
大原女図

平成16年度修復事業



品名：葛飾北斎筆 大原女図
所蔵：キヨソネ美術館

葛飾北斎筆 大原女図

修理報告

(株)半田九清堂
半田昌規

品 名 葛飾北斎筆 大原女図

所 蔵 キヨソネ美術館

登録番号 P-44

修理施工 株式会社 半田九清堂

工 期 平成16年 6 月～平成17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

Ⅰ．修理前の状況

寸 法

本 紙 縦 95.2cm 横 30.5cm

枠 外 縦 96.1cm 横 31.5cm

品 質 絹本着色

形 状 キャンバス枠に本紙が貼り込まれた状態

裏打ち 肌裏打ち：亜麻布

増裏打ち：キャンバス布地

保存箱 なし

損 傷

- ・画面に胞子状のかびが発生し、裏打ちのキャンバス布の裏面にまで胞子状のかびが見られる。
- ・顔、足、花びら部分の胡粉が剥落し、不安定な状態である。
- ・本紙料絹は接着にSwiss glue（＊註）を用い、布地にて裏打ちがされている。
- ・本紙料絹の絹目にSwiss glueの糊分（以下、糊分）が詰まっており、背景の地の部分に濡れ色のある透明感を与え、表面に何かコーティングがされているような印象を感じさせる。
- ・本紙のキャンバス枠への貼り込みは、周囲を釘で打ち込んである。

＊註 Swiss glue＝兎膠と澱粉糊の混合接着剤で1960年代、ヨーロッパで油画の修理に用いられたもの

Ⅱ．修理後の状況（図1）

寸 法

本 紙 縦 94.5cm 横 30.5cm

枠 外 縦 171.4cm 横 41.4cm

形 式 掛幅装 三段表具



図1 修理後
After treatment



図2
修理前 赤外線撮影 800nm
Before treatment, infrared
photograph 800nm

表装裂	一文字	浅葱地唐草千鳥紋竹屋町
風帯	同上	
中廻し	薄茶地桜紋紗綾	(東京 中島洋一)
上下	薄茶地唐花紋紗	
軸 首	木地	透溜漆塗梅蒔絵面取
紐	啄木	
座 金	黒 梅型	
裏打ち	肌裏紙：薄美濃紙	(岐阜 長谷川聡)
	増裏紙：美栖紙	(奈良 上窪正一)
	総裏紙：宇陀紙	(奈良 福西弘行)
保存箱	桐材太卷芯・桐材印籠箱	(東京 大坂重太郎工房)
	中性紙布貼り帙	

Ⅲ. 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、損傷およびシミの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。(図2)
- ・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. カビの除去

- ・胞子状のカビを筆で払いながら吸引し、ドライクリーニングを行った。
- ・その後、画面全体にエチルアルコールを筆にて塗布し、カビの再発生を押さえる殺菌処置を施した。(図3、4)



図3 修理前 カビの付着
Before treatment. Mold attached to the surface.



図4 修理後 カビの除去
After treatment. Mold is removed.

3. 付着物の除去

- ・本紙表面に付着した虫糞を、本紙を傷めないように削り取り除去した。

4. 剥落止め(1)

- ・牛膠水溶液0.5%~1% (重量比) を画面に塗布して剥落止めをした。

5. 本紙の取り外し

- ・キャンバス枠に貼り込まれた本紙を枠から取り外した。

6. 剥落止め(2)

- ・牛膠水溶液0.3% (重量比) 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。
- ・牛膠水溶液 0.5%~1% (重量比) にて再度剥落止めをした。
- ・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。

7. 表打ち

- ・裏打ち除去の際、本紙に負担がかかる点や、表面からの光学機器による観察で、糊分が絹目に詰まっていることが確認され、糊分を除去する可能性を考慮し、表打ちを行うことにした。
- ・表面より、布海苔を用いて化繊紙で表打ちし、旧裏打ち布除去の養生をした。

8. 方針の検討

- ・増裏打ちのキャンバス布と肌裏打ちの亜麻布を部分的に剥がし、糊分の接着強度を調べる接着強度テストと、部分的に裏打ち布を剥がした箇所の糊分を、水を含ませた綿棒にからめて除去できるかどうかを調べる糊分除去テストを行った。
- ・修理前の調査データとそのテスト結果を元に糊分の除去方法を含め、全体の修理方針について検討する会議を東京文化財研究所に於いて開き、関係者と協議した結果、キャンバス布、亜麻布を除去した後、水のみを使用し、糊分をできるだけ除去して、生麩糊で肌裏打ちをし、通常通り掛軸装に仕立てることに決定した。

9. 旧裏打ち布の取り外し

- ・接着強度テストの結果、表打ちの布海苔の接着力よりSwiss glueの接着力が強いため、裏打ち除去の際の湿りが表打ちに廻ると表打ち紙が離れてしまうので、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、旧増裏布、旧肌裏布を取り外した。
- ・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。

10. 糊分の除去(1)

- ・本紙裏面に層状に絹目にまで詰まって残っていた糊分を、可能な範囲で除去した。
除去に当たっては、絵具の保護を考慮し、室温の濾過水にて湿らせた綿棒をこころがしながら糊分を移し取る方法で、無理のない範囲で行った。
- ・以前の修理の際に除去しきれなかった肌裏紙が部分的に残っていたため、糊分の除去後にこれらを除去した。(図5)

11. 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。
- ・裏打ちをはじめ全作業において、接着には生麩糊(小麦粉澱粉糊)を使用した。

12. 表打ち紙の除去

- ・乾燥後、表打ち紙を除去した。
- ・表打ちの際の湿りにより、画面全体の経年の汚れが養生紙に移動し、緩和された。

13. 糊分の除去（２）

- ・本紙表面の絵具のない部分の絹目の間に詰まっている糊分を、室温の濾過水にて湿らせた綿棒を、ころがしながら糊粉を移し取るようにして、可能な範囲で除去した。

14. 増裏打ち

- ・古糊を用いて美栖紙にて増裏打ちをし、仮張り乾燥した。

15. 表装裂の選定と調整

- ・所蔵者及び関係者と協議の上、表装裂地を選定、新調した。
- ・新規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。

16. 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。
- ・本紙と裂の切り継ぎ位置は、キャンバスに止め付けてあった釘痕が出ないギリギリのところを境とした。

17. 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。

18. 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、座金、紐を取り付け仕上げた。

19. 収納

- ・折れの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た。
- ・羽二重の包み裂、桐材印籠箱、中性紙布貼り帙を新調し、納めた。（図6）

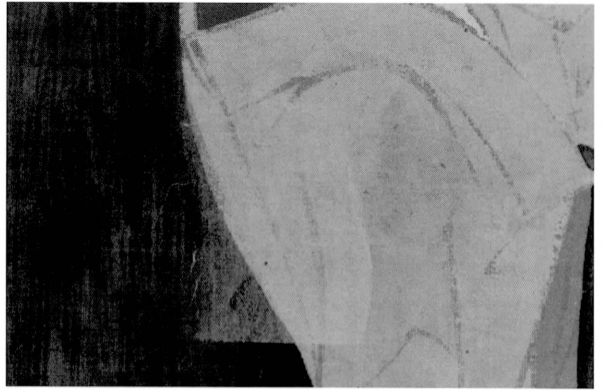


図5 旧修理の際に除去されずに残っていた肌裏紙
First lining paper that was not removed and left attached during a past treatment.

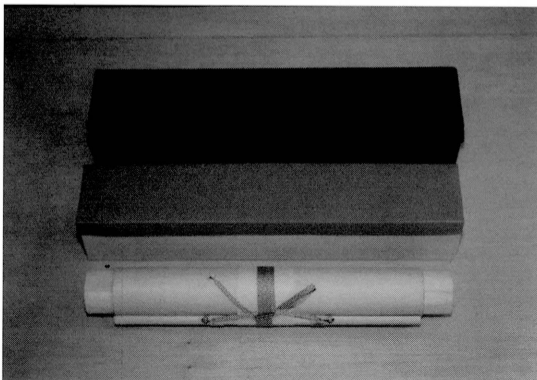


図6 修理後 桐太巻芯、印籠箱、中性紙布貼り帙を新調した
After treatment. A new large paulownia roller clamp, an inro box, and a cloth covered case made of acid-free paper were prepared.

20. 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。

Ⅳ. 今回の修復で得た事実その他

1. 旧裏打ちの糊にSwiss glueが使用され、絹目や絹繊維に染み込み画面に透明感を与えていた。この糊分を除去することで、絹本来の風合いが戻り、不自然な透明感も無くなった。(図7～10)
2. 裏彩色は、表の彩色と肉眼でほぼ同色のものが施されていた。(図11～15)
 - ・女性の頭部、手、足、襟、裾に白色の絵具が比較的厚く塗られていた。
 - ・帯、袖口など表から見て赤い絵具部分の裏面に、赤い絵具が塗られていた。
 - ・着物に浅葱色(白群青)の絵具が塗られていた。
 - ・手甲と上着裏地、紐に灰色がかった絵具が塗られていた。
3. 以前の修理で肌裏紙を除去した際、人物の足、着物の裾部分などの裏彩色が剥落した形跡があった。また、部分的に除去しきれずに残った旧肌裏紙があった。(図16)

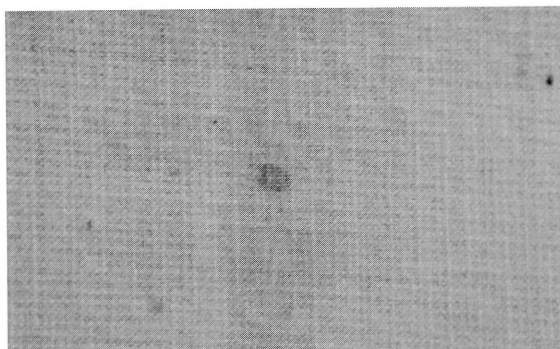


図7 修理前 本紙表面 糊分により透明感が出て、裏打ちの亜麻布の織り目が画面に透けて見える

Before treatment. Surface of the painting. The embedded glue particles caused the painting to become transparent in certain areas, allowing the texture of the linen lining to show through.

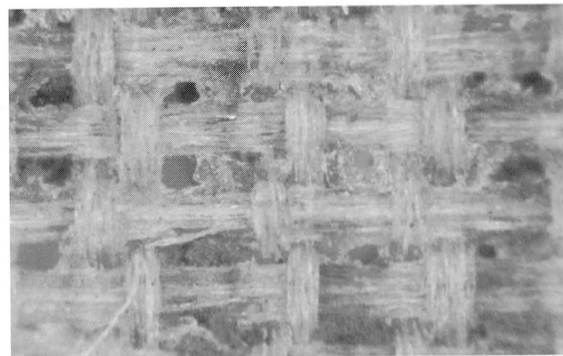


図9 図7の同位置裏面 糊分(Swiss glue)を除去後、付着した黒い汚れも除去した

Reverse side of the same location shown in Fig. 7. After the removal of the Swiss glue, the black substance was also removed.

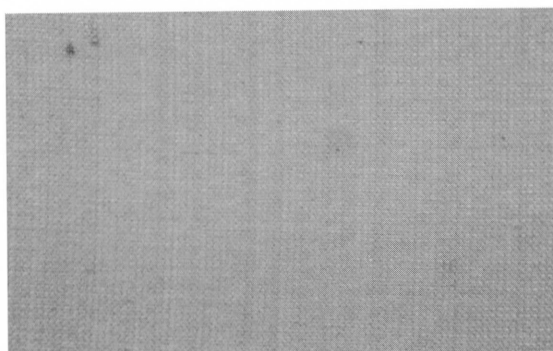


図8 修理前 図7の中央の黒い付着物付近 顕微鏡写真 絹目と絹繊維に糊分(Swiss glue)がつまり、固まっている

Before treatment. Detailed image of the black substance found on the material around the center of Fig. 7. A photomicrograph. Swiss glue had become lodged and hardened in the weave and fiber of the material.

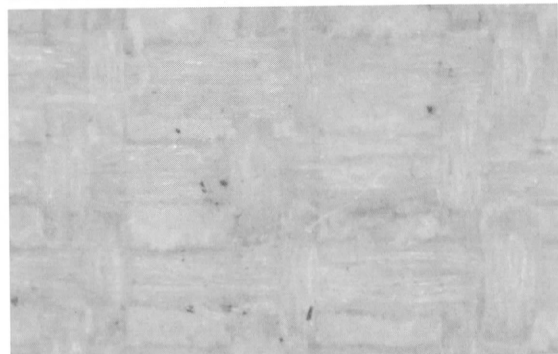


図10 図8の同位置裏面 糊分(Swiss glue)を除去後、絹本来の風合いに戻った(絹目の間に見えるのは表打ち紙)

Reverse side of the same location shown in Fig. 8. After the removal of the Swiss glue, the original texture of the silk support was restored. (The material seen through the weave is the temporary facing.)

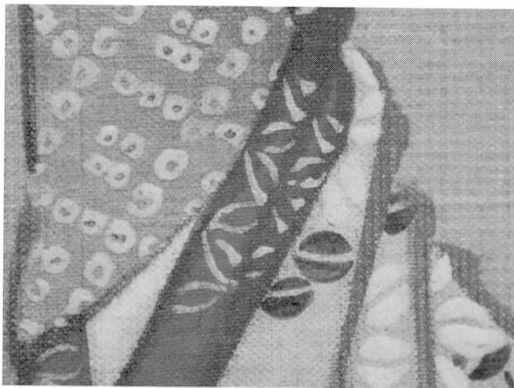


図11 修理前 表面 人物袖部分
Before treatment. Front surface. Detail of the figure's sleeve.

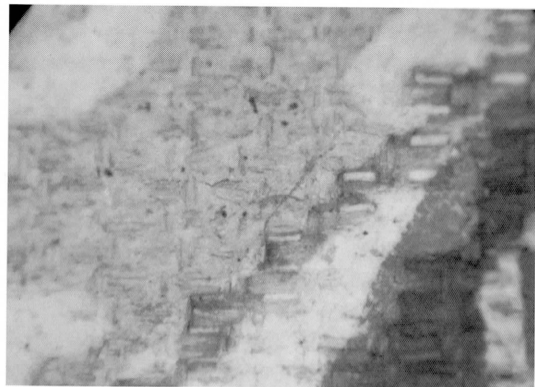


図12 図11の中央やや左寄り 顕微鏡写真
Detail of Fig.11, slightly left of center. A photomicrograph.

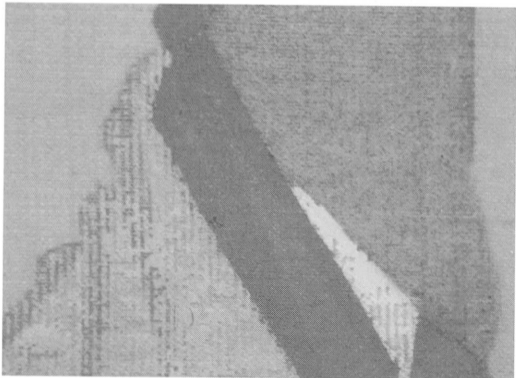


図13 図11裏面 糊分除去後
Reverse side of Fig. 11. After the removal of glue particles.

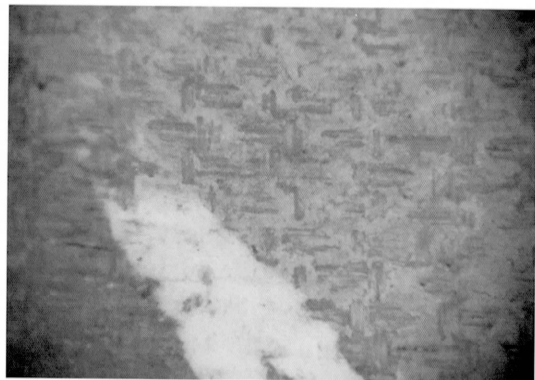


図14 図12の同位置裏面 肉眼で観察すると、裏彩色と表の彩色とはほぼ同色であった
Reverse side of the same area shown in Fig.12. To the naked eye, the colors of *urazaishiki* and those applied from the front were approximately the same.



図15 旧裏打ちと糊分の除去後 裏彩色
After the removal of the old lining materials and glue particles. *Urazaishiki*.

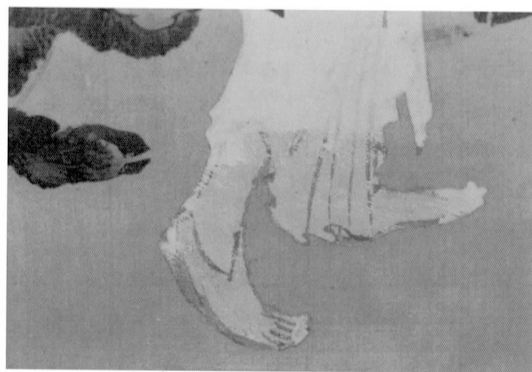


図16 旧裏打ちと糊分の除去後 人物の着物の裾と足の部分 裏彩色が旧修理の際に剥落したものと思われる
After the removal of old lining materials and glue particles. Details of the hem of the kimono and the figure's feet. It appears that the *urazaishiki* had chipped off during a former treatment.

A Woman Peddler from Ôhara by Hokusai Katsushika

Conservation Treatment Report

Masaki Handa
Handa Kyuseido Co., Ltd

Title	<i>A Woman Peddler from Ôhara</i> by Hokusai Katsushika
Collection	Museo D'Arte Orientale, Edoardo Chiossone
Registration number	P-44
Treatment undertaken by	Handa Kyuseido Co., Ltd
Treatment period	June 2004—March 2005
Location of treatment	Conservation Studio, Tokyo National Museum, 13-9 Ueno Park, Taito-ku, Tokyo

I. Condition before treatment

Dimensions

Painting	Height	95.2cm	Width	30.5cm
Overall	Height	96.1cm	Width	31.5cm

Media	Color applied on silk
Format	Panel
Lining	First lining: linen Subsidiary lining: canvas
Storage box	none

Damage

- Spores of mold were found on the surface of the painting as well as on the reverse side of the canvas material used for lining.
- The white pigment on the face, feet, and flower petals was cracked and in unstable condition.
- Swiss glue* was used for adhering the fabric linings.
- The Swiss glue adhesive is embedded in the weave of the silk support of the painting, imparting a wet, transparent look to the background of the painting, making the area appear as if some form of coating has been applied to the surface.
- The canvas to which the painting is attached was nailed to a wooden frame.

Swiss glue* = a glue mixture made from rabbit skin glue and starch which was used for conservation of oil paintings in Europe in the 1960s.

II. Condition after treatment (Fig. 1)

Dimensions

Painting	Height	94.5cm	Width	30.5cm
Overall	Height	171.4cm	Width	41.4cm

Format Hanging scroll, three-tier mounting

Mounting fabric

Ichimonji (inner border) *Takeya-machi* embroidery of arabesque and *chidori* pattern on an *asagi* (light blue with a touch of green) background silk

Futai (decorative strips) Same as above

Chu mawashi (outer border) Cherry blossom and *sha-aya* pattern on a light brown background silk (Made by Yoichi Nakajima, Tokyo)

Jōge (upper and lower portions of the mounting) Chinese flower and *monsha* on a light brown background silk

Jikushu (roller knobs) Cut-shaft shaped knobs coated with transparent *tame*-lacquer with a scattered plum flower pattern

Cord *Takuboku* cord

Zagane (metal fittings) Black, plum-flower shaped

Lining First lining: Thin *Mino* paper (Made by Satoshi Hasegawa, Gifu)

Subsidiary lining: *Misu* paper (Made by Shoichi Uekubo, Nara)

Final backing: *Uda* paper (Made by Hiroyuki Fukunishi, Nara)

Storage box Large paulownia roller clamp, paulownia *inro* box, (Made by Jutaro Osaka Studio, Tokyo)

Cloth covered case made of acid-free paper

III. 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), 35 mm negative film, digital camera (for details of certain parts), stereo microscope (to examine the paint), and infrared photography. Also, location of damages and stains were recorded and photographs were taken during the treatment process when necessary. (Fig.2)
- 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. Removal of mold

- Spores of mold were removed using a dry method in which they were brushed from the surface with a clean, dry paint brush and vacuumed up.
- Then, the entire surface was disinfected by applying ethyl alcohol with a brush in order to prevent a future occurrence of mold. (Fig. 3, 4)

3. Removal of foreign matter

- Being careful not to damage the painting, insect excrement attached to the surface was scraped

off.

4. Consolidation (1)

- Paint was consolidated by applying a water solution consisting of 0.5%-1% (by weight) cow hide glue to the surface.

5. Disassembling

- The painting was detached from the canvas frame.

6. Consolidation (2)

- While applying a water solution of 0.3% (by weight) cow hide glue, excess moisture and grime were absorbed with blotters through a protective facing.
- Paint was consolidated again using a water solution consisting of 0.5%-1% (by weight) cow hide glue.
- During each step of the treatment process, the condition of the paint was checked. Consolidation was repeated when necessary, and the painting was fully dried each time.

7. Applying a temporary facing

- Because the painting is subject to strain when the linings are removed and there is also the possibility of removing the glue particles embedded in the weave of the silk support, it was decided that a temporary facing would be applied. A temporary facing paper made of synthetic material (*kasenshi*) was applied to the front surface using seaweed paste in order to protect the painting during the lining removal process.

8. Determining the method of treatment

- Two tests were conducted: one to determine the bonding strength of the glue by partially peeling back the canvas material of the subsidiary lining and the linen material of the first lining, and one to determine whether the glue particles found in places where the lining material was peeled back can be removed using a cotton-tipped swab soaked in water.
- A conference was held at the National Research Institute for Cultural Properties, Tokyo, to determine the overall treatment methods including ways in which to remove the glue particles based on the pre-treatment examination data and the results of the above tests. As a result of the discussions held with relevant personnel, it was decided that after removing the canvas and linen materials, the glue particles would be removed as much as possible using water only, the first lining will be applied using *namafu* (wheat gluten paste), and the painting would be made into a hanging scroll employing the usual method of mounting.

9. Removal of old lining material

- As a result of the test to determine the bonding strength of the glue, it was found that the adhesion of the Swiss glue is stronger than that of the seaweed glue used for the temporary facing, and if the moisture applied during the removal of the lining material seeps through to the side of the temporary facing, it would cause the temporary facing paper to lift away. Therefore, the materials used for the old subsidiary lining and first lining were removed by applying locally a very minimal amount of filtered, room-temperature water from the reverse side and gradually peeling them off.
- The filtered water used throughout the treatment process were made by 0.5 μ diameter micr-

owynd filter and granular activated carbon cartridge filter made by CUNO Inc., which remove iron and chlorine by absorbing dissolved gas and organic matter.

10. Removal of glue particles (1)

- Glue particles that were embedded in layers in the silk material on the reverse side of the painting were removed as much as possible. In order to protect the paint layer, such removal was done to the extent that would not cause strain on the painting by rolling a cotton-tipped swab moistened with filtered room-temperature water over the surface.
- Since there were remaining patches of the first lining material that could not be completely removed during a previous treatment, such patches were removed after the removal of the glue particles. (Fig. 5)

11. Application of new first lining

- Thin *Mino* paper was attached with wheat starch paste to the painting as the new first lining.
- For the entire treatment including the application of linings, *namafu* (wheat gluten paste) was used.

12. Removal of the temporary facing

- After the paste dried, the temporary facing was removed.
- Due to the moisture that was applied when attaching the temporary facing, some of the grime that accumulated over the years over the entire face of the painting was removed as it transferred to the protective paper.

13. Removal of glue particles (2)

- The glue particles that were found embedded in the unpainted areas of the surface of the painting were removed as much as possible by rolling these areas with a cotton-tipped swab moistened with filtered room-temperature water.

14. Application of subsidiary lining

- *Misu* paper was applied as a subsidiary lining using aged wheat starch paste and was stretch-dried.

15. Selecting and adjusting the mounting fabric

- Upon consultation with the owner and relevant personnel new mounting fabric was selected and prepared.
- Thin *Mino* paper was applied as a new first lining using wheat starch paste, and *Misu* paper was applied as a subsidiary lining using aged wheat starch paste.

16. Joining

- The painting and the mounting fabric were cut and joined together using wheat starch paste.
- The joints of the painting and the mounting fabric were set just inside the lines where traces of nails used to fasten the canvas are visible.

17. Application of 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 with wax and stretch-drying) was repeated several times and the piece was fully dried.

18. 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*, *fulai*, *zagane* (metal fittings), and *himo* (cord).

19. Storage

- To prevent creases and to ensure safe handling of the scroll, a new large paulownia roller clamp was attached.
- The scroll was stored in newly prepared *habutae*-silk wrapping, paulownia *inro* box, and a cloth covered case made of acid-free paper. (Fig. 6)

20. 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.

IV. Miscellaneous findings during this treatment

1. Swiss glue, which had been used to attach the old lining fabric, had seeped into the weave and fiber of the silk, giving the surface of the painting a glossy appearance. By removing the particles of this glue, the unnatural transparent look was removed and the original texture of the silk support was restored. (Fig. 7-10)
2. The colors used for the *urazaishiki* (painting on the reverse side of the support) were approximately the same to the naked eye as the colors applied to the front. (Fig. 11-15)
 - White pigment had been applied rather heavily for the figure's head, hand, feet, collar and hem.
 - To the red areas of the obi and the opening of the sleeves, red pigment had been applied from the reverse side.
 - *Asagi* color (*byakugunjo*) pigment was used to color the kimono.
 - Grayish colored pigment was used to color the back of the figure's hand, the reverse side of the over coat, and the cords.
3. There was evidence that the *urazaishiki* that had been applied to areas such as the figure's feet and hem of the kimono had flaked off during the removal of the first lining in a previous treatment. Moreover, parts of the old first lining that could not be completely removed were found. (Fig. 16)

葛飾北斎筆 大原女図

作品解説

東京学芸大学
鈴木廣之

葛飾北斎（1760～1849）の筆になるこの作品に描かれた女性が大原女であることは、誰の目にも明らかであろう。大原女は、京都北郊の大原や八瀬から来て、頭にのせた炭や薪に用いる黒木を都の市中で売り歩く女たちである。本綿緋に手甲脚絆の独特の出で立ちも目立つ。当然ながら、町田本や上杉本をはじめとする洛中洛外図屏風にも大原女はしばしば登場する。本図では背中に黒木を担う黒牛が描かれるが、洛中洛外図屏風にも牛を曳く大原女の一群を見つけることができる。また、大原の寂光院に隠棲した建礼門院を描く「平家物語」や謡曲「大原御幸」に取材した桃山時代の屏風絵にも、画中のはしに大原女の描かれることが多い。絵画の世界では、大原女の姿はこの土地を象徴する一種の標識になっていたと考えてよい。

さらに古いところでは、室町時代の『七十一番職人歌合』（『群書類従』所載本など）に「小原女」が登場する。奥書によると原本の図の筆者を土佐光信と伝えるので、この時代には大原女が大和絵の題材として成立していたことが推測できるが、本図のような単独像として大原女が絵画の主題となるのは江戸時代であろう。明らかに本綿緋とは思えない、桜の花を散らし文様にした薄紅色の着物や柄の入った手甲のようすは、本図が美人画として構想されたことを示すものであろう。文化7年（1810）に江戸中村座で初演された「奉掛色浮世図画」（かけたてまつるいろのうきよえ）に大原女の所作が登場したことから、あるいは、このような歌舞伎の所作事が美人画としての単独像の大原女図の成立に関わったことを想像すべきかもしれない。

本図は、画面右下方に「画狂人 北斎画」の署名と「亀毛蛇足」朱文方印の落款をもつ。大原女の描きぶりは、官能的であるより、楚々としてたおやかな風情のある宗理風美人図の範疇に入るものであろう。制作時期は、享和年間（1801～1804）から文化年間（1804～1818）初期と推定されている。

参考文献

永田生慈「葛飾北斎 大原女図」解説（檜崎宗重編『秘蔵浮世絵大観 10 ジェノヴァ東洋美術館 1』講談社、1987、所収、222頁）



葛飾北斎筆「大原女図」落款部分
The signature and seal, *A Woman Peddler*
from *Ôhara* by Hokusai Katsushika

A Woman Peddler from Ôhara by Hokusai Katsushika

Description of Artwork

Hiroyuki Suzuki
Tokyo Gakugei University

It is clear to any viewer that the woman depicted in this painting by Hokusai Katsushika (1760–1849) is Ôharame (woman of Ôhara). Ôharame were women who came to the city of Kyoto from northern regions such as Ôhara or Yase to sell charcoal or firewood which they carried on their heads. Their unique attires which included cotton kimono with *kasuri* patterns, and hand and leg wraps made them stand out. As a matter of course, such Ôhara women often appear in *byōbu* screens of *Rakuchū-rakugaizu* (pictures depicting scenes in and around Kyoto). This painting shows a black cow carrying firewood on its back. A group of Ôharame who are pulling such cows can also be found on many *Rakuchū-rakugaizu byōbu* screens. Further, Ôharame are often found in the corners of images on *byōbu* screens of the Momoyama period depicting the *Tale of Heike*, or Noh song *Ôhara Gokō*, which tell of Kenreimonin who lived quietly at the Jakkō-in Temple in Ôhara. It is safe to say that in the world of paintings, the image of Ôharame was considered a kind of indicator that symbolized this region.

Dating further back, Ôharame appears in *A Poetry Competition of the Seventy-one Pairs of Poems by Artisans* (*Shichijū-ichiban Shokunin Uta-awase*) from the Muromachi period as in a version which is included in *Gunsho Ruiju*, the most comprehensive Japanese historical texts published in the Edo period. Since the inscription indicates that the creator of the painting in the original is Mitsunobu Tosa, it can be speculated that Ôharame had been recognized as a subject to be used in *Yamato-e* (Japanese paintings) of this period. However, it is probably not until the Edo period that Ôharame is taken up as the main subject of a painting as in *A Woman Peddler from Ôhara*. The fact that her attire is obviously not a cotton kimono with *kasuri* patterns, but is made up of a light rouge colored kimono with cherry blossom flower pattern and hand wraps with decoration indicates that this painting was conceptualized as a *bijin-ga*. Because the dance of Ôharame appears in the *Kaketatema-tsuru Iro no Ukiyoe*, a kabuki play that premiered at the Nakamura-za of Edo in 1810, it perhaps should be assumed that such kabuki dances contributed to the establishment of Ôharame as the main subject of *bijin-ga*.

In the lower right hand corner of this painting are the signature “*Gakyōjin Hokusai ga*,” and square red seal “*Kimō Dasoku*.” Hokusai’s image of Ôharame is not so much that of a sensual woman but rather that which can be considered a *bijin-ga* of Sōri-style, the one representing the style of the period when Hokusai used the name of Sōri as painter, which attractively depicts supple and gentle women. This painting is estimated as having been created between the Kyōwa period (1801–1804) and the early Bunka period (1804–1818).

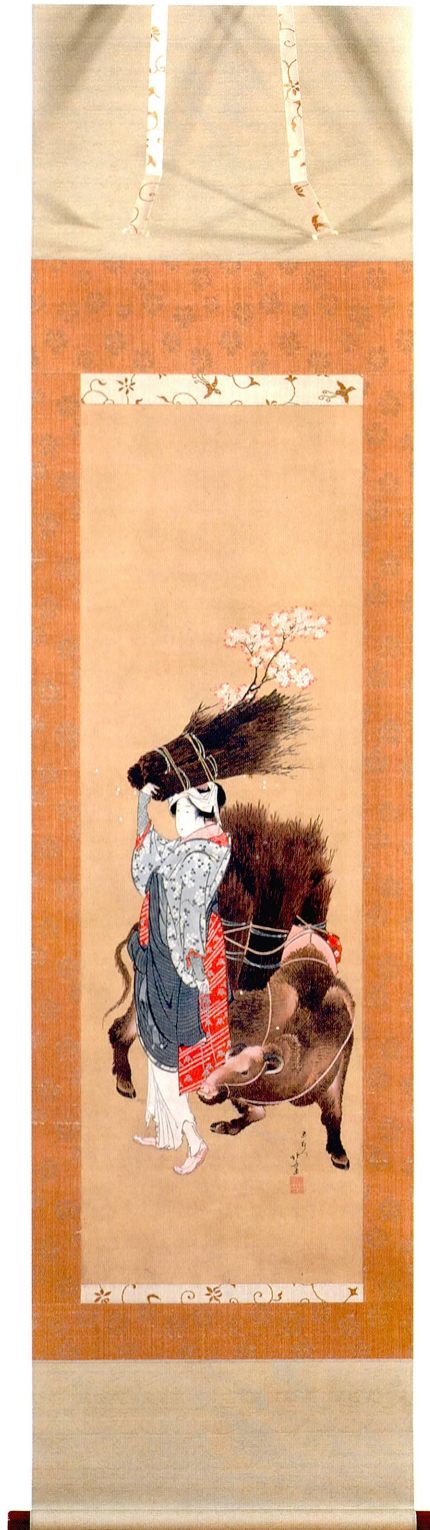
Reference

Seiji, Nagata, "Description of *A Woman Peddler from Ôhara* by Hokusai Katsushika," in Muneshige Narasaki, ed., *Ukiyo-e Masterpieces in European Collections 10, Museo D'Arte Orientale, Genova, I*, Kodansha Ltd., 1987, p. 222.

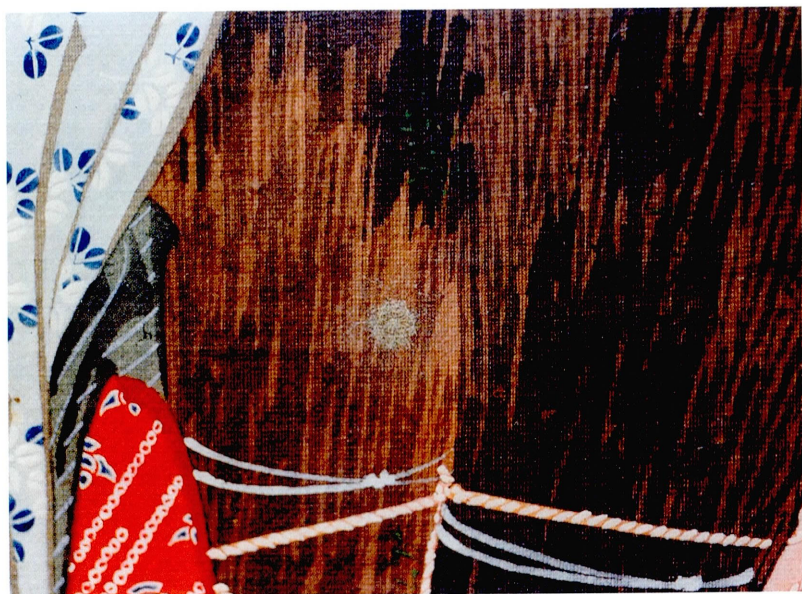
8 葛飾北斎筆 大原女図 修理前
 (キヨソネ美術館)
A Woman Peddler from Ōhara by Hokusai
Katsushika <Before Treatment>
 (Museo D'Arte Orientale, Edoardo Chiossone)



8



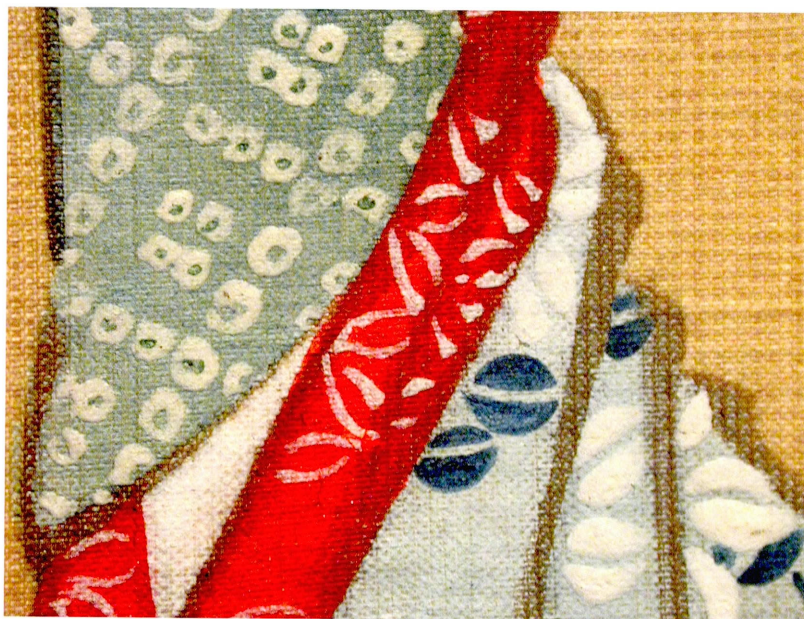
9 修理後
 <After Treatment>



10 修理前 カビの付着
Before treatment. Mold attached to the surface.

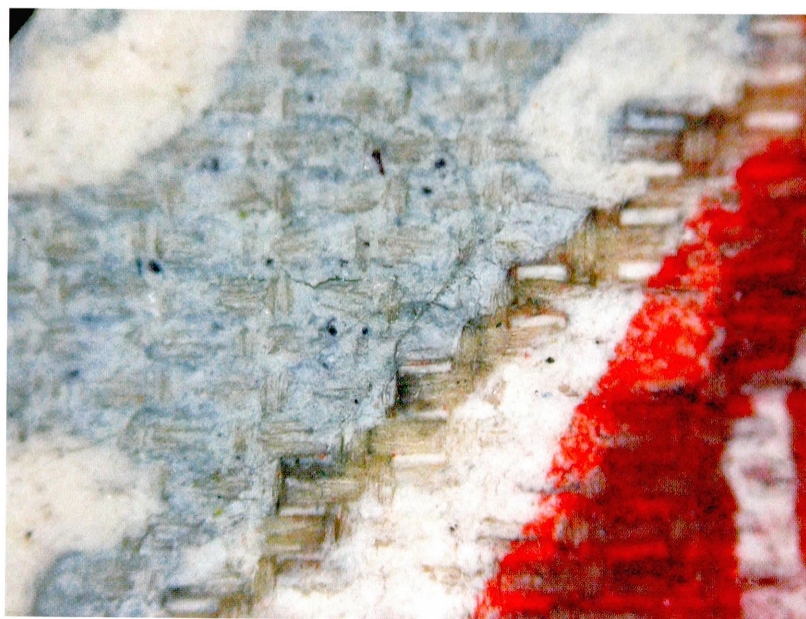


11 修理後 カビの除去
After treatment. Mold is removed.



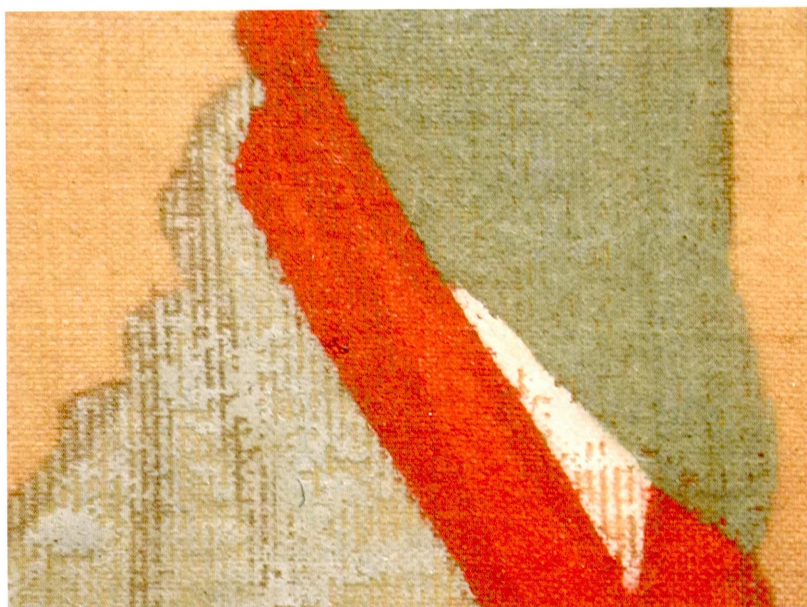
12 修理前 表面 人物袖部分

Before treatment. Front surface. Detail of the figure's sleeve

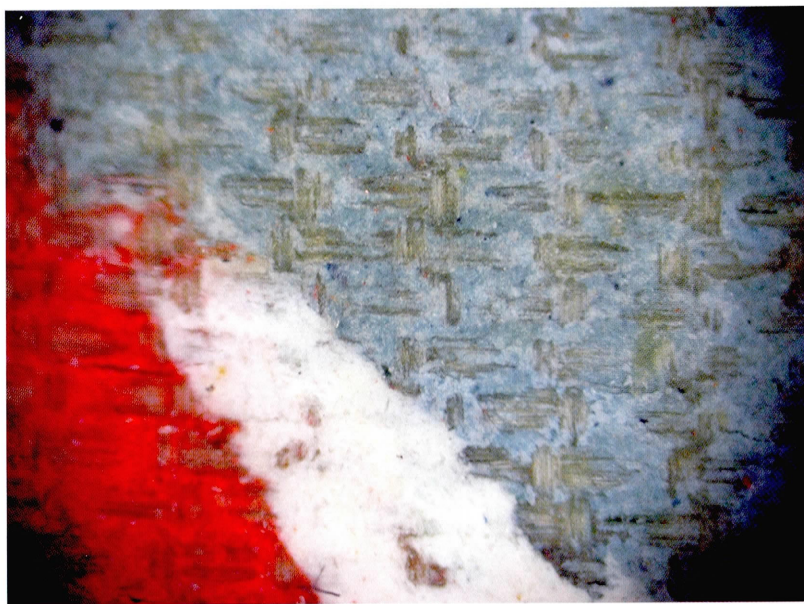


13 図12の中央やや左寄り 顕微鏡写真

Detail of Fig.12, slightly left of center. A photomicrograph.



14 図12裏面 糊分除去後
Reverse side of Fig.12. After the removal of glue particles.



15 図12の中央やや左寄り 顕微鏡写真
Detail of Fig.12, slightly left of center. A photomicrograph.