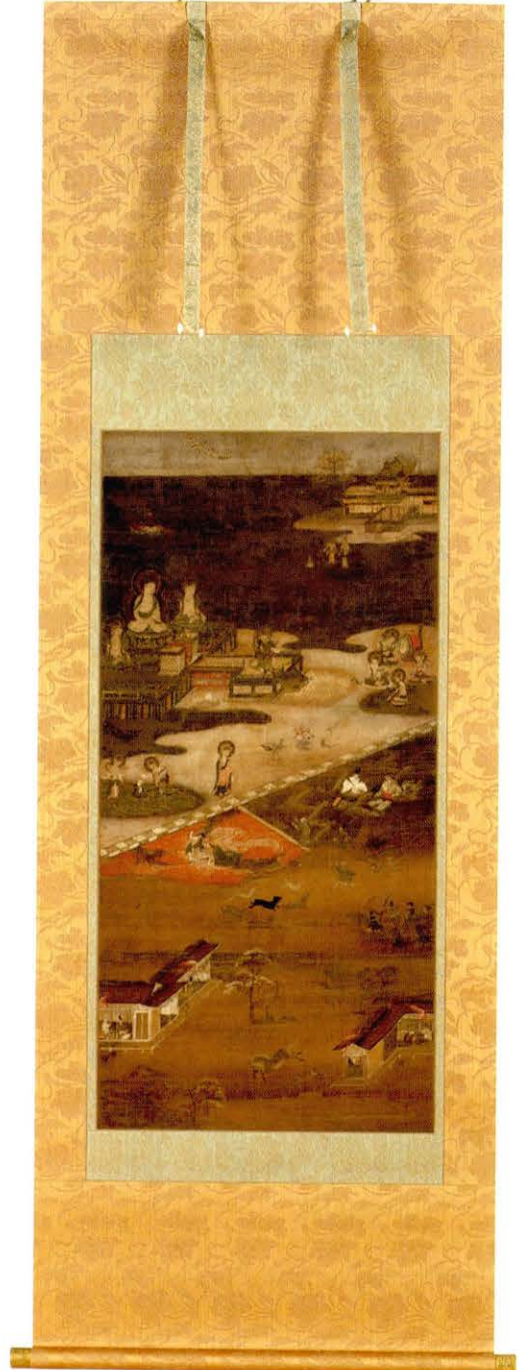


13. 二河白道図 修理前 (シアトル美術館)
Two Rivers and a White Path
 <Before Treatment>
 (Seattle Art Museum)



14. 修理後
 <After Treatment>

二河白道図

平成17年度修復事業



品名：二河白道図
所蔵：シアトル美術館

二河白道図

修理報告

(株)半田九清堂
半田昌規

登録番号 56.182
 作品名 二河白道図
 品質 絹本着色
 時代 鎌倉時代(14世紀)
 所蔵 シアトル美術館
 修理施工 株式会社 半田九清堂
 工期 平成17年6月～平成18年3月
 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

*修理前の状況

寸法 本紙 縦 82.0cm 横 39.7cm
 枠外 縦 162.4cm 横 57.5cm
 形状 額装(掛幅装の軸棒・発装部分を断ち、額に貼り込まれている)
 表装裂 中廻し:薄茶地宝尽くし龍飛紋金襴
 総地:薄茶地雲紋綾
 小筋:藍色無地
 襲木 木製
 アクリル入り
 下地 骨本地組子
 裏貼り 濃萌葱地鳥の子紙
 下張り 楮紙 2層
 裏打ち 肌裏打ち:楮紙
 増裏打ち:楮紙
 中裏打ち:楮紙
 総裏打ち:楮紙
 補修絹 なし
 折れ伏せ紙 楮紙
 保存箱 なし

損傷

・過去の掛幅装仕立ての際にできたと思われる横折れ跡に沿って、料絹の切れや欠失が、至る所に見ら



图1 修理前
Fig. 1 Before treatment



图2 修理後
Fig. 2 After treatment

れる。

- ・絵具の剥落がみられる。特に胡粉の剥落が著しい。
- ・本紙料絹に大きい欠失箇所が多数ある。補絹が施されておらず、欠失箇所を目立たなくするために、肌裏紙に直接黒い絵具が塗られている。また、場所によっては彩色や描線の加筆のされている箇所もある。
- ・画面上部、欠損部周囲、周辺の絹の乱れが著しい箇所がある。

*修理後の状況

寸法

本紙 縦 82.2cm 横 39.8cm
表具 縦 161.0cm 横 54.4cm

形式 掛幅装 仏画仕立て二段表具

表装裂 中廻し 萌葱地蓮華唐草紋金襴
風帯 同上

総地 茶地蓮華飛花喰鳥紋緞子

軸首 蓮華紋金鍍金軸（宮入鏡製）

座金 蓮華型金鍍金（泉良一製）

紐

啄木

裏打ち 肌裏紙：薄美濃紙 矢車・墨染め（岐阜 長谷川聡）
（加工：半田九清堂）

増裏紙：美栖紙 1回目 矢車染め（奈良 上窪正一）
（加工：半田九清堂）

増裏紙：美栖紙 2回目（奈良 上窪正一）

中裏紙：美栖紙（奈良 上窪正一）

総裏紙：宇陀紙 植物染め（奈良 福西弘行）

補修絹 人工劣化絹 くぬぎ・墨染め（加工：半田九清堂）

折れ伏せ紙 薄美濃紙（岐阜 長谷川聡）

保存箱 桐材太巻芯・桐材印籠箱（東京 大坂重太郎工房）
中性紙布貼り帙

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）、35mmネガフィルム、デジタルカメラ（部分）、実体顕微鏡（絵具）、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取り続けた。

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・表装裂地の取り外し

額装を解体し、本紙に切り継がれた表装裂ごと骨下地から外した。

3. 剥落止め

彩色部に牛膠水溶液1%（重量比 以下同省略）を塗布し、乾燥後、再度牛膠水溶液3%を塗布し、剥落止めをした。

4. 解体

本紙と表装裂地の切り継ぎを外した。

5. 剥落止めおよび汚れの除去

牛膠水溶液1～3%を塗布しながら養生紙の上に吸い取り紙を重ねて、余分な湿りとそれにより浮いた本紙の汚れを移し取り除去した。

剥落止めは各工程に於いて絵具の状態を点検しながら、必要に応じて繰り返し施し、充分乾燥させた。

6. 旧裏打ち紙の除去

裏面より、室温の濾過水を刷毛にて塗布して軽く湿りを与え、接着剤の糊を弛めた上で旧総裏紙、中裏紙、増裏紙を除去した。

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. 絹目の調整

画面上部で料絹の乱れがある箇所のうち、赤外線写真で確認した可視光線では見えない描線の乱れを、料絹の旧肌裏紙ごと取り外し、赤外線画像で確認しながら適正な位置に貼り戻した。

その他、料絹が著しく乱れている箇所を、無理のない範囲で適正な位置に戻した。

料絹の移動については修理監督者と協議し、行った。

8. 表打ち

旧肌裏紙除去は、本紙料絹、彩色の保護のため、表打ちを行った。

表面より、布海苔を用いて化繊紙および楮紙で表打ちし、旧肌裏紙除去の養生をした。

9. 旧肌裏打ち紙の除去

裏面より、極少量の室温の濾過水を、小さい面積ごと部分的に塗布して少しずつ剥がし、旧肌裏紙を除去した。

10. 新規肌裏打ち

本紙に新糊を用いて、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、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、全て生麩糊（小麦粉澱粉糊）を使用した。

11. 表打ち紙の除去

乾燥後、表打ち紙、布海苔を除去した。

表打ちの際の布海苔のクリーニング効果と、汚れを含んだ水分の移動により、画面全体の経年の汚れを養生紙に移動し、緩和させた。

12. 補絹

本紙料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、本紙表面から填めた。

補修絹は、本紙料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、調整して用いた。

13. 増裏打ち（1回目）

古糊を用いて、美栖紙にて1回目の増裏打ちをした。

増裏紙は植物染料にて染めて、画面の雰囲気を変えないように色味を調整した。

14. 折れ伏せ

旧表装の掛幅装時にできた折れ箇所、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。

15. 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。

16. 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。

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。

17. 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。

18. 中裏打ち

古糊を用いて、美栖紙にて中裏打ちをした。

19. 総裏打ち

古糊を用いて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。



図3 修理前 本紙料絹欠損部周囲、周辺の絹の乱れが見られる。

Fig. 3 Before treatment. The silk is not aligned around the lost areas of the silk support.



図4 修理中 透過光撮影 料絹の欠損、乱れが確認できる。

Fig. 4 During treatment. Photograph taken using transmitted light. Areas of loss and misalignment of the silk support are confirmed.

20. 補彩

補絹箇所に地色合わせの補彩を施した。

21. 仕上げ

風帯を縫製し、軸棒を削り、新調の軸首を取り付けた。
 発装、軸棒、風帯、鑽、座金、紐を取り付け仕上げた。

22. 収納

折れ予防と取り扱いがより安全になることを目的として、桐材太巻芯を新調して取り付け、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、また、箱の損傷予防と防塵のため、中性紙布貼り帙を新調した。

23. 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。

今回の修復で得た事実その他

- ・本作品には、以前は掛幅装であったと思われる表装裂地の切り継ぎや、裏打ち、折れによる料絹の欠損が見られた。

今回の修理において、現状の額装から本来の掛幅装への仕立て直しを行った。

- ・赤外線撮影により、画面上部に墨線と思われる描線が確認された。

絹の乱れを正す際に、可視光線で確認できない描線を、赤外線画像で確認しながら適正な位置に貼り戻した。

絹の乱れは戻る場所が確認できる範囲で戻し、画面の調子を整えた。(図3～5)



図5 修理後 絹の乱れは可能な範囲で正した。欠損部には補絹、補彩を施し、画面の調子を整えた。

Fig. 5 After treatment. The misalignment of the silk was corrected as much as possible. Silk infills and inpainting were applied to lost areas and visual harmony was restored.



図7 修理前 赤外線写真 可視光線では確認できない描線が、赤外線撮影で確認された。

Fig. 7 Before treatment. Infrared photograph. Lines that cannot be confirmed at visible wavelengths were confirmed with infrared photography.



図9 修理後 赤外線写真 絹の乱れを正す際、赤外線画像で描線を確認しながら適正な位置に貼り戻した。

Fig. 9 When correcting the weave of the silk, the lines were restored to their proper places while referring to infrared images.



図6 修理前 白黒写真

Fig. 6 Before treatment. Black and white photograph.

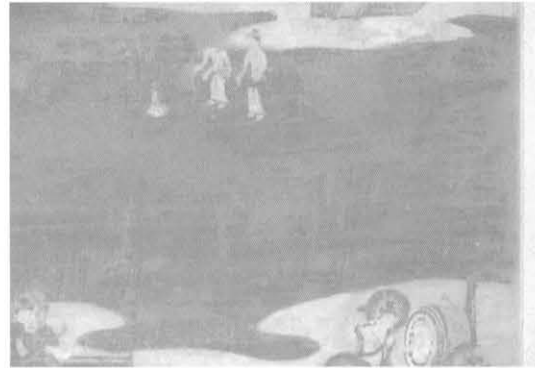


図8 修理後 白黒写真

Fig. 8 After treatment. Black and white photograph.

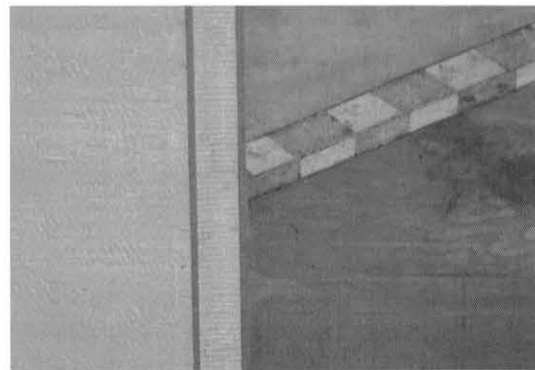


図10 修理前

Fig. 10 Before treatment



図11 修理中 旧肌裏紙除去中 本紙料絹欠損部の肌裏紙には、補彩、補筆がされていた。
 Fig. 11 During treatment. Removal of the old first lining. The lost areas of the silk support had been inpainted and/or infilled.

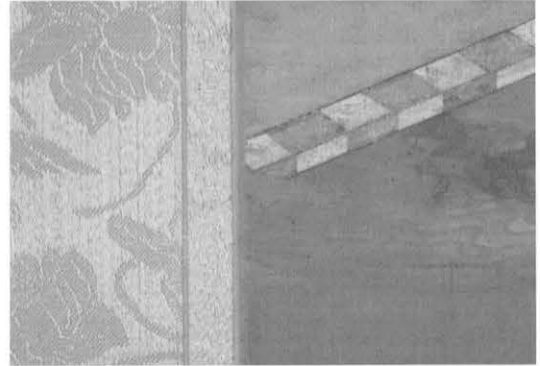


図12 修理後 旧肌裏紙は取り外し、オリジナルに戻した。新規裏打ち後、人工劣化絹にて補絹を施し、微調整の補彩を行って、画面の調和を図った。
 Fig. 12 After treatment. The old first lining was removed and the painting was restored to its original form. After the new linings were applied, efforts were made to create visual unity by applying silk infills using irradiated silk and inpainting the fills.



図13 表面 仏尊肉身彩色
 Fig. 13 Front surface. Flesh of Buddhist figures; *urazai-shiki*.



図14 裏面 仏尊肉身裏彩色 洲浜、火焰、誘電および仏尊の肉身部分などに、裏彩色と思われる褐色系の顔料層が見られた。
 Fig. 14 Reverse side. Flesh of Buddhist figures; *urazai-shiki*. Layers of brownish pigments believed to be *wazaishiki* were found in areas such as the waterfront, flame, palace, and the flesh of the Buddhist figures.

- ・本紙料絹欠損部の肌裏紙には多くの補筆、補彩が見られた。(図10～12)
 補筆、補彩ごと旧肌裏紙を取り外し、画面をオリジナルに戻した。
 新規裏打ち、補絹を施した後、地色合わせの補彩を施して全体の調和を図った。
- ・洲浜、火焰、宮殿および仏尊の肉身部分などに、裏彩色と思われる褐色系の顔料層が見られたが、傷みが著しく、確認しづらい部分が多かった。(図13, 14)

Two Rivers and a White Path

Conservation Treatment Report

Masaki Handa
Handa Kyuseido Co., Ltd

Registration number	56.182
Title	<i>Two Rivers and a White Path</i>
Media	Color on silk, framed panel
Time period	Kamakura period (14th century)
Collection	Seattle Art Museum
Treatment undertaken by	Handa Kyuseido Co., Ltd
Treatment period	June 2005 - March 2006
Location of treatment	Conservation Studio, Tokyo National Museum 13-9 Ueno Park, Taito-ku, Tokyo

* Condition before treatment

Dimensions

Painting	Height	82.0cm	Width	39.7cm
Overall	Height	162.4cm	Width	57.5cm

Format	Mounted on a framed panel. (The <i>jiku bou</i> [bottom wooden roller] and <i>hassou</i> [top wooden stave] of the hanging scroll are detached and the scroll is mounted on a wooden lattice core and framed.)
Mounting fabric	<i>Chu mawashi</i> (outer border) : Gold brocade with <i>takarazukushi</i> and flying dragon patterns on a light brown background <i>Souji</i> : Cloud and <i>monaya</i> patterns on a light brown background <i>Kosuji</i> (narrow side strips) : Indigo blue, no pattern
Outer frame	Wood and acrylic
Inner framework	Wooden lattice
Verso paper	<i>Kokimoegi</i> paper
Paper covering the inner framework	<i>Kōzo</i> paper, double-layered
Lining	First lining: <i>Kōzo</i> paper Subsidiary lining: <i>Kōzo</i> paper Overall lining: <i>Kōzo</i> paper Final backing: <i>Kōzo</i> paper
Silk used for mending	N/A

Crease reinforcement paper *Kōzo* paper
Storage box N/A

Damage

- Portions of the silk support are torn or lost all along the horizontal cracks, which are believed to have been formed when the hanging scroll was made.
- Pigments have flaked off. In particular, the white areas show considerable loss of pigment.
- The silk support of the painting has a number of large areas of loss. Silk infills have not been applied. Black pigment has been applied directly onto the first lining in order to make the losses less noticeable. Some colors and outlines have also been added to parts of the painting.
- There is notable damage to the silk around the losses in parts of the top portion of the painting.

* Condition after treatment

Dimensions

Painting	Height	82.2cm	Width	39.8cm
Overall	Height	161.0cm	Width	54.4cm

Format	Hanging scroll, two-tiered Buddhist mounting
Mounting fabric	<i>Chu mawashi</i> : Gold brocade with lotus and arabesque patterns on a <i>moegi</i> (yellow green) background <i>Futai</i> (decorative strips) : Same as above <i>Souji</i> : Lotus and <i>hanakuidori</i> patterns on a brown background
<i>Jikushu</i> (roller knobs)	Gold-plated metal roller knobs with lotus pattern (Made by Kagami Miyairi)
<i>Zagane</i> (metal fittings)	Lotus-shaped gold-plated metal
Cord	<i>Takuboku</i> cord
Lining	First lining: Thin <i>Mino</i> paper, dyed with <i>yasha</i> and <i>sumi</i> (Made by Satoshi Hasegawa, Gifu) (Processed by Handa Kyuseido Co., Ltd) First subsidiary lining: <i>Misu</i> paper, dyed with <i>yasha</i> (Made by Shoichi Uekubo, Nara) (Processed by Handa Kyuseido Co., Ltd) Second subsidiary lining: <i>Misu</i> paper, second time (Made by Shoichi Uekubo, Nara) Overall lining: <i>Misu</i> paper (Made by Shoichi Uekubo, Nara)
Final backing:	<i>Uda</i> paper, dyed with plant derived dye (Made by Hiroyuki Fukunishi, Nara)
Silk used for mending	Irradiated silk, dyed with oak and <i>sumi</i> (Processed by Handa Kyuseido Co., Ltd)
Crease reinforcement paper	Thin <i>Mino</i> paper (Made by Satoshi Hasegawa, Gifu)

Storage box Paulownia roller clamp, paulownia *inro* box (Made by Jutaro Osaka Studio, Tokyo)
 Cloth covered case made of acid-free paper

Treatment process:

1. Examination, documentation

- The condition of the artwork before treatment including the dimensions and damages were recorded. The condition of the painting was documented in detail using 4x5 reversal film (for the overall image), 35mm negative film, digital camera (for details of certain parts), stereo microscope (for pigment analysis), and infrared photography. Also, the location of damages was recorded and photographs were taken during the treatment process when necessary.
- Patch tests were done to examine the strength of adhesion of the pigments to the support and the possibility of stain migration in order to determine an appropriate course of treatment.

2. Disassembling the frame

- The frame was disassembled and the painting, along with the mounting fabric that had been cut and attached to it, was detached from the wooden lattice frame.

3. Consolidation

- A solution of 1% (by weight [hereinafter the same notation]) cow hide glue was applied to the colored areas. After the painting was dry, a solution of 3% cow hide glue was reapplied and the pigments were consolidated.

4. Disassembling the mounting

- The painting and the pieces of mounting fabric were detached.

5. Consolidation and removal of discoloration

- While applying a solution of 1-3% cow hide glue, excess moisture and discoloration were absorbed with blotters through a protective facing.
- During each step of the treatment process, the condition of the pigments was checked. Consolidation was repeated when necessary, and the painting was fully dried each time.

6. Removal of old lining paper

- The old final backing, overall lining, and subsidiary lining were removed by applying filtered, room-temperature water from the reverse side using a *hake* brush and lightly moistening the lining papers to reactivate the starch paste.
- The filtered water used throughout the treatment process was prepared using 0.5 μ diameter MicroWynd filter and granular activated carbon cartridge filter made by CUNO Inc., which removes iron and chlorine by absorbing dissolved gas and organic matter.

7. Adjusting the weave of the silk

- In some areas of the upper portion of the painting, the silk support was displaced, causing lines of the image to be misaligned. Although these areas were not visible under normal lighting conditions, their displacement was confirmed with infrared photography. These areas were detached together with the old first lining of the silk support. The displaced areas of silk support were restored to their proper places while referring to the infrared images.
- The repositioning of areas of the silk support that were grossly misaligned was kept within a reasonable scope. The silk support was moved in consultation with the treatment supervisor.

8. Applying a temporary facing

- A temporary facing was applied in order to protect the silk support and painted areas of the painting during the process of removing the old first lining.
- A temporary facing paper made of synthetic material (*kasenshi*) and *Kōzo* paper were applied to the front surface using seaweed paste.
- The materials used for the old first lining were removed by locally applying a very minimal amount of filtered, room-temperature water from the reverse side and gradually peeling them off.

9. Application of new first lining

- Thin *Mino* paper was attached with wheat starch paste to the painting as the new first lining.
- The color of the new first lining was adjusted using plant dyes and *sumi* in order to make the image as readable as possible without changing the mood of the painting.
The color of the new first lining was decided after consultation with the owner and the treatment supervisor.
- For all of the application of linings, *namafu* (fresh wheat starch paste) was used.

10. Removal of the temporary facing

- After the lining was dry, the temporary facing and seaweed paste were removed.
- Due to the cleaning effect of the seaweed paste and the removing of moisture including grime when attaching the temporary facing, some of the grime that accumulated over the years over the entire face of the painting was transferred to the facing paper and removed.

11. Silk infills

- From the front surface, irradiated silk that had been cut into the shape of the lost areas was fitted into the losses of the silk support as well as the entire perimeter of the painting. The weave of the fills and the added silk margins were attached to align with the weave of the painting's silk support.
- Irradiated silk, which has similar properties to the original silk support, was dyed with plant dyes and *sumi* to match the base color of the painting, and used for mending.

12. Application of first subsidiary lining

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

- Using plant dyes, the color of the subsidiary lining was adjusted so as not to dramatically change the mood of the painting.

13. Crease reinforcement

- Thinly cut strips of thin *Mino* paper were applied from the back to strengthen the areas which were cracked or creased when the hanging scroll was originally mounted.

14. Application of second subsidiary lining

- *Misu* paper was applied as a second subsidiary lining using aged wheat starch paste. The painting was then dried on a *karibari*.

15. Selecting and adjusting the mounting fabric

- Upon consultation with the owner and the treatment supervisor, new mounting fabric that was suitable for the painting was selected and prepared, keeping in mind the theme and period of the painting.
- For the new mounting fabric, thin *Mino* paper was used for the first lining and applied using wheat starch paste. For the subsidiary lining, *Misu* paper was applied using aged wheat starch paste.

16. Joining

- The painting and the mounting fabric were cut and joined together using wheat starch paste.

17. Overall lining

- *Misu* paper was applied as an overall lining using aged wheat starch paste.

18. Final backing

- *Uda* paper and *uwamaki* silk were applied with aged wheat starch paste as a final backing.
- *Kaeshi-bari* (the process of polishing the reverse side with wax and drying on *karibari*) was repeated several times and the piece was fully dried.

19. Inpainting

- Inpainting was completed in areas mended with silk to match the base color of the painting.

20. Finishing

- *Futai* (decorative strips) were sewn on, the *jiku bou* (bottom wooden roller) was carved to size, and new *jikushu* (roller knobs) were attached.
- The *kakejiku* (hanging scroll) was completed by attaching the *hassou* (top wooden stave), *jiku bou*, *futai*, *kan* (metal rings), *zagane* (metal fittings), and cord.

21. Storage

- To prevent creases and to ensure safe handling of the scroll, a new paulownia roller clamp was

attached. The scroll was wrapped in *habutae*-silk wrapping and stored in a newly prepared storage box.

- The storage box consists of a paulownia *inro* box (to maintain a stable interior environment) as well as a cloth covered case made of acid-free paper to prevent damage to the box and entry of dust.

22. Post-treatment documentation and photography

- A report was compiled by photographing the completed scroll and documenting such information as the dimensions of the scroll after treatment.

Miscellaneous findings during this treatment

- Pieces of mounting fabric were found as well as linings and areas of the silk support that were lost due to cracks and creases, which suggests that the work was previously a hanging scroll.

In this treatment, the framed painting was re-mounted into a hanging scroll.

- Lines believed to be *sumi* lines were confirmed in the upper surface of the painting by infrared photography.

When re-aligning the displaced silk, infrared images were used to restore the silk to their proper places since their placement could not be determined by viewing the painting's image under normal lighting conditions.

The displaced areas were re-aligned so far as their original positions could be confirmed, and the condition of the painting was restored. (Fig. 3-5)

- Many infilled and inpainted areas were found in the first lining of the lost areas of the silk support. (Fig. 10-12)

The old first lining with the old infills and inpainting was removed and the painting was restored to its original form.

After the new linings and silk infills were applied, inpainting was completed to match the base color of the painting and efforts were made to maintain the harmony of the entire piece.

- Layers of brownish pigments believed to be *urazaishiki* (painting on the reverse side of the support) were found in areas such as the waterfront, flame, palace, and the flesh of the Buddhist figures. However, there were areas where the damage was so severe that it was difficult to confirm its presence. (Fig. 13, 14)

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作品解説

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本図は唐・善導撰『観無量寿経疏』第四卷の正宗分散善義の上輩観上品上生釈・廻向発願心釈の説明のなかで用いられた「二河譬」を絵画化した「二河白道図」を描いたものである。制作は十三世紀末もしくは十四世紀前半と考えられる。

画面の構成は大きく上中下の三段に別れる。すなわち、画面上方には小さく浄土の宝楼阁を描き、画面下方左右には屋内で詩歌・管弦・飲酒にふける二棟の家屋の軒先から炎が吹き出す様を描く。「二河譬」にいう「東の岸」の「娑婆の火宅」をあらわすものであろう。二棟の家屋の間には娑婆の放埒を象徴するとされる一頭の暴れ馬を、制しきれない御者とともに描く。なお、向かって右家屋の軒先には一匹の猿を描くが意味するところは明確でない。

中段は右斜め構図となり、娑婆世界の此岸と仏菩薩のいる彼岸の間に大河が横たわり、中央に細く一本の白道が此岸から彼岸に向かって渡される様子が描かれる。この白道を境に大河の右を水河とし、向かって左を火河とする。此岸においては白道に向かって一人の僧を追いつめるように三方から、武士の一群、野獣の一群、毒蛇の類が押し寄せている。「二河譬」に「多くの群賊、悪獸ありて、此の人の単独なるを見て、競ひ来りて殺さむと欲す」「群賊、悪獸漸々に来り逼む。正しく南北に避り走らむと欲すれば悪獸・毒蟲、競ひ来り」とあることと照応しよう。悪獸の群を描く下方が南、毒蛇を描く上方が北を意味し、白ずと仏菩薩を描く彼岸は西の岸となろう。「二河譬」ではその「西の岸」を「極楽の宝国」とする。ちなみに、水河のなかには財宝に取り囲まれ、乳飲み子を慈しむ夫婦を描き、火河には女を打擲する男を描く。これらも「二河譬」に水火二河を「衆生の貪愛は水の如く、曠僧は火の如く」とあることをあらわしたものと見えよう。

娑婆世界から水火二河の境に細く永く続く白道上には僧が描かれており、此岸において群賊・野獣・毒蟲に追われていた僧と同一人物を異時同図の手法で描いたものと見えよう。その僧侶を彼岸において迎え立つ如来は「西の岸の上に人有りて喚ばふと言ふは即ち弥陀の願意に喩ふ」を踏まえたもので、阿弥陀如来をあらわすであろう。

彼岸の白道の傍らで僧を迎え立つ阿弥陀如来の右手の池には二人の菩薩が僧を沐浴させており、左手奥では楽を奏する三人の菩薩を傍らに配して、阿弥陀三尊に対面する菩薩を描く。沐浴する僧、対面する菩薩は、いずれも娑婆世界から逃れ、白道を歩んできた僧が極楽の聖衆に加えられてゆく経過をあらわしたものであろう。まさしく、「二河譬」に「彼の国に生ずることを得て、仏と相見えて慶喜すること何ぞ極まらむ」とあることと対応しよう。なお、その阿弥陀三尊の中尊が定印で描かれることは、二河白道図の多くが説法印であることを思えば、そこに独自の解釈が窺えるようである。

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Two Rivers and a White Path

Description of Artwork

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This painting is among the many depictions of “*Niga-Byakudo* (Two Rivers and a White Path)” — an image that is referred to in the parable in the fourth volume of the *Kanmuryouju-kyousho* (Commentary on the *Kanmuryouju-kyo*) written by Chinese monk Shan-tao. The painting is believed to have been created at the end of the 13th century or the beginning of the 14th century.

The composition of the painting can broadly be divided into three parts: top, middle, and bottom. At the top of the painting is a small depiction of the Pavilion in the Pure Land. At the left and right bottom corners of the painting are two houses in which people are indulging in poetry, *gagaku* music and drinking, and from which flames are blazing from the edge of the eaves. The houses undoubtedly represent the “burning house in this *Shaba* world” in the “East bank” in the parable. In between the two houses is an illustration of an unruly horse along with the jehu that is unable to get control of it, which are symbolizing the uncontrollable greed in this world. A monkey is painted at the edge of the eave of the house to the right, but what it represents is unclear.

The middle section is a right diagonal composition. Depicted is a large river which flows between this *Shaba* world and the other world of Buddha and Bodhisattva, and in the center is a narrow white path leading across the river from this *Shaba* world to the other world. With this white path as the dividing line, to the right of the large river is a river of water and to the left of it is a river of fire. In this *Shaba* world, a band of warriors, a band of wild beasts, and poisonous snakes are approaching and cornering a monk from three directions toward the white path. This likely corresponds to the passage in the parable that “There are many bandits and fierce beasts, and seeing that the monk is alone, they vie with one another in trying to kill him,” as well as the passage that “The bandits and fierce beasts are gradually coming toward him. If he tries to run away to the North or South, fierce beasts and poisonous vermin will race toward him.” Therefore, the bottom section of the painting with the band of fierce beasts represents the South, the upper section of the painting with the poisonous snakes represents the North, and naturally, the other world with a depiction of Buddha and Bodhisattva represents the West bank. Incidentally, the painting depicts a married couple in the river of water living affluently and surrounded by riches and treasures, and a man hitting a woman in the river of fire. It can be said that this represents the passage in the parable that likens the two rivers of water and fire as follows: “The love and happiness of people are vain like water, and hate is comparable to fire.”

Standing on the narrow white path between the two rivers of water and fire is a monk. It is believed that he is the same monk who is being pursued by bandits, wild beasts and poisonous vermin on the bank of this world. His image is depicted using the *iji douzu* method (a method used to show successive events in a single painting, capturing different actions over time). It can be said that the tathagata standing facing the monk in the other world represents "Amitabha Tathagata, who is calling the monk from the West bank."

In the pond to the right of Amitabha Tathagata, who, by the white path in the other world, is standing in the direction of the monk, are two bodhisattvas that are bathing the monk. In the top left hand corner is a depiction of a bodhisattva that is facing the Amitabha triad, which are seated next to three bodhisattvas playing musical instruments. Both are believed to be representing the process of a monk becoming a resident in the Pure Land. If one considers that the Amitabha Tathagata in the center of the Amitabha triad has his hands in the *jou-in* (meditation mudra) position, whereas in many of the other paintings of *Niga-Byakudo* he has his arms crossed in front of his chest with hands in the *seppou-in* (preaching mudra) position, this painting may be presenting ideas which are unique to this painting.

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