
雷文鱗文螺鈿提子

平成 18 年度修復事業



品名：雷文鱗文螺鈿提子
所蔵：ケルン東洋美術館

ケルン東洋美術館蔵

雷文鱗文螺鈿提子

北村 繁

概 要

修復実施者：北村 繁

修復実施場所：ケルン東洋美術館 修復アトリエ内

修理期間：一ヶ月間

品 名：雷文鱗文螺鈿提子 一口 16～17世紀 桃山時代

所 蔵 者：ケルン東洋美術館

法 量：幅 25.0 cm 奥行 19.0 cm 高さ 23.5 cm

品質形状

本体は布着せに漆下地を施す。各面に朱漆塗りと黒漆塗りに薄貝螺鈿を交互に配した六角の胴に黒漆塗りの把手と注口をつける。把手の側面には鱗文を並べ、上面に細い葉の唐花唐草を、注口には六弁の唐花文を六つそれぞれ鮑貝の薄貝による螺鈿で表す。折蓋には市松によって鱗文と雷文を黒漆地に鮑貝の薄貝の研ぎ出しによる螺鈿、朱塗地には素彫りで七宝繫文の窓の中に八弁の唐花文を表す。六面ある胴の側面にも黒漆塗りに鱗文、雷文、細菱繫文をそれぞれ同様に鮑貝の薄貝の研ぎ出し法による螺鈿で表した面と、朱漆塗りに七宝繫文に八弁の唐草文を素彫りで施した面を交互に配す。内面と底は黒漆塗りで仕上げる。

同型の提子がサントリー美術館に所蔵されている。サントリー美術館の提子には折蓋に銀台鍍金の花形鈕と胴の底に三本の棒脚が付く。

損傷状態

本品は平成16年度に北村繁が破損箇所の一部に修復を行った。

平成16年度の修復前破損状況と合わせて以下に記述する。

(平成16年度修理時の修復前破損状況)

全体の漆塗膜の状態は安定していた。注口、蓋、身の各所には大小の破損があり、後世の修理で下地が充填されているが、膠下地による処置が行われており、破損部周辺の漆塗膜の表面にも後補の下地が付着していたり、下地に漆塗りが施されていないので、下地そのままの色で色調と合っていなかったりなど、全体の美観を損ねている箇所が多くみられた。注口の先も同時期に修理されているが、修理箇所は充填した下地に再び亀裂が生じて一部は欠損していた。

全体に黒ずんだ汚れが付着していた。

(平成 18 年度修復前破損状況)

前回の修復箇所は安定した状態である。

雷文や鱗文の螺鈿には一部が欠けた薄貝などに剥落の恐れがある箇所が見られる。

把手の裏や本体との付け根に亀裂が生じていて、破損が進行する恐れがある。(写真 17) 鱗文螺鈿が施された把手の側面の一部に後世の修理が行われているが、施された膠下地部分の変色やオリジナルの鱗文螺鈿の上に漆が塗られている。(写真 19)

折蓋の裏面折り返し部分の辺が破損して後世の修理が行われているが、膠下地を施した上に塗られた漆が経年変化によって透け、全体の黒漆塗り面に比べて修理箇所の色調が明るくなり、違和感が生じてきている。(写真 11) 折蓋の雷文螺鈿側の蝶番を固定する釘が緩んでおり、金具が外れる危険性がある。また、金具周辺には黒ずんだ汚れが付着している。

底面は塗膜の欠損箇所に後世修理によって下地が充填されているが、色調が合っておらず違和感が生じている。(写真 26) また塗り重ねられた上塗りの漆塗膜が剥落している箇所があり、その周辺の残存している上塗りの漆塗膜が取り扱い時に引っかかって剥落が進行する恐れがある。

修復仕様

本品の修復は文化庁の指導の下で行われている漆工品の文化財保存修復の原則に則り、現状維持修復を基本として行った。

また、一ヶ月間の修復期間の中で作業が完了できる事を前提として修復計画を組み立てた。

作業工程 (平成 18 年度修理事業における仕様)

1. 修理前の写真撮影と事前調査を行った。
2. 前回の修復で除去できなかった表面に付着した汚れは純水、70%エタノール水溶液や部分的に0.1～0.2%程度のアンモニア水溶液を用いて、全体の調和を十分に配慮しながら木綿布や綿棒を用いて可能な範囲内でクリーニングを行った。(写真 10)
3. 折蓋裏面の折り返し部分の辺の後世修理箇所は、刃物などを用いて周囲に損傷を与えないように注意しながら膠下地を除去し、改めて木屎と漆下地で形状を整えた後、漆下地に摺り漆を施し松煙を付着させて周囲と調和する色調に仕上げた。(写真 12~16)
4. その他の破損部周辺に付着した不必要な後世修理の下地は、水分を含ませた綿棒や状況に応じて刃物なども使いながら可能な範囲で除去した。
5. 螺鈿の劣化状態を確認して剥落の危険性がある箇所は膠を用いて接着した後、際鏝を施して螺鈿が剥落するのを防ぐ処置を行った。
6. 把手の裏や本体との付け根に生じた亀裂には希釈した麦漆を含浸した後、木屎を充填して接着した。(写真 18)
7. 把手側面の後世修理部分は下地と螺鈿の上に塗られた漆を刃物などで周囲に傷を付けないように注意しながら除去した後、漆下地で形状を整え、漆下地に摺り漆を施し松煙を付着させて周囲と調和するように仕上げた。(写真 20~22)
8. 折蓋の緩んだ蝶番は釘を一度抜き、釘穴に木屎を充填し、釘を打ち直して固定した。(写真 23~25)
9. 底面のクリーニングを行い、漆塗膜の剥落する危険性がある箇所は希釈した麦漆による接着と際鏝を施すなどして漆塗膜の剥落止めを行った。
10. 修理後の写真撮影を行った。
11. 全体の図面を製作し、加飾や破損箇所の記録を行った。
12. 加飾部分をデジタル顕微鏡写真で撮影を行った。(写真 28~30)

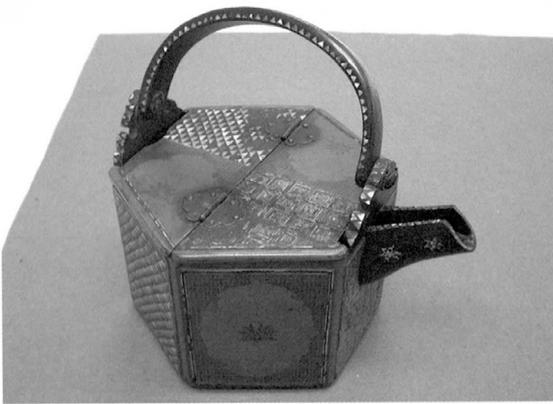


写真1 修理前 全景
Fig. 1 Before restoration, overview



写真2 修理後 全景
Fig. 2 After restoration, overview



写真3 修理前 側面
Fig. 3 Before restoration, one side



写真4 修理後 側面
Fig. 4 After restoration, one side



写真5 修理前 側面
Fig. 5 Before restoration, another side



写真6 修理後 側面
Fig. 6 After restoration, another side

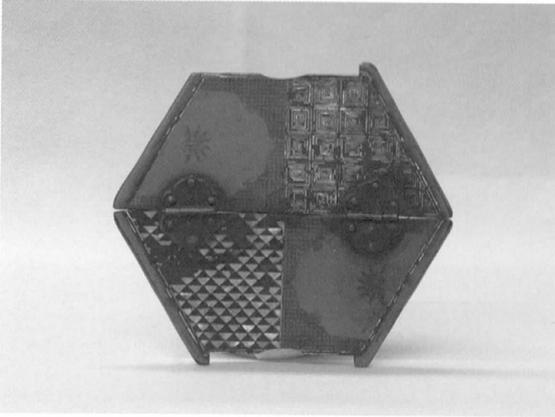


写真7 修理前 折蓋甲面
Fig. 7 Before restoration, the top of the lid

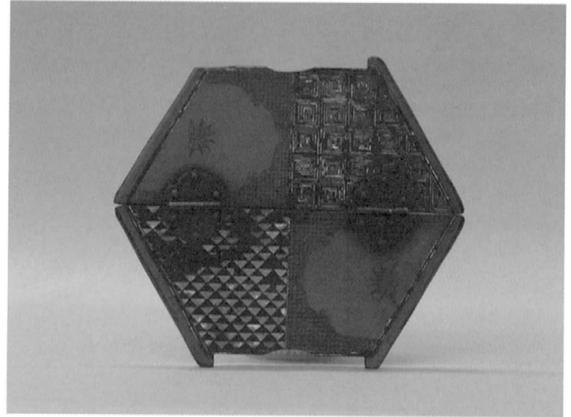


写真8 修理後 折蓋甲面
Fig. 8 After restoration, the top of the lid



写真9 蓋 クリーニング前
Fig. 9 Lid, before cleaning

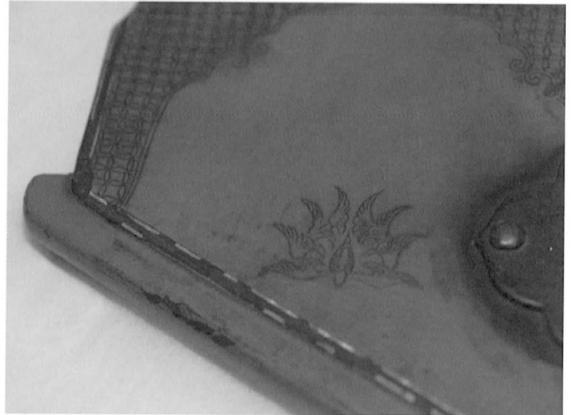


写真10 蓋 クリーニング後
Fig. 10 Lid, after cleaning



写真11 修復前 折蓋の裏面(後世修理部分)
Fig. 11 Before restoration, reverse side of the lid (part which was restored in the past)

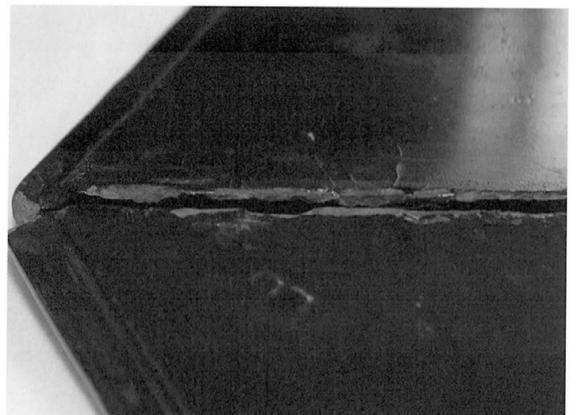


写真12 後世修理で施された下地を除去
Fig. 12 Removing the foundation applied in a past restoration

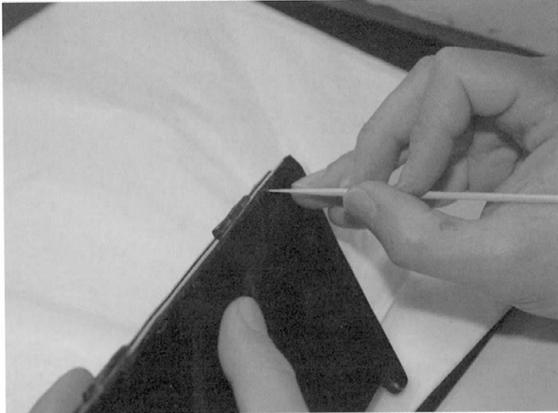


写真13 木屎の充填
Fig. 13 Filling *kokuso*

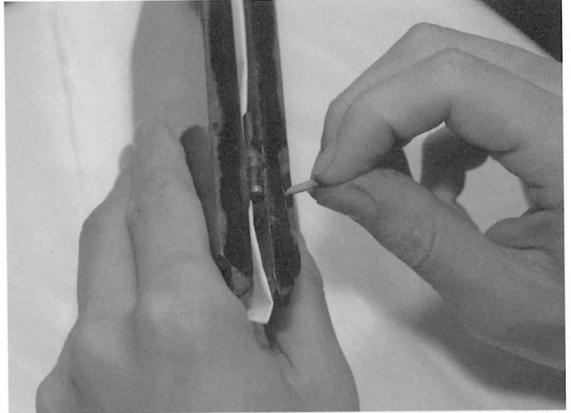


写真14 漆下地を研いで形状を整える
Fig. 14 Smoothing out the urushi foundation to adjust the shape

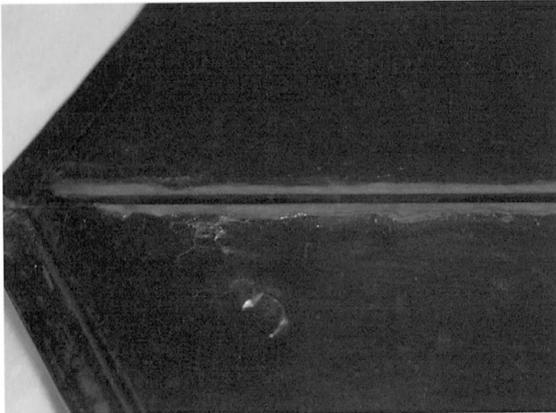


写真15 漆下地で形状を整えた状態
Fig. 15 Urushi foundation adjusted to the shape

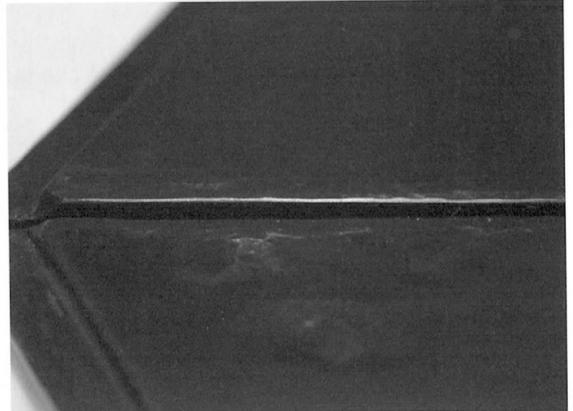


写真16 修理後 折蓋の裏面
Fig. 16 After restoration, reverse side of the lid

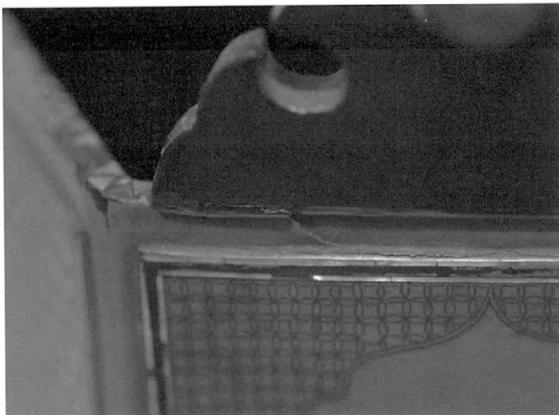


写真17 修理前 把手付け根の亀裂部分
Fig. 17 Before restoration, cracks on the part where the handle is attached

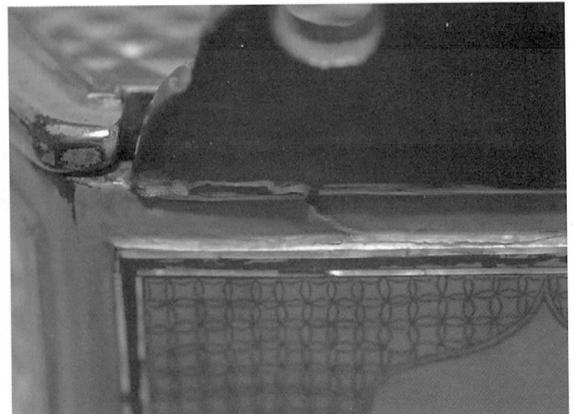


写真18 修理後 把手付け根の亀裂部分
Fig. 18 After restoration, part where the handle is attached

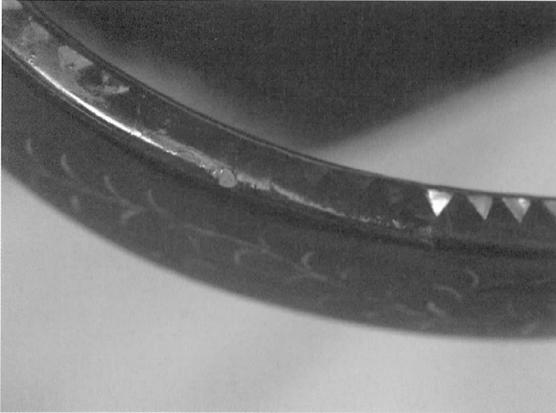


写真19 修理前 把手 後世修理部分
Fig. 19 Before restoration, handle, part repaired in the past



写真20 後世修理の不要な漆塗膜を除去
Fig. 20 Removing unnecessary urushi coating film from a past restoration

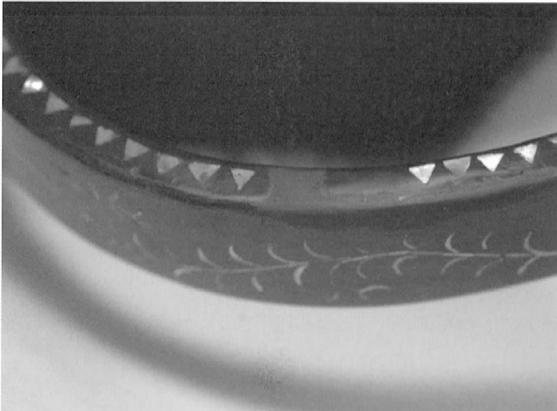


写真21 破損部に漆下地を施して、研いで整える
Fig. 21 Urushi foundation is applied to the damaged area and then the area is smoothed out to adjust the shape

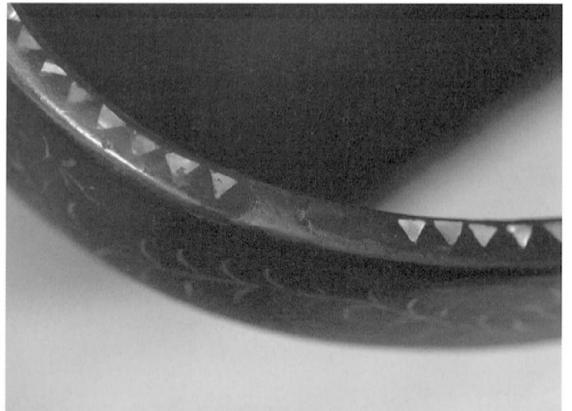


写真22 修理後 把手
Fig. 22 After restoration, handle

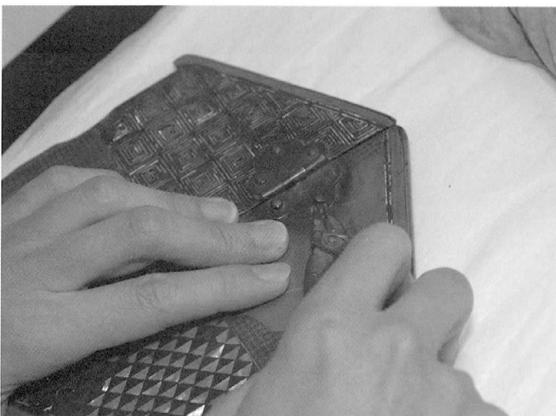


写真23 折蓋 蝶番の釘の取り外し
Fig. 23 Lid, removing a nail from a hinge

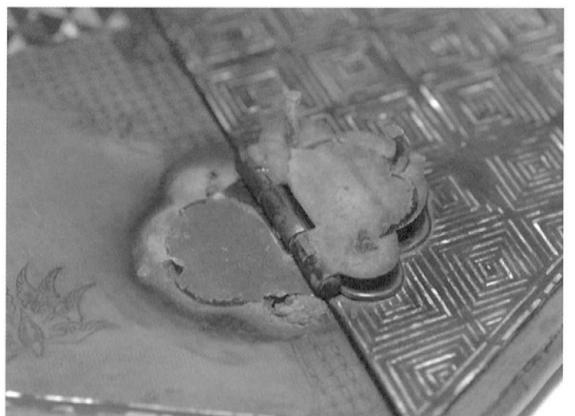


写真24 釘を抜いた状態
Fig. 24. Hinge with the nails removed

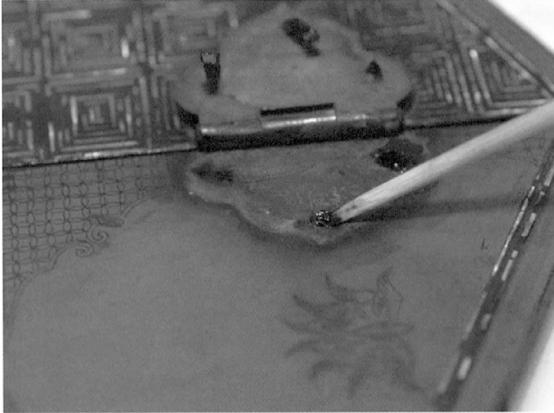


写真 25 釘穴に麦漆を充填して釘を打ちなおす
 Fig. 25 *Mugiurushi* is used to fill the nail holes and the nails are placed back.



写真 26 修理前 底面 後世修理で充填された下地 (白色部分)
 Fig. 26 Before restoration, the bottom of the Kettle, foundation applied in a past restoration (white part)



写真 27 修理後 底面
 Fig. 27 After restoration, the bottom

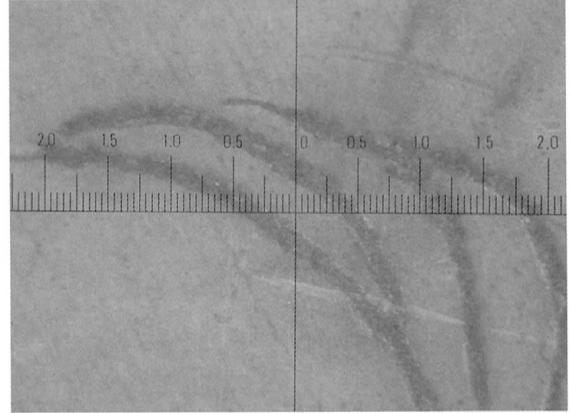


写真 28 顕微鏡写真 唐花文素彫り部分
 Fig. 28 Micrograph of the carved Chinese-style flower

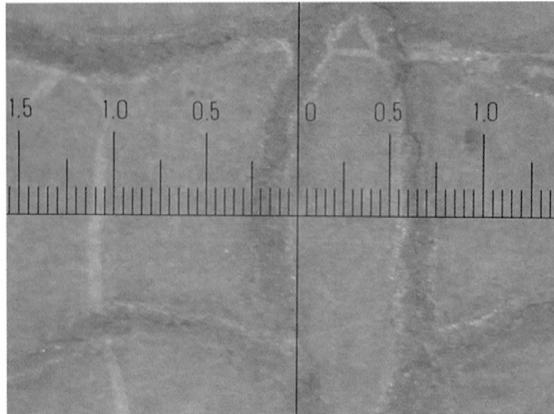


写真 29 顕微鏡写真 七宝繋文素彫り部分
 Fig. 29 Micrograph of the carved pattern of interlinking circles

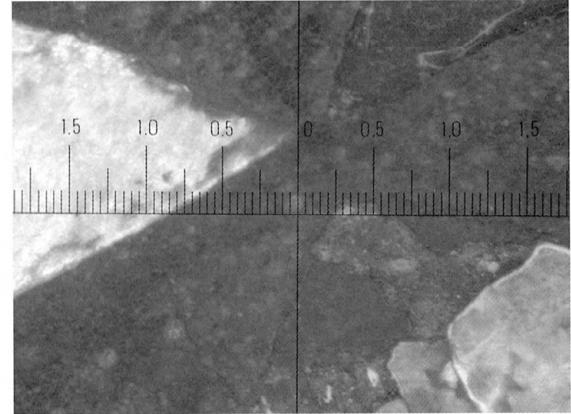


写真30 顕微鏡写真 鱗文螺鈿部分
 Fig. 30 Micrograph of the *raden* scale pattern

On the Restoration of
Japanese Traditional Wooden Kettle with Geometrical Pattern by Raden Technique
in the Collection of Museum für Ostasiatische Kunst Köln

Shigeru Kitamura

1. Outline

Name of the object : *Japanese Traditional Wooden Kettle with Geometrical Pattern by Raden Technique*

Period of manufacture : Momoyama period, 16-17th century

Collection : Museum für Ostasiatische Kunst Köln

Dimensions (cm) : Width 25.0 Depth 19.0 Height 23.5

Place of restoration : Restoration Studio, Museum für Ostasiatische Kunst Köln

Duration : 1 month

2. Description

The Kettle has an urushi foundation applied over a wooden substrate covered with cloth (*nunokise* technique). Alternating sides of the hexagonal body are decorated with vermilion urushi coating and *usugai raden*. The handle and the spout are coated with black urushi. The sides of the handle are decorated with a pattern of scales while the top of the handle is decorated with an arabesque pattern of flowers with narrow leaves. Six six-petaled Chinese-style flower designs made by using thin abalone shell pieces are found on the spout. The lid, which can be opened by folding back half of it at the middle, is divided into four blocks: two are decorated with a *raden* scale pattern and a fret pattern made with thin abalone shell pieces inlaid in a black urushi ground and polished and two are blocks of vermilion urushi with plain carvings of eight-petaled Chinese-style flower inside a pattern of interlinking circles. The six sides of the body are similarly decorated: three of the sides have a *raden* scale pattern, fret pattern and consecutive, thin rhombus pattern made by inlaying thin abalone shell pieces in a black urushi ground and polishing them out, while alternating three sides have eight-petaled Chinese-style flower designs inside a pattern of interlinking circles, both carved on a vermilion urushi ground. The inside of the Kettle and the underside are finished with black urushi coating.

There is a similar kettle in the collection of the Suntory Museum. This kettle has a silver-gilt knob in the shape of a flower on the lid and three stick-shaped legs on the underside.

3. Condition of damage

- Some of the damaged parts of this Kettle were restored by Shigeru Kitamura during fiscal year 2004.
- The condition of damage before the restoration in 2004 will also be noted below.

Condition of damage before restoration in 2004

- The overall condition of the urushi coating film was stable. There were large and small damages on the spout, lid and body. The foundation had been applied during a past restoration, but it was done by

using animal glue foundation, and some of that foundation is found on the urushi coating film around the damaged areas. Moreover, since urushi had not been applied to the foundation, the color of the foundation does not match the color of the surroundings. Thus, there were many places where the overall appearance was marred.

- The tip of the spout had also been restored at around the same time, but the foundation that had been filled into the damaged area had cracked and some was missing.
- There was dark staining on the entire object.

Condition of damage before restoration in 2006

- Parts restored previously were in a stable condition.
- Some of the *usugai raden* pieces for the fret and scale patterns were at risk of becoming detached.
- There were cracks on the underside of the handle and at places where the handle is attached to the body, and it was feared that damage might progress (Fig. 17). There were traces of a past restoration on parts of the side of the handle where there is a *raden* scale pattern. However, the animal glue foundation that had been applied had changed color and urushi had been applied over the original *raden* scale pattern (Fig. 19).
- The edge of the lid at where it can be folded back was damaged and restored in the past, but the urushi that had been applied over the animal glue foundation had become translucent with time. This had made the tone of the restored area appear brighter than the rest of the black urushi area, causing a feeling of uneasiness (Fig. 11). The nails used to hold the hinges on the side of the lid with the *raden* fret pattern had become loose, and there was a risk of the hinges becoming detached. There was also black staining around the metal fitting.
- Foundation had been applied in a past restoration to parts of the underside where the coating film had been lost, but the tone of the color did not match and there was a feeling of uneasiness (Fig. 26). Moreover, there were places where the urushi coating film of the finishing layer had become lost, and it was feared that the urushi coating film of the surrounding area might also become detached during handling.

4. Restoration specifications

- The restoration of the Kettle was to be done in accordance with the principle of conservation for urushi art objects conducted under the guidance of the Agency for Cultural Affairs. Maintenance of the present condition was to be followed.
- Restoration plan was made so that restoration would be completed within the one month period.

5. Restoration process (for the fiscal year 2006)

1. Photographs were taken and investigation was made prior to conducting restoration work.
2. Grime on the surface which could not be removed in the previous restoration was removed by using a solution of deionized water and 70% ethanol, or in some parts with deionized water and 0.1-0.2% ammonia. Care was taken to the overall color tone and atmosphere, and cotton cloth and cotton swabs were used to clean as much as possible (Fig. 10).
3. Animal glue foundation applied during a past restoration on the edge of the lid where it can be folded was removed with an edged tool and other tools, taking care not to damage the surrounding area.

Kokuso and urushi foundation were used to adjust the shape. Then raw urushi was rubbed in (*suriurushi* technique) to the urushi foundation followed by pine soot, which was sprinkled and rubbed in, in order to match the tone of color with that of the surroundings (Figs.12 – 16).

4. Unnecessary foundation from a past restoration that was found around other damaged areas was removed as much as possible by using moistened cotton swab or, depending on the situation, an edged tool and other tools.
5. After checking the condition of *raden*, shell pieces that were at risk of becoming detached were adhered with animal glue and then treated with *kiwasabi* to prevent them from becoming further detached.
6. Cracks on the underside of the handle and the parts where the handle is attached were treated by first impregnating diluted *mugiurushi* and then infilling *kokuso* (Fig. 18).
7. Urushi that had been applied to the side of the handle in a past restoration was removed by using an edged tool and other tools, taking care not to damage the surroundings area. Then the shape was adjusted with urushi foundation and the color was adjusted to match the surroundings by applying pine soot to the urushi foundation that was coated with *suriurushi* (Figs. 20 – 22).
8. Nails were temporarily removed from the loosened hinge on the lid. *Kokuso* was used to fill the holes and the hinge was re-nailed (Figs. 23 – 25).
9. The underside of the Kettle was cleaned and the places where the urushi coating film was at risk of becoming detached were reinforced by applying diluted *mugiurushi* and *kiwasabi*.
10. Photographs were taken of the Kettle after restoration.
11. A drawing was made on which decorations and places of damage were marked.
12. Enlarged photographs of the decorated parts were taken with a digital camera to which a micrometer scope was attached (Figs. 28 – 30).

雷文鱗文螺鈿提子（ケルン東洋美術館）

Japanese Traditional Wooden Kettle with Geometrical Pattern by Raden Technique
(Museum für Ostasiatische Kunst Köln)



修復前 全景

Before restoration, overview



修復後 全景

After restoration, overview



修復前 側面

Before restoration, one side



修復後 側面

After restoration, one side



修復前 側面
Before restoration, another side



修復後 側面
After restoration, another side