

# New Discoveries Regarding the Important Cultural Property ‘*Konoha Tenmoku*’

By Hitoshi Kobayashi

Interim Director, Department of Curation

The Museum of Oriental Ceramics, Osaka

Translated by Hana Anderson

From: *Tousetsu* 745: 17-25 (May 2015)

小林 仁 大阪市立東洋陶磁美術館・学芸課 課長代理

重要文化財「木葉天目」に関する新知見 陶説 (745) 17-25 2015 年 5 月

## 1. Introduction

In Japan, a large number of *Karamono Tenmoku* (*chawan*) 唐物天目(茶碗) -Tenmoku tea bowls imported from China- have been passed down for generations as heirlooms. These include *Youhen Tenmoku* 曜変天目 (iridescent Tenmoku) and *Yuteki Tenmoku* 油滴天目 (oil-spot tenmoku), many of which are designated as national treasures or important cultural properties.<sup>1</sup> One *Yuteki Tenmoku* designated as a national treasure is housed at the Museum of Oriental Ceramics, Osaka and is the only *Kenyou* 建窯 (Jian kiln) *Yuteki Tenmoku* endowed with this distinction (Frontispiece 2). It is regarded as the finest masterpiece of heirloom *Yuteki Tenmoku* present in Japan. Besides this piece, there is another Tenmoku masterpiece at our museum. That is the “*Konoha Tenmoku* 木葉天目” (Leaf Tenmoku) [*Kisshuyou*, 吉州窯 (Jizhou kilns)] which is designated as an important cultural property (Figure 1). Based on the exquisite details of the leaf fired onto the glazed surface -the main characteristic of *Konoha Tenmoku*- it is no exaggeration to name this the finest masterpiece of *Konoha Tenmoku* known to the world. Here I would like to present some of the recent research accomplishments and new discoveries regarding this important cultural property to coincide with

---

<sup>1</sup> Translator’s note: In Japan, culturally important objects are designated as important cultural property by the Japanese government. Among them, designation of national treasure is given to a subgroup of objects whose cultural importance is recognized world wide.

our museum's special exhibition: "Tea Utensils of the Golden Age – *Karamono* 唐物 (the Chinese objects of arts and crafts) of 17<sup>th</sup> Century", where this Konoha Tenmoku is also exhibited.

## 2. The Important Cultural Property "Konoha Tenmoku"

### (1) Transmission History and Valuation in the Past

The important cultural property "Konoha Tenmoku" housed at the Museum of Oriental Ceramics, Osaka was awarded this designation on June 9<sup>th</sup>, 1960 [*Kougei* 工芸 (craft) No. 02050]. It is the only Konoha Tenmoku with this distinction that exists in Japan today. This Konoha Tenmoku is known as a former heirloom of the Maeda family, the feudal lord of Kaga. In the inventory catalogue "*Kaga Maeda-ke Omote Onando Odougu Mokuroku-cho* 加賀前田家御納戸御道具目録帳" (Kaga Maeda Family's Inventory of Utensils in Storage)<sup>2</sup> (which dates back to the 3<sup>rd</sup> year of Kōka (弘化) of the Edo period (1846), the following passage is found:

A flat tea bowl with a brass cover ring; there is a cover ring, however, in the previous inventory, it was recorded as Taihisan flat tea bowl ("the 24<sup>th</sup>" in "the 12<sup>th</sup> storage bin" of "the 3<sup>rd</sup> year of Kōka, the 7<sup>th</sup> of 13 books of the Inventory of Utensils and Articles in Storage") (Note 1).

This passage is thought to correspond to the Konoha Tenmoku housed at our museum (Note 2). The piece is accompanied by a storage box with an inscription, "*Brass cover ring flat tea bowl* 志んちうふく里ん平茶碗" (Figure 2, right). Oddly enough, no description of the leaf is found in this inventory, even though that is its most distinctive feature. This is in sharp contrast to the description of a Jizhou *Taihisan Tenmoku* 玳皮盞天目 (tortoiseshell Tenmoku) with plum blossom decoration found in this inventory. The record of this piece is entered immediately before that of the Konoha Tenmoku, and reads, "*Taihisan Tenmoku, monbaika* 紋梅花 (plum blossom design)." This may imply that "Konoha Tenmoku," a commonly used term of our time, was not used back then. Based on this we can recognize that, when defining this piece, the presence of a *Shinchu Fukurin* 真鍮覆輪 (brass cover ring) and the shape of *Hirachawan* 平茶碗 (flat tea bowl) were regarded as more important features than its decorative leaf.

---

<sup>2</sup> Maeda Ikutokukai Sonkeikaku Library Foundation Collection

The Konoha Tenmoku was subsequently documented in the “*Taisho Meiki Kan* 大正名器鑑” (Record of Outstanding Vessels of Taisho-period)<sup>3</sup> as “*Taihisan konohamon* 玳皮盞 木葉紋” (tortoiseshell bowl leaf decoration) owned by the Marquis Maeda Toshitame 前田利為. The accompanying accessories and the inscription on its storage box are almost identical to the current condition (Note 3).

According to the account chronicled in the *Taisho Meiki Kan*, the author Takahashi Sō-an (高橋箒庵) (real name, Yoshio 義雄, 1861-1937, businessman, tea master) saw this tea bowl at the residence of Maeda Toshitame (1885-1942, 16<sup>th</sup> head of the Maeda family) in Hongo, Tokyo, on April 16<sup>th</sup> in the 9<sup>th</sup> year of Taisho (1920). Sō-an recalled this occasion as follows: “Every single line of the leaf veins is clearly visible; it looks as though a real leaf is fired on the surface of the bowl. This could not have been done by mimicking with human hands,” therefore he already indicated that the leaf decoration is an effect created by a real leaf fired on the glazed surface (Note 4). Moreover, Sō-an highly praised this tea bowl as a “rare treasure.” This shows that the “*Taisho Meiki Kan*” focused people’s attention on the leaf decoration and played a significant role in the high valuation and recognition the Konoha Tenmoku holds today.

In Japan, Tenmoku pieces produced at the Jizhou kilns, including Konoha Tenmoku, have been called *Taisan* 能盞 (*Taihisan* 能皮盞), *Taihisan* 玳皮盞, or *Bessan* 鼈盞.<sup>4</sup> An important reference document when considering the historical recognition and valuation bestowed on *Karamono Tenmoku* imported from China is the “*Kundaikan Sōchōki* 君台觀左右帳記” (Record of Arts and Utensils at Shogunate Residence) written in the Muromachi-period (1336-1573). In the *Kundaikan Sōchōki*, there are descriptions of *Youhen* 曜変 (iridescent), *Yuteki* 油滴 (oil spot), *Kensan* 建盞 (Jian bowl), *Usan* 烏盞 (black glazed bowl), *Tenmoku* 天目 as well as *Taihisan* 能皮盞 and *Bessan* 鼈盞. This document differentiates Jian and Jizhou wares based mainly on the color of the clay body, characterizing the Jizhou wares and Jizhou Tenmoku as less valuable compared to Jian wares, and therefore not deserving to be used at the Shogunate household (Note 5).

Regarding Jizhou Tenmoku pieces unearthed from the archeological sites in Japan, only a small amount of Taihi Tenmoku 玳皮天目 have been excavated in Hakata, Heian-kyo<sup>5</sup> and Kamakura (Note 6). At present there are no reports of Konoha Tenmoku excavated in Japan. These observations may indicate that only a limited number of Taihisan were imported to Japan and that the number of Konoha Tenmoku was even more limited. In light of this, the appraisal of Jizhou Tenmoku in the *Kundaikan Sōchōki* should

---

<sup>3</sup> Translator’s note: published in 1921-1927

<sup>4</sup> Translator’s note: all these terms indicate tortoiseshell-like glaze effects produced at the Jizhou kilns. The characters 玳 and 鼈 mean turtle and 能 is a character copying the pronunciation of the character 玳.

<sup>5</sup> Translator’s note: the capital of the Heian-era, today’s Kyoto

be viewed as a purely relative one compared to Youhen and Yuteki Tenmoku. It does not necessarily mean that Jizhou Tenmoku—including Konoha Tenmoku—were not appreciated back then. The appraisal of the Konoha Tenmoku as a “rare treasure” made later in the *Taisho Meikikan* should therefore not be interpreted as a sudden change in the aesthetic view, but rather a reflection of the traditional appreciation towards this piece.

As part of the miscellaneous notes in the *Taisho Meikikan*, Sō-an cited the description –“*Taihisan* 能皮盞 No. 9”, the description appearing in the “Record of the Marquis Maeda Family’s Utensils”– as the record pointing to the Konoha Tenmoku. The description of the piece appears to correspond to that on the storage box label with the following inscription: “*Taihisan* 鮫皮盞” (tortoiseshell bowl) *Hamon* 葉紋 (leaf decoration) 𠄎<sup>6</sup> No. 9” (Figure 2, lower left). Since this Record of Utensils belongs to the Marquis, this entry was likely made in the Meiji or Taisho period.<sup>7</sup> What merits attention in this entry is the following passage: “A piece of leaf, gold cover ring.” It is noteworthy that this entry not only paid attention to the leaf decoration, but also the cover ring was described as gold, not brass contrary to the past portrayal. In the next section, I will discuss the cover ring in more detail.

## (2) A New Discovery Regarding the Cover Ring

Described as “*Shinchu fukurin* 真鍮覆輪” (brass cover ring) on its storage box and in the Maeda Family’s Record of Utensils in the Edo-period, the Konoha Tenmoku at our museum is in fact accompanied by a gold colored cover ring. It seems that the cover ring was removed from the piece at an earlier time (its photograph in the “Taisho Meikikan” does not have the cover ring either), however, it has been preserved to this day.<sup>8</sup> With its cover ring, the piece looks more radiant and gives a different impression (Figure 3) (the tea bowl will be exhibited with the cover ring).

To investigate this Konoha Tenmoku’s cover ring, I had an opportunity last December to collaborate with Kawami Norihisa, a research associate at the Kurokawa Institute of Ancient Cultures. Nondestructive X-ray fluoresce was used to determine the elemental composition of the cover ring. The results revealed that the ring was mainly composed of gold, mixed with approximately 15 percent of silver and a small percentage

---

<sup>6</sup> Translator’s note: pronounced as “i”: the first letter of old-style Japanese alphabet and function as a counter used to enumerate items.

<sup>7</sup> Translator’s note: Meiji 1868-1912, Taisho 1912-1926

<sup>8</sup> Translator’s note: For clarity it should be noted that this ring is detachable unlike many metal rims that are permanently affixed to a ceramic piece.

of copper (Note 7). The cover ring was indeed made of gold rather than brass as had been previously thought. The descriptions in the Maeda Family's Record of Utensils (Edo-period, the 3<sup>rd</sup> year of Kōka, 1846) and on the storage box were both incorrect, while the entry "Kin Fukurin (gold cover ring)" in the "Record of the Marquis Maeda Family's Utensils" from the Meiji-period (or Taisho-period), cited by Sō-an in the *Taisho Meikikan*, was in fact proven correct. Either way, since the appearance was the only source for deducing the material of the cover ring in the past, subjective views tended to have more weight. Scientific analysis of the cover ring should provide important basic information to solve questions such as where, when, and by whom it was produced. I look forward to additional scientific investigations on the materials associated with the cover ring.

Unfortunately, the production date of the gold cover ring of the Konoha Tenmoku is currently unknown. What at least is certain is that it was made prior to the 3<sup>rd</sup> year of Kōka (when the "Kaga Maeda Family's Inventory of Utensils in Storage" was written). From the comparison with the styles and characteristics of the cover rings of Southern Song Tenmoku and various other ceramic pieces unearthed in China, we can speculate that our cover ring was not made at the time of the Konoha Tenmoku production, nor was it produced in China, but was produced in Japan after the Konoha Tenmoku had reached Japanese soil (Note 8).

### (3) A New Discovery Regarding the Leaf Decoration on the Bowl

The important cultural property Konoha Tenmoku is in the shape called *Togasagata* 斗笠形 (conical hat shape) with a wide mouth and a flat V-shaped profile. It is thinly potted, and its foot is trimmed small and low. The unglazed area around the foot reveals an off-white soft clay body typical of Jizhou wares. At the center of its interior a little round bump is seen, characteristics of this type of tea bowl produced at the Jizhou kilns. The black glaze on the piece appears in lustrous jet-black, and at the rim where the glaze is thin, it exhibits an amber-colored tint. On the black-glazed exterior, depending on the lighting, a rainbow-colored glow just like an oil-film emerges in some areas. On the interior wall, a gold-colored leaf is placed on top of the black glaze. The leaf shows fine mesh-like veins and also has a few worm-eaten marks and slightly curled edges typical of withered leaves. Altogether, these features present an extremely realistic *Konoha monyou* 木葉文様 (leaf pattern) achieved by using a real leaf. The leaves used for Konoha Tenmoku are not new but withered leaves (fallen leaves) with worm-eaten marks and curled edges. It is thought that withered leaves were more suitable to be fired on the glazed surface (Note 9).

Mr. Jiang Xuanyi (蒋玄怡) who pioneered research on the Jizhou kilns previously mentioned the following points regarding the leaf decoration, i.e., its similarity with the fabric dyeing technique of batik dyeing used for popular dyed products, its staging effect reflecting the aesthetic view of the tea bowl influenced by Zen Buddhism, and potter's effort in creating a piece of art that is closer to nature and reality by using real leaves (Note 10). Regarding the type of leaves used, many theories have been proposed. Recently however, a conclusion was made by Mr. Guo Xuelei (郭学雷), the associate director of the Shenzhen Museum, that the leaves used for Konoha Tenmoku were mulberry leaves. He based this conclusion on the fact that during the Southern Song sericulture was very active in the Jiangxi region where the Jizhou kilns were located. As additional background to support this conclusion, he made an interesting point that there is a belief that mulberry leaves lead to Zen as seen in a passage of “*Ten Poems To Express Friendship To Friends*” 書懷示友十首 by the Jiangxi School poet Chen Xingyi (陳興義, 1090-1138) - “cypress trees explain the way, mulberry leaves can lead to Zen (柏樹解說法 桑葉能通禪)” (Note 11). The physical characteristics of the leaf of the Konoha Tenmoku in fact match with those of mulberry leaves (Figure 4). This implies that the leaf was fired on the glaze not simply as a decoration, but as a representation of its conceptual connection to Zen, “(mulberry leaves) can lead to Zen”. This theory is very convincing when we consider the function of Konoha Tenmoku as a tea utensil used at Zen temples (Note 12).

#### (4) A New Discovery Regarding Gold Decoration

When new photographs of the important cultural property Konoha Tenmoku were taken in 2013, we succeeded in photographing remnants of *Baika Orieda-mon* 梅花折枝文 (Plum Blossom on the Plucked Branch Motif) likely in gold foil stamp found on two areas of the inner surface (Figure 5). This means that the Konoha Tenmoku was originally adorned not only with a leaf but also with gold decoration. The piece must have looked brilliant beyond our imagination. Additionally, three of the four Konoha Tenmoku housed at the National Palace Museum in Taiwan (called “Palace Museum” from here on) are reported to retain remnants of similar *Baika Orieda-mon* in gold (Note 13). Another decorative motif combining *Baika Orieda-mon* and a crescent moon is known as “*Ume Shougetu* 梅梢月” (The Moon Over Plum Blossoms) (Note 14), and is one of the motifs reflecting the aesthetic view of literati of the Southern Song. It is found on the pieces produced at Jizhou and Nanfeng Baishe kilns (南豐白舍窯) in Jiangxi province as well as at the Longquan kilns (龍泉窯). In February of this year, I had an opportunity to hold three Konoha Tenmoku pieces in my hands at the Palace Museum to examine them closely. Two of them were adorned with gold

decoration (the remaining one with gold decoration was being exhibited and therefore I viewed it as a visitor). All four Konoha Tenmoku at the Palace Museum have “*Koji* 故瓷 (antique porcelain)” numbers, indicating that they were previously owned by the “Qing court 清宮.” The remnants of *Baika Orieda-mon* on these three Konoha Tenmoku were far more visible compared to that on our museum’s Konoha Tenmoku. On these pieces, plum blossom petals were depicted as five discs placed in a circle, with five small dots placed in a circle inside of them, and to finish, one dot placed in the center.<sup>9</sup> This design is shared with the Konoha Tenmoku at our museum. In addition to plum blossoms, buds on the plum branches were depicted as painted circles. The drawing of the plum blossoms was equal in size with the leaf on the bowl, suggesting that both were treated equally as main decorative components. Unfortunately, just like our museum’s Konoha Tenmoku, the moon (crescent moon) was not observed on the pieces at the Palace Museum. Nevertheless, we cannot deny the possibility that originally the decorative motif was *Ume Shougetu* 梅梢月 (the Moon Over Plum Blossom). The motif of *Ume Shougetu* composed of plum blossoms and the moon in gold are also seen on the black lacquer mirror box excavated from the tomb of Huang Huan in Shaobu-city, Fujian province (Note 15). Ms. Nishida Hiroko provides a very interesting insight regarding this gold-colored decorative motif. She suggests that it was created by gold foil stamping using paper stencil and that the popularity of using gold/silver foil stamping and gold seal for dyeing and weaving might have influenced the gold decorations on lacquer and ceramic wares (Note 16).

Examples of Tenmoku or black-glazed tea bowls adorned with gold-colored decoration (foil stamping) from southern China include pieces produced at the Wuyi-mountain Yurintei kiln in Fujian province and from northern China, include black Ding wares with gold decoration (golden flower Ding bowl 金花定碗). The combination of black and gold achieved by adding gold decoration on top of the black glaze must have created a stunning visual effect.

## (5) Additional New Discoveries

---

<sup>9</sup> Translator’s note: photographs of the plum blossom decoration of the Konoha Tenmoku at the Palace Museum are listed as Supplemental Figure 1. Source: 余佩瑾 靜影沉璧 – 宋吉州窯黑釉木葉貼花盞及相關問題. 故宮文物月刊 474 (2022)

The unglazed clay bodies on the bottom of the four Konoha Tenmoku previously owned by the Qing court as well as several black-glazed bowls produced by China's northern kilns I examined at the Palace Museum were all coated with material akin to an iron-rich slip 鉄泥 [*sho* 漿 (thick liquid)]. Judging from their condition, the coating was likely added after, not before, the pieces were fired. Similar coating is seen not only on the Jizhou wares but also on the black glazed bowls likely produced at the Ding kilns and Dangyangyu kilns, therefore it is very likely that the coating was applied simultaneously to all these pieces to mimic the black clay body of Tenmoku produced at the Jian kilns. If that was the case, albeit it is just a speculation, the coating was possibly done at the Qing dynasty court (or a court of previous dynasties). Currently at the Palace Museum there is only one Jian Tenmoku that was previously owned by the Qing court. Nonetheless, it is fascinating that the clay bodies of the other Tenmoku (black glazed bowl) were coated in black to imitate the black clay body of Tenmoku produced at the Jian kilns.

The unglazed clay bodies on the bottom of the pieces produced in northern Shanxi region (such as the Huairen and Hunyuan kilns) during the Jin dynasty are often coated with iron-rich slip (*sho*) to mimic Jian ware. “*Shirobuchi Yuteki Tenmoku* 白縁油滴天目” (oil-spot tenmoku with white rim) at the Fujita Museum, which is designated as an important cultural property, is a great example of such a piece. Accordingly, the practice of coating the unglazed clay body of Tenmoku, in imitation of darker Jian ware, may have started during the Jin dynasty (or the Southern Song dynasty) (Note 17). It is currently unknown when the clay bodies of the Konoha Tenmoku at the Palace Museum were coated in black. In addition, the unglazed clay body of the Konoha Tenmoku at the Tokyo National Museum, which was previously owned by Hirota Fukkosai, also appears to be coated with an iron-rich slip. This observation may provide a clue for the provenance of this piece.

Three of the four Konoha Tenmoku at the Palace Museum have cover rings that appear to be made of copper, and the remaining one has a cover ring in brilliant gold color. The cover rings, thought to be copper, share similar characteristics with those found on many ceramic pieces owned by the Qing court; therefore, these rings were likely added at the court during the Qing dynasty. However, since the gold cover ring has such a lavish color, it was likely produced at a later time (Note 18).

### 3. Conclusions



Here I presented the most recent research achievements and new discoveries on the important cultural property “Konoha Tenmoku” as they come to my mind. It goes without saying that many of the Karamono Tenmoku in Japan that have been transmitted through generations are extremely valuable at the global level. Yet there are a great deal of unknowns surrounding these pieces when we reexamine them in the light of the recent discoveries made in China. Obviously not all of these mysteries can be solved easily. However, since the cover ring discussed in this article can be easily studied using nondestructive analysis to identify its material, we can expect that systematic analysis and investigation in the future will lead to additional discoveries and answers for the existing questions. I believe that especially because they are valuable pieces transmitted through generations, it is necessary to research them from a fresh viewpoint, and by doing so their value and significance will be even more magnified.

[This article summarizes part of the results of the research project “Investigation of Youhen Tenmoku and Yuteki Tenmoku based on the documents of excavations,” Scientific Research Grant (Basic Research C) (Principal Investigator: Kobayashi, Hitoshi)]

## NOTES

1. (尊経閣文庫)<sup>10</sup> proofread by Iida Mizuho (飯田瑞穂), “Kaga Maeda-ke Omote Onando Odougu Mokuroku-cho [加賀前田家御納戸御道具目録帳 (the Kaga Maeda Family’s Inventory of Utensils in Storage)], Kokushokankōkai (国書刊行会), 1978, page 203.
2. NHK, NHK promotion, NHK Chūbu Brains edit, “利家とまつ 加賀前田百万石物語展: 前田家と加賀文化 (Toshiie and Matsu, An exhibit on the legend of the Kaga Maeda million-goku: the Maeda family and Kaga culture) NHK, NHK promotion, NHK Chūbu Brains, 2002, page 212 (page 180, production commentary).
3. Takahashi Yoshio (高橋義雄). “Taisho Meiki Kanki No. 6 [大正名器鑑 第六編 (the Record of Outstanding Vessels of Taisho-period Volume 6)], page 79.
4. Ibid., page 79.

---

<sup>10</sup> The library established from the collection of the Maeda family, the former lord of Kaga during the Edo-era.

5. “Kundaikan Sōchōki 君台觀左右帳記 (the Record of Arts and Utensils at the Shogunate Residence) (Tohoku University Library) - in the clause on “*Taihisan* 能皮盞”, the following description is seen: “this is also made of Tenmoku clay, the glaze shows an amber color, stars in light purple color, and diamond shapes inside. Its price is inexpensive.”
6. Hasebe Gakuji (長谷部楽爾), Imai Atushi (今井敦), “Chinese Ceramics, Vol 12 Chinese Ceramics Excavated in Japan (日本出土の中国陶磁),” Heibon-sha, 1995, page 117.
7. Kawami Norihisa (川見典久) “Examination of cover ring materials by X-ray fluorescence analysis (蛍光 X線分析による覆輪等の素材調査),” the Osaka Museum of Oriental Ceramics (大阪市立東洋陶磁美術館) [“Tea Utensils of the Golden Age - Karamono (唐物, the Chinese objects of arts and crafts) of 17<sup>th</sup> Century (黄金時代の茶道具 - 十七世紀の唐物”, 大阪市立東洋陶磁美術館, 2015)]. This study revealed that the cover ring of the national treasure Yuteki Tenmoku contains an even higher level of gold.
8. Regarding the subject of Tenmoku and their cover rings, refer to Kobayashi Hitoshi (小林仁) “The Tenmoku cover rings (天目の覆輪)” (Note 7 “Tea Utensils of the Golden Age - Karamono of 17<sup>th</sup> Century”)
9. Personal communication with the ceramic artist, Mr. Sasaoka Motozō (笹岡基三) in Yokkaichi-city, Mie-prefecture (四日市, 三重県)
10. Jiang Xuanyi (蒋玄怡) “The Jizhou kilns - Ceramics with paper-cut stencil decoration (剪紙紋様貼印の瓷器)” Wenwu Chubanshe (文物出版社), 1958, pp 30-31.
11. Mr. Guo Xuelei also suggests a possibility that Zen monks or literati practicing Zen meditation contributed to the development of Konoha Tenmoku. [郭学雷 “南宋吉州窯瓷器裝飾紋様考実 - 兼論禅宗思想对南宋吉州窯瓷器的影響” (Guo Xuelei “Investigation of decorative patterns of Jizhou wares during the Southern Song dynasty and the effect of Zen Buddhism’s concept on Jizhou wares - concurrent discussion on fusion of Zen Buddhism and Confucianism, its effect on crafts”)] 深圳博物館, 深圳市文物管理辦公室, 深圳市文物考古鑑定所編 (edited by the Shenzhen Museum, the Shenzhen city office of cultural relics management, the Shenzhen city archeological laboratory of cultural relics) “融会禅儒, 法効百工 - 宋元時期吉州窯瓷器特展 (Special exhibit of Jizhou wares during the Song and Yuan dynasties), Wenwu Chubanshe (文物出版社), 2012, pp 184-187. Additionally, it has been indicated that mulberry leaves were offered to Buddha in the place of bodhi trees (唐, 義浄訳 仏説孔雀明王経 Tang, translated by Yijing, Sutra of the Peacock King), and a prescription of using

mulberry leaves and fruits to attain the state of enlightenment (正禅方) is found in the medical reference book written by Sun Simiao (孫思邈) of the Tang dynasty [Iwama Machiko (岩間真知子) “History of Tea Drinking - Investigation of the Shared Origin of Tea and Medicine (喫茶の歴史 - 茶葉同源をさぐる)”, Taishūkan Publishing Co., Ltd (大修館書店), 2015, page 152].

12. Mr. Xie Mingliang makes a very interesting point that the technique of firing an adherent leaf as well as paper-cut decorations on the tea bowls produced in the Jizhou kilns were motivated to create various effects for the tea game (茶戯) practiced at the time. (謝明良 “關於葉形盤—從台灣高雄縣左營清代鳳山縣旧城聚樂遺址出土的青花葉紋盤談起“ 金沢大学考古学紀要 Vol. 13 金沢大学人文学類考古学研究室, 2010, page 3. 謝明良 “清異録 中の陶瓷史料” 謝明良 “陶瓷手記” 石頭出版社, 2008, page 328.
13. Cai Meifen (蔡玫芬) Editor “文芸紹興—南宋芸術興文化特展” 国立故宮博物院, 2010, 図版 II-13, 蔡玫芬氏解説, page 98. Mr. Cai Meifen also points out that similar patterns are often seen on gold and silver wares produced during the Southern Song to Yuan periods as well as on pieces produced at the Jizhou kilns.
14. Yang Zhishui (楊之水) “Magnificent Color-Investigation of Gold and Silver Wares of the Song, Yuan, and Ming Periods. Vol. 3, Gold and Silver Plates of the Song, Yuan, and Ming periods. 豪華之色—宋元明金銀器研究 第三卷 宋元明金銀器皿” Chunghwa Book Co. 中華書局, 2011, pp 24-25.
15. Fujian Museum, Shaowu-city Museum, ‘An Excavation Report of the Huang Huan Tomb of the Song Period in Shaowu 福建博物院, 邵武市博物館 ‘邵武宋代黃渙墓発掘報告’, “福建文博“ 2004 the second phase.
16. Nishida Hiroko (西田宏子) ‘The Lacquer Wares of the Song and Yuan Periods 宋・元時代の漆器’ Nezu Museum “The Beauty of the Song and Yuan-with the Focus on the Imported Lacquer Wares- 宋元の美—伝来の漆器を中心に—“ Nezu Museum, 2004, page 37.
17. Jian Tenmoku whose bottoms are coated with black lacquer have been unearthed in recent years at the archeological sites of the Southern Song court in Hangzhou, where its capital Lin’an was located,. This black lacquer is believed to be a decorative method specifically practiced at the court (Kobayashi Hitoshi “Elegant White Ware - Questions on Ding White Porcelain 優雅なる白いやきもの—定窯白磁をめぐる諸問題) Osaka Museum of Oriental Ceramics ed. “Ding Kilns, the Elegant World in White - the

Exhibition on the Achievement of the Kiln Site Excavation 定窯・優雅なる白の世界—窯址発掘成果展.” Asahi World Co., Ltd. 2013 November, page 233.

18. According to Yu Peijin (余佩瑾) at the Palace Museum, the majority of the cover rings of the Song ceramic pieces owned by the Qing court were made during the Qing dynasty. Some of the cover rings of the pieces owned by the Palace Museum have their records in the inventory of the Craft Department of the Qing court. Elucidation of their materials by scientific analysis is anticipated.



Frontispiece 2: The national treasure “Yuteki Tenmoku”, Jian Kiln, The Southern Song period, 12<sup>th</sup> - 13<sup>th</sup> century.

Height 7.5 cm, top diameter 12.2 cm, bottom diameter 4.2 cm. Housed at the Osaka Museum of Oriental Ceramics. Photography: Rokuda Tomohiro

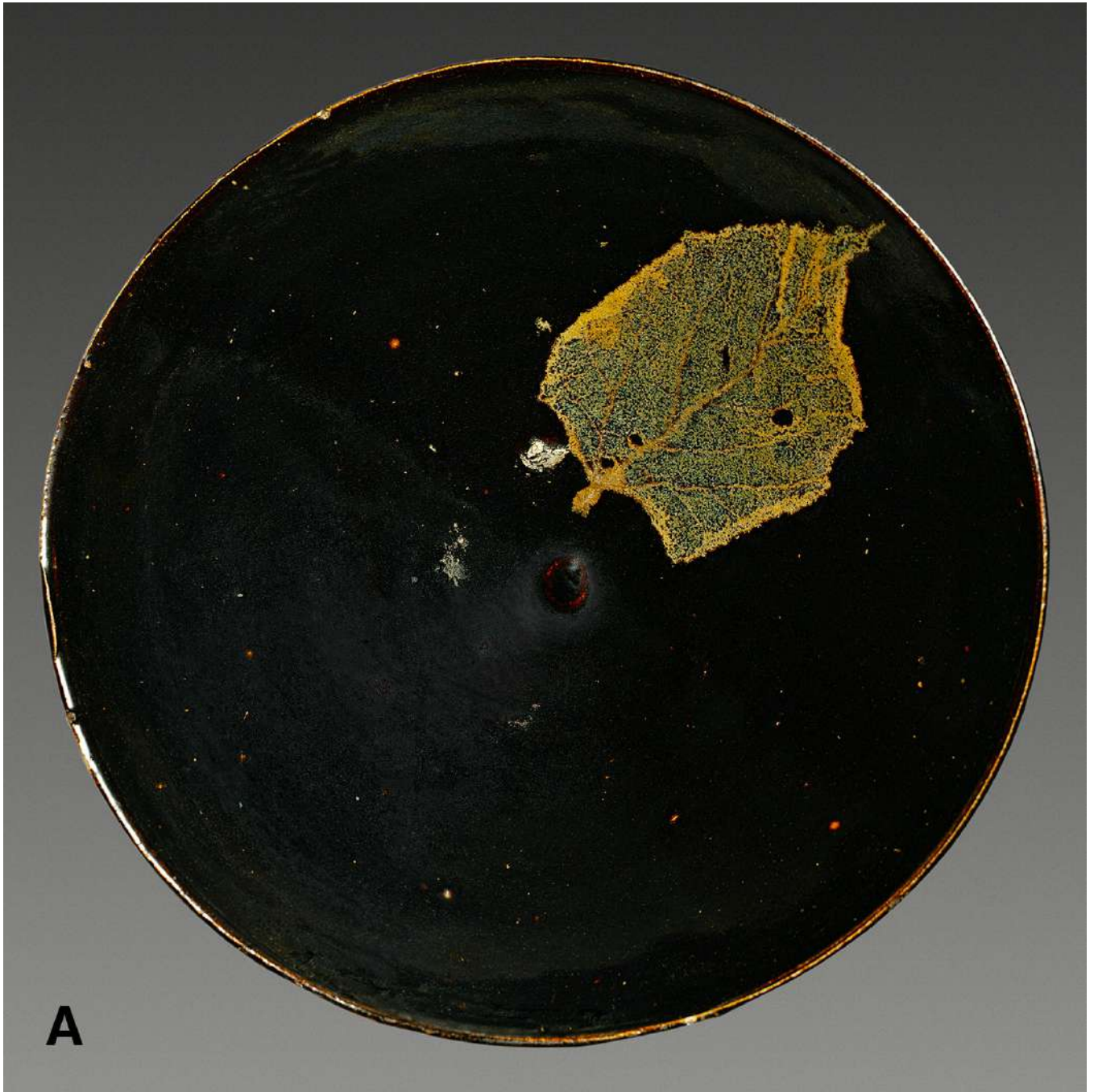




Figure 1. The important cultural property “Konoha Tenmoku” Jizhou kiln/the Southern Song era, 12<sup>th</sup> century<sup>11</sup>. **A.** photograph by Nishikawa Shigeru. **B.** photograph by Muda Tomohiro.

The high-resolution color photographs were downloaded from:

[https://apisites.jmapps.ne.jp/mocoor\\_o/en/collection/44](https://apisites.jmapps.ne.jp/mocoor_o/en/collection/44)

Height 5.3 cm, diameter 14.7 cm, weight 182g. Housed at the Museum of Oriental Ceramics, Osaka (Donated by the Sumitomo group, Ataka collection)

---

<sup>11</sup> The original black-and-white photographs in the essay were replaced with the comparable color photographs downloaded from the website of the Museum of Oriental Ceramics, Osaka.

[https://apisites.jmapps.ne.jp/mocoor\\_o/en/collection/44](https://apisites.jmapps.ne.jp/mocoor_o/en/collection/44)



Figure 2. Inscriptions of the Konoha Tenmoku storage box.

Upper right: Surface of the inside, front (partial)

Upper left: Surface of the outside, front: 志んちろうふく里ん平茶碗 - brass cover ring, flat tea bowl.

Lower left: Surface of the outside, lateral, on the label located on the lower right corner, there is an inscription of “*Taihisan* 鮫皮盃 (tortoiseshell bowl) *Hamon* 葉紋 (leaf pattern) イ<sup>12</sup> No. 9”

<sup>12</sup> Translator’s note: pronounced as “i”: the first letter of old-style Japanese alphabet and function as a counter used to enumerate items.



**Figure 3. Konoha Tenmoku with the cover ring.**

Photography: Rokuda Tomohiro. The color photograph was downloaded from <https://artexhibition.jp/topics/news/20230117-AEJ1199643/>



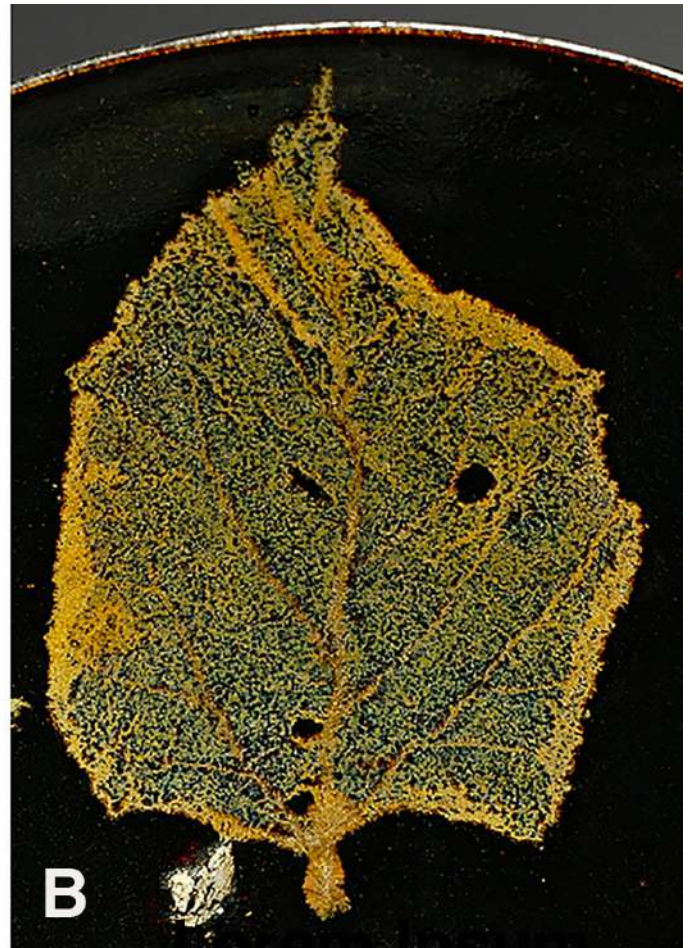


Figure 4. Leaf decoration of the Konoha Tenmoku (right) and a mulberry leaf

A. White Mulberry leaf. Creator: natthanim | Credit: Getty Images/iStockphoto

B. Adapted from: The Museum of Oriental Ceramics, Osaka (gift of SUMITOMO Group, the ATAKA Collection), photograph by Muda Tomohiro. [https://apisites.jmapps.ne.jp/mocoor\\_o/en/collection/44](https://apisites.jmapps.ne.jp/mocoor_o/en/collection/44)

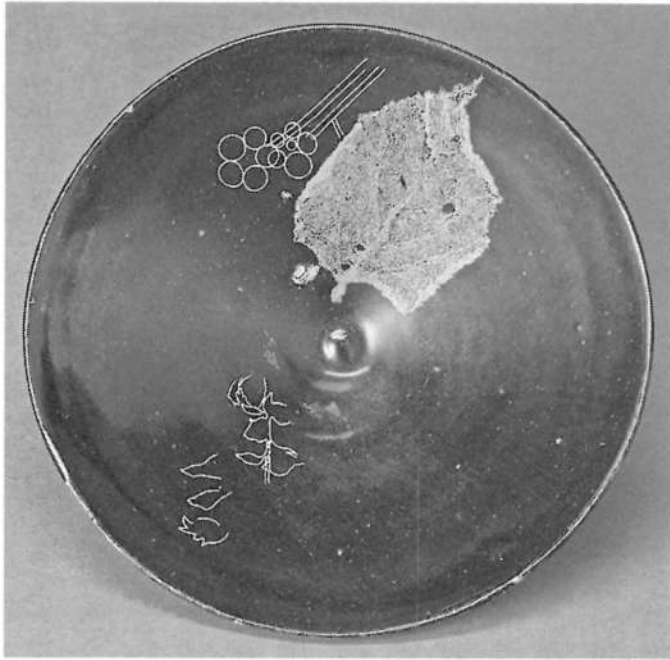
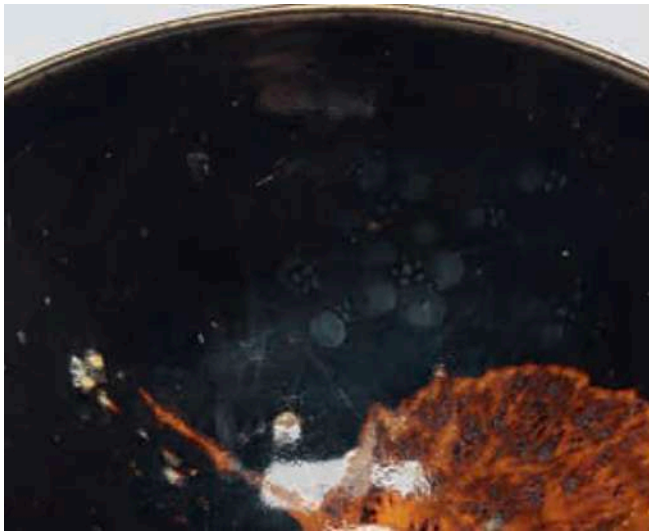


Figure 5. Remnants of gold decoration on the Konoha Tenmoku at the Museum of Oriental Ceramics, Osaka (indicated by the sketches)



Supplemental Figure 1. Plum blossom decorations on the Konoha Tenmoku at the Palace Museum.

Figure 13. Southern Song Jizhou ware 黑釉木葉貼花盞 故瓷 013049 and Figure 15. Southern Song Jizhou ware 黑釉木葉貼花盞 故瓷 017716 from: Yu Peijin, Silent shadow - Black glazed leaf tea bowl from the Jizhou kilns of the Song dynasty and related issues. 余佩瑾, 靜影沉璧 - 宋吉州窯黑釉木葉貼花盞及相關問題. 故宮文物月刊 474 (2022).