



LAURA BORDIGNON
JAPANESE WORKS OF ART



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EXHIBITION CATALOGUE
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FAIR

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1 TAKASE KŌZAN

An iron *okimono* modelled in the form of three partially decayed bamboo leaves attached to a small stem with a silver frog crawling across one leaf signed Kōzan 好山 (of Kyoto) with *kaō* and *tomobako* wood storage box, Meiji period 1868–1912.

The Bamboo (*take* 竹) is the national tree of Japan and is very precious to its people. Artists have portrayed the bamboo innumerable times in their art and is a symbol of resilience and strength. The frog (*kaeru* 蛙) is symbolic of fertility and good fortune that will return, as the word in Japanese also means “to return”.

Takase Kōzan 高瀬好山 (1869–1934) was born in Kanazawa city, Ishikawa Prefecture the eldest son of Takase Kanatake. In 1883 he started working in the pottery department of the Kobe trader Ikeda Seisuke's factory.

In 1887 he moved to the Kyoto metalwork department where he learned metalworking techniques from Tomiki Isuke II (Muneyori) and later married his daughter. In 1893 he started his own business and began selling both domestically and internationally. He became very well known for his articulated metal objects of insects and sea life. In 1910 during a visit to Kyoto, the Crown Prince (who later became the Taishō Emperor) purchased several of his fine articulated insects.

He exhibited domestically at the National Industrial Expositions from the Taishō to the early Shōwa eras and served as a judge on the board of many exhibitions.

REFERENCE:

Japanese sword-fittings and Metalwork in the Lundgren Collection, Rundöguren korekushon tōsōgu jizai kanagu, O. Nobuo and K. Terumasa, Tokyo 1992, no. 345.

‘Articulated Iron animals, Jizai okimono ni suite’, Journal Tokyo National Museum, H. Kazutoshi 1993, 507 pp. 4–17.

Height: 7cm (2.8 in.)
Width: 26.5cm (10.4 in.)
Depth: 20cm (7.9 in.)



NARITSUGU

A silver *shibayama koro* inset with *kinji* gold lacquer panels finely inlaid in mother-of-pearl and coconut shell with cranes, cherry blossoms, butterflies and hanging flower baskets. Applied with silver mounts and translucent enamels with floral scroll motifs.

The sides applied with enamel butterflies handles and the domed cover with a chrysanthemum finial signed in a rectangular plaque Naritsugu 成次, late Meiji period 1868-1912.

The butterfly (*chouchou* 蝶々) is a symbol of summer, renewal and rebirth.



Height: 18.5cm (7.3 in.)
Width: 12.2cm (4.8 in.)

ICHIRINDO TOSHIKAZU

A silk panel made in the *Oshi-e* technique depicting the Samurai Nitta Yoshisada with his attendant kneeling at his side, presenting his sword to the Sea God Ryūjin in order to part the sea waters at Kamakura, signed with a seal Ichirindo Toshikazu 式麟堂 late Meiji Period 1868–1912.

Nitta Yoshisada was from the Minatomo clan and lived in the 14th Century. He was ordered by the Emperor Go-Daigo to attack the rival Hōjō clan at the city of Kamakura which was surrounded by steep hills making an army assault very difficult. He was blocked by the rival clan at the Gokurakuji Pass and took the decision to lead his army by sea at Sagami Bay at low tide; he then threw his sword into the waves and offered it to the Sea God who parted the waters. The city was taken and the Hōjō clan defeated.

Oshi-e 押絵 (lit. means pressed picture) also known as *kiritori zaiku* was a technique in which pieces were cut from an original drawing and transferred onto thick paper. These forms were covered with brocade, damask, silk or crepe pasted onto a background and then filled with silk wadding to create a padded relief effect. Also very fine silver and gold threads were used to embellish the design.

REFERENCE:

There are two examples of *Oshi-e* gold silk panels by the craftsman Seppō in 'Threads of Silk and Gold, Ornamental Textiles from Meiji Japan' by H.T. McDermott and C. Pollard, The Oxford Ashmolean Museum Catalogue Exhibition, 2012, pp. 178–183.

Height: 81cm (31.9 in.)
Width: 58cm (22.8 in.)



ATTRIBUTED TO MITANI

A bronze group of a long tailed rooster and hen naturalistically modelled, the male bird perched on a maple tree trunk with the head lowered and the female looking up. The feather work finely engraved and carved with rich brown copper patination in *shakudo* and gold with dark red patinated combs attributed to Mitani 美谷, Meiji period 1868-1912.

The *onagadori* 尾長鶏 was bred in the 17th century in Tosa province, Shikoku island and was highly prized for its long elegant tail. It was presented as a gift to the temples and the nobility, its long tail was said to symbolise the owner's status and wealth. In Japan this rare breed has special status and is considered a national treasure.



REFERENCE:

For bronze works by the same artist Mitani see: *'The Golden Age of Japanese Okimono, the Dr. Kanter Collection'* by Laura Bordignon, ACC Woodbridge 2010, Metalwork no. 244, 245, 246.

'Imperial Japan, the art of the Meiji era', Frederick Baekeland, the Herbert F. Johnson Museum of Art, Ithaca, New York 1980. Catalogue no. 106: a bronze work of an eagle perched on a stump by the same artist Mitani.

Height: 81cm (31.9 in.)
Width: 46cm (18.1 in.)
Depth: 38cm (15 in.)



A bronze inlaid dish finely decorated in gold, silver, *shakudo* and copper *taka-zogan* and *hira-zogan* depicting egrets soaring above pavilions beneath a rising sun with Mount Fuji in the distance among wisteria, cherry blossoms branches and chrysanthemums. The rim with geometric design in gold damascene with roundels depicting a dragon, a phoenix, birds and butterflies signed in a rectangular reserve with chiselled characters *Inoue zo* 井上製 (made by Inoue of Kyoto 京都井上), Meiji period 1868-1912.



REFERENCE:

*'Meiji no Takara 明治の宝
Treasures of Imperial Japan,
the D.Khalili Collection',
the Kibo Foundation
1995, Metalwork Part I,
no. 12, and Metalwork
Part II, no. 87.*

Diameter: 39cm (15.3 in.)



UNSIGNED

A silk *Oshi-e* panel depicting various insects in a procession. The three-dimensional scene worked with fine details of grasshoppers, crickets, ants and wasps carrying flowers representing a feudal lord's journey from the Edo capital to his distant district escorted by Samurai and dignitaries. The background highlighted with gold powder and details of grasses by light brush strokes, late Meiji period 1868-1912.

Animal caricatures have a long tradition in Japanese art dating back to the 12th century.

Oshi-e 押絵 (lit. means pressed picture) also known as *kiritori zaiku* was a technique in which pieces were cut from an original drawing and transferred onto thick paper. These forms were covered with brocade, silk or crepe pasted onto a background and then filled with paper or silk wadding to create a padded relief effect. Also very fine silver and gold threads were used to embellish the design. Only few recorded examples of this art survive today.

This technique probably dates back to the Muromachi period (1392-1573) and started in Kyoto among aristocratic ladies and later spread into Japanese society. This type of work was very time-consuming requiring lots of fine details to the background within the setting. It was considered a lady's accomplishment alongside embroidery, *ikebana* and the tea ceremony. In the Meiji era, *Oshi-e* and other embroidery textiles art were exported to the West.

This art genre was displayed in the 'Fancy Articles' section of the Philadelphia Centennial Exhibition of 1876. The unsettling realism of *Oshi-e* was immortalized in mystery writer Edogawa Ranpo's ghostly 1929 novella *Oshi-e to tabisuru otoko* (The man who travelled with an Oshie-e), *Edogawa Ranpo zenshu* (complete works of Edogawa Ranpo), 5, Tokyo, Kubunsha Bunko, 2005, pp.11-38.

For a similar example see the collection in the Whyte Museum in Banff Canada, *Oshi-e* silk panel of insects titled 'Procession of Daimyo Feudal Lords' by Sakurai Seppo, gift of Catherine Robb Whyte O.C. in 1979, catalogue number SeP.15.01.

Also see the British Museum's collection in London, the painting on silk with a similar procession scene titled 'Nishiyama Hoen: Parade of insects'.



REFERENCE:

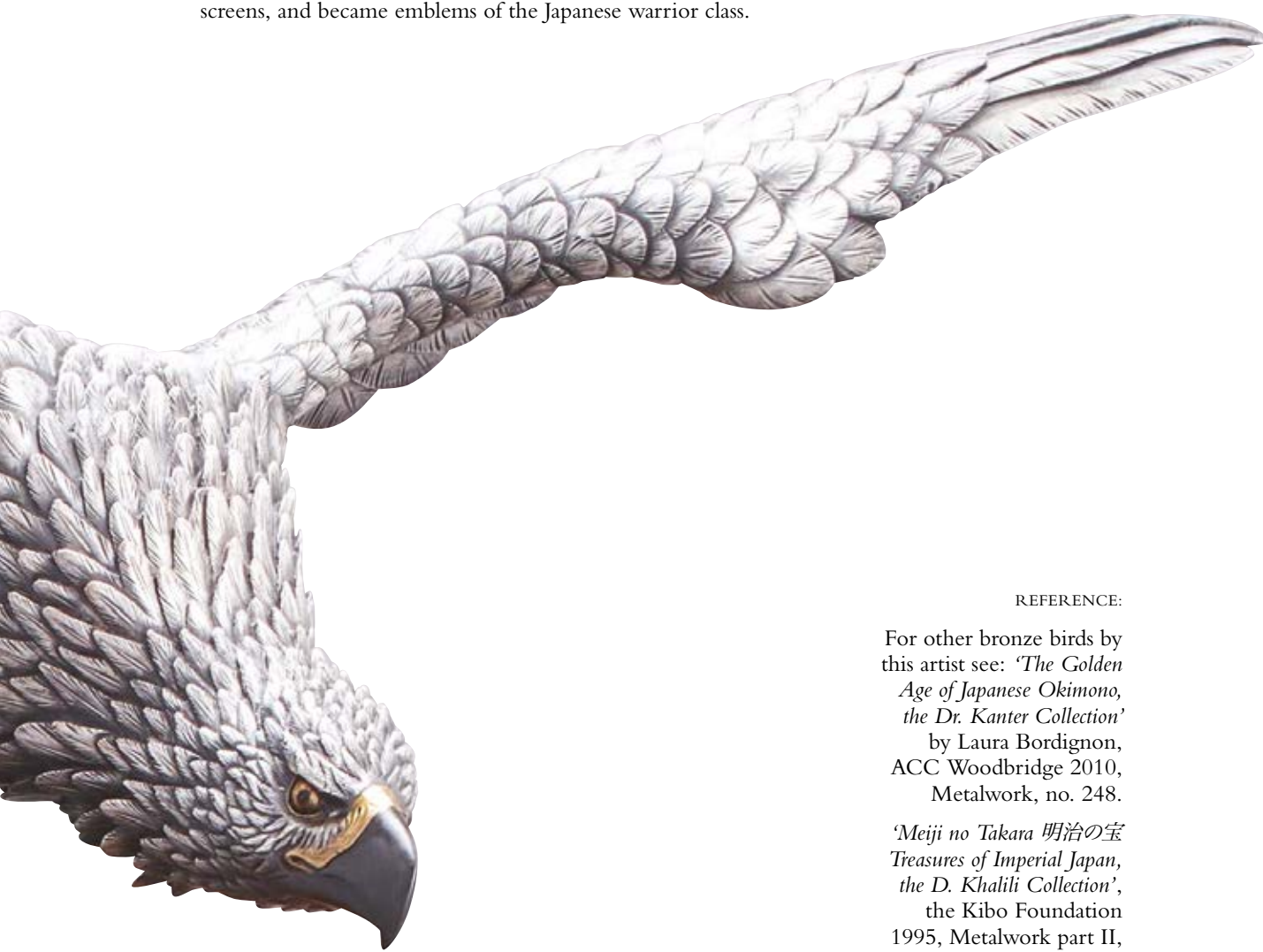
'Threads of Silk and Gold, Ornamental Textiles from Meiji Japan' by H.T. McDermott and C. Pollard, The Oxford Ashmolean Museum Catalogue Exhibition 2012, pp. 178-183.

Height: 63cm (24.8 in.)
Width: 101cm (39.8 in.)

A bronze eagle with silvered body naturalistically modelled ready to take flight with the beak, eyes and claws inlaid in shakudo and gilt. The feather work finely carved and engraved perched on a root wood base signed in a rectangular reserve plaque Masatsune chū 政常鑄 (cast by Masatsune), Meiji period 1868-1912.

The artist Masatsune 政常 was very accomplished in birds subjects.

The eagle (*washi* 鷲) is a spectacular bird symbol of majesty and power, and shares much of the symbolism with the hawk. They were popular subjects in sculpture, paintings, scrolls and screens, and became emblems of the Japanese warrior class.



REFERENCE:

For other bronze birds by this artist see: *'The Golden Age of Japanese Okimono, the Dr. Kanter Collection'* by Laura Bordignon, ACC Woodbridge 2010, Metalwork, no. 248.

'Meiji no Takara 明治の宝 Treasures of Imperial Japan, the D. Khalili Collection', the Kibo Foundation 1995, Metalwork part II, no. 104-105.

Height: 84cm (33.1 in.)
Width: 66cm (26 in.)
Depth: 34cm (13.4 in.)



A *cloisonné* enamel vase of baluster shape finely worked in silver wire decorated with leafy branches laden with summer oranges (*natsumikan*) on a graduated pink colour ground, applied with silver mounts and fitted wood stand. The foot rim marked Jungin 純銀 (pure silver) and the base with the silver *yūsen* mark of Andō Jūbei 安藤重兵衛, early Shōwa period.

The *tomobako* wood storage box inscribed Daidai shippo kabin, zotei soritsu sanjunen kinen, Aichi Ginko 橙七宝花瓶 贈呈 創立三十年記念 愛知銀行 (*cloisonné* vase with oranges, a gift to celebrate the 30th anniversary founding of Aichi Bank). The Aichi Bank was founded in 1910 and was located where the Andō cloisonné company was based in the Aichi Prefecture.

The Andō Cloisonné Company was founded in 1880 by Maeda Matsukichi 前田松吉 who was later joined by Andō Juzaburo known as Andō Jūbei I 安藤重兵衛 (1876–1953). In 1891 and 1892 the Imperial Household purchased several pieces from the company.

During the Meiji (1868–1912) and Taishō (1912–1926) periods, they were awarded medals at many Expositions: in 1893 at the World's Columbian Exposition in Chicago, in 1900 at the Exposition Universelle in Paris, in 1901 at the Glasgow International Exhibition, in 1904 at the Louisiana Purchase Exposition in St. Louis, in 1910 at the London Japan–British Exhibition and in 1926 at the Sesqui-Centennial International Exposition in Philadelphia.

REFERENCE:

'The Art of Japanese Cloisonné Enamel: History, Techniques and Artists, 1600 to the Present' by Frederick T. Schneider, North Carolina, 2010, pg. 241 no.4.

'Meiji no Takara 明治の宝 Treasures of Imperial Japan, the D. Khalili Collection', The Kibo Foundation 1995, Enamel Vol. III, no. 53.

Height: 31cm (12.2 in.)
Width: 15cm (5.9 in.)



A gold lacquer rectangular tray worked in gold *hiramakie*, *takamakie* and gold flaked *nashiji* decorated with weeping cherry blossom trees (*shidare-zakura* 枝垂れ桜) by a river bank and swallows (*tsubame* 燕) in flight above, raised on four bracket supports. The underside of rich *nashiji* unsigned with *tomobako* wood storage box, Meiji period 1868–1912.

The elegant cherry blossom symbolises love, transience, and the passage of time. The swallow is symbolic of good luck and fidelity.



REFERENCE:

Hiramakie: a flat sprinkled lacquer technique where the design is raised above the ground only by the thickness of its coats of lacquer.

Takamakie: a high sprinkled lacquer technique where the lacquer is built up by applying many layers.

Nashiji: lit. 'pear-skin ground', scattered gold or silver flakes laid in clear or yellowish lacquer.

Height: 5cm (2 in.)
Width: 35cm (13.8 in.)
Depth: 25.5cm (10 in.)



A pair of bronze Oriental turtle doves with details finely worked in gold, silver, *shakudo*, *shibuichi* and copper standing on *kawara* roof tiles embossed with a *tomoe mon* (emblem with swirling commas) and autumnal trailing leaves in various shades of gold signed with chiselled characters Shinya koku 真也刻 (chased by Sekiguchi Shinya) with *tomobako* wood storage box and fitted black lacquer base, late Meiji period 1868-1912.

The artist Sekiguchi Shinya 関口真也 (1877-1932) was born in Shiba-ku-Tokyo, the son of the famous metalworker Sekiguchi Ichiya. He first exhibited at the fourth Naikoku Kangyo Hakurankai (National Industrial Promotion Exposition) in 1895. His works are also recorded in the catalogues of the 1900 Paris Exhibition, and the fifth Naikoku Kangyo Hakurankai (1903).

The Oriental turtle dove (*hato* 鳩) is a symbol of loyalty, fertility and is the messenger of the Emperor Ojin, later deified as the archery and war god Hachiman, worshipped by the Samurai warrior class.



Height: 19cm (7.5 in.)
Width: 36cm (12.2 in.)
Depth: 24cm (9.4 in.)



A pair of *cloisonné* enamel vases worked in silver and gold wire with a sparrow in flight and one perched on bamboo branches on a dark blue ground. The neck and foot with a band of geometric motifs applied with silver mounts, stamped with a lozenge-shaped seal mark and signed Aichi Hayashi yaki 愛知林焼 (*cloisonné* by Hayashi Kodenji, Aichi Prefecture) with fitted wood stands and tomobako storage boxes, late Meiji period 1868-1912.

The sparrow (*suzume* 雀) is symbolic of happiness and prosperity.

Hayashi Kodenji I (1831-1915) was one of the most important *cloisonné* artist of his era. In the 1880s he founded the Shippō-chō enamellers guild and later opened a school to teach emerging *cloisonné* artists. It is thought that he worked for the Shippo Kaisha in Nagoya around 1880-1881. In 1903 he opened a showroom in Nagoya and worked for over 40 years with his son Hayashi Kodenji II (Sugemon).

He was recognised at the World Expositions by winning many medals and awards: in 1893 at the World's Columbian Exposition in Chicago, in 1889 at the Exposition Universelle in Paris, and in 1904 at the Louisiana Purchase Exposition in St. Louis. In 1902 he was awarded the most prestigious Medal of the Green Ribbon in Japan.

The business continued to thrive through the years under the successive leadership of Kodenji III (Hayashi Tomijirō) and Kodenji IV (Kurakichi).



Height: 12.6cm (4.9 in.)
Width: 4cm (1.5 in.)

A bronze group of a tiger and a leopard naturalistically modelled to capture the intense battle of these powerful beasts as they rear up to attack each other.

Their bodies finely carved with stripes and rosettes rendered in a contrasting rich brown patination on a carved wood base signed in square reserve Hanehiroya sei 羽廣屋製 (made by the Hanehiro studio), Meiji period 1868–1912.

The tiger (tora 虎) is one of the twelve animal of the Zodiac and is symbolic of strength and courage. The leopard (*hyō* ヒョウ) is a symbol of resilience.

The Hanehiroya 羽廣屋 (羽広屋) was related to Kakuha Kanzaemon IX 角羽勘左衛門 (given name: Kakuha Zenjiro), whose family had been engaged in metal work for many generations in Takaoka, Toyama Prefecture. The studio often commissioned artists like Sano Takachika and was located on the port town of Yokohama.

REFERENCE:

'The Golden Age of Japanese Okimono',
Laura Bordinon, ACC
Woodbridge 2010,
Metalwork, pp. 252–253.

Japanese Metalwork of the Meiji Period (1868–1912),
B. Davies, London 1990,
no. 18.

Height: 56cm (22 in.)
Width: 89cm (35 in.)
Depth: 35cm (13.7 in.)



A silk embroidery decorated with a long-haired chin dog in a seated pose worked in layers of long and short stitch (*sashi-nui*) in very fine silk threads to achieve subtle colour blending, on a black silk coloured background and original wood frame, late Meiji period 1868-1912.

The Japanese Chin also known as the Japanese Spaniel, is a dog acknowledged for its importance to the Japanese nobility. While most believe that the source breed for the Japanese Chin originated in China, the route by which the Chin arrived in Japan is a widely debated topic. One story claims that the dogs were given to the Japanese royalty in AD 732 as gifts from the rulers of Korea. Others maintain that they were given as gifts to the Empress of Japan as early as the middle of the sixth century or by the seventh century.



Height: 49cm (19.2 in.)
Width: 66cm (25.9 in.)

A silver hawk perched on a black lacquer stand worked in gold *hiramakie*, *takamakie* and *nashiji* with details of seamen on boats sailing across crashing waves. The feather work finely engraved, with eyes and feet in *shakudo* and gold signed in chiselled characters under the tail Bikai saku 美海作 (made by Bikai), Taishō period 1912-19126.

The *tomobako* wood storage box inscribed *Takachiho o ishite, jungin, taka okimono, Nakano Bikai saku*, with the seal Bikai 意高千穂, 純銀, 鷹置物. 中野美海作 (the hawk named Takachiho, pure silver, an *okimono* made by Nakano Bikai, with the seal Nakano).

There is an historical connection to this piece as the artist identified the hawk named Takachiho by an inscription on the *tomobako* wood storage box.

In 1895 during the Sino-Japanese war the Imperial Navy ship Takachiho won the battle in the Yellow Sea and a hawk flew over the ship and perched on the top of the mast. Its arrival was considered a very good omen. This hawk was later presented to the Emperor Meiji who named the bird 'Takachiho' and kept it in his aviary in the Shinjuku Imperial Garden.

The artist Nakano Bikai 中野美海 worked in Osaka for the Yamaguchi Kikin Gomei Company. He took part in projects for the Osaka Mint Office and taught Takagi Jirobei IV who made iron tea kettles for the tea ceremony.

He was still active in 1924 when he made the commemorative coin to celebrate the wedding of crown Prince Hirohito who became Emperor Shōwa in 1926.

The hawk (*taka* 鷹) is an auspicious symbol of strength and power and the tradition of falconry (*takagari* 鷹狩) was a favourite past time of the nobility and the Samurai class to show their wealth and status.

REFERENCE:

Hiramakie: a flat sprinkled lacquer technique where the design is raised above the ground only by the thickness of its coats of lacquer.

Takamakie: a high sprinkled lacquer technique where the lacquer is built up by applying many layers.

Nashiji: lit. 'pear-skin ground', scattered gold or silver flakes laid in clear or yellowish lacquer.

Height: 49.5cm (19.5 in.)
Width: 16cm (6.3 in.)
Depth: 16cm (6.3 in.)



A *cloisonné* enamel jar and cover decorated with three panels depicting butterflies amongst hibiscus and chrysanthemums flowers worked in gold wire on a pale yellow ground. The shoulder and foot with a band of formal foliate motifs and the neck with tight whirls, applied with a gilt rim and foot on a brown colour ground. The domed cover with a gold *kiku* finial signed on a silver tablet Kyoto Namikawa 京都 並河 (workshop of Namikawa Yasuyuki) late Meiji period 1868–1912.

Namikawa Yasuyuki 並河靖之 (1845–1927) was one of the most important *cloisonné* artist of the Meiji era. He started his business in Kyoto in 1873 and around the 1880s became successful and built a large workshop employing 20 people and a showroom where he was selling his finest pieces directly to private clients. He also exhibited at various international expositions, between 1876 and 1904 he won 11 overseas awards and in 1896 was appointed to the prestigious ranks of Teishitsu Gigeiin (Artist-Craftsmen to the Imperial Household).



REFERENCE:

Frederic T. Schneider,
*The Art of Japanese
Cloisonné Enamel: History,
Techniques and Artists, 1600
to the Present*, Jefferson,
NC, McFarland, 2010,
pg. 251 no. 138.

‘Meiji no Takara 明治の
宝 Treasures of Imperial
Japan, the Nasser D. Khalili
Collection’, the Kibo
Foundation 1995, Enamel
Vol. III, no. 6.

Height: 12cm (4.7 in.)
Width: 6.5cm (2.5 in.)



MARUKI

A bronze hawk with a rich brown patination and eyes inlaid in *shakudo* and gold ready to take flight signed in a square reserve Nihon koku Maruki sei 日本國丸喜製 (made by Maruki of Japan) Meiji period 1868–1912.

The hawk (*taka* 鷹) is an auspicious symbol of strength and power, and was much admired for its fearsome qualities by the warrior class. The tradition of falconry (*Takagari* 鷹狩) in Japan is believed to date back to the 4th century. *Takagari* birds (hawks, falcons and eagles) were popular with the nobility and the Samurai class to show their wealth and status. Alongside archery and swordsmanship, it was a favourite pastime of the elite to demonstrate their military prowess.

The Maruki workshop was based in Sukiya Street, Nihonbashi ward, Tokyo, made fine quality bronzes and carvings during the Meiji era, and exhibited at many domestic and international exhibitions.



REFERENCE:

*‘Meiji no Takara 明治の宝
Treasures of Imperial Japan,
the D. Khalili Collection’,
the Kibo Foundation
1995, Metalwork Part II,
no. 93 and no. 103.*

*‘Splendors of Imperial Japan,
Arts of the Meiji Period’ by
J. Earle no. 188.*

Height: 18cm (7 in.)
Width: 26cm (10.2 in.)
Depth: 15.5cm (6.1 in.)



A pair of silvered bronze Manchurian cranes one standing with its head raised, the other with its wing outstretched details in *shakudo* and gold on gnarled wood bases, signed in a square reserve Genryusai Seiya zo (made by Genryusai Seiya) 源龍齋誠谷造, Meiji period 1868–1912.

The Seiya workshop under the direction of Genryusai Seiya 源龍齋誠谷 was renowned for his realism in animal sculptures. It is believed that the opening of the Tokyo Ueno Zoological Gardens in 1882 influenced his artistic output. The fine detailed craftsmanship of his bronze animal sculptures became very popular with Western collectors during the Meiji era.

The red-crowned crane (*tancho-zuru* 丹頂鶴) is a tall graceful bird. In Japan is an auspicious symbol of long life because of its fables life span of a thousand years, luck and fidelity as cranes pair for life.

The Art Nouveau movement adopted the crane as one of their favourite animal motif. Because of their happy connotation cranes were often depicted in the walls of temples and homes.

The main population of the Japanese crane is found in Hokkaido island at Kushiro Shitsugen National Park, this majestic creature stands around 1.6 metres tall with a wingspan up to 2.5 metre.

REFERENCE:
Japanese Metalwork of the Meiji Period (1868-1912),
B. Davies, London 1990,
nos. 3, 5, 33.

Height: 125cm (49.2 in.)
Width: 60cm (23.6 in.)
Depth: 45cm (17.7 in.)

Height: 100cm (39.3 in.)
Width: 60cm (23.6 in.)
Depth: 45cm (17.7 in.)



A bronze sulphur-crested cockatoo with silvered body and gilt crest perched on a gnarled plum blossom tree trunk with one talon raised to its beak. The feather work finely engraved and carved with eyes inlaid in glass signed in an oval reserve Mitani sei 三谷製 (made by Mitani), Meiji period 1868–1912.

Exotic birds like the cockatoo were often depicted in Japanese art, like the famous painter Kono Bairei in his Kacho-e paintings of flowers and birds.



REFERENCE:

For a similar bronze cockatoo by the same artist Mitani see *'The Golden Age of Japanese Okimono, the Dr. Kanter Collection'* by Laura Bordinon, ACC Woodbridge 2010, Metalwork pg. 244.

'Imperial Japan, the art of the Meiji era' Frederick Baekeland, the Herbert F. Johnson Museum of Art, Ithaca, New York 1980. Catalogue no. 106: a bronze work of an eagle perched on a stump by the same artist Mitani.

Height: 19.5cm (7.6 in.)
Width: 12cm (4.7 in.)
Depth: 10cm (3.9 in.)



A silvered bronze writhing dragon breathing from its mouth a swirling water spout holding the sacred jewel, the body finely carved with scales and claws with gilt eyes signed in chiselled characters Seiryusai saku 晴龍齋作 (made by Seiryusai), Meiji period 1868-1912.

The dragon (*tatsu* 辰 / *ryu* 龍) is one of the twelve Zodiac signs and is a water deity symbolic of power, wealth and prosperity. A dragon holding the sacred jewel in its mouth is a symbol of wisdom and spiritual energy.

The mythological animal has three claws on each foot, while the Chinese dragon has four or five claws. Dragon motifs are found in Buddhist temples and Shinto shrines and are often represented holding the sacred jewel in their foreclaw, suggestive of the many legends that enrich Japanese mythology.



REFERENCE:

Height: 29cm (11.4 in.)
Width: 26.5cm (10.4 in.)
Depth: 15cm (5.9 in.)



An inlaid silver vase of baluster form worked in *katakiri-bori* and *honzogan* of gold, *shakudo* and *shibuichi* with geese wading through rippling waters beneath reeds and bamboo branches signed to the body in chiselled characters Masatada 政忠 and stamped to the underside with the mark Jungin 純銀 (pure silver) with fitted wood stand and tomobako storage box, Taishō period 1912-1926.

Wild geese (*kari* 雁) are often featured in paintings and folding screen. They are symbolic of loyalty and marital happiness as they always fly in pairs.

Height: 27.7cm (10.9 in.)
Width: 15.5cm (6.1 in.)
Weight 1.161Kg (40.95 oz)



