

「源内焼」の源流

江戸時代中期、18世紀に突如として登場した「源内焼」。器の形から文様に至るまで、型で作られた異形の陶器は、19世紀に入り京焼・三田焼・珉平焼・備前焼などを席捲した型作りの先駆けをなす存在であることは、多くの専門家の認めるところです。

18世紀の讃岐で、なぜこのような先駆的な焼物が登場したのか。それはどのような経緯をたどって実現したのか。このことを考えていくと、「そもそも源内焼って何？」という、前号で言及した疑問に行き着きます。

軟質施釉陶器ということ、また交趾焼（中国南部の焼物）に似た作風である、という二つの特徴は、成立期（17世紀）の京焼に通じる要素です。では、「源内焼」の未知の源流を、京都を中心にした関西圏に求めることはできるのか。

展示の準備を進めながら、片っ端から遺跡の発掘調査報告書を繰っていたところ、大阪市文化財協会が調査した報告書『大阪市中央区瓦屋町遺跡発掘調査報告』(2009)に目が釘付けになりました。遺物の実測図版に、「源内焼」そっくりの資料が掲載されていたからです。

近世大坂にもあった、「源内焼」

資料が出土した瓦屋町は、江戸時代に「南瓦屋町」と呼ばれ、御用瓦師・寺嶋氏に与えられた場所です。発掘では、瓦の型（瓦範）や窯道具、焼成失敗品が見つかりました。そして、これらと一緒に陶器生産に関わる型や窯道具、素焼き品が出土したのです。そのうちの素焼き品1点が、「源内焼」によく似ていて、報告書でも「源内焼や京焼の作品群との共通性が高いと考える」と述べられています。

もう居ても立ってもいられません。現物を見たい思いが募り、展示の初日を迎えた3日後、大阪市へ駆けつけました。

はやる気持ちを抑えつつ、現物を見ると、次のような特徴を読み取れました。

- ①砂粒を少量含み、褐色に発色する粘土を用いていること（「源内焼」は白くて緻密な粘土）。
- ②型から転写された細かな傷の特徴から木型の可能性が あること（「源内焼」は土型）。

③素焼き品の表面に型離れをよくするためのキラコ（雲母）が付着していること（「源内焼」の離型剤は墨の可能性）。

④罌（つば）形の口縁部には輪郭線だけがあり、その内部が文様で埋められないこと（「源内焼」では罌形口縁は文様が詰め込まれる）。

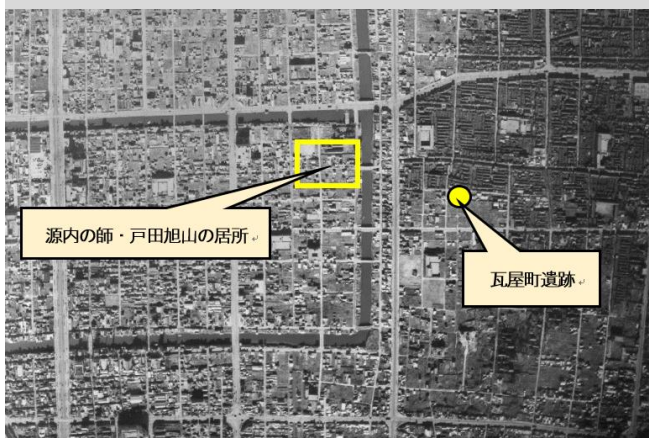
つまり、瓦屋町遺跡の素焼き品は、「源内焼」と似ているものの、それを実現するための技術のあり方に違いが見られるのです。キラコを振った木型の使用という点で、それは瓦作りの技術をベースにしていると、ひとまずは評価できるでしょう。

残念ながら、瓦屋町遺跡出土資料の製作年代は、18世紀後半～19世紀前半の幅以上に絞り込むことが難しいため、「源内焼」とどちらが先か、ということを現段階で明確にすることはできません。しかし、口縁部の形などの特徴は、今回の展示でI期（1760～1800年代）とした「源内焼」と共通しています。「源内焼」の成立過程を考える貴重な資料になり得るかもしれません。

瓦屋町遺跡の資料は、「そもそも源内焼って何？」という根本的な問いかけを私たちに与えてくれます。このような機会を与えてくれた、大阪市教育委員会の佐藤隆さんに感謝申し上げます。（佐藤竜馬）



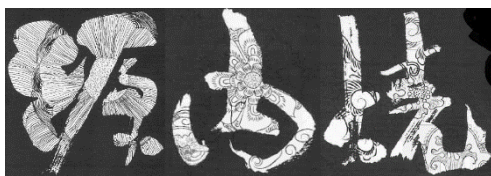
大阪市瓦屋町遺跡出土の陶器素焼き品



瓦屋町遺跡の位置(国土地理院空中写真USA-R500-30を加工)



Weekly



Gennai Ware Vol. 1 0

The origins of "Gennai ware"

Gennai ware suddenly appeared in the mid-Edo period, in the 18th century. Many experts agree that the unusually shaped pottery made using molds, from the shape of the vessel to the patterns, was a precursor to the mold-making technique that took over Kyo-yaki, Sanda-yaki, Minpei-yaki, Bizen-yaki, and other wares in the 19th century.

Why did such pioneering pottery emerge in 18th-century Sanuki? What was the process that led to its realization? Thinking about this leads us back to the question mentioned in the previous issue: "What exactly is Gennai ware?"

The two characteristics of Gennai ware – that it is pottery fired at low temperatures and that its style is similar to Kochi ware (pottery from southern China) – are elements that originate from Kyoto ware in its early stages (17th century). So, can the unknown origins of Gennai ware be traced back to the Kansai region, centered around Kyoto?

As I was preparing for the exhibition, I was flipping through all the excavation reports for the ruins, and my eye was drawn to the report "Excavation Report of Kawaraya-machi Ruins, Chuo Ward, Osaka City" (2009) conducted by the Osaka City Cultural Properties Association. This is because the measured illustration of the artifact included pottery that looked exactly like Gennai ware.

Pottery similar to "Gennai ware" was produced in Osaka in the early modern period

The area where the materials were excavated, Kawaraya-cho, was called Minami Kawaraya-cho during the Edo period and was given to the official roof tile maker, Mr. Terashima. During the excavation, tile molds, kiln tools, and failed firing products were found. Along with these, molds, kiln tools, and unglazed pottery related to pottery production were also unearthed. One of the unglazed pottery pieces closely resembles "Gennai ware," and the report states, "We believe there is a high degree of commonality with Gennai ware and Kyo ware works."



Unglazed pottery excavated from the Kawarayamachi ruins in Osaka

I couldn't sit still any longer. My desire to see the actual item grew stronger, so I rushed to Osaka three days after the opening day of the exhibition.

Restraining my excitement, I looked at the actual product and could see the following features:

1. The clay used contains a small amount of sand, giving it a brown color (Gennai ware is made from white, dense clay).
2. The characteristics of the fine scratches transferred from the mold suggest that it is a wooden mold (the molds for Gennai ware are made of clay).
3. Kirako (mica) is attached to the surface of the bisque pottery to facilitate release from the mold (the release agent for Gennai ware may be ink).
4. The top surface of the flower-shaped rim has only an outline, with no pattern inside (in Gennai ware, the rim is filled with patterns).

In other words, although the unglazed pottery from Kawarayamachi Ruins resembles Gennai ware, differences can be seen in the techniques used to create it. The use of wooden molds sprinkled with kirako can be considered to be based on tile-making techniques.

Unfortunately, it is difficult to narrow down the production date of the materials excavated from the Kawarayamachi ruins beyond the late 18th century to early 19th century range, so at this stage it is not possible to say for sure which came first, Gennai ware or the unearthed materials. However, characteristics such as the shape of the rim are common to Gennai ware of Period I (1760s to 1800s), a new classification proposed for this exhibition. This may be a valuable resource for considering the process by which Gennai ware emerged.

The materials from the Kawarayamachi ruins allow us to ask the fundamental question, "What exactly is Gennai ware?" I would like to express my gratitude to Takashi Sato of the Osaka City Board of Education for giving me this opportunity.

(Ryuma Sato)



While walking through the streets of Osaka, I suddenly find myself thinking about events from the past.

— Come to think of it, Gennai's teacher in Osaka, Toda Kyokuzan, lived very close to the Kawarayamachi ruins...