

GRACE TSUMUGI FINE ART

日本美術

JAPANESE WORKS OF ART



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EXHIBITION

30 October – 8 November 2024

GRACE TSUMUGI FINE ART

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INTRODUCTION

Our autumn exhibition 2024 features a wide selection of works of art from the late Edo period, Meiji, Taishō and Shōwa eras, including screens, paintings, lacquer, metalwork, cloisonné enamel, ceramics, textiles and modern glass art.

A new era after the 1868 Meiji Restoration brought great influence and change to the world of Japanese art. The Meiji Government encouraged industrial promotion and active participation in the World Fairs with the export of products including fine arts and crafts by the artists and craftsmen who perfected their skills during the feudal time of the Edo period. The 1873 Vienna World Fair in which Japan took part officially for the very first time, was a great success receiving growing interest in Japan at the time, the Japanese pavilion with the exhibits of traditional ceramics, cloisonné ware, lacquer, metalwork and textiles, attracted many visitors.

Shibata Zeshin was one of the artists whose work was exhibited in the Vienna World Fair 1873 where he received the Progress Award for his remarkable lacquer painting entitled *A View of Mt Fuji at the Tagonoura Bay* (height 117.5 cm, width 178.5 cm). It was worked in various *kawari-nuri* (unusual lacquer finish) including *seigai-ha* (stylized waves design) and *seidō-nuri* (bronze finish) with the mount depicting the seashell motifs similar in design to the lacquer painting in this catalogue (no. 5). The painting here, dated 1880 when Zeshin was 73 years old is further refined and dynamic with a high degree of composition and completion.

A pair of screens by Mochizuki Gyokusen (no. 1) render the real atmosphere of a riverside view. The impression of the scenery is well expressed by the artist, capturing instantaneous movements of the fish in the stream. The hanging scroll painting by Gyokusen, with a similar design of lively fish in the stream of the river Hotsugawa in Arashiyama, Kyoto was exhibited at the World's Columbian Exposition of 1893 and is now in the collection of the Tokyo National Museum.

The painting of *Landscapes at Dawn* by Watanabe Seitei (no. 3) was painted after Seitei stopped exhibiting in major exhibitions in the Meiji period. Unlike Gyokusen, he did not take any apprentices, did not belong to any art circles and just devoted himself entirely to painting. His work *Cockerels and Hens in Snow* was exhibited at the World Columbian Exposition in Chicago 1893 and was the last work he exhibited in official exhibitions which is now in the collection of the Tokyo National Museum.

The fine metalwork pieces of the Meiji period in this catalogue include the works by the Imperial Court Artists, Unno Shōmin and Kagawa Katsuhiro, also other artists, Satō Isshū (Kazuhide), Yotsuya Masami, Takagawa Moritsugu, Hayakawa Yoshinobu and Ichioka Shiun, who all inherited transcendental skills through the traditional art of making sword-fittings for samurai swords in the Edo period.

It is important to mention the existence of commissioners of the Meiji era who contributed a great deal in promoting fine works of art to the outside world. The Maruki company of Tokyo was one of the successful commissioners, known for their fine quality *okimono* as seen in the bronze crane in this catalogue (no. 23).

Compared with the metalwork and lacquer techniques which developed over many years before the Meiji era, the techniques in Japanese cloisonné enamel were perfected in a short period of time during the Meiji era by the artists' tireless efforts. Namikawa Yasuyuki who was appointed an Imperial Court Artist and Kawade Shibatarō are among them and the Andō Company organized many improvements in the quality of works created for the overseas markets.

In the ceramics field, Miyagawa Kōzan, known as Makuzu Kōzan, studied the various glazes on porcelain and was appointed as an Imperial Court Artist, producing fine works for overseas market, winning many prizes at the international expositions; Kinkōzan Sōbei and the Yasuda Company were also successful Satsuma ware makers producing fine earthenware for overseas, employing skilled painters for their fine decoration.

The work (no. 47), a blown glass vase with iron frame was created by Iwata Tōshichi in the Showa era. It was an innovation combining both glass and metalwork techniques. He had studied painting and metalwork at the Tokyo School of Fine Arts but became interested in researching glass which made him proceed in creating a new form of work by using different materials.

Tsumugi Shoji

Detail of no. 38
Porcelain vase *by* Makuzu Kōzan



ACKNOWLEDGEMENTS

I should like to take this opportunity to offer my sincere thanks to the following individuals whose endeavours have made this publication possible.

For her investigation on artists' records and research in Japan, Ayako Shoji.
For his design, Peter Keenan, for printing repro, Richard Harris. For photography, Richard Valencia and Karen Bengall.
For her conscientious and responsible work with all the above, Asako Bavister.

I must also express my gratitude to the others who have supported us and whose names cannot be mentioned here.

Tsumugi Shoji
Grace Tsumugi Fine Art Ltd.
October 2024

謝辞

今秋の展示会カタログの制作出版にあたり、多大なご尽力を頂きました次の方々には、心より御礼を申し上げます。（敬称略）

作家作品の記録調査　荘司綾子
デザイン　ピーター・キーナン
印刷原稿制作　リチャード・ハリス
撮影　リチャード・ヴァレンシア　カレン・ベンガル
コーディネーション　バヴィスター・亜佐子

また本展覧会を開催するにあたり、多くのご支援とご助言を賜りました他の皆さまにも、ここに謹んで深く感謝の意を表します。

荘司つむぎ
グレース・ツムギ・ファインアート
2024 年 10 月

Detail of no. 27
Shibuichi panel on box
by Kagawa Kutsuhiro

Unless otherwise indicated, all dimensions are given in the orders: height, width, depth; height, width; or height, diameter.





1 **MOCHIZUKI GYOKUSEN 望月玉泉**
(1834-1913)

PAIR OF SCREENS WITH SCENERY OF A CLEAR SUMMER STREAM
鯉鮎翡翠夏清流図屏風一双

H. 171 × 376 cm overall
Meiji era (1868-1912), 1897

A pair of six-fold screens in ink, colours and gold on paper, depicting a scenery of summer clear stream, the right side screen with a shoal of *koi* carp, one jumping out of the water, a school of *ayu* (sweet fish) and *jakago* (stone filled woven baskets for water flow control) near the stakes, the left side one with a kingfisher on a stake watching the herd of *funa* carp, further more fish beneath the water by the side of bank and a turtle and its young climbing onto land.

Signed on the right side screen *Gyokusen* 玉泉 with seals, with inscription 明治三十年初夏 玉泉寫 印 (painted by Gyokusen in early summer of Meiji 30th, 1897) with seals of *Gyokusen* 玉泉

Mochizuki Gyokusen was born into a family of painters, learning drawing and painting from his grandfather and father. Being originally a Shijō school artist, he naturally valued sketching and realistic painting. Having studied poetry from Tokuzo Iwagai from the age of 16, he blended the Maruyama and Shijō schools and created his original style, becoming known in the Kyoto art world for his landscapes and flower-and-bird paintings. In 1582 at the age of 18, he succeeded the Mochizuki family who had been serving the Imperial Court for generations with commissioned paintings and screens. In 1878, with Kōno Bairei and others, he petitioned for the establishment of the Kyoto Prefectural Painting School which was established in 1880.

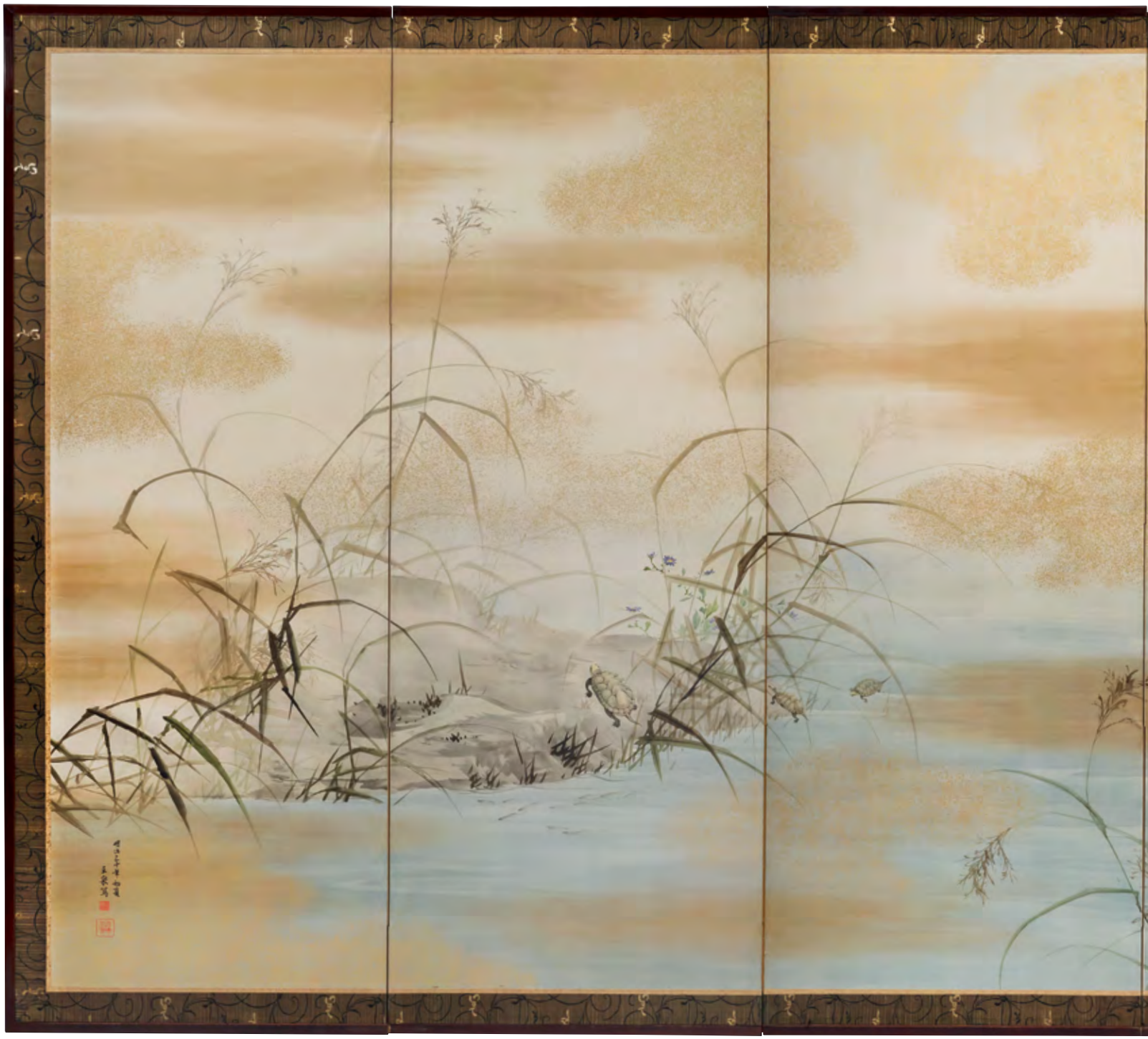
Gyokusen's paintings were exhibited at the national and international expositions, he won a bronze medal for his work Mount Fuji at the Paris Universal Exposition in 1889.

A painting exhibited at the Chicago Columbus World's Fair was purchased by the Ministry of Agriculture and Commerce. At the first exhibition to celebrate the establishment of the Japan Painting Association, he received first prize and the work exhibited at the Paris Universal Exposition in 1900 was also well received. He was appointed Imperial Court Artist in 1904. He passed away at the age of 80 in 1913.











2 **PAIR OF SCREENS WITH SCENES OF IN AND AROUND KYOTO**
洛中洛外図屏風

H. 120 × 276 cm
Edo period (1615-1868), circa 1800

A pair of screens in ink, colours and gold on paper, depicting *rakuchū rakugai*, (scenes from in and around Kyoto), one screen with the views including Kiyomizudera and its famous stage, the five story pagoda of Tōji temple and Kyoto Imperial Palace, the other depicting Gojō Bridge at Kamogawa River with people enjoying their picnics.











3 **WATANABE SEITEI 渡辺省亭 (1851-1918)**

SCROLL PAINTING WITH MOUNTAIN VILLAGE AT DAWN
山里桜図掛軸

H. 115 × 41.5 cm (200 × 54.6 cm overall)
Meiji era (1868-1912), circa 1910

A hanging scroll painting in ink and colours on silk, depicting a spring scenery of a rural village, flowering cherry trees at the river bank, the top half of the thatched house can be seen with the cherry blossom in full bloom and a few crows in the far distance in the dawn of spring. With *tomobako* inscribed 曙山水 渡邉省亭筆 (Landscapes at dawn painted by Watanabe Seitei)

Signed *Seiei Itsujin ga* 省亭 逸人繪 (Seitei, a person escaped from the world painted) with seal of Seitei 印 (省亭)

Watanabe Seitei had strong interest in paining from his early age. In 1867 at the age of 16, being introduced by Shibata Zeshin, he entered the school of Kikuchi Yōsai who was known for his portraits of historical figures. Seitei achieved skills and creativity needed for painters from Yōsai but began to choose the subjects, birds, flowers and landscapes in his paintings. After many successes in his career as a painter, both in the international and national expositions, he stopped exhibiting at most of the major shows after the World's Columbian Exposition in Chicago in 1893 since he was dissatisfied with the way exhibitions were judged. However he continued painting for himself and on commission from his patrons.





4 **SHIBATA ZESHIN 柴田是真 (1807-1891)**

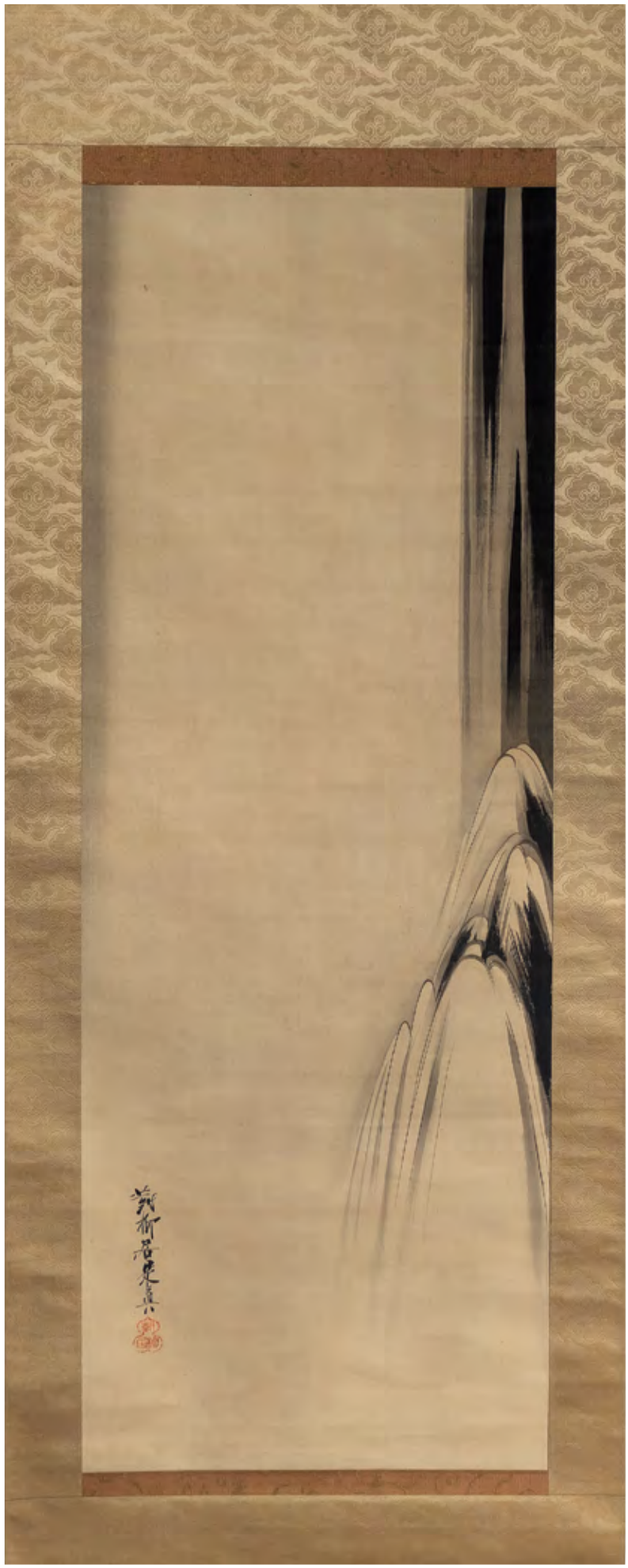
SCROLL PAINTING OF A WATERFALL
瀑布図掛軸　絹本

H. 112.5 × 41cm (200 × 61 cm overall)
Meiji era (1868-1912), circa 1890

A hanging scroll painting in ink on silk, depicting a waterfall with strong flow of water falling. With *tomobako* inscribed 柴田是真翁筆瀧の圖 (Waterfall painted by Old Shibata Zeshin) 綾岡有眞鑑賞 (painting appreciated by Ayaoka Yūshin)

Signed *Tairyūkyo Zeshin* 對柳居是真 with seal *Tairyūkyo* 對柳居

Zeshin depicts this waterfall using shades of ink and minimal brush strokes, the dynamic movement of falling water gives a real sense of power and raw strength in this painting





5 **SHIBATA ZESHIN 柴田是真 (1807-1891)**

LACQUER PAINTING WITH SEASHELLS
貝殻砂浜図漆絵

H. 27 × 86.5 cm 43 × 120 cm including frame
Meiji era (1868-1912), 1880

A lacquer painting on paper depicting various seashells and seaweeds scattered by rocks on the seashore including cowrie, *hamaguri* (Japanese hard clam), whelk, and jellyfish; the rocks in strong thick brush with rusted iron powder applied to create rough rock surface; the seashells finely painted in skilful brushstrokes and the cowries decorated in mother-of-pearl. The background, partially blurred in gold powder for the effect creating an atmosphere. With *tomobako*.

Signed Zeshin at the age of 73 years old 行年七十三叟 是真 with seal *Tairyūou* 対柳翁

A two-fold screen painted in lacquer on paper with gold leaf, with similar design of seashells on a seashore, is in the collection of the Itabashi Art Museum, Tokyo and illustrated in the exhibition catalogue of Nezu Museum, *Shibata Zeshin*: From Lacquer Arts to Painting, 2012, page 79.



Shibata Zeshin, was born in Ryōgoku, Edo and learned *traditional maki-e* techniques from the age of 11 under the *inrō maki-e* master Koma Kansai. It is believed around 1872, he devised *urushi-e*, painting on paper with viscous lacquer in *kawari-nuri* (variety of lacquer techniques producing different texture and colours). He worked throughout his life as a painter and a craftsman and continued his research experimenting different techniques to find something new, using lacquer as his medium. Unlike traditional lacquer artists, he handled the entire process by himself, from sketch to *maki-e* lacquer decoration, creating many original works of art using his deep knowledge, ideas and a sense of humour that were not limited by existing genre boundaries. Works by Zeshin were exhibited in both national and international exhibitions, winning awards including The Vienna World's Fair 1873, The Centennial International Exhibition 1876, The First National Industrial Exposition 1877 and The Paris Exposition Universelle 1871. He was appointed as an *Teishitsu Gigeiin* (Artist to the Imperial Household) in 1890.

The seashells and rocks in this painting express Zeshin's unique view and show his exceptional lacquer painting skills depicted in the detailed and delicate sea creatures and dynamic rocks.



6 **SHIBATA ZESHIN 柴田是真 (1807-1891)**

WOOD PANEL WITH PUFFER FISH AND REISHI FUNGI
河豚霊芝図額面

H. 30 × 48.5 cm
Meiji era (1868-1912), circa 1880

A wood panel depicting a *fugu* (puffer fish) decoration with a red tasselled cord and rings and *reishi* fungi. With *tomobako*.

Signed *Ōju Zeshin* 應需 是真 (Zeshin upon request) with seal *Tairyūou* 対柳翁

In some areas in Japan, people hang a puffer fish decoration at the entrance to prevent bad luck as the fish can be poisonous. *Reishi* fungus has a detoxifying effect and is thought to give good health and longevity.





7 **SHIBATA ZESHIN 柴田是真 (1807-1891)**

SILVER LACQUER INCENSE BOX WITH DAIKOKU
大黒一服図蒔絵香箱

H. 2.9 × 5.4 × 8 cm
Meiji era (1868-1912), circa 1870

A rectangular silver lacquer *kōbako* (incense box) decorated in gold, silver and black *taka-maki-e* with the design of Daikoku having a smoke, sitting on a pounding pestle at a rural house, a single mouse appearing on the edge of round window, the design continues around the four sides, depicting a treasure sack and a magic mallet on a oxidized silver ground with charcoal powder applied unevenly for effect. The interior of the same silver lacquer with charcoal powder. The bamboo window frame is engraved in *katakiri-bori*.

Signed on the base *Zeshin* 是真 in scratched characters

The unique design and decoration continuing over the exterior shows Zeshin's ingenious creativity with a sense of humour. The outline in the design simulating brush strokes of a sketch or drawing and the oxidized silver ground with uneven darker areas effectively creating the atmosphere of an old humble house.

Daikoku, one of the Seven Gods of Luck and Fortune is the God of wealth and guardian of farmers, usually depicted with his large treasure bag and a wish granting mallet, accompanying mice implying a good harvest of rice, however there is only one mouse on this box.





8 | **SHIOMI MASANARI 塩見政誠**

LACQUER *INRŌ* WITH FLOWERING PAULOWNIA
桐花図蒔絵印籠

H. 7.3 × 5 × 2.3 cm
Edo period (1615-1868), circa 1830

A four-case black lacquer *inrō* decorated with in *togidashi-maki-e* with flowering paulownia tree, with a lacquer *netsuke* depicting a willow tree. The interior of gold lacquer.

Signed *Shiomi Masanari* 塩見政誠



9 | **LACQUER *INRŌ* WITH LANDSCAPES BY RIVER**
川辺風景図蒔絵印籠

H 8.2 × 5.5 × 2.2 cm
Edo period (1615-1868), circa 1830

A four-case lacquer *inrō* decorated in gold *hiramaki-e*, *takamaki-e*, *kirikane* and mother-of-pearl with a riverside scenery, one side with boats moored by the bank, two pavilions in the distance, the other depicting a bridge and a few people rowing small boats and pine trees in the distance. The interior of *nashiji*.

Unsigned



10 | **KANSHŌSAI 観松齋**

SILVER LACQUER *INRŌ*
WITH SKYLARKS
雲雀菫図研出銀地印籠

H. 8.7 × 4.9 × 2.6 cm
Edo period (1615-1868), circa 1800

A five-case silver lacquer *inrō* decorated in *togidashi-maki-e* with *hibari* (Eurashian skylark) and wild violets on a spring field. The interior of *nashiji*.

Signed *Kanshōsai* 観松齋







11 **KOSENSAI 古船斎**

SILVER LACQUER *INRŌ* WITH JURŌJIN, CRANE AND *MINOGAME*
寿老人唐子鶴蓑亀図銀蒔絵印籠

H. 8.8 × 5.8 × 2.3 cm
Edo period (1615-1868), circa 1850

A four-case silver lacquer *inrō* decorated in *sumi-e togidashi-maki-e* with Jurōjin and *karako,* the other side with a crane and a *minogame* turtle by bamboo, with the inscription painting by *Yōsenin Hōin* 養川院法印筆. The interior of *nashiji*.

Signed on the base *Kosensai* 古船斎

The design of this *inrō* was after the painting by Kanō Yōsenin 狩野養川院 (1757-1801) who was an appointed painter for the Edo Government at the end of Edo period. He was given the title *Hōin*, a highest rank for painters who was also allowed to meet the *shōgun*.

12

ROSETSU 盧雪
TOYOKAWA MITSUNAGA 豊川光長
TOSHIHIDE 寿秀





SMOKING SET WITH THE DESIGN OF BAMBOO, *FUGU* AND FLOWERS
竹図煙管筒に河豚梅菊図金具付煙草入れ

Pipe case 21 cm Pouch 7.5 × 12.8 cm
Edo period (1615-1868), circa 1860

A smoking set with a woven rattan *kiseruzutsu* (pipe case) decorated in lacquer with bamboo leaves, the leather pouch attached with a *shakudō* clasps carved in fine *katakiri-bori* with details inlaid in silver and gold, the front clasp depicting a *fugu* (pufferfish) and the back with chrysanthemums and plum blossoms.

Signed on pipecase *Rosetsu* 盧雪, the front clasp *Mitsunaga* 光長, and the reverse clasp *Toshihide* 寿秀







13 | **GOLD LACQUER LOZENGE BOX WITH *BONSAI* AND LANDSCAPES**
盆栽亀甲紋塩田山水風景図菱形蒔絵飾箱

H. 10 × 20.3 × 11 cm
Edo period (1615-1868), circa 1750

A gold lacquer box and cover of two overlapping lozenges form, the right side cover decorated in gold *takamaki-e* depicting a *bonsai* pot with a rock, pine and flowing plum on a black ground, the left side with stylized hexagonal tortoiseshell motifs depicting rabbit, *hō-ō* bird and dragon; the exterior with continuous landscape worked in gold *takamaki-e*, *hiramaki-e*, *nashiji* and the details in gold and silver *kirikane*; the interior tray decorated with a salt field scenery including some salt makers carrying buckets of sea water, the waves and pine trees in the distance. The interior of *nashiji*. With *tomobako*.

Unsigned





14 **GOLD LACQUER INCENSE BOX WITH MANDARIN DUCKS**
鴛鴦柳図金蒔絵香箱

H. 2.2 × 8.6 × 7.1 cm
Meiji era (1868-1912), circa 1890

A gold lacquer rectangular *kōkako* (incense box) decorated in *takamaki-e*, *hiramaki-e* and *togidashi* with pair of Mandarin ducks on the water under willows, reserved within a silver frame, the outer border and sides in *nashiji*. The interior and base of *nashiji*.

Unsigned



15 **GOLD LACQUER INCENSE BOX WITH A ROOSTER**
雄鶏図金蒔絵丸香箱

H. 4 × 13 cm
Edo period (1615-1868), circa 1780

A gold lacquer circular *kōbako* (incense box) containing interior boxes, the cover decorated with a rooster reserved within a border with butterfly motif with *kirikane* and mother-of-pearl details, the interior fan-shaped boxes depicting a rising sun above waves, autumnal maple leaves, plum blossoms and the central circular box with a chrysanthemum flower head design. The interior of *nashiji*.

Unsigned

16 | **LACQUER BOX WITH FEATHERS**
羽根図蒔絵飾箱

H. 6.2 × 17 × 12 cm
Taishō era (1912-1926), circa 1920

A black lacquer box containing interior drawers finely decorated in gold, silver, black and red *togidashi-maki-e* with scattered various feathers on a ground. The interior in black lacquer.

Unsigned



17 **LACQUER TABAKO-BON WITH AUTUMN FLOWERS**
秋草文様蒔絵煙草盆

H. 14.5 × 20.5 × 12.3 cm
Meiji era (1868-1912), circa 1880

A portable black lacquer *tabako-bon* (smoking tobacco equipment) with three drawers, decorated in gold *takamaki-e*, *hiramaki-e* and mother-of-pearl inlay with autumnal flowers and grasses with silver dew drops, with a copper handle and two containers, one for keeping charcoal with a handle and cover depicting openwork plum blossoms, the other cylindrical one with a hinged cover for disposing ashes, the silver handles on drawers in the form of leaves.

Unsigned







18 | **LACQUER WRITING BOX WITH AN EGRET**
白鷺芦八ツ橋月図硯箱

H. 3.8 × D 24.6 cm
Taishō era (1912-1926), circa 1920

A black lacquer circular *suzuribako* (writing box) decorated in fine *takamaki-e* and *hiramaki-e* with an egret in flight spreading its wings, the interior with reeds and wooden planks above water, worked in gold *takamaki-e*, *hiramaki-e* and *togidashi*, both sides with silver rims. With a *suzuri* (ink stone) and silver *suiteki* (water dropper) in the shape of the moon. With *tomobako* inscribed 白鷺 (A white egret)

Unsigned





19 | **GOLD LACQUER INCENSE BURNER OF A THATCHED HOUSE**
葛屋形金蒔絵香炉

H. 13 × 12.3 × 9.7 cm
Meiji era (1868-1912), circa 1880

A very fine gold lacquer *kōro* (incense burner) modelled as a Japanese traditional thatched house with ivy growing along the wall and the roof, some leaves inlaid in malachite and *shakudō* and the others in rich gold *takamaki-e* and *kirikane*, the round window with sliding *shakudō* doors revealing a *tatami* room with *tokonoma* (an alcove for works of art and paintings) displaying a hanging scroll and an incense burner in mother-of-pearl. The top sides of the detachable thatched roof with silver lattice for the smoke to escape when burning incense. The interior with silver liners. With *tomobako* inscribed 葛屋金蒔絵香炉 (gold lacquer incense burner of thatched house).

Unsigned





20

NAMIKAWA YASUYUKI
並河靖之 (1845-1927)

CLOISONNÉ ENAMEL VASE WITH BIRD AND IRISES
鴫菖蒲図七宝花瓶

H 12 cm
Meiji era (1868-1912), circa 1900-1905

A fine cloisonné enamel vase decorated in silver wire with flowering irises and a bird *kuina* standing by a pond on a midnight-blue ground in a lightly shaded sea green around the base. Shaped wires of different thickness, some extremely tapering at the tip, create the effect of the brush strokes in the painting. Applied with silver rims.

Signed on the base with a silver plaque *Kyoto Namikawa* 京都並河

Namikawa Yasuyuki is renowned for his exquisite *yūsen* cloisonné enamel work and was appointed a *teishitsu gigeiin* (Imperial Court Artist) in 1896. When he was ordered to create a cloisonné enamel vase with the design of birds and flowers of the four seasons to be exhibited at the Paris Universalle Exposition 1900, Namikawa Yasuyuki created a translucent black glaze which produces a ground appearance to create contrast with the birds and flowers in various colours.



CHRYSANTHEMUM CLOISONNÉ ENAMEL INCENSE BURNER WITH BUTTERFLIES
蝶図七宝菊花型香炉

H. 9.5 × 11.2 cm H.12 cm on the stand
Meiji era (1868-1912), circa 1910

A fine cloisonné enamel *kōro* (incense burner) with three feet, the soft pale blue colour body, lobed in the form of sixteen petals chrysanthemum flowerhead depicting butterflies in polychrome enamel with full use of gold and silver wires of different thickness. The cover representing the core of the flower with yellow round pollen grains in silver wire on a graduating green ground, with a butterfly beside a silver openwork leaf outlined in double wire. The small dark blue-green feet forming the shape of leaves with veins in silver wire. Applied with silver liners and rims. With a wood stand carved with chrysanthemum leaves.

With *tomobako* inscribed 七寶菊形香爐 (cloisonné enamel incense burner in the form of chrysanthemum).

Unsigned, the wood stand attached with a label of Andō Cloisonné Company

It is possible that this incense burner was made by Hayashi Tanigorō of Nagoya. He produced very original pieces including a cloisonné enamel clock shaped like a chrysanthemum flower head which is now kept in the collection of Sannomaru Shozokan (The Museum of the Imperial Collections). It is recorded that fine works by Hayashi Tanigorō were commissioned by Andō Cloisonné Company.





KAWADE SHIBATARŌ 川出柴太郎 (1856-1921)
FOR ANDŌ CLOISONNÉ COMPANY 安藤七宝会社

CLOISONNÉ ENAMEL INCENSE BURNER WITH A DRAGONFLY AND WATERLILIES
自在蜻蛉河骨図盛上七宝瓢箪型香炉



H. 17, Dia 16 cm
Meiji era (1868-1912), circa 1906

A fine and extremely rare cloisonné enamel *kōro* (incense burner) of a gourd form with handles and three feet, the pale brown body decorated in green and yellow moriage enamel and silver wire with *kōhone* (*nuphar japonica,* a type of waterlily) upwardly blooming yellow flowers, some still in buds above leaves; the base and feet in silver wire and pale blue *moriage* enamel with stylized water stream, the handles in silver wire with detailed patterns of numerous butterflies. The cover with a realistic articulated silver dragonfly sitting aloft. With *tomobako*

Signed on the base in silver wire *Kawade* 川出 in gourd-shaped reserve within the Andō company's trade mark

Similar example in the Sannomaru Shōzōkan (The Museum of the Imperial Collections) and illustrated in their exhibition catalogue 2004, *The Modern Era of Shippō, Japanese Cloisonné*, page 28, no. 10

The almost identical example in Sannomaru Shōzōkan (The Museum of the Imperial Collections) was exhibited in the Nihon Bijutsu Kyōkai (Japan Art Association) exhibition of May 1906 under Andō Jūbei's name, which was purchased by the Crown Prince, who later became Taishō Emperor at his visit to the exhibition on 17th May. According to the association's journal (no. 188) published October 1906, it is reported in the Prince's comment that this *kōro* brought a new breeze into the world of cloisonné enamel.



The subjects on this incense burner, gourd, *kōhone* yellow cup water lily and dragonfly, represent the summer season. It is clear that this piece was created by Kawade Shibatarō when he was the director for Andō Jūbei's factory. He became the head of the factory in 1900 until 1910 when he left the company. Kawade not only contributed to instructing technical improvements but he also tried to produce fine cloisonné works of art with innovative design and decoration as seen in this piece. He moved away from the detailed designs with complex wirework applied in the traditional cloisonné enamel works but attempted to integrate the design and the shape of the objects to create a bold expression reminiscent of the Art Nouveau style that was at its peak in Europe.





23 | **MARUKI 丸嘉**

BRONZE CRANE ON ROCK
岩上鶴図ブロンズ置物

H 48 cm
Meiji era (1868-1912), circa 1900

A fine bronze *okimono* of a red-crowned Japanese crane (*tanchō-zuru*, *grus japonensis*) climbing up the costal rock with its vibrant wings widely spreading, the serious eyes that seem to be trying to catch prey and the feathers and legs naturalistically carved. The eyes in gilt and *shakudō* detail.

Signed on a silver plaque *Nihon-koku Maruki sei* 日本國丸喜製 (made by Maruki of Japan)

There are very few records on the Maruki Company, however it is clear from the existing records, they commissioned highly skilled artists and exhibited fine quality *okimono*, particularly bronze works and ivory carvings at the international and national expositions during the Meiji period.



24

INLAID IRON VASE WITH PEONIES AND BUTTEFLIES
牡丹蝶図象嵌ブロンズ花瓶

H. 30.3 × 15.5 cm
Meiji era (1868-1912), circa 1890

An inlaid iron vase of ovoid body decorated in gilt, silver, *shibuichi*, *shakudō* and copper *takaniku-iroe-zhōgan* with peonies and a butterfly, the neck with a border in silver and gold *hira-zōgan* with repeating stylised butterfly motifs.

Unsigned





25

UNNO SHŌMIN 海野勝珉 (1844-1915)
KUROKAWA EISHŌ 黒川栄勝 (1854-1917)



SAKE VESSELS WITH CRANES, PINE, BAMBOO AND PLUM
飛鶴松竹梅図銀製酒器　蒔絵盃台盆揃

Sake pot H. 16.8 × 14 cm
Cups H. 3.8 × 12 cm, 3.3 × 10.9 cm, 3 × 9.4 cm
Stand H. 7 × 15.5 cm
Tray 2.5 × 37.7 × 33.3 cm
Meiji era (1868-1912), circa 1910

A set of fine *sake* vessels for auspicious celebrations including a silver *sake* pot with a handle, a set of three silver sake cups with a gold lacquer stand and a black and gold lacquer serving tray. The cover of *sake* pot with a finial of a chrysanthemum flower-head and decorated in *katakiri-bori* with a pair of cranes in flight, holding pine branches in their beaks, the body skilfully carved with parallel lines on the side; the set of shallow sake cups of hammered silver, each inlaid in pure gold *hira-zōgan* with auspicious subjects, pine, bamboo and plum on a matt finish silver ground with the underside in polished silver for contrast. With *tomobako*, inscribed 松竹梅 銀盃 三つ組 純金平象嵌彫刻　帝室技芸員海野勝珉 (a set of three silver sake cups with pine, bamboo and plum, in pure gold flat inlay and chiselled, Imperial Court Artist Unno Shōmin).

With *tomobako*. Signed Shōmin 勝珉 and Eishō 栄勝





INLAID SILVER VASE WITH LANDSCAPES
天保九如図象嵌銀製花瓶

H. 19.2 cm Dia. 11.1 cm
Meiji era (1868-1912), circa 1910

An inlaid silver vase decorated in *shakudō*, *shibuichi* and gold inlay depicting landscapes with the rising sun amongst pine trees and the crescent moon above a river in mountains, the details skilfully chiselled and the neck with a band carved in *shishiai-bori* with scrolling leaves and inlaid in gold with stylized flower heads. With *tomobako* inscribed 銀製花瓶 (a silver vase) and the accompanied paper stating: A silver vase with the design after a painting by Maruyama Ōkyo, entitled *Tenpōkyūjo* and the carving by Unno Shōmin, an imperial court artist and a professor of the Tokyo School of Arts.

Signed on the side *Teishitsu gigei-in juroku-i Unno Shōmin sen* 帝室技藝員 従六位海野勝珉鐫 (carved by Unno Shōmin, Imperial Court Artist and the 6th rank)

Being trained by his uncle Unno Bisei I and Hagiya Katsuhira, Unno Shōmin fully achieved the fine Mito school metalwork technique for sword-fittings decoration, After the Meiji Restoration, he moved to Tokyo to be engaged in making metalwork pieces for export. He received the merits of certificate for excellent skills at the first and the second National Industrial Expositions in 1877 and 1881. With extensive use of various metal inlay works which were previously applied for decorating flat surfaces as sword-fittings, he started to create a three dimensional figure of Ranryō-ō. This inlaid metalwork sculpture or *okimono* was exhibited under the name of a commissioner Hayashi Kuhei at the Third National Industrial Exposition, gave Shōmin a great result, receiving the award for the first class skill artist. It took him nearly three years to complete the *okimono* but it became his breakthrough work, widely known for his skilful and original work. He became a pupil of Kanō Natsuko and a professor of the Tokyo School of Art in 1894. He was appointed an Imperial Court Artist in 1896.

From the inscription 帝国教育會贈呈 (a gift from the Imperial Educational Association) on the base, it appears Unno Shōmin was commissioned by the association to make this presentation vase as a gift to celebrate someone's longevity. The design was from a Maruyama Ōkyo's painting entitled *Tenpōkyūjo*, the chapter *Xiaoya Tenpo* in the Chinesse Classic of Poetry 詩経 *Shikyō* or *Shinjin*, the auspicious content celebrating and wishing peace, longevity and prosperity was applied in literatures and paintings. The symbolic nine elements of the natural scenery, mountain, hill, tomb, river, moon, sun, southern mountain, pine and oak are connected by the characters 如 (*nyō* or *jo*) in the poetry.







27 | **KAGAWA KATSUHIRO 香川勝廣 (1853-1917)**

***SHIBUICHI* AND MULBERRY BOX WITH CHRYSANTHEMUM AND QUINCE**
菊木瓜図四分一桑材手箱

H. 13.6 × 30.9 × 24.3 cm
Meiji era (1868-1912), circa 1900

A fine mulberry *tebako* box, the cover with a *shibuichi* panel decorated in gold, silver *hira-zōgan* and *katakiri-bori* with a spray of spider-chrysanthemum and flowering quince. The box finely carved with openwork. With *tomobako*.

Signed on the panel *Katsuhiro tō* 勝廣刀 (carved by Katsuhiro) with seal *Hiro* 廣, on the base *Kokurokusai* 克勒斎

Kagawa Katsuhiro was born in 1853 in Edo, studied metalwork engraving techniques under Nomura Katsumori and Kano Natsuo and learnt drawing from Shibata Zeshin. His style, making the full use of *katakiri-bori* and inlay techniques, characterised by elegant design and skilful work. He became a professor of the Tokyo School of Art in 1898. Due to the sudden death of his master Kanō Natsuo who was supposed to make a metalwork panel for the Paris Exposition Universelle 1900, Kagawa Katsuhiro was selected as a substitute, produced a metalwork panel with a view at Wakanoura bay with cranes in flight and received the Gold medal at the exposition. Kagawa Katsuhiro was appointed Imperial Court Artist in 1906.

Kagawa Katsuhiro's highly skilled *katakiri-bori* carving uses a flowing free style which demonstrates an advanced technique of chisel work, as if using a paintbrush on metal.









28

KAGAWA KATSUHIRO 香川勝廣
(1853-1917)

COPPER VASE WITH BIRDS AT RIVERSIDE
枝に鳥図ブロンズ花瓶

H. 20.5 cm Dia. 10.5 cm
Meiji era (1868-1912), 1913

A reddish-brown bronze vase with high content of pure copper, skilfully decorated in *katakiri-bori* with ducks resting by the bank and robins on a branch, the lighter colour of bird's body produced with other metallic elements for effect. With a wood stand and *tomobako* inscribed 銅製花瓶 四季遊鳥圖 大正二癸丑仲秋 香川勝廣作 (Copper flower vase with the design of birds in the four seasons) with red seal 帝室技藝員香川勝廣 (Kagawa Katsuhiro of Imperial Court Artist)

Signed on the side *Tōtai nite Kagawa Katskuhiro koku* 於東台 香川勝廣刻 (carved by Kagawa Katsuhiro at the ridge of Kantō)





29 **YOTSUYA SEIBI 四谷正美 (1876-1941)**

INLAID SILVER VASE WITH A SPARROW AND BAMBOO IN SNOW
雪中竹雀図銀製花瓶

H. 32 cm
Meiji era (1868-1912), circa 1900

An inlaid presentation silver vase finely inlaid in gold, silver, *shibuichi*, *shakudō* and copper and skilfully chiselled in *katakiri-bori*, the ground effectively worked in *ishiarashi* technique creating a matt texture of snow. With *tomobako*.

Signed *Jukensai Seibi koku* 聚剣斎 正美刻 (carved by Jukensai Seibi) with seal *Gozan* 五山

Yotsuya Seibi was born in Okayama Prefecture in 1876. He learnt metalwork under Unno Shōmin and Unno Bisei at the Tokyo School of Fine Arts, after graduated in 1899, he became an independent metalwork artist and was commissioned by the Imperial Household since 1916 as well as the Hattori Company of Tokyo. He used *gō* (art name) *Gozan* and *Jukensai*.





TAKAGAWA MORITSUGU 高川盛次 (born 1865)

METALWORK OKIMONO OF COCKRELS ON DRUM
閑古鳥象嵌金工置物

H. 33 cm
Meiji era (1868-1912), circa 1890

A fine metalwork *okimono* of a long tailed cockerel and a hen on top of a drum set on a stand with four legs, finely inlaid in gold, silver, *shakudō*, *shibuichi*, copper, each side of the drum depicting a dragon within circular borders, the birds in silver finely chiselled with the details in different colours of gold and copper.

Signed *Moritsugu* 盛次

Takagawa Moritsugu, born in Takaoka province in 1865 was the eldest son of an entrepreneur Takagawa Seigorō. He first studied metalwork techniques under his uncle Takagawa Seizaburō. He was talented in inlay work and moved to Tokyo to improve his skills under Murata Morihisa. He made an inlaid bronze vase with chrysanthemum and arabesque design which was exhibited and received a merit of certificate at the Third National Industrial Exposition 1890 and was purchased by Marquis Maeda. In 1891, his works, *okimono*, incense burner and vase were exhibited at the Exhibition of Metalwork Association and received the honour to be purchased by the Imperial Household. His bronze vase with peonies and arabesque decoration was exhibited at the exhibition of the association in 1892 which was again purchased by the Imperial Household. He won a number of prizes and merits in the national and international expositions.

The subject *kankodori* (cockerels on a warning drum) is a symbol of the peaceful world, the drum to be beaten for warning but the birds staying safe on the drum as there is no warning sounds.





31

SATŌ ISSHŪ (KAZUHIDE) 佐藤一秀
(1855-1925)
HATTORI COMPANY 服部

PAIR OF PRESENTATION SILVER VASES WITH PEONY, CHRYSANTHEMUM AND MAGNOLIA
牡丹菊木蓮図象嵌銀花瓶一対

H. 34.8 cm (39 cm including stand)
Dia. 17 cm
Meiji era (1868-1912), circa 1900

A pair of presentation inlaid silver vases depicting representative flowers of Japan, finely decorated in gold, silver, *shibuichi* and *shakudō takaniku-iroe-zōgan* and *katakiri-bori*, one vase with a blooming large peony above wild violets and the other with spider-chrysanthemums, narcissuses and a flowering magnolia. With wood stands and *tomobako* inscribed 山階宮家ヨリ拝領 Received communion from the Yamashina-no-miya family

Signed on the side *Isshū koku* 一秀刻 (carved by Isshū) with flat inlaid gold seal *Sa* 佐 and the base with stamped marks of *Hattori sei* 服部製 (made by Hattori Company) and *Jungin* 純銀 (pure silver)

Satō Isshū or Kazuhide was born in Asakusa, Tokyo. His first name was Satarō. He started to learn metalwork techniques under Iwamoto Ikkan at the age of 11 and studied from Ozaki Ichibi or Kazuyoshi, one of the Ishiguro school metalwork artists and became independent at the age of 21, in 1876. He learnt traditional Japanese painting from Takahashi Chitose. He was engaged in making presentation pieces commissioned by the Imperial Household and used the art name Sagyokusai Isshū.

The Hattori Company was found in 1881 by Hattori Kintarō who originally started a clock repairing business. He began to sell imported western watches which gave him a new contact and an opportunity to deal in luxury and high quality goods including presentation objects during the Meiji period.





32

SATŌ ISSHŪ (KAZUHIDE) 佐藤一秀
(1855-1925)

INLAID SILVER AND *SHIBUICHI* BOX WITH NIGHT HERONS IN RICE FIELD
五位鷺稲図四分一銀小箱

H. 4.6 × 14.7 × 10.5 cm
Meiji era (1868-1912), circa 1910

An inlaid silver box and cover with a *shibuichi* panel finely decorated in gold, silver, *shibuichi*, *shakudō* and copper *takaniku-iroe-zhōgan* with a pair of *goisagi* (black-crowned night herons) standing behind ears of rice, the details chiselled in *katakiri-bori*.

Signed on the panel *Isshū* (*Kazuhide*) 一秀 with flat gold inlay seal *Sa* 佐 of Satō, the base with stamped marks of *Hattori sei* 服部製 (made by Hattori) and *jungin* 純銀 (pure silver)

33 **AMEYA TOYOHIRO 飴谷豊廣 MIYAMOTO COMPANY 宮本商会**

INLAID *SHIBUICHI* INCENSE BURNER WITH FLOWERS
牡丹百合木瓜蝶図象嵌四分一香炉

H 11.5 cm Dia. 13.8 cm
Meiji era (1868-1912), circa 1910

An inlaid *shibuichi kōrō* (incense burner) of an ovoid body with three squat feet decorated in gold, silver and *shibuichi takaniku-iroe-zhōgan* with peony, plum, chrysanthemums, lilies, quince and rhododendron, the cover with butterflies in gilt and some openwork. With silver rims and the interior of silver liners.

Signed on the side *Toyohiro* 豊廣, the base with an impressed mark of *Miyamoto Shōkai* 宮本商会 (Miyamoto Company)





34 **TSUDA EIJU 津田永寿 (1915-2001)**

BOX WITH A KIRIN
麒麟図四分一木製箱

H 3.2 × 10.3 × 7.1 cm
Shōwa era (1926-1989), circa 1940

A wood box and cover with a *shibuichi* panel hammered in low relief with details chiselled depicting a *kirin*, a mythological creature with a dragon head with a single horn, horse like body with a *shishi* tail.

Signed *Eiju koku* 永寿刻 (carved by Eiju)

Tsuda Eiju studied under Tsuda Shinobu (1875-1946) who was a professor at the Tokyo School of Fine Arts in 1919 and participated in the establishment of the crafts department of the Teiten in 1929 after studying in Europe. Eiju became the successor of the Tsuda family.



35 **ARTICULATED IRON CRAB**
蟹鉄製自在置物

L. 16 cm maximum
Meiji era (1868-1912), circa 1890

An articulated iron crab.
With *tomobako* inscribed 鐵蟹
(an iron crab)

Unsigned



HAYAKAWA YOSHINOBU 早川義信

SILVER VASE WITH FISHERMAN AND WOODCUTTER
漁樵問答図銀花瓶

H. 30.5 cm (without stand)
Taishō era (1912-1926) /Shōwa era (1926-1989), 1926

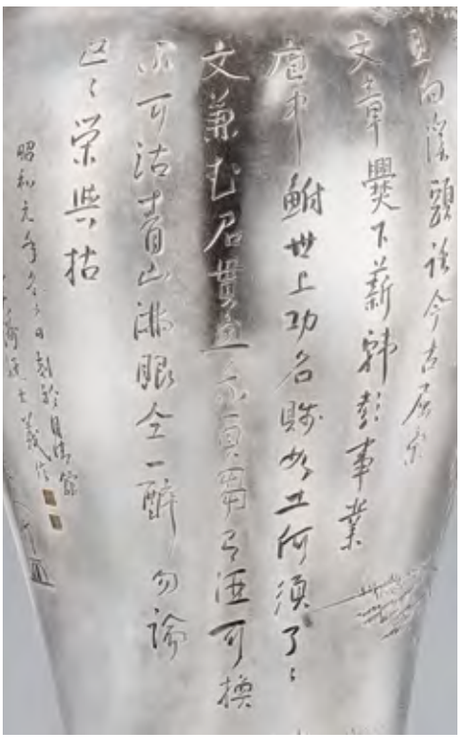
A silver vase of a baluster body skilfully decorated in *katakiri-bori* and *ishiarashi* with the details inlaid in gold, pink-gold and *shibuichi*, with a fisherman standing with his oar and a woodcutter sitting on a bundle of firewood discussing their circumstances. The rear side finely carved with Chinese characters explaining the story of the dialogue between the two. With *tomobako* inscribed 漁樵問答之図　早川義信刻　銀製花瓶　修玉堂造　紫旦丸台 祥山作 (Hayakawa Yoshinobu carved the design of discussion of fisherman and woodcutter, the silver vase made by Shūgyokudō and the circular wood stand made by Shōzan).

Signed and inscribed 昭和元年冬之日刻 於月清館 美術迂士義信 (carved by uncreative Yoshinobu at Gesseikan on a winter day in the first year of Shōwa) and 大正丙寅晩秋 修玉堂主人作 (made by the master Shūgyokudō in late autumn of the year of *hinoe-tora* of Taishō)

Hayakawa Yoshinobu was from Niigata Prefecture and was known for his *katakiribori* technique.

The subject the dialogue of a Chinese woodcutter and a Chinese fisherman based is on the Chinese poem from Northern Song dynasty. It has been used as a subject for paintings since ancient times. The fisherman drifting his boat in pursuit of fish and the woodcutter wandering the mountains in search of firewood, are both considered symbolic of hermits and inhabitants of ideal world.









37 **ICHIOKA SHIUN 市岡紫雲**

PAIR OF BRONZE CARP
双鯉ブロンズ置物

H. 19 × 41 × 17.5 cm, H. 10 × 25.5 × 8.5 cm
Meiji era (1868-1912), circa 1910

A pair of bronze carp, the large one patinated in reddish copper colour and the other in *shibuichi* with gilt details for effect, the eyes in gilt and *shakudō*.

Signed on each base in silver plaque
Shiun 紫雲





38

MIYAGAWA KŌZAN/MAKUZU KŌZAN
宮川香山・真葛香山 (1842-1916)

PORCELAIN VASE WITH MOUNTAINOUS LANDSCAPES
青華山水図陶器花瓶

H. 39 cm Dia. 25 cm
Meiji era (1868-1912), circa 1910

A large porcelain vase with a baluster body decorated in various shades of underglaze-blue with an extensive mountainous landscapes and a river flowing under the cliff with pine trees. With *tomobako* inscribed 青華山水御花瓶一箱　桐印　明治四十五年第二回勧業博覧会御用品 昭和二十二年十月十八日　聖上陛下ヨリ御拝領 (A blue and white porcelain vase with landscapes design, made for the Second National Industrial Exposition in Meiji and received as a gift from the Emperor on 18th October 1947)

Signed *Makuzu Kōzan sei*
真葛香山製 (made by Makuzu Kōzan)

Similar example exhibited in The Alaska-Yukon Pacific Exposition in Seattle in 1909

Miyagawa Kōzan was born into a family of potters in Kyoto and took over as head of the family business at a young age. After teaching pottery, he moved to Yokohama and opened a kiln called Makuzu producing works for the western market. Winning the award at the Centennial Exposition in Philadelphia 1876, he continued to receive awards at other national and international expositions. In 1899 he was appointed as an Imperial Artist. He was one of the most important ceramic artists of the Meiji period.



39

MIYAGAWA KŌZAN/MAKUZU KŌZAN II
二代宮川香山・真葛香山 (1859-1940)

PORCELAIN VASE WITH INSECTS PROCESSION
昆虫図暁雲釉陶器花瓶

H. 10 cm, Dia. 5.5 cm
Taishō era (1912-1926), circa 1910

A small porcelain vase decorated in underglaze-pale-red with insects marching with flowers. With *tomobako* inscribed 一輪生 暁雲釉虫之畫 真葛香山作 (a single flower vase with the design of insects in underglaze sunrise colour, made by Makuzu Kōzan).

Signed *Makuzu Kōzan sei* 真葛香山製 (made Makuzu Kōzan)





40 **MIYAGAWA KŌZAN/MAKUZU KŌZAN**
宮川香山・真葛香山 (1842-1916)

PORCELAN VASE WITH IRISES
花菖蒲図花瓶

H. 28.2 cm
Meiji era (1868-1912), circa 1910

A porcelain vase decorated with Japanese irises in underglaze pale pink, blue and green against a white ground partially moulded with the stylized waves pattern *seigaiha*, one of the traditional motifs of Japan, the shoulder and lower areas in underglaze pale pink and white enamel depicting the flow of water.

Signed on the base *Makuzu Kōzan sei*
真葛香山製 (made by Makuzu Kōzan)

41

HYŌCHIEN 瓢池園
SOGA TOKUMARU 曽我徳丸

PAIR OF PORCELAIN VASES WITH CRANES
群鶴図茶壷型陶器花瓶一対

H. 36 cm
Meiji era (1868-1912), 1880

A pair of porcelain vases modelled as tea jars, the body finely decorated with flocks of red-crowned cranes in the morning mist, the shoulder moulded in low relief with polychrome enamel and gilt simulating brocade covers tied with tasselled cords.

Inscribed on the base: Number 1229, produced by Hyōchien, painted by Soga Tokumaru, March in Meiji 13 (1880) Great Japan 第千二百二十九号 大日本明治十三年三月 瓢池園製 曽我徳丸画

Hyōchien was founded by Kawahara Noritatsu in Fukagawa, Tokyo in 1873, employing some painters on porcelain who had worked in the studio of the Exposition Secretariat for the 1873 Vienna World's Fair. Kawahara demanded a high level of artisan design and decoration work in the Hyōchien porcelain and subsequently the studio produced high-quality products and won awards at national and international expositions. The recession in 1855 affected the business, however it recovered and used new products and designs to meet the demand. In 1899 the export department moved to Morimura-gumi or Morimura Brothers in Nagoya, in 1909 the company became directly managed by Nippon Tōki Company which is known for their brand Noritake.









42

KINKŌZAN SŌBEI VII 七代錦光山宗兵衛
(1868-1927)

SATSUMA VASE WITH LADIES IN *KIMONO*
風景人物図薩摩焼角花瓶

H. 31.5 cm
Meiji era (1868-1912), circa 1910

A Satsuma earthenware vase of slightly tapered rectangular form, each side depicting a panel reserved within a border of foliage or floral motif, one with two young ladies in *kimono* under a flowering cherry tree by a lake, another with a pair of pheasants beside yellow rhododendron flowers under trailing wisteria, the third side with people at the approach to a shrine, and the fourth with two young ladies by autumn flowers and grasses beneath a maple tree. The shoulder decorated with numerous flowers.

Signed on the base in gilt *Kinkōzan* 錦光山



43

RYŌZAN FOR YASUDA COMPANY
安田陶磁器合資会社　亮山

SATSUMA JAR AND COVER WITH SPRING AND AUTUMN SCENERY
春秋人物花鳥図薩摩焼蓋付丸壺

H. 29.5 cm, Dia. 33 cm
Meiji era (1868-1912), circa 1900

A large Satsuma earthenware ovoid jar and cover, the body with three panels finely painted and gilt, one depicting a cherry blossom scene at a tea house by the lake, another with an early autumn scene of people gathering in a garden for the moon and chrysanthemum viewing, and the third with spring birds on a flowering cherry tree. The cover and borders decorated with numerous flowers.



Signed on the base *Dai-Nihon Kyoto Tojiki Goshigaisha Ryōzan with a trade mark of Yasuda Company and the Satsuma mon of the Shimazu family* 大日本陶磁器合資会社　亮山　安田　島津紋

Similar example illustrated *The Nasser D. Khalili Collection of Japanese Art, Meiji no Takara, Treasures of Imperial Japan Ceramics Part II Earthenware*, no. 136





44

KINKŌZAN SŌBEI VII 七代錦光山宗兵衛
(1868-1927)

SATSUMA VASE WITH ROOSTER, HEN AND PHEASANTS
雄雌鶏雉図薩摩焼六角花瓶

H. 39 cm, W. 20 cm
Meiji era (1868-1912), circa 1880

A presentation Satsuma earthenware vase of hexagonal body depicting two finely decorated panels, one with a rooster and a hen under a flowering wisteria tree, the other with a pair of pheasants under a cherry tree, both reserved within a dark cobalt bule background with geometric and floral motifs in gilt, the shoulder with *kiku mon* (an imperial chrysanthemum crest) and *kiri mon* (a royal family crest) around the neck. With a *tomobako*.

Signed *Kinkōzan zō* 錦光山造
(made by Kinkōzan)





45 **HIDEMITSU 秀光**

BROZNE VASE WITH STYLIZED LILIES
百合意匠図ブロンズ花瓶

H 15 × 26 × 26 cm
Taisho Era (1912-1926), circa 1920

A bronze flower vase of ovoid body with four out-swept feet, the body decorated with an Art Deco design of stylized lily and leaf, on a ground with rough surface simulating pottery made of clay. The details in gilt. With *tomobako* inscribed 秀光 (Hidemitsu).

Signed on the base *Hidemitsu* 秀光



EARTHENWARE VASE WITH GEESE AND EARS OF RICE
稲雁図磁器花瓶

H. 33.5 cm, Dia. 21 cm
Taishō era (1912-1926), circa 1920

A large earthenware vase of a baluster body decorated with the design of a scenery after the harvest with a sheaf of rice on the rod and a flock of geese flying into the distance. With *tomobako* inscribed 錦地花瓶　稲ニ雁之画　洛西栗田 錦光山造 (A vase in earthenware clay with geese and rice ears made by Kinkōzan of Awata in the west Kyoto).

Signed on the base with impressed mark *Kinkōzan* 錦光山



47 **IWATA TŌSHICHI 岩田藤七 (1893-1980)**

PINK BLOWN GLASS VASE WITH CRANES IN FLIGIHT
飛鶴図鉄桃色硝子吹込花瓶

H. 26.5 × 18.5 cm
Shōwa era (1926-1989), circa 1930

A pink blown glass vase with an openwork iron frame depicting cranes in flight, skilfully using pink colour in transparent glass to create brush strokes in painting. With *tomobako* inscribed on the lid 色硝子花瓶 (coloured glass vase), the reverse 岩田藤七 (Iwata Tōshichi) with seal

Unsigned

Iwata Tōshichi was born in Nihonbashi, Tokyo, into a family of a *kimono* merchant who was a purveyor to the Imperial Household Agency. He progressed to the Tokyo School of Fine Arts, where he first studied in the metalwork department, followed by the western painting department and graduated in 1923. He had an opportunity to study glass blowing with Imamura Shigezō at the Tachibana Glass Studio. He was introduced to the Iwaki Glass Laboratory where he was engaged in glass research until 1930. Iwata Tōshichi founded the Iwata Glass Manufacturing Company in 1931, becoming a member of the Tokyo Prefectural Art Preservation Council and a judge of the Tokyo Crafts Association Exhibition of Arts and Crafts Department Exhibition in 1941.He was awarded the Order of the Sacred Treasure in 1980 by the Emperor for his lifetime devotion to the glass arts with unique and original design.



48 **MIYASHIRO KENZŌ 宮代健三**

YELLOW BLOWN GLASS VASE WITH FLOWERS
草花図吹込黄色硝子吹込花瓶

H. 25.6 × 14.5 cm
Shōwa era (1926-1989), circa 1930

A yellow coloured blown glass with an open work iron frame with flowers and leaves. With *tomobako* attached with a paper inscribed 鉄飾付ガラス花瓶 服部店 (a glass vase with iron decorative frame, Hattori store) and the reverse with a red circular label of Hattori Clock Store 東京 大阪 服部時計店 K. Hattori & Co. Tokyo Ōsaka.

Signed *Kenzō saku* 健三作 (made by Kenzō)



49

MIYASHIRO KENZŌ 宮代健三

RED BLOWN GLASS VASE WITH GRAPES
葡萄図鉄真紅色硝子吹込花瓶

H. 23.7 × 11 cm
Shōwa era (1926-1989), circa 1930-1940



A deep red coloured blown glass vase with an openwork iron frame with grapes with details chiselled. With *tomobako* inscribed 硝子吹込花瓶ブドーの形鋳物で被せあるもの (a blown glass vase covered with grape modelled metal) 健三作 (made by Kenzō) with a trade mark seal of Hattori Wakō of Ginza, Tokyo, Hattori はっとり 和光銀座 WAKO

Signed *Kenzō saku* 健三作 (made by Kenzō)

50 | **MIYASHIRO KENZŌ 宮代健三**

BLUE BLOWN GLASS VASE WITH SEA EAGLES
飛鷲図鉄青色硝子吹込花瓶

H. 25.5 × 10.8 cm
Shōwa era (1926-1989), circa 1930

A blue coloured blown glass vase with an open work iron frame depicting sea eagles in flight. With *tomobako* inscribed on the cover 硝子吹込花瓶 (a blown glass vase) , on the reverse 宮代健三作 (made by Miyashiro Kenzō)

Signed *Kenzō saku* 健三作 (made by Kenzō)



IIDA KŌHO 飯田光甫

LACQUER *TSUITATE* SCREEN WITH HYDRANGEAS AND BUTTEFLIES
紫陽花蝶々図蒔絵衝立



H. 96 × 130 cm
Taisho Era (1912-1926), circa 1920

A lacquer *tsuitate* screen, one side in white, silver and brown lacquer with details in mother-of-pearl depicting hydrangea flowers, the other side in *togidashi-maki-e* and *hiramaki-e* with butterflies.

Signed *Kōho* 光甫

Iida Kōho was one of the lacquer artists in the Kokkokai, a group of lacquer artists, founded in 1931 by leading lacquer artists including the National Treasure Matsuda Gonroku. They were frequently commissioned by Namiki brand, who are known for their lacquer decoration for Dunhill.



52

YAMAZAKI CHŌUN
山崎朝雲 (1867-1954)

WOOD SCULPTURE OF ZEN PRIEST WITH A TREASURE SPHERE
宝珠禅僧木彫置物

H. 33 × 10.5 cm
Taishō era (1912-1926), 1920

A finely carved wood sculpture of a Zen priest holding *hōju* (a treasure sphere) in his hand, standing on a round woven straw mat with a smile on his face. With *tomobako* inscribed on the lid 宝珠 (a treasure sphere), the reverse 大正九庚申年十月作之 羯摩洞 朝雲　印（朝）(Katsumatō Chōun made this in October, Taisho 9th, the year of *kanoe-saru*)

Signed *Chōun* 朝雲

Exhibited in the 62nd exhibition of the Nihon Bijutsu Kyōkai (Japan Art Association)

Zazen is a practice of Buddhist priests meditation in seated posture for spiritual unity to control the mind and to banish worldly thoughts. This priest here looks happy standing after the long practice and holding a treasure sphere.





53 | **EMBROIDERED PANEL WITH FLOWER ARRANGEMENT**
四季花籠図刺繍額絵

H. 59.5 × 51.5 cm (97 × 89 including frame)
Taishō era (1912-1926), circa 1920

A silk embroidered panel depicting a woven basket with an arrangement of various Japanese flowers including chrysanthemum, camellia, peony, narcissus, nandia, cherry, pine, bamboo and maple.

Unsigned



54 | **SILK EMBROIDERED PANEL WITH BIRDS AND FLOWER ARRANGEMENT**
小鳥花籠図刺繍額絵

H. 85.5 × 58 cm
(93.5 x 65.5 cm including the frame)
Meiji (1868-1912) to Taishō (1912-1926) era, circa 1910-1920

A silk embroidered panel depicting sparrows and a flower arrangement of magnolia, peony and quince, with a *shishi okimono* displayed on a stand.

Unsigned

55 **KISAI 基齋**

WOOD *OKIMONO* OF TURTLES
亀親子木彫置物

7.5 × 12 × 22 cm 3.5 × 8.2 × 5 cm
Meiji era (1868-1912), circa 1910

A wood *okimono* of a turtle and its young, naturalistically carved, the underbody and claws coloured black for effect.
With *tomobako*.

Signed *Kisai* 基齋





56 **NISHIMURA SŌZAEMON XII 十二代西村総左衛門 (1855-1935)**

***YŪZEN*-DYED CUT VELVET WITH SCENERY OF A RIVER IN MOUNTAINS**
渓谷図天鵞絨友禅額絵

H 128 × W 112 cm including frame
Meiji era (1868-1912), circa 1900

A fine *yūzen*-dyed cut velvet in an original black lacquer frame, depicting a scenery with a river between rocky banks, the fast stream flowing from a waterfall over a bridge deep in the mountains. Attached with the trade label of Nishimura Sōzaemon of Kyoto.

Nishimura Sōzaemon 12th was a president for Chisō company, an old established store in Kyoto originally producing imperial ceremonial attire and Buddhist priests' robes. During the period of his predecessor, the number of orders decreased due to the changes in the world after the Meiji Restoration and the business situation became difficult. However, Nishimura Sōzaemon 12th took responsibility for new developments in the business and started to produce textile panels representing pictorial designs in *yūzen*-dyed on velvet and cut the loops to create three-dimensional expression. His products were exhibited in various national and international expositions in the Meiji period and won a number of prizes including the *yūzen*-dyed cut velvet screen with birds and flowers, exhibited at the Paris Universelle Exposition 1889, winning the gold medal.





GLOSSARY
of Japanese words used in the text

hiramaki-e ***平蒔絵*** (lit. low relief *maki-e*)
type of *maki-e* in which metal powder is sprinkled onto lacquer that is still wet and then covered with a further layer of lacquer when dry

hirame ***平目***
small, oval and flattened gold filings sprinkled onto a lacquer surface while still wet

hirazōgan ***平象嵌***
flat metal inlay

inrō ***印籠***
small container of several interlocking sections, usually lacquered, worn hanging from the waist

kakihan ***書判*** **or** ***kaō*** ***花押***
artist's cursive monogram

katakiri-bori ***片切彫り***
in metal technique, using an angled chisel to achieve lines as brush strokes

kawari-nuri ***変塗***
general term for lacquer decoration, unusual or interesting finish using various materials, historically developed for decorating sword sheaths

kirikane or kirigane ***切金*** (lit. cut gold)
tiny pieces of gold or silver foil cut into squares, rectangles or diamonds and frequently used in *maki-e* decoration

maki-e ***蒔絵*** (lit. sprinkled picture)
general term for lacquer decoration using particles of gold and silver sprinkled onto damp lacquer

moriage ***盛上***
term for decoration with raised surface

nashiji ***梨地*** (lit. pear skin ground)
Irregularly shaped flakes of gold suspended in clear or yellowish lacquer

okihirame ***置平目***
hirame technique that uses large flattened flakes of gold powder that are individually placed rather than being sprinkled

okimono ***置物***
ornament for display

shakudō ***赤銅***
alloy primarily of copper with a small percentage of gold, patinated to a dark blue-black colour

shibuichi ***四分一***
alloy primarily of copper and silver, patinated to a dull grey-green colour

sumi-e ***墨絵***
type of brush painting using black ink

takamaki-e ***高蒔絵*** (lit. high relief *maki-e*)
form of *maki-e* in which lacquer is built up in relief with powdered clay or charcoal

tebako ***手箱*** (lit. hand box)
box for personal accessories

togidashi-maki-e or togidashi ***研出蒔絵・研ぎ出し***
form of lacquer decoration in which a completed *hiramaki-e* design is covered with several layers of lacquer; when dry these layers are then polished down until the original design reappears

tomobako ***共箱***
storage boxes for artworks, usually in wood, sometimes lacquered wood

tsuitate ***衝立***
single panel portable partition

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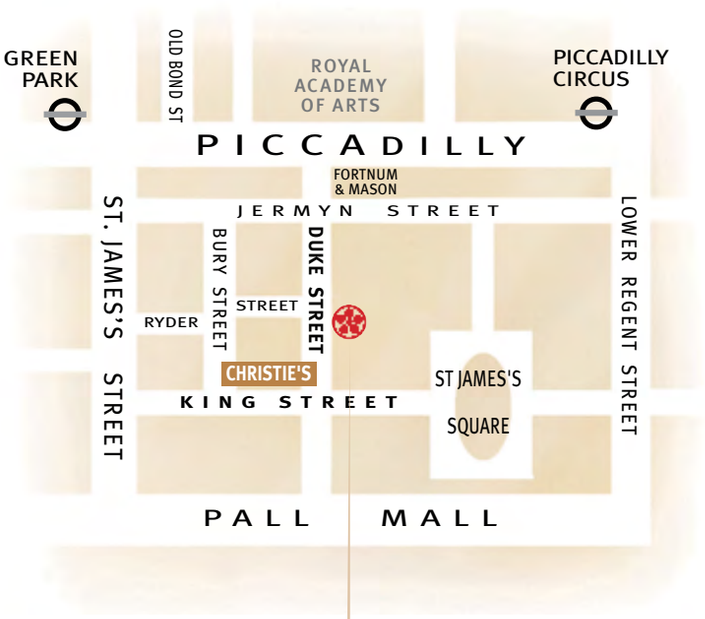
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