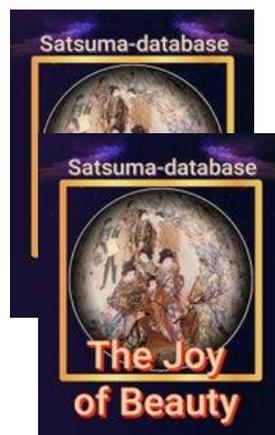
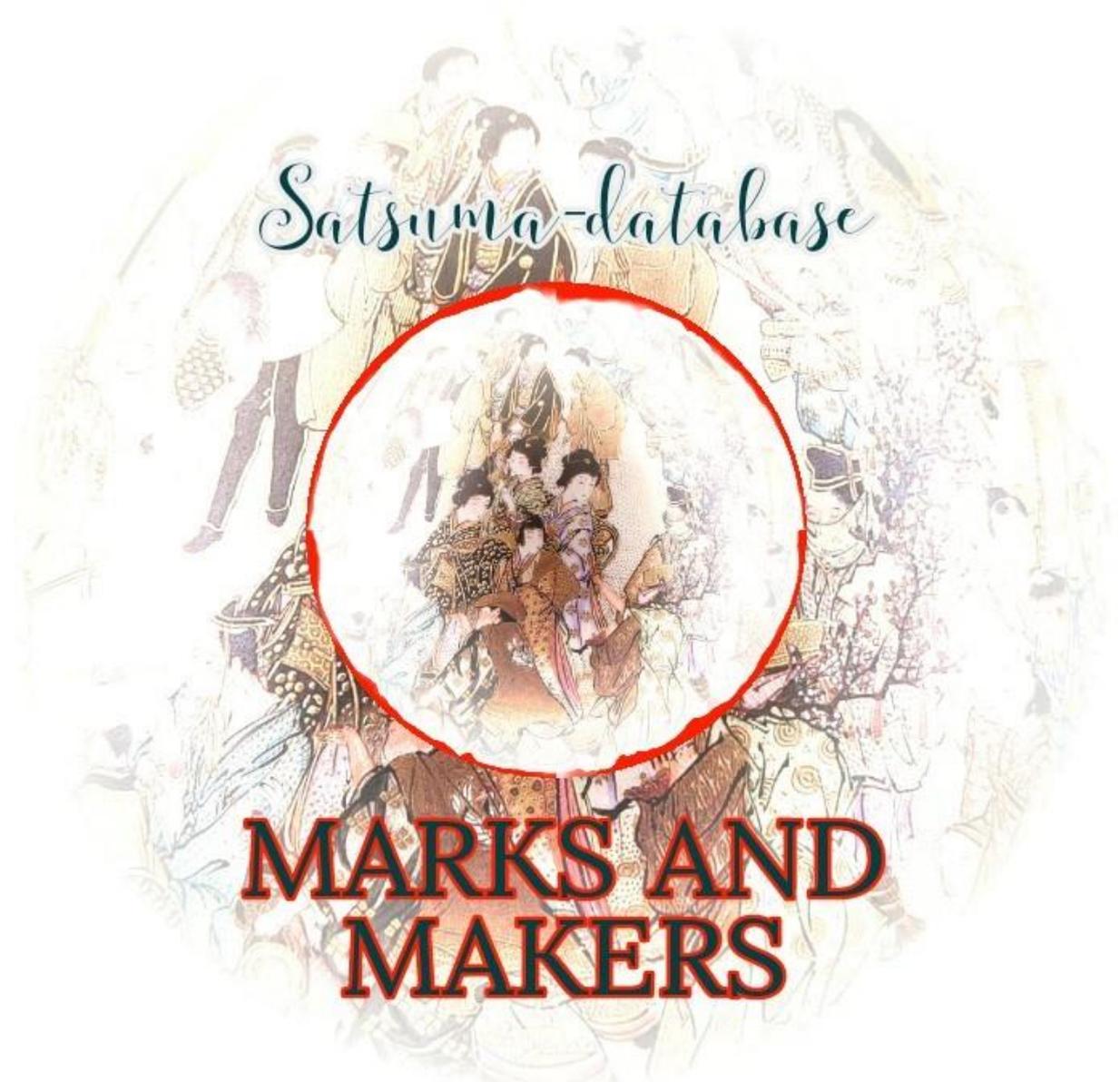
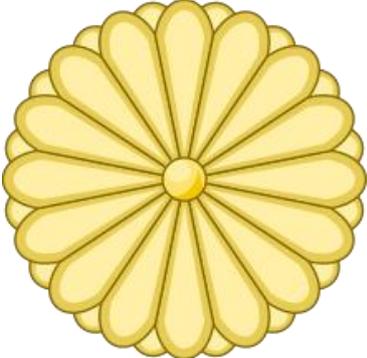


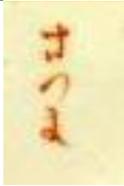
The joy of Beauty

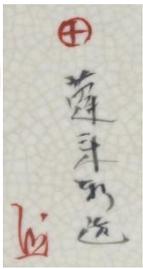


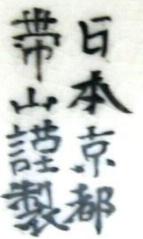
UPDATE JULY 2024

| Common characters on Satsuma pottery: | |
|---|---|
| <p>Imperial Mon</p>  | <p>The Japanese Imperial Seal is a mon or seal used by members of the Japanese Imperial Family. The seal also serves as a national symbol of Japan.</p> <p>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 16 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 is common on Satsuma, with 16 + 16 petals rare.</p>  <p>Imperial crest on a vase by Tokozaan</p> |
| <p>Shimazu Mon</p>  | <p>The Shimazu mon: SHIMAZU島津 is the name of the clan, family that ruled the Satsuma province and the family crest, the Mon, is a cross with a circle. The weapon is almost always, not always, placed above the whole. Ryozan, for example, places it under the cartouche. Permission to use the family crest of the Shimazu family on pottery, was a form of appreciation and encouragement that the Daimyo could attribute to the potter and for pieces that he liked very well. This weapon is then always painted in (gosu) blue. After the shogunate disintegrated and, consequently, no relation exist anylonger between the production of pottery and the daimyo, the weapon was frequently used as a “trademark”, regardless of its origin and merely as an indication that it is a “satsuma-like” product. A mon that is depicted in black, gold or red therefore has no relationship with the Shimazu family and always dates from a period after Edo. Authentic relationship with the Shimazu clan is always in gosu-blue, not in other colours, including cobalt blue and it’s always dating before Meiji-period. However, that does not mean that all gosu blue mons actually have that authentic relationship, in some cases they date from the early Meiji period, sometimes even accompanied with the text Dai Nippon.</p> |
| <p>A clear example of the Shimazu mon as a decorative element without any relation to Satsuma is this mark:</p>  <p>Nippon-Yokohama-Yasui zo</p> | |

| | |
|---|--|
| | <p>Dai Nippon Satsuma yaki – Tawara Koseki</p> |
| Geographic references | |
| <p>Dai Nippon (great Japan) 大日本</p> <p>大日本 大日本製</p> | <p>The characters in the left column read Dai Ni Hon, but Dai Nippon is the correct pronunciation. It is questionable that the designation Dai Nippon (large Japan) would be a good indication that it concerns Satsuma work from the Meiji period (1868-1912) as a representation of the emerging nationalism of that time: Dai Nippon can also be found on much later work. It is usually written as first, so can be found in the right column. Sometimes it is placed above the rest of the mark and written from right to left, incidentally also from left to right.</p> |
| <p>国 Kuni – (country / region / province in combination with geographical indication, eg Satsuma Kuni or Dai Nippon Kuni)</p> | <p>Dai Nippon, Satsuma Kuni</p> |
| <p>Satsuma 薩摩 薩摩焼, Satsuma-yaki (Satsuma-waar)</p> | <p>Satsuma Satsuma Satsuma yaki (second character is abbreviated)</p> |

| | |
|------------------------|---|
| |  <p>Satsuma in hiragana さつま</p>  <p>Satsuma in katakana サツマ</p> |
| <p>Kyoto 京都</p> |  <p>Kyoto- Unzan 京都 雲山</p> |
| <p>Awata 粟田</p> |   <p>Kinkozan, Kyoto ® Awata (I)</p> |
| <p>Yokohama 横浜</p> |  <p>Nippon Yokohama Imamura Zo - 日本横浜今村造</p> |
| <p>Kutani - 九谷</p> |  <p>Dai Nippon Kutani zo</p> |

| | | |
|--|--|--|
| Tokyo 東京 |  <p>Dai Nippon, Tokyo / Matsuura Yuzan zo 大日本 東京 松浦 由山</p> | |
| Makers designation | <p>Sometimes there is also a character under the actual maker's name, Sei, Zo or Tsukuro to be translated as "made by", the last character of the complete signature. However, this is not part of the name, but one must be able to recognize it. 造 or Zo is the most frequent of these characters.</p> | |
| 製 – Sei 造 – Zo 製造 - Sei Zo 工 - Ko 作 - Sa / Saku / Tsukuru | Made / manufactured / produced / created |  <p>Ariyama sei zo</p> |
| 祖制 So-sei (制 short form of 製) | Ancestral/traditional made |  |
| 製之 - kore sei | after the name of the painter, which means "painter made this" |  <p>Satsuma – Gessan sa / tsukuru</p>  |
| 於 - oite | Marking after 製 - Sei or - 造 – Zo, meaning made by / made in |  |
| 筆 - Hitsu | Drawn by |  |
| 画 – Ga, ノ画 – no Ga | Painted/ Painted by | <p>Kutani 九谷 - Dai Nippon 大日本 – Haruyama/Seizan 晴山 Do 堂 Sei 製 (= Kutani - Great Japan – (Made by Haruzan Trading Firm)</p> |
| 描画 – Byoga, 描 - Byo | Painting /Painted by (Byo and Ga both mean painting/ sketch/ drawing) |  |
| 謹製 Kin Sei | Respectfully made by ... | <p>(Dai Nihon大日本 Chōshūzan長州山 Satsuma zo 薩摩造 Haruzan 春山 ga 画). "Made in great Japan by Chōshū-san, Satsuma, Painted by Haruzan"</p> |

| | | |
|---------------------------|-----------------------------|---|
| | |  <p>Nippon-Kyoto, Taizan Kin Sei</p> |
| 美術品 Bi jutsu shina | Work of art - |  <p>Eki Do- Bi Jutsu shina</p> |
| Production / tradingplace | | Different terms are used to identify the different production location |
| 窯 | Gama or Kama (pottery/kiln) |  <p>Seizan gama</p>  <p>Makuzu Gama Hozan sei</p> |
| 商店 | Shoten (shop) | |
| 堂同 | Do (firma / tradinghouse) |  <p>Kutani 九谷 - Dai Nippon 大日本 -Seizan 晴山 Do 堂 Sei 製 (= Kutani - Great Japan – (Made by Seizan Trading Firm)</p> |
| 邸 | Tei (house), | |

| | | |
|-----------|---|---|
| 亭 | Ken (factory) |  <p>Bisho -ken</p> |
| 舍 | Sha (company) | |
| 園 | En (garden) |  <p>Kikko -En</p> |
| Numbering | | |
| 左 left | left / right + number Left- right indication is found with sets of multiple items, usually vases, and indicates what place it has in the relevant set. It is separate from the signature, usually at the bottom edge. | |
| 右 right | | |
| numbers | <p>numbers</p> <p>一 1 Ichi 二 2 Ni 三 3 San 四 4 Shi (but also: Yon = 4th) 五 5 Go 六 6 Roku 七 7 Shichi 八 8 Hachi 九 9 Ku (kyu) 十 10 Ju 百 100 Hyaku 千 1.000 Sen 万 10.000 Man.</p> <p>53 =d Go-ju-san 五十三 476 is yon-hyaku-shichi-ju-roku 四百七十六 20.000 is ni-man 二万</p> <p>Numbers are sometimes found on the bottom or back of an item, usually written roughly, and can indicate the place in the row, but high numbers also indicate the number produced or an order number. Note: The 二 is also the iteration mark used in old Chinese (for repeating a character).</p> | |

| | |
|---|--|
| <p>𠄎 Bo</p> | <p>𠄎 'Bo' is generally used in conjunction with dates, meaning time or period. It's highly stylized and rarely seen.</p>  <p>No. 354.</p> <p>Stamped in red upon the same <i>makimono</i>. AN-SEI OTSU-BO SHI-JU-KU o HICHI-SHO, KO-JI. <i>Hichi-sho, Koji, an old man of forty-nine, in the Zodiac year of the Hare, of the period of Ansei, 1854 to 1860 A.D. Hichi-sho, who died about 1858, was the greatest master, in modern times, of the art of writing; the title of Koji is one which is assumed by scholars.</i></p> <p>from Bowes, page 252.</p>  <p>unidentified inscription on an unmarked vase</p> |
| <p>𠄎 zan/yama</p> | <p>The number of names that end with 𠄎 is so large that a split is useful. One then gets two groups with signatures that can be further compared. The first group has a name ending with zan, so with 𠄎, for instance Kozan, the second group does not have this character, for example Hododa. The identification of the 𠄎 character has the additional advantage that it also gives direction in a composite signature.</p> |
| <p>Western texts and Marks on Satsuma</p> | |
|  | <p>The letters "CPO" stand for Central Purchasing Office. The mark indicates the vase was sold at a U.S. military base in Occupied Japan shortly after World War II ended. Immediately after the war, supplies of metal and other raw materials were limited. Manufacturers applied to the CPO to get the materials they needed to make goods that were either sold at the base or exported.</p> |
|  | <p>In general texts; like handmade or Satsuma in Latin alphabet, are a strong indication that it is from later date, Showa and postwar. Exception is the Royal Satsuma Nippon mark what dates from the Meiji period, until probably 1917. After this the name Nippon was not accepted anymore by the U.S. and Japanese exportware had tot be marked with Japan. Royal Satsuma Nippon should not be confused with Royal Satsuma, a Chinese mark dating from the late 20th century up until</p> |

| | |
|---|--|
| | present days, mostly bad imitations of Satuma. |
|  | Chinese imitations, modern ware |

Group 1: Signature with 山

| SIGNATURE | VARIATIONS AND REMARKS |
|--|--|
| A | |
| AKIYAMA 秋山  |  <p>—Eiraku zo – Akiyama zo,</p> <p>Akiyama - Meiji-Taisho period Yabu Akiyama was born in Osaka in 1853 as the second son of painter Yabu Choei. He went to Tokyo in 1873 to study pottery. He worked for the decoration workshop Tokuben, which specialized in Tokyo Satsuma.</p> |
| ARIYAMA 有山  |  |
| B | |
| BAIZAN 梅山  |  <p>Baizan, individual as well as companyname – Meiji period- recent years</p> |

BANKOZAN

蕃光山

蕃
光
山



Satsuma Koku, Hosei-in, Bankozan

Bankozan produced high quality work – Meiji period

BANZAN /
Banyama

晩山 / 伴山

伴
山



伴山 also read as Hanzan



Also read as Banzan, certainly not the same maker

Banzan-Meiji period

BEIZAN

米山

米
山



Beizan – Late Meiji-Taisho period

BENZAN/
Beniyama

紅山 / 便山

便
山



Benzan – Meiji-Taisho period

BIZAN

美山



This Bizan was active in Taisho period) .

Also producing Kutani-ware and a potteryname. 美山 is also read as Miyama (a village near Kyoto)

Bizan, Taisho period (1912-1926)

Several artists with the name Bizans were active, for example Yoshiyama or Shimizu Bizan.



Another Bizan probably working in Meiji period, although the mark says Nippon and not Dai Nippon.

BUNZAN

文山



Bunzan zo , Meiji period

BUZAN

武山



Buzan Saku 武山作

Buzan- Meiji period

Note: not Buzan Fukushima, a post-war Kutani artist.

| | |
|--|--|
| <p>CHIKINZAN 地錦山</p>  |  <p>Chikinzan , Showa 1, ca. 1930</p> |
| <p>CHIN JUKAN.</p> | <p>See JUKAN for Chin Jukan signatures.</p> |
| <p>CHIKUZAN 筑山 / 竹山</p>  |  <p>Chikuzan zo, Meiji period</p> <p>竹山read as Takeyama</p> |
| <p>CHILBOSAN 七寶山</p>  |  <p>Dai Nippon Satsuma Kuni CHILBOSAN</p> <p>七寶山. Chilbosan is a mountain in Northern Korea and literally means “mountain of the seven treasures”. According to legend, there are seven kinds of hidden treasures here, hence the name Chilbo Mountain. Rare mark found on high quality vase.</p> |
| <p>CHINZAN 椿山 / 枕山</p>  |  <p>Chinzan ga with seal Late Edo-early Meij period</p> |



Chinzan- Taisho period

CHIZAN
知山
治山



Chizan - Late Meiji- Taisho

CHOSHUZAN /
Choshu
長州山



written from left to right in rows: Choshu (without 山) 長州 Do 堂 Sei 製 / Made by trading house Choshu (zan).



Shogetsu for Choshuzan



Dai Nippon, Choshuzan, Satsuma, Jitsu Sei, , Kagetsu Ga



大日本 Dai-Nippon - 長州山作 Chōshūzan saku - 薩广国 Satsuma koku - 實生院画 Jisseiin ga - 義定筆 Yoshisada-hitsu – Seal: 實 - Jitsu



産国 朝山造之
 薩摩焼
 日本長州山
 日天保六年
**Nippon Koku San
 Tenpo Roku-nen
 Choshuzan
 Satsuma Yaki
 Chozan Zo Kore**

Chozan for Choshuzan and “apocryphal” date 1835 (Tenpo Roku-nen =1835)
 Choshuzan pottery / workshop was active in Kyoto late Meiji period. Choshuzan is often found on “dragonware”, and often with additions such as “respectfully made” or together with the decoration painter, in this case with Chozan, Kagetsu and Shogetsu.

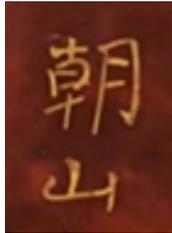
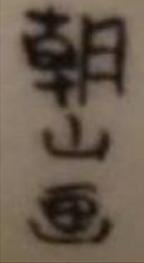
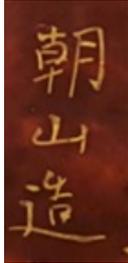
CHOKUZAN
 直山



Chokuzan is a potters brand, often accompanied by the signature of the decorator, in this case with Kinkozan.

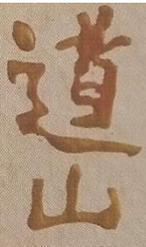
Meiji period

| | |
|--|---|
| <p>CHOZAN 調山</p>  |  <p>Late Meiji - Taisho period</p> |
|--|---|

| | |
|--|---|
| <p>CHOZAN / Asayama 朝山 / 浅山</p>   |  <p>産国 日本 薩摩 朝山造之 天保六年 長州山</p> <p>Nippon koku san, Tenpo Roku-nen, Choshuzan,</p> <p>Satsuma yaki, Chozan zo kore</p>     <p>Satsuma, Chozan zo,</p>  <p>Also signed with 浅山 Chozan decorator, also collaborated with others, for example Chokuzan and Choshuzan pottery.</p> <p>Meiji -Taisho period Asayama is the Japanese (Kun-reading) translation > Choazan (On-reading, Chinese) is more common to use for artists</p> |
|--|---|

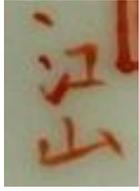
D

| | |
|---|---|
| <p>DAIKOZAN 大光山</p>  |   <p>Daikozan – Meiji-Taisho period</p> |
|---|---|

| | |
|---|---|
| <p>DAIZAN 代山</p>  |  <p>Daizan, Meiji periode</p> |
| <p>DAIZAN (Kutani) 大山</p>  |  <p>Daizan (Kutani)</p> |
| <p>DAKUZAN 抱山 諾山</p>  |  <p>Dakuzan – Late Meiji-Taisho period</p> |
| <p>DOZAN 道山/ 土山</p>  |  <p>Dozan zo Kyoto-shi</p> <p>Dai Nippon</p>  <p>Dozan, alternative signature</p> <p>Meiji-Taisho period</p> |

E

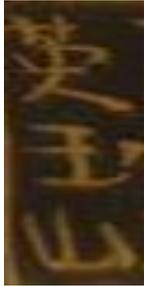
EYAMA /Kozan
江山



Eyama, with Koto seal. 江山 can also be read as Kozan.

Kyoto-ware, Meiji-period

EIGYOKUZAN
英玉山



Dai Nippon, Satsuma yaki, Eigyokuzan

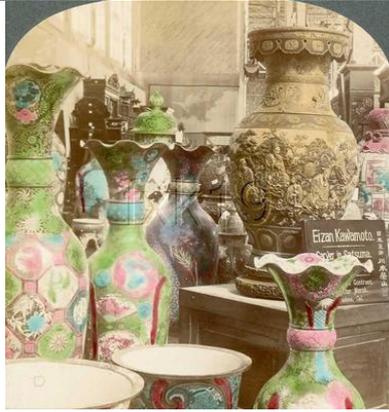
Eigyokuzan, Meiji period

EIZAN / Eizan
Kawamoto
英山 / 永山
川本 英山



Kawamoto Eizan saku

Eizan Kawamoto specialized in high relief work of a larger size. Meiji period



1904 St Louis World's Fair ~ JAPANESE POTTERY

SATSUMA BY EIZAN KAWAMOTO

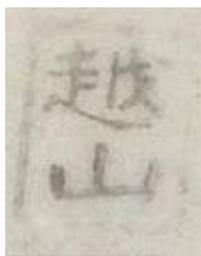


Kutani Eizan



此ノ器ハ他ニ比類ナシ - 余ガ多年困苦ノ末
初メテ器ニ画クナリ = This vessel is unmatched, After many years of hardships I
painted this vessel for the first time. Eizan (translated I. Nagy, Asian Art Forum) Fan
shaped mark on a Yokohama vessel.

ETSUZAN/
Koshiyama
越山



Etsuzan- Taisho period (Etsuzan – On-reading for artist names is more likely as
Koshiyama)

F

FUJIZAN
富士山



| | |
|--|--|
|  |  <p>Dai Nippon Satsuma kuni, Fujizan saku, Meiji period Fujizan, company name –Meiji-Taisho period</p> |
| <p>FUKU</p>  <p>福</p> |  <p>Fuku, not a true maker's name but a wish for happiness / good luck. It can be found on all types of ceramics and written in different stylistic ways.</p> |
| <p>FUKUZAN/ Fukuyama / Fuyuzan 福山</p>  |  <p>Dai Nippon Fukuzan,</p>  <p>Fukuzan (according to Kiernan) Meiji, Taisho, Showa periode</p> |
| <p>FURUYAMA 古山 降山</p>  |  |



Furuyama sei



Furuyama zo, Meiji-period

古山 can also (but not likely) be read as Koyama/ Kozan, see Kozan
Produced high quality ware.



Possibly Furuyama, written as 降山

FUTSUZAN

仏山



Futsuzan – Meiji-Taisho period

FUZAN / Ryuun

Fuzan

富山/

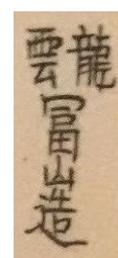
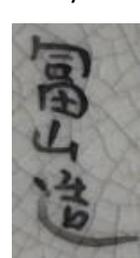
龍雲 富山

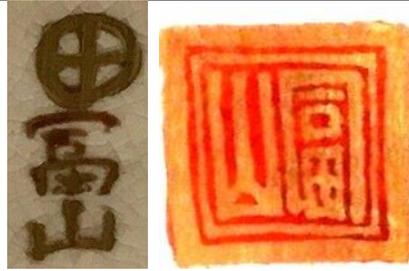


Ryuun Fuzan



Fuzan-Ryuun





Ryuun Fuzan, Kyoto based - Meiji period
Produced high quality Satsuma

DISCUSSION:



This mark on the bottom of a tray says Kawasaki Fuzan/ Toyama: 川崎 富山. He is listed in the "Japanese Ceramics Dictionary," but with a clear mark of Ryuun Fuzan.



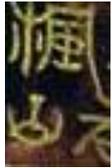
According to "Japanese Ceramics Dictionary" : *"Kawasaki Fuzan: 1875-1922 A potter working in Kyoto with Awata-ware, he enjoyed painting from an early age. However, instead of becoming a painter, he set up a shop and painted ceramics factory in front of Ryo-onji Temple in the blacksmith's town of Awata to deal in the sales and export of Awata-ware, later expanding to establish a branch in Kobe Sannomiya Matsuya. At the time, it was common practice to divide the manufacture and painting of Awata-ware into different streams of labor and so Fuzan's practice involved purchasing base materials from Ogawa Toyoyama and Matano Shozan, painting them in-house and selling them. The painting Kyoto Satsuma used vivid colors to produce graceful images such as peacock peacocks, phoenixes, and warriors that are very popular in the West."*

At Keisei Art, a Japanese antique dealer (<https://www.old-noritake-antique.com/u5100/u5106.html>) the following information was found:

Satsuma-yaki porcelain with the name of "Ryuun Fuzan" was exported from Japan to Europe and the United States during the Meiji and Taisho periods, After a long period of time, it has returned from France. The inscription "Ryuun Fuzan" is thought to have been made by Kawasaki Toyama (ca. 1875-1922). It is said that he also established a branch office in Kobe and was the fourth largest manufacturer of export ceramics after Kinkozan, Yasuda, and Kusube."

Note: 富山 can be pronounced as Fuzan and Toyama. Fuzan is the pronunciation used as an artistname, Toyama more as a familyname.
 But according to the above information, Kawasati Fuzan/Toyama is thus the same person as Ryuun Fuzan.

FUZAN (others as Ryuun)
 風山
 楓山
 普山



s



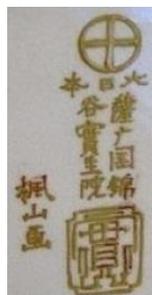
楓山



風山



富山 Fuzan- for Kusube



大日本 薩 楓山 實
 日 薩 廣 國 錦
 本 谷 實 生 院
 楓山 實

Dai Nippon, Satsuma kuni, Kinkoku, Jissei-in, Fuzan Ga (jitsu)

| | |
|--|--|
| |  <p>大日本 薩广国 實生院 楓山造</p> <p>實</p> <p>Dai Nippon, Satsuma kuni, Jissei-in, Fuzan Ga (jitsu) Fuzan, but not Ryuun Fuzan - Meiji period</p> |
|--|--|

G

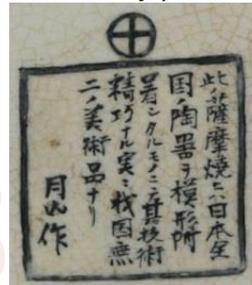
GASSAN /
Gatsusan/Gatsuzan
n
月山



Gassan ga



Satsuma Gassan Saku –
Gassan-Meiji periode , High quality



Kono, Satsuma yaki, dai Nippon ...Gatsuzan saku (This Satsumayaki (piece) has on it copies of ceramics from all over Japan. In its excellence of technical detail it is an art work truly without peer in our country). (as seen on a vase with examples of Japanese ceramics)



重武月山

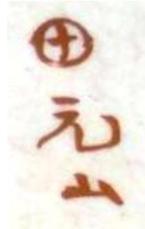
Dai Nippon Shigetake Gatsuzan

GENZAN

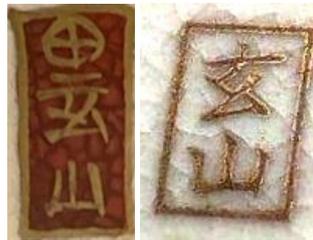
源山
現山
元山
玄山



源山 Yagi Gentataro – Taisho-Sowa1



元山 (also reads as Motoyama)



玄山, Tominaga Genzan - Taishoperiod



Genzan - Meiji



Genzan / Taisho-Showa



old Genzan mark (published 1882 by James Lord Bowes)

GATSATSUZAN

月冊山



Dai Nippon, Satsuma yaki, Getsatsuzan – Meiji period

GIZAN

岐山

義山



Gizan no zo – Meiji period



Gizan – Showa II period

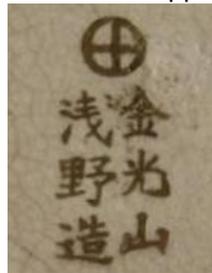
Gizan - Meiji period, Kyoto based.

GONKOZAN

金光山



Dai Nippon Gonkozan, Shogetsu Ga



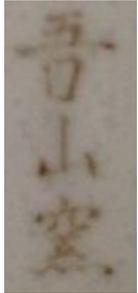
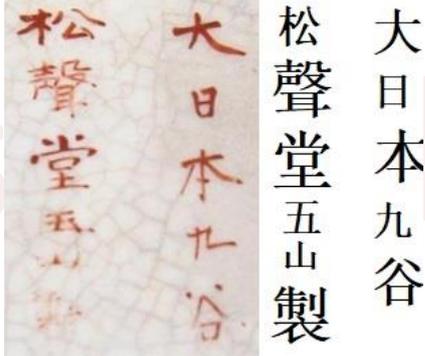
Gonkozan Asano zo 金光山 浅野

Probably an alternative signature for Kinkozan and not a different artist. See



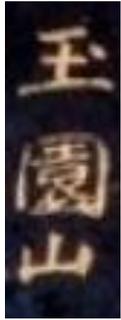
Kinkozan.

Gump & co was a dealer of good quality

| | |
|---|---|
| | Kinkozan ware. Since it is written as 金山 it is assumable that the name is Kinkozan and not Gonkozan. |
| <p>GOZAN 五山 / 嬉山</p>  |    <p>(mino yaki) Gozan</p> <p>Gozan, Late Meiji-Taisho period</p>   <p>Gozan Gama: post war Gozan Sumida</p>  <p>Dai Nippon Kutani / Shosei do , Gozan sei</p> |
| <p>GYOKOZAN 玉光山</p>  |  <p>Nippon Satsuma yaki, Gyokozan ga – Meiji periode</p> |
| <p>GYOKUEIZAN 玉栄山</p>  |    <p>Satsuma, Gyokueizan / Showa 2</p> |

GYOKUENZAN

玉園山

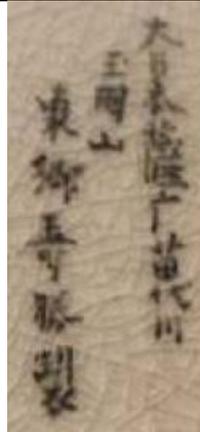
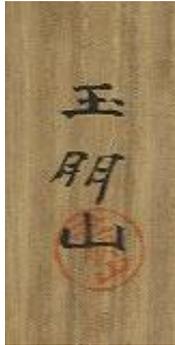


大薩摩焼
日玉園山
本松山画
(k)

dai nippon – Satsuma yaki – Gyokuenzan- Shozan ga
Gyokuenzan – Meiji period

GYOKUMEIZAN

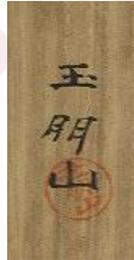
玉明山



大日本薩摩廣苗代川
玉明山
東郷壽勝製

Dai nippon Satsuma Naeshirogawa Gyokumeizan

Jukatsu sei



signed with seal on a box with open work koro, Showa period

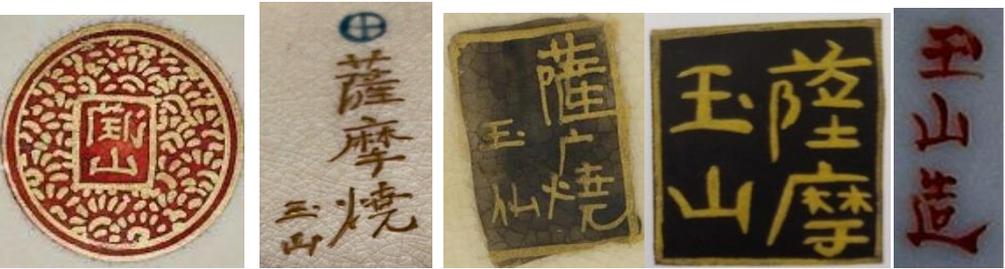
GYOKURYUZAN

玉龍山

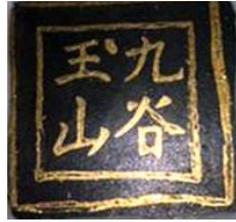


Satsuma –Gyokuryuzan

Gyokuryuzan – Meiji period

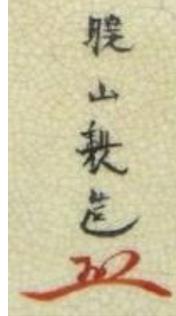
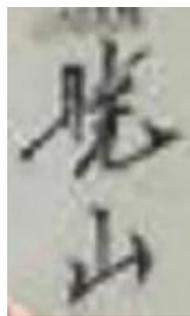
| | |
|---|---|
| <p>GYOKUSENZAN / Yusenzan / 玉仙山</p>  |  <p>Dai Nippon Kyoto Gyokusenzan zo</p> |
| <p>GYOKUTOZAN 玉陶山</p>  |  <p>Satsuma Gyokutozan with impressed mark 仁楓 Jin Kaede (Post war-Showa 2)</p> |
| <p>GYOKUZAN / Chin Jukan XII 玉山</p>  <p>Chin Jukan only signed for a short period with Gyokuzan. See JUKAN for Chin Jukan signatures.</p> |  <p>Chin Jukan Pottery - Logo</p>  <p>There were more artists signing with 玉山, reading Gyokuzan during the early Meiji period till Showa period.</p> <p>Among them was Chin Jukan XII – a.k.a. Gian Ju Kan / Yushan. Gyokuzan is an artistic name of Chin Jukan XII. “ In 1858 Jukan was appointed head of the Government factory at Nawashiro-gawa. But in 1868, when feudalism was abolished, the factory had to be closed. Subsequently it was opened under the auspices of a company; Jukan’s services, being still retained as superintendent. Jukan then set up on his own account, assuming the art name Giokozan(Gyokusen).” See: Frank Brinkley, Japan (China), Its History, Art and Literature (Oriental Series), Boston & Tokyo, J.B. Millet Company, 1901-2, 12 vol .</p> <p>Chin Jukan’s Naeshirogawa pottery is located at Miyama in Kagoshima (Kyushu), and is still operated by Chin Jukan XV. Several Chin Jukan XII or Gyokuzan pieces are in the holdings of the Museum of the Imperial Collections in Tokyo. His pieces are also in the permanent collection of the Tokyo National Museum. The Chin Jukan kiln is the only kiln in Miyama, Japan run by descendants of the original Korean potters brought to</p> |

the Kagoshima area in September 1597. Chin Jukan XII or Gyokuzan is widely credited for making Satsuma internationally famous.
See: Jukan / Yushan

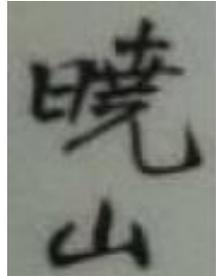
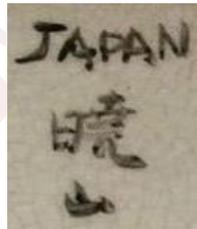


N.B. After the war, a Gyokuzan was also employed in Kutani, with identical signature but with Kutani designation. 九谷 玉山

GYOZAN
/GYOUZAN
曉山



Gyozan Seizo (kakihan)





Gyozan – Meiji / Taisho / Showa period



京 曉山 Impressed mark Kyo-Gyozan

Gyōzan 曉山 studios, the complete name of the artist is Okada Gyozan, 岡田曉山. Gyozan also spelled Gyozan and his studios are very famous and well known for their work with Kiyomizu (old Kyoto) Satsuma. Gyozan kiln has a history as long as that of Kiyomizu Ceramics (Kyo-yaki). Kyo-Satsuma refers to Awata-yaki which was created for export by Kinkozan Soubei of Awataguchi, Kyoto during the Meiji era. Kyo-Satsuma received high reputation from abroad at the World Expo in Paris. Patterns outlined in gold, flamboyant, yet elegant designs on an ivory base with crackles are characteristic of Kyo-Satsuma.

Gyozan kiln has its origins in the 17th century. Around the beginning of the 18th century, Gyozan kiln was listed by the Emperor's family as one of the five fine kilns of Kyoto. Around 1890, Choubei (an Okada ancestor) moved to Gojo Higasiyama to set up his kiln and shop.

At the beginning of the 20th century, the Company began to export the reproductions of Ninsei and Kenzan and original Kyo-Satsuma ware under the name of Gyozan. After that Gyozan kiln had orders not only from the USA, but also from European countries. After 1950 Kyo-Satsuma became well-known in many foreign countries. Their works range from decorative jars to tea ceremony ware. Nowadays, Okada Ceramics Corp still uses the traditional method of producing beautiful and elegant enameled handmade earthen ware. (Source: www: Gyozan.JP)

H

HAKUSAN
白山





Iwai Hakusan / Hakuzan

Hakusan – Meiji / Taisho period / Showa period

In Showa for and after the war it was signed in English: Hakusan, Made in Japan



(Hakusan translates as White Mountain, a volcanic mountain and one of the three 'holy mountains' of Japan. The region of Hyogo has 50 mountains of which Haku is one)

HAKUZAN

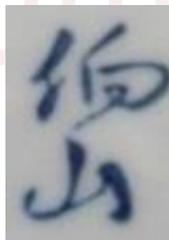
柏山
拍山
伯山
珀山
帛山



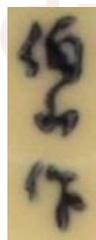
柏山 Dai Nippon Hakuzan



拍山 Hakuzan sei-sei



伯山 Hakuzan saku



帛山 Hakuzan

Hakuzan can be written in several ways. All Meiji period.

HANAYAMA

花山



Hanayama zo – Meiji periode



Kutani -

Hanayama

HANKINZAN

阪錦山



| | |
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| |  <p>阪錦山堂 Hankinzan do, Meiji period. Producer of very refined Satsuma ware. Small-scale but of constant and high quality.</p> |
|--|--|

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|---|---|
| <p>HANZAN /Banzan 伴山 飯山</p>  |  <p>伴山 also read as Banzan</p> <p>Hanzan – Meiji periode Hanzan, high quality ware</p> |
|---|---|

| | |
|--|--|
| <p>HANZAN/ Miyagawa Hanzan, Kozan II 宮川 半山</p>  |  <p>Makuzu gama Hanzan sei</p> <p>Miyagawa Hanzan (Hannosuke, 1859-1940) was Kōzan’s nephew and adopted son. Kōzan handed over the running of the kiln to Hanzan in 1890, though the name remain unchanged, and most pieces were made bearing the ‘signature’, of Kōzan. Pieces signed Hanzan are very uncommon. Hanzan took in 1917 officially the name Kōzan II on the death of his adopted father in 1916. All the prizes that the factory continued to win in both International and National Expositions were awarded in the name Makuzu (Miyagawa) Kōzan.</p> |
|--|--|

HARUZAN/
HARUYAMA /
Shunzan
春山



Chōshū, Satsuma kuni,

Kinkoku, Haruzan zo sa (長州薩摩国錦谷院 春山造作)



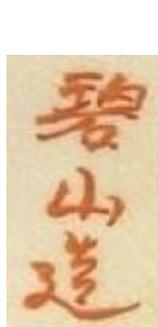
Made in Japan, Chōshū-san, Satsuma Minoru sei, Painted by Haruzan" (大日本長州山薩摩實生春山画)).

HEIZAN
平山



Kutani Heizan

HEKIZAN,
碧山



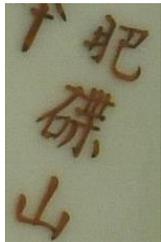


Kinsei do Hekizan sei

Hekizan – Meiji periode

HICHOZAN

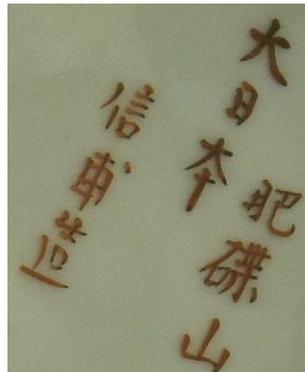
肥磔山



Dainippon Satsuma Kuni Kinkoku saku (made) Hichozaan Tsunenobu ga (painted)



Hichozaan Fukagawa Sei



Dai Nippon Hichozaan Shinpo

zo

Hichozaan / Hichozaan Shinpo 肥磔山信甫 was a brand name was used by several Arita porcelain makers such as Fukagawa porcelain, Late Edo-Meiji-1900. Hichozaan was a trade name used by the group of Arita kilns & makers mainly for export during the late Edo to Meiji period in the 19th century. Hichozaan Shinpo sei was a trademark used by Tashiro Monzaemon.

HIROYAMA /
廣山/弘山



廣山 (also reads as Kozan)



弘山 Hiroyama, modern porcelain

HISAYAMA
久山



tsuna-database

HIZAN
禊山



禊山

Hizan – Meiji period

HOGETSUZAN
浦月山



Hogetsuzan- late Edo

HOKOZAN /
Hokoyama



方光山



HOKUZAN / Kitoyama
北山



大日本国 Dai-Nihonkoku - Japanese Empire, 摩焼 Satsuma-yaki - Satsuma Pottery

北山造之 Kitayama Tsukuri no (Made by Kitayama) the name can also be Hokuzan.

satsuma-database



大日本 Dai Nippon 美術 Bijutsu (work of art) 薩摩焼, Satsuma-yaki 押黒舎 Oshiguro mansion, 北山画 Hokuzan ga

Hokuzan, Kobe based – Meiji period

Kitayama is the KUN-reading (native Japanese) and Hokuzan the ON-reading (Japanese Chinese-reading)

HONZAN /Motoyama
本山



Shō Takara



Honzan
翔宝 本山

HOSHOZAN /
Hoseizan

宝生山



Hoshozan Meiji-taisho period

HOZAN (Matsumoto
Hozan)
宝山
寶山



With Full name: Matsumoto Hozan, Signed as 松本 宝山 or 松本 寶山 is a Kyoto based workshop, in Meiji period who also worked for Yasuda cie. High quality ware. Matsumoto Hozan – Meiji-Taisho period



Dai Nippon, Kyoto, Matsumoto Hozan

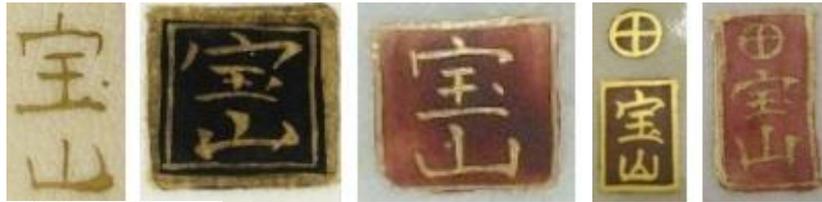


Dai Nippon, Kyoto, Matsumoto Zan Ho (sic)





Signed as 宝山 Hozan



Dai Nippon, Kyoto, Hozan Sei Tsukuru



松本 宝山

Signed as 寶山 Hozan



Tamushi 田虫 Hozan 寶山



Kyoto, Hozan



Satsuma yaki, Matsumoto Hozan Sei zo



Hozan for Yasuda cie.

Matsumoto Hozan – Maiji-Taisho period

satsuma-database

Hozan, others as
Matsumoto Hozan
宝山



Hozan kin sei , Taisho –

early Showa period.

Note: there are other Hozans, signed different but reading as Hozan as well:
鳳山 Hoyama , 豊山 Tomoyama, 邦山 Kuniyama

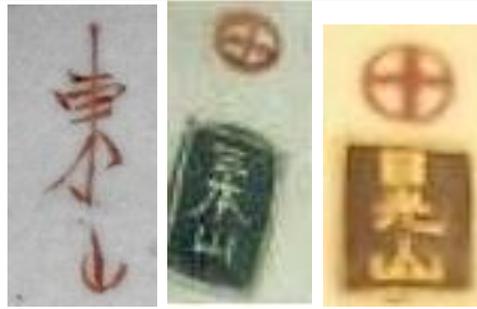
HOZAN / Yoshiyama
芳山



芳山 Hozan / Yoshiyama late Edo / early Meiji

HYOZAN / HIOZAN

日尾山
氷山
表山



Hyozan / Hiozan –Meiji- Taisho periode

ICHIZAN /
ICHIYAMA
市山



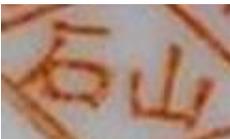
Ichizama / Ichiyama – Taisho period

IMAYAMA
今山



Dai Nippon Imayama zo
Imayama – Late Meiji, Taisho period Alternative reading: Konzan

ISHIYAMA / Sekizan
石山



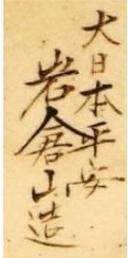
Ishiyama
Ishiyama, companyname, kiln – Late Taisho-Showa 1 period

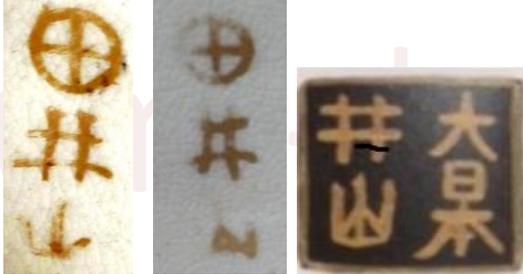
ITSUZAN
逸山



signature seal,
Itsuzan was an artist during Meiji period, working a.o. for Kinkozan

| | |
|--|--|
| |  <p>Kutani Itsuzan ('Dai Nihon Kutani Itsuzandō sei' 大日本九谷逸山堂製)</p> |
|--|--|

| | |
|---|--|
| <p>IWAKURAZAN 岩倉山</p>  |  <p>Iwakurazan (Yamashiro ware 1868-1885)</p>  <p>Dai Nippon.. Iwakurazan zo</p> |
|---|--|

| | |
|---|--|
| <p>IYAMA 井山</p>  |  <p>Iyama - Late Meiji-Taisho-period</p> |
|---|--|

| | |
|--|--|
| <p>IZUMIYAMA / Senzan 泉山</p>  |  <p>Izumi-yama –late Meiji-Taisho period (Izumi-yama is KUN reading)</p> |
|--|--|

J

| | |
|--|--|
| <p>JINZAN 仁山</p>  |  |
|--|--|



Jinzan sei – Meiji period

JOZAN /Tsuneyama
除山
常山



天明五年保土田
大日本 常山天
薩摩國 實
金誠山造

Tenmei go nen, Hododa, Jozan ko jin, Dai nippon, Satsuma kuni, Kinseizan zo

Jozan – Meiji period

JUNZAN
潤山



Junzan – Late Meiji-Taisho

JUZAN
壽山/ 寿山

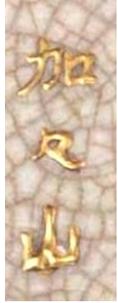


Juzan sei

Juzan – Meiji – still operating

K

KAGAYAMA
加々山 / 加賀山



Kagayama ga

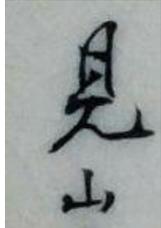


Kagayama kore zo

Kagayama- late Edo= early Meiji.

(々 is the kanji iteration mark duplicating the former kanji, so actually 加加山)

KAIYAMA/ Kaizan
貝山



貝山 画 Kaiyama ga (Kaizan)

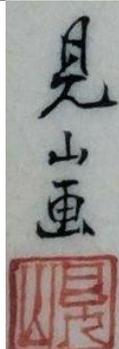
KAIZAN / Sukuzan
介山
魁山
貝山



介山 Kaizan sei – Meiji period



魁山 Kaizan - Taisho-Showa period



見山画 Kaiyama ga (Kaizan is possible, though not likely)

KAKUZAN

鴨山
角山



KAMIYAMA/Shinzan

神山



Kamiyama (kiln) –Late Meiji-Taisho period (神山 can also be read

| | |
|--|--|
| | as Shinzan) |
| <p>KANAYAMA 金山</p>  |  <p>Kanayama – Late Meiji-Taisho Note: 金山 also read as Kinzan, but different signature</p> |
|  |  <p>Kanzan (for Yasuda cie.)</p> <p>NB: according to Kiernans Best Book on Satsuma, these also reads as Sozan, where others think it is Kanzan.</p> |

KANZAN

幹山

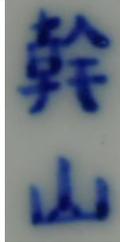
Kato aka Denshichi
Kanzan



幹山伝七



5



Kato Kanzan



Kanzan kin sei

Kanzan Denshichi (1821-1890) was trained in Koto ware in Shiga by the order of li Naosuke. Later in 1871 Kanzan establishes an imperial kiln producing table warefor the Imperial Household.

Denshichi Kanzan was a native of Seto and settled in Kyoto in 1862, opening a workshop under the name Denshichi Terao changed first, in 1863, to Shontei, then to Kanzan Kato and finally, in 1872, to Kanzan Denshichi. In 1867 he moved to the Kiyomizu Gojozaka district and in 1870, at Gottfried Wagener’s suggestion, became the first potter in Japan to employ Western pigments and glazes, instructing Kyoto craftsmen in their use in preparation for the Vienna world fair. According to Augustus Franks, Japanese Pottery 1880 - Kanzan Denshichi ‘invented a manner of representing in porcelain, iron inlaid with gold’. This item is an example of ‘iron inlaid with gold’ in porcelain, otherwise known as cloisonne in porcelain. In 1873 Kanzan received a commission from the Ministry of the Imperial Household for a seventy-five-part Western- style table service. Subsequently, he opened a factory on a 9,000 square-metre site, employing approximately one hundred people and building the first round kiln in Kyoto. Participating widely in national and international exhibitions, and receiving a large number of awards, Kanzan became one of the best known and most successful manufacturers of ceramics in Kyoto. In 1885 he reorganized his firm as Kanzan Toki Kaisha Kanzan Ceramics Company, but inadequate management led to it falling victim to the slump in exports: Kanzan sold Kanzan Toki Kaisha in 1889. (see Gisela Jahn: “Meiji Ceramics. Japanese Export Porcelain 1868-1912 ”)

KASHIYAMA

柏山

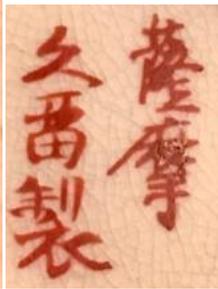
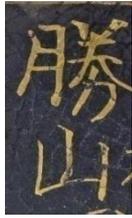


Kashiyama do

Kashiyama-Meiji period

KATSU YAMA

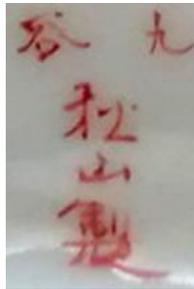
勝山



Katsuyama zo



Kyoto Katsuyama



Kutani Katsuyama

KAWAYAMA - Ten

川山 - 店



store)

川山店 Kawayama ten(Kawayama

KAYAMA / Kazan

加山

嘉山



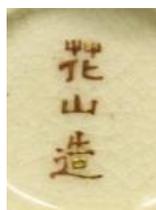
Kayama – Taisho-Showa period

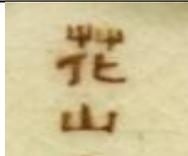
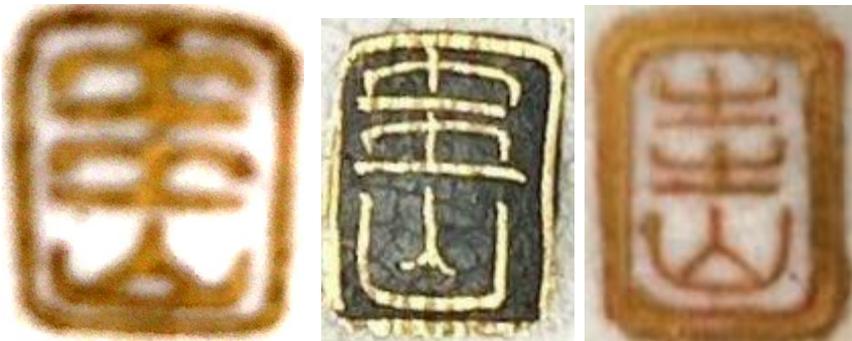
KAZAN

花山

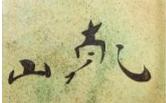
火山

華山



| | |
|--|---|
|  | <p>Kazan – Meiji, Taisho period</p> |
| <p>KEICHOZAN 慶長山</p>  |  |
| <p>KEIZAN / Kobayashi Keizan</p>  <p>圭山</p> <p>Keizan / others</p> <p>京山 桂山 溪山 啓山 恵山 景山</p> |   <p>Kobayashi Keizan, painter, often worked for Kinkozan – Meiji period</p> <p>Others as Kobayashi read as Keizan:</p>  <p>Keizan – Meiji period</p> |

| | |
|--|--|
| |  <p>Keizan-Taisho period</p>  <p>Keizan (gama) 溪山 (窯), high quality contemporary Satsuma</p> |
|--|--|

| | |
|--|--|
| <p>KENZAN 乾山 / Ogata Kenzan 尾形 乾山</p>  |  <p>Ogata Kenzan, original name Ogata Shinsei, also called Kenzan, (born 1663, Kyōto, Japan—died June 3, 1743, Edo [now Tokyo]), Japanese potter and painter, brother to the artist Ogata Kōrin. He signed himself Kenzan, Shisui, Tōin, Shōkosai, Shuseidō, or Shinshō.</p> <p>Kenzan received a classical Chinese and Japanese education and pursued Zen Buddhism. At the age of 27 he began studying with the potter Ninsei and in 1699 established his own kiln in Narutaki. Encountering financial difficulties, he moved in 1712 to Nijō, in central Kyōto, where he established another kiln. In the 40 years of his working life, Kenzan produced quantities of pottery. His output included raku ware (pottery covered with a lead glaze and fired at a comparatively low temperature), tōki (“ceramics”), and jiki (“porcelain”). Ogata Kenzan was born in Kyoto into a rich merchant family. His older brother was the painter Ogata Kōrin (1658–1716). Kenzan studied with the potter Nonomura Ninsei and made his own kiln. In 1712 a nobleman began patronizing his kiln, he moved to the east area of Kyoto. He was one of the greatest ceramicists of the Tokugawa era. He is associated with Kyō ware.</p> |
|--|--|

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| <p>KICHIZAN /Yoshiyama 吉山 由山</p> |  <p>See Yoshiyama</p> |
|--|---|

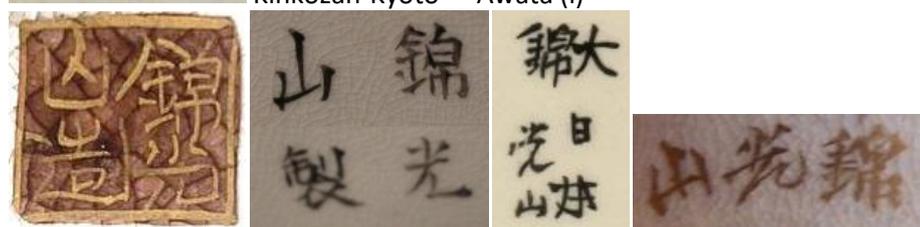
| | |
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|  | |
| <p>KIKKOZAN / Yoshimitsuyama 吉光山</p>  |  <p>Dai Nippon-Satsuma yaki –Kikkozan – Meiji period Kikkozan/ Kitsukoukosan is On-reading, as is common for artist names. In Kun it can be read as Yoshimitsuyama.</p> |
| <p>KINEIZAN 錦栄山</p>  |  <p>Dai Nippon Satsuma no kuni Kin'eizan saku' 大日本薩摩国錦栄山作 -</p> <p>Kineizan – Meiji period</p> |
| <p>KINJOZAN 金城山</p>  |  <p>Satsuma Kinjozan, Meiji-Taisho period</p> |
| <p>KINKOZAN 錦光山</p> | <p>Kinkozan was the largest producer of Satsuma ware, in all qualities and styles and decorated by hundreds of artists. The signatures differ depending on the artist and the time they had to produce an item. For simple ware it was</p> |

金光山

stamped or written without care.

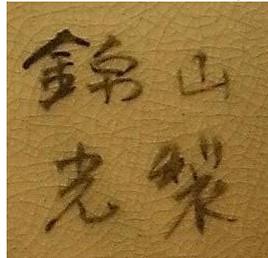


Kinkozan-Kyoto® - Awata (I)





early Kinkozan with gosu blue mon



Kinkozan zo, in left to right columns



Kinkozan for Gump Company - a luxury American home furnishings and home décor retailer in San Francisco



double signed with pottery mark, to emphasize that the item was made by Kinkozan and not bought as a blank from another place.



Late Kinkozan Marks (Stamps for lower end pottery and porcelain)



A Kinkozan mark, mostly used for modern, Art Deco style products



Kinkozan written as 金光山, alternative reading is Gonkozan.

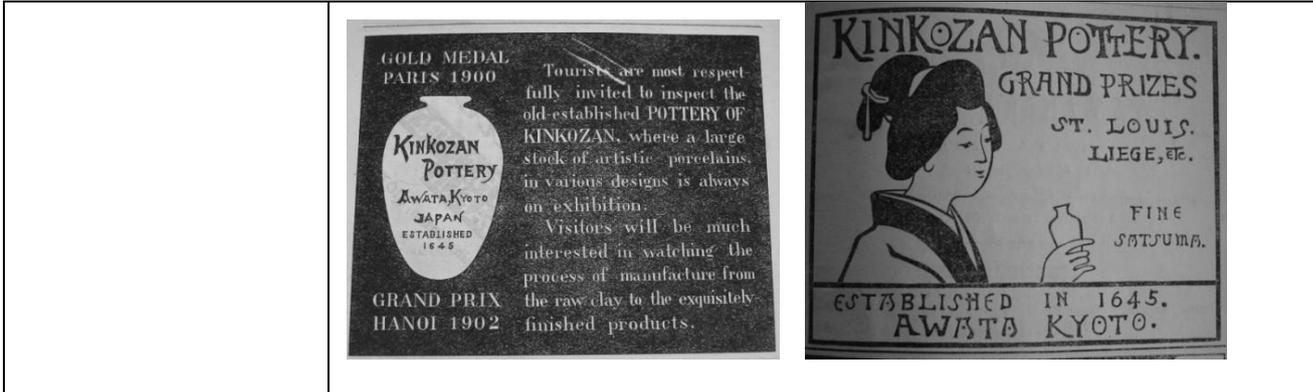


This rare mark was registered by Kinkozan VIII, the last Kinkozan, in september 1929 at the Department of Commercial Trading Registration as Number 36166 .

NB: Kinkozan pottery was active 1645-1932, the Kinkozan family has a long tradition from the 17th century. The most important production in the years 1875-1927 was led by Kinkozan V (1868-1927), from early Meiji to Taisho. Kinkōzan: led by Kinkōzan Sōbei; heavily exported from 1875, especially to America; largest producer of Satsuma export products. Kinkozan signature therefore has a wide variety, including the quality of the work. The last Kinkozan was Kinkozan VIII who for a short time ran the Kinkozan factory, until it was closed in 1932. He was not very succesful.

Kinkozan is a family name, with a number of generations very active in pottery manufacture (mainly Satsuma) in Kyoto up until 1927. The family factory was one of the largest decorators and exporters of Satsuma ware and some of its production, especially some of that from c. 1900 - 1915, was of very high quality indeed. However, it also produced large quantities of average or somewhat better than average quality wares as well. He also experimented with a coloured ground (monochrome or dichroic) shown in Sandra Andachts Treasury of Satsuma, which she dates from 1885 to 1900.

Note Kinkōzan Sōbei IV (1824–1884), was the sixth generation of a family of Kyoto Awataguchi potters with the name Koboyashi. In the 18th century the third Koboyashi was granted by the Shogun to bear the name Kinkozan. So the line of potters with the name Koboyashi starts two generations before the Kinkozan name was granted to this family. That makes that Kinkozan IV also is known as Kinkozan VI, and his son as Kinkozan VII).



KINSEIZAN

- 金誠山
- 金生山
- 銀生山
- 銀盛山



Dai Nippon, Satsuma toki, Kinseizan zo
Kinseizan- Pottery name- Meiji-period

tsuma-database



Kinseizan, rare mark 銀盛山

KINSHOZAN

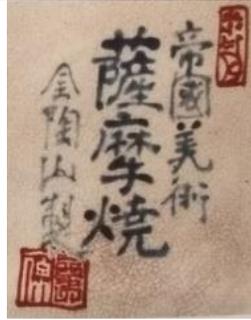
錦正山



Kinshozan – probably Taisho period

KINTOZAN

- 金登山
- 金陽山



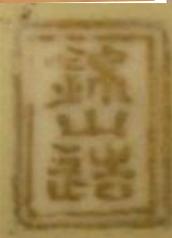
帝国美術 Teikoku bijitsu (imper. art), Satsuma yaki, Kintozan sei



Dai Nippon, Satsuma yaki, Kintozan

KINZAN

金山
錦山
琴山



Kinzan, company name – Meiji-Taisho period



Kinzan – Kotoyama / artistname

KITAYAMA / Hokuzan
北山



大日本国 Dai-Nihonkoku - Japanese Empire

薩摩焼 Satsuma-yaki - Satsuma Pottery

北山造之 Kitayama Tsukuri no (Made by Kitayama) the name can also be Hokuzan.

Kitayama is the KUN-reading (native Japanese) and Hokuzan the ON-reading (Japanese Chinese-reading)

Kitayama / Hokuzan – Meiji -period

KIZAN
輝山
琪山
奇山
奇山
喜山
貴山
暉山



輝山



琪山



奇山

probably Tokyo based.



According to Kiernan it's Kizan (暉山), but more likely it's Fuzan (風山)



喜山



貴山

More Kizans were working in Meiji-period. Kizan can be written in different ways.

KOKIYAMA

光木山



Kokiyama - Meiji-period

KOKUZAN

告山 / 谷山



Dai Nippon, Satsuma Kuni ,

Kinkoku sei, Kokuzan Toshisai ga

| | |
|---|--|
| | <p>Kinkoku is a potter's name, signature is often accompanied by the name of the painter</p>  <p>according to kiernan this is also Kokuzan, (but Taniyami is also possible)</p> |
| <p>KOMEIZAN /Komyozan 光明山</p>  |  <p>Hododa-Komeizan Komeizan – Meijo period</p> |
| <p>KONGOZAN 金剛山</p>  |  <p>Dai Nippon – Satsuma Yaki - Kongozan - Meiji period</p> |
| <p>KOREYAMA 韓山</p>  |  <p>Koreyama Kioto, Koreyama</p>  <p>Satsuma, Koreyama ga</p> |

| | |
|--|--|
| <p>KORIYAMA 郡山</p>  |  <p>製之郡山</p> <p>Kore sei Koriyama made by Koreyamai</p> |
| <p>KOSHIYAMA/ Etsuzan 越山</p>  |  <p>Koshiyama- Taisho period (Etsuzan – On-reading for artist names is more likely)</p> |
| <p>KOTOYAMA 琴山</p>  |  <p>Kotoyama / Kinzan , artistname-Meiji period</p> |
| <p>KOTOZAN 湖東山</p>  |  <p>Kotozan – Taisho period</p> |
| <p>KOYAMA 小山 / 故山 / 公山</p>  |  <p>Koyama Nanpo, meiji-period produced high quality earthenwork Nanpo (merk van Koyama 小山 Nanpo 南畝)</p> |



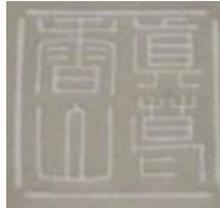
小山 Koyama (Nanpo),

公山 Satsuma Koyama , very high quality, similar as

KOZAN /Miyagawa or Makuzu Kozan (1842 - 1916)

香山 / [宮川
香山/真葛香山

Makuzu / Makuzu workshop (1871-1959)
真葛



Makuzu Kozan (saku)



NB: Makuzu Kozan b. 1842 was one of the major producers of high-quality Satsuma pottery.



Ni-dai Makuzu Kozan

(right) 二代 ni-dai 真葛 Makuzu (left) 香山 Kozan



Makuzu Gama-Kozan sei



真葛 Makuzu

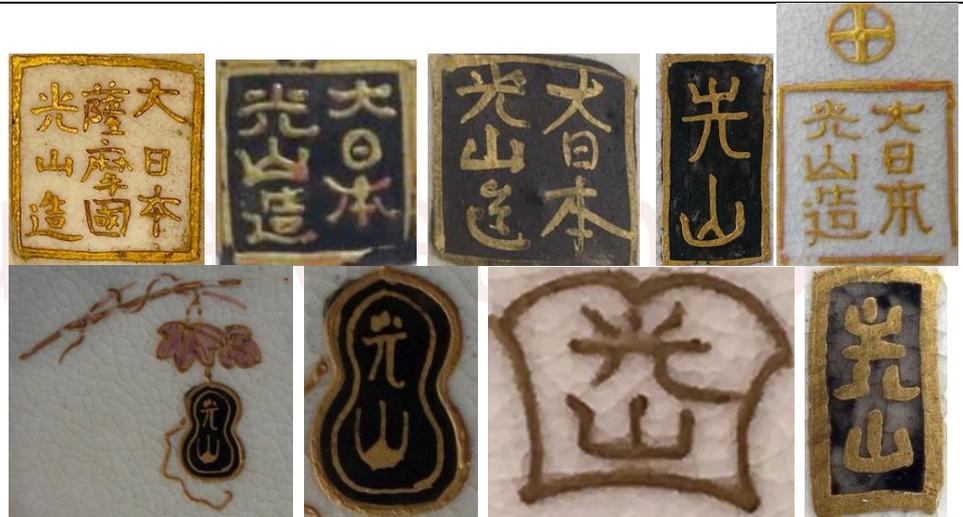
Miyagawa Kōzan (1842 - 1916) potter

(Makuzu kiln (1871-1959))

The Makuzu workshop was founded in Yokohama in 1871 by the Kyoto potter Miyagawa Kozan (宮川香山 1842-1916). It initially produced Satsuma-style pottery painted in polychrome enamel and gold, but during the 1880s it focused more and more on making porcelain decorated in Chinese style. Satsuma-like pieces marked "Kozan" can also be classified as Makuzu ware or Yokohama goods. Pieces are marked as Kozan, or Makuzu, or both, brands that can be drawn or impressed. Kozan I became a Teishitsu Gigeiin or imperial artist in 1896 and died in 1916. His first son, Hanzan, followed the furnace's head in 1912 and was run by him in the early Showa era. In 1917 Hanzan officially took the name Kozan II after a year of mourning for the death of his father. The Kozan studio produced some of the highest quality ceramics made in Japan and participated in many of the major international exhibitions in Europe and America, as well as in domestic exhibitions during the Meiji era. In addition to other achievements, the oven was commissioned to present the works to the Prince of Wales, the 25-year anniversary gift for the Taisho emperor and the coronation gift Showa Emperors. During the bombed bombing of Yokohama in 1945, the Makuzu furnace and showroom were completely destroyed. See: Hanzan, Miyagawa Hanzan

KOZAN /others as Makuzo

光山
 故山
 甲山
 江山
 滉山
 巧山
 公山
 湖山
 幸山



Kozan 光山



Kozan /more likely Koyama 公山



Kozan 湖山



Hiramatsu Kozan (or Mitsuyama) 平松 光山

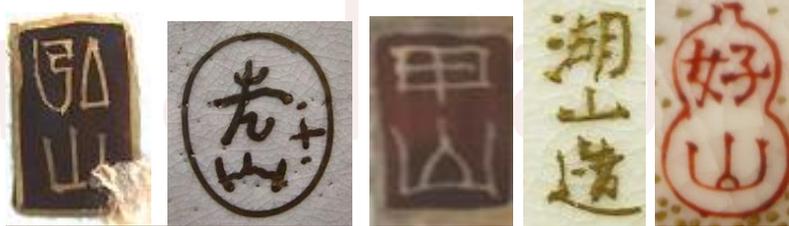


巧山Kozan/

short form of Seikozan > see Seikozan



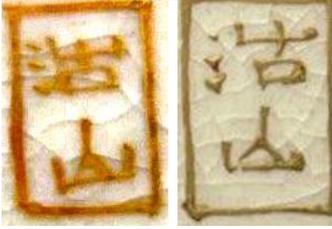
幸山



rare mark reads as Kozan 故山 but is more likely: Koyama.



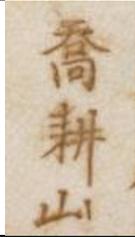
滉山 Kozan (or Hioryama/Hiroshiyama)

| | |
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| |  <p>沽山Kozan (or Fuyurama)</p> <p>The name Kozan is seen on many different pieces of Satsuma in different styles and with different kanji's, from Meiji periode – post-warperiod</p> |
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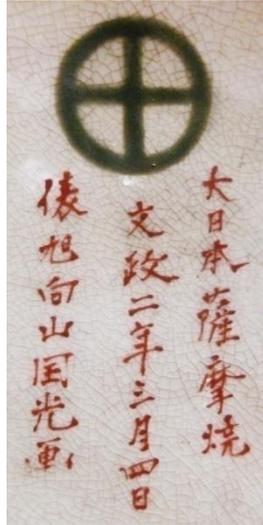
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| <p>KUMOYAMA/Unzan 雲山</p>  <p>See: Unzan</p> |  <p>Kumoyama (with mon in between)</p> <p>Kumoyama/Unzan – Meiji-Taisho period See: Unzan</p> |
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| <p>KUNIZAN/ KUNIYAMA 国山</p>  |  <p>Kunizan Tsukuru</p> |
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| <p>KYOKOZAN 喬耕山</p> |  <p>Satsuma Yaki- Kyokozan</p> |
|-------------------------|--|



KYOKUKOZAN/
Tawara Kyokukozaan
俵旭 / 俵旭 向山



Dai Nippon, satsuma Yaki , Bunsei Ni Nen San Getsu
Yo Nichi (文政 二年 三月 四日 Bunsei (1818-1830) March 4 1819
(Bunsei period, 2nd year, 3th month, 4th day) Tawara Kyokukozaan, Kunimitsu
ga, painted by Kunimitsu



Dai Nippon, Satsuma yaki, Tawara
Kyokukozaan, Koseki 麴石 ga, painted by Koseki

KYOKUZAN
旭山





Kyokuzan which could be literally translated to Morning Sun Mountain is know on both typical Satsuma earthenware body as well as white porcelain. Working from early Meiji till Showa. Good quality decorations.



In Kutani, after the war (1945-1970), a Kyokuzan from the potters family Todaya Tokuji also produced in Satsuma style,

KYOZAN
杏山





Kyozan- Meiji period

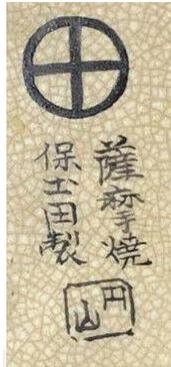
M

MARUYAMA

丸山
円山



Maruyama, componyname/kiln – Showa 1 period



Maruyama 丸山
(for Hododa)- late Edo –Meiji period

MASUYAMA

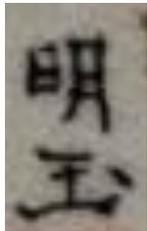
益山



Masuyama – Showa 1 period

MEIGYOKU

明玉



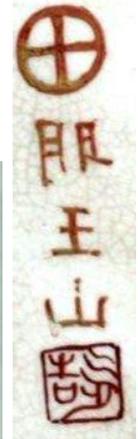
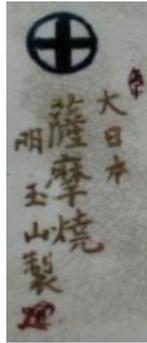
Meigyoku – Meiji period

Meigyoku ga

MEIGYOKUZAN
明玉山



Hododa/Meigyokuzan



Meigyokuzan – Meiji period

MEIZAN / pottery
明山



Meizan

Meizan



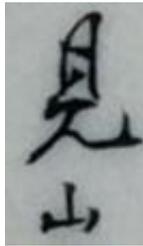
/ Hododa

Nippon bijutsu Satsuma Meizan no ga

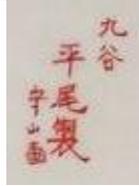
日本美術薩摩明山ノ画 (Japanese art, Satsuma, Painted by Meizan)



| | |
|---|--|
| |  <p>Meizan sei 明山Meizan do</p> <p>Company name that appears both isolated and together with the name of the painter. High quality. It is thought that many of the artists have worked for Yabu Meizan.</p> |
| <p>YABU MEIZAN (1853-1934) 明山/ 藪明山</p>  |  <p>The artist Yabu Meizan (1853-1934) had his own studio that operated from around 1880 to 1920. Yabu Meizan was considered to be one of the greatest ceramic artists of Japan during the 19th and 20th century. He was born in Osaka in 1853 and studied painting techniques on ceramics in Tokyo, returning to Osaka, where he established his workshop. Characterized by detailed landscapes and decorative motifs, Yabu Meizan created a new form of intricate artwork. He mainly used unglazed pottery from Kinkozan in Kyoto and Chin Jukan in Satsuma on which he produced highly decorated works with Satsuma ware-style paintings, achieved fame for its meticulous and precise details painted with glass enamels and gold. The early artworks were so detailed that one would need the aid of a magnification glass to appreciate the fine miniature paint-work. During the 20th century, he simplified the motif of his designs to appeal to a wider audience and correspond to the fashion of the period, while maintaining his attention to detail throughout. His son Yabu Tsuneo later succeeded the company, but the studio was closed around 1926. Yabu Meizan's works were recognized in many exhibitions in Japan and abroad (in Paris and USA).</p> |
| <p>MIDORIYAMA /Suizan 翠山</p>  |  <p>See Suizan</p> |

| | |
|---|--|
| <p>MIYAMA/Bizan 美山/見山</p>  |  <p>Kutani Miyama. Post war, still existing pottery 美山 is also read as Bizan, but does not work in Kutani</p> |
| <p>MIYAMA/Kenzan見山</p>  |  <p>Miyama ga Satsuma Miyama</p> |
| <p>MIYAMA /MIZAN 觀山</p>  |  |
| <p>MORIYAMA (Rinzan) 守山 盛山 林山</p>  |  <p>Dai Nippon, Hododa zo, Moriyama</p> <p>円山</p> <p>Moriyama - Late Meiji-Showa 1 period</p> |

Kutani Moriyama
守山



Kutani Hirao sei Moriyama ga 九谷平尾製守山画



Pottery Moriyama was located in MoriMachi in Shizuoka prefecture. Moriyama Pottery was established in 1911 by Hidekichi Nakamura who was taught pottery making by Seison Suzuki. There are currently four studios continuing the Moriyama tradition in and around Morimachi and they are Seison, Seizon, Nakamura and Tame. There seems to be two primary stamps: one appears to be a crown with a wreath of leaves similar to the wreath found on the Noritake stamp. This stamp is marked "Moriyama Hand Paint Japan." The other is a bouquet of flowers Morimachi' and has been referenced to the Moriyama Factory at Morimachi Shizuoka Prefecture Japan. (Gotheborg)

MOTO HIRAYAMA
/Moto Hanzan
元平山



Moto Hirayama – Meiji period

MOTOYAMA /
Genzan
元山



Motoyama– Late Meiji-Taisho

MURAYAMA



村山



Murayama / meiji-taisho

N

NAGAYAMA
永山



NANZAN / Kuboto
nanzan
南山 / 窪田南山



Nanzan ga

Nanzan – Meiji-Taisho period Kubota 窪田 Nanzan (1867-1937).

(It's possible that there is another Nanzan, working somewhat earlier in late Edo-early Meiji)

“Nanzan studied ceramic painting with Naomoto Hoshiyama. In 1890 Watano Kichiji built several kilns in his residence for improving the painting of trade Kutani and from 1890 till 1892 Nanzan produced elaborate products as an exclusive ceramic painter for Watano Kichiji. in 1892 - when he was 25 years old - Kubota started ceramic painting independently in Kanazawa and called himself Nanzan (artist name = Go name). It is said that Nanzan's reputation as a master craftsman of Kanazawa Kutani soon increased. He was a quality painter / decorator, who also worked for others like Kinkozan.”

NARUYAMA
成山



Naruyama – Late Meiji-Taisho period

NISHIKI FURUYAMA
錦古山



錦古山 Nishiki Furuyama /brocade Furuyama,
Alternative names Kinkozan, Kinkoyama Nishikikozan

NIKKOZAN
日光山



Nikkozan - Meiji period

O

OBIYAMA /
Obiyama Gyokusen
大日山



Hododa zo, Satsuma yaki, Obiyama Gyokusen
Obiyama – Meiji-Taisho period

OITEZAN
於



Oitezan

OOGOYAMA

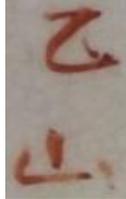
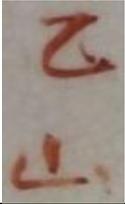
初山



Oogoyama is KUN reading, it can also be Ryokuzan (ON-reading), but in that case it's certainly not Ryokuzan 緑山

OTSUZAN

乙山



Otsuzan - Meiji period

OZAN /Oyama

王山



Ozan zo



Ozan in Gosu blue and with red seal



大日本
日隈薩
王元摩
山別錦
画別谷
(k)製

Dai Nippon, Satsuma Kinkoku, Kumamoto Bessei, Ozan ga

Ozan – Meiji period

R

RANZAN

蘭山



left side Ranzan tsukuru.



Ranzan often signed with extensive texts as KONO SHINA WA BIJUTSUKAI NO SHURYO NARI and DAI NIPPON RANZAN ZO [MADE BY RANZAN OF GREAT JAPAN

AND THIS OBJECT IS THE BEST IN THE ART WORLD]

Ranzan – Meij period

REIZAN
嶺山



嶺寺於 嶺寺於
山林九 山林九
画製谷 画製谷

Oite Kutani, Terabayashi sei, Reizan ga

Reizan (Kutani/ Satsumastyle decorator), Taisho period.

RENZAN / Okura
Renzan
連山/ 小倉 連山



小倉 連山 Okura Renzan



Satsuma Renzan

Renzan for Yasuda
Okura Renzan – Meiji-Taisho period

RINICHIZAN
林市山



Rinichizan, unknown, probably Taisho.

RIZAN

利山



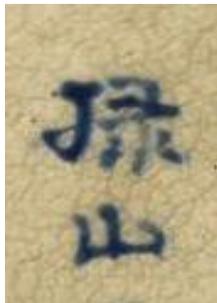
Nippon Rizan

Rizan- Meiji-Taisho period

ROKUZAN

録山

禄山



録山 陶画堂 薩摩焼
造 堂 焼



薩摩焼
陶画堂
録山製

Satsuma

yaki Toga-do, Rokuzan zo, Late Edo-Meiji period



Rokuzan zo kore



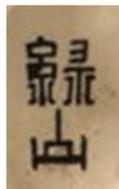
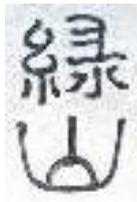
Rokuzan - Late

Meiji-Taisho

Often mixed up with Ryokuzan: 録山

RYOKUZAN

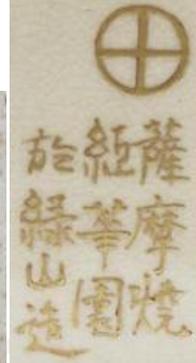
録山



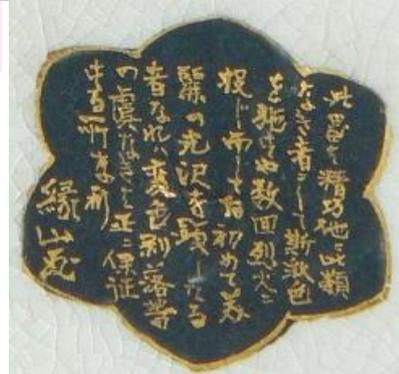
Kyoto - Ryokuzan



Heian Ryokuzan



薩摩焼
紅華園
於緑山造



Satsuma yaki, Koka-en, Oite Ryokuzan zo

On the



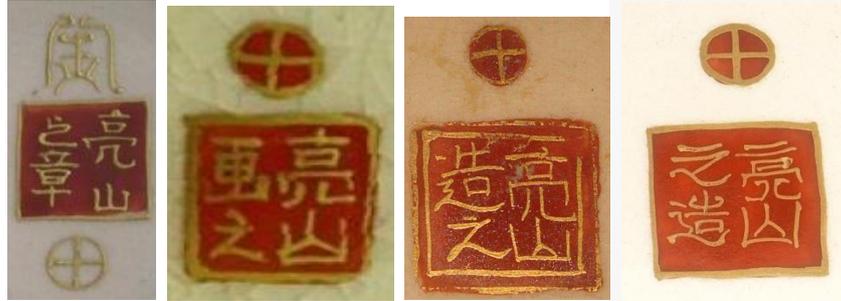
left: Ryokuzan zo

Ryokuzan – Late Meiji period

RYOZAN Okamoto
Ryozan
亮山



亮山之章 Ryozan no fumi (Ryozan designed this)



Ryozan no

tsukuru



satsuma-otaraba



(Yasuda logo)

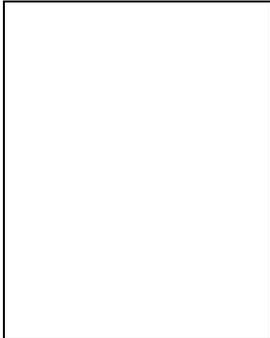
大日本

京都陶器資會社
岡本亮山

Dai Nippon, Kyoto Tojiki, Goshi Kaisha, Okamoto Ryozan

Okamoto Ryozan (according to Gotheborg.com: real name Nakamura Tatsunoske) is the most famous of the artists working for the Yasuda company – Meiji period

See also: Yasuda / Kyoto Tojiki Goshi Kaisha



impressed marks of both Ryozan and Yasuda

RYOZAN / others

亮山
良山



This Ryozan (良山) was working for Meizan, and also created high quality ware

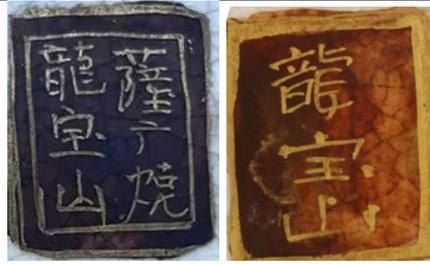
Tanimoto Ryozan 谷本良山
Ryozan, but not the famous "Ryozan" who signed in a different way.

RYUHOZAN

柳風山 /
龍宝山



柳風山 Toyama Ryuhozan (+kakihan)



龍宝山

Ryuhozan-Meiji period

RYUZAN

龍山

隆山

竜山



隆山



謹隆山造 respectfully made by Ryuzan

龍山



Dai

Nihon Satsuma Kuni, Ryuzan Zo - 大日本, 薩摩國, 龍山造 (Made by Ryuzan in the Satsuma province of Imperial Japan

竜山



Ishino Ryuzan

S

SAKIYAMA / Senzan
先山



SANBONZAN
三本山
三盆山



Sanbonzan - Meiji periode

SANSHU
山宗



Sanshu – Late meiji-taisho period

SANSO / Yamaso
山庄



Sanso – Late meiji-taisho period

SARUYAMA

去山



Saruyama

Saruyama – Meiji, Taisho period

SATSUTOZAN

薩陶山



Satsutozan , post war Satsuma

SEIKOYAMA

成功山



1 薩摩焼, Satsuma-yaki (satsuma ware) 2 九州 Kyushu (islands nam) 薩摩国, Satsuma-no Kuni,) 甲集 ko shu (collection) 3 院廊 In Ro (institute /cityhall/court-yard) 苗代川 Naeshirogawa 村 mura village 4 成功山 Seikoyama (makers name) 主筆 shu hitsu (principal painter)

Seikoyama , late Edo- Meiji perido

SEIKOZAN

精巧山



Seikozan



Seikozan Zo, + Yasuda

| | |
|---|--|
| |  <p>Kozan sei / short form of Seikozen</p> <p>Probably originated from Kobe, he is considered to be one of the finest artists of Satsuma ware. Little about Seikozen. is known, reason for Louis Lawrence to believe Seikozen is not an artist or studioname but a tradinghouse, what was producing or ordering high quility products on comission only.</p> <p>Seikozen –Meij-Taisho period</p> |
| <p>SEIZAN gama 静山</p>  |  <p>Seizan- Gama / Seizan aardewerk, na-oorlogs. The two right hand characters read Seizan, the third (left) character reads Gama, meaning 'kiln' as in pottery/ware. In general it seems like the presence of the word 'Gama' suggests the second half of the 20th century. See "Japanese Porcelain Marks: Recent Additions." Gotheborg.com.</p> |
| <p>SEIZAN</p> <p>青山 (青山)</p> <p>清山 (清山)</p> <p>晴山 (晴山)</p> <p>精山 (精山)</p> <p>政山</p> <p>静山</p> <p>清山</p>  |  <p>清山</p> <p>清山</p> |



青山/ 青山



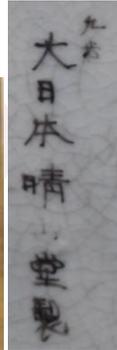
Nawai Seizan 繩井 青山



精山



政山

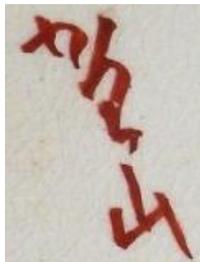


Kutani 九谷 -

Dai Nippon 大日本 – Haruyama/Sheizan 晴山 Do 堂 Sei 製 (= Kutani - Great Japan – (Made by Haruzan/Sheizan Trading Firm)



Seizan- Meiji-Showa-2 period



Seizan signatures can occur in many forms and dated from Meiji till late Showa-2 period.

SEKIZAN / Meizan

名山



SEKIZAN

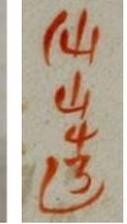
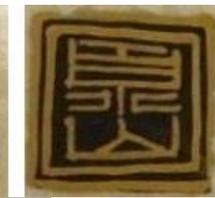
(alternative reading is Meizan)

SENZAN /

Izumiyama

線山

泉山



Senzan – Meiji-Taisho

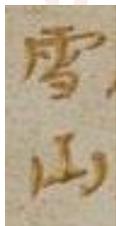
periode , (mostly) high quality work (Senzan is ON reading, Izumiyama is KUN reading)

SESSAN / Setsuzan
Fuzan



Sessan , Meiji period, also worked for Yasuda
High Quality work

SETSUZAN /
Yukiyama
雪山



Setsuzan/ Yukiyama – Late Edo / Meiji periode

Another Sessan / Setsuzan was working in Showa period. Same signature as Setsuzan, but not the same maker. Sessan was working in different style and in different years. Setsuzan or Yukiyama are likely the same maker.

SHIBA / 芝



Shiba Meizan /
芝 明山



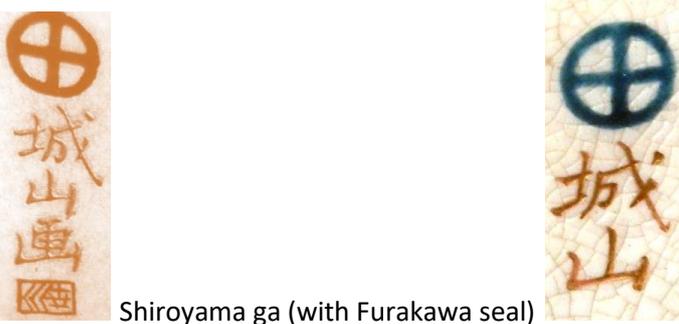
Shiba zo

安井店 薩摩燒 芝明山

Yasui-ten, Satsuma Yaki- Shiba (familyname) Meizan (given name)

| | |
|---|--|
|  | |
| <p>SHIBAYAMA 柴山</p>  |  |
| <p>SHIPPOZAN 七寶山 / 七宝山</p>  |  <p>大日本, 薩摩國七寶山 / Dai Nippon, Satsuma Kuni Shippoizan</p> <p>Shippo (七寶 or 七宝) is an important understanding in Japan. Literally, it means the "seven treasures" (gold, silver, lapis lazuli, shell, agate, pearl and carnelian) mentioned in Buddhist scriptures. It can also refer to the seven indispensable elements of Buddhist practice (listening to the right teachings, believing in them, observing the precepts, meditating, practicing diligently, renouncing attachments and reflecting on oneself). In Japan, 七寶 shippo is also the name for cloisonné, because of its colorful and gem-like enamels.</p> <p>Shippoizan (七寶山 / 七宝山) can be a name or refers to the "mountain of the seven treasures" in North Korea. According to legend, there are seven kinds of hidden treasures here, hence the name Shippo zan/ Shippo yama or Chilbosan (in Korean language)</p> |
| <p>SHINZAN 新山 神山</p>  |  <p>新山</p> |

| | |
|--|---|
| |  <p>神山 Shinzan – Late Meiji periode-Taisho period (神山 can also be read as Kamiyama)</p> |
|--|---|

| | |
|---|--|
| <p>SHIROYAMA 城山</p>  |  <p>Shiroyama ga (with Furakawa seal) Shiroyama gosu blue mon</p>  <p>Satsuma, Shiroyama yaki Shiroyama – Late Edo- early Meiji period</p> |
|---|--|

| | |
|---|--|
| <p>SHIZAN / Shizan 志山</p>  |  |
|---|--|

| | |
|--|--|
| <p>SHIZAN / Shisan 市山 司山</p>  |  |
|--|--|

匠山
省山

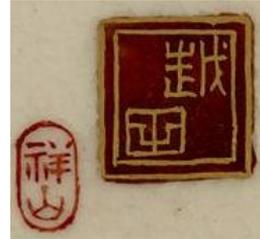


正山



祥山

This Shōzan was the name of a kiln in Tajimi, Gifu Prefecture



Shozan for Koshida



章山



松山

Okamura Shozan 奥村松山 1842–1905

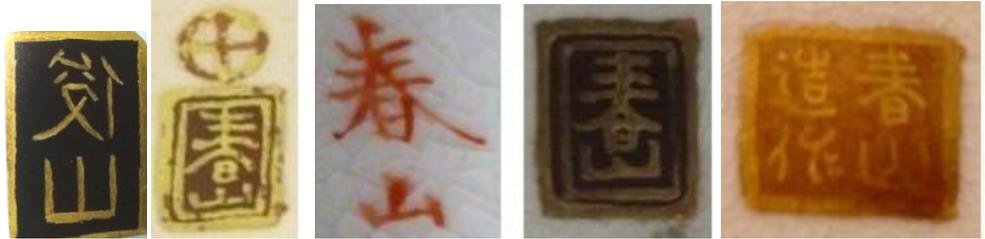
As an apprentice at the Hikone domain's Koto ware workshop, he learned pottery from Kangin Denshichi, and became independent in 1876. He started making wares at Awataguchi, Kyoto. At first, he used colored glaze to create replicas of ancient Imari and Nonomura Ninsei's wares, but after Western illustrations were incorporated into Kurita ware, he started making Kyo-Satsuma ware together with the likes of Senkozan. After winning multiple awards at the National Industrial Exhibition, his wares also earned favor in Europe.

The name Shozan is very common, in different styles and over time from Meiji until much later, at least Showa-2 period. The signature is very diverse because the sho character is written differently. Nevertheless, most of the work is from Meiji period.

SHUNZAN

旬山

春山



Shunzan zo saku
Shunzan – Meiji period

SHUZAN

秀山

朱山

珠山



周山



珠山



周山



平安 Heian (peace) 薩摩燒, satsuma yaki, 周山画 shuzan ga



(can also be read as 問, Toyama)



Shuzan for Yasuda

Shuzan - Different Marks and possible different period:

秀山 Meijo-Taisho period, 朱山 19th c. Meiji period, 珠山 Meiji (also read as Jusan)

SOZAN
素山



祖山

蘇山

宋山

宗山

涼山

Sozan can be written in different ways. The most important is素山





Sozan with Kinkozan mark



Sozan seizo with Yasuda mark



Sozan ga



淙山



宗山



宋山



蘇山

NB: according to Kiernas Best Book on Satsume, these also reads as Sozan, where others think it is Kanzan:



祖山

Sozan – Meiji-Taisho

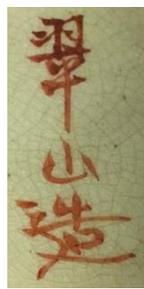
Sozan produced very high quality artwork, can be found on pieces work in combination with Kinkozan mark, the Yasuda company mark and individual. Sozan

was the leader of Kinkozan studio during late Meiji period, and created in this time true masterpeaces for Kinkozan.

SUKEYAMA
助山



SUIZAN
/Midoriyama
翠山



Da Nippon, Suizan, Satsuma yaki, Choshufusi



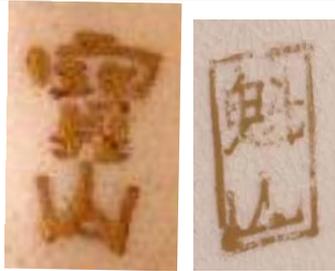
Suizan for Koshida



Suizan – Taisho-Showa 1period

SUKUZAN / Kaizan

介山
魁山



Sukuzan/ Kaizan 魁山 – Taisho-Showa 1 period



Kaizan sei zo, Meiji

period worked for Yasuda

T

TAISHIYAMA

田石山



Satsuma, Taishiyama

Taishiyama- Meiji period

TAIZAN

帶山
帶山
對山
泰山
岱山

Taizan Yohei
帶山 陽平

Dai Nippon- Taizan – Meiji period.

Takahashi Yohei, Go (called Taizan), was the head of the 9th and final generation of the Takahashi family of Awata potters. The pottery closed at 1894.

Taizan decorated work by Kinkozan, Izumo Wakayama, etc. There are pieces that have both Kinkozan and Taizan markings, where the Kinkozan mark is generally pressed into the piece itself and the Taizan mark is written. Taizan Yohei died in 1922, signifying the end of production. Taizan was a renowned Kyoto potter who exhibited and won prizes at a number of international events, including the 1893 Chicago World Expo. He often worked together with Kono Bairei, famous for drawing and illustrating birds and flowers in the Kacho style.

Taizan signatures can differ but all are Meij-Taisho period.

TAIZAN YOHEI





Dai Nippon Taizan sei (Taizan Yohei)



帶山 Taizan Yohei



帶山 Nippon, Kyoto, Taizan kin sei



大日本 對山
六代六年
薩摩燒
美術保土田製

Dai Nippon, Taizan Roku-dai

Roku-nen, Satsuma yaki, Bijutsi Hododa sei

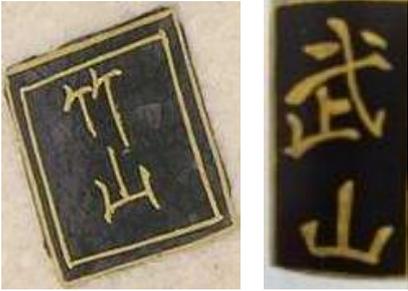
TAIZAN, but not Taizan Yohei

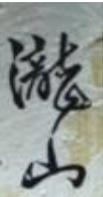


泰山

| | |
|--|---|
| |  <p style="text-align: right;">對山</p> <p>Taizan signatures can differ but all are Late Meij-Taisho period.</p> |
|--|---|

| | |
|---|---|
| <p>TAKAYAMA</p> <p>高山</p>  |  <p>Takayama, also reads as Kozan (ON-reading)</p>  <p>Takayama – Kutani mark</p> <p>Takayama- Meiji period</p>  <p>Takayama (familyname) 高山 Seiko (artist name) 晴古</p> |
|---|---|

| | |
|---|---|
| <p>TAKEYAMA</p> <p>竹山</p> <p>武山</p>  |  <p>Takeyama – Taisho-Showa 1 period</p> |
|---|---|

| | |
|---|---|
| <p>TAKIYAMA</p> <p>滝山</p>  |  <p>Takiyama saku, Eisei gama, Takiyama tomein</p> |
|---|---|

| | Takiyama –Showa 1 period |
|---|--|
| TAKUSAN 宅山  |  |
| TAMEZAN  |  |
| TANIYAMI 谷山  |  <p>according to kiernan this is also Kokuzan, although it reads as Taniyami</p> |
| TANZAN 丹山 探山  |  <p>丹山 Tanzan Yoshitaro</p> <p>Among the largest manufacturers of modern Awata faience is Tanzan Yoshitaro. Originally educated for the medical profession, he came to Kyoto in 1854, and settling at Awata, devoted himself entirely to the potter's art. He is still alive, but the factory is now under the direction of his son, Tanzan Rokuro. These artists must unquestionably be classed among the most skilled of Japanese keramists. The pâte of their faience is fine, and the glaze has a peculiarly soft, creamy appearance that consorts prettily with chaste, delicately executed design of floral subjects, foliage, burds, monkeys, and so forth. They prefer neutral tints to brilliant colours, and</p> |

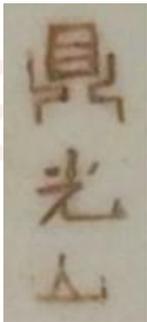
instead of the jewel-like enamels of old Awata school, they generally use russet or dark brown pigment. It is probably, however, that the name of Tanzan will be remembered chiefly in connection with p^âte -sur -p^âte decoration. The Tanzan faience of this class differs essentially from the well-known Warabi-de ware of Hozan. In the latter, the characteristic feature is bold arabesques and floral scrolls in high relief; in the former [Tanzan], lace patterns, diapers, and archaic designs, in low relief, executed with extraordinary skill and minuteness. Some of Tanzan's best pieces of this class are as delicate and elaborate as mediæval illuminations. Their general aspect, however, is subdued, owing to the prevalence of a dead-leaf enamel particularly affected at the Tanzan pottery. Captain F. Brinkley (1901), "Japan - It's History Arts and Literature", Vol. 8, p. 201.



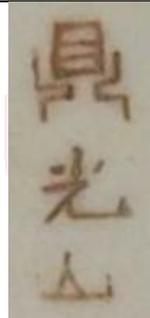
探山 Tanzan Seikalshuin, Satsuma Yaki,

Seseien Tanzan (Satsuma ware, ceramic gold, made by Tanzan)

TEIKOZAN



鼎光山



Teikozan

TEIZAN

貞山



Teizan, Meiji-Taisho

TENMOKUZAN

天目山



Tenmokuzan Gyokusen- Daiö

Tenmokuzan, Meiji period

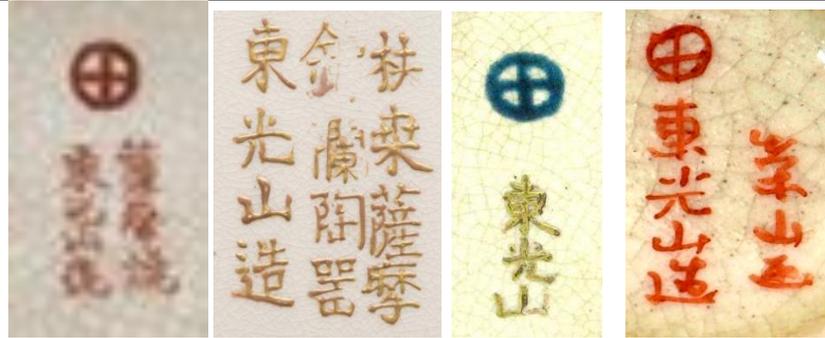
| | |
|--|--|
| <p>TENZAN 天山</p>  |  |
| <p>TERASHIYAMA /Kizan 輝山</p>  |  <p>Terashiyama – Late Meiji period Better is Kizan: The mark should be read in the ON-reading (Sino-Japanese reading), not in the KUN-reading (native Japanese reading).</p> |
| <p>TETSUZAN / Tetsuyama 鐵山</p>  |  <p>Dai Nippon, Tetsuzan Sa Yogyoku ken– Tetsuzan sa</p> <p>Tetsuzan –Meiji Period</p> |
| <p>TOIYAMA 問山</p>  |  <p>Toiyama</p> |
| | |

TOKOZAN

東光山

陶弘山

東光山



東光山



東光山



陶弘山

薩摩

陶弘山特別製

美山

Satsuma Tokozan, Tokubetsu sei, Bizan (+ 3 kakihan)



陶弘山

Tokozan, mark of Kumamoto Kinroku, Kagoshima (Showa 1) The seal reads Kumamoto.



Tokozan for Yasuda cie.



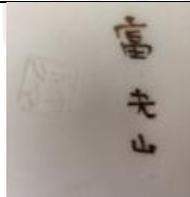
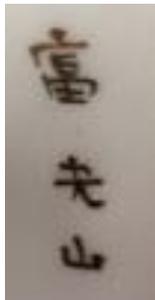
大薩摩錦谷
本日陶弘山製

Dai Nippon, Satsuma,

Kinkoku, Tokozan sei

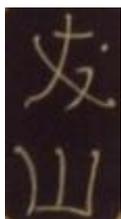
Tōkōzan Workshop (active 1880 - late 1920s) (potter), Kumamoto Kinroku located in Kagoshima

TOMIOZAN /
Tomioyama
富夫



富夫 (Tomiozan or Yoshio, but most likely Tomiozan), decorator in Saga prefecture, working for Yamatoku kiln in Meiji/Taisho period

TOMOYAMA /
HOZAN
友山
朋山



友山

Tomoyama



N'ihon Toki ga Satsuma-yaki Hozan/Tomoyama kore [o] jisaku (=this is the my own work) , very good/high quality decorator



美術品 朋山製 保土田店 Beijutsu sakuhin Tomoyama-sei-Hododa-ten (workof art, made by Tomoyama, Hododa shop/workplace)



東洋美術/ Toyo bijutsu - oriental art
朋山製造 Tomoyama sei zo – manufactured by Tomoyama
保土田 商店 Hododa shoten Hododa store

TOSEIZAN
東正山



| | |
|---|---|
| |  <p>Toseizan /Toshozan – Taisho-Showa 1 period</p> |
| <p>TÖSHOZAN / Töshoyama 陶正山/東正山</p>  |  <p>Satsuma Töshozan / Showa 2 period</p> |
| <p>TOSHUZAN 東州山</p>  |  <p>left colom Toshuzan 東州山 Hanbayashi 半林 Ga</p> |
| <p>TOYAMA 富山</p>  |  <p>Toyama,- Meiji period (alternative reading: Tozan or Fuzan)</p> |

TOYOYAMA / Hozan
豊山

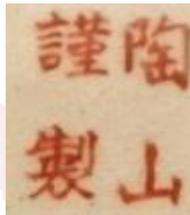
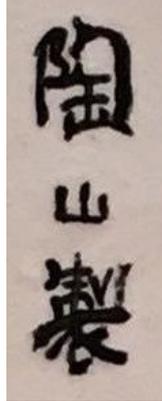


Awata yaki, Toyoyama zo

Toyoyama – Meiji-Showa 1 period

TOZAN
陶山

Ito Tozan I



Tozan kin sei

The Ito family, spanned three generations. Ito Tozan I (1846-1920) began his artistic career studying painting in the Shijo manner under Koizumi Togaku before moving to the plastic arts under a number of teachers, including Takahashi Dohachi. He worked very closely with his son in law, Ito Tozan II (1871-1937). He too began life as a painter, but his talent was seen by Tozan I, who adopted him and converted him to pottery, where he both succeeded and excelled as a member of one of Kyotos most well known pottery families. The line unfortunately died with the third Tozan in 1970.

Ito Tozan I (Ito Tozan I the go or art name of Ito Jutaro, 1846 – 1920) began as a painter in the Maruyama school studying under Koizumi Togaku. In 1862 he became a pupil of Kameya Kyokutei, as well as studying under Takahashi Dohachi III and Kanzan Denshichi (who made the dishes for the imperial table). In 1867, with the fall of the Edo government, he opened his kiln in Eastern Kyoto. Much prized at home, he was also recognized abroad at the Amsterdam, Paris and Chicago World Expositions. With an emphasis on Awata and Asahi wares of Kyoto, he began to use the name Tozan around 1895. In 1917 he was named a member of the Imperial Art Academy, one of only five potters ever given that title, and like his teacher Denshichi, created the dishes from which the Imperial family would eat. He worked very closely with his son in law, Ito Tozan II (1871-1937).

Ito Tozan II



Ito Tozan II

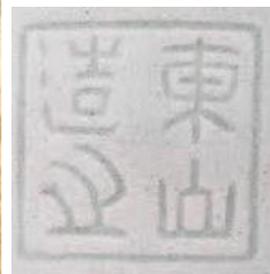
Ito Tozan II (1871-1937). Given name: Shinsuke was the fourth son of Hisakuni Honda whose family served as advisors of the Zeze domain. Zeze domain was famous for its pottery known as Zezeyaki. Its kiln was established at the beginning of the 17th century under the patronage of the feudal lord and influential tea master Kobori Enshu (1579-1647). Zezeyaki has a blackish brown iron glaze and the tea ceremony utensils were much appreciated among other feudal lords and the kiln enjoyed many years of success before closing at the end of the same century due to financial issues. Shinsuke married the daughter of Ito Tozan I and upon joining this illustrious family of potters, took his new name Ito Tozan II. Having previously studied nihonga (Japanese style painting) his innovative motifs added an elegant and artistic flair to his pottery. Along with his stepfather and other artists such as Shunkyo Yamamoto (1872-1933), they re-established the Zeze pottery studio and named it Zeze Kagerōen (The shimmering garden of Zeze). Tozan II, like his father in law, was trained as a painter, but his talent was recognized by his predecessor and he was brought in to be trained and take over the family lineage. Tozan II expanded the family name to become quite popular in porcelain. With only 17 years of production, works signed by him are rare. He was succeeded by his son Tozan III (1901-70).

Ito Tozan III



Ito Tozan III (1901-70).

TOZAN
Miyanaga Tozan
東山



(potterybrand) Miyanaga Tozan I (1868-1941)

He was born in Kagano Kuni Daiseiji, today's Ishikawa prefecture. His real name was Gotaro. He was unusual for his time having first studied at Tokyo German school. After he finished at the German school in Meiji 18th, 1885, he worked at the German trading company. Later, he entered French school to study French where



he recognized the importance of Japanese art. After that he worked in Agriculture and Trade Bureau of the Japanese Government. In Meiji 34, 1901, he moved to Kinkozan's factory and he studied with Asai Chu(Japanese painter). He also organized Yutoen with Kinkozan Sobeei VII, Ito Tozan I, Kiyomizu Rokubei V. He married Kinkozan's daughter but did not take the name of Kinkozan as he lost his wife and her brother succeeded Kinkozan name. Later in Meiji 42nd, 1909, he opened first kiln in Awataguchi, then later moved to Fushimi Fukakusa where he opened his second kiln. He spent most of his productive life as a potter there. He was specially good at Seiji (celadon works). Miyanaga Tozan I (1868-1941) is one of the most important names in Kyoto ceramics. He was succeeded by his adopted daughter who brought a refreshing variation of color and delicate touch to the porcelains they produced. The kiln is now in the third generation, run by his grandson. Not a member of the Ito Tozan family.

Tozan (Others)



Tozan zo kore



Tozan with blue mon



Tozan Sho sa



Tozan no Shirushi / Kutani



Kutani Tozan



Tozan

TSUKIYAMA
突山

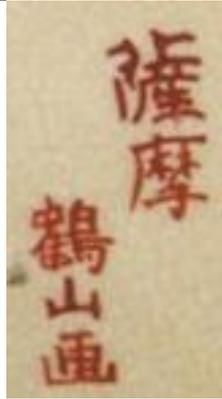


Kawamoto Tsukiyama

Kawamoto Tsukiyama – Meiji period

TSURUYAMA

鶴山



Satsuma, Tsuruyama Ga

Tsuruyama - Late Meiji-Taisho

U

UCHIZAN /

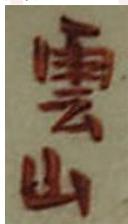
Uchiyama

内山



UNZAN

雲山



kanji)

Unzan with mon between the

| | |
|--|---|
| |  <p>Unzan / Kyoto- Unzan雲山京都- Meiji-Taisho period Satsuma High quality Satsuma, also working for Yasuda</p> |
|--|---|

| |
|--|
| <p>UYAMA / Uzan 右山</p>  |
|--|

W

| |
|---|
| <p>WAKAYAMA / Izumo Jakuzan / Wakayama 若山 / 出雲 若山</p>  |
|---|

| |
|---|
|  <p>Izumo Jakuzan / Dai (big/ great) Correct reading for 若山 is Jakuzan, not Wakayama. 出雲若山 - Izumo Jakuzan is the trade mark of Fujinayaki (布志名焼) from Izumo/Shimane and produced export pottery in the [Meiji period.</p> |
|---|

Y

| |
|-------------|
| YABU MEIZAN |
|-------------|

| |
|------------------|
| see Meizan, Yabu |
|------------------|

YAGO /Yago
(Yamako) mark
山木



Yago ki / Yamaki



Yago ko / Yamako

Yago -mark , Company names – Taisho-Showa 1 period

YAMA-mark
(mountaintop)
山井



Yama-i (yama as mountain)

Yama-i, company name – Late Meiji-Taisho



Yama-sho (yama as mountain)

Yama-sho, company name – Late Meiji-Taisho

YAMAKUNI
山國



大日本薩摩國山國作 Dai Nihon Satsuma kuni Yamakuni saku

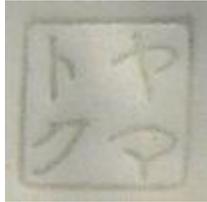
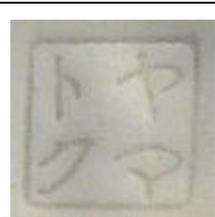
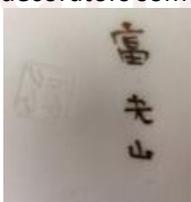
Yamakuni-Meiji period / seal Yumiyama 弓山

YAMAMOTO
山本
山元



Yamamoto sei



| | |
|---|---|
|  |  <p>Yamamoto, different kanji</p> |
| <p>YAMASHITA 山下</p>  |  <p>Yamashita zo</p> <p>Yamashita , Meiji periode / Yokohama-based 1898-1924</p> |
| <p>YAMATOKU 山徳 ヤマトク (impressed katakana mark)</p>  |  <p>Yamatoku (early Taisho mark)</p>  <p>(late Taisho)</p> <p>Yamatoku was a kiln located in Saga prefecture, producing blanks to be decorated by decorators somewhere else. Starting in Meiji period it's still operating.</p>  <p>The impressed mark is often seen with the decorators mark, as is shown here with 富夫 (Tomiozan or Yoshio, but most likely Tomiozan)</p> |
| <p>YASUYAMA 安山</p>  |  |
| <p>YOSHIYAMA / Kichizan 吉山 由山</p> |  |

吉山



吉山



由山

Dai Nippon, Satsuma Yaki, Yoshiyama zo



大日本薩摩焼
二代目吉山造

Dai Nippon, Satsuma yaki, Ni Daime, Yoshiyama zo

YOZAN
陽山
与山
養山
蓉山





陽山

Yozan – 19th c, Meiji – high quality



Ogawa Yozan, Founded in 1919, still operating (currently third generation Attawa/Kyoto ware.



養山

Yozan , Meiji periode



蓉山

Yozan , Meiji -Taisho periode

YUKIYAMA / Sessan / Setsuzan 雪山



Yukiyama, also read as Setsuzan or Sessan (but different makers)– Late Edo-Meiji period . Another Yukiyama/Sessan / Setsuzan was working in Showa period. Same signature but not the same maker. Sessan was working in different style and in different period. Setsuzan or Yukiyama are likely the same maker.

YUSEN

勇仙



Yusen – Taisho period

Yùshān 玉山 /
Gyokuzan / Chin



zie Gyokuzan

Jukan

YUZAN

優山

友山

有山



由山

有山



Yuzan (Ariyama) – Meiji period

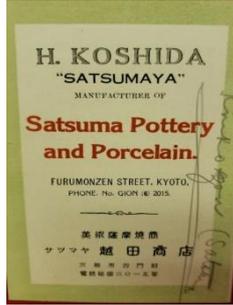
勇山



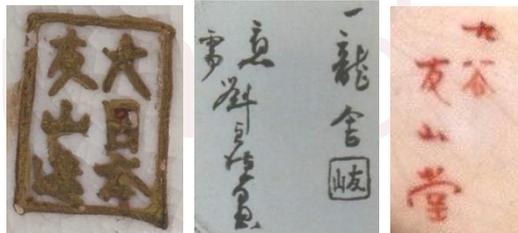
Yuzan for Koshida



Satsumaya (in katana) Yuzan. Satsumaya was a tradename for Koshida (see: Koshida)



友山



Yuzan or Yuzan do – Kutani company

name.

優山



Yuzan: Artist name: Sasada Yuzan - Meiji period

由山



Matsuura Yozan

Yuzan or Yoshiyama – 19th. century Meiji period

Z

ZENKOZAN
善光山



Zenkozan – Taisho period

ZENZAN
禪山



日本陶器
薩摩焼
善山之画

Nihon Tojiki Satsuma-yaki Zenzan no ga

Zenzan , painter – Meiji period

ZOKODO
造江同



大日本薩摩焼造江同 Dai Nippon, SatsumaYaki , Zokodo (early Meiji)

ZOKOZAN
造小山



Dai Nippo, SatsumaYaki , Zokozan. Late Edo-early Meiji period

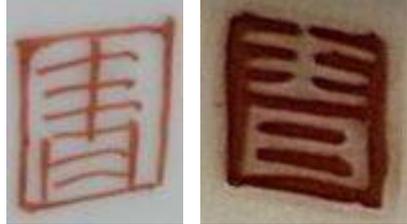


Zuizan for Koshida

Zuizan – Showa 2 period

satsuma-database

Group 2: Signatuur without 山

| SIGNATURE | VARIATIONS AND REMARKS |
|---|---|
| A | |
| <p>ABE 阿部</p>  |  <p>Dai Nippon (1) Abe (Taisho / Showa 1)</p>  <p>Dai Nippon (5) Abe (Taisho / Showa 1)</p> |
| <p>AIHARA 粟飯原</p>  |  <p>粟飯原</p> <p>Aihara</p> <p>The Kanji gives a number of possible names as Aibara, Awaiida, Awaiihara, Awaiibara, Awaihara and more.</p> |
| <p>AIOKI 青 / 青木</p>  |  <p>Aioki – Aoki Kyodai-Shokai (Aoki Brothers Company) Arita based 1900-1940 period</p> |
| <p>ARAI 新井</p>  |  <p>Dai Nippon – Satsuma – Arai zo</p> |

ARAKI
荒木



Satsuma Araki Gama / Mikijiro Araki – Recent potter working in traditional style

ARAKI (Araki to jo)
荒木陶窯



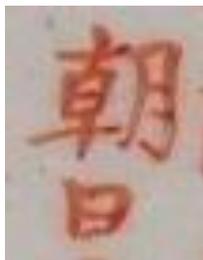
Arakito Zo / potterybrand

ARIMIZU
有水

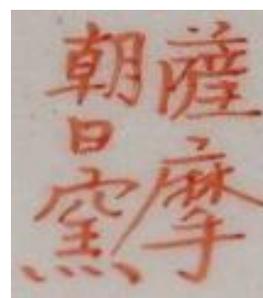


有水作 Arimizu sa (made by Arimizu)

ASAHI
朝日 / 旭



朝日堂 Satsuma, Asahi dö



Satsuma, Outsuji Asahi dö / gama / Showa 2 period (Kagoshima)



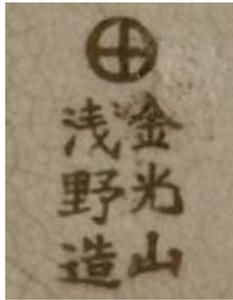
清水朝日 Kiyomizu Asahi



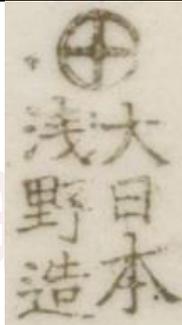
大日本 旭 古

Dai Nippon, Nagoya, Asahi / Meiji period

ASANO
浅野



Kinkozan- Asano zo

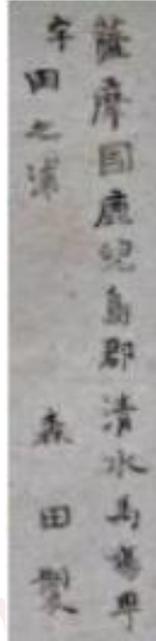


dai Nippon, Asano zo

BABA
馬場



Baba, Impressed mark



薩摩国鹿兒島郡
清水馬場字
田之浦
森田製

Satsuma Kuni, Kogoshima Gun, Shimizu,

Baba-cho, Ji Tanoura, Morita sei

BAIGETSU
梅月



Dai Nippon, Satsuma yaki, Baigetsu kore



Baigetsu zo,

Meiji period

BAIKEI /Beikei
倍系/ Nakamura
Baikai
中村 倍系



Baikai do, with seal of Fuku 福 (meaning Good luck)



Nakamaru Yokohama zo 中村 横浜 造



Rare artist, made exceptional work

Baikai's pieces, which feature skillfully enameled, imaginative motifs varying from whimsical dancing monkeys to violent archers, always include lengthy inscriptions extolling the merits of his work and how much effort they took to paint. Nakamura Baikei are very rare to find.



Example of Baikei's self-

congratulatory inscriptions (Bonhams London 8 nov. 2018)

該品ハ最モ精巧細美ノ極タル者ニテ
其使用スル所ノ絵具焼金ノ如キハ其ノ
尤モ純良ナル品質ヲ撰シ多年ノ苦
心経験トヲ以テ製ナルヲ用ヒ殊ニ数回モ
焼付シタレバ決テ他日變体ノ貴ヒナリ実ニ
他ノ及ブ可キニアラズ且ツ此物品ハ信ニ其起
草ヨリ数拾日ニテ造レリ実ニ信ノ美
術品トシテ愛スルニ足ル普ク純良ノ物品ナ
ルハ世評ニ膾炙スル可ナリ敢テ[...]ニ贅言ヲ
要セズ 奚

The item is the most exquisite and delicate of all.

The paint that is used for this is like a gold-plated shell

You must choose the best quality, and you will suffer for many years

You can use your mind and experience to make it several times.

We'll burn it down and it will be transformed on another day.

It is not possible for the other articles to be used in the same way, and this article is a faithful seller.

The Beauty of Faith in the Grass

It's an article of quality that is worthy of being treasured.

I dare to say something extravagant in order to make the world see it.

Why?

BAIKO
梅光



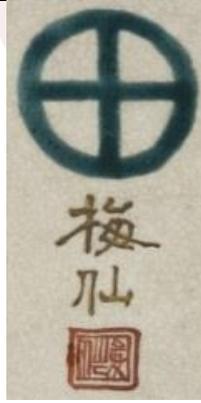
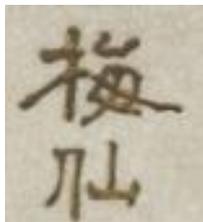
right: Nippon, 日本 Toki (= Japan pottery. The last character on the right is the alternative form of 器), Satsuma, Baiko no Ga (= Baiko painted this).
Baiko- Meiji period

BAIREI / Kono Bairei
榎嶺
Kono Bairei
幸野 榎嶺



Kono Bairei [1844-95] 幸野 榎嶺, was a Japanese-style painter who lived in Kyoto. He was the first pupil of the Maruyama painter, Nakajima Raisho, later to become a Shijo artist under Shiokawa Bunrin and later a follower of the Nanga school. His style is full of strong brush strokes, traditional charm and sensitivity. He was especially adept at drawing and illustrating birds and flowers in the Kacho style.

BAISEN
梅仙



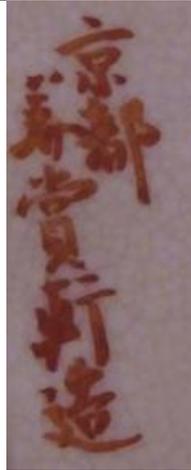
Baisen (with kakihan), late Edo / early Meiji

BANKO
萬古 / 萬光



Company / pottersname from 1830-1940

BISHO / Bisho-ken /
Bishonoki
美賞



Kyoto Bisho-ken zo (made by the Bisho factory)

Bishoken – Meiji period

BUNPO
文峰



Bunpo – Meiji-Taisho

BUNSEN
文泉



Bunsen Ga – Meiji-Taisho

C

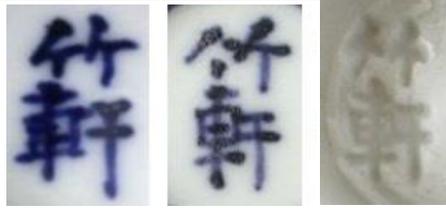
CHIKUBA
竹芭



松茂堂 Masushigedo - Shomodo 竹芭 Chikuba zo

Chikuba is associated with Hichozaan style Arita. Hichozaan was a trade name used by the group of Arita kilns & makers mainly for export during the late Edo to Meiji period in the 19th century. The name refers to the Arita kilns. Hichozaan Shinpo sei : a trademark used by Tashiro Monzaemon.

CHIKUSEN /
CHIKKEN (Miura
Chikusen)
竹軒



Meerdere generaties, Meiji-Taisho-Showa 1,
Miura Chikken 1st (1854-1915) Chikusen Miura III (1900-90) succeeded his older
brother Chikusen II (1882-1920). He headed the family kiln at Gojozaka established
by his father Chikusen I (1854-1915), a pupil of Takahashi Dôhachi III (1811-79), from
1920 to 1931. In 1931 he turned the kiln over to his nephew Chikusen Miura IV
(1911-1976), the son of Chikusen II to become the fourth generation. After which
Chikusen III changed his name to Chikken. He opened his own kiln and remained an
independent potter.

CHIKUSAI
竹齋



Chikusai ga

kore



Satsuma Chikusai



Dai Nippon Kyoto Awata Satsumayaki Chikusai kore sei



Dai Nippon Satsuma Chikusai



Chikusai for Cheshuzan

Ishuin Chikusai, late edo / Meiji, good/high quality Satsuma work



Chikusai, late 20th century pottery mark

CHIKUSEN (Chikken)
竹泉 / 竹川



Chikusen 竹泉 = Miura Chikken, Meerdere generaties Kyo-yaki, Meiji-Taisho, Miura Chikken 1st (1854-1915)



Chikusen 竹川 = Ichikawa Chikken, Showa

CHORAKU

長樂



Ogawa Choraku –

3 generations Kyoto potters, Meiji-Showa period

CHOSHU /
Choshuzan

長州



written from left to right in rows: Choshu (without 山) 長州

Do 堂 Sei 製 / Made by trading house Choshu (zan).



Dai Nippon, Satsuma

Choshu ga. (see: Choshuzan)

CHOTARO

長太郎



Chotaro – Pottersname Showa period

CHOSHUFUSI

貯酒負節



710. Mark: Dai Nippon Tsuzan Satsuma Yaki Choshufusi Sei. Satsuma.

CHUBEI/ Takeuchi
Chubei
忠兵衛



大日本製造
七寶會社
工人
竹内忠兵衛

**Dai Nippon Seizo
Shippo Kaisha
Ko Jin
Takeuchi Chubei**

Takeuchi Chubei (1852-1922) famous for taito (cloisonne on earthenware) and sharkskin glazes

CHUSON /Nakamura
中村

中村



satsuma-database

Nakamura Zo (Made by Nakamura) Dai nippon Nakamura zo

CU-NYO
空女

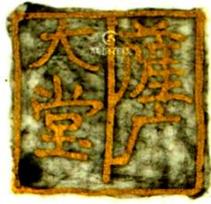


華薩摩 空女 Hana Satsuma (gorgeous satsuma) Cu-nyo



Studio Cu-nyo is the workshop of Tamie Ono (b.1955), producing traditional Kyo-Satsuma ware of the highest quality as well as miniatures painted on porcelain, which she called Hana Satsuma (gorgeous Satsuma). In her work she combines new designs and ideas with the traditional technique of Kyoto Satsuma.

DAIDO
大度 / 大同



Satsuma -Daido



Dai Nippon - Daido



Daido- Meiji period

DAIKICHI
大吉



Daikichi, Taisho period



Daikichi gama (company. Modern ware)

DAIKO
大光 /
大幸



Daiko – Meiji period



Daiko kan sei – Company name / Showa I period

DAIMIN / Daimei
大明



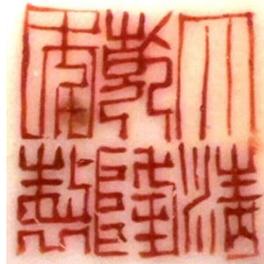
大 明
宣 德
年 年
製 製

Daimin, Sentoku nen sei (Daimin made this in the Ming emperor Xuande period, 14th century) – Late Showa-2 period



大明 成化 年製 Daimin Seika Nen Sei (made in the great Ming (emperor) Chenghua periode) – Late Showa-2 period.

The “daimin” marks refer to the reign of a particular emperor. In this case it is emperor Chenghua Emperor, born Zhu Jianshen, the ninth Emperor of the Ming dynasty, Hereigned from 1464 to 1487. Very common are also the reign marks, written in a somewhat angular form, which is called zhuan-shu as shown here for emperor Qianlong who reigned from 1735 to 1796 :



Daimin Quanlong Nen Sei (Dà mín quán lóng niánshēng)

To avoid disappointment: The vast majority of porcelain bearing a reign mark are copies/forges of much later date. Although they were also made in Japan in the Meiji period, the majority were made in China and are still produced today (and sold in large numbers as authentic on Ebay).

DAIMYO / Ona
大名



Daimyo Sa



Dai Nippon, Satsuma



Yaki - Daimyo sei-



Dai Nippon Satsuma Kuni - Daimyo sei (大名) en 浸山 Hitayama (or Shinzan) ga Meiji period

Daimyo is no a persons name, but can be a company /traders name. As a persons name (more likely) it is Ona (kun reading) or Omya (On reading) is a family name

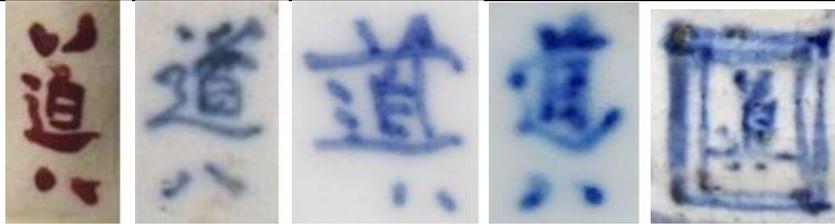
DAIÖ / Taiö
大王



Tenmokuzan Gyokusen- Daiö

Daiö, probably a potters name

DOHACHI
道八

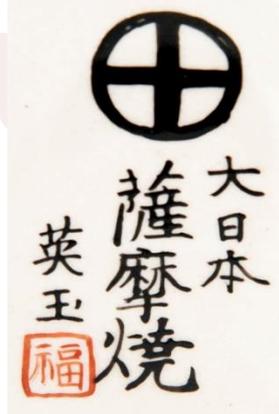


Dohachi,

several generations Kyoto ware, EDO-Meiji period

E

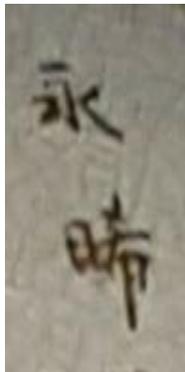
EIGYOKU
英玉



Eigyoku with kakihan 富示 Tomiji (abundant display)

Eigyoku – Miji period,

EIKI
永晞



Eiki ga

Eiki- early Meiji

EIRAKU
永楽



大日本永楽造 Dai Nippon Eiraku zo, Edo, 2nd quarter 19th



century.
Kutani / Meiji period

Eiraku zo, Akiyama sei



Eiraku,



Eiraku Hozen (Eiraku Zengoro XI) (1795-1854)



Eiraku impressed mark

sats database

Eiraku: several generations of potters in Kyoto from the 18th Century through present day

Eirako Hozen was a "kasshiki", an attendant charged with announcing mealtimes to the monks, working under Daiko Sogen at Daitoku-ji Temple. However, with Daiko Sogen's help, he became an adopted child of Ryozen when he was around 12 or 13 years of age. After that, he researched the making of pottery, and in 1817 (14th year of the Bunka Era), he succeeded to the name of Zengoro. Then, in 1827 (10th year of the Bunsei Era), he, along with his father Ryozen as well as others such as Kyukosai Sosa and Raku Tannyu, were called upon by Lord Kishu-Tokugawa and engaged in Kishu Oniwayaki pottery. He was bestowed the signatures of "Eiraku" and "Kahin Shiryu" by Lord Harutomi, and since then he began to use "Eiraku" for his signatures, etc. In 1843 (14th year of the Tenpo Era), he left his business to his son Sentaro (who will later become Wazen) and took on the name Zennichiro. However, he left behind many remarkable works created even after this point in time. In 1846 (third year of the Koka Era), he was granted the name and signature of "Tokinken" by Prince Takatsukasa. In his later years, he took on the name of Hozen and proceeded to Edo. After that, he did not return to Kyoto and founded Konanyaki pottery at Omi. At one point, he was summoned by Lord Nagai of Takatsuki and was active in various

regions in Takatsuki, making pottery such as blue and white sometsuke pottery. In terms of style, he mainly produced items used for tea and daily necessities, using styles such as the gold brocade kinrande style, blue and white sometsuke pottery, the Annan style, Cochi pottery and the Shonzui style.

EISEI -DO
榮生堂.



Dai Nippon Kutani, Eisei do, Haruna Shigeharu sei
Eisei -do, Kutani based company name.

EKIDO
易堂



Ekido sei zo



Ekido sei, Bijutsu-hin

Ekido, Meiji period

ENDO
遠堂



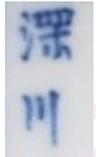
Endo, Meiji-Taisho period

ETSUMA
悦真

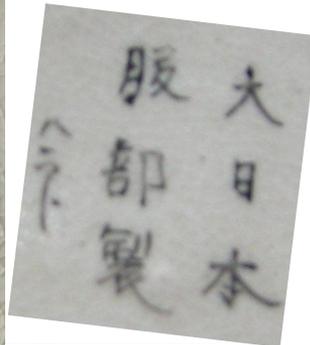


薩摩焼
保土田造
悦真画

Hotoda zo, Satsuma yaki, Etsuma ga / Meiji period

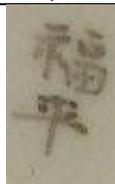
| | |
|---|--|
| <p>FU 福</p>  |  <p>福</p> <p>Fu, wish for Fortune, Good Luck. In China the character Fú is often found on a figurine of the male god of the same name, one of the trio of “star gods” Fú, Lù, Shòu.</p> |
| <p>FUGAKU</p>  <p>芙岳</p> |  <p>Fugaku – Meiji-Taisho period</p> |
| <p>FUKAGAWA 深川</p>  |   <p>Dai Nippon, Fukagawa zo Hichozan – Fukagawa zo</p> |
| <p>FUKAZU 夫一</p>  |  <p>Fukazu, with kakihan, Late Edo / early Meiji period</p> |
| <p>FUKUBE 福部</p>  |  <p>Kyoto, Fukube Fukube –Taisho-early Showa</p> |

FUKU BU /
Hattori
服部



There were more Hattori working in Meiji period and later.
 Kyoho Hattori (date of birth and death unknown) was a Chinzan School ceramic decorator and painter managed to paint ceramics with western pigments in 1869, and in preparation for the World's Fair in Vienna, an exhibition was set up in Asakusa, Tokyo. He served as director of the porcelain factory attached to the secretariat. He managed to paint with overglaze in the style of Western still-life painting, which is totally different from the Japanese tradition.
 There was also a Hattori working in Kyoto who generally produced very good an even high quality kinrande-Satsuma.
 Also in Yokohama a Hattori was working, who delivered work of less higher quality, with exceptions.
 (note: the correct name is Hattori. Fuku Bu is how the characters are read seperatedly) /
 They all were working in Meiji, early Taisho period .

FUKUHIRA
福平



Fukuhira, Meiji period

FUKUJU /
Fukuju-do
福壽 / 福壽堂



Fukuju / Showa 1

| | |
|--|--|
| |  <p>can be Fukuju-do (Fukuju-shop) or Fukujudo (a makers name) Meiji period.</p> |
| <p>FUKYU 不キユ</p>  |  <p>Fukyu, in a complex mark, dating it at 1795, discutable. More likely Meiji period.</p> |
| <p>FURUKAWA 古川</p>  <p>mark</p>  <p>seal</p> |  <p>Shiroyama with Furukawa seal</p>  <p>Mikawachi, Furukawa zo</p> <p>Furukawa: producer of Satsumaware in late Meiji/Taisho period</p> |
| <p>FUSHO 普昌</p>  |  <p>Fusho, Showa-1 period</p> |

FUTABA
二葉



Satsuma yaki, Futaba ga, Late Edo-Meiji-period

FUTAJI
丸二



Maruni

Futaji –Taisho / Showa 1 periode / producer of exportware, zie

G

GAHO
雅峯



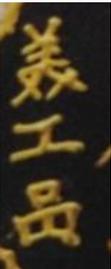
period, Kagoshima based

Gaho (first character rubbed off) and gosublue Mon, Edo

GEKKÖ
月光



Dai Nippon -Satsuma Yaki - Gekkō

| | |
|--|--|
| <p>GEPPPO /Tsuta 月宝</p>  |  <p>Tsiho or Tsuta</p> |
| <p>GESSEN/ Miura Gessen 月泉 / 三浦 月泉</p>  |  <p>Miura Gessen – Meiji-Taisho period</p> |
| <p>GIKOHIN 義工品</p>  |  <p>Dai Nippon, Satsuma Yaki, Gikohin</p> |
| <p>GINGETSU 吟月</p>  |  <p>Dai Nippon Kuni, Satsuma yaki, Gingetsu zo , Meiji period</p> |
| <p>GOEIDO 五工堂</p>  |  |

GOHO
伍鳳



Goho met Kakihan

GOSEKI
吳石 / 胡石



吳石



Goseki ki



Makuzi (Miyagawa Kozan) and Goseki ki (the painter) – Meiji period



胡石



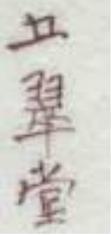
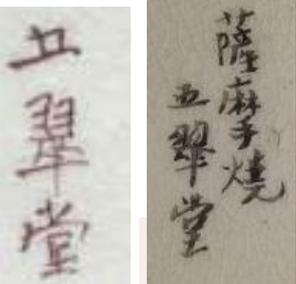
胡石, Goseki, Taisho period

GOKASEN
後嘉仙



Dai Nippon / r.column Satsuma Kinkoku sei /

l.column: 後嘉仙 Gokasen - 義東 Gito (or Yoshito) , Underneath: 義尚 Ga Nao (painted with respect) and in the seal: Ryugo 龍後 Ga Shirushi 画印(seal of the painter Ryugo)

| | | |
|--|---|---|
| |  | <p>Dai Nippon / underneath. 後嘉仙尚 Gokasen Nao (Gokasen with respect) and in the seal: Ryugo 龍後 Ga Shirushi 画印(seal of the painter Ryugo).</p> <p>Gokasen: presumably manufacturer or kiln , Meiji period</p> |
| <p>GOSUI / GOSUI DO 五翠堂</p>  |  | <p>五翠 堂 > Gosui Do (Company name: Gosui Trading Shop), Meiji- Showa 2 period</p> |
| <p>GOYO 五葉</p>  |  | <p>Goyo – Meiji period</p> |
| <p>GYOKUSEI / Ono Gyokusei 大野 玉清</p>  | | |



“Dai Nippon Satsuma kuni Wataya sei Shōgetsudō Ōno Gyokusei ga' 大日本国 綿谷 製 松月堂大野玉清画 (Dai Nipponkoku Wataya-sei Shōgetsu dō Ōno Tamakiyo (or Gyokusei)-ga (in seal 玉清 Ōno)”
 大野 玉清 Ōno (familyname) Gyokusei (given name) or Tamakiyo (Female given name).
 A painters name.

GYOKUSEN
 玉仙 / 玉泉



Satsuma Gyokusen zo – Meiji periode



Hododa zo, Satsuma yaki, Obiyama Gyokusen



薩摩焼 Satsumayaki ware;
美術品 Bijutsuhin (artistic piece);
玉仙 Gyokusen, the decorator name.



Gyokusen Fukumoto 14th (= Gyokusen Masanori)



Tenmokuzan Gyokusen- Daiö



Satsuma yaki, Gyokusen zo 天保四年 (Tenpo 4th year, Dec 1833/Nov 1834) 玉仙 Gyokusen (False date for deceptive purpose)

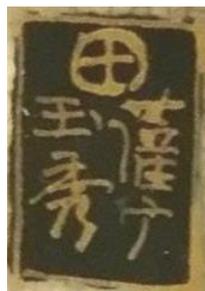
GYOKUSHO
玉祥 / 玉章



satsuma-yaki-database

玉章, also Gyokusho but different anji (and maker)

GYOKUSHU
玉秀





Gyokushu – Meiji periode

(discussion: although there is a Gykoshu who produced very good quality work, there is also a lot of “Dai Nippon- Satsuma yaki- Gyokushu ” marked pottery on the market what is in our opinion Chinese fake Satsuma , similar to what is called Royal Satsuma, most of the time of bad quality, carelessly decorated and using an orange-colored gold. The mark is stamped and not painted.)

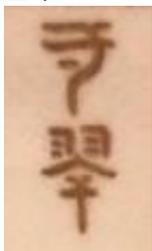


GYOKUSHŪ
(DO)
玉集



Kutani zo – Gyokushū do

GYOKUSUI
玉翠



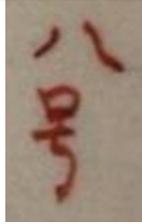
Gyokusui (pottersname) for Kinkozan- Meiji periode



Gyokusui for Koshida,

H

HACHI / Hachi-go –
Hachi shu
八



Hachi-go



Hachi-shu

Hachi = 8 / Hachi Shu 八州 -eighth province) Hachi-go?
Satsuma / Imari / Kutani - Showa pre- and postwar period

HACHIRYO /
Yatsumine
八嶺



Hachiryo (alternative reading: Yatsumine) , Late edo/early

Meiji

HAGOROMO
羽衣

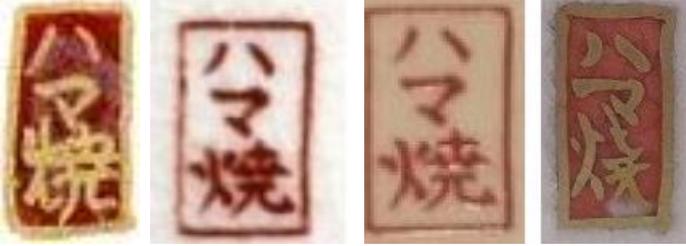


Hagoromo - Showa-2

HAKUSEN
伯泉

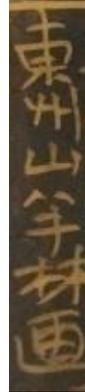


Hakusen for Tenraido workshop. 大日本 天籟堂 伯泉 画

| | |
|--|---|
| | <p>Dainippon Tenraido Hakusen Ga</p>  <p>Watano sei Dai Nippon Hakusen Byo , Hakusen for Watano Hakusen - Meiji-period (Kutani)</p> |
| <p>HAMA YAKI ハマ焼</p>  |  <p>Pottery produced in Yokohama City, Kanagawa Prefecture, decorated with a picture. It has been selected as one of Kanagawa's 100 specialty products. Also called "Yokohama-yaki"</p> |
| <p>HAMADA 濱田</p>  |  <p>Hamada for Taizan pottery Dai Nippon, Hamada sei</p>  <p>Hamada sei-Kofu ga Hamada – Meiji / Taisho period</p> |
| <p>HANBAYASHI 半林</p>  |  <p>Dai Nippon Hanbayashi ga</p> |



Dai Nippon, Fine Art Satsuma ware, Hanbayashi ga



left colom Toshuzan 東州山 Hanbayashi 半林 Ga

HARARA
原良



Satsuma, Harara gama (pottery name –

Showa 2

HARUNA / Haruna
Shigeharu
春名 / 春名 繁春



Dai Nippon Kutani, Eisei do, Haruna Shigeharu sei

Haruna Shigeharu (1847-1913) was a well known painter and decorator of Kutani ceramics during the Meiji period.

HASEGAWA /
Hasekawa
長谷川



Hasegawa



zo Hasegawa sei
Hasegawa produced very fine quality items.

HATTORI / Fuku Bu
服部





There were more Hattori's working in Meiji period and later.

Kyoho Hattori (date of birth and death unknown) was a Subakiyama/Chinzan School ceramic decorator and painter. He strived early on to improve ceramic painting, and in 1869 (Meiji II) he taught the Nishikite painting method in Hizen Arita at the behest of Nabeshima Kasso. He mainly used sketches and light colours and ink on silk paper, while applying the patterns of famous prints. When the Austrian Exposition was organised in 1873 (Meiji 6), Kyoho, who had previously painted on export ceramics in Tokyo, was selected for a short time to run a government factory in Shimotani (Taito-ku), Tokyo, and painted on Hizen and Owari porcelain. He took his works to Austria, where he achieved great fame. Later Kyoho turned to the study of plastic sculpture, and from 1881 (1881-4) he gave up ceramics and devoted himself exclusively to this work, but he lost his family fortune and has not been heard of since." Source: Tsuruta, Sumihisa/ <https://turuta.jp/story/archives/2414>)

Kyoho Hattori is best known for his overglaze painting in the style of Western still-life painting, which is totally different from the Japanese tradition. Since nothing about his life is known after 1881 is known, it is not likely that he continued to work in other styles, like kinrande. He may not be confused with two other Hattori's who both were working in kinrande Satsuma style.

There was also a Hattori working who generally produced very good and even high quality kinrande-Satsuma. He is referred to as a Kyoto based artist, although Tokyo is also possible. It was one of Kyoto's bigger/famous workshops. Incidentally, it is debatable whether there was a Hattori working in Kyoto, and whether it should not be Tokyo. There were no Hattori marks found with the place designation Kyoto, though many with Yokohama and very rarely with Tokyo.



Hard to read but according to I.Nagy / Asian Art Forum:

Cartouche in the middle,

大日本 - Dainihon - Greater Japan

薩摩焼 - Satsuma-yaki - Satsuma ware

服部製 - Hattori-sei - Made by Hattori

Right of the cartouche,

東京 - Tōkyō

Left of the cartouche,

五翠堂造 - Gosuidō-zō - Made by Gosuidō

In Yokohama a Hattori was working, who delivered work of less higher quality, with exceptions. This Hattori signed with Hattori sei zo, sometimes also including Yokohama. Hattori / Hattori sei zo was a mark of a Nishiki-Gama studio, producing Satsuma style Yokohama export ware from 1920 – 1940. Most of these products were mass produced for the export. The mark differs from the Hattori zo Marks.



Yokohama, satsuma

yaki (in Katakana) Hattori



Satsuma yaki (in katakana), Dai Nippon (last part in katakana)

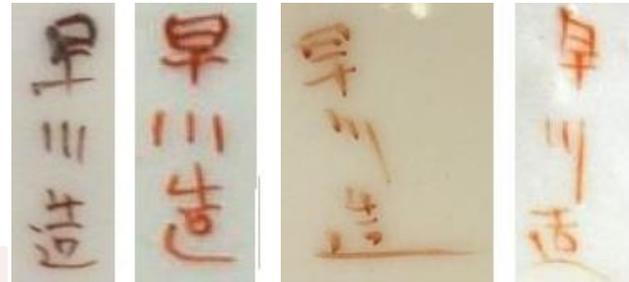
Hattori

HAYAKAWA

早川



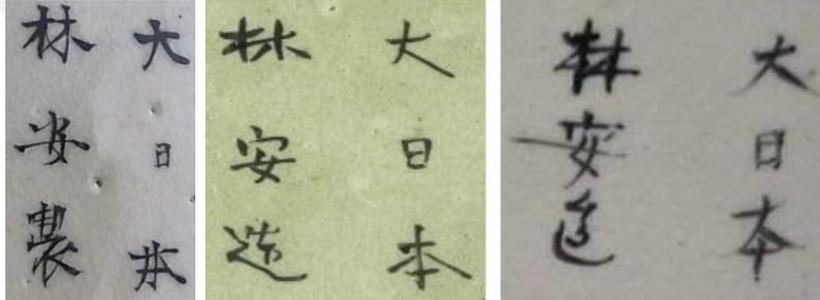
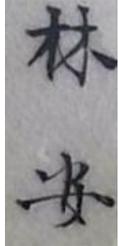
早 Satsuma Hayakawa – Meiji period



Kutani Hayakawa- Taisho

period

HAYASHI 林/
Hayashi Yasu 林安



Dai Nippon

Hayashu Yasu sei /zo

HINODE

日出 / 日ノ出



日ノ出

Dai Nippon, Satsuma, Hinode > kiln, Meiji period

HINODE SHOKAI

日出 商會



Hinode Shōkai (日出商會) Meiji period.
 Exporter of porcelain and antiques between ca.1887-1904.

“In November 1876, Toyo Morimura, Chushichi Date and Momotaro Sato established the retail store “Hinode Shokai” in a partnership at 6th Street, New York. In 1878, Toyo started his own business and established “Hinode Shokai Morimura Brothers” for exporting Japanese antiques and miscellaneous goods. In 1881, the company altered the corporate name from “Hinode Shokai Morimura Brothers” to “Morimura Brothers” for exporting pottery and porcelain ware. In 1899, Toyo Morimura died. In 1904 it became known as the Nippon Toki Kaisha in Tokyo, which became later the foundation of the Noritake company”. (M.Michels / Asian Art Forum)
 There is also a Noritake ware factory, during 1928-1946 known Chikaramachi, which changed the name in Innode Shokai in 1946.

HIRAKO /Hirako
 Kozan
 平子
 平子故山



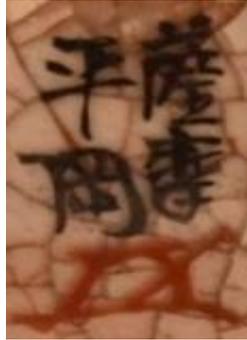
see Kozan

HIRAMATSU
 平松
 (Hiramatsu
 Motoyama
 平松 元山)



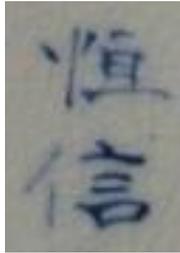
Hiramatsu Motoyama - Meiji period

HIRAOKA
平岡



Satsuma Hiraoka zo /sei (with kakihan) - Showa 1 en 2 period

HISASHISHIN
恒信



大日本, 薩广国, 錦谷製, 恒信画—“Dai Nihon (Great Japan), Satsuma (no) kuni (The Satsuma Fiefdom), Kinkoku Sei (Made by Kinkoku), Hisashishin ga (painted by Hisashishin)”

Hisashishin – painter Meiji period

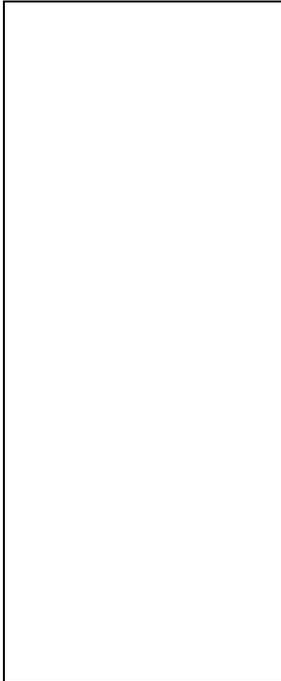
HODODA / HODOTA
保土田



Satsumayaki Hododa Sei - 薩摩焼 保土田 製 - Meiji period

Satsuma

The Hododa signature may also be a traders name established in Yokohama from the late Edo / Meiji period and not just from a studio or pottery. The founder was the former tea trader Takichi Hododa. The quality of the assortment varies from medium to high. Hododa often only appears in the signature, but also in quality products with the name of the decorator. There is a difference of opinion about the pronunciation of Hododa or Hodota. However, Hododa and Hodota are both correct, since they both appeared in an advertisement and attached label (both ca 1890) by the bearer of this name.



Hododa in an advertisement



Hododa on a stamped label

HOGETSU
峰月/ 浦月
Wada Hogetsu 和田
峰月



Hogetsu 峰月



Dai Nippon, Wada Hogetsu, Horindo ga – Late

Edo

HOGYOKU
宝玉



Dai Nippon, Satsuma, Hogyoku –

Meiji period

HOKEI
芳桂



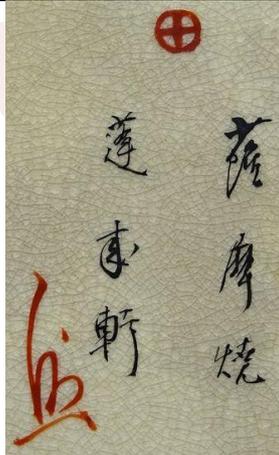
Hokei, with "fuku" in red seal
Hokei- late edo-early meiji

HOKUSEI /Kitahoshi
北星



Dai Nippon Hododa zo Satsuma yaki Hokusei ga
Kitahoshi is a family name- Hokusei a place, litt. Northern Star

HORAIKEN
蓬莱軒 / 蓬来軒



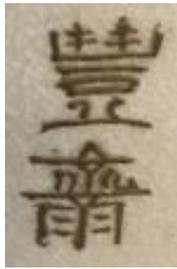
Satsuma Yaki, Horaiken
Horaiken, possibly not the name of the maker but made to order for Horaiken, a famous eelrestaurant in Nagoya

HORINDO
芳林堂



Dai Nippon, Wada Hogetsu, Horindo.

HOSAI / Yutaka
Itsuki
豊齋



Hosai / Itsuki



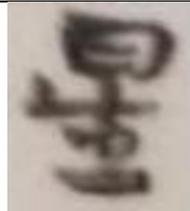
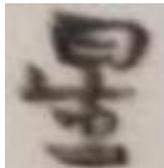
豊齋 Hosai also read as Yutaka Itsuki - Meiji period

HOSEI / Hotai
補



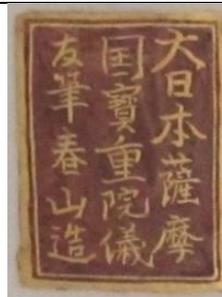
Hosei- Meiji period

HOSHI
星



Hoshi – Meiji period

HOSHUIN
寶重院

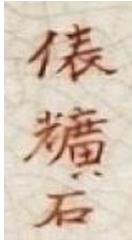


Dai Nippon, Satsuma kuni, Hoshuin, kiyu hitsu, Shunzan zo.

(Shunzan decorated, Hoshuin, potter)

Hoshuin – pottersname – Meiji period

HYOKOSEKI
 (see Koseki, Tawara)
 俵糠石
 俵光石



Tawara Koseki



Tawara Koseki ga

Tawara Koseki – Late Edo, Meiji

NOTE: Although 俵糠石 is read as Hyokoseki by Louis Lawrence and Bonhams Auctionhouse, it is actual not the proper reading. Tawara Kōseki is the proper reading for 俵糠石 or 俵光石, and under no circumstances this reads as “Hyōkōseki” (I. Nagy, Asian Art Forum)

ICHISEI
 一聲



Ichisei – Meiji period

IDE
 井出



Kutani – Ide sei –Taisho periode

IKEDA
池田



IKEDA GOMEI SEI KINTEI”, een handelshuis te Kobe, Meiji periode

IKKO / Ichika / Ichiko

一香



Ikko ga , Painted by Ikko

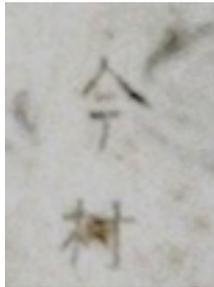


Ikko was painting for the Kinkozan Studio - Late Meiji

Others:

一光 Yogohagi Ikko (1850-1924)

IMAMURA
今村



Imamura Rokuro / Mikawachi kiln Hirado

Imamura – Late Meiji-Taisho period

IMOTO
井本



Dai Nippon Imoto sei...ga

Imoto- Pottery name - Meiji period

IMURA
井村



Dai Nippon Yokohama Imura-za 日本横濱 井村 造



Nippon Yokohama Imura Zo - 日本横濱今村造 Nippon

Yokohama Imura china is from the late Meiji period, circa 1890 and may have extended through at least the early Taisho (1912-1926).



Dai Nippon Imamura Zo / Yokohama-Kutani style

Yokohama broker Imura Hikotaru (Hikojiro) started the Imura Toki Kaisha (Imura Pottery Company) in Yokohama in 1876 and began exporting finely decorated sharkskin-textured ceramics toward the end of the Meiji Era. The company developed quickly and came to employ finally more than thirty ceramic painters. Many of these Yokohama "etsuke" (painted wares), mainly popular between the 1880's to 1900's, were produced for export. Imura handled very high quality porcelains, including special-order products enameled by Kozan and other leading studios of the day. Imura's name was on the list of Japanese potters in the official catalogue of exhibitors at the 1893 World's Columbian Exhibition (Chicago World's Fair). Imura Toki Kaisha closed in 1912

IPPO (IPPOU)
/Kazumine /Ichimine
一峯



Kazumine – Meiji period

ISHUIN / Ijuin
伊集院



ishuin - Tanzan



Ishuin – Hozan



Satsuma – Hozan - Ijuin



Dai Nihon Satsuma

yaki Ishūin Hōzan ‘

Ishuin / Ijuin - Meiji period

IWAI / Iwai Hakusan
岩井



Iwai Hakusan – Taisho period

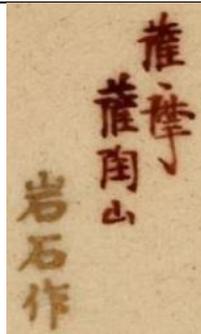
IWAIDA / Keida
慶田



Satsuma, Iwaida with Kakikhan

Iwaida, Meiji period (according to Louis Lawrence Satsuma Romance this mark is Iwaida, where most other say it is Keida (慶田 / Keida Masataro)

IWAISHI
岩石



Satsuma Satsutozan Iwaishi saku – Post war Showa 2

IWANO
岩野



Iwano – Meiji before 1900

IZUMO JAKUZAN /
WAKAYAMA
若山 / 出雲若山



Izumo Jakuzan / Dai

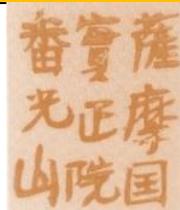


Correct reading for 若山 is Jakuzan, not Wakayama.

出雲若山 – Izumo Jakuzan is the trade mark of Fujinayaki (布志名焼) from Izumo/Shimane and produced export pottery in the Meiji period.

J

JISSEI-IN
實生院
實正院



Satsuma Kuni, Jissei-in, Bankozan



Dai Nippon, Choshuzan (factory),

Satsuma kuni, Jissei-in (pottery) Kagetsu ga (painter)

| | |
|---|---|
| |  <p>Dai Nippon, Satsuma kuni, Jissei-in (pottery) Fuzan ga (painter)</p> |
| <p>JITTEI 實定</p>  |  <p>大日本薩摩國錦谷作 共道山實定画</p> <p>Dai Nippon, Satsuma kuni, Kinkoku saku, Kyodozan, Jittei ga.</p> |
| <p>JOKO 常光</p>  |  <p>大日本國光堂薩摩國錦光山常光画</p> <p>'Dai Nihon Kunimitsu/Kokukōdō Satsuma kuni Kinkōzan Jōkō ga' Painted by Jōkō</p> |
| <p>JONAN 城南</p>  |  <p>Jonan Seizan – Early Meiji</p> |

JOSETSU

如雪

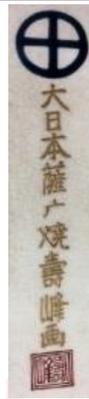


Satsuma keida sei – Joetsu ga

Taisho period

JUHO

壽峰



Satsuma yaki – Juho, with kakihan Juho



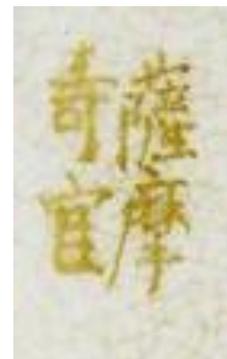
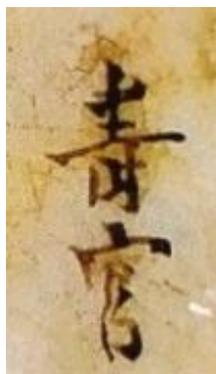
kakihan Juho

Juho – Meiji period

JUKAN /
CHIN JUKAN

壽官

壽官



1906)

寿and 壽 are both Okubuki, 壽 however is a “Jinmeiyō kanji”, a character for use in personal names.

Satsuma, Jukan / Chin Jukan XII (1835-



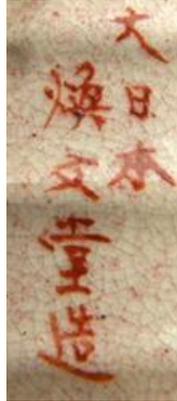
Jukan zo



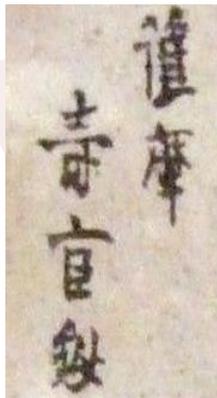
Chin Jukan XII with gosu blue mon,



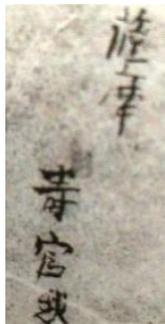
Jukan written as 寿泛 (泛 also reads as read as Jukan)



Dai Nippon, Chin Jukan zo , XII (1835-1906)

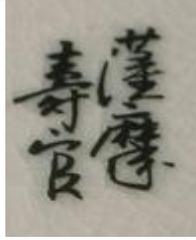


Satsuma, Jukan sei, Chin Yukan XIII



impressed mark

Satsuma, Jukan, sei, Chin Jukan XIV (b. 1927)

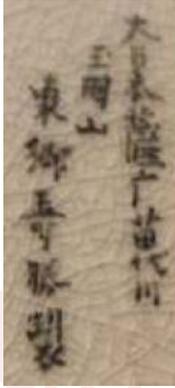
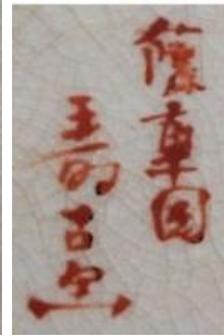


Satsuma, Jukan, Chin Jukan XV (b. 1957)

Chin Jukan XII (1835 - 1906) (potter)

Chin Jukan Workshop (established c. 1598)

The fifteenth Chin Jukan is also a nationally and internationally recognized craftsman. He graduated from Waseda University in 1983, and went on to study ceramics in Italy and South Korea. The Chin Jukan kiln has been visited by members of the Japanese Imperial Household and the President of South Korea; a proof of its importance in the history of the craft and as a symbol of the relations between the two cultures. In 1597, the 17th Lord of the Satsuma Clan, Yoshihiro SHIMAZU, took up the war against Korea for the second time. A year later, approximately 80 Korean potters were brought back alongside SHIMAZU, and half of them settled in Shimabara in Kushikino area. Among them was Dang Kil, coming from the distinguished Shim family of Kyongsangbukudo Cheong Song, that once the family member wed to become the Empress Consort of Sejong of the Fourth Li Dynasty. In 1603, Shim Dang Kil relocated from Kushikino to the village of Naeshirogawa, and went on to establish the Naeshirogawa Ware Kiln in 1605. 18 years later, by the order of the Satsuma Clan, Shim Dang Kil was said to have found the China (white) clay with his colleague Park Pyung Eui, and went on to develop what we refer to as Satsuma Ware today. For approximately 400 years, Shim family have passed on the mastery through generations, literary from fathers to sons, whom all have lived amidst the Satsuma legacy. As history progressed, the winds of change brought by the Meiji Restoration blew coldly over the potters of Naeshirogawa, but Shim Soo Kwan the 12th, then serving the 28th Lord of Satsuma, Nariakira SHIMAZU, was allowed to send a pair of large flower vases to World Exposition in Austria in 1873. The artistry of Shim the 12th was immediately recognized by the international audience and subsequently opened up trade paths for Satsuma Ware to Austria, Russia, America, and other countries and made Satsuma Ware the pronoun of the Japanese ceramics. In 1875 as the Satsuma Clan's support system shunned, Shim Soo Kwan the 12th took all the aspects (including financially) of the kiln to his own and devoted himself to the restoration of Satsuma Ware by enforcing independent management. Playing a leading role for other producers, while overcoming adversary and weathering this period of confusion, he was regarded as the restorer of modern Satsuma Ware. Couple generations down, Shim Soo Kwan the 14th is known as a main character in Ryotaro SHIBA's novel "The Heart Remembers Home." He exhibited a large flower vase at the Osaka World Exposition in 1970 and subsequently showcased the "Shim Soo Kwan Exhibitions" which traveled throughout Japan. In January of 1999, his son Kazuteru Osako, took on the name Shim Soo Kwan the 15th, who carries out his family tradition of ceramic art to this day. Gyokuzan is an artistic name of Chin Jukan XII. "...In 1858 Jukan was appointed head of the Government factory at Nawashiro-gawa. But in 1868, when feudalism was abolished, the factory had to be closed. Subsequently it was opened under the auspices of a company; Jukan's services, being still retained as superintendent. Jukan then set up on his own account, assuming the art name Giokozan (Gyokusen)." See: Frank Brinkley, Japan (China), Its History, Art and

| | |
|--|---|
| | <p>Literature (Oriental Series), Boston & Tokyo, J.B. Millet Company, 1901-2, 12 vol .Chin Jukan's Naeshirogawa pottery is located at Miyama in Kagoshima (Kyushu), and was until recently operated by Chin Jukan XIV(.</p> <p>Zie Gyokuzan,</p> |
| <p>JUKATSU / Togo Jukatsu 壽勝 / 東郷 壽勝</p>  |   <p>Jukatsu ga</p>  <p>Jukatsu sei</p>  <p>東郷壽勝製</p> <p>玉明山 大日本薩廣苗代川</p> <p>Dai Nippon Satsuma Naeshirogawa Gyokumeizan Togo</p> <p>Jukatsu sei</p> <p>“Togo Jukatsu (1855-1936) - also known as Jukatsu Boko - was a partner of Chin Jukan. He was not only an excellent ceramist himself, but as a successful businessman he sold Satsuma ceramics all over Japan, including to foreigners in Kobe and Yokohama. In 1901 on the 1st National Ceramic Industry Association, Satsuma pottery was exhibited by Togo Jukatsu such as finely carved insect cage incense burners, Shichifukujin figurines, vases and tea utensils.”</p> |
| <p>JUKO 壽古 寿光</p>  |     <p>Juko ga</p>  <p>Juko – late Edo-Meiji period, Kagoshima based</p>  <p>薩摩國</p> <p>壽古画</p> <p>Satsuma kuni,</p> |

JURO / JURO gama
十郎 / 十郎窯



Satsuma/ Juro gama

A still existing kiln in Higashiichikicho, Hioki City, Kagoshima Prefecture.

K

KA
嘉



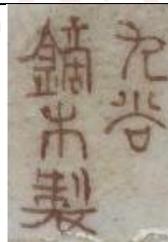
Ka – Meiji-Showa 1

嘉 Also reads als Yoshi, Yoshimine and more

KABURAGI
鑄木



Kaburagi



Kutani- Kaburagi sei

KADO/ KAWADO
河土



KAGETSU
鹿月/佳月



Dai Nippon, Satsuma Jitsu sei, Choshuzan, Kagetsu ga.



Kagetsu 佳月



Dai Nippon, Satsuma, Jitsu Sei, Choshuzan, Kagetsu Ga

Kagetsu, Painter, often working for Choshuzan – Meiji period



佳月 Kagetsu with Gosu blue mon, certainly not the same Kagetsu as above..

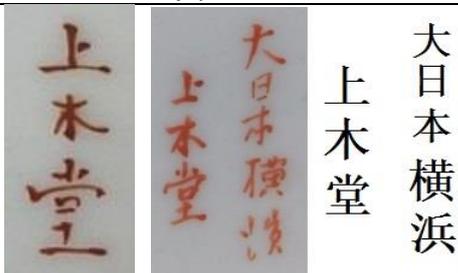
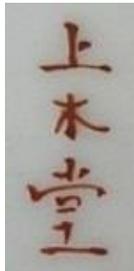
KAKIMOTO
柿本



Kakimoto sei

Kakimoto- Meiji period

KAMIKIDO /
Uekido
上木堂



大日本横浜
上木堂
Dai Nippon Yokohama Kamikido or Kamiki Do

(Kamiki Firm)

Kamiki Do/ Ueki Do –Yokohama based tradinghouse Meiji-Taisho

KANAE
鼎



Nippon Kanae

KANAWA
金和



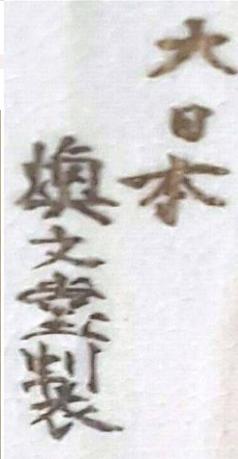
日本薩摩國產
寶曆元年四月
金和作之製

Left: Nippon Satsuma Kuni San (product of Satsuma county)

Middle: Hereki Gan-nen Shi-gatsu (apocryphal date, meaning Horeki period 1st year 4th month = april 1751)

Left: Kanawa Saku no sei (Kanawa made this)

KANBUNDO
煥文堂



Dai Nippon Kanbundo sei



造堂文煥 都京本日本大

Kanbundo zo

Dai Nippon, Kyoto,



西京 sakyo (litt. Western capital=Kyoto) 煥文堂 Kanbundo zo

Kanbundo, Company name – Late Meiji-Taisho period

KANE (YOSHI)

吉



Kane-yoshi zo

Kane-Yoshi , kiln – Taisho-Showa periode

矩 (nori) is a carpenters hook, but as a name it is pronounced as Kane.

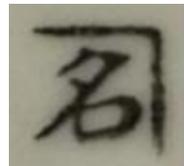
It's a kind of logo for several people working for the Kane kiln during late Meiji- Showa 1 period:



Kane-Han



Kane-Naka



Kane-Na



Kane-Hisa



矩科 Kane- ka.

KANJIRO

幹二郎

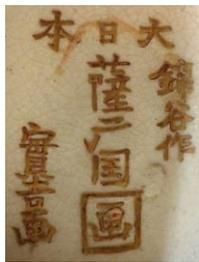


Satsuma, Kanjiro zo

Companyname – post war

KANKICHI

寛吉



大 錦谷作
日 薩 廣 國 画
本 薩 廣 國 画
寛 吉 画

Dai Nippon, Kinkoku saku, Satsuma

kuni ga, Kankichi ga /sei

Kankichi, painters name – Meiji period

KASHIDA /
Kashida Ginsho

榎田

榎田 吟松



Dai Nippon, Tokyo, Satsuma yaki,

Kashida Ginsho sei



Hododa zo, Kashida



Kashida, with seal Ginsho

Kashida – Meiji period

KATEI
柯亭



村亭画 Katei ga – Early Meiji period

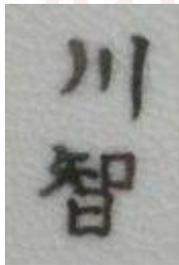
KATO
加藤



Katō zo

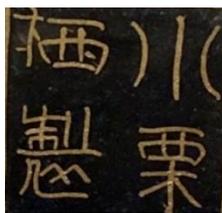
Kato – Meiji-Taisho period

KAWACHI
川智



Kawachi – Showa 1 period

KAWAGURISU
川栗栖 /
Possible 小栗栖
Ogurusu



Kawagurisu /Ogurusu – Meiji period

KAWAMOTO /
Kawamoto Eizan
川本 榎吉



Kawamoto Eizan – Late Meiji-early Taisho

KAWAMOTO /
Kawamoto
Hansuke
川本 / 川本半介



Nihon Yokohama Kawamoto ni tsui

(behorend bij)



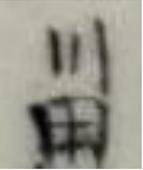
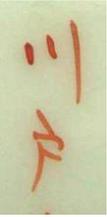
Dai Nippon 大日本 Yokohama 横浜 Kawamoto 川本 Zo Kore 造之
Kawamoto Hansuke – Late Edo-early Taisho

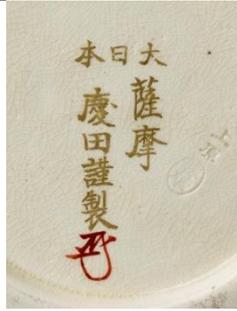
KAWASA
カワサ



Nippon, Yokohama, Kawasa zo (Kawasa in katakani)

Kawasa – Taisho period

| | |
|---|--|
| <p>KAWATA 川田</p>  |  <p>Satsuma, Kawata sei (mi=kakihan) Kawata – Meiji period</p> |
| <p>KAWATO 川と</p>  |  <p>Nippon Yokohama Kawato Zo – Kawato – Late Meiji-Taisho period</p> |
| <p>KAZUMINE / Ippou/Ichimine 一峯</p>  |  <p>Kazumine – Meiji period (the name can also read as Ippo(u) or Ichimine.)</p> |
| <p>KEIDA (Keida Masataro 1852- 1924) 慶田</p>  <p>kakihan</p> |  <p>Satsuma – Keida + Kakihan, Meiji-Taisho periode</p> |



dai nippon, Satsuma, Keida kinsei

Keida Masataro was born in Kagoshima Prefecture in 1852. He succeeded his uncle at the Keida kiln in 1894 improving the quality of Satsuma ceramic wares. Keida Masataro was famous for his open work decorations. His works were so fine that they were exhibited in the 1904 Saint Louis Exposition and at the Japanese and British Exhibition of 1910 alongside those of famous artists such as Kinkozan, Tozan and Shozan. Subsequently they were also presented at the Panama Pacific International Exhibition in 1915. He died in 1924, aged 73.

According to Lawrence / Satsuma Romance of Japan Keida is also known as Iwaida.

Discussion:

Keita Pottery” Satsuma ware

In “Modern Okinawan Settler Merchants” by Nishizato Yoshiyuki 1982 (Hirugisha), Kakutaro Keida (1867-?) is mentioned as one of the representative Kagoshima merchants (pp.57-59). In 1879 Kakutaro came to Japan at the age of 12, and later became the third head of the Keida Store, which was established by his uncle Masasuke, and became an influential merchant. He became the third head of Keida Shoten, which was established by his uncle Masasuke, and became an influential merchant. However, he seems to have been a man who devoted himself solely to business, while other merchants actively entered the political world. The book cites the following article in the Ryukyu Shimpo dated September 29, 1900, which introduced Kakutaro.

“Mr. Kakutaro Keida’s store is located at 207 Higashi, Naha Ward, and the main store in Kagoshima is managed by Mr. Masataro Keita. The main store in Kagoshima is managed by Mr. Masataro Keida, and his business is mainly liquor, soy sauce, etc. Mr. Keida is currently working as a director of the Kagoshima Steamship Company.”

The “Masataro Keita” mentioned above may be the owner of the Keida Pottery Company in Kagoshima. The Tanoura Pottery Company was established in 1871, drawing on the lineage of the Tateno Pottery Factory, and after several changes of management, it became the property of Keida Mohei in 1890, and was later taken over by Masataro. -(Kenichiro Nomoto 1985, “History and Diversity of Satsuma Ware,” Satsuma Ware: Its History and Diversity, exhibition catalogue). It is still in operation today as Keida Kiln.

The Keida Pottery, along with Shen Jugan of Naeshiro River, was one of the leading producers of Satsuma ware in the Meiji period. The following advertisement appeared in the guidebook “Kagoshima Prefecture Guide” published in 1909 to commemorate the opening of the Hisatsu Line.



The above advertisement mainly says that it is a “Satsuma pottery kiln”, but on the left side it says “sugar wholesaler Keida Honten”, which suggests that it was the main body of the company. On another page of the same guide, the name of “Masataro Keida” is listed as “sugar merchant,” “ceramics merchant,” and “ceramics manufacturer. According to a previous interview at Keida Kiln, the Keida family has been engaged in trading in Okinawa since ancient times. In other words, although there are some discrepancies in the products handled between the Ryukyu Shimpo and the Kagoshima Prefectural Guide*, we can assume that the two “Keida Masataro” were the same person. We can imagine that Keida Shoten, who made a fortune by trading with Okinawa, bought a kiln and started producing Satsuma-yaki as a kind of “business expansion”. (Watanabe Yoshiro - 2011/11/5)

KEIDA / Tanoura
Keida
慶田ノ浦



Tanoura can be written as
田ノ浦
田野浦
田之浦
田の浦



慶田ノ浦之薩摩

Satsuma Tanoura Keida (with different Kakihan as Masataro Keida) . Tanoura is a town on Kyushu Island, north of Kagoshima
Keida – Taisho-Showa 1 period



田の浦 Tanoura

KEIGAKU
桂岳



Keigaku – Taisho-Showa 1 period

KEIGYOKU
溪玉



Keigyoku Ga – Bijutsu Satsuma Yaki.

Keigyoku 溪玉 (画 Ga) may also be 溪玉画回 Tani Gyokkai

No further information. Meiji-period

KEISEN
圭仙
桂仙



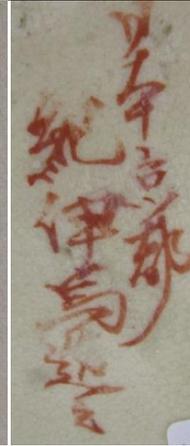
Keisen with kakihan

Keisen – Late Edo-Meij period



Tanabe Keisen: Kutani 'Kaga men'ya sei Tanabe Keisen gaku' (Made in Kaga Tan'ya and painted by Tanabe Keisen).

KIIMA / Kijima
紀伊馬



日本京都紀伊島造Nippon,

Kyoto –Kiima zo

KIKKO / Kikko-en
橘香園
吉向



Company name 橘香園 Kikko-en 'mandarin orange garden/orchard'. - Meiji period
(the name also translates as



Also read as Kikko, probably Taisho-Showa period

KIMURA
木村



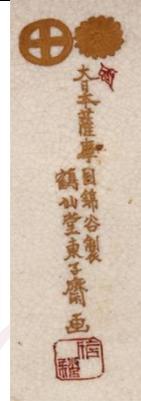
Kutani Kimura

KINKA
錦花



Kinka , Late Edo –early Meiji

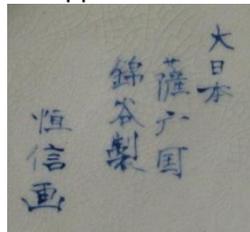
KINKOKU
錦谷



Dainippon Satsuma Yaki , Kinkoku sei



Dainippon Satsuma Yaki Kinkoku (maker) saku Hichozaan Tsunenobu (schilder)ga

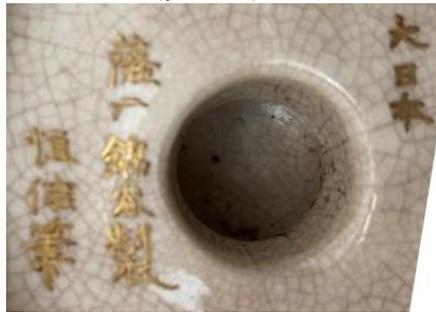


大日本, 薩广国, 錦谷製, 恒信画—“Dai Nihon (Great Japan), Satsuma (no) kuni (The Satsuma Fiefdom), Kinkoku Sei (Made by Kinkoku), Hisashishin ga (painted by Hisashishin)”



Dai Nippon – Kinkoku Saku (potter) – Satsuma Kuni –

Kankichi Ga (painter)



'Dai Nippon Satsuma Kinkoku sei Tsunenobu hitsu'

大日本 薩摩國 錦谷製 恒信筆



Dai Nippon, Satsuma Kuni , Kinkoku sei, Kokuzan Toshisai ga

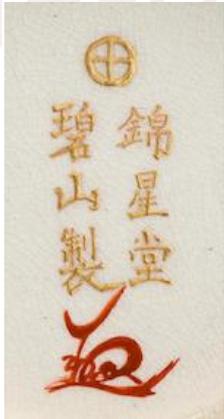
Kinkoku is a potter's name, signature is often accompanied by the name of the painter.

KIN NISHIKI

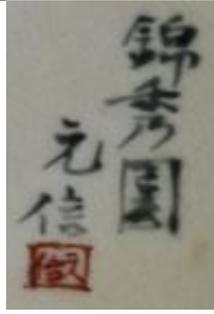
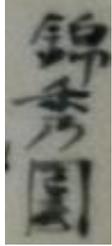
金錦



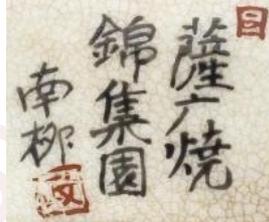
Kin Nishiki : not a name but a signature meaning gold brocade. Nishiki is a style form, also applied in Kyoto. Nishiki-e (, "brocade picture") is a type of Japanese multi-colored woodblock printing. This style and technique is also known as Edo-e, (江戸絵, edo-e),

| | |
|--|---|
| | referring to Edo, the name for Tokyo before it became the capital. See: Nishiki |
| <p>KINOSHITA 木下</p>  |  <p>Kinoshita – Taisho-Showa 1 period</p> |
| <p>KINRYU-EN 錦柳園</p>  |  <p>Satsuma yaki, bijutsu, Kinryu-en</p> <p>Kinryu-en (Kinryu garden)- Meiji perod</p> |
| <p>KINSEIDO / Kinseido Hekizan 錦星堂</p>  |   <p>Kinseido Hekizan zo</p> <p>Kinseido: (“Brocate Star Hall”, what may be a studio name, but since it only comes as part of Hekizans signature most likely the given name of Hekizan) – Meiji period</p> |
| <p>KINSEN 金仙</p>  |  <p>Kinzen zo</p> <p>Kinsen, Meiji period</p> |

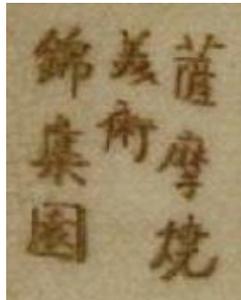
KINSHU / Kinshu-en
錦秀園



Kinshu-en Motonobu 錦秀園 元信



Satsuma yaki, Kinshu-en Nanryu 南龍



Satsuma yaki, bijutsu, Kinshu-en
Kinshu-en (Kinshu garden)- Meiji perod



金舟 Kinshu written different, can also be read as Kinfune

KINSUIDO

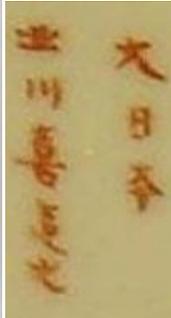
金水堂



Kinsuido – Meiji period

KITAGAWA

北川



Nippon, Kitagawa, ki saku zo no

Kitagawa- Meiji period

KITAMURA

喜多村 / 北村

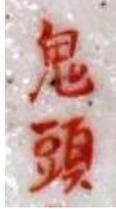
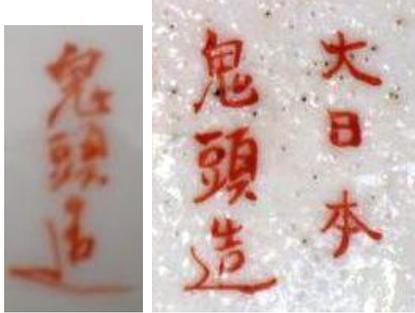
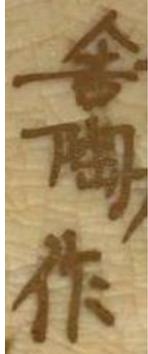
Kitamura Yaichiro

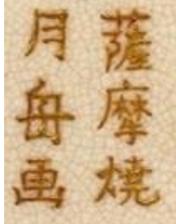
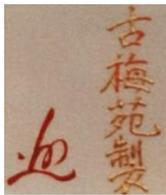
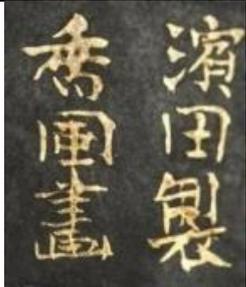
北村 弥一郎

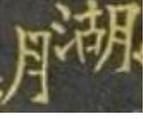
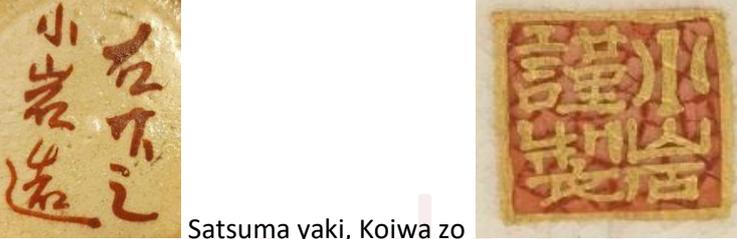
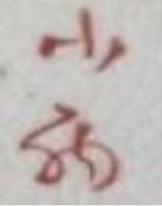
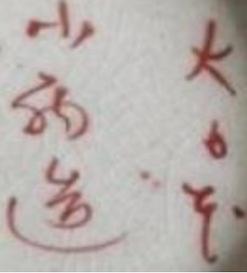


Kitamura sei zo 喜多村 製造

Kitamura – Meiji period

| | |
|---|--|
| | <p>KITAMURA 喜多村</p> <p>Not to confuse with Kitamura Yaichiro 北村 弥一郎, who was born in Kanazawa and studied in 1891 under ceramic engineering Wagener at Tokyo Shokko Gakko. Kitamura worked for the Ministry of Agriculture and Commerce in 1892 and then became the President of Seto Toki Gakko and then taught at Ishikawaken Kogyo Gakko. Itaya Hazan was his colleague. Kitamura visited Limoges and Sevres during his trip to France in 1902. Kitamura was employed by Shofu Toki Goshi Gaisha in Kyoto in 1917 and became the technical advisor of the company. Kitamura specialised not only in ceramics, but also in glass, tiles and cement. Yaichiro Kitamura was also a doctor of engineering. He died in 1926.</p> |
| <p>KITÖ 鬼頭</p>  |  <p>Dai Nippon Kitō zo</p> <p>Kitō – Late Meiji-Taisho period</p> |
| <p>KITO-KEN 奇陶軒 奇陶軒</p>  |  <p>Satsuma Kito-ken.</p> <p>Kitp-ken , pottery name, Late Edo-Early Meiji period</p> |
| <p>KIYOMIZU /Shimizu 清水</p>  |  <p>Kiyomizu Asahi –Meiji period (possible Asahi, located in Kiyomizustreet Kyoto, centre of potteries and studios).</p> |

| | |
|--|---|
| <p>KIYOSHI 月由</p>  |   <p>Satsuma-Kiyoshi ga Kiyoshi – Late edo-Meiji period</p> |
| <p>KIYUU 喜遊</p>  |  <p>right: Kinseizan, middle: Dai Nippon koku, Satsuma yaki, Hododa sei, left: Kiyuu</p> |
| <p>KO 古</p>  |  <p>KO, Showa Ko can be read in many different ways as Kosaki, Koshio, Koyanagi, Hisashi and Furutaka</p> |
| <p>KOBAIEN 古梅園</p>  |   <p>Kobaien sei</p> |
| <p>KOFU 香風</p>  |  <p>Hamada sei, Kofu ga Kofu- Meiji period</p> |

| | |
|--|---|
| <p>KOGETSU / Yamaguchi Kogetsu 江月 湖月</p>  |  <p>Kogetsu ga Yamaguchi Kogetsu 山口 江月 Painter/printmaker- Meiji period</p> |
| <p>KOICHI 浩一 光一</p>  |  <p>高崎 光一 takasaki koichi (active ca. 1900)</p> |
| <p>KOIWA 小岩</p>  |  <p>Satsuma yaki, Koiwa zo Koiwa-Meiji period</p> |
| <p>KOKOMA 小駒</p>  |  <p>Dai nippon, Kokoma zo Kokoma- meiji period</p> |
| <p>KOMYO DO 光明堂</p>  |  <p>本日大 光薩 明廣 堂錦 春谷 山製 山春</p> <p>Dai Nippon, Satsuma, Kinkoku sei, Komyo do, Shunzan (with Shunzan seal) Komyo Do: probably a brand, traders name, meaning 'lightning hall' - Meiji period</p> |

KONISHI
小西



Dai Nippon Konishi zo (+ right/ left and number annotation referring to the place of the object in the row)

Konishi – Meiji period

KÖRIN
光林

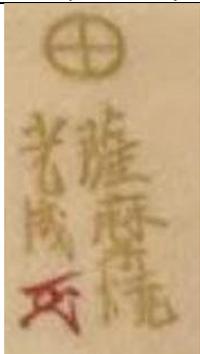


The signature in gold: 應舉 Ōkyo.

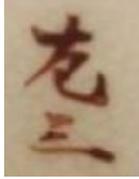
Maruyama Ōkyo (圓山 應舉, June 12, 1733 – August 31, 1795), born Maruyama Masataka, was a Japanese artist active in the late 18th century. He moved to Kyoto, during which he studied artworks from Chinese, Japanese and Western sources. A personal style of Western naturalism mixed with Eastern decorative design emerged, and Ōkyo founded the Maruyama school of painting.

The seal in red is of the actual decorator 光林 Körin, assumably after a work by Maruyama Ōkyo.

KÖSAI
篁 / 光歳 / 光齋



Satsuma yaki Kōsai 光歳

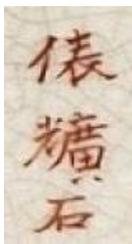
| | |
|--|---|
| |  <p>大日本 / 帝國 美術 陶器 / 薩摩焼 ??? 製 / 画附 作人 / 豊田 光齋 (Great Japan-Empire - beautiful art pottery – Satsuma ware – Made by (illegable) – Painted by Toyota Kosai.) left column Toyota 豊田 Kosai 光齋 – Late Edo-early Meiji</p> |
| <p>KOSAN / Shozo 乞三 庄三</p>  |  <p>Shozo-Showa 1 period</p>  <p>Kutani Shozo 九谷庄三</p> |

satsuma-database

KOSEKI
 壺石 / Tawara
 Koseki
 俵壺石
 俵光石



KOSEKI 壺石



Dai Nipponu, Satsuma yaki, Tawara Kyokozan,

Koseki 壺石ga, painted by Koseki



Tawara Koseki



Tawara Koseki ga

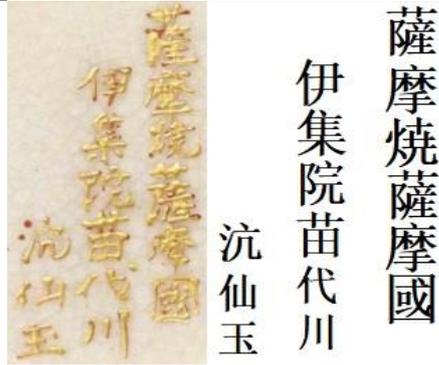
Tawara Koseki – Late Edo, Meiji

Tawara Koseki worked in the late Edo/Meiji period, and to our knowledge always in "Imperial Satsuma" style, with gosu blue Shimazu mon, which suggests the late Edo period. But since he signed much of his work with the addition 大日本/ Dai Nihon, it is clear that a significant part of his production was done in the Meiji period, while the style did not change. Tawara therefore seems typical for Satsuma makers during the transition period from Edo to Meiji.

NOTE: Although 俵壺石 is read as Hyokoseki by Louis Lawrence and Bonhams Auctionhouse, it is actual not the proper reading. Tawara Kōseki is the proper reading for 俵壺石 or 俵光石, and under no circumstances this reads as “Hyōkōseki”. It is customary in case of Japanese artists that the art-names (pseudonyms) should be read “on’yomi” and the family names “kun’yomi”. In this case the family name is Tawara 俵 and the art name Kōseki 壺石 or 光石. (I. Nagy, Asian Art Forum)

KOSENKYOKU

沆仙玉



Satsuma Yaki, Satsuma kuni, Ijuin Naeshirogawa ,
Kosenkyoku (Naeshirogawa is a kiln (gama): 苗代川 / Ijuin: 院集院 on Satsuma items
= Ijuin-cho (Ijuin city), a town in the old Satsuma province (now Kagoshima prefecture).
Meiji period.

KOSETSU

幸雪



Kosetsu zo

Kosetsu-Meiji period / Miyagawa Kosetsu –Kyoto pottery Showa period

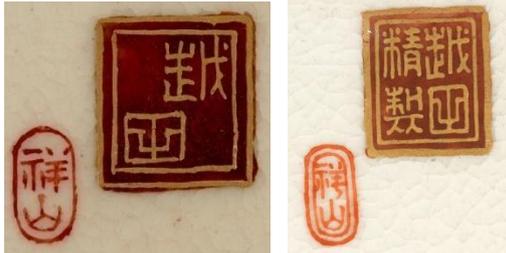
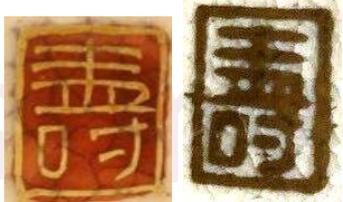
KOSHIDA

越田



Koshida - Meiji period until the 1970s

Note: Koshida is rather a company name and not a makers name. Active in the period
until 1927, restarted after the war. Producer of moderate to very high quality, in that
case the decorator is often also mentioned. Satsumaya was a tradename for Koshida.
It is not known when the Koshida company ended their business, but it is mentioned as
H. Koshida Satumaya several times in tourist brochures from the 1970s.

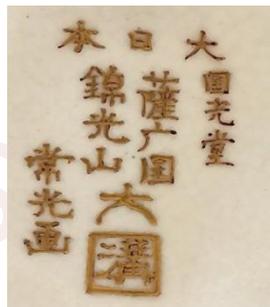
| | |
|--|---|
| |  <p>越田精製 Koshida seisei (excellent made by Koshida / Shozan in red seal)</p> |
| <p>KOSHU /Koushu 晃朱 光舟</p>  |  <p>Koshu is a city in the present Yamanashi Pref. and has developed a pottery and tile industry since old times, thanks to its location with clay of high quality, Some ware are Satsuma-like.</p> |
| <p>KOTOBUKI / Ju 壽</p>  |  <p>Kotobuki (or Ju), Taisho – Showa period</p> |
| <p>KOYOSHA 向陽舎</p>  |  <p>大日本東京 向陽舎製造 Dainippon, Tokyo, Koyosha sei zo</p> |

KUNIMITSU

国光



Dai Nippon, satsuma Yaki , Bunsei Ni Nen San Getsu Yo Nichi (文政 二年 三月 四日 Bunsei (1818-1830) March 4 1819 (Bunsei period, 2nd year, 3th month, 4th day) Tawara Kyokuzoan, Kunimitsu ga, painted by Kunimitsu



大日本 国光堂 薩摩国 錦光山 常光画 -

'Dai Nihon Kunimitsu/Kokukōdō Satsuma kuni Kinkōzan Jōkō ga' Painted by Jōkō 国光 also read as Kokuko, so 国光堂 is Kokukō dō, the Kokuko company)

KUSUBE

楠部

Sennosuke

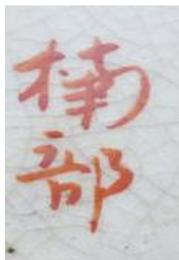
Kusube (1859-

1941) 楠部

Kusube Yaichi

(1897-1984) 楠部

彌弍



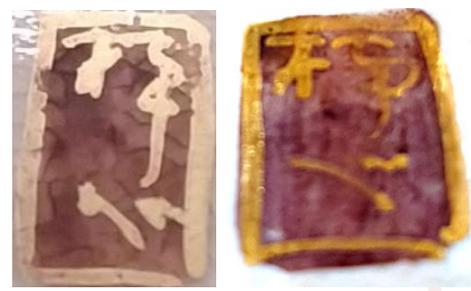
Sennosuke Kusube (1859-1941) 楠部 千之助





Dai nippon-Kusube

Fuzan – Kusube



Assumable Kusube: instead of the second kanji 部 (be) the decorator used katakana べ , so together 楠べ (Kusube)

Sennosuke Kusube (1859-1941) 楠部 千之助 founded the Kusube Pottery Trading Factory around 1880 and continued until World War II (he died in 1941). This Kusube workshop was a large company with many decorators responsible for the work what is offered with this mark. However, with regularity, his son Yaichi Kusube (born in 1897, and therefore certainly not working in the Meiji or early Taisho) is also mentioned as the maker of what is offered on ebay and other sales channels. However, Yaichi was a very opinionated and artistically highly regarded ceramist who went his own way from an early age, founding the avant garde group Akatsuchi (red earth) in 1920. Already in the Taisho period he received important awards for his work which is beautiful to look at, very different and not comparable to what was delivered by his father's workshop. His signature is also very different from the examples shown above.

Kusube Yaichi (1897-1984) 楠部 彌弌



Examples of Yaichi's signature.

Kusube, Kyotobased workshop - Meiji-Showa period
See: Nambe.

| | |
|---|--|
| <p>KYOKUDÖ 旭堂</p>  |  <p>旭堂 画 Kyokudō Ga, Kyokudō – Taisho period</p> |
| <p>KYOKUSAI 旭齋</p>  |  <p>Satsua- Kyokusai Kyokusai – Meiji period</p> |
| <p>KYOTO TOJIKI GOSHI KAISHA 資磁京 會器都 社合陶 (company name of Yasuda)</p>  |  <p>(Yasuda logo) 大日本 資磁京 會器都 社合陶</p> <p>亮山造</p> <p>Dai Nippon, Kyoto Tojiki, Goshi Kaisha, Okamoto Ryozan</p>  <p>Nihon Tojiki Satsuma-yaki Zenzan kore [o] tsukuru,</p> <p>Wares from the Kyoto Tojiki Goshi Kaisha usually have a cartouche with the full name of the company and /or the trademark (logo). The best known and most appreciated artist at this company was Ryozan 亮山. Other artists were Sozan, Sessan, Kizan, Hozan, Kanzan, Seikozaan, Shuzan and Unzan.</p> |

MAEJIMA
前島



MAKUZU
眞葛



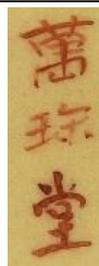
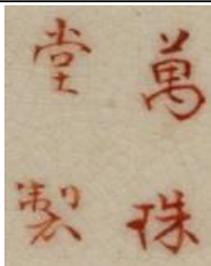
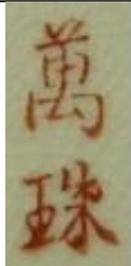
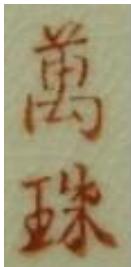
眞葛 Makuzu , most likely the Makuzu kiln/workshop (1871-1959) Meiji-Showa

MANDE
萬出



Mande – Dai Nippon sei

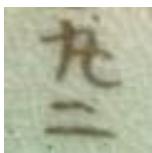
MANJU / MANJU DO
萬珠 - 堂
MANJUDO



Manju/ Manju do

Manjudo Co. Ltd. – Kyoto, companyname Taisho 2 - Heisei

MARUNI
丸二



Maruni, First part 20th century. Taisho-Showa 1. Producer of exportware. See:

Futaji. "Maruni & Co, Isokami Dori 6, Chome, Kobe, Japan. Manufacturer & Dealer in all kinds of porcelain satsuma ware." It appears as if this company continued to operate right up until the WWII or about 1938. After WWII labels with Maruni & Company appears on pieces of lacquer on metal (but not on pottery) with the addition Made in Occupied Japan and sometimes also the 'CPO' (Central Purchasing Office) meaning bought in to the US army souvenir trade.

MARU-TAI
太
太



Maru-Tai (Tai in Circle). Maru (circle) can occur with different kanji in it, mostly Showa-period and not Satsuma



Maru-ko



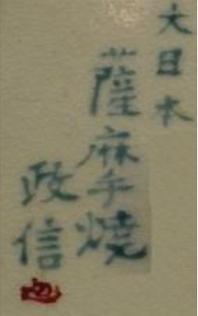
Maru-naka



Maru-hisa

Maru-Tai Brand, potteryname- Meiji period.

MASA NOBU
政信



Masa

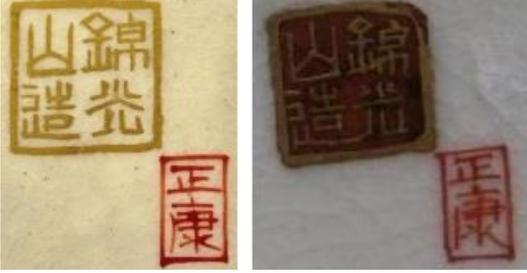
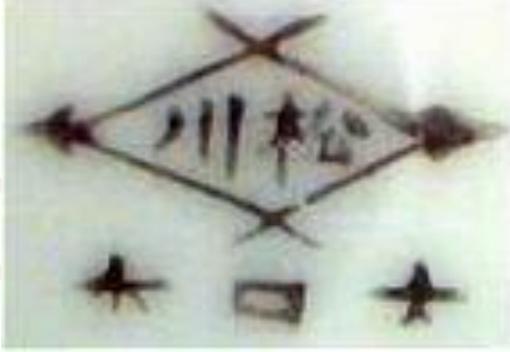
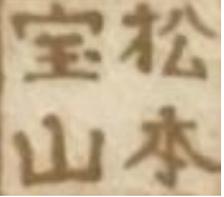
nobu with seal reading Sha and gosubblue Mon

Masa nobu – Late Edo-early Meiji period

MASAYASU
/Masayoshi
正康 / 政康



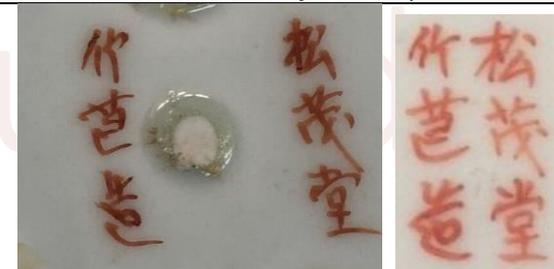
Masayasu for Hododa company.

| | | |
|--|---|---|
| |  | <p>Masayasu voor Kinkozan Masayasu-painter, working for Kinkozan and others – Early Meiji period</p> |
| <p>MATSUBARA 松原</p>  |  | <p>大日本松原製生山堂 - Dai Nippon Matsubara sei Shōzan dō (Kutani)</p> |
| <p>MATSUKAWA 松川</p>  |   | <p>Matsukawa –Meiji period</p> |
| <p>MATSUMOTO /Matsumoto Hozan 松本 / 松本 寶山</p>  <p>See: Hozan</p> |    | <p>With Full name: Matsumoto Hozan, Signed as 松本 宝山 or 松本 寶山</p> <p>Matsumoto Hozan for Yasuda</p> <p>Dai Nippon, Kyoto, Matsumoto Zan Ho (sec)</p> |



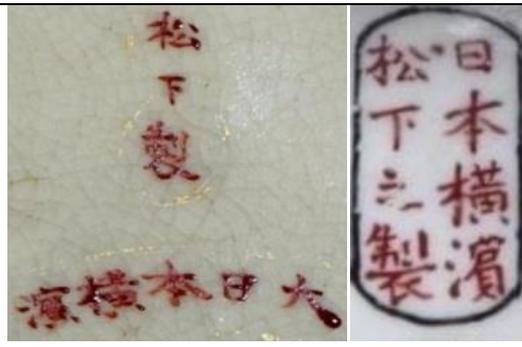
Hozan is a Kyoto based workshop, in Meiji period who also worked for Yasuda cie. High quality ware.
Matsumoto Hozan – Maiji-Taisho period

MATSUSHIGE DO /
Shomodo
松茂堂



松茂堂 Masushigedo - shomodo 竹芭 Chikuba zo
Late Edo- Meiji period

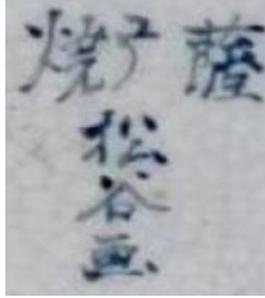
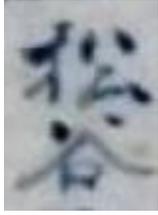
MATSUSHITA /
Shoka
松下



Matsushita-Yokohama sei
Matsushita, Yokohama- Meiji period

MATSUTANI

松谷



Satsuma yaki, Matsutani ga

Matsutani- Meiji period

MATSUURA

松浦



Dai Nippon Kyoto Matsuura Yuzan zo.

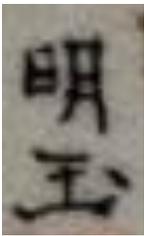
Matsuura was a famous potter in Japan of the times of the Meiji period and early 20th century. Examples are seen in many museums and galleries as well. He worked together with Kinkozan.

MEIGADO

明雅堂



Dai Nippon, satsuma yaki, Meigado kin sei

| | |
|---|--|
| |  <p>Satsuma, Meigado Kizan zo</p> <p>Meigado, company/kiln- Meiji period</p> |
| <p>MEIGYOKU 明玉</p>  |  <p>Meigyoku ga</p> <p>Meigyoku – Meiji period</p> |
| <p>MEIJI 明治</p>  |  <p>Meiji, sometimes found with a specification of the year.</p> <p>明治 (.... 年)</p> |
| <p>MEIRYÜ 明隆</p>  |  <p>長 Naga MEIRYÜ 明隆 (second “kanji” seems to be a graphic element only)</p> |

MEISUIDO
明推堂



dai nippon Satsuma Meisuidō

MITSUHASHI /
Mitsubishi
Yoshinobu
吉信/
三橋 吉信



大日本薩摩燒
伊集院保土田製造
三橋吉信画 (k)

Dai Nippon, Satsuma yaki, Ishuin Hododa seizo, Mitsubishi Yoshinobu ga + kakihan

Mitsubishi Yoshinobu , decorator, working for a.o. Hododa –early Meiji period

MITSUNOBU
光信



Mitsunobu Saku

Mitsunobu - Taisho period

MITSUTOSHI

光年



大日本京
都栗田
錦光山
造
光年画

Dai Nippon, Kyoto Awata, Kinkozan zo, Mitsutoshi ga



京都錦
光山造
光年画

Kyoto Kinkozan zo, Mitsutoshi ga

MIURA/ Miura
Gessen
三浦



Miura Gessen – Meiji-Taisho period

MOKUBEI /Aoki
Mokubei
木米 / 青木木米



Kutani Mokubei



Mokubei



Ro 龔 bei 米 zo 造



Seal and signature of Aoki Mokubei on an early 19th

century statue of Daikoku, sealed 木米 Mokubei and signed with 聾 Ro. Ro Mokubei is one of his artnames, The 聾(Ro=Deaf) character in his art name was selected because of his ailing hearing.

Aoki Mokubei (1767-1833) was born in Kyoto as Aoki Sahei. He was a student of Okuda Eisen, who taught him to work porcelain, and Houzan Bunzou, who taught him to work pottery, but he was mostly self-taught. He settled in the Awata district of Kyoto and took the name Mokubei. He also used other artist names such as Seibei, Hyakurokusanjin, Kokikan, Teiunro, Shubei and Robei. The latter "Robei, ("deaf [Moku]bei") was because of becoming deaf, due to the noise of his ceramic workshops, Already in his own time, Aoki Mokubei was considered one of the great masters of pottery, on the same level as Nonomura Ninsei and Ogata Kenzan. . In 1806 he was invited by the Maeda family of the Kaga clan, and he set out to revive Kaga Kutani pottery. He worked with many different techniques and was extremely prolific. In addition to the Chinese and Choson styles, he explored many different styles of ceramic art, such as European, Cochin pottery, blue and white pottery, akae (enamel decoration on porcelain), Dehua pottery, and Mishima pottery. He made many tea utensils, and these creations became the basis for modern Japanese tea utensils, which today are called "Mokubei style." Some of his works are classified as Important Cultural Property of Japan. Despite his high productivity, his ceramics have become rare to find, due to earthquakes, fires and the devastation of war.

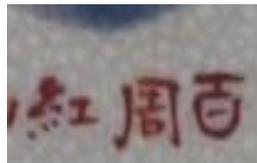
MOKUTA
杳田



サツマ
杳田
製

Satsuma (in katakana), Mokuta sei

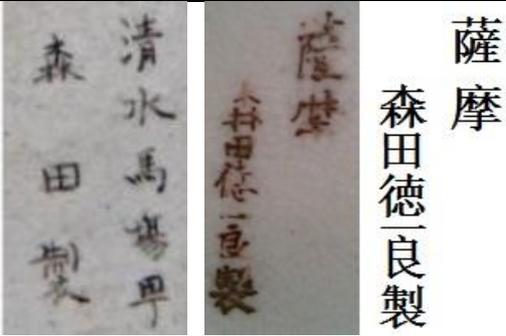
MOMO / Momo
Shoku
百周紅



Dai Nippon, Satsuma yaki, Momo Shuko ga

百百or 百々MOMO



| | |
|---|---|
| | <p>Satsuma Yaki – Momo ga (Momo written as 百々 and assumably the same as Momo Shuko. (々 is a repetition kanji, it repeats the previous kanji so in this case 百百)</p> <p>Momo Shuko – Late Edo, Meiji period</p>  <p>Another Momo, signed 百百 was working for Kinkozan during late Meiji-Taisho period.</p> |
| <p>MOMOHAKU / Momohaku kiln 桃伯</p>  |  <p>Momohaku</p> <p>Satsuma-</p> |
| <p>MOMOTA 百田</p>  |  <p>Momota, late Meiji-Taisho</p> |
| <p>MORITA 森田</p>  |  <p>薩摩 森田徳良製</p> <p>Satsuma, Morita Tokuichi Ryo-sei</p> <p>Morita – Meiji period</p> |

MOTOYA

本谷



Motoya Sei-

Zo,
Motoya- Meiji-Taisho period

MURAAKI

村頭



Muraki



Kutani - Muraki

Muraki – Meiji period

MURAKAMI

村上



Kaga no Kuni Kutani (Sei) Murakami Ga"



Watano sei, Murakami ga

Murakami, painter, decorator, Yokohama-Kutani Meiji period

MURATEI

村亭



Muratei ga , early Meiji period

N

NAESHIROGAWA

苗代川



大日本 對山
苗代川 画
薩摩焼
誠製
田 土 保

Dai Nippon, Taizan, Naeshirogawa ga,

Satsuma Yaki, ?? sei, Hododa



薩摩之國 苗代川...造 - Satsuma no kuni

Naeshirogawa...zo

Naeshorogawa – decorator, Meiji –taisho period

NAGAOKA

永岡



Nagaoka – Meiji period

NAGATA

永田



Nagata gama

Nagata - Showa 2 period

NAGOYA
名古屋



Nagoya A

Nagoya A (city name, with A as addition) – Meiji period



Nagoya – Showa- 1 period

NAKAJO / Chujo
中条



Nakajo (or Chujo / On pronunciation), Meiji period

NAKAMURA /
Nakamura Baikei

中村 倍系



Nakamura Baikei (kakihan)



Nakamaru Yokohama zo 田代 横浜 造

Nakamura Baikei, rare artist of exceptional high quality work – Meiji period, see Baikei

NAKAMURA /
Chuson
中村



| | |
|---|--|
| <p>中村</p> |   <p>Dai nippon Nakamura zo Nakamura – Meiji period</p> |
| <p>NAKASHIMA 中島</p>  |   <p>Nakashima Nakashima – Meiji-Showa 1 period</p> |
| <p>NAKATANI 仲谷</p>  |   <p>Nakatani – Showa 1 period</p> |
| <p>NAMBE 南部</p>  |   <p>Nambe - Meiji-period , incorrect reading of Kusube.</p> |

NANKYO

南杏



Nankyo zo

Nankyo- Meij period

NANPO / Koyama

Nanpo

南畝



Koyama Nanpo, Meiji-

period produced high quality earthenwork

Nanpo (Koyama 小山 Nanpo 南畝), see also Koyama

NANRYUU

南龍



Nanryuu ga with seal

NARUO

鳴尾



Satsuma Naruo saku

Naruo - Meiji-Taisho

NARUSE 成瀬 /
NARUSE SEISH
成瀬 誠志



Tohaku-en Naruse sei

1 of 1



誠志 Seishi / impressed pottery mark of Naruse seishi (acc. to MFA, Boston)

Naruse Seishi – Meiji period > see also Tohaku-en

“Naruse Seishi was a highly skilled pottery decorator, started pottery at the age of 13 and at the age of 17 moved to Tokyo and builded a kiln there. Later he ran a workshop Tohaku-en (Pottery Exposition Garden) in the vicinity of the Zojoji Temple in Tokyo around 1886. The practice of painting on ceramic blanks bought in from other parts of the country - like among others Satsuma (Taizan) - was common at the time. Some of his work is unsigned. Other pieces are signed with his name and/or the name of his workshop Tohaku-en.” (Louis Lawrence).

NAWAI / Nawai
Seizan
繩井



青 繩
山 井

Nawai Seizan – Late Meiji-Taisho period

NIGGO /Nigo
二合



Niggo – Meiji-Taisho period

NIIMURA / Shinmura

新村



Niimura sei

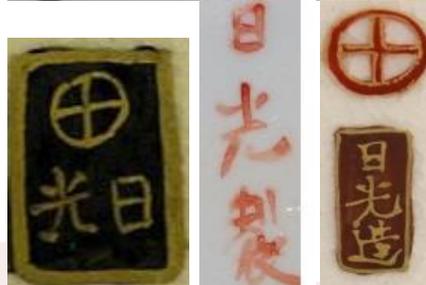


Niimura Ga

Niimura- Meiji period (Shinmura is the better name)

NIKKO

日光



Nikko zo

Dai Nippon, Nikko zo



光

Ko , abbreviation of Nikko

Nikko – Companyname – kiln – Meiji-Taisho-Showa 1 period

NINSEI

仁清



Yamashiro Ninsei – Kyoto – Meijiperiode



Ninsei

Nomomura Ninsei / Kyoto 1650

The word 'Kyo-yaki' means pottery made in the city of Kyoto; it also denotes a great flowering of the decorative arts that found its way into the Tea room by the single handed efforts of one man- Nonomura Ninsei. As the Edo period ushered in an era of peace in Japan, the arts began to flourish in spectacular ways. Ninsei was born in Tamba which was a pottery making center, and eventually made his way to the Old Capital. "Ninsei is a combination of his given name 'Seiemon', and the name of the Buddhist Temple Ninna ji where his kiln was located in the city of Kyoto. Before moving to Kyoto around 1647, He studied ceramics and glazing techniques in Seto. After settling near the Temple, he established the Omuro kiln at a respectful distance from the front gate. He fostered a close relationship with the great Tea Master Kawamori Sowa (1585-1656). From this he developed a style of ceramics known as 'Kirei-sabi' (elegant and worn; the beauty of the ageing object of formal tastes). Ninsei borrowed from and adapted existing styles to create works of color and refinement that Kawamori promoted. He used white stone ware and enamel over-glazes to conjure works that still have a major influence to the present day. His attention to fine detail and brilliant use of design made war lords, merchants, and aristocrats pay handsome sums for his pieces.

Note: Nonomura Ninsei are museum items. The Ninsei pottery that is regularly offered is most likely a much later homage to the great master (at best) and sometimes a deliberate forgery.

NIPPON HIN

日本 鼎



日本 鼎 Nippon Hin product of Japan

NISHI

西

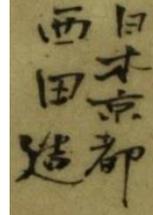
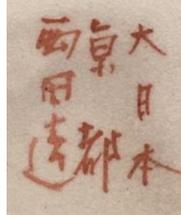
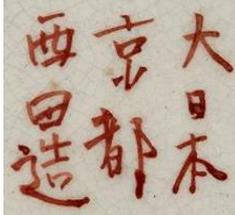
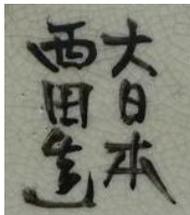


Dai Nippon, Nishi

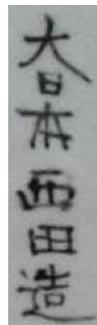
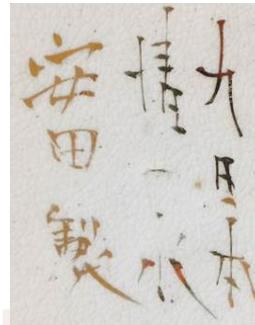
Nishi – Showa 1 period

NISHIDA

西田



Dai Nippon, Kyoto, Nishida zo

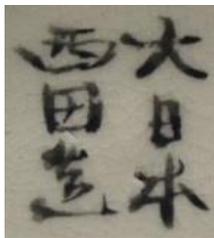
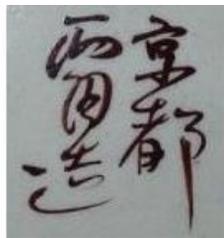
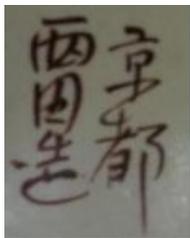


Dai Nippon, satsuma yaki, Nishida zo



造田西都京本日

Nippon –Kyoto – Nishida zo

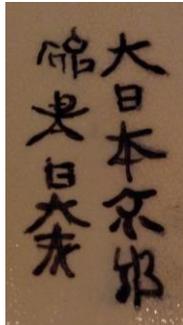


Nishida- Meiji period

NISHIKI
錦 / 錦絵



Nishiki



DAI NIPPON KYOTO NISHIKI.

錦苑

NB; NISHIKI-E is not a maker's name, but a style form, also applied in Kyoto. Nishiki-e (, "brocade picture") is a type of Japanese multi-colored woodblock printing. This style and technique is also known as Edo-e, (江戸絵, edo-e), referring to Edo, the name for Tokyo before it became the capital. See: Kin Nishiki, gold brocade

NISHIMURA
西村

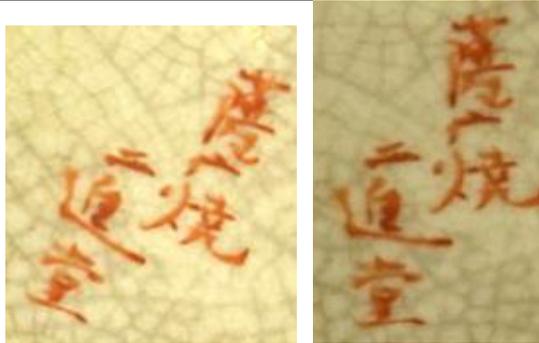


Kaga Watano Sei-Nishimura Saichi Byo (painted)



Kaga 加賀 Kutani 九谷 Watano 綿野 So-sei 祖制 (traditional made) Nishimura 西村 Byoga 描画 (painted by). See Watano. Nishimura Saichi, decorator working for Watano – Meiji period

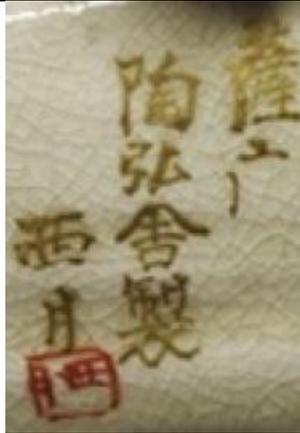
NISHIN
二進



二進堂 Satuma yaki, Nishin do

Nishin do firma /tradinghouse) – Meiji-Taisho period

NISHITSUKI
西月



Satsuma, Toko-sha Sei, Nishitsuki (K in red seal)

NISHIURA
西浦



Nishiura – Meiji period

NOBUAKI
信明



Dai Nippon Choshuzan Satsuma Kuni Jisse-in Nobuaki ga [jitsu]

Nobuaki – Meiji period

NOSE

野瀬

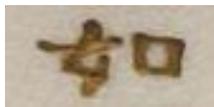


Dai Nippon Satsuma Kuni Nose saku ,

Nose – Companyname – meiji period

NYO /Jo

如



如園 Nyo / Jo En (Garden), Edo /early meiji

O

ODA

織田



Oda zo

Oda- Meiji period

ODAKA / Otaka

尾高



Otake 尾高 (Ken or Inui 乾) zo

ODO
大堂



Satsuma yaki, Dai nippon tentoku, Odo zo



Odo – Meijo period

OE
大江



Oe (pronounced as O-e) Meiji-period

OGI
扇



Fan shaped mark: Ogi (Fan) Taisho period

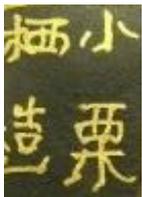
OGIMAKI
扇卷

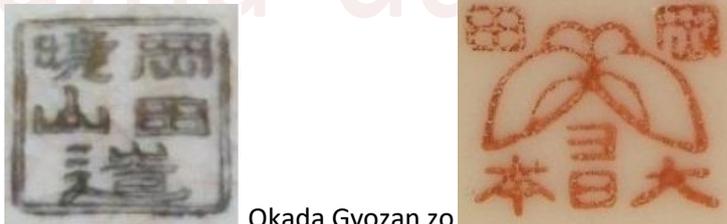


Ogimaki – Taisho period

OGURUSU
小栗栖

Possible Kawagurisu
川栗栖 /



| | |
|--|---|
| |  |
| <p>OHASHI 大橋</p>  |  <p>Ohashi zo</p> |
| <p>OITANI 蓋谷</p>  |  <p>Oitani zo</p> |
| <p>OKADA / Okada Gyozan 岡田 / 岡田 暁山</p>  |  <p>Okada Gyozan zo Okada Dai Nippon</p> <p>Okada – Taisho period</p> |
| <p>OKAMOTO / Okamoto Ryozan 岡本 亮山</p>  |  <p>(Yasuda logo) 大日本</p> <p>京都磁器資材 合陶器會社 岡本亮山</p> <p>Dai Nippon, Kyoto Tojiki, Goshi Kaisha, Okamoto Ryozan</p> <p>Okamoto Ryozan (real name Nakamura Tatsunoske), Kobe , leading decorator for Yasida – Meiji period, see Ryozan</p> |

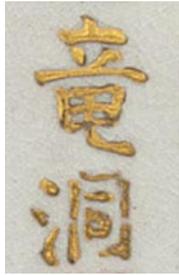
| | |
|--|---|
| <p>OKAMURA 岡村</p>  |   <p>Okamura sei 岡村之造 Okamura no zo (Okamura made this)</p> |
| <p>OKUMURA 奥村</p>  |   <p>Okumura Kutani Okumura</p> |
| <p>OKURA / OGURA RENZAN 小倉</p>  |  <p>Okura Renzan – Meiji-Taisho period See: Renzan</p> |
| <p>OMURA 大村</p>  |  <p>Omura – Taisho periode</p> |
| <p>ONA / Daimyo 大名</p>  |  <p>- Ona sei- Ona Sa Dai Nippon, Satsuma Yaki</p> |

| | |
|--|---|
| |  <p>Dai Nippon Satsuma Kuni - Onasei (大名) en 浸山 Hitayama (?) ga Meiji period Daimyo is not a persons name, but can be a company /traders name. As a persons name (more likely) it is Ona (kun reading) or Omya (On reading) is a family name</p> |
| <p>ONO 大野</p>  |  <p>Ono – Meiji-Showa period</p> |
| <p>OSAKO 大迫</p>  |  <p>Osako- Late Meiji-Taisho period</p> |
| <p>OSHIGURA 押黒</p>  |  <p>大日本 Dai Nippon 美術 Bijutsu (work of art) 薩摩焼, Satsuma yaki 押黒舎 Oshiguro mansion (firm) 北山 画Hokuzan ga</p> |
| <p>OSHIMA 大島</p>  |  <p>Oshima sei</p> <p>Oshima – Late Meiji-Taisho period</p> |

| R | |
|---|---|
| <p>REI / RYO 禮 </p> |  <p>Rei – Taisho-Showa 1 period</p> |
| <p>ROKUBEI / Kiyomizu Rokubei 六兵衛 </p> |  <p>Rokubei zo</p> <p>Kiyomizu Rokubei is the name assigned to the head of the Kyoto-based Kiyomizu family of ceramists. The family were influential in the development and survival of Kyo-yaki or Kyoto ware. The studio is now into its eighth generation. In Meiji period it was Rokubei IV (b. 1848) who was active in Kyoto art circles, helping to establish the Gojōzaka Ceramics Union, the Yutōen ceramics organization, the Society for Ceramics Appreciation, and the Kami Kai with painter/ designer Kamisaka Sekka. In 1895 he co-founded the Kyoto Ceramic Research Institute. He participated in initiatives to popularize Japanese arts abroad. He retired in 1913 and died in 1920.</p> |
| <p>RYOSAI / Inoui Ryosai 良齋 / 良齋 井上 </p> |  <p>Inoui Ryosai, family of potters from Meiji – Showa period. Introduced Sumida ware, applied high relief figures on pottery, with thick, running glazes. Inoue Ryosai I (1828-), Inoue Ryosai II (born c. 1860), and Inuoue Ryosai III (1888-1971) who moved the manufacturing site to Yokohama in 1924.</p> |
| <p>RYOSAI 良齊 </p> |  <p>Ryosai mark on a Satsuma Vase, so not Inoui Ryosai</p> |

RYUDO

竜洞



kakihan (seiko)

Ryudo, late Edo-Meiji

RYUGETSU

柳月



Ryugetsu - Bijutsu Satsuma Yaki

Ryugetsu – Meiji period

RYUHO

龍峰

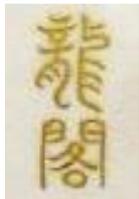
龍峯



Ryuhou, companyname, kiln – Meiji period

RYUKAKU

龍閣

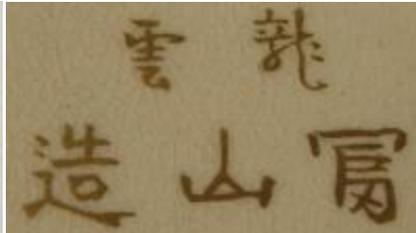
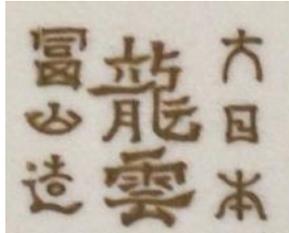


Ryukaku – Meiji period

RYUUN / Ryuun
Fuzan
龍雲 富山
龍雲 富山



Ryuun



Ryuun Fuzan – Meiji –period
see: Fuzan

龍雲 富山

RYUUNDO
龍雲堂



Dai Nippon Kutani sei, Ryuundo Ga

S

SADAAKI
定明



大 薩 廣 國 錦 谷
日 本 實 古 山 定 明



Dai Nippon, Satsuma Kuni, Kinkoku jitsu, Kozan Sadaaki (jitsu)



大薩長
薩廣國
實生院
定明画

Dai Nippon, Choshuzan, Satsuma kuni, jissei-in, Sadaaki ga (jitsu)
Sadaaki – painter working for a.o. Choshuzan and Kinkoku – Meiji period



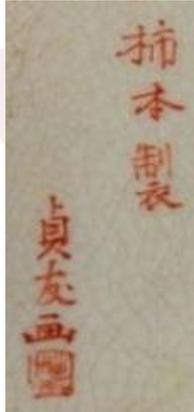
SADATOMO

定友
貞友



大薩長
薩廣國
實生院
定友画

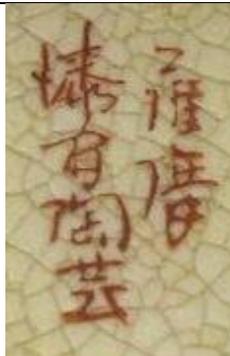
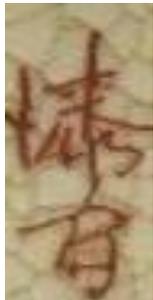
Dai Nippon, Choshuzan, Satsuma kuni, jissei-in, Sadaaki ga (jitsu)



Kakimoto sei – Sadatomo ga (kakihan)

SAKADZUKI

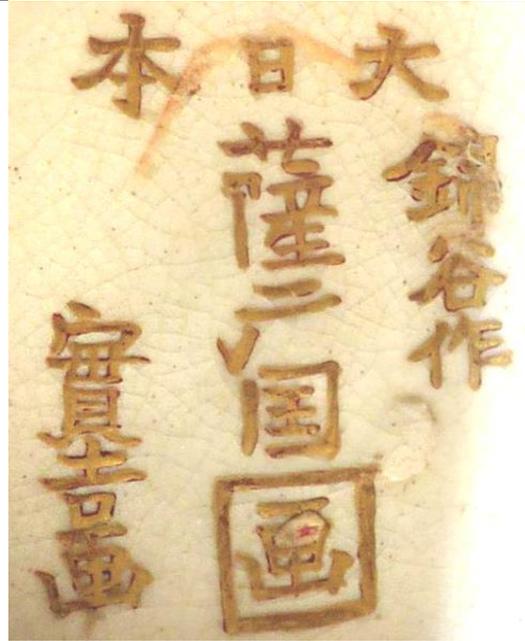
坂月



Satsuma Sakadzuki Togei (陶芸(pottery))

SANE YOSHI

実義



Kinkoku, Satsuma kuni,, sane Yoshi

Sane Yoshi, painter- Meiji period

SANMIGI

三右



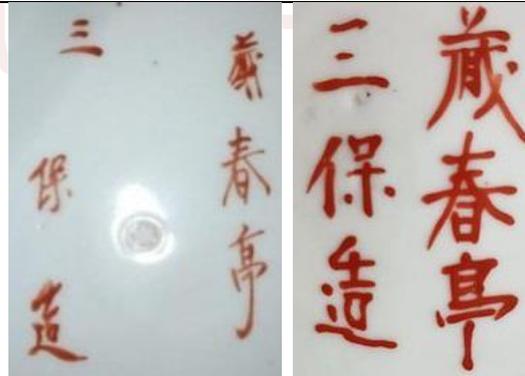
Sanmigi zo

Sanmigi – Taisho-Showa 1

SANPO

三保/ Zoshuntei

Sanpo 蔵春亭三保



蔵春亭三保造 Zoshuntei Sanpo zo

Arita Workshop of the Hisatomi family, Meiji -Taisho

SARASHINA

更科



Satsuma, Sarashina zo



Dai Nippon, Sarashino zo

Sarashina – Late Meiji-Taisho

SATSUMAYA
(Koshida)

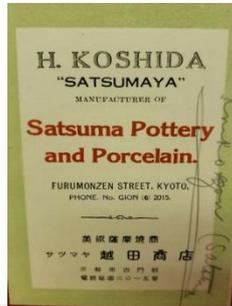


サツマヤSatsumaya
(in katakana) Yuzan

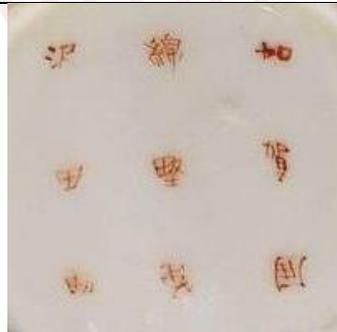


サツマヤSatsumaya (in katakana) Yuzan

Note: Koshida is rather a company name and not a makers name. Active in the period until 1927, restarted after the war. Producer of moderate to very high quality, in that case the decorator is often also mentioned. Satsumaya was a tradename for Koshida. It is not known when the Koshida company ended their business, but it is mentioned as H. Koshida Satsumaya several times in tourist brochures from the 1970s



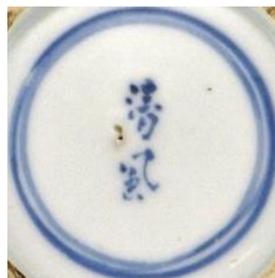
SAWADA
沢田



'Kaga kuni Watano sei Sawada ga'

加賀国綿野製沢田画, Sawa for Watano cie. (see Watano)
Kutani – Meiji period

SEIFU YOHEI
清風 与平



Seifu Yohei I



Seifu zo, SeifuYohei II



Seifu Yohei III



Seifu Yohei IV



Seifu Yohei V

Seifu Yohei is a family workshop of several generations of potters and ceramic artists, all working in Kyoto. The first Seifu Yohei was born in 1803, the last known representative is Seifu Yohei V, who died in 1991. All of them were very skilled craftsmen in their fields. However, it is especially Sofei Yohei III who is best known.

SEIGAKU
晴岳



Seigaku, Meiji period

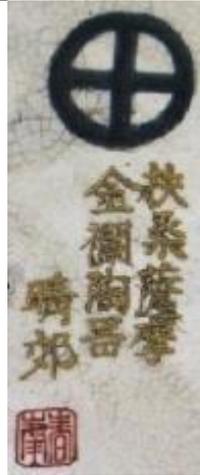
SEIGETSU
霽月



Seigetsu ga,
Segetsu – early Meiji

SEIKO

晴郊 / 青光 / 晴古



扶桑薩摩
金蘭陶器
晴郊

(Kakihan)

Fuso Satsuma, kinran Toki, Seiko -



扶桑 Fuso (Japan, from Chinese Fusang; island east of China) , Seiko

+ Kakihan: Toki do)

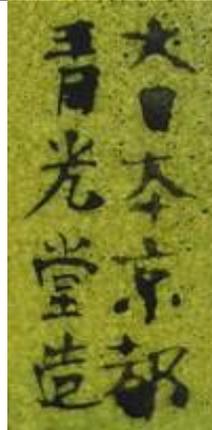


Takayama Seiko written as 晴古 (- Late Edo-Meiji period)



Seiko, written as 青光 and with different kakihan

SEIKO DO
青光堂



Dai Nippon, Kyoto, Seiko do zo
Seiko Do, Kyoto Companyname-Late Meiji-Taisho period

SEISAI
晴齋



Satsuma, Seisai
Seisai - Meiji period

SEISEI-EN
青々園



(k)
大日本伊集院
薩摩燒
青々園
光雲 (k)

Dai Nippon Ijuin (place in Kagoshima prefecture) Satsuma Yaki , Seisei-en (々 repeats the former character, so actually 青青) Koun

SEIUN
晴雲



Kyoto, Seiun
Seiun - Meiji period

SEIUNTEI
青雲亭



Seiuntei Shozan + kakihan

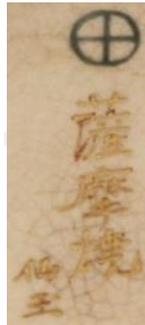
Seiuntei - Meiji period

SENGO
戦後



Sengo is a producers name/brand, not the actual maker.

SENGYOKU
仙玉



仙玉



Satsuma yaki, Sengyoku

Sengyoku (with kakihan)- late Edo- Meiji period

SENJUDO
宜壽堂



Satsuma Senjudo

SENRYUU

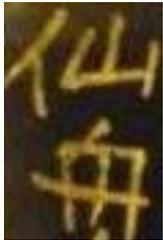
仙竜



Dai Nippo satsuma Senryuu

SENSHU

仙舟



dai nippon kuni, satsuma yaki, Senshū kore zo Senshu, decorator - Meijiperiod



Senshu – potter, modern ware , student of Suzuki Shuzan (1928-1988)

SHIBATA

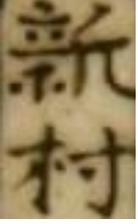
柴田

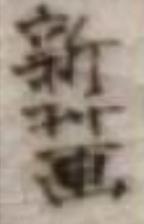
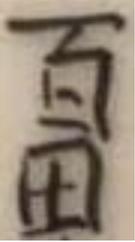
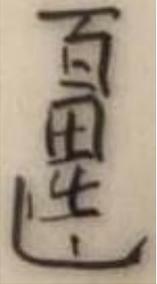


Shibata - Meiji period



Shibata toki – post war

| | |
|---|---|
| <p>SHIGEKI 盛幹</p>  |  <p>Shigeki, Meiji/Taisho period</p> |
| <p>SHIKAI 四海</p>  |  <p>西浦 Shikai combined with 壽 Kotobuki kanji. 壽 is of course a good luck wish (longevity) but also appears as a family name (pronounced in different way as Kotobuki, Suzaki, Toshinaga or Hisa). As a longevity wish it would not be written within a brand.</p> |
| <p>SHIMAMURA 島村</p>  |  <p>島村製 日本京都</p> <p>Nippon, Kyoto, Shimamura sei Shimamura – Late Meiji-Taisho period, Nippon Ware. <i>“Not a lot is known about the Shingo Shimamura decorating shop in Kyoto. It specialized in the mass production of export ware for which there was no domestic market in Japan. The studio was doubtless like the hundreds of others in Kyoto, little more than a sweat shop employing young paintresses with good eyesight and a steady hand. These shops produced every conceivable type of Japanese ceramic decoration under one roof, from Kutani to Imari to Satsuma style decorated porcelain to moriage encrusted Nippon ware.”</i>(Martin Michels/ Asian Art Forums)</p> |
| <p>SHINMURA /Niimura 新村</p>  |  |

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| |  <p>Shinmura sei Shinmura – Meiji period</p> |
| <p>SHINSHU 新州</p>  |  <p>Shinshu ga Shinshu – Meiji period</p> |
| <p>SHINTŌ 神陶</p>  |  <p>Shinto – Taisho period Shinto-en 眞陶園 is a kiln owned for 6 generations by the Kawamoto Hansuke family.</p> |
| <p>SHIROTA 白田</p>  |  <p>Shirota – Taisho period</p> |
| <p>SHISEKI 紫石</p>  |  <p>Dai Nippon- Satsuma yaki, Shiseki do Shiseki – Meiji period , probably a tradinghouse with different decorators</p> |

SHISHIMA

失嶋



Shishima zo / Meiji/ Taisho period

SHODO

章道



Shodo – Late Edo-early Meiji period

SHOGETSU

松月



Dai Nippon Shogetsu



Dai Nippon, Kinkozan,

Shogetsu ga

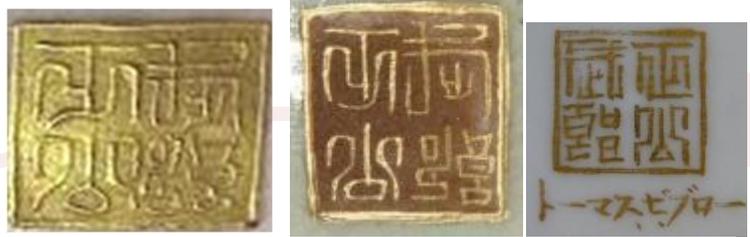


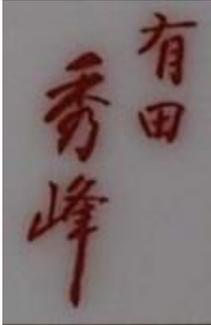
Satsuma no kuni jitsu zo saku Choshuzan Shogetsu ga.

(Satsuma district, truly made by Choshuzan (potter), painted by Shogetsu)



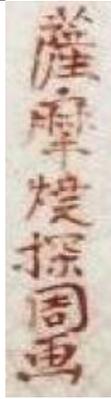
Shogetsu was a painter / decorator, who also worked for others, like Kinkozan and

| | |
|---|---|
| | Choshuzan. – Meiji period |
| <p>SHOGYOKU 松玉</p>  |  <p>Dai Nippon, Shogyoku ga Shogyoku, decorator – Meiji-period</p> |
| <p>SHOKEI 松溪</p>  |  <p>Oyama Shokei – painter – Meiji period</p> |
| <p>SHOKO TAKEBE 正公 武部</p>  |  <p>トマスビブロ トユースピ・ブロー</p> <p>武 正 部 公</p> <p>Shoko Takebe, with Thomas. B. Blow name in Katakana.</p> <p>Shoko Takebe is only known to work on behalf of the English trader Thomas Blow. Thomas Blow is known to have worked in Japan during the latter years of the Meiji Period as a member of the Red Cross. Blow may have assisted with the Loan Exhibition of Japanese Art and Handicraft held in aid of the British Red Cross, October to November 1915.</p> <p>Shoko Takebe – Meiji period</p> |

| | |
|--|---|
| <p>SHOHO 初步</p>  |  <p>Shoho gama (pottery) / Showa periode</p> |
| <p>SHOUUN 祥雲</p>  |  <p>Kyoto Shouun -High quality Meiji period</p> |
| <p>SHUGETSU 漱月 / 秋月</p>  |  <p>Dai Nippon, Satsuma yaki, Nagoku sei (SouthernCountry Product, possibly reffering to Satsuma what is in the south of Japan) Shugetsu ga (possibly referring to the famous painter Shugetsu Tokan who served at the Shimazu clan at the end of 15.c i.e. the original of the picture was painted by him.)</p> |
| <p>SHUHO 秀峰</p>  |   <p>Arita Shuho</p> |
| <p>SHUNGETSU 春月</p>  |   <p>Dai Nippon Choshuzan, Satsuma kuni, Jissei-in, Shungetsu ga (jitsu)</p> <p>Shungetsu, a female painter – Meiji Period</p> |
| <p>SHUNKO春光</p> | |

| | |
|---|---|
|  |  <p>Dai Nippon, Kyoto –Satsuma yaki – Shunko no ga</p>  <p>本日大 實薩長 生廣州 春光画 山</p>  <p>Dai Nippon Choshuzan, Satsuma Jissei, Shunko ga (jitsu)</p> <p>Shunko – Meiji period There was Iso a Kato Shunko 加藤春光, a Seto ware painter</p> |
| <p>SHUNSEN 春仙</p>  |  <p>Shunsen-</p> <p>Post ware Satsuma</p> |
| <p>SHUNSUI 春水</p>  |  <p>Shunsui zo</p> <p>Shunsui – Meiji-taisho period</p> |
| <p>SHUSETSU 秀雪</p> | <p>秀雪, Shusetsu. the “artist name” of Kawamoto Masukichi II (1852-1918). Kawamoto Masukichi I was the adopted son of Kawamoto Hansuke IV, who for a short time held the “title” of Kawamoto Hansuke V, but later had to relinquish it to Kawamoto Hansuke VI (the eldest son of Kawamoto Hansuke IV). He then started his own kiln, called himself Kawamoto Masukichi (1831-1907) and established the company Jikosha in Seto. His successor was thus Kawamoto Masukichi II who, by was not the son of Masukichi I, but the second son of Hansuke IV. He was adopted by Masukichi I in 1877, and became Masukichi II in 1886.</p> |

SHUSHU
棕周



Satsuma yaki, Shushu ga

Shushu – Meiji period

SHUSUI
秀水



Shusui ga

Shusui – Meiji period

SOKO
湊光



Meiji



Taisho



Showa 1-



Showa- 2/ Post war



Soko satsuma , Showa 2/ca 1980

Soko – Kobe based companyname – Meiji– Showa 2

NB: There are different ways to pronounce 湊 and 光. One way is Minato 湊 Hikari 光, which is occasionally mentioned on the Internet. The other way is Sou湊 Kou光, which is also the pronunciation used by the company.

SOSHI
草志



Soshi hitsu

Soshi – Meiji period

SUIGETSU
水月
翠月



from right to left in rows, nippon, satsuma yaki, Suigetsu ga



Nippon Teikok, Satsuma yaki, Suigetsu ga



Dai Nippon, Satsuma yaki, Suigetsu ga

Suigetsu – meiji period

SUISEI
水星



Dai Nippon koku, Satsuma yaki, Suisei ga

Suisei – Meiji period

TAIHEI
太平



Taihei – Late Meiji period

TAITANI
様谷



様谷 画 Taitani ga
Taitani, Meiji period.

TAKA
田化



Taka zo



大日本
肥前山
田代製

Hichozaan, Taka sei – Edo-Showa / Arita ware

Dai Nippon,

TAKADERA
高寺



Takadera -Meiji period

Dai Nippon Bijutsu, Satsuma yaki, Takadera zo

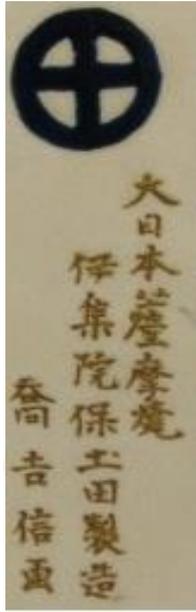
TAKAMURA /
Takamura Tadashi
簗 / 簗齊



Takamura (Familyname) Tadashi (Given name)

Meiji-period

TAKASHI / Takashi
Yoshinobu
喬 / 喬吉信



Dai Nippon, Satsuma Yaki, Ishuin Hododa seizo,

Takashi Yoshinobu ga

Takashi Yoshinobu – (early) Meiji period

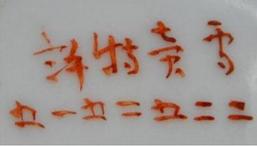
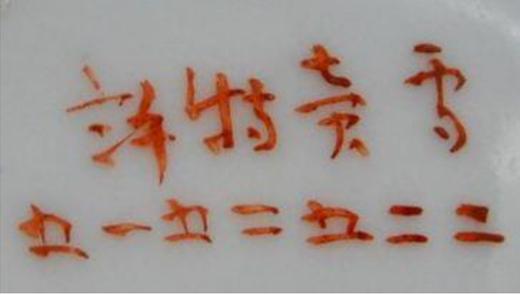
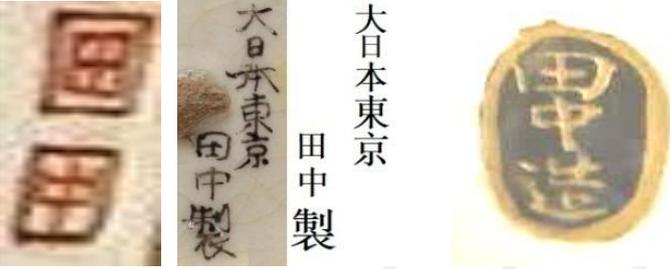
TAKEUCHI
竹内
武内



Takeuchi

Satsuma Takeuchi – Meiji period

Kutani Takeuchi: In Kutani were different people working with the familyname Takeuchi. Takeuchi Ginshu (竹内吟秋) is born in 1832 as a first son of the Daishoji Samourai Asai Chouemon . His real name was Gensaro (源三郎). In 1850 he took over the Takeuchi family. His younger brother is the famous akae painter Asai Ichimo (1836-1916). Asai Ichimo was born in the present Kaga city in 1836. He learned pottery from Iidaya Hachiroemon of the famous Miyamoto kiln. Later, he became an Akae (Crimson painting) pottery painter, creating his own original

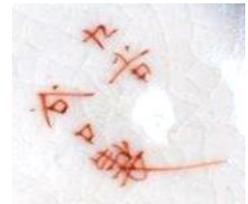
| | |
|---|--|
| | <p>designs. In 1879, together with his brother Takeuchi Ginshu, he established a very successful Kutani porcelain company.</p> |
| <p>TAKEUCHI, Takeuchi Chubei , patentnumber 二二五二五一五</p>  | <p>Takeuchi Chubei (1852-1922), see: CHUBEI</p>  <p>独占特許</p> <p>Senbai Tokkyo (exclusive patent) 二二五二五一五 (2252515). Sharkskin glazed decoration or Ishimi yaki was invented by Takeuchi Chobei (1852-1922) who got a patent for it in 1882. He always signed this ware with the patent number 2252515, denoting the date of the copyright registration, Meiji year 22, (1890), 5th month, 25th day and validity of the patent(15 years)</p> |
| <p>TANAKA 田中</p>  |  <p>大日本東京 田中製</p> <p>大日本東京 田中製</p> <p>Dai Nippon Tokyo, Takana sei</p> |
| <p>TANFUKU 單福</p>  |  <p>Tanfuku ga</p> <p>Tanfuku-Meiji period Tanfuku worked for Tohaku-en, the workshop of Naruse Seishi, it's also possible that Tanfuku is the Go (art) name of Naruse Seishi.</p> |

TANIGUCHI

谷口



Taniguchi Sei



Pottery name of Taniguchi Kichijiro, Kobe-based - Meiji, Taisho period



Satsuma, E. Taniguchi / Showa 1 period

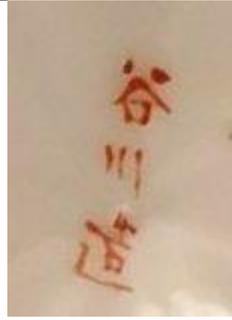
TANIMOTO /
Tanimoto Ryozan

谷本



Tanimoto Ryozan – Meiji period. Not the Famous Okimoto Ryozan, though also produced very good quality ware.

TANIGAWA
/TANIKAWA
谷川



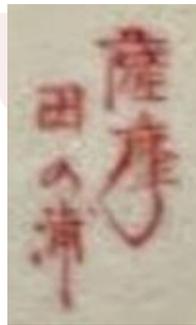
Tanigawa zo – probly Kutani or Arita ware

TANISAWA/
TANIZAWA
谷沢



Tanisawa/Tanizawa – Showa 1 period

TANOURA
田の浦



Satsuma, Tanoura sei

田の浦 (second character is in hiragana /katakana)
Tanoura – Showa 1 en 2 period

TANSHU
探周



Tanshu



Satsuma yaki – Tanshu ga

TASHIRO
田代



satsuma-database

Tashiro – Late Meiji-Taisho

TATSURAIKEN
達菜県



Satsuma yaki, Tatsuraiken zo

TEIKOKU

棗谷



Satsuma yaki, Teikoku ga

Teikoku – Meiji period

TENRAIDO

天籟堂

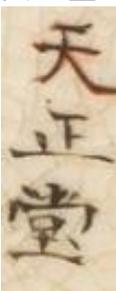


Dai Nippon, Tenraido zo- Hakusen hitsu

name of Yokohama based Kutani pottery. Watano Kichiji Shoten was certainly one of the biggest Kutani export merchant and many pieces having the signature of his shop can be found overseas, some are exceptional and have been presented at different universal exhibitions. He was famous for making big vases and big incense burners. Pieces are very often signed Made by Watano (綿野) painted by "Painter name", in this case Hakusen. It seems that Watano Kichiji did not have a painting shop in Yokohama and that the painters were located in Kutani area. In 1887 he enlarged his activities and opened several nishiki (enamel) kilns in Kutani and took the name of Watano Tenraido (綿野天籟堂). Pieces are signed Tenraido (天籟堂).

TENSHODO

天正堂

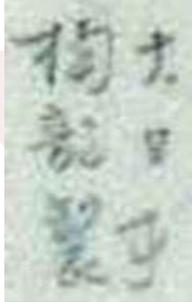


Tenshodo 天正堂 with kakihan, Meiji period

TERABAYASHI

寺林



| | |
|---|--|
| |  <p>Terabayashi – Taisho – Showa 1 period</p> |
| <p>TETSUO 鐵應</p>  |  <p>Yugyoku-ken, Tetsuo saku</p> <p>Tetsuo – Meiji period</p> |
| <p>TOBU</p>  |  <p>Dai Nippon, Tobu zo</p> <p>Tobu – Meiji-Taisho period</p> |
| <p>TOGA-DO / Toga-shi 陶画堂 / 陶画師</p>  |  <p>Satsuma Yaki, Toga-do, Rokuzan sei (in square)</p> <p>Toga-do, company name / kiln – Meiji period</p> |

TOGA-SHI

陶画師



陶画師 Nippon Toga-shi

Toga-shi (meaning Pottery artist)

TOHAKU-EN

陶博園



陶博園

成瀬 陶博



Tohaku-en, workshop of Naruse Seishi – Meiji period

Naruse Seishi was a highly skilled pottery decorator, started pottery at the age of 13 and at the age of 17 moved to Tokyo and builded a kiln there. Later he ran a workshop Tohaku-en (Pottery Exposition Garden) in the vicinity of the Zojoji Temple in Tokyo around 1886. Some of his work is unsigned. Other pieces are signed with his name and/or the name of his workshop Tohaku-en.

TOHO

東峯



Toho

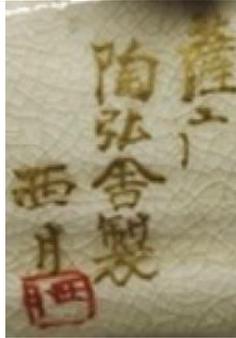


Kutani. Toho –Post war

TOKO / Toukou
東光



TOKO-SHA
陶弘舎



Satsuma, Toko-sha Sei, Nishitsuki



Satsuma, Toko-sha Sei



Dai Nippon, Satsuma, Toko-

sha Sei

TOMI
福



福 is of course the wellknown Fuku symbol for longevity.
However as a name it can be read as Tomi, Sachi, Takarada and more.

TOMO / Tomonai
伴



Tomo – early Meiji

TOMOKO
共光



Dai Nippon, Choshuzan, Satsuma

kuni, jissei-n, Tomoko-ga (jitsu)
Tomoka, - Meiji period

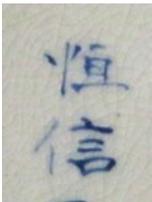
TOMONOBU
友信



Tomonobu – late Edo-Meiji period (not the painter Kanō Tomonobu (狩野 友信, 24 April 1843 – 15 July 1912 who was a Japanese painter of the Kanō school. He used the art names Shunsen (春川) and Isseisai (一青)).

TORITEI
東籬亭



| | |
|--|---|
| |  <p>'Dai Nihon, Kyoto, Tōritei zō' 大日本京都東籬亭造</p> <p>Toritei – Meiji period</p> |
| <p>TOYO 東杳</p>  |  <p>Toyo ga</p> <p>Toyo, painter – Meiji period</p> |
| <p>TOZO / Kutani TOZO/Tozo gama 陶三 / 九谷陶三</p>  |  <p>Tozo (Tōzō) Gama 陶三窯 en とうぞうがま. Started production 1914 and still active. Specialized in figurines.</p> |
| <p>TSUNENOBU 恒信</p>  |  <p>Dai Nihon (Great Japan), Satsuma (no) kuni (The Satsuma Fiefdom), Kinkoku Sei (Made by Kinkoku), Tsunenobu ga (painted by Tsunenobu)</p> |



'Dai Nippon Satsuma Kinkoku sei Tsunenobu hitsu' 大日本 薩广錦谷製 恒信筆



Tsunenobu, co-operating frequently with Kinkoku – Meiji period

TSUTA/Geppo
月室



Tsuta or Geppo

U

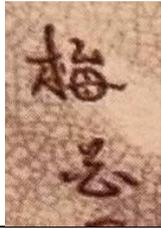
UCHIDA
内田



Uchida, Taisho-Showa-period

UME KOKORO

梅心



Dai Nippon Satsuma yaki, Ume kokoro ga

UMENIWA

梅庭



Umeniwa (plum garden)

UNKAI

雲海



柿本製
雲海画

Kakimoto sei, Unkei ga

Unkai – Meiji period

UNZEN/UNSEN

雲仙



Unsen, Meiji-Taisho period

Unzen is a volcano on Kyushu, Unsen is a (given) name.

UTÖ
孟吋



Utö

W

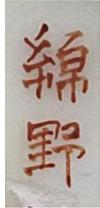
WADA / Wada
Hogetsu
和田
和田 浦月



Dai Nippon, Wada Hogetsu, Horindo ga

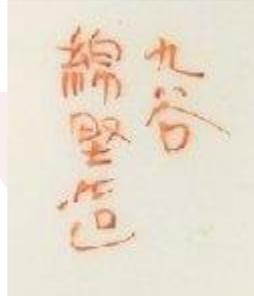
Wada Hogetsu – Late Edo period , see Hogetsu

WATANO
綿野



Watano

Kichijo



Kutani Watano (Genuemon) zo

Watano Painted by Hakujuken Nishimura Saichi



Made by

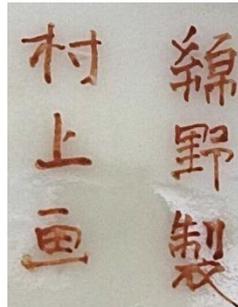


Watano

Genuemon



Kaga no Kuni Kutani (Sei) Murakami Ga”



Watano sei, Murakami ga



景徳園 綿野製 Keidokuen- Watano sei

Pottery mark in Yokohama and Kutani.

Watano Genuemon (綿野 源右衛門) was a merchant and had a shop in Terai. He had started his Kutani business in 1860 and in 1876 he opened a branch office in Kobe, the Watano Shoten (綿野商店) – Soon the shop was transferred to his son Watano Kichiji (綿野吉二) and he is well-known under the name of Watano Kichiji Shoten (綿野吉二商店). The idea was to be present locally on the port to make business with the foreign companies who had also offices on the port for exporting Japanese goods. But Watano Kichiji wanted to export directly to foreign countries without third parties. With the help of Imamura Yurin who had studied overseas he succeeded in direct export to Europe and in 1880 to sale directly in Paris. Kichiji Shoten was certainly one of the biggest Kutani export merchant and many pieces having the signature of his shop can be found overseas, some are exceptional and have been presented at different universal exhibitions. He was famous for making big vases and big incense burners. Pieces are very often signed Made by Watano (綿野) painted by "Painter name". In 1887 he enlarged his activities and opened several nishiki (enamel) kilns in Kutani and took the name of Watano Tenraido (綿野天籟堂). Pieces are signed Tenraido (天籟堂).

WATAYA
綿谷



Wataya sei



“Dai Nippon Satsuma kuni Wataya

sei Shōgetsudō Ōno Gyokusei ga' 大日本国 綿谷 製 松月堂大野玉清画 (Dai Nipponkoku Wataya-sei Shōgetsu dō Ōno Tamakiyo (or Gyokusei)-ga “ Wataya – Late Meiji-Taisho

X

Y

YAGO /Yago mark
^



"yago" marks are not from one specific maker, but marks of different makers with the actual name placed under a "^"-character or yago, shorthand for "roof" or "house", and probably an indication it is a family workshop (according to Gotheborg.com).



"^" Ho



"^"金広 Kanehiro



"^" 金廣 Kanehiro



"^" 三 3 San

Yago –marks , different company names – Taisho-Showa 1 period

YASUDA
安田



Yasuda-logo



Dai Nippon 大日本 - Kyoto 京都 - Yasuda 安田

Sei 製 (made by Yasuda). The mark is of Yasuda Gensei (15th generation), just before he and his brother Yasuda Yoshizaburo founded the Kyoto Tojiki Goshi Kaisha in 1896. They hired a number of excellent painters to produce quality Satsuma ware. These pieces usually have the well-known Yasuda logo as a mark together with the name of the painter. Yasuda Gensei died in 1932.



“京都陶磁器合資会社”(Kyoto tojiki goshigaisha, or Kyoto Ceramics Joint Stock Company), the official name for the Yasuda Cie.

Yasuda, company name – Late Meiji-Taisho period.

Ware from the Yasuda workshop / a.k.a. Kyoto Tojiki Goshi Kaisha (or Toki Goshi Gaisha) usually have a cartouche with the full name of the company and /or the trademark (logo). The best known and most appreciated artist at this company was Ryozan 亮山. Other artists were Sozan, Kizan, Hozan, Kanzan, Seikozan, Shuzan and Unzan.

See also: Kyoto Tojiki Goshi Kaisha



Dai Nippon Yasuda zo

Kisaburo Yasuda 安田喜三郎, Awataguchi, Kyoto was a potter in the late Edo-period. He was the second son of Genshichi Kagiya (Kuraku), The 1st generation exhibited and was awarded at the Amsterdam Exposition in 1883. The 2nd generation Kisaburo passed away in 1915, and the 3rd generation passed away in 1978 at the age of 80, ending the Kisaburo Yasuda lineage of pottery.

YASUFUKU
安福



Satsuma Kuni Yasufuku zo

Yasufuku – Meiji-Taisho period

YASUI /Yasui -do
安井



Dai Nippon -Satsuma Yaki- Yasui zo



Nippon-Yokohama-Yasui zo





SatsumaYaki , Yasui zo



安井店薩摩焼芝明山 Yasui ten (shop) Satsuma yaki Shiba

Meizan

Yasui – Taisho period

YASUMORI
安盛



安盛
Yasumori

Yasumori – Meiji period

YOGYOKU KEN
有玉軒



Yogyoku ken –Tetsuzan Sa

Yogyoku ken – companyname Meiji period

YOSHIDA / Yoshita
吉田



Yoshida, Shozan kinsei

Yoshida, company name / kiln – Meiji period – present days
Yoshita/ Yoshida family runs the Nishikiyama kiln, which specializes in aka-e

| | |
|---|---|
| | kinrande, a highly decorative porcelain technique involving gold and red enamel painting in brocade-patterns on Kutani wares from Ishikawa. |
| <p>YOSHIMINE (Morisato Yoshimine)</p>  <p>森里良峰</p> |  <p>Morisato Yoshimine, modern Kyo yaki</p> |
| <p>YOSHIMITSU 義光 / 吉光</p>  |  <p>本日大 義 錦 薩 光 谷 廣 作 國</p> <p>Dai Nippon, Satsuma Kuni, Kinkoku saku, Yoshimitsu</p>  <p>吉光 Yoshimitsu with different kanji</p> <p>Yoshimitsu – Meiji period</p> |
| <p>YOSHIMIZU 吉水</p>  |  <p>本日大 吉 薩 水 廣 製 國</p> <p>Satsuma kuni Yoshimizu sei</p> |

YOSHIOKA
吉岡



造岡吉都京本日大

Dai Nippon, Kyoto, Yoshioka zo

YOSHISADA
義定



義定 Yoshisada 筆 hitsu

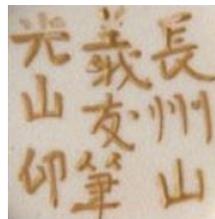
Dai Nippon. Choshuzan, Satsuma kuni, Jissei-in, Yoshisada hitsu (drawn by)

YOSHITOMO
義友



本 日 大
實 薩 長
生 院 州
院 國 山
義 友
友 画 實

Dai Nippon. Choshuzan, Satsuma kuni, Jissei-in, Yoshitomo ga (jitsu)



光 義 長
山 友 州
印 筆 山

Choshuzan,

Yoshitomo hitsu, Kozan Shirushi

Yoshitomo – Meiji period

YUTAKA / Hosai
Yutaka Itsuki / Hosai
豊齋



豊齋 Yutaka Itsuki ,

Yutaka also read as Hosai, early Meiji period

Yutaka
禮



Yutaka- Taisho period

Z

ZENGA
全雅



Zenga – Showa 1 period