

先週末、8月29日をもって、企画展示「源内焼」とその時代」が、無事終了しました。展示と調査にご協力いただいた方々に支えられ、多くの成果を示すことができたと考えています。この場を借りて、厚く御礼申し上げます。

さて、展示は終わりましたが、週刊「源内焼」はしばらく続きます。ご紹介したいことが、まだまだあるからです。引き続き、お付き合いをお願い申し上げます。

陶工・堺屋源吾≠協田舜民(?)

讃岐で「源内焼」を製作していた陶工として、第12号では三谷林叟を取り上げましたが、林叟以外にも足跡をたどることのできる陶工がいます。今回は、堺屋源吾と協田舜民について、当時の史料や伝世品・出土品から少し考えてみたいと思います。

この二人は、同一人物という説があります。「源内焼」関係の書物や、源吾・舜民に言及した論文等に散見されますが、同一人物説の初出資料(論文)は特定できていません。また、その説の根拠について示した近年の先行研究もないように思われます。「源内焼を調べているのに、そんなことも知らないのか?」とお叱りをいただきそうですが、もしご存知の方がおられたら、ご教示いただけるとありがたいです。

史料に見える不思議な偏り

幕末における日本国内の焼物を通覧した『本朝陶器攷証』(金森得水著、1857年序)には、「讃州志度焼并八島焼」の項があり、そこに平賀源内や「三谷林叟」「赤松光信」とともに、「源内之甥」として「平賀源吾」の名が見えますが、協田舜民の名前は出てきません。この項の文末の記名から、ここでの情報は赤松光信の孫である赤松虞(陶濱)が記したものと考えられます。「源内焼」の創業から半世紀以上経た後の記述ですが、「源内焼」の系譜を引く陶工が、自分より前の世代をどのように認識していたのかが分かります。また、源内の書状を見ると、「源吾」の名が書かれており、内容から源内が最も信頼していた陶工であることが分かります。しかし源内の書状には、「舜民」の名は見当たりません。

一方、今回の展示でⅠ期(1760~1800年代、明和~享和頃)とした伝世品・出土品に押された刻印には、「志度舜民」「舜民」「民」「嘩々斎(こうこうさい)」の銘がありますが、これらはいずれも協田舜民を示します。「嘩々斎」は、舜民の雅号です。Ⅰ期の刻印の大半は舜民によるもので、別の陶工の刻印はわずかに「民山」銘が見られる程度です。源吾や林叟、赤松光信の刻印は見出せません。林叟は後に屋島で独立し、独自の作風を展開する中で初めて、自らの名を刻印するようになります。陶工としての自己主張は、舜民が最も顕著であったことがうかがえます。

このような、史料と製品との間に見られるギャップを、どのように解釈したらよいのでしょうか?

『兼葭堂日記』の記述

注目すべき史料があります。大坂の文人・本草学者であり源内とも親交のあった木村兼葭堂(1736~1802年)が書いた日記に、「堺ヤ源五」の名前が見えるのです。1799年(寛政11)11月7・8日の欄に源吾の名前が見えます。注目すべきは欄外に「讃州志度堺屋源五/嘩々斎舜民好石家ノ由/来ル」と注記されているところです。日毎の欄には源吾の名のみに、注記には舜民の名も見えるのです。

この注記をどう読むべきか。いろいろな解釈の余地はありますが、舜民は源吾の別名と見てもよいように思います。

木村兼葭堂を例にすると、幼名は太吉郎、名は孔龔、字(あざな、成人後に付けた名)は世肅、号は兼葭堂・巽斎、通称は坪井屋吉右衛門と、多くの呼び名があります。これに倣うと、堺屋源吾とは通称で、舜民が名、嘩々斎が号、ということになる可能性がないでしょうか。

このように見ると、源内や赤松陶濱が「舜民」と呼ばずに「源吾」と呼んだことも理解できます。他者がその人と呼ぶ時には、名(本名)を避けて字や通称を用いることが多かったからです。一方、自称する時には、本人は名を用いたため、製品に「舜民」と押したとすれば、スッパリするのではないのでしょうか。例外的に兼葭堂が「舜民」と記したのは、彼の個人的な日記であることを踏まえれば、納得できます。

以上は、あくまで現在知られる史料・資料状況から導き出した解釈です。「源吾=舜民」なのか「源吾≠舜民」なのかは、なお議論を深めるべきと考えます。(佐藤竜馬)



「嘩々斎」刻印



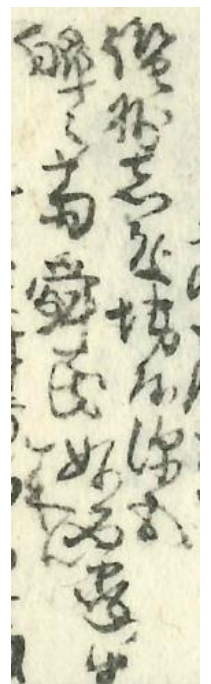
「民」刻印



11月7日



11月8日



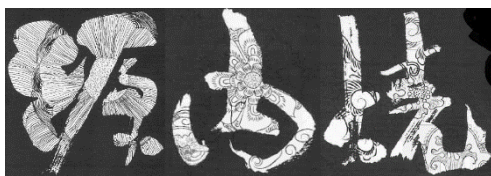
欄外の注記

『木村兼葭堂日記』の記述

『花月菴藏 兼葭堂日記』1984、

兼葭堂日記刊行会より引用)

Weekly



Gennai Ware Vol. 1 4

The exhibition "Gennai Ware and Its Era" concluded successfully last weekend on August 29th. We believe that we were able to present many results thanks to the support of everyone who cooperated with the exhibition and research. We would like to take this opportunity to express our sincere gratitude.

The exhibition has now finished, but the weekly "Gennai Ware" will continue for a while longer, as there is still much more we would like to introduce. We hope you will continue to follow us.

Are the potters Sakaiya Gengo and Wakita Shunmin the same person?

In issue 12, we looked at Mitani Rinsou? as a potter who produced "Gennai ware" in Sanuki, but there are other potters besides Rinsou whose footsteps we can trace. In this issue, we will look a little at Sakaiya Gengo and Wakita Shunmin, based on historical documents, handed down items, and excavated items from that time.

There is a theory that these two are the same person. This theory appears in books related to Gennai ware and in papers that mention Gengo and Shunmin, but the original source (paper) for this theory has not been identified. Furthermore, there does not appear to be any recent research that provides evidence for this theory. I'm sure I'll be scolded for not knowing this even though I'm researching Gennai ware, but if anyone knows, I would appreciate your advice.

Strange discrepancies found in historical documents

The Honcho Toki Kosho (Honcho Pottery Research Document) (by Kanamori Tokusui, prefaced in 1857), a comprehensive survey of pottery produced in Japan at the end of the Edo period, includes an entry for "Sanshu Shido Ware - Yashima Ware," in which the name of Hiraga Gengo appears as "Gennai's nephew" alongside Hiraga Gennai, Mitani Rinsou, and Akamatsu Mitsunobu, but Wakita Shunmin's name does not appear. Judging from the signature at the end of this entry, it is believed that the information here was written by Akamatsu Touhin, the grandson of Akamatsu Mitsunobu. Although this entry was written more than half a century after the founding of Gennai ware, it reveals how the potters of the Gennai ware lineage perceived the generations before them. Furthermore, when we look at Gennai's letters, we see the name "Gengo" written there, and from the contents we can see that he was the potter whom Gennai trusted the most. However, the name "Shunmin" does not appear in Gennai's letters.

Meanwhile, the stamps on the handed-down and excavated items in this exhibition, which are classified as belonging to Period I (1760s-1800s, around the Meiwa-Kyowa era), include the inscriptions "Shido Shunmin," "Shunmin," "Min," and "Koukosai,"

all of which refer to Wakita Shunmin. "Koukosai" is Shunmin's pen name. The majority of stamps from Period I are by Shunmin, with the exception of a few stamps by other potters, such as "Minzan." No stamps by Gengo, Rinsou?, or Akamatsu Mitsunobu can be found. Rinsou? later became independent in Yashima and only began to stamp his own name on his works after developing his own unique style. This suggests that Shunmin was the most prominent potter in claiming his own work.

How should we interpret this gap between the image we get from historical documents and the product?

Descriptions found in the diary written by Kimura Kenkadou

There is a noteworthy historical document. The name "Sakaiya Gengo" appears in the diary written by Kimura Kenkado (1736-1802), an Osaka-based literary man and botanist who was also a close friend of Gennai. Gengo's name appears in the columns for November 7th and 8th, 1799 (Kansei 11). What is noteworthy is the note in the margin that reads, "Sakaiya Gengo of Shido, Sanshu, and Kokosai Shunmin. This person is a collector of unusual stones, so he visited our home." Although only Gengo's name appears in the main text of the diary, Shunmin's name also appears in the marginal annotations.

How should we interpret this annotation? There are various possibilities for interpretation, but I think it's fair to say that Shunmin is another name for Gengo.

For example, Kimura Kenkadou was known by many names: his childhood name was Takichirou, his given name was Kokyo, the name he took after coming of age was Sesuku, his pen names were Kenkadou and Tatsusai, and he was commonly known as Tsuboiya Kichiemon. Following this example, is it possible that Sakaiya Gengo was a nickname, with Shunmin being his given name and Kokosai being his pen name?

Looking at it this way, it also makes sense that Gennai and Akamatsu Tohin called him "Gengo" instead of "Shunmin." This is because when others called a person, they would often avoid using their given name (real name) and use the name or nickname they adopted after coming of age. On the other hand, when referring to themselves, they would use their given name, so it makes sense to assume that they stamped "Shunmin" on the product. The exception, Kenkado, who wrote "Shunmin," makes sense considering that it is his personal diary.

The above is merely an interpretation derived from currently known historical documents and materials. Whether "Gengo = Shunmin" or "Gengo ≠ Shunmin" is something that needs further discussion.

(Ryuma Sato)