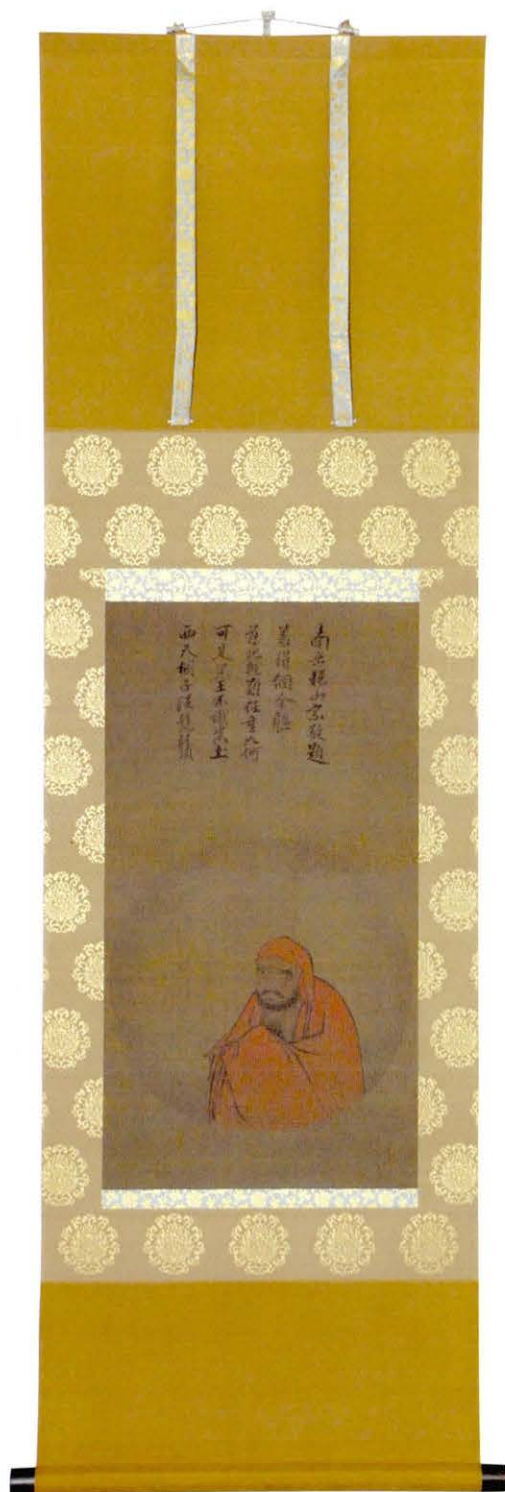




(1)-1 修復前 Before treatment



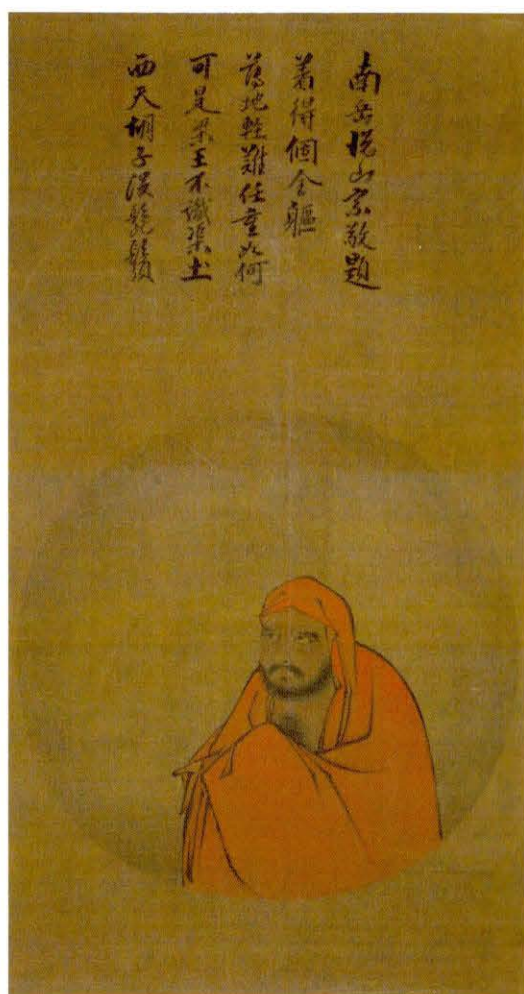
(1)-2 修復後 After treatment

洗磨研ナケルシ東洋美術館

Dharma Museum für Ostasiatische Kunst, Köln



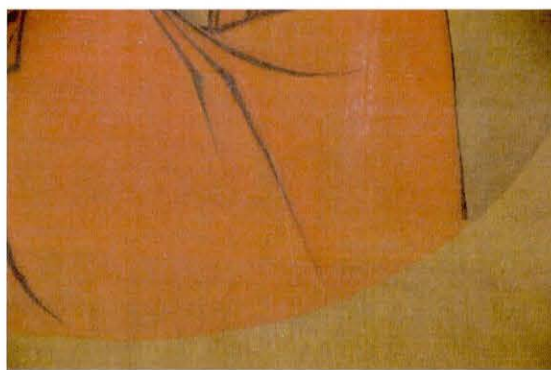
(2)-1 修復前 (本紙)
 Before treatment (Painting)



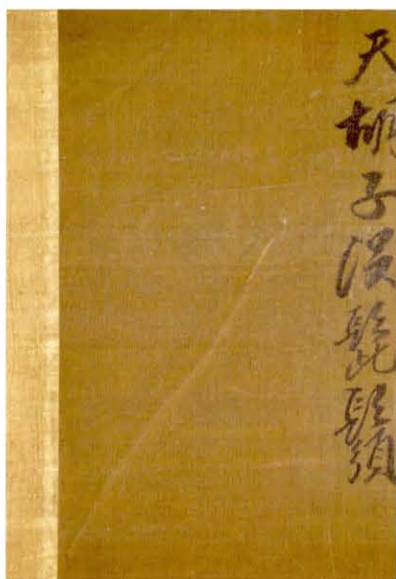
(2)-2 修復後
 After treatment



(3)-1 修復前 折れが生じた箇所
Before treatment; Areas with creases



(3)-2 修復後 (同部分)
After treatment (The same)



(4)-1 修復前 折れ山に擦れが生じた箇所
Before treatment; Damaged area on the
creases due to abrasion



(4)-2 修復後 (同部分)
After treatment (The same)



(5)-1 修復前 亀裂が生じた箇所
Before treatment; Cracked area



(5)-2 修復後 (同部分)
After treatment (The same)

達磨図

平成 20・21 年度修復事業



所蔵：ケルン東洋美術館(ドイツ)

達磨図

修復報告

一般社団法人 国宝修復装演師連盟
君嶋 隆幸

I. 文化財の名称等

1. 名称：達磨図
2. 品質・形状：絹本着色・掛幅装（1幅）
3. 所蔵者：ケルン東洋美術館（ドイツ）
4. 登録番号：A.103

II. 工期および施工者

1. 工期自：平成20年6月至：平成22年3月
2. 施工者：一般社団法人国宝修復装演師連盟
3. 施工場所：ドイツ科学技術館
4. 修復担当者：君嶋隆幸

III. 文化財の構造

1. 材質：絹
2. 寸法（単位はcm）

	修復前		修復後	
	縦	横	縦	横
本紙	58.0	31.0	58.0	31.1
表装	134.4	38.4	140.2	43.2

3. 仕様・装丁等 Format, Mountingmaterials

	修復前	修復後
形式	三段表装	三段表装
一文字・風帯	茶地牡丹唐花文金紗	薄縹小牡丹唐草文金欄
中廻し	茶無地裂	茶小菱地文に丸花文金蘭
上下	茶無地裂	茶無地裂
軸首	朱漆塗り軸	黒檀木軸
保存箱 StorageBox	—	桐太巻添軸付、桐製屋郎箱（京都・黒田製 MadebyKuroda,Kyoto）

4. 使用材料

- 肌裏紙：美濃紙（岐阜・太田製）
- 折伏紙：美濃紙（岐阜・太田製）
- 増裏紙：美栖紙（奈良・上窪製）
- 絵裏紙：宇陀紙（奈良・福西製）
- 糊：小麦澱粉糊
- 古糊：小麦澱粉糊

IV. 修復前の状況

1. 画面に横折れや亀裂が生じていた。
2. 画面全体に経年の汚れが目立った。
3. 裏打紙の継ぎ目に擦れが認められた。
4. 表装裂の損傷、糊離れが認められた。
5. 糊の接着力の低下によって、裏打紙が浮いていた。

V. 修復方針

1. 本紙
 - a. 膠水溶液を用い、絵具層の剥落止めを行い、各絵具層の膠着力の強化を図る。
 - b. 本紙に付着している汚れを除去するために、濾過水を使用し、溶け出した汚れを本紙の下に敷いた吸取紙に吸着させた。
 - c. 旧裏打紙はすべて除去し、これを新調する。
 - d. 使用する紙は産地、生産者などが明らかなものを使用する。
 - e. 増裏打ちを施したのち、裏面より折伏せを貼って、損傷部分を補強する。
 - f. 裏打ち紙を染色し、絵絹の地色との調和をはかる。
2. 表装
 - a. 表装裂地を新調する。
 - b. 表具形式は掛幅装（三段表装）とする。
 - c. 軸首、八双、軸木、紐を新調する。
3. 保存箱の作成
 - a. 新たに桐太巻添軸付の桐製屋郎箱、紙製覆帙、羽二重の包装裂を作製し、収納する。

VI. 修復工程

1. 事前調査
写真撮影を行い、修復前の損傷状況の記録を行った。
2. 付着物の除去
本紙表面に付着した汚れ、虫糞などについては本紙に負担がかからない程度に軽く刷毛をかけるなどして取り払った。
3. 解体
軸装を体解し、表装裂を取り外し、肌裏紙を残して、旧裏打紙を除去した。
4. 汚れの除去

濾過水を本紙表面から噴霧し、付着している水溶性の汚れなどを本紙の下に敷いた吸取紙に吸着させる方法で汚れの除去を行った。

5. 剥落止め

絵具および墨書に兎膠2%水溶液を用いて、剥落止めを行った。

6. 表打ち

布海苔の成分を常温の水で抽出したものをを用いて、養生紙（レーヨン）で表打ちを行い、画面を保護、固定した。

7. 旧肌裏紙の除去

裏面より少量の湿りを与え、旧肌裏紙を除去した。

8. 補絹

絵絹の欠失箇所を、裏面より電子線劣化絹で補った。

9. 肌裏打ち

矢車染めした薄美濃紙を用い、小麦粉澱粉糊で肌裏打ちを行った。

10. 増裏打ち

美栖紙を用い、古糊で増裏打ちを行った。

11. 折れ伏せ

横折れの発生していた箇所、および、今後折れが発生する恐れがある箇所に、折れ伏せを施した。

12. 表装裂地の調整

本紙にふさわしい表装裂地の候補を用意し、ドイツ技術博物館で、所蔵館の館長との協議を経て選定した。決定した表装裂地は新糊を用いそれぞれに薄美濃紙で肌裏打ちを行い、さらに、古糊を用い美栖紙で増裏打ちを行った。

13. 付け廻し

本紙と表装裂地を掛幅装の形に付け廻した。

14. 中裏打ち

古糊を用い美栖紙で中裏打ちを行い、仮張りした。

15. 総裏打ち

古糊を用い、宇陀紙で総裏打ちを行った。

16. トーニング

新たに補絹した箇所に、基調色のトーニングを施した。

17. 仕上げ

十分に乾燥させた後、軸首、八双、軸木、紐を新調し、掛幅装に仕立てた。

18. 収納

収納のための桐太巻添軸付きの桐製屋郎箱、羽二重の包裂、紙製の覆帙を新調した。

19. 記録

今回の修復に関する記録、修復後の写真撮影を行った。



図1 修復前(本紙)
Fig. 1 Before treatment of the painting



図2 修復後(同)
Fig. 2 After treatment (The same)

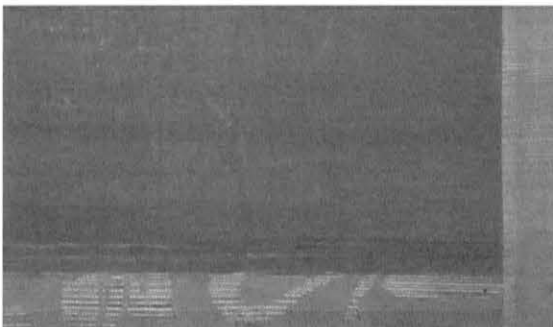


図3 修復前 折れが生じた箇所
Fig. 3 Before treatment; Cracked area

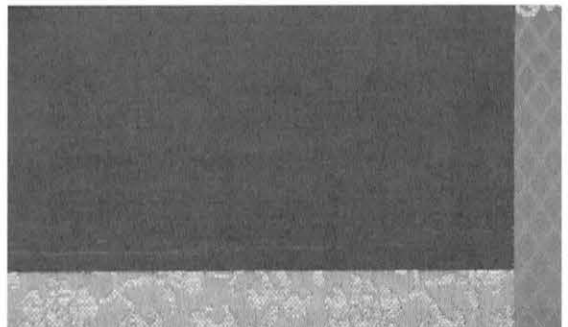


図4 修復後(同)
Fig. 4 After treatment (The same)

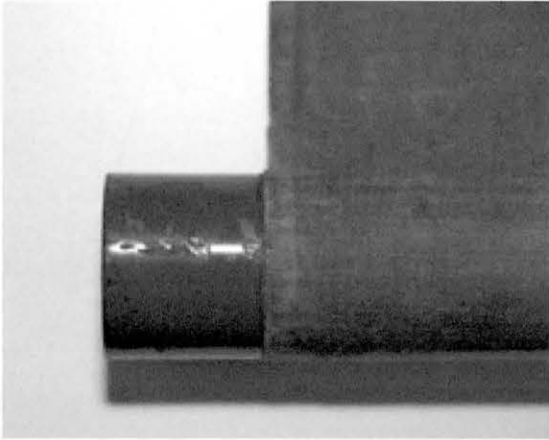


図5 修復前 旧軸首
Fig. 5 Before treatment; Old roller knob

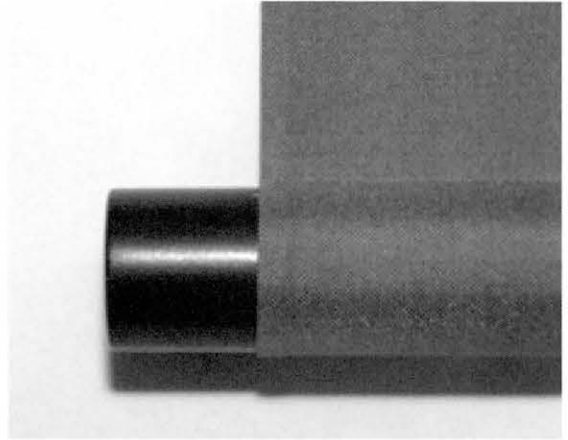


図6 修復後 新調した軸首
Fig. 6 After treatment ; Newly prepared roller knob

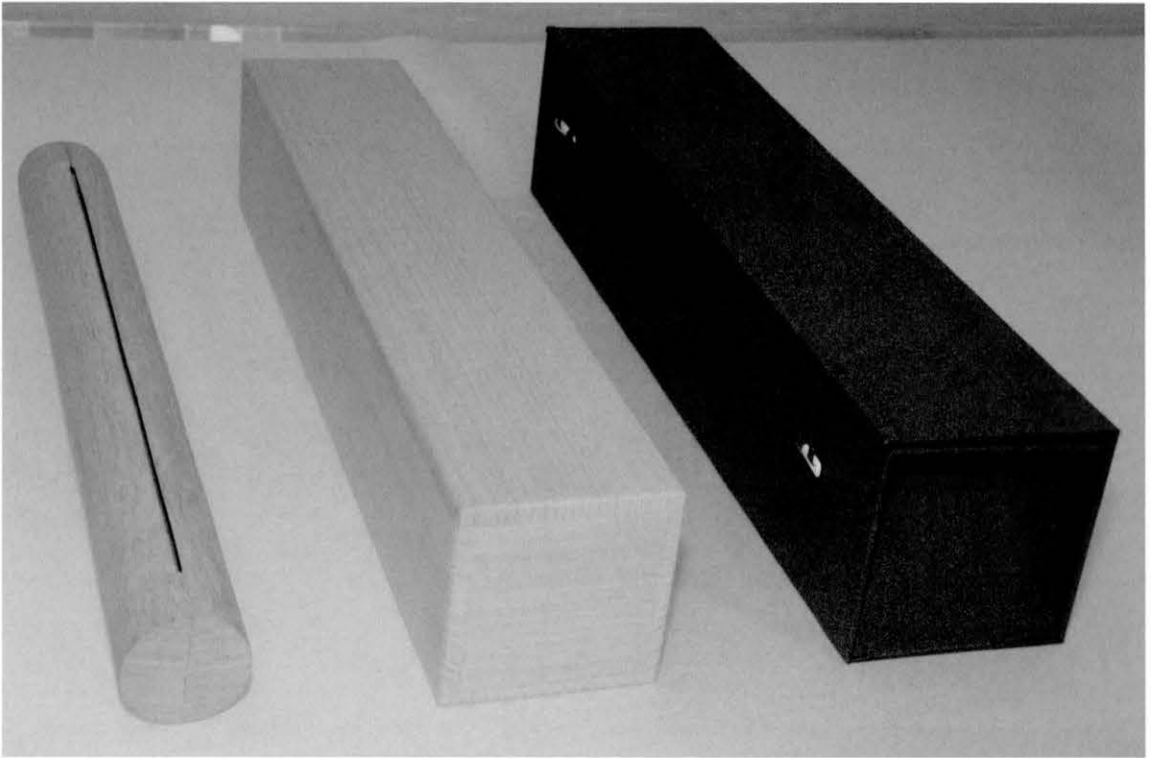


図7 新調した保存用の桐太卷添軸、桐製屋郎箱、紙製の覆軼
Fig. 7 Newly prepared paulownia *yaro* box, a large paulownia roller clamp, and folding paper cover

Dharma

Treatment Report

Takayuki Kimishima
The Association of Conservation for National Treasures, Kyushu Branch

I . Description and Title of Object

1. Title: *Dharma*
2. Format and media: hanging scroll, colors on silk
3. Collection: Museum für Ostasiatische Kunst, Köln (Germany)
4. Acc. No.: A.103

II . Treatment Period, Conservator, etc.

1. Treatment period: June 2008 - March 2010
2. Treatment undertaken by: The Association of Conservation for National Treasures
3. Location of treatment: Deutsches Technikmuseum, Berlin
4. Project manager: Takayuki Kimishima

III . Structure of the Cultural Property

1. Original Material of Painting: Silk

2. Dimensions (Unit: cm)

	Before treatment		After treatment	
	Height	Width	Height	Width
Painting	58.0	31.0	58.0	31.1
Mounting	134.4	38.4	140.2	43.2

3. Format, Mounting Materials

	Before Treatment	After Treatment
Format	Hanging scroll, three-tier mounting	Hanging scroll, three-tier mounting
Inner border, decorative strips	<i>Kinsha</i> (fabric with interwoven gold threads) with scattered peony and arabesque pattern on a brown background	Gold brocade with scattered peony and arabesque pattern on light blue background
Outer border	Solid brown fabric	Gold brocade with scattered round peony flower pattern on brown small diamond-patterned blue background

Upper and lower portions of the mounting	Solid brown fabric	Solid brown fabric
Roller knobs	Red lacquered knobs	Black sandal wood knobs
Storage Box	—	Paulownia <i>yaro</i> box with a large paulownia roller clamp made by Kuroda, Kyoto Prefecture)

4. Materials Used

First Lining: *Mino* paper (made by Ota, Gifu Prefecture)

Reinforcement strip: *Mino* paper (made by Ota, Gifu Prefecture)

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

Final backing: *Uda* paper (made by Fukunisi, Nara Prefecture)

Paste: wheat starch paste

Aged wheat starch paste

IV. Condition before Treatment

1. Horizontal creases and cracks were found.
2. Grime due to aging was found.
3. Damage due to abrasion was found in the joints of the final backing papers.
4. Some parts of the mounting fabric were damaged and delaminating.
5. The final backing papers had lifted off due to weakening of the glue's adhesiveness.

V. Treatment Plan

1. Painting

- a. Strengthen the adhesiveness of each paint layer by consolidating it using a solution of animal skin glue.
- b. To remove the grime attached to the painting, apply filtered water and absorb the grime that soaked through to the reverse side with blotter paper placed underneath.
- c. Remove all old lining paper and replace them with new ones.
- d. Use papers whose places of origin and makers are clearly known.
- e. Apply a subsidiary lining, then reinforce the damaged areas by applying reinforcement strips onto the reverse side.
- f. Dye the lining papers so that they match the background color of the silk canvas.

2. Mounting Fabric

- a. Prepare a new mounting fabric.
- b. The mounting format is to be hanging scroll, three-tier mounting.
- c. Prepare new roller knobs, top stave, bottom roller and cords.

3. Preparing the Storage Box

- a. Prepare a new paulownia *yaro* box with a large paulownia roller clamp, a folding paper cover and

habuta-e silk wrapping, and store the scroll in them.

VI. Treatment Process

1. Pre-treatment examination

Photographs were taken and the condition of damages were examined and recorded.

2. Removal of grime

Grime and insect feces attached to the surface of the painting were removed in ways, such as lightly stroking it with a brush, that would not apply excess pressure onto the surface of the painting.

3. Disassembly

The scroll was disassembled and the mounting fabric was removed. All of the old lining papers with the exception of the first lining were removed.

4. Cleaning

Water-soluble grime found on the surface of the painting was removed by spraying it with filtered water to let the grime soak through and be absorbed by the blotter paper placed underneath.

5. Consolidation of the paint layer

The paint layer and areas of *sumi* ink was consolidated by applying to them a 2% solution of rabbit skin glue.

6. Temporary facing

Temporary facing made of rayon paper was attached to the front surface of the painting for protection using a component of seaweed paste extracted with room-temperature water.

7. Removal of the old first lining paper

The old first lining paper was removed by applying small amounts of moisture on the reverse side.

8. Mending silk

Missing areas of the silk canvas was mended from the reverse side using irradiated silk.

9. First lining

Thin *Mino* paper dyed with *yasha* was applied as first lining using wheat starch paste.

10. Subsidiary lining

Misu paper was applied as the subsidiary lining using aged wheat starch paste.

11. Reinforcement strips

Reinforcement strips were applied to areas with horizontal creases and areas in danger of forming horizontal creases.

12. Preparing mounting fabric

Mounting fabric was selected upon consultation with the director of Museum für Ostasiatische Kunst, Köln at Deutsches Technikmuseum, Berlin from the possible candidates appropriate for the painting that had been prepared. First lining made of thin *Mino* paper was attached using wheat starch paste was applied to each piece of the selected mounting fabrics, and then subsidiary lining made with *Misu* paper was attached using aged wheat starch paste.

13. Assembly

The painting and mounting fabric were assembled together into a hanging scroll format.

14. Overall lining

Misu paper was applied as overall lining using aged wheat starch paste, and stretched-dried on *kari-bari*.

15. Application of the final backing

Uda paper was attached as final backing using an aged wheat starch paste.

16. Toning

Areas to which new mending silk was applied were toned to match the base color.

17. Finishing

After the piece was fully dried, new roller knobs, top stave, bottom roller, and cords were prepared and attached to the scroll.

18. Storage

For storage, a new paulownia *yaro* box with a large paulownia roller clamp, a new *habuta-e* silk wrapping, and a new folding paper cover were prepared.

19. Documentation

A conservation report was compiled and post-treatment photographs were taken.

達磨図

作品略解

東京文化財研究所
綿田 稔

縦長の画絹下部に円形の区画をもうけ、そのなかに朱衣の半身達磨を墨と絵具を用いて描く。画絹上部の余白には江戸時代初期の来舶黄檗僧・悦山道宗（福建出身、明暦3年1657来日、京都黄檗山万福寺7世）の賛が墨書される。絵は無落款ながら17世紀後半の正系狩野派絵師による繊細かつ上質なものとみなされ、達磨の姿は日本において室町時代以来、規範とされ続けた明兆筆列祖像の系譜に連なる図様であらわされている。

Dharma

Short Description of Artwork

Minoru Watada
National Research Institute for Cultural Properties, Tokyo

A circular area was set aside in the bottom section of this tall silk hanging scroll, and within that area a half-length figure of Bodhidharma wearing red robes was created using colored pigments and black ink. The upper area of the composition features an inscription by Yueshan Daozong, a Chinese Obaku sect Zen priest who came to Japan from China in 1657 and became the 7th head priest of Manpukuji temple in Kyoto. The painting is unsigned, but it appears to be a delicately rendered, high quality work by an orthodox Kanō School painter of the latter half of the 17th century. The Bodhidharma iconography follows that of the patriarch images created by Minchō that were handed down as the standard model in Japan from the Muromachi period onwards.