
Oral History on Hazama Inosuke, Part 1

ITO Eriko

Hazama Inosuke (1895–1977) (fig. 1) frequented Nihon Suisaigakai Kenkyujo (Japan Watercolor Research Institute) from 1911, when he was sixteen years old, and presented his works at the exhibitions such as the Fusain Society. In 1914, at age nineteen, he won the Nika Prize at the first Nika Art Exhibition for *Study of a Woman* and caught the attention of the art world as a teenager. Thereafter, he was also active at Shun'yo-kai and Nihon Hanga Kyokai (Japan Print Association). At one time, he taught the next generation at Bunka Gakuin and Tokyo University of the Arts. After World War II, captivated by Kutani ware, he formed a Ceramic Section at Issuikai in 1958. Later on, in 1962, he built a kiln in Kaga-shi, Ishikawa and worked enthusiastically on creating *iro-e* (overglaze enamel) porcelain.

From the 1930s, he was also involved in compiling books on works by Jean-Baptiste Camille Corot, Gustave Courbet, and Vincent van Gogh etc. From 1955, he spent approximately twenty years translating three volumes of *Letters by Van Gogh* (published by Iwanami Shoten in Japanese). Through such projects, he endeavored to introduce Western art. Besides his own work as an artist, he was also a man of business, who, for example, worked hard in negotiating with Henri Matisse in France toward the realization of the first retrospective (1951) of this artist, whom Hazama looked up to as his mentor, in Japan.

Born in a well-to-do family, during his stay in Europe, Hazama purchased works for his own research. He was one of the collectors introduced in an exhibition held at Bridgestone Museum of Art in 1997 entitled *Captivated by Western Art: Fifteen Japanese Art Collectors, 1890–1940*. Some works including *Collioure* (1905) by Henri Matisse and *Quai d'Ivry* by Henri Rousseau, which once belonged to Hazama, are now part of the Artizon Museum collection. He is also known to have mediated when we acquired *Mont Sainte-Victoire and Château Noir* (c. 1904–06) by Paul Cézanne and *Striped Jacket* (1914) by Henri Matisse. Thus, he is an artist closely connected to our museum.

In the process of preparing for an exhibition on Hazama, I had the privilege of talking to Hazama Koichi (b. 1945, fig. 2), director of the Hazama Inosuke Museum. After Hazama's death, Koichi has preserved the Kutani Suisaka Kiln and Hazama's works as his apprentice and successor. Although it was only a certain period in Hazama's final years that Koichi was in contact with Hazama, as he lived together with his master and other apprentices and worked diligently, there are endless episodes he heard from Hazama himself or through senior apprentices Amabe Kimiko (1939–2022),¹ who became a live-in apprentice before Koichi and later Koichi's wife, and Nagai Kiyoshi (1916–2008).² Although what I have heard on several occasions

includes some information learned secondhand, not only does the content convey the wide-ranging charms of Hazama, but it seems to include many clues to doing further research on Hazama, which made me feel I should keep a proper record of what I heard. I interviewed Koichi about his master Hazama Inosuke's attitude toward creating, which he learned through living together with Hazama, and recollections and episodes about Hazama's acquaintances. The purpose of this essay is to record the interview with Koichi as an oral history.

As the interview became longer than anticipated, I have divided it into two parts. The latter half is due to be published as "Oral History on Hazama Inosuke, Part 2" in *Artizon Museum, Ishibashi Foundation Bulletin No. 6* (2025). Supplementary notes are added in brackets.

Interview with Hazama Koichi

Saturday, July 6, 2024

Held at the studio/residence at Kutani Suisaka Kiln (Kaga-shi, Ishikawa Prefecture)

Interviewer: Ito Eriko (Artizon Museum, curator)

Editor and interviewer: Kurokawa Noriyuki (editor)

Profile of Hazama Koichi

1945 Born in Yahata-shi, Fukuoka Prefecture.

1968 Graduated from Waseda University majoring in Oriental history.

1968 Meets Hazama Inosuke and his apprentice Amabe Kimiko.

1971 Enters Suisaka Kiln and becomes a live-in apprentice.

1974 Marries Amabe Kimiko, and the couple becomes Hazama Inosuke's successor.

Currently ceramist and director of the Hazama Inosuke Museum.

The Trigger Was a Chinese Class

Ito: Let's start from the basics, your encounter with Hazama Inosuke.

Hazama: I was born in present-day Kitakyushu, the former Yahata-shi. After finishing senior high school, I lived there while preparing to retake university entrance exams. Then, I went to Tokyo, and before graduating from university, I decided to study Chinese. It was at a language school that I met a woman called Fujiki Noriko (b. 1945), who was at Hazama Inosuke's. It was through her that I met Hazama Inosuke and Amabe Kimiko for the first time at Hazama's main family house in Roppongi. On that occasion, everyone was busy, so I was introduced briefly at the entrance, and there was hardly time to enter into

conversation. I remember that day, but apparently it didn't leave any impression on Amabe. I graduated from university in 1968, and Sensei [lit. master, as Koichi refers to Hazama Inosuke respectfully in Japanese] and Amabe had come to Tokyo to attend Otani Yonetaro's (1881–1968)³ funeral, so it must have been in May 1968.

Ito: Was that Chinese class held in Tokyo?

Hazama: Yes, in Kanda. The woman who introduced me to Sensei was working at the Hazama's main family house in Roppongi. In those days, the main house was short of staff, and she was sent to Tokyo as a household helper. It seems that Sensei encouraged her to learn Chinese if she had time. Sensei knew people like Nakajima Kenzo (1903–1979), who was involved in the Japan-China Cultural Exchange Association, so she went to a class run by a person connected to that association and studied Chinese.

Ito: Does that mean that woman was living temporarily in Roppongi, but she originally lived together with Hazama Inosuke and Amabe in Suisaka and worked with them?

Hazama: Yes. Yamada Takako (b. 1937) was her senior, but they did the same sort of job. They did housework and also worked as assistants at the kiln. There are lots of little tasks to be done especially at the main kiln.

Ito: When this woman you met at the Chinese class asked you if you'd like to meet Hazama, you weren't thinking of producing ceramics, were you?

Hazama: No, not at all.

Ito: Then why did you decide to go and meet him?

Hazama: Listening to her, I got rather interested. On her side, it seems Amabe Kimiko asked her what sort of people were attending the Chinese class. And I imagine she was told to bring someone along one day.

Ito: What was your impression of Hazama Inosuke when you met him?

Hazama: My impressions are rather vague, but he was a man of magnanimity.

Ito: Was there something that made you feel so even though you only saw him for an instant?

Hazama: Yes, I don't remember having what you could call a conversation, but he had the air of a large-minded person.

Kurokawa: Were you originally interested in art?

Hazama: I drew pictures in the art club. At junior high and senior high school. I remember my homeroom teacher at elementary school praised me awfully. At junior high school, I entered a contest as a member of the art club and won something like the first prize.

Ito: Wow! Was that a contest in Kitakyushu City?

Hazama: Yes. I wonder what sort of a contest it actually was.

Ito: You met Sakamoto Hanjiro (1882–1969)⁴ at a sketch contest held at *Contemporary Masters of Kyushu*, an exhibition to celebrate the opening of Yahata City Arts and Crafts Museum [the predecessor of Kitakyushu Municipal Museum of Art], in 1958. Was that when you were a junior high school student?

Hazama: Yes, Sakamoto Hanjiro came to that opening. I must have been in my second year at junior high school. It wasn't a contest. The newspaper company set up a meeting to write an article (fig. 3).⁵

Kurokawa: Didn't you consider going to an art university?

Hazama: I knew there was something like a job as a painter, but

I couldn't imagine myself pursuing a career like that. I gave up that idea when I was in my second year at senior high school. Even so, when we went to Tokyo on a trip in the second year of senior high school, I went to the National Museum of Western Art in Ueno during the free time.

Ito: You didn't intend to become a painter or go into the world of ceramics, but catching a glimpse of the life and work here in Suisaka of Hazama Inosuke, whom you met after graduating from university, made you change your mind. Is that it?

Hazama: What I saw there was the ideal life of a painter. Life seemed to be connected directly to painting. Even when traveling, it would be a sketching trip. That is to say, work and life were closely related. Moreover, the space Hazama Inosuke lived in was enchanting. The massive pillars and beams in the old house, the white plastered walls, and the French tiles on the floor (figs. 4, 5). And the walls were decorated with *Sunset at Cape Shiono* (1970, private collection) (fig. 6), an oil painting dating from Sensei's final years, and *Gosu Overglaze Design on a Large Dish: Pine Trunk* (c. 1970, private collection).

Ito: Were you invited to join Hazama as a live-in?

Hazama: Not exactly. It was like, why don't you come over for a while? Sensei certainly didn't say he wanted me to join him to work on Kutani ware. The one point he did mention was that there was a Ceramic Section at Issuikai, and he wanted me to handle the secretariat. As long as I'd do that, he said I could do whatever I liked. Until then, staff at Kinoshita Yoshinori's (1898–1996)⁶ ran the secretariat, but it seems there were problems.

Ito: I see. So he was looking for someone capable of conducting the business.

Hazama: I'm not sure whether he was actually looking for someone, but a man who might be capable [of running the secretariat] happened to appear.

A Brief History of the Ceramic Section at Issuikai

Ito: What was Hazama Inosuke's position in the Ceramic Section in those days?

Hazama: He was one of the founders.⁷ He went to Tokyo to take part in the screening every year.

Kurokawa: Did he take part in the screening of the paintings too?

Hazama: No, just the ceramics. As he said he would stop doing oil paintings for a while and criticized oil painters rather ruthlessly, it seems he was disliked by the Painting Section of Issuikai.

Ito: When he expressed his desire to return to the Painting Section, he was rejected, wasn't he?

Hazama: Apparently, his desire to go back provoked antipathy. He didn't need to go back.

Ito: But Hazama wanted to submit his paintings too.

Hazama: Yes, I suppose he did.

Ito: Wasn't he able to present them at Nitten (The Japan Fine Arts Exhibition) or elsewhere?

Hazama: There was no need to. Because he stopped painting once and for all at a certain point.

Ito: Although he didn't submit his works to exhibitions inviting entries from the public, he did hold solo exhibitions of his ceramic works at department stores like Mitsukoshi. He could have shown his paintings at those exhibitions, but he didn't.

Hazama: That was probably difficult. There aren't so many [works he painted]. Besides, he had no intention to run after two hares.

Ito: I see. Was Ms. Amabe also on the screening committee of the Ceramic Section of Issuikai?

Hazama: Yes, the Ceramic Section of Issuikai continued even after Sensei passed away.

Ito: How long did Ms. Amabe continue the screening?

Hazama: When Tokuda Yasokichi III (1933–2009)⁸ passed away, the future of the society was discussed, and the Ceramic Section dissolved. Mr. Tokuda was an enterprising person and planned to bring works by artists with a title such as those designated as living national treasures not only of porcelain but of Bizen ware etc to the fore. Some felt that [Sakaida] Kakiemon [XIV] (1934–2013) would take over that attitude, but we decided it would be better to stop there, and the society was dissolved. Otherwise, the content of society would have changed in quality.

Ito: Weren't there objections?

Hazama: We were successors of the founders and had the authority.

The Relationship with Ishii Hakutei

Kurokawa: Can we go back in time and ask you about Hazama Inosuke chronologically?

Hazama: Certainly.

Ito: Hazama won the Nika Prize twice at the first (1914) and fifth (1918) Nika Art Exhibitions. He was still only nineteen years old when the first exhibition was held and attracted attention at a young age. Yet, he withdrew from the Nika Association at a fairly early stage in 1936. Did you ever hear why he withdrew?

Hazama: Not directly. However, I did hear from someone that while still in France, he entrusted the matter with Hayashi Shizue (1895–1945), who was returning to Japan.

Ito: Hazama decided to join Shun'yokai in 1926, and as a result, his name was removed from the Nika Association. That was his first withdrawal. Incidentally, in 1938, Hazama went to North China together with Ishii Hakutei (1882–1958) and others as an artist commissioned by the Ministry of War. In 1940, I understand he went to Hangzhou (Lin'an) in Central China again as an artist commissioned by the Ministry of War. Did you hear anything about the works he painted during the war?

Hazama: No. I didn't.

Ito: Didn't he tell you anything about what he did while he was in China?

Hazama: I wasn't that conscious about it, but I may have felt a bit hesitant about asking.

Ito: Do you mean it seemed a strictly prohibited topic?

Hazama: Not that grave, but, you see, he was sent to China by the military during the Sino-Japanese War and painted pictures as part of the war. He didn't speak favorably of Ishii Hakutei at all.

Ito: But Ishii was Hazama's first painting teacher, wasn't he?

Hazama: Yes, that's right. He was a teacher at Nihon Suisagakai Kenkyujo (Japan Watercolor Research Institute), but somehow Hazama didn't fancy Ishii. Yet, they ran Issuikai together.⁹

Ito: Hazama submitted his works to the Nika Art Exhibition, which Ishii took part in founding, and was later active at Issuikai, which they founded together. Moreover, in 1941, Ishii became the head of the Art Department at Bunka Gakuin.¹⁰

Hazama: They were connected all along.

Ito: I assumed that Hazama got his job at Bunka Gakuin through his teacher Ishii Hakutei.

Hazama: That might have been the case.

Ito: I'm surprised, because I assumed Hazama had always been indebted to Ishii for that introduction,

Hazama: No, he spoke very ill of Ishii. There is mention in an article on "The Roles of Nitten and Issuikai" in the book *Hazama Inosuke bunshu* (Hazama Inosuke Museum, 2024).¹¹

From Painting to Ceramics

Ito: In 1942, Hazama began using the pseudonym Sansaitai. Did you ever hear about the origin of that name?

Hazama: No, I never did.

Ito: Sansaitai was not a pseudonym he used after he began producing Kutani ware. It also appears on the back of his paintings. Do you think he began using it as an art name?

Hazama: Yes.

Ito: In that case, when was it that he shifted from painting to ceramics? He stayed in Komatsu in 1951 and began going to see Kutani ware, but when was it that he actually began making his own ceramics?

Hazama: I think it was in 1951, after returning from Europe. He sketched Castel Sant'Angelo in Rome and made a dish (fig. 7). That was probably one of the first ceramics he made. I have the sketch at home.

Ito: Where is the dish itself?

Hazama: If I remember correctly, Shiobara Bunji (1909–1978)¹² owned it. Shiobara did oil paintings and also produced Kutani ware. He also submitted his works to Issuikai, but I think he was a school teacher more than a painter. Shiobara took care of Sensei when Sensei visited Komatsu, so he must have given it to Shiobara.

Ito: Was Shiobara the one who arranged Hazama's stay in Komatsu?

Hazama: Yes. I think he was good friends with Tokuda Yasokichi [I] (1873–1956)¹³, and he also introduced Sensei to other Kutani ware craftsmen.

Ito: According to a recollection by Nakamura Takuji (1897–1988)¹⁴ published in *The History of Issuikai* (Issuikai, 1983), Takuji's elder brother and painter Ken'ichi (1895–1967) had bought a Kutani dish and had it on display at home. Kinoshita Yoshinori saw it when he visited the Nakamuras', and that led to visiting ceramists in Kanazawa and viewing other works. Upon his return from Europe, Hazama joined Kinoshita and is said to have become intrigued.¹⁵ Did you ever hear anything about Nakamura Takuji and Ken'ichi?

Hazama: I never heard about Hazama's relationship with Nakamura Ken'ichi. Nitten consisted more or less of works submitted by [artists belonging to] Kofukai and Issuikai. When the screening took place, Nakamura's arrogant attitude seems to have led to a quarrel [with Hazama]. Therefore, Sensei disliked Nakamura. That is mentioned in "The Roles of Nitten and Issuikai."¹⁶ When I first met Sensei, he asked me where I was from. When I answered, "Fukuoka Prefecture," he frowned [as I was from the same province as Nakamura.]

Ito: But he was good friends with Ken'ichi's younger brother, Takuji, wasn't he?

Hazama: Yes, Sensei approved of Takuji's works. When someone wanted a work [oil painting] by Hazama Inosuke, Sensei told them he wasn't painting then and introduced them to Takuji instead.

Kurokawa: In any case, Hazama began producing ceramics in 1951. Is that it?

Hazama: Yes. He told Kinoshita Yoshinori that he was interested in ceramics and asked Kinoshita to find a good kiln somewhere. And it seems they decided Kutani would be the most suitable.

Kurokawa: Did you hear what triggered Hazama's interest in ceramics?

Hazama: No, I didn't. Sensei wrote about it. The paint was an issue, and Kokutani is a Japanese painting of color.

Ito: Hazama wrote how he was shocked that the colors of wartime oil paint discolored. In "Farewell to Oil Painting," he mentioned that mauve wisteria flowers turned into a reddish purple and that the colors of the kimono and background in *Miss I in Yellow Silk Kimono* (1946, The National Museum of Modern Art, Tokyo) (fig. 8) changed completely.¹⁷

Hazama: Genuine Blockx oil paint was no longer obtainable. There were rumors that the paint factory in Belgium had been destroyed by the Nazis. As a painter, the paints were a crucial issue.

Ito: Hazama submitted a portrait of Ishizuka Fumiko entitled *Miss I in Black* (whereabouts unknown), to the Bunten (Ministry of Education Fine Arts Exhibition) in 1942 as a judge. *Miss I in Yellow Silk Kimono* was submitted to the first Nitten (Japan Fine Arts Exhibition) in 1946. Were these entries to the Bunten and Nitten related to issues such as the ration of paints?

Hazama: I don't think Sensei was that concerned as long as there were opportunities to present his paintings.

Kurokawa: You mentioned earlier on that Hazama assumed a critical attitude toward Nakamura Ken'ichi's bossy demeanor. Does that mean that Hazama Inosuke felt hatred toward authoritarianism?

Hazama: He was resolute about that. Sensei's favorite books in his youth were *Mutual Aid: A Factor of Evolution* and *The Conquest of Bread* by Peter Kropotkin (1842–1921).

Ito: The Nika Association was a nongovernmental group formed by artists who withdrew from the Bunten, the exhibition organized by the Ministry of Education. Artists who submitted their work to the Nika Art Exhibition initially did not and could not take part in the Bunten. Therefore, I thought Hazama, who submitted his work to the Nika Art Exhibition from its first show and was active there, might have been reluctant to submit his work to the Bunten or the Nitten. Did he say anything about that?

Hazama: Not particularly. He withdrew from the Nika Association and later formed Issuikai. If there was an opportunity through Issuikai's involvement with the Bunten, I suppose he wanted to present his works there. He was displeased with the subsequent development of the Nika Association. People like Togo Seiji (1897–1978).

Ito: Indeed, the Nika Association in those days became more inclined toward the general public, so that might have caused the founding members to secede.

Kurokawa: Perhaps it was not so much because it was the Nitten, but the fact that Nika changed in quality, and Hazama wanted to move away from it.

Hazama: That was a vital factor. Sensei used to say, in ten years' time, a society changes.

Hazama Inosuke and China

Ito: Hazama Inosuke began teaching practical oil painting skills at Tokyo Bijutsu Gakko (Tokyo Fine Arts School, present-day Tokyo University of the Arts) in 1944.

Hazama: I was told that he taught mainly drawing.

Ito: He taught drawing at the Oil Painting Department (present-day Painting Department's Oil Painting Course).

Hazama: Yes. He served as assistant professor under Professor Yasui Sotaro (1888–1955). Yasui invited him.

Ito: If I remember correctly, you said you'd talked with someone who had been present when Yasui invited Hazama to come and teach at the Fine Arts School.

Hazama: Yes, a man called Muraguchi Shiro (1909–1984) of the antiquarian bookstore Muraguchi Shobo. He said so when I visited him with Amabe. Muraguchi had been with Hazama and Yasui, and he told me how Yasui kept saying to Hazama, "We could carry out a reform if you'd work with me."

Ito: The fact that Hazama was invited to teach at Tokyo Fine Arts School despite not being a graduate himself shows that Yasui recognized Hazama's drawing skills and talent, doesn't it? Did Hazama say anything about Yasui?

Hazama: Not explicitly, but Yasui was from Kyoto, and it seems they didn't get along too well. Hazama was a Tokyoite.

Ito: Would you say that Hazama approved of Yasui's work but didn't take to Yasui's overly serious-minded temperament?

Hazama: Yes, precisely. But you know the portrait of a Chinese lady [Odagiri Mineko, a Japanese woman wearing a Chinese dress]?

Ito: *Portrait of Chin-Jung* (1934) in the National Museum of Modern Art, Tokyo.

Hazama: Sensei wasn't so keen about that painting. I didn't hear exactly what he didn't approve of, but it is a bit ostentatious, isn't it? Not soft and tender, but rather forceful. In other works, for example, in figure paintings, Sensei didn't approve of pictures that blatantly exaggerated or emphasized the character.

Kurokawa: I have one question in line with *Portrait of Chin-Jung*. Hazama went to China for their National Day in 1950 and on several other occasions. Did he ever talk to you about his impressions on China?

Hazama: In those days, he wrote an essay on his visit to China when the People's Republic was first founded, which was quite supportive.

Kurokawa: Am I correct in assuming that he was invited by China for their National Day?

Hazama: Yes, certainly. It was arranged through the Japan-China Cultural Exchange Association, so I assume the Chinese side approached that association. I know someone else who turned down the invitation, but Sensei was fond of China. He was familiar with Chinese classics and culture through Donomae Tanematsu (1871–1956).¹⁸ Of course, he also went during the war, but it wasn't as if he accepted the invitation with delight. He was chosen as a sort of representative of the art field.

Ito: Did the invitation from China have anything to do with his apprentice Nagai Kiyoshi?

Hazama: No, it didn't have anything to do with Nagai. Abe

Yoshishige (1883–1966) of Gakushuin was the leader, and he took fifteen members from different fields.

Ito: The people in this photograph (fig.9). The Academic and Cultural Delegation to China in 1954.

Hazama: Yes, that's it. [Among the participants,] there were people like the jurist Kaino Michitaka (1908–1975), Yoshino Genzaburo (1899–1981), chief editor of the magazine *Sekai*, and the novelist Abe Tomoji (1903–1973).

Resignation from Tokyo University of the Arts and the Third Visit to China

Ito: Hazama resigned as assistant professor at Tokyo University of the Arts in 1950 and went to France in the context of an invitation from Henri Matisse.

Hazama: He received a letter from Matisse, which proved the trigger. I'm not sure when he received it, but I suppose it was before he resigned from the university.

Ito: Nagai Kiyoshi wrote about an episode that might have to do with the reason Hazama resigned. Did you ever hear anything about it?

Hazama: No, I didn't. We hardly chatted. We always ate together, but most of our conversations were through Amabe.

Ito: Do you mean there were several apprentices, to whom Amabe would convey what Hazama had said?

Hazama: There were some cases like that and others in which we would listen to Sensei revealing his thoughts on different matters [to Amabe].

Ito: According to an article by Nagai Kiyoshi, which you sent to me, Hazama happened to run into Nagai at Shibuya Station on the Inokashira Line. Nagai told Hazama he was on his way to a colloquium among executives of the Communist Party and culturalists to be held at the House of Councillors' Hall. He invited Hazama to join him, and they decided to go together. There, Hazama is said to have voiced his concerns about the rapid outflow of important antiques to foreign countries after the war and the fact that no one was stopping picture scrolls being cut up and sold in fragments. He said that important artworks should be "controlled by the citizens."¹⁹ According to Nagai, the term "civil control" was a sort of word in fashion, but it developed a life of its own and appeared on the front page of *Akahata*, the daily newspaper of the Japanese Communist Party. Even an American newspaper featured Hazama as a culturist who supported the Communist Party, which aggravated matters. Do you think that incident had anything to do with Hazama's resignation from the university?

Hazama: Did it say so?

Ito: Yes, in the article you gave me.

Hazama: Was that in 1950?

Ito: No, it only says after the war and doesn't give details of the exact date.

Kurokawa: If it was around that time, the Korean War began in June, and it was a time when precautions were being taken on Communist Party-related movements, so that could have been the case.

Hazama: I didn't hear so directly, but it might be true. It might not be Red Purge, but it was the period during which the Matsukawa Incident [August 1949] occurred, and what with the Korean War, there must have been an atmosphere like that.

Kurokawa: Traveling abroad had not been deregulated, so you couldn't travel abroad without a proper reason. The letter from Matisse (1869–1954) might have served as an invitation enabling Hazama to go to France.

Hazama: Apparently, Sensei showed the letter from Matisse to an acquaintance at the Ministry of Foreign Affairs. And it was approved as valid.²⁰

(fig. 10)

The rest of this interview is due to be published as "Oral History on Hazama Inosuke, Part 2" in *Artizon Museum, Ishibashi Foundation Bulletin No. 6* scheduled for publication next year, in 2025.

(Curator, Artizon Museum, Ishibashi Foundation)
(Translated by Ogawa Kikuko)

Notes

1. Born in Yokohama. Met Hazama in 1955, when she was sixteen years old, and became a live-in apprentice in 1959. Visited Suisaka-machi, Kaga-shi, Ishikawa for the first time in 1961. Won the Issuikai Award in 1968. Married Yanai Koichi in 1974, and the couple became Hazama's successor. Became a judge for the Ceramic Section of Issuikai in 1974. Died in 2022.
2. Began studying under Hazama after leaving the First Higher School (under the prewar education system) before graduating. Studied art at Nika Banshu Gijuku and Hongo Bijutsu Kenkyujo. Took part in the establishment of Nihon Bijutsukai in 1946. When Hazama served as chairperson, Nagai supported him as chief secretary and secretary general. Member of Issuikai. Also produced illustrations for many children's books.
3. Born in Toyama Prefecture. Founder of Otani Jukogyo (Otani Heavy Industries) and Hotel New Otani. Hazama Inosuke and Amabe were introduced to Otani by Yoshida Minoru, governor of Toyama Prefecture, circa 1960. Otani is said to have told Amabe that he would prepare one million yen each time she came, and she actually received one million yen each time she visited Otani. (Komuro Akiko, "9 Living as Amabe Kimiko" [in Japanese], *note* (August 16, 2021), <https://note.com/akikomuro/n/n156ac08e1703>).
4. Sakamoto was on the same ship as Hazama, Koide Narashige, and Hayashi Shizue when he traveled to France in 1921. In 1924, before returning to Japan, he visited Hazama, who was staying in Besançon. After returning to his hometown, Sakamoto moved to Yame-shi. The month before he died, in June 1969, Hazama and Amabe visited Sakamoto's sickbed while traveling in Kyushu on a sketching trip. (Hazama Inosuke, "Letter to Ibuse Masuji" [in Japanese], postmarked June 21, 1969.)
5. "Master Painter Sakamoto Turns Up at Yahata and Watches Junior High School Students Sketching" [in Japanese], *Asahi Shimbun*, October 28, 1958.
6. Won the eighth Nika Prize in 1921. Also active at the art associations Enchokai and 1930-nen Kyokai. Went to France in 1928 and submitted work to the Salon d'Automne etc. Took part in the formation of Issuikai in 1936 together with his elder brother Takanori, who was a *yoga* (Japanese Western-style painting) artist, and Hazama. Became professor at the Private Women's School of Fine Arts (present-day Joshibi University of Art and Design) in 1947. Began producing ceramics in 1950 and established the Ceramic Section at Issuikai together with Hazama in 1958. Like Hazama, his parents were from Wakayama.
7. Following a proposal made by Hazama, in 1958, Arakawa Toyozo, Imaizumi Imaemon XII, Kanashige Toyo, Kinoshita Yoshinori, Sakaida Kaikemon XII, and Fujiwara Kei got together and established the Ceramic Section of Issuikai.

8. Studying under his grandfather, Tokuda Yasokichi I, and his father, Tokuda Yasokichi II, he learned how to prepare glazes and overglaze painting techniques. In 1962, he won the 24th Issuikai (Ceramic Section) Prize. Became a member of Issuikai in 1964. Succeeded to the Tokuda Yasokichi III name in 1988. Holder of Important Intangible Cultural Property, Glazed Porcelain.
9. Issuikai was founded in 1936 by Arishima Ikuma, Ishii Hakutei, Kinoshita Takanori, Kinoshita Yoshinori, Koyama Keizo, Hazama Inosuke, Yasui Sotaro, and Yamashita Shintaro.
10. When Bunka Gakuin newly established a university with a regular course and an art course, Ishii Hakutei served as the first head of the Art Department.
11. Hazama Inosuke, "The Roles of Nitten and Issuikai" [in Japanese], *Chuo koron* (Chuokoronsha, December 1957), repr. in *Hazama Inosuke bunshu* (Hazama Inosuke Museum, 2024), pp. 563–569.
12. Learned oil painting from Kinoshita Yoshinori and ceramics from Tokuda Yasokichi I. Won the 22nd Issuikai (Ceramic Section) Prize in 1960. Became a member of Issuikai in 1961.
13. Fascinated by Kokutani and Yoshidaya Kiln works, he did further research on glazes and developed *shinkoyu*, a glaze based mainly on navy blue and purple. He is appreciated for his unique style, in which he combined classical patterns and painted designs based on sketches from nature. In his later years, he taught *yoga* (Japanese Western-style painting) artists including Hazama, Nakamura Ken'ichi, and Kinoshita Yoshinori how to produce Kutani ware.
14. His work was accepted at the Nika Art Exhibition for the first time in 1930. That year, he began studying under Yasui Sotaro. Won the Issuikai Prize in 1939. Hazama often passed on newspaper illustration work to Nakamura. (Nakamura Takuji, interview, "Mr. Hazama" [in Japanese], in *Issuikai-shi* [The history of Issuikai], vol. 1 [Issuikai, 1983], p. 159.)
15. Nakamura, pp. 159–162.
16. Hazama, "The Roles of Nitten and Issuikai."
17. Hazama Inosuke, "Farewell to Oil Painting—First-Year Craftsman—" [in Japanese], *Geijutsu shincho* vol. 5, no. 2 (Shinchosha, February 1954): pp. 170–171.
18. After working as a primary school teacher, he served as mayor of Yuasa-cho, Arita-gun, Wakayama Prefecture, and as a member of the Wakayama Prefectural Assembly. 1913, he founded the Arita Railway Company and became its president, contributing to regional development, but lost all his assets due to poor performance. From 1919, he spent several years copying the murals of the Golden Hall of Horyu-ji Temple. He devoted himself to the restoration of Yamasa Soy Sauce and became an advisor to the company. (*Journal of the Town of Yuasa*, Yuasa Town Hall, 1967, pp. 842–843).
19. Nagai Kiyoshi, "Mr. Hazama and Antiques" [in Japanese], *Hazama Inosuke Bijutsukan Tomonokai kaiho* 25 (Hazama Inosuke Museum, 2004): p. 3.
20. Hazama Inosuke, "An Account of My Past Life" [in Japanese] 12 and 13, *Hokkoku Shimbun*, January 27 and 29, 1977: p. 5.

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