

週刊



Vol. 2

いよいよ開催！

週末、バタバタしながら展示作業を行い、何とか初日に間に合いました。これもスタッフの協力・努力・尽力の賜物。それから資料をお貸しいただき、また画像を御提供いただいた諸機関や所有者の方々の御協力あつてのこと。この場を借りて、感謝申し上げます。

さて、展示作業が大詰めまで大変だった理由。それは主担当者の段取りの悪さが第一ですが、追い込み作業の中、次々と興味深い「事実」と「推測」が見えてきたためでもあります。展示は始まりましたが、何せ3カ月という長丁場。まだまだ調べたいこと、確かめたいことがあるので、追々、展示に追加、または週刊「源内焼」でご紹介できればと思っています。

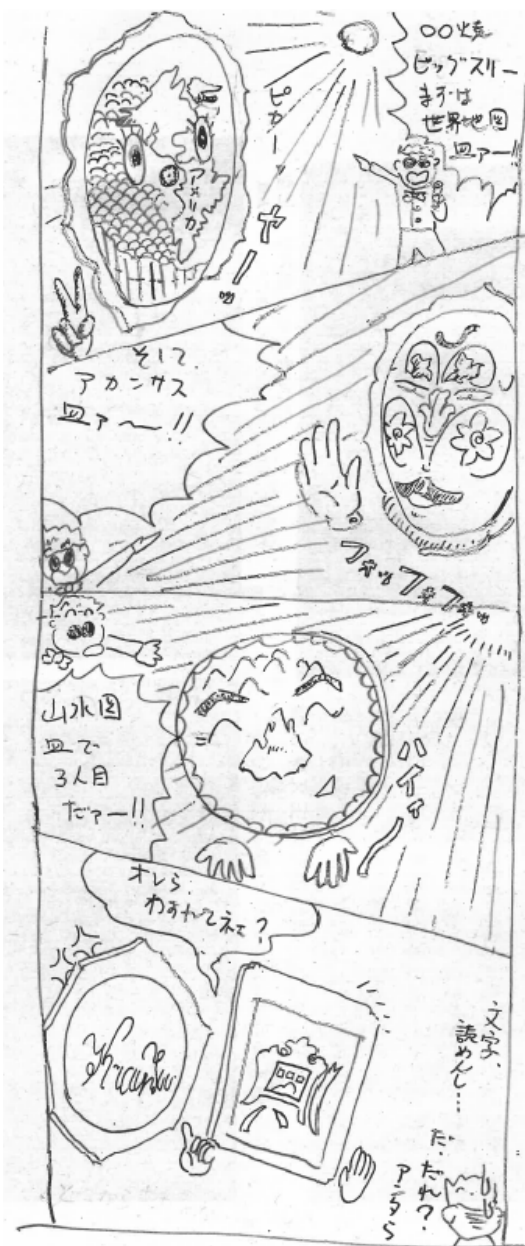
ちょっと大型プリンタのご機嫌も悪く、パネルの画像が乱れがちになっています。これも改善していききたいと思います。

良い意味でも、「成長する展示」を目指します。乞御期待！

「源内焼」の3大デザイン

この焼物の魅力は、何ととっても派手な文様と装飾です。文様・装飾の作り方は、別の機会にご紹介することとして、まずは主文様(まんなかの文様や図)について。

(1)地図(世界・日本)、(2)草花、(3)山水図、この3つが、「源内焼」を代表する文様です。地図には、18世紀の最新のものが選ばれました。草花を代表するのは、ヨーロッパ伝統のアカンサス(葉アザミ)文様。そして山水図には、江戸時代日本の教養人たちがあこがれた中国の名勝(西湖や洞庭湖)。文様から、当時の「世界」が見えてくるようです。(佐藤竜馬)



今週のイッピン！ 二彩欧風文字文鉢

所蔵：江崎博之氏

六角形の輪郭の中に丸い見込み(内側の底)を作り、アルファベットの筆記体らしいつづりを置く。しかし文字は読めず、意味もわからない。見よう見まねで「ヨーロッパらしさ」をあらわしているようにも見える。

高台の内側の刻印「民」は、陶工・脇田舜民のこと。舜民は源内だけでなく柴野栗山とも交流があり、教養人としての素養を兼ね備えた人物だったと思われる。

Weekly



Gennai Ware Vol. 2

The exhibition has begun!

We were busy working on the exhibition over the weekend, and just about managed to get it ready in time for the opening day. This is also the result of the cooperation, efforts and hard work of our staff. I would also like to take this opportunity to express my gratitude to the various institutions and owners who lent me materials and provided me with images.

Now, the reason why the exhibition preparation was so difficult right up until the very end was primarily due to the poor planning of the main person in charge, but it was also because as the work was being pushed to its limits, one interesting "fact" and "speculation" after another came to light. The exhibition has begun, but it will be a long journey of three months. There are still many things we want to research and confirm, so we hope to add more to the exhibition or introduce them in the weekly "Gennai Ware" magazine.

The large printer is not working well, and the image on the panel tends to be distorted. I would like to improve this as well.

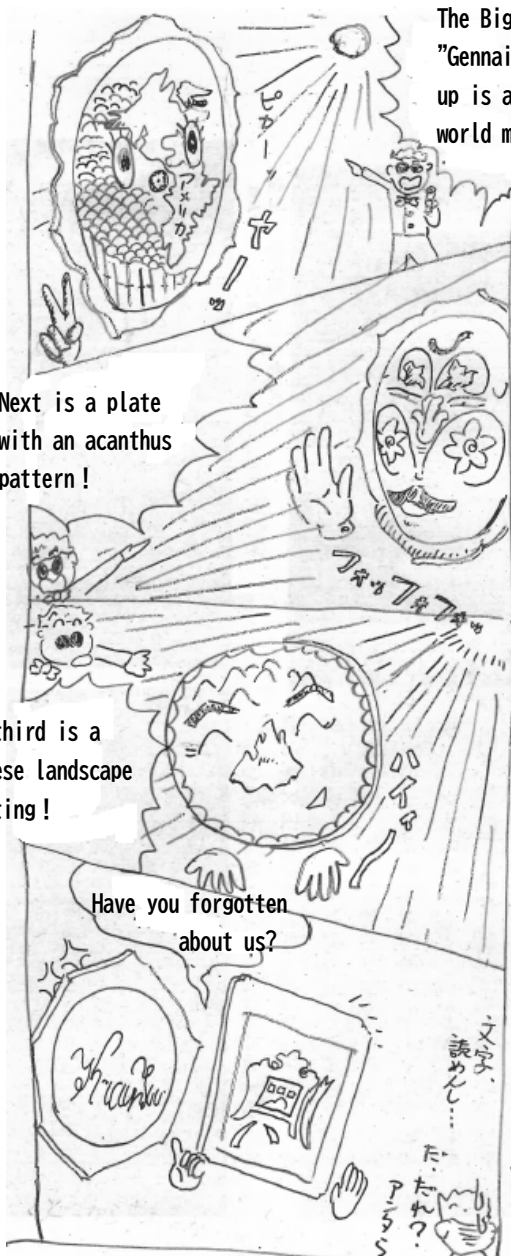
We aim to be a "growing exhibition" in a good sense. Please look forward to it!

The three major designs of "Gennai ware"

The appeal of this pottery is undoubtedly its flashy patterns and decorations. We will introduce how to create the patterns and decorations on another occasion, but first let's talk about the main pattern (the pattern or design in the middle).

(1) Maps (World and Japan), (2) Flowers and plants, and (3) Landscapes are the three most representative patterns of Gennai ware. The maps chosen were the most recent from the 18th century. The most representative floral motif is the traditional European acanthus pattern. The landscape paintings feature famous Chinese sites (West Lake and Dongting Lake) that were admired by educated people in Edo period Japan. The designs give a glimpse into the "world" of that time.

(Ryuma Sato)



The Big Three of "Gennai Ware": First up is a plate with a world map on it!

Next is a plate with an acanthus pattern!

The third is a Chinese landscape painting!

It's a strange alphabet. I can't read it.....

Who are you?



This week's picks

Bowl with European-style lettering

In the center of the bowl, there is what appears to be cursive writing of the alphabet. However, the letters are unreadable and the meaning is unclear. It also seems to express "Europeanness" by imitating others.

The creator, potter Wakida Shunmin, had connections not only with Hiraga Gennai but also with Shibano Kuriyama. He seems to have been a man of great culture.