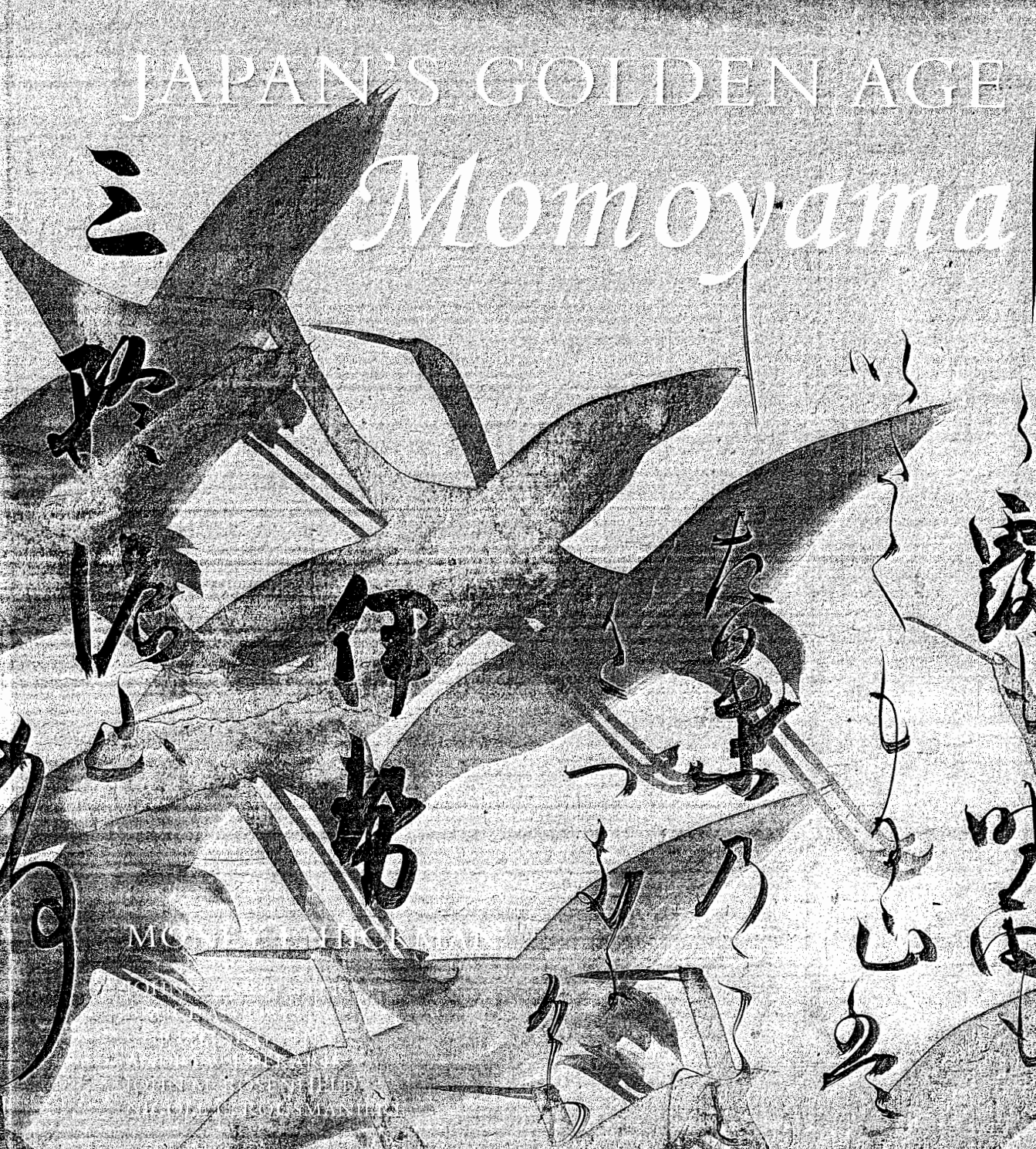


JAPAN'S GOLDEN AGE

Momoyama



MUSEUM OF MODERN ART, NEW YORK



Tea Ceremony Utensils & Ceramics

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Tea was brought to Japan from China by Buddhist priests returning from studies on the mainland, and was originally associated with Buddhist temples. *Dancha*, a type of brick tea, was likely introduced in the ninth century, but did not become popular. Tea drinking only took root in Japan after the priest Eisai (1141–1215) imported a new way of drinking tea from Sung China in the late twelfth century. In this method, powdered green tea, called *matcha*, is scooped into a bowl, water is added, and the powder and water are mixed together with a bamboo whisk. This tea quickly spread beyond the temples to become a valued ingredient in social entertainments, often drunk in conjunction with the enjoyment of poetry and music. By the fourteenth century, tea was a viable commercial product, marketed as whole dried leaves packed in special tea jars that helped to preserve their flavor.

Tea was a popular beverage in the Momoyama period. Freshly whisked tea (served in simple ceramic bowls) was sold as a refreshment at tea stalls in front of shrines and temples and by itinerant tea vendors at famous scenic spots, such as Mount Takao. No ceremony was involved and the utensils were ordinary and inexpensive. Several paintings in the catalogue show this type of tea drinking (fig. 65).

Formal rules first began to influence the preparation and presentation of tea in the mid-fourteenth century, and tea's long association with the Zen establishment aided the spread of these practices among the warrior class. The tea ceremony can be said to have begun when principles of aesthetic discrimination and refined behavior came to dominate the partaking of tea, especially when it took place in a special setting, the tearoom, deliberately set apart from the routines of daily life. The word *chanoyu* ("hot water for tea"), which is the Japanese term usually translated as "tea ceremony,"

first appears in the early Muromachi period. But the tea ceremony involves, much more than just making and drinking tea. It incorporates many other practices that enrich the interpersonal relationship of the host with his guests, including the preparation of the charcoal fire to heat the water, cooking and serving food, and arranging the *tokonoma* (an alcove in the tea room where calligraphy, art, and flowers may be displayed). All these acts, done with care and attention, are links that help to bind the host and guests together for that moment alone.

In a complete formal tea ceremony, guests normally would pass through a garden, and enter an immaculately clean room suffused with the gentle sound of water boiling over a lit hearth. After viewing the arrangement of the tea room, paying special attention to the *tokonoma*, the guests may be offered a light meal (*kaiseki*) with sake and then some sweets (fig. 67). The tea is made after the sweets are consumed. Usually a thick mixture of tea (*koidcha*) is served first, and all the guests partake in turn from the same bowl. Next a thin tea (*usucha*) is served, and each guest receives their own bowl. After the tea is drunk, the utensils are passed around and the guests discuss them, admiring their features and appreciating their history. But the spirit of the tea ceremony at its most basic and essential level remains one of sharing – sharing tea, refined taste, and an exquisite appreciation of the moment. In Rikyū's words (as recorded by a Zen priest): "It is enough if the dwelling one uses does not leak water and food served suffices to stave off hunger. This is in accordance with the teachings of Buddha and is the essence of the tea ceremony. First we fetch the water and gather the firewood. Then we boil the water and prepare the tea. After offering some to Buddha, we serve our guests. Finally we serve ourselves."¹

During the Momoyama period, the tearoom mood was set by a scroll of calligraphy, or sometimes a painting, hung in the *tokonoma*. The object next in importance was the tea caddy, and then the tea scoop and flower container, with the tea bowl and tea leaf jar following. Other items, such as the kettle, the fresh water

Fig. 65. Itinerant tea vendor, detail of *Maple Viewing at Mount Takao*, cat. no. 27.

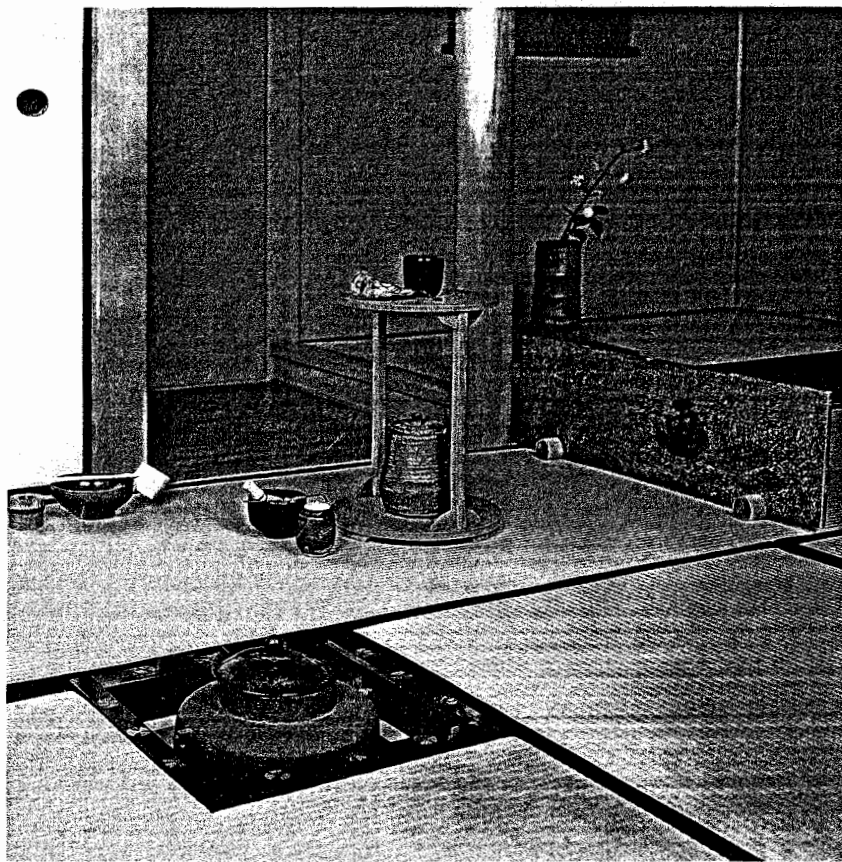


Fig. 66. Utensils used in a tea ceremony commemorating the four-hundredth anniversary of Sen no Rikyū's death. Held at Daitokuji Temple in Kyoto on March 28–9, 1990, hosted by the three Sen schools, Urasenke, Omotesenke, and Mushanokōji Senke.

Utensils pictured include (right to left): bamboo flower container named *Taikai*, presented to Rikyū by Hideyoshi; low wooden partition with painting and calligraphy by the Urasenke tea master Gengensai (1810–77); round wooden stand of the type favored by Rikyū; black lacquer *natsume* tea caddy in the Rikyū style (atop stand); Old Shigaraki fresh-water jar (on lower shelf); Old Seto tea caddy once owned by Sen Sōtan (in front of stand); black Raku-ware tea bowl made by Nonkō (Dōnyū, third-generation Raku potter) with red lacquered wooden tea scoop carved by Rikyū and bamboo tea whisk; waste-water bowl with bamboo ladle; bamboo lid rest of the type used by Rikyū (left of waste-water bowl); iron kettle (in hearth) by Tsuji Yojiro, official kettle maker for Rikyū and Hideyoshi; frame of hearth decorated with Kōdaiji *maki-e* lacquer by Sōtetsu VII (fl. ca 1820). Photograph courtesy of Urasenke Foundation.

jar, lid rest, incense box, charcoal carrier, bowl for dampened ash, iron-tipped chopsticks, metal spoon, the waste-water jar, and feathers for cleaning off the ash then followed in sequence. Each of these utensils would take on a special power inside the tea room where it became part of an organic whole expressing that specific event. Figure 66 shows an assemblage of tea ceremony implements associated with the tea master, Sen no Rikyū and his descendants.

The tea ceremony functioned as a synthesis of many forms of Japanese art. A tea devotee was expected to have a thorough knowledge of tea, ceramics, utensils, poetry, calligraphy, painting, flower arranging, garden design, architecture, and food preparation, and to be able to express his imagination, wit and taste through his orchestration of tea gatherings as well as his participation as a guest at tea ceremonies organized by others. The tea ceremony can be considered as a type of performance art. No two meetings were ever alike, as no two objects in the tea ceremony were ever identical. The practitioner had to keep in mind his guests, the season, the time of day, their previous meetings, as well as the utensils. Momoyama-period tea ceremonies stressed creativity and invention as well as the collection and connoisseurship of objects and the mutual ties among participants.

HISTORY OF TEA CEREMONY

The development of the tea ceremony is usually traced back to Murata Shukō (also pronounced Jukō; 1422–1502). Shukō, born in Nara as the son of a blind monk, was adopted by a powerful merchant family there. He came to prominence in the world of tea following the Ōnin War (1467–77), which displaced many of the old powerful families and led to the dispersal of their estates and the loss of their possessions, including their prized tea utensils, most of which were of Chinese origin. As a member of the new tea elite, Shukō forever changed the rules of the tea ceremony by substituting lower-grade Chinese wares and Japanese-made brown-glazed *temmoku* tea bowls from the Seto kilns for the Chinese *Chien*-ware bowls that had been the standard for tea bowls; by reducing the number of utensils; and by greatly simplifying the tea room. Shukō's austere aesthetic was a direct response to the social realities of the day, as old family collections were destroyed and the growing number of tea devotees sought suitable utensils. Shukō was also responsible for the shift in style of the room considered appropriate for serving tea. Rather than the large audience rooms of grand buildings, he favored smaller, sparsely decorated rooms created

especially for tea in quiet, secluded areas. In response to the new economic realities, Shukō's style of tea focused on intellectual accomplishments, such as linked poetry, rather than on displays of material wealth.

The son of a wealthy tanner in Sakai, Takeno Jōō (1502–55) moved to Kyoto in 1525 and became a disciple of Shukō's tea style. Following Shukō's preferences, Jōō performed the tea ceremony in an informal room, favoring even greater simplicity than Shukō. Locally produced ceramics and crafts began to assume greater importance in the tea ceremony in the late Muromachi period, due at least in part to Jōō's influence. Ceramic kilns opened, and older kilns, like Shigaraki, expanded their capacity to meet the new demand. The first documented use of a Japanese-made tea bowl in a tea ceremony was in 1547.² Jōō also simplified and set the standard of the *kaiseki* cuisine that accompanies the tea ceremony. Earlier the meal had consisted of elaborate dishes brought out to each guest on numerous individual trays. Jōō reduced the meal to soup, rice, and two side-dishes, such as a dish prepared with vinegar and something broiled (fig. 67).

When Jōō returned to Sakai in 1540, he instructed Sen no Rikyū (1521–91) in tea ceremony etiquette. Rikyū, son of a Sakai wholesaler, went on to become one of several tea masters serving Oda Nobunaga, beginning in 1575. He was sole tea advisor to Toyotomi Hideyoshi from 1582 until 1591, when Hideyoshi ordered him to commit suicide. During his time with Hideyoshi, Rikyū became the central figure in the tea ceremony, leading it far from its initial focus on things Chinese, and into entirely new territory. Rikyū encouraged the use of humble Korean bowls and Southeast Asian wares, as well as a host of newly "found" local wares, which were appropriated from their everyday functions in order to serve as aesthetic objects in the tea setting. Rikyū sharpened the focus of the new style of tea ceremony, called *wabicha* (*wabi*-style tea), that had been taking shape under Shukō and Jōō and others, and molded it into what we know of today as the tea ceremony, with its emphasis on intimacy, simplicity, and quiet elegance. The aesthetic quality of *wabi* encourages restraint in expression and cherishes the unaffected beauty associated with loneliness, poverty, or rusticity.³

Although aesthetics were central to the tea ceremony, other forces and interests were also at work. Some tea ceremonies were little more than decorous social gatherings, and others were frank displays of wealth and rare possessions. Above all, the political dimension of the tea ceremony should not be overlooked. Nobunaga and Hideyoshi regulated which of their vassals had the right to perform the tea ceremony. Hideyoshi only received the right from Nobunaga to hold tea ceremonies after a victory in a battle of 1578. Rikyū, by his activities as Hideyoshi's tea master, gained tremendous political and economic power, with the result that he offended Hideyoshi. In 1591, the year after he fully unified Japan, Hideyoshi ordered Rikyū to commit suicide. The reasons are unclear, although explanations have included such speculations as the refusal of Rikyū's daughter to submit to Hideyoshi's will (she committed suicide a month before her father), an offense to Hideyoshi's dignity by allowing a statue of Rikyū to be erected on the Daitokuji Temple gate, and a pricing racket that Rikyū is rumored to have set up for the selling of tea objects. Whatever the

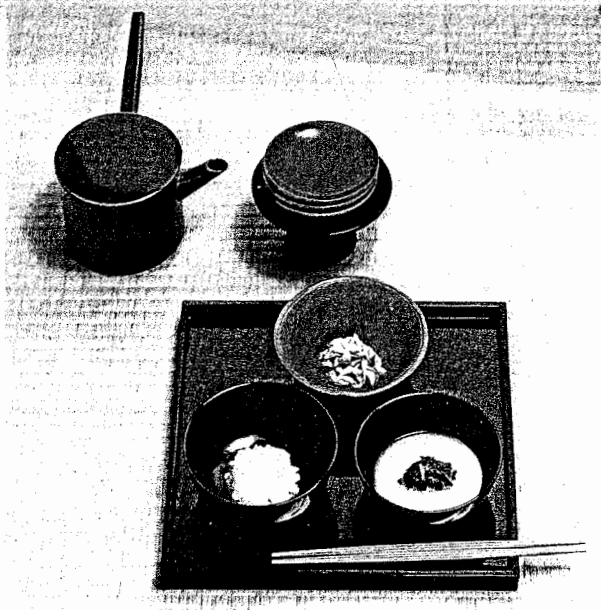


Fig. 67 Reconstruction of a *kaiseki* meal served by Sen no Rikyū in 1590. Photograph by Yano Tatehiko. After Varley and Kumakura 1989, pl. 20.

true cause, Rikyū's ritual suicide at the Jurakutei Palace on the twenty-eighth day of the second month of 1591 diminished the part played by the politics of tea.⁴

Rikyū's son Sen Dōan and step-son Sen Shōan went into hiding in the countryside under the protection of regional lords, and his student, the daimyo Furuta Oribe (1544–1615) succeeded Rikyū as the most important tea master of the time. Oribe, originally from the Mino area which produced the Seto and Mino ceramics, served Hideyoshi as tea master after Rikyū's death, but fought on the side of the Tokugawa during the battle of Sekigahara and had his fief increased as a result. His political rise was confirmed when he became the official tea master to the second shogun Tokugawa Hidetada in 1610. Aesthetically, while he followed his teacher Rikyū in certain aspects of tea, especially in regards to cuisine, his taste for ceramics and tea objects differed quite dramatically. He favored wares with an individual flavor, lavishing particular praise on the fresh water jar named *Yaburebukuro*, or "Burst Bag" (cat. no. 89). He also is said to have patronized specific kilns that produced wares fitting his tea style, such as Iga and Mino.

Many tales handed down by generations of tea masters illustrate the passionate dedication of great tea masters like Rikyū and Oribe to their art. It is said, for example, that in 1614, during the Tokugawa siege of Osaka Castle in which Oribe was a participant, he was grazed on the neck by a bullet, while he was standing in a grove cutting bamboo to make a tea scoop. But artistic genius could not save these great aesthetes from the uncertainties of

Momoyama life. In 1615, for reasons that are not altogether clear, but that seem to be related to his or his sons' mixed loyalties towards Toyotomi Hideyori, Oribe, like Rikyū before him, was forced to commit ritual suicide, thus ending the last manifestation of Momoyama-style tea.

Edo-period tea taste was not dominated by a single style, but allowed for multiple tea styles often defined by lineage to a specific Momoyama-period tea master. Rikyū's style was continued in Kyoto by his step-grandson Sen Sōtan (the son of Shōan). Sōtan's three sons each formed their own tea schools: Fushin'an (Omotesenke), Konnichian (Urasenke), and Kankyōan (Mushanokōji Senke). But perhaps one of the most influential early-Edo tea masters was Kobori Enshū, a daimyo with a small 10,000 *koku* fief in Ōmi (Shiga Prefecture). In 1637, Enshū became the official tea master to the third Tokugawa shogun, Iemitsu, and left a strong mark on the tea world with his distinctive style. Enshū redefined tea taste by combining elements from the austerity and simplicity of Rikyū's style of tea with the emphasis on bold originality stressed by Furuta Oribe, resulting in a style of restrained elegance, a hallmark of the new Edo period which is sometimes called "daimyo" tea taste. Enshū is said to have been particularly partial to seven kilns, one of which produced Takatori ware (see cat. no. 105). By Enshū's time the definition of the tea master as a creative artist had become so encompassing that Enshū also became famous for his garden design. And the tea man's prestige as an arbiter of taste had become so widely accepted that Enshū began the practice of naming tea objects that belonged to himself and others and inscribing those names on the boxes that protected them in storage, a practice that reaffirmed a focus on collecting and connoisseurship and that has continued to the present.

Ceramics

RAKU WARE

Only one type of Momoyama ceramic, Raku ware, was invented specifically for the tea ceremony. During the late 1570s, Rikyū discovered an artisan named Chōjirō making roof tiles (perhaps similar to the ones he later made for Hideyoshi's Jurakutei palace in Kyoto). Rikyū was so impressed by the roof tiles that he asked Chōjirō to create some teabowls. Chōjirō appears to have started making such teabowls according to Rikyū's specifications before 1580 (see cat. no. 81). Although the teabowls are referred to as the work of Chōjirō himself, he ran a workshop and it is likely that more than one person might have worked on a specific teabowl.

The process Chōjirō and his workshop used for producing the teabowls, still in use, was similar to the method they had been using to make roof tiles. They used a soft earthenware clay that was local to the Kyoto area, and carved the teabowls (including the footing) by hand with a spatula without the use of a potter's wheel. This technique imparts a sculptured aesthetic to the end product. The bowl was then covered entirely with a low-fire colored glaze. Black glaze was made by mixing lead with a crushed ferrous rock found in the bed of the Kamo River in Kyoto.

The bowl was placed in a sagger (ceramic box) inside a cylindrical updraft kiln and fired for a short period of time. Once the

glaze matured, the bowl was immediately removed from the hot kiln (normally around 1100°C) with tongs and allowed to cool quickly in the open air. This method produced a light porous teabowl that held the heat and insulated the user's hands against the hot liquid.⁵ There are two main types of Raku ware, red Raku and black Raku. Early Raku bowls tend to be in the half-cylinder (*hanzutsu*) shape with straight sides and rounded lower body. It is interesting to note that Rikyū is said to have preferred the black Raku ware bowls, as more in keeping with his type of simple tea ceremony, *wabicha*. The Raku family name originated with the second generation Raku potter Jōkei, but the Raku lineage was solidified by the third generation Raku ware potter, Nonkō (also known as Dōnyū), who was patronized by Sen Sōtan (Rikyū's step-grandson) and Hon'ami Kōetsu. He developed the two glazes for which later Raku tea bowls are famous – the lustrous clear glaze and the highly viscous glaze (*makugusuri*).

BIZEN KILNS

Three types of ceramics were especially famous in the Momoyama period for their unglazed appearance: Bizen, Iga, and Shigaraki. All three kiln groups produced unusual color formations and tones, which were due partly to deliberate manipulation of the kiln atmosphere and sometimes due to accidental deposits of ash that fused on surfaces during the firing.

Bizen ware is perhaps one of Japan's most distinctive unglazed ceramics and best embodies the Momoyama aesthetic of simple, bold elegance. Its strong shapes with a reddish-brown stone-hard body and occasional fire-marks (*hidasuki*) are instantly recognizable. Medieval Bizen kilns produced wares for daily use, but with the newly invigorated economic climate in the Momoyama period, Bizen kilns, in addition to daily use objects, started to produce specialty items that were higher both in quality and price along with the daily use objects. In particular sake flasks (*tokkuri*; cat. no. 86), flower containers (*hanaike*), and other tea-related items were made in large quantities.

A Bizen kiln firing in the Momoyama period was an impressive event. The single-chamber kilns, following a natural incline, were up to fifty meters long, about four meters wide and two meters high, and were able to fire thousands of pieces at one time. Edo period documents record that the Bizen firing process took from thirty to forty days for large kilns and used over a hundred metric tons of pine. Because of the stacking technique, the intense heat (from 1200–60°C) and the length of firing, many pieces took on a distinctive appearance that could not be duplicated.

IGA KILNS

Among the many kilns active during the Momoyama period, the Iga kilns, which had a long history of producing utilitarian wares, may have produced the largest amount of tea-related ceramics. The earliest record of Iga ware used in a tea ceremony was noted by Rikyū in detailing a tea ceremony that he held for Tokugawa Ieyasu using newly made ceramics, including an Iga water jar, a black Seto teabowl and a Seto tea caddy. The Iga kilns used an oxidizing atmosphere, which imparted a distinctive dark brown color to stoneware. During the Momoyama period, Iga wares were produced in unique and often distorted shapes. Moreover, special

extra-long firing techniques created stone-hard ceramic bodies with interesting surfaces which made them popular among Momoyama and early-Edo tea practitioners. One extreme example of the results of this long firing process is the famous water jar called *Yaburebukuro*, or "Burst Bag" (cat. no. 89).

Momoyama-period Iga tea utensils were most likely produced under the patronage of Tsutsui Sadatsugu, the feudal lord of Iga province from 1585 to 1608. Sadatsugu probably received guidance from Rikyū, and was said to have been a student of Oribe. Sadatsugu, accused of a crime by the Tokugawa government, lost his lordship in 1608 and was sent into exile in northern Japan. As a consequence, few references to him appear in written records. After Sadatsugu's banishment, Tōdō Takatora became the lord of Iga Province in 1608. Takatora also had close ties to tea masters: he was present at Oribe's suicide; he personally confiscated Oribe's tea utensils from his house; he received Oribe's house after Oribe's death; and finally his own daughter married Kobori Enshū, and Takatora gave them Oribe's house to live in.

Prior to the Momoyama period, Iga potters often used the nearby Shigaraki clay. The potters from the two kiln groups appear to have had contact, and as a result, it is sometimes difficult to differentiate between the two wares.

SHIGARAKI KILNS

Ceramics from the Shigaraki kilns, some thirty kilometers southeast of Kyoto, are particularly famous for their peach-blossom color and the large quartz and feldspar grains that crack and burst when incompletely melted in the kiln. During the firing process, the exposed ceramics were often covered in a natural ash glaze that ranges from a deep green to reddish-brown color. Like Bizen ware, the Shigaraki kilns were known for their utilitarian products, but starting in the late Muromachi period the kilns also began to produce items specially designed for the tea ceremony. In comparison with the products of the nearby Iga kilns, Momoyama-period Shigaraki shapes tended to be more restrained, with clay forms worked to exhibit more natural expressions. Shigaraki wares were closer to the aesthetic advocated by Rikyū. Iga ware, on the other hand, was pushed to extremes with distorted and unusual shapes that are more in line with the tea aesthetic of Furuta Oribe, emphasizing individualistic and often exuberant expression. A water jar with a Shigaraki body and Iga lid (cat. no. 87) represents a fusion of the two aesthetics.

SETO AND MINO KILNS

The Seto potters, who had been producing Chinese-inspired glazed ceramics throughout the Muromachi period, migrated the short distance from Owari Province (Aichi Prefecture) to Mino Province (Gifu Prefecture) in the mid-sixteenth century to escape the endemic civil unrest in the area. Promised safe passage and protection by Nobunaga, the potters settled in land under his direct control. Kilns were established and the Mino potters found themselves deluged with orders for glazed ceramics, mostly as a result of the growth in the tea ceremony. Glazed ceramics – especially teabowls – had become the rage of the day. While based on Chinese prototypes these wares were made with specific Japanese uses and aesthetic requirements in mind; their shapes, glazes and

decoration all reflected their eventual use in the tea ceremony or in the *kaiseki* meal.

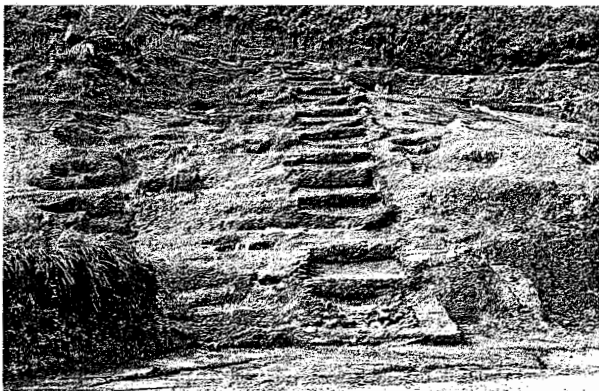
White-glazed stonewares of the Mino kilns also satisfied the growing demand for Chinese underglaze-decorated porcelain. Decorated Shino wares (*e-Shino*) made at the Mino kilns were first produced sometime in the 1570s, and were the first Japanese ceramics to have painted designs on the ceramic body. Designs were painted with a brush dipped in brown iron-oxide and placed directly on the body of the ceramic underneath the glaze. The piece would then be covered with a semi-opaque feldspathic glaze and fired in a single chamber kiln. This process produces a soft, creamy-white glazed ceramic that loosely resembles porcelain. While the painted motifs were sometimes Chinese in origin, with designs including Chinese landscapes, deer and mythical beasts, other scenes were more Japanese in conception featuring designs of plants with poetic links to the seasons or to Japanese literary classics, especially *The Tale of Genji* and *Tales of Ise* (see cat. no. 93).

The Mino kilns also produced other types of wares from the mid-sixteenth century to the early 1600s, including: plain Seto (*nuji Seto*); ash glaze with feldspar Shino (*hai Shino*), Gray Shino (*nezumi Shino*), Crimson Shino (*beni Shino*), Red Shino (*aka Shino*), Marbled Shino (*neriage Shino*), Seto Black (*Seto kuro*), and Yellow Seto (*ki Seto*). These last two types deserve special mention. The Seto Black wares were made by removing a black glazed stoneware vessel directly from a hot kiln just at the point of glaze maturation, and allowing it to cool in the open air. This drastic change of temperature caused the thick glaze to turn a deep glossy black.

Yellow Seto ware, with its distinctive opaque yellow glaze, was fired at the same kilns as other Shino and Seto Black wares during the Momoyama period. Its so-called "fried bean-curd" glaze (*aburagede*) was a Momoyama innovation that probably came about as the Mino potters were trying to emulate Chinese celadons. The type of iron-laden ash glaze used on the Yellow Seto wares turns into a celadon glaze during a reduction (oxygen-deprived) atmosphere in a kiln, and a pale yellow during an oxidation (oxygen-rich) atmosphere.

Oribe ware, produced mostly from the early 1600s to the 1630s, was a result of technological innovation at the Mino kilns

Fig. 68. Excavation of an early seventeenth-century Karatsu kiln, Kameyo Tani kiln, Takeo City.



(see cat. nos 97-9). Distinctive decorative effects combining bright green-blue glaze and clear underglaze iron-oxide painting were characteristic of Oribe ware. These were made possible by the introduction of *noborigama* (climbing kilns; fig. 68) from the Karatsu area on the southern island of Kyushu (and originally adopted from Korea or China), which enabled high temperature firings with consistent results and large capacities. The *noborigama* was built along a natural incline with multiple stepped chambers. Wares were stacked inside each one using shelves and sometimes saggars. Each chamber had its own entrance with a peep/stoking hole for use during firing. The fire box was at the base and when the flame reached the first step in the chamber it was pulled upwards and then back down through flues at the back of each chamber. Thus the potters had more control of the atmosphere of the kiln, higher temperatures could be reached, and the kiln fired more evenly and quickly. In the multiple chambers many more ceramics could be fired at one time.

During the late Momoyama period, Katō Kagenobu, a potter at one of the Mino kilns, is said to have traveled down to the Karatsu area in Kyushu and to have observed the potting and firing process, bringing back Karatsu's secrets to the Mino kilns. Whether the technology transfer was clandestine or official, the Karatsu-Mino connection was certainly mutually beneficial. From the 1600s onward, Mino kilns started to produce Karatsu-style wares, and the Karatsu kilns started to produce Mino-style wares. Most of these Mino-influenced Karatsu wares were made in an Oribe style (see cat. no. 103). At the same time, Mino kilns also made Iga-style wares, reflecting the popularity of ceramics that transcended specific ware styles.

KARATSU KILNS

Many of the important kilns formed during the Momoyama period were producing Korean-styled pottery, with quite a few grouped around the port town of Karatsu in Hizen Province (Saga Prefecture), and thus the ware was called "Karatsu ware." The Karatsu kilns were mostly situated near the coast which looks toward the Korean peninsula, and close to Nagoya Castle, which was the launching point for Hideyoshi's two ill-fated invasions of Korea in 1592 and 1597. Hideyoshi's troops are known to have brought back to Japan numbers of Korean artisans, including many potters - so many that in Japan the invasions are often called "the Pottery Wars." The resettlement of Korean potters on the fiefs of the lords who had invaded their country rapidly created ceramic centers reflecting Korean influence in the areas around Hagi, Satsuma, Takatori, and Agano, as well as Karatsu.

Some of the innovations introduced by these Korean potters included the kickwheel for throwing ceramics, specific potting techniques like the use of a paddle and anvil to make ceramic walls both thin and strong, and, most importantly, the split-bamboo style of climbing kiln for firing ceramics at high temperatures. The exact location of the prototype for the Japanese early climbing kiln is not yet clear, but it appears that certain Korean style kilns were quickly adapted in Japan to meet specific local requirements. Figure 68 shows an excavation of an early seventeenth-century Takeo Karatsu kiln with seventeen stepped chambers, which is thought to have fired the Karatsu ware tea leaf jar discussed below (cat. no. 101).

Karatsu ware's beginnings are certainly Korean, but they may predate Hideyoshi's invasions of the Korean Peninsula. This is surmised from the discovery of a well formed tea jar with an inscription dated 1592 that has been preserved at the Seibo Shrine in Kazanoto on Iki Island off the north coast of Kyushu. In this same year Hideyoshi launched the invasions, making it impossible for a Karatsu kiln producing fine wares to be solely the result of his plundering.

TAKATORI KILNS

The Takatori kilns were founded by Korean potters forcibly resettled in Japan after the Korean invasions of 1592 and 1597. Several accounts of the origins of Takatori ware are recorded. One of the more prevalent stories states that the famous general Katō Kiyomasa brought back a potter known by the Japanese name of Ido Shinkurō, and set him up with a kiln in Higo Province. Shinkurō was subsequently invited by Kuroda Nagamasa, the new lord of Chikuzen Province, to come and start a kiln in the Takatori area (cat. no. 105). Whatever its origins, Takatori ware was started soon after Kuroda Nagamasa became lord of Chikuzen, sometime around 1596. The ware takes its name from the surrounding area.

The first known Takatori kiln was called Eimanji Takuma and dates to the Keichō period (1596-1614). It is located east of Nogata city, at the base of the Takatori Mountains. The second Takatori kiln was called Uchigaso and was fired from about 1614 to 1624. It was from this kiln that the set of five dishes in the exhibition was made (cat. no. 105). The Uchigaso kiln was located on the north face of the Takatori Mountains near the Fukuchi River. Uchigaso kiln products include a wide variety of wares, from everyday items to teaware and specialty products like water droppers and brush holders. Takatori ware was especially cherished by the early Edo period tea master Kobori Enshū.

HIZEN KILNS

In nearby Hizen Province during the same period as the Uchigaso kilns, Japanese porcelain production began near the town of Arita in northwestern Kyushu. In the past these wares have been known both as Arita ware, after the town where many of the porcelain producing kilns were located, or more familiarly, as Imari ware, after the port from which they were exported. They are now more properly termed Hizen ware, after the name of the domain whose leaders sponsored their production.

The very first porcelains date to the 1610s and were fired together with Karatsu stoneware (see cat. nos 101-4) in the recently introduced climbing kilns (*noborigama*). These kilns could produce the temperature of approximately 1320°C required for making porcelain. For about a decade, until around 1620, both forms of ceramic were fired in the same kiln and sometimes stacked on top of each other. Because of market demand and new firing techniques, Hizen kilns began to specialize in one or the other type of ceramics. Kilns specializing only in porcelain began to appear in the 1620s, and a range of vessels started to be produced. Underglaze cobalt-blue, brown iron-oxide as well as a cobalt-saturated glaze, an iron glaze and a celadon glaze were the main colors, along with occasional copper-red decoration.

In 1637, the kilns in the town of Arita were reorganized by

the Hizen domain with a consequent upgrade in quality and production. Kilns on the outskirts of Arita pursued similar markets throughout Japan and occasionally in Southeast Asia, often with striking and innovative designs but without the strict quality control (cat. no. 106).

The overglaze enamel technique was introduced into the Arita area in the 1640s, probably from China. This allowed different colors to be used in the ceramic design. After the ceramic piece was potted and allowed to dry, underglaze pigments like cobalt-blue, copper-red or iron oxide would be painted directly onto the ceramic surface. Then the ceramic would be glazed and fired at a temperature exceeding 1320°C, which was needed for porcelain to become fully vitrified. After the ceramic was removed from the kiln, overglaze enamels could be applied. Then glazes were often added in conjunction with the underglaze blue design. Different overglaze enamels mature at varying temperatures, and so the pigments that fired at the highest temperature were first placed in a muffle kiln, or a single chamber kiln. This fired only at low temperatures and was sometimes located in an area separate from the main kiln. Then other enamels would be fired at successively lower temperatures. In this way the piece would be fired several times, depending on the color and number of overglaze enamels painted on its surface.

To control quality, production and revenues, an overglaze enamel atelier (*aka-e machi*) was created in Arita by the domain where most of the overglaze enamels were produced. Overglaze enamellers were licensed by the domain and they produced a variety of different styles, including the famous Edo period Kakiemon and Old Imari export styles.

Overglaze enamels were also made at Arita regional kilns, often producing spectacular results, such as the Kokutani-style wares discussed below (cat. nos 108–9). Although the domain tried to keep the porcelain and enamel technique strictly within the Hizen borders, by the 1650s porcelain production as well as the

overglaze enamel technique had spread to the neighboring Hirado Island, Higo Province, and as far north as Himeji (Himetani Ware), but production at these alternative sites was short-lived. The inception of porcelain production in Hizen coincided with drastic curtailment in ceramic exports from China. The Dutch East India Company, desiring to maintain a constant supply of trade porcelain to Southeast Asia and Europe, started commissioning pieces from Hizen in the late 1660s. By this time Hizen was no longer supplying ceramics suitable for use in the tea ceremony as they had earlier, but rather produced for trade to overseas markets and for households all over Japan.

NOTES:

1. Translation from Varley and Kumakura 1989, 20.
2. See Itō 1994, 226.
3. For a thorough discussion of the concept of *wabi* in a broader historical context, see Haga 1989.
4. The political implications of Rikyū's suicide are discussed in Bodart 1977. See also Varley and Elison 1981, 220–2.
5. The method of removing a glazed ceramic from a kiln during the firing process was developed at the Mino kilns in the mid-1550s with Seto Black ware. The two wares share the same deep black glaze, but they are formed quite differently and are made from different materials, and as such are quite distinct from each other.

FURTHER READING:

- Louise Allison Cort, *Seto and Mino Ceramics* (Washington, D.C.: Freer Gallery of Art, 1992).
Louise Allison Cort, *Sligaraki, Potter's Valley* (New York: Kodansha International, 1978).
Seizo Hayashiya, et al., *Chanoyu: Japanese Tea Ceremony* (New York: Japan Society, 1979).
Varley, Paul and Kumakura Isao, eds., *Tea in Japan: Essays on the History of Chanoyu* (Honolulu: University of Hawaii Press, 1989).
Richard L. Wilson, *Inside Japanese Ceramics: A Primer of Materials, Techniques, and Traditions* (New York: Weatherhill, 1995).