whose weave matches that of the painting as closely as possible, into the missing areas of the painting and by changing the first lining to paper (Figs. 4, 6, 8, 9).

- Old mending silk

While the weave of the old mending silks closely resembled that of the silk support of the painting, its color was dark and did not match the surrounding ground color. Therefore, as much of the mending silk was removed as possible. However, those areas which could potentially cause damage to the painting if removed were left as is.

- Misalignment in the painting

The fragments that were found at the bottom right hand side of the black portion at the top of the painting were repositioned so that they are a closer match to the original support and look more natural.

- Toning

Portions of the image had been recreated with inpainting during a former treatment. As some of these parts are valuable to the overall integrity of the image, it was decided under consultation with the owner that these recreated areas would be left as is. Moreover, the toning was applied with the intention of restoring the overall impression of the painting to a state close to that before treatment and this has been achieved.

- Subsidiary lining

In the same manner as the former subsidiary lining, paper dyed with *sumi* ink was used as the new subsidiary lining for the purpose of adjusting the coloration of the painting.

- Old first lining paper

The old first lining paper which had been left during a past treatment was not removed since its removal could have caused damage to the silk support of the painting,

- Misalignment of the silk weave

The black portion at the top of the painting which was out of alignment would have had to be moved a great distance, causing significant damage to the painting. Therefore, it was left as is.

- Mounting fabrics

Mounting fabrics that would not alter the overall impression of the hanging scroll before treatment were selected upon consultation with the owner.

〈Miscellaneous: Weave Data〉

- Original silk support of the painting:

Warp thread: 60 double-strands per 3.03 cm, 21 denier

Weft thread: 130 single-strands per 3.03 cm, 21-31 denier

- Old first lining made of silk

Warp thread: 70 double-strands per 3.03 cm, 42 denier

Weft thread: 150 double-strands per 3.03 cm, 21 denier

- New mending silk

Warp thread: 60 double-strands, 21 denier

Weft thread: 120 single-strands per 3.03 cm, 31 denier

## VIII . Project manager

Tomohide Kojima

## IX . Materials used for treatment

1. Mending silk: Irradiated silk (made by Hironobu Orimono, Kyoto Prefecture)
2. First lining: Thin *Mino* paper (made by Satoshi Hasegawa, Gifu Prefecture), 3.2 *monme* (12g), creosote-free
3. Subsidiary lining (first layer): *Misu* paper, medium thickness (made by Kazuo Konbu, Nara Prefecture)
4. Reinforcement strips: Thin *Mino* paper (made by Satoshi Hasegawa) 2.7 *monme* (10.125 g), creosote-free
5. Subsidiary lining (second and third layers): *Misu* paper, medium thickness (made by Kazuo Konbu)
6. Overall lining: *Misu* paper, thin (made by Kazuo Konbu)
7. Final backing: *Uda* paper, medium thickness (made by Yukihiro Fukunishi, Nara Prefecture)
8. Mounting fabrics: (made by Hironobu Orimono)
9. *Uwamaki* silk: (made by Nishijin, Kyoto Prefecture)
10. Hanging cord: (made by Nishijin)

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

多武峯維摩会本尊図

## 作品解説

東京文化財研究所  
塩谷 純

本作品は、上中下の三段から構成される。画面の半分以上を占める中央段には、床几に坐す維摩居士を大きく配し、その下に藤原鎌足とその息子の定恵・藤原不比等を描く。上段には塔を中心として左上に雷神、左下に僧侶、右下に狐を描き、下段には藤の樹をはさんで狛犬一對を置く。

メインモチーフである維摩の、安座して右手で印相を示し、左手には塵尾（＝羽付き団扇）を添え持つ姿は東京国立博物館で所蔵する「維摩鎌足図」と酷似する。それらは敦煌第138窟東壁などにみられる中国晩唐の維摩変相壁画の維摩像を継承しており、口を開いたその表情は、『維摩経』文殊師利問疾品に基づく文殊菩薩との問答場面を絵画化したものである。

こうした維摩像が藤原鎌足とセットで描かれるのは、中世に流布した鎌足維摩化身説に基づくものである。『扶桑略記』には維摩経による治癒により病の癒えた鎌足が維摩会を創始したとあり、保元3年(1158)の「興福寺衆僧申状案」には、そうした説を受けて鎌足を維摩居士の分身であり権化であるとする記述が見える。鎌足維摩化身説は12世紀後半頃から興福寺を中心とする南都地域に発生し、その後鎌足ゆかりの多武峯にも広まったとみられている。

上段に見られる塔はおそらく多武峯の十三重の塔であり、鎌足の息子の定恵が唐より帰朝の際、十三層の塔のうち一層を残して持ち帰ったものの、ある夕、雷鳴風雨の後、唐より飛来した唐の一層分が忽然としてあらわれた（『南都名所集』）という伝説を図絵にしたものとされている。

なお本作品は日本画家、中村岳陵（1890～1969）の旧蔵品であった。土佐派の流れをくむ岳陵は、モダンな感覚を取り入れながらやまと絵の近代化につとめた画家である。

### 参考文献

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*Vimalakirti of Yuima-e Tōnomine Temple*

## Description of Artwork

Jun Shioya

National Research Institute for Cultural Properties, Tokyo

The composition of this painting is broken into top, center, and bottom tiers. In the central tier, which takes up over half of the entire space of the painting, is a large image of Yuima-koji (a devoted but secular follower of the Buddha) sitting on a stool. Under him are Fujiwara Kamatari and his sons Jō-e and Fuhito. Within the top tier is the god of thunder at the top left, a monk at the bottom left, and a fox at the bottom right. In the bottom tier is a pair of shrine dogs flanking a wisteria tree.

The pose of Yuima, who is the central motif of the painting, sitting quietly while his right hand displays a mudra and his left hand holds a feathered fan, bears a close resemblance to the Yuima-zu stored at the Tokyo National Museum. These are taken from the images of Yuima in the visual rendition murals of the late Tang dynasty, one of which is found on the east wall of the 138th cave at Dun Huang. Yuima's open-mouth expression is a visual interpretation of the scene from *Wenshushili wenjipin* of *Weimojing* (story of Yuima's life) in which he engages in a dialog with Monju Bodhisattva.

This way of depicting Yuima and Fujiwara Kamatari as a set is a style adopted based on the widely accepted belief in the medieval times that Kamatari was the incarnation of Yuima. According to *Fusōryakuki*, Kamatari, whose illness was cured through *Yuimakyo*, established the *Yuima-e*. Based on this belief, a passage in *Kofukujishusomoushijo-an*, written in the third year of the Hogen Period (1158) states that Kamatari is Yuima's alter ego and incarnation. The "Kamatari-Yuima incarnation theory" originated in the Nara region, mainly centering on Kofuku-ji around the late 12th century and is said to have spread even to Tōnomine, an area strongly tied to Kamatari.

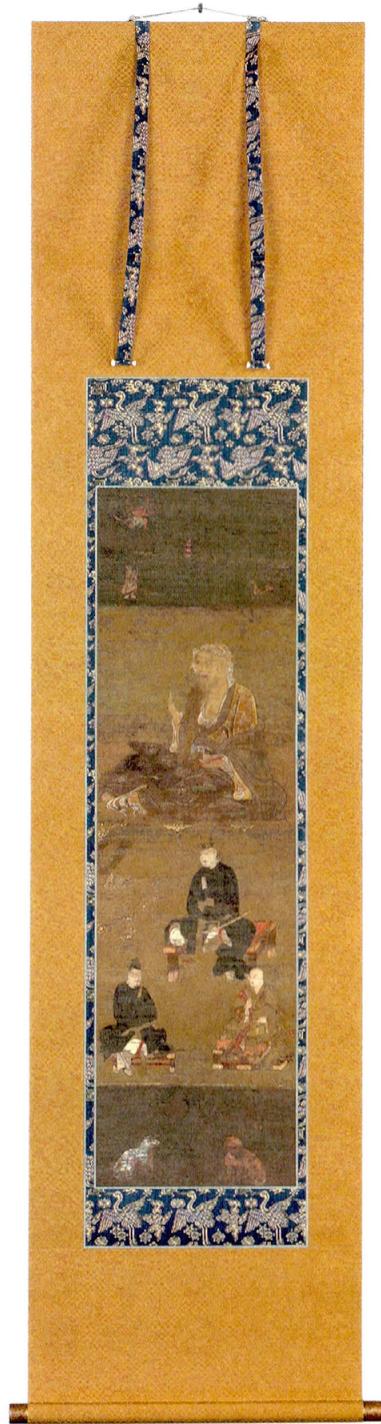
The thirteen-story pagoda seen on the top tier of the painting is most likely that of Tōnomine. The scene is said to be from a folk tale in the *Nantomeishosyu*. In it, Jō-e, Kamatari's son, brings back from China all but one story of the thirteen-storied pagoda. One night after a storm, the story of the tower he had left behind in China appears from seemingly nowhere.

This art piece used to be owned by Nakamura Gakuryo (1890-1969), a Japanese-style painter. Gakuryo was an artist who followed the style of the Tosa School and worked to modernize Yamato-e paintings by incorporating a contemporary feel in to his work.

Translated by Amy McCaleb (Urban Connections).



(1)- 1 修理前 Before treatment



(1)- 2 修理後 After treatment

2 多武峯維摩会本尊図 (キンベル美術館)

*Vimalakirti of Yuima-e Tōnomine Temple* Kimbell Art Museum, U. S. A.



(2) 裏面 肌裏除去後  
The reverse side after the removal  
of the old first lining and glue



(3) 裏面 補絹後  
The reverse side after infilling  
with repair silk