
金剛童子像

平成16年度修復事業



品名：金剛童子像 1幅
所蔵：ケルン東洋美術館

金剛童子像

修理報告

(株)宇佐美松鶴堂
杉山恵助

Ⅰ. 名称等

名称・員数 金剛童子像 1 幅
所 蔵 ケルン東洋美術館
登録番号 A09.12

Ⅱ. 工期

自：平成16年6月3日
至：平成17年3月22日

Ⅲ. 品質形状及び寸法

1. 修理前(図1)

本紙は絹本著色にて額装(仏表具)仕立である。

一 文 字 : 黄土地唐草文金襴
風 帯 : 無 し
中 縁 : 白地宝尽文散らし団花文金襴
総 縁 : 薄黄地花唐草緞子
軸首、八双 : 無 し
保 存 箱 : 無 し
寸 法 : 本紙 縦 66.7cm 横 39.6cm
表具 縦 121.1cm 横 54.4cm

2. 修理後(図2)

本紙は絹本著色にて仏表具仕立である。

中縁・風帯 : 紫地興福寺金襴
総 縁 : 古代鶯地立花文高野綾裂
軸 首 : 金軸
保 存 箱 : 桐屋郎箱(前田友齋製)
寸 法 : 本紙 縦 66.3cm 横 39.6cm
表具 縦 148.7cm 横 55.9cm

Ⅳ. 修理前の状態

料絹に縫れが認められるとともに、横折れに沿って、絹の浮きや欠失が所々に見られた。料絹の欠失箇



図1 修理前写真
Photograph of artwork
before treatment



図2 修理後写真
Photograph of artwork
after treatment

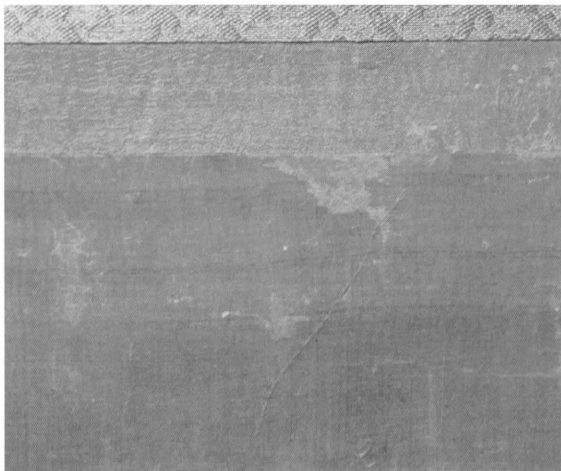


図3 部分写真 足し絹（上部） 修理前
Detail photo-added silk (top portion); before treatment



図4 部分写真 足し絹（上部） 修理後
Detail photo-added silk (top portion); after treatment

所には補絹・補彩がなされていた。料絹の天地において横一文字にやや巾広の補絹が認められた。

以下、弊社見解。

1. 本紙表面には微跡が所々に発生し、白いシミ（或いは糊跡）になっている。虫糞跡、虫舐め跡も見受けられる。
2. 本紙料絹は所々で乱れた箇所が見られる他、黒い滲み、折れ、欠失箇所もある。
3. 旧補修跡があり、天地目の違う補絹（高さ 天2.5cm、地1.1cm）が本紙巾にわたっているが、絹目、色合い共にあまり適合していない。（図3、4）
4. 絵具の緑青部分が剥落し、欠失箇所が多く見受けられる上、断片のズレも起きている。
5. 裏彩色がある（露出箇所あり）ように見受けられる。（図5～12）
6. 旧亀裂箇所は多数あるが、現状で折れは無く、本紙は平面を保っている。

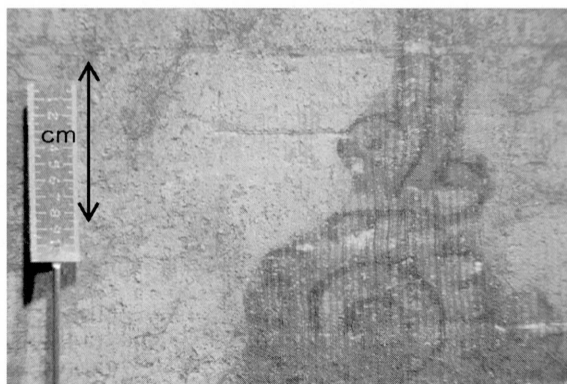


図5 顕微鏡写真 肉身 裏彩色と裏箔
Photomicrograph-body of the figure; urazaishiki (painting on the reverse side of the support) and urahaku (metal foil ground)

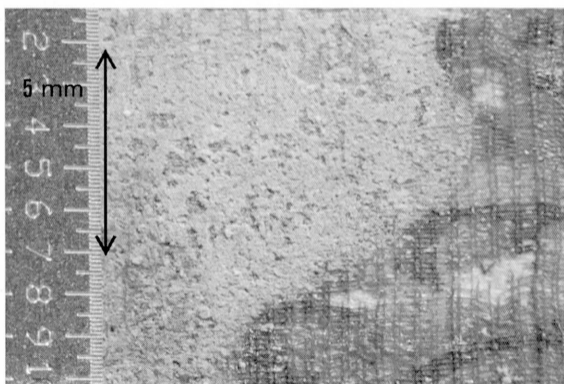


図6 図5の拡大写真
Enlargement of Fig. 5

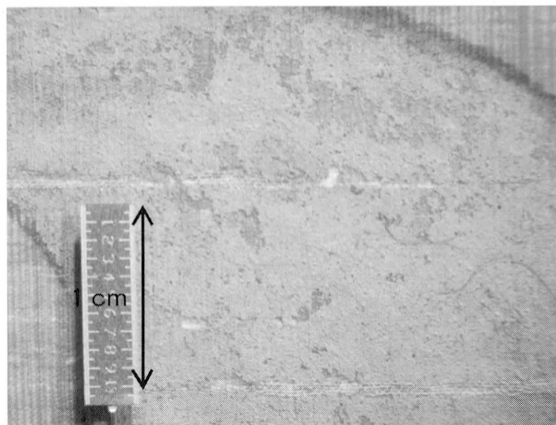


図7 顕微鏡写真 天衣 裏彩色
Photomicrograph—scarf; *urazaishiki*

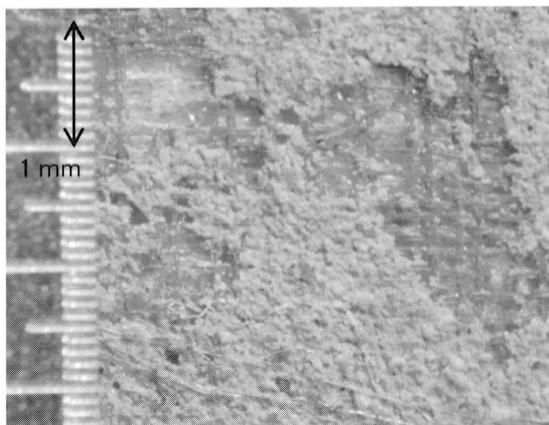


図8 図7の拡大写真
Enlargement of Fig. 7

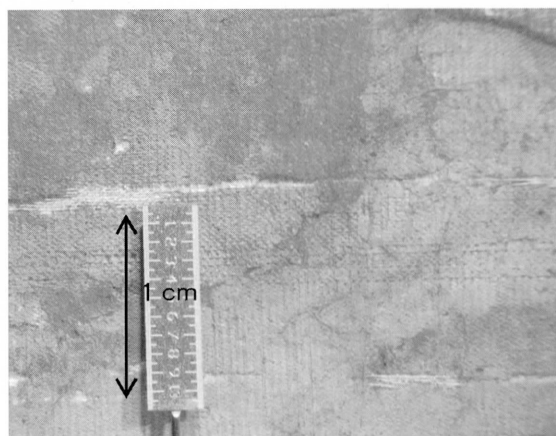


図9 顕微鏡写真 腰布 裏彩色
Photomicrograph—kilt; *urazaishiki*

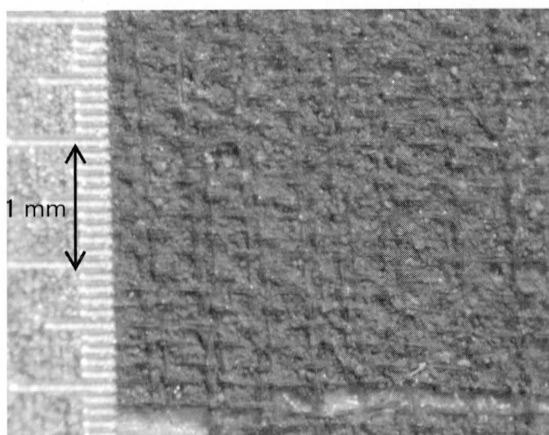


図10 図9の拡大写真
Enlargement of Fig. 9

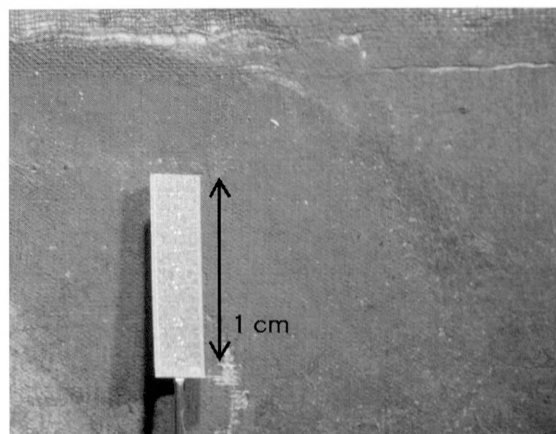


図11 顕微鏡写真 裙 裏彩色
Photomicrograph—inner garment; *urazaishiki*

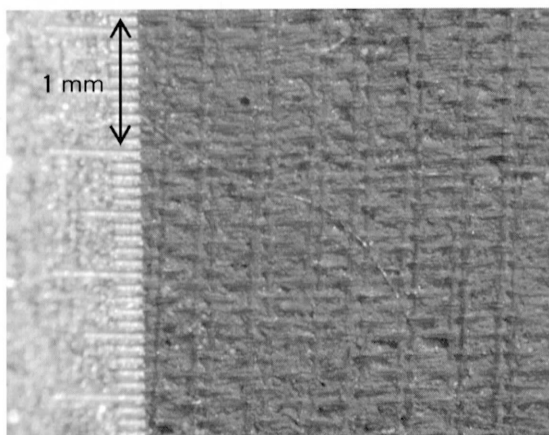


図12 図11の拡大写真
Enlargement of Fig. 11

V. 修理方針

- ・旧肌裏紙、折り伏せなどを除去し、新しく補修、表装することで、本紙の糊浮きを解消し、更なる脆弱化を防ぐ。
- ・本紙の鑑賞を妨げる旧補修絹を取り除き、新しく補修紙を当て、それを補彩する。
- ・額装にされていた本紙を掛幅装に装丁し直す。表装裂、金軸、上下軸木、啄木などすべて新調するが、端喰は使用しない。
- ・保存箱として桐屋郎箱を太巻芯（小口詰め使用）と共に新調する。

VI. 修理工程

1. 調査

- ・公式（4×5）写真、損傷写真、部分写真の撮影を行った。（図13）
- ・損傷の確認、損傷地図の作成、絵具の脆弱度の確認を行った。

2. ドライクリーニング

- ・筆、ピンセットを用い、本紙表面に付着している上ぼこり等の除去を行った。

3. クリーニング前の剥落止め

- ・絵具のテスト結果からクリーニング前に処置の必要な箇所には牛皮膠水溶液を用いて剥落止めを施した。剥離箇所には膠を注入した。

4. クリーニング

- ・本紙に湿りを与え、旧増裏紙を除去した後、本紙表面より噴霧器にてろ過水を噴霧し、下においた吸い取り紙に汚れを吸収させた。
- ・化繊紙、吸い取り紙で挟み、軽くプレスをして乾燥させた。

5. 仮裏打ちと剥落止め

- ・本紙の亀裂部分に折り伏せを入れた後、石州紙と布海苔を用いて仮裏打ちを施した。一旦乾燥させた後、仮張りをしてフラットな状態にした。
- ・兎膠を用いて、彩色箇所に剥落止めを施した。2%で1回、1.5%で1回、合計2回の剥落止めを行った。

6. 補修絹の作成

- ・本紙料絹を顕微鏡を用いて織組織を確認し、組織もまた見た目もオリジナルに適合した絹を用意した。本紙の脆弱度に合わせるため、電子線劣化処理を施した。
- ・矢車で染織を行い、その後、媒染、水洗いを施した。

7. 肌裏紙の作成

- ・旧肌裏紙を参考に若干明るくなるように染色した。矢車と墨の比率を変え、実際に補修絹を裏打ちしたサンプルを作成し、使用する肌裏紙を決定した。

8. 補絹1（表から裏彩色箇所へ）

- ・裏彩色の露出した絹の欠損部には、裏彩色の保護のため、表打ちをする前に補絹をした。

9. 表打ち

- ・乾式肌上げ法を用いて旧裏打ち紙の除去を行うために本紙に表打ちを施した。レーヨン紙2層を紙の目を変え、布海苔を用いて表打ちしたものを素干しして乾燥させた。後日、石州紙を布海苔と生麩糊（新糊）を用いて表打ちをし、仮張りに張りこんだ。



図13 X線写真
X-ray photograph

10. 旧裏打紙除去 (図14、15)
 - ・表打ちを施した本紙を裏面から、水や布海苔水溶液を少量ずつ塗布し、旧裏打紙を除去した。
11. 本紙料絹の調整
 - ・腰布のオリジナルの絹が縫っている箇所があったので、透過光を用いながら移動させた。
12. 補絹 2 (図16)
 - ・矢車で染め、媒染、水洗を施した補修絹を用いて本紙裏面から補絹を行った。
13. 裏からの剥落止め
 - ・裏彩色の補強を目的に裏面より兎膠 2 % を彩色箇所塗布した。
14. 裏面からの調査
 - ・旧裏打紙の除去が終わり、本紙裏面と裏彩色層が露出した状態で記録写真を撮影し、裏彩色の状態を確認するため顕微鏡を用いて調査を行った。
15. 表打ち除去・布海苔除去
 - ・十分に本紙に湿りを与えた後、表打ちの石州紙、レーヨン紙を除去した。
 - ・吸い取り紙などを用いて、表打ちに使用された布海苔の層を除去した。
16. 肌裏打ち
 - ・矢車と墨で染めた薄美濃紙 (長谷川製 2.8匁 クレゾール無) に新糊と古糊の混合物を塗布して、肌裏打ちを行った。
 - ・本紙表面からケイドライを用いて糊と布海苔を除去した。
17. 本紙増裏打
 - ・美栖紙 (昆布一男製) と古糊を用いて増裏打ちを行なった。
18. 補絹 3
 - ・表から確認をしながら補絹作業を行った。
19. 折り伏せ入れ (図17)
 - ・透過光と斜光を利用し、細く切った薄美濃紙を用いて折り伏せを入れた。
20. 補彩
 - ・補修紙に攀水を引き、補彩を行なった。
21. 表具裂の調整
 - ・選択した表具裂は薄美濃紙と新糊で肌裏打ちを施した。
 - ・本紙と厚み、腰を合わせながら美栖紙と古糊を用いて増裏打ちを行なった。中縁は 1 回、上下は 2 回増裏打ちを行った。
22. 本紙増裏打 2
 - ・裂の厚み、腰を調節し、美栖紙と古糊を用いて更に 2 回増裏打ちを行なった。
23. 付け廻し
 - ・増裏打ちを行い、厚みと腰を合わせた本紙、表装裂を仮張りから外し、付け廻しを行なった。
24. 総裏打ち
 - ・宇陀紙 (福西弘行製) と古糊を用いて総裏打ちを行った。
25. 仮張り
 - ・湿りを与え、表張りをした。
 - ・仮張りからめくり、裏摺りをした後、裏張りをした。
26. 補彩 2



図14 肌裏
Verso of the painting



図15 肌裏の赤外線写真
Infrared photography



図16 補絹後
After infilling with repair silk

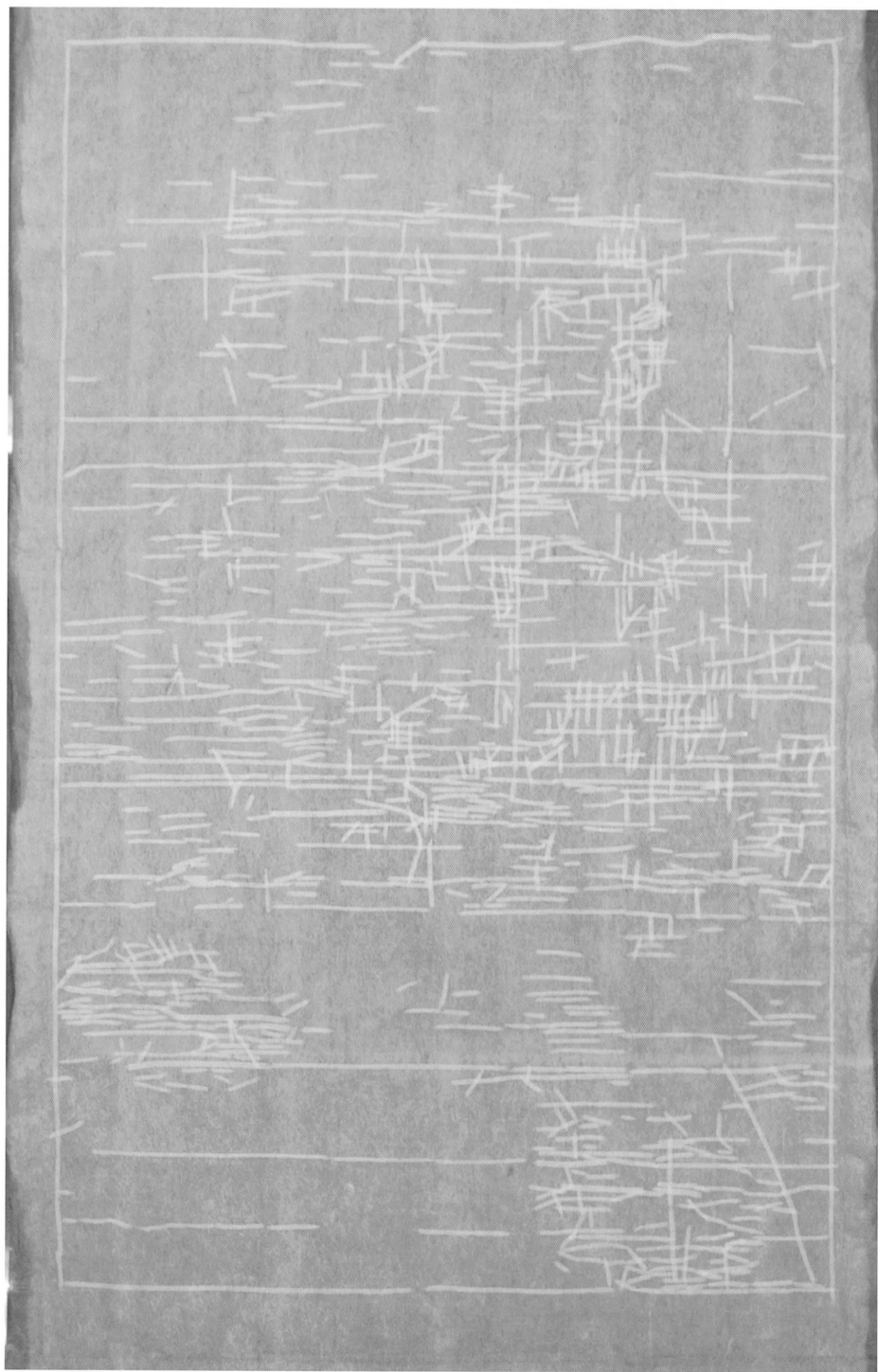


図17 折れ伏せ

After applying crease reinforcement paper strips

- ・表張り期間中に補彩の最終確認を行なった。

27. 仕上げ

- ・杉白太材の中軸に金軸を付し、座環、啄木を以って仕上げた。

28. 保存箱作成 (図18)

- ・桐屋郎箱、太巻芯 (前田友齋製) を作製、コハゼ付きの帙箱と被せを用意し、羽二重絹にて包み、収納した。

29. 写真撮影、点検

- ・公式 (4×5) 写真、損傷写真、部分写真を撮影した。
- ・修理前写真と比較、点検をした。

VII. 修理記録

〈本紙の損傷〉

- ・糊浮き：彩色箇所にところどころ糊浮き箇所が見受けられた。特に肉身で、肌裏紙と裏彩色の間の層が浮いている箇所が多く見られた。また本紙の横折れの小口から剥離する傾向が見られた。
- ・絵具の剥落：前回の修理以前に欠失した箇所以外に、前回の修理以降の比較的新しいと思われる欠失箇所も確認された。本紙の横折れや糊浮きを原因として欠失している傾向が見られる。
- ・折れ：本紙全体に若干、横折れが見受けられる。
- ・付着物：本紙全体に半透明の付着物が見られる。特に本紙下三分の一で目立つ。たてに波状に付着している箇所もある。また顔、右足膝横、右足の甲などで何かが垂れたシミのように見える部分は表面に付着し他部分が白濁化しているためと思われる。
- ・裏彩色の欠失：特に肉身で周囲より色が沈んで見える箇所は裏彩色が欠落した箇所である。左足は特に裏彩色の剥落が著しい。修理前では裏彩色が剥落している箇所でも旧肌裏紙が浮いているために目立たない箇所も多くあった。
- ・シミ、汚れ：本紙無地部分で大きな黒いシミが所々見られる。旧裏打紙を除去した後もこのシミは残ったことから、過去に本紙料絹が染まったものであることがわかる。
- ・本紙料絹のずれ：腰布のオリジナルの絹が縫っている箇所があったので、旧裏打紙除去後に部分的に湿りを与え、透過光を用いて移動させた。

〈過去の修理〉

- ・上下、足し絹：上、約2.4cm、下、約1.0～1.2cmの幅で絹が足されていた。オリジナルの料絹と比較すると織組織が違い、また色も調和していない。旧補絹とも違う絹が使用されていた。
- ・旧補絹：本紙上部で6箇所ほど料絹の欠失部に裏面から絹が当てられていた。欠失部よりもかなり大きく重ねられており、絹もオリジナルとは調和していない。また他の料絹の欠失部は補絹は施されず、肌裏紙が露出していた。
- ・補彩：所々、料絹が欠失し、肌裏紙が露出した箇所に茶系の色で補彩がされている。
- ・旧肌裏紙：肌裏には墨染め紙が使用されていた。本紙上で白い穴が確認できたが、それは肌裏紙の欠失箇所であった。また肌裏紙の欠失箇所近くに、まったく同じ形で本紙に欠失箇所があることから、以前の修理の際にこの墨染めの肌裏紙をいったん本紙から外し、また糊を塗布して裏打ちして本紙に戻したことが推測される。
- ・付着物：表面のてかり、付着物は以前の修理で行われた何かしらの作業の影響である可能性がある。

〈その他〉

- ・旧補修絹：織組織データ 経糸 70-75枚 31中、緯糸 150-200横、21中 1 本入り
- ・新補修絹：織組織データ 縦糸 60枚 21中、緯糸140横、28中 1 本入り、
- ・剥落止めを施した際、白色顔料の膠の浸透が悪かった。

〈修理後の状態〉

- ・修理を終えて全体的に雰囲気落ち着いた。旧肌裏紙は何度か再利用されているため、相剥ぎになっている箇所も多く、厚さにむらがあったが、肌裏打ちを打ちかえることで、本紙の印象も状態も安定した。
- ・本紙上の付着物が目立たなくなった。これは作業工程の中で、表打ちや布海苔の除去を行うことで、本紙表面の付着物も除去することができたのではないか。
- ・修理前に粉状化している彩色箇所があったが、剥落止めによって改善された。裏彩色のみ旧裏打紙に残っていた部分は表から補絹をすることで今後の剥落を抑えることができた。
- ・腰布のオリジナルの絹が経れているのを直した。

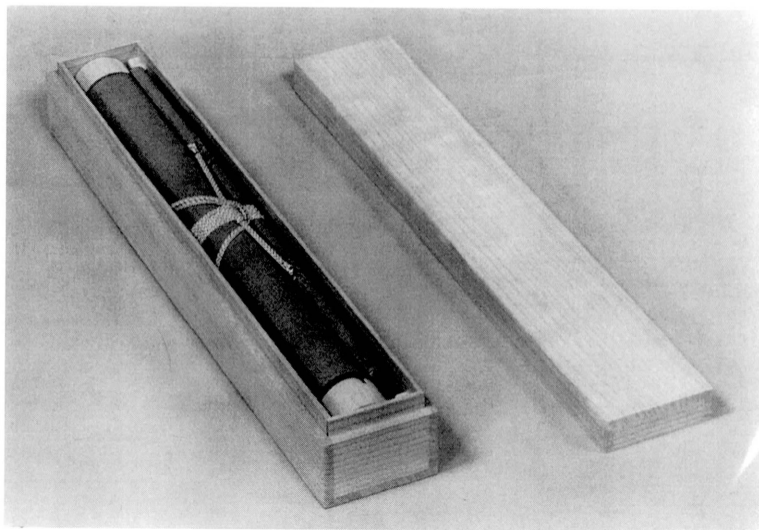


図18 保存箱
Storage box

Kongō Dōji (Kaṇikrodha)

Conservation Treatment Report

Keisuke Sugiyama
Usami Shokakudo Co. Ltd.

Title *Kongō Dōji* (Kaṇikrodha)
 Collection Museum für Ostasiatische Kunst, Köln
 Registration number A09.12
 Treatment undertaken by Usami Shokakudo Co. Ltd.
 Treatment period June 3, 2004—March 22, 2005

I. Before treatment (Fig. 1)

Dimensions: Painting Height 66.7cm Width 39.6cm
 Overall Height 121.1cm Width 54.4cm

Media: Color on silk

Format: Hanging scroll (Three-tiered Buddhist mounting)

Mounting fabric

Ichimonji: Gold brocade with arabesque pattern on yellow ochre background silk*Futai*: N/A*Chūberi* (central border): Gold brocade with scattered floral pattern on *takarazukushi*-motif on white background*Sōberi*: *Donsu* (damask weave) with floral and arabesque patterns on light yellow background*Jikushu*, *hasso*: N/A

Storage box: N/A

II. After treatment (Fig.2)

Dimensions: Painting Height 66.3cm Width 39.6cm
 Overall Height 148.7cm Width 55.9cm

Format: Hanging scroll (Three-tiered Buddhist mounting)

Mounting fabric

Chūberi, *futai*: Gold Kofukuji brocade on lavender background*Sōberi*: Antique *kōya aya* (twill weave silk) with *tachibana* pattern on green-brown background*Jikushu*: Metal roller knobsStorage box: paulownia *yarō* box (Made by Yusai Maeda)**III. Condition before treatment**

There were twisted portions in the silk support, and areas along horizontal creases where silk

material had lifted away or was lost. Silk infills and inpainting had been applied to lost areas. Wide horizontal strips of mending silk were found at the top and bottom portions of the silk support.

Observations

1. There are traces of mold in many parts of the painting appearing as white stains. Some of these white areas may also be paste stains. Insect damage and insect excrement were also found.
2. Parts of the silk support for the painting are damaged. There are black stains, creases, and losses.
3. There are traces of mending done in the past. Silk infills of different width are found across the top and bottom of the painting (width: top 2.5 cm, bottom 1.1 cm), but neither the size nor the color are a good match. (Figs. 3, 4)
4. The blue-green portions of the painting are actively flaking, and there are many losses. Some fragments of the support have shifted.
5. It appears that *urazaishiki* (painting on the reverse side of the support) has been applied. (There are areas where the *urazaishiki* is exposed and visible through the front.) (Figs.5-12)
6. While old cracks were found in many places, there are no recent ones, and the painting has maintained its flat form.

IV. Treatment proposal

- The former first lining, reinforcement strips, etc., will be removed and the piece will be newly mended and mounted. This will resolve the problem of the painting lifting from the lining due to the diminished adhesion of the old paste and will prevent the piece from becoming more fragile.
- Silk infills that are detracting from the image of the painting will be removed. Paper infills will be applied in their place and inpainted.
- The painting, which had been mounted on a frame, will be remounted as a hanging scroll. Items such as the new mounting material, metal roller knobs, the top and bottom wooden rollers, and hanging cord will be used. However, *hashibami* (vertical planks) will not be used.
- A new paulownia *yarō* storage box and roller clamp will be made.

V. Treatment process

1. Examination and documentation
 - Official 4x5 and detail photographs of damaged areas were taken. (Fig.13)
 - The condition of the support and pigments was examined and a damage map was created.
3. Surface cleaning
 - Dust and other foreign matter attached to the surface of the painting were removed using ink brushes and tweezers.
3. Pre-cleaning consolidation
 - Based on the test results, cow hide glue solution was applied to areas that needed to be consolidated before the cleaning was done. Glue solution was injected in the areas in which the pigments were actively flaking.
4. Cleaning

- Moisture was added to the painting to remove the former subsidiary lining. Then, filtered water was sprayed onto the front surface of the painting using a spray pump, and grime was soaked up with an absorbent blotting paper which was laid underneath.
 - The painting was placed in between a synthetic paper and blotting paper and lightly pressed to dry.
5. Temporary lining and consolidation
 - After applying reinforcement strips to the cracked areas of the painting, temporary lining was attached using *Sekishū* paper and seaweed glue. Once the glue had dried, the piece was stretch-dried on a *karibari* in order to flatten it.
 - The colored areas were consolidated using rabbit skin glue. Consolidation was done twice: once with a 2% rabbit skin glue solution, and once with a 1.5% solution.
 6. Preparing repair silk
 - The weave of the silk support was determined using a microscope. Silk material that matches both the weave and the appearance of the original silk support was prepared. The new mending silk was irradiated in order to match the strength of the painting's silk support which has become fragile over time.
 - The silk was dyed with *yasha* (a light-brown dye prepared from the cones of the alder tree), and a mordant was used to fix the dye. The silk was then rinsed in water.
 7. Preparing paper for the first lining
 - The paper used for first lining was dyed the same hue as the former first lining but slightly lighter in tone. Samples made from mending silk were lined with papers dyed using different ratios of *yasha* and *sumi* in order to determine which color paper to use for the first lining.
 8. Applying silk infills 1 (from the front to areas of *urazaishiki*)
 - Before applying a temporary facing, silk infills were applied to the areas in which the original silk had been lost and the *urazaishiki* had become exposed in order to protect the *urazaishiki* from damage.
 9. Applying a temporary facing
 - A temporary facing was attached to the painting in order to remove the former lining papers using the dry removal method. Two sheets of rayon of different thickness were attached with seaweed glue as a temporary facing and were laid out in the shade to dry. Later, *Sekishu* paper was attached for additional support with seaweed and wheat starch glue and was stretch-dried on a *karibari*.
 10. Removal of old lining paper (Figs. 14, 15)
 - After applying the temporary facing, old lining papers were removed by locally applying small amounts of water and seaweed glue solution from the reverse side of the painting.
 11. Realignment of the silk support
 - The areas of the kilt in which the original silk was warped were realigned using transmitted light.
 12. Applying silk infills 2 (Fig. 16)
 - Repair silk dyed with *yasha*, fixed with a mordent, and rinsed with water was used to mend the

painting from the reverse side.

13. Consolidation from the reverse side

- A solution of 2% rabbit skin glue was applied to consolidate the *urazaishiki* from the reverse side.

14. Examination from the reverse side

- After the removal of old lining papers was completed, photos were taken of the reverse side of the painting with the *urazaishiki* exposed for the purpose of documentation. The condition of the *urazaishiki* was examined using a microscope.

15. Removal of the temporary facing and seaweed glue

- After applying a sufficient amount of moisture to the painting, the *Sekishū* and rayon papers used for temporary facing were removed.
- The layer of seaweed glue that was used to attach the temporary facing was removed using absorbent blotting paper.

16. Applying the first lining

- Thin *Mino* paper (2.8 *monme*, no cresol, made by Satoshi Hasegawa) dyed with *yasha* and *sumi* was attached as the first lining using a mixture of wheat starch paste and aged wheat starch paste.
- Paste and seaweed glue were removed from the surface of the painting using K-Dry tissue.

17. Applying a subsidiary lining to the painting

- *Misu* paper (made by Kazuo Kombu) was attached as a subsidiary lining using aged wheat starch paste.

18. Applying silk infills 3

- Silk infills were applied while checking the process from the front side.

19. Applying reinforcement strips (Fig. 17)

- Thinly cut strips of thin *Mino* paper were applied to the back using transmitted and raking lights to strengthen areas with cracks and creases.

20. Inpainting

- *Dōsa* solution was applied to mending paper and inpainting was applied.

21. Preparing mounting material

- Thin *Mino* paper was applied to the selected mounting fabrics as a first lining using wheat starch paste.
- *Misu* paper was applied as a subsidiary lining using aged wheat starch paste while matching its thickness and *koshi* (give of the fabric when rolled) with that of the painting. One subsidiary lining was applied to the fabrics for the *chūberi* and two were applied to the fabrics for the *jōge*.

22. Applying subsidiary linings to the painting 2

- The thickness and the *koshi* of the lined mounting fabrics were considered, and another two subsidiary linings of *Misu* paper of appropriate weight were applied to the painting using aged wheat starch paste.

23. Joining the painting and the mounting fabrics

- The thickness and *koshi* of the painting and mounting fabrics were considered and lined

separately with different weights of Misu paper. The lined painting and mounting fabrics were removed from the *karibari*, and joined together.

24. Final backing

- *Uda* paper (made by Hiroyuki Fukunishi) was attached as a final backing using aged wheat starch paste.

25. Drying on *karibari*

- Moisture was applied and the mounted painting was attached to a *karibari* and dried with the painting facing outward.
- The piece was removed from the *karibari*, and after adding moisture to the reverse side, it was reattached to the *karibari* to dry facing inward.

26. Inpainting 2

- While the painting was facing outward on the *karibari*, a final check for inpainting was completed.

27. Finishing

- Metal roller knobs were attached to the *nakajiku* (made of white cedar). The piece was completed by adding the loops and cord for hanging.

28. Creating a storage box (Fig. 18)

- A paulownia *yarō* box and large roller clamp were made (by Yusai Maeda) and a case with a clasp and a cover were prepared. The scroll was wrapped in a *habutae* silk wrapping and placed in the box.

29. Photo-documentation, checking

- 4x5 photographs, photographs of damaged areas, and detail photographs were taken.
- They were compared with photographs taken before treatment and checked.

VI. Treatment record

<Damages to the painting>

- Lifting of glue: Lifting of the glue could be seen in many painted areas. In the *urazaishiki* areas of the body in particular, there was separation of the first lining from the painting. Furthermore, pigment was actively flaking from the edges of horizontal cracks on the painting.
- Flaking of pigments: In addition to parts which had been lost before the previous treatment, areas in which the pigments are believed to have flaked off fairly recently (since the previous treatment) were found. There was a tendency for the pigments to chip off due to horizontal cracks and lifting of the first lining from the painting.
- Creases: Slight horizontal creases are found throughout the entire painting.
- Attached foreign matter: Semi-transparent matter was found attached overall to the surface of the painting. It is most apparent in the bottom third area. In some parts, it was attached in a vertical, wave-like pattern. Further, the stains around the face, on the side of the right knee, and on top of the right foot appeared to be caused by some liquid that was dripped onto the painting and turned a cloudy color.
- Lost *urazaishiki*: In particular, the areas of the body which appear darker than the surrounding

color are places in which the *urazaishiki* had fallen off. The number of areas where *urazaishiki* has flaked off is especially great around the left leg. Before treatment, there were many areas in which *urazaishiki* was missing but they were not apparent since the former first lining had separated from the painting.

- Stains and soiling: Large, black stains were found in some of the solid colored areas of the painting. Because these stains remained even after the former first lining was removed, it became apparent that the stains on the silk support were old.
- Shifting in the silk support of the painting: There were portions of the original silk of the kilt that were twisted. Therefore, after the former linings were removed, moisture was applied to certain parts and the weave was realigned using transmitted light.

〈Past treatments〉

- *Jōge*, added silk material: Silk material had been added to the top portion (approximately 2.4cm width) and the bottom portion (approximately 1.0-1.2cm width). Compared to the original silk fabric, the texture of the weave was different and the colors did not match. It was also different from the material used for the former silk infills.
- Former silk infills: Silk infills were applied to about six places in the upper portion of the painting where the silk material was missing. These infills were much larger than the missing areas and did not match the silk support. Also, there were other areas of loss where no infills had been applied and the first lining was exposed.
- Inpainting: In some places there are holes in the silk material exposing the first lining on which brown inpainting had been applied.
- Former first lining: Dyed black paper was used for the first lining. A white hole was seen in the painting, but it turned out to be a hole in the first lining. Further, because there is a hole in the painting with the exact same shape as the one in the first lining, it can be assumed that the first lining (dyed black) was once removed from the painting during a former treatment, and was then reattached to the painting with glue.
- Attached foreign matter: The glossiness and the foreign matter that was attached to the surface are possibly the result of a past treatment.

〈Others〉

- Former silk infill material: composition—warp threads: 31 denier, 70-75 pairs; weft threads: 150-200 threads, 21 denier with warp threads overlapping every weft thread.
- New silk infill: composition—warp threads: 21 denier, 60 pairs; weft threads: 140 threads, 28 denier with warp threads overlapping every weft thread
- When consolidation was done, the glue did not saturate the white pigment very well.

〈Condition after treatment〉

- After the treatment was completed, the painting appeared more stable overall. Because the old first lining paper had been reused several times, there were many parts which had split apart,

causing irregularity in thickness. By attaching a new first lining, it stabilized both the look and the condition of the painting.

- The foreign matter that was attached to the surface of the painting has become less noticeable. Perhaps applying the temporary facing and removing the seaweed glue during the treatment process helped remove the matter that was attached to the surface of the painting.
- Although before the treatment there were areas in which the paint had become powdered in form, this was remedied through consolidation. Regarding *urazaishiki*, the portion that remained on the former lining paper was mended with silk from the front to prevent it from flaking off in the future.
- The original silk material for the area of the kilt that was twisted was corrected.

作品解説

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本図は金剛童子の独尊像である。金剛杵をもった左手を大きく振り上げる一方、右手を下げて施無畏の印相をなす。左足を高く上げ、右足は青蓮華を踏む。顔は両眼や口を大きく開いた忿怒相で、赤い頭髮は逆立っている。頭部の後ろに円形の頭光を表す。黄色に塗られた身体は首、左右の上腕、両手首、そして両足首を瓔珞で飾る。上半身が裸体で、金剛杵の連続図案を表地に表した条帛を左肩から右脇を通して襷に掛け、左胸の上で結んでいる。また表地が紺色で、裏地が朱色の長い条帛を首から左右の腋の下へと通し、なびかせている。そして赤い裙を穿き、その前に虎皮を当て、さらにその上から表地が緑色で、裏地が白色の腰布を当てている。

さらに裏彩色や裏箔の技法が多用されている点も本図の特徴の一つである。たとえば、金剛童子の身体や裙、腰布条帛、天衣、そして青蓮華には裏彩色が施されている。また金剛童子が身につけている各種の瓔珞や金剛杵には裏箔が貼られている。こうした裏彩色や裏箔の技法は鎌倉時代における絵画制作の特徴をよく示しているといえる。

金剛童子は密教の護法童子の一つである。胎藏界曼荼羅では金剛手院中、第3行上方より第5位の離戲論菩薩に向かって左下に位置する。金剛童子の図像には金剛智訳『仏説無量寿仏化身大忿迅俱摩羅金剛念誦瑜伽儀軌法』と不空訳『聖迦柁忿怒金剛童子菩薩成就儀軌經』の二系統の儀軌がある。金剛智訳は金剛童子を阿弥陀仏の教令輪身として二臂の黄童子に表す。これに対し、不空訳は金剛童子を金剛薩埵の化身として六臂の青童子に表す。金剛童子法は金剛童子を本尊として息災や調伏などを修する法をいうが、その行法の次第も、東密では不空訳を用いるために青童子を、台密では金剛智訳を用いるために黄童子をそれぞれ本尊とする。とくにこの法は三井所伝の秘法とされ、『平家物語』巻第三、御産の条にも、三井寺の長吏円慶法親王が中宮安産の祈禱のため金剛童子法を修したという記事がある。

このように金剛童子の図像にまつわる歴史的な背景および制作技法の視点から、本図に対し美術史的な評価を与えるとすれば、本図は鎌倉時代、金剛童子法を修するために金剛智訳に基づく黄童子として制作された台密系の画像であると位置づけられる。

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Kongō Dōji (Kaṇikrodha)

Description of Artwork

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This painting is a single image of Kongō Dōji. His left hand, which holds a vajra, is dramatically raised upward, while his right hand is lowered in a gesture of “abhaya-dāna” (mudra for bestowing fearlessness). The left leg is raised high, and his right foot stands on a blue lotus flower. His face, with his eyes and mouth wide open, has an angry expression (*funnusō*), and his red hair stands on its end. A round halo is depicted behind his head. His body is painted yellow, and his neck, upper arms, wrists and ankles are decorated with *yōraku* ornaments. His upper body is bare, and a scarf-like band of cloth with a vajra pattern on the front side is wrapped diagonally over his left shoulder and around his right side and tied at his left chest. A scarf which has a navy blue front and a vermilion back wraps behind his neck and flows under both of his arms, with the ends fluttering in the wind. And he wears a red inner garment skirt, over which he layers a piece of tiger skin, and further adds a layer of kilt with a green front and white back.

The extensive use of *urazaishiki* (reverse coloring) and *urahaku* (metal foil ground) is one of the characteristics of this painting. For instance, *urazaishiki* is applied to the areas of Kongō Dōji’s body, inner garment, kilt, scarf-like band of cloth, scarf scarves, and the blue lotus flowers. Further, *urahaku* is pasted on to areas of various *yōraku* and the vajra. It can be said that such technique of using *urazaishiki* and *urahaku* is clearly distinctive of paintings created in the Kamakura period.

Kongō Dōji is one of the protector deities of Tantric Buddhism. On the *kongoshuin* of the *garbha dhātu maṇḍala*, he is positioned at the lower left side of the *niṣprapañca* bodhisattva, who is in the third column, fifth from the top. For the iconography of Kongō Dōji, two translations of *kalpa*, or Esoteric Buddhist rules and prescriptions, exist: one is “*fo shuo wu liang shou fo hua shen da fen xun ju mo luo jin gang nian song yu jia yi gui fa*,” which was a translation by Vajra-bodhi, and the other is “*sheng jia ni fen nu jin gang tong zi pu sa cheng jiu yi gui jing*,” which was a translation by Amoghavajra. According to the Vajra-bodhi translation, the Kongō Dōji is described as having a yellow body and two arms, as a *kyōryōrinjin* of Amitābha. By contrast, in Amoghavajra’s translation, Kongō Dōji is considered an incarnation of vajra-sattva and is described as a blue figure having six arms. The Kongō Dōji prayer is a prayer used to remove harm such as illnesses and disasters and to defeat the evil with Kongō Dōji as the principle image for worship. In practicing this prayer, the Shingon sect worships the blue Dōji based on Amoghavajra’s translation, and the Tendai sect worships the yellow Dōji based on Vajra-bodhi’s translation. This prayer is particularly considered to be an esoteric prayer passed down the Mii-dera line. In Volume III of *The Tale of the Heike*, in the section

on the Imperial Lying-in, it is written that the head monk of the Mii-dera Temple Enkyo Hoshinno performed the Kongō Dōji prayer to wish for the safe delivery by the Empress.

As such, if one is to evaluate this painting of Kongō Dōji in an art-historical sense based on its historical background and the technique used to create the image, it can be positioned as an image created in the Kamakura period as a yellow dōji based on the Vajra-bodhi's translation, for the Tendai sect to practice the Kongō Dōji prayer.

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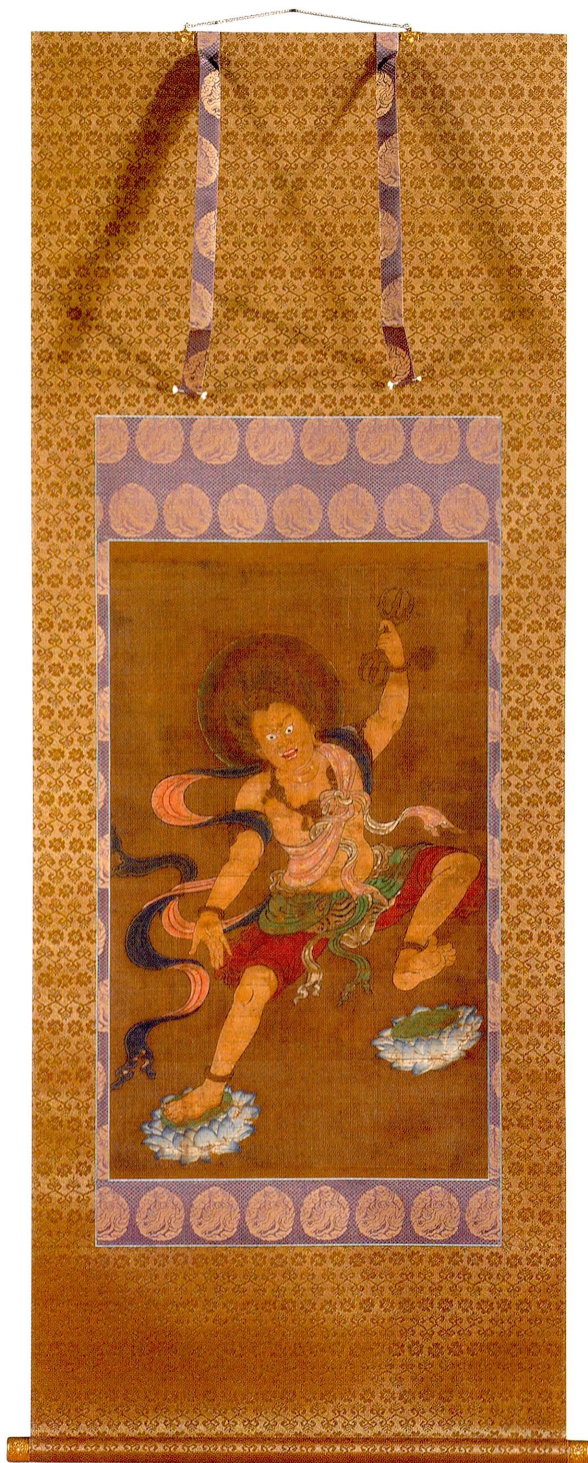
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16 金剛童子像 修理前 (ケルン東洋美術館)
Kongo Doji (Kanikrodha) <Before Treatment>
 (Museum für Ostasiatische Kunst, Köln)



16



17 修理後
 <After Treatment>



18 修理前 <Before Treatment>



19 修理後 <After Treatment>



20 X線写真
X-ray photograph



21 肌裏
Verso of the painting



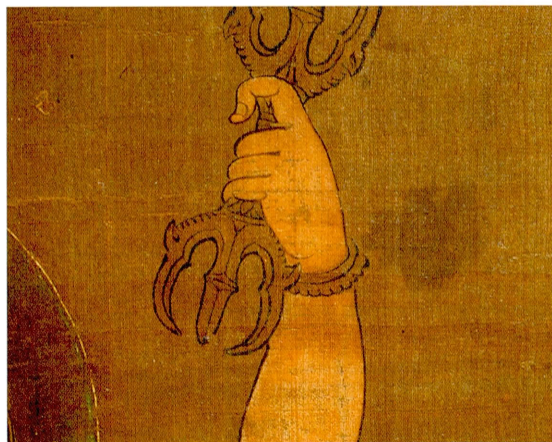
22 肌裏の赤外線写真
Infrared photograph



23 補絹後
After infilling with repair silk



24 修理前
〈Before Treatment〉



25 修理後
〈After Treatment〉



26 修理前
〈Before Treatment〉



27 修理後
〈After Treatment〉



28 修理前
〈Before Treatment〉



29 修理後
〈After Treatment〉