

will be able to fully assess how cultural elements can be examined in the framework of the study of diplomatic history. I look forward to your kind guidance and support.

With authors and editors of *Postwar Japan's Foreign Policy toward Asia* (Minerva, 2015)  
『戦後日本のアジア外交』(ミネルヴァ書房、2015年)  
の出版打ち上げにて



## *Shunga* and *Ehon* Research at Nichibunken

ISHIGAMI Aki (Specially Appointed Assistant Professor)

In my fourth year in college, I visited Nichibunken for the first time. Looking back, it was around the time I decided to make *shunga* (erotic pictures) the subject of my graduation paper. I only made copies of documents in the library at that time. Next year I went on to graduate program, visiting regularly Nichibunken to peruse primary source documents. When I re-read the bibliographic data I compiled at that time to write this account, I realize how much I was struggling to create a valid list of works of *shunga* and *ehon* (erotic books) as I did not know much about even how to appreciate these works and was unaccustomed to recording bibliographic data for classical documents.

Since their publication was banned in 1722 during the Kyōhō era, the *shunga* and *ehon* went underground and such information as names of painters and publishers and year of publication ceased to be provided. So, in order to identify such information I found it necessary to search out evidence of various sorts from historical sources and make comparisons with other sources. In most cases I refer to other scholars' bibliographies, but the information therein is not necessarily correct. Take an *ehon* titled *Ehon jinkō ki* for example. A certain bibliography I referred to gave ukiyo-e artist Katsukawa Shunkō (1743-1812) as the painter of this book because there is a mention of "picture by Shunkō" in the book. But at the time, it seems, I found it difficult to agree with this interpretation, for I had seen the original copy of *Ehon jinkō ki* at Nichibunken and been impressed with powerful depiction of human figures and graceful lines. Making comparisons with other books that were identified as Shunkō's and *ehon* works by Shunkō's teacher Katsukawa Shunshō (1726-1793), I concluded that Shunshō was the painter of *Ehon jinkō ki*, given the power of the brush stroke and other evidence, including the way nails were depicted and book binding. Later, this book came

## 日文研での春画・艶本調査

石上阿希 (特任助教)

初めて日文研を訪れたのは、春画を卒業論文のテーマに決めた学部4回生の頃だったと思う。その時は図書館で文献をコピーしただけであったが、修士に進んだ翌年には原資料を閲覧するため定期的に通った。本稿を書くにあたりその頃に作成した書誌データを見返してみたが、春画・艶本の見方どころか、古典籍の書誌の取り方も不慣れな中でどのように記録をとれば有効な「春画・艶本目録」に近づけるのか戸惑いながら四苦八苦している様子がうかがえる。

春画・艶本は享保の出版統制以降地下出版となり、絵師、版元、刊年などの情報は明記されなくなる。そのためこれらを特定するためには、資料の中から様々な証拠を探し出し、あるいは別の資料とも比較しながら考証する必要がある。多くの場合は諸先達による目録を参考にするのだが、その情報が必ずしも正しいとは限らない。例えば『会本腎強記(えほんじんこうき)』という艶本がある。調査当時に参考にした艶本目録には、書中に「春好画」の文字があることから、絵師は勝川春好と記録されていた。しかし、原本を閲覧し、人物描写の迫力、線の美しさを感じた当時の私はその説に首肯しがたかったようで、春好と考証されている別の艶本や春好の師である春章の艶本を見比べながら「筆力からいって春章が妥当と思われる」と結論している。爪の書き方や本の装丁なども根拠として挙げている。その後、別の研究者によって新たに出版された艶本目録や日文研艶本資料データ

to be listed as Shunshō's work in new bibliographies by other researchers as well as in the Nichibunken Enpon (Ukiyoe-shunga) database. Today, the Shunshō theory is widely accepted. It seems that, although I had almost no previous academic experience in this field, I managed to establish a guiding principle for historical inquiry thanks to a favorable environment that allowed me to compare original sources.

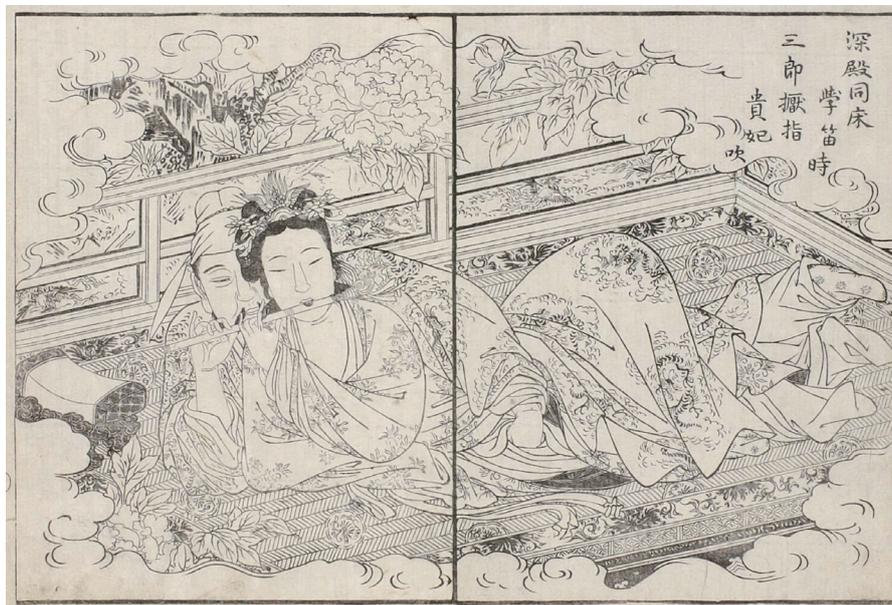
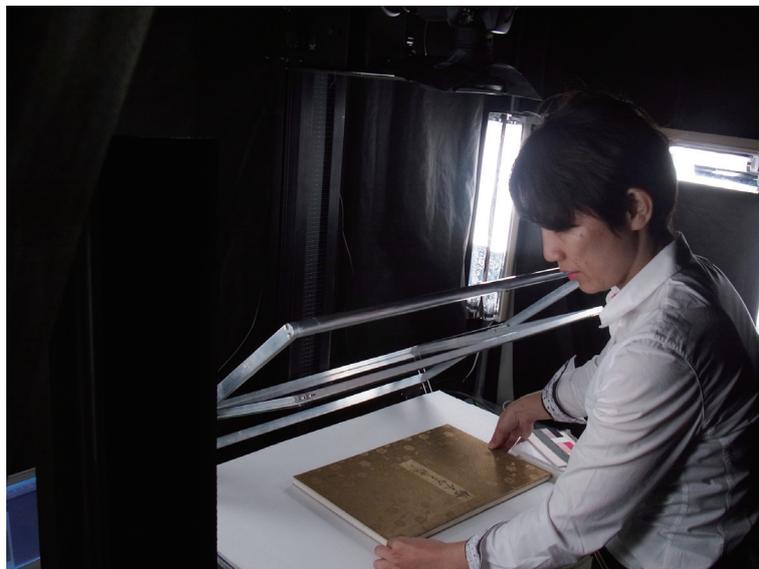
In this way, I greatly benefited from the opportunity to conduct research at Nichibunken when I made my very first step into the world of academic research. Moreover, since April 2015 I have been accepted as a specially appointed assistant professor at Nichibunken. I am determined to work hard here in return for the great benefits I have received from Nichibunken.

ベースでは春章の作品として登録されており、現在では春章説が一般的となっている。経験値はほとんど無に近い状態ではあったが、原本を見比べるという恵まれた環境の中でどうか考証の指針を立てられたようだ。

というように、私は研究の第一歩を踏み出した時から日文研の大いなる恩恵を受けている。さらに、この4月からは特任助教として受け入れていただいた。少しでも学恩に報いることが出来るよう精進する所存である。

(原文：日本語)

Documents may be photographed for use in the database.  
(photo taken in November 2014)  
データベース用に資料の撮影もします。(2014年11月撮影)



*Ehon jinkō ki* in the collection of Nichibunken (KC/172/Ka)  
『会本腎強記』日文研所蔵 (KC/172/Ka)