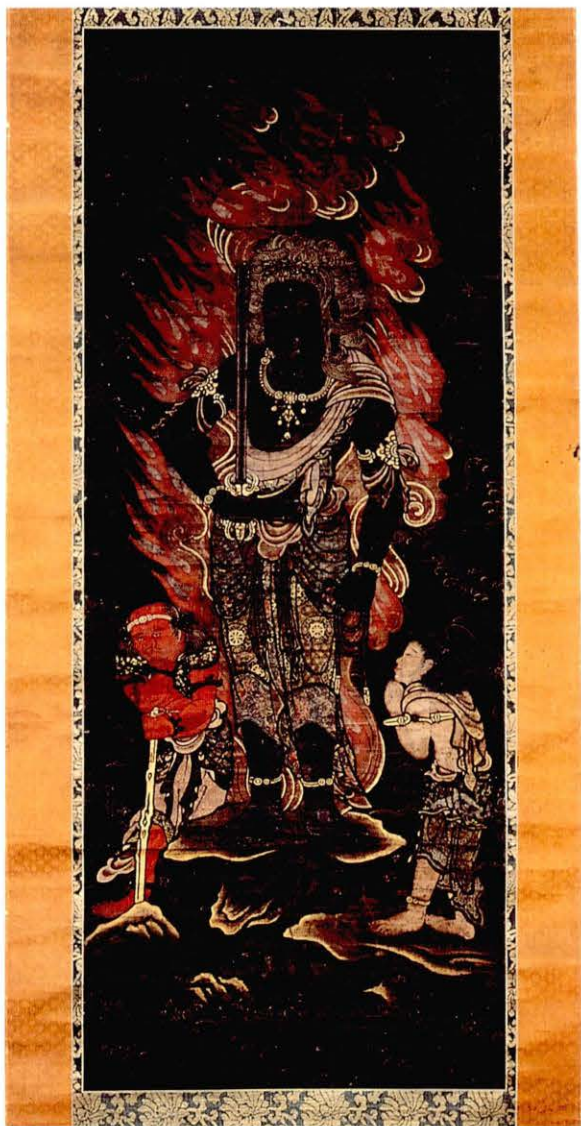


# 不動明王二童子像

平成13年度修復事業



品名：絹本著色 不動明王二童子像 1幅  
所蔵：インディアナポリス美術館  
所蔵番号：13.49



13 不動明王二童子像 修理前  
*Fudo-myōō with Two Boy Attendants* <Before treatment>



14 不動明王二童子像 修理後  
 <After treatment>

不動明王二童子像

## 修理報告

(株)墨申堂  
山内 健也

品名：絹本著色 不動明王二童子像 1幅

所蔵：インディアナポリス美術館

修復施工：墨申堂

## 修理前の状況

分量	本紙	縦：100.3cm	横：39.7cm
	表具	縦：175.8cm	横：54.5cm
	軸	長：59.6cm	径：2.7cm

表装形式 二段仏様装

表装裂 中廻風帯 萌黄地蓮唐草文金襴  
総緑 茶地飛花文綾軸首 毛彫金鍍金軸  
発装鍍金具あり

紐 茶安打紐

## 損傷の状態

1. 本紙全体に横折れが著しく折れ頭が摩滅している。
2. 本紙下部に黒粒状の汚れが多数付着している。
3. 旧補絹は本紙裏側から当てられており、重なり部分の本紙が摩滅している。特に本紙上部の破損が大きく著しい。
4. 背景の波部分にも細かな破損、補絹が多数。不動尊顔面、肉身部分にも補絹がある。
5. 本紙欠失部分から肌裏が露出している箇所もある。
6. 矜迦羅童子の膝部分に横のずれが見られる。
7. 不動尊腹部や膝上の装飾部分の盛り上げ彩色が剝離している。

## 修理後の状況

分量	本紙	縦：101.2cm	横：40.6cm
	表具	縦：182.1cm	横：58.2cm
	軸	長：63.3cm	径：2.7cm
	太巻添軸	長：66.5cm	径：5.7cm
	保存箱	長：69.8cm	幅：10.4cm 高：10.3cm

表装形式 二段仏様装

表装裂	中廻風帯 萌黄地牡丹唐草文金襴 緑 黄茶地木瓜浮文綾
軸首	毛彫金鍍金軸 (再使用)
環	金木瓜座環金具
紐	啄木 (2色)
裏打ち紙	肌裏紙 薄美濃紙 (富山県 宮本友精製) 増裏紙 美栖紙 (奈良県 上窪製) 中裏紙 美栖紙 (奈良県 上窪製) 総裏紙 宇陀紙 (奈良県 福西製)
補修絹	電子線劣化絹 経14中60本 2入 緯14中100本 (京都市 廣信織物製)
保存箱	桐材印籠箱・桐材太巻添軸 (京都市 前田友齋製)

## 作業工程

### 1 調査・記録

本紙の現状の調査記録、写真撮影を行った。

### 2 表具の解体・絵具止め

本紙と表具を解体し、兔膠1%水溶液にて尊像部分を中心に絵具止めを行った。

### 3 総裏・折れ伏せの除去

総裏を除去すると黒く染められた増し裏が現れ、その上に折れ伏せが施されており、これを除去した。

(図64、65)

### 4 汚れの除去

本紙や裏打ち紙に付着した汚れの洗浄を行った。作業方法は、本紙の表・裏面に厚手の紙を数枚重ねて当て、水を表面から与えつづけ汚れを紙に吸い取らせ、当て紙を繰り返し取り替えた。

### 5 絵具止め

兔膠1%水溶液にて彩色全体に絵具止めを行った。これと平行して本紙表面に付着していた黒粒状の汚れを除去した。

### 6 旧増裏の除去

旧増裏を除去すると、墨で染められた肌裏の上に折れ伏せと補絹が施されていた。(図66 a、b)

### 7 肌裏紙の除去

本紙表面に養生紙を重ねて貼り合わせ、ガラス台に貼り付けた状態で部分的に湿りを与えて除去した。先ず折れ伏せ及び補絹を除去し肌裏の除去を行った。全体に紙粉と糊状の粘りが混ぜ合わせられたような状態で、これを筆で拭き取るようにして肌裏と粘りを除去した。旧肌裏紙は個所によって劣化の度合いが異なっていた。背景の波頭部分の肌裏紙は劣化が著しく、ピンセットで摘み取るのは不可能であったため、筆先で掬い取るように肌裏を除去した。火炎部分の肌裏紙は比較的紙繊維がしっかりしており容易に除去できた。尊像の肉身衣部分の肌裏紙は比較的しっかりしていたが、絵具・絹の亀裂が多く、肌裏除去において亀裂際が欠失する恐れがあったため、作業に慎重を要した。(図67 a、b、68 a、b)

### 8 旧補絹の除去

本紙に直接施されていた補絹は本紙同様に劣化し、固く本紙と接着していた。まず本紙の表面に表れて

いる旧補絹は切り取り、本紙との重なり部分は慎重に作業を行い除去した。

#### 9 肌裏打ち

薄美濃紙にて肌裏を打った。薄美濃紙は墨・矢車にて染色した。色は、本紙画像中一番明るい火炎周辺部分の色へ影響を与えないものにした。(図69)

#### 10 補絹

本紙欠失部分を電子線劣化絹にて補った。補絹絹は糸の太さ、絹目を本紙と似合わせたものを用いた。墨・岱緒・黄土にて着色し、本紙下部の波頭部分の色を基調とした。

#### 11 本紙増裏打ち

薄美栖紙にて増裏を打った。美栖紙は肌裏同様に墨と矢車にて染色し、肌裏を通して本紙の色彩に影響しないようにした。

#### 12 折れ伏せ

細く裁断した薄美濃紙を本紙の折れに当て、折れが起こらないようにした。

#### 13 本紙増裏打ち・仮張り

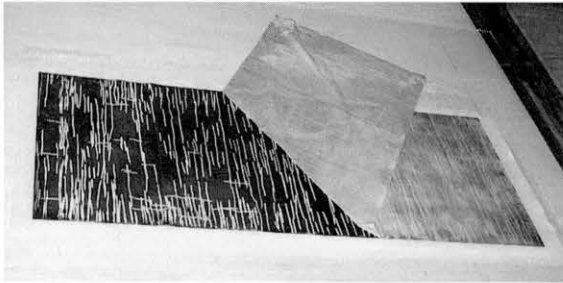
美栖紙にて増し裏を打った。更に仮張りをし、付廻しに備えた。

#### 14 表装裂の調整

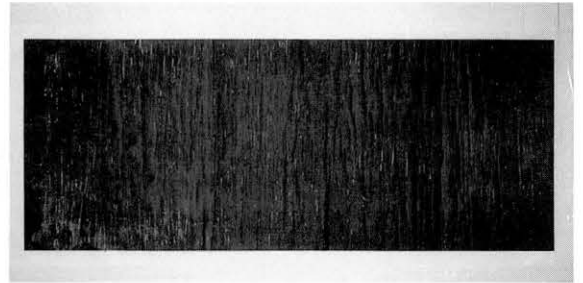
表装裂は、全て新調し、墨と矢車で古色付けをした。美濃紙で肌裏打ち、美栖紙で増裏打ちを行い、仮張りして付廻しに備えた。

#### 15 付け廻し

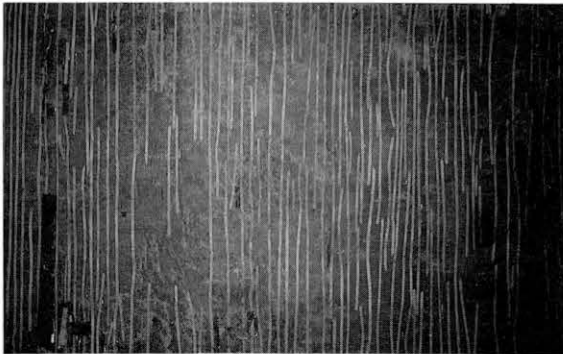
旧の表装と同様に二段仏様装に仕立てた。寸法は旧表装寸法よりも柱幅と総縁・中の下部分を広くし調



64 総裏紙の除去と増裏紙の上の折れ伏せ  
Removal of the final backing paper, and the crease reinforcement paper strips on the subsidiary lining



65 増裏紙の上の折れ伏せの除去後  
After removal of the crease reinforcement paper strips on the subsidiary lining



66 a 肌裏紙の上の折れ伏せと補絹 上半分  
The crease reinforcement paper strips and infill silk on the first lining papera. Top half



66 b 肌裏紙の上の折れ伏せと補絹 下半分  
Bottom half

和を取った。

16 中裏打ち

美栖紙で中裏打ちを行った。

17 総裏打ち

宇陀紙で総裏打ちを行った。宇陀紙は古色着けのため矢車にて染めた。

18 仮張り

本紙を表面に向け仮張りをして、乾燥させた。

19 補彩

絵具にて補絹部分に補彩を行った。基本的に本紙下部の岩部分（背景のなかで最も色彩の明るい部分）に補彩の色を合わせ、全体に統一感のある色目に映るようにした。（図70 a-c）

20 張り返し

表装を裏張りにし、乾燥させた。

21 仕上げ

旧毛彫金鍍金軸のみ再使用し、発装金具は軸首とは趣の異なるもので不似合いであるため取り外した。



67 肌裏紙の除去後の裏面と旧補絹  
The back of the painting and original infill silk after removal of the first lining paper



68 肌裏紙の除去後の裏面と旧補絹  
透過光  
The back of the painting and original infill silk after removal of the first lining paper.  
(Transmitted light)



69 旧補絹の除去後、新たに肌裏紙を打つ  
Applying a new first lining after the removal of the original infill silk

## 22 保存箱の新調

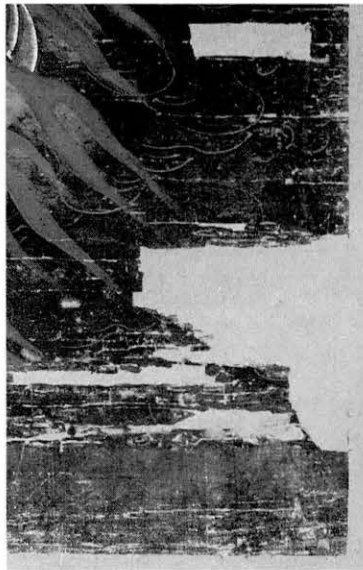
桐材印籠箱、太巻添軸を新調した。

## その他特記事項

1. 旧増裏上の折れ伏せ、肌裏上の補絹から、前回の修理ではそれ以前の修理や肌裏を残したまま成されていたと推測される。
2. 矜迦羅の膝部分に横のずれ見られたが、本紙の劣化の度合いから、これを修正することは周囲の本紙を破壊すると判断し現状のままで留めた。
3. 不動尊腹部や膝上装飾部分の盛り上げ彩色の剥離は絵具止めの際に膠を差込み定着させたが、作業中の湿りや乾燥の際に起こる本紙の伸縮によっても傷むと考えられるため、裏打ち時の湿し加減、乾燥の具合を計り仮張りする等、本紙伸縮の影響を緩和しながら作業を進めた。



70 a 補絹部分の補彩 (toning)  
修理前 (本紙左下部分)  
Inpainting sections with silk infill  
Before treatment. Bottom left of painting



70 b 補絹部分の補彩 (toning)  
補絹後 (本紙左上部分)  
After the application of silk infill. Top left  
of the painting



70 c 補絹部分の補彩 (toning)  
補彩後 (本紙左上部分)  
After inpainting. Top left of the painting

"Fudō-myōō with Two Boy Attendants"

## Conservation Report

YAMAUCHI Tatsuya  
Bokushindo K.K.

### Conservation Report

Title Colors on silk, "Fudō-myōō with Two Boy Attendants"  
Collection Indianapolis Museum of Art  
Conservator BokushindōK.K.

### Condition before Treatment

#### Dimensions

Painting	Length: 100.3cm	Width: 39.7cm
With mounting	L: 175.8cm	W: 54.5cm
Roller rod	L: 59.6cm	Diam: 2.7cm

Format of mounting Double-surround Buddhist style mounting (*butsuga hyōgu*)

Mounting fabrics Inner border and decorative fabric strips (*chūmawashi futai*): Light yellow green background with lotus and ivy pattern in gold thread  
Outer border (*sōberi*): Brown background with floating floral pattern in twill-weave

Roller knobs Engraved gilt copper roller knobs

Hanging rings (*kan*) Hanging rod with metal fittings and ring nails

Cord Brown braided cord

### Damage

1. Creased lines ran horizontally over the entire painting. The creases were well worn and show tearing.
2. Large areas of black powdery soiling were found on the lower part of the painting.
3. Silk infills from a previous restoration were attached to the back surface of the painting. Layered parts show wear and tear on the painting surface. In particular, the upper section of the painting is severely damaged.
4. There was some wear on the area depicting waves and many silk infills were attached to the background. Infills were also found on the face and the body of the Fudō.
5. In sections where the painting was worn through, the first lining (*hadaura*) was exposed.
6. On part of the knee of Kongara Dōji (Kimkara), one of the two attendants, the painting had shifted horizontally.
7. Areas of thick colored pigment on the decorations on the torso of the Fudō and in the area above his knees had peeled away.

### Condition after Treatment



## Dimensions

Painting	L: 101.2cm	W: 40.6cm
With mounting	L: 182.1cm	W: 58.2cm
Roller rod	L: 63.3cm	Diam: 2.7cm
Roller clamp ( <i>futomaki soejiku</i> )	L: 66.5cm	Diam: 5.7cm
Storage box	L: 69.8cm	W: 10.4cm Height: 10.3cm
Format of mounting	Double-surround Buddhist style mounting ( <i>butsuga hyōgu</i> )	
Mounting fabrics	Inner border and decorative fabric strips ( <i>chūmawashi futai</i> ): Light yellow green background with peony and ivy pattern in gold thread Outer border: Yellow brown background with squash pattern in twill-weave	
Roller knobs	Engraved gilt copper roller knobs (Original reused)	
Hanging ring (kan)	Gold squash shaped metal fittings and hanging ring nails	
Cord	Two-toned hanging and wrapping cords	
Lining papers	<i>Hadaurauchigami</i> (first lining paper) <i>Kōzo</i> paper thin <i>Mino</i> type (Miyamoto Yūsei, Toyama Prefecture), <i>Mashiuragami</i> (subsidiary lining paper) <i>Kōzo</i> paper <i>Misu</i> type (Uekubo, Nara Prefecture) <i>Nakauragami</i> (overall lining paper) <i>Kōzo</i> paper <i>Misu</i> type (Uekubo, Nara Prefecture) <i>Sōuragami</i> (final backing paper) <i>Kōzo</i> paper <i>Uda</i> type (Fukunishi, Nara Prefecture)	
Infill silk	Artificially aged silk (electron beam radiation) Warp: average thread width 14 denier; 20 2-ply threads/cm Weft: average thread width 14 denier; 33 threads/cm. (Hironobu-Orimono Fabric, Kyoto)	
Storage box	Paulownia <i>inrō</i> box, paulownia roller clamp (Maeda Yūsai, Kyoto)	

## Treatment Process

## 1. Examination and Documentation

The condition of the painting was documented and photographed.

## 2. Dismantling the mounting and repairing painted areas

The painting and the mounting were dismantled and separated. Painted areas around the central icon were fixed with a 1% solution of rabbit skin glue.

## 3. Removing the final lining paper and the crease reinforcement paper strips

After the final lining paper was removed, a subsidiary dyed black lining that supported the attachment of crease reinforcement paper strips was discovered. These strips were removed. (Fig 67, 68)

## 4. Cleaning of soiled areas

Soiling on the painting and linings was cleaned. The process was completed by first placing a few layers of thick paper on either side of the painting. Water was added from the front surface in order that the paper would absorb the soiling. The paper was changed and the process was repeated.

#### 5. Pigment consolidation

Pigments were fixed with a 1% solution of rabbit skin glue. At the same time, the black powdery soiling was removed from the surface of the painting.

#### 6. Removal of the original subsidiary linings.

After removing the original subsidiary lining, there appeared crease reinforcement paper strips and silk infills on the ink-dyed first lining. (Fig. 66 a, b)

#### 7. Removing the first lining

Layers of temporary reinforcement paper were placed on the recto of the painting. The painting was then attached to a glass pane and partially moistened for cleaning. The crease reinforcement paper strips and the silk infills were first removed from the first lining. The surface of the painting appeared to be covered by a mixture of paper bits and a glue-like sticky substance. This was removed by brush, and the first lining was then separated. This first lining had varying degrees of damage in different sections. The lining around the tips of the waves in the background had severe damage, making separation by tweezers impossible. As a result, a tip of a brush was used to remove this lining. Lining under the parts depicting the fire was easier to remove given fibers there were relatively intact. The lining under the area depicting the body of the central icon and the robe remained relatively strong. However, conservators used extreme caution during the removal process because of the numerous cracks in the painted sections and on the silk. Careless removal of the first lining could have resulted in further peeling. (Fig. 67 a, b and 68 a, b)

#### 8. Removing the original infill silk patches

The silk infills attached directly to the painting were in a state of deterioration similar to the painting itself and were firmly fixed to the painting. Those patches visible through to the surface of the painting were cut away, and all others were carefully removed.

#### 9. First lining

*Kōzo* paper of a thin *Mino* type was used for the first lining. Thin *Mino* paper was dyed with *sumi* (carbon soot ink) and *yasha* (dye from alder cones). The particular hue was selected in order not to affect the appearance of the area of the fire motif, being the palest part of the painting. (Fig. 69)

#### 10. Silk Infill

Losses in the silk painting support were repaired with silk artificially aged by electron beam radiation. Infill silk was selected to closely match thread thickness and gauge of the original silk used for the painting. The infill silk was dyed with *sumi*, red ochre and *yasha*, to match the shade of the waves in the lower section of the painting.

#### 11. Subsidiary lining of the painting

*Kōzo* paper of the thin *Misu* type was used for subsidiary lining. *Misu* paper was dyed with ink and *yasha* plant similar to the first lining paper so the shade would not disrupt the painting's color through the first lining.

#### 12. Crease reinforcement paper strips

Thin *Mino* type *Kōzo* paper was placed where the creasing appeared on the painting in order to avoid further creasing.

#### 13. Subsidiary lining on the painting and pasting onto the drying board

A subsidiary lining was added using *Misu* type *kōzo* paper. The painting was then pasted onto the drying board in preparation for the assembling of the mounting (*tsukemawashi*).

## 14. Adjusting the mounting fabrics

Mounting fabrics were all newly made and dyed with ink and *yasha* plant. *Mino* paper was used for the first lining, and *Misu* paper for the subsidiary lining. The painting was then pasted onto the drying board in preparation for assembling the mounting.

## 15. Assembling the mounting

Mounting followed the original format of a double-surround Buddhist style mounting. The width of the *sōberi* and *chūberi hashira* (the strips of mounting fabric that run vertically along both sides of the painting), and length of both the lower part of the *sōberi* (outer border) and *chūberi* (inner border) were increased from the measurements of the original so that the overall mounting would be well balanced.

## 16. Overall lining

Overall lining was done using *Misu type kōzo* paper.

## 17. Final backing

The final backing was done using *kōzo* paper *Uda* type. *Uda* paper was dyed with *yasha* plant to produce the effect of aging.

## 18. Temporary fixing to drying board

The painting was turned face up then pasted onto drying board to dry.

## 19. Inpainting

Pigment was applied to tone sections containing silk infills. Toning was matched to the color on the lower section of the painting depicting rocks (the palest part of the background) to unify the overall tone. (Fig 70 a-c)

20. Turning the painting face-in on the drying board (*kaeshibari*)

The object was reversed and reattached to the drying board for further drying.

## 21. Finishing

The original gilt roller knobs decorated with fine gold gilt were reused. The metal fittings were removed because they were not in the style of the roller knobs.

## 22. Producing a new storage box

A new paulownia *inrō* box and a roller clamp were made.

## Other Matters of Special Note

1. The crease reinforcement paper strips were attached onto the subsidiary lining, and the silk infill on the first lining. It was noted that earlier restoration work was likely completed without removing traces of preceding restorations and the first lining.
2. There is a horizontal area of the painting on the part of the knee of Kongara Dōji where the painting has moved out of place. Considering the severe damage of the painting, this area was not repaired to prevent further damage of surrounding areas.
3. Thick pigment levels at the middle torso of the Fudō and on the ornaments above his knees were fixed by adding animal skin glue during the process of pigment consolidation. During the restoration, the processes of wetting and drying may cause stretching and contraction, further damaging the repaired paint. To avoid such damage, special attention was taken during the application of liquid during the various wet and dry processes of disassembly, cleaning, restoration, and remounting.

不動明王二童子像

## 作品解説

東京文化財研究所  
中野 照男

不動明王は、大日如来の使者として真言の行者を守護するとともに、仏敵を調伏し、さまざまな誘惑や利己心に立ち向かうとされている。密教や禅宗において篤く尊崇されている。

本図の不動明王は岩座の上に立ち、右手に宝剣を持ち、それを腹前に立てており、左手は垂下して羂索を持っている。髪は卷毛で、左側に辮髪を垂らし、額正面に頭飾を着ける。左目を細め、右目は大きく見開いて、口を強く結び、上向きの歯と下向きの歯を口の両端からむき出している。いわゆる円心様の不動明王の姿である。向かって右側の岩に矜羯羅童子、左側の岩に制吒迦童子が立っている。矜羯羅童子は左脇に独鈷杵を挟み、腰をかがめて合掌し、不動明王を見上げている。制吒迦童子は、不動明王の背後で左手に棒をつかんで立て、右手を顎にあてて、腰を左にひねっている。

密教絵画によく見られる形式の不動明王二童子像である。岩座のまわりに細線で丁寧な水波を描くなど、やや古様を伝える部分も見られるが、ほとんど直立に近い不動明王の姿態や、針のように尖った直線的な火焰の表現などに、図像の形式化が見られる。また、緑と赤を主体とした彩色や多用される金泥、また所々に見られる盛り上げ彩色などに、制作期である南北朝時代の特徴が表れている。



37 制吒迦童子  
Seitaka Doji (Cetaka)



38 矜羯羅童子  
Kongara Doji (Kimkara)

“Fudō-myōō with Two Boy Attendants”

## Description

NAKANO Teruo

National Research Institute for Cultural Properties, Tokyo

Fudō-myōō (Acalanatha) is said to protect the worshippers of Shingon sect of Buddhism as a messenger of Dainichi-nyorai (Mahavairocana). In addition, he exorcises the enemies of Buddhism and various temptations and egotistical desires. Fudō is highly revered in both Esoteric and Zen Sects of Buddhism.

This painting depicts Fudō-myōō standing on a rocky platform. A jeweled sword in his right hand is held erect in front of his torso. In his left hand he holds a *kensaku* (lasso). His hair is curly with a tuft on the left side, and a headdress adorns his head. His left eye squints while his right glares forward. His mouth is closed tightly with two teeth on both ends of the mouth exposed - one pointing upwards and the other downwards. This manner of depiction is generally regarded as the Enshin type. Above the rock on right side stands Kongara Dōji (Kimkara), and on the rock on the left is Seitaka Dōji (Cetaka). Kongara Dōji holds *tokkoshō* under his left arm and bends his waist with his palms placed together in prayer while looking up to Fudō-myōō. Behind Fudō-myōō, Seitaka Dōji holds a pole in his left hand, and puts his right hand under his chin, twisting at his waist.

This type of “Fudō-myōō and Two Boy Attendants” is common to esoteric Buddhist paintings. The waves around the rocky platform are drawn carefully in thin lines, in a typical classic manner. However, the upright posture of Fudō-myōō and the depiction of fire with straight lines, making them appear like sharp needles, suggest a conventionalization of form in depicting this icon. In addition, the coloring of mainly green and red, the frequent use of gold pigment, and the thick application of paints that add volume to parts of the surface, suggest characteristics common to works completed during the Nanbokuchō period.

(MT and JL)