PAGEANT of JAPANESE ART

Edited by Staff Members of The Tokyo National Museum

VOL. IV CERAMICS and METALWORK

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PAGEANT OF JAPANESE ART

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PAGEANT OF JAPANESE ART

CERAMICS and METALWORK

VOL. 4

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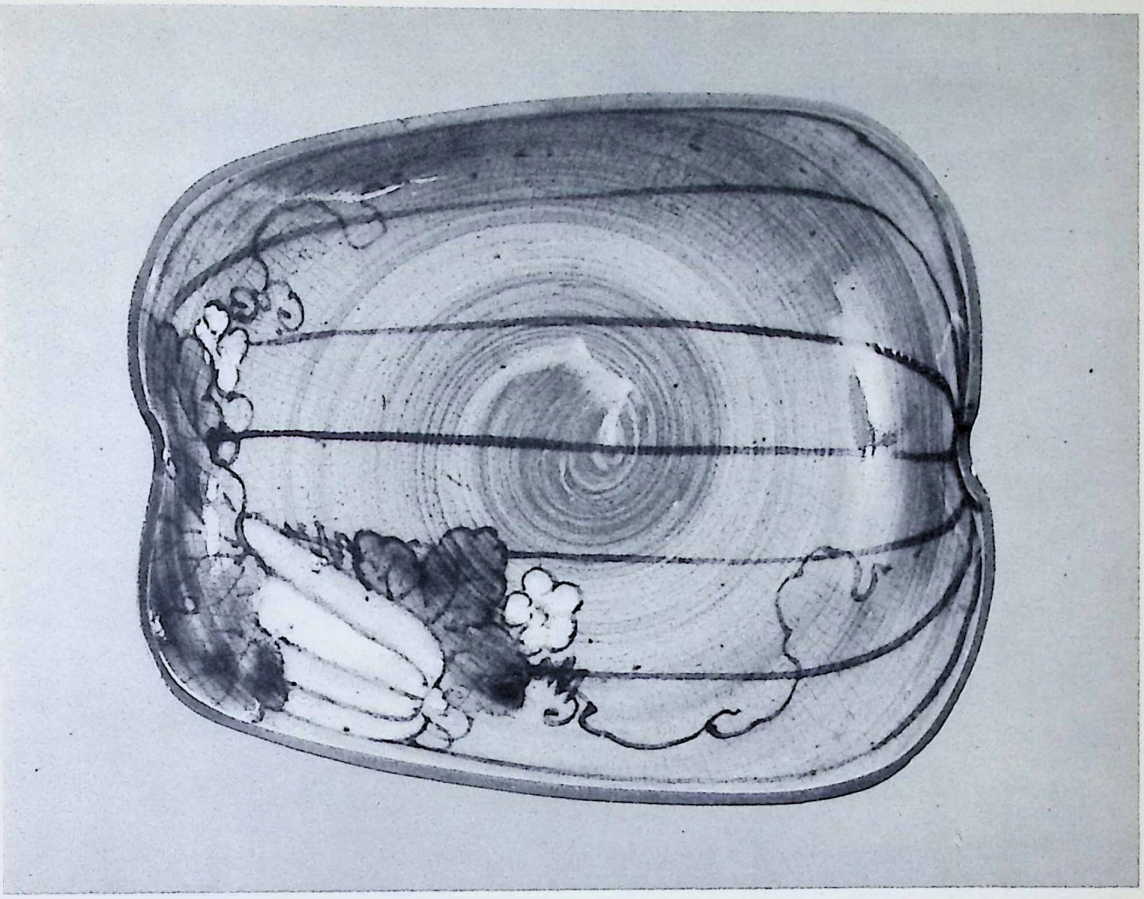
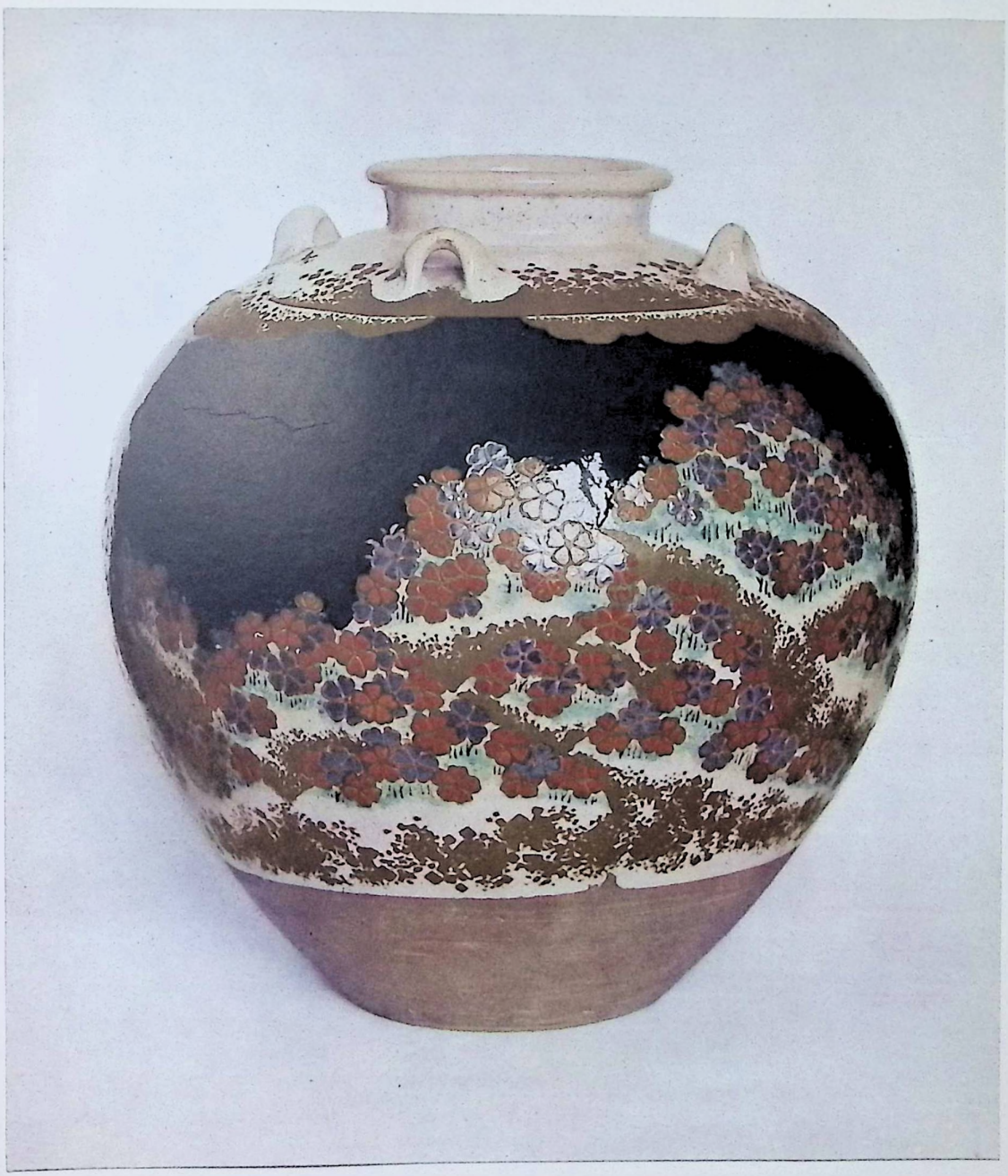
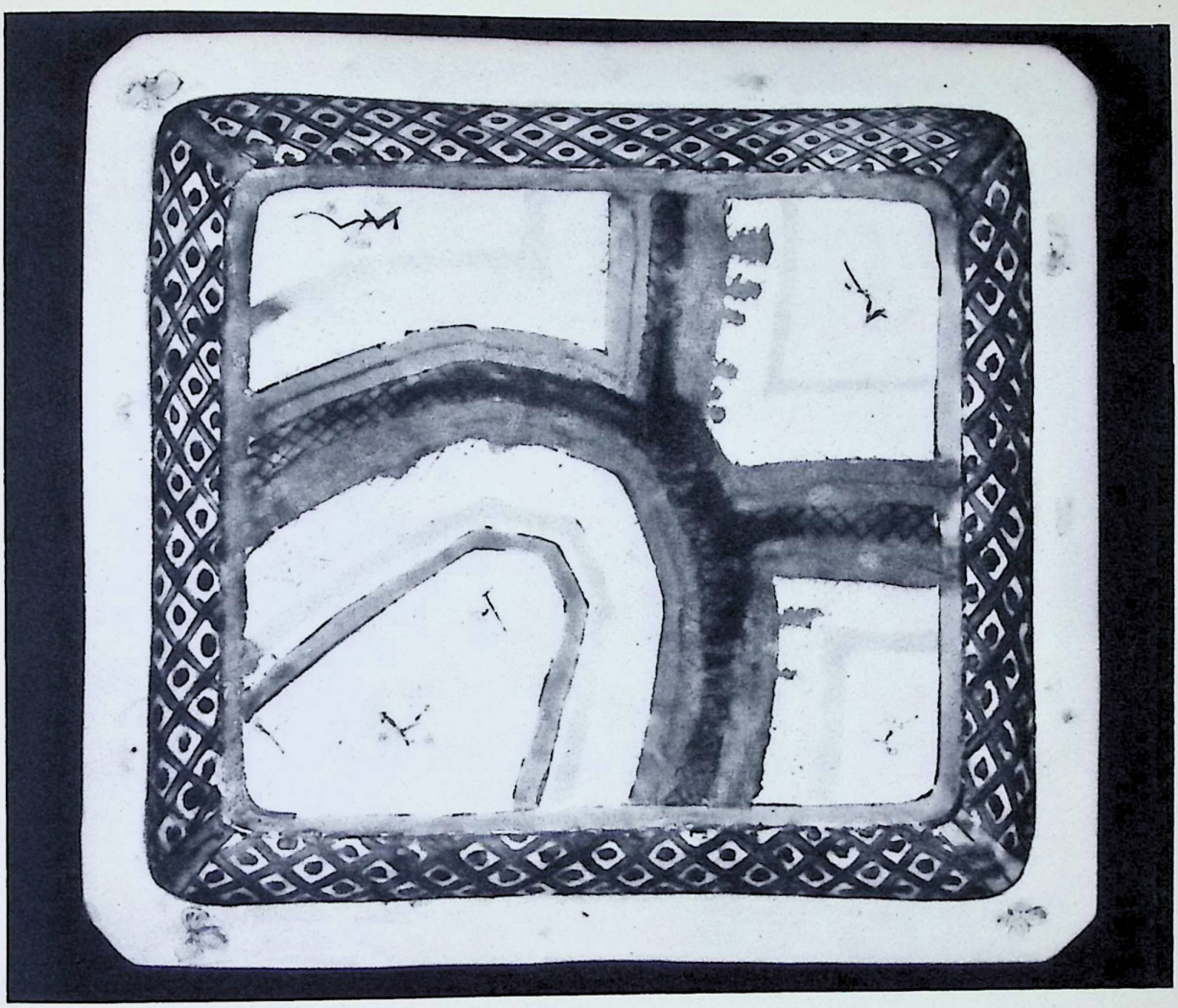
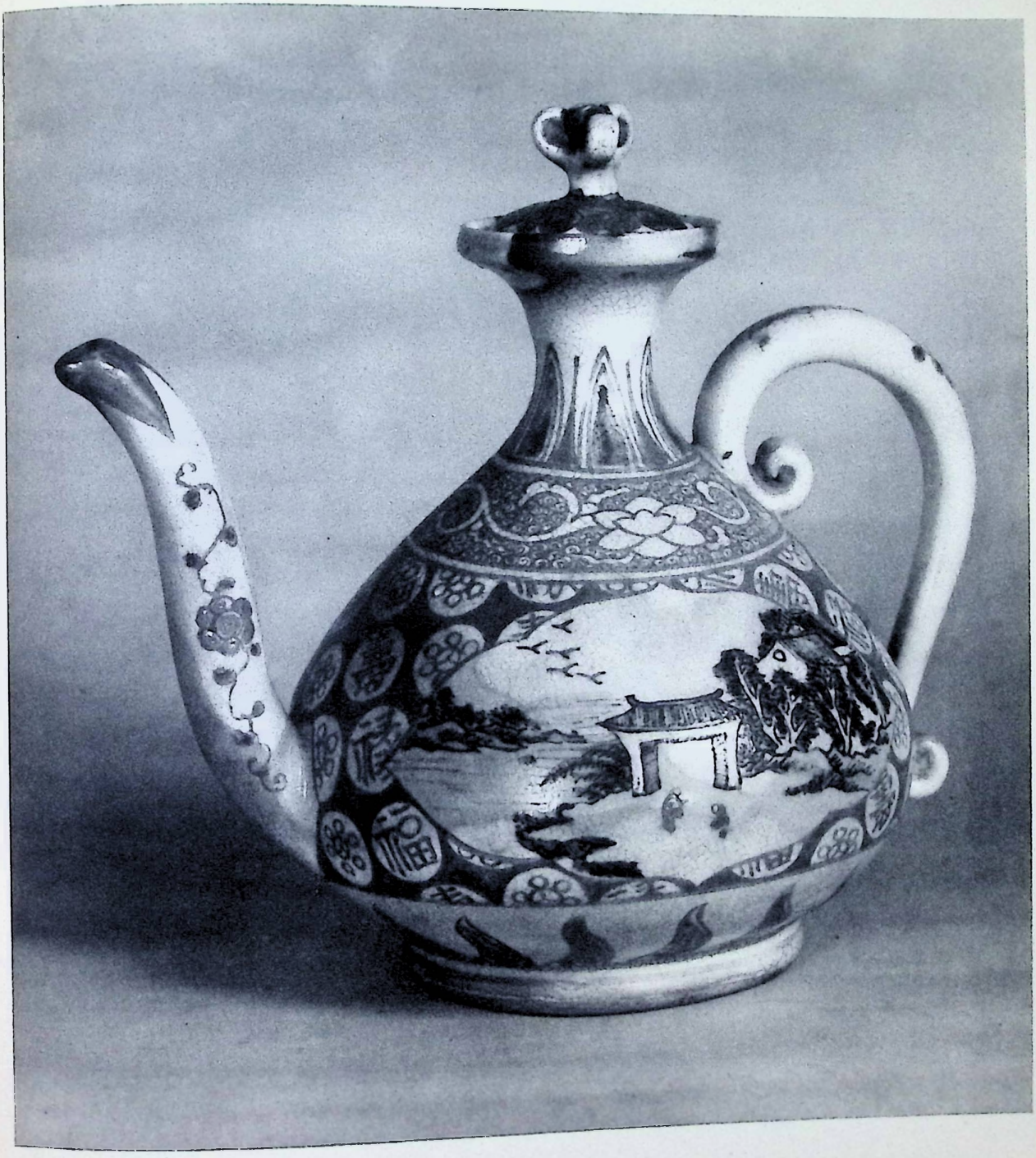
PLATES

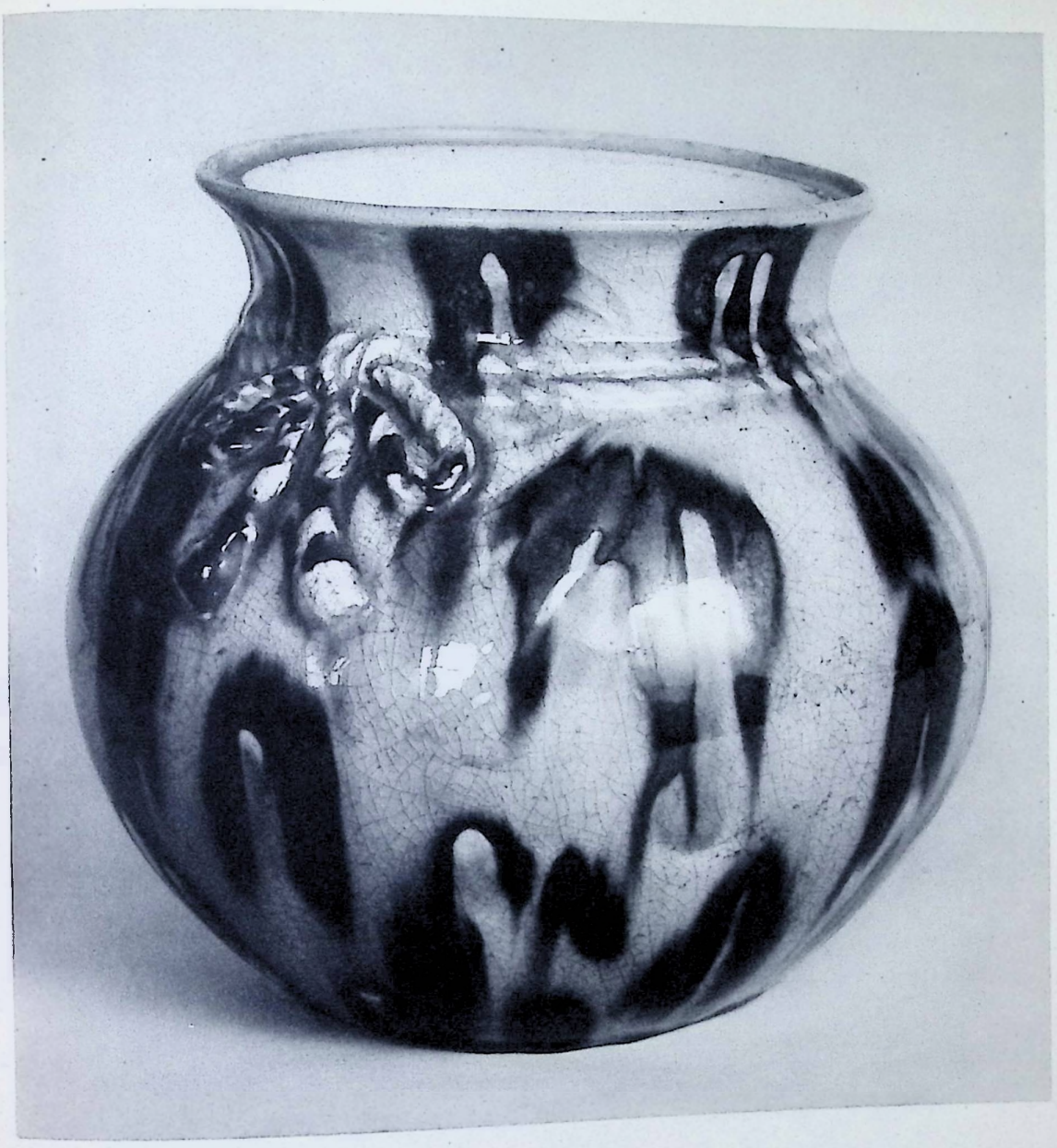
PLATES

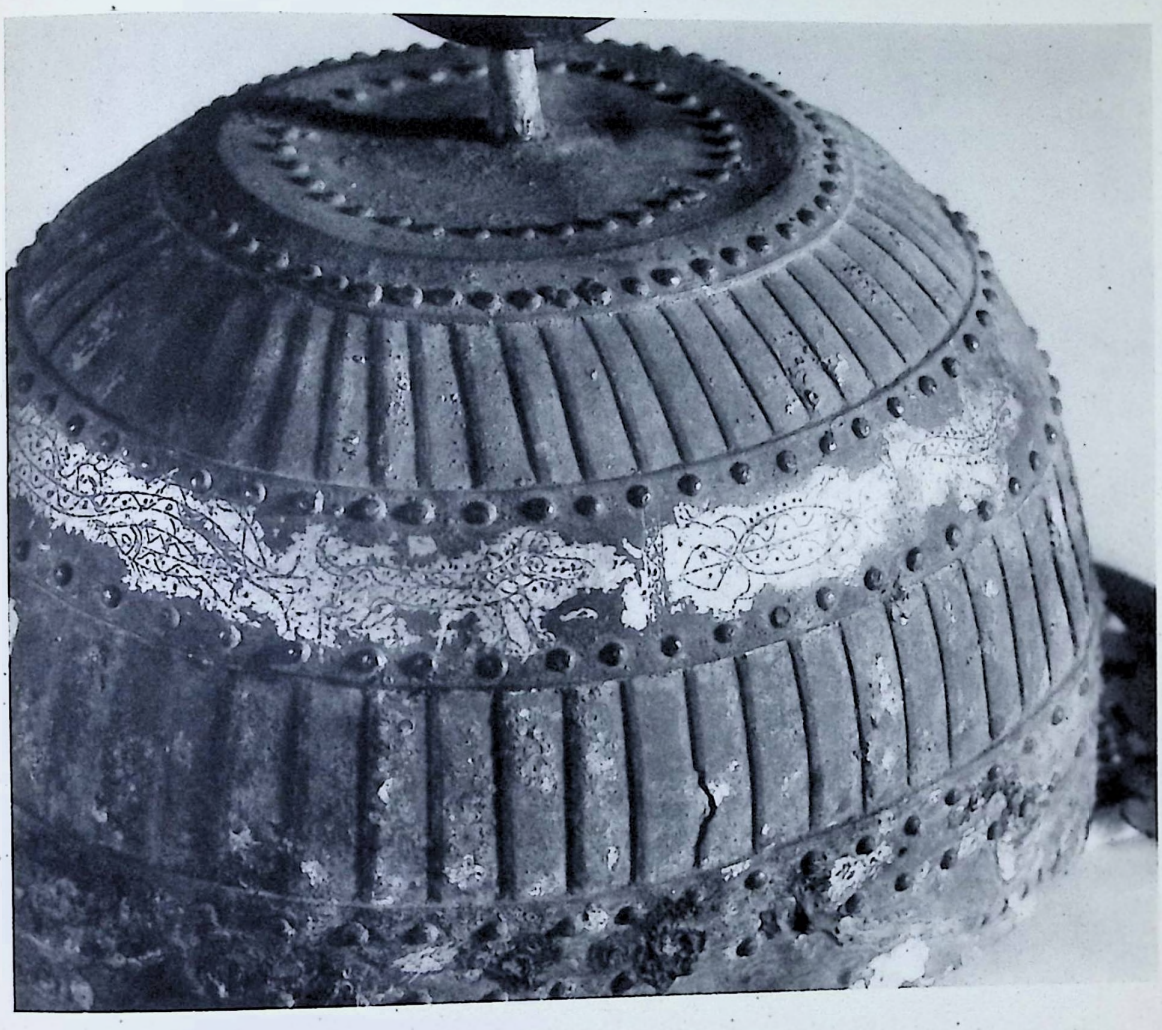


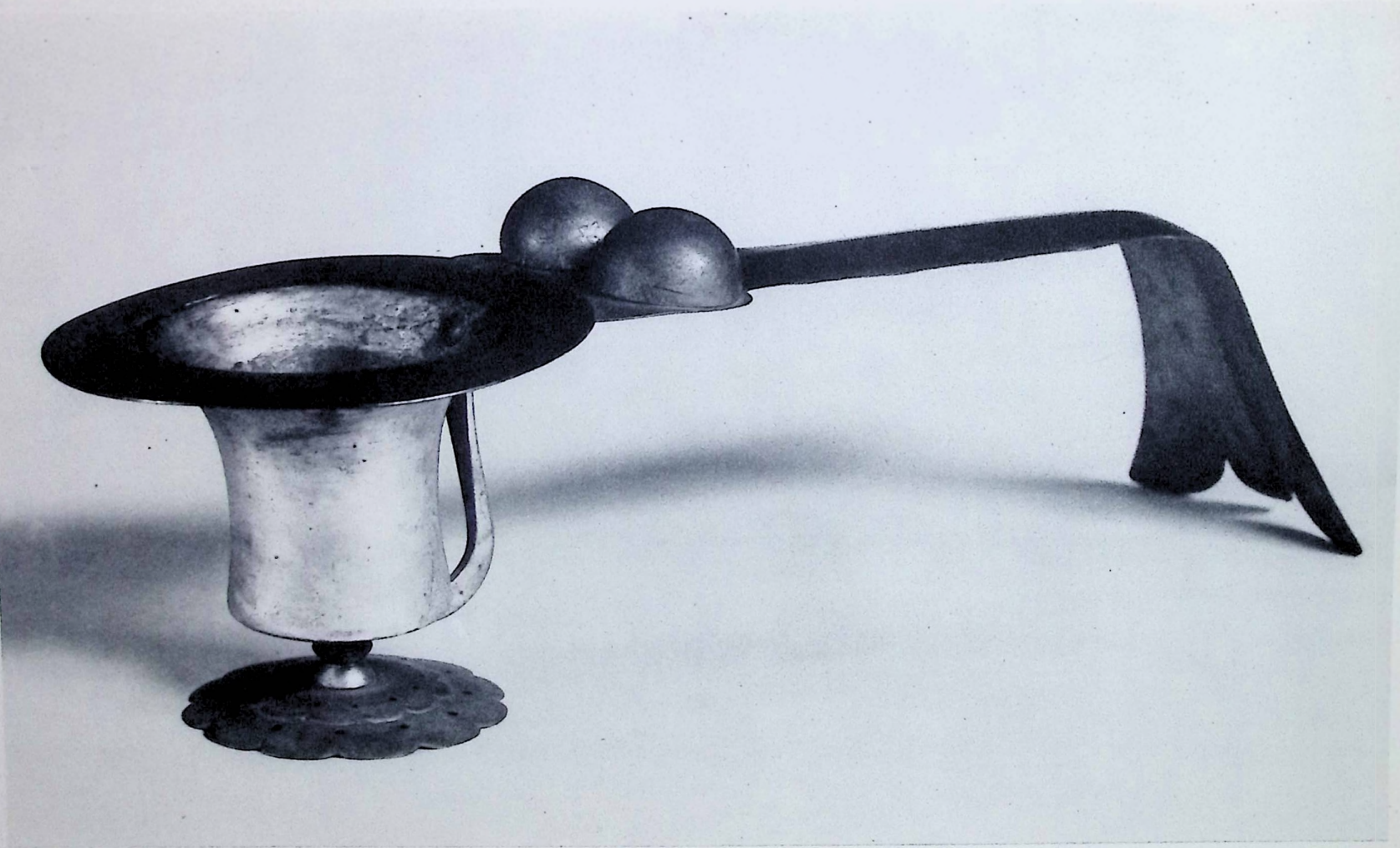


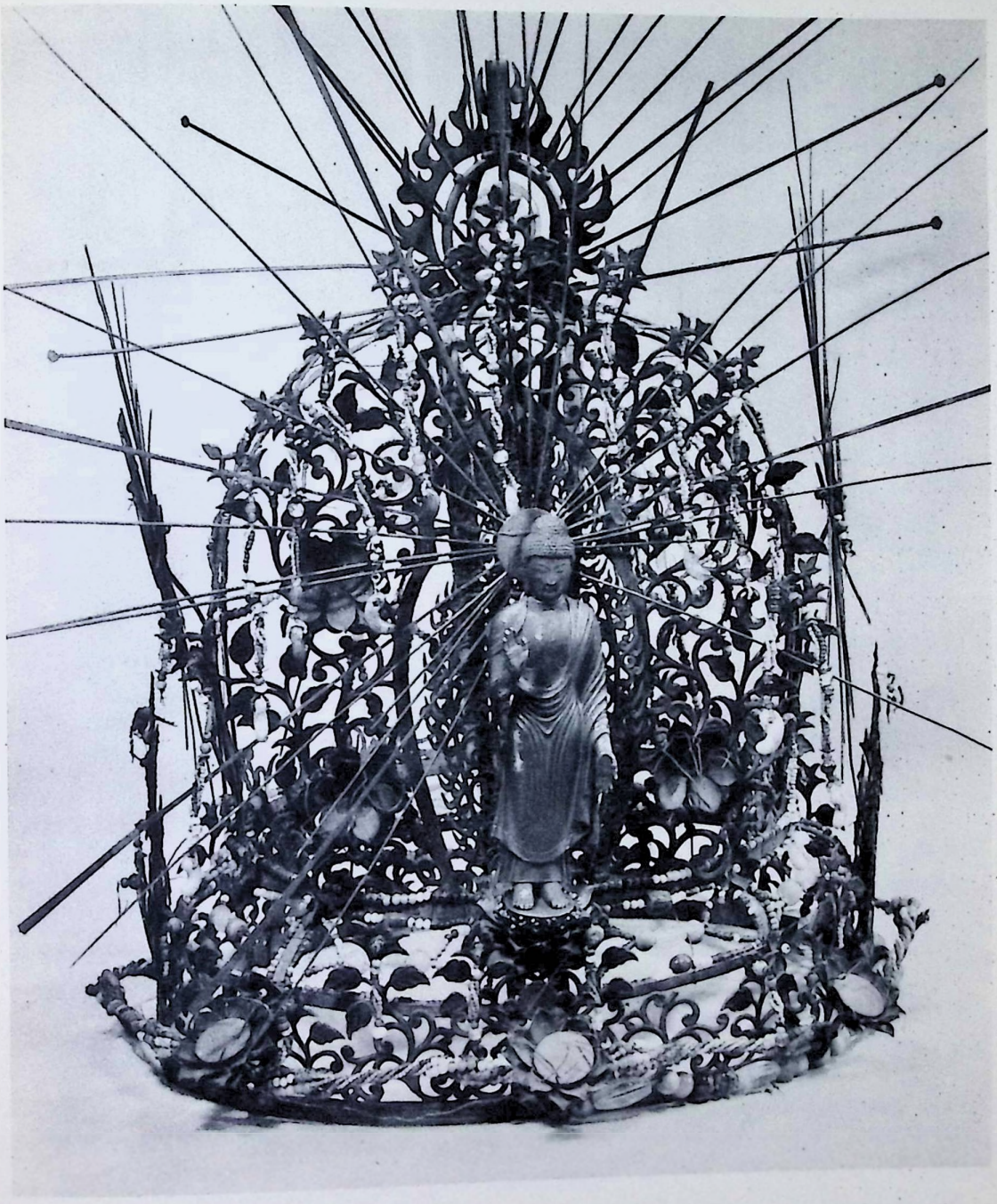


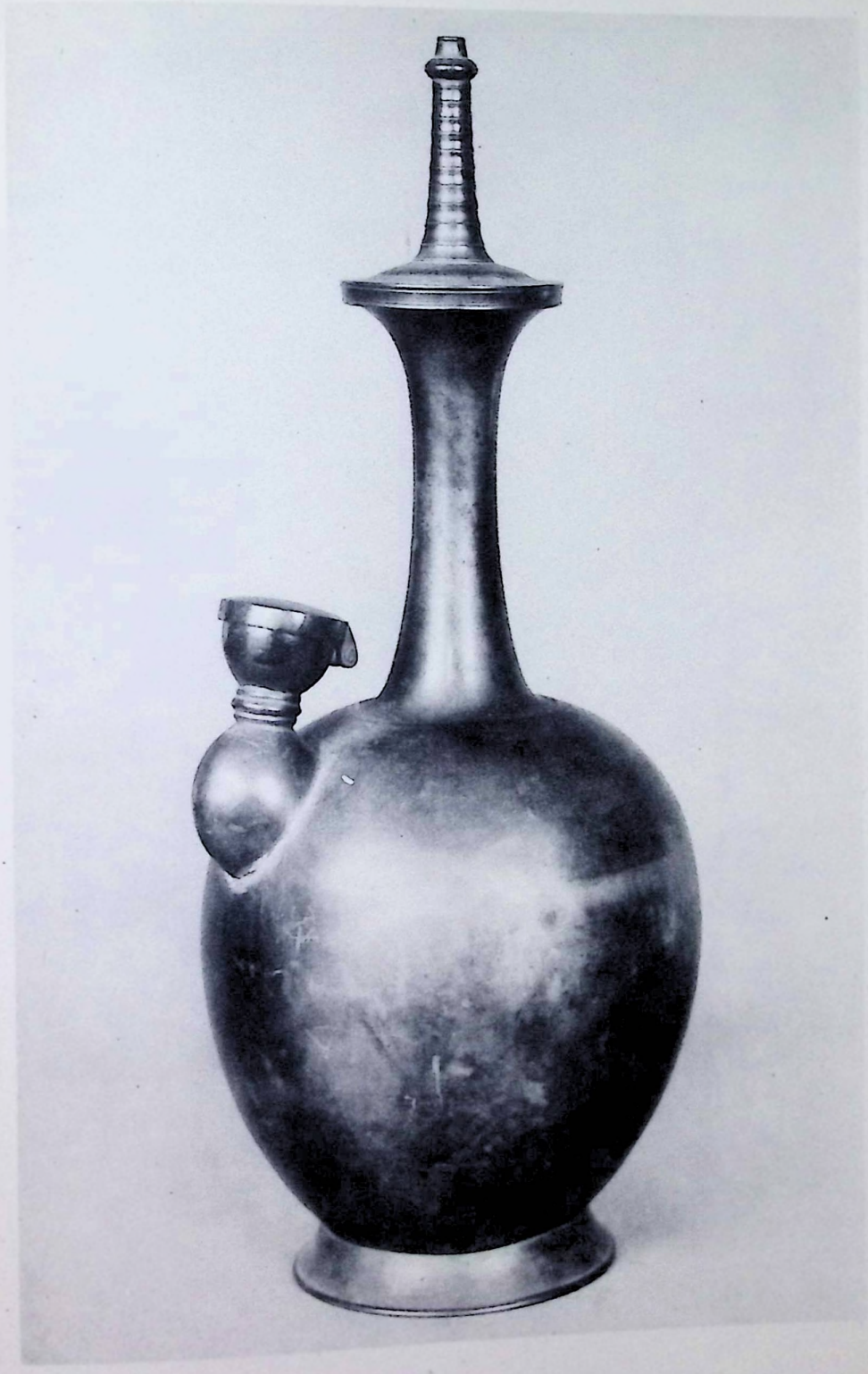


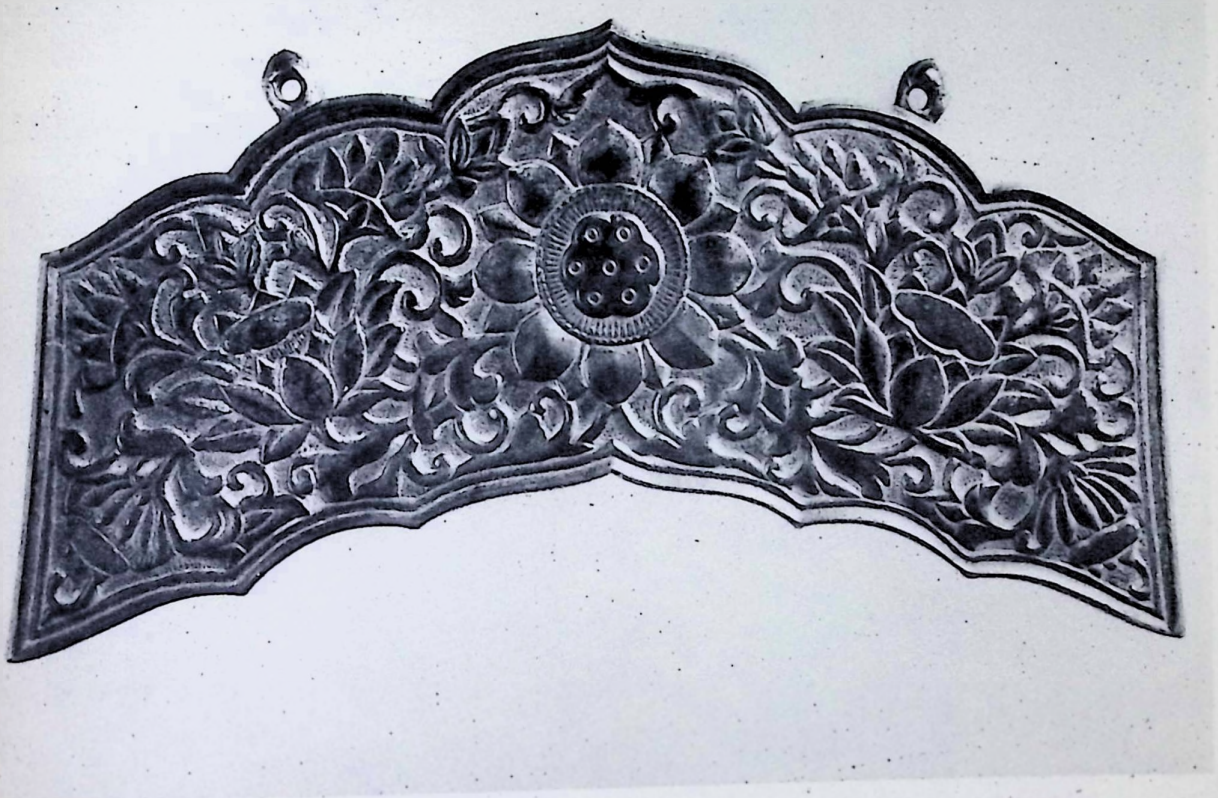


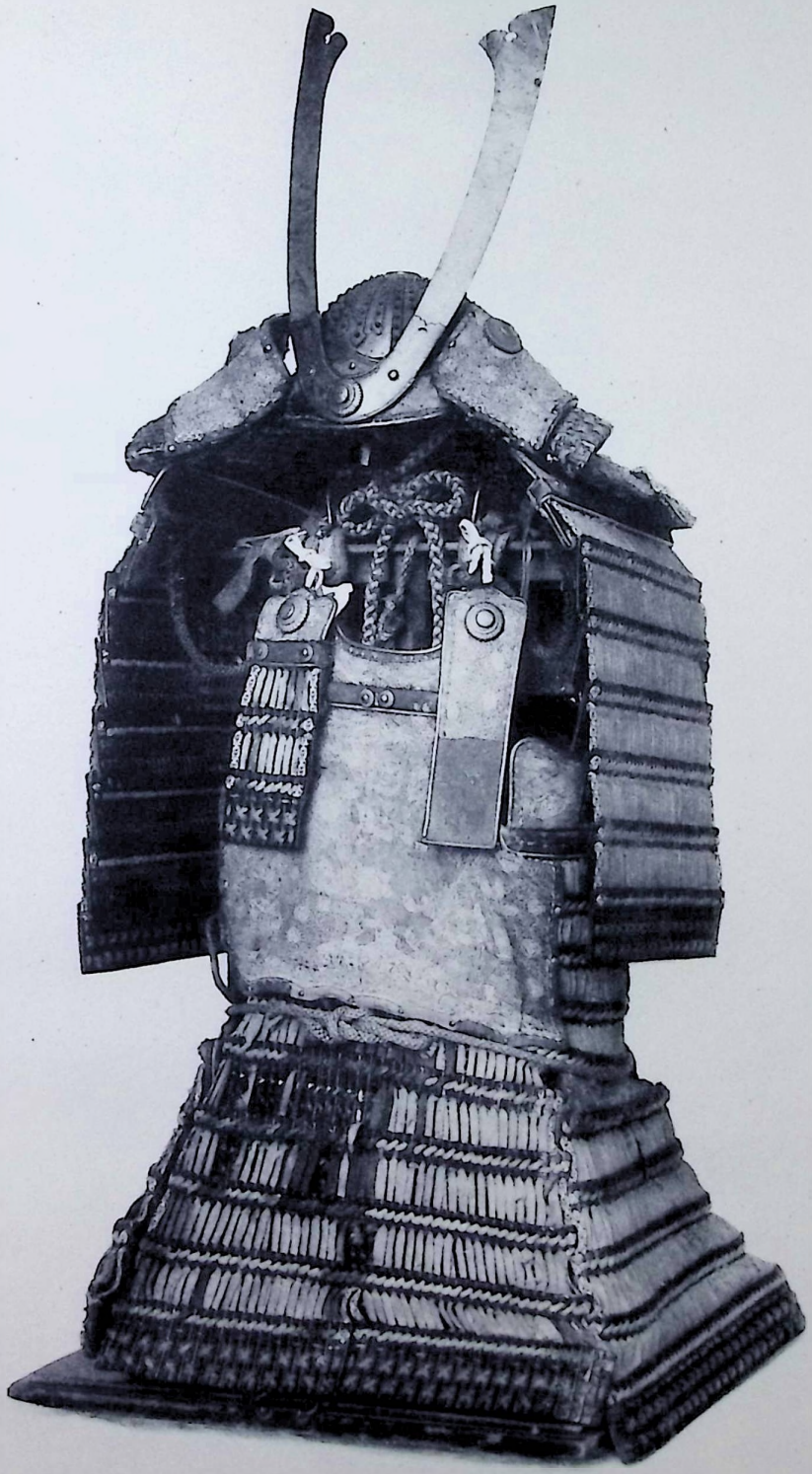


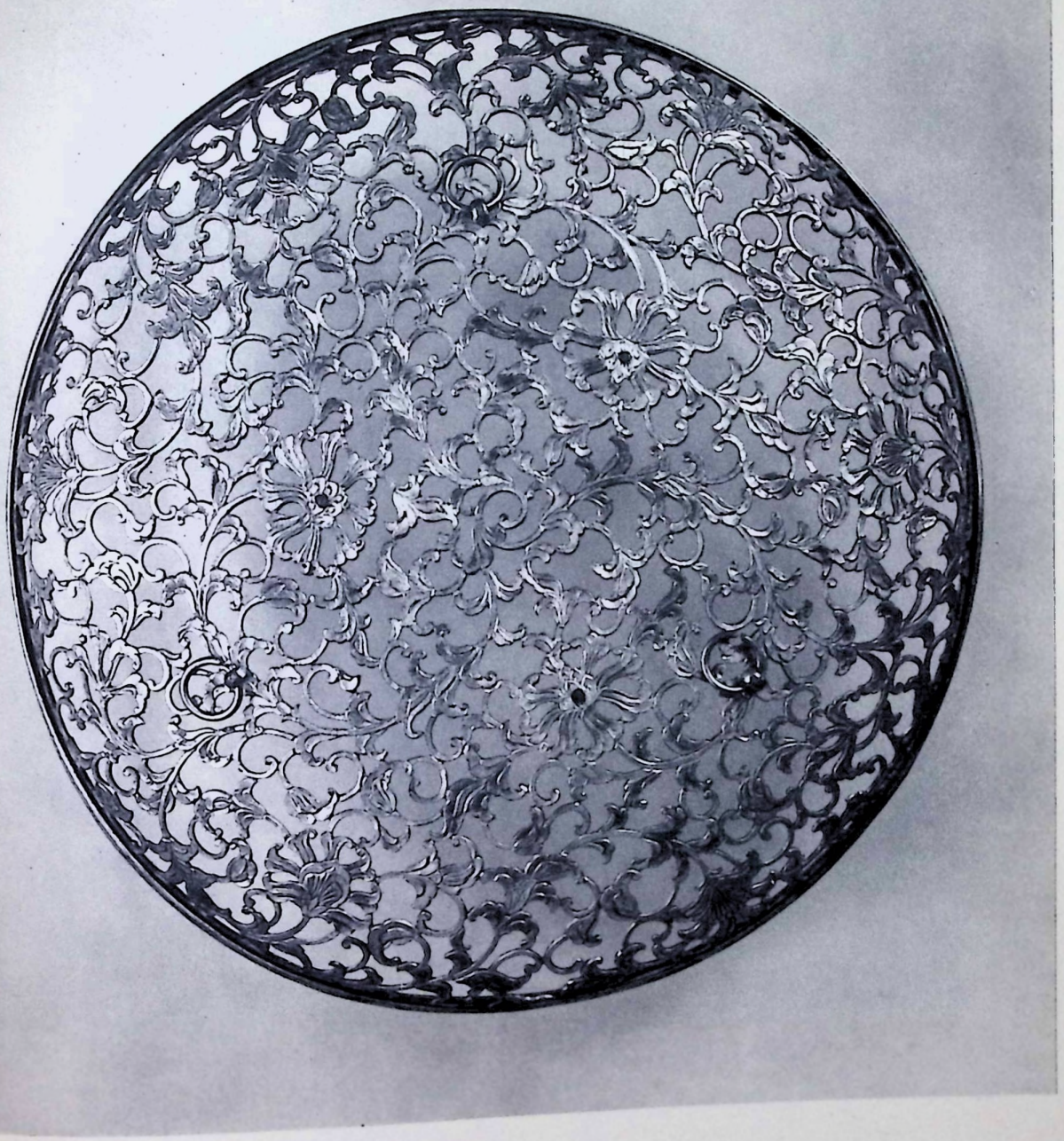


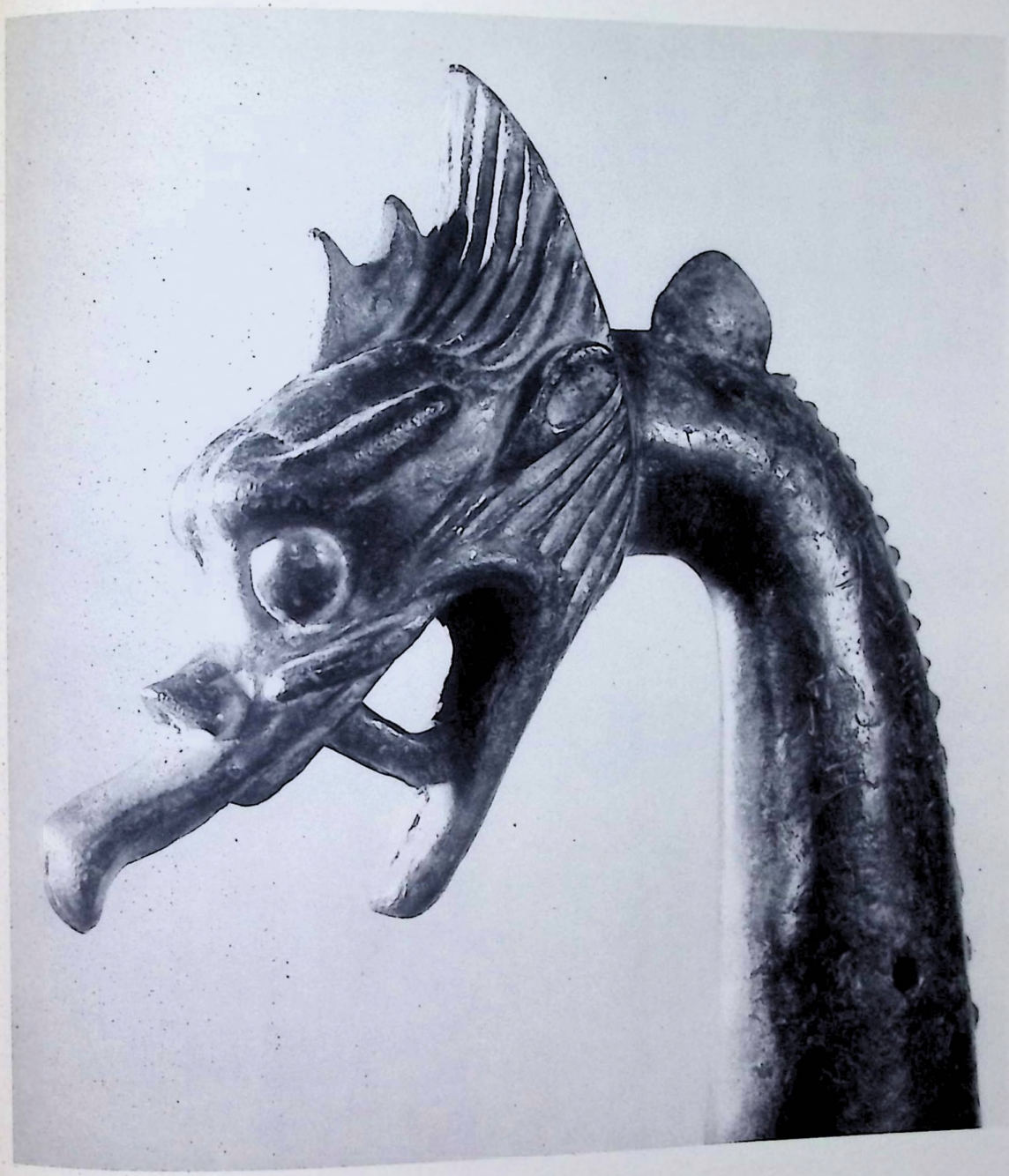












HISTORY OF JAPANESE CERAMICS AND METALWORK

—from 551 (Pre-Buddhist) to 1868 (Edo Period)—

By Yuzuru Okada

CONTENTS

INTRODUCTION

Of the various forms of art, the handicrafts, together with architecture, are most intimately related to daily life, and, quite naturally, they most clearly reveal the sentiments and tastes of the society in which they are produced. Japanese applied arts are no exception to this rule; in their various popular characteristics in certain periods and within certain social settings.

Before proceeding to a discussion of Japanese handicrafts of particular types and periods, it might be profitable to give a brief statement of the social conditions which affected their general history and of the broad periods into which this history is divided.

One may say in general that prior to the end of the sixteenth century handicrafts underwent no great development, because of the low standard of living of commoners. In fact, until the seventeenth century, when a demand for art objects arose among the townspeople class (*chonin*), who had only recently become an important social element, handicrafts, or, for that matter, art in general had been patronized and supported only by the ruling classes. Thus, most of the existing works dating from before the seventeenth century were manufactured to fit the manners and tastes of the ruling classes by craftsmen who were dependent on them for a living.

The history of Japanese handicrafts may be divided into the following periods:

Pre-Buddhist	(……—552 A.D.)
Asuka Period	(552 — 645)
Nara Period	(645 — 794)
Heian Period	(794 —1185)
Kamakura Period	(1185—1333)
Muromachi Period	(1333—1573)
Momoyama Period	(1573—1614)
Edo Period	(1614—1868)

Pre-Buddhist Period. It was only after the introduction of Buddhism in the middle of the sixth century that a conspicuous development occurred in the popular crafts. Archaeological excavations have produced, however, artifacts from the Pre-Buddhist period which indicate that the inhabitants of Japan possessed even in that time considerable skill and facility of expression. In the light of these archaeological finds we are able to trace the origins of applied arts to the so-called Jōmon Pottery, a type of earthenware characteristically decorated with a sort of rope pattern. In the early part of the period of the Jōmon Pottery, which corresponds to the Neolithic Age, the inhabitants of the archipelago were a nomadic people engaged in hunting and fishing for a livelihood. In the latter part of the period, however, these nomads began to settle down and to establish communities in various localities. The urge to express themselves artistically found its outlet in a facile medium, that is, the production of this Jōmon earthenware (Fig. 22), from which the culture of the age is called "Jōmon Culture."

These early inhabitants might appropriately be called proto-Japanese. Their Jōmon Culture persisted for several thousand years, but in the first or second century B.C. a new people migrated from the Asiatic continent and intermingled with the proto-Japanese,

Fig. 1 *Dōtaku* (Detail). Bronze, with relief. Design of crossing bands. Pre-Buddhist Period. Owner: Mr. Hachirō Ōhashi, Tokyo.

producing a new race known as Japanese. The newcomers brought with them a culture based on agriculture and called Yayoi Culture after the distinctive type of pottery which they produced (Pl. 1).

The new culture was markedly different from its predecessor. In the first place, agriculture, particularly rice-culture, spread, and, while hunting and fishing were still carried on, agricultural yields came to make up half of the total produce of the people. This condition is easily inferred from primitive drawings of hunting and agricultural scenes found side by side on a *dōtaku* (Fig. 1) of this period. In the second place, this period is marked by the introduction of a technique for casting bronze, followed closely by the importation of a method of casting iron. The spread of agriculture brought a measure of ease to the life of the people, and metal implements increased production in the communities where their use was known. Through the use of metal weapons the more advanced communities began to subjugate their less progressive neighbours, and a stratification of the ruling and the ruled appeared. Out of communities which in the earlier part of the Yayoi Period were merely groups of kinsmen there gradually evolved communities consisting of large patriarchal families to which numbers of smaller subordinate families were attached. The heads of the patriarchal families banded together with branches of their families to form political communities called *uji* or *ujizoku*. These *ujizoku* in turn formed alliances among themselves, thus bringing about the creation of a group of small communal states.

From the third or fourth century down to about the seventh century these *ujizoku*, or clans, erected great burial mounds for their dead. For this reason the period following that of Yayoi culture is known as the Period of Ancient Burial Mounds. The first part of this period saw the rise of a number of such primitive states as were mentioned above, the most powerful of which were located in Northern Kyushū and the Kinki Area around modern Kyoto. The Imperial Yamato clan, situated in the fertile and populous Yamato Plain, not only

Fig. 2 Ear-rings. Gold. Pre-Buddhist Period. Owner: Tokyo National Museum.

unified the *ujizoku* in that locality but carried its efforts to other parts of Japan and later to the Korean Peninsula. In its attempts to govern the latter region the Yamato clan for a time sent governors to the area known as Mimana, to the south of Silla, and as a result, cultural intercourse with the Asiatic mainland became more and more active. The imigration of large numbers of Koreans, together with the enthusiasm of the Japanese for the higher culture of the continent, brought about the importation of Chinese ideographs as well as the introduction of learning in general. At the same time techniques of the applied arts began to be imported. The metal artifacts (Pls. 32, 70; Figs. 2, 67, 68), jade and stone objects, earthenware (Figs. 3, 23), and other items excavated from the ancient burial mounds reveal to us the extent of development in the crafts of this period. These relics also indicate the wealth and the tastes of the Imperial clan and other leading *ujizoku*. It might be mentioned at this point that the craftsmen submitting their products to the ruling clans were grouped into hereditary associations or guilds known as *be*, among which were included, in the field of metal work, the Kanuchibe, the Kanetsukuribe, and the Kagamitsukuribe; in textile work, the Hatoribe, the Oribe, the Nishigoribe, the Shidoribe, the Omibe, and the Kinunuibe; in stone and jade work, the Ishitsukuribe and the Tamatsukuribe; in wood work, the Takumibe; and in earthenware, the Hajibe and the Suetsukuribe.

Fig. 3 House. Earthenware. Sue Type Pottery. Pre-Buddhist Period. Owner: Tokyo National Museum.

Asuka Period. According to traditional accounts, the official introduction of Buddhism occurred in 552, when the Korean king of Pekche (Japanese: Kudara) called Syŏng-myŏng presented the Japanese imperial clan with a gilt-bronze statue of Sakyamuni, together with some sutras and Buddhist implements of worship. Buddhism soon came to be adopted by the imperial clan and some *ujizoku*. The greatest proponent of Buddhism, however, was Prince Shōtoku, Prince Regent during the reign of the Empress Suiko (592–628). Among the numerous temples which the Prince is said to have erected for the promotion of the new faith were the Hōryū-ji, the Shi-Tennō-ji, the Chūgū-ji, the Tachibana-dera, the Kōryū-ji, the Hokki-ji, and the Katsuragi-dera. The Prince is also recorded to have delivered lectures on Buddhist scriptures before large assemblies of government officials. The erection of Buddhist temples could not but stimulate the progress of art, and, indeed, marked progress over the preceding age is seen in the Buddhist statues, ceremonial implements, and architectural ornaments, not to mention the temple buildings themselves.

Prince Shōtoku aspired to realize an unified Japanese state centered around the imperial clan, which was at the time growing ever more powerful. After the death of the Prince the work of unification was carried on by Prince Nara no Oe and others. Finally, after the Soga Clan had been conquered and no other strong rival clans remained, the hoped-for centralized state of Japan came into existence, its beginning marked by

the famous Political Reform of Taika, which began in 645. The period known as the Asuka Period in the history of Japanese art comprises those years from the time of the official introduction of Buddhism to the time of this political reorganization.

Nara Period. The Nara Period begins with the Taika Reform and lasts to the time of the establishment of a new capital at Kyoto in 794. This period is subdivided intc two parts. The earlier of these lasted until the third year of Wadō (710), when the capital was transferred from Fujiwara-kyō to Heijō-kyō, and is known in art history as the Hakuhō Period. The second part of the Nara Period, down to 794, is known as the Tempyō Period.

The Nara Period saw rapid progress in the consolidation of a government centered around the imperial court, the efforts for centralization reaching a peak in the time of the Emperor Shōmu (724–749). The plan for making Buddhism the spiritual core of the state, conceived by Prince Shōtoku and carried forward during the reign of the Emperor Temmu (672–686), was now most energetically pursued under the devout Shōmu. His great enthusiasm manifested itself in the erection of the Tōdai-ji at Nara and the *kokubun-ji* (provincial temples) in the various outlying districts, as well as in the casting of the world's largest metal Buddhist image, known as the Great Buddha at Nara, while the results of the state efforts to promote Buddhism were seen everywhere in the rapid development of Buddhist architecture, sculpture, painting, and handicrafts.

The influence of the superior techniques of the continent cannot be overlooked in our discussion of the remarkable progress that was taking place in the production of art objects ordered by the court and the nobility and in the ornamentation of temples. The culture of the Chinese T'ang Dynasty, whose rulers extended their empire far to the east and west and indeed boasted of its unprecedented size, had assimilated elements of the Sassanian and other alien cultures and was taking on the character of a world culture. In Japan, the yearning for continental culture drove the government repeatedly to send missions to the T'ang court, in spite of the great risk involved in crossing the treacherous sea. Knowledge of continental techniques acquired by members of these missions had its effect on the crafts of the time, as can best be seen by examining the objects preserved in the Shōsōin. The principal holdings of this repository are items that were once the personal possessions of the Emperor Shōmu. Other contents include implements that were used at the ceremony of opening the eyes of the Great Buddha in 752 and gifts that were donated by dignitaries on that occasion. The Treasures may be classified roughly as follows: furniture, writing paraphernalia, equipment for games, ceremonial implements, Buddhist accesso-

Fig. 4 Pot. Silver, with line-engraving. Design of hunting scenes. In the Shōsō-in Repository of Imperial Treasures, Nara.

ries, musical instruments, arms and armour, clothi: g, and personal ornaments. The materials employed are metal (Pl. 38; Figs 4, 77, 78), lacquer, wood, bamboo, shell, ivory, paper, textile, clay (Fig. 24), glass, cloisonné (Fig. 76), and others. Although most of the items are in the T'ang style—and indeed not a few of them were actually brought from China—many of them were done at the hands of Japanese craftsmen, and some of the lacquer and textile works are said to have been made in small factories that were attached to the court for the purpose. These treasures are, however, either objects intended for religious use or items used by the aristocracy, and, as such, they throw little light on the life of the common people.

Heian Period. The centralized government that had been powerful early in the Nara Period became infirm toward the end of that period and lost most of its control over the provinces. As the central government's strength failed, political pressure on the part of aristocratic clans and monasteries with temporal designs came to be felt in increasing measure. The transfer of the capital to Heian (the modern Kyoto) in 794, during the reign of the Emperor Kammu (781–806), had as one of its major aims the elimination of the weaknesses of the previous government. But the reforms attempted in the system of government ended in failure. Political power at length fell into the hands of a regency composed of a small number of aristocrats belonging to the Fujiwara clan. The reins of government passed to the *sesshō* (regent acting for an Emperor during the latter's minority) or the *kampaku* (a minister who personally inspected all government documents before they were submitted to the Emperor—practically, a regent acting for an Emperor who had attained his majority). The Fujiwara family, who succeeded in monopolizing both of these offices, flourished for a century or so beginning in the mid-tenth century. Their power was at its acme during the lifetime of the Kampaku Fujiwara Michinaga, but after Michinaga's death their political influence tended to pass to a series of tonsured ex-Emperors known as Jō-kō (High Emperor) or Hō-ō (loosely, Pope-Emperor). The coming to the fore of these abdicated rulers created conflicts between the ministers serving themselves and those attached to the actual regnant Emperor and ultimately brought about disharmony between the Imperial personages themselves. These rivalries manifested themselves in a series of political struggles of which the most violent were the Battles of Hogen (1156) and Heiji (1159).

In the meantime the larger of the provincial clans, which were becoming strong military organizations, were gathered into armies by the generals of the Minamoto and Taira

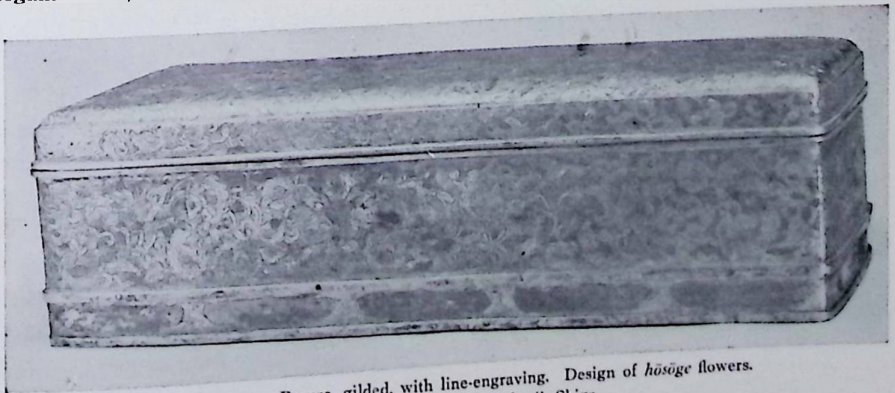


Fig. 5 Sutra box. Bronze, gilded, with line-engraving. Design of *hōsōge* flowers. Heian Period. Owner: Enryaku-ji, Shiga.

clans. These warriors made their way into the central government and, indeed, became an integral part of it because their aid was necessary to the maintenance of peace and order in the capital. The first great warrior clan to become influential was the Minamoto, who served the Fujiwara courtiers. They were followed by the Taira, who were used by the cloistered ex-Emperors to consolidate their rule. The rivalry between the Taira and Minamoto clans came to a head in a series of battles fought between 1156 and 1159, from which the Taira emerged victorious. These political wars made it plain that the nobles were no longer able to rule the country, and the power of the new warrior class soon had to be openly recognized. The power of the Taira themselves, however, was short-lived, for they were soon overcome by Minamoto Yoritomo. The period known as the Heian Period comprises the four hundred years beginning with the removal of the capital to Kyoto in 794 and ending with the final defeat of the Taira by Yoritomo's forces in 1185.

During the first century of the Heian Period, which is referred to in art history as either the Kōnin or the Jōgan Period, both names being those of famous reigns during the period, the Tendai and Shingon Sects of Buddhism, which had been introduced from the continent by the priests Saichō and Kūkai, respectively, grew steadily in popularity and strength. These two sects, advocating in varying degrees the teachings of Esoteric Buddhism (*mikkyō*, "occult or secret teaching") exerted great influence upon the painting and sculpture of the time, giving rise to a distinctive style in these art forms. The applied arts, however, showed little effects of the new Buddhism. It was in the three centuries that followed the Kōnin Period—known as the Late Heian or Fujiwara Period—that a decidedly new development in crafts appeared.

Cultural intercourse with the continent was all but discontinued when the government ceased in 894 to send official missions to China. The resulting isolation led to the birth of a culture that was free of direct Chinese influence and distinctly national in character. In architecture, for instance, the manors of the nobility underwent a stylistic change from Chinese to Japanese, and the so-called *shinden-zukuri* style, which made effective use of surrounding gardens, was evolved. Along with architecture the applied arts also underwent a change. Household items of the nobles, such as kitchen utensils, personal ornaments, lamps, and writing equipment, reveal a trend toward a native style.

Fig. 6 Mirror. Bronze, with relief. Design of flowering grass, birds and butterflies. Heian Period. Owner: Tado Jinja, Mie.

In the late Heian Period the Jōdo (Pure Land) Sect of Buddhism became prevalent among the nobility. At various localities were erected Amida-dō (Halls to Amida Buddha) in the style of the Hō-ō-dō (Phoenix Hall) of the Byōdō-in, which stands today at Uji in the Kyoto vicinity. The interiors of these halls, which contained as their central objects of worship statues of Amida, were decorated with all manner of beautiful ornaments designed to convey the appearance of Amida's Western Paradise. The ceremonial objects that were placed

before the Buddhist images showed the utmost refinement in style. The crafts of this period naturally lost some of the vigor of expression that had characterized the preceding period, but they took on a grace and elegance which well reflect the polished aestheticism of the Heian nobility. Whereas in previous days Japan had always been the recipient of culture from the continent, it should be noted that in the Heian Period she became an exporter. From about this time lacquer objects, fans made of Japanese cypress wood, and swords began to be sent to China—a notable phenomenon in the history of the applied arts.

Kamakura Period. The two centuries beginning with the defeat of the Taira and the founding of the Shogunate by Minamoto Yoritomo constitute the Kamakura Period. The main line of the Minamoto family died out three generations after Yoritomo, and, while the baton of the Shogunate passed on for a time to the Hōjō family, who acted as regents for the Minamoto, about 150 years after its establishment the Shogunate was overthrown by the Emperor Go-Daigo and military men and priests under his leadership. The direct rule of the Emperor Go-Daigo, however, was itself very brief, for a revolt of the Ashikaga family soon split the government in two, a court at Yoshino (the Southern Dynasty) on the one hand and the court set up by the Ashikaga in Kyoto (the Northern Dynasty) on the other. The country was torn by civil strife until 1392, when an armistice was patched together between the rival courts.

The Kamakura Period was one in which the feudal system of later years was going through its period of incubation. The military class, which had been gaining in power since the preceding period were now seeking to refashion the social structure of the country under their leadership. Accordingly, when Yoritomo established his capital in Kamakura, the center of political activity shifted from Kyoto to that locality.

Fig. 7 Shoulder-piece of red-laced armour. Design of tiger and bamboos in gilt bronze overlay. Kamakura Period. Owner: Kasuga Taisha, Nara.

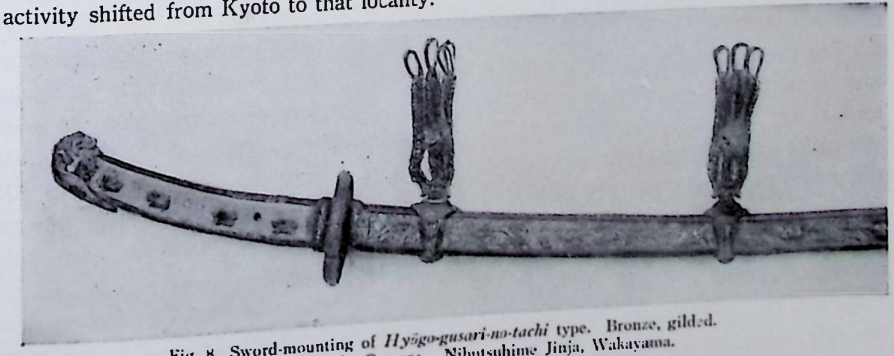


Fig. 8 Sword-mounting of *Hyōgo-gusari-no-tachi* type. Bronze, gilded. Kamakura Period. Owner: Nibutsuhime Jinja, Wakayama.

Nevertheless, cultural activity continued to be the prerogative of the Kyoto nobility. Despite their military and political supremacy, the comparatively boorish military men longed to adorn themselves with the culture of the ancient capital. The art of this period, though on the whole directly descended from that of the Fujiwara Period, began to exhibit something of the vigorous spirit of the military class. This was the case as well with the crafts. Underneath traditional treatment one notes at once a certain vitality. The shapes of ware, for example, take on a tautness and solidity, while decorative designs tend to lose the lyric quality of the previous period and to become realistic.

Fig. 9 Jar with four ears. Pottery, with engraving. Design of lotuses. Kamakura Period. Owner: Tokyo National Museum.

This period is notable for a remarkable development in the art of weapon-making. The highest degree of technical competence can be observed in the symbols of the warrior—swords, sword-fittings (Fig. 8), armour (Pl. 44), and horse-trappings.

The introduction of Zen Buddhism on a large scale by the patriarchs Eisai and Dōgen took place at the close of the twelfth and the beginning of the thirteenth centuries, and the new Buddhism was soon taken up by the Kamakura Shogunate. The lively exchange of priests between Sung China and Japan which ensued brought quantities of things Chinese to this country, and, as a result, once again the influence of Chinese culture came to be felt in the applied arts. One notable event in this connection was the construction of a kiln at Seto in Owari Province (modern Aichi), which produced large quantities of Sung-style ceramics to satisfy the demands of the military class.

Muromachi Period. The era of rule by the Shogunate established at Muromachi in Kyoto by the Ashikaga family is called the Muromachi Period. The administration of the Muromachi Shogunate was patterned after that of the preceding Kamakura Shogunate, but the new government was nowhere near as efficient as its predecessor had been, and civil war was a constant peril. Finally, in the first year of the Ōnin Era (1467) hostilities broke out between the Hosokawa and Yamana families, both of whom had held important posts in the Shogunate, and internecine war raged for twenty years. The capital, Kyoto, was devastated, and fighting spread to the provinces. Everywhere in the country war-lords sprang up, all quarreling and fighting among themselves. Many of these war-lords eventually made their way to the capital and attempted to set up new governments. Of the group, the one who finally succeeded in becoming *de facto* ruler was Oda Nobunaga, whose ascendancy marked the end of the Muromachi Period, begun 170 years before with the unification of the Southern and Northern Dynasties.

The Muromachi Period was one in which the traditions of the nobility and the new culture of the military class were successfully synthesized. The role of Zen Buddhism, strongly supported by the military, cannot be overlooked in this connection. If we turn

to the field of applied arts, we note that the imported Chinese art objects so highly prized in priestly circles were cherished also by military men, who decorated their living quarters with them or used them as gifts among themselves. Trade with Ming China poured an astonishing number of Chinese products into Japan, and, consequently, an increased appreciation of foreign crafts became a chief feature of the period. Admiration for foreign works of art broadened the field of the connoisseur and developed the taste of ordinary owners. It stimulated the manufacturers of articles to liberate themselves from the Kamakura tradition and to create new forms. Thus, while many works produced in this period were fashioned in the style of the Sung, Yüan, or Ming Dynasties, there were many others which clearly reveal Japanization of Chinese design and technique.

Fig. 10 Censer. Celadon. "Kinuta" Type. Lung-ch'üan Yao Ware. Chinese. Sung Dynasty. Owner: Yahiko Jinja, Niigata.

We must not fail to observe, in connection with the enthusiasm for things Chinese in this period, the popularity of the tea cult, which was itself closely tied to Zen Buddhism. Tea had been imported to Japan as early as the Nara Period, and after the priest Eisai brought back tea seeds from China, tea-drinking came to be widely practised in Zen monasteries. Later, toward the end of the Kamakura Period, tea-drinking spread among the nobility and the military class, and we may note that about this time the so-called tea contests (*tōcha*) were held, in which different brands of tea gathered from various districts were compared and the winners given prizes. It was often the case that a sumptuous feast followed the tea-contest. In the Muromachi Period tea-drinking was developed into a kind of ritual for the entertainment of guests, and the formulae for a type of ceremonial tea-drinking crystallized. During the time of the Shogun Ashikaga Yoshimasa, however, a new school of tea cult was established by the tea master Jukō of the Syōmyō-ji in Nara, who introduced the notions of *sabi* (quiet) and *wabi* (peaceful) as the essence of the tea-cult. After the death of Jukō, this school spread among the merchants of Sakai, but for some time the two forms of tea-drinking were both practiced. They were later synthesized by Takeno Jō-ō, a tea master of Sakai, and in the subsequent Momoyama Period, the art of drinking tea was perfected by Sen-no-Rikyū into the well-known tea ceremony. It may be said that the prevalence of the tea cult was responsible for the spread of the use of superior imported ceramic ware and other objects connected with the tea ceremony among the Shogun and feudal lords; thus, the cult gave a vital stimulus to the applied arts of Japan.

Momoyama Period. The period of about forty years beginning with the collapse of the Muromachi Shogunate (1573) and terminating with the downfall of the Toyotomi family (1615) is known to art historians as the Momoyama Period. Though of short duration this period is significant as that of the rise of modern cultural trends. The new

Fig. 11 Nail-head cover and sliding-door handles. Bronze. Momoyama Period. Owner: Mr. Ryōichi Hosomi, Osaka.

feudal lords (*daimyō*) who had emerged from the civil wars and the city merchants who had been gradually accumulating political and economic power now supplanted the aristocracy, the old military class, and the clergy as the patrons of art, and the result was a buoyant new culture. Art was being liberated from the yoke of religion: it became a medium for demonstrating the power and wealth of *daimyō* and tradesmen. The new feudal lords, Nobunaga and Hideyoshi in particular, put their enormous wealth into the building of large castles and mansions, the interiors of which were gorgeously decorated and fitted with lavish furnishings. The Azuchi Castle of Nobunaga, as well as the Osaka Castle, the Jurakudai Mansion, the Fushimi Castle, and most other examples of grand-scale architecture of this period have been lost to us because of repeated wars. We can only surmise their grandeur from the few portions of them remaining intact. Without considerable progress in the crafts, the lavish architectural ornaments and furnishings of these palaces would have been impossible. The development of the crafts was further enhanced by the wide acceptance among the feudal lords and well-to-do tradesmen of the tea ceremony and the Noh play, which had been inherited from the preceding period. Hideyoshi, for example, is celebrated for his patronage and support of craftsmen engaged in ceramics, lacquer work, the casting of tea kettles, and the production of Noh masks.

Fig. 12 Kettle for tea-ceremony. Iron, with relief. Design of cherry-tree and chrysanthemums. Momoyama Period. Owner: Mr. Hajime Yasuda, Tokyo.

Fig. 13 Roof ornament in *shishi* design. By Chōjirō. Pottery. Momoyama Period. Owner: Mr. Kichizaemon Raku, Kyoto.

Fig. 14 Tea bowl. Pottery, Shino type. Named: "U-no-hana-gaki" ("hedge along which *Deutzia scabra* flowers bloom") Momoyama Period. Owner: Mr. Takakiyo Mitsui, Tokyo.

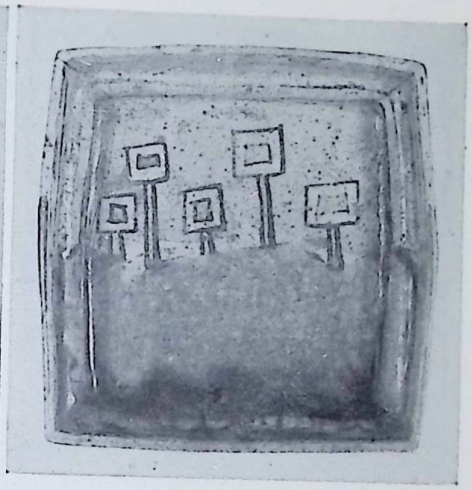


Fig. 15 Square dish. Pottery, Oribe Type. Momoyama Period. Owner: Mr. Yasushi Akutagawa, Tokyo.

Thus, the applied arts of the Momoyama Period owed a great deal to the popularity of grand-scale architecture, the tea ceremony, and the Noh. The crafts of the time are characterized by vigor and extravagance of expression, the revolutionary spirit of the age having transfused new energy into the arts, freeing them from convention. It is true, however, that in parallel with, but in contrast to, this aestheticism of lavishness, there spread the *wabi* (peaceful) school of the tea ceremony perfected by Rikyū, which laid stress upon simplicity. Nevertheless, the popularity of this school can be regarded as a reaction against excessive gorgeousness and splendor.

Another significant development of this period was the addition of a cosmopolitan element to the native culture through contact with the Western world, which had begun toward the end of the preceding period. The consequence of this cultural interchange appeared directly in the applied arts in the form of wholesale adoption of new techniques and designs, while indirect benefit lay in a general broadening of imagination and in increased plasticity.

Edo Period. The Edo Period corresponds to the rise and fall of the Tokugawa Shogunate. The administrative system of the Shogunate was consolidated by the time of the third Shogun Iemitsu. While the policy of national seclusion, adopted under the pretext of prohibiting Christian activity, had the effect of further strengthening the hegemony of the Tokugawa family, still their position was being undermined by the rise of cities and

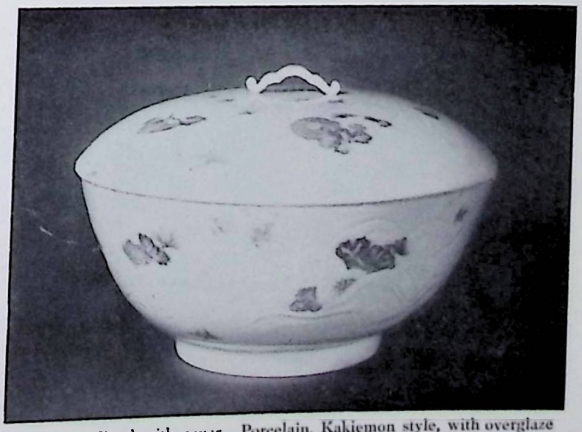


Fig. 16 Bowl with cover. Porcelain, Kakiemon style, with overglaze colours. Design of Tatsuta-gawa (River Tatsuta, famous for maples). Edo Period. Owner: Tokyo National Museum.

Fig. 17 Jar. By Ninsei. Porcelain, with overglaze colours. Design of *wakamatsu* (young pine-trees). Edo Period. Owner: Mr. Taketarō Yamamoto, Tokyo.

Fig. 18 Jar. Porcelain, Imari type, with overglaze colours. Design of Dutch boat. Edo Period. Owner: Mr. Kunio Nakao, Nagasaki.

the increased importance of commercial capital as an economic factor, phenomena which were causing the financial condition of the military class to take on a dire aspect. The Shogunate attempted a number of internal reforms throughout the period in an effort to stave the tide, but it could not escape ultimate bankruptcy. The historical trend of the time was that, while the position of the *samurai* (members of the military class) was fixed and static within the feudal system, the tradesmen in the towns were growing in fortune and power. It was the latter society of commoners with money and leisure that gave birth to a new culture of the ordinary man.

The handicraft of the early Edo Period was a refined expression of the tradition evolved in preceding eras. Lacquer, ceramic, and textile works of this period reveal a rationality and discretion highly to be commended. However, this state did not last very long. Vitality, originality and sensitivity all disappear soon. Forms become hard and shrunken. That preoccupation with trivial technicalities, which later became a predominant characteristic of Edo handicraft sets

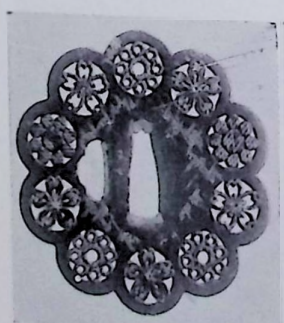


Fig. 19 Sword guard. By Matashichi. Iron, with openwork. Design of various family crests. Edo Period. Owner: Mr. Moritatsu Hosokawa, Tokyo.

Fig. 20 Sword guard. By Yasuchika. Copper, with high relief and *iro-e*. Design of plovers. Edo Period. Owner: Mr. Yorizumi Furukawa, Tokyo.

in. Here we cannot but infer the effect of the political and social conditions of the time. The initial task of consolidating the feudal administration had by this time been completed, and a tendency to deal with matters in accordance with fixed conventions had become prevalent among the officials of the government. Conventionality and formalism came inevitably to be reflected in the arts of the period. The feudal atmosphere of the society led artisans to form schools and cliques within the schools, which would in time go through an endless process of splintering. Craftsmen boasted of the minute distinctions of the cliques to which they adhered. Cliques were their refuge.

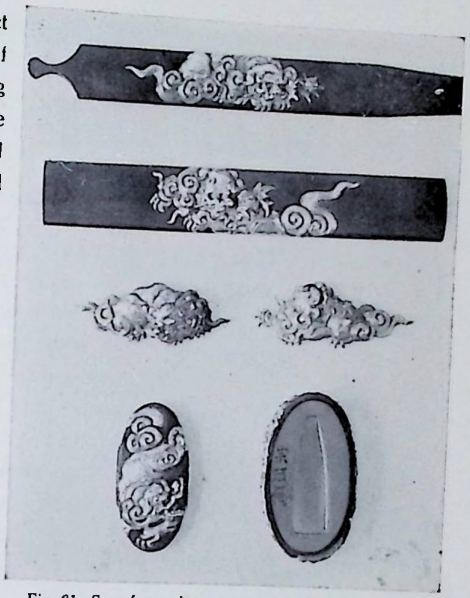


Fig. 21 Set of sword accessories. By Sōmin. *Shakudō*, with relief and gold embedding. Edo Period. Owner: Mr. Yorizumi Furukawa, Tokyo.

The applied arts which had originated in the military society of the preceding Momoyama Period could not be expected to make many qualitative advances after the first years of the Edo Period; however, their progress in quantity was indeed impressive. This was due, of course, to the rise of the townspeople class (*chōnin*), who rapidly became an enormous body of consumers of art objects. By the Genroku Era (1688–1703) the townspeople were actively engaged in artistic activity, and the applied arts, in particular, had become the objects of their appreciation. Their tastes, however, nurtured in an atmosphere of sumptuous living backed by economic abundance, leaned toward elaborateness of workmanship and costliness of materials employed, and, despite the repeated sumptuary edicts of the Shogunate, crafts that accorded with the tastes of the new-rich continued in vogue, becoming indeed the general thing after the middle of the period. This trend had its influence even upon the crafts manufactured for use of the military class. The weapons and other paraphernalia of the *samurai* accordingly came to be objects of art rather than instruments of war. Improvements in the technique of ornamentation in sword-making led to the production of sheaths and other fittings that were worked out with surprising lavishness.

In the latter half of the Edo Period the preference was for objects of small size, but the period being one of popularization of handicrafts, a number of superior artisans appeared who refused to be bound by the current tastes. The era is also notable as one in which local craftsmen produced works of great interest and originality. Owing to the gradual infiltration of higher culture to the provinces as well as to the policies of some local lords to encourage industry within their domains, very unique and noteworthy advances in technique and design were made outside the old centers of Kyoto and Edo.

Ceramic Art

I Pre-Buddhist Period

The origins of Japanese ceramics can be traced back several thousand years to the Neolithic Age, when the so-called Jōmon Pottery was produced. Jōmon Pottery furnishes the oldest examples in this country of household utensils that were given an artistic treatment. The name Jōmon ("rope-pattern") was given to this type of earthenware because its surfaces are covered with distinctive patterns made by coiling. Although Jōmon sites are distributed all over Japan, they are found in greatest abundance in the Kantō and Tōhoku districts. Since this pottery was produced over a period of several thousand years and over a wide area, it presents a rich variety of shapes and decorative patterns. The styles in Jōmon seem to have undergone three stages of development, referred to as Early, Middle, and Late. By the time of the Middle Jōmon freedom of expression had been achieved, and considerable variety appears in the types of ware. Instead of the plain surfaces of the Early Period, the Middle Period works are covered with relief patterns made by applying thin clay coils, or, in some cases, by sculpturing, these latter instances indicating an attempt at three-dimensional expression. The intricate winding patterns found on Jōmon Pottery convey a certain primitive beauty verging on the grotesque (Fig. 22).

Fig. 22 Pot. Earthenware, Jōmon Type Pottery. Excavated at Sekihara-machi, Mishima-gun, Niigata-ken. Pre-Buddhist Period. Owner: Mr. Kanjirō Kondo, Niigata.

The infiltration of Yayoi culture, represented by the other main type of Pre-Buddhist pottery mentioned above is believed to have occurred in about the second century B. C. The name Yayoi is used because the first sample of this earthenware was found in 1884 in a shell mound located at Yayoi-chō, Hongo Ward, Tokyo. The most representative type within the classification of Yayoi Pottery is known as the Ongagawa (or Tateyashiki) type. This variety originated in Northern Kyushū and the western tip of the Chūgoku district, and underwent local developments and changes as it spread south and east. By the time it had reached the Kinki district and the modern Nagoya area, it had attained great refinement in shape. The full roundness and simple decorative pattern of straight lines on the sample piece (Pl. 1), excavated in Nagoya, reveal very clearly the carefree spirit of primitive culture.

When we compare the two types of primitive earthenware, Jōmon and Yayoi, we note at once several distinctions. The former, hand-made and decorated with a large variety

of patterns impresses us with its powerful individuality. On the other hand, the latter, which was produced in comparatively large quantities by professional potters living in agricultural communities tends to be uniform in shape as well as in decoration. Nevertheless, the Yayoi articles have a kind of functional beauty which comes from clarity of purpose.

During the Period of Ancient Burial Mounds, Yayoi pottery developed into a type known as *hajinoutsuwa*, which remained in use for a long time before being superseded by another style called the *suenoutsuwa*, the technique of which was introduced in about the fifth century from Silla. Utensils made by this new technique were shaped on an ingenious potter's wheel and baked at a high temperature in kilns known as *noborigama*, which were constructed on the slopes of hills. The product was fine and hard, usually of a grayish colour. On some pieces of *suenoutsuwa* we find drops of a beautiful natural glaze formed by falling ash during the process of baking (Fig. 23). Wares of this type can be classified according to shape as follows: *ban* (basin), *hai* (cup), *takatsuki* (cup with a raised bottom), *wan* (bowl), *hei* (vase), *kan* (jar), *yo* (large jar), and others. Owing to the fact that these vessels were produced in quantity, they tend to lack variety in shape. The *kan* in the shape of a house (Pl. 3) excavated in Wakayama Prefecture, however, is a happy exception.

Fig. 23 Bottle with long neck. Earthenware, Sue Type Pottery. Excavated at Tōshi-mura, Shima-gun, Mie-ken. Pre-Buddhist Period, Owner: Tokyo National Museum.

In a passage dealing with the deeds of the Emperor Yūryaku, who is said to have reigned from 456 to 479, the *Nihon Shoki* ("Chronicles of Japan") refers to the importation of the *suenoutsuwa*. We find listed in this entry the name of a potter, Imakinaya no Suetsukuribe Kōki. The guild of potters making *suenoutsuwa* was thus called Suetsukuribe, while the makers of *hajinoutsuwa* and *haniwa* were called Hajibe.

II Asuka and Nara Periods

It is certain that the potters of *suenoutsuwa* continued to produce their wares for ceremonial and domestic use in the Asuka Period. Unfortunately, however, relics from this period are scarce, and clarification of many points must await further archaeological discoveries. The ash-glazed jar (Pl. 2) unearthed in Chiba Prefecture is thought to be a valuable piece of material in connection with the study of Asuka Period *suenoutsuwa*, for, while in the Nara Period most jars of the general type came to have a raised bottom, this jar, lacking this element but having a sharp, striated rim, is singularly reminiscent of the old Sillan pottery of Korea, and it is, therefore considered to be a pre-Nara piece.

Fig. 24 Bowl. Pottery, two-colour glazed. Nara Period. In Shōsō-in Repository of Imperial Treasures, Nara.

The *suenoutsuwa* of the Nara Period are represented here by the medicine bottle and medicine bowl from the Shōsō-in.

One of the more significant features to be noted about Nara Period ceramics is the appearance of colour-glaze. The technique of low-temperature baking which produced the T'ang three-colour pieces had apparently been introduced to this country via Po-hai or Silla. Of the fifty-seven colour-glaze pieces in the Shōsō-in, twenty-five are in the shape of urns; of these, eleven are in green monochrome, twelve are green and white (Fig. 24), and the other two are green, yellow, and white. There are altogether nineteen dishes, which are, with the exception of one plain piece, all green and yellow. Two of the dishes bear inscriptions written in Chinese ink, one of which reads; "Dish used in a Mass for High Priests at the Kaidō-in, Tōdai-ji, fourteenth day of the seventh month, in the seventh year of Tempyō Shōhō (755 A. D.)," thus proving that dishes of this type were used in Buddhist services. Aside from the urns and dishes just mentioned, there are ten bowls, a vase, a miniature tower of green and white, and a drum barrel of three colours, all of the same type of pottery.

The question of where these colour-glaze pieces in the Shōsō-in were produced has been a topic of lively discussion, but it has more or less been ascertained from their style, shape, material, and glaze, that they were manufactured, not in China, but in Japan. The three-colour pieces of the T'ang are usually somewhat coarsely made, since they were produced in large numbers. In contrast, these Shōsō-in pieces show painstaking treatment, explicable only if the pieces are assumed to have been especially made for religious purposes. The patterns are without doubt imitations of those of T'ang three-colour wares, but, lacking as they do the variety and freedom of the Chinese counterparts, they have an astringent quality characteristic of Japanese art. The material, in contrast to the extremely fine clay used in T'ang pieces, is rough and grayish, similar to the clay of the roof-tiles of this period. As for the glaze, the green contains copper, the yellow and iron, as in the case of the T'ang three-colour works, but since the pigment is not quite dissolved, the resulting colours are somewhat muddled. As a result, the glaze possesses a certain raw quality unlike the smooth richness of the T'ang three-colour pieces

Aside from the pieces in the Shōsō-in, there is a beautiful specimen of a three-colour jar (Pl. 3) that was excavated at Daishokukan-yama, near the tomb of the Emperor Keitai (c. 507-531?) in Ibaraki City, Osaka Prefecture. As for the glaze, comparable pieces are found among the Shōsō-in holdings, but the shape of the present work is definitely unique. In form, it is an imitation of the metal reliquaries which were produced in quantities at the time, but it has a soft round curve which can be executed successfully only in clay.

III Heian Period

No technical advance worth mentioning was made in the ceramic art of the Heian Period. It is notable, however, that the technique of making *suenoutsuwa* became industrialized and spread to the provinces in the first half of this era. According to the *Engi Shiki* (Legal Code of the Engi Period, promulgated in 905), kilns could be found in more than a dozen provinces, including Yamato, Kawachi, Settsu, and Izumi, while wares were probably made by methods similar to this throughout the country. Indeed, we are able to identify some hundred and forty varieties of *suenoutsuwa*. This number, of course, indicates no qualitative progress, but it testifies to the extent to which the production of ceramics had increased. This type of ware continued to be produced, with minor changes, in subsequent periods, at such kilns as Bizen (Okayama), Omi (Shiga), Tamba (Kyoto), Owari (Aichi), and Mino (Gifu). From the Bizen, Omi, Tamba and Owari kilns developed, respectively, the modern Imbe, Shigaraki, Tamba and Tokoname kilns.

Fig. 25 Ewer. Pottery, green glazed. Heian Period. Owner: Enju-ji, Fukushima.

The Seto area in Owari (modern Aichi Prefecture), in particular, is noted for its subsequent development of the ceramic arts. The earliest references to Owari pottery is found in a chronicle called the *Nihon Kōki* (Later Chronicles of Japan). In an entry for the first month of the sixth year of Kōnin (815), the names of three potters of Yamada-Gori, Owari Province, are listed. Yamada-Gori corresponds to the modern Seto area in Aichi Prefecture. Mentions are also made in the above-mentioned *Legal Code of the Engi Period* of the fact that every year bowls, dishes, and flower basins and vases were made in Owari Province for the Mimbushō (Ministry of Popular Affairs). One might suppose that there were, among these ceramic pieces delivered to the government, some which had been produced at *suenoutsuwa* kilns in the Seto area.

Attribution of dates to the pottery of the first half of the Heian Period is a difficult task, but the ash-glaze piece shown in Plate 4, revealing a beautiful glaze over a full round shape, is an excellent example of the period.

That the low-temperature glaze, such as that used on the Shōsō-in colour-glaze pieces of the preceding period, continued to be in use is attested by an entry in the *Nihonki Ryaku* (Abbreviated Chronicles of Japan), where mention is made of the fact that cobalt-glazed tiles were used on the roof of the Taikyoku-den of the Heian Palace in Kyoto in the thirteenth year of Enryaku (794). Furthermore, tiles of greenish glaze

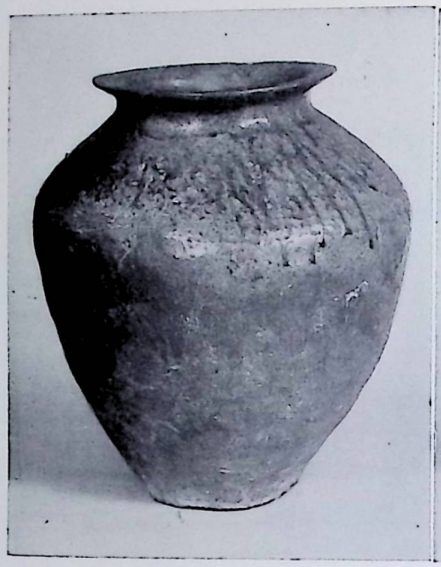


Fig. 26 Jar. Pottery, "ash-glazed," Tokonabe type. Heian Period. Owner: Tokyo National Museum.

Fig. 27 Container of sutra case. Pottery, with engraving. Excavated from a "sutra mound" at Bessho, Hanase-mura, Atago-gun, Kyoto-fu. Owner: Tokyo National Museum.

containing lead have been found on the site of this Taikyoku-den. Moreover, the same type of roof tiles have been discovered at the site of the Heian Palace at the Sufuku-ji in Omi and in the precincts of the Kōryū-ji in Kyoto. Also a green-glazed water jar (Fig. 26) has been unearthed at the site of the Bonshaku-ji in Omi, to which, it is recorded, the Emperor Saga (reigned 809-823) made a progress in the fourth month of the sixth year of Kōnin (815). One point to be noted with regard to the pottery of this type and period is that, unlike that of the preceding era, which came either in combinations of green and white, or of green, yellôw, and white, this always appears in monochrome green with some variations in hue. However, green glazed tiles and wares disappear entirely after the first half of the Heian Period. One of the reasons for this was doubtless the closing off of the flow of glaze material into this country.

In the latter part of the Heian Period, whereas developments in other branches of the applied arts were remarkable, ceramic art made little progress. There were several important causes for the decline of ceramics. For one thing, the cessation of official relations with China had severed contacts with the continental kilns. Furthermore, ceramics, products, taxable objects cumbersome to transport, were being replaced by articles made of other materials, notably lacquer, which had been greatly improved and had come to be used for religious accessories and furniture. Ceramic ware was now shut out from fields where formerly it might have been preferred. In fact, the only ceramic products now used by the aristocrats were those imported from Sung China. In short, the Japanese had lost interest in the development of native kilns.

To illustrate this point further, it may be pointed out that excavations of sutra mounds, which were constructed in large numbers in the Fujiwara Period, or Late Heian Period, have brought to light numerous Sung white porcelain pieces and, in some instances, the sutra containers themselves have been white porcelain works of Chinese origin. Recently, from the sutra mound in Hanase, Kyoto Prefecture, a pottery container, with incised

floral design, of Japanese make has been excavated (Fig. 27), and this piece of Japanese pottery is not the sutra container itself but only its outer container. This seems indicative of the Japanese attitude toward their own ceramics in those days.

Thus, Japanese ceramics became limited to certain ritual ware, kitchen utensils, and vessels used by the common people in their daily life. The highly developed technique of the potter's wheel was therefore lost, and simple jars and vases were once again made by the primitive coiling method (Fig. 26).

IV Kamakura and Muromachi Periods

After ceramics had, for the most part, declined during the latter half of the Heian Period, the few kilns that continued production were, as mentioned in the preceding section, the Imbe kiln of Bizen, the Shigaraki kiln of Omi, the Iga kiln of Iga, and the Tokoname and Seto kilns of Owari. But wares baked in these kilns were those in daily use by provincial consumers.

Among the kilns mentioned, however, that at Seto in Owari began to show outstanding development during the Kamakura Period. It produced stoneware pieces with a grass-green, or occasionally, yellow, glaze. In addition to this, it put out a different kind of stoneware with a black, or brown, glaze (similar to the Temmoku glaze), which later became the typical glaze of Seto ware. Both of these types were baked at a high temperature after an application of glaze mixture containing ash made in the kilns. The green, or light yellow, glaze of the first type is the result of the interaction of the ash and the iron contained in the body of the article. The black, or brown, glaze of the latter type was achieved by mixing iron directly into the ash glaze preparation. The difference in hue was due to the difference in the quantity of iron used in the mixture. The Seto ware of the times included jars, vases, censers, dishes, etc., and among these there were particularly several varieties of vases. The designs consisted of stamped floral designs (*Inka*, Figs. 9, 28) or incised floral designs (*kakka*, Pls. 5, 6). The influence of Sung ceramics is obvious here.

The sites where Seto pieces are excavated are widespread, but they are most numerous in the Mino (Gifu), Owari (Aichi), and Kantō (modern Tokyo and neighboring prefectures) districts. The sites of old Seto kilns are located in the center of the triangle formed by present-day Seto, Akatsu, and Shinano, and a representative old Seto kiln is known by the name of *Tsubakigama*.

The jar with a peony design (Pl. 5) in the collection of the National Museum shows a beautiful transparent glaze of light

Fig. 28 Vase. Pottery, with engraving. Design of chrysanthemums. Kamakura Period. Owner: Tokyo National Museum.

brown, and its bold peony design has been incised upon the body by means of a spatula. The shaping of the article was achieved by piling coils of paste one upon another and later smoothening the surface on a wheel. With this method one cannot expect great precision, but because of that lack the jar seems to impart the stalwart spirit of the Kamakura Period. Another example from this period is a vase with a chrysanthemum design (Pl. 6) also in the National Museum. As in the case of the preceding example, the glaze is rich brown, and the design has been made by incision. The body of this piece, however, was made by putting together the separately made parts, neck, body, and bottom. The method was similar to that practiced in China at the time. The love of Chinese ceramics which arose among the aristocracy of the Kamakura Period was to become intensified in the Muromachi Period. Discoveries of innumerable fragments of Chinese Lung-ch'uan celadon on the beaches of Kamakura and vicinities of Dazaifu (Fukuoka Prefecture) indicate the great extent to which imported Chinese ceramics were in use among the ruling classes. A catalogue of temple objects called *Butsunichian Kōmotsu Mokuroku* (1363) of the Engaku-ji in Kamakura contains an astonishing number of Chinese paintings and ceramics of the Sung and Yüan Dynasties.

Fig. 29 Jar with four ears. Pottery, Seto ware. Muromachi Period. Owner: Tokyo National Museum.

Among the ceramics listed are celadon vases and wine-cup stands, Yao-pien or flambé wine cups, and Jao-chow wine cups. Yao-pien, pronounced *yōhen* in Japan is a type of Temmoku bowl thought to have been made at Chien-yao in Fukien. Dark blue spots are scattered throughout the black surface of bowls of this sort. Jao-chow is a term applied to the white porcelain made at the famous kilns of Ching-tê-chên.

After the opening of official trade with the Ming Dynasty (1404) in the Muromachi Period, a profusion of Chinese ceramic products flowed into this country. These imports were highly prized by the Shogun and feudal lords as utensils for their aristocratic tea-cult and as ornaments for their rooms. The level of appreciation grew higher, and by the time of the Shogun Ashikaga Yoshimasa (reigned 1449–1473) which the art historians speak of as the "Higashiyama Era," the Japanese had developed a true eye for Chinese ceramics.

Fig. 30 Tea caddy. "Taikai" shape. Pottery. Muromachi Period. Owner: Tokyo National Museum.

Importation of Chinese ceramic ware served to stimulate the growth of native ceramics. Towards the end of the Momoyama Period, the Seto kiln began producing its own type of tea ceremony utensils (Fig. 29). Tea jars of the Seto make, for

example, included such types as Katatsuki, Bunrin, and Taikai (Fig. 30), which were fashioned after Chinese patterns. Subtle gradations in glaze, ranging from light to dark brown, were achieved, and the technique of shaping on the potter's wheel was developed to a surprisingly high degree.

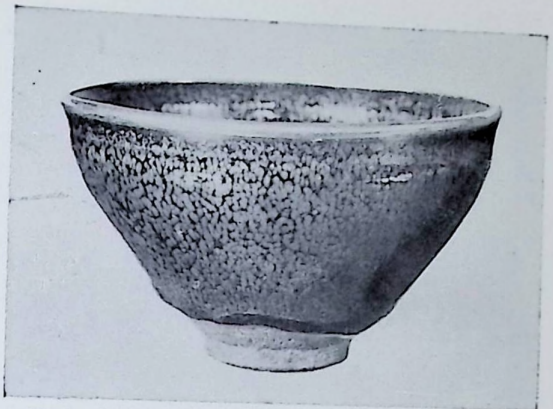


Fig. 31 Tea bowl. Porcelain, "Temmoku" glazed, "Oil-spots" type, Chien Yao ware. Chinese. Sung Dynasty. Owner: Mr. Tadahiro Sakai, Tokyo.

The founding of the *Wabi* School of tea-cult in the last years of the Muromachi Period opened new vista in the Japanese appreciation of ceramics. The quality of *wabi* (there is no strict English equivalent of this word; its meaning is best rendered, perhaps, as "peace" or "rustic tranquillity") became the ideal to be sought after in the tea-cult in place of superficial ornateness. The new aesthetic outlook gave rise to an understanding of the subtle simplicity of imported Korean tea bowls of the Ido (Fig. 38), Komokai, Totoya, and Irabo types, and of such new native tea ceremony wares as Bizen and Shigaraki. In sharp contrast to Chinese celadon, white porcelain, or Temmoku ware (Fig. 31), which were the last word in ceramics as far as technical perfection was concerned, the Japanese wares which now came into vogue among tea masters were crude pieces made for the daily use of rustics and commoners. Almost always they contained some flaws and distortions, accidental defects due to baking, and so on—but notwithstanding these, or rather because of them, the works frequently present a special, unpretentious beauty. In the case of Chinese ceramics one is struck by the high technical competence, but in these common wares one sees instead a peculiar closeness to nature.

In addition to the common wares of Bizen and Shigaraki, which are today reverently spoken of as "Old Bizen" and "Old Shigaraki", wares of a similar kind were produced at the kilns of Iga, Tamba, Tokoname, Karatsu, and other localities. The products of these several kilns came to be appreciated as tea ceremony wares during the Momoyama and Edo periods.

V Momoyama and Edo Periods

Because of the enthusiastic patronage of Nobunaga, Hideyoshi, and other feudal lords, a decided advance was made in ceramic industries in the Momoyama Periods, and new kilns sprang up in various localities. Needless to say, this was due in large measure to the popularity of the tea cult, which grew even greater in this period. The tea ceremony was responsible for the development of the following types of ware: the *Rakuyaki* (tea bowls) and *Kyōgawa* tea jars of Kyoto; the tea implements and the "Yellow Seto", *Shino*, and *Oribe* wares of Seto; the typical local products of *Imbe* (Okayama), *Tamba* (Kyoto Prefecture), *Shigaraki* (Shiga), *Iga* (Mie), and *Tokoname* (Aichi); and, finally, the Korean-style wares, represented by *Karatsu* pottery, made in Kyushū. Each of these has its special virtues, and there was in addition an interchange of technical processes among

Fig. 32 Censer. *Shishi* (lion) shape. By Jōkei. Pottery. Momoyama Period. Owner: Tokyo National Museum.

the various producers. All the types, however, reflect the taste of the tea masters of the time and are consequently full of the distinctive beauty of the tea cult. Shape became the most important criterion of tea ceremony wares, and even when a piece had been shaped first on the wheel, its form was altered by hand or by spatula so as to give it a distinctive sculptural effect.

The *Rakuyaki* (*Raku* tea bowl) was originated by a certain Chōjirō, son of the tile-maker Ameya, who is supposed to have been a naturalized Korean or Chinese. Chōjirō was given a family name by the tea master Sen-no-Rikyū, and thence he was called Tanaka Chōjirō. Among his masterpieces, the best known is the tea bowl called "Ōguro", or "Great Black". The "Great Black" is said to be one of seven black and red glazed tea bowls chosen for their quality from among many others by Rikyū himself. Because of its quiet, sober appearance, it has come to be regarded as the best piece associated with the *Wabi* school of tea ceremony. Another work thought to have been made by Chōjirō is a trial sample of a crest-tile for the roof of the Jūrakudai Mansion often attributed to him. This trial piece (Fig. 13) is preserved by his descendants, the Raku family of Kyoto. As for the name of Raku pottery, it seems to have its basis in the fact that Hideyoshi gave the son of Chōjirō, Tōkei, a seal bearing the ideograph "raku" which stands for "pleasure" or "enjoyment." It is said to have come into general use in the third generation of the Raku family. Jōkei's works are scarce, the censer (Fig. 32) in the shape of a lion being one of the few. The third generation representative of the Raku family, known by the name

Fig. 33 Tea bowl. By Dōnyū. Pottery. "Red Raku" type. Named: "Jukushi" (mellow persimmon). Momoyama Period. Owner: Mr. Shigenobu Tokusawa, Tokyo.

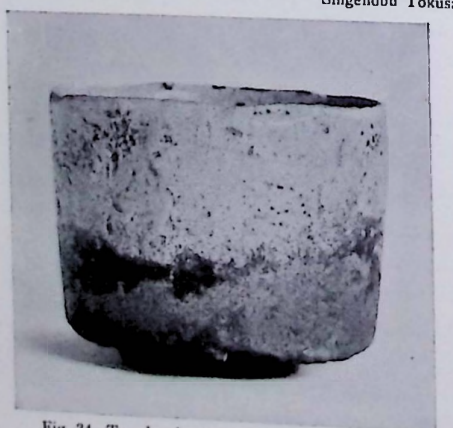


Fig. 34 Tea bowl. By Kōetsu. Pottery, "White Raku" type. Named: "Fuji-san" (Mt. Fuji). Momoyama Period. Owner: Mr. Tadamasa Sakai, Tokyo.

of Dōnyū (or Nonkō) was a talented ceramist. He left to posterity various types of ware, including tea bowls, incense containers, and jars, which are of great distinction and originality. The red-glaze tea bowl given here (Fig. 33) is a fine example.

Among Dōnyū's pupils was another ceramist of great skill and sensitivity, Hon'ami Kōetsu. The best example of Kōetsu's extant works is the black glaze tea bowl (Fig. 34) which has the name "Fujisan" (or "Mt. Fuji" or "Matchless Mountain"). Kōetsu's grandson Kōho, who is also known by the pseudonym Kūchuisai, was a man of great talent, versed in ceramics as well as in painting and calligraphy. Among his achievements are the tea bowl in Raku style shown here (Fig. 35) and other bowls of the Shigaraki type.

Fig. 35 Tea bowl. By Kōho. Pottery, "Black Raku" type. Named: "Kangetsu" (cold moon). Edo Period. Owner: Mr. Matasaku Shiobara, Tokyo.

At about the same time such ceramists as Man'emon and Mo'emon were producing *chaire* (tea jars) with Seto-type glaze in Kyoto. The works of these ceramists, generically called Kyōgama ("Kyoto Kiln") are characterized by great originality.

Of the many types of ware being produced at Seto and Mino, the *chaire* of Seto, which had undergone a number of changes in glaze and taken on many varieties of shapes since the preceding period, reached the peak of its development. The so-called "yellow Seto" ware was an improved form of the light-yellow glazed ware of earlier times, such as the above-mentioned jar with a peony design (Pl. 5) in the National Museum collection. There are two types of "yellow Seto"; the *guinomite* with a transparent yellow glaze, and the *ayamete*, with a darker opaque glaze. The *ayamete* pieces usually have simple incised or stamped decorative patterns (Pl. 10, Fig. 39); their subtle beauty is produced by the application of spots of green glaze to the over-all brown glaze. In addition to the "yellow Seto" there is the so-called "black Seto." This jet black glaze, which contains much iron, is a hold-over from the preceding period; it is used most often on tea-bowls (Fig. 39). The "black Seto" is also known as *hikidashiguro* (lit. "pulled-out black") because the glaze takes on its jet black colour when after a certain amount of firing the piece is pulled out of the kiln.

Fig. 36 Shallow bowl. Pottery, Shino type. Momoyama Period. Anonymous collection.

Fig. 37 Tea bowl. Pottery, Seto ware, Black glazed. Momoyama Period. Owner: Mr. Shigenobu Tokusawa, Tokyo.

Shino and Oribe were new types of ware. The Shino ware is said to have been originated by either Shino Sōshin or Imai Sōkyu. The Shino kiln reached its peak of brilliance in the Bunraku and Keichō Eras (1592–1614). One frequent type of Shino ware, having a simple pictorial design in brownish iron glaze and a thick overglaze of white (Pl.11, Figs. 14, 36), is known as *e Shino* (lit. "picture Shino"). Another with grey glaze and marquetry (Pl. 12) is called *nezumi Shino* (lit. "mouse-grey Shino"). Aside from these two types there are *mujishino* ("plain Shino") and *benishino* ("red Shino"). The Shino ware is appreciated for its grace and individuality.

The Oribe ware, on the other hand, is said to have been originated by Furuta Oribe Masashige, one of the celebrated tea masters of the Momoyama Period. Oribe kilns seem to have been situated in Ōtomi, Ōdaira and Ōkaya in the neighborhood of Kujiri, as well as in Motoyashiki in Mino Province (Gifu Prefecture). The typical Oribe ware is characterized by a simple pictorial design done in fluid brush work on one side of the body and a thick bluish green glaze on the remaining surface. This type of Oribe, with its highly imaginative and sensitive treatment of design and glaze, is known also as *e Oribe* ("picture Oribe"), and is best represented by the square bowls with striped design in the Nezu

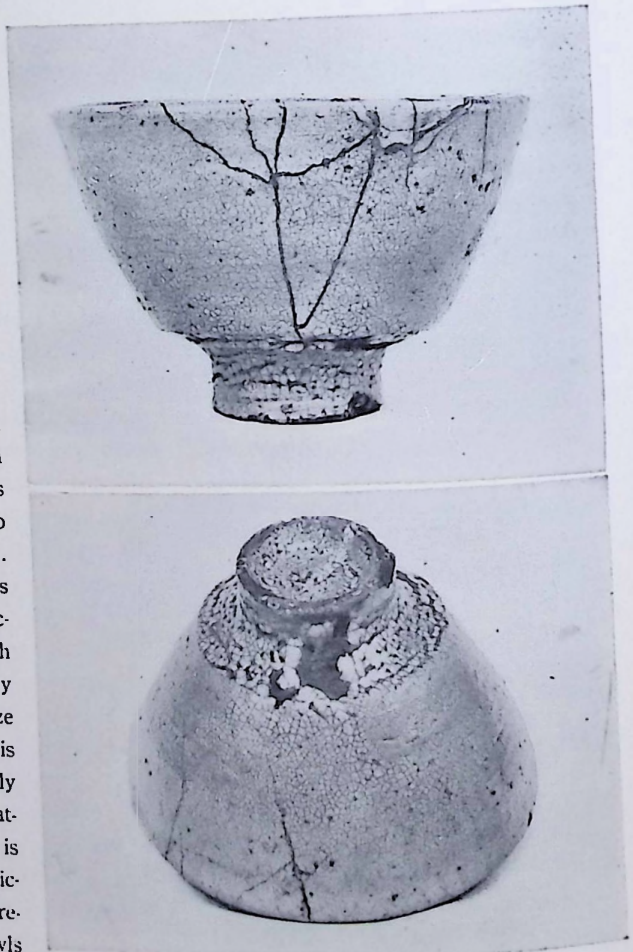


Fig. 38 Tea bowl. Pottery, Ido type. Named: "Tsutsu-izutsu" Korean. Yi Dynasty. Owner: Bishamon-dō, Kyoto.

Art Museum (Pl. 9, Fig. 40) and the square dish in the Akutagawa Collection (Fig. 15). In addition to *e Oribe* there are the "black Oribe" and "green Oribe" in which the entire surfaces of the pieces are covered respectively by black or green glaze. The Oribe pieces that date back to the early part of the Edo Period possess grace and beauty, but the pieces produced after this period tend toward eccentric shapes and designs, and seem to lose some of their originality.

Fig. 39 Bowl. Pottery, "Yellow Seto" type. Momoyama Period. Owner: Mr. Saburō Yoshizawa, Tokyo.

With the rise in popularity of ceremonial tea, the Bizen Kiln, which had been producing ceramic ware for everyday use began to put out tea ceremony ware. The most successful period of this kiln was from the Momoyama to mid-Edo periods; by the beginning of the nineteenth century it was decidedly on the decline. The Bizen ware is made of clay that contains a large amount of iron and that can withstand firing at a high temperature. The body therefore is hard and the surface is glazed by the high-temperature baking itself. The texture and colour of the pieces are varied. Frequently a Bizen piece will have a ruddy-coloured spot, known among ceramic experts as *hidasuki* (lit. "fire mesh") which is caused by the accidental adherence of a piece of straw or reed upon the body during the process of firing. This is highly esteemed.

Also classified as Bizen is the so-called Shizutani-yaki, which was produced at the end of the seventeenth century and the beginning of the eighteenth. Its kiln was located at Shizutani in Waki-gōri, Bizen Province. The kiln is said to have been set up in order to bake the roof-tiles of a Confucian temple (Seidō), the construction of which took place in the tenth year of Kambun (1670). The majority of products from this kiln are ornamental pieces (Fig. 43).

It is a difficult task to distinguish Tamba and Tokoname wares, or to differentiate the two from Bizen ware, because all three are made of the same kind of clay, containing a great amount of iron. The Tamba ware was baked at Imada, Taki-gun, Tamba (Kyoto Prefecture). The so-called "Old Tamba" bottles dating from before the mid-Edo period come with seal indentations which read "Sanshō" (or "pepper") or "Asakura Sanshō (or "Asakura pepper"). Old Tamba bottles with these seals (Fig. 42) furnish a touchstone for distinguishing Tamba ware from other types. Tamba ware was made in "Luzon shape"

Fig. 40 Square bowl. Pottery, Oribe ware. Momoyama Period. Owner: Nezu Museum, Tokyo.

Fig. 41 Flower vase. Pottery, Iga ware. Edo Period. Owner: Mr. Fusazō Ogura, Tokyo.

(a full round shape characterizing jars from the Philippines), the shape of Japanese weights, simple polygonal form, cylindrical form, and so on. The body is of a coarse paste, covered with reddish brown clay, and usually bare of any decorative design. (Asakura in Tajima Province was noted for Japanese pepper. Pepper trees were later transplanted to Tamba and became one of the special products there. It is known that pepper was first sold throughout Japan in these bottles bearing "Sanshō" seals in the early Edo Period. It follows therefore these bottles with "Sanshō" seals do not date back beyond the Edo Period).

Although a provincial boundary line separated Shigaraki kiln and the Iga kiln, the villages in which they were located lay so close to each other that they had for a long time been producing, with the use of the primitive coiling method, largely identical utensils for the everyday use of the local farming population. Towards the end of the Muromachi Period jars produced in this locality came to be used among the cultured classes as containers for tea leaves, along with Seto and Bizen wares. The fame of the kilns rose as later tea masters of the *Wabi* school began to rank their products alongside those of Bizen and Tamba. Of these two kilns, Iga had come under the jurisdiction of Lord Tsutsui at the end of the sixteenth century, and under his patronage, its products began to take on a new distinctive quality, which led to their being spoken of as "Tsutsui Iga". The kiln later passed into the hands of the Lords Fujidō, and the pieces now referred to as "Fujidō Iga" are those made around the beginning of the Edo Period by artists who had come from Kyoto to Iga at the behest of the second Lord Fujidō Takayuki. Fujidō Iga ware is distinguished by a clear-cut form, sculptured by hand or with spatula, a transparent glass-like glaze, and what ceramic experts call *koge* ("scorch"), that is, dark spots resulting from the carbon in the kiln. Good examples of this pottery are the flower vase in the Nezu Art Museum (Pl. 14) and that in the Ogura Collection (Fig. 41).

Fig. 42 Jar. Pottery, Tamba ware. Edo Period. Owner: Tokyo National Museum.

Shigaraki ware became famous before

Fig. 43 Censer. In shape of Hotei (Chinese priest, in Chinese: Pu-tai). Pottery, Shizutani ware. Edo Period. Owner: Tokyo National Museum.

Fig. 44 Jar. Pottery, Karatsu type, with black-painted design. Edo Period. Owner: Mr. Koryō Uchimoto, Fukuoka.

Iga, and there had existed from a relatively early time two types, Jō-ō Shigaraki and Rikyū Shigaraki. It was particularly flourishing, however, in the early Edo Period when such potters as Ninsei and Seibei came to work at this kiln. After this period it declined.

Turning to Kyushū, ceramics on this island showed a marked progress when after the Battle of Bunroku (1952) which ended the first Korean Expedition of Hideyoshi, the returning Japanese generals brought along a number of Korean potters. The name Karatsu is a generic term applied to a wide variety of ceramics produced in Hizen. The influence of the Korean Yi Dynasty ceramics appears most clearly in the so-called "Chōsen Karatsu," which is characterized by a thick opaque glaze called *namako* and in "Seto Karatsu", which has a white glaze. The "*e Karatsu*" or "picture Karatsu" has a simple pictorical design in black iron glaze on a background of grey or loquat-coloured glaze

Fig. 45 Jar. Pottery, Kihara ware, with "brush mark" design. Edo Period. Owner: Tokyo National Museum.

Fig. 46 Dish. Pottery, Shōdai ware, with splashy design. Edo Period. Owner: Tokyo National Museum.

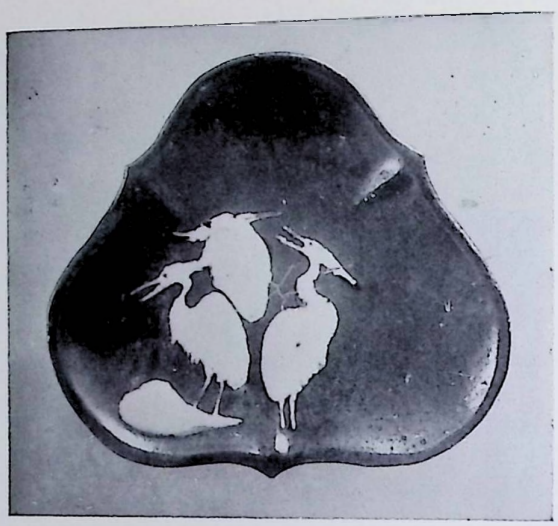


Fig. 47 *Mukōzuke* (small food vessel). Pottery, Suisaka ware. Design of herons in white on black background. Edo Period. Owner: Tokyo National Museum.

executed in a manner reminiscent of the Shino and Oribe of the Seto kiln. The coarse brush-mark so common in Yi Dynasty ceramics was copied by Karatsu ceramists. The method of producing it, however, differed somewhat from that used by the Koreans. The white glaze applied to the body was partially scraped off in such a way as to leave a combed, or lightly brushed, effect. The brush-mark technique was brought to a great height of sophistication in the Edo Period in Kihara ware (Fig. 45) and Utsutsugawa ware (Pl. 16), both of Hizen Province.

There were many other wares which bore a certain technical similarity to the Karatsu ware. As in the case of the Karatsu kilns, most of these kilns originated when feudal lords returned from the Korean Expeditions with Korean potters and had kilns set up in their territories. Kilns broadly classified as Karatsu were originated by such feudal lords as Nabeshima, Matsuura, and Ōmura. Other kilns which came to be known were the Takatori founded by Lord Kuroda, the Agano founded by Lord Hosokawa, the Chōsa founded by Lord Shimazu, and, in the Chūgoku district, the Hagi, founded by Lord Mōri. The Takatori ware, with its precision of expression, was originated in Chikuzen Province (Fukuoka Prefecture); the green-glazed Agano ware, in Bunzen (Fukuoka Prefecture); the beautifully simple Chōsa ware in Satsuma Province (Kagoshima Prefecture); and the white-glazed Hagi ware, in Nagato Province (Yamaguchi Prefecture). The products of the Hagi and Takatori kilns became particularly popular for use in the tea ceremony in the early part of the Edo Period. Both of these kilns are said to have been included in the so-called "Seven Recommended Kilns" chosen by the celebrated tea master Kobori Enshū (1579–1647). The other types of pottery so honoured were the Akahada-yaki of Yamato Province (Nara Prefecture), the Zeze-yaki of Ōmi Province (Shiga Prefecture), the Asahi-yaki of Yamashiro Province (Kyoto Prefecture), the Kosobe-yaki of Settsu

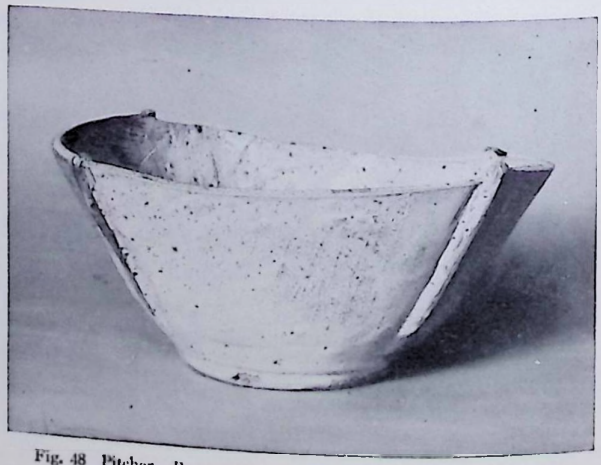


Fig. 48 Pitcher. Pottery, Hagi ware, white glazed. Edo Period. Owner: Tokyo National Museum.

Province (Osaka and Hyōgo Prefectures) and the Shidoro-yaki of Tōtōmi Province (Shizuoka Prefecture).

In the Edo Period the main trend in ceramics was a shift from pottery to porcelain. The importation of the techniques of *sometsuke* (underglaze design) and *uwaetsuke* (overglaze design) from China served to bring about a period of unprecedented brilliance in the history of Japanese ceramics, during which both Chinese and Japanese styles developed in the most pronounced manner.

Fig. 49 Jar. Pottery, with "brush mark" design. Korean. Yi Dynasty. Owner: Mr. Tatsuo Ishida, Tokyo.

Along with the afore-mentioned Dōnyū and Kōetsu, we may cite Nonomura Ninsei of Kyoto and Sakaida Kakiemon of the porcelain kiln in Hizen as great ceramists of the early Edo Period. The new kilns which sprang up during this age were the Kaga and the Ko-Kutani (both in Ishikawa Prefecture).

Fig. 50 Figure of woman. Porcelain, Kakiemon style. Edo Period. Owner: Tokyo National Museum.

Kakiemon, the exact dates of whose birth and death are unknown, was an epoch-making figure in Japanese ceramic history for he was the originator of colour-glaze porcelain in this country. At the Arita Kiln, where he worked and became famous, the Korean technique of simple underglaze design had been in use in producing porcelain ware since the early seventeenth century. In time this technique had spread over Hizen and neighboring Provinces, bringing about a preference for porcelain over Karatsu pottery in the area. After Kakiemon had succeeded in evolving his overglaze technique in the Kan'ei Era (1624–1643), it spread rapidly to other Provinces. In the following Seihō Era (1644–1647) kilns centering around Arita were all making porcelain pieces in the Kakiemon style. This and the fact that there were several generations of ceramists in the family of Kakiemon makes it an extremely difficult task to distinguish Kakiemon originals from those of his imitators and descendants. The name "Kakiemonte" has therefore been applied generally to works done in the style of Kakiemon.

There are two types in Kakiemon ware:

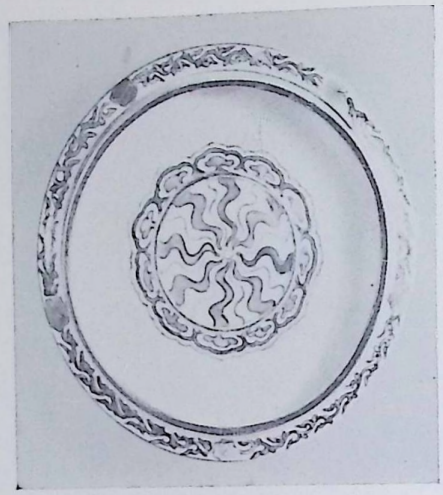


Fig. 51 Bowl. Porcelain, "Old Kutani" type. Design of twisted floral pattern. Edo Period. Owner: Tokyo National Museum.

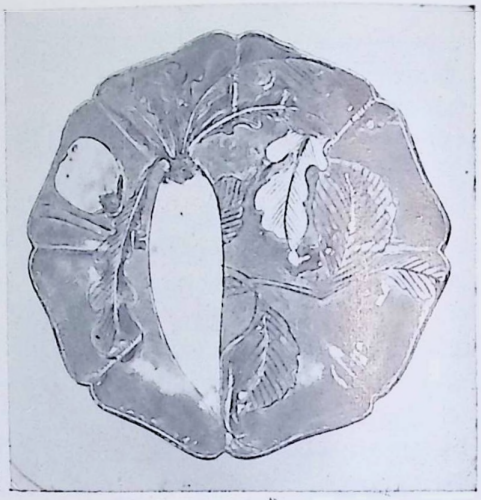


Fig. 52 Dish. Porcelain, Yoshidaya ware. Design of vegetables. Edo Period. Owner: Mr. Kashichi Itaya, Tokyo.

nishikite ("Brocade Style") which is characterized by overglaze designs in red, green and blue applied to the pure white body and *somenishikite* ("Underglaze Brocade Style") which has an underglazed design of oxidized cobalt (Pl. 21, Figs. 16, 50). When Kakiemon the sixth inherited the family tradition, he was still a child; it was decided, therefore, that the boy's uncle Shibuemon would be his guardian. Works of this uncle often bear such inscription as: "Kaki(emon), Eighth Year of Genroku" or "Kaki(emon), Twelveth Year of Genroku". These works, showing the influence of textile design, possess a gaiety and richness of design which is different from that of Kakiemon pieces.

The colour-glaze porcelain produced in the Arita area came to be identified with the name of the ceramic center Imari and were sold as "Imari porcelain". It is supposed from this that some old Imari pieces were products of the Kakiemon family. Although

Fig. 53 Dish. Porcelain, Nabeshima type. Design of hibiscuses. Edo Period. Owner: Mr. Matasaku Shiobara, Tokyo.

Fig. 54 Dish. Porcelain, copied from Kakiemon type. Design of flowers-and-birds. Chinese. Ch'ing Dynasty. With inscription "Made in K'ang-hsi Era." Owner: Tokyo National Museum.

the "Imari" pieces usually called by that name are elaborately decorated with textile-inspired designs, the earlier products possess a certain archaic beauty. In about the Shōhō Era (1644–1647) Kakiemon and Imari porcelain came to be exported to Europe where *chinoiseries* were much in vogue. Kilns at Delft, Holland, and other European cities went so far as to copy Kakiemon and Imari designs. Kakiemon pieces were also exported to China, where copies of them were made (Fig. 54).

The colour-glaze porcelain evolved by Kakiemon was adopted by the ceramist Ninsei of Kyoto. Ninsei, whose dates are also unknown, had been a potter at the Tamba kiln before he set up a kiln at Mimuro in Kyoto. He was especially talented in shaping through his deft use of the wheel and sculptural ability, he created shapes of distinct precision. These beautifully shaped pieces he decorated by his own special technique of attaching gold and silver with designs of purely Japanese flavour. Indeed, Ninsei was the originator of truly Japanese colour-glaze porcelain. His existing pieces include tea jars, bowls, ewers, censers, and works in various other shapes. It seems, however, that Ninsei was able best to exhibit his skill at wheeling in tea jars. The gorgeous designs adorning these jars remind one of the lavish screen paintings of the Momoyama Period. Representative examples of this type are a jar owned by the Seika-dō Collection with a design showing the cherry-blossoms of Mt. Yoshino (Pl. 17); a jar in the National Museum with a design showing the moon and cherry-blossoms; a jar in the Nagao Museum with a design of wistaria; and a jar in the Yamamoto Collection with a design of young pine-trees. The Seika-dō jar is an example in which one can observe the gold and silver attached to the surface and black, red, and blue used in the overglaze design. Its graceful shape and lavish design show extreme refinement. Ninsei's style spread to Kiyomizu and Awata. The kilns which employed it were Mimuro, Mizoro (Pl. 18), Oshikoji, Seikanji, Otowa, and Kiyomizu.

Ko-kutani ware is one of the most noteworthy types of colour-glaze porcelain to be produced under the influence of the Hizen porcelain evolved by Kakiemon. The Ko-kutani kiln is said to have been opened at the end of the Kan'ei Era (1624–1643). The story has it that one Gotō Saijirō, a vassal of Lord Maeda Toshiharu of Daishōji, Kaga Province

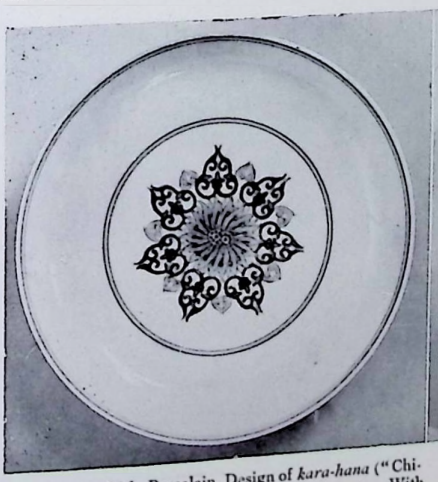


Fig. 55 Dish. Porcelain. Design of *kara-hana* ("Chinese style flower"). Chinese. Ch'ing Dynasty. With inscription "Made in Yung-cheng Era (1723-1735)." Owner: Tokyo National Museum.

Fig. 56 Square dish. By Kenzan. Pottery. Design of Huang Shan-ku (Chinese legendary person). Edo Period. Owner: Tokyo National Museum.

Fig. 57 Jar. By Ken-ya. Pottery. Design of blossoming tree. Edo Period. Owner: Tokyo National Museum.

(Ishikawa Prefecture), went to Arita by order of his lord, learned the technique of colour-glaze porcelain there, and set up a kiln at Kutani, Enuma-gōri, Kaga Province. The kiln had become inactive, however, by the end of the Genroku Era (1688–1703), and the so-called Ko-kutani ware all dates from this short interval of about sixty years. The extant examples of Ko-kutani porcelain, however, are numerous, and include coloured overglazed pieces and blue underglazed pieces. Shapes are varied, but the large dishes are especially well known for their lavish beauty. There are two distinct styles of design in Ko-kutani ware, Chinese and Japanese (Pls. 19, 20). Some designs are of a pictorial character and are executed in bold brush work, while others are abstract (Fig. 51). Deep red, blue, green, yellow and purple glazes are thickly applied in these designs. The dish with a design of peony blossoms in the collection of the Tokyo National Museum (Pl. 19) possesses in great measure the boldness of Momoyama screen paintings, and the characteristic features of Ko-kutani porcelain are clearly revealed in the purple glaze of the peony blossoms and the brownish red glaze of the *tokusa* plant.

The technique of colour-glaze porcelain evolved at Arita was also adopted by the Bingo Kiln (Hiroshima Prefecture), which produced the red-glaze Himetaniyaki ware. This kiln which started to operate in about the Kambun Era (1661–1672), produced aside from the red-glazed ware, blue-and-white porcelains and celadon pieces. The ceramist Ichiemon is said to have worked there.

By the Genroku Era of the Edo Period, in ceramics as in other forms of applied arts, the vestiges of the bold Momoyama style had been completely replaced by the delicate Edo style. The taste of the time was for the minute and meticulous. Carefully sculptured ceramics, reminiscent of elaborate transom carvings, became prevalent. Popularization of the tea ceremony served to lower the quality of wares of kilns which had been traditionally producing tea implements, degeneration of quality being most apparent in the case of Seto ware. The center of activity in ceramics was shifting from Seto to the Kyoto kilns and the newly-set up kilns in Hizen.

Fig. 58 Dish. By Eisen. Porcelain, copied from "Gosu Akae" type. Edo Period. Owner: Mr. Masatoshi Ōkōchi, Tokyo.

In the meantime the painter Kōrin's younger brother, Kenzan, who had espoused Kōetsu's style was giving a new direction to Kyoto ceramics, while Ninsei's tradition was being carried on by the rival Kiyomizu and Awata schools. By Kenzan's method, soft clay was fired at a low-temperature and decorated with fresh and subtle designs in Kōrin's style. Very often Kenzan and Kōrin worked together. The hexagonal dish bearing a portrait of a Jurōju (Venerable Old Man) (Pl. 25) and the square dish with a picture of Huang Shan-ku are both examples of joint work by the Ogata brothers. Kōrin having painted the designs and Kenzan having shaped and fixed the pieces. We may note in passing that Kenzan's style was revived later, in the Meiji Era (1867–1912), by Miura Ken'ya, who set up a kiln at Mukōjima in Tokyo.

Fig. 59 Bowl. By Hozen. Porcelain, with three-colour glaze and gold. Edo Period. Owner: Seikadō Foundation, Tokyo.

Turning again to Kyushū, by the Genroku Era the shifting tastes had eliminated ceramics of the Korean Yi Dynasty type. Pottery kilns were being replaced by porcelain kilns. The Kakiemonte, coloured Nabeshima, and Hirado wares were the products of this new trend. At about this time too. however, ceramics in China had reached another period of brilliance, and K'ang-hsi and Yung-ch'eng pieces from the government kilns had come into great vogue. This was to have an effect on the ceramics of Hizen. The so-called Nabeshima ware was produced in the Ōkōchi kiln which was the kiln of Lord Nabeshima of Saga Province. By the Kyōhō Era (1716–1735) this kiln had perfected the *Nabeshima*, or coloured Nabeshima, ware. As far as workmanship is concerned, this ware

Fig. 60 Dish. By Mimpei. Porcelain. Design of flowers-and-birds. Edo Period. Owner: Tokyo National Museum.

Fig. 61 Bowl. Porcelain, Antō ware. Design of *katami-gawari* style (designs in halves). Edo Period. Owner: Tokyo National Museum.

probably represents the peak of Japanese ceramics. The clay used is of the utmost fineness, and the shape is precision itself, while the red, green, and yellow glazes are extremely vivid. The products of this kiln consist chiefly of flat dishes of various sizes (Fig. 53). The designs are of two types, realistic and abstract; both types, however, possess a distinctive Japanese flavour. The abstract designs are often taken straight from textile patterns. While the Kakiemon wares were characterized by simple good taste and the Ko-kutani wares by boldness, the coloured Nabeshima porcelain represents sheer elegance. The vase with a design of pine, bamboo, and plum (Pl. 23), though its shape is unusual for its kind, clearly demonstrates the bright elegance characterizing the coloured Nabeshima porcelain.

The Hirado Kiln had formerly been a kiln of the Hirado clan where pottery was produced by Korean potters, but in the Genroku Era, it was turned into a porcelain kiln, for the production of fine ware in the style of the porcelain of the Ch'ing Government kilns.

From the Myōwa and An'ei Eras (1764–1780) come pieces that were quite unusual in the history of Japanese ceramics—works whose designs were inspired by European motifs. The Western elements that had entered into Japanese art in the early part of the Edo Period had since disappeared because of the Shogunate's policy of national seclusion. They began to reappear, however, as a result of the foreign trade, which was permitted in the restricted area of Nagasaki. Due to geographical proximity, Western motifs appeared first in Hizen porcelain, and large dishes and vases (Fig. 18) with designs of Dutchmen and Dutch ships, done in underglaze or overglaze of red, green, purple, and gold, were produced at the Imari Kiln.

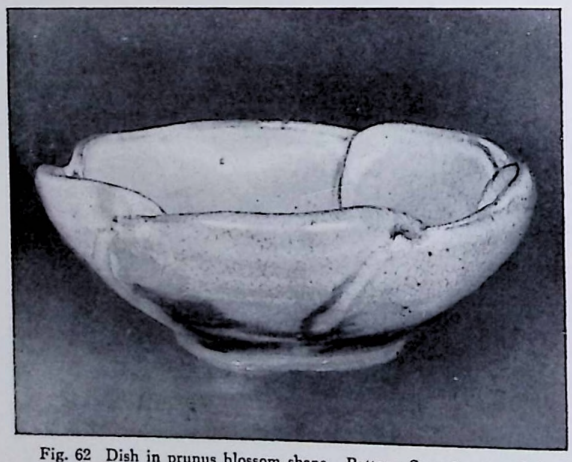


Fig. 62 Dish in prunus blossom shape. Pottery, San-yō ware. Edo Period. Owner: Mr. Takenosuke Ogura, Tokyo.

In Kyoto, Kenzan had early adopted Dutch elements in his designs, but around this time exoticism appeared also in the ceramics of Kiyomizu and Awata, as well as the newly-opened kilns of Banko and Antō, which belonged to the tradition of Kenzan. The Banko ware was originated by Numanami Rozan during the Gembun Era (1736–1746) in the vicinity of Kuwana in Ise Province (Mie Prefecture). Its style was variegated, and the kiln employed techniques of the various kilns in Japan as well as on the continent. The designs most frequently are Chinese-inspired or taken after imported chintz patterns. The wine-ewer of the Hsien-chan type in the Takeuchi Collection (Pl. 28) reveals very well the eclectic character of this kiln. The shape is inspired by "Hsien-chan" ewers of China, while the framed designs on the two sides are Chinese landscapes done in red, green and indigo glazes, and the abstract patterns on the neck and body are the result of an attempt to amalgamate Chinese and European tastes. The Antō ware also was produced by a kiln belonging to the same tradition as the Banko ware, this kiln having

been founded by Rozan's pupil, Zuiga at Antō; its style is, therefore, similar to that of the Banko ware.

The Bunka and Bunsei Eras (1804–1829) saw the full maturity of Edo culture. Ceramic art flourished more brightly than any other form of the applied arts. Everywhere kilns thrived, and new kilns sprang up one after another, each boasting new and talented ceramists. A fresh stimulus was given to the ceramics of the time by a new form of tea-drinking, known as *sencha*, or boiled tea, brought to this country along with the introduction of the Ōbaku Sect of Buddhism from China. This form of tea-drinking came into vogue among the literati of the day, and *sencha* ware was produced chiefly in the Kyoto area, where many of them resided.

Kyoto ceramics then were at the height of their glory. The master ceramists active at the time were Takahashi Dōhachi, Shimizu Rokubei, Wake Kitei, of the Kiyomizu Kiln; Taizan, Kinkōzan, and Hōzan of the Awata ware, and Makuzu Chōzō. In addition, we might mention Okuda Eisen and his pupils Aoki Mokubei and Nin'ami Dōhachi (Dōhachi the Second); and Eiraku Hozen and his son Wazen.

Fig. 63 Tea bowl. Pottery, Kairaku-en ware. Design of flowering grasses. Edo Period. Owner: Tokyo National Museum.

Okuda Eisen is noted for his Chinese style *sometsuke* (an underglaze blue ware) and *gosuakae* (overglaze red and blue) pieces (Fig. 58); in *gosuakae*, especially, he is said to have surpassed the products of China. Mokubei was a pupil of Eisen, and, being a friend of such literati as Rai Sanyō and Tanomura Chikuden, was versed in painting as well as ceramics. He produced *sencha* ware in blue-and-white and celadon as well as in a style emulating that of Cochin Chinese ware (*Kōchi-utsushi* Pl. 26). Nin'ami, in contrast to Mokubei, produced pieces in Japanese style. Though Nin'ami's design work is varied, he is particularly noted for *unkinbun'yō* (cloud-like application of gold enamel). The bowl with a design of cherry and maple trees reproduced here (Pl. 27), is one of his masterpieces. Here the rich decorative effect that characterizes his art is well brought out by his use-of "rust colour" glaze containing iron for the trunks and branches of the trees, white glaze for the cherry-blossoms, red glaze for the maple leaves, green glaze for the cherry leaves, and gold glaze for the slopes of the hill. Eiraku Hozen (Fig. 59) was also a leading ceramist of the day, he, Mokubei, and Nin'ami constituting a sort of triumvirate. Hozen's son Wazen, too, was a gifted ceramist.

The success of Kyoto ceramics promoted closer ties between these great ceramists and the provincial kilns. For instance, Mokubei, was instrumental in establishing ceramics at Kasugayama in Kaga Province (Ishikawa Prefecture); while Nin'ami was connected with the San'yō kiln (Fig. 62) at Sambon-matsu in Shikoku; Kiyū, with Mita ceramics; Mimpei (Fig. 60) and Tannyū, with the Kairakuen ware of Kii Province (Wakayama

Fig. 64 Bowl with handle. Pottery, Mushiake ware. Edo Period. Owner: Tokyo National Museum.

Prefecture); and Dōhachi and Makuzu with the Mushiake ware (Fig. 64). The influence of Kyoto ceramics was felt also in the Konan and Kotō ceramics of Ōmi Province, the Higashiyama ware of Izumo Province (Shimane Prefecture) and the Shiraishi products of Hizen Province.

Owing to the fashion of the cult of literati in the Nagasaki area, *sencha* ware came to be produced by the kilns of Hizen, and the superior technique of these kilns, it is to be noted, exercised great influence upon the work of those in other Provinces. An outstanding example of works produced under this influence is the ware of the Hirasa kiln in Satsuma Province, Kyushū, which is characterized by richly coloured designs (Pl. 30). Of the Hirasa ware, that known as *Hirasa bekkō*, or the "tortoise-shell porcelain of Hirasa" is particularly noted (Pl. 29).

The influence of Hizen porcelain also served as a new stimulus in reviving Kutani and Seto wares. Kutani kilns began to be active again in the Bunka Era (1804–1817). The establishment by Mokubei of the afore-mentioned Kasugayama kiln in Kanazawa of Kaga Province, furnished an early impetus to the revival of this ware, and later, more kilns, such as the Wakasugi and Yoshidaya (Fig. 52), erected by the Daishoji clan in this Province, furthered the movement. The Yoshidaya kiln specialized in the simple ware of the Ko-kutani type; others, however, created new types characterized by more elaborate designs.

The Seto kiln, on the other hand, succeeded in adapting to its own needs the technique of *sometsuke* (underglaze blue) from Hizen Province. This importation brought not only the revival of the Seto kiln but also that of the kilns of Tajimi in Mino Province and in time of the kilns in the whole eastern area of Mino Province (Gifu Prefecture). These kilns have continued to thrive in the Meiji and subsequent Eras.

Metalwork

I Pre-Buddhist Period

The history of Japanese metalwork can be traced back to the age of Yayoi culture when the ancient Japanese first learned of the use of metal tools and acquired a knowledge of metallurgy and mining. The first known examples of metalwork are copper swords, copper halberds and what are known as *dōtaku* or, literally, "bronze bells." Of these,

only *dōtaku* should perhaps be classed as works of art.

Dōtaku are unique to Japan, and their use is still uncertain. They seem, however, originally to have been actually used as percussion instruments, but later to have been regarded primarily as treasures of some sort. The sites where *dōtaku* have been excavated are confined to Shikoku and the central part of Honshū, none having been discovered in Kyushū, which is most closely situated to the continent. *Dōtaku* come in varying sizes, but it is known that they developed gradually from small to larger sizes. *Dōtaku* are usually decorated with such patterns as *ryūsuimon* (flowing-water pattern) (Fig. 65) and *kesadasuki-mon* (a lattice or mesh pattern deriving its name from a priestly robe or *kesa*). More interesting, however, are the primitive pictures that are found on some *dōtaku*. We have mentioned in the preceding chapter on ceramics that Jōmon Pottery pieces were decorated with patterns that were almost always of an abstract, linear kind. The designs on these *dōtaku*, on the other hand, are realistic representations of familiar objects in nature. These picture designs are enlightening because the essential forms of these natural objects are well expressed in naive, intuitive lines. One of the best examples of such *dōtaku* is the one with a *kesadasukimon* in the Ōhashi Collection (Fig. 1). On its two sides, we find depicted deer, a turtle, a fish, and a dragon fly as well as some human figures, houses, and scenes of daily life. Through the hunting scenes, in which deer are being shot with arrows or a boar is being chased by dogs, and the scene in which two persons are pounding grain, we can observe how the ancients lived. These pictures also indicate that agriculture and hunting were employed simultaneous as was stated in the Introduction. Similar primitive pictorial designs have been found on some of the Yayoi pottery, where pictures were incised with a spatula.

Fig. 65 *Dōtaku*. Bronze, with relief. Design of streams. Pre-Buddhist Period. Owner: Tokyo National Museum.

In the Period of Ancient Burial Burial Mounds it became the custom to bury armour with the deceased, and from burial mounds there have lately been found helmets of many varying types. Some were made by putting together iron and copper plates, others are bowls with the crowns in the shape of a peach seed, and still others are hemispherical and have visors. The gilt-bronze helmet excavated in Chiba Prefecture and presented here (Pl. 32, Fig. 66) belongs to the last category. The central band in the crown possesses fine incised animal patterns. Though the drawing is primitive, the animals are carefully differentiated and make up as a whole a very interesting decorative pattern.

Among the metalwares which should be a noteworthy artistic development during the Period of Ancient Burial Mounds was the mirror. China had long been casting round

Fig. 66 Helmet. Bronze, gilded, with line-engraving. Design of animals. Pre-Buddhist Period. Owner: Tokyo National Museum.

bronze mirrors, and the technique of casting these had been introduced to Japan some time during the age of Yayoi culture. By the Period of Ancient Burial Mounds not only were great numbers of mirrors being imported from the continent, but the Japanese themselves were able to make copies of Chinese prototypes. The Japanese mirror-casters of the time, known as *Kagami-tsukuribe*, worked on models from the Han, Three Kingdoms, and Six Dynasties Periods. Some Japanese mirrors were straight copies; others, while following the general pattern of their models, contained details expressive of the makers' individual sense of beauty.

The designs decorating Chinese mirrors were symbolic expressions of sentiments and thoughts peculiar to the Chinese people. Motifs used were highly imaginative and mystical representations of their demi-gods and legendary animals, and they were arranged symetrically according to fixed patterns. When copied by Japanese mirror-makers they lost clarity of sense; edges and lines were generally softened. Furthermore, whereas the motifs in the Chinese prototypes were arranged in some logical order, they became, in Japanese copies, a set of meaningless patterns.

This difference is significant in itself. It indicates a mode of thought more characteristic of the Japanese than of the Chinese, to wit, a tendency toward the aesthetic rather than the intellectual. Presumably, the Japanese technique of mirror-making had by then caught up with the Chinese; yet the Japanese either were not able, or were not disposed, to comprehend the intellectual content of the Chinese mirror. They were simply attracted by the beautiful effect the patterns created. Thus, in many instances, Japanese mirror-makers, acting under their own creative urge, attempted to emphasize the aesthetic aspect of the Chinese design. The mirror with a design of human figures belonging to the Sumida Hachiman Shrine (Fig. 67) may be cited as such an example. Here, although the pattern as a whole makes a pleasing composition, the human motifs are backwards owing to copying by pressing. The inscription along the circumference is written in *man'yōgana* (Chinese

Fig. 67 Mirror. Bronze, with relief. Design of human figures. Pre-Buddhist Period. Owner: Sumida Hachiman-gu, Wakayama.

characters used to represent Japanese sounds, without regard to their Chinese meaning).

In time Japanese mirror-makers were no longer satisfied with the mere copying of Chinese models; they came eventually to apply ideas of their own. Mirrors came to have designs of hunting scenes, houses, or abstract, linear patterns. The mirror with a hunting design (Pl. 31), shown here, depicts a festive dance after a successful hunting trip, the inner zone around the knob showing a hunting scene composed of men and animals and the outer zone showing men dancing with swords and shields in their hands. The grasp of reality shown in these pictorial design is certainly naive and of an intuitive character, but comparing it with the designs we saw on *dōtaku*, we must recognize a marked advance in skill of depiction and composition. As for mirrors with house designs, their outer zone has the saw-tooth pattern of the Han Dynasty around the band, and the inner zone shows four houses, arranged in a radiating fashion, with trees and flying birds appropriately interspersed. Both hunting-scene mirrors and house-pattern mirrors approach a reality which is in diametric contrast to the mysterious, transcendental expression seen in Chinese mirrors, and they can therefore contain a quiet feeling in place of the rational Chinese coolness.

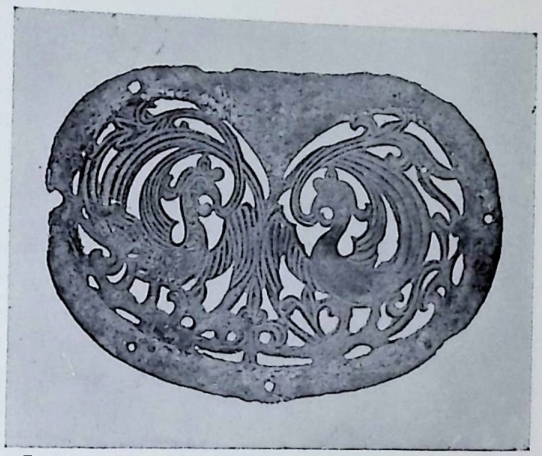


Fig. 68 *Gyōyō*. Bronze, gilded, with openwork. Design of phoenixes. Pre-Buddhist Period. Owner: Tokyo Normal College.

Fig. 69 Pommel. Bronze, gilded, with openwork. Design of dragons. Pre-Buddhist Period. Owner: Tokyo National Museum.

Alongside the above-mentioned types of design, we find on some mirrors a contrasting pattern, consisting of straight and curved lines rhythmically composed. We find in this composition of simple lines, which appeals even to modern tastes, the most characteristic elements of the artistic sense of the ancient Japanese as a people. The origin of this pattern is uncertain, though it has been said that it has some remote connection with basketry. It was in wide uses, however, in early times, and we find it also on stone sarcophagi, the walls of stone tombs, *hanīwa*, and stone sheaths for *rokkakudō* swords.

An unusual kind of mirror dating from the end of the Period of Ancient Burial Mound is the "bell mirror" (Fig. 71). Although the decorative pattern on its back is a copy of the Han Dynasty

Fig. 70 Mirror. Bronze, with relief. Design of geometrical patterns of lines and arcs. Pre-Buddhist Period. Owner: Imperial Household Office, Tokyo.

These decorative works originally were copied straight from Chinese prototypes; later, however, they were modified through repeated copying and transformed into arabesque-like patterns of blowing lines (Fig. 69).

"Gyōyō" is a generic name applied to hanging ornaments for horse, such as *munagai* (breast ornament), *shirigai* (rump ornament) and *omogai* (face ornament). It literally means "ginkō leaf" and is descriptive of the general pattern of these ornaments, but there are variations on this shape. The decorative work on the leaf-shaped adornment, which reflects strong influence of the Six Dynasties' patterns, usually consists of a simple cross or clover-leaf design, or of a complex arabesque, phoenix, or dragon pattern. The specimen of *Gyōyō* in the collection of Tokyo University of Education (Fig. 68) has as decorative design a pair of phoenixes, facing each other, with leaves of honeysuckle around them. One can recognize in its appearance, same indication of the transition from the Pre-Buddhist to the Asuka Period.

The techniques employed in the above-mentioned sword handles and *gyōyō* were casting for the former and incision and piercing for the latter. They are gilded in both cases. Other methods employed in this period were hammering, inlaying and weaving with fine wire.

After the beginning of the Asuka Period, these techniques developed as part of Buddhist art.

pattern, it has a set of four to twelve bells attached to its circumference. This kind of mirror is unique to Japan.

Other notable kinds of metalwork of this Period are swords and their fittings, horse trappings, and personal ornaments (Fig. 2). Of these, artistic workmanship is notable in the ring-shaped tips of the handles of *kanto* swords (swords characterized by this type of handles), in Gyōyō (horse pendants), and in *kutsuwakagamiita* (bit plates). Among the decorations used on the ring-shaped tips of *kantō* sword handles we find single or pairs of Chinese phoenixes or dragons facing each other, the face of some mythical animal, or other such designs.

Fig. 71 Mirror with six bells. Bronze, with relief. Pre-Buddhist Period. Owner: Tokyo National Museum.

II Asuka and Nara Periods

In the Asuka Period, the growing demands for Buddhist ceremonial implements and various ornaments for temples served to promote a rapid advance in metalwork. The masterpiece of this Period can be seen in the temple ornament belonging to the Hōryū-ji, called *kanchōban* (Pl. 33, Fig. 72). This gilt-bronze *ban* (lit. "banner" or "streamer") is an elaborate piece of ornamentation consisting of the following parts: *tengai* (canopy or baldachin) at the top; *yōraku* (strings of gems or, as in this case, strings of metal plates cut in the likeness of gems) which are affixed to the four sides of the canopy; a large *ban* in six sections which hangs from the center of the canopy; and four sets of three small *ban* which hang from the corners of the canopy. The over-all vertical length is five meters. The canopy is decorated with eight *apsaras* making music, while the hanging sections of *ban* have designs of Bodhisattvas, *apsaras*, and *sharitō* (pagoda-shaped reliquaries), with vines surrounding them. The technique employed here is that of pierced metal; copper sheets are cut out from one side and along the pierced edges of the pattern lines are incised in order to make the pattern stand out more clearly. The *nintō karakusa*, or vine motif, is what one may call a universal pattern. We find it used in Korean Buddhist halos, in old Kokuli tombs and in the cave temples of Yün-kang, which date back to the Six Dynasties. Its origins may be traced to Central Asia, Persia, the Eastern Roman Empire, and, ultimately, to Greece.

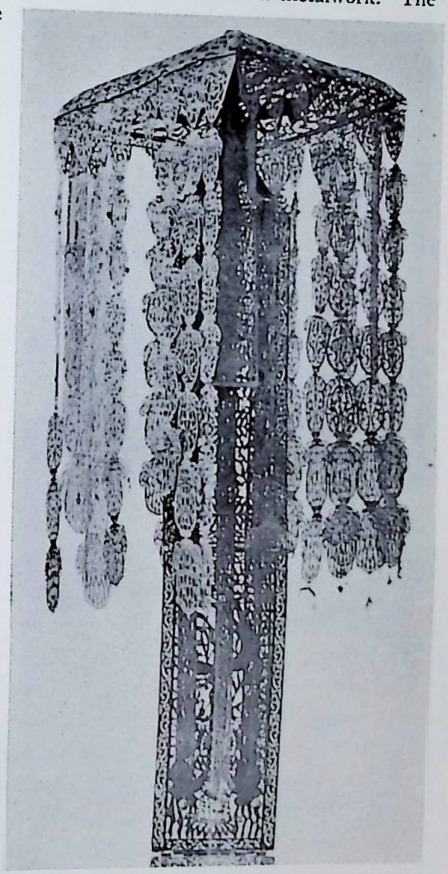
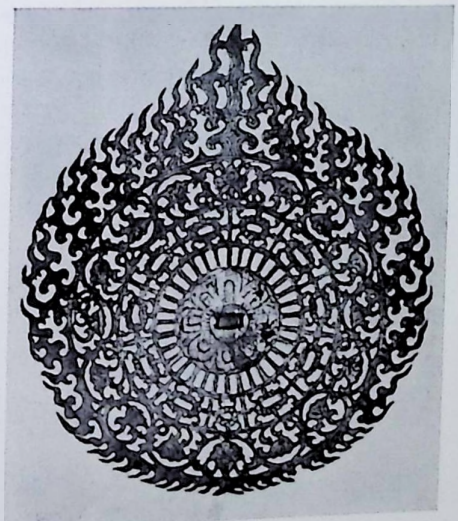


Fig. 72 *Ban*. Bronze, gilded, with openwork and line-engraving. Design of apsaras. Asuka Period. Owner: Tokyo National Museum.



Frg. 73 Halo for Buddhist statue. Bronze, gilded, with openwork and line-engraving. Asuka Period. Owner: Tokyo National Museum.

Fig. 74 Monastery bell. Bronze. Nara Period. Owner: Myōshin-ji, Kyoto.

The superior pierced metal and incision technique, such as are seen on the Hōryū-ji gilt bronze *kanchōban*, is also found in the halo of the gilt bronze Amida and other metal ornaments of the Tamamushi Shrine. And we must not overlook one other technique, *tankin*, or hammering, the best specimen of which is the censer with a handle in the shape of magpie tail, in the collection of the Hōryū-ji (Pl. 34). This censer, which is said to have belonged to Prince Yamashiro no Ōe has a pair of unusually large semi-globular rivets at the point where the handle connects to the body of censer. The handle itself, the tip of which is cut into the shape of magpie tail is also different from those of most other censers of this type. There is much grace in the very simple form of this censer, and it is doubtless the oldest example of its type in Japan.

Metalwork which made such long strides in Asuka times came in the following Nara Period to be employed for a wide variety of implements. The best example in pierced metal is undoubtedly the crown belonging to the Fukū Kensaku Kannon (Amoghapasa) which serves as the central image of the Hokke-dō in the Tōdai-ji at Nara. Here all the metal parts of the crown have pierced vine patterns of the utmost beauty, and the crown is studded with beads of crystal, amber, agate, jade, glass, and other jewels. Another good example of pierced metal work is the decorative fittings of the Chinese-style sword in the Shōsō-in (Fig. 78).

As an example of careful incised metalwork, we may cite a gilt-bronze ewer belonging to the collection of the Hōryū-ji (Fig. 82). The body has a set of three designs showing

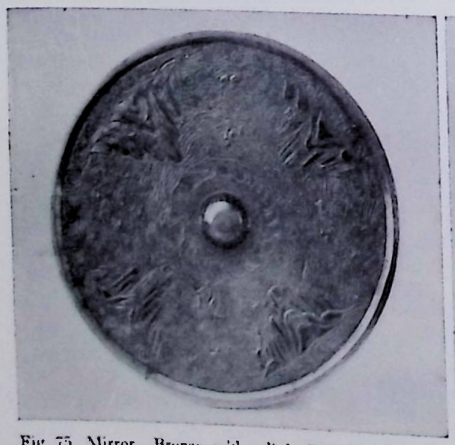


Fig. 75 Mirror. Bronze, with relief. Design of island. Nara Period. Owner: Tokyo National Museum.

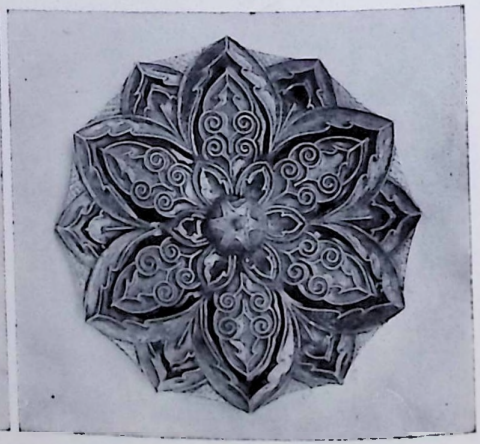


Fig. 76 Mirror. Bronze, with cloisonné. Nara Period. In the Shōsō-in Repository of Imperial Treasures, Nara.

phoenixes in lively motion; spaces around the birds are filled with flowering vine motifs and tiny circles (*nanako*). The form of the censer is no less beautiful than its design work. The lid, which has a small knob, has a delicate up-lift, while the body is elegantly full, and the legs, extending slightly outward, give firm support. In this example of metalwork, we can see a refined sensibility peculiar to this period. The silver jar belonging to the Hōryū-ji (Pl. 38, Fig. 4) bears a hunting scene the incision of which is so remarkably fine as to remind us of minute brush work in painting.

Fig. 77 Ewer with long neck. Bronze, gilded. Nara Period. In Shōsō-in Repository.

The Nara Period left us a number of examples of bronze casting. Celebrated as an early example of cast bronze is the Amida Triad in the Hōryū-ji, which is said to have been worshipped by Lady Tachibana. The base plate of the triad has wave and lotus patterns, while the screen in back has a design of a host of *apsaras* seated on lotus flowers and worshiping the Buddha. Examples in larger sizes are: the *suien* ("water-flame", a part of the ornament placed at the uppermost part of a pagoda) of the East Pagoda of the Yakushi-ji at Nara and the bell of the Myōshin-ji in Kyoto (Fig. 74). The bell of Myōshin-ji bears an inscription dated "Second Year of the Emperor Mommu" (698). This is the oldest Japanese bell with a date inscription.

The bronze octagonal lantern (Fig. 79) standing in front of the Great Buddha Hall of the Tōdai-ji, is said to have been cast at the time of the erection of the Great Buddha, but no record exists to verify this. The grilles of the lantern doors show Bodhisattvas (Onsei Bosatsu) playing the *shakuhachi* (vertical bamboo flute) and the horizontal flute (Pl. 36) and lions running among clouds. Feeling for volume is very well brought out in relief in this work. Among the treasurer of the Shōsō-in we find other masterpieces

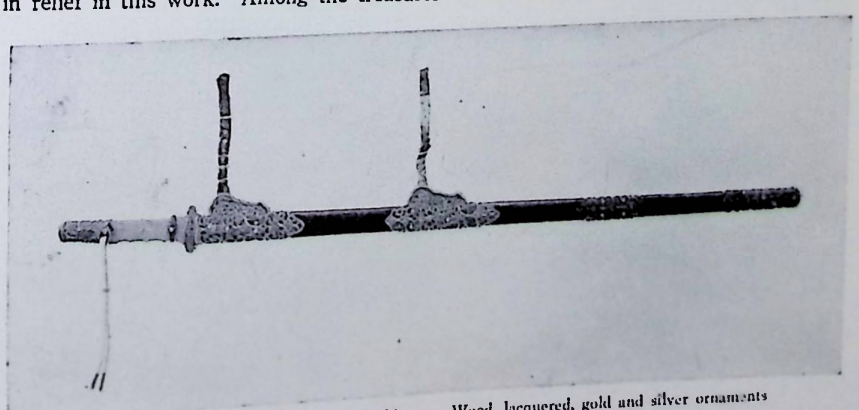


Fig. 78 Sword mounting of *Kara-tachi* type. Wood, lacquered, gold and silver ornaments and nacre inlay. Nara Period. In Shōsō-in Repository.

Fig. 79 Octagonal lantern. Bronze, with relief and openwork. Nara Period. Owner: Tōdai-ji, Nara.

Fig. 80 Head of *shakujō*. Bronze, gilded. Excavated at Nachi, Wakayama. Nara Period. Owner: Tokyo National Museum.

in cart bronze, such as a ewer (Fig. 77), a *shakujō* (priest's staff), a small container with lid, a brazier, an arrow holder, and numbers of mirrors.

There are altogether fifty-eight mirrors in the Shōsō-in. Their shapes and styles are varied. The largest among them measures sixty-one centimetres in diameter. Their shapes are square, six-lobed, eight-lobed, eight-pointed and twelve-pointed. The metals used are copper, bronze, silver, and iron. The patterns on their backs include birds and animals, birds and flowers, landscape with human figure, *hakkemon* (symbols from the *Canon of Changes*), dragon, grapes, etc. In some mirrors, techniques other than metalwork

Fig. 81 Urn. Bronze, gilded. Nara Period. Owner: Tokyo National Museum.

Fig. 82 *Suiteki* (small jar). Bronze, gilded, with line-engraving. Nara Period. Owner: Tokyo National Museum.

are used, such as the *raden* method, whereby lacquer is applied to the back of mirror and shells are inlaid in the lacquer surface; the *hyōmon* technique, in which gold or silver plates cut to pattern are affixed on to the lacquered surface; the *gimbari* method, by which a thin plate of silver is put over the mirror back; and *ruriden* work (Fig. 76) which was the ancestor of cloisonné. Aside from pieces, we may cite a mirror with a design of sea and rocks belonging to the Hōryū-ji, the workmanship on which is perhaps superior to that of any to be seen in the Shōsō-in. The high quality of metal casting in this Period can also be seen in the pewter ewer (Pl. 37), gilt-bronze reliquary (Fig. 81) and the head of a *shakujō* (Fig. 80), all belonging to the Tokyo National Museum.

III Heian Period

The metalwork of the early Heian Period was simply a continuation of that of the Nara Period. The *nyoi* (staff used by Buddhist priests) in the collection of the Tokyo National Museum (Fig. 83) is a good example of this. This staff, which has an inscription dated "Eleventh Year of Tenryaku" (957), was formerly in the collection of the Hōryū-ji. Here the incised floral design shows a technique and style almost identical with those of the Nara Period. In the late Heian Period, however, gradual nationalization of the Chinese style took place, and, although the materials and techniques remained essentially the same, new expressions became noticeable.

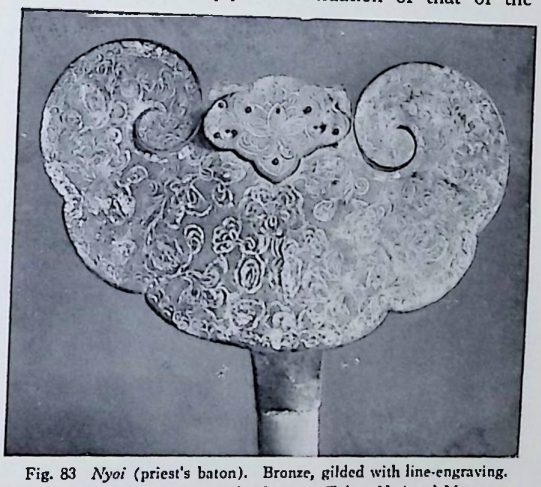


Fig. 83 *Nyoi* (priest's baton). Bronze, gilded with line-engraving. Design of *hōsōge*. Heian Period. Owner: Tokyo National Museum.

Fig. 84 Disk with image of Zaō Gongen. Bronze, gilded. Heian Period. Owner: Mr. Sukiji Imashiro, Mie.

The sutra box with a floral design belonging to the Enryaku-ji Monastery (Fig. 5) is an excellent example of Japanese feeling beautifully expressed. This sutra box, which was unearthed from the site of the Yokogawa Nyōhō-dō on Mt. Hiei, is said to be the sutra box in which Jōtōmon-in buried the Hokke Sutra in the fourth year of Chōgen (1031). On the lid are incised the five characters "Myō-Hō-Ren Ge Kyō" (Sutra on the Lotus of the Wonderful Law). The sides of the box are decorated with designs of flowers and vines and on the lower parts of the sides with *kōzuma* paneled in sets. Silver is the

Fig. 85 Sutra case. Bronze, gilded, with openwork and line-engraving. Design of *hōsōge*. Heian Period. Owner: Mantoku-ji, Aichi.

metal for the base, and gold is used for the patterns. Incision is so finely done as to resemble the light strokes of the painter's brush. The combination of gold and silver, which makes us think of gold and silver lacquer work, has produced a somber quality which cannot be obtained by the use of gold alone. This and the slight bulge in lid and sides lend a softness of contour seen in lacquer boxes. Another example where gold and silver have been successfully combined to bring out a remarkably beautiful effect is a sutra box with a bird and vine design, which was excavated from a sutra mound in Kimbusen, Nara Prefecture. In the Heian Period the somber colour of silver must have had a strong appeal for the people, for silverware was very much in vogue. This is not to say that silverware was not in use in the preceding Nara Period; to the contrary, we have cited a silver jar (Pl. 38, Fig. 4) as a fine Nara example. But it was really in the Heian Period that silver ware came to be used extensively among the aristocracy. We find mentioned in records of this Period many varieties of silverware, including cups, dishes, chopsticks, *gōsu* (container with lid), boxes, baskets, *uchieda* (ornament in the form of branches) and pagodas.

Another example which is comparable in technical excellence to the sutra box of the Enryaku-ji Monastery is the *keman* (another type of hanging ornament used in temples) belonging to the Chūson-ji Monastery (Pl. 21, Fig. 86). Here a fan-shaped copper plate has been pierced to form a pattern that consists of a pair of beings, known as Karyōbinga (birds the upper parts of whose bodies are in the form of Bodhisattvas), facing each other and offering bowls of lotus petals. The bodies of the Karyōbinga are embossed, while the surfaces of the vines that surround them have been chiselled slightly to give a softened sculptural effect. This technique of chiselling is known as *sukibori*. Formerly, *keman* consisted of bunches of real flowers strung together in wreaths and hung about the interior of temples. Later the real flowers were replaced by those made of wood, leather, or metal. The *keman* of the Chūson-ji, certainly one of the best made of metal, is a fitting ornament to be hung from the gold-lacquered and shell-inlaid trabeations of the

Fig. 86 *Keman*. Bronze, with openwork and relief. Design of *karyōbinga*. Heian Period. Owner: Konjiki-dō of Chūson-ji, Iwate.

Golden Pavillion (Konjiki-dō) of that monastery.

Another example of *sukibori* is the *kongō-ban* (vajra dish) with a lotus-and-vine design belonging to the Tokyo National Museum. Since this was made by the *sukibori* method and not cast, there is a certain harshness in the design. An interesting point to note in regard to this vajra dish is that the floral pattern has been little stylized and retains nearly natural forms. This accounts for a certain sweet quality despite the sharpness of the chiselled lines. Another example of this technique is the *kei* (a kind of gong) belonging to the Zenrin-ji (Pl. 43). Here the lotus-and-vine design has been chiselled more deeply, and is very well composed, while the workmanship is unsurpassed.

Fig. 87 Mirror. Bronze, with relief. Design of storks and pine sprays. Heian Period. Owner: Tokyo National Museum.

Other examples of superior metalwork from this period are the sutra container with an incised floral design in the collection of the Mantoku-ji (Fig. 85) and a Heike sutra box belonging to the Itsukushima Shrine (Fig. 90), both of which reflect the aristocratic taste of the time. The sutra box of Itsukushima Shrine was made and donated to the Shrine together with sutras by Taira no Kiyomori and the rest of the Taira clan about the second year of Nin'an (1167). The box is lavishly decorated with metal ornaments in a design of dragons and clouds. Still another example is a *hachibutsu gokorei* (vajra bell) belonging to the Tokyo National Museum. This is an implement used ordinarily in esoteric Buddhism. Around the bell are eight circles which contain Sanskrit letters (*shuji*) standing for the Four Buddhas of the Vajradhātu and those of the Garbhadāhtu, and above and below them are rosary and vine patterns. The rim of the bell is decorated with lotus petals.

Fig. 88 *Goko-rei* (bell with five-pronged *vajra* handle). Bronze, gilded, with relief. Design of Buddhist images and Sanskrit monograms. Heian Period. Owner: Tokyo National Museum.

Other relics of note which we may cite from this period are the hammered gilt-bronze sutra box belonging to the Kimbusan-ji Monastery (Pl. 39), the cast bronze relief image of Zō-ō Gongen in the Imajō Collection (Fig. 84) and the bronze pagoda in Kurama-dera (Pl. 40). These specimens were all excavated from sutra mounds, the former two in Kimbusan and the latter in Kurama-dera, Kyoto. Sutra mounds are the relics of the practice of burying sutras copied by way of prayer for the appearance of Maitreya. This practice flourished from the Heian to the Muromachi Period. Together with the sutras were buried mirrors, *gōsu* (small containers with

Fig. 89 *Kongō-ban.* Bronze, gilded, with line-engraving. Design of lotus flowers. Heian Period. Owner: Tokyo National Museum.

Fig. 90 Box for Heike Nōkyō (sutra). Bronze, with relief in gilded bronze and silver. Design of dragons and clouds. Heian Period. Owner: Itsukushima Jinja, Hiroshima.

lids), coins, Buddhist images and implements, and so on. The sutra box from Kimbusan is gilded all over and has no writings or design on it, but it has a stand with elegant, long legs shaped like those of the heron. The box and stand together make up an object of extremely beautiful composition. The bronze image of Zō-ō Gongen (a Buddhist-Shintō divinity. See *p.* 38 in the volume on sculpture) unearthed from this locality had been the main local object of worship at Kimbusan. The bronze *hōtō* (pagoda) at the Kurama-dera has a cavity where the sutras must have been contained.

Also we must not overlook mirrors exemplifying the bronze casting of this period. Whereas the mirrors of the Nara Period were imitative of Chinese mirrors, mirrors in this Period developed a distinctly national style, and came to be called *wakyō* ("Japanese Mirrors"). The eight-lobed and eight-pointed rims prevalent in the Nara Period became obsolete, replaced by the plain circular rims. The rim was now thinner but turned up higher, and the cord-knob, which had been a large plain hemisphere, was now smaller in height and in the conventionalized form of some flower. The favourite designs of this period were grass, flowers, and butterflies, as seen in the mirror belonging to the Tado Jinja (Fig. 6), and pine branches and cranes, as seen in the mirror in the Tokyo National Museum (Fig. 87). The designs became delicate to match the thinner body of the mirror.

IV Kamakura and Muromachi Periods.

Metalwork continued to progress in these Periods. The style remained much the same as in the Heian Period, but, as was the case with other forms of art, it lost some of the grace and elegance of the former days and became powerful as well as ornamental. The trend may be regarded as a natural reflection of the martial atmosphere of the time.

Fig. 91 *Kakebotoke* with image Batō Kannon. Bronze, with high relief Kamakura Period. Owner: Tō-kannon-ji, Aichi.

Fig. 92 *Keman.* Bronze, gilded, with openwork and relief. Design of Sanskrit monogram. Kamakura Period. Owner: Hyōzu Jinja, Shiga.

An example from the early years of the Kamakura Period is the *keko* ("flower basket") in the Jinshō-ji (Pl. 46), which has a flowering vine design and which retains much of the quality of Heian design. The entire basket is in a pierced design of flowering vine, the outer surfaces of which have been given a modelled effect by the application of *sukibori* (chiselling). The flowers are gilded while leaves are silver-plated. The flowing grace of the vine and the soft texture produced by combining gold and silver are in the spirit of the Heian Period, but a characteristic of the new period can already be seen in the denseness of the design. The *keko* was used as a basket from which flowers were strewn during Buddhist services. Pierced designs of flowering vine can also be

Fig. 93 Reliquary in *Nasassho-tō* (pagoda) shape. Bronze, gilded. Kamakura Period. Owner: Chōfuku-ji, Nara.

Fig. 94 Mirror. Bronze, with relief. Design of plum-tree, sparrows and cypress hedge. Kamakura Period. Owner: Nukisaki Jinja, Gunma.

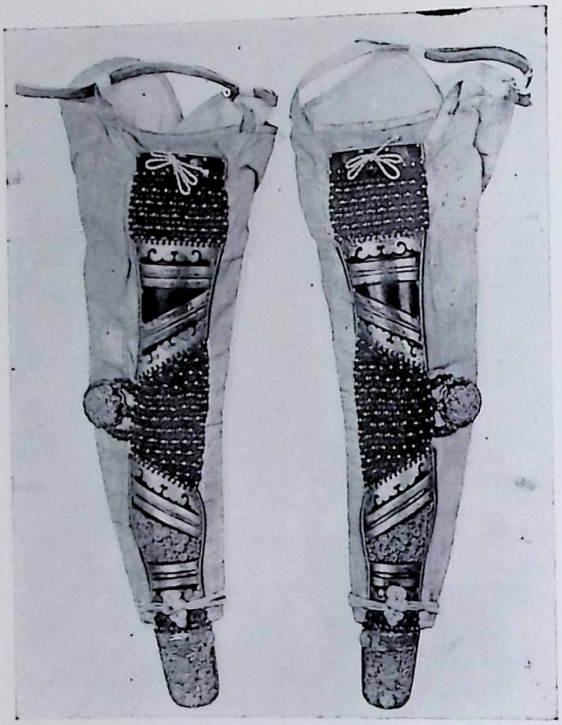


Fig. 95 *Kote* (forearm guards of armour). With openwork metal ornaments. Design of chrysanthemum sprays. Kamakura Period. Owner: Kasuga Taisha, Nara.

seen in the gilt and gold-inlaid ornaments of the *mikoshi* (portable shrines) belonging to the Tomobuchi Hachiman Shrine and Gonda Shrine. The *keman* with Sanskrit letter design belonging to the Hyōzu Shrine (Fig. 92) is another example revealing the characteristics of this Period. But by far the best example of technical competence is a *sharitō* (pagoda-shaped reliquary) belonging to the Saidai-ji (Pl. 45). The Saidai-ji owns a number of such reliquaries in which the celebrated Priest Eison, it is said, put the *shari*, or Sacred Relics of the Buddha, after he saw himself in a dream holding the relics in his hand. But the present pagoda far surpasses others of the group. Here all such techniques as *sukashibori* (piercing), *usunikubori* (low relief), *takanikubori* (high relief) and *nanako* have been applied with astonishing dexterity. These *shari* pagodas of the Saidai-ji, and another piece called "Nōsasshō-tō" in the collection of Chōfuku-ji (Pl. 93), were products of the Buddha-relic worship which was widespread in the Buddhism of the Kamakura Period.

Fig. 96 Implements for Buddhist exorcism. Bronze, gilded. Kamakura Period. Owner: Iwaya-dera, Aichi.

Fig. 97 Kettle for tea-ceremony. "Flat spider" shape, "Temmei" type. Iron, with relief. Muromachi Period. Owner: Tokyo National Museum.

Other interesting Buddhist relics from this period are the *kakebotoke* (hanging Buddhist image) representing Hayagriva (Batō Kannon) belonging to the Higashi Kannon-ji (Pl. 91), bearing the inscription "Eighth year of Bun'ei (1271)", and a set of Buddhist vessels in the collection of Iwaya-dera (Fig. 96).

The most notable phenomenon in the metalwork of the Kamakura Period was that, with the rise of the military class, new areas of development were found in weapon-making. Marked technical advance was made in armour and swords not only as practical instruments of fighting but also as ornaments, or symbols, of the soldier. The armour and swords that were offered to shrines were objects on which metal craftsmen could compete in decorative ideas and skill. The best examples of such armour are the forearm guard *kote* with a pierced design of chrysanthemum sprays (Fig. 95), the shoulderpiece of red-laced armour (Fig. 7) owned by the Kasuga Shrine, and the armour with light-blue lacing

Fig. 96 Implements for Buddhist exorcism. Bronze, gilded. Kamakura Period. Owner: Iwaya-dera, Aichi.

Fig. 98 Hanging lantern. Bronze, with openwork. Design of bamboos and cherry branches. Muromachi Period. Owner: Mr. Kichirōji Kaburagi, Fukushima.

belonging to Itsukushima Shrine (Pl. 44). As for swords, we can point to the sword owned by the Nibutsuhime Shrine in Wakayama Prefecture, which has a beautiful design in incised and pierced metalwork on its sheath, and the sword of the *Hyō-gusari* type in the collection of Itsukushima Shrine in Hiroshima Prefecture.

The development of casting was pronounced in the field of *wakyō*, or Japanese mirrors. Technical advance allowed a wider selection of decorative motifs, while designs became more complex and realistic (Fig. 91). Some mirrors were decorated with a special type of design known as *e-uta* (lit. "picture-poem") in which the letters of an appropriate poem were incorporated into the pictorial design. Towards the close of the Kamakura Period mirror craftsmen seemed to lose their inspiration, and their works grew dull. But at the same time, it is interesting to note, Chinese influence was again being felt, if only temporarily, in Japanese mirrors. This was due to the importation in large quantities of Sung mirrors, which were fashioned in the antiquarian Han Dynasty style. Under this influence, the outer zone of the mirror was frequently decorated with the "saw-tooth" or "comb-tooth" pattern of the Han mirror, while the inner zone remained Japanese.

In the Muromachi Period Buddhist paraphernalia continued to be made (Pl. 50), and some indicate the influence of Chinese Ming bronze ware, but, in general, style and technique were beginning to show signs of degeneration. By the latter half of this period, however, metal craftsmen found new areas of development in sword ornaments and tea kettles. We have already mentioned that much metalwork was produced in the form of sword mountings. Now, in the Muromachi Period, the method of wearing the sword underwent a radical change, for the sword was now stuck into the belt, instead of being hung from the belt. This change gave birth to new types of sword ornaments, such as *menuki* (rivet-bead), *kozuka* (a small dagger worn in the sheath) and *kogai* (bodkin). Celebrated as a maker

Fig. 99 *Oi*. Wood, covered with gilded sheet bronze. Design of pagoda. Muromachi Period. Owner: Mr. Nagataka Yamaguchi, Yamaguchi.

of sword fittings was Gotō Yūjō who was active during the rule of the Shogun Ashikaga Yoshimasa (Fig. 102). His descendants continued to make sword ornaments for seventeen generations down to the early Meiji Era, and from this line sprang many different families of sword-ornament manufacturers. The sword-guard which had been of simple pierced work, was from this time onward to have rims of complicated shapes and designs of intricate piercing, chiselling, and inlay work, the ultimate development of this trend taking place in the following Momoyama Period. The celebrated makers of sword-guards in the Muromachi Period were Kane-ie and Nobu-ie. Kane-ie excelled in inlay work (Fig. 100), and Nobu-ie in bold chiselling technique (Fig. 101).

Fig. 100 Sword guard. By Kane-ie. Iron, with relief and *iro-e*. Design of Bishamon Ten. Muromachi Period. Owner: Mr. Moritatsu Hosokawa, Tokyo.

Fig. 101 Sword guard. By Nobu-ie Iron, with line-engraving. Design of plum tree. Muromachi Period. Owner: Mr. Moritatsu Hosokawa, Tokyo.

The end of the Muromachi Period saw the appearance of tea kettles made for the ritual of tea-drinking. There had of course been iron kettles for cooking purposes from early times, but with the rise of ritualistic tea-drinking iron kettles came to be treated as *objets d'art*. Localities which came to be famous for artistic kettles were Ashiya in Chikuzen Province (Fukuoka Prefecture) and Sano in Shimotsuke Province (Tochigi Prefecture). The kettles of Ashiya (Pl. 48) are characterized by a smooth surface with elegant design work, which give them an urbane look, while the so-called "Temmyōgama" (or Temmyō kettles) produced at Sano possessed an unpretentious quality in their rough, plain surfaces. Other noteworthy examples of metalwork from this period are a bronze dragon head, dated the third year of Kakitsu (1443) in the Tokyo National Museum (Pl. 47) and a hanging lantern with a pierced design of plum trees and bamboos (Pl. 49), also in the Tokyo National Museum. Superior casting technique is seen in the bold expression of the former, while a delicacy of form and design are evident in the latter. Another fine example given here is the iron hanging lantern with a pierced design of bamboos and cherry branches, from an anonymous collection (Fig. 98). This example, which is dated the seventh year of Eiroku (1564), has a very sophisticated pierced design on its door. Another item which must be mentioned as having appeared at about the end of this period is the *oi* (wooden cases first used as book case, but later carried by

Fig. 102 *Mitekoro-mono* (set of "sword furniture") by Yūjō. Gold, with high relief. Muromachi Period. Owner: Mr. Toshitake Maeda, Ishikawa.

traveling priests to hold sutras, Buddhist images, and implements of daily use) the surfaces of which were covered with gilt bronze plates that had pierced or incised designs. This type of *oi* developed in parallel with the lacquered *oi* of the *kamakurabori* type.

V Momoyama and Edo Periods

Metalwork in the Momoyama Period came to include such architectural fittings as pillar ornaments, sliding-door catches, and nail-head covers. Splendid examples of these can be seen in architecture dating from this period, e. g. the Sambō-in of the Daigo-ji and the Kara-mon ("Chinese gate") of the Toyokuni Shrine in Kyoto, and the Mikumari Shrine in Yoshino. But the best example of the metalwork of this period is to be seen among the sword ornaments (Fig. 103). The celebrated Gotō Family, which had risen

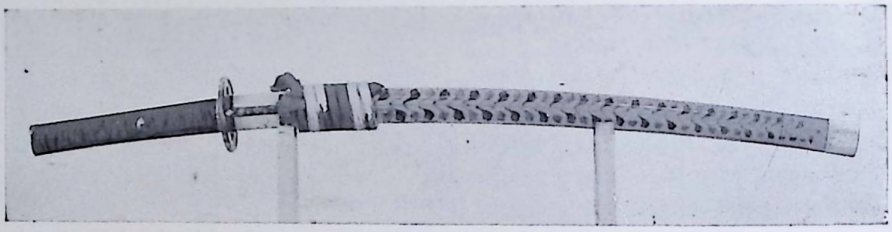


Fig. 103 Sword mounting of *Uchigatana* type. Wood, lacquered, with metalwork inlay. Momoyama Period. Owner: Mr. Torasaburō Kawase, Nara.

to fame in the preceding period, produced in this period successive generations of metal craftsmen: Kōjō (fourth), son of Jōshin; Tokujō (fifth); Eijō (sixth). Of these, Tokujō, an expert in inlay work who was generously patronized by Hideyoshi, brought particular glory to his family.

In this period, inlay and pierced work came to play important and colourful roles in the making of sword-guards. It was the Family of Umetada who introduced the gorgeous taste of this period into the styling and design of sword-guards. Umetada Myōju, the great master and founder of this school, produced sword-guards of great brilliance and refinement, in which he applied, aside from pierced work, *nunomezōgan* ("cloth texture inlay") as well as inlay work in which gold, silver, copper, and red copper were

Fig. 104 Sword guard. By Myōju. *Shakudō*, with metal inlay. Design of grape vine and butterflies. Momoyama Period. Owner: Mr. Toyokage Yamanouchi, Tokyo.

Fig. 105 Mirror. By Ietsugu. Bronze, with relief. Design of paulownias and bamboos. Momoyama Period. Owner: Tokyo National Museum.

dexterously used. As for *sukashitsuba* (pierced sword-guard), two schools, those of Heianjō Sukashi and Owari Sukashi, were noted; the former is characterized by elegance and the latter by simplicity.

In the Edo Period a further advance was seen in the art of sword-guard making. The peace of the times had by the Genroku era put the sword out of ordinary practical use, and it had become primarily an object of artistic appreciation. However, all conceivable techniques were lavished upon such fittings as *fuchigashira* (handle tip), *menuki* (rivet-head), *kozuka* (dagger attached to the sword-sheath) and *kōgai* (bodkin). Of craftsmen working in this line, there was Yokoya Sōmin who introduced a style best adapted to the sumptuous tastes of the day. Sōmin, a follower of the Gotō School, came to serve the Shogunate, but because

Fig. 107 Mirror with handle. Bronze, with relief. Design of willow and raft. Edo Period. Owner: Tokyo National Museum.

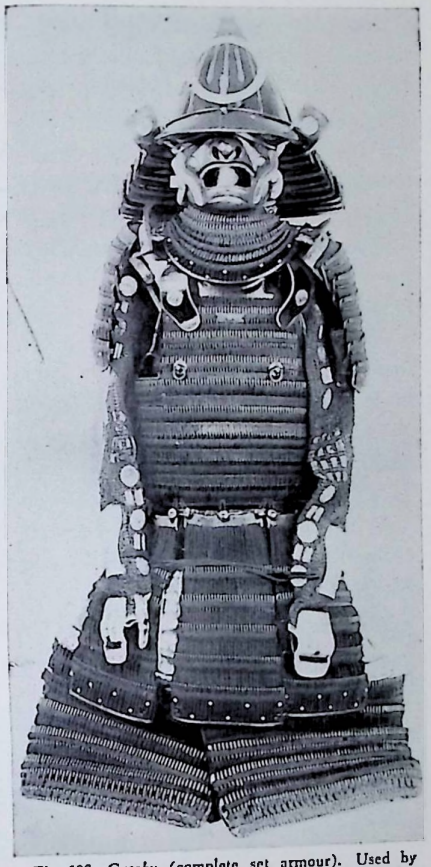


Fig. 106 *Gusoku* (complete set armour). Used by Kobori Enshū. Edo Period. Owner: Tokyo National Museum.

of failing health he soon resigned from the service, and worked as an independent craftsman. Sōmin broke radically away from conventionalism, and achieved great freedom in his pictorial designs (Fig. 21). His style is called *machibori* ("town-carving") as opposed to the *iebori* ("official carving") of the Gotō Family.

In addition to the Yokoya School, there was the Nara School, founded by Nara Toshiteru, which produced three celebrated artists, Nara Toshinaga, Sugiura Jōi, and Tsuchiya Yasuchika (Fig. 20). After the mid-Edo Period the number of sword fitters increased enormously. The designs on the works of these craftsmen reveal a wide

variety of subject-matter which include both Japanese and Chinese figures, landscape, flowers and birds, as well as genre scenes. Some of these display superior treatment (Fig. 108), but many others lack artistic inspiration despite the great technical dexterity with which they were made.

The marked progress in the field of sword-guards during the Edo Period invites our attention. New original ideas were added to the *takanikubori* ("deep cutting"), technique in inlay as well as pierced work. Most celebrated and active in the early Edo Period was Umetada Shigeyoshi, son of Myōju, who was a sword fitter for the Shōgun. Shigeyoshi was emulated by many in the Provinces. We note here incidentally, that certain localities such as Higo Province (Kumamoto Prefecture), Akasaka in Edo and Hagi in Nagato Province (Yamaguchi Prefecture) produced sword-guards having styles of their own. Of these Higo is particularly noteworthy for its pierced work; here appeared such craftsmen as Hayashi Matashichi (Fig. 19), Shimizu Jingo, Hirata Hikozō, and Nishigaki Kanshirō. In the last years of the Edo Period Kanō Natsuo (Fig. 108) was active with his *katagiribori* (carving deeply into the body from one side).

Along with the craft of sword-ornament manufacture, a marked advance was also made in inlay work in general, and during the early part of the Edo Period the inlay work evolved in Kyoto and Osaka was introduced to Kaga Province on the invitation of Lord Maeda of the Province (Fig. 109).

In armour craft, the Myōchin School which boasted of an established tradition continued to distinguish itself, and its branch schools infiltrated the Provinces. The armour craft therefore thrived in the early part of the Edo Period. After the middle of this Period, however, the craft, owing to the disuse of armour leaned toward superficial ornamentation and perfection of trivial details.

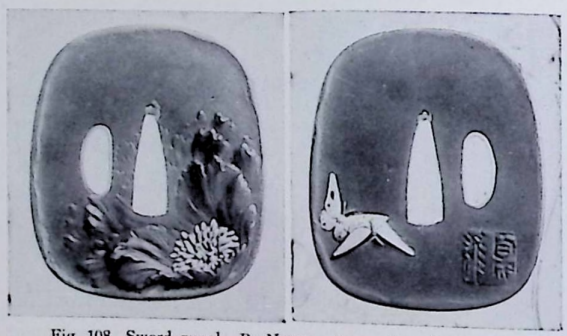


Fig. 108 Sword guard. By Natsuo. Iron, with relief and *iro-e*. Edo Period. Owner: Nezu Museum, Tokyo.

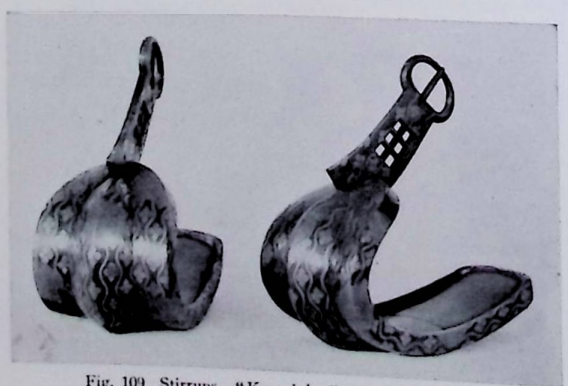


Fig. 109 Stirrups. "Kaga inlay" style. Edo Period. Owner: Tokyo National Museum.

As for casting, the demands for kettles brought on by the rise of the tea ceremony in the Momoyama and Early Edo Periods promoted the art of manufacturing this utensil. In addition to the Ashiya kettle (Pl. 48) and Temmyō Kettle (Fig. 12), which had been prized since the Muromachi Period, the kettles of Kyoto with their technical refinement and elegant form came into prominence in the Momoyama Period. Among the master kettle-makers of Kyoto were Nagoshi Yashichirō Zensei and

his son Yaemon Sanshō as well as Nishimura Dōjin and Tsuji Yojirō. Yashichirō who served under Nobunaga is said to have been a kettle-maker for the tea master Jō-ō. His son Yaemon, who made objects other than kettles, cast the giant bell of the Daibutsu-den of the Hōkō-ji. Nishimura Dōjin who is said to have been another kettle maker for Jō-ō has left us also such large-size works as a temple bell and lanterns. Tsuji Yojirō, who was a pupil of Dōjin, made kettles for Rikyū and became the master craftsman in this line in the Momoyama Period. In the Edo Period the Nagoshi Family split into two, one in Edo and the other in Kyoto, and these distinguished themselves in their respective locales. Other celebrated kettle-makers of the period were the Hori Family which had branched off from the Nagoshi Family in Edo and the Ōnishi Family which was an off-shoot of its main Kyoto family living in Edo. In Kaga Province, Miyazaki Kanchi of Kanazawa was most active.

Aside from kettle-makers, Kanaya Gorosaburō and Shikata Annosuke distinguished themselves as metal casters in Kyoto. Kanaya Gorosaburō, who was active in the Early Edo Period is noted for his technique of colouring bronze ware. Shikata Annosuke, whose pseudonym was Ryūbundō, was active in the Bunka and Bunsei eras (1804–1829); he produced *sencha* ware and kettles for the literati. His pupil Hata Zōroku excelled in copying the old bronzes of China. Other metal casters well known at the end of the Edo Period were Murata Seimin of Edo, Homma Takusai of Sado, and Kamejo of Nagasaki (Fig. 110).

Fig. 110 Figure of quail. By Kamejo. Bronze. Edo Period. Owner: Tokyo National Museum.

As for mirrors, *ekagami* (mirrors with handle) which had first appeared towards the end of the Muromachi Period, came into vogue in the Momoyama and Edo Periods. The cord-knob which had been placed at the center of the back of the mirror was now dispensed with entirely, affording great freedom of design. By the early part of the Edo Period *ekagami* with new and distinctive designs appeared (Fig. 107). However, as they came to be produced in great numbers to meet the growing demands, their quality declined, and their designs became coarse and stereotyped. We may cite the name of Ao Ietsugu (Fig. 105) as a famous mirror-maker of the Momoyama Period, but of the numerous mirror-makers of the Edo Period none is especially worthy of mention here.

EXPLANATION OF PLATES

By Sakutarō Tanaka and Osamu Kurata

GENERAL REMARKS

1. Plates 1–30 show examples of pottery and porcelain, and Plates 31–50, of metal work. The explanatory notes on the former have been prepared by Mr. Sakutarō Tanaka, and those on the latter by Mr. Osamu Kurata.
2. Wherever possible, the items have been reproduced in actual size. This is true, in most cases, of pots, bowls, dishes, cups, mirrors and *kei* (gongs).
3. The dimensions of the items are given in metric terms.
4. Photographers for the plates were as follows:

   Mr. Tasaburō Yoneda (Plates 1, 2, 4–7, 11–13, 15, 16, 18, 25, 26, 28–34, 37, 40–44, 46–49)

   Mr. Taichirō Katō (Plates 20, 35, 38, 39, 45, 50)

   Mr. Yoshihiko Maejima (Plates 8, 10)

   Mr. Manshichi Sakamoto (Plate 36)

   The Mitsumura Colour Photo Printing Company (Plates 3, 17, 19, 22, 24, 27)

   The Otsuka Kōgeisha (Plates 9, 14, 21, 23)

1. Pot.

Earthenware, Yayoi type pottery (Pre-Buddhist Period). Height: 15.5 cm. Diameter of mouth: 16.2 cm. Excavated at Mizuho-chō, Shōwa-ku, Nagoya City. Owner: Tokyo National Museum.

The clay is of yellow slightly tinged with pink, and the surface is smooth. This pot belongs to the Yayoi type of pottery, so called because the first specimen of the type discovered in the middle of the Meiji Era, was unearthed at the present Hongō, Yayoi-chō, Bunkyō-ku, Tokyo. Quite a number of pieces of this type, fired at a low temperature, have since been found at ancient sites, extending from Kyushū in the south, through the Chūgoku, Kinki and Kantō districts to the Ōu district in the north. The tumbler-shaped piece called *takatsuki* here reproduced was excavated at Mizuho-chō, Shōwa-ku, Nagoya City. The potter's wheel seems to have been used in shaping it, but it has left no sharp markings, and the entire pot is finished up with an extraordinary suavity. Its colour, too, is clear and bright, reflecting the simple and peaceful sentiment of a people engaged chiefly in agriculture.

2. Jar.

Pottery, "ash-glazed" (Asuka Period). Diameter of mouth: 13.5 cm. Unearthed in the precincts of the Tōkō-in, Sakurai, Kisara-machi, Kimitsu-gun, Chiba Prefecture. Owner: Tokyo National Museum.

This jar, unearthed at Kisara-machi, Kimitsu-gun, Chiba Prefecture, is a type of pottery known as *sueki*. A dark green glaze was allowed to trickle halfway down the gray-white biscuit from the shoulder. The potter's wheel has been used skilfully on the mouth but rather awkwardly on the body, where some traces indicate that a spatula was used in retouching it. The resulting crudeness as well as the gentleness of the curves from the shoulder to the body and then to the bottom are qualities similar to those of Yayoi pottery. Most *sueki* pots produced in the subsequent Nara Period had high stands resembling a round cushion *enza*, but the present example lacks one. The sharp lines of its striated mouth resemble those of Korean Sillan pottery. These features and the fact that the glaze has been naturally formed lead us to believe that this pot dates from a little before the Nara Period.

3. Jar.

Pottery, three-colour glaze (Nara Period). Height: 15.7 cm. Diameter of mouth: 12.1 cm. Excavated at Ibaraki City, Osaka Prefecture. Owner: Tokyo National Museum.

This jar is reported to have been unearthed during the early years of Meiji at a place commonly known as Daishokkan-yama, near the Emperor Keitai's mausoleum in Ibaraki City, Osaka Prefecture. Its white, rather coarse-grained, clay is similar to the material used for the tiles frequently excavated at the sites in the Kinki District of temples erected during the Nara Period. The surface of the lid and the sides of the body are covered with yellow, green, and white glazes, and the inside with a pale green glaze. The glaze on the lid remains still fresh in colour, but its lower side is much discoloured. The partial change of the glaze to a silvery colour is perhaps due to the jar's having been buried so long in the ground. The technique of glazing used here is supposed to have been imported from T'ang China, but aside from the examples in the Shōsō-in, only very few specimens of the ceramics of the period exist. This pot was meant as a reliquary

(cremation became more and more widely practiced in the Nara Period), and to judge from the bright glazes, it must have been made to contain the remains of an illustrious person.

4. Jar.

Pottery. "ash-glazed" (Heian Period). Height: 28.8 cm. Diameter of mouth: 14.2 cm. Diameter of base: 16.0 cm. Owner: Mr. Tatsuo Ishida, Tokyo.

The hard gray biscuit contains tiny grains of black sand. The surface, from shoulder to body, is covered with *haigusuri* ("ash glaze"), light brown and slightly transparent. In some parts, the glaze has come off in small circles, giving a pock-marked effect, and in others the glaze has taken on the colour of opal. In shape the jar bears a resemblance to the medicine pot preserved in the Shōsō-in with the inscription in black that reads, "The 2nd year of Kōnin (811 A.D.), the 18th day of the 9th month. 8 *kin* net, 7 *ryō* small" It is also somewhat like the *sueki* pots of the Nara Period, most of which contained cremated bones when they were dug out. Still its shape is distinct from the style of Nara Period in that it has a thicker mouth-rim and a thicker stand, and that the under side of the bottom is not a continuation of the curve of the body but is flat. On the whole, the impression one gets from the jar is one of softness and mildness. It is recorded that in the first month of the 6th year of Kōnin (815 A.D.) three students of ceramics from Owari Province finished their study and were allowed to enter the Imperial Court, and this jar produced in the general style of the works of that era. It thus seems to date from the early Heian Period.

5. Jar.

Pottery, with engraving. Design of peonies (Kamakura Period). Height: 27.2 cm. Diameter of mouth: 16.7 cm. Diameter of base: 14.2 cm. Owner: Tokyo National Museum.

The greyish white clay of this jar seems to have been fired to the hardness of stoneware. The shaping technique used here is one common in the pottery of the Kamakura Period by which coils of clay are piled up one on top of another, and then the inside and outside surfaces smoothed by means of the potter's wheel. The design of peonies, consisting of incised lines whose sections are semi-circular, is executed by a technique of incision common to the works of the time. The glaze which covers the entire surface is of transparent greenish brown, over which there are traces like trickling tears made by the molten glaze. These, too, are features characteristic of the glazing of the Kamakura Period. This glaze, having greater transparency than that of the preceding Heian Period and containing a tinge of yellow, represents the transition from which the yellow glaze of the Kizeto ware of later years emerged. Characterized by boldness and freedom both in form and design, this jar seems to have been produced at some kiln of the Seto group in the late years of the Kamakura Period.

6. Vase.

Pottery, with engraving. Design of chrysanthemum leaves (Kamakura Period). Height: 21.2 cm. Diameter of mouth: 4.2 cm. Diameter of base: 9.8 cm. Owner: Tokyo National Museum.

With greyish white clay as the material, this vase has been made with a technique commonly employed for the pottery jars of the Kamakura Period. By this method the

separately made neck, body and bottom, and are joined and then the entire surface is finished on the potter's wheel. From shoulder to body, the design of chrysanthemum leaves is drawn in vigorous lines, and around the base of the neck chrysanthemum flowers are linked together in the likeness of axial receptacle. The entire surface is covered with a black glaze, but this is uneven and full of splotches, as in tear-drop, shape, while in some parts there are opal-coloured spots technically known as *ūfu*. The boldness and strength the work exhibits is typical of the pottery of the late Kamakura Period, while its resemblance to Chinese pottery and porcelain, especially Sung ware, may be taken as reflecting the cultural intercourse going on between Japan and China. It appears likely that jars of this shape were originally used to contain liquors like *sake*, but most of the specimens excavated lashed their top parts and they had been used as reliquaries. The present jar is one such example. It was excavated at the top of a hill called Chireisan near Inamuragasaki, Kamakura City.

7. *Komainu.*

Pottery (Muromachi Period). Height: 28.2 cm.

Believed to have been produced at a kiln of the Seto group during the Muromachi Period, these figures are nevertheless made of a hard-baked, greyish clay, which is not as coarse as that of the usual Seto pieces being supposed to be of the Kamakura Period. A transparent, pale-olive glaze covers the entire surface, and over it is applied the black Temmoku glaze, in all places except on the belly and forepaws. The faces and legs are done in the realistic, vigorous, manner often seen in the sculpture of the Kamakura Period, but in the use of a spatula in rendering the hair, for example, one notices a new type of softness. Also the twofold glaze was a technique unknown to the ceramists of the Kamakura and earlier periods. On these grounds this pair of *komainu* may safely be considered a product of the Muromachi Period. The fact that so many of the *komainu*-shaped ceramic pieces are from the Seto group of kilns is probably due to the proximity of Seto to the Hakusan-Gongen Shrine, Gujō, Gifu Prefecture, with whose worship these figures are closely related.

8. Tea-bowl.

Named "Daikoku." By Chōjirō. Pottery (Momoyama Period). Height: 8.5 cm. Diameter of mouth: 10.7 cm. Diameter of base: 4.5 cm. Owner: Mr. Zen'emon Kōnoike, Osaka.

The technique of creating a Raku tea bowl by kneading a handful of clay, and then firing and baking it, may probably be said to be unique to Japan. This method, which dates back to the Momoyama Period, is still practised today. The works of Chōjirō, generally held to be its originator, include many masterpieces. They are all either red-glazed or black-glazed, like the present piece, which is named "Ō-guro" ("great black"). At one time this piece was among the cherished possessions of the great tea-master Sen-no-Rikyū, but later it fell into the hands of the Kōnoike family of Osaka. While many of the works of Chōjirō give an impression of immaturity, this one is all but perfect both in shape and in glaze colour. The brim, turning a little inward, the full swelling curve of the body, and the low but large foot, all contribute to a feeling of vastness and aloofness quite in harmony with the *Wabi* school of the tea ceremony, which came into vogue about that time. Little wonder that it has long been famed as one of the best ceramic works of Japan.

9. Square Bowl.

Pottery, Oribe ware. Design of stripes (Momoyama Period). Height: 7.3 cm. Diameter: 22.5 cm. Owner: Tokyo Nezu Museum.

Oribe is baked by a method which, as tradition has it, was invented by Furuta Oribe-no-sho Shigeyoshi, warrior and gifted tea-master of the Momoyama Period—whence the name of the ware. A great many Oribe pieces are believed to have been produced in the east Mino District, which is also the home of Shino ware, between the middle Momoyama and the end of the early Edo Periods, but the majority of superior pieces date from the Momoyama Period. The present bowl is about 7 inches square, and was apparently meant as a vessel for holding the *shiizakana* in the "tea-style" dinner. This specimen is of the kind known as *E Oribe* (picture Oribe), made by shaping wood-coloured clay into a square form and applying a dark green glaze containing copper colour, with a brown glaze containing iron to make up the design. About half of the inner surface is coloured with green glaze, and in the remaining portion is filled in with a stripe design done in a rust-coloured glaze. This design appears to have been adapted from that of the ancient fabric known as *kanto* which was imported in large quantities about this time. The entire design, though simple, displays a sharpness of feeling. The superrealism of the easy, flowing lines, is extremely interesting. Among the numerous varieties of decorative designs in ceramics this one occupies a high place because of its originality.

10. Tea bowl.

Pottery, "Yellow Seto" ware (Momoyama Period). Height: 7.6 cm. Diameter of mouth: 10.7 cm. Owner: Mr. Issei Hatakeyama, Tokyo.

The term "Seto ware", in its broader sense refers to pottery produced in Owari and Mino Provinces. Within the general class, this particular type, having a yellow glaze, is referred to as Kizeto or "Yellow Seto." This yellow glaze was a variant of the "ash-glaze" which had long been in use. Until the Muromachi Period glazes of a pale green variety had prevailed, but these were subsequently replaced by glazes of yellowish tint, perhaps owing to the development of flames with oxidizing power.

The present bowl dates from the Momoyama Period. Its body of wood-colour clay is coated with a beautiful yellow glaze, having spots of copper-green popularly called *nuke-tampan*, of copper-rust green, added here and there to give relish to the piece. The shape is of easy curves done on the potter's wheel. It has a low foot at the bottom, and around it there is a dark brown part known as *koge*, or "scorch." The natural and unpretentious shape shows the influence of the tea-ceremony then in wide vogue. Together with Shino and Oribe wares, this type may well be classed as representative tea vessels of Japan.

11. Jar.

Pottery, Shino ware. Design of landscape (Momoyama Period). Height: 17.5 cm. Diameter of mouth: 18.2 cm. Owner: Mr. Nisaburō Takanashi, Tokyo.

This is an example of Shino ware, a near relation of Oribe ware. The clay used in Shino ware is of yellowish beige like that of Oribe, but is a little more coarse-grained. Also, unlike Oribe, Shino wares are thickly coated with opaque white glaze. In form too, while Oribe pieces are characterized mostly by an artificiality that often verges on eccentricity and tends thus toward extravagance, Shino pieces generally have a strong,

savage appearance. This water-jar with *yahazu*-shaped mouth has the usual clay and glaze for Shino ware, as explained above, and underneath the glaze there is a design of landscape done in a brown iron glaze. The powerful, though crude, lines of the design together with the shape of the jar as a whole convey to us a quality typical of the Shino pottery of the Momoyama Period. Of Shino several classes are distinguished: *muji* or single-colour Shino, *beni* or red Shino, *nezumi* or mouse-grey Shino, etc. The variety with pictures in a kind of underglaze blue is customarily called E Shino ("picture Shino"). This jar was fired somewhere in the neighborhood of the present Tokitsu-machi, Gifu Prefecture. Opinion is divided as to the origin of the name Shino, it being traced by some to the name of a leading potter, and by others to the name of a collector of the ware.

12. Shallow Bowl.

Pottery, grey Shino ware. Design of flowering grasses (Momoyama Period). Height: 6.5 cm. Longer diameter: 28.2 cm. Shorter: 27.0 cm. Owner: Mr. Kan Okabe, Tokyo.

Besides E Shino, Beni Shino, and Aka Shino, there are a variety of the ware called Nezumi Shino, mouse-grey Shino. This is produced by first applying an iron glaze to the body, then incising the lines of the picture or design to the depth of the biscuit surface, and last applying a white glaze evenly over the entire surface. The iron glaze beneath shows through the overglaze, making the ware to take on the grey colour of a mouse, whence the name. The contrast between the white and the grey in the present example somewhat resembles in effect the so-called *katami-gawari* ("half-and-half") of Japanese costume, mode of dividing the whole piece into two large portions of, say, red and green to create a bold colour contrast. It perhaps reflects a popular fancy of its day.

13. Pot.

Pottery, Bizen ware. "Crossing flames" pattern (Momoyama Period). Height: 40.7 cm. Diameter of mouth: 18.2 cm. Diameter of base: 18.7 cm. Owner: Tokyo National Museum.

Bizen ware was produced in great quantities from the mid-Momoyama to the early Edo Periods. Many of the existing pieces of superior quality belong to this period, and the present pot is one such example. The *hidasuki*, or "cross flame", pattern consisting of interlaced lines of dark red on a brown body is a technique unique to Bizen ware introduced about this period. The brim of the mouth is turned outward, and encircling the middle part of the body are a few grooves made on the potter's wheel, as part of the ornamentation. Taking the piece as a whole one discerns a quality which could not be found in the Bizen ware of the preceding Muromachi Period, and which attests to the steady progress of the ceramic art of the time. Furthermore one notes in many of the Bizen pieces of this period, as well as the Todo-Iga pieces of Iga ware, the subdued and peaceful qualities known as *sabi* and *wabi*, cultivated by the followers of the then flourishing tea ceremony.

14. Flower Vase.

Named: "Jurōjin". Pottery, Iga ware (Edo Period). Height: 28.0 cm. Diameter of mouth: 10.0 cm. Diameter of base: 12.0 cm. Owner: Nezu Museum, Tokyo.

The biscuit is ash-grey and has been fired to the hardness of stoneware. Shaped on the potter's wheel, the vessel has a narrow middle, an incised pattern of crossing lines on the upper half, and on the lower, a broad line resembling a mountain path, together

with several other markings, made by a slanted spatula. The entire surface of the vase is finished with a pale blue glaze called *biidoro* (glass) glaze of Iga. The glaze has thickened in the narrow part of the body and near the bottom, taking on the deep blue colour of the water in a gulf. At the upper and lower portions, the glazed surface has in part taken on a blackish, sponge-like appearance, and the middle section has the lustrous, dark-brown spot known as *koge* or "scorch"—these being features typical of pottery baked at a high temperature. Through highly sensitive use of various techniques the potter has given added beauty to the simple form made by means of the potter's wheel. This piece belongs to the type called Todo-Iga, a variety of Iga ware produced in the early years of the Edo Period. On the bottom of the vase is incised a cross, presumably the mark of the kiln.

15. Jar.

Pottery, Karatsu ware. Design of flowering grasses (Edo Period). Height: 16.2 cm. Diametr of mouth: 16.7 cm. Diameter of base: 10.6 cm. Owner: Mr. Sukezō Idemitsu, Tokyo.

Believed to have been made at a kiln called Dōen or Abodani in the present Higashi Matsuura-gun, Saga Prefecture, this jar is made of light brown clay which, though somewhat coarse, seems to have had much viscosity, the surface being finished with a mat, greenish brown glaze. In two places on the surface, the design of reeds and ivy is painted in a black iron glaze. The name E karatsu ("picture Karatsu") has been given to this type of Karatsu ware. The pottery known by the name of Karatsu was produced widely in a large quantity in western Kyushū in and after the last years of the Momoyama Period. Its name comes from the Port of Karatsu whence the ceramic products were shipped to various parts of the country. Karatsu ware said to be a by-product of Toyotomi Hideyoshi's expedition to Korea, that its style has a close affinity with that of the pottery of Yi Dynasty of Korea. One notes the unmistakable influence of the Korean art in the shape of the present jar, which might as well have been a salt container, and in the technique of design and ornamentation. The vigorous though quite simple use of the brush may be a reflection of the martial spirit of the age.

16. Dish. Gourd shape.

Pottery, Utsutsugawa ware (Edo Period). Height: 3.6 cm. Longer diameter: 14.2 cm. Diameter of base: 6.3 cm. Owner: Mr. Sukezō Idemitsu, Tokyo.

Utsutsugawa ware, known also as Yagami ware, is the pottery baked at a kiln at the present Utsutsugawa, Yagami-gun, Nagasaki Prefecture. The present small dish is a product of this kiln. Its design consists of brushmarks made in a white glaze which, on the inside, are in a spiral pattern and, on the outside along the foot, look like petals of flowers. This technique seems to be a variation on the white brushmarks very common in the Yi ware of Korea. The design of melon vines on the inside done in green and rust-coloured glazes has a close resemblance to the technique of E Seto ("picture Seto") ware made at Seto. Again the extreme thinness of the foundation made of purple brown clay seems to reveal an influence of the body of porcelain. The potters at the Utsutsugawa kiln, digested the Korean technique, and adopted the technique of porcelain in the production of pottery, the fact of which is quite unique in the pottery of Kyushū. The present dish dates probably from the end of the middle Edo Period.

17. Jar.

By Ninsei. Pottery. Design of Yoshino-yama (Edo Period). Height: 27.7 cm. Diameter of mouth: 10.3 cm. Owner: Seikado Foundation, Tokyo.

It has often been said that one of the characteristics of Japanese pottery is its unobtrusive grace. That this characteristic is best revealed in the ceramic works of Kyoto, of which here is shown a typical example, a jar by the Potter Nonomura-Ninsei. Its base of yellowish beige clay is coated with a half-transparent white glaze, over which is painted a mountain scenery with hundreds of cherry-trees in full bloom. Some blossoms with their contours done in gold are painted with a red glaze, and others with outlines in red are painted with silver. For the trailing mist on the shoulder and the creases of mountains are used small gold leaves, with some small spots of green and indigo here and there. The remaining space is painted with a black glaze resembling lacquer. On the whole the impression given by the jar is like that of gold-lacquered ware. Indeed, the works of Ninsei frequently bear designs that are made to express the beauty of lacquer ware, and the present jar has that quality to a marked degree. From the association with its design of cherry-trees, this piece is called the Jar of Mt. Yoshino, Mt. Yoshino being the best place for cherry-blossoms in Japan. In shape, it is fashioned after the so-called *Ruson-tsubo* ("Luzon jars")—thought to be products of South China—which were imported in large numbers during the Momoyama Period.

18. Vase with long neck.

Pottery, Mizoro ware. Design of bamboos (Edo Period). Height: 28.5 cm. Diameter of base: 8.0 cm. Owner: Tokyo National Museum.

The outer surfaces of this vase, except the bottom, are coated with a transparent glaze with tiny crackles. However, the colour of the biscuit being light brown, the glaze also appears to be of the same colour. On the glazed surface are designs of bamboos and cloud-shaped patterns which have been coloured in indigo and green and adorned with a gold enamel. The potter's seal on the bottom which reads *Mizoro* 御菴蘆, so tradition has it, is that of the kiln near Mizoro Pond to the north of Kyoto founded by Nonomura Ninsei, the master potter who established fame for Kyoto ware. The vase, however, is believed to belong, not to the early years of Edo when Ninsei himself was engaged in pottery making, but to the middle of the Edo Period when his style had become the main current of Kyoto ware. It is of the class called Ko-Kiyomizu ("Old Kiyomizu"). The refinement noticeable in its shape and design fully meets with the qualities attained by the applied arts of the cities in those days. Two kinds of seals *Mizoro* みぞろ and *Mizoro-ike* 御菴蘆池, aside from the one already seen, are known to have been used for the same kiln, but they are not impressed on a piece with an archaic quality such as the present vase.

19. Dish.

Porcelain, "Old Kutani" ware. Design of peonies (Edo Period). Height: 4.0 cm. Diameter of mouth: 35.0 cm. Diameter of base: 19.0 cm. Owner: Tokyo National Museum.

This large dish is an example of Ko-Kutani ("Old Kutani") porcelain. On its opaque, dull white clay, a design of peonies has been painted in egg-plant purple, green, yellow and red, filling the whole obverse surface of the dish. On the back, peonies and arabesque designs

are arranged in three sections, and comb-pattern on the foot, done in both cases in cobalt blue under the glaze. The dish possesses the clay, the depth of green and purple glazes, and the sparingly used cobalt that are true to the tradition of Ko-Kutani porcelain. The gorgeousness of its style places Ko-Kutani ware highest among the works of painted porcelain ever produced in Japan; it also possesses some qualities in common with the Ming porcelain of China. It will be noted, however, that the grandeur and beauty seen in it are Japanese and similar to those seen in the screen paintings of the Momoyama Period, differing from the over-powering beauty often met with in Chinese pottery.

20. Rectangular dish.

Porcelain, "Old Kutani" ware. Design of footpath between rice-fields (Edo Period). Height: 4.5 cm. Longer Diameter: 23.3 cm. Shorter Diameter: 21.2 cm.

This is an example of the Ko-Kutani porcelain which is supposed to have been baked in the remote mountains of the present Enuma-gun, Ishikawa Prefecture, during the thirty years of the early Edo Period, from the Meireki Era to the early Genroku Era. The dish has a brim shaped like a sword-guard, and on its rectangular inside a large design of a footpath running between rice-fields has been painted in green and indigo glazes, and in the rice-fields and on the margins plum twigs and blossoms are scattered in red. On the back, the entire space within the foot is checkered with lines in indigo, each section being filled with blossoms. The large crack underneath the design of the footpath on the obverse side, was probably made during the process of firing the biscuit, and most likely the bold design which one now sees on the dish has been made so as to conceal this crack. The inventiveness of the ceramist so happily displayed is really extraordinary. It must be added here that the quality of the clay of Old Kutani porcelain is still a disputed point.

21. Bowl.

Porcelain, Kakiemon style. Design of flowers and birds (Edo Period). Height: 21.1 cm. Diameter of mouth: 30.7 cm. Owner: Mr. Matasaku Shiobara, Tokyo.

Sakaida Kakiemon was the first of Japanese ceramists to succeed in the early Edo Period in applying overglaze colour designs, in Chinese style, to white porcelain. Later this overglaze technique (*uwae*) spread to various localities and contributed a great deal to the progress of ceramic art in Japan. Kakiemon was born in Hizen Province (Saga Prefecture), and it was in the last years of the Kan'ei Era, as tradition has it, that he completed the technique of overglaze red (*akae*). The style of Kakiemon the First was handed down by his successors, so that all the works of this class came commonly to be referred to as *Kakiemon-te* or "Kakiemon style." The present bowl is a representative work of this type. On the milk-white porcelain body birds and flowers are painted in red, yellow and green glazes in a technique of colouring known as *nishikide* ("brocade style") and brightness of its colourglazes and the easy flow of its brushwork indicate that the piece is one of the older specimens of Kakiemon-te produced, presumably, in the Genroku Period or thereabouts. Another feature supporting this supposition is the painted design which while possessing Japanese gracefulness, is patterned after the K'ang Hsi porcelain of the Ch'ing Dynasty of China.

22. Dish.

By Shibuemon. Porcelain. Design of dragon and phoenix (Edo Period). Height: 2.8 cm. Diameter of mouth: 21.5 cm. Diameter of base: 12.2 cm. Owner: Mr. Kunio Nakao, Nagasaki Prefecture.

A dish of white porcelain with a slight tinge of blue. On the inside surface is painted, in neat arrangement, a design consisting of a dragon, a phoenix, and conventionalized peonies in clear underglaze blue and gorgeous overglaze red and green to which gold enamel is superadded. Of the coloured porcelain pieces produced by Kakiemon and his descendants, this belongs to the class known as *somenishiki* ("coloured brocade"). Kakiemon stands high in the history of Japanese ceramic art as the originator of colour porcelain and his name has been carried from one successor to another, but very few of their works bear the seal-marks indicating the kiln at which they were baked. The present dish is one of the few that has an underglaze inscription in blue reading, "The 12th year of Genroku Era (1701), Kaki", which makes the dish an excellent standard for judging the authenticity of unsigned Kakiemon pieces of this period. According to the genealogical records of Kakiemon, the above inscription belongs to Shibuemon who looked after Kakiemon the Sixth. There is another piece by Shibuemon which bears an inscription which reads "The 8th year of Genroku, Kaki." This piece also has a design similating textile and reflecting the gorgeous taste of the Genroku Era.

23. Bottle of *heishi* shape.

Porcelain, coloured Nabeshima ware. Design of pine, bamboo and plums (Edo Period). Height: 30.6 cm. Diameter of mouth: 3.5 cm. Diameter of base: 14.6 cm.

This is a specimen of Nabeshima ware whose manufacture, according to tradition, began to flourish with the removal of the kiln from Iwaya-Kawachi to Okawachi, Nishi-matsuura-gun, Hizen Province (now Nagasaki Prefecture), in the seventh year of Kyōho (1722). A snow-white porcelain bottle meant to contain sacred liquor, it has on one side a design of *shō-chiku-bai* (pine, bamboo and prunus), and on the other design of *tachibana* (mandarin orange), *tsuru* (crane) and *kame* (tortoise), all of which are common symbols portending good fortune. The designs are made in red, green and yellow on the glazed surface, and underglaze blue, with an added purple glaze for the prunus twigs and the tortoise.

The bottom is raised in a concave shape, and its circumference, slightly thick, is left unglazed, exposing the biscuit. Also, the nine traces of the supports on which the bottle stood in the kiln found on the circumference of the bottom are symmetrically arranged, indicating the meticulous care employed in the course of firing. The extreme dignity observed in the styling of it makes this piece a rare masterpiece of Nabeshima ware, which as a ware ranks highest among the coloured porcelains in Japan's ceramic history doing full credit to the Nabeshima clan kiln where it was produced.

24. Dish.

Porcelain, Imari ware. Design of cherry-trees and figures (Edo Period). Height: 6.1 cm. Diameter of mouth: 32.7 cm. Diameter of base: 17.0 cm. Owner: Tokyo National Museum.

A shallow dish, on whose faintly blue glazed surface are painted the figures of women and twigs of cherry, wistaria and chrysanthemum, in red, gold and blue glazes.

The brushwork revealed in the design is grave and dignified. Carelessness apt to be

found in Imari porcelain is absent here. The treatment of the blossoms and vines of wistaria, is more realistic and pictorial. The features of the two women, one carrying a bird-cage and the other dancing with a fan in hand, remind one the faces of the women drawn by the famous colour-print artist by Hishikawa Moronobu. Moreover, the hair dress on these women is in the style that was much favoured in the Genroku Era. From these facts we may reasonably suppose that the dish was produced in that Fra or thereabouts and that it belongs to the class known as Ko-Imari ("Old Imari").

25. Hexagonal dish.

Pottery by Kenzan, design by Kōrin. Design of Jurōjin (Edo Period). Height: 3.0 cm. Longer diameter: 27.0 cm. Owner: Mr. Kishichiro Ōkura, Tokyo.

The graceful tradition of Kyoto ware established by Nonomura Ninsei was later inherited by Ogata Kenzan, who added a new flavour to it. Kenzan successfully combined the decorative, characterizing the Kōrin school of painting, with the freedom of Zen painting in designs which he applied to bodies made of soft clay. His pieces for this reason, impart beauty which is, in a sense, more Japanese than that of Ninsei's pottery.

This dish is of soft pottery, similar in quality to the so-called Raku ware. The figure of Jurōjin, old man symbolizing longevity, is drawn in iron-rust colour on the egg-white biscuit fired in a low temperature, which is then coated with a transparent glaze, the process being common to many of Kenzan's productions. On the main hexagonal area surrounded by the turned-up brim is drawn the figure of the old man with unerring exactitude at the spot where it should be, and the easy flow of the painter's brush is something to be marvelled at. This picture was drawn by Ogata Kōrin, Kenzan's brother and the founder of Kōrin school of painting, but the arabesque designs on the inner and outer sides of the brim were drawn by Kenzan. Indeed this present dish is a representative example of joint work by Kōrin and Kenzan, and is supposed to belong to the early period of Kenzan's career as a potter, which roughly corresponds to the period when he maintained a kiln at Narutaki, a suburb to the north of Kyoto, between the ages of thirty-five to forty, and produced works which are commonly referred to as Narutaki Kenzan. The dish has on its back the signature *Kenzan*, which offers a standard for the usually difficult authentication of Kenzan ware.

26. Tea pot.

By Mokubei. Porcelain. Design of *araiso* (Edo Period). Total height: 9.4 cm. Owner: Tokyo National Museum.

The Bunka and Bunsei eras towards the end of the Tokugawa Shogunate's rule were a period in which Chinese influence made itself strongly felt in the ceramic art of Japan, and the tea-pot shown here represents the trend. Its beige-coloured biscuit is exposed at the bottom, which comes into contact with fire, and at the embossed design of the leaping carp. A dash of green is added to the linking inlay design around the knob of the lid. Otherwise, the entire pot is coated with an opaque yellow glaze in imitation of Cochin-Chinese ware commonly called Ki-Kōchi. This type of design of fish leaping over the waves, known as *araiso*, is one often employed in Cochin-Chinese ware, but in that ware it is most always moulded upon the body instead of being incised as in the case of the present tea-pot. Mokubei, the creator of this pot, turned to pottery-making in his middle years, and his works are characterized by his keen and scrupulous attention to details,

as can be observed, in the present example, in the bud-shaped knob of the lid. The seal on the back of the lid reads *Mokubei* 木米. In addition to this, the potter is known to have used other seals such as *Rōbei*, *Kokikan*, *Hyakuroku-sanjin*, etc.

27. Bowl.

By Dōhachi. Porcelain. Design of cherry and maple trees (Edo Period). Height: 8.8 cm. Diameter: 18.2 cm. Diameter of base: 7.6 cm.

The yellowish beige clay is coated with a transparent, faintly blue glaze, and over the glaze, both on the inside and on the outside of the bowl, are painted cherry-trees in full bloom and maples with resplendent scarlet leaves. The trunk of the cherry-trees are done in dark brown, the cherry-blossoms in white, and the maple leaves, all except the young ones for which green is partially used, in red. Gold is superadded at several places, completing the lavish scheme of colouring. This design follows the style of the decorative painting of the Kōrin school which was adopted into ceramic art by Ogata Kenzan about the close of the Genroku Era. The new style gave rise later to a Kyoto school which added variety to Kyoto wares. However, it was through the genius of Nin'ami Dōhachi, a potter appearing at the end of the Edo Period, that it matured as a style of ceramic art, as instanced by the present bowl which is a remarkable piece of work. It is said that the seal of *Dōhachi* 道八 in the shape of a conch imprinted at the bottom of the ware was presented him by Lord Shimazu of Satsuma Province in recognition of his skill, a glimpse of which one may catch in the manners in which he has carved out the foot of the present bowl.

28. Ewer of *sensan* shape.

Porcelain, Banko ware (Edo Period). Height: 15.1 cm. Diameter of base: 7.0 cm. Owner: Mr. Kimpei Takeuchi, Kanagawa Prefecture.

An example of Banko ware manufactured during the half century from the Genbun to the Temmei Era at a kiln near the present Kuwana City, Mie Prefecture. This kiln was erected by Nunami Rōzan who baked Raku ware there at first as a hobby; the kiln was later enlarged, however, and started producing a large variety of ceramics, adopting the techniques of Seto wares like Oribe and Shino, the Karatsu ware of Kyushū, and wares imported from Korea and China. The greatest influence, however, came from the potters of Kyoto, but while the Kyoto wares were characterized by urban refinement, Banko ware was imbued with a simple, rustic beauty of its own. The present ewer is a good example of the style. Its beige-coloured clay is coated with a bluish gray glaze. On its two sides are painted landscapes in red, green, indigo and purple. Its shape is what is known as *sensan-bin*, (hsien-chan-p'ing), and is often seen in Chinese pottery and porcelain of the Ming and Ch'ing Dynasties. The landscapes, containing human figures, are in Chinese style, while the print like pattern filling the remaining surfaces of the ewer is intended to be in *namban* or Dutch style. Thus the piece combines the Chinese and the Western styles, being an excellent specimen of the old Banko ware in regard to the design, and showing at the same time the popular vogue of the day.

29. Jar.

Porcelain. Hirasa ware, with "turtle-shell" glaze (Edo Period). Height: 17.5 cm. Diameter of mouth: 12.4 cm. Diameter of base: 9.3 cm. Owner: Tokyo National Museum.

The clay of this jar is yellowish beige, and its surface is coloured with two glazes of yellow and dark purple. The technique of glazing is considered a variant of that of Cochin-Chinese ware, which consists in the application of glazes of green, yellow, purple, blue and other colours, and then baking at a low temperature. The technique was practised in many kilns where wares imitating Cochin-Chinese style were baked, but this Hirasa distinguished itself for its superior tone of glaze. The bag-shaped jar shown here affords a typical example of the technique of mottled *bekkō* ("turtle shell") glazing with its half-transparent yellow glaze and splotches of dark purple glaze which seem to give it serenity and peace. The shape of the jar is one often seen in pottery at the end of the Edo Period, and was probably inspired by the bag that was used to keep gold dust.

30. Flower vase.

Porcelain, Hirasa ware. Design of flowers-and-birds (Edo Period). Height: 36.0 cm. Diameter of mouth: 7.0 cm. Diameter of base: 8.8 cm. Owner: Mr. Kimpei Takeuchi, Kanagawa Prefecture.

Hirasayaki is the name of the ware produced at the kiln founded in 1776 by Imai Giemon at Hirasa, Satsuma Province (Kagoshima Prefecture). The present vase is thought to date from either the Tempō or the Kaei Era near the end of the Edo Period, when the activity of the kiln was at its greatest. Its body is white porcelain with a slight tincture of blue, and on it are painted peonies and auspicious birds in brilliant glazes of red, green, and indigo. The pink and indigo glazes used for the peonies, both opaque and enamel-like, were of the type known in Japan as *jikkinde*. They were introduced from China in the late Edo Period and used at various kilns where pottery similar to that of Kyoto and Banko was baked, but were rarely used on porcelain. The abundant use of these glazes on Hirasa porcelain is, therefore, one of the special features of Hirasa ware. In general, this is a type of Satsuma porcelain created under the strong influence of the Imari porcelain of Hizen Province, which was then being produced in large quantities. The lack of balance between the size of the flower-shaped mouth and that of the body may be said to reveal in a way the provincial quality of the ceramic art of the day.

31. Mirror.

Bronze, with relief. Design of hunting scenes (Pre-Buddhist Period). Diameter: 18.1 cm. Owner: Tokyo National Museum.

Known only to have been excavated in Gumma Prefecture, this together with the class of mirrors having designs of straight lines, arcs, or buildings, is an illustration of the originality of ancient Japanese mirror-makers. In the center is a knob of rather small size, and the space around it is divided into inner and outer zones by a double circle. The inner zone has four protuberances, under each of which is a deer. Human figures are placed between the deer to represent hunters chasing the deer. The outer zone is divided unevenly by pin-like lines into ten sections, each of which contains the figure of a man. Eight of these figures are carrying swords and shields, the ninth is holding up his hands, and the tenth carries what looks like a pot. All appear to be dancing jubilantly over a successful hunting trip. Simple as the technique is, the design vividly portrays a scene from the life of the ancient Japanese, their joyous feelings well captured in the very postures of the hunters. Incidentally, it must be through carelessness in moulding

rather than actual left-handedness, that the figures have the swords in their left hands and the shields in their right.

32. Helmet.

Bronze, with line-engraving. Design of animals (Pre-Buddhist Period). Height: 12.6 cm. Diameter from front to back: 21.2 cm. Owner: Tokyo National Museum.

This piece was excavated at an ancient tomb in Kiyokawa Village, Kimitsu-gun, Chiba Prefecture. Armour is found in large numbers in old tombs, but it is mostly made of iron, the present helmet with a visor being an exception made of gilt bronze. In the present Plate, which shows the helmet as seen from behind at an angle, a part of the pierced design of the visor can be seen at the right. The crown of the helmet consists of small gilt bronze plates connected vertically and riveted to the top piece, the bottom rim, and the band in the middle. On the top is a cup-shaped receptacle. It is supposed that the helmet must have had originally many more ornaments, as well as neck-plates, attached to it. A particularly interesting point about this helmet is the incised design on the middle band which depicts in a crude and awkward manner animals of unknown character. Even the receptacle-like piece at the top has an incised design of plants. Why helmets came to be so copiously embellished still remains to be explained, but probably these designs had some religious implications. Be that as it may, with verdigris covering its golden surface, the helmet imparts a mystic beauty that time has not wholly obliterated (see also Fig. 66).

33. *Ban.*

Bronze, gilded, with openwork and line-engraving. Design of heavenly beings (Asuka Period). Total length: 267 cm. Length of one sheet: 41.5 cm. Owner: Tokyo National Museum.

This is a portion of the small *ban* (Buddhist banner) from the gilt bronze *Kanchō-ban* referred to in the entry under the second month of the 19th year of the Tempyō Era (747 A.D.) in the Inventory of the Hōryū-ji Temple, which reads:

"A set of gilt bronze equipment for the *Kānchō* ceremony which Kataoka no Mioya no Mikoto contributed. Time of contribution not known."

Ban were, of course, commonly made of textile, but there are a few rare examples made of metal like the present one. This is made up of a number of sections connected by hinges. Each section is a bronze sheet with pierced work showing Buddhist images, *apsaras* playing on musical instruments and offering flowers or incense, reliquary stupas, lions, and so on. There is arabesque design work around them, and on both sides of the pierced design incision work has been applied to make the design stand out clearer. The faces and figures of the *apsaras* are permeated with the unworldly atmosphere of Asuka sculpture and completely free of the sensuality of T'ang art as reflected in the Nara Period portrait of *Srimaha Devi* in the Yakushi-ji. The curves formed by the angels' wind-swept robes are of surpassing beauty, and the composition of the pierced design, in which not the smallest fault can be detected, is really admirable. The arabesque of honeysuckle seen on the edges was a pattern much favoured in the Asuka Period, appearing, to mention just one instance, on the famous Tamamushi Shrine. It is interesting to note that its origin can be traced to Ancient Greece. The present work being of such a large scale, some questions have been raised regarding the technical details of the pierced work,

but the overall sublimity of the work is something which present-day craftsmen would find difficult to challenge (see also Fig. 72).

34. Censer with long handle.

Brass, with the end of handle in "magpie tail" shape (Asuka Period). Total length: 36.0 cm. Height: 7.9 cm. Owner: Tokyo National Museum.

A censer with handle was placed by the Buddhist priest in front of the Buddha image while conducting a service. The present piece is the oldest example of its kind known in Japan. For a long time it was preserved in the Hōryū-ji Temple, and from the inscription in vermilion reading "Eji" 惠慈, it is supposed that the censer was a possession of the noted priest of that name. While most of the old metal censers are made of bronze, the present one is of brass. In shape also it differs from later censers. The end of the handle is cut and spread in three sections in the fashion of a bird's tail, whence its name "Censer with a magpie-tail handle." The censer is made up of brass-plates hammered into shape. A graceful funnel-shaped brazier stands on the flower-shaped pedestal. A beautifully curved supporting column extends from the root of the handle. The handle stretches horizontally just the right length before bending downward to form the "magpie tail." There are two big hemispherical rivet-heads at the juncture of the brazier and the handle which serve to achieve the wonderful unification of the two parts. One can not help being struck by the craftsman's marvellous sense of distribution of power and the preciseness of composition.

35. Crown of Amoghapasa statue.

Silver, with openwork. Design of *hōsōge* flowers (Nara Period). Total height: 67.3 cm. Longer diameter of base: 48.5 cm. Owner: Tōdai-ji, Nara.

This crown, resting upon the head of the Fukū Kensaku Kannon (Amoghapasa), central icon of the Hokkedō (Lotus Hall) in the Tōdai-ji Monastery, may be counted as an outstanding achievement in the metalwork of the Nara Period. Made of silver, the crown appears at first to be of an intricate construction; its main part, however, consists of the three frame rims near the bottom, another forming an arch, a crystal ball on the top, and, in the front, a cast-silver statuette of Amitabha with a boat-shaped nimbus. These component parts are decorated with pierced ivy designs of the *hōsōge* type which are embellished with strings of precious stones. On the halo, on the top and on either side of the statuette, twelve rays of light are represented by long silver rods. The pierced floral designs are grouped together on the front side, their ends being elaborated into twelve flowers, from which hang festoons of precious stones. The halo of the statuette is no less magnificent. In all this pierced design work, the surfaces are chiselled in such a way as to give a ridge to the lines, a technique unknown in the Asuka Period but prevalent in the Nara Period. The gems used are of a great variety, including jade, glass, crystal, amber, and pearl. Regrettably, however, many of the stones have been lost and all that have remained have been placed on the front side, so that the rear of the crown is now a sad sight. Still there is no denying that this crown is a masterpiece, in which the complexity of design has happily been made subservient to the composition of a unified whole.

36. Octagonal lantern.

Bronze, with relief and openwork (Nara Period). Total height: 463 cm. Owner: Tōdai-ji, Nara.

This lantern still stands in front of the Hall of the Great Buddha in the Tōdai-ji at Nara. An octagonal pedestal supports an octagonal light-chamber, whose eight panels are alternately one-doored and two-doored. Reproduced here in the Plate is a one-door panel. On the two-door panels are the design of a lion dashing among the clouds, while the design of the one-door panels consists of relief figures of Bodhisattvas playing on vertical flutes, the ordinary flutes and gongs, against a background of diamond-shaped lattice work with *hōsōge* flowers scattered on it. The Bodhisattva in the present specimen is blowing an ordinary flute. All these designs have been rendered by casting in wax-mould. The characteristic softness of this method, coupled with the effect of the high relief in which the Bodhisattvas are portrayed, lend a vague, but agreeable, mellowness, well suited to the depiction of the deities' shapely figures. One sees here a masterly combination of technique and expression, which ranks the work among the highest achievements of the arts of the Tempyō Era (see also Fig. 79).

37. *Suibyō.*

Sawari (Nara Period). Height: 33.2 cm. Owner: Tokyo National Museum.

Sawari (written 佐波理 in the Nara Period) is an alloy of copper. Sometimes the characters 響銅 are used, which mean "resounding copper", because vessels made of this metal resound nicely when struck lightly. The component metals of this alloy, aside from copper, are tin, lead and perhaps a small amount of silver. A *suibyō* is a type of ceremonial ewer placed in front of the Buddha image to hold the water with which the priests cleanse their hands. The present example, which was formerly in the possession of the Hōryū-ji, is a masterpiece among *sawari* ewers. One point in which it distinguished itself from others of the type is the shape of the spout attached to the upper part of the body. Ewers similar to the present one, but having spouts in the shape of devils' heads, are now preserved in the Hōryū-ji and the Shōsō-in. The curved line running down from the top of the lid, gets accented at the mouth, after passing the shapely neck, it swells out along the full rotund body, and finally ends in the compact base, producing a fluid and rhythmical effect like that of well-constructed poetry. The fluid contours combined with the subdued lustre peculiar to an aged *sawari* give the piece a singularly distinguished look.

38. Silver vessel.

Silver, with line-engraving. Design of hunting scenes (Nara Period). Total height: 49.5 cm. Diameter of mouth: 40.5 cm. Diameter of body: 61.4 cm. In the Shōsō-in, Nara.

The Plate shows a portion of a hunting scene incised around the body of a large, cast-silver vessel. The vessel has a stand, and originally it also had a lid, as we know from the incised inscription at the bottom, which reads: "A silver vessel belonging to the Tōdai-ji; weight, 55 *kin*; total weight of lid, body and stand, 74 *kin*, 12 *ryō*. Fourth day of the Second Month, Third year of Tempyō-Jingo (767 A.D.)." Furthermore, another incision on the stand reads: "Stand for the silver vessel in the Tōdai-ji; weight, 12 *kin*." Two other silver vessels of the same shape exist, both lacking the lid. The surface of the present specimen is covered wholly with the design of a hunting scene, the fine lines of which, incised upon an extremely fine *nanako* ground, bear ample testimony to the skill of the engraver. Mountains, running animals, and human-figures on horse-back, done in a realistic and pictorial manner, are juxtaposed with conventionalized fleeting

clouds, butterflies, birds and flowers. All these play a part in the perfect equilibrium of the composition. Hunting scenes were a favourite subject matter for designs in the Nara Period. It is no coincidence, therefore, that a small silver vessel dug out near the Hall of Great Buddha also bears a similar design, done in a similar manner. A recent study of the present vessel revealed a trace showing that it had originally been plated with gold (also see Fig. 4).

39. Sutra box.

Bronze, gilded (Heian Period). Height: 17.5 cm. Length: 37.0 cm. Width: 15.2 cm. Height of pedestal: 12.4 cm. Owner: Kimbusen-ji, Nara.

Excavated at Kimbusen, Yoshino-gun, Nara Prefecture, this box was originally a container for sutras that were hand-copied to be buried in a sutra-mound. During the middle of the Fujiwara Period the influence of the Buddhist notion of *maḥpō* or the age of decadence was strong, and it was the custom to bury sutras so as to be prepared for the appearance of the Maitreya Buddha. The excavation at Kimbusen of another gilded bronze cylindrical sutra container bearing the date, "the fourth year of Kankō (1007)" and the name Fujiwara Michinaga, lead us to believe that the present box belongs also to a time not far removed from this date. Both the box and its pedestal were hammered into shape and then gilded. The box and lid are made up of gilt bronze plates riveted together. The lid is in the so-called *inrō*-style, and its upper surface, slightly convex, possesses great elegance. The bottom of the box was made by attaching a plate from below. The top of the pedestal has been so hammered that its depressed part can receive the box snugly. On the four corners are attached graceful legs, the delicate beauty of which is in perfect harmony with the stateliness of the box. These legs, it may be noted, resemble those of the mother-of-pearl table at the Chūson-ji, but they surpass the latter because of the sense of stability they give to the composition as a whole.

40. Miniature stupa.

Bronze (Heian Period). Height: 57.9 cm. Length of side of base: 27.8 cm. Owner: Kurama-dera, Kyoto Prefecture.

This is one of many relics excavated simultaneously at the sutra-mound in Kurama-dera, Kyoto. Among the relics was a cylindrical bronze sutra container inscribed with the date, "First year of Hōan (1120)", and this stupa is also believed to be nearly as old. The main body of the stupa is made of cast bronze, while some of the parts were shaped by hammering. The stupa is in the shape of a pagoda, but its top has a pointed sacred *hōshu* ("sacred jewel") instead of the usual *sōrin* ("ringed spire"). The body of the stupa is made hollow inside in order to contain sutras. Its roof is an elaborate replica of the tiled roof of the *shihōnagare* ("four-way symmetrical") type, faithful to the details of the eaves, but of the four small bells which hang at the corners of the roof, only one survives. The roof is detachable from the body. The body, however, is stuck in the pedestal, partly due to the fact that the latter is damaged. A characteristic feature of later Fujiwara design is seen in the panels known as *kōzama* on the pedestal. The shape of the stupa has a certain majesty despite its small size, and the verdigris which age has brought on has added an unpremeditated colour effect to it. It is interesting to note that the objects unearthed at sutra mounds are very often highly elaborate art-objects such as the present stupa and the sutra-box explained above, affording important clues to

the study of the contemporary trends of thought.

41. *Keman* (Buddhist pendent ornament).

Design of *Karyōbinga* (Heian Period). Length : 28.5 cm. Width : 32.8 cm. Owner : Konjiki-dō of Chūson-ji, Iwate Prefecture.

The *keman* was originally a wreath of flowers used as an ornament in Buddhist temples but later artificial flowers of cowhide, wood, or bronze-plate were substituted for real flowers. The present piece is a specimen of such *keman-dai* ("keman-substitute"), retaining in the middle part a conventionalized knot of strings. The design has a symmetrical composition, consisting of patterns of *hōsōge* flowers pierced and chiselled on both sides. On the obverse side there are fastened, by means of rivets, a pair of *karyōbinga*, or Kalavinka, each bearing a halo of silver-plated bronze. The figures are in empossed relief and have on them details incised in fine lines. Kalavinka are mythical birds of good omen with a boy's head and hands, as seen in the Plate. They have from olden times been used by Buddhist artists, and are the subject of a favourite *bugaku* dance for children. The present *keman* is supposed to date back to the time of the establishment of the Konjiki-dō (Golden Pavilion) itself, when perhaps it was hung over the coffin of Fujiwara Kiyohira. At first it had a ring at the top, and four *yōraku* (festoons) hung from its lower end. The impression of softness and warmth which one receives in spite of the material used can be regarded as a peculiar virtue of the arts of the Fujiwara Period (see also Fig. 96).

42. Mirror.

Bronze, with relief. Design of autumn plants and cranes (Heian Period). Diameter : 24.5 cm.

In the mid-Heian Period when Japanese taste was cultivated to a high degree in every branch of art, the hitherto prevailing Chinese style was superceded by the Japanese in mirrors, the new form being called *wakyō* or, literally, "Japanese mirrors." The present specimen shows the highest point reached by *wakyō*. Made of cast silver bronze, this mirror has a concentric circle inside the circumference, but the design, consisting of a conventionalized scene of nature, extends freely across the line. Among the various plants and grass of autumn are seen hovering two cranes, one of them with a twig of pine in its beak. This design, called *matsukui-zuru*, or "pine-eating crane," was very popular at the time. The prototype of this design can be seen in the Chinese-style design of the bird carrying a cordon which had been favoured in the Nara Period, and out of which the present device evolved by degrees. In the early stage of development of the *wakyō*, the composition usually rose in a spiral movement from the lower right to the upper left. Later, in the Kamakura Period, the design came to be more realistic. The present mirror represents the transition from the earlier to later styles. The design is exquisitely composed, and faultless in every respect, while the finish is smooth and clear-cut.

43. *Kei* (gong).

Bronze, with relief. Design of curling lotuses (Heian Period). Length : 19.7 cm. Owner : Zenrin-ji, Kyoto.

The *kei* is a Buddhist percussion instrument hung on a rack in front of a Buddha image and struck by the priest with a mallet during the recitation of sutras. Introduced from China, it was originally made of stone, but later it came to be cast in bronze. Its

form underwent a change in the Heian Period from a symmetrical, broad inverted V-shape to the shape of the present example. The most usual type of *kei* is of cast-bronze and has a design of peacocks, but the present piece is a rare instance of gilt cast-bronze with a lotus-flower arabesque. The same design appears on both back and front sides. In the central part of the instrument, where the mallet strikes, is a double-petaled lotus flower done in skilful relief. On either side of the central lotus flower are several lotus flowers spread out over a *nanako* ground in a twining fashion. The design gives the impression of being in half relief, lending the instrument a lavish effect. The lotus arabesque was a favourite design in the art of the Fujiwara Period, appearing also on the covers of the Buddhist Scripture *Shinge-bon* donated by Taira-no Kiyomori to the Itsukushima Shrine, the *Kagen* Gong in the Kōfuku-ji Monastery, etc. The two hooks on the present instrument, shaped like young lotus buds, are very elegant.

44. Armour with light blue lacing.

With helmet and *ōsode* (Kamakura Period). Itsukushima Jinja, Hiroshima Prefecture.

This armour belongs to the most complete and large type known as *shikishō yoroi*, or *ō-yoroi*, which was in vogue after the middle of the Heian Period. This is a type most complete with respect to formal details and accessories, but unfortunately few samples of it remain, and most of these lack a number of parts and are in a poor state of preservation. The present piece, however, has been preserved almost in its entirety. The whole armour is lacquered black and laced together with light blue threads. The iron scales are thinner and finer than they had been in previous periods. In the make-up of the armour as a whole, the long sides of the trunk and the sleeves (*ō-sode*) have one column more than usual, or five and seven columns respectively, making the armour look longer. Another remarkable feature is that the armour has a slightly tapering lower part. The design on the breastplate shows Fudō Myōō (Acala) and his two attendants on a ground of peonies, while that on the leather and metal parts consists of lions and peonies, and that on the linings, of diamond-linked flowers. On the *sendan* (left breast-panel) and *kyubi* (right breast-panel) a large, chrysanthemum-shaped rivet is fixed. The crown of the helmet has twenty-four rows of rivets and two silver-plated longitudinal bands crossing at the top. The round piece at the top of the crown, called *hachiman-za* is fixed to the crown with four diamond-shaped silver-plated rivets. A pair of long horn-shaped plates called *sukigata* rise high from the visor. The *fukikaeshi*, protective plates on both sides of the crown bend vigorously backwards, and the *shikoro* which protects the neck are round in shape. These coupled with the general shape of the armour, give us the impression of grace rather than of strength, which seems to indicate the prevailing spirit at the end of the Kamakura Period.

45. Reliquary Stupa.

Bronze, gilded, with openwork (Kamakura Period). Height: 37.0 cm. Owner: Saidai-ji, Nara Prefecture.

The *shari-tō* (reliquary stupa) is supposed to be a container for *shari* (sarira), or sacred relics of Buddha, but in practice crystal or jade is used in the absence of the relic. The worship of Sakya-muni which flourished in the Kamakura Period encouraged the custom of enshrining relics, and as a result many reliquary stupas of high artistic value were made during that era. The Saidai-ji collection preserves several such stupas containing

the relics which are supposed to have been miraculously vouchsafed in 1249 to the Priest Eison, who restored the temple to its ancient grandeur. The stupa shown here is perhaps the best of the group. The bottle containing the relic is kept in lantern-shaped structure topped with a crystal "sacred jewel." The lantern-shaped cover has on its lid designs of dragon, cloud and lotus-arabesques in low relief. The six panels around its body are also richly decorated with dragons, clouds, gentians, peonies, and chrysanthemums in intricate pierced work, the design differing with each panel. The lower sections of the panels are filled up with lions and peonies in high relief. Thus low relief, pierced work and high relief are employed in different parts of the stupa, which is not only a masterpiece far surpassing others with regard to composition and general conception, but also an interesting product of the lingering tradition of the preceding Fujiwara Period.

46. ***Keko.***

Bronze, gold and silver plated, with pierced design (Kamakura Period). Diameter: 28.8 cm. Owner: Jinshō-ji, Shiga Prefecture.

A *keko* is a basket for holding flowers used in a Buddhist flower-strewing ceremony. The use of this ceremony in Japan dates from the Nara Period, and in the Shōsō-in Repository there are preserved more than 800 bamboo *keko* that were used in the ceremony of opening the eyes of the Great Buddha in the Tōdai-ji. However, a *keko* made of metal like the present one is very rare. This piece is one of the several belonging to the Jinshō-ji, and is certainly the best of the group. It is made of gilt bronze with a design of *hōsōge* flowers in exquisite pierced work. Skilful chiselling is added to the pierced work of the *hōsōge* giving the whole design a lavish look. On the inside, however, no embellishment has been attempted except gold-plating. The technique of combining chiselling with pierced work was seen, as we have already noted in the Heian *keman* of the Chūson-ji (Pl. 41). In the present *keko*, the design is further elaborated by the addition of silver plating to gold-plating between the flowers and the ivy and the combined lustre of gold and silver serves to enhance the ornate beauty of the design. Three sets of ornamental cords with shapely gilt-bronze end-pieces hang from the flower-designs. Like the preceding reliquary stupa, this *keko* clearly reveals the lingering style of the Fujiwara Period.

47. Dragon head.

Bronze (Muromachi Period). Height: 29.2 cm. Owner: Tokyo National Museum.

A *ryūtō*, or dragon-head, is an ornament attached to the top of the pole of a textile banner. Judging from the existence of a banner fragment of the Nara Period in the Shōsō-in, we may suppose that *ryūtō* was already in existence then. The oldest known *ryūtō*, however, dates back to the Kamakura Period. A *ryūtō* may be made of wood, bronze, or gilt bronze. Most of the wooden *ryūtō* are painted. A rare Kamakura specimen of wooden *ryūtō* is preserved in the Eison-ji, Shizuoka. The example shown in the Plate here is of a somewhat later date, but is of especial value for the date inscription on its neck, while its intrinsic value as a work of art can not be questioned. The inscription reads: "One auspicious day of the seventh month, third year of Kakitsu (1443), *Ryūtō* of Sekizōsan. Kōshū, head of the temple." The figure is made of cast bronze and is hollow inside. We note on the neck of the dragon a pair of holes in which the pole of the *ban* must have been inserted. The features of the dragon, the goggle-eyes and the half-open mouth, are at once striking and humorous. The head impresses us with

its volume and strength.

48. Kettle for tea-ceremony.

Ashiya type. Iron, with relief. Design of "distant hills" and five horses (Muromachi Period). Height: 19.0 cm. Diameter of body: 27.5 cm. Owner: Tokyo National Museum.

Manufacture of kettles for the tea-ceremony flourished with the rise of enthusiasm for the ritualistic tea in the Muromachi Period. Ashiyagama is the generic name given to kettles made then at Ashiya, a seaside village near the present River Onga in Fukuoka Prefecture. The earlier works of the class are referred to as Ko-Ashiya ("old Ashiya"), of which an example, probably of a not much later date than the Higashiyama Period (roughly 1449–1490), is shown here. Made of cast iron, it has a relief design of five lively horses, two on the front and three on the back, while on its shoulder are contours of distant hills. In form this kettle belongs to the Shinnari-gama type with a narrow mouth, the orthodox type used in the tea-ceremony. The *kantsuki* or ring-holders are in the shape of a goblin's face. The surface is finished in the tasteful *namazu-hada*, but there is a large vertical crack on which extensive repair work has been done. Nor is the base the original one; it now has a base of the Oribe type, corroborating the statement in an attached document to the effect that the kettle was at one time among the treasured possessions of Furuta Oribe, celebrated tea-master and potter of the Momoyama Period. The taut curves of the body exude a healthy air, and the design of wild horses possesses characteristics of the black-and-white paintings of the period.

49. Hanging lantern.

Bronze, with openwork. Design of plum trees and bamboo (Muromachi Period). Height: 31.0 cm. Diameter of base: 30.0 cm. Owner: Tokyo National Museum.

Excavated in the precincts of the Chiba-dera in Chiba City, this lantern is complete but for the ring on which it hung. With the exception of the door, the entire lantern is a single piece of cast bronze. The walls of the light chamber, partitioned into six sections, have pierced designs of plum trees and bamboo. The design on the door and the two sections to the right of it show bamboo and bamboo-sprouts, and those on the three remaining sections, plum trees with their extended branches in full blossom. The Plate shows the side of the lantern where a section of the bamboo design meets the adjacent section of the plum design. The roof with pointed knob on top has, as seen in the Plate, three pierced air-holes, and in between two of them is an inscription which reads: "Lantern of the Aizendō, donated by Ushio Hyōbu Shōyū. The 28th day, 7th month, 19th year of Temmon (1550), Chiba-dera, Ikeda, Chiba, Shimōsa Province." The receptacle of the light-chamber is an exact hexagon, and is supported by three powerfully shaped legs. The total height, the diameter of the cap, and that of the base, all measure approximately the same, accounting perhaps for the singularly beautiful proportion of the lantern. The tightly composed designs, however, are not without some eccentricity, through which perhaps the taste of the time has found its expression.

50. Sutra box.

Bronze, gilded, with openwork. Design of curling lotuses (Muromachi Period). Height: 10.2 cm. Length: 30.3 cm. Width: 18.8 cm. Owner: Yōho-ji, Kyoto.

This sutra box, unlike the previous one of gilt bronze, was not found buried in a

sutra mound, but has been preserved in the Yōhō-ji as an article of daily use. The lid and body were hammered into shape. All sides of the box, except the bottom are decorated with the design of lotus arabesques, while the outer edges of the design are embellished with chiselling work, and the whole is plated with gold. The lid is shaped in the *inrō* style. On the bottom surface is found the following inscription: "Donated: A copy of the Lotus Sutra written in gold on dark purple paper. Priest of Yōhō-ji, 28th day, 5th month, 24th year of Temmon (1555). Donor, Narita Yosazaemon-no-jō Nagahiro, in full reverence."

Althouth examples of metalwork of the Muromachi Period in general show unmistakable symptoms of decay, the present box possesses qualities which make it an exceptionally superior specimen of the period. The lotus arabesque is done with admirable skill, and the shape of the box matches it in beauty. Still, when compared with the gilt-bronze sutra-box discussed above (Pl. 39), the shape of the present box imparts only a more meagre flavour. Also the piercing and chiselling techniques exhibited in the lotus-arabesque strike one as being somewhat raw and coarse in comparison with the work done by the same techniques seen, for example, in the *keman* of the Chūson-ji (Pl. 41) and the *keko* of the Jinshō-ji (Pl. 46).

TRANSLATOR'S NOTES

1) The translator is enormously indebted to Mr. Charles Terry of the Graduate Faculties, Columbia University, for his careful editing of the English manuscripts. As in the case of the previous volumes, many suggestions which he offered have been adopted to great advantage in the present volume.

2) Wherever names of Buddhist deities appear, romanized Sanskrit equivalents are given, in parentheses after Japanese names. Transcription of Sanskrit has been done according to *A Dictionary of Chinese Buddhist Terms* by Profs. W.E. Soothill and Lewis Hodous, except that all the diacritical marks have been omitted because of printing difficulties.

3) Transcription of Chinese is done by the Wade-Giles system.

4) The following system has been adopted for grouping the Japanese historical periods:

Period	Date, A. D.
Pre-Buddhist	– 552
Asuka (Suiko)	552– 645
Nara	645– 794
Early Nara (Hakuhō)	645– 710
Late Nara (Tempyō)	710– 794
Heian	794–1185
Early Heian (Jōgan or Kōnin)	794– 894
Late Heian (Fujiwara)	894–1185
Kamakura	1185–1333
Muromachi	1333–1573
Early Muromachi (Yoshino)	1333–1393
Late Muromachi (Ashikaga)	1393–1573
Momoyama	1573–1614
Edo (Tokugawa)	1614–1868
Meiji	1868–1911

5) Slight discrepancies exist between the Japanese (lunar) calendar and the western calendar. For example, the first day of the first month of the second year of the Keichō Era (given as 1600 A.D.) was actually the fifteenth of February 1600 in the Gregorian calendar. For the sake of convenience, however, we have let it stand as 1600 A.D. No such difficulties arise for dates after the Meiji Era, when the Japanese government adopted the Western calendar.

6) Ages of historical persons are reckoned here in the traditional Japanese manner. One is "a year old" in the year he is born and "two years old" in the next, regardless of the date of birth.

7) Names of Persons are given in the Japanese manner, that is, with the family name before the given name. Names of persons after the Meiji Era—these in most cases are art collectors—are, however, given in the Western manner.

8) Prior to the Meiji Era Japan was divided into seventy-three Provinces while the present day Japan (excluding Hokkaido and Okinawa) comprise forty-five Prefectures. In the present volume whenever a place name appears for the first time the name of the present Prefecture wherein the particular place is located has been given in parentheses.

9) In romanizing Japanese the Hepburn System has been used.

Masaaki Kawaguchi, Translator

GLOSSARY

(This Glossary is by no means complete. It only contains certain obscure terms found in the text which seemed to the translator to call for an additional explanation. The translator is responsible for its contents.)

APSARA——In Japanese: tennin. Buddhist "heavenly maiden," usually depicted in flight. One of the common motifs used in Buddhist decorative designs.

BODHISATTVA——In Japanese: Bosatsu. "Enlightened Being" who is forgoing Buddhahood in order to enlighten others. See also the Glossary of the volume on sculpture.

BUNRIN——A small ceramic tea jar (chaire) the body of which is shaped like an apple. In olden days the word bunrin meant the apple.

FUKU KENSAKU KANNON——In Sanskrit: Amoghapasa. One of the "Six Forms of Kannon," who catches devas and humans as though they were fish, for the bodhishore or enlightenment. Presented in various forms: one-faced, three-eyed, eight-armed, three-faced, etc. See also the Glossary of the volume on sculpture.

GOLDEN HALL——In Japanese: Kon-dō. The principal building in a Buddhist monastery, in which the central icon is enshrined. "Golden" here means simply "important." A hall actually decorated with gold leaves is called Konjiki-dō, as in the case of the Golden Pavilion of the Chūson-ji Monastery, Iwate Prefecture.

HANIWA——Terra-cotta tomb figures with cylindrical bases, placed on, or around, burial mounds of the Period of Ancient Burial Mounds. Their origin is uncertain. Legend has it that they were invented as a substitute for vassals and servants who, according to the old custom, had been buried alive with their deceased lords or ladies. Some historians consider they developed from terra-cotta cylinders set up around the base of a burial mound to prevent the earth from falling down; others hold they were derived from the Chinese mortuary models (*ming-ch'i*). There are also various other theories.

HŌSŌGE——"Precious-appearance-flower." An imaginary flower of Indian origin, resembling the peony. Used as a motif in decorative designs.

HUANG SHANG-KU——In Japanese: Kōzankoku. One of the four greatest calligraphers of the Sung Dynasty. Lived (1045—1105 A.D.). He is also known as Huang T'ing-chien, Shang-ku being his pseudonym.

HYOMON——Technique of decorating surfaces of ware and implements with thin gold or silver plates cut to pattern and applied to a lacquered surface. The technique was evolved in T'ang China, whence it was imported to Japan in the Nara Period. The Shōsō-in at Nara contains outstanding examples of *hyōmon* from this period.

JŌDO SECT——A sect of Buddhists who believe that those who call on the name of the Amida Buddha will be reborn in his Paradise. The origins of the doctrine are obscure, but it was first taught in Japan by the priest Genshin (942—1017).

JURŌ——A semi-legendary Chinese personage depicted in various fields of art as a symbol of longevity. He is believed to have lived during the Sung Dynasty. He was three feet tall; his head above the brows was singularly tall. He is often represented with a deer which is supposed to be 1500 years old. In Japan he is counted as one of the Seven Deities of Good Fortune.

KAISEKI-RYORI Meal served to guests at a tea ceremony; it constitutes the main part of the ceremony. The term (lit. "bosom stone") was derived from the heated stone used by monks of the Zen Sect to warm their empty and cold stomachs. The meal is served and taken according to certain ritualistic canons. The tableware used at this meal constitutes objects of aesthetic appreciation.

KAKEBOTOKE——A small Buddhist icon hung in the inner hall of a temple. It was developed in order to represent the original forms of Buddhist divinities during the Early Heian Period when a synthesis of Buddhism and Shintō occurred. Evolved from images incised upon the surfaces of mirrors, it may be made of carved wood or cast

bronze or pound copper. For the Shintō-Buddhist synthesis, see *h. p.* 35–36 in the volume on sculpture.

K'ANG-HSI——Name of a Chinese era of the Ch'ing Dynasty (1662–1722 A. D.).

KANTŌ——A kind of striped silk fabric woven originally in the Southern Asiatic regions and later in Central China. Kantō fabrics were imported in quantities in the Muromachi and Momoyama Periods. They were much prized by tea masters because of the tastefulness of their stripe patterns and the somber richness of their colours.

KANTO SWORD——Literally, "ring-head" sword. A type of ancient sword the tip of the handle of which is ring-shaped. Swords of this type are excavated in abundance at ancient burial mounds; examples, however, of as late a time as the Heian Period exist. Similar specimens have been unearthed in Korea, a fact which leads us to suppose the type may have evolved in China. The handle tip may be a plain ring or a ring worked into a design of lions, dragons, phoenixes, plant leaves, etc.

KARYŌBINGA——In Sanskrit: Kalavinka. An auspicious bird of Buddhist legend, which lives in a snow mountain and possesses a beautiful voice. It is represented with the upper half of its body as a Bodhisattva who often holds a musical instrument. One of the common motifs used in Buddhist temple ornaments.

KATAMIGAWARI——A type of ceramic ware in which the surface design is divided into halves, one half being glazed in one colour and the other in another. The term (lit. "two sides different") was derived from a type of Kimono designed in a similar way which was in vogue in the Momoyama and Early Edo Periods.

KATATSUKI——A type of small ceramic tea bottle (chaire) whose shoulders jut out angularly.

KEI——A kind of gong used in Buddhist services. In ancient China the Kei (*Ch'ing* in Chinese) was made of stone or jade. Bronze took the place of stone and jade in about the Period of the Six Dynasties. In Japan the Kei came to be included among Buddhist ceremonial objects during the Nara Period. It has relief designs on both sides. Sometimes iron is used for the Kei.

KESA——Ceremonial robe worn by Buddhist priests. It is made up of several pieces of cloths of different colours and textures stitched in such a way as to form a lattice-like pattern.

KŌGAI——A bodkin-like instrument for setting hair in order. Since Japanese, men and women alike, wore their hair long prior to the Meiji Era, the Kōgai was an indispensable personal object. Men carried it inserted in one side of the sheaths of their swords; thus it became a part of sword fittings. See Figs. 102 and 103. One end of the Kōgai is made into a tiny spoon which was used to clean the ears.

KOZUKA——Small knife attached to the sheath of a sword. It came to constitute an important part of the sword fittings during the Muromachi Period. The Kozuka is primarily an ornament of very little practical use, but it could, if occasion demanded, be used as a missile.

LUNG-CH'ÜAN YAO——In Japanese: Ryūsen-yō. One of the largest Chinese Kilns specializing in celadon. Supposed to have originated in the Northern Sung Dynasty; it flourished in the Southern Sung Dynasty, and continued down to the Yüan and Ming Dynasties. In Japan Chinese Sung celadon pieces are indiscriminately called Kinuta Seiji.

MENUKI——Originally, a pin or nut which is inserted through the sword handle to hold the blade securely. The term, however, is now applied only to the ornamental metal piece which is put on the handle to conceal the pin. Along with *kōgai* and *kozuka* it is a part of the sword fittings upon which metal craftsmen lavished their decorative skills.

NAMBAN——Originally, a Chinese term (nan-man, meaning Southern Barbarians) referring to the people and things Indo-Chinese. In Japan the term came, in the Momoyama Period, to be used broadly for things European as they reach Japan via the Southern Asiatic regions. cf. namban-sen (Dutch or European ship), namban-ji (Christian Church), namban-e (Western painting or Japanese painting depicting a Christian

subject or Western custom), etc. The term is also applied, however, to the South Sea Islands.

NANAKO——A type of decorative pattern consisting of many small circles placed close to one another. The pattern has the appearance of fish eggs, hence the term which means "fish eggs." The forerunner of this pattern is found on objects unearthed in ancient burial mounds. The first outstanding instance of the use of this pattern is seen on the bronze plate of the stupa-shaped reliquary with a thousand Buddhas (Early Nara Period) belonging to the Hase-dera.

NYOI——A staff held by Buddhist priests while preaching. Originally it was an instrument for scratching an itching spot on the back. Various materials—metal, wood, tortoise-shell, ivory—are used. There are several variations of form. Its length ranges from a foot to three feet.

ŌBAKU SECT——A Chinese Buddhist sect introduced to Japan in 1644 by the Chinese priest Itsunen. Priest Itsunen was followed by other distinguished Chinese priests of the Ming and Ch'ing Dynasties. These priests were amateurs in painting and connoisseurs of art. Culturally their influence upon the intellectuals (literati) of the Edo Period was great.

RADEN——Technique of decorating surfaces of ware and implements with mother-of-pearl. The technique was originated in the Near East, and developed in India, Siam, and Southern China. It was developed to a remarkable degree in T'ang China, whence it was imported to Japan in the Nara Period. The Shōsō-in at Nara contains the best examples from this period. In the Heian Period *raden* came to be combined with lacquer work, and gave rise to production of works with distinctive Japanese flavour.

SHAKUJŌ——A Buddhist cane or walking-stick the upper end of which is decorated with a metal ornament from which hang a set of six rings. By striking the ground with the stick, the rings can be made to give off sound. Originally in India, it was carried by itenerant monks to ward off wild animals.

SHARI——Bone-ash of Shaka Nyorai, Sakyamuni, founder of Buddhism. When Shaka died, his body was cremated, and the ash was divided and enshrined in pagodas at various places. Along with Buddhism, the custom of erecting pagodas to enshrine the shari spread to China and Japan. Obviously, however, the shari is limited in amount. Thus shari in Japan are usually small balls of amber-like stone. In the Late Heian and Kamakura Periods, when the worship of shari prevailed, it became a vogue to have shari-tō or small pagoda-shaped reliquaries contsructed to contain the shari.

SUIEN——A part of the metal ornament placed at the uppermost part of a pagoda. Literally, "water-smoke," it originally represented a jet of water, and was supposed to protect the pagoda from fire. Later there came to be many varieties. The suien of the pagoda of the Yakushi-ji at Nara, showing flying apsara, is noted for its unsurpassing beauty.

TAIKAI——A type of small ceramic tea bottle (chaire) with a wide mouth; its size is also somewhat larger than other types of tea bottle.

TAMAMUSHI NO ZUSHI——A portable shrine of the Asuka Period belonging to the Hōryū-ji at Nara. The tamamushi is an insect bug with irradiant wings. The name of the shrine is derived from the fact that the shrine's metal fittings are decorated with the wings of irradiant bugs. Aside from its metalwork of unsurpassed beauty, the shrine is noted as the earliest examples of lacquer painting in Japan.

TEMMOKU——A type of Sung tea bowl with a striated rim and a comparatively small base; a characteristic thick black glaze, known as Temmoku-yu, covers the whole of the inner surface, but on the outer surface it does not quite reach the base, revealing the brown biscuit. The name comes from the fact that this type of tea bowl was in use in Buddhist temples in Mt. Temmoku (T'ien-mu-shan) in Chekiang Province, China. This type of tea bowl was imported to Japan in the Kamakura Period by Japanese Zen Priests who went to China. Several kilns in China put out tea bowls of this kind but those produced by the China Yao in Fukien Province are most common.

VAJRA——In Japanese: Kongō. Interpreted in various ways, such as "a diamond," "indestructible as a diamond," "thunderbolt," "a weapon symbolizing a thunderbolt," etc. The term is frequently applied to objects ending in pointed polygons, such as Kongō-sho (vajra club), Kongō-rei (bell with vajra handle, used in exorcism), etc. Goko-rei (Fig. 88) is a type of Kongō-rei. Kongō-ban (Fig. 96) is a dish on which a set of vajra objects are placed.

LIST OF PLATES

Pl. 1 Pot. Earthenware, Yayoi Type Pottery. Height: 15.5 cm. Diameter of mouth: 16.2 cm. Pre-Buddhist Period. Owner: Tokyo National Museum.

Pl. 2 Jar. Pottery, "ash-glazed." Height: 26.7 cm. Diameter of mouth: 13.5 cm. Asuka Period. Owner: Tokyo National Museum.

Pl. 3 Jar. Pottery, three-colour glazed. Height: 15.7 cm. Diameter of mouth: 12.1 cm. Nara Period. Owner: Tokyo National Museum.

Pl. 4 Jar. Pottery, "ash-glazed." Height: 28.8 cm. Diameter of mouth: 14.2 cm. Heian Period. Owner: Mr. Tatsuo Ishida, Tokyo.

Pl. 5 Jar. Pottery, with engraving. Design of peonies. Height: 27.2 cm. Diameter of mouth: 16.7 cm. Kamakura Period. Owner: Tokyo National Museum.

Pl. 6 Vase. Pottery, with engraving. Design of chrysanthemum leaves. Height: 24.2 cm. Diameter of mouth: 4.2 cm. Kamakura Period. Owner: Tokyo National Museum.

Pl. 7 *Koma-inu*. Pottery. Height: 28.2 cm. Muromachi Period. Anonymous collection.

Pl. 8 Tea bowl. Named: "Daikoku." By Chōjirō. Pottery, "Black Raku" type. Height: 8.5 cm. Diameter of mouth: 10.7 cm. Momoyama Period. Owner: Mr. Zen-emon Kōnoike, Osaka.

Pl. 9 Square bowl. Pottery, Oribe ware. Design of stripes. Height: 7.3 cm. Diameter: 22.5 cm. Momoyama Period. Owner: Nezu Museum, Tokyo.

Pl. 10 Tea bowl. Pottery, "Yellow Seto" ware. Height: 7.6 cm. Diameter of mouth: 10.7 cm. Momoyama Period. Owner: Mr. Issei Hatakeyama, Tokyo.

Pl. 11 Jar. Pottery, Shino ware. Design of landscape. Height: 17.5 cm. Diameter of mouth: 18.2 cm. Momoyama Period. Owner: Mr. Nisaburō Takanashi, Kanagawa.

Pl. 12 Shallow bowl. Pottery, grey Shino ware. Design of flowering grasses. Longer diameter: 28.2 cm. Momoyama Period. Owner: Mr. Kan Okabe, Tokyo.

Pl. 13 Pot. Pottery, Bizen ware. "Crossing flames" pattern. Height: 40.7 cm. Diameter of mouth: 18.2 cm. Momoyama Period. Owner: Tokyo National Museum.

Pl. 14 Flower vase. Named: "Jurōjin." Pottery, Iga ware. Height: 28.0 cm. Diameter of mouth: 10.0 cm. Edo Period. Owner: Nezu Museum, Tokyo.

Pl. 15 Jar. Pottery, Karatsu ware. Design of flowering grasses. Height: 16.2 cm. Diameter of mouth: 16.7 cm. Edo Period. Owner: Mr. Sukezō Idemitsu, Tokyo.

Pl. 16 Dish. Gourd shape. Pottery, Utsutsugawa ware. Height: 3.6 cm. Longer diameter: 14.2 cm. Edo Period. Owner: Mr. Sukezō Idemitsu, Tokyo.

Pl. 17 Jar. By Ninsei. Pottery. Design of Yoshino-yama (Mt. Yoshino, famous for cherry-blossoms). Height: 27.7 cm. Diameter of mouth: 10.3 cm. Edo Period. Owner: Seikadō Foundation, Tokyo.

Pl. 18 Vase with long neck. Pottery, Mizoro ware. Design of bamboos. Height: 28.5 cm. Diameter of base: 8.0 cm. Edo Period. Owner: Tokyo National Museum.

Pl. 19 Dish. Porcelain, "Old Kutani" ware. Design of peonies. Height: 4.0 cm. Diameter of mouth: 35.0 cm. Edo Period. Owner: Tokyo National Museum.

Pl. 20 Rectangular dish. Porcelain, "Old Kutani" ware. Design of footpath between rice-fields. Height: 4.5 cm. Longer Diameter: 23.3 cm. Edo Period. Anonymous collection.

Pl. 21 Bowl. Porcelain, Kakiemon style. Design of flowers-and-birds. Height: 21.1 cm. Diameter of mouth: 30.7 cm. Edo Period. Owner: Mr. Matasaku Shiobara, Tokyo.

Pl. 22 Dish. By Shibuemon. Porcelain. Design of dragon and phoenix. Height: 2.8 cm. Diameter of mouth: 21.5 cm. Edo Period. Owner: Mr. Kunio Nakao, Nagasaki.

Pl. 23 Bottle of *heishi* shape. Porcelain, Nabeshima ware. Design of *shō-chiku-bai* (pine, bamboo and plum tree). Height: 30.6 cm. Diameter of mouth: 3.5 cm. Edo Period. Anonymous collection.

Pl. 24 Dish. Porcelain, Imari ware. Design of cherry-trees and figures. Height: 6.1 cm. Diameter of mouth: 32.7 cm. Edo Period. Owner: Tokyo National Museum.

Pl. 25 Hexagonal dish. Pottery by Kenzan, design by Kōrin. Design of Jurōjin (god of longevity). Height: 3.0 cm. Longer diameter: 27.0 cm. Edo Period. Owner: Mr. Kishichirō Ōkura, Tokyo.

Pl. 26 Tea pot. By Mokubei. Porcelain. Design of *araiso* (carp and waves). Total height: 9.4 cm. Edo Period. Owner: Tokyo National Museum.

Pl. 27 Bowl. By Dōhachi. Porcelain. Design of cherry and maple trees. Height: 8.8 cm. Diameter: 18.2 cm. Edo Period. Anonymous collection.

Pl. 28 Ewer of *sensan* shape. Porcelain, Banko ware. Height: 15.1 cm. Diameter of base: 7.0 cm. Edo Period. Owner: Mr. Kimpei Takeuchi, Kanagawa.

Pl. 29 Jar. Porcelain. Hirasa ware, with "turtle-shell" glaze (mottled with yellow, green and purple). Height: 17.5 cm. Diameter of mouth: 12.4 cm. Edo Period. Owner: Tokyo National Museum.

Pl. 30 Flower vase. Porcelain. Hirasa ware. Design of flowers-and-birds. Height: 36.0 cm. Diameter

of mouth: 7.0 cm. Edo Period. Owner: Mr. Kimpei Takeuchi, Kanagawa.

Pl. 31 Mirror. Bronze, with relief. Design of hunting scenes. Diameter: 18.1 cm. Pre-Buddhist Period. Owner: Tokyo National Museum.

Pl. 32 (Portion) Helmet. Bronze, with line-engraving. Design of animals. Height: 12.6 cm. Diameter (from front to back): 21.2 cm. Pre-Buddhist Period. Owner: Tokyo National Museum.

Pl. 33 (Portion) *Ban* (Buddhist pendent ornament). Bronze, gilded, with openwork and line-engraving. Design of *tennin* (heavenly beings). Total length: 267 cm. Length of one sheet: 41.5 cm. Asuka Period. Owner: Tokyo National Museum.

Pl. 34 Censer with long handle. Brass, with the end of handle in "magpie tail" shape. Total length: 36.0 cm. Height: 7.9 cm. Asuka Period. Owner: Tokyo National Museum.

Pl. 35 Crown of Amoghapasa statue. Silver, with openwork. Design of *hōsōge* flowers. Total height: 67.3 cm. Longer diameter of base: 48.5 cm. Nara Period. Owner: Tōdai-ji, Nara.

Pl. 36 (Portion) Octagonal lantern. Bronze, with relief and openwork. Height of panel: 118 cm. Width of panel: 44.6 cm. Nara Period. Owner: Tōdai-ji, Nara.

Pl. 37 *Suibyō* (Buddhist ceremonial ewer). *Sawari* (alloy of copper, tin and lead). Total height: 33.2 cm. Nara Period. Owner: Tokyo National Museum.

Pl. 38 (Portion) Pot. Silver, with line-engraving. Design of hunting scenes. Total height: 49.5 cm. Diameter of mouth: 40.5 cm. Nara Period. In the Shōsō-in Repository of Imperial Treasures, Nara.

Pl. 39 Sutra box. Bronze, gilded, with line engraving. Height: 17.5 cm. Length: 37.0 cm. Heian Period. Owner: Kimbusen-ji, Nara.

Pl. 40 Miniature stupa. Bronze. Height: 57.9 cm. Length of side of base: 27.8 cm. Heian Period. Owner: Kurama-dera, Kyoto.

Pl. 41 (Portion) *Keman* (Buddhist pendent ornament). Bronze, gilded, with relief and openwork. Design of *karyōbinga*. Length: 28.5 cm. Width: 32.8 cm. Heian Period. Owner: Konjiki-dō of Chūson-ji, Iwate.

Pl. 42 Mirror. Bronze, with relief. Design of autumn grasses and storks. Diameter: 24.5 cm. Heian Period. Anonymous collection.

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VOL. VI ARCHITECTURE & GARDENS *In preparation*

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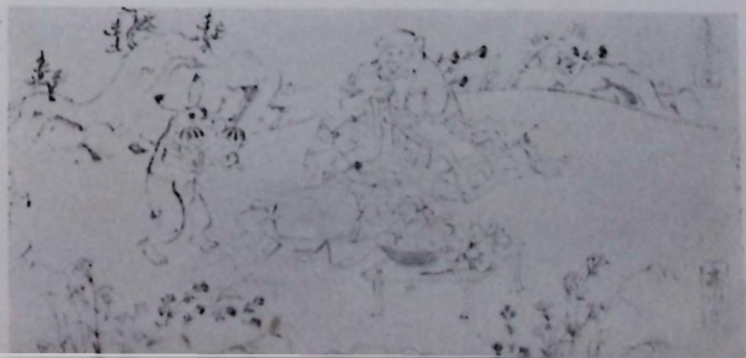

Of "Pageant of Japanese Art"

RECOMMENDATION

When traveling abroad, I have often been overjoyed to see high-class pieces of Japanese art. It positively gives hours of pleasure and pride to come upon precious Japanese picture scrolls and beautifully painted folding screens in foreign institutions of art—say the Boston Museum or the Freer Gallery of Art. Indeed, it is a pleasure to know how a culture, foreign and ancient, may be appreciated, and how ancient pieces of art appeal to foreign eyes and hearts.

But I regret to say that Japanese pieces of art preserved and exhibited abroad are by no means enough in quality and quantity. When I finished my travels and came back to Japan, visited the National Museum or Shinto or Buddhist temples and saw masterpieces of Oriental art, I never came out without being struck with the idea how our country abounds in magnificent pieces of all ages and manners.

I am of the opinion that we should not keep these masterpieces to ourselves, but rather we should, by means of faithful reproductive technique, reprint and exhibit them to the world. In this way alone is the mutual understanding of different countries enhanced and interexchange of the cultures of the East and the West made possible. This again is possible only when the quality and quantity of the pieces of art are rightly chosen, reprinted by means of meticulously faithful technique and adequately supplied with appreciative notes.

I can give my word that the '*Pageant of Japanese Art*' is well planned that it surpasses any predecessor of its kind. As for its reproductive effect, I cannot say anything more than a mere guesswork. But as far as my presentiment goes, considering the versatility of the printing company to which the reproductive process has been entrusted and their earnestness that goes in this work, I can safely say this much—that it will prove the best to be had in present Japan. I am quite sure that this scheme, when completed, will soar up high out of the various works that have been turned out in the same field.

Dec., 1952.

Tokujiro Kanamori

Tokujiro Kanamori
Chief Librarian, *National Diet Library of Japan*
President, *Japan Library Association*

NOTE OF THE EDITORS

Japan in the late nineteenth century discarded her national isolation policy adopted by the feudal government for the previous two and a half centuries. She made a debut in the international society, and Japanese art came to be known for the first time to the Western countries. During the following half century a great many Japanese art objects were taken abroad. Especially remarkable among them both in quality and quantity were *Ukiyo-e* wood-block prints, metal-work sword accessories, lacquer-work *inro* (medicine caddies) and *netsuke* of wood or ivory carving. So many of them are now kept in foreign countries that thorough studies on these items are unsatisfactory without travelling to those countries to see important collections there. These exported Japanese art pieces are loved and treated even more dearly than they were in Japan. *Ukiyo-e* prints in particular were received with great admiration by European artists, and inspired the Impressionistic Movement of art centered around French painters.

It is true that these works are among the most characteristic specimens of Japanese art, and that they have played, reasonably enough, the part of the representatives of Japanese art. It can not be denied, however, that they are minor pieces holding only a small part of Japanese art in general. Of more important works representing the main current of Japanese art, either in artistic value or in historical significance, those which have ever crossed the sea are exceedingly few, even in cases of such easily movable things as sculptures and paintings, not to mention of architectural pieces. There are various reasons for this fact. Early visitors to Japan mostly took their liking to miniature art. The Japanese people recovered from the vandalism caused by the social reform of 1868 quickly enough to resume respect for the classic arts of their own country, and became more careful about parting with their collections. In the early twentieth century when Oriental studies in Europe became earnest, the Japanese Government had already put in force laws for the preservation of historical art objects to prevent them from being scattered abroad.

Scientific researches of Japanese art by Western scholars began in the 1880's, and books on the subject began to be published. Ever since after that, excepting the recent blank period of over ten years, books on Japanese art have been published in quite a good number, both in quantity and in kinds of subjects treated. Some of them are still held in esteem as standard works of the sort. Most of them, however, are either ones specialized in particular subjects or brief surveys of a nature of handbooks for collectors. There have been written a few books of general survey, but in the present level of art research they must now be called far from being satisfactory, in the selection of works and in the authenticity of descriptions.

There is of late a large demand for a reliable book in a Western language treating of the whole history and all branches of Japanese art. The proposal of the Tōto Bunka Company supplied us an opportunity to carry out our otherwise impossible plan of publishing the present book, written all in English. Works of art to be reproduced were selected by the editorial staff. The historical surveys in the text were written by members of the editorial staff, and the explanations of the plates were prepared by the experienced experts in the staff of the National Museum in their respective fields. Translation into English was done by Shigetaka Kaneko, International Relations, National Museum. All editorial responsibilities are due to the editorial staff.

Dec., 1952. Editorial staff:

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