

11) 民俗芸能用装身具の安定化処理および修復 イ. 鬘

1. 被災した鬘の状態

安定化処理及び修理を施そうとする二つの鬘を様式的な観点から見ると、共に製作時の基本形が大きく損なわれています。高田歌舞伎を演ずる度に修理を重ねた結果、当初の明確な様式が失われたのがその主因と思われます。今回修理対象としたもの以外の鬘も、全体的に同じような状況にあります。修理に使用された材料の中に、ビニール紐や藁などが見られます。これは製作時の基本形が失われた原因が、使用中の修理によるものであることを強く示唆しています。演目と役柄が判明すれば、鬘の基本様式を決定することが出来ますが、現在はそれらが失われたため不可能です（図1、2）。

また、鬘全体の毛髪がほつれ、傷んだ状態あるいはやつれた状態になっています。それが津波の影響によるものか、あるいは歌舞伎の役柄として意図的にそのような状態にしたものかの判断も、現状では困難です。ただ、救出した資料のなかにある実際の花嫁が着用した鬘（地鬘）をみると、花嫁衣裳には相応しくないほど傷んでいることから、傷んだ原因は津波によるものと考えるのが妥当であり、従って他の鬘の傷みもそのように考えるのが適切であるといえますが、その断定はできません。

津波被災特有の損傷として、鬘の大きさや形状を決める基本となる金属製の地金（じがね）部分の腐食があります。海水中の塩類が残留した場合、その部分の腐食が進みます。幸い、今回修理の対象となった資料の地金の

状態は2点共、比較的健全でした。

2. 処置の方針

津波がもたらした塩類、汚泥、雑菌類が毛髪に付着していたため、鬘を解いて洗浄する必要がありました。洗浄後、髪を結うときには製作当初の髪型に戻すか、あるいは現状レベルの髪型に戻すかを決定しなければなりません。しかし、鬘の製作当初の姿を類推できる基礎資料が失われていることから、製作当初の状態に遡る修理は困難です。この資料の場合、現状のレベルの姿に戻すこと以外に選択肢はありません。全体的に荒れた原因も明確に特定できない以上、仕上がりもやや荒れて、毛髪がほつれた状態にするのがもっとも相応しいと判断しました。

洗浄後、毛髪を結う前に、椿油を付けた刷毛で毛髪を解かす必要があります。通常は十分な艶が得られる程度に椿油を塗布しますが、今回の場合は仕上がりの状態をやや荒れた状態とするため、艶が抑え気味になる程度に用いることとしました。使用する元結（もとい）は真新しさの感じが残らないよう、全体に汚しをかけてなじむように調整しました。仕上がり後は、坊主に載せ、鬘箱に収納して完了とします。

3. 処置

3-1 洗浄、乾燥

洗濯用の粉石鹼を熱湯に溶かし、その中に解かした毛

damage is the corrosion of the ground metal part which is the foundation that determines the size and the form of the wig. Corrosion of metal parts is caused when the salvaged items contain residual salt from the seawater. Luckily, the ground metal parts of both wigs involved in our project were relatively undamaged.

2. Treatment policy

The wigs had to be disassembled and washed since salt, dirt, sand and bacteria brought by the tsunami had attached to the hair. After the washing process, a decision had to be made on whether to restore the hair to the initial, hairstyle at the time of production or to the style of the time the wig was salvaged. However, since the basic data for analogizing the initial hairstyle was lost, it was difficult to restore the wig back to its original state. In the case of the two salvaged wigs, the only option available was to restore the conditions back to the style at the time they had been salvaged. Given that the reasons for the overall deteriorated state could not be identified with certainty, it was decided that the most suitable repair work would be to finish the wigs in a somewhat tattered state and that the hairstyle should be left in a loose state.

After washing, the hair was combed with camellia oil using a large brush before fixing the hair. Normally, camellia oil is applied in an amount to achieve sufficient gloss. However, since the goal of this repair work was to create a rather deteriorated state, the oil was used in an amount that would create a toned-down glossy appearance. The entire length of the string used to bundle the hair, the *motoi* string, was adjusted to look worn out by removing any trace of its freshness to make it blend in

11) Stabilization and Restoration of Folk Performing Art Accessories - Wig -

1. Conditions of the disaster-damaged wigs

In stylistic terms, the initial form at the time of production was substantially lost in the two salvaged wigs to be stabilized and repaired in our project. The main reason for this is that the wigs had been adjusted prior to each performance of Takata Kabuki, and as a result, the exact initial design was lost. In addition to these two salvaged wigs, other salvaged items were in similar condition for the most part. Vinyl strings and straw used for repair were observed within the wigs. This strongly suggests that the loss of the initial form was due to the repairs performed on them as they were being used. The basic design of the wigs could be determined if the performance title and the role for which the wigs were used could be identified. However, such information has been lost (Figs. 1 and 2).

The strands of hair over the entirety of the wigs were coming loose and they looked either damaged or worn out. It was difficult enough to judge whether these conditions resulted from tsunami damage or the initial design for performing a particular kabuki role. However, the state of a wig (specifically, a traditional Japanese female hairstyle wig) included in the salvaged collection, which had been used for a bride's role was too undermined to be suitable for a bride's costume item. Thus, it is reasonable to assume that the damage on the bride's wig was caused by the tsunami. Accordingly, it can be argued that the damage to other wigs was similarly caused by the tsunami. However, there is no means by which to confirm this assumption.

One of the examples of damage characteristic to tsunami



図1 修理前の状態
Fig. 1 Pre-repair condition



図2 修理後の状態
Fig. 2 Post-repair condition



図3 洗浄
Fig. 3 Washing



図4 網に毛髪を編みこむ
Fig. 4 Weaving hair into a net



図5 髪を支える地金
Fig. 5 The ground metal foundation of a wig



図6 結び坊主
Fig. 6 Stand used for setting the hairstyle of a wig



図7 椿油
Fig. 7 Camellia oil



図8 結び
Fig. 8 Hair Maintenance

髪を漬け、そのまま引き上げます(図3)。そのときに決してもんではいけません。鬘には椿油や鬘付け油(びんづけあぶら)が多量に使用されているため、高温のお湯と油脂分を除去しやすい粉石鹼が有効です。今回は石鹼による洗いを3回行いました。洗浄によって洗濯液は赤黒い色に変わり、同時に強い異臭を放ちました。最後に水道水で濯いだ後、吊り下げて乾燥しました。異臭は乾燥後もしばらく残りましたが、最終的に消えました。

3-2 結い

毛髪を編みこんだ網(図4)とそれを固定する地金(図5)はそのまま使用しました。洗浄後、鬘を結い坊主(図6)に固定してから、結いの作業を開始しました。洗浄して乾燥した毛髪は脂分が除去されたため、きしんで櫛が通りません。そのため椿油を全体に馴染ませますが、今回は仕上げ時の艶の状態を考慮しながらベンジンで希釈して光沢度を調節しました(図7)。

必要に応じて蝋や椿油を混合した鬘付け油を使用しながら毛髪を整形し(図8)、その固定には紅茶などで汚しをかけた元結を用いました(図9)。元結は水引の仲間で、一般には紙を細く糸状に撚った後、表面に蝋や膠などを塗布したものが用いられます。

既に説明いたしましたように鬘の製作当初の状態が不明で、被災前の状態も判然としないことから、結い方は曖昧さを残さざるを得ず、通常よりも緩めにしました。

使用した材料は、椿油と希釈液のベンジン、鬘付け油(図10)、そして元結(図11)です。道具類として、櫛(図

12、13)、そして毛髪を伸ばすために熱した鋏(図14)を用いました。

4. 修理に関する課題

鬘を結うために通常、毛髪を強く引っ張りますが、これから安定化処理・修復を施すこととしている資料の中には、網や地金の劣化によって強い力をかけることができないものが相当数存在します。現在使用されている網と地金をそのまま使用した場合、それに対応できる程度の結いで留めざるを得ず、様式にあった鬘を結うことは困難です。従って、それらを新調して完全に取り替えるか、現在のものは残し機能は新しいものに置き換えるなど、期待する強度が得られるような工夫が必要です。地金の材料として、銅、アルミ、グラスファイバーなどが用いられます。

また、ビニールや藁など、通常の鬘には見られない材料の処置についても明確な指針が必要です。それらを当時の使用痕として保存することも意味がありますし、当初の姿が判明すれば本来の材質に取り替えることも選択肢の一つです。

結び

文化財の修理という立場で鬘の修理に携わったのは今回が初めてで、東京国立博物館をはじめ岩手県立博物館、陸前高田市立博物館の皆様との協議を重ね、文化財としての鬘が意味するところについての理解を深めつつ、修

with other parts. After performing the final step, the wigs were placed on head-shaped wig stands, put into special wig boxes and stored away.

3. Treatment

3-1 Washing and drying

Powdered laundry detergent was dissolved in hot water. Then, the combed hair was placed in the solution and taken out in its soaked state (Fig. 3). The hair should not be rubbed at this point. A treatment using powdered detergent, which removes oil efficiently, and hot water is effective since large amounts of camellia oil and traditional hair oil are applied to the wigs. For this treatment, the wigs were washed three times in soapy water. The liquid changed into a reddish black color as it cleansed the hair and at the same time, it emitted a strong putrid odor. The hair was rinsed with tap water as the final washing step, and then was hung to dry. Though the putrid odor remained for a while even after the hair dried, eventually the odor disappeared.

3-2 Hair Treatment

A net was woven into the hair (Fig. 4) and the ground metal part for fixing the net (Fig. 5) was left untouched. After washing, the wig was affixed to a head-shaped wig stand (Fig. 6), and the process to fix up the hair was started. Since oil was removed from the washed and dried hair, the hair was rough and hard to comb. For this reason, camellia oil was applied thoroughly to the hair in most cases. However, for this treatment process, the glossiness was adjusted by diluting camellia oil with benzene to create a gloss level suitable for the intended finished state (Fig. 7).

The hair was shaped while using traditional hair oil, a mix

of wax and camellia oil as needed (Fig. 8), and a *motoi* string stained with tea and other substances was used to fix the hair (Fig. 9). The *motoi* string was similar to strings of *mizuhiki* (paper string art). The *motoi* string used was made by twisting paper into thin strings and then applying wax, glue or other coating materials.

As described earlier, since the initial form of the wig at the time of its production was unknown and there is no clear information on the state in which the wig was prior to the disaster, the hairstyle had to be fixed up with some ambiguity, and in a looser state than that of a normal wig.

The following materials and tools were used for this treatment: camellia oil, benzene for the diluted solution, traditional hair oil (Fig. 10), the *motoi* string (Fig. 11), combs (Figs. 12 and 13) and a heated hair crimper (Fig. 14) for stretching the hair.

4. Challenges to future repair work

When fixing up a hairstyle for a wig, usually the hair is pulled strongly. However, such strong force cannot be applied to many of the salvaged materials due to be stabilized and restored because of the deterioration of the net and the ground metal part. If the wigs are to be repaired without replacing the damaged net and ground metal part, the hair can be fixed up only to a certain degree since the strength that can be applied to it is limited. Thus, it is difficult to adjust the wigs to the proper styles. For this reason, different measures must be tried to allow the expected strength. One should either completely remove the deteriorated nets and ground metal parts and replace them with new ones, or retain the currently used nets and ground metal

理を完了することができました。今後もこれまでにつちかかった髪結いの技術を救出された文化財の再生に役立てていきたいと思えます。

注 本修理は復興支援活動としてNHKアート様の全面的な支援により行われました。

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parts but exchange the function with a new one. The ground metal part is made of copper, aluminum, glass fiber, and other materials.

Furthermore, a clear guideline must be set up for the treatment of vinyl parts and straw, which are usually not used in traditional Japanese wigs. There is significance to keep them as an example of their usage in the past. Another option would be to replace them with the original materials if the proper information can be found about the wig's initial form and structure.

Conclusion

This was our first time to be involved with a wig repair project for the purpose of restoring cultural assets. We deepened our understanding of the significance of the wigs as cultural properties. We consulted with the staff of the Tokyo National Museum, the IPMM and the RTCM regarding their treatment, and were able to successfully complete the repair project. We hope to continue to utilize the traditional hairstyling techniques that we have learned for recovering salvaged cultural assets.

Note: This repair project was fully supported by NHK ART, Inc. and was implemented as a recovery assistance activity .

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図9 結い
Fig. 9 Hair Maintenance



図10 髪付け油
Fig. 10 Traditional hair oil



図11 元結
Fig. 11 Motoi string



図12 男役髪に使用する櫛
Fig. 12 Comb used on wigs for male roles



図13 女役髪に使用する櫛
Fig. 13 Comb used on wigs for female roles



図14 さまざまな種類の鍔
Fig. 14 Various types of hair crimpers