

讃岐における軟質施釉陶器

讃岐・高松の軟質施釉陶器と言えば、「理兵衛焼」です。この「理兵衛焼」は、高松藩初代藩主松平頼重が正保4年(1647)に京都栗田口で作陶を行っていた森島作兵衛を招聘したことに始まります。慶安2年(1649)に栗林荘(現在の栗林公園)の北に屋敷と陶窯を賜り、名を「紀太理兵衛」に改め、その後、代々「理兵衛」を襲名します。高松藩廃止後は「理平」と改名し、現在に至っています。窯は「栗林荘古図」から連房式の登窯で、5代弥助理兵衛惟久の時には、さぬき市富田に窯を一時的に移したと言われ、それが吉金窯と推測されています。

「理兵衛焼」は京焼の技術を土台として発展したもので、『本朝陶器攷証』によれば作風は「作ぶり仁清に似て厚し」とあり、優品であったことが分かります。現在に残されているものや遺跡から出土したものからも明らかです。作陶は、食器や調度品にとどまらず、建築部材などの屋外で使用する大型品にも及んでいます。

寺院建築や庭園を飾った焼物

藩主のゆかりの地には、この「理兵衛焼」の施釉軟質陶器が今も残っています。具体的には、栗林公園内の九重塔、白峯寺阿弥陀堂、本堯寺頼該靈廟などの宝形造の建物の屋根の中央を飾る露盤、法然寺や松平家墓所の靈廟にまつられていた頼重公像と台座、栗林荘の橋に使われていたと伝わる擬宝珠(東京芸術大学美術館蔵)などがあります。松平家墓所には、歴代藩主と正室のお墓には靈廟が建立され、その建物には理兵衛焼の露盤が設置されていたと考えられます。このほかにも、瓦なども焼かれていました。

このように、江戸時代の讃岐では、白、黄、緑、藍、茶、黒、無色等の釉薬で塗り分けられた焼物を、城下や札所などで目にする事ができたのです。それは讃岐の景観の特徴をつくりだしていたのではないのでしょうか。

石清尾八幡宮の狛犬

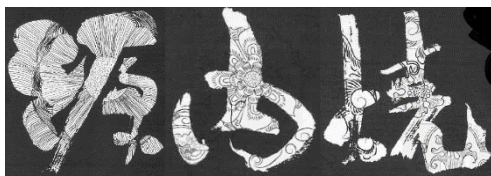
石清尾八幡宮の門前に軟質施釉陶器の技術でつくられた焼物の狛犬があります。石造りとは異なる迫力と愛らしさが目を引きま。風雨の影響で顔と体の前面が黄褐色になっていますが、本来は全身黒塗りの狛犬だったと考えられます。花崗岩製の台座の白と対照的な色調の組み合わせで、城下の総鎮守としての威厳を示していたと思われます。台座側面には「細工人 松嶋 金高山 天明六年八月」と刻まれており、城下の東にあたる松島の職人が製作に関わったことが分かります。製作年代から6代目理兵衛との関係が気になるのですが、製作に紀太理兵衛以外の職人が関わっていたことがわかる興味深い資料です。

「源内焼」が登場した頃の讃岐には、焼物で建物や庭園等に彩りを添える独自の文化があったのです。(渡邊誠)



左上・下：狛犬(石清尾山八幡宮)
右：九重塔(栗林公園)

Weekly



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Sanuki soft glazed pottery

When it comes to soft-glazed pottery from Takamatsu, Sanuki, Rihei ware comes to mind. This Rihei ware began in 1647, when Matsudaira Yorishige, the first lord of the Takamatsu domain, invited Morishima Sakubei, who was a potter in Awataguchi, Kyoto, to work there. In 1649, he was given a mansion and kiln north of Ritsurinsō (now Ritsurin Garden), and changed his name to Kita Rihei. The Rihei name was passed down to successive generations, and after the Takamatsu domain was abolished, the name was changed to Rihei, a name that continues to this day. According to the "Old Map of Ritsurinsō," the kiln was a multi-chambered climbing kiln, and it is said that during the time of the fifth lord, Yasuke Rihei Korehisa, the kiln was temporarily moved to Tomita, Sanuki City, and this is believed to be the Yoshikane kiln. "Rihei ware" developed based on the techniques of Kyoto ware, and according to the "Honcho Toki Koshō" (Ceramics of Japan), the style is described as "similar to Ninsei's workmanship, but thick," proving that it was an excellent product. This is clear from the remains that remain today and those excavated from ruins. The pottery they produced was not limited to tableware and furniture, but also included large items for outdoor use, such as building materials.

Pottery that decorated temple architecture and gardens

Glazed soft ceramics of this "Rihei-ware" still remain in areas associated with the feudal lord. Examples include the robe adorning the center of the roof of hogyo-zukuri buildings such as the nine-story pagoda in Ritsurin Garden, the Amida Hall of Shiromineji Temple, and the Yorikane Mausoleum at Hongyo-ji Temple; the statues and pedestals of Lord Yorishige enshrined in the mausoleums at Honen-ji Temple and the Matsudaira family cemetery; and a giboshu (Tokyo University of the Arts Museum) said to have been used on the bridge at Ritsurinso. At the Matsudaira family cemetery, mausoleums were erected over the graves of successive feudal lords and their wives, and it is believed that Rihei-ware robe ware was installed on these buildings. Other examples include roof tiles.

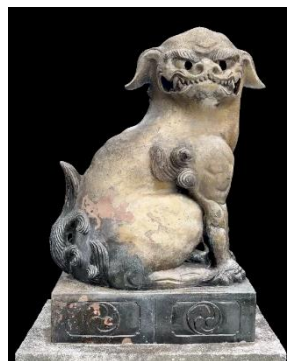
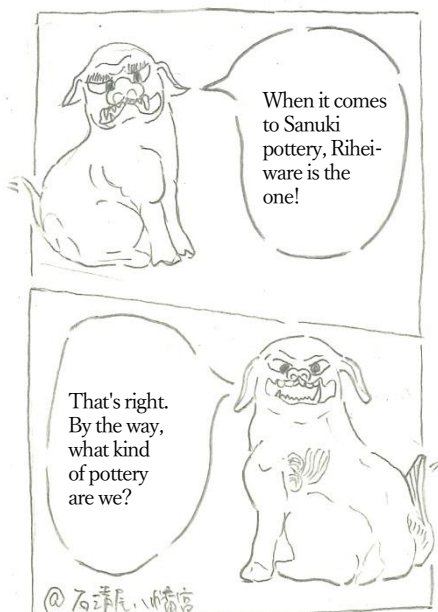
In this way, in Sanuki during the Edo period, pottery painted with glazes in white, yellow, green, indigo, brown, black, and colorless colors could be seen in areas around the castle and at temples. This may have contributed to creating the distinctive landscape of Sanuki.

Komainu of Ishizuo Hachiman Shrine

In front of Ishizuo Hachiman Shrine stands a ceramic lion statue made using soft-glazed pottery techniques. Its striking presence, distinct from stonework, is striking. While the face and front

of the body have turned yellowish-brown due to wind and rain, it is believed the lion statue was originally painted entirely black. The contrasting color scheme with the white granite base likely emphasized its dignity as the castle town's guardian deity. The side of the base is inscribed with "Craftsman Matsushima Kintakayama, August 1786," indicating that

a craftsman from Matsushima, located east of the castle town, was involved in its creation. The date of its creation raises questions about its relationship to the sixth generation Rihei. Regardless, this is an intriguing document, revealing that artisans other than Kita Rihei were involved in its creation. (Makoto Watanabe)



Upper left and bottom: Komainu (guardian lion dogs) (Iwaseo Hachimangu Shrine)
Right: Nine-story pagoda (Ritsurin Garden)