

*Masterpieces of
Handicraft*

EDITED BY
T. LEMAN HARE

JAPANESE PORCELAIN

MASTERPIECES OF
HANDICRAFT - - -
GENERAL EDITOR T. L. HARE

Each Volume contains 16 Plates, 8 of
them in Colour.

The Volumes of the First Series, dealing
with Old China, are by Mr. EGAN MEW.

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4. JAPANESE PORCELAIN.
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6. CHELSEA AND CHELSEA-DERBY.

PLATE I.—GROUP OF BOYS PLAYING ROUND A
LANTERN. Frontispiece

This is one of the most animated pieces produced from the famous Hirado factory. The boys are seen playing Blind Man's Buff round a stone lantern. The figures are brilliantly glazed and coloured, but the stone pillar holding the lantern is left in plain biscuit. The characters on the pillar tell of some legend in connection with the game. The piece is slightly warped in the baking, a not uncommon result of the early unscientific methods of the Japanese potters.



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JAPANESE PORCELAIN

BY
EGAN MEW



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LIST OF ILLUSTRATIONS

Plate	Page
I. Group of Boys playing round a Lantern	Frontispiece
II. Seto Figures	14
III. Tea Bottle, "Square Face," and Saki-Pot	18
IV. Hizen Saucer Dish	24
From the Okawachi Pottery	
V. Two Covered Jugs and a Vase	30
VI. Three Coloured Bowls	34
VII. Figure of a Child	40
VIII. An Imari Box of many Colours	46
IX. Two Plates and Tea Kettle	50
X. A Courtier and a Sage	56
XI. Céladon Vase and the Sea-Eagle	60
XII. Imari Plates and Figure	66
XIII. Imari Covered Jars	72
XIV. Figure on Stand	78
XV. Fish Dishes and Vase	82
XVI. Kioto Brush-Holder	88

The illustrations are reproduced from photographs especially taken at the British Museum.

JAPANESE PORCELAIN

CHAPTER I

20987

THE arts of Japan have long appealed to the Western lover of the beautiful, but it is only during the last thirty years or so that a more general appreciation has spread from the cultured artist, such as Whistler, to the wider public. Fortunately for us, fine feeling in decoration does not need a scientific understanding to make it welcome. There is a subtler union and brotherhood than comes of knowledge alone. The appeal of the artist to the artistic is universal and undefined, and since knowledge is but sorrow's spy, this vagueness is valuable. Lafcadio Hearn, who knew more than most men of the country in which he lived so long, has said: "Could you learn all the words in a Japanese dictionary, your acquisition would not help you in the least to make you understand in speaking, unless you had learned also to think backwards,

10 JAPANESE PORCELAIN

to think upside-down and inside-out, to think in directions totally foreign to the Aryan habit." But fortunately in the graphic arts, and above all in the beautiful craft of porcelain, no such infinite difficulty has to be faced. Colour, form, graceful decoration, gay imagination—these are things on which the fairy fancy may work at will, and whether we understand the intention of the producers or not, no ignorance of ours can rob us of our delight. In regard to most porcelains the historical and technical qualities are of great importance, but with the work of Japan one may often be content to choose the most attractive pieces, and let the question of date and even the intrinsic qualities of paste and glaze pass as minor considerations.

→ In the history of porcelain, Japan is no doubt next in importance to China, but still a very long way after. Buddhism brought the Japanese knowledge of most of the arts, and they certainly appear to have learned the craft of porcelain production from China or Corea, or from China through Corea. The first Japanese porcelains are said to have been made about 1510, but the native admiration for their own earlier earthenwares

JAPANESE PORCELAIN II

and stonewares was by no means obliterated by their love of the then foreign porcelain. Later, the potter of Japan copied much Chinese work, and the Chinese in turn conveyed many ideas from Japan. Although the Dutch helped forward a considerable commerce towards the end of the seventeenth century, it was not until the reopening of trade with Europe about 1860 that the supply of Japanese porcelains became so general and so well understood. Not long since the authorities gave to China many of the praises due to Japan. The best and earliest porcelains are said still to be in Japan. Our examples are chiefly eighteenth-century work, and are called by the names of the districts or provinces in which they were made—Hizen, Kioto, Kaga, and Owari; the ware we know as Satsuma is, of course, pottery. Sir Wollaston Franks has pointed out the main differences between Japanese and Chinese porcelain production. Having fashioned the Japanese vessel, it is baked in a biscuit state, then painted with such colours as require a great heat, and the glaze is then applied. It is then burned again at a much higher temperature; any further decoration in enamel

12 JAPANESE PORCELAIN

colours, or gilding, being subsequently fired in a muffle kiln. These numerous firings show that the clays used in Japan are less tenacious than those used in China; hence Japanese specimens are frequently slightly out of shape, and they seem to require numerous supports in the kiln, which have left those scars on the glaze known as "spur marks." Saggars are said to have been first introduced into the manufactory at Arita in 1770, and are employed for the choicer specimens.

The Japanese have applied cloisonné enamel and lacquer to some of their wares, and, indeed, seem to have sought for every possible variety of effect, so as to render any classification of their products a matter of great difficulty. This is no doubt partly due to the individual character of Japanese art, much of the pottery being produced in very small kilns, worked by a single family, whereas the Chinese system was totally different and individuality unimportant.

Now that almost all the fine examples of Chinese porcelains of the seventeenth century are as well known and clearly located as, say, the portraits by Gainsborough, or the fine states

PLATE II.—SETO FIGURES

This brilliantly coloured group represents a famous character Sho-ki, the strong man, with a demon or *Oni* under his foot. At the back is an inscription engraved under the glaze, which reads as follows—"Made by Shin-bei, at the age of 65. Seto." Probably early nineteenth century. So much porcelain was then made in this district of Owari that Seto-mono became another name for china ware.



JAPANESE PORCELAIN 15

of English mezzotints, the amateur of ceramics is practically deprived of a field which was once so happy a hunting ground. Old English porcelains too, and the better known Continental wares, are rapidly becoming absorbed in big collections or find their way to the air-tight cases of the somewhat unsympathetic museums. But among all these old porcelains the delightful work of Japan is comparatively neglected. This absence of interest in regard to old Japanese porcelains is due largely to two causes. The first is perhaps the comparatively small quantity of fine pieces produced. The second is the difficulty of getting such pieces out of the hands of native collectors. Luckily for the Japanese, but unfortunately for the connoisseurs of the Western world, the chief towns and palaces of the Mikado have not submitted to an occasional sacking as have the sacred cities of Peking. Thus the Japanese indifference to porcelain, as compared with earthenware, prevented any quantity of fine work being produced, while their artistic appreciation of the few fine old pieces that were made retained such examples for their own country. At one time much Chinese porcelain,

16 JAPANESE PORCELAIN

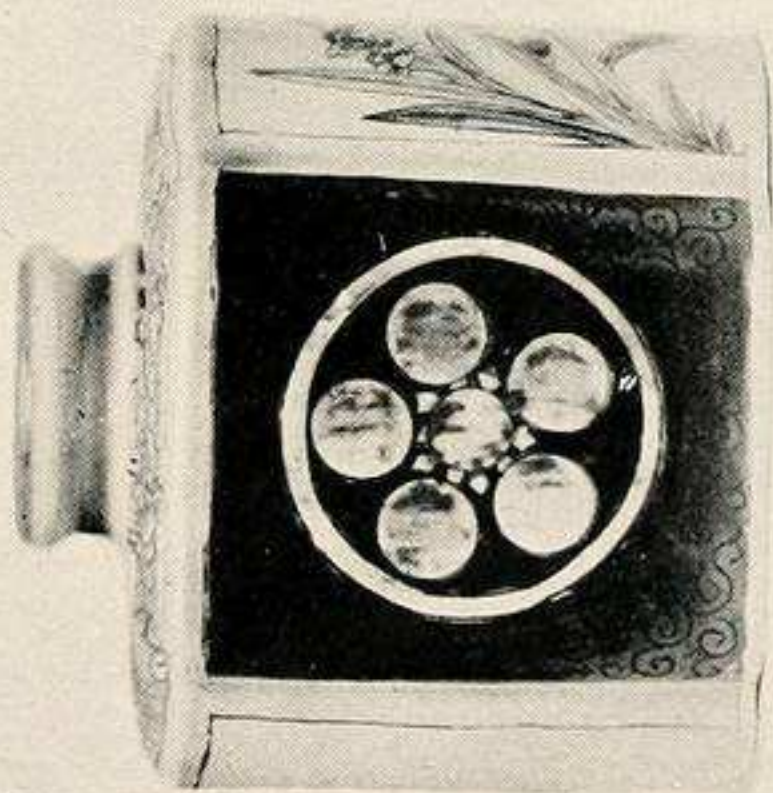
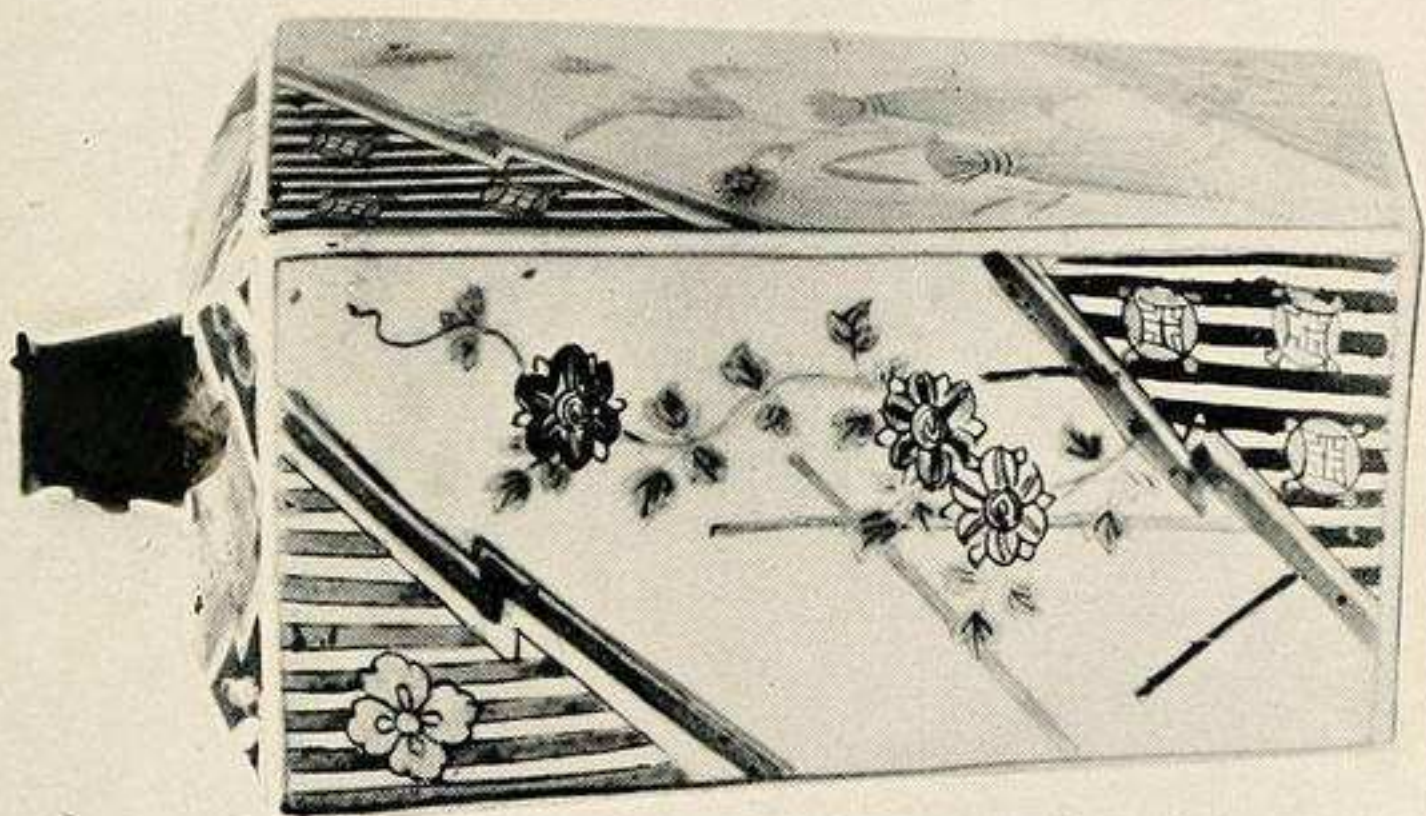
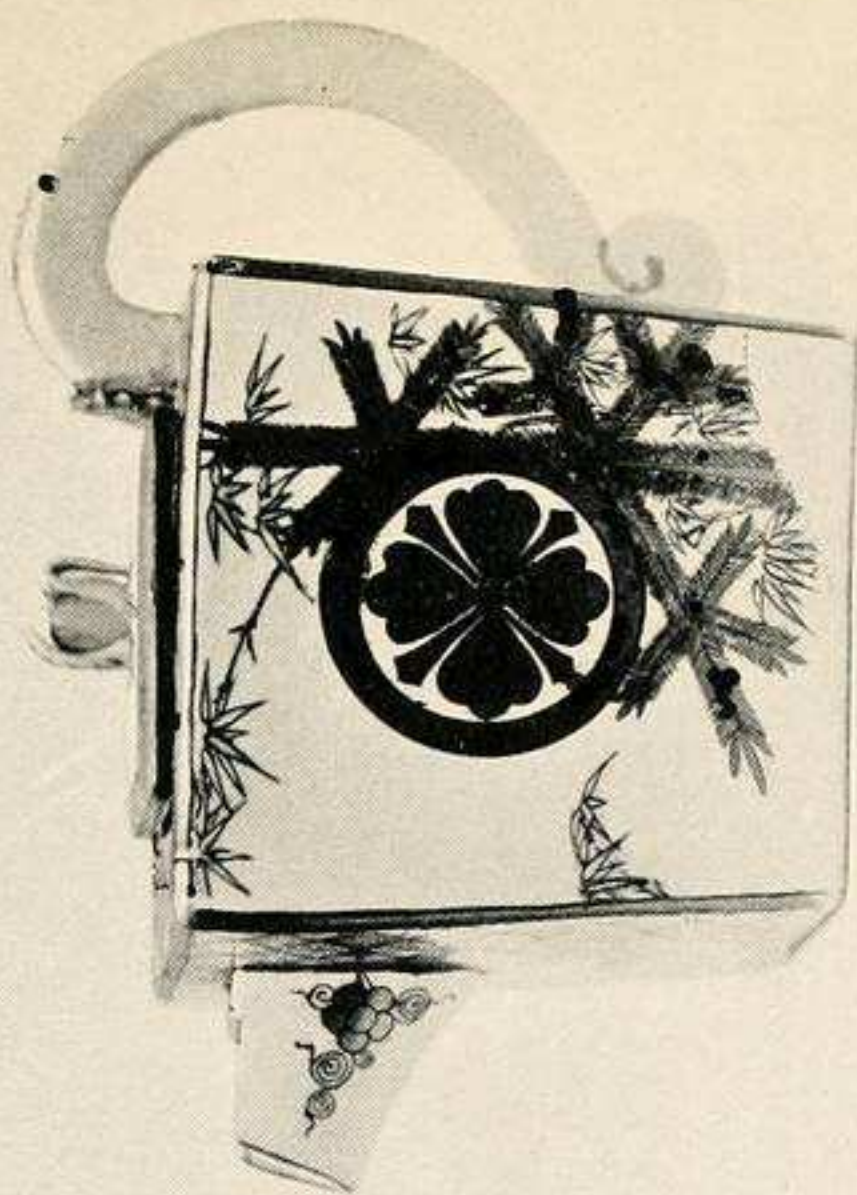
not of the finest quality, was vaguely called in Europe Japanese, and vast quantities of European work generally were produced in imitation of what was thought to be the early fashion of Japan. But these attempts did little to foster a real appreciation for the skill and delicacy of the Japanese decorators, for the reproductions were overlaid with the indiscretions of European artists. Although it is the intention of this book to deal only with porcelains as that ware is usually understood apart from pottery, it must be owned that in regard to Japan this often convenient division or differentiation does not so exactly apply. Many of the ceramics of this country are closely on the line that divides porcelain from earthenware and stoneware. With the naturally experimental character of the early Japanese work the border line is often overpassed, and the result is to be seen in various examples, such as those produced in the neighbourhood of Kioto and elsewhere.

Sir Wollaston Franks divides the older specimens of Japanese porcelain into two kinds. The first of these, he says, has a very white and translucent paste; the designs are archaic and simple—a tree

PLATE III.—TEA BOTTLE, "SQUARE FACE," AND
SAKI-POT

The square bottle here shown was probably made for Japanese use, and held saki for the tea ceremony, but its shape suggests that of the Dutch bottles used for spirits, and raises the question whether the old Japanese and Chinese bottles used for European spirits copied or suggested the shape. The small tea bottle, also made for Japanese use, and decorated with the crest of Maida, the Prince of Kaga, is of a form also frequently found in early European tea bottles. But the teapot of Kaga ware has no characteristic of the West, and is evidently a piece made for private use in its native land and the family whose sign or crest it bears. Such pieces should be sought by the collector, for they possess characteristic beauty unknown to the export wares.

7



JAPANESE PORCELAIN 19

of prunus and two quails, the sacred hairy-tailed tortoise, the phœnix, a stork or two, and, very rarely, the figure of a lady in Japanese court dress. These are not infrequently accompanied by hedges, apparently formed of straw banded together. The colours employed are a strong red, a pale bright blue, an apple green, and a peculiar lilac. This kind of porcelain is believed to be that described in old French catalogues as *première sorte du Japon*, and was much esteemed in France. It was copied at most of the early porcelain works of Europe, such as at Meissen, where the imitations were very close; at Chelsea on pieces bearing the earliest mark, the raised anchor; at Bow, at St. Cloud, and elsewhere. With regard to Bow, the inscription belonging to the well-known bowl in the British Museum, painted by Thomas Craft in 1760, furnishes an interesting piece of information; it states that this bowl is painted in the "old Japan taste." Now a great part of the design is not Oriental, but the colours and general appearance closely resemble the Bow plates with quails, which are evidently copied from specimens of porcelain such as those described. It

20 JAPANESE PORCELAIN

appears, therefore, that both in England and France this porcelain was recognised to be Japanese, and of some antiquity.

KAKIEMON

is doubtless the style spoken of as *première sorte du Japon*. Of the various classes of ware which became well known in Europe, that produced by Kakiemon in the seventeenth century is perhaps the most generally appreciated. The delicate designs, with a few simple colours, were welcomed in all European factories, and became the model for our quail and partridge pieces of Bow and Chelsea and Derby, and for many examples in the soft paste of Chantilly and St. Cloud or the early hard paste of Meissen. Of these Kakiemon designs, at once so simple and effectually placed on the white ground, the British Museum has a remarkable collection, fine in quality if not very great in number.

IMARI

The next best known style of Japanese work is to be found in the brocaded style of the wares bearing the port of exit name of Imari. This

JAPANESE PORCELAIN 21

porcelain was painted in very few colours, boldly laid on, and not always of the best and brightest nature. The designs employed are very largely taken from the rich embroideries of an earlier period, and are occasionally as intricate and heavily painted as the Kakiemon is simple and light. In 1655, when this porcelain was first made, the favourite design was that of a basket or vase filled with various plants and blossoms. Added to this decoration—which has always been a popular one with painters of ceramics—were often elaborate scroll and diaper designs round the border of dishes, &c.; these patterns gradually superseded the flower and basket design and became the arch type of Imari decoration. Figures and landscapes, birds and animals, are not usual in Imari ware of any kind, but as the name covered many potteries a great variety of styles may be discovered. As well as the work known as Kakiemon and Imari, the province of Hizen had other important makes, of which

HIRADO

is perhaps the most notable. In this island was made the Mikawachi-yaki now so much sought

22 JAPANESE PORCELAIN

by the collector. It was not until 1751, when the Prince of Hirado, Matsura, took over the works, that fine pieces were produced. The materials, which came from afar, were expensive, and the preparation more careful than at most Japanese factories. The potters produced a variety of styles. Among the modelled and coloured figures those of little boys and old men are well known. The frontispiece is an illustration of boys playing round a lantern which is highly characteristic. The colours of Hirado work are put on in glazes of a curious brown, varying from bright and light to dark, and black and blue. The Hirado works are also famous for their delicate under-glaze blue productions, which without having the depth and vivid qualities of the Chinese blue, from which it was refined by an elaborate process, are very charming. Figure subjects are more frequent here than in most of the Japanese factories. It has been supposed that the number of boys shown in the piece marks the quality of the example, seven standing for the highest class and three the lowest. This particular Hirado blue had a neighbouring competitor in the

NABESHIMA

porcelains of Okawachi. Like Hirado, these works were patronised by a prince, the head of the Nabeshima. Money was not spared, and the productions are free from foreign influences and *par excellence* the porcelains of Japan. The thin but bright under-glaze blue is a characteristic, but enamels were also largely used. These included many not known elsewhere, such as a peculiar green, a fine black, and a turquoise blue. Gold was also used. The wares, although more careful and delicate, are not unlike the Kakiemon.

CHAPTER II

THE province of Hizen is accepted as the earliest home of porcelain in Japan. When the father of the craft, Gorodayu Go-Shonzui, brought from China, early in the sixteenth century, materials from which to manufacture porcelain, he did little more than lay the foundation of the future undertaking. Hizen was known before this for certain unimportant kilns, and would have remained insignificant even after the coming of Shonzui but for the fact that the Japanese warriors returned from Corea with potters, many of whom were settled in this province. A few cups and bowls from ancient tombs, said to be not unlike the Chinese Sung productions, and later a variety of céladon, mark this early period. The faiences of his time were of many rough and curiously coloured kinds. They are greatly sought and valued in Japan, but practically unknown beyond those islands. Europeans have written somewhat misleadingly of the Corean endeavours which, after all, were

JAPANESE PORCELAIN 27

the beginnings only of Japanese porcelain, and from about the time of Shonzui's death in mid-sixteenth century until its close reliable history is absent. The porcelain stone appears to have been discovered very early in the seventeenth century at Izumi-yama. At Arita works were established. At first a simple blue under-glaze ware was produced, but as early as 1620 the Hizen potters could make pieces decorated with vitrified enamels over the glaze. But in this early stage there were difficulties. As Captain Brinkley says, "In manufacturing porcelain elsewhere, whether in China or Japan, the *pâte* was formed by mixing at least two materials, the one infusible, the other fusible." They are the Kaolin and the Petuntse of the Chinese; the "bone" and the "flesh" of the ware. But the Izumi-yama stone was employed from the first without any admixture of foreign matter. That nature should have provided in Japan only, and at only one place in Japan, material fit to be used in all its simplicity by the porcelain makers, has been regarded by the potters of Hizen as a sort of special dispensation. On the other hand, it has been shown of late years that the Arita stone by

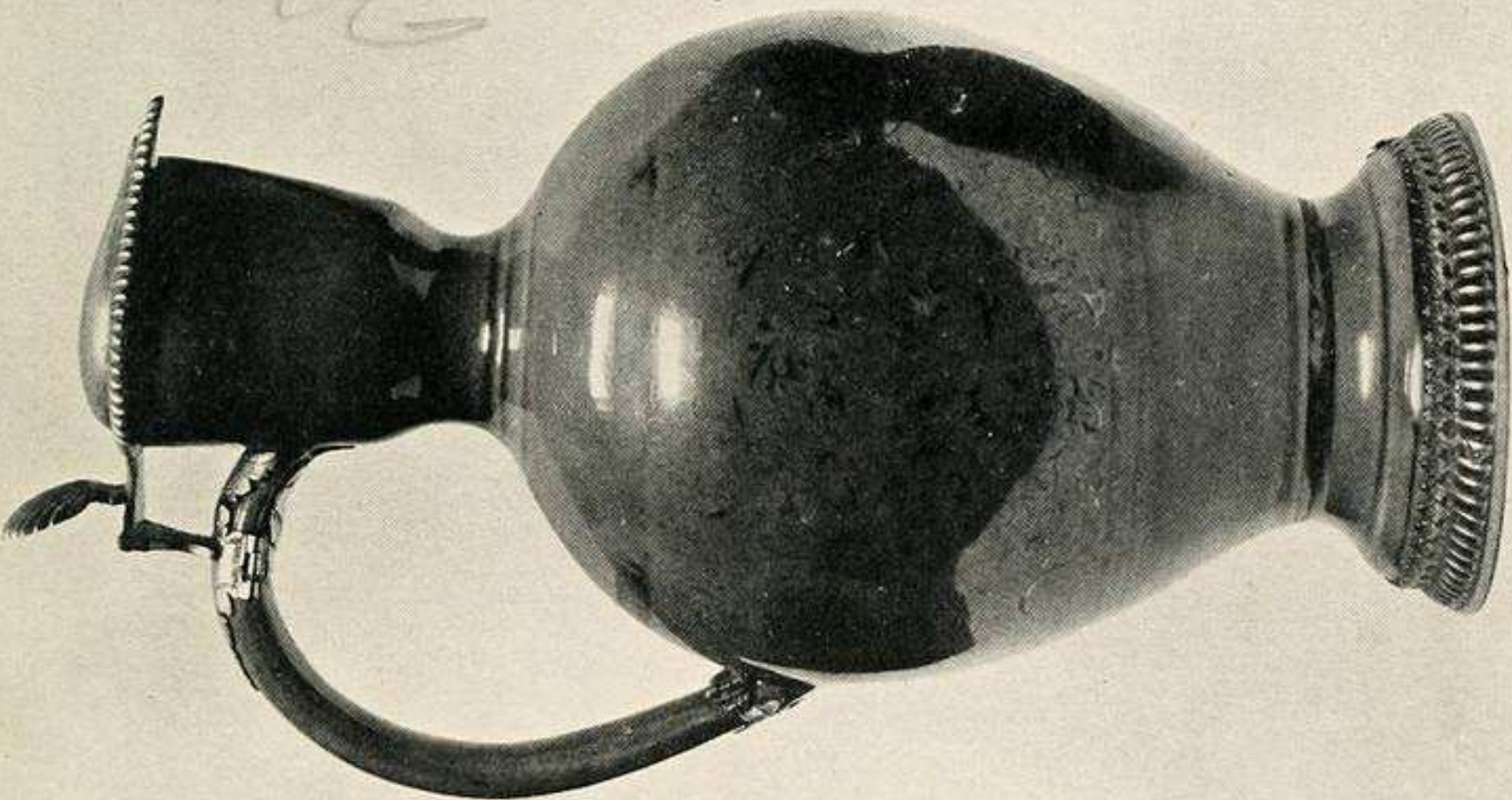
28 JAPANESE PORCELAIN

no means corresponds with European ideas of an orthodox porcelain earth. In these early days when Kakiemon and his fellow-workers laboured in Hizen they spoke of "human bones" as being part of the ingredients—for the manufacture was an exacting undertaking. But by slow degrees, now somewhat lost sight of, the graceful craft became perfected, and the technique being understood, the subtler arts of decoration were given fuller play. Although greatly influenced by the Chinese in this connection, the different treatment of almost the same subjects on analogous surfaces by the two races is one of the most interesting points arising in comparative ceramics.

The most famous name among the potters of Hizen and of Japan is that of the gifted and zealous Kakiemon, who may be said to be known now both as a personality and a form of decoration. In the mid-seventeenth century this artist of Arita, with others equally clever and energetic, was busy in the study of the Chinese methods and examples. The great factories of Ching-lê-chên were not then at their most prosperous era, but specimens of the earlier work of the fifteenth

PLATE V.—TWO COVERED JUGS AND A VASE

These curious examples at the first glance appear to have been made in imitation of the popular Chinese powdered blue, with conventional pattern in gold line running all over the surface. But the blue is really rather of the character of a single glaze than of the powdered kind; the effect, however, is much the same at a short distance, and the wares may have been intended to reproduce one more variety of Chinese porcelain. The gilt mounts are, of course, of Western design, and do not greatly add to the beauty of these uncommon pieces.



JAPANESE PORCELAIN 31

and sixteenth centuries were in the hands of Kakiemon and his fellow-workers. Chief among these examples were the elaborately enamelled Chinese wares of Wan-li of the late sixteenth and early seventeenth century. The Japanese studied but did not imitate the overcrowded qualities of these pieces, but they used and improved them after a fashion characteristic of their then race. The best description of the Hizen wares of this period is given by that close student and lucid exponent of Oriental arts, Captain Brinkley, from whom I have already quoted. He says that instead of loading their pieces, as was the Chinese custom of the time, with diapers and archaic designs in red and green enamels, "the Arita artists made enamelled brilliancy a subordinate feature, and sought, by careful painting and refined motives, to compensate for what was lost in richness of effect. The conception and execution of the ware was excellent. The *pâte* was fine and pure, having a clear and bell-like timbre. The milk-white glaze, soft, yet not lacking in lustre, formed a ground harmonising well with the ornamentation which was simple sometimes to severity. The enamels

32 JAPANESE PORCELAIN

were clear and rich in tone, but of few colours; lustreless red, frequently showing an orange tint, grass-green, and lilac-blue (over the glaze) constituted nearly the whole palette. Of decorative subjects, floral medallions were perhaps most common, but the dragon, the phoenix, the bamboo, the plum, the pine, birds fluttering about a sheaf of corn, other naturalistic subjects together with various kinds of diapers, were constantly depicted. The characteristics of this ware are not only the sparseness, but also the distribution of the decoration; instead of being spread over the surface, the designs are confined to a few places, the object apparently being to surround each little picture with as ample a margin as possible. This description applies to Arita porcelain after the processes of enamelled decoration and other technical details had been fully mastered, a condition which was probably attained about the year 1660." Arita productions continued on these lines of grace for many generations, but side by side were other styles of less refinement and reticence.

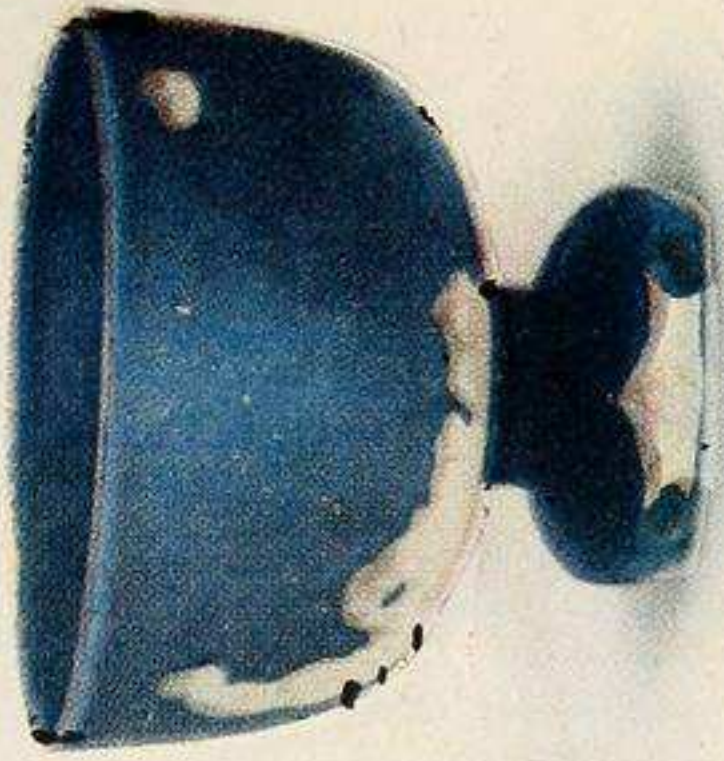
PLATE VI.—THREE COLOURED BOWLS

Mid-nineteenth-century examples of coloured porcelains which show some characteristics of stoneware, upon which the Japanese porcelains of various periods sometimes trench. These are all examples of the type of porcelain made in the province of Kishu.

The painted bowl is marked Otokoyama, which is in Kishu.

The central vase is typical Kishu style.

The cup is marked San-raku-yen, and was made at a Tokyo factory.



JAPANESE PORCELAIN 35

DEVELOPMENT OF IMARI

There is no more familiar name in connection with Japanese porcelains than that of Imari. But it is one that does not convey any very pleasing sound to the ear of the casual collector, for there have been periods when ware called by this name had very small æsthetic value. Imari is a port some eight miles from Arita on the north-west coast of Hizen, and in the early days of the craft of porcelain-making it gave its name to many productions from many kilns. Late in the seventeenth century the Dutch traders influenced the style of decoration to no small extent. Their home markets demanded porcelains which were over ornamented and lavishly coloured. Hitherto the main quality of Kakiemon's Hizen wares had been the delicate whiteness of the paste and the slightness but exquisite arrangement of the designs in vitrifiable enamels. The Dutch influence brought in the use of enamel decoration over the glaze as well as blue under the glaze. The result was a rich over-decorated class of ware that was well known in Europe for generations. The patterns were of the brocade

36 JAPANESE PORCELAIN

style, which has lasted well into our day. The earlier examples are the more careful and splendid, and in collecting this ware one may trust to one's taste, as the more finished and beautiful pieces are of the best period.

The design based upon the basket filled with flowers, an arrangement which the artist could adjust to any space, was largely employed after about 1660, and with graceful effect. Like many of the designs on Japanese porcelain, it was probably derived from a Chinese source, and either came directly to the Arita potters from imported pieces or perhaps through the lacquer makers and embroiderers who were already well established. The roots of all Japanese decorative arts and crafts can be traced to the prolific soil of China, but the flower and the fruit thereof belong to themselves and are rich with characteristics of their own. This is clearly shown in the Hizen ware, which, while owing so much to the discoveries of a neighbouring and earlier civilisation, is still instinct with personality and revived with a sense of beauty and grace of expression exclusively the artistic heritage of Japan.

CHAPTER III

THE reputation which Hizen had acquired as a porcelain-producing province spread far and wide in the seventeenth century, and was envied by others. About 1658 the village of Kutani in the province of Kaga became known for its porcelain stone, and potters were sent thence to study or steal the secrets of Arita. Some were successful, and thus the wares of

KAGA

became established. By the year 1670 the potters of Kutani had become skilful in the production of two wares. The first showed a brilliant deep green glaze used with others of lustrous quality such as yellow, purple, and blue. These glazes were often run over designs marked on the biscuit in black. The second class of work was in the style of the Arita potters (except that blue under-glaze was very rarely used), and employed green and the soft opaque red peculiar to Kutani, to which other colours were added—

38 JAPANESE PORCELAIN

yellow, blue, and gold and silver. These enamels were used with great ease and distinction in the red wares, and the result became pleasing in the *ensemble*. The ware, however, which is generally associated with Kaga is that in which the surface of the piece is partly covered with iron-red with applied ornamentation in gold, light green, &c. This production has been spoken of as belonging to the nineteenth century, but it has now been shown to have been made in the early days of the history of Kaga. Like many other of the porcelains of these works, this particular ware has been very cleverly and successfully revived during later periods, although the red of the nineteenth century, on comparison, is very crude and different from that of its forerunner in the seventeenth century, and also the old gold decoration is free from the glitter of modern work. But although, as with many other decorative arts, old Kaga wares are best, the modern productions of the early nineteenth century are not without their æsthetic value. About 1750 the Kutani factory which had put forth such charming work ceased to manufacture the same class of goods. The works remained

PLATE VII.—FIGURE OF A CHILD

Large Imari figure of child seated on a board, intended for the game of Go—with the ball in the hand. The painting in colours on the dress is in the early turquoise blue and other delicate colours associated with the Kakiemon style.



JAPANESE PORCELAIN 41

under a cloud for some thirty years. At that date four potters from various famous works established a new kiln in the Nomi district of Kaga, but did not attempt the reproduction of the early Kutani wares. Their productions were of the Imari class. In 1843 the old Kutani wares were again produced with some success, and since then the factories have increased and the class of porcelain produced gradually passed from the artistic to the commercial class.

SETO

The history of these potteries in the province of Owari, like those of others in Japan, shows a development through a long period of earthenware production to eventual success in regard to porcelain. More than one hundred and fifty years after Hizen had manufactured the more or less natural porcelain, the ceramists of Owari first turned their attention to that particular branch of work. As late as 1798 some Seto potters were forced by local laws away from their home to the port of Nagoya. There, under new patronage, they attempted the manufacture of porcelain, but after various incomplete essays

42 JAPANESE PORCELAIN

new laws enabled them to return to Seto, and later one of these pioneers, Tamikichi, set out for Hizen on a voyage of discovery. Captain Brinkley mentions that the story of this adventurer furnishes another instance of the part played by the Buddhist priesthood in fostering and promoting Japanese industries, and adds: "It was a priest that familiarised the people with the chief mechanical processes of pottery manufacture; it was a priest that enabled Kato Shirozaemon to visit China, and it was a priest that now aided Tamikichi's design." The narrative of this potter's efforts and successes is a long one, but the result was that the village of Seto became after his return in 1807 a porcelain-producing centre. The province of Owari is rich in the various materials suitable for porcelains, but the paste made there varies in some respects from the original form. Results are not always satisfactory, waste has occurred to a large extent, but still many victories have been won. Early Seto ware produced by Tamikichi and his many pupils is rare even in Japan. Native cobalt-blue decoration of a good character under-glaze, carefully chosen, and well executed

JAPANESE PORCELAIN 43

designs, with a somewhat second-rate paste and glaze, were the characteristics of the first period of Seto. Later in the nineteenth century many improvements were made, both in regard to technical qualities and the art of decoration. And up to about 1860 fine examples of blue and white chinas were produced, for at that time the potters were using a Chinese colouring material which gave an intense and lovely result. After 1860 the main object of the potters was to supply the largest quantity at the smallest price—an honourable intention that does not make for high art as a rule. In this case it implied giving up the Chinese blue and using European smalt, which produced a blue so poor and cold that even the markets of Europe eventually became disgusted with it. The Owari enamelled porcelain which after a time followed the under-glaze blue must be considered a product of the post-reformation days of Japan. No doubt there were at one time examples made prior to the abolition of feudalism in 1868, but the kind generally known now is that produced in Owari, and decorated at Tokyo and elsewhere. Notwithstanding the quantity and commercial character of this

44 JAPANESE PORCELAIN

ware, it is often beautifully produced and ornamented with graceful pictorial designs. At the present day the villages of Seto produce more porcelain than any other factory in Japan, but the pieces are chiefly for export, and, with some few exceptions, of that particular sort of decoration supposed to delight the Western eye.

PLATE VIII.—AN IMARI BOX OF MANY COLOURS

This is an interesting example of the large pieces that could be made in the Arita factories—for the name Imari is, of course, the name of the port. In this box one sees considerable use made of modelling and piercing to give lightness and form to the design of peonies, rocks, and apocryphal beasts which go to make up the elaborate work. Gold is freely used in this example.



CHAPTER IV

IT will have been noted from the past slight review of early Japanese work that it is mainly differentiated from the Chinese by the indifferent quality of its paste and glaze, its elegance in decoration, and the individual character which so many styles of ware possessed. After the middle of the eighteenth century more technical skill was displayed, and such works as those of the factory of Awata became famous for porcelains which, if in the first case copied from their inevitable masters the Chinese, were developed into a native Japanese art. This has been the way with gifted peoples in all time, to take all the world has to give and improve and individualise it.

KIOTO

Although famous for its pottery for many centuries, it was not until about 1760 that porcelain, after the later Ming style, was produced in this province. But from that time

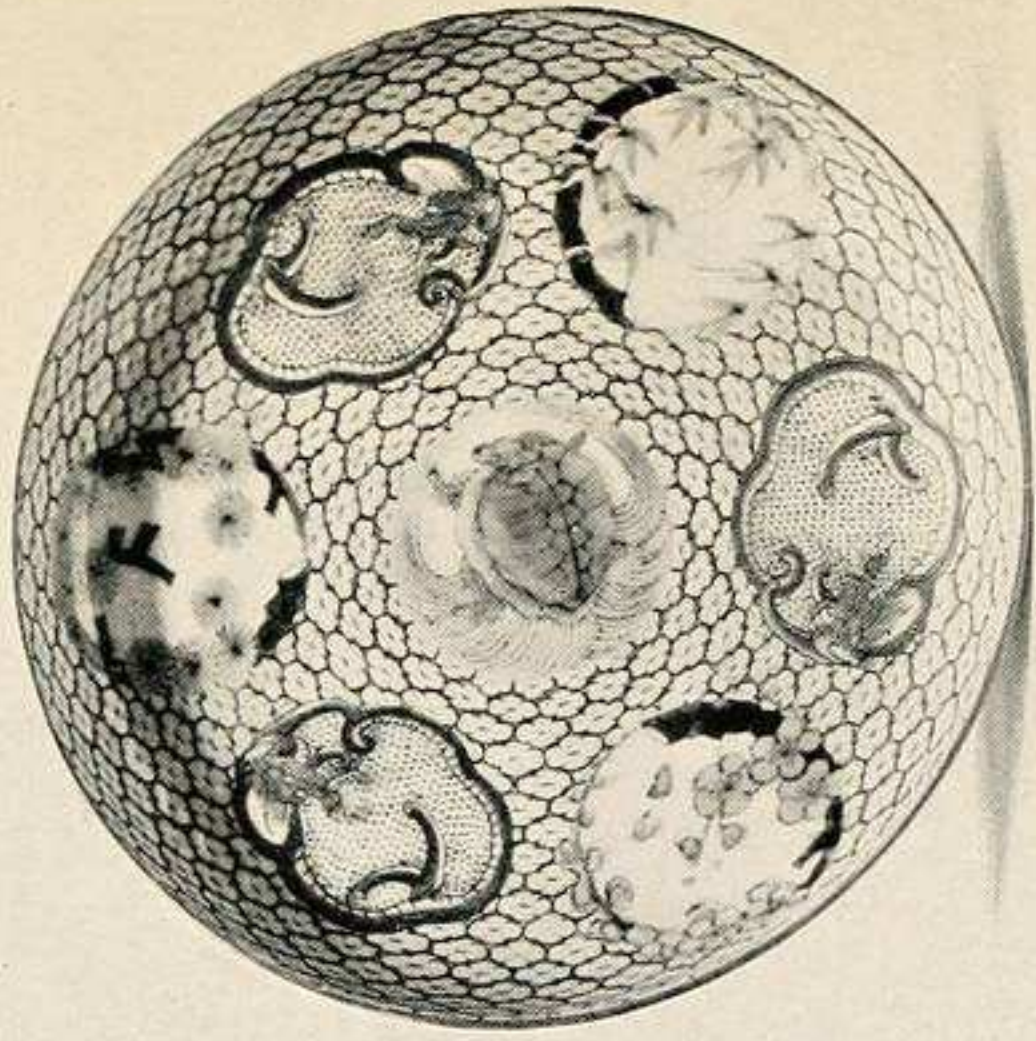
48 JAPANESE PORCELAIN

onward for nearly one hundred years the various factories were exceedingly busy and the porcelains of Kyoto known in distant lands.

The first manufacturer of porcelain in Kyoto was an amateur and pupil of Ebisei, an accomplished potter who was very successful in the application of vitrifiable enamels to the surface of unglazed pottery. This pioneer of porcelain in Japan bore the name of Eisen. He is supposed to have sought for the secret of the Chinese celadon wares and to have turned from those attempts to that of producing enamelled porcelain in the Ming manner. In his day in Japan the Chinese wares were greatly in vogue, although it was noted that the achievements of the Celestials were somewhat declining in quality. Still the Japanese greatly admired their neighbours' ceramics, and Eisen was fortunate and skilful as a copyist. Thus in the early days of Kyoto the marked Chinese character was heavily impressed on the local porcelains. No doubt this is greatly to the advantage of the general history of the ware, for Chinese influence on Japanese art almost invariably makes for breadth and strength, restraint and dignity. Many

PLATE IX.—TWO PLATES AND TEA KETTLE

These are examples of fine design in Japanese wares. The teapot belongs to the Nabeshima or Okochi ware, which is ranked among the best of the country. The ground is a pattern in delicate blue, and the decoration is generally highly effective. The handle is of lacquered metal. The design on the right-hand plate is taken from a Chinese example, but the mouton peony and conventional scroll on the other plate may be said to be pure Japanese decoration in its most effective form.



JAPANESE PORCELAIN 51

beautiful things were produced by the potters at this time, but porcelain did not greatly flourish, although later blue and white china was manufactured with some proficiency if little originality. As the nineteenth century advanced the craft increased, and about 1853 a large pillar lamp of Kioto porcelain was placed in the park of the Imperial Palace, thus marking its distinction and accomplishment. In the collection which the Government of Japan caused to be made for the use of the South Kensington Museum may be seen examples of Kioto ware which go to prove its many charming qualities and technical achievements. Among the pupils of Eisen, one whose influence on Kioto wares was most important was Mokubei. He copied the ivory-white wares of China and the rougher porcelain that was called Cochin-China because it came to Japan through that country. The examples which most pleased the Japanese connoisseurs were small boxes used by them as incense-holders, on which were brilliant glazes of purple, yellow, green, and bronze red. Mokubei's success in reproducing this ware led to his further victories. It is said that he was the first to employ moulds

52 JAPANESE PORCELAIN

in the process of porcelain production at Kioto. "The idea of this process," Captain Brinkley says, "was derived from a study of Chinese wares. The moulds were of two pieces. They were applied externally, and after the vase had received the desired form by pressure from within, its inner surface was finished off upon the wheel. Porcelain and pottery with designs in relief thenceforth occupied an important place among the productions of the Kioto workshops. At present specimens of this nature are often disfigured by evidences of the haste and negligence common to the modern school, but some well-executed examples may be found. Mokubei generally marked such pieces as were not intended to be exact imitations of foreign models. It may be added that collectors are often imposed upon by elaborately decorated specimens—generally bowls—which curio-dealers confidently ascribe to Mokubei, but which are in truth clever examples of modern manufacture."

The greatest period of Kioto, however, deals with the story of an accomplished artist-potter and an enlightened and appreciative prince, in a manner delightful to the feudal spirit, just

JAPANESE PORCELAIN 53

then approaching its extinction. The most remarkable of the Kyoto potters was undoubtedly Nishimura Zengoro, who worked from the beginning of the nineteenth century. As with most Japanese artists, his personality is complicated by several names. Apart from his family name of Zengoro he was known by his professional style, Eiraku. Added to this, as his father was a well-known potter and maker of fine boxes for the tea ceremonials, the younger Zengoro-Eiraku was called by the art-name of Hozen, and towards the end of his life, after removing to Lake Biwa, he was known as Butsuyu. Mr. Hobson has summarised his story and the account of his production thus: "After studying faience at the Awata factories from 1801-1803, he began porcelain-manufacture, and his first successes were won in céladon, blue and white, and copies of Kochi-yaki (as the ware exported from Cochin-China was called). His achievements attracted the notice of Harunori, feudal chief of Kishu, who invited him in 1827 to set up a kiln in his castle park; and here Hozen made his celebrated Oniwa-yaki (honourable Park ware), or *Kai-raku-en*, as it was

54 JAPANESE PORCELAIN

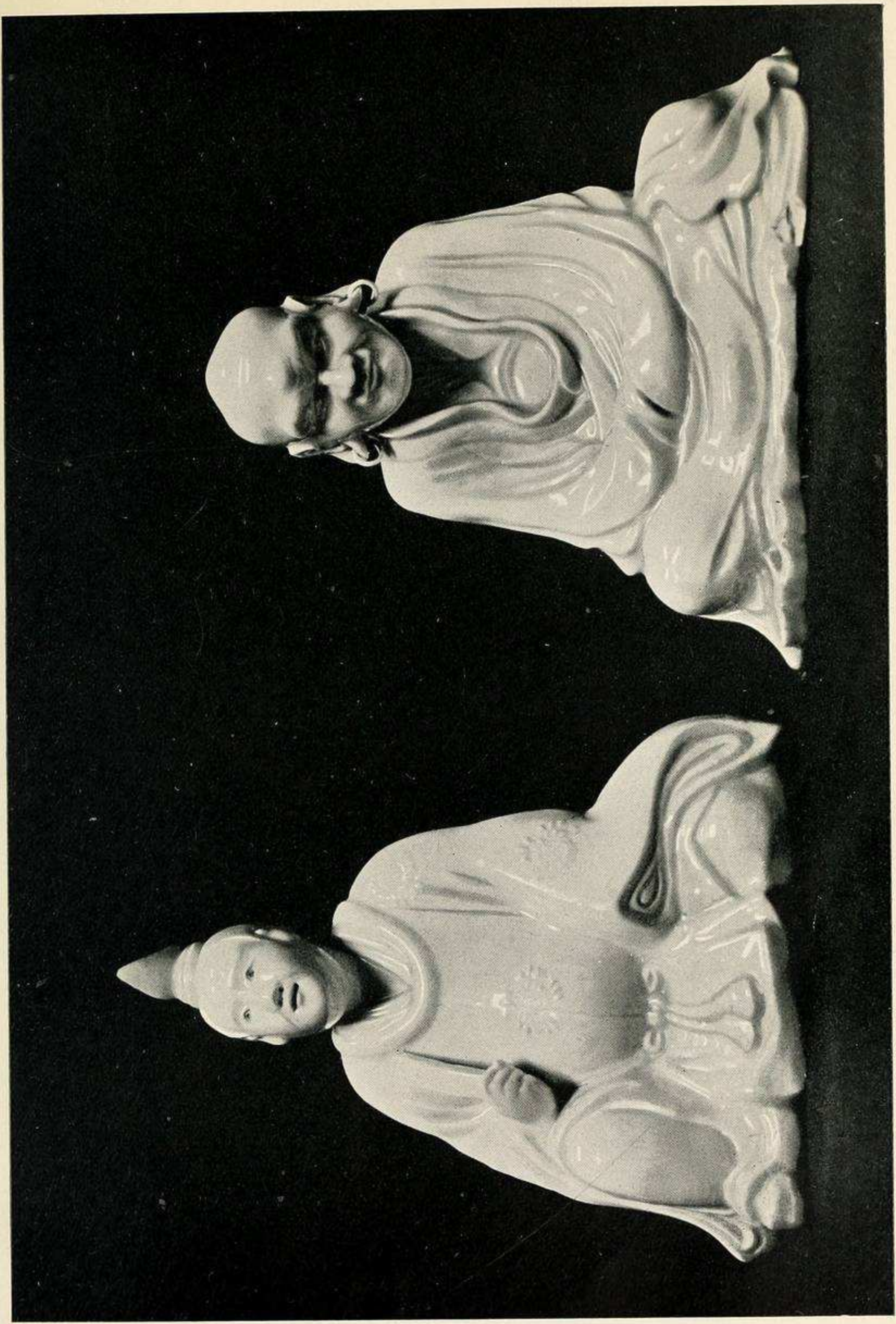
named on the stamp used to mark the pieces. It was an imitation of the so-called Kochi-yaki, but far excelled the original in beauty of colours and glaze. Indeed, his *aubergine* purple, turquoise blue, and yellow have rarely been equalled. Another class of decoration which won laurels for Hozen was that borrowed from the Chinese Yung-lo porcelain." The Japanese are said to have been under the impression that this porcelain which Hozen repeated so successfully, consisting largely of gilt ornament on a peculiar red ground, belonged to the period 1403-1425, but it was probably one of the many clever reproductions by the Chinese of a later date which the accomplished Hozen once more reproduced.

Brinkley classes Hozen's examples of coral red glaze, which is at once lustrous and soft, with its wealth of golden decoration and reserved medallions containing pictures in brilliant blue *sous converté*, as being among the masterpieces of ceramic work not only of Japan but of the whole world. But Hozen was fortunately not obliged to wait for the appreciation of posterity. In 1827 some notes of his on his visit to

PLATE X.—A COURTIER AND A SAGE

1. Shows the figure of a member of the Mikado's court seated with a fan in his hand. The porcelain is Hirado ware of a pleasing, smooth white character and brilliant glaze. The eyes are slightly marked in colour.

2. The second figure is that of a Buddhistic sage lost in contemplation and blind to the things of this world. Curiously, his eyes are touched with blue; otherwise the statuette is of the same white Hirado ware as that of the courtier.



JAPANESE PORCELAIN 57

the Prince of Kishu show with almost pathetic simplicity how greatly he felt honoured. After telling that a kiln was built for him in the park, and seals given him for use on his private and other manufactures, he adds: "What happiness to be admitted into the august presence of the Prince! Such good fortune is not met with twice in a thousand years. It redounds to the perpetual fame of our family." This attitude of the gifted potter in the presence of the cultivated prince belonged to the antique spirit of Japan which had, in its day, done so much for the applied arts. It is a mental pose hardly to be looked for in our day, although its value in connection with the production of beautiful wares is beyond dispute. After working in the neighbourhood of Nara for some time he visited Setsu, spreading the evangel of his artistic qualities. For years his reproductions of antique heirlooms, such as ceramic examples from China and Corea, gained him infinite fame and the right to use more and more important seals. After producing faience at Omuro for a time, he handed his factory at Nara to one of his two sons, both well-known potters, and in 1850 removed to Lake Biwa, where

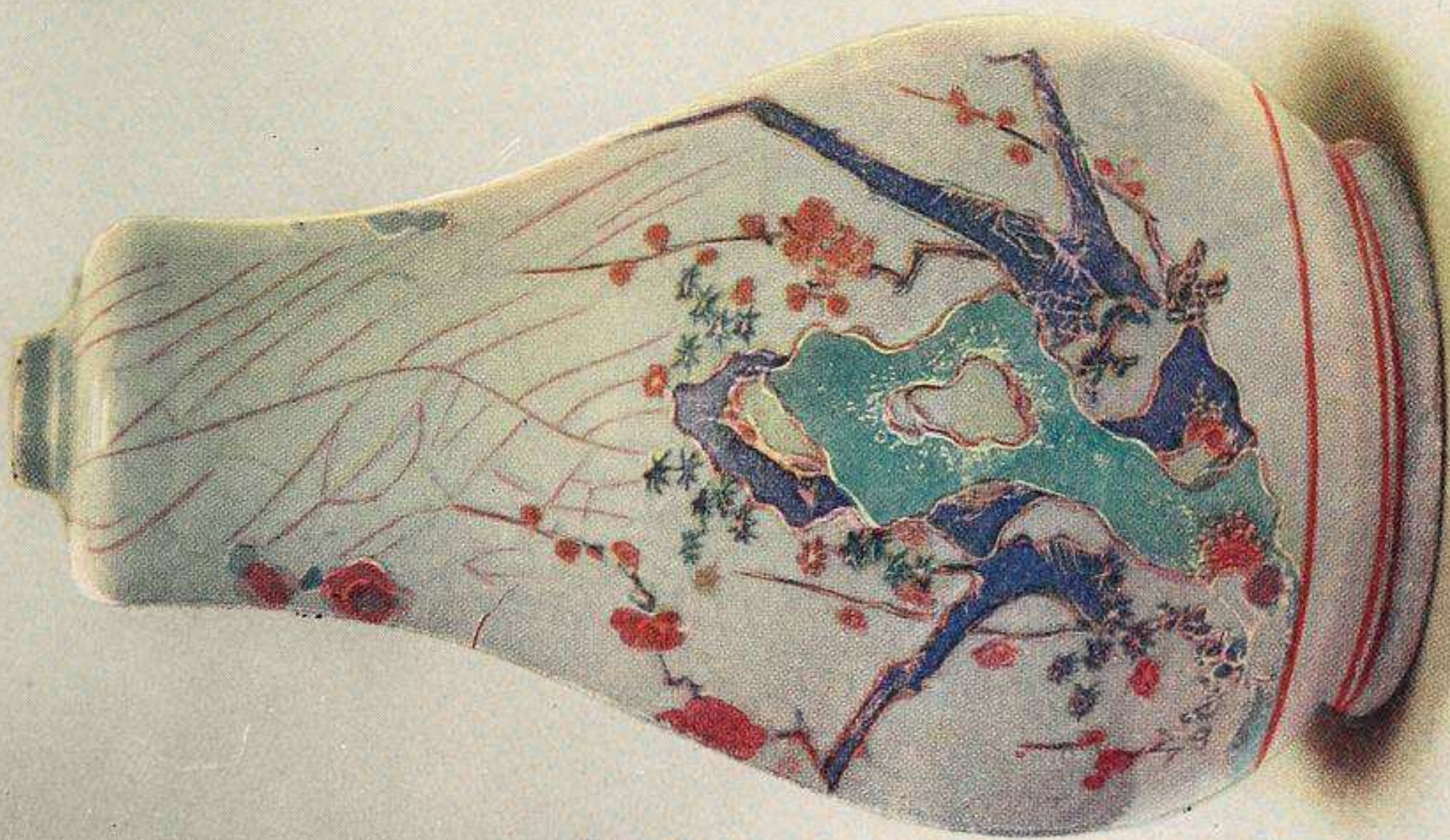
58 JAPANESE PORCELAIN

in the last years of his life he devoted himself, reproducing porcelain decorated with blue under-glaze or the "rouge vif" of the supposed Yung-lo period, which had already made him famous.

The invention of new classes of porcelain was never a marked quality of Kioto, or of Japan either for that matter. Mr. Dillon, whose work on Japanese art is always both critical and appreciative, has said in this connection that apart from the kilns of the princes, such as those of Hirado and Nabeshima, there is little originality to be found in this direction. He adds: "Blue and white porcelain has been produced in enormous quantities, both for domestic use and for exportation, in the Imari district and in Owari—to a lesser extent in Kioto. It has always followed on Chinese models, but in spite of the technical excellence of much of the ware, the hard flinty paste and certain peculiarities in the glaze have never allowed the Japanese to attain to the rich and harmonious effects that the potters of Ching-tê-chên have at times obtained with their under-glaze cobalt pigment. As far as Kioto is concerned, nearly all that is of interest in the manufacture of the porcelain is summed up in the work of the Zengoro family."

PLATE XI.—CÉLADON VASE AND THE SEA-EAGLE

These are attractive and curious examples of Japanese porcelain of somewhat complicated make. The vase is coated with a fine crackled céladon glaze, over which is painted a charming design in what may be termed the Kakiemon manner. An old fir tree, rocks, and flowering shoots make up the ornament; it is admirably spaced and coloured. The sea-eagle is one of the many examples of close naturalistic study combined with decorative treatment which the Japanese artists in porcelain were so fond of producing.



CHAPTER V

THE gift of receptivity, for which the Scottish divine is said to have prayed so enthusiastically, has been lavished upon the Japanese nation. This is the more noticeable, especially in their arts, owing to the marked conservatism, not to say atavism, of their close neighbours the Chinese. And yet side by side with the expansive and receptive quality of the Japanese artistic nature there is a vein of the same worship of the antique which inspires the Celestial peoples.

TEA CEREMONIALS

The cult of the tea clubs, rooted in the earliest history of the Japanese, has possessed a vast influence over the ceramics of the country. Most writers on the subject heartily abuse the members of these societies for their devotion to the earliest and simplest forms of pottery and their contempt for the seventeenth and eighteenth century efforts towards perfection in porcelain. There can be no doubt that the enormous prices

62 JAPANESE PORCELAIN

given for the earliest examples of this class of earthenware arise from an affectation, but viewed without prejudice it must be owned that the early pottery of the tea ceremonies possesses beauty.

The shapes of the various pieces—the tea jars enclosed in bags of brocade, the water vessel, the tea bowl, and so forth—and the dark brilliancy of the glazes splashed or thrown upon the pottery are full of charm. The very fact of the decoration being simple and often fortuitous makes this sort of pottery a suitable symbol for the outwardly bland and harmless, but essentially subtle and effective tea clubs. However, these pieces, like the Raku and many other wares, belong to the field of pottery and are as far from porcelain as the poles apart—although often produced in the same districts and by the same men.

It is this complicated note in their character which delayed and prevented the development of porcelain as an artistic and worthy craft in their midst. For many generations the native taste was only for the most simple, almost barbaric earthenware of what has been called the “morbid æstheticism” of the tea clubs and tea ceremonies. But still there were students and hard-working

JAPANESE PORCELAIN 63

technicians who endeavoured to make porcelain a fine art. These pioneers met with rather slight commercial success, but they proved the possibilities of an enormous export trade, which, although considerable in the eighteenth century, has only been fully developed during the last twenty years. The Japanese now appear to differentiate art from commerce as fully as the most accomplished European or American. Their products in porcelain if fine are reserved for themselves; their export productions are merely intended to meet a demand for cheap wares, decorated sufficiently badly to please the foreign devil. But notwithstanding the difficulties in regard to this porcelain, which the early retention of the old pieces and the lavish shipment of the bad have produced, there remains a charming period of Japanese work in which the collector of to-day has a fairly open field.

EARLY NINETEENTH-CENTURY WARES

This is not a period which is generally beloved by the student and collector in any branch of art, but to some extent the virtues of the East were

62 JAPANESE PORCELAIN

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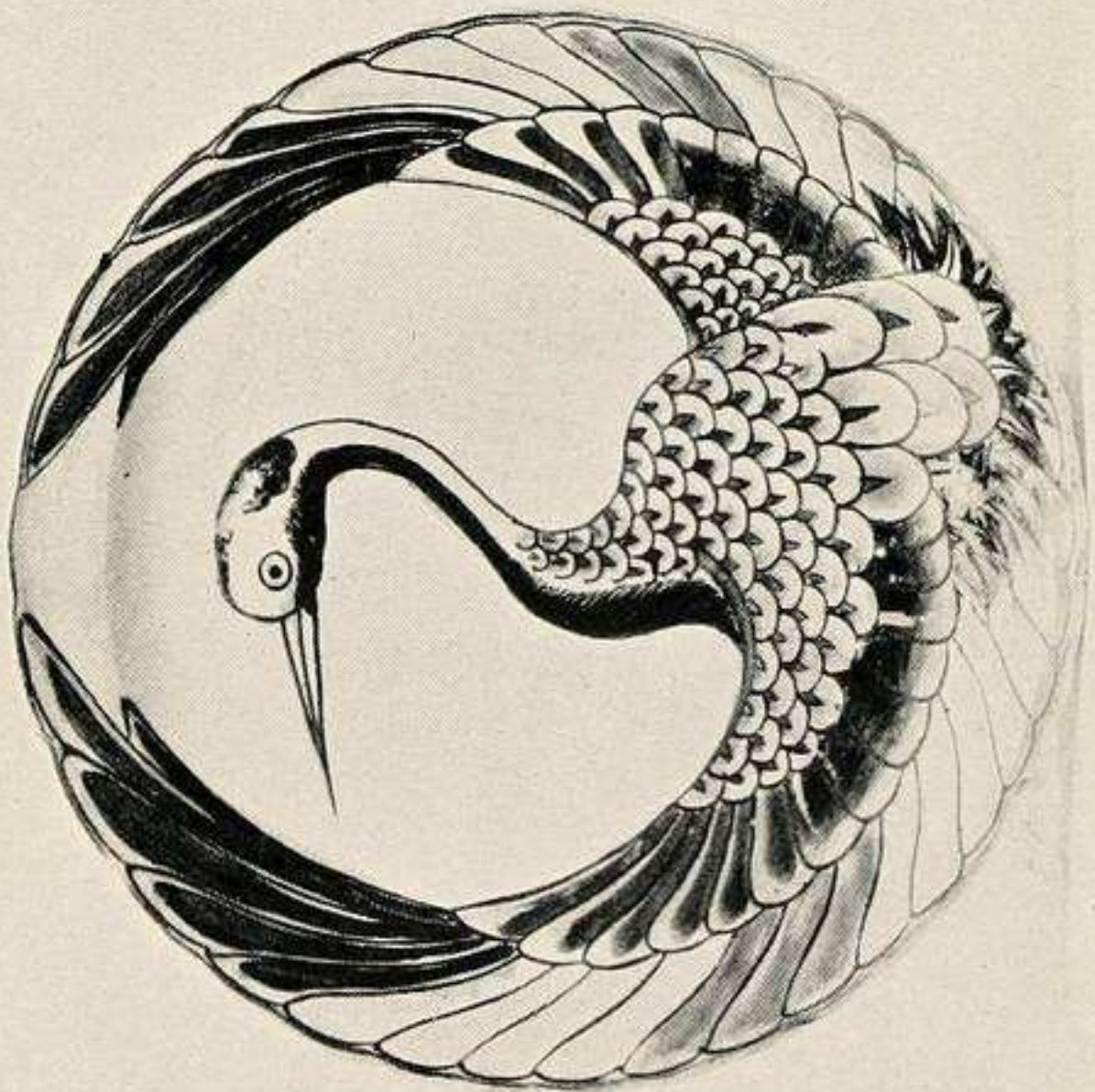
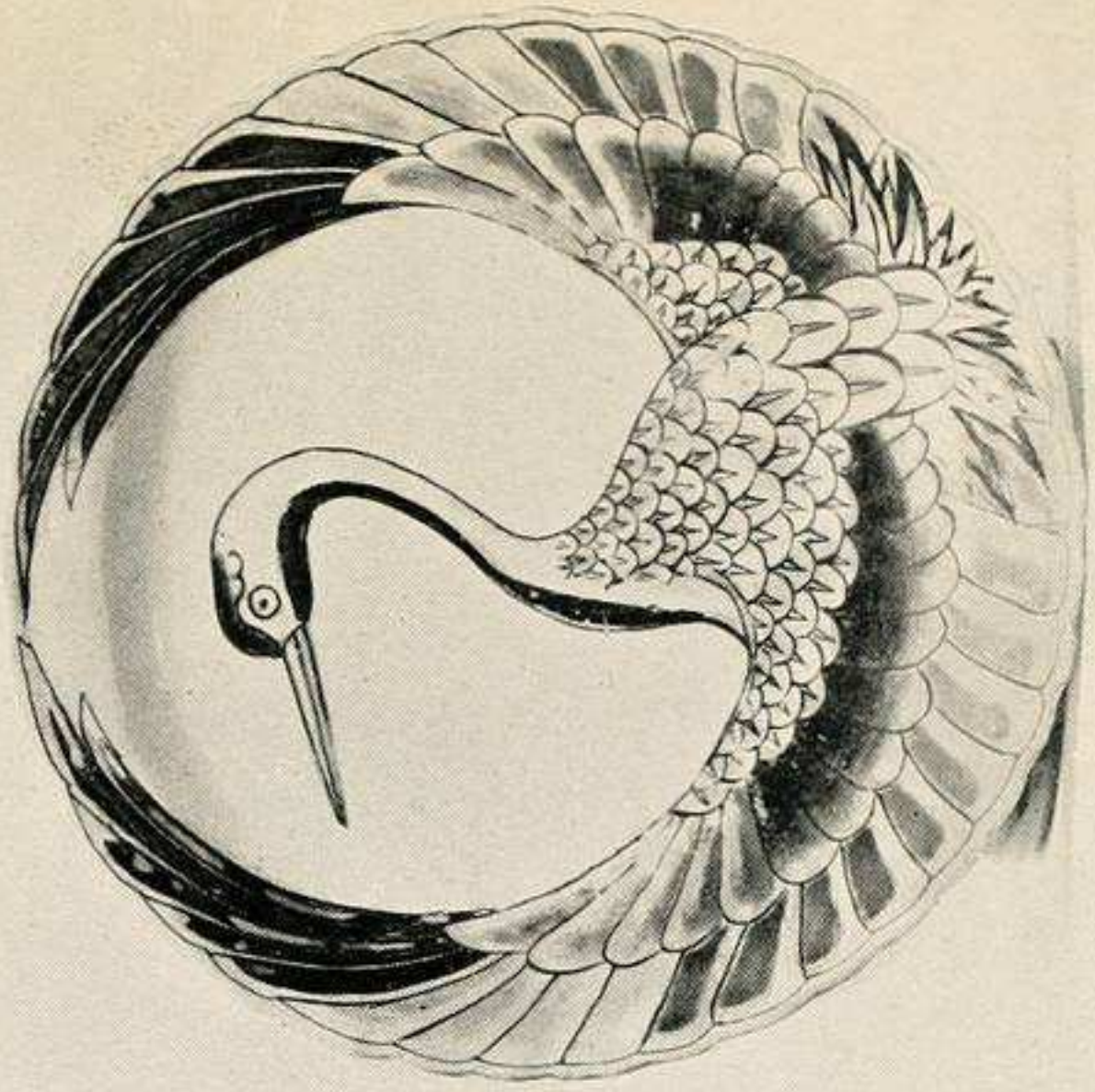
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64 JAPANESE PORCELAIN

still unsmirched by the hot passions of export commerce at that time. Especially in regard to porcelain, which had been an art of slow growth in the Empire of the Rising Sun, were many admirable results to be found in so late a period of history. Until after the middle of the nineteenth century Japanese art was very little appreciated in Europe. Many writers appear to hold the opinion that the Paris Exhibition of 1867 first interested the Western collectors in the subject. The porcelains then on view were not bought up by the museums to any great extent, but passed into the hands of collectors, who spread the evangel of Japanese art, and by the 'seventies of the last century the shipments of artistic handicrafts poured into our ports. It was a period of considerable depression in our own applied arts; porcelain particularly was at its lowest. Thus the work of Japan, to a great extent uninfluenced at that time by the supposed tastes of Western buyers, fell like rain upon dry soil and was welcomed by all. The exotic character of the decoration of their pottery, china, and lacquer was a refreshment to our own crafts, which had long fallen from the grace of the eighteenth

PLATE XII.—IMARI PLATES AND FIGURE

The plates are no doubt decorated with the stork as the crest of the original owner. They are interesting examples of early ware, as is the brilliantly coloured figure. This is probably intended to hold flowers, as the bowl in the arms of the lady is carefully adapted for that purpose. Such wares as these were produced in great quantities in the early Imari days, and have been copied to no small extent, but the older examples show great care in the decoration and delicacy of treatment in regard to the colour scheme.



JAPANESE PORCELAIN 67

century and were awaiting a renaissance with some impatience.

The wares from Hizen, Kioto, Seto, and Kaga came upon the general public with a wonderful and inspiring freshness. People of natural taste welcomed these Japanese porcelains, at such moderate prices, with great pleasure; others thought them quaint and useful, and for a while beautiful examples of this branch of Japanese art found their way into the households made hideous by the machine-made horrors of the late Victorians. No doubt the pieces that were collected in those days often amuse our cultivated visitors from Japan. Those that seemed to our people of taste admirable specimens of decoration were the outcasts of the Japanese connoisseur. But in the arts the despised and rejected of one race is frequently the most honoured of a different people. At least these early importations from Japan were a thousand times better than anything of our own, however much below the Eastern standard they may have seemed.

Now that the Japanese students of Western life have penetrated into every corner of Europe

68 JAPANESE PORCELAIN

and America, our taste in regard to their own ceramics must have caused a good deal of quiet laughter.

It is said that pioneers prospecting among the wildest tribes of Central Africa once won their way to the holy of holies and ultimate altar of a heathen tribe, only to find enthroned and garlanded and worshipped an example of the ordinary British beer bottle. In a minor way such canonisation of the commonplace was not infrequent in the 'seventies and 'eighties of the last century, when the cult of Japanese art was in the air, and the understanding of its purpose even less than it is to-day. It has been pointed out that one might as well collect those large bottles of coloured water that used to decorate the shops of the apothecaries here as buy many of the utilitarian pieces of old Japan. But appreciation of beauty, whether in porcelains or any other art, is above such considerations in regard to uses. If the coloured bottles of the chemist delight the æsthetic sense of any one, let him enjoy them; and if in our collections of Japanese porcelains we possess pieces that cause the native of the land of production to

JAPANESE PORCELAIN 69

disguise a satiric smile at our Western simplicity, well, we still have our pleasure. But cosmopolitan artists will care for the same thing whether it be of the Orient or Occident. One does not expect the foxhound to appreciate the perfume of the wild cherry blossom in the morning sun, nor the butterfly to go pig-sticking, but inasmuch as each is an artist he will enjoy the essential delicacy of the one and the vigour and romance of the other. With art it is like that—different as examples may be superficially, the essential will be admired by the most different personalities. The productions of this period have been well reviewed by Mr. Burton. “Since the reopening of Japan to foreign trade,” he says, “the manufacture of porcelain, much of it of a very inferior order, has been established in many other places besides the historical centres. The industry was established at Sanda, in the province of Setsu, early in the nineteenth century. Blue-and-white was first made, but the most famous ware is a *céladon* of good quality, which, however, cannot be ranked with that of China. Blue-and-white of mediocre quality has been made at Himeji,

70 JAPANESE PORCELAIN

in the province of Harima, and also at Nagato, Aizu, and Igo, within the last fifty years. The most rapid development has, however, taken place at Tokyo, where not only is much porcelain manufactured, but enormous quantities of white ware are brought from Seto to be decorated, exactly as the white porcelain of Ching-tê-chên was sent to Canton. These outside decorators at Tokyo—the most famous decorating factory is known as Hyochi-en, and was founded in 1876—have established an elaborate style of painting, in which crowds of figures are painted in rather dry enamel-colours, and heightened with gold. In the most expensive productions, the background is entirely stippled with gold. This ware is mainly made for export. Another speciality of the Tokyo workshops consists in decorating the fine eggshell saucers and bowls of Mino with delicate paintings of the same kind, and then encasing the pieces in dainty basket-work.”

Although a large proportion of the Japanese porcelain of our own day is made for export according to the trade taste, it must be noted that there are many individual potters and

PLATE XIII.—IMARI COVERED JARS

Examples of the late seventeenth or early eighteenth century ware of Imari that was especially made for export to Western countries. Although not the class of work that delighted the Japanese connoisseur, it is skilful in manufacture and elaborate and effective in colouring. Like some other specimens here given, these jars are in a style which has been greatly debased by cheap reproductions entirely for export. Such covered jars often originally formed part of a set of two beakers and three jars such as the Dutch traders first induced the Chinese to produce.



JAPANESE PORCELAIN 73

decorators who are producing fine work. For the most part, this takes the form of reproductions of the famous Japanese porcelains of other days, or of attempts to master some of the triumphs of the Chinese potters of the seventeenth and eighteenth centuries; such as the *flambé* and transmutation glazes, the blue monochrome glazes, fine eggshell pieces with engraved designs, or the delicate grain-of-rice perforated pieces, in which the pattern is cut out of the paste and filled with glaze. Some excellent examples of the famous under-glaze red are also to be found on modern Japanese porcelains.

CHAPTER VI

ONE of the great attractions which Oriental wares possess for all collectors is to be found in the Japanese and Chinese sense of form and ornamentation. The Chinese are absolute masters of line, and the Japanese of delicacy and proportion. Our own old porcelains, although skilful enough, often display a sad banality both in the shape and the applied embellishment.

Most Eastern designs combine perfect decoration with an inner meaning, and that touch of subtlety and intention which adds considerably to the charm of much of the Japanese porcelain in all periods. For although the great days are over and the blighting effect of the European markets has now had some centuries in which to damage the fine æsthetic qualities of the work, there still lingers about the porcelains something of the old mastery of design which originally made the artists of Japan so welcome to the finer brains among Western painters and the virtuosi.

THE DECORATIVE SPIRIT

is not so fully influenced by religion in Japan as in China. The two national faiths, the Kami worship and the many sects of Buddhism, do not appear frequently in ceramic ornament. But the seven gods of Good Fortune and their infinite symbols are frequently represented on porcelain. Sir Wollaston Franks gives some particulars of these mythological personages who add so much to the interest of Japanese ware, and the understanding of whom enables one to appreciate many pieces. They will be readily recognised from the following descriptions based on Sir Wollaston's recapitulation of the facts. Firstly, the god of Longevity, Fukurokojiu, who is distinguished by a grotesque enlongment of head and a considerable beard. He carries a rough staff and is attended by a sacred tortoise and a stork, and sometimes by a white stag.

Yebis, brother of the Sun, the god of Daily Bread, represented as a fisherman, occasionally with a large fish attached to his rod; fish being,

76 JAPANESE PORCELAIN

of course, a very general food in the many islands of Japan.

Daikoku, the god of Riches, a short figure holding a miner's hammer and seated on or near bales of rice. He often has a large bag, and is not infrequently attended by rats. His attributes are emblems of the old sources of wealth in Japan, rice cultivation and mines. In former times the wealth of the Daimios was calculated by the number of *kokus* of rice their estates produced, and the quantity of copper and gold obtained from their mines.

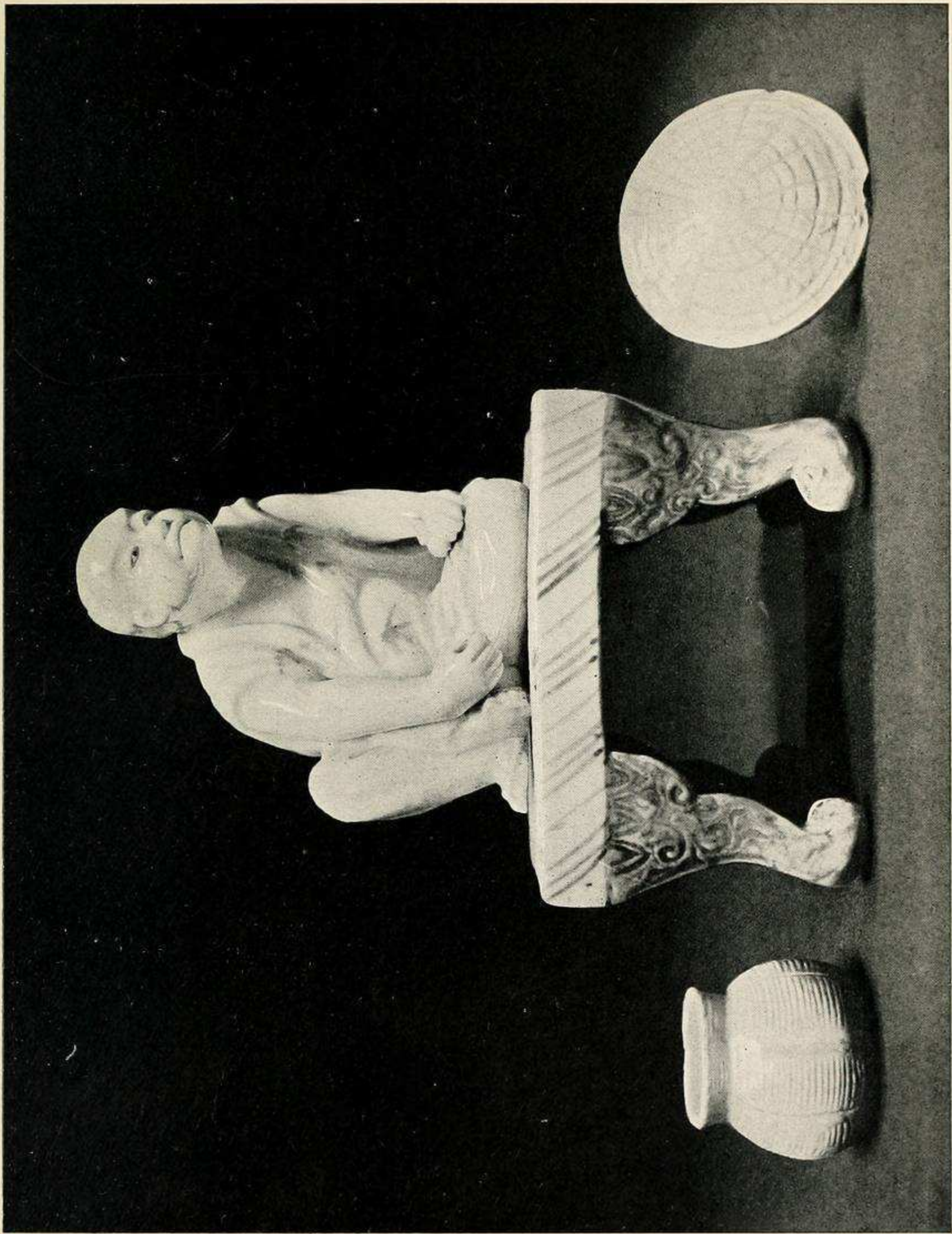
Hotei, the god of Contentment, is shown as a fat and cheerful old man with a bag containing his gifts, and often a hand-screen for comfort. He is often accompanied by children, who play all kinds of tricks with this good-natured Diogenes of Japan. He is the Ho-shang of Chinese art, and is an equally agreeable god to both nations.

Jurōjin, a dignified figure in the costume of a learned man, carrying rolls of writing on the end of a staff, and holding a hand-screen; a young stag follows his footsteps.

Bishamon, the god of Military Glory, dressed

PLATE XIV.—FIGURE ON STAND

A quaint example of nineteenth-century work in an original method. The hat and bowl, which usually find their place on the stand, are removable. It is probably an example from the northern pottery of Hongo in the province of Iwashiro. The porcelains there produced in the middle of the nineteenth century were not remarkable for transparency or whiteness, but at the present time great technical skill is shown and eggshell porcelains are produced in large quantities.



JAPANESE PORCELAIN 79

as a warrior, and holding a spear and a small pagoda.

Benten, the goddess of Love, richly dressed; sometimes attended by fifteen boys, her children. It will be found that of these divinities the first four are the most popular, and few Japanese households are without figures of some of them on their domestic altars. "Notwithstanding this universal *cultus*," adds Sir Wollaston, "their devotees are apt to treat them with great familiarity in their representations, often depicting them in ridiculous attitudes and costumes. Most of them may generally be recognised as supernatural beings by a great development of the lobes of the ears.

"Historical subjects but rarely occur in porcelain decoration, and only on specimens of comparatively modern origin. Scenes from domestic life are more common. In landscapes the peerless mountain, Fujiyama, may frequently be seen, with its remarkable snow-capped cone. The beautiful lake and river scenery of Japan furnish the materials for most of the landscape decoration, though, as a rule, preference is given to designs of a simpler character.

80 JAPANESE PORCELAIN

“The animals chiefly represented are the horse, buffalo, deer, tiger, and dogs. We occasionally also find the two animals about which the Japanese have invented a number of superstitious stories—the badger (this is really the racoon-faced dog) and the fox, whose transformations are the subjects of many a tale. In their representation of birds the Japanese are pre-eminent: the crane as the emblem of longevity is most commonly represented, sometimes in flocks flying across the sun. We also find eagles and hawks, pheasants, ducks, domestic fowls, and small birds of various kinds.

“The fishes are also excellent in drawing, and we may especially notice the *tai* fish, somewhat like our bream, the great object of predilection of Japanese gourmets, and the *koi*, a sort of carp, usually represented leaping up a cascade. Insects occur, but not in great abundance, and are well pictured. Before leaving the animals it should be mentioned that the Japanese zodiac consists entirely of animal forms, and that the set is often to be found in porcelain figures. There are also, of course, many semi-divine

PLATE XV.—FISH DISHES AND VASE

These show an early style of Imari work which has been largely vulgarised during the last fifty years. The old examples, when closely examined, show much skill and many beauties denied to the modern reproductions. The well-known reds and blues are brilliant, and the designs drawn and painted with accomplished art.



JAPANESE PORCELAIN 83

animals not unlike those used so frequently in Chinese decoration."

Of these the Ho-Ho-bird or phoenix is an imperial emblem of Japan; the dragon, also largely used, is no doubt of Chinese origin. The celestial Kylin, the composite animal, which seems capable of any kind of treatment, becomes the Kirin of Japan. The lion also is often employed in decoration of porcelains, as also the sacred tortoise with broad and hairy tail. The crests or badges of illustrious houses are frequently found in a decorative form on all kinds of porcelain, and these frequently help to place the period or make of the ware. Of the many trees and plants, the bamboo, the plum, and the various forms of fir trees are largely used. The conventionalisation of rocks and the use of architectural drawing are not forgotten. The Hizen artists were content as a rule with a limited number of subjects of ornamentation. A few flowers and fruits, scrolls and diapers, the mythical phoenix, unicorn, and lion; sometimes the use of a landscape, with the figures of ladies in sweeping robes, valiant soldiers armed *cap-à-pie*, and playful Chinese boys, filled out

84 JAPANESE PORCELAIN

the gamut of their decorative system. At Kaga conventional designs were largely employed, and at Kioto, Seto, and other centres Chinese forms of ornament were largely adapted to native work; but, as I have said, these borrowings were always given a certain air of delicacy and individuality that belongs wholly to Japan.

CHAPTER VII

AS with the porcelains of China, the marks on Japanese wares are at once attractive and elusive.

DATES AND PLACES OF PRODUCTION

are the marks one desires clearly placed before one. But for these one may to a great extent look in vain. The Japanese did not mark the wares which they produced so largely for export, except with Chinese dates and "six marks," which they felt European buyers would like to see and which cost the makers no effort to provide. The finest porcelains, on the other hand, were usually without marks. These examples were generally produced under the immediate patronage of a prince who retained them for his own use and handed them on in the feudal fashion of the time. In this way marks were superfluous, for every one knew the history of their finest pieces, and the possibility of a market at Christie's a few hundred years hence

86 JAPANESE PORCELAIN

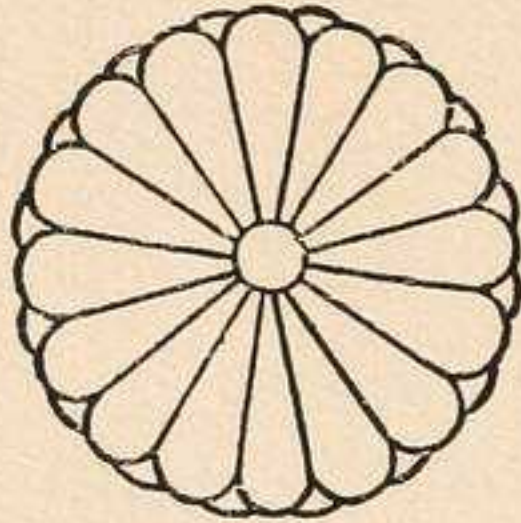
did not enter into the scheme of things. It was somewhat different, however, with the smaller potteries unendowed by some local lord. Unlike the Chinese, the Japanese makers or painters possessed more freedom and individuality, and often expressed it by inscribing their names on their porcelains and the place of production. The few marks given here are from the notes of Sir Wollaston Franks, and show something of the manner in which this useful addition to the porcelain was made.

The potter who worked without other aid than that of his immediate family applied his name to his pieces in various ways, such as impressing with a seal, or painting in under-glaze blue, or in the paste, or in enamel colours. But if he became at all famous he used various art names, and these too altered as he passed from one place to another. Thus, although the marks if closely followed may contain no small amount of information, they will not be of great service to any but the most devoted students. For my part I would rather judge the Japanese porcelain which is now to be found in Europe by the laws of beauty than by its marks. One may take for

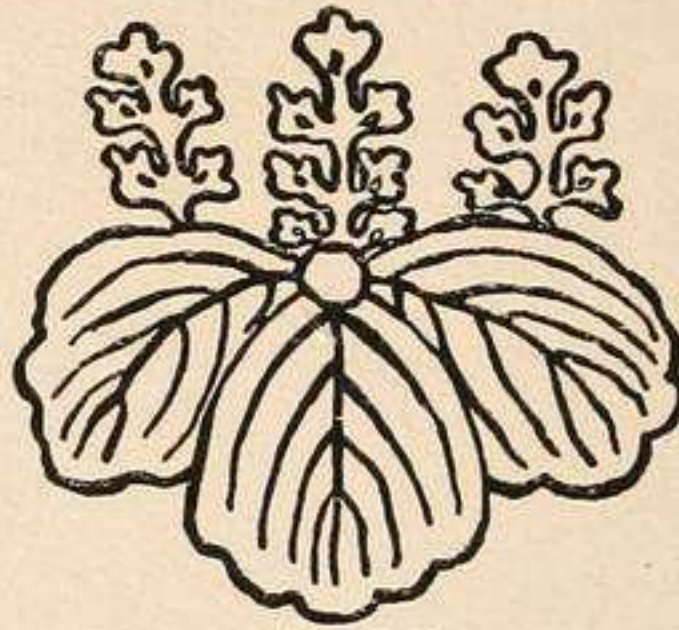
JAPANESE PORCELAIN 89

granted that the porcelains we have the opportunity of buying are not of very great age, and if they suit our æsthetic tastes, that ought to be enough to guide us in the matter. Possibly one may be able at a glance to say which of three or four provinces the piece comes from, but the actual potteries need more study than the subject is worth, while the decorators' names, and they had so many, do not add greatly to our sum of delight. Thus where the marks are simple, clear, and authentic they may be of service, but in a general way it is as well to trust to one's own taste in regard to Japanese wares.

JAPANESE MARKS



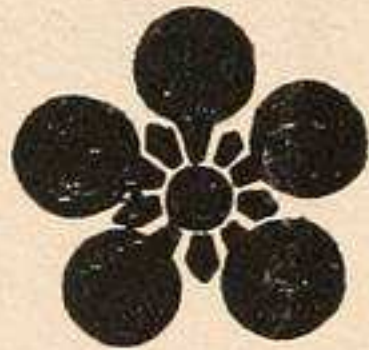
KIKU-MON
A Chrysanthemum
Imperial Badge of Japan



KIRI MON
Three Leaves and Flowers of the Paulownia
Imperialis. Badge of the Mikado's Family



THE MARSHMALLOW LEAVES
The Badge of the Tokugawa Family



THE CREST OF MAIDA,
PRINCE OF KAGA



THE CREST OF THE PRINCE OF SOMA



THE CREST OF IKEDA,
PRINCE OF BIZEN



THE CREST OF NABESHIMA, PRINCE OF HIZEN

KIOTO PORCELAIN MARKS
EIGHTEENTH CENTURY



Used by Mokubei at Awata
b. 1767, d. 1833



Made by Kyaraku
(Mokubei)



Mokubei
1767-1833



Mark of the Awata Kiln
from 1765



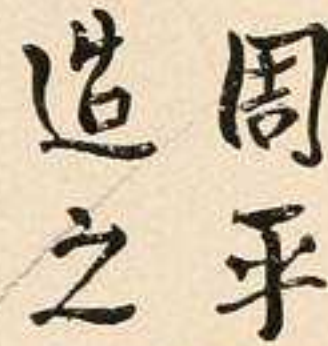
Made by Shūhei



Used by Shūhei
or Hōkyō



Made by Shūhei of
Great Japan



Made by Shūhei

MARKS USED THE LATTER PART OF EIGHTEENTH CENTURY



The Marks of Yeiraku Hozen, the Potter.
1801-1855



Made by Yeiraku, beside the
lake; Mark given him by
Chief of Kisha, 1827



Mark of the Potter Hozen



Made by Yeiraku (Wazen) of Great Japan from 1858



Mark used by Wazed 1858



SEI. Mark used by Rokubei, 1748-1799

靜齋

SEISAI. Mark used by Rokubei Gorosuke, 1811-1860

偕樂園製

Mark used by Zengoro Hozen 1827-1844



Mark of Zoroku 1849-1878

清風舎
与平造

Seifu Yohel. Mark used by Seifu, 1844-1861



Marks used by the second Kitei, early nineteenth century

SETO MARKS

日本瀬戸
河内平藏

Marks used by Kawamoto Hansuke at Seto in Japan about 1830

大日本
羊介製

大日本
瀬戸製

Made at Seto in Great Japan

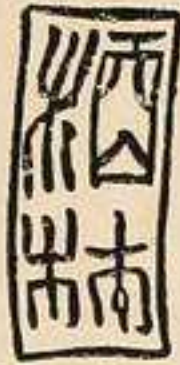
陶玉園
五郎製

Mark used by Gosuke at the Togyokuyen (modern)

HIZEN PORCELAIN MARKS

子
郎
大
輔
吳
祥
瑞
造

Made by
Gorodayu Shonzui
1510-1550



Used on old specimens
of Sakaida Kakiemon
1640-1662

三
保
製
藏
春
亭

Zoshuntet Sampo sei
about 1825

御
月
肥
山
深
川
嘉

Mark of the
Koransha Company



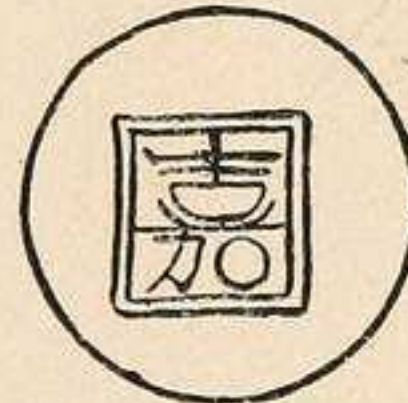
Orchid mark

龜
山

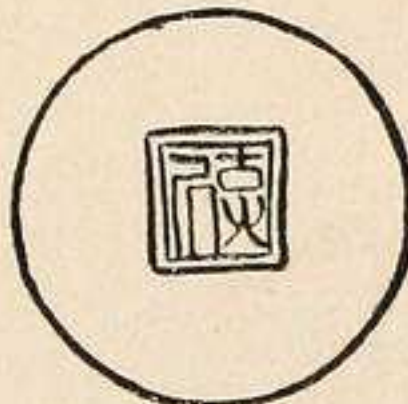
Mark of the Kameyama
Kiln, near Nagasaki
1803



Yo = porcelain.
An old Nabeshima mark



KA. Found on old
Nabeshima porcelain



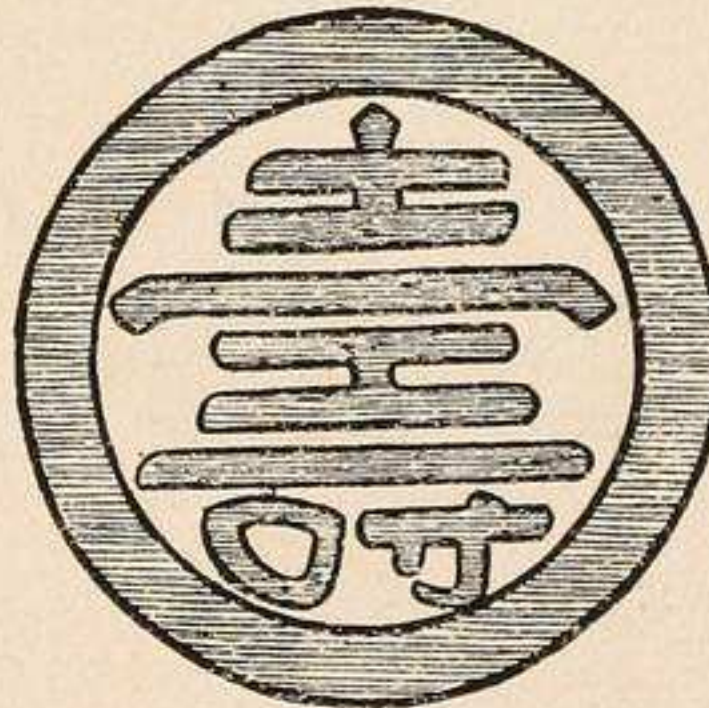
KOSAN-JIN
A Nabeshima mark found
on old specimens



The sparrow-chain mark on fine
Nabeshima porcelain



The comb-chain mark on bases of
Nabeshima porcelain used early
eighteenth century



Used at Arita about 1800

HIZEN MARKS

文化年製

Made in the period 1804-1817. Found on Hirado porcelain

三川用
小丸女古

Made by Komoru at Mikawachi. Found on Hirado porcelain from 1870

平戸産
枝茶造

Made at Hirado Used since 1870

三川内
森力造

Made by Mori Chikara at Mikawachi since 1870

大日本
三川内
古川製

Made by Furukawa at Mikawachi in Great Japan. Used since 1870

KAGA AND KUTANI MARKS



Mark used by Yeiraku (Zengoro Wazen) at Kutani in Great Japan, 1858-1864



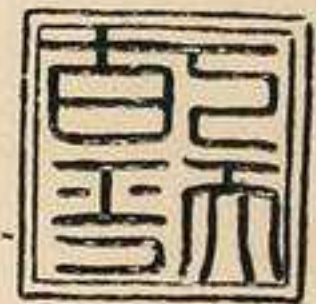
九谷
永樂造

Made by Yeiraku at Kutani 1858-1864

大日本
九谷造



Made by Wakasugi at Kutani in Great Japan from 1779



Various forms of Ideograph, Fuku (prosperity) written in gold, red or black, and green enamel

SOME AUTHORITIES

Captain Brinkley's volumes on ceramics in his work "Japan and China" have disposed of a good many authorities of the past. His labours lay before the reader a vast amount of information in regard to the manufacture of ceramics in Japan, and most of the works written round the date of his volumes accept his researches as of the greatest value. Long before this time Sir Wollaston Franks, Messrs. Bowes and Audsley, Jacquemart, and others felt their way with caution among the quicksands of the subject. As with other branches of art and ceramics, Mr. Hobson, Mr. Dillon, and Mr. Burton have each written instructively and pleasantly on the subject. All these books are of the greatest use to the student, but even more valuable are the collections now so easily accessible in London at least. That belonging to the late Sir Wollaston Franks, and frequently supplemented and improved, is at the British Museum. At South Kensington is the fine collection brought together by the Japanese Government for the service of the Victoria and

96 JAPANESE PORCELAIN

Albert Museum, and other examples. These alone will greatly help the student and form his taste in regard to Japanese porcelains. But it must always be remembered that this supremely artistic people have preferred their own earthenware before the porcelains, and it is in that subject, a large one, that one finds the most characteristic examples of Japanese ceramics.