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**I, Lindsay M Hagen , hereby submit this original work as part of the requirements for the degree of Master of Arts in Art History.**

It is entitled:

**Exemplifying the Modern Spirit: Japanization and Modernization in the Ceramic Art of Miyagawa Kozan (1842-1916), Shirayamadani Kitaro (1865-1948), and Itaya Hazan (1872-1963)**

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**Exemplifying the Modern Spirit: Japanization and Modernization in the Ceramic Art of Miyagawa Kōzan (1842-1916), Shirayamadani Kitarō (1865-1948), and Itaya Hazan (1872-1963)**

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## **Abstract**

This thesis explores the modern spirit in Japanese ceramics from 1871 to 1927. More specifically, I examine how modernity affected the designs and approaches of three influential ceramic artists, Miyagawa Kōzan (1842-1916), Shirayamadani Kitarō (1865-1948), and Itaya Hazan (1872-1963) as evidence that Japanese ceramic art in the modern period represents a reinterpretation of tradition and modernity, fused with Western influences. Moreover, these three key artists provide insight into the development of the ceramic arts in Japan as they transformed from domestic tea wares to export wares and ultimately to objects of modern artistic expression and creativity through the contributions of Kōzan, Shirayamadani, and Hazan.

In chapter one I provide historical context to describe pre-modern Japan and how aspects of society and visual arts transformed in the modern period. In chapter two I introduce four stages of development that characterize the transformations of the ceramic arts from the Meiji period until the turn of the century: initial fascination among foreign audiences, their mass consumption, marketing by the Japanese targeted at western audiences, and finally, artists bridging Eastern traditions and Western techniques to create fresh, modern designs that often stretched the perceived limits of the ceramic medium. I introduce artists Kōzan, Shirayamadani, and Hazan, highlighting their contributions and significance. I also describe the ways in which their works reflect the phases of development that transpired in the modern period. In chapter three I discuss a central component of modernity in relation to Kōzan, Shirayamadani, and Hazan's works: reinterpretation of Japanese traditions fused with Western influences of technological advances. Chapter four investigates the spirit of individualism and its impact from the late Meiji to the Taisho period. In Japan, increased individualism helped elevate the profile

of ceramics as an artistic medium, and the position of the ceramic maker to that of artist. The inclusion of ceramic arts as a category in the government-sponsored Imperial Art Academy Exhibition (Teiten) in 1927 marked a major turning point in the attitude towards ceramic art in modern Japan.

A discussion of Kōzan, Shirayamadani, and Hazan highlights connections in their stylistic approaches, responses to the modern age and shifting demands of the ceramic industry. Although their works represent sequential periods of the modern era, I argue that all three ceramic artists responded to fluctuating tastes, both domestically and internationally. They embraced modernism and created fresh interpretations and designs that were guided by a sense of their individual artistic potential. In turn, this led to a new kind of ceramic art that explored the vast possibilities of their ceramic medium. Miyagawa Kōzan represents the transitional potter who began the efforts to stretch the perceived limits of the ceramic medium in the Meiji period. Japanese-American decorator Shirayamadani Kitarō played a critical role in the Art Pottery Movement in America which became a source of great inspiration to later Japanese ceramic artists, including Itaya Hazan, who, as Japan's first independent, studio artist, exemplifies the fulfillment of this development in ceramic art.



## Acknowledgements

In 2009 I interned at the Cincinnati Art Museum Mary R. Schiff Library and Archives. During my time at the museum's library, I became fascinated by Cincinnati's large collection of Rookwood Pottery pieces and as a local Cincinnati, felt especially connected to the rich local history of the pottery. The legacy of Rookwood immediately sparked my interest and continued to resurface as a research topic in several courses I took in both nineteenth-century American history and Japanese art history studies. In particular, I became interested in a specific aspect of Rookwood Pottery's history—the Japanese influence on Rookwood's designs. As I further investigated this topic and immersed myself in Japanese art courses both at my undergraduate institution, Hanover College, and at the University of Cincinnati, I became fascinated by the modern Meiji period and the cross-cultural influences between Japan and America at the turn of the century. This fascination flourished as I studied modern Japanese visual arts such as painting and prints, and investigated the role of the enigmatic Japanese American decorator Shirayamadani Kitarō of the Rookwood Pottery Company. It became clear that there were connections between Japanese and American ceramic arts and surprising connections between Rookwood Pottery to Japanese ceramic artists Miyagawa Kōzan and Itaya Hazan.

I cannot adequately express how extremely grateful I am to my thesis advisor, Dr. Mikiko Hirayama, who was a tremendous source of expertise, encouragement, and support as I further explored my interests during my time at the University of Cincinnati. Her genuine dedication to her students became apparent to me as she generously met with me throughout the weeks, shared exhibition catalogues and briefly translated publications for me. She was a devoted mentor, proof-reader, and advocate for all my academic pursuits even those outside of my thesis research. Moreover, her expertise in modern Japanese art history was a significant help to me in

understanding and contextualizing the changes and developments that occurred in Japan in the Meiji period.

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## Introduction

Investigation of modern Japanese decorative art history is a relatively new interest. At the beginning of Japan's modern period (1868-1945), rapid industrialization and desires to appeal to Western markets contributed to a negative perception of Japanese applied arts from this era in Japan.<sup>1</sup> Because they were perceived as imitations of European styles and ceramic producers' attempts to appeal to the Japan-crazed Western audiences, many deemed decorative arts of the Meiji period (1868-1912) as overly commercial and merely copies rather than new, original works.<sup>2</sup> However, in recent discussions, ceramics, porcelains, and other Japanese applied arts of the modern era have been interpreted as a reflection of Meiji era policies, the blending of East and West, and above all, the embodiment of Japanese modernity.<sup>3</sup>

In this thesis, I promote the idea that ceramic artists Miyagawa Kōzan (1842-1916), Japanese-American decorator Shirayamadani Kitarō (1865-1948), and Taisho era studio artist Itaya Hazan (1872-1963) exemplify Meiji policies, conscious fusion of East and West, and Japanese modernity.<sup>4</sup> In responses to shifts in society, they created pottery that merged Japanese visual traditions with modern Western technical innovations to create new approaches to ceramic design and decoration to continually stretch the perceived limits and possibilities of the ceramic

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<sup>1</sup> Clare Pollard, *Master Potter of Meiji Japan, Makuzu Kōzan (1842-1916) and His Workshop* (Oxford: Oxford University Press, 2002), vi.

<sup>2</sup> *Ibid.*, 5-6.

<sup>3</sup> *Ibid.*, 6-7.

<sup>4</sup> Throughout this thesis, I will refer to all Japanese persons using the format of surname first, followed by first name. In the case of Japanese artists, I will refer to them by their given art names, such as Kōzan and Hazan, or last name followed by first name, such as Shirayamadani Kitarō.

medium. Their contributions paved the way for the elevated profile of ceramic arts and of ceramic artisan to that of artist, two concepts that flourished in the Taisho period and onward.<sup>5</sup>

I advocate art historian Clare Pollard's idea that Miyagawa Kōzan laid the foundation of this modern approach to ceramic design and decoration.<sup>6</sup> I also suggest that Shirayamadani Kitarō, although a decorator at an American Pottery factory, proves an influential and necessary link in cross-cultural issues between Japan and the West. Finally, Itaya Hazan exemplifies the crystallization of these issues in that he fully embodies the role of ceramicist as an artist rather than craftsman whose contributions led to the eventual elevation of ceramic arts in 1927, which reasserted its value and reputation.<sup>7</sup> These factors, coupled with the birth of a new concept of the individual artist in Japan, generated efforts to re-imagine the perceived limits of the ceramic medium. Their works also reveal the mutual relationship between East and West that characterizes Japanese modernity. In effect, Kōzan, Shirayamadani, and Hazan contributed many fresh interpretations of Japanese tradition and Western influences through their work.

The Meiji period's foremost potter and producer of ceramic wares, Miyagawa Kōzan, led this initiative. Kōzan was Japan's transitional potter who consciously vacillated between traditional tea ceremony\* ware styles and Western tastes for ornamental decorative works, which were Japanese in character. Kōzan's position as a leading producer of export wares and his participation in international exhibitions not only reflects the Meiji government's promotion of decorative and applied arts for a stronger trade economy, but also resulted in his increased

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<sup>5</sup> To be clear, I refer to Kōzan, Shirayamadani, and Hazan as artists in this study because they are regarded as artists in contemporary scholarship. In the nineteenth century, Kōzan was considered a master of his ceramic kiln and Makuzu workshop. He was regarded as more of a business man of export ware. Shirayamadani was a decorator at Rookwood. Although Rookwood marketed itself as a "studio," denoting that artists would see a piece from its creation to its consumption, in reality, Rookwood was a factory who regarded their designers, such as Shirayamadani, as decorators rather than artists, except in published marketing materials. See chapter three for further explanation.

<sup>6</sup> Ibid., 97.

<sup>7</sup> Ibid., 85-86.

exposure to influences and trends in Europe and America as the Art Pottery\* movement emerged. Clare Pollard suggests that it would be surprising if the overarching artistic exchange between the “Japonist” ceramic styles of European and American companies such as Royal Copenhagen of Denmark, Royal Doulton of England, and Rookwood of the United States did not have an enormous influence on ceramic design in Japan.<sup>8</sup> Since mutual exchange and manufacture increased contact and awareness of one another’s works in the age of increased mobility and communication, Pollard explains that Japanese ceramicists such as Kōzan specifically worked according to the changing tastes of the foreign market and his domestic audience. Moreover, her statements resonate with another art historian John Clark’s idea that cross-assimilation and cultural exchanges played a huge role in reassessment and interpretation of Japanese art and discourses.<sup>9</sup>

The leading producer of Art Pottery in America was the Rookwood Pottery Company, which hired Japanese artist Shirayamadani Kitarō in 1887 to infuse a Japanese character to their local pottery production.<sup>10</sup> Shirayamadani’s authentic Japanese identity and novelty made his decorations at Rookwood meritorious and highly sought after especially during the height of the Japonism craze in America in the 1880s.<sup>11</sup> In the 1870s, Rookwood’s founder Maria Storer<sup>12</sup>

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<sup>8</sup> Ibid., 65.

<sup>9</sup> John Clark, “Yōga in Japan: Model or Exception? Modernity in Japanese Art, 1850s-1940s: An International Comparison” *Art History* vol. 18 no. 2 (June 1995): 253.

<sup>10</sup> Storer’s desire to hire a Japanese artist reveals the Western assumption of an inherent Japaneseness that characterized all Japanese artists and their works. In his book from 1879, *Pottery; How It Is Made, Its Shape and Decoration*, Maria Storer’s first husband, George Ward Nichols, explains that Japanese artists were knowledgeable of ceramic traditions and he suggested that in order for American pottery companies to succeed, they should invite Japanese workers to show them their “secrets.” By the time Mrs. Storer founded Rookwood Pottery, she hoped that in employing a Japanese decorator, her company would be able to create “Japanese Rookwood,” works that were artistically created with a Japanese sensibility of beauty, with local American clays and production methods.: George Ward Nichols, *Pottery; how it is made, its shape and decoration* (New York: Putnam & Sons, 1879), 104; Elizabeth Fowler, “The Rookwood Sage: Kitarō Shirayamadani, Japonism, Art Nouveau, and the American Art Pottery Movement, 1885-1912,” (Ph.D. diss., University of Minnesota, 2005): 15.

<sup>11</sup> Elizabeth Fowler, “Kitarō Shirayamadani and the Creation of Japanese Rookwood,” *American Ceramic Circle Journal* vo. 26 (2011): 175.

(1849-1932), who was at that time Mrs. Maria Longworth Nichols, was so inspired by European adaptations of Katsushika Hokusai's (1760-1849) fifteen-volume *manga* illustrations (1814-1834) that she experimented with her own interpretations of Japanese forms and motifs.<sup>13</sup> However, Rookwood also assimilated and digested European influences such as glaze techniques and the Art Nouveau style, which further determined their artistic direction at the turn of the century. In particular, Rookwood produced works in line with the Art Nouveau's principles of elegant decorative designs. Moreover, Rookwood gained popularity by capitalizing on its image as a producer of Art Pottery. By publishing the company's aims and goals in marketing materials throughout the 1890s and 1900s, Rookwood's business manager continually asserted that the company's intention was to produce artistic wares that were crafted by hand and handled by individual decorators, and therefore, were objects of fine art.<sup>14</sup> Their image closely resembled similar philosophies of the preceding Arts and Crafts movement and also the idea of marrying art and industry, which was characteristic of the Art Nouveau movement. However, Rookwood was a factory that used modern American production techniques. It consequently became an internationally recognized producer of Art Pottery, known for its innovative and modern techniques. Because of its international reputation, Rookwood was well-known among Japanese

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<sup>12</sup> Born as Maria Longworth to the wealthiest family in Cincinnati in the nineteenth century, Maria married her first husband, George Ward Nichols in 1868. At the time Maria founded Rookwood, she was known as Maria Nichols. Mr. Nichols was an influential figure in the reform efforts and education of design throughout Cincinnati. Nichols died in 1885. Maria remarried in 1886 to Bellamy Storer, an influential politician in Cincinnati. As Trapp states, people referred to Maria as Mrs. Nichols until her second marriage in 1886, at which point she became most well-known as Maria Storer. For the sake of consistency, I will refer to Rookwood's founder as Maria Storer throughout the chapters of this thesis since this was her legal name at the time of her death.

<sup>13</sup> Like many Europeanist scholars, Pollard states that Maria Storer was inspired by Felix Bracquemond's adoption of Japanese motifs and developed her own "grotesque" translation of Japanese design in her early wares: Pollard, 64; Kenneth Trapp, "Rookwood and the Japanese Mania in Cincinnati," *Cincinnati Historical Society Bulletin* vol. 39 no. 1 (Spring, 1981): 52; Kenneth Trapp, "Japanese Influence in Early Rookwood Pottery," *Antiques* 103 (January, 1973): 193; Anita Ellis suggests that it is quite possible Storer experimented with Japanese forms and was influenced by Japanese art independently from Bracquemond's designs in France. Private meeting with Anita Ellis on May 1, 2012.

<sup>14</sup> Nancy Owen, "Marketing Rookwood Pottery: Culture and Consumption, 1883-1913," *Studies in the Decorative Arts* vol. 4 no. 2 (Spring-Summer, 1997): 2.

ceramicists who looked to the West to see what Western audiences wanted in decorative arts.<sup>15</sup> Therefore, the influence of Rookwood's Japanism and Art Nouveau left an indelible mark on ceramic artists in Japan, contributing to a translation of a translation, or in other words, the process known as reverse Japanism\* whereby Japanese artists were inspired by the methods and designs adopted by Western artists and companies, such as Rookwood Pottery, that had originally found inspiration in a translation of Japanese visual arts. Moreover, Rookwood's marketing strategy, rather than actual business practices and intentions, projected an image of the ceramic decorator as artist, rather than artisan or craftsman.<sup>16</sup> This approach began to take root among artists of the late Meiji period, and later flourished in Taisho era society.<sup>17</sup>

The idea of the Japanese ceramic decorator as artist as opposed to artisan came to fruition with ceramicist Itaya Hazan. Hazan is known as the first studio potter in Japan,<sup>18</sup> and is especially revered for his contributions to ceramic arts in the Taisho and Showa (1926-1989) periods.<sup>19</sup> As his sketchbooks reveal, he was extremely interested in both the works of Kōzan

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<sup>15</sup> Japanese ceramic societies invited experts to speak on Western technical methods, increasing exposure to examples of Western ceramics. Pollard, 65-68.

<sup>16</sup> It is important to note that although Rookwood's publications seem to advance the artistry of the decorators, this was in sharp contrast to the goals of both Storer and her business partner, William Watts Taylor. See chapter three for more explanation of the contrasts between the image of Rookwood Pottery through its marketing and the reality of its production methods. For in-depth discussion of this dichotomy, see Nancy Owen's article, "Marketing Rookwood Pottery: Culture and Consumption, 1883-1913" and chapter four in her book, "Rookwood and the Art of Industry: Women, Culture, and Commerce, 1880-1913 (Athens, OH: Ohio University Press, 2001), 93-128.

<sup>17</sup> See Kendall Brown's exhibition catalog, *Taisho Chic: Japanese Modernity, Nostalgia, and Deco* (Honolulu: Honolulu Academy of Arts and University of Washington Press, 2002) for information on how visual art of the Taisho period emphasized artistic creativity and individuality.

<sup>18</sup> Arakawa Masa'aki credits Hazan as being the first studio potter in Japan. Hazan approached the medium as an artist rather than artisan and sought to produce only the finest evidence of his technical virtuosity and talent. He did not operate a workshop with a division of labor. Although he had assistants to throw the shapes, he was ultimately an artist because he designed and decorated his works in an approach similar to a sculptor or painter. He consciously separated himself from the manual labor of throwing the forms. For more information on Hazan as Japan's first studio potter, see: Arakawa Mas'aki, *Itaya Hazan*, trans. by Nicole Rousmanier (Japan: Shōgakukan, 2004), 237-238; Ueki Mikio, "The Modernization and Japanization of Contemporary Japanese Ceramics by Itaya Hazan" *Journal of Hokkai-Gakuen University* vol. 123 (March 2005): 1-8.

<sup>19</sup> He is known to have been the teacher of the famous Hamada Shōji (1894-1978) who began the Mingei Craft movement which developed in the late 1920s and early 1930s in Japan: "Hamada-Shoji-Life and Work of Hamada Shoji, From the Horio Mikio Collection" *E-Yakimono.net, Pottery from Japan*, Robert Yellin Yakimono Galleries (accessed March 24, 2012) <http://www.e-yakimono.net/html/hamada-shoji.html> .

and Rookwood Pottery. His studies show how he sketched natural life and explored the elegant and vibrant applications of floral motifs and decoration on the ceramic medium. He was presumably inspired by the notorious Kōzan, the foremost ceramic producer in Yokohama, and was well-known for his mastery of glazes and stretched the limits of the ceramic medium. He was also interested in designs by Rookwood because of the way its decorators harmonized vase decoration and shape into lyrical, elegant, floral designs while using modern techniques and chemicals.<sup>20</sup>

### **Literature Review**

I seek to expand upon the connection between these artists and examine how they dealt with issues of modernity in the ceramic industry and how they combined elements of traditional Japanese design with modern techniques to reimagine the ceramic industry. Examining the artistic dialogue between Kōzan, Shirayamadani, and Hazan is an approach that presents new considerations for all three artists' works and is also significant in that it places these three influential modern ceramicists in dialogue with each other, within the same historical context to which all three responded in order to more fully understand the causes and effects of the development of Japanese ceramics in the modern period.

Clare Pollard and Kathleen Emerson-Dell, both experts in Kōzan's Meiji-era ceramics provide historical context for understanding Kōzan's style and artistic development. Together, Pollard's monograph of Kōzan (2003), her essay on his Satsuma wares (2006), and Emerson-Dell's exhibition catalog *Bridging East and West: Japanese Ceramics from the Kōzan Studio* (1995) are the best sources for understanding the depth and significance of master Kōzan's workshop and diverse range of works. Pollard and Emerson-Dell also both highlight the

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<sup>20</sup> Pollard, 97-98.

technical aspects of Kōzan's ceramics in an effort to highlight how important his contributions were to innovation and artistic creativity in the Japanese ceramic industry.

Moreover, I will rely on articles by art historians of Japanese art John Clark, Ellen Conant, and Mimi Hall Yiengpruksawan to contextualize the changes and developments that occurred during Japan's modern period which began in 1868 with the restoration of the emperor, and lasted until 1945. John Clark's article, "Yōga in Japan: Model or Exception? Modernity in Japanese art 1850s-1940s: an international comparison" from 1995 describes the development of Japan's modern period. Ellen Conant, editor of *Challenging Past and Present: The Metamorphoses of Nineteenth-Century Japanese Art* from 2006 provides an historical overview of the period and explains several aspects of the search for past and present in Japanese visual arts. Her research also focuses on yōga (western-style oil painting) and *Nihonga* (Japanese-style painting) as epitomizing the cross-cultural influences between the West and Japan in the late nineteenth century. Additionally, Mimi Hall Yiengpruksawan investigates the issues of modern Japanese art history. In her analysis, she states that the Meiji period both marked Japan's modern period, and also the beginning of Japanese art history according to western models. In particular, she describes how Western art theory and concepts influenced and fostered the structure and methodologies of Japanese art history, which resulted in the disregard and lack of scholarly interest in the modern period until the 1970s and 1980s.<sup>21</sup>

My research of Rookwood and Shirayamadani draws from publications by the most noted Rookwood Pottery scholars, Kenneth Trapp (1973, 1980, 1981, 1992), Anita Ellis (1992, 2008), and Elizabeth J. Fowler (2005). While Trapp was among the first to produce a scholarly

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<sup>21</sup> See chapter one for clarification of what prompted the Japanese government's adoption of Western models, and its subsequent effects on the regard for ceramic art in Japan.

publication about Rookwood in 1980, Ellis was the first to take an object-based approach, situating the works themselves into their technical, aesthetic, and historical contexts as examples of higher art. Trapp and Ellis's co-authored catalog for the Cincinnati Art Museum exhibition, *Rookwood: The Glorious Gamble* (1992), merges scholarship on the history and development of Rookwood with analysis to understand the design principles of the Rookwood Pottery. Trapp's previous exhibition catalog *Ode to Nature: Flowers and Landscapes of the Rookwood Pottery, 1880-1940* (1980) briefly addresses the link between Rookwood's preference for the Japanese aesthetics and their relationship to the Arts and Crafts, Art Nouveau, and Art Pottery movements in America. Additionally, his articles for the *Antiques Magazine* in 1973 and Cincinnati Historical Society in 1981 expand on the Japanese influence on Rookwood Pottery's designs.

Very little research focuses specifically on Shirayamadani, making him an enigmatic and challenging person to understand. Elizabeth Fowler's intention was to produce a monographic study of Shirayamadani. Her Ph.D. dissertation (2005) and article "Kitarō Shirayamadani and the Creation of Japanese Rookwood" in 2011 address how Shirayamadani's decorations fit within the contexts of American Arts and Crafts, Art Nouveau, and Art Pottery movements. Her research is the most substantial publication of Shirayamadani's life and work to date, and therefore, an extremely valuable source. The lack of primary sources makes it difficult to describe details of his life and artistic training or background in Japan before entering the United States because he left no records and he had no connections to family members in America or Japan. He was also extremely quiet and rarely spoke about any details of his life. Moreover, although his work is a product of modernization and dual national identities, his highly respected artistry is rarely placed within a framework outside of an American perspective. However, I will explain the significance of Shirayamadani and his role as an individual artist for the Rookwood

Pottery.<sup>22</sup> I will also situate his work and career with Rookwood in relation to Kōzan and Hazan, as he represents an integral link in the impetus for the development of Japanese ceramics in the age of cultural and artistic exchange.

Because Hazan's work is rarely exhibited in the West and scholarship on him is limited to few publications that include English translations, Arakawa Masa'aki, curator at the Idemitsu Museum of Arts in Tokyo and Ueki Mikio at the Hokkai-Gakko University in Sapporo, Japan are two important scholars who provide the most in-depth analyses of Hazan's life and career. Both Arakawa and Ueki assert Hazan was the influential artist who approached ceramics as a fine art and played a major part in refining modern Japanese ceramic art.<sup>23</sup> Both Pollard and Emerson-Dell's research also provide references to Hazan in relation to his connections with Kōzan.<sup>24</sup>

By examining the artistic dialogue between Kōzan, Shirayamadani, and Hazan, I present new considerations for all three artists' works. I place these influential modern ceramicists within the same historical context to which all three responded. The only other scholars to expand upon the connections between these artists have been Clare Pollard (2003), Kathleen Emerson-Dell (2001), and Arakawa Masa'aki (1995, 2001, 2004). I seek to elaborate on their points, and provide visual analysis of all three ceramicist's works in order to contribute to further scholarship and considerations about each artist. Because little information exists on this subject, and even less is accessible in English, this thesis will contribute to the scholarship on cross-cultural relationships between East and West in Japan's modern period. It is my hope that this thesis will lead to fuller examinations of Kōzan, Shirayamadani, and Hazan, as well as

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<sup>22</sup> Although Rookwood Pottery referred to their employees who painted designs as decorators, according to Rookwood research, all decorators are now regarded as artists. In keeping with this perspective, I will refer to Shirayamadani as an artist as well, unless I discuss him in the context of his position at Rookwood during his career.

<sup>23</sup> Arakawa, 237.

<sup>24</sup> Pollard, 98.

provide an overview of major developments and concerns that affected both Euro-American nations as well as Japan during this pivotal time of transition.

**Chapter One:  
Contextualizing the Rise of the Modern Period (1868-1945) and  
Understanding Japan's Modernity**

Japanese society and culture in the Edo period (1603-1868) was based on a system of feudalism and policy of isolationism with the exception of limited trade with the Dutch.<sup>25</sup> In the Edo and earlier Momoyama (c.1573-1600) periods, the popularity of the tea ceremony necessitated increased production of tea ware vessels. Prior to this, daimyos paid for exquisite imported Chinese lacquerware to enhance the lavishness of tea ceremony activities. As tea culture tastes shifted in the sixteenth century, the elite began to enjoy simpler, austere works known as *raku* ware, which had literary associations with poetry.

Local daimyos would often commission works from ceramicists and family kilns, which they sponsored, to have elaborate and elegant designs based on tea ceremony sensibilities and their elite palette.<sup>26</sup> As was tradition in pre-modern Japan, the daimyo, feudal lord, would oversee the establishment and daily business operation of the private kilns where a master would oversee production and design of the local daimyo's wares for his tea ceremony activities. Such tea wares were produced at small, family-owned and family-operated workshops that catered to a select handful of patrons who were interested in using the vessel intentionally for tea.<sup>27</sup>

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<sup>25</sup> For further clarification of the details of this policy, see Paul Varley, *Japanese Culture*, 4<sup>th</sup> edition (Honolulu: University of Hawai'i Press, 2000), 164-168.

<sup>26</sup> Even though the tea ceremony began as a Buddhist practice among priests, it was the shogun that ultimately popularized the activity in the twelfth century. The tea ceremony is thus associated with shogunal culture and his exquisite, often lavish tastes: Penelope Mason, *History of Japanese Art* (Upper Saddle River, NJ: Pearson Prentice Hall, 2005), 251-252.

<sup>27</sup> For more information on traditional tea ware styles, especially those created by Miyagawa Kōzan and specific descriptions of the Kenzan, Ninsei, and Raku styles, see the aforementioned publications by Pollard, Kathleen Emerson-Dell, *Bridging East and West: Japanese Ceramics from the Kōzan Studio* (Seattle: University of Washington Press, 1995), 17-19 and Richard Wilson's *The Potter's Brush, the Kenzan style in Japanese ceramics* (Washington, D.C.: Freer Gallery of Art, Arthur M. Sackler Gallery, Smithsonian Institution & Merrell Publishers, Ltd., 2001).

## **“Civilization and Enlightenment:” Changes in the Meiji Period**

The end of the isolationist policy in 1853 and the restoration of imperial rule in 1868 marked the official beginning of the modern era. By the 1860s, rapid modernization, the “civilization and enlightenment” policies of the Meiji government, and the abolishment of the samurai class and feudalism in favor of modern economic system and open exchange with Western nations affected the traditional system of ceramic production.<sup>28</sup> Patronage from the daimyo class ceased to exist, and a newly emerging foreign market zealously demanded Japanese ceramic wares.<sup>29</sup> The “opening” of Japan, triggered by American Commodore Mathew C. Perry in 1854, initiated the rapid industrialization that transformed Japan in the subsequent decades. Specifically, Perry’s arrival in Japan and the signing of the Kanagawa Treaty in 1854 aided in the reversal of the previous Edo period’s (1603-1868) policy of isolationism from foreign trade relations.<sup>30</sup> This event also prompted the overturn of the feudal system which had prevailed in Japanese society since the middle ages. Politically, these changes resulted in the restoration of the Emperor Meiji (1852-1912) to imperial rule in 1868. The new government adopted pragmatic policies, industrialization, as well as a competitive economic system.<sup>31</sup> Faced with the necessity to modernize and resist colonization,<sup>32</sup> Japan sought to embrace industrialism and modern technology so as to become a world power that was comparable to Western nations. A complex network of issues emerged. The market for personally commissioned vessels

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<sup>28</sup> James L. Huffman, *Japan and Imperialism, 1853-1945* (Ann Arbor, MI: Association for Asian Studies, 2010), 7-9, 12-13.

<sup>29</sup> Oliver Impey and Joyce Seaman, *Japanese Decorative Arts of the Meiji Period* (Oxford: Ashmolean Museum, 2005), 5.

<sup>30</sup> For more information on the details of Japan’s limited trade with the Dutch in Nagasaki during the Edo period (1603-1868), see James Huffman’s *Japan and Imperialism, 1853-1945* (Ann Arbor, MI: Association for Asian Studies, 2010), 7.

<sup>31</sup> Huffman, 12-15.

<sup>32</sup> Anne Nishimura Morse, *Art of the Japanese Postcard* (Boston: MFA Publications, 2004), 15.

specifically for the daimyos' tea ceremony culture ceased to exist.<sup>33</sup> Artisans were surrounded by changes in government policy, society, and the visual arts.<sup>34</sup> But there was also a positive effect. Once initial fascination with Japan diminished in the 1890s when Westerners perceived most Japanese ceramics to be overly ornamental and cheaply produced specifically for export, Japanese ceramicists realized the need to reform the ceramic industry. Meiji era ceramicists enjoyed new artistic freedoms, commercial opportunities for domestic and foreign markets, and were exposed to influences from the West that would help spur the initiative for the transformation of the ceramic industry in Japan.<sup>35</sup>

### **Modernity and Decorative Arts in Japan**

What is “modernity?” Modernity is generally associated with the point at which industrialism prevails. The modern age emerged in the 1850s in Europe and America, marking a major shift from agrarian to urban, industrial societies. This transition was made possible through the development of innovative production methods that used new, modern, efficient technology and materials. Apprehensive about the subsequent “loss” of “the western frontier,”<sup>36</sup> the American government sought to expand its influence to compete in the world market against Europe. Rather than seizing physical territory in Asia in the 1860s, America succeeded in expanding its sphere of influence through trade connections with Japan.<sup>37</sup> In a sense, Asia was America’s “new frontier.” But at the same time, Japan was active in this relationship of mutual

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<sup>33</sup> Impey and Seaman, 5-6.

<sup>34</sup> Traditional Japanese visual artists included printmakers, ceramicists, decorative artists, painters, etc. There was no division or hierarchy of “fine art” or an idea that certain visual arts were more highly regarded, except calligraphy in pre-modern Japan. In the modern era, however, as Japan sought to adopt Western models, the Japanese government struggled to define a sense of hierarchy in art that would rival art of the West.

<sup>35</sup> Pollard, vi.

<sup>36</sup> Frederick J. Turner, “The Frontier as the Source of American Democracy,” in *Major Problems in the Gilded Age and the Progressive Era*, Leon Fink and Thomas Paterson (Belmont, CA: Wadsworth Publishing, 2000), 82-83.

<sup>37</sup> Huffman, 3, 7-9.

trade and cultural influences between itself and the West. The Japanese government wanted to establish itself as a major world power on par with Euro-American industries, trade, and culture. It cultivated the image it sought to portray and was fully aware of the opportunities that modernization and industrialization provided. Therefore, 1868 marked the beginning of Japan's modern period.<sup>38</sup>

The policies of the early Meiji period primarily focused on *bunmei kaika*, or “civilization and enlightenment.”<sup>39</sup> To achieve this, the government advocated several initiatives that bolstered Japan's status in terms of education, industry, and cross-cultural interactions. State departments and officials actively promoted ceramics and other industries, often funding their production, encouraging participation in their display at world and national exhibitions, and employing Western experts in the fields to aid in this process ultimately for economic gain.<sup>40</sup> For instance, the government established the semi-official manufacturing and trading company, Kiritsu Kōshō Kaisha (Company for the Establishment of Industry and Commerce) in 1874 (fig.1). The company was primarily a manufacturing and trading operation that produced “bronzes, lacquered wares, pottery and porcelain wares, tea, silk, curiosities, and other Japanese manufactures” in Tokyo.<sup>41</sup> It purchased and sold craft wares from the public exhibitions as well as commissioned works from artisans in their own factories.<sup>42</sup>

The Japanese state established several technical and art schools that promoted cultural exchange between the East and West. As mentioned, the government was interested in hiring

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<sup>38</sup> Pollard, vi.

<sup>39</sup> Ibid., 146; Takashina Shūji, “Eastern and Western Dynamics in the Development of Western-style Oil Painting During the Meiji Era,” *Paris in Japan: The Japanese Encounter with European Painting* (exhibition catalogue) (Tokyo: the Japan Foundation, 1987), 22.

<sup>40</sup> Pollard, 20-21.

<sup>41</sup> Hannah Sigur, *The Influence of Japanese Art on Design* (Layton, UT: Gibbs Smith, 2008), 21.

<sup>42</sup> Miyagawa Kōzan created some works for this company. See Pollard, 24.

experts, or *oyatoi gaijin*, in all fields of modern advancement. This included technical aspects of the visual arts. For instance, the Technical Art School was established in 1876 and hired several European artists as instructors of painting and sculpture. The Art School was Japan's first official art institution with a vision of reflecting the government's policy of modernization.<sup>43</sup> The goals of the Technical Art School are explicitly stated in the college's annual report. It was clearly intended to operate as part of the Imperial College of Technology which was a division of the Ministry of Industry and Technology:

The Technical Art School was established on November 6 as part of the main college. Its curriculum is to consist of painting and sculpture, painting involving instruction in drawing and oil painting, and sculpture involving instruction in the techniques for modeling the forms of various objects in plaster. Three Italians were enlisted as instructors, and the school regulations were drawn up.<sup>44</sup>

This passage underscores the point that while painting and sculpture were emphasized, instruction was based in Western technical training. The Japanese viewed Western conventions as useful for enhancing their own technical skill, as opposed to it being a source for copying styles. Ceramics were not included in the curriculum at the government-sponsored institutions, revealing that unlike painting and sculpture, they were even less than fine arts. This was because they were primarily objects of export and trade in the early Meiji period, a time in which Japan eagerly sought to adopt all things Western.

But despite the exclusion of training and education of ceramic arts in official institutions, Japan sought to promote the perception of its own rich, superior, artistic heritage. Therefore, Japan zealously sponsored the production of decorative export wares which were mostly ceramic arts for export. Evidence of this is the government's eager participation in international

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<sup>43</sup> For more information on other government-sponsored art and technical schools, see Takashina's aforementioned article in, *Paris in Japan*.

<sup>44</sup> "Kōbu enkaku hōkoku," quoted in Takashina, 22.

exhibitions at which decorative arts were a major consumer product, thereby increasing exposure of Japanese visual traditions and increasing Japan's trade economy.

Japan's first official participation in an international exhibition was at the Vienna Weltausstellung in 1873. The Japanese government promoted its own traditions and culture, and as motivated by the chance to bolster its export industry and commercial appeal for Western audiences. Japan's consul-general Tateno Gōzō expressed in the planning committee report for the Chicago Exposition in 1893: "the interest in the [event] which foreign nations have so generally shown is cordially shared in Japan."<sup>45</sup> Although Tateno's report was written in response to the later exposition in 1893, his document illustrates Japan's eager participation in exhibitions with the West for the chance of securing its status as a "modern civilization."<sup>46</sup> The result was a commercial success. Exhibition items such as souvenir ceramics and thousands of Japanese fans sold out within the first week.<sup>47</sup> To increase appeal for Japan from foreign attention, organizers of the Japanese exhibit<sup>48</sup> included reconstructions of Shinto shrines, Nagoya Castle, a model of the Great Buddha which was modeled on the five story pagoda of Tennoji Temple in Yanaka, Tokyo,<sup>49</sup> and a village that was picturesquely situated in an idyllic countryside. Through these exhibits, the Japanese government harnessed and promoted a

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<sup>45</sup> Gōzō Tateno and Augustus O. Bourn, "Foreign Nations at the World's Fair" *The North American Review* vol. 156 no. 434 (Jan. 1893): 34.

<sup>46</sup> *Ibid.*, 34.

<sup>47</sup> National Diet Library, "Expositions: Where the Modern Technology of the Times Was Exhibited." *National Diet Library*, 2011, <http://www.ndl.go.jp/exposition/e/index.html> (accessed February 2, 2012).

<sup>48</sup> The selection of models included in the Japanese displays were carefully guided by German industrial expert, Gottfried Wagener, who was hired by the Japanese government to advise Japan's participation in the world fair. Wagener judged that it would be better to exhibit things that the West did not have, such as excellent industrial art products, rather than machinery products which were merely imitations of Western culture. Wagener and his associate, Philipp Franz von Siebold (1796-1866), advocated the "Oriental exoticism" in order to drum up more public attention and thus, commercial appeal: National Diet Library.

<sup>49</sup> *Ibid.*

charming, agrarian and simple image of itself, even though this was at odds with its current policies of rapid industrialization and modernism at the time of the exhibition.<sup>50</sup>

An important issue developed as a result of Japan's participation in the Vienna Exhibition of 1873. The event highlighted the lack of hierarchy in Japanese arts. In pre-modern Japan, decorative arts were perceived as finely made crafts and were highly regarded as functional objects because of their association with tea wares that were objects for the elite daimyo class.<sup>51</sup> But during the Meiji period, and more specifically, upon Japan's participation in the Vienna Exhibition in 1873, the Japanese government adopted Western structures for institutionalization of visual arts. The Meiji leaders and advisors understood that they had to formulate a way to not only appeal to Western consumer markets, but to also promote its own visual traditions and proclaim their products as evidence of a sophisticated country with a rich artistic heritage.<sup>52</sup> Taking inspiration from their experiences at the Vienna World's Exhibition in 1873, the Japanese government superimposed western concepts of art into Japan's traditional framework, creating a modern system that was based on a European worldview.<sup>53</sup> They looked to the European model of hierarchy in the art world and consequently adopted the idea that painting and sculpture were valued more than applied arts. Because they sought to incorporate Western structures and models in order to compete with Euro-American nations, they established similar methods of

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<sup>50</sup> Hannah Sigur, *The Influence of Japanese Art on Design* (Layton, UT: Gibbs Smith, 2008), 32-33.

<sup>51</sup> The Japan Craft Forum, *Japanese Crafts* (New York: Japan Craft Forum and Kodansha International, Ltd., 1996), 17-18.

<sup>52</sup> Pollard, 20-25, 52; Ernest Fenollosa (1853-1908) was influential in engendering a sense of national pride in Japanese visual arts during and after his times in Japan between 1878 and 1900. In that time, he helped establish the *Nihonga* (Japanese) style of painting, established the Tokyo School of Fine Arts in 1887, and the Tokyo Imperial Museum where he worked as its director in 1888. He also advocated for the preservation of national Buddhist structures and amassed his own extensive collection of Japanese art.

<sup>53</sup> Mimi Hall Yiengpruksawan states, "Japanese art history was steeped in the state's own 'process of modernization through emulation' of western concepts and structure: "Japanese Art History 2001: The State and Stakes of Research" *The Art Bulletin* vol. 83 no. 1 (March 2001): 111. Fenollosa was a key figure in advising the Japanese government's development of national art institutions. His familiarity with western art historical systems and conventions of categorizing art according the lasting traditions of the eighteenth century Western models played an instrumental role in establishing a Western concept of art onto Japanese traditions.

defining and categorizing higher arts so as to parallel their counterparts in the West. As Clare Pollard explains, after the exhibition in 1873 the use of Western concepts for defining Japanese conventions prompted a separation between art, such as painting and sculpture, and industrial ceramics in the late Meiji period: “to translate the German term for art of ‘fine art’ (*Schöne Kunst*)...a new term *bijutsu* (beautiful artifice) was coined; to translate the term ‘craft’ or ‘decorative art’ (*Kunstgewerbe*), the Chinese term *gong yi*, pronounced in Japanese *kōgei* (mechanical skill) was adopted.”<sup>54</sup> As Pollard describes, these translations proved to be problematic, as it reasserted the perception in the Meiji period that ceramics were first and foremost part of a lucrative export market rather than objects of art.<sup>55</sup> Even after the Meiji period, decorative and industrial arts were still perceived as separate from arts such as painting, sculpture, even flower arranging and music. This is evident in the exclusion of ceramics from the aforementioned Technical Art School and government-sponsored exhibitions of fine art such as the Ministry of Education Art Exhibition (Bunten). The Bunten was similar to the Western idea of academic, juried salons that judged and critiqued fine arts.<sup>56</sup> Ceramics remained primarily associated as commercial product in Japan until 1927 when they were included in the Imperial Art Academy Exhibition (Teiten). The inclusion of ceramics as a category of fine art reflects the development and achievement of ceramic arts as it transformed from tea ware to export product and finally, to creations of artistry.

Two aspects led to the elevation of ceramics in Japan and its eventual inclusion as a category of fine arts. Firstly, the prevalence of the Art Nouveau and Aesthetic movements in the

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<sup>54</sup> Pollard, 93.

<sup>55</sup> Ibid.

<sup>56</sup> Moreover, ceramics were typically displayed and represented as souvenir objects, or as particularly pleasing to the female observer. Ceramics were not sponsored by the government at exhibitions. Rather, Ladies Associations typically funded and secured their display. The idea of a “female” association with the ceramic arts especially in the modern period is an issue that undoubtedly needs further research and study.

West, which revered the collaboration of art and industry, affected the taste of foreign consumers beginning in the late 1890s.<sup>57</sup> Rather than the same old versions of Japanese styles, the West wanted to see mastery of medium and also exquisite decoration that reflected the new Art Nouveau aesthetic.<sup>58</sup> Secondly, Japan's participation at the Paris Exposition Universelle in 1900 revealed a new awareness of changing Western tastes. The Paris exposition significantly prompted the need for design reform in the applied arts because for the first time, many Japanese ceramic producers received harsh criticism.<sup>59</sup> Because Western consumers preferred new designs, Japan acknowledged the need to reinvent modern ceramic arts accordingly. As a result, many Euro-American and Japanese ceramic artists and companies became more conscious of the demand for works that better reflected the modern age. Their works began to employ greater experimentation and mastery of innovative techniques through which they challenged the perceived limitations of the ceramic medium. For instance, Rookwood Pottery was the foremost American producer of ceramics that embraced the Japanese influence and the need for design reform. The company's contributions to American Art Pottery helped improve the profile of ceramic arts as objects of fine art in the West.<sup>60</sup>

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<sup>57</sup> Pollard, iv.

<sup>58</sup> The Art Nouveau style was based on Western interpretations of Japanese design sensibilities and motifs. For more in depth discussions of the characteristics and development of the Art Nouveau movement see Alastair Duncan's *Art Nouveau* (New York: Thames & Hudson, 1994).

<sup>59</sup> Pollard, iv.

<sup>60</sup> Duncan, 133-142; Owen, *Rookwood and the Industry of Art*, 94-96.

## **Chapter Two: The Developments of Modern Japanese Ceramics in Four Stages**

In this chapter, I will focus my discussion of Miyagawa Kōzan, Shirayamadani Kitarō, and Itaya Hazan by stating their importance, contributions they made to the ceramics industry, and provide examples of works that typify their style as they responded to these shifts during the modern period. I will address the above issues by introducing four stages of development and changes in the Japanese ceramics industry that transpired in the modern period. The four stages, as described by Fujii Enshichi's article in 1892, provide a succinct model that clearly outlines the changes in the ceramic industry that occurred in the Meiji period and proves relevant to recent art history.<sup>61</sup> Clare Pollard uses this framework to describe how Miyagawa Kōzan's works exemplify the shifting tastes for Japanese ceramics and the beginning efforts to create new interpretations. Similarly, I argue that the works by Kōzan, Shirayamadani, and Hazan reflect the four stages as explained by Fujii. The first stage was initial fascination and mass consumption of Japanese ceramics among foreign audiences. The second stage was the adaptation of Japanese ceramics in order to appeal to Western markets, followed by the third phase, which emerged because of waning interest for Japanese ceramics that were overly ornamental and cheaply made. As a result, Japanese ceramicists looked to Western designs for inspiration. Finally, during the fourth phase, Japanese potters and decorators produced wares that better reflected their own individuality and the modern spirit by fusing elements of traditional Japanese design and modern techniques. Kōzan was the first important transitional potter whose products exemplify the first and second stages because he worked consciously of

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<sup>61</sup> Four stages in the development of Japanese ceramics first appeared in an article in *Dai Nihon Yogyo Kyokai zasshi* by Fujii Enshichi in 1892. Clare Pollard explains the content of Fujii's article: Pollard, 74.

foreign tastes throughout the Meiji period.<sup>62</sup> Similarly, Shirayamadani's works for Rookwood epitomize not only the efforts to appeal to the Western market, but also the third phase in which Japanese artists looked to the West since Rookwood Pottery was a source of inspiration to many Japanese ceramicists. Hazan's work reflects the final stage in which Japanese artists focused on creating fresh interpretations of ceramic forms and decorations that reflected the modern period. Moreover, I argue that all three artists consciously created works that drew on traditional Japanese aspects of design and used innovative, modern techniques.

#### **Four Stages: A Model for Understanding the Modern Ceramic Industry**

The first phase of novelty and initial fascination of Japanese ceramics among foreigners prompted a boom in production and increased exposure of Japanese ceramic arts internationally. As export trade increased, Euro-Americans became a new market and Japanese ceramic artists who adapted their products to fit the Western tastes. But by the late 1880s, the Western audience acquired more discerning preferences through increased exposure to Japanese art.<sup>63</sup> Many western connoisseurs and collectors saw Japanese export ware as overly embellished and only catering to Western desires.<sup>64</sup> The Japanese domestic market shared the West's sentiments.<sup>65</sup> By the late 1880s, novelty had worn off and western consumers regarded Japanese ceramic wares as cheaply manufactured or inauthentic.<sup>66</sup> As mentioned in chapter one, the Paris Exposition of 1900 clearly revealed this sentiment and prompted further reform of the Japanese ceramics industry, ushering new design considerations in which Japanese potters and decorators keenly reinterpreted their own Japanese traditions with consideration of newer trends and tastes

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<sup>62</sup> Ibid.

<sup>63</sup> Ibid., 48.

<sup>64</sup> Ibid., iv.

<sup>65</sup> Ibid., 36.

<sup>66</sup> Ibid., 22-24.

emerging in the West. More specifically, after the Paris Exposition in 1900, Western tastes revolved around the pervasive influence of the Art Nouveau movement that appeared at the turn of the century. As I will discuss below, another major impact of the Paris Exposition of 1900 was that ceramic artists reconsidered form and decoration to create works that married art and industry as a reflection of the modern age. For Kōzan, Shirayamadani, and Hazan, their new styles included applying a painterly or a sculptural approach to transcend the traditional forms and designs of ceramic ware. In doing so, they reinterpreted elements of traditional Japanese conventions with technical advancements. These three artists thus exemplify the changes that occurred due to modernization in Japan—of appealing to Western tastes while retaining Japanese-ness and an increasingly individualized sense of artistic potential and expressive possibilities in the ceramic arts.<sup>67</sup>

### **Miyagawa Kōzan I and His Makuzu Workshop**

Miyagawa Kōzan I, founder of the Makuzu Workshop (fig.2) in Yokohama, Japan, was among the most successful ceramicists of the Meiji period.<sup>68</sup> His works ranged from simple and traditional wares (figs.3,4) to elaborate, highly ornamental, sculptural forms and decorations (fig.5). Clare Pollard, the foremost scholar on Kōzan, considers him the “Master Potter of Meiji Japan” for several reasons. First, he was a successful businessman whose career in the ceramics industry spanned the entirety of the Meiji era.<sup>69</sup> Furthermore, his workshop remained in

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<sup>67</sup> See chapter three for further discussion of this.

<sup>68</sup> Pollard, 2.

<sup>69</sup> Although the founder of the Makuzu Workshop, Miyagawa Kōzan, died in 1916, his adopted son, Hanzan, assumed the role of managing the studio in Yokohama. For several decades after Kōzan’s death, the studio remained in operation and was guided by the same design principles by which Miyagawa founded the pottery. It was not until 1945 that the workshop was destroyed by bombs during World War II. Today, there is even a branch of the Makuzu Workshop and descendants of the Kōzan family who still produce wares according to Miyagawa’s design principles and approach to ceramic production: Pollard, 104-115. For the sake of this investigation, I am

operation under dedicated successors until its destruction in 1945.<sup>70</sup> Second, Kōzan and the Makuzu Workshop in general were well-known for exceptional skill and high-quality wares throughout the Meiji era.<sup>71</sup> And finally, Kōzan's works clearly illustrate the "best aspects of the era" in that he continually responded to foreign and domestic demands.<sup>72</sup> As Pollard remarks, Kōzan is remarkable in that he exemplified the crux of the transformations that occurred in Japanese society and visual arts at this time:

Kōzan's progressive approach to ceramic manufacture, with his enthusiastic incorporation of new styles and techniques, his establishment of a flourishing export business, his ability to adapt to foreign demands without sacrificing quality, and his enthusiastic and successful participation in international and national exhibitions may be seen as epitomizing the new Meiji government's policies...<sup>73</sup>

Kōzan exemplifies the tenets of modernity in that throughout his career his works continually reflected popular impulses and developments of the time. Designs at the Makuzu Workshop were guided by his desire to appeal to both domestic and foreign markets. In order to fulfill this desire, he redefined his decorations and designs to suit the changing tastes of the modern era.

Miyagawa Kōzan I (fig.6) was born as Miyagawa Toranosuke in 1842.<sup>74</sup> Kōzan came from a family of traditional potters in Kyoto.<sup>75</sup> His father, Chōzō, was a well-respected artisan who operated the Makuzu Kiln in Makuzugahara, Kyoto and was well-known for producing tea

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looking specifically at the work done under the control of Miyagawa Kōzan, as his was the approach that typified the pottery in the modern period, although the studio remained in operation until 1945.

<sup>70</sup> Pollard explains that even though the Makuzu Studio was no longer in operation after 1945, there were still descendants of Miyagawa Kōzan who carried on his traditions in the post-war years. In fact, Pollard found Itaka Kizan to be a valuable source of information on Kōzan, as a potter who worked with the Makuzu studio and who continued its traditions. For more information on Itaka Kizan, see Pollard, 5, 42, 92, 95, 104, 106, 121-125, 143-5.

<sup>71</sup> *Ibid.*, vi-vii.

<sup>72</sup> *Ibid.*

<sup>73</sup> *Ibid.*, 25.

<sup>74</sup> *Ibid.*, 146.

<sup>75</sup> As Pollard and Emerson-Dell explain, although the studio and subsequent generations are known by the art name "Kōzan," or "Makuzu," Miyagawa Kōzan was the first of this line. For instance, his adopted son, Hanzan, assumed the art name Kōzan when he took over the Makuzu Workshop after Kōzan's death in 1916. For the purposes of clarification, I will refer to him as Kōzan or Kōzan I, specifically meaning Miyagawa Kōzan (1842-1916).

ware and utensils for local patronage in Kyoto.<sup>76</sup> He produced wares under the name Makuzu, which became the name of the kiln. Upon his father's death in 1860, Kōzan assumed his father's art name and responsibility of the family workshop in Kyoto.<sup>77</sup> He was eighteen when he took over the family ceramics business. In 1871, Kōzan moved to Yokohama and opened his kiln, the Makuzu studio, which remained in operation until its destruction by bombing raids in 1945.

Kōzan was constantly motivated by the changes that surrounded him. Indeed, his relocation to Yokohama in 1871 was just one instance that Pollard highlights as evidence that he responded to change in the Meiji era.<sup>78</sup> In 1871 at age twenty-five, he relocated to Yokohama with his wife and adopted son and eventual successor Hannosuke (later Itaka Hanzan) and established the new Makuzu Workshop there. As Pollard explains, "his workshop in Yokohama produced an extraordinarily wide range of wares for both domestic and export markets and responded to virtually every current that swept the industry during his lifetime."<sup>79</sup>

Perhaps Kōzan established his Makuzu studio in Yokohama because he was aware of Yokohama's unique position as a place of interest for both foreign and domestic markets or perhaps he was motivated to move to Yokohama to exert his national pride and patriotism to participate in the spreading awareness and education of Japan's rich traditions to overseas interests.<sup>80</sup> Whatever Kōzan's motivations, it is clear that he seized the chance to immerse himself in the export industry in Yokohama. It proved an advantageous move. Yokohama (fig.7) was one of the first port cities in Japan to open to foreign visitors and trade. It began as a small fishing village, but through the trade treaty agreement established between Japan and

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<sup>76</sup> Pollard., 2-3. The production of tea ware vessels was the common source of livelihood for ceramicists before the abolition of the feudal system after the Meiji Restoration of 1868.

<sup>77</sup> Ibid., 146.

<sup>78</sup> Ibid., 18.

<sup>79</sup> Ibid., vi-vii.

<sup>80</sup> Pollard takes the stance that he was motivated by nationalistic pride and patriotism, see Pollard, 25.

America in 1854, it became the most popular site of foreign settlement in Japan, superseding the official port of foreign trade in Kanagawa.<sup>81</sup> In fact, by 1864, Yokohama dealt with nearly eighty percent of Japan's exports.<sup>82</sup> Luckily for Kōzan, there was no previously established ceramic export business in Yokohama by the time he fired his kilns there in 1871. This monopoly offered him the strategic position to dominate the ceramic market in the local area. Yokohama was also a prime location of foreign travelers' interest and curiosity.<sup>83</sup> Pollard says that Kōzan himself claimed nationalistic motivations, which further aligns him with having considered the overall Meiji government's policies of civilization and enlightenment.<sup>84</sup>

At the beginning of the Meiji period in 1868, Kōzan remained strongly tied to the tea ceremony roots of his father's Makuzu wares, and his own Kyoto origins. Evidence of this is reflected specifically in his earliest wares for the domestic Japanese market which display stylistic references to Kenzan\* wares.<sup>85</sup> The Kenzan style refers to Japanese ceramicist Ogata Kenzan (1663-1743) whose designs (fig.8) display a close relationship to his brother, Ogata Kōrin (1658-1716), an influential artist of the Rimpa School which was one of the major historical schools of Japanese painting in the seventeenth century.<sup>86</sup> And in Kōzan's work, he uses similar iris motifs as both Kōrin and Kenzan (fig.9).

Kōzan was also sensitive to the demands for export objects.<sup>87</sup> Export wares, specifically ceramics, were nationally promoted for economic benefit. His consideration of demands for export ware is particularly apparent in his decision to produce a plethora of the highly decorative,

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<sup>81</sup> Ibid., 18.

<sup>82</sup> Ibid.

<sup>83</sup> For more explanation on Kōzan's likely motives, see Pollard, 23 and Emerson-Dell, 10.

<sup>84</sup> Pollard, 25.

<sup>85</sup> In addition to the Kenzan style, Kōzan also worked with references to other popular traditional styles such as *nanga* painting and ceramics by Nonomura Ninsei (flourished in early seventeenth century). For more detailed explanations of these styles, see Pollard, 34-36 and Emerson-Dell, 17-19.

<sup>86</sup> Emerson-Dell, 18.

<sup>87</sup> Pollard, 28.

polychrome and gold Satsuma-style\* wares (fig.10).<sup>88</sup> Not only was Kōzan familiar with producing Satsuma-style works because of his training under his father, but Satsuma wares also proved to be a popular style for export ceramics by the late nineteenth century.<sup>89</sup> Euro-American buyers were initially enamored of this particular style after their exposure to it at the Philadelphia Centennial Exhibition in 1876, which sparked “America’s love affair with Japan.”<sup>90</sup> The particular taste for the Satsuma style lasted well into the 1880s.<sup>91</sup>

Yet, in the late 1880s, conflict about the “authenticity” and quality of Satsuma wares came under close scrutiny by foreign collectors.<sup>92</sup> The event, known as the “Satsuma Hoax,” was unsettling for foreign buyers who were convinced that Japanese artists were deliberately blurring issues of authenticity in ceramics by creating pieces that simply looked antiquated but were produced cheaply.<sup>93</sup> However, the idea of authenticity and originality in Japanese arts is a hard distinction to make anyway, especially in the traditional ceramic workshop system whereby apprentices and local kilns would often intentionally copy beloved masters’ styles.<sup>94</sup> Because

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<sup>88</sup> Although it is uncertain how involved Kōzan was in producing and determining the outcome of all Makuzu Studio works, Emerson-Dell suggests that it is more than likely that he exerted a formidable presence at the studio. Itaka Kizan, a Kōzan-style ceramicist, remembered that many workers at the studio referred to Kōzan lovingly as a police-officer because he keenly scrutinized nearly every detail of production. Emerson-Dell, 9.

<sup>89</sup> Japan’s domestic consumers were less interested in overly decorated and lavish designs and preferred more subdued styles that would have been understood as references to pre-modern ceramic styles. For further discussion, see note 60 above and: Richard Wilson, *The Potter’s Brush, the Kenzan style in Japanese ceramics* (Washington, D.C.: Freer Gallery of Art, Arthur M. Sackler Gallery, Smithsonian Institution & Merrell Publishers, Ltd., 2001); Pollard, 23; Emerson-Dell, 10-14, 15-19.

<sup>90</sup> “America’s love affair with Japan began with a splashy debut at the U.S. Centennial International Exhibition of 1876 in Philadelphia, where it plummeted into American consciousness as if ‘...from another planet [with]... a display so novel and attractive as to be an unfailing source of interest...’” Sigur, 38.

<sup>91</sup> Pollard, 28-29.

<sup>92</sup> *Ibid.*, 30-33.

<sup>93</sup> Christopher Dresser, *Traditional Arts and Crafts of Japan, with 202 illustrations* (New York: Dover Publications, Inc., 1994), 377-378, 386-387.

<sup>94</sup> Dresser, 369.

they were unfamiliar with this practice in Japan, Western consumers saw these products as merely cheap and inauthentic copies of the Satsuma style.<sup>95</sup>

In response to decreased foreign interest in Satsuma ware, Kōzan approached the ceramic medium and surface decoration by adding a tactile dimension.<sup>96</sup> This created an entirely sculptural, three-dimensional way to expand on the essentially decorative quality of Satsuma pieces. His new style was known as *saikumono*\* style wares (fig. 11). By definition, the term *saikumono* refers to an object that is highly detailed and exquisitely crafted by sensitive modeling of figures or objects.<sup>97</sup> At its core, it has a sculptural quality, evident in fine, hand-molded projections. Kōzan's works in this style are highly ornamental with extravagant floral and animal forms attached to the vessel. The penchant for excessive decoration would have appealed to Victorian sensibilities in the West and Europe.

By today's standards, Kōzan's works may be considered over-embellished or even *kitsch*. In fact, several of Kōzan's contemporary Japanese and European critics, such as Frank Brinkley (1841-1912) criticized his *saikumono* wares because they seemed to be an abomination of Japanese design sensibilities of simplicity.<sup>98</sup> Indeed, his works appear overly ornate and colorful and thus they can be likened to the lesser-regarded Nippon wares that were mass-produced specifically for export and made of cheaper quality materials to appeal to the Western markets. However, there are two important distinctions between Kōzan's *saikumono* wares and Nippon ware. Firstly, Kōzan's pieces were not mass-produced. They were the result of careful,

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<sup>95</sup> Pollard, 40.

<sup>96</sup> See chapter three for further discussion.

<sup>97</sup> Translated by Mikiko Hirayama.

<sup>98</sup> For more information on Frank Brinkley's critique, see Emerson-Dell, 11. For information on typical Nippon and export wares produced in Japan for Western audiences, see Joan F. Van Patten, *The Collector's Encyclopedia of Nippon Porcelain* (Paducah, KY: Schroeder Publishing Co., Inc., 1979).

meticulous attention to detail, sensitively modeled, and crafted by hand in the Makuzu Workshop. Secondly, they reflect Kōzan's conscious efforts to respond to the Satsuma crisis and still meet the demands of the Western market with emphasis on highly-skilled craftsmanship and quality.

The ways in which Kōzan responded to changes in the Meiji period granted him international and national acclaim. In addition to the many awards and distinctions he received for his Makuzu ware at large-scale exhibitions, he was given the title of Artisan of the Imperial Household (Teishitsu Gigei-in) in 1896, an honor given to select painters, sculptors, and craft artists.<sup>99</sup> Kōzan was highly influential to Japanese ceramic artists and well-respected as the Meiji period's beloved ceramic producer because his works and overall approach to the ceramics industry reflect the goals of the Meiji period—of exposure to the West and increased production of ceramic wares for export.

Kōzan's son Hanzan served as an important informant of changing tastes and the latest trends for the Makuzu Workshop. He would travel frequently to key points of interest throughout Europe and America before and after major exhibitions throughout the 1880s and 1890s to survey developments in Euro-American tastes and production methods. Hanzan also accompanied Makuzu Workshop pieces to exhibits at major exhibitions such as the World's Fairs in Chicago (1893), Paris (1900), and London (1910). While he was eager to represent the Makuzu Workshop, one of Japan's foremost ceramic producers, he was also busy making contacts with Euro-American experts and noting trends in the international ceramic and decorative arts industry, Western tastes, as well as local pottery methods. In fact, it has been noted by several scholars that one of Hanzan's trips included a visit to Cincinnati's Rookwood

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<sup>99</sup> Ueki, 4.

Pottery sometime in 1900.<sup>100</sup> The Cincinnati Pottery won several awards and accolades nationally and internationally for its innovative glazes and meritorious decorations. Although the details and circumstances of Hanzan's visit are unclear and to make matters worse, insufficiently documented, it seems more than likely that this loose connection or at least acknowledgement of each other aided in the transmission or exchange of artistic discourse, which benefited both studios and decorators.<sup>101</sup>

Further contributing to Kōzan's international reputation and exposure to Euro-American trends in the ceramic arts, he participated in the Philadelphia Centennial Exhibition in 1876. Maria Storer (1832-1912), founder of Cincinnati's Rookwood Pottery, attributed this particular event as the moment when she truly became acquainted with Japanese arts.<sup>102</sup> Kōzan's works were among those exhibited in Philadelphia and undoubtedly inspired Storer to pursue her own mission of forming a factory for the production of American Art Pottery that was heavily influenced by Japanism, Arts and Crafts philosophies, and use of modern techniques. As Pollard states, "this marked the beginning of the twenty-year aesthetic dialogue between the two studios."<sup>103</sup> Through Hanzan's contacts and the Makuzu Workshop's participation in exhibitions, Kōzan was aware of the innovations and artistic developments Rookwood had made throughout its own participation in international and national exhibitions.<sup>104</sup>

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<sup>100</sup> Emerson-Dell, Pollard, and Sigur agree that Hanzan's trip happened sometime between 1896 and 1900: Emerson-Dell, 15; Pollard, 25, 56, 89; Sigur, 67. Anita Ellis states that Hanzan's trip most likely happened perhaps between 1894 and 1895, or more generally anytime between 1894 and 1906.

<sup>101</sup> Storer had knowledge of Kōzan's work. In fact, she had a number of "Makuzu-yaki" wares as part of her own Japanese pottery collection that she purchased from Edward S. Morse in 1886. These Makuzu-yaki wares were included in the shipment of items sent to the Cincinnati Art Museum from the Rookwood Pottery sometime between 1888 and the 1890s. Cincinnati Art Museum Registrar File on Rookwood Pottery, accessed March 24, 2012.

<sup>102</sup> Trapp, "Rookwood and the Japanese Mania in Cincinnati," 54; Trapp, "Japanese Influence in Early Rookwood Pottery," 193.

<sup>103</sup> Pollard, 37.

<sup>104</sup> Emerson-Dell, 14.

**Shirayamadani Kitarō (1865-1948),  
Japanese-American Art Pottery Decorator at Rookwood**

As a leading pottery producer in America, Rookwood (fig. 12) earned its reputation as an innovative factory of Art Pottery that harnessed efficient industrial methods and the desire for artistic objects for increased profit.<sup>105</sup> In the beginning years of the company's operation, Storer was presumably guided by her own knowledge of and exposure to Arts and Crafts philosophies, which promoted an artistic aesthetic to everyday objects as its highest ideal. But she also sought for her company to be profitable. She established a factory that would contain a complex network of departments and divisions of labor in much the same American standard of the modern factory system. Storer's insistence on the acceptance of machinery and technology reflects her goals to create innovative and profitable wares. Yet, as a company, Rookwood capitalized on the ideas of the popular Arts and Crafts movement through their marketing which helped construct its public image. The Company's publications and catalogues show that Rookwood resonated with principles of the Arts and Crafts movement in that they advocated the hand-made, local, artistic decoration, and an ideal of individual labor.<sup>106</sup>

Rookwood's laudatory reputation throughout the 1880s was based on their interpretation of "Japanese Rookwood," a reflection not only of Storer's own fascination with Japanese art, but also of the all-pervasive mania for all things Japanese in America in the 1880s.<sup>107</sup> Moreover, as

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<sup>105</sup> Rookwood operated much like modern factory systems of the late nineteenth and early twentieth centuries. See Nancy Owen's publication, *Rookwood and the Industry of Art: Women, Culture, and Commerce, 1880-1913* (2001) and her article, "Marketing Rookwood Pottery: Culture and Consumption, 1880-1913" (1997) for further information.

<sup>106</sup> *Ibid.*, 106-107.

<sup>107</sup> Fowler, "Kitarō Shirayamadani and the Creation of Japanese Rookwood," 175. Kenneth Trapp describes a more direct link between Rookwood and Japanese art collections. Storer purchased 670 pieces of Japanese pottery from Edward S. Morse which he collected during his stay in Japan between 1877 and 1879, and she owned an extensive collection of Japanese silks and other decorative arts. For more detailed information, see Trapp's article, "Rookwood and the Japanese Mania in Cincinnati," 54-55, 59, 63.

a new European, turn-of-the-century style gained momentum in the aftermath of the Arts and Crafts movement in 1900, Rookwood became one of the foremost leaders of the Art Nouveau movement in the decorative arts throughout Europe and America.<sup>108</sup> The adoption of mat glaze, among others, was of primary importance. Because mat glaze was thicker, it involved an entirely new conception of ceramic surface decoration. Rather than painting decorations, the mat glaze itself became the decoration in Rookwood products. Correspondingly, surface decoration became more simplified and linear in keeping with the thick quality of the glaze (fig. 13).<sup>109</sup> The mat finish was also wildly popular because of the emerging Art Nouveau tastes for linear, stylized designs. Moreover, because of its adoption of current tastes, such as Art Nouveau sensibilities and a mat finish to its designs, Rookwood became a source of inspiration for many Japanese ceramicists who looked to the West for inspiration and ideas of what Western markets wanted to see.<sup>110</sup> In other words, Rookwood's "Japanese Rookwood" of the 1880s and Art Nouveau-inspired years from 1900 until 1912 are a prime example of reverse Japonism.<sup>111</sup> This process contributed to an increasingly complex but rich system of cross-cultural influences and experimentation in ceramics.

Rookwood pieces won several medals and high honors at the large-scale national and international exhibitions throughout Europe and America.<sup>112</sup> In addition to the company's overarching mission to respond to changing tastes, they also prized experimentation of materials and technology as the driving force behind their newest design and innovations. Moreover, the

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<sup>108</sup> Sigur, 195.

<sup>109</sup> Kenneth Trapp, *Rookwood Pottery: The Glorious Gamble* (New York: Rizzoli International Publications, 1992), 27.

<sup>110</sup> Pollard, 74.

<sup>111</sup> As aforementioned, reverse Japonism is the idea that Japan looked to the West for design inspiration while the Art Nouveau movement was initially heavily influenced by Japanese arts.

<sup>112</sup> See Maria Longworth Nichols's *Rookwood Pottery: Its History and Aims*, 1910 unpaginated book at the Cincinnati Art Museum Library and Archives.

factory also had connections to Japan since Storer employed the Japanese artist Shirayamadani Kitarō in 1887.<sup>113</sup> Above all, his authentic “Japaneseness” furthered Rookwood’s connections with Japan and validated his meritorious designs.

Shirayamadani Kitarō (fig.14) was born in 1865 in either Tokyo or Kanazawa, Japan.<sup>114</sup> Although details about his career and training in Japan are uncertain, scholars have determined that he arrived in Boston by 1886.<sup>115</sup> He was employed in Boston by Japanese curio dealer Frederick H. Deakin as a porcelain decorator in the Traveling Japanese Village.<sup>116</sup> Japanese artisans who worked for Deakin’s travelling curio display were evidently employed based on already established skill and talent. Although there are no examples of Shirayamadani’s works with Deakin aside from watercolor paintings, evidence of his skill level and artistic talent is apparent in his successful work in 1887, in which he tried his hand at book illustration (fig.15) for Japanese curios dealer and enthusiast Louis Wertheimber (1820-1893) of Boston. Wertheimber was impressed by Shirayamadani’s versatility<sup>117</sup> and suggested to Rookwood Pottery’s founder Maria Storer that she should employ the young artist since she desired to have Japanese decorators at Rookwood.<sup>118</sup>

Although little information exists on the exact sources of Shirayamadani’s training and background, much can be inferred from the experiences before his career at Rookwood, and his connections to Japan. As porcelain painters for the Deakins in Boston, craftsmen often decorated

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<sup>113</sup> Shirayamadani was the longest-employed Japanese decorator at the Pottery Company. In the beginning of the Rookwood Pottery’s production, Storer had previously attempted to attain a Japanese artist, known as Kenso, in the early 1880s: Trapp, “Rookwood and the Japanese Mania in Cincinnati,” 56; Fowler, “The Rookwood Sage,” 108. Additionally, a metalworker, E. H. Asano also came to Rookwood in the 1890s with Shirayamadani from Japan after his travels in 1894: Fowler, “Kitarō Shirayamadani and the Creation of Japanese Rookwood,” 185.

<sup>114</sup> Fowler, “The Rookwood Sage,” 114.

<sup>115</sup> Ibid., 113.

<sup>116</sup> Ibid., 111-115.

<sup>117</sup> Louis Wertheimber, *A Muramasa Blade* (Boston: Tichenor & Co., 1886), ix.

<sup>118</sup> Trapp, “Rookwood and the Japanese Mania in Cincinnati,” 65; Nichols, *Pottery: How it is made, its shape, and decoration*, 102-104; Fowler, “The Rookwood Sage,” 106; Trapp, “Rookwood Pottery, The Glorious Gamble,” 11.

three particular types of ceramics: Bishū porcelain, Ōta pottery, and Satsuma ware. Fowler suggests that because Shirayamadani was registered as a porcelain painter with the Deakin Brothers, he most likely worked as a decorator of the Bishū porcelain at Deakins' village since the Ōta pottery and Satsuma wares were not porcelain, but earthenware and stoneware.<sup>119</sup>

The Japanese village was an idea that began with an American importer of Japanese goods, Frederic H. Deakin of Boston, who also worked in San Francisco and Yokohama, Japan. San Francisco, Boston, and Yokohama were leading centers of “Japanism” in the late nineteenth and twentieth centuries. Moreover, Deakin's village was not the first of its kind. These “Traveling Japanese Villages” functioned as educational shows and commercial goods venues which were meant to showcase the artistry and skill of authentic Japanese artists and to exhibit Japanese culture to an American audience. In Cincinnati, such a village was the main attraction at the Industrial Exposition in 1886. But other villages also appeared in London, Chicago, and St. Louis at expositions in 1876, 1893, and 1904.<sup>120</sup> As newspapers of the time indicated, the Deakins' were under contract with the Japanese government to return the artists to their homeland,<sup>121</sup> but Shirayamadani did not go back to Japan after his position at the Travelling Japanese Village.

In 1886, Shirayamadani found work outside the Travelling Japanese Village. Although he was trained in porcelain decoration, he experimented with book illustration in Boston for Louis Wertheimer's book, *A Muramasa Blade* (1886). Shirayamadani's illustrations for Wertheimer's book display remarkable similarities to visual traditions that would have been

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<sup>119</sup> Fowler, “The Rookwood Sage,” 120.

<sup>120</sup> Ibid., 118-120.

<sup>121</sup> Imperial Japanese Government, *A Veritable Japanese Village* (Boston: University of Boston, 1886), xii-3. As stated in the *Veritable Japanese Village* publication from 1886, the Deakins were obliged to return the Japanese employees once the workers' contracts ended or when they felt homesick, Fowler, “The Rookwood Sage,” 121.

particularly common to Japanese artists and culture in the late nineteenth century. Wertheimber (1820-1893) was another Japanophile like Rookwood Pottery's founder Maria Storer, and an American importer of Japanese goods. He owned a curios store called the Fujiyama Shop in Boston and was interested in collecting, displaying, and conveying a truthful image of Japanese culture to Americans. Therefore, he wrote *A Muramasa Blade* from a Japanese point of view.<sup>122</sup> To create the impression that the *Muramasa Blade* came from a Japanese perspective, Wertheimber hired "one of the best engravers of Japan, Mr. Nakamura Munehiro, of Tokio [sic]," and an illustrator, Shirayamadani, whom Wertheimber listed as "Shirayama Dani."<sup>123</sup>

Shirayamadani's illustrations in Wertheimber's book depict tales of feudalism in "old Japan" (1185-1868). This was a common theme of historical art in Japan and especially in illustrations in popular culture. In keeping with this idea, Shirayamadani's illustrations of the story are similar to illustrations that were produced in Japan during the Meiji era. For instance, a watercolor study done by an unknown artist in 1892 for the Imperial Household (fig.16) depicts the artist's interpretations of a historical event from 1567 or 1578 in which a daimyō, a powerful territorial lord, sits in his home and reads an important letter from the emperor.<sup>124</sup> The viewer watches the interior scene from a distance as an observer. Similarly, in Shirayamadani's pictures of interior scenes from *The Muramasa Blade* (figs.17, 18), the viewer is a bystander within the scene. The effect is that the viewer assumes the role of a spectator, but is not involved in the event. This narrative method is reminiscent of earlier Japanese conventions in traditional hand scrolls. For example, in a twelfth-century *Tale of Genji Scroll* (fig.19), the artist uses a similar aerial perspective. In effect, the viewer witnesses the events of the story at a distance, looking

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<sup>122</sup>Wertheimber, viii-ix.

<sup>123</sup>Ibid., vi-viii.

<sup>124</sup> Translation by Mikiko Hirayama.

through the cut-away interiors, but does not participate in the scene. Also present in Shirayamadani's early works are curvilinear, animated billowing clouds that reference the same stylization seen in traditional Buddhist art. For instance, the thin, calligraphic line quality of the clouds on the surface of Shirayamadani's vase from 1898 (fig.20) is reminiscent of the same style seen in the clouds in figure 21, a Muromachi period (c.1333-1573) scroll of the Amida Buddha descending to earth. In both works, the clouds are flattened, spread vertically in volume, and have freely flowing contour lines, which was a typical convention for illustrating cloud shapes in Japanese visual culture, perhaps stemming from the popularity of these Buddhist images.

Shirayamadani began his long career at Rookwood Pottery in May of 1887 and continued to work there, except between 1893 and 1894 and 1911 and 1921.<sup>125</sup> Although he was originally hired for a trial period in 1887, both Storer and her business manager William Watts Taylor, were pleasantly surprised by his skill and aesthetic sensibilities. Because his designs and talents corresponded with Storer's own desire to produce "Japanese Rookwood,"<sup>126</sup> he was not only Rookwood's infamous Japanese artist, but also the "oldest Rookwood artist in age and point of service" throughout the company's years of operation until his death in 1948.<sup>127</sup>

At Rookwood, Shirayamadani's presence brought authentic Japaneseness not only to his own works, but he undoubtedly influenced other Rookwood decorators, although it is

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<sup>125</sup> For more information on the details of Shirayamadani's travels to Japan in 1893 and 1894, see Fowler, "Kitarō Shirayamadani and the Creation of Japanese Rookwood," 185. For information on his travels in Japan between 1911 and 1921, see Fowler's dissertation in which she briefly addresses these years as "The Lost Years" of Shirayamadani's career, 217-221.

<sup>126</sup> Fowler, "Kitarō Shirayamadani and the Creation of Japanese Rookwood," 175; Fowler, "The Rookwood Sage," 112-113; Trapp, 53; Trapp, "Ode to Nature, Flowers and Landscapes of the Rookwood Pottery, 1880-1940" *Ode to Nature, Flowers and Landscape of the Rookwood Pottery, 1880-1940* (New York: Jordan-Volpe Galleries, 1980): 19.

<sup>127</sup> "Aged Rookwood Artist Dies; Japanese in City Since '83," photocopied newspaper article located in Cincinnati Art Museum Library and Archives, "Rookwood Pottery File: Kitarō Shirayamadani," c. 1948.

undetermined to what extent. Moreover, his signature added an authoritative element to Rookwood's products and Japanese aesthetic quality as a whole.<sup>128</sup> Among other highly skilled decorators at Rookwood, Shirayamadani's pieces were singled out as exemplifying a particularly meritorious quality. Recalling Shirayamadani's floral vase from 1899 (fig.22), which ceramic critic Edwin AtLee Barber (1851-1916) had purchased for the Philadelphia Museum of Art after the Paris Exposition Universelle in 1899, Barber implies that Shirayamadani's approach was the most worthy of merit and represented the epitome of mechanical and artistic innovation in modern decorative arts:

Whenever you have an extraordinarily good piece representing [Rookwood's] very best work, both mechanically and artistically, particularly in a new line, we would be very glad to hear of it. In other words we do not care to secure examples which are only about the average of your work, but would prefer to wait for more meritorious examples, such for instance as the large vase with roses on black ground painted by Shirayamadani for the Paris Exposition and for which we paid fifteen hundred francs. Please do not neglect to advise me when you happen to have something of this character of work.<sup>129</sup>

Having already won international acclaim at the 1893 Chicago World's Fair for his Rookwood decorations, Shirayamadani was more than likely seen as a technical expert in the ceramics industry when he returned to Japan for a year in 1893 in much the same way the Japanese viewed European experts. Furthermore, Elizabeth Fowler and Kenneth Trapp suggest that as a highly-regarded ceramic decorator, Shirayamadani would have engaged and corresponded with many of Japan's leading ceramicists during his time in Japan, such as members of the Japanese Ceramic

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<sup>128</sup> Shirayamadani marked his works with his signature in Japanese characters until after World War II, when anti-Japanese sentiments increased in the United States: Fowler, "The Rookwood Sage," 122-123. Moreover, although it is well-known that Rookwood's early wares until 1889 exhibit veritable influences from Japanese design, other European styles were sources of Rookwood's interpretation as well: Pollard, 64; Rookwood Pottery, Cincinnati Art Museum Registration File, Cincinnati Art Museum, Cincinnati.

<sup>129</sup> Owen, 18; Jack L. Lindsey, "A Question of Merit: Edwin AtLee Barber, Rookwood, and the Pennsylvania Museum," in Nancy Owen, *Rookwood Pottery at the Philadelphia Museum of Art, the Gerald and Virginia Gordon Collection* (Philadelphia, PA: Philadelphia Museum of Art, 2003), 13-15.

Societies.<sup>130</sup> Many Japanese ceramicists were keenly interested in the latest Western technology, and Shirayamadani would have acquired this knowledge from his work and experience with Rookwood Pottery. Moreover, he most likely gave a few lectures for ceramic societies in Tokyo, and was even offered a position to teach ceramics at one point during his stay in Japan from 1911 until 1921.<sup>131</sup>

Shirayamadani maintained close ties with not only other ceramicists in Japan, but also with cultural changes and his own sense of national identity which was a novelty at Rookwood. Very little documentation has been found about his whereabouts while in Japan. His time in Japan on several occasions during his career with Rookwood between 1893 and 1894, and again between 1911 and 1921, serves as the most significant and yet elusive evidence of this connection.<sup>132</sup> However, Kenneth Trapp, Anita Ellis, and Elizabeth Fowler agree that Rookwood facilitated his initial trip in 1893 as part of a study abroad opportunity for its artists.<sup>133</sup> It was the company's hope that by sending artists abroad to study styles and techniques, they would acquire ideas and inspiration for more innovative designs for their participation in the upcoming exhibition in 1894. Shirayamadani stayed in Japan from 1893 until 1894 for this reason. On this trip, he established connections to the ceramic industry in Japan. For instance, many scholars have suggested that he made impressions on Hanzan at the Makuzu kiln,<sup>134</sup> and even the

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<sup>130</sup> Fowler, "Kitarō Shirayamadani and the Creation of Japanese Rookwood," 191; Trapp, 13.

<sup>131</sup> It is likely that while teaching, he met Itaya Hazan. Their meeting had such an impact on him that he attributed his mastery and understanding of ceramics to his teacher, "K.S.," or Kitarō Shirayamadani, Meeting with Anita Ellis, October, 2011.

<sup>132</sup> For more information on Shirayamadani's role as "sage," his loose connections to the Nippon shop in Cincinnati which specialized in selling Japanese goods, and his collection of Japanese art and photographs, see Fowler's dissertation.

<sup>133</sup> Other artists such as Artus van Briggel went abroad to Europe in the 1890s as part of Rookwood's preemptive mission for artists to search for new inspirations in anticipation of the Paris Expositions in 1899 and 1900. As a result, the Art Nouveau movement which was gaining momentum in Europe became a profound source of study for Rookwood's new direction at the turn of the century: Trapp, "Rookwood Pottery the Glorious Gamble," 23; Rookwood Pottery, Cincinnati Art Museum Registration file, Cincinnati Art Museum, Cincinnati.

<sup>134</sup> Pollard, 36-37.

young Itaya Hazan who later sketched many Rookwood works as subjects of study for his own designs.<sup>135</sup>

In the first few years of his career at Rookwood between 1887 and 1889, Shirayamadani's works can be characterized as displaying a distinctive two-dimensional quality that reflects the emphasis on painterly technique in Rookwood's early products. The floral motifs on his vases display a decidedly flattened appearance in which the forms seem more decorative as opposed to painted with the purpose of conveying naturalistic details or depth. For instance, his decorative pattern on what antique expert Kyle Husfloen calls *Unusual Rookwood Bowl*, from 1887 (fig.23) displays a finely detailed surface decoration of stylized flower petal forms in green, blue, and white. The blue and green pattern seems to resonate with the more decorative, colorful qualities of popular Satsuma styles.<sup>136</sup> Because Shirayamadani painted porcelain at the Deakin's display, it is highly likely that he was well-aware of the Satsuma style and its popularity among Western consumers, especially since the Deakin display was also a venue for purchasing curios, odds and ends, souvenirs, and other commercial goods. Moreover, a second work decorated by Shirayamadani in 1888 (fig.24) further illustrates this unique quality of surface decoration. Done in stoneware, which was a higher fired and, therefore, harder ceramic, this pitcher is painted in a brightly colored shade of pink with flattened, stylized red, mauve, and gold flower petal forms that are strategically balanced throughout the entire surface of the pitcher. The dull glaze creates a shiny but not overly glossy sheen. The use of gold bows to his familiarity with Satsuma style decorations. This type of decoration creates a two-

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<sup>135</sup> Pollard, 95; Arakawa, 237.

<sup>136</sup> Among various types of art industries displayed at the Deakins' Japanese Village, the catalogue from its advertisement explains as follows: "No. 19. Satsuma Decoration: Here is a high degree of Intelligence engaged in the minute details of this beautiful art. The decline of Kaga pottery has caused these workers turn their attention to Satsuma which is the finest ware in all the world, and for which there is now the greatest demand. Here are hand-work and gold-work combined — most precious combination! Observe": Imperial Japanese Government, *A Veritable Japanese Village* (Boston: Deakin Brothers, 1880), no. 19.

dimensional quality that emphasizes surface design. Between the two examples, there is little attention to shading or creating a naturalistic scene on the surface of the vessels.

Yet, by 1889, Shirayamadani's floral decorations display sudden interest in depicting the natural world within the surface decoration and perceived glaze dimensions. His vase from 1889 (fig. 25) clearly shows that Shirayamadani treated the surface of the medium much like a painted canvas as opposed to his earlier approach of surface decoration. He seems to exhibit interest in creating a sense of surface depth and an element of verisimilitude to the natural world. For example, his stoneware vase, glazed in Rookwood's Standard glaze, illustrates an elegant sprig of flowers rising diagonally, gracefully strewn from the bottom of the vessel towards the top. The decoration nearly covers the entire surface and creates the illusion that the flowers wrap around the shape of the vessel form, as if reacting and bending to the vessel shape naturally. Moreover, Shirayamadani uses ample naturalistic shading and glaze to create a sense of depth. The glazing, done in the Rookwood's standard ware, was notorious for its ability to build surface layers to create a highly glossy effect that created an effect of looking into layers of glass (fig. 26).<sup>137</sup> Undoubtedly, his work reflects the Euro-American tastes for naturalistic representations that dominated stylistic preferences in the nineteenth century. In effect, it appears that real flowers are part of the vessel form, minimizing the distinction between surface decoration and the vessel. Instead, the elements become one harmonious image. Additionally, the subtle tonal ground gradation from the bottom of the vessel to the top reflects an atmospheric quality. This created a synthetic sense of natural space and dimension presenting a realistic image of a flower found in nature; the root or stem of a flower would be closer to the ground at the bottom, while the sky would fill the background space as it rose above the horizon. Essentially, Shirayamadani

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<sup>137</sup> Trapp, "Rookwood Pottery the Glorious Gamble," 16.

displayed an interest in portraying naturalistic detail and three-dimensionality by 1889. A similar approach is used in his decorations in 1897 (fig.27) and 1898 (fig.28) in which the surface decoration is treated in an even more painterly approach.

In anticipation of Rookwood's participation at the major international exhibition in Paris in 1900, Shirayamadani's pieces with modeled, electrodeposited\* designs attached to the vessels reflected his and Rookwood's growing interest in approaching the ceramic medium in broader, more innovative ways. Decorators sought new styles to demonstrate Rookwood's mission, particularly the Art Nouveau manner which was increasingly popular throughout Europe and America. As part of Rookwood's goal in the 1890s<sup>138</sup> to further distinguish itself to the national and international audiences at the large-scale exhibitions, the company sought new design methods. They sought to establish themselves as a highly innovative and superior producer of artistic and high quality wares. Therefore, one of the ways in which they achieved this reputation was through electrodeposited attachments to vessel forms, a process that exemplifies the marriage of art and technical innovation.<sup>139</sup> The overall effect of the electrodeposit created a stronger three-dimensional quality to the ceramic form. As seen in Shirayamadani's vase from 1898 (fig.20), the surface decoration of the vessel itself is covered in a misty sea of dense clouds. A coiled dragon, done in the copper electrodeposit method, wraps itself around the lip of the vase. The effect enhances the perception that there is a real, three-dimensional creature that is both decoration and part of the vessel form. Moreover, this style would have appealed to Victorian desires for tactility beyond representation—to not only see, but feel and experience the

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<sup>138</sup> The 1890s marks a dramatic shift in the business of Rookwood Pottery. Maria Storer incorporated the pottery, making William Watts Taylor the company's business manager, Taylor advocated to record Rookwood's shapes, standardized its plethora of decoration, and to increase profit, instituted a company catalogue, all of which made purchasing and exposure to Rookwood more accessible: Trapp, "Rookwood Pottery the Glorious Gamble," 21.

<sup>139</sup> For brief explanation of the electrodeposit process and technique, see Ellis, *Rookwood Pottery the Glorious Gamble*, 84.

real.<sup>140</sup> Rookwood used this technique well into the turn of the century, until new aesthetic preferences, guided by the Art Nouveau movement, prevailed.<sup>141</sup>

Again, Shirayamadani's works display the shifting American tastes towards the more highly decorative Art Nouveau movement. In particular, his vase from 1901 represents these stylistic qualities (fig. 29). The decoration of ginkgo leaves and nuts has been created by the thick quality of the mat glaze onto the surface. The decoration and body are covered by a mat glaze that has an opacity and creates a soft, ivory-like effect. Because of the thick nature of the matte glaze, essential linear forms prevailed rather than minute, naturalistic details.<sup>142</sup> Another reason for this change towards more mat glazes and stylistic forms was clearly an acknowledgment of the Art Nouveau movement, which was influenced by Japanese design principles of suggestion and simplicity.<sup>143</sup>

Shirayamadani primarily responded to the shifting aesthetic direction of Rookwood, and to a greater extent, to trends in American tastes. Another characteristic feature of his work was quality. His output consistently received high acclaim for his masterful precision in decoration. Because of his exceptional production, Shirayamadani's work was so well-received in the international scene that even Japanese experts highly regarded his artistic qualities and technical

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<sup>140</sup> More than the desire to experience and feel objects from "the Orient," this urge to see and experience on a larger scale is evident in the basic premise of the large-scale exhibitions. See Scott Hugerich's film, *World's Greatest World's Fair* (St Louis: PBS Home Video, 2004) and Timothy Mitchell's article, "Orientalism and the Exhibitionary Order" in *The Art of Art History: a Critical Anthology* Donald Preziosi, ed. (Oxford: Oxford University Press, 1998), 455-472.

<sup>141</sup> Rookwood's emphasis on floral motifs remained a consistent source of inspiration even throughout changing tastes at the turn of the century, Trapp, "Ode to Nature, Flowers and Landscapes of the Rookwood Pottery, 1880-1940," 15-16. However, while the Japanese influence on Rookwood's design aesthetic was still apparent, the prevalence and adoration for the new European-based Art Nouveau style prevailed. At Rookwood, the new style prompted changes in glazing whereby thicker, more opaque materials were popular and floral forms had to be reduced to their essential lines and shapes to be incised into the vessel rather than painted on with minute details. See Rookwood Pottery, Cincinnati Art Museum Registration file, Cincinnati Art Museum, Cincinnati.

<sup>142</sup> Trapp, "Rookwood Pottery the Glorious Gamble," 27.

<sup>143</sup> Donald Keene, "Japanese Aesthetics" in Nancy Hume, ed. *Japanese Culture and Aesthetics, a Reader* (New York, SUNY University Press, 1995), 27.

execution. His reputation placed him within the same artistic discourse and community as Japanese artists working in Japan who engaged in exchanges of influence and ideas between East and West such as Kōzan and later, Hazan. Moreover, his ability to incorporate an innate “Japaneseness” with mastery of technical skill and Western methods made him one of the foremost decorators at Rookwood Pottery. He therefore embodies the modern Japanese approach to the ceramic medium and industry.

### **Itaya Hazan: Elevating Ceramic Arts and Creating New Expressive Possibilities**

Originally born as Itaya Kashichi in 1872, Itaya Hazan (fig.30) came from a prosperous merchant family from the Ibaraki Prefecture of Japan, located between Fukushima and Tokyo.<sup>144</sup> He attended the Tokyo Bijitsu Gakkō (Tokyo School of Fine Arts, now known as the Tokyo National University of Fine Arts and Music) in 1889 to study sculpture because the school did not have a ceramics division, despite its offerings in lacquer and metal arts in the decorative arts division. But when he graduated in 1894, he experimented with ceramics and became an instructor in the medium at the School for Industrial Arts in Kanazawa. He pursued ceramics even more passionately in 1903, after leaving his teaching position at the School for Industrial Arts.<sup>145</sup> This is when he adopted his art name “Hazan,” in reference to the Tsukuba Mountain in his home province. As Hazan scholar Arakawa Masa’aki explains, this event marks the beginning of Hazan’s ceramic career.<sup>146</sup>

Hazan’s training was steeped in traditional Japanese arts and sculpture which paid tribute to its early Chinese and Korean inspirations. Undoubtedly, this academic training laid the

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<sup>144</sup> Arakawa, 237.

<sup>145</sup> Ibid.

<sup>146</sup> Ibid.

groundwork for his approach to ceramic design.<sup>147</sup> The Tokyo School of Fine Arts had been established in 1887 spurred by the urgings of Ernest Fenollosa (1853-1908) and Okakura Tenshin (1863-1913) that artists should retain strong connections to traditional Japanese arts and traditions. Therefore, in its early years of operation, the school's curriculum placed heavy emphasis on traditional elements of Japanese art.<sup>148</sup> For this reason, the school's organizers initially insisted on teaching only *Nihonga* (Japanese-style painting) instead of *yōga* (Western-style painting). Moreover, the school's exclusion of ceramics from its decorative arts division, which was added in 1896, also reflected its emphasis on the newly imported traditional western hierarchy in the Japanese art world.<sup>149</sup> Curriculum at the School of Fine Arts also emphasized learning from visiting lecturers and scholars. Itaya attended classes given by Okakura Tenshin and leading Japanese sculptors such as Takamura Kōun (1852-1934).<sup>150</sup> But it was after his graduation in 1894 that he became acquainted with ceramics.<sup>151</sup>

Hazan approached the ceramic medium as an artist, heavily influenced by his background in sculpture. This influence is evident in his method of tooling carved, stylized reliefs that either slightly protrude from or are incised into the vessel form, as exemplified in his small bowl from 1907 (fig.31). As displayed in his piece from 1897 (fig.32), and even in his vase from the Taisho period in 1914 (fig.33), Hazan created sculptural, three-dimensional forms in which the surface decoration infuses with the shape of the vessel to blur the boundaries between surface and shape. Moreover, both works display the suggestion that the form of the ware takes on the qualities and

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<sup>147</sup> He specialized in Chinese-inspired works of celadon and cinnabar and delicate porcelains: Arakawa, 238.

<sup>148</sup> Assimilation of "foreign" styles was not a novel phenomenon in Japan's modern period. Rather, China and Korea had long since been sources of inspiration in many visual arts fields, particularly ceramics, as many ceramic traditions originated in China and Korea and made their way to Japan where the Japanese adopted them.

<sup>149</sup> Arakawa, 237.

<sup>150</sup> Ibid.

<sup>151</sup> Robert Yellin, "Itaya Hazan" *The Japan Times* (March 10, 2001) <http://www.e-yakimono.net/html/itaya-hazan-jt.html> (accessed February 10, 2012).

characteristics of the surface decoration itself—that the vessel is a flower shape (fig.32), or a cluster of hemp leaves in a thicket (fig.33). Like his vase from 1914, it appears as if the natural forms take over the vessel, that the leaves are constraining the vessel shape that seems to bulge from the thicket and pushes out in layers of the leaves.<sup>152</sup> The suggestion of life force of the vase further emphasizes his innovative, expressive approach to ceramic decoration and form.

Through his zealous attempts to survey ceramic kilns and artisans throughout Japan, Hazan surrounded himself with a broad palette of influences—modern and traditional, eastern and Western. Most significant was his awareness of Rookwood Pottery. This influence is most apparent in his sketchbooks.<sup>153</sup> In these sketches (fig.34), he seems to have worked through not only depicting natural forms, but also strategically finding ways to display natural forms on the vessel to create a blurred boundary between surface decoration and ceramic form, in much the same way that Shirayamadani’s works in 1900 exhibit (fig. 35). Moreover, there are distinctive similarities between certain floral designs by Hazan and those actually exhibited by Rookwood. Hazan’s vase with decoration of grapevines from 1914 (fig. 36) displays a striking resemblance to Rookwood’s floral vases (fig.37), especially in terms of their glazes that display the same glossy sheen,<sup>154</sup> and naturalistic depiction of floral motifs. Moreover, other designs of this highly floral effect are repeatedly featured in Hazan’s sketchbooks (fig. 34). Though Hazan’s sketchbook clearly shows that he was influenced by many Rookwood pieces because so many

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<sup>152</sup> Walters Art Museum online. “Vase with Low-Relief Decoration of Bamboo Leaves” (Walters Art Museum, 2011) <http://art.thewalters.org/detail/38482/vase-with-low-relief-decoration-of-bamboo-leaves/> (accessed February 10, 2012).

<sup>153</sup> Pages from Hazan’s sketchbooks are currently kept at the Idemitsu Museum of Fine Art (see Arakawa’s exhibition catalogues, *Itaya Hazan* (Tokyo: Idemitsu Museum of Art, 1995); *Itaya Hazan (1872-1963)* (Tokyo: Shōgakukan, 2004); *Itaya Hazan* (Tokyo: Idemitsu Museum of Art, 2001).

<sup>154</sup> Shirayamadani used Rookwood’s Standard glaze most frequently: Meeting with Anita Ellis, October, 2012.

are similar to Rookwood's vase shapes as well as floral designs, few of these that were executed by Hazan exist.<sup>155</sup>

Although Hazan had a late start in his ceramic career at the age of thirty-four, he quickly achieved national notoriety for his modern, artistic approach to ceramic design. His work at the national exhibition in Japan consisted of “porcelain flower vases with a dark glaze [that he] entered in the fifth Domestic Industrial Exhibition in 1903 where it won a prize for the third place.”<sup>156</sup> Even after his initial success at the Domestic Industrial Exhibition, he went on to receive more recognition. In 1907, he fired his third kiln, and as Arakawa notes, this was a significant moment for him because it heralded his entrance to the national stage. Furthermore, he was awarded first place at the National Ceramic Competition in 1911. Another piece received first place at the 57<sup>th</sup> Japanese Art Association Exhibition in 1917.<sup>157</sup>

Hazan is credited as being the first real studio potter of Japan's modern period.<sup>158</sup> His work presents a reflection of each period he worked in and the various influences surrounding him— his background as a sculptor, his knowledge of traditional Japanese visual traditions as well as contemporary Euro-American movements, and modern innovations. Moreover, he labored meticulously over the execution of pieces, which reveals his own heightened sense of duty to creating meritorious and high quality works. As a result, the size of his output is

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<sup>155</sup> As there is only limited research available in English on Hazan's ceramics, it is unclear whether they were only design ideas and never intended to be produced, or if Hazan created them and perhaps he did not like the outcome and destroyed them, as he was notorious for doing with unsatisfactory works. This reinforces the necessity for more sources on Hazan's life and career in the English language.

<sup>156</sup> Arakawa, 237.

<sup>157</sup> Arakawa elaborates on the piece that won Hazan such acclaim at the 57<sup>th</sup> Japanese Art Association Exhibition in 1917: “This piece was designated by the Japanese government as Important Cultural Property in 2002, the first modern ceramic to be included in the designation system.” Arakawa, 237.

<sup>158</sup> Robert Yellin, “A Diamond in the Rough” (July 14, 2004) <http://www.japantimes.co.jp/text/fc20040714ry.html> (accessed March 8, 2012).

relatively small because he would often destroy any work he deemed “imperfect.”<sup>159</sup> This also illustrates Hazan’s own sense of himself as an artist. As Arakawa explains, perhaps one of the most important contributions Hazan made to the ceramic industry was that he thought of himself as an artist, and thus constantly sought to infuse a sense of sophisticated artistry to his pieces.<sup>160</sup> What transpired was Hazan’s idea of expressive artistry that was based on restrained decoration rather than excessive ornamentation.

The ceramics industry mirrored the socio-historical developments that arose in response to the Japanese government’s adoption of modernization. As seen in the works of Miyagawa Kōzan, Rookwood Pottery’s decorator Shirayamadani Kitaro, and Japan’s first studio potter, Itaya Hazan, it is clear that the rise of the modern age fostered new approaches to ceramic design and conception to varying degrees. Before the Meiji period the ceramic industry thrived based on the popularity of the tea ceremony and the elite feudal culture that surrounded it. However, with the overhaul of the feudal system of patronage and other societal changes, the Meiji government promoted the production of ceramics specifically for the purpose of increased export trade and furthermore, Japan’s economic strength. Undoubtedly, this effort helped the government achieve its goal of constructing a perception of Japan as a leading world power. But as modernism prevailed, ceramic artists such as Kōzan turned to influences of exchange between East and West, modernity and tradition for the sake of remaining desirable. Western ceramic producers outside of Japan such as Rookwood Pottery proved to be an important link in furthering these ideas of a modern approach to the Japanese ceramic industry by providing sources of mutual influence. Furthermore, by the Taisho period, a spirit of individualism among artists further fostered the expressive possibilities of ceramics, in that it encouraged ceramicists

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<sup>159</sup> Arakawa, 237-238.

<sup>160</sup> *Ibid.*, 238.

to experiment with new techniques and placed emphasis and value on the individual artist's mastery of technique, as manifested in Hazan's pieces. The belief in an inherent potential and value of the individual artist in the Taisho period developed in part because of the optimistic cultural climate after Japan's victories in the Sino-Japanese (1894-1895) and Russo-Japanese (1904-1905) wars. This new expressive and artistic element in ceramics also owed a great deal to the successes and innovations of Kōzan and Rookwood in the previous period. Essentially, the works by Kōzan, Shirayamadani, and Hazan coalesced with what Fujii Enshichi described as the four major transformations that affected Japanese arts and ceramics in the modern period.

### Chapter Three: Japanization and Modernization

In this chapter, I examine the technical ways in which the works by Kōzan, Shirayamadani, and Hazan epitomize reinterpretations of Japanese visual culture, their use of modern western methods of production and mastery of chemical innovations, and will explain how their approaches reflected characteristics of the modern age.<sup>161</sup> Their use of materials and glazes, methods of production, and innovative designs exemplify modernity in various degrees by fusing Japanization and modernization.<sup>162</sup> To emphasize this point, I will situate their works according to the guidelines set forth by the judges of the Tokyo Industrial Exposition in 1903. Pollard points to this set of criteria as laid out by the Japanese government in 1903. In this list, judges were looking for a set way of conveying how and why ceramic arts reflected the modern spirit. Like Pollard, I will adopt the exposition criteria as used by the Japanese government to determine the degree of modernity exemplified by Kōzan, Shirayamadani and Rookwood, and Hazan. Their criteria were based on four key points:

- Incorporating new materials;
- Applying modern chemical principles to their works;
- How well Japanese potteries had looked to the West for designs and methods and whether or not they successfully adopted mechanical equipment and Western kiln construction;
- Achievement of new designs and decorative methods.<sup>163</sup>

According to art historian John Clark, the overarching element that characterized modernity in Japanese visual arts was reinterpretation.<sup>164</sup> In the Meiji period, this process of

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<sup>161</sup> The judges' report from the Tōkyō Kangyō Hakurankai (Tokyo Industrial Exposition) of 1903 originally stated six aspects for "modern ceramic achievements." As Pollard explains, the last two points are redundant and refer to manufacturing methods and materials, so I will also focus primarily on the first four points as listed in the report in 1903. For more detailed description of how Kōzan's work fits within this framework, see Pollard, 95-96.

<sup>162</sup> The phrase "Japanization and modernization" is a term borrowed from scholar Mikio Ueki, 1.

<sup>163</sup> Pollard, 95-96.

reinterpretation meant the fusion of traditional elements of Japanese visual culture with modern, innovative technical developments in glaze and production. Artists often learned or acquired these methods by interactions and knowledge of popular trends and techniques from Europe and America. Moreover, the policies of the Meiji government made this exchange between East and West possible. This included their eager adoption of western technology and the promotion of industries, especially the ceramic arts, through their participation in national and international large-scale exhibitions.

### **New Materials and Modern Chemicals at Kōzan's Makuzu Workshop:**

As nineteenth-century ceramic experts expressed, Kōzan was “the greatest living ceramic artist we have today in Japan” and foremost Meiji period master of clays and glazes.<sup>165</sup> He experimented with many glazes, recipes, and chemical techniques of traditional Chinese and Japanese glazes and new Western ones.<sup>166</sup> Moreover, he understood the reactions and chemical properties that transpired during kiln firing and the chemical tools needed for different clay mediums, such as porcelain as opposed to stoneware or earthenware. Because of his virtuosity, many of his contemporaries believed he was so highly skilled in chemistry that he could recreate the aesthetic quality of nearly any glaze type. In fact, Emerson-Dell goes further to express that because of his exceptional skill, Kōzan was heralded as the great “Wizard of Ōta.”<sup>167</sup>

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<sup>164</sup> Clark, 253.

<sup>165</sup> H.Shugio, “Japanese Art and Artists of Today—II. Ceramic Artists” *International Studio Magazine* 41 (1910): 286.

<sup>166</sup> In technical matters, Pollard explains that Kōzan expanded on Ogata Kenzan's and another traditional Kyoto ceramic master, Nonomura Ninsei's developments in much the same way as Kenzan “improved Ninsei's clay and glaze formulas and invented new ones to help achieve his aesthetic goal—a synthesis of painting and ceramics.” For more detailed information on these earlier ceramic artists, see Kathleen Emerson-Dell, 17-18; Pollard, 54.

<sup>167</sup> As quoted by Elizabeth Scidmore of *Harper's Weekly* (1898): 83-88; Emerson-Dell, 9.

After Kōzan's first participation of international scale at the Philadelphia Centennial Exposition in 1876, the Japanese government presented him with funds specifically for the scientific development of applying cloisonné enamels\* to porcelain.<sup>168</sup> Emerson-Dell states that this opportunity allowed him the chance to work with glazes for porcelains, which would contribute to the great success of his wares in the 1880s.<sup>169</sup> Kōzan's contact with Western chemicals was undoubtedly a result of the overall influence and presence of famed German chemist Gottfried Wagener (1830-1892).<sup>170</sup> Wagener was invited by the Japanese government to advise them on many industrial matters, particularly of the ceramics industry.<sup>171</sup> Although evidence of a physical interaction between Wagener and Kōzan is unsubstantiated, it is apparent that Wagener's role as an advisor for ceramic glaze innovations made an impact on many Japanese ceramic artists.<sup>172</sup>

Moreover, critics at the *Nihon Bijutsu Kyōkai* (the Organization of Traditional Japanese Art) in Tokyo esteemed Kōzan's new works in 1880 for his creative approach to enhancing the *xianhong*, or bright red glaze, of Chinese ceramics.<sup>173</sup> In essence, Kōzan achieved a transmutation and thus a reinterpretation of traditional Chinese-inspired glaze, which had been used in Japanese ceramics for several centuries. These works were described as “delightfully drawn and indescribably soft,” and achieved a revitalized aesthetic quality that referenced Japan's close relationship with Chinese art and traditions.

Pollard describes that Kōzan's most important contributions to glaze innovations and use of Western chemical methods is evident in his *Nihonga* inspired porcelains from the 1880s.

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<sup>168</sup> Emerson-Dell, 11.

<sup>169</sup> Ibid., 11-12.

<sup>170</sup> Ibid., 12.

<sup>171</sup> Ibid.

<sup>172</sup> Pollard, 95.

<sup>173</sup> Emerson-Dell, 12.

These porcelains demonstrate not only Kōzan's mastery with glaze experiments, but also of his familiarity with trends and styles in contemporary Japanese painting. For instance, Kōzan's porcelain vases done in cobalt underglaze (fig.38, 39) display the *mōrōtai* (hazy) painting technique *Nihonga* artist Yokoyama Taikan (1868-1958) developed and other early graduates of the Tokyo School of Art (fig. 40). Kōzan could only achieve this elegant style by using imported chemicals. These chemicals made it possible for him to fire the porcelains at a higher kiln temperature, and moreover, maintain the cobalt color under the transparent glazes without smudging.<sup>174</sup> More specifically, Kōzan's ability to develop an underglaze decoration on porcelain was a feat that had not been attempted in Japan since the seventeenth century.<sup>175</sup> His developments with porcelain, therefore, allowed him to approach the ceramic medium with a painterly emphasis that transcended the traditional limitations of ceramic surface decoration and reflected inspiration from modern *Nihonga* painters.

While western, modern technical advances and influences made their indelible mark on Japanese industry, Kōzan's Makuzu Workshop, like other Japanese ceramic kilns, was unable to fully implement the technical advances made by their Euro-American counterparts.<sup>176</sup> In this way, as Clare Pollard describes, the Makuzu Workshop was still based on the traditional Japanese system, and therefore not fully modernized: "despite the diversification of the Makuzu Workshop, and its ability to keep up with contemporary market demands, it was less able to reflect modern ceramic industrial methods in its workshop production."<sup>177</sup> An important sign of how well the ceramic industry was able to exemplify modernity was through adopting modern

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<sup>174</sup> Ibid., 19-20.

<sup>175</sup> See note 166 above.

<sup>176</sup> Pollard states that for the most part, many kilns in Japan were unable to use European equipment effectively: Pollard, 94-97.

<sup>177</sup> Ibid., 95.

mechanical equipment and Western kiln construction.<sup>178</sup> But Kōzan's Makuzu Workshop remained essentially a family business with a relatively small number of employees.<sup>179</sup> Evidence suggests that before Kōzan's death in 1916, there were "seven painters, three throwers, two sculptors, and five other workers who oscillated between various mechanical jobs and firing the kiln."<sup>180</sup> The small division of labor allowed for more specialization of their products. Furthermore, Kōzan's son Hanzan was extremely hands-on in especially around 1912, when he took over the workshop's daily business operations. Hanzan supervised workers, created designs, and also made pieces.<sup>181</sup> Therefore, the Makuzu Kiln remained a traditional workshop with a small set of laborers and assistants. However, although Kōzan's studio did not fully develop industrially, he experimented with many new and innovative glaze combinations and recipes that evidence his adoption of some western modern contributions.<sup>182</sup>

Although Kōzan oscillated between styles of traditional Kyoto ceramics, such as the Kenzan style as mentioned in chapter two,<sup>183</sup> he also developed new designs and decorative approaches. For instance, as interest in the ornamental, polychrome Satsuma style dwindled in the 1880s, Kōzan remained aware of Western desires for decorative objects, naturalism, and tactility. Rather than polychrome vases decorated in gold, Kōzan's *saikumono* vases displayed a heightened level of sculptural decoration that replaced the ornamental quality of the passé Satsuma style.<sup>184</sup> Moreover, Kōzan turned to contemporary sources of inspiration in the visual

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<sup>178</sup> Pollard explains that the western kiln construction was mostly based on the steam-powered French machinery used to make Limoges ware and kilns that could fire to temperatures of up to 1400 degrees Celsius: Pollard, 95.

<sup>179</sup> *Ibid.*, 95.

<sup>180</sup> *Ibid.*

<sup>181</sup> *Ibid.*, 96.

<sup>182</sup> *Ibid.*, 97.

<sup>183</sup> See the glossary and chapter two for descriptions of Kenzan style wares.

<sup>184</sup> Clare Pollard, "Gorgeous in Glitter and Gold: Miyagawa Kōzan and the Role of Satsuma Export Ware in the Early Meiji Ceramic Industry in 1870" in Ellen Conant, ed. *Challenging Past and Present: The Metamorphosis of Nineteenth-Century Japanese Art* (Honolulu: University of Hawai'i Press, 2006), 133-176.

arts by experimenting with the painterly style of *Nihonga* painter Yokoyama Taikan. Kōzan's experiments with his finely molded and sculpted *saikumono* style wares and his cobalt monochrome porcelain vases of the *Nihonga* painting style in the 1880s exemplify his designs and decorative approaches Kōzan developed at the Makuzu Workshop.<sup>185</sup>

### **Japanism and American Production Methods at Rookwood Pottery and in the Works of Shirayamadani Kitarō**

When Rookwood Pottery's founder Maria Storer hired Shirayamadani Kitarō in 1887, both Storer and her business partner William Watts Taylor were pleased with Shirayamadani's ability to manifest and authenticate their desire for "Japanese Rookwood."<sup>186</sup> As Fowler explains, "Japanese Rookwood" meant the forging of Japanese design principles and motifs which were typically floral and plant forms, with local Ohio materials, Rookwood glazing innovations, and American production methods which were necessary for profitability.<sup>187</sup> Shirayamadani brought an understanding of an authentic Japanese quality to Rookwood by incorporating familiar and recognizable motifs from traditional Japanese design with more calligraphic, fluid and elegant quality than had previously been attempted in Rookwood's early Japanesque style.

The mission and aims of Rookwood Pottery exemplify all expectations of the proposed characteristics of modern ceramics. In fact, a similar criterion of judging the merit and

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<sup>185</sup> Although Kōzan's *Nihonga* painting style porcelains were popular in the modern period, Japanese ceramicist, Eizaemon Fukugawa of the Fukugawa Porcelain Manufacturing Company, also developed the use of cobalt monochrome decorations on porcelains in 1894: Meeting with Anita Ellis, May 1, 2012.

<sup>186</sup> Since ceramics arts were relegated to an inferior status even in the West at this point, Rookwood's founder Maria Storer sought to elevate their status and prestige. She saw this as a prime way to not only bring a more sophisticated art scene to Cincinnati, but also as a way to fulfill her own mission of creating artistic, or in other words, infusing the mystery and charm of Japanese-inspired decorations, onto American made vessel forms. This is noted in Maria Longworth Nichols's *Rookwood Pottery: Its History and Aims* (1910) in the collection of the Cincinnati Art Museum Library and Archives.

<sup>187</sup> Fowler, "Kitarō Shirayamadani and the Creation of Japanese Rookwood," 175.

inventiveness of ceramics appeared at the Philadelphia Centennial Exhibition of 1876, suggesting a common basis of evaluating modern design between Japan and the West.<sup>188</sup> Rookwood was constantly reinventing its designs to market and distinguish itself as the leading producer of American Art Pottery. It was Storer's goal that experts at the Studio should continually formulate new glazes, respond to trending styles, while at the same time using American production methods like the mouth atomizer\*, steam-powered device likened to the airbrush that sprayed a mixture of water and slip evenly over the vessel surface, which helped Rookwood achieve its signature effect of tonal gradations.

From the day it was founded in 1880, Rookwood operated according to the Arts and Crafts ideal of adding principles of artistic beauty to the everyday object. But, more like the Art Nouveau movement, Rookwood's principles of operation were based on embracing industrialism to fuse artistry with industry for the sake of profit.<sup>189</sup> Moreover, Rookwood sought to continually reinvent itself using new chemicals and materials, keeping up with current technical advances for their needs, and formulating new designs.

At the beginning of his career at Rookwood, Shirayamadani was closely rooted to his connections to Japan. For instance, he worked as a porcelain decorator at a Boston-based Travelling Japanese Village before working for Rookwood, and he had his own collection of Japanese art and objects. He also designed decorations of stereotypical Japanese motifs of flowers. Based on his previous experiences before coming to Rookwood, he was aware of Japanese visual traditions. For these reasons, Elizabeth Fowler argues that Shirayamadani served as a "sage" or teacher of a Japanese aesthetic to American audiences as a Japanese American

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<sup>188</sup> See Pollard, 74 for the judge's criterion for assessing ceramics from the exhibition report of the Philadelphia Exhibition in 1903.

<sup>189</sup> See chapter three for further discussion.

artist.<sup>190</sup> Furthermore, because his work reflects that he was conscious of his own nationality and its novelty in America, he was able to reinterpret traditional aspects of Japanese visual culture and aesthetics. Essentially using Rookwood techniques and innovations, he formed a hybrid form of art—of Japanese visual traditions with American production methods and glaze innovations.

### **Shirayamadani and Rookwood's Electrodeposit Process**

The pinnacle of art and industry was realized in Rookwood's copper electrodeposit pieces that were produced primarily from 1899 until 1903. The method combined the mastery of ceramic ware with chemical processes that attached metal elements to the vessels. The effect was a clear nod to the prevalence of modern innovations, such as electricity since the application of the metals depended on electricity. The process emerged from Taylor's efforts in the 1890s to diversify and further impress audiences at the Chicago World's Fair in 1893, well until the St. Louis Exposition of 1904. To prepare for these large-scale exhibitions, Taylor prompted decorators to experiment and create exceptional "exposition" pieces that were, in many cases, a *tour de force* of artistic and technical virtuosity. Rookwood even allowed artists to study abroad in order to stay abreast of current trends and designs in the ceramic industry. For instance, Rookwood let Shirayamadani return to Japan in order to "immerse himself in his native art" for the sake of gaining new inspiration for the upcoming Exposition in 1893.<sup>191</sup>

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<sup>190</sup> For more information on Fowler's argument that Shirayamadani was a sage in America, see her dissertation.

<sup>191</sup> Trapp, "Rookwood Pottery the Glorious Gamble," 23.

Although Shirayamadani was primarily a decorator, he was instrumental in developing the electrodeposit technique.<sup>192</sup> When Shirayamadani returned from his study abroad mission to Japan in 1894, he brought a metalworker, E.H. Asano (life dates and full name unknown) with him, who aided Rookwood with applying metal mounts for vases from 1897 until 1898.<sup>193</sup> Specifically motivated to create exceptional works for the upcoming international expositions in 1900, 1901, and 1902, Shirayamadani and Asano worked to infuse \*electro-plated elements to wares.<sup>194</sup> On January 31, 1900, William Watts Taylor stated in the *Book of Corporate Minutes* that the company began preparing for the electrodeposit technique and attributed Shirayamadani as the creative mind behind the process: "...the credit of applying this method and working out most important details being due to Mr. Shirayamadani [sic]. The results recently obtained after much patient experiment give promise of a decided success and the specimens are to be shown first at the Paris Exposition [in 1900]."<sup>195</sup>

The process was laborious and inconsistent. As Anita Ellis explains, the decorator went to wet room which was an area in the basement where the leather hard wares were kept, and picked out the piece to use.<sup>196</sup> If they intended to incise decoration, as seen in Shirayamadani's dragon and cloud vase from 1898 (fig. 20), they would do so while the piece was still leather-

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<sup>192</sup> He was also an occasional designer of shapes too, as indicated by several shape numbers in the Rookwood Shape Book, located at the Cincinnati Historical Society.

<sup>193</sup> Anita Ellis, May 10, 2012. See Jennifer Howe's article, "Breaking the Mold: The Metalwork of Maria Longworth Storer" in *Studies in the Decorative Arts* Vol. 8, No. 1 (Fall/Winter 2000-2001): 54-68 for more information on the relationship between Asano and Storer; Fowler, "Kitarō Shirayamadani and the Creation of Japanese Rookwood," 185; Fowler, "The Rookwood Sage," 164-166.

<sup>194</sup> Trapp, "Rookwood Pottery the Glorious Gamble," 25.

<sup>195</sup> Ellis, *Rookwood Pottery the Glorious Gamble*, 84.

<sup>196</sup> Anita Ellis explained in a private meeting on May 10, 2012 and in her publication, co-authored by Susan Labry Meyn, *Rookwood Pottery and the American Indian* (Athens, OH: Ohio University Press, 2007), 107-108, that the more established senior decorators tended to choose the pieces that were hand-thrown, as opposed to the junior decorators who could only use the cast-molded pieces. Because the hand-thrown pieces were more expensive to produce, these were reserved for only the most skilled Rookwood decorators so that there was less possibility of error with the more expensively produced works. Moreover, the senior decorators preferred the hand-thrown pieces because the colors of the decoration would turn out differently for works that had been hand-thrown rather than cast-molded.

hard. The clay figurine, such as Shirayamadani's dragon, was added to the vessel and then painted with slip. After it was fired the first time to produce the biscuit, the decorator added a layer of Rookwood's special metallic chemical coating. The coating resembled a silver matte finish, but it was applied only on the area to be electrodeposited. Next, the vessel went through its second firing, which was the glaze firing, and then the decorator would take the vase, put it in a vat of water which had been infused with a solution of metal particles. Then, they ran electricity through the water, causing the metal elements in the water solution to attach to the metals in the vessel.<sup>197</sup> In other words, the vessel underwent chemical transformation as the piece was physically infused with electricity. Thus, these pieces epitomized the innovation of electricity, one of the most significant modern marvels of the nineteenth century. But, it could take hours to achieve the desired metallic effect. Therefore, it was an extremely inefficient and costly process and because chemical reactions were unpredictable, it was not a particularly lucrative experiment. In fact, Rookwood only produced electrodeposited pieces from 1899 until 1903.<sup>198</sup> As Trapp states, the electrodeposit method was never put into full production,<sup>199</sup> although Rookwood liked the technique in general.<sup>200</sup> It exemplified not only the modern age, but in its promotional brochure in 1902, Rookwood hailed it as the perfect unity of design and materials. As Trapp goes on to say, it was seen as more cohesive than the earlier metal overlay designs, which was the collaboration between Rookwood's wares and Gorham Manufacturing Company's metal plating (fig.41). The effect was unlike Shirayamadani's electro-plate process. Rather than unifying ceramic vessel and chemicals, it visually separated the metal materials from the ceramic vase. On the contrary, Shirayamadani's electroplate process allowed for more

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<sup>197</sup> The thickness of the coating of metal was determined by the amount of metal elements in the water solution.

<sup>198</sup> Anita Ellis discussed the dates that Rookwood used the electrodeposit process: Meeting with Anita Ellis, May 10, 2012.

<sup>199</sup> Trapp, "Rookwood Pottery the Glorious Gamble," 24.

<sup>200</sup> Ellis, *Rookwood Pottery the Glorious Gamble*, 85.

harmonious designs and use of metal instead of emphasizing the disparity between the two mediums (fig. 20).<sup>201</sup>

### **Rookwood's Production Methods: "Rhetoric Versus Reality"**<sup>202</sup>

Based on Storer's insistence on the marriage of art and industry and fascination with Japanese visual art and traditions, Rookwood Pottery was founded according to the idea that it would create works that were beautiful and artistic, but most importantly, using modern American industrial methods so that the company would be profitable. This meant incorporating aspects of efficient factory practices into its production. Rookwood had a complex division of labor in which employees specialized in one particular task and repeated it throughout the day, a reflection of the overall efficiency movement in the nineteenth century that advocated streamlined structure, more efficient production, and scientific management of workers in factories.<sup>203</sup> Like the assembly line at a factory or plant, Rookwood's ceramics passed through the hands of many employees at the company, not just the decorators.

To Storer, it was a matter of basic philanthropy to adopt modern manufacturing processes in order to pay her employees.<sup>204</sup> To accommodate this need, Trapp explains that Rookwood underwent a period of transformation in the 1890s during which it grew from an art industry to a more profitable company. They concentrated on high-volume production no doubt due to their increasing international and national reputation. Trapp states, "processes of production were

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<sup>201</sup> Ibid.

<sup>202</sup> Owen, 111.

<sup>203</sup> Samuel P. Hays, *Conservation and the Gospel of Efficiency: The Progressive Conservatism Movement, 1890-1920*, (Pittsburgh: University of Pittsburgh Press, 1999), 2-4. Mechanical engineer Frederick Winslow Taylor (1856-1915) played an extremely influential role in promoting the idea of scientific management of industries for the sake of better efficiency and profit with his publication in 1911, *Principles of Scientific Management*.

<sup>204</sup> Nichols, *Rookwood Pottery: Its History and Aims*, 1910.

largely standardized to reduce costs, to maximize efficiency, and to control quality at all stages.”<sup>205</sup>

Rookwood operated like a modern factory, and yet the company publicly marketed itself and its wares as being one-of-a-kind, artistically produced, and emphasized that it was created by the hand of an artist.<sup>206</sup> Nancy Owen expands on this disparity, calling it Rookwood’s “rhetoric versus reality.” Owen finds that between the plethora of advertisements, brochures, journal articles, and Rookwood publications, it is clear how the company’s manager, William Watts Taylor, marketed the company as a place of fine art.<sup>207</sup> Rookwood cultivated the press, presenting the public with the image that Rookwood Pottery was “an artist’s studio, not a factory.” For instance, in two Rookwood advertisements from 1886 in *Century* magazine, it states,

The artistic quality that gives true values to faience is chiefly found in pieces ‘thrown’ upon the Potter’s Wheel, where the subtle touch of the hand gives beauty to the form. These shapes, while yet soft clay, the brush of the artist decorates, and they are next fired into ‘biscuit’; then dipped in glaze for rare tones of color and again fired. By these processes each piece of Rookwood has the individuality of a painting...The beauty and originality of the decoration in Rookwood ware are gained in two ways. The work is done by artists trained not only in the great technical difficulties of underglaze painting, but in decoration as a fine art. They are also given the utmost freedom in the choice and character of their designs. The results obtained are entirely distinct from mechanically decorated ware.<sup>208</sup>

Essentially, Rookwood procured the public’s interest by appealing to their desires for the local, the hand made, and the artistic. They emphasized the idea that each piece was essentially an extension of the “artist” through the touch of the hand and the brush, originality of decoration,

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<sup>205</sup> Trapp, “Rookwood Pottery the Glorious Gamble,” 21.

<sup>206</sup> Trapp, “Rookwood Pottery the Glorious Gamble,” 24.

<sup>207</sup> Nancy Owen, *Rookwood and the Industry of Art: Women, Culture, and Commerce, 1880-1913* (Athens, OH: Ohio University Press, 2001), 111.

<sup>208</sup> Owen, 106-107. See figs. 4.7 and 4.8 in Owen: Rookwood advertisement, 1886 from *Century* 31, 6 (April, 1886): 19 and Rookwood advertisement, 1886, from *Century* 32, 6 (October 1886): 24.

and the supposed “freedom in the choice and character of their designs,” in much the same way that a painting reflects the individuality of a painter. Moreover, Rookwood’s advertisements reinforced the point that their wares were decorated by artists which helped further establish its decorative ceramics as fine art.<sup>209</sup> Moreover, its marketing reveals Americans’ overarching concerns with “mechanically decorated ware,” or in other words, products of mass production created by a machine which therefore lacked character. Rookwood’s pieces, however, were perceived as “decorated with originality,” and therefore, highly desirable to consumers.

But in actuality the factory, which became officially incorporated in 1890, contained a division of labor among junior and senior decorators, glazers, and kiln masters. A piece may have passed through the hands of more than a dozen Rookwood employees throughout its production. Processes of shaping and molding the clay vessel forms were made more efficient after the 1890s as shapes, bodies, glazes, and decoration were more refined and stream-lined.<sup>210</sup> Eccentric shapes, such as the unusually shaped bowl from 1887 (fig.23), were abandoned. Rookwood even increased its use of cast-molded shapes, which they began using in the 1880s, for greater efficiency and consistency in the 1890s.<sup>211</sup> The disparity between Rookwood’s marketing as an artistically minded mission compared to the reality of its factory-based production methods reflects the company’s and business manager’s best efforts to retain the idealized image of the company as an artist’s studio for the sake of marketability, while it was in fact a factory that used modern, American processes that made production efficient, stream-lined, and profitable.

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<sup>209</sup> Ibid., 107. For more information on how Rookwood was perceived as fine art in America, see Owen, 112-128.

<sup>210</sup> Cincinnati Art Museum Registration File, Rookwood Pottery.

<sup>211</sup> Ellis, 21.

Moreover, even though the artists at Rookwood are now regarded as artists and highly praised for their decorations, Rookwood always referred to them as decorators. Rookwood shape makers stamped the company emblem onto the bottom of the vases when it was still leather hard. Initials of the individual who painted the piece were added by the decorators, for the purpose of tracking whose products were successful and unsuccessful. The identity and names of individual decorators at Rookwood was not publicly accessible. It was not until 1895 that William Watts Taylor finally relented, releasing the names of a few of the most successful decorators of the company.<sup>212</sup> His intentions for doing so were for the sake of increasing profit since certain pieces began to sell more based on the decorator's initials. Furthermore, it is apparent that above all, Taylor's intentions were to enhance the profitability and image of Rookwood. Although Rookwood did not recognize its decorators as fine artists, except when it proved more profitable to emphasize the artistic quality of Rookwood's pieces through marketing, Taylor did see the benefit of allowing certain advanced decorators special artist privileges. In 1898, Taylor wrote,

Whenever the times permit certain extension in the plant I am most anxious to extend our warerooms and to add a number of private studios for advanced decorators. I am positive that these extensions without adding anything to the present force and little to our expenses would give profitable returns far beyond their cost. I can only hope that the results of the coming year may be encouraging enough to warrant them.<sup>213</sup>

Shirayamadani's approach to design was nearly always a conscious effort to incorporate Japanese subjects and design principles of asymmetry, austerity, and calligraphic line quality into his decorations at Rookwood while also mastering innovative American production methods. This was his role at Rookwood, and by extension, this was Rookwood's mission—to create

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<sup>212</sup> As discussed in meeting with Anita Ellis, May 10, 2012.

<sup>213</sup> William Watts Taylor, Rookwood Pottery Company, *Minutes of the Stock Holder's Meeting*, 26 March, 1898: 191.

artistically, or in other words, “Japanese-inspired” pieces,<sup>214</sup> that were new, elegant, and technically well executed.

Unlike Kōzan, Shirayamadani was not active in the chemical processes of glazing. Rather, the glaze innovations were primarily the feats of Rookwood as a company, and its application was the task of the glazers. However, the developments of Rookwood’s glaze line reveals that along with emphasizing artistry, they were extremely concerned with using modern, innovative glazes as indications of their uniqueness and exceptional skill with difficult techniques and superior handling of modern scientific advances.<sup>215</sup>

In addition to Japanese inspiration, Rookwood sought to be aware of trending styles and shifting tastes in Europe as well. The predominance of the Art Nouveau style specifically manifested itself by the early 1900s in Rookwood’s adoption of thicker, opaque mat glazes, which resulted in linear floral patterns that became basic stylized lines because of the nature of the thick mat glaze. But even amid responding to current trends, the company also retained elements of its signature style particularly in its vase forms and shapes, glazes, color palette and emphasis on a floral, decorative quality.

### **Itaya Hazan’s Reinterpretation of His Traditional Japanese Training and Aspects of Modernity**

Because Itaya Hazan trained at the Tokyo School of Art, which placed heavy emphasis on understanding and looking inward to Japan’s rich artistic heritage for inspiration, his work reflects this profound influence. Most notably, he experimented with traditional ceramic

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<sup>214</sup> Hannah Sigur explains the connotation behind “artistic” as essentially referring to an underlying “Japanese” design or aesthetic principle during the late nineteenth century. Sigur, 32.

<sup>215</sup> For more information on the specific glazes of Rookwood Pottery, see Anita Ellis’s essay, “Eight Glaze Lines: The Heart of Rookwood Pottery” in *Rookwood Pottery, The Glorious Gamble*, 41-64.

techniques in white porcelain, Chinese celadon, iron-oxide, and copper-red glazes. Many aspects of Hazan's style and technique were adopted from Chinese prototypes. The approach of looking to Chinese traditions was a significant feature of Japanese traditionalism and understanding the origins of Japanese visual arts since there is a long-standing relationship between Japan and China that developed as early as Japanese antiquity. Therefore, most of these materials and glazes Hazan used reference his understanding of Chinese traditions. But even though his model forms and glazes originated from Chinese wares of the Ming (1368-1644) and Qing (1644-1912) dynasties, Hazan's forms were Japanized.<sup>216</sup> His eclectic style thus displays his extensive knowledge and interpretations of Japanese and Chinese ceramic traditions.

Perhaps most significantly, Hazan also found inspiration in the European, turn-of-the-century Art Nouveau style. Of all the western artistic movements, Art Nouveau began as a conscious desire to integrate a high degree of artistic beauty to everyday objects. This philosophy was of particular significance to the applied arts since it placed heavy emphasis on decoration and the marriage of art and industry. Art Nouveau also reconsidered the role and importance of the traditional artisan. Advocates of the movement such as William Morris (1834-1896) believed that all objects created by hand were evidence of high artistic talent. Its influence permeated Europe and America and eventually manifested itself in various aspects of Japanese design and art at the turn of the century. As Arakawa points out, Hazan was one of the first ceramic artists to incorporate the Art Nouveau movement into his work. He fervently surveyed and researched wares from the most important kilns throughout Japan in Kyoto, Seto, and Mie and eagerly sketched and studied foreign art books, which undoubtedly contained contemporary

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<sup>216</sup> Ueki, 4.

examples of the most popular trends in Art Nouveau ceramic designs from the West.<sup>217</sup> Scholars continually praise Hazan's works because among all ceramic artists of the late Meiji and Taisho periods. He succeeded in modernizing Japanese ceramics since his wares were decorated with traditional patterns and motifs and also enriched by his understanding of the popular Art Nouveau style.

### ***Hokō*: Hazan's Innovative Glaze Technique**

Hazan was also extremely interested in mastering and formulating new glaze processes, such as his colorfully slip painted and incised patterns that were covered by a translucent glaze.<sup>218</sup> His process of slip painted patterns with a thick overglaze ensured that the designs retained their brilliance, and that the color gradations stayed intact when he applied the glaze. Additionally, he even developed his own signature mat glaze, which was a mixture of a waxy coating that produced an opalescent sheen (fig.42).<sup>219</sup> It was a transparent glaze but also had a dull quality, which absorbed the light. Accordingly, Hazan called this glaze *hokō*, meaning “encapsulated light,” a term that originated from the title of a popular Chinese book.<sup>220</sup> This type of glaze consciously reflected the opaque, mat-like quality of glaze treatments that were popular in Art Nouveau decorations, such as those made by Rookwood Pottery (fig.13). In fact, it has been documented that Hazan was so inspired by Rookwood Pottery that he strove to decorate wares in a style that was reminiscent of Rookwood.<sup>221</sup>

### **Hazan's Artistic Production Methods**

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<sup>217</sup> Ibid., 3-4. Hazan's translucent glaze was similar in effect to Rookwood's Vellum glaze, as discussed with Anita Ellis in a private meeting on May 10, 2012. See Ellis's essay, “Eight Glaze Lines: The Heart of Rookwood Pottery” in *Rookwood Pottery, The Glorious Gamble*, 56-57 for information on Rookwood's Vellum glaze.

<sup>218</sup> Ueki, 3.

<sup>219</sup> Ibid., 4 for information about the effects of his glaze process see Arakawa's publication, *Biography of Itaya Hazan* (Tokyo: Idemitsu Museum of Art, 2001) for information on the unique, wax-like overglaze.

<sup>220</sup> Arakawa, 237.

<sup>221</sup> Ueki, 4; Masa'aki Arakawa, “Itaya Hazan,” (1995), 27.

Hazan fired his wares using the Western kiln technique, satisfying the criteria for modern Japanese ceramic production methods. The Western kiln had a conical shape and was made of brick, which allowed for higher firing temperatures (fig.43). It was especially suitable for the production of porcelain vessels, which necessitated extremely high kiln temperatures. But Hazan consciously separated himself from the more laborious aspects of ceramic production such as those of other “household industries.”<sup>222</sup> He sought to emphasize his position not as an artisan of common wares, but as an artist who produced fine, sophisticated art works. Therefore he approached the ceramic arts as a master painter to a canvas and every work he produced had to reflect his superb artistry and skillful execution. Accordingly, Hazan would first sketch his designs and then order his assistant to throw the form on the potter’s wheel at his studio. After forming the work, Hazan manually carved into or tooled the surface to create an elegant, subtle, relief-like quality (fig.44). He then decorated the ware with slip, fired it, and applied glaze as the final step before firing it a second time. Hazan was also highly concerned about the final product. Therefore, in order to implement a system of quality control Hazan would immediately destroy any vase with imperfections. His perfectionism ensured that every work was a reflection of his pride as an artist and evidence of his consistent talent.<sup>223</sup>

### **Floral Motifs as Powerful Life Forms in Hazan’s Designs**

Most of Hazan’s patterns and decorations consist of stylized floral motifs. But as Arakawa mentions, Hazan sketched flowers and plants in a way that was innovative and different from other Japanese artists of the time. According to Donald Keene’s description of the aspects of Japanese aesthetics, flowers and floral motifs are often associated with the idea of transience

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<sup>222</sup> Ibid., 5.

<sup>223</sup> Ibid.

and hence the idea of a beautiful but melancholic process of natural perishability.<sup>224</sup> But Hazan's floras are portrayed as vibrant, beautiful forms of color that take on a quality of vitality. For instance, his *Vase with Low-Relief Decoration of Bamboo Leaves* from 1915 (fig.45) exhibits this characteristic: "the white-tipped bamboo leaves appear to wrap around the surface of the vase...the play of dramatic shapes and strong colors animates the surface of the vase. It appears to swell, as though its contents are pushing out against the constraining layers of leaves."<sup>225</sup> Moreover, Hazan's sketches (fig.34) evoke the sense that the floral and plant motifs overwhelm the physical shape and form of the vase. Specifically, the way in which he harmonizes the shape and character of the decoration to the form of the vessel creates the impression that the ceramic or porcelain object becomes the embodiment of the decoration or that the decoration takes on a life force of its own, striving to extend beyond the confines of the medium.

Kōzan, Shirayamadani, and Hazan exemplify modernity of ceramic art to varying degrees. Kōzan, the master of clays and glazes of the Meiji period, excelled in incorporating new materials and Western techniques, as well as looking to the West for inspiration to assess the changing tastes for Japanese ceramics. Like many Japanese ceramic artists before the turn of the century, he was unable to fully harness Western equipment. However, even in his early days as a commercial export trader, he showed a profound commitment to developing new techniques, glazes, and designs that demonstrated not only his exceptional skill and wide range of versatility but also of his attention to quality production.<sup>226</sup> Because he used original approaches, he exemplifies the tenets of modernity in ceramic production. Shirayamadani, and to a larger

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<sup>224</sup> Donald Keene, "Japanese Aesthetics" in Nancy Hume, ed. *Japanese Aesthetics, A Cultural Reader* (New York: SUNY Press, 1995). 27.

<sup>225</sup> The Walters Art Museum, "Works of Art: Vase with Low-Relief Decoration of Bamboo Leaves" *Walters Art Museum*, <http://art.thewalters.org/detail/38482/vase-with-low-relief-decoration-of-bamboo-leaves/> (accessed March 21, 2012).

<sup>226</sup> Pollard, 97.

extent Rookwood Pottery, operated under similar ideals of harnessing technology and innovation for the production of modern American ceramics. Rookwood's mission was to continually introduce new materials and designs that coalesced with popular tastes. Therefore as a modern factory, Rookwood Pottery's methods of operation exemplify similar ideas of modernity, particularly of fusing their "Japanese Rookwood" with modern influences, materials, and approaches. Moreover, Shirayamadani was an integral link and factor in the fulfillment of their mission, particularly with his keen sensibility of the Japanese aesthetic that he consistently incorporated into his work in various ways. Finally, Hazan worked with glazes and materials to create his own signature glaze that resembled Rookwood's opaque mat glazes. He also used a Western kiln and sought to create modern forms that referenced Japan's traditional past and innovative glazing that embodied the country's modernity. All three ceramic artists fused reinterpretation of traditional Japanese design and approaches with newer methods and materials to formulate products that reflected the modern period.

**Chapter Four:**  
**Toward New Possibilities in Modern Japanese Ceramics:**  
**From Kōzan to Hazan, 1871-1927**

This chapter closely examines the effects of the final phase of the development of the ceramic arts in which Japanese ceramicists contextualized the future of their field. I seek to explain how modern Japanese ceramicists and decorators Miyagawa Kōzan, Shirayamadani Kitarō, and Itaya Hazan's contributions reflect the transition towards a re-imagined, modern spirit and increased artistic individualism in ceramic arts. I will discuss the visible signs of artistic expression, such as evidence of experimentation, such as incorporating elements of painting and sculpture within the ceramic medium, and mastery of technique. In doing so, I will address the implications of the heightened emphasis on artistic expression in modern Japanese ceramics. I organize this chapter into three parts according to the major contributions of each artist in this phase. I elaborate on Clare Pollard's idea that Kōzan laid the foundation for pushing the perceived limits of the ceramic medium, pointing to specific examples of how Kōzan stretched the limits and ideas of ceramic arts in the Meiji period. Secondly, I agree with several scholars' views that Shirayamadani played an important role in fostering Japanese and Euro-American connections and that he exemplifies the idea of what Masaaki Arakawa and Pollard call Reverse Japanism.<sup>227</sup> Reverse Japanism manifested itself particularly in the Art Nouveau movement because it was a translation of Japanese principles, which became a source of modern inspiration to Japanese ceramicists and artists. The influence of Art Nouveau at the turn of the century helped America's Rookwood Pottery company create newer modern designs that became a source of inspiration to Japanese artists. Japanese-American artist Shirayamadani Kitarō remains a critical link in fully understanding the desire for more expressive and innovative

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<sup>227</sup> Arakawa, 237; Pollard, 63.

designs that drew inspiration from Japanese visual traditions from 1880 until 1889. Finally, Hazan fulfilled Kōzan's interests, looked to Rookwood for inspiration, exemplified the spirit of artistry, individualism, and ultimately became the modern studio artist in Japan.<sup>228</sup>

Ceramic artists made significant strides during Japan's modern age. The final phase in the development of ceramics to art objects, which is the emphasis of this chapter, entailed Japanese ceramicists contextualizing their past, their present, and future. As a result, artists embraced the spirit of individualism that prevailed in the Taisho period. Art that is described as expressive and therefore individual generally denotes that a work is an extension of the artist and reflects influences of the times. In turn, the emphasis on individualism and artistic expression nurtured an environment that valued experimentation and the potential for artistic independence. The use of modern innovations coupled with the increased sense of individualism that gained momentum in the Taisho period inspired ceramic artists to redefine their own industry in the context of the modern spirit. Thus, they reimagined the medium's formal and decorative limitations to forge new innovative possibilities that reflected Japanese tradition and modernity.

### **Stretching the Perceived Limits of Ceramic Forms and Decoration: Miyagawa Kōzan**

Although Clare Pollard states that Kōzan did not develop a singularly "modern" style because he was always reinventing his styles,<sup>229</sup> it is clear that his works traversed definitions of sculpture and painting. He consciously incorporated elements of both sculpture and painting elements onto the ceramic medium as part of his effort to vary his style. This is particularly evident in the development of his *saikumono* style wares and the perfection of his *Nihonga*

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<sup>228</sup> Arakawa, 237.

<sup>229</sup> This is apparent because he experimented and excelled in a range of styles and approaches throughout his career, responding to changing tastes in various styles rather than a single, characteristic aesthetic.

painting style porcelain pieces in the 1880s. As previously explained in chapters one and two Kōzan's *saikumono* style ware developed in the late 1880s as part of a response to the decline of the Satsuma style.<sup>230</sup> Kōzan replaced many of the decorative gold elements of the Satsuma style with raised, high relief-like details.<sup>231</sup> Undoubtedly his *saikumono* style reflects his desire to appeal to Western foreign markets as it was extremely tactile and ornamental.<sup>232</sup> But more importantly, it also reflects his interest in creating different surface levels,<sup>233</sup> no doubt in an effort to appeal to Western Victorian desires to feel and experience real objects, especially objects that had a quality of the "other." As seen in figure 11, the decoration of the hawk perched on a branch takes on a realistic, three-dimensional quality and projects into the viewer's space. Details have been carefully modeled in the most naturalistic manner to create a high degree of realism as the designs wrap around the entire form of the vessel shape. In effect, it appears that Kōzan has placed nearly fully three-dimensional objects on the vessel itself, taking decorative possibilities to new levels of believability, tangibility, and display that altered the viewer's perceived idea of the limits of ceramic arts. As aforementioned, Kōzan's porcelains, which reference Yokoyama Taikan's *Nihonga* paintings, reflect his attempts to create a painted scene reminiscent of handscrolls onto the porcelain surface. As mentioned above, the *morotai*, or hazy style, was a new style of *Nihonga* that emerged in the mid Meiji period. Kōzan's porcelain pieces are therefore innovative because he not only references trends in contemporary Japanese painting, but also fused the painterly quality of Taikan's works onto a porcelain vessel. His work thus exhibits his exceptional mastery of and talent in surface decoration as well as his level of skillful execution in glazes and underglaze washes. As seen in his cobalt vases, (figs.39,

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<sup>230</sup> Pollard,74.

<sup>231</sup> Pollard, "Gorgeous in Glitter and Gold," 135-136.

<sup>232</sup> However, many contemporaries criticized his *saikumono* style because it was too excessive. For instance, see Capt. Frank Brinkley's criticism of Kōzan's *saikumono* in Emerson-Dell, 10.

<sup>233</sup> Emerson-Dell, 20-21.

40), Kōzan worked to create extremely subtle gradations in the landscape using a monochrome color scheme of cobalt blue, using the pigment as if it were ink.<sup>234</sup> The effect is that the decoration merges with the vessel shape and the continuous landscape. More importantly, this union also establishes an important connection between the way one interacts with and experiences his pieces. As the viewer looks at the landscape from all angles, it mimics the process of viewing Japanese handscrolls. The viewer moves around Kozan's vase to see the rolling landscapes similar to the manner of unraveling scenes in a handscroll.<sup>235</sup>

Moreover, Kōzan's vase from 1904 (fig.45) reflects his additional interest in incorporating calligraphy, the highest form of Japanese art. Calligraphy also contained associations of being infused with poetic content. Kōzan not only displays an elegantly strewn plum branch in a fluid, lyrical effect reminiscent of ink splashes across the base of the vase, but he has also added a poem that accompanies the design of a nightingale written in calligraphic script.<sup>236</sup> Taking a clever twist, the Japanese character for nightingale seems to physically perch itself on the branch sprig.<sup>237</sup> Yet, Kōzan's allusion to Japanese calligraphic traditions is not the only source of artistic expression in this work. He also manipulated and transformed the form of the vessel to emphasize the calligraphic character and subject matter of the decoration. The Japanese character of the nightingale, which rests on the tip of the branch sprig, can be seen on the inside of the vase as well, "as if it has been written with ink that soaked through to the back

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<sup>234</sup> Ibid., 20.

<sup>235</sup> Ibid.

<sup>236</sup> This was not an entirely new approach. The fusion of calligraphy and philosophical or poetic references onto ceramic forms is a traditional aspect of pre-modern Japanese ceramic arts. For instance, as part of Rookwood's Japanese pottery collection, which is now held at the Cincinnati Art Museum, there are two teapots which have been identified as created in the manner of noted sixteenth century Buddhist nun and ceramicist, Otagaki Renegetsu (1791-1875).

<sup>237</sup> Emerson-Dell, 13.

of a piece of paper.”<sup>238</sup> To create this effect, Kōzan cut through the porcelain body while it was still leather-hard to create the character and filled the space with glaze. After firing, this effect produced an illusionistic quality that seems to defy any semblance of traditional ceramic forms and approach. It essentially produces a ceramic vase that was created by carving out the elements of the vase. Thus, Kōzan has cleverly interpreted how to fully convey the effects of ceramic form, calligraphy, and poetry in porcelain, traversing multiple spheres of Japanese arts. But more importantly, he experimented and sought new, modern ways of infusing Japanese tradition into his works. What resulted was a veritable push towards challenging the perceived limitations of the ceramic medium.<sup>239</sup>

### **Electrodeposited Ceramic Vessels: Shirayamadani’s Contributions to Rookwood Pottery**

Although Shirayamadani was a highly skilled decorator and worked occasionally with shape designs and new techniques such as the electrodeposit process, he ultimately worked towards the goals of his employer, the Rookwood Pottery Company. But his background as a porcelain painter undoubtedly influenced the way in which he approached decorative designs for vessel shapes. As mentioned in chapter two, his early works display a highly decorative quality with animated, often calligraphic line quality (fig.26). Yet as he became more familiar with the process of underglaze painting at Rookwood, his decorations display marked shifts towards a more naturalistic and painterly approach (fig.28). By 1889, his works exhibited his keen attention to natural detail and shading, indicating his interest in producing a decoration that provided an essence of believability and reality. But in the late 1890s and early portion of the twentieth century, Shirayamadani experimented with modern materials such as metal, and most

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<sup>238</sup> Ibid.

<sup>239</sup> Ibid., 20-21.

importantly, electricity. At Rookwood, he developed the electrodeposit method, which coated the three-dimensional and high-relief figures on a vessel shape. The result was that decoration and form reached a whole new level of harmony. Rather than creating a visual separation between metal decoration and ceramic form, as Rookwood's earlier attempts to incorporate metal overlay techniques did, Shirayamadani's electro-plated copper piece (fig.20) incorporated three-dimensional, high-relief figures that were attached to the vessel shapes to not only emphasize its sculptural quality, but also to suggest the union between ceramic and modern techniques. It was the ultimate fusion of traditional ceramic arts and exemplified the possibilities of using new modern materials and innovations.

### **Hazan and the Spirit of Individualism**

Itaya Hazan's works display the fulfillment of Kōzan's initial spirit of experimentation and ingenuity in the Meiji period. Moreover, Hazan also incorporated elements of painting and sculpture in his ceramic and porcelain pieces. His vase from 1914 in which grapes hang from the vine (fig.36) assumes a painterly emphasis, evident in the way the floral forms are more naturalistically painted than many of his more typical works (fig.47). Rather than his characteristically flattened, two-dimensional linear quality, Hazan has painted the leaves with gentle shadows and provides the suggestion of natural depth and form. But he also worked with sculptural relief-like effects in many of his pieces. Perhaps most reflective of this are his works from 1907 and 1914 (figs.31, 33). In his small vessel from 1907, the vessel takes on the natural form and details of the subject matter of leaves gracefully overlapping one another. Not only does the vessel assume a textural quality, since the decoration is slightly raised, but it also conveys the illusion that Hazan has fixed real leaves to the piece and glazed over it in a shiny, copper and bronze effect. Furthermore, Hazan's hemp palm vase from 1914 similarly conveys

the idea that the shape and form of the vessel is entirely made of the decoration. In this case, the hemp palms overlap and create a densely packed sense of space, as if viewing a thicket of hemp palms. Moreover, the overall gentle low-relief quality of the decoration creates a textural quality that is highly reminiscent of Hazan's training as a sculptor.<sup>240</sup>

It is evident that all three ceramic artists were interested in transcending the bounds of the traditional ceramic medium. Kōzan used both a sculptural approach with his *saikumono* wares, and a painterly approach with his *Nihonga*-style porcelains. Shirayamadani used a sculptural approach with his innovative and striking electrodeposit wares, and his painterly approach no doubt owed to his background as primarily a porcelain painter. Hazan used a painterly approach in terms of the soft quality he developed in glazing the decoration with *hokō* or opalescent glaze, and a sculptural approach in his relief-style works in which the decoration became the ware itself. The result was the elevation of ceramics to a higher profile at the time of the Imperial Art Academy Exhibition (Teiten) in 1927.<sup>241</sup>

Kōzan, Shirayamadani, and Hazan ultimately transcended the traditional bounds of the ceramic medium by adopting both painterly and sculptural approaches and traversing multiple fields of visual arts and approaches. Essentially, by marrying the ceramics industry with elements of highly regarded art forms such as painting and sculpture, ceramic arts increased in profile, culminating in the addition of a crafts division to the Imperial Art Academy. The inclusion of ceramics at the Imperial Art Academy Exhibition in 1927 marks an important shift in the status of Japanese ceramics that had otherwise been neglected or was in decline since the beginning of the Meiji period. They were no longer simply products for the traditional tea

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<sup>240</sup> Arakawa, 237.

<sup>241</sup> Robert Yellin, "The Career of Hazan Itaya, An Innovative, Magical Potter" *Japan Times Online*, March 10, 2001 (accessed January 12, 2012) <http://www.japantimes.co.jp/text/fc20010310ry.html>.

ceremony, nor confined to domestic use in function or as decorative pieces for the home. What transpired was an expressive and wholly modern interpretation of Western influences and reinterpretation of traditional Japanese visual culture that paved the way for Hazan and his legacy and later generations. This process of development was also at its core a reinterpretation of what ceramics had traditionally been, and what it could be in the modern age. Although Japanese ceramics were highly regarded, new materials and techniques made it possible for artists to develop new, creative approaches to the medium.

The redefinition of the Japanese ceramics industry owed its new freedoms to the developments of Miyagawa Kōzan, connections to Shirayamadani Kitarō and the Rookwood Pottery Company, and the artistic approach to ceramic arts spearheaded by Itaya Hazan. Above all others in the Meiji period, Miyagawa Kōzan's works reflect the goals of the government in the course of the Meiji period, and the beginning efforts to stretch the perceived limits of the ceramic medium.<sup>242</sup> Moreover, because of his participation in the many international and national exhibitions, he was keenly aware of the domestic and foreign demands of the ceramic industry as they shifted. Responding to the issues and criticisms of the ceramics industry, he was the most prolific ceramic artist of the Meiji period. His approach also paved the way for Itaya Hazan in the subsequent era, as Clare Pollard remarks; "One of Kōzan's most important contributions to the ceramic world was the way in which he influenced and nurtured this next generation of budding 'studio-potters.'"<sup>243</sup> Although Shirayamadani Kitarō lived and worked in the United States as a decorator for Cincinnati's Rookwood Pottery company, Rookwood's national and international reputation and Shirayamadani's novelty as authentic Japanese expert undoubtedly fueled artistic dialogue and stylistic relationships between Kōzan's Makuzu Studio

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<sup>242</sup> Pollard, 141.

<sup>243</sup> Ibid., 97.

in Yokohama and later with Itaya Hazan.<sup>244</sup> By incorporating an artistic, sculptural approach to modern ceramics and approaching the ceramic medium as a fine artist who received extensive academic training, Hazan made important strides for the ceramic industry in the twentieth century, which led to his international and national acclaim for forging a modern, expressive ceramic aesthetic. Consequently, his ideas left a lasting impression on future modern and subsequent contemporary ceramic traditions in Japan.<sup>245</sup> Because he approached the ceramic medium as an artist rather than artisan of mechanical industry, he asserted his own individuality. His works and approach exemplify the new artistic possibilities that developed from the beginning of the Meiji period in Japan.

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<sup>244</sup> Several scholars have commented on the particular artistic dialogue between Kōzan, Shirayamadani/Rookwood Pottery, and Hazan. See Pollard, 36-37, 56,61,64,65,66-7,68,81,97; Emerson-Dell, 14; Arakawa's essay "The Fin-de-Siècle Style in the Ceramic Arts: How West and East Influenced Each Other in the Late Nineteenth Century," trans. by Nicole Rousmaniere *Itaya Hazan* (Tokyo: Idemitsu Museum, 1995), 5-6.

<sup>245</sup> Robert Yellin, "A Diamond in the Rough."

## Conclusion

Miyagawa Kōzan, Shirayamadani Kitarō, and Itaya Hazan responded to changes in the modern world, reinterpreted Japanese visual traditions, incorporated new modern techniques, and stretched the limits of the traditional medium by implementing references and techniques of other artistic fields such as sculptural and painterly approaches into their work. In effect, this reinterpretation of Japanese visual arts and modern approaches elevated the ceramics industry's prestige and paved the way for new possibilities. Because ceramic artists sought to examine and manipulate the perceived limitations of their ceramic medium, they created innovative and artistic wares that considered current influences and trends. Their modern works contributed to what Kendall Brown describes as an overall spirit of individualism that prevailed in the Taisho period, or in other words, the suggestion that a work is an extension and expression of the producer or artist.<sup>246</sup>

Kōzan is described as modern Japan's transitional ceramic artist because although he sought to experiment with new levels of possibilities in the ceramic medium, he exemplified more of the initial efforts to bridge Eastern and Western concerns. Shirayamadani and Rookwood Pottery in America served as an important source of artistic dialogue with Kōzan's workshop since both companies were internationally respected and well-known. Rookwood was also a tremendous source of inspiration for Itaya Hazan not only because of its signature floral designs and glaze, but also the way in which Rookwood constructed its company image to publicly suggest that it valued the potential of the individual decorator as an artist, not merely an artisan. The transformation of ceramic decorator to that of artist, as explicitly expressed in

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<sup>246</sup> Kendall Brown describes this spirit in the context of the new print movement, which is the topic of his exhibition and publication, *Taisho Chic: Japanese Modernity, Nostalgia, and Deco* (Honolulu: Honolulu Academy of Arts and University of Washington Press, 2002), 17-25.

Rookwood's advertisements, contributed to the elevated profile of ceramic arts and ceramic artists in the West at the turn of the century.<sup>247</sup> In the same way, Hazan approached the ceramic medium as an artist, marking a significant change in Japanese ceramics. First, his approach is evidence of the spirit of individualism that prevailed in the Taisho period, the belief in the inherent value and potential of the individual, no doubt prompted by the optimistic cultural climate in Japan after the country's victories in the first Sino-Japanese (1894-1895) and Russo-Japanese (1904-1905) wars. The idea of individualism as it applied to Taisho period art was based on the idea that works were an extension of the artist and his creative mind and reflected his conscious design decisions.<sup>248</sup> Moreover, artistic expression in ceramic arts was achieved through both the perfection of ceramic techniques and felicitous nuances that added individuality to the piece during the firing processes and application of glaze.<sup>249</sup> Hazan worked consciously of his own artistic desires and his work is evidence of his efforts. Compared to other ceramicists who produced high volumes of wares, Hazan only produced few works, which reveals that he was serious in only producing the best pieces that were artfully designed and technically brilliant. In fact, he destroyed works that he deemed unworthy. Secondly, this reveals the shift in modern Japanese attitude towards the ceramic arts, which was elevated in large part due to Hazan. Through Hazan's approach to the ceramic field as art, he infused a sculptural quality to them. Marrying form and decoration with technical innovation, he created works that were art, and expressive of himself as an artist. Moreover, he was the first studio potter of modern

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<sup>247</sup> Alistair Duncan, *Art Nouveau* (New York: Thames & Hudson, 1994), 117-122.

<sup>248</sup> For a brief discussion of the Creative Print movement (*Sōsaku hanga*) and how modern Japanese art from 1912 until 1926 reflected the spirit of individualism of the Taisho era, see Kendall Brown's exhibition catalog and publication, *Taisho Chic*. Refer to Takamura Kōtarō's (1883-1956) "A Green Sun" (1910). His manifesto encouraged artists' individual expression: "I desire absolute freedom of art. Consequently I recognize the limitless authority of individuality of the artist... Even if two or three artists should paint a "green sun", I would never criticize them for I myself may see a green sun," Takamura Kōtarō, *A Brief History of Imbecility*, trans. Hiroaki Sato (Honolulu: Hawai'i University Press, 1992), 180-186.

<sup>249</sup> Duncan, 119.

Japanese ceramics—rather than operating a traditional workshop, Hazan designed wares, but he ultimately separated himself from manual processes of ceramic production.<sup>250</sup> His works were not merely objects of production, but of artistic conception, which included a conscious reinterpretation of influences and modern advances. His works were not merchandise. Rather, his designs were much like a masterpiece painting. In turn, he raised the profile of ceramics to new heights in Japan. His artistry is evidence of a major milestone in the ceramic industry, which was realized at the end of the Taisho period. By 1927 the government again recognized ceramic arts as important cultural contributions, and they were valued and appreciated for their artistic quality. Renewed appreciation for ceramics in Japan would affect later contemporary designs and approaches, such as the Mingei folk art movement of the 1920s and 1930s.

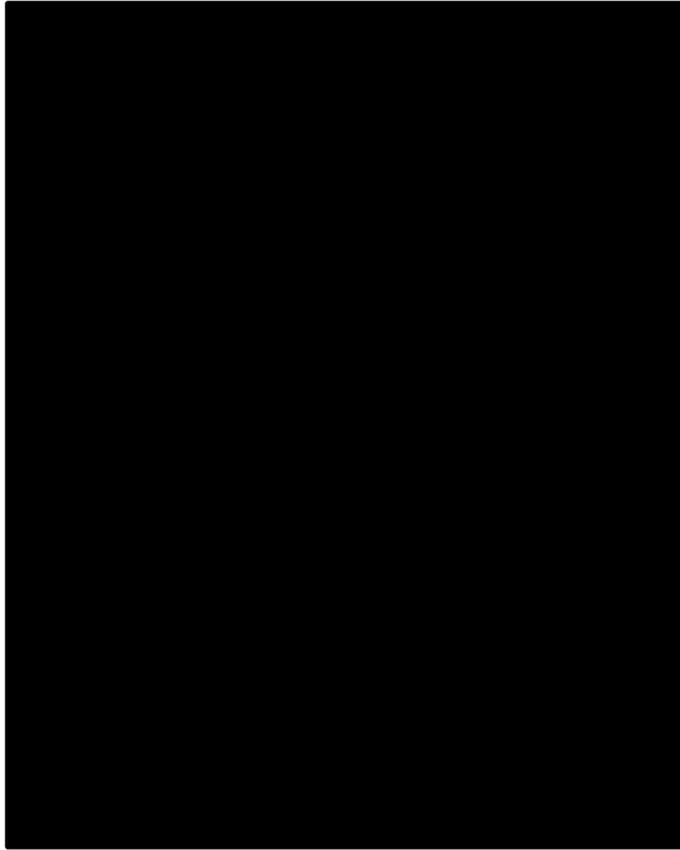
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<sup>250</sup> Arakawa, *Biography of Itaya Hazan* (2001) as translated by Mikiko Hirayama, 63-65.

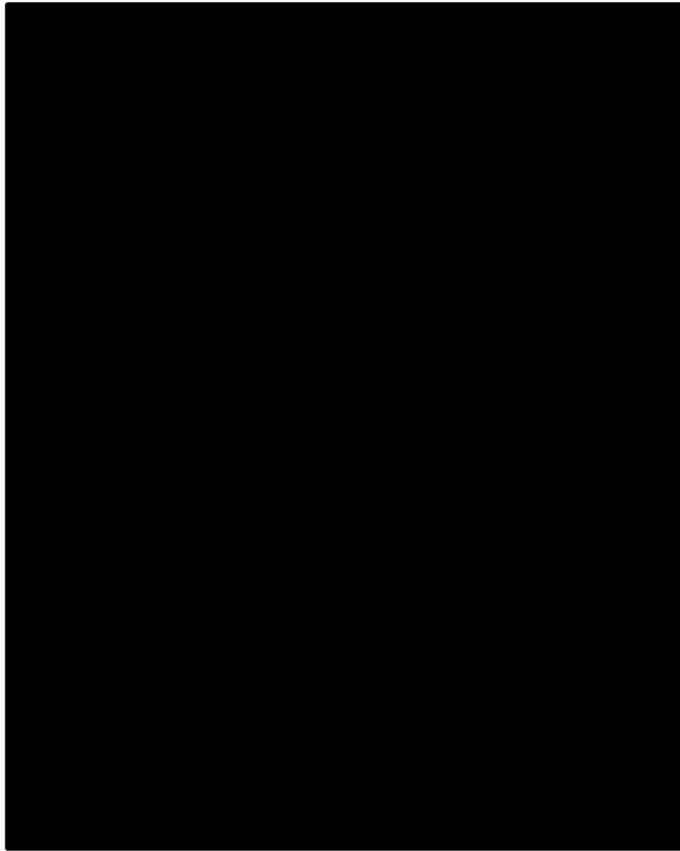
## Images



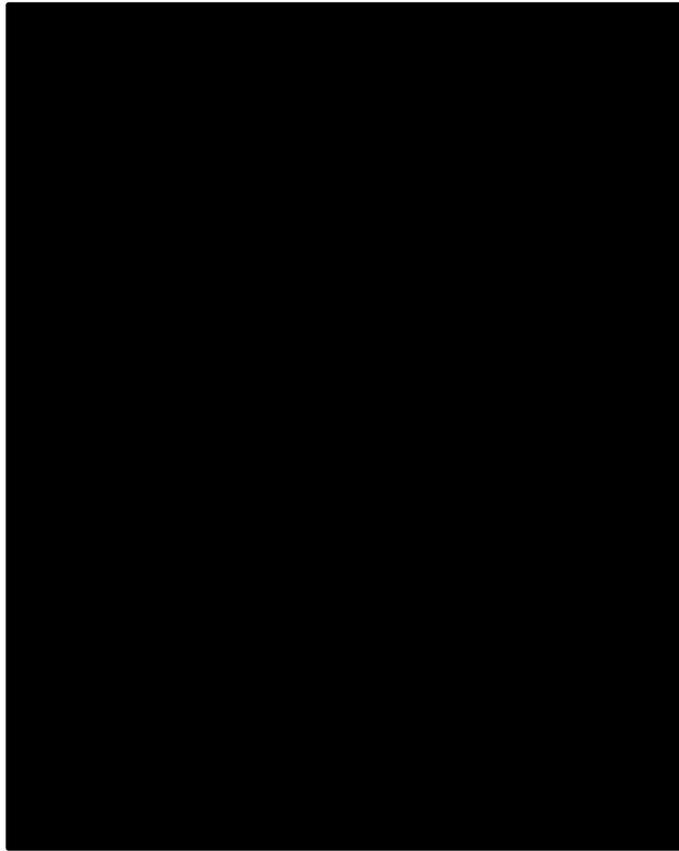
**Fig. 1** Trade Card for Kiritsū Kōshō Kaisha, First Japanese Manufacturing and Trading Company, 1876, chromolithograph, 11 x 14”



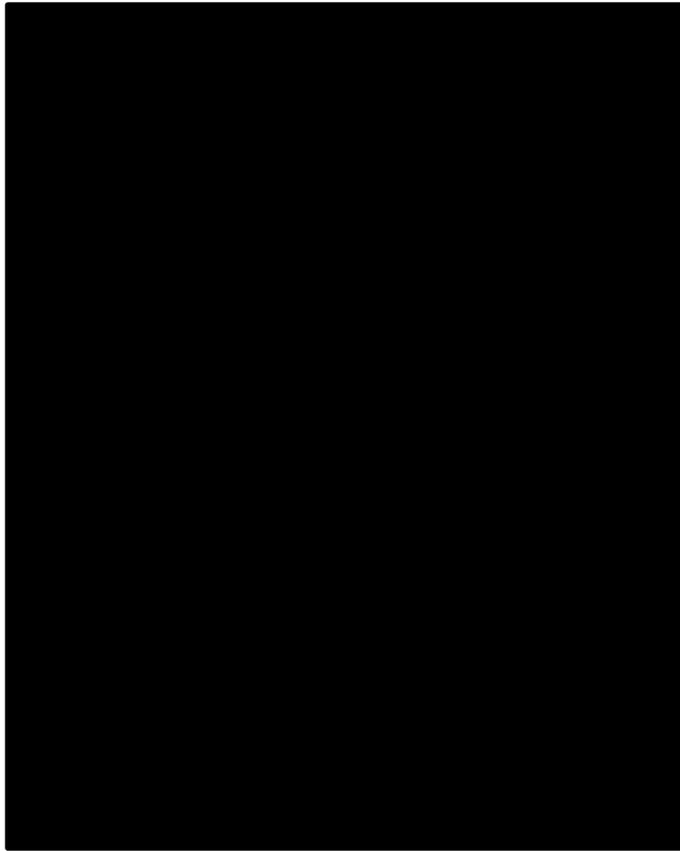
**Fig. 2** Makuzu Workshop, Yokohama, Japan (1871-1945)



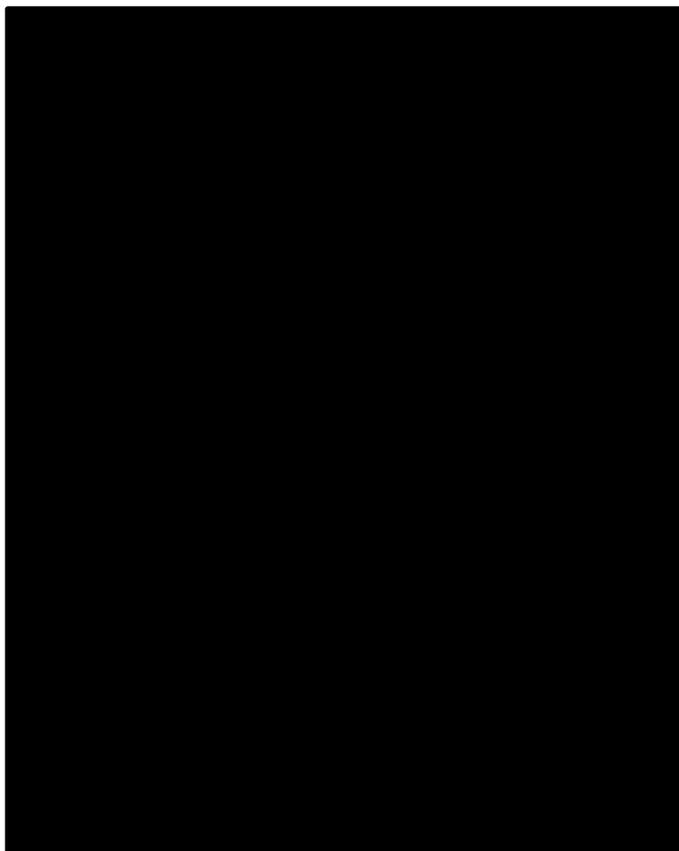
**Figs. 3** Miyagawa Kōzan, porcelain *kyūsu* with design of foliage in *sometsuke* underglaze blue



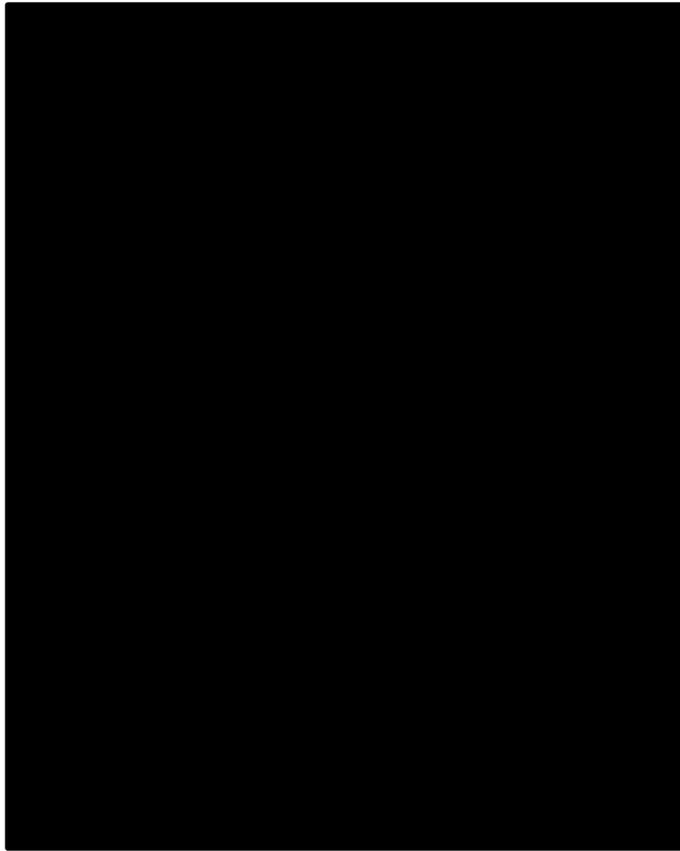
**Fig. 4** Miyagawa Kōzan, stoneware *mizusahi* with design of a goose against the moon,  
H. 23.7 cm



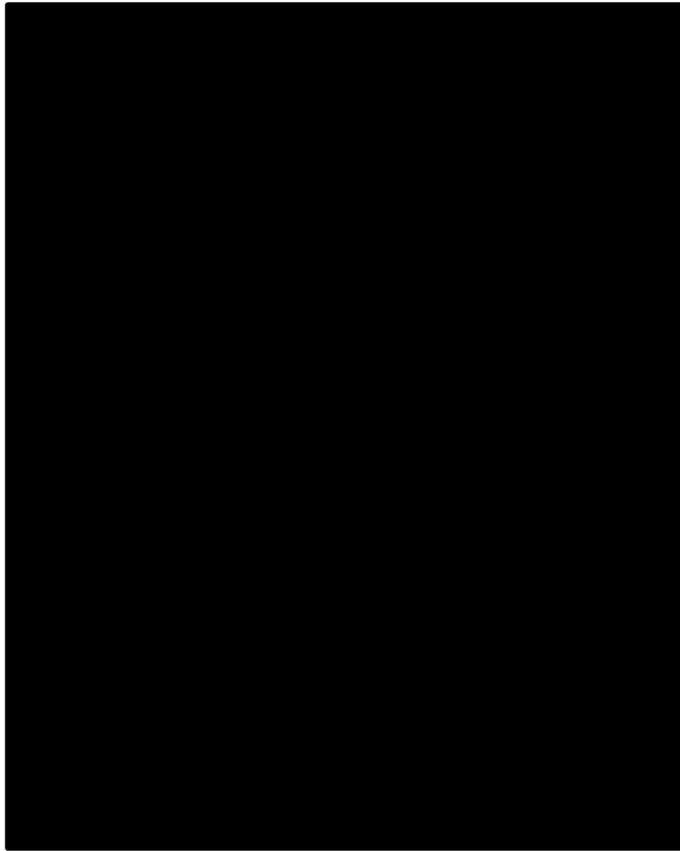
**Fig. 5** Miyagawa Kōzan Ornamental Export Ware, 1870s



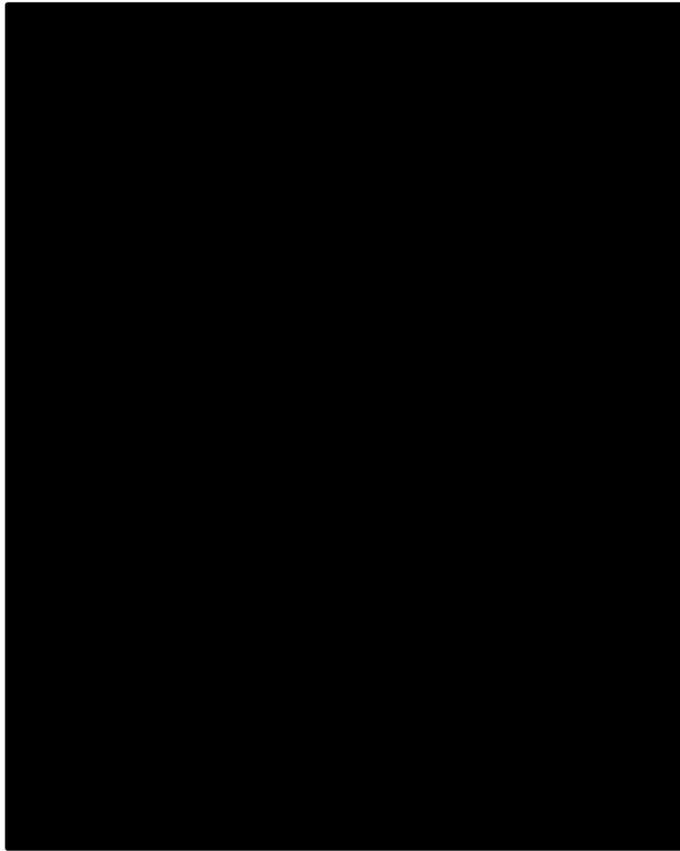
**Fig. 6** Miyagawa Kōzan I (1842-1916)  
unknown photographer, unknown date



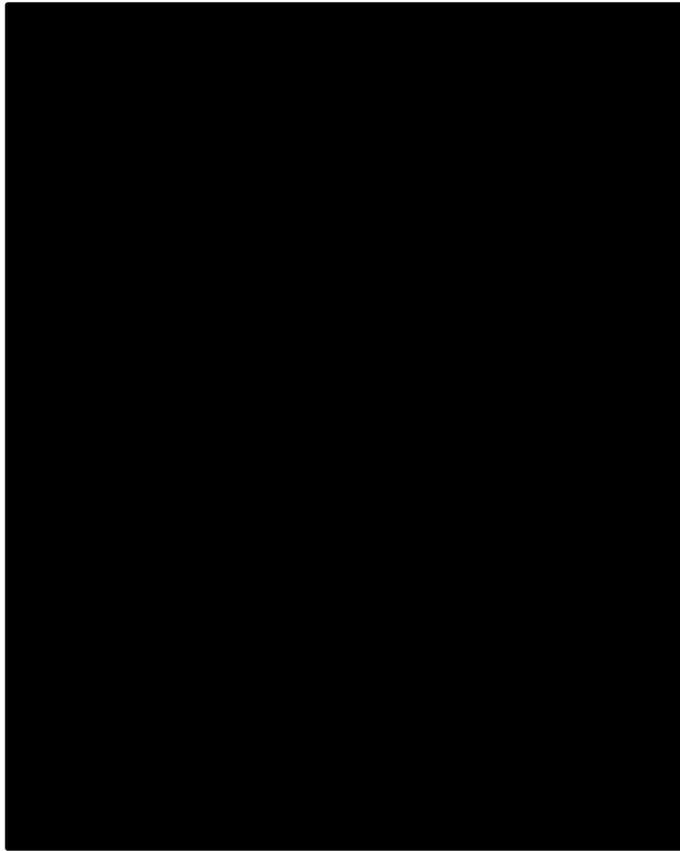
**Fig. 7** Kimbei Kusakabe, Yokohama, Japan, 1890s albumen print  
Photographer: Kimbei Kusakabe



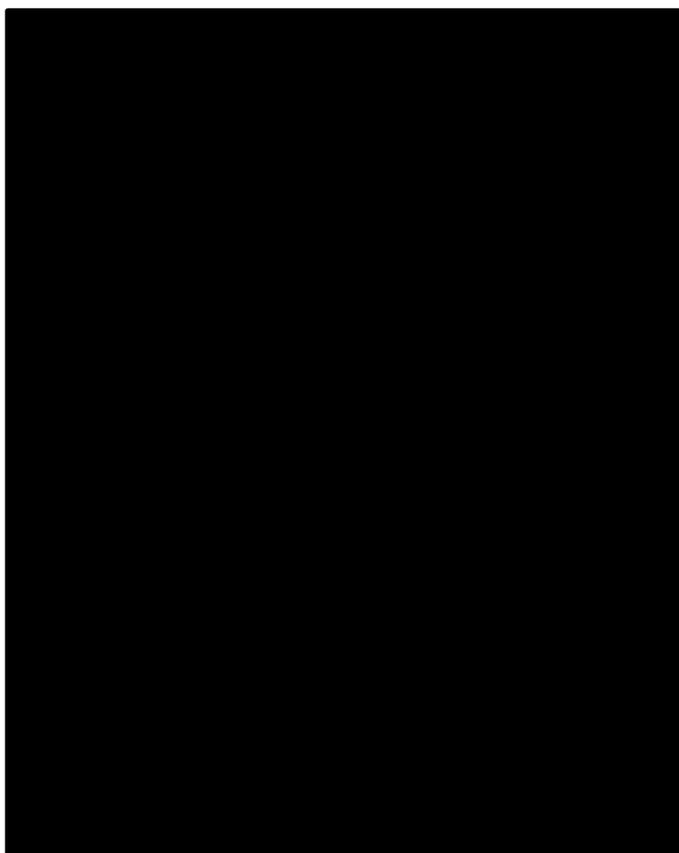
**Fig. 8** Miura Kenya, Kenzan ware, *Food Dish with Design of Blossoming Plum*, 1868-1912, 4.2  
x 16.5



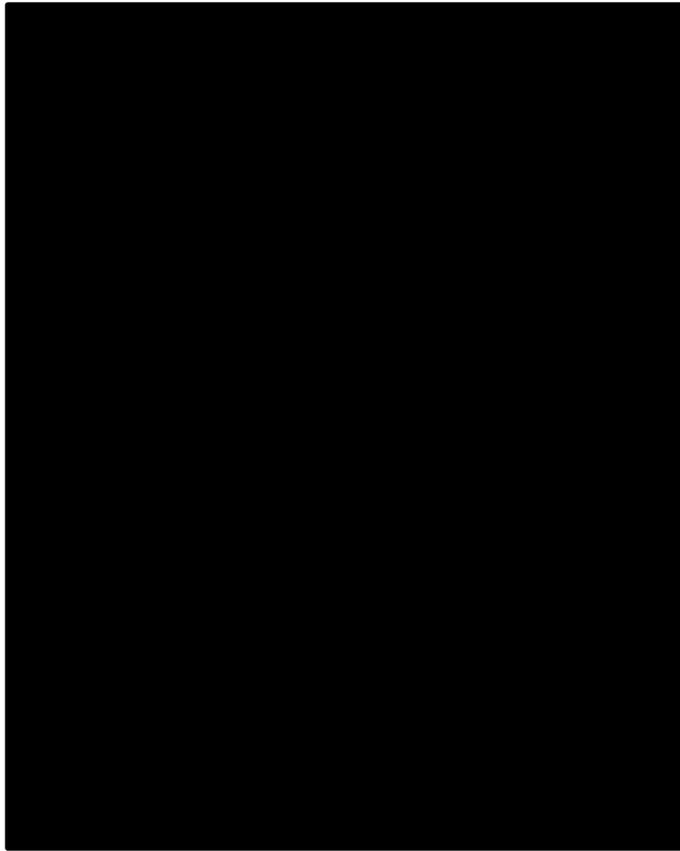
**Fig. 9** Miyagawa Kōzan, *Handwarmer with Kakiware Design and Irises*, Kenzan style, 1880s, stoneware with moriage irises, underglaze iron, gold, silver, H. 26.4 x D. 22.2 cm



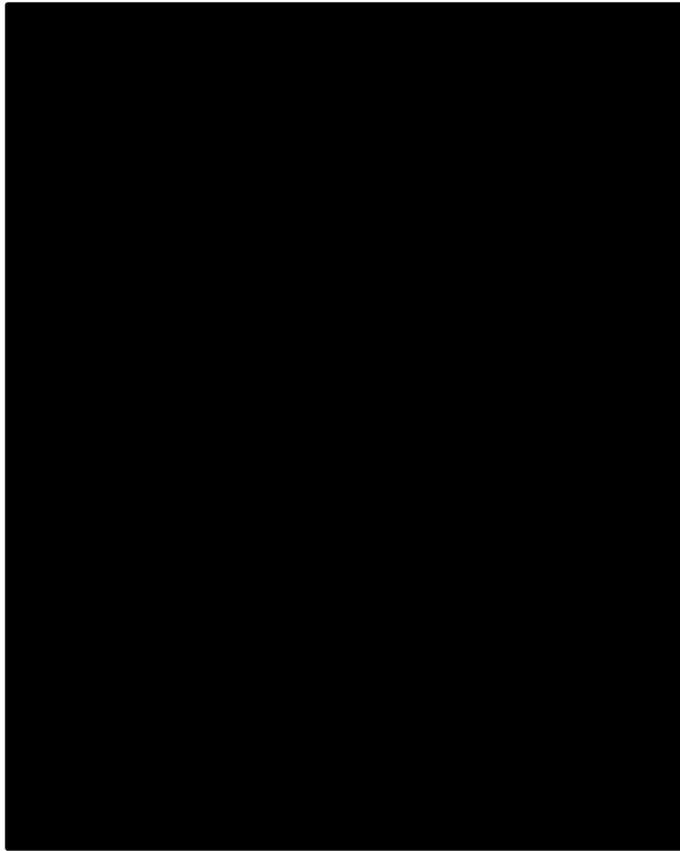
**Fig. 10** Kinkozan Sōbei VII, Satsuma-style stoneware vase, 1890s, H. 40.5cm



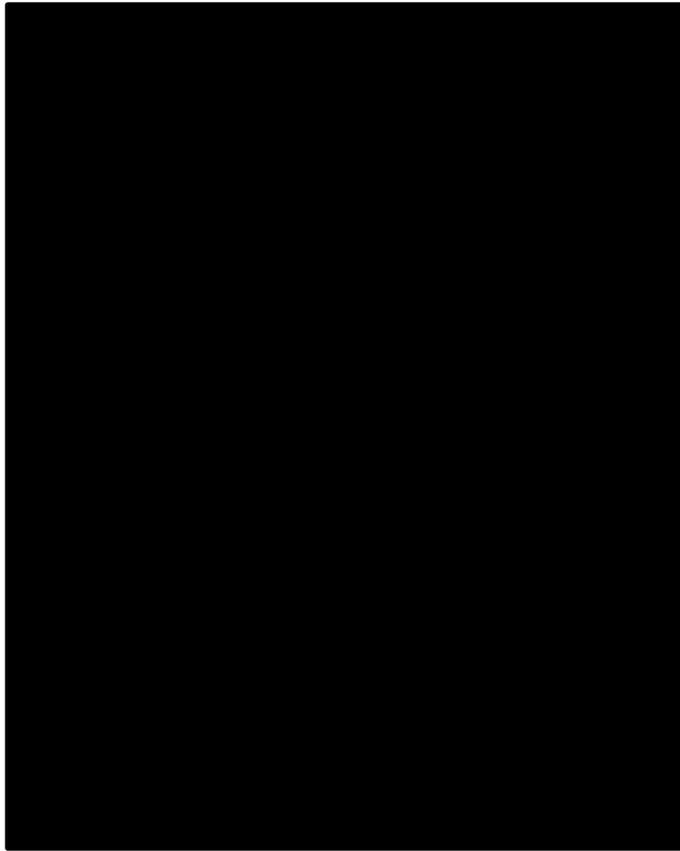
**Fig. 11** Miyagawa Kōzan, *Saikumono* Export Ware, 1880s



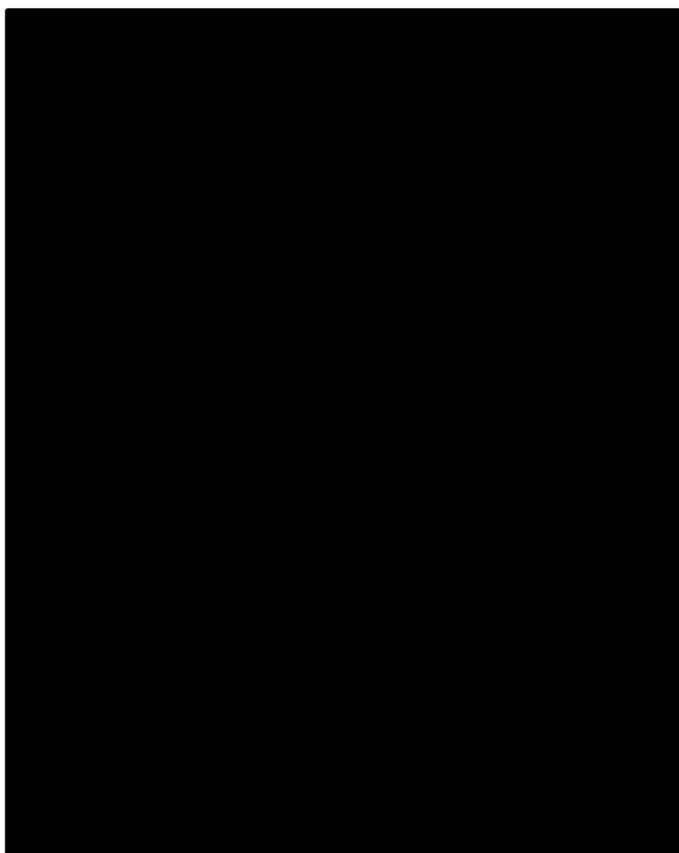
**Fig. 12** Rookwood Pottery, Mt. Adams, 1892



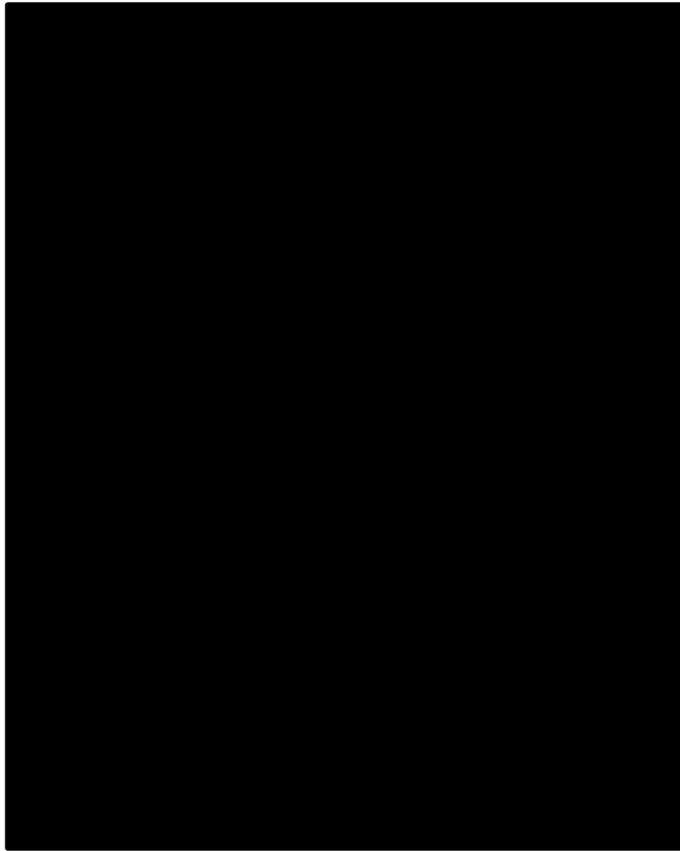
**Fig. 13** Shirayamadani Kitarō, *Lamp Vase*, 1905



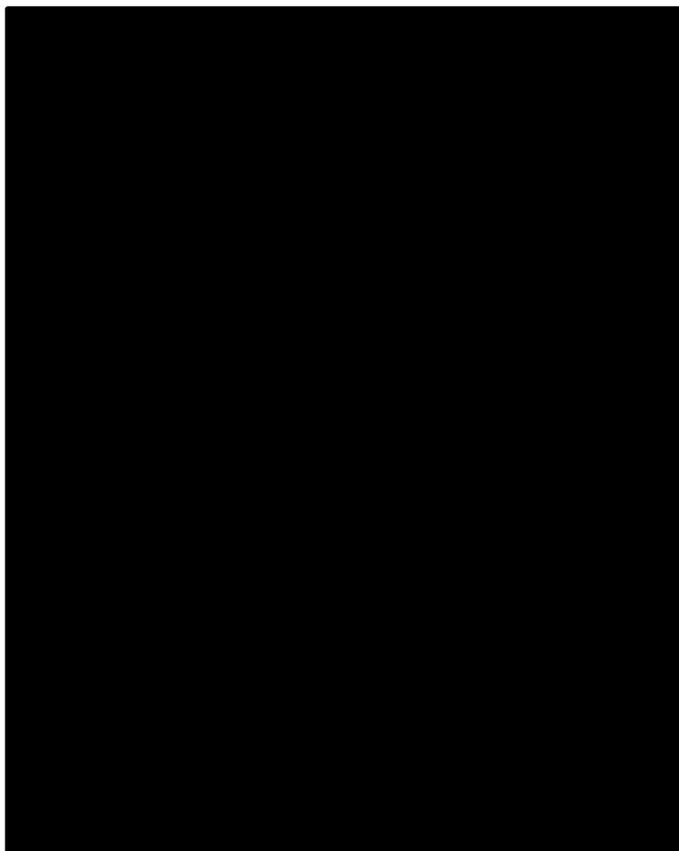
**Fig. 14**      Photograph of Artist Shirayamadani Kitarō at Work



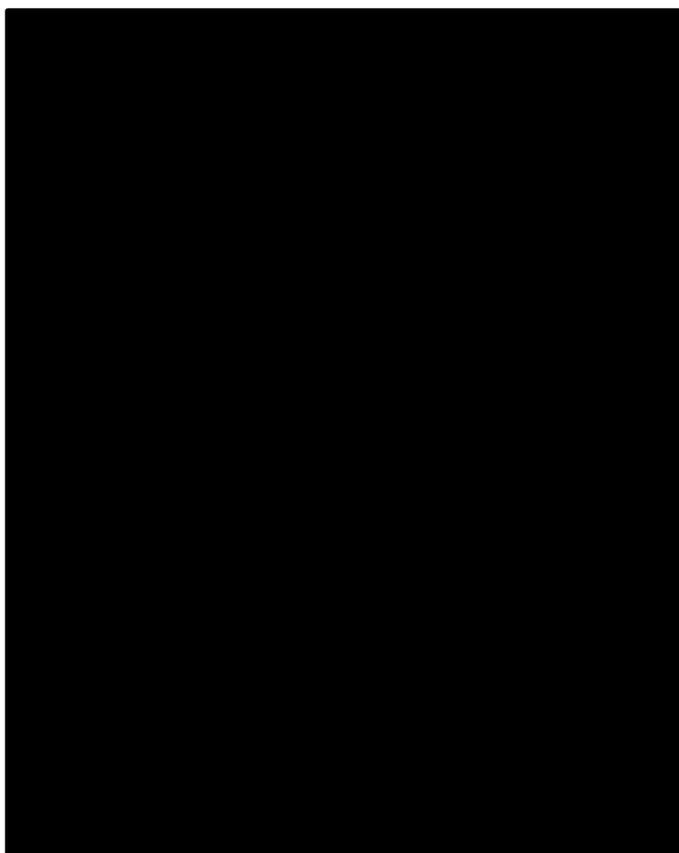
**Fig. 15** Shirayamadani Kitarō, *Muramasa Blade* frontispiece, 1886



**Fig. 16** Takahashi Yuichi, Tateiri Munetsugu Deliving the Imperial Edict to Oda Nobunaga, 1892, watercolor, Tokyo National Museum 60.9 x 91.6 cm

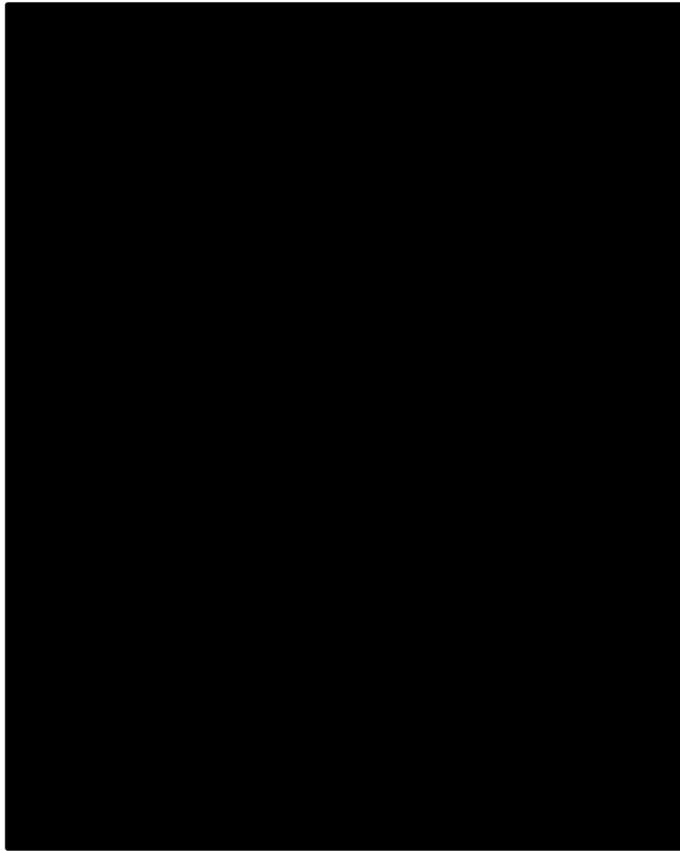


**Fig. 17** (left) Shirayamadani Kitarō, *Sennoske Receiving The Sword From the Smith*,  
*Muramasa Blade*, 1886, p. 81

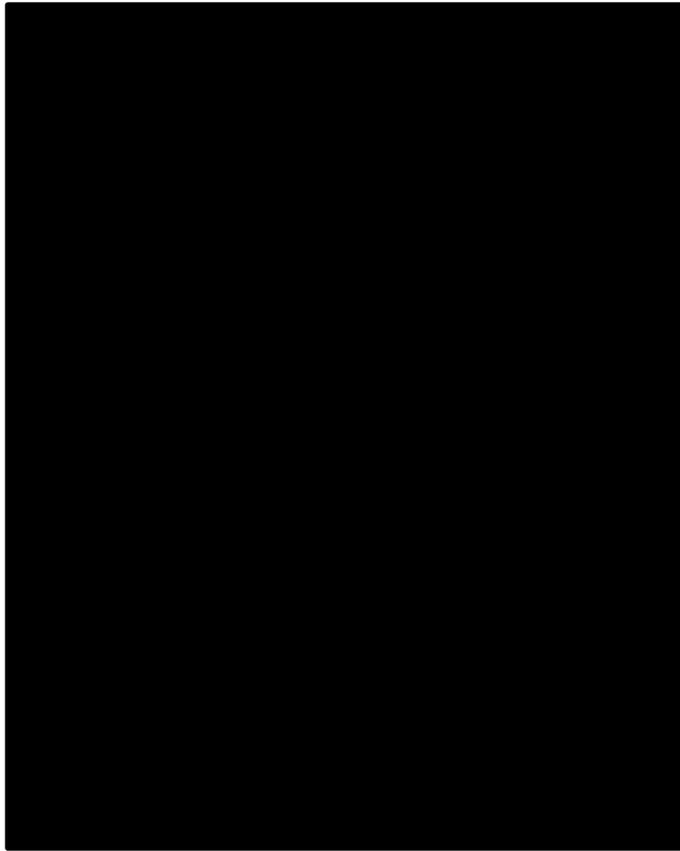


**Fig. 18** (right) Shirayamadani Kitarō, *Sennoske and His Father*, *Muramasa Blade*, 1886, p.

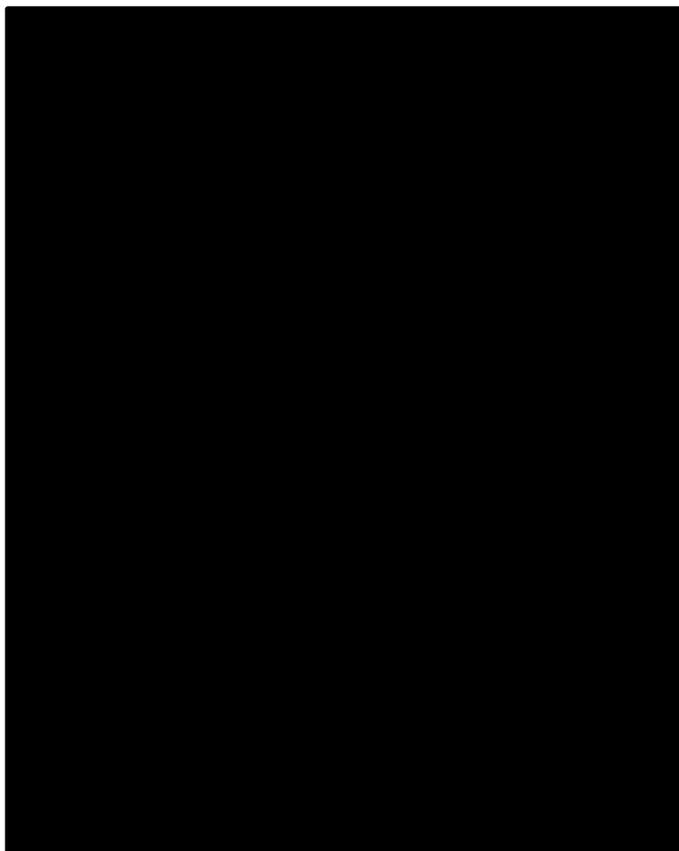
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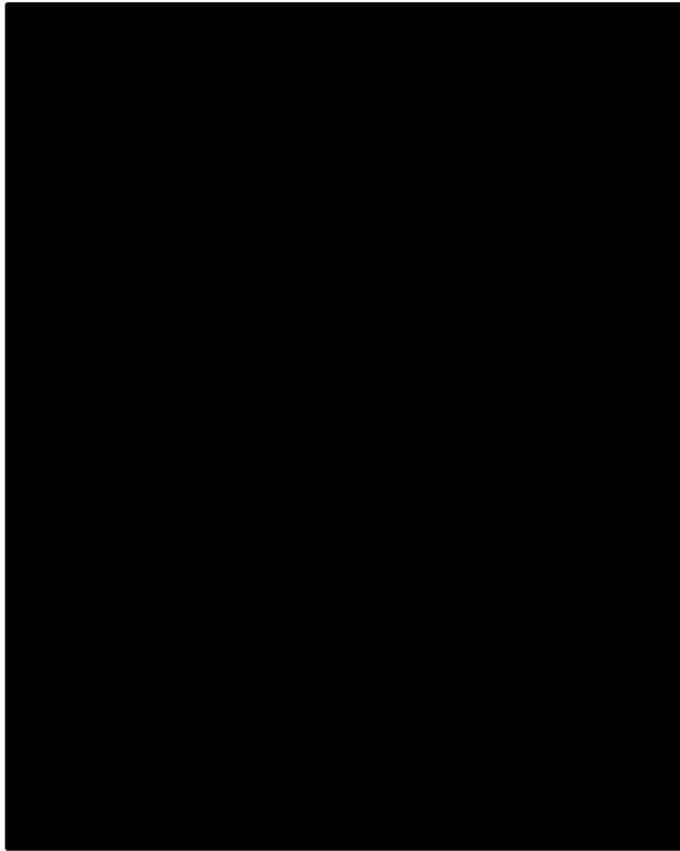
**Fig. 19** *Tale of Genji emaki*, from chapter 39 “Evening Mist,” Twelfth Century



**Fig. 20** Shirayamadani Kitarō, *Vase*, 1898



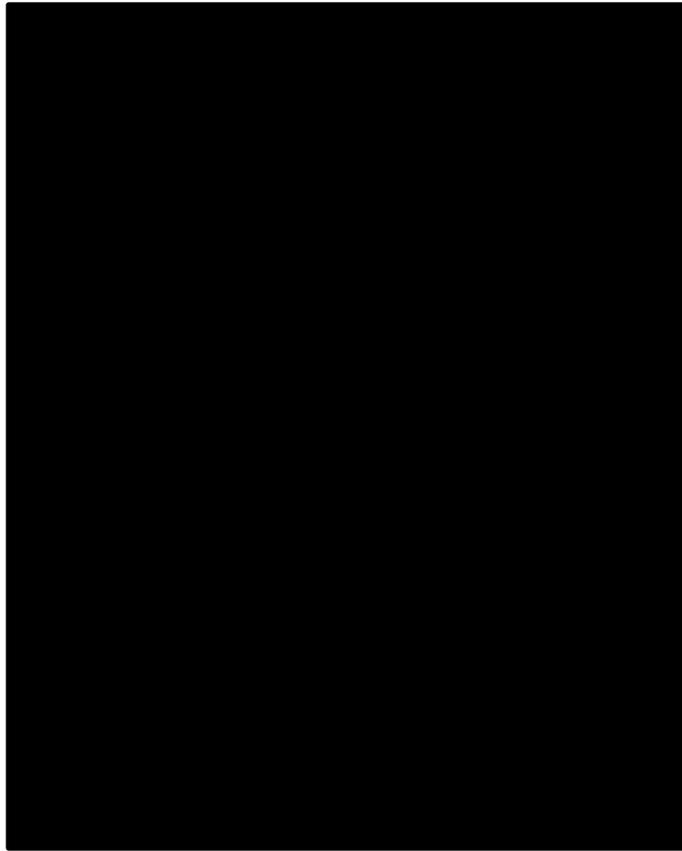
**Fig. 21** *Raigo: Descent of the Amida Buddha Triad and Twenty-five Bodhisattvas.*  
Hanging scroll, ink, color, and cut-gold leaf (*kirikane*) on silk with 27 gold paper cartouches,  
170.2 x 84.7 cm. Japan, Muromachi period, 15<sup>th</sup> century. Cleveland Museum of Art



**Fig. 22** Shirayamadani Kitarō, *Vase*, 1899, stoneware, Black Iris glaze, H. 17 3/8" x 11 1/2"



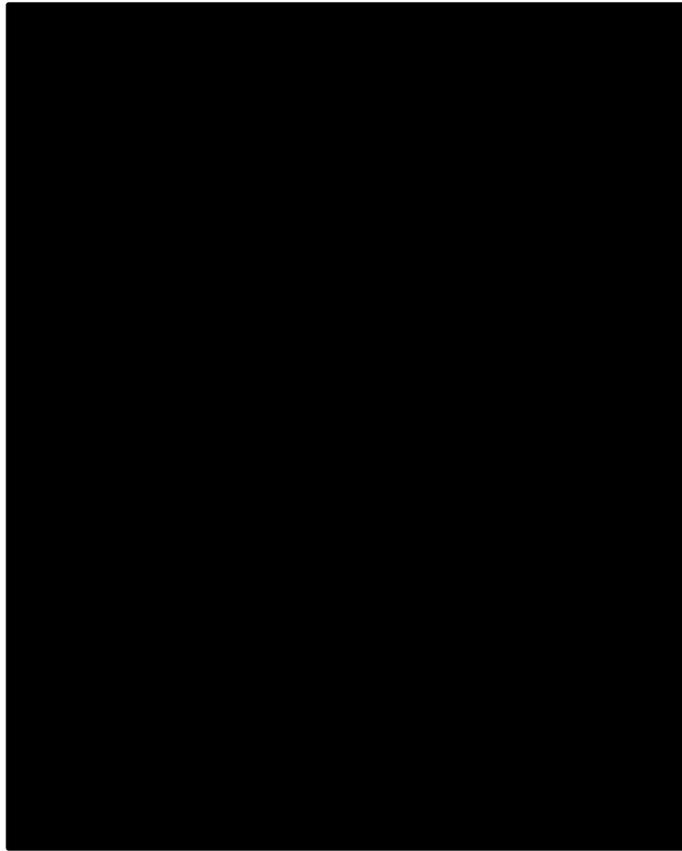
**Fig. 23** Shirayamadani Kitarō, *Unusual Rookwood Bowl*, 1887



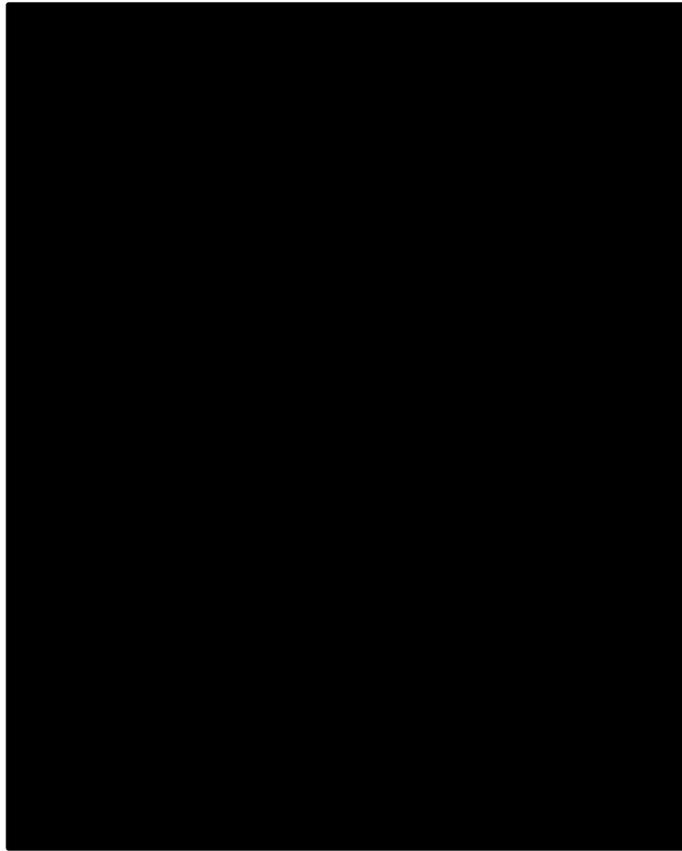
**Fig. 24** Shirayamadani Kitarō, *Pitcher*, 1888, stoneware, Dull glaze, H. 12 1/8" x 4 5/8"



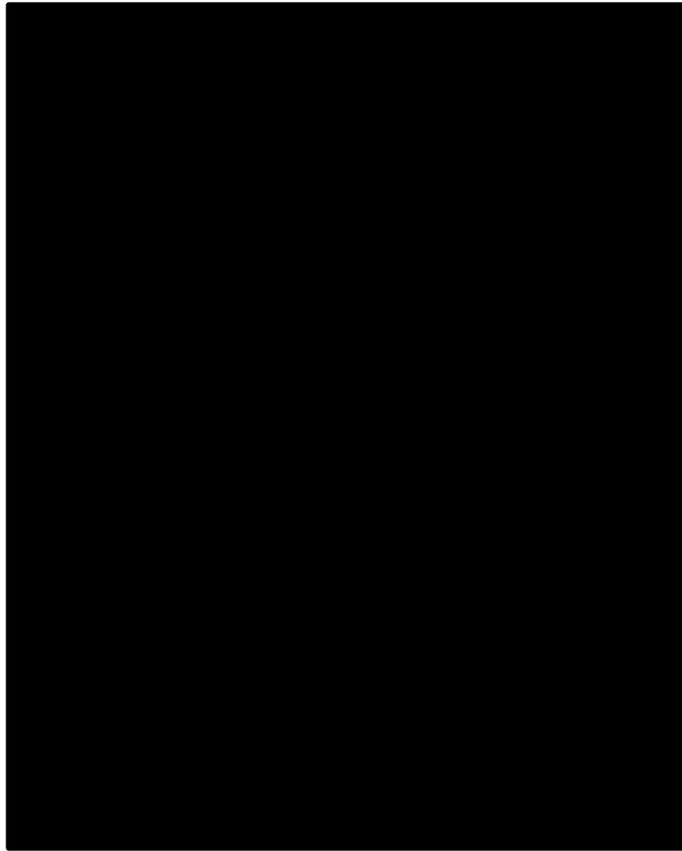
**Fig. 25** Shirayamadani Kitarō, *Vase*, 1889, stoneware, Standard glaze, H. 26 ¼" x 7 ¼"



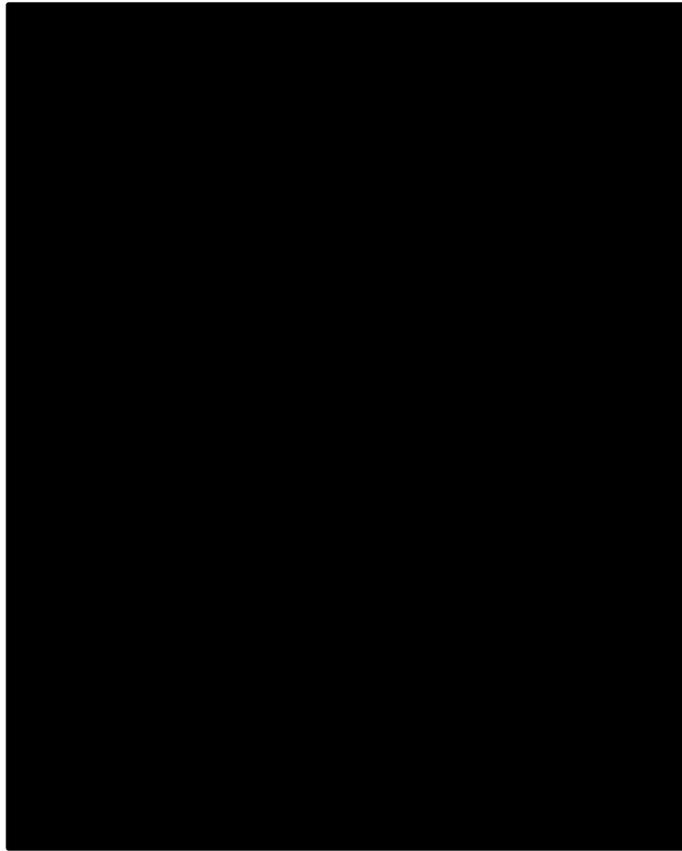
**Fig. 26** Detail, Shirayamadani Kitarō, *A Trinity of Dragons—Earth, Fire, and Water*, 1892, earthenware plaque, Standard glaze



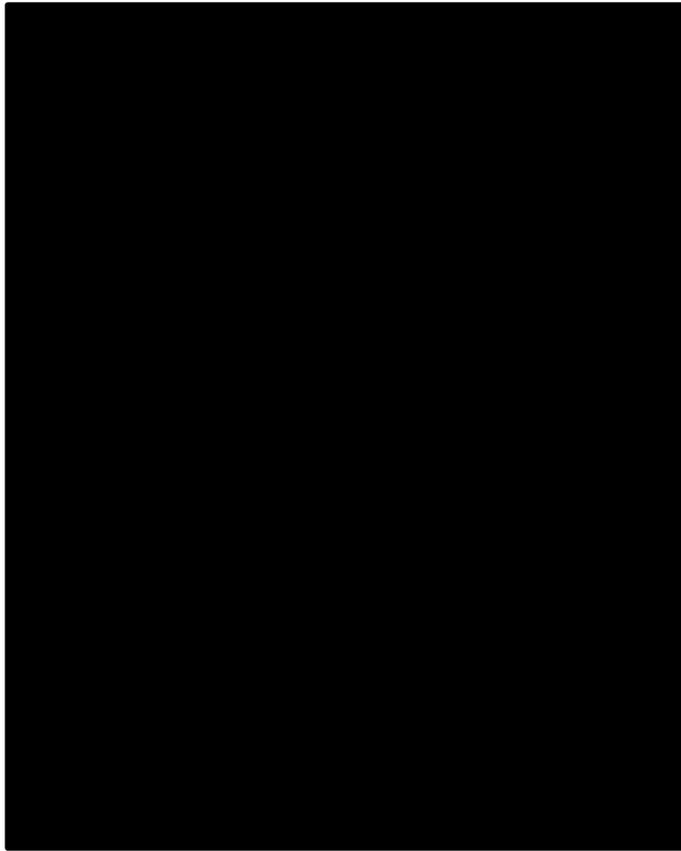
**Fig. 27** Shirayamadani Kitarō, *Vase*, 1897, stoneware, Standard glaze, H. 9  $\frac{3}{4}$ " x 5  $\frac{1}{4}$ "



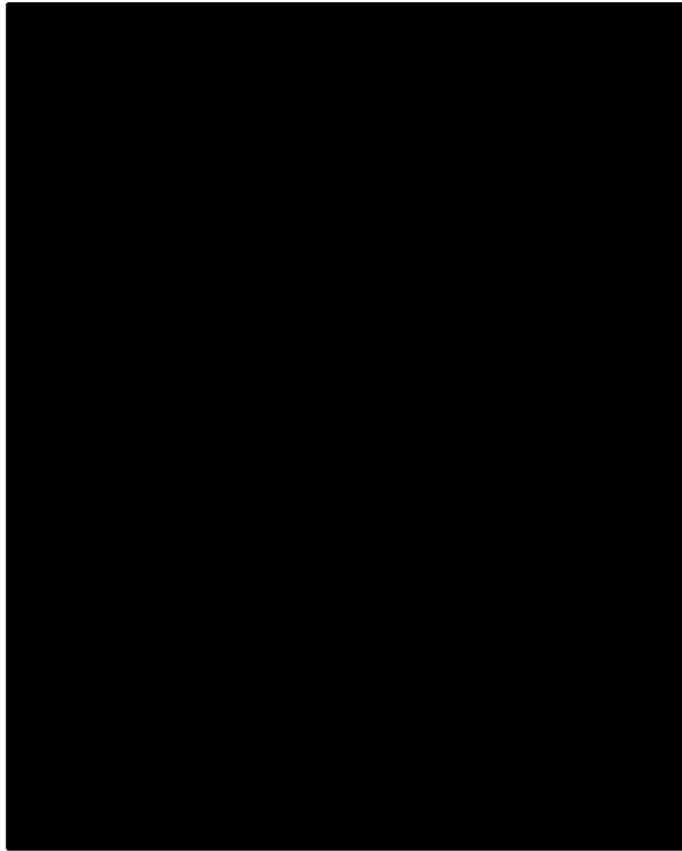
**Fig. 28** Shirayamadani Kitarō, *Vase*, 1898



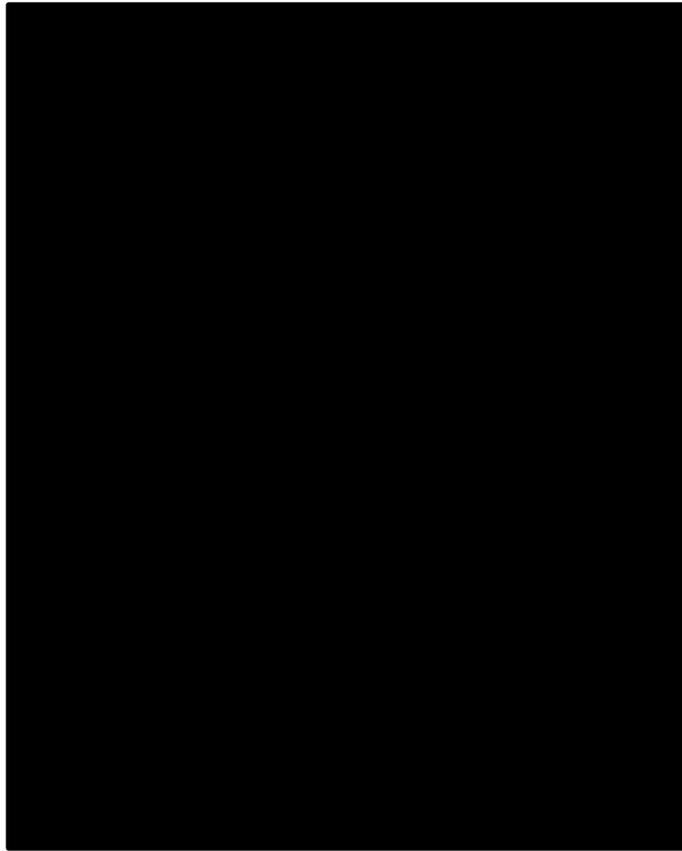
**Fig. 29** Shirayamadani Kitarō, *Rare Rookwood Carved Matte Vase*, 1901



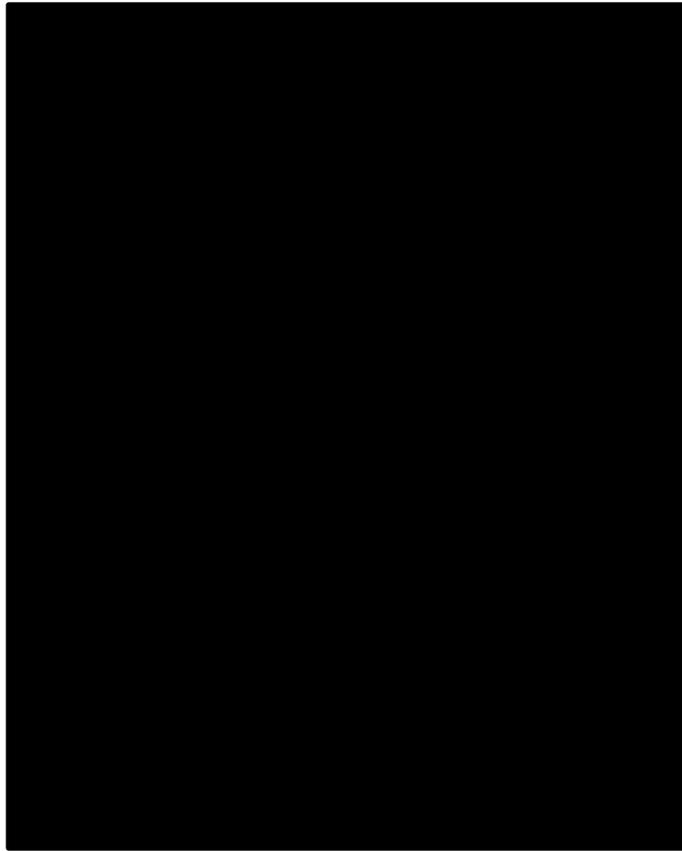
**Fig. 30** Portrait of Itaya Hazan, artist unknown, date unknown



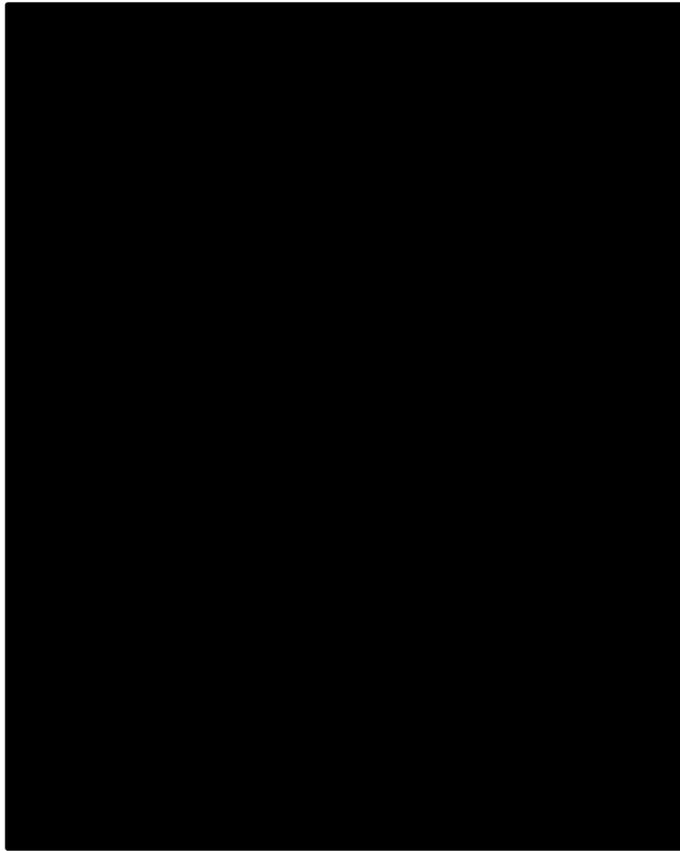
**Fig. 31** Itaya Hazan, *Bowl*, 1907



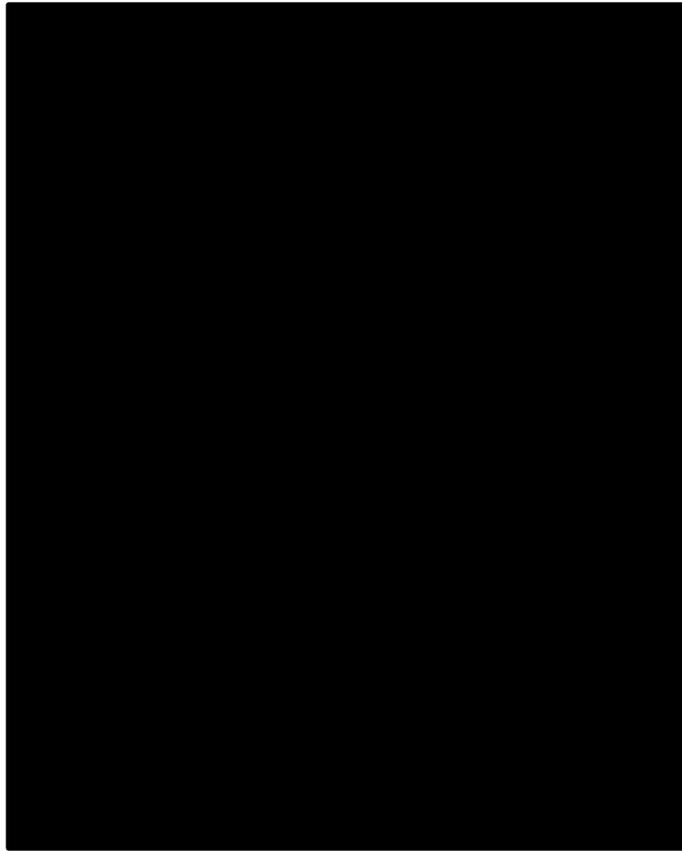
**Fig. 32** Itaya Hazan, *Bowl*, 1897



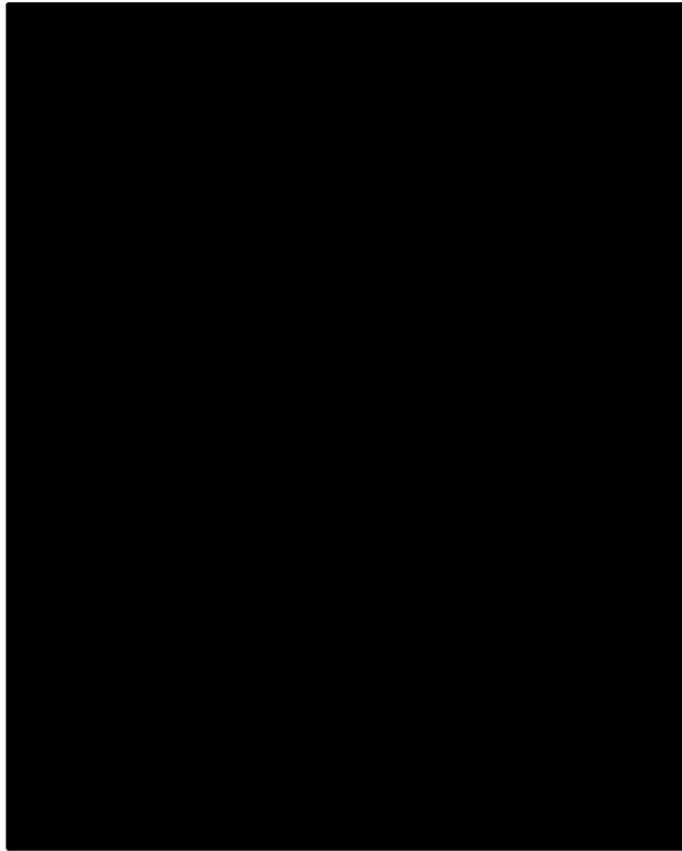
**Fig. 33** Itaya Hazan, *Flower Vase With Design of Hemp-Palms*, white porcelain, 1914



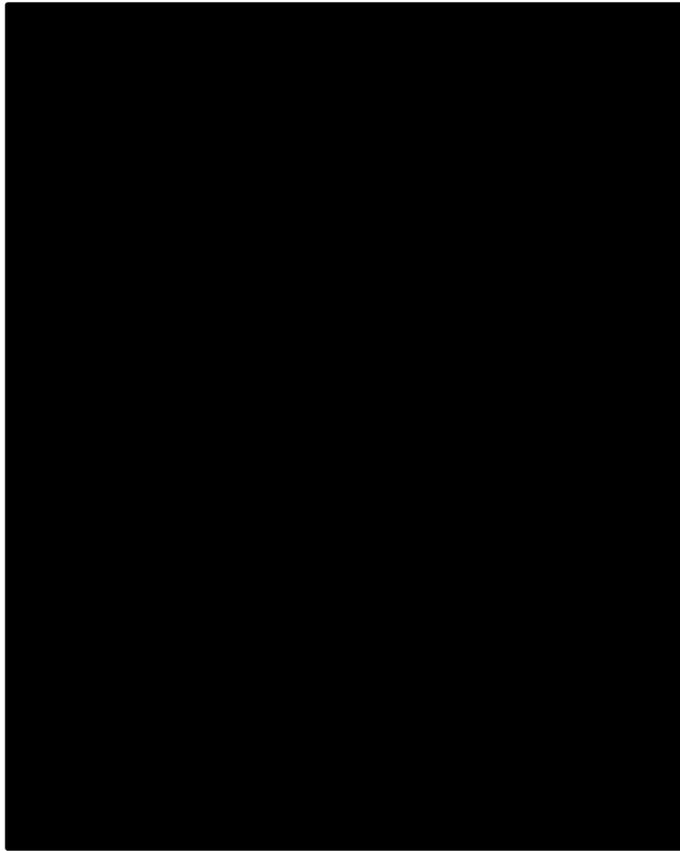
**Fig. 34** Itaya Hazan, Sketchbooks Drawings, undated. Idemitsu Museum of Arts ,  
Tokyo



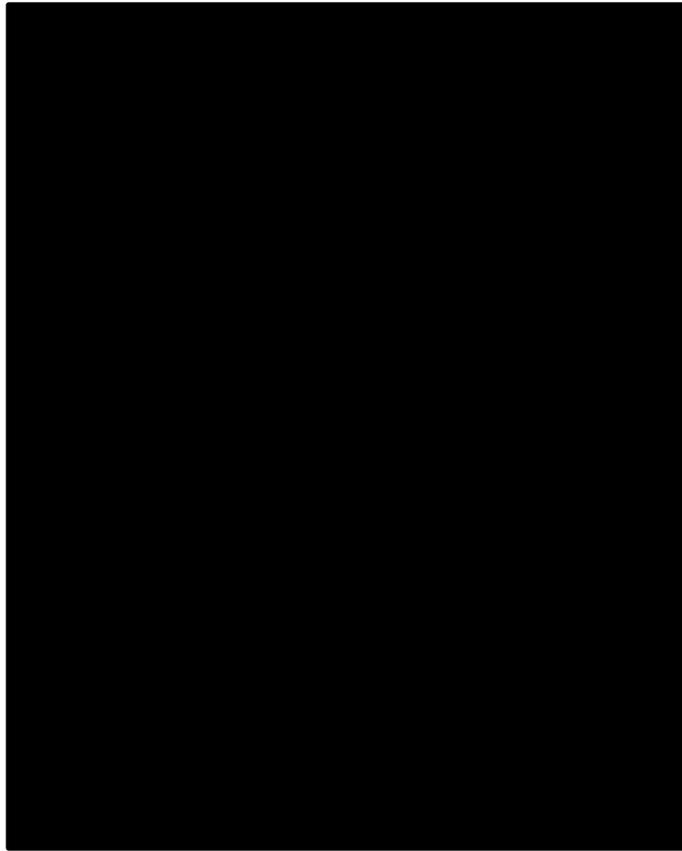
**Fig. 35** Shirayamadani Kitarō, *Vase*, 1900, white body, Black Iris glaze, H. 14" x 7 ½"



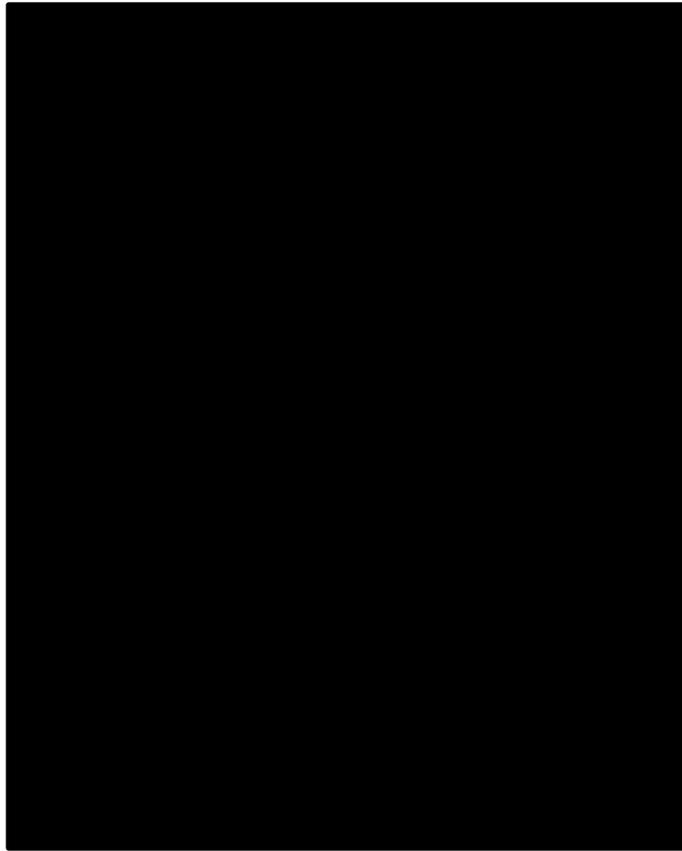
**Fig. 36** Itaya Hazan, *Vase with Grapevine Decoration*, 1914



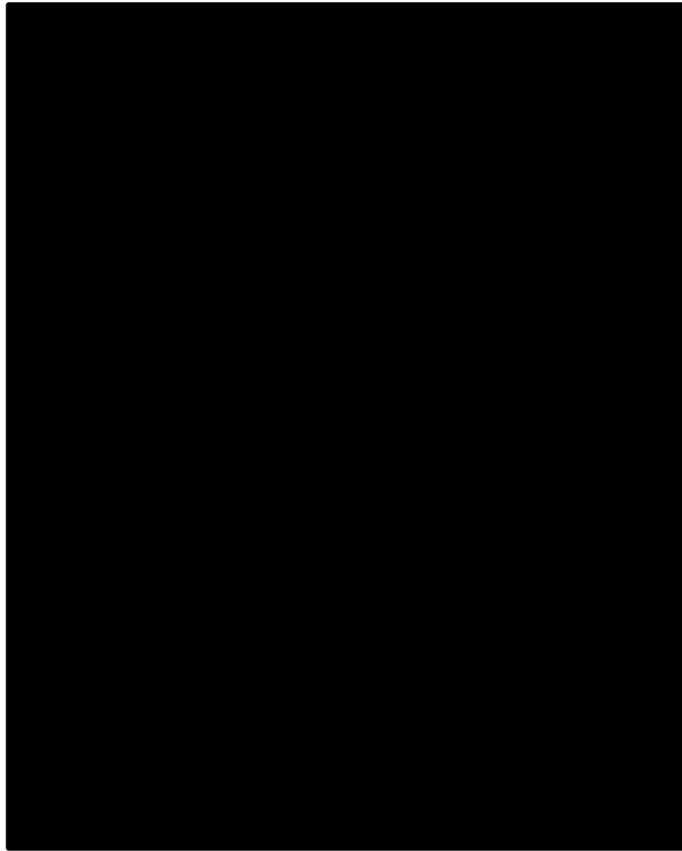
**Fig. 37** Rookwood Pottery, Vases with Floral Decoration, Iris glazes, n.d.



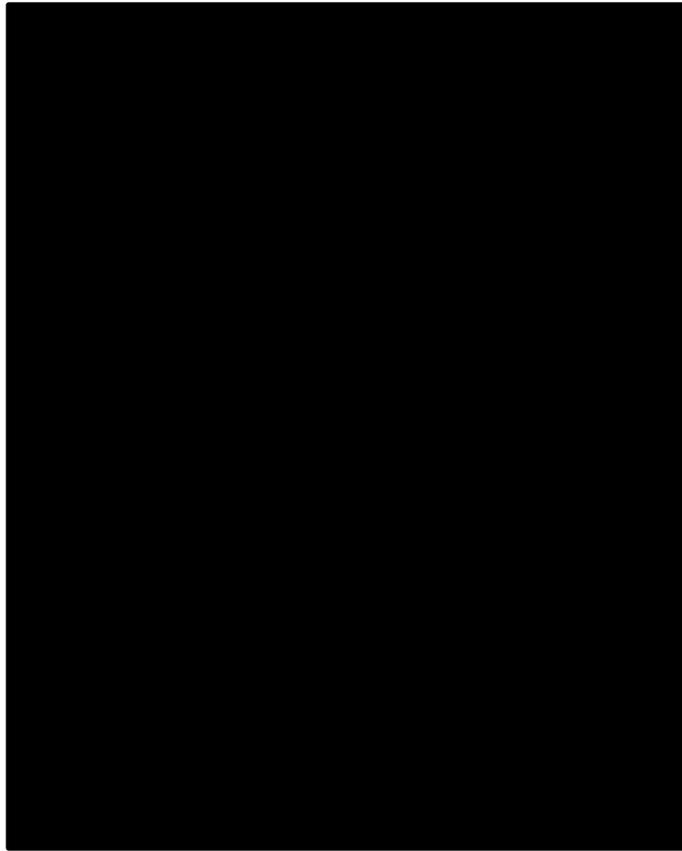
**Fig. 38** Miyagawa Kōzan, *Large Vase With Mt. Fuji Landscape*, 1880s, *Nihonga* style porcelain vase with moriage snow, underglaze cobalt blue, white, pink, H. 62.5 x 48cm



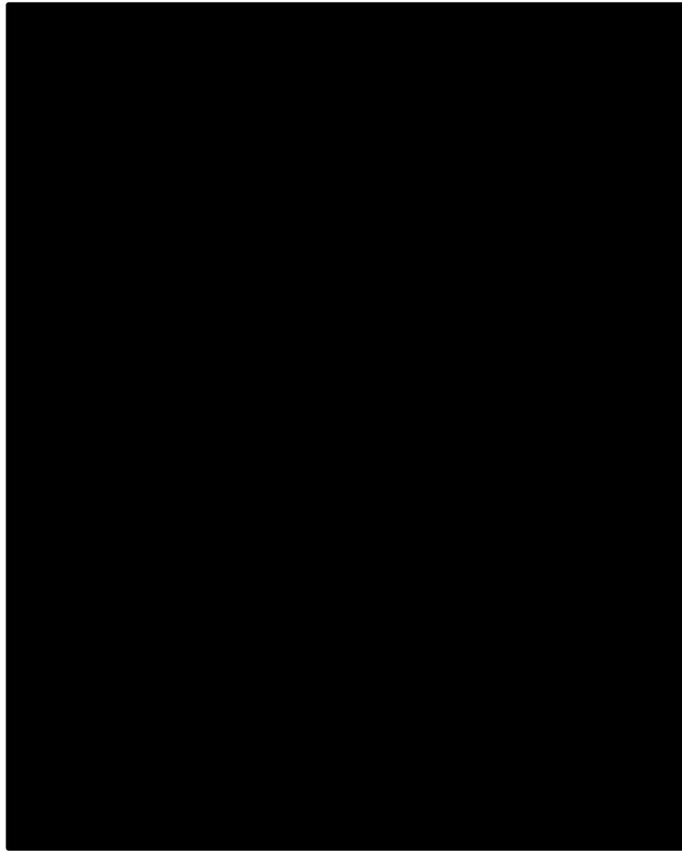
**Fig. 39** Miyagawa Kōzan, *Vase with Bamboo Grove Landscape*, 1880s, *Nihonga* style porcelain vase with underglaze cobalt blue



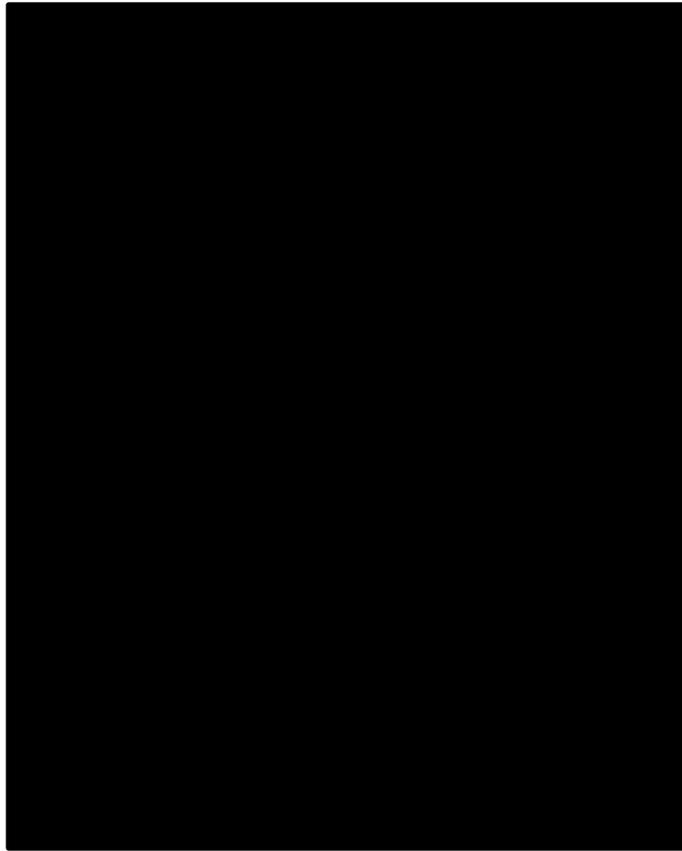
**Fig. 40** Yokoyama Taikan, *Spring Dawn over the Holy Mountains of Chichiibu*, 1928, ink on silk



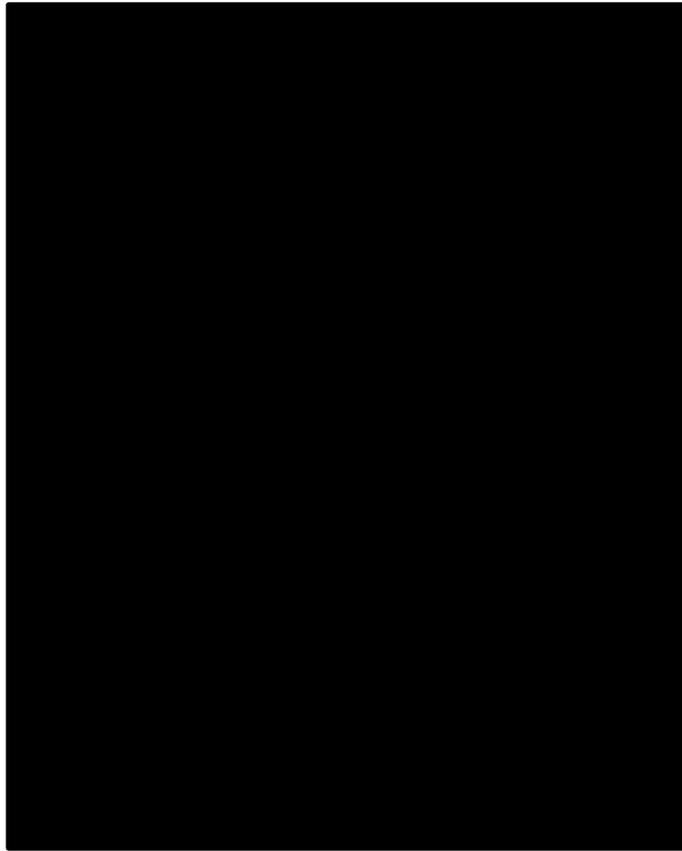
**Fig. 41** Rookwood Pottery, *Gorham Overlay Ewer*, silver-overlaid Standard glaze ewer having yellow jonquils, and covered in Gorham overlay, painted by Josephine Zettel, 1893



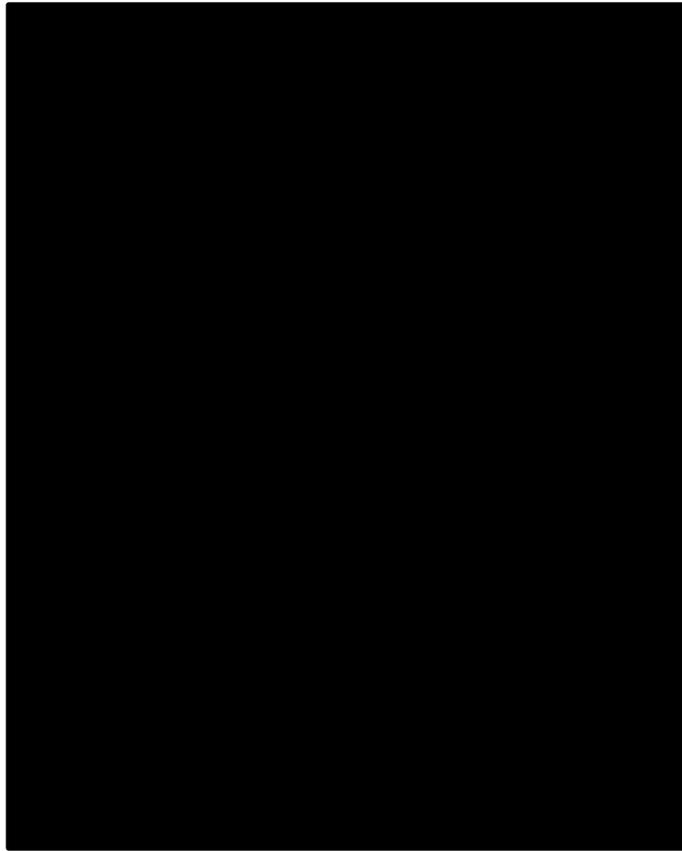
**Fig. 42** detail, Itaya Hazan, Vase with *hokō* glaze, 1913



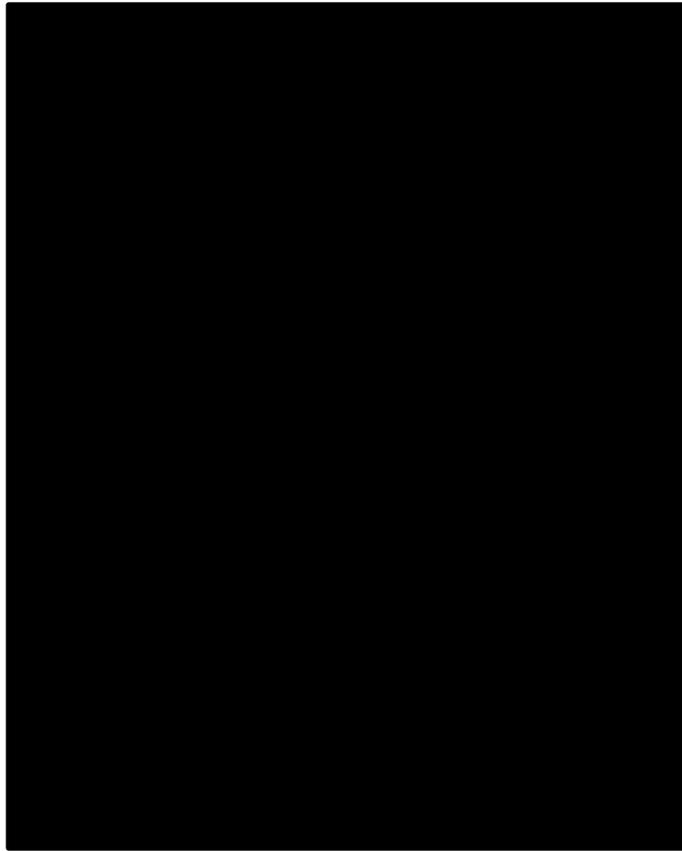
**Fig. 43** Illustration of Western kiln



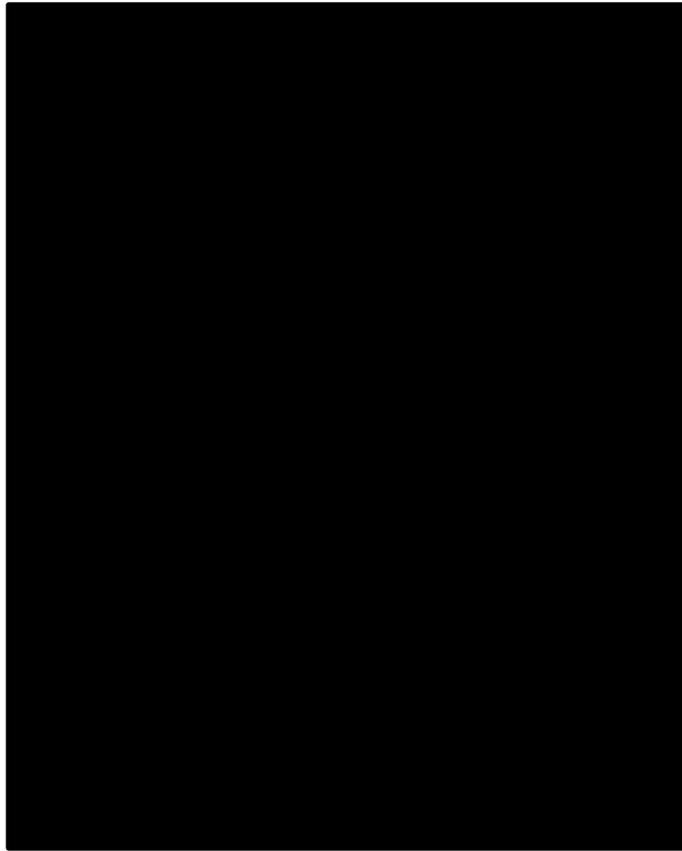
**Fig. 44** Itaya Hazan, white relief-carved Vase, 1916



**Fig. 45** Itaya Hazan, *Vase with Low-Relief Decoration of Bamboo Leaves*, 1915



**Fig. 46** Miyagawa Kōzan, *Porcelain Vase*, designs of blossoming plum and bush-warbler in underglaze blue, pink, and yellow, 1904



**Fig. 47** Itaya Hazan, Vases and bowls in Chinese and Korean patterns with *hokō* matte glaze, 1940s-1950

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## Glossary of Key Terms

**Art Pottery movement:** The production of Art Pottery emerged in the context of the Arts and Crafts movement in America from the mid-1870s into the 1930s. Art pottery companies were small pottery studios where independent decorators and artist-potters worked to create pieces that were made of local clays. Moreover, decoration was more elaborate than typical utilitarian wares thus rendering the objects more artistic since it was hand-decorated, signed by the decorator, and usually one-of-a-kind. The movement's influence was national in scope and contributed to an incredible array of diverse and creative ceramic designs. For further investigation of Art Pottery producers such as Rookwood Pottery, see Cooper-Hewitt Museum's *American Art Pottery*. Seattle: University of Washington Press, 1987.

**Cloisonné enamels:** "A type of decoration using enamel on a metal base, in which the design is outlined by wire fillets (*cloisons*) secured to the metal, the enclosed spaces being filled in with coloured enamels which are then fired. Some porcelain closely imitating such decoration was made in Japan in the second half of the nineteenth century, and also (with slightly raised and gilded lines simulating wire) occurs in Europe." George Savage and Harold Newman, *An Illustrated Dictionary of Ceramics* (London: Thames & Hudson, 1985), 79.

**Electrodeposit; electrodeposited; electro-plated:** Rookwood's business manager William Watts Taylor credited Shirayamadani Kitarō as having developed the electro-plating process at Rookwood in anticipation of the major international expositions, such as the Paris Exposition Universelle. The process was labor-intensive and not cost-efficient and therefore, the process was abandoned after 1903. After the decorator selected a vase, he would apply a clay figurine or high-relief element to the vessel. Then, he would paint the entire vase in slip and fire it. Then, the area that would receive electrodeposit was covered in a type of primer, a special silver metallic layer which would allow the metal elements to adhere to the vase surface. Once coated, the vase would go through its second firing, the glaze firing. The last step was to place the vessel in a vat that was filled with a combination of water and metal particulates. Depending on how saturated the mixture was with metal elements, this determined the thickness of the metal that could adhere to the vessel's electroplated area. Once submerged in the mixture, the decorator ran electricity through the water vat. The electricity made the metal particles in the mixture attach to the metallic layer that had been placed on the vase. After several times of repeating the electric process, the area that was to be electroplated would be covered in metals. For visual reference, see fig. 20.

**Glaze:** A layer or coating of a vitreous substance that has been applied to the ceramic vessel and becomes part of the surface through the vessel's second firing. Rookwood perfected eight glaze lines: Cameo, Dull, Standard, Tiger Eye, Goldstone, Aerial Blue, Sea Green, and Iris, Mat and Vellum. For in-depth discussion of Rookwood's eight glazes, see Anita Ellis's essay, "Eight

Glaze Lines: The Heart of Rookwood Pottery” in *Rookwood Pottery: the Glorious Gamble* (New York: Rizzoli International Publications, 1992): 43-57.

**Kenzan wares:** The Kenzan style was developed by Ogata Kenzan (1663-1743). Kenzan’s works resemble his brother’s paintings. His brother, Ogata Kōrin, was an influential artist of the Rimpa School, one of the major historical schools of Japanese painting in the seventeenth century. Kenzan preferred the aspect of design, as opposed to manually potting the vessel. He improved previous glaze formulas and invented new ones in an effort to perfect his aesthetic goal of combining elements of painting and ceramics into a cohesive design. Kathleen Emerson-Dell states that “Kenzan was the first in Japan to apply decoration intended to suggest actual paintings.” His style can be characterized by its sense of naturalism and bold abstracted designs that are loosely washed onto the ceramic work. Later Kenzan revival styles developed to visually divide the material from the surface of the pot or bowl. Kenzan wares in this variation, named for Miura Ken’ya (1821-89), were typically dipped into a black glaze so that the glaze was applied asymmetrically on the vessel. See figure 8 for a visual reference of the Miura Ken’ya style of Kenzan revival. For more information on the Kenzan style, see Kathleen Emerson-Dell’s *Bridging East and West, Japanese Ceramics from the Kōzan Studio* (Seattle: University of Washington Press, 1994), 17-19, Clare Pollard, *Master Potter of Meiji Japan, Makuzu Kōzan (1842-1916) and His Workshop* (Oxford, Oxford University Press, 2002), 52-53, and Richard Wilson’s *The Potter’s Brush* (Washington, D.C.: Smithsonian Institution, 2001), 15-37, 47-59, 78-81, 124-125, 138-139. For visual references, see figs. 8 and 9.

**Mouth atomizer:** The Mouth atomizer technique developed and patented between 1883 and 1884 by Rookwood’s decorator Laura Fry (1857-1943). The device operated like an airbrush, applying background color to the vessel in delicate gradations. The device also “permitted the integration of slip-painted decoration and background color into a unified decorative scheme.” See Kenneth Trapp’s “Rookwood Pottery The Glorious Gamble” in *Rookwood Pottery: the Glorious Gamble* (1992): 14-15.

**Reverse Japanism:** Reverse Japanism is the process by which Japanese artists were inspired by the West’s interpretation of Japanese visual culture. Elizabeth Fowler elaborates on this idea in relation to Shirayamadani and Rookwood:

Japanese artists for their part looked to Rookwood’s wares for inspiration. At least two Japanese ceramic artists visited Shirayamadani in 1893 while he was at Rookwood and again in 1900. In 1904 the Kyoto Ceramic Experimental Laboratory studied Rookwood pieces and the early sketchbooks of Itaya Hazan, one of the greatest potters of the twentieth century, including drawings of Rookwood vases. All of this information points to what can be called ‘reverse Japanism,’ the impact of Japanese-inspired Western art on Japan. Westerners like Maria Longworth Nichols wanted to learn from Japanese artists, but Japanese artists wanted to see and study Western objects such as Rookwood’s wares.

Shirayamadani was an artistic ambassador who brought his knowledge of Japan to Americans and his knowledge of American artistic practices to the Japanese.

For more information on reverse Japonism in other Japanese visual arts, see chapter one in Alicia Volk's *In Pursuit of Universalism: Yorozu Tetsugorō and Japanese Modern Art*, (Berkeley: University of California Press, 2010): 13-42; Pollard, 63; Elizabeth Fowler, "The Creation of Japanese Rookwood" *American Ceramic Circle Journal* vol 26 (2011): 191.

**Saikumono style ware:** The term *saikumono* refers to a piece that is carefully crafted and highly detailed. Kōzan developed his *saikumono* style wares in the 1870s, in part as a response to waning interest in the highly decorative Satsuma style. In keeping with the Victorian preferences for decoration, Kōzan created highly dimensional attachments that he attached to the vases, contributing to a heightened tactile effect and creative interpretation of surface decoration. For further discussion of Kōzan's *saikumono* wares, see Pollard, 28, 34-7, 48, 49, 51, 127, and pl. 6. For visual reference, see fig. 11.

**Satsuma-style ware:** Korean artists were brought to the Satsuma region of Japan by Shimazu Yoshihisa Prince (1533-1611), daimyo of the Satsuma domain in the sixteenth century. The Korean artists developed what was called Satsuma ware. Traditional Satsuma ware refers to works that were produced in the general Satsuma region of Kyushu, located in the most southwest region of the islands. It is characterized as having a white clay body and cream-colored, crackled glaze decorated with overglaze enamels and gold in designs of flowers, birds, landscapes, and figural scenes. Due to the overall Victorian tastes for ornamentation in the early 1870s, Satsuma wares increasingly became more colorful and ornamental in decoration in order to appeal to the new Euro-American consumers' tastes. As a result, the Satsuma style became wildly popular throughout Europe and America. Two of the first experts to express enthusiasm for this particular style were scholars Christopher Dresser (1834-1904) and Edward S. Morse (1838-1925). Apparently, Dresser was so impressed by these wares when he visited Kōzan's workshop in 1877, that he purchased many to be sold at his own import store in England, Dresser & Holme, Co. which opened two years later in 1879. Additionally, by 1888, Morse was an avid collector of Japanese ceramics, and he specifically admired the simplicity and grace of the old Satsuma style. For more information on the origins of the Satsuma style, see Christopher Dresser's *Traditional Arts and Crafts of Japan* (New York: Dover Publications, 1994), 376-379 and for information on the "Satsuma Hoax," see Pollard, 30-4. For visual reference, see fig. 10.

**Slip:** Slip is liquefied clay mixed with mineral oxides that contain the coloring agent.

**Tea Ceremony:** The importance of ceramics was heavily influenced by the necessity of these wares to serve as functional as well as thought-provoking objects for the traditional tea ceremony. The Japanese tea ceremony originally developed as a spiritual activity among Buddhist priests. By the sixteenth century, the activity became popularized by the elite daimyo class when it became an intellectual, refined social activity. Wealthy daimyo families would hire

potters to produce wares specifically for their tea ceremony activities. See Emerson-Dell, 16; Pollard, 2-3; Penelope Mason, *History of Japanese Art* (Upper Saddle River, NJ: Pearson Prentice Hall, 2005), 171, 180, 212-213, 220-238.