

Fine Netsuke & Sagemono

AUCTION

Friday, April 16th 2021



ZACKE

SINCE 1968



JAPANESE ZODIAC



ZACKE

SINCE 1968

AUCTION

Fine Netsuke & Sagemono

Friday, April 16th 2021, at 1:00^{pm} CET

CATALOG NE0421

VIEWING

www.zacke.at

IN OUR GALLERY

PREVIEW VIENNA:

6.4.2021 - 16.4.2021

Monday - Friday 10^{am} - 6^{pm}

Day of the sale: 10^{am} - 1^{pm}

and by appointment

GALERIE ZACKE
MARIAHILFERSTRASSE 112
1070 VIENNA AUSTRIA

Tel +43 1 532 04 52 Fax +20 E-mail office@zacke.at

IMPORTANT INFORMATION

According to the general terms and conditions of business of Galerie Zacke Vienna, Founded 1968, SZA Versteigerungen & Vertriebs GmbH, 1070 Wien, online at www.zacke.at

ABSENTEE BIDDING

Absentee bids are carried out under the regulations of the terms of business of Galerie Zacke, SZA Versteigerungen & Vertriebs GmbH, which requires written submission of your purchase limit. Orders without purchase limits cannot be processed. Only the submitted lot number of the auction lot is binding for the processing of the absentee bid. The place of jurisdiction is Vienna, Austrian Law and Austrian jurisdiction are exclusively applicable for all legal questions arising from the business relationship. Absentee bids for this auction will be accepted until the day of auction by 10:00 a.m. We regret that absentee bids received after the time stated above will not be processed until after the auction.

PLEASE SEND ABSENTEE BIDS FOR THIS AUCTION TO:

Fax: +43 1 532 04 52 20 or

Email: office@zacke.at or

Mail: Galerie Zacke, Mariahilferstrasse 112, Stiege 1, 2. Stock, 1070 Wien, Austria, Europe

WE ACCEPT THE FOLLOWING METHODS OF PAYMENTS:

- Cash
- Certified or personal check
- Bank transfer (please inquire to receive our bank account information)
- Credit card (Visa, MasterCard, Amex, Diners Club)

TELEPHONE BIDDING

It is generally possible to bid by telephone during the auction. Please fill out the absentee bidding form enclosed in this catalog and include your telephone number at which you can be reached during the auction. In the "bid in euro" column please write "TEL" and then send us the completed absentee bidding form. Galerie Zacke will call you on the day of the auction, on the telephone number provided, 5 lots before the lot you are bidding on and the bidding will commence at the starting price, as stated in the catalog. If Galerie Zacke cannot reach you during the auction, Galerie Zacke will bid up to the estimate on your behalf.

ESTIMATES AND STARTING PRICES

The auction will begin with the starting price and written bids will be accepted only with a minimum amount equivalent to the starting price.

SHIPPING AND TRANSPORT INSURANCE

For domestic shipping Galerie Zacke (hereinafter called "the company") charges in average Eur 15,- to Eur 50,- per item, depending on size and weight. These fees cover the costs of packing and shipping. Fees for bulky or fragile items, or international shipping will be quoted upon request.

The purchased goods are transported at the risk of the customer following handover of the packaged item to the post office or another carrier which the customer agrees to through his/her submission of the purchase order. According to the specific wish of the customer, the auctioned goods may be insured for the value of the purchase price (highest bid and all surcharges). This insurance fee is 3% of the purchase price. For any lots with a purchase price exceeding EUR 350,- the transport insurance will be automatically arranged by the company if it does not expressly receive the purchaser's written denial of this service and signed waiver of claims. Payments due to the company under the insurance contract will be charged to the customer. The company is also entitled to assign claims under the insurance contract to the customer providing the terms of the insurance contract do not prevent this.

In any case, the company is only required to make payment to the customer specifically if payment has effectively been received from the insurance company.

COLOR AND CONDITION

Auction lots will be exhibited for viewing prior to the auction, thus offering all interested customers the opportunity to examine the quality and condition of the works exhibited. The catalog illustrations are intended to assist customers during such preview. In illustrations, printed colors do not correspond exactly to the originals. The printed catalog images are not representative for the condition of the illustrated pieces. Hidden flaws and damages are indicated in the condition report. The illustrations in our online catalogs can be strongly magnified, so that most damages and restorations are well recognizable.

ENDANGERED SPECIES / CITES INFORMATION

Some items in this catalog may for example consist of ivory, rhinoceros-horn, tortoise shell, or some types of tropical wood, and are subject to the Convention on International Trade in Endangered Species of Wild Fauna and Flora [CITES]. Such items are marked with the symbol  on www.zacke.at and may only be exported outside the European Union after an export permit in accordance with CITES has been granted by the Austrian authorities. We would like to inform you that such licenses are typically not granted. For objects which have a low ivory content or have been proven beyond doubt to be in the EU before 1982, please contact our office for more information on how to obtain a CITES license.



COMPLAINTS

At its auctions, Galerie Zacke sells consigned lots on behalf of third-party consignors. For this reason, any complaints related to purchased lots must be in accordance with §32-48 of the general terms and conditions of business of Galerie Zacke, which can be found on www.zacke.at

IMPORTANT INFORMATION

Whenever making a bid, whether personally or via an agent, in writing, online, telephone, or in any other way, the bidder fully and unconditionally accepts the Terms of Auction, the 'Important Information' section in the auction catalog, the Terms and Conditions (AGB) of Galerie Zacke, §1-48, the Fee Tariff, and the Bidding Increments table, all as published on www.zacke.at on the day of the auction

THE ART LOSS REGISTER

All items starting above 2.000,- EUR have been checked by the Art Loss register.



THE ART LOSS REGISTER

www.artloss.com

ABSENTEE BIDDING FORM
FOR THE AUCTION **Fine Netsuke & Sagemono NE0421**
ON DATE **APRIL 16TH 2021, AT 1:00^{PM} CET**

LOT NR.	LOT TITLE	BID IN EURO

☐ PLEASE RAISE MY BID BY ONE BIDDING
INCREMENT (ca. 10%) IF NECESSARY

☐ PLEASE CALL ME WHEN A HIGHER
BID THAN MINE HAS BEEN RECEIVED

MY PHONE NUMBER

IMPORTANT NOTICE:

Bids do not include buyer's premium and VAT. Margin taxation applies. Items with added VAT are marked in the online catalog.

TELEPHONE BIDS:

If you like to bid by telephone, please state 'TEL' in the 'BID IN EURO' column instead of a Euro amount. Galerie Zacke will call you on the day of the auction, on the telephone number provided, 5 lots before the lot you are bidding on and the bidding will commence at the starting price, as stated in the catalog. If Galerie Zacke cannot reach you during the auction, Galerie Zacke will bid up to the estimate on your behalf.

TERMS OF PAYMENT, SHIPPING AND COLLECTION:

NAME

EMAIL

ADDRESS

CITY, COUNTRY

POSTCODE

PHONE NUMBER

With the signature on this form, the client instructs the auctioneer to bid on his behalf. The Euro amount up to which the auctioneer shall bid on behalf of the client is either stated in this form or will be communicated to the auctioneer via telephone during the auction. All absentee bidding shall be governed by the terms and conditions [AGB] of Galerie Zacke. The client agrees with his signature that he has read, understood and fully accepted the AGB of Galerie Zacke. Galerie Zacke, founded 1968, is a registered brand of SZA Versteigerungen & Vertriebs GmbH, Vienna, Austria.

DATE & SIGNATURE

☐ **CREDIT CARD PAYMENT**
PLEASE CHECK THE DESIRED CARD

☐ **COLLECTION BY CLIENT**
WITH PAYMENT ON THE PREMISES
IN CASH, BY CERTIFIED CHEQUE OR CREDIT CARD

☐ **INVOICE PAYMENT**
VIA BANK WIRE AFTER RECEIPT OF INVOICE
SHIPPING AFTER RECEIPT OF PAYMENT

☐ **EXPRESS PARCEL SERVICE**
REQUIRED (ACCORDING TO TERMS
AND CONDITIONS OF GALERIE ZACKE)

☐ **SHIPPING INSURANCE**
REQUIRED (ACCORDING TO TERMS
AND CONDITIONS OF GALERIE ZACKE)

☐ AMEX ☐ DINERS ☐ MASTERCARD ☐ VISA

NAME

ADDRESS

CARD NUMBER

EXPIRY DATE

SECURITY CODE

GALERIE ZACKE

Mariahilferstrasse 112, 1070 Vienna,
Austria
Email: office@zacke.at
Tel: +43-1-532 04 52
Fax: +43-1-532 04 52 20

IMPORTANT NOTICE:

Whenever making a bid, whether personally or via an agent, in writing, online, telephone, or in any other way, the bidder fully and unconditionally accepts the Terms of Auction, the 'Important Information' section in the auction catalog, the Terms and Conditions (AGB) of Galerie Zacke, §1-48, the Fee Tariff, and the Bidding Increments table, all as published on **www.zacke.at** on the day of the auction.

ABSENTEE BIDDING FORM

FOR THE AUCTION **Fine Netsuke & Sagemono NE0421**

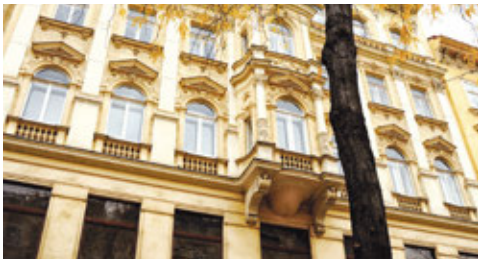
ON DATE **APRIL 16TH 2021**, AT **1:00^{PM} CET**

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ZACKE

SINCE 1968

50 YEARS GALLERY ZACKE



HOW TO FIND US ON MARIAHILFERSTRASSE:

BY PUBLIC TRANSPORT:

2-3 minutes from the **U3 station ZIEGLERGASSE**

3-5 minutes from the **U3/U6 station WESTBAHNHOF**

BY CAR:

Best route: take the Gürtel to the Westbahnhof and turn onto Mariahilferstraße; house number 112 is just after the Kaiserstraße.

Access is possible by car, with loading and unloading all day as well as short term parking. Multiple garages directly nearby.

ADDRESS:

Mariahilferstr. 112
1070 Vienna
STAIRCASE 1,
2nd FLOOR (ELEVATOR)

Further images of all lots at: **www.zacke.at**



TERMS OF AUCTION

§ 1) The auction shall be carried out in accordance with the provisions of the rules of procedure of GALERIE ZACKE®, SZA VERSTEIGERUNGEN UND VERTRIEBS GMBH, MARIAHILFERSTRASSE 112, 1070 WIEN (hereinafter referred to as the company) as well as in accordance with sections 244-246 of the GEWERBEORDNUNG [Industrial Code] of 1994. The auction shall be carried out on commission. The auctioneer shall be entitled to withdraw lots exceptionally, to conduct the auction deviating from the order of the catalog numbers and to offer lots jointly. In the event of any dispute concerning a double bid or if the auctioneer has missed a bid, the auctioneer shall be entitled to revoke acceptance of a bid and to continue auctioning the item. The figures stated in the catalog shall be the highest bid in Euro (€) expected by the respective expert. As a rule, the bid shall be increased by 10% of the last bid. (See table of the bidding increments).

§ 2) The acceptance of a bid shall be granted to the highest bidder unless a hidden reserve has been agreed upon with the consignor of the item in question. Such a hidden reserve (also called limit or just reserve) shall be the minimum price under which the item will not be sold during the auction. This reserve will be disclosed upon request and after the auction only and may exceed the estimate. The auctioneer will in this case bid on behalf of the seller against all other bidders until the reserve has been reached. If a reserve is not reached during the auction, the auctioneer will knock down the item to the highest bidder at the final bid, but the sale will be conditional of the acceptance of this final bid by the seller. In this case the highest bidder shall be bound to his/her last bid for a term of 8 days starting with the day of the knockdown. If the winning bidder does not receive a written cancellation notice within this term of 8 days, the knockdown becomes unconditional and the sale is final. Typically, only a minority of all items in an auction have a hidden reserve.

§ 3) Most items shall be subject to differential taxation. A uniform surcharge of 22% plus the value added tax applicable to the surcharge to the amount of 20% shall be added to the achieved highest bid (final and highest bid). Thus, the surcharge shall be 26.4% of the final and highest bid in total. Items with added VAT are marked in the online catalog.

§ 4) In the event of sales abroad, the value added tax will be repaid if the item is sold to a country which is not a member country of the European Union (third country), the legal requirements are met, and the proof of exportation is provided. The value added tax shall not be shown separately on the invoice.

§ 5) The auction buyer must pay the purchase price immediately upon acceptance of the bid (final and highest bid plus 22% surcharge, plus the value added tax applicable to the surcharge to the amount of 20%, or the added VAT on top of the final price, when a lot is highlighted accordingly in the auction catalog). The company may grant an auction buyer a term of payment for the purchase price in whole or in part when this has been formally applied for in writing before the auction.

§ 6) In the event of a term of payment, or any payment delay, in whole or in part, the company shall be entitled to charge default interest (12% p.a.) as well as storage charges (2.4% pf the final and highest bid per month commenced) after 14 days upon acceptance of the bid. The item purchased at auction shall be handed over exclusively upon full payment of the purchase price including all costs and charges accrued since the acceptance of the bid.

§ 7) The buyer should take acquired items into possession, as far as possible, immediately or after the end of the auction. Items which have been fully paid for shall be handed over in our show rooms in GALERIE ZACKE, MARIAHILFERSTRASSE 112, 1070 VIENNA. If a deferred purchase price is not paid within the set period, the company shall be entitled to auction the item again in order to recoup its claim from the defaulting auction buyer. In this case, the defaulting auction buyer shall be liable to the company for the total loss of commission incurred by the company due to the re-auctioning as well as for any default interest and storage charges.

§ 8) The company shall be entitled to a lien on all items of the buyer irrespective of whether the buyer bought them within the scope of an auction or in free sale or the company secured ownership of these items otherwise. This lien shall serve to secure all current and future, qualified, limited and unmaturing claims to which the company is entitled and which result from all legal transactions concluded with the buyer.

§ 9) The items received for auction will be exhibited and may be viewed prior to the auction. In doing so, the company shall give everyone the opportunity to check the nature and the condition of the exhibited items to the extent deemed possible within the scope of the exhibition. Every bidder shall be deemed to act on its own behalf unless it provides a written confirmation saying that it acts as a representative or agent of a well-known principal. The company may refuse bids; this shall particularly apply if a bidder who is unknown to the company or with whom the company has no business connections yet does not provide a security deposit before the auction. However, in principle there shall be no claim to accept a bid. If a bid has been refused, the previous bid shall remain effective.

§ 10) The company's experts evaluate and describe the items received for auction and determine the starting prices unless otherwise stated in the catalog or expert opinion. The information concerning production technique or material, state of preservation, origin, design and age of an item is based on published or otherwise generally accessible (scientific) findings concluded by the company's expert with the necessary care and accuracy. The company shall warrant to the buyer according to §34-38 of the AGB (Terms and Conditions) that properties are correct provided that any complaints referring to this are made within 45 days after the auction day. Subsequent complaints shall be excluded in principle. The company shall not be liable for any further information in the catalog and expert opinion as well. This shall also apply to illustrations in the catalog. The purpose of these illustrations is to guide the potential buyer during the preview. They shall not be authoritative for the condition or the characteristics of the pictured item. The published condition reports shall only mention defects and damage affecting the artistic or commercial value significantly. Complaints concerning the price shall be excluded upon acceptance of the bid. The company reserves the right to amend the catalog online prior to the auction. These amendments shall also be made public orally by the auctioneer during the auction. In this case, the company shall be liable for the amendment only. All items offered may be checked prior to the auction. These items are used. Any claims for damages exceeding the liability named above and resulting from other material defects or other defects of the item shall be excluded. When making the bid, the bidder confirms that he/she has inspected the item prior to the auction and has made sure that the item corresponds to the description.

§ 11) If a customer is not able to participate in an auction personally, the company shall accept purchase orders. These orders may be placed in writing via mail, e-mail, fax, www.zacke.at or a third party bidding platform. In the case of a purchase order placed by phone or orally, the company shall reserve the right to make the performance dependent on a confirmation from the principal communicated in writing. Furthermore, the company shall not be liable for the performance of purchase orders. Equal purchase orders or live bids will be considered in the order of their receipt. Bids which below the estimate shall be exhausted completely. Bids which do not correspond to the increments determined by the company (see bidding increment table) will be rounded up to the next higher increment. The table of these increments can be sent upon request. The written bid (purchase order) must include the item, the catalog number and the offered top bid limit which is quoted as the amount of the acceptance of the bid without buyer's commission and without taxes.

Ambiguities shall be carried by the bidder. A purchase order which has already been placed may only be cancelled if the written withdrawal is received by the company at least 72 hours prior to the beginning of the auction.

§ 12) The company may refuse a purchase order without explanation or make its execution dependent on payment of a security deposit. In the event of an unsuccessful order, such a deposit will be reimbursed by the company within 5 working days. Processing of purchase orders is free of charge.

§ 13) Every seller shall in principle be entitled to withdraw the items offered for auction until the start of the auction. Therefore, it is impossible to assume liability or to give warranty for the actual offering.

§ 14) Paid items must be collected within 30 days after payment. Items which have not been collected may be re-offered without further communication at the starting price from the recent auction reduced by 50%. Items which have not been collected within 30 days after the auction or for which the company does not receive any proper shipping instructions stating the type of shipping and the address of dispatch (independent of a possibly placed purchase order) shall be stored at the owner's risk.

Furthermore, the company shall be entitled to store items which have been purchased at auction and paid but not collected at the buyer's risk and expense, including the costs for an insurance, with a forwarding agency. It shall be understood that the provision concerning the re-auctioning of unpaid and paid but not collected items must also apply to items not exhibited or stored on the premises of the company. The ownership shall be transferred to the buyer at the time of handing over the issuing note.

§ 15) In the case of mixed lots with a starting price of less than EUR 350.00, the company shall not warrant for the completeness or correctness of the individual items within a mixed lot.

§ 16) A registration for a bid by telephone for one or several items shall automatically represent a bid at the estimate price of these items. If the company cannot reach a bidder by telephone, it will bid on behalf of this bidder up to the estimate price when the respective lot is up for auction.

§ 17) Payments made to the company by mistake (through the payer's fault) (e.g. due to miscalculation of the exchange rate by the payer) or payments made to the company for the same invoice several times shall be compensated in form of a credit note for goods for an indefinite period of time. The repayment of such payments in cash shall be excluded.

§ 18) Certain auction lots may exist several times (multiples). In such a case, the auctioneer may accept a second, third or even more bids from the underbidder(s). In this case, the text in the catalog and not the illustration shall be exclusively binding with regard to the warranty.

§ 19) The company reserves the right to assign to the buyer all rights and obligations resulting from the contractual relationship between the company and the seller by way of a respective declaration, as well as to assign to the seller all rights and obligations resulting from the contractual relationship between the company and the buyer by way of a respective declaration, in each case in terms of a complete assignment of contract with the result that the contractual relationship - following the submission of the aforementioned declarations by the company - shall exclusively be between the seller and the buyer, all of which is in accordance with the basic model of the commission agreement. Buyers and sellers shall already now give their explicit consent to this contract assignment.

§ 20) The place of performance of the contract brought about between the company on the one hand and the seller as well as the buyer on the other hand shall be the place of business of the company. The legal relationships and contracts existing between the company, the sellers and the buyers shall be subject to Austrian law. The company, the sellers and the buyers shall agree to settle all disputes resulting from, concerning and in connection with this contract before the territorially competent court of Vienna.

§ 21) The export of certain art objects from Austria shall require a permit from the Bundesdenkmalamt [Federal Monuments Office]. The company will orally provide information about art objects for which such export permit will probably not be granted at the beginning of the auction.

§ 22) Whenever making a bid, whether personally or via an agent, in writing, online, telephone, or in any other way, the bidder fully and unconditionally accepts the Terms of Auction, the 'Important Information' section in the auction catalog, the Terms and Conditions (AGB) of Galerie Zacke, §1-48, the Fee Tariff, and the Bidding Increments table, all as published on www.zacke.at on the day of the auction.

ANYONE ELSE FEEL LIKE A BEACH HOLIDAY IN EDO JAPAN?

Perhaps one would encounter a similar scene as on our cover image. We hope that 'diving' into our catalog may evoke a similar feeling. After all, you will encounter all kinds of creatures, odd beings, and legendary figures in here, offering a small glimpse into a world which has inspired Japanese art throughout the centuries. It is truly wonderful how one can travel back in time by holding a netsuke in the hand, and while many of you will not be able to handle them until after the sale, we hope that our descriptions and photography may compensate for the time being. Now without further ado, please do

dive in!



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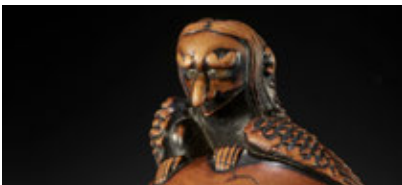
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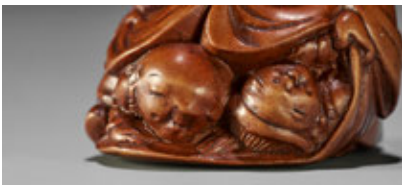
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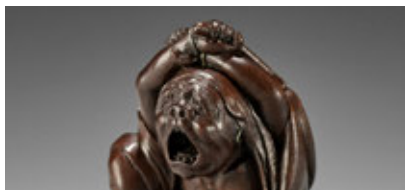
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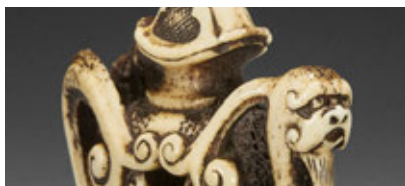
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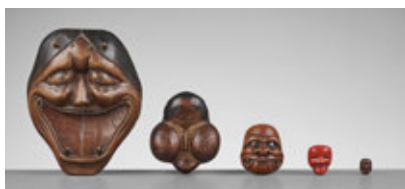
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EARLY NETSUKE



1 | A GOOD IVORY NETSUKE OF A SLEEPING SARUMAWASHI AND THIEVING MONKEY

Unsigned
Japan, 18th century, Edo period (1615-1868)

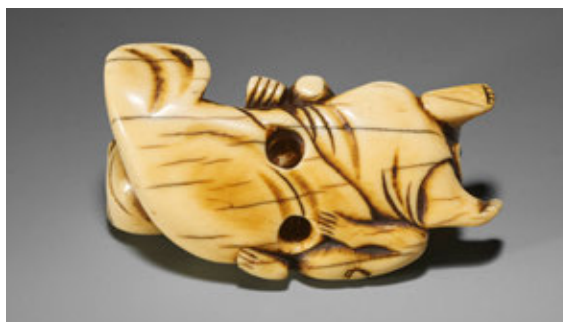
Of compact and elegantly curved form, boldly carved as a reclining monkey trainer, his head resting on his right hand as he sleeps with a content smile on his face, blissfully unaware of his cheeky monkey reaching over his body attempting to steal some food from the basket at his side, the back with two generously excavated himotoshi. A particularly impressive example of this classic motif, of relatively large size and exceptional detail, with a superb and lustrous patina with spots of honey.

LENGTH 6.2 cm

Condition: Very good condition with minor surface wear, natural age cracks.
Provenance: Old Viennese private collection.

Estimate EUR 1,500

Starting price EUR 750



2 | **AN EARLY
IVORY
NETSUKE OF A
SARUMAWASHI**

Unsigned
Japan, early 18th century,
Edo period (1615-1868)

A spirited and old carving, depicting a sarumawashi (monkey trainer) yanking at the rope around his monkey's neck. The ivory bearing a wonderful patina. Himotoshi through the back.

HEIGHT 7.6 cm

Condition: Good, worn, age-related condition. Several old and worn-down chips and many age cracks.

Estimate EUR 800
Starting price EUR 400



3 | **AN IVORY NETSUKE OF A SLEEPING
SARUMAWASHI WITH MONKEY**

Unsigned
Japan, 18th century, Edo period (1615-1868)

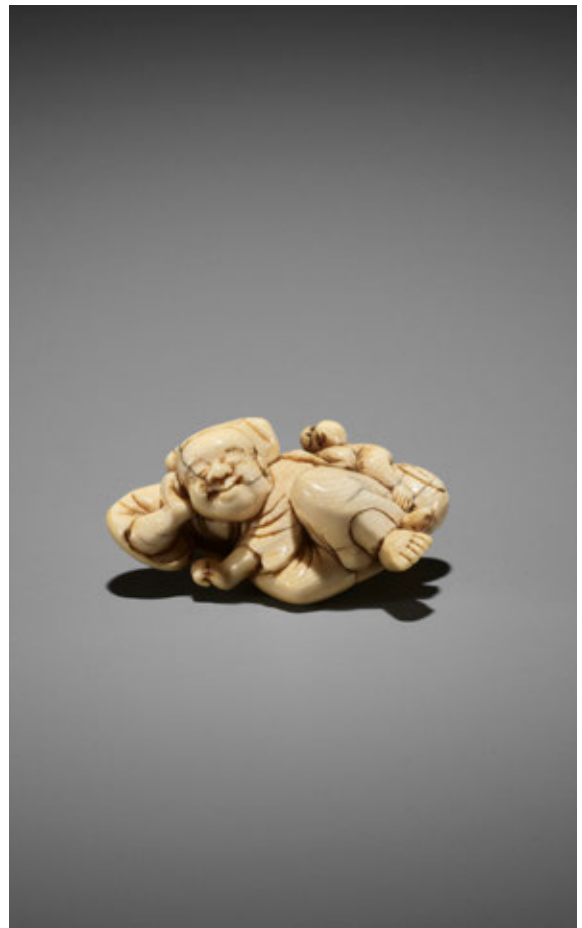
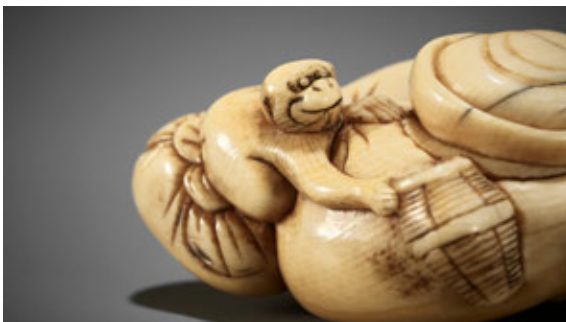
The sarumawashi (monkey trainer) was a street artist who performed tricks with his monkey. In this very classic netsuke, the monkey trainer is depicted sleeping, with a serene facial expression, gently smiling (perhaps dreaming of an obedient monkey), while the monkey is grabbing the basket of the food behind his back. The ivory bearing a very good patina and the large himotoshi on the underside, one of them generously excavated to accommodate the knot.

LENGTH 4.4 cm

Condition: Very good, undamaged condition with natural age cracks.

Provenance: German private collection, acquired in Japan c. 1980.

Estimate EUR 800
Starting price EUR 400



4 | **AN UNUSUAL AND EARLY IVORY NETSUKE OF A MONKEY AS A SARUMAWASHI**

Unsigned
Japan, 18th century, Edo period (1615-1868)



The monkey trainer standing in a classic posture, holding a rope attached to the monkey's back and a little container with food. However, there is a twist – the sarumawashi himself is a monkey! The faces are executed in the typical manner of the 18th century, somewhat Chinese in style. The robe is engraved with geometric patterns and the details are well-worn throughout. Superb deep yellow, lustrous patina turning honey-colored in the back. Asymmetrical himotoshi, the larger hole generously excavated to accommodate the knot.

HEIGHT 7 cm

Condition: Very good age-related condition with surface wear and age cracks.
Provenance: European collection.

Estimate EUR 2,500
Starting price EUR 1,250

5 | **AN EARLY IVORY NETSUKE OF TWO IMMORTALS WITH SCROLL AND TOAD**

Unsigned
Japan, first half of 18th century, Edo period (1615-1868)

Depicting Kanzan standing and holding a scroll, Gama Sennin seated beside him with a four-legged toad by his knees, their faces expressively carved, the ivory with a fine patina.

HEIGHT 3.9 cm

Condition: Very good condition with minor surface wear and natural age cracks.
Provenance: European collection.

Estimate EUR 1,200
Starting price EUR 600





6 | AN EARLY IVORY NETSUKE OF A HERMIT CRAB AND SHELLS

Unsigned
Japan, 18th century, Edo period (1615-1868)

The functional netsuke of compact form, depicting a crab emerging from a hamaguri clam supported on two closed shells, the underside with two asymmetrical himotoshi, one of which is particularly large. The ivory with a fine and deep yellow patina.

LENGTH 3.8 cm

Condition: Very good condition, minor surface wear, small natural age cracks, few minuscule nicks.

Provenance: European collection.

Estimate EUR 600

Starting price EUR 300

7 | GYOKUSEN: AN IVORY NETSUKE OF THE FUKURA SUZUME (PUFFED-UP SPARROW)

By Gyokusen, signed Gyokusen 玉仙
Japan, probably Kyoto, 18th century, Edo period (1615-1868)

Of typical form, with short stubby wings and short erect tail, the eyes inlaid in black horn, the clawed feet carved in shishiaibori (sunken relief), the signature GYOKUSEN between one of the feet and wings, the underside with two asymmetrical himotoshi, the larger generously excavated.

LENGTH 4.5 cm

Condition: Very good condition, minor surface wear, natural age cracks.

Provenance: European collection.

AUCTION COMPARISON

Compare a closely related ivory netsuke of a sparrow, by Tomoharu and of larger size, at Bonhams, Netsuke from a European Private Collection, 8 May 2016, London, lot 40 (**sold for 3,000 GBP**).



Estimate EUR 1,200

Starting price EUR 600





8 | A LARGE AND EARLY IVORY TOBORI NETSUKE OF A RAKAN ON A ROCK

Unsigned
Japan, c. 1700, Edo period (1615-1868)

A large tobori (Chinese style) carving, one of the earliest types of katabori netsuke known. Depicted is a laughing rakan seated on a flat-topped rock, his emaciated body showing from his half-shouldered robe. Very large himotoshi through the rock. The ivory bearing a very good patina.

HEIGHT 5.5 cm

Condition: Good, age-related condition as visible on the images provided. Some features are slightly worn and there are many age cracks, which certainly add to the charm of the piece.

Provenance: Australian private collection (with a valid CITES import permit).

Estimate EUR 1,500
Starting price EUR 750



9 | AN UNUSUAL AND EARLY TOBORI STYLE IVORY NETSUKE OF A RAKAN ON A ROCK

Unsigned
Japan, 18th century, Edo period (1615-1868)

A large tobori (Chinese style) carving very similar to no. 8, which is an earlier version of this model, however this carving is more refined and much more distinctly Japanese. Depicted is a rakan seated on a rock, his emaciated body showing from his half-shouldered robe, one hand resting on his knee, his expression finely and quite amusingly crafted. Very large himotoshi through the rock and a seal has been inset on the bottom for use as an ingyō-netsuke. Good patina.

HEIGHT 5.5 cm

Condition: Some expected age cracks and a chip to the inset seal. Generally, in good condition commensurate with age and use.

Provenance: From the collection of Oscar Gustaf Björck (1860-1929), Stockholm, painter and professor at the Royal Swedish Academy of Arts.

Estimate EUR 1,500
Starting price EUR 750



Self portrait of Oscar Björck, 1902

10 | AN EARLY IVORY NETSUKE OF RIHAKU

Unsigned

Japan, early to mid-18th century, Edo period (1615-1868)



An early ivory netsuke of the poet Rihaku (In Chinese Li Bai) shown seated on a base sleeping and leaning on a scholarly table. He is wearing a traditional Chinese cap and a flowing, well-carved Chinese robe. His facial features are crafted extraordinarily well, deeply slumbering, probably after drinking some wine – a popular subject of his poems. Beautiful deep-yellow and honey patina and excellent himotoshi through the back and underside.

HEIGHT 4.3 cm

Condition: Very good age-related condition with expected age cracks and stunning patina.

Provenance: German private collection, acquired in Japan c. 1980.

AUCTION COMPARISON

Compare to a similar netsuke sold by Zucke, Fine Netsuke, Sagemono & Okimono, 2 November 2019, Vienna, lot 2 (sold for EUR 3,286).



Li Bai (701-762) was a famous poet during the Tang-dynasty, often referred to as China's golden age of poetry. In 724 AD he set out from his home region of Shu and began a life of roaming—visiting Daoist sites, meeting many scholars, and leaving behind hundreds of poems about his travels, his solitude, his friends, the moon, and especially the pleasures of drinking wine.

Estimate EUR 800

Starting price EUR 400

11 | AN IVORY FRAGMENT OF A CHINESE SAGE RE-PURPOSED AS A NETSUKE

Unsigned

China, first half of 17th century, Ming dynasty (1358-1644)

Published: Katchen, Arlette (2010) Netsuke 7, Vol. 2, pp. 346-347, no. K712.

Taken from a fragment of a fine Ming Dynasty ivory figure of a Chinese sage, possibly depicting Shoulao. The ivory is of a deep-yellow, golden color with a fine patina. The reverse has been fitted with a black-lacquered wood structure with three large himotoshi for the cord attachment. This type of 're-purposed' netsuke belongs to the earliest known netsuke.

HEIGHT 9.3 cm

Condition: Good condition with age cracks and wear to the lacquered backside. All as visible in the images provided.

Provenance: Ex-collection Julius and Arlette Katchen, Paris.

AUCTION COMPARISON

For an ivory figure of similar quality and size see Christie's Interiors, 3 April 2012, London, lot 527 (sold for 10,625 GBP).



Estimate EUR 2,000

Starting price EUR 1,000





12 | A MONUMENTALLY TALL IVORY NETSUKE OF SHOKI AND ONI

Unsigned
Japan, 18th century, Edo period (1615-1868)

A massive ivory netsuke, dramatic and powerful, and of distinct triangular shape, typical for the early ivory katabori netsuke of this type. Depicted is the demon queller Shoki, holding his downward-pointing sword in one hand and the leg of an oni, which sits on his shoulders, in the other. Both are looking upwards, Shoki exclaiming, his dense bushy beard blowing against his cheeks in the wind. His impressively carved robe with long draping sleeves is incised with dense cloud patterns and his pupils are inlaid in dark horn. Fine, yellowish patina throughout, turning deeper in the back. Excellent and generously excavated himotoshi, exactly as they should be.

HEIGHT 15.7 cm

Condition: Amazingly undamaged throughout the centuries. Some expected age cracks and surface wear.
Provenance: European private collection.

Estimate EUR 25,000
Starting price EUR 12,500





13 | A RARE IVORY NETSUKES OF SHIRO

Unsigned
Japan, late 18th century, Edo period (1615-1868)

Published: Rutherford & Bandini (2013) Japanese Netsuke, no. 4.

Depicting Emma-o's attendant Shiro, who was sent to steal Daikoku's bag of rice, being attacked with a branch of holly by one of the lucky god's rats. Shiro is shown here in a cowering posture, biting into his folded arms in front of him, signifying his defeat. He has long hair, large horns and wears a tiger skin loincloth. The underside shows the very large, generously excavated himotoshi, and a gorgeous, rich honey-yellow patina.

LENGTH 4.7 cm

Condition: Very good condition, age cracks.
Provenance: British private collection.

Estimate EUR 6,000
Starting price EUR 3,000





14 | A RARE IVORY SEAL NETSUKE WITH AN ONI

Unsigned
Japan, late 18th century, Edo period (1615-1868)

The rectangular seal with a cut underside and key fret border design on the side, surmounted by a reclining and grim-looking oni. The ivory beautifully worn. Himotoshi through the side of the belly. Remnants of dried red seal paste underneath.

LENGTH 3 cm

Condition: Good condition with expected surface wear and age cracks.

Provenance: Ex-collection Jury Kolodotschko.

Estimate EUR 1,000

Starting price EUR 500



15 | A RARE IVORY ASHTRAY NETSUKE OF A TIGER

Unsigned
Japan, late 18th to early 19th century, Edo period (1615-1868)

The ashtray netsuke in the form of a crouching tiger and ready to pounce, its body compressed forming a compact composition and the underside generously hollowed out, showing signs of usage as an ashtray. The tiger's fur is finely incised and pleasingly worn, showing a warm, deep-yellow patina. The pupils are inlaid in gilt brass. A peg with an eyelet is inset to function as the cord attachment.

LENGTH 4.1 cm

Condition: Good, worn condition with few small age cracks. The himotoshi peg is likely a replacement.

Provenance: German private collection.

A quite unusual netsuke – Hasegawa Ikko comes to mind as a possible artist.

Estimate EUR 2,000

Starting price EUR 1,000



16 | AN OLD WOOD NETSUKE OF KIYOHIME

Unsigned
Japan, 18th century, Edo period (1615-1868)

An old, worn wood netsuke depicting the wrathful female demon Kiyohime holding a strand of her hair in one hand and a mallet in the other, her dragon-like body tightly wrapped around the bell of Dojo-ji. Her eyes are inlaid in horn. The wood bearing a very appealing chocolate-brown patina. Note the finely detailed carving to the bell. Himotoshi through the bell.

HEIGHT 5.5 cm

Condition: Good, age-related condition. Old restoration to the jaw. Tiny chip to the hem of the robe. The himotoshi worn from use.
Provenance: German private collection.

In the legend of Kiyohime, the priest Anchin fell in love with the once beautiful Kiyohime, but refrained from his passions, escaping from her which made Kiyohime transform into a dragon-like monster due to her rage. In her rage she belched a fire so great it not only melted the temple bell but also killed Anchin.

Estimate EUR 1,200
Starting price EUR 600



17 | AN OLD IVORY NETSUKE OF KIYOHIME

Unsigned
Japan, 18th century, Edo period (1615-1868)

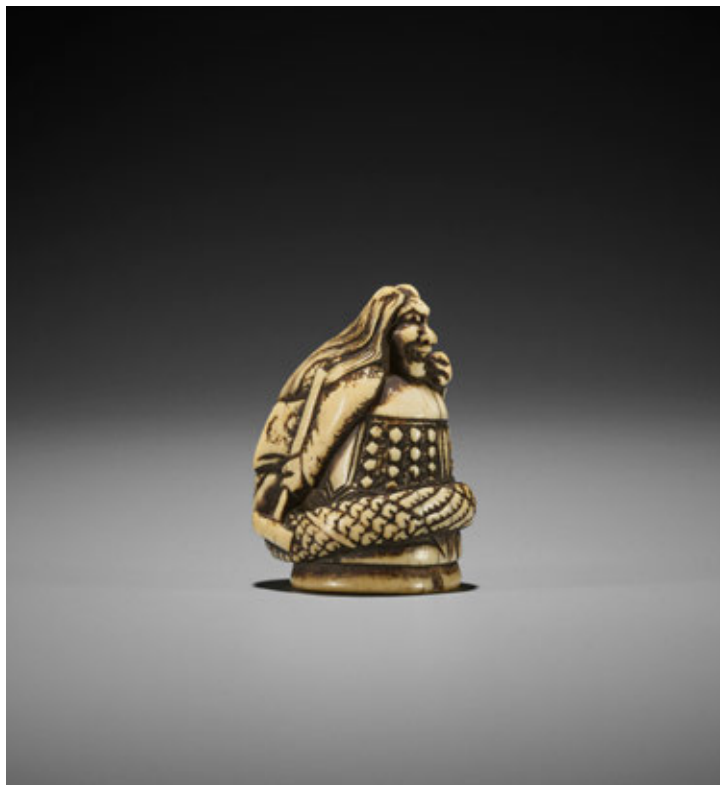
An old, worn ivory netsuke depicting the wrathful female demon Kiyohime holding a strand of her hair in one hand and a mallet in the other, her dragon-like body tightly wrapped around the bell of Dojo-ji. Her eyes are inlaid in dark horn. The ivory bearing a beautiful, lustrous patina. Himotoshi through the bell.

HEIGHT 4 cm

Condition: Good, age-related condition. One old, worn-down chip to the edge of the bell. Some age cracks and surface wear.
Provenance: Dutch private collection.

In the legend of Kiyohime, the priest Anchin fell in love with the once beautiful Kiyohime, but refrained from his passions, escaping from her which made Kiyohime transform into a dragon-like monster due to her rage. In her rage she belched a fire so great it not only melted the temple bell but also killed Anchin.

Estimate EUR 1,000
Starting price EUR 500



18 | **A POWERFUL WOOD NETSUKE
OF A COILED DRAGON**

Unsigned
Japan, late 18th to early 19th century, Edo period (1615-1868)

Of spherical temari-shaped form, carved in sukashi-bori (openwork) as a coiled dragon with fierce expression grasping a magic pearl (tama), its scales and the surrounding waves and clouds boldly incised, a large loose ball inside.

HEIGHT 3.7 cm, LENGTH 4 cm

Condition: Good condition with small worn-down chips and minor losses with associated old repairs, minor surface wear.
Provenance: German private collection.

The style of carving is somewhat reminiscent of early Tanba school works.

Estimate EUR 2,500
Starting price EUR 1,250



19 | A WOOD NETSUKE OF A SHISHI
ON A LARGE BALL

Unsigned
Japan, late 18th to early 19th century, Edo period (1615-1868)

The shishi standing on its hind legs with the front legs placed on a large and smooth ball in front, the details such as the flaming mane and tail, fur patterns, and claws superbly executed, the head quite expressive with the open mouth containing a loose ball and revealing sharp fangs, the eyes with dark inlaid pupils, and wide flaring nostrils. The ovoid ball with two asymmetrical himotoshi to one side.

HEIGHT 4.7 cm, LENGTH 5.3 cm

Condition: Very good condition with minor surface wear, few minuscule nicks.

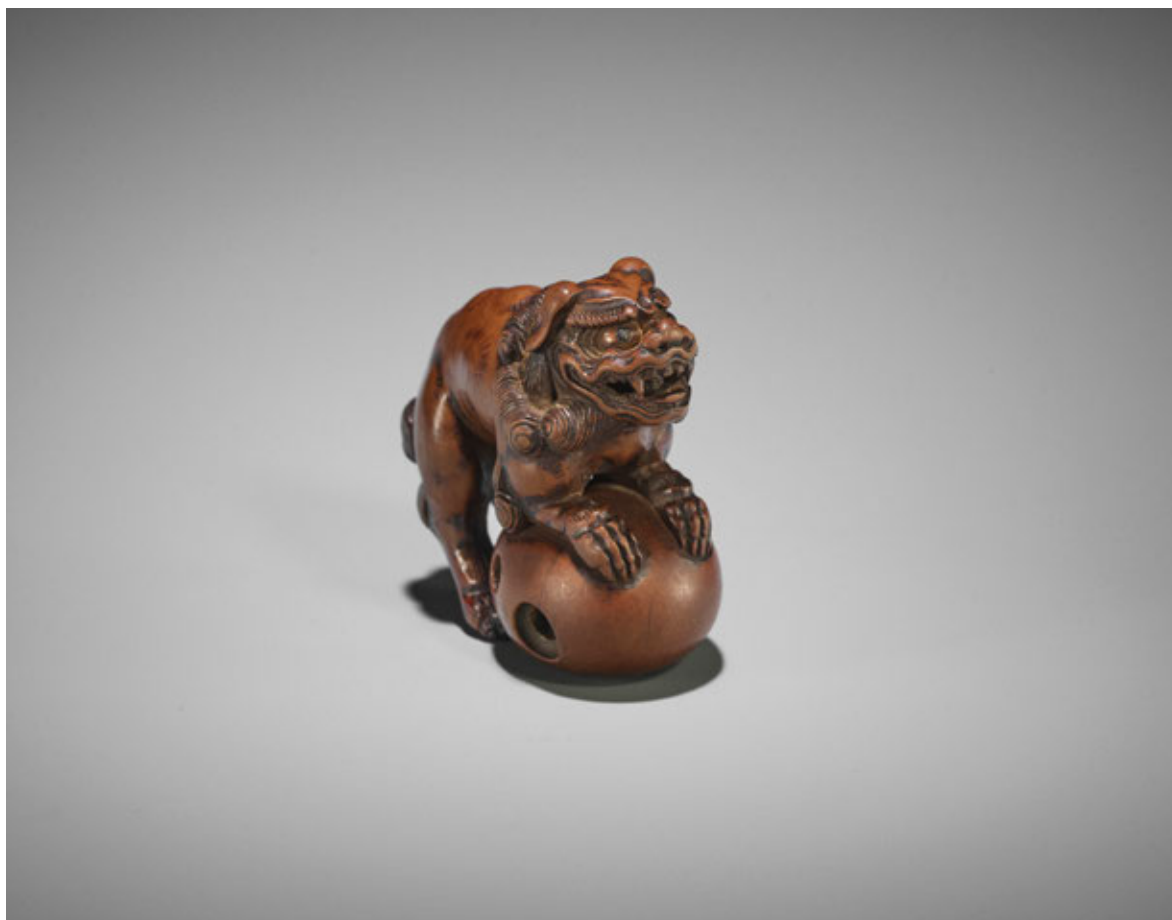
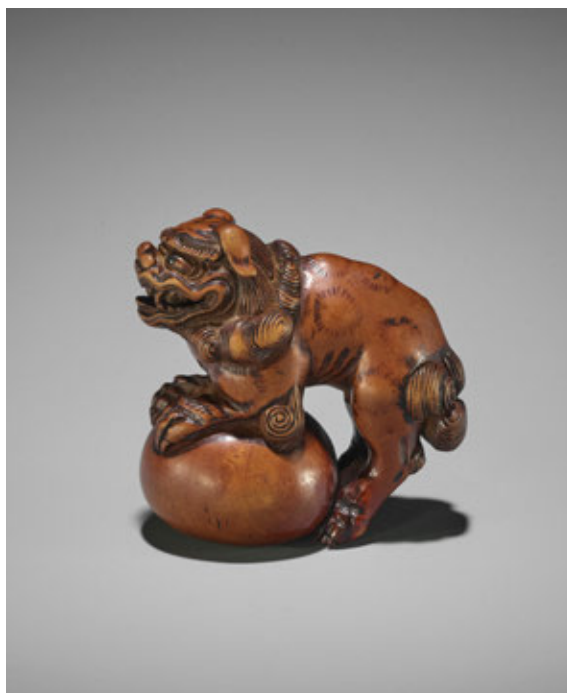
Provenance: European collection.

Auction comparison:

Compare with a related unsigned wood netsuke of a shishi, dated to the 18th century, at Bonhams, The Julius and Arlette Katchen Collection of Fine Netsuke Part III, 6 November 2018, London, lot 170 (sold for 5,625 GBP).

Estimate EUR 4,000

Starting price EUR 2,000





20 | **KAZUHIDE: A TALL WOOD NETSUKE
OF ASHINAGA AND TENAGA**

By Kazuhide, signed Kazuhide 一秀
Japan, late 18th to early 19th century, Edo period (1615-1868)

The two legendary symbiotic fishermen working together once again to fish an octopus out of the water. The long-legged Ashinaga is struggling to support Tenaga on his back with his short arms, while Tenaga reaches with his long arms after the struggling octopus entangled around the legs of Ashinaga. Very large himotoshi through the straw skirt in the back and signed within an oval reserve in boldly written characters KAZUHIDE. An expressive netsuke with a healthy dose of humor, the details finely worked.

HEIGHT 10.5 cm

Condition: Good condition. The right wrist with a tiny restored line.
Provenance: European collection.

Literature comparison:

Compare to another netsuke with the same signature and oval reserve, dated to 18th century, in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part A, p. 315.

Estimate EUR 2,500

Starting price EUR 1,250





21 | **A WOOD NETSUKE OF ASHINAGA
AND TENAGA FISHING**

Unsigned
Japan, late 18th to early 19th century, Edo period (1615-1868)

Depicting the two legendary yokai fishermen from Kyushu island, the long-legged Ashinaga supporting his long-armed colleague on his back as Tenaga reaches down to grab a small defenseless octopus, futilely writhing around his hand and arm, the two fishermen with dark inlaid pupils. Two asymmetrical himotoshi to the back.

HEIGHT 12 cm

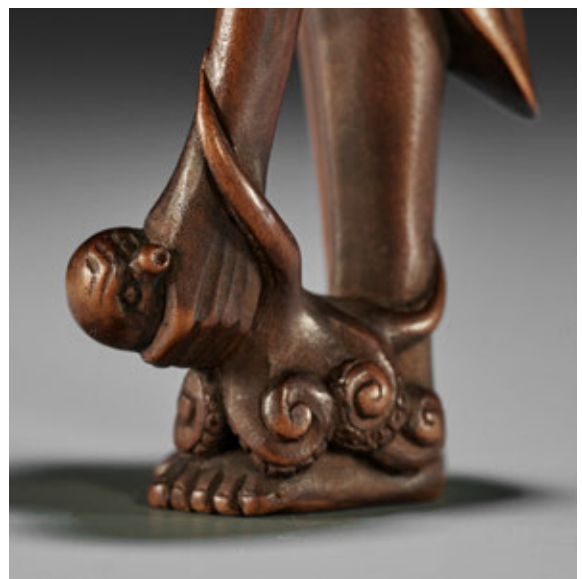
Condition: Very good condition with minor surface wear.
Provenance: European collection.

AUCTION COMPARISON

Compare a closely related netsuke at Bonhams, The Harriet Szechenyi Sale of Japanese Art, 8 November 2011, London, lot 91 (**sold for GBP 8,750**).



Estimate EUR 4,000
Starting price EUR 2,000





22 | A SUPERB AND TALL WOOD NETSUKE OF SHOKI

Unsigned
Japan, 18th century, Edo period (1615-1868)

A large, powerful, and boldly carved wood netsuke depicting the demon queller Shoki, grim-faced as usual, holding his ken-sword pointing downwards. He is wearing his typical headpiece and a loosely fitted robe adorned with finely incised geometrical patterns and with masterfully accentuated garment folds, his sleeves draping down to his waist, one of them forming one of the himotoshi, the other shaped as a large, pierced hole. The most striking feature is certainly the facial expression. Shoki is bellowing with rage, his mighty moan making his finely carved beard flow to the sides.

HEIGHT 10,6 cm

Condition: Both feet are likely restored. Some minor surface wear and tiny nicks to the edges. All as is to be expected from a tall figure of this age. Generally, in good condition.
Provenance: US private collection.

Estimate EUR 8,000
Starting price EUR 4,000



23 | A TALL IVORY NETSUKE OF A TARTAR ARCHER

Unsigned
Japan, late 18th century, Edo period (1615-1868)

Finely carved standing with the feet pointing in opposite directions, wearing an elaborately patterned robe with wavy collar, key-fret band, and cloud and wave designs, carrying a quiver of arrows on his back and holding a bow tightly to his side with his left hand, the right hand raised toward his shoulder, his head turned upward to the side, the face showing a fierce expression with large bulging eyes, inked pupils, a broad nose with flaring nostrils, and a wide-open mouth, two asymmetrical himotoshi to the back. The ivory bearing a fine patina.

HEIGHT 11 cm

Condition: Excellent condition with only minor surface wear and expected natural age cracks.

Provenance: German private collection.

The Tartars were a race of Mongolian nomads, occupying areas in Northern China. They tended to drive south in the winter and invaded China and Japan in the 13th century, finally founding the Yuan dynasty (1279-1368) in China under Kublai Khan, a grandson of Genghis Khan.

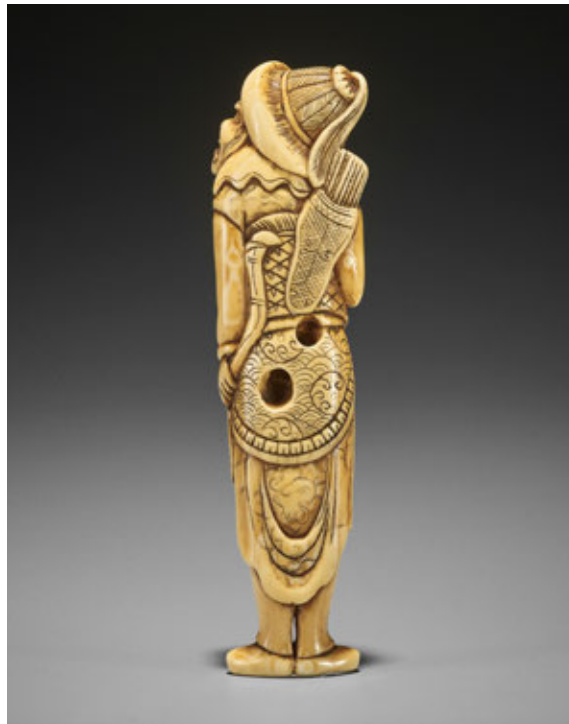
AUCTION COMPARISON

Compare with a closely related netsuke at Bonhams, Fine Japanese Art, 12 May 2016, lot 245 (**part lot**, sold for GBP 4,375).



Estimate EUR 2,000

Starting price EUR 1,000



24 | **A RARE AND TALL IVORY
NETSUKE OF A FOREIGNER**

Unsigned
Japan, 18th century, Edo period (1615-1868)

Of slightly flattened form, boldly carved as a foreigner of European origin, with characteristic hat, grotesque expression, and long beard, lifting his robe at the hem with one hand, the other caressing his finely carved long hair. The large eyes with inlaid pupils of dark horn. The himotoshi are formed by one smaller and larger hole, both generously excavated. An early and expressive netsuke with a lot of charm. Excellent patina, particularly to the reverse.

HEIGHT 11.2 cm

Condition: Very good condition with minor surface wear, natural age cracks, fine patina.

Provenance: Old Viennese private collection.

Estimate EUR 2,000

Starting price EUR 1,000





25 | A SUPERB IVORY NETSUKE OF A DUTCHMAN WITH DEER CARCASS

Unsigned
Japan, 18th century, Edo period (1615-1868)

An unusually expressive ivory netsuke of a Dutchman, boldly carved standing on one foot, the other leg slightly raised, jumping up with joy as he carries the carcass of a young deer over his back, the poor animal's tongue stretched out, the Dutchman's face with an exuberant look, the mouth wide open and revealing his tongue, the large bulging eyes inlaid with dark horn, as are the shirt buttons and hat finial, the back with two asymmetrical himotoshi.

HEIGHT 7.5 cm

Condition: Good condition with minor wear, natural age cracks, occasional light scratches, one of the (original) legs has been reattached.

Provenance: Old Viennese private collection.

According to Neil Davey, "There was probably a shortage of meat on Deshima, the Dutch settlement, hence the frequency of these models of Dutchmen carrying game" (Netsuke, 1974, p. 347)

Estimate EUR 4,000
Starting price EUR 2,000



26 | **AN EARLY IVORY NETSUKÉ
OF HOTEI AND
FUKUROKUJU**

Unsigned
Japan, early to mid-18th century,
Edo period (1615-1868)

Depicting the two lucky gods performing mimikaki, a gesture of affection. Hotei is kneeling behind a recumbent Fukurokuju, cleaning his ear with an earpick, while the latter rests his large, elongated head on an uchiwa fan. A charming and well-carved netsuke with a phenomenal and unctuous golden-yellow patina, turning into a caramel-brown in some areas. Asymmetrical and generously excavated himotoshi underneath.

LENGTH 5 cm

Condition: Good age-related condition with some wear to details and an old chip to the edge of Fukurokuju's robe.

Provenance: Ancient and important collection Albert Brockhaus (1855-1912), acquired from 'Levin' on 25 February 1906.



Portrait of Albert Brockhaus

Estimate EUR 3,000
Starting price EUR 1,500





**27 | AN IVORY
SHUNGA NETSUKE
OF OKAME HOLDING
A MUSHROOM**

Unsigned
Japan, c. 1800, Edo period
(1615-1868)

Published: Barbanson, Adrienne
(1961) *Fables in Ivory*, pp. 72-73.
Bandini, Rosemary (2014) *Japanese
Netsuke of the Collection of Teddy
Hahn*, no. 5.

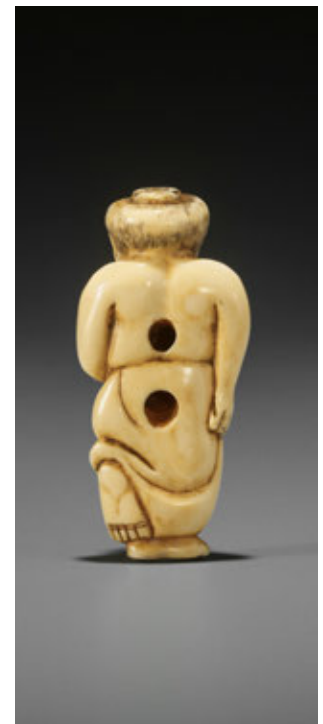
The Shinto goddess of mirth
standing bare-chested, one foot
playfully raised, holding up her
skirt and a mushroom, suggestively
smiling. Her hair is neatly incised
and tied up, resembling another
mushroom. The face is expressively
carved. Large himotoshi through
the back, the ivory bearing a
lustrous golden patina.

HEIGHT 5.8 cm

Condition: Excellent condition,
minor wear.

Provenance: Ex-collections Carlo
Monzino, Adrienne Barbanson and
Teddy Hahn.

Estimate EUR 3,000
Starting price EUR 1,500



28 | A RARE AND CHARMING IVORY NETSUKE OF A YOUNG SUMO WRESTLER

Unsigned
Japan, early 19th century, Edo period (1615-1868)

Published: Bandini, Rosemary (2006) *Tiny Titans. The Sumo Netsuke Collection of Karl-Ludwig Kley*, p. 61, no. 71. Rokusho, 6/2000, p. 16.

Carved as a young boy wearing a mawashi, the loincloth worn by rikishi (sumo wrestlers) during training or in competition, lifting it slightly with one hand, the other forming a fist, as he leans forward with a cheerful smile on his face, presumably about to enter the ring. Two large and symmetrical himotoshi, one to each cheek of the boy's buttocks.

HEIGHT 3.9 cm

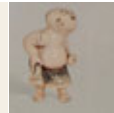


Condition: Good condition with minor surface wear, natural age cracks, and a fine honey-gold patina particularly to the back.

Provenance: Ex-collection Karl-Ludwig Kley.

LITERATURE COMPARISON

Compare to a very similar netsuke by Masanao of Kyoto in Bushell, Raymond (1975) *Netsuke Familiar and Unfamiliar*, p. 227, no. 760.



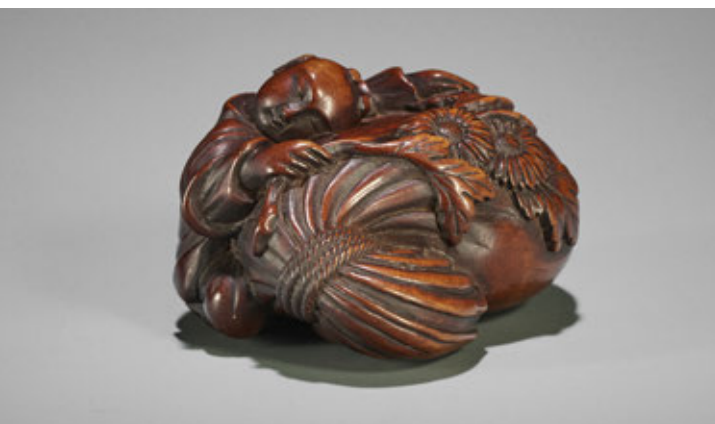
Estimate EUR 1,500

Starting price EUR 750

29 | AN EARLY WOOD NETSUKE OF A KARAKO WITH KIKU FLOWER AND TREASURE SACK

Unsigned
Japan, 18th century, Edo period (1615-1868)

The tactile, ideally shaped, and large wood netsuke depicting a Chinese boy sleeping and leaning against a large tied up bag, presumably Hotei's treasure sack. In his right hand he holds a finely carved, leafy kiku (chrysanthemum) flower, possibly identifying



the boy as Kikujido (the chrysanthemum boy). The boy's facial expression is serene, the folds of his robe and the sack are well-carved. The wood of a very good color with a fine patina, the asymmetrical himotoshi underneath are very large and generously excavated, indicative of an early piece.

LENGTH 5 cm

Condition: Excellent condition with minor associated surface wear, particularly in and around the himotoshi.

Provenance: Ex-collection Richard R. Silverman purchased from Jeffrey Moy, Chicago, in 1997. Richard R. Silverman (1932-2019) was a renowned Asian art collector with one of the largest private collections of netsuke outside of Japan. He lived in Tokyo between 1964 and 1979 and began to collect netsuke there in 1968. Since the 1970s, he wrote and lectured about netsuke and was an Asian art consultant for Christie's, Sotheby's, and Bonhams. His gift of 226 ceramic netsuke to the Toledo Museum of Art constitutes perhaps the largest public collection of these miniature clay sculptures in the world. After moving to California, Silverman became a member of the Far Eastern Art Council at the Los Angeles County Museum of Art in 1984. In 1993, he joined LACMA's Executive Board. He served on the board of directors for the International Society of Appraisers from 1986 to 1994 and served nine years as chair for the City of West Hollywood Fine Arts Commission. Richard Silverman was posthumously awarded the Order of the Rising Sun for his decades-long promotion of Japanese culture.

Estimate EUR 1,000

Starting price EUR 500



30 | **A WOOD NETSUKE OF A NAKED
MAN TYING HIS FUNDOSHI**

Unsigned
Japan, early 19th century, Edo period (1615-1868)

The naked man visibly struggling to tie his fundoshi, presumably after a bath, one hand holding it in place to the front and the other grabbing the other end to the back. The wood of an appealing color with a good patina. One leg is slightly lifted, yet the netsuke stands perfectly as the endpiece of the towel supports it. Natural himotoshi.

HEIGHT 7.5 cm

Condition: Excellent condition.

Provenance: US private collection. Purchased at Sotheby's, Fine Japanese Works of Art, 13 November 1985, London, lot 625.

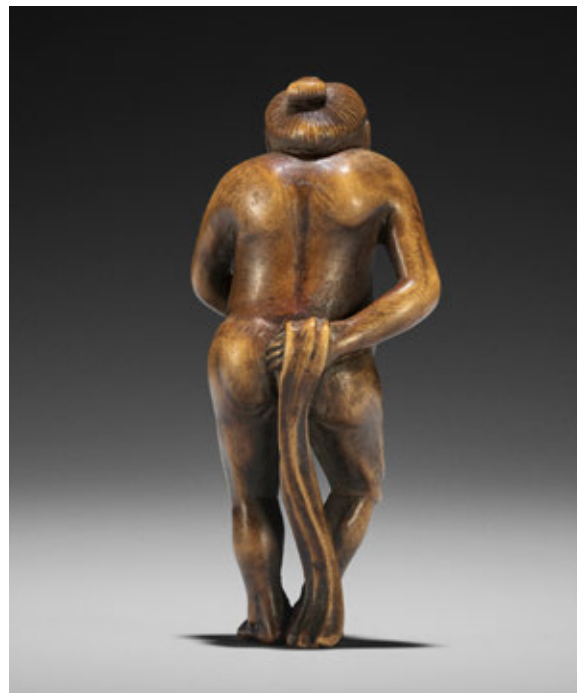
LITERATURE COMPARISON

This model is rather uncommon in wood, a related netsuke in ivory is in the Los Angeles County Museum of Art, formerly in the Bushell collection, accession no. 91.250.167.



Estimate EUR 1,500

Starting price EUR 750





**31 | A RARE DARK WOOD NETSUKE
OF A RONIN DRAWING HIS SWORD**

Unsigned
Japan, 18th century, Edo period (1615-1868)

Carved standing with the feet and legs together, the back slightly arched, bending forwards with the head, wearing the characteristic mino (straw cape), the muscles of his arms and legs powerfully sculpted, the vengeful warrior about to draw his sword, his face with a fierce, snarling, almost evil expression with intense eyes, furrowed brows, and a nasty smile. Two large asymmetrical himotoshi to the back.

HEIGHT 7.2 cm

Condition: Very good condition with minor surface wear.
Provenance: European collection.



The revenge of the forty-seven ronin is an 18th-century historical event in Japan in which a band of ronin (leaderless samurai) avenged the death of their master. The incident has since become legendary. The story tells of a group of samurai who were left leaderless after their daimyo (feudal lord) Asano Naganori was compelled to perform seppuku (ritual suicide) for assaulting a court official named Kira Yoshinaka, whose title was Kozuke no suke. After waiting and planning for a year, the ronin avenged their master's honor by killing Kira on the night of December 14th, in the year of 1702. They were then obliged to commit seppuku for the crime of murder. This true story was popularized in Japanese culture as emblematic of the loyalty, sacrifice, persistence, and honor that people should display in their daily lives. The present netsuke, however, appears to highlight some of the more nefarious motivations behind such a violent act.

Estimate EUR 5,000
Starting price EUR 2,500



32 | KIYOSHI: A LARGE EBONY NETSUKU OF GAMA SENNIN AND HIS TOAD

By Kiyoshi, signed Kiyoshi 精
Japan, 18th century, Edo period (1615-1868)

Published: Katchen (2010) Netsuke 7, vol. 2, p. 249, no. K942 (erroneously transcribed as Seibei)

The sennin kneeling and holding his toad in front of him with both hands. The sennin's facial features, hair, muscles, and emaciated rib cage are well-carved, as are the toad's features. Two large himotoshi to the back. Signed in seal form KIYOSHI to the side of the immortal's belly.

Condition: Good condition with minor wear, few minuscule nicks, and occasional light scratches.

Provenance: Ex-collection Julius and Arlette Katchen, Paris.

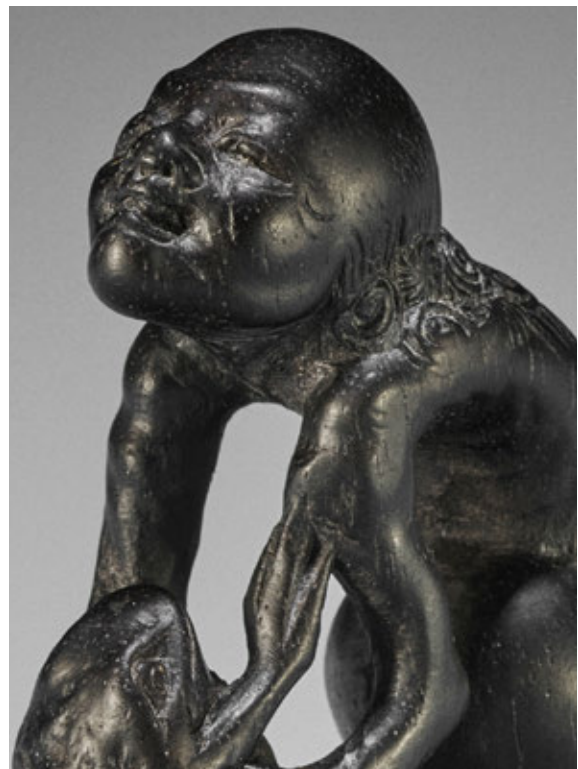
HEIGHT 6.6 cm

Literature comparison:

This rare maker is recorded on a netsuke of a carp in Bushell (1961) *The Netsuke Handbook* of Ueda Reikichi, p. 185, no. 191 and Lazarnick (1981) *Netsuke & Inro Artists, and How to Read Their Signatures*, vol. 1, p. 626, with a large illustration of his signature. The carp is now in the Los Angeles County Museum of Art, accession number M.91.250.34.

Estimate EUR 2,500

Starting price EUR 1,250



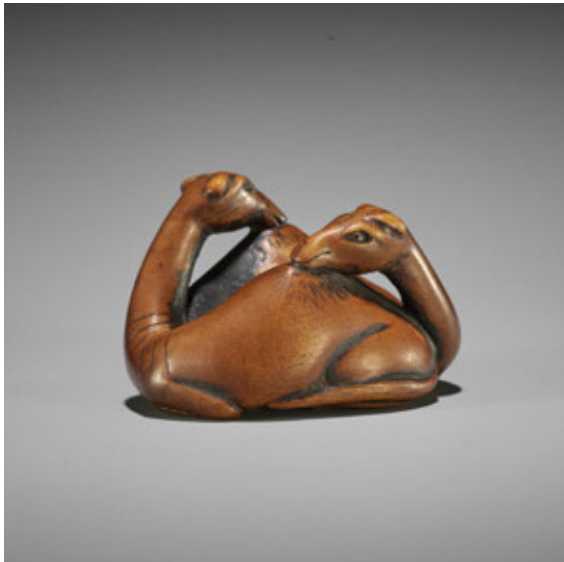


33 | **TAKETATSU: A VERY RARE
WOOD NETSUKE OF TWO CAMELS**

By Taketatsu, signed Taketatsu 孟辰
Japan, late 18th century, Edo period (1615-1868)

The two dromedaries finely carved side by side, their heads resting on each others' humps. The underside showing all eight legs in a well-executed composition, along with two himotoshi and the signature TAKETATSU.

LENGTH 4.2 cm, HEIGHT 2.7 cm



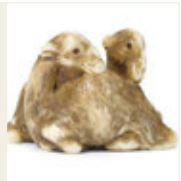
Condition: Very good condition with only minor surface wear.
Provenance: European collection.

The subject of two camels is a very rare one in netsuke art. Several other examples in wood are recorded (see **Literature comparison**), and likely all from the same hand, however they are all unsigned as opposed to the present netsuke.

During the Edo period (1615-1868), Dutch traders occasionally brought large and exotic animals as gifts for the shogun. Drawing on their Indian Ocean trading networks, these exotic animals included tigers, parrots, ostriches, elephants, and camels.

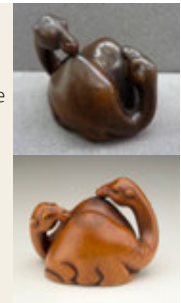
AUCTION COMPARISON

Compare a similar netsuke of two camels by Yoshitomo, dated to the early 19th century, but carved from ivory in a more naturalistic manner than the present netsuke, at Bonhams, Fine Japanese Art, 11 May 2010, London, lot 211 (**sold for GBP 7,200**).



LITERATURE COMPARISON

A closely related but unsigned netsuke is illustrated with a line drawing in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part B, p. 1020. A closely related but unsigned netsuke is in the collection of the British Museum, museum number 1945,1017.533, and two more, once in the collection of Raymond and Frances Bushell, are now in the collection of the Los Angeles County Museum of Art, nos. AC1998.249.2 and AC1998.249.19.



Estimate EUR 8,000
Starting price EUR 4,000





34 | **A GOOD IVORY
NETSUKE OF A FOX PRIEST
(HAKUZOSU)**

Unsigned
Japan, late 18th to early 19th century,
Edo period (1615-1868)

Depicting a kitsune (fox) disguised as a priest, almost completely enveloped in its robe, only the characteristic long face peeking out, and leaning on a cane, the hands certainly that of a human. The fox priest wears a hood in the shape of a veiny lotus leaf, and its body is unusually thick, especially when compared to the usually flattened examples of this type. Good himotoshi through the back. The ivory slightly worn with a natural and appealingly glossy patina.

HEIGHT 6.6 cm

Condition: Very good condition, nerve channels are visible at the top and bottom.

Provenance: German private collection, acquired in Japan c. 1980.

Hakuzosu is the name of a popular kitsune character who shapeshifted into a priest in the Kyogen play Tsurigitsune. Kitsune are creatures imbued with magical powers and are known to have the ability of shapeshifting. They are also believed to be animated by the devils.

Estimate EUR 2,000
Starting price EUR 1,000



35 | **A CHARMING SMALL
IVORY NETSUKE OF
CHOKARO'S HORSE
IN A GOURD**

Unsigned
Japan, late 18th century, Edo period
(1615-1868)

A charming old ivory netsuke showing Chokaro Sennin's horse emerging from a hyotan (double gourd), half of its well-carved body shown. Note the fine yellowish patina, with spots of amber color, and the large, asymmetrical, and generously excavated himotoshi underneath.

LENGTH 3 cm

Condition: Very good condition with old natural age cracks.

Provenance: German private collection, acquired in Japan c. 1980. Old, faded museum number on the underside.

Estimate EUR 800
Starting price EUR 400

36 | **AN OLD IVORY
NETSUKE OF A TURTLE
WITH YOUNG**

Unsigned
Japan, c. 1800, Edo period (1615-1868)

The adult turtle retreated inside its carapace, the young climbing up onto its back. The ivory of an appealing yellowish color with many age cracks. Large himotoshi underneath.

LENGTH 5.4 cm

Condition: Several natural age cracks. There is an added signature underneath. Generally, in good age-related condition.

Estimate EUR 600
Starting price EUR 300



KYOTO SCHOOL



37 | YOSHINAGA: AN IVORY NETSUKE OF GAMA SENNIN WITH A PEACH AND HIS THREE-LEGGED TOAD

By Yoshinaga, signed Yoshinaga 吉長
Japan, Kyoto, late 18th to early 19th century, Edo period
(1615-1868)

Of triangular section (sankaku), the sennin standing on one foot with the other raised, wearing a loose-fitting robe neatly incised with scrolling cloud designs and diapered hems, holding a peach in one hand and grasping one of his toad's three legs with the other, both with dark inlaid eyes. Two asymmetrical himotoshi generously excavated to the back, beside the signature YOSHINAGA within a rectangular reserve below the frog. Note the dynamic composition and compact form of this netsuke.

HEIGHT 6 cm

Condition: Excellent condition with only minor surface wear.
Provenance: German private collection.

AUCTION COMPARISON

Compare a closely related netsuke by Yoshinaga, dated to the 19th century, at Bonhams, Fine Japanese Works of Art, 22 March 2011, New York, lot 3016 (sold for USD 5,490).



LITERATURE COMPARISON

A closely related netsuke by Yoshinaga is illustrated with a line drawing in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part B, p. 989



Estimate EUR 1,200
Starting price EUR 600





38 | YOSHITOMO: AN IVORY NETSUKE OF TWO FROGS WRESTLING ON A LOTUS LEAF

By Yoshitomo, signed Yoshitomo 吉友
Japan, Kyoto, late 18th century, Edo period (1615-1868)

Published: Barry Davies Oriental Art (2002) Netsuke & Inro from European Collections, p. 16, no. 7

Two frogs locked in combat on a veiny and crumpled lotus leaf, their long legs straining to maintain grip on the slippery surface. Their markings are boldly stippled, and the large eyes are inlaid in dark-reddish horn. The ivory bearing a very good patina. The himotoshi formed by the stalk of the lotus leaf underneath and signed within a typical oval reserve YOSHITOMO.

LENGTH 6.4 cm

Condition: One leg restored. Otherwise good condition with few age cracks and a fine patina.

Provenance: Sotheby's, 19 June 2001, London, lot 27 (sold for 7,680 GBP). Purchased by Barry Davies Oriental Art.

AUCTION COMPARISON

A related netsuke by Yoshinaga was recently sold at Zucke, Fine Netsuke & Sagemono, 27 March 2020, Vienna, lot 28 (sold for 4,204.80 EUR).

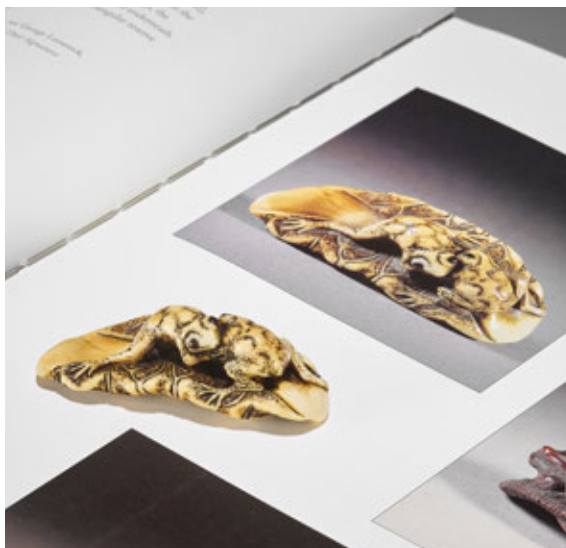


LITERATURE COMPARISON

Compare with a single frog on lotus by Yoshitomo in Davey, Neil K. (1974) Netsuke: A comprehensive study based on the M.T. Hindson Collection, p. 60, no. 146.



Estimate EUR 2,500
Starting price EUR 1,250





39 | **YOSHINAGA: A LARGE AND EXCEPTIONAL
IVORY NETSUKES OF A RECLINING
SARUMAWASHI WITH MONKEY**

By Yoshinaga, signed Yoshinaga 吉長
Japan, Kyoto, late 18th century, Edo period (1615-1868)

A larger than usual model, sprawling on the ground and leaning on one elbow, with his monkey seated on his sack. His kimono is incised with a typical check pattern, his surcoat with characteristic chrysanthemums, the jacket of his monkey with clouds. The underside is particularly attractive, with very delicately carved feet, distinctive of the master. The trainer's eyes are inlaid in dark horn. Two asymmetrical himotoshi to the underside, the larger one generously excavated, signed YOSHINAGA within an oval reserve to the underside of the sack.

LENGTH 7.5 cm

Condition: Very good condition with minor surface wear, natural age cracks.

Provenance: Nio Gallery, England (advertised in the INCS Journal, vol. 24, no. 2 (2004), p. 23), then in private Japanese and UK collections.

LITERATURE COMPARISON

A related ivory netsuke by the same carver is illustrated with a line drawing in Meinertzhagen / Lazarnick (1986) MCI, Part B, p. 990. The quality and size best compares to a similar netsuke by Yoshinaga in Sydney Moss Ltd. (1993) Zodiac Beasts and Distant Cousins: Japanese Netsuke for Connoisseurs, no. 10.



Estimate EUR 10,000
Starting price EUR 5,000





40 | YOSHITOMO: AN IVORY NETSUKE OF JUROJIN AND DEER

By Yoshitomo, signed Yoshitomo 吉友
Japan, Kyoto, late 18th to early 19th century, Edo period (1615-1868)

Jurojin is laughing jovially whilst leaning on a proudly reclining deer. Both pupils are inlaid at the corners, creating a comical effect, typical for the artist. Jurojin's robe is incised with floral patterns and the cord attachment runs through one of the deer's finely carved legs, which are neatly tucked underneath its body. Signed within an oval reserve YOSHITOMO.

LENGTH 4.3 cm

Condition: The ivory slightly worn, more so in the front than in the back.

Provenance: Ex-collection Jury Kolodotschko.

Jurojin is the lucky god of longevity, thus often accompanied by a deer, also a symbol of longevity.



LITERATURE COMPARISON

A very similar netsuke is illustrated with a line drawing in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part B, p. 996.



Estimate EUR 1,500

Starting price EUR 750

41 | OKAKOTO: AN IVORY NETSUKE OF HOTEI WITH KARAKO

By Okakoto, signed Okakoto 岡言
Japan, Kyoto, late 18th century, Edo period (1615-1868)



Smiling and facing ahead, supporting a small boy on his back, his loose robe belted at the waist, baring his chest and distended stomach, holding a fan in his left hand, the ears with long pendulous lobes, two asymmetrical himotoshi to the back, beside the signature OKAKOTO within a rectangular reserve.

HEIGHT 6.8 cm

Condition: Good condition, fine patina to back, attractively worn, the feet with old repairs (as is often the case with this type).

Provenance: German private collection, acquired at Van Ham, Asiatische Kunst, 9 June 2016, Cologne, lot 2332 (sold for EUR 1,226).

AUCTION COMPARISON

Compare to a related netsuke by Okanobu at Bonhams, The Bluetie H. Kirchhoff Collection of Netsuke and Sagemono, 16 September 2009, New York, lot 2003 (sold for 5,368 USD).



Estimate EUR 1,200

Starting price EUR 600





42 | **A POWERFUL KYOTO SCHOOL
IVORY NETSUKE OF SHOKI AND ONI**

Unsigned
Japan, Kyoto, late 18th century, Edo period (1615-1868)

The demon queller standing, stroking his beard inquisitively as he suspects the presence of a mischievous oni, which is hiding on his large hat. His sword is drawn and swiftly pointing downwards, ready to strike, his sleeve flowing upwards as a result. The ivory bearing a gorgeous honey-yellow patina, particularly in the back. Typical and large himotoshi. Unsigned but attributed to the Kyoto school, most likely from the circle of hands around Okatomo or Okakoto.

HEIGHT 7.5 cm

Condition: Very good condition with expected age cracks.

Provenance: Ex-collection Robert Sandfort, France (by repute).
Ex-collection Jury Kolodotschko, sold at Lempertz, 5 June 2015,
Cologne, lot 1052 (sold for 1,922 EUR).

AUCTION COMPARISON

Compare to a related ivory netsuke by Okakoto sold
at Christies, Japanese Art and Design, 12 May 2010,
London, lot 1 (sold for 10,625 GBP).



Estimate EUR 3,000
Starting price EUR 1,500



43 | **OKATOMO:
A RARE SHITAN
WOOD NETSUKE
OF A MONKEY**

By Yamaguchi Okatomo, signed
Okatomo 岡友
Japan, Kyoto, early 19th century,
Edo period (1615-1868)

The monkey seated and grasping a bowl with his two feet while turning the grindstone in the bowl with both hands, wearing a vest neatly incised with scrolling and floral designs to the back, the eyes double-inlaid with bone and dark horn, several 'natural' himotoshi between the monkey and grindstone, the underside of the bowl signed OKATOMO.

LENGTH 3.6 cm

Condition: Very good condition with only minor surface wear.

Provenance: French private collection, purchased at Hotel Drouot, 15 May 1991, lot 118.

Estimate EUR 2,000

Starting price EUR 1,000



44 | **A FINE KYOTO SCHOOL IVORY NETSUKE
OF A SMALL RAT ON A STRAW HAT**

Unsigned
Japan, Kyoto, 18th century to early 19th century, Edo period
(1615-1868)

The small rat with dark inlaid eyes emerging from a straw hat (kasa), having gnawed its way through from the underside with its tail and part of its body still visible, the straw, fur, and other details finely incised, the himotoshi to the underside cleverly incorporated into the design.

DIAMETER 4.5 cm, HEIGHT 1.5 cm

Condition: Excellent condition with a fine patina, attractively worn.
Provenance: German private collection.

Estimate EUR 1,500

Starting price EUR 750





45 | **OKATOMO: A FINE IVORY
NETSUKE OF A RAT WITH CANDLE**

By Yamaguchi Okatomo, signed Okatomo 岡友
Japan, Kyoto, early 19th century, Edo period (1615-1868)

A charming ivory netsuke of a rat holding a candle between its front paws, the wick inlaid in dark horn, and raising its left hind paw to scratch its ear. The fur is neatly incised and the very well-carved tail curls around underneath, functioning as the cord attachment. The large eyes are inlaid in lustrous black horn, giving life to the little rodent. The slightly worn ivory with a fine, glossy patina.

LENGTH 3.8 cm

Condition: Good condition. Some natural age cracks and a small chip to the right hind paw which grabs the tail.

Provenance: German private collection, acquired in Japan c. 1980.

Estimate EUR 4,000

Starting price EUR 2,000



46 | OKATORI: A SUPERB IVORY NETSUKU OF A RAT EATING A CANDLE

By Yamaguchi Okatori, signed Okatori 岡佳
Japan, Kyoto, early 19th century, Edo period (1615-1868)

Finely carved and stained, the rat crouching and gnawing at a candle held in its front paws, the wick and eyes inlaid with dark buffalo horn, the fur neatly incised, the tail curling to the underside and forming the himotoshi, the signature OKATORI to the back at the base of the tail within a rectangular reserve.

HEIGHT 2.6 cm, LENGTH 3.9 cm

Condition: Excellent condition with minor surface wear.

Provenance: Collection of Collingwood 'Cherry' Ingram (1880-1981), and thence by descent in the same family to the present owner. Cherry Ingram was a famous British ornithologist, plant collector, and gardener, who became renowned for his knowledge of Japanese cherry trees. He is the subject of a biography by Naoko Abe, published in 2019, titled 'Cherry' Ingram, The Englishman Who Saved Japan's Blossoms.



Collingwood 'Cherry' Ingram (1880-1981)

AUCTION COMPARISON

Compare a related netsuke by the same carver, depicting a rat nibbling at fruit, at Bonhams, The Julius and Arlette Katchen Collection of Fine Netsuke Part II, 10 May 2017, London, lot 48 (**sold for GBP 13,750**).



Estimate EUR 10,000

Starting price EUR 5,000







**47 | OKAKOTO: A SUPERB IVORY
NETSUKE OF TWO MONKEYS**

By Yamaguchi Okakoto, signed Okakoto 岡言
Japan, Kyoto, late 18th century, Edo period (1615-1868)

The two monkeys seated, one male and the other female, grooming themselves and each other, their fur finely incised and inked, their legs and feet well placed to the underside, forming many 'natural' himotoshi, their facial features neatly detailed, one of the legs with the signature OKAKOTO to the underside. Superb golden-brown patina.

LENGTH 4.4 cm

Condition: Very good condition with minor surface wear and natural age cracks.

Provenance: Ex-collection Karl-Ludwig Kley.

Okakoto was an important member of the Kyoto school, a pupil of Yamaguchi Okatomo, and teacher to Okatori.

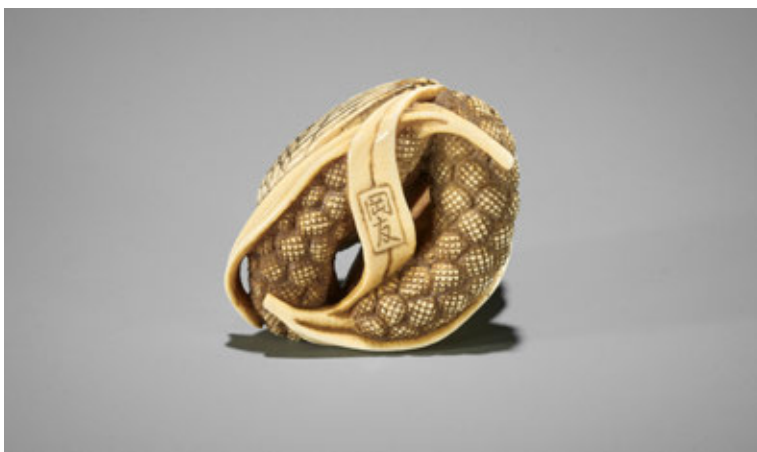
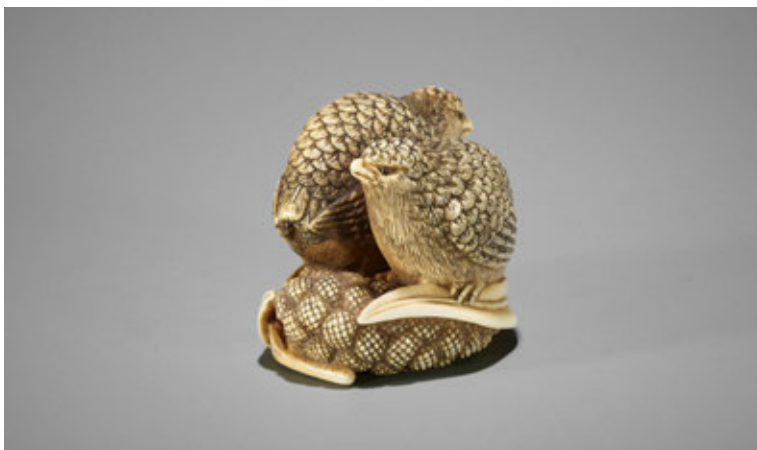
LITERATURE COMPARISON

A closely related netsuke by Okatori is illustrated in Davey, Neil K. (1974) *Netsuke: A comprehensive study based on the M.T. Hindson Collection*, p. 77, no. 203. The same netsuke is illustrated in Sydney Moss Ltd (1993) *Zodiac Beasts and Distant Cousins: Japanese Netsuke for Connoisseurs*, no. 23, and Sydney Moss Ltd (2004) *Outside the Box*, pp. 60-61, no. 28.



Estimate EUR 15,000
Starting price EUR 7,500





48 | **OKATOMO: AN IVORY
NETSUKE OF TWO QUAILS
ON MILLET**

By Yamaguchi Okatomo, signed Okatomo
岡友
Japan, Kyoto, early 19th century, Edo period
(1615-1868)

A classic model by Okatomo depicting two quails, side by side and facing in different directions, perched on two large heads of leafy millet, one of the leaves forming the himotoshi underneath and housing the signature OKATOMO. Both birds with neatly incised plumage and minutely inlaid eyes of dark horn.

LENGTH 4.1 cm

Condition: Excellent condition.

Provenance: Ex-collection Adrienne Barbanson, purchased in Kyoto in 1956 and sold at Bonhams, Fine Netsuke from the Adrienne Barbanson Collection, 13 May 2013, London, lot 30 (sold for 7,250 GBP).

Estimate EUR 3,000

Starting price EUR 1,500



49 | **A SUPERB WOOD NETSUKE
OF A COCKEREL AND HEN**

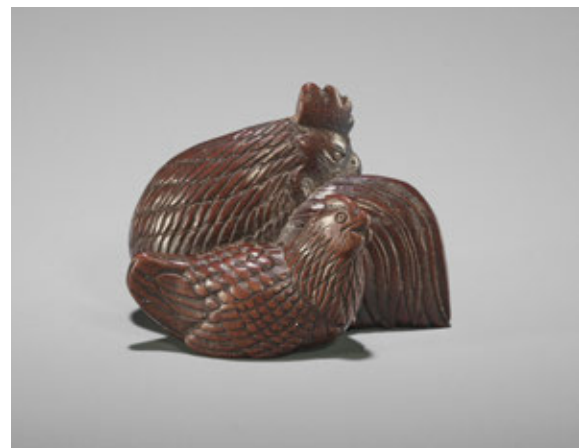
Unsigned
Japan, possibly Kyoto, late 18th century, Edo period (1615-1868)

The rooster and hen resting side by side, the large and proud male with long tail feathers (onagadori) preening itself, the plumage of both very well carved. The underside shows the equally well-carved feet and the large, generously excavated himotoshi through the underside of the rooster. The wood of a very good color and bearing a fine, natural patina.

LENGTH 4.4 cm

Condition: Very good condition, one small worn-down and old chip to the crest of the rooster.

Provenance: German private collection, acquired in Japan c. 1980.

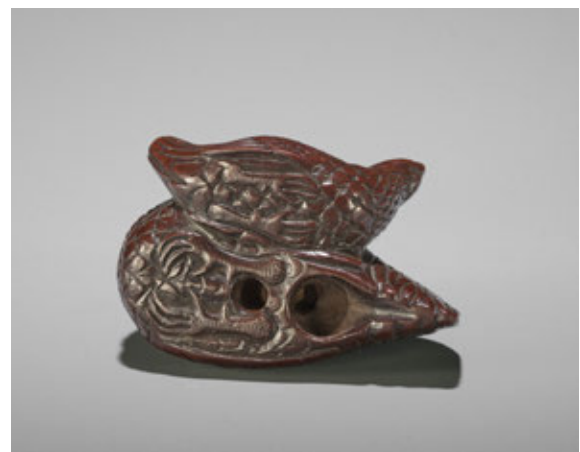


AUCTION COMPARISON

The netsuke is somewhat reminiscent of a fine example of a rooster and hen by Masanao of Kyoto, sold at The Harriet Szechenyi Sale of Japanese Art, 8 November 2011, London, lot 174 (sold for 28,750 GBP).



Estimate EUR 2,500
Starting price EUR 1,250





50 | RISUKE GARAKU: AN IVORY NETSUKE OF AN OX AND HERDBOY

By Risuke Garaku I, signed Tomotada 友忠
Japan, Osaka, late 18th century, Edo period (1615-1868)

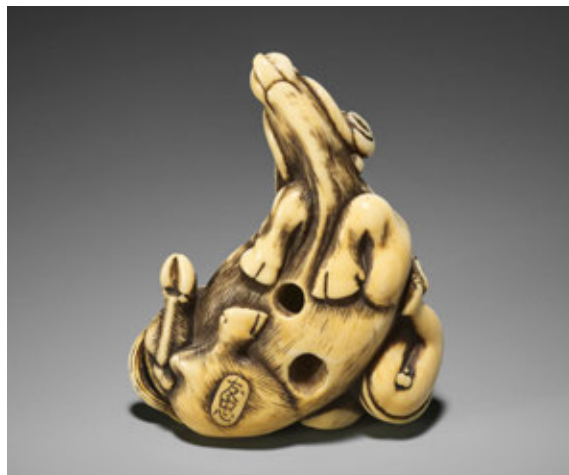
The decidedly male boy wearing nothing but a jacket, nestled up close to the ox with his face pressed against the animal's body and pulling on the rope halter with all his weight trying to get the bulky animal to move. The unimpressed ox simply licks his muzzle as a rather amusing response. The eyes are inlaid in dark horn and the fur is finely incised and appealingly worn. The legs are neatly tucked under the body, forming a compact composition. The himotoshi are large and exceptionally deeply hollowed. Signed within the typical oval reserve associated with Garaku – TOMOTADA.

LENGTH 6.3 cm

Condition: Very good condition with associated and typical surface wear including some natural age cracks.

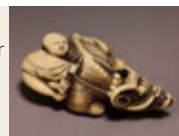
Provenance: British private collection, acquired from Sydney Moss Ltd.

Risuke Garaku of Osaka, one of the few artists mentioned in the Soken Kisho, was a bold and powerful carver active during the end of the 18th century. Some of his designs, like the present netsuke, show direct influence from the Kyoto school. The signature Tomotada on this Garaku piece is likely done out of respect for the master.



LITERATURE COMPARISON

This is a mirror image of a marginally smaller ox and herdboy by Garaku illustrated in Sydney Moss Ltd. (2008) *Such Stuff Dreams are Made on*, pp. 54-55, no. 19.



Estimate EUR 10,000
Starting price EUR 5,000



51 | TOMOTADA: AN IVORY NETSUKE OF A RECUMBENT OX

Signed Tomotada 友忠
Japan, Kyoto, late 18th century, Edo period (1615-1868)

A fine and powerfully crafted ivory netsuke of a recumbent ox with its head turned to the right, the eyes carefully inlaid in dark horn giving life to the expression. The bulky animal has a powerfully ridged spine and thick, curved horns. A rope halter passes through the nose ring, over the horns and up around over its back, pleasingly worn at the highest points. The underside shows a gorgeous deep yellow-honey patina, smooth to the touch and appealingly glossy. Generously excavated and asymmetrical himotoshi on the underside, in-between the signature in a rectangular reserve TOMOTADA.

LENGTH 5.8 cm

Condition: Several natural age cracks. A section of the left ear and the tail is restored.

Provenance: German private collection, acquired in Japan c. 1980.

AUCTION COMPARISON

Compare to a netsuke signed Tomotada, described as carved from sperm whale tooth, showing very similar age cracks and an almost identical underside, was sold at Van Ham, Asian Art, 3 December 2015, Cologne, lot 2320 (sold for 10,320 EUR).



Estimate EUR 4,000
Starting price EUR 2,000



52 | TOMOTADA: A FINE IVORY NETSUKU OF A WOLF WITH HAUNCH OF VENISON

By Tomotada, signed Tomotada 友忠
Japan, Kyoto, late 18th century, Edo period (1615-1868)

Carved as an emaciated wolf seated snarling as he traps the haunch of a deer beneath his paw, the fur rendered with finely etched lines and stained dark, the eyes inlaid in dark horn, the signature TOMOTADA finely incised within a rectangular reserve to the underside of one of the hind paws.

HEIGHT 3.5 cm, LENGTH 4.6 cm

Condition: Very good condition with minor surface wear; natural age cracks.

Provenance: German private collection.

AUCTION COMPARISON

Compare a closely related ivory netsuke by Tomotada, of slightly larger size, at Christie's, Japanese and Korean Art, 16 September 2003, New York, lot 247 (**sold for USD 9,560**), and a related netsuke by Tomotada of a wolf with a clam at Bonhams, Fine Japanese Art, 17 May 2018, London, lot 92 (**sold for GBP 9,000**).



LITERATURE COMPARISON

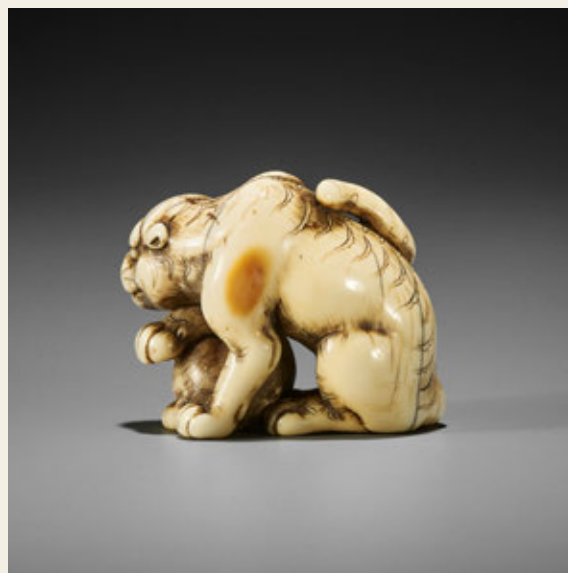
A closely related netsuke by Tomotada is in the collection of the Metropolitan Museum of Art, accession number 29.100.918, and another is illustrated with a line drawing in Meinertzhagen / Lazarnick (1986) MCI, Part B, p. 917.



Estimate EUR 12,000
Starting price EUR 6,000







53 | TOMOTADA: AN EXCEPTIONAL IVORY NETSUKES OF A TIGRESS AND CUB

By Izumiya Tomotada, signed Tomotada 友忠
Japan, Kyoto, late 18th century, Edo period (1615-1868)

A powerful and superb carving. The adult tigress with dark horn-inlaid eyes resting her right foreleg on her cub as it licks one of its hind paws, her tail elegantly curved over her arched back, the fur, muscles, and spine finely inked and incised. Many natural himotoshi due to the openwork nature of the netsuke, one of the tigress' hind paws incised with the signature TOMOTADA within a faint rectangular reserve.

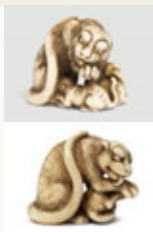
HEIGHT 3.8 cm, LENGTH 4.6 cm

Condition: Very good condition with minor surface wear, natural age cracks, the ivory attractively worn with a fine patina.

Provenance: Australian private collection (with a valid CITES export license), acquired from Rosemary Bandini.

AUCTION COMPARISON

Compare a related netsuke depicting a tiger and two cubs by the same carver at Christie's, Art of Japan, 8 December 2016, London, lot 3 (sold for GBP 42,500). Compare also with a closely related netsuke by the same carver at Bonhams, The Harriet Szechenyi Sale of Japanese Art, 8 November 2011, London, lot 126 (sold for GBP 27,500).



Literature comparison: A closely related ivory netsuke by the same carver is illustrated with a line drawing in Meinertzhagen / Lazarnick (1986) MCI, Part B, p. 918, and another is illustrated in Neil Davey (1974) Netsuke, p. 67, no. 172. Two further examples are illustrated in Barry Davies Oriental Art (1990) Netsuke Classics, nos. 23 and 24. For other examples, see Hurtig, Bernard (1973) Masterpieces of Netsuke Art: One Thousand Favorites of Leading Collectors, p. 58, no. 163, and Nihon Netsuke Kenkyukai ed. (2005) Netsuke: Condensed Culture of Edo, p. 27, no. 16.

Estimate EUR 40,000
Starting price EUR 20,000



**54 | RANICHI: A FINE IVORY
NETSUKE OF A TIGER
WITH YOUNG**

By Ranichi, signed Ranichi 蘭一
Japan, Kyoto, late 18th to early 19th century,
Edo period (1615-1868)

A finely carved ivory netsuke, very similar to no. 55 by Hakuryu, depicting a tiger protectively placing a paw on its young, looking backwards and snarling. The eyes of both are inlaid in pale translucent horn with the pupils placed wide apart. The fur is neatly incised, attractively worn, and both tails are swinging dynamically along the adult tiger's back. Note also the powerfully carved shoulder bones. Signed within an elliptical reserve RANICHI – a pupil of Hogen Rantei and evidently close to Unsho Hakuryu I. The ivory bearing a very fine patina.

LENGTH 3.5 cm

Condition: Very good condition with a stunning patina and some expected natural age cracks.

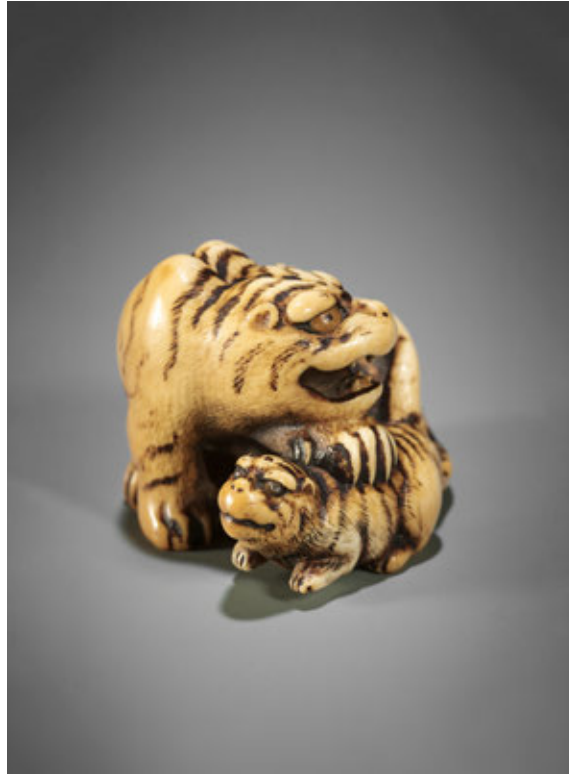
Provenance: French private collection.

Estimate EUR 4,000

Starting price EUR 2,000







55 | HAKURYU I: A SUPERB IVORY NETSUKE OF A TIGER AND CUB

By Unsho Hakuryu I, signed Hakuryu 白龍
Japan, Kyoto, early 19th century, Edo period (1615-1868)

Finely carved, the adult resting one large paw protectively over its cub and baring its very sharp teeth with the mouth wide open. The stripes are stained black, appearing like running black paint somewhat similar to the Otoman tiger's fur coats, and the eyes are inlaid in buffalo horn, those of the adult double inlays in pale and dark horn. The eye pupils are placed typically wide apart, resulting in the idiosyncratic 'crazed' expression. Natural himotoshi and the underside with the signature HAKURYU within an oval reserve. The ivory bearing a stunning color with a fine orange-yellow patina.

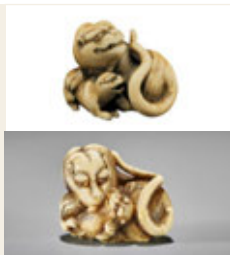
LENGTH 3.7 cm, HEIGHT 3 cm

Condition: Very good condition with minor surface wear, some loss to staining, attractively worn with a fine honey-gold patina.

Provenance: Elly Nordskog Collection, sold by Sydney Moss Ltd., then Australian private collection (with a valid CITES import license).

AUCTION COMPARISON

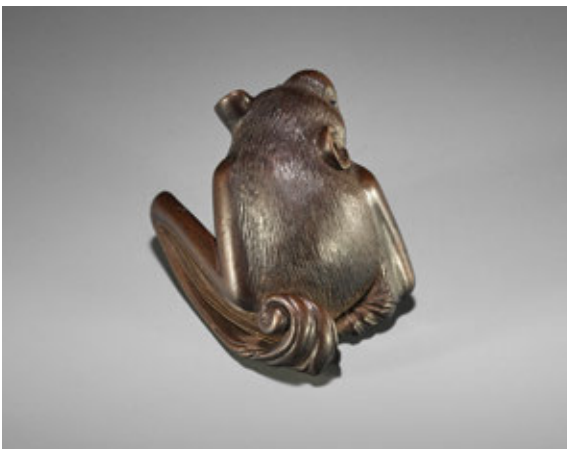
Compare a closely related ivory netsuke by the same artist at Sotheby's, Japanese and Korean Works of Art, 14 July 2005, London, lot 1090 (**sold for 11,040 GBP**). Also compare to a similar netsuke recently sold at Zucke, Fine Netsuke & Sagemono, 27 March 2020, Vienna, lot 47 (**sold for 15,990 EUR**).



Literature comparison: A closely related ivory netsuke by the same carver is illustrated with a line drawing in Meinertzhagen / Lazarnick (1986) MCI, Part A, p. 120.

Estimate EUR 10,000
Starting price EUR 5,000





56 | HORAKU: A FINE WOOD NETSUKE OF A SEATED BAT

By Horaku, signed Horaku 宝乐
Japan, Kyoto, early 19th century, Edo period (1615-1868)

Finely carved as a seated bat resting on its large, naturalistically chiseled wings, one folded and hidden underneath its body and the other folded beside its body and forming a pleasing curl at the end. The fur is minutely incised with immaculate precision and the facial expression is amusingly whimsical with tiny inlaid eyes of lustrous dark horn. Large, generously excavated himotoshi through the underside and signature within a typical recessed reserve HORAKU.

LENGTH 3.5 cm

Condition: Good condition, tiny chip inside one ear and one inlaid eye is a later replacement.

Provenance: British private collection.

Horaku carved a great number of bats, each one different, however each also immediately recognizable as a Horaku bat and each arguably better than any other netsukeshi's bat. Some are depicted with one or multiple young, and most singular bats are shown with their wings 'hanging' together. This bat, with its whimsical expression looking upwards, is quite unusual as it appears to use its wings as a cushion.

AUCTION COMPARISON

For a related netsuke by Horaku depicting a bat with young, see Bonhams, The Harriet Szechenyi Sale of Japanese Art, 8 November 2011, London, lot 205 (sold for 7,500 GBP).



Estimate EUR 4,000

Starting price EUR 2,000





57 | A POWERFUL AND RARE WOOD NETSUKE OF A COILED DRAGON, ATTRIBUTED TO MITSU HARU

Attributed to Mitsuharu, unsigned
Japan, Kyoto, late 18th century, Edo period (1615-1868)

Boldly carved as a powerful and fierce one-horned dragon with dark inlaid pupils atop an openworked base in the form of scrolling clouds, which along with further openwork (sukashibori) elements form the many 'natural' himotoshi. The wood netsuke of a good size and forming an ideally shaped, compact composition.

LENGTH 4.3 cm, HEIGHT 3.4 cm

Condition: Excellent condition with only minor surface wear.
Provenance: British private collection.

As with no. 58, the netsuke displays all the signature traits of Mitsuharu. The dragon has inlaid eyes of dark horn, an upturned snout as it ferociously snarls, and typically carved upwards pointing flames emanating from its body.

HEIGHT 3.2 cm, Length 4.3 cm

Condition: Very good, undamaged condition with minor associated surface wear.
Provenance: British collection.

LITERATURE COMPARISON

There does not appear to be any netsuke of dragons which are in fact signed Mitsuharu, however a number can be confidently attributed to the artist. See for example two dragons (one in wood) in the International Netsuke Society Journal (Spring 2019), Vol. 39, no.1, p. 20, nos. 25-26.



Estimate EUR 2,500
Starting price EUR 1,250

58 | **A POWERFUL IVORY NETSUKE OF
A DRAGON, ATTRIBUTED TO MITSU HARU**

Attributed to Mitsu haru, unsigned
Japan, Kyoto, late 18th century, Edo period (1615-1868)

Displaying all the signature traits of Mitsu haru and depicting a two-horned coiled dragon on an upturned alms bowl with dense clouds carved on the surface in high relief. The dragon has inlaid eyes of dark horn, an upturned snout as it ferociously snarls, and typically carved flames emanating from its body. The underside is generously excavated so that the netsuke could also be used as an ashtray. Natural himotoshi.

LENGTH 3.3 cm

Condition: Very good, undamaged condition with some natural age cracks and fine, yellowish patina.

Provenance: Ex-collection Jury Kolodotschko.

LITERATURE COMPARISON

There does not appear to be any netsuke of dragons which are in fact signed Mitsu haru, however a number can be confidently attributed to the artist. See for example two dragons in International Netsuke Society Journal (Spring 2019) Vol. 39, no.1, p. 20, nos. 25-26.



Estimate EUR 2,000

Starting price EUR 1,000



59 | **A FINE WALRUS TOOTH MANJU
NETSUKE OF A COILED DRAGON**

Unsigned
Japan, first half of 19th century, Edo period (1615-1868)

Finely carved as a coiled dragon, partially executed in sukashi-bori (openwork), its twisted body forming an ideally shaped netsuke. The two-horned dragon has inlaid eyes of dark horn and minutely incised scales, as well as flames emanating from its body. The surface with a lustrous, glossy patina. Natural himotoshi.

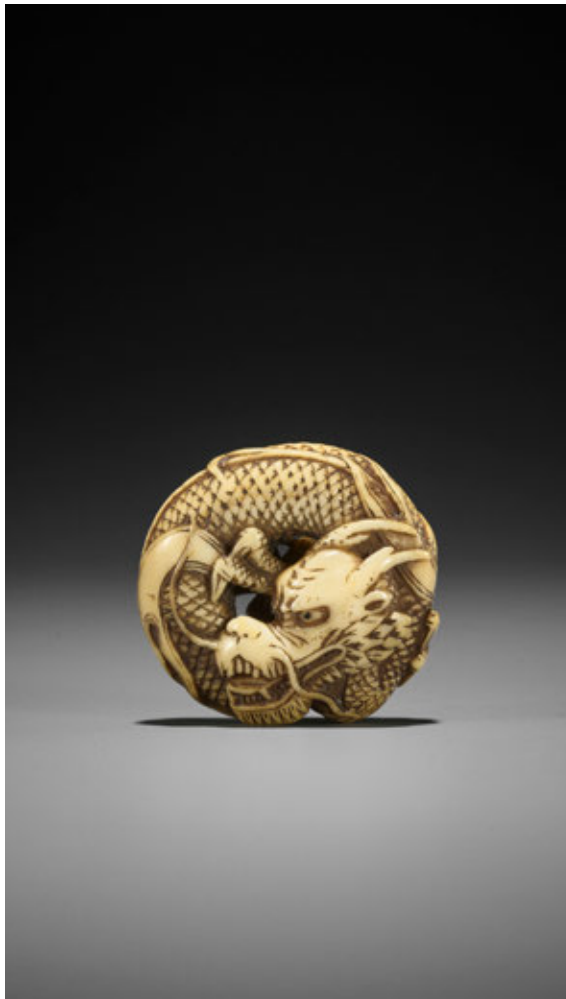
LENGTH 3.7 cm

Condition: Superb condition, stunning patina, expected surface wear.

Provenance: Ex-collection Jury Kolodotschko, purchased at Kunsthandel Klefisch, Cologne, Auction 89, 27 September 2008, lot 11.

Estimate EUR 1,200

Starting price EUR 600





60 | AN IVORY NETSUKE OF A DOG WITH BALL, ATTRIBUTED TO MITSU HARU

Attributed to Mitsuharu, unsigned
Japan, Kyoto, late 18th century, Edo period (1615-1868)

A dynamically crafted ivory netsuke of a male dog wearing a large collar, twisting its body and turning its head backwards with an upturned snout. The expression is quite whimsical with minutely inlaid eyes of lustrous dark horn. It holds a large smooth ball between its front paws and has a short curling tail. The fur is neatly incised and inked, heavily worn from generations of handling. The ivory bearing a fine yellowish patina. Natural himotoshi.

HEIGHT 4.4 cm

Condition: Good condition, the inked details worn, some natural age cracks.

Provenance: European collection.



AUCTION COMPARISON

Compare with a related ivory netsuke of a bitch with pup, signed Mitsuharu, sold at Bonhams, The Julius and Arlette Katchen Collection of Fine Netsuke Part I, 8 November 2016, London, lot 113 (sold for 9,375 GBP).



Literature comparison:

See a discussion of the artist and his netsuke of dogs see INSJ, vol. 39, no. 1, pp. 14.-15. Three typical traits are noted: a dynamically twisted neck, rubbery legs and very particular eyes. These characteristics are all present in this netsuke, note also the two slits carved at the edges of the eyes and the small pupils.

Estimate EUR 4,000

Starting price EUR 2,000

61 | **A RARE NARWHAL TUSK NETSUKE OF A
BAYING KIRIN, ATTRIBUTED TO GARAKU**

Unsigned
Japan, Kyoto or Osaka, second half of 18th century, Edo period
(1615-1868)

Finely and powerfully carved as a kirin, pupils inlaid in dark horn, the body and neck turned backwards, the head and snout turned upwards and letting out a hearty roar. The flaming, bushy tail curls upwards and touches the kirin on the chin. The fatty tissue on the mythical animal's haunches and the scales covering the body are neatly detailed. Asymmetrical himotoshi through the side and underside. The oban-shaped reserve to one of the hind legs is an invention of Garaku. Raymond Bushell writes, "Garaku preserved a section of the spirally grooved bark in the shape of an oban (gold coin) on which he carved his signature – an innovation – [...] The signed oban-shaped reserve in narwhal is distinctively the work of Garaku of the Soken Kisho. Unsigned narwhal netsuke with this characteristic oban-shaped reserve, and otherwise consistent, may be attributed to Garaku with the utmost confidence." (Collector's Netsuke, 1971, p. 44).

HEIGHT 5 cm

Condition: Excellent condition with only minor surface wear and some tiny age cracks.
Provenance: European collection.

AUCTION COMPARISON

Compare a related netsuke by Mitsuharu at Van Ham, Asiatische Kunst, 12 June 2019, Cologne, lot 2233 (sold for EUR 25,800).



LITERATURE COMPARISON

A related narwhal tusk netsuke attributed to Garaku I or II and depicting a herdboys and ox, with the same unsigned oban-shaped reserve as on the present netsuke, is illustrated in Moss (2008) Such Stuff As Dreams Are Made On, p. 56-57, no. 20.



Estimate EUR 6,000

Starting price EUR 3,000





62 | GECHU: AN IVORY NETSUKES OF A SHISHI WITH BALL

Signed Gechu 牙虫
Japan, Kyoto or Osaka, late 18th to early 19th century, Edo period (1615-1868)

Carved seated, with dark inlaid pupils, the flaming tail and mane finely incised and the muscles and spine neatly detailed, its head turned to the left with a loose ball in its open mouth as it protects a large smooth ball beneath its forepaws. Many 'natural' himotoshi between the limbs or tail and the ball, one hind paw signed GECHU to the underside. The ivory of a very appealing color with a fine patina.



HEIGHT 4.8 cm

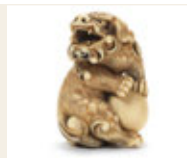
Condition: Very good condition with minor surface wear, occasional light scratches, small natural age cracks, and one plugged nerve channel.

Provenance: German private collection, acquired from Bonhams, Fine Japanese Art, 11 May 2017, London, lot 30 (sold for GBP 2,500).

Gechu is a somewhat enigmatic carver of netsuke, in that little is known of him, including his residence. For many years he has been thought to have lived in Osaka, mainly based upon the similarity of his work to that of Risuke Garaku of that city. Recently it has been suggested by Alain Ducros that he may well have been domiciled in Satsuma Province on the island of Kyushu (Alain Ducros, *Satsuma Ivory Netsuke*, INSJ, Vol. 36, no. 2, Summer 2016, pp. 20-29). The present netsuke also shows affinities with Shishi carved by Mitsuharu (see [Auction comparison](#)).

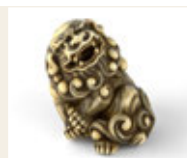
AUCTION COMPARISON

Compare with a related ivory netsuke of a shishi by Mitsuharu, dated to the early 19th century, at Bonhams, Fine Japanese Art, 10 November 2011, London, lot 56 (sold for GBP 8,750).



LITERATURE COMPARISON

A related ivory netsuke of a shishi by Gechu, dated to the 18th century, is in the collection of the Los Angeles County Museum of Art, accession number AC1998.249.136.



Estimate EUR 2,000
Starting price EUR 1,000

63 | **A POWERFUL IVORY NETSUKE
OF A RECLINING SHISHI**

Unsigned
Japan, Kyoto, second half of 18th century, Edo period (1615-1868)

Published: Bandini, Rosemary (2001) *Expressions of Style, Netsuke as Art*, Scholten Japanese Art, New York, pp. 76-77, no. 99.

The shishi lying on its side in a curled-up position, its right hind paw scratching behind its ear. The Buddhist lion has a powerfully carved bushy tail and a mane of straight hair, neatly parted in tresses over its shoulders. The spine and ribs are very well defined, and the large eyes are inlaid in dark horn, almost crossed in concentration, resulting in a quite amusing expression. The ivory bearing a very good color and a stunning patina. One large himotoshi through the underside, the other one cleverly 'hidden' away underneath the body.

HEIGHT 4.5 cm, LENGTH 4.4 cm

Condition: Excellent condition with natural age cracks.
Provenance: European collection.

AUCTION COMPARISON

Compare to a similar but restored ivory netsuke, recently sold at Lempertz, Asian Art, 27 June 2020, Cologne, lot 319 (sold for 4,250 EUR).



Estimate EUR 4,000
Starting price EUR 2,000





OSAKA SCHOOL



64 | **AN EXCEPTIONAL IVORY NETSUKU OF A
SENNIN WITH DOG ATTRIBUTED TO GECHU**

Attributed to Gechu, unsigned
Japan, Osaka, late 18th century, Edo period (1615-1868)

His robe hanging off one shoulder, leaving his torso with neatly incised ribcage bare. Wearing an artemisia leaf skirt, he gathers his sparse but long hair into a lock with one hand and feeds his large piebald dog with the other, a drum on the ground beside them. Two large, asymmetrical and deeply excavated himotoshi to the back.

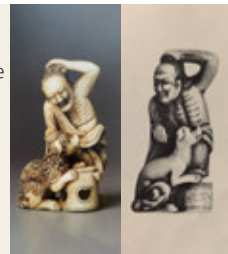
HEIGHT 8.3 cm

Condition: Very good condition with minor surface wear, few natural age cracks.

Provenance: Acquired by the present owner from Sydney Moss Ltd., London.

LITERATURE COMPARISON

Compare with a very similar netsuke, but with a shaggy Gechu dog, from the Willi Bosshard collection, illustrated in Sydney Moss Ltd. (2008) *Such Stuff As Dreams Are Made On*, no. 22. Also compare to a similar netsuke in Joly, Henri L. (1912) *The W. L. Behrens Collection*, Part 1, *Netsuke*, p. 121, no. 3351 and illustrated on pl. XLI.



Estimate EUR 15,000
Starting price EUR 7,500





65 | **A RARE AND SUPERB IVORY
NETSUKU OF RYUJIN WITH TAMA,
ATTRIBUTED TO SANKO**

Unsigned
Japan, Osaka, late 18th century, Edo period (1615-1868)

Finely carved standing on both feet with the knees slightly bent as he lifts a pierced tama with a loose ball inside (magic jewel) with both hands over his head, his loose-fitting robe neatly incised with geometric decorations and scrolling cloud designs, the face with an enigmatic expression and well detailed features, the mouth slightly open showing two central teeth, the back with two asymmetrical and generously excavated himotoshi.

HEIGHT 7.5 cm

Condition: Very good condition with minor wear, few natural age cracks.

Provenance: European collection.

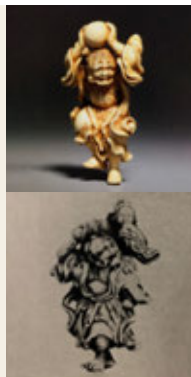
AUCTION COMPARISON

Compare an ivory netsuke of Seiobo, inscribed Tametaka and attributed to Sanko, dated to the early 19th century, at Bonhams, The Julius and Arlette Katchen Collection of Fine Netsuke Part I, 8 November 2016, London, lot 16 (**sold for 6,875 GBP**).



LITERATURE COMPARISON

An ivory netsuke attributed to Sanko and depicting the same subject, though smaller and considerably less fine, is illustrated in Rutherford & Bandini (2013) Japanese Netsuke, no.10. Also compare to a signed netsuke by Sanko, showing very similar faces, of Ikkaku Sennin and Lady of Benares, illustrated in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part B, p. 693



Estimate EUR 8,000
Starting price EUR 4,000





66 | **KOGYOKU: AN OSAKA SCHOOL
IVORY NETSUE OF A LUNAR HARE
POUNDING MOCHI**

By Kogyoku, signed Kogyoku 光玉
Japan, Osaka, 19th century, Edo period (1615-1868)

Depicting a lunar hare or moon rabbit diligently pounding mochi inside a mortar. The mythical animal is wearing jacked and a hachimaki (headband), the large eyes inlaid in dark horn. The ivory finely stained and attractively worn. Himotoshi through the back and signed within a wavy reserve on the mortar KOGYOKU – possibly corresponding to Anrakusai, who used the go Kogyoku according to Ueda Reikichi.

HEIGHT 4 cm

Condition: Very good condition with some wear to incised and inked details.

Provenance: Belgian private collection, acquired at Kyoto Gallery, Brussels, September 1987.

This popular motif originates in China, where the rabbit is often portrayed as a companion of the Moon goddess Chang'e, constantly pounding the elixir of life for her. In the Japanese variation, the lunar hare is often seen pounding mochi, as in the present netsuke.

Estimate EUR 2,500
Starting price EUR 1,250



The Chinese mythological white hare making the elixir of immortality on the Moon is embroidered onto an eighteenth-century Imperial Chinese robe



67 | **A CHARMING OSAKA
SCHOOL IVORY
NETSUKE OF A
SQUIRREL ON A LEAF**

Unsigned
Japan, Osaka, c. 1800, Edo period
(1615-1868)

The squirrel leaning against a branch and sitting on a large veiny leaf. The head is turned back inquisitively, the large eye-cabochons inlaid in dark lustrous horn. The fur is minutely incised and inked, appealingly worn. A second darker stained leaf curls around on the underside where the himotoshi are located. The pine bark pattern on the branch is very typical of Osaka animal netsuke.

LENGTH 5.2 cm

Condition: Very good condition with age cracks and surface wear.

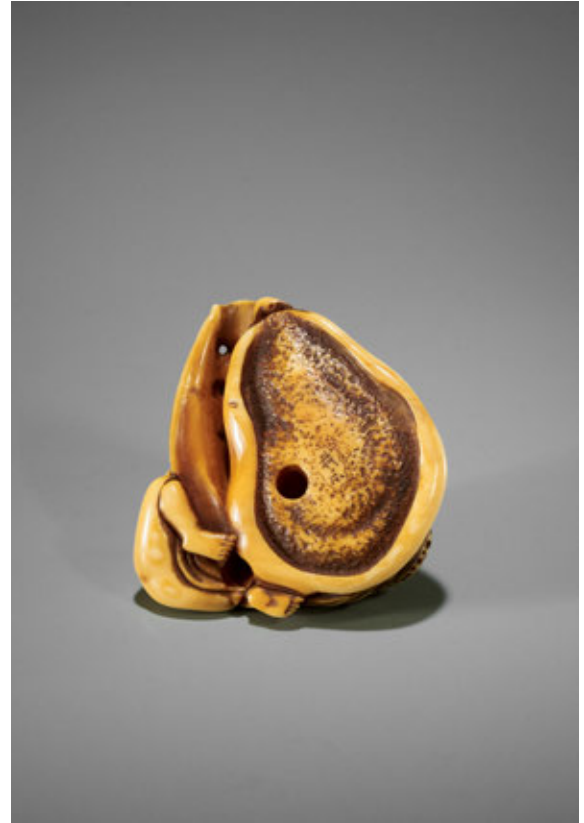
Provenance: Private collection, purchased at Sotheby's, 20 June 2002, London, lot 633.

Estimate EUR 2,000

Starting price EUR 1,000







68 | GARAKU: A SUPERB IVORY NETSUKE OF A FISHERGIRL WITH GIANT AWABI

By Risuke Garaku, signed Garaku 雅乐
Japan, Osaka, late 18th century, Edo period (1615-1868)

Published: Katchen, Arlette (2010) Netsuke 7, Vol. 1, pp. 184-185, no. K690.

A superbly carved ivory netsuke of a fisher girl or ama, naked but for a skirt, leaning on a gigantic awabi shell, a small hook in her right hand. She is visibly pleased with her find, laughing and fondling the shell. The awabi is carved naturalistically, showing the typical openings and finely incised lines stained with sumi-e (ink). The underside shows a deep yellow-orange and lustrous patina, as well as the ear-shaped structure which give the awabi the nickname "ear shell". One himotoshi underneath the fisher girl and the other larger one next to the signature within an irregular oval reserve GARAKU.

LENGTH 4.9 cm

Condition: Superb condition with a stunning lustrous patina. Some natural age cracks and wear to sumi-e stained details.

Provenance: Julius & Arlette Katchen collection, Paris. Then sold by Rutherford & Bandini to an English private collector.

Netsuke of human figures are exceptionally rare by this Soken Kisho artist.

Estimate EUR 8,000
Starting price EUR 4,000



69 | **RAKU: A FINE IVORY NETSUKE
OF JUROJIN WITH DEER**

By Raku, signed Raku 乐
Japan, Osaka, early 19th century, Edo period (1615-1868)

Published: Katchen, Arlette (2010) Netsuke 7, Vol. 1, pp. 186-187,
no. K756.

The lucky god smiling, holding a cane and the antler of his companion stag which lies before him, nestling close and looking up, the large eyes inlaid in dark lustrous horn. The ivory is lightly stained and smoothly polished – both very typical for the Osaka school around Risuke Garaku. Himotoshi through the back and signature RAKU within a wavy reserve underneath.

HEIGHT 5.9 cm

Condition: Very good condition. Some minor surface wear and natural age cracks.

Provenance: Ex-collection Julius and Arlette Katchen, Paris.

LITERATURE COMPARISON

The name Raku is associated with artists trained by, or associated with, Risuke Garaku of Osaka, working around 1800 and later. For a very similar example, see, Victor Harris (1987) Hull Grundy Collection in the British Museum, p. 26, no. 24.



Estimate EUR 3,000

Starting price EUR 1,500



70 | **DORAKU: AN IVORY NETSUKE
OF A DANCING DRUNKARD**

By Doraku, signed Doraku 道楽
Japan, Osaka, early 19th century, Edo period (1615-1868)

Standing in a dynamic posture with one foot raised, holding a small striking stick in one hand and an emptied upturned double gourd in the other, his expression revealing his advanced state of inebriation. The wide-apart eyes, lustrous staining, and use of sumi-e (ink) are typical of Osaka school netsuke. The reverse with two asymmetrical himotoshi and the signature DORAKU within an oval reserve.

HEIGHT 7 cm

Condition: Good condition with minor surface wear, few natural age cracks, one chip to the collar.
Provenance: German private collection.

Estimate EUR 2,000
Starting price EUR 1,000





71 | DORAKU: A SUPERB IVORY NETSUKE OF TWO WRESTLING DRUNKS

By Doraku, signed Doraku 道乐
Japan, Osaka, mid-19th century, Edo period (1615-1868)

Published: Bandini, Rosemary (2001) *Expressions of Style, Netsuke as Art*, Scholten Japanese Art, New York, p. 27, no. 25.
Bandini, Rosemary (2006) *Tiny Titans*, p. 58, no. 67.

Lightly stained and finely carved depicting two kneeling drunks, slumped up against each other as they lock themselves in a sumo-like struggle. They are only wearing a fundoshi and their tonsured hair is drawn up into knotted mage. Each has a stubble stippled chin, and their hairy limbs are enhanced with light sumi-e stain. Their left hands have both secured a belt grip, but one has also clinched his opponent's neck in a headlock, the unfortunate underdog grimacing at his predicament. The overwhelming impression, though, is that neither really has the strength to bring their competition to a conclusion, their rather skinny bodies betraying an alcohol-induced lassitude. Natural himotoshi and signed within a wavy oval reserve – DORAKU.

HEIGHT 3.4 cm, LENGTH 3.7 cm

Condition: Very good condition. Some age cracks and wear to inked details.

Provenance: Ex-collection Karl-Ludwig Kley.

Whereas the sumo wrestler is only permitted to touch the ground with his feet, this pair grapples with each other in a kneeling position. This along with their severely inebriated expressions points to this being a drunken game.

Estimate EUR 10,000
Starting price EUR 5,000







72 | ANRAKU: AN IVORY NETSUKU OF A PIGEON ON A ROOFTILE

By Shukosai Anraku, signed Anraku 安楽
Japan, Osaka, mid-19th century, Edo period (1615-1868)

Published: Davey, Neil K. (1974) *Netsuke: A comprehensive study* based on the M.T. Hindson Collection, p. 32, no. 55.
Rutherford & Bandini (2013) *Japanese Netsuke*, no. 42.

A lightly stained ivory netsuke of a pigeon perched on a rooftile, the end carved in sunken relief with a triple comma, mitsutomo-e. The feathers are neatly engraved and stained with sumi-e, providing an appealing contrast to the smooth, carefully polished body of the bird. The large eyes are inlaid in lustrous dark horn. Himotoshi through the rooftile and signed underneath in neatly incised characters ANRAKU.

LENGTH 4 cm

Condition: Excellent condition.

Provenance: Ex-collection M. M Hepworth and M.T. Hindson, sold at Sotheby's, 25 November 1968, London, lot 738. Then collection B. Gilbert and Raymond and Frances Bushell, sold at Sotheby's, Japanese Works of Arts, Prints and Paintings, 20 June 2002, London, lot 633 (sold for 3,055 GBP).



Estimate EUR 2,500

Starting price EUR 1,250

Portrait of Mark. T. Hindson



73 | **ANRAKU: A SUPERB IVORY
NETSUKE OF A SHISHI WITH BALL**

By Shukosai Anraku, signed Anraku 安樂
Japan, Osaka, first half of 19th century, Edo period (1615-1868)

Published: Illustrated with a line drawing in Meinertzhagen,
Frederick / Lazarnick, George (1986) MCI, Part A, p. 4.

The Buddhist lion standing in an alert stance on top of a large ball, its curly mane and bushy tail boldly carved and stained with sumi (ink), the eyes inlaid in dark horn. The ball is engraved with two further shishi amongst rockwork, snarling up at the shishi on top. The ivory is lightly stained, and the surface is elaborately worked with stippling and sumi, typical for the artist. Natural himotoshi and signed within a rectangular reserve framed by a cross-etched circle – ANRAKU.

HEIGHT 4 cm

Condition: Superb condition with hardly any wear.

Provenance: Old Viennese private collection assembled within the same family over three generations.

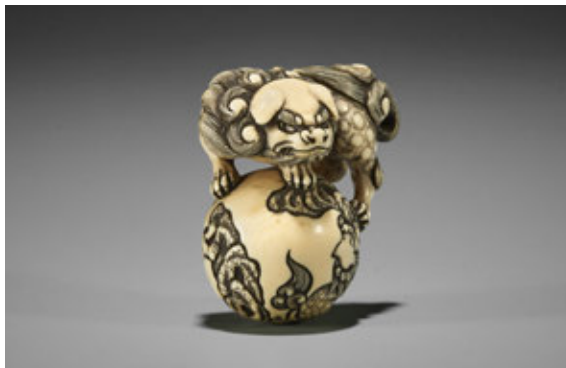
AUCTION COMPARISON

Another shishi by Anraku was recently sold at Lempertz, Netsuke from the Albert Brockhaus Collection, 27 June 2020, Cologne, lot 524 (sold for 5,500 EUR).



Estimate EUR 3,000

Starting price EUR 1,500



**74 | DORAKU: AN IVORY NETSUKE
OF A TORTOISE AND YOUNG**

By Doraku, signed Doraku 道楽 saku 作
Japan, Osaka, mid-19th century, Edo period (1615-1868)

Finely carved and stained as an adult tortoise with its young clambering on its shell, both with dark horn-inlaid eyes, the underside with two asymmetrical himotoshi and the signature DORAKU saku. Doraku(Sai) was a member of the Osaka school and a famous student of Mitsuhiro.



LENGTH 3.8 cm

Condition: Good condition with minor surface wear, possibly few minuscule losses to edges which are barely visible to the naked eye, and a loss to the tail of the smaller turtle with an associated old repair to the edge of the carapace.

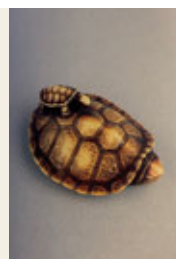
AUCTION COMPARISON

Compare a related ivory netsuke by Ohara Mitsusada at Sotheby's, Japanese Works of Art, Prints & Paintings, 17-18 May 2007, London, lot 741 (sold for GBP 7,440).



LITERATURE COMPARISON

A closely related ivory netsuke by the same carver, depicting a tortoise with two young on its back, is illustrated with a line drawing in Meinertzhagen / Lazarnick (1986) MCI, Part A, p. 45. For several examples of tortoises by the Osaka school carvers, including one by Doraku, see Eskenazi (1993) Japanese Netsuke from the Carré collection, pp. 154-155, nos. 200-203.



Estimate EUR 1,500

Starting price EUR 750

**75 | A FINELY STAINED OSAKA
SCHOOL WALRUS IVORY
MANJU NETSUKE OF A CRAB**

Unsigned
Japan, Osaka, early to mid-19th century, Edo period (1615-1868)

A walrus ivory netsuke stained immaculately in Osaka style, not far from the skill of Mitsuhiro. The netsuke consists of two parts, the top section shows the crab (kani) with eyes and pincers. The base shows the underside of the carapace - the eight legs are carved naturalistically. The cord channel on the underside is ringed in silver and the inside shows a central peg for himotoshi. Interestingly, a wooden peg is fitted on the side, so that the netsuke could also be used as a pill box. The inside is stained deep red. Netsuke of crabs are considerably rare.

DIAMETER 3.1 cm

Condition: Very good condition. There are a few tiny scratches on the inside of the upper part.

Provenance: The Gabor Wilhelm Collection.

Estimate EUR 1,500

Starting price EUR 750



76 | **MITSUHIRO: AN IVORY NETSUKES OF AN OKAME MASK INSIDE AN EARTHENWARE BOWL**

By Ohara Mitsuhiro (1810-1875), signed Mitsuhiro 光廣 saku 作 Japan, Osaka, mid-19th century, Edo period (1615-1868)

The mask of characteristic form carved in relief with full cheeks dwarfing the eyes, nose, and mouth in size, beside the incised and inked inscription [prosperity and long life] followed by a seal [virtue]. The exterior of the bowl (or underside of the netsuke) with a leaf-shaped decoration finely executed in ishime, with two symmetrical himotoshi, the central one below the signature MITSUHIRO saku (made) within a rectangular reserve.

DIAMETER 3.4 cm

Condition: Very good condition with minor surface wear, natural age cracks, most likely already present during carving and intentionally obscured by the ink.

Provenance: German private collection.

The masterful use of sumi-e (ink), cleverly hiding two age cracks, is used here to simulate the leaf decorations seen on earthenware bowls from the Jizhou kilns during the Song dynasty (960-1279), is highly characteristic of this important artist. The design of this netsuke was recorded by Mitsuhiro in his notebook and later published in Mitsuhiro / Mikoshiba, Misao (transl.) (2001) Takarabukuro: A Netsuke Artist Notebook, p. 39, no. 30:

"Earthenware Vessel and Ofuku. Carve the mask of Ofuku tilted slightly to one side. Inscribe the following on the earthenware vessel: "Prosperity and Long Life." Carve a seal reading "Virtue" inside the vessel. A place for a cord-knot can be opened at the back of the mask."



Literature comparison

A related ivory netsuke by the same carver is in the collection of the British Museum (not illustrated, described as "Netsuke. Okame mask inside a dish. Made of ivory."), museum number HG.544. A related ivory netsuke by Masahiro, dated to the mid-19th century, is illustrated in Davey, Neil K. (1974) Netsuke: A Comprehensive Study Based on The M.T. Hindson Collection, p. 48, no. 109.

Estimate EUR 2,000

Starting price EUR 1,000





77 | **MITSUHIRO: A FINE IVORY
NETSUKE OF FUKUROKUJU**

Signed Mitsuhiro 光廣
Japan, Osaka, mid-19th century, Edo period (1615-1868)

Depicting the lucky god Fukurokuju almost completely enveloped in his robe, except for his large, phallic forehead. A natural crack in the ivory is cleverly disguised with a piece of folded paper running along his cranium. The ivory lightly stained, the details finely rendered, and the robe incised with scrolling patterns, attractively worn. Large himotoshi through the underside and back, the larger one generously excavated to accommodate the knot. Signed in the back with neatly incised characters MITSUHIRO – most likely a very able pupil of Ohara Mitsuhiro (1810-1875).

HEIGHT 4.2 cm

Condition: Very good condition with minor wear and age cracks.

Provenance: Ex-collection Jury Kolodotschko.

Estimate EUR 2,000

Starting price EUR 1,000





**78 | OHARA MITSUSADA: A FINE
IVORY NETSUKES OF DARUMA**

By Ohara Mitsusada, signed Mitsusada 光定
Japan, Osaka, mid-19th century, Edo period (1615-1868)

Carved from a choice piece of ivory, lightly stained and depicting the Zen patriarch Daruma standing with his hands clasped before him and enveloped in his voluminous robe, looking forward with a disgruntled expression. He is bald apart from the sparsely stippled and stained stubble above his huge ears. Himotoshi and signature MITSUSADA through the back.

HEIGHT 4.3 cm

Condition: Excellent condition, fine and barely noticeable age cracks.

Provenance: Australian private collection (with a valid CITES import license).

Ohara Mitsusada was one of the most accomplished students of Ohara Mitsuhiro (1810-1875). He used a similar stain, and his works are of comparative quality, however much rarer than those of the master. This is the only netsuke of Daruma recorded by Mitsusada.

AUCTION COMPARISON

For a similar netsuke by Ohara Mitsuhiro see Bonhams, Fine Japanese Art, 15 May 2014, London, lot 27 (sold for 12,500 GBP).



Estimate EUR 8,000
Starting price EUR 4,000







79 | AN EXCEPTIONALLY LARGE IVORY NETSUKU OF A CICADA ON A FOLDED TARO LEAF

Unsigned
Japan, Osaka or Iwami, late 18th to early 19th century, Edo period (1615-1868)

Published: Sydney Moss Ltd. (2006) *More Things in Heaven and Earth*, pp.72-73, no. 28.



The life-sized and anatomically precise cicada (semi) sitting on a thick folded taro leaf, its wings drawn together, the venation of the wings and the leaf naturalistically achieved. The head is inset with three little horn studs. The ivory bearing a very good color, attractively worn particularly to the underside. Large and generously excavated himotoshi through the underside.

LENGTH 7.9 cm

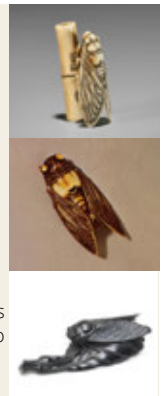
Condition: Excellent condition with surface wear and age cracks.

Provenance: Australian private collection (with a valid CITES import license), purchased from Sydney Moss Ltd.



AUCTION & LITERATURE COMPARISON

One is immediately reminded of the Iwami school by the design, a similar example is provided by a large ebony netsuke of a cicada on a leaf by Seiyodo Tomiharu, sold at Bonhams, The Robert S. Huthart Collection of Iwami Netsuke Part I, 15 May 2019, London, lot 41 (**sold for 9,437 GBP**). Also compare to an ivory netsuke of a cicada by Kaigyokusai Masatsugu in Hurtig, Bernard (1973) *Masterpieces of Netsuke Art: One Thousand Favorites of Leading Collectors*, p. 72, no. 227. Another similar, yet much smaller, example was recently sold at Zucke, Fine Netsuke, Sagemono & Okimono, 25 September 2020, Vienna, lot 83 (**sold for 4,514 EUR**).



All three comparisons listed above show a strikingly similar execution of the wings, particularly in the ridge-like cuts along the edges of the veins.

Estimate EUR 8,000
Starting price EUR 4,000





80 | **KAIGYOKUSAI MASATSUGU:
A FINE WHALE'S TOOTH NETSUKE
OF A DIVING KAWASEMI (KINGFISHER)**

By Kaigyokusai Masatsugu (1813-1892), signed Kaigyoku Masatsugu
懷玉 正次
Japan, Osaka, mid-19th century, Edo period (1615-1868)

Depicting a diving kingfisher, its wings folded back, and the eyes inlaid in lustrous dark horn. The beak is of gilt metal and the choice piece of whale's tooth is masterfully polished, as is typical for this celebrated Osaka master. Large himotoshi underneath and incised signature KAIGYOKU MASATSUGU.

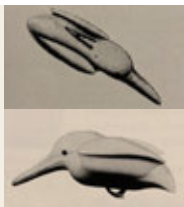
LENGTH 7.4 cm

Condition: Two natural age cracks. The gilt beak is a very attractive later replacement.

Provenance: Sotheby Parke Bernet, 27 January 1978, New York, lot 153. Then in an Australian private collection (with a valid CITES import permit).

LITERATURE COMPARISON

For two further examples of kingfishers by Kaigyokusai Masatsugu see Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part A, p. 290 (signed Masatsugu), and Lazarnick, George (1982) Netsuke & Inro Artists, and How to Read Their Signatures, Vol. 1, p. 563 (signed Kaigyoku Masatsugu).



Estimate EUR 15,000
Starting price EUR 7,500



81 | KAIGYOKUSAI MASATSUGU: A SUPERB AND RARE IVORY NETSUKU-OKIMONO OF THE ZODIAC WITH SECRET INTERIOR

By Kaigyokusai Masatsugu, signed Kaigyokusai 懷玉齋
Japan, Osaka, second half of 19th century

Superbly carved in openwork with each of the twelve animals of the Japanese zodiac, with multiple rats and two rabbits, the smaller animals' eyes inlaid in dark horn and the larger ones' double-inlaid with amber and dark horn. The circular base to the underside, carved in the form of the dragon's coiled body, is attached to the outer carving with two pegs and can be removed, revealing a second composition of several monkeys mounting two horses, an allusion to rising in rank. The underside with the signature KAIGYOKUSAI within a shaped reserve.

HEIGHT 3.6 cm, WIDTH 4.5 cm

Condition: Very good condition with only minor surface wear, no losses to the many inlays whatsoever.
Provenance: European collection.

Kaigyokusai and his followers made several similar netsuke depicting the zodiac, which were obviously popular during



his lifetime. A netsuke of such high quality and with a secret compartment, as the present lot, must however be considered extremely rare, if not unique.

AUCTION COMPARISON

Compare a related ivory manju netsuke of the twelve zodiac animals from the school of Kaigyokusai Masatsugu at Bonhams, The Julius and Arlette Katchen Collection of Fine Netsuke Part I, 8 November 2016, London, lot 47 (**sold for 15,000 GBP**).



LITERATURE COMPARISON

A related temari (ball-shaped) netsuke of the zodiac by Kaigyokusai Masatsugu is illustrated in Coullery, Marie-Therese and Newstead, Martin S. (1977) *The Baur Collection*, p. 377, no. C 1199, and another is described in Joly, Henri L. (1966) *The W. L. Behrens Collection, Part 1, Netsuke*, p. 184, no. 5095 (not illustrated).



Estimate EUR 30,000
Starting price EUR 15,000





82 | KAIGYOKUSAI MASATSUGU:
A MASTERFUL AND IMPORTANT IVORY
NETSUKU OF A RECUMBENT OX

By Kaigyokusai Masatsugu (1813-1892), signed Kaigyokusai 懷玉齋
with seal Masatsugu 正次
Japan, Osaka, second half of 19th century



The ox (ushi) with its head turned backwards, the resulting skin folds on the neck are masterfully worked. The bulky stature of the animal is executed with a superior sense of realism, note the ridged spine, subtly incised rib cage, the tail which points downwards and swings over to the side, and the individual muscles and bones. The eyes are inlaid in pure amber with dark horn pupils. The rope halter which is attached to the ox's muzzle is very finely carved and extends into a rope which moves in sinuous lines over the body ending in a loop. The hairwork is slightly worn, revealing the beautifully gleaming, marbled ivory underneath (Kaigyokusai only chose the best pieces of ivory for his carvings, this being pure white tokata ivory), however what remains of the hairwork is truly a spectacular site, especially when viewed under a magnifying glass – not a single stroke is misplaced, each minutely incised line complements the other perfectly, adding to the sublime color, gleam, and overall feel of the material. The netsuke is truly a joy to handle, much owed to the compact design of the netsuke, which is ideally shaped. The legs are neatly tucked underneath the body, again extremely well-carved, and the 'natural himotoshi' is underneath the right haunch which also houses the perfectly incised signature KAIGYOKUSAI and seal MASATSUGU, both within a polished reserve.

LENGTH 4.2 cm

Condition: Superb condition, with associated wear to inked details.

Provenance: Important Italian private collection, sold at Van Ham, Asian Art, 7 December 2017, Cologne, lot 2260 (sold for 64,500 EUR).



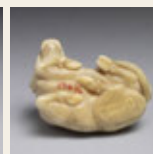
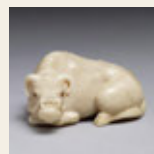
AUCTION COMPARISON

Compare to an ivory netsuke of an ox and a goat by Kaigyokusai Masatsugu, sold at Sotheby's, The Katchen Collection of Netsuke, 8 November 2005, London, lot 31 (sold for 42,000 GBP, approximately 62,000 EUR at the time).



Literature comparison:

Kaigyokusai carved several of this type, however each different. The one in the Walters Art Museum, accession no. 71.961, depicts the ox in the classic, somewhat static posture. Nevertheless, it provides an excellent comparison to the color of the ivory, carving quality, and the yellowish underside.



However, the present netsuke is probably best compared to the ox in the Baur collection, Marie-Therese Coullery and Martin S. Newstead (1977) The Baur Collection, pp. 368-369, C 1175. Note the two legs folded underneath the body like in the netsuke here on offer.



Also compare to the one featured on the back cover of INCS 8/4, which is has been stained yellow (because the material was not perfect tokata ivory, as in our example).



Estimate EUR 60,000

Starting price EUR 30,000









83 | KAIGYOKUSAI MASATSUGU: A GILT LEATHER TABAKO-IRE WITH INLAID IVORY 'PAIR OF RABBITS' KANAMONO

By Kaigyokusai Masatsugu (1813-1892), signed Kaigyoku 懷玉 Japan, Osaka, c. 1880, Meiji period (1868-1912)



The tobacco pouch (tabako-ire) crafted from foreign leather and neatly carved in relief with gilt palm leaves and exotic plants on a black ground in the manner of European leather design, the finely polished kanamono (pouch fitting) carved from a choice piece of ivory in the form of a pair of rabbits with inlaid amber eyes, the interior of the pouch lined in silk and depicting a crane as well as floral and foliate motifs, the reverse of the kanamono with the signature KAIGYOKU.

LENGTH 13.3 cm, HEIGHT 9.5 cm (the tabako-ire), LENGTH 4.3 cm (the kanamono)

Condition: Good condition, the leather worn as expected, the kanamono with light scratches and a small chip to the reverse. The rabbits themselves are in superb condition.

Provenance: UK private collection.

AUCTION COMPARISON

Compare an ivory netsuke of a hare with amber eyes by the same carver at Van Ham, Asiatische Kunst, 14 June 2018, Cologne, lot 2209 (**sold for 38,700 EUR**).



LITERATURE COMPARISON

A suede pouch with an inlaid ivory kanamono in the form of a monkey with peaches, by Kaigyokusai with the assistance of his pupil Tetsugen, is illustrated in Lazarnick, George (1981) *Netsuke & Inro Artists, and How to Read Their Signatures*, vol. 1, p. 561. An ivory netsuke of a pair of rabbits with amber-inlaid eyes by the same carver, once in the collection of Raymond Bushell, is in the collection of the Los Angeles County Museum of Art, accession number M.91.250.217.



Estimate EUR 6,000
Starting price EUR 3,000





**84 | SHOKOSAI: AN IVORY NETSUKE
OKIMONO OF THE SANSUKUMI**

Workshop of Kaigyokusai Masatsugu, signed Shokosai 正光齋
Japan, Osaka or Tokyo, c. 1880, Meiji period (1868-1912)

Finely carved as a sinuously coiled snake, with eyes double-inlaid in amber and dark horn, the mouth wide open with protruding tongue, writhing around a toad with pupils inlaid in dark horn, all atop a naturalistically carved base with scrolling foliage. Usually, a snail is depicted as well, however in this case the toad has already eaten it. Many 'natural' himotoshi due to the openwork nature of the netsuke, although the piece is more a miniature okimono than a netsuke.

WIDTH 5 cm, HEIGHT 4.3 cm

Condition: Good condition with minor wear, natural age cracks, a crack to the snake's body, possibly with an old repair, and another small crack to the snake's mouth.
Provenance: French private collection.

Auction comparison:

Compare a related netsuke of the Sansukumi by Kaigyokusai Masatsugu at Zucke, Fine Netsuke, Sagemono & Okimono, 24 November 2018, Vienna, lot 16 (**sold for 13,794 EUR**).

Estimate EUR 4,000

Starting price EUR 2,000



85 | **KOSAI: A FINE IVORY NETSUKE
OF A SNAKE WITH MONKEY**

By Kosai, signed Kosai 篁齋
Japan, Osaka or Tokyo, c. 1880, Meiji period (1868-1912)

The ivory finely stained and depicting a large and densely coiled snake (hebi), forming a compact composition, with very precisely and realistically rendered details – almost frightening with its mouth wide open, teeth, flickering tongue and the poor monkey (saru) crushed by its body. The eyes inlaid in dark horn. Natural himotoshi and signature within a raised oval reserve KOSAI.

HEIGHT 3.9 cm

Condition: Very good condition with only some wear to stained details.

Provenance: Sotheby's, 5 July 1978, London, lot 60.

AUCTION COMPARISON

Virtually nothing is known about Kosai, though evidently, he must have been influenced by Kaigokusai Masatsugu. For a very similar example of a snake and frog signed Masatsugu see Zacke, *Fine Netsuke*, Sagemono & Okimono, 24 November 2018, Vienna, lot 16 (**sold for 13,904 EUR**).



Estimate EUR 5,000

Starting price EUR 2,500





86 | KIHODO MASAKA: A SUPERB IVORY OKIMONO-NETSUKE OF A RAT CATCHER

By Kihodo Masaka, signed Masaka 正香 to 刀
Japan, Osaka, c. 1880, Meiji period (1868-1912)

Very finely carved as a disappointed rat catcher, wearing only a loincloth, kneeling and holding a box down, looking backwards as the escaped rat clammers over his back. His expression is masterfully worked, brilliantly capturing his anger and disappointment, while at the same time vilifying him. Note the extremely well carved bony fingers and toes, as well as the muscular and emaciated body. The pupils of both are inlaid in buffalo horn. Signed underneath the loincloth MASAKA to (carved).

LENGTH 5.7 cm, HEIGHT 4 cm

Condition: Superb condition.

Kihodo Masaka is regarded as one of the greatest carvers of netsuke and okimono, particularly during the Meiji period. He was favored by the aristocracy and Japanese royalty, one of his works (a cake plate decorated with a bag of hundred rats) was even purchased by the Meiji emperor in 1889.

AUCTION COMPARISON

Compare to an okimono netsuke by Kihodo Masakazu (Masaka's master), sold at Zucke, Fine Japanese and Netsuke Art, 22 June 2019, Vienna, lot 317 (**sold for 5,256 EUR**). Also compare to an ivory netsuke of an oni as a rat catcher by Kihodo Masaka, offered at Sotheby's, Japanese Works of Art, Prints and Paintings, 15 November 2001, London, lot 178 (**bought in at 7,500-8,500 GBP**).



LITERATURE COMPARISON

A very similar okimono is illustrated in Barry Davies Oriental Art (1990) Netsuke Classics, no. 16. For an excellent article by Bernard Hurtig on Masaka see INCS, vol. 12, no. 2, pp. 28-39.



Estimate EUR 6,000

Starting price EUR 3,000





**87 | HIDEMASA: A FINE IVORY NETSUKE
OF HOTEI WITH KARAKO IN BAG**

By Shuosai Hidemasa I, signed Hidemasa 秀正
Japan, Osaka, c. 1820, Edo period (1615-1868)

A finely carved and stained ivory netsuke of Hotei with a large forehead and pendulous earlobes, laughing and suspending a karako within his treasure bag which is tied around his neck. His robe is minutely incised and shows the typical scrolling patterns the artist is known for. Large and generously excavated himotoshi through the back and signed within a wavy reserve HIDEMASA.

HEIGHT 4.8 cm

Condition: Very good condition with minor associated surface wear.
Provenance: French private collection.

LITERATURE COMPARISON

Compare to a similar netsuke by
Hidemasa in Meinertzhagen, Frederick /
Lazarnick, George (1986) MCI, Part A,
p. 139.



Estimate EUR 1,500
Starting price EUR 750



88 | **HIDEMASA: A FINE IVORY NETSUKE
OF HOTEI AS A PUPPET PLAYER**

By Shuosai Hidemasa, signed Shuosai 舟翁齋
Japan, Osaka, first half of 19th century, Edo period (1615-1868)

Finely carved and stained depicting the lucky god Hotei holding up the puppet of a sambaso-dancer, a little boy standing by his feet and trying to reach up to it. The robes of the two are decorated in the typical manner of Hidemasa. A tobacco-ire sagemono set is hanging from Hotei's belt, the ashtray netsuke inlaid in horn. Good himotoshi through the back, the larger one generously excavated to accommodate the knot and signed SHUOSAI.

HEIGHT 4 cm

Condition: Good condition with only minor surface wear.

Provenance: Ex-collection Raymond Bushell, sold at Sotheby's, Netsuke from the Collection of Raymond and Frances Bushell, 18 November 1999, London, lot 13 (**sold for 1,840 GBP**).

Estimate EUR 1,500

Starting price EUR 750





89 | HIDEMASA: AN IVORY NETSUKE OF FUKUROKUJU

By Hidemasa, signed Hidemasa 秀正 with kakihan
Japan, Osaka, 19th century, Edo period (1615-1868)

Of compact shape, seated with his left hand grasping his right arm in front, his bearded chin flanked by elongated earlobes resting on the arms, the elongated head of typical phallic shape, the long flowing robe finely incised and inked with characteristic scrolling designs, the underside with two asymmetrical himotoshi and the signature – HIDE MASA with a kakihan.

LENGTH 3.6 cm, HEIGHT 1.9 cm

Condition: Very good condition, natural age cracks, fine honey-gold patina, smoothly worn.

Provenance: Ex-collection Jury Kolodotschko, purchased at Lempertz, 7 December 2007, Cologne, lot 343.

AUCTION COMPARISON

A similar netsuke, also by Hidemasa (signed Shuosai), was sold at Lempertz, Auction 1061, 5 December 2015, Cologne, lot 628 (sold for 1,612 EUR).



Estimate EUR 1,000
Starting price EUR 500



90 | MASAKAZU: A WOOD NETSUKE OF KOKO SENNIN

By Masakazu, signed Masakazu 正一
Japan, Osaka, early 19th century, Edo period (1615-1868)





91 | AN OSAKA SCHOOL IVORY NETSUKES OF DARUMA

Unsigned
Japan, Osaka, 19th century, Edo period (1615-1868)

The rather rarely depicted Koko Sennin shown here as usual inside a pot and holding his large earrings which are attached to his earlobes. His facial features are amusingly crafted, typical for the artist, and the eyes are double inlaid in bone with dark horn pupils. Quite unusually, the surface of the pot is embellished with ukibori pimples, simulating the surface of a gourd. Asymmetrical himotoshi underneath and signature within an oval reserve – MASAKAZU.

HEIGHT 3.5 cm

Condition: Excellent condition with associated surface wear and very good patina.

Provenance: Old Viennese private collection assembled within the same family over three generations. Old collection no. to the base '10570'.

Koko (in Chinese Hu Kung), according to legend, lived in China in the 3rd century and at night used to retire into a gourd-shaped pot, much to the bewilderment of his neighbors, who could not discover his whereabouts after sunset.

LITERATURE COMPARISON

A very similar netsuke showing the same ukibori pimples by Masatsugu is illustrated in Eskenazi (1997) Japanese Netsuke, Ojime and Inro from the Dawson Collection, pp. 26-27, no. 27. Another netsuke in ivory depicting the same subject by Masakazu is illustrated with a line drawing in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part A, p. 422.



Estimate EUR 1,500
Starting price EUR 750

A pleasingly tactile ivory netsuke depicting Daruma completely enveloped in his robe, his feet rotted away from his nine-year meditation, holding a hossu (Buddhist flywhisk) and with a comically sorrowful expression. The eyes are inlaid, and the ivory is superbly polished and stained. Two oval himotoshi in the back.

HEIGHT 3.3 cm

Condition: Very good condition. One inlaid eye has been lost.
Provenance: German private collection, acquired in Japan c. 1980.

Estimate EUR 1,000
Starting price EUR 500



92 | **MASANAO: A VERY RARE
WOOD NETSUKÉ OF A MERMAID
AS A CLAM DIVER**

By Masanao I, signed Masanao 正直
Japan, Ise-Yamada, c. 1800, Edo period (1615-1868)

Published: Joly, Henri L. (1912) The W. L. Behrens
Collection, Part 1, Netsuke, p. 165, no. 4511.

The mermaid with prominent tailfin swimming horizontally atop a giant hamaguri clam, holding a smaller clam in one hand and a basket filled with clams in the other, her hair neatly incised in numerous strands, part of her tailfin trapped in the giant clam. 'Natural' himotoshi through the tailfin, the underside signed MASANAO. The well-toned wood with a beautiful patina.

LENGTH 4.1 cm

Condition: Good condition
with old wear, minor nicks,
and light scratches.

Provenance: Ex-collection
W. L. Behrens (1861-1913).
Then old Viennese private
collection assembled
within the same family
over three generations.



**Portrait of Walter L.
Behrens (1861-1913)**

An exceptionally rare netsuke, both due to the very
unusual subject matter combining ama (fisher girl)
and mermaid, but also as this represents an early
Masanao, likely carved from the first of this famous
lineage.

Estimate EUR 3,000
Starting price EUR 1,500







93 | MASANAO: A RARE WOOD NETSUKE OF GAMA SENNIN SEATED ON THE FROG GOD SEIAJIN

By Masanao, signed Masanao 正直
Japan, Ise-Yamada, first half of 19th century, Edo period
(1615-1868)

The immortal carved seated in a relaxed posture atop the gigantic three-legged toad with inlaid pupils and skillfully executed warty skin, the sennin wearing a long flowing robe and an artemisia leaf-skirt secured with a belt at the waist, his long hair parted in the center and falling neatly over the shoulders. Signed MASANAO to the underside.

HEIGHT 4.5 cm

Condition: Excellent condition with minor surface wear,
Provenance: Collection Henry S. Trower, Somerset (1843-1912), sold at Glendining's, London, 31 March 1913, lot 167 (not illustrated). Estate of Albert Brockhaus (1855-1921), acquired at the above auction.



Portrait of Albert Brockhaus

The Masanao family of carvers is well known for their netsuke depicting toads. However, the subject of Gama Sennin and the three-legged toad (seiajin, 'Frog God') is very rare for Masanao, the present treatment of the subject being almost unique.



AUCTION COMPARISON

Compare with a related but later wood okimono depicting a similar toad surmounted by another smaller toad, signed Masanao and dated to the Meiji period, at Christie's, Art of Japan, 5 December 2017, London, lot 24 (**sold for 3,250 GBP**).



LITERATURE COMPARISON

For a similar wood netsuke by the same carver, depicting a reclining Gama Sennin with the three-legged toad crawling over his back, see Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part A, p. 450.



Estimate EUR 3,000

Starting price EUR 1,500



94 | **MASANAO: A WOOD NETSUKE OF A
LAMENTING ONI WITH RASHOMON ARM**

By Masanao, signed Masanao 正直
Japan, Ise-Yamada, mid-19th century, Edo period (1615-1868)

A wood netsuke of an oni mourning, holding a rosary and burying his head into the veiny severed arm of the Rashomon demon. The hand of the demon is powerfully clenched into a fist with long sharp nails. Natural himotoshi and signed MASANAO.

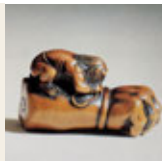
LENGTH 4 cm

Condition: Excellent condition.
Provenance: British private estate.

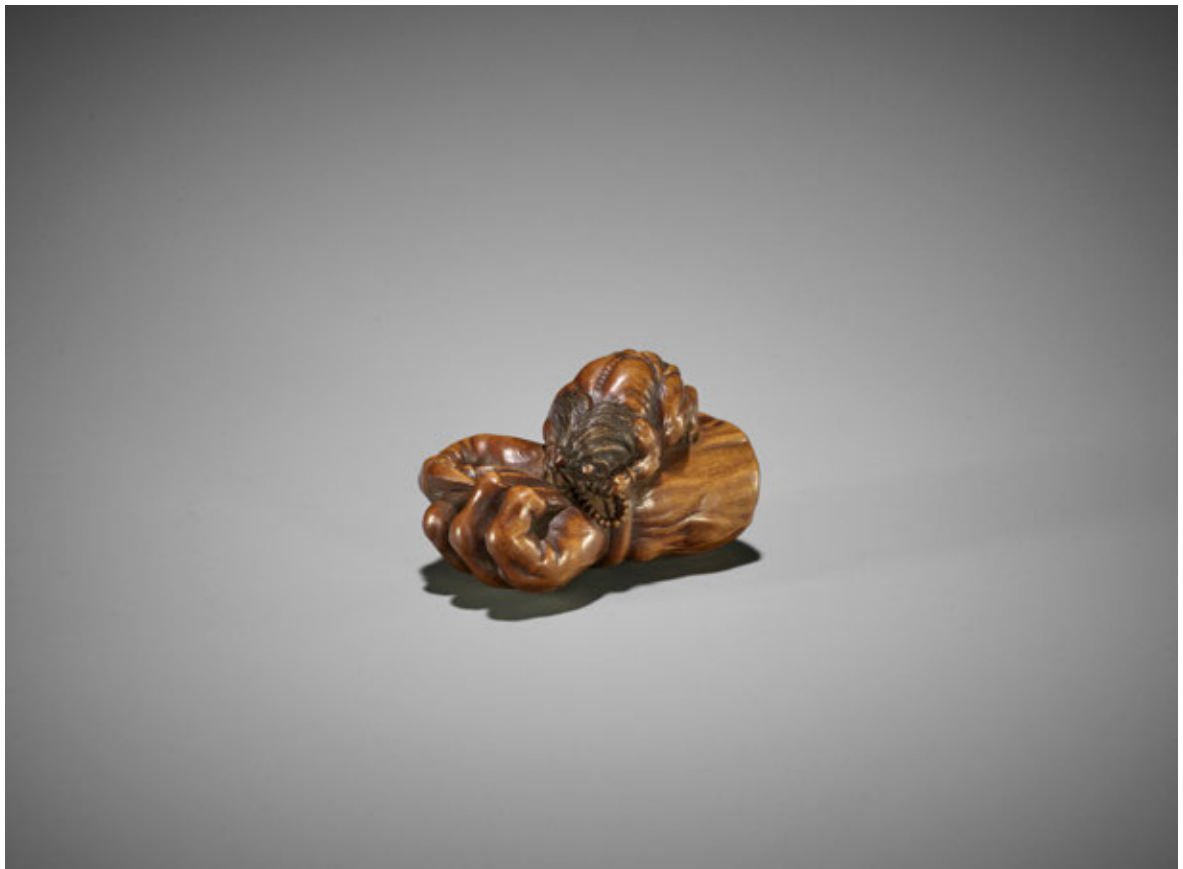
The world of demons went into deep despair after Watanabe no Tsuna severed Rashomon's arm in the year 976. This event is parodied in netsuke art, as really it was only a 'drop in the ocean'.

AUCTION COMPARISON

This appears to be a rare subject for the Masanao line of carvers. A similar netsuke by Masanao was sold at Christie's, The Raymond and Frances Bushell Collection of Netsuke Part IV, 23 April 1991, New York, lot 196.



Estimate EUR 1,500
Starting price EUR 750





95 | **A YAMADA SCHOOL WOOD
NETSUKE OF A RAT ON PEANUTS**

Unsigned
Japan, Ise-Yamada, 19th century, Edo period (1615-1868)

Finely carved as a rat scratching its ear while seated atop two peanuts, its large eyes inlaid in dark horn and the fur neatly incised. Good himotoshi through the underside, the larger himotoshi generously excavated to accommodate the knot.

LENGTH 3.5 cm

Condition: Very good condition with associated surface wear, and some wear around the himotoshi.

Provenance: Ex-collection Leblanc, sold at Beaussant-Lefevre, Paris, 20 November 2009, lot 228, then in a French private collection.

Estimate EUR 2,500
Starting price EUR 1,250





96 | **MASANAO: AN AMUSING WOOD
NETSUKE OF A FRIGHTENED PUPPY**

By Masanao, signed Masanao 正直
Japan, Ise-Yamada, mid-19th century, Edo period (1615-1868)

With its four paws placed on the ground, visibly startled by something on the ground, its back arched and about to spring upwards. The expression is quite amusing, the pupils are placed in the very corner of the eyes, and the mouth is opened. The fur is finely engraved. Natural himotoshi and signed within a polished reserve on the belly – MASANAO.

HEIGHT 3 cm, LENGTH 3.4 cm

Condition: Excellent condition.
Provenance: European collection.

Estimate EUR 2,000
Starting price EUR 1,000



97 | **MASAKIYO: A WOOD
NETSUKE OF A RECUMBENT GOAT**

By Masakiyo, signed Masakiyo 正清
Japan, Ise-Yamada, mid-19th century, Edo period (1615-1868)

Depicting a recumbent goat, the fur finely incised and neatly parted in the middle along the spine. The animal with a charming expression has a long beard, curved horns and inlaid eyes. Natural himotoshi and signature within a polished reserve MASAKIYO – a pupil of Masakatsu.

LENGTH 3.6 cm

Condition: Excellent condition.
Provenance: French private collection.

AUCTION COMPARISON

For a goat by Masanao see Bonhams, The Julius and Arlette Katchen Collection of Fine Netsuke Part III, 6 November 2018, London, lot 77 (sold for 5,250 GBP).



Estimate EUR 1,500
Starting price EUR 750





98 | MASAYOSHI: A RARE WOOD NETSUKES OF A BUDDHIST SCULPTOR

By Masayoshi, signed Masayoshi 正義
Japan, Ise-Yamada, mid-19th century, Edo period (1615-1868)

A finely carved wood netsuke of a snake (hebi) coiling around and through the eye sockets of a skull. This usually quite morbid depiction is depicted here with charm, the snake appears to be smiling. The scales are rendered with an appealingly rough stippled pattern, and the large staring eyes are inlaid in lustrous dark horn. Signed underneath the skull on a bridge which functions as the cord attachment MASAMITSU – a pupil of Masanao.

HEIGHT 3.1 cm, LENGTH 3.5 cm

Condition: Good condition with some surface wear and few minuscule nicks.

Provenance: Ex-collection Richard R. Silverman purchased from Jeffrey Moy, Chicago, in 1997. Richard R. Silverman (1932-2019) was a renowned Asian art collector with one of the largest private collections of netsuke outside of Japan. He lived in Tokyo between 1964 and 1979 and began to collect netsuke there in 1968. Since the 1970s, he wrote and lectured about netsuke and was an Asian art consultant for Christie's, Sotheby's, and Bonhams. His gift of 226 ceramic netsuke to the Toledo Museum of Art constitutes perhaps the largest public collection of these miniature clay sculptures in the world. After moving to California, Silverman became a member of the Far Eastern Art Council at the Los Angeles County Museum of Art in 1984. In 1993, he joined LACMA's Executive Board. He served on the board of directors for the International Society of Appraisers from 1986 to 1994 and served nine years as chair for the City of West Hollywood Fine Arts Commission. Richard Silverman was posthumously awarded the Order of the Rising Sun for his decades-long promotion of Japanese culture.



A rather rare and unusual subject depicting a carver at work on a Buddhist statue. The body of the statue is still in the rough, but the face is already very finely rendered. The character 'kin' 金 for 'gold' is found on the man's back, thus identifying the statue as the Gold Jizo Bosatsu (Kin-oshō). Himotoshi underneath and signed MASAYOSHI.

LENGTH 4 cm

Condition: Superb condition with minor associated surface wear.

Provenance: Old Viennese private collection assembled within the same family over three generations.

Although this artist shares the kanji with Sato Masayoshi, stylistically this netsuke is closer to the Ise-Yamada school and the carver is likely a pupil of Masanao or Masakazu (as noted by F. Meinertzhagen in MCI p. 487). The manner of the signature confirms this assumption.

Estimate EUR 1,500
Starting price EUR 750

99 | MASAMITSU: A WOOD NETSUKES OF SNAKE AND SKULL

By Masamitsu, signed Masamitsu 正光
Japan, Ise-Yamada, mid-19th century, Edo period (1615-1868)



AUCTION COMPARISON

A related wood netsuke by Masakatsu was sold at Christie's, Art of Japan, 8 December 2016, London, lot 20 (sold for 6,875 GBP).



Estimate EUR 1,500
Starting price EUR 750

100 | **A TALL YAMADA SCHOOL
SASHI WOOD NETSUKE
OF ASHINAGA**

Unsigned
Japan, Ise-Yamada, mid-19th century,
Edo period (1615-1868)

The long-legged islander standing tall, his loincloth belted at the waist and incised with floral and formal designs. He wears a cloth on his head and places his hands next to his face, the opening forming the cord attachment. The expression is very well-carved.

HEIGHT 13.8 cm

Condition: Very good condition with some expected surface wear.
Provenance: European collection.

**AUCTION
COMPARISON**

Compare to a related sashi netsuke of Ashinaga by Masanao at Bonhams, Fine Japanese Art, 5 November 2020, London, lot 20 (sold for 4,812 GBP).



Estimate EUR 3,000
Starting price EUR 1,500





**101 | MASAMI: A FINE YAMADA SCHOOL WOOD
NETSUKE OF A RECUMBENT TANUKI**

By Masami, signed Masami 正三
Japan, Ise-Yamada, 19th century, Edo period (1615-1868)

The raccoon-dog seated in a recumbent posture with the tail curled in a spiral and the head raised toward the side, with finely incised fur pattern and facial features, two 'natural' himotoshi formed by the space between the two front paws and between one leg and the curved body, one haunch signed MASAMI to the underside. This piece shares characteristics from both the Yamada and Nagoya schools.

LENGTH 3.8 cm, HEIGHT 2.7 cm

Condition: Perfect condition with only minimal surface wear.
Provenance: European collection.

Estimate EUR 3,000
Starting price EUR 1,500



102 | **KOKEI: A FINE WOOD NETSUKÉ
OF TANUKI HARA TSUZUMI**

By Kokei, signed Kokei 虎溪
Japan, Kuwana, Ise province, early 19th century, Edo period
(1615-1868)

A finely carved dark wood netsuke, depicting tanuki no hara tsuzumi (belly drumming raccoon dog). The fur is finely incised, the rib cage and spine expressively carved, sharp fangs, upwards turned snout and jovial expression – he is visibly delighted with drumming on his belly. The eyes are inlaid in green-shimmering mother-of-pearl. Typical himotoshi between one of the legs and signature on the underside KOKEI.

HEIGHT 3.1 cm

Condition: Excellent condition.
Provenance: German private collection.

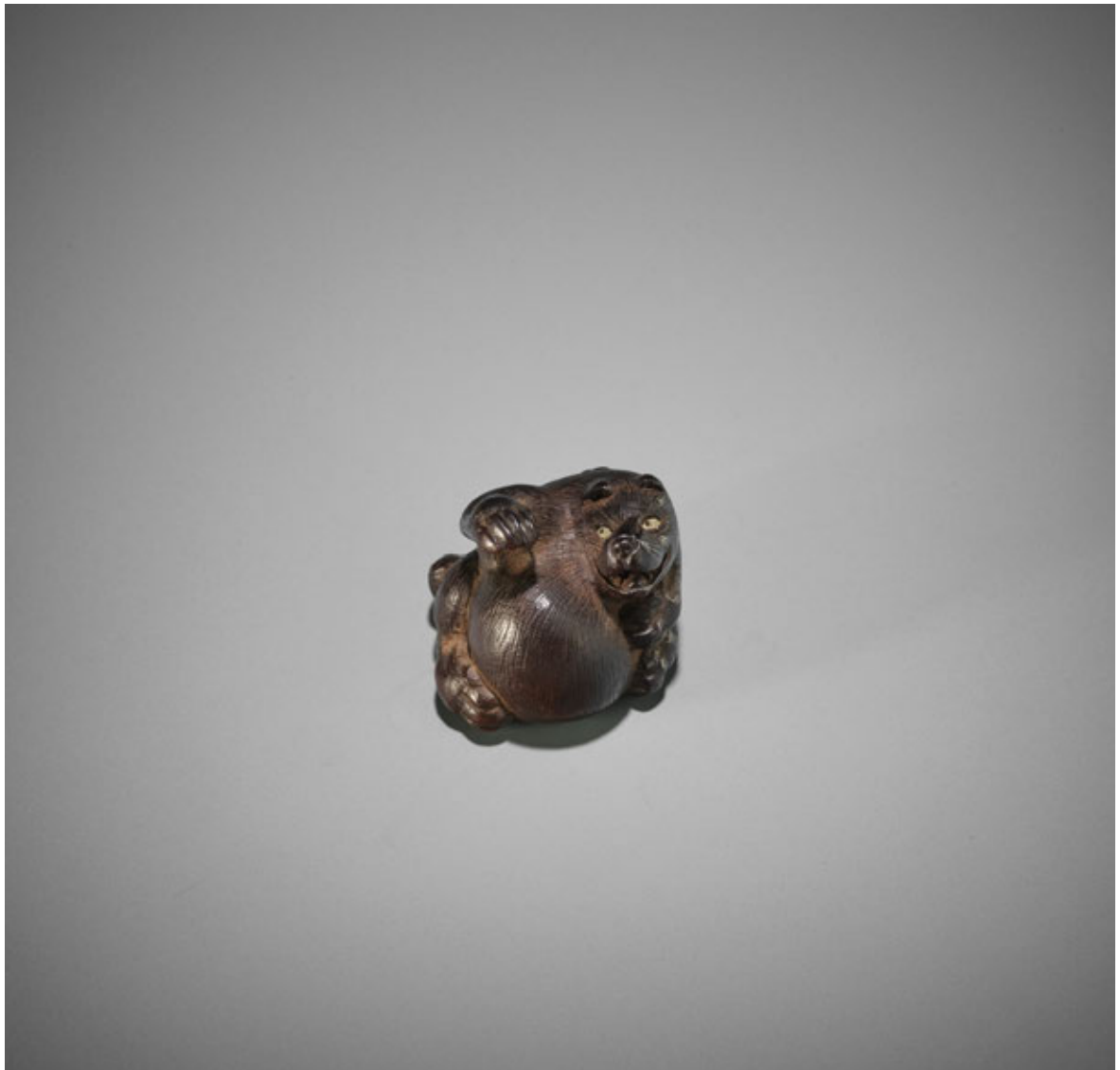
The tanuki possesses magical powers and can change forms, sometimes into Buddhist monks; they are jovial, but also dangerous, as they have been known to suffocate hunters with their enormous scrotum. The act of drumming on the belly, according to legend, was used by tanuki to beguile travelers and hunters to lead them astray. However, it has also been said that tanuki would get together just for fun, drumming on their bellies under the moonlight, perhaps even with some sake involved.

AUCTION COMPARISON

For a similar netsuke by Kokei see
Bonhams, Netsuke from a European
private collection, 8 May 2016, London, lot
56 (sold for 2,250 GBP).



Estimate EUR 2,000
Starting price EUR 1,000





**103 | MASAKATSU: A WOOD
NETSUKE OF A TANUKI
WRAPPED IN LOTUS LEAVES**

Signed Masakatsu 正勝
Japan, 20th century

The mythical shape-shifting creature enveloped completely inside a veiny lotus leaf, one paw pulling it shut, only his feet underneath and the expressively carved face with double inlaid eyes are visible. Rather amusingly, he wears a large and elegantly curved lotus leaf as a hat. Large himotoshi through the back and signed underneath with an unusually placed two-character signature MASAKATSU – most likely a late piece by the artist or from a pupil.

HEIGHT 5.5 cm

Condition: Excellent condition.

Provenance: European collection, acquired from Michael Bernstein in 2015.

AUCTION

COMPARISON:

For a netsuke of the same subject by Toyokazu, see Van Ham, Asian Art, 3 December 2015, Cologne, lot 2298 (sold for 8,385 EUR).



**LITERATURE
COMPARISON**

A similar unsigned netsuke is in the Victoria and Albert Museum, London, accession no. A.919-1910.



Estimate EUR 2,000
Starting price EUR 1,000



**104 | TOMIN: A RARE WOOD
NETSUKE OF THE
SANSUKUMI ON SKULL**

By Tomin, signed Tomin 東岷
Japan, Tsu, mid-19th century, Edo period
(1615-1868)

Carved from reddish wood and depicting a snake slithering through the eye sockets of a skull, which on its own is a popular motif. However additionally a snail is carved on top of the cranium, and a warty well-carved toad is climbing up on the back. The netsuke depicts the sansukumi motif, meaning 'mutual control'. The snake will consume the toad, however there is a catch – the toad will have eaten a poisonous snail, so too the snake must perish. A vertebral bone underneath forms the himotoshi and the signature is found somewhat hidden underneath – TOMIN.

LENGTH 3.8 cm

Condition: Very good condition, minor surface wear.

Provenance: European collection.

A rare and apparently unrecorded subject for Tomin, who was a pupil of Minko.

Estimate EUR 1,500
Starting price EUR 750



105 | KOKEI: A FINE WOOD NETSUKE OF A SHISHI

By Kokei, signed Kokei 虎溪
Japan, Kuwana, Ise province, early 19th century, Edo period
(1615-1868)

A very finely carved and compactly crafted study of a Buddhist lion seated, scratching its ear with one hind paw, its two front paws decisively placed afore with a somewhat grim yet satisfied expression, the curly mane is masterfully carved, and the bushy tail trails underneath its body. 'Natural' himotoshi through one of the curls underneath and signed KOKEI within a polished reserve.

LENGTH 3.6 cm

Condition: Excellent condition with minor associated surface wear. Beautiful patina.

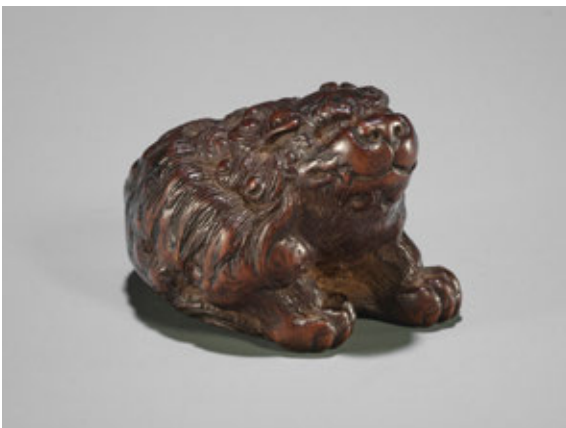
Provenance: Old Viennese private collection assembled within the same family over three generations.

AUCTION COMPARISON

Compare to two very similar wood netsuke by Tomin and Minko, the former at Bonhams, Fine Japanese Art, 6 November 2012, London, lot 192 (**sold for 4,000 GBP, re-sold more recently at Zucke for 5,688 EUR**), and the latter at Bonhams, The Harriet Szechenyi Sale of Japanese Art, 8 November 2011, London, lot 25 (**sold for 3,125 GBP**).



Estimate EUR 3,000
Starting price EUR 1,500





**106 | KOKEI: A WOOD NETSUKE
OF A RECUMBENT OX**

By Kokei, signed Kokei 虎溪
Japan, Kuwana, Ise province, early 19th century, Edo period
(1615-1868)

A compact study of a recumbent ox, its legs tucked underneath its bulky body and the eyes inlaid in umimatsu. The hairwork is finely incised and wonderfully worn at the high points through generations of handling. Natural himotoshi through the legs and signed underneath KOKEI.

LENGTH 4.5 cm

Condition: Good condition with associated surface wear including some small nicks. Stunning patina.

Provenance: French private collection, purchased at Sotheby's, 20 December 1983, London, lot 23.

Estimate EUR 3,000
Starting price EUR 1,500



**107 | MINKO: A RARE WOOD NETSUKE
OF A RECUMBENT BOAR**

By Tanaka Juntoko Minko (1735-1816), signed hachi-ju ichi sai
Minko 珉江 and kakihan
Japan, Tsu, dated 1816, Edo period (1615-1868)



Depicting a decidedly male recumbent boar with its front legs placed afore yet tucked underneath the body forming a compact composition. The fur typically incised, the ridged spine is expressed ending in a small bushy tail, and the eyes are double inlaid in brass and dark horn. Signed on the two hindfeet hachi-ju sai MINKO and with a kakihan [Minko at the age of eighty-one (the year of his death)]. Natural himotoshi.

LENGTH 4.7 cm

Condition: Good condition with associated surface wear.
Provenance: European collection.

AUCTION COMPARISON

A similar netsuke by Minko was recently sold at Bonhams, Fine Netsuke from a French Private Collection, 4 November 2020, London, lot 97 (**sold for 3,562 GBP**).



LITERATURE COMPARISON

Compare to a netsuke of a boar by Minko, signed at the age of 62, in Rosemary, Bandini (2014) Japanese netsuke from the collection of Teddy Hahn, no. 31.



Estimate EUR 4,000

Starting price EUR 2,000





**108 | MINKO: A WOOD NETSUKU
OF A RECUMBENT GOAT**

By Tanaka Juntoko Minko (1735-1816), signed Minko 珉江 and kakihan
Japan, Tsu, late 18th to early 19th century, Edo period (1615-1868)

A classic netsuke by Minko – the goat is lying with its head raised and the body slightly curved to its left, the horns drawn back and the legs folded underneath forming a compact composition, two legs joined together forming the 'natural' himotoshi. The fur is engraved in the typical manner of the artist. The eyes are double inlaid in brass and dark horn. Signed underneath on the haunch inside a polished reserve MINKO.

LENGTH 4.5 cm

Condition: Good condition with some associated surface wear. The left horn with a microscopic chip to the very end and the right ear with a tiny old repair.

Provenance: European collection.

AUCTION COMPARISON

Compare to a very similar netsuke of a goat by Minko, sold at Bonhams, Netsuke from a European Private Collection, 8 May 2016, London, lot 29 (**sold for 6,875 GBP**).



Estimate EUR 3,000
Starting price EUR 1,500





109 | A WOOD NETSUKE OF OKAME STEPPING INTO A BATH, ATTRIBUTED TO MINKO

Attributed to Tanaka Juntoko Minko (1735-1816), unsigned
Japan, Tsu, late 18th century, Edo period (1615-1868)

A beautifully worn wood netsuke with a rich and unctuous patina. The Shinto goddess Okame is stepping into a bathtub, one leg submerged in the water and the other outside still wearing a geta sandal. She is only dressed in a loose towel, slipping and revealing one of her butt cheeks, her supple breasts shown in the front. As always, she is smiling, as if she knows she is being watched. Rather amusingly, adding to the shunga overtones of this netsuke, her hair is tied up in a manner which is very much reminiscent of a mushroom cap with incised radial gills. Natural himotoshi. Unsigned, however most likely an early piece by Tanaka Juntoko Minko.

HEIGHT 5.2 cm

Condition: Very good condition, some minor associated surface wear; beautiful patina.

Provenance: European collection.

LITERATURE COMPARISON

Compare to a wood netsuke of Okame in a bathtub being washed by an oni, by Minko, in Atchley, Virginia / Davey, Neil (2006) *The Virginia Atchley Collection of Japanese Miniature Arts*, p. 116, no. N151.



Estimate EUR 3,000

Starting price EUR 1,500



110 | A CHARMING WOOD NETSUKES OF A BOY WITH HANNYA MASK

Unsigned
Japan, 19th century, Edo period (1615-1868)

The boy standing and holding the grimacing mask of Hannya in front of his face. His jacket is elaborately decorated with various designs and inlaid in the front with dark horn buttons. Himotoshi through the back.

HEIGHT 4.4 cm

Condition: Good condition with some wear and a tiny chip to the foot.

Provenance: German private collection, acquired at an antique's fair in Kobe, Japan c. 1980.

Estimate EUR 1,500
Starting price EUR 750

111 | MINKO: A WOOD NETSUKES OF A KARAKO WITH HANNYA MASK

After Tanaka Minko (1735-1816), signed Minko 珉江 with kakihan Japan, Tsu, mid-19th century, Edo period (1615-1868)

Finely carved, the young boy with short black tufts of hair holding a Hannya mask in front of his face, his genitals exposed to the underside, 'natural' himotoshi between the feet, legs, and mask, the reverse signed MINKO with a kakihan.

LENGTH 3.3 cm, HEIGHT 3 cm

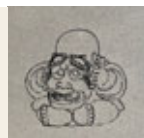
Condition: Good condition with minor wear, natural age cracks, small old repairs to one arm and one leg.

Provenance: Richard R. Silverman, acquired from Sotheby's, Los Angeles, 22 August 1981, lot 79. Richard R. Silverman (1932-2019) was a renowned Asian art collector with one of the largest private collections of netsuke outside of Japan. He lived in Tokyo between 1964 and 1979 and began to collect netsuke there in 1968. Since the 1970s, he wrote and lectured about netsuke and was an Asian art consultant for Christie's, Sotheby's, and Bonhams. His gift of 226 ceramic netsuke to the Toledo Museum of Art constitutes perhaps the largest public collection of these miniature clay sculptures in the world. After moving to California, Silverman became a member of the Far Eastern Art Council at the Los Angeles County Museum of Art in 1984. In 1993, he joined LACMA's Executive Board. He served on the board of directors for the International Society of Appraisers from 1986 to 1994 and served nine years as chair for the City of West Hollywood Fine Arts Commission. Richard Silverman was posthumously awarded the Order of the Rising Sun for his decades-long promotion of Japanese culture.



LITERATURE COMPARISON

A related netsuke by the same carver is illustrated with a line drawing in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part A, p. 512.



Estimate EUR 1,200
Starting price EUR 600





**112 | MINKO: A RARE WOOD NETSUKU
OF A COILED DRAGON**

By Tanaka Juntoko Minko, signed Minko 眠江
Japan, Tsu, early 19th century, Edo period (1615-1868)

The coiled dragon forming a compact composition, the scales finely incised and with powerfully carved claws and flames emanating from its body. The mythical being's mouth is opened as it lets out a snarl, the large eyes inlaid in brass with dark horn pupils. Natural himotoshi and signed underneath within a polished reserve MINKO.

LENGTH 4 cm

Condition: Good condition with some surface wear and typical oxidation to brass pupils.

Provenance: Ex-collection Jury Kolodotschko, purchased at Bonhams, Fine Japanese Works of Art, 16 September 2009, New York, lot 3004 (part lot, sold for 3,050 USD).

AUCTION COMPARISON

Minko's dragons are rare. For another dragon by Minko see Sotheby's, The Betty Jahss Collection of Netsuke – Part II (Final), 14 November 1991, London, lot 74.



Estimate EUR 3,000
Starting price EUR 1,500

113 | AN INLAID WOOD NETSUKE OF KIYOHIME, ATTRIBUTED TO MINKO

Attributed to Tanaka Juntoku Minko (1735-1816), unsigned
Japan, Tsu, first half of 19th century, Edo period (1615-1868)

Depicting the wrathful Kiyohime with finely carved long hair, as a serpentine monster pursuing the priest Anchin in her rage and wrapping her scaly body around the Dojo-ji temple bell. Her face and hands are inlaid in ivory, the pupils are inlaid in dark horn at the corners. The handle of the bell, made from a different type of wood, is surmounted by two dragon heads and a tama. Himotoshi underneath Kiyohime and underneath the bell, the latter ringed in bone. Additionally, there is a peg for cord attachment on the inside of the removable handle.

LENGTH 5.5 cm

Condition: Excellent condition with minuscule surface wear.
Provenance: British private collection.



AUCTION COMPARISON

A related netsuke by Minko was sold at Zacke, Fine Netsuke, Sagemono & Okimono, 24 November 2018, Vienna, lot 70 (sold for 8,670 EUR).



Estimate EUR 1,500
Starting price EUR 750

114 | A TSU SCHOOL EBONY WOOD NETSUKE OF A MONKEY

Unsigned
Japan, Tsu, early 19th century,
Edo period (1615-1868)

The visibly delighted monkey seated, forming a compact composition, and holding a fruiting branch. Gilt eyes and large himotoshi through the back. Unsigned, however attributed to the Tsu school of Tanaka Juntoku Minko (1735-1816).

HEIGHT 3.8 cm

Condition: Very good condition, some tiny dents to the wood here and there and some general surface wear.
Provenance: European collection.

Estimate EUR 1,500
Starting price EUR 750



TANBA & NAGOYA SCHOOL



115 | A FINE TANBA SCHOOL WOOD NETSUKE OF A CLUSTER OF WINTER CHERRIES (HOZUKI)

Unsigned
Japan, Tanba, early 19th century, Edo period (1615-1868)

Published: Atchley, Virginia / Davey, Neil (2006) *The Virginia Atchley Collection of Japanese Miniature Arts*, p. 181, no. N256.

Neatly carved as a cluster of three hozuki borne on a gnarled tree branch, the wood of an attractive color. Note the finely executed black staining creating a striking contrast which is very typical of Toyomasa and the Tanba school in general.

LENGTH 5 cm

Condition: Excellent condition with only minor surface wear.

Provenance: Ex-collection Cecil Crookes and Ex-collection Virginia Atchley.

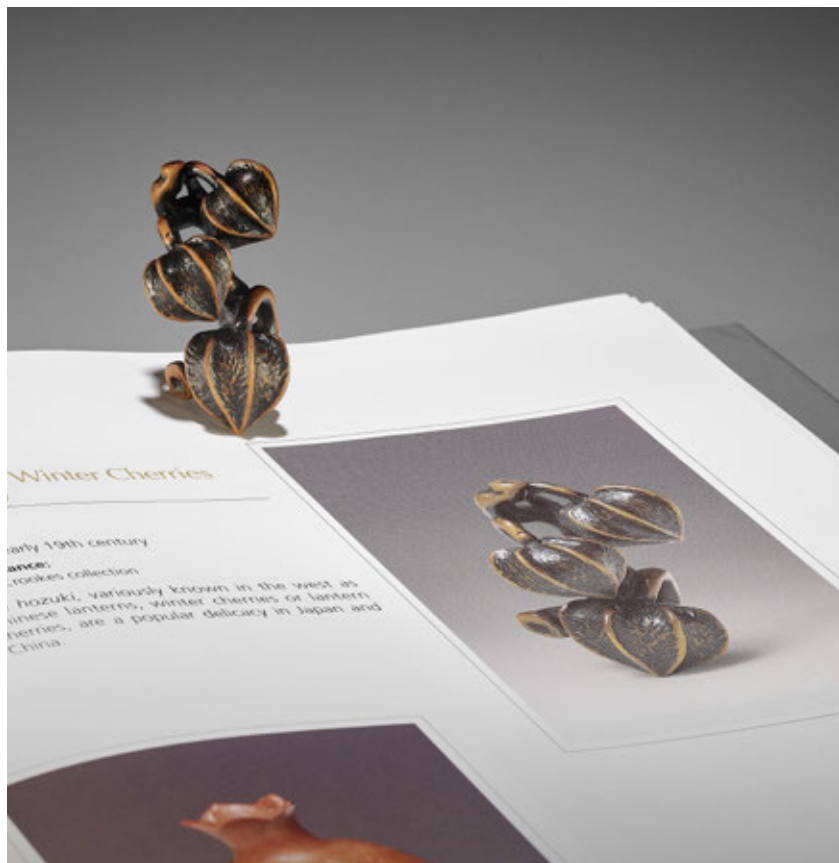
The hozuki, variously known in the West as Chinese lanterns, winter cherries or lantern cherries, are a popular delicacy in Japan and China.

AUCTION COMPARISON

Compare a related netsuke of three hozuki signed Toyomasa hachi ju sai (at the age of eighty), dated to the 19th century (Edo period), at Christie's, *Japanese Art & Design*, 4 November 2009, London, lot 62 (sold for 3,750 GBP).



Estimate EUR 3,000
Starting price EUR 1,500





116 | A WOOD NETSUKE OF RAIJIN WITH GETA

Unsigned

Japan, probably Tanba, first half of 19th century, Edo period
(1615-1868)

The God of Thunder leaning forward with a clawed hand and foot grasping a geta in front, holding a second geta in his other hand, the pupils inlaid in dark horn and the fangs in bone, the muscles and hair finely detailed, the underside with a central himotoshi, the interior with an eyelet for cord attachment.

HEIGHT 2.6 cm

Condition: Good condition with minor surface wear, a plugged knot in the wood to one shoulder, the himotoshi plug is a later replacement.

Provenance: French private collection.

Estimate EUR 2,500

Starting price EUR 1,250





**117 | A TANBA SCHOOL WOOD NETSUKE OF
A MONKEY EMERGING FROM A PEACH**

Unsigned
Japan, Tanba province, 19th century, Edo period (1615-1868)

The netsuke very much reminiscent of the classic Tanba school motif *tengu no tomago* (lot no. 118), however here 'saru no momo' is depicted. The monkey is shown seated inside the opened peach, one hand placed on the edge and the other scratching his head in disbelief. The fur coat is very finely engraved, and the eyes are typically inlaid in pale translucent horn. The underside shows the large and asymmetrical *himotoshi*, the larger one generously excavated to accommodate the knot.

HEIGHT 3.5 cm, LENGTH 4 cm

Condition: Good condition with some surface wear, cracks, imperfections and discoloration.
Provenance: European collection.

LITERATURE COMPARISON

A similar example by Toyokazu is illustrated in *Galerie Gemini & Ichimonji Art* (Munich, 2004), p. 21, no. 57



Estimate EUR 3,000
Starting price EUR 1,500





118 | **TOYOYO: A SUPERB WOOD
NETSUKE OF A HATCHING TENGU**

By Toyoyo (Toyoyasu), signed Toyoyo 豊容
Japan, Sasayama, Tanba province, first half of 19th century,
Edo period (1615-1868)

Masterfully carved as a hatching karasu (crow-beaked) tengu, known as tengu no tomago. The large mythical animal is climbing out of its egg with its two hands holding on to the edge of the shell, triumphantly screeching, one large wing trailing over the cracked shell to its left. The eyes are inlaid in pale translucent horn with black drilled pupils. Note the extremely fine carving of the plumage, accentuated with black coloring, typical for the Tanba school artists. The slightly worn wood with a very good patina. The egg is smoothly polished and the large asymmetrical himotoshi are found underneath, the larger one generously excavated to accommodate the knot. It is also worth noting that this netsuke stands on the larger himotoshi. Signed TOYOYO with boldly incised characters.

HEIGHT 4.5 cm

Condition: Superb condition. Minor associated surface wear.

Provenance: Ex collection J. C Robyn, sold at Tajan, Paris, 13 November 1990. Then French private collection.

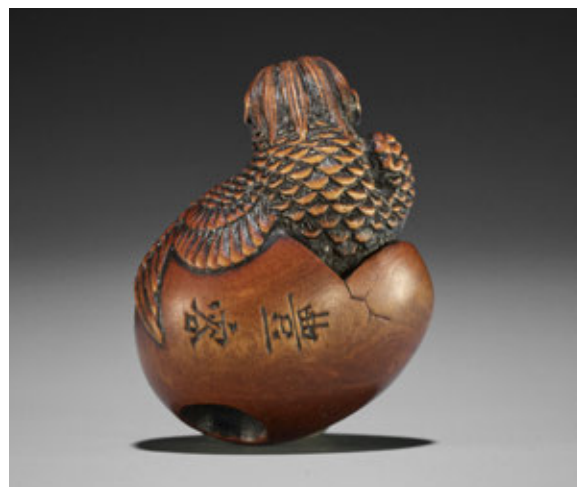
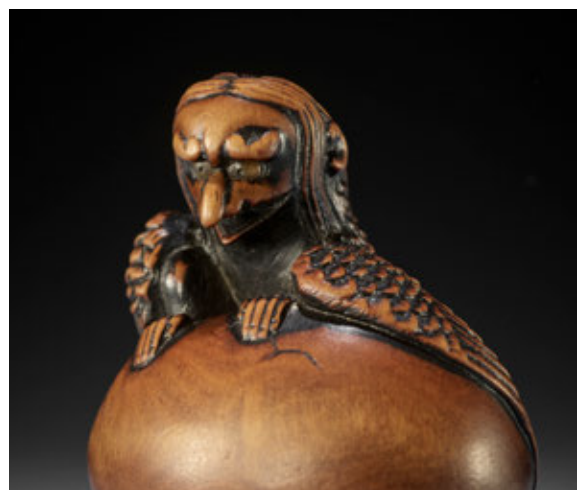
Toyoyo (1811-1883), also known as Toyoyasu, was the son of Naito Toyomasa (1773-1856). There is ample evidence that many netsuke signed Toyomasa were in fact made by Toyoyo, who was left-handed. Toyoyo seldomly signed with his own name.

AUCTION COMPARISON

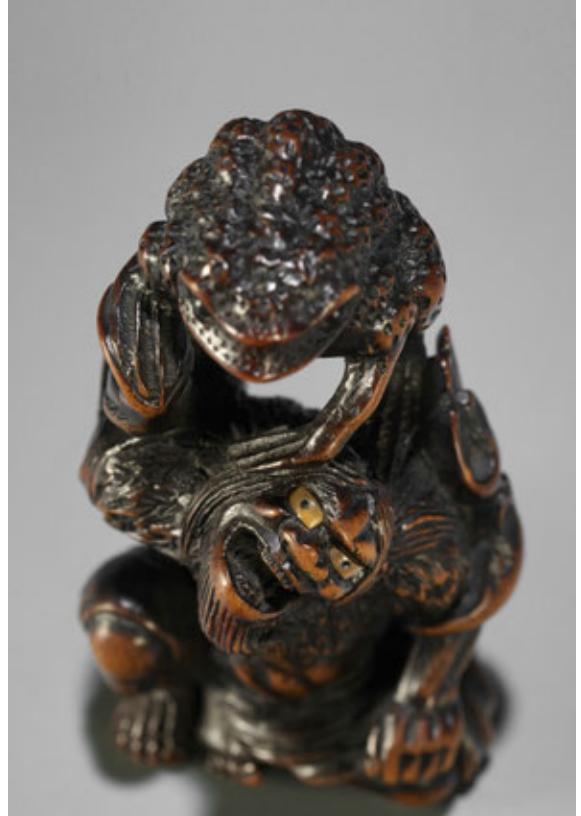
A similar, yet less fine, netsuke of a hatching tengu by Toyomasa was sold at Zucke, Fine Netsuke, Sageomono & Okimono, 27 April 2019, Vienna, lot 245 (sold for 10,512 EUR).



Estimate EUR 6,000
Starting price EUR 3,000







119 | TOYOKAZU: A SUPERB WOOD NETSUKU OF GAMA SENNIN

By Shugasai Toyokazu, signed Toyokazu 豊一
Japan, Sasayama, Tanba province, mid-19th century, Edo period
(1615-1868)

A masterfully executed study of Gama Sennin shouldering a large warty toad, looking up and almost screaming in agony from the weight of the large amphibian. The toad's eyes are inlaid in dark horn and the sennin's eyes are inlaid in pale horn with drilled black pupils. Note the fine details to the sennin's leaf cloak and skirt, as well as the folds of the robe. The wood is accentuated with black coloring in the crevices for effect, very typical for the Tanba school artists. The chimney-like himotoshi are found in the back and underside, the larger one is generously excavated to accommodate the knot. Signed underneath in typical and boldly incised characters – TOYOKAZU.

HEIGHT 5.7 cm

Condition: Excellent condition. Associated surface wear, some miniscule nicks to the surface here and there.
Provenance: French private collection.

Shugasai Toyokazu is widely regarded as the most accomplished pupil of Naito Toyomasa (1773-1856).

AUCTION COMPARISON

Compare to a similar wood netsuke of Gama Sennin by Toyomasa sold at Christie's, A Private Collection of Japanese Art, 6-20 October 2015, New York, lot 55 (**sold for 18,750 USD**). Also compare to another related wood netsuke sold at Bonhams, The Harriet Szechenyi Sale of Japanese Art, 8 November 2011, London, lot 84 (**sold for 21,250 GBP**).

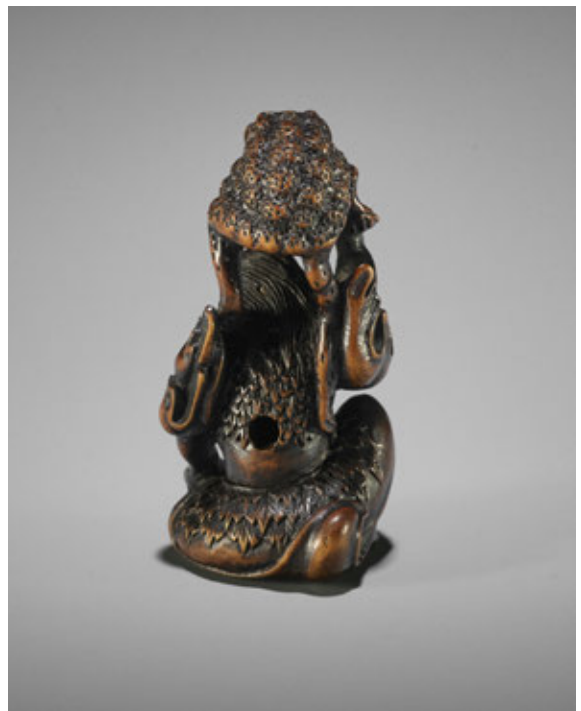


LITERATURE COMPARISON

A very similar netsuke of Gama sennin by Toyokazu is published in Barry Davies Oriental Art (1998) The Robert S. Huthart Collection of Non-Iwami Netsuke, pp. 158-159, no. 116.



Estimate EUR 8,000
Starting price EUR 4,000







120 | SADAKATA: A SUPERB WOOD NETSUKES OF RAKAN HANDAKA SONJA WITH DRAGON

By Sadakata, signed Sadakata 真序 saku 作
Japan, Sasayama, Tanba province, first half of 19th century,
Edo period (1615-1868)

The wood netsuke carved in brilliant sukashi-bori (openwork), depicting a seated rakan, namely Handaka Sonja, lifting up his alms bowl from which a majestic dragon emerges amongst billowing clouds. Handaka holds a tama (magical pearl) in his hand, luring the dragon towards him, the two facing off dramatically, their visible eyes inlaid in pale translucent horn. The details are extremely well-carved and accentuated with black coloring inside the crevices, typical for the Tanba school of carvers. Plenty of natural openings for the cord attachment and signed underneath SADAKATA saku (made).

HEIGHT 3.5 cm

Condition: Superb condition, minor wear.

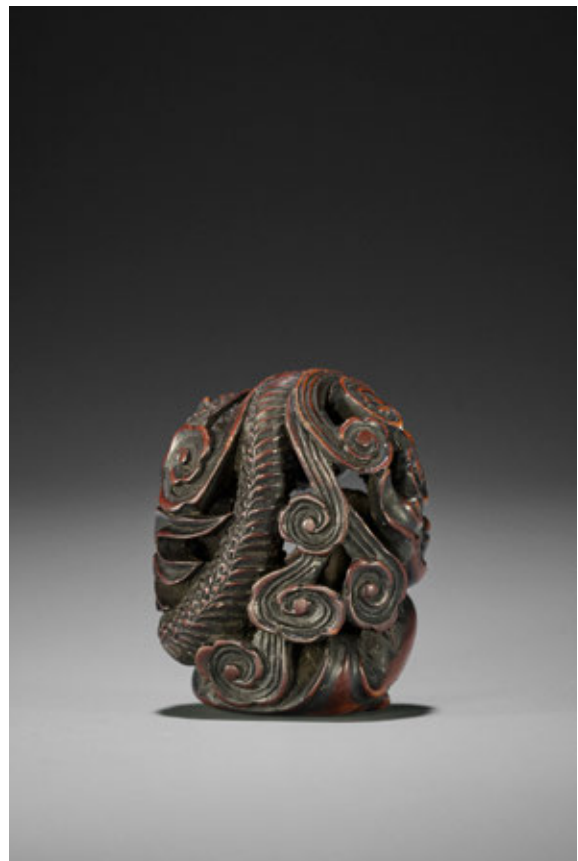
Provenance: Ex-collection J. Bellhouse Gaskell, sold at his sale in March 1926 and re-sold at Sotheby's, 18 June 1997, Japanese Prints, Paintings and Works of Art, London, lot 191.

AUCTION COMPARISON

A related netsuke by Naito Toyomasa sold at Van Ham, Netsuke & Japanische Kunst, 8 June 2017, lot 1626 (sold for 41,280 EUR).



Estimate EUR 6,000
Starting price EUR 3,000





121 | **NAITO TOYOMASA: A VERY RARE AND
SUPERB WOOD NETSUKE OF A KOREAN BOY**

By Naito Toyomasa (1773-1856), signed Toyomasa 豊昌
Japan, Sasayama, Tanba province, first half of 19th century,
Edo period (1615-1868)

The boy standing on one foot, one leg and two arms raised in a dynamic motion, dancing in jubilation. He wears a characteristically foreign wide-brimmed feathered hat and coat incised with floral patterns and scrolling vines. The face is carved extremely well – the eyes are large, and the mouth is slightly opened. Black staining is used in the crevices for effect. The well-toned wood of a very appealing color, with a fine unctuous patina. Large, generously excavated himotoshi through the back and signed underneath the hem of the coat TOYOMASA.

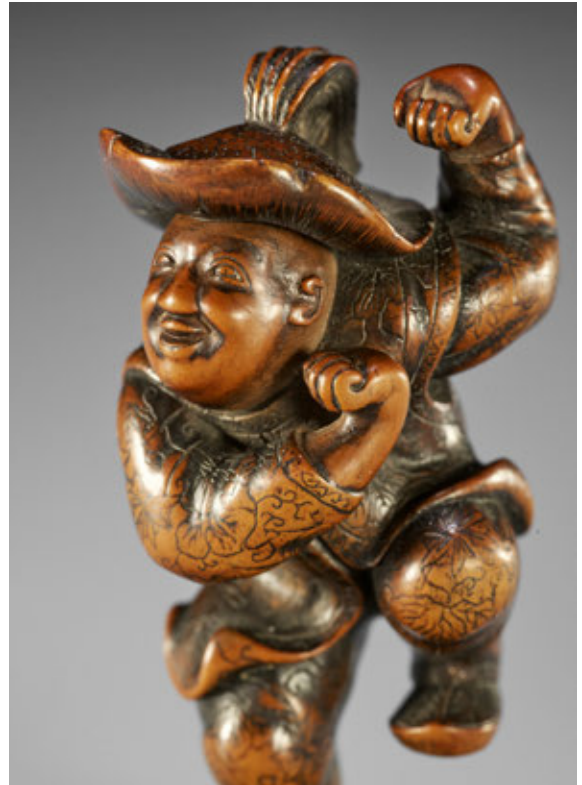
HEIGHT 6.3 cm

Condition: Good condition with some associated surface wear. One foot restored.

Provenance: Ex-collection Ann Meselson, Sotheby's, 2 December 1994, New York, lot 253.

A very unusual and unique subject for the artist executed in his usual vigor, style, and quality. One other netsuke of a foreigner on a shishi, however without illustration, is recorded in H.L Joly (1975) Catalogue of the H. Seymour Trower Collection of Japanese Art, no. 43.

Estimate EUR 8,000
Starting price EUR 4,000



122 | TAMETAKA: A FINE WOOD NETSUKE OF A JAKONEKO

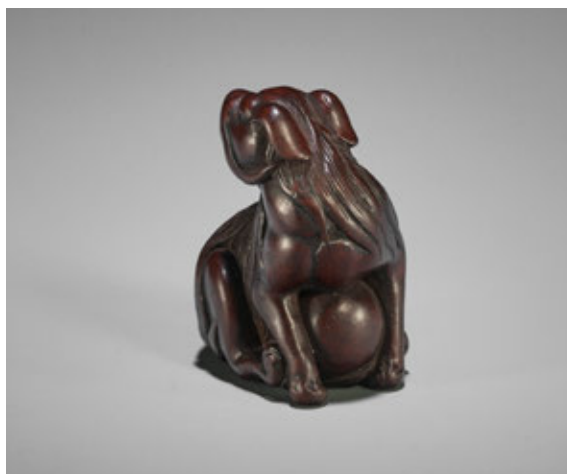
By Tametaka, signed Tametaka 為隆
Japan, Nagoya, late 18th century, Edo period (1615-1868)

The floppy-eared musk cat (jako-neko) sitting on its furcated bushy tail, its head turned backwards, a ball between its paws, protectively snarling. The long whisker-like hairs on the cheeks are flowing in the wind. The fur is very finely incised and neatly parted in the middle. One large himotoshi through the side and the other cleverly 'hidden' within. Signed underneath inside an elliptical reserve TAMETAKA. The wood of an even and very appealing dark chocolate-brown color.

HEIGHT 4.3 cm

Condition: Very good condition, some surface wear.

Provenance: Ex-collection Jury Kolodotschko.



LITERATURE COMPARISON

Compare to a similar netsuke signed Tametaka and described as a 'Chinese dog' in Joly, Henri L. (1966) *The W. L. Behrens Collection, Part 1, Netsuke*, no. 5263 and illustrated in pl. LXIX. Compare also to a goat by Tametaka in Bandini, Rosemary (2014) *Japanese Netsuke from the Collection of Teddy Hahn*, no. 24.



A painting of a jakoneko by Uto Gyoshi (16th century), MET accession no. 2015.300.66



The jakoneko or musk cat, often called a shaggy dog, is of African origin and entered Japan via India, when it became popular for its musk, used for perfumes.

Estimate EUR 6,000

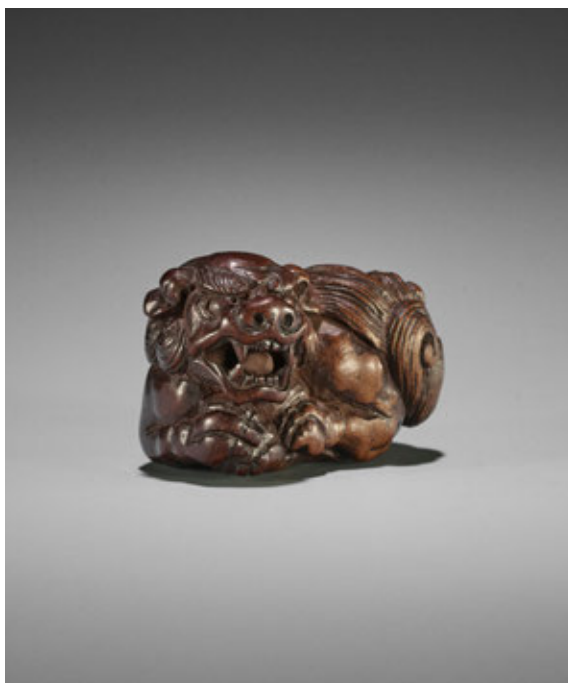
Starting price EUR 3,000





123 | TAMETAKA: A WOOD NETSUKE OF A RECUMBENT SHISHI ROARING

By Tametaka, signed Tametaka 為隆
Japan, Nagoya, late 18th century, Edo period (1615-1868)



Of compact form, the shishi in a recumbent posture with all four paws touching and the bushy tail sweeping up the back, the leg composition to the underside finely executed, the shishi letting out a roar with the fanged mouth wide open, containing a loose ball, and a fierce expression marked by large bulging eyes and wide flaring nostrils, the flaming mane, brows, and tail neatly incised, the underside with two asymmetrical himotoshi flanking the signature TAMETAKA.

LENGTH 4.1 cm

Condition: Very good condition with minor surface wear, age cracks.

Provenance: Sotheby's, 13 November 1986, London, lot 218.

Ex-collection Jacques Carré, acquired from Bonhams, 6 November 2012, London, lot 185.

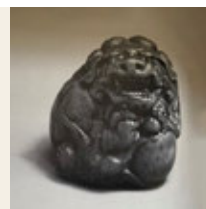
AUCTION COMPARISON

Compare a closely related shishi by the same carver, though of larger size (5.4 cm long), at Sotheby's, Japanese and Korean Art, 14 July 2005, London, lot 1048 (sold for 22,800 GBP).



LITERATURE COMPARISON

For a very similar example, see Ducros, Alain (2006) Netsuke Art, Magie et Médecine, p. 268, fig. 433. For a related wood netsuke of a shishi by Tametaka, see Eskenazi (1973) Japanese Netsuke formerly in the collection of Dr. Robert L. Greene, London, p. 24, no. 50.



Estimate EUR 5,000

Starting price EUR 2,500





**124 | A SUPERB AND LARGE NAGOYA SCHOOL
WOOD NETSUKE OF TWO FIGHTING SHISHI,
ATTRIBUTED TO TAMETAKA**

Attributed to Tametaka, unsigned
Japan, Nagoya, late 18th century, Edo period (1615-1868)

Published: Hurtig, Bernard (1973) Masterpieces of Netsuke Art: One Thousand Favorites of Leading Collectors, p. 51, no. 134.
Eskenazi Ltd. (1993) Japanese Netsuke from the Carré Collection, pp. 128-129, no.149.
Eskenazi Ltd. (1997) Japanese Netsuke, Inro and Ojime from the Dawson Collection, pp.34-35, no. 47.

A considerably large wood netsuke with excellent provenance. Two shishi are engaged in a ferocious battle, forming a dynamic, powerful, and compact composition. The Buddhist lion on top is pinning his combatant to the ground and biting into his shoulder, the underdog screeching from pain with a grotesquely wide-opened mouth. The paws are finely carved, and the tails form powerfully bulging bundles with bushy ends. The wood of a very appealing color with a rich and unctuous patina. Large himotoshi underneath.

LENGTH 5.6 cm

Condition: Very good condition with associated surface wear.
Provenance: Ex-collection Jacques H. Carré, then collection Dawson.

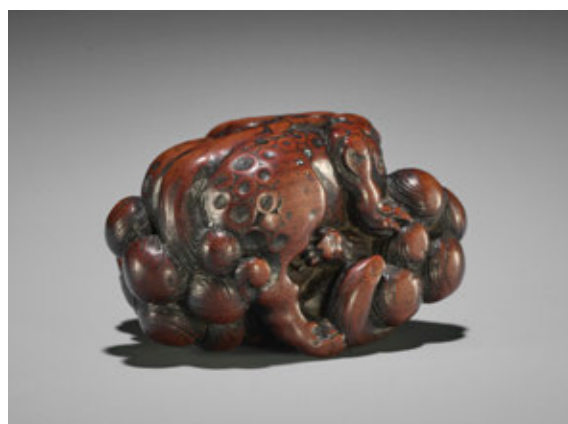
The netsuke is reminiscent of a double tomoe, the animal with the closed mouth representing the female principle in (Chinese: yin) and the open mouth the male principle yo (Chinese: yang). Furthermore, Buddhist lions (komainu) are often depicted as temple guardians, one with a closed mouth uttering the syllable 'un' and the other with an opened mouth, uttering the syllable 'a'.

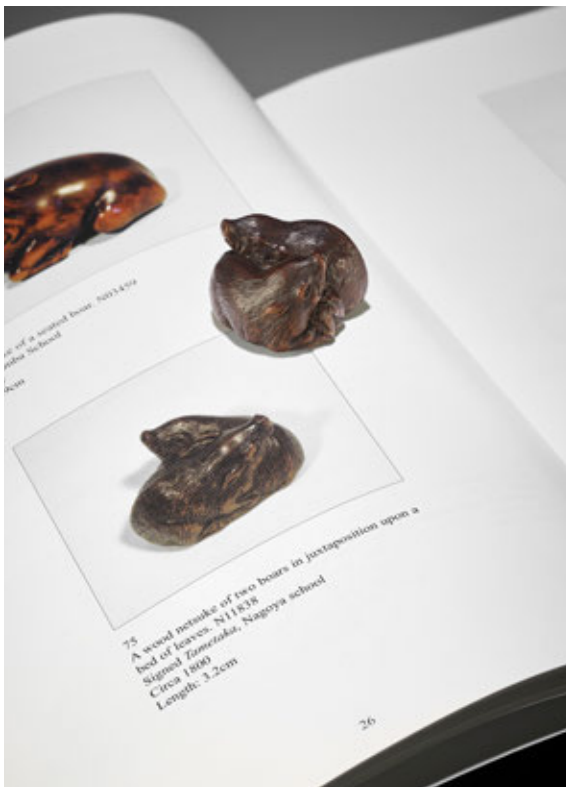
AUCTION COMPARISON

A related netsuke by Tametaka was recently sold at Bonhams, Fine Netsuke from a French Private Collection, 4 November 2020, London, lot 144 (**sold for 18,812 GBP**).



Estimate EUR 7,000
Starting price EUR 3,500





125 | TAMETAKA: A WOOD NETSUKE OF TWO BOARS

By Tametaka, signed Tametaka 為隆
Japan, Nagoya, late 18th century, Edo period (1615-1868)

Published: Barry Davies Oriental Art (2001) *Selected Netsuke and Inro* for exhibition at the International Netsuke Society Convention Boston, p. 8.
Galerie Gemini & Ichimonji Art (Munich, 2004), p. 26, no. 75.

The two boars nestled up close to each other, resting on a bed of autumn leaves, one resting its head on the others behind, forming a compact composition. The fur is incised in the typical manner of the artist. The wood worn with a fine patina. Large himotoshi underneath and signed in a leaf-shaped reserve TAMETAKA.

LENGTH 3.3 cm

Condition: Good condition with age-related wear and a good patina.
Age cracks and a tiny old chip to the very edge of one leaf.
Provenance: French private collection.

LITERATURE COMPARISON

Compare to a group of three boars by Tametaka in Hurtig, Bernard (1973) *Masterpieces of Netsuke Art: One Thousand Favorites of Leading Collectors*, p. 74, no. 242.



Estimate EUR 5,000
Starting price EUR 2,500

126 | TAMETAKA: A WOOD NETSUKE OF
A TSUITATE WITH TIGER AND DRAGON

By Tametaka, signed Tametaka 為隆 with a kakihan
Japan, Nagoya, late 18th century, Edo period (1615-1868)

Published: Rutherford & Bandini (2013) Japanese Netsuke, no. 19.

Depicting a standing screen (tsuitate) finely carved on one side with a celestial dragon amongst voluminous clouds, grasping a tama and glaring down at a tiger seated at the feet of the screen, looking up towards the dragon with a feeble expression. The reverse carved with bamboo and a large perforation showing one of the dragon's claws, which forms the 'natural' himotoshi. Signed in the back in raised characters – TAMETAKA and kakihan.

HEIGHT 3.3 cm

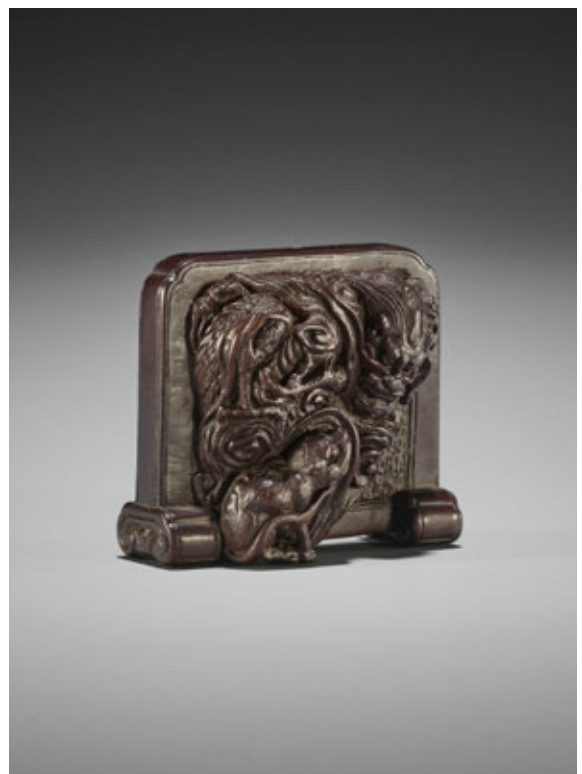
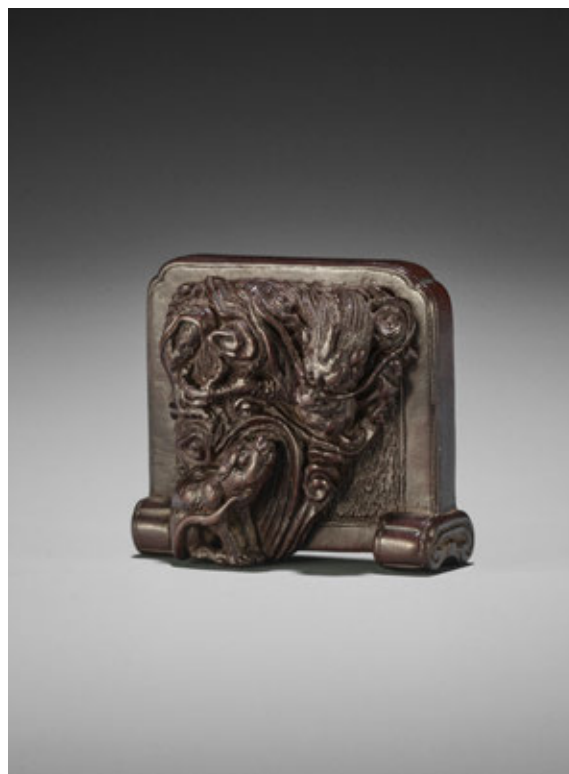
Condition: Excellent condition, the wood of a very good color.

Provenance: Sotheby's New York, 13 December 1979, lot 21. Re-sold at Sotheby's New York, 8 December 1981. Then in an Austrian private collection, sold at Sotheby's Paris, 10 June 2014, lot 370 (sold for 6,000 EUR), then in a French private collection.

Both the tiger and dragon have important meanings in Buddhist and Taoist philosophy, together representing the yin and yang, the earth and sky, or the male and female. Furthermore, they represent strength, resilience and courage.

AUCTION COMPARISON

Another netsuke of a tsuitate was sold at Bonhams, Fine Japanese Art, 15 May 2014, London, lot 50 (sold for 12,500 GBP). Also compare the manner of the tiger in the present netsuke to one sold at Bonhams, Fine Netsuke from the Adrienne Barbanson Collection, 10 May 2013, London, lot 9 (sold for 10,625 GBP).



Estimate EUR 5,000

Starting price EUR 2,500

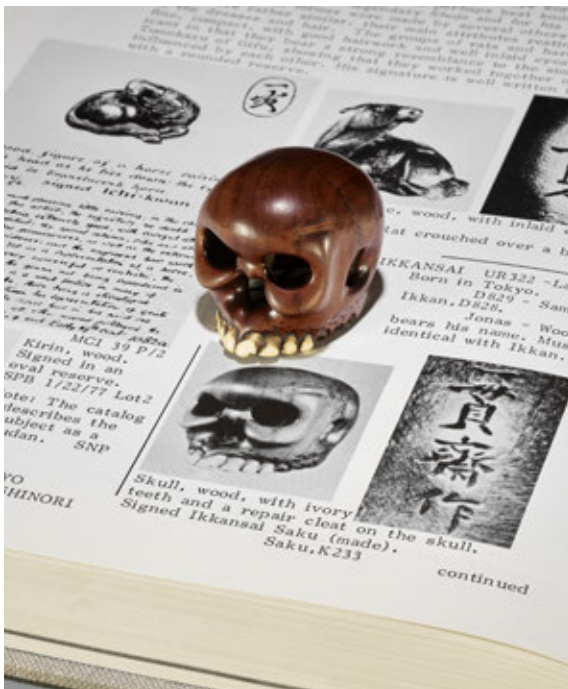


127 | IKKAN: A WOOD AND IVORY NETSUKE OF A SKULL

By Ikkan (1817-1893), signed Ikkansai saku 一貫齋作
Japan, Nagoya, first half of 19th century, Edo period (1615-1868)

Published: Lazarnick, George (1981) Netsuke & Inro Artists, and How to Read Their Signatures, vol. 1, p. 508.

Exhibited: Bonhams, Paris, during the International Netsuke Collector's Society Convention October 2019.



Naturalistically carved from wood with ivory teeth, a repair cleat and several 'cracks' on the skull, 'natural' himotoshi through several openings, the back of the skull incised with the signature IKKANSAI saku.

LENGTH 4.2 cm, HEIGHT 3.9 cm

Condition: Very good condition with minor surface wear.

Provenance: European collection P. Jacquesson.

Ikkan was a famous netsuke carver from Nagoya and active during the 19th century. F. M. Jonas mentions a wood netsuke with the name Ikkansai and notes that it must be identical to Ikkan (Netsuke, 1928, p. 135).

Estimate EUR 4,000

Starting price EUR 2,000

128 | A FINE WOOD NETSUKÉ
OF A FRACTURED SKULL

Unsigned
Japan, 19th century, Edo period (1615-1868)

A finely carved wood netsuke of a somewhat disintegrated skull with cavernous eye sockets and a row of teeth with some of them missing. A section of the cranium in the back is missing giving an eerie glimpse into the bone structure. Natural himotoshi.

HEIGHT 3.8 cm

Condition: Excellent condition with only minimal surface wear.

Provenance: Ex-collection Richard R. Silverman, purchased at Sotheby's London, 1996. Richard R. Silverman (1932-2019) was a renowned Asian art collector with one of the largest private collections of netsuke outside of Japan. He lived in Tokyo between 1964 and 1979 and began to collect netsuke there in 1968. Since the 1970s, he wrote and lectured about netsuke and was an Asian art consultant for Christie's, Sotheby's, and Bonhams. His gift of 226 ceramic netsuke to the Toledo Museum of Art constitutes perhaps the largest public collection of these miniature clay sculptures in the world. After moving to California, Silverman became a member of the Far Eastern Art Council at the Los Angeles County Museum of Art in 1984. In 1993, he joined LACMA's Executive Board. He served on the board of directors for the International Society of Appraisers from 1986 to 1994 and served nine years as chair for the City of West Hollywood Fine Arts Commission. Richard Silverman was posthumously awarded the Order of the Rising Sun for his decades-long promotion of Japanese culture.

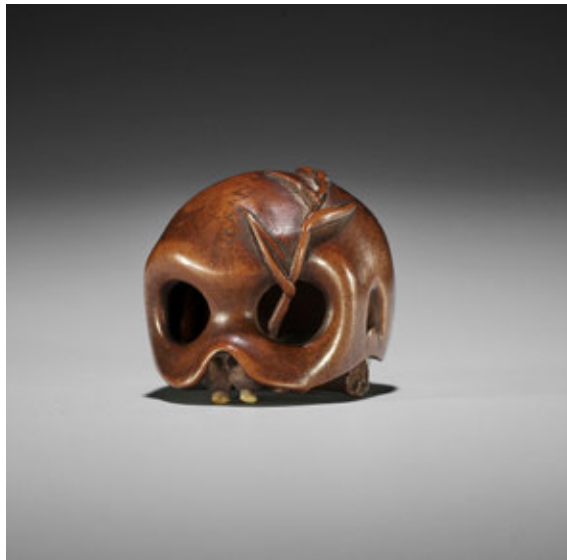
Estimate EUR 1,200

Starting price EUR 600



129 | A FINE WOOD NETSUKÉ OF A
SKULL WITH BAMBOO SHOOT

Unsigned
Japan, first half of 19th century, Edo period (1615-1868)



A finely carved and morbidly fantastic wood netsuke of a skull with large, cavernous eye sockets, two bones underneath functioning as the himotoshi, and a leafy bamboo shoot growing out of the eye socket and resting on the apex of the cranium. Unusually, this skull only has two front teeth which are inlaid in ivory. The wood bearing an excellent patina.

HEIGHT 3 cm, LENGTH 3.3 cm

Condition: Good condition with some surface wear and few minuscule nicks.

Provenance: Ex-collection Richard R. Silverman. Richard R. Silverman (1932-2019) was a renowned Asian art collector with one of the largest private collections of netsuke outside of Japan. He lived in Tokyo between 1964 and 1979 and began to collect netsuke there in 1968. Since the 1970s, he wrote and lectured about netsuke and was an Asian art consultant for Christie's, Sotheby's, and Bonhams. His gift of 226 ceramic netsuke to the Toledo Museum of Art constitutes perhaps the largest public collection of these miniature clay sculptures in the world. After moving to California, Silverman became a member of the Far Eastern Art Council at the Los Angeles County Museum of Art in 1984. In 1993, he joined LACMA's Executive Board. He served on the board of directors for the International Society of Appraisers from 1986 to 1994 and served nine years as chair for the City of West Hollywood Fine Arts Commission. Richard Silverman was posthumously awarded the Order of the Rising Sun for his decades-long promotion of Japanese culture.

Estimate EUR 1,500

Starting price EUR 750



130 | ITSUMIN: A SUPERB NAGOYA SCHOOL WOOD NETSUKES OF A RECUMBENT BOAR

By Hokyudo Itsumin, signed Itsumin 逸民
Japan, Nagoya, c. 1830, Edo period (1615-1868)

Published: Rutherford & Bandini (2011) Japanese Netsuke, Inro and Works of Art, no. 31.

Finely carved as a recumbent boar with three legs folded beneath and the ears held back flat against the head, the eyes double-inlaid with pale and dark horn, the hairwork neatly incised, the short tail curved to one side, the prominent snout flanked by two tusks, 'natural' himotoshi between the left front and hind leg, the underside with the signature ITSUMIN within an oval reserve.

LENGTH 4.7 cm

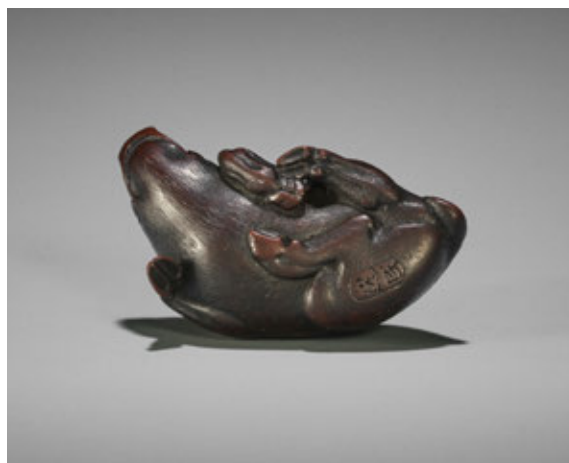
Condition: Excellent condition.

Provenance: Ex-collection Dr. Llewellyn Thomas Evans, no. 36. Then in a Belgian private collection.

Meinertzhagen observes that it is likely that Itsumin spent his early years as a carver in Nagoya, possibly as a pupil of Ittan. The present work and its affinity to Nagoya school netsuke certainly seems to support this theory. Meinertzhagen also notes that his earlier work was signed Itsumin, while later pieces were more often signed in full, Hokyudo Itsumin. (MCI, 1986, Part A, p. 245)

AUCTION COMPARISON

Compare to a very similar wood netsuke of a boar by Ikkan sold at Bonhams, The Julius and Arlette Katchen Collection of Fine Netsuke Part II, 10 May 2017, London, lot 131 (sold for 10,000 GBP).



Estimate EUR 15,000

Starting price EUR 7,500





131 | ITTAN: A RARE WOOD NETSUKU OF A CAT GEISHA

By Ittan, signed Ittan 一旦 gito 戯刀
Japan, Nagoya, 19th century, Edo period (1615-1868)

Published: Joly, Henri L. (1912) The W. L. Behrens Collection, Part 1, Netsuke, p. 37, no. 905.
Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part A, p. 249.
Katchen, Arlette (2010) Netsuke 7, Vol. 2, p. 37, no. K367.

Finely carved as a cat standing upright, masquerading as a woman, holding up the hem of her kimono which is open at the neck and secured at the waist, one hand raised to the side, the face with an enigmatic expression and neatly detailed features, the fur incised with great precision. The back signed ITTAN gito (carved in fun by Ittan).

HEIGHT 5.2 cm

Condition: Excellent condition with only minor surface wear.

Provenance: W. L. Behrens collection, no. 905. L. A. Luxmoore collection, acquired at Sotheby's, London, 1969. Ex-collection Julius and Arlette Katchen. Australian private collection, acquired from Bonhams, The Julius and Arlette Katchen Collection of Fine Netsuke Part II, 10 May 2017, London, lot 137 (sold for GBP 9,000).

Estimate EUR 12,000
Starting price EUR 6,000



Portrait of Walter L. Behrens (1861-1913)





132 | ITTAN: A WOOD NETSUKE OF SHOKI CAPTURING ONI

By Ittan, signed Ittan 一旦 with kakihan
Japan, Nagoya, first half of 19th century, Edo period (1615-1868)

The demon queller with fierce expression, dark inlaid eyes, wearing characteristic armor with sword attached to the back, pressing down with all his might with both arms and one foot on a flat tub, only a small claw of one oni (out of presumably thousands trapped inside) is visible. Natural himotoshi and signed within an oval reserve ITTAN.

HEIGHT 3.7 cm

Condition: Excellent condition with minor surface wear.

Provenance: Ex-collection Jury Kolodotschko.

Neil Davey writes on Ittan, "A fine artist, who worked entirely in wood, producing small models, chiefly of animals but occasionally of legendary figural subjects. His work is full of intricate details, the eyes being inlaid in dark horn and the himotoshi being formed by a natural gap in the form." (Netsuke, 1974, p. 194)

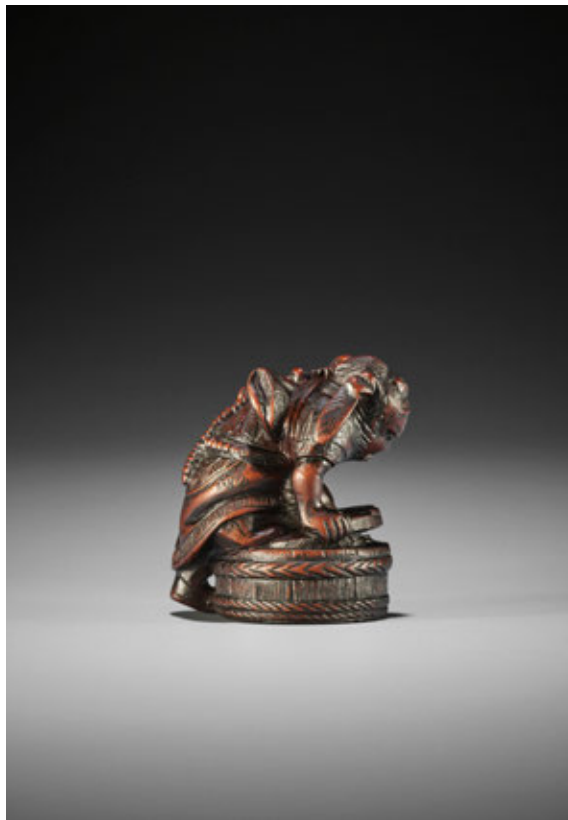
LITERATURE COMPARISON

For a closely related netsuke by the same carver and with the same subject, see Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part A, p. 249.



Estimate EUR 2,000

Starting price EUR 1,000





**133 | TSUYAMA: A WOOD NETSUKES
OF A KAPPA CAUGHT IN
A GIANT HAMAGURI**

By Tsuyama, signed Tsuyama 亜山
Japan, Nagoya, 19th century, Edo period (1615-1868)

Seated on a giant clam (hamaguri) and trying to extricate one foot caught in the jaws of the shell, crisply carved in lightly stained wood, the eyes inlaid in pale translucent horn with dark pupils, the underside with two asymmetrical himotoshi, the signature HIDEHARU within a rectangular reserve to the side of the clam.

LENGTH 4.5 cm, HEIGHT 3.8 cm

Condition: Excellent condition with only minor surface wear.

Provenance: Ex-collection Jury Kolodotschko, acquired at Bonhams (the signature erroneously transcribed as Hideharu), Japanese Works of Art, 19 March 2009, New York, lot 409 (sold for 3,965 USD).

**LITERATURE
COMPARISON**

The present netsuke is one of Hideharu's most popular designs, one of which is illustrated with a line drawing in Meinertzhagen / Lazarnick (1986) MCI, Part A, p. 136.



Estimate EUR 2,000
Starting price EUR 1,000

**134 | A NAGOYA SCHOOL
DARK WOOD NETSUKES
OF A MONKEY ON
TORTOISE**

Unsigned
Japan, Nagoya, first half of 19th century,
Edo period (1615-1868)

Carved as a monkey, with neatly incised fur and double-inlaid eyes, atop a tortoise with finely detailed carapace, tail, and extremities, the curious monkey trying to look underneath the shell and prodding the poor defenseless reptile. The monkey's eyes inlaid and the back with two particularly large asymmetrical himotoshi.

HEIGHT 3.3 cm

Condition: Very good condition with minor surface wear, few minuscule nicks.

Provenance: European collection.

Estimate EUR 1,500
Starting price EUR 750



**135 | SARI: A NAGOYA SCHOOL WOOD
NETSUKE OF A SLUMBERING SHOJO**

By Sari, signed Sari 左里
Japan, Nagoya, 19th century, Edo period (1615-1868)

Finely carved as a seated shojo in a deep slumber induced by a hefty amount of sake. One hand is placed in her lap and the other pressed against her cheek, supporting her heavy, ever so tired face. Her finely incised long hair covers her entire back and extends to the underside. The wood of a good color with an attractive patina. Asymmetrical himotoshi through the back and underside, the larger generously excavated to accommodate the knot. Signed within a recessed reserve SARI.

HEIGHT 3 cm, LENGTH 3.2 cm

Condition: Very good condition, fine patina. One chip to the left foot.

Provenance: German private collection.

Literature comparison:

For another netsuke with the unusual non-cursive signature Sari depicting an oni in Nagoya style see Eskenazi Ltd. (1973), Japanese Netsuke formerly in the Collection of Dr. Robert Greene, p.19, no. 35. This may be the same artist.

Estimate EUR 1,500

Starting price EUR 750



**136 | A FINE NAGOYA
SCHOOL WOOD
NETSUKE OF A
SLUMBERING
SHOJO**

Unsigned
Japan, Nagoya, 19th century,
Edo period (1615-1868)

A fine, small wood netsuke depicting a shojo in a deep slumber induced by a hefty amount of sake. The shojo sits crunched up together, forming a compact composition, one hand placed in her lap and the other pressed against her cheek, supporting her heavy, ever so tired face. The details very finely incised and the wood of a good color with an attractive patina. Asymmetrical himotoshi through the back.

HEIGHT 2.9 cm

Condition: Excellent condition.

Provenance: German private collection.

Estimate EUR 1,200

Starting price EUR 600





**137 | HOJITSU: A FINE NAGOYA SCHOOL
NETSUKE OF A SLEEPING SHOJO**

By Hojitsu, signed Hojitsu 方實
Japan, Nagoya, first half of 19th century, Edo period (1615-1868)

An excellent wood netsuke depicting a shōjo in a deep slumber after drinking a hefty amount of sake. Her head is resting on her upturned hand, nestled inside her robe, her expression conveying her fatigue from all the drinking very well. Her knees are bent towards her body, and her robe is carved with minute detail showing brocade and cloud patterns. One of her distinctive attributes is her full long hair, which was crimson and said to contain a much sought-after dye. Here it is delicately carved, flowing down her back and all the way to the underside, housing the rectangular reserve with the unusual signature HOJITSU – not to be confused with the famous Edo netsuke-shi, but rather a previously unrecorded Nagoya carver. The himotoshi are cleverly incorporated into the work, one pierced himotoshi underneath and the other ‘hidden’ between her knee and body.

LENGTH 4.3 cm

Condition: Excellent condition.

Provenance: European collection, old collection no. pasted inside the himotoshi.

AUCTION COMPARISON

A similar netsuke by Tadatoshi, sold at Quinn's Auction Galleries, The Mang Collection of Japanese Netsuke, 7 December 2012, Falls Church, lot 204 (sold for 6,000 USD).



Estimate EUR 4,000
Starting price EUR 2,000





**138 | MASAKAZU: A FINE NAGOYA SCHOOL WOOD
NETSUKU OF A SLUMBERING SHOJO**

By Masakazu, signed Masakazu 正一
Japan, Nagoya, 19th century, Edo period (1615-1868)

Finely carved as a seated shojo in a deep slumber induced by a hefty amount of sake. One hand is placed in her lap and the other pressed against her cheek, supporting her face, as she gently smiles, perhaps even dreaming of drinking more sake. Her finely incised long hair neatly falls down her back and her robe is adorned with elaborately carved patterns. The wood of a good color with an attractive patina. Asymmetrical himotoshi through the back and underside and signed within a raised rectangular reserve MASAKAZU.

HEIGHT 3.7 cm

Condition: Very good condition with a fine patina and only miniscule surface wear including some tiny nicks here and there and some wear around the himotoshi.

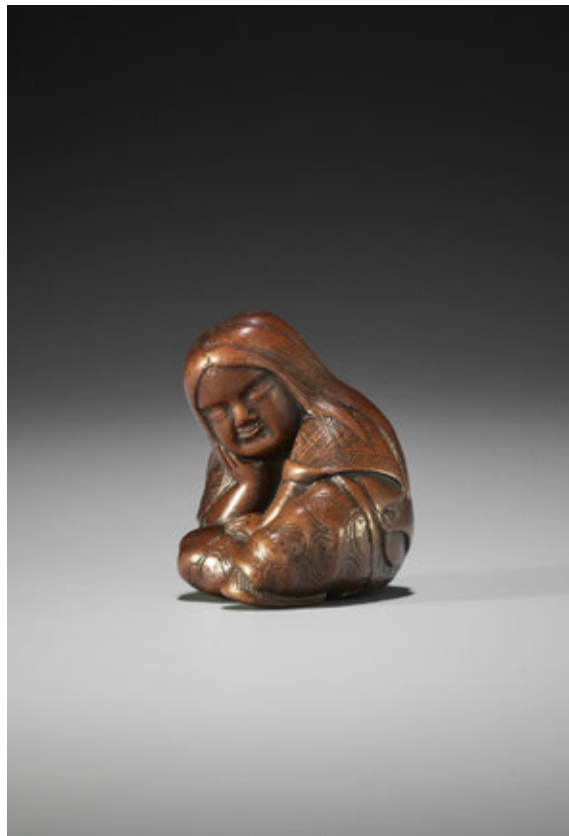
Provenance: German private collection, purchased at Bonhams, Japanese Works of Art, 19 September 2008, New York, lot 5099 (sold for 2,160 USD).

LITERATURE COMPARISON

Compare to a similar netsuke by Masajo in Bandini, Rosemary (2014) Japanese Netsuke from the Collection of Teddy Hahn, no. 2.



Estimate EUR 3,000
Starting price EUR 1,500





**139 | MASAKAZU: A WOOD NETSUKE
OF A COWERING ONI**

By Masakazu, signed Masakazu 正一
Japan, Nagoya, 19th century, Edo period (1615-1868)

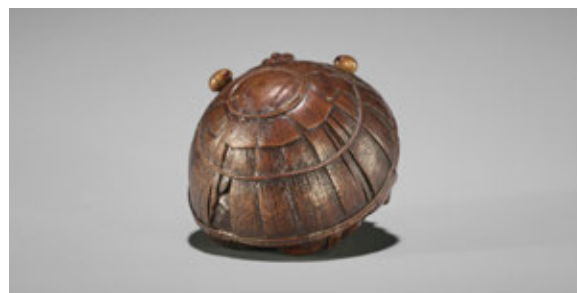
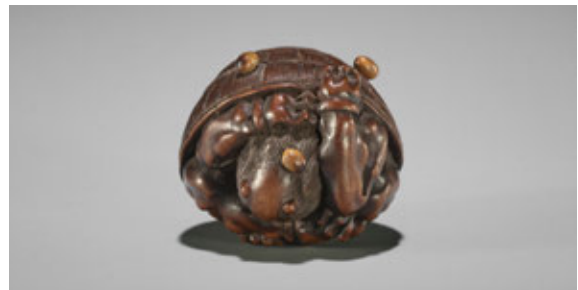
The oni cowering underneath a kasa (straw hat) trying to shield himself from a barrage of roasted beans being thrown at him during the oni-yarai ceremony at Setsubun day. His attempt is somewhat futile as one of the beans has hit his head, two further ones being carved on top of the hat. The worn kasa is executed with intricate detail and the body of the oni underneath shows extremely fine carving with powerfully accentuated muscles and a neatly incised tiger skin loincloth. The visible eye is double inlaid in bone and dark horn. 'Natural' himotoshi through the limbs and signed MASAKAZU.

LENGTH 3 cm

Condition: Excellent condition.

Provenance: French private collection, purchased at Ader, Paris, February 1984.

Estimate EUR 3,000
Starting price EUR 1,500





140 | A WOOD NETSUKE OF A CLUSTER OF SHIMEJI MUSHROOMS

Unsigned
Japan, 19th century, Edo period (1615-1868)

Depicting three mushrooms, their caps smooth and overlapping, the underside showing the very finely carved radial gills. Natural himotoshi.

LENGTH 4.5 cm

Condition: Very good condition with only very minor surface wear, such as miniscule scratches.

Provenance: German private collection, acquired in Japan c. 1980.

Estimate EUR 1,200

Starting price EUR 600



141 | GYOKUMIN: A FINE NAGOYA SCHOOL WOOD NETSUKE OF A BASKET WITH NASUBI AND PUMPKIN

By Gyokumin, signed Gyokumin 玉楽
Japan, Nagoya, early 19th century, Edo period (1615-1868)

Published: Illustrated with a line drawing in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part A, p. 97.

The wood netsuke depicting an autumn harvest of five nasubi (eggplants) and a large finely carved pumpkin. The rounded basket with meticulous detail. Two rimmed himotoshi underneath and the signature within an oval raised reserve – GYOKUMIN. The wood of a very appealing dark color, attractively worn around the edges.

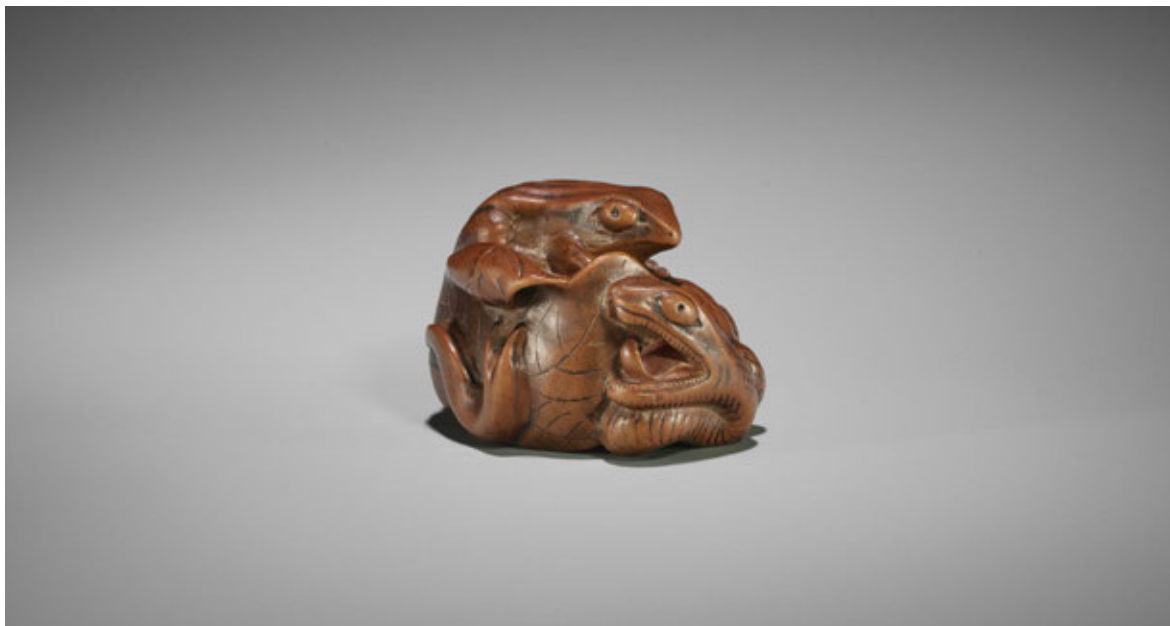
LENGTH 4 cm

Condition: Superb condition.

Provenance: Old Viennese private collection assembled within the same family over three generations.

Estimate EUR 2,000

Starting price EUR 1,000



142 | **ARIMA TOMONOBU: A LARGE NAGOYA SCHOOL WOOD NETSUKE OF THE SANSUKUMI**

By Arima Tomonobu, signed Tomonobu 友信
Japan, Nagoya, 19th century, Edo period (1615-1868)

The frog seated on the top of a pumpkin with a large leaf attached while the snake winds in and around the large fruit and a slug slithers around one side. Natural himotoshi formed by the pumpkin stalk. Signed TOMONOBU within a raised rectangular reserve to the underside.

HEIGHT 3 cm, LENGTH 5 cm

Condition: Very good condition, few minuscule nicks, finely worn.
Provenance: European collection.

The netsuke depicts the sansukumi motif, meaning 'mutual control'. The snake will consume the frog, however there is a catch – the frog has already eaten a poisonous snail, so too the snake must perish.

On Tomonobu, Neil Davey writes, "A prolific artist. He worked in wood and his subjects were limited to single or groups of

vegetables, carefully detailed and lightly stained in certain areas for effect. The stalk of one of the vegetables always forms the himotoshi and the signature is written in large kaisho characters in a rectangular reverse." (Netsuke, 1974, p. 206)

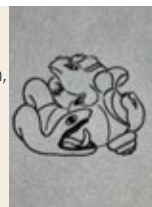
AUCTION COMPARISON

Compare a closely related netsuke by the same carver at Sotheby's, Japanese Works of Art, Prints & Paintings, 9 November 2006, London, lot 1047 (sold for 2,400 GBP).

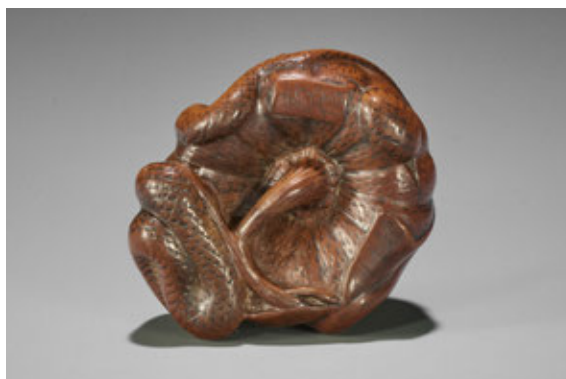
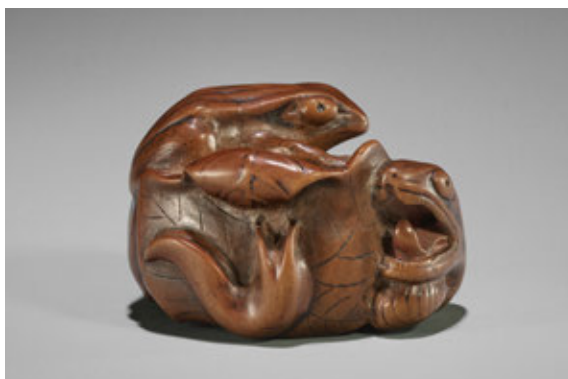


LITERATURE COMPARISON

A closely related netsuke by the same carver is illustrated with a line drawing in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part B, p. 908. A related netsuke of a tree-frog and three snakes in a pumpkin by the same carver is illustrated in Neil Davey (1974) Netsuke, p. 206, no. 626.



Estimate EUR 3,000
Starting price EUR 1,500



143 | A NAGOYA SCHOOL
WOOD NETSUKE
OF A SNAIL

Unsigned
Japan, Nagoya, first half of 19th
century, Edo period (1615-1868)

Naturalistically carved as a snail (katatsumuri) emerging from its shell with its feelers and labial tentacles folded back and resting on the shell for compactness. The spiraling shell is carved with true-to-life detail and the rough texture of the snail's body is achieved very well, contrasting to the shell which is smooth and polished in-between the ridges. The foot is visible on the underside and forms a curling lump and enables the cord attachment.

LENGTH 3.6 cm

Condition: Very good condition,
some wear around the himotoshi.
Provenance: British private
collection.

Estimate EUR 2,500
Starting price EUR 1,250



144 | A NAGOYA SCHOOL WOOD NETSUKE
OF A COCKEREL ON A WAR DRUM

Unsigned
Japan, Nagoya, mid-19th century, Edo period (1615-1868)

The rooster with carefully incised wings, plumage, and tail and finely stippled comb and wattle seated on a war drum with studs to the sides and incised with a dragon amid scrolling clouds to the underside with two asymmetrical himotoshi.

HEIGHT 3.5 cm

Condition: Good condition with minor wear, few minuscule nicks,
one old chip to the wing.
Provenance: German private collection.

A rooster on a redundant war drum symbolizes peace and this scene of bucolic contentment reinforces that sense of tranquility.

AUCTION COMPARISON

Compare a closely related netsuke by Masatami, depicting a cock and hen on a war drum, also with studs to the sides and a dragon design to the underside, at Bonhams, The Julius and Arlette Katchen Collection of Fine Netsuke Part I, 8 November 2016, London, lot 107 (**sold for GBP 3,500**).



Estimate EUR 2,000
Starting price EUR 1,000



**145 | TADAYOSHI: A FINE WOOD NETSUKÉ
OF A WOLF WITH VENISON HAUNCH**

By Hogen Tadayoshi, signed Bifu Ju Tadashige 忠義
Japan, Nagoya, first half of 19th century, Edo period (1615-1868)

Finely carved as a voracious wolf looming over a haunch of venison, its left front paw firmly placed on it – one can almost see the mouth watering in anticipation of the meal. The hairwork is finely engraved, working with the natural grain of the wood, and the posture is powerful, with pronounced shoulder bones and a ridged spine. The movement of the body is quite dynamic, while remaining compact and forming an ideally shaped netsuke. The eyes are inlaid in dark horn and the bone of the haunch is inlaid in pale yellow horn. Natural himotoshi and signed underneath the haunch inside a rectangular reserve in worn ukibori characters Bifu Ju TADASHIGE (Tadashige, living in Bifu).

LENGTH 4.2 cm

Condition: Very good condition, some surface wear, the signature is worn and barely legible.

Provenance: European collection.

Tadayoshi earned the title Hogen during his lifetime. According to N. Davey: "He was the most celebrated of the Nagoya carvers. His work, starting in the style of Tadatoshi, became infinitely more subtle and sophisticated, bring to the netsuke a character that was at one and the same time graceful, artistic and naturalistic, while not in any way leaving aside its use as a toggle" – all the named characteristics can be seen in the present netsuke.

Estimate EUR 4,000

Starting price EUR 2,000





146 | SATO MASAYOSHI: A FINE WOOD NETSUKES OF A TIGER

By Sato Masayoshi, signed Masayoshi 正義
Japan, Nagoya, 19th century, Edo period (1615-1868)



Skillfully carved seated and scratching its ear with one of its hind paws, the tail curling over the elegantly arched back, the eyes double inlaid in bone and dark horn, the fur of an appealing texture alternating between ridges and polished areas, this striking effect heightened by the fine patina. Signed MASAYOSHI to the hind paw on the underside.

HEIGHT 2.7 cm, LENGTH 3.6 cm

Condition: Excellent condition with only minor surface wear.
Provenance: French private collection.

AUCTION COMPARISON

Compare a related wood netsuke of a tiger family, signed Masayoshi and dated to the 19th century, at Bonhams, The Julius and Arlette Katchen Collection of Fine Netsuke Part III, 6 November 2018, London, lot 52 (sold for GBP 2,750).



LITERATURE COMPARISON

For a similar wood netsuke by the same carver, depicting a tiger and monkey, see Davey, Neil (1974) Netsuke, p. 201, no. 611. For another similar wood netsuke by the same carver, depicting three tigers wrangling together, see Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part A, p. 488.



Estimate EUR 3,000
Starting price EUR 1,500

147 | SATO MASAYOSHI: A WOOD NETSUKES
OF TWO SHISHI WITH BROCADE BALL

By Sato Masayoshi, signed Masayoshi 正義
Japan, Nagoya, 19th century, Edo period (1615-1868)

Finely carved with two shishi playfully fighting, one rolling the other onto its back and biting its leg, forming a compact composition, the brocade ball containing a loose ball inside, many 'natural' himotoshi due to the openwork nature of the netsuke, the one most likely intended by the carver is formed by one of the front legs of the lower shishi, which also shows the signature MASAYOSHI within an oblong reserve.

HEIGHT 3 cm, LENGTH 3.8 cm

Condition: Very good condition with minor surface wear, few minuscule nicks.

Provenance: German private collection, acquired at Bonhams, Fine Japanese Art, 11 May 2010, London, lot 188 (sold for 960 GBP).

AUCTION COMPARISON

Compare a related netsuke of three shishi by the same carver at Bonhams, Fine Netsuke from a French Private Collection, 4 November 2020, London, lot 142 (sold for 3,812 GBP).



LITERATURE COMPARISON

Masayoshi and his followers made a number of netsuke depicting shishi, either singly or in groups. A somewhat similar composition in ivory by the artist is illustrated in Neil Davey (1974) Netsuke, p. 202, no. 612, while another similar example in wood by Masamitsu is illustrated in *ibid.*, p. 203, no. 616.



Estimate EUR 1,500

Starting price EUR 750



HIDA, HAKATA & OTHERS



148 | SUKEHARU: A FINE WOOD NETSUKE OF A KAPPA ON CLAM

By Eguro Sukeharu (born 1831), signed Sukeharu 亮治
Japan, Takayama, Hida province, mid-19th century, Edo period
(1615-1868)

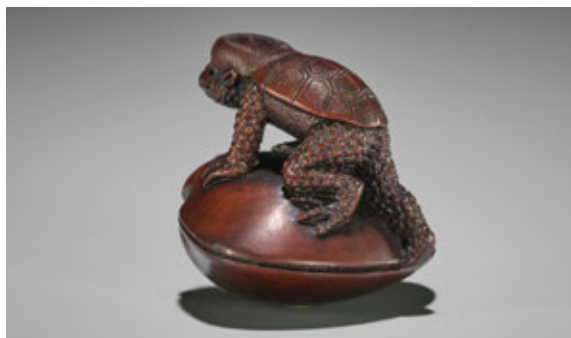
A very finely carved study of a kappa with one hind foot caught in the jaws of a hamaguri clam as it climbs over it. The warty skin of the kappa is masterfully rendered, the eyes are inlaid, the shell is finely carved and the long hair surrounding the kappa's swirling vital fluids on the head is minutely incised. The surface of the clam is highly polished and attractively stained. Large, asymmetrical himotoshi ringed in ivory through the underside, signed SUKEHARU.

HEIGHT 3.4 cm

Condition: Very good condition. The ivory-inlaid himotoshi with some wear and losses as visible in the images provided.

Provenance: Ex-collection Milgrom, sold at Lucien, Paris, 24 September 2015, lot 424. Then in a French private collection.

This is a popular and celebrated model by members of the Suke-school in Takayama, many of them carved by Suketada, who was the younger brother of the carver of this netsuke, Sukeharu. Sukeharu's output however is considerably rarer with only one netsuke being recorded in Fuld's database. The reason for this is that he spent almost his entire life in Edo where he used the signature Gyokusai.



AUCTION COMPARISON

Compare to a very similar netsuke by Suketada sold at Bonhams, Fine Japanese Art, 16 May 2013, London, lot 34 (**sold for 5,250 GBP**). Also compare to another very similar netsuke by Suketada more recently sold at Koller Auktionen, Asiatica: Japan, Indien, Südostasien, 4 June 2019, Zurich, lot 410 (**sold for 6,000 CHF**).



Estimate EUR 5,000
Starting price EUR 2,500



**149 | SUKENORI: A RARE ITTOBORI
WOOD NETSUKE OF A MONKEY**

By Sukenori, signed Sukenori 亮則
Japan, Takayama, Hida province, late 19th century

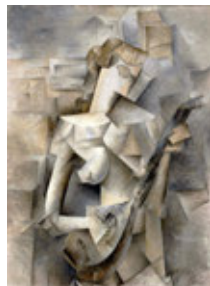
A charming carving of a monkey (saru) executed in ittobori (carved with a single knife or cutting edge). The monkey sits in a leisurely position crossing his legs and holding his knee against his body with both arms, the eyes inlaid in dark horn, and the wood stained, a patch in the back is left unstained. Pierced himotoshi in the front in-between the legs and signed underneath SUKENORI.

HEIGHT 5 cm

Condition: Perfect condition.
Provenance: European collection.

One is instantly reminded of the early 20th century cubism art movement pioneered by Pablo Picasso and Georges Braque.

Estimate EUR 1,000
Starting price EUR 500



Pablo Picasso, Girl with a mandolin, 1910, MOMA New York



**150 | SHOKO: A FINE WOOD NETSUKE
OF JUROJIN WITH DEER**

By Shoko Sugunoya, signed Shoko 尚古
Japan, Takayama, Hida province, late 19th century

Jurojin, one of the shichifukujin and the god of longevity, is holding an uchiwa-fan and seated on his trusty deer companion (also a symbol of longevity), which turns its head to the right towards him. All eyes are minutely inlaid in dark horn. The details are finely rendered. One himotoshi ringed in green-stained bone. Signed underneath SHOKO.

HEIGHT 4 cm, LENGTH 4.3 cm

Condition: Very good condition, one of the green-stained himotoshi rings has been lost.
Provenance: German private collection.

AUCTION COMPARISON

A very similar netsuke by the same artist was sold by Lempertz, The Kolodotschko Collection of Netsuke I, 14 June 2016, Cologne, lot 281 (**sold for 2,440 EUR**).



LITERATURE COMPARISON

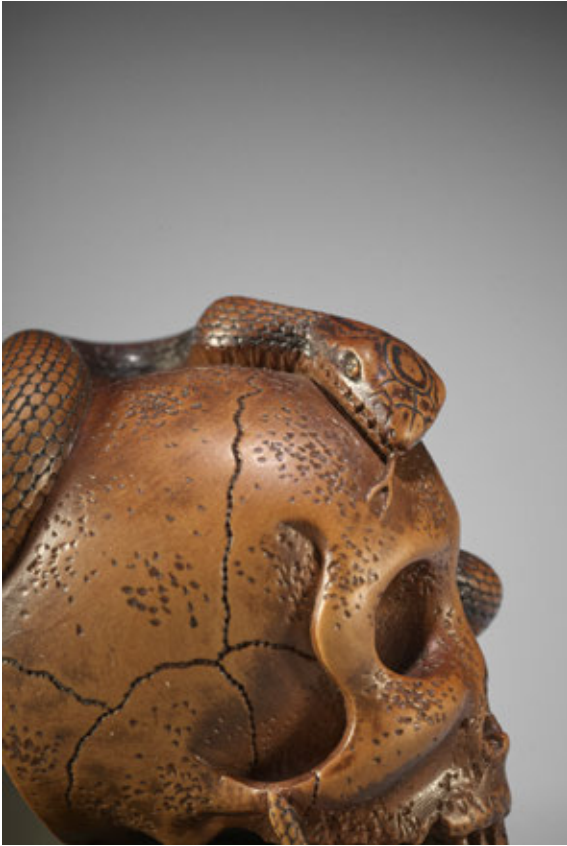
A very similar netsuke, described as being from a set of lucky gods, is illustrated with a line drawing in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part B, p. 746.



Estimate EUR 1,500
Starting price EUR 750







151 | SUKEYUKI: A MASTERFUL WOOD NETSUKES OF A SNAKE AND SKULL

By Sukeyuki, signed Sukeyuki 亮之
Japan, Takayama, Hida province, second half of 19th century

A morbidly fascinating netsuke of a large snake with carefully rendered scales and a naturalistically carved body, varying in thickness, coiling around an anatomically precise skull. The skull has been evidently lying around for some time as a few teeth are missing and the back of the cranium is opened, the snake slithers through this hole, penetrating the eye socket and resting its head on top, the eyes double inlaid and the tongue extended. The surface of the skull is masterfully stippled to resemble the heterogeneous structure of the cranium. Signed on the underside SUKEYUKI.

HEIGHT 3.5 cm, LENGTH 4.5 cm

Condition: Excellent condition, minor associated surface wear.
Provenance: European collection.

AUCTION COMPARISON

A very similar okimono by the artist recently sold at Zacke, Fine Japanese Art, 28 October 2020, Vienna, lot 188 (sold for 17,080 EUR).



Estimate EUR 8,000
Starting price EUR 4,000





152 | MATSUDA SUKENAGA: A SUPERB WOOD NETSUKU OF A FOX PRIEST IN MID-TRANSFORMATION

By Matsuda Sukenaga, signed Sukenaga 亮長
Japan, Takayama, Hida province, first half of 19th century,
Edo period (1615-1868)

Published: Joly, Henri L. (1912) *The W. L. Behrens Collection*, Part 1, Netsuke, p. 17, no. 421, pl. XII.
Sydney Moss L. Moss Ltd. (1993) *Zodiac Beasts and Distant Cousins: Japanese Netsuke for Connoisseurs*, no. 68.
Katchen, Arlette (2010) *Netsuke 7*, vol. 2, p. 129, no. K902.

The fox standing, turned to the left and holding its bushy tail to one side, dressed in a long robe with a cowl, with many finely carved details subtly exhibiting the change from fox to human, such as the wrinkled face, the fox ear hidden underneath the cowl, the paw-like hand raised toward the head, and the furry back with prominent spine. The back with two asymmetrical himotoshi flanking the tail, the underside signed SUKENAGA.

HEIGHT 4.8 cm

The netsuke illustrates the tale of Hakuzosu. In this story, an old fox assumes the shape of the priest Hakuzosu in order to convince hunters that they should cease hunting foxes.

On the present netsuke, Sydney Moss writes, "This is an infrequent departure for Sukenaga, the master of the Hida school, whose few figural subjects are generally darker and more angular; he [specialized] and excelled in reptilian models, and we may surmise that this represents his later work, perhaps when the Tokyo taste for legendary figures became dominant [...]."

Condition: Very good condition with minor surface wear.

Provenance: W. L. Behrens collection, no. 421. Sydney L. Moss Ltd., London, 1993. Ex-collection Julius and Arlette Katchen. Australian private collection, acquired from Bonhams, The Julius and Arlette Katchen Collection of Fine Netsuke Part II, 10 May 2017, London, lot 22 (sold for GBP 8,750).



Portrait of Walter L. Behrens (1861-1913)



LITERATURE COMPARISON

A closely related netsuke by the same carver is in the collection of the Victoria and Albert Museum, accession number A.43-1915.



Estimate EUR 12,000
Starting price EUR 6,000



153 | OTOMAN: A MASTERFUL WOOD NETSUKE OF HOTEI WITH TWO CHILDREN

By Matsushita Otomitsu (Otoman), signed Otomitsu 音満
Japan, Hakata, mid-19th century, Edo period (1615-1868)

Published: Joly, H. L. (1913) Catalogue of the H. Seymour Trower Collection of Japanese Art, no. 165B.
Davey, Neil K. (1974) Netsuke: A comprehensive study based on the M.T. Hindson Collection, p. 264, no. 818.
Barry Davies Oriental Art (1995) 100 Selected Pieces from the Netsuke Collection of Scott Meredith, no. 66.

A compact, well-carved and above all spirited carving of the lucky god Hotei pulling at his treasure bag with his teeth and revealing two young boys inside, one lying on his back and both smiling. The individual expressions are full of character and charm, one cannot help but smile when picking up the netsuke. The face of Hotei is very typical for Otoman, who is regarded as one of the greatest netsuke-shi of all time, with the eyes set wide apart and a broad nose.

HEIGHT 3.1 cm, LENGTH 3.5 cm

Otoman's netsuke are immediately recognizable as they possess a certain 'je ne sais quoi' – as is the case with this piece. One does not need to see the signature, nevertheless it is boldly incised in the typical manner on the underside with two characters – OTOMITSU. Large, asymmetrical himotoshi through the underside. The wood bearing a good color and patina.

Condition: Very good condition with minor associated surface wear.

Provenance: Ex-collections H. Seymour Trower, M. T. Hindson, G. Alessi and Scott Meredith



Portrait of Mark. T. Hindson



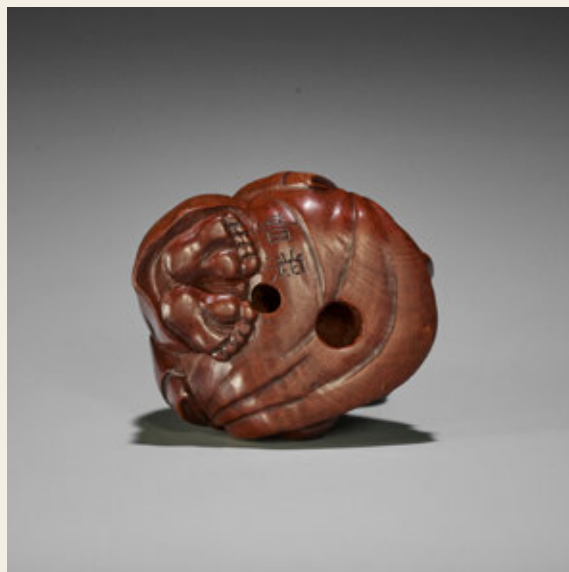
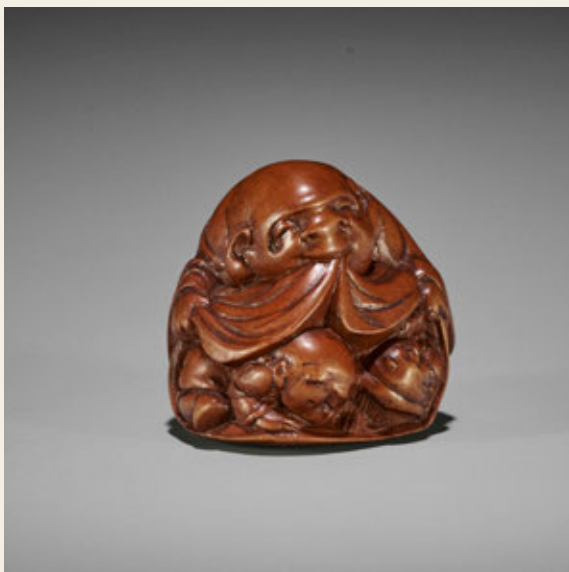
AUCTION COMPARISON

Wood netsuke by this most celebrated Hakata carver are extraordinarily rare. For a very similar, yet larger, and in our opinion much less spirited carving by Otoman see Sotheby's, The Cornelius V. S Roosevelt Collection of Netsuke, 2 June 1992, New York, lot 170.



Estimate EUR 15,000

Starting price EUR 7,500









**154 | A HUMOROUS HAKATA SCHOOL
WOOD NETSUKE OF SHOKI AND ONI**

Unsigned
Japan, Hakata, early 19th century, Edo period (1615-1868)

A humorous and well-carved wood netsuke depicting the demon queller Shoki pressing down on his large hat, trapping a grim looking oni underneath. Shoki is gleefully laughing; cheeks wide apart, eyes closed and wide-opened mouth. The prominent nose and general manner of the facial expression suggest a Hakata carver such as Otoman. Note also the comically short stubby feet

and finely flowing garment folds. The wood of a very good color, with a fine patina. Natural himotoshi.

HEIGHT 4.6 cm

Condition: Superb condition with a fine patina and only one tiny minuscule chip to the edge of the sword.

Provenance: German private collection, purchased at Kunsthandel Klefisch, 92. Auktion, 27 March 2010, Cologne, lot 34.

Estimate EUR 5,000
Starting price EUR 2,500







**155 | HIDEMITSU: A SUPERB IVORY
NETSUKE OF CHINNAN SENNIN**

By Hidemitsu (Shoman), signed Hidemitsu 秀満
Japan, second half of 19th century

Published: Meinertzhagen / Lazarnick (1986) MCI, Part A, p. 148 (illustrated with a line drawing). Lazarnick (1981) Netsuke & Inro Artists, and How to Read Their Signatures, vol. 1, p. 461 (illustrated with the same line drawing as above).

The sennin carved seated, his right hand supporting himself while his left is raised holding his alms bowl (teppatsu) containing a coiled dragon, his loose-fitting robe is tied at the waist and he is wearing a leaf cloak over the shoulders, his eyes double inlaid in pale and dark horn. Asymmetrical himotoshi to the back and underside, the back with the signature HIDEMITSU within an oblong reserve. Two fingers are restored very well.



HEIGHT 4.3 cm

Condition: Good condition with minor surface wear, occasional light scratches, and few small natural age cracks.

Provenance: Australian private collection (with a valid CITES import permit).

This rare artist is recorded by Meinertzhagen, who states that his work was fine, delicate, and was produced during the Meiji period or earlier. The characters can also be read Shuman to distinguish him from the later Hidemitsu (or Shunko). The quite unique nature of the carving and the second character MITSU/MAN 満 shared with Otoman, may suggest the carver is of Hakata origin.

Estimate EUR 10,000

Starting price EUR 5,000



**156 | TOMOKAZU: A WOOD NETSUKE
OF THREE TURTLES IN A PYRAMID**

Signed Tomokazu 友一
Japan, Gifu, mid-19th century, Edo period (1615-1868)



Of compact form and finely carved as a mother turtle with two young clambering on top of her shell and each other, their eyes inlaid with pale horn, the carapaces neatly incised, the underside with the mother's head and limbs surrounding a lotus leaf with incised veins, two asymmetrical himotoshi, and the signature TOMOKAZU with an oblong reserve.

LENGTH 4 cm

Condition: Excellent condition with only minor surface wear.
Provenance: French private collection.

AUCTION COMPARISON

Compare a closely related netsuke by Kano Tomokazu, dated to the mid-19th century, at Bonhams, Fine Netsuke from a French Private Collection, 4 November 2020, London, lot 121 (sold for 5,312 GBP).



Literature comparison:

A closely related wood netsuke by Tomokazu is illustrated with a line drawing in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part B, p. 900, and another is in the collection of the Los Angeles County Museum of Art, ex-collection Raymond Bushell, accession number M.91.250.254.

Estimate EUR 1,000

Starting price EUR 500

**157 | HEIZO: A DARK WOOD NETSUKE
OF TWO SHOJO WRESTLING
AND TORTOISE REFEREE**

By Heizo, signed Heizo 柄造
Japan, 19th century, Edo period (1615-1868)

The mythical drunkards standing in a circular straw dohyo (sumo ring) and engaged in a wrestling match, a tortoise holding a small fan and standing upright, acting as referee. The underside with a single himotoshi and the signature HEIZO.

WIDTH 3.6 cm, HEIGHT 3 cm

Condition: Very good condition with minor surface wear, occasional light scratches.

Provenance: Ex-collection Raymond Bushell, sold at Sotheby's, 21 March 2000, New York, lot 216 (part lot).

LITERATURE COMPARISON

A related wood netsuke of a warrior sharpening an implement on a stone, likely by the same carver and showing a similar signature, is illustrated in Davey, Neil K. / Tripp, Susan G. (1993) The Garrett Collection, p. 227, no. 248. The present netsuke is the only other netsuke recorded by this artist.



Estimate EUR 1,200

Starting price EUR 600





158 | A WOOD NETSUKÉ OF TWO PUPPIES

Signed with a kakihan
Japan, possibly Tanba, 19th century, Edo period (1615-1868)

Finely carved as two puppies, one in a recumbent posture with the legs tucked in, nibbling at one of his companion's hind paws, who is clambering on his back, both with laidback ears and large dark horn-inlaid eyes. The underside with a kakihan flanked by two symmetrical and generously excavated himotoshi. The style of this netsuke, particularly the treatment of the paws, is somewhat reminiscent of the Tanba school, in particular the puppy groups by Toyokazu.

LENGTH 3.5 cm

Condition: Good condition with some surface wear, including some smaller surface nicks and some general wear, particularly to the hairwork.
Provenance: European collection.

Estimate EUR 1,000
Starting price EUR 500

159 | NIZAN: AN EBONY WOOD NETSUKÉ OF TENJIKU TOKUBEI

By Nizan, signed Nizan 二山
Japan, first half of 19th century, Edo period (1615-1868)

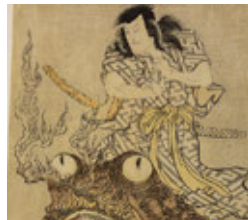
Depicting the famous adventurer Tokubei riding a gigantic toad, one fist raised and encouraging the amphibian to attack his enemies. A dynamically crafted and finely carved scene. Good himotoshi through the back and underside and signed NIZAN.

HEIGHT 4 cm

Condition: Excellent condition.

Provenance: German private collection, purchased at Kunsthandel Klefisch, Auction 89, 27 September 2008, Cologne, lot 167.

The famous adventurer Tokubei (1612-1692) who travelled to Southeast and South Asia (hence named Tenjiku, Japanese for India) became a popular character in the Kabuki play Tenjiku Tokubei Kokubanashi where he could transform stones into gigantic toads in order to attack his enemies.



Woodblock print of Tokubei, Utagawa Toyokuni, 1809.

There is one other netsuke recorded in literature as signed Tosueisai Nizan and depicting an ink cake, in Joly, Henri L. (1966) The W. L. Behrens Collection, Part 1, Netsuke, no. 2904, however without an illustration.

Estimate EUR 1,000
Starting price EUR 500





160 | AN UNUSUAL AND FINE WOOD NETSUKU OF A FISH HEAD

Unsigned
Japan, mid-19th century, Edo period (1615-1868)

A very finely carved wood netsuke of a fish head, the scales rendered meticulously with raised polished areas against a minutely stippled ground. Note also the finely carved fins. The mouth is opened wide, showing rows of inlaid teeth, and forming the himotoshi, the other opening going through behind one of the gills. The eyes are double inlaid with dark horn and mother-of-pearl behind a convex see-through platelet. Another peculiar addition is the inlaid bone showing from the polished area resembling the flesh of the aquatic animal.

LENGTH 5.1 cm

Condition: The exterior of one of the eyes is a later replacement. Minuscule loss to three inlaid teeth. Otherwise superb condition.
Provenance: Ex-collection Richard R. Silverman purchased from Christie's, London, in 1983. Richard R. Silverman (1932-2019) was a renowned Asian art collector with one of the largest private collections of netsuke outside of Japan. He lived in Tokyo between

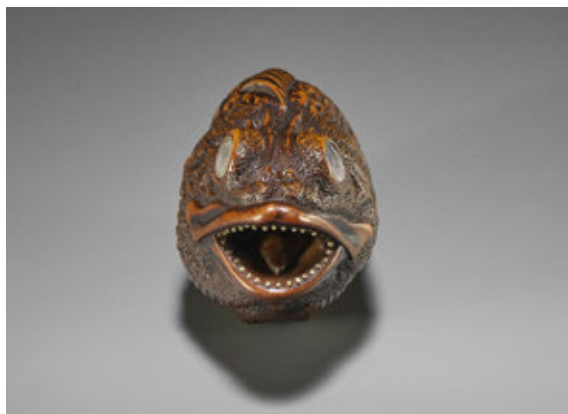
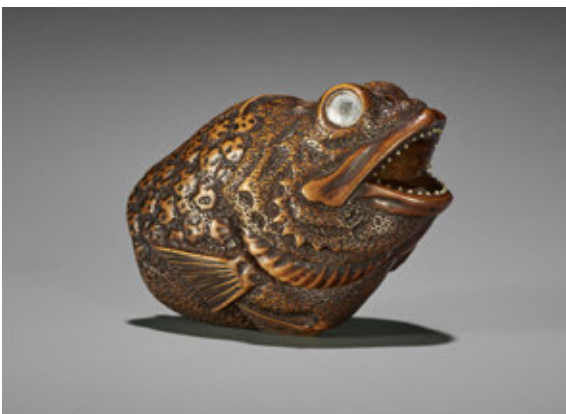
1964 and 1979 and began to collect netsuke there in 1968. Since the 1970s, he wrote and lectured about netsuke and was an Asian art consultant for Christie's, Sotheby's, and Bonhams. His gift of 226 ceramic netsuke to the Toledo Museum of Art constitutes perhaps the largest public collection of these miniature clay sculptures in the world. After moving to California, Silverman became a member of the Far Eastern Art Council at the Los Angeles County Museum of Art in 1984. In 1993, he joined LACMA's Executive Board. He served on the board of directors for the International Society of Appraisers from 1986 to 1994 and served nine years as chair for the City of West Hollywood Fine Arts Commission. Richard Silverman was posthumously awarded the Order of the Rising Sun for his decades-long promotion of Japanese culture.

LITERATURE COMPARISON

The precise incision work and peculiar treatment of the subject is certainly reminiscent of the Iwashiro line of carvers, particularly Hidari Issan. Note a related example recently illustrated in Bandini, Rosemary (2019), *The Larry Caplan Collection of Japanese Netsuke*, no. 41.



Estimate EUR 2,500
Starting price EUR 1,250





**161 | HIDE: AN UNUSUAL WOOD
NETSUKE OF A FUGU**

By Hide, signed Hide 秀
Japan, early 19th century, Edo period (1615-1868)

A compact and tactile wood netsuke of a fugu fish, its body inflated, the two pectoral fins flowing back against the stream and the tail sweeping round to the left. Its mouth is opened revealing two rows of teeth and the eyes are double-inlaid and follow the viewer (!).

Very unusually, this netsuke has a second appearance when viewed from above, reminiscent of mask netsuke – a rather

melancholic face with a comically large nose is seen, the eyes and thick brows formed by the pectoral fins. Two further unusual aspects of the netsuke are the three large himotoshi underneath and the single character signature HIDE.

LENGTH 3.7 cm

Condition: Excellent condition with only minimal surface wear.
Provenance: British private collection.

Estimate EUR 2,500
Starting price EUR 1,250



Note the double-inlaid eye, which follow the viewer



**162 | A WOOD NETSUKE OF
YAMA-UBA AND KINTARO**

In the manner of Sanko, unsigned

Boldly carved standing on one foot, supporting Kintaro on her right shoulder, who is playing with a piece of rope attached to her arm, a fungus to the other end, holding a cane in her right hand and a sickle in her left, wearing a loose-fitting robe opening at the chest and an artemisia leaf skirt secured with a belt, her face with a cheerful expression, the fanged mouth slightly open.

HEIGHT 7.3 cm



Condition: Good condition with minor wear, possibly some re-staining, the middle section of the rope has been replaced, a small old fill to the underside of one foot.
Provenance: European collection.

AUCTION COMPARISON

Compare a closely related wood netsuke of Yamauba and Kintaro, also unsigned, and also with a minor restoration, at Van Ham, Asiatische Kunst, 8 December 2016, Cologne, lot 2384 (sold for 5,805 EUR).

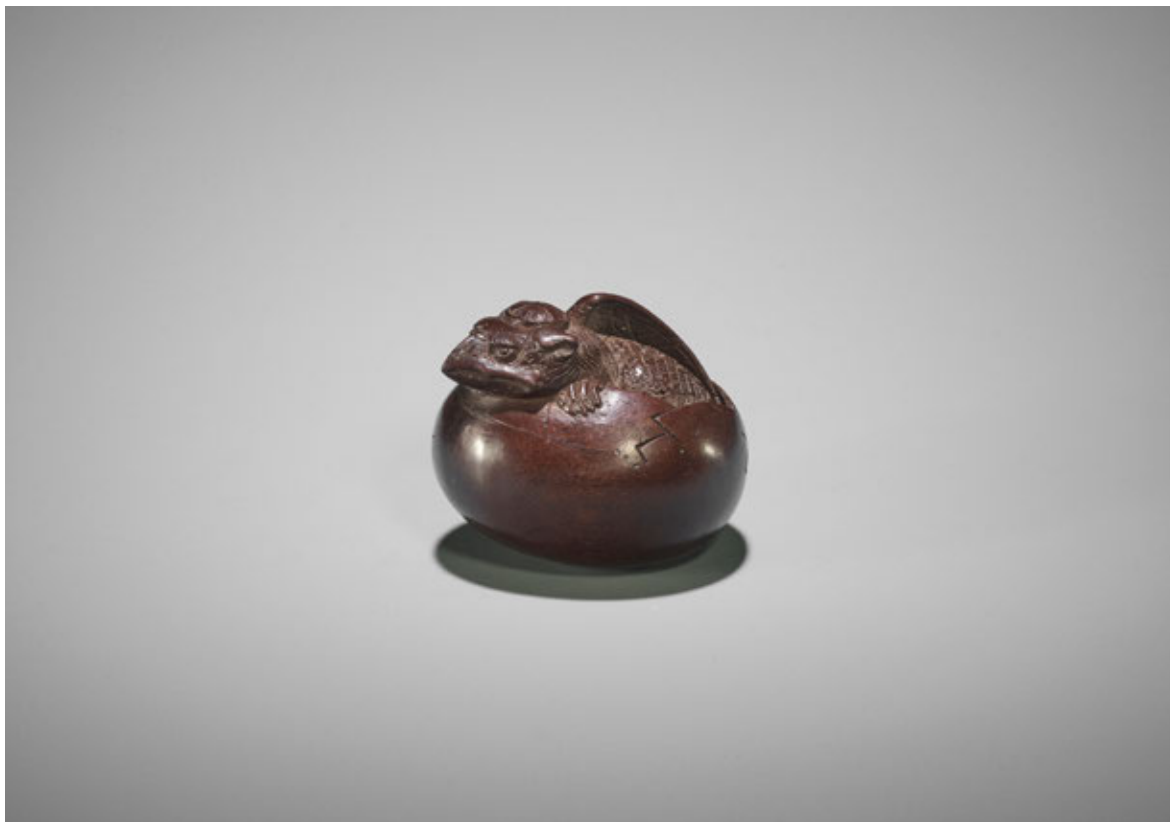


LITERATURE COMPARISON

A closely related but larger (9.1 cm high) wood netsuke, also unsigned, is illustrated in Coullery, Marie-Therese and Newstead, Martin S. (1977) *The Baur Collection*, p. 161, no. C 373.



Estimate EUR 3,000
Starting price EUR 1,500



**163 | DEME MASAHIDE: A WOOD NETSUKES OF
A HATCHING TENGU (TENGU NO TOMAGO)**

By Deme Masahide, signed Deme Masahide saku 出目 正英 作
Japan, late 18th to early 19th century, Edo period (1615-1868)

Finely carved as a karasu (crow-beaked) tengu wearing a token cap and hatching from an egg, one large wing protruding from the cracked shell, the details finely rendered. The reddish wood of a very good color and the himotoshi underneath are generously excavated, both indicative of an early piece. Signed DEME MASAHIDE saku (made by).

LENGTH 4 cm

Condition: Very good condition with some small cracks to the wood.
Provenance: German private collection.

This unusual netsuke is quite difficult to place. It is possible that this netsuke is an early katabori netsuke by an unrecorded member of the Deme family, which specialized in mask netsuke. Another possibility is that this carver was related to Ohinata Masahide (see literature comparison).

LITERATURE COMPARISON

For a related netsuke by Ohinata Masahide, see Sotheby's, The Floyd Segel Collection of Netsuke, 7 July 1999, Chicago, lot 41.



Estimate EUR 2,000
Starting price EUR 1,000



164 | **ISSAI: A WOOD
NETSUKE OF SHOKI
CAPTURING AN
ONI**

By Issai, signed Issai 一齋
Japan, first half of 19th century,
Edo period (1615-1868)

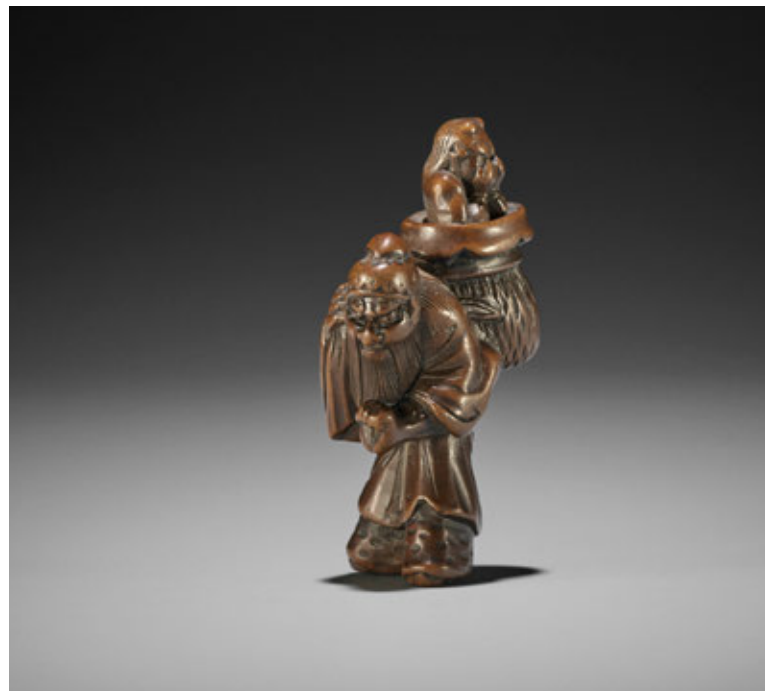
Boldly carved as the demon
queller grabbing an oni by the
hands and lifting the struggling
demon, while his mighty sword
touches one of its feet. Shoki is
wearing a loose-fitting robe and
armor incised with stylized waves
as well as floral and geometric
designs, his expression is fierce,
with bulging eyes, wide flaring
nostrils, and the mouth wide
open as he lets out a roar, his
hair and beard neatly incised.
The back with two asymmetrical
himotoshi and the signature
ISSAI.

HEIGHT 6.2 cm

Condition: Excellent condition
with only minor surface wear.
Provenance: French private
collection.

Estimate EUR 2,500

Starting price EUR 1,250



165 | **SANKO: A WOOD
NETSUKE OF SHOKI
WITH ONI IN A BASKET**

By Sanko, signed Sanko 三光
Japan, 19th century, Edo period
(1615-1868)

Carved standing and wearing a long flowing
robe, the demon queller slightly buckling
under the weight of the oni emerging
from the neatly incised woven basket he is
carrying over his back, the demon showing
a taunting gesture with both hands covering
his face. Two himotoshi to the back below
the basket. Signed within an oval reserve
SANKO - the artist is not to be confused
with the Osaka artist who signed using
different kanji (三小).

HEIGHT 6.3 cm

Condition: Excellent condition with only
minor surface wear.
Provenance: German private collection.

Estimate EUR 1,500

Starting price EUR 750

166 | A RARE WOOD NETSUKE OF
RAIJIN AND FUTEN

Unsigned
Japan, 19th century, Edo period (1615-1868)

An amusing and unusual wood netsuke depicting Futen massaging Raijin's leg. The wind god is seated, his bag of wind tied around his shoulders, and the thunder god is reclining next to him, holding a drumstick and resting his head on his drum. The wood bearing a fine patina. Himotoshi through the back and underside.

LENGTH 5.5 cm

Condition: Excellent condition.

Provenance: Ex-collection Richard Hieronymus.

Estimate EUR 4,000

Starting price EUR 2,000



**167 | KASHUN: A RARE WOOD
NETSUKE OF GOSHISHO**

By Kashun, signed Kashun 花春
Japan, 19th century, Edo period (1615-1868)

Depicting the Chinese general Goshisho holding up a tripodal brazier with one hand while holding a brush with the other and writing a stanza, a suzuri (ink stone) placed on the table before him. The general has a stern-faced expression and a thick beard, almost appearing like Shoki. The wood of a very attractive color and the chimney-like himotoshi are found through the back and underside. Signed within an oval reserve KASHUN – a rare artist who worked exclusively in wood.

HEIGHT 3.8 cm

Condition: The brazier with some minor nibbling to the rim. Some tiny nicks around the edges of the robe and to the himotoshi. Generally, in good condition.

Provenance: Old Viennese private collection assembled within the same family over three generations.

Goshisho (in Chinese, Wu Zixu) lived during 5th century BC and was a legendary general and politician. In a literary competition he showed both his wonderful strength and scholarship by holding up a 600 kg brazier and writing a lengthy stanza at the same time.

Estimate EUR 1,500
Starting price EUR 750



**168 | A WOOD SHUNGA NETSUKE
OF A PRIEST**

Signed with a kakihan
Japan, 19th century, Edo period (1615-1868)

Finely carved as a kneeling elderly priest with a wrinkled face, holding a rosary bead necklace in one hand in front of him, wearing a robe neatly incised with circular designs and a large cowl with a phallic appearance, particularly when viewed from behind. Signed with a red kakihan to the underside.

HEIGHT 3.5 cm

Condition: Excellent condition with only minor surface wear.

Provenance: European collection.

Estimate EUR 1,500
Starting price EUR 750



169 | A WOOD NETSUKE OF
FUKUROKUJU, CIRCLE OF TSUJI

Circle of Tsuji Gisaburo, unsigned
Japan, late 18th century, Edo period (1615-1868)

The God of Longevity carved standing with his arms together in front, enveloped in his loose-fitting robe with voluminous folds, secured at the waist with a belt, a small fan attached to it, and wearing a cowl over his characteristically elongated head, the face with a cheerful expression as he lets out a hearty laugh, the facial features neatly detailed, the back with two asymmetrical himotoshi.

HEIGHT 5.8 cm

Condition: Good condition with minor surface wear, few small natural age cracks.

Provenance: British private collection.

AUCTION COMPARISON

A very similar netsuke signed Tamayuki, was sold at Lempertz, Netsuke-Sammlung Kolodotschko I, 14 June 2014, Cologne, lot 186 (**sold for 3,416 EUR**). Another very similar netsuke signed Masatomo was sold at Lempertz, Netsuke aus der Sammlung Kolodotschko II, 6 December 2014, lot 686 (**sold for 4,464 EUR**). Also compare to a similar netsuke of Fukurokuju with child sold at Lempertz, Netsuke aus der Sammlung Albert Brockhaus, 27 June 2020, lot 409 (**sold for 3,250 EUR**).



Estimate EUR 2,500
Starting price EUR 1,250





**170 | HAKUSUI:
A WOOD NETSUKE
OF DARUMA**

By Hakusui, signed Hakusui 白水
Japan, 19th century, Edo period
(1615-1868)

Daruma is completely enveloped in his monastic robe and cowl, save for his finely carved face with grim expression and dark inlaid pupils, flanked by ears with large earrings, and holding a hossu in one hand in front of him. The back with two generously excavated himotoshi. Signed HAKUSUI to the underside.

HEIGHT 4.2 cm

Condition: Good condition, fine age cracks.

Provenance: European collection.

Estimate EUR 2,000

Starting price EUR 1,000

**171 | A GOOD WOOD
NETSUKE OF HOTEI**

Unsigned
Japan, 19th century, Edo period
(1615-1868)

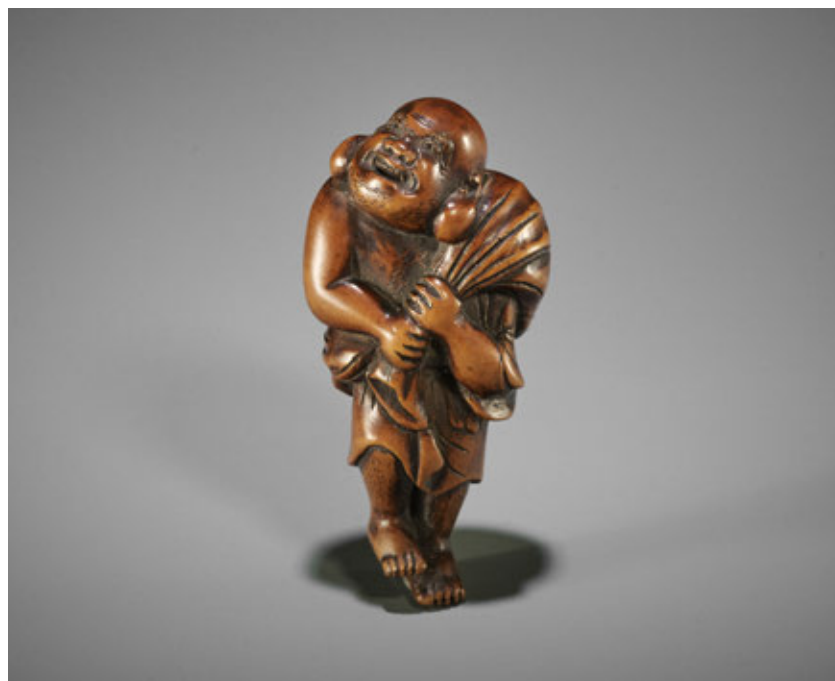
The lucky god standing on one foot, his large treasure bag slumped over his shoulder, looking upwards and laughing. The large head with thick earlobes shows a well-carved expression. Himotoshi through the back.

HEIGHT 6.9 cm

Condition: Very good condition with some associated surface wear.
Provenance: European collection.

Estimate EUR 1,500

Starting price EUR 750





172 | A RARE DARK WOOD NETSUKE OF SEIOBO AND KIRIN

Unsigned
Japan, 19th century, Edo period (1615-1868)

The immortal seated on a base of reishi-shaped clouds, wearing a loose-fitting robe tied at the waist and opening at the chest, a kirin coiled around her, baying as Seiobo pets the mythical being, one himotoshi to the back and another 'naturally' formed between her arm and waist.

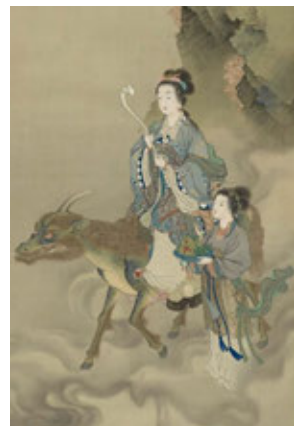
HEIGHT 4.4 cm

Condition: Good condition with minor wear, few minuscule nicks, and occasional light scratches.
Provenance: German private collection.

Literature comparison:

The subject appears to be extremely rare in netsuke art, however a similar depiction appears on a hanging scroll by Nakajima Kayo (1813-1877) in the collection of the Museum of Fine Arts Boston, accession number 11.8410.

Estimate EUR 2,000
Starting price EUR 1,000







173 | HASEGAWA IKKO: A TALL AND FINE WOOD NETSUKU OF SEIOBO

By Hasegawa Ikko, signed Ikko 一虎
Japan, early 19th century, Edo period (1615-1868)

Published: Barbra Teri Okada (September 1981) Portrait of an Exhibition: Returning Home, INCS Journal vol. 9, no. 2, p. 22, no. 4. Ishikawa Masao, catalogue to the Netsuke Exhibition, published by Nihon Keizai Shinbun, 1981.

Exhibited: Shinjuku Keio Department Store, Tokyo, 1981. Umeda Hankyu Department Store, Osaka, 1981.

Superbly carved, the Queen Mother of the West standing upright and looking forwards with a subtle smile, her hair arranged in an elaborate chignon with floral headdress, holding a basket of peaches in her right hand with leaves flowing out, her robe finely incised with scrolling designs, a double-gourd tied to her back between the asymmetrical himotoshi and above the signature IKKO within a green-stained oblong reserve.

HEIGHT 12.3 cm

Condition: Good condition with minor surface wear, few minuscule nicks, the basket handle reattached.

Provenance: The Harry Glass Collection, Long Island, NY.

AUCTION COMPARISON

Compare a related netsuke of a Dutchman and dog by the same carver at Bonhams, Fine Japanese Art, 5 November 2020, London, lot 27 (sold for GBP 12,562).



Estimate EUR 8,000
Starting price EUR 4,000



174 | A RARE WOOD NETSUKE OF FUKUSUKE

Unsigned
Japan, mid-19th century, Edo period (1615-1868)

The lucky dwarf with the amusingly large head pulling the face of a Hyottoko mask, the lips pressed forward in a comical yet somewhat angry gesture, the eyes double inlaid in bone and dark horn. He wears a peculiar eboshi hat and holds a paddle with both hands, a large club next to him. The details finely engraved and the pierced himotoshi through the back.

HEIGHT 6.8 cm

Condition: Very good condition with associated surface wear.
Provenance: European collection, purchased from Kunsthandel Klefisch, Auction 30, 9 November 1985, Cologne, lot 628.

LITERATURE COMPARISON

For a similar netsuke by Tochinsai in the Raymond and Frances Bushell Collection, see LACMA, accession no. M.91.250.288.



Estimate EUR 4,000
Starting price EUR 2,000



175 | **NAGIGAWA TESSO: A
BAMBOO SASHI NETSuke
OF A HEAVENLY GENERAL,
DATED 1937**

By Nagigawa Tesso (active early to mid-20th century), signed Tesso 鐵翁 saku 作 Japan, Nara, dated March 1937, Showa period (1926-1989)

Carved from a bamboo section as one of the Twelve Heavenly Generals (Juni Schinsho) of Kofukuji Temple in Nara, dressed in animal skin and flowing scarves, wearing a crown on his head, the details highlighted in gilt. The reverse signed Kofukuji kondo junitaisho no ichi TESSO saku (One of the Twelve Heavenly Generals in the Kondo Hall of Kofukuji Temple, made by Tesso).

HEIGHT 13.7 cm

Condition: Excellent condition with minor surface wear.

Provenance: Collection of Drs. Edmund and Julie Lewis.

With a wood tomobako storage box, with attestation by Ichiro and dated Showa hinoto ushi haru sangatsu (March, Spring, 1937).

Nagigawa Tesso was a student of Kano Tessai and made a number of works in his master's style.

Estimate EUR 2,000

Starting price EUR 1,000



EDO & TOKYO SCHOOL



176 | AN EDO SCHOOL WOOD NETSUKE OF A CONTORTIONIST

Unsigned
Japan, Edo (Tokyo), c. 1800, Edo period (1615-1868)

Finely carved as a muscular man supporting himself on his right foot and left hand, while acrobatically holding his left foot behind his head. His face is expressively crafted with deep wrinkles and squinting eyes with tiny pupils colored in red. The wood of a very appealing color with a good patina. Himotoshi between the performer's fundoshi in the back. The carving is in distinct Edo school style and can be attributed to the circle of hands around Hara Shugetsu and Gessho.

HEIGHT 3.7 cm

Condition: Very good condition with associated surface wear and one small, old chip to the edge of the himotoshi.

Provenance: Old Viennese private collection assembled within the same family over three generations.

Estimate EUR 2,000

Starting price EUR 1,000





**177 | AN EDO SCHOOL WOOD NETSUKES OF TAIRA
NO TADAMORI CAPTURING THE OIL THIEF**

Unsigned
Japan, Edo (Tokyo), early 19th century, Edo period (1615-1868)

Dynamically and powerfully crafted, showing Taira no Tadamori grabbing the oil thief Abura Bozu from behind. Tadamori's expression is fierce, expecting an evil demon, while he grabs the oil thief by the arm, who is holding an ewer. Abura Bozo's expression is surprised, one foot lifted – he is caught red-handed. Unbeknownst to Tadamori the man is nothing but a poor old soul, stealing a tiny

bit of oil from the many lamps in the forest near the Yasaka no Yashiro temple. This mishap is masterfully depicted in this netsuke. Large asymmetrical himotoshi through the back. The netsuke superbly stained and with accentuated garment folds.

HEIGHT 5.7 cm

Condition: Very good condition, minor wear, some losses to staining, few minuscule nicks.
Provenance: European collection.

Estimate EUR 3,000
Starting price EUR 1,500



**178 | A TALL EARLY EDO SCHOOL
WOOD NETSUKE OF IKKAKU SENNIN
CARRYING THE LADY OF BENARES**

Unsigned
Japan, Edo (Tokyo), late 18th century, Edo period (1615-1868)

A tall wood netsuke of Ikkaku Sennin carrying the lady of Benares, one hand supporting her on his back and the other holding her hand gently, symbolizing his love for her, whilst his expression somewhat foreshadows his predicament. The superb color of the wood, expressively carved garment folds and large himotoshi are all indicative of an early Edo school netsuke, likely from the circle of hands around Shugetsu/Gessen/Gessho or even Jobun.

HEIGHT 9 cm

Condition: Very good condition with one old and worn-down chip to the edge of one foot.

Provenance: Acquired at Bonhams, Fine Japanese Art, 14 May 2015, London, lot 33 (sold for 2,125 GBP).

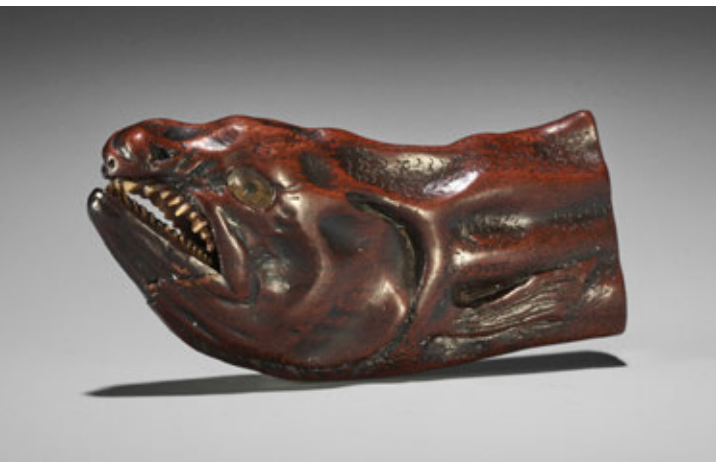
The subject is derived from the Noh play titled 'Ikkaku Sennin', written by Komparu Zembo Motoyasu (1453-1532). Ikkaku Sennin, the one-horned rishi, once slipped on a hill near Benares and in his anger captured the dragon kings and kept them from letting rain fall from the sky. He is then seduced by a beautiful lady from Benares and eventually loses all his power, thus freeing the dragon kings and ending a terrible drought.

Estimate EUR 4,000
Starting price EUR 2,000



179 | MIWA I: A WOOD NETSUKE OF A DRIED SALMON HEAD WITH MOVABLE MOUTH

By Miwa, signed Miwa 三輪 with kakihan seal
Japan, Edo (Tokyo), late 18th century, Edo period (1615-1868)



The dried fish (himono), a classic dish during Japanese New Year (Shogatsu), with movable lower jaw, bone-inlaid teeth, triple-inlaid eyes, its skin adhering to its partially visible bones. With typically large himotoshi to one side, one ringed in green-stained bone, the spine on the underside inlaid in bone as well, below the signature MIWA with seal.

LENGTH 7 cm

Condition: Good condition with minor surface wear, few minuscule nicks, light scratches, the jaw mechanism slightly stiff.

Provenance: Lefranc Bourgeois collection, with old collection no. 38. Sold at Bonhams, Fine Japanese Art, 17 May 2018, London, lot 114 (sold for 1,000 GBP).

LITERATURE COMPARISON

A related netsuke by Miwa is illustrated with a line drawing in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part A, p. 564, and another is illustrated in Lazarnick (1981) Netsuke & Inro Artists, and How to Read Their Signatures, vol. 1, p. 793.



Estimate EUR 1,500
Starting price EUR 750

180 | GYOKURINTEI: A WOOD NETSUKE OF TEKKAI SENNIN SEATED ON A ROCK

By Gyokurintei, signed Gyokurintei 玉林亭
Japan, Edo (Tokyo), c. 1820, Edo period (1615-1868)

The sennin holding a cane and seated on a large rock with leaves emerging from a crevice in the front. The mountain hermit is laughing, his long hair is finely carved, falling on his shoulders and back, the rest of the back is entirely covered in minutely incised artemisia leaves. The wood of a good color with a fine patina. Large, asymmetrical himotoshi through the back, the larger hole generously excavated to accommodate the knot. The underside with the boldly incised signature GYOKURINTEI.

HEIGHT 5 cm

Condition: Excellent condition with only minor associated surface wear.

Provenance: Ex-collection Richard R. Silverman purchased from Jeffrey Moy, Chicago, in 1997. Richard R. Silverman (1932-2019) was a renowned Asian art collector with one of the largest private collections of netsuke outside of Japan. He lived in Tokyo between 1964 and 1979 and began to collect netsuke there in 1968. Since the 1970s, he wrote and lectured about netsuke and was an Asian art consultant for Christie's, Sotheby's, and Bonhams. His gift of 226 ceramic netsuke to the Toledo Museum of Art constitutes perhaps the largest public collection of these miniature clay sculptures in the world. After moving to California, Silverman became a member of the Far Eastern Art Council at the Los Angeles County Museum of Art in 1984. In 1993, he joined LACMA's Executive Board. He served on the board of directors for the International Society of Appraisers from 1986 to 1994 and served nine years as chair for the City of West Hollywood Fine Arts Commission. Richard Silverman was posthumously awarded the Order of the Rising Sun for his decades-long promotion of Japanese culture.

Estimate EUR 1,200
Starting price EUR 600





181 | SHURAKU: A POWERFUL AND LARGE WOOD NETSUKE OF A COILED DRAGON

By Shuraku, signed Shuraku 舟樂 saku 作
Japan, Edo (Tokyo), late 18th century, Edo period (1615-1868)

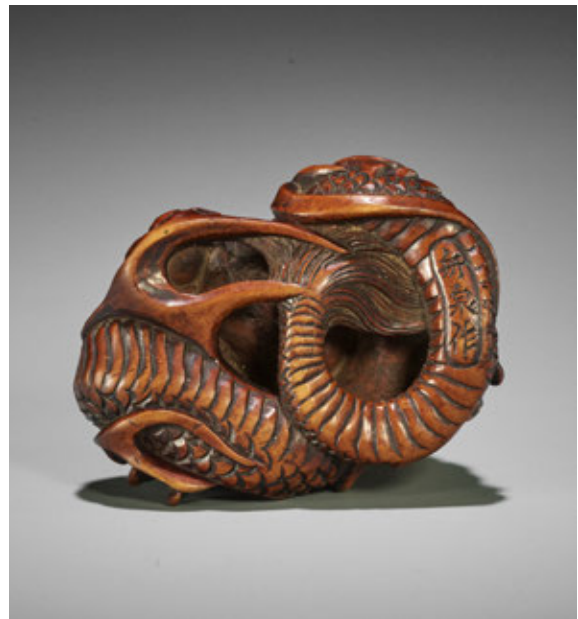
The fierce yet regal dragon with dark inlaid eyes, sinuously coiled, with finely incised scales, grasping a magic pearl (tama) in its claws. The dragon's features, such as the horns, claws, and beard are neatly detailed. Many 'natural' himotoshi due to the openwork nature of the piece. Signed SHURAKU saku within an oblong reserve to the underside of the tail.

LENGTH 5.7 cm

Condition: Good condition with minor wear, few minuscule nicks.
Provenance: European collection.

Meinertzhagen writes that Ueda Reikichi attributes the signature as found on the present netsuke to "Shuraku - Early period," and notes that the carver may have been a pupil of Shugetsu I (MCI, Part B, p. 786).

Estimate EUR 6,000
Starting price EUR 3,000





**182 | MINKOKU I: A WOOD
NETSUKE OF TEKKAI SENNIN**

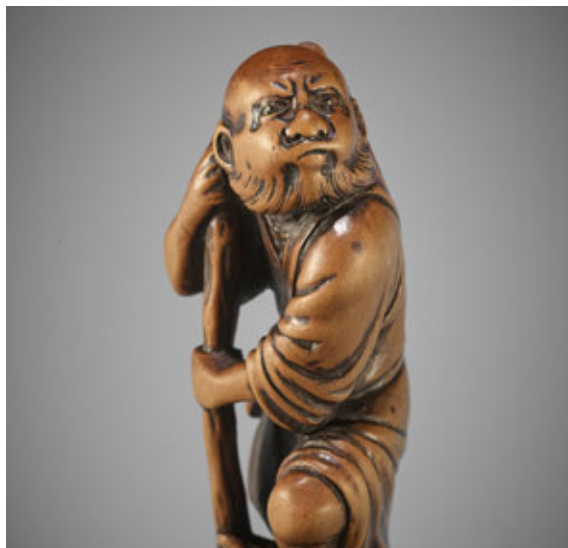
By Minkoku I, signed Minkoku 民谷
Japan, Edo (Tokyo), late 18th to early 19th century, Edo period
(1615-1868)

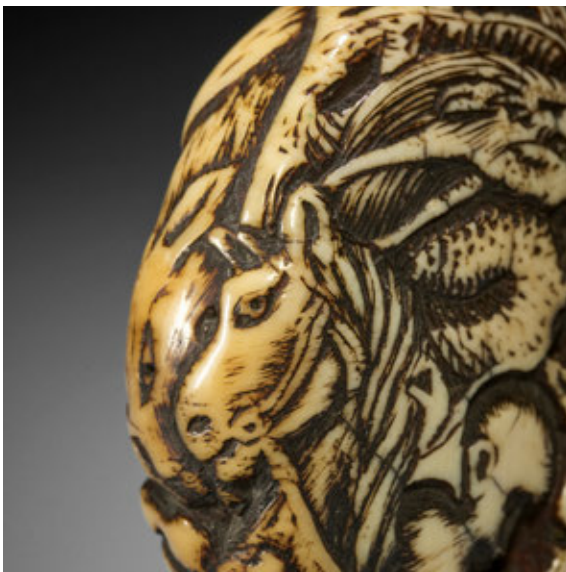
Boldly carved standing on one foot in a dynamic posture, grasping his cane with the other foot and both hands, his head turned upwards to the side, the bearded face with an intense expression, dark inlaid pupils, and puffed cheeks as he exhales his soul. Two asymmetrical himotoshi to the back, along with the signature MINKOKU.

HEIGHT 6.5 cm

Condition: Very good condition with minor surface wear, possibly an old chip to the very edge of the beard.
Provenance: European collection.

Estimate EUR 3,000
Starting price EUR 1,500





**183 | MINKOKU: A SUPERB IVORY MANJU
NETSUKE WITH THE JUNISHI (ZODIAC)**

By Shuyusai Minkoku (Minkoku II), signed Minkoku 民谷
Japan, Edo (Tokyo), early 19th century, Edo period (1615-1868)

A rather large and early piece, beautifully worn and with a stunning natural patina, turning caramel-brown on the sides. Depicted is the junishi, or the twelve animals of the zodiac. All the animals are present; the monkey (saru) is pulling the horse (uma) by its reins, the dragon (tatsu) and tiger (tora) are confronting each other, some of the animals show inlaid eyes of gilt brass. Large, generously excavated himotoshi through the back and signed MINKOKU – an early piece of Shuyusai Minkoku, the pupil of Genryosai Minkoku I.

DIAMETER 4.7 cm

Condition: Very good condition. The surface beautifully worn, with some age cracks and associated surface wear.

Provenance: Ex-collection Jury Kolodotschko.

Estimate EUR 3,000

Starting price EUR 1,500

184 | MASATSUGU: AN IVORY NETSUKE OF A TENNIN

By Masatsugu, signed Masatsugu 正次
Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

A fine, delicate carving of a Buddhist angel depicted in flight, gracefully smiling, her hair elegantly tied, neatly incised and inked, held together by a chrysanthemum tiara. She holds a large lotus bud over her shoulder like a scepter. Her robe flutters in the breeze, a soft scarf encircling her head and flowing back towards her feet. Signature inside a rounded reserve MASATSUGU.

LENGTH 3.6 cm

Condition: Excellent condition, the inked details ever so slightly worn.

Provenance: Ex-collection Jury Kolodotschko, purchased at Kunsthandel Klefisch, 89. Auktion, 27 September 2008, Cologne, lot 100.

Note the similarity of the carving and manner of the signature to Shuyusai Minkoku (Minkoku II).

AUCTION COMPARISON

For a very similar netsuke by Minkoku II, see Bonhams, The Harriet Szechenyi Sale of Japanese Art, 8 November 2011, London, lot 75 (sold for 3.000

GBP). Recently re-sold at Zucke, Fine Netsuke & Sagemono, 25 September 2020, Vienna, lot 155 (sold for 4,880 EUR).



LITERATURE COMPARISON

For another example of the subject by Shuyusai Minkoku, see Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part A, p. 519.



Estimate EUR 3,000

Starting price EUR 1,500

185 | MINKOKU II: AN IVORY NETSUKE OF SOSHI (ZHUANGZI) CONTEMPLATING HIS BUTTERFLY DREAM

By Shuyusai Minkoku II, signed Minkoku 民谷
Japan, Edo (Tokyo), first half of 19th century, Edo period (1615-1868)



The Chinese Daoist philosopher seated on a straw mat, the base carved from a triangular section of the tusk, his right arm resting on a low table, the other on his bent knee, the face with a contemplative expression, as he wonders about the true nature of existence after having awoken from his famous butterfly dream. The details enhanced with sumi-e (ink). The underside with a single himotoshi and the signature MINKOKU.

LENGTH 3.7 cm

Condition: Very good condition, minor surface wear, natural age cracks.

Provenance: European collection.

Zhuang Zhou, commonly known as Zhuangzi (Japanese: Soshi), was an influential Chinese philosopher who lived around the 4th century BC during the Warring States period. He is credited with writing one of the foundational texts of Daoism, known by his name, the Zhuangzi. The most famous of all Zhuangzi stories – Zhuang Zhou Dreams of Being a Butterfly – appears at the end of the second chapter, On the Equality of Things: "Once, Zhuang Zhou dreamed he was a butterfly, a butterfly flitting and fluttering about, happy with himself and doing as he pleased. He didn't know that he was Zhuang Zhou. Suddenly he woke up and there he was, solid and unmistakable Zhuang Zhou. But he didn't know if he was Zhuang Zhou who had dreamt he was a butterfly, or a butterfly dreaming that he was Zhuang Zhou. Between Zhuang Zhou and the butterfly there must be some distinction! This is called the Transformation of Things." (Zhuangzi, chapter 2 [Watson translation])

Literature comparison:

A netsuke of the same subject by Masakazu is illustrated in Sagemonoya (2000) Netsuke That Never Left Japan, p. 21, no. 44.

Estimate EUR 1,500

Starting price EUR 750



186 | MINKOKU: A WOOD NETSUKE OF A DRUNKEN SHOJO WITH MINOGAME AND SAKE BARREL

By Minkoku, signed Minkoku 民谷
Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

A finely carved dark wood netsuke depicting a Shojō who has fallen asleep, leaning on an emptied sake barrel. A minogame (thousand-year-old tortoise) stands on its hindfeet, looking up to the Shojō trying to convince her to get another barrel, though it does not look like the Shojō could be woken any time soon. The details finely rendered. Good, asymmetrical himotoshi through the back and signed MINKOKU in an elliptic reserve on the underside.

HEIGHT 3.8 cm

Condition: Superb condition.

Provenance: German private collection. Formerly sold at Lempertz, 6 November 1985, Cologne, lot 208.

Estimate EUR 1,200
Starting price EUR 600

**187 | MINKOKU:
A WOOD
NETSUKE OF
A DANCING
SHOJO**

By Minkoku, signed Minkoku 民谷
Japan, Edo (Tokyo), mid-19th century,
Edo period (1615-1868)

A wood netsuke of a drunk, dancing shojō, one hand holding a fan and the other extended towards her left. Her robe is adorned with elaborate patterns, her long hair is finely incised and the face is finely carved. Himotoshi through the back and signed within a rounded reserve MINKOKU – probably Genryosai Minkoku III.

HEIGHT 4.3 cm

Condition: Excellent condition with hardly any wear.

Provenance: German private collection.

Estimate EUR 1,000
Starting price EUR 500





**188 | HOZAN: A RARE IVORY
NETSUKE OF TAMATORI-HIME
(‘PRINCESS JEWEL TAKER’)**

By Hozan, signed Hozan 寶山
Japan, early 19th century, Edo period (1615-1868)

Published: Bandini, Rosemary (2014) Japanese Netsuke from the Collection of Teddy Hahn, no. 16.

Carved from a triangular section of the tusk, the natural limitations exploited to maximum effect. Depicted is the princess jewel taker Tamatori-hime escaping with the precious jewel amongst crashing waves, a large dragon pursuing her and looming over her, one claw ready to strike, in retaliation she lifts her short knife. Her feet are

stretched out behind her, emphasizing her desperate plight. The dragon's eyes are inlays of gilt brass. Deeply excavated himotoshi and signature within a rectangular reserve HOZAN. The ivory bearing a fine patina.

LENGTH 4.4 cm

Condition: Good condition, some associated surface wear and natural age cracks. Tiny chip to one of the dragon's claws and to the inside of the himotoshi.

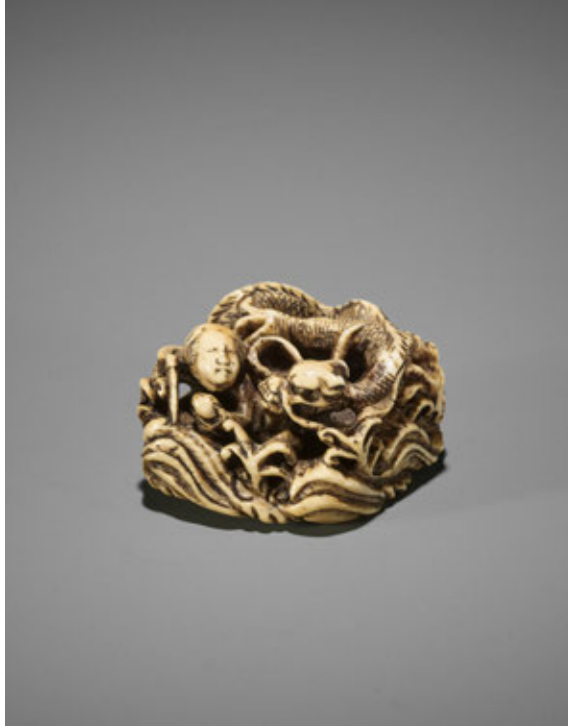
Provenance: Ex-collection Teddy Hahn, Darmstadt.

For a detailed account of this legend see lot no. 189.

Estimate EUR 4,000

Starting price EUR 2,000





189 | A RARE EDO SCHOOL IVORY NETSUKE OF TAMATORI-HIME ('PRINCESS JEWEL TAKER')

Unsigned
Japan, Edo (Tokyo), first half of 19th century, Edo period (1615-1868)

Carved in sukashibori (openwork) with the ama holding the precious jewel (Menkai fuhai no tama) in one hand and a pearl knife in the other, as a fierce dragon approaches her, all amid scrolling and crashing waves. Two himotoshi to either side of one of the dragon's legs to the underside.

HEIGHT 3.4 cm, LENGTH 4.6 cm

Condition: Good condition with minor wear, few minuscule nicks and small natural age cracks.

Provenance: Ex-collection Jury Kolodotschko.

Laura Miller writes, "[the] legend of Princess Tamatori (Tamatorihime), or Ama, developed around the historical figure Fujiwara no Kamatari (614–69), who was the founder of the powerful Fujiwara clan. Upon Kamatari's death, the Tang dynasty emperor, who had received Kamatari's beautiful daughter as a consort, sent three priceless treasures to Japan in order to comfort his grieving lover by honoring her father. One of the treasures, a pearl, was stolen by the dragon king during a storm on its way to Japan in the inlet of Fusazaki. Kamatari's son Fujiwara no Fuhito (659–720) went in search of the pearl to the isolated area where he met and married a beautiful pearl diver named Ama, who bore him a son. Ama, full of love for their son, vowed to help recover the stolen pearl. After many failed attempts, Ama was finally successful when the dragon and grotesque creatures guarding it were lulled to sleep by music. Upon reclaiming the treasure, she came under pursuit by the awakened sea creatures. She cut open her breast to place the pearl inside for safekeeping the resulting flow of blood clouded the water and aided her escape. She died from the resulting wound but is revered for her selfless act of sacrifice for her husband Fuhito and their son." (Competition and Collaboration: Japanese Prints of the Utagawa School, 2007, p. 137)

Literature comparison:

The fable of Tamatori-hime ('Princess Jewel Taker'), was a favorite ukiyo-e subject of Utagawa Kuniyoshi, see for example a triptych in the Metropolitan Museum of Art, accession number JP1564.



Estimate EUR 1,500

Starting price EUR 750



190 | GYOKUMIN: A WOOD NETSUKE OF A RAKAN WITH CARP

By Gyokumin, signed Gyokumin 玉民
Japan, Edo/Tokyo, second half of 19th century

Depicting a seated rakan wearing large earrings and a robe with one shoulder uncovered, holding a hossu (Buddhist fly whisk) in one hand and an alms bowl from which a carp emerges in the other. The rakan quite proudly inspects the carp leaping from the crashing waves, his facial features crafted very finely. Asymmetrical himotoshi and signature within a mother-of-pearl cartouche – GYOKUMIN – underneath.

HEIGHT 3.5 cm

Condition: Very good condition, small chip to one of the waves.

Provenance: German private collection.

Estimate EUR 1,200

Starting price EUR 600



191 | AN IVORY NETSUKES OF BUSHO SLAYING THE TIGER

Unsigned
Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)



Busho stands behind the tiger, one hand firmly pushing down on the animal's back, his other hand raised to deliver a deadly blow. The poor tiger is curled up frightenedly, snarling, the tail curling up around Busho's back. The ivory is finely stained, and the details are finely engraved. Furthermore, the netsuke is worked with sumi (ink) used for the tiger's naturalistic fur coat as well as Busho's hair and beard. Himotoshi through Busho's back.

HEIGHT 3.6 cm

Condition: Very good condition, some minor wear particularly to the sumi-stained details.

Provenance: German private collection, acquired in Japan c. 1980.

Busho was part of a band of brigands who terrorized China in the 13th century. According to legend, he could kill a tiger by delivering a single blow, as depicted in this netsuke.

Estimate EUR 1,200
Starting price EUR 600

192 | TOMOCHIKA: AN IVORY NETSUKES OF A RAKAN WITH TIGER

By Tomochika, signed Tomochika 友親
Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

The Rakan seated on a rock holding a nyoi-scepter, a tiger with finely inked and incised fur behind him and curling around to the Rakan's side. The details finely engraved. Signed within an oval reserve TOMOCHIKA in-between the naturally incorporated himotoshi.

HEIGHT 3.3 cm

Condition: Superb condition with minor surface wear.

Provenance: Ex-collection Jury Kolodotschko.

AUCTION COMPARISON

A similar netsuke was sold at Lempertz, Auction 1124, 7 December 2018, Cologne, lot 446 (sold for 1,000 EUR).



Estimate EUR 1,000
Starting price EUR 500





193 | TOMOCHIKA: A RARE IVORY NETSUKE OF TAMAMO NO MAE WITH THE NINE-TAILED FOX

By Chikuyosai Tomochika, signed Tomochika 友親
Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)



Depicting the concubine Tamamo no Mae smiling and holding a fan against the side of her face, leaning against a nine-tailed kitsune (fox) – her true identity. A woman, possibly Abe no Seimei's wife, creeps up to her, armed with a knife and about to strike. The details are finely inked, some red coloring is used for the mouths. Natural himotoshi and signed underneath TOMOCHIKA inside a wavy reserve.

HEIGHT 4.7 cm

Condition: Excellent condition with hardly any wear.

Provenance: Ex-collection Jury Kolodotschko, purchased from Kunsthandel Klefisch, Auction 89, 27 September 2008, Cologne, lot 165.

LITERATURE COMPARISON

For a similar netsuke by Tomochika and an explanation of the depicted legend see Marie-Therese Coullery and Martin S. Newstead (1977) *The Baur Collection*, pp. 174-175, C 419.



Estimate EUR 1,500

Starting price EUR 750

194 | GYOKUZAN: A RARE IVORY NETSUKE OF THE LEGEND OF THE TONGUE-CUT SPARROW (SHITAKIRI SUZUME)

By Gyokuzan, signed Gyokuzan 玉山
Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

The ivory netsuke showing the two very different outcomes of the story. On the left is Nasakeji tipping over his box, gifted to him by the sparrow people. A multitude of treasures and coins are falling out as he laughs and points downwards. To the right is his wife Arababa, who cut the sparrow's tongue. Her box reveals three bakemono who are torturing her, amongst them Rokurokubi who is licking the side of her face. The ivory finely stained and the details well-carved. The underside with signature GYOKUZAN and a centrally drilled himotoshi.

LENGTH 4.4 cm

Condition: Good condition with some wear to staining.

Provenance: Ex-collection Jury Kolodotschko, purchased from Kunsthandel Klefisch, Auction 98, 13 October 2012, Cologne, lot 248.

LITERATURE COMPARISON

A similar netsuke by Tomochika is illustrated in Marie-Therese Coullery and Martin S. Newstead (1977) *The Baur Collection*, pp. 180-181, C 439.



Estimate EUR 1,200

Starting price EUR 600



195 | RYUMEI: AN IVORY NETSUKE OF A COCKEREL

By Ryumei, signed Ryumei 龍明
Japan, Edo (Tokyo), mid-19th century,
Edo period (1615-1868)

The rooster with neatly incised wings, plumage, and tail as well as finely stippled comb and wattle, the long tail curving elegantly towards the underside and terminating in the ingot-shaped reserve, with the signature RYUMEI, with the feet incised to the other side, with two symmetrical himotoshi to either long side of the reserve.

HEIGHT 2.9 cm, LENGTH 3.6 cm

Condition: Very good condition with minor surface wear, few natural age cracks.
Provenance: German private collection.

Estimate EUR 1,500
Starting price EUR 750



196 | TOMOCHIKA: AN IVORY NETSUKE OF A COCKEREL AND HEN

By Tomochika, signed Tomochika 友親
Japan, Edo (Tokyo), mid-19th century,
Edo period (1615-1868)

The rooster and hen standing side by side in a dustpan, their wings, plumage, and tails finely incised, the rooster with neatly stippled comb and wattle, a single himotoshi to the underside, beside the signature TOMOCHIKA within an irregularly shaped reserve.

HEIGHT 3.5 cm

Condition: Good condition with minor surface wear and natural age cracks.
Provenance: German private collection.

LITERATURE COMPARISON

For a similar netsuke by Tomochika, depicting a cock and hen seated on shimenawa, see Marie-Therese Coullery and Martin S. Newstead (1977) *The Baur Collection*, p. 324, C 993.



Estimate EUR 1,200
Starting price EUR 600



197 | HIDECHIKA: AN IVORY NETSUKE OF JUROJIN

By Chounsai Hidechika, signed Hidechika 秀親
Japan, Edo (Tokyo), mid-19th century,
Edo period (1615-1868)

Depicting the lucky deity Jurojin, laughing and holding a scroll, his robe adorned with elaborate patterns and the ivory finely stained. Good, asymmetrical himotoshi through the back, the larger one excavated to accommodate the knot. Signed underneath HIDECHIKA – The artist shows similarities to both the Hidemasa and Tomochika school, interestingly also having a kanji from both schools.

HEIGHT 4 cm

Condition: Superb condition with only minor wear and expected age cracks.

Provenance: Ex-collection Jury Kolodotschko.

Estimate EUR 1,000

Starting price EUR 500

198 | TOMOTSUGU: AN IVORY NETSUKE OF A MOTHER WITH CHILD

By Tomotsugu, signed Tomotsugu 友次
Japan, Edo (Tokyo), mid-19th century,
Edo period (1615-1868)

A well-sized ivory netsuke depicting a mother supporting her child on her back and holding a large tea kettle. The expressions are sensitively crafted. The quite beautiful lady represents fertility and devotion, as she carries her child and a tea kettle, presumably to her husband. The robes of the two are carved exquisitely, adorned with geometrical motifs, the ivory finely stained. Good himotoshi in the back and signature underneath TOMOTSUGU – a pupil from the Tomochika school.

HEIGHT 6.2 cm

Condition: Very good condition, some expected surface wear.

Provenance: French private collection.

AUCTION COMPARISON

Compare to a related netsuke by Tomochika, sold at Zucke, Fine Netsuke, Sagemono & Okimono, 2 November 2019, Vienna, lot 37 (sold for 10,112 EUR)



Estimate EUR 1,200

Starting price EUR 600



199 | **TOMOMITSU: A WOOD NETSUKE
OF A COILED DRAGON WITH TAMA**

By Tomomitsu, signed Tomomitsu 友光
Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

Published: International Netsuke Society Journal (Spring 2003)
Vol. 23, no. 1, p. 16.

Finely carved in sukashi-bori (openwork) as a ferocious dragon guarding a magic jewel (tama), its scales finely incised and features neatly detailed, the eyes double-inlaid with pale and dark horn. Many 'natural' himotoshi due to the openwork nature of the netsuke, the underside of the dragon's body with the signature TOMOMITSU within an oval reserve.

HEIGHT 3 cm, WIDTH 4 cm

Condition: Excellent condition with only minor surface wear.

Provenance: Ex-collection Ed McNiff.

Tomomitsu was a carver of the Edo school and a student of Chikuyosai Tomochika.

Estimate EUR 7,000
Starting price EUR 3,500



**200 | TOMOKAZU: AN IVORY
NETSUKE OF A GOAT
WITH YOUNG**

By Tomokazu, signed Tomokazu 友一
Japan, Edo (Tokyo), mid-19th century, Edo period
(1615-1868)

Depicting a recumbent goat with its young by its side. The fur is finely incised, and the eyes are double inlaid in pale and dark horn. The underside shows a deep patina and the many hooved legs tucked neatly underneath the body. Natural himotoshi and signed TOMOKAZU.

LENGTH 4.5 cm

Condition: Good condition, the details slightly worn. One hoof is restored.

Provenance: German private collection, purchased at Sotheby's, 27 February 1980, London, lot 96 (sold for 1,089 USD), and illustrated in the auction report of the INCS, vol.8, no. 1.

Estimate EUR 1,500

Starting price EUR 750



**201 | IKKOSAI: AN EBONY
WOOD AND IVORY NETSUKE
OF JUROJIN ON AN OX**

By Ikkosai Saito Itaro, signed Ikkosai 一光齋
Japan, Edo (Tokyo), mid-19th century, Edo period
(1615-1868)

The small ivory figure of Jurojin seated, holding a tama (magic jewel), on the back of the recumbent ebony ox, its rope halter inlaid with boxwood. Two symmetrical himotoshi to the underside, the signature IKKOSAI within an oval reserve, as is typical for this artist.

LENGTH 4.5 cm

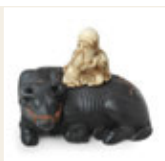
Condition: Excellent condition with minor surface wear.

Provenance: German private collection.

For a discussion of the artist, see International Netsuke Society Journal (Spring 2019) Vol. 39, no. 2, pp. 13-20.

AUCTION COMPARISON

Compare a closely related netsuke by the same carver, but of slightly smaller size, at Bonhams, The Julius and Arlette Katchen Collection of Fine Netsuke Part I, 8 November 2016, London, lot 9 (sold for GBP 2,250).



Estimate EUR 2,000

Starting price EUR 1,000





202 | **IKKOSAI: AN IVORY NETSUKE OF
A MONKEY AND OCTOPUS WRESTLING**

By 'Saru' Ikkosai, signed Ikkosai 一光齋
Japan, Tokyo, late 19th century, Meiji period (1868-1912)

Published: Zacken, Wolfmar (1987) Netsuke, no. 148.

Finely carved, partially in sukashibori (openwork), depicting a monkey and an octopus engaged in a vicious fight, with the monkey pulling on his adversary's soft head and grasping one tentacle while the octopus' many suckered tentacles writhe around the simian's limbs and neck, both with dark inlaid pupils, many 'natural' himotoshi due to the openwork and dynamic nature of the piece, one of the tentacles with the signature IKKOSAI to the underside.

HEIGHT 3.2 cm

Condition: Excellent condition with only minor surface wear.

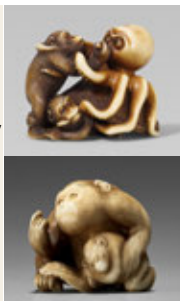
Provenance: German private collection, purchased at Zacke, Fine Netsuke, Sagemono & Okimono, 2 June 2018, Vienna, lot 5 (sold for 4,204 EUR).

For a detailed discussion of the artist see INSJ Vol. 39, no. 3, Fall 2019, pp. 29-34.

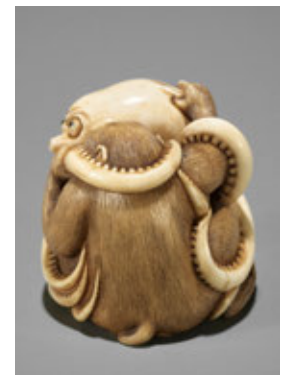


AUCTION COMPARISON

Compare with a related netsuke by Ikkosai, dated to the mid-19th century and depicting an octopus fighting two monkeys, at Lempertz, Japanische Kunst, 7 June 2019, Cologne, lot 426 (sold for 7,192 EUR). A related netsuke by 'Saru' Ikkosai depicting a monkey with sleeping young and dated to the second half of the 19th century was sold at Zacke, Fine Netsuke & Sagemono, 25 September 2020, Vienna, lot 182 (sold for 6,100 EUR).



Estimate EUR 4,000
Starting price EUR 2,000





203 | IKKOSAI HORAKU: AN INLAID IVORY MANJU NETSUKU OF A RAKAN

By Ikkosai Horaku, signed Ikkosai Horaku 一光齋 法乐 and kakihan Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

Published: Illustrated with a line drawing in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part A, p. 192 & reproduced in Lazarnick, George (1982) Netsuke & Inro Artists, and How to Read Their Signatures, Vol. 1, p. 489.

The two-part manju finely carved in shishiaibori (sunken relief) with an image of a meditative rakan bearing a powerfully crafted, stern-faced expression and wearing an elaborate set of earrings inlaid in metal, jadeite, coral, and mother-of-pearl. The reverse with a central himotoshi, impressive crashing waves carved in katakiri, and the full signature IKKOSAI HORAKU and kakihan.

DIAMETER 4.5 cm

Condition: Good condition. The surface and sumi-stained details are slightly worn.

Provenance: Old Viennese private collection assembled within the same family over three generations.

Ikkosai Horaku was an accomplished student of Ikkosai Kojitsu, who was a pupil of Meikeisai Hojitsu. The kakihan used is virtually the same as Kojitsu's, however the output of Horaku is significantly scarcer. Furthermore, this is the only recorded netsuke with the full signature.

Estimate EUR 2,000
Starting price EUR 1,000





204 | HAKUYOSAI SHORAKU: AN UNUSUAL IVORY MANJU NETSUKU OF RAIJIN

By Hakuyosai Shoraku, signed Hakuyosai Shoraku 白陽齋 正樂 with kakihan
Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

Published: Allen George / Tomkinson, Michael (1898) *A Japanese Collection*, p. 64, no. 176.
Davey, Neil K. (1974) *Netsuke: A comprehensive study based on the M.T. Hindson Collection*, p. 139, no. 415
Lazarnick, George (1982) *Netsuke & Inro Artists, and How to Read Their Signatures*, Vol. 2, p. 973
Meinertzhagen, Frederick / Lazarnick, George (1986) *MCI, Part B*, p. 753
Chappell and Welch (1999) *Netsuke, The Art of Japanese Miniature Carving*, no. 158.
Atchley, Virginia / Davey, Neil (2006) *The Virginia Atchley Collection of Japanese Miniature Arts*, p. 127, no. N166

The two-part ivory manju netsuke carved in low relief in the front with a spectacular image of the thunder god Raijin caught in a spiderweb, the culprit visible on the other side stealing a drum and drumstick, which is entangled in the web. The front with mother-of-pearl inlay and the horns of Raijin inlaid in tortoiseshell. The details finely engraved and stained with sumi-e (ink). Central himotoshi and cord attachment in the interior.

DIAMETER 4.7 cm

Condition: Very good condition with some associated surface wear.

Provenance: Ex-collections Michael Tomkinson, J. A Fairley, Mark T. Hindson and Virginia Atchley.

Estimate EUR 3,000
Starting price EUR 1,500



Portrait of Mark. T. Hindson





**205 | A FINE EDO SCHOOL IVORY NETSUKE
OF THREE ONI WITH TABAKO-IRE SET**

Unsigned
Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

Intricately carved as three mischievous oni messing around with a tabako-ire set consisting of a kiseruzutsu, tobacco pouch, ojime, and ashtray netsuke. The ivory lightly stained and the details finely engraved and stippled. Natural himotoshi. Unsigned, however likely by the circle of hands around Gyokkosai and Ikkosai of Edo (Tokyo).

HEIGHT 3 cm, LENGTH 3.6 cm

Condition: Very good condition with some minor associated surface wear.

Provenance: French private collection.

Estimate EUR 2,000
Starting price EUR 1,000





**206 | RYUSAI: A FINE IVORY NETSUKE
OF SHOKI WITH A BAG OF ONI**

By Ryusai, signed Ryusai 隆齋
Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

An extraordinarily fine depiction of the demon queller Shoki, seated with a grim expression. Tied to his back is a sack filled to the brim with oni. Three oni are peeking out, all with differently grimacing expressions. Judging by Shoki's expression he knows that the mischievous oni are about to make the great escape, as the cracks through the sack are already visible. The stained ivory is superbly finished. Good detail to his flowing beard and the folds of his Chinese garments and the sack. One smaller and one larger himotoshi inlaid with green-stained horn; behind the signature in sosho in a square reserve RYUSAI – school of Ryukei II and Jugyoku II.

HEIGHT 3.5 cm

Condition: Excellent condition.

Provenance: Collection of Sam Felton, Naples, Florida.

AUCTION COMPARISON

A very similar netsuke in wood by Jugyoku was sold at Van Ham, Asiatische Kunst, 7 December 2017, Cologne, lot 2289 (sold for 5,547 EUR).



Estimate EUR 4,000

Starting price EUR 2,000



**207 | RYUKEI: A FINE DARK WOOD NETSUKE
OF A TOAD ON ROOF TILE**

By Ryukei II, signed Ryukei 龍珪
Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

The toad seated on the roof tile, with its legs splayed in an alert position, the warty skin realistically rendered. The eyes are inlaid in beautifully translucent amber. The side of the temple roof tile is carved with a manji in relief and the underside shows the large asymmetrical himotoshi and incised signature RYUKEI.

LENGTH 3.1 cm

Condition: Very good condition, minor surface scratches underneath.

Provenance: German private collection, purchased at Van Ham, Asiatische Kunst, 8 June 2017, Cologne, lot 1576 (**sold for 1,548 EUR**).

Estimate EUR 3,000

Starting price EUR 1,500





208 | HIDARI ISSAN: A FINE WOOD NETSUKE OF GENTOKU

By Hidari Issan, signed Hidari Issan 左一山
Japan, Edo (Tokyo), c. 1850, Edo period (1615-1868)

Published: Bandini, Rosemary (2020) The Larry Caplan Collection of Japanese Netsuke, pp.34-35, no. 15.

Gentoku, one of the three heroes of the Han dynasty, is seated on a low Chinese stool, his head bowed in concentration as he studies a scroll. One sleeve is pulled back over his shoulder revealing a pauldron and his soft robes are hitched up at one knee to show feather-edged leg armor. The stool is standing on a tiger skin pelt and Gentoku's right leg is resting on the unfortunate animal's head. Himotoshi through the tiger skin pelt and signed HIDARI ISSAN.

HEIGHT 3.9 cm

Condition: Very good condition, only one tiny chip to edge of the tied bow on the head.

Provenance: Ex-collection Larry Caplan, Toronto.

According to notes by Raymond Bushell in reply to enquiries by Larry Caplan (reproduced by Rosemary Bandini in Euronetsuke journal no. 54.) Hidari Issan moved to Tokyo around 1850 devoting himself to carving and the study of literature. From the style of this piece, which immediately reminds one of Tokyo carvers such as Tokoku or Jugyoku, it is evident that Hidari Issan must have carved this piece during this time.

Estimate EUR 2,500
Starting price EUR 1,250



209 | JUGYOKU: A FINE WOOD AND STAG ANTLER NETSUKU OF ENSHI

By Jugyoku, signed Jugyoku 壽玉
Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

A very finely carved wood netsuke depicting young Enshi, stood up, holding a jug and lifting his deer hide cloak, the horns of the stag fittingly inlaid in stag antler. The fur of the deer hide is finely engraved and shows polished spots naturalistically simulating the fur coat pattern. Typical and large himotoshi through the back and signed JUGYOKU within a polished reserve.

HEIGHT 4.6 cm

Condition: Excellent condition.
Provenance: European collection.

Enshi (in Chinese Tan Zi), is one of the twenty-four paragons of filial piety, a classic text of Confucian filial piety written by Guo Juqing

during the Yuan Dynasty (1260-1368). Enshi's parents had an eye ailment that could only be cured by deer's milk. His family was too poor to buy the expensive milk, so Enshi disguised himself like a deer in order to get milk directly from does in the herd near his home. One day as Tan Zi was playing amid the deers, the animals suddenly ran for the trees, leaving Tan Zi alone in the middle of the meadow. He looked towards the path and saw why the deer had fled. Hunters, bow in hand, stood in the shade, prepared to shoot some venison. Just in time he stood up (the moment depicted in the netsuke) and explained to them his story and the hunters escorted him safely back home.

LITERATURE COMPARISON

A similar example by Ryukei is illustrated in Atchley, Virginia / Davey, Neil (2006) *The Virginia Atchley Collection of Japanese Miniature Arts*, p. 118, N154.



Estimate EUR 5,000
Starting price EUR 2,500



A Chinese painting from the Qing Dynasty depicting this famous scene.





210 | ICHYUSAI: AN IVORY NETSUKE OF ENSHI

By Ichiyusai Naoharu/Naomitsu, signed Ichiyusai 一遊齋
Japan, Edo (Tokyo), c. 1830-1850, Edo period (1615-1868)

Depicting Enshi lifting his deer hide cloak with some vigor, the garment patterns and deer fur neatly incised and inked. Himotoshi through the back and signed ICHYUSAI.

HEIGHT 4.2 cm

Condition: Good condition with minor wear to inked and stained details, as visible in the images provided. Some age cracks.
Provenance: French private collection.

It is not possible to distinguish between Ichiyusai Naoharu and Naomitsu. Both makers are known for their very fine manju netsuke, while katabori pieces are rare.

Estimate EUR 1,200

Starting price EUR 600

211 | ICHYUSAI: AN IVORY NETSUKE OF A BOY WITH DOG AND BESHIMI MASK

By Ichiyusai Naoharu/Naomitsu, signed Ichiyusai 一遊齋
Japan, Edo (Tokyo), c. 1830-1850, Edo period (1615-1868)

A well-sized ivory netsuke of a boy holding a bag behind his back and a leash to which a mask of Beshimi is attached. He is playing with his dog which holds the mask between his paws and bites into it. The details very finely carved and beautifully worn with a fine glossy patina, particularly to the reverse. Himotoshi through the boy's robe and signed underneath ICHYUSAI.

HEIGHT 4.8 cm

Condition: Superb condition with associated surface wear, a fine patina, and natural age cracks.

Provenance: German private collection, acquired in Japan c. 1980.

It is not possible to distinguish between Ichiyusai Naoharu and Naomitsu. Both makers are known for their very fine manju netsuke and katabori pieces are rare.

Estimate EUR 1,200

Starting price EUR 600



**212 | SO: A FINE AND CHARMING
TOKYO SCHOOL WOOD NETSUKE OF
A MONKEY SEATED ON A MINOGAME**

Signed So 宗 with a kakihan
Japan, Edo/Tokyo, second half of 19th century

Carved from dark wood and depicting a small monkey seated atop a minogame. The monkey's fur is neatly incised, and the hands and feet are very well rendered. The face is minutely inlaid with ivory, showing a somewhat somber expression. The minogame's carapace is naturalistically carved and the characteristic seaweed tail is incised with precisely lined strokes. The underside with asymmetrical himotoshi, the smaller ringed in green-stained bone, and signed SO with kakihan.

HEIGHT 3.3 cm, LENGTH 3.3 cm

Condition: Very good condition. Some wear to the inlaid himotoshi.
Provenance: British private collection.

Very similar examples exist throughout the Tokyo school, most notably by Komin. There are several artists who share the same kanji 'so' 宗, and some who use the same kakihan, such as Somin and Sorin.

Estimate EUR 2,500

Starting price EUR 1,250



**213 | KOMIN: A FINE INLAID WOOD NETSUKE
OF A KAPPA WITH HAMAGURI CLAM**

By Komin, signed Komin 光珉
Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

Depicting a kappa (water goblin) climbing over a hamaguri clam, one foot stuck inside, the fleshy interior slightly revealed with inlaid ivory. Its expression is grotesquely amusing, the eyes double-inlaid, the corner of its mouth with minutely inlaid fangs. The edge of the naturalistically modelled clam is inlaid in purple-tinted shell. The carapace of the kappa is worked in meticulous detail, and the bare body parts are worked in precisely spaced ukibori pimples. The hollow section on the kappa's head, which according to legend hold its vital fluids, is filled with pewter. The himotoshi underneath are lined in silver and the signature KOMIN is found on a gilt cartouche.

LENGTH 3.5 cm

Condition: Good condition, there appears to be some minor damage to an inlay on the underside.
Provenance: German private collection.

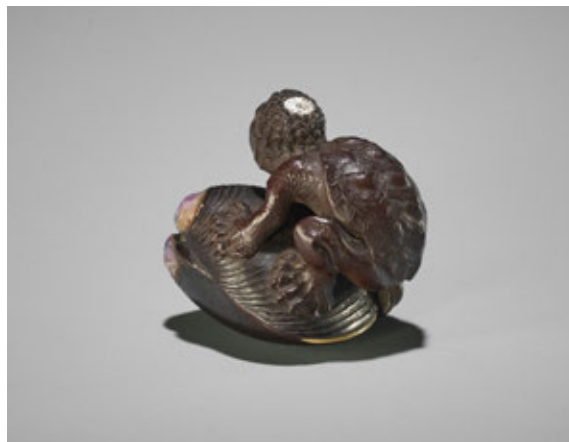
AUCTION COMPARISON

A similar netsuke by Komin was sold at Bonhams, Fine Japanese Art, 16 May 2013, London, lot 38 (sold for 4,375 GBP).



Estimate EUR 2,000

Starting price EUR 1,000





214 | KOMIN: A SUPERB WOOD NETSUKE OF DARUMA YAWNING

By Komin, signed Komin 光珉 with kakihan
Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

Published: Bandini, Rosemary (2020) *The Larry Caplan Collection of Japanese Netsuke*, pp.18-19, no. 5.

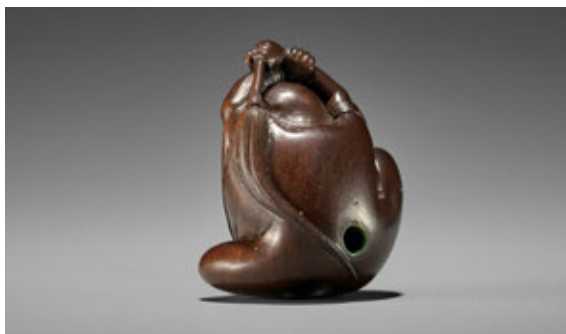
Daruma stretches his arms above his head and yawns languorously, his eyes stretched down and brow wrinkled in the doleful manner of a man who is not yet ready to be disturbed. He wears gilt metal earrings and bracelets on each wrist, one himotoshi ringed in green-stained stag antler. The underside finely incised with the signature KOMIN and with a kakihan.

HEIGHT 3.1 cm

Condition: Very good condition with only minor wear and a tiny surface nick to one knee.

Provenance: Collection of Larry Caplan, Toronto.

Meinertzhagen writes that "Komin was among the most brilliant craftsmen of his day, his work showing complete mastery over finely detailed carving [...]. His subjects were diverse and of original design, tending characteristically to the grotesque [...]" (MCI, Part A, p. 380). Komin was a teacher of the famous Meiji netsuke-shi Suzuki Tokoku (1846-1913), who carved similar works depicting Daruma.



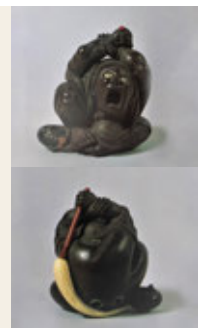
AUCTION COMPARISON

Compare a related wood netsuke of Daruma by Suzuki Tokoku at Bonhams, Japanese Works of Art, 19 September 2008, New York, lot 5090 (**sold for USD 7,800**).



LITERATURE COMPARISON

A closely related netsuke by the same carver is illustrated with a line drawing in Meinertzhagen / Lazarnick (1986) MCI, Part A, p. 380. A closely related netsuke by Tokoku (erroneously transcribed as Toyoku) is in the collection of the British Museum, museum number HG.414, and another is illustrated in Arakawa, Hirokazu (1983) *The Go Collection of Netsuke*. Tokyo National Museum, p. 176, no. 339.



Estimate EUR 5,000
Starting price EUR 2,500



**215 | KIGYOKU: A WOOD NETSUKE OF
A TANUKI CRUSHING A HUNTER**

By Kigyoku, signed Kigyoku 龜玉
Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

Published: Barry Davies Oriental Art (2002) Selected Netsuke,
no. 12.



The magical shapeshifting creature suffocating a hunter with its gigantic, veiny scrotum. The hunter peering out in the front with an agonized facial expression and the underside shows his amusingly flattened body and a tanegashima teppo rifle. Himotoshi underneath and signed KIGYOKU – school of Jugyoku.

LENGTH 3.9 cm

Condition: Superb condition, with some minor surface wear and some remnants of black lacquer.

Provenance: German private collection, purchased from Barry Davies.

Estimate EUR 1,500

Starting price EUR 750



**216 | RAKUMIN: AN AMUSING WOOD NETSUKE OF
ASHINAGA AND TENAGA PLAYING A DRUM**

By Ho Rakumin, signed Rakumin 樂民
Japan, Edo/Tokyo, second half of 19th century

An amusing scene featuring the two yokai fishermen from Kyushu island, with the long-legged Ashinaga balancing a drum on his bent knees while his colleague Tenaga uses his absurdly long arms to beat the drum with two mallets – one cannot help but wonder if there was an easier way to achieve this simple task. Many 'natural' himotoshi between the fishermen's limbs. Signed RAKUMIN within a bone-inlaid rectangular reserve.

HEIGHT 4.2 cm

Condition: Very good condition with minor surface wear, few minuscule nicks.

Provenance: German private collection.

Estimate EUR 1,000

Starting price EUR 500



**217 | SHUGETSU III:
A WOOD NETSUKE OF
EBISU AND DAIKOKU**

By Hara Shugetsu III, signed Shugetsu 舟月
Japan, Edo (Tokyo), mid-19th century, Edo
period (1615-1868)

The two lucky gods side by side, Ebisu
carrying a large treasure bag (takarabukuro)
which contains Daikoku, who is holding
his mallet and wearing his characteristic
hat. The underside with two asymmetrical
himotoshi, the larger of oval shape and ringed
in ivory, and the finely incised seal signature
SHUGETSU.

WIDTH 4 cm

Condition: Very good condition with minor
surface wear, the tied bow at the back of
Ebisu's hat with an old worn-down chip to
one side.

Provenance: Spanish private collection.

Literature comparison:

Three netsuke by Shugetsu III with near-
identical seals are listed (two are illustrated) in
Meinertzhagen, Frederick / Lazarnick, George
(1986) MCI, Part B, p. 766.

Estimate EUR 1,200

Starting price EUR 600



**218 | SHUMIN: A FINE WOOD
NETSUKE OF DARUMA**

By Shumin, signed Shumin 舟民
Japan, Edo/Tokyo, second half of 19th century

Finely carved as the Zen patriarch Daruma,
bare-chested and almost completely
enveloped in his robe, with a stern-faced
meditative expression. The garment folds
are powerfully accentuated, and the facial
expression is expertly crafted. The lightly
stained wood is appealingly worn. The
underside with inlaid ivory himotoshi, the
larger one of oval shape, next to the signature
SHUMIN.

HEIGHT 3.8 cm

Condition: Very good condition, some tiny
nicks to the edges of the robe and a small
crack through the larger himotoshi.

Provenance: German private collection,
acquired in Japan c. 1980.

This was a popular model by Hara Shumin,
who was a pupil and adopted son of Hara
Shugetsu.

Estimate EUR 1,500

Starting price EUR 750

219 | KAGETOSHI: AN IVORY NETSUKE OF TWO SHISHI WITH ROCK CRYSTAL TAMA

By Kagetoshi, signed Kagetoshi 景利
Japan, mid-19th century, Edo period (1615-1868)

Published: Barry Davies Oriental Art, Chicago 1999, p. 29, no. 50.



Finely carved as two Buddhist lions playfully encompassing a rock crystal tama. Both shishi with elaborately carved tufts of hair and bushy curls, as well as inlaid pupils. The carving is partially executed in sukashi-bori (openwork), a technique Kagetoshi became famous for. Natural himotoshi and signature KAGETOSHI within a typical rectangular reserve underneath.

LENGTH 3.3 cm

Condition: Some minor age cracks and a small chip to a section of a tail underneath. Generally, in very good condition.

Provenance: Ex-collection Jury Kolodotschko, purchased from Barry Davies.

Estimate EUR 2,000

Starting price EUR 1,000



220 | KAGETOSHI: AN IVORY NETSUKE OF URASHIMA TARO

By Kagetoshi, signed Kagetoshi 景利
Japan, mid-19th century, Edo period (1615-1868)



Urashima is seated on a turtle striding along the waves lapping around them. He holds the box which will seal his fate in one hand and a rope attached to the basket on his back in the other. The underside with himotoshi and the signature in the typical raised rectangular reserve.

HEIGHT 4 cm

Condition: Good condition, the details slightly worn.

Provenance: St. James's Gallery, Zurich.

AUCTION COMPARISON

A related netsuke of Urashima Taro by Kagetoshi was sold by Bonhams, The Julius & Arlette Katchen of Fine Netsuke Part II, 10 May 2017, London, lot 32 (sold for 2,500 GBP).



Literature comparison:

Furthermore, a similar netsuke is illustrated in the International Netsuke Society Journal, 18/4, fig. 3, where Dr. Karl Schwarz gives a good account of the legend.

Estimate EUR 1,500

Starting price EUR 750



221 | AN IVORY NETSUKE OF A CAPARISONED ELEPHANT WITH BOYS

Unsigned
Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

The caparisoned elephant standing on a rocky plinth, one boy on top and another by its side, both dressed in Korean garments. The Japanese boys are reenacting a procession of the Korean embassy through the streets of Edo. The ivory slightly worn with a good warm patina and the details finely incised. The tasseled cords hanging from the elephant's saddle are embellished with metal and green-stained inlays. Central himotoshi through the finely stippled base.

HEIGHT 3.8 cm, LENGTH 3.7 cm

Condition: Very good condition, natural age cracks.
Provenance: French private collection.

Estimate EUR 1,200
Starting price EUR 600

222 | IKKO: AN IVORY NETSUKE-OKIMONO OF A GROUP OF RATS

By Ikko, signed Ikko 一光
Japan, probably Tokyo, late 19th century, Meiji period (1868-1912)

An animated group of rats, two adults and three young, the ivory finely stained and the hairwork minutely incised. Two young rats are sniffing each other at the top, while one adult is nibbling at the tail of another. The last two are nibbling on edamame bean pods. All eyes are inlaid in dark lustrous horn. Natural himotoshi and signed underneath the contrastingly smooth bean pod IKKO.

LENGTH 4.8 cm

Condition: Superb condition with only extremely minor wear to stained details.

Estimate EUR 1,500
Starting price EUR 750





223 | A CHARMING INLAID WOOD MANJU NETSUKES WITH RATS AND KAGAMI-MOCHI

Unsigned
Japan, mid-19th century, Edo period (1615-1868)

224 | KOICHI: AN IVORY RYUSA MANJU NETSUKES OF HANASAKA JIJI

By Koichi, signed Koichi 光一
Japan, Edo/Tokyo, second half of 19th century

An amusing variation of the famous tale of Hanasaka Jiji. Depicted is the old couple amongst a multitude of treasures, known as takaramono, carved all around the netsuke. Hanasaka Jiji carries a hoe, which he famously uses to dig up coins, while his wife puts the coins into a large bag, the treasure-granting dog Shiro is seen



The two-part wood manju netsuke decorated in the front with two scampering rats in front of a kagami-mochi (New Year's rice cake) on a pierced sanbo (stand) decorated with finely stippled festive leaves. The two mochi cakes are inlaid in ivory and show fine cracks. One rat is carved in high relief, the other in shishiaibori (sunken relief), the fur is neatly incised, and the eyes are inlaid in dark horn. The reverse is finely carved in shishiaibori with a bundle of straw in the shape of a daikon (radish), another favorite food of the rat. The central himotoshi rimmed in ivory.

DIAMETER 3.7 cm

Condition: Excellent condition.

Provenance: Old Viennese private collection assembled within the same family over three generations.

The kagami-mochi tradition stems from the Muromachi period (1336–1573) and is used to welcome the New Year. It is said that this mochi contains the “toshikami” — a new year's spirit that will visit you to bring good luck into the new year. The netsuke probably served as an emblem to welcome a new year of the rat.

Estimate EUR 1,200

Starting price EUR 600

on the side. The reverse with a scroll bearing an inscription and the signature KOICHI, as well as the central himotoshi.

DIAMETER 3.9 cm

Condition: Excellent condition.

Provenance: Ex-collection Jury Kolodotschko, purchased at Lempertz, 10 June 2003, Cologne, lot 1063.

The popular folktale goes as follows: There was once an old couple, Hanasaka Jiji and his wife, who had a dog named Shiro and particularly nasty neighbors. One day Shiro began sniffing and barking at a certain spot and when Hanasaka dug up the spot a large number of coins came up. The greedy neighbors watched and took the dog by force to their own garden. However, the spot at which the dog sniffed was filled with only filth and the neighbors killed the poor dog and buried it under a pine tree. The old man Hanasaka Jiji, much grieved, offered sacrifice upon the spot and the dog's ghost appeared and commanded him to cut down the tree to make a rice mortar out of its trunk, which changed the rice into gold. The neighbors managed to borrow the mortar, however for them the rice turned only into filth and they burned the mortar. The dog appeared to Hanasaka once more and told him to retrieve the ashes from his neighbors and scatter them over dead trees, which miraculously began sprouting. Hanasaka became famous across the country, his fame even reaching the Daimyo of a neighboring province, who tested his powers and loaded him with treasures (the takaramono seen in this netsuke). The neighbor tried to do the same, but the ashes blew into the Daimyo's eyes, so he threw him into prison.

Estimate EUR 1,000

Starting price EUR 500

**225 | KOGETSUSAI: AN IVORY
MANJU NETSUKU WITH
FESTIVAL SCENE**

By Kogetsusai Naomasa, signed Kogetsusai 光月齋
Japan, Edo (Tokyo), mid-19th century, Edo period
(1615-1868)

The ivory finely stained, the front carved in shishiaibori (sunken relief) with an image of a boy getting ready for a Shinto festival, carrying a hoko banner rattle with an incised sparrow and gohei paper strips attached to it. The reverse shows a drum with two drumsticks, the central himotoshi, and the incised signature KOGETSUSAI.

DIAMETER 4 cm

Condition: Good condition, the details slightly worn.

Provenance: German private collection, with collection nos. '82' inside.

LITERATURE COMPARISON

Another manju netsuke by the artist is in the collection of the LACMA, accession no. M.87.263.24.



Estimate EUR 800

Starting price EUR 400



**226 | RYUKOKU: AN IVORY
MANJU NETSUKU OF A WOMAN
BREASTFEEDING HER CHILD**

By Kikugawa Ryukoku, signed Ryukoku 流谷
Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

Carved in shishiaibori (sunken relief) to one side with a mother breastfeeding her child as she shakes a toy rattle in her right hand, the boy suckling on one breast and grabbing the other. The other side with an iron tea kettle (tetsubin) and a small pouch as well as the incised signature RYOKOKU, a member of the Kikugawa family who was active during the mid-19th century, a pupil of Kikugawa Hakuunsai.

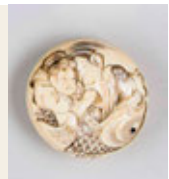
DIAMETER 4.2 cm

Condition: Very good condition with minor wear, particularly along the edges.

Provenance: European collection.

AUCTION COMPARISON

Compare a related netsuke by the same carver, depicting Kintaro riding a giant carp, also carved in shishiaibori, at Christie's, Japanese and Korean Art, 16 September 2003, New York, lot 278 (sold for 2,309 USD).



Estimate EUR 1,200

Starting price EUR 600





227 | ONO RYOMIN: A FINE IVORY NETSUKU OF A BUTTERFLY DANCER, KOCHO NO MAI

By Ono Ryomin, signed Ryomin 陵民 and kakihan
Japan, Edo/Tokyo, second half of 19th century

The butterfly dancer performing the kocho no mai is shown in a dancing posture, the details very finely rendered and the ivory lightly stained. The robe shows many meticulously incised patterns, the details stained in sumi-e (ink). Note also the minutely engraved and inked hair, and the two flowers tucked underneath the headband. The reverse shows the characteristic butterfly wings, two neatly pierced himotoshi, and the signature RYOMIN and typical kakihan.

HEIGHT 4.1 cm

Condition: Superb condition.
Provenance: British private collection.

LITERATURE COMPARISON

For another example of this very rare subject see Schwarz, Karl M. (1998) Netsuke Subjects, no. 290.



Estimate EUR 4,000
Starting price EUR 2,000





**228 | KOJITSU: AN IVORY NETSUKU
OF A BIJIN BATHING HER CHILD**

By Ikkosai Saito Yataro, signed Kojitsu 孝實
Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

Finely stained, inked, and carved, the young beauty with elaborate coiffure washing her infant son in a wooden wash tub as he plays with a water bucket, a cheerful expression on his face, the underside with asymmetrical himotoshi, the larger generously excavated to accommodate the knot, and the neatly incised signature KOJITSU.

WIDTH 3.7 cm

Condition: Good condition with minor surface wear, one small chip to the underside of the tub.

Provenance: European collection.

On this artist, Meinertzhagen writes, "Son of Saito Ikkosai Toun. In his middle age became a pupil of Meikeisai Hojitsu. [...] The work of Ikkosai Kojitsu shows refined workmanship and often a delicate charm [...]." (MCI, 1986, p. 357)

Estimate EUR 2,000
Starting price EUR 1,000



229 | **TOMOMASA: AN IVORY
NETSUKE OF A BATHING ONI**

By Tomomasa, signed Tomomasa 友正
Japan, Edo/Tokyo, second half of 19th century

Finely carved and stained, depicting an oni seated in a shallow basket filled with water and washing himself with a towel. One leg is tucked under his body and the other is hanging out, as the oni's large and muscular body barely fits into the small tub. The devil has long curly hair and small, sharp horns and is grinning, showing his sharp teeth and fangs. The eyes are inlaid in dark horn. The underside with the oni's tiger skin loincloth and the two himotoshi, one larger than the other, as well as the signature TOMOMASA.

HEIGHT 3.5 cm, LENGTH 4 cm

Condition: Good condition. The loin cloth with a chip to the edge. The staining typically worn at the high points.

Provenance: Old Viennese private collection assembled within the same family over three generations.

AUCTION COMPARISON

Compare to a very similar netsuke by Kihodo Masaka, sold at Zucke, Fine Netsuke, Sagemono & Okimono, 27 April 2019, Vienna, lot 261 (sold for EUR 5,913).



Estimate EUR 4,000

Starting price EUR 2,000





230 | A FINE WOOD NETSUKE OF FUKUSUKE WITH OKAME MASK

Unsigned
Japan, Edo/Tokyo, second half of 19th century

Very finely carved, stained, and meticulously polished. Depicting the lucky dwarf Fukusuke with a typically large head, joyfully laughing, one hand holding a large fan and the other holding a rope attached to a large Okame mask in the back. One himotoshi through the side and the other behind the gleefully laughing Uzume mask.

HEIGHT 3.6 cm

Condition: Excellent condition.

Provenance: Old Viennese private collection assembled within the same family over three generations.

Fukusuke and Okame are often depicted together as they are both emblems of good luck.

Estimate EUR 1,500
Starting price EUR 750

231 | A WOOD KARAKURI NETSUKE WITH HOTEI AND KARAKO PLAYING SUGOROKU

Unsigned
Japan, Edo/Tokyo, second half of 19th century

The exterior finely carved as Hotei's treasure sack with particularly neatly incised cord tassel, opening to reveal the lucky god and a karako seated at a table playing sugoroku, the boy's hair tufts and the game pieces inlaid with bone and dark horn, the trick mechanism fully functional with a small bone peg. Ringed himotoshi to the underside.

HEIGHT 2.8 cm, WIDTH 3.7 cm

Condition: Very good condition with minor surface wear, few minor losses to inlays.
Provenance: German private collection.

AUCTION COMPARISON

For a similar netsuke with Hotei and Fukurokuju playing go, see Bonhams, Fine Japanese Art, 9 November 2017, London, lot 2 (sold for 1,500 GBP).



Estimate EUR 1,000
Starting price EUR 500





232 | A WOOD NETSUKE OF A MONKEY WITH GOURD AND NAMAZU, ATTRIBUTED TO CHIKUSAI

Attributed to Chikusai, unsigned
Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

The monkey is seated on top of a namazu, also known as the earthquake fish, pulling on one of his whiskers and taming it with large hyotan (double gourd). The eyes are double inlaid in pale and dark horn. A quite charming and finely executed netsuke. Natural himotoshi.

HEIGHT 3.5 cm, LENGTH 4.5 cm

Condition: Good condition. Some natural imperfections to the wood. One of the whiskers with a restoration, and a thin crack and some surface scratches to the underside.

Provenance: German private collection, acquired in Japan c. 1980.

AUCTION COMPARISON

Compare to a related netsuke by Chikusai, sold recently at Bonhams, Fine Netsuke from a French private Collection, 4 November 2020, London, lot 76 (sold for **4,437 GBP**).



Estimate EUR 1,500

Starting price EUR 750



233 | MIYAGI CHOKUSAI (B. 1877): A RARE IVORY NETSUKES OF FOUR MEN TRYING TO CAPTURE THE NAMAZU

By Miyagi Chokusai (born 1877), signed Chokusai 直齋 with kakihan Japan, Tokyo, Meiji period (1868-1912)

Published: Raymond Bushell (1975) Netsuke Familiar & Unfamiliar, New York/Tokyo, p. 224, no. 744 – where the netsuke is listed under the category 'treatment of subject'.

Superbly carved as the Namazu, the legendary gigantic catfish living inside the earth and causing earthquakes in Japan, and four

fishermen captured in a ridiculous and futile attempt to catch the mythical fish. One man, almost only visible from the underside, is hanging on to the fish's whiskers, while a second attempts to catch him with a comically undersized net, the third trying a hyotan (double gourd), and the fourth simply floundering below the Namazu's head with horn-inlaid eyes. The himotoshi cleverly formed by the leg of the man on the underside. Signed to the underside of the fish's tail CHOKUSAI with a kakihan. The ivory of an appealing color with a fine polish.

LENGTH 3.5 cm

Condition: Excellent condition with minor surface wear.
Provenance: Spanish private collection.

Note the finely and minutely incised details, the level of detail here being more that of an okimono than of a netsuke. A masterpiece by the highly important Tokyo school netsuke-shi Miyagi Chokusai.

Davey writes on Miyagi Chokusai, "a fine artist whose work is rarely encountered. It is invariably of ivory, stained and with intricate details".

LITERATURE COMPARISON

Another figural netsuke by the same carver is in the collection of the Los Angeles County Museum of Art, accession number M.91.250.138.



Estimate EUR 4,000

Starting price EUR 2,000





**234 | GYOKUHOSAI RYUCHIN: A FINE INLAID
IVORY NETSUKE WITH MARINE LIFE**

By Gyokuhosai Ryuchin, signed Gyokuhosai 玉費齋 with seal
Ryuchin 龍珍
Japan, Edo (Tokyo), mid- 19th century, Edo period (1615-1868)

Published: Illustrated with a line drawing in Meinertzhagen,
Frederick / Lazarnick, George (1986) MCI, Part B, p. 666.

The ivory netsuke bean-shaped, the top marvelously inlaid with a seabream (tai) in mother-of-pearl surrounded by jadeite sea plants, and horn and mother-of-pearl shells. The side is brilliantly worked in sukashi-bori with aquatic life including a multitude of fishes, octopi and crustaceans, most with inlaid eyes. The underside with two neatly florally rimmed himotoshi and the signature GYOKUHOSAI with a carved red two-character seal RYUCHIN.

LENGTH 3.6 cm

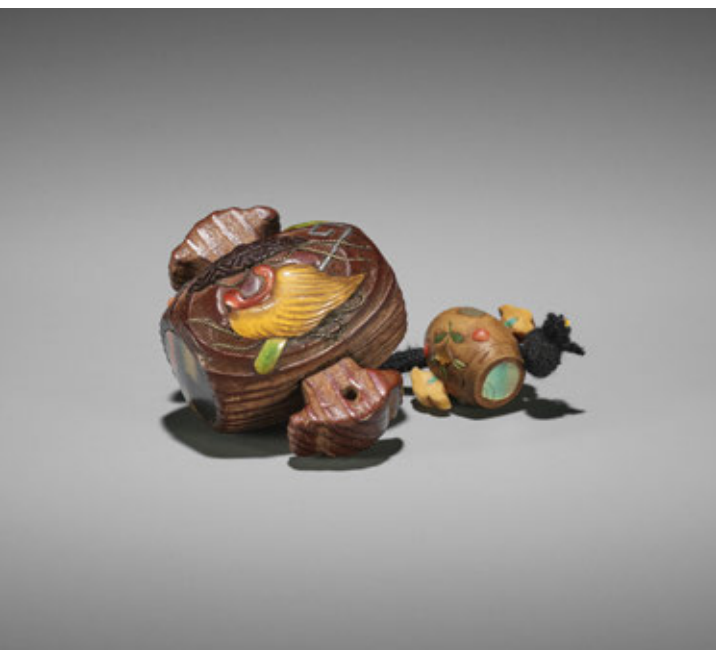
Condition: Superb condition.

Provenance: Sold at Glendining's & Co, London, October 1936, then old Viennese private collection assembled within the same family over three generations.

Gyokuhosai Ryuchin was regarded by F. Meinertzhagen as one of the most brilliant netsuke carvers of his time. His designs were original and often displayed his superior use of sukashi-bori (openwork technique). The use of inlays is rather rare and is done here sublimely.

Estimate EUR 3,000
Starting price EUR 1,500





**235 | A SHIBAYAMA-STYLE WOOD NETSUKE OF
DAIKOKU'S HAMMER WITH EN SUITE OJIME**

Unsigned
Japan, Tokyo, Meiji period (1868-1912)

Published: Sagemonoya (2004) *Sleeping Beauties*, p. 97, no. 60 (the netsuke).

Carved as the God of Wealth's primary attribute, the uchide no kozuchi, his 'magic hammer', finely inlaid with tortoiseshell, coral, stained horn, gilt wire, and bone, depicting various treasures or attributes including tamas, khasa and mino (straw hat and coat), and an ingot. The en suite wood ojime carved and inlaid in the same manner with the same motif.

HEIGHT 3 cm, WIDTH 4.1 cm

Condition: Very good condition with minor surface wear, minimal nicks and scratches.

Provenance: Ex-collection Jury Kolodotschko, the netsuke purchased from Sagemonoya, Tokyo, in 2004.

Estimate EUR 1,200
Starting price EUR 600



236 | SHIBAYAMA SOICHI: A FINE
INLAID EBONY WOOD NETSUKE
OF A CORAL FISHERMAN

By Shibayama Soichi, signed Soichi 宗一
Japan, Edo/Tokyo, second half of 19th century

Depicting a south sea islander, also known as a kurombojin (from the Ceylonese capital Colombo) or a coral fisherman. The emaciated islander is standing with his arms crossed over his chest, his finely carved curly hair flowing down to his shoulders, his brows furrowed, lips pursed, and the eyes inlaid in bone. A large piece of bright-red coral is strapped to his back, fixed by gilt metal wire. An elaborate sagemono hangs from his obi, consisting of an amber-inlaid tobacco pouch, turquoise ojime and bone ashtray-netsuke. The netsuke consists of three parts fixed together with wooden pegs. The torso and legs are carved from ebony and the skirt is carved from a reddish wood. The himotoshi are ringed in bone and the signature is found within a green-stained cartouche – SOICHI – a member of the Shibayama family.

HEIGHT 8.2 cm

Condition: One restored yet visible crack through the torso of the islander. Some glue residue around the skirt. Otherwise good condition.

Provenance: Ex-collection René Vassal, sold at Ricqlès, Paris, 13 April 1994, lot 329. Then in a French private collection.

Estimate EUR 4,000
Starting price EUR 2,000





**237 | HOZAN: AN INLAID WOOD
NETSUKE OF A YAMABUSHI MONK**

By Hozan, signed Hozan 法山
Japan, Tokyo, Meiji period (1868-1912)

Depicting a yamabushi warrior monk wearing a token cap, holding a scroll and an amphora, seated before a shrine with hinged openable doors revealing a gilt-lacquered figure of Buddha inside. The wood netsuke is lavishly inlaid in ivory and bone. Asymmetrical himotoshi through the underside and signature HOZAN within a tsuishu-lacquered reserve.

HEIGHT 4.4 cm

Condition: Superb condition, minor wear.
Provenance: French private collection.

Estimate EUR 1,200
Starting price EUR 600



**238 | TO: A WOOD AND IVORY
TOKYO SCHOOL NETSUKE OF
A RAKAN IN AN ALMS BOWL**

By a follower of Tokoku, signed To 東
Japan, Tokyo, Meiji period (1868-1912)

Seated in a large alms bowl incised with a key-fret border, wearing a loose-fitting monastic robe and a sash over the left shoulder, holding a hossu (fly-whisk) in both hands, the face with neatly incised features and a calm expression. The rakan's head, one of his hands, and the bundled hair of the hossu are carved from ivory, while the bowl, the rakan's garments, and the hossu staff are carved from wood. The underside with two symmetrical himotoshi and the seal TO incised within an ivory-inlaid rectangular reserve.

HEIGHT 3.4 cm

Condition: Excellent condition with minor surface wear.
Provenance: British private collection.

Estimate EUR 2,000
Starting price EUR 1,000



239 | YASUTOMO: A TOKYO SCHOOL IVORY NETSUKE OF A DRUNKARD

By Yasutomo (Hoyu), signed Yasutomo 保友
Japan, Tokyo, early 20th century, Meiji period (1868-1912)

Carved standing in a dynamic posture with one leg in front of the other, leaning forwards as he carries a large double-gourd (hyotan) vessel on his back, holding a sake cup inlaid with silvered pewter in his left hand, the face with an amusing expression as he has already enjoyed a few drinks too many, his green-stained robe neatly inlaid with mother-of-pearl and pewter, the jacket incised with wave patterns. Two small horn-ringed symmetrical himotoshi flanking the signature YASUTOMO within a red lacquer-inlaid oblong tablet.

HEIGHT 4.7 cm

Condition: Overall good condition, the hand holding the bowl reattached with associated traces of adhesive, one of the feet with a minuscule chip, some minor old wear.
Provenance: Old Austrian private collection.

Yasutomo (also known as Hoyu) was active during the early 20th century and a pupil of Yasuaki, specializing in figural netsuke with red or green-stained ivory and fine inlays.



AUCTION COMPARISON

Compare a related netsuke by Yasutaka, dated c. 1900, of a traveling salesman carrying his merchandise, at Van Ham, Asiatische Kunst, 6 June 2015, Cologne, lot 273 (**sold for 4,515 EUR**).



Estimate EUR 2,000
Starting price EUR 1,000

240 | TOSHIMASA: A TOKYO SCHOOL IVORY NETSUKE OF A BOY TEARING APART A TAIKO DRUM

By Toshimasa, signed Toshimasa 利正
Japan, Tokyo, Meiji period (1868-1912)

The boy seated on the ground, wearing a checkered vest over a short-sleeved shirt, secured by a belt at the waist with a kinchaku pouch attached, the face with a gleeful expression as he tears off the skin of a taiko drum with mitsudomoe designs to either side, signed TOSHIMASA within an oval reserve to the underside of the garment.

HEIGHT 3.1 cm

Condition: Very good condition, minor surface wear, few natural age cracks.
Provenance: Spanish private collection.

Estimate EUR 800
Starting price EUR 400





**241 | YASUAKI: A FINE INLAID TOKYO SCHOOL
IVORY NETSUKE OF URASHIMA TARO**

By Yasuaki (Homei), signed Yasuaki 保明 with seal Kodama 見玉
Japan, Tokyo, Meiji period (1868-1912)

Depicting Urashima Taro opening the forbidden bejeweled box (tametebako), a very finely carved tortoiseshell-inlaid minogame emerging from it. Much to his bewilderment, Urashima has turned into an old man. The details finely carved and the elaborately carved robe stained in green and embellished with horn inlay. The underside with the himotoshi ringed in horn and the neatly incised signature underneath the box YASUAKI with red seal KODAMA.

HEIGHT 3.4 cm

Condition: Very good condition, one inlay to the robe missing.
Provenance: Spanish private collection.

Estimate EUR 3,000

Starting price EUR 1,500



**242 | YASUAKI: A SUPERB INLAID TOKYO SCHOOL
IVORY NETSUKE OF A CHUBBY BOY**

By Yasuaki (Homei), signed Yasuaki 保明 with seal Kodama 見玉
Japan, Tokyo, Meiji period (1868-1912)

Depicting a plump boy, his hair finely inked and incised, looking upwards and laughing. He is seated somewhat bundled up, forming a compact composition, one hand placed on his thigh and the other fondling his toes, while the other leg is placed underneath his body. Note the extremely detailed carving to the chubby fingers and toes. The boy is dressed only in a fundoshi, which is inlaid in red-stained horn, the tied-up string in the back stained green. The ivory is lightly stained and superbly polished. The himotoshi underneath are ringed in horn and the signature is neatly incised on one leg YASUAKI with inlaid **gold seal** KODAMA – this type of seal was reserved for only the best pieces.

LENGTH 3.5 cm

Condition: Superb condition.
Provenance: British private collection.

Estimate EUR 5,000
Starting price EUR 2,500



243 | MORITA SOKO: A SUPERB IVORY NETSUKÉ OF NASAKEJI OPENING THE TREASURE BOX

By Morita Soko (1879-1942), signed Soko 藻己 to 刀
Japan, Tokyo, early 20th century

A superbly carved miniature masterpiece. Depicted is Nasakeji, from the famous legend of the tongue cut sparrow (shitakiri suzume), opening the treasure box he received from the grateful sparrows, the inside revealing many treasures, much to his delight, including branches of coral and precious pearls (tama). An opened scroll tumbles out of the box, as well as ingots and coins. Lightly stained and carved with meticulous detail all around. Himotoshi through the box and signed underneath SOKO to (carved).

HEIGHT 3.2 cm

Condition: Perfect condition.

Provenance: Australian private collection (with a valid CITES import license), purchased from Bonhams, Fine Japanese Art, 16 May 2013, London, lot 46 (sold for 6,250 GBP).

LITERATURE COMPARISON

A similar wood netsuke by Morita Soko is illustrated in an article by the late Michael Strone in the 'International Netsuke Society Journal', 23/4, p. 38, fig. 21.



Estimate EUR 8,000
Starting price EUR 4,000







244 | YUMEHACHI: AN UNUSUAL WOOD NETSUKE OF CHOKARO SENNIN

By Yumehachi, signed Yumehachi 夢八
Japan, late 19th century

Depicting Chokaro Sennin, dressed as a warrior, a sword attached to his obi, fiercely riding on his horse which emerges from a large hyotan (double gourd). The pale wood finely carved and the eyes inlaid in dark horn. Natural himotoshi and signed underneath YUMEHACHI – a rare artist, somewhat in the style of the late Tokyo/ So school.

LENGTH 4.5 cm

Condition: Very good condition. There is a tiny hole behind the sleeve of Chokaro, indicating something may have been inlaid there.
Provenance: British private collection.

LITERATURE COMPARISON

Another netsuke by this artist depicting a dragon is in the Metropolitan Museum of Art, accession no. 10.211.2190.



Estimate EUR 1,500
Starting price EUR 750

245 | A FINE INLAID SO SCHOOL WOOD NETSUKE OF A MAN APPLYING MOXA

Unsigned
Japan, Tokyo, early 20th century

Depicting a seated man, holding his leg with both hands, a little red pellet inlaid on his knee, his aggravated expression indicating the use of moxibustion. A finely inlaid tobacco-ire set is resting on his leg. His robe is incised with a leaf pattern and the underside shows the neatly arranged himotoshi ringed in green-stained horn. Note the extremely fine and detailed carving to the expression, fingers, and toes. Though the work is unsigned, it is certainly from the So school and most likely by Egawa Sokoku (born 1920) or his master Morita Soko (1879-1942).

HEIGHT 3.6 cm

Condition: Two small chips, one to the right sleeve and the other to the hem of the robe on the underside. Otherwise in perfect condition.

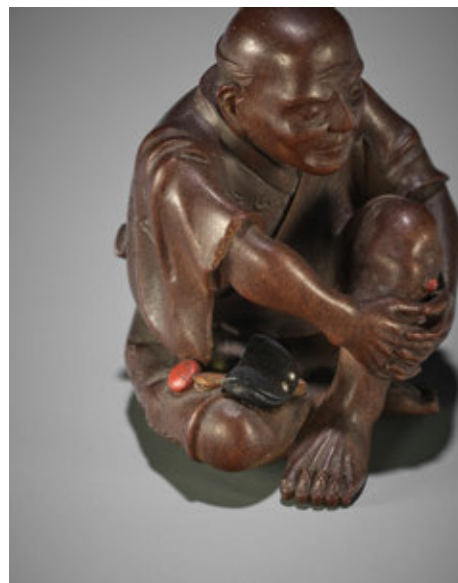
Provenance: From the collection of Oscar Gustaf Björck (1860-1929), Stockholm, painter and professor at the Royal Swedish Academy of Arts.



Self portrait of Oscar Björck, 1902

Moxibustion is a traditional Chinese medicine therapy used to heat particular points of the body by using burning dried mugwort.

Estimate EUR 2,500
Starting price EUR 1,250







**246 | RYUHEI: AN IVORY AND WOOD
NETSUKE OF A FOX PRIEST
BEATING A MOKUGYO**

By Asada Ryuheisai, signed Ryuhei 隆平 and kakihan
Japan, Kyoto, first half of 20th century

Published: Lazarnick, George (1976) *The Signature Book of Netsuke, Inro and Ojime in Photographs*, p. 324 (only the signature is illustrated).

The fox (kitsune) finely stained and carved from ivory, wearing a loose-fitting monastic robe, the eyes inlaid with horn, holding a beater in his right hand and striking the wood mokugyo with twin dragon handle and neatly incised decorations, a small rat emerging from the black and red lacquered mokugyo base, the back and underside of the fox priest with red lacquer-ringed himotoshi, the underside of the lacquered base with the signature RYUHEI and kakihan.

LENGTH 3.8 cm

Condition: Excellent condition with only minor surface wear.
Provenance: European collection.

Estimate EUR 1,500
Starting price EUR 750

**247 | ICHIRO INADA: AN INLAID IVORY
NETSUKE OF DAIKOKU**

By Ichiro Inada (1879-1979), signed Ichiro 一郎
Japan, Tokyo, early 20th century

Carved seated, leaning against his treasure bag, which he holds in his left hand, the mallet held in his right, his loose-fitting robe finely inlaid with horn and stained bone, the hat centered by a mother-of-pearl inlay, his face with a cheerful expression, flanked by long pendulous earlobes, the underside with two small ornamental himotoshi and the signature ICHIRO within a red-lacquered rectangular reserve.

LENGTH 4.1 cm

Condition: Excellent condition with only minor surface wear.
Provenance: European collection.

LITERATURE COMPARISON

A similar netsuke by Inada Ichiro, formerly in the collection of George Lazarnick, is in INCS, vol. 2, no. 3, p. 36.



Estimate EUR 1,500
Starting price EUR 750



248 | YUKIMASA: AN IVORY NETSUKU OF AN AMA WITH OCTOPUS

By Yukimasa, signed Yukimasa 幸正
Japan, 20th century

In the shape of a hamaguri clam, carved in the front in shisiaibori (sunken relief) with inked details depicting an ama (diving girl), bare-chested, pushing away an amorous octopus with its tentacles wriggling underneath her skirt. Her expression is quite ambiguous, although she is grabbing the octopus by its mouth and fighting off his approach, she seems to be enticed by its presence. Good himotoshi through the reverse and signed YUKIMASA. The ivory is lightly stained and finely polished.

LENGTH 4.8 cm

Condition: Very good condition, fine age cracks.

Provenance: German private collection, acquired in Japan c. 1980.

Estimate EUR 2,000

Starting price EUR 1,000



CONTEMPORARY NETSUKE



249 | MICHAEL BIRCH: A WALRUS IVORY SHUNGA NETSUKE OF FUKUROKUJU

By Michael Henry Birch (1926-2008), signed with artist's initials 'MHB' 1979

Published: Birch, JKL (2013) *The Art & Life of Michael Birch*, p. 13 (including an old sketch of the design).

Exhibited: Netsuke by Birch, London Netsuke Convention, 1980.

Carved from the middle section of a large and very old tusk, the walrus ivory showing the rich color and markings of old age, while the eyes are drawn in crystal rod. Fukurokuju is depicted with a characteristically elongated head, the entire netsuke of decidedly phallic shape, with two asymmetrical himotoshi and the signature 'MHB' within a gold-inlaid rectangular reserve.

HEIGHT 7 cm

Condition: Excellent condition with only minor surface wear, natural age cracks, fissures, and veins.

Provenance: From the collection of Jonathan Birch, son of Michael Henry Birch.

Estimate EUR 2,500
Starting price EUR 1,250



Fukurokuju
Shunga netsuke.
Walrus tusk, eyes in drawn crystal rod.
Height: 7 cm. 1979.
Exhibited Netsuke by Birch, London Netsuke Convention 1980.
Carved from the middle section of a large and very old tusk, the material has the rich colour and markings of old age.



250 | MICHAEL BIRCH: THE EXOTIC PRINCELING

By Michael Henry Birch (1926-2008), signed with artist's initials 'MHB'
1996

Published: Birch, JKL (2013) *The Art & Life of Michael Birch*, p. 94 (including an old sketch of the design).

Exhibited: *Tactiles by Michael Henry Birch*, I.N.S.C., Chicago, 1999.

The head carved from rosewood, the eyes inlaid with blue lacquer, abalone (awabi), and gold, the headdress carved from Hawaiian sea-pine (umimatsu), all supported on a stag antler plinth. Michael Henry Birch wrote, "This netsuke represents the portrait of a fugitive alien being, who from time to time appears fleetingly in my imaginings."

HEIGHT 9.2 cm



Condition: Excellent condition.

Provenance: From the collection of Jonathan Birch, son of Michael Henry Birch.

Estimate EUR 1,500

Starting price EUR 750



251 | MICHAEL BIRCH: THE SAMURAI

By Michael Henry Birch (1926-2008), signed with artist's initials 'MHB'
1994

Published: Birch, JKL (2013) *The Art & Life of Michael Birch*, p. 95.
Exhibited: *The Carvings of Michael Henry Birch*, N.K.C., New York, 1995.

Michael Birch, *Netsuke Carver and Sculptor*, National College of Art & Design, Dublin, 1997.

Exhibited & Illustrated: *Tactiles by Michael Henry Birch*, I.N.S.C., Boston, 2001.

Netsuke Sculptures by Michael Henry Birch, I.N.S.C., Honolulu, 2004.

Of flattened form, the head expressively carved from Siberian mammoth ivory, the features finely detailed in an exaggerated manner with aquiline nose, wide nostrils, slender lips pursed into a frown, deep slanted eyes, and furrowed brows. The natural patina of the outer bark has been retained on the back surface of the carving and the thickness of the tooth enamel is clearly visible. Two symmetrical himotoshi to the back, the signature 'MHB' within a gold-inlaid rectangular reserve to one side.



HEIGHT 3.7 cm

Condition: Excellent condition with natural veining and age cracks.

Provenance: From the collection of Jonathan Birch, son of Michael Henry Birch.

Some collectors consider many of the faces carved by Birch to be self-portraits, a notion which the artist strongly denied.

Estimate EUR 1,500

Starting price EUR 750



252 | KODO: A SUPERB INLAID AND LACQUERED
WOOD NETSUKE OF A SNAIL ON DRIFTWOOD

By Okuda Kodo (born 1940), signed Uma 馬
Japan, c. 1979

Published: Atchley, Virginia / Davey, Neil (2006) *The Virginia Atchley Collection of Japanese Miniature Arts*, p. 71, no. N78.

Masterfully carved as a snail extending its feelers and slithering across a piece of driftwood. The piece of driftwood is accentuated with gold and silver lacquer. Himotoshi and signature UMAROKU underneath. The artist is regarded as a national living treasure of Japan, several works are in the collection of the British Museum.

LENGTH 11 cm

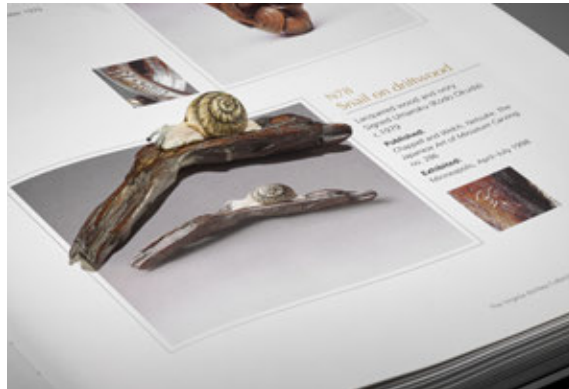
Condition: Excellent condition.

Provenance: Ex-collection Virginia Atchley.

Kodo's genius is best expressed through the words of the late Michael Birch: "Kodo is primarily a painter, and his unique carvings are, in a sense, his canvas. With a carefully controlled palette of lacquer colors, of dyes, gold leaf, platinum, and mother of pearl inlays – skillfully applied in a variety of techniques – together with meticulous carving, a true appreciation of form, and a microscopic knowledge of the anatomy of his subject, he sometimes creates a startling momentary of illusion of realism, but the consciously subtle elements of subjective stylization are what reveals his mastery of the medium."

Estimate EUR 4,000

Starting price EUR 2,000





253 | MASATOSHI: A WOOD NETSUKES OF A TOAD

By Tokisada Nakamura (Masatoshi) (1915-2001), signed Tokisada 時定 Japan, Tokyo, second half of 20th century

The toad standing foursquare on a circular straw mat reminiscent of a dohyo (sumo ring), with neatly detailed warts on finely stippled skin and large bulging eyes with dark inlaid pupils, the underside with two slightly asymmetrical himotoshi and the signature TOKISADA within a raised leaf-shaped reserve.

HEIGHT 3.6 cm, BASE DIAMETER 4.5 cm

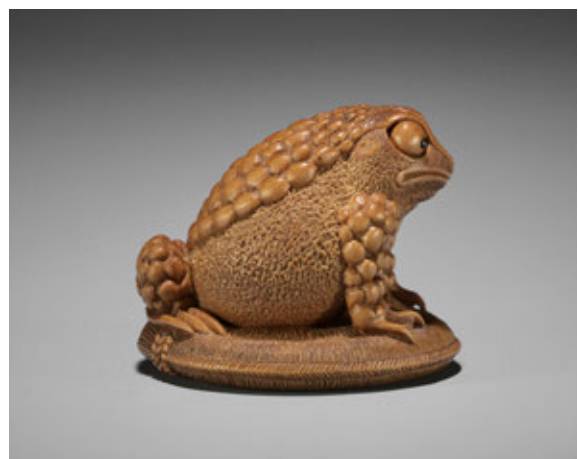
Condition: Excellent condition with only minor surface wear.
Provenance: European collection.

LITERATURE COMPARISON

Similar netsuke of frogs and toads are illustrated in Bushell, Raymond (1992) *The Art of Netsuke Carving* by Masatoshi as told to Raymond Bushell, p. 212, nos. 306 and 308.



Estimate EUR 3,000
Starting price EUR 1,500





**254 | DERKACHENKO: A BOXWOOD NETSUKE
OF A MOUSE ON A KINCHAKU**

By Alexander Derkachenko
Ukraine, 2020

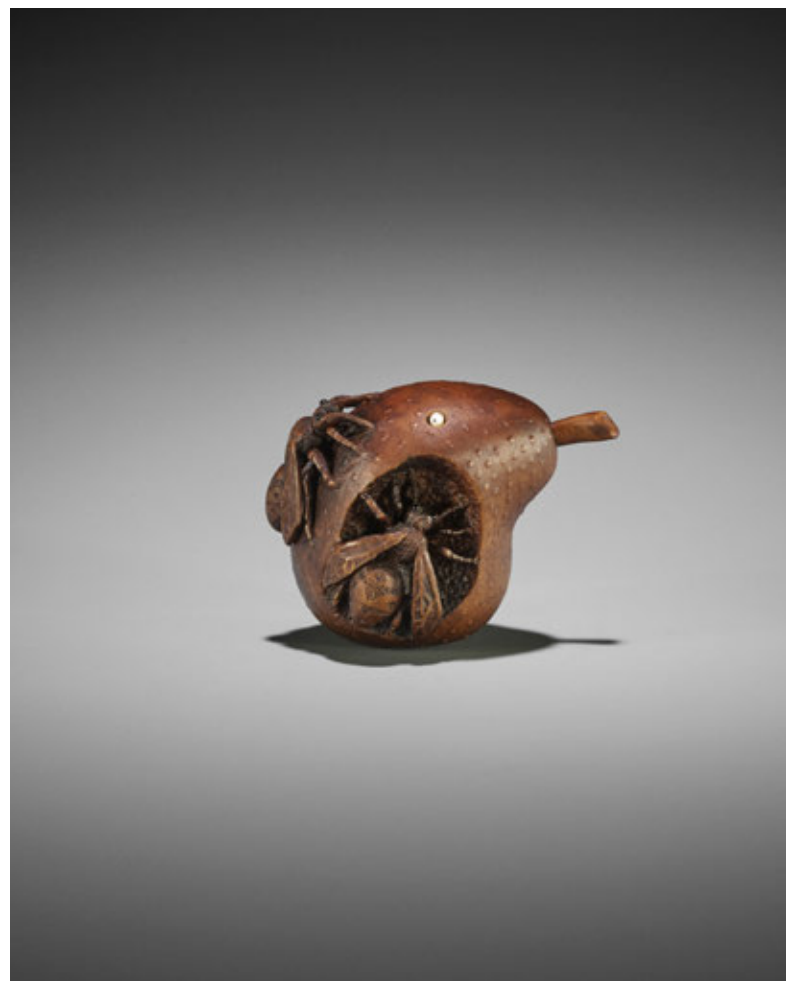
Carved as a mouse clambering atop a pouch (kinchaku), its eyes inlaid in dark horn, the wallet carved with an ancient Chinese character for 'wealth'. Asymmetrical himotoshi through the underside next to the artist signature within a rectangular reserve. With original felted wood box.

LENGTH 5.1 cm

Condition: Excellent condition.

The mouse (or rat) is one of the attributes of Daikoku and symbolizes wealth, prosperity, and wisdom.

Estimate EUR 1,500
Starting price EUR 750





255 | DERKACHENKO: A BOXWOOD NETSUKE OF TWO WASPS ON A PEAR

By Alexander Derkachenko
Ukraine, 2020

Carved as two wasps with dark horn-inlaid eyes on a partly rotten pear, the skin executed in ukibori, one of the wasps within a recess and a small movable worm inlaid with mammoth ivory peeking out of the fruit. Asymmetrical himotoshi to the reverse next to the artist signature within an oval reserve. With original felted wood box.

HEIGHT 3.3 cm, WIDTH 4 cm

Condition: Excellent condition.

The motif carved by Derkachenko in the present netsuke is a popular subject in netsuke art and one of the favorites of the netsuke-shi Bazan, a carver of the Nagoya school active during the 19th century (see [Auction comparison](#)).

AUCTION COMPARISON

Compare a wood netsuke of a decayed pear by Bazan at Bonhams, Fine Japanese Art, 14 May 2015, London, lot 38 (sold for GBP 5,250).



Estimate EUR 1,500

Starting price EUR 750

256 | DERKACHENKO: A BOXWOOD NETSUKE OF A KINCHAKU, NETSUKE AND OJIME

By Alexander Derkachenko
Ukraine, 2020

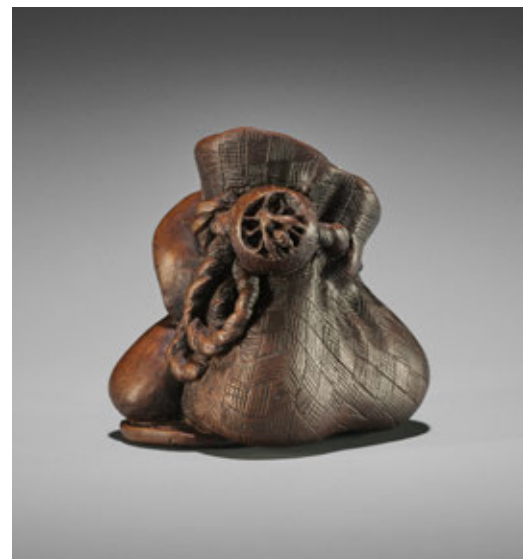
Carved as a sagemono ensemble of a pouch (kinchaku), tied with a cord fastened with an ojime in the form of a wasp in a rotten fruit and a netsuke in the form of a reishi fungus with a small beetle in dark horn, the underside with a Chinese cash coin. Asymmetrical himotoshi through the underside next to the artist signature within a raised oval reserve. With original felted wood box.

HEIGHT 4 cm

Condition: Excellent condition.

Estimate EUR 1,200

Starting price EUR 600



STAG ANTLER & ASAKUSA NETSUKE



257 | A POWERFUL STAG ANTLER NETSUKE OF KAN'U, ATTRIBUTED TO TOMOHISA

Unsigned
Japan, Kyoto, mid-18th century, Edo period (1615-1868)

The Chinese military general finely carved standing, wearing a coat with voluminous folds, the hem sweeping to one side, following the natural curvature of the material, secured with a belt, a sword attached to it, with neatly incised armor underneath, his right hand lowered and holding his halberd, the left hand at his waist, the face with a fierce expression and eyes inlaid with dark horn. The back with two symmetrical himotoshi.

HEIGHT 7.5 cm



Condition: Good condition with minor surface wear, some inlays likely lost, superb patina.

Provenance: Richard R. Silverman, acquired from I.M. Chait in 2003. Old collector's label to back. Richard R. Silverman (1932-2019) was a renowned Asian art collector with one of the largest private collections of netsuke outside of Japan. He lived in Tokyo between 1964 and 1979 and began to collect netsuke there in 1968. Since the 1970s, he wrote and lectured about netsuke and was an Asian art consultant for Christie's, Sotheby's, and Bonhams. His gift of 226 ceramic netsuke to the Toledo Museum of Art constitutes perhaps the largest public collection of these miniature clay sculptures in the world. After moving to California, Silverman became a member of the Far Eastern Art Council at the Los Angeles County Museum of Art in 1984. In 1993, he joined LACMA's Executive Board. He served on the board of directors for the International Society of Appraisers from 1986 to 1994 and served nine years as chair for the City of West Hollywood Fine Arts Commission. Richard Silverman was posthumously awarded the Order of the Rising Sun for his decades-long promotion of Japanese culture.

The present lot is attributed to Tomohisa, who belongs to an important group of 18th-century figure carvers, which also includes Mototada. About this group, Jay Hopkins writes, "Working in staghorn, they primarily produced large figures ranging from 3 to 6 inches in height. Subject matter usually involved Chinese legends, including Shoki, sennin, Kann'u, guardians and entertainers. They effectively used black horn to inlay eye pupils, buttons and other details – perhaps the earliest carvers to use this technique." (Moss, Sydney L. (2016) *Kokusai The Genius: and Stag-antler Carving in Japan*, p. 30)

LITERATURE COMPARISON

Four similar netsuke from the Tomohisa group, though depicting different subjects, are illustrated in Moss, Sydney L. (2016) *Kokusai The Genius: and Stag-antler Carving in Japan*, Vol. I, p. 31, fig. 13.



Estimate EUR 3,000
Starting price EUR 1,500





258 | A RARE STAG ANTLER SILK SEAL NETSUKE

Unsigned

Japan, late 17th – early 18th century, Edo period (1615-1868)

The seal surmounted by an expressively carved and monstrous head of a foreigner with an elaborately carved ruff above an open-worked structure, the underside with a long cut seal. The antler bearing a beautiful patina. Several natural openings for the cord attachment.

HEIGHT 4.5 cm

Condition: Excellent condition with 'natural flaws' to the material.
Provenance: US private collection.

During the Muromachi, Momoyama, and Edo periods Japan imported large quantities of raw silk from China through the port of Nagasaki. The Chinese merchants attached metal seals known as itoin (literally, 'fiber seals') to their shipments where they were used to verify a transaction and then subsequently returned to China. During the Edo period internal silk shipments were identified by seals which were modelled after the Chinese itoin, though instead of metal, stag antler was the preferred medium. This distinct type is commonly known as a 'silk seal'.

LITERATURE COMPARISON

For a discussion of this type and for similar examples see Bushell, Raymond (1975) *Netsuke Familiar & Unfamiliar*, pp. 204-205.



Estimate EUR 2,000

Starting price EUR 1,000



**259 | AN EARLY STAG ANTLER NETSUKE
OF AN ONI PLAYING THE SAMISEN**

Unsigned
Japan, 18th century, Edo period (1615-1868)

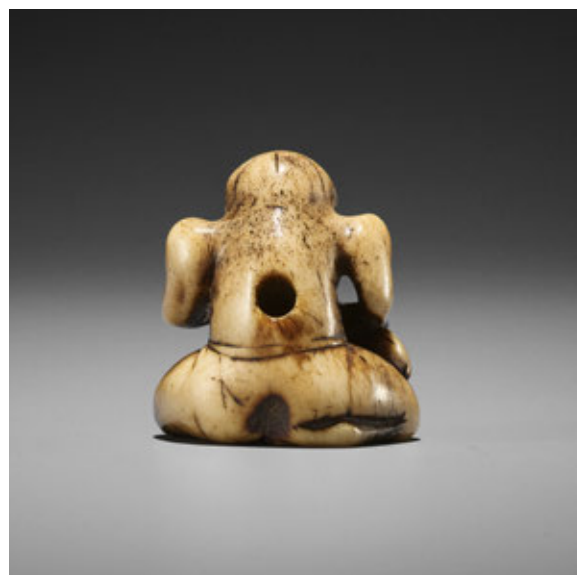
The oni seated cross-legged and holding a bachi (plectrum), strumming on a samisen with a fierce, concentrated expression. The stunning color and patina are indicative of an early piece. Large, generously excavated himotoshi through the back and underside.

HEIGHT 3.4 cm

Condition: Good condition with 'natural flaws' to the material.
Provenance: British private collection.

The Samisen (Shamisen) is a traditional three-stringed instrument. Oni are frequently depicted playing it, usually next to Emma-O, the king of hell. This oni plays his instrument with an impressive vigor, almost appearing like a rock star.

Estimate EUR 2,000
Starting price EUR 1,000



260 | A STAG ANTLER
NETSUKE OF A SENNIN

Unsigned
Japan, early 18th century, Edo period
(1615-1868)

Carved from a hollow branch of antler, the feet inset and the top plugged, depicting a sennin stroking his beard and holding a hyotan (double gourd) next to his face. The gourd is often associated with Chokaro Sennin, however several sennin are portrayed with hyotan, which contain the elixir of life. The stag antler of a stunning caramel-brown color, a prime example of the unique patina stag antler can develop. Functional and generously excavated himotoshi through the back.

HEIGHT 7 cm

Condition: Very good condition with minor surface wear and natural age cracks.

Provenance: German private collection, acquired in Japan c. 1980.

Estimate EUR 1,000
Starting price EUR 500



261 | A STAG ANTLER NETSUKE
OF A DUTCHMAN
WITH COCKEREL

Unsigned
Japan, late 18th century, Edo period (1615-1868)

Carved from a hollow branch of stag antler, the Dutchman with elongated body following the curvature of the material, the boots with black horn-inlaid buttons to the back, the face with grotesque expression, wearing a characteristically large hat, holding a long-tailed cockerel (onagadori) in his arms, two asymmetrical himotoshi to the back.

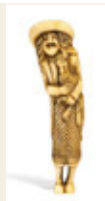
HEIGHT 8.4 cm

Condition: Good condition with only minor surface wear, occasional light scratches, the plug at the top of the netsuke is lost.

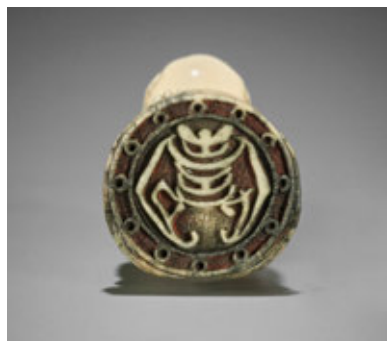
Provenance: German private collection.

AUCTION COMPARISON

Compare a closely related but slightly larger stag antler netsuke, dated to the 18th century, at Van Ham, Asiatische Kunst, 8 December 2016, Cologne, lot 2411 (**sold for 2,580 EUR**).



Estimate EUR 1,200
Starting price EUR 600



**262 | A STAG ANTLER
INGYO NETSUKE
OF A SHISHI WITH
STAG ANTLER OJIME**

Unsigned
Japan, Tokyo, Asakusa, late 19th century,
Meiji period (1868-1912)

The circular seal surmounted by a finely carved shishi standing foursquare and looking upwards with a quizzical expression, its flaming mane finely incised, the seal face showing a stylized bat, the ovoid ojime with a bat enclosing the kanji character gyoku/tama ('jewel', 'pearl').

HEIGHT 4.8 cm

Condition: Excellent condition with only minor surface wear.
Provenance: European collection.

Estimate EUR 2,000
Starting price EUR 1,000

**263 | A RARE STAG ANTLER
OJIME, ATTRIBUTED
TO KOKUSAI**

Attributed to Ozaki Kokusai, unsigned
Japan, Tokyo, Asakusa, second half of
19th century

Finely carved from stag antler depicting a comical shishi head with a wide-opened mouth and a reishi-shaped nose.

HEIGHT 1.7 cm

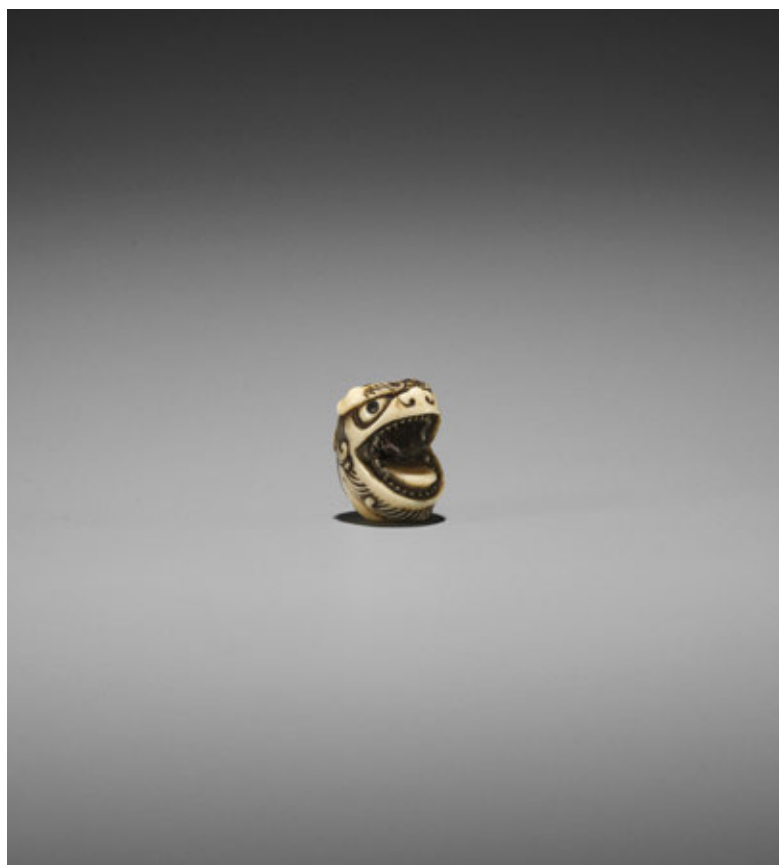
Condition: Excellent condition.
Provenance: European collection P. Jacquesson.

**LITERATURE
COMPARISON**

Compare to two stag antler ojime, one by Kokusai and the other attributed to him, in Sydney Moss Ltd. (2016) Kokusai The Genius: and Stag-antler Carving in Japan, Part 2, pp. 206-207, nos. 192 & 193.



Estimate EUR 800
Starting price EUR 400





**264 | KOGETSU: A RARE STAG ANTLER
NETSUKE OF A BAT**

By Kogetsu, signed Kogetsu 耕月
Japan, Tokyo, Asakusa, second half of 19th century

Carved as a bat with a whimsical expression, the large eyes inlaid in dark horn. It has its wings stretched out in a dynamic manner. Good, generously excavated himotoshi through the back and signed KOGETSU.

LENGTH 4.5 cm

Condition: Superb condition with 'natural flaws' to the material.

Provenance: German private collection, acquired in Japan c. 1980.

AUCTION COMPARISON

Compare with a similar netsuke by Kogetsu at Bonhams, Fine Japanese Art, 16 May 2016, London, lot 240 (sold for 1,500 GBP).



LITERATURE COMPARISON

Compare with another bat by the artist in Sydney Moss Ltd. (2016) Kokusai The Genius: and Stag-antler Carving in Japan, Part 3, pp. 270-271, no. 500.



Estimate EUR 2,500

Starting price EUR 1,250



265 | **HOMIN: A STAG ANTLER NETSUKE
OF THE BUNBUKU CHAGAMA**

By Homin, signed Homin 法民
Japan, Tokyo, Asakusa, late 19th century

Very finely carved from the coronet of a branch of deer antler, the natural features brilliantly incorporated into the design by this master carver. Depicted is a tanuki tea kettle from the famous tale Bunbuku Chagama. The tanuki has two handles, a fixed lid at the top, a bushy tail which curls around the side, and a whimsical face with large ears, a curiously upturned snout, a red-colored mouth, and inlaid eyes of pale horn. The underside shows the beautifully porous and caramel-colored surface of the antler material. Himotoshi underneath and signature within an oval reserve - HOMIN.

LENGTH 4 cm

Condition: Excellent condition.

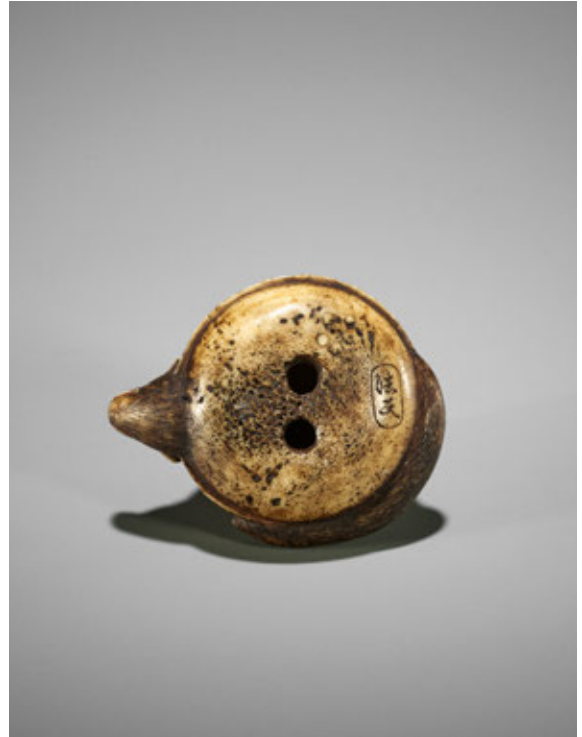
Provenance: Old Viennese private collection assembled within the same family over three generations.

Literature comparison:

Another netsuke by this rare artist is illustrated in Sydney Moss Ltd. (2016) Kokusai The Genius: and Stag-antler Carving in Japan, Part 3, pp. 244-245, no. 480.

Estimate EUR 4,000

Starting price EUR 2,000





**266 | ISSHIN: A SUPERB STAG ANTLER
NETSUKE OF AN ENTANGLED OCTOPUS**

By Isshin, signed Isshin 一心
Japan, Tokyo, Asakusa, second half of 19th century

An elaborately worked stag antler netsuke of an octopus (tako), who rather amusingly seems to have entangled itself in a convoluted mess of its own tentacles. Several of its suckered arms are interlocking, forming pleasing curls at the ends, and one tentacle even pulls at its funnel-shaped beak, stretching it to the right, causing some strain to the octopus as thick veins stand out at the top of its head. The deeply furrowed brows of the cephalopod are another indication of its discomfort. The abundance of cumbrously carved, spongiform material on the edges give evidence to the superior skill needed to carve this netsuke in this manner. Note also the rather elaborate triangular himotoshi and the signature within a raised pot-shaped reserve – ISSHIN – which translates to “one heart”.

LENGTH 3.8 cm

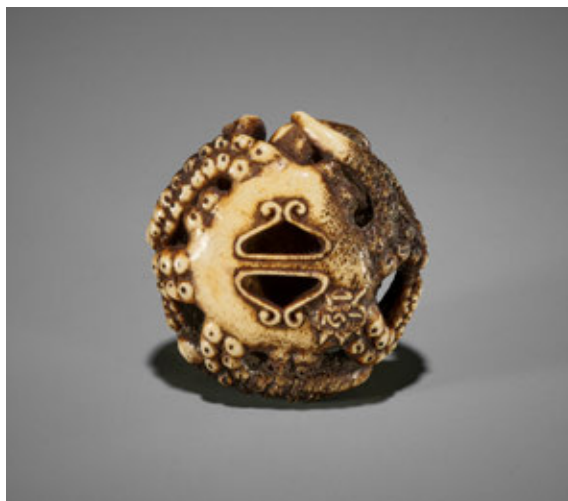
Condition: Superb condition.
Provenance: European private collection.

LITERATURE COMPARISON

Compare to three similar netsuke in Sydney Moss Ltd. (2016) Kokusai The Genius: and Stag-antler Carving in Japan, Part 3, pp. 370-373, nos. 555-557. No. 556 is signed Isshin, while the other two are attributed to a follower of Kokusai.

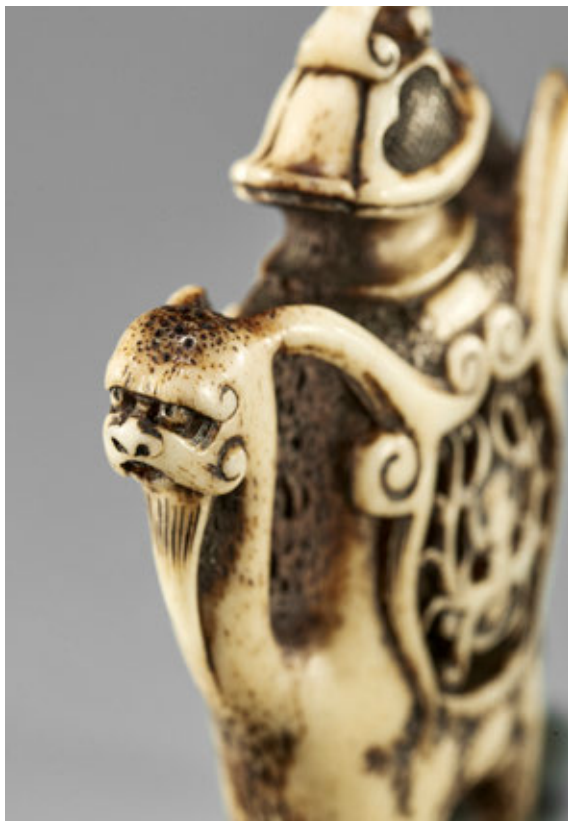


Estimate EUR 8,000
Starting price EUR 4,000









**267 | HOSHUNSAI MASAYUKI: A SUPERB STAG
ANTLER NETSUKE OF A ZOOMORPHIC EWER**

By Hoshunsai Masayuki, unsigned
Japan, Tokyo, Asakusa, second half of 19th century

A Buddhist ritual wine vessel, the spout in the form of a very unusual and strikingly bizarre 'dragon head', whimsical in its appearance and with delicately carved features. The horns of the creature terminate in bifurcated scrolls, the design repeated with the tail of the mythical creature, forming the handles of the vessel. The vessel stands on four stubby legs and the center of the composition is carved on both sides with varying motifs in openwork, incredibly fragile but firmly in place – a testament to the unique hardness of the material. One side shows a very Chinese congregation of tendrils and vines with a flower in the middle, while the other shows scrolling designs. The vessel is surmounted by an elaborately crafted lid with a reishi-shaped finial allowing for suspension as a pendant, also with many 'natural' himotoshi due to the openwork nature of the netsuke.

HEIGHT 4.7 cm

Condition: Excellent condition with 'natural flaws' to the material.



AUCTION COMPARISON

Compare a closely related netsuke by the same carver, though of significantly smaller size, at Zacke, Fine Netsuke & Sagemono, 27 March 2020, Vienna, lot 188 (sold for 6,521 EUR).



LITERATURE COMPARISON

Though variants of this model exist, they are all unique in their appearance, differing in size, the expression of the 'dragon head' and the openworked central structure. The present netsuke is one of only few of these models to have a beard. Compare four related netsuke by Masayuki, two of which lack his signature, in Sydney Moss, 'Kokusai the Genius', vol. III, p. 102-105, nos. 394-397.



Estimate EUR 12,000

Starting price EUR 6,000



**268 | HOSHUNSAI MASAYUKI: A FINE WOOD
NETSUKE OF HOTEI IN HIS TREASURE BAG**

By Hoshunsai Masayuki, signed Masayuki 正之 with kakihan
Japan, Tokyo, Asakusa, second half of 19th century

A wood netsuke of a takarabukuro, the inside brilliantly hollowed out and showing the lucky god Hotei seated inside writing a sutra. The wood is finely stained and polished, and the details are finely rendered, particularly Hotei's face. The underside with typically asymmetrical himotoshi, the larger one in the shape of an uchiwa fan with finely incised tassels and a handle. Signed MASAYUKI with kakihan.

LENGTH 3.7 cm

Condition: Excellent condition.

Provenance: German private collection.

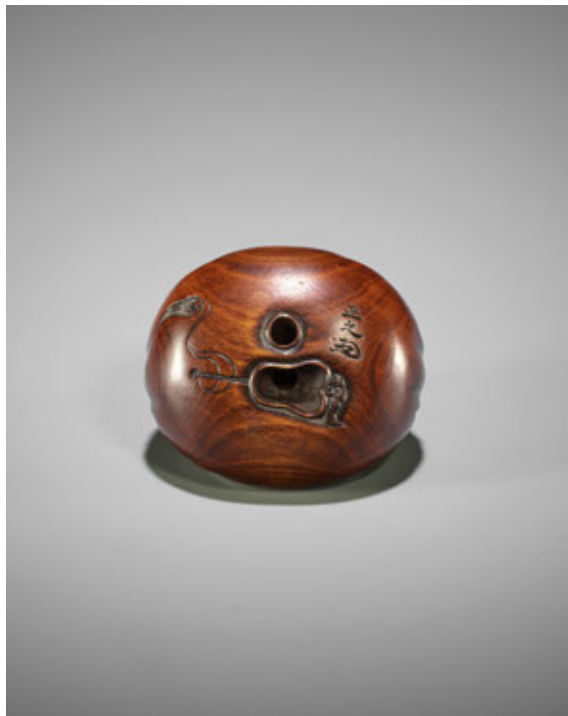
AUCTION COMPARISON

A related netsuke by Hoshunsai Masayuki, yet less fine and without the fan-shaped himotoshi, was sold at Bonhams, Fine Japanese Works of Art, 20 March 20212, New York, lot 2167 (sold for 2,125 USD).



Estimate EUR 2,000

Starting price EUR 1,000





**269 | ISHIKAWA RENSAI: A FINE
WOOD NETSUKE OF EBISU**

By Ishikawa Rensai, signed Rensai 蓮齋
Japan, Tokyo, Asakusa, second half of 19th century

Depicting the lucky god Ebisu holding a sake bottle and saucer in his hands, a sea bream presented on a platter below him. Ebisu is wearing an eboshi and Shinto ceremonial robes, a tasuki tied into a huge knot at the back. The lucky god is visibly enjoying his feast. Himotoshi through the underside, the larger one of oval shape, and signature within a raised rectangular reserve RENSAI.

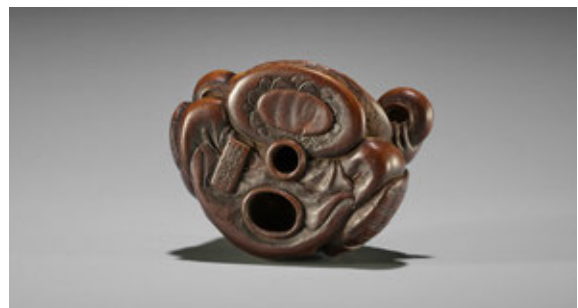
HEIGHT 3.5 cm

Condition: Very good condition, one tiny nick to the underside of the platter.

Provenance: German private collection, purchased at Kunsthandel Klefisch, 80. Auktion, 19 June 2004, Cologne, lot 542 (there listed as Rensai's son, Rensai II, though it is not possible to distinguish between the two).

Wood netsuke by Rensai are extraordinarily rare and at first glance this netsuke is very much reminiscent of the wood netsuke by Hoshunsai Masayuki. However, the superb carving and flawless finish are typical of Ishikawa Rensai.

Estimate EUR 3,000
Starting price EUR 1,500





**270 | ISHIKAWA RENSAI: A SUPERB IVORY
NETSUKE OF A LOTUS MOKUGYO**

By Ishikawa Rensai, sealed Ren 蓮
Japan, Tokyo, Asakusa, second half of 19th century

The temple gong with the handles formed as two veiny lotus leafs, the body of typical form and the center adorned with a finely carved lotus pod surrounded by minutely incised leaves. The reverse with a central himotoshi with further finely carved leaves above the signature in seal form within a raised rectangular reserve – REN. The ivory attractively stained and the surface masterfully polished, both typical for the artist.

HEIGHT 4.4 cm

Condition: Very good condition, extremely minor wear to staining, and a tiny chip to the rim of the mokugyo on the underside.
Provenance: European private collection.

Estimate EUR 4,000
Starting price EUR 2,000

**271 | A FINE IVORY RYUSA
MANJU NETSUKE WITH
HO-O BIRD AND LOTUS**

Unsigned
Japan, Tokyo, Asakusa, second half of 19th
century

The ho-o (phoenix) bird shown in profile flying amongst dense grasses and holding a lotus sprig in its mouth. The sides densely carved with veiny lotus leaves and the reverse with an intricate geometric pattern surrounding the central himotoshi. The staining and execution are very much in the style of Rensai.

DIAMETER 4,1 cm

Condition: Superb condition with one age crack near the himotoshi.

Provenance: Ex-collection Jury Kolodotschko.

Estimate EUR 1,500

Starting price EUR 750



**272 | A STAINED IVORY RYUSA MANJU NETSUKE
WITH A SHISHI EMERGING FROM A MOKUGYO**

Unsigned, but carved in the manner of Rensai
Japan, Tokyo, Asakusa, second half of 19th century

The front side with a shishi emerging from a mokugyo (temple bell) with a handle in the form of two confronting dragons with a tama, a long stem with lotus flower to one side, the reverse with a large lotus leaf, pierced in the center with the ringed himotoshi above an elegantly curved nyoï scepter.

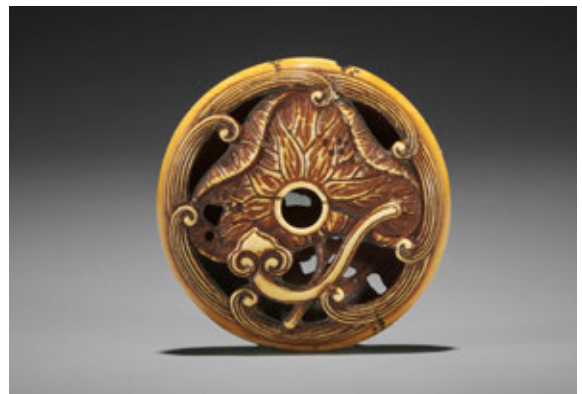
DIAMETER 3.8 cm

Condition: Very good condition with minor surface wear, natural age cracks.

Provenance: British private collection.

Estimate EUR 800

Starting price EUR 400



**273 | A FINE STAG ANTLER RYUSA
NETSUKE OF THE THREE FRIENDS
OF WINTER, ATTRIBUTED TO RENSAI**

Attributed to Ishikawa Rensai, unsigned
Japan, Tokyo, Asakusa, second half of 19th century

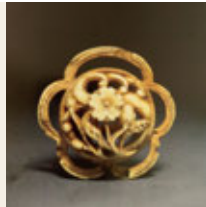
The front elaborately worked in sukashi-bori (openwork) depicting the three friends of winter or shochikubai, the design showing overlapping bamboo (take) and pine (matsu) leaves, framed by a 'cloud-ribbon' outline of a five-petaled plum (ume) blossom. The reverse shows two further outlines of a plum blossom, the central one ingeniously forming the himotoshi. The stag antler of a very appealing color.

LENGTH 4.4 cm

Condition: Excellent condition with natural age cracks.
Provenance: British private collection.

LITERATURE COMPARISON

Compare with a very similar ryusa netsuke attributed to Rensai in Sydney Moss Ltd. (2016) Kokusai The Genius: and Stag-antler Carving in Japan, Part 3, pp. 72-73, no. 372.



Estimate EUR 1,500
Starting price EUR 750



**274 | A STAG ANTLER
RYUSA NETSUKE
WITH RAIN
DRAGON**

Unsigned
Japan, Tokyo, Asakusa, second half
of 19th century

An elaborately carved ryusa manju netsuke depicting a rain dragon in profile amongst billowing clouds, its thin, slender body furcating, some of the ends terminating into clouds. The reverse continuing the image and showing much of the beautifully porous section of the material. The stag antler of a stunning color.

DIAMETER 4 cm

Condition: Superb condition.
Provenance: British private
collection.

Estimate EUR 1,200
Starting price EUR 600





275 | EISAI: A WALRUS IVORY RYUSA MANJU NETSUKE OF ONIGAWARA

By Eisai, signed Ei 永
Japan, Tokyo, Asakusa, second half of 19th century

Carved as a cluster of roof tiles, the topmost depicting an onigawara (demon faced roof tile), the others with a pitchfork, stylized phoenix, and a mitsudomo-e design, one tile to the lower area depicted from the side, showing the shape of the tile, the tiles exhibiting various degrees of wear, clearly intended by the artist. The reverse with formal designs, central himotoshi, and the seal signature Ei, which is remarkably similar to the Kokusai seal (Koku). The material with natural inclusions, particularly visible to the unstained sections to the reverse, are typical of walrus ivory.

LENGTH 4.2 cm

Condition: Excellent condition with minor surface wear.

Provenance: Richard R. Silverman, acquired from Sotheby's London in 1997 (by inventory). Richard R. Silverman (1932-2019) was a renowned Asian art collector with one of the largest private collections of netsuke outside of Japan. He lived in Tokyo between 1964 and 1979 and began to collect netsuke there in 1968. Since the 1970s, he wrote and lectured about netsuke and was an Asian art consultant for Christie's, Sotheby's, and Bonhams. His gift of 226 ceramic netsuke to the Toledo Museum of Art constitutes perhaps the largest public collection of these miniature clay sculptures in the world. After moving to California, Silverman became a member of the Far Eastern Art Council at the Los Angeles County Museum of Art in 1984. In 1993, he joined LACMA's Executive Board. He served on the board of directors for the International Society of Appraisers from 1986 to 1994 and served nine years as chair for the City of West Hollywood Fine Arts Commission. Richard Silverman was posthumously awarded the Order of the Rising Sun for his decades-long promotion of Japanese culture.



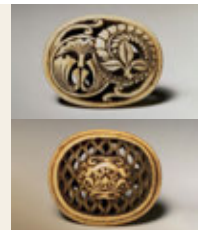
AUCTION COMPARISON

For another manju by the artist, carved from walrus ivory, see Bonhams, Fine Japanese Art, 17 May 2018, London, lot 107 (**sold for 5,000 GBP**).



LITERATURE COMPARISON

Two related ryusa manju netsuke by the same carver, but carved from stag antler and depicting different subjects, are illustrated in Moss, Sydney L. (2016) Kokusai The Genius: and Stag-antler Carving in Japan, vol. III, p. 260-261, nos. 493 and 494.



Estimate EUR 3,000
Starting price EUR 1,500



276 | A LARGE METAL-INLAID WALRUS TUSK RYUSA MANJU NETSUKE WITH A SCENE FROM THE BATTLE OF UJI

Unsigned
Japan, Tokyo, Asakusa, second half of 19th century

The walrus tusk manju worked in elaborate sukashi-bori (openwork) with a scene from the famous battle of Uji in 1184. Many warriors are inlaid in shakudo with gilt details. The front shows several samurai fighting on a bridge, below are two further warriors on horseback above a banner flowing in the wind. There are many pine trees and reishi-shaped clouds surrounding the scene. Himotoshi through the large pine tree in the reverse.

LENGTH 4.9 cm

Condition: A section of clouds and pine leaves in the back is restored. Otherwise, fine condition.
Provenance: German private collection.

Estimate EUR 2,500
Starting price EUR 1,250



Excerpt from a triptych by
Moriya Jihei (Kinshindo) -
The Battle at Uji Bridge



**277 | A FINE WALRUS TUSK
AND GILT BRONZE MANJU WITH
KIKU FLOWER**

Unsigned
Japan, Tokyo, Asakusa, second half of 19th century

The walrus tusk bowl of choice quality with a lustrous gleam and very finely incised in slight sunken relief with kiku (chrysanthemum) flowerheads and leaves, some of the typical natural inclusions of the material ingeniously utilized to highlight the leaves. The bowl is inset with a spectacular gilt bronze chrysanthemum. Central himotoshi through the bowl and looped cord attachment on the back of the inset metal element.

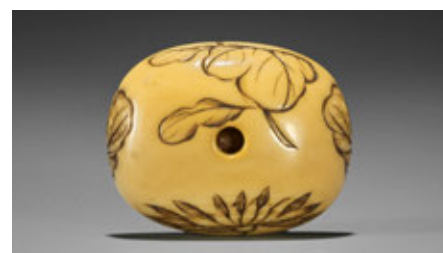
LENGTH 4.1 cm

Condition: Excellent condition.

Provenance: Australian private collection (with a valid CITES import license).

Estimate EUR 1,500

Starting price EUR 750



**278 | A WALRUS TOOTH RYUSA MANJU
NETSUKE WITH AUSPICIOUS
SYMBOLS**

Unsigned
Japan, Tokyo, Asakusa, second half of 19th century

Published: Schwarz, Karl M. (2001) Netsuke Subjects Addendum, pp. 60-61 no. A187.

The manju brilliantly pierce-carved with various auspicious symbols including a reishi fungus, a manji, a flaming tama pearl, a komori (bat), and a himono (dried fish). The reverse with a central florally rimmed himotoshi surrounded by elaborate swirling cloud designs.

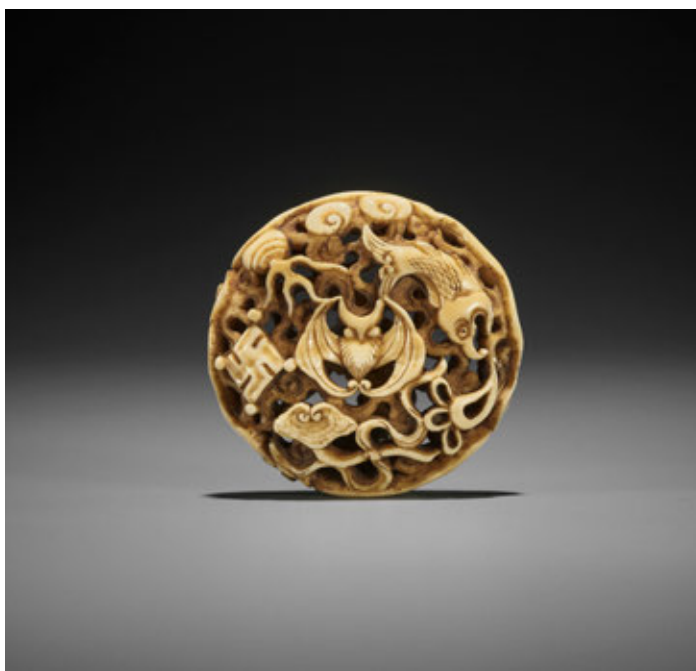
DIAMETER 3.9 cm

Condition: Excellent condition.

Provenance: Ex-collection Dr. Karl Schwarz, Vienna. Then Ex-collection Jury Kolodotschko, purchased at Kunsthandel Klefisch, Cologne, Auction 92, 27 March 2010, lot 10.

Estimate EUR 1,200

Starting price EUR 600





**279 | A FINE IVORY RYUSA MANJU
NETSUKE WITH HO-O BIRD**

Unsigned
Japan, 19th century, Edo period (1615-1868)

Very finely carved and stained, the details highlighted in sumi-e (ink). Depicting a ho-o (phoenix) bird amongst billowing clouds, holding a sprig of lotus in its mouth, the visible eye inlaid in bone. The reverse showing the mythical bird's elaborately crafted tail and a fine golden-brown patina.

LENGTH 4.1 cm

Condition: Excellent condition.

Provenance: Ex-collection Jury Kolodotschko.

Estimate EUR 1,500

Starting price EUR 750

280 | AN ASAKUSA STYLE STAG ANTLER
OBIHASAMI NETSUKE OF TENAGA
CATCHING AN OCTOPUS

Unsigned

The obihasami finely stained and carved as the long-armed yokai fisherman Tenaga, usually accompanied by his long-legged friend Ashinaga, but here alone and in the process of catching a startled octopus (tako), the two figures looking at each other with dark inlaid pupils, their features neatly detailed, such as Tenaga's spine and ribcage as well as the tako's suckered tentacles.

LENGTH 13.2 cm

Condition: Excellent condition with minor surface wear.
Provenance: European collection.

LITERATURE COMPARISON

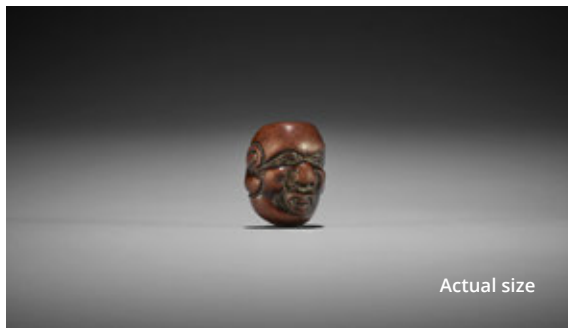
A closely related, mirrored but slightly larger (14.6 cm) piece is in the Trumpf collection in the Linden Museum Stuttgart, inventory number OA 18674.



Estimate EUR 4,000
Starting price EUR 2,000



MASK NETSUKE FROM THE EUROPEAN PRIVATE COLLECTION P. JACQUESSON PART II



281 | DEME: A MINIATURE WOOD MASK NETSUKE OF DAIKOKU

By a member of the Deme family, signed Deme 出目 and kagikan Japan, 19th century, Edo period (1615-1868)

The extremely small mask netsuke finely carved to depict the God of Wealth Daikoku, with big cheeks, long pendulous earlobes, full lips forming a smile, and a broad nose. The bridge with the signature DEME.

HEIGHT 1.4 cm

Condition: Excellent condition with only minor surface wear.
Provenance: European collection P. Jacquesson, acquired from Robert Fleischel on 15 December 2006.

Estimate EUR 1,000
Starting price EUR 500



282 | HOKEI: A MINIATURE TSUISHU (CARVED RED LACQUER) MASK NETSUKES OF OKINA (HAKUSHIKIJO)

By Matsuki Hokei, signed Hokei 豊慶
Japan, Tokyo, late 19th century, Meiji period (1868-1912)

Published: Bulletin Franco Japonais, no. 143, Masques Extraordinaires, January 2020, p. 18, no. 22.

A finely carved mask netsuke, lacquered in tsuishu red, depicting Okina (Old Man), carved in characteristic manner to show the lower jaw and chin as separate from the rest of the mask and attached with two straps. The nostrils and eyes are pierced. The interior incised with the signature HOKEI.

HEIGHT 2.8 cm

Condition: Excellent condition with only minor surface wear.

Provenance: European collection P. Jacquesson, acquired from Robert Fleischel on 15 March 2006.

This popular mask is worn in the Noh play Okina. The character here is called Hakushikijo, literally 'white-colored old man'. He is distinguished from the black-colored old-man mask worn in the Sambaso dance.

On Matsuki Hokei, Neil K. Davey writes, "Perhaps the most famous and certainly one of the finest workers in tsuishu (carved red lacquer). His figures in this material are comparable to the finest wood and ivory Netsuke, the various layers of lacquer used to denote highlights in some cases. The work is always well finished. He taught several pupils whose work was similar but lacking the finesse of the master."

AUCTION COMPARISON

Compare a related but considerably larger tsuishu mask netsuke of Emma-O by the same carver at Zacke, Fine Netsuke & Sagemono, 25 September 2020, lot 223 (sold for 6,100 EUR).



Estimate EUR 3,000

Starting price EUR 1,500





**283 | SOMIN: A SUPERB TSUISHI
(CARVED RED LACQUER) MASK
NETSUKE OF A KARASU-TENGU**

By Somin, signed Somin 藻民 to 刀
Japan, Tokyo, late 19th century, Meiji period (1868-1912)

Finely carved, the 'crow tengu' with a large prominent beak with slanted nostrils and showing a frown, large bulging eyes with pierced pupils, furrowed brows, and wearing a token cap on his forehead surrounded by neatly incised hair, the interior lacquered black, the bridge with the signature SOMIN to.

HEIGHT 5.2 cm

Condition: Very good condition with minor surface wear, few minuscule nicks, the lacquer lightly worn in some areas.

Provenance: Ex-collection Peter E. Müller, no. 151, acquired from Eskenazi. European collection P. Jacquesson, acquired from Matthew Barton Ltd 6 June 2018, London, lot 174 (**sold for GBP 4,500**).

Somin was a netsuke carver active during the late 19th century, related to the carvers Homin and Hokei, who share an affinity for tsuishu mask netsuke.

Estimate EUR 6,000
Starting price EUR 3,000





284 | MITSUNOBU: A MASTERFUL LACQUERED WOOD MASK NETSUKU OF A FOX (KITSUNE)

By Mitsunobu, signed Mitsunobu 光信
Japan, first half of 19th century, Edo period (1615-1868)

Well carved with a movable jaw, the mouth opening to reveal rows of sharp teeth and a red tongue. The mask has pierced slanted eyes, semi-pricked ears with the tops hanging slightly down, the features overall neatly detailed and very expressive, one small pierced aperture to either side of the mask, as if to be worn, the mask probably representing a faithful copy of an old Kitsune mask. The mask is covered in cream-colored lacquer, purposely worn to simulate age. The bridge on the reverse with a single himotoshi and the signature MITSUNOBU.

HEIGHT 4 cm

Condition: Very good condition with minor surface wear, occasional light scratches, and few minuscule nicks, much of the wear intended by the artist.

Provenance: Ex-collection Arthur Kay (1860-1939), with old labels, collection no. 258. Then European collection P. Jacquesson, acquired in 2005.



Portrait of Arthur Kay (1860-1939)

LITERATURE COMPARISON

A closely related wood mask netsuke of a fox by Mitsunobu, also with a movable jaw, is illustrated in Joly, Henri L. (1912) *The W. L. Behrens Collection*, Part 1, Netsuke, pl. 1, no. 163.



Estimate EUR 5,000
Starting price EUR 2,500



**285 | TESSAI: A RARE LACQUERED
WOOD MASK NETSUKU OF HANNYA**

By Kano Tessai (1845-1925), signed Tessai 鐵哉 with kagikan
Japan, Nara, late 19th to early 20th century

Finely carved as a Hannya mask with a fierce expression, the mouth wide open with outstretched tongue and rows of teeth flanked by sharp fangs, the large bulging eyes pierced, the horns curved towards the chin, the hair neatly incised and parted in the center, all painted with polychrome dry lacquer (kanshitsu) to simulate wear. The mask certainly represents Hannya at a later stage of her demonic transformation, appearing completely enveloped in madness. Signed TESSAI with a kagikan to the back of the lower jaw.

HEIGHT 5 cm

Condition: Very good condition with only minor surface wear, possibly light scratches or minuscule nicks but any significant wear on the piece is intentional by the artist.

Provenance: Sotheby's New York, 3 November 1974, lot 237. Then European collection P. Jacquesson, acquired from Barry Davies, 1 August 1997.

Kano Tessai was an innovative sculptor and a prolific maker of netsuke, as well as kiseruzutsu, mostly in cypress wood, although he also used pine and boxwood. Many of his mask netsuke were faithful copies of the thirty-one Gigaku masks held in the Shoso-in depository in Nara, some dating from the Kamakura Period (1185-1333).

This appears to be the only mask netsuke depicting Hannya recorded by Tessai and is arguably his masterpiece. It is unclear whether this design was copied faithfully from an old Noh mask or created with artistic freedom. Likely it was both. Some features such as the curved horns and outstretched tongue are unusual for Hannya masks and perhaps indicate some artistic freedom to enhance the masks' demonic and crazed appearance.

Estimate EUR 4,000
Starting price EUR 2,000





**286 | GENMON: AN UNUSUAL AND VERY LARGE
WOOD 'SUMO' MASK NETSUKES OF HANNYA**

By Genmon, signed Genmon 源門 to 刀
Japan, 19th century

Published: International Netsuke Society Journal (Spring 2020), Vol. 40, no. 1, pp. 38-39.

Depicting Hannya, with horns emerging from her hair parted in the center, the large bulging ovoid eyes with incised pupils, the mouth wide open showing the gigantic tongue, an upper row of teeth, and two sharp fangs below, the bridge with a single himotoshi and the signature GENMON to (carved). The mask was likely intended for a sumo wrestler.

HEIGHT 13.5 cm

Condition: Good condition with minor wear, small nicks, light scratches.

Provenance: European collection P. Jacquesson, acquired from Robert Fleischel on 11 October 2004.

Estimate EUR 3,000
Starting price EUR 1,500

287 | **SHOZAN: A WOOD KYOGEN
MASK NETSUKU OF BUAKU**

By Shozan, signed Shozan 黍山 with kakihan
Japan, first half of 19th century, Edo period (1615-1868)

Expressively carved with pierced bulging eyes below thick arched eyebrows and above a broad nose with pierced flaring nostrils, the forehead with several branching veins finely worked in ukibori, the demon biting his lower lip and showing two round front teeth flanked by two sharp fangs. The carving is accentuated with black lacquer inside the crevices, very much reminiscent of the Tanba school. The short cylindrical bridge connected by two lobed double-gourd-shaped elements, one with the signature SHOZAN with a kakihan.

HEIGHT 4.7 cm

Condition: Very good condition with minor surface wear.

Provenance: European collection P. Jacquesson, acquired from Kunsthandel Klefisch, 25 November 1995, Cologne, lot 399.

Buaku appears in various Kyogen – comic plays forming interludes between the more serious Noh dramas – and plays the part of an archetypal demon.

Literature comparison:

Compare the signature on the present lot on the one illustrated in Lazarnick (1981) Netsuke & Inro Artists, and How to Read Their Signatures, Vol. 2, p. 983, the corresponding netsuke described as “Large mask, wood, with gold eyes.”

Estimate EUR 2,500

Starting price EUR 1,250





288 | DEME UMAN: A RARE WOOD MASK NETSUKES OF FUJIN

By Deme Uman, signed Deme Uman 出目右満
Japan, Edo (Tokyo), early 19th century, Edo period (1615-1868)

Published: International Netsuke Society Journal (Spring 2020), Vol. 40, no. 1, p. 40.

Expressively carved, depicting Fujin, the God of Wind (also known as Futen), as indicated by his hair swept up by the winds, with pierced large bulging eyes, thick eyebrows, a broad nose with wide nostrils, and an open mouth revealing rows of teeth flanked by sharp fangs, the bridge with a single himotoshi and the signature DEME UMAN.

HEIGHT 5.7 cm

Condition: Very good condition with minor surface wear.

Provenance: Drouot, 9 May 1968. French private collection, acquired from the above. Piasa, 16 December 2004. European collection P. Jacquesson, acquired from the above.

Deme Uman was the grandson of Deme Juman, who is regarded as the originator of mask netsuke. He is regarded as the most celebrated of mask netsuke makers and worked almost invariably in wood.

Estimate EUR 3,000
Starting price EUR 1,500





289 | TADATOSHI: A RARE WOOD MASK NETSUKÉ OF RAIJIN

By Tadatoshi, signed Tadatoshi 忠利
Japan, Nagoya, first half of 19th century, Edo period (1615-1868)

The expressively carved mask depicting the Thunder God Raijin, also known as Raiden, his fierce face with pierced large bulging eyes, a broad nose with flaring nostrils, and the mouth wide open revealing sharp fangs, his beard in curls at the chin and flame-like spikes at the cheeks, his eyebrows of similar form. The bridge with a single himotoshi and the signature TADATOSHI in ukibori, very typical of the Nagoya school.

HEIGHT 5.5 cm

Condition: Very good condition with minor surface wear, occasional light scratches.

Provenance: European collection P. Jacquesson, acquired at Nagel, 19 May 2006, Stuttgart.

Tadatoshi was an accomplished carver of the Nagoya school and a pupil of Tametaka. He was active between the early and mid-19th century. Mask netsuke by Tadatoshi appear to be extremely rare, this piece possibly being unique, with no others recorded in public collections and only very few spurious examples on the auction market.

Estimate EUR 3,000
Starting price EUR 1,500







**290 | DEME UMAN: A SUPERB AND
LARGE WOOD MASK NETSUKÉ
OF A HORNLESS DRAGON**

By Deme Uman, signed Deme Uman 出目右満
Japan, Edo (Tokyo), early 19th century, Edo period (1615-1868)

Published: International Netsuke Society Journal (December 1976),
Vol. 4, no. 3, p. 10.
International Netsuke Society Journal (Spring 2020), Vol. 40, no. 1,
p. 36.

Exhibited: Bonhams, Paris, during the International Netsuke
Collector's Society Convention October 2019.

Expressively carved, with pierced eyes, ears, and mouth, the dragon
with a fierce expression, sharp fangs, and neatly incised brows and
beard. The bridge with a single himotoshi and signed DEME UMAN.

HEIGHT 5 cm

Condition: Very good condition with minor surface wear, occasional
light scratches.

Provenance: Sotheby Parke Bernet, 9 November 1976, London,
lot 128. Sotheby's, Chinese and Japanese Works of Art (Part 2),
9-10 November 2005, London, lot 1233. European collection P.
Jacquesson, acquired from Robert Fleischel in March 2006.

Deme Uman was the grandson of Deme Juman, who is regarded
as the originator of mask netsuke. He is regarded as the most
celebrated of mask netsuke makers and worked almost invariably
in wood.

Estimate EUR 5,000
Starting price EUR 2,500





291 | AN IMPRESSIVE PALE WOOD GIGAKU MASK NETSUKU OF SUIKO-JU

Unsigned
Japan, 19th century, Edo period (1615-1868)

Published: Bushell, Raymond (1985) *Netsuke Masks*, pl. 7 (also illustrated on the spine of the slip case).
Netsuke Kenkyukai Study Journal (1985), Vol. 5, no. 3, p. 16, fig. 2.

Expressively carved with neatly detailed features, such as full lips, arched eyebrows over similarly slanted eyes, centered by a small bump above the hooked nose with broad nostrils, and slender lips forming a cheerful smile, flanked by long pendulous earlobes. The nostrils, mouth, and one eye are pierced. The highly polished wood of an attractive color and grain.

HEIGHT 4.6 cm

Condition: Excellent condition with only minor surface wear.
Provenance: Ex-collection Raymond Bushell. European collection P. Jacquesson, acquired from Sotheby's, 21 March 2001, New York.

Suiko-ju is the follower of Suiko-o, according to Raymond Bushell, "both are drunken revelers. They are either Central Asian or Iranian, but the identification is uncertain."

Although the present netsuke is unsigned, the superb quality and level of craftsmanship clearly indicate the work of a master. Mask netsuke were often imitations of full-size Noh masks (or other theatrical masks), with the highest regard for authenticity, and out of respect for this old art form the masks were often not signed.

LITERATURE COMPARISON

A carved wood mask of Suiko-ju, dated to the 7th century (Asuka period) and very likely the model for the present mask netsuke, is in the Tokyo National Museum, no. N-223, and described as follows: "This mask can really be considered to be a laughing drunk. As the back of the head is made of the same wood, the mask covers the back of the head rather shallowly. This mask is not only more excellent than the other four Suiko-jū (N-220, N-221, N-222 and N-223), but is also one of the most excellent masks among all the Gigaku masks."



Estimate EUR 2,500
Starting price EUR 1,250





292 | SUKENAGA: A FINE WOOD NOH MASK NETSUKES OF ASAKURA-JO

By Matsuda Sukenaga, signed Sukenaga 亮長
Japan, Hida-Takayama, early to mid-19th century, Edo period
(1615-1868)

Finely carved, depicting the character Asakura-jo (Old Man), with pierced pupils, nostrils, and mouth, finely incised wrinkles, hair, and brows, and a calm, almost cheerful expression with a wary smile. The bridge with a single small himotoshi. The reverse with incised signature SUKENAGA.

HEIGHT 4.5 cm

Condition: Very good condition with minor surface wear.

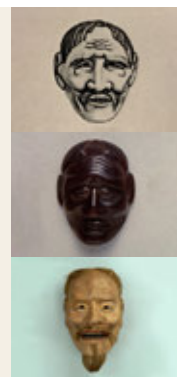
Provenance: Ex-collection Dr. Walter Heih. European collection P. Jacquesson, acquired from Sotheby's, London, 17 November 1998, lot 584.

Masks of old men are of many types, all ending with the suffix jo. A common feature is locks of hair brought up from the sides and tied in a central bow, as seen on the present netsuke.



LITERATURE COMPARISON

A closely related mask netsuke by Sukenaga is illustrated with a line drawing in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part B, p. 826. For a related mask netsuke by Sukenaga, see Christie's, The Raymond and Frances Bushell Collection of Netsuke Part I, 27 October 1987, London, lot 186. A similar polychrome-painted wood mask, dated to the 16th century (Azuchi-Momoyama period), possibly serving as the model for the present netsuke, is in the Tokyo National Museum, no. C-44.



Estimate EUR 3,000
Starting price EUR 1,500



293 | HOZAN: A FINE PALE WOOD MASK NETSUKE OF OKINA (HAKUSHIKIJO)

By Hokkyo Hozan (active c. 1880), signed Hozan 寶山 o with kagikan Japan, Hida-Takayama, late 19th century, Meiji period (1868-1912)

Published: Bushell, Raymond (1985) Netsuke Masks, pl. 62 (also illustrated on the front of the slip case).

Finely carved, depicting Okina (Old Man), carved in characteristic manner to show the lower jaw and chin as separate from the rest of the mask and attached with two straps, the beard flowing from the chin to the interior of the mask, the eyebrows in the form of circular tufts. The mouth with two teeth is pierced, as are the nostrils and eyes. The bridge is signed HOZAN o [Hozan as an old man] with a kagikan.

HEIGHT 4 cm

Condition: Excellent condition.

Provenance: Ex-collection Raymond Bushell. European collection P. Jacquesson, acquired from Sotheby's, 21 March 2001, New York.

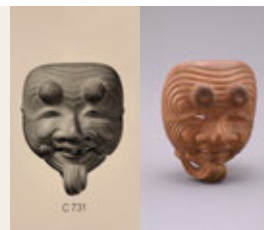
This popular mask is worn in the Noh play Okina. The character here is called Hakushikijo, literally 'white-colored old man'. He is distinguished from the black-colored old-man mask worn in the Sambaso dance.

The third character in the signature, O, means 'old man', indicating the artist was at an advanced age at the time of carving, a particularly interesting detail given that the character portrayed by the mask is himself an old man.



LITERATURE COMPARISON

A closely related mask netsuke by the same carver is illustrated in Coullery, Marie-Therese and Newstead, Martin S. (1977) The Baur Collection, p. 252, no. 732, and another is in the collection of the Seattle Art Museum, no. 91.189.



Estimate EUR 2,000
Starting price EUR 1,000

294 | **A LARGE AND UNUSUAL
WOOD SHUNGA MASK
NETSUKE OF OKAME**

Unsigned
Japan, 19th century

The unusual, rather rustic netsuke carved from a light, fine-grained wood, probably paulownia (kiri), depicting an Okame mask with heavy shunga overtones, such as the plump cheeks, long slender nose, and rounded head and chin, the reverse, with a vertical bridge, reminiscent of female genitalia. The bridge with a single himotoshi, with an old cord still attached, and a black-lacquered single-character inscription.

HEIGHT 7.6 cm

Condition: Good condition with minor wear, small nicks, light scratches.

Provenance: European collection P. Jacquesson, acquired from Robert Fleischel in New York, September 2005.

Estimate EUR 2,000

Starting price EUR 1,000



295 | **SHINRYOEN: A CERAMIC
MASK NETSUKE OF OKAME**

By Shinryoen, signed Shinryoen 神陵園
Japan, late 19th to early 20th century

Published: Bushell, Raymond (1985) Netsuke Masks, pl. 140.

The Okame mask of characteristic design, with large full cheeks, a broad nose with wide nostrils, small eyes, the mouth with full lips and a row of six teeth. The ceramic unglazed and painted with black and white enamels. A single himotoshi through the bridge with the impressed mark SHINRYOEN within an oval reserve.

HEIGHT 4.9 cm

Condition: Excellent condition with minor wear and firing irregularities, such as small firing cracks to the interior.

Provenance: Ex-collection Raymond Bushell. European collection P. Jacquesson, acquired from Sotheby's, 21 March 2001, New York.

The largest number of ceramic mask netsuke are Onko ware. These netsuke are unglazed. The preparation of the clay and the way they were fired in the kiln created a unique texture that is very impressive. These masks were produced during the late 19th and early 20th century and are known for their robustness. The prominent signatures (or seals) are Sekisen (father and son) and Sekiho. Others such as Onko, Futaminoura, and Shinryoen are rarer. Some of the works are unmarked.

Estimate EUR 600

Starting price EUR 300



RARE MATERIALS & LACQUER NETSUKE



296 | AN IWAMI STYLE BOAR TUSK NETSUKE DEPICTING A RECUMBENT OX

Unsigned
Japan, probably Iwami, 19th century,
Edo period (1615-1868)

Carved in low relief with a recumbent ox, its head lowered to the left and its tail trailing, the underside with a single himotoshi.

LENGTH 7.8 cm

Condition: Excellent condition with only minor surface wear and natural age cracks.
Provenance: German private collection.

AUCTION COMPARISON

Compare a closely related netsuke of larger size (12 cm long), signed with an unidentified seal, at Bonhams, The Robert S. Huthart Collection of Iwami Netsuke Part II, 6 November 2019, London, lot 66 (**sold for 1,211 GBP**).



Estimate EUR 1,000
Starting price EUR 500



**297 | A RARE IWAMI SCHOOL BOAR'S TOOTH
NETSUKE OF A CRAB ON LOTUS LEAF**

Unsigned
Japan, Iwami province, late 18th to early 19th century, Edo period
(1615-1868)

The boar's tooth hollowed and carved as a crumpled-up lotus leaf, a finely carved crab on top with extended legs and readied pincers. The lotus leaf with incised veins and a curved stem. The slightly translucent material showing a beautiful color with some attractive marbling, by this rare material mainly used by Iwami carvers. One large himotoshi, the other 'natural' through the opening of the leaf.

LENGTH 6.5 cm

Condition: Natural age cracks and 'flaws' to material. One old fill to a crack at the edge. Generally, in very good age-related condition.
Provenance: European collection.

AUCTION COMPARISON

For another boar's tusk netsuke by an Iwami carver showing a very similar marbling to material see Bonhams, The Robert S. Huthart Collection of Iwami Netsuke Part I, 15 May 2019, lot 42 (**sold for 8,812 GBP**).



Estimate EUR 2,000
Starting price EUR 1,000





**298 | SHOSAI: A HONEN (HORNBILL)
NETSUKE OF HOTEI**

Signed Shosai 勝齋
Japan, 20th century

The lucky deity kneeling on the ground and holding a basket in one hand, the other clutching his loose-fitting robe, the face with a characteristically cheerful expression. The signature SHOSAI 勝齋 finely incised to the hyotan (double gourd) at the back flanked by two symmetrical himotoshi. The hornbill of an attractive cream and honey-golden tone, the different shadings as well as the natural striations to the material skillfully utilized by the carver.

HEIGHT 4.3 cm

Condition: Very good condition with minor surface wear, the hornbill with natural fissures, some of which may have developed into small hairline cracks over time.

Provenance: Ex-collection Jury Kolodotschko, purchased at Lempertz, 8 December 2006, Cologne, lot 556.

Literature comparison:

A rosewood netsuke of a Dutch settler, showing the same signature as the present lot, is illustrated in Atchley, Virginia / Davey, Neil (2006) *The Virginia Atchley Collection of Japanese Miniature Arts*, p. 156, no. N215.

Estimate EUR 800

Starting price EUR 400



**299 | A VERY RARE SAIKAKU
(RHINOCEROS HORN) NETSUKE
OF A DUTCHMAN AND CHILD**

Unsigned
Japan, late 18th century, Edo period (1615-1868)

The dutchman carved standing, wearing a long flowing robe secured with a belt at the waist, holding a trumpet in one hand and carrying a small boy on his back, the material of very attractive color and grain, the different shadings utilized skillfully by the carver. Two asymmetrical himotoshi to the back, the larger one excavated generously.

HEIGHT 6.5 cm

Condition: Excellent condition with minor surface wear.

Provenance: Spanish private collection.

Estimate EUR 2,000

Starting price EUR 1,000





300 | **A KURUMI (WALNUT)
NETSUKE OF DARUMA,
ATTRIBUTED TO
HIDARI ISSAN**

Attributed to Hidari Issan, unsigned
Japan, Iwashiro, early 19th century,
Edo period (1615-1868)

A fine and humorous kurumi (walnut) netsuke depicting Daruma completely enveloped in his robe, only his well-carved face is visible, as he looks upwards, his eyes inlaid in dark horn with brass surrounds.

Very similar to no. 301, yet decidedly different. Daruma's face is cut deeper and slightly more expressive, also there is no beard. The patina of the walnut is richer and darker. Furthermore, the netsuke stands on its own, one himotoshi is florally rimmed in the back, and the other is in the shape of a keyhole underneath.

HEIGHT 4 cm

Condition: Excellent condition. Natural flaws to the walnut.

Provenance: German private collection, acquired in Japan c. 1980.

Estimate EUR 1,000
Starting price EUR 500



301 | **A KURUMI (WALNUT)
NETSUKE OF A ROLY-POLY
DARUMA, ATTRIBUTED TO
HIDARI ISSAN**

Attributed to Hidari Issan, unsigned
Japan, Iwashiro, early 19th century,
Edo period (1615-1868)

A fine and humorous kurumi (walnut) netsuke with much of its natural beauty retained all around and depicting a rolling Daruma completely enveloped in his robe, only his well carved face with minutely incised beard is visible, as he looks upwards, his eyes inlaid in dark horn with brass surrounds. Himotoshi to the reverse, one of them decorated florally rimmed in the typical manner of Hidari Issan and his followers.

HEIGHT 4 cm

Condition: Excellent condition. Natural flaws to the walnut.

Provenance: German private collection, acquired in Japan c. 1980.

Estimate EUR 1,000
Starting price EUR 500





**302 | ISSEKI: AN EXCEPTIONAL KURUMI (WALNUT)
NETSUKE WITH MOUNT FUJI**

By Isseki, signed Isseki 一石
Japan, Iwashiro, 19th century, Edo period (1615-1868)

The walnut retaining much of its natural beauty and carved on the main side with a bean-shaped reserve containing an idyllic landscape scene depicting a man inside a boat below an imposing pine tree, the towering Mount Fuji visible in the distance in-between clouds. Himotoshi through the back, one florally rimmed, and signed within an oval reserve – ISSEKI.

LENGTH 4 cm

Condition: Superb condition with 'natural flaws' to the material.
Provenance: British private collection.

The manner of the signature, quality of carving and florally rimmed himotoshi all strongly suggest this unrecorded carver was a pupil of Hidari Issan.

Estimate EUR 2,500
Starting price EUR 1,250

303 | AN UNUSAL BURLWOOD NETSUKE OF A TOAD

Japan, 19th century, Edo period (1615-1868)

A minimalistic, yet considerably fine and irresistibly charming burlwood netsuke of a toad, the warty skin masterfully rendered by the natural structure of the wood. The toad sits in an alert position, its hindfeet ready to spring upwards. The underside with himotoshi. Another very unusual feature of the netsuke is that there appears to be an ukibori signature underneath, however we were not able to decipher it.

LENGTH 3.8 cm

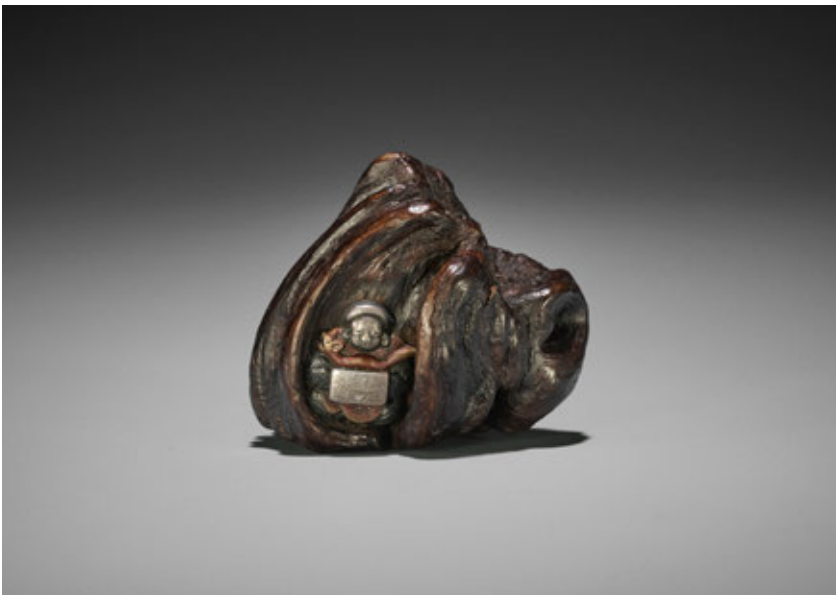
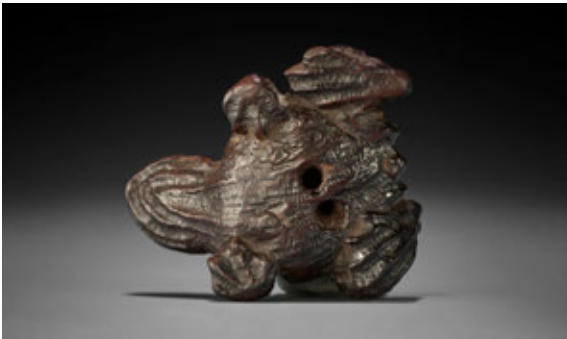
Condition: Excellent condition.

Provenance: From the collection of Oscar Gustaf Björck (1860-1929), Stockholm, painter and professor at the Royal Swedish Academy of Arts.



Self portrait of Oscar Björck, 1902

Estimate EUR 800
Starting price EUR 400



304 | AN UNUSUAL MIXED METAL AND ROOT WOOD NETSUKE

Unsigned
Japan, 19th century, Edo period (1615-1868)

The gnarly, beautiful piece of root wood inlaid in mixed metal (shibuichi, copper, and silver) depicting the lucky god Daikoku holding a box from which a fox emerges.

LENGTH 4.6 cm

Condition: Superb condition with only minuscule wear to metal inlay.
Provenance: British private collection.

Estimate EUR 600
Starting price EUR 300



305 | SHIBAYAMA SOICHI: A FINE INLAID AND LACQUERED BURLWOOD NETSUKE

By Shibayama Soichi, signed Soichi 宗一
Japan, Tokyo, second half of 19th century

Finely lacquered and inlaid in horn with a centipede and three ants on a natural, desiccated piece of burlwood showing a beautifully marbled structure. Himotoshi through the back and signature SOICHI within a rectangular mother-of-pearl reserve.

LENGTH 4.1 cm



Condition: Very good condition with 'natural flaws' to the burlwood.
Provenance: Ex-collection Robert S. Huthart. Old museum number to the underside. Then collection Richard R. Silverman. Richard R. Silverman (1932-2019) was a renowned Asian art collector with one of the largest private collections of netsuke outside of Japan. He lived in Tokyo between 1964 and 1979 and began to collect netsuke there in 1968. Since the 1970s, he wrote and lectured about netsuke and was an Asian art consultant for Christie's, Sotheby's, and Bonhams. His gift of 226 ceramic netsuke to the Toledo Museum of Art constitutes perhaps the largest public collection of these miniature clay sculptures in the world. After moving to California, Silverman became a member of the Far Eastern Art Council at the Los Angeles County Museum of Art in 1984. In 1993, he joined LACMA's Executive Board. He served on the board of directors for the International Society of Appraisers from 1986 to 1994 and served nine years as chair for the City of West Hollywood Fine Arts Commission. Richard Silverman was posthumously awarded the Order of the Rising Sun for his decades-long promotion of Japanese culture.

AUCTION COMPARISON

A very similar netsuke was sold by Christie's, Chinese & Japanese Art, 15 May 2008, London, lot 22 (sold for 1,125 GBP).



Estimate EUR 1,500
Starting price EUR 750



306 | A FINE SHIBAYAMA STYLE INLAID AND LACQUERED TAGAYASAN WOOD MANJU NETSUKE OF HOTEI AS A CHILD

Unsigned
Japan, second half of 19th century

Depicting a young Hotei completely enveloped in his robe, inlaid in mother-of-pearl and red lacquer, the shoes in green-stained ivory, the head inlaid in ivory, the tagasayan ground subtly carved with a shrine or temple gate, the reverse with hiramaki-e and shishiaibori inlays of gold and red lacquer as well as ivory depicting Hotei's sack and fan.

DIAMETER 4 cm

Condition: Excellent condition with only minor surface wear.
Provenance: German private collection.

A leguminous tree native to South-East Asia, from the medieval period onwards the tagayasan was prized in Japan for its fine-grained, durable timber.

Estimate EUR 1,500
Starting price EUR 750





**307 | A RARE BRONZE
NETSUKE OF A SEATED
DUTCHMAN**

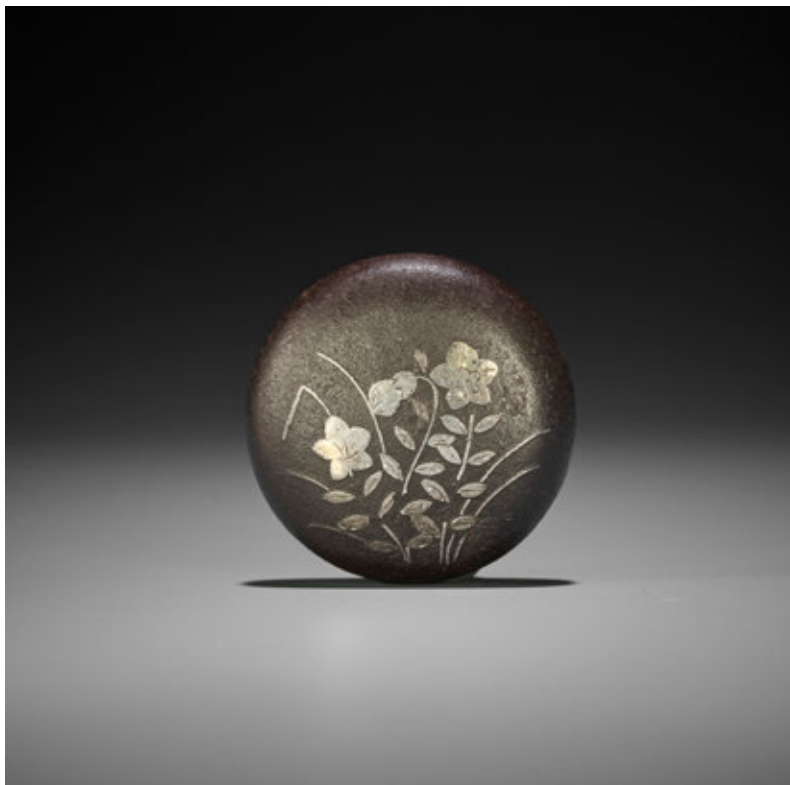
Unsigned
Japan, 19th century, Edo period
(1615-1868)

Depicting a seated Dutchman pressing his lips forwards to blow out smoke and holding a long kiseru (pipe) in both hands. Large himotoshi through the back.

HEIGHT 3.7 cm
WEIGHT 47 g

Condition: Very good condition, minor wear.
Provenance: German private collection.

Estimate EUR 800
Starting price EUR 400



**308 | A RARE SILVER-INLAID
IRON MANJU NETSUKE**

Unsigned
Japan, 19th century, Edo period
(1615-1868)

The two-part manju cast from iron and decorated in the front with bellflowers (kikyo) inlaid in silver. The reverse with a central himotoshi lined in silver.

DIAMETER 4.1 cm

Condition: Good condition with minor associated surface wear.
Provenance: German private collection.

Estimate EUR 600
Starting price EUR 300



309 | A TSUISHU AND SHIBUICHI KAGAMIBUTA NETSUKE WITH BENTEN, QUAILS AND MILLET

Unsigned
Japan, 19th century, Edo period (1615-1868)

The shibuichi plate crafted in sukashi-bori (openwork) with two quails amid leafy stocks of millet, the impressive tsuishu (red lacquer) bowl carved in relief with Benten riding a sinuously coiled dragon and playing the koto amid craggy rockwork and reishi-shaped clouds on a finely incised ground of waves, the rim with a key-fret (rinzu) border.

DIAMETER 4.6 cm

Condition: Good condition with minor wear, chips and associated losses to the bowl as expected, some wear to metal.
Provenance: Swedish private collection.

AUCTION COMPARISON

Compare a related tsuishu and metalwork kagamibuta, depicting Hanshan and Shide, the plate with a hawk and butterfly amid foliage, of slightly smaller size, at Christie's, Crafted Landscapes: The Ankarcrona Collection of Japanese Lacquer and Asian Works of Art, 10 September to 1 October 2020, New York, lot 28 (**sold for 2,125 USD**).



Estimate EUR 1,500
Starting price EUR 750





310 | A TSUISHU LACQUER NETSUKE WITH SHISHI AND PEONY

Unsigned
Japan, 19th century, Edo period (1615-1868)

The netsuke in the shape of a lobed hako (container), lacquered in tsuishu (carved red lacquer) and with a black-lacquered shishi amongst incised peonies in the front. The underside carved with chrysanthemum flowers against an asanoha ground and the sides carved with two bands featuring a key fret border design. Himotoshi underneath.

LENGTH 3.6 cm

Condition: Overall very good condition. Minor wear and scattered losses to lacquer.

Provenance: Spanish private collection.

Estimate EUR 800

Starting price EUR 400



311 | A RARE TSUISHU LACQUER NETSUKE WITH SAGE AND KIRIN

Unsigned
Japan, 18th century, Edo period (1615-1868)

In the shape of a Chinese low table, lacquered in tsuishu (carved red lacquer), the top showing a finely carved design of a sage with a kirin below a pine tree. The design is embellished all around with a minutely incised asanoha pattern and shows a fuji (wisteria) mon on the corners. The underside shows the central himotoshi and three characters 聖麒麟 "sei-sei-rin" [The Kirin/Qilin appears at the time of righteous ruler].

SIZE 1.8 x 3.5 x 3.5 cm

Condition: Good overall condition with minor associated wear to lacquer, thin cracks and a restored section at the top.

Provenance: Austrian private collection.

Estimate EUR 800

Starting price EUR 400



**312 | A FINE TSUISHU LACQUER HAKO
NETSUKE WITH PLUM AND PINE**

Unsigned
Japan, 18th century, Edo period (1615-1868)



The two-part hako (container) of octagonal shape and lacquered in tsuishu (carved red lacquer), finely incised on both sides with branches of a plum tree, with blossoms and buds, in front of pine leaves. The sides are decorated with two concentric bands featuring a finely carved asanoha pattern. The two sides are perfectly fitted together and are held in place when turned. Central himotoshi through the underside and looped cord attachment in the interior, which is lacquered in black.

HEIGHT 2 cm, LENGTH 3.3 cm

Condition: Very good condition, some wear to the inside.
Provenance: British private collection.

Estimate EUR 1,000
Starting price EUR 500



**313 | A FINE TSUISHU LACQUER
MANJU NETSUKE WITH
FEMALE SAGE, BOY AND
TSUITATE**

Unsigned
Japan, 19th century, Edo period (1615-1868)

The two-part manju netsuke lacquered in tsuishu (carved red lacquer) with a continuous design of a female sage looking at a tsuitate (standing screen) with an image of a pheasant amongst peonies, and being fanned by a karako holding a large uchiwa-fan. Further decorative elements are pine trees, rockwork, and clouds. The entire design is set against a finely incised asanoha-ground. The reverse with a central himotoshi and the brass looped cord attachment on the interior in the shape of a kiku (chrysanthemum) flower.

DIAMETER 4 cm

Condition: Very good condition with only minor wear to lacquer.

Provenance: Ex-collection Jury Kolodotschko.

Estimate EUR 1,000
Starting price EUR 500





**314 | A VERY RARE GURI LACQUER
NETSUKE WITH A MERMAID**

Unsigned
Japan, 19th century, Edo period (1615-1868)

The manju-style netsuke of lobed rectangular shape, the front with a lobed reserve containing a finely incised image of a ningyo (mermaid) with her head turned backwards and swimming amongst waves. The design is executed in stunning guri lacquer and the sides are decorated with a continuous central band featuring densely sprinkled lacquer of black, green, gold, and red. The reverse with two centrally placed himotoshi.

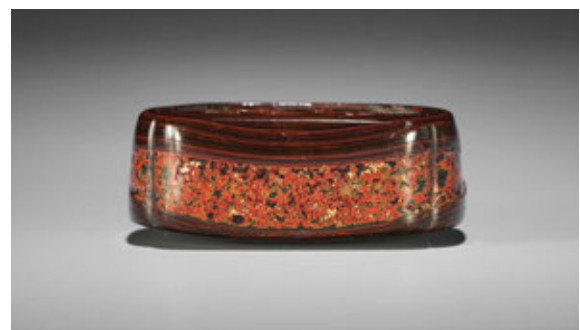
SIZE 4.5 x 3.3 x 1.7 cm

Condition: Good condition with some minor wear to lacquer, including a few tiny nicks, surface scratches, and microscopic hairlines.

Provenance: Ex-collection Jury Kolodotschko.

The guri lacquer technique comes from China and can be traced back to the Tang dynasty (618 BC - 907 AD). Guri and tixi lacquerwares are some of the rarest and most sought-after works in Chinese art.

Estimate EUR 2,000
Starting price EUR 1,000



**315 | A LACQUERED
WOOD NETSUKE
OF A NOH ACTOR**

Unsigned
Japan, second half of 19th century

In the role of Hannya, standing in a dynamic posture with one leg slightly raised and the arms spread outwards, wearing formal attire, his long gold and red-lacquered wig trailing over his stiff robe lacquered with formal designs in gold takamaki-e, the back with two symmetrical himotoshi.

HEIGHT 4 cm

Condition: Good condition with minor wear, minimal losses to lacquer as visible in the images provided.
Provenance: German private collection.

Estimate EUR 800
Starting price EUR 400



**316 | A CHARMING LACQUERED
WOOD NETSUKE OF HOTEI
LEANING ON HIS BAG**

Unsigned
Japan, 19th century, Edo period
(1615-1868)

Depicting the pot-bellied lucky god Hotei leaning against his takarabukuro, the wood netsuke covered in silver lacquer with red lacquer used for Hotei's skin. The treasure bag is embellished in very fine gold hiramaki-e lacquer depicting kiku flowers, formal designs and scrolling vines. The underside with very good asymmetrical himotoshi.

LENGTH 3.5 cm

Condition: Excellent condition with hardly any wear to lacquer.

Provenance: Ex-collection Jury Kolodotschko. Furthermore, old collection label '765' pasted on the bottom.

Estimate EUR 1,500
Starting price EUR 750





**317 | A LACQUERED WOOD
NETSUKE OF A KARAKO,
ATTRIBUTED TO SANSHO**

Attributed to Kokeisai Sansho (1871-1926),
unsigned
Japan, Osaka, early 20th century

The karako standing and holding a kettle, his robe lacquered in black and red. The Chinese boy pulls an amusing grimace, the eyes are double inlays of bone and dark horn. The robe is typically incised with scrolling patterns. Himotoshi through the back.

HEIGHT 4.5 cm

Condition: Good condition with minor associated wear to lacquer.
Provenance: European collection.

**AUCTION
COMPARISON**

Compare the manner of the karako on a netsuke by Kokeisai Sansho sold by Zucke, Japanische Netsuke (1990), Vienna, lot 114.



Estimate EUR 3,000
Starting price EUR 1,500



318 | TEIJI: A MASTERFUL LACQUERED AND CERAMIC-INLAID MANJU OF AN OCTOPUS IN A POT (TAKO TSUBO)

By Teiji, signed Teiji 貞二
Japan, Nagoya, mid-19th century, Edo period (1615-1868)

Published: Chappell and Welch (1999) *Netsuke, The Art of Japanese Miniature Carving*, no. 239.

The netsuke of manju shape and lacquered in almost black, dark green, the interior revealing a masterful ceramic-inlaid octopus, one of the suckered tentacles breaking through an opening in the wicker structure and extending towards the reverse. The octopus has a fierce expression with veins on his forehead and a pressed forward funnel-shaped mouth, the eyes are highlighted in gold. The ceramic cephalopod is glazed in red with black accents brilliantly imitating negoro-lacquer. The reverse with the gold-lacquered two-character signature TEIJI and the two asymmetrical himotoshi.

The depiction here is likely a variation of the tako tsubo motif, the pot here shown from the top view. The manju could also represent a submerged object which the octopus uses as its lair, as these animals preferred dark crevices or caves as their hiding spots (hence they were also trapped in pots). The design of this netsuke is very clever, one wonders how the octopus entered his lair (or how the artist managed to inlay this netsuke!).

DIAMETER 4 cm

Condition: Good condition, some wear to lacquer including tiny hairlines and surface scratches. Some expected firing flaws and a crack through one of the octopus' tentacles.

Provenance: Ex-collection Richard R. Silverman, purchased from Konishi Gallery, LA, in 1993. Richard R. Silverman (1932-2019) was a renowned Asian art collector with one of the largest private collections of netsuke outside of Japan. He lived in Tokyo between 1964 and 1979 and began to collect netsuke there in 1968. Since the 1970s, he wrote and lectured about netsuke and was an Asian art consultant for Christie's, Sotheby's, and Bonhams. His gift of 226 ceramic netsuke to the Toledo Museum of Art constitutes perhaps the largest public collection of these miniature clay sculptures in the world. After moving to California, Silverman became a member of the Far Eastern Art Council at the Los Angeles County Museum of Art in 1984. In 1993, he joined LACMA's Executive Board. He served on the board of directors for the International Society of Appraisers from 1986 to 1994 and served nine years as chair for the City of West Hollywood Fine Arts Commission. Richard Silverman was posthumously awarded the Order of the Rising Sun for his decades-long promotion of Japanese culture.

Teiji, pupil of Seiji, was originally a potter and made unique netsuke with ceramic inlays. The quality of his ceramic inlay is arguably unequaled in netsuke. Teiji made several netsuke depicting octopi, most like the one cited in the literature comparison. The present model appears to be unique.

LITERATURE COMPARISON

Compare to a related netsuke in the Toledo Museum of Art (gifted by the former owner of the present netsuke, Richard R. Silverman), accession no. 2009.154.



Estimate EUR 3,000
Starting price EUR 1,500



319 | **HOJUSAI: A RARE LACQUERED WOOD KAGAMIBUTA NETSUKE DEPICTING A RAKAN**

By Hojusai, signed Hojusai 宝珠齋 with kakihan
Japan, 19th century

The plate with black, dark brown, and gold lacquer, depicting a rakan with typically long eyebrows, the ears with a long pendulous lobes and circular earrings, the face with an intense expression, the bowl covered in a light translucent lacquer coating heightening the grain of the wood. Central himotoshi through the back and cord attachment on the reverse of the lid.

DIAMETER 4.2 cm

Condition: Good condition, some old wear to the lacquer, a minor split to the rakan's cheek, and a minor flake to his chin.

Provenance: Richard R. Silverman, acquired from Eskenazi Ltd. in 1982. Two collector's labels to the interior, one inscribed in Japanese. Richard R. Silverman (1932-2019) was a renowned Asian art collector with one of the largest private collections of netsuke outside of Japan. He lived in Tokyo between 1964 and 1979 and began to collect netsuke there in 1968. Since the 1970s, he wrote and lectured about netsuke and was an Asian art consultant for Christie's, Sotheby's, and Bonhams. His gift of 226 ceramic netsuke to the Toledo Museum of Art constitutes perhaps the largest public collection of these miniature clay sculptures in the world. After moving to California, Silverman became a member of the Far Eastern Art Council at the Los Angeles County Museum of Art in 1984. In 1993, he joined LACMA's Executive Board. He served on the board of directors for the International Society of Appraisers from 1986 to 1994 and served nine years as chair for the City of West Hollywood Fine Arts Commission. Richard Silverman was posthumously awarded the Order of the Rising Sun for his decades-long promotion of Japanese culture.



LITERATURE COMPARISON

A closely related kagamibuta netsuke by the same carver, but with a shunga depiction to the interior, is illustrated in Ducros, Alain (1994) *Paris Edo*, no. 29b. Note the translucent lacquer coating heightening the wood grain, which is executed in the same manner in the present netsuke.



Estimate EUR 1,500

Starting price EUR 750

320 | **YOKOBUE III: A RARE LACQUERED WOOD NETSUKE OF A MANDARIN DUCK (OSHIDORI)**

By Yokobue III, signed Yokobue 横笛
Japan, Kyoto, late 19th century, Meiji period (1868-1912)

The duck preening itself, finely painted in gold, red, and black lacquer, the gold lacquer dominating, with hiramaki-e, togidashi-e, kirikane flakes, mother-of-pearl (aogai) inlays, and some nashiji. The underside with two slightly asymmetrical himotoshi above the signature YOKOBUE within an oval reserve.

LENGTH 4.2 cm

Condition: Excellent condition with only minor surface wear.

Provenance: Ex-collection Richard R. Silverman. Richard R. Silverman (1932-2019) was a renowned Asian art collector with one of the largest private collections of netsuke outside of Japan. He lived in Tokyo between 1964 and 1979 and began to collect netsuke there in 1968. Since the 1970s, he wrote and lectured about netsuke and was an Asian art consultant for Christie's, Sotheby's, and Bonhams. His gift of 226 ceramic netsuke to the Toledo Museum of Art constitutes perhaps the largest public collection of these miniature clay sculptures in the world. After

moving to California, Silverman became a member of the Far Eastern Art Council at the Los Angeles County Museum of Art in 1984. In 1993, he joined LACMA's Executive Board. He served on the board of directors for the International Society of Appraisers from 1986 to 1994 and served nine years as chair for the City of West Hollywood Fine Arts Commission. Richard Silverman was posthumously awarded the Order of the Rising Sun for his decades-long promotion of Japanese culture.

According to Edward Wrangham (EW), "[Yokobue III] carried on the family business in Kyoto from the late Edo into the Meiji period, after which it virtually disappeared. The Tomkinson inro (now EW) is dated 1871 [...]; the EW netsuke is lacquered [...] and inlaid with a copper and gold snail." (Earle, Joe [ed.], 1995, *The Index of Inro Artists*, p. 330-331)

AUCTION COMPARISON

Compare a lacquered wood and metal netsuke of a snail on driftwood by Yokobue at Bonhams, The Edward Wrangham Collection of Japanese Art Part III, 15 May 2012, London, lot 118 (**sold for 4,375 GBP**).



Estimate EUR 1,500

Starting price EUR 750



321 | A RARE LACQUERED AND CERAMIC-INLAID NETSUKE OF A BUGAKU HELMET (TORIKABUTO)

Unsigned
Japan, 19th century, Edo period (1615-1868)

The wood netsuke lacquered in gold with glazed ceramic inlays, depicting a torikabuto in the shape of a suzume (sparrow) used for the traditional Bugaku dance. Large himotoshi through the back.

LENGTH 4.8 cm

Condition: Very good condition with minor associated wear to lacquer.

Provenance: Collection of Richard R. Silverman, old collection no. to the back. Richard R. Silverman (1932-2019) was a renowned Asian art collector with one of the largest private collections of netsuke outside of Japan. He lived in Tokyo between 1964 and 1979 and began to collect netsuke there in 1968. Since the 1970s, he wrote and lectured about netsuke and was an Asian art consultant for Christie's, Sotheby's, and Bonhams. His gift of 226 ceramic netsuke to the Toledo Museum of Art constitutes perhaps the largest public collection of these miniature clay sculptures in the world. After moving to California, Silverman became a member of the Far Eastern Art Council at the Los Angeles County Museum of Art in 1984. In 1993, he joined LACMA's Executive Board. He served on the board of directors for the International Society of Appraisers from 1986 to 1994 and served nine years as chair for the City of West Hollywood Fine Arts Commission. Richard Silverman was posthumously awarded the Order of the Rising Sun for his decades-long promotion of Japanese culture.

Bugaku is a Japanese traditional dance. The defining elements of this dance were introduced through Southeast Asia to the Chinese Tang court and its use in Japan dates back to the Heian period (794-1185) and is still performed today.

Estimate EUR 1,000
Starting price EUR 500



Portrait of a Bugaku dancer wearing a torikabuto



**322 | A FINE HIRADO
PORCELAIN NETSUKE OF
A KARAKO RESTING**

Unsigned
Japan, second half of 19th century

The boy lying on the ground with his legs crossed and one hand supporting his head as he shows a pensive expression with finely detailed facial features. The boy's robe is glazed ochre with grayish shadings, his trousers are glazed white, the shoes and hair tufts

are black, and his head and the underside are left unglazed. Two asymmetrical himotoshi to the underside.

LENGTH 5.6 cm

Condition: Very good condition with minor wear and firing flaws.
Provenance: Collection of Louis Lawrence, author of Hirado: Prince of Porcelains (Chicago 1997, part of the Encyclopedia of Japanese Art Series).

Estimate EUR 2,000
Starting price EUR 1,000





323 | A HIRADO PORCELAIN NETSUKE OF A MAN CARRYING A CHILD

Unsigned
Japan, 19th century, Edo period
(1615-1868)

The old man with a quizzical expression, wearing a blue-spotted robe, and carrying a young long-haired girl on his back, the back with two asymmetrical himotoshi.

LENGTH 4.5 cm

Condition: Good condition with minor wear and firing flaws, such as glaze recesses and flakes.

Provenance: Ex-collection Imoto (published in the book on Hirado netsuke by Toshio Noda, 1987). Then collection of Louis Lawrence, author of *Hirado: Prince of Porcelains* (Chicago 1997, part of the *Encyclopedia of Japanese Art Series*).

Estimate EUR 1,000

Starting price EUR 500

324 | ARMIN MÜLLER: A GLAZED PORCELAIN (YAKIMONO) NETSUKE OF A CHESTNUT

By Armin Müller (1932-2000), signed with the artist's monogram
USA, late 20th century

Naturalistically modeled as a chestnut, the hard outer skin or pericarpus broken to reveal the softer skin or pellicle as well as the white fruit inside. The underside with two slightly asymmetrical himotoshi. The different sections of the chestnut with different glazes in creamy white for the fruit, iron-brown and black for the pericarpus, and a slightly darker brown for the pellicle. The finely stippled hilum with the artist's monogram. With the original wood tomobako (storage box), which shows the artist's monogram as well.

LENGTH 3.3 cm, HEIGHT 2.5 cm

Condition: Excellent condition.

Provenance: Ex-collection Jacques Carré.

Armin Müller (1932-2000) was an American contemporary netsuke artist who specialized in porcelain netsuke, inro, and ojime. A very moving tribute to Armin, written by David Carlin, was printed in the Fall 2000 issue of the *INS Journal*.

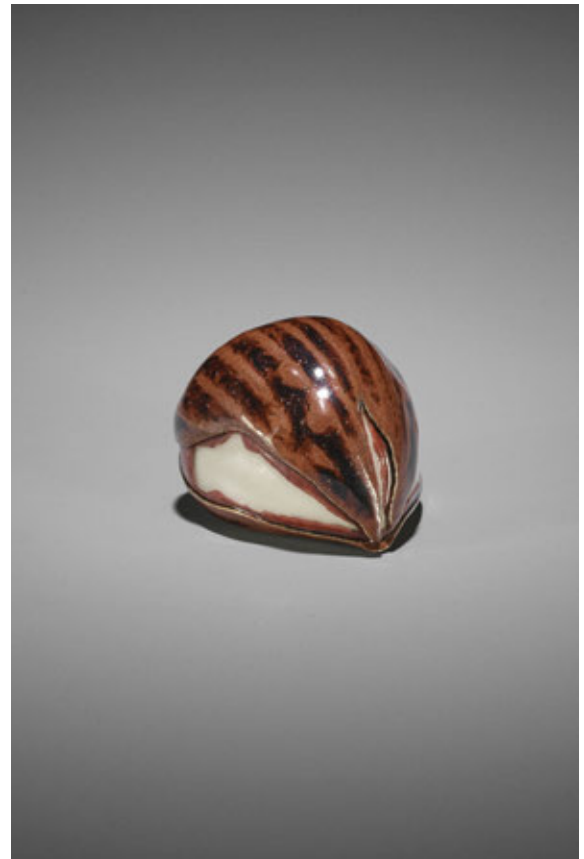
LITERATURE COMPARISON

A glazed porcelain netsuke by Armin Müller, dated 1999, is in the collection of the Toledo Museum of Art, object number 2009.107.



Estimate EUR 800

Starting price EUR 400



INRO



325 | ARMIN MÜLLER: A PORCELAIN (YAKIMONO) SAGEMONO SET OF A THREE-CASE INRO, NETSUKE AND OJIME

By Armin Müller (1932-2000), signed with the artist's monogram USA, late 20th century

The inro depicting a dragonfly amid aquatic plants in a pond to either side, the netsuke naturalistically molded as a frog perched on a lotus leaf, a small snail underneath, with 'natural' himotoshi between the frog's limbs and the leaf, the ojime in the form of a carp with the mouth wide open, each covered overall in an attractive sea-green glaze thinning at the edges, the interior and risers of the inro left unglazed. The underside of the netsuke and inro each with the artist's monogram, the monogram on the inro left unglazed as well. All attached with a brown fabric cord. With the original wood tomobako (storage box), which shows the artist's monogram as well.

HEIGHT 7.6 cm (the inro), LENGTH 4.1 cm (the netsuke), LENGTH 2.2 cm (the ojime)

Condition: Excellent condition.

Provenance: Ex-collection Jacques Carré.

Armin Müller (1932-2000) was an American contemporary netsuke artist who specialized in porcelain netsuke, inro, and ojime. A very moving tribute to Armin, written by David Carlin, was printed in the Fall 2000 issue of the INS Journal.



LITERATURE COMPARISON

Two porcelain sagemono sets by Armin Müller, one with a similar green glaze and the other with a very similar frog netsuke, are illustrated in Atchley, Virginia / Davey, Neil (2006) The Virginia Atchley Collection of Japanese Miniature Arts, p. 273, nos. IN98 and IN99.



Estimate EUR 2,000

Starting price EUR 1,000



326 | **SHOHOSAI: A GOLD LACQUER FIVE-CASE INRO
ENSEMBLE WITH EBI AND VARIOUS DELICACIES**

By Shohosai, signed Shohosai 松甫斎 with kakihan
Japan, early 19th century, Edo period (1615-1868)

A very appealing ensemble showing various delicacies – the five-case inro with a gold kinji ground lacquered in gold and red takamaki-e depicting an ebi (spiny lobster) amongst yurine (lily bulbs), the verso beautifully lacquered with a komatsu (pine seedling) and a berry bush with three inlaid coral berries. The interior compartments and risers of fine and dense nashiji. With an agate ojime and an early wood netsuke of a group of leafy nasubi (eggplants). Signed underneath SHOHOSAI and with a red kakihan – probably the artist listed on page 248 of the Wrangham Index of Inro Artists.

HEIGHT (inro) 9 cm, LENGTH (netsuke) 4.1 cm

Condition: Good condition. Some minor wear to lacquer here and there, tiny chips to the edges of the compartments as visible on the images provided.

Provenance: Swedish private collection.

Estimate EUR 2,500

Starting price EUR 1,250





**327 | AN INLAID LACQUER TWO-CASE
INRO DEPICTING A CHUBBY BIRD,
ATTRIBUTED TO NOMURA CHOHEI**

Attributed to Nomura Chohei, unsigned
Japan, late 18th century, Edo period (1615-1868)

The inro depicting a chubby bird inlaid with mother-of-pearl, a glass eye, and red-lacquered beak, perched on a tree branch in autumn, with nandina on the reverse and berries inlaid in coral. The risers are decorated with vegetation in chinkinbori. Both the style of the risers and the large shell inlays are typical of the artist Nomura Chohei, who worked between 1760 and 1810.

WIDTH 7.2 cm

Condition: Very good condition with some expected age-related wear, including tiny chips to the edges of the risers and wear to mother-of-pearl inlay.

Provenance: British private collection, acquired at Hôtel Drouot, Paris, 1 December 1987.

AUCTION COMPARISON

Compare a closely related lacquer two-case inro by Nomura Chohei, with very similar inlays and chinkinbori decorations to the risers, depicting an owl to one side and another bird to the other, dated to the 18th century, at Bonhams, The Edward Wrangham Collection of Japanese Art Part III, 15 May 2012, London, lot 301 (sold for 2,375 GBP).



Estimate EUR 3,000
Starting price EUR 1,500





**328 | AN INLAID LACQUER FOUR-CASE
INRO DEPICTING A DRAGON**

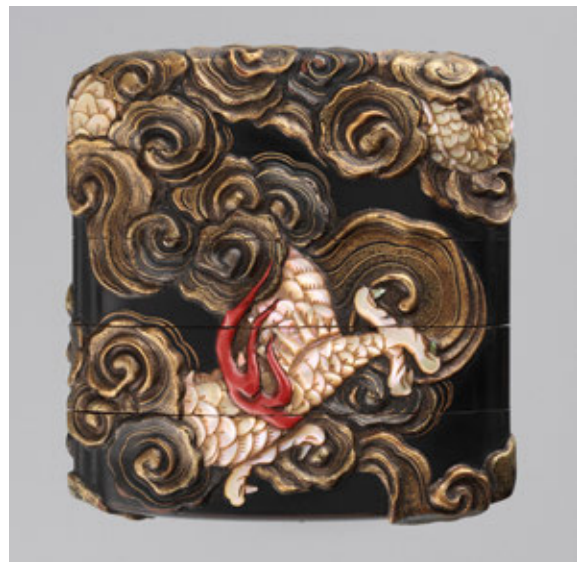
Unsigned
Japan, 19th century, Edo period (1615-1868)

The rich roiro ground finely decorated with gold and silvery black takamaki-e as well as shimmering mother-of-pearl and red lacquer inlays depicting a fierce dragon amid reishi-shaped clouds and flames, the interior with nashiji and old Japanese labels indicating the type of medicine for each compartment.

HEIGHT 7.1 cm

Condition: Excellent condition with minor surface wear.
Provenance: British private collection.

Estimate EUR 4,000
Starting price EUR 2,000





329 | SHOKYOSAI: A METAL-INLAID GOLD LACQUER FOUR-CASE INRO WITH COURT SCENES

By Shokyosai, signed Shokyosai 泰花齋
Japan, mid-19th century, Edo period (1615-1868)

Of lenticular form, each side with gold kinji and a lobed reserve containing a depiction of a court scene, to one side with a court official inlaid in shakudo and gold seated on the ground at a low table with nashiji and to the other with a kneeling official inlaid in shibuichi and gold, with hiramaki-e and takamaki-e, the inner compartments and risers with nashiji, the underside signed SHOKYOSAI.



The inro most likely depicts Sugawara no Michizane (845-903), who is often portrayed with a plum tree (the early flowering tree is seen behind the figure on the main side).

HEIGHT 9 cm

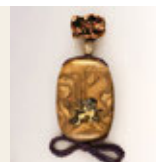
Condition: Good condition with old wear and small chips to exterior of the cord runner holes.

Provenance: British collection.

On Shokyosai, Edward Wrangham writes, "[...] worked in the late 19th century. He typically produced inro of the lenticular shape associated with Kakosai Shozan. He was one of the better lacquerers in this group." (Earle, Joe [ed.], 1995, *The Index of Inro Artists*, p. 252)

AUCTION COMPARISON

Compare a related metal-inlaid gold lacquer four-case inro with figural scenes by Shokyosai at Christie's, *Bushell Collection of Japanese Sword Fittings & Works of Art*, 28 October 1998, New York, lot 753 (sold for 4,025 USD).



Estimate EUR 4,000
Starting price EUR 2,000



**330 | KAJIKAWA: A METAL-INLAID
GOLD LACQUER FOUR-CASE INRO
WITH CHORYO AND KOSEKIKO**

By a member of the Kajikawa family, signed Kajikawa 梶川 saku 作
Japan, mid-19th century, Edo period (1615-1868)

Richly decorated in takamaki-e, hiramaki-e, kirikane flakes, and inlays in gold and shakudo, depicting Choryo and Kosekiko, the former half-kneeling on a rock under a pine tree and proffering a shoe to Kosekiko who rides over a bridge above a fierce dragon emerging from crashing waves, the interior with nashiji, the underside signed KAJIKAWA saku [made by Kajikawa].

HEIGHT 8.7 cm

Condition: Excellent condition with minor surface wear.
Provenance: British collection.

AUCTION COMPARISON

Compare a closely related inro, by members of the Kajikawa and Yokoya families, dated to the mid-19th century, also with metal inlays, gold lacquer, and depicting the same subject, at Bonhams, Fine Japanese Art, 11 May 2017, London, lot 89 (sold for 4,375 GBP).



Estimate EUR 4,000
Starting price EUR 2,000





331 | JOKASAI: A FINE GOLD LACQUER FOUR-CASE INRO DEPICTING SHIBA ONKO

By Yamada Jokasai, signed Jokasai saku 常嘉齋作
Japan, mid-19th century, Edo period (1615-1868)

The finely lacquered inro depicting Shiba Onko as a boy, standing beside a large jar with a rock in his hand, having just used it to break open the jar as a second karako falls out along with a large amount of water, which would have surely drowned the boy. To the reverse, two further karako are running away in panic. Each of the boys' clothes are sporting various patterns in gold hiramaki-e, enriched with aogai (mother-of-pearl) and gold kirikane. The water jar and four boys are rendered in takamaki-e and hiramaki-e, against a gold ground with splashes of muro nashiji.

HEIGHT 8.9 cm

Condition: Excellent condition with only very minor surface wear. Tiny chips to the edges of the risers and to the cord holes at the top. All as visible in the images provided.

Provenance: Ex-collection Chiura Obata. Chiura Obata (1885-1975) was an artist, who studied in Tokyo from the age of 14 under Tanryo Murata, Kogyo Terasaki, and Goho Hashimoto. In 1903 he moved to the USA. He spent much of the 1920s painting landscapes throughout California and helped establish the East West Art Society in San Francisco in 1921. In 1965, Obata received the Order of the Sacred Treasure, Emperor's Award, for promoting goodwill and cultural understanding between the United States and Japan. **According to Chiura Obata this inro was formerly in the collection of the Kanin family.** The Kan'in-no-miya (関院宮家) was the youngest of the four shinnoke, branches of the Imperial Family of Japan who were eligible to succeed to the Chrysanthemum Throne in the event that the main line should die out. It was founded by Prince Naohito, the son of Emperor Higashiyama.

Shiba Onko was a statesman, historian, and scholar of the Northern Song dynasty, renowned for his intelligence, though his fame came at a much younger age. The scene depicted in this inro tells the story of four friends who had climbed upon a large vase to watch fish swim within. One of the boys leaned in to get a better view but ended up head-first in the vase, unable to escape; his friends feared him drowned, and all but the young Shiba Onko ran away in fright. Shiba Onko picked up a rock and smashed the front of the vase, saving his friend from certain death.

Estimate EUR 3,000

Starting price EUR 1,500



**332 | JOKASAI: A FOUR-CASE LACQUER
INRO WITH TEMPLE SERVANT**

By Yamada Jokasai, signed Jo O 常翁
Japan, 19th century, Edo period (1615-1868)

Lacquered in gold, silver and black takamaki-e with some kirikane flakes, all against an attractive bright-red ground, depicting a temple servant shielding himself from the rain with an umbrella and holding a lantern, the reverse with a torii gate beside two large, entwined pine trees. The interior cases of dense nashiji. With a tsuishu (carved red lacquer) ojime of floral design, the flower heads inlaid in mother-of-pearl.

HEIGHT 7.5 cm

Condition: Some discoloration, wear, scattered losses, cracks, surface scratches and tiny nicks as visible in the images provided.
Provenance: Ex-collection Ankarcrona.

Sten Ankarcrona (1861–1936) began collecting Asian works of art upon his first visit to Japan in the late 1880s—a golden age of travel and European collecting. The young aristocratic Swedish naval officer became fascinated by the breadth of artistic production in the region and continued to add to his collection back in Europe. In 1923, by then an admiral, he was appointed by the King of Sweden to travel back to Japan on a special mission, where he spent two months making many more purchases. This love of Asian art was later passed down to the admiral's children and grandchildren, who have enriched the ensemble during their own visits to Japan, through specialist dealers and at auction houses throughout the second half of the 20th century, continuing into the early 21st century.



**Sten Ankarcrona
(1861–1936)**

Estimate EUR 1,500
Starting price EUR 750





**333 | JOKASAI: A BLACK AND GOLD
LACQUER FOUR-CASE INRO DEPICTING
A HO-O BIRD AND A PEACOCK**

By Yamada Jokasai, signed Joka 常如 saku 作 with seal Joka 常如
Japan, Edo, 19th century, Edo period (1615-1868)

Of rounded rectangular form, the rich roiro ground decorated with gold hiramaki-e and takamaki-e, depicting to one side a Ho-o bird perched on a branch of an old kiri (paulownia) tree, the tree and leaves with kirikane, and to the other with a peacock, its tailfeathers neatly inlaid with mother-of-pearl, the interior compartments and risers with nashiji, the exterior of the compartments with fundame. The underside with the signature JOKA saku and seal JOKA.

HEIGHT 9.2 cm

Condition: Good condition with minor wear, few small dents, probably from contact with an ojime, the roiro ground with minor cracks, few minuscule flakes to gold lacquer, some wear to the mother-of-pearl inlay of the peacock.
Provenance: British private collection.

Estimate EUR 4,000
Starting price EUR 2,000

**334 | A FINE FOUR-CASE GOLD LACQUER
INRO WITH DRAGON**

Unsigned
Japan, 19th century, Edo period (1615-1868)

The four-case inro lacquered in stunning gold, silver, and red togidashi-e, some takamaki-e, and dense gold nashiji, depicting a celestial dragon amidst swirling clouds and above crashing waves. The interior cases of nashiji and with a coral ojime.

HEIGHT 9.5 cm

Condition: Superb condition with hardly any wear.
Provenance: US private collection.

Estimate EUR 3,000
Starting price EUR 1,500





**335 | ZESHIN: A LACQUER FOUR-CASE INRO
DEPICTING A CROW AGAINST A RED MOON**

School of Shibata Zeshin (1807-1891), signed Zeshin 是眞
Japan, Edo/Tokyo, mid to late 19th century

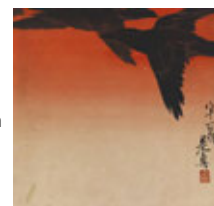
Of rounded rectangular form, the kinji ground finely decorated with sumi-e togidashi, black takamaki-e, and red lacquer, depicting a crow perched on a blossoming plum tree against a red full moon, each side also showing a single loose feather fluttering in the wind, a fine and subtle detail. The interior with nashiji. The underside with the 'rat's tooth' scratched signature ZESHIN.

HEIGHT 7.8 cm

Condition: Excellent condition with only minor surface wear.

Provenance: British collection.

Initially recognized for his painting, Zeshin was later renowned for his lacquerwork after studying under the lacquerer Koma Kansai II (1766-1835). Combining his technical mastery of the medium with the originality of his painterly output and tutelage with the Shijo school painter Suzuki Nanrei (1775-1844), Zeshin made significant contributions as a lacquer artist. The present inro represents the unique combination of Zeshin's painterly background and later prowess as a lacquer artist.



A woodblock color print by Shibata Zeshin, depicting crows flying in the red sky, is in the collection of the Brooklyn Museum, accession number 2007.32.102.



AUCTION COMPARISON

Compare a related lacquer four-case inro by Koma Kansai, teacher of Shibata Zeshin, at Bonhams, The Edward Wrangham Collection of Japanese Art Part III, 15 May 2012, London, lot 261 (sold for GBP 85,250).



Estimate EUR 7,000

Starting price EUR 3,500

336 | **SHIBATA REISAI: A
RARE GOLD LACQUER
THREE-CASE INRO
WITH BATS**

By Shibata Reisai (1850-1915),
signed Reisai 令哉
Japan, Tokyo, late 19th to early 20th
century, Meiji period (1868-1912)

Of rounded rectangular form, the rich kinji ground to one side with two bats in flight and to the other with one bat flying beneath the crescent moon, all executed in takamaki-e with hiramaki-e details, such as the neatly detailed fur, the interior with nashiji. The underside signed REISAI, the eldest son of famed lacquer artist Shibata Zeshin. With a matching copper ojime in the form of a hanging bat.

HEIGHT 8 cm

Condition: Good overall condition, old wear, minor dents to the top case, probably from contact with an ojime, all as visible on the images provided.

Provenance: German private collection, acquired at Van Ham, Asian Art, 7 December 2017, lot 2421 (sold for 2,193 EUR).

According to Edward Wrangham, "[Reisai] worked as one of his father's [Shibata Zeshin] many pupils, lacquering both inro and netsuke. Zeshin himself used the name Reisai as a go until he was twenty-six, which has caused some confusion. However Zeshin used this go in seal form, on paintings and prints; Reisai signed with his name written in script on his lacquer wares. Moreover Reisai's works have a style of their own: they are often smallish [...] and decorated with a Rimpa design." (Earle, Joe [ed.], 1995, *The Index of Inro Artists*, p. 252)

Not only is the work of Shibata Reisai extremely scarce, but the subject of bats is also rarely seen on inro.

Estimate EUR 3,000
Starting price EUR 1,500





**337 | KOMA KYUHAKU: A RED AND GOLD LACQUER
FOUR-CASE INRO DEPICTING THE SEVEN SAGES
OF THE BAMBOO GROVE**

By Koma Kyuhaku, signed Koma Kyuhaku saku 古満休伯作
Japan, late 18th to early 19th century, Edo period (1615-1868)

Of rounded rectangular form and finely decorated in togidashi-e on a red lacquer ground with gold kirikane flakes as well as mother-of-pearl inlays, depicting the Seven Sages of the Bamboo Grove, with four on one side and three on the other, all surrounded by bamboo. The inside of dense nashiji and the underside with the signature KOMA KYUHAKU saku within an oval gold lacquer reserve. With a coral ojime.

HEIGHT 9.3 cm

Condition: Excellent condition with minor surface wear.

Provenance: Ex-collection Melvin and Betty Jahss.

AUCTION COMPARISON

Compare a similar netsuke of the same subject, signed Shiomi Masanari, dated to the 18th century, at Bonhams, A Private Collection of Japanese Art, 6-20 October 2015, New York, lot 7 (sold for 4,000 USD).



Estimate EUR 3,000

Starting price EUR 1,500

**338 | KOMA KYUHAKU: A FINE
RED AND GOLD LACQUER FOUR-CASE
INRO DEPICTING A PAIR OF
NIO GUARDIANS**

By Koma Kyuhaku, signed Koma Kyuhaku 古満休伯 saku 作
Japan, late 18th to early 19th century, Edo period (1615-1868)

Of rounded rectangular shape and superbly decorated in
takamaki-e and hiramaki-e on the nashiji ground, depicting a Nio
guardian to each side, the open-mouthed Agyo holding a vajra in

his right hand, both surrounded by pomegranates, their muscular
bodies in deep-red lacquer, their skirts with finely inlaid mother-
of-pearl and neatly incised cloud designs, the interior of the inro of
fundame. The underside with the signature KOMA KYUHAKU saku.

HEIGHT 8.5 cm

Condition: Excellent condition with minor surface wear.
Provenance: British collection.

Estimate EUR 5,000
Starting price EUR 2,500



339 | A FIVE-CASE LACQUER INRO
WITH LANDSCAPE SCENE

Unsigned
Japan, 19th century, Edo period (1615-1868)

The five-case inro of oval shape, worked in stunning gold takamaki-e and hiramaki-e with some kirikane flakes, against a roiro ground, depicting a continuous image on both sides of an idyllic landscape scene including pine trees, little huts, and bridges over a meandering river, the waves crashing against the shore finely worked in silver lacquer. Some sprinkled nashiji throughout the roiro surface, densely sprinkled in the interior cases. With a walrus tusk netsuke of a shishi on an oval base and a coral ojime.

HEIGHT 8.5 cm

Condition: Very good condition, some light surface scratches.
Provenance: Hungarian private collection.

Estimate EUR 2,000
Starting price EUR 1,000





**340 | OSHIN: A LACQUER FIVE-CASE INRO
WITH NADESHIKO FLOWERS**

By Oshin, signed Toshima Sukemasa 十島助應 saku 作 and sealed Oshin 應震
Japan, 19th century, Edo period (1615-1868)

The finely lacquered inro with Nadeshiko flowers (*Dianthus superbus*) delicately picked out in various shades of togidashi emerging from strips of muranashiji. The Nadeshiko spreads from the front around the cord runners onto the reverse and up onto the top case of the inro forming a continuous design against a roiro ground. Artist signature in black lacquer next to two red-lacquered seals OSHIN. The artist is listed in on page 206 of the Wrangham Index of Inro Artists.

HEIGHT 9.2 cm

Condition: Very good condition with only minor surface wear. Tiny chips to the edges of the risers, and a tiny nick to the fourth case.
Provenance: British private collection.

Estimate EUR 2,000
Starting price EUR 1,000





341 | SHIOMI MASANARI: A CHARMING SMALL TWO-CASE GOLD LACQUER INRO WITH A HERDBOY AND OX

By a member of the Masanari family, signed Shiomi Masanari 鹽見政誠
Japan, mid to late 19th century

Published: Eskenazi Ltd. (1996), Japanese Inro and Lacquer-ware from a Private Swedish Collection, pp. 36-37, no. 30.

The two-case inro lacquered in brilliant iro-e togidashi-e against a gold kinji ground, depicting a herdboys hauling on the halter of an ox which tries to free itself from him. The inside compartments with coarse nashiji.

HEIGHT 5.7 cm

Condition: Good condition. There are some light surface scratches and a tiny area of discoloration to the boy's silver robe.

Provenance: Segal collection. Then collection Ankarcrona, sold at Christie's, Netsuke and lacquer from the Japanese department of Eskenazi Limited, 17 November 1999, London, lot 41 (sold for 3,220 GBP).

The imagery plays on a Zen Buddhist parable which draws a parallel between the herdboys and ox and the attainment of enlightenment. It is most famously portrayed in the series of ten ox herding pictures (originally only eight) accompanied by a series of short poems by Kakuan Shien. The motif is often associated with the Shiomi Masanari family of lacquer artists founded at the end of the seventeenth century, whose name was passed down by successive generations of pupils and descendants.



Stage four from the ten ox herding pictures, catching the ox, painted by Tensho Shubun (1414-1463).

The poem below is by 12th century Zen-master Kakuan Shien. "I seize him with a terrific struggle. His great will and power are inexhaustible. He charges to the high plateau far above the cloud-mists, Or in an impenetrable ravine he stands."



Sten Ankarcrona (1861-1936) began collecting Asian works of art upon his first visit to Japan in the late 1880s – a golden age of travel and European collecting. The young aristocratic Swedish naval officer became fascinated by the breadth of artistic production in the region and continued to add to his collection back in Europe. In 1923, by then an admiral, he was appointed by the King of Sweden to travel back to Japan on a special mission, where he spent two months making many more purchases. This love of Asian art was later passed down to the admiral's children and grandchildren, who have enriched the ensemble during their own visits to Japan, through specialist dealers and at auction houses throughout the second half of the 20th century, continuing into the early 21st century.



Sten Ankarcrona (1861-1936)

AUCTION COMPARISON

For a related inro by the Masanari family see Bonhams, Fine Japanese Art, 11 May 2017, London, lot 84 (sold for 8,750 GBP).



Estimate EUR 4,000
Starting price EUR 2,000





342 | TACHIKAWA TOMITANE: A RARE CARVED KUROGAKI (BLACK PERSIMMON) WOOD THREE-CASE INRO WITH DRAGON AND KIRIN

By Tachikawa Tomitane (1817-1887), signed Tachikawa Tomitane 立川 富種
Japan, Suwa, Shinan province, mid-19th century, Edo period (1615-1868)

Finely carved in relief to one side with a fierce dragon amid crashing waves and scrolling clouds and to the other with a kirin standing foursquare and surrounded by similar scrolling clouds. Signed TACHIKAWA TOMITANE (the artist is also known as Takusai) within a raised rectangular reserve to the underside. With a sealed metal ojime with vines and flower buds in relief.

HEIGHT 8.1 cm

Condition: Excellent condition with minor wear.

Provenance: Old Swiss private collection, purchased in 1989.

AUCTION COMPARISON

Compare a related ebony wood netsuke by the same artist, carved with a stag and doe as well as quail and millet, at Bonhams, The Edward Wrangham Collection of Japanese Art Part IV, 6 November 2013, London, lot 296 (sold for 2,750 GBP).



Estimate EUR 3,000
Starting price EUR 1,500



343 | TOMOCHIKA: A RARE IVORY THREE-CASE INRO IN THE FORM OF A TEMPLE BELL AND DEPICTING BENKEI, WITH IVORY NETSUE AND OJIME

The inro by a member of the Tomochika family, signed Tomochika 友親

Japan, Tokyo, late 19th century, Meiji period (1868-1912)

The inro impressively carved in the form of the bell of Mii-dera, with Benkei trying to carry the massive bell and a young Yoshitsune running behind him, likely they are being chased by the shrouded samurai on the other side of the inro, all surmounted by a coiled dragon writhing around a magic jewel (tama) inlaid in coral, cleverly masking the nerve plug and natural cracks. With a finely carved ivory ojime in the form of Daruma and an ivory netsuke of a resting farmer.

HEIGHT 8 cm (the inro), HEIGHT 4.2 cm (the netsuke), HEIGHT 1.6 cm (the ojime)

Condition: Very good condition with minor wear, few minuscule chips to edges, small natural age cracks.

Provenance: British collection.



Utagawa Kuniyoshi, 1845, Benkei Stealing the Bell of Mii-dera, color woodblock print triptych, Hood Museum of Art, Dartmouth College, accession number 2006.81.

According to legend, the bell of Mii-dera temple in Kyoto was stolen once by the famous warrior monk Benkei, who dragged it up to the summit of Mount Hiei. There, he tried to strike it and was angered when the bell rang, "eeno eeno", which means "I want to go back" in the Kansai dialect. Benkei then threw the bell down to the bottom of the valley, causing it quite some damage which has remained to this day.

Accurate biographical information about Benkei's career is difficult to obtain, mainly because the legends of his exploits are so deeply entrenched in Japanese Mythology. Benkei will forever be the companion of Japan's greatest folk hero, Minamoto no Yoshitsune (1159-1189) and the passing years will enhance rather than diminish his status, further clouding his role during the political intrigue between Yoshitsune and his brother, Yoritomo.

Estimate EUR 2,000

Starting price EUR 1,000





SMOKING ACCESSORIES



344 | AN IMPRESSIVE STAG ANTLER KISERUZUTSU

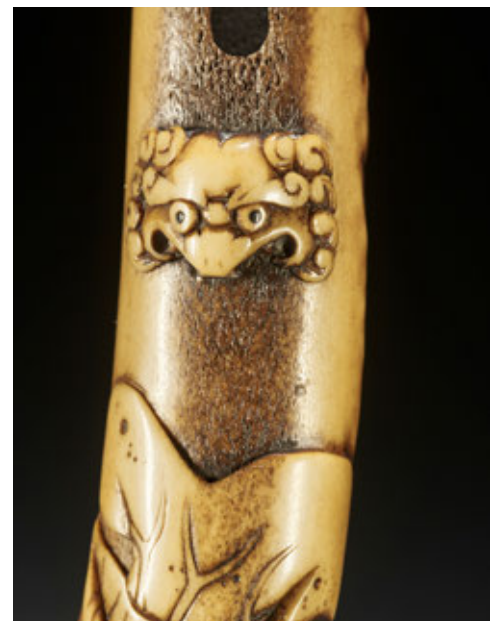
Unsigned
Japan, Tokyo, Asakusa, second half
of 19th century

Of otoshi-zutsu type, carved from an unusually thick branch of antler. The front impressively carved in relief with lotus leaves, buds and pods, some of them wilted. An expressive shishi monster face with inlaid eyes and curly hair forms the cord attachment.

LENGTH 19.7 cm

Condition: Excellent condition.
Provenance: German private collection.

Estimate EUR 1,500
Starting price EUR 750



**345 | A STAG ANTLER KISERUZUTSU
(PIPE CASE) WITH A DRAGON**

Unsigned
Japan, Tokyo, Asakusa, second half of 19th century

Published: Max Rutherford Ltd. (October 2018)
Kitsuengu from Jacques Carré and others, no. 11.

Of muso-zutsu type, carved to one side with a lobed reserve containing a descending dragon with fierce expression and furcated scrolling tail, below a pierced lattice surmounted by a baku, its snout forming the cord attachment.

LENGTH 21.2 cm

Condition: Very good condition with minor surface wear, natural 'flaws' in the material and a fine patina.

Provenance: Ex-collection Mark T. Hindson.
Sotheby's, 20 October 1969, London, lot 1488.
Then ex-collection Jacques H. Carré.

Estimate EUR 2,500
Starting price EUR 1,250





346 | **A SUPERB STAG ANTLER
KISERUZUTSU OF A MERMAID**

Unsigned
Japan, 19th century

Published: Sagemonoya (2009) Sans Ivoire, p. 68, no. 178.

The kiseruzutsu (pipe case) of otoshi-zutsu type, carved from stag antler, and decorated with a superb image of a mermaid (ningyo) rising from the waves and reaching upwards, her hand ingeniously forming the cord attachment.

HEIGHT 19.5 cm

Condition: Excellent condition, one natural age crack near the rim and the details ever so slightly worn.

Provenance: Ex collection Jury Kolodtoshko, Munich, purchased from Sagemonoya, Tokyo, in 2009.

Estimate EUR 2,000

Starting price EUR 1,000



347 | **KYO: A STAG ANTLER
KISERUZUTSU WITH AN OWL
ON AN OAK TREE BRANCH**

Signed Kyo 居
Japan, Tokyo, Asakusa, second half of 19th
century

Of senryu-zutsu type, cleverly carved from a branch of stag antler in the shape of a tree with an outgrowing branch, curving around forming the opening of the pipe case, a charming little wide-eyed owl seated on top, surrounded by leaves and acorns. Several natural openings for the cord attachment and with a bamboo and silver (marked) pipe. Signed inside a recessed reserve in seal form KYO.

LENGTH 22 cm

Condition: Excellent condition.
Provenance: German private collection.

LITERATURE COMPARISON

Sydney Moss Ltd. attributes a very similar pipe case to Hoshunsai Masayuki, see Sydney Moss Ltd. (2016) Kokusai The Genius: and Stag-antler Carving in Japan, Part 3, pp. 128-129, no. 411. For another pipe case with the seal Kyo, see the same publication pp. 328-329. For yet another pipe case sealed Kyo see Atchley, Virginia / Davey, Neil (2006) The Virginia Atchley Collection of Japanese Miniature Arts, p. 279, no. S6.



Estimate EUR 3,000
Starting price EUR 1,500



348 | **NAGIGAWA TESSO
(ACTIVE EARLY-MID
20TH CENTURY):
A WOOD
KISERUZUTSU
(PIPE CASE)
DEPICTING
A RAKAN AND
CHILD**

By Nagigawa Tesso (active early to mid-20th century), signed Tesso 鐵翁 with kakihan
Japan, Nara, early 20th century

Of muso-zutsu type, carved in shishiaibori (sunken relief) to one side with a rakan seated on a rocky outpost under an old gnarled tree, holding a fan in one hand, and to the other with a boy holding an ewer in one hand and pulling down a vine from a tree branch high above him with the other, all with details embellished by polychrome and gold pigment, the clothes of the boy and the rakan decorated in matching floral gold patterns, signed to one short side in the lower area TESSO with a kakihan.

LENGTH 20.5 cm

Condition: Very good condition with minor surface wear and few small natural age cracks as expected.

Provenance: Ex-collection Milton Stratos.

Nagigawa Tesso was a student of Kano Tessai and made a number of works in his master's style. His dates are unknown, but he is recorded to have been still living in 1936.

Estimate EUR 2,500
Starting price EUR 1,250





**349 | AN UNUSUAL
KISERUZUTSU WITH ONI**

Signed Okina 翁
Japan, second half of 19th century

Of senryu-zutsu type, carved as a gnarly branch, partially executed in itto-bori (single cut technique) and surmounted by a very finely carved oni, grabbing his head and looking downwards. With a bamboo and silver (marked) pipe and with a small inlaid bone signature tablet reading OKINA (old man).

LENGTH 22 cm

Condition: Excellent condition.
Provenance: British private collection.

Estimate EUR 2,500
Starting price EUR 1,250



350 | **KEIGYOKU: A FINE IVORY
KISERUZUTSU DEPICTING
RAKANS AND DRAGON**

By Keigyoku, signed Keigyoku 桂玉
Japan, second half of 19th century

Of muso-zutsu type and worked in high relief and sunken relief, the details very finely engraved. Depicted are two rakan, one seated and leaning on a root wood table, a kenchi (gantha) bell placed on the surface, and holding a nyoi (ruyi) sceptre, a large vase with lotus behind him. Another rakan (probably Handaka Sonja) is standing, prayer beads hanging from his arm, and holding an alms bowl from which a dragon emerges, its body breaking through the clouds. The cord attachment in the form of a curved reishi fungus and the signature neatly incised in the back KEIGYOKU.

LENGTH 22.5 cm

Condition: Good condition with some age cracks. The inserted piece with a crack and some damage to the end (hidden away inside the lower part).
Provenance: German private collection.

Estimate EUR 2,000
Starting price EUR 1,000



351 | KYOKUSHO: A SUPERB IVORY KISERUZUTSU WITH TENNIN

By Naito Akimatsu (Kyokusho), signed Kyokusho
旭松 to 刀
Japan, Tokyo, c. 1897, Meiji period (1868-1912)

Of muso-zutsu type and carved extremely fine in shishiaibori (sunken relief) with an image of a tennin (apsara), her elaborately carved robe and scarf gracefully flowing. She looks downwards, her facial features sensitively crafted and radiating with compassion and wisdom. The Buddhist angel wears ornate jewelry and holds two lotus stems with a sutra scroll attached. Signed to the back KYOKUSHO to (carved).

LENGTH 23.5 cm

Condition: Excellent condition. Some tiny surface scratches.

Provenance: German private collection.

Naito Akimatsu (Kyokusho) was a member of the Tokyo Sculptors' Association from 1904 to 1922.

In the list of competitions of the Tokyo Choko Kai (Tokyo Sculptors' Association) he is mentioned as the winner of two awards at the 12th sculpture competition held from 3-25 March 1897, one of them being for our kiseruzutsu depicting a tennin (Source: Yasutami, Fukui (1996), History of Japanese Ivory Carving, p. 237).

AUCTION COMPARISON

Another kiseruzutsu by this rare and exceptional artist was sold at Zucke, Fine Netsuke & Sagemono, 27 March 2020, Vienna, lot 266 (sold for EUR 3,033.60).



Estimate EUR 4,000
Starting price EUR 2,000

352 | A FINE WOOD TONKOTSU WITH THE SEVEN SAGES OF THE BAMBOO GROVE

Unsigned

Japan, 18th (the netsuke) and 19th century (the tonkotsu and ojime), Edo period (1615-1868)

The tobacco case of flattened ovoid shape and finely carved with a continuous scene of the Seven Sages of the Bamboo Grove under a dense canopy of leaves, some of the sages only partly visible through the many individually carved bamboo stalks, some of the individual stalks carved in openwork, the underside with a smoothly polished oval recess, the top of the domed cover with an oval reserve containing a wave pattern. With a gilt brass ojime in the form of a leaf with a small copper bug on top, and a wood netsuke carved with two lady immortals by a flowerbed with longevity peaches, the underside with two large asymmetrical himotoshi.

HEIGHT 9.3 cm (the tonkotsu), WIDTH 4 cm (the netsuke), LENGTH 2 cm (the ojime)

Condition: Very good condition with old and minor wear, the tobacco case and cover with few minuscule nicks along the edges, the netsuke attractively worn.

Provenance: The collection of Sir Richard Wells (1879-1957), thence by descent.

Estimate EUR 1,500

Starting price EUR 750

353 | SHOMIN: AN INLAID BAMBOO TONKOTSU DEPICTING AQUATIC LIFE

By Nakayama Shomin, signed Shomin 昇民
Japan, late 19th to early 20th century, Meiji period (1868-1912)

Of flattened cylindrical form, finely carved and inlaid with lacquer, tortoiseshell, horn, malachite, and mother-of-pearl, depicting a continuous scene of various fish and crabs, two of the crabs carved in relief and with black inlaid eyes, amid craggy rockwork, the current indicated by neatly incised lines, the cover with two bone-ringed cord holes and attached with a horn-inlaid hinge, the underside with the signature SHOMIN within a red-lacquered square tablet.

HEIGHT 8.1 cm

Condition: Good condition with minor wear and natural age cracks, the bamboo slightly warped, the closing mechanism no longer functional, one of the inlays is a modern replacement.

Provenance: Austrian private collection.

Nakayama Shomin was a member of the Tokyo Chokokai between 1904 and 1922. He is listed in The Shoto Museum of Art (1996) History of Japanese ivory carving: Gebori Okimono and Shibayama of Meiji period.

Estimate EUR 1,500

Starting price EUR 750





354 | SHIBAYAMA: A WOOD TONKOTSU DEPICTING A CROW UNDER THE FULL MOON

By a member of the Shibayama family, signed Shibayama 芝山 Japan, Tokyo, end of 19th century, Meiji period (1868-1912)

Finely inlaid with mother-of-pearl, horn, coral, ebony, and lacquered pewter, depicting on one side a crow flying beneath a full moon and to the other a central peony surrounded by leaves and a small bud, a butterfly fluttering above, the cover with cord holes ringed in bone, one side with the signature SHIBAYAMA within a black-lacquered rectangular reserve.

HEIGHT 7.5 cm

Condition: Very good condition with minor wear, occasional light scratches.

Provenance: Austrian private collection.

Estimate EUR 1,000

Starting price EUR 500

355 | TEIZAN: A SHIBAYAMA INLAID KIRI (PAULOWNIA) WOOD TONKOTSU DEPICTING A KINGFISHER

By Teizan, signed Teizan 貞山 Japan, Tokyo, end of 19th century, Meiji period (1868-1912)

Finely inlaid with mother-of-pearl, tortoiseshell, horn, bone, lacquer, malachite, and ivory, depicting to one side a kingfisher in flight over a pond with aquatic plants and to the other a butterfly fluttering above blossoms, buds, and leaves. The wood of attractive grain and color. The cover with two bone-ringed cord holes. One side with the signature TEIZAN within a rectangular mother-of-pearl reserve.

HEIGHT 7.8 cm

Condition: Very good condition with minor surface wear, an old repair to the kingfisher tail inlay.

Provenance: French private collection, old collection label.

AUCTION COMPARISON

Compare a related tonkotsu by the same artist, depicting a crane amid flowers, erroneously dated to the Edo period, at Christie's, Japanese Art and Design, 13 July 2006, London, lot 518 (part lot, sold for 2,160 GBP).



Estimate EUR 1,000

Starting price EUR 500



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Numbers indicate lot numbers. This Index only indicates the signatures – various attributions are written in the corresponding texts.

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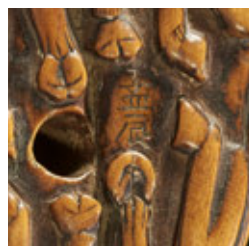
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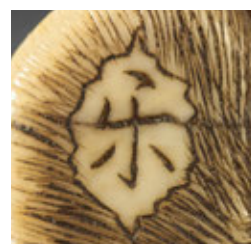
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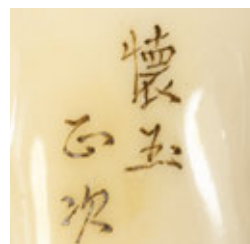
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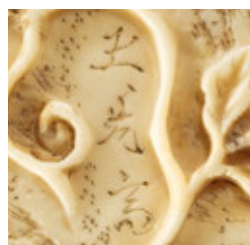
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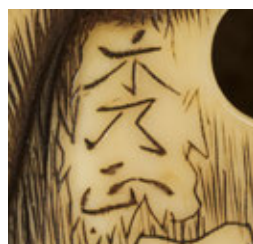
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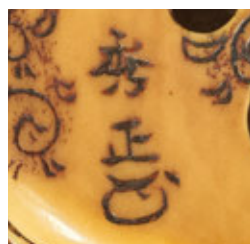
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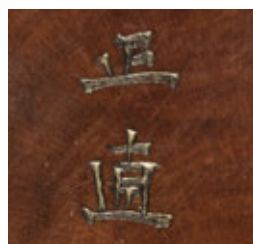
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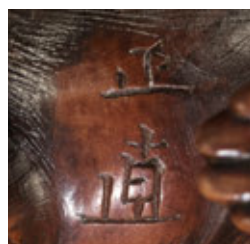
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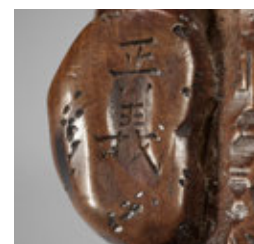
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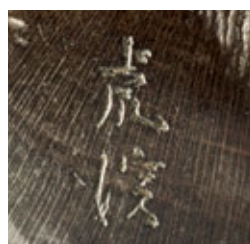
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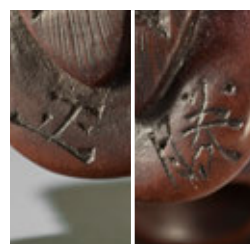
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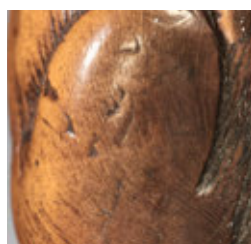
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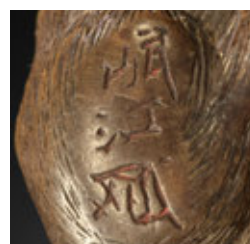
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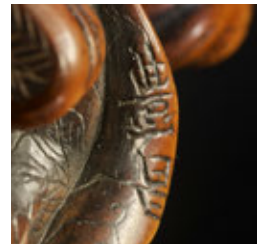
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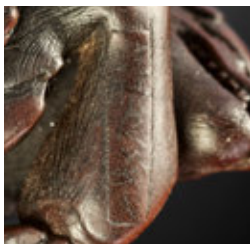
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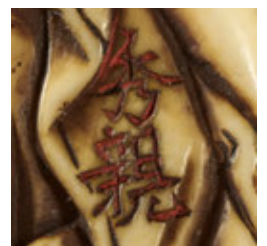
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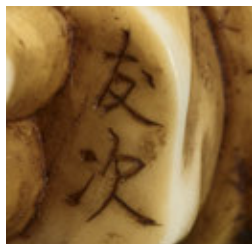
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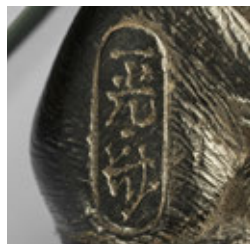
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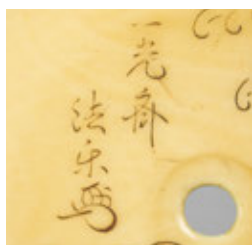
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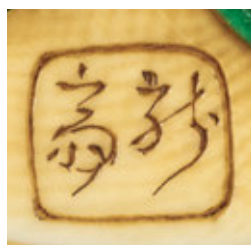
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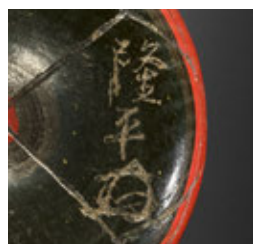
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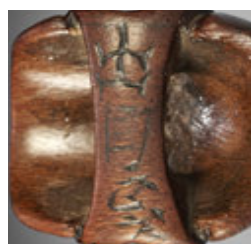
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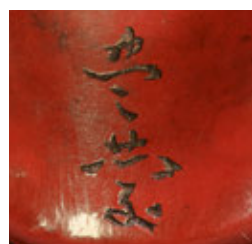
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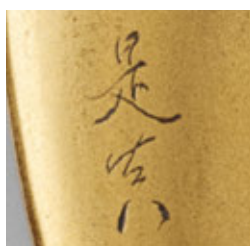
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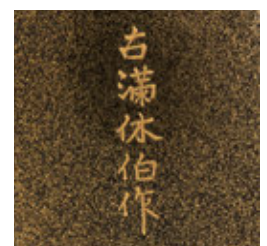
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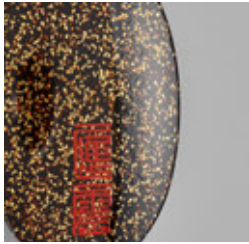
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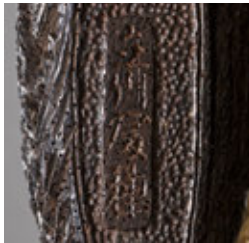
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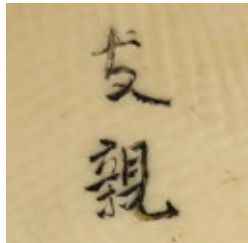
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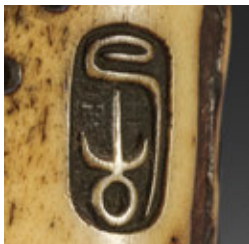
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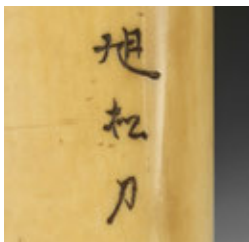
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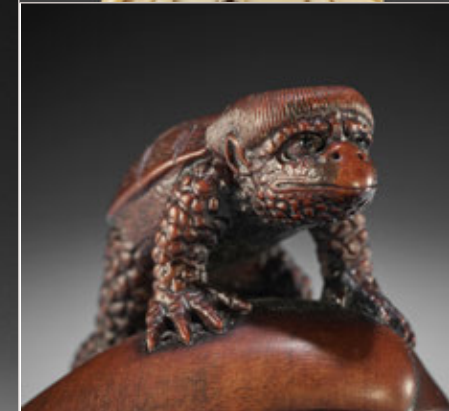
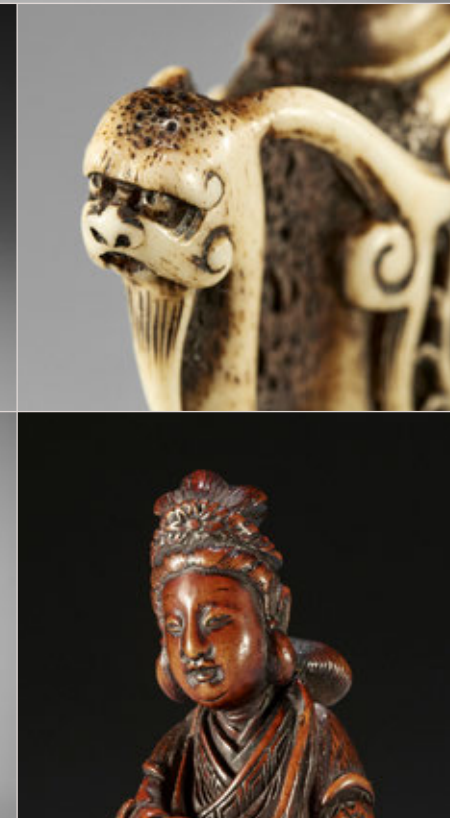
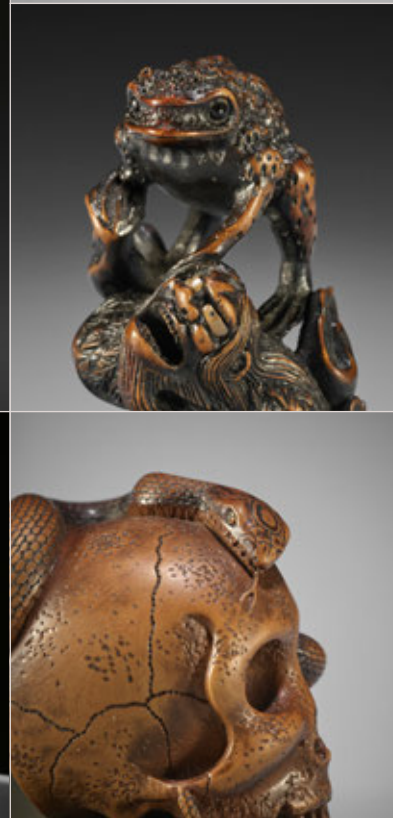
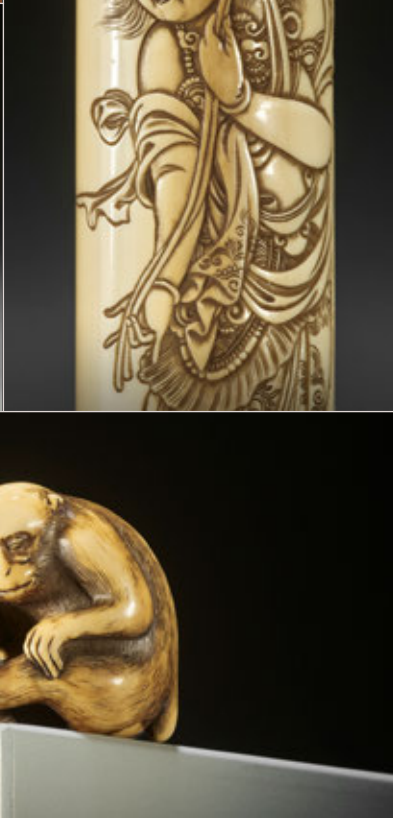
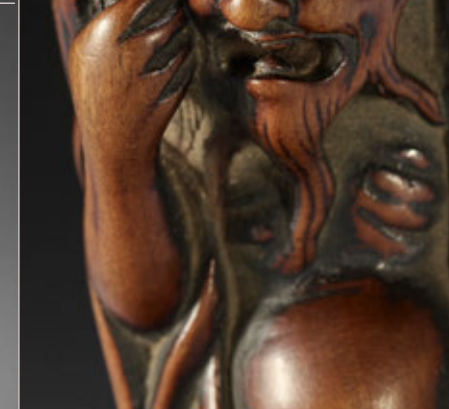
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