

皿の底の絵画

50年ほど前、「ガラスの底に顔があっても、いいじゃないか」という名言(?)とともに、岡本太郎制作「顔のグラス」が一世を風靡したのをご記憶の方も、いるはず。底(見込み)が器のメイン表現としての「顔」になったのは、日本の陶磁器の歴史では平安時代前期(9世紀)からですが、全面展開するのは江戸時代初期(17世紀)からといってよいでしょう。

「顔」となる見込みの絵柄は、絵画的表現(ペインティング)と彫刻的表現によって表されます。

絵画的表現を代表する作者が、尾形光琳(1658~1716年、万治1~享保1)・乾山(1663~1743年、寛文3~寛保3)の兄弟です。彼らの自由闊達な筆遣いは、近代になっても多くの人々を魅了し、北大路魯山人(1883~1959年、明治16~昭和34)やバーナード・リーチ(1887~1979年)にも影響を与えています。

一方、彫刻的表現は、中国陶磁の影響を受けた9世紀の緑釉・灰釉陶器に始まりますが、16世紀末に楽焼を創始した長次郎(?~1589年、天正17)が線彫り(陰刻)と彩色を組み合わせた交趾風の作品を制作します。長次郎は、平たい口縁部に型抜き意匠を貼り付け、レリーフ状の表現も行っています。17世紀、彫刻的表現は伊万里で用いられますが、絵画的表現に押されて分が悪い状況がしばらく続きます。

彫刻的表現による写実

このような前史の後に、「源内焼」が登場します。内面全体を型作りした盛り上がる陽刻文様と、そこに彩色される基本形は、長次郎の交趾風を一步進めたスタイルといえます。

「源内焼」の陽刻文様には、二つの表現方法があります。一

つ目は、主に輪郭を浮かび上がらせる線彫りで、型に彫られた陰刻の反転形です。二つ目は、浮き彫り(レリーフ)です。実際には両者が併用されることが多いのですが、輪郭線が強調されると立体感に乏しい平板で分かりづらい図になってしまい、濃い色彩でなぞるような事例が見られます。これとは逆に、稀に輪郭線を強調しない浮き彫り主体の表現が見られます。

展示資料4(三彩枇杷文皿)はその典型で、枇杷の実や枝は輪郭線がなく、中央ほど盛り上がっています。また葉も、めくれた輪郭が強調されますが、単純な線としては表現されていません。同様の表現は、丸亀城跡出土の展示資料50(三彩樹花文輪花皿)でも見られます。資料4では、枇杷の実の中央が濃く彩色され、幹や葉にも濃淡が付けられています。かなり立体的で写実的な表現といえます。

実は資料4の文様は、18世紀に広く共有された図案と共通したものであり、源内との交流があった宋紫石(1715~86年、正徳5~天明6)や木村兼葭堂(1736~1802年、元文1~享和2)の絵画だけでなく、谷文晁(1763~1841年、宝暦13~天保11)の図案にも同様のものが見られます。そもそも枇杷が図として選ばれたのは、それが吉祥を表すことにあります。多くの人が枇杷を描いたその理由を踏まえた上で、「源内焼」では技法上の特性を活かして、浮き彫りと濃淡のある彩色で表現していることに注目したいと思います。写実を求める風潮(そこには本草学や蘭学の興隆も背景にあると思われます)に応えるような、「源内焼」の技法のありようは、今後も掘り下げるべきテーマではないでしょうか。

なお、展示資料4の検討にあたっては、次田吉治氏(高松市役所)のご教示をいただきました。感謝申し上げます。

(佐藤竜馬)



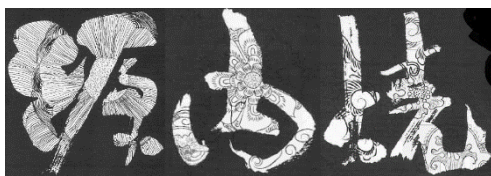
三彩枇杷文皿(展示資料4、部分) 江崎博之氏所蔵



三彩樹花文輪花皿(展示資料50) 丸亀城跡大手町地区出土
香川県埋蔵文化財センター所蔵



「顔のグラス」(岡本太郎)



The design on the bottom of the plate

Some of you may remember that about 50 years ago, Taro Okamoto's "Glass with a Face" became a huge hit, along with his famous line (?): "It's okay if there's a face at the bottom of the glass." In the history of Japanese ceramics, the bottom of a vessel began to play a central role in the design during the early Heian period (9th century), but it can be said that it was not until the early Edo period (17th century) that it became fully utilized.

The decoration on the bottom, which is the main feature, is expressed through pictorial and sculptural expressions.

Two of the most representative artists of pictorial expression are the brothers Ogata Korin (1658-1716) and Kenzan (1663-1743). Their free and unrestrained brushwork continues to fascinate many people even in modern times, influencing Kitaoji Rosanjin (1883-1959) and Bernard Leach (1887-1979).

On the other hand, sculptural expression began with the green-glazed and ash-glazed pottery of the 9th century, which was influenced by Chinese ceramics, but at the end of the 16th century, Chojiro (?-1589), who founded Raku ware, produced Kochi-style works that combined line engraving (intaglio) and coloring. Chojiro also applies die-cut designs to the flat rim, creating a relief-like effect. In the 17th century, sculptural expression was used in Imari ware, but it remained at a disadvantage for some time, overshadowed by pictorial expression.

Realism through sculptural expression

After this history, "Gennai ware" appeared. Its basic form is a raised relief pattern carved into the entire interior surface, which is then painted, and it can be said to be a style that takes Chojiro's Kochi style a step further.

Gennai ware's relief patterns are expressed in two ways. The first is line engraving, which mainly highlights the outline, and is the inverse of the intaglio carving carved into the mold. The second is relief carving. In practice, both techniques are often

used together, but if the outlines are emphasized, the image becomes flat and difficult to understand, lacking in three-dimensionality, so there are cases where they are traced with dark colors. On the other hand, in rare cases, there are expressions that mainly use relief carving without emphasizing the outlines.

Exhibit 4 (a three-color loquat design plate) is a typical example, with the loquat fruit and branches lacking outlines and rising towards the center. The leaves also have an accentuated, turned-over outline, but are not expressed as simple lines. A similar expression can be seen in exhibit 50 (a circular flower plate with a tricolor tree and flower design), excavated from the Marugame Castle ruins. In Exhibit 4, the center of the loquat fruit is painted darkly, and the trunk and leaves also have varying shades. This is a highly three-dimensional and realistic expression.

In fact, the pattern in Document 4 is common to designs that were widely shared in the 18th century, and can be seen not only in paintings by So Shiseki (1715-1786) and Kimura Kenkado (1736-1802), who had connections with Gennai, but also in designs by Tani Buncho (1763-1841). The loquat was originally chosen as a design because it represents good fortune. Keeping in mind the reasons why so many people chose to depict loquats, I would like to draw your attention to the way Gennai ware makes use of its unique techniques to depict the loquat with relief and varying shades of color.

The techniques used in Gennai ware, which responded to the trend for realism (which is thought to be due in part to the rise of botany and Dutch studies), is a topic that should be explored further in the future.

We would like to express our gratitude to Mr. Yoshiharu Tsugita (Takamatsu City Hall) for his guidance in examining exhibit 4. (Ryuma Sato)



three-color loquat design plate: exhibit 4



circular flower plate with a tricolor tree and flower design: exhibit 50



Face Glass by Taro Okamoto