



19. 見立反魂香図 修理前 (プラハ国立美術館)
Female Ghost by Toyoharu Utagawa (Before Treatment) (National Gallery in Prague)



20. 修理後
(After Treatment)



21. 修理前
Before Treatment



22. 修理中（裏面）
During treatment (reverse side)



23. 修理後
After treatment

見立反魂香図

平成 18 年度修復事業



品名：見立反魂香図
所蔵：プラハ国立美術館

見立反魂香図(歌川豊春筆)

修理報告

榊宇佐美松鶴堂
小島知英

I. 名称等

1. 名称・員数
絹本著色 見立反魂香図〈歌川豊春筆〉 1幅
2. 所有者
プラハ国立美術館

II. 工期

自：平成 18 年 6 月 5 日
至：平成 19 年 3 月 22 日

III. 品質形状及び寸法

1. 修理前

本紙は絹本著色にて掛幅装（明朝表具）仕立である。

明朝：浅葱地花唐草文緞子

中縁：紺地桐唐草文緞子

風帯：無し

総縁：茶地無地裂

軸首：紫檀撥軸

保存箱：無し

寸法：本紙 縦 102.2cm 横 27.8cm
全体 縦 177.0cm 横 35.0cm

2. 修理後

本紙は絹本著色にて三段表具（大和表具）仕立である。

一文字・風帯：白茶地小牡丹唐草金襴

中縁：浅葱地草花文金襴

総縁：茶地無地裂

軸首：紫檀撥軸（新調）

保存箱：桐屋郎箱（石塚製）

太卷芯：桐太卷芯（石塚製）

寸法：本紙 縦 101.2cm 横 27.4cm
全体 縦 182.4cm 横 38.8cm

IV. 修理前の状態

料絹の折れが認められるとともに、横折れに沿って、絵具の欠失が所々にみられた。料絹の欠失箇所には応急的に本紙裏面より補絹がおこなわれ、補彩がなされていた。表装においても、展示可能な、応急修理が施されていた。

以下、弊社見解。

1. 本紙表面には茶色のシミが見られ、シミの箇所には、表面より何かが塗布されているように見受けられる。
2. 本紙には横折れが多数あり、特に下部に多く見られる。
3. 画面中の幽霊の肩口の髪の毛の絵具が剥落している。
4. 本紙画面中のテーブルの朱と衣の胡粉の一部に絵具が剥落している箇所がある。
5. 白色の絵具の部分には、裏彩色があるように見受けられる。
6. 表装裂の明朝の左上部分と、下部の総縁と明朝部分は取替えられている。
7. 総縁の上部には、風帯が取り付けられていた痕跡が見られる。

V. 修理方針

- ・旧肌裏紙、折れ伏せ紙などを除去し、新しく補修、表装することで、本紙の損傷を解消し、更なる脆弱化を防ぐ。
- ・本紙の鑑賞を妨げている、シミ等を出来るだけ除去し、旧補修絹を取り除き、新しく補修絹を当て、それに補彩する。
- ・旧表装裂は、裂地の傷みが激しく、再使用出来ない状態であるため、全ての裂を新調して本紙に相応しい物と取り替える。また軸首、上下軸木、啄木などもすべて新調する。
- ・保存箱として桐屋郎箱と太巻芯を共に新調する。

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。
 - ・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ほ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兎膠2%の水溶液を用いて剥落止めを施した。
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、下に敷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
 - ・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%で一回、1.5%で一回、合計2回の剥落止めを行った。



图1 修理前
Fig. 1 Before treatment



图2 修理後
Fig. 2 After treatment

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、組織と見た目もオリジナルに適合した絹を用意し、補修絹を本紙の脆弱度に合わせるため、電子線劣化処理を施した。
- ・矢車で染色を行い、その後、媒染、水洗いを施した。

7. 表打ち

- ・乾式肌上げ法を用いて旧裏打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）を用いてさらに表打ちを行い、仮張りに貼りこんだ。

8. 旧裏打紙除去

- ・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。

9. 補絹

- ・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欠失箇所の補絹を行った。

10. 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%を彩色箇所に塗布した。

11. 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た。

12. 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、表打ちに使用した布海苔を除去した。

13. 肌裏打ち

- ・薄美濃紙（長谷川製2.8匁 クレゾール無）に新糊を塗布して、肌裏打ちを行った。
- ・本紙表面からケイドライ（クレシア社製、ワイパー）を用いて糊と布海苔を除去した。

14. 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。

15. 折れ伏せ入れ

- ・透過光と斜光を利用し、細く切った薄美濃紙を用いて折れ伏せを入れた。

16. 補彩

- ・補修絹に礬水を引き、補彩を行なった。

17. 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。一文字、中縁は1回、総縁は2回増裏打ちを行った。

18. 本紙増裏打2

- ・本紙と裂の厚み、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。

19. 付け廻し

- ・増裏打ちを行い、厚みと腰を合わせた本紙と表装裂を仮張りから外し、付け廻しを行なった。

20. 中裏打ち

- ・美栖紙（昆布一男製）と古糊を用いて中裏打ちを行った。

21. 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。

22. 仮張り

- ・湿りを与え、表張りをした。

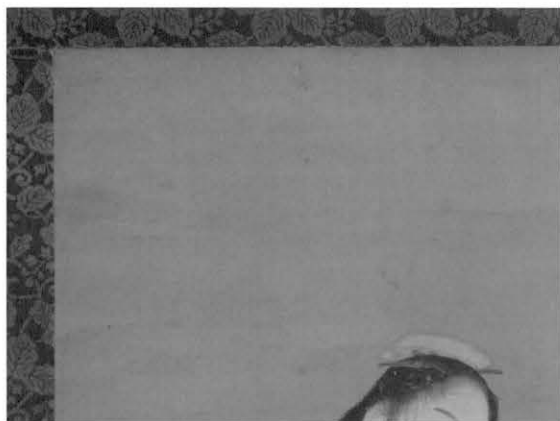


图3 修理前
Fig. 3 Before treatment



图4 修理後
Fig. 4 After treatment



图5 修理前
Fig. 5 Before treatment



图6 修理後
Fig. 6 After treatment

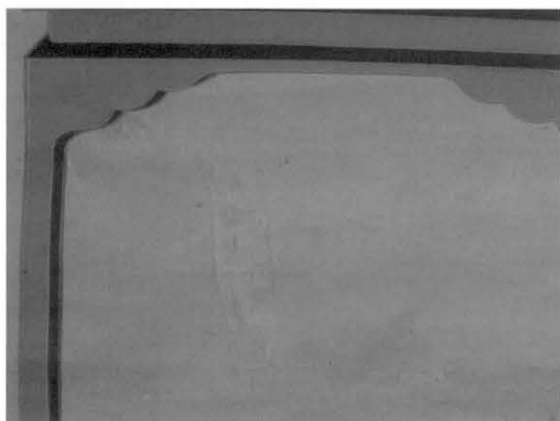


图7 修理前
Fig. 7 Before treatment

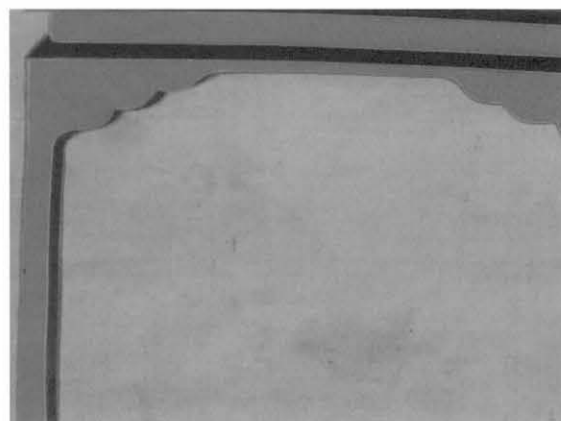


图8 修理後
Fig. 8 After treatment



図9 修理前
Fig. 9 Before treatment



図10 修理後
Fig. 10 After treatment



図11 修理前
Fig. 11 Before treatment



図12 修理後
Fig. 12 After treatment



図13 修理中(裏面の反転画像)
Fig. 13 During treatment (reverse side turned inside out)

- ・仮張りからめくり、裏を摺りをした後、裏張りをした。
23. 補彩 2
- ・表張り期間中に補彩の最終確認を行なった。
24. 仕上げ
- ・杉白太材の中軸に撥型の紫檀軸を取り付け、八双、環、啄木を以って仕上げた。
25. 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。
26. 保存箱作成
- ・桐屋郎箱、太巻芯 (石塚製) 作成、コハゼ付きの帙箱と被せを用意し、白山紬にて包み、収納した。



図 14 顕微鏡写真 目の部分
Fig. 14 Photomicrograph An eye

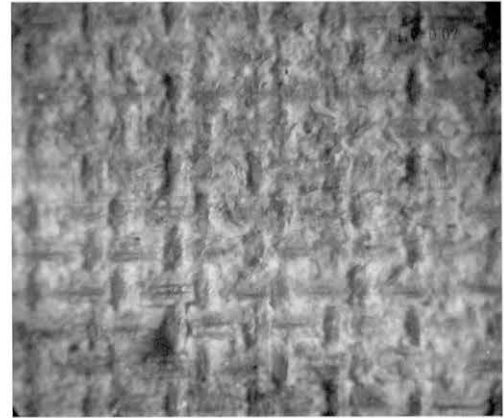


図 15 顕微鏡写真 芥子の花弁と葉の境目
Fig. 15 Photomicrograph Area between the petal and leaf of the mustard flower



図 16 顕微鏡写真 花瓶の緑色絵具
Fig. 16 Photomicrograph Green pigment of the flower vase



図 17 顕微鏡写真 明るい色の葉の部分
Fig. 17 Photomicrograph Part of a light-colored leaf

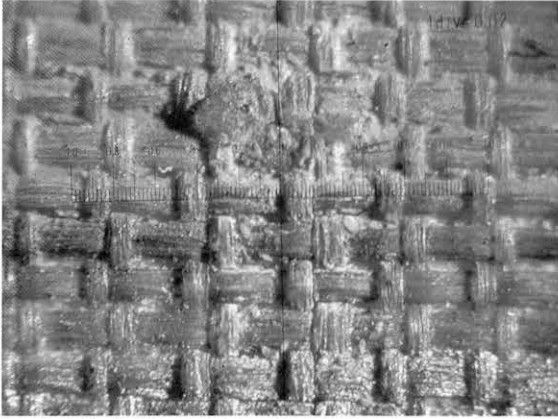


図18 顕微鏡写真 香炉から出る煙の根元
Fig. 18 Photomicrograph Base portion of the smoke coming out of the incense burner

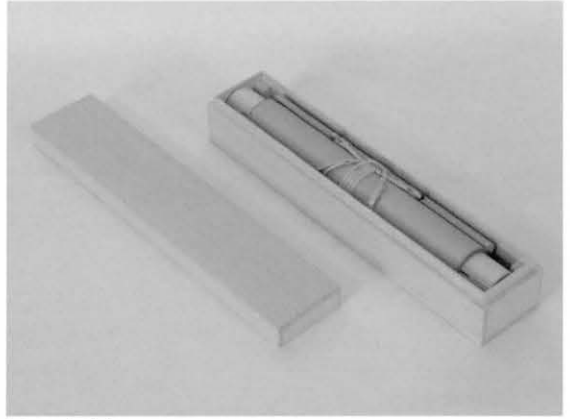


図19 保存箱
Fig. 19 Storage box

VII. 修理記録

〈本紙の損傷〉

1. 絵具の剥落

特に幽霊の肩口の髪の毛の部分が目立って剥落している。この部分だけに集中している事から、肩口に塗られている絵具部分だけが剥落しやすいと思われる。テーブルの朱の部分には、過去の折れによって出来たと思われる剥落もあった。

2. 本紙の折れ

本紙全体に若干、横折れが見受けられる。特に本紙下部に多く見られる。また前回の修理では、折れ伏せは施されていない。

3. シミ、汚れ

本紙無地部分で大きな茶色のシミが所々見られる。旧肌裏紙にシミが付いていなかった事から、過去に本紙料絹が染まったものであることがわかる。またシミの部分には表より白っぽい物が塗布されていた。これによりシミを目立たなくしていたと思われる。

〈過去の修理〉

1. 補彩

本紙シミの部分に薄く何か塗布されている。これはシミを目立たなくする為に、補彩を行った為と思われる。

2. 肌裏紙

旧肌裏紙にシミが付いていなかったため、過去の修理で肌裏紙は取り替えられている。また紙質は画仙紙系と思われる。

3. 付廻し

前回の付廻しは、本紙料絹と、裂とが重なっていなかった。普通は2～3mmくらい、本紙の上に被さっている。

4. 表装

中軸は表具巾に合わされ、軸の小口の両端には無地の裂が貼られている事と、表装を掛ける為の紐を取り付ける金具と紐の種類から、中国式の表装形態を意識して表装されている。軸首は一度

仕上げをされてから後で取り付けられたと思われる。

また風帯の痕跡が残っているが、右に約2.1cm寄っている事、上巻絹の部分には、風帯の痕跡が無い事から、一度解装されて再度表装されている可能性がある。その時に現在の形式になったと思われる。

5. 応急修理

表具には裏面より応急修理がされている。裂、本紙の欠失箇所には裏打された絹が直接張られている。また折れていた箇所には、折れ伏せが施されていた。いずれも総裏の上から施されていた。総緑の下部はすべて取り替えられている。

〈その他〉

- ・新補修絹：織組織データ 縦糸 65枚 31中、緯糸120横、21中3本入り

〈修理後の状態〉

- ・表装を新しくしたことにより、本紙の折れなどが無くなり、表装裂も作品に調和して全体的に雰囲気が落ち着いた。
- ・本紙のシミの部分が修理前よりも目立ってきた。これはシミの箇所の上に施されていた補彩と思われる物が修復作業の水分により取れたことによる。ただ、以前の補彩は、むらが多く見た目にも見苦しいものだったので、修理したことにより、よりすっきりした感じになった。
- ・本紙画面中のテーブルの左下部分にあった際シミは、除去出来た。これはこのシミが前回の修理の後付いたものだと推定できる。

VIII. 修理担当者

小島知英

IX. 修理材料サンプル

1. 肌裏紙	薄美濃紙	岐阜県	美濃市	長谷川製
2. 増裏紙1	美栖紙	奈良県	吉野	昆布製
3. 増裏紙2	美栖紙	奈良県	吉野	昆布製
4. 増裏紙3	美栖紙	奈良県	吉野	昆布製
5. 中裏紙	美栖紙	奈良県	吉野	昆布製
6. 総裏紙	宇陀紙	奈良県	吉野	福西製
7. 補修絹		京都府	西陣	広信織物製
8. 表装裂		京都府	西陣	
9. 上巻絹		京都府	西陣	
10. 啄木		京都府	西陣	

Female Ghost

Treatment Report

Tomohide Kojima
Usami Shokakudo Co., Ltd..

I . Title, etc.

1. Title, number of objects:

Female Ghost, color on silk (by Toyoharu Utagawa)

2. Collection:

National Gallery, Prague

II . Treatment period: June 5, 2006 - March 22, 2007

III . Media, format, and dimensions

1. Before treatment

The painting is color on silk, assembled in a hanging scroll (Ming style mounting) format.

Mounting fabrics:

Ming-style borders (*Minchō*): *Donsu* (damask weave) silk with a floral pattern on a pale indigo (*asagi*) background

Chuberi (central border): *Donsu* (damask weave) silk with a paulownia and arabesque pattern on a navy blue background

Futai : None

Souberi (outer border fabric surrounding the painting): Plain brown silk

Roller knobs: Red sandalwood *bachi* (plectrum)-shaped knobs

Storage box: None

Dimensions

Painting: Height 102.2cm, Width 27.8cm

Overall: Height 177.0cm, Width 35.0cm

2. After treatment

The painting was assembled in a san-dan (three-tiered) or Yamato-style mounting in a hanging scroll format.

Mounting fabrics:

Ichimonji, futai: Gold brocade with a small peony and arabesque pattern on a pale brown background

Chuberi: Gold brocade with a floral pattern on a pale indigo (*asagi*) background

Souberi: Plain brown fabric

Roller knobs: New red sandalwood *bachi* (plectrum)-shaped knobs

Storage box: Paulownia *yaro* box (made by Ishizuka)

Large roller clamp: Paulownia roller clamp (made by Ishizuka)

Dimensions

Painting: Height 102.2cm, Width 27.4cm

Overall: Height 182.4cm, Width 38.8cm

IV. Condition before treatment

Creases were found on the silk material. Many parts of the paint layer were missing along the horizontal creases. The lost parts had been mended and inpainting had been applied as a temporary measure from the reverse side of the painting. A quick-fix, enough to make it presentable, had also been done on the mounting..

Following are discoveries made by National Research Institute for Cultural Properties, Tokyo

1. Brown stains were found on the surface of the painting. These stains appear to have been covered over by some sort of substance.
2. There were many horizontal creases on the painting. These creases were particularly numerous in the bottom portion.
3. Pigments for the ghost's hair around the shoulders have flaked off.
4. Some of the vermilion pigment of the table and white chalk for the clothing around the center of the painting had flaked off.
5. Some of the white pigments appear to have been applied from the reverse side of the painting (*urazaishiki*).
6. The upper left and bottom portions of the Ming-style borders (*Minchō*) and the *souberi* (outer border fabric surrounding the painting) have been replaced.
7. There was evidence which suggested that the *futai* had been attached at the top of the *souberi*.

V. Treatment proposal

- Remove the old first lining, paper reinforcement strips, etc. and mend and remount the painting to restore the damaged areas and prevent the painting from becoming even more fragile.

- Remove the stains and replace the old mending silk with new silk, and apply new inpainting to these areas.
- Since the old mounting fabric is significantly damaged and cannot be reused, replace all fabrics with more suitable fabrics that enhance the appearance of the painting. Also, prepare new roller knobs, top and bottom rollers, and hanging cords.
- Prepare a new roller clamp and paulownia *yaro* box for storage.

VI. Treatment process

1. Examination

- 4x5 photographs, damage details, and detailed sectional photographs were taken.
- Damaged areas were examined. A diagram mapping out the damaged areas was created. The stability of the pigments was checked.

2. Dry cleaning

- Dust and other grime found attached to the surface of the painting were removed with brushes and tweezers.

3. Consolidation of the paint layer before cleaning

- Prior to cleaning, the pigments were tested for stability and consolidated with a 2% solution of rabbit skin glue where necessary.

4. Cleaning

- Moisture was applied to the painting to remove the old subsidiary lining. Distilled water was sprayed onto the front surface of the painting. Grime that seeped through was absorbed by blotting paper placed underneath.
- The painting was placed in between synthetic paper and blotting paper. It was lightly pressed and dried.

5. Temporary lining and consolidation of paint layer

- A temporary lining made of *Sekishu* paper was applied using seaweed glue. After letting it dry for a day, the painting was dried and flattened by attaching it to a *karibari*.
- Painted areas were consolidated by applying rabbit skin glue twice: once with a 2% solution, and once with a 1.5% solution.

6. Preparing mending silk

- The weave of the silk support of the painting was checked with a microscope. Silk that matched the texture and appearance of the original was prepared. It was irradiated to make it consistent with the brittleness of the support.
- The silk was dyed with *yasha*, soaked in dye mordant, and rinsed with water.

7. Temporary facing

- A temporary facing was applied to the painting in preparation to remove the old linings using the *hadaage* method. Two layers of rayon paper placed in different directions were attached to the front side of the painting with seaweed glue. The painting was dried on a felt blanket. On a later day, another layer of facing made of *Sekishu* paper was attached using seaweed glue and wheat starch paste and the painting was dried on a *karibari*.

8. Removal of old lining

- From the reverse side of the painting, which is already covered with a temporary lining on the front, water and seaweed glue solution was applied a little at a time to remove the old lining.

9. Mending with silk

- Mending silk that was dyed with *yasha*, soaked in dye mordant, and rinsed with water was applied from the reverse side of the painting to mend the lost areas of the support.

10. Consolidation of the paint layer on the back side of the painting

- To reinforce the *urazaishiki*, a solution of 2% rabbit skin glue was applied to the reverse side of the painting where pigments had been applied.

11. Examination from the back side

- After the linings were removed and the reverse side of the painting and its *urazaishiki* layer had been exposed, photographs were taken for documentation purposes.

12. Removal of the temporary facing and seaweed glue

- After the painting was thoroughly dampened, the paper and rayon paper used as temporary facings were removed.
- Seaweed glue used to attach the temporary facing was removed using blotting paper and other means.

13. Application of the first lining

- The first lining was attached by applying wheat starch paste onto thin *Mino* paper (2.8 *monme* (10.5 g), no cresol, made by Hasegawa).
- Starch and seaweed glue were removed from the front of the painting using "Kay Dry" (lint-free tissue made by Nippon Paper Crexia Co., Ltd.).

14. Application of a subsidiary lining to the painting

- A subsidiary lining made with *Misu* paper (made by Kazuo Konbu) was attached using aged wheat starch paste.

15. Reinforcement strips

- Using transmitted light and raking light, reinforcement strips made with narrow strips of thin *Mino* paper were applied.

16. Inpainting

- Inpainting was performed after applying a solution containing animal skin glue and alum onto the mending silk.

17. Preparation of the mounting fabric

- A first lining of *Mino* paper was applied to the selected mounting fabrics with wheat starch paste.
- A subsidiary lining of *Misu* paper was applied with aged wheat starch paste. While selecting different weights of *Misu* paper, care was taken to consider the resulting thickness and stiffness of the fabrics so that they match that of the painting. *Ichimonji* and *chuberi* fabrics were lined with one subsidiary lining, while the *souberi* was lined with two.

18. Application of a second subsidiary lining for the painting

The thickness and stiffness of the painting and fabrics were adjusted. Two more subsidiary linings of *Misu* paper were applied.

19. Assembling

- The painting and mounting fabrics to which subsidiary linings had been applied to balance their different thicknesses and flexibility were removed from karibari and assembled together.

20. Overall lining

- An overall lining made of *Misu* paper (made by Kazuo Konbu) was attached using aged wheat starch paste.

21. Final backing

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

22. Drying and flattening the painting on a *karibari*

- The assembled piece was dampened and dried face-up (*omotebari*).

- It was removed from *karibari* and then rubbed with glass beads on the verso to impart flexibility (*urazuri*). Then the painting was dried face-down on a *karibari* (*urabari*).

23. Second inpainting

- A final inpainting was performed while the scroll was drying face-up.

24. Finishing

- Red sandalwood *bachi* (plectrum-shaped) knobs were attached to the bottom roller made of white cedar. Top stave, metal fittings, and hanging cords were attached to the scroll.

25. Photo-documentation, comparison with pretreatment condition

- Official photographs (4×5), photographs of the damaged areas, and sectional photographs were taken.

- The treated scroll was compared and checked with the photographs taken before treatment.

26. Preparation of a storage box

- A paulownia *yaro* box and large roller clamp were made (by Ishizuka). A paper box cover with a clasp and lid was prepared and covered with *Hakusan tsumugi* (silk fabric). The scroll was stored inside the box.

VII. Treatment record

Damages on the painting

1. Flaking of pigments

Flaking of pigments was particularly prominent in the areas of the ghost's shoulders and hair. As the flaking was concentrated only in this area, it was assumed that only the pigments applied around the shoulders were prone to exfoliation. There was some loss of pigment around the vermilion table that was presumably caused by creases created in the past.

2. Creases in the painting

There were some creases throughout the painting. Many creases were found particularly in the bottom portion of the painting. No reinforcement strips were applied during the previous treatment.

3. Stains and grime

Brown stains were found in scattered areas in the unpainted parts of the painting. The fact that there were no stains on the old first lining indicates that the silk support of the painting was stained in the past. A whitish substance had been applied over these stains, presumably to make the stains less noticeable.

Past treatments

1. Inpainting

A thin layer of some unidentifiable substance had been applied over the stains found on the painting. It was probably applied to make the stains less noticeable.

2. First lining

Since there were no stains on the old first lining, the first lining is believed to have been replaced during a past treatment. The paper used appears to be similar to *gasen-shi*.

3. Assembling

During a previous assembly of the different parts of the scroll, no part of the support of the painting was overlapped with the mounting fabric. Normally, the mounting fabric is placed so that it covers the edges of the painting by about 2-3 mm.

4. Mounting

The bottom roller is made to match the fabric of the mounting. Plain fabric is pasted onto both ends of the rollers. The type of metal fittings and hanging also indicates that the mounting was prepared with the Chinese style format in mind. The roller knobs are believed to have been attached after the mounting had been completed.

While there is evidence of the existence of *futai*, they were located about 2.1cm to the right of their normal

position, and there are no traces of *futai* found on the *uwamaki* silk. These findings point to the possibility that the scroll was disassembled once and remounted into the present format.

5. Temporary treatment

A quick-fix treatment had been performed on the reverse side of the mounting. Lined silk had been attached directly onto the lost parts of the fabric and painting. Also, creased areas had been treated with reinforcement strips. The entire bottom portion of the *souberi* had been replaced.

Miscellaneous

- New mending silk: Weave data

Warp thread: 31 denier, 65 lines per 3cm

Weft thread: 21 denier, 120 lines per 3cm, triple-strand

Condition after treatment

- After treatment, the painting no longer has any creases, and remounting the painting with more suitable fabrics has enhanced its appearance. The painting appears more elegant and harmonious overall.

- The stains in the paintings stand out more than they did before the treatment. This is because the substance believed to be old inpainting that had been applied on top of the stains was removed with the moisture used during the treatment process. However, because the inpainting was very uneven and unsightly, these areas look cleaner after the treatment.

- The edge stain at the bottom left hand side of the table in the painting was removed. The stain was presumably made after the previous treatment.

VIII. Project manager

Tomohide Kojima

IX. Samples of materials used for treatment

1.First lining	Thin <i>Mino</i> paper	Mino, Gifu Prefecture	Made by Hasegawa
2.1st subsidiary lining	<i>Misu</i> paper	Yoshino, Nara Prefecture	Made by Konbu
3.2nd subsidiary lining	<i>Misu</i> paper	Yoshino, Nara Prefecture	Made by Konbu
4.3rd subsidiary lining	<i>Misu</i> paper	Yoshino, Nara Prefecture	Made by Konbu
5.Overall lining	<i>Misu</i> paper	Yoshino, Nara Prefecture	Made by Konbu
6.Final backing	<i>Uda</i> paper	Yoshino, Nara Prefecture	Made by Fukunishi
7.Silk used for mending	Nishijin, Kyoto Prefecture		Made by Hironobu

Textiles

8. Mounting fabric Nishijin, Kyoto Prefecture
9. *Uwamaki* silk (attached to the reverse side of the scroll to provide protection and decoration when rolled)
Nishijin, Kyoto Prefecture
10. Hanging cord Nishijin, Kyoto Prefecture

Translated by Amy McCaleb (Urban Connections), edited by Yasuhiro Oka and Regina Belard.

見立反魂香図(歌川豊春筆)

作品解説

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立ちのぼる香の煙から白装束の美人が浮かびあがるさまは、漢の武帝が先立った李夫人の面影を香を焚いて偲んだという“反魂香”の故事による。描かれているのは和服姿の幽霊だが、中国風の紅い机はそうした故事の見立てであることを仄めかせている。

画面左下に「一籠齋歌川豊春畫」の款記があり、本作品は歌川派の開祖である歌川豊春（1735 - 1814）の筆とされる。その謹直な書体は、豊春がよくした肉筆美人画のそれと共通するものである。豊春は明和年間末から安永年間（1770年代）にかけて西洋の透視遠近法による浮絵に傾注するも、天明期（1781 - 89）以降は肉筆画制作に専心した。

本作品に類似する作例として、東京谷中の全生庵が所蔵する筆者不詳の《還魂香》がある。机が金蒔絵を施した黒漆塗りであるなど道具立ては相違するものの、煙から浮かびあがる美人の姿はほぼ一致する。ただ仔細に比較するなら、背後になびく乱れ髪の前が省略されている点や、プラハ国立美術館本では開いた口元にのぞくお歯黒が、単に唇の輪郭線として認識されてしまっている点など、プラハ国立美術館本が全生庵本に先行する優作であることが認められよう。



筆者不詳《還魂香》全生庵蔵（辻惟雄監修『幽霊名画集 全生庵蔵・三遊亭円朝コレクション』より）
Artist unknown. *Kangonko*. Zenshoan Temple, Yanaka, Tokyo..

Female Ghost by Toyoharu Utagawa

Description of Artwork

Jun Shioya

National Research Institute for Cultural Properties, Tokyo

The image of a beautiful woman in white kimono emerging out of smoke rising from the incense is taken from the legend *Hangonko*. In it, Emperor Wu of Han Dynasty conjures up images of his late Consort Li by burning incense. Although the ghost is dressed in Japanese kimono, the Chinese-style vermillion table suggests the image's link to the legend.

On the bottom left-hand side of the screen is the inscription “Ichiryusai Uagawa Toyoharu ga” (painted by Toyoharu Utagawa of Ichiryusai”), which indicates that this painting was created by Toyoharu Utagawa (1735-1814), the founder of the Utagawa School. The delicate and sober strokes in his handwriting are the same as those in the *bijin-ga* (portrait of a beautiful woman) which he drew often. From the end of Meiwa era through Anei era (1770s), Toyoharu devotes himself to creating *uki-e* (“perspective prints”), which was a western style painting method using one point perspective. From Tenmei period (1781-89) onwards, however, he becomes dedicated to creating his ukiyo-e paintings.

There is a painting very similar to this stored at Zenshoan Temple in Yanaka, Tokyo. It is entitled *Kangonko*, and its creator is unknown. While there are differences in the peripheral props—for example, *Kangonko* shows a gold-trimmed, black lacquered table—the images of the beautiful women floating out of the smoke in the two paintings are almost identical. To make a more detailed comparison, however, in the *Kangonko*, the ends of the tousled hair that flows down the woman's back is omitted. Also, the *ohaguro* that can be seen in the woman's mouth of the painting at the National Gallery in Prague appears to merely be the outline of the mouth in *Kangonko*. These points prove that the painting at the National Gallery in Prague is created earlier than the one at Zenshoan and is superior in quality.

Translated by Amy McCaleb (Urban Connections).