
9. 瀧蒔絵鼓箱

9. *Box for a Shoulder Drum*

ケルン東洋美術館（ドイツ連邦共和国）所蔵
Museum für Ostasiatische Kunst, Köln (Federal Republic of Germany)

9.1. 修復報告

北村 繁

9.1.1. 名称等

名称	瀧蒔絵鼓箱一合
制作年代	19世紀江戸時代
所蔵者	ケルン東洋美術館（ドイツ連邦共和国）
登録番号	E9

9.1.2. 工期及び施工者等

工期	平成22年10月19日～平成22年11月13日
施工場所	ケルン東洋美術館内修復アトリエ
修復担当者	北村 繁

9.1.3. 修復前の状態

- 表面全体に汚れが付着していた。
- 身の長側面に過去に修復が行われた部分があり、その周辺を覆うように古色が付けられていた（Fig. 9.3 a）。
- 漆塗膜表面は全体に亘って打痕や引傷が見られ、漆塗膜や蒔絵に亀裂や欠失があった。特に底面は傷みが著しく、黒漆塗膜の欠損と木地の露出が多く見られた（Fig. 9.5 a）。
- 木地まで達する虫食いによる損傷がみられた（Fig. 9.6 a）。
- 側面下部の底板接合部付近に木地の収縮に因るものと思われる亀裂が認められ、漆塗膜の欠損が見られた（Fig. 9.7 a）。
- 蓋甲板の中央に蓋表から蓋裏に貫く素地の亀裂が入り、甲面の歪みが生じていた。
- 蓋裏の梨子地蒔絵が施された塗膜面の一部に浮き上がりが見られた（Fig. 9.9 a）。
- 唐戸面の螺鈿の一部には浮き上がりがあり、螺鈿が欠失している箇所が見られた。
- 身短側面の唐戸面の一部が下地から浮き上がり、欠損する危険性が認められた。
- 銀蒔絵に錆化が見られた。

9.1.4. 修復方針

- 現在、文化庁の指導のもとに行なわれている国指定文化財の漆工品修復における現状維持修復の原則に則って行うこととした。
- 修復作業はケルン東洋美術館内の修復工房にて行うこととした。
- 取り扱いと管理には十分に注意をし、温湿度の急激な変化などが生じないように心がけた。
- 日本から持参した道具や材料と現地で入手できる道具、材料を駆使して、1ヶ月間で施工可能な工程で作業を組み立て、修復を行うこととした。

9.1.5. 修復工程

(1) 修復工房設備の準備

修復作業に先立ち、ケルン東洋美術館内修復工房の設備等の準備を行なった。

(2) 調査及び作業工程の確認

鼓箱の品質形状や破損状態を調査し、修復作業計画や工程の確認をした。

(3) 修復前の写真撮影

修復前と修復後の比較が出来るよう全体と各面、破損部などの写真撮影を行なった。

(4) 破損部周辺の養生

取り扱っている塗膜剥落を防止するため、漆塗膜の剥離や破損部周辺に細く短冊状に切った雁皮紙を糊で貼って養生した (Fig. 9.10)。

(5) クリーニング

漆塗膜の上に付着した汚れを精製水とエタノールを状況に応じて使い分け、綿棒などを用いながら可能な範囲で除去した (Fig. 9.11)。銹化した銀蒔絵は現状の色調を変えないように十分注意しながら可能な範囲で作業を進めた。これにより、特に唐戸面の朱漆塗りは本来の色調を大幅に取り戻すことができた (Fig. 9.12)。

身の長側面の後世修復における古色は塗膜表面に強固に定着しており、除去することが困難であったため、可能な範囲でクリーニングを行い、出来るだけ周囲と違和感が生じないように仕上げた。

(6) 露出した木地や下地の強化

破損部の露出した木地や下地部分に生上味漆を筆で浸透させて強化した (Fig. 9.13)。

(7) 損傷部の充填

木地まで達している虫食い穴などの損傷部分は木粉と麻繊維を混合した刻苧を充填して形状を整えた (Fig. 9.14)。

(8) 亀裂への麦漆の含浸と漆塗膜の接着

蓋甲板の中央に生じた亀裂には希釈した麦漆を裏と表から含浸した (Fig. 9.16)。

亀裂周辺の僅かに反り上がった漆塗膜は芯張り法を用いて加圧して接着した (Fig. 9.17)。

(9) 打痕や引傷の補修

打痕や引傷のうち大きな欠損部は木粉と麻繊維を混合した刻苧で形状を整えた。底面の木地が露出した箇所も全体に薄く刻苧を付け、黒漆塗膜面との段差を整えた (Fig. 9.18)。

(10) 螺鈿、漆塗膜の接着

唐戸面の浮き上がった漆塗膜は希釈した麦漆を隙間に注入した後、クランプを用いて加圧して接着した (Fig. 9.19、Fig. 9.20)。薄貝螺鈿は一枚ずつ状態を確認し、浮き上がりが認められる物については漆を用いると螺鈿の色味が変わるので、牛膠水溶液を筆で点し込んで接着した。

(11) 際錆付け

新たに付けた刻苧は乾燥後に刃物や砥石を用いて表面を整えた (Fig. 9.15)。その後、塗膜や螺鈿の欠損部に真菰を混合した麦漆にて際錆を施した (Fig. 9.21)。

(12) 仕上げ

施工部分の仕上げと全体の確認を行なった。

(13) 修復後の写真撮影、報告書作成

修復後の写真撮影を行ない、報告書を2部作成した。

(14) 修復後の確認

ケルン東洋美術館の担当者、東京文化財研究所担当者の立会いのもとで修復工程、状況などの説明を行った。

9.1.6. 修復後の状態

詳細は Table 9.1 を参照のこと。

9.1. Restoration Report

Shigeru Kitamura

9.1.1. Data

Title	<i>Box for a Shoulder Drum</i>
Period	19th century, Edo period
Owner	Museum für Ostasiatische Kunst, Köln (Federal Republic of Germany)
Inventory number	E9

9.1.2. Restoration Data

Duration	October 19, 2010 – November 13, 2010
Place	Restoration Studio, Museum für Ostasiatische Kunst, Köln
Conservator	Shigeru Kitamura

9.1.3. Condition before Restoration

Condition of damage

- The entire surface was covered with dirt.
- A portion of the long side of the body had been restored in the past. The area surrounding this portion had been given an old finish (Fig. 9.3 a).
- Dents and scratches were found on the entire urushi coating film and there were cracks and losses on the urushi film and *makie*. Damage was especially significant on the bottom of the object. There were many places where the black urushi coating film was missing and the substrate had become exposed (Fig. 9.5 a).
- There were insect damages that extended to the substrate (Fig. 9.6 a).
- A crack thought to have been caused by the shrinkage of the substrate was found near the joint of the bottom board and side board. Loss of urushi coating film was also observed (Fig. 9.7 a).
- There was a crack at the center of the lid that extended from the surface to the inside, causing the lid to become warped.
- There was partial lifting of the coating film on the inside of the lid where *nashiji makie* had been applied (Fig. 9.9 a).
- A part of the *raden* on the *karatomen* had become lifted and pieces of *raden* shells were missing.
- A part of the *karatomen* on the short side of the body had become lifted from the foundation and there was risk of its becoming lost.
- Corrosion of the silver *makie* was observed.

9.1.4. Restoration Plan

- Restoration would be executed according to the principle of maintenance of the present condition

- promoted by the Agency for Cultural Affairs for the restoration of nationally designated urushi objects.
- Restoration would be conducted in the restoration studio at Museum für Ostasiatische Kunst, Köln.
 - Special care would be taken in handling and storing the object; attention would be paid especially to sudden changes in temperature and humidity.
 - Restoration plan would be made in such a way that restoration might be completed in one month, making full use of tools and materials taken from Japan and those obtained in Germany.

9.1.5. Restoration Process

(1) Preparation of the restoration studio facilities

Before beginning restoration work, facilities in the restoration studio at Museum für Ostasiatische Kunst, Köln were prepared.

(2) Investigation and confirmation of the working process

Details of the object and the condition of damage were investigated. Restoration plan and process were confirmed.

(3) Photographing before restoration

Photographs were taken of the entire object, each side and damaged parts so that the object before and after restoration might be compared.

(4) Facing of areas around damaged parts

In order to prevent the coating film from becoming detached during handling, narrowly-cut strips of *gampi* paper were attached with paste on areas where the urushi coating film had become lifted and where there were other types of damage (Fig. 9.10).

(5) Cleaning

Dirt that had become attached to the surface of the urushi coating film was cleaned off with purified water or ethanol, depending on the condition. Cotton swabs were used to clean the dirt as much as possible (Fig. 9.11). Special care was taken when cleaning the silver *makie* that had corroded so as not to change the current color. By cleaning, it was possible to revive the original *shu-urushi* color of the *karatomen* to a great extent (Fig. 9.12).

The old finish given to the long side of the body of the object during a past restoration was so firmly fixed to the surface of the urushi coating film that it was quite difficult to remove. Cleaning was done as much as possible so that this area would not appear too different from its surroundings.

(6) Reinforcement of the exposed substrate and foundation

Damaged substrate and foundation that had become exposed were reinforced by applying *kijomi urushi* with a brush (Fig. 9.13).

(7) Filling of damaged parts

Parts where damage extends to the substrate, such as holes made by insects, were treated by filling them with *kokuso* containing sawdust and hemp fibers and then adjusting the shape (Fig. 9.14).

(8) Impregnation of *mugi-urushi* into cracks and adhesion of the urushi coating film

Diluted *mugi-urushi* was impregnated into the crack that had formed at the center of the top board of the lid. This was done from both sides of the board, top and bottom (Fig. 9.16). The urushi coating film around the crack that had become slightly curved out and lifted was pressed down with *shimbari* sticks and adhered (Fig. 9.17).

(9) Treatment of dents and scratches

Of the dents and scratches, large ones were treated by filling them with *kokuso* containing sawdust and hemp fibers and then adjusting the shape (Fig. 9.18).

(10) Adhesion of *raden* and urushi coating film

Diluted *mugi-urushi* was impregnated into the spaces made by the urushi coating film of the *karatomen* that had become lifted. Then they were held in place with clamps and adhered by applying pressure (Fig. 9.19, Fig. 9.20). As for the *usugai raden*, the condition of each piece was checked. Those that were found to have become lifted were adhered by using a brush to apply an aqueous solution of cow glue rather than urushi since urushi would affect the color of the *raden* pieces.

(11) Kiwasabi

The surface of newly applied *kokuso* was smoothed out after it had hardened by using a knife and a whetstone (Fig. 9.15). Then *mugi-urushi* to which makomo (wild Indian rice) had been mixed was applied to the borders of the coating film and *raden* that were damaged and those that were in a good condition (Fig. 9.21).

(12) Finish

The parts that had been restored and the overall condition were examined.

(13) Photographing after restoration and compilation of a restoration report

Photographs were taken of the object after restoration and two sets of report were compiled.

(14) Confirmation of restoration

The restoration process and the condition of the restored object were confirmed with the person in charge from the museum and from the National Research Institute for Cultural Properties, Tokyo.

9.1.6. Condition after Restoration

See Table 9.1.

9.2. 作品解説

東京国立博物館
竹内 奈美子

長方形、印籠蓋造の箱で、蓋の肩から身の四角にかけて唐戸面に仕立てる。長側面中央に菊花形の座の紐金具を打ち、房付きの丸紐が付属している。表面は黒漆塗として、蓋表から側面にかけて、金銀研出蒔絵と金平蒔絵により、岩盤から水が流れ落ち、波しぶきが上がる瀧壺を描く。唐戸面には螺鈿と朱漆で市松文様を表わしている。

鼓は能楽や歌舞伎などの囃子方で演奏されたが、謡曲などと同じく、江戸時代には武家のみならずさまざまな階層の間で教養の一つとしてもはやされた。由緒のある鼓や良く音が鳴る鼓の胴は大事にされ、漆を塗り、蒔絵などの技法で装飾された箱に収めて保管された。この箱は鼓と一緒に伝わったわけではないが、大きさや形式からして鼓箱と考えられる。

箱の意匠は瀧を主題にしているが、瀧といえば、人口に膾炙し、能楽の一曲にもなったのが「養老の瀧」説話である。貧乏で酒好きの父に十分な酒を飲ませてやれなかった男が、ある日薪を取りに行った山奥で湧き水を汲んだところ、不思議なことにそれは酒であり、それからは毎日その酒を汲んでは父に飲ませ、親孝行することができた、という話だ。ここに描かれた瀧も、その「養老の瀧」と解釈することもできるが、瀧の図柄は鼓胴などの楽器の装飾にしばしば見受けられる。瀧は水の落ちる音が大きく、その振動が響きわたるため、「良く鳴る」という意味からも、鼓の箱の意匠に採用されたと考えられる。

9.2. Description of the Artwork

Namiko Takeuchi
Tokyo National Museum

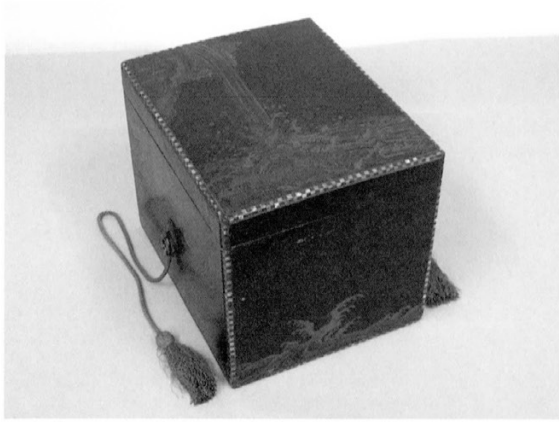
The object discussed is a rectangular box with an *inro*-style lid. The corners from the shoulder of the lid to the edges of the sides of the body are in *karatomen* style. At the center of each of the longer sides is a metal fitting for a cord with a washer in the shape of a chrysanthemum; two round cords with a tassel at the end accompany the box. The box is coated with black urushi and decorated with the design of water falling from a rock and the plunge pool from where spray of water rises in gold and silver *togidashi makie* and gold *hiramakie*. A checker design in *raden* and *shu-urushi* decorates the *karatomen*.

Tsuzumi (shoulder drum) was played in *noh* and *kabuki*, but in the Edo period it became popular, like *yokyoku*, as part of the cultural accomplishment not only among the warrior class but also among diverse social classes. Bodies of *tsuzumi* with history or of ones that resonate well were treasured and stored in boxes which were coated with urushi and decorated with *makie* and *raden*. Although the box being discussed was not passed down with a *tsuzumi*, it is thought to have been used as a box for *tsuzumi* based on its size and shape.

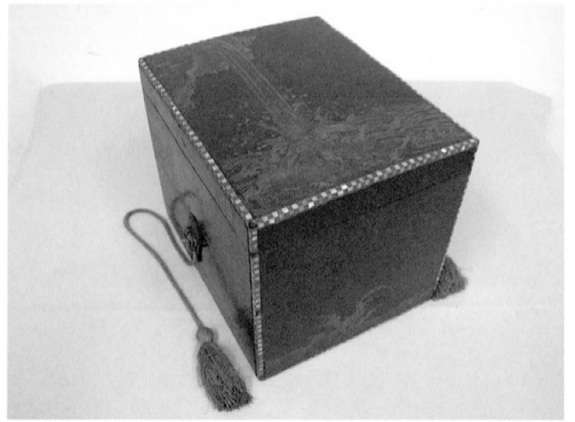
The main theme of the design on the box is a waterfall. A well known story associated with a waterfall and one that became a repertoire in *noh* is the story of “Yoro no Taki.” One day, a poor man who could not give enough drink to satisfy his father, who loved to drink, went to cut wood and found a spring deep in the mountain. Surprisingly, it was *sake*. So, everyday the man brought *sake* from this spring and gave it to his father; thus, he was able to please his father. It is possible to interpret the waterfall on the box as the waterfall in the story, but the motif of a waterfall is also a motif that is frequently found on decorations of musical instruments like the body of a *tsuzumi*. Since the sound made by a waterfall is large and its vibrations resound widely, the waterfall may have been used as the design for the *tsuzumi* box.

Table 9.1 寸法
Dimensions

横 Width (cm)	奥行 Depth (cm)	高さ Height (cm)
29.6	23.7	24.1

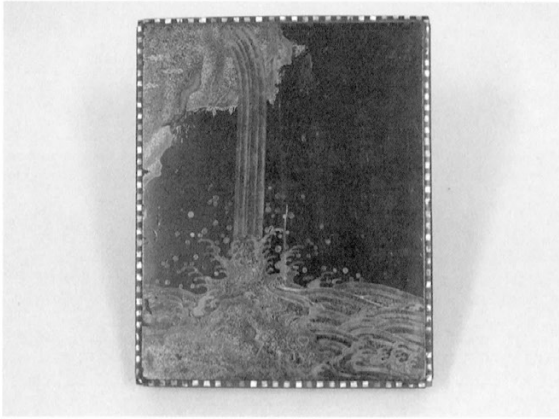


a 修復前 Before restoration

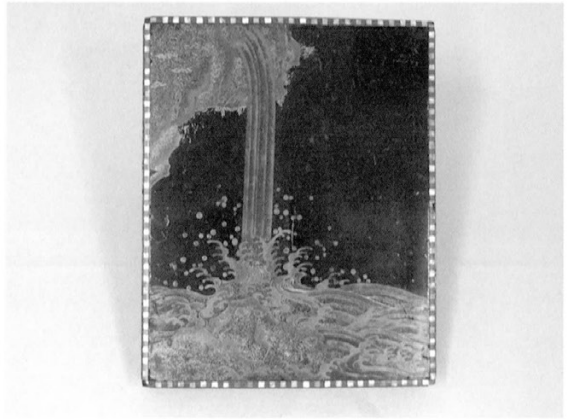


b 修復後 After restoration

Fig. 9.1 全体 Whole

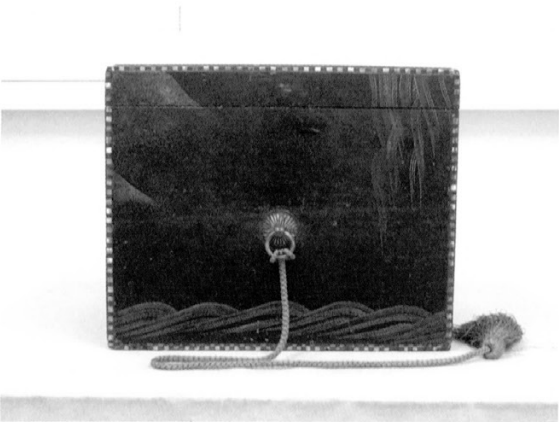


a 修復前 Before restoration



b 修復後 After restoration

Fig. 9.2 蓋甲 Top of the lid

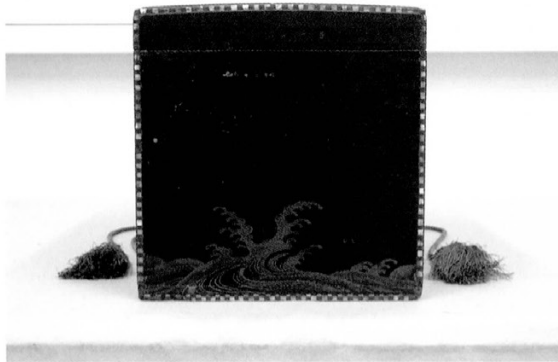


a 修復前 Before restoration

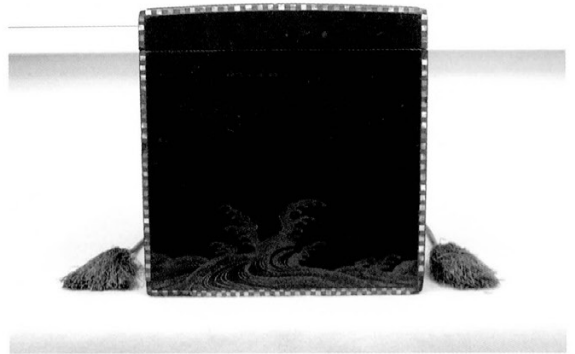


b 修復後 After restoration

Fig. 9.3 長側面 Long side

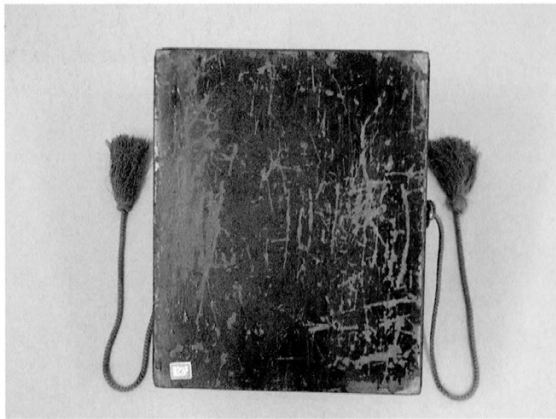


a 修復前 Before restoration

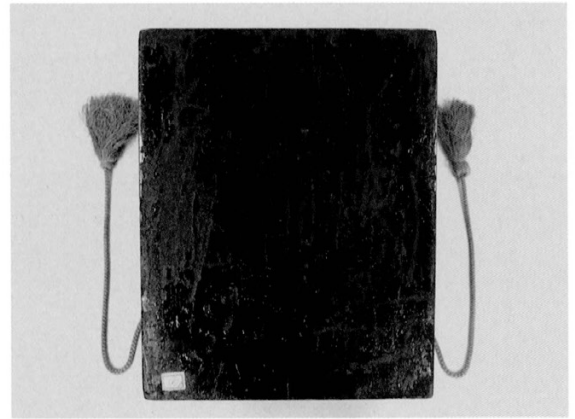


b 修復後 After restoration

Fig. 9.4 短側面 Short side

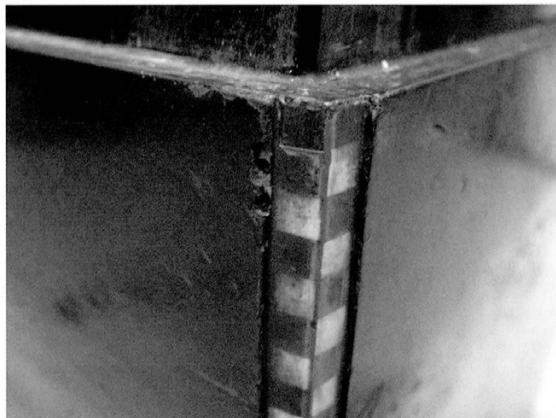


a 修復前 Before restoration

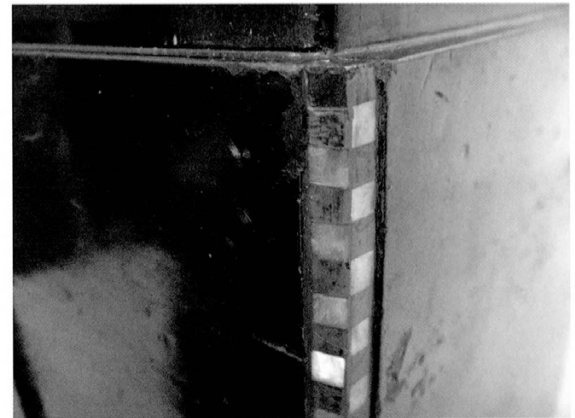


b 修復後 After restoration

Fig. 9.5 底面 Bottom of the object

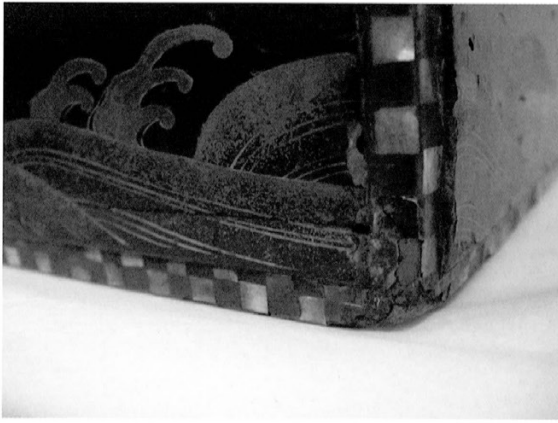


a 修復前 Before restoration



b 修復後 After restoration

Fig. 9.6 虫食い穴 Body, insect hole

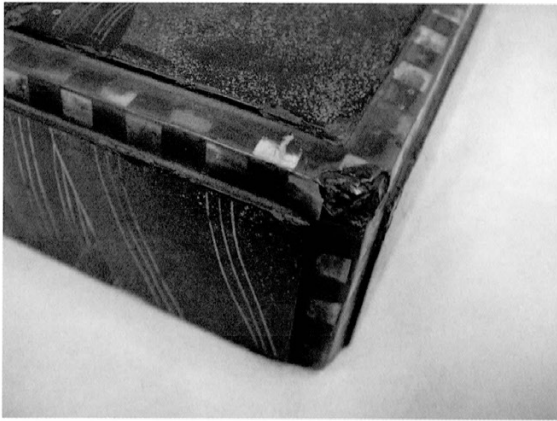


a 修復前 Before restoration

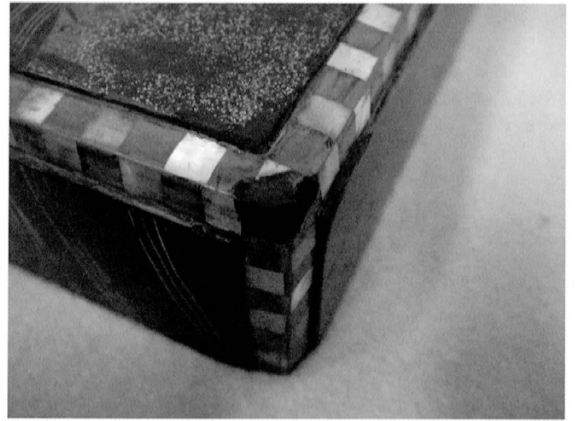


b 修復後 After restoration

Fig. 9.7 身 木地接合部の亀裂 Body, crack at the joint of the substrate

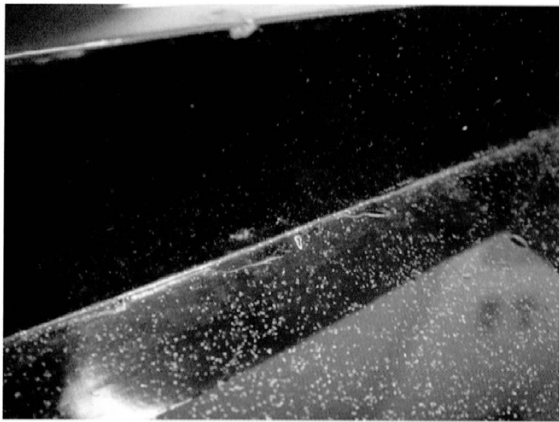


a 修復前 Before restoration



b 修復後 After restoration

Fig. 9.8 蓋表 破損部 Lid, surface, damaged area



a 修復前 Before restoration



b 修復後 After restoration

Fig. 9.9 蓋裏 漆塗膜の剥離 Lid, back side, lifted urushi coating film

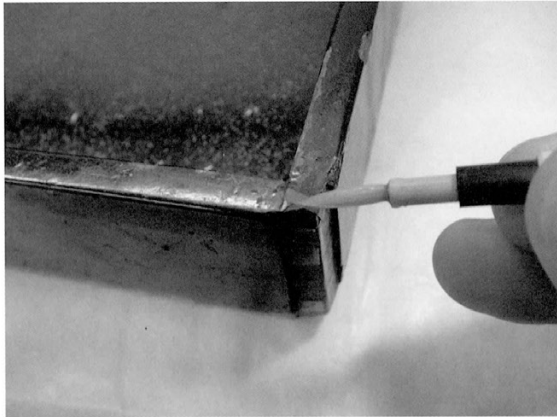


Fig. 9.10 雁皮紙による養生
Facing with *gampi* paper

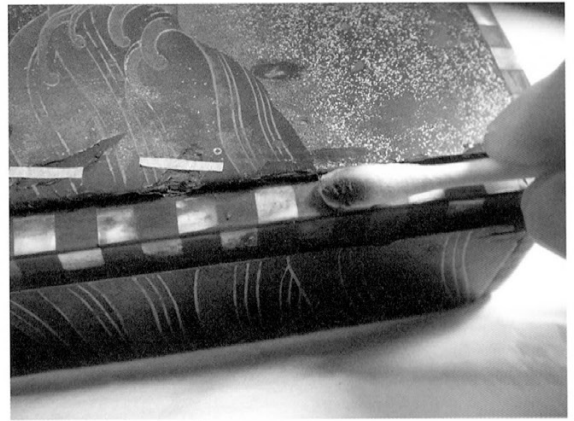


Fig. 9.11 クリーニング
Cleaning

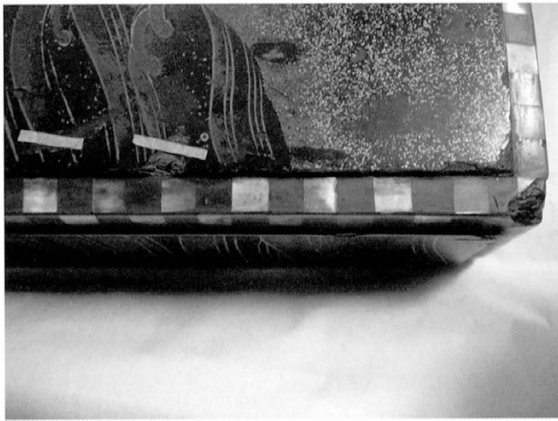


Fig. 9.12 唐戸面のクリーニング前後
Karatomen, before and after cleaning

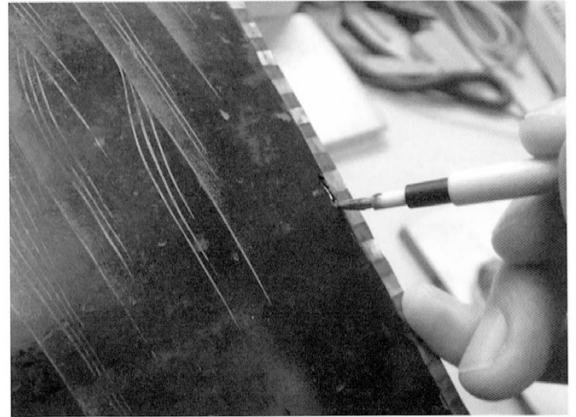


Fig. 9.13 破損部の生上味漆による木地固め
Consolidating the damaged substrate with *kijomi urushi*

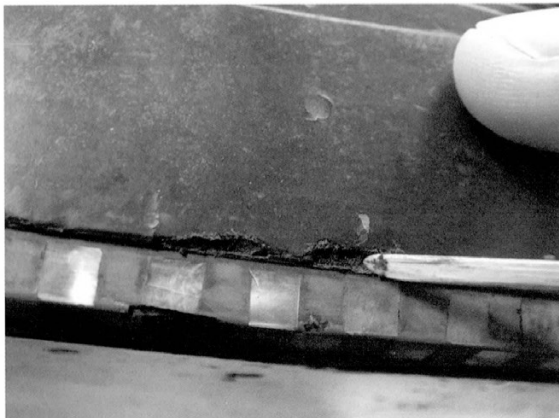


Fig. 9.14 虫穴への刻苧の充填
Filling an insect hole with *kokuso*



Fig. 9.15 刻苧の調整
Adjusting the *kokuso* surface

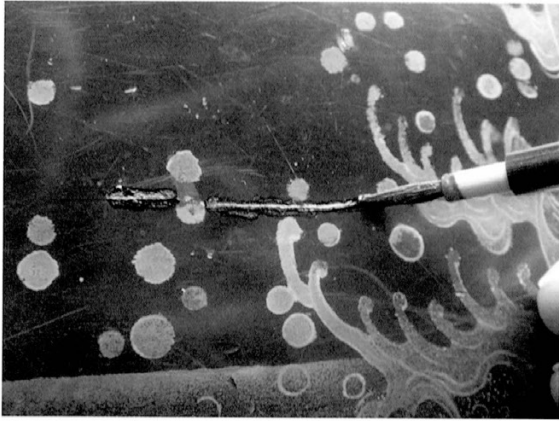


Fig. 9.16 亀裂への麦漆含浸
Impregnating *mugi-urushi* into a crack

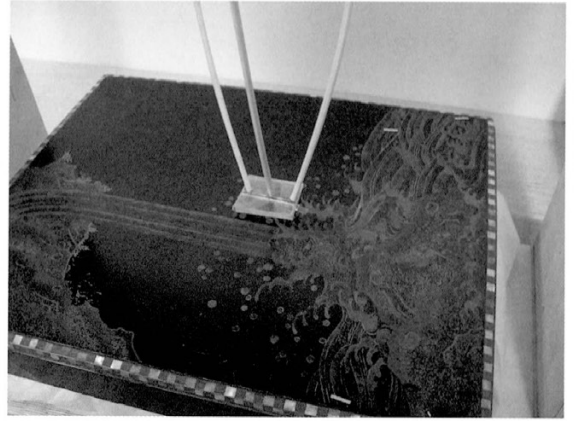


Fig. 9.17 芯張りによる塗膜の接着
Adhering the coating film with *shimbari* sticks



Fig. 9.18 底面破損部の刻苧付け
Applying *kokuso* to the damaged part on the bottom of the box

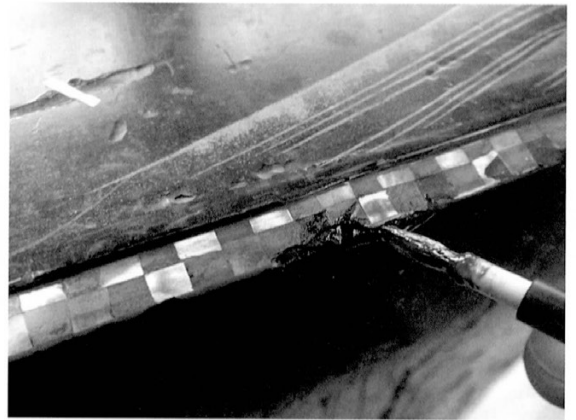


Fig. 9.19 塗膜の浮上りに麦漆を含浸
Impregnating *mugi-urushi* into parts where the coating film has become lifted

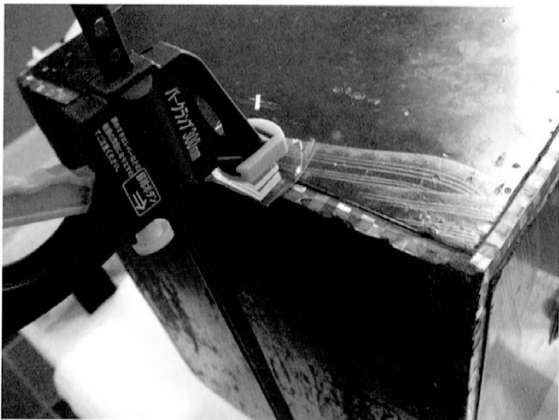


Fig. 9.20 クランプで加圧して塗膜を固定
Stabilizing the coating film by applying pressure with a clamp



Fig. 9.21 際錆を施して仕上げ
Kiwasaki



a 修復前
Before restoration

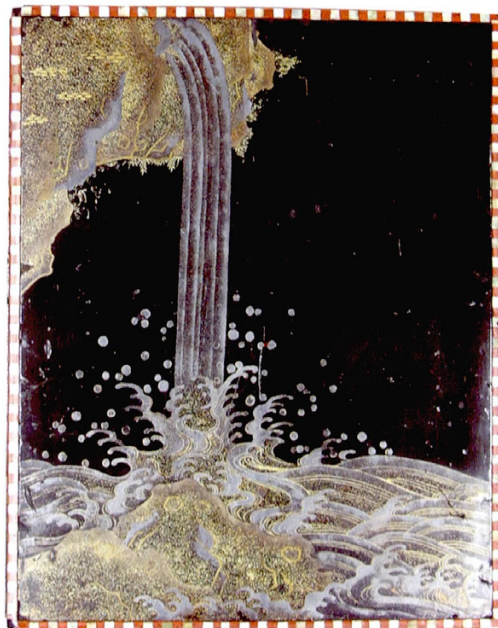


b 修復後
After restoration

C9.1 瀧蒔絵鼓箱
Box for a Shoulder Drum



a 修復前
Before restoration



b 修復後
After restoration