

週刊

Vol. 9

これは「源内焼」？

6月からはじまったテーマ展「源内焼とその時代」の会期も残すところあと一カ月になりました。開展以降にもさまざまな発見が続いていますが、ここで改めて「源内焼」の定義について考えてみたいと思います。

「源内焼」は、一般的には「平賀源内の指導のもと生産が始まった焼物で、型作りによる成形、緑・黄・褐色の三彩を基調とする軟質施釉陶器」と定義されることが多いようです。しかし、「源内焼」とよばれる所以ともいえる源内との関係でいうと、源内焼を実際に生産したのは源内の甥^{さかいやげんご}堺屋源吾とその弟子脇田舜民^{わきたしゆんみん}（源吾と同一人物との説もある）、三谷林叟^{みたりにんそう}といった弟子たちであり、そもそも「源内焼」という呼称も源内の死後に登場したもので、それまでは「四国焼」「交趾写」といった名称でよばれていたようです（Vol. 1 参照）。

また、実際に発掘調査などでみつかる資料を目の前になると、「これって源内焼？」と悩むことがあります。たとえば、展示資料69「緑釉草花文大皿」は、見込みに手書きで菖蒲をあしらい、淡い緑釉を施します。軟質焼成で緑釉を施すという点では「源内焼」の仲間といえますが、型作りを基本とする「源内焼」の定義には、あてはまりません。

さらに、生産地や陶工という点でいうと、「源内焼」の主要な陶工である三谷林叟は、当初志度・平木で窯を構えていたものの、1805（文化2）年に屋島に窯を移し、後に屋島焼という焼物を完成させます。しかし、林叟が所有していた土型には1805年以降の年号が刻まれたものも含まれています。それでは、これらの型から生産された焼物は「源内焼」ではなく「屋島焼」なのでしょうか？

自明のことではありますが、「源内焼」の生産はそれだけで完結していたのではなく、近世・近代の焼物生産の世界の中で、人的な交流や技術的な変遷もありながら、その在り方を変化させていったものと考えられます。ときに定義に立ち返り、ときにはその定義に拘泥することなく、素直に物そのものの系譜をたどってみること・源内焼に限らずあらゆる考古資料の研究に共通する基本的な視点に改めて気づかせてくれる「源内焼展」なのでした。（池見治代）

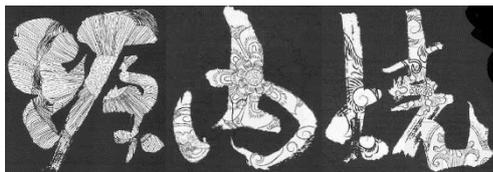


今週のイッピン！ 展示資料69 緑釉草花文大皿

高松城跡西の丸B地区出土。江戸時代後期（18世紀末～19世紀初）のもの。薄手の大皿の中央部分。見込み部に菖蒲を描き、淡い緑釉を施す。



Weekly



Gennai Ware Vol. 9

Is this "Gennai ware"?

The theme exhibition "Gennai ware and its era," which began in June, is now only one month away. Since the exhibition began, various discoveries have been made, but here I would like to reconsider the definition of "Gennai ware."

"Gennai ware" is generally defined as "pottery whose production began under the guidance of Hiraga Gennai, molded using molds, and soft glazed pottery with a tricolor color scheme of green, yellow, and brown." However, in terms of its relationship with Gennai, which is why it is called "Gennai ware," it was actually produced by Gennai's nephew Sakaiya Gengo and his disciples Wakita Shunmin (there is also a theory that they are the same person), Mitani Rinsou, and the term "Gennai ware" only appeared after Gennai's death, and before that it was called "Shikoku ware" or "Koshi-sha" (see Vol. 1).

Also, when you see materials found during excavations, you may wonder, "Is this Gennai ware?" For example, exhibit 69, "Large plate with green glaze and floral design," has irises hand-painted on the inside and a pale green glaze. It can be considered a member of the "Gennai ware" family in that it is soft-fired and has a green glaze, but it does not fit the definition of "Gennai ware," which is based on mold making.

Furthermore, in terms of production area and potter, Mitani Rinsou, a major potter of "Gennai ware," initially set up a kiln in Shido/Hiraki, but moved it to Yashima in 1805 (Bunka 2), and later completed the pottery known as Yashima ware. However, some of the clay molds owned by Rinsou have years engraved on them after 1805. So are the pottery produced from these molds "Yashima ware" and not "Gennai ware"?

It is self-evident that the production of Gennai ware was not complete in itself, but rather that its form changed with personal interactions and technological changes in the world of early modern and modern pottery production. By sometimes going back to the definition, and sometimes not getting too hung up on it, and simply tracing the lineage of the objects themselves, the Gennai Ware Exhibition reminded us of the basic perspective that is common not only to the study of Gennai ware but to the study of all archaeological materials. (Ikemi Haruyo)



Is this pottery Gennai ware?

Well, it looks like Gennai-yaki, but also looks different.

Oh yeah!

You wouldn't know!

What does that mean?

What is Gennai-yaki?

This week's picks "Exhibit 69: Green glaze large plate with floral motif"

Excavated from Area B of the Nishinomaru at the Takamatsu Castle ruins. From the late Edo period (late 18th century to early 19th century). The center of a thin, large plate. Irises are painted on the inner edge, and a pale green glaze is applied.

