

# MALCOLM FAIRLEY JAPANESE WORKS OF ART

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#### **SUZUKI CHOKICHI**

An inlaid bronze jar and cover, finely worked in *shakudo*, silver, *shibuichi*, copper and gilt with a magpie perched on a gnarled leafy branch hung with berries, the cover with a finial in the form of two sparrows fighting.

Signed with the seal *Kiryu Kosho Kaisha sei* beneath the double mountain mark

Height 32.5cm With wood stand Meiji period, circa 1900



#### **OMORI KATSUHIDE**

A silver and inlaid *shibuichi* box and cover, finely inlaid in gold and *shakudo* with a mountainous view of temple complex partially obscured by gnarled pine trees, sail boats on a lake in the distance, the sides and interior of plain silver.

Signed *Katsuhide koku*The base stamped *Mitsukoshi sei* 

Height 8cm width 24.5cm depth 18cm Meiji period, circa 1900





#### KOZO

A shibuichi vase, the slender body applied with a silver cricket, naturalistically modelled, the tips of the antennae inlaid in shakudo.

Signed Kozo

Height 23.5cm Meiji period. circa 1900



#### HAGIYA KATSUHIRA

A silver and *shibuichi* cigarette case, applied in relief with a silver dragon, its eyes with gold pupils, the interior and rims of silver.

Signed Katsuhira and with seal Seiryo

Length 9cm Meiji period, circa 1890

It is likely that this is the work of the second generation, Suzuki Katsuhira who inherited the title and name in 1886. Seiryoken was the art name of Hagiya Katsuhira.





## CHIKAYASU FOR THE NOGAWA COMPANY

An inlaid bronze vase, worked in silver, copper and gold with a long tailed cockerel perched on a flowering cherry tree branch.

Signed *Chikayasu koku*, the base with the *Nogawa* seal

Height 32.5cm With wood stand Meiji period, circa 1900



## **OSHIMA JOUN**

A *shibuichi* and *shakudo* group of monkeys, each finely carved on a rocky bronze base, tugging at the wings of a struggling bat, their eyes of gold and *shakudo*.

Signed on a gilt plaque Foun saku

Height 19.8cm



## 7 OSHIMA JOUN

A bronze okimono of a *tanuki* (badger), with its head resting on its front paws, the details of the fur finely carved, its eyes inlaid in gold and *shakudo*. Signed *Joun saku*.

With wood box signed Joun saku with seal Width 16.5cm Height 5.5cm Meiji period, circa 1890



#### TOKIAKI

An inlaid *shibuichi* incense burner and cover, decorated with chrysanthemums worked in coloured enamel, gold and silver, the legs of silver inlaid with scrolling chrysanthemums in flat inlay and applied with *kikumon*, the cover carved with numerous flowers and a *kiku* finial.

Signed Tokiaki, the base with seal Masayuki

Height 15cm Meiji period, circa 1890



#### TAKAHASHI YOSHIYUKI

A large inlaid silver vase, worked in *shakudo*, gold, copper and *shibuichi*, with cock and hen pheasants amongst pine and bamboo stems.

Signed *Takahashi Yoshiyuki*. The base stamped *jungin* (pure silver) *Hattori sei* (made by Hattori)

Meiji period, circa 1900 Height 40cm

With original double wood box, the inner box door inscribed on the cover, ginsei kabin (silver vase), inscribed on the reverse shinkei sochi no zu (design of a pair of pheasants in woods) Takahashi Yoshiyuki koku (carved by Takahashi Yoshiyuki) with seal,

Hattori tokeiten kinsei (reverently produced by the Hattori Clock Company) with seal.

## HAYASHI KODENJI

A pair of cloisonné vases, of tapering square section, each delicately worked with gold wire bamboo stems above silver wire cranes, on a midnight blue ground between lappet and key-fret borders, applied with silver mounts.

Unsigned

Height 12.8cm Meiji period, circa 1900





## ANDO JUBEI

A fine cloisonné enamel vase, delicately worked in silver wire and *musen* (wireless) enamel with a cockatoo perched on a fruiting orange branch, on a pale beige coloured ground, the featherwork in wireless enamel, applied with silver rims.

Signed with the Ando seal and stamped jun gin

Height 33.8cm Meiji period, circa 1900

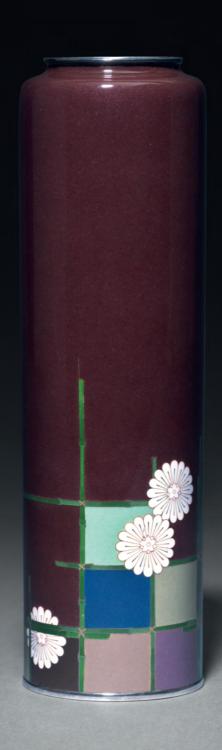
With hardwood stand and original padded wood box inscribed *Zotei Soritu sanju nen kinen, Aichi ginko* (Presented by Bank of Aichi for the 30th anniversary of the company).

#### NAMIKAWA YASUYUKI

A fine cloisonné enamel cylinder vase, worked in silver wire with a bamboo fence tied at the corners, forming a geometric design of coloured squares, scattered with white chrysanthemum *mon* each worked in gold wire, all on a dark plum coloured ground, applied with a silver rim and foot. Signed on a silver plaque *Kyoto Namikawa*.

Height 16.6cm Meiji period, circa 1900

With wood stand and wood box inscribed *shippo shiragiku monkabin* (enamel vase with white chrysanthemum *mon* design) *Meiji-ki Namikawa Yasuyuki saku* with red seal *shippoan*.



A gold lacquer and *shibayama* vase and cover, decorated on one side with Fukurokuju holding a staff and scroll with Daikoku seated resting on a rice bale, a boy playing in the foreground, the reverse with a *karako* (Chinese boy) reading a scroll, the foot worked in gold and coloured *togidashi-e* with geometric and foliate panels, the sides applied with stylised fish handles and the cover surmounted with a dancing boy.



A cloisonné enamel and *shibayama kogo*, the body worked in silver wire with scattered autumnal maple leaves on a ground of white cherry blossoms, the cover inlaid with numerous overlapping flowers within a shaped silver border, applied with silver mounts and liner.

Unsigned

Diameter 7.5cm Meiji period, circa 1900





### AKATSUKA JITOKU

A fine and large lacquer kodansu (small cabinet), containing four deep drawers, decorated in various tones of gold takamaki-e on a kinpun ground with trailing wisteria, the interior with stems of shinobugusa (squirrel's foot ferns) in gold togidashi-e on a hirame ground, applied throughout with pierced silver openwork diaper patterned corner rims and bracket feet and silver nanako lock and handle.

Signed Jitoku saku

Height 25.5cm Width 21.4cm Length 28.5cm Meiji period, circa 1900 With wood box

Provenance: Spink & Son Ltd.,1997, illustrated Spink Japanese Lacquer, no. 45





#### SHINSAKU

A lacquer *tsuitate* (standing screen), decorated in coloured *biramaki-e*, *takamaki-e* and mother of pearl with flowering stems hung with bean pods, the reverse with dandelions, within a black lacquer frame.

Signed Shinsaku saku

Height 124cm. Width 101cm Showa period, circa 1950



## KENJI

An embossed leather three fold screen, brightly decorated with dragonflies flying amongst stems of hibiscus and wild thistles, the details of the flowers inlaid in mother of pearl, all on a blue-grey ground, within a painted hessian border and dark brown lacquer frame, the reverse with resist dyed silk panels of flowering grasses.

Signed Kenji and with red seal

Height 166cm. Width 180cm Showa period, circa 1930



A Satsuma earthenware storage jar, with four small loop handles on the shoulder, enamelled and gilt with a stream flowing beneath autumnal maple leaves and stylised cloud bands.

Unsigned

Height 31cm Meiji period, circa 1880



An earthenware storage jar, with an ovoid body and four small loop handles painted with birds in flight above irises, water plantain and lilies in stylised turbulent waves, the body bearing two large *mon* of the Tachibana clan.

The base incised *kenjo* (presented) *Ninsei* Height 33cm

Meiji period, circa 1870



#### ASANO BOKKOKU

A smoking set, the bamboo *kireruzutsu* (pipe case) carved with two puppies after a design by Okyo, containing a *shibuichi* pipe with bamboo stem, inlaid in gold, copper and *shakudo* with precious objects, with red lacquer *ojime* inlaid in mother-of-pearl with a dragonfly, the woven rattan (bamboo strip) pouch with a gold clasp of two birds.

Signed Bokkoku to (carved)

Length of pipe holder 22cm Meiji period, circa 1900 With fitted wood box inscribed *sage tabako-ire* (hanging tobacco pouch)



A smoking set, the iron *tabako-ire* (tobacco case) in the form of the Rashomon demon, the stag horn *kizeruzutsu* (pipe case) as its severed arm, with a plain pipe and marble *ojime*.

#### Unsigned

Length of pipe holder 20cm Late Edo period, circa 1800 With fitted wood box









A black bear hair spear cover (yari-saya), with a spherical body and flared foot and neck each tied with rope-twist lacquer bands, the underside of gold lacquer.

Height 33cm Width 24cm Late Edo period



A black bear hair spear cover (yari-saya), in the form of a triple headed spear.

Height 45cm Width 42cm Late Edo period



A black bear hair spear cover (yari-saya), of tricorn form, the underside of black lacquer.

Height 28cm Width 43cm Late Edo period



A large lacquer spear cover (yari-saya), of spherical form decorated in cream coloured tataki nuri (raised relief rippled texture), the stem decorated with a gold lacquer mon.

Height 34.5cm Diameter 41cm Late Edo period



A brown bear hair spear cover (yari-saya), of double gourd form, the body held around the middle with a gold lacquer band.

Height 40.2cm Width 19cm Late Edo period



A lacquer spear cover (yari-saya), in the form of a parasol, the cover of black lacquer with a silver lacquer band, the underside of gold lacquer.

Height 29.8cm Width 25cm Late Edo period



An unusual crushed eggshell lacquer spear cover *(yari-saya)*, in the form of a hand drum, the central section of twisted rope in gilt lacquer.

Height 30.5cm Width 14cm Late Edo period



A very rare pair of large black bear hair spear covers (yari-saya), of conical form, each with a cylindrical copper base and copper crest ring mount.

Height 56cm Width 35cm Late Edo period

In almost mint condition, this magnificent pair of spear covers are housed in their original wood storage box, dated 'A fortuitous day, May in 3<sup>rd</sup> year of Kanei' (1850).

Signed *Suzuki Jusei* and *Katou Takichi*Box height 60cm, width 57cm, depth 39cm







A rare black bear hair spear cover (yari saya), in the form of a Portuguese hat, with two horizontal bands of pale hair, the underside of gold lacquer.

Height 33cm Width 28cm Late Edo period



A lacquer spear cover (yari-saya), of stemmed crescent form, decorated in black tataki nuri (raised relief rippled texture), applied with patinated copper mounts to the rims.

Height 31.5cm Width 38cm Late Edo period



A pale bear hair spear cover (yari-saya), of squared oval form.

Height 26.2cm Width 13cm Late Edo period



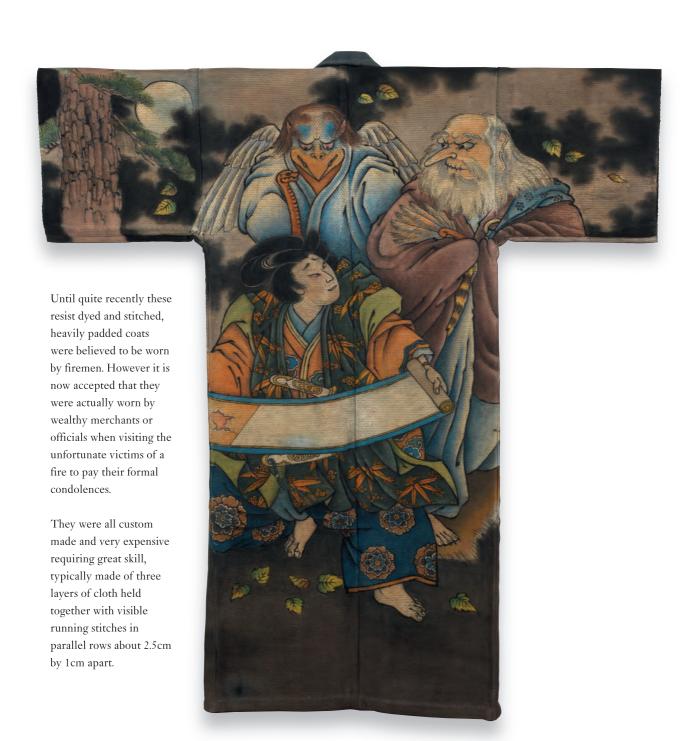
A black bear hair spear cover (yari-saya), of cylindrical form, applied with a white metal cylindrical band.

Height 25.5cm Width 11cm Late Edo period



A *sashiko* stitched *hanten* coat of *tsutsugaki*-dyed (resist dyed) cotton, depicting Yoshitsune being taught under the supervision of the tengu king, another looking over his shoulder.

Length 138cm Width 142cm Meiji period, circa 1880



A sashiko stitched banten (padded) coat of tsutsugakidyed (resist dyed) cotton, decorated with the goddess Monju Bosatsu seated upon a shishi.

Length 138cm Width 142cm Meiji period, circa 1880



An embroidered white *rasha* (imported wool fabric) *jinbaori* (armour surcoat), decorated with a large heraldic badge of the Naito clan and embroidered in multicoloured silk with the *shochiku-bai* (pine, bamboo and plum blossom) and with native flower blossoms along the lower flaps, the front buttoned with a yellow *rasha* tassle and the interior lined with European imported blue patterned silk.

 ${\it Length~85cm}$  Edo period, late  $18^{\rm th}/{\rm early~19^{\rm th}~century}$ 





A rare washi (Japanese paper) and rasha (imported wool fabric) jinhaori (armour surcoat), painted in ink with a dragon launching itself from turbulent waves, the interior of red rasha decorated with the Sato clan heraldry of three horizontal lines within a circle, under the right lapel the name of the owner, Shonai han, Sato Hikotaro Minamoto no yoshinori (Shonai is currently modern day Yamagata prefecture), under the left lapel the artist and his seal, Tanha no Kami, Gan Ryu.

Length 91cm Late Edo period, circa 1820





A matching set of three martial textiles and *jingasa*, comprising a *jinbaori* (armour surcoat) of yellow *rasha* (imported wool fabric) with *mune-ate* (bib) and belt, each trimmed in black *rasha*, the interior lined in pale blue silk, a *dofuku* (jacket), *mune-ate* and belt of beige hemp woven in gold thread and a pale blue *dofuku* and belt dyed with cranes amongst bamboo, each with the heraldry of two overlapping *ginko* leaves within a circle, the lacquer *jingasa* (war hat) of *Shingei* style (upturned peak) carrying the same heraldry in gold lacquer.

Jinbaori 98cm
Beige dofuku 102cm
Blue dofuku 99cm
Jingasa width 32cm
Late Edo period, early 19<sup>th</sup> century











### MYOCHIN MUNESUKE

A 48 plate russet iron jingasa (war hat), of considerable weight due to extra iron plate inserted to the interior and covered in gold lacquer, giving the same weight and protection as would be provided by a helmet, with five tier tehen kanagu (circular metal fitting at the top of the bowl). Signed Myochin Shikibu ki Munesuke

Height 8cm Diameter 41cm Late 17<sup>th</sup>/early 18<sup>th</sup> century

Myochin Munesuke 1641-1724 was a renowned armour smith who worked from the late  $17^{\rm th}$  to the early  $18^{\rm th}$  Century See Haynes, R.E., ref. H 06238.0



A *nanban jingasa* (war hat of foreign influence), wrapped with imported gilded and embossed leather and lacquered with the floral heraldry of the Tokunaga clan of Mino, the interior lacquered black and aged to a fine patina.

Unsigned

Height 10cm Diameter 40cm Late 18<sup>th</sup>/early 19<sup>th</sup> century



A red lacquered kawari kabuto (eccentric helmet), constructed of six plates of elongated iron gently curving towards the rear, the mabisashi (peak) lacquered black, the shikoro (neck guard) of an unusual construction of four lames of red lacquered iron split into three divisions.

Unsigned





A black leather wrapped *jingasa* (war hat), with embossed leather heraldry of the Tokunaga clan of Mino in gold lacquer, the underside also covered in black leather with two large embossed gold lacquer dragons chasing one another, with blue silk lining.

Unsigned

Height 7cm Diameter 43cm Late 18<sup>th</sup>/early 19<sup>th</sup> Century





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This helmet was published in the 1907 edition of the art magazine The Connoisseur. Early 20th Century scholars of Japanese armour still had much to learn about this subject at the time as one can see from the article when there was still much confusion in regard to the different armour schools and their techniques.

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### **SAOTOME IESADA**

A rare russet iron *kawari kabuto* (eccentric helmet) and mask, of 32 riveted iron plates forming the sides of the bowl, with a further five plates stretching horizontally over the top of the bowl, held at the edges and front with standing rivets, the other rivets concealed within the interior, iron applications at both the sides and front of the helmet for decoration, *wakidate* (side crests) and *maedate* (fore crest) respectively, the *mabisashi* (peak) lacquered black with embossed eyebrows and wrinkles, the *bineno shikoro* (close fitting neck guard) of five lames of black lacquered iron held with navy blue silk lacing, the *fukigaeshi* (turnbacks) covered with old stencilled leather, the clan heraldry removed.

Signed *Joshu ju Iesada* (Saotome Iesada of Hitachi) Early 17<sup>th</sup> century

The earlier russet iron *mempo* (half mask), of very deep construction, of *ressei* form (fierce expression), with moustache, removable nose piece, with iron applicators to the chin and cheeks, the *ture* (throat guard) of four lames of gilded leather wrapped iron plate.

Early 16th century

### **MYOCHIN YASUKIYO**

A russet iron *mempo* (half mask) in the form of a mythical *tengu*, the exterior decorated with *yasurime* (file marks), the *tare* (throat guard) made of five lames of lacquered *kiritsuke kozane* (false scales), held by light blue *kebiki* (close spaced) lacing, the interior lacquered red.

Signed *Myochin Yasukiyo* Circa 1850

The signature under the chin is only partially visible, due to the fact that the *ase nagashi no ana* (hole to allow the sweat to escape) was added after this piece was signed, research has revealed it was made by Myochin Yasukiyo, an armourer based in Nagato, (present day Yamaguchi Prefecture) in the latter half of the Edo period.

A dated piece by the same armourer is held in the Royal Armouries dated 4<sup>th</sup> year of Koka (1847). This mask is likely to have been made around this period.



## IWAI KATSUSHIGE

A russet iron ressei mempo (mask of fierce expression), of very deep form with wrap around neck protection, the ear pieces decorated with open filigree in the form of flowers, the chin decorated with three standing rivets, the interior of red lacquer, the front tare (throat guard) of five lames of hinged lacquered iron plate with three further plates on either side.

Signed *Iwai Katsushige* Mid 1500s



A russet iron ressei mempo (mask of fierce expression), with moustache and goatee beard, the teeth gilt, with detachable nose piece and wrinkled cheeks, with fine file marks, the interior lacquered red, the tare (throat guard) of three lacquered iron plates.

Unsigned 1700-1750



A matching black lacquered nimai-do gusoku (armour), comprising a thirty-two plate black lacquered iron helmet with sofukurin (full gilded copper trim), a single shinotare (arrow shaped application) running down the front of the bowl and a yellow silk bow hanging at the rear, the teben kanagu (circular metal fitting at the top of the bowl) composed of six tiers of gilded floral shaped copper, the fukigaeshi (turn backs) and mabisashi (peak) wrapped with stencilled doeskin, the former decorated with the rising crane heraldry of the Mori clan, the maedate (fore crest) in the form of a lacquered wood tentsuki (sky piercer), the hineno shikoro (close fitting neck guard) composed of five lames of black lacquered iron kiritsuke kozane (false scales).

The ressei mempo (mask of fierce expression) of lacquered iron, black on the exterior and red on the interior, with extensive embossed wrinkles and drawn back lips revealing gilded copper teeth, the moustache and goatee made of animal hair (probably wild boar), the tare (throat guard) of four lames of black lacquered iron kiritsuke kozane.

Additional throat protection provided by a *nodowa* (throat ring) made of two lames of lacquered iron *kiritsuke kozane* held with blue silk lacing and stencilled doeskin.

The do (cuirasse) of bonkozane (real scales), the breast and back plate hinged on the left hand side, the edges trimmed with sbakudo and chiselled with nanako and flower-work designs matching that of the helmet, with extensive stencilled doeskin wrapped over the munaita (top of the breast plate), wakiita (under arm plates) and senoita (top of the back plate), also an unusual detachable leather patch in the centre of the breast plate with copper Mori clan heraldry, the gyoyo (shoulder strap protection) with lions and peonies in lacquer, the interior richly gilt, the kusazuri (skirt) detachable and divided into seven parts, each of five lames.

The *kote* (sleeves) in *hyotan* (gourd) style, with detachable *wakibiki* (under arm protection).

The *sode* (shoulder guards) of *honkozane* in a five lame construction.

The *baidate* (thigh guards) of black lacquered leather *iyozane* (large scales) with matching silk lining to that of the sleeves.

The *suneate* (shin guards) in *shino* style (strips of iron connected with chain mail).

A rare summer *jinbaori* (surcoat) of blue hemp with embroidered rising crane heraldry on the back with brown silk collar with dragon design, and a *saihai* (general's baton of command).

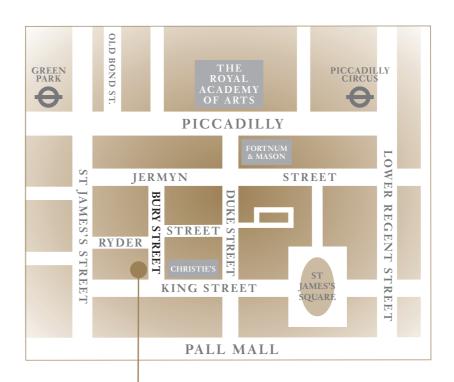
With a pair of black lacquered paulownia wood storage boxes with Mori clan heraldry.

Height 150cm 18<sup>th</sup> century









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