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# 遊女立姿図

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平成20年度修復事業



所蔵：キヨツソネ東洋美術館

遊女立姿図

# 修復報告

有限責任中間法人 国宝修理装演師連盟 九州支部  
君嶋 隆幸・中村 隆博

## I. 文化財の名称等

1. 名称 遊女立姿図
2. 作者 宮川長春
3. 所蔵者 キヨッソネ東洋美術館（イタリア）
4. 品質・形状 絹本著色・掛幅装（1幅）

## II. 工期および施工者

1. 工期  
自：平成20年 6月4日  
至：平成21年 3月24日
2. 施工者  
有限責任中間法人 国宝修理装演師連盟 九州支部  
支部長 藤岡 春樹
3. 施工場所  
九州国立博物館 修復施設 装演絵画室
4. 修理担当者  
君嶋 隆幸・中村 隆博

## III. 文化財の構造

1. 材質： 絹

	修復前（図1）		修復後（図2）	
	縦	横	縦	横
本紙	76.9	31.4	77.2	31.5
表装	78.2	32.5	156.0	44.2

## 3. 形式・仕様等

	修復前	修復後
形式	額装	掛軸装（三段表具）
一文字風帯	—	白茶地作土唐花紋金襴
中縁	—	間道裂
総縁	—	白茶地平織り
軸首	—	朱漆塗り撥軸
肌裏紙	亜麻	楮紙（美濃：長谷川製〈美濃紙〉）
増裏紙	大麻	楮紙（吉野：上窪製〈美栖紙〉）
総裏紙	—	楮紙（吉野：福西製〈宇陀紙〉）
補修絹	—	電子線劣化絹
折伏せ	—	楮紙（美濃：長谷川製〈美濃紙〉）
保存箱	—	桐太巻添軸付、桐製屋郎箱（京都：黒田製）

## IV. 修復前の状況

1. 絵絹は接着剤〈膠と小麦澱粉糊を混合したもの〉によってキャンバス（亜麻・大麻）上に貼り込まれており、下の布目と絹目が干渉しあってモアレ（干渉縞）が生じていた（図3）。
2. 絵具層の膠着力が低下しており、剥落の恐れがあった。
3. 虫損による欠失が認められ、補絹が大きく当てられていた。
4. 虫の糞やシミが認められた。

## V. 修復方針

今回の修復で改善しなければならない主な点は、キャンバス地に貼り込まれていることにより、絵絹の質感が損なわれており、裏打ちに使われている硬化した接着剤の除去にある。そこで、絵絹に付着した接着剤を除去し、肌裏紙を取り替えるなどの修理を行い、掛幅装に仕立て、絵絹を安定した状態にすることを修理の基本方針とした。

## 1. 本紙

- a. 膠水溶液を用い、絵具層の剥落止めを行い、各絵具層の膠着力の向上を図る。
- b. 本紙に付着している汚れを除去するために、濾過水によるクリーニングを行う。
- c. 接着剤の除去を行う。
- d. 絵絹の欠失部に似寄りの劣化絹で補修を施す。

- e. 絵絹の色調に合わせ薄美濃紙を染色し、新たに肌裏を打つ。
- f. 補修を施した箇所には本紙基調色のトーンングを施す。

## 2. 表装

- a. 裂地を新調する。
- b. 表具形式は額装から、大和表装とする。
- c. 軸首、八双、軸木、紐を新調する。

## 3. 保存箱

- a. 桐太巻添軸、桐製屋郎箱、紙製覆帙、羽二重の包装を新調する（図12）。

## VI. 修復工程

### 1. 事前調査

写真撮影を行い、修理前の損傷状況の記録を行った。

### 2. 解体

額装を解体した。

### 3. 汚れの除去

濾過水を本紙表面から噴霧し、本紙の下に敷いた吸い取り紙に吸収させる方法で汚れの除去を行った。

### 4. 剥落止め

2%（もしくは3%）膠水溶液を各絵具層に筆にて塗布し、含浸させ、剥落止めを行った。

### 5. 表打ち

布海苔の成分を常温の水で抽出したものを、養生紙（レーヨン2層・サンモア1層）で表打ちを行った。

### 6. 裏打ちの除去

絵絹の裏面より少量の湿りを与え、裏打ちの布を除去した。

### 7. 絵絹に付着した接着剤の除去（図5～9）

0.03%の結晶化 $\alpha$ アミラーゼ水溶液を筆で塗布した後、筆により接着剤を除去し、十分な水洗いを行った。

### 8. 肌裏打ち

矢車染めした薄美濃紙を用い、小麦粉澱粉糊（以後、新糊という）で肌裏打ちを行った。

### 9. 補絹（図10）

本紙表面より絵絹の欠失箇所に電子線劣化絹で補修を行った。

### 10. 増裏打ち

美栖紙を用い、新糊を10年間涼暗所にて保管した糊（以後、古糊という）で増裏打ちを行った。

### 11. 折れ伏せ

折れの発生していた箇所、および、今後折れが発生する恐れがある箇所に、薄美濃紙の帯を新糊を用いて折れ伏せを施した。

### 12. 表装裂地調整（図11）

本紙に対しどのような裂がふさわしいかをパソコン上でのバーチャル（仮想）による取り合わせにより検討し、表装裂地を選定した。決定した表装裂地は新糊を用いそれぞれに薄美濃紙で肌裏打ちを行い、さらに、古糊を用い美栖紙で増裏打ちを行った。

13. 付け廻し  
本紙と表装裂地を掛幅装の形に付け廻した。
14. 総裏打ち  
古糊を用い、宇陀紙で総裏打ちを行った。
15. 表仮張り  
表張りし、十分に乾燥させた。
16. トーニング  
新たに補修を施した箇所に、基調色のトーニングを施した。
17. 裏仮張り  
裏張りし、1ヶ月以上の乾燥期間をおいた。
18. 仕上げ  
軸首は元使いとし、八双、軸木、紐を新調し、掛幅装に仕立てた。  
新調した桐太巻添軸付きの桐製屋郎箱に、羽二重の包裂に包んで納めた。  
紙製の覆帙を新調した。
19. 記録  
今回の修復に関する記録、修復後の写真撮影を行った。

## VII. 特記事項

キャンバス地に貼り付けるために用いられた接着剤を除去するため、その成分分析を九州国立博物館科学課と協力し行った。これをうけて、除去テストを東京文化財研究所保存修復科学センターと協力し行い、実験データを基に、接着剤の除去には、絵絹の状態等を考慮した上で、0.03%の結晶化 $\alpha$ アミラーゼ水溶液を使用することとした。



图1 修復前 (全図)  
Fig. 1 Before treatment (Overall)



图2 修復後 (全図)  
Fig. 2 After treatment (Overall)



圖3 修復前  
Fig. 3 Before treatment (Detail)

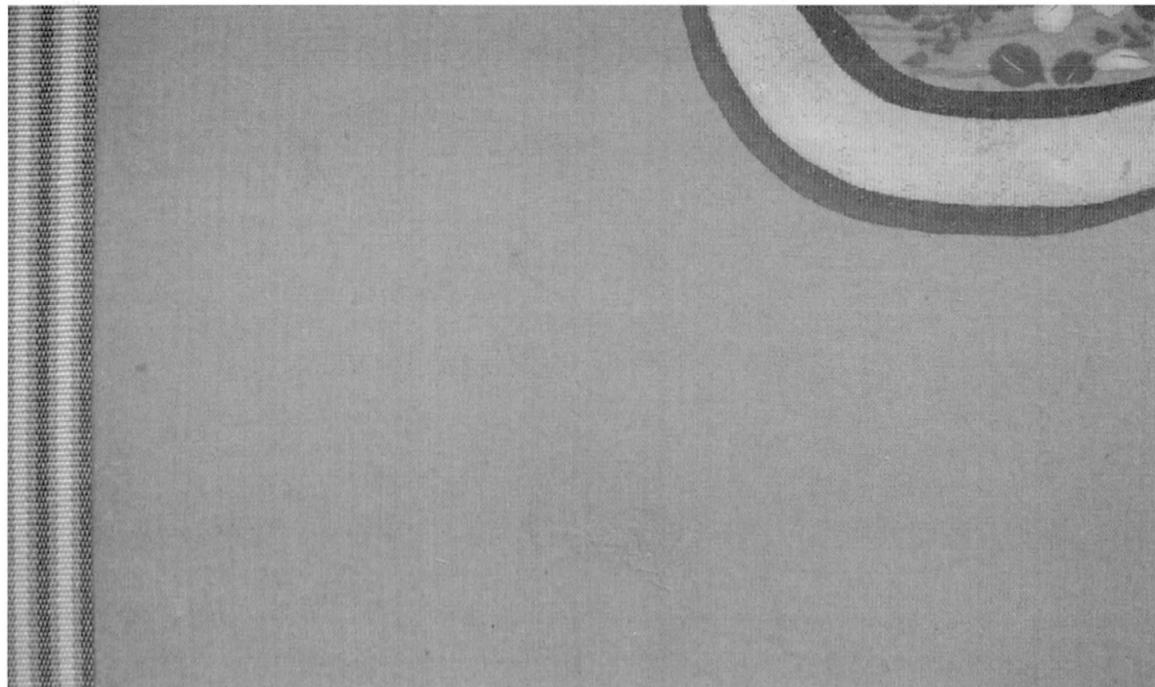


圖4 修復後 (同部分)  
Fig. 4 After treatment (Detail of the same area in Fig. 3)

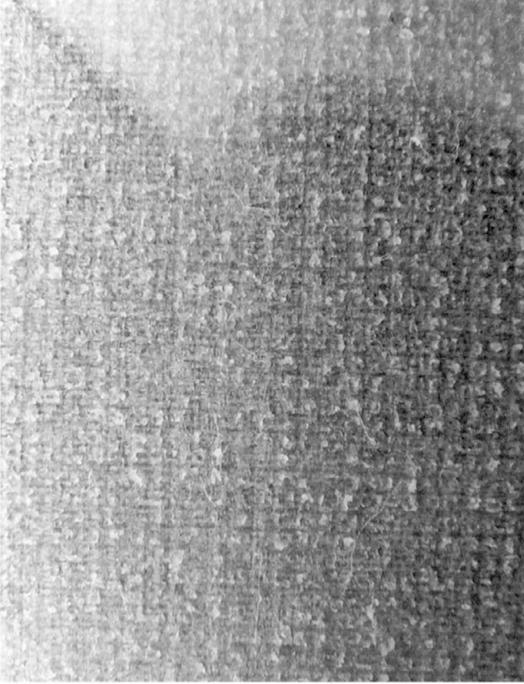


图5 修復前  
Fig. 5 Before treatment (Detail)

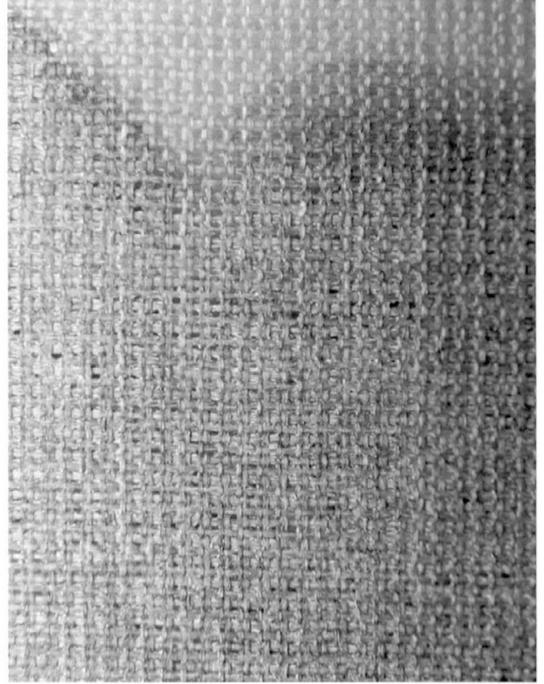


图6 修復後 (同部分)  
Fig. 6 After treatment (Detail of the same area in Fig. 5)

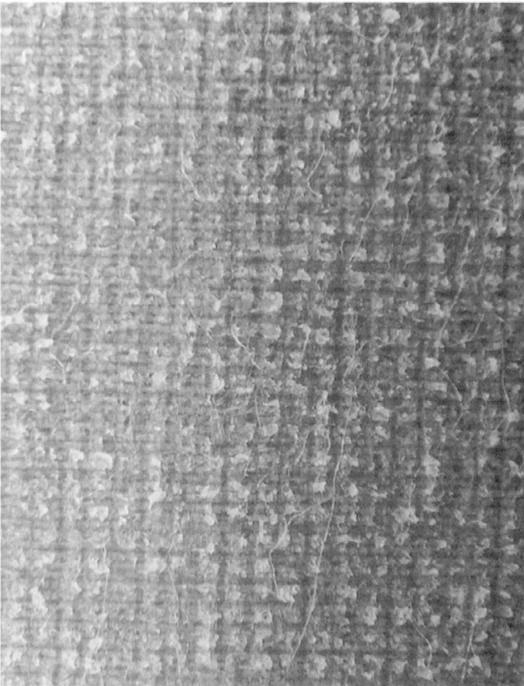


图7 修復前  
Fig. 7 Before treatment (Detail)

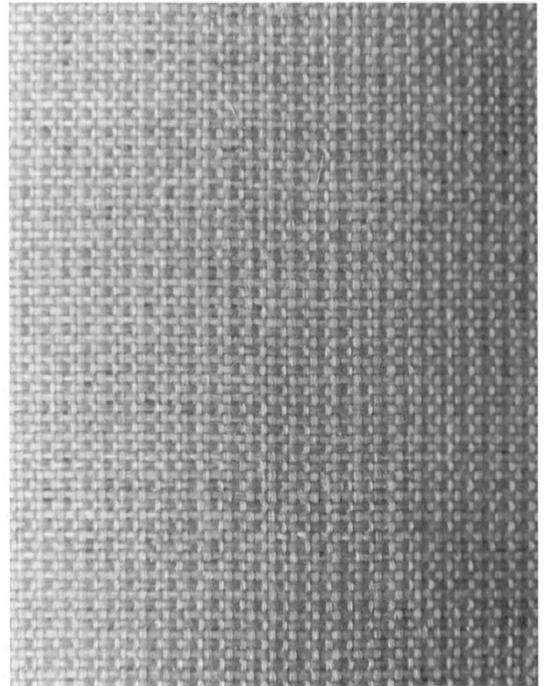


图8 修復後 (同部分)  
Fig. 8 After treatment (Detail of the same area in Fig. 7)

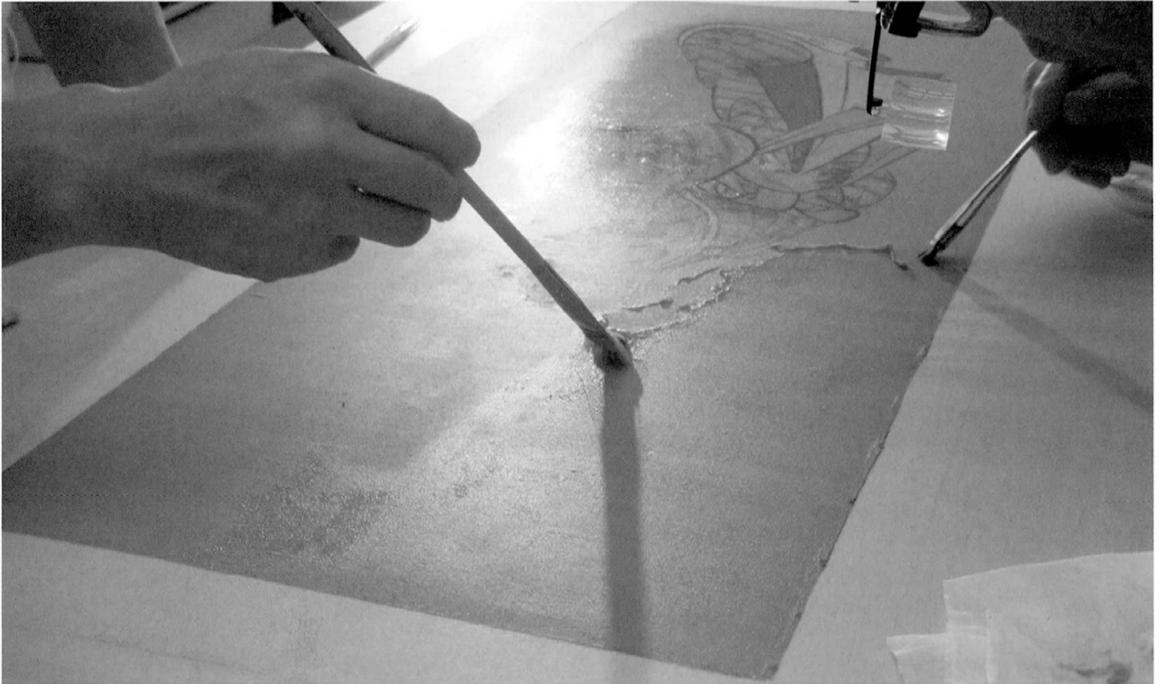


図9 絵絹に付着した接着剤の除去  
Fig. 9 Removal of the adhesive attached to the silk support of the painting

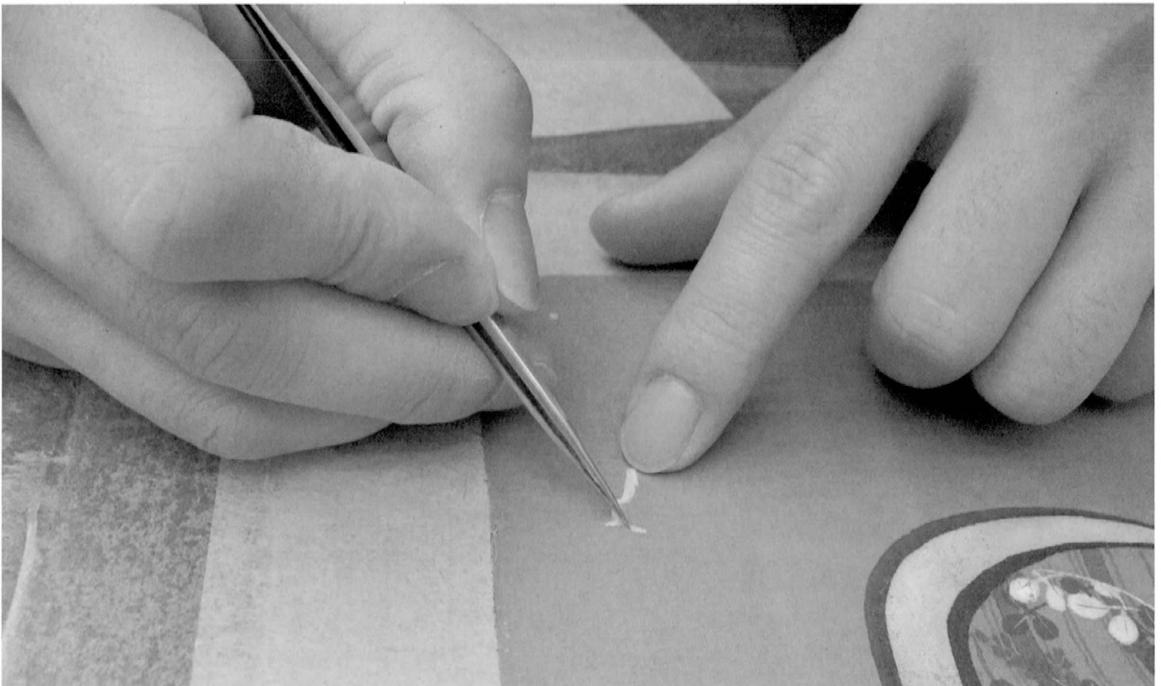


図10 補絹  
Fig. 10 Mending silk

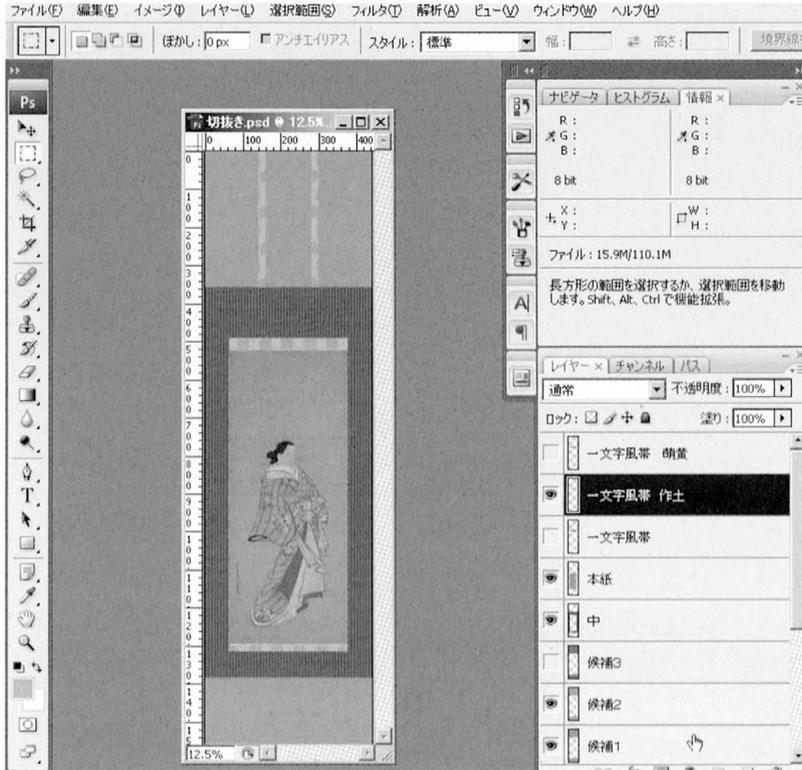


図11 パソコン上での表装裂の取り合わせの検討

Fig. 11 Testing on the computer to see which fabrics best match the painting

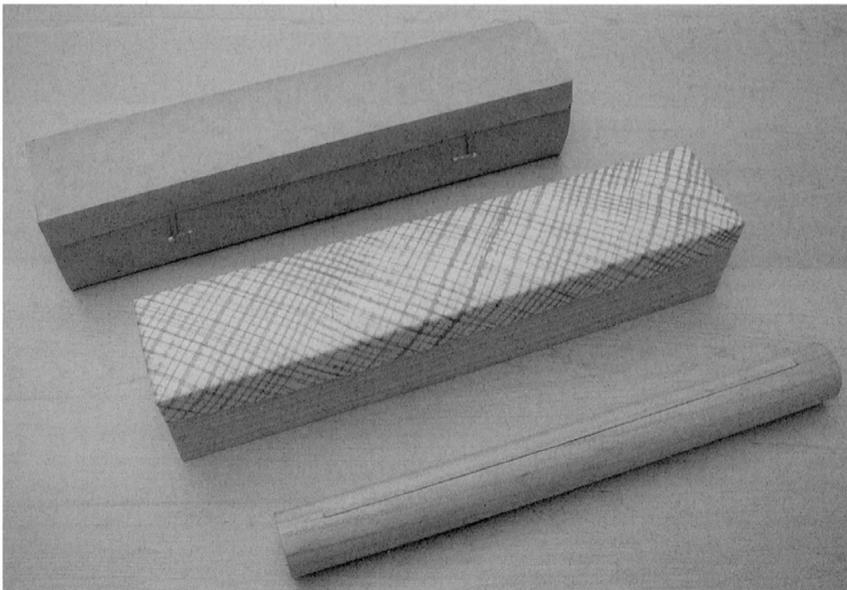


図12 新調した保存用の桐太巻添軸、桐製屋郎箱、紙製の覆帙

Fig. 12 Newly prepared for storage: a large paulownia roller clamp, paulownia yaro box with paper box cover, and a folding paper *chitsu* case

*Standing Harlot*

# Treatment Report

The Association of Conservation for National Treasures, Kyushu Branch  
Takayuki Kimishima · Takahiro Nakamura

## I . Description and title of object

1. Title: Standing Harlot
2. Artist: MIYAGAWA Choshun
3. Collection: Museo d'Arte Orientale, "Edoardo Chiossone, Italy"
4. Format and media: hanging scroll, colors on silk

## II . Treatment period, conservator, etc

1. Treatment period: June 4, 2008 - March 24, 2009
2. Treatment undertaken by:  
The Association of Conservation for National Treasures, Kyushu Branch  
Branch Director: Haruki Fujioka
3. Location of treatment: Department of Conservation, Kyushu National Museum
4. Project managers: Takayuki Kimishima · Takahiro Nakamura

## III . Structure of the cultural property

1. Original material of painting: silk
2. Dimensions (cm).

	Before treatment (Fig. 1)		After treatment (Fig. 2)	
	Height	Width	Height	Width
Painting	86.7	40.2	87	40.5
Mounting	148.4	52.7	159.4	56.7

## 3. Format, mounting materials

	Before treatment	After treatment
Format	Panel	Hanging scroll, three-tier mounting
Inner border Decorative strips	—	Gold brocade with scattered arabesque pattern on light brown background
Outer border	—	Stripe pattern fabric
Upper and lower portions of the mounting	—	Plain texture on light brown background
Roller knobs	—	Cut-shaft shaped knobs coated with red-lacquer
First lining	Linen	<i>Mino</i> paper (Made by Hasegawa, Mino)
Subsidiary lining	—	<i>Misu</i> paper (Made by Uekubo, Yoshino)
Final Backing	Hemp cloth	<i>Uda</i> paper (Made by Fukunisi, Yoshino)
Mending silk	—	Irradiated silk
Reinforcement strip	—	<i>Mino</i> paper (Made by Hasegawa, Mino)
Storage box	—	Paulownia <i>yaro</i> box with a large paulownia roller clamp (Made by Kuroda, Kyoto)

## IV. Condition before treatment

1. The silk support of the painting was pasted onto a canvas made of linen and hemp with an adhesive containing a mixture of animal skin glue and wheat starch paste. The weaves of the two materials were visually interfering with each other, creating a moiré effect (Fig. 3).
2. The adhesiveness of the paint layer had weakened and the pigments were in danger of flaking off.
3. Some areas of the canvas had been damaged by insects and were covered with oversized pieces of mending silk.
4. Insect feces and stains were found.

## V. Treatment plan

The main issues regarding the art piece which need to be remedied during this treatment process are the texture of the painting's silk support which is spoiled due to its being attached to a canvas material, and the hardened adhesive agent used for attaching the lining papers which need to be removed. As such, the basic treatment plan focuses on stabilizing the condition of the painting by removing the adhesive agent attached to the silk canvas of the painting, conducting repair work (replacing the first lining, etc.) and reassembling the artwork in a hanging scroll format.

### 1. Painting

- a. Improve the adhesiveness of each paint layer by consolidating the layers using an animal skin glue solution.
- b. Clean the painting using purified water to remove the grime attached to the surface.
- c. Remove the adhesive.
- d. Mend the missing parts of the silk canvas using irradiated silk.
- e. Dye a thin sheet of mino paper to a tone that matches that of the silk support of the painting and attach it as the new first lining.
- f. Tone the mended areas so that they match the base color of the painting.

### 2. Mounting fabric

- a. Prepare new mounting fabric.
- b. Change the mounting format from a panel to a hanging scroll (three-tier mounting).
- c. Prepare new roller knobs, top stave, bottom roller and cords.

### 3. Storage Box

- a. Prepare new paulownia yaro box with a large paulownia roller clamp, folding paper chitsu case, and habuta-e silk wrapping. (Fig. 12)

## VI. Treatment process

### 1. Pre-treatment examination

Photographs were taken and pre-treatment documentation of damaged areas was compiled.

### 2. Disassembly

The panel was disassembled.

### 3. Cleaning

Grime was removed by spraying filtered water onto the front surface of the painting, allowing the water to seep through and be absorbed by a blotter paper (suitori gami) placed underneath the painting.

### 4. Consolidation of the paint layer

The paint layers were consolidated by applying a 2 or 3% solution of animal skin glue with a brush and letting it saturate each paint layer.

### 5. Temporary facing

As a temporary facing, a protective paper containing two layers of rayon and one layer of Sunmore was attached to the front surface using a component of seaweed paste extracted using room temperature water.

#### 4. Removal of the hemp cloth backing

The backing made of hemp cloth was removed from the reverse side of the silk support of the painting by first applying a small amount of moisture.

#### 7. Removal of adhesive attached to the silk support of the painting. (Fig. 5-9)

A 0.03% crystallized alpha-amylase solution was applied with a brush and the adhesive was removed using a brush, after which the silk support was thoroughly rinsed with water.

#### 8. First lining

Thin, yasha-dyed mino paper was attached as the first lining using a wheat starch paste.

#### 9. Mending silk(Fig. 10)

Irradiated silk was applied to the missing areas of the silk support of the painting.

#### 10. Subsidiary lining

Misu paper was attached as a subsidiary lining using a wheat starch paste that had been kept in a dark, cool place for ten years (hereinafter referred to as "aged wheat starch paste").

#### 11. . Reinforcement strips

Narrow strips of thin mino paper were applied with wheat starch paste to the horizontal creases and areas in danger of developing new creases.

#### 12. Preparing the mounting fabric (Fig. 11)

Mounting fabric was selected by first conducting "virtual" matching on the computer to see which would best match the painting.

Each of the selected mounting fabrics was lined with thin mino paper using wheat starch paste, after which a subsidiary lining made of misu paper was applied using an aged wheat starch paste.

#### 13. Assembly

The painting and mounting fabric were assembled into a hanging scroll format.

#### 14. Application of the final backing

Uda paper was attached as the final backing using an aged wheat starch paste.

#### 15. Drying on karibari

The painting was stretched face-up (omotebari) and fully dried.

#### 16. Toning

The areas in which mending silk was newly applied were toned to match the base color.

#### 17. Drying on karibari

The painting was dried face-down on karibari (urabari) for over a month.

### 18. Finishing

The original roller knobs were reused and a new top stave, bottom roller, and cords were prepared. All the pieces were assembled into a hanging scroll format.

The scroll was wrapped in a habuta-e silk wrapping and placed in a new paulownia yaro box with a large paulownia roller clamp.

A new folding paper chitsu case was prepared.

### 19. Documentation

Photographs were taken and a post-treatment report was compiled.

## VII. Notes

In order to remove the adhesive used to attach the painting to the canvas, we first conducted an analysis of the agent's components in cooperation with the Science Department of the Kyushu National Museum. Using the findings, we conducted a trial removal with the help of the Tokyo Center for Conservation Science and Restoration Techniques of the National Research Institute for Cultural Properties, Tokyo. Based on the results and taking such factors as the condition of the silk support into consideration, the decision was made to use a 0.03% crystallized alpha-amylase solution to remove the adhesive agent.

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

遊女立姿図（宮川長春筆）

## 作品解説

東京文化財研究所  
塩谷 純

弓なりに大きく身を反らした女性が、帯を前結びにしたその下の褌を左手でとり、右手は懐に入れて立つ。顔や手足といった、僅かにのぞかせる肉身部の細線に比べ、着衣はめりはりのある線で輪郭をとり、黄地に間道縞、さらに萩の花の花丸が色彩豊かに散らされている。画面左下には「日本絵宮川長春図」の落款と「長春之印」の白文方印が認められる。

宮川長春（1682～1752年）は、18世紀前半、錦絵が創始される以前の初期浮世絵界で活躍した肉筆専門の浮世絵師である。掛幅形式の美人画と、画卷形式を中心に江戸の日常生活を描く風俗画で知られており、その作風は、直接の師弟関係はないものの菱川師宣（？～1694年）のそれを継承する。また肉筆専門の浮世絵師として先輩格にあたる懐月堂安度から感化を受けながらも、その多くが絹地に良質の顔料を使用し、繊細な筆づかいにより高い品格を備えた長春の作品は、懐月堂の支持層とは異なる階級の人々によって享受されたとみられている。

本図のような片手で褌をとる女性の立姿も、稲墻朋子氏が指摘するように菱川師宣の作にも見られるところである（挿図1）。また長春作品の中でも、本図と同じ姿勢をとるものが多く存在し（挿図2、3）、しかも衣装の色模様を除けばその図様が完全に一致するケースすら認められる。このことから内藤正人氏は、長春の美人画が同一の下絵をもとに量産されたとみており、その高い人気のほどがうかがわれる。

長春をはじめその一門は享保年間（1716～36年）以降繁栄を続け、寛延2年（1749）日光東照宮修復の事業に、稲荷橋狩野家の当主春賀に従い参加するが、翌年その賃金不払いの件で同家と殺傷事件を起こし、その咎で宮川一門は解体を余儀なくする。しかし弟子の春水が画姓を勝川と改めながらも肉筆画の伝統を守り、勝川派の春章や春朗（葛飾北斎）へと受け継がれることとなるのである。

### 〈参考文献〉

- ・小林忠「宮川長春と宮川派」『肉筆浮世絵』3、集英社、1982年4月
- ・内藤正人「浮世絵の図様と鑑識—江戸期における鑑定の事情」『出光美術館研究紀要』9、2003年12月
- ・稲墻朋子「宮川長春及び宮川派の享受者層の考察」『浮世絵芸術』157、2009年1月



挿図1 菱川師宣「紅葉下立美人図」 個人蔵  
Fig. 1 HISIKAWA Moronobu. Standing Beauty  
under Colored Leaves. Private collection



挿図2 宮川長春「美人立姿図」 太田記念美術  
館蔵  
Fig. 2 MIYAGAWA Choshun. Standing Beauty.  
Ota Memorial Museum of Art



挿図3 宮川長春「美人・若衆図」のうち右幅  
MOA美術館蔵  
Fig. 3 MIYAGAWA Choshun. Beauty and a  
Young Man (right side of a pair). MOA  
Museum of Art.

*Standing Harlot* by MIYAGAWA Choshun

## Description of Artwork

National Research Institute for Cultural Properties, Tokyo  
Jun Shioya

A woman is standing with her body arching back, wearing an *obi* that is tied at the front, under which her left hand is holding the hem and the right hand is placed inside her sleeve. In contrast to her slightly showing body parts such as her face, hand and foot that are drawn in delicate lines, her clothing is depicted with lively outlines. Her kimono is yellow with *kantou* stripes on which blossoms of bush clover are scattered in a rich, colorful fashion. At the bottom left side of the screen are an inscription “Nihon-e Miyagawa Choshun Zu” and a *hakubun*-style seal (seal in which the characters are engraved in the negative so that the letters appear white) that reads “Choshun no In” (seal by Choshun).

MIYAGAWA Choshun (1682-1752) was a *ukiyo-e* artist who specialized in *nikuhitsu-ga* (*ukiyo-e* painting, as opposed to woodblock prints) and was very popular in the first half of the 18th century during the early part of the *ukiyo-e* boom, before the woodblock printing technique called *nishiki-e* was introduced. Choshun is known for his hanging scrolls of *bijin-ga* (“pictures of beautiful women”) and for genre paintings depicting scenes from everyday life in Edo, mostly made into a picture scroll format. His style of painting is passed down from HISHIKAWA Moronobu (?-1694) though the two artists never had a direct master-pupil relationship. Choshun was also influenced by a senior *ukiyo-e* artist, KAIGETSUDO Ando, another *ukiyo-e* artist who only created paintings. However, because Choshun mostly painted on a silk canvas using high-quality pigments and used delicate brush strokes that added a sense of dignity to his paintings, his work is believed to have been accepted by those of a different social class than those who preferred paintings by Kaigetsudo.

The same images of women who hold their hems with one hand can also be found in paintings by HISHIKAWA Moronobu, as pointed out by INAGAKI Tomoko (Fig. 1). A similar posture is also often found among many of Choshun’s other paintings (Fig. 2, 3). In fact, with the exception of the colors and patterns of the kimono, the figures in some of his paintings match up perfectly with each other. NAITO Masato believes that this is evidence of how popular such *bijin-ga* by Choshun were, as they were most likely mass produced by tracing the same under drawing.

Choshun and his school flourished during the Kyoho era (1716-36) and thereafter. In 1749, the second year of the Kanen era, Choshun participated in the restoration of the Tōshō-gū shrine in Nikkō together with Shunga, the head of the Inaribashi Kano family. In the following year, Choshun became involved in a murder incident when he was refused payment for his services, and as a result was forced to dissolve his school. However, Choshun’s apprentice, Shunsui changed his artist name to Katsukawa and continued to carry on the tradition of *nikuhitsu-ga* and passed it on to such Katsukawa school artists as Shunsho and Shunro (KATSUSHIKA Hokusai).

Translated by Amy McCaleb (Urban Connections)

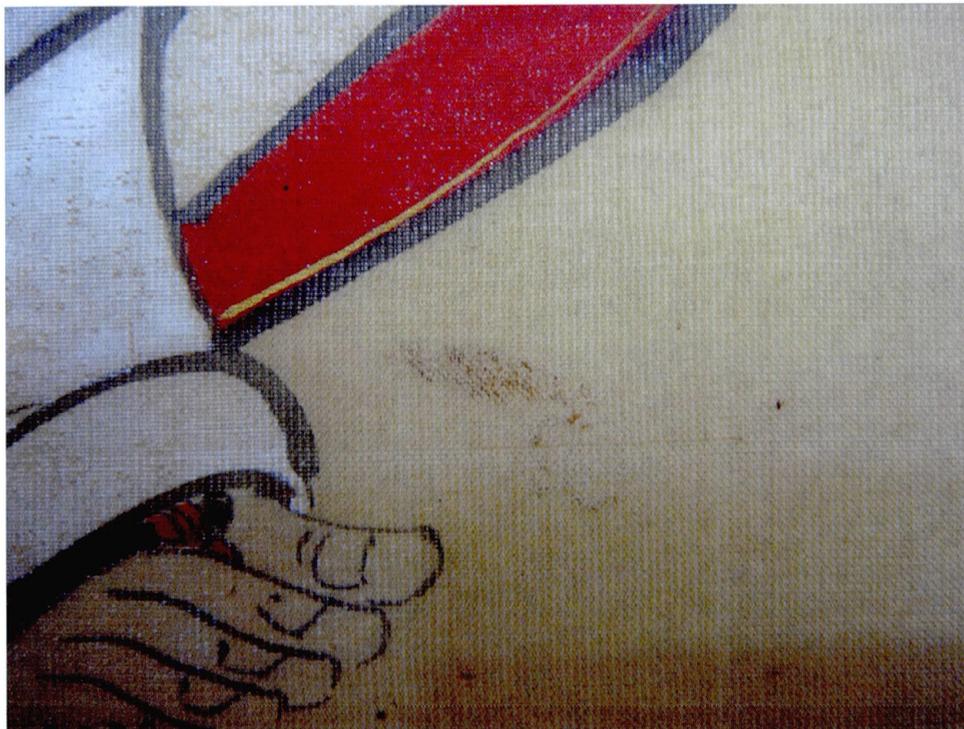


(1)-1 修復前 Before treatment (Overall)



(1)-2 修復後 after treatment (Overall)

4 遊女立姿図 (キヨッソネ東洋美術館)  
*Standing harlot* Musco D'Arte Oriente, "Edoardo Chiossone", Italy



(2)-1 修復前 (部分) Before treatment (Detail)



(2)-2 修復後 (同上) After treatment (Detail of the same area)



(3)-1 署名と落款  
Sign and Seal



(3)-2 修復後 本紙 After treatment: painting