

9) 民俗資料（有形の民俗文化財）の修理

民俗資料とは

民俗資料は、私たちの日常の暮らしに深く関わっている資料です。私たちは民俗資料を利用することで、各地で育まれてきた暮らしの様相や変遷を知ることができ、さらにそれを日本列島、東アジアといった広い枠組みでみることで地域的特色や文化的繋がりをすることもできます。

民俗資料は、日本の文化財保護体系では民俗文化財に相当し、大きく有形の民俗文化財と無形の民俗文化財とに分けられます。有形とは手で触れられる物体をいい、無形とは手で触れられない行為や言葉をいいます。ここでは、有形の民俗文化財の修理に関する基本的な考え方を整理します。

なお、以下に述べる内容は、文化財保護行政の現場で必ずしもオーソライズされているものではありません。現時点での筆者の個人的見解も含んでいることをお断りしておきます。

修理の方法

民俗資料(有形の民俗文化財)の修理の方法や考え方は、美術工芸品や建造物といった有形文化財、遺跡や名勝地といった記念物のそれと大きく異なっています。

民俗資料は、木や鉄、紙類、植物繊維といった伝統的な自然素材だけでなく、プラスチックやゴム、ナイロンといった化学素材が使われていることも多く、しかもそ

れらが複合的に用いられていることも少なくありません。

各素材に応じた修理技術は、本書で解説されており、民俗資料の修理もそれらの技術を利用します。ただ、化学素材の修理については必ずしも有効な方法は確立されていません。この点は大きな課題で、現段階では経年劣化の速度を少しでも遅らせる処置を講じるに留まっています。民俗資料の修理では、各素材に応じた多様な修理技術を集約的かつバランスよく用いなければなりません。

また、民俗資料は日常の暮らし全般にわたるため、形状や大きさも様々です。例えば、漁撈用具一つをとってみても、数センチの釣り針から数十メートルの船まで漁撈に関する用具類すべてが民俗資料となります。そのため、形状によっては一度解体しなければ十分な修理ができない場合や大型であるため現地での処置で対応せざるを得ない場合もあります。

修理の物理的到達度は、当該民俗資料が現役であった状態を必ずしも目標としません。現役で使うことを想定していないだけでなく、そこまで回復させると却って資料に負担を与えることになる可能性も高いからです。基本的には展示等に耐えうる程度に回復させることを目標とします。

修理の考え方

民俗資料と有形文化財・記念物とで異なるのが修理の考え方です。後者で文化財修理といえば、「本来的」な形

9) Repair of Folk Cultural Assets

Folk cultural assets

Folk cultural assets are deeply entwined into our daily lives. By utilizing folk cultural assets, we can find out about the aspects and transition of life styles that have developed from a local area, and by look at those aspects within larger frameworks such as the Japanese archipelago or East Asia, we can also find out about regional characteristics and cultural links.

According to the cultural property protection system of Japan, folk cultural objects correspond to folk cultural properties, and are divided in to the two main categories of tangible folk cultural properties and intangible folk cultural properties. Tangible items refer to objects that can be touched with our hands, and intangible items refer to actions and words which cannot be physically sensed. Basic ideas concerning the repair of tangible folk cultural properties are contacted in this section.

Please note that the contents described in this section are not necessarily authorized by the cultural properties protection authorities, and that the contents include personal views currently held by the author.

Repair methods

The repair methods of folk cultural assets (tangible folk cultural properties) and their policies largely differ from those of tangible cultural properties such as arts and crafts items and buildings, or from those of designated monuments including remains and scenic areas.

Folk cultural assets are made not only of traditional natural materials such as wood, iron, paper and plant fiber, but are also made of chemical substances including plastic, rubber, and

nylon. Moreover, in many cases, natural and chemical materials are used in combination.

The repair techniques specific to each material are as described in this document, and those techniques are also used for repairing folk cultural assets. However, effective methods for repairing chemical material have not necessarily been established. This is a major problem since, at the current stage, the treatments performed only go as far as slowing down the speed of age degradation to a certain extent. When repairing folk cultural assets, various repair techniques suitable for each material should be used aside each other and in a well-balanced manner.

Furthermore, since folk cultural objects cover the overall daily life, the objects have a wide variety of shapes and sizes. Take fishing tools as an example, from fish hooks sized a few centimeters to a vessel with a length of tens of meters, all fishing-related tools and items included in this single category are folk cultural materials. For this reason, depending on the form of the folk cultural material, in some cases the material must be disassembled in order to perform sufficient repair work, or treatment must be performed on-site because the material is too large.

As for the level of achievement of the repair in the physical sense, the goal is not necessarily set at restoring the relevant folk cultural material to the state in which it was while in actual use. This is not only because actual use of the repaired material is not assumed, but also because it is highly likely that recovering the material to that state will strain the material. In principle, the goal is to restore the item to a state that can tolerate exhibition at a museum or similar utilization.

Repair policy

What differs between folk cultural materials and tangible

状・大きさの維持・回復を図ることを理念とするでしょう。従って、指定時の状態を維持・回復する修理を基本としつつ、調査研究の進展によっては、より古い姿、当初の姿に戻す修理も検討されます。

民俗資料でも指定時の状態の維持・回復を基本的な考え方としますが、より古い姿や当初の姿に戻すことに必ずしも価値を置きません。むしろ、時間的歩みの中で様々な要素が付加／削除されて今日に至っていることを尊重します。様々な歴史が積み重なった状態をプラスに評価し、それをそっくり後世に伝えようとするのです。

また、民俗資料には江戸期から現在まで使われているものもみられるなど、明確な時間的区切りの存在しないものも少なくありません。民俗資料には通時的側面と共時的側面がみられるわけで、時間軸は考慮されますが、時代区分に当てはめることは生産的でないばかりか、そもそも不可能な場合も多いのです。

こうした性格が反映された結果、民俗資料では、専門機関による修理だけでなく、当該民俗資料の使用地や製作地の人による修理も行われます。

例えば、今回の震災で甚大な被害を受けた岩手県陸前高田市の漁撈用具では、資料によっては、この地域の漁師が漁業を営むなかで伝統的に培ってきた修理技術を適用しているものもあります。専門機関の修理では、化学薬品等を用いた接着・補填などが行われていますが、漁師の修理では、一度解体して再度組み立てたり、新たに調達した同種の材料を用いて補修したりといった方法が

とられています。もちろん、どちらの修理も、形状や大きさなどは変えずにき損前の状態に戻すという大前提を十分理解してもらったうえで行われています。また、資料によっては、専門機関と漁師の双方の処置を経て修理が完了するものもあります。

こうした民俗資料の修理の考え方に基づけば、地元で修理した資料だけでなく、地元で新たに製作した資料も民俗資料となりうることとなります。地元の人々の記憶の中にある民俗資料を、民具研究の分野では潜在民具といいますが、これを適切な方法で実体化したものは立派な民俗資料というべきでしょう。

注意しておきたいのは、この種の修理は民俗という枠組みに限定されるということです。つまり、あくまで地元の伝統的な技術に基づく修理であり、修理する人も伝統的な技術を保持している人であることが大前提です。従って、別地域の人の試みや、地元の人であっても修理経験のない人の試みなどは修理にあたりません。専門機関による伝統的な技術を真似た試みによって顕在化されたものもレプリカの域をでません。

修理を順調に進めるには

修理を順調に進捗させるには、民俗資料の調査・整理を滞りなくしておくことが前提となります。民俗資料の修理は指定時（あるいは収集時）の状況の維持・回復を基本としますから、指定時の状況がわからなければ、個々の資料の修理の具体的な達成度を設定できません。震災

cultural properties is the repair treatment. The goal for a cultural properties repair among the latter items would be to restore the “original” forms and sizes. While repair activities are based on restoring the item to the conditions at the time it was designated as a cultural property, depending on the progress made in research concerning the item, the possibility of performing repair work to return the item to its state prior to designation or to its initial state is also evaluated.

While the basic repair policy for folk cultural materials is also to recover and maintain the condition of the item to that at the time it was designated as a cultural property, value is not necessarily placed on returning the condition of the items to that of prior to the designation or to the initial condition. Actually, attention is given to the fact that the item in its present form was developed by adding and removing various elements over time. The state of the item which reflects its comprehensive history is evaluated carefully, and the goal is to hand it down to the next generation as it is in its present state without changing anything.

Furthermore, considerable numbers of folk cultural materials cannot be identified within a single time period; for example, some items used today have been in use for a few centuries since the Edo period. Although consideration is given to the timeline, there are a diachronic side and a synchronic side to folk cultural materials; not only is it unproductive to try to fit them into a certain time period, but in many cases it is impossible to classify that in the first place.

As a result of this characteristics being reflected, folk cultural materials are repaired not only by specialized institutions but also by the people of the region where the relevant folk cultural material was either used or crafted.

For example, among the fishing equipment in Rikuzentakata

City in Iwate Prefecture, an area severely damaged by disaster, the repair techniques traditionally developed by fishermen through their fishing practices over time have been applied to repair some items. While specialized institutions are involved in repair work of attaching and modifying the items using chemical agents and such, repair work by fishermen consists of disassembling and then reassembling the items or fixing the items by using similar materials that are contemporary. Of course, repair work is performed by both parties with a deep understanding of the basic premise that the items are to be returned to the condition prior to being damaged by the disaster without changing the form, size or other elements. Moreover, the repair work for some items is completed after they are treated both by a specialized institute and a fisherman.

Based on this repair policy for folk cultural materials, not only the locally repaired materials but also items invented in the local community can be regarded as folk cultural materials. The term “latent folk culture items” is used in the field of folk culture tool studies to refer to folk cultural materials that exist in the memories of local people. Items which were materialized using appropriate methods to embody these latent folk culture items inevitably should be classified as “folk cultural assets”.

It must be noted that this type of repair is limited to the framework of folk activities. In other words, the repair work must be based on traditional techniques of the local community, and only those who retain traditional techniques must be involved in the repair work. Thus, the following attempts do not qualify: attempts of repair by residents of other regions, attempts by a local person who has no experience in repairing, attempts by specialized institutes using techniques that imitate traditional techniques, and similar practices. Naturally, an item modified by a specialized institute is nothing more than a replica.

で欠落・破損したのか、震災前から欠落・破損していたのか、の確認・判断は、震災前の状況を適切に把握できているか否かにかかってきます。

民俗資料の調査・整理とは、資料に関する情報（例えば、資料名称、使用地、使用方法、使用年代など）を聞き取り調査でおさえ、資料写真を撮影しておくことです。欲をいえば実測図も作成しておいたほうがいいでしょう。そのうえでそれらのデータを、複数箇所で見られる環境を整えておく必要があります。それによって個々の資料の修理の達成目標を設定でき、それに応じた修理方法が具体的に検討され、修理がスムーズに進むはずで

さらに、こうした調査・整理のデータは、被災時のレスキューの際も大きな力を発揮します。平成20年に登録された「陸前高田の漁撈用具」（1,922点）は、登録に際して最低限の整理を終えていたため、津波で一部資料は流失したものの、全体の9割以上がレスキューされました。そこでは登録時に作成された資料リストや写真が大きな力を発揮したのです。現在、それらの資料は、陸前高田市立博物館や岩手県立博物館をはじめ、地元漁師で陸前高田市立博物館の民俗資料収集協力員の方、修理専門業者などの手によって、少しずつですが確実に修理が進められています。

資料の調査・整理は、最も重要かつ基礎的な業務であり、それがなければ未来への足掛かりを失う恐れすらあります。文化庁ではこれを手助けする制度として、平成17年度より登録有形民俗文化財の登録制度をスタートさせて

Tips for making steady progress in repair work

The premise for possessing the ability to make the repair work progress steadily is to regularly perform research and organization of folk cultural materials without delay. Since the repair of folk cultural materials is based on recovering and maintaining the conditions of the item to those at the time of designation (or at the time it was collected), specific levels for successful achievement of the repair work for each material cannot be determined without the information on the item's conditions when it was designated. Whether or not a judgment can be made on whether the item was partially damaged by the disaster or prior to the disaster depends on whether or not the pre-disaster conditions were appropriately grasped.

Research and organization of folk cultural materials refer to collecting information regarding the material (e.g. material name, place of usage, usage, the time period in which it was used) by interviews and photography of the material. It is even better if a measured drawing is created. Then, arrangements must be made to create a condition in which this data can be accessed at multiple locations. By this, repair work will progress smoothly since performance goals for the repair of each material can be set and specific repair methods can be evaluated based on those goals.

Moreover, data for such research and organization will take a great effort when performing salvage activities at the time of a disaster. Since data organization had been completed at the minimum level for the fishing equipment of Rikuzentakata (1,922 items) registered as nationally designated tangible folk cultural properties in 2008, while some items were lost by the tsunami, more than 90% of the items were salvaged. The list of items created at the time of registration and the photographs

います。資料リストの作成や写真撮影といった最低限の整理を経て登録されると、個別台帳・データベース作成などの資料整理や保管箱等の購入に補助が得られます。積極的な利用を期待したいところです。

民俗資料の可能性

民俗資料の修理は、技術的に課題も多く、その考え方も必ずしも十分に周知されているとはいえません。それは民俗資料が日常の暮らしに深く関わるものであることに一因があります。私たちの暮らしに内在化しているが故に、「資料」「文化財」として意識されにくいのです。しかし、裏を返せば、民俗資料は人々の暮らしのあるところには必ずあるということでもあります。それを「資料」「文化財」として見出して保存・活用を図るのが、博物館学芸員や文化財保護関係者の責務ともいえます。

「地方分権」「地域主義」などといった大文字の言葉だけが独り歩きしがちな現在、民俗資料は地域博物館の活動や文化財保護という枠を超え、本当の意味での地域の未来を考える重要なツールとなるでしょう。民俗資料の修理は、そこへと繋がる大切な一歩なのです。

本稿でも言及した陸前高田市では、津波で沿岸部の村々が軒並み甚大な被害を受けました。そして今、人々が歩んできた暮らしに関する物的証拠は、陸前高田市立博物館に収蔵されている民俗資料だけとなったといっても過言ではありません。それが関係者の並々な努力と協力によりレスキューされ、本格的な修理が進められてい

taken at the same time served as highly useful tools for the salvage activities. Those salvaged materials are currently being repaired methodically and carefully by the staff of RTCM and IPMM, local fishermen who are also folk cultural materials collection support staff members of the RTCM, professional repair service providers and other related individuals.

Organization of the materials is the most important duty and, at the same time, a fundamental task. We could lose our foothold on the future if this is not performed. Since the fiscal year of 2005, the Agency for Cultural Affairs has been offering a registration program for nationally designated tangible folk cultural properties in order to support these activities. Once the cultural properties are registered after performing a minimum of data registration, such as creating an items list and photographing the items, subsidies are provided for expenses required for organizing materials such as creation of individual databases and for purchasing necessities such as storage boxes. We hope that this program is utilized by many communities.

Possibilities of folk cultural materials

The repair of folk cultural materials entails many technical problems, and its basic tenets have still not become common knowledge. One of the reasons for this is that folk cultural materials are intimately related to our daily life. Because these materials are internalized in our everyday life, they are unlikely to be recognized as “materials” or “cultural properties.” Yet, on the other hand, this means that folk cultural materials are always present wherever people live. It is the duty of museum curators and those involved in the protection of cultural properties to identify such items as “materials” and “cultural properties,” and to preserve and utilize them.

While slogans such as “decentralization” and “localism” are

ます。これらの民俗資料が、陸前高田市の人々の暮らしの今後を考える上でかけがえのないものとなる日がくれば、そのときこそ真の復興が果たされるときだといっいいいでしょう。

石垣悟（文化庁）

gaining excessive attention today, going beyond the activities of local museums and the framework of cultural property protection, folk cultural asset will become important topics for important decisions on the future of local communities. The repair of folk cultural materials is an important step for reaching that stage.

In Rikuzentakata City, which was briefly introduced in this section, much damage was caused by the tsunami to the villages on the coast. It is not an exaggeration to say that following the disaster, the RTCM's collection of folk cultural assets is now the only physical evidence concerning the lives of people who lived in those villages for generations. Those objects were recovered by relevant officials, staff and volunteers who put forward extraordinary efforts and provided enormous support for the salvage activities, and are now being treated for a basic repair. If someday these salvaged folk cultural materials serve as indispensable material for discussing the future of the lives of the people of Rikuzentakata City, the city will have truly recovered on that day.

Satoru Ishigaki (Agency for Cultural Affairs)



図1 移動不可能な大型資料の処置に関する協議の様子
Fig. 1 Discussing the treatment of large, immovable folk cultural property



図2 登録有形民俗文化財「陸前高田の漁撈用具」の登録時の整理作業。この時に整理した情報が、被災後にも重要な役割を果たした。
Fig. 2 Organizing the "Fishing Equipment of Rikuzentakata", registered tangible folk cultural properties. The information collected at this time served an important role in supporting various post-disaster activities.



図3 漁師による修理
Fig. 3 Repair work by a fisherman

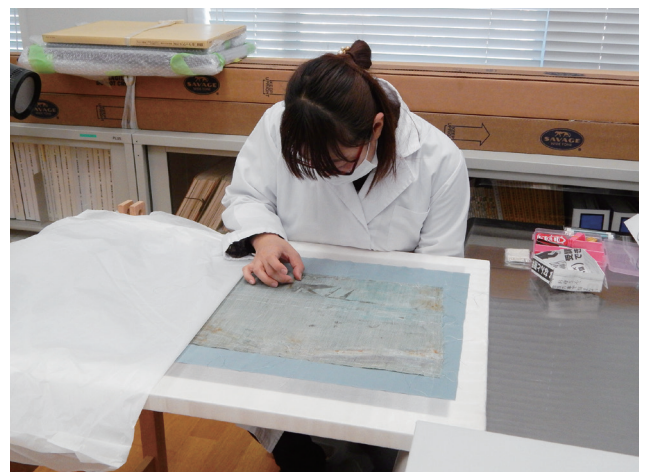


図4 専門機関による修理
Fig. 4 Repair work by a staff member of a specialized institution