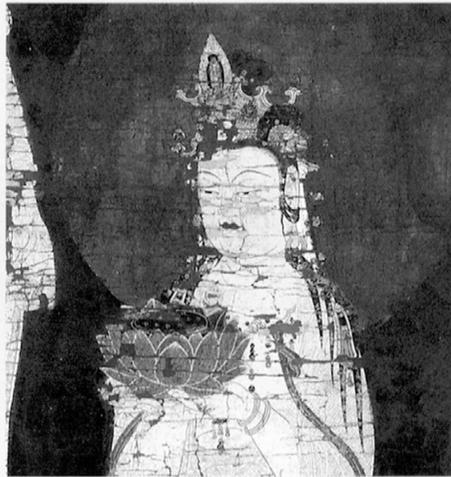

阿弥陀三尊来迎図

平成18・19年度修復事業



所蔵：リートベルク美術館

阿弥陀三尊来迎図

修理報告

(株)半田九清堂
半田昌規

登録番号 RJP401
 作品名 阿弥陀三尊来迎図
 品質 絹本著色
 時代 室町時代（15世紀）
 所蔵 リートベルク美術館
 修理施工 株式会社半田九清堂
 工期 平成18年6月5日～平成20年3月25日
 施工 場所東京都台東区上野公園13-9
 東京国立博物館内修理室

I 修理前の状況

寸法 本紙 縦 151.8 cm 横 88.4 cm
 枠外 縦 167.5 cm 横 93.6 cm
 形状 額装（旧表装の一部を残し、額に貼り込まれている）
 表装裂 中廻し：茶地桐唐草紋金襴
 小筋：内 赤茶色無地
 外 金茶色無地
 啄木 なし
 下地 骨木地に麻布の貼り込み
 裏貼り 茶色紙
 裏打ち 肌裏打ち：染め楮紙
 増裏打ち：美栖紙 3回
 総裏打ち：宇陀紙
 補修絹 あり
 折れ伏せ紙 あり
 保存箱 なし
 その他 額裏面にラベル7枚の貼付あり
 損傷等

- ・ 全体的に料絹の剥落欠損が著しい（図3）。
- ・ 料絹の剥落欠損箇所の旧肌裏紙表面に、裏彩色が残り、図様の一部になっている箇所がある（図4）。
- ・ 料絹が横折れからひび割れし、料絹の剥離、絵具の剥離、剥落が多く見られる。
- ・ 本紙料絹に風合いの合わない補絹が多く見られる（図5、14）。
- ・ 加筆がある大面積の補絹が見られる（図6）。

- ・本紙料絹が、本来の位置から離れた場所に移動している。
- ・肌裏紙からの浮きが見られる（図8）。
- ・水垂れのようなシミが見られる（図10）。
- ・画面に擦り傷が見られる（図12）。
- ・本紙は、旧表装の一部を残してキャンバスに貼り付けてあり、キャンバスを木枠（図17、18）に釘で止め付けてある。

II 修理後の状況

寸法	本紙	縦 152.4 cm	横 89.0 cm
	表具	縦 259.1 cm	横 110.3 cm
形式	掛幅装	仏画仕立て二段表具	
表装裂	中廻し	萌葱地二重蔓蓮華唐草紋金襴（東京都中島洋一製）	
	風帯	同上	
	総地	茶地唐花紋綾	
	小筋	茶色無地	
軸首	魚々子地蓮華紋金鍍金金軸	（長野県 宮入鏡製）	
座金	蓮華型金鍍金	（同上）	
紐	啄木		
裏打ち	肌裏紙	薄美濃紙矢車・墨染め（岐阜県長谷川聡製加工：半田九清堂）	
	増裏紙	美栖紙 2回	（奈良県上窪正一製）
	中裏紙	美栖紙	（奈良県上窪正一製）
	総裏紙	宇陀紙 植物染め	（奈良県福西弘行製）
補修絹	人工劣化絹	矢車墨染め 2種	（加工：半田九清堂）
折れ伏せ紙	薄美濃紙	厚み 2種	（岐阜県長谷川聡製）
保存箱	桐材太巻芯・桐材印籠箱	（東京都大坂重太郎工房）	
	中性紙布貼り帙		

III 作業工程：

1. 調査・記録

- ・寸法や損傷状態などの修理前状況を記録し、本体の状態について4×5リバーサルフィルム（全体）、デジタルカメラ（部分）、赤外線撮影などを行い、細かな撮影記録を行った。また、損傷箇所はその位置を記録した。
- ・修理記録は修理中も随時行った。
- ・パッチテストを行い、絵具の定着具合や汚れの移り具合を調べ、修理の作業順序や方法を検討した。

2. 本紙の取り外し

- ・木枠から、麻布の下地ごと本紙を取り外した。

3. 剥落止めおよびクリーニング

- ・本紙料絹と絵具が健全な箇所について、牛膠水溶液0.5%を塗布し、剥落止めを行いながら、それにより浮いた本紙の汚れを吸い取り紙に移し取り除去した。

4. 剥落止め

- ・絵具の剥離箇所や絵具の定着の弱い箇所に、牛膠水溶液0.5～3.0%（重量比以下同省略）を塗布して剥落止めをした。

- ・裏彩色の露出している箇所は、牛膠水溶液 0.5 ~ 1.0% を塗布し、色調の変化に特に注意しながら剥落止めをした。
 - ・剥落止めは、膠の種類や濃度、作業方法を充分検討した上で選択、調整して行い、絵具の状態を点検しながら、各工程に於いて必要に応じて繰り返し施し、充分乾燥させた。
5. 麻布の除去
 - ・本紙裏面から麻布を取り外した。
 6. 旧裏打ち紙、折れ伏せ紙の除去
 - ・裏面より、室温の濾過水を刷毛にて塗布し、接着剤の糊を弛めた上で旧総裏紙、増裏紙、折れ伏せ紙を除去した。
 - ・折れ伏せは、肌裏打ち後と増裏打ち 3 回目の後に施されていた。
 - ・修理作業には全体を通して CUNO 製の糸巻きタイプフィルター径 0.5 μ 及び、粒状活性炭カートリッジフィルターにて溶解ガスや有機物を吸着して、鉄分、塩素などを濾過除去した濾過水を用いた。
 7. 絵具の養生
 - ・彩色部分、裏彩色露出部分の保護のため、布海苔を用いて化繊紙を貼り付け、部分的に養生した。
 8. クリーニング
 - ・本紙表面の安全を確認しながら、画面全体に室温の濾過水を噴霧し、下に敷いた吸い取り紙に本紙の汚れを吸い取らせ、除去した。
 9. 表打ち
 - ・本紙絹絹と彩色の保護のため、表面より、布海苔を用いて化繊紙および楮紙で表打ちし、旧肌裏紙除去のための養生をした。
 10. 旧肌裏紙の除去
 - ・裏面より、室温の濾過水を小さい面積ごと極少量塗布し、繊維を解すようにして旧肌裏紙を除去した。
 - ・裏彩色を残すため、裏彩色の付着した旧肌裏紙表面の繊維のみを残した。
 11. 旧補絹の除去
 - ・修理監督者と協議の上、除去により作品全体の印象が大きく変わる可能性がある補絹部分は残し、それ以外は除去した (図 6、7)。
 12. 新規肌裏打ち
 - ・本紙に新糊を用い、薄美濃紙にて新規に肌裏打ちをした。
 - ・新規肌裏紙は、画面の雰囲気を出きる限り変えない範囲で見やすくなるように、また、本紙に残した裏彩色の付着した旧肌裏紙表面の繊維と新規肌裏紙との境界が目立つことのないように、植物染料と墨にて色味を調整して用いた。
 - ・新規肌裏紙の色は、所蔵者及び修理監督者と協議し、決定した。
 - ・裏打ちの接着には、生麩から作った新糊および古糊 (小麦粉澱粉糊) を使用した。
 13. 表打ち紙の除去
 - ・乾燥後、表打ち紙、布海苔を除去した。
 14. 補絹 (図 16)
 - ・本紙絹絹の欠失部および本紙廻りに、あらかじめ欠損部の形に切り抜いた人工劣化絹を、本紙の絹目に合わせて表面から填めた。
 - ・補修絹は、本紙絹絹に組織が似ている人工劣化絹を、本紙の地色に合わせて植物染料と墨にて染めて調整した。

15. 増裏打ち（1回目）
 - ・古糊を用い、美栖紙にて1回目の増裏打ちをした。
16. 折れ伏せ
 - ・折れによる損傷箇所、細く裁断した薄美濃紙を裏面より当てて折れ伏せをした。
 - ・折れ伏せは、折れの程度に合わせて紙の厚みを変えた。
17. 増裏打ち（2回目）
 - ・古糊を用いて、美栖紙にて2回目の増裏打ちをし、仮張り乾燥した。
18. 表装裂の選定と調整
 - ・所蔵者及び修理監督者と協議の上、画題および時代性を考慮し、作品に相応しい表装裂地を選定、新調した。また、画面に合わせ、植物染料にて古色を付けた。
 - ・新調の表装裂地に、新糊を用いて薄美濃紙で肌裏打ちを、古糊を用いて美栖紙で増裏打ちをした。
19. 断ち合わせ、切り継ぎ
 - ・本紙と表装裂地を断ち合わせ、新糊にて切り継ぎした。
20. 中裏打ち
 - ・古糊を用い、美栖紙にて中裏打ちをした。
21. 総裏打ち
 - ・古糊を用い、宇陀紙と上巻絹にて総裏打ちをした。
 - ・数回の返し張りをし、十分に乾燥させた。
22. トーニング
 - ・補絹箇所に地色合わせのトーニングを施した。
23. 仕上げ
 - ・軸棒を削り、新調の軸首を取り付けた。
 - ・発装、軸棒、風帯、環、座金、紐を取り付け仕上げた。
24. 収納（図19）
 - ・折れの予防と取り扱いがより安全になることを目的とし、桐材太巻芯を新調して取り付けた。
 - ・羽二重の包み裂に包み、新調の収納箱に納めた。
 - ・収納箱は、気密性が保たれるよう桐材印籠箱で作製し、箱の損傷予防と防塵のため中性紙布貼り帙を新調した。
25. 修理後の記録・撮影
 - ・完成写真を撮影し、修理後の寸法などを記録し、報告書を作成した。

IV 今回の修復で得た事実その他：

- ・本作品は、掛幅装に特有の折れや欠損が見られ、裏打ち紙には美栖紙や宇陀紙が使用されるなど、以前は掛幅装であったことが確認された。本修理において、所蔵館の要望により、現状の額装から掛幅装への仕立て直しを行った。
- ・本尊光背上部に、別の場所から移動したと思われる、描線のある本紙料絹の一部があった。本来の位置が特定できないため、修理監督者と協議し、現状のとおり位置を変えないこととした。
- ・本紙料絹の欠損部には、色味や絹目、大きさの合わない補絹が当てられており、画面を見苦しくしていた（図14）。また、本尊の肉身部分など、図像の一部に加筆のある大きな補絹が当てられていた（図6）。旧補絹について修理監督者と協議し、除去により作品全体の印象が大きく変わる可能性のある補絹は残し、それ以外は除去した（図7、16）。
- ・本尊、脇侍の肉身部分は、背景部分に比べて、金泥を用いた彩色が厚く残っていた。保存および鑑賞

を考慮し、本紙料絹よりやや組織のつまった人工劣化絹にて補絹を行った。

- ・本作品には裏彩色が見られた (図15)。
- ・本紙料絹欠損部の旧肌裏紙表面には、裏彩色が多く残っていた。裏彩色を保護するため、旧肌裏紙を薄く繊維で残し、表面からは、本紙料絹に組織が似ており、かつ、絹目から裏彩色が感じられる人工劣化絹を選択し、補絹を行った。



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

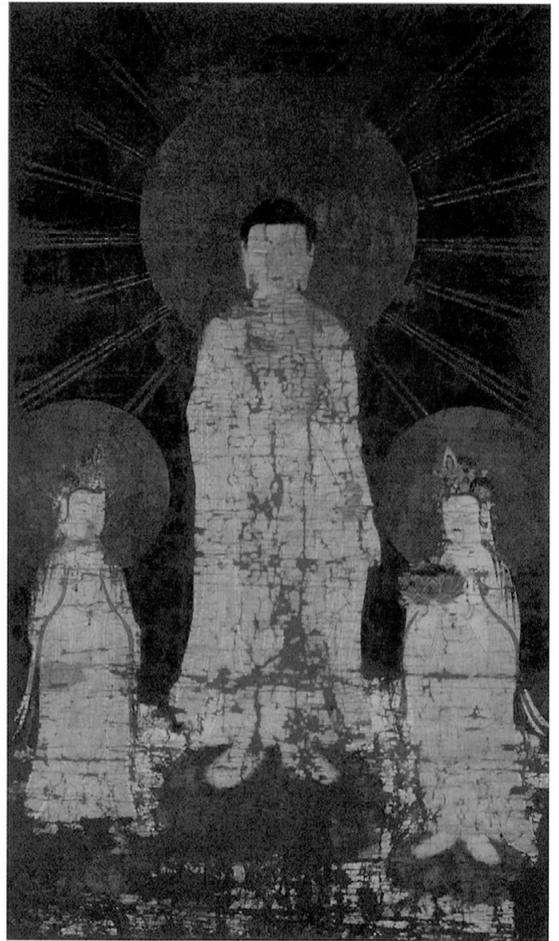


図2 修理後 本紙
Fig. 2 After treatment of the painting



図3 欠損箇所
Fig. 3 Losses



図4 裏彩色露出箇所
Fig. 4 Area in which *wazaishiki* is exposed

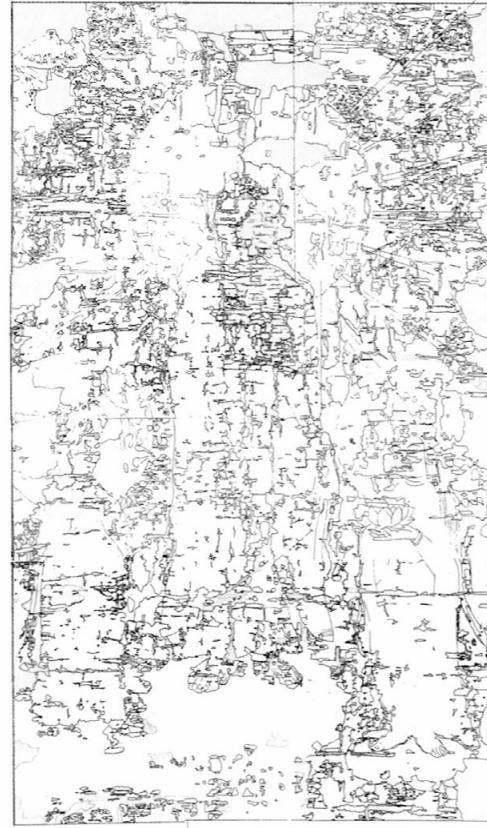


図5 旧補絹箇所
Fig. 5 Area with old mending silk



図6 修理前 顔面の左側に当てられた補絹には加筆がなされていた。
Fig. 6 Before treatment Drawing had been added to the mending silk attached to the left side of the face.



図7 修理後 除去により作品の印象が変わるため、加筆のある補絹のみそのまま残した。
Fig. 7 After treatment Mending silk with additional drawing was not removed as its removal would alter the impression of the artwork.

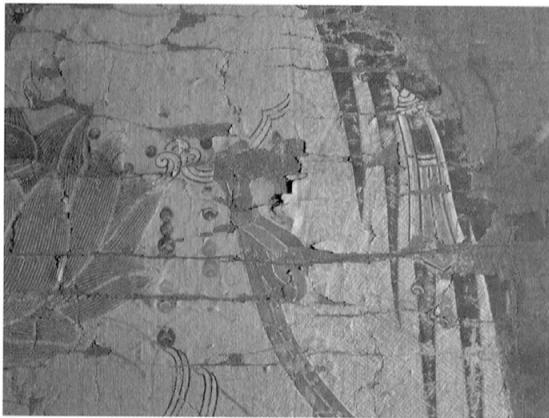


図8 修理前 本紙料絹が肌裏紙から剝離していた。
Fig. 8 Before treatment The silk support of the painting was separating from the first lining.



図9 修理後 旧裏打ち紙を除去し、新たに裏打ちをした。本紙料絹が定着。
Fig. 9 After treatment Old lining papers were removed and new ones were attached. The silk support of the painting is fixed.

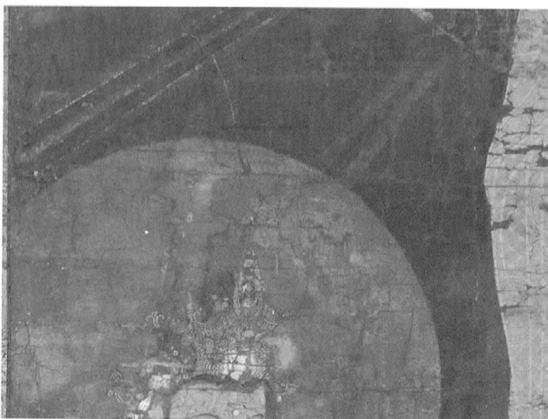


図10 修理前 広範囲にシミが見られた。
Fig. 10 Before treatment Stains were found in large areas.

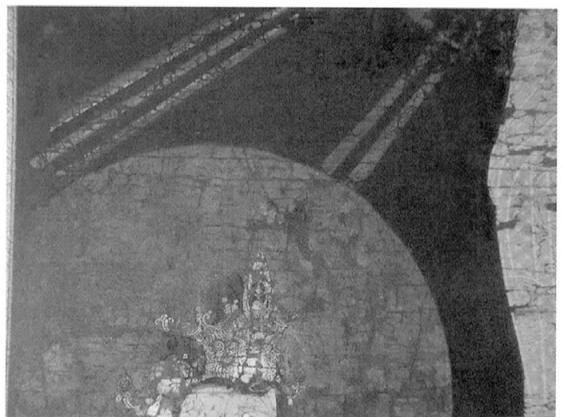


図11 修理後 クリーニング、表打ちによりシミを緩和した。
Fig. 11 After treatment By cleaning and attaching a temporary facing, the stains were made less noticeable



図12 修理前 画面に擦り傷が認められた。
Fig.12 Before treatment Damage due to abrasion was found on the painting



図13 修理後 膠水溶液の塗布により、画面の擦り傷が目立たなくなった。
Fig.13 After treatment The abrasion on the painting was made less noticeable by applying animal skin glue solution

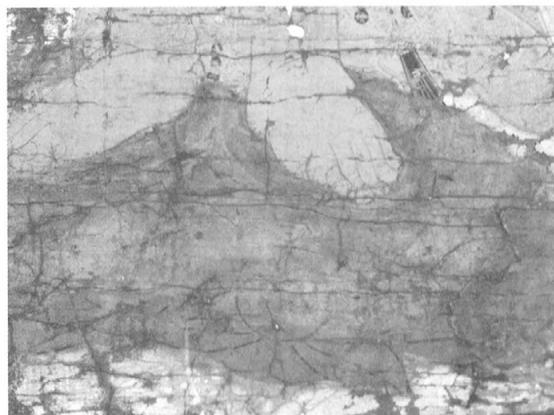


図14 修理前 風合いの合わない補絹、加筆のある補絹が当てられていた。
Fig.14 Before treatment Areas of mending silk with overpaint that did not match the character of the painting support was found.



図15 修理中 旧肌裏紙、旧補絹除去後の裏面
Fig.15 During treatment The back side after the removal of the old first lining and old mending silk

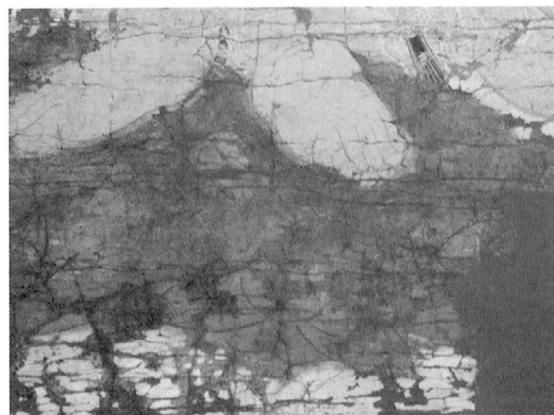


図16 修理後 新たに補絹をし、トーンングを施した。
Fig.16 After treatment New mending silk was applied and toned.



图 17 旧木枠表面
Fig. 17 Front side of the old wooden frame

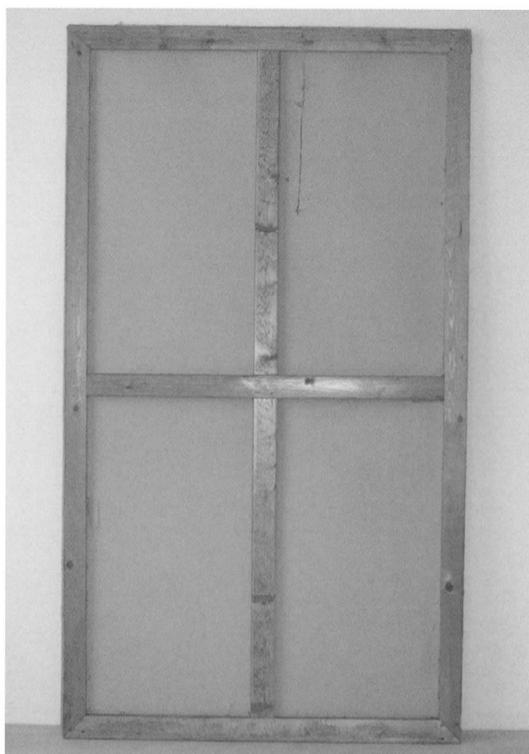


图 18 旧木枠裏面
Fig. 18 Back side of the old wooden frame

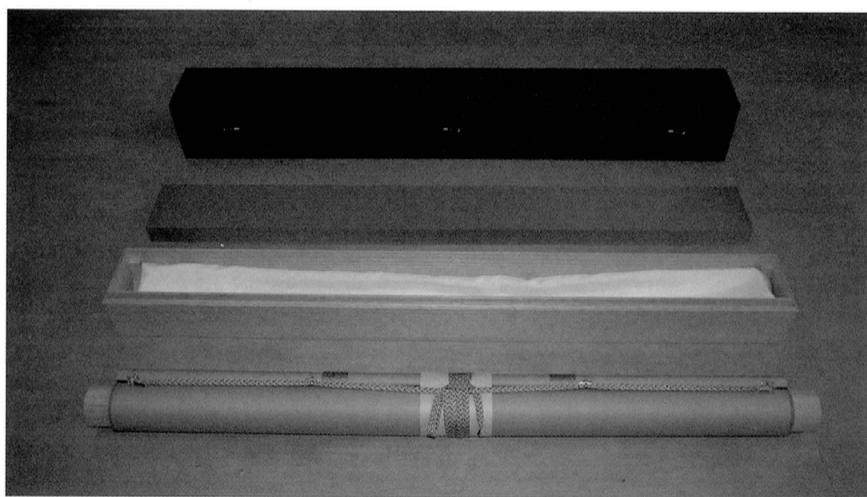


图 19 保存箱
Fig. 19 Storage box

Descent of Amitabha Triad

Treatment Report

Masaki Handa
Handa Kyusei-do, Co., Ltd

Registration number: RJP401
 Title: *Descent of Amitabha Triad*
 Media: Color on silk
 Period: Muromachi Period (15th century)
 Collection: Museum Rietberg, Switzerland
 Treatment undertaken by: Handa Kyusei-do, Co., Ltd.
 Treatment period: June 5, 2006 – March 25, 2008
 Location of treatment: 13 - 9 Ueno Park, Taito-ku, Tokyo
 Conservation Room, Tokyo National Museum

I . Condition before treatment

Dimensions

Painting: Height: 151.8 cm × Width: 88.4 cm

Outer frame: Height: 167.5 cm × Width: 93.6 cm

Format: The painting is adhered to fabric that is stretched on a frame. Some of the old silk mounting remains.

Mounting fabrics: *Chū mawashi* (inner border): Gold brocade with a paulownia and arabesque pattern on a brown background

Kosuji (narrow silk edging strips): Innerside: solid reddish-brown plain-weave silk
 Outsideside: solid golden-brown plain-weave silk

Takuboku (hanging cords): None

Mount structure: Hemp fabric adhered to a wooden lattice core

Backing paper: Brown paper

Lining: First lining: dyed *kōzo* paper
 Subsidiary linings: *Misu* paper (three layers)
 Final backing: *Uda* paper

Mending silk: Present

Reinforcement strips: Present

Storage box: None

Other: There are seven labels attached to the reverse side of the frame.

Damages, etc.

- There was significant flaking and missing pigment throughout the painting (Fig. 3).

- *Urazaishiki* was found on the front surface of the old first lining in areas where the support silk was flaking or missing and had become part of the image of the painting (Fig. 4).
- There were horizontal creases and cracks in the silk support. Many areas could be found where the silk support and pigment layer were peeling and flaking.
- Mending silk that does not match the character of the silk support of the painting was found in many places (Figs. 5, 14).
- Large patches of mending silk with overpaint could be found (Fig. 6).
- The silk support of the painting had been shifted out of its original position in some areas.
- The painting had separated in some parts from the first lining (Fig. 8).
- A stain that appears to have been caused by water was found (Fig. 10).
- Damage due to abrasion was found on the surface of the painting (Fig. 12).
- The painting, along with a portion of its old mounting, had been attached to canvas, and the canvas was nailed to a wooden frame (Figs. 17, 18).

II. Condition after treatment

Dimensions

Painting: Height: 152.4 cm × Width: 89.0 cm

Mounting: Height: 259.1 cm × Width: 110.3 cm

Format: Hanging scroll mounted in a Buddhist-style *nidan* (two-tiered) mounting

Mounting fabrics:

Chū mawashi (inner border): Gold brocade with a double-vine lotus flower and arabesque pattern on a yellow-green background (made by Yoichi Nakajima, Tokyo)

Fūtai (decorative fabric strips): Same as above

Sōji (outer border) : Twill weave silk with a Chinese floral pattern on a brown background

Kosuji (narrow silk edging strips): solid reddish-brown plain weave silk

Roller knobs: Gold plated roller knobs with a lotus flower pattern on a *nanako* (small dots) background (made by Miyairi Kagami, Nagano Prefecture)

Metal fittings: Gold plated lotus flower shaped pieces (same as above)

Cords: *Takuboku* hanging cords

Linings: First lining: Thin *Mino* paper (made by Satoshi Hasegawa, Gifu Prefecture, processed by Handa Kyuseido Co., Ltd.), dyed in *yasha* and *sumi* ink

Subsidiary lining: *Misu* paper (made by Shōichi Uekubo, Nara Prefecture)

Overall lining: *Misu* paper (made by Shōichi Uekubo)

Final backing: *Uda* paper (made by Yukihiro Fukunishi, Nara Prefecture) dyed with plant dye.

Mending silk: Two kinds of artificially irradiated silk dyed with *yasha* and *sumi* (processed by Handa Kyuseido Co., Ltd.)

Mending strips: Thin *Mino* paper in two different weights (made by Satoshi Hasegawa)

Storage box: Paulownia roller clamp, paulownia *inrō* box (made by Jutaro Osaka Studio, Tokyo)
Chitsu (Outer folding fabric cover made of acid-free paper)

III. Treatment process

1. Examination and documentation

The condition before treatment, such as dimensions and damaged areas were recorded. The condition of the artwork was photo-documented in detail using a 4x5 reversal film (for the entire piece), digital camera (for details) and infrared photography. The locations of damaged areas were also recorded.

- Additional documentation was completed at each stage during the treatment process.
- Patch tests were performed to test the adhesion of the pigments and susceptibility to staining in order to determine a proper course of treatment.

2. Detaching the painting

- The painting was removed from the wooden frame, along with the hemp lining.

3. Consolidation of the paint layer and cleaning

- A 0.5 % cow skin glue solution was applied to consolidate the paint layer in areas where the silk support of the painting and pigments were deemed sound. The grime that surfaced during this process was removed with blotting paper.

4. Consolidation of the paint layer

- A 0.5-3.0 % (w/v) cow skin glue solution was applied to consolidate the paint layer in areas where the pigments were peeling or unstable,
- A 0.5-1.0 % cow skin glue solution was applied to consolidate the paint layer in areas where the *urazaishiki* was exposed while being careful not to alter the color tone..
- Consolidation of the paint layer was done by thoroughly considering all treatment methods and possible types and concentrations of animal skin glue before making a selection and adjustment. Applications were made while checking the condition of the pigments. At each step, consolidation was repeated when deemed necessary and the consolidated paint layer was dried completely.

5. Removal of the hemp cloth

- Hemp cloth was removed from the reverse side of the painting.

6. Removal of the old lining and reinforcement strips

- Room-temperature filtered water was applied to the reverse side with a brush to soften the adhesive and remove the final backing, subsidiary lining, and reinforcement strips.
- The reinforcement strips had been applied after the application of the first lining and the three subsidiary linings.

The filtered water used throughout the treatment process was prepared using 0.5 μ diameter pore filter and granular activated carbon cartridge filter made by CUNO Inc., which remove iron and chlorine by absorbing dissolved gas and organic matter.

7. Protection of the pigments

- Synthetic paper was pasted on using seaweed glue to protect the pigmented areas and areas in which the *urazaishiki* was exposed.

8. Cleaning

- Room-temperature filtered water was carefully sprayed onto the entire surface of the painting. Grime from the painting was removed with blotting paper that was placed underneath.

9. Temporary facing

- To protect the silk support and pigment layer during subsequent removal of the old first lining, a temporary facing made of synthetic paper and *kōzo* paper was attached to the front with seaweed glue.

10. Removal of the old first lining

- Old first lining was removed by applying room-temperature filtered water locally from the back to soften the fiber of the paper.
- For the purpose of keeping the *urazaishiki*, the fiber on the front side of the first lining to which the *urazaishiki* had transferred to were not removed.

11. Removal of old mending silk

- Based on consultation with the project manager, all mending silk was removed with the exception of areas in which removal of the mending silk would cause the overall impression of the piece to change greatly (Figs. 6, 7).

12. Application of the new first lining

- A new first lining made of thin *Mino* paper was attached to the painting using wheat starch paste.
- To preserve the harmony of the image and prevent the boundaries of the *urazaishiki* and new lining paper from being visually distracting, the color of the first lining was adjusted using plant dye and sumi ink.
- The color of the new first lining was decided through consultation with the owner and the project manager.
- To attach the lining papers, *shinnori* (wheat starch paste made from *nama-fu* (wet wheat starch) and *furunori* (aged wheat starch paste)) was used.

13. Removal of the temporary facing

- After the piece was completely dry, the temporary facing and seaweed glue were removed.

14. Mending silk (Fig. 16)

- Irradiated silk patches (similar in character to the silk support of the painting) that were already cut to fit the shapes of the losses in the painting support were attached while positioning them to match the weave of the painting.
- The color of the irradiated silk was adjusted by dyeing it with plant dye and sumi ink.

15. Application of the first layer of the subsidiary lining

- The first layer of subsidiary lining made with *Misu* paper was attached with aged wheat starch paste.

16. Reinforcement strips

- Reinforcement strips made by cutting *Mino* paper into thin strips were attached to the backside of the areas damaged by creases.
- The thickness of the reinforcement strips was adjusted according to the depth of the creases.

17. Attachment of the second layer of the subsidiary lining

- The second layer of subsidiary lining made of *Misu* paper was attached to the backside using aged wheat starch paste and the painting was dried thoroughly on a *karibari*.

18. Selection and adjustment of the mounting fabrics

- Through consultation with the owner and the project manager, and by taking into consideration the subject matter and historical context of the painting, mounting fabrics that were suitable for this piece were selected and prepared. Using plant dye, they were given an antiquated look to match the painting.
- To the newly prepared mounting fabrics, a first lining made of thin *Mino* paper was attached using wheat starch paste, and a subsidiary lining made of *Misu* paper was attached using aged wheat starch paste.

19. Tachiawase, *kiritsugi*

- The painting and mounting fabrics were aligned and cut (*tachiawase*), and joined together (*kiritsugi*) using wheat starch paste.

20. Attachment of the overall lining

- An overall lining made of *Misu* paper was attached using aged wheat starch paste.

21. Attachment of the final backing

- A final backing made with *Uda* paper and *uwamaki* silk was attached using aged wheat starch paste.
- *Kaeshibari* was performed several times and the painting was dried thoroughly.
Kaeshibari is the process in which the painting is dried on a *karibari*, then detached and a thin application of wax is applied to the verso. The verso is polished with glass beads and the painting is once again attached to a *karibari*.

22. Toning

- Toning that matched the ground color of the painting was applied to the mending silk.

23. Finishing

- A new bottom roller and top stave were carved and roller knobs were attached to them.
- The piece was completed by attaching a top stave, a bottom wooden roller, *fūtai*, metal fittings, and hanging cords.

24. Storage (Fig. 19)

- For the purpose of preventing creases and promoting safer handling, a new paulownia roller clamp was prepared and utilized.
- The scroll was wrapped in a *habuta-e* silk wrapping and placed in a new storage box.
- To keep the storage box airtight, a paulownia *inro* box was made. For damage prevention and dust control, a new fabric-covered folding chitsu box made with acid-free paper was prepared.

25. After-treatment record and photo-documentation

- The finished scroll was photographed and dimensions, etc., of the treated scroll were recorded to compile a report.

IV. Miscellaneous findings during this treatment

- Because this painting exhibited the kind of creases and losses characteristic of a painting mounted in the hanging scroll format, and *Misu* and *Uda* papers were used as lining papers, it was determined that this painting had formerly been mounted as a hanging scroll. The owner requested that during this treatment, the painting, which is currently attached to a frame, be assembled once again as a hanging scroll.
- A piece of the silk support of the painting with lines drawn on it, which is presumed to have been moved from a different location, was found at the top area of the Buddha figure's halo. Because its original position cannot be determined, it was decided through consultation with the project manager that it would remain in its current position.
- Mending silk that does not match in color, weave, or size had been applied to the losses in the painting support causing the painting to appear visually displeasing (Fig. 14). A large piece of mending silk with inpainting had been attached to a portion of the image in the painting that includes the body of the Buddha (Fig. 6). Upon consultation with the project manager, it was decided that the old mending silk would be removed, with the exception of those areas whose removal could potentially cause great change to the overall impression of the painting. (Fig. 7).
- Application of gold pigment for the bodies of the Buddha figure and *kyōji* (attendant figures) was thicker compared to the application of pigment in the background. To allow for better storage and viewing, irradiated silk with a slightly denser weave than the silk support of the painting was used as mending silk.
- Application of *urazaishiki* was confirmed (Fig. 15).
- *Urazaishiki* was found in many parts of the front surface of the first lining showing through the losses of the silk support of the painting. To protect the *urazaishiki*, a thin layer of the fiber of the old first lining was kept. Mending silk made of irradiated silk with a similar composition as the silk support that would allow the *urazaishiki* to show through the silk weave was selected and applied to the front surface.

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

阿弥陀三尊来迎図

作品解説

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本図は阿弥陀仏・観音菩薩・勢至菩薩の三尊が往生者を極楽浄土に迎えるために、白い雲に乗り、虚空から降臨してきた場面を描いた図である。

阿弥陀三尊の背景は群青を一面に塗られ、その場が虚空であること、また阿弥陀三尊が踏む蓮華の周囲は白く塗られ、阿弥陀三尊が雲上にいることが象徴的に表現されている。

阿弥陀仏の頭光は大きな二重の円形で、さらに金色の光が円の中心から放射線状に放たれる様子が表される。阿弥陀仏は正面を向き、右手を胸の前に挙げ、左手を降ろし、蓮華の上に直立する。その肉身と衣は金色に輝く。

両手で蓮合を捧げ持つ菩薩が観音で、合掌する菩薩が勢至である。菩薩の頭光はいずれも大きな円形に表される。菩薩はいずれも頭に宝冠を戴き、胸の前に先端が五色の幡のようになった細長い飾りを着け、蓮華の上に直立する。やはりそれらの肉身と衣は金色に輝く。

このように本図では阿弥陀三尊の来迎がいずれも立像によって表現されている。まさにこの表現こそが、本図において図像上最も重要な点であるといえる。

阿弥陀三尊の来迎を立像で表現した掛け軸については、知恩院蔵法然上人絵伝が手がかりを与えてくれる。法然上人絵伝の臨終図には、法然教団の縁者が立像系の独尊あるいは三尊の来迎図の掛け軸を前に、合掌しながら臨終の時を待つ場面が描かれている。それらの掛け軸はいずれも尊像の背景を群青などで一面に塗っていたようである。また掛け軸の大きさは大小さまざまであった。

法然上人絵伝の臨終図を見る限り、本図は当時、制作された作例の中でも大幅に属することがわかる。おそらく本図の場合も、法然上人絵伝の臨終図に見られる掛け軸と同様な目的で図像が構成され、使用されたと推測される。

よって本図は、中世日本に流布した法然系の浄土教信仰をもとにつくられた絵画作例であると位置づけることができよう。

Descent of Amitabha Triad

Description of Artwork

Gen'ichiro Katsuki
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This painting depicts a scene in which Amitabha, Avalokitesvara and Mahasthamaprapta are descending on white clouds to welcome departed souls to the Pure Land.

The background of the triad is covered with ultramarine blue to show that the scene is in space. Areas around the lotus flowers on which the three bodhisattvas stand are colored in white, signifying that they are standing on clouds.

The aureole around the head of Amitabha consists of two large rings and lines of gold radiating outward from the center. Amitabha is standing on a lotus flower, facing forward with his right hand raised in front of his chest and left hand hanging by his side. His body and vesture shine in gold.

The standing bodhisattva who holds a pedestal is Avalokitesvara and the bodhisattva with hands clasped in prayer is Mahasthamaprapta. Both of their aureoles are shown in large circular shapes around their heads. They both stand straight, wearing coronets on their heads. Long, thin sashes with five-colored banner-like pieces of cloth attached to the ends hang from their chests. Their bodies and vestures also glow in gold.

The triad in this painting are shown standing as they descend. Such an expression is considered the most important aspect of this iconography.

The illustrated biography of Hōnen Shōnin stored at Chion'in provides clues regarding this hanging scroll in which the triad are shown standing. The death bed images in the illustrated biography show members of Honen's religious order awaiting the moment of death in prayer in front of hanging scrolls of the standing Amitabha or the holy triad descending from space. The backgrounds of all of these scrolls seem to have been covered with ultramarine blue. The size of the scrolls is varied.

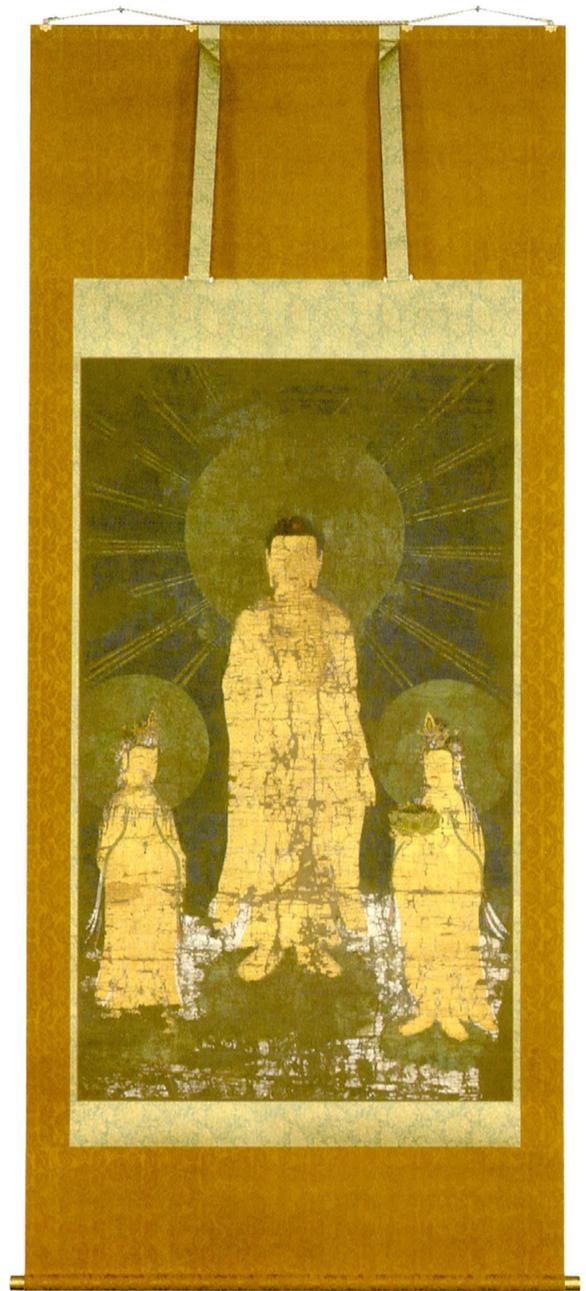
The death bed images in *the illustrated biography of Hōnen Shōnin* indicate that this painting is one of the larger paintings created at the time. It was presumably designed and used for a similar purpose as the hanging scrolls found in the death bed images of the illustrated biography.

As such, this painting can be positioned as one created based on the subject of the Jōdo sect (Pure Land Buddhism) which was founded by Hōnen and disseminated throughout medieval Japan.

Translated by Amy McCaleb (Urban Connections).



(1)-1 修理前 Before treatment



(1)-2 修理後 After treatment



(2)- 1 修理前 Before treatment



(2)- 2 修理後 After treatment