



## Lesson Plan: Tea Bowl Matching Activity

Created By: Joseph T. Sorensen, University of California, Davis

### Raku Tea Bowl Descriptions

Answer Key (Set 1):

A = 128

B = 180

C = 200

G = 187

J = 13

P = 27

#### 128

##### **Black Raku tea bowl with Mount Fuji design**

By Raku Tannyū (Kichizaemon X, 1795–1854)

This tea bowl features an image of Mount Fuji on its front in yellow-tinged transparent *kihage* glaze. It is thick, low in height, and with a wide mouth, giving it an imposing feel. The thickness of the clay enabled a forceful scraping away of the clay during shaping, resulting in rough, knotty variations on the body and on the base. The work dates from Tannyū's younger days and is stamped next to the foot with the "tree Raku seal" he used between his accession as Raku master and about the age of thirty-two.

#### 180

##### **Red Raku shallow tea bowl with flowing water design, named Saii (Colorful Vestment).**

1963

By Raku Kakunyū (Kichizaemon XIV, 1918–1980)

The flowing water design, with colored glazes in clearly delineated areas, is vividly colorful in the manner of multilayered robes worn by medieval noblewomen. This work represents Kakunyū's streamlined, stylish take on the traditional *badarai* ("horse washtub") shallow bowl form with prominent hips. The red Raku tea bowl shows unprecedented decorative aspects both in the many colors of glazes making up the flowing water design as well as in terms of its form. This modern interpretation of a

classic is highly representative of Kakunyū. It was named after the patterned garment woven by the Weaving Princess Orihime in the legend by Kakunyū's wife, Myōwa. Produced in 1963 when Kakunyū was forty-six.

## 200

### **Red Raku tea bowl**

(First work)

2011

By Raku Atsundo (Sōkichi; b. 1981)

This red Raku tea bowl, made at age 30, was Atsundo's first work upon assuming the name Sōkichi, which generations of future Raku tea masters have adopted prior to succeeding to the name of Kichizaemon. He produced it in accordance with the principles and standards of Raku tea bowls.

## 187

### **Raku tea bowl named Yuki Senpen (Thousands of Snowflakes)**

White *reki* glaze

1987

By Raku Kichizaemon XV (b. 1949)

The spatula trimming of this work, which seems to be enjoying the way it resonates with the clay, seems forceful enough to slice through the air itself. The thick milky white glaze applied to the lip is known as *reki* glaze and evokes a landscape in which myriad snowflakes dance down from the sky.

## 13

### **Red Raku tea bowl named Muichimotsu (Nothing)**

By Raku Chōjirō (died c. 1589)

Important Cultural Property

This bowl rises above such antithetical notions as artlessness or intention. Among Chōjirō tea bowls there is no other that embodies such a deep sense of stillness and pure existence. The glaze is quite thinly applied so that the softness of the Juraku clay can be touched, almost as though one were holding the soft clay itself in one's hands. This bowl was formerly in the collection of the eighteenth century teaperson Matsudaira Fumai (1751–1818) who collected a vast array of tea utensils.

## 27

### **Black Raku deep cylindrical tea bowl named Nagabakama (Long Formal Trousers)**

By Raku Jōkei (Kichizaemon II, d. 1635)

The bowl's hips are low to the ground while its tall body rises up in irregular fashion, affected by the iron carving tool's horizontal sculpting. The tall body combined with the subtle vertical undulations create the appearance of a pair of men's long formal *hakama* trousers. (*Hakama* are a traditional article of men's clothing worn over kimono, somewhat like wide pants or a pleated divided skirt.) This work expresses Jōkei's attention to movement. The deep cylindrical shape with its subtle wavering silhouette is quite interesting.

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Answer Key (Set 2):

U = 115

V = 33

W = 2

X = 201

Y = 189

Z = 38

### **115**

#### **Black Raku tea bowl named Iwao (Cliff)**

By Raku Ryōnyū (Kichizaemon IX, 1756–1834)

The bold, deliberate tool-modeling on this work is a style unlike anything seen previously in Raku tea bowls. The trimming, not only on the outside but on the inside as well, is daring, forceful, and sculptural, and the name Iwao (which means an enormous boulder or crag) fits the work perfectly. As this bowl is stamped with the "pre-fire seal" that was destroyed in a great fire when Ryōnyū was 33, it was clearly produced before that time. This bowl testifies to the fact that Ryōnyū established his innovative and expressive style quite early in his career.

### **33**

#### **Black Raku tea bowl named Amagumo (Rain Clouds)**

By Hon'ami Kōetsu (1558–1637)

Important Cultural Property

This is one of the most sharply sculpted of Kōetsu's black tea bowls. The barely curved body organically connects to the slightly everted mouth. Yet that expansive form radiates dynamic tension. The lip has been sharply carved into an even line. Along the rim runs a series of small riffs in the clay. They happened during the sculpting process, so Kōetsu must have decided to incorporate them as part of the finished work. The black glaze is from Donyū, so we understand the bowl was fired in the Raku kiln. On one part of the body and the mouth, the black glaze has been scraped away, exposing the clay

underneath. This, along with the horizontal carving marks create a scenery like the rain, hence the association with the rain clouds.

## 2

### **Black Raku tea bowl named Mozuya Guro (Mozuya Black)**

By Raku Chōjirō (died c. 1589)

The shape of this bowl, rising straight up from the foot, shearing away any digressions or ornamentation, expresses the essence of pure, quietude. It precisely meets the theory and aesthetic of Sen no Rikyū's *wabi* tea and brings to mind the red Raku bowl Muichimotsu, which truly is the canonical Rikyū style tea bowl. The modeling of Mozuya Guro holds to a Japanese sense of realism rather than to western notions of symmetry or abstraction. Red Roku tea bowls are thought to have been in production earlier than black Roku bowls, so this piece may be a relatively early example of black Raku from Chōjirō's work in the Tenshō era (1580s). This bowl passed from Rikyū to his son-in-law Mozuya Sōan, and thus it came to be called Mozuya Black.

## 201

### **Black Raku tea bowl**

2012

By Raku Atsundo (Sōkichi; b. 1981)

A year after assuming his name, Sōkichi produced his first black Raku tea bowl. In addition to the black glaze, it features vivid vermilion glaze and white stripes of *jakatsu* glaze, mixed with his independently developed formula to give the bowl a unique feel, despite being made to traditional standards.

## 189

### **Black Raku tea bowl named Saidōfū Ki (Demon of Subtle Movement)**

*Yakinuki* type

1990

By Raku Kichizaemon XV (b. 1949)

Kichizaemon XV's experience in making this tea bowl was one of intentionally plunging himself into turbulence for the purpose of self-examination—taking a path diametrically opposite to that of Chōjirō by throwing himself into the decorative. He named the bowl after one of the concepts of the Noh theater described in the writings of actor and playwright Zeami (Kanze Motokiyo, ca. 1363–1443). Saidōfū Ki is a nuanced creature that looks like a demon from the outside but is actually in possession of a human heart. The bowl, high-fired with the *yakinuki* method, is the first Raku tea bowl to be decorated with gold and silver paint. With this work, Kichizaemon XV defied Chōjirō and his rejection of all embellishment.

## 38

### **Black Raku tea bowl named Kinoshita**

By Raku Dōnyū (Kichizaemon III, 1599–1656)

In Dōnyū's particular style, the bowl rises up in a relaxed manner, though the curving line gives a feeling of tensile strength. The lip is very thinly carved into a shape known as *hamaguriba*, or clamshell edge. The entire bowl has been thinly carved while the interior space is wide and generous. The glazing technique, known as *maku gusuri* or curtain glaze, would become important in the Raku tradition. Glossy black glaze flows slowly down from the mouth creating rich scenery. Though Dōnyū is known for his understated creative approach, this bowl is also infused with grace, dignity, and strength. Formerly in the collection of the Raku family.