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“History and Special Characteristics of Okinawa Ceramics”

From the 13th century to the present day, large amounts of ceramics from China and Japan were imported to Okinawa. Imported ceramics were initially used by royalty and upper-class families and gradually came to be used by the entire Okinawa society.

In the 17th century ceramic production technology was introduced from the Korean Peninsula, marking the start of Okinawa ceramic production. Okinawa ceramics were produced for the domestic market in competition with imported objects. Therefore, the majority of the local products was centered on the creation of storage pots and jars.

In addition, Okinawa ceramics have the following characteristics. (1) They were made in the forms of the vessels necessary for Okinawa's unique religious ceremonies that could be filled with imported ceramics. (2) Despite the beauty expressed by imported ceramics, Okinawa ceramics were made according to the local aesthetic sense in ways that could not be satisfied by imported objects. In a sense, the imported porcelains and the Okinawa ceramics came complement each other and created a single world of beauty. (3) Domestic production reversed due to the collapse of the Ryukyu Kingdom, causing the development of export ware for foreign markets during the 20th century. The ceramic artists at Tsuboya included an awareness of the reception of Okinawa from outside its borders into the design and development of their products.

In my report, I will refer to objects in the collection of the Naha Municipal Tsuboya Pottery Museum. I will also describe the religious ceremonies and ceramic characteristics related to the Okinawa *zushi* burial urn. In addition, I will compare the decoration of early modern Ryūkyū ceramics with that of imported porcelains and will describe how they complement each other. Finally, I will introduce a type of export pottery called the “Ryukyus classical ceramics” which was established in the 20th century and report on how tourism and taste for the exotic has influenced contemporary Okinawa pottery.

厨子 *zushi* = burial urn

琉球古典焼 *Ryūkyū kotenyaki* = Ryūkyū classical ceramics

壺屋 Tsuboya = Location in Okinawa known for its ceramic production

「沖縄陶磁の歴史と特徴」

沖縄には13世紀から今日まで、中国と日本から大量の陶磁器が輸入された。輸入された陶磁器は王族や上級士族によって使用され、徐々に沖縄社会全体に浸透した。

17世紀に朝鮮半島の生産技術を導入して沖縄産陶器の生産を開始した。沖縄産陶器はこれらの輸入陶磁器と競合しながら、国内向け製品として生産された。それゆえ、生産物の大半は貯蔵するための壺や甕が中心である。

また、沖縄産陶磁器は次の特徴を持っている。(1) 輸入陶磁器では充填することができない沖縄固有の宗教儀礼に必要な形や器が作られたこと。(2) 輸入陶磁器が表現する美とは別に、輸入陶磁器では満足させることができない沖縄特有の美意識に基づく作品がつくられ、そして、輸入陶磁器と沖縄産陶磁器が相互に補完しながらひとつの美的世界を作っていること。(3) 琉球王国の崩壊により国内向け生産が反転し、20世紀には国外向け輸出商品の開発が行われる。外部から与えられた沖縄のイメージを壺屋の陶工たちは取り込み図案化し製品開発をおこなったこと。

私の報告では、那覇市立壺屋焼物博物館のコレクションを活用し報告を行う。厨子とよばれる納骨器から沖縄の宗教儀礼と陶器について報告する。また近世沖縄産陶器の装飾と輸入陶磁器とを比較し、お互いが補完しあう関係であることを報告する。最後に20世紀に成立した琉球古典焼と呼ばれる輸出用陶器を紹介し沖縄陶器に観光と異国趣味が与えた影響について報告する。