

在外日本古美術品保存修復協力事業  
The Cooperative Program for the Conservation of  
Japanese Art Objects Overseas

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遊女と禿囚  
*Courtesan and  
Her Attendant*

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クラクフ国立博物館（ポーランド共和国）所蔵  
宮川長春筆 絹本着色 掛軸装 1幅

Muzeum Narodowe w Krakowie, Poland  
Miyagawa Chōshun, color on silk, a hanging scroll

No.2015-1

平成27年度修復事業  
The 2015 Japanese Fiscal Year

## 目次

1. 修復報告.....	1
1.1. 名称等.....	1
1.2. 工期及び施工者等.....	1
1.3. 修復前の状態.....	1
1.4. 修復方針.....	1
1.5. 修復工程.....	2
1.6. 修復銘.....	3
2. 作品解説.....	19
付録	
付録 1. 記録.....	23
付録 2. 調湿.....	30

## Table of Contents

1. Restoration Report .....	4
1.1. Data .....	4
1.2. Restoration Data .....	4
1.3. Condition before Restoration .....	4
1.4. Restoration Policy .....	4
1.5. Restoration Process .....	5
1.6. Inscription regarding Restoration .....	7
2. Description about the Artwork .....	21
Appendices	
Appendix 1. Documentation .....	23
Appendix 2. Conditioning .....	30

# 1. 修復報告

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## 1.1. 名称等

名称	遊女と禿図
制作者	宮川長春（1682～1752）
制作年代	18 世紀前半
所蔵者	クラクフ国立博物館（ポーランド共和国）
所蔵番号	VI-8102
品質・形状	絹本着色 掛軸装（輪補三段表装） 1 幅
料絹織り組織	絹平織 経 21 中 70 枚 2 ッ入 緯 21 中 2 本抜 150 横（約 3.03 cm 角）

## 1.2. 工期及び施工者等

工期	平成 27 年 12 月 2 日～平成 29 年 9 月 28 日
施工場所	独立行政法人国立文化財機構 東京文化財研究所 修復アトリエ（紙）
施工者	株式会社修護

## 1.3. 修復前の状態（Table 1.1、Table 1.3、Fig. 1.2 (a)、Fig. 1.3 (a)、Fig.A.1.1）

- ・本紙下部の一部が裂けていた。
- ・本紙から裏打ち紙が部分的に浮いていた。
- ・本紙および絵具層表面が摩耗していた。
- ・絵具の剥離、剥落があり、特に緑、白、金の各色において顕著であった（Fig. 1.4 (a)、Fig. 1.5 (a)）。
- ・本紙および表装裂の全体に折れが生じていた（Fig. 1.6 (a)、Fig. 1.7 (a)、Fig. 1.8 (a)、Fig. 1.9 (a)）。
- ・経年により、本紙および表装が全体的に汚れていた（Fig. 1.9 (a)）。

## 1.4. 修復方針

現状維持、原状回復を基本として保存修復処置を行う。

- ・本紙からの裏打ち紙の浮きや本紙料絹の裂けの発生があることから、肌裏紙の交換を行う。
- ・修復後の表装形式は、修復前と同様の輪補三段表装とする。
- ・旧表装の内、中縁および一文字、風帯、それぞれの裂を再使用する。その他の表装裂や裏打ち紙などの表装材料および保存箱などの保存用具は新調する。
- ・修復前に使用されていた表装材料および保存用具は全て別置保存とし、所蔵館へ返却する。
- ・必要に応じて随時材料分析などを行う。

## 1.5. 修復工程

修復材料は Table 1.5 を参照。

### (1) 修復前調査 (Fig. 1.10.1)

写真撮影を行い、作品の損傷状態を記した調書および損傷図面を作成した (付録 1)。

### (2) 絵具の剥落止め [1 回目] (Fig. 1.10.2)

白、青、緑、赤、茶、金のそれぞれの絵具と墨に対して、膠水溶液 (2 wt-%) を筆で塗布し、剥落止めを行った。塗布後はその表面が乾き始めたことを確認して、本紙をポリエステル紙、吸い取り紙の順に挟み、上に錘を乗せて乾燥した (プレス乾燥)。

### (3) 解体 (Fig. 1.10.3)

本紙を表装から切り離して解体した。

### (4) 埃の除去 (Fig. 1.10.4)

刷毛を用いて本紙表面の埃を除去した。

### (5) 裏打ち紙除去 (Fig. 1.10.5)

本紙の裏面をイオン交換水で徐々に加湿し、肌裏紙以外の裏打ち紙を除去した。

### (6) 水による洗浄 (Fig. 1.10.6)

本紙裏面にレーヨン紙、楮紙の順に小麦デンプン糊で貼り付けた (仮裏打ち)。イオン交換水を本紙表面に噴霧し、本紙の汚れをレーヨン紙と楮紙に吸収させた。その後、仮裏打ち紙に汚れを吸着させることを目的に、本紙表面を伏せて仮張り板に貼り込んで静置した。

### (7) 絵具の剥落止め [2 回目]

絵具に膠水溶液 (2 wt-%) を筆で塗布し、プレス乾燥した。

### (8) 本紙表面の保護 (Fig. 1.10.7)

仮裏打ちした紙を除去した上で、本紙の表面に室温で抽出したフノリ水溶液で、レーヨン紙、楮紙を順に貼り付けた。

### (9) 肌裏紙除去 (Fig. 1.10.8)

小面積ずつ肌裏紙に水分を与えて、繊維を解しながら肌裏紙を除去した。

### (10) 裏面調査

本紙料絹の裏彩色を写真撮影および顕微鏡写真撮影で記録した (Fig. A.1.2、Fig. A.1.3)。

### (11) 裏彩色の剥落止め (Fig. 1.10.9)

裏彩色に、膠水溶液 (2 wt-%) を筆で塗布しプレス乾燥した。

### (12) 肌裏打ち (Fig. 1.10.10)

美濃紙を、本紙の色調に合わせて墨で着色した。本紙表面保護の為のレーヨン紙と楮紙を除去した上で、小麦デンプン糊を用いて美濃紙を本紙の裏に貼り付けた。

### (13) 増裏打ち (Fig. 1.10.11)

古糊を用いて、肌裏打ち済みの本紙の裏に美栖紙を貼り付けた。

### (14) 折れ伏せ入れ (Fig. 1.10.12)

本紙の折れや裂け、また将来折れを生じる可能性のある箇所に、裏面から美濃紙でつくった紙帯 (折れ伏せ) を小麦デンプン糊で貼り付けた。

### (15) 表装裂地調整 (Fig. 1.10.13)

再利用する中縁、一文字、風帯の裂を水で洗浄した。新調する総縁の裂は、修復前に使用されていた裂の色調に合わせて、まず藍で染色した。その後ヤシャで着色し木灰抽出液 (pH 10.5) を添加して染色した。美濃紙と小麦デンプン糊を用いて肌裏打ち、さらに美栖紙と古糊を用いて増裏打ちを行った。

(16) 付け廻し (Fig. 1.10.14)

本紙と表装裂地を小麦デンプン糊で繋ぎ合わせ、輪補三段表装の形にした。

(17) 中裏打ち

輪補三段表装の形に付け廻した本紙と裂地の裏に、古糊を用いて美栖紙を貼り付けた。

(18) 総裏打ち (Fig. 1.10.15)

宇陀紙を、ヤシヤで着色して炭酸カリウム水溶液 (pH 10.5) を添加することにより染色した。古糊を用いて宇陀紙および上巻絹を貼り付けた。

(19) 仮張り

本紙画面を表に出して仮張り板に張り込み (表張り)、乾燥および調湿した。

(20) 調湿

本紙画面を伏せて張り込み (裏張り) なおした仮張り板を恒温恒湿室に入れ、約 2 週間の調湿を行った (付録 2) (註)。

(21) 仕上げ (Fig. 1.10.16)

仮張り板から本紙を外し、吊金具、紐、八双、軸木、軸首を新調し掛軸装に仕立てた。

(22) 記録 (Table 1.2、Table 1.4、Fig. 1.2 (b)、Fig. 1.3 (b)、Fig. 1.4 (b)、Fig. 1.5 (b)、Fig. 1.6 (b)、Fig. 1.7 (b)、Fig. 1.8 (b)、Fig. 1.9 (b))

修復後の作品の写真撮影および採寸を行った上で、今回の修復に関する記録を集約した。

(23) 保存 (Fig. 1.10.17、Fig. 1.10.18)

太巻添軸、保存箱、包裂、四方帙を新調し、作品を納入した。また、修復前に使用されていた表装材料である表装裂 (上下、風帯裏)、吊金具、紐、八双、軸木、軸首 (ラベル付)、裏打ち紙 (肌裏紙、増裏紙、総裏紙) および保存箱は全て別置保存とし、所蔵館へ返却した。

(註) Masato KATO, Takayuki KIMISHIMA: “*Karibari: The Japanese Drying Technique*” Adapt & Evolve 2015: East Asian Materials and Techniques in Western Conservation, Proceedings from the International Conference of the Icon Book & Paper Group, 2015

## 1.6. 修復銘

軸木に以下の文を墨書した。

『絹本著色 遊女と禿図 一幅 クラクフ国立博物館所蔵

平成二十九年 (2017) 九月修理了

独立行政法人国立文化財機構 東京文化財研究所による

平成二十七～二十九年度在外日本古美術品保存修復協力事業によって

東京文化財研究所アトリエ (紙) に於て施工す 株式会社 修護』

# 1. Restoration Report

Momoko ODA\*, Heejae WON\*, Takayuki KIMISHIMA\*\*, Keita SHIRAI\*\* and Masato KATO\*

\*Tokyo National Research Institute for Cultural Properties, \*\*SHUGO Co., Ltd.

## 1.1. Data

Title	<i>Courtesan and Her Attendant</i> (遊女と禿図)
Painter	Miyagawa Chōshun (宮川長春, 1682 - 1752)
Period	The beginning of the 18 <sup>th</sup> century
Owner	Muzeum Narodowe w Krakowie (National Museum in Krakow), Poland
Accession no.	VI-8102
Media and format (style)	Color on silk, a hanging scroll ( <i>rimpo</i> -style with three-tier mount)
Structure of silk for the artwork	Warp thread: 21 denier 70 double-strands per 3.03 cm Weft thread: 21 denier 150 double-strands per 3.03 cm

## 1.2. Restoration Data

Duration	2 December, 2015 - 28 September, 2017
Place	Restoration Studio (Paper), Tokyo National Research Institute for Cultural Properties
Restorer	SHUGO Co., Ltd.

## 1.3. Condition before Restoration (Table 1.1, Table 1.3, Fig. 1.2 (a), Fig. 1.3 (a), Fig.A.1.1)

- The silk for the artwork at the bottom was partly torn.
- There were delamination between the artwork and lining paper.
- The surface of the paints and the silk for the artwork were partly abraded.
- Paints had partly lifted and lost. This was especially notable with paints of green, white and gold (Fig. 1.4 (a), Fig. 1.5 (a)).
- Many creases ran on the artwork and mounting overall (Fig. 1.6 (a), Fig. 1.7 (a), Fig. 1.8 (a), Fig. 1.9 (a)).
- There were dirt on the artwork and mounting overall (Fig. 1.9 (a)).

## 1.4. Restoration Policy

Restoration of the artwork to its status quo ante and the maintenance of the present condition were to be the fundamental policy to be followed in restoring the artwork.

- Due to the tear of the silk for the artwork and delamination between the artwork and lining paper, it was decided to restore the artwork including replacement of the first lining paper.
- The artwork would be mounted in *rimpo*-style with three-tier mount, the same style as before restoration.
- The previous mounting materials, such as lining paper and mounting fabrics, and storage equipment, such as the storage box, would be reproduced, except for the following mounting materials: mount fabrics of the central border, inner border and front side of the decorative strips, which would be cleaned and reused.
- The previous mounting materials and storage equipment would be stored separately from the artwork and returned to the museum.
- The materials would be analyzed whenever necessary.

## 1.5. Restoration Process

Regarding restoration materials, see Table 1.5.

(1) Examination before restoration (Fig. 1.10.1)

The conditions of the artwork and mounting were documented including taking photographs (Appendix 1).

(2) Consolidating the pigments [first time] (Fig. 1.10.2)

A rabbit glue aqueous solution of 2 wt-% was applied with a brush to the pigments of white, green, blue, red, brown and gold, and black color (*sumi* ink). When their surfaces started to dry, the artwork was sandwiched between sheets of polyester paper, and then blotting paper and finally pressed with a weight for drying.

(3) Disassembling (Fig. 1.10.3)

The artwork was removed from the mounting.

(4) Removing dust (Fig. 1.10.4)

Dust was removed from the front side of the artwork by a brush.

(5) Removing lining paper (Fig. 1.10.5)

Layers of lining paper of the artwork, other than the first lining, were removed with moisture applied gradually from the back side of the artwork.

(6) Washing (Fig. 1.10.6)

Rayon paper and then *kozo* paper were adhered with wheat starch paste to the back side of the artwork as a temporary lining. Then, in order to remove dirt, deionized water was sprayed onto the front side of the artwork and absorbed by blotting paper from the back side of the artwork.

(7) Consolidating the pigments [second time]

A rabbit glue aqueous solution of 2 wt-% was applied with a brush to the same areas as applied at the first time consolidation. When their surfaces started to dry, the artwork was sandwiched between sheets of polyester paper, and then blotting paper and finally pressed with a weight for drying.

(8) Protecting (Fig. 1.10.7)

The front side of the artwork was covered with rayon paper and then *kozo* paper using seaweed paste extracted at room temperature.

(9) Removing the first lining paper (Fig. 1.10.8)

The first lining paper was removed by picking up the fibers of paper with moisture.

(10) Examining the back side of the artwork

The verso painting was examined and documented by taking photographs and micrographs (Fig. A.1.2, Fig. A.1.3).

(11) Consolidating the pigments of verso painting (Fig. 1.10.9)

A rabbit glue aqueous solution of 2 wt-% was applied with a brush to the pigments of verso painting. Then, when their surfaces started to dry, the artwork was sandwiched between sheets of polyester paper, and then blotting paper and finally pressed with a weight for drying.

(12) First lining (Fig. 1.10.10)

*Mino* paper was colored with *sumi* ink. After removing paper for protecting the front side of the artwork, the *mino* paper was pasted to the artwork with wheat starch paste.

(13) Second lining (Fig. 1.10.11)

*Misu* paper was pasted to the artwork with first lining using aged wheat starch paste.

- (14) Applying reinforcement paper strips (Fig. 1.10.12)  
Using wheat starch paste, reinforcement paper strips made of *mino* paper were applied to creases and tear on the artwork from the back side as well as to possible creases.
- (15) Preparing the mounting fabrics (Fig. 1.10.13)  
The mounting fabrics that would be reused for the central border, inner border and decorative strips were cleaned with water. New fabric for the outer border was dyed firstly with indigo, and then with *yasha* (*Alnus firma*) at pH 10.5 with an extraction of Japanese oak ash. Then the first lining, *mino* paper, was applied using wheat starch paste. The second lining, *misu* paper, was applied using aged wheat starch paste.
- (16) Assembling (Fig. 1.10.14)  
The artwork and the mounting fabrics were assembled in *rimpo*-style.
- (17) Third lining  
*Misu* paper was applied to the set assembled with the artwork and mounting fabrics by using aged wheat starch paste.
- (18) Final lining (Fig. 1.10.15)  
*Uda* paper was colored with *yasha* at pH 10.5 with an aqueous solution of potassium carbonate. Then, the *uda* paper and silk cover were applied with aged wheat starch paste.
- (19) Drying and conditioning  
The artwork with mounting was sufficiently dried on a *karibari* panel face up.
- (20) Conditioning  
The artwork with mounting was dried on the *karibari* panel face down for 2 weeks in an environmental control chamber that had been set as shown in Appendix 2\*.
- (21) Finishing (Fig. 1.10.16)  
After removing the artwork with mounting from the *karibari* panel, new mounting materials – the washers and eye-pins, cords, hanging rod, roller rod, and roller knobs – were attached.
- (22) Documenting (Table 1.2, Table 1.4, Fig. 1.2 (b), Fig. 1.3 (b), Fig. 1.4 (b), Fig. 1.5 (b), Fig. 1.6 (b), Fig. 1.7 (b), Fig. 1.8 (b), Fig. 1.9 (b))  
The finished scroll, the artwork with mounting, was measured and taken on photographs after restoration. The records were compiled.
- (23) Storing the artwork (Fig. 1.10.17, Fig. 1.10.18)  
The wrapping cloth, outer case, storage box, and roller clamp were made. The mounting materials and the storage equipment which had been used on the object before restoration – mounting fabrics (of the outer border and back side of the decorative strips), washers and eye-pins, cords, hanging rod, roller rod, roller knobs with sticker, lining paper (of first, second and final) and storage box – were returned to the museum to be stored separately.

\* Masato KATO, Takayuki KIMISHIMA: “*Karibari: The Japanese Drying Technique*” Adapt & Evolve 2015: East Asian Materials and Techniques in Western Conservation, Proceedings from the International Conference of the Icon Book & Paper Group, 2015

## 1.6. Inscription regarding Restoration

The following inscription was made in *sumi* ink on the roller rod.

『絹本著色 遊女と禿図 一幅 クラクフ国立博物館所蔵  
平成二十九年（2017）九月修理了  
独立行政法人国立文化財機構 東京文化財研究所による  
平成二十七～二十九年度在外日本古美術品保存修復協力事業によって  
東京文化財研究所アトリエ（紙）に於て施工す 株式会社 修護』

(English translation of the inscription)

“*Courtesan and Her Attendant*, color on silk, a hanging scroll. Collection of the National Museum in Krakow

Restoration completed in September 2017

As the project of the Cooperative Program for the Conservation of Japanese Art Objects Overseas 2015JFY -2017JFY,  
organized by the Tokyo National Research Institute for Cultural Properties, Independent Administrative Institution  
National Institutes for Cultural Heritage.

At the Restoration Studio (Paper) of the Tokyo National Research Institute for Cultural Properties

Implemented by SHUGO Co., Ltd.”

Table 1.1 寸法 修復前  
Dimensions, before restoration

	縦 Height	(cm)	横 Width	(cm)
本紙 Artwork	41.7		60.2	
全体 Artwork with mounting	133.4		63.2	

Table 1.2 寸法 修復後  
Dimensions, after restoration

	縦 Height	(cm)	横 Width	(cm)
本紙 Artwork	41.8		59.8	
全体 Artwork with mounting	133.6		62.8	

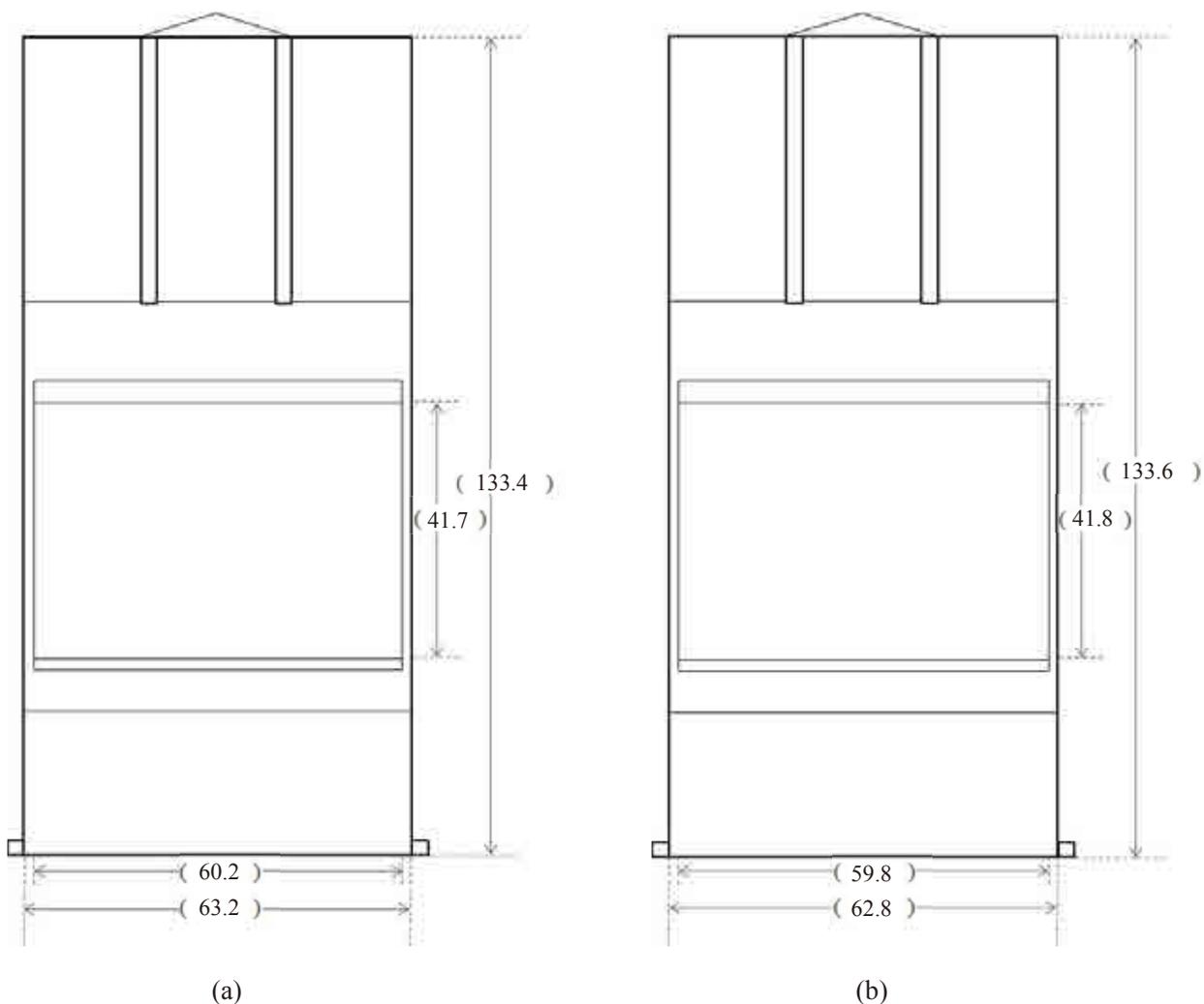


Fig. 1.1 寸法見取図 (単位 cm) (a) 修復前 (b) 修復後

Image of dimensions (in cm) (a) before restoration (b) after restoration

Table 1.3 形式・仕様等 修復前  
Format and mounting materials, before restoration

形式 [様式] Format [Style]	掛軸装 [輪補三段表装] Hanging scroll [ <i>Rimpo</i> -style with three-tier mount]
一文字、風帯 Inner border fabric ( <i>ichimonji</i> ), decorative fabric strips ( <i>futai</i> )	白茶宝尽文金襴 <i>Kinran</i> (gold brocade) with a treasure motif on a whitish brown background
中縁 Central border fabric ( <i>chuberi</i> )	藍地小菱繫鶴丸亀甲文錦 <i>Nishiki</i> (brocade) with a motif of cranes in a circle and a hexagon pattern on an indigo color background with lozenge pattern
上下 Outer border fabric ( <i>kamishimo</i> )	薄縹無地裂 Pale light indigo color plain fabric
軸首 Roller knobs	骨製切軸 Bone
八双・軸木 Hanging rod, roller rod	木製 Wood
吊金具 Washers, eye-pins	金鍍金唐花座金折曲鐙 Gold-plating, flower-shaped washer and eye-pin
紐 Cord	三色啄木紐 Braided cord in <i>takuboku</i> -style with three-color string
肌裏紙 (本紙) First lining (on the artwork)	楮紙 [薄墨色] <i>Kozo</i> paper [colored in light grey]
肌裏紙 First lining	楮紙 <i>Kozo</i> paper
増裏紙 Second lining	楮紙 <i>Kozo</i> paper
総裏紙 Final lining	楮紙 <i>Kozo</i> paper
保存箱 Storage box	紙製被せ蓋箱 Paper box in <i>inro</i> -style

Table 1.4 形式・仕様等 修復後  
Format and mounting materials, after restoration

形式 [様式] Format [Style]	掛軸装 [輪補三段表装] Hanging scroll [ <i>Rimpo</i> -style with three-tier mount]
一文字、風帯 Inner border fabric, decorative fabric strips	再使用 (reused)
中縁 Central border fabric	再使用 (reused)
上下 Outer border fabric	正絹無地裂 Plain silk fabric
上巻絹 Cover silk	藍地平織絹 (鳥居) Plain-woven silk fabric in indigo color (purchased through Torii)
軸首 Roller knobs	骨製切軸 (速水商店) Bone (purchased through Hayamizu Shoten)
八双・軸木 Hanging rod, roller rod	木製 [杉材] (速水商店) Wood [Japanese cedar-made] (purchased through Hayamizu Shoten)
吊金具 Washers, eye-pins	木瓜座金打込環 (速水商店) <i>Mokko</i> (Japanese melon) -shaped washer and straight eye-pin (purchased through Hayamizu Shoten)
紐 Cord	正絹二色啄木紐 (速水商店) Silk braided cord in <i>takuboku</i> -style with two-color string (purchased through Hayamizu Shoten)
太巻添軸 Roller clamp	桐製太巻添軸 [木口詰] (小早川桐箱製作所) <i>Paulownia</i> ( <i>Paulownia tomentosa</i> ) roller clamp (made by Kobayakawa Kiribako Seisakujo)
包裂 Wrapping cloth	正絹羽二重 (速水商店) Lined silk wrapping cloth (purchased through Hayamizu Shoten)
保存箱 Storage box	桐製印籠蓋箱 (小早川桐箱製作所) <i>Paulownia inro</i> -style box (made by Kobayakawa Kiribako Seisakujo)
四方帙 Outer case	紺布貼覆帙 (小早川桐箱製作所) Paper box covered with navy blue fabric (made by Kobayakawa Kiribako Seisakujo)

Table 1.5 修復材料  
Restoration materials

水 Water	イオン交換水 Deionized water
糊 Paste	小麦デンプン（中村製糊） Wheat starch (manufactured by Nakamura Seiko) 古糊（坂田墨珠堂） Aged wheat starch paste (made by Sakata Bokujudo)
膠 Animal glue	ウサギ膠（ニューヨークセントラルアートサプライ） Rabbit glue (manufactured by New York Central Art Supply)
フノリ Seaweed paste	マフノリ、フクロフノリ、ハナフノリ [久平]（大脇萬蔵商店） <i>Mafunori (Gloiopeltis tenax), Fukurofunori (Gloiopeltis furcata), Hanafunori (Gloiopeltis complanata) [Kyuhei]</i> (made by Owaki Manzo Shoten)
肌裏紙 First lining	楮紙 [美濃紙]（鈴木竹久） <i>Kozo paper [mino paper]</i> (made by Takehisa Suzuki)
増裏紙 Second lining	楮紙 [美栖紙]（上窪良二） <i>Kozo paper [misu paper]</i> (made by Ryoji Uekubo)
中裏紙 Third lining	楮紙 [美栖紙]（上窪良二） <i>Kozo paper [misu paper]</i> (made by Ryoji Uekubo)
総裏紙 Final lining	楮紙 [宇陀紙]（福西和紙本舗） <i>Kozo paper [uda paper]</i> (made by Fukunishi Washi Honpo)
折れ伏せ Reinforcement paper strips	楮紙 [美濃紙]（鈴木竹久） <i>Kozo paper [mino paper]</i> (made by Takehisa Suzuki)
染料 Dye	ヤシャ（田中直染料店） <i>Yasha (Alnus firma)</i> (purchased through Tanaka Nao Senryoten) 墨 [油煙墨]（墨運堂） <i>Sumi ink [oil soot]</i> (made by Bokuundo) 藍（紺丸） Indigo (dyed by Konku)
pH 調整剤 pH adjusting agent	炭酸カリウム（田中直染料店） Potassium carbonate (purchased through Tanaka Nao Senryoten)



Fig. 1.2 全体 (a) 修復前 (b) 修復後  
Artwork with mounting (a) before restoration (b) after restoration



(a)



(b)

Fig. 1.3 本紙 (a) 修復前 (b) 修復後  
Artwork (a) before restoration (b) after restoration

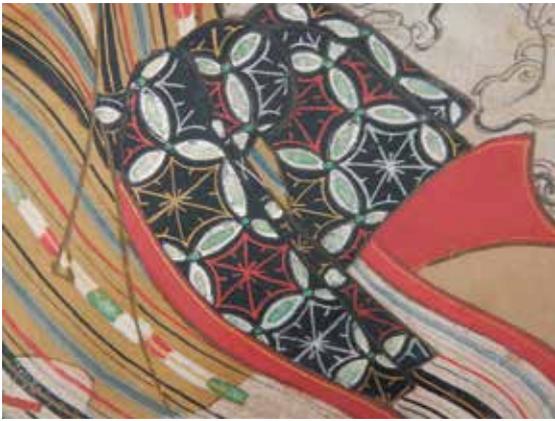


(a)



(b)

Fig. 1.4 絵具の剥落 (a) 修復前 (b) 修復後  
Losses of pigments (a) before restoration (b) after restoration



(a)



(b)

Fig. 1.5 絵具の剥落 (a) 修復前 (b) 修復後  
Losses of pigments (a) before restoration (b) after restoration



(a)



(b)

Fig. 1.6 折れ (a) 修復前 (斜光撮影) (b) 修復後  
Creases (a) before restoration (with raking light) (b) after restoration



(a)



(b)

Fig. 1.7 折れ (a) 修復前 (斜光撮影) (b) 修復後  
Creases (a) before restoration (with raking light) (b) after restoration



(a)



(b)

Fig. 1.8 折れ (a) 修復前 (斜光撮影) (b) 修復後  
Creases (a) before restoration (with raking light) (b) after restoration



(a)



(b)

Fig. 1.9 折れおよび汚れ (a) 修復前 (b) 修復後  
Creases and dirt (a) before restoration (b) after restoration



Fig. 1.10.1 修復前調査 (顕微鏡観察)  
Examination before restoration  
(microscopic observation)



Fig. 1.10.2 絵具の剥落止め  
Consolidating the pigments



Fig. 1.10.3 解体  
Disassembling



Fig. 1.10.4 埃の除去  
Removing dust



Fig. 1.10.5 裏打ち紙除去 (肌裏紙以外)  
Removing lining paper (other than first lining paper)



Fig. 1.10.6 水による洗浄  
Washing



Fig. 1.10.7 本紙表面の保護  
Protecting



Fig. 1.10.8 肌裏紙除去  
Removing the first lining paper



Fig. 1.10.9 裏彩色の剥落止め  
Consolidating the pigments of verso painting



Fig. 1.10.10 肌裏打ち  
First lining



Fig. 1.10.11 増裏打ち  
Second lining



Fig. 1.10.12 折れ伏せ入れ  
Applying reinforcement paper strips



Fig. 1.10.13 表装裂地調整 (増裏打ち)  
Preparing the mounting fabrics (second lining)



Fig. 1.10.14 付け廻し  
Assembling



Fig. 1.10.15 総裏打ち  
Final lining



Fig. 1.10.16 仕上げ  
Finishing



Fig. 1.10.17 保存箱 (修復前)  
Storage box (before restoration)



Fig. 1.10.18 保存箱等 (新調)  
Outer case, storage box and roller clamp  
(newly made)

## 2. 作品解説

東京文化財研究所

江村 知子

遊郭の室内に遊女と禿を表した宮川長春（1682-1752）による肉筆浮世絵。画面右下に「日本繪宮川長春圖」の落款があり、「長春之印」（白文方印）が捺されている（Fig. 2.1）。中央に寛いだ様子で座る遊女は、白地に銀色の菊花の文様の小袖を着て、緑色と金色の市松文様の帯を前結びにし、黒地に梅の文様と白地に草花文様の染め分けの表着を着る姿で表される。向かって右手前に横向きに座る禿は、上部を黄土色、裾部分を白色で染め分けた振袖を着て、黒地七宝繫ぎ文の帯を後ろで結んだ着装で表される。二人の髪型は後頭部の髪を後ろに長く張り出した<sup>かきめづと</sup>鷗髷に結び上げられており、江戸時代中期の享保年間頃に流行した髪型とされている。遊女の<sup>くし</sup>櫛・<sup>こうがい</sup>笄・<sup>かんざし</sup>簪と、禿の櫛は、黒地に金の模様を描き込まれており、黒漆塗り金蒔絵の髪飾りであることを表しているように見える。二人の顔貌は、柔和な線描で表されており、髪の毛の毛筋も繊細に描かれている。

画面向かって左側には広く余白を取り、敷板の上に黒い花器が置かれ、白梅と赤い椿が生けられている様子が描かれている。椿は開花した一輪と蕾を、白梅も開花した花、大きく膨らんだ蕾、まだ小さい蕾が描かれており、時間の経過を表すとともに、ほころび出して芳香を放つ雰囲気<sup>あひせ</sup>が描出されている。遊女が<sup>あひせ</sup>袴の着物を重ね着していることから、この作品が梅の咲く季節を表しているものと推測される。遊女と禿の背後には、屏風が画中画として描かれており、稲掛の上に留まる叫々鳥、鳶の絡まる古木、宙空を飛ぶ雀が軽妙な筆致で表されている。画題としては秋を示しており、この絵の筆者が主題の美人図だけではなく、枯淡な味わいの水墨画も描く技量を有していることを顕示するかのようである。画面上方には霞がたなびくような淡墨の表現があり、画中画の屏風の上部がかすれるように途中で切れている。向かって左端の屏風の縁裂も上部は色が薄くなるようにぼかされており、この空間が幻想的なものであることを示しているようである。

宮川長春は全く同じ姿形をした立ち美人図や、同じ構図の蚊帳美人図など、定型図様、類型図様による作品が多く存在していることが指摘されており（註）、本作品と類似する他作例も複数確認できる。例示すると、遊女の髪型と櫛などは、「立美人図」（Fig. 2.2、千葉市美術館、註・図録 No. 7）に、禿の黄土色の振袖と黒い帯の組み合わせは「桜花遊女に禿図」（奈良県美術館、註・図録 No.33）、屏風の前に座る遊女という構図は「文読み美人図」（日本浮世絵博物館、註・図録 No.47）、遊女の着る白地に銀色の菊の文様の小袖は「蚊帳美人図」（太田記念美術館、註・図録 No.43）、赤い椿と白梅の生け花は「読書美人図」（出光美術館、註・図録 No.46）。遊女の背後に水墨花鳥図屏風を配置するという構図は「遊女聞香図」（Fig. 2.3、東京国立博物館、註・図録 No.35）および「遊女聞香図」（熊本県立美術館、註・図録 No.36）など、本作品の表現要素は、他作例と多くの共通点を確認できる。また「日本繪宮川長春圖」という落款は、長春作品の落款形式としても典型的なものであるが、その書風が類似する作品としては「立美人図」（摘水軒記念文化財団、註・図録 No.8）があげられる。

なお、本作品の修理中、本紙裏面の状態の観察により、遊女の顔と頭髪部分、菊文様の白い小袖、禿の顔と頭髪部分、白い襟の部分、赤く縁取られた袂の内側の白い部分には、白い絵具による裏彩色が存在していることが明らかになった。しかしながらその白色の絵具は大半が失われ、わずかにその痕跡が認められる部分も少なくない。本紙表面から観察すると、たとえば遊女の帯の金色部分などのように、表側の絵具が剥落している部分も多いが、遊女や禿の顔部の、明るい白色が斑らに見える部分などは、表と裏両方の絵具の剥

落・欠失によるものであることがわかる。制作当初は、遊女と禿の顔、着物の白色が、控えめな周囲の彩色と対比してより一層明るく見え、強い視覚的効果をもたらしていたものと推測される。裏彩色の欠損は、過去の修理の際に失われた可能性が考えられる。このように伝来の過程で失われた要素もあるものの、本作品は、長春の得意とした美人図の様々な表現要素を豊富に盛り込み、確かな技術によって表された、優品と言える。

註) 浅野秀剛「宮川長春の画業一付、その生涯」『宮川長春』展図録、大和文華館、2013年10月を参照。



Fig. 2.1  
落款印章  
Inscription and seal



Fig. 2.2  
立美人図 千葉市美術館  
*Standing Beauty*  
Chiba City Museum of Art  
(画像提供：千葉市美術館)  
(Image: Chiba City Museum of Art)



Fig. 2.3  
遊女聞香図 東京国立博物館  
*Courtesan Enjoying Incense*  
Tokyo National Museum  
(Image: TNM Image Archives)

## 2. Description about the Artwork

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Ukiyo-e painting depicting a courtesan and her attendant in a room in the pleasure district by the artist, Miyagawa Chōshun (1682-1752) himself. On the lower right hand of the painting is found the inscription reading “Japanese painting drawn by Miyagawa Chōshun” (日本繪宮川長春圖) and a square intaglio seal with “Seal of Chōshun” (長春之印 [白文方印]) (Fig. 2.1). The courtesan sitting in a relaxed position is wearing a *kosode* kimono with a design of silver chrysanthemums pattern on a white ground. Tied in the front is a sash of checkered green and gold pattern. Over her kimono she is wearing a garment of Japanese plum pattern on a black ground and grass-and-flower design on a white ground. The attendant sitting side ways to her left is wearing a *furisode* kimono with its upper part in ochre and the sleeves in white. Her sash, which is tied at the back, is black with a pattern of interlocking circles. Their hair is in a *kamomezuto* style, chignon resembling a seagull's spread tail feathers, a style that is said to have been popular around the Kyōhō era (the early 18th century). The courtesan's comb, hair stick and ornamental pin and the attendant's comb are black with designs in gold; they appear to be hair ornaments in black *urushi* with gold *makie*. The facial expressions on both women are drawn with soft lines and the hairlines on their heads are also depicted in delicate details.

A large space is provided to the left of the painting except for a black vase placed on a board with a white Japanese plum flower and red camellia in it. One camellia is in full bloom while there is one bud; the white plum is in different states: full bloom, large buds and small buds. They not only show the passage of time but also bring out the atmosphere of good fragrance. The fact that the courtesan is wearing what appears to be two pieces of lined kimono shows that the season expressed in the picture is that of late winter to early spring when plum flowers blossom. Behind the courtesan and her attendant is a folding screen in the form of a painting in a painting. The painting on the screen is that of a crested myna on a rack for drying rice, an old tree with vines winding, and a sparrow flying in space, all expressed with light touches. As the theme of the painting is autumn, it appears that the artist does not excel just in paintings of beautiful women but also in *sumi* ink drawings that have calm and subdued atmosphere. The upper part of the painting is misty, expressed with light *sumi* ink, and the upper portion of the folding screen is cut off as if disappearing. The color of the mount fabric on the left end of the screen is gradated into light color, giving a feeling that this scene is also like a fantasy.

It has been pointed out that there are many paintings created by Miyagawa Chōshun that have fixed composition or similar compositions, such as those of a beauty standing in a similar way or a beauty under a mosquito net (Note), and there are several works that are quite similar to this work. For example, the courtesan's hair style and comb are similar to those found in *Standing Beauty* (立美人図, early 18th century; Chiba City Museum of Art, Note: Catalogue No. 7) (Fig. 2.2) ; the combination of the attendant's ochre *furisode* and black sash is similar to that found in *Courtesan and Attendant under Cherry Blossom* (桜花遊女に禿図, Nara Prefecture Museum of Art, Note: Catalogue No. 33); the composition of a courtesan sitting in front of a folding screen to that of *Beauty Reading a Letter* (文読み美人図, Japan Ukiyo-e Museum, Note: Catalogue No. 47); the composition of a courtesan's *kosode* with silver chrysanthemum on a white ground to that of *Beauty under a Mosquito Net* (蚊帳美人図, Ota Memorial Museum of Art, Note: Catalogue No. 43); the red camellia and white Japanese plum to that of *Beauty Reading a Book* (読書美人図, Idemitsu Museum of Arts, Note: Catalogue No. 46); the composition of placing a folding screen with birds and lowers in *sumi* ink behind a courtesan is similar to that found in *Courtesan Enjoying Incense* (遊女聞香図, Tokyo National Museum, Note:

Catalogue No. 35) (Fig. 2.3) and *Courtesan Enjoying Incense* (遊女聞香図, Kumamoto Prefectural Museum of Art, Note: Catalogue No. 36). In such ways many common points can be confirmed between expressions found in the present work and other works. In addition, the inscription reading “Japanese painting drawn by Miyagawa Chōshun” (日本繪宮川長春圖) is typical style of Chōshun’s signature and is very similar to that of the inscription on *Standing Beauty* (立美人図, Tekisuiken Kinen Bunka Shinkou Zaidan, Note: Catalogue No.8).

In the process of restoration, investigation of the back side of the artwork revealed that white pigment had been applied as part of verso painting to the face and hair on the head of the courtesan, white *kosode* with chrysanthemum design, attendant’s face and hair on the head, white collar, and the white part inside the red-edged sleeve. However, most of that white pigment had been lost and there were some places where their traces could be found. When observed from the front side of the artwork, there were many places where the paint on the front side had been lost, such as on the gold part of the courtesan’s sash, but places like the courtesan and the attendant’s face where patches of bright white could be found showed that paint had been lost from both sides, front and back. It is assumed that at the time the painting was created the courtesan and the attendant’s face and the white color part of the kimono appeared all the brighter and provided a strong visual effect in contrast to the subdued coloring of the surrounding area. It is possible that the loss of verso painting is due to a past restoration. As such, there are elements that have been lost in the process of handing down the artwork, but the present artwork is outstanding in that it contains in abundance the various expressive elements supported by accurate skills of Chōshun who was expert in paintings of beauty.

#### Note

Cf. Asano Shūgō, “宮川長春の画業一付、その生涯” 『宮川長春』展図録 [*Works of Miyagawa Chōshun and his life*, catalogue of the exhibition Miyagawa Chōshun], The Museum Yamato Bunkakan, October 2013

# 付録 Appendices

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## 付録 1. 記録

### Appendix 1. Documentation



Fig. A.1.1 修復前損傷図面

Mapping of damages before restoration

■ 折れ	Crease
■ 裂け	Tear
■ 染み	Stain
■ 絵具の剥離・剥落	Lift and loss of paints



Fig. A.1.2 本紙裏面 肌裏紙除去後  
The back side of artwork after removing first lining paper

使用機器	ハッセルブラッド H4D-200MS (Hasselblad)
ピクセル数	13553×9722
画像フォーマット	JPEG
Apparatus	Hasselblad H4D-200MS, Hasselblad
Image	13553×9722
Image format	JPEG

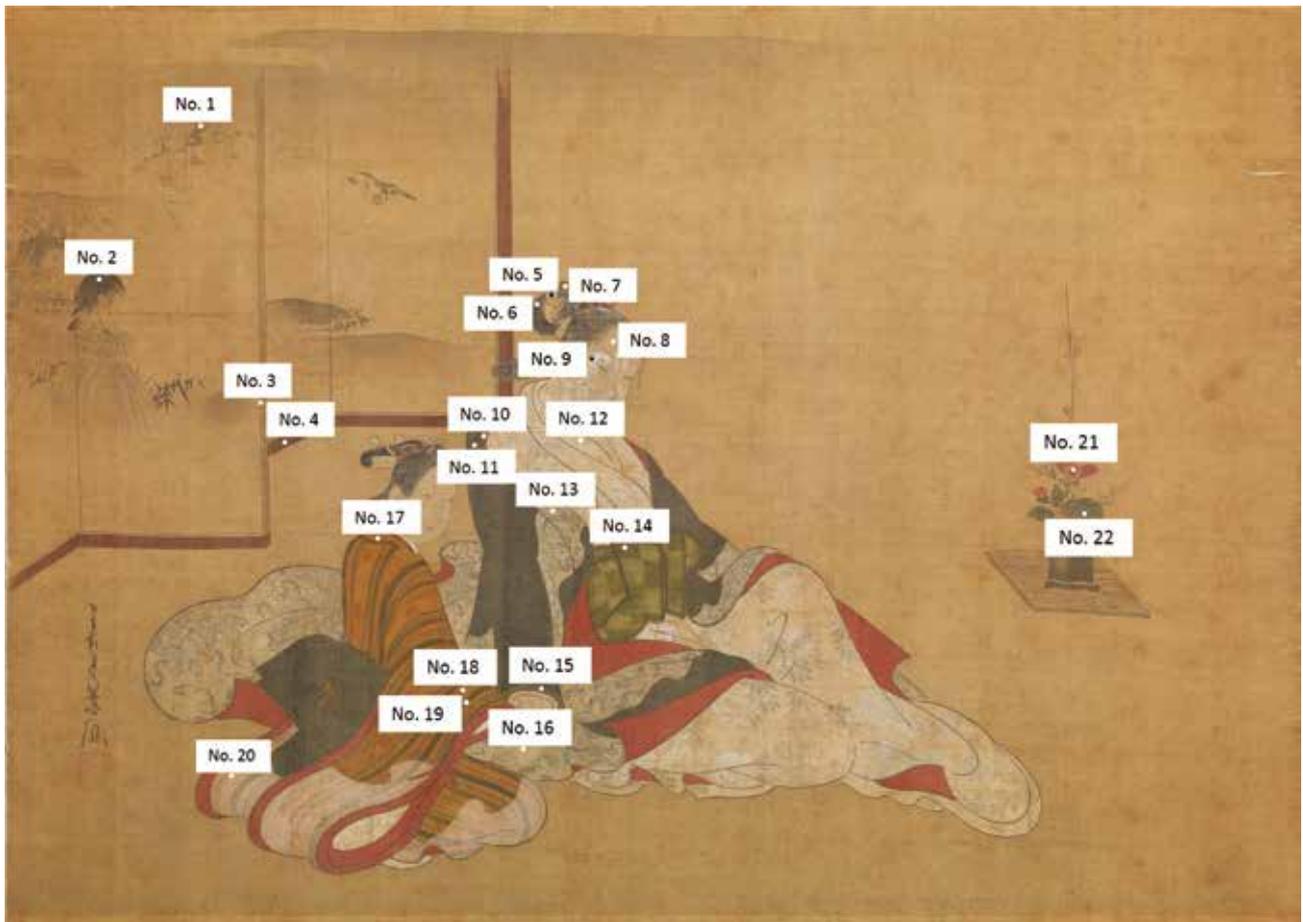


Fig. A.1.3 顕微鏡写真撮影箇所（本紙裏面）  
Points where micrographs were taken (the back side of the artwork)

使用機器	デジタルマイクロスコープ（ShuttlePix P-400R、ニコンインステック社製）
ピクセル数	1600×1200
画像フォーマット	JPEG
Apparatus	Digital microscope (ShuttlePix P-400R, Nikon Instech)
Image	1600×1200
Image format	JPEG

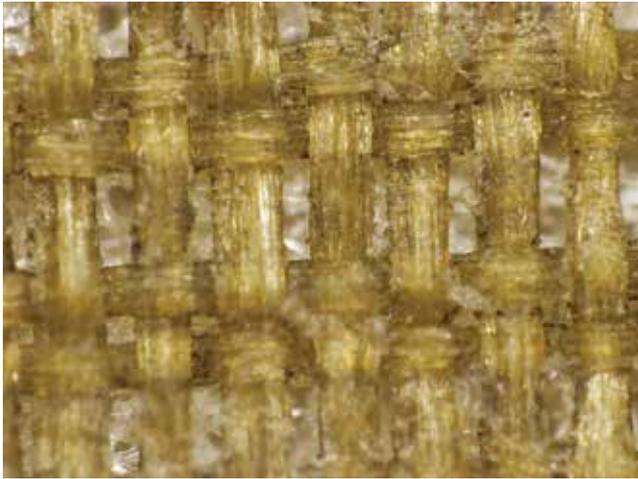


Fig. A.1.3.1 顕微鏡写真 (1)  
Micrograph (1)

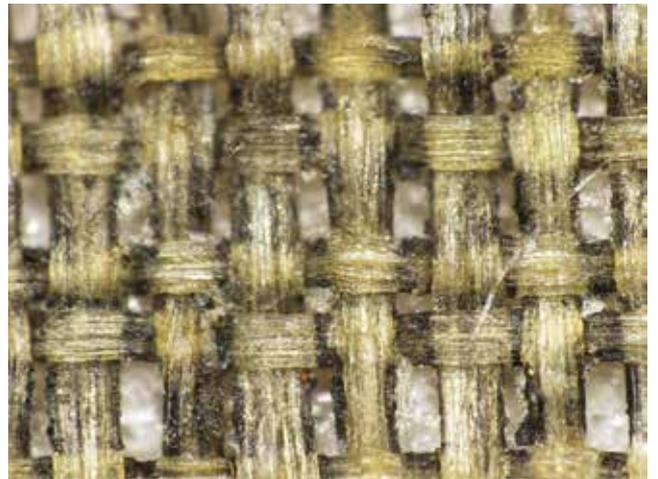


Fig. A.1.3.2 顕微鏡写真 (2)  
Micrograph (2)

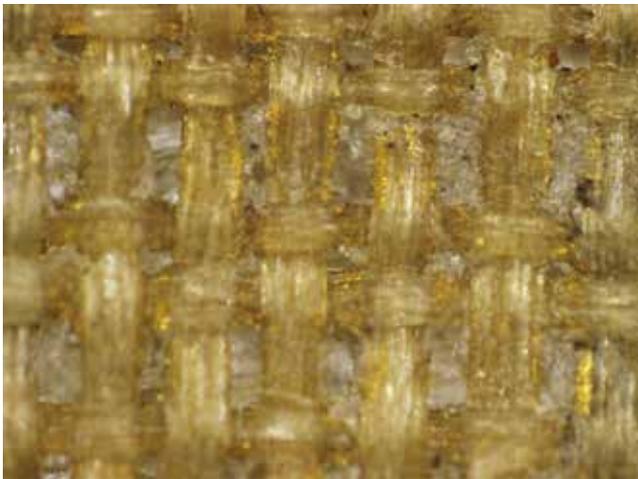


Fig. A.1.3.3 顕微鏡写真 (3)  
Micrograph (3)



Fig. A.1.3.4 顕微鏡写真 (4)  
Micrograph (4)



Fig. A.1.3.5 顕微鏡写真 (5)  
Micrograph (5)



Fig. A.1.3.6 顕微鏡写真 (6)  
Micrograph (6)



Fig. A.1.3.7 顕微鏡写真 (7)  
Micrograph (7)

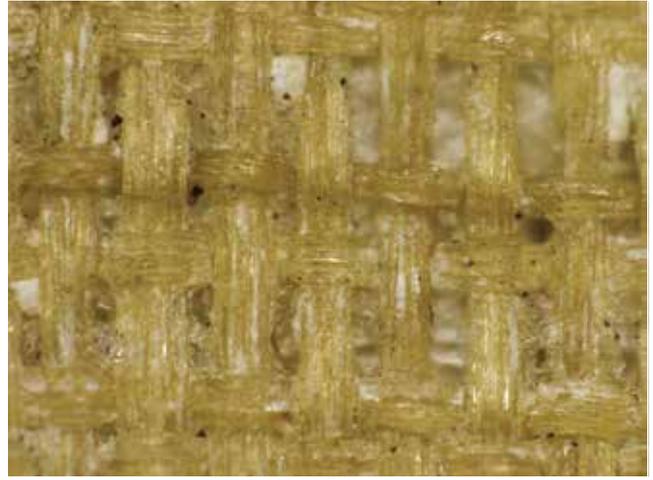


Fig. A.1.3.8 顕微鏡写真 (8)  
Micrograph (8)



Fig. A.1.3.9 顕微鏡写真 (9)  
Micrograph (9)



Fig. A.1.3.10 顕微鏡写真 (10)  
Micrograph (10)



Fig. A.1.3.11 顕微鏡写真 (11)  
Micrograph (11)



Fig. A.1.3.12 顕微鏡写真 (12)  
Micrograph (12)



Fig. A.1.3.13 顕微鏡写真 (13)  
Micrograph (13)



Fig. A.1.3.14 顕微鏡写真 (14)  
Micrograph (14)



Fig. A.1.3.15 顕微鏡写真 (15)  
Micrograph (15)



Fig. A.1.3.16 顕微鏡写真 (16)  
Micrograph (16)



Fig. A.1.3.17 顕微鏡写真 (17)  
Micrograph (17)



Fig. A.1.3.18 顕微鏡写真 (18)  
Micrograph (18)



Fig. A.1.3.19 顕微鏡写真 (19)  
Micrograph (19)



Fig. A.1.3.20 顕微鏡写真 (20)  
Micrograph (20)

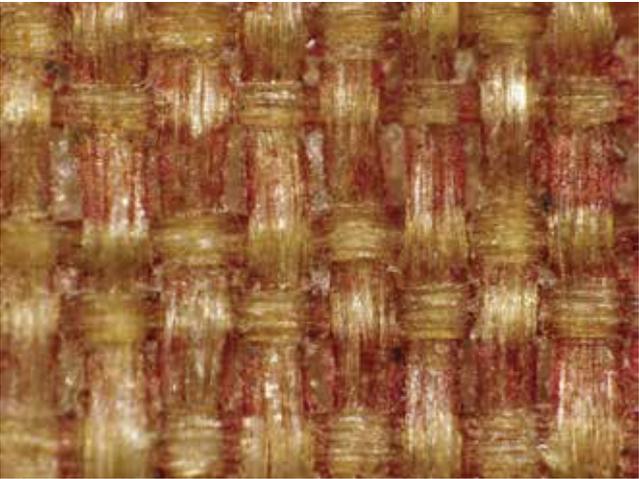


Fig. A.1.3.21 顕微鏡写真 (21)  
Micrograph (21)



Fig. A.1.3.22 顕微鏡写真 (22)  
Micrograph (22)

付録 2. 調湿

Appendix 2. Conditioning

使用機器 恒温恒湿室 TBL-3HW2G2AC (タバイエスペック)  
調湿期間 14 日間  
Apparatus An environmental control chamber, TBL-3HW2G2AC, TABAI ESPEC  
Duration 14 days

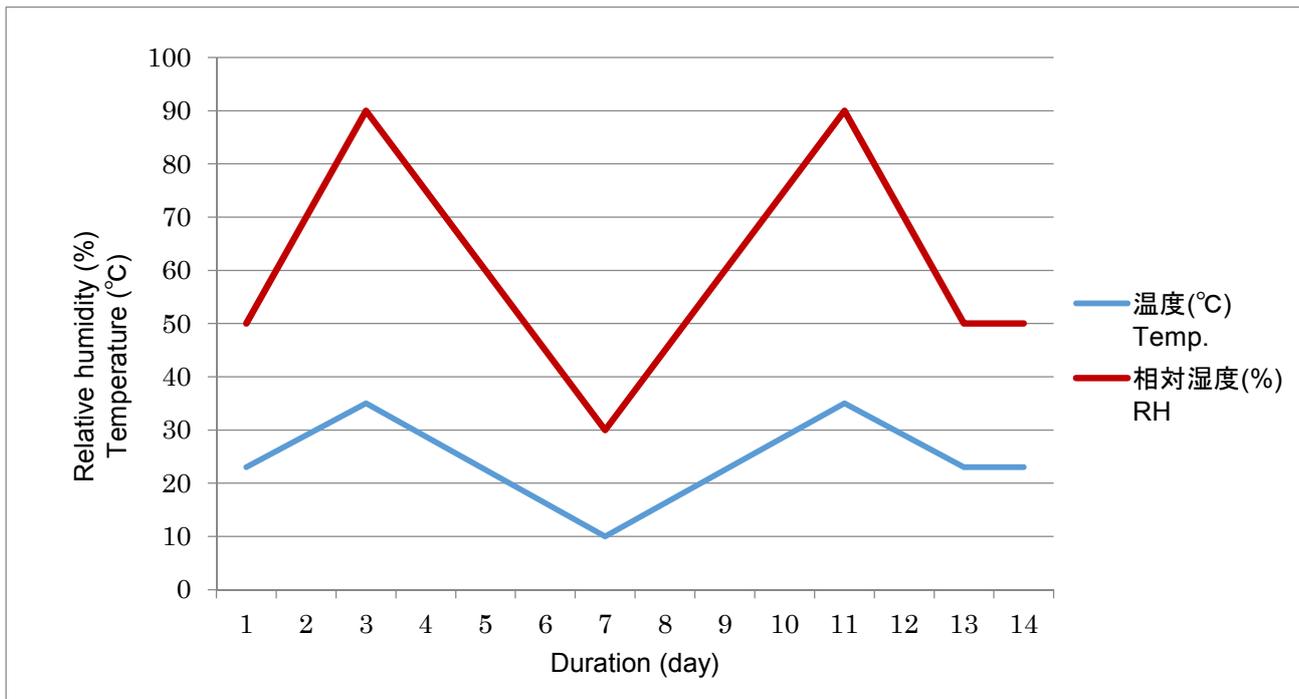


Fig. A.2 調湿期間中の温度湿度設定  
Temperature and humidity during conditioning





東京文化財研究所

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