FAMOUS CERAMICS OF JAPAN 11

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Ryōsuke Kawano

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KODANSHA INTERNATIONAL LTD.
Tokyo, New York, San Francisco

Translated by Robert N. Huey

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Hagi Ware

The Origins and Evolution of Hagi Ware

Whether as a community where houses from the Edo and Meiji periods retain their original appearance, as a place that is redolent with the fragrance of citrus orchards, or as the production center of Hagi pottery, the town of Hagi seems to have become all too famous in recent years.

Hagi, a castle town built by the Mōri clan on the delta where the clear-flowing Abu River divides into the Matsumoto and Hashimoto rivers and flows into the Japan Sea, has the air of a quiet town frozen in the late Edo period (1615-1868). Progress seems to have passed Hagi by. Tree-clad Mt. Shizuki (Mt. Oshiro) casts its beautiful reflection onto the Japan Sea. The town is cradled on the east, south, and west by dark green mountains and embraced by two rivers; the sky overhead is blue, the air perfectly clear.

Crossing the Matsumoto River, which forms the eastern boundary of the old castle town, and continuing along the road that used to link isolated Abu County with the Sekishū region, one sees the Shōin Shrine, and the Tōkō-ji, the ancestral temple of the Mōri clan, on the right. A climb up the gentle slope of Nakanokura brings one to the foot of Mt. Tōjin, where the site of the old fief kiln called Saka lies enveloped in foliage. A left turn at the Shōin Shrine brings one to the site of the old fief kiln of Miwa, deep in the woods at the foot of Mt. Mutagahara.

Nestled in the blues and greens of the surrounding mountains, rivers, and sea, the kilns of Hagi have a three-hundred year history, and the ware is still being fired today.

The area around Fukawa is also splendid. Thirty kilometers west of Hagi, the Fukawa River flows through the town of Nagato, then empties into the Japan Sea at scenic Ōmi Island. In a valley cut by the Sōnose River (one of the Fukawa's tributaries), about one kilometer southeast of Yumoto Hot Springs, can be found the Sakakura, Sakata, Shinjō, and Tahara kilns. These kilns still operate today as they did in feudal times.

Each of these Hagi kilns is surrounded by the peace and beauty of nature. There are very few places in Japan that are as blessed as the Hagi kilns by clean, and even lovely, natural surroundings. This is why such beautiful tea ware is produced here.

The Origins of Hagi Ware

Toyotomi Hideyoshi's second invasion of Korea, in the late sixteenth century, has been called the "Pottery War." The lords of western Japan who participated were all on the hunt for the much-prized Korean Ido teabowls, and they brought back with them a large number of Korean potters.

These feudal lords were responsible for setting up and maintaining many regional potteries during the early Edo period. The Hosokawa clan's Agano ware, the Kuroda clan's Takatori ware, the Shimazu clan's Satsuma ware are examples of this phenomenon. Similarly, Hagi ware was originated by the local clan's Korean potters. Kilns were started at Nakanokura, in Matsumoto Village, near Hagi Castle, and at Sōnose, in Fukawa Village, to the west of Hagi, to produce pottery for the use of the Mōri clan, ruling family of the Hagi domain. It was a pottery steeped in the traditional techniques of Korea's Yi dynasty.

The founders of Hagi ware were the brothers Yi Sukkwang and Yi Kyung, and the group that formed around them. Yi Sukkwang, the elder brother, was head of a family line of potters, and he was ordered to Japan by Hideyoshi at the time of the latter's 1593 invasion of Korea. He was brought to Osaka and placed in the service of Mōri Terumoto.

Mōri Terumoto was one of Hideyoshi's most trusted generals. At that time, he was in charge of

administering the eight provinces of western Honshū, a position of great power. He was also a disciple and close friend of Sen no Rikyū, the man who perfected the *wabi* style of tea ceremony, and Mōri was a tea master himself. Hideyoshi apparently summoned Yi Sukkwang on Mōri's behalf, so that the latter might benefit from Yi Sukkwang's pottery skills. Mōri put Yi to work making pottery at his headquarters, the castle town of Hiroshima. Later, at the time of the 1597 Korean invasion, the younger brother, Yi Kyung, and others were also brought over to Japan.

In 1600, Mōri fought with the western (losing) army in the Battle of Sekigahara, and his domain was whittled down to the area of modern-day Yamaguchi Prefecture. In 1604, he moved from Hiroshima and installed himself in Hagi Castle.

The Yi brothers also made the move and were ordered to establish a kiln at Nakanokura, in Matsumoto Village. This was the beginning of what is now called Hagi ware.

The first recorded use of the term "Hagi ware" appears in the *Kakumeiki* (an early Edo period diary containing a great deal of information on tea activities of the time), wherein one entry, dated 1668, refers to a "Hagi teabowl." However, from ancient times, pottery in the Hagi fief was divided into types, such as "Matsumoto ware," "Fukawa ware," "Fukawa teabowl ware," and "Sōnose ware." In fact, it is only since the Meiji period that the term "Hagi ware" has become widely used, and even now it is sometimes subdivided into Matsumoto Hagi ware and Fukawa Hagi ware.

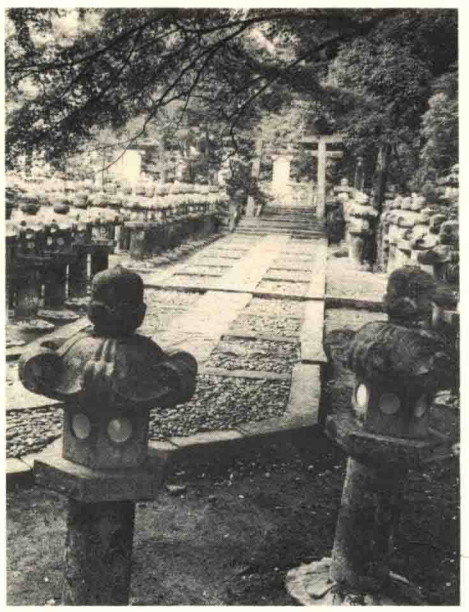
The Beginnings of Matsumoto Ware

The brothers Yi Sukkwang and Yi Kyung built their kiln at Nakanokura, in Matsumoto Village. The feudal authorities granted them the use of nearby Mt. Tsutsumi for gathering firewood. Yi Sukkwang was given five assistants, paid a substantial rice stipend, and was given the title of Craftsman of the Fief. He was also ordered to survey and restore old fief kilns. In his last years, he went to restore the old kiln at Sōnose, in Fukawa Village, and is said to have died there. His grave and a memorial pagoda can be found on a hillside outside Fukawa, in present-day Nagato.

Yi Sukkwang married after coming to Hagi and had one son, but Yi died while the son was still very young, and the child was raised by Yi Kyung, his uncle. As an adult, the son was known as Yamamura Shinbei Mitsumasa, but in 1625, the Mōri clan lord Hidenari granted him the name Sakunojō, along with the same salary his father had received. He was then put in charge of all fief pottery activities, as his father had been.

Yi Kyung took the name Sakamoto (later simply Saka) Sukehachi after building his kiln and acted as his elder brother's assistant. But later, several months after Yi Sukkwang's son had received an official name from the domainal lord, Yi Kyung was granted the name Kōraizaemon, along with

Mt. Shizuki



The compound of Tōkō-ji temple

This is said to be the tomb of Yi Sukkwang.

three assistants and a fair-sized rice stipend. He died in 1643 at the age of fifty-eight.

Somewhat before this, in 1640, Yamamura Sakunojō (Yi Sukkwang's son) murdered a warrior named Watanabe at Hokke-ji temple, in the castle town. He thereafter became a priest, taking the name Shōan. He was granted a house in Furuhagi, and, accompanied by two of his students—Yamazaki Heizaemon and Kurasaki Gorōzaemon—moved there from Nakanokura.

Potters Supported by the Fief

There were a number of other Matsumoto ware potters who were more or less contemporaries of the Yi brothers. Administrative records of the domain list the following eight potters as employed by the fief in 1645: Ichiemon, Saka Sukehachi (Yi Kyung's heir), Kurasaki Gorōzaemon, Matsumoto no Sukezaemon, Yamamura Shōan (Yi Sukkwang's son), Matsumoto no Kambei, Matsumoto no Suke'emon, and Matsumoto no Hachizaemon. The Yi brothers had already died when these records were written, and their offspring, Yamamura Shōan and Saka Sukehachi, had taken their place. Ichiemon, being a local potter, was given the highest rank. Kurasaki Gorōzaemon and Matsumoto no Kambei shared a common lineage. Matsumoto no Sukezaemon and Matsumoto no Suke'emon were both from the Akagawa family. All four are thought to have been brought to Japan from Korea, along with Yi Kyung, by the Mōri family and to have subsequently followed Yi Sukkwang to Hagi from Hiroshima.

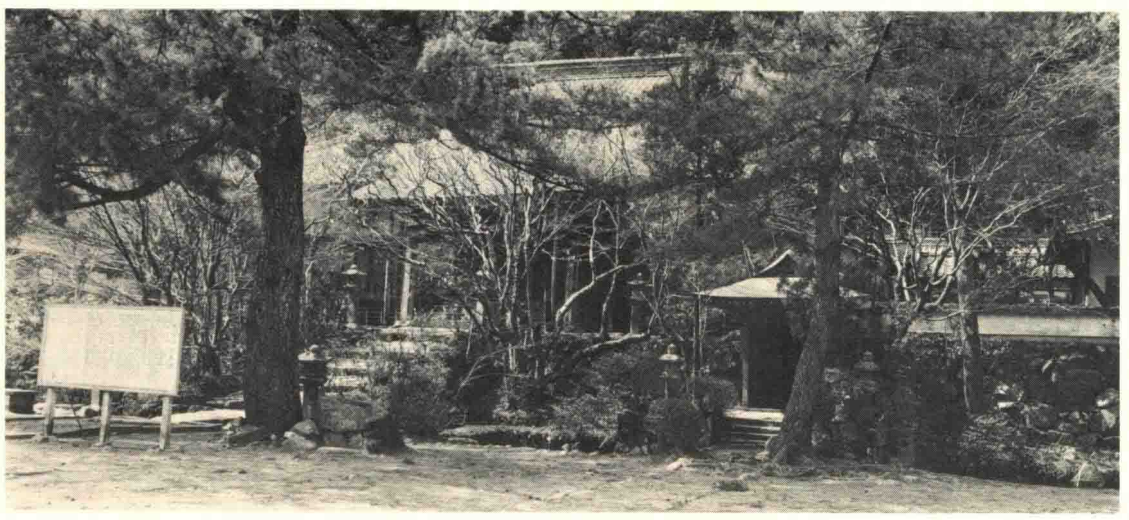
Of these potters, Yamamura Shōan received the highest stipend, and from this, along with the fact that in 1647 Saka Sukehachi and five others enrolled as Shōan's apprentices, it is clear that the status of the Yamamura family was quite high.

The Beginnings of Pottery at Sōnose—Fukawa Ware

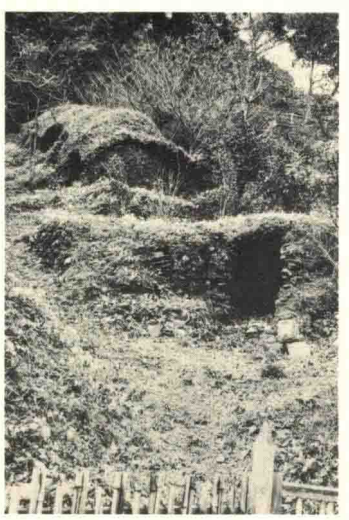
When Yamamura Shōan moved from Nakanokura to Furuhagi, he took along with him as assistants two of his senior apprentices—Yamazaki Heizaemon and Kurasaki Gorōzaemon. But shortly thereafter, Yamazaki Heizaemon asked the fief authorities for permission to move to another province. Because they considered his skills important to the domain, they refused his request, but had him instead start a new kiln at Sōnose, in the village of Kawakami, an area in the castle town that had recently been built up. He was still under the supervision of the Yamamura family, and it appears that his pottery line died out with him.

In 1653, Shōan's other senior apprentice, Kurasaki Gorōzaemon, and his relative Kambei asked the authorities for permission to start their own kiln. The authorities would agree as long as they chose a location in the domain, so they requested Yi Sukkwang's former site, Sōnose, in Fukawa village. The fief authorities supported the project even to the extent of giving them permission to cut firewood in the forests around nearby Dainei-ji temple and providing labor for the actual construction of the kiln.

But the new kiln had trouble getting started, and



Dainei-ji temple



Community kiln site in Fukawa

in 1657, Akagawa Sukezaemon and Akagawa Suke' emon moved from Nakanokura to help out. With their help the kiln was finally successful. Thus all the apprentices from the Yamamura family kiln at Nakanokura in Matsumoto moved to the Sōnose kiln in Fukawa. In 1656, Yamamura Shōan's son, Mitsutoshi, was designated heir to the family pottery line. In 1657, he, too, moved to Sōnose, and received a house and the title "Director of the Sōnose Kiln" from the fief. Later that year, his apprentices submitted a pledge to the fief authorities that they would not move to other locations. Thus Fukawa pottery began to be produced.

Matsumoto Ware—the Miwa and Saeki (Hayashi) Kilns

The Yamamura family fortunes went into a decline. Their top apprentice, Kurasaki, became head of a branch family, the Akagawa. And in 1658, a year after his son Mitsutoshi had established himself at Fukawa, Yamamura Shōan was murdered in revenge at the gates of Hokke-ji temple by the son of the man Shōan had killed there eighteen years before. This left only two fief kilns (kilns supported financially by the domain) at Matsumoto: the one operated by the Saka family and that of Ichiemon. The Saka family presently assumed the Yamamura's former position as "Directors of the Matsumoto Kilns." With Yi Sukkwang's line of apprentices having moved to Fukawa, Matsumoto became rather quiet. At length, Lord Mōri Tsunahiro, taking an active interest in the promotion of fief pottery, appointed, in 1663, two new names as official fief potters: Miwa Chūbei Toshisada and Saeki Hanroku Sanekiyo.

Higashi-no-Shin kiln site of the Akagawa family (this kiln was built in 1763)

The founder of the Miwa family had been brought to Japan from Korea by Shishido Mototsugu (one of Mōri Terumoto's commanders), and began producing pottery in Akana (in present-day Shimane Prefecture). His son, Akana Uchikuranosuke, set up a kiln at Komaru-yama, near Hagi Castle, when the Mōri clan moved to Hagi. *His* son, the above-mentioned Toshisada, who became Miwa Kyūsetsu I, in turn, was recognized for his skills by the fief authorities and was sent to Kyoto to study Raku ware. He infused his Hagi ware with a traditional Japanese pottery style. There is another theory regarding the origins of the Miwa house, which claims the forefather was a resident of Yamato (present-day Nara Prefecture) named Minamoto Tazaemon.

Saeki Hanroku was the second son of a family that had served as castle builders for the Mōri clan since the latter's inception. Hanroku was a superb potter and was asked to start a kiln at Mutagahara. Hanroku's grandfather, Yamato-no-Kami Motonobu, had earned his reputation by building fortifications for the Japanese during the invasion of Korea. He married a Korean wóman and returned to Japan. Thus, the connections between Korea and the early Hagi fief potters are very deep.

The second-generation Miwa potter, Yahei Toshinari, and the first-generation Saeki potter, Hanroku, both became apprentices to the third-generation Saka potter, Shimbei. Under the supervision of the Saka family, they breathed new life into Matsumoto ware, which had foundered when its most accomplished practitioners had moved to Fukawa. Thus, during Tsunahiro's rule as head of the Hagi domain, four fief kilns were established, and Hagi pottery was about to enter its golden age.

The Spread of Hagi Pottery

Early Hagi ware potters, with roots in the Korean ceramic traditions, moved about both within the domain and to other domains. One must not overlook the effect this spread of Hagi techniques has had on pottery in other areas.

The fief kiln in Izumo (modern Shimane Prefecture), which made Rakuzan ware, was established in 1677, when the local lord, Matsudaira Tsunataka, received permission from the Hagi authorities to bring in and employ Kurasaki Gombei. Gombei is presumed to be the son of either Kurasaki Gorō-

zaemon, originator of Fukawa pottery, or Kurasaki Kambei. He moved to Izumo along with another potter.

Susakaratsu ware, in Nagato, began when the local lord brought in Sakamoto Kizaemon, second son of Saka Kōraizaemon, with the aim of improving the indigenous Susa ware. Shōfūzan ware, in Chōfu, began when the Mōri family allowed Akagawa Sukezaemon to move there from Sōnose. And in Tokuyama, Kurasaki Kambei, a descendant of Kurasaki Gorōzaemon, was brought in from Sōnose and made master of the local kiln.

Porcelain Production in the Late Edo Period

During the first half of the Edo period, Hagi ware flourished under the patronage of the Mōri lords. During this time, the Saka family at Matsumoto and the Yamamura family at Fukawa produced their third, fourth, and fifth generations of potters, and the techniques of Raku, Iga, and Shigaraki pottery were introduced by the Miwa kilns. Concurrently, Hagi ware rapidly developed from its earlier Korean style toward a more Japanese type of pottery.

It was during this time, in 1705, that the third-generation potter Saka Shimbei donated a teabowl to the Tōdai-ji temple in Nara on the occasion of the dedication of that temple's Great Buddha Hall.

From the middle of the Edo period onward, *sencha* (leaf tea using teapots and tiny cups, as compared to the powdered green tea [*matcha*], which was whisked in large bowls in the formal tea ceremony) became popular. Even the Hagi potters began to produce quantities of *sencha* utensils.

In 1744, another Miwa kiln potter, the fourth-generation Kyūsetsu Toshiyuki, went to Kyoto to study Raku techniques. Meanwhile, the Saeki family, whose name had been changed to Hayashi, lost the patronage of the fief when one of their line illegally left the domain, and by 1817 the Saeki-Hayashi kiln had ceased to operate. This left the Saka and Miwa kilns as the only official fief-supported producers of Matsumoto ware.

By the early 1800s, porcelain was sweeping Japan, and in the village of Obata, near Hagi castle, seven porcelain kilns appeared. Following the lead of the potters of Kyoto and northern Kyushu, they produced white porcelain utensils for daily use.

The appearance of white porcelain as a rival to the tea ceremony pottery produced by the fief kilns was indeed a crucial event. For a time, the porcelain prospered due to the fief policy of promoting locally made goods. But by the end of the Edo period it was in decline.

In the midst of this, another trend appeared. Teabowls resembling the type reserved for use by the feudal heirarchy began to be sold on the open market in Hagi. In 1815, the authorities tried to curb this practice by promulgating laws prohibiting such activities and reserving Hagi ware's special clay—called Daidō clay—for the exclusive use of official fief kilns. But judging from the fact that similar prohibitions were announced in 1832, it is clear that the practice continued.

However, in the case of Fukawa ware, unlike Matsumoto ware, private kilns were allowed to function alongside the official fief kilns from the very beginning. But these kilns, too, were subject to strict supervision by the fief officials. However, by 1693, management of the Fukawa kiln had shifted down from fief officials to the village headman. The management of the Fukawa pottery thus now was involved in the life of the farming community as well as with pottery production.

Nonetheless, the Akagawa family continued to prosper, as evidenced by their building the Higashi-no-Shin kiln in 1763. The Yamamura family, who passed down the title of Director of the Sōnose Fief Kilns through their heirs, continued to collect the stipend they had received since the time of Yi Sukkwang. But in 1774, the fifth-generation head of the family, Mitsunaga, fell ill and died at the age of sixty-three while his petition to the fief authorities to make his adopted son, Gen'emon, the heir to his line was still unresolved.

But even before the mourning period was over, Gen'emon was involoved in a violent dispute with a retainer of the influential Ihara family and was sent into exile. Thus Mitsunaga's family died out, and along with it the Yamamura line of master potters.

Subsequently, the Sakakura family succeeded to the Yamamura family's position as Directors of the Sōnose Fief Kilns. This was by virtue of their having one of their family members adopted by the Yamamuras, which they proved by a family genealogy that Mitsunaga had submitted to the fief authorites in 1767.

By late in the Edo period, members of the Saka-

kura and Akagawa families continued to be designated Master Potters of the Fief, and the Sakakuras were put in charge of the Fukawa fief kiln. But jurisdiction over the fief kilns had passed down to the village level, and since official financial support had declined, such things as kiln additions or repairs had to be undertaken by the potter families themselves. The potters gradually became unable to keep up with their tax burden, and in 1819 the Kurasaki, Akagawa, and Sakakura families jointly petitioned the authorities to resume official fief support. This support seems never to have materialized.

By this time, porcelain kilns were spreading throughout the area, and in 1830 the Kurimoto porcelain kiln was built in Fukawa. The Sōnose master potters petitioned the village headman to close down the rival kiln, but in vain. Furthermore, rural samurai retainers cooperated in the production of pottery for everyday use at Itamochi Kamaya in Fukawa. Industry was thriving in the region, but to the fief potters it represented a significant competitive threat, and they took a defensive posture toward it.

At the end of the Edo period, kilns began proliferating in the tiny Sōnose valley, where the active kilns reached twelve in number. The Sakakura family had split into five branches, each with its own kiln. Hayashi Hanroku, who had earlier left the area, returned under a new name (Kobayashi) and moved to Fukawa Yumoto with his son Miura Ryōhei, and another "name" kiln disappeared.

Hagi Pottery in the Meiji Restoration

When Japan shed its feudal system in the event known as the Meiji Restoration, Hagi pottery saw some rather difficult times.

In 1882, Saka Kangaku (the ninth generation of the Saka family) petitioned the prefectural government for financial support for Hagi pottery. His petition reads, in part:

> Since the time of my ancestors, the generosity of the lords of the domain allowed my family to engage in the production of ceramic ware. They were so kind as to give us financial support for our kilns, workshops, and materials, and they paid for the pottery we produced as well. In return, we supplied them with pottery to meet their needs. However, since the disappearance of the feudal system, we have been obliged to operate on our own, and must pay all of our expenses ourselves.

As a result of this petition, the prefecture lent Saka Kangaku a fair sum of money. But the incident clearly shows how difficult circumstances had become for the old fief kilns. The potters now had to cultivate new markets. One of the best ways to do this was to win a prize at one of the frequent industrial exhibitions that were part of the government's policy to foster the growth of industry.

At about this time, the Obata porcelain kiln was revived, and as the production of pottery became a commercial venture in the castle town, many new kilns sprang up. In the midst of this activity, the Saka and Miwa kilns, which were determined to protect the old traditions of tea ceremony ceramics, went through some remarkably hard times.

In the late 1800s, the Hagi potter Yamato Sakutarō (studio name, Shōroku) started a kiln at Miyano, in Yamaguchi Prefecture. His descendants later got together and established the site as the Yamaguchi Hagi ware Shorōku kiln.

Fukawa ware also saw difficult times through the late nineteenth and early twentieth centuries. Of the twelve fief kilns that had existed at the end of the period, most went out of production. Only four kilns—Sakakura, Sakata, Tahara, and Shinjō—survived.

It is especially sad that the Kurasaki line, descended from an apprentice of Yi Sukkwang, died out, and that the Akagawa name disappeared. Actually, in the case of the Akagawa family, only the name was lost. In order to acquire samurai status in the transition

Sōnose in 1908

from the Edo to the Meiji periods, they changed their name to Tahara and Shinjō. Thus the two families are partly related to the original Akagawa progenitors, Sukezaemon and Suke'emon.

Sencha, which enjoyed a further increase in popularity after the Meiji Restoration, began to lose its following by the early 1920s, as did white porcelain, which had enjoyed a brief revival. Powdered tea (*matcha*) was gradually recapturing interest, but it was not until after the Second World War that Hagi tea ceremony ceramics experienced a real renaissance.

Fief Kilns and Hagi Pottery Techniques

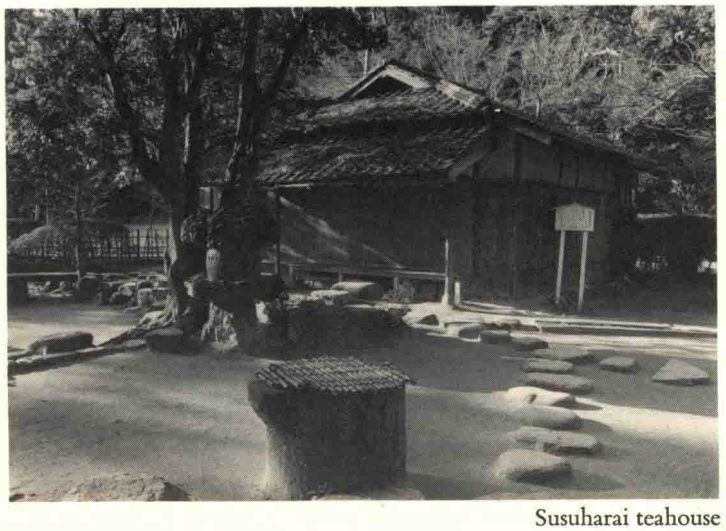
The Mōri Family and Tea Ceremony

Old Hagi tea wares achieved fame precisely because they had the appearance of Korean ceramics. The Korean techniques belonged to the potters Yi Sukkwang and Yi Kyung, who had been brought to Hagi from Korea. But the ones responsible for fostering these techniques on Hagi soil were Mōri Terumoto, first of the Mōri line of feudal lords of the Hagi domain, and his descendants. That Terumoto was an acknowledged tea master has already been mentioned. In fact, all the military commanders attached to the Mōri family were tea experts.

Mōri Hidemoto, at first Terumoto's adopted son, but later (after Terumoto had a natural són) given lordship of the Chōfu region in the Hagi domain, had a close relationship with Furuta Oribe, Japan's most celebrated tea master after Sen no Rikyū. When Hidemoto returned from the invasion of Korea, he brought back with him teabowls he had had made in Korea. And in 1640, he invited all the feudal lords, from Shogun Tokugawa Iemitsu on down, to a tea gathering, which came to be known as the Great Shinagawa Tea Ceremony. It is because of Hidemoto that the Oribe style left its mark on Hagi ware, and it is safe to say that these two men, Hidemoto and Oribe, are the "fathers" of Hagi tea ceramics, though one should not overlook contributions made by two military commanders in the service of the Mōri family, Kikkawa Hiroie and Kobayakawa Takakage. Subsequent generations of Hagi lords of the Mōri line continued their patronage of the tea ceremony and had a profound impact on Hagi ware.

Among these lords, Shigetaka (the seventh generation) had a particular taste for elegant things. In his later years he retired to his Eiun villa (in the modern-day town of Hōfu) to pursue his interests. He brought the tea master Kawakami Fuhaku (top student of Joshinsai, head of the Omote Senke tea school) from Edo, and also engaged such masters as Takeda Kyūwa for instruction in tea. Shigetaka made his own teabowls and had a teahouse called Kagetsurō built on the grounds of his villa. He later presented this teahouse to Takeda Kyūwa, and it subsequently came into the possession of Shinagawa Yajirō. It now stands, restored, in the precincts of the Shōin Shrine. It remains a rare and valuable legacy of the *shoin* style of tea ceremony. (This is an older, more conservative type of tea ceremony than the more famous *wabi* style of Sen no Rikyū.)

A similar *shoin* style teahouse can also be found, restored, on the grounds of the ruins of Hagi Castle. It is called the Susuharai (literally, "house-cleaning")



Susuharai teahouse

Hananoe tea hut

teahouse, so named because the lord stayed at the residence of its owner while Hagi Castle underwent periodic cleaning. Also preserved on the Hagi Castle grounds is the Hananoe tea hut, where the thirteenth-generation Hagi lord Mōri Takachika was said to have spent much time planning and carrying out official business. Today this hut is used by Hagi tea masters for their monthly tea ceremonies. The Way of Tea is still very much alive in the town of Hagi.

Pottery Techniques of the Fief Kilns

The fief kilns were administered by the domain's Office of the Warehouse Superintendant. Whenever the Hagi lord commissioned ceramic works, it was customary for the potter concerned to request and receive the necessary materials from the fief's Warehouse Office. Kilns, workshops, and equipment were also provided for through financial subsidies from the fief.

The following is an invoice submitted to the Officers of the Warehouse by the potter Saka Shimbei in 1733. It gives a good indication of what went into the firing of a kiln:

> Pleased be advised:
> Item: 40 bundles of kindling
> Item: 60 bundles of split firewood
> Item: 1 nine-foot piece of forked wood with three branches
> Item: 50 bundles of straw
> Item: 50 sacks of Obata clay
> Item: 2 laborers a day, for 100 days
> Item: 3 sacks of Akawahake clay, and 1 assistant for 100 days
> Item: 6 2/3 pounds of white lead powder
> Item: 2 reed mats
> Item: 2 sacks of glaze base
> Item: 8 sacks of Daidō clay
>
> The above-mentioned items were used in compliance with a fief commission. This invoice is submitted for your inspection.
> To: the Officers of the Warehouse
> 10th Month, 2nd Day

Fire, earth, and the wheel are considered essential for pottery. Hagi ware is fired using pine wood split into very small pieces.

As for clay, the basic material that ultimately determines the nature of the pot, the Hagi potters from the very beginning used local Obata clay as their basic clay. This is a red clay with a low iron content and when fired produces a reddish-purple color known as *beni Hagi* ("crimson Hagi"). It is used even when slip is to be applied. Mitakeyama clay, a white kaolin type, is also used today, mixed with Daidō clay to increase its refractory quality. Another type often used is Mishima clay, a red clay that is light and not too sticky. It can be used for any kind of pot, but is frequently the choice for pieces that are to have slip applied to them. But the most important clay for Hagi ware is Daidō (dug in modern-day Hōfu City), a white clay full of tiny pebbles. The characteristics of this clay closely resemble those of the clay used in Korean bowls. It is because of this clay that tea masters were prompted to praise the "feel" of Hagi ware. And it is also one of the reasons why Old Hagi ware is often mistaken for Korean ware. Furthermore, it is because of the quality of its clay that Hagi ware has been ranked second (behind Raku, and ahead of Karatsu) as a tea ceremony pottery.

Incidentally, Hagi ware made by the first three generations of Matsumoto ware potters is referred to as Old Hagi. There is a popular theory that Old Hagi was only made with local clay, and that the use of Daidō clay did not begin until after 1716. But Daidō clay was in fact used from the very beginning, as evidenced by the Ido teabowl in Plate 6, and the *higaki* Hissen type bowl owned by the Miwa family, shown in Plates 12-13. Since Hagi ware was officially supported by the fief, it seems reasonable to assume that the potters did not have to rely solely on local clay, but from early on had access to Daidō clay, which was dug between the towns of Hagi and Hōfu. It is true, however, that Daidō clay became more frequently used as time went on. In any case, the relationship between Old Hagi ware and Daidō clay needs further study.

In addition, a number of other clays were used by the kilns at Nakanokura and Fukawa.

The color of Hagi ware clay ranges from dark-brown to white, the quality from hard to the soft, light Daidō.

Hagi glaze colors form a rich variety: white, loquat (a pale orange), black, amber, yellow, and celadon green. The loquat-orange color projects a warmth that has always charmed tea masters.

At both Matsumoto and Fukawa, the potters produced a special white color by using rice-straw ash glaze. At Fukawa, they also used special glaze

mixtures known as *samé* ("shark") and *namako* ("sea cucumber"), and a glaze remarkably like that used in Takatori ware, though this glaze has since fallen into disuse.

Nowadays, Hagi potters mainly use a mixture of feldspar powder and wood ash to produce a transparent glaze, and the white rice-straw ash mentioned above. The wood ash used to be obtained from local *isu* trees, but nowadays the *isu* wood must be brought in from Kyushu. Similarly, the feldspar was obtained locally in the old days, but now mostly comes from Fukushima and Aichi prefectures.

Hagi ware is formed, Korean style, on a kick wheel, and is fired in a multichambered *noborigama* ("climbing kiln").

Hagi Ware Forming and Decorating Techniques

Hagi ware as a tea pottery evolved from the Korean bowls that had caught the fancy of the tea masters of the Momoyama period and became prized teabowls in Japan. Naturally, in the beginning, Hagi potters copied the Ido, Goki, and Gohon types of Korean bowls. But almost immediately, they began to produce Tawara and Hissen type teabowls of the kind Oribe preferred. (These types are discussed in more detail below). Furthermore, under the influence of Raku ware, the Hagi pieces made at the Miwa kiln began to show a more Japanese flavor. As time went on, Hagi ware completely shed its Korean heritage.

Among Hagi tea ceramics, there are a very few pieces, called *e-Hagi* ("picture Hagi"), which show designs painted on with iron underglaze in the manner of "picture Karatsu" or "picture Shino" ware. However, leaving these aside, let us take a general look at the more characteristic shapes and decorations of Hagi ware.

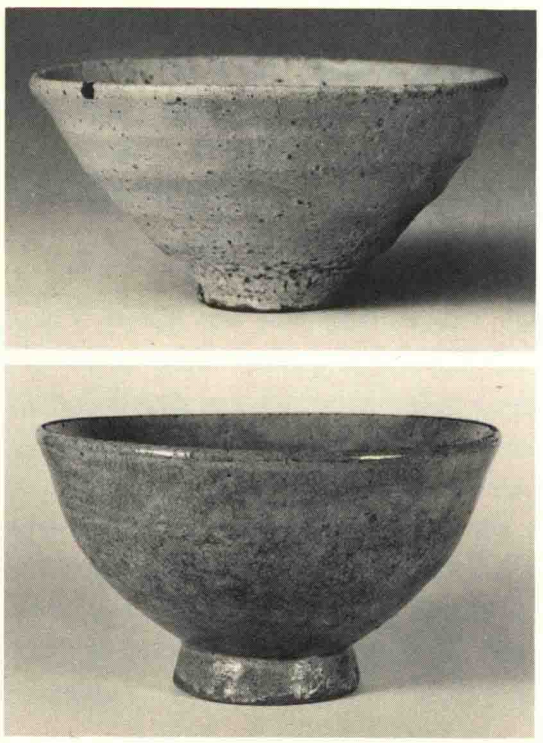
Ido and Kairagi Types

There are many Hagi teabowls made in the Ido shape. There are a number of explanations for the origin of the name Ido—among them that it was a man named Ido Kakukō who first brought these bowls to Japan from Korea during the invasion of Korea; that Ido was a place name; or that Sen no Rikyū applied the name Ido to such bowls because they were very deep, like a well ("well" being one meaning of the word *ido*) but none of these explanations is undisputable. It is now more or less certain that the Ido shape originated in the vicinity of Jinju, Kyungsang Namdo. The teabowl known as Kizaemon, designated a National Treasure and in the keeping of the Kohō-an of Daitoku-ji temple in Kyoto, is representative of the "Grand" Ido type, while the bowl called Shibata, designated an Important Cultural Property and owned by the Nezu Art Museum in Tokyo is an example of "Green" (or "Small") Ido.

Hagi pieces of the Ido type closely resemble these two bowls in terms of glazing and clay, and true to the Ido style, they show such characteristics as "eye marks" (marks left by the fireclay pads placed between pieces stacked in the kiln) on the inside bottom or in the foot, a foot in the "bamboo node" shape, and the "crawling" or beaded effect of the glaze on the inside or outside of the foot.

The "crawling" glaze effect, generally known as *kairagi*, occurs when the glaze does not completely melt. Since the result resembles the dry bark of an old plum tree, the phenomenon is also called *baika hi* ("plum tree bark").

Old Hagi teabowls so closely resemble Ido bowls that in terms of shape and glaze it is easy to confuse the two. Yet Old Hagi Ido usually does not exhibit true Ido's expansiveness and freedom; rather, it is generally more proper and calm.



top: Ido teabowl from Korea; named Shibata (Nezu Art Museum)
bottom: Hagi Ido type teabowl

The Komogai Type and Chirimen Wrinkles

Komogai teabowls are so-called because a large number of bowls made in this manner were brought back from the Komogai (Ungchun) region of Korea by Ishida Mitsunari after the invasion of Korea. Komogai differs from Ido in that with the Komogai teabowl, the lip is flared outward, and a depression, called a *chadamari* ("tea pool") is found in the inside bottom of the bowl. The foot has a "bamboo node" shape, and, as a rule, the bowl is deep and well rounded. There are examples of the Komogai type even among the earliest Old Hagi bowls.

Often one finds a *chirimen* ("crinkled cloth," or, literally, "silk crepe") pattern inside the foot of a Komogai teabowl. This effect is an artifact of the method the potter uses to remove the bowl from the wheel and is much admired by men of tea.

The Gohon Type

The original Gohon bowls were made in Korea based on patterns or samples sent from Japan for reproduction. They are often referred to by the name of the person who commissioned them or designed the pattern (i.e., Rikyū-Gohon, Oribe-Gohon, Enshū-Gohon). One of the most famous of this type is the Gohon teabowl called *Tachizuru* ("Standing Crane"), which was based on a sketch made by Shogun Tokugawa Iemitsu. Because the clay used in Gohon bowls shows faint speckles of red, these bowls were greatly admired by tea masters.

Perhaps because Hagi clay is of a similar type, it, too, shows these red specks, which are referred to as *momiji* ("scarlet maple leaves"). This *momiji* effect frequently appears on bowls that have been covered with a simple transparent glaze.

Mishima, Tawara, Hakeme, and Kobiki Types

The term *mishima* in general refers to small incised or stamped patterns, which are then filled with slip contrasting in color to the clay body—usually white slip on a dark body. The name comes from the fact that to the Japanese these patterns resembled the minute script found on almanacs published by the Mishima Shrine in present-day Shizuoka Prefecture. From early on these pieces were used as teabowls in Japan, and Hagi potters made a great many of them, too.

For this slip-inlaid Mishima decoration, clay with a high iron content, such as Obata or Mishima clay, was used. A pattern was incised or stamped into the clay, white slip was applied to the pot, which was allowed to dry, and the excess slip was scraped away to reveal the inlay clearly. Such inlay can also be seen in another style characteristic of Hagi ware—the *tawara* ("rice bale") style.

The *hakeme* ("brush mark") effect is produced by using a rough brush to apply white slip to the pot.

Kobiki is the term used for coating a dark clay body with white slip when the piece is leather hard. On top of this slip, a transparent glaze was applied.

Kobiki was one of Old Hagi's characteristic techniques. Except for early teabowls, which used clay from the town of Hagi, most other Hagi pieces display this technique. As a rule, Hagi *kobiki* pieces are suffused with a yellow color and have a mellow feeling about them.

Oni-Hagi: In another technique, rough sand was kneaded into the raw clay, producing a bold, even violent effect when fired. This is usually called *oni-Hagi* ("demon Hagi").

Beni-Hagi: In early times, the relatively iron-rich red clay from Obata was widely used and frequently yielded a red color. This type of Hagi ware is called *beni-Hagi* ("red Hagi").

Shira-Hagi: From long ago the Matsumoto and Fukawa kilns both used a white glaze made from rice-straw ash. The earliest pieces of this type show a cloudy yellowish-white color. Pots with this glaze are referred to as *shira-Hagi* ("white-Hagi").

Hai-katsugi or Hai-kaburi: Accidental ash-glaze effects that occur during firing are called *hai-katsugi* or *hai-kaburi* and were highly prized by tea masters.

"Split Foot" and "Cherry Blossom Foot": In the Gohon type and Old Hagi teabowls a notched foot, known as *wari-kōdai* ("split foot") is commonly found, and this became a characteristic of Hagi ware. The technique came from Korea, but because this break from the standard foot shape alters the harmony of the bowl, a popular theory held that the technique arose as a means of slightly damaging pieces so that the fief potters could sell off their surplus pieces to the common people. Another theory suggests that Korean potters notched the feet of the bowls to make them easier to stack up and tie together for transport or storage. Still another theory holds that