

Japanese Tea Ceramics: Traditional Ceramics?

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From the mid-twentieth century on, trends in the ceramic world are largely divided in “modern” (unprecedented, artistic, individualistic) and “traditional.”¹ Similar to other modern nations, in Japan tradition is largely identified with historical techniques and/or styles, and with folk ceramics. Unlike in other nations, however, traditional Japanese ceramics are also defined by a category of wares made for the tea ceremony, commonly known as “tea ceramics.”

The topic of this paper is the rediscovery and reconfiguration of tea ceramics as a Japanese tradition throughout the twentieth century. It deals in the first place with the creation of the concept and its notion of national tradition before the Second World War through Hobsbawm’s perspective of “invention of tradition.” Secondly, it deals with the consecration of tea ceramics as traditional after the Second World War through official designations as cultural heritage, representation in traditional exhibitions, and their treatment as a traditional format.

Let us start by looking at the conception of the term “tea ceramics,” and how it relates to the invention of two traditions: the tea ceremony and the Momoyama period in ceramics.

I. Prewar Configuration of Tea Ceramics as Traditional

1. Conception of Tea Ceramics

The *Nihon kokugo daijiten* (Japanese Language Dictionary) defines tea ceramic, *chatō*, as “ceramic made as tea vessel.”² It gives no information about the term’s etymology. However, the *Genshoku tōki daijiten* (Original Ceramic Dictionary)

1 This research was supported by the Spanish Ministry of Education and Science, Plan Nacional de Investigación Científica (BSO2003-07810/CPSO). Jahn, Gisela, “Moderne und Tradition in der japanischen Keramik des 20. Jahrhunderts,” in *Faszination Keramik. Moderne japanische Meisterwerke in Ton aus der Sammlung Gisela Freudenberg*, ed. Stephan von der Schulenburg (Cologne: Wienand, 2005), p. 28

2 “Chatō,” in *Nihon kokugo daijiten*, vol. 13, (Tokyo: Shōgakukan, 1973), p. 413.

edited by Katō Tōkurō (1898-1985) in 1972 is more precise. Here *chatō* is “a generic term for ceramic craft used in *chadō*. Katō Tōkurō conceived and used this term at the time of adding Mitsuoka Tadanari’s [(1907-) essay] “Chatō kanshō shi” (History of the Appreciation of Tea Ceramics) to volume fifteen of *Chadō zenshū* (Complete Works on the Way of Tea). This term was approved and used at the time by Kawakita Handeishi too.”³

In the first place we realize that tea ceramics had not been conceived as an independent category of tea utensils, such as those made of lacquer, wood, or metal, until around 1937, when volume fifteen of *Chadō zenshū* was published. Inevitably, we wonder what caused such distinction at such time. Next, we notice that the acknowledged creator of the term—as well as editor of the *Genshoku tōki daijiten*—Katō Tōkurō (Figure 1), and the approver of the term Kawakita Handeishi (1878-1963) (Figure 2), are significant figures of Japan’s modern ceramic world.

What was these potters’ involvement with tea, and why did this take place in 1937?

Katō Tōkurō is a controversial potter well-known for his skill in imitating Momoyama period, and older ceramics. He was born into a potter family, and apparently started his own kiln at the early age of sixteen. As other ceramic revivalists, Tōkurō undertook excavations at kiln sites in Mino and Seto, among other places, conducted research on Yellow Seto wares, and was famous for Oribe wares. He furthermore published numerous reference works on the history of Japanese ceramics,⁴ and played a major role in public affairs, as seen by his appointment as chair of the committee for the Japanese Contemporary Crafts Exhibition that opened in the Soviet Union in 1957.⁵ He was acquainted with Momoyama revival potters, but more closely to the potter, curator, and critic Koyama Fujio (1901-1975).

Tōkurō seems to have practiced the tea ceremony and read a good deal of tea writings, especially from 1923 onwards. He believed that ceramics were inseparable

3 Katō Tōkurō, “Chatō,” in *Genshoku tōki daijiten*, ed. Katō Tōkurō (Kyoto: Tankōsha, 1972), p. 618.

4 Kida Takuya, “‘Shōwa no Momoyama fukkō’ ten: Mino to Bizen de no tenkai,” *Tōsetsu* 594 (September 2002), p. 27; Kida Takuya, “Shōwa no Momoyama fukkō (2),” *Tōsetsu* 574 (January 2001), pp. 39-40. Okuno, “Katō Tōkurō,” in *Shōwa no bunka isan*, vol. 6. *Kōgei I*, ed. Shinshūsha (Tokyo: Gyōsei, 1990).

5 Yabe Yoshiaki (ed.), *Kadokawa Nihon tōji daijiten* (Tokyo: Kadokawa, 2002), pp. 306-307; Katō Kenji, *Tōkurō ni manabu* (Tokyo: Takei Shuppan, 1986), p. 8.

from the tea ceremony, and was unhappy about the assumption that the origins of chanoyu lay in the Muromachi period (1333-1578), because it was not until the Momoyama period (1578-1615) that the tea master Sen Rikyū (1522-1591) introduced Japanese ceramics as tea utensils in the tea ceremony.⁶

Kawakita Handeishi was born into a wealthy merchant family and worked in the bank world between 1903 and 1919. He belonged to the modern *sukisha*—tea connoisseurs who avidly collected tea utensils—although he apparently inherited a large collection of 30,000 pieces. He studied tea with Hisada Sōya (1925-) from Omotesenke and built his own tea house in 1939. Self-taught, Handeishi built a climbing kiln in his hometown Tsu (Mie prefecture) in the 1910s, but it was only during twenty years—approximately between 1934 and 1954—that he devoted himself primarily to making ceramics, especially tea bowls.

Handeishi was well acquainted with critic Koyama Fujio as well as with several potters, among them the Momoyama revival potters mentioned below. In fact, Handeishi invited Kaneshige Tōyō, Arakawa Toyozō, and Miwa Kyūwa to his house in 1942 to found the Karahinekai association, the purpose of which remains unclear. His criticism of the unsuitability of unearthed shards as models for the Momoyama revival potters, and on their imitation of formal elements, rather than the feeling (*kibun*) of Momoyama period pieces,⁷ echoes the rigor still observed nowadays in chanoyu circles. From this point of view, excavated shards are remains of unsuccessful, wasted pieces that the potters discarded.⁸ Implicitly, proper models can only be sought in heirloom tea ceramics.

From the above we learn that in the 1930s, both conceivers of the term tea ceramics—Katō Tōkurō and Kawakita Handeishi—were engaged in the Momoyama revival of ceramics, as well as in the tea ceremony. Where did these trends come from? In order to answer these questions let us review the invention of two traditions in prewar Japan: the tea ceremony and the Momoyama period in ceramics.

6 Katō Tōkurō, *Kamagure ōrai* (Tokyo: Shinchōsha, 1984), pp. 74-157, 161-164.

7 Kida Takuya, “Kawakita Handeishi Shino chawan ‘Aka Fudō’ ni tsuite,” in *Tōkyō Kokuritsu Kindai Bijutsukan kenkyū kiyō* 7 (2002), pp. 37, 40, 42.

8 According to present-day interpretation, shards from market sites represented tea ceramics that consumers disregarded as well.

2. The Invention of the Tea Ceremony Tradition⁹

Japan's modernization after the Meiji Restoration in 1868 implied radical changes in all areas of society, not the least of which was the emergence of the concept of a Japanese nation. As Eric Hobsbawm described, modernization's uprooting process disrupts regional traditions and identities and prompts the "invention of traditions." In response to the experience of rapid change and in order to maintain and establish a sense of continuity with the past, societies "use ancient materials to construct invented traditions of a novel type for quite novel purposes."¹⁰ It is in this context that the tea ceremony and the Momoyama period in ceramics were invented as Japanese traditions in modern times, just as the *mingei* movement has been pointed out already by Stefan Tanaka and Kikuchi Yuko.¹¹

In response to the loss of hitherto samurai and daimyo patronage during the Meiji Restoration, tea schools in Japan survived through identification with Japanese traditional identity and authority, as well as through advocacy for loyalty to the new rulers.¹² Tea masters invented their own tradition through a positive modern image that served present purposes based on past traditions. This strategy was in fact so successful that it gradually developed into the acceptance of the tea ceremony as one of Japan's distinctive cultural traditions, which remains at the core of modern Japanese national identity even today.¹³

9 This part of the article on "invention of traditions" (I.2, I.3) is dealt with in greater detail in my forthcoming article "Ceramic Identity in Modern Japan: Momoyama Revival and Tea Ceramics."

10 Eric Hobsbawm, "Introduction," in *The Invention of Tradition*, ed. Eric Hobsbawm and Terence Ranger (Cambridge/London/New York: Cambridge University Press, 1983), p. 6.

11 Cf. Yoshino Kosaku, *Cultural Nationalism in Contemporary Japan: A Social Enquiry* (London: Routledge, 1992), pp. 78, 81-86. For the invention of tradition of *mingei*, cf. Stefan Tanaka, "Imaging History: Inscribing Belief in the Nation," *Journal of Asian Studies* (1994), pp. 24-44; Kikuchi Yuko, "Hybridity and the Oriental Orientalism of 'Mingei' Theory," *Journal of Design History* 10:4 (1997); Kikuchi Yuko, *Japanese Modernization and Mingei Theory: Cultural Nationalism and Oriental Orientalism* (London and New York: Routledge Curzon, 2004).

12 Etsuko Kato prefers to use the term "re-invention" instead of "invention" of tradition in this case, cf. Etsuko Kato, *The Tea Ceremony and Women's Empowerment in Modern Japan: Bodies Re-presenting the Past* (London/New York: Routledge Curzon, 2004), p. 4, 51, 59; Kumakura Isao, *Kindai chadōshi no kenkyū* (Tokyo: Nihon Yūsō Kyōkai, 1980), pp. 112-116, 164-165; Tsutsui Hiroichi, "Iemoto no cha no fukkō," in *Chadō no rekishi*, ed. Sen Sōshitsu, (= *Chadō-gaku taikei*, vol. 2) (Kyoto: Tankōsha, 1999), p. 408-409, 415, 422-24, 429.

13 Cf. Kumakura Isao, *Kindai sukisha no chanoyu* (Kyoto: Kawahara Shoten, 1997), p. 7; Christine Guth, *Art, Tea, and Industry: Masuda Takashi and the Mitsui Circle* (Princeton: Princeton University Press, 1993).

The search for historical roots of the modern Japanese tea ceremony culminated in the 1930s with the publication of the fifteen-volume compilation of *Chadō zenshū* (1935-37) mentioned above. This compilation was begun to commemorate the 350th death anniversary of the tea master Sen Rikyū,¹⁴ and has defined research on chanoyu until recently.¹⁵ It showed a rupture with earlier research in the preoccupation to investigate the cultural value of the Japanese tea ceremony at its original stage—before the Edo period—and in the identification of Rikyū’s tea as the origin of the modern tea ceremony.¹⁶ The roots of the modern Japanese tea ceremony were herewith established in the Momoyama period.

Indeed, Mitsuoka Tadanari’s essay on the “History of the Appreciation of Tea Ceramics” published in *Chadō zenshū* rendered the nowadays widely accepted history of tea ceramics in Japan from the Muromachi throughout the Momoyama periods as an evolution from Chinese to purely Japanese aesthetics. Sen Rikyū introduced existing Japanese ceramics, such as Bizen (Figure 3) or Shigaraki, into the tea ceremony, and promoted the creation of new wares such as Raku and Black Seto. His pupil Furuta Oribe (1544-1615) followed him and encouraged the emergence of further new wares such as Iga, Shino (Figure 5), and Oribe.¹⁷ Because of the distinctiveness that the tea ceremony aesthetic infused in Japanese ceramics throughout the Momoyama period, to the point of provoking the creation of many unprecedented Japanese wares, this was considered the birth and “golden age” of Japanese (tea) ceramics. Tea ceramics were subsequently considered manifestations of the origins of modern chanoyu in the Momoyama period, and were herewith distinguished conceptually from other tea utensils.¹⁸

14 Tanihata Akio, “Chadō shi kenkyū no ayumi to tenbō,” in *Chadō no rekishi*, ed. Sen Sōshitsu. (= *Chadō-gaku taikei*, vol. 2) (Kyoto: Tankōsha, 1999), pp. 13-14.

15 Kumakura, *Kindai chadōshi no kenkyū*, p. 3.

16 Tanaka Hidetaka, “Chadō bunkaron no kōzō,” in *Chadō no rekishi*, ed. Sen Sōshitsu. (= *Chadō-gaku taikei*, vol. 1) (Kyoto: Tankōsha, 1999), pp. 154-55.

17 Kida Takuya, “Shōwa no Momoyama fukkō (5). ‘Oribe-teki na mono’ to kindai no tōgei,” *Tōsetsu* 622 (January 2005), p. 41.

18 The expressions “*meibutsu gire*” (famous fragments) and “*cha no kireji*” (cloth fragments for tea) seem to have appeared in the Edo period as a result of a growing appreciation of textiles independent from the utensils or mountings they were used for. See Koga Kenzō, *Kireji no hanashi* (Kyoto: Tankōsha, 1980), pp. 13-14. Furthermore, *kirechō*—albums of famous cloth fragments—were avidly collected in the late Edo-early Meiji periods among aristocrat and daimyo families; personal communication from Tani Akira, 17.12.2005. However, these phenomena seem closer to the general fascination with tea *meibutsu* and their catalogues than to a distinct perception of “tea textiles” among tea utensils comparable to that of “tea ceramics.” Indeed, the *Nihon kokugo daijiten* does not include the term *chagire/sagire*.

From a different standpoint, the tea ceremony was gradually defined as a traditional art (*dentō geijutsu*) throughout the early decades of the twentieth century. In his *Book of Tea* (1912), Okakura Tenshin (1862-1913) started the discourse of chanoyu as representative of Japanese traditional culture, as well as of Japanese peculiarity. In 1923 Komiya Toyotaka (1884-1966) explicitly defined the tea ceremony as a “traditional art,” providing chanoyu with historical continuity before the Meiji Restoration.¹⁹ Finally, after the Second World War the discourse on chanoyu as synthetic culture (*sōgōbunka*) which comprises every domain of Japanese culture, accomplished the invention of the tea ceremony as beholder of traditional national identity in Japan.²⁰

In addition, a new kind of tea connoisseur (*sukisha*) emerged who started collecting antiquities throughout the early Shōwa period, especially large numbers of tea utensils, as tokens of new social position and wealth after the Meiji Restoration. These modern industrialists did not belong to the *iemoto* (“school heads”) system of tea schools and were not interested in the factual procedures of chanoyu, and were therefore not considered tea practitioners.²¹ However, they enforced an artistic appreciation of the tea ceremony during the so-called *Sukisha* era (1897-1935) through their emphasis on tea utensils. This implied not only research on tea utensils—especially ceramics²²—but also unprecedented public display and publication of tea utensils.²³

19 Tanaka, “Chadō bunkaron no kōzō,” pp. 136, 140-42, 150-15, 153; cf. Kumakura, *Kindai chadōshi no kenkyū*, p. 273. For the permeation of chanoyu’s distinctive *wabi* aesthetic into *bunkaron* ideology, as well as for the influence of *bunkaron* on the discourse of Japanese tradition throughout the early Shōwa period, cf. Yoda Tooru, “Nihon bijutsushi ni okeru chanoyu,” *Kokka* 1292 (2003), p. 33.

20 Kato, *The Tea Ceremony and Women’s Empowerment*, pp. 71, 74-77; Yoda, “Nihon bijutsushi ni okeru chanoyu,” p. 27.

21 Kumakura, *Kindai chadōshi no kenkyū*, pp. 164, 193, 247; Kato, *The Tea Ceremony and Women’s Empowerment*, p. 61.

22 Guth, *Art, Tea, and Industry*, pp. 162-63.

23 Cf. Kida Takuya, “Shōwa no Momoyama fukkō,” *Tōsetsu* 562 (January 2000), p. 39. Takahashi Sōan (1861–1937), one of the major personalities of modern *sukisha*, compiled the first publication of illustrated tea wares made public to a wide audience: the *Taishō meiki kan* (Overview of Taishō Period Famous Vessels), 1921-28. It is utmost relevant that this publication, considered the most fruitful scholarship on tea utensils before the Second World War, and followed by most of today’s reference books on ceramics as well as books on chanoyu throughout the 1930s, dealt only with ceramic pieces. Cf. Kumakura, *Kindai sukisha no chanoyu*, pp. 220-31; Tanaka, “Chadō bunkaron no kōzō,” p. 143; Takeuchi Junichi, “Chadō bijutsu kenkyū no rekishi,” in *Cha no bijutsu*, ed. Sen Sōshitsu, (= *Chadō-gaku taikai*, vol. 5) (Kyoto: Tankōsha, 2000), pp. 44-55; Kumakura Isao and Tsutsui Hiroichi, *Shiryō ni yoru chanoyu no rekishi*, 2 vols. (Tokyo: Shufu no Tomosha, 1995), p. 2; cf. Kida Takuya, “Shōwa no Momoyama fukkō (5),” p. 38.

As Yoda Tooru points out, modern *sukisha* endorsed the reception of tea utensils as art objects outside the realm of the tea ceremony, as seen for instance in the publication of the ceramic researcher Okuda Seiichi's (1883-1955) "Chaki no kanshō ni tsuite" ("The Appreciation of Tea Utensils") in *Kokka* magazine in 1918.²⁴ Note the similarity between the title of this and Mitsuoka's essay "Chatō kanshō shi" ("History of the Appreciation of Tea Ceramics"), for which the term "tea ceramics" was allegedly invented nineteen years later.

Throughout the 1930s the artistic value of tea utensils became widely accepted. Art historical publications such as *Tōyō bijutsushi* (East Asian Art History) in 1929, and *Nihon bijutsu ryakushi* (Abbreviated Japanese Art History) in 1937 assessed that Momoyama period crafts, in the latter specifically ceramics, reflect *wabi-sabi* aesthetics of the tea ceremony, including *Nihon bijutsu ryakushi* illustrations of the Raku tea bowl "Mount Fuji" and the Shino tea bowl "Deutzia Fence,"²⁵ which were designated National Treasures in 1952 and 1959 respectively (see Table 2 and below).

Therefore, the convergence between the invention of tradition of chanoyu born in the Momoyama period, the conception of chanoyu as traditional art, and the enhancement of tea utensils as art objects—with special attention paid to ceramics—by *sukisha*, ultimately led not only to the distinction of tea ceramics among other tea utensils where they had been immersed up to the 1930s, but also to their recognition as traditional Japanese ceramics.

3. The Invention of the Momoyama Period Tradition in Ceramics

Intrinsically related to the phenomenon mentioned above is Japan's modern ceramic Momoyama revival. The sudden loss of patronage after the Meiji Restoration drove Momoyama revival potters to search for a modern identity that finally led to their uncovering of national ceramic roots in the Momoyama period.²⁶

From the perspective of "invention of tradition," the Momoyama revival set the

24 Yoda, "Nihon bijutsushi ni okeru chanoyu," pp. 27-30.

25 Yoda, "Nihon bijutsushi ni okeru chanoyu," pp. 30, 31.

26 Cf. Tomita Yasuko, "The Momoyama Centrifugal Force—and at the Margins," in *Modern Revival of Momoyama Ceramics: Turning Point toward Modernization of Ceramics*, ed. The National Museum of Modern Art, Tokyo (2002), p. 96.

Momoyama as the classical period of Japanese ceramics, thereby establishing a sense of time continuity with roots in the Momoyama period, and fixed Momoyama symbols, namely tea ceramics, as distinctive features between Japanese and “others.”²⁷ The distinctive character of the establishment of the Momoyama period as the cradle of Japanese ceramics was that it transcended hitherto separate dimensions of regional history to form a single coherent national core, consistent with contemporary theories of national cultural unity.²⁸

Modern Momoyama style potters revived wares from historically significant regions, which bore immediate relation to the Momoyama period tea ceremony, and mostly originated in this time period. They shared enthusiasm for contemporary ideas about the tea ceremony,²⁹ produced mainly tea wares, had close ties and exchanged visits to each other’s workshops,³⁰ and many were born into major local potters’ families. Arakawa Toyozō (1894-1985) (Figure 6), Kaneshige Tōyō (1896-1967) (Figure 4) and Kitaōji Rosanjin (1883-1959) are major precursors, followed by Miwa Kyūwa (1895-1981), and Nakazato Muan (1895-1985), among others.³¹

The onset of the creation of modern Momoyama revival ceramics is dated to

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- 27 Cf. Yoshino, *Cultural Nationalism in Contemporary Japan*, p. 83. The artist and philosopher Okamoto Tarō (1911-1996) questioned the concept of tradition in modern Japan, and criticized in particular the negation of Jōmon period (ca. 14,000-300 B.C.) ceramics as such, because of issues of ethnic or cultural continuity, Okamoto Tarō, *Nihon no dentō* (Tokyo: Misuzu Shobo, 1999), pp. 1-44.
- 28 Cf. Tomita Yasuko, “The Momoyama Centrifugal Force—and at the Margins,” p. 96; Tessa Morris-Suzuki, “The Invention and Reinvention of “Japanese Culture,” *The Journal of Asian Studies* 54: 3 (August 1995), pp. 765-68.
- 29 Cf. Uenishi Setsuo, *Bizenyaki: Sono waza to hito* (Okayama: Sanyō Shinbunsha, 1997), pp. 56-57; Kida Takuya, “Modern Revival of Momoyama Ceramics: Turning Point toward Modernization of Ceramics,” in *Modern Revival of Momoyama Ceramics: Turning Point toward Modernization of Ceramics*, ed. The National Museum of Modern Art, Tokyo (2002), p. 18; Kōdansha Pekku (ed.), *Tōgei meihin shūsei: Ningen kokuhō no gi to bi*, vol. 2 *Tōki* (Tokyo: Kōdansha, 2003), p. 108.
- 30 Kida, “Shōwa no Momoyama fukkō’ ten,” p. 32-33; Kida Takuya, “Shōwa no Momoyama fukkō (3) Bizen: Kaneshige Tōyō,” *Tōsetsu* 586 (January 2002), p. 55.
- 31 Cf. Suzuta Yukio “Gendai no tōgei,” in *Tōyō tōji shi: Sono kenkyū no genzai: Tōyō tōji gakkai sanjū shūnen nenki*, ed. Tōyō Tōji Gakkai (Tokyo: Tōyō Tōji Gakkai, 2002), p. 226. Kida considers Ishiguro Munemaro (1893-1968) among Momoyama revival potters, although he was designated Living National Treasure for his iron glaze ceramics in 1955, and is well-known for his revival of Song period Chinese glazes; cf. Kida, “Modern Revival of Momoyama Ceramics,” pp. 15-19; Kōdansha Pekku (ed.), *Tōgei meihin shūsei: Ningen kokuhō no gi to bi*, vol. 2 *Tōki* (Tokyo: Kōdansha, 2003), p. 8. The potters Miwa and Nakazato are referred to in this article after their retirement names, Kyūwa and Muan, as in contemporary Japanese literature. Their original names were Kyūsetsu X and Tarōemon XII, respectively.

Arakawa Toyozō's finding of a Mino shard in 1930. Toyozō's finding bore revolutionary consequences for the history of Japanese ceramics: the discovery of Mino as independent from the Seto kilns, the recognition of a distinctive ware (Shino) as recorded in Momoyama period tea diaries, the explosion of amateur ceramic kiln excavations throughout Japan, as well as numerous attempts to recreate Momoyama period ceramics. Mino kilns and their Shino wares were considered truly distinctive Japanese, since they originated in the Momoyama period in immediate relation to the tea ceremony, and had no evidence of immigration history.³²

Arakawa Toyozō's and other potters' direct involvement, not only in the discovery, but also in the excavations of ceramic kilns—and partially their funding, heightened their engagement to revive Momoyama period ceramics.³³

Many potters involved in the revival of Momoyama ceramics were also deeply interested in collecting excavated shards, as well as heirloom pieces. Both proved rich primary resources in their analyses of techniques and materials.³⁴ The potters' commitment to the ceramic sources further enabled them to become, if not work jointly with, historians of the respective wares.³⁵ Consequently, Momoyama revival potters were not only self-conscious about their place in history, but also played a major role in the historical assessment of the Momoyama period as the birth time of authentic Japanese ceramics.

To sum up, through their engagement in technical research, archaeological excavations of kiln sites, and historiography, Momoyama revival potters set the Momoyama period as the cradle of Japanese ceramics. Momoyama thus became synonym of Japanese ceramic tradition, and with it its epitome wares: tea ceramics. The concept of tea ceramics emerged as a foundation stone of the newly created traditions of the tea ceremony and of Japanese ceramics history in prewar Japan, where both traditions went back to the Momoyama period, i.e. premodern times. Let us turn next to the establishment of tea ceramics as traditional among postwar Japanese ceramics.

32 Cf. Kida, "Modern Revival of Momoyama Ceramics," pp. 15-16; Tomita, "The Momoyama Centrifugal Force," pp. 97-98.

33 Kida, "'Shōwa no Momoyama fukkō' ten," pp. 16, 27.

34 Cf. Kida, "Modern Revival of Momoyama Ceramics," pp. 15-16, 18, 99.

35 Cf. Brian Moeran, "The Art World of Contemporary Japanese Ceramics," *Journal of Japanese Studies* 13:1 (1987), p. 31; Kida, "Modern Revival of Momoyama Ceramics," p. 17.

II. Postwar Acknowledgment of Tea Ceramics as Traditional

1955 marks the turning point of contemporary Japanese ceramics,³⁶ and especially of “traditional” ones. On the one hand, this year witnessed the start of a continuous state promotion of Japanese crafts as national cultural heritage. A Committee for the Protection of Important Intangible Cultural Properties and Techniques was established as part of the state’s new program to protect and preserve threatened cultural properties and techniques.

In 1954, one year earlier, the Agency of Protection of Cultural Property (present-day Agency of Cultural Affairs or Bunkachō) together with the Association of Cultural Properties organized the “First Intangible Cultural Properties - Traditional Japanese Crafts Exhibition.” Consequently, in 1955 a group of artists, technicians, and scholars formed the Japan Crafts Association (*Nihon Dentō Kōgeikai*) with seven divisions of crafts (ceramic the largest), and has since organized the annual Japan Traditional Crafts Exhibition (*Nihon Dentō Kōgeiten*).³⁷ Both the law for protection of cultural heritage and the Traditional Crafts Exhibition represented an extraordinary development, since the state’s involvement in the promotion of ceramics during the prewar years had been rather limited.³⁸

On the other hand, these developments implied that after 1955 Japanese potters largely grouped around either the Japan Art Exhibition (*Nihon Bijutsu Tenrankai*, abbreviated *Nitten*) or the Traditional Crafts Exhibition, thus defining themselves as modern or traditional respectively.³⁹ This new forum of juried competitive exhibitions with prizes and of associations greatly increased the range of potters’ possibilities for public recognition. It somehow replaced earlier means of potters’ participation in the public sphere too. Kiln excavations, technical research and historiography of Japanese ceramics are since conducted by specialists of several disciplines.⁴⁰

36 Moeran, “The Art World of Contemporary Japanese Ceramics,” p. 31.

37 Ōtaki Mikio, “Nihon dentō kōgeiten to ningen kokuhō no katsuyaku,” in *Tōgei meihin shūsei: Ningen kokuhō no waza to bi*, Vol. 2. *Tōki* (Tokyo: Kōdansha, 2003), pp. 162-63; Moeran, “The Art World of Contemporary Japanese Ceramics,” pp. 34-35, 39-41.

38 Crafts were first accepted to the Imperial Art Exhibition in 1927; see Moeran, “The Art World of Contemporary Japanese Ceramics,” p. 29.

39 Moeran, “The Art World of Contemporary Japanese Ceramics,” pp. 31, 37-38; Kaneko Kenji, “Gendai tōgeiron josetsu: Kindai kōgei no rekishi no naka de (20). Kōgeikai no dōkō: Shōwa shoki kara senkō he (3),” in *Tōsetsu* 609 (December 2003), p. 95.

40 Cf. Takeuchi, “Chadō bijutsu kenkyū no rekishi,” pp. 39-73.

Therefore, in order to follow the consecration of tea ceramics as traditional ceramics in postwar Japan, we need to look first at the designation of Momoyama revival potters as Beholders of Intangible Cultural Property designations (1955-2005), as well as at the designation of Japanese tea ceramics as Important Cultural Properties and National Treasures (1952-1999). Next we will look at the participation of Momoyama revival potters in traditional exhibitions and associations, and finally we will reflect on the treatment of tea ceramics as a traditional format.

1. Recognition of Momoyama Revival Potters and Tea Ceramics as Cultural Heritage

Since the mid-twentieth century the Japanese government, rather than the potters, has established the Momoyama period as a national ceramic tradition in the public arena. In 1952 three of the six potters selected for nomination as Intangible Cultural Properties were the Momoyama revivalists Arakawa Toyozō, Kaneshige Tōyō, and Katō Tōkurō, the latter for Green Oribe wares.⁴¹ Intangible Important Cultural Properties were first defined in 1952 as those of high artistic value as classical cultural properties, which are rooted in the country's folk tradition, preserve characteristics of the country's culture, and bear historical relevance.⁴²

In 1955 Arakawa Toyozō (Figure 6) was designated one of Japan's first "Beholders of the Protection of Important Intangible Cultural Properties and Techniques," followed by Kaneshige Tōyō (Figure 4) the year after,⁴³ Miwa Kyūwa in 1970, and Nakazato Muan in 1976. Following the Momoyama revival precursors, Fujiwara Kei (1899-1983) in 1970, Yamamoto Tōshū (1906-1994) in 1987 (Figure 7), Fujiwara Yū (1932-2001) in 1996, and Isezaki Jun (1936-) in 2004, were designated "Living National Treasures" for Bizen wares. Miwa Kyūsetsu XI (1910-) was designated in 1983 for Hagi (Figure 8), and Suzuki Osamu (1934-) in 1994 for Shino wares.⁴⁴

Between 1955 and 2005 Japan's Agency of Cultural Affairs designated a total of thirty-two potters as "Living National Treasures," out which ten, almost one third (31.2

41 Kida Takuya, "Arakawa Toyozō no Momoyama fukkō: Momoyama tōgei no saihyakka kara dentō keisei he," in *Tōkyō Kokuritsu Kindai Bijutsukan kenkyū kiyō* 6 (2000), pp. 25-26.

42 Kida, "Arakawa Toyozō no Momoyama fukkō," pp. 25-26; Ōtaki Mikio, "Bunkazai hogo to ningen kokuhō seido," in *Tōgei meihin shūsei: Ningen kokuhō no waza to bi*, Vol. 1 *Tōki* (Tokyo: Kōdansha, 2003), p. 154.

43 Tomita, "The Momoyama Centrifugal Force," p. 97.

44 Fujiwara Kei appears here for the sake of completion on regional kilns' designations, but is considered a medievalist of Bizen wares, and does therefore not count towards the total number of Momoyama style potters.

percent), belong to the Momoyama tradition. The Momoyama revival is therefore the largest group of awarded potters followed by five enamel ceramists (see Table 1). Hence, this number of designations has clearly established and promoted the Momoyama period, consequently tea ceramics, as a major tradition in contemporary Japan. It has also led to protests concerning the loss of the original meaning of the designations to preserve, transmit, and enliven crafts techniques, merely representing the ability of potters' social interaction.⁴⁵ Take for instance the large number of Bizen potters. However, the role played by such designations in building an official and public image of traditions of national relevance is undeniable.⁴⁶

Since tea ceramics are representative of Momoyama revival potters, the official designation of the latter as Living National Treasures implies the public acknowledgement of tea ceramics as traditional cultural property as well. In this regard, let us consider the distinction of Japanese tea ceramics as Important Cultural Properties and National Treasures. Between 1952 and 1999 thirty-three tea ceramics out of a total of hundred-four Japanese ceramics, i.e. about a third, have been designated Important Cultural Properties (see Table 2).⁴⁷ The vast majority belong to the Momoyama period (twenty-six), Mino wares are most numerous with twelve examples, and tea bowls are the largest number of tea vessels (fifteen).⁴⁸

In accordance with the relevance seen before given to Arakawa Toyozō and his discovery of Shino wares, the characteristic image of an Important Cultural Property tea ware is a Mino Shino tea bowl of the Momoyama period, such as the one designated National Treasure in 1959.⁴⁹ Therefore, it can be argued that tea ceramics

45 Moeran, "The Art World of Contemporary Japanese Ceramics," p. 32.

46 Cf. Ōtaki Mikio, "Sekai no mukei izan to ningen kokuhō," in *Tōgei meihin shūsei: Ningen kokuhō no waza to bi*, Vol. 3 *Jiki* (Tokyo: Kōdansha, 2003), pp. 162-63.

47 Ninsei wares (a total of fourteen) are excluded here. For a detailed study on the designation process of Nonomura Ninsei's wares as Important Cultural Properties and National Treasures, cf. Oka Yoshiko, *Kokuhō ninsei no nazo* (Tokyo: Kadokawa Shoten, 2001).

48 More than half of the total number of designations (eighteen out of thirty-three) took place throughout the 1950s (see Table 2).

49 The designation of eight Raku tea bowls as Important Cultural Properties, and one as National Treasure, might not seem surprising due to the relationship created between Rikyū and Chōjirō back in the early Edo period, sustained by subsequent Sen tea schools and Raku descendants; cf. Morgan Pitelka, *Handmade Culture: Raku Potters, Patrons, and Tea Practitioners in Japan* (Honolulu: Hawaii University Press, 2005). Moreover, the first art historical outline in Japan, *Kōhon Nihon teikoku bijutsu ryakushi*, emphasized Raku as representative tea ceramics of Sen Rikyū in 1901, Yoda, "Nihon bijutsushi ni okeru chanoyū," pp. 28-29. However, the absence of Raku potters among Momoyama revival potters in prewar Japan needs further consideration.

have been established as traditional ceramics in postwar Japan through the law for protection of cultural heritage,⁵⁰ under the influence of the earlier invention of traditions of the Momoyama period in the tea ceremony and in ceramics.

After looking at the governmental recognition of the Momoyama period and of tea ceramics as traditions in need of protection and preservation, let us consider the field of exhibitions and associations of traditional potters in contemporary Japan.

2. Momoyama Style Potters' Participation in Traditional Associations and Exhibitions

Before looking at traditional associations and exhibitions, to which potters of the Momoyama tradition belong or participated in, let us first roughly differentiate between prewar Momoyama revival and postwar Momoyama style potters.

In the postwar ceramic world there has been an emphasis on the individual artist that displays individual features of expression. After Kaneko, this tendency permeated in the 1970s into traditional Japanese ceramists as well.⁵¹ Together with increasing one-man exhibitions, awards, and prizes,⁵² so-called Momoyama revival potters have in general changed their attitude towards individualistic or creative ceramics.

Momoyama period ceramics became a source of inspiration in postwar Japan, not a goal to recreate materially, technically, or spiritually as in prewar Japan. For instance, Suzuki Osamu has advocated for the change of techniques as times change too, and has fired his Shino pieces in coal and gas kilns instead of the original climbing kilns (*noborigama*).⁵³

Essentialism has become a minor issue, including that of historical and national character. Instead, potters view themselves as rediscovers of nature. Suzuki Osamu stated: "What needs to be done now is a rediscovery of classicism, a rediscovery

50 For the overall promotion and designation of tea utensils (not only Japanese) and tea rooms as National Treasures thanks to the modern reevaluation of chanoyu's uniqueness throughout the 1930s, cf. Yoda, "Nihon bijutsushi ni okeru chanoyu," p. 27; Oka Yoshiko, *Kokuhō ninsei no nazo*.

51 Cf. Kaneko Kenji, "Shinka suru tōgei: Meiji kara gendai he," in *Tōgei meihin shūsei: Ningen kokuhō no waza to bi*, Vol. 3 *Jiki* (Tokyo: Kōdansha, 2003), p. 165.

52 Moeran, "The Art World of Contemporary Japanese Ceramics," p. 32.

53 Kōdansha Pekku (ed.), *Tōgei meihin shūsei: Ningen kokuhō no waza to bi*, Vol. 1 *Tōki*, p. 36.

of nature.”⁵⁴ Therefore it seems more appropriate to roughly differentiate between prewar Momoyama revival and postwar Momoyama *style* potters.

After the war, potters have grouped around four major associations, which have defined four tendencies in Japanese crafts: traditional, creative, craft, and avant-garde. Most relevant for us, traditional potters belong to the Japan Crafts Association and are the earliest consolidated group in 1954.⁵⁵ Potters constitute the largest category of crafts in the Association, and the members' effort revolves around “traditional work.”

Participation of Momoyama revival potters in the Japan Crafts Association (Nihon Kōgeikai) and its annual Japan Traditional Crafts Exhibition (*Nihon Dentō Kōgeiten*) has contributed to the establishment of tea ceramics as traditional among contemporary ceramics in Japan. Kida Takuya points out that most of the works presented on ancient ceramics to the Imperial Art Exhibition (*Teiten*) between 1927 and 1934, and to the New Arts Exhibition (*Shinbunten*) (1938-43) held before and during the war dealt mainly with China, and just a few with the Momoyama period.⁵⁶ However, the “First Intangible Cultural Properties - Traditional Japanese Crafts Exhibition” held in 1954 mentioned above, the forerunner of the Japan Traditional Crafts Exhibition, opened a new venue. Over twenty craftsmen who had been appointed beholders of intangible cultural properties were invited to show their work.⁵⁷ Among them figured the three Momoyama revival potters mentioned above. Three years later the exhibition took on its present form of juried contributions with prizes, as well as nationwide venues, and its selection jury has since been formed by Living National Treasures, scholars, and administrative representatives.⁵⁸ Momoyama style potters have subsequently enjoyed a strong presence in the Japan Traditional Crafts Exhibition.

Momoyama style, also known as “Momoyama tea ceramics revival,”⁵⁹ potters hold different degrees of affiliation with the Japan Crafts Association. Three

54 Hayashiya Seizō, *Gendai Nihon no tōgei*. Vol. 8 *Dentō to sōzō no ishō II*, (Tokyo: Kōdansha, 1983), pp. 160-162, 167.

55 Cf. Kaneko, “Shinka suru tōgei: Meiji kara gendai he,” p. 165.

56 Kida, “Arakawa Toyozō no Momoyama fukkō,” p. 21.

57 Moeran, “The Art World of Contemporary Japanese Ceramics,” pp. 39-41.

58 Cf. Ōtaki, “Nihon dentō kōgeiten to ningen kokuhō,” pp. 162-63.

59 Cf. Kaneko, “Shinka suru tōgei: Meiji kara gendai he,” p. 165.

designated Living National Treasures became executive members of the Japan Crafts Association, with the power to appoint juries.⁶⁰ The large majority of Momoyama style potters are regular members, though, after their work has been accepted four times for exhibition.⁶¹ To mention a few names: Momoyama style potters of Hagi wares, Sakakura Shinbē XII (1917-1975) and Sakata Deika (1915-) (Figure 9); Katō Kōzō (1935-) for Shino and Oribe wares; Tanimoto Kōsei (1916-) for Iga Momoyama style wares (Figure 10); Tokusamu Moritoshi (1943-) for Karatsu Korean style tea wares; and Yamamoto Yūichi (1935-) for Bizen wares.

The extent to which tea ceramics are considered traditional in association with Momoyama revival potters is suggested by the catalogue of the thirtieth anniversary of the Japan Traditional Crafts Exhibition in 1983, held at the Museum of Modern Art, Tokyo. This publication shows that Chinese style and sculptural ceramic works were on view at the Main Building of the museum, whereas Momoyama revival and *mingei* ceramics (with a clear predominance of tea wares) were displayed in the Crafts Building. The distribution evokes connotations of foreign and modern, versus autochthon and traditional.

To summarize, Momoyama revival and style potters are officially acknowledged as traditional potters in postwar Japan through their participation in the Traditional Crafts Exhibition and their affiliation with the Japan Crafts Association. They are indistinctively regarded as potters of tea ceramics, considering these wares to be their characteristic format, traditional by extension. But how traditional are tea ceramics as vessel types themselves?

3. Tea Wares as a Traditional Format

Using tea wares as basic vessel types, which potters tend to work with, is what I consider here as “format.” Thus, one characteristic of tea ceramics is their consideration as the format of Momoyama style potters. To express it differently, for instance, medieval style potters did not create tea ceramics as a rule.⁶²

60 Uenishi, *Bizenyaki: Sono waza to hito*, pp. 59, 61, 63. Sakata Deika is here an exception.

61 Cf. Moeran, “The Art World of Contemporary Japanese Ceramics,” pp. 38-40.

62 See Tokoname potter Takeuchi Kimiaki (1948-), or Tanba potter Ichino Shinsui (1932-), Hayashiya Seizō, *Gendai Nihon no tōgei*. Vol.9. *Dentō to sōzō no ishō III*, (Tokyo: Kōdansha, 1984), p. 178; Enomoto Tooru (ed.), *Gendai no Nihon tōgei. Kinki II* (Kyoto: Tankōsha, 1989), pp. 102-105.

There are numerous examples of types of tea wares made by Momoyama style potters. Most characteristic are tea bowls (Figures 1, 8), tea caddies (Figures 7,10), fresh-water containers (*mizusashi*) (Figures 2, 4, 6, 9), flower vases, and *kaiseki* (“tea meal”) wares, revealing a “format” of great versatility.

The concept of traditional in these vessel types can be best understood from the point of view of their formal canonization. As Kaneko Kenji pointed out, ceramics exhibited at the Japan Traditional Crafts Exhibition follow fixed forms (*teikei*) of vessels, to which several sorts of deformations are made without altering the basic essence of the fixed form.⁶³ This is true for tea ceramics: *mizusashi*, tea caddies, flower vases, etc., may bear formal deviations as long they do not alter the integrity of the canonized vessel type. For instance, Miwa’s tea bowl (Figure 8) with two handles would hardly be viewed as a traditional piece any longer, regardless of its firing or dimensions.

Certainly, tea ceramics best suit Kaneko’s definition of *utsuwa* (vessel): “one piece that holds the appropriate size within predetermined limits.”⁶⁴ This leads us to the next point about the intricate relationship between functionality, inherent or intended, and traditional vessel: a tea bowl that filled up the space of a gallery as an installation piece would not only break with standard dimensions, but would deny the inherent function under which we *a priori* perceive and distinguish this vessel type from others.⁶⁵ Again, imagine that Tanimoto’s tea caddy (Figure 10) was solid, and life size. In premodern times, no matter whether vessels were aesthetically conceived or perceived as objects that stand in space or as containers (or both), their function to enclose a space, and not to make the viewer aware of the space it fills, or the space that is around it, was a prerequisite to the viewer. The knowledge *a priori* about the vessel’s function precisely enabled the viewer to recognize it as such—and so it happens nowadays too.

Therefore, the fact that the inherent function of tea ceramics is not transgressed as a

63 Kaneko Kenji, “Gendai tōgeiron josetsu: Kindai kōgei no rekishi no naka de (10). ‘Kōgei=yō+bi’ no kōzō to chōkoku (2),” in *Tōsetsu* 579 (June 2001), p. 73.

64 Kaneko Kenji, “Gendai tōgeiron josetsu: Kindai kōgei no rekishi no naka de (9). ‘Kōgei=yō+bi’ no kōzō to chōkoku (1),” in *Tōsetsu* 578 (May 2001), p. 71, ff.

65 Kaneko’s statement about the relevance of the intended or factual functionality from the production or perception perspective of ceramics does not consider our knowledge *a priori* of the objects; Kaneko, “Gendai tōgeiron josetsu (10).”

rule by Momoyama style potters or by creative or avant-garde potters underscores their meaning as traditional vessels, i.e. canonized traditional formats. In short, the thorough respect of formal and functional integrity paid by potters to tea wares is what makes them traditional.

III. Conclusions

The conception of tea ceramics as an independent category of tea utensils as well of ceramics, and their appreciation as traditional objects took place in prewar Japan. This was intrinsically related to the “invention of tradition” of the tea ceremony and of Japanese ceramics, rooted in the Momoyama period. After the Second World War, tea ceramics have been regarded as traditional through their widespread production among Momoyama revival potters, their designation as Important Cultural Properties, and their handling as canonized vessel forms.

Japan’s industrialization and modernization following the Meiji Restoration in 1868 brought about radical changes in all areas of Japanese society, prompting what Hobsbawm defined as “invention of traditions”: the reconfiguration of the past into modern traditions that help construct a national identity. The tea ceremony set its roots in the Momoyama period and, together with an increasing perception of chanoyu as traditional art and tea utensils as art objects, it finally grew into Japan’s cultural nationalism. Tea ceramics were at the base of this construction, and so the step towards their definition as an independent traditional object category was minute.

At a different front and parallel to the development of the *mingei* folk craft movement, several Japanese potters engaged in the spiritual and technical revival of Momoyama period tea wares throughout the early twentieth century. Personally engaged in technical research, archaeological excavations of kiln sites, and historiography, these potters corroborated the role played by the tea ceremony in the emergence of distinctive Japanese ceramics during the Momoyama period, and set the Momoyama period as the cradle of aesthetically unique Japanese ceramics. Momoyama thus became synonymous with the Japanese ceramic tradition, and with it its epitome wares, tea ceramics.

The above mentioned tendencies were molded by the potter, tea connoisseur, and

historian Katō Tōkurō into his (attributed) creation of the term “tea ceramic” in 1937.

From the mid-twentieth century, along with the growing recognition of ceramics in the art world, the Momoyama period has been officially acknowledged as the historical canon through the state’s designation of Momoyama revival potters as Beholders of Important Intangible Cultural Properties and Techniques. The Japanese Agency of Cultural Affairs has moreover consecrated Japanese tea ceramics as a cultural heritage through numerous designations as Important Cultural Properties and National Treasures. The characteristic image has become a Shino tea bowl of the Momoyama period.

Since tea wares are regarded as hallmarks of Momoyama revival potters, as it happens with household wares and folk craft *mingei* potters, participation of Momoyama revival potters in the Japan Traditional Crafts Exhibition and its Japan Crafts Association, one of the major venues of traditional craftsmen, has contributed to the assessment of tea ceramics as traditional in postwar Japan.

Finally, the respect hitherto paid by Japanese potters to the formal integrity and to the inherent function of tea ceramics as a vessel type has consolidated their image as a canonized format in the present day. As a concluding remark, the lingering notion of Japanese uniqueness enclosed in tea ceramics seems to constitute a broad aspect of their traditional character.⁶⁶

66 Cf. Kida, “Arakawa Toyozō no Momoyama fukkō,” p. 25.

Table 1 Japanese Potters Designated as Living National Treasures (1955-2005)

Techniques designation	Year of designation	Potter designated	Total number designations/ technique	
Shino	1955	Arakawa Toyozō (1894-1985)	2	
	1994	Suzuki Osamu (1934-)		
Black Seto	1955	Arakawa Toyozō* (1894-1985)	1	
Bizen ware	1956	Kaneshige Tōyō (1896-1967)	5	
	1970	Fujiwara Kei (1899-1983)		
	1987	Yamamoto Tōshū (1906-1994)		
	1996	Fujiwara Yū (1932-2001)		
	2004	Isezaki Jun		
Hagi ware	1970	Miwa Kyūwa (1895-1981)	2	
	1983	Miwa Kyūsetsu XI (1910-)		
Karatsu ware	1976	Nakazato Muan (1895-1985)	1	
Tokoname ware	1998	Yamada Jōzan III (1924-)	1	
Folk craft (<i>mingei</i>) pottery	1955	Hamada Shōji (1894-1978)	2	
	1996	Shimaoka Tatsuzō (1919-)		
Ryūkyū ware	1985	Kinjō Jirō (1912-2004)	1	
Enamel porcelain	1955	Fujimoto Kenkichi (1886-1963)	5	
	1961	Katō Hajime (1900-1968)		
	1986	Fujimoto Yoshimichi (1919-1992)		
	1989	Imaizumi Imaemon XIII (1926-2001)		
	2001	Sakaida Kakiemon XIV (1934-)		
White porcelain	1983	Tsukamoto Kaiji (1912-1990)	2	
	1995	Inoue Manji (1929-)		
Bluish porcelain	1983	Tsukamoto Kaiji (1912-1990)*	1	
Celadon	1997	Miura Koheiji (1933-)	1	
Color porcelain	1997	Tokuda Yasokichi III (1933-)	1	
Underglaze Blue and White	1977	Kondō Yūzō (1902-1985)	1	
Underglaze gold	2001	Yoshita Minori (1932-)	1	
Three-colored (<i>sansai</i>)	1995	Katō Takuo (1917-2005)	1	
Iron glaze stoneware	1955	Ishiguro Munemarō (1893-1968)	3	
	1985	Shimizu Uichi (1916-2004)		
	2005	Hara Kiyoshi (1932-)		
Iron decoration	1986	Tamura Kōichi (1918-1987)	1	
Multi-colored marble	1993	Matsui Kōsei (1927-2003)	1	
Mumyōi ware	2003	Itō Sekisui V (1941-)	1	
Total:	20	21	32	34

Momoyama revival/style potters

* Potter designated for several techniques

Sources: /www.e-yakimono.net/html/living-natl-treasures.htm

Table 2 Japanese Tea Ceramics Designated as Important Cultural Properties and National Treasures (1952-1999)

Kiln/ ware	Glaze/ decoration	Tea Ceramic	Designation		Manufacture period	Collection
			Important Cultural Property	National Treasure		
Raku	white glaze	Tea Bowl “Mount Fuji” (Fujisan) attr. to Hon’ami Kōetsu	1952	1952 (3 months later)	Edo period	Sunritz Hattori Museum of Arts, Suwa (Nagano Pref.)
	black glaze	Tea Bowl “Rain Cloud” (Amagumo) attr. to Hon’ami Kōetsu	1955		Edo period	Mitsui Memorial Museum, Tokyo
	black glaze	Tea Bowl “Large Black” (Ōguro) attr. to Chōjirō	1955		Momoyama period	Private Collection
	red glaze	Tea Bowl “Snow Peak” (Yukimine) attr. to Hon’ami Kōetsu	1959		Edo period	Hatakeyama Memorial Museum, Tokyo
	black glaze	Tea Bowl “Tōyōbō” attr. to Chōjirō	1962		Momoyama period	Private Collection
	red glaze	Tea Bowl “Only One” (Muichibutsu) attr. to Chōjirō	1971		Momoyama period	Egawa Museum of Art, Nishinomiya (Hyogo Pref.)
	red glaze	Tea Bowl “Kaga” attr. to Hon’ami Kōetsu	1974		Momoyama period	Manno Museum, Osaka
	black glaze	Tea Bowl “Shunkan” attr. to Chōjirō	1996		Momoyama period	Mitsui Memorial Museum, Tokyo
Mino	Tenmoku w. chrysanthe- mum flower pattern	Tea Bowl	1954		Momoyama period	Fujita Museum of Art, Osaka

Shino	Tea Bowl “Deutzia Fence” (Unohanagaki)	1955	1959	Momoyama period	Mitsui Memorial Museum, Tokyo
white glaze Tenmoku	Tea Bowl	1957		Muromachi period	Private Collection
reed pattern	Fresh Water Jar “Old Coast” (Kogishi)	1958		Momoyama period	Hatakeyama Memorial Museum, Tokyo
white glaze Tenmoku	Tea Bowl	1958		Muromachi period	The Tokugawa Art Museum, Nagoya
Yellow Seto w. radish pattern	Gong-shaped Dish	1959		Momoyama period	Manno Museum, Osaka
Yellow Seto	Small Standing Drum-shaped Flower Vase	1959		Momoyama period	Kuboso Memorial Museum of Art, Izumi (Osaka Pref.)
Oribe	Squared Dish	1967		Momoyama period	Private collection
Oribe	Rectangular Dish w. Handle	1977		Momoyama period	Yuki Museum of Art, Osaka
Grey Shino w. bird pattern	Dish	1977		Momoyama period	Tokyo National Museum of Art
Oribe Pine skin	Diamond-shaped Dish w. Handle	1986		Momoyama period	Kitamura Museum, Kyoto
Grey Shino w. tortoise shell pattern	Tea Bowl “Momiji Peak” (Mine no momiji)	1993		Momoyama period	The Gotō Museum
Shino	Tea Bowl “Hirosawa”	1997		Momoyama period	Yuki Museum of Art, Osaka
Iga	Fresh Water Jar	1955		Momoyama period	The Gotō Museum
	Flower Vase	1956		Momoyama period	Private Collection
	Flower Vase “Trifoliolate Orange” (Karatachi)	1956		Momoyama period	Hatakeyama Memorial Museum, Tokyo
	Fresh Water Jar “Burst Bag” (Yabure bukuro)	1960		Momoyama period	Private Collection
	Flower Vase “Confederate Rose” (Fuyō)	1974		Momoyama period	Private Collection

Bizen	Old	Cylindrical Flower Vase	1956		(1557)	Okayama Prefecture Museum
	with <i>hidasuki</i> pattern	Fresh Water Jar	1959		Momoyama period	Hatakeyama Memorial Museum, Tokyo
		Arrow-notch Fresh Water Jar w. lugs	1985		Momoyama period	Private Collection
Karatsu	Oku Kōrai	Tea Bowl “Three Treasures” (Sanpō)	1956		Momoyama period	Kuboso Memorial Museum of Art, Izumi (Osaka Pref.)
	Iron <i>madara</i> glaze	Jar	1957		Momoyama period	Manno Museum, Osaka
	Pine branch design	Dish	1977		Edo period	Umezawa Memorial Museum, Tokyo
Shigaraki		Tier-lip Fresh Water Jar “Hermitage of Bushwood” (Shiba no iori)	1994		Momoyama period	Tokyo National Museum

Sources: *Kokuhō, Jūyō bunkazai daizen. Vol. 6. Kōgeihin. Gekan.* Mainichi Shinbunsha: Tokyo, 1999, pp. 266-274

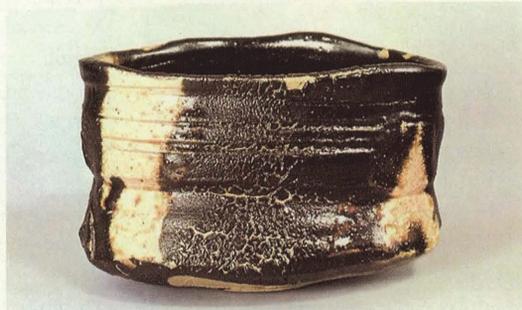


Fig. 1 Katō Tōkurō, *Black Tea Bowl*. No date given. H: 8, D. Mouth: 10.5 -13.5 cm. Published in: Kuroda Ryōji et al., *Nihon no yakimono*. Vol. 4. *Shino, Oribe, Kisetō, Setoguro* (Tokyo: Kōdansha, 1977), Kisetō-Setoguro, pl. 58.



Fig. 2 Kawakita Handeishi, *Iga Ware Mizusashi "Bag of Desire" 慾袋*. 1940. H. 18, D. 22 cm. Private collection. Published in: National Museum of Modern Art (ed.), *Shōwa no Momoyama fukkō* (2002), II-38.



Fig. 3 *Bizen Ware Arrow-notch Mizusashi with Two Lugs "Silent Thunder" 黙雷*. 16th century. H. 18.8, D. 14, B. 17.5 ×18.4 cm. Nezu Museum. Published in: Nezu Bijutsukan (ed.), *Momoyama no chatō* (Tea Ceramics of the Momoyama Period) (1989), p1.148.



Fig. 4 Kaneshige Tōyō, *Bizen Ware Mizusashi with Lugs*. 1958. H. 20, D. 21.5 cm. National Museum of Modern Art, Tokyo. Published in: National Museum of Modern Art (ed.), *Shōwa no Momoyama fukkō* (2002), II-31.



Fig. 5 *White Shino Arrow-notch Mizusashi, Mino Ware*. 16th century. Excavated at the town site of Fushimi Castle. Published in: Aichi Prefectural Ceramic Museum (ed.), *Iseki ni miru sengoku, Momoyama no chadōgu* (1997), pl.118.



Fig. 6 *Arakawa Toyozō, Shino Mizusashi with Underglaze Iron Decoration*. 1958. H. 18.2, D. 21.5 cm. National Museum of Modern Art, Tokyo. Published in: National Museum of Modern Art (ed.), *Shōwa no Momoyama fukkō* (2002), II-12



Fig. 7 *Yamamoto Tōshū, Bizen Ware Chaire with Lugs and Flowing Ash Glaze*. H. 7.4, D. 9 cm. No date given. Published in: *Cordes de Feu. Mille ans de ceramique japonaise à Bizen* (Sèvres, Osaka etc., 1997), pl. 11.

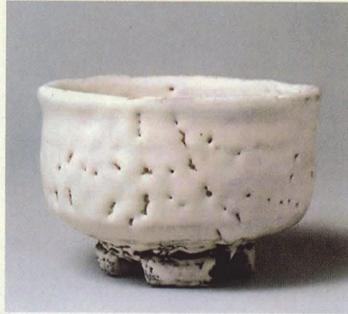


Fig. 8 Miwa Kyūsetsu XI, *Hagi Ware Tea Bowl with Three Split Foot*. No date given. Mouth D. 3.6, H. 9.4, Foot D. 8 cm. Published in: Kawano Ryōsuke (ed.), *Nihon no yakimono*, Vol. 17. *Hagi* (Kōdansha, 1975), pl. 52.

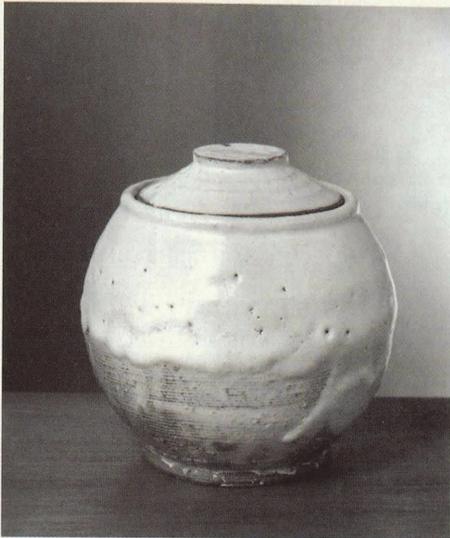


Fig. 9 Sakata Deika, *Hagi Ware Potato-head Mizusashi*. Before 1989. H. 19, D. 21 cm. Freudenberg Collection, Germany. Published in: *Vier Elemente. Drei Länder. Deutschland, England, Japan. Moderne Keramik aus der Sammlung Freudenberg* (Museum für Kunsthandwerk Frankfurt am Main, 1992), p. 235.

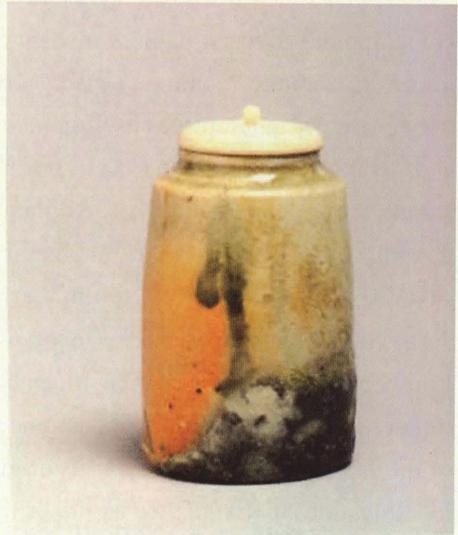


Fig. 10 Tanimoto Kōsei, *Iga Ware Tea Caddy with Ivory Lid*. 1986. H. 9.3, D. 5.7 cm. Freudenberg Collection, Germany. Published in: Stephan von der Schulenburg (ed.), *Faszination Keramik: Moderne japanische Meisterwerke in Ton aus der Sammlung Gisela Freudenberg* (Museum für Angewandte Kunst Frankfurt, 2005), pl. 13-1.