花樹鳥獣蒔絵螺鈿洋櫃

平成18・19年度修復事業
（3年計画の2年目）

所蔵：ケルン東洋美術館

ケルン東洋美術館蔵

花樹鳥獣蒔絵螺鈿洋櫃

松本達弥

1. 概要

名　　称：花樹鳥獣蒔絵螺鈿洋櫃
所　　蔵：ケルン東洋美術館（ドイツ）
時　　代：17 世紀　江戸時代
法　　量：幅 117.0cm　奥行 47.5cm　高さ 57.5cm
修 復 者：松本達弥　北村　繁
修復場所：ドイツ・ケルン東洋美術館　修復アトリエ内
修復期間：平成 19 年 10 月（1ヶ月）

2. 形状・技法

木製漆塗り、半円筒形の蓋の付いた洋櫃で、正面に錠金具、背面に蝶番、両側面に提鐶、各角には角金具を付ける。

全ての面に窓枠を設け、正面、両側面、蓋甲板には紅葉、橘、椿、桐、桔梗などの樹木や草花文、鹿、蝶、鳥、獅子などの鳥獣文が付く（図 1. 5）。背面には葛、朝顔の文様、蓋内部には桜、柳に 3 羽の鳥が描かれている（図 2）。窓枠の仕切りには片輪車繋文、周りには七宝繋文を廻らす（図 3. 4）。

金具は一部を除き全て銅製の無地、表面に金鍍金は確認できない。左右側面の提鐶止めと身の内部側面の釘隠しには菊文様が付く。提鐶止めと釘隠しを除き全て後補のものである。

蒔絵技法は、金の平蒔絵と銀の平蒔絵に透漆を塗った表現と、一部の花、果実及び七宝、片輪車繋文には鮑貝の中厚貝が使われている。全ての文様には金の平蒔絵の付描が付く。

3. 損傷状態

全体

・洋櫃の表面塗膜は全体に艶が無く、後補によるヨーロッパ製の塗料が塗られ全体に黒ずんで見える。また、塗られた塗料が劣化し白濁化している。
・錠金具、提鐶、角金具及び銅釘は、全てヨーロッパでの作り替えである。

正面

・蓋の正面中央のみじん置きされた貝は、剥離剥落が多く目立つ。一部後世に張り戻された部分があり、接着剤が溢れ貝も乱雑に置かれている為、非常に見苦しい状態である。
・蓋の正面、貝の剥落部分に、白い下地に銀色の塗料が塗られ、その塗料に断文がある（図8）。
・蓋の甲板部分、菱形枠内には後補で塗られた塗料の影響で、塗膜が黒ずんで蒔絵が見え難い状態である。

・蓋の正面左側の角金具周辺は、漆塗膜や貝の剥落が多くあり木地が露出している（図7）。
・身の正面、中央及び左側の表面塗膜は、後補で塗られた塗料の劣化により白濁化している（図6）。
・身の正面下の塗膜や貝は剥離剥落が多く、剥落した塗膜が下に落ちている。
・正面右下の角金具の銅釘が3本紛失している。

右側面
・側面の表面塗膜には、塗られた塗料の影響で全体に黒ずみ、特に提鐶周辺の塗膜は状態が悪い。
・蓋の角部分の塗膜及び貝は剥離剥落が多く、貝の剥落した部分には銀色の塗料で塗られている（図13）。
・身の側面下には木地の接合部に亀裂があり、その周辺塗膜は剥離剥落が多くある。

左側面
・表面塗膜は、何層も塗られた塗料の影響で蒔絵の金色が黒味を帯びている。
・塗膜及び貝は剥離剥落が多く目立ち、対面の右側面より状態が悪く、触れるだけで剥落しそうな危険な状態である。
・側面下の塗膜は殆ど剥離し、木地接合部には亀裂を生じている。

背面
・蓋部分には、塗膜及び貝の剥落が多くあり、一部ヨーロッパ製塗料で修復されている。
・蓋の両端部分の塗膜は剥離剥落が多くあり状態は悪い。
・身の左側には、木地の接合部に亀裂がある。
・右側の蝶番の銅釘3本が紛失している。

蓋内側
・内側には、木地の接合部と思われる箇所に2本の亀裂を生じている。
・左右側面に打損による塗膜の損傷がある。
・蓋表の錠金具の付け替え時に生じた、釘による塗膜の損傷がある。
・内角の表面塗膜にカビによると思われる汚れがある。

身内側
・内側の表面塗膜は全てヨーロッパ製塗料の塗り直しである。
・内部には、剥落した塗膜や貝片、そして埃が溜まっている。

4. 修復仕様

現在、日本の文化庁の指導のもと行われている漆工文化財の保存修復方針に則り、現状保持修復を基本に行う。ただし、今年度の修復は、昨年度に行った修復の継続とし、今年度は左右側面を重点的に修復作業を進めて行く事にした。なお、今年度の修復作業工程は下記に記する。

5. 今年度の修復作業工程

＜今年度の作業工程の確認＞

昨年度の作業工程を再確認し、現状の傷みを再調査し今年度に行う作業工程を決定した。

＜修復前の記録写真撮影＞

修復作業を行う前に、修復前と修復後の比較が出来るよう写真撮影を行った。

＜後補塗料の除去（クリーニング）＞

昨年度に行った後補塗料を除去する溶剤テストを基に再テストを行い、除去する溶剤を決定した。今年度は左右側面を重点的に後補塗料の除去を行い、表面漆塗や貝の剥落しそうな危険な場所を避けて塗料除去作業を進めていった。

なお、今年度は3人の方にそれぞれ5日間、後補塗料の除去（クリーニング）を手伝っていただいた。塗料除去に使用した溶剤は、先ず、無水エタノールに蒸留水を50%ほど混ぜた溶剤を面棒に含ませて塗料面に塗布し後補塗料を膨潤させた後、無水エタノールにて拭き取る方法でクリーニングを行った（図9. 10. 11. 12）。

今年度の後補塗料の除去は、左右側面、正面蓋の一部と正面身の一部のクリーニング作業が終了した。

＜漆塗膜及び貝の剥離部分の膠接着＞

洋櫃の左右側面の表面漆塗膜や貝は、かなり多く剥離剥落が目立つ。本来であれば後補塗料の除去を行った後、剥離した塗膜や貝の圧着を行うべきであるが、現状では後補塗料の除去作業によって、剥離した部分の損傷を拡大する恐れのある箇所が多くあった。よって、損傷を与えてしまう箇所は、先に剥離部分を膠で接着し安定を計ったうえで塗料除去作業を行うことにした。

圧着作業は洋櫃を木枠内に設置し、竹ひごの弾力を利用した芯張りによる圧着とした。先ず、剥離した塗膜下や貝下にエタノールを含浸し膠の透りを良くしてから、筆に含ませた膠を含浸した。なお、膠にも少量のエタノールを加え浸透力を良くして剥離部分に含浸し接着を行った（図14. 15. 16. 17. 18）。

今年度に圧着した部分は、左右側面と身の背面が終了した。

＜修復作業終了の記録写真撮影＞

今年度の修復作業工程を終え、修復後の記録写真撮影を行った（図19. 20. 21. 22. 23. 24）。

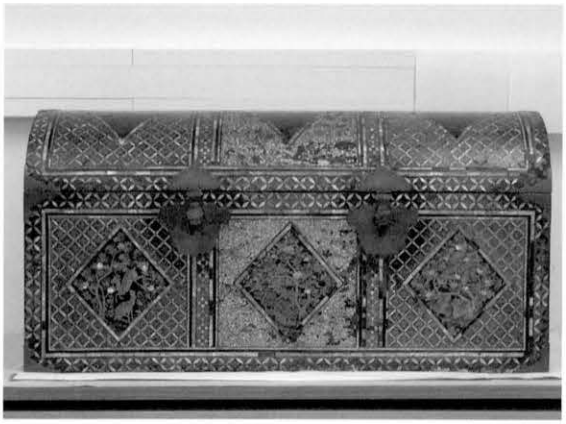

図1　修復前（正面）

Fig. 1 Before restoration (front)

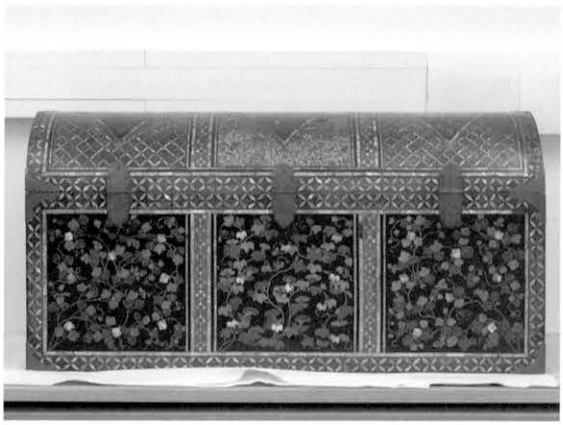

図2　修復前（背面）

Fig. 2 Before restoration (back)

図3　修復前（右側面）

Fig. 3 Before restoration (right side)

図4　修復前（左側面）

Fig. 4 Before restoration (left side)

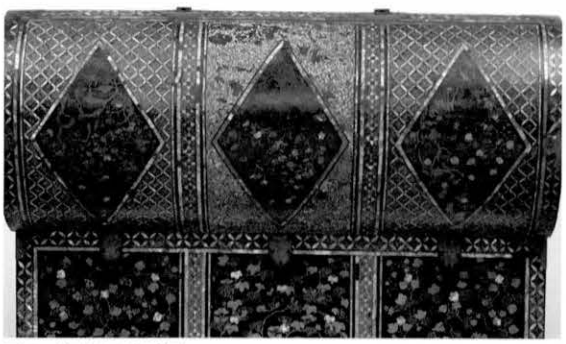

図5　修復前（蓋甲板）

Fig. 5 Before restoration (top board of the lid)

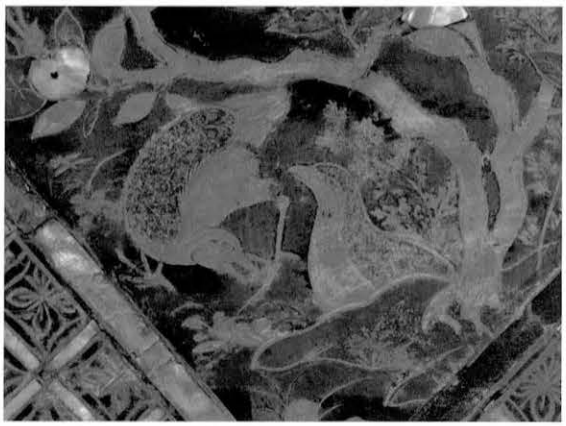

図6　修復前（正面）後補塗料の劣化

Fig. 6 Before restoration (front), deteriorated coating material from a past restoration

図7　修復前　角金具周辺　損傷部分

Fig. 7 Before restoration, damaged area around a corner metal fitting

図8　修復前　後世修復部分

Fig. 8 Before restoration, a part restored in the past

図9　後補塗料　除去作業中

Fig. 9 Removing coating film applied in the past

図10　後補塗料　除去作業中

Fig. 10 Removing coating film applied in the past

図11　後補塗料除去（左　除去前、右　除去後）

Fig. 11 Removing coating film applied in the past (left: before removal, right: after removal)

図12　後補塗料の除去（上　除去前、下　除去後）

Fig. 12 Removing coating film applied in the past (top: before removal, bottom: after removal)

図 13　後補材の除去

Fig. 13 Removing material from a past restoration

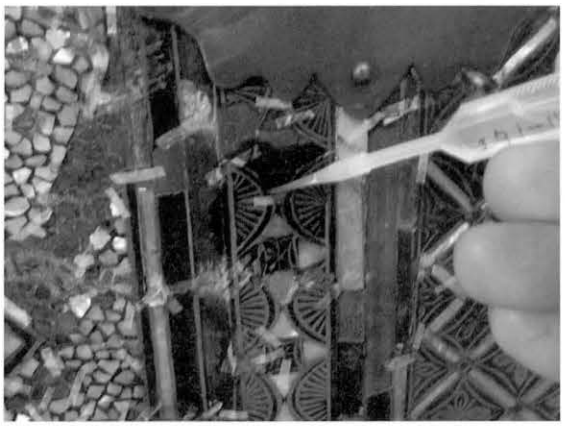

図 14　剥離部分にエタノール含浸

Fig. 14 Impregnating ethanol into a lifted area

図 15　膠　含浸

Fig. 15 Impregnating animal glue

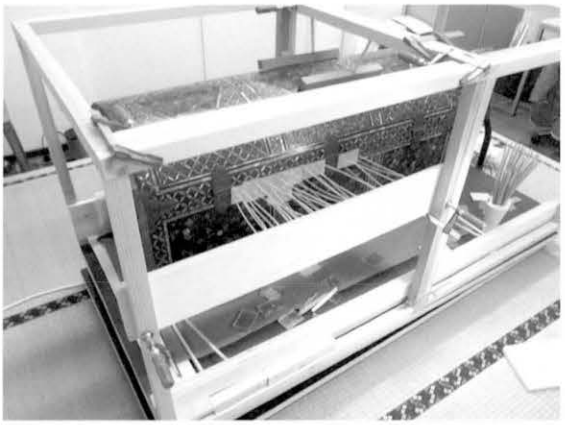

図 16　木枠内での芯張り圧着

Fig.16 Press-stabilizing in a wooden *shimbari* frame

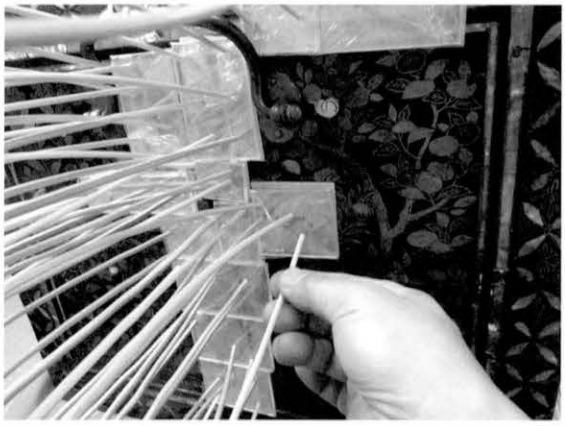

図 17　芯張り圧着

Fig. 17 Press-stabilizing with *shimbari* sticks

図 18　圧着後の膠除去

Fig. 18 Removing animal glue after press-stabilizing

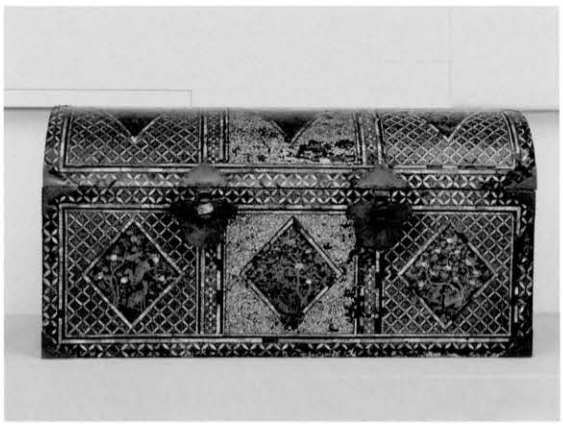

図 19　修復後（正面）
Fig. 19 After restoration (front)

図 20　修復後（右側面）
Fig. 20 After restoration (right side)

図 21　修復後（左側面）
Fig. 21 After restoration (left side)

図 22　修復後　角金具の周辺部分
Fig. 22 After restoration (area around a corner metal fitting)

図 23　後補塗料の除去後
Fig. 23 After removal of a coating material applied in the past

図 24　後補塗料の除去後
Fig. 24 After removal of a coating material applied in the past

On the Restoration of *Ornamental Coffer with Flower and Bird Design in Makie and Raden Techniques*

Tatsuya Matsumoto

Name of the object: *Ornamental Coffer with Flower and Bird Design in Makie and Raden Techniques*
Collection: Museum für Ostasiatische Kunst, Köln (Germany)
Period of manufacture: 17th century, Edo period
Dimensions: Width 117.0cm Depth 47.5cm Height 57.5cm
Restorers: Tatsuya Matsumoto, Shigeru Kitamura
Place of restoration: Restoration Studio, Museum für Ostasiatische Kunst, Köln (Germany)
Duration of restoration: October 2007 (1month)

1. Structure

The coffer is made of wood and coated with urushi. It has a dome-shaped lid. On the front is a metal lock and on the back are hinges. There are handles on both sides and corner metal fittings on each corner.

There are cartouches on all the sides. On the front and side cartouches are motifs of trees and flowers like maple, orange, camellia, paulownia and Chinese bellflower as well as those of birds and animals like deer, butterflies, birds and Chinese style lions (Fig.1). The designs on the back are those of arrowroot and morning glory, while on the inner side of the lid is a design of a cherry tree and flowers, a willow tree and three birds (Figs.2, 5). Cartouches are partitioned with a consecutive half-wheel pattern and surrounded by interlinking circles (Figs.3, 4).

With the exception of some, the metal fittings are made of copper with no decoration. Gold gilding is not observed on the surface. On the metal fittings at the base of the handles on both sides and the nail covers on the inner side of the body is a design of a chrysanthemum. All the metal fittings other than those at the base of the handles and nail covers are later additions.

Makie technique used include gold and silver *hiramakie* with translucent urushi coating. Abalone shell pieces of medium thickness are used on some of the flowers and fruits as well as on the interlinking circles and consecutive half-wheel pattern. There are fine line drawings (*tsukegaki*) on the gold *hiramakie* of all the designs.

2. Conditions of damage

Overall

- The surface coating film of the coffer lacks luster and appears dark due to the application of European coating material in the past. Moreover, that coating material has deteriorated and become opaque.
- The metal lock, handles, corner metal fittings and copper nails were all made in Europe and had been used to replace the original.

Front

- Many of the very small shell pieces scattered on the front center of the lid (*mijingai*) have become lifted or lost. Some of them have been reattached, but too much adhesive was used and the shell pieces were positioned carelessly, destroying the beauty of the coffer.
- Silver coating material was used to coat the white foundation found on the front of the lid where the shell pieces had been lost, and there are microcracks on this coating (Fig.8).
- On the top board of the lid, inside the rhombus-shaped cartouche, the coating film has become dark due to the coating film that had been applied in the past, making it difficult to see the *makie* decoration.
- The urushi coating film and the shell pieces on the area around metal fitting on the front left corner of the lid have become detached and the substrate exposed (Fig.7).
- The surface coating film that had been applied in the past on the front of the body has become opaque at the center and to the left due to deterioration (Fig.6).
- The coating film and the shell pieces on the lower portion of the front of the body have become lifted or detached, and the detached coating film was found on the table on which the coffer was placed.
- Three of the copper nails were missing from the metal fitting of the front lower right corner.

Right side

- The surface coating film has become dark and its condition is bad especially around the handle.
- There is much lifting and detachment of the coating film and the shells on the corner of the lid. Parts where the shell pieces have fallen are coated with a silver coating material (Fig.13).
- There are cracks on the joint of the substrate on the lower side face of the body. The coating film around the crack have become lifted or detached.

Left side

- The gold color of the *makie* has become dark due to the many layers of coating material.
- Lifting and loss of the coating film and shell pieces are quite conspicuous, more so than on the right side. There is a great risk of their becoming detached and lost even with a slight contact.
- Almost all of the coating film on the lower side have been lost and there are cracks on the joints of the substrate.

Back of the lid

- Much of the coating film and the shell pieces on the lid have fallen and some areas have been restored with European coating material.
- The condition of the coating film at both ends of the lid is not so good, there being much lifting and loss.
- There are cracks on the joint of the substrate.
- Three of the nails on the right hinge are missing.

Inner side of the lid

- There are two cracks on what is thought to be the joint of the substrate.
- Coating film on the left and right side has been damaged, probably by the lid having been hit by something.

- The coating film was damaged by nails when the lock on the lid was replaced.
- There are stains on the coating film on the inner corner. These are considered to have been made by fungi.

Inner side of the body
- The inner side of the body has been completely recoated with European coating material.
- Coating film and fragments of shell pieces that had fallen as well as dust were found inside the coffer.

3. Restoration specification

In accordance with the principle of conservation of urushi cultural properties that is conducted under the guidance of the Agency for Cultural Affairs, it was decided that the fundamental principle of restoration would be one of the maintenance of the present condition. Restoration work for fiscal year 2007 consisted of the continuation of the work from the previous year. It was decided that focus would be placed on the left and right sides of the coffer. Restoration process for this fiscal year is noted below.

4. Restoration procedures for fiscal year 2007

Confirming the procedures of restoration
- Restoration procedures for this year was decided after reconfirming the work done last year and examining the condition of damage now.

Photographs before restoration
- Photgraphs were taken before beginning the work so that the coffer before and after restoration might be compared.

Removal of coating material from the past – cleaning
- Solvents tested and used to remove coating material applied in the past, work which was done last year, was tested again in order to select the solvent. This year the focus of the work would be on the removal of the coating material from the left and right sides. Care was taken to avoid places where there was risk of the urushi coating film or shell pieces becoming detached.
- This year, 3 people were asked to help for 5 days each in removing (cleaning) the coating material from the past.
- The first solvent used to remove the coating material was a mixture of 50% absolute ethanol in distilled water. A cotton swab was immersed in this solvent and used to soften the coating surface. Then, absolute ethanol was used to wipe off the coating material (Figs. 9, 10, 11, 12).
- This year coating material that had been applied in the past was removed from the left and right sides, part of the front lid and part of the front body.

Reattaching the urushi coating film and the shell pieces that had become detached
- The surface urushi coating on the left and right sides of the coffer had become lifted or detached considerably. Normally, they would be reattached by applying pressure after the coating material applied in the past had been removed. However, since there were many places where there was fear of the damages becoming enlarged, it was decided that animal glue would be used to reattach and stabilize

those parts where the coating film and the shell pieces had become detached and where there was risk of further damage. Removal of the coating film was done after this.

- For press-stabilizing, the coffer was placed in a wooden frame and the resiliency of thin bamboo sticks were used (shimbari technique). First, ethanol was impregnated under the detached coating film and shell pieces to make it easy for animal glue to permeate. Then animal glue was impregnated with a brush. A small amount of ethanol was also added to animal glue to increase permeation (Figs. 14, 15, 16, 17, 18).
- This year, the left and right sides and the back of the body were press-stabilized.

Photographs after the completion of restoration work

- Photographs were taken of the coffer after the process of restoration for this year was completed.