

Dissertation 博士論文

Kaneshige Tōyō's Style and Influences

With Consideration of the Elements of Copying, Chance, and Imperfection

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Kaneshige Tōyō's Style and Influences

With Consideration of the Elements of Copying, Chance, and Imperfection

Introduction

The aim of this dissertation is to provide a scholarly exploration of Kaneshige Tōyō's 金重陶陽 (1896-1967) artistic style, technical process, innovations, and influence of Momoyama Bizen ware on his works, which led to his creation of classic, modern Momoyama style Bizen ware in the 20th century, and his subsequent designation as Living National Treasure of Japan in 1956. Data for my analysis includes a combination of historical analysis, academic research, information gained through my personal relationship with the Kaneshige family, and my own technical expertise as a Bizen potter. My research has been conducted using three main methods. The first method was to research historic newspaper and magazine articles as well as recorded interviews and official documents connected with Tōyō's philosophy, artistic vision, and the aesthetic elements embodied in his work. The second method was to utilize the expert knowledge and technical skill I acquired as a Bizen potter apprentice (three years) to Tōyō's eldest son, Kaneshige Michiaki 金重道明 (1934-1995). Finally, the third method was to include information and some of the first-hand stories gained as a result of my personal relationship and continued association with the Kaneshige family. Some of this information has previously been inaccessible to those outside a small circle of people.

Kaneshige Tōyō is considered to be the founder of the revival of Bizen ware.¹

Tōyō began making ceramics at the age of 14² as a figurine maker under the guidance of his father who had been a figurine maker in the tradition of Edo-Meiji Bizen ware. Tōyō became a master figurine maker and then, in his late 30s, made a sudden and complete change to making Momoyama Bizen style tea wares on the wheel.

The book *Kaneshige Tōyō: hito to sakuhin* describes the six original Bizen ware producing families and also quotes Tōyō expressing his feelings about making Bizen ware as a descendant of one of those families:

"The Kaneshiges were one of the six original Bizen ware producing families. The six families were established when the big communal kilns (North Kiln, South Kiln, West Kiln) were started towards the end of the Muromachi period (1392-1573). All the potters in Bizen had to belong to one of these kilns."³

The ancestral blood I have in my veins, in which a wonderful power is latent, has something that cannot be substituted for by anything. That power seems to have been naturally planted in me without my own cultivation. I have not been particularly conscious about tradition, but I think I have acquired it as I am. In that sense, I felt a grim resolve in my having responsibility towards the six

¹ Koyama Fujio, in Matsuoka (ed.), 1968, p. 138.

² Tanigawa 1977 (ed.), according to chronology, p. 240.

³ Matsuoka (ed.), 1968, p. 90.

families of Bizen. I had the conviction that, should I be defeated, it would be an inexcusable dishonor to my ancestor's existence. This state of mind has not varied in the least through all my long years.⁴

Tōyō was successful: Tōyō improvised freely and made new works of art based on classic Momoyama Bizen design/aesthetics that embody qualities of *fukanzen* 不完全 (imperfection), *wabi* 侘ひ (rustic simplicity, austere refinement), *sabi* 寂 (rustic patina), *shizen* 自然 (nature, spontaneity), the appearance of the elements of chance and improvisation, and are generally without stiffness or pretentiousness. He created a process which included allowing "space," where imperfections and chance occurrences could materialize and be savored. These occurrences were incorporated into the final finished composition. Tōyō greatly controlled the allowance for imperfections and non-symmetrical, warped elements to remain in his final forms as part of the aesthetic statement. The opportunities for elements of chance were created, controlled, and utilized by Tōyō to best advantage. Tōyō created what would come to be considered classic modern Momoyama Bizen ware style masterpieces. They are unique Tōyō creations that embody the essence of the Momoyama Bizen originals.

⁴ Kaneshige Toyo quoted in, Matsuoka (ed.), 1968, p. 91.



Figure 1.

a. Kaneshige Tōyō 金重陶陽, *tobishishi okimono* 飛獅子置物 (flying lion), 1927, Bizen ware, H. 27.5 cm.

b. Kaneshige Tōyō 金重陶陽, *hisago tokkuri* 瓢德利 (gourd shaped sake flask), 1953, Bizen ware, H. 13.2 cm.

c. Kaneshige Tōyō 金重陶陽, *Bizen mimitsuki hanaire* 備前耳付花入 (Bizen flower vase with ears), 1942-43, Bizen ware. H. 23.1 cm.

d. Kaneshige Tōyō 金重陶陽, *hidasuki kaki* 緋襷花器 (hidasuki flower vase), 1950, Bizen ware, H. 31.3 cm.

e. Kaneshige Tōyō 金重陶陽, *Bizen kutsu chawan* 備前沓茶碗 (Bizen tea bowl in the shape of a shoe), 1967, Bizen ware, W. 13.0 cm.

f. Kaneshige Tōyō 金重陶陽, *tsutsu kakehanaire* 筒掛花入 (cylindrical hanging flower vase), 1964, Bizen ware, H. 20.6 cm.

Kaneshige Tōyō was born on January third 1896, as Kaneshige Isamu 金重勇 (real name), eldest son of Kaneshige Shinsaburō 金重慎三郎 and mother Takeno 竹能 in what is presently Bizen city, Inbe. Tōyō's father's professional name was Kaneshige Baiyō 榎陽, and he was a Bizen ware potter who specialized in making animal and bird figurines. In 1910, at the age of 14,⁵ Tōyō graduated from Inbe Jinjō Kōtō Shōgakkō elementary school 伊部尋常高等小学校 (8th grade). One of Tōyō's father's friends, Nagami Tōraku 永見陶楽, who was also a Bizen figurine maker invited Tōyō to be his apprentice but Tōyō rejected this offer and started to learn Bizen ware under his father's guidance. ⁶ Tōyō learned to make mostly human figures, animal figures, and bird-flower statuettes. Tōyō's father Baiyō died in December 1916, at the age of 56, when Tōyō was only 20 years old,⁷ leaving Tōyō with full responsibility for the family and Bizen ware business.

Tōyō is considered to have been a master figurine maker (Fig. 1a). He began learning Omote Senke tea from Ōyama Sōgo 大山宗吾 in Okayama when he was 32 years old in 1928. From around the age of 36, in spite of the fact that he was a master figurine maker, Tōyō made a complete change to being a wheel throwing potter concentrating on tea wares and also sake utensils in the style of Momoyama era Bizen ware.

In 1937, Tōyō was asked to make *itome kakehanaire* 糸目掛花入 and *itome mizusashi* 糸目水指 as favored by Omote senke head Seisai Sōhō 惺斎宗訪. Later, however, Tōyō refuted the merit, in principle, of taking requests to make a certain shape according to someone's preference. He suggests that rather, capturing the essence is of primary importance (more on the subject in chapter 4).

In 1941 Tōyō changed the structure of the kiln with great success and probably, sometime soon after this, experimented and succeeded with obtaining *kasegoma* かせごま (moss green firing [Fig. 1b]) in the *suana* スアナ (flue). An early example of Tōyō's superb *yōhen* 窯変 firing (black/blue ash coating resulting from being buried in embers) and Momoyama Bizen like essence can be seen in the *mimitsuki hanaire* 耳付花入 (flower vase with ears) in figure 1c. Tōyō is also known for his *hidasuki* 緋襷 (red on white/beige clay surface firing on wares wrapped with rice straw) type of firing which is used to excellent effect in the more modern appearing piece in figure 1d. Tōyō's excellent *tsuchiaji* (character of the clay) can be seen in this example. Tōyō is thought to have put great effort and obtained superb results in his *hanaire* 花入 (flower vases), *mizusashi* 水指 (fresh water vessels), *tokkuri* 徳利 (sake flasks), *guinomi* 酒呑 (sake cups), as well as other forms. Included here in the introduction, is a late example of Tōyō's superb *chawan* 茶碗 (tea bowl); notable is the spontaneous improvisation, elements of imperfection, *wabi sabi*, and *shizen* seem to have all come together.

Tōyō socialized and interacted with a great variety of artists, actors, scholars, writers, etc. In particular, he interacted with other potters who were interested in creating and studying

⁵ Tanigawa 1977 (ed.), according to chronology, p. 240.

⁶ Matsuoka 1968, p. 91,92. In the text on page 90, Tōyō's age is given as 15, but in the chronology of, Tanigawa Tetsuzō 谷川徹三 (ed.). 1977. *Bizen: Kaneshige Tōyō*, p. 240, the age for graduating and beginning ceramics is given as 14.

⁷ Tanigawa 1977 (ed.), according to chronology, p. 240.

Momoyama style wares such as Kawakita Handeishi 川喜田半泥子 (1878-1963), Arakawa Toyozō 荒川豊蔵 (1894-1985), Kitaōji Rosanjin 北大路魯山人 (1883-1959), Ishiguro Munemaro 石黒宗麿 (1893-1968), Katō Tōkurō 加藤唐九郎 (1897-1985), researcher potter Koyama Fujio 小山富士夫 (1900-1975), and others. Tōyō would visit their kilns and they would visit Tōyō's kiln. They would both make ceramics and observe the other artist making ceramics, and also, view their collections, etc. This would mutually enrich techniques, knowledge and ideas.

The Karahinekai からひね会 (a group of four potters) was formed in February 1942. The group included Kawakita Handeishi, Arakawa Toyozō, Miwa Kyūsetsu (Kyuwa) 三輪休雪 (休和) (1895-1981), and Kaneshige Tōyō.

The most famous encounter with artists other than those in Bizen, is when on May 15, 1952 Kitaōji Rosanjin and Isamu Noguchi (1894-1988) arrived at Tōyō's studio to work for one week. Rosanjin made 800 pieces; Noguchi made 57. Rosanjin had also visited and made wares previously in 1949 for a week. An article In Honogeijutsu dai 9 go 1985 Jan. 1 by Kuroda Tōtōan describes how 32 year old Kuroda Tōtōan 黒田陶々菴 (real name Ryōji 領治) (1905-1987) was taken by Kitaōji Rosanjin (54 years old at the time) to visit Kaneshige Tōyō in 1937.⁸ The subject of the influences outside of Bizen is beyond the scope of this dissertation and may be presented at a later time.

Morioka Michiko told the author that in his last years Tōyō had envisioned creating simpler forms with the idea of the simplicity of Southern Song dynasty porcelains in mind. She said that she started to see more forms without ears or other attachments such as the *kakehanaire* in figure 1f (but she also added that nothing was really seen of what Tōyō was newly aiming for).

This research sheds new light on Kaneshige Tōyō's artistic style and considers the elements of imitation (copying Momoyama wares), chance and imperfection in creating modern Momoyama Bizen wares. The research also highlights Tōyō's technical innovations and highly controlled making and firing processes which distinguished him as an artist and made the creation of his modern Momoyama Bizen style wares possible.

The dissertation contains four main sections:

Section One – Background Investigation: This section is sub-divided into two chapters. *"The Occasion for Kaneshige Tōyō to Begin Throwing on the Wheel"* and *"Kaneshige Tōyō's Rise to National Treasure."* It is an historical investigation of Tōyō's rise to the designation as a National Treasure of Japan. It reveals great turmoil within the community of Bizen potters who were struggling with the post WWII cultural recognition awards in general, and who instigated a targeted resistance movement against Tōyō being designated as Intangible Cultural Property in 1952.

Section Two – Historical Context: *"Evolution of Wabi Cha Related Terminology and Ideals Sets the Stage for Kaneshige Tōyō to Create Momoyama Style Tea Wares"*

⁸ Seki Yōhei. In his article titled "Kitaōji Rosanjin to Kaneshige Tōyō: -Bizenyaki, kyoshō no shirarezaru kaikō to ketsubetsu-," p. 1. Seki Yōhei reveals the information which is written in an article by Kuroda Tōtōan (Kuroda Ryōji) in Honogeijutsu dai 9 go 1985 Jan. 1. p. 52-53. That article has seemingly been missed by other researchers.

provides background on tea related aesthetic elements such as imperfection, *wabi sabi*, *sosō*, and chance, which are important elements of Momoyama Bizen ware and are elements which Tōyō sought to embody in his modern works.

Section Three – Philosophical Arguments: This section is sub-divided into two chapters. "*Did Tōyō Copy Momoyama Bizen?*" and "*The Elements of Imperfection and Chance - Divine Intervention or Intentional Design?*" These chapters address the philosophical question of whether Tōyō simply copied or imitated Momoyama Bizen ware. Philosophic views relative to the idea of copying in general and specifically the Japanese 'utsushi' culture, are considered. One comes to understand that there is an important distinction between simply reproducing form versus capturing the essence of the original ware and creating something new. It also discusses the elements of chance and imperfection relative to copying and as reflected in Tōyō's modern Momoyama Bizen ware.

Section Four – Technical Expertise and Innovation: This section is sub-divided into two chapters, "*Comparative Study of Tōyō-Owned Bizen Tea Wares and their Influence*," and "*Momoyama Bizen Ware Influence on Kaneshige Tōyō with Consideration of His Technique and Process*." This section analyzes Kaneshige Tōyō's style and influences through the evaluation of Momoyama tea wares that Tōyō saw as important enough to personally own, and further, analyze from a technical perspective, his precise techniques, process, and important innovations, all of which led to his creation of modern Momoyama Bizen ware. The author considers ideals embodied in the wares Tōyō owned, including elements of imperfection, chance and spontaneity, and also such elements found in Tōyō's wares. The total process Tōyō created to realize the Momoyama Bizen aesthetic in Post WWII Japan is examined, including some of his important innovations, such as creating spaces/allowances in his process of making Momoyama style wares, for imperfections, chance occurrences to be created and or savored, and utilized in the final composition of the pieces.

The research presented here indicates that, in Tōyō's quest to create modern Momoyama style tea wares, he meticulously considered every facet of Momoyama Bizen, from form, atmosphere and spontaneity to the weight and feel of the finished wares. Tōyō studied Momoyama Bizen, absorbed and internalized the various elements of tea aesthetics and ideals, and then created new works that would come to be considered 'classic' Kaneshige Tōyō modern Momoyama Bizen in the 20th century.

References

1. Kuroda Tōtōan 黒田陶々菴 (real name Ryōji 領治). 1985. Kaneshige Tōyō shibo 金重陶陽思慕. In Honogeijutsu dai 9 go 1985 Jan. 1 炎芸術第9号昭和60年1月1日. Abe shuppan 阿部出版. pp. 52-53.
2. Matsuoka Yoshiaki 松岡良明 (ed.). 1968. Kaneshige Tōyō hito to sakuhin 金重陶陽人と作品. Sanyo shinbunsha 山陽新聞社.
3. Seki Yōhei 関洋平. Unpublished. Kitaōji Rosanjin to Kaneshige Tōyō: -Bizenyaki, kyoshō no shirarezaru kaikō to ketsubetsu- 北大路魯山人と金重陶陽：一備前焼、巨匠の知られざる邂逅と決別一.

4. Tanigawa Tetsuzō 谷川徹三 (ed.). 1977. *Bizen: Kaneshige Tōyō* 備前 : 金重陶陽. Gakushū kenkyūsha 学習研究社.

Image Credits

Fig. 1.

- a. Nihon Keizai Shinbunsha 日本経済新聞社 (ed.). 1988. *Momoyama kobizen no fukko, Kaneshige Tōyō no geijutsu ten* 桃山古備前の復興 : 金重陶陽の芸術展, Nihon Keizai Shinbunsha 日本経済新聞社, pl. 55 (section on Kaneshige Tōyō), without pagination.
- b. Tanigawa Tetsuzō 谷川徹三 (ed.). 1977. *Bizen: Kaneshige Tōyō* 備前 : 金重陶陽. Gakushū kenkyūsha 学習研究社. pl. 33, without pagination.
- c. Tanigawa Tetsuzō 谷川徹三 (ed.). 1977. *Bizen: Kaneshige Tōyō* 備前 : 金重陶陽. Gakushū kenkyūsha 学習研究社. pl. 2, without pagination.
- d. Tanigawa Tetsuzō 谷川徹三 (ed.). 1977. *Bizen: Kaneshige Tōyō* 備前 : 金重陶陽. Gakushū kenkyūsha 学習研究社. pl. 72, without pagination.
- e. *Kaneshige Tōyō: seitan 100-nen kinen: tokubetsuten* 金重陶陽 : 生誕 100 年記念 : 特別展. Okayama Kenritsu hakubutsukan 岡山県立博物館, p. 81, pl. 136.
- f. Tanigawa Tetsuzō 谷川徹三 (ed.). 1977. *Bizen: Kaneshige Tōyō* 備前 : 金重陶陽. Gakushū kenkyūsha 学習研究社. pl. 6, without pagination.

Prior Research and Authorship

The author does not currently know of any researchers who have expressly concentrated on doing academic research and publishing academic papers about Kaneshige Tōyō, however, there have been many individuals who have been interested in Tōyō and done some research or interacted with and published short articles or contributed articles to books about Kaneshige Tōyō.

Yokoyama Akira 横山章 (1916-2002) has published two magazines in which Bizen ware is often featured as follows:

1. Yokoyama Akira 横山章 *Okayama Dōkyō* 岡山同郷 1967- (2001 [uncertain]), Okayama Dōkyōsha 岡山同郷社.
2. Yokoyama Akira 横山章 *Tōgei Bizen* 陶芸備前 1964, Oct. 1 first issue- 1966, Nov 8th issue, Bizenyaki senyōkai 備前焼宣揚会.



Figure 1.

Yokoyama Akira 横山章 together with Kaneshige Tōyō 金重陶陽. Date unknown.
Possession of, Bizenyaki Kenkyū Kai 備前焼研究会.

**Yokoyama Akira authored a series of monthly articles in 1996 about Tōyō titled:
Kaneshige Tōyō seitanhaku nen ten ni yosete (tōyōshin zui) 金重陶陽生誕百年展によ**

せて「陶陽眞髓」(上)、(中)、(下) (For the 100th anniversary of birth exhibition: essence of Tōyō).

1. Yokoyama Akira 横山章. 1996. Kaneshige Tōyō seitanyaku nen ten ni yosete (tōyōshin zui) 金重陶陽生誕百年展によせて「陶陽眞髓」(上)、(中)、(下) (For the 100th anniversary of birth exhibition: essence of Tōyō). In Yokoyama Akira 横山章. 1996. *Okayama dōkyō* 岡山同郷 Vol 30 issue #3 March - #11 Nov.

Hayashiya Seizō 林屋晴三 (1928-2017) has devoted much attention to Kaneshige Tōyō and is the editor or co editor of many books about him and or has contributed articles about Kaneshige Tōyō. some examples of his authorship about Tōyō include:

1. Hayashiya Seizō 林屋晴三. 1981. Hito to sakuhin: kobizen no saikō 人と作品：古備前の再興 (person and works: revival of old Bizen). In Hayashiya Seizō 林屋晴三, (ed.) 1981. *Gendai nihon tōgei zenshū: yakimono no bi*, 9, *Kaneshige Tōyō* 現代日本陶芸全集：やきものの美-9-金重陶陽 Tokyo: Shūeisha 集英社. pp. 73-100.
2. Hayashiya Seizō 林屋晴三. 1996. Kaneshige Tōyō: Bizen no fukkō no dai sendatsu 備前の復興大先達 in Okayama Kenritsu hakubutsukan 岡山県立博物館, 1996, *Kaneshige Tōyō: seitan 100-nen kinen : tokubetsuten* 金重陶陽：生誕 100 年記念：特別展, Okayama Kenritsu hakubutsukan 岡山県立博物館. Pp. 11-15.

Uenishi Setsuo 上西節雄 (1948-) has written about Kaneshige Tōyō in exhibition catalogues such as :

1. Uenishi Setsuo 上西節雄. 1996. Kaneshige Tōyō no sakufū no henshen 金重陶陽の作風の変遷, in *Kaneshige Tōyō : seitan 100-nen kinen : tokubetsuten* 金重陶陽：生誕 100 年記念：特別展, Okayama Kenritsu hakubutsukan 岡山県立博物館. p. 107-114.

And has also been giving lectures about Kaneshige Tōyō at various locations in Japan since around the 1990s.

Kaneshige Tōyō has also authored or co-authored some articles himself, some of which are given as follows:

1. Kaneshige Tōyō 金重陶陽. 1936. Mikkazuki rokubei chaire no koto 三日月六兵衛茶入のこと. In Katsura, Matasaburō 桂又三郎, ed. *Bizenyaki, daiikkan dainigō* 備前焼, 第一巻 第二號. Bunkenshobō 文献書房. pp. 5-7.
2. Kaneshige Tōyō 金重陶陽. 1937. Inbe tōzassō 伊部陶雑想 in *Yakimono shumi*. 1937. vol. 3 number 5 やきものの趣味. 1937 第 3 冊 6 号. Tokyo, Gakuen Shoin 東京：學藝書院. pp. 7-12.

Tōyō wrote a short article about Isamu Noguchi's visit in 1952.

1. Kaneshige Tōyō 金重陶陽. 1952. Noguchi no shigoto ga oshieru mono ノグチの仕事が訓えるもの. In Katō Giichirō 加藤義一郎 (ed.). *Nihon bijutsu kōgei*, issue 168, Oct. Nihon bijutsu kōgei sha 日本美術工芸社. pp. 35-37.

And co-authored a quite detailed book about Bizen ware with writer Ibusei Masuji 井伏鱒二 in 1964:

1. Ibusei Masuji 井伏鱒二, Kaneshige Tōyō 金重陶陽, photography Sosei Kuzunishi 葛西宗誠. 1964. *Nihon no yakimono 5 Bizen* 日本のやきもの第5 備前. Kyōto: Tankō Shinsha 淡交新社.

The most quoted book is probably *Kaneshige Tōyō: hito to sakuhin* 金重陶陽：人と作品, published in 1968, just after Tōyō's passing, in which Tōyō is quoted extensively, talking about his work in the essay titled "tsuchi to hi no monogatari" (the story of clay and fire) authorship given as Sanyo shinbun sha. pp. 87-136.

1. Matsuoka Yoshiaki 松岡良明 (ed.). 1968. *Kaneshige Tōyō hito to sakuhin* 金重陶陽人と作品. Sanyo shinbunsha 山陽新聞

Section 1

Background Investigation

Chapter 1

The Occasion for Kaneshige Tōyō to Begin Throwing on the Wheel

Chapter 2

Kaneshige Tōyō's Rise to National Treasure

Chapter 1

The Occasion for Kaneshige Tōyō to Begin Throwing on the Wheel

1.1 Introduction

From his late 30s, Kaneshige Tōyō sought to produce tea wares in the style of Momoyama Bizen. In order to understand Tōyō's style and techniques, it is advantageous to briefly describe the tea wares made in the Momoyama period. Momoyama Bizen ware was fired without glaze for approximately 30-50 days in giant, up to approximately 50-meter-long 5-meter-wide kilns. Uenishi Setsuo explains about the preferences of the two tea masters in power during the Momoyama period, "Sen no Rikyū preferred clean lined symmetrical shapes as opposed to the tea master who followed him, Furuta Oribe, who preferred deformed, unbalanced, slashed, profound wares."⁹ In the following excerpt from an interview, Misawa Sōichirō 美沢 壮一郎 describes the Momoyama wares in more detail:



Figure 1.

- a. Bizen *mizusashi* 備前水指 銘青海 (Bizen freshwater vessel named Seikai), late Muromachi 16 c., Bizen ware, H. 18.9 cm, Tokugawa Art Museum 徳川美術館.
- b. Bizen *yahazuguchi mizusashi* 備前矢筈口水指 (Bizen arrow notch shaped freshwater vessel), Momoyama 16/17 c., Bizen ware, H. 16.8 cm.

Wells: Sen no Rikyū died in the middle of the Momoyama period and Furuta Oribe took over as head tea master.¹⁰ Can we distinguish the wares ordered by them?

⁹ Uenishi 2012, interview.

¹⁰ Sen no Rikyū (1522-1591) was ordered to commit suicide by Toyotomi Hideyoshi. Various theories exist as to the reason for his demise. See Bogart, Beatrice M., *Tea and Counsel. The Political Role of Sen Rikyu*, in *Monumental Niponica, Vol. 1*, (Sophia University, Spring, 1977) p. 68. <http://www.jstor.org/stable/2384071>.

Misawa: Yes. The way they judged and expressed art was different. Takeno Jōō and Sen no Rikyū considered symmetry to be beautiful, but the aesthetic of Furuta Oribe was...there are the Japanese terms *hyōgei mono* ひょうげい者 (lighthearted and comical person), *hyōhyō to shita* 飄々とした (free minded and unattached), *kudaketa* 砕けた (casual), deformed, ...the beauty of imperfection was pursued. The difference can be seen vividly in Momoyama *mizusashi* 水指 (freshwater containing vessels).

This *mizusashi* is called *Seikai* 青海 (Fig. 1a), and it was prized by Takeno Jōō at the end of the Muromachi period. It is said to have been the first *mizusashi* to have been made as a *mizusashi*. It was ordered.¹¹ Japanese give names to their prized tea wares. Such names are called *mei* in Japanese. It is the first ware in Bizen to have been named. *Seikai* is symmetrical. It exhibits Takeno Jōō's aesthetic well. In contrast to *Seikai* this *mizusashi* (Fig. 1b) is in the aesthetic of Furuta Oribe. There are many examples, and they are more highly valued. They are non-symmetrical and Oribe preferred the pots to be well fired with lots of variations over the surface of the pot. However, Rikyū and Jōō preferred quieter plain firings. The firings seem to be lacking in something...not much ash on the wares...¹²

Momoyama Bizen tea wares generally have the atmosphere of being natural and uncontrived. As Misawa has explained, those made in the first half of that era or late Muromachi are often very quiet, rather symmetrical, with an inconspicuous, modest ash coating. They tend to make a quiet subdued statement. Those from the later Momoyama period retain the uncontrived atmosphere, but are often warped and distorted, may have more of an ash coating that may be more striking, and can have an atmosphere of free improvisation. Both aspects can be seen in Tōyō's work.

1.2 The Occasion for Kaneshige Tōyō to Begin Throwing on the Wheel

Although Kaneshige Tōyō was considered a master figurine maker, when he neared the age of 40 he stopped making figurines altogether and changed to making Momoyama style tea wares. Uenishi Setsuo explains how he changed, and kept developing and evolving as an artist:

Tōyō made great efforts, striving to advance. Tōyō was constantly making efforts to change, he would have new aims. First, from age 15 to 34 or 35 he made figurines. There was also Mimura Tōkei, but he surpassed him and became number one at figurines. Most people who became number one in Inbe

Bogart explains that, "With the material available at the present time too much speculation is required to pinpoint in detail the course of events that finally made Hideyoshi pronounce Rikyū's death sentence."

¹¹ See Uenishi 2012, p.14. The text explains that it cannot be verified that Takeno Jōō ordered the Mizusashi. Uenishi Setsuo has told me this himself in conversations I have had with him.

¹² Misawa 2010, interview.

would stop progressing and not change to a completely different field. Tōyō changed from using molds and tools to carve animal fur, etc., for making figurines, to using the wheel to make Momoyama style tea wares in which the character of the clay is so important. He became number one at the Momoyama style wares and then after about 20 years Rosanjin and Isamu Noguchi came to Inbe and his style changed again. Then after about 4 years Tōyō became National Treasure. A lot of people stop developing their style after they become National Treasure, but in the 10 years after that Tōyō attempted to make wares that were freer, warmer, and *yutaka* (rich in flavor) a little less concerned with precision.¹³

Kaneshige Tōyō's interests turning to Momoyama Bizen at a young age is an extremely important event, changing the history of Bizen ware. In *Kaneshige Tōyō hito to sakuhin*, Tōyō mentions sources that inspired him to make tea wares.

I asked for information from the late Sadataro Yamazaki 山崎定太郎, who owned the Okayama Sake Brewery 岡山酒造, and Mr. Minoru Ōmori 大森実, ex-president of the Sanyo Shimbun Newspaper 山陽新聞社, as a start. He said, "If a country potter should be inactive, he will never be able to see better days. Study tea, by all means!" (omitted) Since then, (omitted) I was given severe criticism on my works by Yamasaki and others. I owe to these people the fact that by their good offices, I was able to come into contact with the three Sen tea schools 家元三千家, the main representatives of the tea ceremony school, on the occasion of the first Eizai tea party 第一回栄西茶会.

Minekichi Sakamoto 坂本峯吉, a curio-dealer, is also one of my benefactors. I believe that it was when I was about 28 that I met him. I struck a bargain to deliver all the wares from my kiln to him for two years in a row; I did not sell even a piece to others. Then, I could earn 600 yen a kiln. A first-rate flower vase was 5-yen wholesale. In those days there was nothing like the present *hakogaki* (signing of box containing product by artist), "tea ceremony ware" was just stamped on the top of the box with a rubber stamp. (omitted)

With this help I could begin to produce tea ceremony ware, but I couldn't be certain if they were really usable.¹⁴

The Misawas, of Misawa Bijutsu, of which the founder Misawa Etsuo 三沢悦雄 (1894-1973) was on very friendly terms with Tōyō, say that Tōyō frequented Misawa Etsuo's shop and they would go drinking together. They commented that they Tōyō came to stores like theirs first to study tea wares.¹⁵ This may have actually been one of the original venues for Tōyō to gain early interest in and exposure to Momoyama tea wares.

¹³ Uenishi 2012, interview.

¹⁴ Matsuoka 1968, pp. 111-112.

¹⁵ Misawa 2010, Interview.

Early contact with Katsura Matasaburō, who started publishing the magazine *Bizenyaki* in 1936,¹⁶ (in which Tōyō published a short article in the second issue in 1936) and was a collector of Bizen ware as well as prolific writer and researcher, and other connoisseurs, along with the reading of books about Bizen ware, were other venues for Tōyō's early interest in Momoyama tea wares and sources of inspiration at the beginning of his wheel throwing.

The market for tea wares was also broadening. Kato Etsuko explains how from the 1960s, department store exhibitions were becoming popular in Japan,¹⁷ and new interest in *chanoyu* (tea ceremony) was born out of postwar cultural nationalism.¹⁸ On top of that, "due to the socio-economic changes in the postwar period, 'non-privileged' women who were teaching and learning the tea ceremony became able to afford utensils, calligraphy, and other 'artistic' objects."¹⁹ This provided a stimulus and or financial means for Kaneshige Tōyō and his contemporaries such as Kawakita Handeishi 川喜田半泥子(1878-1963), Nakasato Tarōemon 中里太郎右衛門(1895-1985), Kitaōji Rosanjin 北大路魯山人(1883-1959), and Arakawa Toyozō 荒川豊蔵(1894-1985) to begin to concentrate on making Momoyama style tea wares.

The occasion for Tōyō to first start using the wheel is generally considered to be when he got an order for a giant mortar at the age when he was nearing 40, as Tōyō explains in the book *Kaneshige Tōyō, hito to sakuhin*, which was published in 1968, where he describes the making of an approximately 1-meter diameter mortar as his inspiration for beginning wheel work.

He had been making quality ornaments for the *tokonoma* until nearing the age of 40. But, during that period, the question, "What will my future be, if I continue only to do small ornaments, that take so much time" came to his mind. One day, he found himself at the end of his creative tether. At that moment, he had an order for a big earthenware mortar three *shaku* six *sun* in diameter (109 cm.), but the appropriate craftsman happened to be absent on account of illness. "I'll do it myself, then!" said Tōyō. Until then he had never used the wheel. "Only I had seen artisans at work; but, I made a rather good mortar unexpectedly. So that, I had a mind after that to work at the potter's wheel."²⁰

¹⁶ Katsura 1936 - 42.

¹⁷ Kato 2004, p. 84.

¹⁸ Kato 2004, p. 72.

¹⁹ Kato 2004, p. 89.

²⁰ Matsuoka 1968, p. 97.

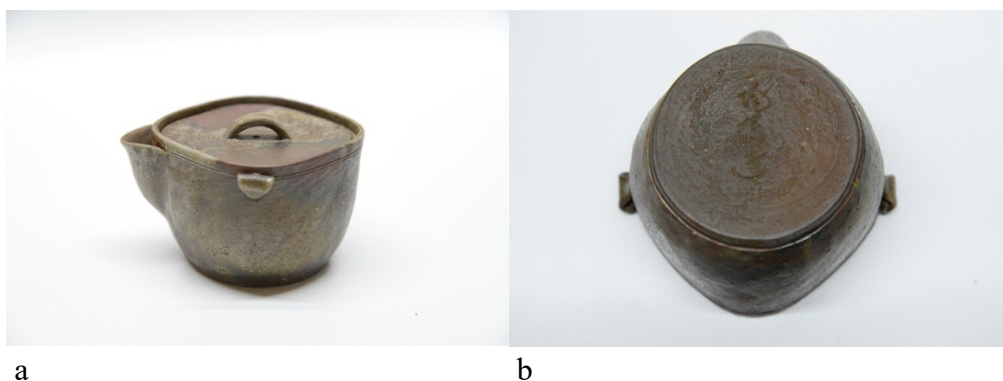


Figure 2.

- a. Kaneshige Tōyō 金重陶陽, *henkei mimitsuki hōhin* 変形耳付宝瓶, Shōwa shoki (early Shōwa [1926-89]), Bizen Shiritsu Bizenyaki Museum, Ueda Collection.
- b. The bottom side of 2a with the artist's sign "Tōyōzō 陶陽造" (made by Tōyō) visible.

It is interesting to note that this is different than the reason he gives earlier in life. Tōyō states the reason for changing to making wheel thrown tea wares himself in a group discussion interview article published in 1942 by Katsura Matasaburō in *Bizen yaki, daiikkan daiichigō* 備前焼, 第一巻第一號 (Bizen Ware, volume 1, number 1 [This is a new series beginning in 1942 with the same title, "*Bizen yaki*." as the series title "*Bizen yaki*" published from 1936 – 42.]):

When I was 19 or 20 years old, I felt irritated by the extreme popularity of Chinese *kyūsu* (small tea pot). So, I studied the Chinese *kyūsu* and made 100 types, 70 types were made by hand (without a wheel). But looking back...I was in a cold sweat. After that, I tried making *hōhin* (small tea pot held by the sides), and again I was in a cold sweat, although they were unexpectedly well received. I was at a dead end with figurines and couldn't find any way out, so as a matter of course, I became a wheel-throwing potter. That was, well..., my incentive for changing. I thought that if I didn't make tea ware in Inbe, I would lose face.²¹

The *hōhin* pictured in figure 2a, 2b was made by Tōyō in the early Shōwa era. Tōyō would have been 30 years old in Shōwa 1, so this is an early example of Tōyō's *hōhin*, but a little later than the ones he made when he was 19 or 20. However, it may support his claim that he became interested in the wheel at a younger age. The author would suggest that it would be natural for Tōyō to have been interested in and dabbled with the wheel from time to time, as it appears skillfully made and such minute fine throwing technique is at the opposite end of throwing a giant 109 centimeter mortar. The explanation below also lends credence to the making of *kyūsu* and *hōhin* as stimulating and imparting incentive for Tōyō from a very young age to eventually change to a wheel throwing potter.

²¹ Katsura 1942, p. 29. Kaneshige Tōyō in an interview along with other Bizen ware artists including Kimura Kazu, Kimura Kanichi, Isezaki Yōzan, Yamamoto Tōshū, Masamune Masakazu, Urakami Zenjirō.

Tōyō's last apprentice, Morioka Michiko, who assisted Tōyō during the last five years of his life gives still another, slightly different account:

Tōyō told me that figurines may not be marketable in the future. He said that he had only gone to elementary school (to the 8th grade), so he couldn't get any other job. He could only make Bizen ware. He thought that if he made wheel thrown pieces, he could make a living. He had been able to observe the *watari shokunin* (wheel throwers who worked for hire, at various kilns) throw on the wheel and when he tried it himself, he was surprisingly good at it. But it was not acceptable to make wares similar to what *watari shokunin* made. *Watari shokuni* made a great number of wares that were all exactly the same.²²

Morioka also added that those *watari shokunin* wares were sold cheaply, and she thought that Tōyō would rather sell at higher prices, so more interesting wares had to be thrown. In all probability, it was a natural interest in the classic Bizen wares found in abundance in his homeland and a combination of the above stated factors that propelled Tōyō into changing the focus of his work to Momoyama Bizen influenced tea wares.

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Misawa Sōichirō 美沢 壮一郎 Misawa Shigeru 美沢茂. March 2010.

Morioka Michiko 森岡三知子. 2016, Jan 16.

Uenishi Setsuo 上西節雄. Dec. 2012.

Image Credits

Fig. 1.

a. Tanigawa Tetsuzō 谷川徹三, Kawabata Yasunari 川端康成, Hayashiya Seizō 林屋晴三

²² Morioka 2016, interview.

- (eds.). 1989. *Nihon no tōji 6, Bizen* 日本の陶磁 6 : 備前 Chūōkōronsha 中央公論社.
p. 39, pl. 36.
- b. Tanigawa Tetsuzō 谷川徹三, Kawabata Yasunari 川端康成, Hayashiya Seizō 林屋晴三
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p. 44, pl. 55.

Chapter 2

Kaneshige Tōyō's Rise to National Treasure

Background of Post WWII Bizen and Consideration of Newspaper Articles and Official Records

2.1 Introduction

The province of Bizen 備前 has been one of the major ceramic centers in Japan for approximately one thousand years.²³ Bizen ware reached an aesthetic climax in the Momoyama period (1568-1615), when its beauty was fully recognized, sought after, and nurtured by the tea ceremony masters, resulting in prized tea wares being produced. Bizen ware of such fine quality was not again produced until the 1940s and 50s when the late Kaneshige Tōyō, one of the first to be designated a Living National Treasure in Japan (1956), revived the old techniques and artistic values.

Koyama Fujio 小山富士夫 describes the role of Kaneshige Tōyō in modern Bizen ware in *Kaneshige Tōyō hito to sakuhin* 金重陶陽人と作品:

Kaneshige Tōyō is an excellent potter who was produced by Bizen. If Tōyō did not exist Bizen ware might not have prospered as it is prospering today. Like Bizen, Tamba 丹波, Echizen 越前, Shigaraki 信楽, Tokoname 常滑, and other kiln centers have long traditions dating back to the Kamakura and Muromachi eras. They have carried on their traditions by making ceramics for everyday usage in rural areas, but they are not as world famous as Bizen, nor are their works given such high appraisal... One reason is that they did not produce a skilled artisan like Kaneshige Tōyō. Kaneshige Tōyō is considered to be the founder of the revival of Bizen ware.²⁴

The law for the protection of cultural properties, which would eventually include the Intangible National Treasure Designation, was enacted and took effect in 1950. Kaneshige Tōyō would be designated Intangible Cultural Property in 1952. The designation was not readily accepted by all artists and was rejected by Kitaōji Rosanjin. The law was met with resistance and resulted in turmoil in Bizen when it was first established. Bizen had a long history of figurine makers who felt that giving the award to a tea ware maker was unjust.

In the following text, newspaper articles and documents from a crucial moment in time that occurred at the change of eras. They reveal the conflict that occurred in Bizen resulting in two clear-cut sides, wheel throwers and figurine makers. That conflict was largely brought about by the new law for the protection of cultural properties. Fighting

²³ Bizen ware is generally considered to have first originated with the change from the court ruled Heian period to the feudal Kamakura period around the time when the other "six old kilns" production centers were starting production. See Usui (1995) p. 9-10, and Uenishi (2012), p.63-64. But long before that, Sue ware was produced in Japan. Some Sue ware kiln remains have recently been excavated in Bizen dating back to the 9th century. They can also be considered to be the very beginning in the long evolution of Bizen ware.

²⁴ Matsuoka (ed.), 1968, p. 138.

erupted as to who should receive it and in what form, individual designation or group designation.

It is notable that, beginning in the 1930s and then coming into full bloom for a brief timespan (perhaps some 30-40 years) following WWII, modern classic renditions of Momoyama tea wares were created by a few pioneering potters. It is also notable, that the creating of these classical art renditions started in prewar-wartime and came into full bloom just after Japan's WWII catastrophic defeat, when times were severe. Those potters' efforts have come to be referred to as the Momoyama revival. Those wares by Kawakita Handeishi 川喜田半泥子(1878-1963), Kaneshige Tōyō, Arakawa Toyozō, 荒川豊蔵(1894-1985) Katō Tōkurō 加藤唐九郎(1897-1985), Kitaōji Rosanjin 北大路魯山人(1883-1959), Miwa Kyūwa 三輪休和(1895-1981), and other top potters in their time go unequalled in capturing the Momoyama tea ware spirit (that spirit and style to be explored in the following chapters) and still command a high price.

Historian-curator Dr. Usui Yōsuke 臼井洋輔 has commented in an interview that after setting up many exhibitions he realized two phenomena: 1) that at the change of an era, (when there is turmoil and change), "really superior articles are produced. And 2) that there are almost no cases of things improving over an era...the quality usually declines."²⁵ Reading through the pages that follow in this article, particularly the newspaper articles documenting the events that took place, one cannot help but feel the turmoil in post WWII Bizen already mentioned. It is within this new Post WWII era and hostile sounding environment that Kaneshige Tōyō would continue to develop his technique and would become one of the greatest modern-day potters in Japan.

The change in eras would provide a stimulus for the potters in Bizen. The heightened nationalism sentiment after WWII would create renewed interest in Sen no Rikyu and the tea ceremony in Japan and this would help to create a market for Momoyama style tea wares.

This article gives the background of the post WWII potter's society in Bizen and then presents the official documents and newspaper article announcements pertaining to Kaneshige Tōyō's rise to National Treasure designation. Tōyō was in a town with a long history of highly regarded ceramics. Tōyō's family had been making Bizen ware for over 400 years. The Kaneshiges were one of 6 families (also including Kimura 木村, Terami 寺見, Mori 森, Tongū 頓宮, Ōae 大饗) that had the rights to control the 3 giant Bizen kilns in the Momoyama period. It describes what the post WWII society was like, that created Kaneshige Tōyō. Official designations, newspaper announcements and Kaneshige Tōyō chronologies were compared to determine if they are all in agreement. The designations, opposition activity, and turmoil are documented in the newspaper articles. The accuracy of the chronologies, opposition standpoint (to Tōyō's 1952 designation), cause for the turmoil, etc., are explored.

²⁵ Usui 2011, interview.

2.2 Background of Post WWII Bizen Ware - Three Golden Eras

Bizen ware has undergone three eras which markedly stand out. The first two eras are sometimes referred to in Japanese as *ōgonki* 黄金期 or *ōgonjidai* 黄金時代 (golden era). Katsura Matasaburō referred to the postwar Bizen ware era that he lived in as a golden era in the following passage written in 1976:

The golden era of the Momoyama period was the summit (of Bizen ware). But in the Edo period the capitol (golden era) was gradually left behind. From the late Edo period to early Meiji period Bizen ware suffered a terrible depression, and it seemed like the end, but the crisis was overcome, and a gradual recovery was seen in the Taishō and Shōwa eras. And the Bizen ware boom of today is as though the Momoyama golden era has come back once again.²⁶

The third golden era is considered to be the result of Kaneshige Tōyō's efforts, as Koyama Fujio is quoted at beginning of this article, "If Tōyō did not exist Bizen ware might not have prospered as it is prospering today. ...Kaneshige Tōyō is considered to be the founder of the revival of Bizen ware."²⁷ The second golden era is of paramount importance because it is the character of the tea wares of this era that Kaneshige Tōyō skillfully emulated 400 years later to become National Treasure and spark the occurrence of the third golden era. A description of the eras is as follows.

The first golden era occurred at the beginning of the Muromachi period (1338-1573). As a result of the research conducted by Dr. Usui Yosuke on the Hyōgo north checking point ship arrival records 兵庫北関入船納帳 (1445), it was found that eighty-six percent of the shipped ceramics were Bizen ware, implying that Bizen ware commanded an extremely large percentage of the Japanese market.²⁸

The second golden era occurred in the Momoyama period (1573-1615), when Bizen ware reached a new aesthetic climax under the direction and patronage of tea masters Takeno Jōō 武野紹鷗 (1502-1555), who was active just prior to the Momoyama period, his pupil, Sen no Rikyū 千利休 (1522-1591), and Furuta Oribe 古田織部 (1544-1615). This was a golden era when classic Bizen tea wares were produced.

After World War II there was a bold shift from a focus on figurine making to making Momoyama period style tea wares in Bizen, pioneered by Kaneshige Tōyō. Popularity again skyrocketed, creating the third golden era. The number of potters in Bizen increased from about twenty workshops in 1950 to about five hundred individual potters in the 1980s, and then started to decline.

²⁶ Katsura 1976, p. 135.

²⁷ Matsuoka (ed.), 1968, p. 138.

²⁸ Usui 2014, p. 33.

2.3 An Analysis of the Birth of Post WWII (third golden era) Bizen

The evolution from severe circumstances in the Meiji period, when mass produced "product" type wares and drainpipes were produced in order to persevere in hard times - to more artistic wares reminiscent of the Momoyama period tea wares in post war Bizen is analyzed and described. The major turning point in the third golden era was the designation of Kaneshige Tōyō as National Treasure. With that designation, production of figurines would quickly dwindle and Momoyama style wares, along with modern wheel thrown wares, would become in vogue.

Katsura Matasaburō 桂又三郎 describes how *saikumono* 細工物 (figurines) would become the main product of Bizen in the Edo period and how the skilled *saikumono* craftsmen would be selected, and designated as *osaikunin* 御細工人 by the Ikeda *han* government and be treated favorably:

Taking hints from incense burners imported from China and designs created by painters of that era unique Bizen *saikumono* began to be made in the Momoyama period...From the mid to late Edo, through the Meiji, and on into the Taisho period, *saikumono* was the main product of Bizen, followed by tablewares and tea wares.

In the Momoyama era, *saikumono* were not made much at other kilns. The *saikumono* made at that time were superior and that was the reason for Bizen's prosperity. From that time *saikumono* were the primary product of the kilns of Inbe.

In 1632, When Ikeda Mitsumasa was relocated from Tottori to become the feudal lord of Bizen, he quickly selected skilled craftsmen and established a *saikunin* system. He bestowed the *saikunin* a stipend and treated them favorably. It can be compared with receiving a "prefectural intangible cultural asset award" given nowadays. The Bizen *han* administration kept yearly official records in a manuscript called *Satsuyōroku* 撮要録, and the *saikunin* system is mentioned as follows.

Gave rice to the *osaikunin* of Inbe village 伊部村

Gave exchange certificate for 1 *koku* 石 (180.39 liters) 1 *shō* 升 (1.8039 liters) of rice.

In Kan'ei 13 寛永十三年 (1636), at the time when Takahashi Shinemon magistrate 高橋新右衛門様奉行, for the first time, gave 9 to 6 *shō* to both of the *osaikunin* Yohachi 与八 and Shingoro 新五郎.

It was given as a small token of gratitude. Until Jōō gannen 1 承応元年 (1652) to both men on the right (Yohachi and Shingoro)

Same (Jōō) 2 (1653) to Kanbun 2 寛文二年 (1662) Seizaburō 清三郎

Same (Kanbun) 3 (1663) to Enpō 2 延宝二年 (1674) Goemon 五右衛門

Same (Enpō) 3 (1675) continue with Chōemon 長右衛門.²⁹

The passage in *Satsuyōroku* is shown in figure. 1.

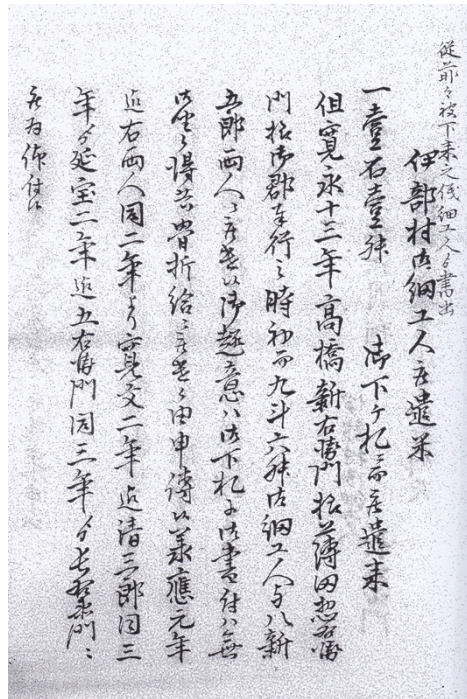


Figure 1.

Early Edo period *Satsuyōroku* 撮要録 records with mention of *osaikunin* 御細工人. Original 原本: Okayama University Library.

One can easily assess the pride and grandeur of receiving such a designation from the government in the Edo era. That designation by the Ikeda government surely ensured the perception of those figurines as valued high-class art objects.

Todate Kazuko 外館和子 describes the change of Bizen from a major figurine production center in the Edo period, which operated under the *gosaikunin* designation system, to private *kamamoto* style kilns that would produce tableware at a relatively low price in the Meiji period. "As figurine production centers, Bizen, along with Kyoto, had no peers in the Edo period. The *osaikunin* designation was in the Kaneshige family lineage. But in the Meiji era, when Tōyō was born, Bizen ware was undergoing its worst crisis."³⁰

From a slightly different viewpoint, *Bizenyaki monogatari* (Uenishi Setsuo, ed.) describes the change from making *seihin* 製品 (products) in the Meiji era to the making of *sakuhin* 作品 (works of art) in the Taisho era. "After the Taisho era, a movement developed where, once again, an attempt was made to return to making *sakuhin* by hand. That change can probably be assessed as having been a sort of backlash from the mass production of the Meiji era. As the era progressed, rather than something simply made and fired, artistic quality and the artist's individuality came to be pursued. In that sense, The Meiji period was the

²⁹ Katsura 1989, pp. 119-120.

³⁰ Todate 2005, p. 5.

germination point for the phenomenon of Japanese ceramics changing from *seihin* to *sakuhin*."³¹

Prior to WWII, two men would greatly influence the future and concept of ceramics in Japan, Yanagi Muneyoshi 柳宗悦 (1889-1961) and Koyama Fujio (1900-1975). The folk craft movement influenced how people thought about ceramics in general. "At the end of the Taisho era, the folk craft movement, which was advocated by Yanagi Muneyoshi, began to take hold. There was beauty found in handmade things that were used in everyday life which had gone unnoticed before. This was the discovery of *yō no bi* 用の美 (the beauty in practical use).³² This encouraged a differentiation between ceramics that were mass-produced and those that were made, one by one, as artworks. The way people now think about ceramics was born at this time."³³ Pioneer medieval kiln researcher Koyama Fujio had been examining the major medieval kiln ruins in Japan (Seto, Tokoname, Shigaraki, Tamba, Bizen, and Echizen) in the 1920s and 30s, and coined the term "*rokkoyō*" 六古窯 (Six-Old-Kilns) in the 1940s, which was easy to grasp for the general public.³⁴

"Koyama's theory of the Six Old Kilns had the effect of publicizing ceramics from the six production centers where ceramics continued to be produced. One result was a gradual increase in the number of ceramic enthusiasts who appreciated those wares as well as greater interest in Kamakura and Muromachi period ceramics. The growing reputation of the wares of the Six Old Kilns not only fueled awareness of their existence but also stirred up interest in the history of ceramics in Japan as a whole".³⁵

Bizenyaki Monogatari describes the chain of events from just prior to WWII, when potters working in Bizen started to become more expressive and explore innovative ideas, culminating in the designation of Kaneshige Tōyō as National Treasure in 1956. "Kaneshige Tōyō is considered to have been a master of figurine making in his 20s, and later on in his career, made (pioneer) efforts to reproduce Momoyama tea wares. Matsuda Kazan the third 三代松田華山 was firing brownish wares and researching about *hidasuki* 緋襷 with a German muffle kiln.³⁶ Fujiwara Rakuzan the first 初代藤原楽山 was making tea wares by

³¹ Uenishi (ed.), 2012, p. 129.

³² Yanagi Muneyoshi (1889-1961), also known as Yanagi Sōetsu, was the father of the Japanese folk craft movement. He published *The Unknown Craftsman* in English in 1972. That book became internationally influential. See Yanagi 1972, 1989.

³³ Uenishi, (ed.), 2012, p. 129.

³⁴ An explanation is given about the first usage of the term *rokkoyō* in *Koyama Fujio chosakushū (chu) Nihon no tōji*, which is a compilation of Koyama Fujio's articles about Japanese ceramics which was published in 1978. On page 537 Hasebe Gaguzi explains: "The phrase *rokkoyō* was coined by Koyama Fujio. In *Echizen Kōyō no Hakutsu*, which was published in 1948, the term *gokoyō* (5 old kilns) was still used to express Seto, Tokoname, Shigaraki, Tanba, and Bizen. So, that Echizen investigation in May of that year changed the phrase (with the addition of one more kiln center). We have to consider the term *rokkoyō* to have been born then." The term *rokkoyō* does not, however, exist in that article. However, there is a passage on page 74 of *Nihon Rokkoyō no Omoide* where he writes that "I coined the term *rokkoyō* before the war". It may be that he already got the concept when he first had the opportunity to visit Echizen in 1933. The term may have been used at somewhat randomly." See Echizen Kō Yō no Hakutsu, in *Kokuritsu Hakubutsukan news*, no. 13 (Tokyo Kokuritsu Hakubutsukan, 1948) and *Nihon Rokkoyō no Omoide*, in *Bessatsu rekishi teccho*, (Meicho Shupan, 1974) both recorded in Koyama, Fujio, *Koyama Fujio Chosakushū (chu) Nihon no Tōji* (Asahi Shinbunsha, 1978).

³⁵ Inoue 2010, p. 457. More information on Koyama's examination of "six old kiln" ruins on p. 456.

³⁶ *Hidasuki* is a type of surface marking created by first wrapping the pots with (pounded in order to soften) rice straw before loading them into the kiln. In an oxidizing atmosphere the clay fires white at approx. 1250 degrees

the salt glazing method. Nishimura Shunko 西村春湖 and Ōae Nidō the first 初代大饗二堂 made significant efforts in figurine making. Mimura Tōkei 三村陶景 explored colored and white Bizen (figurines). Fujita Ryūhō the first 初代藤田龍峰 made blue Bizen and explored the use of a coal-burning kiln. Isezaki Yōzan 伊勢崎陽山 was a ceramic sculptor. Konishi Tōko the first 初代小西陶古 made market friendly artificial *sangiri* wares.³⁷ Kimura Hyōji 木村兵次 first used the coal burning kiln, etc. Those potters broke away from making the standard, craftsman (*shokunin* 職人) made,³⁸ mass produced items, which were common until that time. Instead, they sought, whole heartedly, to make expressive artistic tea wares and figurines 置物 *okimono* type wares."³⁹

Then Japan would become immersed in WWII. Due to depleted metal resources in Japan, the potters would be forced to make ceramic grenades and other articles for the war. Japan was devastated by the war. "Before WWII, including both the Kamamoto style and artist style of setup, there were roughly 30 houses with kilns, but just after WWII only about 20 remained."⁴⁰

It is fitting to mention the potter's organizations here, since they will play a key role in the events leading up to Tōyō's being designated National Treasure. An article by Moriwaki Yūko 森脇裕子 states that there were no potter's organizations in Bizen until after WWII,⁴¹ however, there is an article in the March 8, 1942 *Gōdō Newspaper* about a Bizen ware potter's guild being disbanded and reorganized (Fig. 2).⁴² This is interesting because it demonstrates that the potters in Bizen were functioning quite normally 3 months into the war after the bombing of Pearl Harbor (and three months before the Battle of Midway). According to Kimura Kōzō 木村宏造, the potters were encouraged by the government at that time to form such an organization. He added that the *kumiai* guilds mentioned in the article were the roots of the present Tōyūkai guild. When asked about the Bizen potter's organizations, Kimura Tōzan 木村陶山 articulated that during the Edo period the potters did not have various organizations; everything was controlled by the government. But with the

centigrade. The parts of the pot where the rice straw contacts the surface undergo a chemical reaction and become red.

³⁷ Charcoal is placed on top of the wares in the kiln near the end of the firing with a fire-resistant steel shovel with a long handle. The charcoal burns and creates localized bluish melted ash surface markings. The method is convenient because natural ash does not flow through all parts of the kiln.

³⁸ In Japan potters can broadly be separated into two categories, one is the *shokunin* (craftsman) and the other is the artist potter. The *shokunin* or craftsman works for the owner of a kiln who may hire commonly two to six craftsmen to make the wares. Such kilns are called *kamamoto* in Japanese. Those craftsmen produce the shapes which are requested by the owner, generally more mass production type items which are to be sold at more modest prices. *Shokunin* are generally very skilled at the wheel but lack freedom to be expressive. The artist potter is more in control of all elements, from the acquisition of clay, preparation of clay, to determining which shapes to make and how the kiln will be loaded and fired, finishing of the fired wares, holding exhibitions, etc. He generally has many tasks and little help, and therefore does not have as much time to sit at the wheel and make wares. For this reason, the artist potter may be less adept at making the same shape quickly and accurately over and over again. But, he is free to fine-tune all of the elements, become famous, and hopefully command high prices. The aim of many craftsmen in post WWII Japan is to become an independent artist potter after working some years at a *kamamoto*.

³⁹ Uenishi (ed.), 2012, p. 132.

⁴⁰ Uenishi (ed.), 2012, 134.

⁴¹ Moriwaki 2006, p. 259.

⁴² March 8, 1942, *bizenyaki kamamoto kouri wo kumiai*, *Gōdō Newspaper*, p. 4.

change in policies that came with the Meiji era, the potters could do as they liked and so, created organizations and groups.

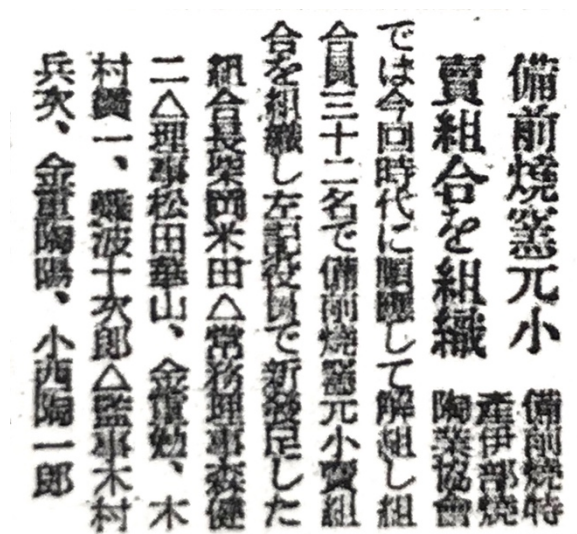


Figure 2.

March 8, 1942, *Gōdō Newspaper* 合同新聞 article about the forming of a potter's guild. with 32 members.

Translation of article in full (Fig. 2):

Bizen Ware Kiln Factory Retail Guild Organized

The bizen yaki tokusan inbe yaki tōgyō kyōkai 備前焼特産伊部焼陶業協会 (Inbe ware Ceramics Business Bizen Ware Specialists Association) has broken up the organization and newly formed the bizenyaki kamamoto kouri kumiai 備前焼窯元小売組合 (Bizen Ware Kiln Factory Retail Guild) with 32 members in order to adapt to the present times. The newly formed guild has the following directors : President Shibaoka Yoneda 柴岡米田, director of commercial affairs Mori Kenji 森健二, directors Matsuda Kazan, Kaneshige Tsutomu 金重勉, Kimura Kōichi 木村貢一, Nanba Jūjirō 難波十次郎, managers Kimura Hyōiji, Kaneshige Tōyō, Konishi Tōichirō 小西陶一郎.

Bizenyaki Monogatari gives a detailed description of the events leading up to Kaneshige Tōyō being designated a National Treasure: "In 1950, in the midst of those (severe) circumstances, a law was passed for protecting cultural properties. Tangible Cultural Property designations were to be given for architecture, painting, sculpture, and ceramics, and Important Intangible Cultural Property (National Treasure) designations were to be awarded to excellent artists from the fields of stage, music, and ceramics. Bizen was included in the scope of those fields. At that point...the small town of Inbe 伊部 (central area of Bizen ware

production in what is now Bizen City) erupted into extreme turmoil as to who would receive that award."⁴³

As mentioned above, the potters formed groups or guilds. These pottery groups would take sides and develop strong convictions, which resulted in disharmony among the potters and all out fighting. *Bizenyaki Monogatari* defines two major groups and summarizes the roles they played. "Kaneshige Tōyō was the leader of the BizenYōgeikai 備前窯芸会 (group of Bizen potters) which had been formed in 1949 and concentrated on wheel made wares. The main members included Kaneshige Tōyō, Fujiwara Kei 藤原啓, Yamamoto Tōshū 山本陶秀, Fujita Ryūhō the second 二代藤田龍峰, Kaneshige Sozan 金重素山, and Urakami Zenji 浦上善次."⁴⁴ In March 1952 Tōyō was designated Intangible Cultural Property Holder 無形文化財保持者. An opposition group was formed called the "Bizen Tōkōkai 備前陶工会 headed by Mimura Tōkei 三村陶景. The members included Mimura Tōkei, Nishimura Shunko, Ōae Nidō the first 初代大饗二堂, Ishii Furō 石井不老, Isezaki Yōzan 伊勢崎陽山, Fujiwara Rakuzan the first, Kimura Sōtoku 木村宗得, Urakami Zenji 浦上善次, Kinami Chikasen 木南知加選, and Fujiwara Tōsai 藤原陶斎. The aim of the group was to promote figurine production."⁴⁵ Examples of the leader's works are given in figures 3 (Bizen Tōkōkai, Mimura Tōkei) and 4 (BizenYōgeikai, Kaneshige Tōyō).



Figure 3.

Mimura Tōkei 三村陶景, *isamikoma kōro* 勇駒香炉 (courageous horse incense burner), *saishiki Bizen* 彩色備前 (colored Bizen), Taishō 大正 (1912-26), H. 29.1cm. Okayama Prefectural Art Museum.

⁴³ Uenishi (ed.), 2012, p. 134. The passage in *Bizenyaki Monogatari* refers to the designation "Important Intangible Cultural Property (National Treasure)", however, in 1952 the designation was "Intangible Cultural Property Holder". The law would be amended in 1954 to create the "Important Intangible Cultural Property (National Treasure)" designation.

⁴⁴ Uenishi (ed.), 2012, pp. 134, 136.

⁴⁵ Mega 2003, p. 301.



Figure 4.

Kaneshige Tōyō 金重陶陽, *sankaku ruiza hanaire* 三角播座花入 (triangular vase with small attachments), 1953-54, Bizen ware, H. 25.6cm.

"On April 4, 1952, an advertisement sponsored by the Bizen Tōkōkai appeared in the *Sanyo Newspaper* containing an approximately 300-word objection. (Summarized): [In present day Inbe there are craftsmen with greater skill and or more distinguished service than Kaneshige Tōyō and so are more qualified to receive the award. In light of other prefectures in similar circumstances, nominating a region (for the award), nominating only Kaneshige Tōyō is unfair]."⁴⁶

"In 1954, the government announced special guidelines for the selecting of an Okayama Prefecture Intangible Cultural Property Holder because the opposition to the likely candidate became radical and the selection process difficult to resolve. The Bizen Tōkōkai demanded that the locality (Bizen) be designated. The Bizen Yōgeikai demanded that because the traditional arts are passed on from generation to generation by individuals, an individual should be designated. As a result, the conditions required for nomination were determined to be that the potter must have his own privately owned kiln with ceramics being his principal occupation. Eight potters in (at that time) Bizen Cho were designated: Mimura Tōkei, Isezaki Yōzan, Ishii Furō, Oae Nidō the first, Shodai Fujiwara Rakuzan, Kaneshige Tōyō, Yamamoto Tōshū, Nidai Fujita Ryūhō, and from Iri Chō 伊里町 (now part of Bizen City) Fujiwara Kei. The problem was solved with a somewhat ambivalent solution. Qualified individuals from the locality were designated.

In the end, in spite of all the fighting between the Momoyama tea ware (wheel thrown works) group and the figurine group, Kaneshige Tōyō was chosen as National Treasure in 1956. Mimura Tōkei died immediately after that."⁴⁷

⁴⁶ Uenishi (ed.), 2012, pp. 134-135.

⁴⁷ Uenishi (ed.), 2012, p. 136.

The designation of Kaneshige Tōyō as national treasure was the single most influential event in post WWII Bizen. With that designation, the making of figurines would drastically decline, and the making of Momoyama influenced tea wares, along with some modern sculptural artistic wares would suddenly increase and become the mainstay of the Bizen market.

2.4 Tōyō's Ascent to National Treasure

The newspaper articles and documents printed at the time of the events pertaining to Tōyō's rise to National Treasure are shown in chronological order in this section. The newspaper articles are translated into English and the official documents are reproduced for reference. Read in chronological order, the newspaper articles seem fairly self-explanatory and confirm many of the above historical accounts of post WWII Bizen. The newspaper articles capture the trends and mood of the times and tell an interesting story. One can easily feel the tensed relationships and pride of the potters in the small town of Inbe. The articles and documents are displayed here along with limited explanation. They will be considered in more detail in the "discussion" section.

The Agency of Cultural Affairs of Japan describes the Law for the Protection of Cultural Properties as follows: "The term *bunka-zai* (cultural properties) has come into general usage, and is heard frequently in Japan today, but cultural properties received their first legal definition in 1950 when the Law for the Protection of Cultural Properties was enacted and took effect. Since then, the law has undergone several amendments to become what it is today."⁴⁸ "Under the initial law before amendments, the system for protection of cultural properties consisted of support for intangible cultural properties of especially high value, which would be at risk of extinction without governmental protection. In 1954, the law was amended to establish the system of designation of Important Intangible Cultural Properties and recognition of their Holders."⁴⁹

The following chart, which can be found on the Agency of Cultural Affairs, Government of Japan homepage illustrates that there are different types of designations.⁵⁰

Category		Objects of Recognition
Holder	: Individual Recognition 各個認定	Those who embody outstanding skill in performing arts designated as important intangible cultural properties; those who possess outstanding skill in craft techniques designated as Important Intangible Cultural Properties.
	: Collective Recognition 総合認定	Members of a group consisting of two or more people who together embody outstanding skill in the performing arts; or members of a group of people who possess outstanding skill in a craft technique with unique characteristics shared by two or more.
Holding Group	: Recognition of Holding Groups 保持団体 認定	A group mainly consisting of holders of a technique which by its nature is not characterized by strong distinctions between individual holders.

⁴⁸ Agency for Cultural Affairs of Japan (ed.), p. 5.

⁴⁹ Agency for Cultural Affairs of Japan (ed.), p. 7.

⁵⁰ Agency for Cultural Affairs of Japan (ed.), p. 9.

The existence of different types of designations would become a source for argument among the members of the Bizen ceramic community. In 1952 there were also three categories, but they were worded slightly differently. The categories in the 1951 *Bunkazai Yōran* 文化財要覧 (from April 1, 1951, to March 31, 1952) were listed as individual 個人, organization 組織, and regional 地域的.⁵¹ The following are records and newspaper articles from the 1950s documenting Tōyō's ascension to National Treasure. They reveal that Tōyō met fierce opposition, and that there was controversy among the potters in Inbe about the way in which the National Treasure system should be applied.

Tōyō was selected by the national Committee for the Protection of Cultural Properties to be designated as Intangible Cultural Property 無形文化財 in March 1952. An article in the 1952 March 30th *Sanyo Newspaper* announces both the tangible and intangible Cultural heritage designations being made on March 29, and simply lists Tōyō's name at the end of the article (Fig. 5).⁵²



Figure 5.
March 30, 1952, *Sanyo Newspaper* 山陽新聞 article announces the designation of both Tangible 有形文化財 and Intangible National Cultural Properties 無形文化財 on March 29, including Kaneshige Tōyō 金重陶陽.

The title of the article and the section pertaining to Bizen ware at the end of the article are translated here. Only Kaneshige Tōyō is listed at the end of the articles (his peers who received the award in 1952 in other prefectures are not listed) in the section titled "Individual, Organization, Regional possessed technology for which measures must be taken" as follows:

⁵¹ *Bunkazai yōran, shōwa 26 nenban*, Bunkazaihogoiinkai (ed), 1951, p. 190.

⁵² March 30, 1952, *Kokuhō ni kibitsu jinja, tennenbutsu nado 243 ken wo shitei*, *Sanyo Newspaper*, p. 3

Kibitsu Shrine as National Treasure, 243 Natural Monuments and Others Designated

(Individual, Organization, Regional possesses technology for which measures must be taken. Bizen ware, Kaneshege Tōyō, Okayama Ken Wake Gun Inbe Chō Inbe.)

In the following record book called *Bunkazai Yōran*, a record of Tōyō's designation can be seen. The record of Tōyō's designation is dated March 1952. The record can be found in the 1951 fiscal year *Bunkazai Yōran*, which contains records from April 1, 1951, to March 31, 1952, and is shown in figure 6. A partial translation is given in the "discussion" section of this article.

ジャンガラ念物……………長崎県平戸町	
蛇 踊……………長崎市諏訪神社	
棒 踊……………熊本県球磨郡藤田村	
佐伯神楽……………大分県佐伯市	
鶴崎……………大分県鶴崎町	
夜神楽……………宮崎県西臼杵郡高千穂町	
白太鼓……………鹿児島県上瀬北村	
太鼓……………鹿児島県一円	
布施棒 踊……………	

(二) 工芸技術関係

A 記録の作製

一、会津、東京、石川、京都、和歌山、香川等漆器の代表的産地に伝承する漆芸の技術記録

一、白石紙布の技術記録

一、植物染の技術記録

一、京都、石川、東京に於ける友禪染の技術記録

一、白子型紙の技術記録

一、和銅製作技術記録

一、瀬戸丸がまの記録

一、丹波立ぐいがまの記録

一、建造物に関する漆工及彩色技術の記録

一、鍍金技術の記録（東本願寺永田清高他、西本願寺齊田梅亭他）

一、木目込及御所人形等に関する技術記録

B 個人、組織、地域的に有する技術の中助成の措置を講ずべきもの

一、漆芸……………河内冬山（東京都渋谷区代々木宮ヶ谷町一四六八）

一、用具……………小宮又兵衛（東京都目黒区中目黒町三ノ一〇九二）

一、塗	松波多吉（東京都世田谷区上北沢一ノ森権名方）
一、木 画	木内省古（東京都豊島区長崎四ノ二七）
一、江戸小紋	小宮康助（東京都葛飾区上平井町二二七）
一、長板中型	東京都一円
一、黄八丈	八丈島大賀郷村
一、楊子のり	山川栄一（愛知県愛知郡鳴海町神明三七）
一、墨流し	広島治左エ門（武生市逢米町三七）
一、装裱金欄	森村清太郎、隅田定治郎、広瀬信次郎（京都市下鴨川原町七九 京都装文化協会）
一、江戸小紋型紙	六谷紀久男（鈴鹿市白子寺家）
一、唐 組	児玉 博（築地）
一、銅 羅	深見重助（京都市上京区出水通烏丸西入九）
一、日本刀	魚住安太郎（金沢市長町五）
一、木版画	高橋金一（松山市道後石手一）
一、七 宝	東京都一円
一、天目ゆ	名古屋市一四（名古屋海部郡七宝村）
一、備前焼	荒川豊蔵（岐阜県多治見市大畑）
一、烏 梅	石黒宗盛（京都市左京区八瀬町）
一、藍 染	金重陶陽（岡山県和気郡伊部町伊部）
一、規矩笥	井尾浅次郎（奈良県添上郡月ヶ瀬村字桃香野）
一、織部焼	伊藤富三郎（京都市中京区油小路通夷川上ル）
一、上絵付	吉田種二郎（奈良市袋町）
一、辰 砂	加藤唐九郎（愛知県東春日井郡守山町幸松園）
	加藤土師勝（神奈川県横浜市中区日吉）
	宇野宗太郎（京都市東山区泉涌寺東林町三七）

Figure 6.

1951 *Bunkazai Yōran* (from April 1, 1951, to March 31, 1952) 文化財要覧：昭和二十六年版, p. 190, containing record of Kaneshige Tōyō's 金重陶陽 designation for Intangible Cultural Property 無形文化財.

Immediately after the March 30, 1952, article was published an opposition group called the Bizen Tōkōkai was formed in Bizen, objecting to the designation of Tōyō as Intangible Cultural Property.⁵³ The forming of the Tōkōkai is documented in a short article in the April 2, 1952, *Sanyo Newspaper* (Fig. 7).

⁵³ April 2, 1952, Wake, *Bizen tōkōkai kessei*, *Sanyo Newspaper*, p 4.

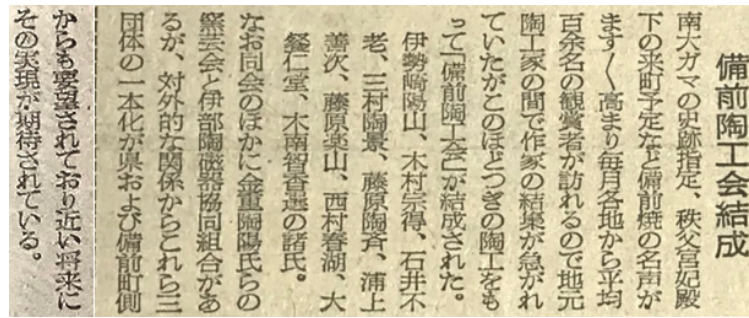


Figure 7.

April 2, 1952, *Sanyo Newspaper* 山陽新聞 article reporting formation of Tōkōkai 陶工会.

Translation in full (Fig. 7):

Bizen Tōkōkai Formed

Minami Ōgama has been designated a historic site and Princess Chichibu's visit (to Bizen) is scheduled. The fame of Bizen ware is increasing more and more. An average of over 100 visitors come to see Bizen ware every month from various parts of Japan. With this increase in fame there is a rush among the Bizen potters to mobilize (take stances and support certain ideas), and the Bizen Tōkōkai was formed. The members include Isezaki Yōzan, Kimura Sōtoku, Ishii Furō, Mimura Tōkei, Fujiwara Tōsai, Urakami Zenji, Fujiwara Rakuzan, Nishimura Shunko, Ōae Nidō, and Kinami Chikasen. Along with this group the Yōgeikai group formed around Kaneshige Tōyō, and the Inbe Tōki Kyōkai exist. Okayama prefecture and Bizen town hope for the unification of these three separate groups.

The aim of the Tōkōkai was to promote figurine production. That group was composed of figurine and sculptural makers, who had carried on the long figurine making tradition in Bizen. As mentioned earlier, from the mid Edo period till just before WWII, figurines were the main product of Bizen. Those makers had had the support of the local government in the Edo period, some being designated as *gosaikunin* for their superior skill. With such a long prestigious history, it is understandable that they would reject the designation of Tōyō for his tea wares.

The Bizen Tōkōkai planted an opposition advertisement in the *Sanyo Newspaper* on April 4, 1952, just one month after the announcement of the designation of Kaneshige Tōyō as Intangible Cultural Property in March 1952.⁵⁴ The full translation accompanies the advertisement (Fig. 8)

⁵⁴ April 4, 1952, *Seimei, Sanyo Newspaper*, p. 4.

声 明

備前焼は長い伝統を保持し今日全国全世界に稀なる灯器として
 独自の存在であることは言をまつまでもない
 現今勲業一律の陶界に於いて備前焼のみ先人の偉大な足跡を守
 り戦後の悪条件の中で陶工は幾多の涙物語りと困苦の生活を続
 け作陶に精進している、惟うに備前焼は只一人のものではない
 と云うことである

今回国家の工芸技術保存資格者として金重陶陽一人の発表を見
 たがこれは如何なる理由か
 現今伊部には陶陽以上の技術及び備前焼の功勞者としての適格
 者は数人ある、県文化委員会は地元備前町当局及び備前焼陶工
 の存在を無視まつ殺を敢てし現実を否定しわい曲したる処置に
 ついて吾等備前陶工会は異議を申し述べる

他府県は伊部のような事例にあるものは地域的一円として推挙
 しているにもかゝらず我県は陶陽だけとは推選方法に不公平
 はないか、県文化委員会の責任ある回答を新聞紙上を以つてし
 てもらいたい
 以上声明する

昭和二十七年四月四日

備 前 陶 工 会

伊勢崎陽山
 西村 晉湖
 木南知加
 藤原陶次
 浦上善次

石井 不
 木村 宗
 藤原 樂
 大村 仁
 三村 辰

Figure 8.
 April 4, 1952, *Sanyo Newspaper* 山陽新聞 advertisement placed in newspaper by Tōkōkai 陶工会 opposing designation of Kaneshige Tōyō 金重陶陽 as Intangible Cultural Property 無形文化財.

Translation in full (Fig. 8):

Declaration

Bizen ware has maintained a long tradition. It goes without saying that there is no other ceramic in Japan or the world that is so special and rare. We are protecting our ancestor's footprints within a ceramics world consisting of glazed wares. The potters in Bizen have been diligent and have stories of tears and hard times in the severe post war circumstances. Bizen ware cannot be thought of as only one person.

We saw the announcement of solely Kaneshige Tōyō being designated as National Intangible Cultural Property for Craft Technique 国家の工芸技術保存資格者 (the expression in this advertisement is

worded slightly differently than on official records) and cannot understand the reasoning.

In present day Inbe there are craftsmen with greater skill or more distinguished service than Tōyō, and so are more qualified to receive the award. The Prefectural Culture Committee has ignored the existence of the local Bizen Chō authorities as well as the Bizen potters. We, the Bizen Tōkōkai, state an objection.

In light of other prefectures in similar circumstances nominating a region (for the award), designating only Kaneshige Tōyō is unfair. We want a responsible answer from the Prefectural Culture Committee in the newspaper.

Declaration, Showa 27 (1952), April 4

Bizen Tōkōkai

Isezaki Yōzan, Nishimura Shunko, Kinami Chikasen, Fujiwara Tōsai, Urakami Zenji, Ishii Furō, Kimura Sōtoku, Fujiwara Rakuzan, Ōae Nidō, Mimura Tōkei

An article appeared in the *Asahi Newspaper* on February 5, 1953, about the suspected assault by Tōyō on Tōkōkai member Ishi Furō.⁵⁵ The article is testament to the friction between the Yōgeikai group promoting the newly popularized Momoyama style ware wheel thrown work and the Tōkōkai group promoting figurine production (Fig. 9).

⁵⁵ Feb. 5, 1953, *Bizen tōkō ga shōgai, hozon shitei wo meguri tōyō, furō shi tairitsu*, *Asahi Newspaper*, p. 8. Article introduced to author by Seki Yōhei 関洋平.

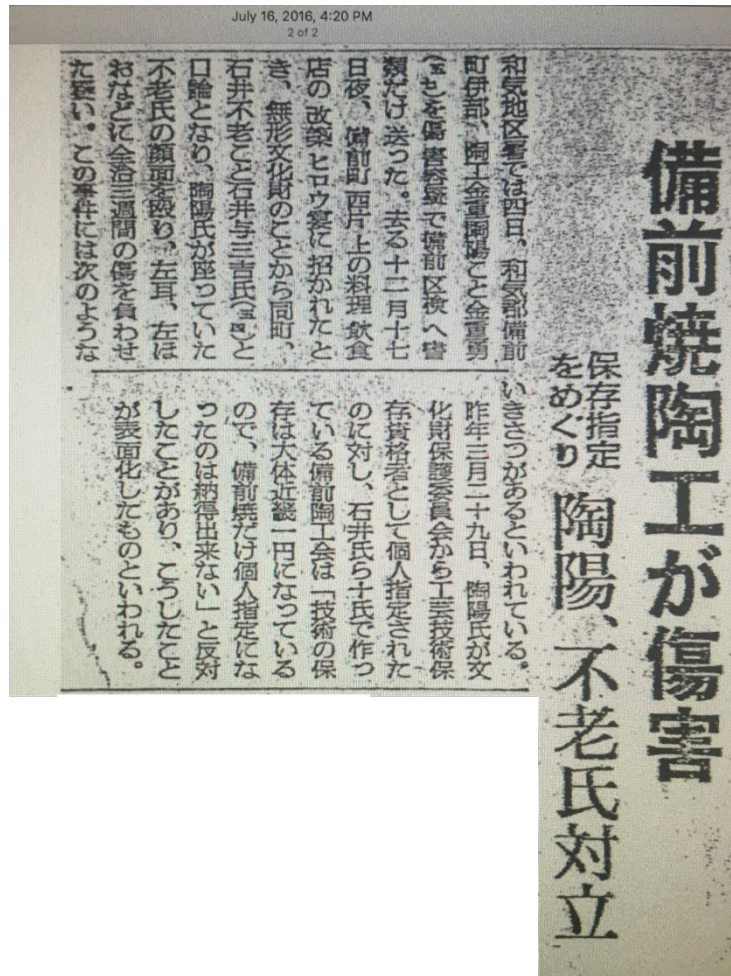


Figure 9.
Feb. 5, 1953, *Asahi Newspaper Okayama Edition* 朝日新聞岡山版 article about assault by Kaneshige Tōyō 金重陶陽 on Tōkōkai 陶工会 member Ishii Furō 石井不老.

Translation in full (Fig. 9):

Assault by Bizen Ware Potter: Cultural Property Designated Tōyō Clashes with Ishii Furō

Documents were sent to the local prosecutor that say that, in Wake area, on the 4th, Kaneshige Tōyō (Kaneshige Isamu 57) is suspected of assault and the event is being investigated. Previously, On the night of Last December 17th, while at a drinking party held to celebrate building reconstruction at a restaurant in Nishi Katakami, he got into a quarrel with Ishii Furō (Ishi Yosakichi 石井与三吉 54). Tōyō hit Furō's left ear and left cheek, leaving him with injuries that took three weeks to heal. The following are the details of the incident. Last year, on March 29th, Tōyō was designated Intangible Cultural Property by the Committee for the Protection of Cultural Properties 文化財保護委員会, Ishii Furō and 9 others who formed the Tōkōkai objected, claiming that "In the Kinki

area, the award is given to a region rather than an individual as in Bizen. We cannot accept the award being given to an individual in only Bizen." This event had come to a head.

Another similar article about the fight appeared in the Sanyo Newspaper as follows (Fig. 10).⁵⁶

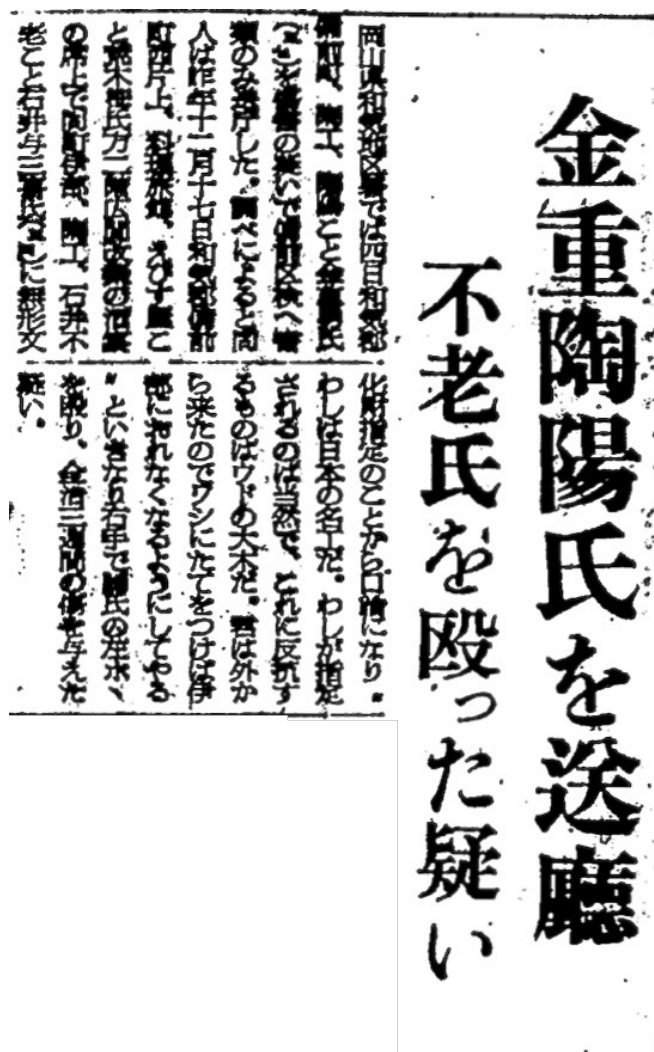


Figure 10.

Feb. 5, 1953, *Sanyo Newspaper Evening Edition* 山陽新聞夕刊 article about Documents being sent to the prosecutor and the suspected assault by Kaneshige Tōyō 金重陶陽 on Ishii Furō 石井不老.

⁵⁶ Feb. 5, 1953, *Kaneshige Tōyō shi wo sōchō, furō shi wo nagutta utagai*, *Sanyo Newspaper*, evening edition, p. 2. Article introduced to author by Seki Yōhei 関洋平.

Translation in full (Fig. 10):

Kaneshige Tōyō, Documents Sent to Prosecutor: Suspected of Hitting Ishii Furō

Documents were sent from the police office in Okayama prefecture, Wake district to the Bizen prosecutor's office on the 4th that say that potter Kaneshige Tōyō (Kaneshige Isamu, 57), a potter in Wake County, Bizen town, is suspected of assault.

While at a drinking party held to celebrate building reconstruction, in the large room on the second floor of Ebisuya, a restaurant-inn in Wake gun Bizen town Nishi Katakami owned by Araki Masashi, Tōyō got into a quarrel with Ishii Furō (Ishii Yosakichi), also a potter from Inbe, last December 17th. The quarrel was about Tōyō's designation as Intangible Cultural Property. Tōyō said: "I am the master! I deserve to be designated. Anyone defiant about it is a good for nothing. You came to Inbe from outside (not born in Inbe). If you pick a fight with me, I will fix it so that you can't be in Inbe anymore." Tōyō then suddenly hit Ishii Furō's left cheek. The injury took three weeks to heal.

The following two articles (Figs. 11 and 12) were found in the November 1953 Sanyo Newspaper in rapid succession, just one week apart. They demonstrate the chaotic state of affairs between the potters, and the local government attempting to persuade them to get along with one another. It can be seen that four of the Tōkōkai potters formed a group called the Bizenyaki Dento Gijutsu Hozon Kai (organization) and applied for group designation. The officials in charge call for harmony between the local potters in the Nov. 11 article,⁵⁷ and in the Nov 18 article the Bizenyaki Dento Gijutsu Hozon Kai potters state that the only true traditional technique is that of figurine making.⁵⁸

⁵⁷ Nov. 11, 1953, *Jimoto no tōkōkan no enman nakereba muzukashii*, Sanyo Newspaper, p. 3.

⁵⁸ Nov. 19, 1953, *Kuni ni bunkazai shitei wo shinsei, bizenyaki dento gijutsu hozon kai*, Sanyo Newspaper, p. 3.

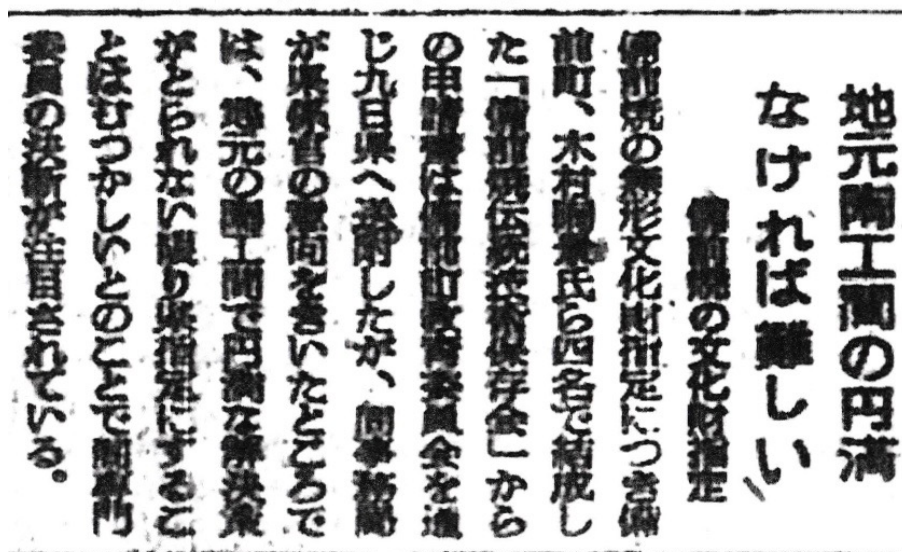


Figure 11.

Nov. 11, 1953, *Sanyo Newspaper* 山陽新聞 article stating that designation of Bizen ware Cultural Property will be unlikely if there is no agreement among the local potters.

Translation in full (Fig. 11):

Designation of Bizen Ware Cultural Property Holder Will be Unlikely if There is No Agreement Among the Local Potters

The Bizenyaki Dento Gijutsu Hozon Kai (organization), formed by 4 members including leader Mimura Tōkei,⁵⁹ sent a written application for the Bizen ware Intangible Cultural Property designation to the prefectural office by way of the Bizen Town Board of Education on the 9th. The Officials in charge stated that as long as the local potters can't agree on a solution (to the dilemma of individual or group designation) it will be unlikely for such a group to be designated by the prefecture. The decision made by the advisory committee is a hot topic recently.

⁵⁹ The actual text reads Kimura Tōkei, but it is a typo.

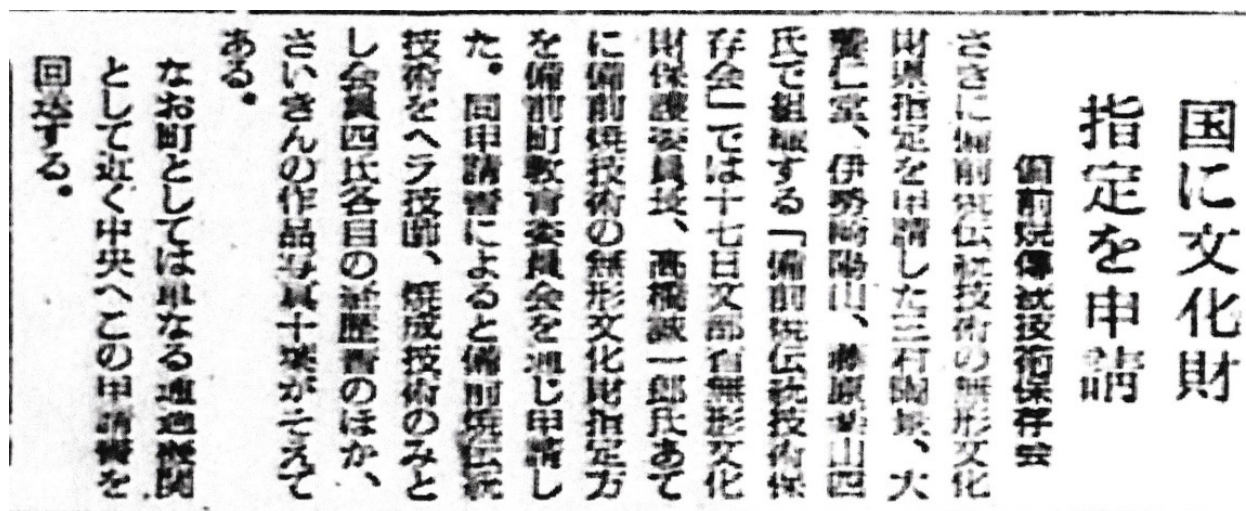


Figure 12.

Nov. 19, 1953, *Sanyo Newspaper* 山陽新聞 article about Bizenyaki Dento Gijutsu Hozon Kai 備前焼伝統技術保存会 Applying as a group with the Japanese government for Cultural Property Designation.

Translation in full (Fig. 12):

Apply with the Japanese Government for Cultural Property Designation Bizenyaki Dento Gijutsu Hozon Kai

Mimura Tōkei, Ōae Nidō, Isezaki Yōzan, Fujiwara Rakuzan, who make up the Bizenyaki Dento Gijutsu Hozon Kai (organization), have already applied for Prefecture Intangible Cultural Property for technique designation. On the 17th they sent an application form, via the Bizen Cho Board of Education, to Takahashi Seiichiro, the official in charge of Intangible Cultural Property in the Ministry of Education (on the national level as opposed to prefectural), to apply for Bizen Intangible Cultural Property designation. The application claims Bizen ware traditional technique to be solely that of *hera* (figurine making) and kiln firing craftsmen and includes the career history of each potter and 10 photographs of their works. The Bizen Chō Board of Education will act as vehicle of transmission and deliver this to the central government.

On December 27, 1953, an *Asahi Newspaper* article announced the unofficial Okayama Prefecture Important Intangible Cultural Property Holder 岡山県重要無形文化財 保持者 designation a few days after the specialist committee met on the 24th and determined the final results (Figure 13).⁶⁰ Eight potters from (at that time) Bizen Chō were designated, and one from Iri Cho (now part of Bizen City).

⁶⁰ December 27, 1953, (*Ōketsu gun*) nado, 27 ten, ken, jūyōbunkazai ni shitei, *Asahi Newspaper* 朝日新聞, p.8.

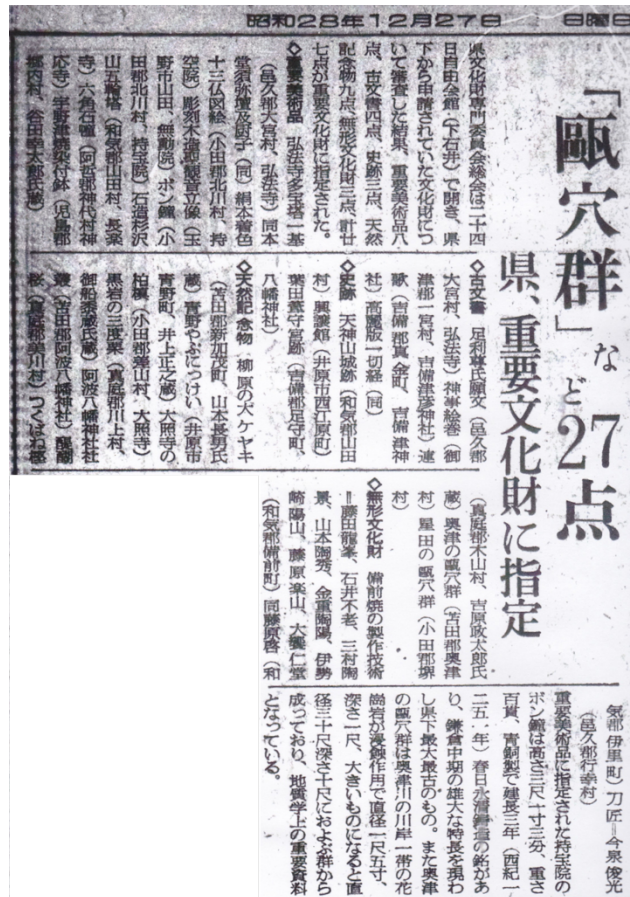


Figure 13.

December 27, 1953, *Asahi Newspaper Okayama Edition* 朝日新聞岡山版 article announces the unofficial designation of 9 Okayama Prefecture Important Intangible Cultural Property 岡山県重要無形文化財 a few days after the specialist committee met on the 24th.

Translation of title and section pertaining to Bizen ware (Fig. 13):

(Ōkatsu gun) and Others, 27 Okayama Prefecture Important Intangible Cultural Property Designations

Intangible cultural property holder for the production technology of Bizen ware: Fujita Ryūhō, Ishii Furō, Mimura Tōkei, Yamamoto Tōshū, Kaneshige Tōyō, Isezaki Yōzan, Fujiwara Rakuzan, Ōae Nidō, and From Iri Cho (now part of Bizen City) Fujiwara Kei.

On January 5, 1954 an article in the *Sanyo Newspaper* announces that 4 of the 9 designated as Okayama Prefecture Important Intangible Cultural Property Holder declined the award on grounds that the award should be given to an area and not an individual.⁶¹ The four who declined the award were Mimura Tōkei, Isezaki Yōzan, Ōae Nidō, and Fujiwara Rakuzan, who had made up the Bizenyaki Dento Gijutsu Hozon Kai (organization).

⁶¹ January 5, 1954, (*Kojin shite*) wo jitai, bizenyaki Mimura Tōkeira yon shi, *Sanyo Newspaper*, p. 5.

However, since their names appear in the official March 5, 1954, *Kenkōhō* record, the four must have accepted the award in the end (Figure 14).

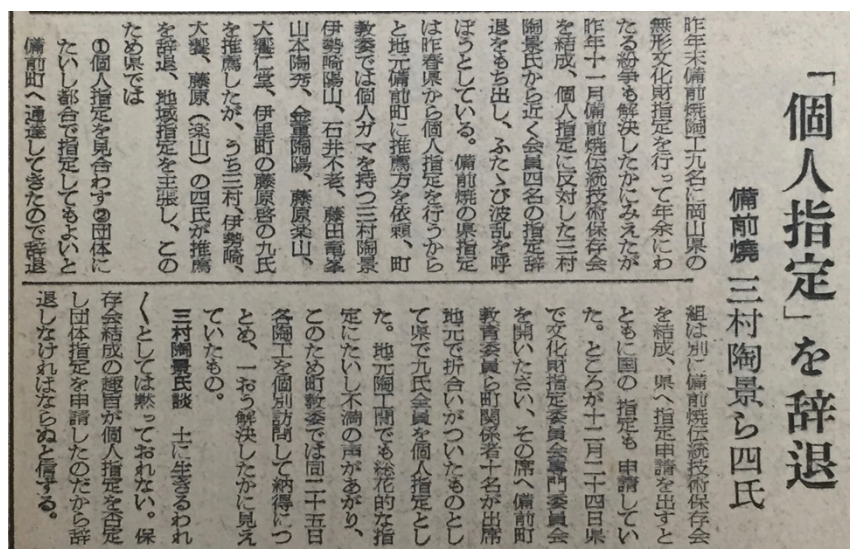


Figure 14.

January 5, 1954, *Sanyo Newspaper* 山陽新聞 article announces that 4 of the 9 designated as Okayama Prefecture Intangible Cultural Property 岡山県無形文化財 declined the award on grounds that the award should be given to an area and not an individual.

Translation in full (Fig. 14):

Individual Designation Rejected: Bizen Ware Mimura Tokei Group of Four

It seemed as though the dispute, which lasted over a year, had been resolved with nine Bizen ware potters being designated Okayama Prefecture Important Intangible Cultural Property Holders at the end of last year. However, in November last year, the Bizenyaki Dento Gijutsu Hozon Kai (organization) was formed and Mimura Tōkei, who had been against individual designation, announced that 4 members, (including Tōkei), would decline the designation, stirring up trouble for a second time.

Since last spring, activity for the Bizen ware prefectural designation was carried out so a request was made to Bizen town (town office) to recommend potters. The following 9 potters with private kilns were recommended: From Bizen town: Mimura Tōkei, Isezaki Yōzan, Ishii Furō, Fujita Ryūhō, Yamamoto Tōshū, Kaneshige Tōyō, Fujiwara Rakuzan, Ōae Nidō, and from Iri town: Fujiwara Kei. However, 4 of those potters, Mimura, Isezaki, Ōae, and Fujiwara (Rakuzan) declined the recommendation because they advocate designation of an area. For this reason, in Okayama ken 1), individual designation was postponed; And 2), it had been requested that Bizen town accept the possibility of

group designation according to circumstances, so the recommendation declining group formed the Bizenyaki Dento Gijutsu Hozon Kai and applied for group designation both the prefecture and nationally. But on December 24, when the Bunkazaishite Iinkai Senmon Iinkai (Cultural property Designation Committee Specialists Committee) held their meeting with the Bizen Town Board of Education and 10 community members present, a compromise was made and all 9 were given individual designations. Some of the local potters expressed dissatisfaction with the all-around designations without specific reasons for each designation. For this reason, on the 25th the committee visited each of the designated potters and the problem seemed as if it were solved. Mimura Tōkei said "We who live our lives for clay cannot remain silent. The reason for forming the Hozonkai was to object to individual designation. We applied as a group so we believe that we must decline."

The official record for the designation of Tōyō along with eight other Bizen ware artist as Okayama Prefecture Important Intangible Cultural Property is dated as The March 5, 1954 in the *Okayama Ken kōhō* 岡山県公報, which is the official prefectural document (Fig. 15).⁶² Kaneshige Tōyō along with eight other Bizen ware potters are listed in the *Okayama Ken kōhō*.

⁶² *Okayama kenkōhō*, Number 5429, 1954, p. 240.

三〇三	〃	栗田郷守宮 宇島屋より字宮山迄の十四号道路 昭和二十五年二月十日付指定史跡「栗田郷守宮 址」に含めること。	吉備郷足守町大字下足守	八幡神社
三〇四	天然記念物	柳原の大杉 一株	吉備郷新加茂町大字塔中一五	山本堅治郎男
三〇五	〃	吉野のやぶにつけい 一株	井原市吉野町一、四七〇	井上正之
三〇六	〃	大照寺の柏樹 一株	小田郡美山村大字三山七七八	大照寺
三〇七	〃	黒岩の三度栗 一株	真庭郡川上村大字東芽部	御給葦蔵
三〇八	〃	阿波八幡神社の社殿 一ヶ所	吉備郡阿波村大字位笠山一、四七九	阿波八幡神社
三〇九	〃	醍醐 桜 一株	真庭郡美川村大字別所二、二七七	美川村
三一〇	〃	ツクバネ 樅	真庭郡木山村大字日野上二〇三	吉原政太郎
三一	〃	奥津の隠穴群	吉備郡奥津村大字奥津川西	奥津村
三一二	〃	星田の隠穴群	小田郡樺村大字黒木	樺村
三二三	無形文化財	備前焼の製作技術 藤金三郎村田龍峯 藤原重太郎山陽景峯 大伊山石 鑒本井 崎陶不 仁陶秀老 堂山老	和氣郷備前町伊部	備前町
三二四	〃	備前焼の製作技術 藤原俊光 啓	和氣郷伊里町	伊里町
三二五	〃	刀匠(備前伝)光	邑久郷行幸村大字長船	行幸村
三二六	〃	加茂 祭	御津郡津賀村	惣社宮
三二七	〃	宮内 踊	吉備郷真金町	真金町

岡山県公報(定日火・金)第五千四百二十九号 昭和二十九年三月五日発行

二四〇

Figure 15.

March 5, 1954, *Okayama Ken kōhō* 岡山県公報, p. 240. Official record for designation of Kaneshige Tōyō 金重陶陽 along with eight other Bizen ware artist as Okayama Prefecture Important Intangible Cultural Properties 岡山県重要無形文化財.

On March 27, 1956, newspaper articles appeared announcing the designation of Kaneshige Tōyō and others as Important Intangible Cultural Property Holders 重要無形文化財保持者 (National Treasure) on March 26, 1956, by the Committee for the Protection of Cultural Properties (Fig. 16).⁶³

⁶³ March 27, 1956, *Ningen kokuhō no dai san kai shitei, jūnin to hitodantai ni, sō kyoku no koshino eishō ra*, *Asahi Shinbun*, p. 11.



Figure 16.

March 27, 1956, *Asahi Newspaper* 朝日新聞 article announcing the designation of Kaneshige Tōyō 金重陶陽 and others as Important Intangible Cultural Property Holder 重要無形文化財保持者 (National Living Treasure) by the Committee for the Protection of Cultural Properties.

Translation of title and listing of Kaneshige Tōyō (Fig. 16):

Third National Treasure Designation, Twelve Individuals and One Group, Koshino Eishō of *sōkyoku* (school of *koto* music) and others.

(Craft technology) Bizen ware, Kaneshige Tōyō (60) (Isamu), number one researcher of old Bizen, which has the oldest tradition among our country's ceramics.

The official documentation of this event can be seen in the *Kanpō* 官報 about one month after the announcement of the decision. The official documentation is dated April 24, 1956. According to the Bunkachō 文化庁, the designation becomes official only when it is documented in the *Kanpō*. Kaneshige Tōyō's name and address are listed in *Kanpō*.

A word of caution about the dates for Tōyō's designation in the following excerpts from the chronology in *Bizen Kaneshige Tōyō*, 1977.⁶⁴ When they are compared with the newspaper articles and documents, inconsistencies in dating criteria are revealed. The March 30, 1952, newspaper article announces the cultural property awards and the *Bunkazai Yōran* official record of Tōyō's designation also lists March 1952 as the date for designation. These are both in agreement with the chronology. On December 27, 1953, an *Asahi Newspaper* article announced the unofficial Okayama Prefecture Important Intangible Cultural Property Holder designation a few days after the prefectural cultural property specialist committee met on the 24th to determine the recipients. The date in the official *Okayama Ken Kōhō* record is listed as March 5th, 1954, so the official record of the event is the date recorded in the chronology. But for the 1956 National Treasure award, the unofficial newspaper announcement on March 27 announcing the designation of Kaneshige Tōyō and others as Japanese Important Intangible Cultural Property Holders on March 26, 1956, by the Committee for the Protection of Cultural Properties is recorded in the chronology and seems to have become the universally accepted date. The official documentation in the *Kanpō* is dated April 24, 1956 and should be the date recorded in chronologies (Fig. 17).

	Intangible Cultural Property 無形文化財	Okayama Prefecture Important Intangible Cultural Property 岡山県重要無形文化財	Important Intangible Cultural Property Holder 重 要無形文化財保持者 (National Treasure)
Chronology <i>Bizen Kaneshige Tōyō</i> 備前：金重陶陽, Tanigawa 谷川 (1977) pp. 241, 242	March 1952	March 1954	March 1956 ×
Newspaper announcement of designation	March 30, 1952 <i>Sanyo Newspaper</i> 山陽新聞 (determined on March 29)	December 27, 1953 <i>Asahi Newspaper</i> 朝日新聞 (determined December 24, 1953)	March 27, 1956 <i>Asahi Newspaper</i> 朝日新聞 (determined March 26)
Official documentation of designation	1951 <i>Bunkazai Yōran</i> (from April 1, 1951 to March 31, 1952) 文化財要覧：昭和二十六年版	<i>Okayama Ken Kōhō</i> 岡山県公報 March 5, 1954	<i>Kanpō</i> 官報 April 24, 1956 ○

Figure 17.
Comparison of newspaper announcements, official records, and chronology designation dates.

Reading the old newspaper articles gives one a sense of having actually been in Bizen at the time when Tōyō received various designations and conflicts between the potters developed from 1952 to 1956. The opposition movement and fighting become more or less real-life events. It is clear that there was great turmoil and disharmony among the potters in the midst of a new era in Japan. The new Law for the protection of cultural properties proved to be provocative, it didn't just motivate the potters, the reaction went beyond motivation, it brought out deep feelings of pride and anger. The potters' livelihoods, faith and future were on the line. In that setting, Tōyō maneuvered through the chaos and/or was all the more

⁶⁴ Tanigawa (ed.), 1977, pp. 240-243.

stimulated to succeed with his convictions. Tōyō continued to make classic Momoyama style wares that go unequalled, and advanced to National Treasure.

2.5 Discussion

The newspaper articles confirm that there was opposition to Tōyō receiving the 1952 Intangible Cultural Property Holder designation. They reveal that the potters in Bizen were weary of, and found it difficult to accept, the new Cultural Property Protection Law. Part of the reason can be thought to be of the pride in the long history of figurine production in Bizen. At that time the figurine makers were the majority. The making of Momoyama style tea wares was a new trend in Bizen. In an interview given to Kaneshige Sozan (Tōyō's younger brother) by Hayashiya Seizō, Sozan states that he feels Tōyō was the first to begin making Momoyama style tea wares in Bizen.

Hayashiya: Did Tōyō develop a strong desire to reproduce Momoyama style wares after becoming acquainted with Kawakita Handeishi and friends, or was it before that?

Sozan: It was from before that. Tōyō gained a sense of security by talking with Handeishi. Tōyō could confirm that his principles were correct.

Hayashiya: No one knows exactly at what point in time Tōyō developed a strong desire to reproduce Momoyama style wares. But no one else had that strong feeling.

Sozan: That is correct. I don't think there was anyone else.⁶⁵

The rival group claimed that designating only Tōyō was unfair, that there were others more skilled than Tōyō, the designation should be to a group rather than individual, figurine making was the only traditional technique in Bizen. The fact that Tōyō's chief rivals were older than him would have also made his designation all the more difficult to accept, as the *senpai-kohai* (senior-junior age relation) relationship is rather strictly adhered to in Japan. One might suspect that jealousy had played a role in their uproar. However, when the author asked Isezaki Mitsuru about the opposition to Tōyō's designation, he flatly denied, in a calm normal voice without any tension, that jealousy had played a role, and related the viewpoint that the reason had been that Bizen ware was great...and not any one maker of Bizen ware.

It is interesting to note that where The Tōkōkai advertisement complains that, "In light of **other prefectures** in similar circumstances nominating a region (for the award), nominating only Kaneshige Tōyō is unfair", the *Asahi Newspaper* article mysteriously changes their wording somewhat, "The Tōkōkai objected, claiming that "In the **Kinki area**, the award is given to a region rather than an individual as in Bizen. We cannot accept the award being given to an individual in only Bizen." The Tōkōkai states "**other prefectures**" which is reworded as "**Kinki area**". Inspection of the 1951 *Bunkazai Yōran* (official

⁶⁵ Tanigawa 1977, p. 227.

records) is enlightening. Under the section entitled "Individual recognition, organization recognition, regional recognition for technique which must be supported" (個人、組織、地域的に有する技術の中助成の措置を講ずべきもの), 25 awards are listed. Of the 25 awards, most of the awards are for individual recognition: 21 are individual and only four are awarded to regions. The four awarded to regions are for *nagaita chūgata* 長板中型 (indigo kimono dying) Tokyo region, *mokuhanga* 木版画 (ukiyo-e) Tokyo region, *Shippō* 七宝 (cloisonné) Nagoya region, and *kihachijō* 黄八丈 (yellow silk cloth with a dark striped pattern) Hachijōshima Ookagō Mura. Cloisonné is the only item of the four vaguely related to stoneware (as it is fired in a kiln). Among the individual awards are Tōyō's contemporaries, potters Ishiguro Munemarō, Arakawa Toyozō, Katō Tōkurō, etc., which makes Tōyō's receiving the award seem very fair and natural. Was the reporter who wrote the article about the fighting incident with the changed wording giving a subtle hint of bias or misleading statements in the Tōkōkai's advertisement? It must be concluded that The Tōkōkai's statement about group designation in other prefectures in the advertisement is untrue and suggests that their argument is or makes it appear to be, nonobjective and highly emotional (Fig. 18).

1951 *Bunkazai Yōran* (from April 1, 1951 to March 31, 1952) 文化財要覧：昭和二十六年版 containing record of Kaneshige Tōyō's 金重陶陽 designation for Intangible Cultural Property 無形文化財

(二) 工芸技術関係

Relating to craft technique

B 個人、組織、地域的に有する技術の中助成の措置を講ずべきもの

Individual recognition, organization recognition, regional recognition for technique which must be supported.

1 漆芸 <i>Shitsugei</i> lacquer art 河面冬山 <i>Kōmo Tōzan</i>	東京都 Kyoto
2 用具 <i>yōgei</i> tools 小宮又兵衛 <i>Komiya Matapee</i>	東京都 Kyoto
3 塗 <i>nu</i> plaster 松波多吉 <i>Matsunami Takichi</i>	東京都 Kyoto
4 木画 <i>mokuga</i> woodblock print 木内省古 <i>Kiuchi Shōko</i>	東京都 Kyoto
5 江戸小紋 <i>edokomon</i> dying technique 小宮康介 <i>Komiya Kōsuke</i>	東京都 Kyoto
6 長板中型 <i>nagaitachūgata</i> dying technique for yukata 東京部一円 <i>Tōkyōbu ichi en</i>	東京都 Tokyo
7 黄八丈 <i>kihachijō</i> yellow silk cloth with a dark striped pattern	
八丈島大賀郷村 <i>Hachijōshima, Ookagō Mura</i>	八丈島大賀郷村 <i>Hachijōshima, Ookagō Mura</i>
8 揚子のり <i>yōjinori</i> glue for dying 山田栄一 <i>Yamada Eiichi</i>	愛知県 Aichi Pre.
9 墨流し <i>suminagashi</i> paper marbling 広場治左工門 <i>Hiroba Jizaemon</i>	武生市(福井県) <i>Takefu, Fukui Pre.</i>
10 表装金襴 <i>hyōsōkinran</i> brocade 森村清太郎 <i>Morimura Seitarō</i> , 隅田定治郎 <i>Sumida Sadajirō</i> , 広瀬信次郎 <i>Hirose Shinjirō</i>	京都市 Kyoto
11 江戸小紋型紙 <i>edokomonkatagami</i> dying technique 六谷紀久男 <i>Rokutani Kikuo</i> 児玉博 <i>Kodama Hiroshi</i>	鈴鹿市(三重県) <i>Suzuka, Mie Pre.</i>
12 唐組 <i>karagumi</i> textile braid 深見重助 <i>Fukami Jūsuke</i>	京都市 Kyoto
13 銅鑼 <i>dora</i> gong 魚住安太郎 <i>Uozumi Yasutarō</i>	金沢市(石川県) <i>Kanazawa, Ishikawa Pre.</i>
14 日本刀 <i>nihontō</i> Japanese sword 高橋金一 <i>Takahashi Kinichi</i>	松山市(愛媛県) <i>Matsuyama, Ehime Pre.</i>
15 木版画 <i>mokuhanga</i> woodblock print 東京部一円 <i>Tōkyō bu ichi en</i>	東京都 Tokyo
16 七宝 <i>shippō</i> cloisonné ware 名古屋市一円 <i>Nagoya Shi ichi en</i>	名古屋市(愛知県) <i>Nagoya, Aichi Pre.</i>
17 志野焼 <i>shinoyu</i> Shino glaze 荒川豊蔵 <i>Arakawa Toyozō</i>	岐阜県 <i>Gifu Pre.</i>
18 天目焼 <i>tenmokuyu</i> tenkoku glaze 石黒宗唐 <i>Ishiguro Munemaro</i>	京都市 Kyoto
19 備前焼 <i>bizenyaki</i> Bizen Ware 金重陶陽 <i>Kaneshige Tōyō</i>	岡山県 <i>Okayama Pre.</i>
20 烏梅 <i>ubai</i> dying 井尾浅次郎 <i>Io Asajirō</i>	奈良県 <i>Nara Pre.</i>
21 藍染 <i>aizome</i> indigo dye 伊藤富三郎 <i>Itō Tomisaburō</i>	京都市 Kyoto
22 規矩術 <i>kikujutsu</i> carpentry technique 吉田種二郎 <i>Yoshida Shujirō</i>	奈良市(奈良県) <i>Nara, Nara Pre.</i>
23 織部焼 <i>oribeyaki</i> Oribe ware 加藤唐九郎 <i>Katō Tōkurō</i>	愛知県 <i>Aichi Pre.</i>
24 上絵付 <i>uwaetsuke</i> overglaze 加藤土師萌 <i>Katō Hajime</i>	神奈川県 <i>Kanagawa Pre.</i>
25 辰砂 <i>shinsha</i> glaze 宇野宗太郎 <i>Uno Sōtarō</i>	京都市 Kyoto

Figure 18.

Partial translation of 1951 *Bunkazai Yōran* (from April 1, 1951, to March 31, 1952) 文化財要覧：昭和二十六年版, p. 190, containing record of Kaneshige Tōyō's 金重陶陽 designation for Intangible Cultural Property 無形文化財. The shaded areas are group designations, the entries in bold type are individual designations of potters including Kaneshige Tōyō.

One reason for Tōyō's designation, along with his great skill, can be attributed to the increased popularity of the tea ceremony during post WWII Japan. And on the other side of the coin, the increased popularity and market for tea wares might be thought of as the medium that produced the society that created Kaneshige Tōyō and his contemporaries. Kato Etsuko tells us how at that time the tea ceremony, and from the 1960s, department store exhibitions were becoming popular in Japan, how new interest in *chanoyu* (tea ceremony) was born out of postwar cultural nationalism and Sen no Rikyū began to be referred to as *chasei* 茶聖 (tea saint). "One of the earliest uses of *chasei* exclusively for Rikyū appears in

1941. (omitted) Suzuki Hancha 鈴木半茶 edited a collection of historical documents supposedly written by Rikyū.⁶⁶

Kato tells us that in 1952, Kuwata Tadachika 桑田忠親, professor at Kokugakuin University, referred to Rikyū as *chasei* in his book *Sen Rikyū*, and that book had 17 impressions by 1975. In 1985, it was given a new title, *Tei-hon Sen Rikyū: sono eikō to zassetsu* 定本 千利休—その栄光と挫折.⁶⁷ Kato goes on to tell us that, "In 1961, department store Shirokiya (later Tōkyū) opened a 6-day exhibition titled *Chasei Sen no Rikyū* 茶聖千利休."⁶⁸ She also explains how more women came to be able to buy tea utensils "Due to the socio-economic changes in the postwar period, 'non-privileged' women who were teaching and learning *temae* 手前 (etiquette of tea ceremony) as *sahō* 作法 (manners, etiquette) became able to afford utensils, calligraphy or other artistic objects."⁶⁹

In *Visiting the Mino Kilns*, author Janet Barriskill noted that, along with Arakawa Toyozō's 1930 discovery of the sixteenth century Mutabora kiln site in the Kani gun area of Mino, the publication of Kawabata Yasunari's *One Thousand Cranes* increased interest in Momoyama tea wares. "...the publication in 1949 of Kawabata Yasunari's *One Thousand Cranes* (awarded the Noble prize in 1968) in which he praised the Momoyama tea wares, mentioning specifically a black oribe tea bowl, a shino water jar and a shino tea bowl in a romantic context. Sometime later a film based on the novel was released and this introduced Momoyama tea wares to an even wider audience."⁷⁰

Mimura Tōkei passed away on March 28, 1956, two days after the newspapers announced Kaneshige Tōyō's National Treasure designation. With Tōyō's National Treasure designation, connoisseurs and fans would seek to buy Momoyama style Bizen tea wares. The market would turn to Bizen tea wares, and the number of figurine makers would steadily decline. In 2004, 50 years after Mimura Tōkei, Isezaki Yōzan, Ōae Nidō, and Fujiwara Rakuzan rejected the Prefectural designation in 1954, Isezaki Yōzan's son Isezaki Jun, making mostly wheel thrown and modern sculptural pieces, would be designated National Treasure.

2.6 Conclusion

The newspaper articles provide a marvelous snapshot of a crucial time when the pendulum would shift from fairly monotone figurine and everyday usage wares to fine art tea wares fired in various shades and types of ash glazes making full use of the long Bizen wood firing. In 1976 Katsura Matasaburō 桂又三郎 elaborated on how the improvement of the kiln firing (largely through Tōyō's efforts) helped create the third golden era:

⁶⁶ Kato 2004, p. 81. Kato cites "Suzuki Hancha (1945: 5)" on page 82 in her text, I have included in the references.

⁶⁷ Kato 2004, p. 82, 83.

⁶⁸ Kato 2004, p. 84.

⁶⁹ Kato 2004, pp. 89.

⁷⁰ Barriskill 1995, p.3.

There was no *yōhen* 窯変 (a dark bluish type of surface marking but used loosely here to mean markings from melted ash) in Meiji Bizen. It was a one colored brown firing so they often coated it with lacquer. This continued until the Shōwa period. Indeed, it was the invention of *sangiri yaki* サンギリ焼 (a dark bluish type of surface marking, another term used for *yōhen*) that saved Bizen ware and produced the present *ōgonjidai* (golden era).⁷¹

Tōyō's pioneering efforts to create wares with the Momoyama Bizen atmosphere resulted in dynamic, extraordinarily interesting wares. Tōyō was revolutionary. Tōyō created techniques, looked for and dug the clay that he required, and greatly modified the kiln, to fully exploit the possibilities of the Bizen clay and long firing.

Bizen ware changed from being more product type wares to expressive Momoyama style tea wares that would be considered as fine art. It is important to realize that Tōyō did not choose himself to be an Intangible Cultural Property or National Treasure, rather, the preferences of the times changed. One might say that the general swing to heightened interests in tea, Sen no Rikyu, and Momoyama tea wears in Japan at that time allowed Kaneshige Tōyō to realize his full potential and more as an artist and that full realization of his potential created the post war Third Golden Era Momoyama tea wear boom in Bizen. According to Tōyō's last apprentice, Moriyama Michiko, after Tōyō became National Treasure, all the Bizen potters had to make Momoyama style wares because of their sudden popularity that went along with the designation. There was a complete change.

Tōyō made classic Momoyama style wares that have proven to be unequalled. Through his vision, determination and superior creative skills, Kaneshige Tōyō was principal catalyst for the Third Golden Era revival of Bizen ware, and of its appreciation as one of Japan's finest art forms.

⁷¹ Katsura 1976, p. 2.

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Image Credits

Fig. 3.

Uenishi Setsuo 上西節雄 (ed.). 2012. *Bizenyaki monogatari* 備前焼ものがたり. Sanyo shinbunsha 山陽新聞社. p. 210.

Fig. 4.

Tokubetsuten: Kaneshige Tōyō : seitan 100-nen kinen 特別展：金重陶陽：生誕 100 年記念, Okayama Kenritsu hakubutsukan 岡山県立博物館. 1996. p. 53, pl. 71.

Section 2

Historical Context

Chapter 3

Evolution of *Wabi Cha* Related Terminology and Ideals

Sets the Stage for Kaneshige Tōyō to Make Momoyama Style Tea Wares

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Evolution of *Wabi Cha* Related Terminology and Ideals Sets the Stage for Kaneshige Tōyō to Make Momoyama Style Tea Wares

3.1 Introduction

Tea related aesthetic elements such as *fukanzen* 不完全 (imperfection), Chance, *wabi* 侘び (rustic simplicity, austere refinement), *sabi* 寂 (rustic patina), *sosō* 麁相 (crude, rough), *shizen* 自然 (nature, spontaneity), and others, are important elements of Momoyama Bizen ware, and such tea related aesthetic elements are embodied in Kaneshige Tōyō's modern Bizen ware. Elements such as those separate the natural looking nonsymmetrical unforced atmosphere of Tōyō's works from the many stiff symmetrical contrived looking modern works made by many other Taisho-Shōwa era Bizen potters.

The following text contains brief descriptions and examples of Muromachi-Momoyama era tea aesthetic related terminology, the acknowledgement of tea ware related ideology and wares by westerners in the Meiji era, and then the reemergence of interest in Momoyama era tea related ideals such as *wabi sabi*, the beauty of imperfection, and others in the early Shōwa era. The reemergence of interest in Momoyama era tea related aesthetics in the early Shōwa era goes hand in hand with the description in Chapter 2, of Tōyō being chosen as Intangible Cultural Property for his Momoyama style tea wares over other potters who were figuring makers in Bizen. It enhances one's understanding of such tea aesthetic related trends of the early Shōwa era and reaffirms Tōyō having been the logical choice at such a time.

This reemergence of interest in Momoyama tea aesthetics is, of course, extremely important in setting the stage for Kaneshige Tōyō to turn to making tea wares, and for him to embrace and absorb such tea aesthetic related qualities, which would in turn, come to be embodied in his works.

3.2 Evolution of *Wabi Cha* Related Terminology and Ideals Creates the Foundation for the Appearance of an Artist Like Kaneshige Tōyō

The following is a brief description of the manifestation, and evolution of terminology and ideals leading up to Tōyō's era, which are at the root of *wabi-cha* 侘茶 (style of tea incorporating the taste for the simple and quiet) aesthetics concerning ceramics, that Murata Jukō 村田珠光 (1423-1502) is thought to have initiated in Japan in the Muromachi period. Tōyō would incorporate those ideals/convictions into his recreations of Momoyama style tea wares, thereby capturing at least in part, some of the essence of the Momoyama wares. The occurrence of such *wabi cha* related ideals becoming popular again in the Showa era would set the stage for the artist Kaneshige Tōyō, who masterfully created Momoyama style tea wares, to materialize.

Muromachi/Momoyama era ideology and terminology such as *hiekaru* ひえかる "chill" and "lean"⁷² evolved and in the Shōwa era, terms such as "*fukanzen* 不完全 (imperfection)" "*yugami* 歪み (warped)" *shizen* 自然 (nature) became widely used. The author has cited views of Japanese historians such as Sueyoshi Sakuko 末吉佐久子, Katsura Matasaburō 桂又三郎, and others, and Western collectors such as Bowes, Morse, and others. Sueyoshi's description of Shōwa era historians, and her categorizing words such as "*wabi*" and "*shizen* (nature)" as Shōwa era terminology is very relevant to Kaneshige Tōyō, because Shōwa was the era during which Tōyō created Momoyama style tea wares. In *Kaneshige Tōyō hito to sakuhin* 金重陶陽人と作品 Kaneshige Tōyō uses such words several times, such as when he states that "*wabi* and *sabi* are the only words that that could describe the essence of Bizen ware."⁷³ The word *shizen* is also mentioned several times by Tōyō and by the editor/author of the book in reference to the Bizen clay and Bizen being close to nature.⁷⁴ Also, very closely tied to Tōyō are the descriptions given below of the aesthetic values of the Muromachi and Momoyama era tea masters, because Tōyō reproduced Momoyama style tea ware.

3.2.1 Momoyama

In her paper titled, "Momoyama Tea Potteries: The Beauty of Imperfection 桃山茶陶：歪みの美をめぐる研究," Sueyoshi Sakuko explains the term Momoyama tea wares and their connection to the imperfect, "During the history of ceramics in Japan, the group of tea potteries that developed from the Azuchi-Momoyama period to the early Edo period was called Momoyama tea potteries. These primarily consisted of Shino 志野 ware, Seto 瀬戸 ware, Oribe 織部 ware, Bizen 備前 ware, Iga 伊賀 ware, Shigaraki 信楽 ware, Karatsu 唐津 ware, and Raku 楽 ware. One of the characteristics of the Momoyama tea potteries was '*fukanzen* 不完全 (imperfection)'."⁷⁵ She also specifies the element of *yugami* 歪み (warped, distorted) as one of the characteristics of Momoyama tea wares in a similar context. Sueyoshi remarks how, "discourse about the aesthetic character of Momoyama tea wares such as the beauty of *fukanzen* 不完全 (imperfection), *sosō* 麁相 (crude, rough), *musakui* 無作為 (random, unintentional, unintended) *shizen* 自然 (natural, spontaneous, automatic), and *wabi* 侘び (rustic simplicity, austere refinement) and the like has evolved abstractly, conceptually, or within the customs on the inside the world of the tea culture."⁷⁶

Examples of the above and other similar expressions and their ideals can be found in literature, evolving from the Muromachi and Momoyama eras to the Shōwa era. Dennis Hirota explains how "The aesthetic terms Shukō employs, such as 'chill' and 'lean,' were themselves originally drawn from Chinese literature, having been transmitted to Japan

⁷² Combined terms used in Kokoro no Fumi: *hiekaru* ひえかる 冷[え] (chill) and 枯[る] (lean).

⁷³ Matsuoka 1968, p. 113.

⁷⁴ Matsuoka 1968, p. 119.

⁷⁵ Sueyoshi 2020, p. 119.

⁷⁶ Sueyoshi 2020, p. 120.

through the writings of Zen monks."⁷⁷ He tells how the letter from Murata Shukō (1423-1502) to his disciple Furuichi Harima (1459-1508) known as Kokoro no Fumi "may well be the sole surviving document written by Murata Shukō. (omitted) It is thus the earliest document relating to the formation of chanoyu, and as the 'founders' own instruction concerning its practice, one of the most revealing."⁷⁸

"The letter, which is mounted as a hanging scroll, is said to be the single extant example of Shukō's own hand. It has yet to be studied scientifically for dating and authentication, but the persuasiveness of the letter's contents and distinctiveness of its style have made at least the text commonly accepted as genuine."⁷⁹ Hirota goes on to describe the section of the letter referring to Bizen and Shigaraki wares:

These days mere beginners
take up pieces of Bizen or Shigaraki,
talking of the "chill and withered";
and they make a show of
being "advanced and deepened"
though ignored by everyone-
it defies all utterance.⁸⁰

"We know from this passage that Shukō attached importance to the terms 'chill' and 'withered,' and further that the aesthetic ideal they expressed was embodied in the use of Bizen and Shigaraki wares...."⁸¹

Similar terms can be found in other examples of literature from around the same era. Sueyoshi comments that in the below sentence in *Zenpō zatsudan* 禅鳳雑談, a book written in 1553 containing the miscellaneous remarks of Komparu Zenpō 金春禅鳳 (1454-1532?),⁸² the phrase "*shimikōretaru ga omoshiroku sōrō* 凍み 氷れたるが面白く候" (the frozen icy atmosphere is interesting), appears in relation to Bizen ware.⁸³

In *Zenpō zatsudan*, the phrase Sueyoshi mentions "*shimikōretaru ga omoshiroku sōrō*" can be found within the following sentence:

金にて茶の湯の道具の物語、細々被_レ申候。数寄の方は、備前物の割れたるには劣り候べく候。ただ能の方は、凍み氷れたるが面白く候。⁸⁴

⁷⁷ Hirota 1979, p. 14. Terms used in Kokoro no Fumi *hiekaru* ひえかる chill 冷[え]and lean 枯[る]

⁷⁸ Hirota 1979, p. 7.

⁷⁹ Hirota 1979, p. 8.

⁸⁰ A section of *Kokoro no Fumi* as is translated in Dennis Hirota's paper titled Heart's Mastery: The *Kokoro no Fumi*, The Letter of Murata Shuko to His Disciple Choin. Hirota 1979, p. 16.

⁸¹ Hirota 1979, p. 16.

⁸² *Zenpō zatsudan*. 2003-2014 Ikomayama Houzanji temple & Nara Women's University Academic Information Center. http://www.nara-wu.ac.jp/aic/gdb/mahoroba/y01/htmls/nou/html/N26/index_eng.html

⁸³ Sueyoshi 2020, p. 120.

⁸⁴ Kitagawa 1973, p. 489.

A translation in modern Japanese is provided for the above text that I have translated to English:

数寄の方本当の茶のわかった者は、結構な金物の茶器よりも平凡な備前焼のひびわれた方がよしとする。⁸⁵

For those of refined taste who know true tea, it is better to have cracked Bizen ware than (a) fine metal tea utensil(s).

The modern Japanese translation for this sentence (along with an English translation) reveals that it is a very clear, early example of the preference for a subdued and imperfect beauty (with an element of chance [a crack that happened to form]) over what had been popular, i.e., a more showy, loud, beauty of perfection.

Sueyoshi also comments that in *Sōkyū chatō nikki* 宗及茶湯日記 (1582) the word *sosō* 麤相 (crude, rough) appears, "ソサウニ見ヘテ、又ケツコウナル天目也."⁸⁶ Park MinJeong explains the importance of the concept of *sosō*, "Traditionally, *wabi* and *sabi* have been emphasized in tea ceremony research, but I would like to point out that the concept of *sosō* 麤相 is just as important."⁸⁷ Park MinJeong comments that "in Yamanouesojiki (『山の上宗二記』 1558), "*sosō*" is presented as a fundamental and essential appearance and philosophy in the attitude of every aspect of tea, as follows: (omitted).⁸⁸

Katsura Matasaburō explains the mentioning of Bizen ware and the use of the term "*suki* 数寄" in *Yamanoue Sōjiki*: "A book written in 1589 titled Yamanoue Sōjiki (Memoranda by Yamanoue Sōji), also referred to as *Chaki meibutsu shū* (Collection of Famous Tea Objects), lists famous tea-ceremony pieces owned at the time by Hideyoshi, Jōō, Rikyū and other distinguished men of tea-ceremony taste, among which many Bizen products are included. The book mentions **five articles as superb *suki*** ("tasteful," rich in simple, quiet, unostentatious beauty) pieces. The fact that **three out of the five are Bizen pieces** proves that the Bizen ware was highly valued already at the time. The five are: (the author has omitted the two pieces that are not Bizen)

Jōō's Bizen *mentū*: A *mentū* means a cylindrical luncheon box made of thin wood strip bent into a circular form. The term here refers to a Bizen *kensui* (slop jar) after its shape. It was possessed by Takeno Jōō.

Mozuya's Bizen *kame-no-futa*: The *kame-no-futa* (lid of urn) means lids of imported *nanban* (south pacific) jars which were fashionably utilized in Japan as *kensui* (slop jars) during the Momoyama period, The subject piece is a copy of the lid shaped *kensui* and was owned by a man named Mozuya in Osaka.

(omitted [not Bizen])

Sōkyū's Bizen *gosu*: *gosu* (vessel with cover) is a short, bowl-shaped type of *kensui*. *gosu* jars were originally imported *nanban* objects utilized in Japan as *kensui*. The subject piece is one of Bizen imitations and was possessed by Tsuda Sōkyū.

⁸⁵ Kitagawa 1973, p. 489.

⁸⁶ Nagashima 1989, p. 378. Sueyoshi cites in Sueyoshi 2020, p. 120.

⁸⁷ Park 2020, p. 74.

⁸⁸ Park 2019, p. 257.

(omitted [not Bizen])

The article on flower vases in the same book (Yamanoue Sōjiki) mentions **two masterpieces, both of which are Bizen** works. Namely:

"Jōō's Bizen *tsutsu*: *tsutsu* ("cylinder") means cylindrical flower pot. This pot was originally owned by Takeno Jōō, who presented it to Oda Nobutada, son of Oda Nobunaga. It was lost in the fire at the Honnō-ji Temple in Kyoto in March 1582 when the Odas were murdered by a traitor.

Bizen *takenoko*: A Bizen flower vase in the shape of a *takenoko* (bamboo shoot). Discovered by Rikyū at some curio shop and presented to Ishibashi Ryōshitsu of Sakai."⁸⁹

The above Muromachi and Momoyama examples of literature clearly demonstrate the preference for a subdued type of aesthetic, which was admired especially in Bizen ware. This is the origin of the aesthetic ideals that Tōyō would seek to emulate. With the beginning of the Edo period tastes and hence styles changed. The subdued *wabi* aesthetic that Murata Jūko had pioneered was no longer pursued. Furuta Oribe 古田織部 died on July 6, 1615, and Oribe's successor was his disciple Kōbori Enshū 小堀遠州, who practiced a more elegant style of aesthetics that has come to be referred to as "*kirei sabi*". With the end of the Edo period, however, and the beginning of the Meiji period, the great changes that were brought about by the Meiji restoration, bringing about contact with the western world, would greatly stimulate Japan, and renewed interest in *wabi* aesthetics would begin to brew.

3.2.2 Meiji

Kaneshige Tōyō was born in 1896, the 29th year of the Meiji era. "The sprouting of Japanese ceramics research was in the early Meiji period."⁹⁰ Along with this the phenomenon of Japonism occurred and westerners began to be interested in and write books about Japanese ceramics. These occurrences would in turn stimulate the Japanese, creating a renewed interest in tea related concepts such as *fukanzen*, and *wabi sabi*, and also Bizen ware. This interest would take hold in the Shōwa era and help create an art society interested in Momoyama related aesthetics...paving the way for Kaneshige Tōyō to create Momoyama style Bizen ware and eventually be designated as National Treasure.

The book that Sueyoshi Sakuko considers to be the starting point of Japanese ceramic research is *Kan ko zu setsu* 観古図説 (1876) by Ninagawa Noritani 蜷川式胤 (1835-1882).⁹¹ It was written in several volumes. The first 5 volumes concerning ceramics, were published in both French and English from 1876-80. Volume 2 contains a short description of Bizen ware along with several drawings of examples of Bizen ware with descriptions. Ninagawa does not attempt to give artful descriptions, rather he gives the dimensions, and explains about the clay, color, types of firings, era a piece was made, the technique used to make a piece, etc.

Because *Kan ko zu setsu* was also published in French (titled *Kwan Ko Dzu Setsu*), it served to communicate the basics of Japanese ceramics to Europeans during the Japonism

⁸⁹ Katsura 1973, p. 6 (the author has omitted the two pieces that are not Bizen).

⁹⁰ Sueyoshi 2020, p. 121.

⁹¹ Sueyoshi 2020, p. 121.

movement (later 19th century). Europeans were already accustomed to imported Chinese wares, so they first preferred Japanese ceramics that had similar qualities to the Chinese ceramics that they were accustomed to, but collectors would gradually come to be interested in Japanese tea wares and begin collecting them, also. Ninagawa would be instrumental to communicating basic knowledge about Japanese tea wares. Sueyoshi notes that, "It is an important book in that the research method became a precedent, however, there is no enthusiastic consideration of the aesthetic element of Japanese ceramics. Contrarily, at this time, eyes from outside of Japan perceived Japanese ceramics as art."⁹²

During Japonism the first in depth English literature about Japanese ceramics was written. James Lord Bowes (1834-1899), Augustus Wollaston Franks (1826-1897), and Edward S. Morse (1838-1925) were among the foremost western authorities and authors on Japanese ceramics in the Meiji era. Both James Lord Bowes and Augustus Wollaston Franks were from England while Edward Sylvester Morse was from America.

Sueyoshi notes that *Japanese Pottery: With Notes Describing the Thoughts and Subjects Employed in its Decoration, and Illustrations from Examples in the Bowes Collection*, written by James Lord Bowes (1834-1899) and published in 1890, is an important publication. "It is important because it considers not only the decorated wares that almost all Europeans had accepted, but, separated into another category and aesthetically evaluated, the undecorated wares that would come to express *fukanzen* 不完全(imperfect), *sosō* 麤相 (crude, rough), *musakui* 無作為 (random, unintentional, unintended) *shizen* 自然 (natural, spontaneous, automatic), *wabi* 侘び (rustic simplicity, austere refinement) and *suki* 数寄 (tasteful, rich in simple, quiet, unostentatious beauty)."⁹³

Imai Yuko has carried out extensive research on ceramic collections created during the Japonism movement in Europe. In her paper, *Changes in French Taste for Japanese Ceramics*,⁹⁴ she has separated the collections into three types, "Type 1: collections for ceramic research, made circa 1850s-1860s, Type 2: collections representing the refined tastes of Japanophiles, made mainly in the 1870s-1880s, and Type 3: collections organized with emphasis on a specific element of Japanese ceramics, made after the middle of the 1880s."⁹⁵ Imai notes that the Type 1 collections were mainly porcelain, but collectors she categorizes in the Type 2 collections, which would be in the middle of the Japonism movement, contained a large percentage of pottery. She includes Louis Gonse' (1841-1926) in the "Type 2" category, and notes that his collection contained many pieces of Bizen ware.⁹⁶ From this it can be understood that through the cultural exchange created by Japonism, some westerners were beginning to understand or attempting to understand the Japanese *wabi* aesthetic as early as the 1880s.

"Next, the word "imperfect," appears, which later becomes a word that describes the distorted non-symmetrical modeling of Momoyama tea ceramics."⁹⁷ Okakura contemplates

⁹² Sueyoshi 2020, p. 121.

⁹³ Sueyoshi 2020, p. 121.

⁹⁴ Imai 2004.

⁹⁵ Imai 2004, p. 104. Table 1.

⁹⁶ Imai 2004, p. 112.

⁹⁷ Sueyoshi 2020, p. 121.

and relates philosophically to the imperfect in his 1906 publication *The Book of Tea*. The word imperfect appears several times in passages such as:

It is an Abode of the Unsymmetrical inasmuch as it is consecrated to the worship of the Imperfect, purposely leaving something unfinished for the play of the imagination to complete.⁹⁸

Sueyoshi quotes Okakura and gives her impression of the phenomenon:

"It (teaism) is essentially a worship of the imperfect."⁹⁹

And then also

Our home and habits, costume and cuisine, porcelain, lacquer, painting-our very literature-all have been subject to its influence.¹⁰⁰

That is to say, from these descriptions, Okakura must have considered that ceramics are also influenced by the tea ceremony that worships "imperfect things."¹⁰¹ This book is still often quoted and referred to in discourse concerning Japanese aesthetics.

As can be understood from the above, the sprouting of Japanese ceramics research, in combination with the sudden trend towards westernization in the Meiji period was stimulating for Japan. The Japonism phenomenon occurred in France, and literature about Japanese ceramics began to be published in French and English, resulting in dissemination of knowledge about Japanese ceramics abroad. French had shown great interest in various aspects of Japanese art during Japonism. The excitement procured upon realizing the west had admiration for Japanese art, interest in Japanese aesthetics, interest in tea wares, must have stimulated Japan to reassess the uniqueness and potential in its traditional ceramics. There would be a blossoming of traditional tea ceramics and reconsideration of traditional *wabi cha* aesthetic ideals in the Shōwa era.

3.2.3 Shōwa

"In the Shōwa era, *wabi* 侘, *sabi* 寂, and *sosō* 龜相, were taken up as topics of aesthetic appreciation and regarded as a foundational modeling ideal. Furthermore, the loose connection between tea ware, beauty, and imperfection conveyed by Okakura also became established with a clear contour. This would further evolve in the direction of the element of *shizen* 自然 (nature, spontaneity)."¹⁰² The notion of imperfection becoming established in conjunction with the element of nature gaining momentum is an important occurrence

⁹⁸ Okakura 1906, p. 28. eBook version.

⁹⁹ Okakura 1906, p. 2. eBook version. Quoted in Sueyoshi 2020, p. 121.

¹⁰⁰ Okakura 1906, p. 2. eBook version. Quoted in Sueyoshi 2020, p. 121-122.

¹⁰¹ Sueyoshi 2020, p. 122.

¹⁰² Sueyoshi 2020, p. 123.

because it was Tōyō's era in which the phenomenon was occurring, and Tōyō would seek to create wares with such qualities.

Sueyoshi quotes three historians as she explains the phenomenon, and words that began to appear in literature, Takahashi Tatsuo 高橋竜夫 (1868-1946), Nishibori Ichizō 西堀一三 (1902-1970) Mitsuoka Tadanari 満岡忠成 (1907-1994) as follows:¹⁰³

Sueyoshi quotes Takahashi Tatsuo, authority/author concerning tea and tea wares, former president of Kokugakuin University explaining the importance of the concept of *wabi* in tea:

The chief point in which the tools used in the tea ceremony are different from those used regularly in society is that the tea ceremony tools are art objects in the essence of *wabi*.¹⁰⁴

Rikyū did not value a *chaire* with perfect form, rather, he prized the *chaire* which had cracked (in the kiln) and been repaired "*tsugime*" 継ぎ目 (here "*tsugime*" means that the crack was filled with gold or silver colored substance, so that the crack would stand out). (omitted) The filled crack, occurring by chance, has become the aesthetic accent of the *chaire*, and with that, the element of *wabi* is bestowed upon the *chaire*, and it is prized for its *wabi*.¹⁰⁵

Somewhat contrasting from the above quotes, however, Takahashi goes on to explain that "from among the antique objects, the tea masters' treasure mainly Song and Yuan pieces."¹⁰⁶ This is an important concept to note because, according to Morioka Michiko, in Tōyō's final years of creating Bizen ware he would strive to emulate the simplicity and overall essence of Song dynasty ceramics. This passage shows that in the midst of the *wabi* aesthetic trend, in Tōyō's era, Song dynasty wares (which were not warped or imperfect) were highly appraised.

Sueyoshi goes on to explain how Nishibori Ichizō, who was a Shōwa era tea ceremony and flower arrangement researcher, explains the denial of perfection and the stance in the direction of nature. "In the *Introduction of Tea Ware Appreciation*, Nishibori Ichizō (1902-1970) establishes the denial of 'perfection', which is 'imperfection', with Shigaraki and Bizen as concrete examples of tea wares, and furthermore a stance in the direction of *shizen* (nature, spontaneity)."¹⁰⁷

In other words, from the dynasty (era) appreciation stance, it was expected that beautiful things would be pleasing and at the same time perfect, that they would be rich, and that they would be skilled. But now, wares such as Shigaraki and Bizen have been newly adopted, which suggests a rejection of this. It can be said that this is a dispute where the subject (*shizen*) has drawn attention rather

¹⁰³ Sueyoshi 2020, p. 123-124.

¹⁰⁴ Takahashi 1935, p. 8. Sueyoshi quotes in Sueyoshi 2020, p. 123.

¹⁰⁵ Takahashi 1935, p. 68-69. Sueyoshi quotes in Sueyoshi 2020, p. 123.

¹⁰⁶ Takahashi 1935, p. 9.

¹⁰⁷ Sueyoshi 2020, p. 123.

than a problem originating from solely Shigaraki or Bizen. In other words, *shizen* will be *shizen* for eternity. The reason we have been especially concerned about *shizen* is the fact that nature has come into the line of sight anew due to an independent attitude of returning to *shizen*. Being oriented toward these things has implications for the newly established independent attitude.¹⁰⁸

Sueyoshi also quotes Mitsuoka Tadanari, who graduated from Tokyo Teikoku University in 1930 and became a ceramics researcher and university professor. Mitsuoka explains the origin of the *wabi* aesthetic sense and the abrupt change from the preference for perfection, harmony, and proportion to the preference for "the antithesis," nonsymmetrical crudeness and nature as follows:¹⁰⁹

"Mitsuoka Tadanari 満岡忠成 tells us in Chatōkanshōshi 茶陶観賞史 that 'the *wabi* aesthetic sense'¹¹⁰ was born 'through the influence of *yugen bi ron* 幽玄美論(aesthetic theory of the subtle and profound), which had the elements of *kotan* 枯淡(refined elegant simplicity) *yūgen* 幽寂(subtle profundity), which was especially expressed in *renga* as folk art in and after the mid Muromachi period'.¹¹¹ That *wabi* 侘び aesthetic" showed the tea master's spiritual stance, and the ceramics they sought took the direction of the following aesthetic interests.

In the field of ceramics, the aesthetic interests sought by them (tea masters) were in the spirit of *sosō* 匱相 (in the spirit of *wabi* 侘 [coarse crude poor wretched plain]). (omitted) With direct intuition they at once overcame what was considered an ideal outward beauty of form. With intellectual sternness, a sort of "frozen over" appraisal, the nonsymmetrical crudeness brought about a deeper symbolic art.¹¹²

That is to say, the *wabi* aesthetic sense described above went on to become what was termed the *sosō* 匱相 (a term with a very similar meaning to *wabi*) ceramic appraisal approach. Mitsuoka explains as follows:

In short, formal beauty such as perfection, harmony, and proportion, which had been regarded as beauty in a direct sense, was rejected, and the antithesis of that was regarded as beauty, as a hint of development (to those formal ideals). In this way, an advocacy for "*shizen* (nature)" was born, that rejected the technically accomplished standard symmetrical ideal. However, the reality of *shizen* was not immediately accepted as art but it was able to reemerge through

¹⁰⁸ Nishibori 1936-1937, p. 534-535. Sueyoshi quotes in Sueyoshi 2020, p. 124. (in parenthesis by author).

¹⁰⁹ The following quote from Sueyoshi 2020, pp. 123-124, is continuous, ending at the top of page 9.

¹¹⁰ Mitsuoka 1936-37, p. 508. Quoted by Sueyoshi in Sueyoshi 2020, p. 123.

¹¹¹ Mitsuoka 1936-37, p. 507. Quoted by Sueyoshi in Sueyoshi 2020, p. 123.

¹¹² Mitsuoka 1936-37, p. 508. Quoted by Sueyoshi in Sueyoshi 2020, p. 123-124.

intellectually highly refined sense. In other words, a technically accomplished *shizen* was the ideal they pursued.¹¹³

As stated above, the qualities of "imperfect" and "technically accomplished *shizen*" in tea ceramics (Momoyama tea ceramics) were pointed out."¹¹⁴

This occurrence of notions such as *wabi* 侘, *sabi* 寂, and *sosō* 麁相, becoming popular topics of aesthetic appreciation is, of course, extremely important in setting the stage for Kaneshige Tōyō to turn to making tea wares, and for him to embrace and absorb such tea aesthetic related qualities, which would in turn, come to be embodied in his works.

¹¹³ Mitsuoka 1936-37, p. 498. Quoted by Sueyoshi in Sueyoshi 2020, p. 124.

¹¹⁴ Sueyoshi 2020, p. 123-124. Includes the above quotes of Mitsuoka.

3.3 Consideration



Figure 1.

- a. Unverified photograph of, from left, Kaneshige Tōyō 金重陶陽, Mitsuoka Tadanari 満岡忠成, Katsura Matasaburō 桂又三郎, at Kaneshige Tōyō's residence. Momoyama era *ōgame* next to Kaneshige Tōyō. To the right of the image is written "*konna jidai mo arimashita* (this era is gone now). Image in, Katsura Matasaburō, ed. unpublished, probably during WWII. Titled. *Senjikai ranzasshi bizenyaki daiichigō* 戦時回覧雑誌 備前焼 第一号 (Wartime Magazine Bizenware Number 1). In possession of Bizenyaki Kenkyū Kai 備前焼研究会.
- b. Unverified scroll written by Katsura Matasaburō says, "*bi ha mikansei wo yoshi to su* 美は未完成をよしとす (beauty is incompleteness)" signed by Katsura Matasaburō, date unknown. In possession of, Ko-Bizen Aikōkai 古備前愛好会. H. 76 cm, W. 26 cm.

Tōyō was of the era of the above-mentioned Shōwa researchers, and had active correspondence with many Shōwa era entities who were involved in research or documentation such as Katsura Matasaburō, Mitsuoka Tadanari, Koyama Fujio, etc.

Tōyō can be seen with Katsura Matasaburō and Mitsuoka Tadanari at Tōyō's residence in the unverified image in figure 1a.¹¹⁵ Katsura Matasaburō's arm is on Mitsuoka Tadanari's shoulder, while Tōyō stands next to a Momoyama era *ōgame*, that was at Tōyō's residence when the author apprenticed to Tōyō's eldest son Michiaki. The calligraphy in

¹¹⁵ Unverified photo in possession of Bizenyaki Kenkyū Kai 備前焼研究会.

figure 1b was written by Katsura Matasaburō (unverified) and says "*bi ha mikansei wo yoshi to su* 美は未完成をよしとす (beauty is incompleteness)" signed by Katsura Matasaburō.¹¹⁶ The images in 1a, and 1b demonstrate that such values and ideals discussed above were embraced by such entities as Katsura, whom Tōyō associated, and that Tōyō became acquainted with authors such as Tadanari Mitsuoka.



Figure 2.

Kaneshige Tōyō 金重陶陽, *botamochi ōzara* 牡丹餅大皿 (large plate with "botomochi" round marks), 1960, Bizen ware, 43.5 cm.

Tōyō's art embodies the imperfect, warped, *shizen*, *wabi cha* qualities talked about above. The large plate in figure 2 exhibits in particular, qualities such as imperfect and *shizen*. It has been first partially pounded into a round plate with a wood mallet and then finished on the wheel only on the top. No attempt has been made to alter or create a regular smooth rim, which still has folds and unevenness from the pounding out. Clay was used without completely removing the larger rocks. Rocks bursting out from the clay can be seen as the clay has shrunk around the rocks during the firing and have added interest and depth to the composition. Six perfectly round pieces of clay were set on the plate during the kiln loading and removed after firing. These offset the bumpy imperfectness of the rim of the plate creating a composition. These round bare clay areas (no ash) also expose the character of the clay contrasting the melted ash covering most of the plate. The author was told by Tōyō's son Michiaki during his apprenticeship that one should not overly touch a piece while creating it. The author would interpret this philosophy to be in the tradition of *wabi cha* aesthetics by allowing imperfect and *shizen* elements to occur and utilizing them in creating an interesting composition.

¹¹⁶ Unverified photo in possession of Ko-Bizen Aikōkai 古備前愛好会.

The viewpoints discussed in this section of this paper have been mostly those of researchers. Although in some literature about Tōyō or written by Tōyō, expressions such as *wabi*, *shizen*, imperfect, etc., occasionally appear, the author did not hear much of the terminology or topics referred to above when he apprenticed to Tōyō's son, Kaneshige Michiaki 金重道明, rather jargon more directly relevant to creating wares which would behold the above explained aesthetic qualities was used.

One example is the expression *katai* (hard, harsh looking), which was often heard when evaluating a form that was overly stiff looking. *Katai* was also used referring to the firing result, when the firing was harsh looking, and also loading the kiln...expressing that the wares were too tightly packed. There were many other terms also used in the evaluation of the process or outcome.

Michiaki would be aiming for the imperfect, and must have known terminology as described above, however, he had learned those qualities with his body and mind by creating such works rather than from literature. The author did hear Michiaki comment when attaching the last section of a seven-sided plate that did not perfectly fit in, hence needed to be trimmed down slightly in size (smaller than the other six sides) words to the effect that it was better that one side was a little off. He would comment on how the ears on an eared vase should be at slightly different positions, etc., however, the author never heard him say aloud "I am aiming for the imperfect." That would probably have been, in most cases, too much of a generalization and too obvious a remark.

A word of caution pertaining to western appreciation of Japanese wares such as Bizen. Sueyoshi notes that *Japanese Pottery: With Notes Describing the Thoughts and Subjects Employed in its Decoration, and Illustrations from Examples in the Bowes Collection*, written by James Lord Bowes published in 1890, is an important publication "because it considers not only the decorated wares that almost all Europeans had accepted, but, separated into another category and aesthetically evaluated, the undecorated wares that would come to express *fukanzen* (imperfect), *sosō* (crude, rough), *musakui* (random, unintentional, unintended) *shizen* (natural, spontaneous, automatic), *wabi* (rustic simplicity, austere refinement) and *suki* (tasteful, rich in simple, quiet, unostentatious beauty)."¹¹⁷ The interpretation of this phenomenon by Japanese may be influenced by the difficulties in understanding some of the English, which is in some parts of the book very colloquial. It may seem to some that Bowes admired those qualities of Japanese ceramics, however, some of the comments Bowes makes about Bizen ware and the tea community in Japan are extremely negative. The following are some of the negative excerpts from the book:

From the section titled "Bizen":

Although the wares are all made at Imbe, they are divided into three classes known as Imbe, Migakite, and Hitasuki, each of which possesses features which enable a Japanese connoisseur to distinguish them one from the other; but to the European eye they appear all alike, (omitted).¹¹⁸

¹¹⁷ Sueyoshi 2020, p. 121.

¹¹⁸ Bowes 1890, p. 124.

Of *hidasuki* he comments:

(omitted)...obtained by tying straw ropes round the piece before placing it in the oven, and that an approved specimen of the rough unglazed result, which **resembles nothing more than a half-baked brick**, easily finds a purchaser to-day at from 50 to 100 dollars.¹¹⁹

From the section titled "Undecorated Wares" in the section at the end titled "Notes":

At Karatsu and Bizen they excelled in the manufacture of accidents. They could make a pot look as though it were the product of some wayward genius, who, **failing to achieve a drain-tile or a sewer-pipe**, had stopped short at a ewer or a flower-vase. These utensils had a sylvan aspect. **They would have admirably graced a bushman's banquet spread on the stump of a decayed tree.**¹²⁰

We hold that Japanese art has been hampered, not promoted, by the tenets of the Tea Clubs.¹²¹

Was it the separation and defining of the undecorated wares by westerners that stimulated the Japanese, accompanied by not fully understanding the accompanying text that helped transmit a positive image to Japan and partially helped stir interest in Japan about Momoyama tea related aesthetics into the Shōwa era, even though there were very negative comments about Bizen ware in Bowes' book. Imai Yuko's research does confirm that some westerners were beginning to understand or attempting to understand the Japanese *wabi* aesthetic as early as the 1880s, and some collectors gradually began to add Bizen and other tea wares to their collection during the Japonism movement in Europe.

The possibility of such language/customs barriers and positive or negative effect/results in the Meiji and Shōwa eras having effect on the above history would be interesting to further consider more deeply but is beyond the scope of this paper.

It can be understood, from briefly reviewing the manifestation, and evolution of terminology and ideals concerning ceramics which are at the root of *wabi cha* aesthetics as briefly considered in this chapter, how the trend began in the mid Muromachi, and caught on as a new sophisticated distinctively Japanese type of aesthetic. That *wabi* aesthetic would manifest itself in the Momoyama tea cult resulting in unparalleled, uniquely Japanese tea wares in the *wabi* aesthetic style in the Momoyama period. In the Edo period, porcelain would gain popularity, and there would be a sudden change in style preferences. However, in the Meiji period, the phenomenon of the Japanese tea cult preference for the *wabi cha* aesthetic embodied in Momoyama tea wares would become known in the west, creating discourse on the subject. The showing of interest, the recognition of these *wabi cha* style tea utensils as art by westerners would stimulate the tea cult in Japan to reexamine its own culture and explore the *wabi* aesthetic phenomenon again.

¹¹⁹ Bowes 1890, p. 124.

¹²⁰ Bowes 1890, p. 554.

¹²¹ Bowes 1890, p. 555.

This would manifest in the Shōwa era tea cult, culminating with artists such as Kaneshige Tōyō, Kawakita Handeishi 河北半泥子 (1878-1963), Katō Tōkurō 加藤唐九郎 (1897-1985), Nakazato Tarōemon 中里太郎右衛門 (1895-1985), Arakawa Toyozō 荒川豊蔵 (1894-1985), Kitaōji Rosanjin 北大路魯山人 (1883-1959), and others born around the late Meiji who sought to recreate Momoyama style wares and were given recognition as top artists after WWII. One can sense the saturation of the phenomenon in the Shōwa era, hence the components necessary for the creation of an artist of Tōyō's caliber had come together.

3.4 Conclusion

Tea related aesthetic elements such as imperfection, chance, *wabi sabi*, and *sosō* are important elements of Momoyama Bizen tea wares. The acknowledgement of tea ware related ideology and wares by westerners in the Meiji era is thought to have helped stir interest in Japan (of its own culture). Notions such as those became topics of aesthetic appreciation in the early Shōwa era, which helped set the stage for Kaneshige Tōyō to turn to making tea wares in his late 30s. Tōyō embraced and absorbed such Momoyama era tea aesthetic related qualities, which would in turn, come to be embodied in his works. This interest in *wabi cha* related aesthetics such as imperfection and *shizen* would help make Kaneshige Tōyō the logical choice to be designated as Intangible Cultural Property in 1952 and then National Treasure in 1956. Elements such as those discussed separate the natural looking nonsymmetrical unforced atmosphere of Tōyō's works from the many stiff symmetrical contrived looking modern works made by many other modern era Bizen potters.

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Image Credits

Fig. 1.

- a. Katsura Matasaburō 桂又三郎 (ed.). unpublished. Probably during WWII. *Senjikai ranzasshi bizenyaki aiichigō* 戦時回覧雑誌 備前焼 第一号 (Wartime Magazine Bizen Ware Number 1). In possession of Bizenyaki Kenkyū Kai 備前焼研究会.
- b. Unverified scroll written by Katsura Matasaburō 桂又三郎 says, "*bi ha mikansei wo yoshi to su* 美は未完成をよしとす (beauty is incompleteness)" signed by Katsura Matasaburō, date unknown. In possession of Ko-Bizen Aikōkai 古備前愛好.

Fig. 2.

- a. *Tokubetsuten: Kaneshige Tōyō: seitan 100-nen kinen* 特別展：金重陶陽：生誕 100 年 記念, Okayama Kenritsu hakubutsukan 岡山県立博物館. 1996. p. 94, pl. 164.

Section 3

Philosophical Arguments

Chapter 4

Did Tōyō Copy Momoyama Bizen?

Chapter 5

The Elements of Imperfection and Chance – Divine Intervention or Intentional Design?

Chapter 4

Did Tōyō Copy Momoyama Bizen?

4.1 Introduction

Before considering Kaneshige Tōyō's style of making ceramics (his creating/reproducing wares in the style of Momoyama Bizen), the phenomenon of copying will be briefly considered as the topic of whether Tōyō copied or not is occasionally touched upon in academic and other circles. Tōyō had actually been accused of copying Momoyama Bizen in his later years.

First some ideas about the phenomenon of copying in general and then more specifically the Japanese "*utsushi* culture" and some examples of *utsushi* (defined below) will be briefly considered. Some similar concluding viewpoints will be noted, that the most successful examples have captured more than the form, they have capture something from the atmosphere of a piece such as magnanimous or dignified qualities, something which might be said to be part of the essence of a work, and also something of the maker or some apparent metamorphosis to an essence slightly different from the original (original era qualities + different qualities bestowed by modern maker in modern society). Next, opinions related to the subject of whether Tōyō copied Momoyama Bizen along with Tōyō's perspective on the subject. Tōyō's perspective includes a similar conclusion; that one must capture the essence of a piece rather than only seek to copy the form.¹²² Lastly, two of Tōyō's wares will be compared with Momoyama Bizen wares of a similar type of form.

4.2 Consideration of the Phenomenon of Copying - What Is a Copy?

In Sueyoshi Sakuko's 末吉佐久子 recently published in-depth paper on *utsushi* 写し culture (*utsushi* is a word often used in Japanese to describe the replication of art objects) titled, "A Study of Utsushi Culture: Focusing on the Tsuchimono¹²³ Pottery (Tea Utensils) from the Middle Ages to the Modern Times,"¹²⁴ she notes that just recently academic interest in the topic has greatly increased both in Japan and other countries. Some of the examples she mentions are symposiums such as the 2007 symposium that was held at the British Columbia University in Canada to discuss issues related to the legitimacy of copying in China and Japanese art and the 2010 symposium held at the University of Hawaii titled "Utsushi: The Art of Copying."

Other recent efforts focusing on the phenomenon of copying include publications such as Marcus Boon's 2010 publication *In Praise of Copying*, in which he explains that "my goal is to account for our fear of and fascination with copying. I argue that copying is a fundamental part of being human...."¹²⁵

¹²² Kaneshige 1942, p. 32.

¹²³ The term *tsumimono* 土物 (clay things or objects) refers to ceramics made of clay, as opposed to porcelain.

¹²⁴ Sueyoshi 2019.

¹²⁵ Boon 2013, p. 7.

Various definitions and concepts of what constitutes copying exist. The Merriam Webster online dictionary defines "copy" as "1) an imitation, transcript, or reproduction of an original work (such as a letter, a painting, a table, or a dress)." It gives various synonyms such as clone, duplicate, duplication, imitation, reduplication, replica, replication, reproduction.¹²⁶

The Japanese dictionary *Seisenban nihon kokugo daijiten* 精選版日本国語大辞典 gives definitions for the word "*utsushi*." Definitions 1 and 3 are: 1) "To look at calligraphy or a painting and imitate it, or write it separately precisely as the original. Copy/reproduction (copying/reproducing) of the real thing, the calligraphy or painting that is the copy 書画などを見て、それに似せ、またはそのとおりに別に書きとること。模写。また、その書画。 3) Make something look exactly like an original. The copy. Something that took the shape of an original もとになるものに似せて、それとそっくりに作ること。また、その物。また、もとになるものの姿がそのまま現れたもの。¹²⁷

Sueyoshi Sakuko cites a definition that Kameda Kazuko has given for "*utsushi*" as used in art history:

In art history, according to Kameta Kazuko 亀田和子, the term "*utsushi*" includes various techniques and uses such as *hōmo* 倣模 (imitate), *rinmo* 臨模 (to look at a painting or calligraphy and reproduce it), *kata* 型 (form, shape, style, model), *mosha* 模写 (copy, of the real thing, replica), *fukusei* 複製 (reproduction, a replica), *funpon* 粉本 (copy, sketch). The meaning is complex and fluid (unsettled).¹²⁸

This interpretation suggests that it is difficult to pinpoint exactly what a copy is...the meaning is fluid and unsettled...changes with usage, gender of art, country, etc. Sueyoshi goes on to cite Kokubu Yoshiji 国分義司:

Kokubun Yoshiji says, "As in the case of other Japanese arts," in any era, *utsushi* in ceramics is not a passive thing such as mere *hitomane* 人真似 (mimic, imitation) or *mohō* 模倣 (imitation, copying) but rather a positive thing.¹²⁹

Kokubun Yoshiji interprets copying in the ceramics' world as a "positive" attribute.

Marcus Boon's *In Praise of Copying* is an extensive consideration of the phenomenon of copying. He notes that the Platonic concept of mimesis is an origin of the vocabulary describing the phenomenon of copying and brings up Socrates argument that "everything in this world is an imitation":

¹²⁶ Merriam-Webster online dictionary, <https://www.merriam-webster.com/dictionary/copy>.

¹²⁷ *Seisenban Nihon kokugo daijiten* 2006, p. 540.

¹²⁸ Shimao, Joō, Kameda 2013, p. 6-7. Quoted in Sueyoshi 2019, p. 159. (in parenthesis by author)

¹²⁹ Kokubun 2005, p. 14. Quoted in Sueyoshi 2019, p. 159. (in parenthesis by author)

Plato's writing on mimesis - a word usually translated as "imitation" but also "copy," "representation," "reproduction," "similarity," or "resemblance" - play a key role. In Plato's Republic, Socrates presents the argument that everything in this world is an imitation, because it is an echo or reproduction of an idea that exists beyond the idea of sensible forms.¹³⁰

Boon shows us that the problem of the phenomenon of "copy" can become complex. He goes on to give an example of the interpretation of the subject from the view of the Madhyamaka school of Buddhism refuting the Platonic view:

..."copying" in its Platonic form would emerge out of the belief that there is an original object with an essence that could be copied; and this belief could be logically refuted. For if objects really did have essences, there could be no copying of them, since that which one would make the copy out of would continue to have its own essence, and could have only this essence...¹³¹

There are clearly a variety of interpretations as to the precise meanings of the terms "copy" and *utsushi*. As Kameta Kazuko points out, the nature of the phenomenon of *utsushi* is "fluid and unsettled." This suggests that for the purpose of exploring Tōyō's style and influences, there may not be a need to reach a hard and firm conclusion as to whether Tōyō "copied" Momoyama Bizen or not, rather, the varied definitions above encourage one to consider Tōyō's creations of Momoyama style wares from a broader, less inhibited standpoint, and also serve as a reference to keep in mind when considering any claims that Tōyō did or did not "copy" Momoyama Bizen.

4.3 Examples of "*Utsushi*" in Tea Ceramics and Related Media

In the case of the consideration of Tōyō's "reproducing" Momoyama wares or producing wares "in the style of" Momoyama wares, it is instructive to consider at least a few examples of past attempts at the replication of tea related ceramics or other wares around the time of the Momoyama era and examples of more recent attempts to replicate Momoyama wares. This also acts as further reference data which is helpful in understanding and putting Tōyō's attempts at producing Momoyama style wares in perspective.

In Sueyoshi Sakuko's paper, "A Study of Utsushi Culture: Focusing on the Tsuchimono Pottery (Tea Utensils) from the Middle Ages to the Modern Times", she explores the Japanese culture of reproducing Chinese and Korean tea utensils and the practice of Japanese ordering reproductions to be made in Korea by Koreans of "Japanese copies" of what were originally Korean tea utensils. Her conclusion is as follows.

"What was found from this research considering copied works is that it is not only the above-mentioned nature of form and ideology that make Momoyama tea bowls shake the mind of the beholder, but also that the wares are sustained by copying at a deep level and

¹³⁰ Boon 2013, p. 18.

¹³¹ Boon 2013, p. 27.

inheriting, the 'dignity (*kihin* 気品)' from the Chinese originals and the 'magnanimous quality (*ōrakasa* 大らかさ)' from the Korean tea bowl originals.¹³² In addition, the duality of Momoyama tea ceramics evolved so that the "dignity (*kihin* 気品)" inherited from the Chinese wares became the element of "quietness (*sei* 静)", and the "magnanimous (*ōrakasa* 大らかさ)" inherited from the Korean tea bowl became the element of "motion (*dō* 動)."

In addition, Korean tea bowls that are copies of Japanese Momoyama tea ware,¹³³ have a more multi-layered scheme. This may be because, while they are copies of Japanese Momoyama tea ware, they have utilized the clay and glaze from, and are fired in kilns from the Korean peninsula. The extremeness of the Momoyama ceramics is suppressed resulting in elegant forms. In other words, the *kihin* 気品 (dignity) and *ōrakasa* 大らかさ (magnanimous nature) gotten from the Chinese and Korean wares which forms the base of Momoyama tea wares evolved to the elements quietness (*sei* 静) and motion (*dō* 動) in the forms."¹³⁴

Sueyoshi has found that the Momoyama copies of Chinese and Korean originals were successful because they captured elements such as the dignity and magnanimous qualities of the wares rather than just the form. In addition, through time, those qualities which might be thought of as the spirit of the wares evolved, changing over time.

Morgan Pitelka gives various examples of reproduction in his paper, "Back to the Fundamentals: 'Reproducing' Rikyū and Chōjirō in Japanese Tea Culture." Pitelka explains in detail, although the material is not ceramic but bamboo, a reproduction which has placed more importance on the spirit of the original rather than creating an exact copy of the original. A 19th century bamboo vase, "...with a box inscription as follows: 'Rikyū double cut reproduction with gold-lacquered wave and paulownia interior' (*Rikyū nijū giri utsushi, uchi makiegawa namikiri makie*). This nineteenth-century utensil is thus described as a reproduction of a much older container 'in the taste' of Rikyū."¹³⁵

Pitelka goes on to describe the vase, "The original consists of a length of bamboo into which two large windows have been cut. The exposed surface is decorated with gold, black, and red lacquer in an abstract design of interlocking waves and paulownia crests; the hidden interior of the container is covered with glossy black lacquer. The reproduction imitates the shape of the original exactly, mimicking the placement of the joints and windows with great precision. However, the exterior of the nineteenth-century flower container is unadorned, exposing the grainy yellow of the bamboo wood itself. The interior exposed by the two windows is decorated with gold, black, and red lacquer in an identical design of waves and paulownia crests, and the hidden interior is covered with black lacquer. The back of the reproduction is marked in red lacquer with the following script: "Rikyū reproduction. Rokurokusai (cipher)."¹³⁶

¹³² Chinese originals include many Southern Song Dynasty examples (and others), Sueyoshi notes that most examples of original "*Kōrai jawan* 高麗茶碗" were actually made in the Joseon Dynasty from the 15c-18c. Sueyoshi 2019, p. 171.

¹³³ Sueyoshi explains that these are *goshomaru chawan* 御所丸茶碗, said to have been fired around Gimhae 金海 in Gyeongsangnamdo 慶尚南道 by order of Japan in early 17th century. Sueyoshi 2019, p. 176.

¹³⁴ Sueyoshi 2019, p. 180.

¹³⁵ Pitelka 2009, pp. 132-133

¹³⁶ Pitelka 2009, p. 133.

Pitelka assesses the modification of design and success of the reproduction as follows, "Nakamura eschewed the exterior decoration of the original, but imitated it exactly on the interior of the container. Such playful but respectful innovation is often found in material reproduction in tea, in which the value of the original piece is thought to lie in its 'spirit' rather than in its precise physical characteristics. In this case, the exposure of the natural color of the bamboo seems to be in reference to Rikyū's preference for simple, muted objects".¹³⁷

This work is clearly labeled as a "reproduction," but as Pitelka points out, the outstanding element of success is in that it captures the "spirit" of both the original piece and Rikyū, through the eyes of the artist who created the "reproduction." Both Sueyoshi and Pitelka strongly suggest that the examples in which the artist has captured the spirit of the original have resulted in excellent wares with a virtue and significance of their own.

4.4 Various Opinions Related to the Debate About Whether Tōyō Copied Momoyama Bizen

There have been various opinions voiced as to whether Tōyō copied Momoyama Bizen. It can be said that Tōyō must have needed to attempt to copy various components of the shapes, at least at first, to master various aesthetic elements, but after mastering a given shape, he may have felt freer to improvise. Copying the masters has been a standard method for training for centuries in Japan and elsewhere. Training in the Kano school of painting in the Edo period is described in *Copying the Master and Stealing his Secrets*, "Their principal tool was a method widely employed in Japan: the repetitive copying of pictorial models until the model could be reproduced with consummate skill."¹³⁸ Various statements on the topic of copying and whether Tōyō copied that have been made by a researcher, artists including Tōyō's relatives, Tōyō and Tōyō's apprentice, are discussed as follows:

One well known researcher of the Momoyama Revival, Kida Takuya 木田拓也, asserts that Tōyō's renditions of Momoyama style wares were not copies:

There are a lot of excellent *mizusashi*, *hanaire*, *tokkuri*, and others among Kaneshige Tōyō's works. They may, at first glance appear to be unaltered copies of *ko-Bizen* tea wears, but as Fujiwara Kei said, "Kaneshige Tōyō never copied *ko-Bizen*." Tōyō was not attempting to copy *ko-Bizen mizusashi*, *tokkuri*, or others. When it comes to making mere copies of *ko-Bizen*, copies were made in the Edo Tenpō era, Meiji, and Taishō eras, and it seems that Tōyō did make a copy of *ko-Bizen* at the request of a tea ware store. But, from about the beginning of the Shōwa 10s (Shōwa 10s = 1935-1945), as the history of Bizen ware was taking form and a consensus as to the finer points of appreciation were coming to be shared (in the community), Tōyō's works in the style of Momoyama *ko-Bizen* came into being, which are not mere copies of *ko-Bizen*. Tōyō paid close attention to the character of the *ko-Bizen* clay, the various firing

¹³⁷ Pitelka 2009, p. 133.

¹³⁸ Jordan 2004, p. 31.

results (surface colors and textures), and other important aspects but did not merely copy them.¹³⁹

Kitaōji Rosanjin, who was a leading artist in the Momoyama revival phenomenon made a generalized statement about copying. He asserts that "all pottery is a copy" as follows:

All pottery is a copy. The only question is what the copy is aiming for; what element of the original is it seeking to emulate.¹⁴⁰

These comments may be overgeneralizations. In comments made about Kaneshige Tōyō and the subject of copying by Tōyō's family and apprentice, much more specific elements relating to copying and style are approached. In the following quote from a 1942 group interview, Tōyō disapproves of copying and explains his ideal state of mind and intention when making:

One must confront creating (ceramics) without thinking. (a mind that is) A blank sheet without intention is good. I got a contract to copy ko-Bizen from the tea ceremony *iemoto* Sansenke, but this is a really difficult proposition. Capturing only the shape results in an imitation. This is unacceptable. One must capture the essence.¹⁴¹

In a recent interview with Kaneshige Makoto 金重愨 and Kaneshige Kōsuke 金重光介 (interviewer Hashimoto Ryō 橋本龍) conducted in 2017, Kaneshige Makoto suggests that Tōyō did consciously attempt to copy Momoyama Bizen out of necessity. He also reveals that, since his father Sozan (Tōyō's younger brother) had no immediate necessity for copying, he "hated" Tōyō's practice of taking the measurements of classic wares in order to copy them:

Makoto: My father often said that he went with Tōyō together to visit people who owned various classic wares. He said that Tōyō would always put his hands on *mizusashi* and other works and take the measurements. Sozan would say that he really hated that.

Kōsuke: Ahh. One must learn with one's eyes.

Makoto: But, as in the previous case, I should explain that Tōyō did that because he had to sell the wares he made right away.

Hashimoto: Yes. The livelihood of his family was at stake.

Makoto: I think that is the reason. But from Sozan's point of view it was natural to feel that he hated it.

¹³⁹ Kida 2002, p. 55.

¹⁴⁰ Cardozo 1987, p. 125.

¹⁴¹ Kaneshige 1942, p. 32

Hashimoto: Did he consciously take the measurements of the wares by hand in order to copy them?

Makoto: I think so. But Sozan did not have any need for that at the time. Sozan had a strong sense for appreciation (of wares by sight, or touch, etc., but without taking measurements).¹⁴²

Morioka Michiko tells of how Tōyō actually was accused by an unnamed acquaintance of copying old Bizen during her 5-year apprenticeship, and of how Tōyō took that accusation seriously, attempting to change his style:

One morning, about three years before Tōyō died, when Tōyō came into the wheel room, he told me that "last night, a certain person said to me, 'Tōyō, in the end, all you are doing is copying old Bizen.' I did not have any intention of copying old Bizen in the least, but the only way to counter his claim is through my works. I must seek not *aji* (graceful, interesting, spiritual, etc.), but refined strong elements like those of the Song dynasty porcelains. Have that in your head too." (Section omitted) After that Tōyō had some of his wares fired in his younger brother Sozan's electric kiln, however, nothing was seen that Tōyō was newly aiming for. (omitted) Anyway, Tōyō seemed to be in a hurry. His style became simpler, and he made less *mimitsuki* (eared vases) and *ruiza* (vases accented with two or three small button shaped ornaments).¹⁴³

¹⁴² Kaneshige, Kaneshige 2017, p. 85 (in parentheses by author).

¹⁴³ Morioka 2016, interview.

4.5 Consideration



Figure 1.

- a. *Bizen tanetsubo mizusashi* 備前種壺水指 (Bizen freshwater vessel in the form of a seed storage vessel), Momoyama 16/17 c., Bizen ware, H. 14.4 cm., Fujita Art Museum 藤田美術館.
- b. Kaneshige Tōyō 金重陶陽, *Tanetsubo mizusashi* 種壺水指 (freshwater vessel in the form of a seed storage vessel), 1961, Bizen ware, H. 17.8 cm.
- c. *Kinuta hanaike* 砧花生 (flower vase in the form of a mallet), Momoyama 16/17 c., Bizen ware, H. 24.0 cm. Hakone Art Museum 箱根美術館.
- d. Kaneshige Tōyō 金重陶陽, *kinuta hanaike* 砧花入 (flower vase in the form of a mallet), 1960, Bizen ware, H. 26.0 cm.

4.5.1 *Tanetsubo Mizusashi*

Of the *tanetsubo* style: *Nihon no tōji* 6, *bizen* suggests that "There are a lot of examples of this type of *tanetsubo mizusashi* from around this era. Probably smaller specimens with an attractive firing were selected as *mizusashi* out of various sizes that were made to be utilitarian wares."¹⁴⁴

The form of the Momoyama *tanetsubo mizusashi* in figure 1a has an air of rock solidness and a grand dignified atmosphere. The term *dōdō* 堂々 (grand magnificent, imposing, majestic) is often used to describe such Momoyama era wares. The moss green ash coating on the *tanetsubo* appears very natural, almost as if moss had grown naturally on the pot. The long firing seems to have melded the ash from the firing and clay together, while the moss green ash covering on parts of the sandy rocky clay body provides dynamic contrast and adds excitement. The overall atmosphere of the piece is dark and somber.

Tōyō's last apprentice, Morioka Michiko, suggested in an interview with the author that:

¹⁴⁴ Hayashiya 1989, p. 99.

Tōyō did not attempt to capture the *dōdō* quality (of Momoyama Bizen), he wanted to exploit the element of *hin no yosa* 品の良さ (a noble refined dignified quality). Bizen ware is *dasai* ダサイ (unsophisticated, unrefined, unpolished), not so much *hin no yosa*.¹⁴⁵

Morioka suggested further that she thought that Tōyō might not have been able to capture that Momoyama Bizen *dōdō* element, so he pursued the element of *hin no yosa*. Comparing these wares, one can sense a reality in Morioka's comment.

The wheel throwers in the Momoyama period had probably begun throwing at a very young age (Tōyō began nearing the age of 40), and the labor was probably more divided into specializations.

Tōyō was a Shōwa era artist potter who made all of the tea wares that were loaded into his kiln. He then, loaded and fired the kiln, and held one-man exhibitions, etc. It would not be possible for Tōyō to allot as much time to every type of piece or gain as much experience, and/or be surrounded by other potters making the same form on the wheel. In any event the vast number of wares, labor and craftsmen required to make enough wares to fill a 50-meter-long kiln and carry out the 30-50-day firing compared to one man with an apprentice firing a compact kiln can be thought of as an extremely contrasting situation. The advantage Tōyō had was total control of every step of the process. Tōyō could make a series of a form while visualizing the type of desired firing, and load the kiln himself, making adjustments as he loaded, and then, after the firing, while unloading the kiln, reflect on successes and failures for the next firing. Thus, Tōyō's techniques of making loading and firing would gradually evolve with every firing, becoming Tōyō's unique statement as an artist.

Tōyō made his *tanetsubo mizusashi* as a *mizusashi* whereas the Momoyama era *tanetsubo mizusashi* was probably one of hundreds or thousands made as utilitarian wares. Tōyō's *tanetsubo mizusashi* shown in figure 1b exhibits clean lines. The piece appears to have been masterfully coaxed into form without overdoing it. The shoulder and neck are well defined, throwing marks remain on both the trunk and neck, terminating in a nonchalantly rolled lip. The shoulders are accented with masterfully sized and placed ears. The ash has been deposited as the current rushed quickly around other wares or bricks contacting the piece placed inside the narrow *suana* スアナ (flue between chambers in *noborigama*). Tōyō has stopped the firing at the point where the ash is not completely melted, and the clay body still remains a red orangish color exhibiting a mat surface. The piece has a relaxed and natural but refined, noble atmosphere.

4.5.2 *Kinuta Hanairé*

There are many examples of this traditional form in various Momoyama era wares, and it was also made by Tōyō's peers such as Kitaōji Rosanjin and others. *Jidaibetsu kō-bizen meihin zuroku* describes this Momoyama example of a *kinuta hanairé* (Fig. 1c) (labeled *kinuta hanaike* (flower vase in the shape of a mallet) in the accompanying explanation but

¹⁴⁵ Morioka 2016, interview.

labeled as "*Bizen kaki*" (Bizen flower vase) on the box, as *wabita hanaike* (in the spirit of *wabi cha*).¹⁴⁶ It appears to be a highly improvised form based on a traditional form as are many of the Bizen Momoyama *hanaike*. The shape has been altered and adjusted for balance after throwing (and probably adjusted further after sitting for a day) with the hands and *hera*. Almost nowhere on the trunk is there a symmetrical round unaltered section. The thick ash coating which appears to have blistered during the firing adds to the mysterious "not made but born" quality.

Tōyō's *kinuta hanaike* (Fig. 1d) exhibits a markedly different personality, the lines are cleaner with the quality of "*shizen*," leaving aesthetically appealing variations that occurred during the throwing of the piece as untouched as possible. Tōyō's has a somewhat more relaxed atmosphere. It appears not to have been handled and touched as much as the Momoyama example after the initial forming in order to preserve imperfections that occurred naturally or were induced during the throwing. Careful inspection of Tōyō's *kinuta hanaike* reveals that, while not being deformed as much as the Momoyama example by hand after throwing, there are some similar elements. Both the torso on the Momoyama example and also Tōyō's example are non-symmetrical, while the upper neck of Tōyō's example is nonsymmetrical, compared to a more symmetrical thinner head/neck section on the Momoyama example. The shoulders of both have been flattened horizontally with the use of a *hera* to add balance and variety (a flat place offsetting the fluidity of the surrounding parts) to the composition. While the Momoyama example is accented with vertical *hera* lines, Tōyō's is accented with a dynamic aesthetically stabilizing horizontal *hera* line about 2/3rds up the torso. A softer line made with what appears to be the thumb gives the base section some movement and helps balance the piece. Tōyō's *kinuta hanaike* has been carefully selected during the loading of the kiln and placed in the best location (by Tōyō), where Tōyō's black/blue *yōhen* ash coating could be created. It is placed carefully for further accenting the character of the clay and composition of the piece.

Tōyō's more untouched quality echoes of elements such as *shizen*. The leaving of imperfections (such as the s-curved neck culminating in the undulating/wavering lip) "as is" (as much as possible), by not touching the clay too much while and after finishing the original throwing echoes of *fukanzen* (beauty of imperfection). The Momoyama example is more forced but does not appear unnatural. Tōyō's *kinuta hanaike* does not appear to be a copy of any one form, rather, in the spirit of the Momoyama example, is improvised on a basic form. This example of Tōyō's *kinuta* appears to be in a more simplistic aesthetic style that Tōyō would seek in his later years.

4.6 Conclusion

Was Tōyō merely copying Momoyama Bizen ware? As was strongly suggested in the section on *utsushi* in this paper, "the value of the original piece is thought to lie in its 'spirit' rather than in its precise physical characteristics."¹⁴⁷ Examples in which the artist has captured the spirit have often resulted in excellent wares with a virtue and significance of

¹⁴⁶ Katsura 1973, p. 86.

¹⁴⁷ Pitelka 2009, p. 133.

their own. In this vein, Tōyō has stated his viewpoint which is in agreement, "Capturing only the shape results in an imitation. This is unacceptable. One must capture the essence."¹⁴⁸

An additional angle of thought on the question, as reminisced by Sozan (Toyo's younger brother): "Tōyō would always put his hands on *mizusashi* and other works and take the measurements."¹⁴⁹ This train of thought suggests that, at least in his very early tea ware making years, Tōyō probably felt pressure to be sure to make things that would be sellable, not too far off from the classic examples in size and form. His livelihood depended on it. This might lead one to suppose that Tōyō may have felt a need to make closer renditions to the originals early on in his tea ware making career. But even if he did, it seems as though he soon abandoned it as his statement that "one must capture the essence" was made in 1942, when Tōyō was only 46 years old, not long after he began creating tea wares (in his late 30s).

Tōyō had actually been accused of copying Momoyama Bizen in his later years and took the accusation very seriously setting himself new goals. "I must seek not *aji* (graceful, interesting, spiritual, etc.), but refined strong elements like those of the Song dynasty porcelains."¹⁵⁰ Which, according to Morioka Michiko, he started to make less decorated, plainer pieces...as stated more in the vein of a song porcelains. However, Morioka also added that she had not really seen the finished pieces of what Tōyō had been talking about. Tōyō's *kinuta* in figure 1d appears to be in a more simplistic aesthetic style that Tōyō would seek in his later years, although it was made in 1960, before the incident that Morioka talked of occurred. Tōyō may have had such thoughts trending in his mind for some time.

Tōyō's untouched quality, leaving natural and created imperfections "as is" echoes of elements such as *shizen* (nature) and *fukanzen* (beauty of imperfection), qualities that were inherent in Momoyama Bizen tea wares. This, in combination with the more noble refined dignified quality (than the bold magnanimous atmosphere of many Momoyama Bizen works) that Morioka explained Tōyō's Bizen wares as beholding, which was more of a uniquely Kaneshige Tōyō element, resulted in the unique, modern Momoyama Bizen style creations that Tōyō made.

As was suggested, examples in which the artist has captured the spirit of the original while having the ability to improvise and bestow the artist's own character and or that of the artist's era also in the creations has resulted in excellent wares in the distant and more recent past with a virtue and significance of their own. Tōyō's works fall into this category.

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¹⁴⁸ Kaneshige 1942, p. 32.

¹⁴⁹ Kaneshige, Kaneshige 2017, p. 85.

¹⁵⁰ Morioka 2016, interview.

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Interviews Conducted by the Author

1. Morioka Michiko 森岡三知子. 2016. Jan 16.

Image Credits

Fig.1.

- a. Tanigawa Tetsuzō 谷川徹三, Kawabata Yasunari 川端康成, Hayashiya Seizō 林屋晴三

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Chapter 5

The Elements of Imperfection and Chance - Divine Intervention or Intentional Design?

5.1 Introduction

As Kaneshige Tōyō stated in a 1942 group interview, "capturing only the shape results in imitation, one must capture the essence."¹⁵¹ To reproduce a certain piece of Bizen ware, there are two very different approaches: one is to aim to create a similar, or perhaps, as much as possible, exact replica of the shape, and the other is, to aim to create a similar atmosphere while not worrying so much about whether the shape is an accurate replica. The uncontrived, warped, deformed, imperfect quality of Momoyama Bizen tea wares such as those shown in figure 1a-e (section 5.3 this chapter) can make them seem as though they were created by chance or by some supernatural power as a result of the long kiln firing. This is an intrinsic element of Momoyama Bizen tea wares. They don't look intentionally deformed, nor does the natural ash coating appear to be intentionally created; they seem to have been deformed in a kiln accident or by the hot long firing and the ash coating may appear to have simply occurred without any sophisticated kiln loading firing scheme, but it is important to realize that this "chance" atmosphere of accidents and imperfection is intentionally created. They are not really accidents. Tōyō explains about his own experience with the firing:

I pack the kiln with the intention of firing it to fit best each of the wares in it, according to the desired purposes; it is, so to speak, a contingency which is "set up." It is based on long experience; when I finish loading the kiln and have put on the lid, I have more than a general idea of how the pieces will come out after having been fired. (omitted) Only today do I hardly experience failures; but formerly, when I found them fired wide of the mark, I would crouch in the kiln and actually brood over the matter for many an hour.¹⁵²

The Momoyama Bizen artists were making good use of the opportunity afforded them by the long pinewood firing. They let it appear to the viewer's psyche as though the wares were created by accident, not an intended outcome; they were exploring the possibilities of the beauty of chance and imperfection. Most of the wares, however, were not deformed only in the firing. The wares would be made "pre-deformed," most of the deformation was created by the artist when the piece was freshly thrown or before the ware had dried completely, so that they looked naturally imperfect and deformed upon drying. That would be accented and utilized to good effect by the skillful loading and firing of the kiln. Tōyō would develop his own techniques to acquire such results. Tōyō would aim to capture this essence rather than aim for an exact copy of a form.

¹⁵¹ Kaneshige 1942, p. 32.

¹⁵² Matsuoka (ed), 1968, p. 109.

5.2 Ideas About Chance and Imperfection

The following are some ideas about the elements of chance and imperfection expressed by Suzuki Daisetsu 鈴木大拙, Kaneshige Tōyō, and his apprentice Morioka Michiko 森岡美智子. In the quotes Tōyō expresses his affinity for imperfection, chance, artlessness. Also, some excerpts from a book about Bizen ware published in 1849, and more modern video broadcasts made for television about Kaneshige Tōyō are presented that seem to attempt to connect Bizen ware's creation with a divine power or fate. This is interesting because, even though Bizen ware is made by man and his technique created through experience, the worth of a piece of Bizen ware would seem to psychologically increase if a god like element "fate/chance" seemed to have taken part in the creation of it. Tōyō understood this aspect of Bizen and would carefully consider the techniques in Momoyama Bizen wares, which were implemented and put to good use to capitalize on this special opportunity that the long pinewood firing presents to the Bizen ware artist.

Suzuki Daisetsu explains how one type of the element of imperfection has been one of the tricks of Japanese artists:

The "one corner" style and the economy of brush strokes also help to effect aloofness from conventional rules. Where you would ordinarily expect a line or a mass or a balancing element, you miss it, and yet this very thing awakens in you an unexpected feeling of pleasure. In spite of shortcomings or deficiencies that no doubt are apparent, you do not feel them so; indeed, this imperfection itself becomes a form of perfection. Evidently, beauty does not necessarily spell perfection of form. This has been one of the favorite tricks of Japanese artists- to embody beauty in a form of imperfection or even of ugliness.¹⁵³

The long, high temperature kiln firing and natural ash deposit glaze beckon one to attribute deformities and unevenness, to uncontrolled events occurring inside the kiln. Kaneshige Tōyō elaborates from an artist's point of view in an excerpt at the beginning of the section titled "firing" from the book, *Kaneshige Tōyō, hito to sakuhin*. When the journalist interviews Tōyō, the result is interesting and enlightening, although the journalist's interpretation of what Tōyō said may be slightly colored by the journalist's enchantment with the element of chance. In the same way, Tōyō's explanation may be slightly colored (attributing firing results to chance) by his affinity for the element of chance.

I often hear people say that Bizen ware relies too much on contingency. It is quite true; Bizen ware relies largely on chance. But I think nothing has more to do with art than chance. For example, if ten works out of ten are the same, can they be called art? When I turn the potter's wheel, it is impossible for me to produce the same piece as before upon request. Working well with fire in particular is far beyond the reach of our human power. How should we call

¹⁵³ Suzuki 1959, p. 24.

it...the element of chance? There lies an augustness that is humanly impossible. However, it is not all only a mere accident...¹⁵⁴

Tōyō elaborates on the topic of imperfection in the following quote:

What I feel about form is that the finished piece which is a beauty of perfection (*kanzenbi* 完全美) may be quite all right, indeed, but it is always a beauty lacking suggestiveness. From my sentiment, a moderate beauty, or 80-90 percent, having something wanting in a way, is the highest ideal. My wish is that I could return to the merits of the original unskillfulness, the virtue of artlessness, after having passed through everything and ending up with this ideal of incomplete beauty. Yet, this would be the last secret to be gained from the gods, only I wish I could.¹⁵⁵

Morioka Michiko explains one example of how Tōyō would implement such ideas into his actual throwing:

When I was Tōyō's apprentice Tōyō would throw, how shall I say, "fuzzy." When he would make *hanaire* and other cylindrical forms, he wouldn't throw precisely or accurately, he would throw the form loosely...*boko boko boko* (a lumpy or bumpy sound suggesting an off-centered or wavering somewhat bumpy form). Then he would get a concept for the form and depress one part or expand another section. He would just keep making like that.¹⁵⁶

It can be said that Tōyō did seek to replicate the soft unintended, "by chance" imperfect atmosphere exhibited in Momoyama Bizen tea wares such as those in figure 1a-e, but in so doing making an exact copy of the shape was not a compatible element.

The element of chance has often been associated with Bizen ware in literature and other forms of communication. One reason for doing so could be considered to be to increase the psychological value of Bizen ware, i.e., if God or other divine beings had a hand in the making, especially in the firing, which would seem even better than if it was completely made merely by man. They would be valued more by the owner and sell for a higher price.

One book on Bizen ware, written in the late Edo period in 1849 and republished in 1921, incorporates "God" into the title, implying that God has a connection with the creation of Bizen ware. The title of the book *Koinbe shinden roku*, which was republished in 1921 as *gomon gotō koinbe shinden roku* 五問五答古伊部神伝録.¹⁵⁷ The original title of the book translates as, "old Inbe record of teachings conveyed by the gods," is of course extremely spiritual in nature. The beginning text in the book is also of a spiritual nature referring to the three virtues, wisdom, humanity, and courage, three virtues of water, fire, and wind, etc.,

¹⁵⁴ Matsuoka (ed), 1968, p. 109.

¹⁵⁵ Matsuoka (ed), 1968, p. 131.

¹⁵⁶ Morioka 2016, interview.

¹⁵⁷ Hibata 1921.

making spiritual sounding statements such as ...: "the shape of the kiln is born from the virtues of water, fire and wind."¹⁵⁸ Notable are the sometimes poetic descriptions of the aesthetic and practical values of Bizen ware that give insight as to the high appraisal Bizen ware was given in that age. One such description equates the preciousness of a long-used piece of Bizen ware to that of the rustic beauty found in a 1000-year-old pine tree. It tells of an "exquisite/mysterious" phenomena; how when *Inbe yaki* (Bizen ware) has aged for a great many years, it acquires an ancient looking luster, and gives the example, "as that when a whiteish blue moss covers a low hanging branch of a thousand year old pine tree that appears as the scales of a dragon."¹⁵⁹ The poetic phrasing containing reference to a dragon seemingly places Bizen ware above ordinary worldly objects, perhaps closer to a spiritual image.

In a more recent example, a 1959 broadcast "Jūyōmukeibunkazai, Bizenyaki, Kaneshige Tōyō" attributes the result of the kiln firing to "long experience," while the 1965 broadcast "Bizenyaki" attributes the end result to "fate":

Jūyōmukeibunkazai, Bizenyaki, Kaneshige Tōyō 重要無形文化財：備前焼：金重陶陽。
(Important Intangible Cultural Asset [National Treasure]: Bizen Ware: Kaneshige Tōyō), 1959. NHK.

The kiln is divided into three parts: front, middle, and back. The works are placed in the appropriate place (in the kiln) according to the size, desired color, etc. various conditions such as the path of the fire, the way the flames touch the wares, and others, are **known through long experience**.¹⁶⁰

Bizenyaki 備前焼, c 1965, Sanyō Eiga Kabushikigaisha 山陽映画株式会社.

The part of the (kiln) where the wares are placed determines their fate. It is through long experience, that **a potter attempts to approach fate, something that no one can understand (predict)**.¹⁶¹

The scenario that the 1965 broadcast presents of fate governing the firing would be to most, a more romantic, psychologically pleasing conclusion. However, the 1959 broadcast's drier, less idealized conclusion, that the results are "known through long experience" is much more accurate. In the following section the deliberate creation of the aura of chance and imperfection is considered.

¹⁵⁸ Hibata 1921, pp. 1-2.

¹⁵⁹ Hibata 1921, p. 5.

¹⁶⁰ Jūyōmukeibunkazai, Bizenyaki, Kaneshige Tōyō 重要無形文化財：備前焼：金重陶陽。
(Important Intangible Cultural Asset [National Treasure]: Bizen Ware: Kaneshige Tōyō), 1959. NHK.

¹⁶¹ Bizenyaki 備前焼, c 1965, Sanyō Eiga Kabushikigaisha 山陽映画株式会社.

5.3 Creating Momoyama Bizen Like Atmosphere



Figure 1.

a. *Bizen mimitsuki mizusashi* 備前耳付水指 (Bizen eared fresh water vessel), Momoyama 16/17 c., Bizen ware, H. 18.7 cm.

b. *Bizen hirabachi* 備前平鉢 (Bizen dish), Momoyama 16/17 c., Bizen ware, W. 33.7 cm.

c. *Tabimakura hanaike* 旅枕花生 (flower vase in shape of traveler's pillow), Momoyama 16/17 c., Bizen ware, H. 21.0 cm.

d. *Hisago tokkuri* 瓢德利 (gourd shaped sake flask), Momoyama 16/17 c., Bizen ware, H. 14.5 cm.

e. *Bizen mimitsuji hanaire* named *futami* 備前耳付花入 銘 二見 (Bizen eared flower vase), Momoyama 16/17 c., Bizen ware, H. 27.8 cm, Fushinan 不審菴.

Some elements of Momoyama Bizen can seem to be accidents or coincidental imperfections, but closer analysis reveals that most of that imperfect accident created aura is actually created through the hand of the artist. The author will point out some examples of this in figures 1a-e:

a. The lip section is batted with probably the palm of the potter's hand bestowing a *shōmen* 正面 (front of a ware) to the piece. The ears are attached at opposite angles; the right ear is declining towards the front, and left ear declining towards the backside. *Hera* (lines made with a bamboo, wood or metal tool) lines have been implemented when the clay was still quite soft causing the deformities in the torso foot area.

b. The rim of this piece has been deformed probably with the hands when the clay was in a very soft state. When it was loaded into the kiln somewhat similarly "unround" pieces of clay of various sizes were placed on the plate (taken off after firing) to create an effect that would complement the distortions in the lip.

c. The head of this *tabimakura hanaike* has been dynamically created with wavering *hera* movement and further deformed and accented by hand and/or loaded in the kiln skillfully so that it would deform more during the firing to create an interesting area of focus.

d. This gourd would have been perhaps shaken lightly when very soft to instigate the leaning effect and further adjusted when a little stiffer by depressing the cavity in the lower section and then trimmed accordingly.

e. The collapse of the head section leaning on the shoulder is utilized as theme around which ears, *hera* lines, were added and some adjustments of form were made to create a composition which on first sight may appear to be the product of a kiln accident.

Tōyō can be seen creating and utilizing to good effect, imperfections that may seem to the user/viewer to have materialized spontaneously in the frame grab sequence from the 1965 television broadcast titled "Bizenyaki 備前焼",¹⁶² (Figs. 2-4 below) although more subtly than the Momoyama ware examples pictured in figure 1a-e.

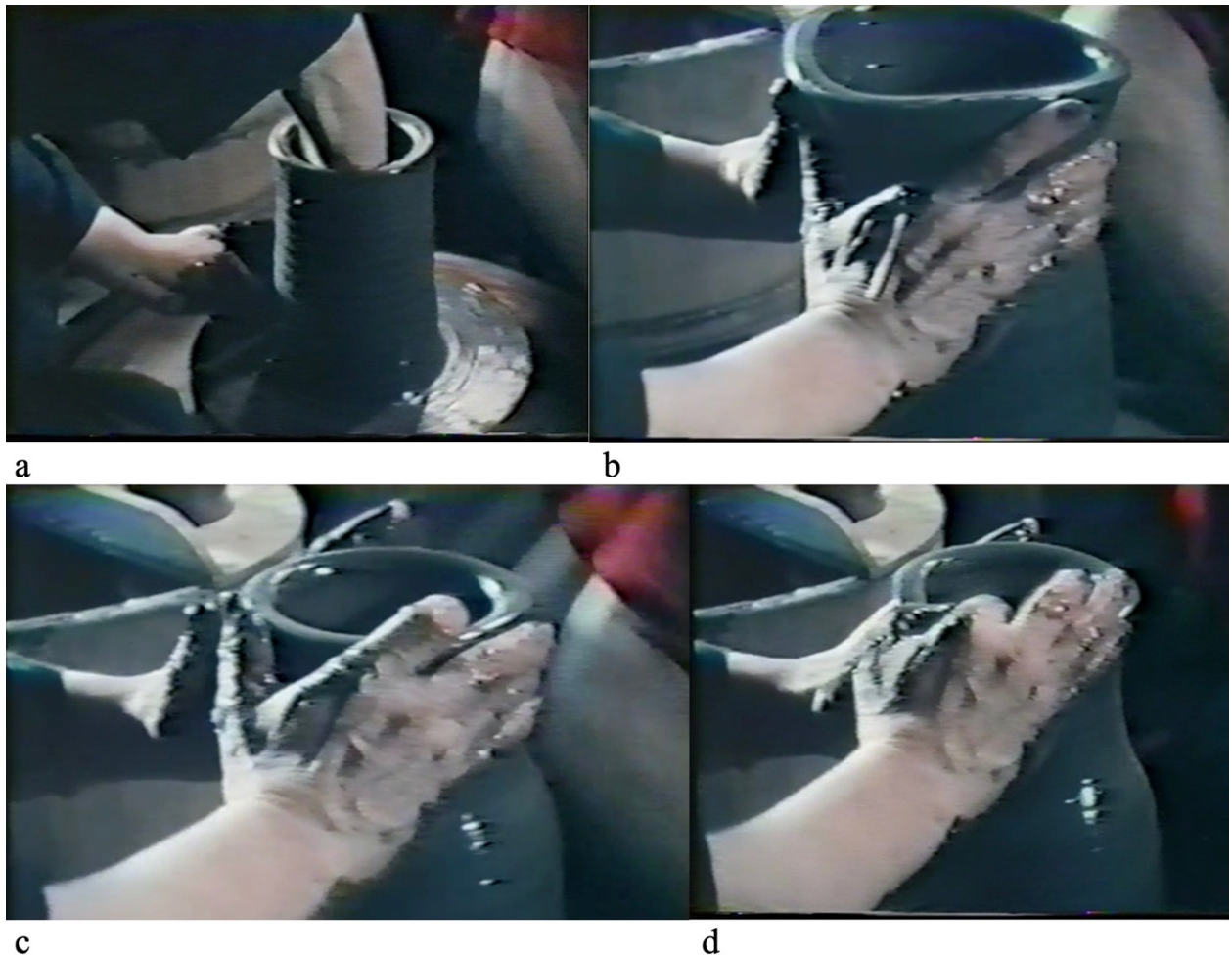


Figure 2.

- a. Tōyō in the midst of creating the cylinder which will be formed into a *hanaire*. Note the pads in his hands are said to be made of used diapers. An assistant (probably apprentice) is turning the large wood wheel. Frame grab.
- b. The cylinder has attained the proper height and appears soft and often slightly undulating. Tōyō is collaring the neck/lip section. Frame grab.
- c. Preparing to create an undulating lip that will appear have spontaneously formed during the throwing rather than being a planned implementation. Note the lip is still without much undulation at this point. Frame grab.

¹⁶² Bizenyaki 備前焼 (Bizen Ware). c 1965. Sanyō Eiga Kabushikigaisha 山陽映画株式会社.

d. Tōyō creating an undulating lip with his thumb before the final shape is created and then finished. Frame grab.

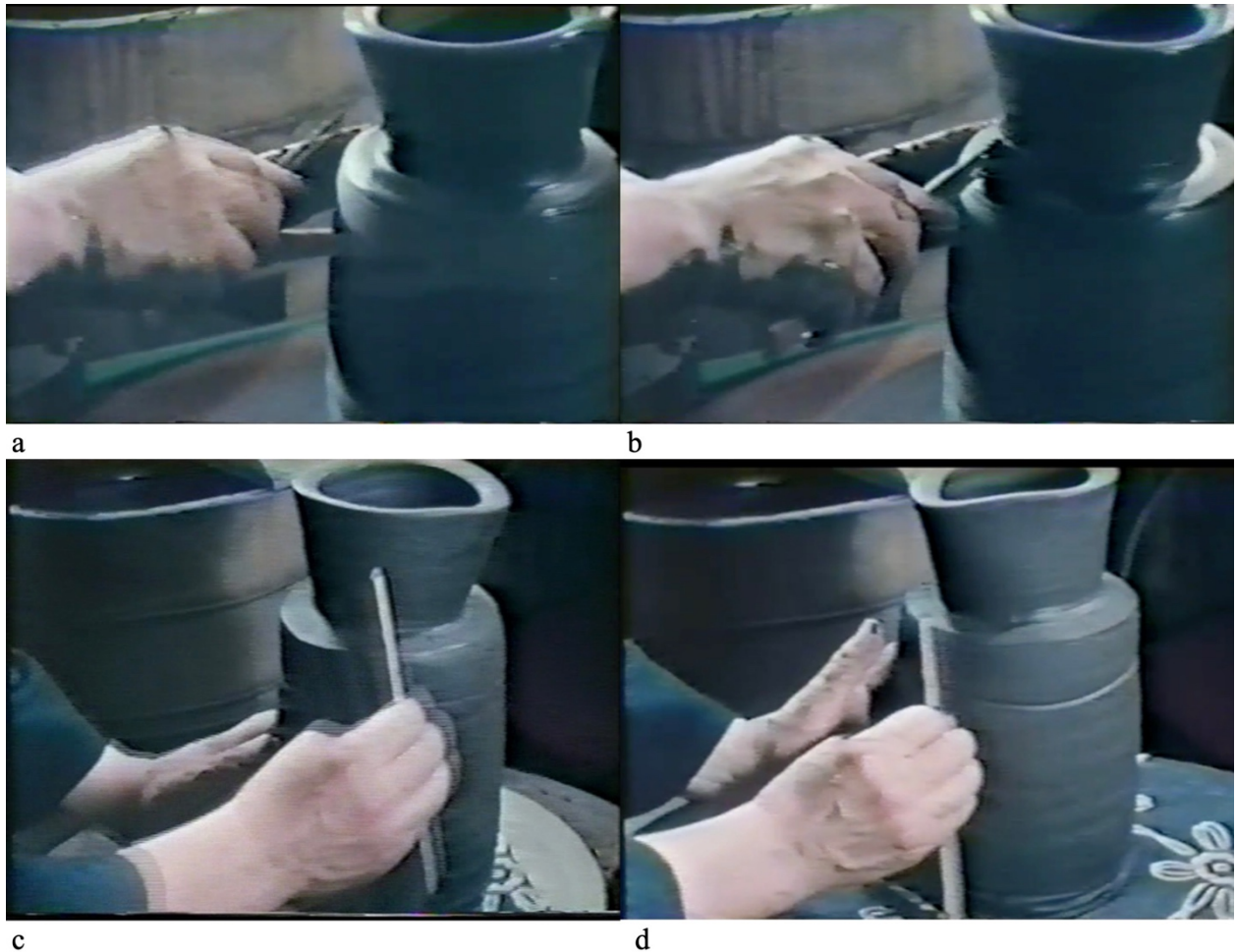


Figure 3.

a, b. Tōyō flattening the shoulder using a bamboo *hera* as he finishes throwing the piece. He will leave the other sections of the piece more "as is", retaining the natural and implemented undulations and imperfections. The form will be coaxed into a loose diamond shape (top view) with the hands after throwing and further adjusted slightly after drying a little. Frame grabs.

c, d. Two angles of Tōyō trimming up the shoulder in the leather hard state. Note that the flat hard looking shoulder is in stark contrast to the undulating varied (imperfect) lip, which Tōyō implemented during throwing and is savoring here as an important element in the composition. Frame grabs.



Figure 4.

a-c. Tōyō's keen sense of composition are readily apparent. He has attached ears to enhance the composition and further carved a bold vertical spontaneous *hera* mark (will be on both sides [front and back]) to complete the composition. The contrast of the flattened shoulder and soft looking undulating lip has been nurtured till the finish. Note that only the ledge on the shoulder is heavily altered with a bamboo *hera* tool to give variation and stability to the composition, but other parts are left "as is" as much as possible... using spontaneously applied lines and ears to balance and accent the piece. Frame grabs.

As is demonstrated in the frame grab sequences in figures 2-4:

Tōyō used very soft clay and the cylinder would naturally deform on its own when the walls of the cylinder became thin enough. He used the cloth of used diapers (according to his son Michiaki, who also used the same technique [the diapers having been washed many times softens the material]) to throw the pieces as this imparted a very soft atmosphere in the thrown piece (Fig. 2a). This technique is known as *kakobiki* カコビキ¹⁶³. Tōyō would nurture the atmosphere of natural deformation and other imperfections such as rocks or lumps in the clay as the piece progressed...compensating for them (as to incorporate them as elements of the composition) but not erasing the imperfections. Along with this "natural deformation", Tōyō can be seen creating an undulating lip intentionally with his thumb when the cylinder is being thrown before the final shape is finished (Fig. 2d). This uneven wavering lip is carefully retained until the piece is finished.

In Figure 3a, b, Tōyō can be seen flattening the shoulder using a bamboo *hera* as he finishes throwing the piece. The form will be coaxed into a loose diamond shape (top view) with the hands after throwing and further adjusted slightly after drying a little (based on observations of his first son Kaneshige Michiaki 金重道明 throwing the same shape, the form is very roughly shaped into a diamond shape immediately after throwing, and then further altered in a still quite soft leather hard state). In 3c, d. Tōyō is trimming up the shoulder in the leather hard state. Note that the shoulder, as flattened during the throwing, still has some roundness in figure 3a and is a little more squared in figure 3b, and completely angular in figures 3c, d. The flat hard looking shoulder is in stark contrast to the undulating varied (imperfect) lip, which Tōyō implemented during throwing and is savoring here as an important element in the composition.

¹⁶³ Also described in Matsuoka 1968, p. 98, 101.

In figure 4a-c Tōyō can be seen attaching ears to enhance and balance the composition and further carve a bold vertical spontaneous *hera* mark which will be on both sides (front and back) to complete the composition. The contrast of the flattened shoulder and soft looking undulating lip has been nurtured till the finish. Note that only the ledge on the shoulder is heavily altered with a bamboo *hera* tool to give variation and stability to the composition, but other parts are left "as is" as much as possible... using spontaneously applied lines and ears to balance and accent the piece.

Tōyō has balanced the form by creating a horizontal shoulder, which sets off the interesting, slightly leaning/slightly undulating lip head section. There has been no attempt to create precise symmetry or go over imperfections. Rather, Tōyō has trimmed certain parts to make the non-symmetrical and imperfect elements work as a statement. Particularly sections such as the lip, where Tōyō has obviously deformed the lip intentionally early in the throwing of the cylinder, resulting in a lip that seems to have deformed on its own, by chance, naturally. This has created imperfection and an illusion of chance. This sort of deforming, especially in the half-dried leather hard state, is also apparent in the Momoyama pieces pictured in figure 1a-e.



Figure 5.

- a. Kaneshige Tōyō 金重陶陽, *Bizen mimitsuki hanaire mizusashi ni mo* 備前耳付花入 水指ニモ (Bizen flower vase or freshwater container), 1961, Bizen ware, H. 23.3 cm.
- b. Kaneshige Tōyō 金重陶陽, *sankaku ruiza hanaire* 三角播座花入, (triangular flower vase with "ruiza" [button like decorations]) 1953-54, Bizen ware, H. 29.3 cm.
- c. Kaneshige Tōyō 金重陶陽, *ubakuchi gama* 姥口釜 (hag's mouth kettle), 1938, Bizen ware, H. 15.8 cm.

Three examples of Tōyō's finished works in which, similar to the Momoyama Bizen examples shown in figure 1a-e, the deformations, imperfections, chance like qualities may seem to have materialized unintentionally but, to the contrary, have been intentionally created during the forming process (and overall composition intentionally accented by the firing) are shown in figure 5a-c. Some notable characteristics are described as follows.

The lip/rim of the *mimitsuki hanaire/mizusashi* in figure 5a is pushed down slightly creating forward momentum and a *shōmen* focal point and is slightly undulating. The ears are slightly different in size, non-symmetrical, attached at different angles, the left ear close to horizontal, right ear at a declining angle. The torso is also non-symmetrical, left side bending out, right side straighter leaning towards the right slightly. A result from using soft clay and during the trimming /ear attaching stage perhaps gently squeezing the torso at a point 2 or 3 centimeters below the ears. These elements are very similar to the *mizusashi* in figure 1a. The *hera* lines are similar to those on the *hanaire* in figure 1e, creating focus on the front of the torso and also creating movement at the foot. It was placed at a space-limited location in the kiln (the *ichiban* chamber explained in a later chapter) where it would be buried in embers; a part of the kiln where Tōyō loaded his favorite pieces out of a batch.

Use of extremely soft clay seems to have caused the left side of the bulge at the top of the *mimitsuki hanaire* in figure 5b to spontaneously sink down during throwing, tilting to the left side. Tōyō may have adjusted this area somewhat as he coaxed the shape into a loose triangle when it firmed up a bit but has left the area as untouched as possible savoring the interesting effect in completing the piece. The *hanaire* in figure 1e has more radically sunk or been further pushed down. The head section has been somewhat highlighted/isolated as vertex point of interest and focus by the subtle vertical lines and horizontal line accompanied by the *ruiza* (button attachments) giving the shoulder strength seemingly uplifting the focus of attention interesting head section. Such savior of a spontaneous "aesthetically interesting occurrence while throwing (partially created by the use of very soft clay), as Tōyō has stated, is a type of contingency "set up". The use of clay in the natural state, i.e. without mixing by pugmill, (rocks removed by hand but still containing some "missed" small rocks) has created an interesting imperfection in the lip.

The form of the *kama* in 5c, was altered in a way during the hand forming of it that it seems as if the *kama* has deformed by structural failure in dynamic fashion in the kiln from the extreme heat of the long firing, adding psychological value and interest for the user. If it had really deformed as such during the firing what a treasure! One in a thousand happenings! However, in reality it was deformed before being placed in the kiln as were, for the most part, the wares in Fig. 1a-e.

This illusion of chance, the creation of imperfection, makes the wares all the more desirable for the beholder. Imperfections and the illusion of chance happenings are important qualities. Without those qualities would a modern-day rendition be a futile effort at creating Momoyama Bizen? Would capturing only the exact outer form of a certain Momoyama masterpiece result in merely an imitation? This dilemma suggests that when considering the style and influences of Bizen ware on an artist such as Tōyō, (who sought to create Momoyama Bizen style wares, and whether or not he attempted to copy Momoyama Bizen), it is important to keep the elements of chance and imperfection in mind.

5.4 Consideration and Comparison



Figure 6.

a. Kaneshige Tōyō 金重陶陽, *mimitsuki hanaire* 耳付花入 (eared flower vase), 1952, Bizen ware, H. 27.8 cm.

b. Bizen *mimitsuki hanaire* named *Fukumimi* 備前耳付花入 銘福耳 (Bizen eared flower vase named *Fukumimi* [plump ears with large earlobes said to bring good fortune]), Momoyama 16/17 c., Bizen ware, H. 26 cm.

c. Yamamoto Tōshū 山本陶秀, *Fukumimi yōhen hanaire* 福耳窯変花入 (name explained after H.), 1959, Bizen ware, H. 27.0 cm. The use of the name *Fukumimi* 福耳 bestowed on the renowned Momoyama original (Fig. 4b) in the title given to Yamamoto Tōshū's *hanaire* in 1986 commemorative pamphlet (福耳窯変花入 *Fukumimi yōhen hanaire* shown at bottom of Fig 4c) instead of the normal *mimitsuki hanaire* 耳付花入 may imply that it was intentionally made to be a copy of the original Momoyama masterpiece (the 窯変 *yōhen* in Tōshū's title refers to the type of firing and is sometimes included in Bizen ware titles).

Misawa Sōichirō 美沢 壮一郎¹⁶⁴ offers insightful comments as to how chance and imperfection play a part in the creation of Bizen ware as he defines what he considers to be the three essential aesthetic elements to consider when viewing Bizen ware and the element of "*musakui no sakui*," which means to intentionally make something which looks natural, i.e., unintentional or accidental in nature:

¹⁶⁴ Director of Misawa Bijutsu 美沢美術.

There are three aesthetic elements to be considered when viewing Bizen ware; the character of the clay, the firing (markings and ash left on the pots), and form. *Fukumimi* is the best example of these three elements being in harmony. They are in excellent balance. There is a Japanese term called *musakui no sakui* 無作意の作意 (intentionally imparted with an unintentional nature). This vase *Fukumimi* 福耳 has this quality. There are a lot of *hera* (knife like tool) markings...thin ones fat, strong ones, splendid ones, even some you feel are unneeded...The "ears" are attached with one being lower than the other. The artist intentionally made the piece that way. However, it does not look intentional or unnatural. The meaning of *musakui no sakui* is to intentionally make something which looks unintentional and natural. This piece is the precise example of this term. (omitted) The term *dōdō* 堂々 (majestically, nobly) applies to it. When one looks at the actual vase it looks big. When I saw *Fukumimi* I was surprised with how big it looked. *Fukumimi* is an example of a vase in the style of Furuta Oribe.¹⁶⁵

One can see the difference between seeking to create a similar shape and seeking to create a similar atmosphere in this comparison. When Kaneshige Tōyō's (Fig. 6a) and Yamamoto Tōshū's (Fig. 6c) *mimitsuki hanaire* are compared side by side to a Momoyama Bizen original (Fig. 6b), Tōyō's use of very soft clay that is similar in texture to some Momoyama examples, and a slow turning wheel, among other techniques has resulted in a more similar (to the Momoyama example [although it does not appear to be an attempt to mimic any single Momoyama Bizen example]) natural looking form that has slightly warped and deformed both on its own and through Tōyō's hand during the forming of the piece. The ears, head section, and torso are non-symmetrical, and the lip is wavering. Tōyō's *hera* lines, while not being at all a copy of Momoyama Bizen examples, serve a similar function adding excitement, focus, balance and capture the atmosphere of Momoyama era *hera* lines. Tōyō has placed great importance on the elements of chance and imperfection by creating imperfections that appear to have occurred by chance or savoring some small imperfection (utilizing it in the composition during the trimming of the piece which spontaneously developed during the throwing stage) as the Momoyama era potters have done. At the core, the clay Tōyō used was mixed by treading with some larger rocks removed by hand resulting in varied, imperfect clay.

In contrast, the form made by Yamamoto Tōshū 山本陶秀 (1906-94)¹⁶⁶, a Bizen potter 10 years younger than Kaneshige Tōyō, who was an extremely skilled thrower, has been thrown with stiffer, unvaried more machine processed looking clay and a wheel rotating at a faster rate. The result is that Tōshū has captured the outline and proportions of the form well, but it is quite symmetrical and stiff looking and has not captured as much of the atmosphere. The use of the name *Fukumimi* 福耳 bestowed on the renowned Momoyama original (Fig. 6b) in the title given to Yamamoto Tōshū's *hanaire* in a 1986 commemorative

¹⁶⁵ Misawa 2010, interview.

¹⁶⁶ Yamamoto Tōshū was the third National Treasure in Bizen, designated in 1987.

pamphlet 福耳窯変花入 *Fukumimi yōhen hanaire* (Fig. 6c) instead of the normal *mimitsuki hanaire* 耳付花入 within Tōshū's lifetime, may imply that it was intentionally made to be a copy of the original Momoyama masterpiece named *Fukumimi*. It is interesting that, what appears to be the same *hanaire* is also included in a Yamamoto Tōshū commemorative exhibition pamphlet published in 1971, however, the title given for the same *hanaire* is the normal 耳付窯変花入 *mimitsuki yōhen hanaire*.

Tōshū has concerned himself with copying the overall silhouette of the vase. He has not placed importance on or incorporated as much, the elements of chance, or imperfection. Tōyō, has captured elements such as imperfection chance, non-symmetry, clay similar in character to Momoyama Bizen; atmosphere reverberating the element of *fukanzen*, *wabi sabi*, and *sosō* 匳相 (crude, rough).

This leaves a question as to which approach is actually copying Momoyama Bizen. Is Tōshū's "merely a copy"? No. It is an attempt, but it cannot be a complete copy because there is not much in the field of the elements of chance, imperfection, or quality of clay. Is Tōyō's a "better copy" if he has both incorporated the overall form and also the elements of chance and imperfection, and quality of clay? What can be said is that Tōyō's attention to the elements of chance and imperfection, along with other elements such as the use of a similar clay and obtaining a similar firing outcome to that found in Momoyama Bizen; his creation of techniques that would allow him to impart those elements in his own works allowed Tōyō to capture the essence of the originals. Tōyō would then have had the ability to utilize those Momoyama Bizen elements in new forms or styles not found in Momoyama Bizen, creating new wares with classic aesthetic qualities.

5.5 Conclusion

As Tōyō professed "capturing only the shape results in imitation, one must capture the essence." Capturing the "essence" of Momoyama Bizen would include qualities/atmosphere such as appearing to be created spontaneously rather than deliberately according to a preplanned composition. The allowance of small accidents to occur by using extremely soft clay or intentionally creating warps in the lip, and/or depressions in the body by hand, intentional uneven attachment of ears; the implementation of such elements so as to look unplanned and natural/spontaneous. And then, savoring, isolating, incorporating into the aesthetic composition of the piece, these created and naturally occurring imperfections during the final trimming, and again in the way the piece is fired in the kiln. This is a key concept embedded in both Momoyama and Tōyō's Bizen ware.

As demonstrated, Momoyama Bizen consisted not only of a planned form as an end to itself, but a conviction, a faith connected to the connotations possible in the creation of Momoyama style wares in conjunction with the long 30 to 50 day Momoyama firing. The possibilities of freeing the user's mind with the careful inclusion of the elements, notions that the tea society had interest in at the time: imperfection, chance, the concepts connected with *wabi sabi*. The form, and the faith and convictions embedded in the wares; both were important and worked aesthetically in harmony in the Momoyama originals. This is what Tōyō also would seek to emulate, the whole Momoyama concept.

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2. Bizenyaki 備前焼 (Bizen Ware). c 1965. Sanyō Eiga Kabushikigaisha 山陽映画株式会社.

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Fig. 1.

- a. Tanigawa Tetsuzō 谷川徹三, Kawabata Yasunari 川端康成, Hayashiya Seizō 林屋晴三 (eds.). 1989. *Nihon no tōji 6, Bizen* 日本の陶磁 6：備前 Chūōkōronsha 中央公論社. p.42. pl. 47.
- b. Tanigawa Tetsuzō 谷川徹三, Kawabata Yasunari 川端康成, Hayashiya Seizō 林屋晴三 (eds.). 1989. *Nihon no tōji 6, Bizen* 日本の陶磁 6：備前 Chūōkōronsha 中央公論社. p.78. pl. 200.
- c. Katsura Matasaburō 桂又三郎. 1973. *Jidaibetsu kō-Bizen meihin zuroku* 時代別古備前名品図録. Kōbijutsukōgei kabushikigaisha 光美術工芸株式会社. p. 83, pl. 59.
- d. Katsura Matasaburō 桂又三郎. 1973. *Jidaibetsu kō-Bizen meihin zuroku* 時代別古備前名品図録. Kōbijutsukōgei kabushikigaisha 光美術工芸株式会社. p. 313, pl. 105, pl. 59.
- e. Tanigawa Tetsuzō 谷川徹三, Kawabata Yasunari 川端康成, Hayashiya Seizō 林屋晴三 (eds.). 1989. *Nihon no tōji 6, Bizen* 日本の陶磁 6：備前 Chūōkōronsha 中央公論社. p.57. pl. 112.

Fig. 2.

- a. Frame grab: Bizenyaki 備前焼. c 1965. Sanyō Eiga Kabushikigaisha 山陽映画株式会社.
- b. Frame grab: Bizenyaki 備前焼. c 1965. Sanyō Eiga Kabushikigaisha 山陽映画株式会社.
- c. Frame grab: Bizenyaki 備前焼. c 1965. Sanyō Eiga Kabushikigaisha 山陽映画株式会社.
- d. Frame grab: Bizenyaki 備前焼. c 1965. Sanyō Eiga Kabushikigaisha 山陽映画株式会社.

Fig. 3.

- a. Frame grab: Bizenyaki 備前焼. c 1965. Sanyō Eiga Kabushikigaisha 山陽映画株式会社.
- b. Frame grab: Bizenyaki 備前焼. c 1965. Sanyō Eiga Kabushikigaisha 山陽映画株式会社.
- c. Frame grab: Bizenyaki 備前焼. c 1965. Sanyō Eiga Kabushikigaisha 山陽映画株式会社.
- d. Frame grab: Bizenyaki 備前焼. c 1965. Sanyō Eiga Kabushikigaisha 山陽映画株式会社.

Fig. 4.

- a. Frame grab: Bizenyaki 備前焼. c 1965. Sanyō Eiga Kabushikigaisha 山陽映画株式会社.
- b. Frame grab: Bizenyaki 備前焼. c 1965. Sanyō Eiga Kabushikigaisha 山陽映画株式会社.
- c. Frame grab: Bizenyaki 備前焼. c 1965. Sanyō Eiga Kabushikigaisha 山陽映画株式会社.

Fig. 5.

- a. Hayashibara Museum of Art 林原美術館, Kaneshige family 金重家, (ed.) 2017.
Tokubetsuten: Kaneshige Tōyō: botsugo 50 nen. 特別展：金重陶陽：没後 50 年展.
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- b. Tanigawa Tetsuzō 谷川徹三 (ed.) 1977. *Bizen: Kaneshige Tōyō 備前：金重陶陽*.
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Fig. 6.

- a. Tanigawa Tetsuzō 谷川徹三 (ed.) 1977. *Bizen Kaneshige Tōyō 備前金重陶陽*. Gakushū kenkyūsha 学習研究社. pl. 43, without pagination.
- b. Tanigawa Tetsuzō 谷川徹三, Kawabata Yasunari 川端康成, Hayashiya Seizō 林屋晴三 (eds.) 1989. *Nihon no tōji 6, Bizen 日本の陶磁 6：備前* Chūōkōronsha 中央公論社. pg. 5, pl 1.
- c. Uchiyama Takeo 内山武夫 (ed.), 1986, *Bizen: Yamamoto Tōshū sanju kinen ten 備前：山本陶秀傘寿記念展*, Sanyō shinbunsha 山陽新聞社, pl. 54, without pagination.

Section 4
Technical Expertise and Innovation

Chapter 6
Comparative Study of Tōyō-Owned Bizen Tea Wares and their Influence
Four Momoyama Bizen, One Muromachi, and an Edo Example

Chapter 7
Momoyama Bizen Ware Influence on Kaneshige Tōyō,
with Consideration of His Technique and Process

Chapter 6

Comparative Study of Tōyō-Owned Bizen Tea Wares and Their Influence

Four Momoyama Bizen, One Muromachi, and an Edo Example

6.1 Introduction

The full extent of Kaneshige Tōyō's collection of old Bizen tea wares is unknown except to the immediate family. In this chapter, four Momoyama tea wares, an Edo example, and Muromachi example that Tōyō owned will be considered. The Momoyama tea wares that Tōyō owned are important because Tōyō would have bought those pieces that he considered to be excellent, valuable, or important examples for his own work. The wares include a:

- *mizusashi*, to which elements of Tōyō's *hanaire* and *mizusashi* bear great resemblance
- *chaire* made by Shinbei which Tōyō has written about in what was one of his first articles published in a magazine
- Muromachi era *kensui* Tōyō owned that the author handled when he was an apprentice
- Edo era *chawan* of which a note beside a line drawing in a Katsurta Matasaburō 1940 publication, cites Kaneshige Tōyō is the owner¹⁶⁷
- *chaire* that was first owned by Kawakita Handeishi and then bought by Tōyō when he coincidentally came across it at a dealer's sale after Kawakita's death
- *tsurukubi* (crane necked) *tokkuri* named *Toshiwasure*, for which Tōyō is said to have had special affection

Tōyō owned many pieces of ko Bizen such as a *mizuyagame*, *ōgame*, and others that sometimes appear in photographs, but only the above mentioned six tea related wares will be considered here.

¹⁶⁷ Katsura 1940, p. 7.

6.2 The Wares

6.2.1 *Mizusashi*



Figure 1.

a. *Yahazuguchi mimitsuki mizusashi* 矢筈口耳付水指 (arrownock mouth eared freshwater vessel), Momoyama 16/17 c., Bizen ware, H. 20.4 cm, Hayashibara Museum.

b. Kaneshige Tōyō 金重陶陽, *mimitsuki mizusashi (hanaire ni mo)* 耳付水指 (花入ニモ) (Bizen flower vase or freshwater container), 1961, Bizen ware, H. 23.8 cm.

A Momoyama Bizen *mizusashi* (Fig. 1a) that was just recently confirmed to have been owned by Kaneshige Tōyō and its rediscovery as such is described as follows. The author considers this piece to have been extremely influential on Tōyō's style.

One day during the author's apprenticeship to Kaneshige Michiaki, a man came into the workshop with a ko-Bizen ware exhibition catalogue. The author does not remember clearly the name of the catalogue but it may have been *Bizen no meitō: sono genryu kara gendai made*, a catalogue of mainly old Bizen ware for an exhibition to be held in Okayama, Osaka, and Tokyo.¹⁶⁸ The man thumbed through the catalogue showing Michiaki photos of the old Bizen wares. Upon seeing a photo of the *mizusashi*, Michiaki told the story of how his father said that he had owned a Momoyama Bizen *mizusashi* but sold it to procure enough money for his daughter's wedding. Michiaki thought that it was the one in the catalogue. He said that his father would reminisce and say words to the affect, "I shouldn't have sold that! What a mistake!"

In particular, the neck/mouth section of the *mizusashi* bares great resemblance to the neck/mouth section of many of Tōyō's *mizusashi* and *hanaire* (Fig. 1b), and especially notable, is that the lip greatly resembled the lips on some of Tōyō's unfired wares that remained on the shelves.

¹⁶⁸ Imaizumi, Hayashiya, Makabe (eds.), 1983, Plate number 39.

The author had become well acquainted with one of the staff at Hayashibara Museum and asked about the original owner, but nothing could be found. I subsequently asked Kaneshige Kōsuke about it, but at that time no clear answer was received. I continued to seek a clear answer as to whether or not Tōyō had owned the *mizusashi*.

Morioka Michiko¹⁶⁹ also noted in an interview with the author, that, "there is a an old Bizen *tōrō* (garden lantern), one that hangs. You know the one? It is in old-Bizen ware books. Tōyō owned that. But he had to sell it when one of his daughters got married."¹⁷⁰ Morioka was unaware of the *mizusashi*.

The author inquired about the *mizusashi* to various sources but received only negative responses, however, Hayashi Seizō was definitely aware that Tōyō had to sell a *mizusashi* and *tōrō* that he loved to meet financial requirements. It is unknown however, if he knew which exact *ko-Bizen* ware pieces they were. Hayashiya Seizō has commented about the *mizusashi* and *tōrō* as follows:

After emerging from the severe conditions of the war the potters had to raise their consciousness as to what creating ceramics should be. At that time, life was not blessed for them (daily living circumstances were severe and could not be taken for granted). Life was severe for Tōyō, too. He had to sell a *ko-Bizen yahazuguchi mizusashi* and a *ko-Bizen Lantern* that he loved for the needs of his family.¹⁷¹

Kaneshige Kōsuke subsequently investigated and found that the *mizusashi* was, in fact, owned by Tōyō until 1951-52, when he sold it to pay for his eldest daughter's wedding.¹⁷²

Nihon no tōji 6, bizen describes the *mizusashi* as being a "representative example of a *yahazuguchi mizusashi*, rather large and with a sense of mass, with large ears on the left and right upper portion of the trunk, vertical and horizontal *herame* (omitted) softly fired and vitrified".¹⁷³

This is a magnificent example of a Momoyama era *mizusashi*. The overall form seems to have been inflated from the inside. The neck area is defined by a strong clear depressed *mizo* (a depression in the form of a gutter) just above the ears. In particular, the head and lip section are reflected in Tōyō's *mizusashi* and *hanaire*. Of note is the smooth flat strong looking surface of the lip which has very slight undulations or imperfections. The flat lip section climaxes with a very sensual alluring rounded edge at inside edge of the mouth and also at the very top where the vertical convex "head" section meets the flat lip that will support the lid. The nonsymmetrical, soft looking ears seem to pull outward, suspending the vessel. The *herame*, and the deformed section at the base give the lower part of the vessel a

¹⁶⁹ Toyo's apprentice for about 5 years near the end of his career.

¹⁷⁰ Morioka 2016, interview.

¹⁷¹ Hayashiya 1996, p. 14.

¹⁷² Kaneshige Kōsuke lecture at Okayama Prefecture Museum of Art. October 31, 2020.

¹⁷³ Hayashiya (ed.), 1989, p. 97.

somewhat animated nature. A rather large rock provides another point of accent. The rock may have been purposefully imbedded in the half-hard body during trimming as there are no signs that it was caught on the potter's fingers and pulled horizontally during the forming process on the wheel. It all seems to climax in that flat strong, somewhat bland, somewhat of a node, lip.

The Momoyama *mizusashi* Tōyō owned and a *mizusashi* that Tōyō made are presented side by side in figure 1. Viewing these wares side by side is enlightening. One glance suggests that Tōyō has studied the form and atmosphere of the *mizusashi* well and internalized it. The firing is quite different, but, the place in the kiln where this firing is obtained is where Tōyō placed what he considered the best pieces in the firing. Particularly, the upper portion of Tōyō's piece bears great resemblance to the Momoyama era *mizusashi*. The neck, size and general form of the head and lip sections (although covered by the lid here). along with the ears, which are placed at slightly different heights with differing angles, are similar to the Momoyama era *mizusashi*. Tōyō has finished off his *hoso mizusashi* with a groove near the base, as is common with this sort of shape, and he has used a small brush like tool, consisting of rice straw bundled together to add interest in order to accent his piece. The presence of elements from this *mizusashi* are evident in a great number of Tōyō's *mizusashi* and *hanaire*. Of note, is that several unfired *mizusashi* still remained on top of a high shelf in Toyo's workshop when the author was apprentice. Those *mizusashi* must have been among his last works. They were very simple, more modern looking forms which incorporated the same sort of flat lip of this *mizusashi*. So, it can be thought that elements of this *mizusashi* remained in Toyo's style and influenced him until the end of his career.

6.2.2 *Tsurukubi Tokkuri Toshiwasure*

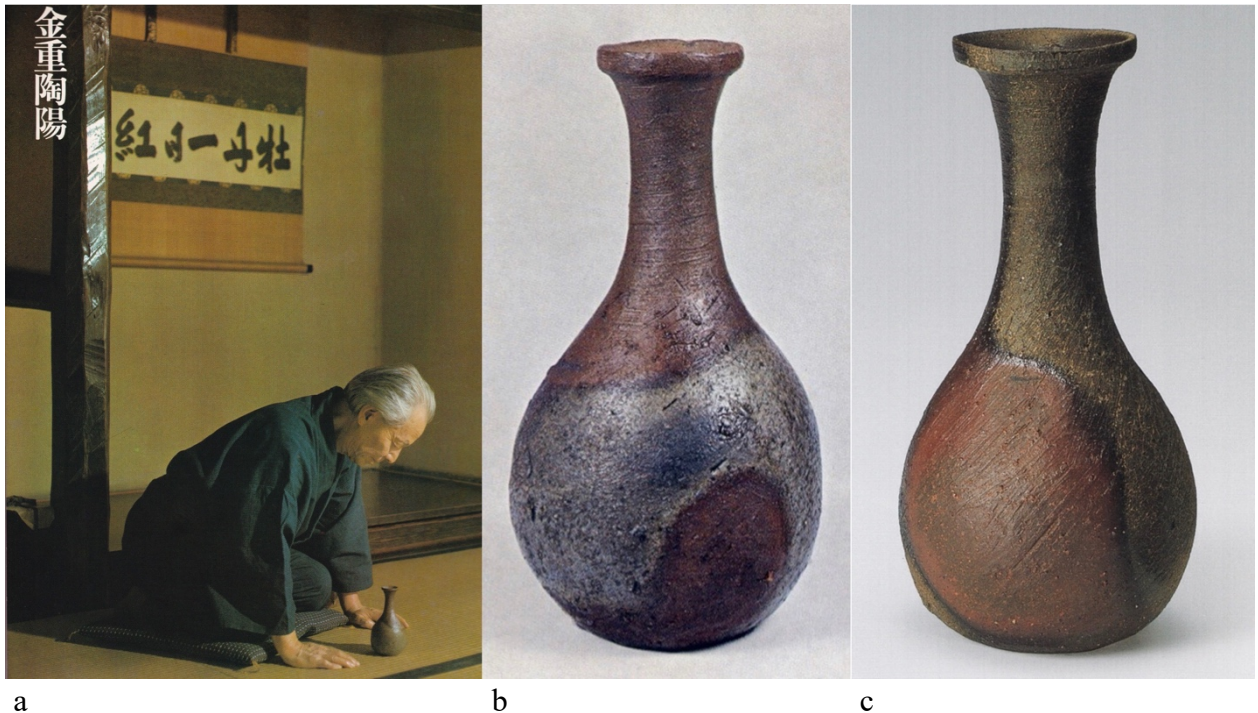


Figure 2.

- a. A full-page photograph of Tōyō examining the *tsurukubi tokkuri Toshiwasure* at his residence is featured on the first page (after the title page) of *Ningenkokuhō shiri-zu 9, Kaneshige Tōyō: Bizenyaki*. Photo slightly cropped here.
- b. *Bizen tokkuri* 備前德利 銘年わすれ (Bizen sake flask, name "Toshiwasure"), Momoyama 16/17 c., Bizen ware, H. 15.7. cm.
- c. Kaneshige Tōyō 金重陶陽, *Bizen tsurukubi tokkuri* 備前鶴首德利 (Bizen crane necked sake flask), 1951, Bizen ware, H. 16.9. cm.

A full-page photograph of Tōyō examining *Toshiwasure*, (the *tsurukubi tokkuri* 鶴首德利 crane necked sake flask pictured in figure 2a, 2b) at his residence is featured on the first page (after the title page) of *Ningenkokuhō shiri-zu 9, Kaneshige Tōyō: Bizenyaki* (Fig. 2a), however, no description of the photograph is given.¹⁷⁴ The use of this *tokkuri* for the full-page photograph reinforces the following quote explaining how Tōyō was "fascinated with this *tokkuri*," see below quote.

Hayashiya Seizō describes Tōyō's affection for the *tokkuri Toshiwasure*:

Tōyō was deeply attached to this *tokkuri* in his later years. The difference in right and left sides is enchanting, Tōyō learned from this *tokkuri*.

Tōyō has left us many *tokkuri* that emulate his ancestor's works, but none of his works have the gourdish character of this *tokkuri*. For that reason, he was fascinated with this *tokkuri*.¹⁷⁵

¹⁷⁴ Okada 1977, first page (after the title page).

¹⁷⁵ Hayashiya 1981, p. 89.

「吉兆」で日本一の古備前德利買う

陶陽は私に、あの様な「吉兆」の様な立派なお店で、お客になって行っておいしいものをおまかせで食べ、おいしくお酒を飲める身分になりたい。好きな物であれば頼まれれば買ってあげられる身分になりたいとつくづく思い、心にそうならねばと誓ったと、感慨深げに話された。

それが、やがて何十年か後に実現した。陶陽苦心惨憺の日々のあと、ようやく金重陶陽が客として「吉兆」で食事し、お互いに友として湯本氏とも趣味の陶器を話し合える様になった。ある日、陶陽はそこで素晴らしい古備前の德利を見出した。それでおいしくお酒を飲んだ。陶陽はお酒が入り気持が昂じると、はしゃいでよく喋る。そして、いい物があればたまらなくほしくなる。この古備前の「細口お預け德利」は天下一品だと思った。手放したくない。意を決して譲ってほしいと云ってしまった。

〇、〇百万円だったが、特に〇百万円にしてみらうことになった。その頃(昭和三十年)の〇百万円は大変だった。いくら人気作家名工の陶陽でも、まだ借金が多い時だった。いろいろと話合い、兎にかくそれを一応持ち帰ってこられた。私がどう云うか固唾を呑んで見られた。鶴首德利を少しこぶりにした形、「銘トシワスレ・原叟箱・藤田家伝来」味のいい桃山古備前の代表作だと思う。焼け上り、窯変は見事で、渋く美しく、作行きもよくしまり、手にして丁度手にこんもりと入って、肌の土の触感もねっとり素晴らしい。「申し分ありません、名品だと思えます」と私は申し上げた。それでお互いにお酒を酌み交して話が弾んだ。代金の支払いが大変だと思う。陶陽には処分止むなしとしたら、名品、古備前の「燈籠」があった。一部は何かと交換出来るのではないか、自作の作品をどこかに納めてと、腹づもりもあった様で、これに立会った人の話も出た。銘トシワスレの德利について、淡交社の『日本のやきもの』で「室町末期ごろの出来と思われる。その形は、鶴首形と言っている。不等辺な胴の線、ぐりぐり一つきにひきあげた首、これをラッパ口にがっちり受けとめた力強さ。伏せやきにして、肩から上は、朱も鮮やかに出ており、腰のあたりに大きな赤いぬけがある。黄あり青あり、景色満点。徳利中の德利と言うべき逸品。原叟銘にして『年忘れ』と言う。」むべなるかなと、陶陽自身が賞めたたえている。珍しい話で、このことはやがて、色々に極く親しい人の間でひそひそと話し合われた。

Figure 3.

A section of a 1996 article by Yokoyama Akira explaining how Kaneshige Tōyō bought the famed *tokkuri* named *Toshiwasure* in 1955 for 〇百万円 (several million yen). It is worded in such a way suggesting that Tōyō did not have sufficient funds and so, because that was a lot of money in those days, (probably) traded the *ko-Bizen tōrō* 灯籠 (old Bizen ware rendition of a traditional garden lantern) he owned along with regular payment.

Yokoyama Akira 横山章. 1996, in Yokoyama Akira 横山章. 1996. *Okayama dōkyō* 岡山同郷 Vol 30 issue #11 Nov. Kaneshige Tōyō seitanyaku nen ten ni yosete (tōyōshin zui) 金重陶陽生誕百年展によせて「陶陽真髓」(下) (For the 100th anniversary of birth exhibition: essence of Tōyō). pp.13-15. This is a section of the November issue's article subtitled "Kicchō de nihon ichi no tokkuri kau 「吉兆」で日本一の古備前德利買う (number one sake flask in Japan purchased at Kichō [Kichō is the name of a traditional Japanese restaurant in Osaka])". pp. 13-14.

Part of the November 1996 issue's article by Yokoyama Akira subtitled "Kicchō de nihon ichi no tokkuri kau 「吉兆」で日本一の古備前德利買う (number one sake flask in Japan purchased at Kichō [Kichō is the name of a traditional Japanese restaurant in Osaka])", is shown in figure 3. It explains how Kaneshige Tōyō bought the famed *tokkuri* named *Toshiwasure* in 1955 for 〇百万円 (several million yen) at Kichō [Kichō is the name of a traditional Japanese restaurant in Osaka]. The article is worded in such a way suggesting that Tōyō did not have sufficient funds and so perhaps, because that was a lot of money in those days, (probably) traded the *ko-Bizen tōrō* 灯籠 (old Bizen ware rendition of a traditional garden lantern) he owned along with regular payment.¹⁷⁶

¹⁷⁶ Yokoyama 1996, pp. 13-15.

Nihon no tōji 6, *Bizen* describes *Toshiwasure* as "being fired with a *zanguri* ざんぐり (naturally occurring with a refined, sophisticated) atmosphere, but well vitrified."¹⁷⁷ It goes on to tell how it has a nice slender shape but is not overly formal or stiff, rather, it has a "*hyōgeta*" ひょうげた (light hearted, comical) atmosphere, rather heavily potted and the lower portion roughly trimmed. There is a rock that is part of the composition. "The fired outcome is so that, it is as if the ash coating was designed to fit the form of the piece. Such a superb outcome is extremely rare."¹⁷⁸

From a slight distance *Toshiwasure* appears as a rather small crane-neck-sake-flask with a graceful form. The roundness of the body, slender, somewhat wavering neck and mouth, roughness of the clay, and rustic darkish firing appear as a perfect composition.

Toshiwasure has a sense of mass and a lonely, sober, casual but solid aura. Judging from the appearance of the neck and mouth, the well-spaced finger marks on the neck, the slightly uneven upper tip of the lip, extremely soft clay with a fair amount of rocks and sand and a slow turning wheel were used to create the form. *Toshiwasure* is quite heavy when held and this also suggests the use of extremely soft clay. The body (below the neck) has been nonchalantly trimmed as to be non-symmetrical. A large, interesting rock gives accent near the base. The basic composition of the firing result is an outcome of long kiln experience and careful kiln loading, and most probably, the preference of tea masters.

It is interesting to note that while in earlier books authored or edited by Katsura Matasaburō such as, *Jidaibetsu kō-Bizen meihin zuroku* 時代別古備前名品図録¹⁷⁹ *Toshiwasure* is placed in the Muromachi period, more recent books such as *Bizenyaki, sono waza to hito* 備前焼その技と人,¹⁸⁰ authored by Uenishi Setsuo place it in the Momoyama era. The dark, nonsymmetrical, somewhat rough, rocky, nonchalantly thrown and trimmed appearance may have encouraged some connoisseurs to place *Toshiwasure*'s era as slightly earlier than the numerous Momoyama era examples that were thrown in a more exacting manner, which are smoother, symmetrical *hidasuki tsurukubi tokkuri*.

Tōyō did make *tsurukubi tokkuri* of a similar size and type of firing to *Toshiwasure* (Fig. 2c.), however it does not seem as if he has attempted to imitate its rough bold nonchalant atmosphere. Although it was made before he purchased *Toshiwasure*, it is probable, judging from the size, firing and general form of the comparison shown in figure 2 b, 2c, that Tōyō sought to emulate it to some degree. Tōyō's character is very evident in his creation. From the standpoint of the overall form, the two pieces are very different compositions; while Tōyō's seems to culminate in the broader, more clearly sharply defined lip, *Toshiwasure*, to the opposite, seems to culminate in the more dynamically expanding globular non-symmetrical roughly trimmed body. *Toshiwasure* appears to have been thrown with a very slowly revolving wheel and carries a very relaxed atmosphere. Tōyō's rendition appears to be more precisely thrown and trimmed. Tōyō's clay also appears slightly finer while *Toshiwasure*'s clay is somewhat coarse, with some rather large rocks. Tōyō has

¹⁷⁷ Hayashiya (ed.), 1989, p. 95.

¹⁷⁸ Hayashiya (ed.), 1989, p. 95.

¹⁷⁹ Katsura 1973, p. 58-59.

¹⁸⁰ Uenishi 1997, p. 5th page after title page.

trimmed his piece more politely while the globular part of *Toshiwasure* has been trimmed seemingly with abandon, reaping a rougher more dynamic, nonsymmetrical result.

Morioka Michiko's comments about Tōyō's style are instructive when comparing these two pieces. She noted in an interview with the author, that Tōyō's Bizen has *hin no yosa* 品の良さ (a noble refined quality), while Momoyama Bizen has *dōdōsa* 堂々さ (magnificent, imposing, stately):

Tōyō did not attempt to make the *dōdōsa* 堂々さ (magnificent, imposing, stately...[found in Momoyama Bizen]), he wanted to exploit the element of *hin no yosa*.¹⁸¹

Morioka explained to the author how she thought that if Tōyō had tried to replicate that *dōdōsa* (magnificent, imposing, stately), he would have lost to (fell short of producing a work with equal merit) the original Momoyama Bizen masterpieces, but Tōyō instead aimed for a refined dignified quality, thereby creating his own unique works. It is evident that Tōyō loved *Toshiwasure* but did not actively pursue the replication of it or parts of it as he had done with the above mentioned *mizusashi*. However, the atmosphere of *Toshiwasure* may have been absorbed and reproduced more passively, such as that of the firing and overall relaxed unassuming quality, influencing Tōyō on a broad scale, and spiritually.

¹⁸¹ Morioka 2016, interview.

6.2.3 Chaire Thought to Have Been Made by Shinbei



Figure 4.

An article written by Tōyō published in the second issue of the first magazines on Bizen ware published by Katsura Matasaburō in 1936 called *Bizen Yaki, daiikkan daiginō* 備前焼, 第一卷第二號 (Bizen Ware, volume 1, number 2). The title of the article was "Mikazuki Rokubei chaire no koto 三日月六兵衛茶入のこと (About the Three-Day Moon Rokubei Tea Caddy)".

Tōyō owned a *chaire* that is thought to have been made by the famous potter named Shinbei. The author came across an article that Tōyō wrote in 1936 (Fig. 4), that seems to have been for the most part overlooked by historians. In the article Tōyō describes in great detail, a *chaire* he bought that had similar qualities to the famous Momoyama *chaire* named *Sabisuke* (Fig. 5a, b) that is described as having been made by Shinbei (a master potter from the Momoyama period) on the order of Furuta Oribe in *Taishōmeikikan*.¹⁸²

The article written by Tōyō was published in the second issue of the first magazine published about Bizen ware by Katsura Matasaburō in 1936 called *Bizen Yaki, daiikkan daiginō* 備前焼, 第一卷第二號 (Bizen Ware, volume 1, number 2). The title of the article was "Mikazuki Rokubei chaire no koto 三日月六兵衛茶入の

¹⁸² *Taishōmeikikan* vol. 5-second half 大正名器鑑第五編「下」 Hayashiya Seizō 林屋清三, Takahashi Yoshio 高橋義雄 (ed. 1999 edition). p. 23. It describes how on the original box written by shōkadō (Shōkadō Shōjō 松花堂昭乗) (1582-1632), it was written that Furuta Oribe ordered Shinbei to make the *chaire Sabisuke*, however, the original box was destroyed by fire.

こと (About Three-Day Moon Rokubei Tea Caddies)".¹⁸³ *Mikazuki Rokubei* refers to the mark of Shinbei (*Rokubei* [6bei] is a nickname). That *mikazuki rokubei* mark is "六 C", the Japanese *kanji* for 6 combined with a mark resembling the letter c, that Tōyō refers to as a 3-day old moon (Fig. 5b).

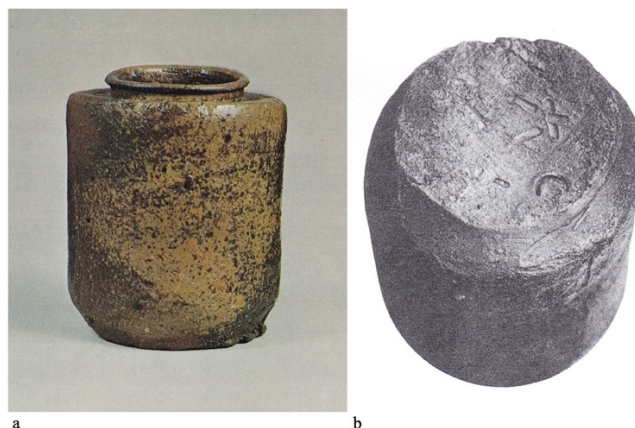


Figure 5.

- a. Bizen *katatsuki chaire* 備前肩衝茶入 named *Sabisuke* さび助 (*sabi* =beauty or serenity that comes with age, *suke* is a character often used for men's names...suggesting familiarity here). Momoyama 16/17 c., Bizen ware, H. 7.4 cm.
- b. Bottom of *Sabisuke*.

Tōyō explains in some detail and with great enthusiasm about *Sabisuke*; how nothing has appeared in as many books about Bizen as *mikazuki Rokubei (chaire)*, how Bizen clay was taken to Shinbei to have him make Bizen ware, connection to Furuta Oribe, etc.¹⁸⁴ He then, at the end of the short article, describes a *chaire* that he feels was probably made by Shinbei, that he bought. The following is a translation of Tōyō's description of the *chaire* he bought:

One day (a while after first admiring the *mikazuki Rokubei chaires*) I happened to buy a *chaire* that clearly had the 3 day moon and 六 marks, so I am going to give my impressions of this *chaire* as a *mikazuki Rokubei*. The firing is not very special, but the way in which it was made is really something. Judging from the character of the clay, it is extremely old. I would guess that it is from the beginning of the giant kiln era, therefore, it can probably be thought of as being made by one of the first artisans to make tea wares. Just like "Sabisuke," it is a *katatsuki* (square shoulder) type with a straight body. It has 4 *hera* markings that have rendered diagonal waves (on the sides of the *chaire*). One feels as if there may be even too many *hera* markings, but, the power of the *hineri kaeshi* (bending and forming of the lip), the boldness of the trunk's straight line, the acute angle of the shoulder line slanted towards the inside; it is a work with a

¹⁸³ Kaneshige 1936, p. 5-7

¹⁸⁴ Kaneshige 1936, p. 5-6

concealed spirit bursting with energy! It embraces a feeling of refined but elegant harshness and severity, the form has a solid air, and it is extolled with a wholesomeness that lends intimacy. It is the work of a master.¹⁸⁵



Figure 6.

- a. *Tsutsu katatsuki chaire* 筒肩衝茶入, Momoyama 16/17 c., Bizen ware, H. 7.0 cm., possession of Kaneshige Michiaki 金重道明 (at time when book was published).
- b. Kaneshige Tōyō 金重陶陽, *katatsuki chaire* 肩衝茶入, 1956, Bizen ware, H. 8 cm.
- c. line drawing of what is probably the *chaire* that Tōyō describes in his article "mikazuki Rokubei chaire no koto" (although the drawing lacks the *hera* marks described [may be the other side of the piece]) published in Katsura Matasaburō, ed. 1938. *Bizenyaki Vol. 3 number 4 chaire gō*.¹⁸⁶ The line drawing is accompanied by a rough drawing of the 3-day old moon and 六 marks, and cites Kaneshige Tōyō as the owner. Next to it, on the previous page is a line drawing and description of the *chaire* Tōyō describes named *Sabisuke*.¹⁸⁷

A line drawing of what is probably the (purchased) *chaire* that Tōyō describes in his article (although the drawing lacks the *hera* marks described [may be the other side of the piece]) is published in Katsura Matasaburō, ed. 1938. *Bizenyaki Vol. 3 number 4 chaire gō* (Fig. 6c left side).¹⁸⁸ The line drawing is accompanied by a rough drawing of the 3-day old moon and 六 marks and cites Kaneshige Tōyō as the owner. Next to it, on the previous page is a line drawing and description of the *chaire* Tōyō describes named *Sabisuke* (Fig. 6c right side).¹⁸⁹

An image of a *chaire* with a description including what is referred to as "in the style of a work by Shinbei いわゆる新兵衛作の手" that fits the description given by Kaneshige

¹⁸⁵ Kaneshige 1936, p. 6-7.

¹⁸⁶ Katsura 1938, p. 17.

¹⁸⁷ Katsura 1938, p. 16.

¹⁸⁸ Katsura 1938, p.17.

¹⁸⁹ Katsura 1938, p. 16.

Tōyō with Kaneshige Michiaki cited as the owner was published in 1976 in a book authored by Katsura Matasaburō (Fig. 6a).¹⁹⁰

The *chaire* in figure 6b is by Tōyō, and this *chaire* somewhat resembles the Shinbei *chaire* Tōyō owned, although, not in every aspect. Rather, Tōyō has taken various elements and incorporated them into a new work. The relatively straight outline of the body, flatness and severity of the shoulder, height and size of the neck, bear resemblance to the Shinbei *chaire* in figure 6a. The depth and general size of the *herame* also resemble it. The depressed shoulder, however, bears a resemblance to *Sabisuke*. Tōyō has shaved some of the clay off the surface in the finishing of the piece in order to obtain the correct balance. For this reason, Tōyō's clay appears somewhat courser than the Momoyama example.

Tōyō has explained with great enthusiasm about *chaire* made by Shinbei. He has highly praised the example that he purchased, "It is a work with a concealed spirit bursting with energy! ... It is the work of a master!"¹⁹¹ By reading his analysis of the *chaire* one can get an excellent picture of what Tōyō admired in the *chaire*, elements and qualities that moved Tōyō...enough that he would record their significance in the article: "the boldness of the trunk's straight line... acute angle of the shoulder line... refined but elegant harshness and severity,"¹⁹² and other qualities he noted. These qualities can be seen in many of Tōyō's creations. Tōyō probably sought and admired such qualities both before and after he purchased the above mentioned *chaire*.

¹⁹⁰ Katsura 1976, p. 293.

¹⁹¹ Kaneshige 1936, p. 7.

¹⁹² Kaneshige 1936, p. 7.

6.2.4 Chaire Previously Owned by Kawakita Handeishi



Figure 7.

- a. *Hidasuki chaire* named "tōun" 緋襷茶入銘彤雲, Momoyama 16/17 c., Bizen ware, H. 7.0 cm., previously in the possession of Kawakita Handeishi, Kaneshige Tōyō.
- b. Kaneshige Tōyō 金重陶陽, *katatsuki chaire* named "Rōshō" 肩衝茶入銘老松, 1963, Bizen ware, 7.8 cm.
- c. A line drawing and description of this *chaire* was published in Katsura Matasaburō, ed. 1938. *Bizenyaki Vol. 3 number4 chaire gō* with the owner cited as Kawakita Handeishi.

In Karasawa Masahiro, (ed.) 2019. *Bizen: From Earth and Fire, Exquisite Forms*. Karasawa Masahiro describes an episode about Tōyō acquiring a *chaire* that Kawakita Handeishi once owned (Fig. 7a, 7c).

Once, in an episode of Kaneshige Tōyō, he was on his way to Tokyo when he happened to stop in at a second-hand shop and noticed a tea caddy. He cancelled his trip to Tokyo, bought the tea caddy, and took it home. It was formerly in the collection of the noted tea master and ceramic artist Kawakita Handeishi which Tōyō knew because Handeishi and he had been part of the Karahinekai, a small group credited with inspiring the revival of Momoyama-style tea wares.¹⁹³

A line drawing and description of this *chaire* was published in Katsura Matasaburō, ed. 1938. *Bizenyaki Vol. 3 number4 chaire gō* with the owner cited as Kawakita Handeishi

¹⁹³ Karasawa, in Karasawa (ed.), 2019, p. 167.

(Fig. 7c).¹⁹⁴ In a telephone conversation with Karasawa Masahiro, he said that he had heard the story from a dealer and thought that Kawakita Handeishi's family may have sold some of his possessions after his death in 1963, and Tōyō happened upon the *chaire* and recognized it on his way to Tokyo. This suggests that Tōyō had admired such *chaire* in his younger days. The fact that the *chaire* appears in Katsura's 1938 magazine suggests that Tōyō probably recommended it be published and may have borrowed it for a short time to have the line drawing made for the magazine. In the description a section states the following about the *chaire*; "(omitted) The name (of the *chaire*) written on the box is "tōun" 箱書附銘彤雲トウウン. The old writing says that this is a rare *chaire* of which the excellence has been carried another step higher by its center white (area) *ko-Bizen hidasuki*. (omitted) It is made of rice paddy clay."¹⁹⁵

This Momoyama *katatsuki chaire* that Handeishi had owned is extremely different in character from the *chaire* made by Shinbei that Tōyō owned. The overall form is strong, symmetrical, and rather stout. The lip, neck, shoulder, and torso appear to be thrown precisely, however, as with most Momoyama Bizen wares, nothing about the throwing of the piece seems to be forced; it has a very natural atmosphere.

Tōyō must have known of the *chaire* owned by Handeishi since it was published in Katsura's 1938 magazine, however, he did not acquire it until his later years after Handeishi had died. For this reason, Tōyō's *chaire* shown here (Fig. 7b) was most likely not modeled directly after the *chaire* that Handeishi had owned.

In Tōyō's *chaire*, Tōyō's creed "be compliant to clay be compliant to fire 土にすなおに、火にすなおに"¹⁹⁶ can be felt. The Momoyama *chaire* does not look forced but Tōyō's *chaire* is another step further in the direction of taking a submissive, non-dominant, more passive role in the forming; Tōyō seems to have let the clay speak, or have a slight say in the taking form of the piece. Tōyō has been compliant to the clay's character and imperfections. This can be seen most clearly by comparing the lip, neck, shoulder section of the two *chaire*. The angular portions of the shoulder neck lip section are, as the author has observed Tōyō's son Michiaki do, and also practiced himself, generally created using a bamboo (or similar material) *hera* (a knife-like tool in varying shapes use in various roles in the forming of Bizen ware). Tōyō has not erased the natural curve in the shoulder and neck region in using the *hera* to square-up the angular shoulder and neck. Tōyō has used the *hera* very sparingly. In the Momoyama example, the *hera* has fully erased the natural curve, and forced the sand in the clay into the clay creating a very smooth surface. Tōyō's sparing use of the *hera* has also allowed the finger marks from throwing to remain at the shoulder region. The lip on Tōyō's *chaire* also appears to be not overly formed. It has the appearance of having been touched as little as possible in the creation of the slight bulging lip. The narrowly tapering hips to bottom section give Tōyō's piece a noble quality.

The firing is different, as the Momoyama example exhibits *hidasuki* and *goma*, which was probably obtained by putting the piece inside of a larger vessel with some ash entering from the top, under neutral to oxidizing conditions. Tōyō has placed this *chaire* where

¹⁹⁴ Katsura 1938, p. 13.

¹⁹⁵ Katsura 1938, p. 13.

¹⁹⁶ Matsuoka (ed.), 1968, p. 102.

kasegoma and *yōhen* are obtained, a reduction atmosphere at a slightly lower temperature; the place in the kiln where Tōyō placed the pieces he felt were his most superior examples out of a kiln load. This piece has been partially buried in embers. More about Tōyō's firing and where in the kiln Tōyō placed the pieces he felt to be superior will be discussed in the chapter about the Momoyama Bizen ware influence on Kaneshige Tōyō with consideration of his technique and process.

6.2.5 *Kensui* and *Chawan*

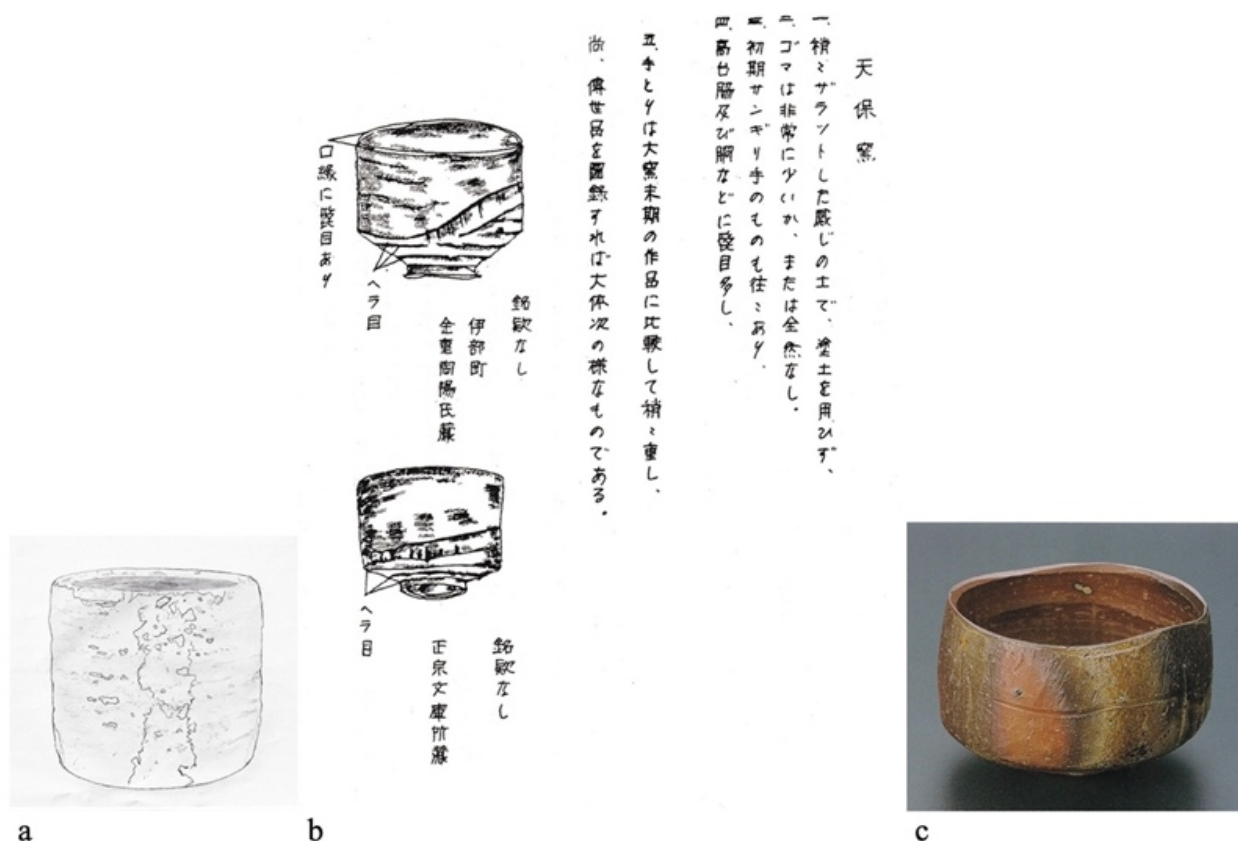


Figure 8.

a. Drawing by author of Bizen ware Muromachi era *kensui* that was in possession of Kaneshige Michiaki at the time of his apprenticeship.

b. *Chawan* (top) appears in Katsurta Matasaburō's May, 1940 publication, *Bizenyaki, dairokkan dainigō* 備前焼第六卷第二号.¹⁹⁷ "Possession of Tōyō Kaneshige" written under *chawan*. Also written is that *chawan* was from Tenpōgama (norigama used from 1832 to just after WWII).

c. Kaneshige Tōyō 金重陶陽, *chawan* named "*kanza*" 茶碗銘閑座, 1954, Bizen ware, H. 7.8 cm.

The *kensui* (Fig. 8a) and *chawan* (Fig. 8b) for which only line drawings are provided here will be briefly introduced. The author had handled the *kensui* at the

¹⁹⁷ Katsura 1940, p. 6-7.

Kaneshige's residence when he was an apprentice there and the author made the line drawing presented here. The *chawan* appears in Katsurta Matasaburō's May, 1940 publication, *Bizenyaki, dairokkan dainigō* 備前焼第六巻第二号.¹⁹⁸ The author has never seen the actual *chawan*.

The form of the *kensui* is a very simple cylinder with some thickness to the lip, at which the cylinder terminates. Some finger marks from the turning wheel are visible around the mid-section giving the appearance that the cylinder was thrown with soft clay, which appears quite coarse with much sand and small pebbles in it. The color is a deep purple, perhaps close to that of a dark red wine, with a vertical section a few centimeters wide covered with brown ash deposited on it. To the author, this *kensui* embodies the beauty of being what Tōyō describes of a piece of art being 80 or 90 percent complete to be most beautiful.¹⁹⁹ The *kensui* is so simple but interesting as to be profound. The atmosphere of the lip section can be found in many of Tōyō's pieces that terminate in a similar way, although Tōyō has often, but not in all cases, bestowed some unevenness to the lip.

As stated above, a line drawing of the *chawan* appeared in the May 1940 issue of *Bizenyaki*. The *chawan* is presented in the section titled *tenpōgama*, which was a *noborigama* constructed in 1832 and used until just after WWII. The *chawan* Tōyō owned is one of three line-drawing examples of *tempogama* era *chawan* given in the section. A short commentary about Tenpō era *chawan* notes that Tenpō *chawan* are made with "slightly rough clay, no slip coating, very little or no goma (ash) coating, and some early examples include *sangiri* (black-blue ash) coating. Much use of *hera* beside the foot and on the trunk. They are fairly heavy compared to late *ōgama* examples."²⁰⁰

Notes next to the line drawing of the *chawan* that Tōyō owned say that there is no name for the *chawan*, it is owned by Kaneshige Tōyō of Inbe, three lines indicate *hera* marks, and use of the *hera* in forming the lip is indicated by two lines.²⁰¹

As can be seen in the image of the *chawan* Tōyō made (Fig. 8c), although the overall form is not similar to the *chawan* in the line drawing, the lip has been created with the use of a *hera*. The author saw Kaneshige Michiaki create *chawan* with similar forms, including a foot with a similar atmosphere, and also using the *hera* on the lip when making *chawan* by hand, not using the wheel. The *chawan* probably had some influence on both Tōyō and Michiaki as described.

6.3 Conclusion

Four Momoyama, one Muromachi, and an Edo example of Bizen tea wares Tōyō owned, including *Toshiwasure*, for which, Tōyō is said to have had great affection, were considered in this section. Out of these six examples, the author considers the *mizusashi* to have been the most influential on Tōyō's style. The neck, general form of the head and lip sections, along with the ears appear in many of Tōyō's *hanaire* and *mizusashi* in various combinations along with elements from other Momoyama Bizen wares. Tōyō has clearly

¹⁹⁸ Katsura 1940, p. 6-7.

¹⁹⁹ Matsuoka (ed.), 1968, p. 131.

²⁰⁰ Katsura 1940, p. 6-7.

²⁰¹ Katsura 1940, p. 7.

absorbed many facets of this *mizusashi* and incorporated them into his own works, although he has not attempted to make a replica of the *mizusashi*.

In consideration of the *tsurukubi tokkuri Toshiwasure*, as Hayashiya Seizō has pointed out, "Tōyō was deeply attached to this *tokkuri* in his later years. (omitted) ...but none of his works have the gourdish character of this *tokkuri*. For that reason, he was fascinated with this *tokkuri*" (full quote pg. 105 this chapter). Morioka Michiko's explanation contending that Tōyō pursued creating wares with a more refined dignified quality rather than the rougher magnanimous "*dodosa*" found in Momoyama Bizen perhaps explains the reason. Some elements of *Toshiwasure* are evident in some of Tōyō's *tsurukubi tokkuri* such as the approximate size and somewhat similar moss green firing, but the loose, rough, bold, atmosphere has probably impacted Tōyō and his works on a broader scale as a passive, inspirational and spiritual influence.

By reading Tōyō's analysis of the *chaire* appearing in the 1936 article in Katsura Matasaburō's magazine *Bizenyaki*, one can get an excellent picture of what Tōyō admired in the *chaire*, elements and qualities in Bizen ware that moved Tōyō...enough that he would record their significance in the article: "the boldness of the trunk's straight line... acute angle of the shoulder line... refined but elegant harshness and severity,"²⁰² and other qualities he noted. Such qualities can be seen in many of Tōyō's creations.

The *kensui*, *chawan* and later purchased *chaire* probably influenced Tōyō, but not as profoundly as the *mizusashi*, *Toshiwasure* (in a spiritual sense) and the *chaire* made by Shinbei. As stated, Tōyō knew of and most probably handled the *chaire* that Handeishi had owned, but purchased it later in life, towards the end of Tōyō's career. The *kensui*'s simplistic beauty probably attracted Tōyō. Tōyō was influenced by some elements of the Edo era *chawan* such as the lip created with a *hera*, but Tōyō may have been more interested in Momoyama *chawan* that were considered masterpieces and made in the Momoyama style.

Tōyō internalized some of the outstanding elements of the Bizen ware that he owned such as the above mentioned *mizusashi* but did not attempt to make replicas of them. Elements of some of the wares are clearly evident in Tōyō's works while the elements or overall atmosphere of some of them, such as *Toshiwasure*, may have influenced Tōyō more passively and spiritually. Tōyō did attempt to replicate certain elements and creatively and spontaneously arranged them, but, as he stated in 1942, "Capturing only the shape results in an imitation. This is unacceptable. One must capture the essence,"²⁰³ Thus, Tōyō did not, as a general rule, attempt to make exact replicas of only the forms of Momoyama tea wares, including those that he owned.

²⁰² Kaneshige 1936, p. 7.

²⁰³ Kaneshige 1942, p. 32.

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Lectures

1. Kaneshige Kōsuke. Lecture at Okayama Prefecture Museum of Art, October 31, 2020.

Image Credits

Fig. 1.

- a. Karasawa Masahiro 唐澤昌宏, (ed.) 2019. *Bizen: From Earth and Fire, Exquisite Forms*. NHK PlanNet Chubu inc. p. 26. pl. I-11.
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Fig. 2.

- a. Okada Yuzuru 岡田譲 (ed.). 1977. *Ningenkokuhō shiri-zu 9, Kaneshige Tōyō: Bizenyaki* 人間国宝シリーズ. 9 金重陶陽：備前焼. Kodansha 講談社. Without pagination, first page after title page.
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Fig.3

- a. Yokoyama Akira 横山章. 1996, Kaneshige Tōyō seitanyaku nen ten ni yosete (tōyōshin zui)金重陶陽生誕百年展によせて「陶陽真髓」(下) (For the 100th anniversary of birth exhibition: essence of Tōyō). In Yokoyama Akira 横山章. 1996. *Okayama dōkyō* 岡山同郷 Vol 30 issue #11 Nov. pp.13-15. A section of the November issue's article subtitled "kicchō de nihon ichi no tokkuri kau. 吉兆" で日本一の古備前徳利買う (number one sake flask in Japan purchased at Kichō [Kichō is the name of a traditional Japanese restaurant in Osaka]). pp. 13-14.

Fig. 4

- a. Katsura Matasaburō 桂又三郎 (ed.). 1936. *Bizenyaki Vol. 1 number2* 備前焼第一卷第二号. Bunkenshobō 文献書房. p. 5-7.

Fig.5

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Fig. 6

- a. Katsura Matasaburō 桂又三郎. 1976. *Jidaibetsu zoku kō-Bizen meihin zuroku* 時代別続古備前名品図録. Kōbijutsukōgei kabushikigaisha 光美術工芸株式会社. p. 293, pl. 34.
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Fig. 7.

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Fig. 8.

- a. Drawing by author.
- b. Katsura, Matasaburō 桂又三郎. 1940. *Bizenyaki, dairokkan dainigō* 備前焼第六卷第二号. Bunkenshobō 文献書房. p. 6-7.
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Chapter 7

Momoyama Bizen Ware Influence on Kaneshige Tōyō, with Consideration of His Technique and Process

7.1 Introduction

Kaneshige Tōyō is known as one of the greatest Japanese potters of his time and was designated Living National Treasure in 1956. Interestingly, controversy exists around the influence of Momoyama Bizen Ware on Tōyō's work and whether or not he simply 'copied' Momoyama Bizen style. Although Tōyō was exposed to a vast number of superb Momoyama era Bizen ware examples that exist, this simplistic assessment fails to consider Tōyō's innovative contributions in technique, tools, process, and ideals which led to the creation of modern Momoyama style Bizen ware.

Tōyō was greatly influenced by the vast number of superb Momoyama era Bizen ware examples that exist. Upon examination of the complete array of elements or components that make up a piece of Momoyama era Bizen ware, i.e., not only form, but clay, atmosphere, firing, kiln, feel, the elements of chance and spontaneity, etc., it becomes clear that Tōyō did not simply copy (the form of) the wares. Some of his processes and techniques were necessarily different from those used 400 years prior, as Tōyō was a single-handed (with apprentice) artist potter living in post WWII Japan, as opposed to the Momoyama era potters, who fired giant 50-meter-long communal kilns for 30 to 50 days. He had to devise a rational approach with which to interpret and create modern Bizen tea wares. This chapter will begin with the form, the outward appearance, and delve deeper into the above-mentioned elements, techniques and processes, in an attempt to further understand the influence of Momoyama Bizen, Tōyō's coping with the challenges of creating Momoyama style Bizen in the 20th century, and also consider factors such as copying and the element of chance.

Information based on the authors experience of being Tōyō's eldest son, Kaneshige Michiaki's 金重道明 (1934-1995) apprentice for three years and extensive association with the Kaneshiges since that time, will be presented. Tōyō created a space in his process that would allow concepts that influenced Momoyama tea wares such as imperfection and *wabi sabi* (the taste for the simple rustic and quiet) to be manifest in his works. A clear understanding of Tōyō's process even permits us to identify when viewing Tōyō's finished wares, which pieces of a kiln load, at the point of preparing to load the kiln, Tōyō considered to be his most successful attempts at creating his ideal target Bizen Momoyama style tea wares.

7.2 Side by Side Comparisons of Momoyama Bizen and Tōyō Bizen with Consideration of Technique and Process

In this section, side by side comparisons between Momoyama Bizen and Kaneshige Tōyō Bizen wares with consideration of technique and process are made in order to consider the elements of Momoyama Bizen in Tōyō's work, differences between Tōyō's recreations

and the originals and elements of chance and copying. Some of Tōyō's techniques for selecting pieces, loading, and firing the kiln so as to obtain Momoyama Bizen ware like qualities will also be considered, as they are interrelated with one another and are enlightening as to the role of chance and copying in Tōyō's work.

Hayashiya Seizō 林屋清三 defines the most important works of Kaneshige Tōyō:

It can be said that the most important works of Tōyō are *hanaire* 花入 (flower vase), *mizusashi* 水指 (freshwater container), and *tokkuri* 徳利 (sake flask), *guinomi* 酒呑 (sake cup). (omitted) It was in his *hanaire*, *mizusashi*, and *tokkuri* that Tōyō was able to fully manifest his power.

It can be said that *hanaire*, *mizusashi*, *kensui* 建水 (wastewater container), were the main accomplishments from the late Muromachi through the Momoyama and into the early Edo periods, what is called *ko-Bizen* 古備前 (old Bizen [approx. from end of Heian to end of Momoyama]). Accordingly, it can be inferred that, from the time when Tōyō first aspired to reproduce *ko-Bizen* he paid special attention to *hanaire* and *mizusashi*, as he was striving, making every effort, to approach Momoyama Bizen.²⁰⁴

When compared side by side, it becomes readily apparent how carefully Tōyō emulated both overall shapes and various individual elements of Momoyama Bizen. Space does not permit Momoyama-Tōyō comparison and discussion of all forms, firings and techniques, but the following will be addressed in this paper:

Side by side comparisons of wares:

As stipulated in the above excerpt from an article by Hayashiya Seizō:

-*Hanaire* and *mizusashi*, flower vases and freshwater containers which show spontaneity and improvisation.

-*Tokkuri*, flasks used for drinking *sake* of which there are many well-known Momoyama era examples.

Along with those stipulated as being important by Hayashiya Seizō, an example of a more utilitarian form that was less improvised in the Momoyama period:

- *ōzara* 大皿 (large plate), referred to as *ōhirabachi* 大平鉢 by Tōyō, and the *hidasuki* 緋襷 (red marks create by wrapping wares in rice straw before loading) firing used for many *ōzara*.

Because Momoyama Bizen consist not only of form but of various elements such as the clay, firing, tactile sensation, etc., some individual elements will be considered:

-Similarity of Momoyama era Bizen and Tōyō's clay.

-Tōyō's *yōhen* 窯変 (rare black/blue ash coating) and *kasegoma* かせごま (rare moss green ash coating) firings.

-*Teire* 手入れ the post firing process Tōyō implemented to impart the "proper" tactile sensation to the wares.

²⁰⁴ Hayashiya 1981, p. 94.

7.3 Momoyama Era and Tōyō's *Hanaire* and *Mizusashi*



Figure 1.

- a. *Bizen sankaku hanaire* 備前三角花入 (Bizen triangular flower vase), Momoyama 16/17 c., H. 25.9 cm.
- b. Kaneshige Tōyō 金重陶陽, *sankaku ruiza hanaire* 三角播座花入 (triangular flower vase with small attachments), 1955, Bizen ware, H. 24.1 cm.
- c. *Mimitsuki tabimakura hanaike* 耳付旅枕花生 (travler's pillow flower vase with ears), Momoyama 16/17 c., Bizen ware, H. 22.2 cm.
- d. Kaneshige Tōyō 金重陶陽, *Bizen mimitsuki mizusashi* 耳付水指 (Bizen eared fresh water container) , 1957, H. 21.7 cm.
- e. Kaneshige Tōyō 金重陶陽, *Sankaku ruiza hanaire* 三角播座花入 (triangular flower vase with small attachments), 1955-56, Bizen ware, H. 26 cm.

Two Momoyama Bizen *hanaire* examples, two Tōyō *hanaire* examples and one Tōyō *mizusashi* example are shown in figure 1. All five forms include some improvisation such as deformation during or after throwing, freely carved *hera* 篲 (bamboo, wood, metal, tool for carving or making lines, trimming, etc.) lines, interesting, nonsymmetrical attachment of ears, etc. The similarity between the two triangular forms (Figs. 1a, 1b) and similarity between the two eared forms (Figs. 1c, 1d) is readily visible. The form of Tōyō's vase on the far right (fig. 1e) appears to have been quite freely thrown, without attempting to concisely imitate any one existing example of Momoyama Bizen. These examples demonstrate both how diligently Tōyō studied Momoyama Bizen in an attempt to reproduce it, and also how Tōyō was creative and improvised resulting in uniquely Tōyō renditions. In one glance, the Momoyama examples appear magnanimous; they have a great sense of presence, and appear solid, massive, majestic, and somewhat imposing, while Tōyō's have what is often termed in Japanese as a noble quality 品の良い (refined, dignified, with a sense of finesse) and excellent Tōyō-Momoyama style firing results.

In the example of the original Momoyama triangular vase shown here (Fig. 1a), the Momoyama original seems to have been made effortlessly and spontaneously. The form is majestic, the foot portion is firm and stable, the depressed triangular torso seems soft but the triangular corners have a powerful looking firmness, the head is not round but angled and freely formed. All of this is accented by fluid *hera* marks. Tōyō has attempted to stay close to the original Momoyama triangular vase dimensions from the point where he was throwing

the cylinder and creating the head and torso, etc. The final outcome at the leather-hard state, however, must not have been balanced correctly or be interesting enough, forcing him to improvise by shaving the surface at the very end (Fig. 1b).

When a form nearing the finished state is satisfactory very little needs to be added, for example, a few *hera* marks to add balance and interest, and some manipulation of form in the half dry state. But Tōyō has improvised radically by shaving all surfaces of the final form in the leather hard stage and adding small attachments to accent the corners. The *kasegoma* firing, while not an attempt at mimicking the original exactly, presents a somewhat similar air. Hayashiya Seizō critiques the vase as follows:

Tōyō was trained as a figurine maker but among the tea wares he made the *sankaku ruiza hanaire* 三角播座花入 (triangular flower vase with small attachments), has been made freely to his heart's content (in contrast to the sharp precision of figurines). After initially being formed on the wheel, it was formed into a triangle and shaved with a *hera* to adjust the form. It is a representative work from 1953-54. It is overflowing with power but, is it that the Bizen clay is unsuited for such shaving or is it that it makes one feel it is somewhat (overly) thin. Appraising this sort of Tōyō's wares, Imaizumi Atsuo 今泉篤男 once said "Tōyō goes too far." (Omitted) At the time it was made, however, it got a high evaluation as one of Tōyō's new works.²⁰⁵

Tōyō's form, while being a masterpiece among post WWII Bizen examples, falls short of the relaxed, magnanimous atmosphere of the Momoyama original, however, it is a post war Tōyō classic with a refined and dignified without stiffness or pretentiousness quality inherent to Tōyō's works. While Tōyō's triangular *hanaire* in figure 1b attempts to adhere closely to the original Momoyama form, the triangular *hanaire* on the far right (Fig. 1e), while utilizing the same basic form elements as the Momoyama triangular *hanaire*, i.e., it has a head, neck, torso, line defining the foot, basic triangular shape, etc., is freely improvised from the start of throwing, without attempting to precisely copy the Momoyama Bizen form. The head is angular as the original but is larger and freely undulating and seems as though it were inflated from the inside. It is markedly distorted and off center, one side noticeably projecting in the photo. The neck appears strong and fluid. The body is loosely formed into a triangle with "*ruiza*" attachments, and a wavy line added to strengthen the shoulder. The line defining the foot is strongly and freely executed, slight imperfections in the foot add some animation. One gets the impression that there has been no attempt to fully control the piece at any point during the creation, rather, Tōyō has improvised according to the opportunities presented by an imperfect cylinder, loosely thrown from the beginning, perhaps approaching more, the atmosphere of the originals.

Various elements can be understood to have been studied and reproduced in the comparison of Tōyō's *mizusashi* and the Momoyama *hanaike* next to it (Figs. 1c, 1d). In particular the ears have a very similar shape and apparent softness, the vertical *hera* lines

²⁰⁵ Hayashiya 1996, p. 14-15.

have a similar slight "S" curve, length and depth. The horizontal line near the broken lip of the Momoyama vessel bears great resemblance to Tōyō's horizontal line. Judging from the slip markings on the pieces, the wheel seems to have been turning at a similar rate. The firings appear at first to be quite different, however, both have been placed in the kiln at a position where embers would flow diagonally across the torso of the piece. Tōyō's firing has been controlled so that it was not overfired resulting in the retention of the non-reflective mat surface of the clay, with deep orange red and moss green to set off the black-blue ember ash *yōhen* coating. The Momoyama piece has been fired to a point where the surface has become shiny and begun to vitrify (on the verge of being slightly overfired). In such a giant kiln, precise, localized control of the temperature, etc., would have been very difficult.

Uenishi Setsuo 上西節雄 critiques Tōyō's *mizusashi* as follows:

It can be said that Tōyō completely devoted himself, was confident, and attained excellent results in the field of *mizusashi* and *hanaire*, which have been regarded as representative varieties of Bizen ware since the era of *ko-Bizen*. Among Tōyō's *yahazuguchi mizusashi* 矢筈口水指 (*mizusashi* with "arrow nock" style of neck/mouth region) on display the ears are all superbly skillfully executed, *herame* also superb, and they approach the atmosphere of *ko-Bizen*. (omitted) We can be confident that they will remain (as important masterpieces) in "Tōyō Bizen" history.²⁰⁶

It is interesting that Tōyō was able to create such masterpieces 400 years after the Momoyama era. Tōyō's *hanaire* and *mizusashi* do embody much of the atmosphere that the Momoyama originals behold, but with a crispness, a stoutness, that is not infringing on a basic loose improvised quality. This special Tōyō atmosphere is probably in part, to his long years of being a master figurine maker before changing to the wheel in his late 30s, and also his perceptiveness of qualities such as imperfection, *wabi sabi* embodied in Momoyama Bizen ware and other Momoyama wares.

7.4 Momoyama Era and Tōyō's Tokkuri with Consideration of Another Shōwa Era Bizen Potter

There are a great many variations in form and size among of the Momoyama era *tokkuri*. The Momoyama *tokkuri* in figure 2a is a somewhat typical example of a smaller *tokkuri* that has been formed in a relaxed fashion. The trunk has obviously deformed during the throwing of the piece with no attempt made to correct it, shoulders gently rounded, and neck-lip section also nonchalantly formed and slightly off center. Such savor of imperfectness in throwing or clay is fairly common among Momoyama tea wares. Such examples of *hidasuki* were given high esteem so it is probable that this *tokkuri* was a preferred piece before being wrapped with rice straw (for the *hidasuki* markings) and loaded into the kiln.

²⁰⁶ Uenishi 1996, p. 113.

Tōyō made a great number of *tokkuri* and improvised on the forms during both the throwing and trimming stages, allowing imperfections to remain and become part of the piece's aesthetic statement. Tōyō's *bizen henko tokkuri* 備前扁壺德利 (Bizen *henko* sake flask [shape altered by hand]) in figure 2b is a good example of Tōyō's allowing imperfections such as the uneven lip, wet slip (liquified clay with the consistency of cream) marks from altering the shape with palms and fingers just after forming, as well as other imperfections to remain (Tōyō did not attempt to even the lip by cutting the uneven part or wipe the slip palm or finger marks off) and become part of the composition, dictating how the piece would be trimmed a day or two later to create a finished composition. The form would have been thrown in an overall roundish shape, and immediately after being thrown coaxed into a loose diamond shape (from top view) with the palms of Tōyō's hands. The shape would be further coaxed into form with hands after about a day and then trimmed after one or two days when sufficiently stiff in a leather hard state.



Figure 2.

- a. *Hidasuki tokkuri* 緋襷德利 (sake flask with *hidasuki* markings), Momoyama 16/17 c., Bizen ware, H. 11.9 cm.
- b. Kaneshige Tōyō 金重陶陽, *bizen henko tokkuri* 備前扁壺德利 (Bizen *henko* sake flask [shape altered by hand, looking from top somewhat diamond shaped]). 1964-65, Bizen ware. H. 10.6 cm.
- c. Kaneshige Tōyō 金重陶陽, *tokkuri* 德利 (sake flask). 1964, Bizen ware, H. 12.6 cm.
- d. Kaneshige Tōyō 金重陶陽, *tokkuri* 德利 (sake flask). 1963-64, Bizen ware, H. 12.8 cm.
- e. Yamamoto Tōshū 山本陶秀, *tokkuri* 德利 (Bizen sake flask). 1968. Bizen ware.
- f. Yamamoto Tōshū 山本陶秀, *tokkuri* 德利 (Bizen sake flask). 1969. Bizen ware.

Such altering of forms into squarish, diamond, triangular or other forms and the incorporation of unintended imperfections and or the creation of imperfections is seen in many Momoyama Bizen wares. Tōyō has improvised on a standard form, letting unintended imperfections such as the lip becoming bumpy and uneven upon being collared (narrowing of neck section) and formed remain as is, and also created imperfection such as leaving the wet slip palm marks and slight unevenness at the very bottom when he trimmed the *tokkuri*.

When three *tokkuri* that Tōyō made between 1963-65 are viewed side by side (Figs. 2b-d), Tōyō's skill at and conviction of not forcing, to be "compliant to clay, compliant to

fire,"²⁰⁷ is evident. In all three *tokkuri* Tōyō has left some imperfection in the original thrown form, particularly the uneven lip or not quite balanced or sharp enough shoulder section and trimmed the form spontaneously when the piece had dried to a leather hard state to set off the imperfection, to utilize the imperfection to good aesthetic effect. Michiaki Kaneshige told the author when he was apprentice not to overly touch the clay when throwing or trimming, not to overdo it or force it. This philosophy and atmosphere can be seen and felt in Tōyō's *tokkuri*. Every piece is varied and improvised, and also loaded into the kiln with thought to further accentuate the peculiarities of each form.

For comparison purposes, two of Tōyō's contemporary, Yamamoto Tōshu's 山本陶秀 (1906-1994) *tokkuri* are shown in figures 2e, f. Yamamoto Tōshu began making ceramics in 1921, and worked as a *shokunin* 職人 (here the meaning is a craftsman employed by the owner of a small ceramics producing workplace) at first, so he was trained to be an extremely accurate, skillful thrower who could reproduce the same form over and over again. The similarity between Tōshu's *tokkuri* made in 1968 and the one made in 1969 demonstrates this. Tōyō, on the other hand, started throwing pots later in his life, without making all the repetitions of one shape as a *shokunin* would have had to do. Tōyō began the wheel later in life, however, he had developed a sharp eye for balance, accent, composition through his long years of making figurines. This is visible in the *tokkuri* Tōyō created.

One dimension of Tōyō's wheel throwing was that he did not intend to, and/or could not make the exact same form every time resulting in improvisation during the trimming process. Many Momoyama Bizen wares were also improvised creations. Elements such as imperfect throwing wheels may have also played a role in the imperfection in throwing and need to compensate during the trimming. It is probable that the pottery wheels that Momoyama potters used were not all perfectly centered, or were slightly off center from continued use, requiring maintenance periodically. Such allowance for imperfection during the initial forming and Tōyō's sense of composition developed through years of figurine making contributed greatly to his success with Momoyama style wares.

7.5 Momoyama Era and Tōyō's *Ōzara*, and *Hidasuki*

The style of *hanaire* shown in figures 1a-e, which were created from the beginning to be used for the tea ceremony are greatly improvised with various *hera* lines, ear location and shape, spontaneous improvisation in throwing and trimming etc., and Tōyō's renditions are also improvised. The Momoyama example shown here (Fig. 3a), an *ōzara* 大皿 (large plate), is a more utilitarian piece and less improvised. Tōyō's renditions are also, true to the Momoyama originals, less improvised.

There are numerous examples of Momoyama *ōzara* similar to the one pictured in figure 3a. It beholds a grand but somber air of solidness. The colors reserved and unflashy. It is fired in the *hidasuki* style in which, rice straw is placed between stacked wares or wrapped around wares put inside other larger wares during the kiln loading process, resulting in a chemical reaction between the rice straw and clay which leaves red marks roughly mirroring

²⁰⁷ Matsuoka (ed.), 1968. p. 102.

the form of the rice straw. The example of Tōyō's *ōzara* (Tōyō has labeled his version of the *ōzara* as *ōhirabachi* 大平鉢 [different name "large wide bowl" for the same shape] in pamphlets, etc., but the author will use the term *ōzara* in the text to avoid confusion) pictured here (Fig. 3b) has a similar air to the Momoyama example, simple in design, displaying to best effect, the character of the clay and the red *hidasuki* effect. Tōyō's clay is probably slightly different, perhaps a little finer grained than the Momoyama example.

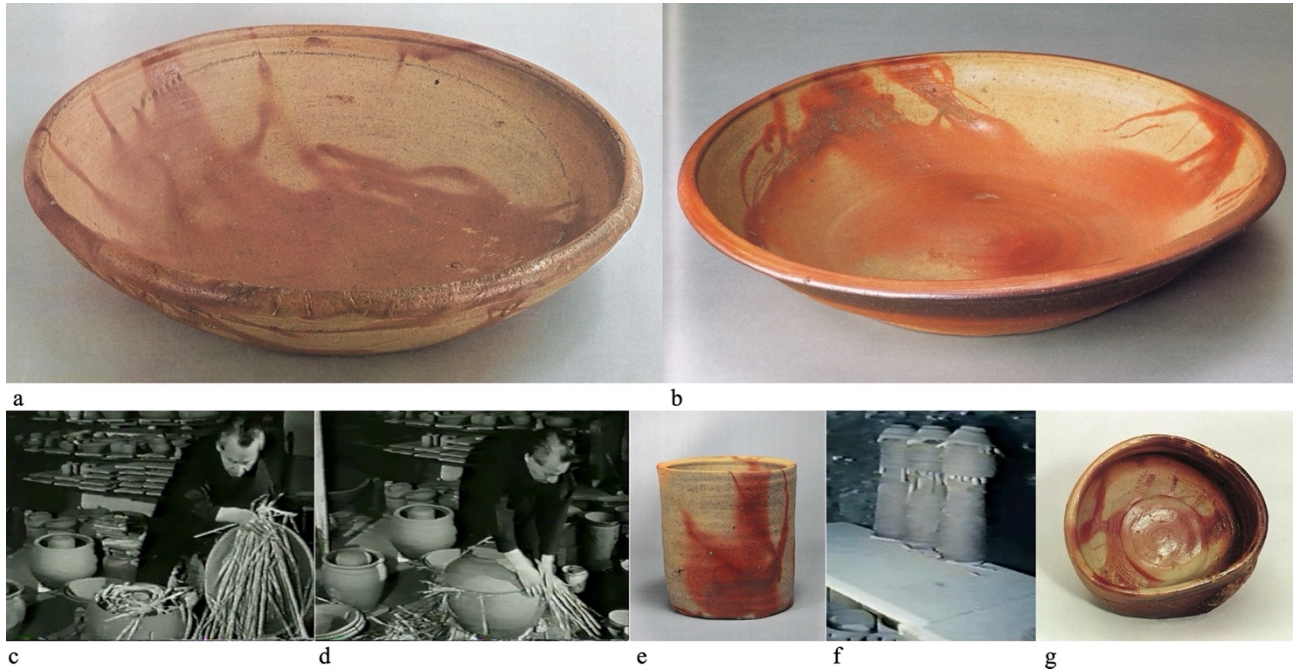


Figure 3.

- a. Bizen ware *Bizen hidasuki ōzara* 備前緋襷大皿 (Bizen large dish with *hidasuki* markings). Momoyama 16/17 c., Bizen ware. W. 47 cm.
- b. Kaneshige Tōyō 金重陶陽, *Bizen hidasuki ōhirabachi* 備前緋襷大平鉢 (Bizen large dish with *hidasuki* markings). 1957, Bizen ware. W. 45.5 cm.
- c. Tōyō positioning of rice straw on *ōzara*. Frame grab.
- d. After placement Tōyō further tucking some of the rice straw under the rim of the *ōzara*. Frame grab.
- e. *Tsutsu mizusashi* such as this one would have been wrapped in rice straw and placed inside containers such as the large *hibachi* shown. Kaneshige Tōyō 金重陶陽, *Bizen hidasuki tsutsu mizusashi* 備前緋襷筒水指 (Bizen cylindrical freshwater container with *hidasuki* markings, 1959. Bizen ware. H. 16.9 cm.
- f. *Chawan* placed upside down on *hanaire* with another small piece placed on the *chawan*. Rice straw can be seen between the pieces, which will result in red *hidasuki* markings. Frame grab.
- g. A *chawan* which had been fired as shown in image 3 f. The resulting red *hidasuki* marks on the inside of the *chawan* (mirroring the rice straw which had been placed between the top of the *hanaire* and inside of the *chawan*), well melted ash on the outside. Kaneshige Tōyō 金重陶陽, *Bizen kutsu chawan* 備前沓茶碗 (Bizen tea bowl in the shape of a shoe), 1967, Bizen ware. W. 13.0 cm.

The *ōzara*'s large simple surface area provides a perfect canvas with which to express the combination of the character of Tōyō's clay and the dynamic nature of his *hidasuki* firing, which he obtained in the *udo*. Tōyō can be seen inverting an *ōzara* and placing it on a large *hibachi* 火鉢 (brazier) in figures 3c-d.²⁰⁸ The inverted technique can result in a vibrant *hidasuki* markings.

Scars can be seen on the Momoyama example in figure 3a, resulting from the stacking. Close examination of Tōyō's *ōzara* also reveals slight scars in similar locations to that of the Momoyama *ōzara* pictured. Tōyō's stacking technique was probably very similar to that used in the Momoyama kilns even though Tōyō's kiln was comparatively small. The stacking preparation by Tōyō to create *hidasuki* (a *hidasuki* enclosure) is illustrated in figures 3c-d and briefly explained as follows: Positioning of rice straw on *ōzara* (Fig. 3c). Placement and positioning of *ōzara* on a large *hibachi* (Fig. 3d). This creates a somewhat sealed fairly large container for smaller *hidasuki* wares (wares wrapped in rice straw can be seen already in place inside of the large *hibachi*). Smaller wares, such as the *tsutsu mizusashi* 筒水指 (cylindrical *mizusashi*) shown in figure 3e, would have been wrapped in rice straw and placed inside containers such as the large *hibachi* shown. In the frame grab images (3c, d), several large *hibachi* with various wares loaded inside ready for placement of a large plate type of piece as a lid on top can be seen. With the lid on top the wares are ready to be loaded in the kiln.

Tōyō used the standard Momoyama Edo era (before use of kiln shelves) stacking technique placing rice straw between the wares (creating partial *hidasuki*, Fig. 3f²⁰⁹) in new inventive ways such as using *hidasuki* to make the inside of his tea bowls smoother (Fig. 3g) so as not to damage the *chasen* 茶筌 (tea whisk) when tea was whisked. Tōyō explains the deficits in the Bizen *chawan* and how he devised a solution utilizing the *hidasuki* effect (Figs. 3f, g, Fig. 7. front top of *udo*):

The *chakin* 茶巾 (a small piece of cloth used to wipe the *chawan*) does not glide well (when wiping the *chawan*'s lip and also inside bottom of *chawan*), and when the tea is whisked, the *chasen* 茶筌 breaks because the bottom of the *chawan* is so rough. (omitted) First I thought of putting *chawan* upside down on a *hanaire* so that *goma* 胡麻 (brownish ash sometimes resembling sesame seeds deposited by the draft of the firing) would be deposited on the lip of the *chawan*. I fired the *mikomi* 見こみ (inside of a *chawan*) in red, by which I accented the *keshiki* 景色 (variations in surface color, texture, etc.). The red part of the inside was well fired by direct flames so that the surface was comparatively smooth and slick. The *goma* would help the *chakin* glide smoothly and make the touch to the lips pleasant. The red surface (on the inside) would permit the *chasen* to

²⁰⁸ Frame grabs from the Television broadcast, Jūyōmukeibunkazai, Bizenyaki, Kaneshige Tōyō. 1959, NHK.

²⁰⁹ Frame grabs from the Television broadcast, Bizenyaki 備前焼, c 1965, Sanyō Eiga Kabushikigaisha.

work smoothly. Furthermore, (the technique of) firing the *chawan* upside down (on a *hanaire*) the *hidasuki* would add to the attractiveness.²¹⁰

Tōyō adopted and improvised on the traditional Bizen ware *hidasuki* technique, and gradually refined application to the requirements of a modern-day artist holding exhibitions.

Edward S. Morse notes in his description of *hidasuki*, "a Japanese authority in 1700 says that the best forms of among the old Bizen, and those most esteemed, are *hidasuke* (*hidasuki*)."²¹¹ It is notable that the *hidasuki* rice straw pattern often excels on plainer simpler forms such as *ōzara* (Fig. 3a, 3b.) and also the *tsutsu mizusashi* pictured in figure 3e. It would be the simpler forms that Tōyō would seek as a new direction for his Bizen ware late in his career.

7.6 Momoyama Era and Tōyō's Clay

Tōyō used a special paddy clay called *hiyose* ひよせ. The difference between or similarity of the clay Tōyō used to that used in the Momoyama Bizen era and what clay was used in the Momoyama era are interesting topics, even though, since clays were mixed to obtain the desired qualities, and varied according to size and type of form, individual workshop and preferences, there may be no cut and dried answer. The clay used in the Kamakura period (kilns located in the hills around Inbe) tended to be coarser mountain clay. In the Muromachi period kilns moved down to the foot of the mountain nearer the rice paddies, and from the end of the Muromachi period through the Momoyama period, and into the Edo period giant *ōgama* 大窯 kilns were fired, also located at the foot of the mountains.

As for the clay that was used in the Momoyama period in Bizen, there are various viewpoints. Historian Uenishi Setsuo has commented that he feels that rice was too valuable at that time for a sudden change to paddy clay to take place nearing the end of the Muromachi period.²¹² Kaneshige Makoto 金重愔 has noted that Tōyō's clay and Momoyama clays were different.²¹³ Kaneshige Kōsuke 金重晃介 has reflected on how a certain Momoyama *chaire* is in fact paddy clay but slightly different from Tōyō's.²¹⁴

In a 1942 group interview, Tōyō reveals that there are some local opinions that Mountain clay was used "long ago" and explains about his clay research and reveals that he discovered a mountain clay that was, when fired, extremely similar to Momoyama Bizen:

I was carrying out research about clay that would further capture the essence of *ko-Bizen*, when an old timer told me that pottery clay had been dug at the back of a lake to the north-east of Inbe in old times. I immediately (went there and) dug that area. I discovered a layer of fine quality clay that was from one shaku to four or five sun thick. I used that clay "as is" without putting it through a

²¹⁰ Matsuoka (ed.), 1968, p. 116-117.

²¹¹ Morse 1979 (original 1901), p. 54.

²¹² Uenishi 2012, interview.

²¹³ Kaneshige Kōsuke, Kaneshige Makoto 2017, p. 86.

²¹⁴ Kaneshige Kōsuke, Kaneshige Makoto 2017, p. 86. Image of *chaire* on same page, *hidasuki chaire* 緋襷茶入 name *Raijin* 銘雷神, Hayashibara Museum collection.

sieve and fired it. The pots made with that clay turned out to have the same qualities and really look like *ko-Bizen*.²¹⁵

Reviewing the following excerpt from an interview with Morioka Michiko 森岡三知子 suggests that there were some opinions (some people must have told Morioka) that mountain clay had been used in the Momoyama period (at least in part), but was completely used up, for that reason, Tōyō sought to find an extraordinary paddy clay that would excel at reproducing Momoyama Bizen like qualities:

Tōyō used *suihi tsuchi* (clay processed by floatation [removes all rocks]) for his figurines but that would not be appropriate for Momoyama style wares. He thought that he needed clay similar to that used for the Momoyama wares. The Momoyama wares were mountain clay but that clay had been mined and used up. So, he used clay from the rice paddy.²¹⁶

J. B. Blunk, Kaneshige Tōyō's first American apprentice, told the author that Tōyō had told him that he searched the rice paddies for what would be for him the perfect clay to make Momoyama style wares and found it.²¹⁷

The photos in figures 4a-b compare side by side, the appearance of the surface of two pieces of Bizen ware which have a similar firing result and the surface is clearly visible (without a heavy ash coating). The *chaire* (tea caddy) in figure 4a is a Momoyama period piece, and the *hisago tokkuri* 瓢德利 (gourd shaped sake flask) in figure 4b was made by Kaneshige Tōyō.

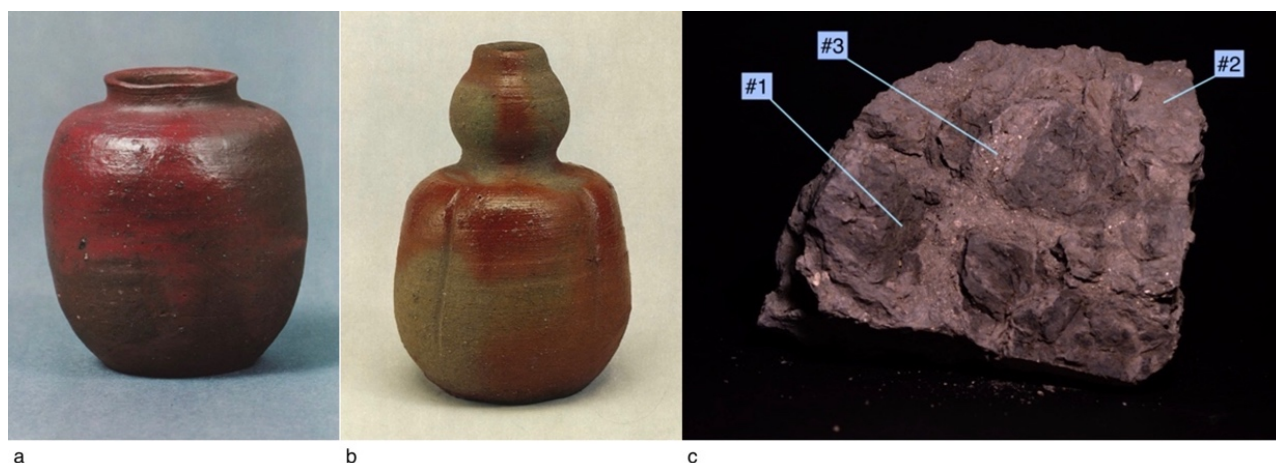


Figure 4.

a. *Hidasuki katatsuki chaire* 緋襷肩衝茶入 (*hidasuki* shouldered tea caddy). Momoyama 16/17 c., Bizen ware, H. 8 cm.

²¹⁵ Kaneshige 1942, p. 31-32. Kaneshige Tōyō in a group interview. p. 30.

²¹⁶ Morioka 2016, interview.

²¹⁷ The author spent three days with J. B. Blunk when author was apprentice to Kaneshige Michiaki during the last year of apprenticeship. Blunk returned to Inbe and spent three days with the Kaneshiges during which time Blunk was often in the workshop chatting with the author about Tōyō and Blunk's apprenticeship experience.

- b. Kaneshige Tōyō 金重陶陽, *hidasuki hisago tokkuri* 緋襷瓢德利 (*hidasuki* gourd shaped sake flask). 1952, Bizen ware, H. 13.0 cm.
- c. A section of *hiyose* clay from Inbe which is similar to the clay that Tōyō used. Tōyō separated his *hiyose* clay into three grades called *ichiban* (number 1) very fine, *niban* (number 2) containing a little fine sand or soft rocks, and *sanban* (number 3) coarser clay containing more sand and rocks, as shown in the image. The labels in the image are only meant to give the reader an idea of how Tōyō separated his clay. The clay must be further dissected before one can be sure of the fineness (sometimes a very fine-grained looking section turns out to contain sand or rocks). Samples of clay vary, and some contain little *ichiban* but much *niban*, while others may contain mostly *sanban*, etc. Clay processing can be adjusted according to the variations in the samples and requirements for the type of wares to be made.

The reddish (by the *hidasuki* reaction with rice straw) central area of these two pieces (4a, b) looks similar. The size and distribution of minute sand and small rocks is similar, and some slip can be seen on the surface. This example of a Momoyama piece appears very slightly of finer clay than this example of Tōyō's, however, the author has seen and held many examples of Tōyō's wares that are made of equally fine or finer clay.

Similarly, both clays give some impression of having depth. The surface does not appear one dimensional; the sand and rocks under the immediate surface of the piece creating a bumpiness, rocks and sand protruding slightly, existence of slip on the surface, with part of the surface turned a vermillion red by the chemical reaction with rice straw, create movement and depth over the surface of the piece. The neck and lip portion of the Momoyama *chaire* can be seen to have buckled slightly upon narrowing of the neck lip, resisting constriction and resulting in an interesting lip section. Unevenness in the lip of Tōyō's *hisago tokkuri* is also evident.

As Morioka reflected, it was thought that at least in part, mountain clay was used for Momoyama Bizen, but there was no more, so Tōyō searched for a rice paddy clay that would excel. Tōyō's experiments with a certain Mountain clay that was rumored to have been used long ago did give results similar to Momoyama Bizen, but Tōyō did not particularly continue searching for various mountain clays. Blunk's overall description of Tōyō's search for clay (told to the author when he met Blunk), based on what Tōyō had told him suggests that Tōyō pretty much knew what he was looking for, searched the rice paddies, and found it; a clay that Tōyō could be very attracted to, closely bond with, and would exhibit superb Momoyama Bizen like qualities. Tōyō used it and obtained superior results.

7.7 Tōyō's Clay Processing Technique

Of great importance is that Tōyō separated his *hiyose* clay into three grades called *ichiban* (number 1), *niban* (number 2), and *sanban* (number 3), (Fig. 4c) as follows: The *hiyose* clay that Tōyō used exhibits marbling: Some parts are black or purplish colored very fine clay, which somewhat resembles the appearance of chocolate. These very fine parts are surrounded by more greyish or tannish colored somewhat sandy/soft sand containing

sections.²¹⁸ There are some extremely sandy/rocky sections usually on the outskirts of the layer of clay (generally about a 30 cm thick layer) that had been dug. The clay was placed on a brick and separated with a *tonkachi* (hammer with one flat end for pounding and one pointed end for picking etc.) hammer tool into the three grades: number one, fine chocolatey clay; number two, clay with some sand and soft rocks; and number three, rougher clay with much sand and rocks.²¹⁹ The three grades of clay are processed separately. *Ichiban* is said to have been Tōyō's preferred grade.

7.8 Tōyō Obtained Momoyama Like Firing Results with a Small *Noborigama* 登り窯 (Chambered Kiln)

50-Meter Long *Ōgama* 大窯 (Giant Tunnel Kiln) Were Used in the Momoyama Era

That Tōyō had great admiration for the Momoyama Bizen firing results and sought to emulate them can be deduced from his own firing results, which greatly resemble Momoyama Bizen. Tōyō obtained specialized natural ash coatings and *hidasuki*, that occurred in certain parts of his kiln by experimenting and developing opportunities that presented themselves when he would load the kiln and fire it. Tōyō was able to obtain consistent results in a small compact *noborigama* (Fig. 5b) that resembled Momoyama Bizen ware examples that had been fired in a giant 50-meter-long *ōgama* (giant tunnel kiln) (Fig. 5a) some 400 years prior.



Figure 5.

a. *Inbe minami ōgama no higashi kama ato* 伊部南大窯の東窯跡 (east kiln ruin of the south giant kiln archeological site in Inbe). Late Muromachi 16 c. - late Edo 19 c. Width approx. 5 meters x length approx. 54 meters. Fired for 30-50 days using approx. 200 tons of firewood.

²¹⁸ Based on Kaneshige Michiaki's method.

²¹⁹ Based on Kaneshige Michiaki's method.

Note the three people standing near the front and along the sides further towards the back of the kiln to give an idea of its hugeness (note, ceiling has collapsed long ago).

b. Kaneshige Tōyō's smaller *noborigama* 登り窯 (chambered kiln) constructed in about 1961, inside diameter approx. 1.5 meters x overall length approx. 5-6 meters. Fired for approx. 6 days, approx. 600 bundles of firewood (1 bundle length 60 cm x diameter approx. 20 cm), fired approx. 3 times a year (Tōyō's previous larger kiln had been fired approx. once every 1- 1.5 years). Frame grab.

Tōyō stated his admiration for the huge Momoyama kilns and stated that he would like to have one in a 1942 group interview he participated in. He very simply and elegantly explains the advantages of a bigger kiln in terms of firing results:

(omitted) ...to fire an *ōgama* once a year, there could be nothing better than that for us (Bizen potters), but if we did that, suddenly our livelihoods would be in peril. Recently the *kamamoto(s)* 窯元 (kilns with one owner and many workers) have also started firing small kilns in more rapid succession. (omitted) When you fire a big kiln slowly the result is wares with a soft, deep atmosphere, and on the contrary, when you fire a small kiln quickly the result is wares with a rougher, severe, harsh atmosphere. I have been thinking that, if it is possible in the future, I would like to make an *ōgama* similar to those used long ago fired with 20,000 to 30,000 bundles of wood slowly for one or two months. (Kaneshige Michiaki used about 600 bundles to fire his small *noborigama* kiln for about 6 days). ²²⁰

Tōyō's affection for and admiration of those giant Momoyama kilns is clearly evident, as is his realization that if the potters went in the direction of increasing the kiln size their "livelihoods would be in peril." Rather, Tōyō went in the opposite direction, recognizing the need for an artist potter, who was holding exhibitions frequently, to fire a smaller kiln more often in order to advance, steadily creating fresh new works.

²²⁰ Kaneshige 1942, p. 31-32. Kaneshige Tōyō in a group interview.

7.9 Tōyō's Yōhen and Kasegoma Firing



Figure 6.

- a. *Kasegoma* かせごま (like [color and atmosphere]) firing.²²¹ *Bizen tokkuri mei Toshiwasure* 備前徳利 銘年わすれ (Bizen sake flask, name "Toshiwasure"), Momoyama 16/17 c., Bizen ware. H. 15.7. cm.
- b. *Kasegoma* かせごま firing. Kaneshige Tōyō 金重陶陽, *Bizen tsurukubi tokkuri* 備前鶴首 徳利 (Bizen crane necked sake flask), 1951, Bizen ware. H. 16.9. cm.
- c. *Yōhen* 窯変 firing. *Bizen mimitsuki hanaire* 備前耳付花入 銘福耳 (Bizen flower vase with ears, name "Fukumimi"), Momoyama 16/17 c., Bizen ware H. 26. 0 cm.
- d. *Yōhen* 窯変 firing. Kaneshige Tōyō 金重陶陽, *Bizen mimitsuki hanaire* 備前耳付花入 (Bizen flower vase with ears), 1942-43, Bizen ware. H. 23.1 cm.

Tōyō would select the most superior *hanaire*, *mizusashi*, *chaire*, *tokkuri*, and *guinomi*, *tatakizara* タタキ皿 (plate made by pounding method), *hachi*, and sometimes other forms he made and carefully place them in the limited space in the part of the kiln where the rarer *kasegoma* and *yōhen* can be created. Thus, if any given piece of Tōyō's has a rare ash coating that can be obtainable only in those special limited spaces, that piece can be accurately considered to have been judged by Tōyō to be an outstanding example from the production

²²¹ A standard *kasegoma* firing has a rougher, sometimes called "melon skin", texture. When the temperature rises that rough somewhat wrinkled texture melts into a smoother more transparent coating. This piece has a somewhat similar color and atmosphere to *kasegoma* however, the ash coating is not wrinkled (it may have gone past that stage). Some embers have probably come into contact with the piece during the long firing which would add a *yōhen*, also referred to *sangiri* aspect, however, it is not a standard black/blue topside matt surface *yōhen* either (as in Fig. 6c, 6d). It appears as if it may have been placed upside down in the mouth of a larger vessel; an inverted *fuseyaki*.

span preceding the firing.²²²

While the previously described *hidasuki* is a case of Tōyō using a technique used in the Momoyama era basically without altering it much but using it in creative new ways, the following explanation of Tōyō's technique for creating *yōhen*, a rare black ash coating firing (Fig. 6d) and *kasegoma* a rare moss green ash coating (Fig. 6b), which look similar to some Momoyama examples of *yōhen* (Fig. 6c) and *kasegoma* (Fig. 6a), demonstrates that, quite to the opposite, Tōyō experimented and obtained *kasegoma* and combination *kasegoma-yohen* firings utilizing the *suana* and *suana-ichiban* exit (narrow flue between the *udo* and *ichiban* [*ichiban* is the chamber next to *udo*] chambers); a part of the *noborigama* that does not exist on an *ōgama* or *anagama*. Different techniques were created by Tōyō to obtain results similar to Momoyama era wares in a compact *noborigama*.

The following is a description of Tōyō's process for obtaining those specialized ash coatings called *kasegoma* and *yōhen* in the *ichiban-suana himichi* (*himichi* explained below) section of his kiln.²²³ Tōyō did not attempt to recreate the giant Momoyama *ōgama* kilns or attempt a precise copy of that process, rather, through experimentation and experience he created new techniques that allowed him to obtain similar results with great consistency in his comparatively small *noborigama*, developing a work cycle allowing the elements of chance and imperfection to be incorporated in a controlled fashion to great advantage. The author will demonstrate this by describing elements of loading and firing of the *suana, ichiban himichi* section of Tōyō's kiln.

During the wheel throwing process, because every piece (or most pieces) involved some spontaneity some would turn out more to Tōyō's liking than others. Morioka Michiko describes Tōyō's wheel throwing:

Tōyō wouldn't throw precisely or accurately, he would throw the form loosely...*bokko bokko bokko* (a lumpy or bumpy sound suggesting an off-centered or wavering somewhat bumpy form). Then he would get a concept for the form and depress one part or expand another section.²²⁴

Tōyō would make a series of each shape, for example, 10 *sankaku hanaire* (triangular vases), 10 *mimitsuki hanaire* (eared flower vases), 10 *tsutsu hanaire* (cylindrical flower vases), 10 *hisago hanaire* (gourd shaped flower vases), etc. Because the wheel throwing process involved some spontaneity, certain pieces would turn out more to Tōyō's liking than others. Before the kiln loading Tōyō would select the best one or two pieces out of each category and load them into the best place in the kiln, namely, where *yōhen* (Fig. 6d), that Tōyō obtained by placing a pot in the *himichi* in the second chamber called *ichiban* (number one), or *kasegoma* (Fig. 6b), that Tōyō obtained by placing pieces in the *suana*, or a combination *yōhen-kasegoma* firing.

²²² In Tōyō's age *hidasuki* was also rare, so some of his best pieces may also have been fired *hidasuki*. *Chawan* were selected and usually placed at the front of the kiln. Extremely large wares would not fit in the *ichiban suana ichiban himichi* section.

²²³ The explanation of the process is according to the author's 3-year apprenticeship to Toyo's eldest son Kaneshige Michiaki, in what had been Tōyō's workshop.

²²⁴ Morioka 2016, interview.

Tōyō would obtain the *yōhen* ash covering in the *ichiban himichi* (a narrow, approx. 20-centimeter-wide space between the front of the *ichiban* chamber and the kiln shelves [spanning from one side of the kiln to the other] that is left open so that the wood inserted through the fire holes located on either side of the front of the chamber has a place to burn). The *yōhen* wares are placed on the floor of the approximately 20-centimeter-wide *himichi* that spans from side to side of the *ichiban* chamber directly under the stoke holes and are buried in embers. For this reason, there is only a very small section of the kiln that can yield such wares.

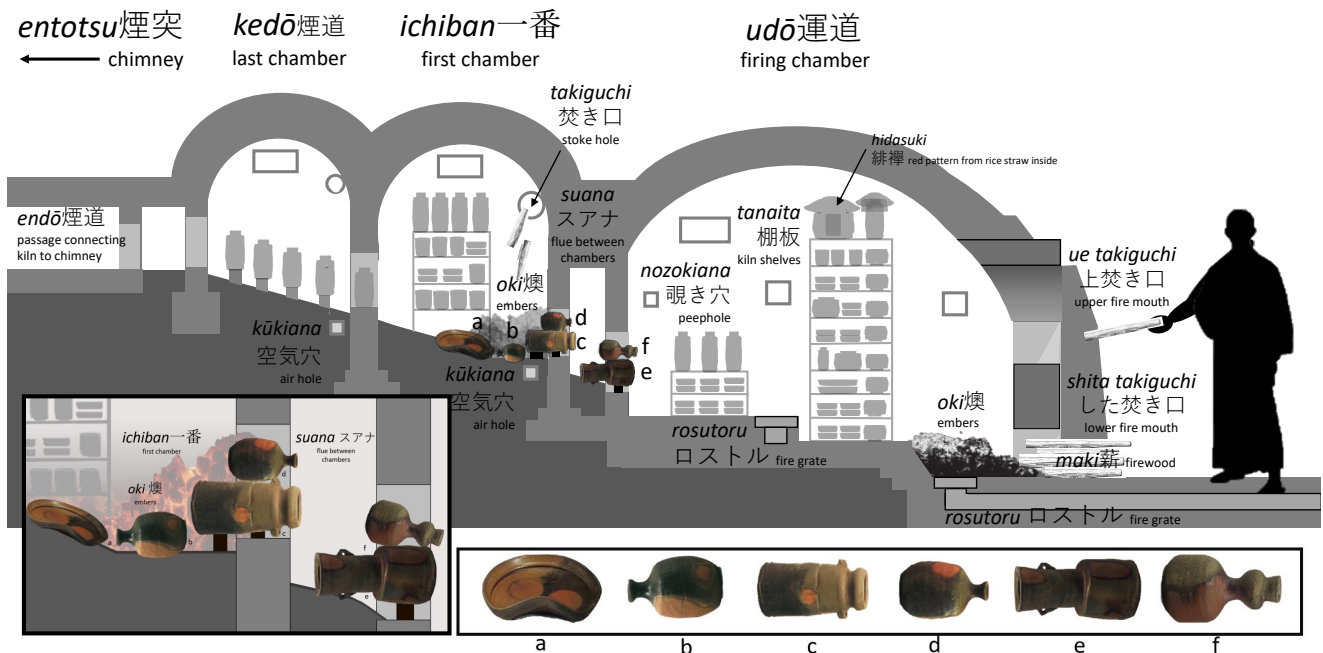


Figure 7.

Kiln diagram: Images left to right

a. *Hantsukibachi* placed under *ichiban* chamber kiln shelves on top of sieved clay floor where embers can cover part of it. *Yōhen* firing, two *senbei* placed during kiln loading resulting in round red marks. (Image in sketch slightly flattened to appear loaded under kiln shelves).

Kaneshige Tōyō 金重陶陽, *hantsukibachi* 半月鉢 (shallow bowl in the shape of a half-moon), 1966, Bizen ware, W. 34 cm.

b. *Tokkuri* partially buried in sieved mountain clay floor of *ichiban* chamber where it is completely covered with embers during parts of firing. *Yōhen* firing. Kaneshige Tōyō 金重陶陽, *tokkuri* 徳利 (sake flask). 1964, Bizen ware, H. 12.6 cm.

c. *Mimitsuki hanaire* resting on two small bricks half in *suana* and half protruding into *ichiban himichi* where it will be covered by embers. *Yōhen*- with top section of vase *kasegoma* firing. (In an actual case the ears of the hanaire would be slightly more horizontal). Kaneshige Tōyō 金重陶陽, *mimitsuki hanaire* 耳付花入 (flower vase with ears), 1964, Bizen ware, H. 24.8 cm.

d. *Tokkuri* that was placed on top of two side by side *hanaire* half in *suana* and half protruding into *ichiban himichi* (such as that in fig. 9 c). Places where wares contacted one

another resulted in orange markings. Combination *yōhen-kasegoma* firing. Kaneshige Tōyō 金重陶陽, *tokkuri* 徳利 (sake flask). 1964, Bizen ware, H. 12.8 cm.

e. *Mimitsuki hanaire* placed inside *suana*. *Kasegoma* firing. Marks result of contact with small bricks (*senbei* placed on top) and current of kiln (rounder portion towards front of kiln). Kaneshige Tōyō 金重陶陽, *mimitsuki hanaire* 耳付花入 (flower vase with ears), 1960-61, Bizen ware, H. 24.3 cm

f. *hisago tokkuri* placed in *suana*. *Kasegoma* firing. Marks are a result of contact and blocking of current. Kaneshige Tōyō 金重陶陽, *hisago tokkuri* 瓢徳利 (gourd shaped sake flask). 1953, Bizen ware, H. 13.2 cm.

Tōyō also obtained *kasegoma* in the narrow tunnel passage connecting the *udo* and *ichiban*, which is referred to as the *suana*. Wares were not loaded in the *suana* before Tōyō experimented and developed a technique to carefully arrange wares in it resulting in the *kasegoma* ash effect. The *suana* passage is just in front of the *ichiban himichi*, so Tōyō would load some of his carefully selected (out of each series he made for the kiln) best *hanaire*, *mizusashi*, *tokkuri*, *guinomi*, *chaire*, etc., sideways half in the *suana* and half projecting into the *himichi*, resulting in a combination firing. As mentioned above, wares fired in this area (*suana*, *ichiban himichi*, or a combination) can be judged to have been what Tōyō judged to be superior examples from that production span for that firing (however, *chawan* were usually selected (Fig. 8d) and placed at the front of the kiln to obtain a well melted *goma* ash coating and some other specially selected *chawan*, that would be suitable, were wrapped with rice straw and placed in large wares in order to obtain the also rather rare in that era, *hidasuki* firing also at the front of the kiln).

A brief explanation about how the *himichi-suana* area of the kiln is loaded, so that *yōhen* and *kasegoma* can be created, is given below with consideration about the firing and result. The following explanation with sketches and images, renders the wares easily understandable and identifiable.

The main parts of the *suana*, *ichiban himichi* section of the kiln are visible in the diagram in figure 7, and examples of the type of ash coating obtained from the section are given in figures 7a-f (images are horizontal as the wares are loaded in this section of the kiln horizontally). 7e and 7f are placed at the entrance of the *suana* from the *udo* and inside the *suana*, where *kasegoma* is obtained (fig. 8c shows the loaded *suana* as viewed from the *udo*). 7b is placed in the *himichi* between the kiln shelves and the front of the *ichiban* chamber where *yōhen* is obtained. 7c and 7d are placed in the exit of the *suana*, where a combination of *kasegoma* and *yōhen* is obtained, and 7a is placed below the kiln shelves on the floor of the kiln, where flatter *hachi* or *sara* type wares can be loaded and be partly buried in embers.

The *tsurukubi tokkuri* in figure 6b and *sankaku ruiza hanaire* in figure 1b are *kasegoma*, and would have been placed in a similar location to the wares in figure 7e-f. The *mimitsuki hanaire* in figure 6d, three *tokkuri* pictured in figures 2b-d (the large lighter area on those three *tokkuri* where the clay is exposed would have been the part of the *tokkuri* buried in the sifted mountain clay floor of the *ichiban himichi*), and *Sankaku ruiza hanaire* in figure 1e, are *yōhen*, and would have been placed in a similar location to the *tokkuri* in figure 7b, (numbers 8, 7, 12 in Fig. 8). The *mimitsuki mizusashi* in figure 1d is half *kasegoma* half

yōhen and would have been placed standing right side up in a location similar to figures 7c-d. (number 5 in Fig. 8). The part of the wares pictured in figures 7a.-f. that are inside of the *suana* fire to a matt moss green *kasegoma* color and texture. The part of the wares covered by the embers in the *ichiban himichi* area fire to a blackish *yōhen* color and rough texture on the upper side, sometimes smooth black/blue texture on the side facing downward. Comparison of the *suana*, *ichiban himichi* section of figure 7 and figure 8 will yield a more complete understanding.

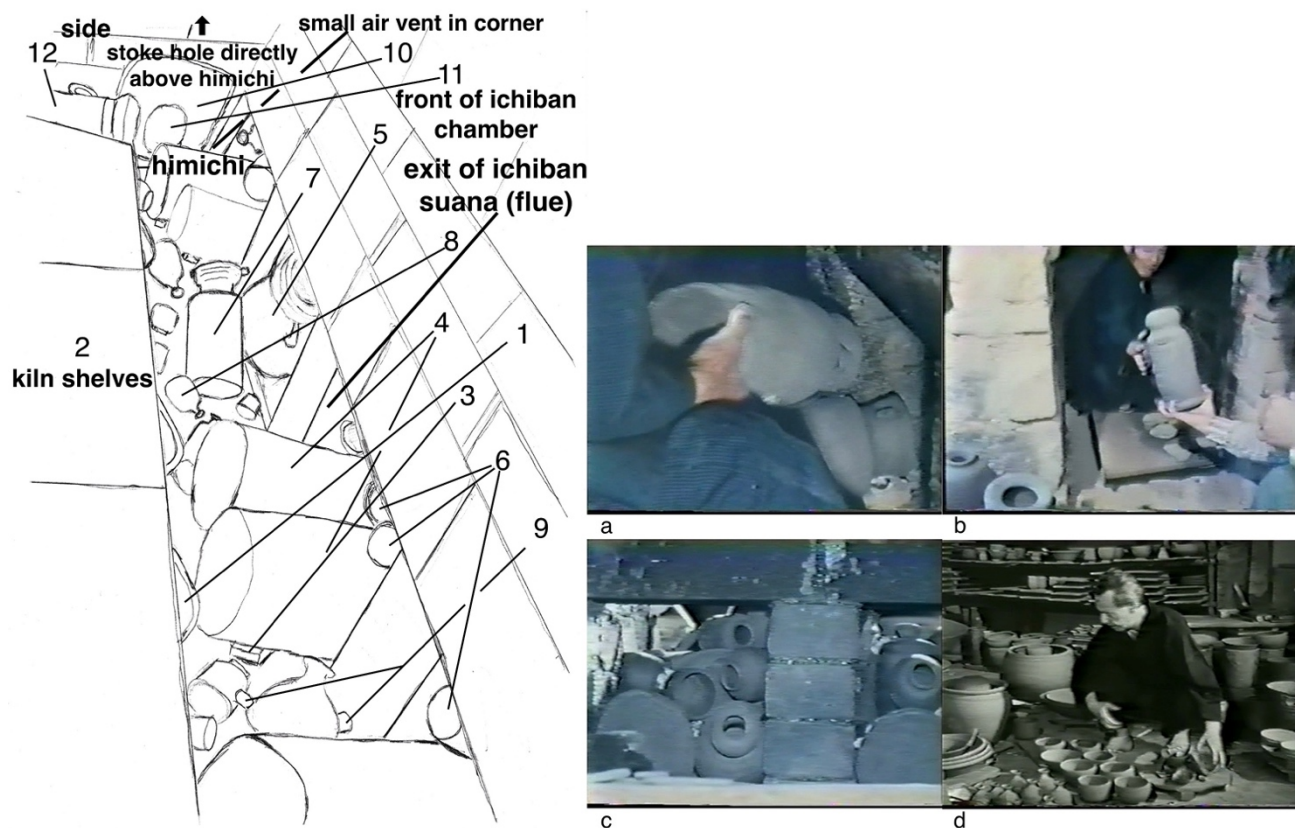


Figure 8.

Sketch by author of Tōyō style loading of wares in *ichiban* chamber *himichi* and *suana* based on author's apprenticeship experience.

- a. Tōyō loading a *hanaire* into the *ichiban* side of the *suana*. It will be placed parallel next to the *hanaire* already set with its upper portion in the *suana*. Frame grab.
- b. Assistant handing one of the pre-selected *hanaire* to Tōyō, who is in the *ichiban* chamber sitting on the kiln shelves loading the *ichiban suana* and *himichi*. Frame grab.
- c. Loaded *suana* as it appears from inside the *udo*. Left wall of the kiln visible on the left. Frame grab.
- d. Sorting *chawan* (selecting the best ones), and breaking the ones that Tōyō feels are inferior. Some *chawan* may be placed inside the large wares to obtain *hidasuki*. Frame grab.

A drawing by the author of how the *ichiban himichi* would have looked to Tōyō as he loaded is provided to help the reader visualize the process and the way the wares are actually loaded in the kiln (Fig. 8). Frame grabs from the video Bizenyaki 備前焼 c. 1965 (Figs. 8a,

8b)²²⁵ show Tōyō loading the *ichiban suana*. 8a shows Tōyō sitting on the kiln shelves (shelves not visible in 8a) loading a *hanaire* into the *ichiban* side of the *suana*. It will be placed parallel, next to the *hanaire* already set with its upper portion inside the *suana*. 8b shows an assistant handing one of the pre-selected *hanaire* to Tōyō, who is in the *ichiban* chamber sitting on the kiln shelves loading the *ichiban suana* and *himichi*. Some *senbei* (small clay disks) and small pieces of bricks are beside him. He would have also had a small container of *ginsha* (silica sand) with him.

The drawing approximates what Tōyō would have seen from a position close to that of Tōyō's in the frame grabs. After the *ichiban himichi* area is loaded the kiln shelves are further set and generally loaded with *shokki* 食器 (table ware) type wares to near the top of the *ichiban* chamber. The aim of firing the *ichiban* chamber is to obtain superior *himichi yōhen* results and the *himichi* section is fired with great technique and care so as to obtain successful results. The wares completely inside of the *suana* are affected by the *udo* firing, and care is taken not to overfire the *suana* when determining the timing of the finish of the *udo* firing (followed by the beginning of the next *ichiban* chamber firing).

The *himichi-suana* area of the kiln is loaded as follows (see Fig. 8):

First, in the *ichiban* chamber, posts that support the kiln shelves are set in a floor of dry sifted unfired mountain soil, and the *sara* type pieces such as *hachi* are loaded directly on the floor of the kiln (position 1 in diagram). Part of the *hachi* or *sara* can be seen protruding from under the kiln shelves in the diagram. *Senbei* are generally placed on top of these wares in order to create color and texture variation by hiding the surface of the pot from embers in a small area of the piece so that when the piece comes out of the kiln and the *senbei* is removed the clay in a small area of the finished product is exposed, as opposed to the surrounding area which would be covered with some amount of ash from being exposed to flame, smoke and embers, creating contrast and interest. After the *hachi*, *sara*, etc., are loaded on the bottom of the kiln in the position under the kiln shelves, the first level of kiln shelves (2 in the diagram) is placed on the posts that support them. This creates the *himichi* (labeled in the diagram), an approx. 20-centimeter-wide space between the front of the *ichiban* chamber and the front of the kiln shelves running from one side of the kiln to the other. Entering the kiln and sitting on this first level of kiln shelves, the *ichiban suana* and *himichi* are loaded with precision. The *udo suana* (entrance of the *udo* to *ichiban* connecting *suana*), and inside of the *suana* are loaded from inside of the *udo*. An apprentice or assistant would have handed the pre-selected pieces to Tōyō because of the limited space inside of the *ichiban* chamber (Fig. 8b).²²⁶

Tōyō can be seen loading *hanaire* in a horizontal position in the *ichiban suana* in the frame grab (Fig. 8a). Generally, *hanaire* are placed on a small piece of brick with a *senbei* and *ginsha* placed on the brick (3 in diagram). Tōyō can be seen placing the *hanaire* in the *ichiban suana* beside a *hanaire* resting on a brick with a *senbei* on it (Fig. 8a). Two *hanaire* (4 in diagram) or one *mizusashi* (5 in diagram) can be loaded in each of the four *ichiban suana* exit holes. After the *hanaire* and/or *mizusashi* are in place, smaller pieces such as *guinomi*, *tokkuri*, *chaire*, are carefully positioned on top of the *hanaire* (6 in diagram,

²²⁵ Frame grab: Bizenyaki 備前焼, c 1965, Sanyō Eiga Kabushikigaisha 山陽映画株式会社.

²²⁶ Frame grab: Bizenyaki 備前焼, c 1965, Sanyō Eiga Kabushikigaisha 山陽映画株式会社.

mizusashi are generally too tall to place anything on top). Next, *hanaire*, *tokkuri*, *chaire*, *guinomi*, etc., are placed on the floor of the kiln some partially buried in the sieved mountain clay floor...creating dynamic contrast (7,8 in diagram). Many of the wares are secured in place using soft *senbei* clay covered with *shirahai* (white rice straw ash) (9 in diagram). Small balls of *senbei* clay covered with *shirahai* are inserted between two close pots resulting in a small marking (a small round area without ash on it). Sometimes a *tatakizara* is positioned leaning on the side of the kiln with a *senbei* propped up against it (10, 11 in diagram). A *hanaire* is sometimes placed on the side in the position shown (12 in diagram).

In *Kaneshige Tōyō hito to sakuhin*, Tōyō tells of how he created a new type of kiln when he was very young, but the first second and third attempts at firing it all failed, leaving him penniless.²²⁷ Tōyō had to learn through diligence experimentation, and experience how to utilize such parts of the kiln as the *himichi-suana* section in order to obtain consistent results that were similar to Momoyama wares. Tōyō also had to invent some techniques, such as placing wares in the *suana* and creating combination *suana-himichi* types of firings.

Kaneshige Tōyō hito to sakuhin further explains Tōyō's success with modifying the kiln in 1941:

According to him (Tōyō), for nearly 40 days he meditated, sitting still, thinking on how to reform the kiln. The results were greatly successful: a kiln even better than he had imagined was completed. The potters in Bizen admired how wonderful that kiln was and even called it the "*himitsu shitsu*" 秘密室 (secret room). "I produced fine things in that 'secret room.' I have told them that they would not be able to understand that secret room, even though they were reborn two or three times; all the theories came from experience," said Tōyō, adding, "The kiln is the same as a human body; the reform of a single part will influence the total. The kiln cannot be changed carelessly."²²⁸

Tōyō does not specify the exact part of the kiln that he reformed but it is possible that the above quote is referring to the *suana ichiban himichi* area of the kiln, as Kuroda Kusaomi 黒田草臣 gives his interpretation in the following passage:

The Kaneshiges get a lot of excellent *kasegoma*. (omitted) One can feel to the utmost, *wabi*, *sabi* in these wares. The reason is in the *himitsu shitsu* (secret room). Kaneshige Tōyō reformed the kiln with the aim of obtaining *yōhen*, and in a way that wares could also be placed in the *suana*. Wares with wonderful (*kasegoma*) ash firing were obtained. It was rumored among the potters that "Tōyō's kiln seems to have a secret place" and before long it (*suana* created with a small room) came to be called "*himitsu shitsu*" (among the Bizen potters).²²⁹

²²⁷ Matsuoka (ed.), 1968, p. 103-104.

²²⁸ Matsuoka (ed.), 1968, p. 105.

²²⁹ Kuroda 2000, p. 206.

The author has heard opinions to the effect, though, that Tōyō first placed a piece/pieces in the *suana* as a test and the results were good, so started to place wares in the *suana* and gradually refine his firing to obtain the desired *kasegoma* qualities, rather than create a specially structured *suana* in order to place wares in it. This is slightly different from Kuroda's explanation. Could it be possible that Tōyō could have altered the *suana/ichiban* area of the kiln with the aim of obtaining more or better black/blue *yōhen* firing in the *ichiban* chamber? More research on the subject is required before a clear answer is derived.

The subtleties of the loading and firing, and their effect on the result is further evidence that Tōyō's Bizen ware creation process was very controlled with some elements of chance in the throwing process intentionally created and then nurtured. With the separate chambers of the *noborigama*, small size of Tōyō's kiln, creation of a special loading process for sections such as the *himichi* and creative use of the *suana*, Tōyō would have had much more control than the Momoyama potters using a gigantic, one-huge-chamber, 50-meter-long tunnel kiln fired for 30-50 days (Tōyō's smaller *noborigama* was fired for about 6 days).

The results that Tōyō obtained are the outcome of a very deliberate and precise process. Later in life (around 1961) Tōyō reduced the size of the kiln so that he could fire more often, obtain results, and progress and evolve as an artist (description above of kiln loading would be smaller kiln). The process Tōyō created in the making of series of somewhat freely formed shapes, selection of superior examples, and precise kiln loading and firing permitted the element of chance to exist and be capitalized on. Tōyō created the wares, selected the best wares out of those he had made, loaded the kiln, and fired the kiln basically by himself with the help of apprentices or assistants. This total control of the process was a great advantage.

7.10 Consideration of Tactile Sensation (Feel) of Momoyama Bizen vs Tōyō Bizen

Kaneshige Tōyō occasionally mentions the feel (to the touch when being held or drunk from) of Bizen ware in literature however, neither he, nor other critics of Momoyama Bizen ware describe the feeling to the touch in any detail of various individual Momoyama Bizen ware pieces. The post firing process of *teire* 手入れ, which was performed on all of Michiaki's wares, and most probably all of Tōyō's wares, in order to bestow them the proper feel is not mentioned much in comparison with other processes such as the making of forms or firing. The following is an example of Tōyō's conviction of the importance of the feel of Bizen ware:

When I take up a *guinomi* in my hand, first I enjoy the tactile sensation to the fingers, next the same to my lips, and then I leisurely savor the taste of the *sake*. (omitted) The criteria standard for good sake utensils may be that there are no drawbacks when one takes them into their hands. For instance, in the case of the *guinomi*, it is good when the contents flow into your mouth without any difficulty or displeasing sensation; it cannot be said to be very good if it troubles

one's mind even a little in the manner of holding or the touch to one's lips when drinking.²³⁰

When Momoyama Bizen tea wares are touched or held, they generally impart a pleasant tactile sensation. It is not known, however, to what degree some sort of *teire* was performed on the wares, or if the pleasant tactile sensation of many of the wares is a result of solely 400 years of use and/or aging, or the combination of *teire* and aging. After the *teire* process, many of Kaneshige Michiaki's *chawan* would be used for about a month at tea time in the workshop to further improve the tactile sensation and look of the pieces, and they would noticeably improve with use. Because the tactile sensations of various Momoyama wares are not written about in detail, and cannot be judged from an image, the author cannot estimate the percentage of Momoyama tea wares that impart a pleasant sensation.

Tōyō's *yōhen* and *kasegoma* firings are rough and are covered with much ash, but at the beginning of the Shōwa era, when figurines were the central product and were made of very smooth clay processed by floatation, the wares were quite smooth and not covered with much ash. Tōyō may have had to have been more thorough in his implementation of the process than other Bizen potters. *Teire* was a vital technique for Tōyō in his creating Momoyama style Bizen ware because, in any event, he could not wait for the 400-year aging process to take effect to sell his Bizen wares. The aspect of Tōyō's meticulousness is evident in Tōyō's stance that a *guinomi* "cannot be thought to said very good if it troubles one's mind even a little in the manner of holding or the touch to one's lips."²³¹ This meticulous "sense of feel/touch to the lips (for drinking wares), stance, Tōyō applied to all of his tea wares.

7.11 Conclusion

In Kaneshige Tōyō's quest to create Momoyama style tea wares, Tōyō was meticulous with every facet of Momoyama Bizen, from clay, form, atmosphere and spontaneity firing to the weight and feel of the finished wares. Tōyō studied Momoyama Bizen, absorbed and internalized the various elements, and created what would come to be considered as classic Kaneshige Tōyō modern day renditions of Momoyama Bizen.

Tōyō was influenced not only by the above-mentioned forms, materials and firings, but also by the imperfect, nonsymmetrical improvised chance related appearance of many Momoyama Bizen wares. Accordingly, he greatly controlled the allowance for imperfections and non-symmetrical-warped elements to remain in his final forms as part of the aesthetic statement. The elements of chance have been created, controlled, and utilized by Tōyō to best advantage, as stated, by using soft clay with imperfections that would have a tendency to deform on its own during throwing, imparting imperfection by throwing "*bokko bokko*" unevenly, throwing each attempt in a series of a given form very freely allowing improvisation, and then selecting the most successful attempts and carefully placing them in the *suana* and *ichiban himichi* in a way that would "encourage" the kiln to fire correctly (create paths for the current so that the kiln would fire more evenly) and result in markings

²³⁰ Matsuoka (ed.), 1968, p. 123-124.

²³¹ Matsuoka (ed.), 1968, p. 123-124.

created in the aesthetically correct places to further heighten the artistic statement of each piece. The sometimes, deformed non-symmetrical imperfect forms, the loading and firing process and result that may be fantasized by users to be accidental, upon investigation reveals itself, in Tōyō's case, to be very controlled along the many steps of the creation process.

Wares fired in the *suana*, *ichiban himichi*, or a combination can be judged to have been Tōyō's specially chosen preferred examples from that production span for that firing (of the types of wares Tōyō loaded there [not *chawan*]). It can also be thought that, since there was limited area (inside sealed larger wares at the front of the kiln) where *hidasuki* could be obtained and the result is dynamic with the red *hidasuki* pattern and completely exposed (without ash) white clay surface highlighting Tōyō's superb *tsuchiaji* (character of clay), that the *hidasuki* examples were also carefully selected before the kiln loading. These can also be thought of as having been specially chosen preferred pieces. Tōyō's process was so controlled that by viewing the finished examples, one can identify the very special pieces that Tōyō considered to be outstandingly superb (nearest the epoch of what he was aiming for) even before he loaded them into the kiln.

Tōyō improvised freely and made new works of art based on classic Momoyama Bizen originals which often have excellent clay character to the sight and touch and embody qualities of imperfection, *wabi*, *sabi*, the appearance of the elements of chance and improvisation, and are generally without stiffness or pretentiousness. Tōyō's having been a figurine maker until his late 30s, before changing to the wheel and focusing on Momoyama tea wares, may account for his wares veering in the direction of having a refined and dignified atmosphere rather than the bold magnanimous quality many Momoyama wares behold. His late start on the wheel may have also in part, led to throwing imperfections during the initial forming. Tōyō's sense of composition developed through years of figurine making may have allowed him to incorporate those imperfections as part of the final artistic statement, contributing greatly to his success with Momoyama style wares.

Tōyō's journey to create a rational approach for an artist potter to create Momoyama Bizen style wares in the 20th century required combining elements that he had captured from 16/17th century Momoyama Bizen ware, inventing new techniques and processes, and creating a methodology whereby chance and imperfection were controlled as part of the aesthetic statement to achieve his artistic vision, and ultimately, the creation of "classic," modern Momoyama Bizen in the 20th century.

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Image Credits

Fig. 1.

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Fig. 7.

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Fig. 8.

Diagram. Wells, John Thomas.

- a. Bizenyaki 備前焼, c 1965, Sanyō Eiga Kabushikigaisha 山陽映画株式会社. frame grab.
- b. Bizenyaki 備前焼, c 1965, Sanyō Eiga Kabushikigaisha 山陽映画株式会社. frame grab.
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Conclusion

Conclusion

The aim of this dissertation is to provide a scholarly view and clarification of Kaneshige Tōyō's artistic style, technical process, and innovations which led to his creation of "classic," modern Momoyama Bizen. My methodologies include a combination of historical analysis, academic research, information gained through my personal relationship with the Kaneshige family, and my own technical expertise as a Bizen potter.

This research sheds new light on Kaneshige Tōyō's cultural contribution and artistic style. It considers the question of imitation (copying Momoyama wares), as well as the elements of chance and imperfection in creating modern Momoyama Bizen wares. The research also highlights Tōyō's technical innovations and highly controlled making and firing processes, which distinguished him as an artist and made the creation of modern Momoyama style Bizen ware possible.

Kaneshige Tōyō has come to be known as one of the greatest Japanese potters of his time and was designated Living National Treasure in 1956. Controversy existed (and continues to exist) around the influence of Momoyama Bizen Ware on Tōyō's work and whether or not he simply "copied" Momoyama Bizen style. While it is true that Tōyō was greatly influenced by a vast number of superb Momoyama era Bizen ware examples that exist, the research confirms his innovative contributions in technique, tools, process, and ideals ultimately led to his creation of modern Momoyama style Bizen ware, in the 20th century.

The province of Bizen 備前 has been one of the major pottery centers in Japan for approximately one thousand years. Bizen ware reached an aesthetic climax in the Momoyama period (1568-1615), when its beauty was fully recognized, sought after, and nurtured by the tea ceremony masters, resulting in prized tea wares being produced. Bizen ware of that quality was not again produced until the 1940s and 50s when the late Kaneshige Tōyō, designated a Living National Treasure in Japan in 1956, revived the old techniques and artistic values. This is Tōyō's true gift to Japanese and world culture.

Section One - Background Investigation: Sub-divided into two chapters entitled "*The Occasion for Kaneshige Tōyō to Begin Throwing on the Wheel*," and "*Kaneshige Tōyō's Rise to National Treasure*," this section provides an historical investigation of Tōyō's rise to be designated as a National Treasure of Japan. It reveals great turmoil within the community of Bizen potters who struggled with the post WWII cultural recognition awards, in general, and instigated a targeted resistance movement against Tōyō being designated Intangible Cultural Property in 1952. They objected to the designation of just one potter versus the region of potters (and, especially, a wheel throwing tea ware making potter versus a figurine maker), as Intangible Cultural Property in 1952. They must have been concerned about the economic implications of such a designation (the change in market dynamics, creating focus on and preference for tea wares instead of figurines), and also had great pride in their long figurine-making ancestry, which included the honorable designation of *osaikunin* 御細工人 for some. They also felt that "In present day Inbe, there are craftsmen with greater skill or more

distinguished service than Tōyō, and so are more qualified to receive the award."²³² Ultimately, Kaneshige Tōyō received the National Living Treasure designation and is considered to be the catalyst behind Bizen's Third Golden Era revival and its appreciation as one of Japan's finest art forms.

Section Two - Historical Context: *"Evolution of Wabi Cha Related Terminology and Ideals Sets the Stage for Kaneshige Tōyō to Create Momoyama Style Tea Wares"* provides background on tea related aesthetic elements, such as imperfection, *wabi sabi*, *sosō*, and chance, which are important elements of Momoyama Bizen, and which Tōyō sought to embody in his modern works. The review of history, manifestations, evolution of terminology and ideals concerning ceramics show how the root of *wabi cha* aesthetics began in the mid Muromachi era and resurfaced in the Shōwa era as a new, sophisticated, and distinctly Japanese type of aesthetic. Western interest in Japanese art would stimulate the tea cult in Japan to reexamine its own culture and explore the *wabi* aesthetic phenomenon again.

The fact that these Momoyama era tea aesthetic notions reemerged as the ideals of aesthetic appreciation in the early Shōwa era helped set the stage for Kaneshige Tōyō to change from making figurines to making tea wares in his late 30s. Tōyō embraced and absorbed such Momoyama era tea aesthetic related qualities, which would come to be embodied in his works. This would help make Kaneshige Tōyō the logical choice to be designated as Intangible Cultural Property in 1952 and then Living National Treasure in 1956.

Section Three - Philosophical Arguments: This section addresses the philosophical question of whether or not Tōyō simply "copied" or "imitated" Momoyama Bizen. It is subdivided into 2 chapters: *"Did Tōyō Copy Momoyama Bizen?"* and *"The Elements of Imperfection and Chance – Divine Intervention or Intentional Design?"* This section considers philosophic views relative to the idea of copying, in general, and specifically the Japanese *"utsushi"* culture. One comes to understand that there is an important distinction between simply reproducing form versus capturing the "essence" of the original style and creating something new. As was strongly suggested in this section, "the value of the original piece is thought to lie in its 'spirit' rather than in its precise physical characteristics."²³³ Examples are provided in which the artist has captured the spirit of the original while having the ability to improvise and bestow the artist's own character and that of the artist's era. This has resulted in the creation of excellent wares with a virtue and significance of their own. Tōyō's works fall into this category.

The discussion on the elements of chance and imperfection, relative to copying and how this manifests itself in Tōyō's modern Momoyama Bizen wares, is also of critical importance. One comes to realize that "chance", as it relates to Momoyama Bizen wares, (the random occurrence of accidents and imperfections) has usually been intentionally created by the artists. They must have realized that buyer perception of the value of a piece increased for wares that seemed to have a god-like element, that is, if "fate or chance" appeared to have taken part in its creation. Tōyō understood this aspect of human psychology. He carefully studied, developed and perfected the techniques to "intentionally design" the phenomena of "intentional

²³² April 4, 1952. Seimei 声明. *Sanyo Newspaper* 山陽新聞. p. 4 (objection placed in advertisement section by Bizen tōkōkai 備前陶工会).

²³³ Pitelka. 2009. p. 133

chance" into his works.

Whereas some potters of Tōyō's era sought a consistent replication of a form while not incorporating elements such as imperfection, chance, clay character, etc., Tōyō sought to capture the essence more than an exact form. His attention to tea aesthetic elements, and his creation of techniques that would allow him to impart those elements in his own works, enabled Tōyō to capture the essence of the originals in new forms or styles not found in Momoyama Bizen. Thus, he created new wares with classic aesthetic qualities.

Momoyama Bizen consisted not only of a planned form as an end unto itself, but a masterful control of the making and firing process was also used to predict and predetermine the atmosphere of the finished piece. This firing process required years of experience to 'know the fire' as well as to know the results of exact placement within the kiln. The careful inclusion of elements embodying notions that the tea society had interest in at the time such as imperfection, chance, *wabi sabi*, *sosō*, etc., freed the user/viewer's mind to loftier and more spiritual ideals. The form, faith and convictions embedded in the wares were important, and worked aesthetically and in harmony in the Momoyama originals. This is what Tōyō also would seek to emulate, the whole Momoyama concept.

Section Four - Technical Expertise and Innovation: This section is sub-divided into two chapters: "*Comparative Study of Tōyō-Owned Bizen Tea Wares and their Influence*" and "*Momoyama Bizen Ware Influence on Kaneshige Tōyō, with Consideration of his Technique and Process*." These chapters analyze Kaneshige Tōyō's style and influences, by evaluating some of the Momoyama tea wares that Tōyō owned, and further, analyze from a technical perspective, his precise techniques, process, and important innovations, all of which led to his creation of modern Momoyama Bizen ware.

Tōyō internalized some of the outstanding elements of the Bizen ware that he owned, such as the *mizusashi* that Tōyō sold upon his daughter's wedding, but did not attempt to make replicas of them. Elements of some of the wares are clearly evident in Tōyō's works. *Toshiwasure*, may have influenced Tōyō more passively and spiritually as none of Tōyō's *sake* flasks resemble its rough, heavily potted atmosphere. Tōyō did attempt to replicate certain elements, and creatively and spontaneously arranged them, but as he stated in 1942, "Capturing only the shape results in an imitation. This is unacceptable. One must capture the essence,"²³⁴ We can conclude that he did not, as a general rule, attempt to make exact replicas of only the forms of Momoyama tea wares, including those that he owned.

A few words on outside influences: In the following quote, Tōyō's eldest son Kaneshige Michiaki 金重道明 explains how, in his opinion, there were two major turning points in his father's career. The first was when he changed from making figurines to making wheel thrown wares in 1932. The second was when Isamu Noguchi came to Inbe.

Tōyō's son Kaneshige Michiaki said that, "from the viewpoint of his works there seem to have been two major turning points in my father's life, one is when he took aim at reviving old Bizen in 1932 and changed from being a figurine maker to a wheel throwing potter, the other was the visit to Inbe in 1952, by sculptor Isamu Noguchi. From this time on, my father began to make *zōkeiteki* 造形的

²³⁴ Kaneshige 1942, p. 32.

(concerning form, more modern sculptural) works that had not been seen in the so called Bizen ware, until then."²³⁵

The author, being an apprentice to Kaneshige Michiaki and Bizen ware artist himself, sees the visiting and interacting with notable artists such as Isamu Noguchi, Kitaōji Rosanjin, and others as having a very stimulating effect, which may have further challenged and enticed Tōyō to utilize the elements of imperfection, *wabi sabi*, character of the clay, firing, etc., in more diverse formats. In the author's interview with Morioka Michiko, she mentioned that towards the end of his career, Tōyō said that he would seek simpler forms, as those of the Song dynasty porcelains, but nothing was seen that Tōyō was newly aiming for (full quote in chapter 4.4).²³⁶ The argument of outside influences is complex, and needs careful researching and consideration. More research on the subject is required to suggest any firm conclusions.

Tōyō did not attempt to recreate the giant Momoyama *ōgama* kilns or attempt a precise copy of that process. Rather, through experimentation and experience, he created new techniques that allowed him to obtain similar results with great consistency in his comparatively small *noborigama*. Further, he developed a work cycle that allowed the elements of chance and imperfection to be incorporated in a controlled fashion, which was a great advantage in creating the essence of the early Bizen ware.

Of utmost importance is that Tōyō created a process which included allowing "space," where imperfections and "intentional chance" occurrences could materialize and be savored. These occurrences were incorporated into the final finished composition. Tōyō greatly controlled the allowance for imperfections and non-symmetrical-warped elements to remain in his final forms as part of the aesthetic statement. The opportunity for elements of chance were created, controlled, and utilized by Tōyō to best advantage, using soft clay with imperfections that would have a tendency to deform on its own during throwing. As Morioka Michiko recounted, Tōyō also imparted imperfection by throwing "*bokko bokko*" (unevenly throwing each attempt in a series of a given form very freely allowing improvisation). He could then select the most successful attempts and carefully place them in the *suana* and *ichiban himichi* in a way that would "encourage" the kiln to fire correctly (create paths for the current so that the kiln would fire more evenly) while creating the desired *kasegoma* and *yōhen* ash coatings on the wares. The process also made it possible, for markings to be created in the aesthetically correct places with great consistency to further heighten the artistic statement of each piece. The result, which may be fantasized by users to be accidental, upon investigation reveals (in Tōyō's case) that it is the result of a very controlled process along the many steps of creation.

In summary, Tōyō improvised freely and made new works of art based on classic Momoyama Bizen design/aesthetics that embody qualities of imperfection, *wabi, sabi*, the appearance of the elements of chance and improvisation, and are generally without stiffness or pretentiousness. Tōyō was a master figurine maker until his late 30s, at which time, he changed to the wheel and began focusing on Momoyama tea wares. His late start on the wheel and figurine maker training may account for his wares veering in the direction of having a refined and dignified atmosphere rather than the bold magnanimous quality of many Momoyama wares.

²³⁵ Tanigawa 1977, p. 5.

²³⁶ Morioka 2016, interview.

This background also helped develop his sense of composition, perhaps leading him to throwing imperfections during the initial forming and allowing him to incorporate those imperfections as part of the final artistic statement. All of this contributed greatly to his success in creating Momoyama style wares.

Tōyō's journey, from 1) figurine maker to wheel potter, to 2) creating a rational approach for an artist potter's life, to 3) absorbing tea aesthetics and combining elements that he captured from 16/17th century Momoyama Bizen ware, to 4) inventing new techniques and processes, to 5) perfecting the methodology whereby chance and imperfection were controlled as part of the aesthetic statement to achieve his artistic vision, speaks to his passion, artistic talent and capacity to adapt/innovate in order to achieve superior results. Ultimately, Tōyō's journey led to his rise to Living National Treasure, recognition as a world-famous artist, and unique cultural contribution of creating "classic" modern Momoyama Bizen in the 20th Century.

I am extremely grateful to the Kaneshige family, Bizen ware community, teachers, family, and friends who have supported me through the years. It is because of their encouragement through my own journey that I have been able to write this dissertation. As a result of my unique and varied experiences that include my technical expertise as a Bizen potter, bi-lingual and bi-cultural understandings as an American citizen, 40-year resident of Japan, scholarly research capabilities and a highly valued, personal relationship with the Kaneshige family that I can provide these unique insights, scholarly assessments and new discoveries around Kaneshige Tōyō's life and contributions.

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Interviews Conducted by Author

1. Morioka Michiko 森岡三知子. 2016. Jan 16.

Chronology

Kaneshige Tōyō 金重陶陽 (1896-1967)

age year

0 1896 Born on January third as Kaneshige Isamu 金重勇 (real name), eldest son of Kaneshige Shinsaburō 金重慎三郎 and mother Takeno 竹能 in what is presently Bizen city, Inbe. Tōyō's father's professional name was Kaneshige Baiyō 榎陽, and he was a Bizen ware potter who specialized in making animal and bird figurines.

14 1910 Graduates from Inbe Jinjō Kōtō Shōgakkō elementary school 伊部尋常高等小学校 (8th grade), and starts to learn Bizen ware under his father's guidance. Tōyō learned mostly human figures, animal figures, and bird-flower statuettes.

15 1911 Makes mostly *sencha* related wares, uses blue salt firing.

20 1916 December, Tōyō's father Baiyō dies (56).

22 1918 Around this time joins Omoto religious sect.

Makes wares at Nishiyama Kama in Sakazu 酒津 Kurashiki city for about 1 year.

25 1921 Makes German muffle kiln, fires *yōhen*. Fires Mushiage ware *chaki* 茶器 (tea wares) in it.

31 1927 Reforms kiln and obtains *yōhen* with charcoal.

32 1928 Tōyō's mother, Takeno dies (80). Tōyō marries Ayako 綾子.

Makes offering of color Bizen bird on tile to Emperor.

Begins to learn Omote Senke tea from Ōyama Sōgo 大山宗吾 in Okayama.

34 1930 Searches for clay with which the character of the clay used in *ko-Bizen* can be reproduced and succeeds.

36 1932 From this year makes mostly tea wares using the wheel.

38 1934 April. Eldest son Michiaki 道明 is born.

40 1936 Kawakita Handeishi 川喜田半泥子 visits and they become friends.

41 1937 Opens first one person show at Osaka Hankyu department store.

Made *itome kakehanaire* 糸目掛花入 *itome mizusashi* 糸目水指 as favored by Omote senke head Seisai Sōhō 惺斎宗訪.

43 1939 Succeeds at making stacked wares in *hidasuki* firing.

April, visits Handeishi at Chitoseyamagama 千歳山窯, Tsu 津、after that, Handeishi comes to Kaneshige's workshop and makes Bizen ware.

45 1941 March. Goes to Handeishi's Chitoseyamagama, makes ceramics there.

August, Tōyō's younger brother Sozan goes to war, Tōyō changes structure of kiln, makes groundbreaking advances.

46 1942 February. Forms Karahinekai からひね会 (a group of potters) with Kawakita Handeishi 川喜田半泥子, Arakawa Toyozō 荒川豊蔵, Miwa Kyūsetsu (Kyūwa) 三輪休雪 (休和).

Arakawa Toyozō visits Tōyō, makes Bizen ware.

In this year, authorized as preserver of techniques *gijutsuhozonshikakusha* 技術保存資格者.

47 1943 Fall. Omote Senke Ryu Iemoto, Sen Sōsa 千宗左 visits Tōyō.

December. Third son Kōsuke 晃介 is born.

48 1944 December. Arakawa Toyozō visits Tōyō, makes Bizen ware.

Becomes Japan Art and Crafts Regulation Association delegate (*Nihon bijutsu oyobi kōgei tōsei kyōkai daikaigiin* 日本美術および工芸統制協代会議員).

49 1945 October. Goes to Arakawa Toyozo's Minō Okaya kiln 美濃大萱窯 with brother Sozan and makes there.

51 1947 Geijutsu Tōjikidainibu authorization committee member 生活用品芸術陶磁器認定委員.

52 1948 Becomes Geijutsu Tōjikidainibu shikakusha 芸術陶磁器第二部資格者.

53 1949 May. Visits Handeishi's kiln.

This year the Bizen Yōgeikai 窯芸会 was formed.

56 1952 March. Designated Intangible Cultural Property of Japan 無形文化財 (国家).

May 15. Noguchi and Rosanjin arrive at Kaneshige's studio to work for one week,

October, Tōyō makes a Bizen ware style kiln in Kamakura at Rosanjin's request. Tōyō makes a great quantity of glazed ware while in Kamakura.

This year, together with Sano Yūji, Ishiguro Munemaro, Arakawa Toyozō, Katō Tōkurō, Uno Sango plan the establishment of *Nihon Kogeikai*.

57 1953 May. Katō Hajime 加藤土師萌 visits Tōyō, makes Bizen Ware.

Fall. Yamada Hōnan 山田方南 visits Tōyō.

58 1954 March. In Izusan 伊豆山 (Tōrigo 桃李郷), Ishiguro Munemaro 石黒宗麿, Katō Hajime, Koyama Fujio, Arakawa Toyozō, Katō Tōkurō, Komori Shōan 小森松庵, Kuroda Ryōji, SatōShinzō 佐藤進三, form the Tōrikai 桃李会 (group).

March. Designated as Okayama Ken Intangible Cultural Property 岡山県無形文化財保持者指定.

This year. Tōyō goes to Hagi, to Yoshika Taibi 吉賀大眉's Yoshika Gama 大眉窯 and makes ceramics there. After that, Tōyō visits Nakazato Tarōemon and makes ceramics there.

59 1955 August. *Nihon Kōgeikai* 日本工芸回 is formed.

60 1956 March. Designated National Japanese Important Intangible Cultural Property 重要無形文化財技術保持者 (国家) (National Treasure)

May. Takes part in Exhibition of six Japanese present day potters sponsored by the Chicago Museum of Art including Tomimoto Kenkichi, Ishiguro Munemaro, Katō Hajime, Arakawa Toyozō, Katō Tōkurō, Kaneshige Tōyō.

September. Holds one person show at Nihonbashi Mitsusukoshi.

November. Kaneshige Tōyō, Ishiguro Munemaro, Katō Hajime, Arakawa Toyozō, Katō Tōkurō, *Atarashi Tōgei no Chakai* (new ceramics tea gathering) at the Kyoto Omotesenke Ocha Kaikan.

61 1957 April. Holds exhibition at Hiroshima Tenmaya.

June. Ishiguro Munemaro visits Tōyō.

July. Nakamura Kenichi 中村研一 visits Tōyō, makes Bizen ware.

Visits the west. Holds exhibitions in Honolulu, Los Angeles and Michigan. Submits flower vase in *Nihon gendai bijutsu ten* 日本現代美術展 (Japan Modern Art Exhibition) in Australia and New Zealand.

63 1959 This year. Holds a two person exhibition with Katō Tōkurō at Ueno Matsuzakaya.

December. Kitaōji Rosanjin dies, 78 years old.

65 1961 May. Tōyō, along with Ishiguro Munemaro 石黒宗麿, Katō Hajime, Koyama Fujio 小山富士夫, Arakawa Toyozō 荒川豊蔵, Uno Sango 宇野三吾 form the *Kashiwa Kai* 柏会 (Kashiwa group), with Kawasaki Onsan 川崎音三 as the manager.

November. Tomimoto Kenkichi 富本憲吉, Kawai Kanjirō 河井寛次郎, Hamada Shōji 浜田庄司, Bernard Leach visit Tōyō.

66 1962 Becomes a *Nihondentōkōgeiten shinsa in* 日本伝統工芸展審査員 judge.

67 1963 Spring. Koyama Fujio visits Tōyō and makes Bizen ware.

October. Kawakita Handeishi dies.

68 1964 March. Invited to teach at Hawaii University. Stays in Honolulu while teaching.

69 1965 March. Katō Hajime visits Tōyō, makes Bizen ware.

70 1966 June. National treasure 5-person exhibition, Ishiguro Munemaro, Katō Hajime, Arakawa Toyozō, Hamada Shōji, Kaneshige Tōyō.

June-August. Teaches summer term at Hawaii University.

71 1967 April. The emperor comes to Bizen and watches Tōyō make Bizen ware.

April. 3-person exhibition at Osaka Takashimaya, Kaneshige Tōyō, Sozan, Michiaki.

November. Tōyō dies of Encephalomalacia.

The author referred to the Japanese language chronologies in the following two books to create the above English chronology:

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