11）民俗芸能用装身具の安定化処理および修復　ア．簪

高田歌舞伎に使用された装身具

江戸時代後期には気仙地方で地芝居が行われていたことが、『角屋敷久助覚牒』の1829（文政12）年の「世間風唱後知鏡」<20の11>に記載されています（渡辺1994）。地芝居は明治時代中期に隆盛を極め、「荒川歌舞伎」、「今泉歌舞伎」、「竹駒歌舞伎」、「高田歌舞伎」の４座が現在の陸前高田市内で活躍し、宮古、釜石、久慈方面などの周辺地域まで興行しました。戦後は様々な娯楽が生まれたことで地芝居は廃れていきましたが、高田歌舞伎は女歌舞伎として装いを変え最後まで残りました。女歌舞伎の役者として名古屋などで修業を積んできた佐々木トキワ氏が指導者となり、近隣の裕福な家庭の主婦を中心に「高田女歌舞伎」を結成しました。1989（平成元）年まで公演活動を行っていましたが、２代目座長の猪股みや氏の急死で途絶えてしまいました。

陸前高田市立博物館に収蔵されていた高田歌舞伎関連資料は、故猪股みや宅で収蔵されていた資料で、1999（平成11）年12月に受け入れられました。この時作成されたリストに記載された簪の数量は、現在残されているものの数倍になっています。この簪類は、猪股みや氏が扇子などと共に浅草で購入し、主だった役柄に使われていました（注）。救出された簪類には、端役が使ったとされる割箸に金紙を貼って作った簪もあり、様々な工夫を凝らして舞台を造っていた様子が、残された資料から窺うことができます。

救出された簪類

お姫様簪4点、ビラビラ簪19点が津波による流失を免れました。お姫様簪は、前髪に飾る一番大きい目立つ簪です。金色や銀色を呈する数十μmの極薄い金属板を花型に整形し二重、三重に重ね、中央に珊瑚色の玉や模造ダイヤを嵌め、その周囲には蝶型飾りや珊瑚色の玉などを散らすなど、手の込んだ造りになっています。ビラビラ簪は２種類あり、お姫様簪に使われている素材と同様な極薄い金属板で作った花や葉飾りの下部に、鎖や短冊状の長い垂れ飾りが下がっているもの12点、ビラカンとも称される板状扇型で周囲に短冊状の垂れ飾りが下がっているもの７点です。簪の金属飾りは、各種金属の固有色である金色、黄銅色、銀色を効果的に使い分け、装飾効果をあげています。

簪は救出後、ドライクリーニングが施されました。その後ガスバリア性袋に保存されてきましたが、錆化が進行していました。形全体の歪み・折損・剥離などは随所にみられ、表面や入り組んだ個所に泥や細砂が固着し、金属は劣化により全体がくすみ、水色や緑青色の錆も散見されました（図1・10）。特に、飾りの基部となっている鉄製の板状部位は損傷著しく、被災前に補修した痕跡も認められました。また、ビラビラ簪の銀色の垂れ飾りは、震災前に相当腐食が進み樹脂を塗りこんで応急処置をしていたと推測される個所も多々あり、欠損や錆化は津波被害に拠るものだけではないと推定されました（図2）。

11) Stabilization and Restoration of Folk Performing Art Accessories - Ornamental Hairpins -

Accessories used in Takata Kabuki

It is known from the description in the *Seken Fusho Atoshiru Kagami* (20-11) written in 1829 of the *Kadoyashiki Kyusuke Oboecho* (a collection of manuscript records concerning local arts and crafts) that by the late Edo Period, theater utilizing local performers was being performed in the Kesen region (Watanabe 1994). Theater featuring local performers in this region reached its height in popularity in the middle Meiji Period; four troupes, the Araga Kabuki, Imaizumi Kabuki, Takekoma Kabuki and Takata Kabuki, were active in what is present-day Rikuzentakata city, and they even traveled to neighboring regions such as Miyako, Kamaishi and Kuji to give performances. While theater by local performers lost popularity after the end of WWII due to the emergence of other forms of entertainment, Takata Kabuki managed to survive even after the war as the last local kabuki troupe by switching to performing *onna* (women) *kabuki*, a type of kabuki theater that is performed solely by females. With Tokiwa Sasaki who had trained herself as an actress in a womens' kabuki troupe in Nagoya as the leader and instructor, the troupe Takata Onna Kabuki was established. The troupe's members were mainly housewives from rich local families. Though the troupe performed until 1989, its performances came to an end with the sudden death of Sasaki's succesor, Miya Inomata.

The collection of objects related to Takata Kabuki owned by the RTCM originally belonged to the late Miya Inomata and had been stored at her residence. The museum received this collection in December 1999. The number of *kanzashi* (ornamental hairpins) recorded in the list created at this time is several times larger than the number of the currently remaining kanzashi. This group of ornamental hairpins was purchased by Miya Inomata together with other items such as folding fans of Asakusa, Tokyo and was used when performing major roles (See Note). The salvaged ornamental hairpins include an item made by applying gold paper to a disposable chopstick presumably used by an actress playing a small role. In this manner, the remaining objects enable us to take a glimpse into the past about how the troupe members used to devise creative methods in preparation for the performance.

Salvaged ornamental hairpins

Four items of princess *kanzashi* and 19 items of *birabira kanzashi* (a hairpin used on the top frontal part which has fixed ornaments and long dangling ornaments) were salvaged after the tsunami. The princess *kanzashi* was used to adorn the upper frontal part of the hair and is the most noticeable *kanzashi*. It is a work of meticulously crafted ornamentation; gold and silver colored ultra-thin metal sheets of only a few dozen μm thick are manipulated into flower-shaped patterns and double or triple folded largers, coral colored balls and imitation diamond pieces were placed at the center, and then butterfly-shaped ornaments and coral colored balls were randomly placed in the area surrounding the center. As for *birabira kanzashi*, the salvaged items belonged to the following two types: a type composed of flower and leaf ornaments made from ultra-thin metal sheets similar to those used for the princess *kanzashi* with dangling chains and long strips hanging under those metal ornaments (12 items), and a type, also referred to as *birakan*, composed of a flat folding fan-shaped ornament with dangling ornamental strips hanging from the side of the object (7 items). The decorative effect of the metal ornaments on the hairpins was enhanced by the crafter's selective and creative use of the colors unique to each type of metal – gold, brass and silver.

Though the ornamental hairpins had been dried and cleaned after being salvaged and subsequently preserved in the gas barrier bags, rust on the items had progressed. Deformation

図1　お姫様簪の花飾り損傷状況
Fig. 1　Damaged flower ornaments of a princess *kanzashi*

図2　錆化したビラビラ簪
Fig. 2　Rusted *birabira kanzashi*

図3　処理前の補強
Fig. 3　Pre-treatment reinforcement

図4　双眼実体顕微鏡下でのクリーニング
Fig. 4　Cleaning using a binocular stereo microscope

図5　錆を軟化するためキレート剤に浸漬
Fig. 5　Soaking in a chelator solution to soften the rust

図6　有機溶剤で油分を洗浄
Fig. 6　Rinsing off oil using an organic solvent

簪類の安定化処理および修復

処理方針を構築するにあたり、簪の母材と発生した錆が進行性のものか否かを確かめるため、７点の簪からそれぞれ特徴的な錆をサンプリングし、蛍光Ｘ線分析に供しました。その結果、銀色を呈している扇型ビラビラ簪の錆からはZn、Alおよび極微量のAgが、黄銅色を呈している扇型ビラビラ簪とお姫様簪の黄銅色花飾りの錆からはCu、Znが検出されました。前者の母材には亜鉛が使用され、アルミニウムや銀で表面仕上げが行われており、後者の母材には真鍮が用いられていたものと推定されました。５点からClが検出され、相当量の塩分が混在していることも判明しました。

これらの調査結果から、錆はできるだけ除去することとし、双眼実体顕微鏡下で筆やメスによる物理的処理を優先的に行い（図4）、キレート剤を用いた化学的処理は、堅い錆を軟化する程度に留めました（図5）。メスや筆で除去しきれない堅い錆が固着している場合には、資料の状況に応じてキレート剤に短時間浸漬し錆を軟化させ、処理直後に超音波洗浄器を用い精製水で薬剤を除去し、その後、残存している錆を検鏡下で再度除去する工程を繰り返し行いました。ビラビラ簪やお姫様簪は、金属の花飾りが幾重にも重なりあい入り組んでいるため、このクリーニング処理の工程を少なくとも３回繰り返しました。なお、油分の付着が認められる資料は､有機溶剤で除去しました（図6）。

安定化処理では健全な金属表面が薬剤による損傷を受けないよう細心の注意を払いました。板状のビラビラ簪で、ごく一部にのみ錆が認められる資料はキレート剤に浸漬せず、高吸水性樹脂にキレート剤を浸み込ませ、錆だけに反応するようにしました。なお、キレート剤の使用に当たっては予め真鍮板および採取した錆片で予備実験し、資料表面の色調に影響を与えることがない薬剤と浸漬時間を選択しました。薬剤処理後は資料を精製水で充分洗浄し、洗浄液のpHおよびCl^-濃度が水道水とほぼ同じ値になるまで洗浄を続けました。また、クリーニング・脱塩処理工程中のさらなる損壊を防ぐため、損傷個所は和紙やたこ糸で養生し（図3)、補強してから処理に取り掛かりました。

安定化処理を終了後、綿棒を用い双眼実体顕微鏡下で再度表面をクリーニングしました。垂れ飾りなど非常に脆弱な薄片状の金属は和紙で、お姫様簪の鉄製部分の比較的厚い部位はガラス繊維で裏打ちし、エポキシ樹脂で強化しました(図7)。折損個所はエポキシ樹脂で接着し(図8)、欠損個所はエポキシパテで復元し、アクリル絵の具で古色仕上げを行いました。歪みの激しかったお姫様簪、ビラビラ簪は、最後にバランスをみながらピンセットなどで全体の形を整えていきました（図9・11・12)。

注　元東海新報記者木下繁喜氏の取材記録および関連史料に拠る。

武田昭子（昭和女子大学）

of the entire shape, breakage, detachment and further damage was observed in almost all areas of the items. Furthermore, dirt and fine sand grains had attached to the surface and areas of elaborate ornamentation, the metal parts appeared dull due to degradation, and light blue colored corrosion products and green colored corrosion products were observed sporadically (Figures 1 and 10). The flat iron parts, the foundation of the ornamentations, were badly damaged, and traces of pre-disaster repair was also observed. In addition, since it was observed that the silver dangling ornaments of the *birabira kanzashi* presumably had been given emergency treatment prior to the disaster by applying resin in the areas of severe corrosion damage, it was assumed that this disaster was not the only cause of structural deformation and rust (Fig. 2).

Stabilization and repair of ornamental hairpins

In order to create a treatment method, samples of characteristic corroded materials were collected from 7 hairpins and analyzed by X-ray fluorescence spectrometry to identify the main substances used in the hairpins and to confirm whether or not the rust that occurred was progressive. As a result, Zn, Al and a trace of Ag were detected in the collected sample of the silver colored, folding fan ornament *birabira kanzashi*, and Cu and Zn were present in the collected samples of the brass colored folding fan ornament *birabira kanzashi* and the brass colored flower ornaments of the princess *kanzashi*. The main substance of the first item was zinc and its surface was finished with aluminum and silver. As for the other items, it was assumed that the predominant substance was brass. In addition, Cl was detected in 5 items; providing evidence that the items contained a considerable amount of salt.

Based on these results, corrosion objects were removed from the items to the maximum extent possible and priority was given to performing physical treatment using brushes and surgical knives and utilizing a binocular stereo microscope (Fig. 4), while chemical treatments using a chelate reagent were only used for softening rigidly-affixed corrosion (Fig. 5). Areas with fixed substances which could not be completely removed by brushes or surgical knives were, depending on the conditions of the salvaged objects, soaked for a short period of time in a chelate solution to soften attached corrosion. Immediately after this treatment, the items were washed in purified water using an ultrasonic cleaner to remove the agent and subsequently, the remaining corrosion products were removed while observing them through a microscope. This process was then repeated. Since the *birabira kanzashi* and princess *kanzashi* had complicated ornamentations containing multiple layers of metal flower ornaments, this cleaning process had to be repeated at least three times. Oil adhering to salvaged objects was removed with an organic solvent (Fig. 6).

Extra caution was taken during the stabilization to conserve the non-damaged metal surface areas from being damaged by chemical agents. Some flat ornament *birabira kanzashi* items in which corrosion was observed only on a small portion were treated with high water absorption resin in which a chelate agent was added so that the agent reacted only with the fully-corroded whole item in a chelate solution. As for the use of a chelate agent, preliminary experiments were conducted using a brass plate and collected corrosion product samples. Based on the results of those experiments, chemical agents and soaking durations which did not affect the surface color of the salvaged objects were selected. The items were thoroughly washed in purified water after being treated by chemical agents, and the washing continued until the pH and the Cl concentration levels were reduced to values close to those of tap water. Furthermore, damaged areas were repaired by applying Japanese paper and kite strings (Fig. 3) prior to performing treatment to reinforce them in order to prevent any further damage from occurring

during the cleaning and desalination processes.

Subsequent to performing stabilization, the surface of the treated hairpins was cleaned again with cotton swabs using a binocular stereo microscope. The extremely fragile ultra-thin metal parts such as the dangling ornaments were lined with Japanese paper while comparatively thick parts such as the iron parts of the princess *kanzashi* were lined with glass fiber, and then strengthened with epoxy resin (Fig. 7). Broken parts were re-attached using epoxy resin (Fig. 8), and areas with missing material were reproduced using a paste epoxy and giving them a finish containing acrylics. The severely deformed princess *kanzashi* and *birabira kanzashi* items were, as a final treatment, molded into their original shapes using tweezers while maintaining the overall symmetry of the object (Figures 9, 11 and 12).

Note: Based on the research, interview records, and related materials written by Shigeki Kinoshita, former reporter for Tokaishinpo Newspaper.

Akiko Takeda (Showa Women's University)

図7　樹脂による折損・剥離個所の補強
Fig. 7　Reinforcement of broken and detached parts using resin

図8　花弁の接着
Fig. 8　Attaching a petal

図9　全体の形を整える
Fig. 9　Restoring the overall shape

図10　修復前お姫様簪
Fig. 10　Princess *kanzashi* prior to treatment

図11　修復後お姫様簪
Fig. 11　Princess *kanzashi* after treatment

図12　修復後ビラビラ簪
Fig. 12　*Birabira kanzashi* after treatment