



Hirado Porcelain of Japan

From the Kurtzman Family Collection

Hirado Porcelain

Department of Rights and Reproductions
Los Angeles County Museum of Art
5905 Wilshire Boulevard
Los Angeles, California 90036 USA



Hirado Porcelain of Japan

From the Kurtzman Family Collection

Robert T. Singer and Hollis Goodall

LOS ANGELES COUNTY MUSEUM OF ART

Published by
Los Angeles County Museum of Art
5905 Wilshire Boulevard
Los Angeles, California 90036

This book was published in conjunction
with the exhibition *Hirado Porcelain
of Japan from the Kurtzman Family
Collection*, organized by the Los Angeles
County Museum of Art and held there
from November 16, 1997, through
March 30, 1998.

Copyright 1997 by Museum Associates.
Los Angeles County Museum of Art. All
rights reserved. No part of the contents
of this book may be reproduced without
written permission of the publisher.

Note to the Reader

The wares represented in this book have traditionally been referred to as "Hirado ware." This is a slight misnomer, as Hirado refers to both the name of a daimyō fiefdom and to the island off Kyūshū that was part of the ruler's territory. As the wares were made from the seventeenth to the early nineteenth century under the protection of the Hirado daimyō, they have been referred to as Hirado ware. The actual kilns where this material was produced are in the vicinity of the town called Mikawachi, one of the so-called "Three Plate Mountains" (the others being Enaga and Kihara) of the original Hirado domain. As such, Japanese scholars often now refer technically to this material as "Mikawachi ware." The popular term in both Japan and the West, however, continues to be "Hirado ware." Since the objects in this exhibition are in the tradition of *han'yōhin* (fief kiln products), and since not all wares from Mikawachi kilns are of this type, it would be misleading to label these simply as "Mikawachi ware." We have compromised by incorporating both names and refer to these pieces as Hirado Mikawachi ware.

Japanese names are used in the Japanese manner, with surname first followed by the given name. For the dimensions in the exhibition checklist, height precedes width (diameter) precedes depth. Illegible inscriptions are indicated by brackets [].

Edited by Matthew Stevens
Designed by Katherine Go
Photography by Peter Brenner
Production coordinated by Rachel Ware
Typeset in Scala, Scala Sans,
Koch Antiqua
Printed by Graphic Arts Center
Southern California
Library of Congress Catalog Card
Number: 97-75137
ISBN: 0-87587-182-8

cover
**Sencha ewer or export teapot with wave
design and dragon-formed handles and
spout; baby dragon knob**
CATALOGUE 7

title page
Seated Chinese lion
CATALOGUE 79

opposite
**Bowl in the form of an abalone shell
with poetic inscription and illustration
(detail)**
CATALOGUE 10



C ontents

- 6 Foreword
- 7 Donor's Preface
- 8 Acknowledgments
- 11 Hirado Mikawachi Ware: Its Origins and History
ROBERT T. SINGER
- 25 Hirado Mikawachi Ware: Its Usage
HOLLIS GOODALL
- 46 Exhibition Checklist
- 54 Bibliography



Foreword

Hirado ware was produced on the island of Kyūshū, mainly in the village of Mikawachi, initially for the exclusive use of the Hirado daimyō, ruler of the Hirado domain, but later for commercial distribution. While early Hirado ware was renowned in Japan for the quality of its materials and craftsmanship, after the 1830s it became an export ware, developing innovative forms and approaches that characterize the works in this exhibition.

Potters of late Hirado ware drew upon contemporaneous styles from mainland China, re-creating shapes and surface details in the delicate palette and pure white porcelain of the Hirado kiln tradition. In doing so they not only appealed to local literati taste—which followed the tradition of the scholar-artist of China—but also found an eager market in the “High Victorian” West. Hirado ware was featured in the great international expositions of the late nineteenth and early twentieth centuries, but with the advent of modernism, tastes shifted and the demand for Hirado ware greatly diminished.

Stemming from an early-twentieth-century cold-water jar (*mizusashi*) (catalogue 4) passed down by Mr. Kurtzman’s grandmother, Allan and Maxine Kurtzman developed a personal taste for Hirado ware and within a relatively brief span of ten years created a collection of some 240 pieces. In an expression of great generosity they are giving this collection to the Los Angeles County Museum of Art. On behalf of the Board of Trustees, I would like to express our gratitude for this munificence. In recognition of this wonderful gift, Robert T. Singer, curator of Japanese art, and Hollis Goodall, associate curator of Japanese art, have organized an exhibition of eighty-five outstanding works from the collection. I am grateful for their efforts. We hope that this, the first exhibition and publication by a major museum on the subject of Hirado ware, will encourage further interest in the high quality work produced at the Mikawachi kilns.

GRAHAM W. J. BEAL

Director and Executive Vice President

Los Angeles County Museum of Art

Donor's Preface

I had the good luck to be able to visit Japan for the first time in 1971. The country still retained much of its past insularity, and few American companies were doing business there. I bought my first Japanese porcelain in the antiques department of Mitsukoshi Nihonbashi—the oldest and most elegant department store in Tokyo at that time. A Japanese business friend was with me, and we paid by giving the clerk his business card, which would be billed later to our office. I bought a Sadahide triptych in Kyoto for thirty dollars and my Japanese host laughed at me. His mother was throwing these “old” things away. I bought several porcelains on Shinmonzen Street that the dealers offered to buy back from me several years later at triple the price I paid. Among these was a fascinating Hirado food vessel from the Meiji era in the form of a boat.

The name Hirado meant nothing to me at the time, but as I began to collect more Japanese porcelains, particularly in figural and animal form, I began to realize that the pieces that held the most interest to me were those produced in the Hirado fief at the Mikawachi kilns. So I began in 1988 to seek out Hirado porcelain. It was not easy. There was not a lot on the market and the level of interest was low, except for those few collectors who had developed a deep respect for the understated elegance of many of these porcelains.

Written material about Hirado was almost nonexistent: a 1981 catalogue from Louis Lawrence of London, a 1989 catalogue from C. Philip Cardeiro of Pebble Beach, two volumes in Japanese by Noda Toshio, and an article by David King. In addition, the Walters Art Gallery in Baltimore displayed some lovely material bought by William Walters in the late nineteenth century. And that seemed to be it.

This exhibition will serve to introduce more viewers to the delicacy and beauty of this fine porcelain and to rekindle the interest it truly deserves. On a more personal note: my grandmother bought a porcelain “candy jar” in the early 1900s. In the 1940s she gave it to my mother, who gave it to Maxine, my wife, in the 1960s. Only after I began collecting in earnest did I learn that it was a Hirado cold-water jar (*mizusashi*) (catalogue 4) used for the tea ceremony. I often wonder what influence this family heirloom might have had on the development of this collection.

ALLAN KURTZMAN

Acknowledgments

This exhibition is presented through the generosity of Allan and Maxine Kurtzman. The philanthropic spirit of the Kurtzmans serves both to honor and inspire the people of Los Angeles. We are deeply grateful to them.

Many people have contributed greatly to bringing this project to fruition. Mr. Ōhashi Kōji, chief curator of the Kyūshū Ceramic Museum, spent hours with Robert Singer explaining procedures for the ascription of dates to Hirado Mikawachi ware, introducing him to recent research on these wares. Mr. Hisamura Sadao of the Sasebo Board of Education and adjunct curator of the Mikawachi-yaki Museum was also very generous with information and bibliographic sources. We would not have made the acquaintance of these key scholars without the help of Louise Cort and Nicole Rousmaniere, to whom we send our hearty thanks.

On the staff of the museum, many people have devoted untold hours to the preparation of this catalogue and accompanying exhibition. Among these are Matthew Stevens, our editor, and Katherine Go, our graphic designer, to whom we are immensely grateful for their magnificent work. The extreme difficulty of photographing white porcelain was overcome through the meticulous efforts of the head of the photographic services department, Peter Brenner. Maureen Russell, objects conservator, cleaned and repaired a number of these porcelain treasures in record time. Christine Weider Lazzaretto, Jennifer Yates, and Darrell Ferguson arranged for the careful shipping, handling, storage, and recording of the collection. The exhibition design was carried out with panache, as always, by Lawrence Waung. In the Japanese art department, Karen Hwang and Susan Oshima effectively and gracefully helped us with research and preparation, often on a moment's notice.

June Li, associate curator of Far Eastern art, and Jo Lauria, assistant curator of decorative arts, as well as Robert Hori, director of the Doizaki Gallery, Japanese American Cultural & Community Center, have generously shared their knowledge of history, technique, and usage of porcelain. Special thanks go to June Li for her translation of the poem on the sake flask (figure 19). We are also indebted to Royall Tyler, who translated the poem on the bowl in the form of an abalone shell (figure 20).

Many others at the museum contributed their time and thought to the planning of this exhibition. Renée Montgomery, assistant director, collections management; Arthur Owens, assistant vice president, operations; Leslie Bowman, assistant director, exhibition programs; Jim Drobka, head graphic designer; and our director, Graham W. J. Beal, have, with their staffs, contributed to the success of this project. To all we send our gratitude.

ROBERT T. SINGER

Curator of Japanese Art, General Collections

HOLLIS GOODALL

Associate Curator of Japanese Art



Water dropper (*suitekij*) in the form of a Chinese boy (*karako*) on a hobby horse

CATALOGUE 37



Hirado Mikawachi Ware

ROBERT T. SINGER

Its Origins and History

Porcelain

in

Japan

Japan boasts one of the longest and most varied ceramic traditions in the world, particularly of high-fired stoneware, both glazed and unglazed. Yet the history of Japanese porcelain can be traced only to the late sixteenth century, when Korean potters were brought to Japan and subsequently discovered kaolin clay, an essential ingredient in the manufacture of porcelain.

Long before the development of a porcelain tradition Japan was exposed to the traditions of the continent, in particular those of China and Korea. For centuries Chinese and Korean porcelain was imported into Japan through the ports of Hirado, Nagasaki, and Hakata—all on the island of Kyūshū—and through Sakai on the main island of Honshū. Chinese porcelain was imported into Japan at least as early as the tenth century, and demand was considerable throughout the following centuries. Most imported Chinese porcelain was either from the kilns of Jingdezhen or Fujian, shipped through the ports of Swatow and Dehua.

In the sixteenth century the Japanese market for Chinese porcelain declined, partly due to the preference of the early tea masters for rough-hewn and high-fired stoneware from

such domestic kilns as Shigaraki, Iga, and Bizen. These stonewares may be said to be the antithesis of the Chinese porcelain aesthetic: in contrast to the *wabi-sabi* tea aesthetic of asymmetrical shapes and rough surfaces, Chinese porcelain is desirable the more finished and flawless it can be made.

In 1592 and 1597, under the leadership of Toyotomi Hideyoshi (1537–98), Japan invaded Korea. In its military objectives the invasion was a complete failure, but a number of Korean potters were brought back to Japan. The discovery of kaolin early in the seventeenth century is traditionally attributed to Ri Sampei (d. 1655), a potter of Korean descent in the employ of the Arita daimyō, who is said to have found substantial quantities of clay in the Izumiyama section of Arita.¹

Archaeological evidence indicates that protoporzelaneous wares were being made by 1610 in the Karatsu section of Hizen province (figure 2). The Karatsu kilns extended east almost to the village now known as Arita, and excavations indicate that stoneware and porcelain were fired simultaneously there.² Soon after 1610 these kilns, including the site known as Tengudani, began to specialize in porcelain production exclusively.

FIGURE 1
Lantern with landscapes, cranes, and raised dragons (detail)



FIGURE 2
Hirado fief area and
pertinent kiln sites

Arita ware developed rapidly during the years 1639–83, after the Jingdezhen kilns of China, Arita's largest rivals, were destroyed in the warfare at the end of the Ming dynasty (1368–1644). The Dutch East India Company, profiting from the seemingly insatiable European demand for oriental porcelain, turned to Arita for its source of supply. The first Arita export products were blue-and-white wares derivative of Chinese prototypes. The first large-scale shipment of Arita blue-and-white ware by the Dutch East India Company began in 1659 with an order for 64,856 pieces.³ This was followed by orders for other

wares, including overglaze-enameled porcelain, white porcelain, and celadon wares. In time, after the Jingdezhen kilns were reconstructed and revived toward the end of the seventeenth century and began once more to produce huge quantities of blue-and-white wares at lower cost than those from the Arita kilns, overglaze-enameled ware became the dominant export item from Arita to Europe.

The overglaze-enameled wares of Arita date from the 1640s. Sakaida Kakiemon, the founder of the Kakiemon lineage of potters that continues to the present day, is credited with the perfection of the technique in 1644.



FIGURE 3
Tiered food box, Japan, eighteenth century, Kyōyaki ware, stoneware with overglaze enamels, 7½ x 5 in. (19.1 x 12.7 cm), Los Angeles County Museum of Art, gift of Rosa Liebman

It is difficult to ascertain whether his techniques derived partially from Chinese sources or perhaps from early blue- and green-enameled ware that was being produced in Kyoto at the same time. This early Kyoto enameled ware, Kyōyaki (figure 3), was produced for the domestic market and was known for sculptural objects, for example, a censer in the shape of a nobleman's hat or a hanging flower vase in the shape of a leather quiver. This adaptation of a form from another medium—in these examples, from lacquer or leather—is an important aspect of Kyōyaki. Since some Nabeshima (figure 7) and Hirado wares also include these sculptural forms, the possible impact of early Kyōyaki wares on Kyūshū kilns cannot be discounted. Most important among the exported Arita overglaze-enameled wares were those in the Kakiemon and "Old Imari" (Ko-Imari) styles. The two other stylistic categories, "Old Kutani" (Ko-Kutani) and Nabeshima, were rarely exported to Europe.

KAKIEMON-STYLE WARE

In Kyūshū, overglaze-enameled techniques were originally in the exclusive possession of the Kakiemon kilns. Over time, however, other Arita kilns began producing a large number of porcelains with overglaze-enamel decoration in the Kakiemon style, hence the appellation "Kakiemon style" includes wares made outside the Kakiemon kilns but still in the Arita region. Kakiemon-style wares supplied the bulk of the Arita overglaze-enameled products sent to European markets through the intermediary of the Dutch traders based in Deshima. Stylistically, they are easily identified by understated designs in red, blue, green, yellow, and black enamels (and occasionally gold),



FIGURE 4
Plate, Japan, late seventeenth century, Arita ware in Kakiemon style, porcelain with overglaze enamels, diameter: 12½ in. (31.8 cm), Los Angeles County Museum of Art, Ernest Larsen Blank Memorial Fund

which are sparingly applied to a largely milky white ground. This serves to set the designs off from the background and to emphasize their delicacy (figure 4). In addition to a great variety of functional forms, another feature of Kakiemon-style ware is the large number of figures of animals, birds, and people.

OLD IMARI WARE

Old Imari (Ko-Imari) derives its name from the port from which most of the Arita export wares were shipped. Their flamboyant designs in gold and silver over red, blue, green, purple, and yellow enamels were modeled after overglaze red and gold Chinese porcelains, called *kinrande* (gold-brocade style) in Japanese, which were exported to Japan in the Jiajing period (1522–66) of the Ming dynasty. Even today the largest collection of Jiajing red and gold porcelains can be found in Japan, evidence of their great and early popularity there. Another type of Old Imari is *somenishiki* (dye-brocade), in which dark blue underglaze designs were overlaid with large amounts of pink and red overglaze and gold. These wares show a greater incorporation of Japanese flora and fauna motifs compared to the earlier blue-and-white ware from the same kilns; in general, the designs took on a much more identifiable Japanese character. The massive balusters, typically made in sets of three for the great houses of the English nobility, are often of this type.



FIGURE 5

Plate, Japan, seventeenth century, Old Kutani (Ko-Kutani) ware, porcelain with overglaze enamels, diameter: 13 $\frac{1}{4}$ in. (34.9 cm), Los Angeles County Museum of Art, purchased with funds provided by the Art Museum Council.

OLD KUTANI WARE

Old Kutani (Ko-Kutani) ware is referred to by this name in order to distinguish the seventeenth-century ware from the nineteenth-century revival ware in the same style. While the revival ware was made in the village of Kutani in Ishikawa Prefecture, it is now believed, due to archaeological evidence, that Old Kutani was actually made in the Arita kilns.⁴ In this ware the overglaze colors, usually purple, blue, yellow, and green, are heavily saturated. There are two basic types, *gosaide* (five-color ware) and *aode* (blue-green style). *Gosaide* is closely modeled on Chinese prototypes in which there is typically a central design inside a roundel, which is in turn surrounded by a series of segmented panels on the cavetto; a significant amount of the white porcelain ground is revealed. *Aode* typically has a continuous pattern of high density covering the interior surface of a plate or bowl, revealing little or no white ground; *aode* is also distinguished by the frequent use of Japanese

motifs, such as eggplants or chrysanthemums (figure 5). It is currently thought that *gosaiide* were produced in the 1640s and 1650s, *aode* around the 1660s.

NABESHIMA WARE

Nabeshima ware was produced specifically for the personal use of the Nabeshima daimyō or as presentation ware (*kenjōhin*) to the shōgun or other clan chieftains. The Nabeshima daimyō attempted to dominate production; their economic motive was particularly strong because they had been on the losing side of the civil war in the early seventeenth century, which resulted in the 250-year rule of Japan by the Tokugawa shogunate. Production of porcelains other than *kenjōhin* supported clan finances.

Presentation wares were made in extremely limited quantities, and quality was maintained at the highest possible level. Dishes and shallow bowls were the dominant



FIGURE 7
Hanging flower vase
in the form of a quiver
Japan, late seven-
teenth to early
eighteenth century,
Nabeshima ware,
porcelain with
celadon glaze,
14½ x 7 in. (36.8 x
17.8 cm). Los Angeles
County Museum of
Art, gift of the 1995
Collectors Committee

forms, although cups, vases, and other shapes were also made. Typically, the design in blue-and-white underglaze (figure 6) or multi-colored overglaze enamels, or a combination of both, is on the inside of the dish or bowl; the exterior was usually decorated in underglaze blue. Less common are objects with partial or overall celadon-glaze decoration

(figure 7). The design vocabulary was influenced by Kyoto textiles; the sculptural wares by early Kyoto enameled ceramics. Taken as a whole, the design sensibility of Nabeshima ware is one of the pinnacles of Japanese art and surpasses the original Chinese prototypes for Japanese porcelain.



FIGURE 6
Bowl with floral design, Japan, Kyōhō era
(1716–36), Nabeshima ware, porcelain with
underglaze blue, diameter: 13½ in. (34.3 cm),
Los Angeles County Museum of Art, gift of
the 1997 Collectors Committee

The History

of Hirado

Mikawachi

Ware

Kakiemon-style, Old Imari, Old Kutani, and Nabeshima wares reached their apogee from the seventeenth through the early eighteenth century. Hirado ware, particularly that

made in the village of Mikawachi, reached the peak of its development from the late eighteenth through the nineteenth century.

Hirado was a flourishing port from at least the eighth century. Well before the sixteenth century it had become a provincial district under the rule of the Matsuura family, succeeding generations of which were the daimyō of the area.

The production of ceramics in Hirado predates the manufacture of the nineteenth-century ware that we associate today with the name Hirado. Following the arrival of Korean potters and the subsequent development of other Kyūshū porcelains, daimyō Matsuura Shigenobu established a village populated with Korean potters who produced work in the Karatsu style: fine-grained stoneware with freely brushed, natural motifs in underglaze iron, which in turn had roots in Korean stoneware. Hirado techniques and products of the early seventeenth century were closely linked to Korean models. A Korean-based style continued through the production of protoporcelains.

In 1613 a potter named Kyokan (also known in an alternate reading as Koseki), originally from a pottery village near Pusan in Korea, started a kiln in the village of Nakano in collaboration with a female potter named Kōraiba (literally, “Korean woman”). Kyokan’s

son, Sannojo (1610–94), while in the employ of the Matsuura daimyō, found kaolin in the nearby village of Mikawachi in the mid-1630s.⁵ The discovery was followed in 1637 by the first settlement of potters in Mikawachi (literally, “within the three rivers”).

In 1638 Sannojo was designated chief administrator of the Sarayama (“Plate Mountain,” or more broadly, “Ceramic Mountain”) kilns in Kihara. In 1643 the Hirado government consolidated the three villages of Kihara, Mikawachi, and Enaga into a single enterprise that was henceforth known as the San-Sarayama, or “Three Plate Mountains.” The village of Mikawachi became a production center when the daimyō ordered the official Hirado clan potters of Nakano to move there; by 1650 this movement was completed. Subsequently, the Mikawachi kilns were officially sanctioned by the daimyō and supported through patronage and subsidies.

As was the case with Nabeshima ware, which was also supported by various daimyō, Hirado porcelain was initially made to be given as presentation ware. Daimyō patronage allowed the studios to forego market considerations and aim for the highest quality without concern for cost.⁶ After the San-Sarayama became the official Hirado kilns, wares were given as gifts by succeeding Hirado daimyō to other daimyō as well as to the shōgun and emperor. For example, in 1664 Sannojo’s son Imamura Yajibe made a set of Hirado porcelains that were given by the Hirado daimyō to the shōgun.⁷ In 1699 a similar gift was made by Yajibe for the emperor’s court.



FIGURE 8
Candleholder with raised chrysanthemums
CATALOGUE 50

In 1712 Yokoishi Tōshichibei, a potter from Kihara, discovered a better quality of kaolin on the Amakusa Islands in the south. This led to a clay body of greater whiteness and strength, which in turn permitted the sculptural carving for which Hirado ware later became celebrated. The Kyōhō era (1716–36) was characterized by painting in underglaze blue, one of the distinguishing features of Hirado ware; unfortunately, only a few pieces from this period remain. During the eighteenth century Hirado ware reached its full maturation.

The Bakumatsu period (c. 1830–68) was a significant transitional stage to a more commercial basis of production. Daimyō support

diminished due to the breakdown in the economic structure of the feudal system; this support was replaced by agreements with the Dutch East India Company to export Hirado porcelains to Europe. The loss of daimyō patronage led to less dependency on conservative traditions. Since Hirado porcelain had been exported for more than a century, as was the case with Kyūshū porcelains in general, such a transition was not as difficult as it was for other daimyō-supported crafts in traditional style and function. To meet the demands of the Western market, European table-service wares such as coffee cups, teapots, and candleholders (figure 8) were produced in great numbers.

In 1871 the management of the Mikawachi kiln was transferred from the Matsuura daimyō, whose powers were taken over by the central Meiji government, to a private enterprise headed by Furukawa Unkichi (or Chōji). The new management produced wares under the names of Manpōzan and Hiradosan. The newly privatized company had difficulty competing against the more commercial kilns of Arita, which had never received the luxury of daimyō support. In 1874 Toyoshima Masaharu took over management of the firm and successfully created new export and domestic markets. Later, in 1899, Toyoshima established the first training institute (Tōjiki Ishō Denshūjo)⁸ in Mikawachi, which served to educate future artisans of Hirado porcelains.

Many Hirado pieces in Western collections date from the Meiji era (1868–1912), proving the popularity of the ware in Europe and the United States at this time of tremendous export trade from Japan. The major showcases for Japanese arts and crafts during the late nineteenth and early twentieth centuries were the enormous international expositions. The first submission of Hirado porcelains to one of these expositions was in 1877, when Nakazato Shōnosuke and another artist sent works at their own expense to the Paris exposition. A number of Hirado wares were displayed in the Hōōden Japanese Pavilion at the World's Columbian Exposition in 1893 in Chicago, where they were well received.⁹ Several fine Western collections of Meiji art were bought directly from these expositions. A prize was awarded to the Hirado porcelains of Nakasato Morisaburō at the Paris International Exposition of 1900.

Sales records of the various expositions indicate that more elaborate pieces were the most desirable in the West; simpler wares in Japanese taste brought lower prices. As was true throughout the Meiji era, the craftsmen in Mikawachi did their best to conform to the demands of the Western marketplace. At the same time, however, less elaborate wares were being made for the Japanese domestic market, which itself was strong due to the renewed economic vitality of the period.

In 1887 the artisans of Hirado ware were honored by the visit of Emperor Meiji, who purchased a pair of rooster-shaped *okimono* (decorative sculptures), an incense burner, a flower vase with a pine tree design, and a set of coffee cups and saucers with overglaze-enamel designs.



FIGURE 9
Sencha or bancha tea bowl with pine
and five Chinese boys (*karako*)
CATALOGUE 9

The Stylistic

Development

of Hirado

Mikawachi

Ware

Seventeenth-century Hirado porcelain is difficult to distinguish from Imari wares. Early Hirado wares exhibit an attractive crackled glaze and delicate underglaze blue painting but also have a substantial grayish tinge

and warping due to faulty firing. Their designs were still heavily dependent on Korean prototypes.

In eighteenth-century Hirado porcelains the designs became more Japanese in character, the quality of the clay body and the whiteness of the glaze improved markedly, and the variety of shapes and sizes expanded dramatically. The transition to a Japanese design vocabulary was the result of professional Kanō- and Tosa-school painters assigned to create new decoration: Kanō for figures, landscapes, and auspicious birds and animals; Tosa for autumn flowers and grasses. The white body and clear glaze evolved from a blue-green tinge to a milky white cast, resulting in a greater contrast between the blue of the underglaze cobalt and the white of the ground and glaze. In function most seventeenth-century Hirado wares had been mainly tea and food utensils, but in the eighteenth century this was expanded to include boxes, plates, candleholders, and bowls, many of whose shapes were derived from lacquer wares. The century also saw the introduction of sculptural censers and long-necked sake flasks derived from forms common to Korea's Chosōn dynasty (1392–1910). Throughout this



FIGURE 10
Rabbit
CATALOGUE 72

period utensils made for the tea ceremony were primarily all-white wares.

The next stage in the development of Hirado porcelain occurred roughly from the mid-eighteenth century through the 1820s. Conservative pieces displayed scenes reproduced directly from landscape paintings and woodblock-print design manuals (figure 11). As the century progressed, the designs were composed to more closely correspond to the shape of the vessel and tended to cover more of the surface. People were often included as part of landscapes, and figural types were borrowed from widely circulated painting manuals. A new design called *karako-yaki* became a trademark motif (figure 9). It consists of Chinese boys (*karako*) chasing butterflies, with pine trees and peonies as



background flora. At first its use was restricted to presentation pieces for other daimyō or for the emperor's court. The number of *karako* in the design was carefully prescribed: seven for a presentation piece to the shōgun or emperor, five for a piece to be given to a daimyō or for the use of a high official within the Hirado government, and, later, three for a piece to be used by the common people. The practice can be traced to Chinese precedents, for example, the number of claws in a dragon embroidered on a robe as a signifier of court rank.

During the course of this stage naturalism and the use of modeling and perspective were increasingly evident; these characteristics derived from Chinese painting manuals, which were widely circulated in Japan at the time. Trees, flowers, or animals used as singular subjects also made their appearance. Objects related to the tea ceremony (flower vessels, sake flasks, cold-water jars, and censers) still made up the bulk of production. At the end of this stage sculptural vessels, later to become a vital aspect of Hirado porcelain, began to appear. Concomitantly, designs in high or low relief, also very important later, started to occur. *Okimono* of various sizes were added to the repertory, along with blue- and brown-glazed wares, some areas of which also featured panels or defined areas left as iron-stained biscuit (unglazed). In general, the white areas became even purer in tone, making the ware appear cooler and more pristine. Celadon glazes were introduced and proved to be popular. The shapes of cups and plates opened out and flattened through the course of this stage.

FIGURE 11
Sake flask (*tokkuri*)
with landscape
CATALOGUE 17

During the Bakumatsu era, to counter the competition from Chinese rival porcelains, Chinese shapes were freely adopted, including Qing-dynasty (1644–1912) vase shapes and vessel forms based on ancient bronzes. The fabulous snakelike dragons (figure 12) that encircle Hirado tea- and coffeepots of this period were appropriated directly from the lizardlike dragon often employed on Ming- and Qing-dynasty vessels, where they encircle the fluted neck of the object. Knops and handles were emphasized too, in accordance with Western demand.

Trends that reached their height in Meiji achieved a first stage of development in this era: elaborate surface carving and incising, pierced work and openwork, added-on sculptural elements, and high-relief molded forms combined with defined areas of underglaze painting. These techniques were employed to meet market-driven preferences for more exaggerated chinoiserie, larger-scale pieces, and overall elaboration. The wares were characterized by brilliant white bodies and thin transparent glazes. In nonfunctional sculptural forms such as *okimono*, a denser clay body, which allowed narrower walls, and a thinner glaze enabled greater naturalism and realistic detail (figure 10). This attention to heightened realism derived from recently introduced Dutch prints and scientific drawings.

The design trends observed in Bakumatsu Hirado ware were pushed to an extreme in the Meiji era. Tendencies such as increased naturalism, using Western techniques of light and shadow, surface carving and relief work, and

juxtaposition of different design schemes on one piece all reached a pinnacle of development or, in some cases, of excess. Painted panels alternated with pierced work sections, unglazed areas were surrounded by underglazed painted areas, and sculptural additions became even more prominent. For Victorian interiors the pieces were made on a large scale and a dome-shaped foot was attached for added stability. One hallmark of Meiji Hirado ware is extremely elaborate and technically advanced basketwork in which openwork is meant to evoke the skill of the Japanese basket maker.

In terms of sheer technique, Meiji Hirado porcelains are without peer before or since. The Kurtzman collection is particularly strong in wares from this era. In an increasingly desperate attempt to invent new forms, potters

combined previously unrelated shapes to produce hybrids of extreme orientalism. Another phenomenon was the production of Hirado wares in a completely different style; for example, faux Nabeshima, including characteristic Nabeshima shape, color, and decorative scheme. Western porcelain traditions, such as Royal Copenhagen, were also appropriated.

Hirado Mikawachi porcelains made after the Meiji era displayed less creativity than in previous eras, although the craftsmanship remained at a high level. Mikawachi today still supports nearly forty studios producing a variety of work, some of it made by artists searching for new directions in which to take a tradition nearly four centuries old.



FIGURE 12
Sencha ewer or export teapot with wave design and dragon-formed handles and spout; baby dragon knob
CATALOGUE 7

Notes

- 1 Katō Tokurō, *Genshoku tōki daijiten* (Tokyo: Tankōsha, 1974), pp. 201–2.
- 2 Oliver R. Impey, "Japanese Export Porcelain," in Barbara Brennan Ford and Oliver R. Impey, *Japanese Art from the Gerry Collection in the Metropolitan Museum of Art*, exh. cat. (New York: Metropolitan Museum of Art, 1989), p. 61.
- 3 *Ibid.*, p. 62.
- 4 Nishida Hiroko, "A History of Japanese Porcelains and the Export Trade," in Rand Castile et al., *The Burghey Porcelains*, exh. cat. (New York: Japan Society, 1986), p. 67.
- 5 Sannojō is known as Imamura Sannojō, as he married into and was adopted by the Imamura family and consequently took their name in the Japanese custom. The Imamura name is frequently seen on Hirado ware of the nineteenth century. Even today five of the thirty-six active kilns in Mikawachi bear the Imamura name.
- 6 Daimyō patronage provided important privileges that elevated the status of the potters and gave them the economic support to create superior work. They were allowed to take family names (a rare honor in the Edo period), were exempted from certain taxes and administrative duties, were given fixed salaries independent of the marketplace, and were provided with the necessary clays and wood for fuel.
- 7 In 1842 Imamura Yajibe was honored for his contribution to the development of Hirado ware by being enshrined as a Shinto deity, the *kami* Joen Myōjin.
- 8 *Mikawachi seika no sekai: Mikawachi-yaki (Hirado-yaki) no katachi to e*, exh. cat. (Sasebo: Sasebo Board of Education, Mikawachi-yaki Museum, 1996), p. 62.
- 9 At the exposition an eleventh-century Japanese temple, Byōdōin's Phoenix Hall (Hōōdō), was recreated in slightly reduced size as the Japanese Pavilion (Hōōden). Each room of this structure was decorated in a different period style, beginning with Heian (794–1185) and ending with Tokugawa (1615–1868). Japanese products were represented in many of the exposition's vast pavilions. It was a point of great pride for Japanese craftsmen that paintings, sculpture (wood and bronze), ceramics, ivory, damascene, lacquer, and cloisonné were all displayed together in the fine arts pavilion. This was a dramatic change from four years earlier, at the 1889 exposition in Paris, when Japanese art of all media, even painting and sculpture, was relegated to the decorative arts section.



Hirado Mikawachi Ware

BY HOLLIS GOODALL

Its Usage

The Edo period (1615–1868) was an era of unprecedented peace and prosperity. Japan, unified in the sixteenth century by Toyotomi Hideyoshi, was run under strict regulations by the Tokugawa shogunate. Stability was achieved by restrictions placed on the daimyō and by the exclusion of foreigners.

Among the new regulations was a system of alternative attendance (*sankin-kōtai*).¹ It dictated that a daimyō spend every other year in the capital, Edo (modern Tokyo), and intervening years in his fief. The expenses required for maintenance of two estates and transportation to and from the capital resulted in the slow draining of funds from daimyō and their retainers to merchants and artisans. Additionally, samurai were paid in rice but purchased goods in cash; consequently, they were susceptible to usurious exchange rates. Thus, an indirect result of *sankin-kōtai* and the system of monetary exchange was the spread of prosperity to the merchant and artisan classes.

The growing wealth of townsmen and the competition to be stylish among samurai, who were thrust into close proximity to one another, brought about a burgeoning of culture. This resulted in broadened choices, not only in collecting and displaying art but also in how one ate, in the manner of dress, and

in the way the home was outfitted.² This phenomenon first occurred in the cities, beginning with Edo and then spreading quickly to Kyoto and Osaka. By the end of the Edo period the effects of this efflorescing culture filtered throughout Japan. The use of ceramics reflected these new fashions as the variety of types and shapes of wares proliferated.

Mikawachi, as a fief kiln (*han'yō*),³ produced wares reserved for presentation to other lords and aristocrats; consequently, blue-and-white and celadon Hirado Mikawachi wares were limited to objects for refined pursuits. Into the nineteenth century output was confined to utensils for tea ceremony, food and drink, and incense connoisseurship as well as wares for the scholar's studio, the home, and decorative display. From the second quarter of the nineteenth century wares specifically for export were added to the list.⁴

FIGURE 13
(upper left)
Sake vessel in the
form of Hotei with
his bag
CATALOGUE 21

FIGURE 14
(center)
Ewer with land-
scape and raised
dragon handle and
spout; jewel-formed
stopper
CATALOGUE 23

FIGURE 15
(lower left)
Bowl with five
horses in a land-
scape
CATALOGUE 11

Wares
.....
for Tea
.....
Ceremony
.....
and for Food
.....
and Drink

At the end of the sixteenth century the daimyō Matsuura Shigenobu of Hirado, following the lead of the great lord of his era, Toyotomi Hideyoshi, sponsored the development of a local school of tea—the Chinshin school.⁵ It was related by lineage to that of the tea master Sen no Rikyū (1522–91),⁶ who codified the form of tea ceremony most practiced today, *san senke* (three Sen families: Omote, Ura, and Mushanokōji).

The central ceramic implement required for tea ceremony was the tea bowl. Sen no Rikyū dictated that tea bowls should be simple in appearance, giving the wholesome feel of folk craft and lacking in artifice while being sophisticated in balance, form, and proportion. By these virtues a good tea bowl imbued the user with a sense of serenity. Early works by potters of the Hirado domain were mainly tea bowls with an off-white tone, crackled glaze, and freely applied decorative motifs in underglaze blue.⁷

By the eighteenth century tea bowls were infrequently made from Hirado ware. This was because the ware began to be

characterized by the whiteness of its body and the clarity of its glaze, traits that tend to make it cool and lacking in tactile features. What survives in large numbers are cold-water jars (*mizusashi*) (figure 16) dating from the eighteenth through the twentieth century; those in the Kurtzman collection typify models from this period. They were used to carry water into the tea room, where it would be ladled into a kettle for heating. All utensils were scrutinized and discussed by the host and guests; surely such *mizusashi* would have been focal points of the conversation.



FIGURE 16
Cold-water jar (*mizusashi*)
with landscape; Chinese
lion knob
CATALOGUE 2



FIGURE 17
Sencha teapot in the form of a
long-tailed turtle; clam knob
CATALOGUE 6

Another, less formal method of preparing and serving tea made its way to Japan from China in the eighteenth century.⁸ *Sencha* was brewed rather than whisked and required a brazier stand, a ewer, a teapot, small teacups without handles, tea pourers, and caddies. Unlike the whisked tea style (*wabi-cha*), *sencha* initially did not require a codified setting. Rather, it could be made on an informal outing and therefore suited the refined amateur aesthetic of *sinophile literati*.⁹ The *literati* modeled themselves after Chinese gentlemen scholar-amateurs and emulated their avocations as well as their arts; just as the Japanese *literati* and other consumers appreciated the exotic source of *sencha*, they also preferred utensils that reflected this source. *Sencha* teapots (figure 17), ewers (figures 12, 18), and tea bowls

(figure 9) seen among Hirado Mikawachi wares were made very much in the Chinese taste until the mid-nineteenth century, when many were produced as export items. Ewers and teapots in Chinese taste were defined by the continental subject and style in their painted designs, which were applied to either simple vessel forms or those that mimicked other shapes. Some ewers could double as export teapots. Teapots expressly for export often had either complex vessel forms with finely fluted bodies encrusted with chrysanthemums and butterflies or were painted in overglaze over a simple body. Also in the nineteenth century, chocolate- or coffeepots were created almost exclusively for export.

Food for formal meals was presented on a prescribed number of lacquer and ceramic



FIGURE 18
Sencha ewer or export teapot in the form of bamboo with painting of the three creeds: Fenggan with Tiger, Confucius, and Laozi
 CATALOGUE 8

bowls and plates placed on small lacquer trays.¹⁰ Lidded bowls, condiment plates, and bowls for side dishes (*mukōzuke*) were included, the last of which were often made in imaginative shapes, such as leaves or shells (figure 20). Beginning at the end of the seventeenth century, less formal food gatherings were held around a square table with a series of brimming bowls and platters positioned at the center.¹¹ Bowls (figure 15) of various sizes were set about the table, filled with sauceladen fish and vegetables. This manner was originally a Chinese style of eating brought into Japan by Chinese merchants living in Nagasaki and by Chinese monks who were allowed to establish a temple called Manpukuji in Uji near Kyoto. Hirado Mikawachi wares were appropriate for this use because of their Chinese-inspired designs and blue-and-white decoration.

Drinking cups existed in a number of permutations; their shapes derived from those of pickle dishes and small cups used for soy sauce.¹² By the eighteenth century formal sake cups evolved into two basic shapes: a slightly everted cylinder form and a reduced teacup form. For more relaxed, convivial gatherings, however, cups in the shape of animals, vegetables, or other objects became fashionable. Unfortunately, these containers were not easy to use, having a tendency to dribble. They were more likely to be reserved for lively dinners among cultured friends or for ornamental display on the shelves in a scholar's studio.

Wares shaped to mimic other objects derived from three sources: Dehua, Korea, and Southeast Asia. With the influence of Dehua ceramics in the nineteenth century, shaped sculptural cups as well as vessels (figure 13) came into use. Beginning in the eighteenth

FIGURE 19
 Sake flask (*tokkuri*) with scholar and attendant performing *sencha*, poetic inscription
 CATALOGUE 19





FIGURE 20
Bowl in the form of an
abalone shell with poetic
inscription and illustration
CATALOGUE 10



century, Dehua potters created figural water droppers for preparing ink.¹³ Anthropomorphized water droppers were also produced in Korea and Southeast Asia. The potter Nonomura Ninsei (1574–1660/6) and his followers in Kyoto and Nabeshima had been sculpting shaped censers, water droppers, incense boxes, and sculpted vases from the seventeenth century, based in part on what had been imported from Jingdezhen and Dehua through the port of Sakai, south of Osaka.¹⁴ It was a short step from these wares to shaped sake vessels.

Of a more practical nature were the standard sake flasks (*tokkuri*), some of which were shaped with a curving bottom and inset foot, and others with flat bases for ease of use with portable picnic sets or for placement on trays. The shape for *tokkuri* had originally been

devised in tin but soon evolved to lacquer, stoneware, and finally, porcelain.¹⁵ *Tokkuri* were also made for more formal occasions. In the Kurtzman collection these are distinguished by finely brushed designs in the Chinese manner and in the case of one, an inscription of a Chinese poem (see figure 19 and illustration on page 48).¹⁶ The *tokkuri* with landscape and raised chrysanthemums is especially fragile; it has delicate applied flower petals and may have been reserved for display purposes.

Wares

for Incense

Use

The earliest noted use of incense in Japan was recorded in the history text *Nihon Shoki* in A.D. 595.¹⁷

Incense has been used in a variety of ways, beginning with its application in Buddhist prayer ceremonies. From the Nara period (645–794) incense was used by aristocrats to scent clothing and dwellings. In the Heian period (794–1185) it became an object of connoisseurship games. Beginning in the fourteenth century it was used during the tea ceremony to enhance the atmosphere in the tea room.

Manuals written by the great tea masters of the sixteenth and seventeenth centuries always included descriptions of censers (*kōrō*) and incense boxes (*kōgō*).¹⁸ From the Muromachi period (1392–1568) censers and boxes were shown in illustrations of scholars'

display shelves alongside tea and sake containers and vessels. Similar illustrations showed that in rooms with a display alcove (*tokonoma*) of substantial length, a triptych of ink paintings should be hung behind an arrangement of a large Chinese archaic flower vase, a candlestick, and a censer.¹⁹ Some of the rules of display codified in the Muromachi period—such as vessel shape and placement—were carried by literati and aristocrats into the early-modern era (the late sixteenth to mid-nineteenth century).



FIGURE 21
Incense box (*kōgō*) with cricket
and autumn grasses; raised plum
blossom cipher on interior of lid
CATALOGUE 28



FIGURE 22
Hexagonal censer (*kōrō*) with
kirin, phoenixes, and dragons;
Chinese lion knob
CATALOGUE 32

Just as ideas for the use of incense and for the drinking of whipped tea were imported from China and transformed into elaborate nativized rituals, sculpted ceramics were also imported from China as well as from Korea and Southeast Asia, their forms altered and adapted for very specific use in the highly cultivated practices of incense and tea. Ninsei and the potters of the Nabeshima daimyō kilns as well as artists from Mikawachi worked from examples of Chinese seal-paste boxes to modify simple round-box forms to resemble a number of shapes. Inspiration for shape or decoration was drawn from nature (figure 21), auspicious creatures, items of daily use (figure 23), human models, costumes, masks, and a multiplicity of other sources. Large incense boxes were made for display on scholar's shelves; these could be bulky or fragile, some having protruding appendages.



FIGURE 23
Incense box (*kōgō*) in the
form of a fishing creel
CATALOGUE 24



FIGURE 24
Cylindrical censer (*kōrō*) with landscape
CATALOGUE 29

Uses for censers would determine their shape. Those intended for incense connoisseurship had to be small and portable as well as sturdy so they could be carried into a room and passed between participants. The most common type of censer for this use was flat-topped, three-footed, and cylindrical in form (figure 24);²⁰ interiors could be glazed or unglazed.

Censers were among the three implements required for personal worship of the Buddha or communion with ancestors, the other items being a flower vessel and a candlestick.²¹ These censers were mostly hexagonal or globular and glazed plain white or white with some subtle embellishment. One (figure 22) in the Kurtzman collection has these characteristics; however, the large size and lid with an oversized Chinese lion knob may suggest that it was better suited for use in a *tokonoma* as opposed to a personal shrine, which is much smaller in scale. The iron-stained, stippled



FIGURE 25
Censer (*korō*) in the form of a floating crane
CATALOGUE 30

biscuit backgrounds on each panel, molded designs, and sculpted knob are of traditional Chinese design, dating back to the Yüan dynasty (1260–1368) and originating in Longchüan.²²

A censer was often used to embellish the display in a scholar's studio. It could be placed on a desk, its smoldering contents permeating the atmosphere with an otherworldly scent. Alternatively, it was placed for exhibit on the studio shelves. Objects for display had to meet certain criteria for craftsmanship while stimulating curiosity or creativity. Suitable examples were sculpted into anthropomorphic shapes. In the Kurtzman collection, the celadon floating crane (figure 25) and the censer in the form of a rat on a treasure bag, a symbol of prosperity, are both suited to Japanese taste; they are simple in form and quiet in ambiance. The censer in the form of Hotei with his bag and the

incense-stick burner in the form of a *karako* pulling a cart reflect in the first case, Dehua prototypes²³ and in the second a Chinese theme of fecundity and prosperity.

Other items in the collection include wares that had dual purposes. For example, the censer in the form of a nobleman's hat on a stand would be suitable for many of the functions outlined above, but its openwork top also made it appropriate for scenting clothing or bedding. The aristocratic subject reflects the tastes and interests of the original recipients and collectors of daimyō-sponsored Hirado Mikawachi wares. The wave pattern around the stand is a motif that was used only in the Meiji era.



FIGURE 26
Desk screen with dragon
and Married Islands of
Futamigaura
CATALOGUE 47

Wares

for the

Scholar's

Studio

According to Confucian tenets, a person of quality had to be self-cultivated, and that included, in addition to reading and traveling, the practice of poetry, calligraphy, and painting. The Tokugawa shogunate during the Edo period espoused the principles of Confucianism. Samurai, being officials of the government, as well as commoners with a fascination for Chinese literati culture adopted Chinese-style scholar's desk arrangements and utensils in respect for the source of this tradition.

The appearance and contents of the scholar's studio were measures of the scholar's level of taste and sophistication. The center of focus was the desk, upon which a selection from among thirty-six different types of writing implements could be placed.²⁴ The desk was often placed next to a window, allowing the scholar to contemplate the view while in the



FIGURE 27
Weight (*noshi-osae*) in the form
of a plum branch
CATALOGUE 48

midst of composing. The scholar might use a desk screen (figure 26) to prevent dust from the window from settling in the carefully ground ink and also to keep ink from splattering on the desk. Brushes were placed on rests or stored in a holder or box. A sculpted paperweight was employed to hold a book open or keep papers from floating away in a breeze. The more lightweight and fragile examples from the Kurtzman collection are called *noshi-osae*, or *noshi* weights (figure 27). *Noshi*, thin strips of dried abalone eaten as a delicacy, were often attached to small gifts or used as symbolic offerings; the delicate weights held the *noshi* in place.

Water droppers (*suiteki*) were used to drip water onto an inkstone, where it was then mixed with ground ink. Among the various shapes of water droppers in the Kurtzman collection are *karako* (page 9, figure 28); a folded lotus leaf with crab and frog (figure 29), which closely follows Dehua prototypes;²⁵ a rat and a tiger with bamboo, both of which are East Asian zodiacal animals, the latter also a yin-yang reference; and a wasp on chestnuts, drawn from nature. Many are refined versions of prototypes imported from China, Korea, and Southeast Asia. While subjects from nature tended to represent more Japanese taste, the majority of water droppers created in Hirado pay homage to ideas that originated in China.



FIGURE 28
Water dropper (*suiteki*)
with three Chinese boys
(*karako*), snowball, and
blossoming plum branch
CATALOGUE 41



FIGURE 29
Water dropper (*suiteki*) in the form of
a folded lotus leaf with crab and frog
CATALOGUE 38

Wares for

Home and

Personal

Use

The early-modern Japanese home required a number of functional objects, many of which were made from porcelain. Light was produced with the aid of candleholders or lanterns (figure 30) made to contain small candlesticks or oil lamps with wicks.²⁶ The ornamental nature of the candleholder with chrysanthemums (figure 8), itself a mass of molded and applied leaves, flowers, and purely decorative curlicues, reflects Western tastes in the nineteenth century and must have been made for export. For heating, the home was outfitted with a number of braziers, and for personal warmth a charcoal-filled hand-warmer (figure 31) was employed. The tactile quality of this example—shaped like a deer-skin ball used in *kemari*, a traditional ball game for court nobles—is eminently suited to an object over which one may wish to drape oneself on a particularly cold day. The texture is enhanced by the use of an unctuous glaze. In addition to the main opening for heat escape, the artist has cleverly pierced part of the floral decoration as well as a few of the stitches that run up the center of the ball.

Of a less-inviting nature is an elaborately festooned, sculpted, appliquéd, and openwork toilet censer made in the early twentieth century. It was proper to outfit the toilet with a censer, but because toilet chambers were often placed outside the main building and could be dark, censers for toilets had to be large and imposing so they would not present a tripping hazard. The florid designs suited the prefer-



FIGURE 30
Lantern with landscapes, cranes, and raised dragons
CATALOGUE 53



FIGURE 31
Hand warmer in the
form of a ball for the
game *kemari*
CATALOGUE 52

ences of Western buyers, who gladly paid higher prices for works displaying extreme virtuosity than for those that indulged in simple and elegant good taste.²⁷

Smaller items were also made from porcelain. Several boxes in the Kurtzman collection are modeled after mythological or natural subjects, but artists also sought inspiration from history and legend, from the life of the peasant or the aristocrat, from creatures banal or auspicious, and from heaven or hell. Children's toys were sometimes made in ceramic. One in the Kurtzman collection has a ceramic ball inserted underneath so that it would roll when attached to a rope and pulled. *Karako* were appropriate subjects for toys, though animals and female figures were also popular. The smallest items included decorative ornaments used in traditional Japanese wood-constructed homes to cover nail ends.

Netsuke were small, functional toggles used by men for personal adornment. Seal boxes (*inrō*) or money and tobacco pouches were suspended from a sash (*obi*) and held in place by the netsuke, which were created in a number of forms, the most common being figural. While the majority of netsuke were carved from ivory or wood, some were made of metal or lacquer and a small proportion were modeled in clay. Hirado netsuke tend to be decorated with clear-glazed white porcelain and additional blue, brown, and black glazes. Ceramists often kept the faces in biscuit reserve; many were made with movable tongues. Some items in the collection have a resemblance to Shekwan wares from south China, especially in the use of multiple colors and faces in biscuit reserve.



Wares for

Floral or

Decorative

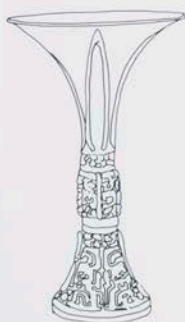
Display

Vessels for ornamental display have a long history in Japan, going back at least four thousand years. Continental styles had an impact on Japanese vessels with varying intensity,

depending on the political connections with China or Korea throughout the centuries. During the nineteenth century, Japanese vessels that had the closest alliance with designs of Chinese porcelain from the Qing dynasty were those made for holding flowers. As with the tea ceremony, the basic rules and principles of flower arrangement were devised and recorded during the Muromachi period.²⁸ Illustrated scrolls depicted preferred vase types: archaic bronze tall vessels from the Shang (c. 1600–c. 1050 B.C.) and Zhou (c. 1050–222 B.C.) dynasties; ceramic vases from the Song dynasty (960–1279), which evolved

from simplified versions of archaic bronzes; and archaized vessels from the Ming dynasty.²⁹ The archaized forms that were most commonly adapted were the *zun*, *gu*, and *zhi* (figure 33). The broadly everted lips of the *zun* and the *gu* made the vessels suitable for floral arrangements that spread wide immediately upon exiting the mouth of the vessel (figure 34). The straight-necked *zhi* and other more bottle-formed vessels (figure 35) worked best with arrangements that sprang straight up from the mouth of the vessel, then after a few inches spread in various directions.

During the seventeenth and eighteenth centuries in China, archaic vessel forms experienced another wave of popularity, and new vessels were made both in bronze and porcelain.³⁰ Flower containers eventually evolved at Mikawachi with the imposing presence of archaized vessels from the Qing dynasty; they retained the two basic forms of either a broad,



Zun



Gu



Zhi

FIGURE 33
Standard archaic bronze vessel forms

FIGURE 32
Vase with openwork,
blossoming cherry,
carp, and stream
CATALOGUE 67

trumpet-shaped lip or a slightly everted one. The vases tended to be quite vertical in aspect, losing the softly swelling outline of Ming-dynasty jars; their silhouettes more closely resembled works in metal. Compositions depicting landscapes, auspicious animals, or flowers were enclosed in panels surrounded by key fret or thunder patterns. Alternatively, a continuous scene was placed between painted or carved registers of repetitive or abstract designs.

Vases were also appropriate for export. When Jingdezhen went out of business for several years in the third quarter of the nineteenth century,³¹ Mikawachi artists filled the

export void oftentimes with floral vessels. Items of smaller scale that could have been sold locally or exported include the footed vase (figure 34), which could be suitable for use with a personal altar, or the vase showing a banquet with the zodiacal animals, of small enough proportions to be placed comfortably on display shelves.

Flower vases from the late nineteenth century were made preponderantly with Chinese-style landscape designs drawn from contemporary, academic, Kanō-school painting manuals. The vase with a design of carp under a cherry blossom (figure 32), however, reflects the growing popularity of the painting style of the Kyoto school of designers in the early twentieth century. The artist cleverly used the scales of the carp to echo the openwork design. The asymmetrical arrangement, which reflected native aesthetic values, had the result of enticing the viewer to look at the vase from all sides.

During the Meiji era, especially in its early years, there was overwhelming pressure from the Japanese government to adopt Western culture and ways of living. The vase with the carp design would clearly need to be displayed on a Western-style high table—set in the middle of a room or near a wall—so that it could be seen in the round. Setting the piece in display shelves or in a



FIGURE 34
Footed vase with
dragons and waves
CATALOGUE 64

FIGURE 35
Vase with Chinese
lions, peonies,
and waves
CATALOGUE 65





FIGURE 36
Double chestnut
 CATALOGUE 68

tokonoma would not do it justice. Porcelain flower vessels were also made that could be hung on the wall of a *tokonoma* and others still that were to be suspended by chains from the ceiling of the *tokonoma*.³² All of these types were produced at Mikawachi.

Objects appreciated purely for their ornamental beauty rather than functionality proliferated throughout Japan during the late Edo and Meiji eras. Display shelves, mostly occupied by writing materials, tea and incense utensils, and floral vases, had room for the occasional *okimono*. However, the largest market for this type of ware was, again, overseas.

Collecting netsuke became fashionable among foreigners, who for the first time since the early Edo period were allowed to enter central Japan in the late 1850s. As the century progressed, more Japanese men adopted Western clothing, obviating the need for netsuke, and craftsmen began to make many small toggles specifically for export. The export

models are distinguished by their rapid manufacture and by the fact that they do not sit properly on an *obi* when *inrō* or pouches are suspended from them. Some were even made without holes and were meant to be set on shelves, becoming, in effect, *okimono*. Netsuke-sized and larger *okimono* for export were made most commonly in ivory, then later in metal.³³ White or green-tinged *okimono* of Mikawachi, which resembled the feeling and proportions of ivory *okimono*, were made with increasing frequency as the nineteenth century progressed. In fact, the quantity of *okimono* in the Kurtzman collection and elsewhere is a clear indication that they became a mainstay of Mikawachi potters.

Porcelain decorative sculpture had been made in Jingdezhen and Dehua since at least the seventeenth century.³⁴ The Japanese potters of Arita, especially those working the Imari



FIGURE 37
Boar
 CATALOGUE 76

and Kakiemon styles of overglazed enamels, exported various vessels, plates, and small statuary to northern Europe from 1659 to 1745.³⁵ Figural ornaments were made specifically for foreign taste and encompassed such forms as European men and women; Japanese beauties, samurai, wrestlers, and children; animals, including elephants, dogs, horses, roosters, hawks, mandarin ducks, carp, and Chinese lions; and figures from Japanese mythology or legend. Mikawachi potters were able to expand upon these subjects by accessing the results of the thematic exploration undertaken by netsuke carvers during the eighteenth and early nineteenth centuries and by study of a number of illustrated books illuminating genre, zoological, and botanical subjects that were produced during the same period.

Beginning in the last quarter of the eighteenth century, potters developed an interest in realism, the result of the rising popularity of Western scientific analysis. Although traditional figures continued to be made, others reflected the growing fascination with anatomy and botany: the finely sculpted rabbit (figure 10), the double chestnut (figure 36), the boar (figure 37), the rat on a corn cob (figure 38), the reclining horse, and the Western hunting dog. Several of these and of the more traditional idealized figures are glazed with a very light green tinge or with a slight addition of other colored glazes. These are strongly reminiscent of Dehua blanc-de-chine miniature sculpture, which is fired with transparent glazes. A few of the blue- and brown-glazed wares with some biscuit reserve have a resemblance to



FIGURE 38
Rat on a corn cob
CATALOGUE 82



FIGURE 39
Rabbit
CATALOGUE 74



FIGURE 40
Bird in a cage
CATALOGUE 85

export figures from Shekwan.³⁶ Overglaze enamels were produced in Mikawachi's commercial kilns from the mid-nineteenth century; the very generalized features of the luster-glazed rabbit (figure 39) are balanced by a meticulously applied surface decoration. Some artists followed the Qing-dynasty potters' predilection

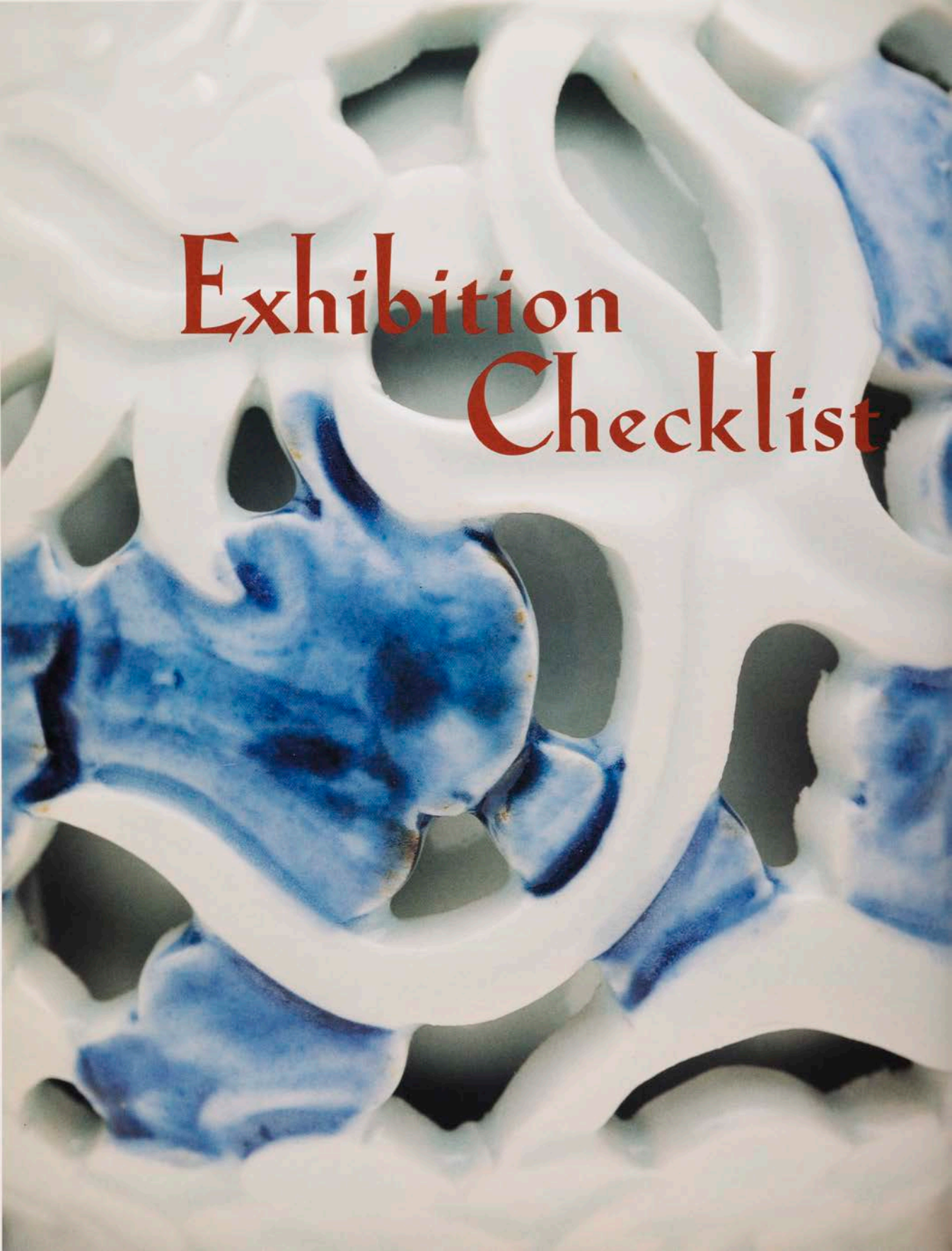
for virtuosity, and the impression gained from viewing the *okimono* of a bird in a cage (figure 40) would be, as Michel Beurdeley would say, that these artists "flinched at nothing."³⁷

Notes

- 1 For a discussion of *sankin-kōtai*, the transfer of wealth from the *daimyō* to lower classes, and its cultural repercussions; see Donald Jenkins, *The Floating World Revisited*, exh. cat. (Portland: Portland Art Museum, 1993), pp. 10–15.
- 2 Much of the information regarding usage of porcelains in this essay is drawn from *Yomigaeru Edo no hana ten: kurashi no naka no yuki-mono*, exh. cat. (Arita-machi: Saga kenritsu Kyūshū toji bunkakan, 1994).
- 3 Noda Toshio, *Miwaka no Hirado-yaki: kurashi no jiki to shikki no keishō* (Tokyo: Sōjusha bijutsu-shuppansha, 1993), p. 177.
- 4 *Mikawachi seika no sekai: Mikawachi-yaki (Hirado-yaki) no katachi to e*, exh. cat. (Sasebo: Sasebo Board of Education, Mikawachi-yaki Museum, 1996), p. 62; the chronology lists 1830 as the beginning date for export.
- 5 Noda, *Miwaka no Hirado-yaki*, p. 202.
- 6 *Ibid.*, p. 204.
- 7 *Ibid.*, p. 190.
- 8 *Yomigaeru*, p. 71.
- 9 Nakata Yūjirō, “Chūgoku no bunjin to cha,” *Bessatsu Taiyō: Sencha* (Summer 1982): 19–26; and Masamune Gojūsō, “Nihon no bunjin sencha,” *ibid.*: 35–41.
- 10 *Yomigaeru*, pp. 6–7.
- 11 *Ibid.*, p. 8.
- 12 *Ibid.*, p. 15.
- 13 P. J. Donnelly, *Blanc de Chine: The Porcelain of Tēhua in Fukien* (London: Faber and Faber, 1969), pl. 63.
- 14 Noda, *Miwaka no Hirado-yaki*, p. 195.
- 15 *Yomigaeru*, p. 21.
- 16 In Japan, since ancient times, Chinese had been used in official texts and was employed also in the Edo period for high-level intellectual writings. Its use in combination with refined painting and technique and a precisely molded body became another signal of formality.
- 17 Satō Toyozō, “Nihon no kaori to bunka,” in Satō Toyozō, Yotsutsuji Hideki, and Kōike Tomio, *The Cultural History of Incense: Traditional Japanese Fragrance (Kō no bunka)*, exh. cat. (Nagoya: Tokugawa Art Museum, 1996), pp. 122–25.
- 18 Kōike Tomio, “Kō dogu no rekishi,” in *ibid.*, pp. 140–41.
- 19 Illustrated in Satō, Yotsutsuji, and Kōike, *The Cultural History of Incense*, pls. 26–27; and Satō Toyozō et al., *Hanaike*, exh. cat. (Nagoya: Tokugawa Art Museum; Tokyo: Nezu Art Museum, 1982), p. 133.
- 20 *Yomigaeru*, p. 62.
- 21 *Ibid.*, p. 82.
- 22 Margaret Medley, *The Chinese Potter: A Practical History of Chinese Ceramics* (New York: Charles Scribner's Sons, 1976), p. 151.
- 23 Donnelly, *Blanc de Chine*, pl. 129c.
- 24 *Yomigaeru*, p. 76.
- 25 Donnelly, *Blanc de Chine*, pl. 59d.
- 26 *Yomigaeru*, p. 41.
- 27 Oliver Impey and Malcolm Fairley, *Treasures of Imperial Japan: Ceramics from the Khalili Collection*, exh. cat. (London: Kibō Foundation, National Museum of Wales, 1994), p. 15.
- 28 Satō et al., *Hanaike*, p. 127.
- 29 *Ibid.*, cat. nos. 95–103.
- 30 Michel Beurdeley and Guy Raindre, *Qing Porcelain: Famille Verte, Famille Rose, 1644–1912* (New York: Rizzoli, 1987), p. 242.
- 31 Circa 1853–64; see *ibid.*, pp. 170, 182.
- 32 *Yomigaeru*, p. 64.
- 33 Oliver Impey and Malcolm Fairley, *The Dragon King of the Sea: Japanese Decorative Art of the Meiji Period from the John R. Young Collection*, exh. cat. (Oxford: Ashmolean Museum, 1991), p. 11.
- 34 Beurdeley and Raindre, *Qing Porcelain*, p. 74.
- 35 Oliver Impey, “The Trade in Japanese Porcelains,” in John Ayers, Oliver Impey, and J.V.G. Mallet, eds., *Porcelain for Palaces: The Fashion for Japan in Europe, 1650–1750*, exh. cat. (London: Oriental Ceramic Society and Philip Wilson Publishers, 1990), p. 24.
- 36 David S. Howard, *The Choice of the Private Trader: The Private Market in Chinese Export Porcelain*, illustrated from the Hodroff Collection (London: Zwemmer, 1994), p. 255.
- 37 Beurdeley and Raindre, *Qing Porcelain*, p. 116.



FIGURE 41
Water dropper (*suiteki*) with
pierced overlay dragon-design
CATALOGUE 43

The background of the page is a close-up photograph of a white ceramic lattice. The lattice consists of interconnected, rounded rectangular openings. The interior surfaces of these openings are decorated with a marbled pattern in shades of blue and white, resembling a traditional ceramic glaze. The lighting is soft, highlighting the texture and depth of the ceramic.

Exhibition Checklist

Wares for tea ceremony

and for food and drink

CATALOGUE 1

Cold-water jar (*mizusashi*) with landscapes, Chinese lions, and raised monster-masks; Chinese lion knob
Late nineteenth century
Porcelain with underglaze blue
9³/₈ x 8⁵/₈ (diam.) in. (24.3 x 21.8 cm)

CATALOGUE 2

Cold-water jar (*mizusashi*) with landscape; Chinese lion knob
Late nineteenth century
Porcelain with underglaze blue
8⁷/₈ x 7¹/₈ (shoulder diam.) in.
(21.8 x 18.2 cm)

• FIGURE 16

CATALOGUE 3

Cold-water jar (*mizusashi*) with Persian-style floral vines; pinecone knob
Early twentieth century
Porcelain with underglaze blue
7³/₈ x 5³/₈ (shoulder diam.) in.
(19.3 x 14.4 cm)

CATALOGUE 4

Cold-water jar (*mizusashi*) with raised chrysanthemums and butterflies
Second half nineteenth century
Porcelain with transparent and blue glazes
6³/₄ x 5 (base diam.) in.
(17.3 x 12.7 cm)

All objects in the catalogue are Hirado Mikawachi wares from Japan.

Illustrations in the text are indicated by figure numbers.

CATALOGUE 5

Chocolate- or coffeepot with raised chrysanthemums and butterflies
Second half nineteenth century
Porcelain with blue glaze
7 x 6¹/₄ x 4¹/₂ in.
(17.7 x 15.8 x 11.4 cm)

CATALOGUE 6

Sencha teapot in the form of a long-tailed turtle; clam knob
Nineteenth century
Porcelain with underglaze blue
5¹/₄ x 6³/₄ x 4⁷/₈ in.
(13.2 x 17.5 x 12.3 cm)

• FIGURE 17

CATALOGUE 7

Sencha ewer or export teapot with wave design and dragon-formed handles and spout; baby dragon knob
Second half nineteenth century
Porcelain with underglaze blue
7⁷/₈ x 9⁷/₈ x 5³/₈ in.
(20 x 25 x 14.5 cm)

• COVER, FIGURE 12

CATALOGUE 8

Sencha ewer or export teapot in the form of bamboo with painting of the three creeds: Fenggan with Tiger, Confucius, and Laozi
Second half nineteenth century
Porcelain with underglaze blue
7³/₈ x 9 x 5¹/₈ in. (18.6 x 23 x 13 cm)

• FIGURE 18

CATALOGUE 9

Sencha or bancha tea bowl with pine and five Chinese boys (*karako*)
First half nineteenth century
Porcelain with underglaze blue
2³/₈ x 4¹/₄ (diam.) in. (5.5 x 10.8 cm)

• FIGURE 9

CATALOGUE 10

Bowl in the form of an abalone shell with poetic inscription and illustration

Late eighteenth to early nineteenth century
Porcelain with underglaze blue; iron-stained biscuit on verso
2 x 7¹/₂ x 6 in. (5 x 19 x 15.2 cm)
Inscription on rim (Poem by Fujiwara no Sukemune, included in the anthology *Shinkokinshū*; translation by Royall Tyler.):

*Ikadashi yo
mate koto towamu
minakami wa
ikabakari fuku
yama no arashi zo*

(Wait, O you aboard your raft,
I would ask of you, what winds
at the river's source are raging
through the hills)

• PAGE 5 (detail), FIGURE 20

CATALOGUE 11

Bowl with five horses in a landscape
First half nineteenth century
Porcelain with underglaze blue
2³/₈ x 5³/₄ (diam.) in. (5.9 x 14.7 cm)

• FIGURE 15

CATALOGUE 12

Bowl with jumping Chinese lion
Late nineteenth to early twentieth century
Porcelain with underglaze blue
2¹/₂ x 8³/₄ (diam.) in. (6.3 x 22.2 cm)
Inscription on base:

[] *Mishima Hirado Jūshō sei*

CATALOGUE 13

Bowl with overall geometric floral design

Late nineteenth to early twentieth century
 Porcelain with underglaze blue
 1¹/₈ x 7¹/₈ (diam.) in. (4.4 x 18.2 cm)
 Inscription on base:
Hirado-yaki

CATALOGUE 14

Food vessel in the form of a boat with plovers and waves

Late nineteenth century
 Porcelain with underglaze blue
 6¹/₂ x 4¹/₂ x 15 in. (16.5 x 11.5 x 38 cm)

CATALOGUE 15

Sake cup in the form of a shell

Nineteenth century
 Porcelain with brown and blue glazes
 1⁵/₈ x 2³/₄ x 2¹/₂ in. (4 x 7.1 x 6.3 cm)

CATALOGUE 16

Sake cup stand

Mid- to late nineteenth century
 Porcelain with underglaze blue
 2¹/₈ x 3⁵/₈ x 3³/₈ in. (5.5 x 9.1 x 9.1 cm)

CATALOGUE 17

Sake flask (tokkuri) with landscape

Second half eighteenth century
 Porcelain with underglaze blue
 5⁷/₈ x 3⁷/₈ (base diam.) in. (15 x 10 cm)
 • FIGURE 11

CATALOGUE 18

Sake flask (tokkuri) with landscape

Late eighteenth to early nineteenth century
 Porcelain with underglaze blue
 3¹/₄ x 3¹/₄ (diam.) in. (9.5 x 9.5 cm)

CATALOGUE 19

Sake flask (tokkuri) with scholar and attendant performing *sencha*, poetic inscription

Nineteenth century
 Porcelain with underglaze blue
 8¹/₈ x 3⁷/₈ (diam.) in. (21.2 x 9.7 cm)
 Inscription on verso (Chinese poem by Wan Guochun; translation by June Li):

Si mian you shan jie rao wu

Yi nian wu ri bu kan hua

Yang liu feng

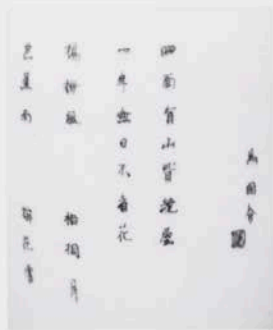
Wu tong hui

Ba jiao yu

Mei hua xue

(In the four directions the mountains completely surround the house/In a year not a day [goes by] without seeing flowers/Willow wind/paulownia moon/banana rain/plum blossom snow.)

• FIGURE 19



CATALOGUE 20

Sake flask (tokkuri) with landscape and raised chrysanthemums

Late nineteenth century
 Porcelain with underglaze blue and blue glaze
 6³/₈ x 4 x 3⁷/₈ in.
 (16.9 x 10.3 x 9.8 cm)

CATALOGUE 21

Sake vessel in the form of Hotei with his bag

Nineteenth century
 Porcelain with underglaze blue
 6¹/₄ x 7¹/₄ x 4 in.
 (15.8 x 18.4 x 10.2 cm)

• FIGURE 13

CATALOGUE 22

Sake vessel in the form of a Chinese boy (karako) with a giant gourd

Second half nineteenth century
 Porcelain with blue glaze
 6 x 7¹/₂ x 5¹/₈ in. (15.2 x 19.2 x 13 cm)

CATALOGUE 23

Ewer with landscape and raised dragon handle and spout; jewel-formed stopper

Late nineteenth century
 Porcelain with underglaze blue
 11¹/₄ x 7¹/₄ x 6 in.
 (28.6 x 18.5 x 15.2 cm)

• FIGURE 14

Wares for
incense use



CATALOGUE 24

Incense box (kogō) in the form of a fishing creel

Nineteenth century

Porcelain with light iron-stain and thin transparent glaze

1 1/2 x 2 5/8 x 1 7/8 in.

(3.8 x 6.5 x 4.8 cm)

Inscription incised on base:

Mōeimon [Followed by mitsuboshimon, the three-dot crest of the Matsuura family.]

• FIGURE 23

CATALOGUE 25

Incense box (kogō) in the form of a chestnut

Nineteenth century

Porcelain with iron and celadon glazes

1 1/2 x 3 3/8 x 2 3/8 in. (3.7 x 8.9 x 6 cm)

CATALOGUE 26

Incense box (kogō) in the form of a Chinese lion

Nineteenth century

Porcelain with underglaze blue

1 7/8 x 2 1/4 x 1 1/2 in.

(4.7 x 6.9 x 3.9 cm)

Inscription on interior of base:

Daimin seika nensei

CATALOGUE 27

Incense box (kogō) in the form of a chestnut with a rat

Nineteenth century

Porcelain with brown and blue glazes

3 3/8 x 4 1/8 x 3 3/8 in. (9.3 x 11 x 9.2 cm)

CATALOGUE 28

Incense box (kogō) with cricket and autumn grasses; raised plum blossom cipher on interior of lid

Early to mid-nineteenth century

Porcelain with underglaze blue

1 3/8 x 3 1/8 (diam.) in. (4 x 8 cm)

• FIGURE 21



CATALOGUE 29

Cylindrical censer (kōrō) with landscape

Late eighteenth to early nineteenth century

Porcelain with underglaze blue

2 3/8 x 2 7/8 (diam.) in. (6 x 7.3 cm)

• FIGURE 24

CATALOGUE 30

Censer (kōrō) in the form of a floating crane

Late eighteenth to early nineteenth century

Porcelain with celadon glaze

3 7/8 x 9 1/2 x 3 1/2 in.

(9.7 x 24.2 x 9 cm)

• FIGURE 25

CATALOGUE 31

Censer (kōrō) in the form of Hotei with his bag

Late eighteenth to early nineteenth century

Porcelain with biscuit reserve and light-green-tinged glaze

6 3/8 x 9 1/2 x 6 3/4 in.

(16.8 x 24 x 17 cm)

CATALOGUE 32

Hexagonal censer (kōrō) with kirin, phoenixes, and dragons; Chinese lion knob

Nineteenth century

Porcelain with stained biscuit reserves and light-green-tinged glaze

10 3/8 x 7 3/8 x 6 3/4 in.

(26.5 x 19.5 x 17 cm)

• FIGURE 22

CATALOGUE 33

Censer (kōrō) in the form of a rat on a treasure bag

Mid- to late nineteenth century

Porcelain with transparent glaze

3 1/2 x 5 1/2 x 4 in. (8.8 x 14 x 10.1 cm)

CATALOGUE 34

Censer (kōrō) in the form of a nobleman's hat on a stand

Late nineteenth century

Porcelain with underglaze blue and brown

4 7/8 x 3 7/8 x 2 1/2 in.

(12.5 x 9.8 x 6.4 cm)

CATALOGUE 35

Censer (kōrō) in the form of a helmet on a box for armor

Late nineteenth to early twentieth century

Porcelain with underglaze blue

4 3/4 x 3 3/8 x 3 3/8 in.

(12.2 x 9.3 x 8.7 cm)

CATALOGUE 36

Incense-stick burner in the form of a Chinese boy (karako) pulling a cart

Late nineteenth century

Porcelain with underglaze blue

2 7/8 x 4 7/8 x 3 1/2 in.

(7.2 x 12.4 x 8.8 cm)

Wares for the scholar's studio

CATALOGUE 37

Water dropper (*suiteki*) in the form of a Chinese boy (*karako*) on a hobby horse

Nineteenth century
Porcelain with brown and black glazes and underglaze blue and iron
4 1/4 x 2 1/4 x 2 1/2 in.
(10.9 x 7 x 6.2 cm)

• PAGE 9

CATALOGUE 38

Water dropper (*suiteki*) in the form of a folded lotus leaf with crab and frog

Nineteenth century
Porcelain with celadon glaze and underglaze blue and brown
2 3/8 x 5 1/4 x 3 in. (6.7 x 13.4 x 7.5 cm)

• FIGURE 29

CATALOGUE 39

Water dropper (*suiteki*) in the form of a rat

Second half nineteenth century
Porcelain with white glaze
2 x 3 1/8 x 2 1/8 in. (5.1 x 8 x 5.3 cm)

CATALOGUE 40

Water dropper (*suiteki*) in the form of bamboo with a raised tiger

Dated 1865
Porcelain with underglaze blue and black glaze
3 3/8 x 2 5/8 x 1 1/4 in.
(9.1 x 6.6 x 3.3 cm)

Inscription on base:

*Genji ni gogatsu jūhachinichi
yotsudoki, [] ni oite
Wakasaburō hikae. (Noted
on behalf of Wakasaburō, the
fourth time unit, the eighteenth
day of the fifth month of Genji 2
[1865].)*

CATALOGUE 41

Water dropper (*suiteki*) with three Chinese boys (*karako*), snowball, and blossoming plum branch

Late nineteenth century
Porcelain with underglaze pink and blue
3 1/4 x 3 1/4 x 2 7/8 in. (8.2 x 9.5 x 7.3 cm)
• FIGURE 28

CATALOGUE 42

Water dropper (*suiteki*) in the form of two chestnuts and a wasp

Late nineteenth century
Porcelain with brown glaze and underglaze blue
1 1/4 x 2 7/8 x 1 7/8 in. (3.2 x 7.3 x 4.7 cm)

CATALOGUE 43

Water dropper (*suiteki*) with pierced overlay dragon-design

Late nineteenth century
Porcelain with light celadon glaze and underglaze blue
3 3/8 x 3 3/8 (diam.) in. (9.8 x 10 cm)
• FIGURE 41, FIGURE 42 (detail)



CATALOGUE 44

Brush washer or water pot in the form of a rotted squash with a rat

Late nineteenth century
Porcelain with underglaze blue and green glaze
3 x 3 5/8 x 3 1/2 in. (7.6 x 9.2 x 8.8 cm)

CATALOGUE 45

Cylindrical brush-holder with waves

Nineteenth century
Porcelain with underglaze blue
5 1/8 x 3 7/8 (rim diam.) in.
(13.8 x 10 cm);
5 1/8 (base diam.) in. (13.8 cm)

CATALOGUE 46

Desk screen with scholar and attendant under banana plant

Nineteenth century
Porcelain with underglaze blue
7 1/8 x 6 x 3 in. (18 x 15.2 x 7.5 cm)

CATALOGUE 47

Desk screen with dragon and Married Islands of Futamigaura

Second half nineteenth century
Porcelain with underglaze blue and blue glaze
5 1/8 x 5 1/2 x 1 1/4 in. (13 x 14 x 3.3 cm)
• FIGURE 26

CATALOGUE 48

Weight (*noshi-osae*) in the form of a plum branch

Nineteenth century
Porcelain with transparent glaze
9 x 3 1/8 x 7/8 in. (23 x 8 x 2.2 cm)
• FIGURE 27

CATALOGUE 49

Weight (*noshi-osae*) in the form of monochoria (*mizuaoi*)

Nineteenth century
Porcelain with underglaze brown and blue and light-green-tinged glaze
5 1/4 x 1 1/4 x 1 in. (14.5 x 4.3 x 2.7 cm)

Wares for home and personal use

CATALOGUE 50

Candleholder with raised chrysanthemums

Nineteenth century
Porcelain with underglaze blue
6 x 4⁷/₈ x 4⁵/₈ in.
(15.3 x 11.8 x 11.8 cm)

• FIGURE 8

CATALOGUE 51

Chinese boy (*karako*) holding candlestick with raised dragon

Nineteenth century
Porcelain with brown glaze
13¹/₄ x 7¹/₈ x 4⁷/₈ in.
(33.7 x 18 x 12.3 cm)

CATALOGUE 52

Hand warmer in the form of a ball for the game *kemari*

Nineteenth century
Porcelain with underglaze blue
and light-green-tinged glaze
5⁷/₈ x 6¹/₂ x 6 in. (15 x 16.5 x 15.3 cm)

• FIGURE 31

CATALOGUE 53

Pair of lanterns with landscapes, cranes, and raised dragons

First half nineteenth century
Porcelain with underglaze blue
19¹/₈ x 5⁷/₈ (base width) x 5⁷/₈
(base depth) in. each
(49.3 x 14.9 x 14.9 cm)

Inscription on base:

naga/ei

• FIGURE 1 (detail), FIGURE 30



CATALOGUE 54

Toilet censer with openwork, raised chrysanthemums and phoenixes, and pendant chains and baubles;

Chinese lion knob
Early twentieth century
Porcelain with transparent glaze
12⁵/₈ x 5¹/₄ x 4³/₄ in.
(32.1 x 13.3 x 12.2 cm)

Inscription incised on base:

Mōeimōn []

CATALOGUE 55

Box in the form of an abalone shell encrusted with barnacles and crabs

Nineteenth century
Porcelain with brown and blue glazes
3⁷/₈ x 5 x 5¹/₈ in. (10 x 12.7 x 13.5 cm)

CATALOGUE 56

Box in the form of Urashima Tarō riding on the long-tailed turtle

Nineteenth century
Porcelain with brown and blue glazes
4 x 6 x 4³/₄ in. (10.3 x 15.2 x 12 cm)

CATALOGUE 57

Box in the form of a Tengu mask

Second half nineteenth century
Porcelain with blue and brown glazes
4¹/₈ x 4¹/₂ x 3⁷/₈ in. (11 x 11.5 x 10 cm)

CATALOGUE 58

Nail cover in the form of a long-tailed turtle

Nineteenth century
Porcelain with brown, iron,
and blue glazes
3/4 x 4¹/₈ x 2 in. (1.8 x 10.6 x 5.2 cm)

CATALOGUE 59

Rolling toy in the form of two Chinese boys (*karako*) in a boat

Late nineteenth century
Porcelain with underglaze blue
and brown glaze
2¹/₂ x 2¹/₂ x 1¹/₂ in.
(6.2 x 6.2 x 3.9 cm)

CATALOGUE 60

Netsuke in the form of a Daoist immortal with a gourd

Nineteenth century
Porcelain with blue, black, and
brown glazes
2⁵/₈ x 1¹/₈ x 1 in. (6.8 x 2.8 x 2.5 cm)

CATALOGUE 61

Shaving bowl with chrysanthemums, reeds, waves, and plovers

Late eighteenth to early nineteenth
century
Porcelain with underglaze blue
4 x 7¹/₂ (rim diam.) in.
(10.1 x 19.2 cm); 3/4 (base diam.) in.
(8.2 cm)

Wares for floral or decorative display

CATALOGUE 62

Baluster vase with four landscape panels and raised monster-masks

Mid- to late nineteenth century
Porcelain with underglaze blue
12 3/8 x 7 1/8 (diam.) in. (31.5 x 18 cm)

CATALOGUE 63

Baluster vase with zodiac-animal banquet

Second half nineteenth century
Porcelain with underglaze blue
8 1/4 x 4 7/8 (shoulder diam.) in.
(20.8 x 12.5 cm)

CATALOGUE 64

Footed vase with dragons and waves

Late nineteenth century
Porcelain with underglaze red and blue
7 1/4 x 8 3/8 (rim diam.) in.
(18.4 x 21.4 cm)

• FIGURE 34

CATALOGUE 65

Vase with Chinese lions, peonies, and waves

Late nineteenth century
Porcelain with underglaze blue and light-green-tinged glaze
11 1/2 x 7 3/8 (shoulder diam.) in.
(29.3 x 19.4 cm)

• FIGURE 35

CATALOGUE 66

Baluster vase with openwork, raised chrysanthemums, and dragons

Late nineteenth to early twentieth century
Porcelain with underglaze blue
9 1/8 x 3 3/8 x 3 3/8 in.
(23.3 x 9.2 x 9.2 cm)



CATALOGUE 67

Vase with openwork, blossoming cherry, carp, and stream

Early twentieth century
Porcelain with underglaze blue and gray brown
11 1/4 x 5 1/4 (shoulder diam.) in.
(30 x 14.5 cm)

Inscription incised near base (seal):

Mikawachi, Ima Shika sei

• FIGURE 32

CATALOGUE 68

Double chestnut

Nineteenth century
Porcelain with iron and celadon glazes
2 1/2 x 4 1/8 x 3 1/8 in.
(6.2 x 10.4 x 8 cm)

• FIGURE 36

CATALOGUE 69

Costumed monkey holding a chestnut

Nineteenth century
Porcelain with biscuit reserve, brown and light-green-tinged glazes, and underglaze blue
5 3/8 x 6 x 3 1/2 in. (14.2 x 15.4 x 9 cm)

CATALOGUE 70

Reclining goat

Nineteenth century
Porcelain with light-green-tinged and black glazes
4 1/8 x 5 3/8 x 3 3/8 in.
(11.2 x 14.2 x 8.6 cm)

CATALOGUE 71

Reclining ox

Nineteenth century
Porcelain with light-green-tinged and black glazes
4 1/8 x 7 7/8 x 4 1/8 in. (11 x 20.1 x 11 cm)

CATALOGUE 72

Rabbit

Second half nineteenth century
Porcelain with light-green-tinged glaze
5 3/8 x 5 1/2 x 6 in. (13.8 x 14 x 15.2 cm)
Inscription incised on base:

Masashige [?]

• FIGURE 10





CATALOGUE 74

Rabbit

Second half nineteenth century
Porcelain with white glaze,
overglaze red, and luster
 $5\frac{3}{8} \times 6\frac{7}{8} \times 4\frac{5}{8}$ in.
(14.4 x 17.5 x 11.8 cm)
Inscription incised on base:
Mikawachi Ima Mune zō

• FIGURE 39

CATALOGUE 75

Puppy with bell collar

Second half nineteenth century
Porcelain with light-green-tinged
and black glazes
 $4\frac{5}{8} \times 7\frac{1}{8} \times 4\frac{3}{4}$ in.
(11.8 x 18.8 x 12 cm)
Inscription incised on base:
*Hirado Mikawachi Sarayama
Imamura Ryōsaku kore o
tsukuru*

CATALOGUE 76

Boar

Mid- to late nineteenth century
Porcelain with light-celadon glaze
 $5\frac{3}{8} \times 8\frac{7}{8} \times 5\frac{1}{4}$ in.
(14.3 x 22.6 x 13.2 cm)
• FIGURE 37

CATALOGUE 77

**Costumed monkey with
movable tongue**

Late nineteenth century
Porcelain with stained biscuit reserve,
underglaze blue, and brown and
green-tinged glaze
 $3\frac{1}{2} \times 1\frac{1}{4} \times 1\frac{7}{8}$ in. (9 x 3.3 x 4.7 cm)

CATALOGUE 78

Puppy with cloth collar

Late nineteenth century
Porcelain with light-green-tinged
and black glazes
 $6\frac{7}{8} \times 5\frac{7}{8} \times 5$ in.
(17.6 x 14.8 x 12.7 cm)
Inscription on feet (later, in ink):
*sei Mikawachi [J] mitsu, Hōei 2
[1704 (spurious date)]*



CATALOGUE 79

Seated Chinese lion

Late nineteenth century
Porcelain with light-green-tinged
and blue glazes
 $9\frac{1}{4} \times 9\frac{5}{8} \times 8\frac{1}{4}$ in.
(24.7 x 24.5 x 21 cm)
• PAGE 2

CATALOGUE 80

Standing Chinese lion

Late nineteenth century
Porcelain with green-tinged glaze
 $9\frac{1}{4} \times 10\frac{1}{4} \times 5\frac{3}{8}$ in.
(23.5 x 26 x 13.8 cm)

CATALOGUE 81

Wrestling Chinese lions

Late nineteenth century
Porcelain with blue glaze
 $6\frac{1}{8} \times 10\frac{3}{8} \times 8\frac{1}{8}$ in.
(16.2 x 26.5 x 21.3 cm)

CATALOGUE 82

Rat on a corncob

Late nineteenth century
Porcelain with brown and
transparent glazes
 $2 \times 6\frac{1}{8} \times 1\frac{7}{8}$ in. (5 x 15.5 x 4.7 cm)
• FIGURE 38

CATALOGUE 83

Reclining horse

Late nineteenth century
Porcelain with light-
green-tinged and black
glazes
 $3\frac{1}{16} \times 5 \times 2\frac{1}{4}$ in.
(7.8 x 12.7 x 7 cm)
Inscription on base is
illegible



CATALOGUE 84

Reclining Western dog

Late nineteenth century
Porcelain with light-green-tinged
and blue glazes
 $2\frac{1}{4} \times 4\frac{1}{8} \times 2\frac{5}{8}$ in.
(5.6 x 10.5 x 6.6 cm)

CATALOGUE 85

Bird in a cage

Late nineteenth century
Porcelain with underglaze blue;
light-green-tinged glaze on base
 $9\frac{3}{8} \times 5\frac{3}{8} \times 5\frac{1}{4}$ in.
(24.5 x 14.2 x 14.5 cm)
Inscription on base:
*Dai Nippon Hirado san takara
[J] o takeshirō*

• FIGURE 40



Bibliography

- Ayers, John, et al.** *In Pursuit of the Dragon: Traditions and Transitions in Ming Ceramics*. Exh. cat. Seattle: Seattle Art Museum, 1988.
- Ayers, John, Oliver Impey, and J. V. G. Mallet.** *Porcelain for Palaces: The Fashion for Japan in Europe, 1650–1750*. Exh. cat. London: Oriental Ceramic Society and Philip Wilson Publishers, 1990.
- Beurdeley, Michel, and Guy Raindre.** *Qing Porcelain: Famille Verte, Famille Rose, 1644–1912*. New York: Rizzoli, 1987.
- Cardiero, C. Philip.** *Hirado Ware*. Exh. cat. Monterey, Calif.: Art Asia Museum, 1989.
- Castile, Rand, et al.** *The Burghley Porcelains*. Exh. cat. New York: Japan Society, 1986.
- Chinese and South-East Asian White Ware Found in the Philippines*. Exh. cat. Singapore and New York: Oxford University Press, Oriental Ceramic Society of the Philippines at the Ayala Museum, Makati, Metro Manila in cooperation with the National Museum of the Philippines, 1993.
- Cleveland, Richard S., and John A. Pope.** *Two Hundred Years of Japanese Porcelain*. Exh. cat. St. Louis: City Art Museum; Kansas City: Nelson-Atkins Museum of Art, 1970.
- The Collection of Dr. Park Byong-rae*. Exh. cat. Seoul: National Museum of Korea, 1988.
- Donnelly, P. J.** *Blanc de Chine: The Porcelain of Têhua in Fukien*. London: Faber and Faber, 1969.
- Ford, Barbara Brennan, and Oliver R. Impey.** *Japanese Art from the Gerry Collection in the Metropolitan Museum of Art*. Exh. cat. New York: Metropolitan Museum of Art, 1990.
- Furuta Ryô et al.** *Umi o wattata Meiji no bijutsu* (World's Columbian Exposition of 1893 revisited—Nineteenth-century Japanese art shown in Chicago, U.S.A.). Exh. cat. Tokyo: Tokyo National Museum, 1997.
- Harris, Victor.** *Japanese Imperial Craftsmen: Meiji Art from the Khalili Collection*. Exh. cat. London: British Museum Press, 1994.
- Howard, David S.** *The Choice of the Private Trader: The Private Market in Chinese Export Porcelain, Illustrated from the Hodroff Collection*. London: Zwemmer, 1994.
- Impey, Oliver, and Malcolm Fairley.** *The Dragon King of the Sea: Japanese Decorative Art of the Meiji Period from the John R. Young Collection*. Exh. cat. Oxford: Ashmolean Museum, 1991.
- Impey, Oliver, and Malcolm Fairley.** *Treasures of Imperial Japan: Ceramics from the Khalili Collection*. Exh. cat. London: Kibô Foundation, National Museum of Wales, 1994.
- Impey, Oliver, Ôhashi Koji, and Lawrence R. H. Smith.** *Daiei hakubutsukan no Nihon jiki*. Exh. cat. Arita: Arita Porcelain Park, 1994.

Jenyns, R. Soame. *Japanese Porcelain.* New York and Washington: Frederick A. Praeger, Publishers, 1965.

Kawada Masayuki. *Uta-e.* Exh. cat. Izumi: Kubosō kinen bijutsukan, 1995.

King, David Hyatt. "Hirado Porcelain: Its Dating," *Transactions of the Oriental Ceramic Society (1980-1981)* 45 (1982): 10-35.

Koizumi Machiko and Nakajima Yumi, eds. *Ko-Imari: Zōhin senshū.* Tokyo: Toguri Museum of Art, 1991.

Medley, Margaret. *The Chinese Potter: A Practical History of Chinese Ceramics.* New York: Charles Scribner's Sons, 1976.

Mikami Tsugio. *The Art of Japanese Ceramics.* New York and Tokyo: Heibonsha, 1976.

Mikawachi seika no sekai: Mikawachi-yaki (Hirado-yaki) no katachi to e. Exh. cat. Sasebo: Sasebo Board of Education, Mikawachi-yaki Museum, 1996.

Nagasaki no tōji. Exh. cat. Arita-machi: Saga kenritsu Kyūshū tōji bunkakan, 1988.

Nakano Yasuhiro, Sasaki Hidenori, and Otsuki Noriko. *Japonisme for the Western World: The Pottery of the Meiji Era.* Darren S. Damonte, trans. Exh. cat. Shigaraki: The Foundation of the Shigaraki Ceramic Cultural Park and the Museum of Contemporary Ceramic Art, 1996.

Noda Toshio. *Hizen Hirado-yaki Tokuhon.* Tokyo: Sōjūsha bijutsushuppansha, 1989.

Noda Toshio. *Miwaka no Hirado-yaki: kurashi no jiki to shikki no keishō.* Tokyo: Sōjūsha bijutsushuppansha, 1993.

Penkala, Maria. *Magic Blanc de Chine: A Handbook for the Collector.* Schiedam, the Netherlands: Interbook International, 1980.

Rousmaniere, Nicole, trans. *Earth and Fire: The Historical Development of Kyūshū Ceramics.* Arita: The Kyūshū Ceramic Museum, 1996.

Satō Toyozō et al. *Hanaike.* Exh. cat. Nagoya: Tokugawa Art Museum; Tokyo: Nezu Art Museum, 1982.

Satō Toyozō, Yotsutsuji Hideki, and Kōike Tomio. *The Cultural History of Incense: Traditional Japanese Fragrance (Kō no bunka).* Exh. cat. Nagoya: Tokugawa Art Museum, 1996.

Tōki zenshū kankōkai, ed. *Nihon kotō meikanshū,* six vols. 1941; reprint. Kyoto: Heiandō shoten, 1973.

Yamane Yūzō. *Japanese Coloured Porcelain.* Kyoto: Kyoto Shoin Co., Ltd., 1953.

Yomigaeru Edo no hana ten: kurashi no naka no yakimono. Exh. cat. Arita-machi: Saga kenritsu Kyūshū tōji bunkakan, 1994.

County of Los Angeles

Board of Supervisors, 1997

Zev Yaroslavsky, *Chair*

Michael D. Antonovich

Yvonne Brathwaite Burke

Don Knabe

Gloria Molina

Chief Administrative Officer

David E. Janssen

Los Angeles County Museum of Art

Andrea L. Rich

President and Chief Executive Officer

Graham W. J. Beal

Director and Executive Vice President

Board of Trustees, Fiscal Year 1997-98

Robert F. Maguire III, *Chairman*

William A. Mingst, *President*

James R. Young, *Secretary/Treasurer*

William H. Ahmanson

Daniel N. Belin

Mrs. Lionel Bell

Stephen F. Bollenbach

Dr. George N. Boone

Donald L. Bren

Gerald Breslauer

Eli Broad

Mrs. Willard Brown

Iris Cantor

Mrs. William M. Carpenter

Mrs. Edward W. Carter

John F. Cooke

Robert A. Day

Jeremy G. Fair

Michael R. Forman

Mrs. Camilla Chandler Frost

Julian Ganz Jr.

Herbert M. Gelfand

Stanley Grinstein

Robert H. Half

Mrs. Dwight M. Kendall

Mrs. Harry Lenart

Herbert L. Lucas Jr.

Steve Martin

Mrs. William Pagen

Mrs. Stewart Resnick

Dr. Richard A. Simms

Michael G. Smooke

Mrs. Jacob Y. Terner

Walter L. Weisman

Honorary Life Trustees

Mrs. Howard Ahmanson

Robert H. Ahmanson

Robert O. Anderson

The Honorable Walter H. Annenberg

Mrs. Anna Bing Arnold

R. Stanton Avery

Mrs. Freeman Gates

Joseph B. Koepfli

Eric Lidow

Mrs. Lucille Ellis Simon

Mrs. Lillian Apodaca Weiner

Past Presidents

Edward W. Carter, 1961-66

Sidney F. Brody, 1966-70

Dr. Franklin D. Murphy, 1970-74

Richard E. Sherwood, 1974-78

Mrs. F. Daniel Frost, 1978-82

Julian Ganz Jr., 1982-86

Daniel N. Belin, 1986-90

Robert F. Maguire III, 1990-94

