

No.2011-1

在外日本古美術品保存修復協力事業
The Cooperative Program for the Conservation of
Japanese Art Objects Overseas

出山釈迦図

Sakyamuni Descending the Mountain

ケルン市博物館東洋美術館（ドイツ連邦共和国）所蔵
Museum für Ostasiatische Kunst, Museen Köln

仲安真康 作
紙本墨画 掛軸装 1 幅
室町時代 15 世紀

By Chuan Shinko
A hanging scroll, ink and light color on paper
15th century, Muromachi era

平成 23 年度修復事業
2011 Japanese Fiscal Year

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1. 修復報告

東京文化財研究所 山田 祐子、国宝修理装演師連盟 井上 さやか
東京文化財研究所 楠 京子、東京文化財研究所 加藤 雅人

1.1. 名称等

名称 出山釈迦図
制作者 仲安真康
制作年代 室町時代 15世紀
所蔵者 ケルン市博物館東洋美術館（ドイツ連邦共和国）
品質・形状 紙本墨画 掛軸装 1幅
本紙繊維 タケ

1.2. 工期及び施工者等

工期 平成23年5月10日～平成23年10月20日
施工場所 独立行政法人国立文化財機構 東京文化財研究所 修復アトリエ（紙）
保存修復担当者 東京文化財研究所 加藤雅人、楠京子、山田祐子
国宝修理装演師連盟 山本記子、君嶋隆幸、井上さやか

1.3. 修復前の状態 (Fig. 1.1.a、Fig. 1.2.a)

- 本紙の上下に、上17.8cm、下6.4cmの足し紙があった。
- 全体的に固く、折れが多数発生していた (Fig. 1.3.a)。
- 折れ山が擦れて亀裂や欠失が生じていた (Fig. 1.4.a)。
- 折れの部分で本紙が肌裏から浮きあがっていた。
- 裏打ちが脆弱化し、糊浮きが生じていた。
- 欠失箇所には旧修復で補修および補彩が施されていた (Fig. 1.5.a)。
- 本紙表面には虫による食害を受けていた (Fig. 1.6.a)。
- 総裏の上から折れ伏せが施されていた (Fig. 1.7)。
- 表装裂は日本への輸送に際して所蔵館で本紙周囲1cm程度を残して切除されていた。

1.4. 修復方針

- 原状回復、現状維持を基本として修復を行うこととした。
- 裏打ちの脆弱化、全体におよぶ本紙の裏打ちからの浮きなどがあることから、肌裏紙除去を伴う解体修復を行うこととした。
- 本紙に取り付けられた足し紙は、外観上大きな違和感がなかった。また近い将来に急激に変化して、外観上あるいは保存上大きな影響を与えるとは考えられなかった。一方で、取り除く場合には新補する必要があったが、新補した場合には修復後の色の変化が予想された。これらの理由から、保持することに決定した。
- 修復に際しては本紙と足し紙の色や風合いを変化させないようにするため、水の使用を可能な限り少量とすることとした。特に水を使用した積極的なクリーニングは行わないこととした。
- 表装裂を新調して新たに掛軸に仕立てることとした。ただし、表装の形式は、作品内容から検討して仏表装にすることとした。
- 本作品の旧軸首は象牙軸であったが、返送時の輸出入を考慮し新しい軸首は牛骨軸を用いることにした。
- 保存のための桐太巻添軸、包み裂、箱、四方帙を新調することとした。

1.5. 修復工程

(1) 表装裂取り合わせ

輸入時に所蔵館担当者と表装裂の取り合わせを確認した。

(2) 修復前調査 (Fig. 1.8.1)

写真撮影を行い、修復前の損傷状況の調査と記録を作成した (付録 1、付録 2)。

(3) 埃や付着物の除去 (Fig. 1.8.2)

刷毛を用い、埃や付着物を除去した。

(4) 旧裏打ち紙除去 (Fig. 1.8.3)

総裏紙、中裏紙、増裏紙を除去した。

(5) 繊維分析

付け廻し部分より微量の本紙の繊維を採取し、C 染色液を用いて繊維組成試験を行った。

分析の結果、本紙にはタケの繊維が用いられていることがわかった (Fig. A.3.1)。また同様に本紙上下に付けられた足し紙の繊維組成試験も行った (Fig. A.3.2)。足し紙はワラなどを含む繊維から作られていると考えられた。また、繊維以外に填料のような混入物が確認できた。

(6) 肌裏紙除去 (Fig. 1.8.4)

本紙上下に付けられた足し紙の風合いを失わないように使用する水分を必要最小限に抑え、肌裏紙を除去した (Fig. A.4.1)。

(7) 旧補修紙除去 (Fig. 1.8.5)

適量の湿りを与え、補修紙を除去した。

ただし、補修部分に線などの表現があり、除去により本紙の印象が変わってしまう箇所については、残すこととした。また、除去することが物理的に困難で危険を伴う箇所も、同様に残すこととした (Fig. A.4.2)。

(8) 補修

(8-1) 補修紙の準備

本紙調査、(付録 3. Fig. A.3.1) をもとに、補修に使用する紙には厚み、簧の目幅、糸目幅の近い竹紙を選んだ。色調を調整するため、矢車を引き染めした後、炭酸カリウム処理 (pH10.5) を行った。染色した補修紙の色変化を確認するため、染色前後の測色を行った。また、染色後、裏打ちとドーサ引きテストを行い、修復作業時の水による色素の移動がみられないこと、ドーサ液などによる色変化が問題ない範囲であることを確認した。本試料においては、肌裏打ちとドーサ引き処置を行う順番が前後してもその測色値に大きな差はみられなかった (付録 5)。

(8-2) 補修 (Fig. 1.8.6)

本紙欠失箇所を補修紙で補填した。

(9) 肌裏打ち (Fig. 1.8.7)

本紙の色調に合わせて薄美濃紙を染色し、新糊を用いて肌裏打ちを行った。

(10) 増裏打ち (Fig. 1.8.8)

美栖紙と古糊を用いて増裏打ちを行った。

(11) 折れ伏せ入れ (Fig. 1.8.9)

折れの発生していた箇所及び今後折れが発生する恐れがある箇所に、美濃紙と新糊を用いて折れ伏せを施した。

(12) 表装裂地調整

すべての表装裂に美濃紙にて新糊を用いて肌裏打ちを行い、美栖紙と古糊を用いて増裏打ちを行った。

(13) 付け廻し (Fig. 1.8.10)

本紙と表装裂地を仏表装の形に付け廻しした。

(14) 中裏打ち (Fig. 1.8.11)

美栖紙と古糊を用いて中裏打ちを行った。

(15) 総裏打ち (Fig. 1.8.12)

宇陀紙と古糊を用いて総裏打ちを行った。

(16) 仮張り

表張りし、十分に乾燥させた。

(17) 補彩 (Fig. 1.8.13)

新たに補修紙を施した箇所に、本紙基調色の補彩を施した。

(18) 調湿

伝統的には表具後の寸法を安定させるためには十分な仮張り期間を設ける必要があるとされてきた。しかし、近年の空調による安定した環境下での長期間の仮張りの効果に関しては検証されていない。また、一般に紙は数回の乾燥、湿潤を繰り返すことにより寸法安定性が向上することが知られている。そこで、より伝統的手法に近くかつ、論理的にも寸法が安定すると考えられる、温度湿度の変化を伴う仮張りを行った (付録6)。なおこの際、本紙は仮張りに伏せ張りした状態で行った。

(19) 仕上げ (Fig. 1.8.14)

軸首、八双、軸木、吊鏝、啄木を新調し、掛軸装に仕立てた。

(20) 記録

今回の修復に関する記録、修復後写真撮影を行った。(Fig. 1.1.b、Fig. 1.2.b)

(21) 保存 (Fig. 1.9)

桐太巻添軸、桐屋郎箱、四方帙を新調し、正絹裕包裂に包み納入した。

1.6. 修復銘

下軸に以下の文を墨書した。

『紙本墨画 出山釈迦図 仲安真康筆 一幅 ケルン東洋美術館所蔵

平成二十三年(2011年)十月修理了 独立行政法人国立文化財機構 東京文化財研究所による平成二十三年度在外日本古美術品保存修復協力事業によって東京文化財研究所修復アトリエ(紙)に於いて施工す

国宝修理装演師連盟 関東支部』

1.7. 特記事項

日本受け入れ時に残存していた旧表装裂と旧裏打ち紙は所蔵館に返却した。

1. Restoration Report

Yuko Yamada. National Research Institute for Cultural Properties, Tokyo
Sayaka Inoue. The Association for Conservation of National Treasures
Kyoko kusunoki and Masato Kato. National Research Institute for Cultural Properties, Tokyo

1.1.Data

Title	<i>Sakyamuni Descending the Mountain</i>
Painter	Chuan Shinko
Period	15th century, Muromachi era
Owner	Museum für Ostasiatische Kunst, Museen Köln
Media and format	Hanging scroll, ink and light color on paper
Paper for artwork	Bamboo

1.2.Restoration Data

Duration	May 10, 2011-October 20, 2011
Conservators in charge	Masato Kato, Kyoko Kusunoki and Yuko Yamada (National Research Institute for Cultural Properties, Tokyo) Noriko Yamamoto, Takayuki Kimishima and Sayaka Inoue (The Association for Conservation of National Treasures)
Place	Restoration Studio (Paper) of the National Research Institute for Cultural Properties, Tokyo

1.3.Condition before Restoration (Fig. 1.1.a, Fig. 1.2.a)

- Margin paper was found at the top and bottom of the artwork, 17.8 cm and 6.4 cm respectively.
- The artwork had become stiff as a whole and there were many creases (Fig. 1.3.a).
- The top of the creases had become abraded, causing cracks and losses (Fig. 1.4.a).
- The artwork had become lifted from the first lining around the creases.
- The linings had become fragile and separated from each other as well as the artwork.
- Losses had been infilled in past restorations and the infilled areas had been inpainted (Fig. 1.5.a).
- Insect damage was found on the painting surface (Fig. 1.6.a).
- Crease reinforcement paper strips had been applied over the final lining (Fig. 1.7.a).
- The mounting fabric was removed by the Museum before transporting the artwork to Japan, leaving approximately 1 cm around the artwork.

1.4. Restoration Concept

- It was decided that restoration of the artwork to its original state and maintenance of the present condition would be the fundamental concept of restoration.
- Since the linings had become fragile and lifting of the artwork from the lining could be seen, the entire artwork would be disassembled, including the removal of the first lining.
- The margin paper attached to the artwork did not impair the overall appearance. Neither could a possibility of its condition changing suddenly in the near future or of affecting the appearance or condition of the artwork be expected. On the other hand, if it were to be removed, it would be necessary to replace it with a new one. However, if this were to be done, difference in the color of the

artwork and that of the margin paper after restoration was anticipated. For these reasons, it was decided to keep the margin paper.

- In order not to cause a difference between the color or texture of the artwork and those of the margin paper, it was decided that use of water would be minimized as much as possible. Use of water for cleaning would be avoided.
- The mounting fabric would be made anew and the artwork would be finished as a hanging scroll. However, considering the subject of the work, it was decided to provide a Buddhist-style mounting.
- Although the old roller knobs were made of ivory, it was decided to use cow bone for the new roller knobs, considering the recent prohibition of the use of ivory.
- It was decided that a paulownia roller clamp, wrapping cloth, storage box, and an outer case would be newly made.

1.5. Restoration Process

(1) Coordinating the mounting fabric

The person in charge at the Museum was consulted in coordinating the mounting fabric.

(2) Investigation before restoration (Fig. 1.8.1)

Photographs were taken and condition of damage before restoration was investigated and recorded (Appendix 1, Appendix 2).

(3) Removal of dust and accretions (Fig. 1.8.2)

A brush was used to remove dust and accretions.

(4) Removal of the lining paper and disassembly (Fig. 1.8.3)

Old final lining, third lining and second lining were removed.

(5) Fiber analysis

A very small amount of fiber was sampled from the paste margin and analyzed by using C stain. As a result, it was found that this paper was made of bamboo fibers (Fig. A.3.1). Similarly, fibers of the margin paper were analyzed (Fig. A.3.2). It is thought that the margin paper is made of fibers including straw. In addition to fibers, filler-like materials were also mixed.

(6) Removal of the old first lining (Fig. 1.8.6)

The old first lining was removed with the minimum necessary amount of water so as to maintain the texture of the margin paper (Fig. A.4.1).

(7) Removal of the old infill paper (Fig. 1.8.5)

Old infills were removed by applying appropriate amount of moisture.

Nonetheless, since there were drawings on the infilled parts made during past restorations, if removing the infill would change the impression of the painting, such infills were kept. Infills at places where their removal would be physically difficult and entail risk were also kept (Fig. A.4.2).

(8) Infilling

(8-1) Preparing infill paper

Based on information obtained from the investigation of the artwork (Appendix 3, Fig. A.3.1), bamboo paper close in thickness as well as in the widths of the chain line and laid line was selected. In order to adjust the color tone, this paper was lightly dyed; dye of a plant (*Alnus firma*) was applied with a brush and then the paper was treated with potassium carbonate (pH 10.5).

In order to check the change in color before and after dyeing, color measurement was done.

After dyeing, the paper was cut into test pieces for testing. Half of the pieces were first lined and then sized, while the other half were first sized and then lined. Then they were tested in order to

confirm that the dyestuff does not move with water used during restoration work and that color change caused by the sizing agent is within permissible range. As far as these test pieces were concerned, the order in which the first lining and sizing were done did not produce much difference in color (Appendix 5).

(8-2) Infilling (Fig. 1.8.6)

Infill paper was applied to the missing areas.

(9) First lining (Fig. 1.8.7)

Thin *mino* paper was dyed to match the color tone of the artwork, and new paste was used to apply the first lining.

(10) Second lining (Fig. 1.8.8)

Misu paper and aged paste were used to apply the second lining.

(11) Application of crease reinforcement paper strips (Fig. 1.8.9)

Mino paper and fresh paste were used to apply crease reinforcement paper strips to parts where creases had appeared and parts where they were feared to appear in the future.

(12) Preparation of the mounting fabric

First lining was applied to all the mounting fabric pieces using *mino* paper and new paste; second lining was then applied using *misu* paper and aged paste.

(13) Assembling (Fig. 1.8.10)

The artwork and the mounting fabric were assembled in Buddhist style.

(14) Third lining (Fig. 1.8.11)

Misu paper and aged paste were used for the third lining.

(15) Final lining (Fig. 1.8.12)

Uda paper and aged paste were used for the final lining.

(16) Drying

The artwork was placed face up on a drying board with restraint.

(17) Inpainting (Fig. 1.8.13)

Inpainting was done to parts where new infill paper had been applied.

(18) Conditioning

Traditionally, sufficient period of time is considered necessary after mounting to ensure that the size of the artwork would become stable. However, the effect of a long duration of drying process in an environment that is stabilized by air conditioning, as is seen recently, has not yet been tested. Furthermore, it is known that the stability of the size of paper improves, generally, after repeated drying and humidifying. Thus, drying that is close to the traditional method and that also entails changing of temperature and humidity, which is thought logically to better stabilize the size of paper, was chosen (Appendix 6). In this case, paste was applied only to the paste margin, and the artwork was placed face down on the drying board and conditioned with restraint.

(19) Finishing (Fig. 1.8.14)

Roller knobs, hanging rod, roller rod, ring tacks and wrapping cord were made anew, and the artwork was finished as a hanging scroll.

(20) Documentation (Fig. 1.1.b, Fig. 1.2.b)

Records of the restoration were compiled and photographs were taken after restoration (Fig. 1.1.b, Fig. 1.2.b).

(21) Storage (Fig. 1.9)

A paulownia roller clamp, paulownia *yaro*-style storage box and an outer case were made anew.

The artwork was wrapped in a piece of silk cloth folded in two and sewn in a French-seam style and placed in the storage box.

1.6. Inscription regarding Restoration

The following inscription was made in ink on the roller rod.

『紙本墨画 出山釈迦図 仲安真康筆 一幅 ケルン東洋美術館所蔵
平成二十三年（2011年）十月修理了 独立行政法人国立文化財機構 東京文化財研究所による平成
二十三年度在外日本古美術品保存修復協力事業によって東京文化財研究所修復アトリエ（紙）に於いて
施工す
国宝修理装演師連盟 関東支部』

(English translation of the inscription)

Sakyamuni Descending the Mountain, by Chuan Shinko,

Ink on paper, hanging scroll

Museum für Ostasiatische Kunst, Köln

Restoration completed in October 2011

Independent Administrative Institution, National Institutes for Cultural Heritage, National
Research Institute for Cultural Properties, Tokyo

A project of the Cooperative Program for the Conservation of Japanese Art Objects Overseas, 2011

Restoration Studio (Paper) of the National Research Institute for Cultural Properties, Tokyo

The Association for Conservation of National Treasures, Kanto Branch

1.7. Note

Old mounting fabric and lining paper that accompanied the artwork at the time it was transported to Japan were returned to the Museum.

Table 1.1 寸法 修復前
Dimensions, before restoration

	縦 Height (cm)	横 Width (cm)
本紙 最大 Artwork in maximum dimension	71.9	27.6
全体 Artwork with mounting	(162.7)	(41.6)

寸法：()内は現地調査時による

Dimensions: The bracketed figures were acquired during on-site investigation

Table 1.2 寸法 修復後
Dimensions, after restoration

	縦 (cm) Height	横 (cm) Width
本紙 Artwork	72.2	28.1
全体 Artwork with mounting	142.6	43.9

Table 1.3 形式・仕様等 修復前
Format and mounting materials, before restoration

形式 Format	掛軸装 (三段表装) Hanging scroll (three-tier style)
一文字 Inner border	紫地葡萄唐子文金襴 (所蔵館にて切り離し) <i>Kinran</i> (gold brocade) with grapes and Chinese children on a purple background (removed by the Museum before transporting the artwork to Japan)
中縁、風袋 Central border fabric, Decorative fabric strips	萌黄地雲文金襴 (所蔵館にて切り離し) <i>Kinran</i> with clouds on a yellowish-green background (removed by the Museum before transporting the artwork to Japan)
総縁 Outer border fabric	藍蓮華丸文繫緞子 (所蔵館にて切り離し) <i>Donsu</i> (a kind of damask) weave with indigo blue lotus flowers (removed by the Museum before transporting the artwork to Japan)
軸首 Roller knobs	象牙軸 (所蔵館にて取り外し) Ivory (removed by the Museum before transporting the artwork to Japan)
肌裏紙 First lining	楮紙 <i>Kozo</i> paper
増裏紙 Second lining	楮紙 <i>Kozo</i> paper
中裏紙 Third lining	楮紙 <i>Kozo</i> paper
総裏紙 Final lining	楮紙 <i>Kozo</i> paper
折伏せ Crease reinforcement paper strips	楮紙 <i>Kozo</i> paper
補修紙 Infill paper	竹紙 Bamboo paper
太巻添軸 Roller clamp	—
包裂 Wrapping cloth	—
保存箱 Storage box	—
帙 Outer case	—

Table 1.4 形式・仕様等 修復後
Format and mounting materials, after restoration

形式 Format	掛軸装（仏表装） Hanging scroll (Buddhist-style)
一文字 Inner border	—
中縁、風袋 Central border fabric, Decorative fabric strips	藍地小牡丹唐草宝尽文金襴（廣信織物） <i>Kinran</i> with <i>takara-zukushi</i> (treasure-filled) pattern with arabesque and small-sized peony on an indigo blue background (Hironobu Orimono)
総縁 Outer border fabric	白茶菱金地二重蔓小牡丹唐草文金襴（廣信織物） <i>Kinran</i> with arabesque and double stem small-sized peony on a pale brown background (Hironobu Orimono)
軸首 Roller knobs	牛骨軸（速水商店） Cow bone (Hayamizu Shoten)
太巻添軸 Roller clamp	桐太巻添軸（黒田工房） Paulownia roller clamp (Kuroda Kobo)
包裂 Wrapping cloth	正絹裕包裂（速水商店） Lined silk wrapping cloth (Hayamizu Shoten)
保存箱 Storage box	桐屋郎箱（黒田工房） Paulownia <i>yaro</i> -style box (Kuroda Kobo)
帙 Outer case	藍裂四方帙（大入） Paper covered with indigo blue fabric (Oiri)

Table 1.5 修復材料
Restoration materials

水 Water	イオン交換水 Ion-exchanged water
糊 Paste	小麦デンプン (草野食品) Wheat starch (Kusano Shokuhin) 古糊 (坂田墨珠堂) Aged paste (Sakata Bokujudo)
膠 Animal glue	牛膠 (粒膠、サンオリエント化学) Cow glue (pellet-type animal glue, San Orient Chemical) 兎膠 (ニューヨークセントラルアートサプライ社) Rabbit glue (New York Central Art Supply, USA)
フノリ Seaweed paste	マフノリ (久平、大脇萬蔵商店) <i>Mafunori (Gloiopeltis tenax)</i> (Kyuhei, Owaki Manzo Shoten)
肌裏紙 First lining	楮紙 (美濃紙、太田弥八郎) <i>Kozo paper (mino paper, Ota Yahachiro)</i>
増裏紙 Second lining	楮紙 (美栖紙、上窪正一) <i>Kozo paper (misu paper, Uekubo Shoichi)</i>
中裏紙 Third lining	楮紙 (美栖紙、上窪正一) <i>Kozo paper (misu paper, Uekubo Shoichi)</i>
総裏紙 Final lining	楮紙 (宇陀紙、福西弘行) <i>Kozo paper (uda paper, Fukunishi Hiroyuki)</i>
折伏せ Reinforcement paper strips	楮紙 (美濃紙、太田弥八郎) <i>Kozo paper (mino paper, Ota Yahachiro)</i>
補修紙 Infill paper	竹紙 (白蓮 (甲級)、中国) Bamboo paper (<i>Byakuren (ko-grade)</i> , China)
染料 Dye	矢車 (田中直染料店) <i>Yasha (Alnus firma)</i> (Tanaka Nao Senryoten)



(a)



(b)

Fig. 1.1 出山釈迦図（全体）(a) 修復前（現地調査時）、(b) 修復後
Sakyamuni Descending the Mountain, artwork with mounting,
(a) before restoration (at the time of investigation at the Museum), (b) after restoration



(a)



(b)

Fig. 1.2 本紙 (a) 修復前、(b) 修復後
Artwork, (a) before restoration, (b) after restoration



(a)



(b)

Fig. 1.3 折れ (a) 修復前、(b) 修復後
Creases, (a) before restoration, (b) after restoration



(a)



(b)

Fig. 1.4 折れ部分の欠失 (a) 修復前、(b) 修復後

Losses on the creases, (a) before restoration, (b) after restoration



(a)



(b)

Fig. 1.5 補彩 (a) 修復前、(b) 修復後

Inpainting, (a) before restoration, (b) after restoration



(a)



(b)

Fig. 1.6 虫による本紙表面の食害 (a) 修復前、(b) 修復後

Insect damage on the surface of the artwork, (a) before restoration, (b) after restoration



Fig. 1.7 総裏の上から施された折れ伏せ、修復前
Crease reinforcement paper strips applied over the final lining, before restoration



Fig. 1.8.1 修復前調査
Investigation before restoration



Fig. 1.8.2 埃や付着物の除去
Removal of dust and accretions



Fig. 1.8.3 旧裏打ち紙除去（総裏紙）
Removal of the old lining
(final lining paper)



Fig. 1.8.4 旧裏打ち紙除去（肌裏紙）
Removal of the old lining
(first lining paper)



Fig. 1.8.5 旧補修紙除去
Removal of the old infill paper



Fig. 1.8.6 補修
Infilling



Fig. 1.8.7 肌裏打ち
First lining



Fig. 1.8.8 増裏打ち
Second lining



Fig. 1.8.9 折れ伏せ
Application of crease reinforcement
paper strips



Fig. 1.8.10 付け廻し
Assembling



Fig. 1.8.11 中裏打ち
Third lining



Fig. 1.8.12 総裏打ち
Final lining



Fig. 1.8.13 補彩
Inpainting



Fig. 1.8.14 仕上げ
Finishing



Fig. 1.9 保存箱等（新調）
Storage items (new)

2. 作品解説

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6年にわたる苦行のすえ、肉体を苛むことの無益さをさと、自らの道を歩まんとして山を降りる釈迦の、やせ細った、しかし決然とした姿を描く。背景はなく、中墨のざっくりとした線で頭髪や体軀、衣を描き、鋭い濃墨の細線を目や口元などに引く。中国で盛行したいわゆる岡両画の様式で、日本でも留学僧を中心にひろく行われた様式である。本図における、筆数を極度に制限し説明的要素を極力排除する姿勢は、とかく説明的に描きたがる傾向がある日本の絵としてはなかなか本格的であり、脱俗・超俗の雰囲気画趣によくあらわれている。

画面右下に「仲安」の朱文長方印と「真康」の朱文鼎印があり、従来より鎌倉建長寺の僧とも伝えられる仲安真康の作として著名な作例である。ただし、仲安その人の伝記については不確実な情報が錯綜していて確認がとれず、今のところ絵に捺された印記と絵の様式によって、15世紀の鎌倉周辺におけるその存在がおぼろげに浮かび上がるにすぎない。本図に関してもすでに数度の修復を経てきたものと思われ、画面表面の状態は決して良くない。このためどこからどこまでが制作当初の線なのかはなかなか不分明で、実のところ、目に引かれた印象的な濃墨線すら、制作当初のものかどうかは判然としない。その一方で印影は鮮明で（印影そのものに明らかな不審点はないものの）朱肉の発色も鮮やかである点で不審点なしとはしない。また現状では上下に足し紙があって掛軸として構図的に収まりが良いが、その足し紙を取り除くとかなり窮屈な画面となり、その余白がなくなるだけでも自ずと画趣も変わってくる。本来どのような大きさのどのようなフォーマットのものだったかを含め、本図の制作当初の形態については不詳な点が多いと言わざるをえない。

参考文献：河合正朝「作品解説」『秘蔵日本美術大観八 ケルン東洋美術館』講談社（1992）

相澤正彦・橋下慎司編著『関東水墨画 型とイメージの系譜』国書刊行会（2007）

2. Description of the Artwork

Minoru Watada

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Depicted in this painting is Sakyamuni, emaciated but resolute, descending from the mountain ready to pursue his own path after having led six years of ascetic life and realized the futility of self-mortification. There is no background. His hair, body and clothes are expressed with bold and casually-drawn lines in medium dark ink, while his eyes and mouth are in fine sharp lines of dark ink. This is a style known as the *wangliang* (ghost) style which was popular in China and one which was also widely used in Japan among Buddhist priests who had studied in China. Unlike Japanese paintings which tend to have explanatory motives, this work avoids the explanatory elements as much as possible and limits the brush strokes to the extreme, being faithful to the Chinese style. One can feel well an atmosphere that moves away from or that transcends the secular world.

On the lower right hand are found two seals: the upper one in red that reads “Chuan” (仲安) and the lower one, also in red, that reads “Shinko” (真康). The painting is well known as a work by Chuan Shinko who is said to have been a monk of Kencho-ji temple in Kamakura. However, not much has been confirmed about the biography of Chuan the person, there being only many pieces of uncertain information. For now, his existence is vaguely associated to the 15th century Kamakura, based on the seals found on several works and the painting style itself.

This work is thought to have been restored several times already and the condition of the painting surface is not necessarily at its best. For this reason, it is unclear how much of the painting is the original, and even the impressive dark lines of ink that are found around the eyes cannot be determined to be the original. In addition, although there appears to be no serious problem about the seals themselves, their red color is a little too clear and bright. Moreover, the addition of margin paper at the top and bottom of the painting makes it compositionally stable as a hanging scroll, but if the margin paper were to be removed, the painting would appear quite tight and the overall artistic taste would be different. It must be admitted that there are many uncertainties about the configuration of this painting at the time of its creation, including its size and format.

Masatomo Kawai. “Sakuhin kaisetsu.” *Hizo Nihonbijutsu-taikan 8: Kerun Toyo Bijutukan* [Description of artworks in Treasures of Japanese Art 8, Museum für Ostasiatische Kunst, Köln]. Kodansha. (1992)

Masahiko Aizawa and Shinji Hashimoto, ed. *Kanto suibokuga: Kata to imēji no keifu* (Kanto Region Ink-Painting: Lineage of Stylistic Models and Imagery in Fifteenth and Sixteenth Century Japan). Kokusho Kanko-kai. (2007)

付録 Appendix

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付録 1. 修復前損傷図面

Appendix 1. Mapping of damages before restoration



■ 欠失	Losses
■ 補紙	Infilling
■ 折れ	Creases
■ 汚れ・付着物	Dust, accretions
■ 足し紙	Margin paper

Fig. A.1 修復前損傷図面
Mapping of damages before restoration

付録 2. 透過光写真 裏折紙除去前

Appendix 2. Photograph under transmitted light, before removal of the lining paper



Fig. A.2 裏打ち紙除去前 裏面

Before removal of the lining paper, verso of the art work

付録 3. 繊維組成分析

Appendix 3. Fiber furnish analysis

試験方法：JIS P8120 を参考に C 染色液を用いて繊維を染色し、顕微鏡による観察を行った。

使用機器：顕微鏡オリンパス SZX12、デジタルカメラオリンパス DP20-5

ピクセル数：1600 × 1200

画像フォーマット：JPEG

Analysis method：The fibers were dyed by C stain and observed with a microscope. Japanese Industrial Standard P8120 (cf. ISO9184-4)

Apparatus：microscope (Olympus SZX12 equipped with a digital camera Olympus DP20-5)

Number of pixels：1600 × 1200

Image format：JPEG

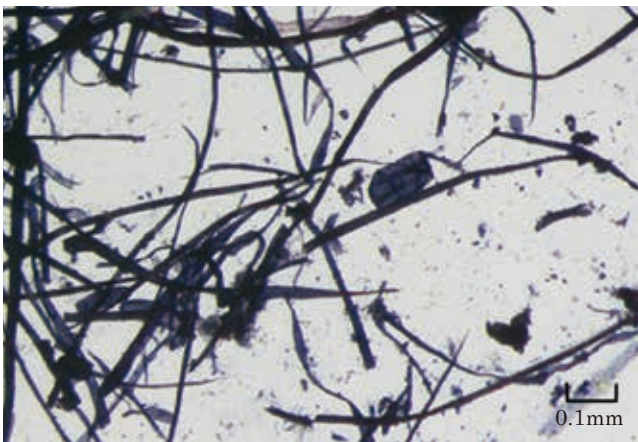


Fig. A.3.1 本紙繊維
Fibers of the artwork

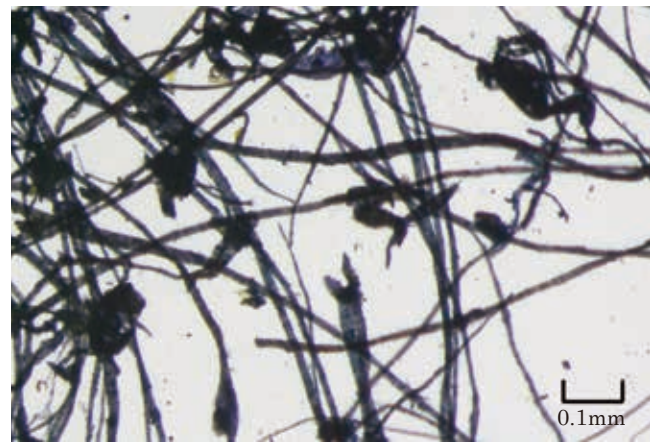


Fig. A.3.2 足し紙繊維
Fibers of the margin paper

付録 4. 肌裏紙除去後、旧補修紙のうち除去しなかった箇所

Appendix 4. After removal of the first lining paper and areas where the old infill paper were not removed



Fig. A.4.1 肌裏紙除去後 裏面
After removal of the first lining paper,
verso of the art work



Fig. A.4.2 旧補修紙のうち除去しなかった箇所
Areas of the old infill paper that were
not removed

付録 5. 測色

Appendix 5. Color measurement

分光測色計；CM-2600d（コニカミノルタ）

測定条件；光源 D65

観察視野角 10°

測定径 8mm

試料の下に撮影用の白色標準板(X-rite Color Checker、ホワイトバランスカード)を敷いて測定を行った。

Colorimeter；CM-2600d, Konica-Minolta

Measurement conditions；D65 (illuminant)

10° (observation visual field)

8mm(measurement area)

A white balance card (X-rite Color Checker) was placed under the sample for measurement.

Table A.5 新規補修紙試料の L* a* b* (同試料での 3 箇所の平均値)
L* a* b* of the sample of new infill paper (average of the measured values taken at 3 points on the same sample)

	L*	a*	b*	L*	a*	b*
	正反射光を含む値 (SCI)			正反射光を含まない値 (SCE)		
	Specular component included (SCI)			Specular component excluded (SCE)		
未処置 Control	94.54	-1.02	6.23	94.16	-0.92	6.19
染色 Dyeing	87.70	-0.43	16.16	87.45	-0.36	16.09
染色→裏打ち→ドーサ引き Dyeing → lining → sizing	82.58	0.91	21.96	82.34	0.96	21.90
染色→ドーサ引き→裏打ち Dyeing → sizing → lining	82.83	0.48	22.45	82.57	0.54	22.40

付録 6. 調湿

Appendix 6. Conditioning

使用機器；恒温恒湿槽 TBL-3HW2G2AC（タバイエスペック）

調湿期間；3 週間

Apparatus ; a temperature and humidity testing chamber, TBL-3HW2G2AC, TABAI ESPEC

Duration : 3 weeks

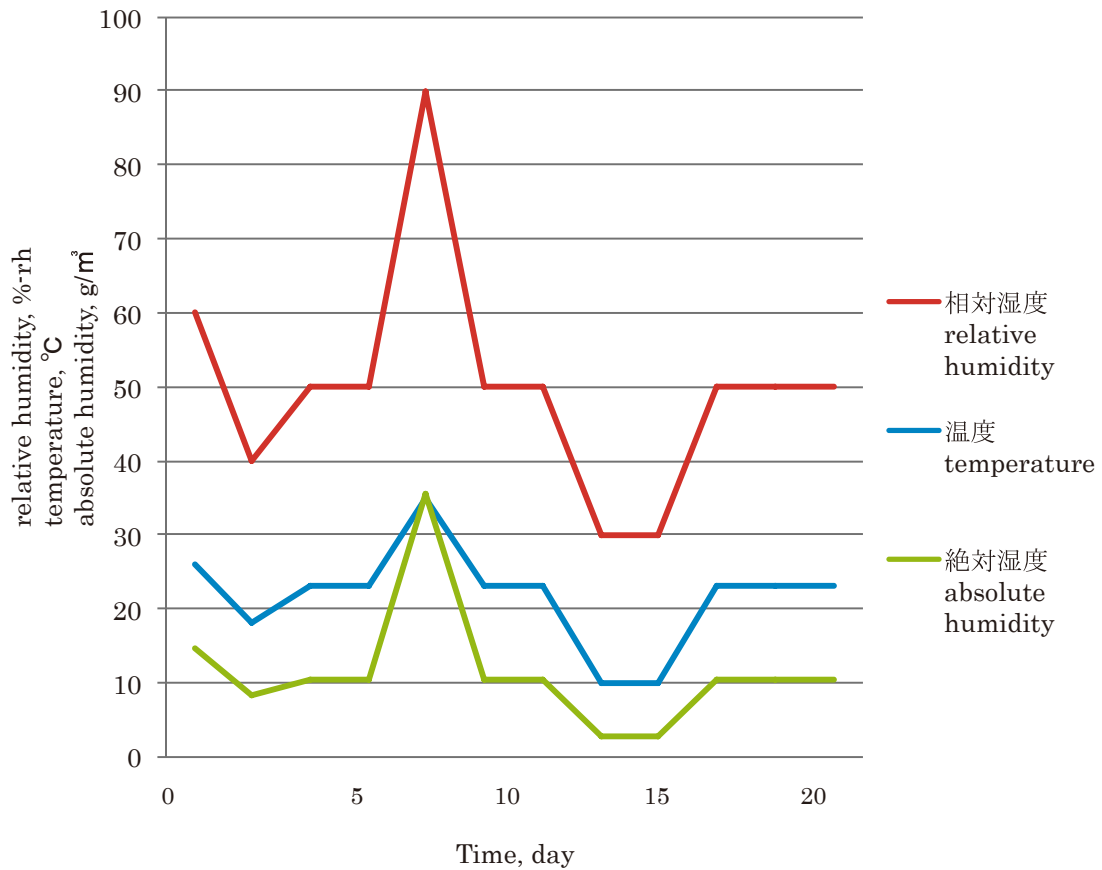


Fig. A.6 調湿期間中の温湿度設定

Temperature and humidity during conditioning

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