

Research Article

The Beauty of Japanese Ceramics in Indonesia: from VOC to Edo Shogunate's Falconry (*Takagari*)

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Abstract

The Dutch East India Company (VOC), founded in 1602 (Keicho 7), exported Chinese porcelain to Europe and Southeast Asia. However, a civil war broke out in China with the transition from the Ming Dynasty to the Qing Dynasty, making it impossible to export porcelain. In trouble, VOC turned its attention to Arita, where production was increasing at the time, and concluded an export contract with Japan. At that time, Japan was closed off to the rest of the world, and its only point of contact with other countries was Dejima in Nagasaki. In 1659 (Manji 2), pottery was shipped from Imari Port and headed for Dejima, where it was transferred to a Dutch ship and set off overseas. After this, Imari ware continued to be exported for about 100 years, attracting European royalty and aristocrats.

Keywords: The Dutch East India Company (VOC), ceramics trade, Hizen porcelain, Imari, *takagari*

1. Introduction

In the late 17th century during the Edo period, Southeast Asia, especially Indonesia, became involved in the Japan-Dutch trade of porcelain. At the end of the 16th century, the Dutch sailed to Banten, Indonesia, in order to monopolize the spice trade in the Indonesian islands. The Dutch East India Company played a very important role in Japan-Dutch trade, transporting trade goods to Europe. One of their products was Hizen porcelain, which was much loved by European royalty and aristocrats at the time.

Excavations by Indonesia's National Archaeological Research Center and Japan's Banten Ruins Research Group have unearthed many ceramic fragments in the area, which was once a Dutch colonial base. Excavations and heirlooms are housed in museums in countries involved in the porcelain trade, most notably in Indonesia.

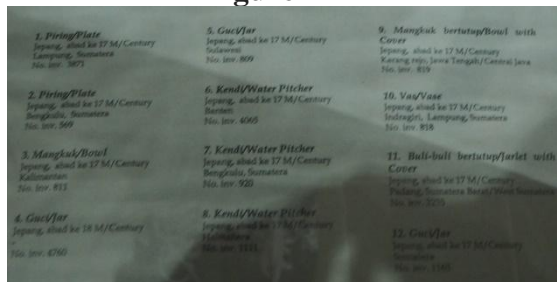
Many of the pieces of Hizen ceramics excavated in various parts of the Indonesian islands have been discovered and are stored in Indonesian museums, but some of these Japanese ceramics only have the caption "Japan". This shows that there is no distinction as to whether it is Imari, Arita, or other (**Figure 1, 2, 3**).

Figure 1



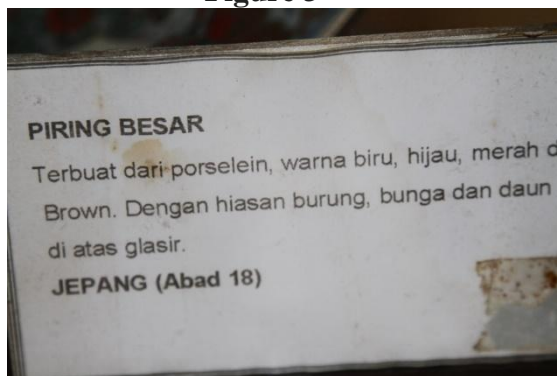
Source: National Museum of Indonesia
(author's documentation)

Figure 2



Source: National Museum of Indonesia
(author's documentation)

Figure 3



Source: Museum of Fine Arts and
Ceramics Indonesia
(author's documentation)

Furthermore, in addition to the Indonesian museums that have been the focus of previous research, it has been discovered from other museums and private collections that there are other Japanese ceramics that were distributed in Indonesia. In previous research, all excavated items were considered to be from Imari, but due to the expansion of the scope of the current survey, some items that are not from Imari have been found here and there. Therefore, the classification and reorganization of Japanese ceramics in Indonesia is a very important research topic. With this reorganization, it is expected that the museum will reconsider the writing of captions or explanations for historical objects, as museums serve as out-of-school educational institutions that convey knowledge to the public through accurate information. Furthermore, although there have been archaeological reports on Hizen porcelain excavated in Indonesia in previous studies, there has been no research

on the content of Indonesian works from an artistic perspective. Based on the above, it is necessary to classify Japanese ceramics in Indonesia from the perspective of art, targeting the remaining Indonesian Japanese ceramics discovered in Indonesian museums and private collections. From an artistic perspective, ceramics with patterns of flowers and birds (*kachōga*) are particularly noteworthy. By classifying Japanese ceramics in Indonesia and considering how Japanese art, especially Edo art's flower and bird paintings, influenced the patterns of Old Imari, I examined the characteristics of Japanese ceramics in Indonesia.

Archaeological research on Japanese ceramics unearthed in Indonesia was conducted by Indonesia's National Archaeological Center and Japan's Banten Ruins Research Group. From Indonesia, Mr. Hassan M. Ambari, Mr. Halwani Michrob, Mr. Lukman Nurhakim, and Mr. Nani H. Wibisono, and from Japan, Mr. Koji Ohashi and Mr. Takashi Sakai, who visited almost all of Indonesia, especially Western Java. Excavations were conducted at the ruins of the Banten Kingdom, and the excavated ceramic pieces were collected and identified as Hizen porcelain (Ambari, 1994).

The excavation sites in Banten include Banten Rama, Banten Girang, Klapa Dua, and Tirtayasa ruins. Mr. Sakai conducted excavations not only in Banten but also in Sumatra, where he unearthed many Hizen porcelain items. He is also researching the relationship between the export of Hizen porcelain and the Zheng clan and the Banten Kingdom (Mikami, 1987). Regarding other Hizen porcelain excavated in Indonesia, Mr. Mikami focused his research on Hizen ceramic fragments from Pasarikan in Jakarta. According to him, Pasarikan was at the time a base for the Dutch East India Company. Before being transported to Europe, the products were stored in a building used as a warehouse (currently Bahari Maritime Museum), and

then transported to Sunda Kelapa Port. Several ceramic fragments were buried, and Mr. Mikami collected and researched them, and organized the excavation results (Sakai, 1993).

2. Methods

This study uses a qualitative method. Qualitative research is used to describe and interpret problems or phenomena systematically from the perspective of the individual or population being studied as well as to produce new concepts and theories (Viswambharan & Priya, 2016), also used as a research procedure that produces descriptive data in the form of written or spoken words from people and observable behavior (Bogdan dan Taylor, 1975). Qualitative research methods are also appropriate methods for discussing issues related to social problems.

The research object is Japanese ceramics displayed in 3 museums: the National Museum of Indonesia, the Fatahillah Museum, and the Fine Arts and Ceramics Museum, all three of which are located in Jakarta, Indonesia which were directly observed by the author. A literature study was also carried out by collecting data on Japanese ceramic collections found in Indonesia which were not displayed in the three museums. Japanese ceramics that are not clearly written in the display caption are identified and analyzed from a historical and artistic perspective. The approach used in this study is a combination of art history, economic, and cultural perspectives within the historical framework, as well as aesthetics, technique, and iconography within the artistic framework.

Based on previous research, this research has begun by collecting materials on surviving Japanese ceramics. First, I took photographs of the collections of three museums in Jakarta: the National Museum of Indonesia, the Museum of Fine Arts and Ceramics, and the Jakarta History Museum, and also conduct measurements, tabulations, and surveys. I also collected materials outside the museum collection

(such as private collections). After that, the contents confirmed in Japan. In Indonesia, I confirmed the Imari Road (ceramic trade route) at the time from written materials, visited ports of call, and based on materials from various places. I conducted a comparative examination with the previously published works. I visited Arita Town, Saga Prefecture, which was a production center for Hizen porcelain, and check out written materials and actual materials. By comparing and examining works remaining in Indonesia with works in Japan, I clarified and considered the routes that connected Japan and Europe in the 17th century, as well as the content of the works.

3. Result and Discussion

3.1 Type of Imari Porcelain

Regarding the changes in Imari, looking at "Changes in Imari from Various Kilns" shows that Imari changed from the early Imari period to the Meiji period (Nomura, 1975). In addition to early Imari, old Imari was also established from 1644 to 1818. Within *Ko-Imari*, the *Shoki Imari* (early Imari), *Shoki Iroe* (*Ko-kutani* style), *Kanbun* Style, *Enpo* Style (*Kakiemon*), *Genroku* Style (*Kinrande*) and *Nabeshima* became mainstream depending on the era. Kanbun, Enpo, and Genroku are the names of Japanese eras.

3.1.1 初期伊万里 (*shoki Imari*/early Imari)

Figure 4



Source: Illustrated Catalog of Old Imari Masterpieces: Transformation of Old Imari.

There are many *sometsuke* designs with indigo patterns on

a white background, and there are many simple designs with motifs of Chinese porcelain patterns. *Sometsuke* is a production technique that uses pigments containing cobalt to create patterns on a white base using brush paint. When a transparent glaze is applied over the painting and fired, it becomes a vivid indigo color, and because of this appearance, it is called *qinghua* (blue flower) in China (*seika* in Japanese), which means blue pattern. (Kyoto, 2017).

3.1.2 初期色絵 (*shoki iroe*/ Early colored porcelain) or 古九谷様 (*ko-kutani yōshiki*/ Kokutani style)

Figure 5



Source: Illustrated Catalog of Old Imari Masterpieces: Transformation of Old Imari.

Characterized by using the five colors of blue (green), yellow, red, purple, and navy blue (five colored *Kutani*). One of the traditional painting style *jidai-e*. It is said to have received the guidance of Morikage Kusumi, a master craftsman of the *Kano school*, and uses the five colors of blue (green), yellow, red, purple, and navy blue to create bold compositions with painterly expressiveness and carefree freedom. The line

drawing, the dynamic and deep flavor are attractive. Among the five colors, there is also a blue hand that does not use red and fills in the color (Kutaniware, n.d.).

3.1.3 芙蓉手 (*Fuyō-de*) or 寛文様式 (*Kanbun yōshiki*/ Kanbun style)

Figure 6



Source: Illustrated Catalog of Old Imari Masterpieces: Transformation of Old Imari.

In the early period, Chinese porcelain was used as a model, so many shapes and designs of Chinese porcelain were exported to Europe at the end of the Ming period, such as the typical *Fuyō-de* plate. *Fuyō-de* is a pattern style of dyed porcelain made in the Jingdezhen kiln during the Wanli period of the Ming Dynasty (1573-1620) in China. In Japan, it came to be called *fuyo-de* because the large circular window in the center of the window and the pattern surrounding it are reminiscent of the large peony flowers. This is an export product that has gained popularity mainly in Western Europe (Gakugei, 2017).

3.1.4 柿右衛門 (*Kakiemon*) or 延宝様式 *Enpō yōshiki*/ *Enpō* style)

Figure 7



Source: Illustrated Catalog of Old Imari Masterpieces: Transformation of Old Imari.

This is an overglaze technique in which bright colors are painted on a white base. Since the texture is only white, it is baked with a transparent glaze and then colored with pigments over the white. It is also called *Kakiemon* style is characterized by overglaze colored paintings called *aka-e* at the time, which are painted in bright colors such as red, blue, green, and yellow on a milky-white base called *nigoshi-de*. It is also called *the beauty of white space* because of the composition's characteristic of leaving plenty of white space. (Arita, 2016).

3.1.5 金襴手 (*Kinran-de*) or 元禄様式 (*Genroku yōshiki*/ *Genroku* style)

Figure 8

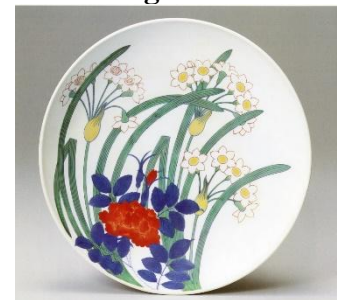


Source: Illustrated Catalog of Old Imari Masterpieces: Transformation of Old Imari.

Kinrande (gold brocade) refers to the decorative technique of fixing gold on painted ceramics, and to the works made using this technique. It began during the Song Dynasty in China and reached its peak from the Ming Dynasty to the Qing Dynasty. In Japan, *kinran* appeared in the Genroku era of the Edo period, modeled after the Jingdezhen kilns of the Ming Dynasty. It came to be called by this name in Japan because it resembled a *kinran* fabric woven with gold thread and cut gold leaf. In *Manpo Zensho* compiled in 1694 (Genroku 7), there is already a mention of *sometsuke kinrande* (Kinzangama, n.d.).

3.1.6 鍋島 (*Nabeshima*)

Figure 9



Source: Illustrated Catalog of Old Imari Masterpieces: Transformation of Old Imari.

The Nabeshima style is characterized by graceful lines extending supplely from a wide platform, extremely precise painting that does not neglect even a single stroke, and carefully calculated patterns. The colors used are limited to three colors: indigo for dyeing,

and red, yellow, and green for overlay. (Kihara, n.d.)

3.2 Japanese Ceramics Stored in the National Museum of Indonesia

The National Museum of Indonesia is located in the center of Jakarta, and is the museum with the largest collection of Japanese ceramics. The collection of Dutch ceramics researcher Egbert Willem van Orsoy de Flines is one of the most representative private collections of ceramics in the world. His collection, which focuses on Chinese porcelain dating back to the Han Dynasty, was mainly collected in the 1920s and 1930s, and was later donated to the Jakarta National Museum, where it makes up almost all of the materials in its ceramics room. In addition, among the vast collections of this museum, the collection that was collected by Mr. and Mrs. Shindo and his wife, who live in Jakarta, since the 1970s focuses only on Hizen. However, the quantity is much larger than that of Hizen collected by de Flines. (Ohashi, 1994)

Mr. De Flines, a Dutch colonial entrepreneur who had lived in a town near Surabaya in central-eastern Java since before World War II, diligently produced nearly 4,000 pieces of ancient Oriental ceramics (including those from China, Annam, and Japan) while working) was collected (Fukagawa, 1986).

De Flines started collecting Oriental ceramics in the town of Ungaran in Central Java, and in 1932 he was a pioneer in founding the Indonesian National Museum. He generously donated to. Before leaving Indonesia, he lived in a small house on the museum grounds and worked as head of the museum's ceramics collection from 1932 to 1959 (De Flines, 1969).

3.3 Analysis of Imari Large Dish with Colored Cherry Blossom and Eagle Painting

I was able to confirm 118 examples of Japanese ceramics in Indonesia through three museums in Indonesia, the Saga Prefectural Kyushu Ceramic Culture

Museum, and literature. I considered and confirmed that 83 out of 118 examples of porcelain were *Ko-Imari*. Of these 83 examples, there are three descriptions of the colored eagle pattern platter as being from the 17th century, the latter half of the 17th century, and the 18th century. I had some doubts about this, and decided to consider this work.

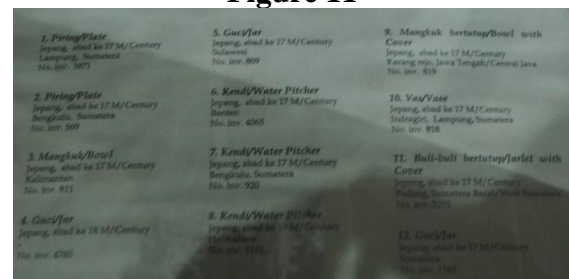
This work is exhibited at National Museum of Indonesia Collection No. 3871, the size is 53.5 cm in diameter and 10.2 cm in height (measured by the author), and the place of origin is Sukadana, eastern Lampung region, Sumatra, Indonesia (Figure 10). The caption on the display case reads “Imari, 17th century” (11).

Figure 10



Source: National Museum of Indonesia
(author's documentation)

Figure 11



Source: National Museum of Indonesia
(author's documentation)

It is a very large white porcelain dish with a wide, flat rim and a large, low platform. The official design features a large eagle and cherry blossoms on a rock, surrounded by a narrow pattern band with half-cut peony patterns, and around the periphery are flowers, trees, and birds, a

large half-cut chrysanthemum flower pattern, and a wave crest pattern all dyed and colored with gold. It is beautifully expressed by combining it with. First of all, due to its size of 53.5 cm and luxurious decoration, it is considered to be *Imari colored porcelain*, and it is well preserved and was mass-produced in Imari (called Arita from the Edo period) as a decorative plate. This is thought to be a typical example of a work for export.

According to Mr. De Flines, a Dutch ceramics researchr and ceramics collector in Indonesia, the production date is considered to be the late 17th century, but Mr. Abu Ridwan, curator of the Indonesian National Museum, stated that it was in the 18th century (Ridho, 1981).

3.4 Genroku Style (*kinrande*)

Genroku style (Imari *kinrande*), is one of the styles of Old Imari, and is a gorgeous style that uses bluish dyed base material and extensive use of gold and red. It is a colorful painting. Its origin is the *sansai* (3 color) *kinrande*, red, yellow, and lapis lazuli gold brocade, all of which were fired in Jingdezhen kilns during the Jiajing period (1522-1566) in China. In Japan, these were imitated and completed as *Imari Kinrande* in the first year of the Genroku era, so it is called Genroku style. It is speculated that this gorgeous gold brocade is related to European and late Baroque tastes.

Kinrande is said to have two types, one for domestic use and one for export. The domestic use is decorated with standard-type motifs of *juji* (longevity and happiness), *akadama-unryuu* (red ball cloud dragon), *kinkō sennin* (Daoist sage and artist from Chinese legend who is depicted in Japanese art as riding a giant carp), *takara-zukushi* (treasure collection), *araiso* (rough seashore), and *gosōsen* (five ships), while the export use is decorated with oriental motifs such as *wayō fuuzoku* (Japanese and Western customs), *kachō* (flowers and birds), *jinbutsu* (people), and

sansui (landscapes), and the two are very different in content (Yabe, 2011).

Looking at this work, the main theme is the pattern of “flowers and birds” in the *eagle and sakura painting*, and it seems to correspond to the latter type of *kinrande* used for export. Therefore, considering the style, it can be inferred that it was created during the Genroku period (1688-1704).

3.5 Depiction of Arts of Eagle in Old Imari and their relationship with Edo Shogunate *takagari* (Falconry).

3.5.1 Falconry in Edo Shogunate

In Japan, *takagari* (鷹狩) or Japanese falconry (eagle hunting), a sport of the noble class, and a symbol of the noble class, their nobility, their status, and the warrior spirit, began in the era of the first generation, Ieyasu, and was actively practiced up to the third generation, Iemitsu. However, the fourth generation, Ietsuna, promulgated the 生類憐みの令 *Shōrui Awaremi no Rei* (Laws of Compassion) and falconry was completely prohibited. In 1716, Yoshimune became the 8th shogun, and the political situation changed completely, and the falconry system was not only revived, but also became stronger than before. After that, it continued to exist until the end of the Shogunate, with frequent amendments (Imahashi, 2017). At that time, the *daimyō* (feudal lords) treated the falcon as an offering, and displayed it as shown in *Tsunayoshi seiken no “o-taka no tori” shochō no kenjō kashi girei* (Tsunayoshi administration's “O-taka no Tori” and various bird for imperial gift ceremonies), present as for person of high status of the islands (Nezaki, 2008).

3.5.2 Art Works Depict Eagle in Edo Period (Tokugawa Era)

Now, when I researched the eagle painting displayed on this platter, I found out that it was a motif often used in the Edo period. During the Edo period (1603-1868), when the shogunate was established, Japan promulgated a policy called national isolation (*sakoku*), which restricted contact with foreign countries. Initially, the

shogunate encouraged trade with foreign countries. However, wary of Christian missionary work, after 1641 they closed off negotiations with countries other than the Netherlands, China, and Korea. Edo art is said to have "matured" and "bloomed" during this system known as national isolation. However, the circumstances surrounding this maturation and flowering differ depending on the time and place, and this diversity is connected to the diversity of Edo art (Yamashita, 2014).

In Edo art, the theme of paintings of flowers and birds was popular. At that time, many distinctive works of flowers and birds were created depending on the school of painting, and flowers and birds were painted not only on paintings but also on *maki-e* (lacquer) and *jiki* (porcelain).

Japanese flower and bird paintings are greatly influenced by China. At that time, Chinese culture was worshiped as Tang art, and paintings from the Song and Yuan dynasties were imported as "Tang paintings" and "Chinese paintings". With the development of the *shoin-zukuri* style that began in the late Muromachi period, these Chinese paintings were sought after by Zen temples and feudal lords to decorate the alcoves of tatami rooms. Under these circumstances, even in Japan, the style of *Wa-e* (Japanese painting) was incorporated into *Kan'ga* (Chinese paintings), and flower-and-bird paintings, centered around the Kano school, were created that aimed to fuse wa-kan (Japanese-Chinese) paintings.

During the Momoyama period, *kinpeki shōheiga* (large golden wall painting) were often depicted as a symbol of the authority of military commanders and as decorations for Buddhist temples. During the Edo period, artists such as the Tosa school, which inherited traditional Japanese paintings, and the Rimpa school, were active, and flowers and birds were incorporated into craft designs such as *maki-e* (lacquer), *some-ori* (dyeing and weaving), *kinkō* (metalwork), and *jiki* (ceramics) because of their strong

decorative qualities as well as painting. In the mid-Edo period, the Maruyama school of realistic painting started by Okyo Maruyama, and the Kyoto school of painting, such as the Shijo school founded by Goshun, which descended from that school, flourished, and they blossomed into modern Japanese painting (Hamada, 2007). Now, from around the middle of the Edo period, many paintings of eagles began to be drawn related to this platter (*Imari Large Dish with Cherry Blossom and Eagle Design in Kinran-de Style*).

3.5.3 Significance of Art of Falcon

In this way, examples of art from the Edo period that have "eagles" as their subject matter are thought to be the result of the Edo Shogunate's falconry. In China, the image of eagles and hawks changes over time. In other words, the subject of paintings of eagles in the Song Dynasty had the image of "birds of prey," and in the Yuan Dynasty they were treated as "barbarian invaders or retired scholars," and in the Ming Dynasty, they were treated as good. The image becomes the subject of the painting. However, during the Edo period in Japan, eagles became subjects loved by generals and feudal lords as *hōyō* (released falcons)," and the image of "birds of prey" as "brave and wise leaders" was emphasized, especially in the Edo period. In the middle of the period, it began to be featured in many works of art. Even in porcelain, patterns appear on gorgeous platters such as Imari kinran-de plates, and it is thought that the Indonesian platters discussed in this article were also shipped across the ocean for export.

4. Conclusion

Among the 83 examples, I considered the *Imari Large Dish with Cherry Blossom and Eagle Design in Kinran-de Style*, which is in the Genroku style, has a large eagle painting in the center of the design, is a large plate, and is originally from Sukadana in Lampung. Because of its proximity to a port, it is assumed that it was brought across the sea from Japan for export by the Dutch

East India Company during the Edo period. Genroku-style dishes are produced in two parts, one for domestic use and one for overseas, but since this is a large plate, it was considered that it was for export.

I also focused on the eagle painting and confirmed that it was often used on *kaiga* (paintings), *byōbu* (folding screens), *fusuma/shōji* (sliding doors), and *jiki* (porcelain), and was especially frequently used for *takagari* (falconry) by generals such as the third generation Iemitsu. It is thought that this motif was used because it has a strong image of "bravery". It has been learned that this "eagle" painting dates back to the 18th century.

Looking at the *ceramic road*, a sea route for the pottery trade that took place in the 17th century, I found that *ko-imari* (old Imari) was distributed as far as Indonesia, and when I look at the characteristics of the Japanese ceramics that remain in Indonesia, it could be seen the 83 example of Japanese porcelain was thought to be Old Imari, and the other porcelain was also thought to be Japanese ceramics. Among them, I picked up *Imari Large Dish with Cherry Blossom and Eagle Design in Kinran-de Style* and surmised that this work was intended for export. In the Edo shogunate, the falconry was practiced frequently, and it is thought that the patterns were selected for Edo art works, especially *ko-Imari*, which were exported overseas.

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