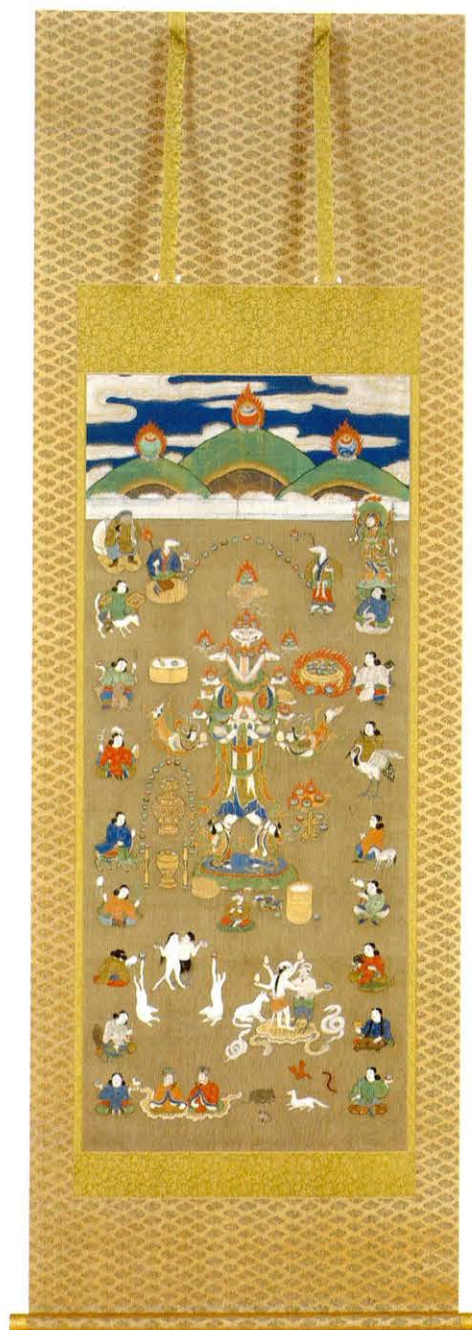




9. 天川弁才天曼荼羅図 修理前
(ワルシャワ国立博物館)
Tonkawa Benzaiten Mandala-zu
〈Before Treatment〉
(Muzeum Narodowe w Warszawie)



10. 修理後
〈After Treatment〉

天川弁才天曼荼羅図

平成17年度修復事業



品名：天川弁才天曼荼羅図
所蔵：ワルシャワ国立博物館

天川弁才天曼荼羅図

修理報告

(株)文化財保存
堀田圭吾

Ⅰ. 文化財の名称等

1. 名 称 天川弁才天曼荼羅図
2. 所 有 者 ワルシャワ国立博物館
3. 所 蔵 番 号 SKAZ mr.167
4. 品 質・形 状 絹本着色 掛軸装

Ⅱ. 工期及び施工者等

1. 工期

自 : 平成17年 5 月28日
至 : 平成18年 3 月23日

2. 施工者

株式会社 文化財保存
京都市西京区大原野南春日町660番地
代表取締役 田畔徳一

3. 施工場所

奈良国立博物館文化財保存修理所装潢室
奈良市登大路町50番地

4. 施工担当者

堀田圭吾

Ⅲ. 修理前の状況

作品について

本図は縫ぎの無い一枚の料絹に描かれている。料絹は比較的その強さがよく保たれていた。彩色は厚塗りで、特に群青・緑青・金色でその傾向が強い。地の部分には表からの彩色はなく、顕微鏡等で観察すると全面に裏彩色が施されていることがわかる。

作品の損傷

1. ほぼ全ての絵具層に膠着力の低下が見られた。特に群青・緑青で顕著であった。(図4、5)
2. 画面全体に横折れ、中央部に縦折れが発生していた。折れ山では絵具層の擦れ・剥落が進行して



図1 修理前
Fig. 1: Before treatment



図2 修理後
Fig. 2: After treatment

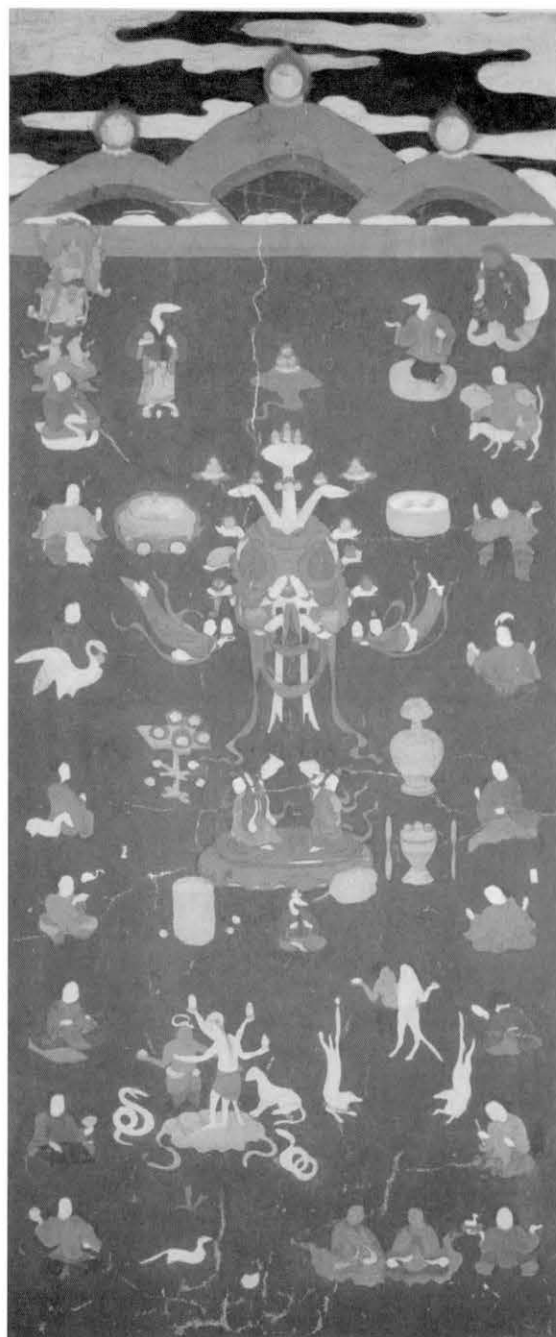


図3 修理中（裏彩色）
Fig. 3: During treatment (urazaishiki)

おり、料絹の亀裂が懸念された。(図6、7)

3. 経年による汚れが付着しており、シミが生じている箇所もあった。(図8、9)
4. 虫糞と思われる付着物も見られた。(図10、11)
5. 画面左下角に変色が見られた。過去に浮いた箇所にさした糊が裏彩色に染み込み、シミになったと考えられる。(図12、13)

装丁

1. 糊浮きが随所に認められた。(図14)
2. 軸首の片側が欠失していた。(図15、16)
3. 一文字・風帯は銀糸の酸化によって絹地にまで変色の影響が認められた。

IV. 修理方針

上記の損傷を回復するためには肌裏紙の打ち替えを伴う改装修理が必要と判断され、以下の各方針が確認された。

1. 本紙処置
 - ・ 膠着力の低下した絵具層には膠水溶液を塗布・含浸させ定着させる。
 - ・ 汚れ・付着物については物理的に除去できる物については除去し、濾過水を噴霧し溶け出した汚れを下に敷いた吸い取り紙に吸収させる方法でクリーニングを行う。本紙料絹・絵具層への影響を考慮し、薬品等を使用した処置は行わない。
 - ・ 肌裏紙の除去方法については調査の結果、裏彩色の存在が確認されたため、乾式肌上法を採用する。

2. 装丁

- ・ 表装裂地は新調とする。色・柄等についてはワルシャワ国立博物館・東京文化財研究所の担当者との協議の上、決定する。
- ・ 軸首は金鍍金軸を新調する。上軸に取り付けられている金具は表具の損傷に繋がる恐れがあるため、新たに取り付けない。



図4 絵具層の膠着力の低下 修理前 絵具層の膠着力が低下し、粉状化、剥落が生じている。群青・緑青で顕著であった。写真は膠着力の低下した顔料が移動してしまった箇所。

Fig. 4: Weakened adhesion of the paint layer Before treatment. Adhesion of the paint layer had weakened, causing the pigment to powder off. This was particularly apparent in areas with azurite blue and malachite green pigments. The image shows an area where the pigment had moved due to weakened adhesion.



図5 修理後
Fig. 5: After treatment



図6 折れ 修理前 画面全体に横折れが発生し、中央部にきつい縦折れも見られた。

Fig. 6: Creases Before treatment. Horizontal creases were found throughout the entire painting and severe vertical creases were also found around the center.



図7 修理後
Fig. 7: After treatment



図8 際付きを伴うシミ 修理前 白色顔料部分に際付きを伴うシミが見られた。

Fig. 8: Tidelines

Before treatment. Tidelines were found in areas painted with white pigment.



図9 修理後

Fig. 9: After treatment



図10 付着物 修理前 画面全体に虫糞と思われる付着物が確認された。

Fig. 10: Accretions

Before treatment. Accretions believed to be insect feces were found throughout the surface of the painting.



図11 修理後

Fig. 11: After treatment



図12 糊シミ 修理前 左下角に糊をさしたと思われる変色部分があった。

Fig. 12: Paste stains

Before treatment. Discoloration presumably caused by application of starch paste was found at the bottom left hand corner.



図13 修理後

Fig. 13: After treatment



図14 表装の糊浮き 修理前表具全体で糊浮きが発生していた。

Fig. 14: Lifted mounting material
Weakened starch paste; lifting of the mounting throughout the scroll.



図15 軸首の欠失 修理前 軸首の片側は欠失していた。

Fig. 15: Missing roller knob

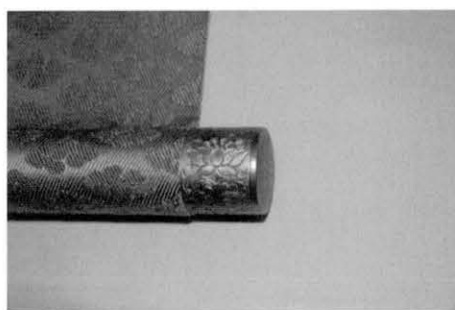


図16 修理後

Fig. 16: After treatment

3. 収納

- ・包裂・桐太巻添軸・桐印籠箱・帙を新調し、納入する。
- ・書き込みのある旧上巻絹は、タトウに包み印籠箱の底に納入する。その他の旧表装裂等は旧箱に一括して納入する。

V. 修理前後仕様及び使用材料等

1. 法量 (単位 cm)

	修理前	修理後
本紙寸法 縦	104.8	106.1
〃 横	43.6	44.1
表具寸法 縦	187.0	180.5
〃 横	57.6	59.2

2. 装丁

	修理前	修理後
形式	掛軸装（仏表具）	掛軸装（仏表具）
本紙	絵絹	同左
一文字	白茶地唐花文色糸銀欄	—
中廻し	茶地亀甲花菱文銀欄	萌黄地宝尽小牡丹文金欄（京都 廣信織物有限会社）
総縁	萌黄地洋花文緞子	茶地雲文綾（京都 廣信織物有限会社）
風帯	白茶地唐花文色糸銀欄	萌黄地宝尽小牡丹文金欄（京都 廣信織物有限会社）
軸首	蓮唐草文金鍍金軸（右欠）	蓮唐草文金鍍金軸（京都 速水商店）
飾金具	蓮唐草文金鍍金端喰・鍔座金	—
肌裏紙	楮紙	楮紙（岐阜 太田弥八郎）
増裏紙	—	美栖紙（奈良 上窪正一）
中裏紙	楮紙	美栖紙（奈良 上窪正一）
総裏紙	楮紙	宇陀紙（奈良 福西弘行）
剥落止剤	—	兎膠（アメリカ アートサプライ社） 粒膠（奈良 サン・オリエント化学株式会社）
表打接着剤	—	布海苔（京都 有限会社溝川商店）
裏打接着剤	小麦澱粉糊	小麦澱粉糊（当社製） 古糊（当社製）
補修絹	—	絵絹 経28中60枚 緯14中×3 80枚（京都 廣信織物有限会社） 高崎原子力研究所にて電子線劣化処理
折れ伏せ紙	—	楮紙（富山 東中江和紙加工生産組合）
包裂	—	絹二重襷紗（京都 池富幸子）
太巻添軸	—	桐太巻添軸（京都 有限会社黒田工房）
保存箱	プラスチックケース	桐印籠箱（京都 有限会社黒田工房）
帙	—	四方開き畳紙（京都 株式会社大入）

Ⅵ. 修理工程

1. 修理前調査及び写真撮影

修理前の状態、損傷等を調査し、記録、写真撮影を行った。

2. ドライクリーニング

本紙表面の埃等を柔らかい刷毛で払い、虫糞等をピンセットで除去した。

3. 解体

軸装を解体した。

4. 剥落止め
クリーニングに耐えられるだけの強度を回復させることを目的に、膠着力の低下した絵具層に膠水溶液を塗布した。
5. クリーニング
濾過水を画面上から噴霧し、溶け出した汚れを下に敷いた吸い取り紙に吸収させた。
6. 剥落止め
膠着力の低下した絵具層に膠水溶液を塗布した。
7. 旧肌裏紙除去
本紙表面にレーヨン紙と布海苔を用いて表打ちを施し保護した後、少量ずつ裏打ち紙を除去した。
8. 本紙裏面記録
本紙裏面の状態を撮影・記録した。
9. 補絹
本紙周囲に電子線劣化絹にて補絹を施した。
10. 肌裏打
楮紙にて小麦澱粉糊を用い肌裏打ちを施した。
11. 増裏打
美栖紙にて古糊を用いて増裏打ちを施し、仮張りした。
12. 折れ伏せ入れ
折れが生じている箇所、生じそうな箇所にごく細く切った楮紙を充て補強した。
13. 裂調整
新調した裂に肌裏打、増裏打を施し仮張りした。
14. 付廻し
本紙と裂を軸装の形に付け廻しをした。
15. 中裏打
美栖紙にて古糊を用いて中裏打ちを施し、仮張りした。
16. 総裏打
宇陀紙にて古糊を用いて総裏打ちを施し、表張りをして十分な乾燥期間を置いた。
17. 補彩
補絹箇所にもみ、地色に合わせた補彩を施した。
18. 裏張り
裏刷りを行って伏せ張りし、十分な乾燥期間を置いた。
19. 仕上げ
軸首・八双・啄木等を新調して軸装に仕立てた。
20. 納入
桐太巻添軸、桐印籠箱を新調し、包裂に包み納入した。
21. 保存修理報告書作製
修理記録等を整理し、保存修理報告書を作成した。

VII. 修理後所見

肌上げ方法について

修理設計作成前の調査時においては裏彩色の存在が確認できなかったため、肌上げ方法については湿式で行う設計をした。しかし、実際に修理に取りかかる前の詳細な調査により、画面のほとんど全面にわたって裏彩色が施されていることが判明した。そのため、修理に当たっては表面にレーヨン紙を常温抽出布海苔にて貼り付けて固定し、裏面から少量の湿りで少しずつ肌裏紙を除去できる乾式肌上法を採用し、裏彩色の保護を図った。

絵具層の膠着力について

本作品では絵具層の膠着力の低下・剥落が甚だしく、その剥落止めに修理の要点が置かれた。剥落は群青・緑青等の粒子の粗い顔料に特に著しかったが、白色顔料部分等、現状で剥落等の損傷が起こっていない箇所においても膠着力の低下は深刻な状況であった。また、裏彩色においても縦折れ部分などに顔料の剥離も見られるなど、少量の水気を用いるのにも細心の注意を必要とした。すべての絵具層において膠着力が不足している印象を受けたが、それは製作当初からの可能性も考えられる。

修理においては作業に応じて数次にわたり剥落止めを施した。まず初めはクリーニング前における剥落止めである。この段階では、クリーニングにおいて多量の水が使用されることから、膠着力の低下した顔料の移動を防止することを主目的とし2%の膠水溶液を塗布した。しかし同時に汚れを固着させてしまう可能性もあり、群青・緑青部分を中心に必要最小限の処置にとどめた。クリーニング後に、本格的に剥落止めを施した。2~4%程度の膠水溶液を絵具層の状態に応じて数回塗布し、絵具層の膠着力の回復を図った。その後も工程毎に絵具層の状態を確認しつつ処置を繰り返した。

装丁・保存について

本作品では画面上部の群青による空の彩色部は極めて厚く塗られており、他の部分との硬さの差が顕著であった。そのため、増裏打ち、中裏打ちの工程で紙の厚みを調整することにより表装全体のバランスを調整した。また剥落止めを施したとはいえ巻き上げの際の絵具層へのストレスを少しでも緩和するため、通常よりも太め（直径約7cm）の太巻添軸に巻いて保存することとした。

Tenkawa Benzaiten Mandala-zu

Conservation Treatment Report

Keigo Hotta
Bunkazai Hozon, Ltd.

I. Description and title of object

1. Title: *Tenkawa Benzaiten Mandala-zu*
2. Collection: National Museum in Warsaw
3. Collection number: SKAZ mr.167
4. Media, format: Color on silk, Hanging scroll

II. Treatment period and conservator

1. Treatment period

From: May 28, 2005

To: March 23, 2006

2. Conservator

Bunkazai Hozon, Ltd.

660 Minami Kasuga-cho, Oharano, Nishikyo-ku, Kyoto-shi

Representative director: Tokuichi Taguro

3. Location of treatment

Center for the Conservation of Cultural Properties, Nara National Museum

50 Noborioji-cho, Nara-shi

4. Chief conservator

Keigo Hotta

III. Condition before treatment

About the artwork

The image is painted on a single sheet of silk with no patched areas. The silk material has been maintained in relatively sturdy condition. Paint, particularly the azurite blue, malachite green, and gold pigment, is applied thickly. No paint has been applied to the front surface. Under a microscope, one can see that the entire painting has *urazaishiki* (color applied to the reverse side of the painting).

Damages

1. Weakened adhesiveness of the glue could be seen in almost the entire paint layer. This was

particularly apparent in areas with azurite blue and malachite green pigment (Fig. 4 and 5).

2. Horizontal creases were found throughout the entire painting, as well as vertical creases around the center. There was severe abrasion and flaking of the pigment along the tips of the creases, and the silk support was in danger of cracking (Fig. 6 and 7).
3. Some areas were covered with grime and stains due to aging (Fig. 8 and 9).
4. Some accretions believed to be insect feces were also found (Fig. 10 and 11).
5. Discoloration had been found in the lower left hand corner. Glue applied in the past to areas of lifted paint had presumably soaked through into the *urazaishiki*, creating stains (Fig. 12 and 13).

Frame

1. There was lifting in many areas (Fig. 14).
2. One of the roller knobs was missing (Fig. 15 and 16).
3. Silver thread had become oxidized and caused discoloration of the *ichimonji* (strips of fabric above and below the painting) and *fulai* (two vertical decorative strips attached to the upper stave).

IV. Treatment proposal

To restore the above mentioned damages, it was deemed necessary to adopt a treatment plan that involves replacement of the first lining. The treatment was to be carried out as follows:

1. Treatment of the painting

- Consolidate the paint layer whose adhesion to the support has weakened, by applying a solution of animal skin glue and allowing it to penetrate.
- Remove grime and accretions that can be physically removed. Clean the surface by spraying it with filtered water and absorbing the grime that soaked through to the verso with blotter paper placed underneath. To avoid affecting the silk support and paint layer of the painting, chemicals will not be used for this treatment.
- Since analysis found *urazaishiki*, use a "dry" *hadaage* removal method to remove the first lining.

2. Frame

- Prepare new mounting fabric. Its color, pattern, etc. are to be decided upon consultation with the directors of the National Museum in Warsaw and National Research Institute for Cultural Properties, Tokyo.
- Prepare new gold plated roller knobs. Metal fittings attached to the top stave will not be replaced, as doing so could cause damage to the mounting.

3. Storage

- Prepare new wrapping material, paulownia roller clamp, paulownia *inro* box, and paper folding box, for storage.
- Wrap the old *uwamaki* silk (attached to the back side of the scroll to provide protection and

decoration when rolled) in *latou* folding paper case, and store at the bottom of the *inro* box. Store all other old mounting fabric together in the old box.

V. Specifications and materials before and after treatment

1. Dimensions (cm)

	Before treatment	After treatment
Dimensions of the painting:	104.8	106.1
Height		
Width	43.6	44.1
Dimensions of the mounting:	187.0	180.5
Height		
Width	57.6	59.2

Frame

	Before treatment	After treatment
Format	Hanging scroll (Buddhist mounting)	Hanging scroll (Buddhist mounting)
Painting	Color on silk	Color on silk
<i>Ichimonji</i>	Silver brocade with colored thread and Chinese floral motif on a pale brown background	
<i>Chu mawashi</i> (outer border)	Silver brocade with <i>kikkou</i> (hexagonal tortoise shell-shaped pattern) and <i>hanabishi</i> (diamond-shaped flower motifs) on a brown background	Gold brocade with small peonies and <i>takara-zukusi</i> (treasure-filled) pattern on a yellow-green background (Hironobu Textiles, Kyoto)
<i>Souberi</i> (outer border fabric surrounding the painting)	<i>Donsu</i> (damask weave) silk with western flower motif on a yellow-green background	Cloud-patterned twill weave silk on a brown background (Hironobu Textiles, Kyoto)
<i>Futai</i>	Silver brocade with colored thread and Chinese floral motif on a pale brown background	Gold brocade with small peonies and <i>takara-zukusi</i> pattern on a yellow-green background (Hironobu Textiles, Kyoto)
Roller knobs	Gold-plated roller knobs with lotus arabesque pattern (right roller knob missing)	Gold-plated roller knobs with lotus arabesque pattern (Hayami Shoten, Tokyo)
Metal ornaments	Gold-plated <i>hashibami</i> and <i>kanzagane</i> with lotus arabesque motif	—
First lining	<i>Kōzo</i> paper	<i>Kōzo</i> paper (Yahachirō Ota, Gifu)

Subsidiary lining	—	<i>Misu</i> paper (Shōichi Uekubo, Nara)
Overall lining	<i>Kōzo</i> paper	<i>Misu</i> paper (Shōichi Uekubo, Nara)
Final backing	<i>Kōzo</i> paper	<i>Uda</i> paper (Yukihiro Fukunishi, Nara)
Agent for preventing chipping of paint	—	Rabbit skin glue (Art Supply Warehouse, USA) ; animal skin glue (Sun-Orient Chemical Co., Ltd., Nara)
Adhesive agent for temporary facing	—	Seaweed glue (Mizokawa Shoten, Kyoto)
Adhesive agent for back lining	Wheat starch paste	Wheat starch paste (Made by National Research Institute for Cultural Properties, Tokyo) Aged wheat starch paste (Made by National Research Institute for Cultural Properties, Tokyo)
Silk used for mending	—	Silk support for painting Warp threads: 28 denier, 60 pairs Weft threads: 14 denier \times 3, 80 pairs (Hironobu Textiles, Kyoto) Irradiated at Takasaki Radiation Chemistry Research Establishment
Paper reinforcement strips	—	<i>Kōzo</i> paper (Higashi-nakae Japanese Paper Processing and Production Cooperation, Toyama)
Wrapping material	—	<i>Habutae</i> – silk wrapping (Sachiko Iketomi, Kyoto)
Large paulownia roller clamp	—	Paulownia roller clamp (Kuroda Koubou, Kyoto)
Storage box	Plastic case	Paulownia <i>inrō</i> box (Kuroda Koubou, Kyoto)
Folding box	—	Four-way <i>latou</i> paper (Oiri, Kyoto)

VI. Treatment process

1. Pre-treatment examination and photo documentation

The scroll's pre-treatment condition, damages, etc. were examined, recorded and photographed.

2. Dry cleaning

Dust and grime were cleaned off of the surface of the painting by sweeping with a soft brush, and insect feces and other accretions were removed with tweezers.

3. Disassembling

The scroll was disassembled.

4. Consolidation of paint

To strengthen the pigment layer so that it can withstand cleaning, animal skin glue solution was applied to the pigment layer where the adhesiveness of the glue had weakened.

5. Cleaning

The surface of the painting was sprayed with filtered water. The discoloration was absorbed by the blotter paper placed underneath.

6. Consolidation of paint

Solution of animal skin glue was applied to the pigment layer where the adhesion of the glue had weakened.

7. Removal of old first lining

Temporary facing made of rayon paper was attached to the surface of the painting for protection with seaweed glue, after which the lining was gradually removed.

8. Documentation of the reverse side of the painting

The reverse side of the painting was photographed and documented.

9. Mending

Areas around the painting were mended using irradiated silk.

10. First lining

Kōzo paper was attached as a first lining with wheat starch paste.

11. Subsidiary lining

Misu paper was attached as a subsidiary lining using aged wheat starch paste, and the painting was dried on *karibari*.

12. Reinforcement strips

Very thinly cut pieces of *Kōzo* paper were applied as reinforcement to areas that were split or were in danger of splitting.

13. Preparation of mounting materials

First lining and subsidiary lining were attached to the newly prepared mounting fabrics and dried on *karibari*.

14. Assembling

Painting and materials were assembled in a hanging scroll format.

15. Overall lining

Misu paper was applied as overall lining using aged wheat starch paste and dried on *karibari*.

16. Final backing

Uda paper was attached as final backing using aged wheat starch paste and dried face-up for an extended period.

17. Inpainting

Inpainting was performed with pigments to mended areas only.

18. *Urabari* (drying the painting face-down on a *karibari*)

The scroll was rubbed with glass beads on the verso to impart flexibility (*urazuri*); the painting was attached to a *karibari* face-down and was allowed to fully dry.

19. Finishing

New roller knobs, top stave and bottom roller, hanging cords were prepared and attached to the scroll.

20. Storage

The scroll was wrapped in wrapping material, rolled with a newly prepared paulownia roller clamp, and stored in a paulownia *inro* box.

21. Compilation of conservation report

Treatment records and other information were compiled to create the conservation report.

VII. Post-treatment observations

Hadaage removal method

When the scroll was examined before drawing up the treatment plan, it could not be ascertained that it was painted by *urazaishiki*, and therefore, the removal of the first lining was to be done using moisture. However, after a more detailed examination prior to treatment, it was found that *urazaishiki* had in fact been applied for almost the entire surface of the painting. Therefore, the dry *hadaage* method was used for treatment in order to protect the *urazaishiki*. This was done by attaching rayon paper to the front surface of the painting with seaweed glue extracted under room temperature, fixing it, and gradually removing the first lining from the verso using a minimal amount of moisture.

Adhesion of the paint layer

Because the adhesion of the paint layer had weakened significantly and a great amount of pigment had flaked off, the main focus of this treatment was on consolidating the pigments. The flaking was particularly prominent in areas where coarse-grained pigments were used, such as azurite blue and malachite green. Even in areas where the pigments had not flaked off or were not damaged in any other way, such as areas painted in white, adhesion of the paint had greatly weakened. Moreover, because the pigments used for *urazaishiki* had flaked along the creased areas, meticulous care was necessary in using even the smallest amount of moisture. The entire paint layer was poorly bonded to the support, but this could have been the case since the time the painting was first created.

Pigment was consolidated several times during treatment. First, it was consolidated before the cleaning process. At this stage, the main objective was to prevent the pigments with weakened adhesiveness from moving due to the large amount of water used for the cleaning. For this reason, a solution of 2% animal skin glue was used. But since this could cause grime to adhere to the surface, some areas, particularly those painted with azurite blue and malachite green pigments, were treated with a minimal amount of the solution. After cleaning, a thorough consolidation was done. A solution of 2-4% animal glue was applied several times depending on the condition of the paint layer to restore the bond to the support. Paint layer was checked and consolidated during later processes on an as-needed basis.

Frame and storage

The area of the sky with azurite blue pigment was painted in an extremely thick manner and the difference in thickness of paint compared to other areas was quite prominent. Therefore, the overall

mounting was balanced out by adjusting the thickness of paper for the subsidiary lining and overall lining. Also, although the paint had been consolidated to prevent flaking, in order to reduce the stress to the paint layer caused by rolling and unrolling, a roller clamp that is larger in diameter (7 cm) than what is normally used was selected for storage.

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

作品解説

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天川弁才天は奈良県吉野郡天川村の弥山の麓に鎮座する天河神社の祭神である。中世以来、大峯山ならびに金峰山の修験とも関係を持ちつつ弁才天信仰の霊場として繁栄した。ことに興福寺の支配を受けてからは僧侶の「天川詣」が盛行し、奈良地方を中心に各地に天川弁才天が勧請された。本図はこの天川弁才天を中心に諸眷属を描きたいわゆる「天川弁才天曼荼羅」の数少ない遺例のひとつである。制作は江戸時代（18世紀初め頃）と考えられ、精緻かつ濃彩鮮やかな諸尊の描写には担当絵師の技量を窺わせる。

本図は画面中央やや上に蛇頭人身で三面十臂という異形の立像で弁才天をあらわす。真手で宝珠を掌にはさみながら合掌し、左脇の四手でそれぞれ経巻、宝珠、宝鉢、宝珠を、右脇の四手で経巻、宝珠、俵、宝珠を掌上に戴せる。その傍ら左右に飯食をささげる供養飛天を配し、足下には両足を支える二天女を配する。この異形の弁才天の頭上左右と足元の三方においては宝珠を持物とする蛇頭人身の異形をあらわす。室町時代（15世紀）に天川弁才天の信仰圏内で成立した『十臂弁才天次第口訣』の所説に従うならば、弁才天の両足を支える天女は「水天」と「火天」であり、左右の供養飛天は「吉祥天」と「訶梨帝母」、頭上左右と足元の三方に配された蛇頭人身の異形は天川弁才天の「三大王子」ということになる。

ちなみに、上述の『十臂弁才天次第口訣』の説くところではないが、上方において虚空たなびく雲のなかにあらわれる火炎宝珠をそれぞれ戴く三山は、中央が天河神社の鎮座する「弥山」、左右の山々は「大峯山」と「金峯山」を表象すると考えられよう。また、異形の弁才天の周囲に米俵・蒸籠・竈・臼と杵、宝珠・枳椇などが配されることも、かの天川弁才天が豊穰と財福を司ることの表象とみなされよう。

さらに、弁才天の下方（前方）には狐を傍らに伴って抱擁しあう男女を二組描く。ともに上半身裸形で男性は鳥の下半身、女性は尻尾をともなった獣の下半身とする。狐を伴うことからそれらが吒毘尼天信仰との習合を示唆するであろう。一方、画面の左右両側には八人ずつ合計十六人の美豆良髪の子を描く。弁才天に十六人の童子形眷属が伴うという信仰にもとづくことはいうまでもない。

これらの図様は奈良・長谷寺の塔頭・能満院に伝来した天文二年（1546）制作本を基調にする。ただし、本図では上方左右に大黒天と毘沙門天を描き加え、その点において能満院本には見ない独自性を示す。財福神としての大黒天と毘沙門天は中世以来、弁才天と習合されやすいことに加えて、天川弁才天の豊穰と財福のそれぞれの象徴である俵と宝珠が大黒天と毘沙門天のアトリビュートであったことも、本図に大黒天と毘沙門天が描き加えられることの誘因になったものと考えられる。そのことは本図の信仰が豊穰と福德への希求にあることを示すものでもあろう。

Tenkawa Benzaiten Mandala-zu

Description of Artwork

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Tenkawa Sarasvati is the *saijin* (the main goddess) of the Tenkawa Shrine which stands at the foot of the Misen Mountain in Tenkawa Village, Yoshino, Nara Prefecture. She has been worshipped since the medieval times as a miracle-working goddess. This is one of the few examples of the so-called *Tenkawa Benzaiten Mandala-zu*, which shows goddess Tenkawa Sarasvati at the center, surrounded by her followers. It is believed to have been created in the early 18th century.

The goddess is placed slightly above center of the screen, with three heads of a snake, a human body, and ten arms. She is flanked on both sides by *hiten* (flying heavenly beings), and two *tennyo* (female angels) support each of her feet. And in three locations—one on each side of her head and one at her foot—are figures, each with the head of a snake and a human body holding a sacred gem.

According to the *Juppi Benzaiten Shidai* (*the Text on the Worship of the Ten-Armed Benzaiten*), which was written in the region where Tenkawa Sarasvati was worshipped during the Muromachi Period (15th century), the *tennyo* who support Sarasvati's feet are *suiten* (god of water) and *katen* (god of fire), the *hiten* on either side of Sarasvati are Srimahadevi (goddess of happiness) and Hariti (goddess of childbirth), and the figures with snake head and human body placed on either side of Sarasvati's head and at her feet are her three princes.

The three mountains holding flaming gems which appear among the trailing clouds in the sky at the top of the screen are believed to be Misen Mountain, where the Tenkawa Shrine stands, at the center, and Ōmine Mountain and Kimpu Mountain on the left and right, although this information is not found in the abovementioned text. Items such as rice bales, steamer, kitchen furnace, mortar and pestle, sacred gem, and scale that are arranged around Sarasvati suggest that she is a goddess of rich harvest and financial prosperity.

Further, there are two embracing male-female couples placed below Sarasvati, slightly in front of her, with a fox at their side. They are all nude from the waist up, while the lower half of the male figures is that of a bird, and the lower half of the female figures is that of a beast with a tail. The fox at their sides indicate that they are related to the Daikini worship. On either side of the screen are a total of 16 *douji* (boy attendants). This is based on the belief that Sarasvati is accompanied by 16 servant *douji*. This type of composition is an adoption of a mandala design, created in 1546, which had been handed down to Noman-in, a branch of Hasedera Temple of Nara Prefecture. However, this

Tenkawa Benzaiten Mandala-zu is unique in that Mahakala God and Vaisravana have been added at the upper left and right side. These gods are not found on the mandala of Noman-in. Since the medieval times, Mahakala God and Vaisravana tended to be worshiped together with Sarasvati as gods of financial prosperity. In addition, Sarasvati's rice bales and sacred gems, which are symbols of rich harvest and financial wealth, respectively, are also items attributed to Mahakala God and Vaisravana. These factors presumably are the reason behind the addition of these two gods.

Translated by Amy McCaleb (Urban Connections).