Satsuma-database

ILLUSTRATED GLOSSARY

OF SATSUMA POTTERY AND RELATED TERMS AND TOPICS

December 2022

ABOUT THIS GLOSSARY

OF SATSUMA POTTERY AND RELATED TERMS AND TOPICS

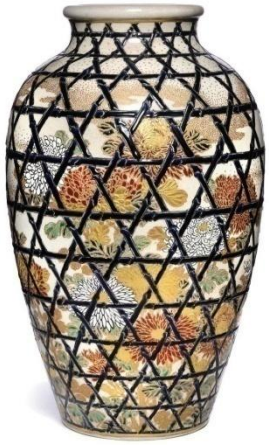
Collecting has to do not only with collecting objects itself but also with searching for information about that which you collect. This also applies to Satsuma. Finding new information about Satsuma pottery in books and on websites, and in contacts with other collectors is part of collecting, and that makes collecting Satsuma not only a feast for the eyes, but also one for the mind. You keep coming across new concepts, and sometimes contradictory views about the history and context in which Satsuma pottery was produced. How exhaustive you want to be is up to you, and you can ask yourself if it will ever be sufficient to satisfy your interest in the subject. In order to organize the large amount of information, it seems convenient to bring together in a central place the information that can be found scattered on countless websites, in books and correspondence with others. In this "ILLUSTRATED GLOSSARY OF SATSUMA POTTERY AND RELATED TERMS AND TOPICS" we make an attempt to do so. It is a "work in progress", so if you come across lemma's and topics that are incorrectly or incompletely described or even completely missing, please let us know: Info@satsuma database. We greatly appreciate your input.

How to use:

Most of the lemma are written in the first colomn with the Japanese word in western script. For instance "Koro" and not "Incense burner" or "香炉". However, you can also search with "Incense burner" or "香炉" and find these in the description what is written in the second column. A picture is depicted in the third colomn, showing some examples how a koro looks like.

A		
Aka-e (red) overglaze decoration	Aka-e (赤絵 red painting) is a form of multicolored overglaze decoration also known as Iro-e (色絵 literally Colour Painting. The design is focusing on (opaque) red colours but includes other (transparent) colours as yellow, green and purple. The term is used primarily with porcelains as Imari, Kakiemon, Nabeshima and Kutani, and in contrast with the Somesuke, (blue and white porcelain) wich was predominant in the Edo period. *See also iro-e*	 A kacho-e vase in Aka-e style by Yaichi Kusube
Amaterasu goddess of the sun	Amaterasu (,天照 Iiit. "shining from Heaven") is considered the Queen of Heaven, the gods, and creation itself. Although she did not create the universe, she inherited this role because she is the daughter of the creator gods Izanagi and Izanami. Amaterasu's most important role, however, is that of the sun goddess. In this position, she not only functions as the literal rising sun that illuminates all things, but also provides food for all living creatures and marks the orderly transition from day to night. The sun represents order and purity, two of the most important concepts of Shinto. All things in creation are ordered, an order that is also reflected in Japanese society. Amaterasu is therefore the central Kami (god or goddess) in Shinto religion and Japanese spiritual life. Amaterasu is said to be married to her brother Tsukuyomi. Their children include Ame no Oshihomimi, whose son Ninigi was given to Japan by Amaterasu. Ninigi's great-grandson, Jimmu, would later become the first Emperor of Japan (r. 660-585). Although Jimmu was almost certainly a fictional figure, with some aspects of his life based on real events such as the conquest of Osaka and Nara, the imperial family derives its divine right to the throne from this direct bloodline that goes back to Amaterasu, the sun goddess herself. It was not until after the Second World War that the divine descent of the imperial family was officially denied. As the main goddess, Amaterasu is depicted on a great many works of art, from bronze sculptures to scroll paintings, and of course Amaterasu is also regularly depicted on Satsuma pottery. She is recognisable by the many rays around her, and is often accompanied by other	 Amaterasu with her brothers and attendants on a Kinkozan vase, Meiji period.  On this unmarked Edo-period plate we see Amaterasu, goddess of the sun, bestowing her blessings upon Jimmu, Japan's first Emperor. In her

	gods, her many siblings or descendants, including Jimmu, the first Emperor of Japan. *See also Jimmu* *See also Sanshu no Jingi*	hand the distinctive longbow as Jimmu's weapon of choice.
American-Satsuma	Satsuma pottery as well as European porcelain and earthenware was very popular in the United States in the late Meiji and Taisho periods and was therefore imported in large quantities. With the outbreak in 1918 of World War I, imports from Europe stagnated, leaving Japan as a source of supply. Lots of traditional Satsuma pottery of course, although interest in them had declined, but Nippon porcelain and other Japanese ceramics with European motifs also remained in demand. Much unpainted pottery and porcelain was also imported from this period, intended to be decorated in the United States. The number of professional decorative painters on Satsuma blanks was small and mostly worked on an individual basis. However, there were also a large number of amateurs who decorated Satsuma blanks, mainly in a style inspired by Jugendstil and Art Deco. Not everything was beautiful, much was done by amateurs, but the better pieces from the late Meiji and Taisho periods have now become collectible under the name American Satsuma. They are especially popular as a collector's item in the United States.	 Example of an American satsuma vase.  American satsuma vase (signed A.M. Adorno-1911) of rare model with 14 faces (6 squares and 8 triangles, known in geometry as cuboctahedron)

Amime net design	An Amime (網目, literally Net-eye) is a design where a net appears to be stretched over the actual image(s). The net acts as a connecting element between the actuall images, giving the design a balanced whole. The amime design appears regularly on Satsuma objects.	 A vase with peony and chrysanthemum flowers behind a trellis fence, by Hakizan  left: a kusube 30 cm vase and an unmarked 10cm minature vase both with amime decoration of flying cranes.
Aochibu blue dots design	Aochibu (青粒, blue dots or grains) is a decorative form that consists of small dots on a colored background. The dots can be light blue, white or gold, and the background is usually blue or white. The combination of light blue dots on an azure background is the most common, which is also why the term Aochibu, "blue dots," is the most common. For white dots on white background, the term shirochibu (白粒) is common. Aochibu is a time-consuming activity and it requires great skill on the part of the decorator to make the dots the same size, evenly spaced and of the same color. The degree of success is also a good indication of the quality of the work. Aochi is a specific Kutani decorative style that became popular toward the end of the Meiji peridoo and the beginning of Taisho era	 Kutani vase with both Aochibu and Shirochibu design.

	(1912-1926), and is still considered one of the most distinctive Kutani styles. On Satsuma, the setting of numerous dots is much older but nevertheless does not belong to the same category of painting styles. The difference with Kutani is that on Satsuma, the dots in gold or other colors, are more an integral part of the (figurative) representation itself, for example, to represent nuances in the sky rather than a completely plain surface that looks solid. On Kutani, the dots are part of the design itself, usually fairly large areas combined with accents such as garlands or other non-figurative elements. Although Aochibu is associated with Kutani, it occurs occasionally on Satsuma pottery as well. Also on Satsuma, the balanced manner in which the dots are set is a good indication of the quality of the work. Fine painters such as Yabu Meizan and Okamato Ryozan made meticulous use of them, by many others they were applied with great carelessness. Interestingly, Aochibu can also be seen on much (post-war) Chinese Satsuma work, and likewise not applied too carefully.	  Satsuma teapot witn rakan and dragons and Aochibu background.   Small 12 cm. vase by Yabu Meizan with three banded scenes. If you look closely, the small dots are visible. No aochibu, dots in a Satsuma painting aim for a different visual effect.   Aochibu is often applied to Chinese imitation Satsuma.
Asahi-yaki	Asahi-yaki (朝日焼) is a form of Kyo-yaki. It's a traditional type of pottery, which was manufactured as early as the 16th century in the Uji region of Kyoto. It was known as the center of tea culture, Asahi-yaki flourished during the Keicho era , -early Edo period, ca. 1600-1650. The tea utensils such as chawans, kensuis and koros made from the clay of Mount Asahai were favored by daimyos, high ranked samurai and tea masters. In the second half of the Edo period, the eighth generation of Chobei began to make the sencha ware that is the prototype of the form as it is still used today. *See also Kyoto, Kyo-yaki*	 Asahi tea bowl with wood-ash glaze, Edo period, 18th century
Awata-yaki	Awata ware (粟田焼, Awata-yaki) is a type of pottery produced in the Rakuto	

	Awata area, which is located in Kyoto city, Kyoto prefecture. Awataguchi was the terminus of Tokaido, the road from Kyoto to Tokyo and one of the seven main roads connecting Kyoto to other cities. Originally it was therefore called "Awataguchi pottery", but from the seventeenth century the number of potteries in the whole area of Awata increased so much that the name was changed to "Awata pottery". Pottery has been produced in Awata since the early Edo period, since 1620, making it the cradle of all potteries in Kyoto. Sanmojiya Kyuemon, a potter from Seto settled in Awataguchi in 1624, which is why the earliest Awata glazes correspond to Seto glazes as setoguru. A few decades later, the number of potteries in Kyoto increased enormously, as did new ways and possibilities of overglazed enemal decoration. Nonomura Ninsei, who worked in the second half of the 17th century, was the forerunner. He was the first to successfully apply a reddish color to earthenware (already known on porcelain wash in Arita). (Red contains glaze components that are difficult to put together and undergoes a difficult firing process in the kiln.) This opened up a greater opportunity to decorate the pottery with colorful decorations. This technique was later learned and used with great success by potters from the Satsuma domain. Due to the international success of the Satsuma pottery at the end of the Edo period, a style of colorful decorations, including gold, also developed in Kyoto, which would flourish as “Kyo-Satsuma” during the Meiji period, with numerous large and smaller producers such as Kinkozan and Taizan Yohei. However, as a result of the Great Depression in 1927 and World War II, the trade in Awata ware came to an end. *See also Kyoto, Kyo-yaki*	 Nonomura Ninsei - Kogo  Kinkozan – coffee pot – Ko - Kyoyaki / Awata style inspired decoration ca 1900
B		
Bijin beatiful woman	Bijin (美人) is a Japanese (originally Chinese) term that literally means "a beautiful person," but in colloquial language coincides with bijyo (美女, "beautiful woman"). Bijin thus refers to women who meet certain beauty criteria. During the Heian period in Japan, fair skin with a fine texture, fuller cheeks, and long, supple black hair were revered as typical beauty conditions. From the Edo period onward, beauty standards in Japan idealized fair skin, delicate features, a small mouth, a high forehead, small eyes, and rich black hair, as depicted in many	

	ukiyo-e prints, paintings, and certainly also on Satsuma products. In particular, the refined painting on Kyoto Satsuma by Kinkozan and others lends itself ideally to expressing the beauty of the Bijin.	  A four-sided vase and a statue of an elegant bijin, both by Kinkozan.
Biwa traditional lute	The biwa (Japanese: 琵琶) is a traditional Japanese stringed instrument, similar to a short-necked lute. The biwa is a plucked instrument that was introduced to Japan from China in the 7th century. The biwa became popular in the following centuries and was often played at the Japanese Imperial Court, where biwa players (biwa hōshi) found work and protection. There are different types of biwa, which are characterised by the number of strings, the sounds they can produce, the type of plectrum, and their use. The satsuma-biwa (薩摩琵琶), is a biwa with four strings and four frets, and was popularised in Satsuma Province by daimyo Shimazu Tadayoshi in the 16th century, the Sengoku period. The biwa, played by goddesses or court ladies, is often depicted on works of art such as woodcuts and scrolls, and is also often seen on Satsuma pottery. Benzaiten, the goddess of water, music, art and wisdom, is almost always depicted playing the biwa.	  left: A satsuma-type biwa from the Meiji period Right : Benzaiten (弁財天) playing the biwa.

		 Diety playing the biwa, from a large tray by Naruse Seishi
Bon / Obon festival of the dead	Obon (お盆) or simply Bon (盆) is the festival of the dead, literally Lantern Festival. It stems from the ancient Japanese belief in ancestral spirits and, by extension, the Buddhist-Confucian custom of honoring ancestors. During these days, people return to their birthplace to pay homage to their ancestors, such as cleaning the graves of deceased relatives, making temple offerings and hanging lanterns that help the spirits find their way home on mukaebon (迎え盆 "welcome") - the first day of Obon - and then guide them back to the spirit world on okuribon (送り盆, waving goodbye), the last day. Another popular tradition is Bon Odori (盆踊り, Bon dance), traditional dances that were performed as early as the Heian period (794 - 1185) and became popular in rural communities from the early Edo period onward. Originally a folk dance to welcome the spirits of the dead, it changed character when, according to lore in 1587, a feudal ruler decided to organize a feast to celebrate the completion of his new castle. His guests got so drunk that they began to dance en masse. The dance became an annual event and today it is one of the largest street festivals in Japan, with thousands of dancers and many times more spectators. The festival lasts for several days in the summer, with the nature and exact date varying by region. The Obon festival, with its lanterns and dancing is often depicted, particularly on woodblock prints, and sometimes on Satsuma pottery. Dancing people are more often depicted, but it is difficult to say whether this is related to the Obon dance festival.	 A woodblock print by Takahashi Hiroaki, Obon odori, ca. 1930.  A miniature Sake-pot depicting Bon-Odori
C		

Chabon (tea) tray	A 茶盆 Chabon is a tray, used in tea ceremony. Not all trays are called chabon (茶 cha means tea) and meant for tea cerenony, A nagabon 長盆(long tray) for instance is used in Kodo (香道) ceremoy. *See kodo*	 A Chabon: tea tray by Kinkozan  long tray (*nagabon* 長盆) on which the parfumed wood is placed.
Chadogu tea utensils	Chadogu (茶道具) is the collective name for all kinds of objects used in the tea ceremony. There is a great variety, because a tea ceremony is extensive and has many small and large rituals, with as many objects used. Many of these are also made in ceramics, and so are Satsuma pottery as koros (incense burners), kogos (incense boxes), and of course the many vases for ike-bana, chawans (tea cups) and plates that are now collectibles, were originally objects for use at the chanoyu. From the 15th century onward, the aesthetic rules of Wabi, with a particular appreciation for simplicity, unspoiledness and imperfections, played an important role in pottery art. The enameled pottery (of the Edo period represented the courtly taste of the daimyo of Satsuma, As early as the mid-17th century, Nonomura Ninsei (active ca. 1646-94) developed the technique of polychrome overglaze and gold, and it was his descendants who taught the technique of applying multicolored glaze and gold decoration to the Satsuma potters. In the late 18th and early 19th centuries, the Satsuma potters began to revolutionize their work with a new range of designs, colors and techniques, highly detailed painted decorations with a full color palette and thickly applied gold. The overwhelming interest in the Western world in Satsuma pottery after the successful exhibitions in	 A Kinkozan vase depicting varios tea utensils

	London, Paris and Vienna was the main reason for potters across the country to produce "Satsuma-style" pottery that was almost indistinguishable in appearance from genuine Satsuma pottery and meant to be admired and less so to be used. Many of them are made in miniature and are nothing more than a representation of the real object. Yet they were originally intended to be used. *See also:* *Chabon (茶盆): tea tray* *Chadzutsu (茶筒): tea caddy (of tube form) or Natsume (棗): small tea caddy* *Ikebana (生け花): the art of flower arrangement* *Futaoki (蓋置): stand for the lid of a kettle* *Chawan (茶碗): tea bowl* *Hibachi (Japanese: 火鉢, fire bowl)* *Choji buro (丁香鍋爐); clove boiler* *Kensui (建水): waste-water container*	 A Kinkozan pot with two women arranging flowers for the tea ceremony.  A tea ceremony on a tea caddy / natsume (棗) by Kinkozan
Chadzutsu / Natsume / Chaire tea caddy	Tea containers are small jars used to store tea or for use in a tea ceremony and can be made from various materials such as silver, lacquered wood and ceramics. In Japan, there are several shapes and names for such a pot, and each of the different types has a subdivision referring to specific characteristics. A chadzutsu (茶筒) is usually tubular and used to store and preserve tea. A natsume (棗) is smaller and is used to store the precious tea while brewing tea. Originally, a Natsume was made of high-quality wood and decorated with Makie lacquer, a gold-coloured lacquer. Its name comes from its shape, which resembles a jujube or Chinese date (a jujube is also called natsume in Japanese). Natsume is still a favorite of tea masters. A chaire (茶入) is a tea container used for thick powdered green tea and is considered the most expensive of all tea ceremony tools. In wartime it was often offered by the daimyo as a reward to brave samurai. A chatsubo (茶壺) is an earthenware jar that is used to store the green tea leves before they are mortared by stone mill. It is a large jar (tea canister) in contrast to a chaire, a mall container that was used to store the powdered green tea. The difference is not always obvious, the names are used interchangeably. At least in the West, where "tea caddy" is the common name for all these species. Many beautiful tea container were	 A chadzutsu  a Natsume by Meizan

	produced in Satsuma style, made by masters as Kinkozan to Meizan and Seikozan. Due to the small size (usually smaller than 10 cm high) they are very suitable for showing their craftsmanship and artistry in miniature paintings. There are many types and shapes of Satsuma tea caddies, and the older ones were certainly meant to be used in the tea ceremony, but from the Meiji period onwards, they were also increasingly used as precious gifts and decorative items.	 a chaire, Meiji period  A Chatsubo-late Edo
Chanoyu tea ceremony	The Japanese tea ceremony or Chanoyu (茶の湯) also known as Chado (茶道) is an event that can only be compared to Western tea drinking to a limited extent. Here it is mainly the conviviality of being together that counts, in Japan it is the tasting of the tea itself and also its preparation and presentation that are considered important. There are two ways to prepare the matcha tea (powdered green tea); one is usucha, thin tea, and the other is koicha, thick tea. The difference is in the amount of matcha used. Koicha is made with double the amount of tea, so it is thicker and has a strong flavor. Drinking tea has been elevated to an art in Japan, which can sometimes last for hours, depending on the type of ceremony. The chakai is a relatively simple gathering with sweets, thin tea and possibly a light meal. A chaji, on the other hand, is much more formal and usually includes a full Kaiseki meal, followed by sweets, thick tea (koicha) and thin tea, with everything revolving around the tea to fully enjoy it. However, the most important part of a chaji is the preparation and drinking of koicha, which is followed by thin tea. The tea ceremony is a serious affair; it requires thorough preparation, including Ikebana, the art of making flower arrangements. Zen Buddhism has had a great influence on the development of the tea ceremony. Murata Jukō, who lived in the 15th century, is considered the founder of tea ceremony, which	 Tea ceremony on an Edo period woodblock print.  Examples of tea ceremony utensils in a traditional tea house. From left to right: kettle, tatemizu (with a lid inside), ladle, fire chopsticks, mizusashi, and tobacco tray. In the tokonoma (alcove), from left to right, a flower vase, hanging scroll, and incense container.

	developed its own aesthetic in accordance with the principles of Wabi that also influenced art and architecture and landscaping. Simplicity, naturalism, depth, imperfection and asymmetry are its features, as well as "the gentle beauty that time and care impart to materials." Sen no Rikyū (千利休) who lived in the 16th century, is considered the tea master with the most profound influence on chanoyu, particularly the tradition of wabi-cha. He was also the first to emphasize several key aspects of the ceremony, including rustic simplicity, directness of approach and honesty of self. *See also Chadogu-tea utensils*	 A 19th-century Satsuma porcelain teapot depicting a tea ceremony.
Chawan tea bowl	The chawan (茶碗); literally "tea bowl". originated in China and the earliest chawans were imported from China between the 13th and the 16th centuries, when tea ceremony was developed. There are many types of chawan used in tea ceremonies, depending on the occasion of the ceremony and the type of tea served. The earliest type of chawan was the Jian chawan, which is called tenmoku in Japan. Jian chawans were the favorite tea bowls for Japanese tea ceremonies until the 16th century because they retain heat for a long time due to the thickness of the pottery and cool only very slowly. Murata Jukō, who lived in the 15th century, is considered the founder of the Japanese tea ceremony, with its own aesthetic following the principles of Wabi-sabi, which has also influenced the appreciation of the Japanese chawan. In the 16th century, as the tea ceremony under the influence of Zen Buddhism developed more and more in Japan, other types of chawans became popular.	These chawans were no longer imported from China or Korea and increasingly produced in Japan itself, according to Japanese taste and demand. From the Edo period, most chawans used in the tea ceremony were made in Japan and highly prized. The most prized pieces are raku pottery, Hagi pottery, and Karatsu pottery. But chawans were made all over Japan, and the (initially white, and unadorned or sparsely decorated) Satsuma chawans were highly prized among Japan's elite. From the Meiji period, the appearance changed and the decoration became more and more exuberant. The daímyos lost their position as patrons and owners of the kilns, potters lost their jobs and their products were no longer strictly reserved for the daímyos and their families. satsuma chawans, like other Satsuma products that used to be part of a strictly regulated tea ceremony, they became mainly decorative objects for an explosively growing export to the West.
	Several populair shapes of chawan  胴締 dojimari gata - Waist type 17th c. white satuma	 椀形 Wan-nari - Wooden Bowl Shaped resembling the shape of a Japanese wooden bowl (as used for miso soup). Kyo-yaki.
		 端反り型, Hatazori-gata chawan with curving lip and fukurin [metal rim), Satsuma Edo period

<table>
<tr>
<td rowspan="2"></td>
<td> 
平形, Hiragata: flat shape summer chawan for matcha tea. The flat shape allows the tea to cool quickly.</td>
<td> 
呉記型 Goki gata (litt. Historical Wu model (Wu was a kingdom in China during the Five Dynasties and Ten Kingdoms era; 10th C)</td>
<td> 
筒茶碗 tsutsu chawan, cylindrical bowl mainly used for matcha in winter time.</td>
</tr>
<tr>
<td> 
杉形, Sugi-nari: Cedar Shape by Yabu Meizan</td>
<td> 
天目型, Tenmoku-gata: Tenmoku type chawan with fukurin. Kyo yaki</td>
<td> 
馬上杯, Bajyohai: Rider’s cup on high feet– Kyo-yaki</td>
</tr>
<tr>
<td>Choji buro
clove boiler</td>
<td colspan="2">The Choji buro (丁香鍋爐) or clove boilers), are vessels in which cloves were boiled to give an aromatic odour to the room during tea cermony.</td>
<td> 
Choji buro</td>
</tr>
</table>

Choyo no sekku chrysantemum festival	The gosekku (五節句) are the five seasonal festivals celebrated in Japan. The festivals are held on days with odd numbers in both month and day, January 1- March 3- May 5- July 7 and September 9. Since ancient times, people believed that odd numbers are positive numbers. The festivals were held until the beginning of the Meiji era. Many of them are still celebrated today but over the centuries several festivals have changed date or character or are known under different names. Choyo, Chouyou (重陽) means "double yang" numbers. Since odd numbers were yang (lucky) numbers, and 9 was the largest of the yang numbers, September 9, or Choyou (double yang)" is therefore a very auspicious date. But because yin and yang goes together, and good luck often brings bad luck, the festival is also meant to eliminate evil and evoke long life. This custom originated in Japan in the early Heian period (around 800 AD). These "Kiku no Sekku" or Chrysanthemum festivals were held at the imperial court, and is celebrated at both Shinto shrines and Buddhist temples. The festival is celebrated in the wish for long life and is celebrated by drinking chrysanthemum sake and eating dishes such as chestnut rice or (kuri-gohan) and chestnuts with sticky rice cake (guri-mochi). After the Go-sekku was established in the Edo period (1603-1868), there was a period when chrysanthemum viewing (Kangiku) became a trend, enlivening the Choyo no Sekku for a while. However, compared to the other festivals, Choyo no Sekku never really established itself among the common people. This is possibly because numerous harvest festivals were also celebrated in September, and more importance was attached by the predominantly agrarian population to village harvest festivals than to the urban custom of admiring chrysanthemums. Although the Chrysanthemum Festival is not eally celebrated among the common Japanese families, chrysanthemum festivals and other various events are still held throughout Japan, so a glimpse of the old Choyo no Sekku can still be seen. The gosekku (五節句) were always a source of inspiration for artists during the Edo period, although some festivals were more popular than others. Certain festivals can also be admired at Satsuma. In particular, Hanimatsuri (doll festival) and Tango no sekku (boys' day) were depicted with regularity. Choyo no sekku as such may not have been very popular	 A samurai family admiring a variety of fenced chrysanthemums, alluding to the *Choyo no sekku* (Chrysanthemum Festival), held on the ninth day; A Kinkozan plate, from a series of 12 plates depicting festivities throughout the year.  Chouyou, chrysantemum feast Ukiyo-e from the series “Precious Children's Games of the Five Festivals” (Kodakara gosetsu asobi) by Torii Kiyonaga, published 1801

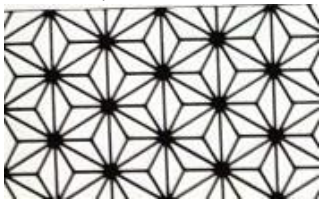
	to be depicted, but since the chrysanthemum is the national flower of Japan and the coat of arms of the imperial family, it is one of the most depicted and beloved flowers in Japanese art, including Satsuma.	 Chrysantemum day in Meiji Japan. .
D		
Daimyo feudal lord	Although the Japanese emperors were powerful rulers in early history, from the seventh century onwards political and military power fell into the hands of the emperor's advisors. However, these advisers still needed the permission of the emperor for their decisions, as the emperor had divine authority over everything. The role of the emperor changed in the twelfth century, when the advisors were replaced by feudal warlords called the Shogun. At the end of the 12th century, Shogun Minamoto no Yoritomo, a member of the powerful Minamoto family, installed a Shogun representative in each province. These local rulers were later called daimyō (大名). After the Minamoto period, the shogunate came into the hands of the Ashikaga family (1336-1573). The power of the shogun was in this period much less: the local daimyō, became more and more powerful, and the power of the Ashikaga family was mainly based on their contacts with these daimyō. Later, the central authority in Japan disappeared completely, and although the Ashikaga family remained shogun until 1573, their position in the 16th century was only a paper power. Japan was a divided country, the individual provinces being governed independently by the daimyō. The Battle of Sekigahara in 1600, won by the Tokugawa clan, marked the beginning of a new period in Japanese history. The Tokugawa were to become the most powerful clan and rule for 265 years. The previously so powerful position of the daimyo became subordinate to that of the Shogun. The Emperor sat at his court in the capital Kyoto, but without any power, while the Shogun ruled the country in Edo, today's Tokyo. The Tokugawa period is therefore also called the Edo period. The Edo period was a period without major conflicts or wars. As a result, the importance of military power	 *Shimazu Tadayoshi (島津忠義, 1840 – 1897), the last daimyō of the Satsuma domain. until 1871 when all Daimyos were obliged to return their authority to the Emperor.* 

decreased and many samurai became bureaucrats, teachers or artists. During the Edo period, the Daimyo changed from a warlord to a patron of the arts, encouraging the development and perfection of art professions and the cultivation of traditions such as the tea ceremony. This was certainly also true of the practice of ceramics, which was initially used mainly for the manufacture of goods important to the tea ceremony. Many of these Daimyos had their own kilns and strove for perfection and innovation in the production of ceramics. The feudal era in Japan came to an end in 1868 with the installation of Emperor Meiji and the extensive modernisation of Japan. The last war was fought in 1877 by a small group of Samurai and is known as the Satsuma Rebellion. However, already in 1871, all Daimyos were obliged to return their authority to the Emperor. This brought an end to the power and privileges of the Shogunate and the Damyos and led to the abolition of the Samurai class, which also had a major impact on potters and other craftsmen. They no longer worked under the protection of the Daimyo, and from then on became independent craftsmen in a flourishing market of supply and demand. The overwhelming interest in the Western world in Satsuma-ware after the successful exhibitions in London, Paris and Vienna was the main reason for potters throughout the country to produce 'Satsuma-style' pottery that was almost indistinguishable from genuine Satsuma-ware in appearance.

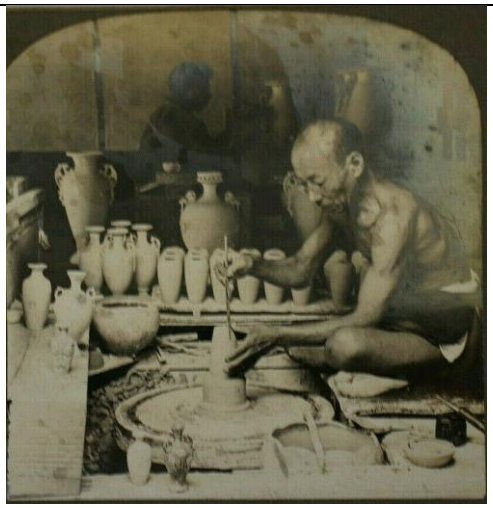
Tozama daimyō (外様大名, "outside daimyō") was a class of daimyō who were considered outsiders by the Tokugawa shohunate after they won the Battle of Sekigahara in 1600 and established their shohunate. The Battle of Sekigahara is one of Japan's most important historical events. It took place between an army of daimyō loyal to the Tokugawa clan versus an army loyal to Toyotomi Hideyori, the heir to the Taikō clan. The battle was won by the Tokugawa clan, and this victory allowed the Tokugawa family to establish their Shōgunate. Tozama daimyō had no hereditary ties to the Tokugawa shogunate, but because of their importance and status they were allowed to keep their domains. However, because they were also potential rivals of the Tokugawa Shogunate, they were barred from participating in the government, and many of their estates were reduced in size. In 1868, disgruntled

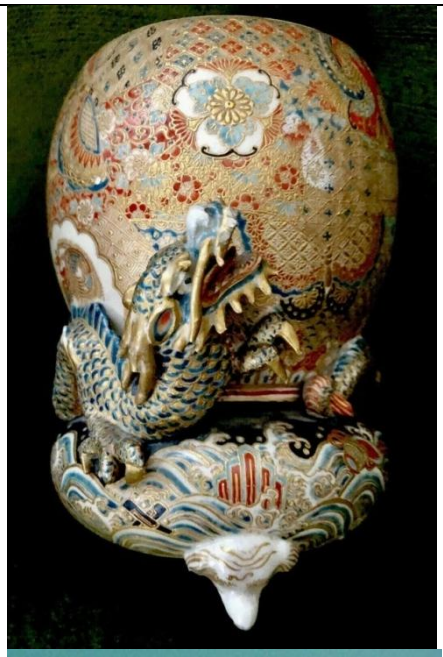
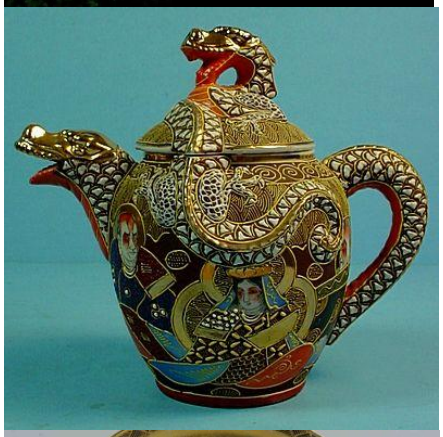
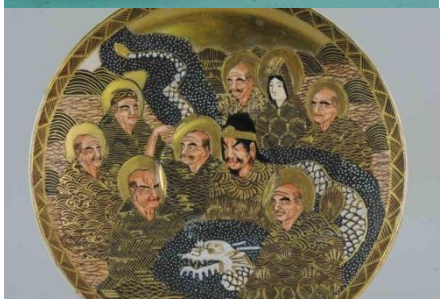
The Daimyo is often depicted on Satsuma pottery, although it is not always recognised as such. However, many court scenes are depicted and it is very likely that this refers to samurai of higher rank, as to the courts of the Daimyo or other noble families, as shown on this bowl depicting a rice harvest celebration made by Shiseki.

A dish, diam. 22 cm by Sozan, depicting a Daimyo procession in a winding formation of tightly grouped samurai on horseback and retainers on foot carrying banners and other paraphernalia, the feudal lord being carried in a kago (palanquin),

	daimyo, led by men from the two major anti-Tokugawa domains Satsuma and Chōshū, overthrew the Tokugawa regime and established the new centralized imperial state under Emperor Meiji. *See also: Sankin-kōtai / Daimyo procession and Shimazu*	
Diaper repeating patterns	Diaper refers to a whole range of decorative patterns used in various art forms such as silverware, architecture or ceramics to enliven plain surfaces. They are small surfaces with a repeating pattern of different shapes. Geometric forms (circles, squares, rectangles, or rhomboids) but also organic ones (leaf and flower motifs, arabesques) are possible, and within these again numerous interpretations. The number of possibilities is thus very large, although there are patterns that are used more often than others. On Satsuma earthenware, they are mainly found on the edges, i.e. the neck and foot rim of a vase or the border of a dish.The surface covered by them may be small, just a narrow rim at the top of a vase, or large, filling almost the entire space between the actual scenes. Sometimes there is only one type of diaper, but often several types are used next to and through each other. On Satsuma pottery, the way the diapers are painted is also an indication of quality. This applies both to the refinement with which it is applied and to the balance it has on the piece as a whole. Good quality satsuma has a refined painted border decoration, which does not disturb but adds to the beauty of the object as a whole. On Satuma of inferior quality the diapers seem to be of secondary importance, sometimes very roughly painted. The use of stencils to paint the different elements of the pattern in the right place was done to avoid mistakes that could disturb the regularity of the pattern and thus the overall picture. In the lower segment this was not so bad, but in the higher segment it would be unacceptable. Many of the different motifs have their own name, for instance  Asa no ha	 *A combination of different diapers on a lidded pot by Myagawa Hozan*  *A perfectly balanced border decoration on a small Seikozan koro*

	 Seigaiha  kame Many of the border decorations, however, do not conform to existing patterns, are a combination of multiple different pattenr or are unique creations of the painter and therefore have no name. These traditional Japanes patterns, in general are refferred to as Wagara. *See also Wagara.*	 *A combination of fantasie pattern, decorated on a craneneck vase.*   *A Kinzan bowl, inside and outside alomst completely covered with diapers.*
Doban tensha copper plate transfer	Doban tensha (銅板転写literally copper plate transcription) is a form of transfer print decoration, in which the design is transferred from an engraved copper or metal plate. It is intended to multiply the design in a relatively simple and fast way. which allowed the production process to be significantly accelerated. It is known that around 1880 Yabu Meizan used this technique to standardize his designs with copper plates while maintaining quality. The process of this transfer technique is described by Louis Lawrence (in "Satsuma. The Romance of Japan") and is much the same as with an etching or engraving. The engraved copper plate is	 A copper plate with daimyo procession used by Yabu Meizan

	inked and then wiped off, leaving all the ink in the grooves of the image. The plate is then pressed onto paper, and finally the paper with the still wet ink is quickly but gently pressed against the object, creating a print that can be painted on. In Yabu Meizan, the print serves as a "guide" for the decorator, who can use enamel and gold to create the final product. This still requires much skill on the part of the individual decorator, but it allows certain designs or parts of them to be repeated in an (almost) identical manner in less time. This technique, in which engraved plates are printed on paper and then backwards onto porcelain or pottery, is based on the transfer printing method used in Italy and England as early as the 18th century. At that time, the demand particularly for tea sets and related items increased, so methods were developed to produce them faster and in larger quantities. *See also Inban*	 Yabu Meizan vase with similar decoration.
Dobin top handle teapot	A dobin (土瓶 literally pottery bottle or pitcher) is a type of teapot with a round pottery body and a handle, often made of bamboo, attached to ceramic lugs on the top of the pot. The size is somewhat larger than other teapots, and was traditionally used for serving tea at family dinners. As Satsuma, they are also very common, if not more common in miniature size. The lid of this tea pot is called dobin no futa (土瓶の蓋).	 Kinkozan miniature dobin
Doki earthenware	Ceramics articles are made of clay, and when heated to very high temperatures the composition of the clay is permanently changed. The distinct characteristics is defined by the added ingredients and varied firing temperatures.Earthenware (doki 土器) is the term for glazed or unglazed pottery that is usually fired at a temperature below 1,200 °C. which means that the clay does not glaze and therefore remains porous. Due to its porosity, earthenware must be covered with glaze to be waterproof. Other forms of ceramics such as porcelain and stoneware are fired at a temperature high enough to vitrify. Earthenware is also softer, and can be cratched and chipped easily compared with porcelain and stoneware, and consequently articles are commonly	 *Kinkozan pottery, ca 1910*

	made in thicker cross-section as porcelain. Satsuma (at least authentic Satsuma) is always categorized as pottery (but fired at a high temperature making it almost stoneware), and therefore always covered with glaze and then enameled over the glaze *See also jiki /porcelain.*	
Dragon / Dragon ware	The Japanese dragon (龍, ryū)] is a legendary creature with divine attributes and is depicted with three toes, while Chinese and Korean dragons have four, with the exception of the Emperor Dragon, which is always depicted with five toes. Dragons play an important role in Japanese mythology and are first mentioned in the Kojiki (680 AD) and the Nihongi (720 AD), collections of myths relating to the birth of Japan. In Japan they are often water deities, and in this form are considered the "native dragons" of Japan. The best known is Ryūjin, also known as Watatsumi, a powerful dragon god who ruled over the oceans and all the fish, jellyfish and sea turtles in it. From Ryūgū-jō, his undersea palace of red and white coral, the mighty beast ruled the tides with his magical tidal jewels. Ryūjin could also take human form and his descendants included Jimmu, the first emperor of Japan, who was also descended from the sun goddess Amaterasu. He was the progenitor of all subsequent Japanese emperors, and the idea that the Japanese imperial family was of divine origin only ended after World War II when Hirohito officially denied it. Dragon ware is the name given to Satsuma pottery in which the dragon forms a prominent part of the decoration, often in combination with gods, immortals or scolars. Dragon ware is one of the most common forms of Satsuma pottery and can be seen on everything from small buttons to koros, tableware, vases and large palace vases. The decoration may be painted, or cast or sculpted in relief. More specific, dragon ware is made in relief and/or using heavy moriage to decorate the dragon in combination with flat painted figures as gods, rakan and immortals.	  
E		
Eboshi formal	Satsuma pottery often features images that refer to historical scenes. These may be actual events and scenes from stories and legends or images from the everyday	

headware for men	life of the nobility and the Samurai class of the Heian and Edo periods. To get a better idea of what is depicted, clothing, hairstyle and headgear can be a good indication of the rank, social position or profession of the persons depicted. Ebosh (烏帽子) refers to a class of hats worn from the eighth century onwards (Nara period). Eboshi is an everyday headgear worn by court officials and their servants. They are uniformly made of black cloth and in later versions even paper was used. Originally soft and pliable, they went around the head and covered the hair, which often fell back, a style that remained common among the common people and was known as nae-eboshi (pliable eboshi). Nae-eboshi, or "soft" eboshi, is most commonly seen on commoners and men without official court rank. Eventually, it was starched and lacquered, so that it took on a long, upright form. There are many types of eboshi, but the basic one is the tate eboshi, which was often used by nobles and their servants, usually those who had been granted access to the palace (tenjōbito). The shape varied with the rank and position of the wearer, but nevertheless these were everyday hats, as opposed to the formal kanmuri. As the military aristocracy and Samurai class increased in power and prestige, they initially adopted more refined versions of the nae-eboshi, eventually arriving at a folded ori-eboshi that became the iconic headgear for centuries and can still be seen at Shinto shrines and festivals. *see also kanmuri*	 Nae eboshi  tate eboshi  ori eboshi   Kinkozan vase with samurai wearing various types of eboshi
Edo / Edo period	Edo (江戸) is the former name of Tokyo. It became the de facto capital of Japan beginning in 1603 as the seat of the Tokugawa shogunate, while the emperor formally held his residence in Kyoto, the historic capital. Under the rule of the Tokugawa clan, Edo grew into one of the largest cities in the world. After the Meiji Restoration in 1868, the Meiji government renamed Edo to Tokyo (東京, "Eastern Capital") and moved the emperor from the historic capital of Kyoto to the city. The period from 1603 to 1868 during which the Tokugawa family ruled Japan is known as the Edo period. The Edo period was a period without major conflicts or wars. As a result, the importance of military power declined	

and many samurai became bureaucrats, teachers or artists. During the Edo period, the Daimyo changed from a warlord to a patron of the arts, encouraging the development and perfection of art professions and the cultivation of traditions such as the tea ceremony. This certainly included the practice of ceramics, which was initially used primarily for the manufacture of goods important to the tea ceremony. Many of these Daimyo had their own kilns and strove for perfection and innovation in the production of ceramics. This was certainly true of the Shimazu family, who ruled the Satsuma domain.
The primary purpose of a domain kiln was to produce tea utensils and daily necessities used by the daimyo, his family and other high ranked and to present as a gift to the shogunate and other daimyos. It was not distributed to the public to make the pottery even more rare and precious tot receive as a gift.

Some relevant developments for Satsuma pottery during the Edo period:
In 1617, after many experiments, Korean potters succeeded in making white pottery (Shiro-Satsuma) from clay discovered in Naeshiraga which, after purifying the iron, was suitable for making white pottery. White Satsuma pottery was cherished by the feudal clan and used as an official utensil for the tea ceremony, for personal use or as a gift.

Following the example of Chinese porcelain and with continued encouragement from the Shimazu family, more types of decorations were developed and applied, including glazes with a wider range of colors and gold dust. Decoration was limited to monochromatic, later sketchy representations, but not nearly in the way that would later be applied. At the end of the 18th century a new phase in the production and decoration of Satsuma pottery began. Around 1787 potters from Satsuma were sent on a study tour to learn and apply new techniques of color glazing to Satsuma pottery. In Awata, a district of Kyoto. they were instructed in the technique of polychrome overglaze and gold application to lightly colored clay covered with craquelé. After returning to Kyushu, Satsuma potters began to revolutionize their wares in the last years of the eighteenth century with a new range of designs, colors, and techniques, highly detailed painted decorations with a full color palette, and

Back and frontside of an early Edo period Satsuma plate, ca. 1630-40 (*Sunko roku Satsuma*: bronze coloured decoration)

Shirosatsuma (white glazed) clove boilier or choji buro from the Setouchi Town Folk Museum 17th century

Decorated vase from the Metropolitan Museum collection, ca 1820

	thickly applied gold. At the end of the Edo period, this Sastuma pottery was first and successfully exhibited in Europe. The great interest from the West led to a huge increase in the production of Satsuma and Satsuma-like products and eventually to mass production in the Meiji and later peridos. However, wonderful and true masterpieces were also produced and certainlay not only bij the welknown masters as Yabu Meizan or Kinkozan. *See also Tokugawa* *See also Meiji*	 A clove boiler ca 1850 from the Metropolitan Museum collection
Etsuke ceramics painting	Etsuke (絵付け) is the technique of overglaze and underglaze painting on undecorated pottery or porcelain. Satsuma pottery was initially admired in the West, and also in Japan itself, for its delicate ivory-white clay and a glaze with gossamer craquelure, on which only sparse decorations were applied. That changed when success led to enormous demand and a distinct style emerged that became primarily an export product. There was an increasing emphasis on lavish decorations featuring gods, historical scenes, the rich nature of Japan and many geishas. Etsuke workshops: Decoration became an activity separate from the kiln, and from the beginning of the Meiji years, numerous "etsuke" studios emerged in Kobe and Yokohama that specialized in decorating blank glazed earthenware from Satsuma. In addition to these studios, there were a number of independent but highly skilled artists who worked for companies such as Kinkozan and Hododa. These studios ordered their undecorated objects (blanks) from the Satsuma region because fine glazing required much more skill than glazing the decorations. In places with their own traditions of pottery, such as Kutani, Kyoto, and Tokyo, studios and workshops like Kyoto made their own blanks, eliminating any actual connection to Satsuma. This can often still be seen in the color of the clay and the somewhat coarser craquelures. With export Satsuma this was of less importance, as often the whole object was painted.	 *An undecorated blank koro presumably from the late Edo period*  *A fully decorated koro by Kinkozan*
F		
Fue traditional flute	"Fue" (笛) is the general term for flute in Japanese. Like everywhere else in the world, there is a range of types, varying in	

shape, size, tone colour and ways of playing. Fue are traditionally divided into two basic categories - the transverse flute where the instrument is held to the side and the player blows into the side of the flute. The ryuteki, nohkan and shinobue are all examples of transverse flute. The other kind of flute is held vertically and the player blows into the end. The shakuhachi and hichiriki are examples of this type of flute (although the hichiriku is actually more of a reed instrument than a flute).

The Japanese flute is imbedded in a profound cultural context often used as an aid to Zen Buddhist meditation. Traditional Japanese flutes were originally made from the lower part of the bamboo stem, and have evolved into different types used on different occasions. The most well-known are the Shakuhachi (an end-blown flute) and the Shinobue (a transverse flute).

The Shakuhachi 尺八 originated in ancient China, and probably reached Japan in the sixth century. It is an end-blown toothed flute with five finger holes. The term shakuhachi describes the length of the traditional Japanese flute. The word "shaku" 尺 refers to an ancient Japanese unit of measurement (30.3 centimeters) , which is divided into 10 "sun" 寸. A Hachi 八 means "eight" , which means that the length of a traditional shakuhachi is 1 shaku and 8 sun, about 54 cm. Although there are great differences in length, ranging from 30 to 90 cm, all traditional Japanese flutes of this type are called shakuhachi.

The Shinobue篠笛 is often played with the Taiko (taiko drum) and kane (gong or cymbals) in Japanese festivals and is still popular today because of its warm sound and a very wide range of about two and a half octaves.

Other types of fue are.

The Ryuteki (龍笛)is one of the wind instruments for traditional Japanese court music. It gets its name (dragon flute) from the sound that sounds like "the cry of a dragon, clear and loud. These instruments are similar, but the sound, shape, and types of music are different. It has one. Like the shinobue, it is a transverse flute, but is slightly heavier and looks more luxurious because of a lead interior and the bindings that are wound around the whole part.

The Nohkan (能管)is a flute that is played together with drums (taiko & tsuzumi) for kabuko and noh theatre, the traditional Japanese performing arts. Like the ryuteki

Lady playing a shinobuel, Meij period

possibly a picture that refers to the legend of Ushiwakamaru playing the Shakuhachi on the shores of Lake Biwa, unknown maker

Music Group, scene from a bowl depicting the rice harvest festival by Shiseki

	flute, it has a lead inside and bindings are wound around the whole movement. However, the flute also has a small tube called "nodo" which is connected to the body, giving the nohkan a unique high-pitched sound. The Hichiriki (篳篥)is a small wind instrument with a flat double reed, and is the most commonly used of all the instruments in the gagaku[traditional hog music]. It is also often heard at ceremonies such as a Shinto wedding. Although only 18 cm in length, it has a very loud and also unique sound, somewhat similar to a clarinet. Pictures on Satsuma pottery often refer to historical scenes or scenes of festivities in which musician court ladies or itinerant musical groups can be seen. The instruments that are depicted the most are the shimase, biwa, koto (zither), and taiko (drum) and just sometimes the flute. Since the Shakuachi and the Shinabue are the most common fue, it is likely that these two variants can be seen in pictures on paintings and ceramics like Satsuma. It must be said that the differences are difficult to see and it is not known whether the painter really wanted to be so specific. The most obvious distinction is that between a tranverse flute (shakuachi-like) or an end-blown flute (shinabue-like), which because of the position of the hands could also be a compositional consideration rather than a historically factual one.	 Musicgroup from a vase depicting a wedding celebration by Hattori 
Fuki-e sprayed painting	Fuki-e (吹き絵-blowingpicture) or Fukizumi (吹墨blowing ink) is the technique of creating very even surfaces but especially of creating gradated shades and transitions within one colour or between different colours. The paint is not applied directly with a brush, but splashed (using a fine wire mesh) or blown very finely onto the surface. Motifs can be applied by using a stencil which causes the paint to be applied only to the area not covered by the cut-out pattern. It can also be without stencils. The technique has been used in Arita since the 17th century, but was adapted for mass production by Nihsiura Enji (Mino porcelain) ca 1880.	 A small plate with cranes in Fuki-e technique by Nashiura Enji, late Meiji- period.

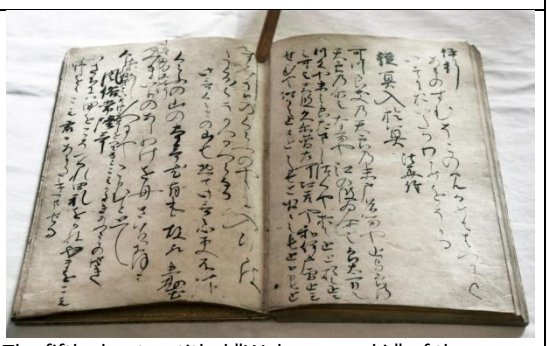
Fukurin cover ring	Fukurin (覆輪 literally: cover ring) is a decorative border that can refer to many uses, from architecture to the hem of a kimono. The scale pattern of the koi carp is also called Fukurin. In general, it is a decorative border, made of a different material than the object itself. In ceramics, it is a narrow metal band that covers the rim of a ceramic vessel or other object, both for protection and decoration. The rim can be made of gold-plated or silver-plated bronze or copper, or pure silver and even pure gold. It is most commonly used in Tenmoku chawans, but is also found on other Satsuma products as dishes. The metal rim on a chawan is part of the style and making process and was not mounted later, as can sometimes be seen on Satsuma plates. This usually happened afterwards on behalf of the western customer, but most if the time ot was mounted much later in the west itself.	 An early Edo white Satsuma chawan with fukurin.  A Satsuma millefleur plate mounted later in a silver everted and shaped rim by Shreve & Co, San Fransisco
Futa lid	A futa (蓋) is the general term for a lid, including the lids of bowls, urns, jars, teapots or koros. On Satsuma pots, the lids are often richly painted, reticulated or decorated with small figurines, making them a striking eye-catcher. On koros or tea caddies, they are also sometimes made of another material, such as silver or another metal. When used in the tea ceremony the futa is laid on specially designed lid stands (Futaoki).	 A tripod koro by Chin Jukan XII, with a giant Shishi lion as lid.
Futaoki lid stand	A 蓋置Futaoki is a stand for the lid of a tea kettle or teapot during the tea ceremony. It can vary in size , depending on the size of the lid, and in quality which depends on the particularity of the ceremony and its guests.	 蓋置Futaoki: stand for the lid of a kettle

G

Geisha

Japan as depicted on Satsuma pottery is larded with fair ladies. They can be seen on vases, koros, bowls and anything else that lends itself to this.
They are often referred to as geishas, as a synonym for any beautiful Japanese woman in kimono. However, this interferes with the western idea that the geisha can be considered a prostitute. This too is a misconception; the services and gifts of a geisha are much more on the cultural and literary plane. A geisha (Japanese: 芸者;) is traditionally a Japanese muse for artists, and literally also means "person of the arts." She is a society lady who is dressed in strictly stylized attire and pleasantly enlivens a company's evening with music, song, dance and conversation. It is not uncommon for her to also have sex with her clientele, but this is never the main focus and in most cases is also not the case. In general, men are supposed to admire her, but not touch her: Sometimes, however, if the mood, the man and the money were to her liking, they would sell their bodies or serve as mistresses to wealthy men who took care of them, but they were not supposed to say a word about it.
Geishas were considered paragons of beauty and refined culture.
To attain that paragon, they received as apprentice-geisha (maiko) training from an early age in classical Japanese music, song and dance, and specific manners including how to carry on a witty conversation. The status of the house in which a geisha was allowed to receive her training and later became affiliated with also determined her status in the hierarchy. Geishas were a common sight in cities such as Kyoto and Edo/Tokyo in the 18th and 19th centuries, and are depicted manytime n works of art. It is difficult to say whether all these women as depicted on Satsuma ware and other works of art are indeed geishas.Characteristic features of the geisha are the artful wig of black hair, the whitish face with red lips, and a strikingly decorated kimono or silk dress tied around the body in a certain way. However, almost all women on Satsuma more or less conform to these characteristics and the environment in which they are depicted is a probably a better way to see it. Family scenes with children playing or women buying luxury fabrics are not meant to be geishas; women playing an instrument or serving

Geisha's entertaining a getleman.

	tea or otherwise in an elegant pose are more likely to represent a geisha.	
Genji monogatari The Tale of Genji	The "Genji Monogatara" (源氏物語 the Tale of Genji) is part of Japan's cultural heritage, and is considered one of the oldest novels in the world. The Tale of Genji was written by Murasaki Minamoto no Tōru Shikibu (紫式部, English: "Lady Murasaki"; c. 973 - c. 1014 or 1025), a court lady at the imperial court in the Heian period. Murasaki is best known as the author of The Tale of Genji, but she also wrote The Diary of Lady Murasaki, a collection of poetry. In her work, she gives a detailed picture of the morals, customs, etiquette, dress and manners of court life in the Heian period, making her work not only literary but also historically very important to Japan. The Tale of Genji is written as a very long story, divided into 54 scrolls (chapters) with the main character being Hikaru Genji, (光源氏-shining Genji)). The first known reference to the story of Genji dates back to November 1, 10008, a date still considered the official "day of birth" of the famous novel today. Because all later versions have been copied by hand, it is difficult to determine which is the most original. These editions are known as "codex" (scripts). The story tells about Hikaru Genji, who is the second son of Emperor Kirihu and a lower-ranking consort, Kiritsubo no Ko. Kirihu did not want his son to be involved in the succession struggle and made him a citizen with the status of a minister. The Tale of Genji describes Genji's his childhood and youth, his loves and loss of loved ones, his death and the fate of his descendants, and although he is a fictional person, it is possible that the author was inspired by the lives of some historical figures, including Minamoto no Tōru, who was a grandson of Emperor Saga, and thus one of the Saga Genji clan. Genji is described as an extremely attractive man of many talents who easily won the favor of those around him. His appearance would seduce both men and women, with desirable features such as smooth white skin and dressed according to the latest fashions. He has many mistresses but in fact pursues an unattainable object of desire, his father's young and beautiful bride. After the tragic consequences of this love, Genji wanders from one affair to another, always looking for some kind of completion to his life. The Genji monotagara is a psycholic novel and a dramatic love story of great class and has been a source of inspiration for	 The fifth chapter, titled "Wakamurasaki,".of the oldest known copy the Genji monogatari,  Murasaki Sgikibu as painted by Tosa Mitsouki (1617-1691)  Scenes from The Tale of Genji on a Meiji Satsuma jar.  The Tale of Genji - Stills from an animated film “Murasaki Shikibu: Genji monogatari”, made in 1987 directed by Gisaburô Sugii.

	numerous artists,who gave their version of it in poetry, wood prints, scroll paintings and ceramics, and in recent times in film, comic books and animations. *See for more: www.taleofgenji.org/*	 2000 Yen banknote issued 2008, with illustrations from the Genji Monogatari and the Murasaki Shikibu Diary. .
Geometrical forms	A major reason that Satsuma, as it is known in the west, is so highly regarded is its refined decoration. The attention to that decoration that existed in the west in many cases led to over-decoration with a plethora of "oriental" motifs, made to look "Japanese" to an audience unfamiliar with the culture. It remained popular with the average Westerner and therefore commercially attractive to make, but from the late 1800s it was no longer appreciated by connoisseurs. What applied to the painting also happened to the design of the pottery itself. Authentic Satsuma as made in the Edo period was simple in form and decoration, the modest yet refined appearance it assumed was the main attraction From the end of the Edo period, and certainly during the Meiji period, there was also a tendency to come up with special shapes, in competition with the countless other makers of Satsuma wares. Vases and koros, as well as tea sets, were richly decorated with Japanese motifs. Foo dogs, dragons and gods in semi or full relief can be found in abundance in the western market. Only a few achieved a special artistic achievement, for example Makuzo Kozan who made vases on which beautiful expressive sculptures are modeled. However, the opposite also occurred. There are also examples of Satsuma pottery where the form has been reduced to the essentials, without any frills. Pure geometric shapes such as spheres, cones, cubes and polyhedrons are not to everyone's taste, but undoubtedly have a certain charm that is of a different nature than can be seen in the richly modeled Satsuma.	 triangular vase  cube shaped koro  hexagonal lidded vase  a tea caddy with 14 faces (6 squares and 8 triangles, known in geometry as cuboctahedron)

Gosekku five seasonal festivals	The gosekku (五節句) are the five seasonal festivals celebrated in Japan. They are traditionally Chinese celebrations. The origins of the gosseku were an amalgamation of Japanese and Chinese customs celebrated in Japan since the eighth century. Japanese culture and tradition incorporated it in a unique way that spread across the country. Under the Tokugawa shogunate, Japan lived in a prolonged period of peace, political stability and economic prosperity during which appreciation of art and culture spread to all levels of society. New forms of popular entertainment and festivities emerged that had hitherto been reserved for the court and the samurai order. With the intention of making the festivities common in these circles also accessible to the common folk, a cycle of five seasonal festivals, Gosseku 五節句, was established by the shogunate in 1616. The festivals are held on days with odd numbers in both month and day, 1 January- 3 March- 5 May- 7 July and 9 September. Since the festivals are from China, it is according to the principles of Yin and Yang, where odd numbers are positive numbers. The festivals were held until the beginning of the Meiji era. Many of them are still celebrated today but over the centuries several festivals have changed date or character or are known under different names. The five Chinese-inspired festivals are: Kochouhai 小朝拝 (New Year's Celebration) /First month, First day ; *See also jinjitsu* Kyokusui no en 曲水の宴 (Feast of Drinking around a Meandering Stream) /Third month, Third day *See also Hanimatsuri* Tango no sekku 端午の節句 (Boys' Festival) /Fifth month, Fifth day ; *See also Tango no sekku* Kikkouden 乞功奠 (Tanabata 七夕 Festival) /Seventh month, Seventh day; *See also Tanabata* Choyo no en 重陽の宴 (Feast of Chrysanthemums) /Ninth month, Ninth day. *See also Chouyou no en* The gosekku (五節句) were always a source of inspiration for artists during the Edo period, although some festivals were	 1) *Shogatsu: Manzai* (First month)r.  3) *Sangatsu: Sakurami* (Third month): cherry-blossom-viewing),  5) *Gogatsu: Sekku* (Fifth month: Boys' Festival)  7) *Shichigatsu: Tanabata* (Seventh month_

	more popular than others. Certain festivals can also be admired on Satsuma pottery. In particular, Hanimatsuri (puppet festival) and Tango no sekku (Boy's day) were depicted with regularity.	 9) *Kugatsu: Kikuen* (Ninth month: chrysanthemum garden),
Gosu blue Cobalt blue	Gosu is a natural cobalt, a naturally occurring element found in rocks, soil, water, plants, and animals. Compounds have been used to create Gosu Blue, an enamel (low firing) glaze with an intens blue color. After firing and depending on the heating, gosu can turn blue, dark blue, black or green. However, the colors blend depending on the season, weather and humidity. Therefore, two Gosu Blue products are never identical. On satsuma Gosu,Blue is is mainly found on pre-1900 Satsuma ware known as Imperial satsuma. It is an expensive glaze to produce but extremely stable so it remains intense and will not fade. The cobalt oxides that came to China from Western Asia via the Silk Road were originally used around Persia to color ceramics. It was the Chinese Jingdezhen (or Keitokuchin) kilns that sublimated this blue color onto pure white bowls. This enamel was brought to the region of Arita, the center of Japanese ceramics in the early Edo period. The Gosu Blue technique involves putting a special large Dami paintbrush into the "Gosu enamel" and skillfully painting it onto the ceramic body. The dripping of the enamel is controlled by gently squeezing the brush with the fingers. It requires great skill, concentration and, patience to draw by hand. Gosu blue was gradually replaced after 1870 when German chemist Gottfried Wagner introduced the method of using industrially refined cobalt instead of the natural mineral cobalt (gosu). The question is how long it took for synthetic cobalt oxide blue to completely replace the use of gosu blue. According to Sandra Andacht (in Treasury of Satsuma), the use of gosu blue stopped in the early 1870s and was replaced by cobalt blue after it was introduced in	 Gosu blue on a an unidentified Imperial Satsuma vase , late Edo period

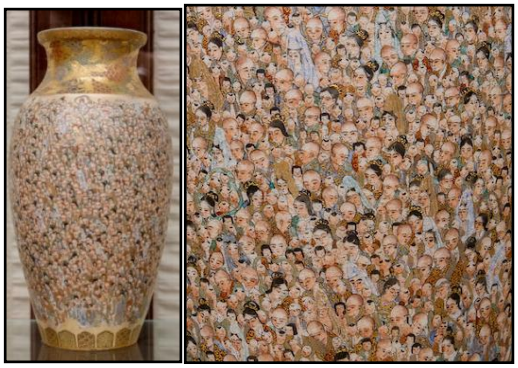
	Japan. Others believe that gosu blue was also used in later years until the turn of the century. There is a shift in decoration style at the end of the 19th century. Gosu blue, as far as we know, was only used on traditional designs, floral motifs, mythological figures, and gods/rakan motifs which is known as "Imperial Satsuma" and is typical of Satsuma pottery in late Edo and early Meiji, not later then 1900. It is never seen on the more modern style Satsuma, which was explicitely made to please the West. Geishas, enchanted landscapes, Samurai and the like made with Gosu blue is rarely or not seen. And since the (mass) production of these Satsuma-style items began around the same time that synthetic Cobalt oxide was developed and became available, it seems plausible to say that the new cobalt blue spread throughout the country in a few years because its use produced a brighter blue color, and most important it was much cheaper to produce than the natural mineral cobalt (gosu). So in general, one can say that gosu blue on an object is a good indicator of pieces made no later than 1900 and likely dating from the late Edo period to the early Meiji period.	 Rare Japanese early Meiji vase, with both natural gosu-blue and synthetic cobalt-blue. Example of modern and traditional hues on one and the same object.  A Kinkozan (synthetic) cobalt blue vase
Guinomi Sake cup	A guinomi is a cup for drinking sake. There are various models, of which the ochoko is the most common, but the guinomi is the best known and is often used as the general name for all sake cups. However, there are differences between the various models. The guinomi (ぐい呑) is somewhat larger in size and usually made of ceramic, but also of metal, glass or wood. The texture of a guinomi is traditionally a bit rougher, and modern ceramic masters also pride themselves on making indvidual works of art out of it. The ochoko (猪口,) is the most common type of sake cup. They are generally smaller cups, intended for sipping sake. The shape is similar to that of the guinomi, and the larger ochoko are therefore considered guinomo. Ochoko are usually made of porcelain or earthenware, and to a lesser extent of glass, wood or metal.	 Guinomi with draft ice glaze by Seigan Yamane, ca 1990

	The Kikichoko or Janome Ochoko (蛇の目 litt: snake eye) ochoko is a sub-category of the ochoko, and is very popular with sake connoisseurs. It is called Janome because of the two blue circles in the cup, resembling the eye of a snake. These circles are used to check the quality of the sake. The white parts are to check the transparency of the sake and the blue circles are for the sake's shine. Janome ochoko are usually made of white porcelain, which is why they are rare to find (if all) in Satsuma pottery. The sakazuki (盃) sake cup, low and wide in shape, is the oldest sake cup style. Sakazuki cups usually have a small capacity, intended only for sipping. They were and are often used for special ceremonies such as weddings. Etiquette dictates that the host should first pour for the guest, and then the guest does the same for the host. This symbolises the care one has for one another. The sakuzaki is usually made of porcelain, but can also be found in precious metals, earthenware or lacquer, and as it is a ceremonial cup, it is often beautifully decorated. This is also a reason for Satsuma makers to sometimes make beautiful specimens. Less well known is the bajohai, a sake cup on a high foot. This form of sake cup is said to have originated with Mongolian nomadic peoples, who, according to legend, used it to drink wine while riding their horses through the mountains. According to historical documents, the Bajohai was also used by samurai warlords in medieval Japan to drink sake whilst riding their horses.	 Ochoko (with amime design) by female artist Tamie Ono (b. 1955), Cunyo -studio .  Kikichoko / modern ware  Sakazuki by Kinkozan  Bajohai cup Satsuma pottery
H		
Haari Matsuri	The Dragon Boat Racing Festival, also known as Haarii (爬龍), are festivals held to pray for the safe passage of fishermen	

Dragonboat race festival	and to thank the sea for its blessings. The origin of this festival lies in China, from where it was introduced to Japan about 600 years ago. There are several legends about the origin of this festival. The most famous story relates to the commemoration of the death of the poet Chu Yuan, who drowned on the fifth day of May 5, the fifth lunar month in 278 B.C. On this day, dragon boat races are held, symbolising the attempt to save Chu Yuan.. In Japan, it became a Shinto festival to pray for a good catch and the safety of fishermen and divers, known as "uminchu"(海人). It is now celebrated all over East Asia and even Hawaii. Japan is surrounded by the sea and boats played an important role in people's lives. Boat owners and builders tried boat races to check the performance of their boats and to show off their boat-building skills. Thus developed the traditional boat races, which have continued to this day. Today, about 260 boat races are held throughout Japan and involve many types of boats, from cockpit boats (Tarai Matsuri) to rafts (Ikada Matsuri) to imperial dragon boats. One of the most famous is the dragon boat race of Okinanawa, the Naha haarii held in May and June (with May 5 as the actual holiday) all over Okinawa, with large boats painted with the image of a dragon and with a crew of 42 rowers and other men. Other races, with smaller boats, are also held around Okinawa and the festivities are no longer limited to May 5, but extend throughout the months of May and June.	   A saucer and two bowls, all depicting spectators watching a dragonboat festival. The first plate is crowded with women dressed in costumes from Heian period. The second is a bowl crowded with men in what looks like Chinese robes. Most likely the artist tried to illustrate a scene from the original Chinese dragonboat festival, which was performed on rivers and creeks to pray to their God of Agriculture. The last bowl was made by Ryuun Fuzan.
Hana-Iri flower vase for tea ceremony	Flowers are very important in the tea ceremony because they contribute to the inner state of mind of the visitor with their colors and serene shapes. The general name for a vase is Kabin (花瓶), but when they are used for the tea ceremony they become hana-ire or hanai-ke (花生け- flowers-life), which emphasizes life itself, and not the beauty of the arrangement as is the case with Ikebana. The hana-ire is explicitly part of	

	the historical and aesthetic rules of the tea ceremony, and the choice of the type of hanaire used, how it is placed in the tokoname (hanging from the ceiling, on the wall, or standing in front of or slightly beside the scoll), and which flowers (which are seasonal) are used depends on the degree of formality of the ceremony and the rules governing it. Formal (Shin) hanaires are made of copper or porcelain (celadon seiji, white hakuji, blue and white porcelain sometsuki, and porcelain shonzui with indigo pattern) For semi-formal (Gyō) tea ceremonies, Japanese porcelain and glazed ceramics are used. For informal (Sō) tea ceremonies, Raku pottery and unglazed pottery are used, as well as vases made of bamboo, wood or gourd and wicker baskets. *see also Kabin and Ikebana*	 Hanaire as placed in the tokonoma (床の間) the alcove where usually a scroll and flowers are displayed  The tokoname with a hanging hanaire in a traditional tearoom
Hanami cherry blossom festival	Hanami- (花見) or Cherry Blossom festival literally means 'flower viewing' and is one of Japan's most ancient festivals, celebrated by picnicking in the vicinity of cherry blossoms. Since the trees bloom at different times throughout Japan, there is no exact date on which it is celebrated, but sometime in the spring in March and April. Hanami has its origins in the eighth century, and originally focused on plum blossoms, which bloom slightly earlier. The focus switched to cherry blossoms during the ninth century reign of Emperor Saga, who held flower-viewing parties under the cherry blossom trees of the imperial court in Kyoto. At these early celebrations, aristocrats wrote and recited poems about the blossoms, and took pleasure in their beauty. Hanami gradually spread from the court elite to the samurai, and eventually to the common people. Nowadays almost everyone in Japan eagerly looks forward to the coming of the cherry blossoms. People bring home-cooked meals, make barbecued foods, or buy take-out food to mark the occasion. Cherry blossoms are often depicted in works of art because of their lovely	 A family picnic scene during Cherry blossom festival, by Chiuzan  Cherry blossom viewing from boats on the river, Yabu meizan

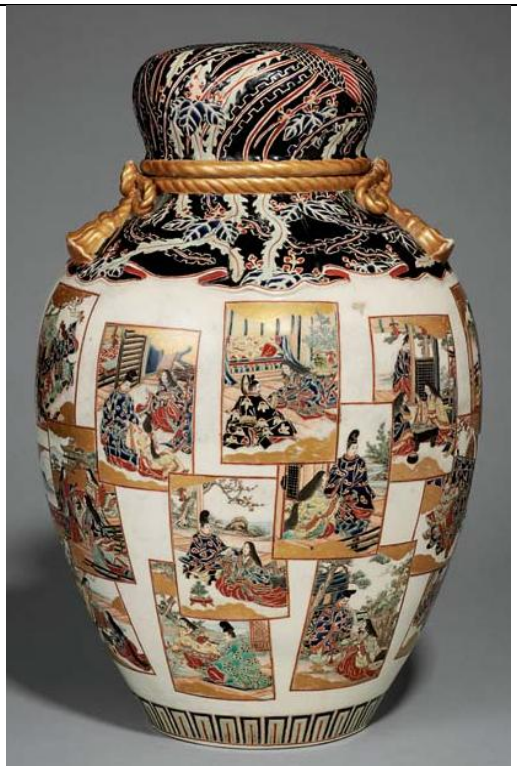
	beauty, but also because of their symbolic meaning. The flower's brief blooming time and the fragility of the blossom is closely associated with the concept of mono no awareness (物の哀れ), a Japanese term used to describe the awareness of impermanence, or transience of things, and a gentle sadness at their passing. Haname, viewing cherry blossoms is therefore associated with the impermanence of life and an appreciation of fleeting beauty. And because viewing cherry blossoms is such a picturesque scene, it is depicted by almost all Satsuma producers, making it the most common depiction of all festivals.	
Hanatoribun flowers-picking	Hana toribun (花取り分), refers to Kacho-e style of "bird-and-flower painting", although it is usually designed only with flowers and therefore is translated as "picking flowers". It is less naturalistic than the kacho-e design, which is intended as a tribute to nature and where the flowers and birds are often part of a wide landscape. Hanatoribun is more decorative, but not as lavish as milleflower design and it does not cover the entire surface. *See also Kacho-e* *See also Hanazume*	 Kinkozan Hanatori bun vase
Hanazume or nuritsubushi millefleur or filled-in decoration	Hamazume 花詰 (Flower packed), is a style of decoration on Satsuma and other ceramics such as Kutani, which is more commonly known as Millefleur or Thousand Flowers decoration. It is in fact the most extreme version of painting in an exuberant - horror vacui - manner, where the beauty is created by repeating a particular motif countless times. The essence, then, is that almost the entire surface is covered with a large quantity of the same motif. The repetition of these motifs as a whole produces a colourful abstract effect, of which each individual detail is only perceived on closer inspection. The smaller the individual motifs are painted, the more abstract the whole is perceived to be. The usual name for this is "thousand" or "mille" with the motif behind it. "Milllefleur" paintings are the best known, but butterflies or "millepapillon" are also frequently seen. The "thousand faces" is best known on Kutani pottery, but it was also occasionally applied to Satsuma pottery, as in the last example. Hamazume 花詰 (packed with flowers), refers to flowers, but since the style was also adapted to other motifs such as butterflies or birds, a more generic term as nuritsubushi or	 Millefleur vase by Okamoto Ryozan for Yasuda cie. 

	"filled-in painting" (塗りつぶし,) might be better. These millefleur or other patterns of repeating motifs on Satsuma pottery were popular exports and are still sought-after collectibles. *See also Hana toribun*	A mille papillon koror by Kinkozan  A Satsuma 'Thousand faces 'vase , unmarked. In contrast with Kutani 'thousand faces', the faces are more realistic painted and have a individual expression on it.
Hashioki chopstock rest	A hashioki 端起き or chopstick rest is tableware, similar to a knife rest or spoon rest, used to keep chopstick tips off the table and prevent used chopsticks from soiling the table or rolling off the table. Because they are made in a variety of ceramics, including Satsuma, and in a variety of shapes, they have also become collectibles, although less popular than Satuma buttons or Satsuma hairpins.	  

Hasu Lotus flower	The lotus flower (蓮 hasu) grows straight out of the mud through the murky water and then emerges as a beautiful, fragrant flower, floating on the surface of the water. In Buddhism, the mud in which it takes root and the muddy water around it represents attachment and fleshly desires, and the flower over the water is the promise of purity and spiritual upliftment. It thus became a symbol of man's ability to attain a state of purity and enlightenment from the mud of life. This special meaning can also be found in Hinduism and in ancient Egypt. Naturally, the lotus is also a subject that can be found in many works of art. Also on Satsuma wares, the lotus flower is a common image. Kannon is often depicted holding a lotus flower with closed petals, Buddha sits on a lotus throne, vases and bowls come in the shape of a lotus flower. Special attention to the lotus can be found in the fascinating work of the Buddhist nun, calligrapher, poet and painter Otagaki Rengetsu (太田垣 蓮月. Her name Rengetsu (蓮月 Lotus Moon) reflects all her dedication to this special flower and what it stands for. In the first half of the 19th century, she was one of the most loved and appreciated artists in Kyoto. *See also Rengetsu yaki*	  Two vase shaped as a Lotus flower.  An Amida Buddha, holding a ceremonial fliy whisk (hossu 払子), seated on a lotus throne   Wonderful Gyokozan statue with Kannon sitting on a Shishi, holding an unopened lotus in one hand, which represents the Buddha nature in us all.
Heian	The Heian period (794 -1185, 平安, literally peace and tranquility) began with the relocation of the capital of Japan to Heiankyō (present-day Kyoto). Emperor Kanmu, the then emperor decided to do so to strengthen his own position of power, but also because of its geologically favorable location on a river and through that river access to the sea. This created a great influence from China, which at the	

time of the Tang dynasty was flourishing in art, architecture and literature and rituals. The Imperial court in Japan took over without much input of its own until a late 9th century uprising broke out in China that would eventually lead to the end of the Tang dynasty in 907. Contacts with China stagnated, the influx of extravagant Chinese art products ceased and there was no further exchange of ideas and rituals. Japan therefore had to rely more than before on its own creativity, and gradually a more individual Japanese culture developed, which in the areas of painting, literature, architecture and ritual was more thoughtful and sober than the extravagant Chinese example. Although in name the emperor ruled the country, it was in fact the Fujiwara clan that held the true power. The family was strongly tied to the imperial family through marriages of the emperor to a Fujiwara wife, and provided a period of long-term peace. This could lead to a large group of court nobles called the kuge(公家)that did not have to concern themselves with political concerns and concentrated on anything that could enrich and beautify life at court. Grafted on thorough knowledge of Chinese scriptures and court life of the Tang dynasty, art, literature, rituals and fashionable trends were the obvious interests of the kuge. After the collapse of the Tang dynasty, the power of the Fujiwara family increased even more, and after the death of Emperor Daigo in 930, the family even seized full power within the imperial court. They ensured that central control of Japan was replaced by a clan system, allowing noble families to control ever larger areas called Shöen (荘園). The political power of the Fujiware family declined with the arrival of Emperor Go-Sanjo (1068-1073), who again subordinated their postiion to that of the emperor. Nevertheless, under reign of the Fujiwara family, culture within Japan flourished and, after the collapse of the Tang dynasty, also took on more and more of its own character. Much of what is considered Japanese cultural heritage was created or further developed during this phase of the Heian period. A brief overview of the most important features:

In the Nara period (710-784), which preceded the Heian period, military affairs were centrally regulated, and thus not in the hands of the aristocracy. But as the power of the Fujiware family increased, local noble families gained more and more land under their control



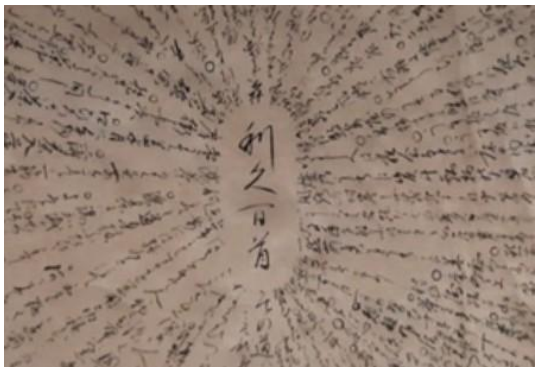
Scenes from The Tale of Genji, depicted as seperated woodblock prints on a wonderful Satsuma jar. The Tale of Genji is a classic work of Japanese literature written in the Heian period, early 11th century by the noblewoman and lady-in-waiting Murasaki Shikibu.

Image of lady Murasaki Shikibu, author of the “Genji Monogatari” seated on the engawa of one of the buildings of Ishiyama temple overlooking Lake Biwa where she is said to have written that classic novel. Woodblock print by Torii Kiyonaga, ca 1784

that had to be guarded but civil and religious institutions also formed private guard units to protect themselves. A military oranized system emerged from which a class of professional warriors emerged, recruited from the rich and powerful class in the province. Gradually, the provincial upper class was transformed into a new military elite, the samurai class.
Buddhism experienced a revival during the Heian period with new movements such as the Tendai school (天台宗) and the Shingon school (真言宗), both of which, while inspired by Chinese examples, also received their own interpretation in addition to and not in place of the time-honored Shinto faith. Shintō deities were assigned a place within the larger picture of the Buddhist parthenon and were often worshiped at the same sacred sites and temples. Shinto gods and rituals and cermonies were there for life on earth, as seasonal celebrations, Buddhist rituals and ceremonies were held to prepare and guide life after death.

The Heian era is synonymous with far-reaching courtliness and refinement in all areas of the aristocracy's life. The courtiers engaged in art and poetry, games and the holding of festivals and shinto or Buddhist religious ceremonies. Rituals to ward off perceived doom and other customs out of superstition became more common. Appearance and impression one wanted to make on the environment was of utmost importance. It led to a high aesthetic sense in terms of fashionable clothing, hairstyles and an obsessive focus on hygiene and external care among both men and women. But the Heian peridoe is also the flowering period of fine art, literature and poetry and of gradual developments from Chinese examples to a distinct Japanese identity. An important step was the development of a distinct (phonetic) form of writing, the katakana and its italicized version the hiragana, which allowed even the court ladies who were not schooled in Chinese to express their thoughts and feelings in beautiful poetry and stories that have become classics.
Much of what is depicted on Satsuma pottery is situated in the Heian period or is indebted to it. Representations of Samurai, court scenes larded with music-making nobles and ames with very long, sleek hair and dressed in Jūnihitoe, the 12 layers kimonos, Shinto gods along with Buddhist symbolism, or images from the

The famous Tale of the Bamboo Cutter (Taketori Monogatari) tells the story of Princess Kaguya (Kaguya-hime), the pricess of the Moon. It was written in Japan during the Heian Period in the tenth century and is depicted here on a large Satsuma charger.



A 19th century callygraphy of Eikyū hyakushu 永久年百首 ('The Eikyū One Hundred Poems'), a famous collection of 701 poems 100 different topics, written by seven poets and compiled during the late Heian period (finished the 20th day of the Twelfth Month, Eikyū 4 [24.1.1117]. (In this calligraphy, the poems are written from the center and fan out to the outside.)

	Geniji tales are examples of what can be found on Satsuma vases, koros and plates.	
Hibachi fire bowl	The hibachi (Japanese: 火鉢, fire bowl or clove boiler) is a traditional Japanese heating device designed to hold burning charcoal. It is used for tea ceremony to boil water in a tetsubin (鉄瓶, iron kettle).	
Hinamatsuri dolls' day	The gosekku (五節句) are the five seasonal festivals celebrated in Japan. During the Edo period, the shogunate's government established these five alternating seasons as official events/holidays. Calendar days with two odd numbers were chosen with the aim of warding off evil and receiving vitality from seasonal plants. They are Jinjitsu no Sekku (Person's Day, 1 yes), Joshi no Sekku (Puppet Festival, 3 March), Tango no Sekku (Boy's Festival, 5 May), Shichiseki no Sekku (Star Festival, 7 July) and Choyo no Sekku (Chrysanthemum Festival, 9 September). The festivals were held until the beginning of the Meiji era. Many of them are still celebrated, but over the centuries, several festivals have changed dates or character or are known by other names. Hinamatsuri (雛祭 lit. dolls' celebration) is the second of the five gessu , also known as Joshi no gessu (女子 の 節句 girls' day) is celebrated on March 3rd. Since peach blossoms bloom in spring, it is also known as "momo-no-sekku" (桃の節句 (peach festival). Originally, there was the "festival of drinking around a meandering stream" the Kyokusui no en (曲水の宴). In China, a custom of performing a purification ceremony on the waterfront of the Kamijo River had existed since ancient times, with the purification ceremony accompanied by a banquet where a cup of sake is poured into the water on the third day of the third month. Nowadays, Hinamatsuri is mainly charterized by the dolls. Platforms	  Girls day celebration, on a 18cm bowl by Nakamura Baikei. A special day held on 3th of march, celebrating both girls and dolls. Depicted are children, their

	covered with a red carpet are used to display a set of ornamental dolls representing the attendants of the Emperor and Empress. The custom of displaying dolls began during the Heian period. People used to believe that dolls possessed the power to ward off bad spirits and straw dolls were pushed up the river on rafts, (hina nagashi 雛流し, lit. "doll floating"), supposedly taking troubles or bad spirits with them. There are, especially in Kyoto, parades with musicians in traditional court dress of the Heian period. The gosekku (五節句) were always a source of inspiration for artists during the Edo period, although some festivals were more popular than others. Certain festivals can also be admired ont Satsuma pottery. In particular, Hanimatsuri and Tango no sekku (Boy's day) were depicted with regularity.	parent, obviously dignitaries and a display with dolls.
Hon Satsuma genuine Satsuma	Hon Satsuma (本薩摩) is the name for the original Satsuma pottery made in the Satsuma area, the Kagoshima prefecture, in southern Kyushu, This in contrast to Kyo-Satsuma and other Satsuma style products, made all over the country. (Hon 本 means genuine, real) In the Meiji era, production extended beyond Kyoto to other areas around the country as well, so that there were "Kobe-Satsuma", "Osaka-Satsuma", "Yokohama-Satsuma" and so on. *See also: Satsuma yaki – Kyo Satsuma*	
Hō-ō phoenix	The Hō-ō (鳳凰) is a mythical bird, comparible yet not to confuse with the Greek-Egyptian phoenix. It origins from China and is worshiped in all east-Asia. Hōō are creatures with only positive annotations. Because of their purity, they only appear in lands that are blessed with peace, prosperity, and happiness . The appearance of a hō-ō is an omen to signify the beginning of a new era in history. They are described as having the beak of a rooster, the jaw of a swallow, the head of a pheasant, the neck of a snake, the back of a tortoise, legs of a crane, and the tail of a peacock with five distinctive tail feathers. As a symbol in Japan, the Ho-o is often depicted with the Kiri-mon, the crest with the leaves of the paulownia tree. The Ho-o can be seen on all kind of art and is also on Satsumaware well represented.	 The Ho-o as depicted on an early Meiji koro with silver lid.

I		
Ikebana flower arranging	Ikebana (生け花 (litt. making flowers alive), is also known as kado (華道 -the way of flowers) is the art of flower arranging. Ikebana originated from Buddhist rituals for offering flowers that date back to the 6th century. Initially these offerings were informal, but in Japan around the 10th century it evolved into more prescribed rituals in which flowers were presented in containers. In the 15th century, ikeban began to move away from their religious origins as an aprte art form and floral arrangements were also used to decorate the tokonoma (niche) of their home. But with the development of the tea ceremony some 600 years ago, the practice of "ikebana" was also pursued as a form of meditation on the passing of the seasons and the natural cycle of birth, growth, decay, and rebirth. In the early stages of the development of tea ceremony, flower vases were the main point of admiration, but after the Momoyama era (1583-1600 CE) it became the custom to admire both the vase and the flower ls a whole. Over the centuries, different styles were developed in which Buddhism can be seen as the main factor. This first form of ikebana was called **kuge** (供華- offering of flowers), and originated as the custom of offering flowers to the Buddha. It was a simple, symmetrical composition of one, tall upright stem, accompanied by two smaller stems, facing the sky as a sign of faith. In the 15th century, **rikka** (立花, "standing flowers") became a signature element to adorn the reception rooms of the residences of the military leaders, nobility and priests of the day. It experienced a revival in the 17th century, and was then used as a decorative technique for ceremonial and festive occasions. Rikka was an elaborate and complex form of ikebana that used numerous branches around a vertical main branch , each with its own symbolic meaning and decorative function. Its main characteristics of asymmetry, symbolism and spatial depth would strongly influence later developments. **Nageire** (抛入 "thrown in") is another important form of ikebana and was developed around the same time as Rikka. However, it is less formal with and offers more opportunity for spontaneity in design that only loosely follows the classic principles of triangular structure and color harmony. Formalisation of the nageire style resulted in	  “Arranging flowers in Old Japan”

	the shoka style. The **Seika** or **Shoka** (生花 –pure/fresh flowers) form adopts many of the structural rules of the old rikka style, but uses only one to three types of floral materials arranged in a single vase. It is designed to show the beauty and uniqueness of the plant itself. The style originated as early as the 15th century, reached its peak of popularity in the 18th century, and was formalized in the late Edo period. Unlike rikka, which was intended for the decoration of noble interiors and halls, **Chabana** (茶花 -tea flowers) emerged in the 16th century and is a general term explicitly referring to the flower arrangement as part of the tea ceremony. It is thus a form of ikebana, but forms a genre in its own right. During the Meiji period, due to the Western influence that brought great changes to all aspects of national life, the **moribana** style (盛花-stacked flowers) emerged, which was totally different from the previous styles. Moribana uses a variety of clusters of arrangements placed in kenzan (a narrow holder with many sharp points) on which flowers are inserted, or shippo which has holes, These utensils are placed on a flat, shallow plate called suiban. This provides possible to spread the flowers also sideways, unlike the earlier classical composition which were arranged according to vertical lines. Within these four main currents of Ikebana, there are hundreds of schools, each of which adds its own accent or color to the art of flower arranging. Like any art form, Ikebana is subject to development and change, but remains true to the main principle: Ikebana is rooted in Chinese and Buddhist philosophy and central to Ikebana are therefore the essences of harmony, seasons, symbolism and meaning of the arrangement. A successful arrangement incorporates these concepts in the color combination, form and symbolic meaning of the flower arrangement and vase as a whole, and in full balance with the environment in which it is placed. Within these four main types of Ikebana, there are hundreds of schools, each giving their own accent or color to the art of flower arranging. Like any art form, Ikebana is subject to development and change, but remains true to the main principle: Ikebana is rooted in Chinese and Buddhist philosophy and central to	 Rikka sty Nagaeire style  Shoka style  Moribana style

	Ikebana are therefore the essences of harmony, seasons, symbolism and meaning of the arrangement. A successful arrangement incorporates these concepts in the color combination, form and symbolic meaning of the flower arrangement and vase as a whole, and in full balance with the environment in which it is placed. The choice of vase is an integral part of the work as a whole. Thus, the choice of vase is also determined by the season, and the type of flowers, grasses and other natural elements incorporated into the flower arrangement and, when intended for the tea ceremony, also by the type of tea ceremony taking place,which may be formal, semi-formal or informal. Satsuma pottery, both white-Satsuma and black-Satsuma was certainly also a very popular type for use in the tea ceremony. This is certainly true of the traditional, highly prized white satsuma work. However, much of the later Satsuma was aimed at export to the West and therefore hardly matched the aesthetic perception of the tea ceremony participants. *see also: Kabin and Hanaire*	
Imperial Satsuma	Imperial Satsuma is the name given to Satsuma pottery with decoration that is floral, with stylized or geometric motifs. Shishas, dragons and phoenixes were also often depicted. Landscapes and human figures did not appear until the mid-nineteenth century, and the skill of applying shades was also developed in this period. Characteristic of Imperial Satsuma pottery is the decoration that always contains a lot of gold and gosu blue accents, and the manner of painting that is stylized and clearly distinguishable from Kyo-Satsuma pottery. Imperial Satsuma is typical of the first half of the 19th century and, with exceptions, was produced in decreasing numbers until the end of the 19th century, when other multicolored decorative styles came into vogue. The term imperial Satsuma was used exclusively in the West; it was not used in Japan.	

		
Inban transfer printing	The sometimes wonderfully refined decoration on Satsuma pottery is preceded by a process of designing and drawing on paper. The design must then be copied onto the ceramic body as well as possible, and usually not just once but dozens of times. With the exception of the unique masterpieces, most products were painted in very large numbers by many different decorators, and although there were many highly skilled decorators in Japan, they could not satisfy the huge demand for well-decorated ceramics that arose from the end of the Edo period onwards. In order to improve the time-consuming process of painting, new painting techniques were sought with which the same pattern could be drawn easily and repeatedly. Two main techniques were used to achieve this. The stencil technique (suri-e 摺絵 or katagami型紙) and the transfer technique (印判 inban). The use of stencils is known from the Edo period. Here the pattern is cut out in the stencil, applied to the pottery and then painted. The paint is then only applied to the area that is not covered by the cut pattern, so that an imprint of the motif remains. Stencils were also used to mark the outlines of the design on the pottery, which was then further painted by hand. Stencils were also often used in fyki-e / spray-paint decoration. Although this technique could sometimes be used to produce very fine decorations, it was also labour-intensive, as the stencils were fragile and needed replacing quickly. Although the use of stencils is a way of reproducing a design in a more or less identical manner, it cannot be considered a printing technique. Transfer printing, on the other hand, or Inban (印判) as it is called in Japan, is a true printing technique that allows very complex designs to be printed on pottery and porcelain much more quickly and therefore more cheaply, while maintaining the quality of the original design. The process produces very fine lines that resemble engraved prints.	  A copper plate with daimyo procession used by Yabu Meizan A ko-Imari Jubako from the Edo period, decorated with paper transfer method and not with the copper

	Around 1880, Yabu Meizan used a similar technique to standardise his designs with copper plates while maintaining the quality. (doban tensha, copper plate tensha) The process of this transfer technique is described by Louis Lawrence (in "Satsuma. The Romance of Japan") and is largely the same as for an etching or engraving. The engraved copper plate is inked and then wiped off, leaving all the ink in the grooves of the image. The plate is then pressed onto paper, and finally the paper with the still wet ink is quickly but gently pressed against the object, leaving an imprint that can be further painted. In Yabu Meizan, the print serves as a 'guide' for the decorator, who can use enamel and gold to create the final product. This still requires a lot of skill from the individual decorator, but it makes it possible to repeat certain designs or parts of them in an (almost) identical way in less time. This technique, in which engraved plates are printed on paper and then printed backwards on porcelain or earthenware, is based on the transfer printing method that was already used in Italy and England in the 18th century. At that time, demand increased, especially for tea sets and related items, so methods were developed to produce them faster and in larger quantities. Transfer printing made it possible to produce high-quality decorated earthenware and porcelain much more quickly and cheaply. The ink used for this purpose contains mixtures of special pigments that are resistant to firing. The transfer is placed face down on the piece of pottery, so that the sticky ink transfers to the ceramic surface. The paper is then soaked in water, after which the piece is fired. Printing can be done before or after the first glaze is applied. In overglaze printing, only a low-temperature firing is required to fix the ink on the surface. With the underglaze transfer printing, the colour possibilities were limited (due to the higher firing temperature of the glaze) to cobalt blue, black and brown, and other colours and gold had to be applied later by hand. Inban decoration is therefore most often seen on blue and white underglaze porcelain. With the overglaze method, it was possible to add other colours by means of several transfers, each with a different colour. Overprinting was first used in Japan at the end of the Edo period, especially on porcelain from Mino, Gifu and Nagoya. It was not until later in the Meiji period, with the huge increase in demand from the West, that it was further developed	plate method.  A plate with stencil dec oration   An Imari plate using using multiple stencils  A plate with copperplate tranfer decoration

	and made suitable for large-scale industrial production. With today's technology, transfer printing is now able to print the most complex images on almost all types of surfaces. *See also katagami*	
Iro-e overglaze decoration	Iro-e (色絵 literally Colour Painting) is the general term for polychrome enamels painted over a colorless glaze on porcelain, stoneware, or earthenware. Satsuma pottery is colourfully painted decoration on a finely crackled glazed earthenware object. These very fine craquelures are created by allowing the glaze to cool (and thus shrink) faster than the pottery itself and are one of the main characteristics of Satsuma pottery. The second important characteristic is that the coloured decoration is applied to the first glaze layer. This form of decoration is called overglaze decoration or Iro-e. Iro-e is also known as Ake-o (赤絵 red painting) when red is the dominant colour. This term however is used primarily with porcelains as Imari, Kakiemon, Nabeshima and Kutani. Glaze is a glass-like substance with different melting points depending on the components and associated properties it contains. High-firing glazes are usually glazes based on feldspar or calcium and have a melting point between 1200 and 1300 Celsius. Glazes based on boron or lead have a melting point of approx. between 650 and max. 1000 Celsius and are therefore better suited for "overglaze decoration". With Iro-e / overglaze decoration, glazes that melt at less than 1000 Celsius are applied to a glaze previously fired at a higher temperature, usually above 1200 C. After the decoration is applied, the piece is fired in the kiln again until the glaze has reached its melting point and adheres to the already glazed surface. By using the Iro-e technique, colours such as yellow, green, red, purple and brown could be added to Satsuma's previously limited colour palette. Low-fired glazes have a lower melting point, so pigments based on metal oxides could be added, which are unstable at higher temperatures and would affect the colours. Following the example of Chinese porcelain and under constant stimulation by the Shimazu family, more types of decoration were developed and applied, but the decoration was limited to monochrome, later also sketchy representations. This remained the case for a long time, and it was not until the end of the 18th century that a new phase	 White satsuma chawan, undecorated 1690-1750  Satsuma tokkuri, with onderglaze decoration, (early 17th century, attr. to Kano Tangen (1679-1767). This type of tokkuri is called funa tokkuri (船徳利), a sake pot for shipboard use. An Ushirode Kyusu (Back-Handle teapot) with red and green overglazed decoration of chrysanthemum, ca  1800-1820 Satsuma tea storage jar (chatsubo) with overglazed multicolored decoration, circa 1800-1850

	in the production and decoration of Satsuma pottery began. Around 1787, two Satsuma potters, Hoshiyama Chiubei and Kawa Yahoro, were sent on a study trip to learn and apply new techniques of colour glazing to Satsuma pottery in response to the multi-coloured Imari porcelain produced in Arita on the island of Kyushu. On this study trip, they also visited Awata, a district of Kyoto. In Kyoto, the potters in the Kiyomizu kilns were skilled at painting enamel colours on pottery. As early as the middle of the seventeenth century, Nonomura Ninsei (active c. 1646-94) developed the technique of Nishikite decoration, in which polychrome overglaze and gold were applied to light-coloured clay covered with craquelé. It was his descendants who worked in this style and who taught the technique of polychrome glazing and gold decoration to the Satsuma potters. On their return to Kyushu, the Satsuma potters began to revolutionise their wares in the last years of the 18th century with a new range of designs, colours and techniques, highly detailed painted decorations with a full colour palette and thickly applied gold. Typical of this period, the first half of the 19th century, are the floral, stylised or geometric motifs. Shishi, dragons and phoenixes were also frequently depicted. Landscapes and human figures appeared only from the middle of the 19th century, and the skill of applying colour nuances was also developed in this period.	 A baluster (Liuyepin – willow leaf) balustervase circa 1850, painted in polychrome enamels and gilt over a clear crackled glaze
J		
Jakatsu **s**nakeskin glaze	Jakatsu 蛇蠍 (serpent, litt. snake scorpion) can refer to different types of glazes or decoration. Jakatsu can be a type of glaze decoration where blue, yellow and black glazes merge with white overglaze, creating a kind of snakeskin pattern. It can be found on Kura Satsuma wares.. Jakatsu can also be a special type of darkbrown (sometimes red) coralene decoration, where the 'beads'are thickly applied on the body and the structure self is the decoraton. It is applied on also Black Satsuma made in the Ryumonji kilns. This type of Jakatsu is also called "wormy ware" or "wormy glaze". Jakatsu-gusuri (snake scale glaze) is also a type of decoration on Raku wares. Usually it is a line of white glaze with slightly blurred outlines that is applied on top of the black glaze.	 A Jakatsu (snake skin)-glazed Kuro Satsuma jar, 19th century.

		 Japanese meiji period satsuma teapot with jakatsu glaze from ryumonji kilns 19 c  Jakatsu guru on a black raku chawan
Jiki porcelain	Ceramics articles are made of clay, and when heated to very high temperatures the composition of the clay is permanently changed. The distinct characteristics is defined by the added ingredients and varied firing temperatures.Porcelain (jiki 磁器) is a specific form of ceramics, consisting of kaolin (an unmanageable white clay), quartz and a feldspar, and baked at a high temperature (between 1,250 and 1,350 degrees Celsius). Porcelain therefore becomes hard, translucent, non-porous and sounds clear, in contrast to, for example, earthenware. Real Satsuma is always earthenware and not porcelain. Although Satsuma is earthenware and not porcelain, there was also a lot of Satsuma-like decoration on porcelain, including the imitation of moriage, using enamel instead of slip. *See also doki / earthenware*	 Tengu attacking female deities, on a wonderfull Kinkozan porcelain vase.

Jimmu / Jinmu
first emperor of Japan

Jimmu orJinmu (神武天皇, Jinmu-tennō) was the first emperor of Japan. . In Shinto belief, Jimmu was a direct descendant of the sun goddess, Amaterasu.
According to the Kojiki (a record of Japan's earliest mythology) and Nihon Shoki (a work including the lives of the earliest Emperors as well as the Creation myths) the emperor Jimmu was born on February 13, 711 BCE and died on March 11, 585 BCE. As the legend goes, Jimmu and his older brothers were born in Takachiho, the southern part of Kyūshū (modern day Miyazaki prefecture). His brother, Itsuse no Mikoto, initially led the migration and brought the clan to the east. During his travels, Itsuse no Mikoto was killed in a battle at the hands of a local chieftain, Nagasunehiko. Jimmu took over and with the guidance of a three legged crow, Yatagarasu, reached Yamato where they again battled Nagasunehiko but won this time. After this battle, the remaining clans of Honshu surrendered and declared their allegiance to the victor. Jimmu also became the official guardian of the Sanshu no Jingi (the three sacred emblems of the imperial regalia, a mirror, a sword and a jewel) given by Amaterasu to his great-grandfather Ninigi-no-Mikoto, a grandson of the sun goddess. Although Jimmu was almost certainly a fictional figure, the imperial family derives its divine right to the throne from a direct bloodline going back to Amaterasu, the sun goddess herself, and the regalia are proof of this. During the Tokugawa bafuku, when the military ruled Japan and the Shoguns exercised power, the Emperor was still worshipped as a God and remained the unquestioned sovereign until only at the end of World War II, when his divinity was renounced.

Jimmu is regularly depicted in all kinds of art forms, especially paintings, bronzes and to a lesser extent on ceramics, including Satsuma pottery. He is recognisable by his appearance as a mighty warrior, an army commander with an imposing beard and a long bow, sometimes with the imperial regalia, including a sword and a curved beaded or jeweled necklace, the Yasakani-no-Magatama.

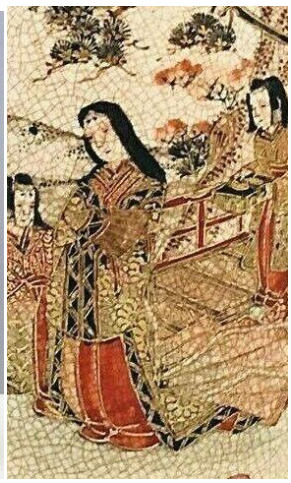
See also Amaterasu
See also Sanshu no Jingi


On this unmarked Edo-period plate we see Amaterasu, goddess of the sun, bestowing her blessings upon Jimmu, Japan's first Emperor. In her hand the distinctive longbow as Jimmu's weapon of choice.


A bronze schulprure of Jimmu wearing a necklace with the Yasakani-no-Magatami juwels

the Sanshu no Jingi , the sacred regalia of Japan

Jinjitsu Humans day/ new year celebration	The gosekku (五節句) are the five seasonal festivals celebrated in Japan. During the Edo period, the shogunate's government established these five alternating seasons as official events/holidays. Calendar days with two odd numbers were chosen with the aim of exorcising malice and receiving vitality from seasonal plants. They are Jinjitsu no Sekku (Day of the Person, 1 yes), Joshi no Sekku (Puppet Festival, 3 March), Tango no Sekku (Boy Festival, 5 May), Shichiseki no Sekku (Star Festival, 7 July) and Choyo no Sekku (Chrysanthemum Festival, 9 September). The festivals were held until the beginning of the Meiji era. Many of them are still celebrated, but over the centuries, several festivals have changed dates or character or are known by other names. Jinjitsu (人日) is the first of the five annual festivals and is celebrated on the seventh of the first month according to the lunar calendar, so it does not coincide with the Japanese New Year (正月, shōgatsu), which has been celebrated on 1 January since 1873, but is considered part of the New Year celebrations currently being celebrated, including Kochouhai 小朝拝 (lit. small morning worship), a traditional New Year ceremony in ancient Japan in which court members and ministers, after the morning greeting on New Year's Day, hold an audience with the emperor. Jinjitsu no Sekku (lit. Human day fastival) came to Japan from China, where in ancient times the custom was to assign the first days of the new year to an animal that could not be killed on that day. They were the 1st (chicken day), 2nd (dog day), 3rd (sheep day), 4th (boar day), 5th (cow day), 6th (horse day) and 7th (human day). On these days, no harm was done to these animals and on the seventh day, no punishments were meted out to criminals. Jinjitsu is also known as Nanakusa-no-sekku, the "Feast of the Seven Herbs". On the day after 'jinjitsu' (humans day), divination with grains was practised and around this time it was also customary to eat nanagusa-gayu, a kind of rice porridge with seven different herbs, such as 'seri' (water drop herb) and 'nazuna' (shepherd's bag). This is said to bring good luck and prevent ill health throughout the year. In Kagoshima, nanagusa-mairi is still sometimes practised, with a species in kimono visiting seven neighbours' houses to receive nanagusa-gayu.	 Manzai performers entertaining a mother and her daughter in front of their house in the New Year. Manzai is a traditional style of comedy in Japanese culture comparable to stand-up comedy, usually with two performers —a straight man and a funny man — trading jokes at great speed. Plate from Kinkozan, the first of a series of 12, depicting festivities throughout the year.  A 36 cm vase, signed by Koyosha, depicting children playing all kind of games: girls playing Henetsuki, boys kiting, girls selling flowers, selling limonade and playing shop. Probably new years day when children do all kind of games.

	The gosekku (五節句) were always a source of inspiration for artists during the Edo period, although some festivals were more popular than others. Certain festivals can also be admired on Satsuma pottery. In particular, Hanimatsuri (doll festival) and Tango no sekku (boys' day) were frequently depicted. Jinjitsu is rarely depicted, although other coats can be seen as children's games on New Year's Day, although difficult to recognise as such.	
Jūnihitoe courtdress kimono	Jūnihitoe (十二単, lit. "twelve layers") is a garment worn by noble ladies at the imperial court during the Heian period (794-1185). The distinguishing feature of the jūnihitoe is the large number of robes that were worn on top of each other. Although the name literally means "12 layers," that number is only to indicate a large number, so there may be fewer but often more. Each layer is called a hi toe (一単 or "one layer"), the bottom layer being a short-sleeved kimono (kosode 小袖), which acts as an undergarment. In later times, it was worn together with the Hakama, a garment that hangs down to the ankles and is tied around the waist. The outer robes are cut so that the layered garments underneath are visible. Brocade was used for the outer robe; the other layers were monochrome. The wider the jūnihitoe was, the more status and dignity it gave to the wearer. The Heian period is considered the golden age of the Japanese court because of an unprecedented flowering in the fields of art, literature and poetry. In addition, great emphasis was placed on exquisite art forms, elegance and subtle beauty in everyday appearance and manners. The jūnihitoe is an expression of that far-reaching attention to beauty which can be seen in the very thoughtful combinations of color splendor and textures of fabrics where the color and pattern were chosen according to the seasons. But women were also expected to conform to the prevailing beauty ideal of the court in hairstyle and makeup. The appreciation of female beauty lay more in her dress and choice than in physical features. Her face was hidden behind a thick layer of white makeup to emphasize the color of their dresses, her eyebrows were plucked and replaced with darker, broader strokes painted higher on the forehead, and in young girls even the teeth were painted black. Hair, cut short only on either side of the eyes, was to be long enough to touch the floor when seated, and extended with hair cords if	 Empress Masako wearing a Jūnihitoe, 2019   Silver pin with Heinan lady   Court scene with lady in Jūnihitoe, inindentified mark

	necessary. Despite the fact that women had to behave within very strict formal rules and restrictions, they played a very important role in the social and interpersonal functioning of the Heian court and contributed greatly to the unprecedented flowering of Japanese art and literature. For example, "The Diary of Lady Murasaki" and "The Tale of Genji" are undisputed highlights in Japanese literary history, in which the writer Murasaki Shikibu, through her stories and poems, gives a special insight into the court life of the 10th century. Since the 13th century, her works have been illustrated by Japanese artists and well-known ukiyo-e woodcut artists, and this too provides an enriching picture of the period. Her books would continue to inspire its depiction in later centuries to the present day, in prints, paintings and also on Satsuma pots, noticeable from the beginning of the Meiji restoration becausei it appeals strongly to the historical Japan that people in the West were so curious about. Partly because of the jūnihitoe and long black hair, representations from the Heian period are always easily recognizable. If not purely fantasy decoration, these representations usually relate to the writings of Murasaki Shikibu, the Tale of Genji in particular.	 Beauty in the Heian period: a woman in colorful, widely draped Jūnihitoe, against which her long black hair contrasts beautifully. Ukyo-e from the Edo period.
K		
Kabin flower vase	A kabin (花瓶) is the general name for a flower vase. Because the last kanji 瓶 also stands for bottle, jar, vessel or urn, the shape can vary greatly. In addition, of course, there is the maker's own freedom and creativity in each type of vase, resulting in vases in the shape of a boat, of a basket or of one of the seven gods. So the appearance of a vase can be very different. Obviously, not all types and variations are suitable for use in the tea ceremony. But if we limit ourselves to the more traditional vases, there is always a basic form to be recognized, with variations, and sometimes as combinations of different basic forms. While these basic shapes may have variations, they must conform to the many rules and traditions established for the tea ceremony. This limits the creativity and expressiveness of the maker, making it easier to recognize the basic forms. Japan has a rich and ancient tradition of pottery and porcelain (tōjiki 陶磁器, or tōgei 陶芸), dating back to the Jōmon period (14,500-300 BCE). Over the centuries it has formed its own artistic tradition which, however, was often influenced by Chinese	Japanese ceramics are distinguished by extremes in aesthetic appearance, from rough and simple to colorful and perfect. The former derives from the principles of Zen Buddhism, and the aesthetic principles of wabi-sabi as it came into vogue from the 16th century and the ovelopment of theeceremoni. The pottery, including the befaanmde raku work is simple, roughly finished and has decorations that are often accidental. An intermediate form between rough and perfect matches the simply but perfectly shaped and glazed stoneware, which reflects both Chinese and Korean traditions. In the latter form, that of perfectly shaped pottery and porcelain with complex and detailed decorations, traditional Chinese porcelain styles are best recognized. Satsuma and its derivative Kyo Satsuma are most closely aligned with this tradition and many of the vases produced from the Edo period onward, but certainly those from the Meiji period, These are the vases so admired in the West and from the Meiji period onward were also expressly intended as export wares rather than for actual use in Japanese households and at traditional tea ceremonies. Although the appreciation of the ceramic style was not great in Japan, the best specimens of these are showcases

	and Korean pottery as early as the fourth century AD. There is no question of copying (although this certainly also occurred as a learning process and out of admiration) but of adapting and transforming Chinese and Korean prototypes into products with a distinctly Japanese character.	of the great artistic skill and craftsmanship of which people in Meiji Japan were capable and in which Satsuma yaki played an important role. They are, however, mostly based on classical Chinese shapes and designs, though can come in all variations possible.

Some traditional shapes as seen on Satsuma vases:

抱月瓶 Baoyueping (Chin.)- moonflask or pilfrimsflask

四方 Shiho / – squared “litt 4 directions” vase

瓢箪 Hyoutan –courd vase

平壺 Hiratsubo - flat jar

玉壶春瓶 Yuhuchunping (Chin.) - ‘Pear-Shaped Vase

)蒜头瓶 Shantoupin (Chin.) - Garlic head vase

Tabi Makura 旅 枕 -. Travellers’ pillow vase

尊式 Sonshiki - honorable ceremony vase

立教 Rikkyo – standing drum

觚 Gu - beaker vase

梅瓶 Meiping / Plum bottle vase

下蕪 Shita kabu- Turnip foot

	 桃底momosoko /peach based	 鶴首Tsurukubi-craneneck	 砧 Kinuta – mallet vase or 杵 kine – pestle vase	 柳葉瓶 Liuyepin (Chin) – willow lef vase (balustervase
Kacho-e flower-bird decoration	Kacho-e (花鳥文), is the style of "bird-and-flower painting". As the term suggests, it is a design in art in which flowers and birds are prominently depicted, as an allegory of nature's beauty. However, it is not just a depiction, but primarily an expression of the emotion of being overwhelmed by the beauty that nature can make on the viewer. It originated in China during the Tang dynasty (8th century) and reached its height during the Song dynasty in the 13th century. In the 14th century it came to Japan and developed its own style, different from the Chinese "bird and flower painting". Although it was mainly used in scroll paintings, it also became a very popular motif in woodblock printing during the Meiji period, as well as in other decorative arts. It is often seen on all kinds of Japanese pottery, including of course the colourful Satsuma, because it lends itself very well to depicting the beauty of nature. Masters such as Kinkozan, Ryozan and Taizan Yohei even succeeded in capturing the essence of Kacho-e (which is, poetically speaking: the experience of an emotion when perceiving this beauty) and that goes beyond just depicting flowers and birds.	 Okamoto Ryozan for Yasuda cie.  Large tray by Kinkozan		
Kami God, deity	Kami (神) are spirits beyond human understanding; literally, "superior ones." . The word is usually translated as "gods" or "deities" in English, but has a much broader meaning because it also includes natural forces such as the sea and Mountains and one's ancestors. They can either live in heaven as on earth. Though			

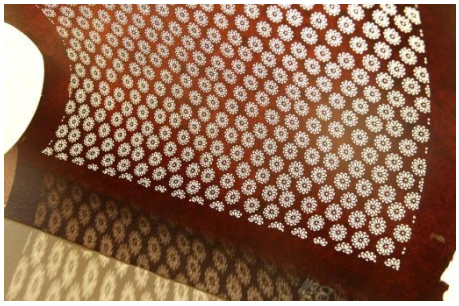
	the kami are divine, they are not all equal in power. The number of Kami is countless, since these deities are connected with every natural phenomenon and every family in Japan. Whereas the god of Christianity, Judaism and Islam, is unique, because based on monotheistic religions, Kami is based on the religious movements of Shinto and Buddhism. In Shinto, it is difficult to define a god in a single way because it has nothing that can be called a doctrine or teaching, but is a mixture, determined by historical circumstances, of various elements from animism, Buddhism and Omnyode, which is based on Chinese hilosophies of yin and yang and wuxing. Kami can refer to a personification of human virtues, as well as natural phenomena such as hurricanes, floods or volcanic eruptions. It is a religion with "8 million gods," i.e., "countless." Similarly, Buddhism was originally a religion without an object of faith had, as a god Siddhartha Gautama, the founder of Buddhism and usually referred to as "the Buddha," was an itinerant ascetic and teacher of religion who lived in the fifth or sixth century B.C. and his teachings were a way to achieve the state of nirvana, free from worldly desires, and not a belief in a transcendent supreme being. Over the centuries, Siddhartha Gautama and other great predecessors became a bjna divine staus and were worshipped as "Buddhas," i.e. enlightened beings .Buddhismcomprised imported Hindu gods and Chinese deities and were mixed with Shinto. Shinto and Budhhism coexisted for centuries. Nevertheless, for political reasons, an explicit State Shintō (国家神道 or 國家神道, Kokka Shintō) emerged from the Meiji period. Motovation for this was that Shinto reflected the historical fact of the Emperor's divine origin, and that it should therefore enjoy a privileged relationship with the Japanese state .The government argued that Shinto was a non-religious moral tradition and patriotic practice, which allowed for the religious freedom enshrined in the constitution (with free choice of Christianity or Buddhism) , yet also embracing the moral virtues of patriotism and obedience to the Emperor. Not a Shinto religion, then, but a Shinto ideology based the Japanese folk religion and traditions of Shinto. Kami's in any form are depicted in many ways, sometimes explicitly as Buddha, or as God, with a symbolic virtue as strenght or wisdom. The Shichi Fukujin,	 Fukurokuju (福禄寿) is the God of Wealth, Happiness, and Longevity. The virtue he represents is Longevity. He is easy to recognize by his elongated forehead and often is holding a walking stick with a scroll tied to it. His origin is Chinese Taoist-Buddhism.  Raijin (雷 rai, 'thunder, 神 shin, 'god' or 'kami'). is a god of lightning, thunder and storms in the Shinto religion and in Japanese mythology. He is typically depicted as a demon-looking spirit beating drums to create thunder, usually with the symbol tomoe drawn on the drums.(tomoe is a symbol of Shinto).

	or Seven Gods of Good Fortune for instance were chosen from Hinduist, Buddhist, Taoist and Shintoist religion, and probably grouped together around the 17th century. On Satsuma ware they are shown in small groups, or all seven together and frequently they are gathered around Kannon, sometimes sitting in a Treasure Boat or Takarabune. A large dragon is also frequently seen. They all represents a certain virtue as honesty, fortune or prosperity.	 A fine example of religious eclecticism: Kannon or Guan Yin, known in the West as the Goddess of Mercy, is also revered by both Taoists and Buddhists. She is a Bodhisattva, a person who is capable of reaching Nirvana but prefers to remain on earth to help people in times of suffering. Although she is not a God, in Japanese mythology, Kannon has taken on divine features and is worshiped as such. On this Sastuma statue, she is depicted as the Christian Virgin Mary with child. When Christianity was suppressed in Japan in the early 17th century during the Edo period, Japanese Christians replaced the Virgin Mary and Jesus with an image of Kannon with child so that they could continue to publicly profess their faith. Below her is Ryōjin in waves. Ryōjin (龍神) is the god of the sea, he looks like a dragon but can also turn into a human. Ryūjin derives from Shinto in which dragons are revered as water kami. (Ryūjin shinkō 竜神信仰, "dragon god belief").
Kanmuri ceremonial headware	Satsuma pottery often features images that refer to historical scenes. These may be actual events and scenes from stories and legends or images from the everyday life of the nobility and the Samurai class of the Heian and Edo periods. To get a better idea of what is depicted, clothing, hairstyle and headgear can be a good indication of the rank, social position or profession of the persons depicted. A kanmuri (冠) was the standard headgear worn by adult males in the Japanese imperial court, including courtiers, aristocrats and the emperor, from the Heian period to the Meiji Reform. Today, it is only worn by the imperial family and government officials on rare occasions, such as weddings and the accession of new emperors. It is worn in combination with the sokutai (束帯), a traditional ceremonial court dress. The classic court hat originated in China, and underwent several changes over time	 Kanmuri, modern

	before in the second half of the 11th century it could be called a kanmuri for the first century. The kanmuri is made of lacquered black silk gauze, with decorations such as a pennant (egg) and a distinctive bulge (koji) at the top and back of the head, where the hair was put up. Characteristically, the front of the kanmuri is higher than the back. The koji and egg are detachable, making them easier to store when not in use. The koji is held in place with the kanzashi, which goes through holes in both the base and the koji, and then comes out the other side.	 court official wearing a kanmuri (ca. 1877)   Samurai with a kanmuri on an earty 20tc cent. vase
Kannon Goddess of mercy	Kannon (観音, Guanyin in Chinese) is the goddess of Compassion and Mercy. . Kannon emerged early in the development of Buddhism in India, Southeast Asia, China and Tibet. Kannon is very popular in Japan and in all types of art, including Satsuma pottery, she is one of the most frequently depicted figures. Originally Kannon was depicted only as a man, but in China and then in Japan, she achieved great fame in her various female forms in later centuries, those closely associated with the virtues of compassion, gentleness, purity of heart, and motherhood. In her transition from male to female appearance, she looks like a somewhat androgynous person with attributes of both sexes, but eventually became a symbol of the divine mother. When Christianity was suppressed in Japan in the early 17th century during the Edo period, Japanese Christians replaced the Virgin Mary and Jesus with an image of Cannon with child, allowing them to continue practising their faith in public. In fact, Kannon is not a Buddha, but a Bodhisattva, a being capable of reaching Nirvana, but who prefers to remain on earth to help people in times of suffering. In Taoime, she is therefore considered an	 Maria Kannon holding a child, flanked by two attendants with the dragon god Ryujin.

	immortal. *See also kami*	 Kannon (male/androgyn version) sitting on a Shi–Shi or Foodog
Kan-nyu craquelure	Satsuma ware is ceramics produced in Kagoshima Prefecture. Traditionally, it is divided into white Satsuma and black Satsuma, but there are more categories and in the past porcelain was also made. The type of Satsuma collected in the West is mainly white Satsuma with overglaze decoration. It is this type of Satsuma that became famous in the late Edo and early Meiji period after it was presented for the first time to the western world at the 1873 exhibition in Vienna. One of the most important characteristics of this type of Satsuma pottery, apart from its ivory body and refined overglaze decoration, is its transparent glaze with a network of very small cracks all over its surface. This gives the whole an appearance that cannot be achieved by any other means, and the appreciation for this was so great that sometimes these crachs were emphasised with gold dust. These cracks (kan-nyu 貫入) are intentional, and occur during the firing and cooling process due to the different rates of expansion and contraction of glaze and paste. By varying the firing and cooling process, one can even determine the pattern in which the network of cracks will appear. However, it is a difficult process that requires skill and experience. Much of Satsuma pottery was therefore ordered as blanks from potters in the Kagoshima district and decorated elsewhere in Japan such as Tokyo and Yokohame. Firing the glaze was less difficult and could be done on site. With pottery from later years and for which less time was available, one often sees that the craquelure is much coarser and therefore loses its charm, even when the decoration was done very skillfully.	 The very fine kannyu on a charger by Keida Masataro, known for his high quality Satsuma pottery, Taisho period  The kannyu on a vase of middle quality by Kusube workshop, early Showa period.

Karako Chinese boys	Karako (唐子) can be translated as “Children of the Tang dynasty”. The Tang dynasty ruled China between 618 and 907 and built China into an expansive and cosmopolitan empire. In Japanese art and ceramics, they are depicted as playing Chinese children, mostly boys and usually depicted with a particular hairstyle that is knotted at the top and shaved on both sides of the head. They are also very frequently depicted on Satsuma pottery, both painted and modeled as ornaments on vases and koros or as figurines.	 Karakos, painted and modeled on a koro, unknown maker.
Karakusa arabesque	The karakusa (唐草 arabesque) is a form of decoration used to enliven plain surfaces. The design consists of linear patterns of curly and interlocking vines and other floral motifs or solid lines, often combined with other elements. It is similar to diaper decoration, but is more organic in shape, using leaves, stylized half palmettes, and spiral stems. Also, less than diapers, it is intended to fill empty surfaces as well as a decoration in its own right. They are often defined designs, but designed in such a way that the lines merge seamlessly into each other, so that the basic design can be repeated countless times. The arabesque is a type of decoration that is an essential part of Islamic art, but has been found in Europe as far back as Roman times, and in Asian countries. Karakusa was originally used in Japanese textiles, with an arabesque of tangled vines, but was later applied to all forms of ceramics, including Satsuma pottery. A very well-known form of the karakusa is the takokarakusa (蛸唐草, literally octopus arbasque), which, however, hardly occurs on Satsuma.	 Black Satsuma jar with Lotus Karakusa  A reticulated vase with karakusa by Okamoto Ryozan for Yasuda cie.  A Kinkozan plate with mons and Kakarusa decoration

		 A modern Kyoto Satsuma kogo with Karakusa decoration, by female artist Tamie Ono (b. 1955), Cunyo -studio .  Blue & White Ko Imari vase with Takokarakusa design, late Edo period.
Katagami stencil transfer	Katagami (型紙, patterned paper) is a decorative technique in which a lacqered paper stencil is used to transfer a design onto an underlying (ceramic) object. By rubbing cobalt-colored pigment through a stencil with a pattern of interrupted lines or dots, the pattern becomes visible on the underlying object and can then be touched up. Cutting out the stencils is labor-intensive and, depending on the design, an art in itself. The katagani technique plays an important role in traditional textile printing in Japan. By shifting the stencil or combining it with another pattern, one can create fabrics with ever-new designs. The use of stencils is known from the Edo period but was most popular on mass-produced porcelain from the Meiji era, before the technology of transfer printing was developed. Although the use of stencils is a way to reproduce a design in a more or less identical manner, it cannot be considered a printing technique. It was not until later in the Meiji period, with the huge increase in demand from the West, that it was further developed and made suitable for large-scale industrial production. Although Katagami stencils were originally nothing more than a way	 The making of a katagami 

	to transfer designs onto clothing ranging from everyday workers' clothing to the finest silk kimonos, today they are also appreciated and collected as remarkable and beautiful objects in their own right. *See also Inban*	 A katagami stencil and a Satsuma plate with similar millefleur design.
Kensui waste water bowl	A Kensui (建水) or waste-water container is used to dispose of hot water or water used to purify or heat a tea bowl. It can be made of various materials such as pottery, porcelain, wood or bronze, nowadays also plastic. The shape is usually like a cylinder or bowl with a wide opening to allow the hot water to dispose easily.	 Kensui, Kiyomizu ware
Kinrande gold brocade	Kinrande金襴 or 金襴手 (literally gold brocade) is the name for the overglazed decoration of ceramics with various colors including gold. In Satsuma pottery, according to Gisela Jahn, it is synonymous with Nishikide and is used for all intensive polychrome decoration covering the whole body, including the heavy use of gold. Kinrande style originated in China, where it was used as early as the 16th and 17th centuries. In Japan, the style of Kinrande painting was first applied to Imari pottery, later also to Kutani, and from the late Edo period mainly, and sometimes excessively, to Satsuma pottery. The latter mainly as an export product due to the success that Satsuma pieces in this style had in the West. Although gold had been used on Satsuma pottery since 1800, it was initially used only sparingly, with accents that mainly did justice to the design as a whole. In the Meiji period and later periods it was used very intensively: the more gold, the more beautiful, at least that was the thought that lived among Japanese decorators who produced for the Western market. Yet little masterpieces sometimes emerged, because of the way the gold was applied, and the brilliance of details that could not be achieved with other shades.In particular, the way edges,	 Kinkozan

	borders and spaces between cartouches were decorated can be breathtakingly beautiful and is one of the reasons why Satsuma wares are still popular and admired by collectors in the West. But the heavy use of gold, the typical Japanese paintings of genre scenes or birds and flowers, and the many coffee cups and teapots that were produced all conformed to Western preferences and lifestyles. Kinrande pottery was produced in large numbers, but received little appreciation in Japan itself.	 Hattori – kinrande vase depicting wedding ceremony
Kintsugi gold repair	Kintsugi (金継ぎ) or kintsukuroi (金繕い), is the art of repairing broken pottery using urushi lacquer sprinkled or mixed with gold or silver powder. Urushi is a lacquer derived from the sap of the Chinese lacquer tree (Toxicodendron vernicifluum, formerly Rhus verniciflua) which, when dried, forms a clear, hard, water-resistant surface with great adhesive strength. Kintsugi follows the Japanese aesthetic of wabi-sabi (侘と寂), where imperfections such as breaks and repairs are not hidden but rather emphasized to reveal the history of the object. It is said that kintsugi originated when the Japanese shōgun Ashikaga Yoshimasa (1436-1490) was not satisfied with the way a beloved but broken object was repaired in the traditional, Chinese way with metal staples, and therefore commissioned Japanese artisans to find a more aesthetic way to repair it. The result of the gold lacquer repair aligned with the recently developed aesthetic of wabi-sabi by the highly influential Buddhist priest Murata Jukō, who is considered the founder of the tea ceremony. Wabi-sabi is a concept that encourages people to constantly seek the beauty in imperfection and accept the more natural cycle of life. The clearly visible kintsugi repair reminds us that everything and everyone is impermanent, incomplete and imperfect and perfection is therefore impossible. It thus contrasts with the Western way of repairing porcelain and pottery, namely as invisibly as possible. The most important types of kintsugi repair: 1 Cracks and Fractures: Where gold	 1. Crack repair  2 Filling a missing chip

	lacquer is used to bond broken but fitting pieces. The gold lacquer can sometimes be minimally visible, but sometimes it can also be spread slightly wider over the fault line and therefore be more visible. 2 Chips and small missing fragments where the addition consists entirely of gold lacquer 3 Jobigutsu method (呼び継ぎ), in which a similarly shaped (but not similar designed) fragment of another piece is used to replace a missing fragment of the original piece, creating a patchwork effect. Not always done with kintsugi repair.	 3 jobigutsu method to replace a lost fragment with a fragment of another item.
Kirin / Qilin Chinese unicorn	The Kirin (麒麟) is the Japanese form of the "qilin", a Chinese mythological creature of great power. Over time, the Chinese and Japanese versions have changed into slightly different creatures. In Japanese mythology, the kirin is considered the most powerful and sacred beast of all, before the dragon and the phoenix. Despite its power, it is also a noble creature. When it walks, it does so without trampling a single blade of grass. Its beauty is surpassed only by its rarity; the unicorn kirin appears only in periods of world peace. They are only seen in countries owned by wise and benevolent people and during the reigns of noble and enlightened rulers, where they usher in a golden age. Although kirin never harm good and pure souls, they are quick and ferocious to attack when threatened, breathing sacred fire from their mouths. Japanese artists tends to portray the kirin as a deer with a horn on its head, with variants like dragon-like elements, or an oxtail instead of a lion's tail. Because of the horn on its head it is often compared to the western unicorn.	 The Kirin on an unmarked vase
Kuro mon Black Satsuma	Black Satsuma (Kuro Mon (黒物 litt. black thing) is a type of dark coloured pottery made from volcanic ash rich in iron, using glazes which turns black/dark brown after firing at high temperatures. This iron-rich earth is found in and near Kagoshima, long before the white pottery clay was found in the area now known as Hioki, also located in the Kagoshima prefecture. With the help of dark glazes, a variety of black-pottery was made, from tea bowls to ordinary dishes, which was loved by the common people for its rustic appearance. This remained the case even after the white satsuma (Shiro mon) could be produced, as this was reserved for use by the elite, i.e, members of the	 Shaping black Satsuma at Chin Jukan's kiln

	Shimazu clan or could be given as a gift to dignitaries outside the Satsuma domain. Although Shiro mon has found its way to the West since the Meiji Restoration and its success at the World's Fair in abundance, Kuro mon has nowadays also acquired its own status and appreciation, even within the circle of Western Satsuma collectors. Within Japan, it has always been a favoured type of pottery, more in keeping with traditional notions of aesthetics than the sometimes lavishly decorated export version of the white Satsuma.	 A black sastuma vase from the Edo period
Kodo incense-smelling ceremony	Kodo (香道- litt. “the way of fragrance") belongs with sado (tea ceremony) and kado or ikebana (flower arranging) to the trinity of Japanese refinement arts, the three main classical arts that people in the upper classes of the nobility and other elite of Japan were expected to know. Burning fragrances is an integral part of the tea ceremony, but it is also an art performed independently, under the direction of a trained komoto, a kodo master who can distinguish the different scents of smoldering wood through years of experience. The tradition dates back to the 15th century, when the scholar Sanjonishi Sanetaka was commissioned by shogun Ashikaga Yoshimasa to make a classification of the scents in use at the time, thus becoming the founder of the Rikkoku Gomi (六国五味). The Rikkoku are six types of scented wood: kyara, rakoku, manaka, manaban, sumatora, and sasora. The gomi are the flavors amai (sweet), nigai (bitter), karai (spicy hot), suppai (sour), shio karai (salty). To be able to decompose a particular smell into these different elements requires years of experience and a very refined sense of smell. It is not just a matter of smelling the fragrance, but more importantly of "understanding" the smells and the crackling of smoldering wood. One must open oneself up to what the smell has to say. The knowledge of small pieces of exotic aromatic wood led to the creation of various games or contests in the 15th and 16th centuries. Some relied on memorizing scents, others on sequences that contained clues to classical poems, and still others were purely a matter of identifying matching aromas. Playing incense became a "way" (dō), a vocation. The way of incense eventually spread from elite circles to townspeople. Burning incense and "analyzing" scented wood intensely, head and heart, therefore, has a strong spiritual character. It sharpens the senses, purifies the body and mind	 long tray (*nagabon* 長盆) on which the parfumed wood is placed.  Sreen and utensils for Kodo cerrmony, Edo period. Only some ceramic utensils, made for tea ceremony, could be used for Kodo as well

	and promotes alertness, but above all it creates a sense of harmony and calm. As in the tea ceremony, practitioners of kodo gather in a room, either in a private home or in a temple, with a floor covered with tatami mats. Participants take turns trying to guess the scent prepared by the komoto, or the person burning the incense. They hold the incense burner in one hand, clasp the delicate smoke with the other, and bring the scent to their faces. Both the game element, and the serene experience are part of the Kodo. Kodo can be an integral part of the tea ceremony, or it can be performed independently. The objects used are usually silver, or lacquered wood; ceramics are less suitable for this purpose. Some objects such as kogo and koro, which are essential for the tea ceremony, can also be used for the kodo. Kodo can be an integral part of the tea ceremony, or it can be performed independently. Incense utensils or equipment is called kōdōgu (香道具) and includes many different items such as special , odorless charcoal, spatulas and tongs to move the charcoal, mica plates on which the incense is placed so as not to burn, storage boxes and incense burners and of course many different and sometimes precious kinds of incense. All the instruments for the incense ceremony are handled with the utmost care and could be kept in a special cabinet, dogu-dana. Sometimes these were very elaborate and expensive cabinets, made of precious wood and lacquer and gold work and crafted by the best artisans. The objects used in Kodo are for the most part not suitable to be made in ceramics and are made especially for kodo from silver, or lacquered wood, Some objects like kogo and koro could be made from ceramics as Satsuma), and were suitable both for the tea ceremony, and for Kodo.	 a small incense burner (*kōrō* 香炉), also known as *te-kōro* (手香炉 "hand-held censer")  A small vase (*kōji-tate* 香筋建) to keeps the fire utensils as spatulas and tongs to move the charcoal (*hidōgu* 火道具):  Dogu-dana cabinet mid-Edo period.

(1) Monkouro / Kikigouro 聞香炉: “hearing” incense burner
(2) Hidogu 火の道具: fire tools, used when burning the incense.
(3) Kyoji Tate香筋建 a container that mainly holds silver fire tools.
(4) Jūkōgō 重香合: a collection of incense and scented wood,
covered with silver or brass leaves
(5) Sofo 総包: thick paper with gold leaf (front) and silver leaf (back) laid to line up incense tools in front of the incense table at the incense table.
(6) Honkoban 本香盤: a small, wooden small incense pieces on mica plates are kept on top for display after use
(7) Kobon 香盆: Incense tray
(8) Genji Kozu 源氏香図: A picture book with 52 kinds of geometric patterns and patterns, and in some cases waka poems, used when performing Genji incense
(9) Kofuda) 香札: tiles used in incense-guessing games
(10) Fudazutsu 札筒: used to collect incense cards as an answer.
(11) Orisue 折据: Folded torinokogami paper covered with silk cloth and use it for the same purpose as a bill tube.
(12) ginyō-bako 銀葉箱: box for containing the mica plates
(13) tadon 炭團箱: box for containing the special charcoal briquettes

Kogo
Incense box

A kogo(香合) is a small container or, lidded box to hold incense, used in the tea ceremony. The incense is added to the charcoal fire during the charcoal-laying procedure. It can have a variety of shapes, although round or rectangular are the most common. They can be made of metal, wood or porcelain. For the kneaded incense (nerikō) that is used in a Ro (炉), fire pits built into the floor of tea rooms for heating the hot water kettle), the container is generally made of ceramic. For the chips of incense wood (kōboku) used in a portable brazier (furo), it is generally made of lacquer ware or plain wood. Because most Kogos have a flat surface. it lent itself perfectly to many Satsuma masters like Kinkozan, Meizan, Ruozan or Seikozan to produce miniscule yet wonderful detailed paintings on it.

The innerside of an 8 cm. kogo by Ryozan

		  A Seikozan kogo
Kōhiiwanzara coffee cup and saucer	A Kōhiiwanzara (珈琲碗皿 or コーヒー碗皿) is a coffee cup and saucer. Japan has traditionally been a tea-drinking country and the introduction of coffee only took place in the 17th century, when Dutch traders drank their "coffee" (Kōhii), a custom that was not adopted by the Japanese themselves. Only after the Edo period, when the country rapidly came into contact with the West and Western customs, did this change somewhat. The Japanese businessman Eikei Tei (alias Tsurukichi Nishimura, 1858-1894) opened Japan's first full-fledged coffee house "Katsuhi Tea House" in 1888 in Nishi-Kuromoncho, Tokyo. The coffee house, based on the Parisian model and intended as a meeting place for artists, writers and intellectuals, had to close its doors after only five years, however, following the early death of Eikei Tei in 1894. In the following decades, there was a modest increase in coffee consumption, but the big change only came after the Second World War. The occupation by western powers and the absorption of western influences led to the Japanese lifestyle being revolutionised and modernised in all areas. Culturally and economically, Western lifestyles were integrated into the Japanese way of life, including the flourishing of jazz cafes and coffee shops. And while Japan is still known for its tea culture and traditions, for decades it has been the third largest coffee-consuming country in the world. Although this change in the appreciation of coffee only took place after the Second World War, coffee products such as	 Kinkozan coffee cup  A complete coffee set

	coffee cups and saucers, coffee pots and the like were produced much earlier and on a fairly large scale. During the Edo period, these were mainly porcelain coffee pots and other tableware according to the Western model, usually ordered by the Dutch traders, who were the only Westerners allowed to send a trade mission. Since the Meiji Restoration, there has been an enormous increase in the export of ceramic products (including, of course, Satsuma pottery) of typical Japanese pottery such as koros and kogos, okimonos and, of course, of Western tableware including many tea and coffee sets. Although teacups and coffee cups are sometimes confused with each other, there are differences. The most important difference is perhaps the shape. Teacups have a specific shape, designed to cool the hot tea quickly to an easily drinkable temperature and for that reason they are shallow and wide. Coffee cups, on the other hand, are designed to keep the coffee warm for a long time, and for that reason they are somewhat taller and narrower. Drinking tea used to be a somewhat sacred activity in the West, and teacups tend to have a more elegant design than a coffee cup, even the handle is a bit more elegant than that of a coffee cup. There are nevertheless beautiful examples of both tea and coffee sets in the Satsuma-style, tailored to Western expectations and therefore larded with gods, dragons, landscapes and geishas. However, the shape is Western, tea cups are not chawans and the coffee cups are also shaped after European examples.	 A complete tea set in a gift box. These kinds of coffee or tea sets were popular gifts or souvenirs during the Meiji and Taisho period.  Because coffee drinking has only recently become popular in Japan, no works of art from the Edo, Meiji or even Taisho period are known to depict coffee-drinking geishas or samurai. Nowadays, of course, it is customary to use traditional art styles for advertising, in this case a samurai drinking Barista coffee.
Koro incense burner	A koro (香炉)is a vessel or pot used to burn incense. It has a lid in which there are openings to let the oxygen in and the fragrance out. Sometimes, but not usually, the body also has openings. The koro is an essential part of the Japanese tea ceremony and was therefore manufactured in large quantities in various materials such as bronze, pottery or even jade. Koros made of Satsuma pottery are frequently offered on the market, ranging from very small with a height of only 5 cm to very large with a height of 70 or more cm. The lid is usually pottery, but can sometimes be silver, or bronze, with finely decorated metalwork. Satsuma artists such as Yabu Meizan have painted small works of art, while others have indulged in three-dimensional ornaments and huge ornaments on the lid.	 A Yabu Meizan koro, h, 9.5 cm

Koto
traditional zither

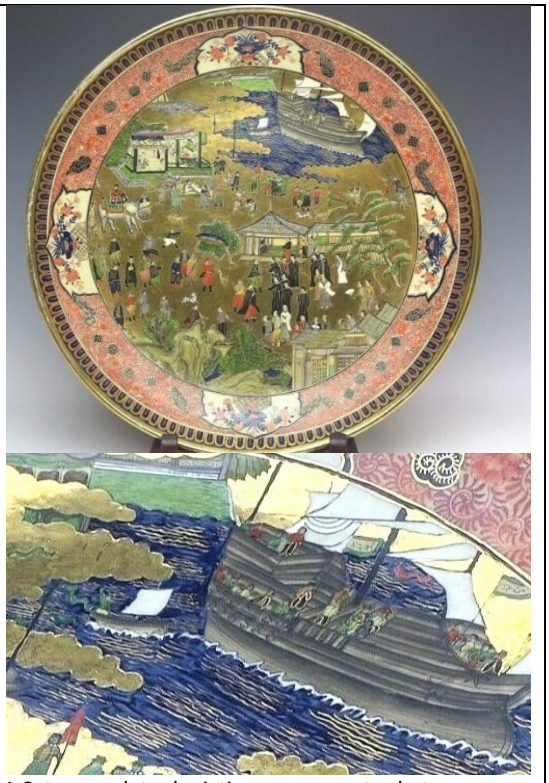
A koto (箏) is a stringed and plucked instrument, the length and also the number of strings of which can vary. The K'in-no-koto, for example, is a seven-string solo instrument with a length of about 1 metre, the So-no-koto, an accompanying instrument with 13 or more strings, and a length of between 1.8 and 2 metres. It is similar to a zither, derived from the Chinese Guzheng, but was further developed in Japan into an instrument with its own tradition. From the 8th century, it was played as a form of entertainment at the imperial courts. In the kamakura era (late 12th-mid 14th century), when the power of the nobles declined and samurai and monks began to distinguish themselves, the koto became widespread as an instrument of temple music. In the Muromachi era (14th to 16th centuries), when Japanese painting, gardens, architectures and cultures became prosperous, people began to pursue many ways of playing and types of koto. After the unification of the nation by Oda Nobunaga and Toyotomi Hideyoshi (1573-1600), the Edo era began and thanks to the support of the merchants who became more influential in society. traditional culture, including music, spread to a wider audience than just the courts and temples, From the Meiji Restoration onwards, Japan changed rapidly with the incorporation of the Western lifestyle. A different way of thinking and new values influenced the traditional society and also the koto music underwent a new style that is still changing today, recently even in combination with pop jazz and rock music.

The koto plays an important role in Japanese music and therefore it is depicted on many forms of art, especially on Ukiyo-e and scrolls, to a lesser extent on lacquerware and ceramics including Satsuma pottery. The Biwa, another important instrument in Japanese music, is much more common, perhaps because its shape appeals more to the imagination than that of the Koto.

Geisha playing the koto – Meiji period

Diety playing the koto, from a large tray by Naruse Seishi

Music playing women on a plate by Hododa

Kurofune black ships	"Black Ships" (in Japanese: 黒船, Kurofune) is the name given to Western ships that arrived in Japan in both the 16th and 19th centuries. They are frequenlty depicted on earthenware pottery. See also Nanban.	 A Satsuma plate depicting an encounter between European traders and Japanese locals, on the background a black ship.
Kurojoka	A Kurojoka (黒じょか) is a black Satsuma earthenware kettle, resembling an Uwade Kyusu (Top-Handle Teapot) with a wide, flattened body. It is called both teapot and sake pot, but is intended to heat the Japanese liqueur shochu. Shochu is a distilled beverage usually made from sweet potato (imo-jochu), barley (mugi-jochu), or rice (kome-jochu), sake is brewed with soaked grain and fermented with yeast. To warm shochu, the kurojoka is placed in a pan with water or directly on the stove and heated very slowly. For sake, the tokkuri is used to warm it and pour out. Although a kurojoka is black Satsuma (kuro choka = black teapot in the dialect of Kogashima), it is also frequently found as a kinrande Satsuma miniature model, sometimes with meticulous refined painting.	 A kurojoka with cups, black Sasuma with Shimazu mon in gold (modern ware, so pure decoration)  Two Kinkozan miniature Kurojoka

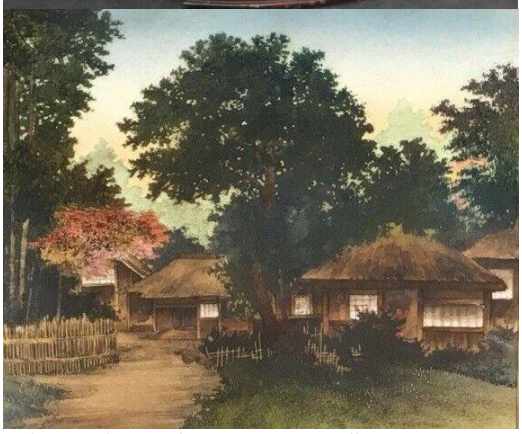
Kuro mon/ Black Satsuma	The earliest pottery from Satsuma, both at Satsuma and at Osuni, was made according to a traditional Korean model, and consisted of red or black clay, covered with translucent glaze and without decoration other than through indentations in the clay itself (Mishima decoration). The clay found was only suitable for the manufacture of black pottery Kuro Satsuma or Koro mon. This Kuro mon (物黒) literally black thing) or Kuro Satsuma, is loved as pottery intended for daily use by the common people. Firing the iron-rich earth of Kagoshima at high temperatures creates a pottery with a rustic and rough finish. Therefore, it is perfect for everyday use. Using three types of glaze: black, brown, and buckwheat, a wide variety of pottery was made as tea bowls to ordinary dinnerware, pots and jars for storage, and tableware such as bowls, plates, sake bottles, and cups that have been nicknamed kuromon ("black thing").	 19th c. vesssel with brown/black glaze and dragon decoration
Kyo-yaki / Kiyomizu-yaki Kyoto ware	Kyoto-yaki or Kyo yaki (京焼) is the generic name for all types of pottery that was/is produced in Kyoto. Each kiln has its own unique traditions, but as long as the pieces are made in certain areas of Kyoto, they are considered Kyoto pottery. Kyo-yaki pottery was first made in the eighth century (the Nara and Heian periods 710-1185), but only really flourished from the 16 century Azuchi-Momoyama period (1573-1600), when tea ceremonies became popular among the upper classes, i.e. members of the imperial court, the shogunate and the daimyo families. There are several important traditional types of pottery that originated in Kyoto, but the most important are: **Kiyomizu-yaki** (清水焼) originally originated in the area of Kiyomizu Temple on Gojo Street, the road to Kiyomizu Temple. There are several views to distinguish Kiyomizu-yaki from Kyo-yaki. According to Irene Stitt (Japanese ceramics of the last 100 years), kyomizu-yaki is the term used for overglazed decorated pottery from the Meiji period and later, while kyo-yaki refers to the Edo period. However, this distinction in time can only be found in her. By others, the geographical distinction is more important, namely pottery made in the Kiyomizu area, while pottery made in other parts of Kyoto is referred to as "Kyo-yaki", regardless of its resemblance	 Awata chawan with Tokugawa mon – 18th c. Museum of fine Arts Boston/ Morse collection  Asahi chawan by Tosaki, end 15th-early 16th c.

	to pottery from Kiyomizu.According to still other sources, the term "Kiyomizu-yaki" should refer to the specific style and techniques that originated in the Kiyomizu and Gojōzaka area, and should include all pottery made in that style, even if it was made outside that area. This division according to style and type seems to us the most suitable. Kiyomizu-yaki, you could say, is all pottery made in Kyoto with overglaze decoration with a wide color palette of yellow, green, red, blue and purple, and using enemals of a specific mixture. Although this type of pottery originated in the vicinity of the Kiyomizu area, it can also be made in other parts of Kyoto. Kyo-yaki, then, is all types of pottery that was and is made in Kyoto, including, but not limited to, Kiyomizu-yaki. Potters can be adept at making various types of pottery such as raku-yaki, Kiyomizu-yaki and so on. **Awata-yaki** (粟田焼): was primarily made on the east side of the Sanjo Bridge, where Sanmojiya Kyuemon began producing pots in the Awataguchi area. Awata-yaki , also called Awataguchi-yaki was mainly produced for high-end customers, unlike Kiyomizu-yaki, which was produced for everyday use *See Awata--yaki* **Asahi-yaki** (朝日焼) is also a traditional type of pottery, which was manufactured as early as the 16th century in the Uji region of Kyoto Prefecture, across the Uji River at the foot of Mount Asahi, opposite the Byodo-in Temple. *See Asahi-yaki* **Raku yaki** (楽焼) originated in the mid-16th century, the Momoyama period when colorful sancai pottery with green, yellow and brown glazes was in production in and around Kyoto. It was Tanaka Chōjirō (長次郎) (1516-1592), the first generation in the Raku family line of potters. who first did this, based on the sachai pottery from the Ming dynasty in China. *See Raku-yaki*	 Black Raku Teabowl, by Chōjirō – 16th c. Momoyama period

Kyo- satsuma

Kyo Satsuma, as the name implies, is the version made in Kyoto, of the original Kagoshima Satsuma pottery, that is, finely crackled, ivory-colored pottery with decoration applied over the glaze. The difference perhaps is that in Kagoshima Satsuma the pottery itself had the highest attention, or at least was a balanced whole with the decoration. Much of the Kyo Satsuma is instead characterized by an emphasis on elaborate, detailed painting, beautifully executed in multicolored enamels and gold. It is also the multicolored paintings and refined decoration that won much admiration in the West, and for many Western Satsuma collectors, the quality of the painting is also the main measure of good Satsuma.

Satsuma gained great fame abroad after the 1867 Paris World's Fair and at the 1873 Paris International Exposition . News of the fame in the West of Satsuma ware soon reached the Awadaguchi area of Higashiyama in Kyoto, which has a long history of ceramics, with production dating back to the early Edo period. That inspired the potters in Kyoto to begin producing their own "Kyo [Kyoto] Satsuma." The painting technique used in the Kyoto Satsuma style was developed by Kinkōzan Sōbei (1824-1884), the sixth generation of a family of Kyoto Awataguchi potters named Koboyashi. He was appointed the official potter for the Tokugawa shogunate and his kiln flourished during those years. But as a result of the Meiji restoration, he lost important customers from the Shogunate, the daimyo family and others who lost their former positions or moved to the new capital Edo. To find new customers, he established trading relationships with foreign exporters living in Kobe and invested in refining the dyeing method for pottery and decoration, eventually resulting in "Kyo-Satsuma" pottery, characterized by delicate, sometimes breathtakingly detailed brushwork in multicolored glazes and gold on a cracked ivory white earthenware body. Studios and workshops dedicated to the production of Satsuma-like wares also sprang up in other regions such as Tokyo, Kobe and Yokohama, some decorating their wares on blanks produced in the Satsuma domain, others, including Kinkozan, producing their own pottery or taking it from local potters. After the death of Kinkozan Sobei VI, the workshop was passed on to his son Kinkōzan Sōbei VII (1868-1927), who further developed the



Kinkozan plate with a pittoresque village view painted in western painting style,

Kyō Satsuma techniques and succeeded in becoming the largest producer of Satsuma pottery of the time, as well as a producer of some of the finest quality Satsuma items. But the demand for Satsuma wares completely changed the method of production and the time given to the craftsmen to produce the goods. Satsuma was produced in huge quantities and most factories of Satsuma items served only western households with cheap mass production, with no interest in quality. It is clearly not the type of Satsuma pottery that would be of interest to a collector, but at the time it did meet the huge demand for everything Japanese. Satsuma objects can therefore be found in a wide range of quality, from the worst to the highest. An object of very high quality is very labor intensive, it can sometimes take months to create a true masterpiece, and for most kilns, studios or factories this was no longer a realistic option in a market that was subject to changing customer tastes and strong competition from hundreds of smaller and larger factories and studios. Almost every studio, even those that were able to deliver high quality, was forced to produce lower quality Satsuma to survive. But the better, and larger studios had multiple production lines at their disposal, aimed at a different target audience with different quality standards. Kinkozan Sobei VII, who succeeded the factory after his father's death in 1884, invested heavily in research and experimentation, hired Western scientists to develop new techniques, and realized numerous masterpieces, in addition to the vast amount of lower quality ones. Artists as Taizan Yohei, Seikozan,Yabu Meizan, Ryozan and Miyagawa Kozan, located in Kyoto and many other places, created true masterpieces during the Meiji period and later. And in their wake were numerous artists and craftsmen based all over Japan who were able to produce high-level Satsuma work all over . With the outbreak of World War I, exports to Europe and the United States stagnated, and although the following years were marked by great economic activity in the United States, where there was rampant economic growth, this did not lead to increased interest in high-quality Satsuma pottery. The Kinkozan factory closed its doors in 1932 (after the death of Kinkozan VII in 1927. The quality of Kyo Satsuma was certainly not exceptional after the heyday during the Meiji and Taisho period. Fortunately, a revival is now visible, with artists who are

A deep bowl with court scenes by Meizan, 19th c. Meiji

A reticulated vessel and cover by Okamoto Ryozan

A modern kyo Sastuma bowl by Tamie Ono

	once again focusing on producing Kyo Satsuma of exceptional quality. This certainly includes Studio Cu-nyo, the workshop of Tamie Ono (1955), which produces the highest quality traditional Kyo-Satsuma wares, as well as miniatures painted on porcelain, which she called Hana Satsuma (beautiful Satsuma). In her work she combines new designs and ideas with the traditional technique of Kyoto Satsuma.	
Kyusu	A kyusu (急須) is the general Japanese name for a teapot. Like many ceramics intended for tea preparation or use in tea ceremonies, its country of origin is China. Nevertheless, it has also been known in Japan since the 7th century, as a result of many diplomatic missions undertaken from Japan to China. Many aspects related to Chinese arts and sciences, Buddhism, and tea culture and heritage were brought back to Japan over the years from these various missions. The first tea sets introduced to Japan from China and Korea were developed and adapted by Japanese potters and craftsmen and produced as early as the 12th century. The introduction of the Yixing teapot (a purple/red clay from Yixing in Jiangsu Province) and the method of preparing sencha tea also led to further innovation of Japanese kyusu teapots. Kyusu is a generic name, however, and there are several models. Although they were also manufactured in the Satsuma domain, other regions may be better known, including Banko yaki (from Yokkaichi), Onko yaki (with clay from mount Kinsho in Gifu Prefecture, Mumyoi (saso Island), Arita yaki, and Tokoname yaki. Nevertheless, collectors of satsuma wares, including Kyo-satsuma, can find a plethora of different types of teapots, sometimes decorated with finely detailed paintings by masters such as Kinkozan, Yabu Meizan or Seikozan. Four types by shape The **Yokode Kyusu** (Side-Handle Teapot) 横手急須 has a cylindrical handle placed at right angles to the right side of the spout. Since the host sits opposite the guest when serving the tea, it makes it easier to serve the tea. For left-handers, however, it is much more difficult. It is widely used for preparing sencha green tea. The Yokode Kyusu is most associated with what is known in the west as Japanese teapot. **Uwade Kyusu** (Top-Handle Teapot)	 Yokode Kyusu (Side-Handle Teapot) /Aoiki Mokubeia  Uwade Kyusu (Top-Handle / bail handle Teapot)/ Satsuma 

	上手急須(a.k.a. dobin土瓶) This Japanese teapot Kyusu has a handle that is mounted directly on top of the teapot. The handle can be made of bamboo, rattan or (nowadays) plastic and is attached to the teapot with a metal hook. Since the size of this type of Japanese teapot is larger compared to other types found in Japan, it is used for serving tea to somewhat larger groups. The **Ushirode Kyusu** (Back-Handle teapot) 後手急須 has a handle directly opposite the tea spout and a lid that serves to retain flavor and moisture during the draw. This type is derived from the most classic form of the Chinese Yinshan teapot, and is the most widely used type in the world, especially in the West. Initially intended for sencha tea, it is used for tea brewed in a traditional "western" style with few leaves, plenty of water and a long infusion time. The **Houhin Kyusu** (宝瓶急須), is a small kyusu with no spout but a pouring lip instead and no handle. It is often used for pulling very high quality sencha. Because the water should not be warmer than 60 degrees, a handle is not necessary.	Ushirode Kyusu (Back-Handle teapot) by Yabu Meizan  Houhin Kyusu/ Kyo-yaki
L		
Lotus	Lotus, sacred Lotus or Indian Lotus (Nelumbo nucifera); *See: Hasu* *See Rengetsu yaki*	 Satsuma vase sculpted as a lotus flower.

M

Ma
negative space

In fine art, and thus in the decoration on Satsuma pottery, there are areas to which the viewer's eye is drawn (i.e., the subject or positive space), and areas beyond. The space beyond is referred to by the terms negative or empty space, in Japanese by the term Ma (間, lit. "space", "pause") in the fine arts better known as negative or empty space. In Japanese art and culture, Ma is understood not only as "empty space," but as an independent decorative element, which is not separate from the positive, i.e., filled space. Together they form the work of art, and its beauty is determined by the way these two spaces balance and enhance each other.

In Satsuma's earlier works, and in Japanese art in general, the use of negative space is common and even essential to emphasize the beauty of the finely cracked glazed pottery itself. As demand from the West increased, so did quality. On many mass-produced Satsuma pottery, almost the entire object was painted, and usually not in a very careful manner. This was often necessary because the quality of the firing process also declined, and instead of fine cracked glazes (which are difficult to achieve) many Satsuma producers settled for pottery with much coarser and uneven craquelure, which was then covered entirely with scenes and diapers, a form of decoration referred to in the visual arts as "horror vacui." It is one of the reasons why the initial admiration for Satsuma pottery had already faded by the end of the nineteenth century. Serious collectors and art lovers turned away from these mass-produced Satsuma pieces, which were too often obligatory and ugly in design and poor in execution of both the pottery and the painting.

In response to Western criticism of Satsuma ceramics from the late 19th century onward, even successful artists changed their style and technique. Kinkozan, for example, experimented with monochromes, with porcelain rather than pottery, and increasingly with modern art deco products that were barely distinguishable from what was being designed in Europe at the time. And Yabu Meizan, although admired for the high degree of sophistication of his painting, also took umbrage at the criticism. He reduced the use of frames, diapers and density in his representations, and from 1910 onwards

Some examples, all true masterpieces but in different styles regarding the use of frames and diapers and negative space as essential part of the design .

A lobbed tea pot, unknown maker

Baluster vase by Yabu Meizan, depicting a procession of insects in a parody of sankin kotai (daimyo procession)

Kinkozan, fully decorated vase

	sometimes omitted them altogether. Thus he returned to more traditional Japanese views of aesthetics, with greater use of negative space. Yet in the later Meiji and Taisho periods, masterpieces were produced, both in a refined, balanced manner that met traditional aesthetic requirements, as in the lavish - horror vacui - manner. No matter what style, quality is always the main criterium to judge a work.	 Yabu Meizan  Yabu Meizan  A Kinzan bowl, completely covered on the inside and outside with high-density decoration.

		 An 18th century squared bowl, scarcely decorated with relief figure on the rim and gourd and vine decoration on the body.
Manji Swastica symbol	Manji is the Japanese name for the 卍 sign (from Chinese: wàn zì). The symbolic meaning of the 卍 sign has been thoroughly distorted (at least in the West) by its use by Nazi Germany, making it a symbol of a pernicious ideology. There is an optical difference, the manji is facing inward and horizontal, the swastika that was used by the Nazis is facing right and placed diagonally, it is called gyaku manji (逆卍, literally "inverted manji"). However, the swastika, left or right, is an ancient symbol found throughout the world. Native American tribes used the swastika in healing rituals, and in European history the symbol was associated with Norse mythology. And in Asia, the symbol had strong ties to Hinduism and Buddhism. The origin of the word swastica is the Sanskrit word su-asti-ka, which can be translated as "little things concerning well-being." In Hinduism, it symbolizes the four parts of a greater whole, for example, the four seasons or the four stages of human life. In Buddhism, the version known as manji in Japan, the emblem refers to the footsteps of the Buddha. It refers to a number of positive things such as strength, compassion and happiness, the inversed manji is a symbol of eternal happiness. The manji is therefore a common symbol around houses of worship. It is also an element used as a decorative motif on fabrics and ceramics. The Sayagata (紗綾形 gauze design) for instance is a waraga design based on interlocking Manji. *see also wagara* *see also sayagata*	 In red Goichi buddhist school 伍市 佛教舍, arita plate  Sayagata motif on a sastuma vase  A paper stencil used for dyeing textiles with a pattern of manji tsunagi (linked manji)
Matsuri Festival	Festivals (matsuri 祭り are communal celebrations to commemorate a special event, out of gratitude to the gods or nature, or as a plea for future happiness. In many ways, these festivals mark highlights of the calendar, closely	The Gion festival, or Gion Matsuri is the festival of Yasaka Shrine in Kyoto and is the most famous festival in Japan. It takes place over the entire month of July. One of the main reasons what makes the Gion Matsuri so impressive is the enormity of the hoko, which are up to 25 meters tall, weigh up to 12

	associated with a particular time of the year. In the spring, the ceremonial rice planting is celebrated, a plea for a good harvest, and in the fall thanks are ceremonially given for this harvest. There are rituals in the summer to ward off epidemics and natural disasters like typhoons, and in the winter there are festivals for community cleansing. Festivals in Japan are therefore closely linked to the changes of seasons and the cycle of life. Each country and culture has its own festivals, specifically based on its own religious values, rituals and history. The origin of all these celebrations is the need of people to express their relationship to the higher, the gods or, nature. Through rituals, prayers and celebrations, people can give meaning to this. Many of these rituals were performed collectively and regularly in connection with recurring events such as the bringing in of the harvest, special days to commemorate important people or changes in the seasons. These collectively performed rituals thus became cyclical moments in daily life when people could share their religious and cultural values and beliefs, and also acted as a social binding device for the community, Over time, religious and historical origins became more and more distant, and entertainment became more and more important. Matsuri are therefore mainly communal celebrations with parades, music and performances, and Japan has many of them. On Satsuma ware they are depicted many times, although not always recognized as such. The blossom watching is most frequently depicted, but others are also seen. Some of these are shown here. *See also:* *Soma Nomaoi or Equestrian festival* *Niiname Sai or Rice harvest festival* *Hanami or Cherry blossom festival* *Haari Matsuri or Dragonboat race festival* *Gosekku or five seasonal festivals*	tons, and are pulled on wheels as big as people.   Two Kinkozan pieces with scenes from the Gion Festival. A 23 cm vase and a bowl, H. 6.5 cm x diam. 12,5 cm.
Meiji period 1868-1912	In 1867, Mutsuhito (睦仁) was installed as emperor of Japan, and he would rule until his death in 1912. During his lifetime he was called "the emperor," his name Mutsihoto was not mentioned and appears only in his signature and personal seal. The Meiji period (明治,bright reign) lasted from 1868 to 1912, thus covering almost his entire reign with the exception of his first year of reign. The reason is that in 1867 the Meiji government had not yet been installed because the battle between the conservative forces of the	

Tokugawa shogunate and the Meiji reformers, including the Daimyo of Satsuma, had not yet been decided. It was not until 1868 that the Tokugawa shogunate finally came to an end, a historical moment known as the Meiji Restoration that marked the beginning of a new era that would transform Japan from an isolationist and feudal country into an industrialized and powerful nation.

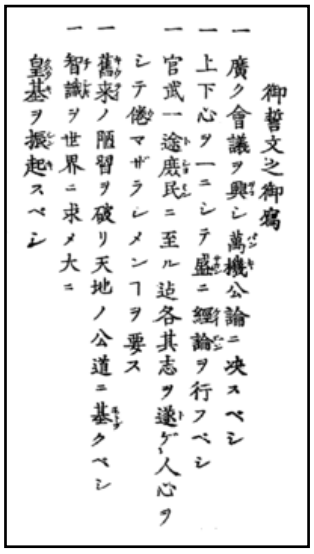
The role of the emperor was skillfully played out by the Meiji Reformers, a small group of men who shaped and implemented the Meiji reform program in the name of the emperor. That policy was established and communicated to the people according to the 5 articles of the Charter Oath (五箇条の御誓文, Gokajō no Goseimon,) in which was stated that Japan was to become a modern, Western-oriented state, where everyone would be judged according to their own ability and performance. Although the emperor had no political power, he was the head of the Shintô religion, which believes that the emperor is descended from the sun goddess and the gods who created Japan and is therefore divine himself. The Meiji reformers therefore made the Shintô religion the national religion, and the people had to implement its instruction and policies without question, out of respect for the emperor and for the unity of the Japanese people, which he represented. The success of the Meiji government was based on this obedience to the emperor, an attitude taught from an early age through a thorough overhaul of the educational system. The 1890 "Imperial Rescript on Education" was memorized by generations of schoolchildren until World War II, so that they would know that it was their duty and responsibility to "promote the general welfare and common interests; always respect the constitution and obey the laws; in case of need, offer themselves boldly to the state; and thus guard and maintain the prosperity of our imperial throne, equal to heaven and earth."

Within one generation, the Meiji government succeeded in reforming the country into a modern, Western-oriented country with a highly centralized, bureaucratic government, a constitution with an elected parliament and a highly educated population free of feudal class restrictions. The industrial sector was based on the latest technology, and the

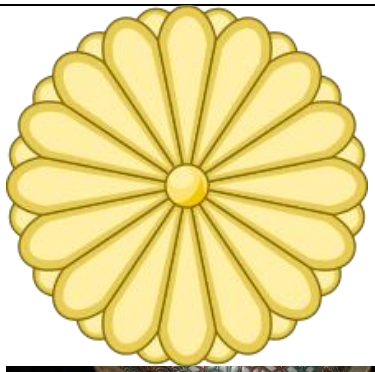
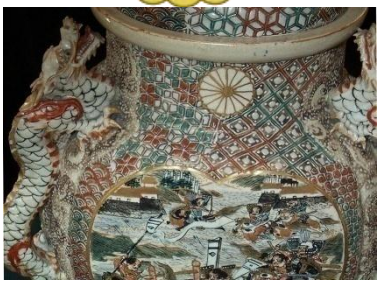
Emperor Meiji in 1872, Photo by Uchida Kuichi.

The painting depicts Vice President Sanjo Jitsumi reading the Five Articles of Oath before the gods. The Emperor Meiji is wearing a white robe, facing south on his throne, with his body before the gods.

The start of the Meiji restoration:
On April 6, 1868, the emperor gathered a hundred dignitaries, princes, and other officials in Shikikinden, the Imperial Palace in Kyoto, and pledged to the gods of heaven and earth the basic policies of the Meiji Restoration. This proclamation (shinkan), together with a written oath is known as the Charter Oath (五箇条の御誓文, Gokajō no Goseimon, literally the Oath in Five Articles). The oath reflected the emperor's commitment to make Japan a modern nation-state. The oath was made public a day later on April 7 in five official bulletins addressed to the

	distribution of goods could take place through a well-developed transportation and communication system. And under the motto of fukoku kyōhei ("enrich the country - strengthen the army"), it could also compete militarily with the Western powers, as evidenced when Russia was defeated by Japan in 1905, a victory that had far-reaching consequences for the national consciousness of other countries in Asia. The Meiji Restoration had a major impact on the position of artisans, including the Satsuma potters. They no longer worked under the protection of the Daimyo and henceforth became independent artisans in a thriving market of supply and demand. Technological developments also allowed for large-scale production and the replacement of expensive materials such as natural gosu blue with synthetic cobalt. But at least for mass-produced export satsuma, it also eventually led to less quality and less inner attention and respect for what was being made. Representations with gods and symbolism that previously stemmed from a deep-seated attachment to Japanese culture were applied haphazardly, without any purpose other than to satisfy what was thought the Westerner wanted to see. They were also often not individual designs by the maker himself, but were drawn from sample books, leading to pieces with an almost interchangeable design, but made by different makers. Still, there is no question that beautiful Satsuma pieces and even true masterpieces were made during the Meiji period. Beyond the many beautiful pieces, however, the majority of Satsuma production was of mediocre and even poor quality, decorated in both small home workshops and large factory halls by men, women and even children with little skill and knowledge of the craft.	common people, and known as "the Five Public Notices (五榜の掲示, Gobō no keiji)." These were the first decrees of the Meiji government.  御誓文之御寫 一廣ク會議ヲ興シ萬機公論ニ決スベシ 一上下心ヲ一ニシテ盛ニ經綸ヲ行フベシ 一官武一途庶民ニ至ル迄各其志ヲ遂ゲ人心ヲシテ倦マザラシメンコトヲ要ス 一舊來ノ陋習ヲ破リ天地ノ公道ニ基クベシ 一智識ヲ世界ニ求メ大ニ皇基ヲ振起スベシ *The Charter Oath, as officially published by the imperial government of Japan.* The five points of the oath were modeled after the ideals of European nation-states. - Consultative meetings would be widely established and all matters would be decided through open discussion. -All classes, high and low, will be united in the vigorous conduct of state affairs. -The common people, no less than the civil and military officials, will all be allowed to exercise their own calling, so that there will be no discontent. -Bad habits of the past will be broken down and everything will be based on the laws of nature. -Knowledge will be sought throughout the world to strengthen the foundation of imperial rule.
Mizusashi fresh water container	A mizusashi (水指) or 'fresh water container' is a pot with a lid in which cold, fresh water is kept. The water is poured with a long, bamboo ladle (hishaku) into a kama, an iron pot in which the water for making tea is heated. Mizusashi are usually made of ceramics, and because they are important, aesthetic objects in the tea ceremony, beautiful specimens of them were made in Satsuma.	

		A mizusashi by Gyozan, taisho period.  An 18th century Satsuma mizusashi, in two parts with a foo-dog seated on a rock surrounded by waves.
Mon coat of arms	The Mon, like the Western coat of arms, is a mark of distinction that serves to recognize the members of a family. Although originally used only by noble families, they were gradually used by ordinary citizens and by various organizations such as guilds, theater companies and the like. Today, many Japanese families have their own specific identifying mark. Although it was considered inappropriate to use another family's mon, and especially if it was a family of higher social status, this was a social rule rather than a legal prohibition. The exception was the emperor's chrysanthemum, and this prohibition also applied to the Tokugawa family's Aio (wild ginger) mon and, to a lesser extent, to other ruling families, including the Shimazu family's cross-in-circle mon and the Toyotomi clan's Paulowna mon. Their use was permitted, but only with permission and as the ultimate sign of appreciation. These four mons are regularly depicted on Satsuma objects, but from the Meiji period onward, they serve primarily a decorative function. However, the 16-leaf chrysanthemum mon and the Paulownia mon are still protected by law from unauthorized use.	 A bowl scattered with with different mons

	The Japanese Imperial Seal or **Kiku Mon** is a mon or seal used by members of the Japanese Imperial Family. The seal also serves as a national symbol of Japan. The seal represents a yellow / orange chrysanthemum, with mostly black edges. Under the Meiji constitution, the use of the seal was only reserved for the emperor himself. That is why other members of the family often used slightly modified versions of the seal, with a different number of leaves. This variation can still be seen today. The emperor himself uses a seal of a chrysanthemum with sixteen leaves in the foreground and another 16 behind it. Other members of the Imperial family usually use a seal with a 14-leaf chrysanthemum on it. The chrysanthemum decoration is common on Satsuma, but with a double row of 16 petals rare since it is protected by law from unauthorized use.	  Imperial crest on a vase by Tokozan
	The mon of the **Tokugawa** clan, is the "aoi" (the "triple stick rose" or "wild ginger"-the Asarum), which symbolizes both the Tokugawa family and the Tokugawa shogunate era. At the time of the Meije restoration, the coat of arms was used to indicate the wearer's loyalty to the shogun - this is in contrast to the royalists, whose loyalty to the empire was symbolized by the chrysanthemum coat of arms of the imperial throne.	 *A Tokugawa mon on a vase by Nanshu*
	The mon of the **Toyotomi** clan is a stylized Paulownia. The Toyotomi family ruled Japan before the Edo period. Their mon is used today as the emblem of the Japanese government. As such, it is protected by law from unauthorized use.	 *The mon of the Toyotomi clan on a Satsuma vase by Hosai.*

	Shimazu (島津氏, Shimazu-shi) is the name of the family, who for centuries were the daimyo of the han Satsuma. For this reason, the family is also called the Satsuma clan. The Shimazu Mon, a cross with a circle is of course familiar to all Satsuma collectors because it forms an almost inseparable unit with the name of the maker, The permission to use the family coat of arms of the Shimazu family on pottery was a form of appreciation and encouragement that the Daimyo could give to the potter and for pieces that he thought were very good. This coat of arms was then always painted in (gosu) blue. After the shogunate disintegrated and thus there was no longer a relationship between pottery production and the daimyo, the Shimazu mon was often used as a "trademark" regardless of its origin and only as an indication that it was a "Satsuma-like" product. Thus, a mon depicted in black, gold or red has no relationship to the Shimazu family and always dates to a period after Edo. Authentic kinship with the Shimazu clan is always in gosu blue, not in other colors, including (synthetic) cobalt blue and it always predates the Meiji period. However, that is not to say that all gosu blue mons actually have that authentic kinship, in some cases they date from the early Meiji period, sometimes even accompanied by the text Dai Nippon.	 *The satsuma mon on a large vase from the Edo period of Seikun. The mon can be used as a decorative element, but is more often found as part of the mark, to emphasize that it is a "satsuma" product.*
Monochrome / dichrome Satsuma	In contrast to the sometimes exuberant decoration on many export Satsuma, but also unlike the traditional Satsuma products where a lot of space remained undecorated, a more modern trend also emerged to pieces glazed in a single color, and to leave that further undecorated or only paint sparingly. Experiments with new glazes and enamels were frequently used in the first half of the Meiji period, most in the period 1885 to 1900. During this period, Kinkozan also experimented with monochrome designs, sometimes without further decoration, sometimes with a single decoration of flower plants or more traditional subjects such as children playing or dragons. The monochrome background in all sorts of colors was ideal for the later Art Level and Art Deco designs, while in the more traditional scenes of biji in pheeric landscapes he almost always opted for a cobalt blue background. The dichroic glazes which display two different colors by undergoing a color change in certain lighting conditions, incorporating tones of cobalt, chocolate brown and turquoise are also special. Like in all Kinkozans work, also in his relatively simple	*Monochromes:*   Left: A white monochrome vase with relieved decorations, h. 14 cm. Right: A matted red vase with white glazed interior, h. 23 cm.

	monochrome or dichroic designs Kinkozan managed to create beautiful work that excelled in elegance and stylish beauty. Some examples of this monocrome or dichoic Satsuma work are shown here.	*Monochromes with decoration:*    Left: A blackgrounded vase with lilies, h. 30 cm. Middle: A mottled pink ground color on this Kinkozan vase decorated with elegantly intertwined dragons. H. 15cm. Right: A stylish shaped vase, with artnouveau influences, decorated with wisteria flowers and playing children in enamels and gilt on dark brown ground. Height 40 cm. *Dichroics*   Two vases with a dichroic ground. The left decorated with a golden dragon with silver accent on the head, the right enamelled in raised pastel blue and pink colors and golden medaillons.

Moriage Raised enemal decoration	Moriage (盛り上げ) is the Japanese name for all types of raised clay or raised enamel decoration. It refers to slip-trailing (for tube lining), using clay that is almost liquid by diluting it with water. When applied to the surface, before or after the initial firing to biscuit state, it forms a raised outline or border within the depicted motif. This can be enamelled in colour or gold. Slip can also be applied after the glaze, by using coloured clay. Slips were made with a bamboo tube. A special but often used technique of slip-trailing was coralene beading, in which a series of dots were applied to the surface instead of a continuous line. Coralene beads on earlier or better pottery were always done with slip and attached to the body by firing and then enamelling, the later and more inferior pottery was done by applying pure enamel dots, which shortened the production time, but could also break down easily. Moriage decoration appears on Satsuma pottery at the end of the 19th century and was applied until after the Second World War. It is rarely seen on genuine Satsuma pottery, but vvery often on Satsuma-like pottery from Kyoto and elsewhere. Because it was a popular export product, moriage decorated Satsuma pottery is abundant in the West. However, most of these wares are mass-produced with roughly applied moriage and are therefore not very collectible.	 Moriage decorated porcelain dish by Tomiozan for the Yamatoku cie. Ca 1915
Mushiko cricket cage	The mushiko 虫籠 or cricket cage (litt. Insect cage) is a commonly seen object in Satsuma pottery. It is based on the widespread Asian custom of keeping crickets as pets, in cages and enjoying the sound of their chirping. In addition to listening to the chirping of the different types of crickets, they are also kept for fighting. Japan has a long tradition of listening to the sound of the different species of crickets, a custom that (originating in China) began in court circles but spread to the common people. There were even places known for the abundance of different species of crickets, to which people would make trips as a family to enjoy the quality and diversity of the singing insects, similar to viewing cherry blossoms. Because of its popularity, catching crickets and other "singing" insects, as well as breeding and selling them, was also carried out professionally by well-organized cricket sellers with their own guild. In addition to selling crickets, beautifully crafted cages, including cages	 A mushiko by Fuzan  a less common type of a crket cage, unsigned Meiji period

	that resembled fans, boats, and mansions, were sold to house the singing insects. Japanese crickets (koorogi) were also often kept for fighting. Catching crickets, as well as beetles of all kinds, is still a popular summer activity among Japanese boys, and many continue it as adults. In "kabuto mushi," wrestling matches between beetles, gambling can be common.	 An exceptional beautiful pair of cricket cages from the 18th century Edo Period, made for upper class or royalty.
N		

Nanban
foreign visitors

Nanban (南蛮) literally meaning "Southern barbarian," (formerly used by the Chinese to refer to non-ethnic Chinese to the south) refers in Japan to the period between 1543 when the first form of European contact began with Portuguese explorers, missionaries, and merchants and the early 17th century, Edo period, when the Tokugawa shogun issued a series of Sakoku policies that would increasingly isolate Japan from the outside world. During this period there was a cultural exchange that would influence Japanese art in addition to the introduction of firearms, western shipbuilding, and Christianity. This cultural influence waned in the early Edo period as with the rise of the Tokugawa Shogunate, which feared the influence of Christianity in Japan, particularly the Roman Catholicism of the Portuguese. The Tokugawa enacted a series of Sakoku policies that increasingly isolated Japan from the outside world and limited European trade to Dutch traders on the island of Dejima. Only from about 1850, the last period of the Edo era and the beginning of the subsequent Meiji period, intensive influence again took place in all possible areas, but also in the development of ceramics techniques and styles were adopted from the West, for example by applying perspective in a painting, the application of new glazes such as synthetic cobalt or new technological processes that made mass production possible.
Occasionally, but not infrequently, ceramics (usually Imari or Kutani) are offered on which there are depictions that refer to the Nanban period.
Best known are the depictions of "Black Ships" (黒船, Kurofune) the name given to Western ships arriving in Japan in both the 16th and 19th centuries, the latter referring more specifically to the Perry expedition (黒船来航, kurofune raikō, "Arrival of the Black Ships"). Also frequent is the decoration on ceramics with Western people, sometimes referred to as Lucky Dutchies but of course also can represent Portuguese traders. Authentic pieces from the Edoperiod are rare, most are copies from (much) later times.

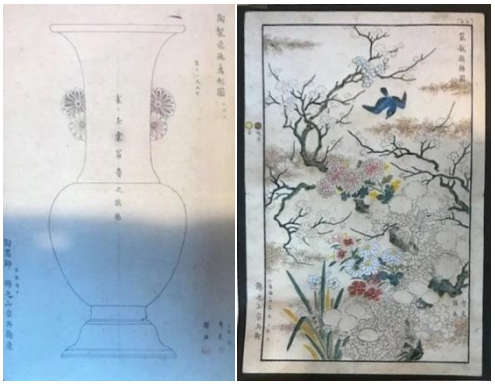
Satsuma vase depicting a scene of foreigners (European-dressed people) visited Japan. People looking with curiosity at the foreigners and the, large foreign ship

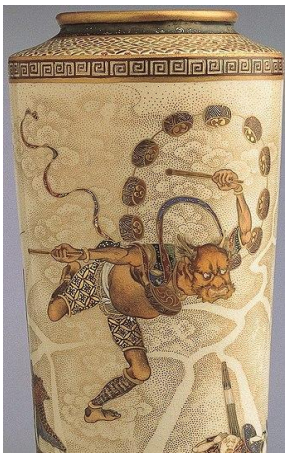
Examples of Western ships and people on Kutani ware.

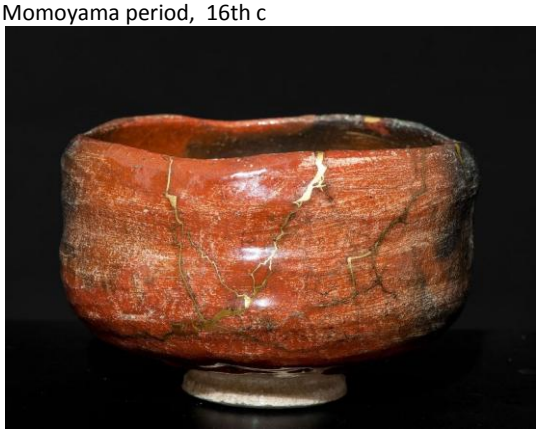
Niiname Sai rice harvest festival	There are many festivals in the fall. While some of those festivals are large-scale and attract thousands of people, others are quite small and very local. However, the most important of these is the Nīname sai (新嘗斎) which literally means "the first tasting". It is a court ceremony held every November 23 at Ise Jing, the main Shinto shrine, where the emperor eats the new rice and gives thanks to the Shinto deities for a prosperous year and prays for a fruitful new year. Similar ceremonies are held all over the country on this National Holiday. Originally celebrated by farmers, to give thanks to the gods for a successful harvest, the meaning has now shifted more symbolically to a moment of reflection on the fruits, the results of our own lives. It invites gratitude for everything we receive from nature. Niiname Sai is regularly depicted on Satsuma ware, albeit less frequently as, for example, boys day or cherry blossom festival.	 A rice harvest festival by Shiseki
Nishikide multicolored brocade decoration	Nishikide (錦手) is the overglazed multicolored decoration style, which covers parts and sometimes large parts or the entire surface of the pottery. From the end of the 18th century this style was also used in Satsuma, and reached a great height in the Meij period. The earliest pottery from Satsuma, both at Satsuma and at Osuni, was made according to a traditional Korean model, and consisted of red or black clay, covered with translucent glaze and with no decoration other than by means of incisions in the clay itself (Mishima decoration). The clay found was only suitable for the manufacture of black pottery (Kuro-Satsuma). In 1617 In 1617, after many experiments, Korean potters succeeded in producing white pottery (Shiro-Satsuma) using clay discovered in Naeshiraga which, after purification of the iron, was suitable for the manufacture of white pottery. This white pottery lent itself well to multi-colored decorations. Following the example of Chinese porcelain and with continued encouragement from the Shimazu family, more types of decorations were developed and applied, including glazes of a wider range of colors and gold dust. Decoration was limited to monochromatic, later sketchy representations, but not nearly in the way that would later be applied. This remained true for a long time and it was	 A stoneware tea leaf jar painted with overglaze enamels and silver (Kyoto ware) by Nonomura Ninsei, Edo period, mid-17th century  Satsuma earthenware tea storage jar (chatsubo) with overglazed multicolored decoration of paulownia and thunder pattern, late Edo period

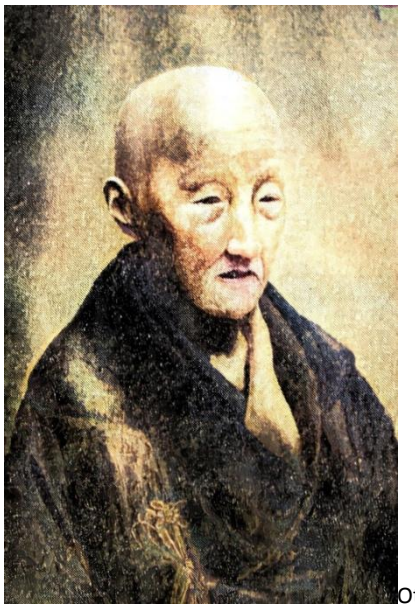
	not until the late 18th century that a new phase in the production and decoration of Satsuma pottery began. Around 1787, two potters from Satsuma, Hoshiyama Chiubei and Kawa Yahoro, were sent on a study tour to learn and apply new techniques of color glazing to Satsuma pottery in response to the multi-colored Imari porcelain produced in Arita on the island of Kyushu. During this study tour, they also visited Awata, a district of Kyoto. In Kyoto, the potters of the Kiyomizu kilns were adept at painting enamel colors on pottery. As early as the mid-seventeenth century, Nonomura Ninsei (active ca. 1646-94) developed the technique of Nishikide decoration, in which polychrome overglaze and gold were applied to light-colored clay covered with craquelé. It was his descendants who worked in this style and taught the technique of applying multicolored glaze and gold decoration to the Satsuma potters. After returning to Kyushu, the Satsuma potters began to revolutionize their wares in the last years of the eighteenth century with a new range of designs, colors and techniques, highly detailed painted decorations with a full color palette and thickly applied gold. This nishikide (or Kin nishikide) decoration, is synonym with Kinrande, as it is called for Satsuma ware.	 A small tea caddy by Kinokzan – Meiji period
O		
Okimono decorative ornament	Okimono (置物) are small sculptures of gods, human figures, animals or mythological creatures and so on, artfully made of wood and ivory, metal or ceramic. Okimono are usually no larger than a few centimetres and are therefore sometimes confused with Netsuke. Historically, okimono miniatures in the form of gods, saints and hermits were used to decorate the butsudan (仏壇) or intended for display in the tokonoma (alcove used for the display potery, flower arrangements, and other forms of art). Okinono are thus purely decorative objects while a netsuke has a clear function, it is used to attach an Inro (medicine box, pipe or tobacco pouch) to the obi (belt worn with traditional Japanese clothing) of a Japanese man. Its use came into vogue around 1600 and until the Meiji period, netsuke were an indispensable part of the traditional clothing of upper class men, as well as a status symbol, as they were sometimes beautiful miniature works of art. When, from the beginning of the Meiji Restoration, wearing Western clothes became more and more fashionable,	 A beautiful okimono, 23 cm of a female woofgaterer in traditional dress from Ohara (a village in the north east of Kyoto), attr. Chin Jukan

	netsuke were no longer in demand. However, from the Meiji Restoration (1868) onwards, and not least because of its success at the World's Fairs there was a great deal of interst from the West in all Jaoanese art including Japanese carving. The many craftsmen who were engaged in carving and manufacturing netsuke therefore turned to making okimono, a slightly larger version of the netsuke. Many sculptors then began to design larger and larger pieces, abandoning the original meaning of miniature statuettes to decorate the butsudan (仏壇). Such larger figurines and statues in the form of gods, human figures, mythical figures and sometimes entire village scenes were also made in Satsuma pottery in abundance, and sometimes of unprecedented beauty by masters such as Chin Jukan, Yabu Meizan and Kinkozan. Such decorative pieces is actually called hinerimono, but that is a term rarely used. Even auction houses such as Sothebies and Christies use the term okimono for all sculptural ornaments and decorative pieces (without a clear function) from small to large.	 A Meiji period okimono of an elephant (13 x 23 cm) with rich decorated blanket,  Monkey, Meiji period 12 cm  A white glazed okimono of a young girl, by Kinkozan, size 18cm
Onchi zuraku design catalogue	The "Onchi Zuroku" (温知図錄) is a collection of more than 2,500 design drawings in various fields of Japanese arts and crafts. It was a response to the great interest in Japanese arts and crafts that arose in the West after the World Fair in Vienna in 1873. The Japanese government realised that traditional Japanese arts and crafts could be an important way to further promote interest in Japan and to boost exports, one of the Meji government's main policies. The "Onchi Zuroku" was created to emulate the success of the 1873 World's Fair at subsequent major domestic and international exhibitions such as the Philadelphia Centennial Exposition in 1876 the Naikoku Kangyō Hakurankai (Domestic Exhibition for Industrial Promotion) of 1877 and the	  A design from the Onchi Zuruku and the vase as made by Hyoshi Kawamoto

	Paris Exposition Universelle of 1878. In order to be able to present high-quality art products at these exhibitions, the leading painters and designers of the time were commissioned to produce designs and instructional drawings in the various fields such as ceramics, copper and lacquerware. The catalogue contained uniform designs and models for koros and vases, and instructions and examples for decorating them with traditional Japanese subjects such as flowers and birds, historical coats of arms and mythological creatures such as phoenixes and sishi. Artists and craftsmen from the different regions were then commissioned to use these designs to produce works to be displayed at the exhibitions. The government could therefore present high-quality traditional Japanese handicrafts to the West, promote exports in this area and thereby gain valuable foreign currency. And artisans and workshops were spared the time and effort of producing high-quality designs themselves. The latter also had a drawback because it deprived the maker of creativity. Craftsmen could deviate from the original design, and many did, which led to other collections with design drawings, often with designs that incorporated more Western taste. Much use was made of the Onchi Zuroku and other collections of designs, however more and more with the input of the own creativity of the maker and the demands of western buyers. The compilation of the "Onchi Zuroku" continued, with additional editions, until around 1887 and although successful, its use dwindled and was increasingly replaced by designs based on the maker's own idea, and in the case of export pottery such as Satsuma, certainly also by the resort to quantity and less to quality.	 Design and instruction drawing for a vase and its decoration  the same vase produced by Kinkozan Sobei VI  A design for a coffee and tea pot by Mikiyama Denshichi.
P		

Porcelain / Jiki	Ceramics articles are made of clay, and when heated to very high temperatures the composition of the clay is permanently changed. The distinct characteristics is defined by the added ingredients and varied firing temperatures.Porcelain (jiki 磁器) is a specific form of ceramics, consisting of kaolin (an unmanageable white clay), quartz and a feldspar, and baked at a high temperature. Porcelain therefore becomes hard, translucent, non-porous and sounds clear, in contrast to, for example, earthenware. Real Satsuma is always earthenware and not porcelain. Although Satsuma is earthenware and not porcelain, there was also a lot of Satsuma-like decoration on porcelain, including the imitation of moriage, using enamel instead of slip. *See also earthenware / doki*	 Tengu attacking female deities, on a wonderfull Kinkozan porcelain vase.
R		
Raijin Thundergod	Raijin (雷神, literally thunder god), is the god of lightning, thunder and storms in the Shinto religion and in Japanese mythology. He is usually depicted as a demonic spirit with a gruesome appearance. To create thunder, he beats drums decorated with the Shinto symbol tomoe (3 interlocked commas). As the master of thunder and lightning and master of the power of storms, Raijin is a powerful and feared god in Japan, where natural disasters are common. Its meaning is also somewhat ambiguous, after all, rain is also a blessing, as long as it does not cause flooding. But his terrifying appearance makes it clear that he brings not only vital rain, but also chaos and destruction. He is a brother of Amaterasu, the goddess of the sun, but also of Fujin, the god of the wind, who often travels with him. Together they are the most devastating gods in Japanese mythology. Despite his connection to death and destruction, Raijin is also a popular god in popular belief, and his image is represented in both Shinto and Buddhist art. He is also regularly depicted on Satsuma wares.	  Raijin with the Tomoe-drums ass depicted on two Satsuma vases.

Rakans / Arhats/ Lohans Holy men	Gods, Holy men and ancient scholars are among the most frequently depicted images on Satsuma ware. They are generally referred to as Gods, Immortals or Rakan, allthough there is a difference. On Satsumaware they often are grouped together. Rakans (羅漢 Japanese name), Arhats (Sanskrit) or Lohans (Chinese name) are in Buddhist stories the examples of true believers who therefore has gained insight into the true nature of existence and rewarded with entrance to Nirvana. Traditionally, there are 16 Rakans, all have names and have various associated symbolic items. One can recognize them by the Halo around the head, unless they are in the presence of Buddha himself in which case it should not be proper to depict them with a Halo. They are not the same as sennin or immortals. It's origin is Buddhism, whereas the immortals is from Taoism.	 
Raku yaki Raku ware	Raku yaki (楽焼) is a form of Kyo-yaki. It is originated in the mid-16th century, the Momoyama period when colorful sancai pottery with green, yellow and brown glazes was in production in and around Kyoto. It was Tanaka Chōjirō (長次郎) (1516-1592), the first generation in the Raku family line of potters. who first did this, based on the sachai pottery from the Ming dynasty in China. The technique became in production during the Momoyama period in several kilns in Japan, not just in Kyoto. Raku pottery, although evolved from the colorful Chinese sancai pottery, has developed a special glazing method characterized by the exclusive use of monochrome black or red glazes, the red being the color of the red clay body. The monochrome world of black and red: Raku pottery directly reflects the ideal of wabi aesthetics advocated by Sen no Rikyū (千利休) Who lived in the 16th century and deeply influenced the development of the tea ceremony, according to key aspects of wabi sabi including rustic simplicity, imperfectness,and honesty of self. The name raku-yaki came about later, initially it was called Ima-yaki, "comtemporary pottery". Later it acquired the name "juraku-yaki," because of the nearby Jurakudai Palace where Sen no Rikyû, also resided and was a central figure in the creation and promotion of Chôjirô's tea bowls. Juraku-yaki was eventually abbreviated as Raku-yaki,. It is sait that famous daimyo and advisor to	 Kuro (black raku chawan, by Tanaka Chōjirō, Kyoto Momoyama period, 16th c  Aka (red) raku chawan with Kintsugi repair by Raku Kichizaemon 10th (1797-1854)

	the emperor Toyotomi Hideyoshi awarded him a gold seal engraved with the word raku.. Raku then also became the name of the family that produced this pottery. Now Raku pottery has become a general term for a type of ceramic technique that is produced allover Japan and is also practiced and applied by Western ceramists. Initially, however, it meant only pottery developed by Chôjirô together with Rikyû and practiced exclusively by the Raku family. *See also Kyoto, Kyo-yaki*	
Rengetsu yaki Rengetsu ware	Rengetsu pottery (蓮月焼, Rengetsu-yaki) is a type of Japanese pottery that was made by the Buddhist nun Ōtagaki Rengetsu (1791-1875), but is also a style of pottery that developed from it and continued to be produced long after her death, especially in Okazaki, a district near the eastern mountains of Kyoto, where she lived and worked for much of her life. Ōtagaki Rengetsu was not only a potter, but also a calligrapher and painter, and above all a poet of wakas, a classical form of poetry consisting of 31 syllables. In Japan, she is considered one of the greatest poets of the 19th century. In her pottery, she didn't strive for perfection but for purity and authenticity, with her inscribed poetry also forming an important and integral part of the object itself. Rengetsu was born on 8 January 1791 in Kyoto and was given the name Nobu. Her mother is said to have been a geisha and her father a high-ranking samurai, Todo Yoshikiyo. Her mother abandoned Nobu when she was only a few weeks old. At her father's request, she was adopted by Yamazaki Teruhisa, a samurai of the Otagaki clan who worked as a servant in the Chionin temple where her real father Yoshikyo also resided. She learned to write poetry, dance and sew as a woman was supposed to do in those days, but was also proficient in the martial arts, horse riding and sword fighting. Her life as a young adult was marked by many personal tragedies with the loss of two husbands and five children when she was only 31. She then decided to shave off her hair and take a vow as a Buddhist monk. She took the name Rengetsu (Lotus Moon) and lived with her stepfather near the Chion'in temple. Only after his death in 1832 did Rengetsu start making her lotus-shaped pottery, which she sold for a living. With her unique combination of pottery, calligraphy and poetry, Rengetsu achieved great fame far beyond the	 Otagaki Rengetsu 

borders of Kyōto during her lifetime. She earned a lot of money, but also gave away almost everything, and lived her life in very modest circumstances. Rengetsu continued to work until she was very old. She died in 1875, aged 85. Rengetsu's grave still stands under the cherry trees at the Kotani cemetery in Kyoto.

Otagaki Rengetsu's work is of a special beauty. It does not strive for perfection, but is rustic and suffused with her presence. The traces of her fingers kneading the clay are still visible, her beautiful poems, carved with a nail or written with a brush, encourage contemplation and create a personal bond between the maker and the user. It is for this reason that the work was greatly admired by the tea masters and became popular with many others, from ordinary villagers to high-ranking nobles. As is often the case with the work of celebrities, Rengetsu's work was deliberately copied (which is not easy because of her difficult to forge calligraphic handwriting) but mostly imitated as a tribute to her art and personality. By inspiring many artists with her works, some potter friends soon began to reproduce her works under her guidance. Such well-known potters are for example Issō (dates unknown) and Kuroda Kōryō (1823-1895). Many of the tea ware on the market today were actually made by others and calligraphed at their request by Rengetsu to help her fellow potters.

Much is known about the fascinating life of Otagakin Rengetsu and her extraordinary work. The Rengetsu Foundation aims to make her works of art, poetry, life story and teachings more accessible to those who are attracted to her spirit. Her nearly 1,000 poems have been translated into Japanese Roman script and English, and offer a deep insight into her beautiful mind.

See: http://rengetsu.org/

A lotus shaped tea cup with incised poem:
つまごとの - 律のしらべに - かよひきて
こゑおもしろき - 軒の松風

Reaching - for the right notes - lovely sounds from a zither - weave into the pine wind - along my eaves. (possible interpretation: The pursuit of good is its own reward)

Probably from the late Edo period, circa 1860s. The tea bowl was made by Kyōto potter Issō with his impressed mark (一宋), the poem was incised by Rengetsu.

Rokkasen the six immortal poets	Rokkasen (六歌仙) refers to the "six immortals of poetry", six notable Japanese poets whose poems were included in the Kokin Wakashū or Kokinshū, dating from the Heian period. It is the first of the 21 Collections of Japanese Poems of Ancient and Modern Times, compiled at imperial request. The Kokinshū was created at request of Emperor Uda and published by his son Emperor Daigo in the early 10th century. Although the Kokin wakashu did not refer to the Rokkasen as a cohesive group, but as six separate poets, they are considered such. They are depicted in this way in many works of art, such as paintings, woodcuts and also on ceramics. They are usually recognisable as a group, consisting of five male and one female figure and often surrounded by calligraphic poems. They appear more often in Kutani than in Satsuma work. As they are often not recognised as the Rokkasen, they are most of the times referred to as a group of scholars, or as nobles in a court scene.	 The 'Six Immortal Poets' (rokkasen) as depicted on a Satsuma lidded pot.  A Kutani plate wih Rakkusen and calligraphy of poems.
Ruyi scepter	Ruyi (Chinese: 如意; lit. 'as desired; as [you] wish'. In Japanese the meaning has become a Buddhist priests's staff.) is a slightly curved object, that serves as either a ceremonial scepter in Chinese Buddhism or a talisman symbolizing power and good fortune in Chinese folklore. A traditional ruyi has a long S-shaped handle and a head fashioned like a fist, cloud, or lingzhi mushroom. It looks a bit like a back scratcher, and possibly thats was also the original use. During the Qing Dynasty (1644–1911), Ruyi scepters became the symbols of political power and regularly used in imperial ceremonies., and were highly valued as gifts to Emperors. Ruyi therefor are constructed from diverse precious materials as gold, silver, ivory, rhinoceros horn and jade and decorated with precious gems. The "ruyi" image frequently appears as a motif in Asian art. In Japanese pottery they can occur as decorative objects, on Satsuma pottery, statues as well as painted images, they are hold by Kannon or Buddha.	 A Ruyi, decorated with a green glazed dragon, made by famous potter and painter Aoki Mokubei, ca 1800.

S		
Samehade sharkskin glaze	A special type of decoration is called samehade (鮫肌) , in the west better known as sharkskin glaze, on which the body has a rough but very fine structure. It is a type of glazing what gives after firing the body the look of satin and the structure of fine sandpaper. It's tactile surface earns it the name 'sharkskin', but it also is known by the trade name 'Coralene' and sometimes as Ishi mi (石見 Stone look). It's a difficult to achieve technique what uses the shrinking of the glaze when fired under high temperatures, creating fine crimps without all over the surface of te object without cracking. It's one of the characteristic ware produced by the Kagoshima black Satsuma Ryomonji kiln. However, in the West the best known type of sharkskin glazed pottery was not Satsuma ware but made by Nagoyama based Takeuchi Chobei (1852-1922) who got a patent for it in 1882 and signed his products with 専賣特許 二二五二五一五, Patent, 2252515), denoting the date of the copyright registration, Meiji year 22, (1890), 5th month, 25th day and validity of the patent(15 years). It was produced by a kiln-firing process involving special fluxes, and was expensive to realize. Due to its cost, this type of sharkskin porcelain was made only for a short time during the late 19th and early 20th century.	 A Ryomonji kiln black Satsuma vessel, with samehade glaze, 18th c.   *Close up of a Takeuchi Chubei vase with sharkskin glaze.*

Samurai warrior	The term samurai 侍 was originally used to refer to the hereditary military nobility and officer caste of Japan, but from the Kamakura period (1185 to 1333) was used for all members of the warrior class. The samurai class became increasingly influential and dominated the Japanese government until the Meiji Restoration in 1868. Members of the samurai class had special privileges such as carrying a sword, bearing a surname, and even killing anyone of lower class who showed them insufficiënt respect. In Japan, the term 武士 (Bushi , literally exalted or high-ranking warrior) is particularly well known, referring to their cultivated bushido codes of martial virtues, indifference to pain, and unyielding loyalty, and their participation in many battles between rival daimyos. During the Edo era (1603 to 1868), when Japan was united under the absolute rule of the Shogun, the importance of military power declined and many samurai became bureaucrats, teachers, or artists. As modern armies emerged in the 19th century, the samurai lost more and more of their military power. The Meiji Restoration finally ended the feudal role of the Shogunate, the Daimyos and the Samurai. Their memory and weaponry remain prominent in Japanese popular culture. Samurai and their acts of valor in battle are therefore depicted in numerous works of art. They are also one of the most frequently depicted representations on Satsuma pottery. The romanticism that emanated from them, with honor, fearlessness and loyalty until death, appealed to the romantic image that people in the West liked, but also to the image that existed about them in Japan itself. Incidentally, they are not only depicted as warriors, in more peaceful representations they can also be seen as tea-drinking, reading or walking figures, hard tot recognize from other gents of dignity.	 Satsuma samurai 1850-1860  black lacquer bajô jingasa 馬上陣笠 (horseback samurai hat) decorated with a gold lacquer Shimazu mon. 

Sankin-kōtai daimyo procession	The historical background of the Daimyo procession is the Sankin-kōtai (参覲交代/参覲交替) or "alternate attendance" which was a policy of the Tokugawa shogunate during the Edo period. It was a military service requirement of the Shogun in Edo, which required the daimyō, to live alternately in their domain and in Edo for a year. Each daimyō was required to bring a number of samurai and with hundreds of daimyōs entering or leaving Edo, these processions were almost a daily occurrence in the shogunal capital. The main reason for this was to keep the Daimyo power under control of the Shogun. The first wives and heirs of the Daimyo therefore remained hostage in Edo when the Daimyo returned to their own domain. The Shimazu family, daimyo of Satsuma were among the largest and most powerful of the daimyo and had the privilege of making the trip to Edo only every two years instead of every year. These daimyo processions are depicted on all kinds of forms of Satsuma pottery: koros, vases, bowls, platters, and buttons. However, this obligation stopped already in 1862, at the beginning of the Meiji period, and thus were already history by the time these processions appeared on Satsuma ware. The images of long rows of Samurai usually give a historical picture, sometimes they are more ceremonial, shown during modern festivals to memorize these processions. And sometimes they are even shown in a way never seen before: performed by children or geishas and even insects.	 A Daimyo procession appraching the city walls, by Hozan.  A geisha procession, leaving the Edocastle, as a parody on the Daimyo-processions.  An insekt procession on a 12 cm vase from the Khalili collection

Sanshu no jingi Imperial regalia	The Sanshu no Jingi (三種の神器) are considered the three sacred emblems of the imperial regalia, bestowed by Amaterasu, the goddess of the sun herself, on her grandson Ninigi-no-Mikoto, and from him on his great-grandson Jimmu, who became the first emperor of Japan. Although Jimmu was almost certainly a fictional figure, the imperial family derives its divine right to the throne from a direct bloodline going back to Amaterasu, and the regalia are proof of this. The Sanshun no Jingi consists of three objects. -The Yata-no-Kagami (八咫鏡) is the Eight Mirror, which was used to lure Amaterasu out of the cave in which she was hiding; - The Yasakani-no-Magatama (eight-foot Magatama 八尺瓊勾玉) is the Great Jewel, is a large magatama that is a curved, comma-shaped pearl of jade. The "eight foot" may have originally referred to a long cord or necklace on which such magatama pearls were strung, - The Kusanagi-no-Tsurugi (草薙の剣) grass-cutting sword (also known as the Heavenly Sword of Gathering Clouds) was once owned by Amaterasu's brother Susanoo and represented virtue. After the introduction of Confusianism, the Three Sacred Treasures are interpreted as representing santoku (the three primary virtues): the mirror represents "wisdom", the jewel represents "benevolence", and the sword represents "bravery". A combination of the three objects - a mirror, a sword and a jewel - was not only unique to the imperial family, but was considered a common symbol for all rulers. According to archaeological findings, a set of three objects, a mirror, a sword and a jade, are often found in the burial mounds of ruling families in the 4th and 5th centuries. However, the Sanshu no Jingi are sacred objects, and only the Emperor is allowed to see them at his inauguration, as well as the priests of the shrine where they are kept. Although their actual location has not been confirmed, it is generally believed that the sword is in the Atsuta shrine in Nagoya, the jewel is in the three palace shrines in Kōkyo (the Imperial Palace in Tokyo), and the mirror is in the great shrine of Ise in Mie Prefecture. There are no known photographs of these sacred objects, and images are therefore always an interpretation of the artist.	 The inauguration of Emperor Naruhito in 2019. In front of him are the boxes containing the 3 sacred regalia, which were unveiled to him in a secret ceremony, at which even his wife was not allowed to be present.  The Sanshun no Jingi (interpretation, since there are no photographs known)  Painting, set of three hanging scrolls depicting the three sacred regalia, sword, mirror and jewel, in Buddhist adaptations. Ink and colour on silk. British Museum

	See also Amaterasu *See also Jimmu*	
Satsuma-kuni Satsuma-domain	Satsuma Kuni (薩摩国, Satsuma-no Kuni) is a former province of Japan, located on the island Kyushu in present-day Kagoshima Prefecture. It is the birthplace of the authentic Satsuma yaki, white-cream pottery, finely crackled glaze on which the decoration is applied. The Satsuma domain (薩摩藩, Satsuma-han), officially known as the Kagoshima domain (鹿児島藩, Kagoshima-han), was a domain (han) of the Tokugawa shogunate during the Edo period from 1602 to 1871 and included territory in Satsuma, Ōsumi, and Hyūga provinces. The Kagoshima/Satsuma domain had been ruled by the Shimazu clan since the 1200s, and was one of the most powerful and prominent of the Japanese domains during the Edo period. The Satsuma domain formed the Satchō alliance with the rival Chōshū domain during the Meiji Restoration and played an important role in the establishment of the Empire of Japan. The Kagoshima domain was abolished by the Meiji government in 1871 with the ending of the han system and the establishment of the ken, when Kagoshima-han became Kagoshima-ken, with some parts of the domain separated as part of the Miyakonojō prefecture (Miyakonojō-ken). With this, the Shimazu clan also lost its power as Daimyo and ruler of the Satsuma domain. Since the 1880s, the former territory of the Kagoshima Domain is now part of Kagoshima and Miyazaki Prefecture, which was finally split from Kagoshima in 1883.	 *Location of Satsuma domain.*
Satsuma-yaki Satsuma ware	The history of Satsuma pottery begins around 1600 and is closely linked to that of the daimyo of Satsuma, from the prominent Shimazu family. Korean potters brought the art of pottery to Japan after Japan's invasion of Korea. Among the army commanders who attacked Korea was Shimazau Yosihiro, the daimyo of Satsuma. When the troops returned to Japan on the orders of the then Shogun Hideyoshi, it was Yoshihiro who took a number of Koreans with him, including 14-20 potters who were employed in Naeshirogawa, Satsuma and in Chosa in Osuni Province which was also ruled by the Shimazu family. The earliest Satsuma pottery, both in Satsuma and in Osuni, was made according to a traditional Korean model, and consisted of red or black clay, covered with transparent glaze and	 A Shiro mon Satsuma vase decorated in raised gilt

	without decoration other than by means of indentations in the clay itself (Mishima decoration). The clay found was only suitable for the manufacture of black pottery (Kuro-Satsuma). In 1617, after many experiments, Korean potters succeeded in producing white pottery (Shiro-Satsuma) with clay discovered in Naeshiraga which, after purification of the iron, was suitable for making white pottery. The white Satsuma ware was treasured by the feudal clan and used as an official utensil for the tea ceremony, for personal use or as a gift. Following the example of Chinese porcelain and under constant encouragement from the Shimazu family, more types of decorations were developed and applied, including glazes of a larger color palette and gold dust. Decoration was limited to monochromes, later sketchy representations, but not nearly in the way that would later be applied. This remained the case for a long time, and it was not until the end of the 18th century that a new phase in the production and decoration of Satsuma pottery emerged. Around 1787, two potters from Satsuma, Hoshiyama Chiubei and Kawa Yahoro, were sent on a study tour to learn and apply new techniques of color glazing to Satsuma pottery in response to the multi-colored Imari porcelain produced in Arita on the island of Kyushu. On this study tour, they also visited Awata, a district of Kyoto. In Kyoto, the potters at the Kiyomizu kilns were adept at painting enamel colors on pottery. Upon their return to Kyushu, the Satsuma potters began to revolutionize their wares in the last years of the eighteenth century with a new range of designs, colors and techniques, highly detailed painted decorations with a full color palette and thickly applied gold. Typical of this period, the first half of the 19th century are the floral, stylized or geometric motifs. Shishi, dragons and phoenixes were also often depicted. Landscapes and human figures appeared only from the middle of the nineteenth century, and the skill of applying hues was also developed in this period. Due to its worldwide success from the second half of the 19th century, this type of pottery was also produced in other parts, so that Satsuma also became a generic name for all types of pottery and even porcelain with overglazed decoration.	and polychrome enamels by Chikusai , Late Edo – early Meiji period  A Kuro mon satsuma vase, with dark yellowish Brown glaze, 18th c. Edo period  A Jakatsu (snake skin)-glazed Kuro Satsuma jar, 19th century. 

Charasteristics of Satsuma ware:
Satsuma is earthenware, not porcelain. The difference between earthenware and porcelain is the porosity of the clay. This is clearly visible at the bottom or back, the unglazed part. Porcelain is white, hard and smooth in structure.

Satsuma clay has a somewhat creamy, ivory color and feels rougher. Satsuma clay is originally ferrous, and would turn dark after baking. Systematic dilution removes the iron from the clay, leaving clay that turns out to be nicely ivory after baking (Satsuma-white, there is also Satuma-black, clay that turns very dark, almost black after baking).

• Satsuma has a very fine-grained crackle on the whole piece. This is a deliberately applied effect: the thinly applied glaze cracks as soon as the piece is removed from the oven, this deepens the colors. Satsuma is sometimes also treated with sludge before glazing, this is called moriage.
• The colors are applied after the glaze (top glaze), this also applies to the gold-plated parts, which are applied both before and after the colors. From 1900, the gold appears to be applied much thinner, almost flat. Among other things because the liquid gilding, initially invented by Meissen, is used more often. Satsuma work with this refined gold painting is therefore usually from after 1900.

The production process of Satsuma ware:
The form is modeled in the clay.
The modeled form is dried.
The object is fired at around 700-800 degrees.
The object is glazed blank and baked again at 1200 degrees.
The object is removed from the oven with the glaze shrinking and crackling, which is characteristic of Satsuma pottery.

Many Satsuma ware was made in a kiln and send as blanks to decoration studios/workshops elswhere. The firing of enemals is not as difficult as firing the body, with the glaze finely crackling and could be done in the studio itself.

The design is applied in black.
The object is baked again.
The colors are applied.
It is baked again at around 1000 degrees.

In case of Kinrande objects:


A "Sunko-roku" Satsuma dish, Japan early Edo period (1603-1867).


Mishima (kuro) Satsuma bottle with inlaid pattern under a transparent glaze, 18 th. C.

	The gold is applied. The object is baked at 600 degrees to harden the gold. The object is polished with a special brush to make the gold shiny. **Types of satsuma ware**: In addition to the nishikide and export ware types, there are various categories of Satsuma ware, each with their own distinct aesthetic: **Shiro Satsuma**: white satsuma - originally only for use within daimyō's household. White refers to the clay, not to the glaze or the type of decration. **Kuro Satsuma**: black/ red-brownbodied with dark overglaze.This can be black, but aslo dark yeloow, brown or orther dark tints. **Jakatsu**: blue, yellow and black glazes run together with white overglaze **Sunkoroku Satsuma**: older pieces modeled on ceramics of thirteenth-century Thailand, decorated with brown geometrical designs[**Mishima Satsuma**: clay with light bluish-grey glaze, with inlaid or impressed geometric patterning filled with white slip. In the past Satsuma also has porcelain that uses pottery stone as the main raw material, but due to the lack of schools it is not produced anymore.	
Sekai hakurankai World Expo	**See world expo**	
Sennin Immortal person	Immortals are considered persons so large that they could not die, forced to live a life of study, worship and poverty. The Japanese term sennin 仙人 means mountain man or hermit, but in Chinese (Xian or Xiānrén) it means "immortal person". Its origin is Chinese Taoist philosophy and religion, where a sennin is a person who has attained immortality by mastering the art of hermeneutics and becoming the experts and protectors of Taoism. They lived far away from the everyday world, such as on high mountains, on hermit islands and in the sky. They are often referred to as the 'Eight Immortals', after a famous poem 'The Eight Importers of the Wine Cup' by the Tang Dynasty poet Du Fu. This may have been an attempt to rival the popular sixteen rakan of Buddhism. Sennin are popular subjects in literature	

	and art, and they are also often depicted on satsuma pottery. are often depicted. Because sennin are not saints (they have not left life behind them) they are depicted without a halo around their heads. They are often presented as scholars.	 A bowl with inner decoration of Tennin flying above two wise men, possibly Sennin, and at the outside with a group of possibley more Sennin who appear to be in deep discussion.
Shachi / Shachihoko	Shachihoko or simply Shachi (鯱鉾 or 鯱) is a creature with the head of a tiger and the body of a carp covered with poisonous spikes. They were believed to protect against fire and were carved in wood and often coated in gold when placed on the tops of castles. On Satsumaware they are rarely depicted.	 A Shachihoko on an early Meiji Satsuma koro, standing 14cm tall
Shamisen traditional stringed instrument	The shamisen or samisen (三味線), is one of the most popular and well-known traditional Japanese instruments. It is a three-string instrument and consists of a wooden, leather-covered, flattened sound box and a long neck. The strings that run the entire length of the instrument are usually played with a ginkgo-shaped plectrum. The shamisen prototype was imported from China to the Ryûkyû Islands in the late 1300s. The instrument, called sanshin by the Chinese, was introduced with the aim of spreading Chinese civilisation and morality among the indigenous people of Okinawa. From there, the sanshin was introduced to mainland Japan in the late 1500s. Japanese musicians picked up the instrument, but did not consider it a serious instrument at first. It was only when well-known biwa players began to play the sanshin that the instrument gained more appreciation. The instrument was improved and adapted to existing Japanese music, which was the beginning of the Japanese shamisen. There are different types of shamisen, and the thickness and tuning of the	 Woman playing the Shamisen, Meiji period. Notice the ginkoshaped plectrum in het right hand.  Women playing the Shamisa (l), the koto(r) and the shinobue

	strings also vary according to the occasion. The shamisen is played by rapid finger gliding on the strings rather than plucking them. Shamisen music (especially in tsugaru shamisen) is also often able to provide a distinct percussive part as the plectrum can be used to strike the shamisen body in rhythmic accents. The concept of happy and sad moods with elements of melody and percussion is the basis of shamisen music. The instrument is used as an accompaniment in puppet theatre, Kabuki drama, and in the performance of traditional folk songs. Since the shamisen is a popular instrument, it is also very often depicted in all kinds of art forms, and it was also often depicted on Satsuma, usually in combination with other instruments.	flute (m)  *At the right a woman playing the Shamisa on a Meiji period vase.*
Shikunshi The four gentlemen	Shikushi (四君子) literally means four lords, but is also called four friends. It is a theme in Chinese painting that depicts four plants with associations of the four seasons: plum (winter), wild orchid (spring), bamboo (summer) and chrysanthemum (autumn). It is closely related to Shochikubai or Saikansan (歳寒三友), the three friends of winter. But where Shochikubai (the pine, bamboo and plum) symbolize constancy, perseverance and resilience because of their failure to wither in winter, the "four friends" actually symbolize the beauty that lies in the ever-changing nature throughout the year. As a metaphor of nature, the four friends are a recurring theme in literary and artistic creations because of their symbolism of sincerity, purity, humility and perseverance in harsh conditions. As a genre, shikunshi belongs to the category of Kacho-e (花鳥文), the style of "bird-and-flower painting." Although the origin of Shikunshi is in Chinese painting, it frequently recurs as a theme in other art forms, including representations on gold paint and ceramics, including Satsuma . After all, the beauty of nature is also one of the traditional themes of natural beauty in Japanese aesthetics and is part of the way of life, and approach to life as taught in Buddhism and Shinto.	 modern Kyo-satsuma koro with shinkushi design  Gold lacquer twa caddy with shinkushi design

Shimazu

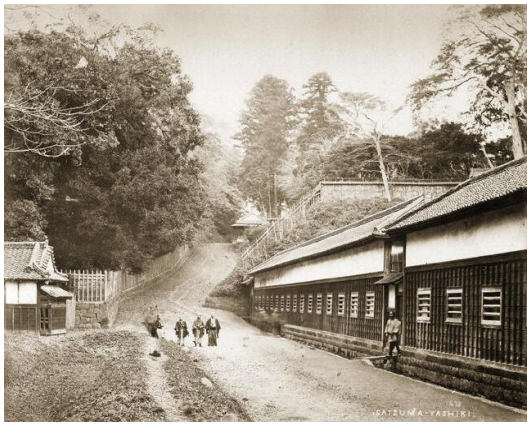
Shimazu (島津) is the name of a powerful Japanese family, who for centuries, until the Meiji restoration, were the daimyo of the han Satsuma. For this reason, the family is sometimes called the Satsuma clan. The role of the daimyo began in the late 12th century, when Shogun Minamoto no Yoritomo, a member of the powerful Minamoto family, installed a Shogun representative in each province. These local rulers were later called daimyō (大名). The power of these local daimyō, became more and more powerful, while the power of the Shogun was based mainly on their contacts with these daimyō. Later, the central authority of the Shogun disappeared completely and the individual provinces were governed independently by the daimyō. This changed after the Battle of Sekigahara in 1600, which was won by the Tokugawa clan. and this victory allowed the Tokugawa family to establish their Shōgunate and return all power to the Shogun. The Tokugawa family ruled for 265 years with supreme power to which the previously powerful Shimazu family was subordinate. Nevertheless, as tozama daimyo, the Schimazu were one of the few daimyos allowed to keep their han during the Edo period, and belonged to the richest and most powerful families in Japan.

The following Daimyo were of particular importance to the development of Satsuma pottery.

Shimazu Yoshihiro (1535-1619) was the daimyo at the time of the famous "Imjin War (1592-1597)" a.k.a. the " Ceramic War. There he kidnapped more than 80 Korean potters and brought them back to Japan. Potters, including Boku Heii and Kin Kai, who arrived in the cities of Kushikino and Ichiki, started kilns within the Han domain. Each kiln produced a different style of pottery, dictated by the environmental conditions of the site and the style of the potters, making a wide variety available. In 1617, after many experiments, Korean potters succeeded in producing white pottery (Shiro-Satsuma) with clays discovered at Naeshiraga that, after purifying the iron, were suitable for making white pottery.

Shimazu Shigehide (1745 -1833), had a keen interest in Western studies and thus put the Satsuma domain in a position to play a leading role in the mid-19th to mid-20th centuries. Under his reign, around 1787,two Satsuma potters, Hoshiyama

The cross-in- circle crest of the Shimazu familie. Before Edo period it was only a cross)



Residence of Daimyo Shimazu Awajinokami in Tokyo, ca 1863.

Shimazu Yoshihiro (1535-1619)

Chiubei and Kawa Yahoro, were sent on a study tour to learn new techniques of color glazing and apply them to Satsuma pottery. This was in response to the multi-colored Imari porcelain produced in Arita on the island of Kyushu. On this study tour, they also visited Awata, a district of Kyoto, where they were initiated into the technique of applying multicolored enamel and gold decoration. Upon their return to Kyushu, the Satsuma potters began to revolutionize their wares in the last years of the eighteenth century with a new range of designs, colors and techniques, highly detailed painted decorations with a full color palette and thickly applied gold. Typical of this period, the first half of the 19th century are the floral, stylized or geometric motifs. Shishi, dragons and phoenixes were also often depicted.


Shimazu Shigehide (1745 -1833)

Shimazu Nariakira (1809-1858)
By the end of the Edo period, the power of the Tokugawa shogunate was waning. There was strong pressure both within Japan itself and from foreign powers to open up the country and allow the exchange of culture, trade, technology and science. This new momentum was evident in Satsuma Province even before the Meij restoration became a reality in 1868. Daimyo Shimazu Nariakira (1809-1858) wanted to promote Satsuma goods as important exports, and for that purpose the Oniwayaki kiln was founded, and Western glazing and production techniques were studied and applied.


Shimazu Nariakira (1809-1858)

Shimazu Tadayoshi (1840-1897)
After the death of Shimazu Nariakira in 1858, his nephew Tadayoshi took over as the Daimyo of the Satsuma domain. Since Tadayoshi was still only eighteen years of age, his father Hisamitsu (1817-1887) was his regent and took control of the daily affairs of the domain. He continued the projects that Nariakira had started among others the Oniwayaki kiln. In 1862 the Shimazu family exhibited their wares at the London International Exposition, it was the first time Satsuma pottery was on display in the west. The very successful exhibition in London was followed by equally successful exhibitions in Paris (1867), Vienna (1873) and at the Philadelphia Centennial in 1876. The reactions were more than positive and triggered a great demand from the West for Satsuma products and more generally for everything that had to do with Japan, a rage which is referred to by the term Japonism.


Shimazu Tadayoshi (1840 – 1897), the last daimyō of the Satsuma domain. until 1871 when all Daimyos were obliged to return their authority to the Emperor.

	With the installation of the 16-year-old Emperor Meiji in 1868, the Edo era came to an end. In 1871 all Daimyos were required to return their authority to the Emperor. Related to this, the power and privileges of the Shogunate and Damyos came to an end and the abolition of the Samurai class became a fact. This also had major consequences for the potters and other artisans. They were no longer working under the protection of the Daimyo, and became from that time self- employed craftsmen in a booming market of supply and demand. The overwelming interest in the western world for Satsuma wares after the succesfull exhibitions in London, Paris and Vienna was the main reason for potters all over the country to produce "Satsuma-style" pottery what was in appearance almost indistinguishable with true Satsuma ware.	 Nobuhisa Shimazu (b. 1938) the current head of the Shimazu family. Nobuhisa is the executive director of the family's corporation, Shimazu Limited. Tadahiro Shimazu (b. 1973) is his son and will be the next head of the family.
Shichi Fukuji seven Gods of Fortune	In Chinese Taoism, the Eight Immortals are eight individuals who gained eternal life. Stories about them were used to illustrate the ways a man or woman might achieve enlightenment. The eight influenced the creation of the Japanese Shichi Fukujin, or Seven Gods of Good Fortune who were chosen from Hinduist, Buddhist, Taoist and Shintoist religion, and probably grouped together around the 17th century. On Satsuma ware they are shown in small groups, or all seven together and frequently they are gathered around Kannon, sometimes sitting in a Treasure Boat or Takarabune. A large dragon is also frequently seen. They all represents a certain virtue as honesty, fortune or prosperity.	
	 **Ebisu** 恵比須 Ebisu is the God of Fishing, Shipping and Commerce. The virtue he represents is Honesty. He can be recognized by a fishing rod in his right hand and a large fish under his left arm. His origin is Japenese	 **Daikokuten** 大黒天 Daikokuten is the God of Wealth and Prosperity, and he represents the virtue of Fortune. He is depicted by a happy-looking smile on his face and is often presented with a bag with money his shoulder, carrying a magic mallet and standing on two bales of rice. His origin is Indian Buddhism.

Bishamonten 毘沙門天
Bishamonten is the God of Warriors and the Defence against Evil. The virtue he represents is Dignity . He is dressed in armor, holding in one hand a weapon, and in the other hand a pagoda or stupa, attributes what makes it easy to identify him.

His origin is Indian Buddhism.

Benzaiten / Benten 弁財天
Benten is the Goddess of Arts and Knowledge. The virtue she represents is Joy.
She is almost always presented as a beautiful dressed lady playing the biwa, sometimes the flute.

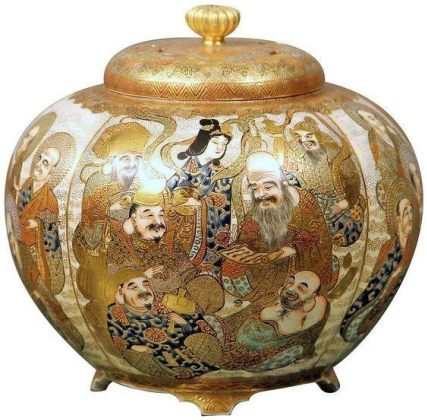
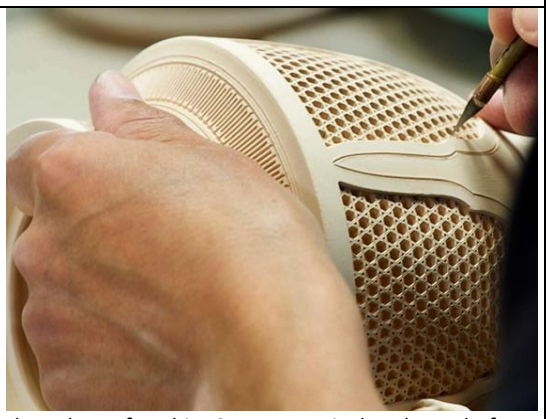
From origin she was a watergod in Hinduism

Fukurokuju 福禄寿
Fukurokuju is the God of Wealth, Happiness, and Longevity. The virtue he represents is Longevity. He is easy to recognize by his elongated forehead and often is holding a walking stick with a scroll tied to it.

His origin is Chinese Taoist-Buddhism.

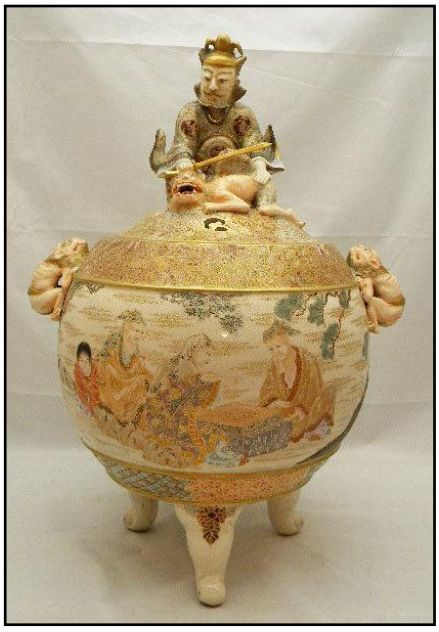
Hotei 布袋
From chinese beliefs, Hotei (a.k.a Budai) is the God of Happiness and Abundance. The virtue he represents is Happiness Hotei is represented as a Buddhist monk holding a sack and a wooden staff. He can be recognized by his a smiling face and a prominent belly.

His origin is Chinese Buddhism.

	 **Jurōjin 寿老人** Jurojin is the God of Wisdom and this is also the virtue he represents. He is presented as an old man of slight stature with a long white beard holding a knobbled walking staff with a scroll tied to it, sometimes a fan as well. In contrast with Fukurokuju, who is presented in a similar way, Jurojin has not such an elongated forehead and commonly wearing a hat. His origin is Chinese Taoism.	 A late 19th century koro with Shichi Fukujin and Kanon
Shiro Mon White Satsuma	Satsuma clay is originally ferrous, and would turn dark after baking. Systematic dilution removes the iron from the clay, leaving clay that turns out to be nicely ivory after firing. The white clay produced by the volcanic geology of Kagoshima and weathered by the hot spring water is the raw material for white Satsuma ware and can only be found in certain places of Kagoshima. In 1617, after many experiments, Korean potters succeeded in producing white pottery (Shiro-Satsuma) with clay discovered in what is currently known as Hioki which, after purification of the iron, was suitable for making white pottery. White Satsuma pieces are known as "shiro-mon 白物 " which literally means "white thing." Made from rare materials and decorated with delicate patterns, these white Satsuma ware was treasured by the feudal clan and used as an official utensil for the tea ceremony, for personal use or as a gift. White Satsuma was so highly valued that potters were assigned only partial tasks in order to avoid learning the entire production process and possibly taking it to rival domains.	 The colour of a white Satsuma reticulated vase before fiiring.  White Satsuma bowl from the Edo period
Shishi / Foo dog	Shishi are guardian lions, or temple lions. In the west they are also called foo-dogs. In Japan however the lion figures are known as Shishi (獅子, lion) or Komainu (狛犬, lion dogs). Shishi (or Jishi) is translated as "lion" but it can also	

	refer to a deer or dog with magical properties and the power to repel evil spirits. Shi-shi were believed to have these powerful mythic protective benefits, reason why traditionally they were placed in front of palaces, temples and houses of dignitaries. They are also used in other artistic contexts, for example on door-knockers, and in pottery. On satsuma ware they are frequently depicted on "Imperial satsuma" but also seen as sculpted or moulded ornaments on Koro's, placed on top of the lid or used as handles or ears on vases.	
Shishimai Lion Dance	The shishimai or Japanese Lion Dance (獅子舞) is one of the oldest Japanese traditions for the New Year. It's performed during the first days of the year in Japan, in the traditional areas or at Shinto shrines. Originally from China, the old legend of the lion dance says: Once a monk had a bad dream, seeing a future with diseases and disasters. He then prayed to the gods to teach him how to prevent the misfortunes and the gods told him that a lion will provide protection and will fight against the evil spirits. Then the monk started working to create the image of a lion, but because he didn't know how a real lion looks like, he combined the most powerful magical animals he knew… That's how shishi, the Chinese lion appeared and soon the shishi image spread through all the countries around China, including Japan. In Japan, the lion dance suffered many changes over the years, the music and the dance varying from a region to another. However, the lion's representation is similar to the Chinese one: a wooden head (shishi-gashira) with a body made from a green cloak with white drawings. The shishi can be handled by one or two performers.	 

Shitaetsuke underglaze decoration	Shitaetsuke (下絵付け) or "underglazing" is the decorative technique of applying pigments under a colorless glaze. Cobalt, iron and copper were traditionally the most commonly used compounds in underglaze pigments. Cobalt turns blue after firing, iron and copper compounds produce brown and yellow (iron) or green (copper) decorations. When only cobalt-colored pigments are used, it is called sometsuke, also called blue and white porcelain. Satsuma is characterized by overglazed decoration, but occasionally there is a combination of underglaze (mostly blue) and overglaze decoration. *See also Sometsuke* *See also Uwaetsuke* *See also aka-e*	 Kyo-satsuma vase by Hozan, with underglaze painting in blue, and polychrome overglaze enamels.
Sho chiku bai pine-bamboo-plum decoration	Sho chiku bai (**松竹梅**) is a symbolic motif consisting of the pine, the bamboo and the plum. It is also known as Saikansan'yū" (**歳寒三友**) the three friends of winter". because these plants do not wither in the winter season. They are therefore a symbol of constancy, perseverance and resilience (the pine tree is deeply rooted and stands firm, the bamboo bends without breaking, the plum tree is the first to bud and bloom again in late winter). The origin of Sho chiku bai is China, where it first appears in a ninth-century poem by the Tang Dynasty poet Zhu Qingyu, and has been depicted frequently in painting in the centuries since, in China and many other countries in Asia. In Japan, Sho chiku bai is primarily associated with the start of the new year, but it can be found on numerous works of art and merchandise such as kimonos, sumi-e (monochrome painting) sake brands and, of course, on ceramics of all types. *See also Shikunshi*	 satsuma  kyo yaki  kutani

		 Arita
Shoki	Shōki 鍾馗 is a deity from China where he is called Zhong Kui, a figure in Chinese Taoist pantheon, traditionally regarded as a conqueror of spirits and evil beings. Legends about Shōki reportedly first appear in Tang-era (618-907) Chinese documents. The deity reached Japan by at least the late Heian Period (794 to 1185), for the oldest extant image of Shōki in Japan is a scroll at the Nara National Museum dated to the reign of Emperor Goshirakawa 後白河天皇 (1127-1192). Numerous legends surround Shōki in Japan and the West. The three most widespread are: Shōki's popularity peaked in Japan during the Edo period, when people began to hang images of Shōki outside their houses to ward off evil spirits during the Boys' Day festival (Tango no Sekku 端午の節句, May 5 each year, but now a festival for all children of both sexes) and to adorn the eaves and entrances of their homes with ceramic statues of the deity. Although Shōki was depicted often in Edo-period (1615-1868) on Japanese sculptures and paintings,and less frequently also on satsuma ware of the Meiji period, today he is one of the deities who is largely neglected.	  Beautiful huge 75 cm. vase, decorated with three cartouche panels of immortal scenes. The cover topped with a sitting boy holding a fan, this panel is decorated with Shoki and Oni. Unidentified artist signed at the panel right.  A rare meijperiod tripod Koro (attr. to Chin Jukan XII) showing Shoki with a sword sitting and holding Oni over top of the lid, and 2 Óni's sitting over the Koro as handles.

<table>
<tr><td>Shōchō
symbols</td><td>Japan is a country full of symbols (象徴 Shōchō) that have permeated the daily lives of its people. Their origins go back centuries, deriving from Shinto and Buddhism as well as ancient Japanese mythology and iconography. Shinto faith and Zen buddhism both preaches harmony between the divine, man and nature, and therefor in Japan every element of nature is assigned sacred significance. A particularly shaped tree, or a tall mountain, the sea are all considered to possess kami that are honored in countless festivities and ceremonies. Possibly because Japan has an indirect style of communication, unspoken customs, symbols and motifs play a larger role in everyday life than is common in the West.</td><td>Consequently these symbols are also often found in the design, shaping and decoration of kimonos, packaging materials, billboards and numerous utensils. They are also visible in Japanese art and aesthetics, both in traditional and modern designs, although not always recognizable to Western eyes.This is also true of Satsuma pottery, which is eminently decorative and pictorial in nature and was intended during the Meiji period to present the unknown, mysterious Japan to the West. This makes satsuma pottery a suitable medium for depicting Japan in recognizable images of geishas and samurais, as well as in decorations of flowers, animals and objects with symbolic connotations that elude the viewer if he does not know their meaning. Understanding the meaning behind these motifs provides the opportunity to further appreciate an art object,

See also wagara</td></tr>
<tr><td rowspan="3">The following is a non-exhaustive overview of the symbolic meaning of motifs on many Satsuma pottery pieces.</td><td colspan="2">Flowers and plants</td></tr>
<tr><td> 
Lotus (hasu): Primarily a symbol of purity and revered for its ability to rise from dirty muddy water into a beautiful flower. Buddhist meaning: achieving enlightenment, more general meaning: living your life to the fullest.</td><td> 
Chrysanthemum (kiku): Is a symbol of permanence and rejuvenation and the yellow chrysanthemum symbolizes the sun and the light (immortality). The yellow chrysanthemum with 16 petals is the emperor's coat of arms and also the national symbol of Japan.</td></tr>
<tr><td> 
Cherry Blossom (Sakura): The fragility and short bloom of the blossom is associated with the transience of life. Since the Heian period it has been closely associated with the philosophy of mono no aware, (物の哀れ), literally "the pathos of things", a strong aesthetic sense and appreciation of the fleeting nature of beauty.</td><td> 
Plum blossoms (ume no hana) bud as early as February and bloom even while it is still freezing. As such, they are known as harbingers of spring and are associated with good health, vitality and hope in times of adversity. Plum trees are also seen as protection against evil spirits and are popular garden trees, as well as often seen at temples.</td></tr>
</table>

The pine (Matsu): The pine is an evergreen tree with long roots and loses its needles even in the harshest winter. They stand for strength, perseverance and longevity. The pine, together with the bamboo and plum tree, forms the Sho chiku bai (松竹梅) or three friends of winter.

The wisteria (fuji) can grow very old, the oldest (and largest) wisteria in Japan is already 150 years old and still blooming. It is from this that the wisteria derives its main symbolic meaning of immortality and longevity. However, more powers are attributed to the wisteria, partly also depending on its color. The purple wisteria is also a symbol of love and dignity. One of the most famous Kabuki dance "Fuji Musume" (Wisteria Maiden) is centered around wisteria blossoms, as a symbol of love and the color purple was reserved for the nobility at the time. The long, climbing vines are seen as constantly seeking new knowledge, which is associated with intelligence and eagerness to learn.

The gourd (Hyotan) is a plant of the gourd family and bears fruit with a very hard skin and is usually narrow in the middle. Since acient times the fruit was used as food and also played a practical role for storing water, medicine or sake, making them invaluable in everyday life. The shape of the gourd, expanding toward the base, is considered good luck in Japan; and the plant's exuberant inflorescence bearing many fruits represents prosperity. It also represents the birth of numerous offspring, meaning that the family line will never break.

Bamboo (take): Bamboo is a very strong useful plant with many properties that can be associated with human virtues. With its sturdy root structure and hard stems, bamboo bends in the wind but does not break, making it a symbol of strength and resilience. Bamboo trees are hardy and grow easily in harsh conditions. Therefore, they symbolize adaptability, a virtue one needs in harsh conditions and adversity. And because bamboo grows very fast, it is also associated with prosperity.
Pine, bamboo and plum (sho-chiku-bai) together form an auspicious combination that symbolizes longevity, hardiness and vitality.

Animals

Butterflies (Cho) are associated with metamorphosis and transformation throughout the world. In popular belief, not specifically in Japan but also elsewhere in Asia, they are closely associated with the spirits of the departed, who take the form of a butterfly on their journey to the other world and eternal life. Their delicate wings with the beautiful markings also symbolize young girls as they spread their wings and become women, and two butterflies contained dancing around each other symbolize marital bliss.

Cranes (tsuru) are monogamous animals, and once they form a pair, they stay together throughout their lives. Moreover, according to Japanese sagas and myths, cranes can live up to 1,000 years. Therefore, cranes are closely associated with a happy future in all fields and a long life of peace and prosperity. Their beautiful symbolic meaning explains why they are so often depicted on works of art, as well as on everyday utensils and especially on attributes intended for the Japanese New Year or for wedding ceremonies, for example on beautifully embroidered wedding kimonos.

Turtle (kame): The monogane is a mythical Japanese turtle said to have existed for 10,000 years, and is a refuge for immortals, bearer of the World Mountain . The turtle is therefore an important creature in Japanese mythology and symbolizes the entire cosmos, with the dome-shaped back as the sky, the body the earth, and the undershell the water. Because of his longevity and slow movements, he is associated with long life, and because of ancient mythological connotations, also with wisdom, luck and protection,

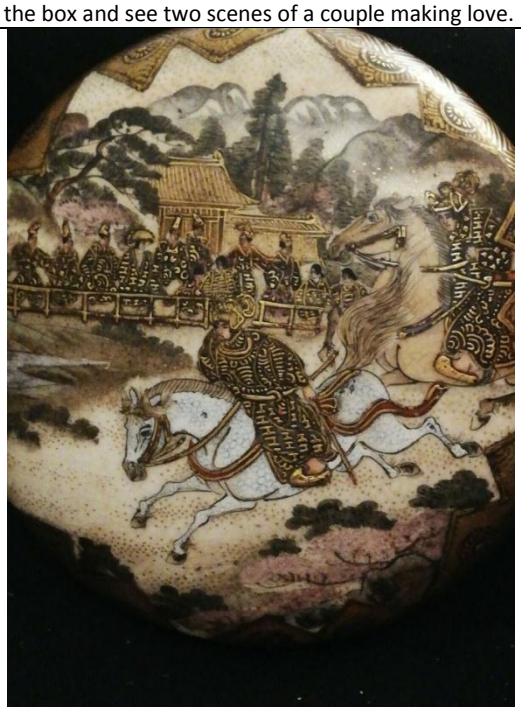
"**Tsuru-Kame** ": Both cranes and turtles are attributed positive characteristics. Crane pairs remain faithful to each other until death and, like turtles, grow very old. The crane and turtle are therefore often depicted together, a combination called *"Tsuru-Kame"* and known as a lucky symbol. The combination also contains the complementarity of each other. The flying crane and the earthly turtle represent two opposite things that create new things in the future, as is also hidden in the yin and yang concept. Gifts depicting "Tsuro-kane" are often given on special occasions such as New Year, or a wedding.

Peacock (kujaku): The peacock is associated with the deity Kannon, the god of compassion. The peacock symbolizes love, or rather, it is an emblem of love and kindness. Peacocks play in the gardens of Pure Land Buddhism, a branch of Buddhism that focuses on achieving rebirth. Peacocks therefore also symbolize the integrity and beauty we can achieve when we show our true nature.

Rabbit/ hare (Usagi): Thanks to their short front legs, rabbits/hare climb a hill much more easily than they descend it. They only step forward, not backward, and in addition, they can make very high jumps. All this makes rabbits symbolize progress, ambition and success. They have been popular in Japan since time immemorial, appearing in ancient prints and scrolls, the oldest of which is known as far back as the 12th century, the "Chōjū-giga," a famous series of four scrolls,

Monkey (saru): Due to the various influences on Japanese culture, the image of the monkey in Japan is multifaceted, but generally positive. It was thought that the monkey could act as a messenger between our world and the spirit world, and there was even a time when in parts of Japan, even before the advent of Buddhism, monkeys were worshipped as gods. But there are also stories depicting them as laughable, stupid and deceitful. Because of their outward resemblance and social behavior, many human traits can be attributed to monkeys. The monkey, it can be said, is the symbol of man himself, with all his good and bad qualities.

Carp (koi): Carp climb the rapids and waterfalls to spawn in the calmer waters above. Through strength and perseverance they manage to achieve this goal.The fish thus symbolizes strength, courage and perseverance, as well as marital fidelity. The koi is also associated with boys. On Boys' Day, May 5, koi kites are hung up and when a son is born, paper koi are hung on the roof. This has its origins in the ancient legend of the "Dragon Gate," which is located at the top of a high waterfall. To reach the gate, the carp must jump up the waterfall, after which they are allowed to pass through the gate and are rewarded with the transformation into a dragon who will live forever in the happy lands above the clouds. Young samurai who passed their test after hard training were seen as "the fish who became a dragon" .

Shunga erotica	Shunga (春画) literally translates to Spring what is in japanese a popular euphemism for sex (as in prostitution: baishun 売春) literally 'sell Spring'). Shunga is best known in the west by the pillow books, harmonica foulded books with erotic scenes. Although the prints looks as pornography, it is not seen as such in Japanese tradition but merely a depiction of everyday life of ordinary people who like to enjoy sex in the privacy of their homes. On Satsumaware Shunga art is very rare to find, on Kutani ware more often.	 Satsuma sake cup depicting an amorous couple in bed.  This Satsuma kogo is from outside nicely decorated with bamboo, but the true surprise is when you open the box and see two scenes of a couple making love.
Soma Nomaoi equestrian festival	The Soma Nomaoi (相馬野馬追) matsuri is held every year in July for three days in the city of Minasoma, Fukushima Prefecture, and is one of the most famous traditional festivals in Japan. It dates back to the Sengoku period and has a history of over 1,000 years. The tradition of the festival started as part of a military exercise by the founder of the Soma Clan, Taira no Kojiro Masakado. It is said that instead of enemies, he released wild horses onto a plain and had his cavalry chase and capture them. After the exercise, the captured horses were dedicated as offerings to the Shinto god known as Myoken Bodhisattva. The main highlight of the fastival is on the second day at noon and is called Kacchu Keiba, a horse race held by 10 riders in full samurai armour on a 1000-meter loop track.	 On this small Kogo we see a picture with spectators watching the two samurai riders in their race. The quality of the kogo is not exceptional but the depiction is special because the Soma-Nomai was rarely depicted on Satsuma. The kogo is signed, but the mark is faded and therefore its maker cannot be identified.

Sometsuke blue and white porcelain	Sometsuke (染め付け) literally means "painting," but is often translated as "blue and white porcelain." The essence of Sometsuke is painting a representation or pattern with gosu, cobalt blue, on a bisque-fired, unglazed ceramic object after which transparent glaze is applied and the piece refired. Sometsuke is thus an underglaze painting technique (shitae or shitaetsuke) whose final result depends on differences in the color of the gosu, the firing temperature and the texture of the object. The blue and white underglaze decoration technique was first used in the 14th century in Jingdezhen, China. Responding to the popularity of Jingdezhen porcelain and the increasing popularity of the tea ceremony, which required a number of specific utensils, artisans in Arita began producing blue-white porcelain in the 16th century, manufactured entirely to Japanese tastes and sensibilities. It is therefore especially popular in Arita, but is also made elsewhere in Japan, such as Kyoto, Seto and Kutani. Sometsuke underglazed painting on porcelain does not occur like Satsuma, which is overglazed painting on pottery. Satsuma-style painting does occur on porcelain, sometimes even true masterpieces were created, but rarely in monochromatic blue or as underglazed painting. *See also Shitaetsuke* *See also Uwaetsuke* *See also aka-e*	 Porcelain presentation box with satsuma style decorated base and blue and white decorated top.  A 17th century ko-Sometsuke handled tray for tea ceremony.
Sukashibori reticulated Satsuma	Reticulated or open work Satsuma pottery (透かし彫りSukashiboriri) are highly desirable objects for any collector of Satsuma pottery. It is a style of decoration in which the wall of a vase, cup, or other vessel is perforated with honeycombs or other motifs. Sometimes there is an inner wall that may be solid and then form the actual vessel, in koros the inner wall may also be pierced. Reticulated decoration originated in China and it is believed that the earliest reticulated pottery was produced in the official kilns of the Southern Song dynasty (13th c.) in East China. The technique required an enormous amount of craftsmanship and was therefore also referred to as "devil's work" (恶魔的工作). In Japan the technique was already used in regions like Arita, where many Chinese designs were copied, and also in Europe, especially England, beautiful openwork porcelain was produced in the middle of the 19th century. The application of this difficult technique to Satsuma pottery (i.e. not	 A Kinkozan koro or pot pourri vase double honeycomb reticulated lid and reticulated sides flanking panels of birds and flowers, 

	porcelain) was first done by Chin Jukan XII around 1879. His delicate reticulated patterns are meticulously carved and the balance between the brushwork and the carving is of a refined and unsurpassed beauty. After him, many other potters practiced this technique, including Keida Masataro (1852-1924), who became particularly famous for his openwork Satsuma. Kinkozan also made openwork Satsuma of the highest quality. Even today, reticulated Satsuma of sometimes very good quality is produced.	 Open work Satstsula is still produced at high level
T		
Takarabune Treasure ship	The Takarabone (寶舩) or treasure ship, sometimes also referred to as the boat of fortune) , is a mythical ship believed to have been used by the seven Gods of Fortune to safely transport their most precious possessions. It sails the sea, but is also depicted sailing through the sky. The ship carries many symbolic treasures, known as the takaramone (precios things). It is said that during the first three days of the New Year, the boat moors in the harbours of humanity to spread happiness and joy. To symbolise this, it is traditional in Japanese New Year celebrations to hand out gifts, and to give children a red envelope containing money, on which the symbol of Takarabune is depicted. It is also tradition to put a picture of the Takarabune under the pillow on 2 January. A good dream means prosperity in the new year, a nightmare indicates misfortune and should be averted by throwing the print into the river. The takarabune is depicted in many ways in Japanese art, from lacquerware to ivory statuettes and from woodblock prints to silverware. On Ssatsuma, however, it appears to be sporadic, although it does occur. see also Takara mono and Shichi fukujin	 A satsuma vase with takarabune by Shoko Takebe  An ivory takarabune from Meiji period  A lacquer dish with maki-e decoration of a takarabune
Takara-mono precious things	Takaramono (宝物) or precious things are often depicted on Satsuma pottery. More specifically, it refers to the seven precious stones or Shippo, usually listed as gold, silver, emerald, coral, agate, crystal, and	

pearl. These materials were used as inlays on many objects, and thus the name shippō came to stand for cloisonne enamel in Japan. In general, it symbolizes health, prosperity, and long life, and can refer to many objects with symbolic meaning.
The Takaramono are associated with the Seven Gods of Fortune (“Shichi-fukujiu”), who travel in the takarabune ("treasure ship") laden with these precious objects. In varying compositions they can be found on Satsuma objects, but of course also on numerous art objects such as woodcuts, paintings and laquer boxes etc. A picture of the ship forms an essential part of traditional Japanese New Year celebrations. Some of these symbolic treasures:
*The hat of invisibility (隠れ笠, kakuregasa) hides the wearer and makes him invisible to those around him.
*Splendor is symbolized by the "Orimono" (織物,), or scrolls Nishiki brocade, used by the imperial family and nobility,
*The scrolls of books of wisdom and life (巻き物 makimono) and can be depicted both rolled up and unrolled
*The robe of fairy feathers (羽衣, hagoromo), "Hagoromo", is worn by the beautiful genii (flying heavenly creatures) symbol of eternal youth
*The lucky raincoat (隠れ蓑, kakuremino) symbolizes protection from evil spirits;
*The magic mallet (小槌 kozuchi or Uchide no kozuchi (打ち出の小槌, lit. "Tap-Appear Mallet") is a legendary Japanese "magic hammer" which can "tap out" anything wished for. The hammer is the emblem of Daikoku, the God of wealth and opulence.
*The inexhaustible purse (金袋 kanebukuro), and the bag of fortune (布袋 nunobukuro).
symbolic of wealth.
*The Kagi (鍵), the secret keys to the treasure shed of the gods , and sybolic for wealth.

There are many more of these symbolic treasures, since Japanese culture is rich in symbols. The anchor, Ikari symbolizes safety and security. The coral tree, Sanguine), is the symbol of rarity, the sacred sphere or jewel symbolizes the eternal and the soul, or the cowrie shell, Koyasu gai or 'Kai, was used as money in prehistoric times and it symbolizes wealth. In Japan, as in China, the peach (Momo), the pine, (Matsu), and the crane (Tsuru), are symbols of long life. The turtle with the hairy tail, "Minogame," is

Examples of takaramono depicted on Satsuma vases.

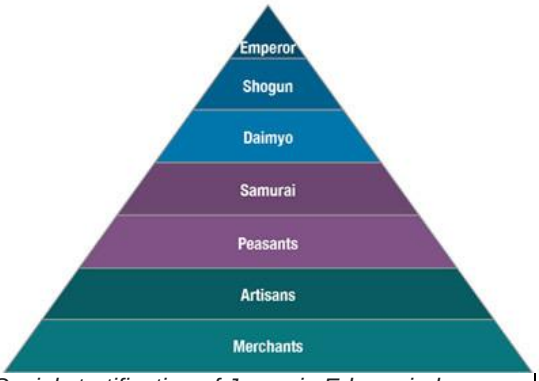
	the symbol of a thousand years of life. Takanomono can occur scattered throughout an object, but also in combination with a particular scene, or as an ornament in the rim. An example of the latter is the diamond-shaped pattern, a hanabishi ("flower-diamond"); hence, anything in the shape of a prism is referred to as hishi-gata ("diamond-shaped"). This diaper pattern occurs in lacquer, brocade, pottery, and enamel, and was adopted as a coat of arms by Matsura, daimyō of Katsumoto.Depictions of all these and more can be found on Satsuma ware. It is always interesting to find the symbolic meaning of what is on it. *(See also the file : "Images on Satsuma" on this website.)*	
Tanabata stars festival	The gosekku (五節句) are the five seasonal festivals celebrated in Japan. During the Edo period, the shogunate's government established these five alternating seasons as official events/holidays. Calendar days with two odd numbers were chosen with the aim of warding off evil and receiving vitality from seasonal plants. They are Jinjitsu no Sekku (Person's Day, 1 yes), Joshi no Sekku (Puppet Festival, 3 March), Tango no Sekku (Boy's Festival, 5 May), Shichiseki no Sekku (Star Festival, 7 July) and Choyo no Sekku (Chrysanthemum Festival, 9 September). The festivals were held until the beginning of the Meiji era. Many of them are still celebrated, but over the centuries, several festivals have changed dates or character or are known by other names. The Tanabata Matsuri (七夕, literally evening of the seventh festival) is the fourtht of the five sekku or seasonal festivals and is. celebrated on July 7. Although tanabata matsuri is also called Hoshi Matsuri, it is a different festival. Hoshi Matsuri (Star Festival) is a Buddhist ritual held according to the lunar calendar on New Year's Day, the first day of spring, and the winter solstice to avert various calamities in the nation and individuals. Tanabata, however, is the Japanese version of the Chinese Qixi festival (七夕 is pronounced Qixi in Chinese). It celebrates the meeting between the deities Orihime and Hikoboshi (represented by the stars Vega and Altair, respectively). According to legend, the Milky Way separates these lovers and they are allowed to meet only once a year on the seventh day of the seventh lunar month of the lunisolar calendar.	 Depiction of the Tanabata Festival on a plate by Kinkozan, one of 12 plates depicting fesitivities throughout the year. Two women and two children tying *tanzaku* (poem-slip) decorations to stalks of *sasa* (bamboo).

	Tanabata's predecessor was Kikkouden (乞巧奠) , the festival to advocate skills, where people tried to improve their skills in sewing, music-making and writing, as Vega was an accomplished weaver. It was held at the imperial court in the Nara period or the Heian period. In the Edo period, it was one of five seasonal festivals, an annual event, but reserved for the samurai class. Today's Tanabata is celebrated across Japan. The date of Tanabata varies by region of the country, but the first festivities begin on July 7 of the Gregorian calendar. It's a festival to make dreams come true, reward hard work, and celebrate love According to Tanabata tradition, people write their wishes on small, colourful strips of paper (tanzaku) and hang them on the branches of a small decorative bamboo tree. Pieces of bamboo were set up in the garden and decorated with strips of paper in five different colours on which poems were written and food was offered. The next day, the bamboo and strips of paper were driven through rivers to wash away misfortune. It was believed that bamboo possessed the power to ward off evil. The gosekku (五節句) were always a source of inspiration for artists during the Edo period, although some festivals were more popular than others. Certain festivals can also be admired on Satsuma pottery. In particular, Hanimatsuri (doll's festival) and Tango no sekku were depicted with regularity.Tanabata however is mostly depicted on scroll paintings and woodblock prints, not so much on Satsuma,	 The Tanabata festival, from children's games of the five festivals by Kiyonaga Torii, end 18th century.
Tango no Sekku boys' day festival	The gosekku (五節句) are the five seasonal festivals celebrated in Japan. During the Edo period, the shogunate's government established these five alternating seasons as official events/holidays. Calendar days with two odd numbers were chosen with the aim of warding off evil and receiving vitality from seasonal plants. They are Jinjitsu no Sekku (Person's Day, 1 yes), Joshi no Sekku (Puppet Festival, 3 March), Tango no Sekku (Boy's Festival, 5 May), Shichiseki no Sekku (Star Festival, 7 July) and Choyo no Sekku (Chrysanthemum Festival, 9 September). The festivals were held until the beginning of the Meiji era. Many of them are still celebrated, but over the centuries, several festivals have changed dates or character or are known by other names. Tango no Sekku (端午の節句 or Boys' Day Festival) is the third of the five sekku	  Kinkozan vase depicting boys running with Samurai banners and Koinoburi.

	or seasonal festivals and is held every year on May 5. Tango no Sekku). It is the Japanese equivalent of the Chinese "Double Fifth", a holiday celebrated in many Chinese households around the world, but it is unknown when it was first celebrated in Japan. It is certainly an ancient tradition, where families with boys hang carp-shaped banners (Koinobori) to express the hope that their boys will grow up healthy and strong. Other traditional symbols and special foods include samurai dolls, kabuto (helmet), and kashiwa mochi (azuki-filled rice cakes wrapped in oak leaves).The carp is considered a symbol of strength, courage and success because of a Chinese legend in which a carp swam upstream and became a dragon. Tango no Sekku is also called Ayame no Sekku (菖蒲の節句) or Iris festival, due to its ancient intertwining with the Chinese Iris festival. One of the ways to celebrate Tango no Sekku is with an iris bath or shoubu-yu which is supposed to make you strong like a samurai. In 1948, the day was renamed Kodomo no Hi (子供の日 Children's Day), a national holiday to celebrate the happiness of all children and express gratitude to mothers. Although May 5 is officially known now as Kodomo no Hi, most Japanese still celebrate the "double fifth" as Boy's Day as a counterpart to Hinamatsuri or Girls' Day which is celebrated on 3 March or "double third". The gosekku (五節句) were always a source of inspiration for artists during the Edo period, although some festivals were more popular than others. Certain festivals can also be admired on Satsuma pottery. In particular, Hanimatsuri (doll's festival) and Tango no sekku were depicted with regularity.	 Tango no Sekku with , on a plate by Kinkozan, one from a series of 12 plates depicting festivities throughout the year.  Tango no Sekku on a small kogo by Yabu Meizan.
Tatewaku vertical waves decoration	Tatewaku or Tachiwaku (立涌) is a decorative pattern (literally meaning "rising and boiling") consisting of vertical waves that give the impression of steam or smoke billowing toward the sky. It is most commonly found on fabric decorations but also as diaper decorations on the edge of a vase or plate and sometimes as head decorations.	 Vase on which the vertical waves of tatewaku design is formed by numerous other diaper motifs.

Tengu bird monster	According to Japanese Mythology the Tengu (天狗) is a bird monster that lives deep in the mountains and often takes human form. As humans, they have red faces, large noses and wings to fly. The Tengu is not a personification of a specific god, but a catagory of yōkai (supernatural beings) that appear in Japanese folklore, art, theater and literature. In these, he is considered the personification of conceit, and his long nose is a symbol of this. His origins date back to the Nara period (710-794) when mountain worship was practiced. Mountain priests were interpreted as arrogant and smug people who sought fame and fortune, reincarnating into Tengu after death. This led to a tendency to see tengu as mountain gods and protectors of sacred forests and mountains. After the introduction of Buddhism, Tengu were long considered enemies of Buddhism who corrupted followers and monks. While they studied Buddhism and therefore could not go to hell, they also practiced evil and taught magic, which also prevented them from going to heaven. Although the Tengu have been depicted fairly consistently in the same way since the Middle Ages as creatures with a red face, a long nose and wings, wearing the clothes of a yamabushi, a mountain hermit, that image has only emerged over the centuries. Originally, tengu were considered dog-headed birds of prey (天狗 meaning celestial dog), with both human and bird-like features that could take on different forms. In depictions in art, and certainly on Satsuma pottery, they are always identified by their traditional appearance with the long nose and wings, which actually refers only to a specific type of tengu, called the daitengu. and more specifically to Sōjōbō (僧正坊) the king and god of the tengu. Since he is a daitengu, he has a mainly human form with some bird-like features such as wings and claws, a long nose and long, white hair. Sōjōbō is said to live on Mount Kurama and rule over the tengu on Mount Kurama inhabiting Mount Kurama, as well as all other tengu in Japan. He is extremely powerful and, according to a legend, he has the power of 1,000 normal tengu. *See also yōkai*	 A masterpiece by Kinkozan depicting a tennin (heavenly maiden) who is warding off the advancing Tengu King, Sojobo,  Almost the same design of a tengu and a tennin on a less quality plate, also by Kinkozan.
Tokugawa Shogunate ruling family in the Edo period	Tokugawa is the name of the family that ruled Japan as hereditary shoguns from 1603 to 1868. The Tokugawa shogunate that lasted more than 250 years (known as the Edo period) was of eminent	

	importance to the political, social, cultural life of Japan. This is due to the position and role of the Emperor in the political, social and military system of Japan. That role changed significantly in the 12th century when his advisers were replaced by feudal warlords called the Shogun. At the end of the 12th century, shogun Minamoto no Yoritomo, installed in each province a shogun representative, local rulers who were later called daimyō. This made the shogun the de facto ruler of Japan and the emperor ruled in name only. In the subsequent Ashikaga shogunate (1336-1573), the local daimyō became daimyō and this turned Japan into a divided country, the individual provinces being autonomously ruled by the daimyō who continually fought each other's power and lands. Only after the Battle of Sekigahara in 1600 did this change.The battle was won by the Tokugawa clan and this enabled them to establish their Shōgunate. The first Tokugawa Shogun, Ieyasu, was installed by the Emperor of Japan in 1603. This was the beginning of a new period in Japanese history. Some defining factors for this are: Central authority was restored, again making the daimyo subordinate to the Shogun. Because central authority now rested unchallenged with the Tokugawa government, internal strife subsided. The Edo period was a period of 260 years with no major conflicts or wars. To enforce and maintain a stable society, the shogunate expanded its control over the people by further tightening the already existing feudal system in Japan. The social structure was determined by a classification system into purely hereditary social classes with rules of conduct, privileges and duties of each class strictly enforced. This system reflected the social and economic values assigned by the shogunate to different segments of society. Only the nobility, Buddhist monks, Shinto priests and social outcasts (beggars and prostitutes) were excluded from these classifications. Another important factor was the establishment of the Sakoku, the isolation policy of the "closed country," which began in 1600, led to the prohibition of Christianity in 1609 and instituted a policy of national seclusion from 1639. As a result of this isolation, Japan's development lagged significantly behind that of Europe, especially in science,	 The mon of the **Tokugawa** clan, is the "aoi" (the "triple stick rose" or "wild ginger"-the Asarum), which symbolizes both the Tokugawa family and the Tokugawa shogunate era.  Ieyasu, he first Tokugawa Shogun, statue at toshogu shrine in Nikko.  The Edo Castle was built in the year 1457 by the Daimyo Ota Dokan, and was the residence of the

	technology and military power. But within Japan, the isolation policy also provided stability without drastic changes arising from western influences and technological developments. The Shogunate was funded by the proceeds of rice obtained through a tax obligation to farmers. The Tokugawa government therefore devoted itself to improving farming methods, which increased agricultural productivity. But this also created a boom in the manufacture of sake, paper, and silk and cotton fabrics and, of course, trade in them. All this in turn resulted in the need for standardization of coins, weights and measures and improvement of the road network. A new class of merchants, manufacturers and workers emerged, which in turn stimulated the development of major urban centers such as Edo, Osaka and Kyoto. The prolonged period of peace and prosperity, the new class of merchants and urbanization also affected cultural development, which was now no longer the preserve of the supreme upper class but increasingly became a more widely felt need. The new classes of citizens also needed culture and art and wanted to show off their wealth. Theater attendance increased, tourism came into vogue and a new class of art craftsmen emerged, as there was increasing demand for embellishment of the home, clothing and ceramic objects meant for the tea ceremony. In addition to the unique but precious works of art such as paintings and drawings, a market-driven art form, an industry of reproducible and cheaper works of art, also emerged. Draughtsmen, woodblock printers and publishers managed to serve a broad layer of the population with countless woodblock prints of kabuki performances, festivals, geishas and illustrated books. The Tokugawa shogunate had been able to rule unopposed for 250 years and maintain their policy of isolation. However, this changed in the mid-nineteenth century under the influence of Western powers and the growing discontent of progressive including the Daimyo of Satsuma, who wanted to modernize Japan and were thwarted by theTokugawa Shogun's continued policy of isolation. On Feb. 3, 1867, Emperor Meiji (Mutsuhito) ascended the throne. The emperor's power grew, he was supported by the progressive Daimyos,	Tokugawa shoguns. Much of the Edo castle was destroyed with the fire of 1657 and also in World War most of the palace was severely damaged. The current Imperial Palace was not built on same spot as the Edo castlle and the remainings of the original castle can be seen elswhere of the huge Imperial Place complex.  *Social stratification of Japan in Edo period: .* *The Emperor of Japan and the kuge (court nobility) formed the official ruling class of Japan, but had no power. The Shōgun was the abolute military and political ruler. He ruled Japan through a system of domains given to the daimyō, and their samurai.* *Since nobility (shogun and daimyo) were excluded from the classifications rules, the highest class therefore consisted of the Samurai, Farmers were next in social rank, as the producers of rice that was the source of wealth for the shogun, daimyo and samurai. .* *The artisans and craftsmen supplied a demand for luxurious goods as silk, embroidery, porcelain, lacquer, painting, sculpture, prints, etc.. necessities in the lifestyles and ceremonies of the upper classes.* *Althought merchants together with the craftsmen maintained the economy of the city they were classified lower because they did not produce anything of value for society. They nevertheless accumulated great wealth and sometimes merchants acted as moneylenders to the upper classes.* *Nobiliy, Buddhist monks, Shinto priests and social outcasts (beggars and prostitutes) were excluded from these classifications.*

	and his imperial army was equipped with modern weapons supplied by foreign countries. The last shogun, Tokugawa Yoshinobu, gave up his position, but refused to give up all his power. In 1868, the Boshin War broke out between the shogunate and imperial forces supported by the progressive daimyos. The feudal era of the Tokugawa shogunate thus finally came to an end.	 the 15th and last Shogun Tokugawa Yoshinobu (1837-1913)
Tokkuri Sake bottle or bottle vase	A Tokkuri (徳利) can have different shapes and be made of different materials, such as ceramic, metal or glass, and was primarily intended to hold liquids such as soy sauce or oil. Now it is mainly used for pouring sake, and made of ceramic because it does not spoil the taste of sake. A traditional form of a tokkuri is a bottle with a thin neck rounded at the bottom, but many other shapes are possible, from double gourd bottles to bottles shaped like Daikoko or other Lucky Gods. A special shape is the square bottle vase, which is derived from the Dutch 'square bottle', which contained Jenever (Dutch gin), and was brought with Dutch sailors and traders. Sake can be drunk cold, at room temperature, warm or hot. Traditionally, heated sake is often warmed by placing the sake-filled tokkuri in a pan of hot water, and thus the constricted neck would prevent the heat from escaping. Because sake is originally considered a sacred drink, it is more than an alcoholic refreshment in Japanese culture. It is therefore highly revered and at Shinto shrines one often finds entire rows of tokkuris offered as offerings by the faithful. But it is also offered for one's own home altar. On this Shinto tokkuri intended for this purpose it is then also written: 御神前Okamimae / for the shrine. It is custom to offer the first glass of sake to the gods before drinking it yourself.	 Satsuma funa tokkuri (船徳利), a sake pot for shipboard use with onderglaze decoration, (early 17th century, attr. to Kano Tangen (1679-1767).  Edo/Meiji kyoto tokkuri

		 Edo period Shinto tokkuri wit text 御神前Okamimae / for the shrine
Tomoe Shinto symbol	The tomoe (巴) is a design consisting of two or more interlocking commas. The version with three commas (Mitsu-tumoe (三つ巴)) is widely accepted as the symbol for Shinto religion; the number three is a sacred number in several religions (compare Christianity: holy trinity). The Mitsu-tomoe often appear in association with Buddhist and Shino shrines and represent the interplay of the cosmos, the earth, and human kind. But the tomoe symbol can also appear in other versions with fewer or more commas. The basic form is the magatama (勾玉), the comma-shaped bead what was incorporated into stones and jewelry well before the Christian era, initially purely decorative, but in later centuries also with ceremonial and religious significance. The "Yasakani-no-Magatama" (the 8-foot 八尺瓊勾玉) is a large magatama made of jade is and belongs to the Imperial regulia. It is possible that the Taoist yin and yang symbol is also a form of two tomoes, and thus has the same origin. The tomoe appears as a symbol on bronzes, paintings and ukiyo-e and occasionally on Satsuma ware, especially as a representation depicting Raiijn, the thunder god. The latter would make it thunder by beating drums on which this symbol is painted	 Rajin with the Tomoe-drums above a mother and child , walking in the storm, vase by Rizan.  Mitsu-tomoe on a horse statue at a Hachiman Shrine.

Torii

A torii (鳥居) is a traditional Japanese gate at the entrance to a Shinto shrine. It symbolises the transition from earthly existence to the sacred world, its main function being to distinguish the "place where people live" and "the place where gods live". Torii gates come in many forms, but most consist of two pillars on which one or two beams are placed. Basically, a shrine has one torii gate, but larger shrines may have more than two torii gates with each torii gate indicating a different level. The numbering "One Torii", "Two Torii" and "Three Torii" indicates that the larger the number, the closer one approaches the main shrine. Torri dedicated to the shrines of Inari, the kami of fertility and industry, sometimes have many torii placed in a row, as businessmen often donate a torii out of gratitude for past success. The Fushimi Inari-taisha in Kyoto has thousands of such torii, each bearing the name of the donor.

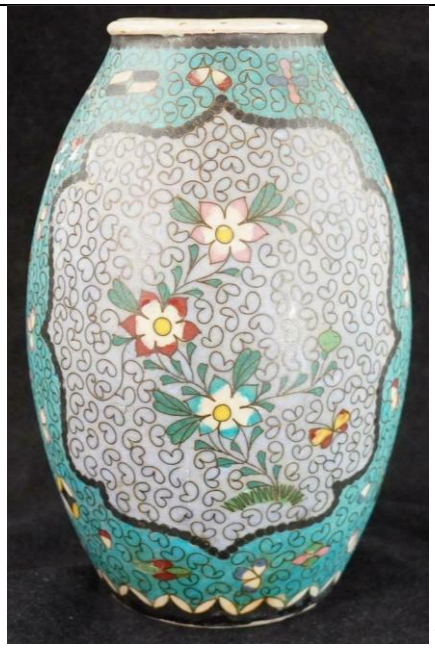
The most important story about the origin of the torii is the legend of Amano-Iwato (the cave of the sun-god) from the Kojiki; Records of Ancient Matters; Japan's oldest historical record, which tells that the sun-goddess Amaterasu had a quarrel with her younger brother, who was always causing trouble. She therefore hid in a cave and blocked the entrance with a large stone. But without Amaterasu, the world shrouded in darkness and humanity was doomed. To lure Amaterasu out of the cave, people set up a tall wooden frame at the cave entrance, and let the roosters stand on it and crow in unison. At that point, the sumo wrestlers hiding on the side seized the opportunity to push the stone away, finally allowing the world to see the light again.
This led to the custom of erecting a torii in front of the god's gate.
The wooden frame that was built was called "torii" (鳥居) , which literally means "bird residence" or "a wooden frame for chickens".
The actual origin of the torii is not entirely known. The first torii gates in Japan can be established with certainty in the middle of the Heian period; they are mentioned in a text from 922, (the Izumi no kuni ootori jinja rukichou 和泉国大鳥神社流記帳 The Inventory of the Properties of Ootori Jinja in Izumi).

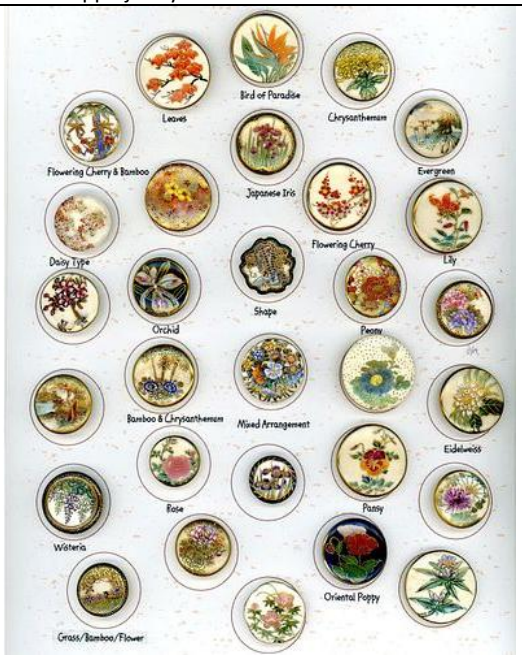
The more than 80000 torii gates scattered all over Japan are now one of the main tourist attractions in Japan, The Fushimi

An ornamental plate, masterfully decorated by Matsumoto Hozan, with (presumably) an image of the torii gate of Itsukushima Shrine in spring.

The floating torii gate of Itsukushima Shrine (厳島神社) is ituated on Miyajima Island, Hiroshima Prefecture.

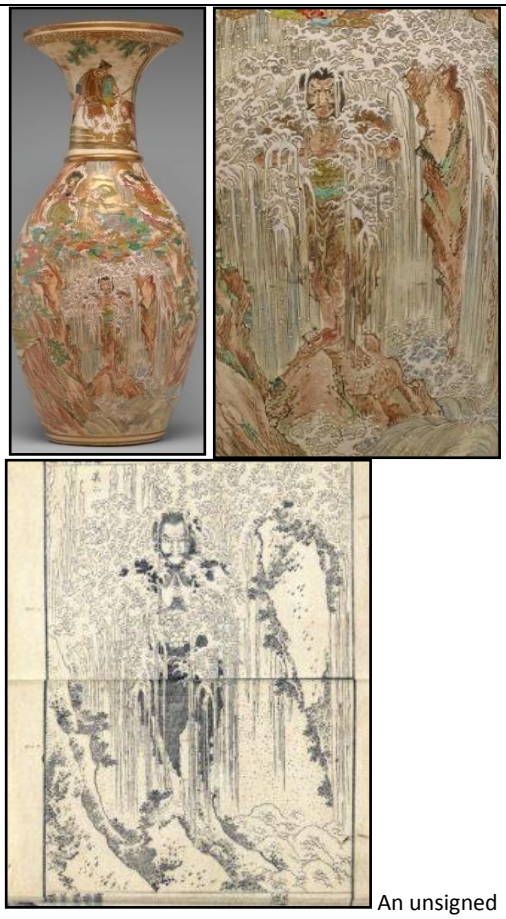
Set of tourist Satsuma earrings with Torii motifs.

	Inari Taisha in Kyoto, with thousands of red torii gates lined up one after the other, and the Itsukushima Shrine with the giant torii gate floating in the water in Hiroshima, are the most notable. Because of their stylised appearance and deeper meaning, the torii have always been a source of inspiration for Japanese artists. Especially for makers of ukyo-e / woodblock prints, the graphic lines and bright red colours of the torii are a rewarding object for their art. Torii are also regularly depicted on Satsuma, although not as much as on woodblock prints. An exception are small satsuma objects such as buttons and buckles. These are clearly products intended for export or tourism, and the torii on these acts as nothing more than a graphic sign, identifying and recognising Japan.	HIROSHIGE Timioka Hachiman Shrine, Fukagawa, from Edo meisho (Famous places of Edo), 1832
Totai shippo pottery cloisonne	Cloisonne (七宝 Shippó) is an enamelling technique in which the pattern is formed by wires soldered to the surface of the object, forming cells or cloisons, each of which holds a single colour of enamel paste which is then fired, and ground and polished. In Meiji time and later cloisonne articles were very populair as exportproducts tot the west. On normal cloisonne copper is used as the body on wich the metal dreads and the enamels are layed, but in Totai Shippo the body is earthenware. The process of making cloisonné is rather complicated. It begins with the porcelain or earhenware base formed into different shapes of vases, jars, and bowls, to which flat bronze wires are then affixed in decorative patterns. Enamels of different colors are applied to fill the cloisonné or hollows. Because earthenware and metal expand to varying degrees after firing, it is extremely vulnerable. The master of Totai-cloissonnee was Takeuchi Chubei. Cloisonne on metal as silver, bronze or copper was mastered well before Takeuchi Chubei but he has perfected the process of cloisonne on pottery / porcelain, with most scholars believing that he was literally the only artison who could master the extremely difficult process so perfectly. Totai Cloisonne' vases were only made for a short period of time and discontinued because of the difficulty in producing specimens that were not flawed or damaged in manufacture. Specimens of high quality are very difficult to find in excellent condition .	 Totai shippo vase, unmarked 

		Totai shippo jar by Takeuci Chubei
Tsubomi (Satsuma) buttons	Satsuma pottery in all its forms has a large number of collectors. A small, but not insignificant, proportion focuses on collecting tsubomi (薩摩蕾Satsuma buttons) which can be small earthenware masterpieces, made with all the characteristics for which Satsuma is known: finely crackled and ornately painted with lots of gold. The history of these buttons goes back no further than the beginning of the Meiji period. Since the Japanese did not wear buttons, they are typical export products, and it is therefore doubtful whether buttons were ever manufactured before the opening of Japan. The enormous popularity of Satsuma pottery from the Meiji Restoration onwards also led to a large production of Satsuma buttons, intended for export and for Western tourists who wanted a nice souvenir of their visit to Japan, or as a gift for those back home. The older Satsuma buttons have ornate designs of geishas, flowers or Samurai, painted with very fine details and a lot of gold. Sometimes they are encased in a silver or gold-coloured metal, but most are made of ordinary pottery. Some of these buttons may be marked, usually only with a Shimazu cross in a circle and more often not at all. In a small number of cases, they are also made into jewellery, in the form of brooches, bracelets or necklaces. The production of these buttons continues to this day; they remain nice souvenirs but have also become popular collectors' items. Their quality varies from poor to very good, as is the case with all Satsuma products. Although mass production is the norm, there are still artists today who specialise in Satsumuma buttons and devote themselves to creating small masterpieces.	 Collection of buttons (all depicting flowers) from late 19th c. to mid 20th c.  A wonderful contemporary dragonfly button by "Satsuma Shishi," a studio established in 2005 by Shiho Murota.  A Satsuma bracelet, Taisho period
U		

Ukiyo-e
woodblock printing

Ukiyo-e (浮世絵, literally "images of the floating world") is a genre in Japanese fine art produced mainly in the Edo period with motifs of landscapes, stories from history, theatre and pleasure districts which in some cases refers to the world of sex workers, and the geisha culture. It is one of the most important art movements in Japan. Although Ukiyo is now mainly associated with colourful woodblock printing, it also relates to painting and drawing. The term "images of the floating world" refers to a changed conception of existence. Life is fleeting, the world is subject to change and you may embellish and enjoy your daily existence. It is a world of ephemeral entertainment and fun - of everyday life as it took place between the 17th to 19th centuries in theaters, on the streets and at parties and celebrations. Ukiyo-e derives from Yamato-e painting (a traditional Japanese style painting from the late Heian and Kamakura periods with Japanese themes) but depicts scenes from people's daily lives and historical and mythological stories that is close to the people. The Edo period was a prolonged, peaceful period free of conflicts and internal wars, which also allowed a growing stratum of merchants and artistically skilled artisans to emerge, with a focus on art and culture, travelling, writing, reading and theatre attendance. Many samurai, who no longer had to constantly fight wars, also emerged as art lovers and protectors of culture.
Ukiyo painting and drawing are unique and so the number of works was limited and costly and therefore available only to the nobility and samurai class while the social strata below also developed a need for art. Woodblock printing benefited from the fact that the same image could be cheaply printed many times as a print, so that even the general public in the Edo period could easily obtain such works. Many of the famous woodblock artists were painters and draughtsmen who devoted themselves to the woodblock printing art, usually in a joint venture called edakumi (画工 painter), .hori-shi (彫師 woodcarvers), and suri-shi (摺師 printers). So although Ukiyo-e prints were joint works, only the painter's names were retained. Not entirely justified when you see the delicacy with which even very fragile lines are cut away in relief printing or how many colours match up to fractions of a millimetre.
Ukiyo-e were initially used as illustrations for ehon (絵本, picture books, books with stories and images based on city life and



An unsigned vased, decorated after an illustration by Katsushika Hokusai (1760-1849) in Ehon sakigake (Picture-book of Warrior Heroes) published in 1836.

An unsigned Satsuma plate and the original print of : 53 Stations Tokaido # 27” by Ando Hiroshige

culture and) or produced as travel guides. It was a form of applied, commercial art that was very popular in the Edo period. From the second half of the 18th century, however, the possibility of realising full-colour prints (Nishiki-e) also emerged, after which the prints could also achieve the status of an independent art form (for the little guy), and ukyo-e artists such as Hokusai, Hiroshige and Sharaku were able to gain prominence until the Meiji Restoration.
After the Meiji Restoration in 1868, Japan was preparing for rapid modernisation. Techniques and products from the West, including photography, were considered more interesting, so ukiyo-e were no longer appreciated. In Europe, however, a craze had developed for anything to do with Japan, and especially ceramics (Satstuma) and certainly ukiyo-e prints attracted huge interest from the West. And as evidenced by auction catalogues and estate descriptions from that time, Western artists, looking for new sources of inspiration, were also avid collectors of Japanese art expressions, which helped lead to a movement like Art Nouveau . Over again, there was this influence.
Although ukiyo-e had its end in the Meiji period, and the term is not applied to works after that time, new print forms emerged in Japan in the 20th century, during the Taishō and Shōwa periods. The shin hanga ("New Prints") movement drew on ukiyo-e traditions and created depictions of traditional Japanese scenes, in traditional forms and manners but inspired by European impressionism and Western elements on, such as the effects of light and the expression of individual moods. Nevertheless, as a 'commercial art', Ukiyo-e did eventually lose out to newspapers, photography and new, advanced printing techniques such as lithography.
Regardless, Ukiyo-e was an important Japanese art movement that was highly appreciated not only in the West, but also in Japan itself.
Satsuma artists were also inspired by the masters of Ukyo-e, and many decorations were directly derived from prints by Ukyo-e artists. Besides that, with the decline of the ukyo-e in the Meiji period, many artists turned to painting porcelain and pottery. Due to the similar success of Japanese prints in the west, Satsuma pottery also emphasized on genre illustrations or surface portraits, with less interest in the ceramic form itself nore in modest decoration. And the designs found on ukiyo-e were attractive

A Satsuma plate by Kinzan and the original print " 53 Stations of the Tokaido, Shirasuka-juku # 31" by Ando Hiroshige.

A plate depicting a mother with her child out in the fields feeding goats, beneath a finely detailed Prunus by Dozan. Not copied, but at least inspired by a print of Ogata Gekko.

	examples for less gifted ceramic designers.	
Uwaetsuke overglaze decoration	Uwaetsuke (上絵付け) or "overglaze painting" is the decorative technique in which pigments are applied on top of a glaze. At this stage, the ceramic object has already undergone an initial glaze firing and is therefore no longer porous, while underglaze painting is done after the bisque firing and is still porous. The variety of colors is wide, but a few colors are common, such as green, yellow, blue, purple and black. The color red (赤/ aka) has traditionally been the most common overglaze color and the term aka-e (赤絵 red painting) has therefore also become a general term for overglaze painting. in which the color red is dominant. Satsuma is characterized by overglaze decoration, but sometimes there is a combination of underglaze (usually blue) and overglaze decoration. *See also aka-e* *See also Shitaetsuke* *See also sometsuke*	 Overglazed painting by female artist Tamie Ono (b. 1955), Cunyo -studio, famous for her traditional Kyoto-Satsuma style decoration.
Uwagusuri Glaze,enamel	Satsuma pottery is colourfully painted decoration on a finely craquelé glazed earthenware object. These very fine craquelures are caused by the glaze cooling (and therefore shrinking) faster than the pottery itself and are one of the main characteristics of Satsuma pottery. The second important characteristic is that the coloured decoration is applied to the first layer of glaze. The refinement with which the cracqelure occurs and the quality of the painting determine the beauty of satsuma pottery. Essential of course is the quality of the glaze itself. Glaze or enamel (Uwagusuri 釉薬) is a thin glass-like layer applied to pottery to protect it from dirt, decorate it or make it less porous, making it suitable for holding liquids. During firing, a process occurs in which the connecting surfaces of clay and glaze interact until a thin combined layer of the two is formed. Each glaze has a number of constituents. The main constituent of glaze is a **glass former**", usually silica (silicon oxide) which is found in the minerals quartz and sand. These glass-formers can be included in the composition of the glaze, but can also be extracted from the clay itself when heated. Glazes must also contain a **ceramic flux** that lowers and liquefies the high melting point of the glass formers such as silica. The fluxes used depend on	*Some examples of special glazes in combination with firing techniques*  Shrakskin glaze, produced by a kiln-firing process involving special fluxes,what gives after firing the body the structure of fine sandpaper and reflects the light with a fine gradation in the colour of the surface.

	the desired temperature. In Satsuma, which always has overglaze decoration, the glaze shading applied as decoration must not melt together with the glaze layer below. The melting point of the decoration glaze must therefore be lower than that of the glaze underneath. In general, three temperature ranges are used Low: 950 °C - 1050 °C , Medium: 1140 °C - 1280 °C and High: 1220 °C - 1300 °C. A **binder**, usually aluminium oxide which strengthens the glaze so that it does not slip off the clay, which can be found in clay (kaolin, ball clay or fire clay) and alumina hydrate. **Dyes** that give colour to the glaze, for example cobalt oxide, copper oxide, or iron oxide. The composition of the 'recipe' in combination with the firing temperature and firing time determine the final result. A certain glaze with the name Gosu Blue can, depending on the firing temperature, be green, blue or black. A glaze can be very opaque, gosu blue, or on the contrary very transparent, like Kutani enamels. Potters and decorators therefore have an extensive knowledge of old (Chinese and Japanese) glazes, and have always done extensive research into the composition and results of their own glazes. Japan has a rich history of ceramics, and thus also of the various glazes. Some regions are famous for their own characteristic glazes and their application. Conversely, certain glazes are also mentioned as style characteristics even when it is produced in another region.	 A Yūri-kinsai vase by Minori Yoshida who was designated a Living National Treasure in 2001. Yūri-kinsai uses two types of gold leaf which are cut into the right shape and applied to the unfired pottery with lacquer. The pottery is then covered with a transparent glaze and fired at a low temperature. Through this firing, the leaf fuses with the surface while excess varnish is burnt away. In the final stage, sometimes two layers of soda glaze are applied to the surface in separate firings. In total, up to six different firings may be necessary to achieve the final result.  Yusai style glazing: By applying two or more glazes in layers, it is possible to enjoy the gradual change of colors. While the Yusai Style is modeled after the traditional Kutani ware, it has a modern style in the pursuit of color.
Uzumaki swirl decoration	Uzumaki (渦巻き・渦巻) is a decorative element in the form of a swirl or spiral spiral circle, but it can also appear in semicircular shapes or as a square spiral. It is most common in border decorations of vases and plates, but on fabric decoration also as main pattern. See also Diaper, Wagara and Karakusa	 Kinkozan vase with uzumaki rim at the bottom.

V

V.O.C.

Vereenigde Oostindische Compagnie (United Dutch India Company)

The Vereenigde Oostindische Compagnie abbreviated to VOC, was founded in 1600 and was a private Dutch trading company that had a monopoly on overseas trade between the Republic of the Seven United Netherlands and large parts of Asia. At the time, it was the largest trading company in the world and also the first joint-stock company with freely tradable shares.

It made its greatest profits as a hub in the trade of spices, coffee, textiles and porcelain. between the various trading posts in the Asian region. Its relationship with Japan dates back to Aug. 24, 1609, when Ieyasu Tokugawa, the first Tokugawa shogun, granted the VOC a free trade pass. This exclusive trade agreement allowed the Dutch to be one of the few countries to trade with unified Japan. Exports consisted mainly of gold and silver, and another important export product was also Japanese porcelain, especially Imari. Previously, porcelain was acquired in China. Social unrest associated with the decline of the Ming dynasty (1368 - 1644) caused access to China to be cut off for the Dutch VOC. To fill the resulting trade vacuum, the VOC sought other outlets and found them in Japan, where Japanese porcelain, or Japanese Imari, was produced from 1616 onwards.

The choice of the Dutch as the most important trading partner lay in the absence of a missionary drive. The Dutch were there to trade as opposed to other naval powers such as Spain and Portugal who wished to spread Christianity, something that went very much against the will of the shogunate and led to a ban on the spread of the Western faith as early as 1614. Despite the rules of the Japanese shogunate, Christianity seeped into Japan, especially through the island of Hirado, and with it Western ideas, norms and values. The Shogunate decided in 1640 on a policy of seclusion, the sakoku, which began a period of two centuries of isolation. All Westerners were obliged to leave the country, and the Japanese themselves were no longer allowed to trade with foreigners or leave the country. The Netherlands, the VOC, was the only foreign nation allowed to continue to trade with Japan. However, from 1641, this was no longer unlimited, but only through a single trading post, namely the artificial island of Deshima off the coast of Nagasaki. From Europe, the VOC brought globes, binoculars, clocks,

Dutsch “Nanban” trading ship on a satsuma style vase.

A large Arita dish , with the VOC logo, 17 th century.

Deshima island on an 18th century cabinet, probably commissioned by a high-ranking VOC administrator

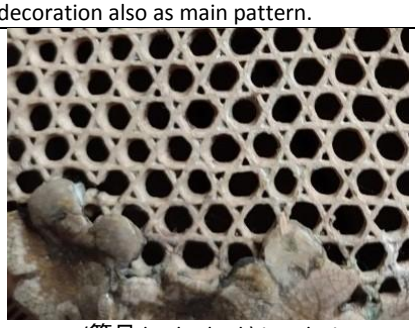
	landscape paintings, crystal chandeliers, Western musical instruments, atlases and books on shipbuilding, mechanical engineering, mathematics, geography, botany and zoology. Products of interest to the VOC were silver, gold, copper, precious fabrics and porcelain. The island of Deshima was only 214 by 64 meters in size, but for more than two centuries it served as the only contact between Japan and the rest of the world. With the Meiji Restoration, this self-imposed isolation came to an end, after which Japan transformed into a modern nation in short time and by the end of the Meiji period was even among the most economically productive and prosperous countries in the world. That was also the period when the large-scale production and export of Satsuma pottery would take off. The VOC would not experience all that. At the end of the 18th century it lost many trading posts and half of the ships to England in the English-Dutch War. The large losses were not recovered, after which the VOC was nationalized in 1795 and ceased to exist in 1800.	 A Meiji perdio sastuma vase depicting a Group of Dutch traders. .
W		
Wagara traditional patterns	Wagara 和柄 can be translated as "Japanese pattern," as well as harmonious pattern (和 also means harmony or peace). Both meanings are correct because it refers to traditional Japanese patterns or designs of repeating elements that together form a harmonious whole. The history of many of these patterns dates back to the 8th century, the early Heian period and are largely inspired by nature. Like almost everything else in Japan, the designs each had a specific symbolic meaning, and a reference to the season or occasion for which it could be used. They were initially designed specifically to decorate fabrics and traditional clothing such as kimono and yakata. Over the centuries, hundreds of dozens of patterns were designed, but from the Meiji period onward, when many traditional clothes were exchanged for Western clothes, many designs were also in danger of being lost. The designs were therefore increasingly applied to other articles and objects, and also to ceramics, especially Kutani and Satsuma, and especially in the border decoration of dishes, cups and vases.	 Even in modern times these old wagara are still often used, and supplemented by numerous other new designs. Thereby less attention is paid to the background and symbolic meaning, than to aesthetic value and assumed appriciation. Nevertheless, many, even contemporary designs can still be traced back to time-honored traditional designs. Some of these designs, which as diapers can also often be found on Satsuma pottery. Below is a list of just a few of these patterns and their meanings. *See also Shōchō* See also diaper

Seigaiha(青海波 literally blue ocean wave) . Overlapping concentric circles representing the sea. It symbolizes peace and happiness.

Kikkō (亀甲 , turtle shield). A pattern formed by connecting hexagons. Just as the turtle can become very old, it represents long life.

Uzumaki (渦巻き・渦巻) is a decorative element in the form of a swirl or spiral spiral circle, but it can also appear in semicircular shapes or as a square spiral. It is most common in border decorations of vases and plates, but on fabric decoration also as main pattern.

Tatewaku or Tachiwaku (立涌, rising and boiling), pattern of vertical waves that give the impression of steam or smoke billowing toward the sky. It's also called steaming rice.

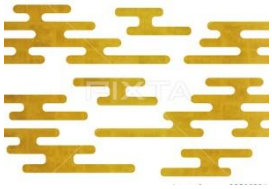


Kagome (籠目 basketlook) is a design inspired by a traditional basket weave. It consists of equilateral triangles and regular hexagons, arranged so that each hexagon is surrounded by triangles and vice versa. The design is thought to ward off evil.

The Raïmon pattern looks like a square spiral, but is a stylized depiction of a lightning bolt. This as a metaphor for the wonders of nature. It is seen as a symbol of good luck.

Yamaji (山路, literally mountain path) is a zigzag pattern. It does not really have a symbolic meaning, but is often used to achieve balance in a larger design. It is a very common pattern on Satsuma as a border decoration of vases and saucers.

The Yabane or Yagasuri (矢羽), arrow feathers) is a pattern based on the feathers attached to the back of an arrow, which ensure that the arrow stabilizes and stays in the correct direction after shooting. It is considered a lucky pattern because the symbolism is derived from aiming at a target.



The Kasumi (i霞, mist or haze) pattern looks like a stylized 王 character with different arrangements of the elements such as the sliding windows on sliding screens. It is derived from that special atmosphere of mist that hangs over a landscape in the evening or morning. It represents spring and hope.

Hishi(菱, diamond-shaped,but also water chestnut) is a geometric pattern inspired by the Hishi plant, a fast-growing aquatic plant with diamond-shaped leaves. The Hishi pattern consists of lozenges formed by several parallel intersecting lines. It has many variations, including the Hanabishi 花菱 pattern that represents stylized chestnut flowers with petals forming a diamond. The hishi pattern symbolizes vitality and prosperity.

Sayagata (紗綾形 silk gauze design) is a design based on interlocking Manji, the ancient and universally occurring swastika symbol. In Japan, it is associated with the Buddhist concept of eternity and the harmony of opposites. The silk gauze cloths with this weaving pattern originally came from China and were imported at the end of the Momyama era, around 1600.

Kumo (雲, clouds) as a decorative element can be depicted in many forms, from figurative to stylized. Clouds often appear on ceramics in border or border designs, but also as decorative element in design with gods and rakan, or in combinations such as the Cloud and Mountain (雲と山 / Kumo to Yama) pattern. The symbolic meaning is related to heaven and the proximity to the gods, to hope and change.

World Expo
Sekai hakurankai

International World's Fairs (Sekai hakurankai **世界博覧会**) also known as Internatiomal World Expos or World Exhibitions were events designed to highlight the achievements of nations by showing the world their progress in cultural, industrial and artistic crafts. The first (national) exhibition took place in 1798 during the French Revolution. The first international exhibition was held in London in 1851, followed by many others. No expense was spared to put the organising nation on the map. The famous Crystal Palace was built for the 1851 London Exhibition, and the fourth World's Fair was held in Paris in 1889, presenting the world the Eiffel Tower. These World Expos were of the utmost importance in making Satsuma known and appreciated throughout the world. The first Japanese products were shown at the 1851 World Exhibition in London, albeit under the Chinese flag. It is unlikely that Satsuma products were already on

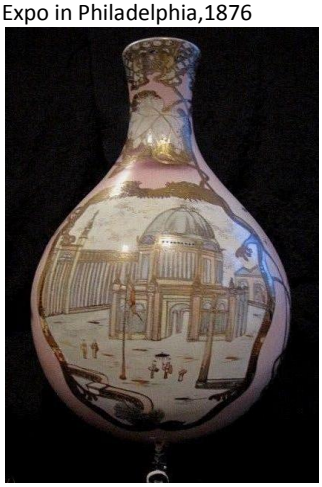
The (unofficial) Japanese booth at the 1862 World Expo in London

The Satsuma Pavillion exhibited at the World Expo in Paris 1867

display there. At the second London World Exhibition of Agriculture, Industry and Fine Arts in 1862, they were. However, it was not yet a presentation by Japanese exhibitors themselves, nor by the Japanese government, but pieces from the extensive collection of Sir Rutherford Alcock, an English diplomat stationed in Japan. It was the first time that Satsuma pottery was shown in the West. The highly successful exhibition in London was followed by an equally successful exhibition in Paris (1867), this time with Japanese exhibitors and representatives, but again the Japanese government was not involved. However, the Edo era was coming to an end and the Meiji era marked the decision to transform feudal Japan into a modern capitalist state. This new dynamic was already noticeable in Satsuma Province before the Meiji Restoration in 1868. Daimyo Shimazu Nariakira (1809-1858) wanted to promote Satsuma goods as important exports, and founded the Oniwayaki kiln where Western glazing and production techniques were studied and applied. After his death the Shimazu family spearheaded this revival and was already present at the World's Fairs of 1862 and 1867, before the Japanese government began to participate.
The revelation of Japanese art to a wider audience laid the foundation for an artistic movement - Japonism - that would have a lasting influence on European artists, as well as on Japanese designs and style, pleasing the western eyes. The regular presentation of Japanese goods at all the world fairs from 1862 onwards in London, Paris (1867), Vienna (1873) and the Philadelphia Centennial in 1876 led to an enormous demand for Satsuma products. After 1871, all the power and privileges of the Shogunate and the Damyos were terminated, and this had a major impact on the potters and other craftsmen. They no longer worked under the protection of the Daimyo, and henceforth became independent craftsmen in a flourishing market of supply and demand. The overwhelming interest in the western world in Satsuma pottery after the successful exhibitions in London, Paris and Vienna was the main reason for potters throughout the country to produce 'Satsuma-style' pottery, which was almost indistinguishable from genuine Satsuma pottery. Although the demand for Satsuma exports continued for decades, the world exhibitions in Chicago in 1893 and St Louis in 1904 were

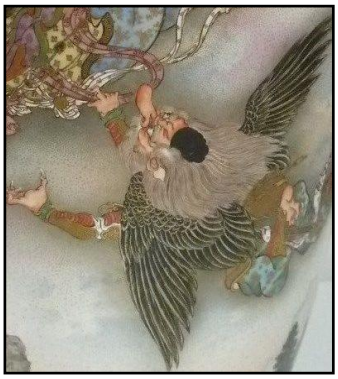
The Japanese Pavilion at the World Expo in Vienna 1873

Fukagawa Yeizaemon, Vase presented at the World Expo in Philadelphia,1876



Large vase depicting the Japanese Pavilion at the 1893 Columbian World Expo in Chigago.

The Japanese booth at the 1893 Columbian World Expo in Chigago

	also critical. Art critics, dealers and collectors felt that the Satsuma objects presented there were too much a continuation of the success of the previous exhibitions and therefore lacked innovation. For many Satsuma makers, there was no reason to change as long as the demand for their products remained. For others, including Kinkozan in particular, it was a reason to look for new, more modern styles and techniques, in line with Western developments in art and design such as Art Niveau and Art Deco. In that respect too, the world exhibitions were important catalysts for the development of Satsuma pottery.	
Y		
Yōkai goblin	Yōkai (妖怪, "strange apparition") is a general name for demons, supernatural entities whose behavior can range from malicious to friendly and helpful to humans. Yōkai refer tot the monsters in Japanese legends and are usually described as possessors of spiritual or supernatural abilities, with shapeshifting being the most common attribute associated with them. Accordingly, their appearances vary, sometimes they have sppecific features such as wings or horns, sometimes they are amorphous and without discernible form, and again they may be objects possessed with a kami. The names by which yōkai are referred to are correspondingly numerous, they are also called ayakashi (あやかし), mononoke (物の怪) or mamono (魔物) and yōkai who change shape are called bakemono (化け物) or obake (お化け). Within these again are numerous subgroups, such as the evil oni (鬼) and the kitsune (狐, fox creature). Yōkai is an umbrella term for all these mysterious creatures that differ greatly in appearance, behavior and characteristics. Legends and myths exist all over the world in which demons play a role, mostly created out of fear of natural phenomena such as cloudbursts,floods and volcanic eruptions and the need to shape the uncontrollable evil as demonlike monsters. In order not to anger these monsters one must not violate certain taboos, and form of superstition that from the Heian period onward was strongly ciliated in rituals and sympolics. Although the vast majority of Japanese yokai originated from China, they did acquire their own character in the Heianperiod and new indigenous yokai also emerged. After it spread to Japan, it gradually combined with the demons in	 An Omi general is depicted as horrible creatures with sharp claws, wild hair and horns on their heads. Originally it was said that oni were lucky charms, who fended off evil.. Over time, oni became strongly associated with evil and were seen as the harbinger of disasters, creatures who only want to destroy.   Tengu is a Japanese bird monster that often takes on human form. As humans they have big noses and wings to fly. Tengu were long considered enemies of Buddhism who corrupted followers and monks. However, in modern times they are viewed as protectors of sacred forests and mountains. They are considered to be a type of Shinto god (kami) or yōkai (supernatural beings).

	Buddhism and the mountain gods in Taoism, and merged into a Japanese image. For example, the tengu originally came from the dog monster in Chinese " Shan Hai Jing ". In fact, the belief in the supernatural was so great in the Heian period that a special Onmyoji (陰陽師, spirit charmer) was appointed to advise the emperor on extraterrestrial matters. In art, including Satsuma pottery, they are depicted with regularity. Because there are many yōkai, they are not always mentioned by name and a general description such as Oni, or monster, will suffice. During the Edo period, many artists created new yōkai, inspired by folk tales or purely from their own imagination. The most famous book was the Gazu Hyakki Yagyō (画図百鬼夜行) "Night Parade of One Hundred Demons") by Toriyama Sekien.(1712-1788) a scholar, poet and ukiyo-e artist of Japanese folklore. This collection and classification, based on literature, folklore and Toriyama's own imagination, depicts in woodcut all kinds of ghosts, spirits, ghouls and monsters and had a great influence on later yōkai imagery in Japan, where today it is a serious field of research and is taught and studied at several universities.	  The complete Yokai compliation by Toriyama Sekien was published in 4 books: Gazu Hyakki Yagyō (The Illustrated Demon Horde's Night Parade, 1776), Konjaku Gazu Zoku Hyakki (The Illustrated Demon Horde from Past and Present, Continued, 1779) Konjaku Hyakki Shū (More of the Demon Horde from Past and Present the 1781), Hyakki Tsurezure Bukuro (A Horde of Haunted Housewares ,1784).
Yokohama Satsuma	Yokohama was one of the first ports opened after centuries of isolation from Japan. It was located near Kanagawa, which was designated in 1858 as Japan's first port where foreigners were allowed to stay and trade. However, Kanagawa was located on Japan's main east-west route at the time, and the Tokugawa government did not want foreigners to have access there. Instead of Kanagawa, they were directed to the port of Yokohama, which was then a small fishing village. After the Meiji Restoration in 1868, foreign trade increased dramatically, benefiting the entire area. Yokohama and Kanagawa were merged in 1889 to form the city of Yokohama, and belongs to the Japanese first cities connected to basic utilities such as water mains, electricity, gas and even a railroad track. The city grew rapidly and became a centre for trade and export, of which ceramics, known as Yokohama yaki (横浜焼i) was one of the most important	 Pair of vases made in Yokohama, by Makuzu Kōzan in Yokohama, made for Nobata (trading house)

	products. Yokohama-yaki is a broad term for Japanese export porcelain, usually intended for export to Europe and the West, which was shipped from Yokohama. The products came from other parts of Japan, but includes styles such as Arita ware, traditionally already an export product, and Satsuma exportware, which boomed from the Meiji restoration. Because this kind of Satsuma was intended for export, many studios also established themselves in and around Yokohama, including not the least. Miyagawa Kozan (1842-1916), for example, established the Makuzu workshop in Yokohama in 1871. Initially the company produced Satsuma-style pottery, painted with polychrome enamel and gold, but in the 1880s it increasingly focused on making Chinese-style porcelain. Satsuma-style pieces marked "Kozan" can also be classified as Makuzu ware or Yokohama ware. Nakamura Baikei is another Yokohama-based artist who produced high-quality Satsuma-style. Baikei's pieces, with skillfully enameled, imaginative motifs ranging from whimsical dancing monkeys to violent archers, always contain lengthy inscriptions touting the merits of his work and how much effort went into painting them. Other well-known producers or tradinghouses of Yokohama export wares in Satsuma style are Hattori (not to be confused with Kyoho Hattori) and Hododa and numerous other lesser-known makers. Yokohama Satsuma is not a distinct style and unless something is known about the maker, or the work is explicitly marked Yokohama, it is indistinguishable from Satsuma-style products made elsewhere.	  A koro signed on the base in gilt Nakamura Baikei zo with a gilt seal beneath a long self-congratulatory inscription by the artist in a scroll. (Bonhams London 8 nov. 2018)
Yoraku juwel pattern	A yoraku (瓔珞, literally necklace) is a gem-encrusted ornament originally worn by nobility in ancient India, but also refers to the decoration applied to the edges of a Buddhist canopy or shrine. As a decorative element, it is also the name for various types of patterns applied to fabrics and also ceramics. The shape can vary, but is derived from and as such still recognizable from the original meaning of the Yoraku ornament. On ceramics, including Satsuma, they are often found as border decorations.	 Hanging Yoraku for a Buddhist altar.

		  A contemporary Satsuma vase with Yoraku decoration by Akihiro Furugaki  Meiji period cup and saucer by Kozan, with Yoraku decoration inside the cup.
Yunomi teacup	A yunomi (湯のみ or 湯呑) is a Japanese teacup without a handle, and with a height greater than its diameter, unlike a chawan. Not only does the shape differ from a chawan, but also its use. While a chawan is used more for tea ceremonies, a yunomi is intended for everyday use. It is made of porcelain or earthenware and comes in all forms of Japanese ceramics, including, of course, Satsuma pottery. A yunomi sometimes also has a lid (futatsuke yunomi - 蓋付湯呑), in which case it is usually made of (Arita, Kutani, Seto) porcelain and also in Satsuma pottery. However, Satsuma futatsuke yunomi from the Meij or Taisho period are rare.	 A Satsuma yunomi, by Kozan, Meiji period  Satsuma futatsuke yunomi, modern ware.

Yuzamashi watercooler	A yuzamashi or yusamashi (湯さまし) is a small water container, used in the tea ceremony to cool the hot water to a temperature most suitable for brewing (sencha) tea. The boiled water is therefore never poured directly onto the leaves, but first into the yuzamahi, then into the tea cups, and only then onto the leaves in the teapot. Depending on the temperature of the hot water, the tea leaves can bring out different flavors. The yuzamashi is therefore an important utensil in the preparation of tea. It is made in all types of ceramics, including Satsuma eartenware.	 A Satsuma tea pot with Yusamashi, Edo period.
Z		
Zen Japanese Buddhism	Zen (禅宗- silent religion) is the Japanese form of Mahayana Buddhism, one of the two main streams of Buddhism. Although Zen practitioners trace their faith back to India, essential charsteristics of it can be traced to Chinese influences, where it is called Chan. Both Chan and Zen, mean "silence" or "meditation" and emphasise individual meditative practice to achieve self-realisation and thus enlightenment. Thereby, the emphasis is on the transmission of knowledge and feeling from teacher to students rather than relying on powerful deities. The founder of Zen Buddhism is said to be the Indian monk Bodhidharma (菩提達磨) , who lived in the fifth or sixth century AD. He introduced his meditative teaching of Buddhism to China, where it was named Chan. In Japan, it became Zen, while Bodhidarma was given the name Daruma (達磨). Of the many heroic deeds attributed to Daruma, his nine years of continuous meditation in a mountain cave is the most famous. Few, if any, hard facts are known about Daruma or his teachings. Legends about his life, however, are numerous, both Chinese and Japanese but both versions are considered largely apocryphal, and with many additions and distortions over the centuries. The Japanese legends are by far the most imaginative, and topped with a wealth of new mythology and superstitions related to popular culture and local Japanese folklore motifs involving deities, gods, spirits and mythological creatures. Although Zen was introduced to Japan as early as the sixth century, it did not become firmly established until the 13th century, when the Samurai class began to support this school of thought. Zen Buddhism exerted a strong influence on the development of Japanese culture, eventually becoming part of Japan's spiritual and aesthetic	 A kogo in the form as a legless doll, meditating, staring ahead with a stern expression, both hands concealed within his voluminous robes, made by Masanobu 

	foundation. Particularly during the long period of isolation during the Tokugawa shogunate, many specific Japanese art forms developed and were strongly influenced by Zen Buddhism, since in the practice of arts many of the moral and spiritual values of Zen were passed from teacher to students. The spiritual discipline aimed at calmness, simplicity and self-development can be found in many, if not all Japanese art forms, such as chado (tea ceremony), ikebana (flower arranging), shodo (calligraphy) and ceramics (insofar as they were intended for use in the tea ceremony). For the zen inspred artsn creating art is like a way to spiritually elevate oneself to a state of calm, serenity and concentration. A very specifically Japanese aesthetic that stems from Zen philosophy is Wabi-sabi. Valuing intuition rather than logic, Zen developed expressionistic and suggestive painting styles and poetic forms and illogical riddles (koan) to stimulate one's intuition. In art, Wabi-sabi expresses itself in modest, humble, unpretentious and earthy works of art. Zen has a unique aesthetic; it sees beauty in things that are imperfect, impermanent and incomplete. This is perhaps in contrast to the extreme sophistication that Satsuma is capable of. However, it should then be remembered that much of the Satsuma collected in the West was also made for export and was meant to impress the West. In Japan itself, at least at the time , it was not highly regarded precisely because it did not meet what were believed to be Japanese aesthetic standards: "There was never a domestic demand for these pieces, which were generally viewed as the "betrayal of Japanese tradition". (Gisella Johan). For the best quality Satsuma, however, such a qualitatively high level of refinement sometimes performed on minuscule surfaces, could only be achieved by skilled decorators with angelic patience, and in supreme concentration. The high level of refinement and cultivation in the Japanese arts, would probably not have been achieved without profound influence from Zen on the Japanese people.	An unsigned Daruma fugure who is often depicted as man with a dark teinted face, since he was originated from India .   A wonderful and large tray by Naruse Seishi, full of Buddhist symbolism. It shows a procession of which Kannon, the goddess of mercy sitting on a Kirin, a is the central figure. In her hand she holds a lotus flower, which stands for rebirth. The Kirin is the Asian version of the unicorn, which would appear at the arrival of an illustrious ruler. Behind Kannon two men, with the appearance of Nio guards carrying a banner and a richly decorated parasol, symbols of her dignity. (*see for details and more pictures Satsuma-database / Satsuma on Display-2*)