



PROANTIC

LE PLUS BEAU CATALOGUE D'ANTIQUITES

Japanese Ceramic Vase, Horse Decor, Somayaki, Japan, Edo, Circa 1830.



1 300 EUR

Period : 19th century

Condition : Très bon état

Material : Sandstone

Width : 19

Height : 39

Depth : 15

Description

Japan, Horse Vase, Somayaki, circa 1830. This rare two-handled baluster vase from the latter part of the Edo period is a typical work of Obori Soma ceramics. Its surface features a hand-painted decoration, depicting two horses, depicted in hidari-uma, that is, facing left, a symbol of exception and good omen whose meaning could be translated as "having no equal." The horses are painted in a very fluid manner, one in white, the other in brown, and are depicted static in a style characteristic of the Kano style, which combines pictorial tradition and fluidity. The glaze on the top of the vase, with a slightly greenish tint, bears witness to the use of the celadon glaze technique, also characteristic of this production. The back of the vase features stylized scrolls. The body of this stoneware vase also reveals artisanal mastery of

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wheel-throwing. Obori Soma Ware has its origins in the late 17th century, in the present-day Namie, Fukushima region known for its horses. In 1690, Hangai Kyukan, a vassal of the Nakamura clan, discovered clays suitable for Obori and ordered his retainer Sama to make ceramic utensils for everyday use. Thus began the tradition of this pottery, initially called simply Soma Ware. The ceramics of this period were primarily functional, but the introduction of motifs, particularly those related to horses, dates back to the early 19th century, thanks to Hantani Takisaburo. The latter specialized in ceramic paintings, popularizing horse designs, which reflect the equestrian traditions of the Soma family. Most of the time, each ceramic is decorated with a simple galloping horse applied to this day. The double stationary horse motif, as on this vase is very rare and corresponds to the beginning of the production of horse decoration. During the Edo period, these pieces were highly prized for their quality and symbolism. The pottery was also marked by the support of local lords, who authorized the use of their coat of arms, representing a horse, reinforcing the notoriety of these creations. However, in the Meiji era, with industrialization and competition from mass production, this tradition almost disappeared before experiencing a renaissance after World War II. 32x19x15cm