VARIETIES OF SATSUMA WARE

A Thesis Presented for the
Degree of Master of Arts

by

JOSEPH S. CARY, B. S.

The Ohio State University
1948

Approved by:
VARIETIES OF SATSUMA WARE
FOREWORD

Although the ceramic industry has the State of Ohio as one of its centers in the United States, the industry is not limited to the United States alone, because a high percentage of ceramic products purchased annually are imported from the Orient and Europe. Little is known by the Occidental buyers of ceramic products about the true artistic and utilitarian values of Oriental ceramics. Many of the modern techni ques in production have found their origins in the Oriental ateliers of China, Korea, and Japan.

It is the purpose of this study to develop insight in the many varieties of pottery produced by Japan's most famous Satsuma potters of earthenwares and faïences. The extent of the varieties produced is so much greater than the generally known white crackled faïence. It encompasses many little known varieties, which to the Oriental way of life, were vital in and characteristic of the development of the ceramic industry in Satsuma and the Orient.

The author's greatest indebtedness pertaining to the data used in the study is to the many individuals in the Library of Congress, Washington, D. C., who so cooperatively and patiently gave of their time and efforts in assisting the author in searching catalogues, files, and references. The author is equally indebted to B. A. Stubbs, Assistant to the Director, Freer Gallery of Art, Washington 25, D. C., for his leniency and cooperation in making it possible for the author to privately view the whole collection of Oriental ceramic wares, and in providing the author with the authority and facilities to photograph Satsuma specimens from the Freer Collection.
The author is indebted to Dr. William E. Warner, Professor of Education, The Ohio State University, for his excellent guidance, encouragement, and competent suggestions pertinent to the development of the study and the writing of the report. Less directly the author is indebted to the many individuals who through their patience and hearty encouragement spurred the author into a zeal and enthusiasm which has made the study most enjoyable.

JOSEPH E. GARY

The Ohio State University

19 February 1948
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>CHAPTER</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. GENESIS OF THE STUDY</td>
<td>1</td>
</tr>
<tr>
<td>Incentive from Travel and Study in Japan</td>
<td>1</td>
</tr>
<tr>
<td>Time Factor and Scope of the Study</td>
<td>3</td>
</tr>
<tr>
<td>Definition of the Problem</td>
<td>3</td>
</tr>
<tr>
<td>The Historical Approach</td>
<td>4</td>
</tr>
<tr>
<td>II. AGENDA IN THE STUDY</td>
<td>5</td>
</tr>
<tr>
<td>Genesis, Objective, and Thesis of the Study</td>
<td>5</td>
</tr>
<tr>
<td>Statement of the Problem</td>
<td>5</td>
</tr>
<tr>
<td>Securing and Collecting of Data</td>
<td>7</td>
</tr>
<tr>
<td>Grouping and Classification of Data</td>
<td>9</td>
</tr>
<tr>
<td>The Thesis Report</td>
<td>9</td>
</tr>
<tr>
<td>III. PROBLEMS IN CLASSIFICATION</td>
<td>10</td>
</tr>
<tr>
<td>Some Ceramic Terms</td>
<td>10</td>
</tr>
<tr>
<td>Problems of Classification in Terminology</td>
<td>12</td>
</tr>
<tr>
<td>Classification by Pâte</td>
<td>13</td>
</tr>
<tr>
<td>Classification Complicated by Imitations</td>
<td>13</td>
</tr>
<tr>
<td>Decorative Element in Classification</td>
<td>14</td>
</tr>
<tr>
<td>IV. CHA-NO-YU AND SATSUMA WARE</td>
<td>16</td>
</tr>
<tr>
<td>Definition of Cha-no-yu</td>
<td>16</td>
</tr>
<tr>
<td>Cha-no-yu Influence in the Development of the Ceramic Art</td>
<td>17</td>
</tr>
<tr>
<td>Zenith and Formalism of Cha-no-yu</td>
<td>18</td>
</tr>
<tr>
<td>Furniture of the Tea Room</td>
<td>19</td>
</tr>
<tr>
<td>Production of Cha-no-yu Ware in Satsuma</td>
<td>19</td>
</tr>
<tr>
<td>Early Hi-bakéi Productions</td>
<td>20</td>
</tr>
<tr>
<td>Early Production Techniques</td>
<td>20</td>
</tr>
<tr>
<td>Principal Designs in Cha-no-yu Implements</td>
<td>21</td>
</tr>
<tr>
<td>V. EARLY VARIETIES OF GENUINE SATSUMA FAIENCE OF FOREIGN ORIGINS</td>
<td>26</td>
</tr>
<tr>
<td>Sunkoroku Varieties</td>
<td>26</td>
</tr>
<tr>
<td>Mishima Varieties</td>
<td>28</td>
</tr>
<tr>
<td>Hakémé Varieties</td>
<td>35</td>
</tr>
</tbody>
</table>
VI. VARIETIES OF GENUINE SATSUMA PALEnce
OF NATIVE ORIGINS .................................................. 36

Seto Kusuri .......................................................... 36
Same-yaki Varieties ............................................... 43
Miscellaneous Varieties ........................................ 46
Hibiki-de Varieties ............................................ 48
O-Hiwa-yaki Variety ........................................... 51
Nishiki-de Varieties ........................................... 54
Saishiki-de Varieties .......................................... 61

VII. IMITATIONS ......................................................... 62

Satsuma Imitations of Other Potters ....................... 62
Imitations in Old Pâte; New Decoration .................. 66
Imitations with New Satsuma Materials;
- Japanese Decoration ........................................... 67
Forgeries of Satsuma ........................................... 70
Awata Imitations ................................................ 71
Bizen Imitations ................................................ 72
Awaji Imitations ................................................ 72
Hagato Imitations .............................................. 72
Osaka City Imitations ....................................... 73
Ota Imitations ................................................ 73
Shiba Imitations ................................................ 73

VIII. CONCLUSIONS AND EDUCATIONAL VALUES .............. 75

Difficulties Encountered in the Procedure ............ 75
Recording the Process ......................................... 76
Some Conclusions ............................................. 76
Educational Values of the Study ......................... 77
Recommendations to Scholars ............................ 78

APPENDICES ............................................................. 80

A. Letter to Professor Seiko Chiiie ........................ 80
B. Letter to Dean Richard F. Bach .......................... 83
C. Reply from Dean Richard F. Bach ....................... 85
D. Wares of Satsuma by Theodore Y. Hobby ............. 87
E. Letter from Librarian Mrs. Randolph Bulloch ....... 91

ANNOTATED BIBLIOGRAPHY ......................................... 93
<table>
<thead>
<tr>
<th>SUBJECT</th>
<th>DESCRIPTION</th>
<th>PAGES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Satsuma Cha-no-yu Tea Bowl</td>
<td>- Thick Treadly Glass Type</td>
<td>22 - 23</td>
</tr>
<tr>
<td>Satsuma Flower Vase</td>
<td>- Sunkoroku Type</td>
<td>29 - 30</td>
</tr>
<tr>
<td>Satsuma Flower Vase</td>
<td>- Mishima Type</td>
<td>32 - 33</td>
</tr>
<tr>
<td>Satsuma Flower Vase</td>
<td>- Jakatsu Type</td>
<td>38 - 39</td>
</tr>
<tr>
<td>Satsuma Incense Burner</td>
<td>- Setsu-Kafu Type</td>
<td>41 - 42</td>
</tr>
<tr>
<td>Satsuma Tea Bowl</td>
<td>- Snakeskin Type</td>
<td>44 - 45</td>
</tr>
<tr>
<td>Satsuma Vase</td>
<td>- Hibiki-de Type</td>
<td>52 - 53</td>
</tr>
<tr>
<td>Satsuma Flower Pot</td>
<td>- Nishiki-de Type</td>
<td>56 - 57</td>
</tr>
<tr>
<td>Satsuma Tea Bowl (Side View)</td>
<td>- Tenmoku Type</td>
<td>63 - 64</td>
</tr>
<tr>
<td>Satsuma Tea Bowl (Inside View)</td>
<td>- Tenmoku Type</td>
<td>63 - 65</td>
</tr>
</tbody>
</table>
Chapter I

GENESIS OF THE STUDY

War hysteria and war propaganda during the hectic days of the recent world-conflict portrayed the Japanese with conflicting representations. This was especially true in the early period when the Allied Forces were being pushed back on all fronts and were suffering one defeat after another.

The remoteness of Japan to the United States and the secluded, reserved attitude of the Japanese political cliques prior to the war did not foster or breed familiarity with the Americans. Thus, as the second World War began, two nations absolutely foreign to and little known to each other entered upon a win-or-lose conflict. With such uncultivated national relationships and in face of the war propaganda it was impossible to form an understanding of the Japanese, their customs, traditions, society, and government as they may especially reflect upon their arts and industries. So, it was with a curious eye and an inquisitive, but perplexed, manner that the author debarked in combat style in the wake of a typhoon with the American Occupational Forces on the sandy beaches of Wakayama in southern Honshu, Japan in September, 1945.

Incentive from Travel and Study in Japan. The determination to learn some of the truth of this strange land, its people, its schools, and especially its arts, crafts, and industries was augmented through
the frequent daily contacts with the Japanese during the many months of military duty in the demobilization of Japan's military forces. The frequent visits, during these months, to the cultural centers of Nara and Kyoto had revealed in great number ancient and modern treasures of art. The history surrounding the art treasures as revealed by Japanese guides often seemed biased with pro-Japanism.

A visit to a Japanese curio seller at his typically Japanese home sales-room introduced the author to many old pieces of fine pottery. A shopping tour under the sponsorship of the curio seller in the International Settlement of Kobe netted the author several pieces of nishiki-de Satsuma ware at fancy prices. The name Satsuma, when purchasing pottery pieces, seemed to command unreasonably high prices. The specimens were almost invariably tagged as "De' lax". This high priced Satsuma ware would bring exclamations of "magnificent", "very old", "rare", "the daimio's own", and so forth, from the Japanese. Inquiries as to the reason for the high cost of Satsuma ware went without adequate explanation. A professor at the Industrial Art School of Osaka displayed a deeply appreciative smile when asked about Satsuma fame, but divulged nothing. One could almost see his hidden passive glances at the inquirer, glances which seemed to query, "Is it possible that the foreigner is so stupid?" It was like asking an American why a Cadillac automobile cost more than a Ford. These incidents and many others led to the determination that a study should be made on Satsuma ware upon the return to the United States. It was hoped that a thorough understanding and appreciation of the Satsuma wares and varieties would result from such a study.
Time Factor and Scope of the Study. The joy and happiness of returning to the loved ones upon arrival in the United States dimmed the enthusiasm in the determination to study Satsuma pottery. But not for long! Invitations to display Japanese "war trophies", which included some Satsuma pieces, and to lecture on the Japanese soon brought the realization that a study had to be made. This was necessary to satisfactorily answer the many inquiries and the apparent interest of others in the material cultures of Japan.

A quick browse into the literature on Satsuma Province and its pottery industries revealed next to nothing. Little had ever been written about Satsuma ware. Finally, after many months of searching and of postponing for over a year the submission of a thesis for the Master's degree, a wealth of data had been compiled on the history, artists, artisans, methods of production, identification, and varieties of Satsuma pottery manufactures. A study encompassing all these factors surrounding Satsuma ware was too broad and time consuming. The limited time available for this research and the friendly encouragement of Dr. William E. Warner into a study bearing significance in industrial arts education has limited the objective of the thesis to a comprehensive research in the varieties of Satsuma wares.

Definition of the Problem. Too often, during this study, the question has been asked of the author, "What is it"? What is Satsuma ware? Many erroneous concepts are found associated with Occidental abstractions of the true Satsuma pottery products. Such a study to answer these questions entails research in the products of the Satsuma potters from its very beginnings to the present, a period of three hundred and fifty years, and must include all the varieties which
the potters were known to have produced. The primary problem of the thesis, with considerations toward the availability of time, funds, sources, and expected limitations of the problem, is that of defining the many major varieties of Satsuma wares known to have been produced by the potters of Satsuma.

The Historical Approach. The historical approach, after due consideration of the problem, seemed best fitted for the study. The need to delve over three hundred years into the past in order to discover the truth as pertains to the varieties of Satsuma pottery productions can be satisfactorily fulfilled only by this approach. The method of the historical approach is genetic: it pertains to the coming into being of the varieties of Satsuma ware and their mode of development. The varieties must be extracted from the time-period of Satsuma life. Every effort shall be made to relate facts as accurately as is possible from documentary sources and to present unbiased interpretations of those considered to be in authority on the subject.

The genesis of this study on the varieties of Satsuma wares has had its origins in the native habitat of the Japanese people and their arts and crafts. It had been fostered to an enthusiastic determination which was developed by actual contact with the artists and connoisseurs of Japan. The realization that there is not a complete comprehensive treatise of this world famed faience and the lack of knowledge of the ware among the Occidentals of today presented the opportunity for an original research in the problem of comprehensively defining the whole range of varieties of pottery pieces produced by the past masters of the potter's art in the Satsuma fief.
Chapter II

AGENDA IN THE STUDY

Many pages have been written in the discussions pertaining to the authenticity and validity of historical researches. The plan of things to be done in this study in order to present valid and accurate facts, is given so that those interested may make their own evaluation of this thesis. A graphic presentation of the scientific technique used in the study is shown on page 6. The organization of this historical research study is in five agenda phases.

Genesis, Objective, and Thesis of the Study. First on the agenda was the genesis of the study evolving from the personal and intellectual interest of the researcher to delve into the material heritage of a peoples whose customs, society, dress, and religion are little understood by the Occidental world. This interest was stimulated by the innate instinct to find out what makes things "tick" when confronted by a problem. This phase included the aim or point to be reached (the objective) which is in this case closely related to the position that is advanced and maintained (the thesis) within the study. Friendly and fostering encouragement to this study was given by Dr. William E. Warner, through his interest in fine porcelain and pottery as a material culture of great importance in the State of Ohio.

Statement of the Problem. Second on the list is the realization of the problem and a statement thereof. This may briefly be stated
A GRAPHIC PRESENTATION
OF THE SCIENTIFIC TECHNIQUE USED IN THE STUDY

OBJECTIVE

Thesis

Definition of the problem

Procedure for the investigation

Sources Personnel

Limitations of time and funds

Limitations of policy

Information secured

Statistics Observations Photographic Testimony

Authority, credibility, and support of the information

Analytic and interpretative treatment of the information

Identification and classification of facts

Findings Conclusion

SUMMARY
as, "Just what is Satsuma ware"? Here a consideration is given as to the type of problem in order to formulate a plan of procedure for the succeeding steps in the agenda. Without this consideration the logical organization of the remainder of the agenda may prove faulty.

Securing and Collecting of Data. The third phase, the procedure for the investigation, included all of the sources studied and personnel contacted in securing and collecting the material and data. The limitations of time, funds, and policy were strong governing factors of the extent and depth of the research conducted. This phase was conducted in five steps. A sixth step was planned but time limitations did not permit its execution. The steps were:

1. A careful search was made of all volumes of Poole's Index to Periodical Literature, Readers Guide to Periodical Literature and the Supplement, and the International Index to Periodicals. The Catalogues at The Ohio State University Library and the Library of Congress were searched. The searches were conducted for any leads to periodicals or publications bearing upon Satsuma ware. Titles checked included porcelain, pottery, faience, Japan, Satsuma, clay, and earthenware. Most references were found under the title of pottery.

2. Next, letters were sent to individuals and institutions as prospects for valuable leads and information. Two letters are submitted as Appendices A and B. Appendix A is a copy of a letter sent to Professor Seiko Chiujo of the Industrial Art School of Osaka in Japan. No answer to this letter has been received. Appendix B is a copy of a letter sent to Richard F. Bach, Dean of the Metropolitan Museum of Art in New York City. Appendix C is the reply from Dean Bach. Appendix D is the inclosure from Dean Bach's letter. This is a short article on Satsuma ware by Theodore Y. Hobby,
Associate Curator of Far Eastern Art at the Metropolitan Museum of Art. Appendix E is a letter from the Reference Librarian, Mrs. Randolph Bulloch, of the Metropolitan Museum of Art.

3. Step three included a visit of ten days in March, 1947 spent at the Library of Congress searching the catalogues for additional references and completing the call cards with numbers and other data necessary to obtain a book or periodical. At the end of the ten days some two hundred and fifty references had been catalogued, checked, and listed. Mrs. Gary, during this period, scouted Washington, D. C. for any other possible sources. All museums and libraries in the vicinity were checked. This netted an important lead to the Freer Gallery of Art where Satsuma pieces and a library on Oriental pottery were found. It was reported that the pottery was not available at that time since it was in storage and not on display.

4. This step concerns the Johnson-Humrickhouse Memorial Museum in Coshocton, Ohio. Two one-day visits were made. The first day in December, 1946 was a reconnaissance trip to verify the lead that literature and pottery pieces were available. Six excellent references were found and many pieces of uncatalogued pottery were viewed. It was decided to postpone the next visit until some concept of identification was formed. The second visit was in July, 1947.

5. Step five included four weeks of research in Washington, D. C. Twenty-two days (approximately 225 hours) of this time were devoted to the study of many references (see step three) in the Library of Congress. Three days were spent at the Freer Gallery of Art in the Nation's Capital. Two days were devoted to the library and one day to photographing Satsuma pieces.
6. Step six was contemplated to be spent at the Boston Museum in Boston, Massachusetts, viewing the Morse Collection of Satsuma ware.

**Grouping and Classification of Data.** The fourth phase on the agenda was the grouping or classification of the material with a consideration of the authority, creditability, and support of the material collected. This was followed by a critical analysis and interpretation of the facts on the basis of genuineness and authenticity.

**The Thesis Report.** Fifth on the agenda was the pleasure of writing the thesis. The enthusiasm to write voluminously upon the subject had to be curbed constantly. This phase included the findings and conclusions with a summarization of the report.

The agenda in the study was organized into a scientific method of five distinct phases. The first phase consisted of the related sections pertaining to the genesis of the study, the designation of the objective, and the declaration of the thesis. The second phase was the definition of the problem. The third phase included the procedure in five steps in securing and collecting the facts with considerations toward limitations of time, funds, and policy. The fourth phase was the evaluation of the facts with the objective of interpreting, grouping, and classifying the data. The last phase was the writing of the report with a validation of the thesis and the proposal of a new hypothesis.
Chapter III

PROBLEMS IN CLASSIFICATION

The task of attempting to classify Satsuma ceramic products is a difficult one because of: (1) the border-line or overlapping qualities of the products in reference to terminology; (2) the vast scope of qualities of the pâte found in the Satsuma manufactures; (3) the uncertain means of identification caused by the many imitations found in collections; and (4) the wide variety of techniques used in the decoration of the ware. It is imperative, if classification is to be accomplished, to establish some dominant trait or characteristic of the product as a basis for the classification.

Some Ceramic Terms. It is justifiably apropos, in attempting any classification of Satsuma products of earthly materials, to make certain distinctions in terminology in order to come to a common understanding and to clarify any issues arising from the use of ceramic terms in the classification.

The porcelain wares are most generally called "china" or chinaware in the United States, and should apply only to hard porcelain such as that which was originally obtained from China. The visible properties of this product are its vitreousness, translucency, and non-absorbency. Walters attributed these properties to porcelain and differentiated between stoneware, faience, and porcelain in his Oriental Ceramic Art. (17, 8)
Porcelain ought to have a white, translucent, hard paste, not to be scratched by steel, homogeneous, resonant, completely vitrified, and exhibiting, when broken a conchoidal fracture of fine grain and brilliant aspect. These qualities, inherent in porcelain, make it impermeable to water, and enable it to resist the action of frost even when uncoated with glaze. These characteristics of the paste, especially the translucence and vitrification define porcelain very well. If either of these two qualities be wanting, we have before us another kind of pottery; if the paste possess all the other properties, with the exception of translucence, it is a stoneware; if the paste be not vitrified, it belongs to the category of terra cotta or of faience.

There are in everyday use conflicting connotations to the terms just defined. The Chinese are known to "identify porcelain by its clear resonant note upon percussion and that it cannot be scratched with a knife". Stone ware is most generally considered to be opaque, hard, and dense. Faience is generally construed as belonging to the terra cotta or earthenware categories. Earthenwares are generally dull, porous bodies that will absorb moisture readily and are capable of being scratched with a knife. Faïences may be considered decorative earthenwares as distinct from tableware. The faïence body is then coated with impervious glazes, and thus will not absorb liquids so long as it is not cracked, chipped, or broken. The term faïence, because of the great variety in pâte, may be applied to the finest grade of non-vitreous ware as well as to the poorest chalky grades of colored wares.

Chinaware (hard porcelain) is generally called "setomono" in Japan. It is written that setomono (Seto objects or articles) is the dedication of the term to denote ceramic ware generally in Japan, because "all Japanese pottery is derived, when its origin is traced back, from the first workshops of Seto". (17, 340) (Seto is a village in the Province of Owari where the first fine glazed pottery was copied after
a Chinese model in the thirteenth century.) Walters (17, 341) gave this explanation of other Oriental ceramic terms:

The classical term for pottery in its widest sense is toki, the Chinese t'ao-ch'i (t'ao-k'i) which comprises in Japan, as it does in China, all kinds of ceramic ware, common earthenware (Japanese tsuchiyaki) and the different varieties of stoneware (Japanese ishiyaki) as well as true porcelain. Yaki means baked and yakimono, baked ware, is more commonly used in Japan as a general term for pottery, including all kinds of ware fired in a kiln.

The term yaki is suffixal to Japanese names in order to definitely name a ceramic product (i.e., Satsuma products are called Satsuma-yaki; Kyoto products, Kyo-yaki; crackled products, hibi-yaki; etc.).

Problems of classification in Terminology. The unstandardized production techniques adopted by the Satsuma potters, who were imbued with the spirit of individual creativeness, resulted in products, which in respect to ceramic terminology, would be border-line classifications or overlapping classifications. This difficulty is expressed by Egan. (7, 16 - 19)

Many of the ceramics ... are closely on the line that divides porcelain from earthenware and stoneware. With the naturally experimental character of the early Japanese work the border line is often over passed ....

The great variations exhibited in the composition, texture, and appearance of Satsuma products may be roughly classified, according to Walters (17, 341) under three principal heads:

1. Common pottery and stoneware, course or fine, ornamented by engraving the surface, inlaying with colored clays, and coating it with glazes.

2. A cream colored faience, with a glaze, often crackled, and delicately painted in enamel colors.

3. Hard porcelain.

Such a classification is a consideration of the pate and the decorative process. The composition of the pate is still the
determining factor of whether an object is stoneware, faience, or porcelain; for this reason is not suitable entirely as a practical classification.

**Classification by Pâte**. An excellent explanation of the difficulties encountered in classifying Satsuma productions according to the pâte is given by Audsley. (1, 166 - 167)

Several qualities of pâte are met with in the Satsuma manufactures: in some of the pieces it is of intense hardness, with a surface somewhat resembling ivory, covered with a waxy glaze rather boldly crackled. In others all varieties of hardness and compactness are met with, and they range from a chalky faience to a pâte which closely resembles porcelain.

The classification, even with the vast scope of qualities of pâte, may be possible through the pâte if in all specimens the pâte were discernible without destroying the pieces; but this is not possible. The variations would be so minute that such a classification would be too extensive.

**Classification Complicated by Imitations**. A third factor complicating the task of classifying Satsuma-yaki is the indeterminable varieties of imitations produced by the scattered artists in Japan and Europe. Artists capable of producing imitations decided to cash-in on the unwary self-styled Occidental connoisseurs with the ready and eager purchasing jingle when Satsuma-yaki became famous and in demand. These imitations did little to foster an appreciation of the art in those that had been duped. The extent of this racketeering is ably pronounced by Walters. (17, 355)

But of all the branches of the ceramic art of Japan, the most celebrated, perhaps, is that of the faience of Satsuma; it is the best known in Europe, thanks to the productions at Tokyo which have flooded our markets fraudulently ticketed as Satsuma. All of those large vases, flower-receptacles,
and dishes of gorgeous aspect, loaded with gold in relief, were for a long time taken for authentic Satsuma. At first the dealers all became enriched by the easy commerce, selling for a thousand francs at Paris what they had paid fifty for at Yokohama. The secret has been pretty well kept, so that even today a number of people allow themselves to be taken in.

Although Walters indicated the source of the imitations as Yokohama, actually they were produced in many of the ceramic centers of Japan. The most productive centers were Tokyo, Kyoto, Ota, and Kobe. The imitations in many cases were so thoroughly done that it was almost impossible to discern them from the genuine product. The imitations present a difficult problem in classification and identification.

**Decorative Element in Classification.** A fourth factor, which renders the classification of Satsuma ceramics a difficult one, is the often debated issue of "true" Satsuma decorations. This issue had been exposed in the controversy between the "old" and the "decorated" Satsuma groups led by Morse (10) and Bowes (2). Many connoisseurs of the latter quarter of the nineteenth century have concluded that unfinished biscuit or undecorated glazed specimens found their decoration by other than Satsuma artists. This fact was substantiated by Audsley (1, 167) and Walters (17, 370).

We are informed that in ancient times it was a common custom for the productions of the provincial potteries to be sent to Kioto, to be decorated by the distinguished artists there; and it is reasonable to suppose that as the faience produced by the Japanese potters in Satsuma was always highly esteemed throughout Japan, numerous pieces of the manufacture reached the Kioto studios in the undecorated state. (1)

But much of this "Old" Satsuma is not even Satsuma at all. It is Ayata faience from Kyoto painted in conventional Satsuma style, or some other modern ware, fraudulently painted at the Shiba kilns in Tokyo, at the Ota kilns near Yokohama, or elsewhere. If it is a piece of real old Satsuma, decorated subsequently in enamelled colors at one of these kilns, the deception is not so transparent. (17)
The probable decoration of Satsuma-yaki by the Kyoto, Ota, and other artists has caused another division among the connoisseurs in the appraisal of Satsuma ticketed specimens. Some connoisseurs assert that the Satsuma potters never were "guilty" of the gaudy and elaborate decoration in which their prized crackled glaze was often completely covered and hidden by the decorative enamels. This group of connoisseurs emphatically insists that the elaborate "export" products were not Satsuma specimens but were exploiting creations of the Kyoto and Ota artists who commercialized on Satsuma fame.

The four highly debatable factors present a difficult problem in any attempt to classify ceramic products ticketed as Satsuma and produced in Japan. Anyone attempting to appraise ceramic specimens of the Orient must be fully cognizant of these problematic variations. Many hotly contested disputes have arisen from the opinionated appraisals of ceramic specimens. Positive classification in many cases is almost impossible without chemical analysis which results in the destruction of prized pieces, and then does not always provide conclusive proof. Therefore, rather than destroy treasured specimens merely to establish a means of classification, and to afford a simple means of some form of identification, connoisseurs have almost universally adopted the most visible means of classification—the decorative elements utilized in the final phase of production.
Chapter IV

CHA-NO-YU AND SATSUMA WARE

The most noteworthy for consideration, in the historic origins of pottery manufacture in Satsuma, are the cha-no-yu wares. The cha-no-yu ceramic implements consist of a broad period classification of wares which were the main purpose of Prince Yoshinaga's interests in pottery making. Prince Yoshinaga was the daimio of the Satsuma fief during the Japanese "Pearl Harbor" invasion of Korea in 1592. This invasion lasted until 1598. As a result of this invasion Prince Yoshinaga brought back with him as spoils of war seventeen captive Korean potters and their families. A total of forty-four members were expatriated by Prince Yoshinaga. These he settled in the Satsuma fief with instructions to produce cha-no-yu wares according to his taste. Thus pottery making was introduced into the Satsuma domain.

Definition of Cha-no-yu. Cha-no-yu (translated "hot water of tea") is an artificial time-honored cult which was peculiar originally to the principles of Zen (a sect of Buddhism), and was centered about the drinking of tea in adoration of the beautiful in life's daily routine. It might be compared to the cocktail hour of the Americans or the "spot of tea" of the British. It is the aesthetic way of entertaining guests, a cultural formality occasioned by any visit, social or business, in the daily routine of the Oriental way of life.
Cha-no-yu Influence in the Development of the Ceramic Art.

Throughout the Orient the cha-no-yu ceremonial was strongly influential in the development of the ceramic art. The influence was first felt in Japan about the ninth century (A.D.) with the first importation of tea from China into Japan. It is impossible to determine which came into Japan first. The assumptions are that both the ceremonial and the tea were brought into Japan by periodic migrations from China and by Buddhist missions that crossed the channel from Korea into Japan during the eighth century, thus introducing both to the barbarous Japanese.

The cha-no-yu as initiated in the early ninth century was crude and rarely practiced. It developed great popularity among the ruling classes toward the close of the twelfth century. The ceremony became more and more elaborate as it developed in popularity. A curious fact to be noted is that the development and progress of the tea ceremony in Japan coincided precisely with the development and progress of the ceramic industry. The reason for the paralleled growth was the need and demand for ceramic articles utilized in the ceremony, especially for the tea jars well adapted for the preservation of the powdered tea. This need led diamos to spur their potters to do decisive researches in production techniques. It was for this reason that the potter, Kato Shirozaemon, was sent to China in 1223 where he studied for six years under the Chinese potters. Upon his return he settled in the village of Seto in Owari Province and produced cha-no-yu tea jars and wares. The term "setomono" was derived from the products and techniques developed by Kato Shirozaemon at Seto in his production of the ceremonial wares.
The tea jars, with their beautiful thick enamel colors topped with ivory stoppers, were highly treasured by the Japanese cultists who kept them tenderly wrapped in silken cases enclosed in double boxes of cryptomeria wood.

Zenith and Formalism of Cha-no-yu. The tea ceremony, during the era of Shogun Yoshimasa (1436 - 1480), the eighth regent of the Ashikaga dynasty, became philosophic and an aesthetic cult under his patronage. Taiko Sama (1506 - 1596) was credited with reducing the ceremony to an exact science as an instrument for encouraging peaceful relationships in a troubled land. He based its philosophico-social values on the four virtues of urbanity, purity, courtesy, and impecuniosity. The ceremony was shrouded in much formalism with rather elaborate rules. These have been described by Bowes. (2, 20 - 22)

The tea-parties were, in the first instance held in the open air, or on a veranda facing some retired part of the garden, and the space where the guests sat was enclosed by screens. The number of guests fixed at the celestial number of five. At a subsequent period, special rooms in the house were set apart for the purpose, and a small garden would be arranged so as to resemble as closely as possible a natural landscape, to give the idea of the feeling of peaceful seclusion which has always been associated with the ceremony.

When the guests assembled the house was kept entirely quiet, the servants being sent away, and the master of the house himself waiting upon the guests and preparing the tea. The former leaving their swords outside the house, would be welcomed by the master, who would produce and arrange the various utensils required, and entreat his friends to tairi ni gozasorye, or make themselves at home. Whilst he prepared the tea with water boiled the previous day, the guests were allowed to inspect the various implements - the box containing perfumes to be thrown upon the charcoal fire, the tea-bowls, etc., etc. The tea used was in powder, and was prepared both as a thick and a thin beverage, and most minute and exact instructions are set forth for its preparation. When the host had prepared the beverage, the principal guest approached and received the cup from him; this he carried to his place, expressing respectful thanks to the master for the honor
done to him, and at the same time apologizing to the assembled chajin for taking the first sip; he would then admire the colour and consistency of the tea, and after quietly and thoughtfully tasting it two or three times, pass it on to his neighbour. In this way the cup was passed from chajin to chajin, until it was returned to the hand of the master. The cup would then be passed around for inspection, and its beauties discussed and admired, and again returned to the master, who would place it in the bag from which it was taken.

This ceremony today has grown into a commonplace custom among the Japanese people. The author had the pleasurable experience of partaking frequently in the custom even when seizing some establishment in line of military duty. Always the Japanese would offer and serve tea before discussing social, business, or military matters.

Furniture of the Tea Room. The furniture used in the tea room, even today, consisted of mats of rice straw on the floor, a pillow for each person as a seat, a lacquered cabinet for the utensils, a small screen, a vase or two as ornaments on a small stand (shoku shita), and the utensils essential to preparing the tea. Chairs, tables, and other Western furniture are considered superfluities which the greatest daimio likewise considered incumbrances and altogether insufferable. These were for the foreigner and his customs.

Production of Cha-no-yu Ware in Satsuma. Prince Shimadzu Yoshihisa, the daimio of Satsuma in 1598, was a devoted amateur of the cha-no-yu ceremony at the time Taiko Sasa had reduced it to the high level of aestheticism and philosophism. Yoshihisa ordered the captive Korean potters to produce many cha-no-yu pieces after his taste. These the daimio placed among his treasures or presented to his lordly friends, the Mikado and the Shogun, as gifts. Walters gave the following description of the pieces. (17, 372)
They were composed of a fine-grained clay, with a glaze colored in shades of blue, yellow, and black; the most precious had a variegated glaze, called "Jakatsu", which is defined in the Man-po-zen-sho, published in 1694, as a lizard colored enamel. The pieces are called Gohondé (articles with the honorable seal) which Yoshihiro appreciated most, and which he marked with his personal seal.

Examples of the variegated treatment of the glaze are shown in the color photographs in the chapter on the varieties of genuine Satsuma faience. It is reported that the princes of Satsuma during the feudal regime were in the practice of visiting the potter's workshops, and during these visits they would stamp pieces which they favored with the personal seal of the House of Shimazu.

**Early Hi-bakari Productions.** The original pieces of cha-no-yu wares that were produced by the captive Korean potters prior to the discovery of satisfactory ceramic clays in the Satsuma fief by Boku Hei were made of clay known as Koka no tsuchi. The clay for these early Satsuma productions, which were produced at Kurino and Chosa districts, came from a place in China called Yellow River (Huang-ho). The glazing materials were imported from Korea. Only the firing materials were Japanese. "Hence the name hi-bakari, meaning 'fire only'". (I4, 34)

**Early Production Techniques.** The craze for originality among the creators of the cha-no-yu wares produced many oddities. A brief description of the techniques of producing the wares has been given by The British Museum. (5, 136)

... during the period of sophistication which set in towards the beginning of the seventeenth century, the great manipulative skill of the Japanese potter was often masked by a studied roughness in the appearance of the wares, which after being accurately thrown on the wheel were deliberately made asymmetrical. Again, the exterior of
the ware is often left untrimmed, and a thick treacly glaze, running in drops and ending abruptly before reaching the base, is preferred to a smooth surface and fine finish.

An example of the "thick treacly glaze running in drops", which also embodies the asymmetry described above, is shown on page 23 in the specimen photographed in color from the Freer Collection. Page 22 gives pertinent information on the piece. This specimen was appraised by Mr. C. L. Freer as "good". Morse appraised the piece as "supremely rotten".

Principal Designs in Cha-no-yu Implements. The principal designs embodied in the early Satsuma cha-no-yu pottery implements were:

<table>
<thead>
<tr>
<th>Design</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chabin</td>
<td>Teapot</td>
</tr>
<tr>
<td>Cha-ire</td>
<td>A jar to hold the powdered tea</td>
</tr>
<tr>
<td>Cha-ire no fukuro</td>
<td>A cover for the tea jar (cha-ire)</td>
</tr>
<tr>
<td>Chashaku</td>
<td>Tea spoon</td>
</tr>
<tr>
<td>Chashakudetsu</td>
<td>Tea spoon case</td>
</tr>
<tr>
<td>Chataku</td>
<td>Saucer</td>
</tr>
<tr>
<td>Cha-yan</td>
<td>A tea bowl</td>
</tr>
<tr>
<td>Chōji-buro</td>
<td>Clove boiler</td>
</tr>
<tr>
<td>Furo</td>
<td>Furnace - A globular vessel on three legs with an opening in the upper part for draft for burning charcoal.</td>
</tr>
<tr>
<td>Futsoki</td>
<td>Holder for lid of kettle</td>
</tr>
<tr>
<td>Gotoku</td>
<td>Kettle stand</td>
</tr>
<tr>
<td>Haisoreoku</td>
<td>A pan or box for ashes</td>
</tr>
<tr>
<td>Haisukui</td>
<td>Ash shovel</td>
</tr>
<tr>
<td>Hana-ike</td>
<td>Flower vase</td>
</tr>
</tbody>
</table>
SATSUMA CHA-NO-YU TEA BOWL

Freer Collection, Freer Gallery of Art, Washington, D. C.
(Catalogue Item Number 16.1.2k)

DESCRIPTION

Shape : Bowl, heavily modeled ovoidal, low foot.
Date : Late nineteenth century.
Clay : Soft, grayish-white.
Glaze : Thick, glassy; seal brown with dripping overflow of mingled gray, green, and brown.
Size : Height — 0.064 meters; 2.519 inches.
       Diameter — 0.135 meters; 5.314 inches.
Decoration : None.
Source : Purchased from Yamanaka and Company, New York.

REMARKS

C. L. Freer — Good.
E. S. Morse — Supremely rotten.
Hishaku  ..........  Hot water ladle (often made of bamboo)
Kama  ..........  Kettle
Kōgo  ..........  Incense box (perfume box)
Kōro  ..........  Incense burner
Midzu-koboshi  ....  Slop basin
Midzu-sashi  ......  Water vessel; water jug
Okimono  ..........  Ornamental pieces; figurines
Shiu-ro  ..........  Hand brazier
Tabaku-bon  .......  Portable tobacco box
Yukwan  ..........  Hot water pitcher

A list of other implements used in the tea ceremony is submitted for the curious and the interested reader.

Chakin  ............  Tea cloth
Chasaji  ..........  Tea scoop
Chasen  ............  Whisk for stirring the tea
Chikkei  ..........  Stand for water ladle
Fukusa  ..........  Finger napkin
Haboki  ..........  Feather brush
Hibashi  ..........  Poker
Kamashiki  ........  Mat for the kettle
Kwan  ..............  Kettle lifters
Midzu-shaku  ......  Water ladle
Robuchi  ..........  Stand for the stove
Sumitori  ..........  Charcoal basket
Tankei  ..........  Stand for water ladle
Uchewa  ..........  Fan
The early productions of cha-no-yu wares under the supervision of Boku Heii, the foremost artist of the original seventeen Korean potters of Satsuma, were "articles resembling the work of Komogawa, in Korea, which acquired great renown". (17, 372)

The original potters of Satsuma, starting about 1603, are known to have produced many varieties of cha-no-yu wares in their individual creative endeavors. Most of the wares were never sold by the Satsuma daimios but were presented as gifts. Few if any of the early pieces are found today. Copies produced in the eighteenth and nineteenth centuries are available and may be found in Occidental collections. Colored photographs of such specimens are submitted within this thesis. The introduction of pottery manufacture within the Satsuma fief was directly influenced by the widespread development and use of the cult of cha-no-yu within the Orient.
Chapter V

EARLY VARIETIES OF GENUINE SATSUMA: PATRICE OF FOREIGN ORIGINS

The original Satsuma potters are known to have followed the decorative production techniques of other lands. They had learned their art in their native Korea which was strongly influenced by techniques of production and designs developed throughout China and Korea. The outstanding early varieties which the Korean taught potters produced after the techniques of other lands are known as the sunkoroku, mishima, and bakésé varieties. The following discussion of the three broad varieties includes the origins of the variety name, the composition of the pâte, the glaze, the decorative element, and color photographs of examples of the varieties.

Sunkoroku Varieties. Boku Heii, one of the original captive potters of Satsuma, is known to have made reproductions at Nawashirogawa of the Chinese and Korean genre of wares called sunkoroku. The origin of the name according to some connoisseurs (17, 17) is obscure. The British Museum attributed the origin of the genre to "Sawankhalok, an old capital of Siam, where ancient pottery kilns have been found listed as late (estimated) as the seventeenth century". (4, 120) The British Museum asserted that "sunkoroku is a Japanese rendering" of the wares of Sawankhalok. Morse (10, 517) makes the assumption that "koroko" is the Japanese name for a form of Chinese pottery, and that "sun" refers to a Chinese dynasty. Morse explained that some are of the opinion that the name should be written rosokorodo. Brinkley (3)
stated that sunkoroku was copied from the archaic faience manufactured near Aden, and is valued for the sake of its curiosity and foreign origin. Shugio (15, 203) explained the origin and described the Satsuma variety as follows:

Sunkoroku Satsuma is so called from the fact that it was made after the style of a foreign ware having that name, and it is different from the well-known Satsuma. It is usually made of hard gray clay, and covered with a dull dark-gray glaze, decorated with some archaic designs painted in black or brown under the glaze.

The assumption drawn from the facts presented above is that in all probability all of these sources cited above are correct in a chain of facts surrounding the technique. This can be explained briefly. The ware in all probability was originated in Siam and its technique had infiltrated into China where it was produced in abundance during the Sung dynasty, Aden being one of the centers that produced the ware under a Chinese name of roskorodo which the Japanese named sunkoroku.

There has been a difference of opinion as to the composition of the pâte used in the Satsuma sunkoroku products. Most of the past connoisseurs agree that it was of a hard texture and was made from a light stone-gray clay. The pâte is described as "lightish in colour and of a hard texture, differing in these respects from that used in the later faience, which is of a softer nature and a creamy tint" (2, 50); "stone-gray, tolerably hard, and less fine than choice Satsuma wares" (3); hard, fine, light stone-gray color (early forms softer) (10); and, hard stone of dull yellowish and grey clay the yellow being the older (11).

The glaze has been described as transparent or translucent and clear in color or with a buff tone on the clay. The bases of the
early pieces were unglazed. Another characteristic of the older glaze is its warmer tones.

The peculiar archaic decoration has been reported to be both under-glaze and over-glaze. It consists of conventional scrolls, crosslines (tassellations), diapers in bands and panels, zig-zags, simple floral designs (see color photograph on following page), including the wave-like ornament peculiar to Korea, painted in broad free lines and "heightened in effect by the painting being executed partially under and partially over the glaze". (2, 50) The painting was in rich, deep, dark browns of different shades, always darker than the rest of the piece and sometimes slightly tinged with olive. The painting material was the juice of the Kaki. The variety was rarely copied by succeeding artists.

An example of sunkoroku Satsuma-yaki is shown in the colored photograph on page 30. Page 29 has the details pertinent to the specimen.

Mishima Varieties. The mishima style of decoration was in general use throughout Japan during the seventeenth and eighteenth centuries prior to the advent of painted wares. The style was copied directly from an inferior class of Korean ware first used in the Zenra district of Southern Korea during the Korai Period (918 - 1392) about the last half of the twelfth century. The technique was well known to the Korean captive potters of Satsuma. The name "mishima", in the opinion of most connoisseurs, was given to this distinctive group because to the Japanese it resembled or reminded them of the vertically disposed lines of ideographs in the Mishima almanac. Morse (10) was of the opinion that the name in Japanese came from the term
SATSUMA FLOWER VASE
(Sunkoroku Type)

Freer Collection, Freer Gallery of Art, Washington, D. C.
(Catalogue Item Number 02.215)

DESCRIPTION

Shape: Vase, slender, oviform, spreading foot.
Date: (?)
Clay: Hard, grayish.
Glaze: Brilliant, mingled blue and olive brown over metallic copper-brown wash.
Size: Height = .193 meters; 7.598 inches
      Diameter = .098 meters; 3.858 inches
Decoration: In olive brown, with areas of revealed metallic wash under glaze.
Source: Purchased from B. Matsuki, Boston, Mass.

REMARKS

Original Attribution: Sunkoroku Satsuma (possibly Shodai of Higo).
C. L. Freer - (early note) Good
E. S. Morse - (early note) Genuine sunkoroku
C. L. Freer - (1904) I still think it Shodai
E. S. Morse - (1921) Sunkoroku Satsuma
"three islands". The mishima genre is of the "pâte sur pâte class of decoration.

The composition of the clay of this early Satsuma ware was identical to that used in the sunkoroku wares. Brinkley (2) stated that there were specimens of "hard reddish-brown, stoneware". Morse (10) described the pâte as varying "from a dull iron-red to light gray tinged with red", and that in rare specimens "the clay is yellowish sand". All known specimens are classed as hard stoneware. The later wares are reported of a softer pâte than the early wares.

The glaze is mostly brilliant and transparent. Specimens are known in which the glaze is translucent, tinged with light-gray. Some bear cloudings (dark or opaque veins or spots) in variable blue-gray, light gray, and white. The mishima Satsuma-yaki flower vase in the color photograph on page 33 bears a brilliant light gray glaze with variable cloudings of blue-gray and white.

The designs of the earliest type, which Höchiu and Kinkai, the most noted potters of the Chosa Kilns, are known to have produced, were inlaid in white, white and black, gray, or black clay. The white clay is reported to be soft. The specimens with white and black or black are rare. The specimen in the color photograph is inlaid with white clay. The mishima design was impressed, stamped or imprinted in the soft clay and the piece was then baked. It was rarely cut in (incised, engraved, or scored). The impression was then filled or inlaid with white, gray, or black slip, glazed and baked again. The designs include encircling bands of plain lines or frets, radiating lines, starts or star shaped figures (encaustic design), circles, semi-circles, dots, radiating wheel-like figures, simple diapers, and
SATSUMA FLOWER VASE

(Mishima Type)

Freer Collection, Freer Gallery of Art, Washington, D. C.
(Catalogue Item Number 98.488)

DESCRIPTION

Shape: Flower vase, widely flaring upper body rising from jar-shaped base. Lip repaired with lacquer (dark area to left rear in photograph).

Date: Modern (?)

Clay: Hard, grayish

Glaze: Brilliant light-gray, with variable veiling of blue-gray and white.

Size:
Height - .240 meters; 9.45 inches
Diameter - .277 meters; 10.90 inches

Decoration: Inlaid with white paste, under glaze

Source: Purchased from Yamanaka and Company, New York.

REMARKS

Original Attribution: Yatsushiro

C. L. Freer - (early note) Unusual and representative. (There is nothing to indicate whether it was made before or after Professor Morse changed the attribution from Yatsushiro to Satsuma.)

E. S. Morse - (early note) Satsuma

E. S. Morse - (1921) Yes that's Satsuma, but it isn't old.
Mishima Satsuma.
rosettes. The design most frequently encountered consists of lines, bands, and dot work. Designs rarely found are diapers, rosettes, and flower blossoms. The better pieces are most carefully done in a "severe manner with great exactitude in extreme minuteness of designs". (2, 50)

Morse (10) had broken down the mishima genre into more specific decorative characteristics and prefixed the term with an appropriate Japanese or English term. His breakdown is as follows:

Koyome Mishima. The design of this group consisted of vertical lines between which are zig-zag lines. The design closely resembles the lines in the Japanese Mishima calendar.

Unkako Mishima. The chief characteristic of this group consists of cloud and crane decoration filled in with white and black clay.

Hana Mishima. The chief motive in this group consists of flowers in the decorative element.

Higaki Mishima. The word "higaki" in Japanese means "fence". The design of this group consisted mainly of lines drawn crossing each other.

Gray Mishima. This is a general term which may apply to all specimens generally made of red clay pâte and with a warm dark gray glaze. Occasionally some lighter clays were used which gave a cold light gray appearance to the glaze.

There is another variety which some connoisseurs had termed as hakâmé mishima while other collectors and scholars of the art were prone to call it the hakâmé variety and to classify it separately from the mishima varieties. It is classed separately in this study.
Hakéme Varieties. Hakéme Satsuma in all respects very closely resembled the Mishima varieties. The only difference was the process employed in accomplishing the decoration. The pâte, glazes, and designs were identical and what can be said of mishima must be said of hakéme. Some connoisseurs were prone to classify the hakéme genre as "hakéme mishima Satsuma–yaki". The name hakéme came from the method utilized in producing the design. "Hake" in Japanese means "brush", and the decoration on the hakéme wares is said to have been done by the mishima process in white slip upon a gray body but very fine as if executed with a brush (2)(17). Or, it was actually white slip "rudely painted in long sweeps" (10, 516) of the brush. Some connoisseurs described this variety of Satsuma as "having the brush-mark decoration" of the pâte sur pâte class. (15, 204) The early Korean potters of Nawashiragawa under Roku Heii are known to have produced many fine specimens of this class up to the year-period of Kwanei (1621–1643).

The most noteworthy varieties of ceramic wares of distinctly foreign origin produced by the original Korean captive potters of the Satsuma fief are the sunkoroku, mishima, and hakéme groups. The sunkoroku varieties are of Siamese and Chinese origins. The mishima and hakéme varieties are of Korean origin. Early specimens of these varieties are scarce items today because many specimens of sunkoroku, mishima, and hakéme were destroyed in the Kagoshima fire resulting from the bombardment of this port city of Satsuma Province by the British fleet in 1863.
Chapter VI

VARIETIES OF GENUINE SATSUMA PAINTING OF NATIVE ORIGIN

The collectors of Japanese pottery during the last quarter of the nineteenth century frequently debated issues pertaining to the native or foreign origins and influences of designs and varieties of Japanese wares. The stand taken in this study has been to divide the Satsuma productions into two categories: the foreign and the native origins. A variety is classified as of foreign origin when evidence showed that the variety as produced by the Satsuma potters was learned directly from some foreign pottery center. These varieties (sunkoroku, mishima, and hakenko) have been covered in Chapter V. A variety was classified as of native origin when evidence showed that the variety as produced by the Satsuma potters was learned directly from some native Japanese pottery center or was discovered by the Satsuma potters. The varieties of the second category are covered in this chapter. They are divided into five major varieties: seto kusuri, samé-yaki, miscellaneous, hibiki-de, and nishiki-de.

Seto Kusuri. Early in the efforts of the Korean potters of Satsuma, a potter named Kinkai was sent to Seto to study the pottery art for five years. This potter upon his return to Chosa created many outstanding pieces of Seto reproductions. Later, in 1608 when the prince's kiln was built by Hōchiku at Kajiki, Kinkai and Hōchiku reproduced some eighteen varieties of Seto glazes. The Shimazu records do not describe the distinguishing points of the eighteen
varieties. Eight varieties are known; and because they in some form or another resembled the Seto glazes, they are called the seto kusuri meaning seto glazed. Many of the Seto glazes were of Chinese origin having been brought to Japan by Kato Shirozaemon in 1223. The eight known varieties are described below.

1. Jakatsu-Kusuri. The thick dark gray or brown glaze was shrivelled in large, distinct globules. It supposedly resembled the scales on a dragon's (ja) back. An example is shown in the color photograph on page 39. This specimen is described on page 38.

2. Namako-Kusuri. The variety derived its name from "the likeness which the flambe glaze bears to the greenish blue, mottled tints of the Beche-de-mer". (2, 136) The variety was an imitation of a Chinese Canton (Kwangtung) stoneware called namako. The specimens most frequently bore a dense pâte of grayish-red color, well manipulated and covered with a rich and pleasing glaze.

3. Teasha-Kusuri. This variety derived its name from the iron (tetsu) - dust or rust (sha) that appears to be afloat in the glaze. It was copied after the Tei-sha-hwa ware of China. The copies usually bear splashes of flambe.

4. Kuro-Kusuri. The black (kuro) glaze of this variety gave it the name. The glaze "is softer and richer than the noir mat of the Chinese potters but it is less brilliant than noir éclatant". (2, 136)

5. A black monochrome. A name for this variety is not known. The glaze is black speckled with gold dust. The variety is beautiful and very rare.

6. Another unnamed variety bearing a "tea-green glaze, usually overlapping one or two coats of russet-brown or pear-skin glazes". (2, 136)
SATSUMA FLOWER VASE
(Jakatsu-Gusuri type)

Freer Collection, Freer Gallery of Art, Washington, D. C.
(Catalogue Item Number 11,377)

DESCRIPTION

Shape: Flower vase, cylindrical, bulbous shoulder
Date: Late nineteenth century
Clay: Dense, grayish-white
Glaze: Dark olive-brown, with brilliant black and brown
overflow, heavily crinkled surface in distinct globules
Size: Height - .235 meters; 9.251 inches
    Diameter - .175 meters; 6.889 inches
Decoration: None
Source: Purchased from Y. Fujita, Kyoto, Japan

REMARKS

E. S. Morse - (1921) My God, monstrous thing!
    Satsuma - rotten thing - damn modern
7. This variety is also unnamed. It consisted of polychromatic glazes. The principal colors were tea-green, grayish-white, and rich brown.

8. Bekko-Gusuri. The variety is sometimes called "bekkodō". The early wares were of great richness and of exceedingly dextrous technique in decoration. Several varieties of this ware are known. The less popular variety is known as betsu-kafu (tortoise shell) which consisted of an orange base with large irregular splashes of brown, rarely green, black, and occasionally white markings to resemble a tortoise shell. The clay of most pieces now available is white. The glaze was crackled and had a bright yellowish tinge. The ware was produced from early times until 1861 or 1868. It was adjudged a cheap ware with no artistic merit about this time and lost its popularity. The older specimens with minute flecks of green are considered to have value and artistic merit. The most famous variety was called torafu because of its tiger skin decoration in orange and brown colors. The color photograph on page 42 is an example of the latest variety of betsu-kafu type.

The connoisseurs of Satsuma ceramics have differed in interpreting the meaning of Seto-kusuri wares. A group led by Morse had defined seto-kusuri Satsuma as:

Seto Kusuri Satsuma is the ware having Seto glaze, and this variety is mostly made with a hard reddish-gray clay. (15, 204)

... a rich reddish brown glaze ... with running blue splashes. It bears no resemblance to seto glaze. (11, 40)

... and were glazed in similar style to the old seto wares; they were known as seto-kusuri which means they were coated with Seto glazes ... the glazes differ from those of Seto in being more brilliant; they are also applied with greater skill, and the principal glaze of brown is diversified by splashes of blue, yellow, and black. (2, 50)
SATSUMA INCENSE BURNER

(Betsu-Kafu Type)

Freer Collection, Freer Gallery of Art, Washington, D. C.

(Catalogue Item Number 93.31)

DESCRIPTION

Shape : Incense burner, two handles, silver cover
Date  : Late nineteenth century
Clay  : Hard, dense, white
Glaze : Tortoise-shell marked, orange splashed with black, white, and green. Crackled.
Size  : Height - .163 meters; 6.417 inches
      : Diameter - .148 meters; 5.826 inches
Decoration : None
Source : Purchased from Tozo Takayanazi

REMARKS

G. L. Freer - Very fine. Best specimen of the ware I have seen.
E. S. Morse - Satsuma late.
Morse (10, 520) described the saito-musuri as a brown glaze with splashes of transparent olive brown overglaze and flecked with light blue streaks. Morse, in his writing, states that it "is similar to brown glaze of Seto". Yet, above (11, 140) he stated that "it bears no resemblance to seto glaze". He was of the opinion that the "Satsuma glaze is warmer and redder due to the color of the paste underneath". Another difference which Morse attributed to the Satsuma glazes was the irregular dashes of brilliant overglaze with light blue veining.

**Samé-Yaki Varieties.** The origin of the varieties called samé-yaki (meaning sharkskin or ray-skin ware) dates from the time of Juzayemon Kōkō in 1780 and the Tatsumonji kilns. Brinkley gave this date as 1795. (2, 153) This celebrated artist is credited with the origin of the ware. Brinkley (2, 153) described it as follows:

Its peculiar feature is that the glaze, instead of being simply crackled, takes the form of a multitude of tiny segments, not globular but flat. This faience is called samé-yaki from the resemblance which its granulated surface bears to the skin of a shark. The condition of the glaze results from contractions in the process of firing.

The minutely granulated glaze covers the entire surface of the piece. The name "samé" is pronounced in two syllables. The glaze is generally over a hard, light, gray colored clay; it has a warm, light gray color at the top of the object, and a brick-red tinge toward the base. The granules in some specimens are very fine at the base and increase in coarseness toward the top. An example of this variety is shown in the color photograph on page 145 with a description of it on page 146. This specimen is called the snake-skin variety by Mr. Freer. It must be remembered that individuality was
SATSUMA TEA BOWL
(Snake Skin Type)

Freer Collection, Freer Gallery of Art, Washington, D. C.
(Catalogue Item Number 99.85)

DESCRIPTION

Shape : Tea-bowl, deep ovoidal, bold foot, partly glazed.
Date : Late nineteenth century
Clay : Dense, sonorous, grayish
Glaze : Mottled gray over dark olive, brown, and black
        in snake skin effect.
Size : Height ~ .093 meters; 3.661 inches
        Diameter ~ .131 meters; 5.157 inches
Decoration : None
Source : Purchased from B. Matsuki, Boston, Massachusetts

REMARKS

E. S. Morse - (1921) Sold as Satsuma - very modern.
an asset among the Satsuma potters so that there were variations both in glaze effects and in the composition of the pâte.

Miscellaneous Varieties. The potters of Satsuma were known to have produced many other varieties in addition to those listed above. Some of the miscellaneous varieties are listed below:

1. Blue and white Satsuma. (15)

2. Purple Satsuma. (15)

3. Isumi Satsuma. This very cheap pottery was produced in Northern Satsuma in the village of Isumi. (11)


5. White Satsuma. Some specimens were decorated. The glaze is so finely crackled it appeared crystalline. The early pieces were from Chosa in Osumi Province which was part of the Satsuma fief. This variety when decorated may be in any one of three colors: blue, brown, or purple. (11)

6. Tachino Satsuma. The variety was made in Tachino City during the early part of the seventeenth century. The early wares were undecorated. It is generally believed that decoration of the ware was after 1830. (11)

7. Satsu Sei. The Japanese term "satsu sei" means "satsu(ma) made". The ware was made about 1838 at the village of Tachino near Kagoshima. It is a hard white ware with a rather coarse glaze unevenly crackled. The decoration was under the glaze in light blue. A few specimens are known to be roughly decorated in brown under the glaze. (10)

8. Sishima Satsuma. It was made by a potter by the name of Sishima Kumasuke at Tano-ūra during the nineteenth century. (11)
9. Tsuboya Satsuma. This is the early work of the Korean potters. The clay is a coarse reddish color. The glaze is olive-green or apple-green in color. They are monochromes of great beauty and rarity.

10. Genrin-Yaki. A faience having a hard reddish pâte and a dark brown glaze runs in globules after the fashion of the well-known Chosa ware of Hōchiu. (3)

11. Amekusuri Satsuma. Amekusuri Satsuma "is the name given to those Satsuma having amber-color glaze, and this variety is often decorated with some incised decoration". (15) The amber-colored pieces were sometimes described as yellow monochromes. They are among the least known but most beautiful pieces.

There are other varieties of which very little is known. Several of these are Seikosan, Yamahara, and Hayeshimogawa. The monochromes are often splashed with red, gold, or some other contrasting color showing a metallic lustre. The monochromes present no decoration other than the exquisite colors of their glazes. These specimens are of exceptional beauty and of the greatest rarity.

The early varieties described above were generally produced from clays found on the surface of the earth in the neighborhood of the kilns. The choice pieces produced at Satsuma prior to the feudal rebellion in 1868 were invariably small, or at least of medium size. A few other household items besides the cha-no-yu implements listed in the previous chapter were produced. Wine bottles with slender necks (called sake-dokuri) and ewers (called suiteki) were in demand and useful. The clay for the earliest wares was of a fine dense texture in a rich brown color. Discoveries of new clays produced new varieties of crackled white ware with an ivory tint when glazed.
New glazing materials were also discovered. This eventually resulted in the production of larger and more imposing pieces which were invariably of modern manufacture.

**Hibiki-De Varieties.** The discoveries of new clays in the Satsuma sief about 1614 by Boku Hei and Chin Tokichi and later in 1650 by the Kawara and Yamamoto families resulted in a change in the products of Satsuma kilns. The new pâte produced was almost white where previously the pâte was of varying shades of brown. The newly discovered clays and materials, after much research by Boku, resulted in a glaze which brought fame to the Satsuma-yaki. The new product was a finely crackled white faience, in some cases almost crystalline in appearance. These specimens of finely crackled white faience are called hibiki-de. The Japanese term "hibi" means crackled. The term is applied to the plain undecorated crackled light-colored wares. The undecorated white Satsuma is sometimes called "mugi" Satsuma meaning plain or unfigured.

The composition of the pâte of hibiki-de wares is not without its many variations. Standardization was vulgar and a desecration of the potters' art. Therefore, to declare the pâte as any one type would be false. This explains the many descriptions that may be found as the assertions of past connoisseurs. Some of the descriptions pertaining to the pâte of this variety are quoted below.

The pâte is generally hard and close in texture, so much so that it may be termed a semi-porcelain. The clay employed in its manufacture is evidently of a very refractory nature, and therefore capable, under strong heat, of resisting even a partial fusion. (1, 166)

The typical Satsuma faience is of a very light greyish-white tint, almost like vellum in color; some of it is of a chalky character, and comparatively soft, but it is generally of a fine, hard and close texture, occasionally almost a semi-porcelain, and the clay employed in its
manufacture is evidently of a very refractory nature, and therefore capable under strong heat, of resisting even a partial fusion. (2, 51)

Features of this faience were fineness of pâte and lustre of glaze. The pâte was close grained, almost as hard as porcelain. (3, 152)

It is evident that with these materials a ware very closely resembling genuine porcelain could have been manufactured, and, indeed, among the products of the Nawashiro-gawa and Tadano kilns specimens are found which possess hardness and translucency nearly entitling them to rank with fine porcelain. (3, 153)

The paste is hard and compact, of yellowish white, slightly tinted with rose colour;... (6, 107)

The faience made here is a sort of pipe clay, usually of a buff or cream colour, soft and porous body, and slightly baked, .... (6, app 18)

Most of the connoisseurs agreed that generally the pâte was hard, fine, and close in texture, almost a porcelain. The color of the pâte ranged from white to grayish-white and ivory. Many are of the opinion that the softer chalky pieces may, in all probability, be imitations, the products of other Japanese kilns.

The glazes found on hibiki-de wares are the real factor to which many attributed Satsuma's fame in pottery production. The smooth, lustrous, and mellow glaze delicately and minutely crackled has been considered unrivalled by any ceramic product. The values of the glaze have been both praised and denounced. Excerpts are quoted from past connoisseurs for the reader's evaluation.

... a thick transparent glaze but imperfect, the surface being covered entirely with minute cracks .... The ancient examples are of a gray glaze, and have a peculiar waxy appearance; these are much prized. (6, app 18)

On cooling, unequal contraction takes place between the body and the glaze, and the result is, that the entire surface becomes covered with a minute network of fine cracks. (1, 166)
The crackling of the thin transparent coatings presents countless angles of reflection and refraction to the light, and, as it were, retains it within itself, gaining a depth and richness combined. We can with assurance state, that in the entire range of Ceramic Art there has been no surface produced more refined in treatment ... than that presented by the best specimens of old Satsuma faience .... The glaze is of a very light tingering between greyish white and vellum. The old pieces are of a cold tint. 

(1, 166)

The Satsuma ware of bygone times can scarcely, at first sight, be distinguished from ivory. In vain does one search among modern pieces for the exquisitely smooth surface, rich, mellow tone, and almost imperceptible crackle of the old faience. What one generally finds is crude, chalky pâte, covered with glaze that is fissured rather than crackled. Or if the crackle is close and the pâte tolerably fine the soft ivory tint of the old faience is replaced by artificial discoloration intended to simulate what it never can really resemble, the effects of age. 

(3, 133 - 134)

Old pieces should have an ivory-like, lustrous glaze of cressunish or yellowish tone and crackle almost microscopic. 

... The quality of the glaze is not an infallible criterion of age. ... The Satsuma surface, however is even superior to ivory, for its network of minute crackle produces a play of light that greatly enhances its charms. It is for this surface that the collector should look. 

(2, 148 - 149)

All ceramists, and those in the slightest degree afflicted with the fashionable fever, know what "Satsuma crackle" is. It is not the purple-veined meshes of the Chinese glazes, but the delicate network that suggests a tiny spider's web or the delicate pore lines on the translucent skin of a maiden's hand; though to the Japanese imagination it is the scales of a young dragon or of a serpent that are thus simulated. Hence their name of hibikide (snake porcelain). The Satsuma crackle is of the most delicious cream-color or rich buff tint. ... The transformation (during firing) in color was like that of grass through the four chambers of indigestion in kine. The dead gray, unreticulated mass of Satsuma clay after its fiery baptism became a glistening creamy tint, split into a minute network of cracks that rivalled the delicate geometry of the spider's web. 

(2, 148 - 149)

... the white ware, a faience distinguished in the best examples by a fine net of crackle in a crystal glaze, has been conceded the world's first place among non-translucent earthenwares, both for its ivory-like sheen, and as a background for decoration in colours and gold. 

(14, 32)

It is true that nearly all of the Japanese faience was crazed or crackled, but none had the exquisite minute ivory-like crackle of
Satsuma ware. The peculiar crackle of the glaze was attributed to the differences in the coefficient of expansion between the biscuit clay and the glazing material in the firing and cooling process. The more ivory-like tints were attributed to variable quantities of iron in the glaze. The value of a specimen was increased by the finer crackle.

No decoration other than the crackled glaze was given to the hibiki-de wares. An example, considered to be a very good one, of disputed age is shown in the color photograph on page 53. A description of this piece is given on page 52. The hibiki-de ware was sometimes referred to as "egg-shell ware" because of the whiteness of the pâte and the thinness of the biscuit.

O-Niwa-Yaki Variety. The Satsuma potters were cognizant of the value of the fine crackle. The potters of the seventeenth, eighteenth, and first half of the nineteenth century did not experience difficulty in producing the fine microscopic crackle. The purification processes in the preparation of the clays and the glazes deteriorated after the mediatisation of the feudal rights of the daimios of Japan in 1868. This resulted in a coarser crackle in the wares produced after this period.

A variety of hibiki-de ware, which was the modern endeavor to reproduce the microscopic crackle of old, was produced in 1896 on the grounds of Prince Toda Yoshi's villa. The variety was called O-niwa-yaki. The name was derived from the word "niwa" which in Japanese has a connotation of "grounds". This modern ware, after being thinly glazed and fired once, was reglazed and re-fired thus doubling the amount of crackle.
SATSUMA VASE
(Hibiki-de Type)
(White Crackle Faience)

Freer Collection, Freer Gallery of Art, Washington, D. C.
(Catalogue Item Number 95.3)

DESCRIPTION

Shape : Vase, elongated ovoid; flat recessed foot
Date : (?)
Clay : Hard, gray-white
Glaze : Brilliant cream, speckled with light gray-brown;
minute, composite crackle. Iridescent.
Size : Height - .203 meters; 7.992 inches
        Diameter - .096 meters; 3.779 inches
Decoration : None
Source : Purchased from Yamanaka and Company, New York.

REMARKS

C. L. Freer - Exquisite color and crackle
E. S. Morse - (1921) A very pretty piece of Satsuma - not
        especially old.
Nishiki-De Varieties. Much, or probably all, of what has been said of the clays, glazes, and processing pertaining to hibiki-de wares is true of the nishiki-de wares. The nishiki-de wares are the plain white faience decorated in enamel colors with gold being the principal color. It was because of the raised effect produced by the enamels and the utilization of gold that the ware was called "nishiki-de" which in Japanese connoted the decoration after the style of "nishiki" meaning brocaded.

The nishiki style of decoration had been done by potters in Kaga, Kyoto, and Hizen Provinces under the patronage of the Tokugawa family long before it was introduced in Satsuma. It was the belief that the nishiki style of decoration was introduced in Satsuma by the famed painter Kano Tagen of Tokyo. Prince Mitsuhiisa of Satsuma summoned Tagen to Tateno in 1675 and commissioned him to decorate Satsuma faience in the style of nishiki. Tagen furnished designs to the Satsuma potters at Tateno, and for a short time the art flourished in the Satsuma potteries. The products of Tagen's brush were called "Satsuma Tagen". These are very rare for they were made in small numbers for the prince's private use or presented as gifts to friendly daimios of Japan. The decorative style is sketchy employing slight floral designs, impressionistic landscapes, and birds on branches—all very simple subjects. The use of jewelled diapers and medallions was unknown at this period. The pictures as used by Tagen in his decorations of Satsuma wares were known as "shibu-e", and date from 1675 to the latter part of the eighteenth century. Sometimes the only color employed in Tagen Satsuma was a reddish-brown from the Kaki-no-shibu (the juice of the diospyros kaki).
The finest early production of nishiki-de was restricted to Tateno where the ware was manufactured regardless of costs. The early "brocaded" Satsuma faience was not made in large quantities. What specimens were produced were for the prince's own household or for his presentation to the Shogun, Mikado, or his fellow daimios. These have always been considered treasured and choice items. The early pieces were ornamented very sparingly in gold and colored enamels. The fabrication of this ware deteriorated after a period of years because they were not in accord with the Oriental tastes of the period.

Kawara Juzayemon Hōkō was credited with reintroducing the style of decoration at Tatsumonji and Tateno in 1795 under the patronage of Prince Eiō after Hōkō's many journeys throughout Japan during which time he visited and studied at many pottery centers. Koku Shōman promoted the production of nishiki-de at Kawashirogawa in 1840 after having studied at or under the Tateno artists. The revival of nishiki decoration in Satsuma produced many outstanding specimens after 1800. The color photograph on page 57 shows an example of nishiki-de type of Satsuma faience. Page 56 gives a description of the piece.

The ornamentation in nishiki-de decoration is upon the glaze, thus covering the network of the crackle of fine superficial lines. The soft, mellow, and waxy-looking glaze ranging from a creamy-white to buff-ivory tones formed a better background to receive the enamel and gold decoration than any other ceramic surface. The enamels and gold were painted on and then fixed to the piece by a third firing in a muffle stove or kiln. The enamels used were the colors of green,
S: TSUMA FLOWER POT
(Nishiki-De Type)

Freer Collection, Freer Gallery of Art, Washington, D. C.
(Catalogue Item Number 97.10)

DESCRIPTION

Shape : Flower pot, quadrilateral, wood cover with small
       bird ornament in metal.
Date  : Late nineteenth century (?)
Clay  : Hard, dense, grayish
Glaze : Lustrous cream, with pinkish-brown cloudings;
       crackled.
Size  : Height - .162 meters; 6.377 inches
       Width - .173 meters; 6.811 inches (square)
Decoration : In pink, light green and blue enamels and gold;
             over glaze
Source : From the de Goncourt Collection.
        Purchased from S. Bing, Paris, France

REMARKS

E. S. Morse - Modern, a flower pot
blue, purple, black, and yellow. Red was supposedly the only pigment used by the early artists.

The best specimens of nishiki-de wares were among those produced between 1800 and 1868 at the Tateino kilns. Those produced at Tatsumunji ranked next in artistic merit. Those produced after the feudal rebellion are gaudy splashes of pigmented colors to lure the Occidental dollar and pound. There were some American and English connoisseurs who thought these gaudy specimens were the real Satsuma ware. This group of collectors regarded the early cha-no-yu wares and the white faience as plain trash. Audsley expressed this feeling adequately when he wrote (2, 165):

Amongst the productions of the Satsuma potters may also be mentioned a glazed but undecorated, white faience, and light grey pottery rudely ornamented with designs inlaid in white clay, neither of which merit special remark.

Audsley was referring to hibiki-de productions when he wrote of the "glazed but undecorated, white faience", and to nishima productions when he wrote of the "light grey pottery rudely ornamented with designs inlaid in white clay".

Morse, from his point of appreciation, did not have too much regard for the nishiki-de productions. He wrote (10, 516):

The Japanese do not regard the light cream colored crackled and decorated faience as Satsumas which is looked upon as Satsuma by western collectors.

Although Morse did not openly clarify this contention, it is believed he was expressly referring to the gaudy "export monstrosities" produced after the mediatization of the daimios of Japan in 1868. These "export monstrosities" have proven since Morse's time to be imitations. The imitations are described in the following chapter of this report.
An excerpt from Teall (16, 108) does not agree with Morse and his concept of Japanese appreciation.

Precious indeed are those bits of faience (early nishiki-de) and their rarity long made them coveted by native Japanese connoisseurs.

Teall in his context definitely associated his contention with the nishiki-de productions, which were produced under the patronage of the Satsuma princes prior to the feudal rebellion in 1868; and it is believed that he did not intend to include the "export monstrosities". It has been found generally that Audsley and his group favored the commercialized decorated wares produced after 1800, especially those of the boon period after 1876, while Morse and his group enjoyed the old undecorated white faience and cha-no-yu products prior to 1800, especially the very earliest cha-no-yu and cha-jin wares.

There are certain characteristics which most connoisseurs of Satsuma had associated finally with the authentic decorated Satsuma ware which came from the prince's own kilns. The first characteristic was "the general rule that all the pieces that have come out of the prince's factory at Satsuma are of small dimensions". (17, 355) The second pertained to the subjects selected for decoration. Walters stated that the genuine was "richly but chastely decorated with a spray of flowers or foliage, occasionally with a phoenix, Chinese lion or unicorn, in combination with delicate diapers and lightly penciled fret borders". (17, 369) Franks, as pertains to decorative subjects, wrote, "It is said that there are no genuine specimens of Satsuma with marks (identification), or painted with figures". (8, 87) It must be pointed out that the characteristics apply to Satsuma wares made prior to 1868, the year of the feudal rebellion. Anything may
apply after the loss of the dismio's patronage of the kilns as long as the products would sell for the potters and their families had lost their only support. This point is substantiated by Walters. (17, 369 - 370)

Elaborate combinations of diapers, bouquets of brilliant flowers, armies of gorgeously appareled saints, peacocks with spreading tails, and dragons environed by golden clouds - all subjects, in fact, that can help to achieve gaud and glitter - are employed by painters who have long since abandoned the aesthetic creeds of their country. They represent neither the spirit nor fashion of true Japanese art, but simply the wonderfully adaptive genius of Japanese artists. Just as in the seventeenth century the Arita potters covered the "old Japan" ware of that time with Chinese figures and mythological monsters, interwoven with garlands of peonies and chrysanthemums, when their patrons complained that their own artistically decorated vases had not flowers enough for the Dutch taste, so do the Satsuma decorators today crown their "old Satsuma" with mail-clad warriors and long Buddhist processions to satisfy the taste of the American and European collector.

Many collectors of the first quarter of the twentieth century were of the opinion that specimens decorated as described above were never produced by the Satsuma potters. Such specimens were generally acknowledged as imitations.

Commercial competition has no mercy or consideration for the unfortunates bread basket. The Satsuma potters after losing the patronage of the Shimadzu clan had to have food so they degraded their art in answer to the commercial demands. The materials were no longer carefully selected and prepared, the potting no longer perfect, and the decoration no longer was executed with skill and precision. (17, 369) Rutter (13, 9) reporting on the decorating of pottery in 1922 wrote that it was -

... done in small establishments or individual households to which the white ware is sent by many of the big potteries. Prices paid for such outside work, which is done largely by children or, in their spare time, by women, are very low as compared with the cost when the ware is decorated in the pottery itself.
Thus, the decorated wares deteriorated in quality of pâte, glaze, and decoration when Occidental markets created a ready demand for the ware. The crackle became large and fissured. The pâte became softer and softer until it was chalky. The decorators broke away from enamels and used inferior Western pigments or decalcomanias.

**Saishiki-de Variety.** A variety closely allied to nishiki-de wares was known as "saishiki-de". The name was derived from the Japanese word for "painted". This ware is exactly like the nishiki-de except that no gilding is employed in the decoration. It is painted entirely with enamels or pigments. It does not have any gold coloring.

The endeavor in this chapter has been twofold: first, to show the wide varieties of effects sought by the princes' potters in the production of genuine Satsuma potteries which present a difficult problem so as to render classification of Satsuma products a matter of great controversy and difficulty. The wide varieties encompassed in Satsuma products was principally due to the individual creativeness and ingenuity of the artisans and artists of the potters art. This was the production of pottery for the luxurious and aesthetic appreciation of the finer oriental way of life for the privileged classes. Individuality was a premium. Second, the purpose has been to show how the hard porcelain-like texture of the early pâte; the smooth, carefully worked yet archaic glaze of luster and fineness; the sparingly, aesthetically, and richly colored enamelled decorations deteriorated into a cheap, chalky, and gaudy article through the influence and greed for financial gain which replaced the aesthetic appreciation of the art. The financial greed and increased market value for Satsuma products in the latter quarter of the nineteenth century produced many forgeries and imitations.
Chapter VII

IMITATIONS

The attentions of oriental pottery collectors of Europe at the Paris Exhibition in 1867 were particularly directed to the fine faience produced by Satsuma under the Princes' patronage. The admiration and popularity which resulted in world-wide fame for Satsuma pottery budded at the Paris Exposition. The popularity in a few years drained the market of available Satsuma products and soon many pieces ticketed as Satsuma; but in reality imitations, were offered for sale to the European buyer by the importers. The imitations of or pertaining to Satsuma pottery are of four categories: (1) Satsuma imitations of other potteries, especially those of China; (2) specimens in which the pâte is old and the decoration is new; (3) specimens in which the pâte and decoration are new; and, (4) specimens produced as copies of Satsuma at other kilns.

Satsuma Imitations of Other Potters. The first category deals with the pieces of pottery made by the Satsuma potters after pieces potted by other centers. It was known that the original endeavors of the Satsuma potters were often copies of Chinese or Korean wares that had achieved fame or popularity as cha-no-yu wares. It is difficult after three centuries to definitely name any one style or piece copied by the Korean potters. Prince Yoshihisa was known to furnish models of Chinese pieces of cha-no-yu wares. An example of cha-no-yu ware that has been produced by the Satsuma potters is shown in the color photographs on pages 64 and 65. This specimen
SATSUMA TEA BOWL

(Temmoku Type)

(Up-turned side view: page 64)

(Top view of inside: page 65)

Freer Collection, Freer Gallery of Art, Washington, D. C.

(Catalogue Item Number 00.43)

DESCRIPTION

Shape         : Tea bowl, very small, flaring; with silver rim.
Date          : Not determined.
Clay          : Hard, dense, grayish-white.
Glaze         : Light yellow-brown.
Size          : Height - 0.424 meters; 1.732 inches
               Diameter - .100 meters; 3.937 inches
Decoration    : Nelumbium designs, inside; raindrop design, outside.
               Both in under-glaze black and brown.
Source        : Purchased from B. Matsuki, Boston, Mass.

REMARKS

Original Attribution - Temmoku
Later Attribution - Amended to Chinese; Chien.
C. L. Freer   - Very fine.
R. L. Hobson - (28 January 1911) Think this specimen was
               made in Japan.
E. S. Morse  - Japanese Satsuma.
Others        - Japanese; agree with Morse.
is in the large group commonly called by the Japanese name temmoku. The Encyclopaedia Britannica (12, 365) states "this name was first given to the black tea bowls for which Chien-an and afterwards Chien-yang, in Fukien, were noted in the Sung dynasty or even earlier". The original and later attributions of this piece were both to China and to Chien.

**Imitations in Old Fâte: New Decoration.** The second category deals with specimens that were originally produced in Satsuma, and which at a much later date were decorated to the demands of the commercial buyers. This is most generally true of specimens originally produced as hibi-ki-de wares and later decorated as nishiki-de wares. The production of the ivory-white undecorated faience was quite extensive in the early years, and many pieces were made before the feudal rebellion in 1868.

When Occidental markets demanded the elaborately decorated wares many of the undesired hibi-ki-de pieces were decorated by artists at Tokyo. The decoration of this ware was very elaborate. It differs from the genuine primarily in the colors for the Tokyo artists substituted pigments for enamels. The pieces decorated at Tokyo lack the fine lustrous purity of color found in the rich and brilliant enamels of Satsuma wares. The additional baking process involved had impaired the ivory-like surface of the old faience.

The artists of Tokyo were capable of producing beautiful and artistic effects. Their work was executed with great skill in pigmented colors with gold outlines and dot work. The specimens, decorated by this group of artists, generally have elaborate borders of intricate diapers or fringe patterns, compositions of flowers, birds, and other
subjects. Brinkley has written that these decorators finding sufficient inducement to put forth their full strength were capable of producing a faithful imitation of an old specimen and their work "does not fall far short of the best standards". (2, 151)

Many connoisseurs, because of the deception worked by these artists, were of the conviction that the only certain criterion of genuineness was the quality of the pâte and the glaze. One deceptive device used by the decorators and retailers of Tokyo was the artificial aging of newly decorated pieces or pieces that had the glaze impaired in the additional firing. Brinkley described the processes as follows (2, 148):

Steeping in strong infusions of tea, boiling in decoctions of yasha and sulphuric acid, or exposure to the fumes of damp incense, are methods thoroughly appreciated and constantly practiced by the Japanese dealer, but so little understood by collectors that places of honour are often accorded to specimens still besmeared with the sediment of the drug used to discolour them.

The aging of imitations was an ingenious piece of trickery which did not deceive the learned or trained buyer, for it was known that the Japanese used silk or crepe wrappers to protect their treasures which were hidden away in storehouses and cleansed repeatedly from stain of use.

*Imitations With New Satsuma Materials: Japanese Decoration.* The third category of imitations included specimens in which the product of Satsuma materials and the decoration of Japanese artists were newly fabricated to meet the commercial demands. There are two divisions of this category. One group consists of the products made by kilns outside of Satsuma from clays imported by junks from Satsuma. These imitations were reported to have been done in Kyoto, Osaka, and Tokyo.
Audsley adequately gave the facts concerning this group of imitations in the following excerpt from *Keramic Art of Japan* (1, 217, 168).

Another kiln, at which large quantities of ceramic wares have been made for export, was established in 1860 at Ota, a suburb of Yokohama, by Suzuki Yasubeyu, a Tokio merchant, who induced a clever potter, named Kosan Miyakawa, of Makudzu, in Kioto, to undertake the direction of it. He obtained clay from Satsuma, and his earlier productions were imitations of that faience; it is, however, easy to detect the difference between these counterfeits and the real Satsuma as we have pointed out in our chapter on the latter ware. (217)

... The pâte is not so close an imitation as to deceive anyone experienced in Japanese wares; but it may be said to generally resemble genuine Satsuma, so far as its external appearance goes. It is not so hard as Satsuma usually is, and accordingly is more easily scratched with a steel instrument, or fractured by a blow. It is usually whiter in tone than the genuine ware, and is not so minutely or regularly crackled in its glaze. (168)

Some past writers on Satsuma were of the opinion that all elaborately decorated Satsuma pottery was mostly the work of Kosan. The above presents an antithesis to the criterion of genuineness which pertains to the quality of the pâte and the glaze. Thus the hunger for old Satsuma in the Occidental market had forced the introduction of new influences into the ticketed Satsuma-yaki. The influence resulted in prodigious vases in pairs that were extraordinarily figured with mythical animals, Buddhists saints and elaborate designs. Most connoisseurs were of the opinion that pairs and large pieces were never produced by Satsuma. This was at one time a hotly contested issue as is evidenced by Bowes. (2, 62 - 63)

Other misconceptions about Satsuma faience were that small pieces only were made. This may be right as regards to the period when nishiki decoration started but later on large items were made.

Some writers say that only single pieces were made but this is in error, for some of the most beautiful works in pottery, enamel, etc., are in pairs and in scenes in the Imperial
palace, painted in the makiemono of the seventeenth century, flower vases in pairs are shown. As a matter of fact, the idea of pairs is quite in accord with Japanese sentiment, for with them it signifies conjugal felicity which is symbolised in the ashidori, the beautiful duck and drake which are never seen apart.

The truth has never been ascertained. It is the writer's assumption, after completing the study and reviewing many older pieces, that prior to 1868 only single pieces were made and these were of a small and medium size. The loss of princely patronage to the kilns at the time of the rebellion forced more modern production techniques to be adopted along the order of mass production. This came after 1875 or 1880, and it may have resulted in greater standardization thus producing many duplicates of some particular wares. It is not very probable that pieces were made primarily as pairs for the writer tried to purchase items in pairs during his sojourn in Japan. None were available. Then again, to meet Western demands, it may be possible that pairs were decorated as such for the demands of the market.

Another group of the third category consists of the specimens fabricated and fired at Satsuma, especially at Nawashirogawa, which were sold in the plain state to be painted and fired in the muffle kiln by the artists in the ateliers of Kobe, Tokyo, Kyoto, and abroad. Most of these were decorated in the shops in the vicinities of Kobe and Tokyo. Here the artists were known to use elaborate designs with figures the most favorite subjects. Great profusions of diapers are a common trait of the pieces. This was done primarily to conceal the surface which was marred in the additional firing. The Kobe ateliers were known to completely cover the faience surface to hide this telltale trait. This is substantiated by Brinkley (2, 167 - 168).

Sometimes, especially in the case of pieces decorated in Kobe, the faience is not allowed to appear at all, being entirely covered with gold pigments and a little enamel.
The best of these specimens are distinguished by miniature painting wonderfully fine and elaborate. (167)

... When it is desired to stimulate age, medication, roughness of decoration, and trituration with dirt are resorted to. (167)

A presence of a dull black or brown pigment in the decoration is an infallible sign of modern work. (168)

Brinkley presents some excellent pointers of great value to the collector desiring to appraise pottery that may be ticketed as Satsuma. The ateliers of Shiba were the outstanding practitioners of the aging deception. Most of the products of Shiba were, therefore, of a quiet tone in spite of the free use of gold. Further pointers were given by Audsley in his evaluations of the artistry of the Tokyo painters. (1, 217)

A numerous body of painters reside in the city of Tokio, and are justly celebrated for the beauty of much of their work. They are remarkably skilful, and much of their work is characterized by great freedom and high artistic feeling. In purely ornamental designs they form quite a school, and so marked are their designs in character and treatment that they furnish a ready clue to the locality of their painters. Large quantities of porcelain and faience are sent from Hizen, Mino, Owari, Kioto, and Satsuma for decoration.

The imitations produced by this deceptive method and by the artists outside of Satsuma are known to lack the reserve and repose of the genuine Satsuma pottery. The manufacture of pottery at Osaka, Kyoto, and Tokyo from Satsuma materials has complicated and made classification more difficult.

Forgeries of Satsuma. The fourth category of Satsuma imitations are the real forgeries. Even the Japanese had a word for them. The pieces produced fraudulently as imitations to deceive and cheat were called gizo-yaki. Many of these pieces were immediately destroyed upon discovery by the honorable trader and artist. Pieces honorably produced as imitations with the makers name affixed to the specimen
were called mozo-yaki. But, this was not necessarily an honorable
technique for many marks were counterfeited.

The fourth category consisted of specimens that are not Satsuma
in any respect except resemblance. They were produced of foreign
materials outside of Satsuma for financial profiteering on Satsuma
fame. The centers that were known to produce the forgeries were
Awaza (in Kyoto), Busen, Awaji, Nagato, Osaka, Ota (near Yokohama),
and Shiba. The greatest number of these were produced between
1870 - 1880 at the Tokyo, Kyoto, and Yokohama kilns.

Awaza Imitations. The source of "gizo" imitations in Awaza is
described by Audsley. (1, 209 - 210)

... the productions of the district of Awaza in Kioto province,
from where, ... the immense quantities of faience have been
sent with which, during the last ten or twelve years (1870 -
1881), the western markets have been flooded, and although
its distinctive characteristics are becoming well understood,
we fear that much of the ware treasured by European collectors
as Satsuma is really only Awaza faience; during the earlier
years of our communication with Japan, when the true Satsuma
ware was sent to Europe, and so highly appreciated by
connoisseurs, merchants, finding the supply exhausted, sent
forward Awaza ware under the name of Satsuma. But it is
now very easy for us to distinguish between the two wares,
for Satsuma is somewhat roughly potted, and is generally
of a hard and rather greyish-white body, whilst the faience
of Awaza is most carefully manipulated, is of a fine and soft
texture, a warm cream or pale yellow tint, and is covered
with a thinner and more minutely crackled glaze than that
applied to Satsuma ware.

Opinions of many connoisseurs of the period in the last quarter
of the nineteenth century were that only five to ten genuine Satsuma
decorated wares were put on the market each year during the ten or
twelve years referred to above. The marked pale yellow tint of the
Awaza imitations referred to by Audsley, has in later years after
Audsley's writing, earned for it the name of tamago-yaki meaning
"egg pottery". Though Audsley refers to the Awaza ware as of a soft
texture, both the Awata and Satsuma wares may be considered as a kind of semi-porcelain. The Awata ware is now known to be very fragile, more so than the Satsuma ware, from being very slightly baked. The outstanding artists of the Awata kilns that were involved in the Satsuma imitations were Kinkozen, Kinzan, Tangan, Giogan, and Iwakuragan.

**Buzen Imitations.** Some enterprising Japanese, seeking to employ the idle potters of Satsuma after the feudal rebellion and desiring to cash in on some of the big profits in marketable Satsuma imitations, found a white clay in the vicinity of Okayama in Buzen Province. The idle Satsuma potters were brought to Okayama to produce Satsuma forgeries. This enterprising group opened an agency at Tsukiji. The glaze of the pieces produced here was coarsely crackled. The pâte was soft and porous "that the slightest touch of ink led to its immediate absorption, and consequently cloudy spreads of color below". (10, 522) How much and what was produced is not known.

**Awaji Imitations.** Chaffers (6, app 15) reported that Awaji (Awadji or Awagi) had produced a faience that was very similar to the Satsuma and Awata wares in color, paste, and decoration. It is highly probable that some of this ware was sold and ticketed as Satsuma when ready and eager buyers were clamoring for Satsuma wares.

**Nagato Imitations.** Nagato Province was known to have factories established in town of Hagi, Matsumoto, and Toyourayama early in the sixteenth century. These factories were known to produce a faience in imitation of the Satsuma product during the period (1870 - 1890) when Satsuma enjoyed world fame. Most of the specimens were sent to Tokyo for decoration.
Osaka City Imitations. Osaka City in Osaka Province was known to have a factory called Maizan which hurriedly produced a superior imitation of the Satsuma pottery. (4, 128)

Ota Imitations. The potter Kozan of the Ota atelier in the suburbs of Yokohama originally used clays shipped by junks from Satsuma in his early pieces. This proved to be a slow method of supply and rather costly. His later specimens were produced from clays of nearer sources. The early specimens usually bear his impressed mark in a gourd-shaped cartouch. It is assumed that his original efforts were giso-yaki imitations. His later efforts may not have been so honorable, and many pieces of mozo-yaki imitations may have found their origin in his atelier. The pâte of this pottery was described on page 68.

Shiba Imitations. The pottery shops of Shiba in Tokyo came to be the most notable producers of Satsuma forgeries. The potters of these shops specialized in producing imitations of old Satsuma works for which there was a ready and highly profitable market. Their early efforts were more painstakingly decorated and cleverly stained to give the appearance of age to deceive the European and American buyers. It appears that the enterprising groups were greatly induced by the profiteering prospects, and were not too concerned about losing face in producing forgeries and marketing them under false pretenses. This practice is substantiated by Audsley (1, 168 - 169) in his Keramic Art of Japan.

We may also mention that numerous examples, in the form of vases and hibatchi of important size and beautiful decoration have been sent to this country (England) during the last five years (1876 - 1881) as Satsuma ware of great antiquity, accompanied by fanciful historical legends; they are ornamented with exquisite figure subjects, religious processions, and so
forth, painted in quiet toned enamels, with a free use of gold, and have an appearance of great age. There is not the slightest doubt, however, that these pieces are modern Tokio work produced at the factory of Shiba, and although interesting as specimens of Japanese skill and cunning, they are in no sense imitations of ancient Satsuma faience, for it is well known that such ware was only made in small pieces, and was never decorated with figure subjects. More recently still, large quantities of somewhat similar ware, decorated with figure subjects, but of a very inferior description, have been received. This ware does not bear the mark of the maker.

The modern Kioto ware (1881) to which we have alluded is, however, easily distinguishable from Satsuma faience, being of a full buff tint, light and porous in its body and covered with a bright glossy varnish, crackled.

Audsley recognized a clue that was an infallible criterion of genuineness. It was definitely considered by the Satsuma collectors that all pottery ticketed Satsuma which was decorated with figures of rakan or any human figures was modern ware produced after 1870 at the Shiba, Ota, or Kobe work shops. Bowes (2, 61) describes the rakan as "the disciples of Shaki-muni, the founder of the Buddhist religion".

There are reputedly two groups of the rakan that are known to be used as subjects on pottery: the Sixteen Rakan, and the Five Hundred Rakan.

This does not complete the list of all potters or potteries that may have produced Satsuma forgeries or "honorable" imitations. Many imitations were faithful reproductions of genuine Satsuma and have so successfully fooled the curators of collections that they still are ticketed and catalogued as genuine Satsuma.
Chapter VIII

CONCLUSIONS AND EDUCATIONAL VALUES

The thesis of this study has been designed to relate the historical approach employing a scientific method in the definition of Satsuma wares through an interpretation of its varieties. The secondary position maintained throughout the study has been an endeavor to learn something of the truth of Japan, its people, and its customs since these facts may directly reflect upon the pottery industry of Satsuma and the varieties produced. The realization of this problem was of necessity the first phase of the reflective process. The problem had been personally defined as an individual and personal research arising from first-hand experiences.

Difficulties Encountered in the Procedure. The original definition of the problem created the determining factors of what were or were not pertinent data. The original hypothesis for the problem included a comprehensive study of all pertinent data pertaining to the characteristics, influences, artists, artisans, varieties, history, customs, and identification marks and monograms of Satsuma ware. It was found necessary to reach out to the four corners of the world to obtain the data. Once the facts were partially collected, after almost two years of study, it was decided by the researcher that the problem could not be adequately dealt with or justifiably fulfilled to the satisfaction of the researcher in the time available. It was then necessary to restate the problem in order to include only the primary and secondary positions stated
at the beginning of this chapter.

The researcher had fully anticipated as the study was being carried forward that modifications of the problem in procedure and in the scope would be necessary. Language difficulties proved to be the most unsurmountable obstacles in the study. The well-intended opinionated writings of past writers on the subject had to become intimacies of the researcher in order that the writers could be properly interpreted and understood. The intimacies with these past writers were essential if order was to come from confusion in names, dates, localities, translations, and facts reported. Only then could the researcher of historical data make valid assumptions.

**Recording the Process.** Historical data is often most difficult to validate. It is essential that a precise and extensive record be given of the processes carried out during the course of the study in arriving at the assumptions if the assumptions proposed by the researcher are to have value to the interested reader. This important feature of historical and educational research is often overlooked. This record was submitted as chapter II of this study.

**Some Conclusions.** The concluding remarks of each chapter have been both critical and incisive. The conclusion reached by the researcher at this point of the study is suggestive of further studies of the Oriental arts, crafts, customs, traditions, and society by the Occidental scholars. We propound the most beautiful democratic principles and ideals for the world to live by, yet we condemn loudly and strongly in ignorance of the basic philosophico-social factors in the Oriental way of life. — As though "ours" was the
only right philosophy of life! Is it too critical of our way of life and education to say, "We are surrounded and controlled by selfishness"? Thousands of American and Occidental scholars perform researches yearly in what has been declared a world society, yet the scholars stay in their own back-yards and specialize in garden varieties. There is a greater problem which education must face if the world is to enjoy fully its promise of the brotherhood of man. This great problem is in understanding not only of our neighbor but also of the world, its people, and their customs.

The concluding proposal of this researcher is to continue delving into the Oriental back-yard of Satsuma for a broader understanding of the mythological, traditional, and legendary history surrounding the artists and artisans whose art the collectivism of modern society has forced into oblivion.

**Educational Values of the Study.** The educational values of a study in the varieties of Satsuma wares are threefold. These may be briefly listed: (1) consumer literacy or intelligent buying; (2) cultural growth; and, (3) interpretive function.

The first value is consumer literacy or intelligent buying. The United States during the last fifty years has been the chief market for Japanese pottery. The yearly total varied according to world, international, and domestic situations. The best grades of pottery produced in Japan were exported mainly to the United States, while the cheaper ware was shipped to Asiatic markets. United States has in the past received from thirty-three per cent in 1912 to fifty-one per cent in 1908 of the total output of pottery exported by Japan. (13)
This study has educational value in presenting to the American buyer an opportunity to broaden his understanding of Japanese pottery especially Satsuma from the standpoint of selecting, judging, and recognizing a product of Japan in which many American dollars are invested annually. It may assist others who are interested in purchasing Oriental items for a collection from being duped into buying imitations or forgeries.

The second value is cultural growth. The cultured individual is essentially an educated individual. The educated individual is one of broad understanding and appreciation of the social and material cultures of many lands. This study may serve to broaden an understanding of a material culture of an Oriental people.

The third value is the interpretive function. Through a study of this nature in the material cultures of a nation, one may interpret some of the customs, traditions, and industries of a people. This study has shown how the material heritage of cha-no-yu wares has shed insight upon a time-honored custom of the tea ceremony in the Oriental way of life.

Recommendations to Scholars. The interest found in the historic past of the Orient, especially of Japan, has developed into a desire to expound to others recommendations which they may be interested in making in a study of Japan. Those seeking new fields may find pleasure in studying the products of the Seto ateliers, the oldest potteries of modern Japan. Or, it would be most interesting and revealing to know the facts behind the Samurai and the samurai sword which so many returning soldiers have placed on their mantles as war trophies.
The silk industry of Japan and the manufacture of kimonos or obi cloths should also be interesting. In fact, there are many other arts and crafts that should be interesting: lacquer ware, cloisonné, fan manufacturing and painting, ivory carving, wood carving, Japanese architecture, pearl industry, etc.
APPENDIX A

LETTER TO PROFESSOR SEIKO CHIWO
Mr. Seiko Chinjo
Professor of Industrial Arts
Osaka Industrial Art School
Tennoji-Chō, Abeno-Ku
Osaka City
Honsiu, Japan

My dear Professor Chinjo:

I do hope you remember me. May I first express my great appreciation to you and your boys for the fine artistry and workmanship you so beautifully embodied in the bronzes which you did for me. My wife has proudly displayed them to her many friends. She wears them with joy and pleasure. Again may I thank you for the cigarette box which is a beautiful treasure that I keep on my desk.

I have on several occasions lectured and displayed before university groups the art pieces from your school which I have. I am always proud to show them. May I again express my most sincere appreciation and gratitude in your kindness.

At present I am an instructor in Industrial Arts at The Ohio State University where I am doing graduate work toward my masters degree. You will be delighted to know that I have chosen as my thesis subject, Japanese Satsuma Porcelain Ware. I find that material on this subject here in the United States is very scarce. So, I am taking the liberty of requesting of you and your colleagues to assist me in gathering information on this important cultural subject. If you will help me I shall be greatly indebted.

Of course, any information you may find on Satsuma Ware will help me. That you may have some idea of what I desire, I am listing some of the points of my thesis.

1. A complete history of the Province of Satsuma and how it became a center of the Satsuma Porcelain Industries. These facts would show why and how Satsuma Ware came to be made in Satsuma Province.

2. A history or a list of the original artists and families who have become famous for their work in Satsuma Ware.

3. Photographs (black and white or in color) of excellent examples of good Satsuma.
4. Four copies of facsimiles (or drawn reproductions) of the signatures, inscriptions, or identifying marks of the artists, families or industrial plants that are known to produce Satsuma Ware. This should show a legend in English that they may be identified by our scholars. Here I hope to make a catalogue of the artists and main features so that Satsuma Ware may be identified with its maker.

5. Historical facts, from its beginning up to the present, pertinent to Satsuma Ware and its production or manufacture. Here, I hope, to include data on Satsuma that was made expressly for the occupational forces.

Any books on Satsuma Ware that you can supply me will be appreciated. Of course, these will not be of any use to me unless they are in English for I cannot read Japanese. Japanese books with illustrations of Satsuma with English annotations will be of great value to me.

I hope your baby is well and growing to be a healthy youngster. I am sorry I had to leave so quickly for I would have enjoyed cultivating our friendship. Won't you convey my best wishes to Mr. Shusai Ohmoto.

Please let me know what costs there will be in gathering this information and materials. I shall gladly repay the costs. If I can be of any service to you do not hesitate to ask for my services.

Hoping you and your colleagues are in the best of health, I am

Most appreciatively yours,

Joseph E. Gary
Industrial Arts Department
223 Industrial Engineering Bldg.
Columbus 10, Ohio

JEG
APPENDIX B

LETTER TO DEAN RICHARD F. BACH
College of Education
Department of Education
Dr. H. Eikenberry, Chairman

16 December 1947

Dean Richard Bach
The Metropolitan Museum of Art
New York City

Dear Dean Bach:

One of my ablest graduate students has spent considerable time in Japan and as an Army Major was in a position to study and collect many interesting items of SATSUMA China ware. I've therefore encouraged him to do an M.A. thesis on the subject.

As this study is now well along, I'm wondering about the resources of the Museum on the subject, particularly as regards analytical photographs that we might use and especially any in color. Please refer this request to the appropriate department for response and I'll be most appreciative.

I'll also appreciate a response from your librarian concerning the authors and titles of a few of the best books in English on Satsuma ware which we'll want to study through the facilities of inter-library loan and to list in the bibliography.

With every good wish for the holiday season, I am

Cordially yours,

William E. Warner
Professor of Education

WEWsh
APPENDIX C

REPLY FROM DEAN RICHARD F. BACH
January 6, 1947

Professor William E. Warner
College of Education
The Ohio State University
Columbus 10, Ohio

Dear Bill:

Your letter of December 16 regarding Museum resources on the subject of Satsuma ware was forwarded to the departments concerned. I understand that the Library has already sent you a list of books, one of them including colored illustrations. There are apparently no other photographs available, and none of the ware is on exhibition here at present.

I enclose a short article on Satsuma ware, written by Theodore I. Hobbs, Associate Curator of Far Eastern Art. This lists also a few books which should be useful.

I hope that these few suggestions will be of some help to your graduate student and I wish that we had more to offer.

My best to you.

Cordially yours,

Richard P. Back
Dean

Enc.
APPENDIX D

WARES OF SATSUMA BY THEODORE L. HOBBS
WARES OF SATSUMA

Satsuma, the southernmost province of the island of Kyushu, has for centuries been the home of the manufacture of various kinds of earthenware besides that of the creamy faience for which it is famous.

The earliest ceramic wares of the province are represented by crude household utensils and it was not until the close of the sixteenth century that wares of finer quality were made. About this date Shimadsu Yoshihiro, Prince of Satsuma, brought back with him amongst his prisoners from Corea, some skilled Corean potters with possibly a few Chinese. These potters were distributed amongst various villages and produced different kinds of pottery according to the materials they found at hand. Later Prince Yoshihiro, who was a great patron of arts, willing to equal in his own feudal state the ceramic productions of China, had clay and other materials imported from there.

Another event which had a great influence on the ceramics of Satsuma took place 1675 when Mitsubisa, the then reigning Prince of Satsuma, obtained the services of an artist named Tamesa to decorate the faience that was then being made, and it is from about this time that the earliest specimens of faience decorated with enamels over the glaze may be dated. A further impetus to the manufacture of this faience was given towards the end of the 18th century by a visit of one of the Satsuma potters to all the chief pottery centers of Japan.

From this time on, until the break-up of the feudal government, choice pieces of faience decorated with enamels over the glass, and also other varieties of pottery were produced in the province.
During the early years of Meiji in order to meet the demand of foreign customers a large amount of highly decorated faience was produced, and further lots of plain faience were made and sent to Tokyo and Kobe to be decorated; this latter were instead of being painted with brilliant enamels is mostly decorated with pigments, or if enamels are used they are of a muddy tone and have not the brilliance of the older specimens.

Owing to the fashionable craze for Satsuma which at one time existed and which occasionally revives, any pottery in the least resembling Satsuma has been sold as such and large amounts of pottery made in Kyoto, Yokohama, or Awaji have been sold as Satsuma.

Satsuma faience of the best quality has a hard close-grained paste, a soft, lustrous minutely crackled glaze, decorated over the glaze with brilliant, pure coloured enamels, the decoration being rather sparse and intended to show up the beauty of the glaze rather than to hide it. Specimens may also be found which have been left plain and undecorated. Satsuma faience of this description made prior to 1868 was entirely for Japanese use and was confined to pieces of small size such as vases, incense burners, cups, etc.

Large and highly decorated pieces are invariably of later date than 1868.

Additional information on the subject of Satsuma ware may be found in the following books.

Pottery and Porcelain by Hanover - Rackham
Porcelain of All Countries by R. L. Hobson
British Museum Handbook of Pottery and Porcelain

APPENDIX E

LETTER FROM LIBRARIÁN MRS. RANDOLPH BULLOCH
December 23, 1946

William E. Warner
The Ohio State University
Columbus 10, Ohio

Dear Mr. Warner:

Your letter of Dec. 16, 1946 was referred to the Library for titles of books in English on Satsuma ware. As far as I know, there are no books on Satsuma ware alone, but there are sections in books and magazine articles. The following are all good:


Connoisseur. 1932. v.89, p.109-115. 7 illus; (Double Glaze Satsuma, by Lady Ingram).

Transactions of the Asiatic Society of Japan. 1878. v.6, p.193. (The Korean Potters in Satsuma, by Ernest Satow)

Perhaps you will be able to obtain these through inter-library loan, possibly from the Library of Congress. Unfortunately we do not have inter-library loan service.

I hope this list will be of use to you.

Yours truly,

Mrs. Randolph Bulloch
Reference Librarian

ELB:MR
ANNOTATED BIBLIOGRAPHY

   An elaborate treatise on Japanese ceramic art. It is written in three sections: introductory essay on Japanese art on design, history, ornamentation, influence, mythology, symbols, gods, and religion; factories, kilns, centers, and provinces directly concerned with pottery manufacture; marks and monograms on ceramic works.

   Liverpool, Edward Howell, 1890, 576 p.
   An excellent book on all Japanese pottery. It is written in four parts: mythology, tradition, history, decorated and undecorated wares, kilns of thirty-one centers of manufacture; examples of pottery from the Bowes collection covering sixty-seven varieties; notes on legendary subjects employed in the decoration of pottery. It contains sixteen colored plates and 577 illustrations.

   This series is known as the Oriental series on Japan. Volume VIII is entirely on "Keramic Art" and covers the primitive, transitional, and recent wares. An excellent source book on the history of Japan.

4. British Museum, Department of Ceramics and Ethnography.
   London, Printed by order of the Trustees, 1924, 168 p.
   A guide book to the Oriental ceramics collection of the King Edward VII Galleries. Originally the Franks Collection. The guide describes briefly the history, characteristics, marks, and designs of the predominant manufactures.
5. British Museum, Department of Oriental Antiquities and of Ethnography.

Handbook of the Pottery and Porcelain of the Far East.


A guide book to the Franks Oriental ceramics collection at the
King Edward VII Galleries. Same as bibliography item number 4
except for additions, changes, and corrections.


London, Bickers and Son, 1876, 1000 - 28 p.

A listing of the marks and monograms of pottery and porcelain
over the world to include the renaissance and modern periods
with historical notices of each manuafactory preceded by an
introductory essay on the vase fictilia of the Greek, Roman-
British, and medieval eras. The appendix contains a brief
history of the Japanese potteries. Three thousand potter's
marks and illustrations.


Edited by T. Leman Hare. A volume of a series of six called
Masterpieces of Handicraft. Contains sixteen plates in color.
Gives a brief history of the industry in Japan with some marks
and monograms.


London, Printed by George E. Eyre and William Spottiswoods for
her Majesty's Stationary Office, 1878, 246 p.

Collection of A. W. Frank as displayed at the South Kensington
the history of porcelains and potteries of China, Japan, and
Siamese. It has eleven plates of 139 Chinese marks, and seven
plates of 120 Japanese marks.


Lippincott's Magazine, XXIII, 496-500 (April 1879).

An excellent article on the methods of manufacture and processing
of the clays in the traditional style of the old process.
10. Morse, Edward S. "Old Satsuma".  


An excellent article on the classification and characteristics of the old or undecorated Satsuma ware of the type generally associated with the cha-no-yu tea ceremony. The article is a mild ridicule of the "export" decorated wares.


Cambridge, Printed by the Riverside Press, 1900, 364 p.  

A catalogue of the Morse collection of Japanese pottery at the Museum of Fine Arts in Boston. Contains sixty-eight photogravure plates and 1545 potter's marks.


A brief comprehensive treatment of the pottery and porcelain of the world from the early Greek to the modern.


*Trade Information Bulletin Number 26*, Published by U. S. Bureau of Foreign and Domestic Commerce, Department of Commerce, 5 June 1922, 13 p.  

A bulletin issued by the Department of Commerce to American business men. It carries a timely report on commodities or activities of commerce. Rutter, an American trade commissioner at the time of this writing, evaluates the pottery industry of Japan.


A paper read before the Japan Society of London. Discusses the beginnings of the art in Satsuma, the families involved, their moves, factories, works, marks, artistry, clays, kilns, baking, and enamels.
15. Shagho, H.  **Catalogue of a Collection.**


    A catalogue of a collection of oil paintings and watercolor
drawings by American and European artists, and of Oriental
art objects belonging to Thomas E. Waggaman of Washington, D. C.

16. Tesall, Gardner  "The Facts About Satsuma"

    *House and Garden*, XLVIII, 100-101 (October 1925).

    The article describes the history behind the production of
the ware and the principal types manufactured in the old
wares.

17. Walters, William T.  **Oriental Ceramic Art.**

    New York, D. Appleton and Co., 1897, 10 sections, 5 volumes.

    A beautiful folio series that is illustrated by examples
from the collection of Walters with 116 plates in color and
over four hundred reproductions in black and white. The
text and notes are by S. W. Bushell, MD (Physician to H.B.M.
Legation, Peking). Lithographed plates are by Louis Prang
of Boston.