

SHIMADA, Nodoka. A Consideration of the Standing Sculptures of Shukongōjin and Jinja Daishō by Kaikei at Kongō-in Temple, Kyoto: Forming the Composition of the Sculptures

The Standing sculptures of Shukongōjin and Jinja Daishō at Kongō-in Temple in Kyoto were made by Kaikei prior to him being awarded the rank of *hokkyō* in 1203. The pairing of Shukongōjin and Jinja Daishō has no clear source, but the idea has been attributed to the priest Shunjōbō Chōgen, as the deities are listed as a pair in his *Namu Amidabutsu sazenshu*, a book in which Chōgen recorded his good deeds. Other than the set at Kongō-in, another example of the sculptures in this paired composition is housed at Kongōbu-ji Temple on Mt. Kōya. In recent years, the discovery of an inscription and sutra scrolls inside the Kongōbu-ji sculptures made it possible to identify them as those described in *Namu Amidabutsu sazenshu*. However, this is not sufficient evidence to show that Chōgen was involved in the creation of the sculptures at Kongō-in, because there are iconographic differences from the sculptures at Kongōbu-ji and there is no sutra scrolls. These differences are closely connected to the circumstances of the sculptures' creation.

In this paper, I analyze the ideological background of the sculptures at Kongō-in in contrast with those at Kongōbu-ji, and re-examine the sources and the creator of the paired composition.

Importantly, the Kongō-in Shukongōjin is a direct copy of the Tempyō-style sculpture in the Hokke-dō Hall of Tōdai-ji Temple in Nara. The latter was a symbol of the restoration of Tōdai-ji after it survived the fire of the southern capital in 1180. Jinja Daishō, on the other hand, appears in the dharma-seeking tale of the Chinese monk Genjō Sanzō's. The skull necklace (unfortunately lost from the Kongō-in sculpture) characteristic of Jinja Daishō's iconography refers to an episode of Genjō Sanzō's previous life, in which the deity repeatedly ate the monk at his desert voyages. Later, Jinja Daishō changed his mind and Genjō was able to cross the desert. *Kanbutsu Zammaikai-kyō*, translated by Buddhahadra (known for his translation of *Rokuju kegon*), contains a story of Shukongōjin converting a man-eating deity to Buddhism. The creator of the Kongō-in sculptures may have conflated this man-eating deity with Jinja Daishō, and tried to depict Shukongōjin as the true contributor to the eastward advance of Buddhism.

It is highly probable that the sculpture at the Hokke-dō and its copy at Kongō-in were produced in the same vicinity. Because the unique combination of Shukongōjin and Jinja Daishō also appears at Kongōbu-ji and are connected to Chōgen, I propose that Bengyō, who was the head of Sonshō-in at Tōdai-ji and had a close relationship with Chōgen, was the initiator of the construction of the Kongō-in sculptures. At that time, while still controlling the Hokke-dō, Sonshō-in respected its origins since Hokke-dō had continued the Kegon tradition from Tōdai-ji's earliest days, and along with Sonshō-in revered Rōben as the patriarch of the monastery. I view Bengyō, who devoted his life to the reconstruction of Tōdai-ji Temple and the revival of Kegon doctrine, as a likely figure to have initiated the copying of the Hokke-dō sculpture.

Thus, the intention behind the production and the choice of iconography for the sculptures at Kongō-in coincide. Considering the difference in style between the two sets of sculptures, I believe that the Kongō-in sculptures likely preceded the Kongōbu-ji sculptures that are associated with Chōgen.

Since the Heian period, the Japanese Buddhist community has asserted its own placement within the triadic worldview of India, China, and Japan. By compiling tales and adopting the Tempyō style in paintings and sculptures, this community strove to prove that Japan had inherited the Buddha's original Indian teachings. The sculptures at Kongō-in, based on Genjō's dharma-seeking tales and copied from the Tempyō-style sculpture at the Hokke-dō, can be interpreted as evidence of these attempts.