A photograph of a Japanese garden scene. In the foreground, a small, intricately carved wooden netsuke sculpture of a cat is perched on a dark, textured rock. The cat is curled up, with its head turned back, looking over its shoulder. Behind the rock, several tall, slender bamboo stalks rise vertically, their green segments and light-colored joints clearly visible. The background is dark and out of focus, suggesting a night or low-light setting. The overall composition is serene and traditional.

Fine Netsuke & Sagemono

AUCTION

Friday,
October 29th 2021

ZACKE

SINCE 1968



JAPANESE ZODIAC



ZACKE

SINCE 1968

AUCTION

Fine Netsuke & Sagemono

Friday, October 29th 2021, at 1:00^{pm} CET

CATALOG NE1021

VIEWING

www.zacke.at

IN OUR GALLERY

PREVIEW VIENNA:

18.10.2021 - 29.10.2021

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 NE1021**
ON DATE **OCTOBER 29TH 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

IMPORTANT NOTICE:

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

MY PHONE NUMBER

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

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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 NE1021**

ON DATE **OCTOBER 29TH 2021, AT 1:00^{PM} CET**

[illegible]

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.



A SHORT FOREWORD

Thank you for reading this far. I intend to keep this foreword short so you, fellow netsuke-collector, can dive right in (if you have not already done so before... I certainly would, so I do not blame you!). Our bi-annual netsuke auction is gradually developing its own unmistakable identity, so many things, such as the general order of the catalog, remain the same. Therefore I will just shortly draw your attention to what is special and quickly go through the new sections of the catalog.

Gabor Wilhelm, whose name has become synonymous with netsuke, has kindly trusted us with 37 netsuke from his collection, many of them rather reluctantly, but he hopes their new owners will enjoy them as much as he has over the years.



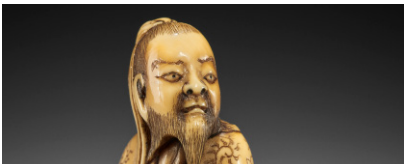


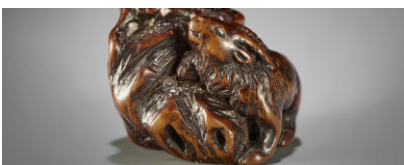
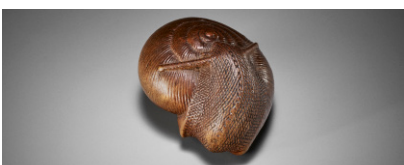
There are also 39 netsuke from the **Teddy Hahn collection**, including several snails, a subject he very much cherished. We suggest you 'crawl' over to the **snail section** of the catalog (p. 142). For those of you who love shunga, there is also a very nice selection (p. 116), most of them previously exhibited in 2017 at the MOAK in Cologne.

Lastly, a personal favorite of mine is the **rare materials** chapter (p. 294). This is certainly our best selection of this type so far. Two superb bamboo netsuke are also featured on our 'bamboo forest' cover (**lots 271 and 272**).

We sincerely hope you will enjoy browsing through our selection and look forward to hearing from you!

Lukas Zacke

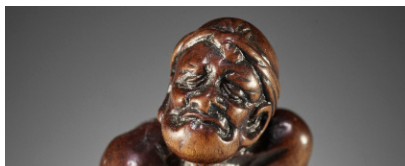
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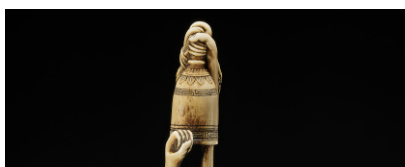
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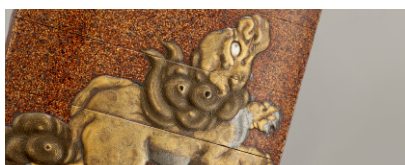
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EARLY NETSUKE



1 | A RARE AND EARLY IVORY NETSUKE OF KARITEIMO (HARITI)

Unsigned
Japan, 17th century, Edo period (1615-1868)

Boldly carved as Kariteimo (Hariti) seated atop a shaped base and holding a child snugly nestled up to her chest inside her long flowing robe, her hair falling elegantly over the back and shoulders and surmounted by a small headdress. Three himotoshi to the back, the individual cord holes beautifully worn.

HEIGHT 5 cm

Condition: Very good condition, appealingly worn. Natural age cracks. Deep honey-brown patina.

Provenance: The Gabor Wilhelm Collection, Paris.

Kariteimo was once a female demon who kidnapped and murdered the children of others, feeding their flesh to her many children. To break her of her evil ways, the Buddha hid one of her children. After looking high and low for her lost child, without success, Kariteimo turned to Shaka in despair and agony, and finally awakened to the pain and suffering she had caused countless parents and children. She repented her sins, embracing the Buddha's teachings, and transformed herself into a protector of children.

Estimate EUR 2,000
Starting price EUR 1,000



Kariteimo, Kamakura period (early 13th century), painted wood, Treasure of Onjoji Temple in Shiga Prefecture, designated an Important Cultural Property

2 | AN IVORY NETSUKE OF KAN'U LEANING AGAINST A ROCK

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

The god of war Kan'u is leaning against a large rock, stroking his long beard, and holding his halberd by his side. His facial hair and the surface of his robe are finely engraved and inked for texture. The back shows an attractive yellow color and two himotoshi, with a third himotoshi to the underside.

HEIGHT 5.6 cm

Condition: Good condition with some wear, minor nicks, and light scratches.
Fine patina.

Provenance: French private collection.

Literature comparison:

Though slightly smaller in size, this netsuke bears all the features of the well-known models of Kan'u from the 18th century, as for example in Sydney L. Moss Ltd. (2004) *Outside the Box*, pp. 26-27, no. 8. The addition of the rock is quite unusual.

AUCTION COMPARISON

For a related figure of Kan'u, larger in size and without the rock, see Zacke, *Fine Netsuke & Sagemono*, 25 September 2020, Vienna, lot 26 (sold for 7,584 EUR).



Estimate EUR 2,000
Starting price EUR 1,000





3 | A TALL IVORY NETSUKE OF A DUTCHMAN WITH COCKEREL

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

A finely carved tall ivory netsuke depicting a Dutchman wearing a large hat adorned with a peacock feather and with a typically caricatured expression. He is holding a rooster in his hands, probably referring to the pastime of cockfighting in the Dutch company. He is wearing a lozenge wig, knee breeches, stockings, and clogs for shoes. The seam of his long coat is incised with fine waves. The eyes of the Dutchman and the rooster are inlaid in dark horn. 'Chimney himotoshi' through the back and underside. Fine patina.

HEIGHT 10.3 cm

Condition: The feet restored. Otherwise good condition with minor associated surface wear, some age cracks.

Provenance: Austrian private estate.

Dutchmen were only known to netsuke artists from hearsay and Nagasaki woodblock prints and were the only Europeans allowed in Japan after the Portuguese were expelled in 1638.

AUCTION COMPARISON

A similar, yet slightly smaller ivory netsuke of a Dutchman with rooster was sold by Zacke, Fine Netsuke, Sagemono & Okimono, 27 April 2019, Vienna, lot 154 (sold for 4,803 EUR).



Estimate EUR 3,000
Starting price EUR 1,500





4 | A GOOD WOOD NETSUKU OF A DUTCHMAN

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

Typically depicted with shoulder-length, curling hair and exaggerated features, clad in a coat of finely detailed texture with a pleated collar, carrying a boy on his back and a trumpet in his right hand. The wood bearing a fine patina, large himotoshi through the back.

HEIGHT 8.7 cm

Condition: Very good condition, appealingly worn, with minor surface wear. Fine, naturally grown, dark patina.

Provenance: Old French collection Jules Cherki.

In the Edo period Dutch merchants were the only Europeans admitted to Japan, where they were confined to the island of Deshima. Netsuke representing foreigners were popular in this period, and a number of examples in ivory are in museum collections, including the Metropolitan Museum of New York (no. 10.211.1506) and the British Museum (F.558). Interestingly, the lapa (trumpet) in this Dutchman's hand is also foreign, being of Chinese origin.

Literature comparison:

A similar example to the present lot is illustrated in Meinertzhagen, Frederick (1975) *The Art of the Netsuke Carver*, pl. 17, no. 5.

Estimate EUR 4,000
Starting price EUR 2,000





5 | A SUPERB AND LARGE IVORY NETSUKU OF A DUTCHMAN

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

The Dutchman standing proud and tall, holding a rifle in one hand, a finely carved, strange fox-like animal with hooves and a long tail slung over his shoulder and tied to the barrel of the gun with a rope, the remaining twist of the rope in his right hand. He wears a typical feathered hat and long curly lozenge wig. The seam of his long coat is finely stippled and engraved with crashing waves. Large, asymmetrical himotoshi through the back.

HEIGHT 10.1 cm

Condition: Excellent condition with only minor surface wear.

Provenance: Private collection, purchased at Sotheby's, 20 June 2002, London, lot 463.



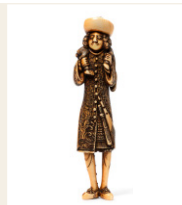
LITERATURE COMPARISON

The carver is familiar from the very distinctive sharp and dramatically undercut chin, as well as the style of decoration to the coat. His tall and impressive figures of Dutchman are usually depicted holding a gun and with some type of game slung over the shoulder. For a similar example, see the catalog of the H.G. Beasley collection, Sotheby's, 14th March 1984, London, lot 87, illustrated in color on p. 43. Another is also illustrated Eskenazi Ltd. (1993) Japanese Netsuke from the Carré Collection, no. 1, and illustrated on the cover of the catalog.



AUCTION COMPARISON

For a Dutchman of similar prowess see Bonhams, The Harriet Szechenyi Sale of Japanese Art, 8 November 2011, London, lot 97 (sold for 21,250 GBP).



Estimate EUR 30,000
Starting price EUR 15,000





6 | A TALL AND MASSIVE IVORY NETSUKES OF GAMA SENNIN

Unsigned
Japan, late 17th to 18th century, Edo period (1615-1868)

Boldly carved standing with his toad clambering on his shoulder and head, wearing a loose-fitting robe tied at the waist and opening at the chest, revealing the emaciated rib cage, as well as an apron and skirt of artemisia leaves. His hands are raised toward his face with the mouth wide open in a joyous expression, the eyes with large dark pupils. His long, curly hair arranged in two buns at the front. Two large asymmetrical himotoshi to the back.

HEIGHT 13.1 cm

Condition: The feet with old chips, which have largely smoothened over time. Minor natural age cracks. Good condition, appealingly worn, fine honey-gold patina.
Provenance: French private collection.

The present netsuke belongs to a group of well-known, idiosyncratic sennin netsuke, all likely coming from the same carver or workshop, probably in Kyoto during the early 18th century if not in the late 17th century.



LITERATURE COMPARISON

A closely related 18th-century ivory netsuke of Gama Sennin is illustrated in Davey, Neil K. (1974) *Netsuke: A comprehensive study based on the M.T. Hindson Collection*, p. 333, no. 1014, and in Hurtig, Bernard (1973) *Masterpieces of Netsuke Art: One Thousand Favorites of Leading Collectors*, p. 192, no. 802; another, described as "possibly by the same artist" as the netsuke illustrated by Davey, is illustrated in Eskenazi (1993) *Japanese netsuke from the Carré collection*, p. 43, no. 8; and a third, with replaced feet, is illustrated in Joly, Henri L. (1966) *The W. L. Behrens Collection, Part 1, Netsuke*, pl. XLV, no. 3455.

Estimate EUR 8,000
Starting price EUR 4,000



AUCTION COMPARISON

A closely related netsuke from the same workshop and of similar size was sold at Van Ham, *Asiatische Kunst*, 3 December 2015, Cologne, lot 2273 (**sold for 45,150 EUR**). Another closely related but slightly smaller ivory netsuke of Gama Sennin, dated to the late 18th century, at Bonhams, *The Harriet Szechenyi Sale of Japanese Art*, 8 November 2011, London, lot 80 (**sold for 23,750 GBP**). Compare also a tall and early ivory netsuke of Shoki, carrying an oni on his shoulder in much the same manner as our Gama Sennin carries his toad, of slightly larger size and also unsigned, at Zucke, *Fine Netsuke & Sagemono*, 16 April 2021, Vienna, lot 12 (**sold for 25,280 EUR**).





7 | **AN UNUSUAL AND LARGE WOOD
NETSUKE OF A MUSHROOM AND SHOJO**

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

The large wood netsuke depicting a mushroom of clear erotic shape, the verso carved in low relief with a shōjo wearing an oversized sake cup as a hat and holding a sake ladle. The cord attachment between the cap and the stem.

HEIGHT 8.4 cm

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

Provenance: Ex-collection Richard R. Silverman, purchased from Konishi, Los Angeles, in 1977.

Estimate EUR 1,500

Starting price EUR 750

8 | **A RARE WOOD NETSUKE
OF A SKELETON**

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

Boldly carved standing with the knees slightly bent, the skeleton with its hands clasped in front of the chest, the head with deep cavernous eyeholes and a row of teeth. The spine, ribs, and knees are detailed with incision work. Two large himotoshi to the back.

HEIGHT 9.2 cm

Condition: Very good condition with minor surface wear as well as simulated wear. Fine, dark patina. The faintly incised signature to the back of one leg added later.

Provenance: Ex-collection Richard R. Silverman.

AUCTION COMPARISON

A related netsuke of a standing skeleton, dated to the 18th century, was sold at Lempertz, Netsuke aus der Sammlung Albert Brockhaus, 27 June 2020, Cologne, lot 586 (sold for 8,125 EUR).



Estimate EUR 1,500

Starting price EUR 750





9 | **A FINE WOOD NETSUKES OF
ASHINAGA AND TENAGA FISHING**

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

A large and finely carved wood netsuke of Ashinaga and Tenaga. The long-legged Ashinaga is struggling to support Tenaga on his back with his short arms, while the stubby-legged Tenaga pulls a large fish out of the water. Note the expressively carved faces. Large himotoshi through Ashinaga's back. The symbiotic pair of yokai-fishermen are dressed in sennin attire with artemisia leaf skirts and loosely fitted robes. The wood bearing a fine, natural hand patina.

HEIGHT 9.6 cm

Condition: Good condition. The beard of Ashinaga with an old chip.
Provenance: British private collection.

Estimate EUR 2,500
Starting price EUR 1,250





10 | A LARGE WOOD NETSUKE OF SHOKI AND ONI

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

Boldly carved as the demon queller Shoki lifting a small oni by the arm, the little demon evidently quite displeased by his getting caught and appearing rather powerless. Shoki's expression is quite unusual, his open mouth showing tongue and suggesting an uncharacteristic smile, possibly suggesting an early Osaka piece. He is wearing a long flowing robe, the scabbard is visible in the back. Large, functional 'chimney himotoshi' to the back and underside.

HEIGHT 9.6 cm

Condition: Overall good condition, commensurate with age. Appealingly worn. Minor chips and losses. Few small nicks and light scratches. Fine, dark patina.

Provenance: German private collection, by repute acquired at Kunsthandel Klefisch, Cologne.

Estimate EUR 1,500

Starting price EUR 750





11 | AN IVORY NETSUKE OF A FISHERGIRL (AMA)

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

An exquisite ivory netsuke of a fisher girl (Ama) with sensitively crafted details. Her long finely incised hair flows gently down her back and along one of her breasts as she looks to her left, invitingly smiling. She is dressed only in a straw skirt and holds a sickle in her right hand. Good, asymmetrical himotoshi through the back. Stunning honey-yellow patina.

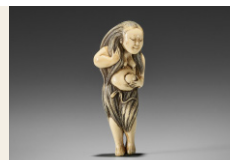
HEIGHT 6.3 cm

Condition: Chip to one foot and a restoration to one hand. Otherwise fine condition with typical wear to inked details and fine age cracks.

Provenance: The Gabor Wilhelm Collection, Paris.

AUCTION COMPARISON

A related ivory netsuke of Ama was sold by Zucke, Fine Netsuke & Sagemono, 25 September 2020, Vienna, lot 28 (sold for 9,150 EUR).



Estimate EUR 3,000
Starting price EUR 1,500



**12 | A RARE NETSUKE OF
A MALE AWABI DIVER**

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

The counterpart to the Ama (lot 11). The male awabi diver has slightly shorter hair, inked in a similar fashion and wears a straw skirt. He is holding an awabi shell behind his head, visibly delighted by his catch and laughing, the tongue slightly stretched out. Himotoshi through the back of the skirt. Stunning honey-yellow patina.

The male diver is considerably rarer than the female one.

HEIGHT 6.5 cm

Condition: Good condition with typical wear and age cracks. One foot with an old worn-down chip.

Provenance: The Gabor Wilhelm Collection, Paris.

Estimate EUR 4,000
Starting price EUR 2,000





13 | **AN OLD AND PLEASINGLY TACTILE IVORY NETSUKE OF KADORI MYOJIN**

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

A pleasingly worn and tactile ivory carving of ideal netsuke shape. Kadori Myojin is shown taming the namazu (earthquake fish) with a large hyotan (double gourd). The ivory bearing a fine yellowish patina. Himotoshi between the two and underneath the namazu.

LENGTH 4.5 cm

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

Provenance: Ex-collection W. W. Winkworth, then ex-collection Carlo Monzino, sold at Sotheby's, 21 June 1995, London, lot 251. Purchased by Teddy Hahn, Darmstadt, from the above.

Estimate EUR 1,500

Starting price EUR 750



14 | **A RARE IVORY NETSUKE OF A FISHERMAN ON A FUGU**

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

Deftly carved, depicting a fisherman climbing over an inflated fugu (puffer fish), with his right foot on the head and grasping the tail with his hands. The natural markings of the fish's skin are finely stippled, and its eyes double inlaid in pale and dark horn. Fine patina and himotoshi through the underside.

LENGTH 4 cm

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

Provenance: Spanish private collection.

Estimate EUR 1,200

Starting price EUR 600





15 | A GOOD IVORY NETSUKU OF AN OCTOPUS

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

The octopus (tako) with its long tentacles bundled together underneath its large smooth head, one tentacle pressed against its forehead, the large eyes inlaid in dark horn. Several barnacles are incised and inked on the cephalopod's head. The reverse with a gorgeous, lustrous honey patina, the surface smooth from wear, the netsuke pleasingly tactile in the hand. Large, asymmetrical himotoshi through the back.

HEIGHT 5.7 cm

Condition: One tentacle is restored, several age cracks, there is an added signature Mitsuhiro with kakihan.

Provenance: The Gabor Wilhelm Collection, Paris.

LITERATURE COMPARISON

A similar netsuke is illustrated in Galerie Gemini & Ichimonji Art (May 2004), p. 32, no.91.



Estimate EUR 2,000
Starting price EUR 1,000



16 | **A RARE TALL WOOD
NETSUKE OF TENAGA**

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

A very unusual carving of a long-armed Tenaga, the yokai here depicted in a ghostly manner with emaciated rib cage and distended stomach. The egg-shaped head is turned to the right, the mouth agape, the scalp with sparsely incised hair. The carver has imbued a remarkable amount of movement into the carving. The long arms are swinging in opposite directions, the body slightly contorted as a result, one arm lifting the hem of the well-carved skirt. Natural himotoshi through the opening between the body and left arm. The wood of a fine dark color, the grain beautifully highlighted.

HEIGHT 10.7 cm

Condition: Very good condition, beautiful patina. One foot is re-attached.

Provenance: Ex-collection Teddy Hahn, Darmstadt.

Estimate EUR 4,000

Starting price EUR 2,000





17 | AN UNUSUAL WOOD NETSUKE OF A SWIMMING NINGYO (MERMAID)

Unsigned

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

Boldly carved and heavily stylized, this ningyo is almost entirely fishlike, apart from the human face with intense expression and neatly incised hair, with well-detailed scales and fins. The reverse with two large himotoshi.

LENGTH 8.2 cm

Condition: Very good condition with minor wear and few minuscule nicks, possibly an old worn-down chip to the edge of the tail fin. Fine, dark patina.

Provenance: European collection.

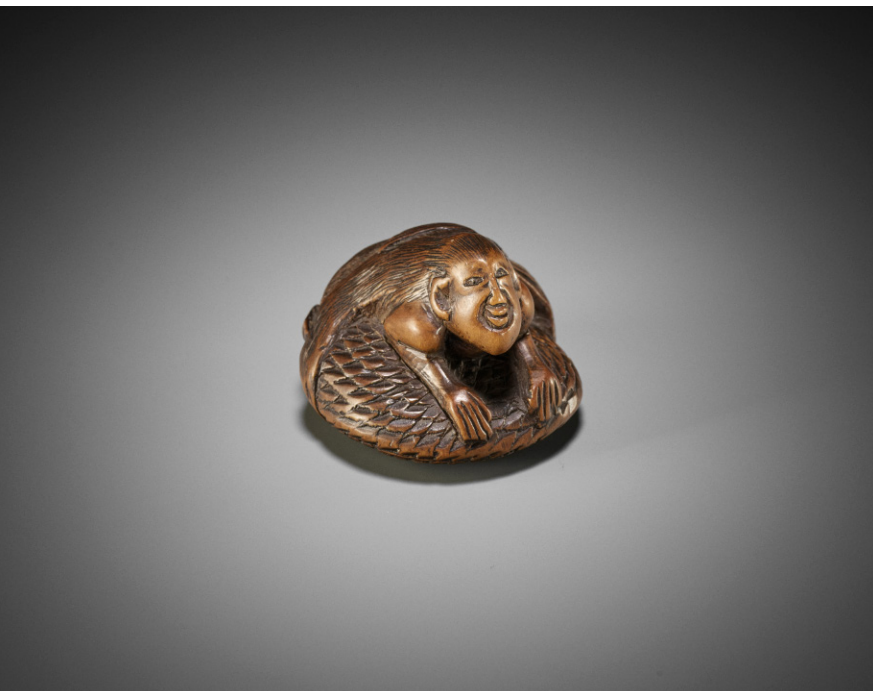
LITERATURE COMPARISON

Compare a related dark wood netsuke of a swimming ningyo, formerly in the collection of Raymond Bushell and now in the Los Angeles County Museum of Art, accession number M.91.250.110.



Estimate EUR 2,500

Starting price EUR 1,250



18 | A RARE WOOD NETSUKE OF A NINGYO (MERMAID)

Unsigned

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

Boldly carved facing ahead, her arms stretched forward as she clutches her large tail coiling to form the base of this netsuke. Her hair, scales, and tailfin are finely incised, a part of the tailfin is caught in her hair, above one of the himotoshi, the other himotoshi to the underside.

LENGTH 3.7 cm

Condition: Good condition, appealingly worn, some tiny nicks to edges, one small chip to a fin at the back, few natural age cracks. All commensurate with age. Fine, dark patina.

Provenance: Ex-collection Teddy Hahn, Darmstadt.

Estimate EUR 2,000

Starting price EUR 1,000



19 | A RARE WOOD NETSUKE OF A MERMAN WITH TAMA

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

Carved as a rather bulky model of a merman, almost the entire body covered in finely incised scales, the long hair flowing down the sides and along the merman's large arms in which he holds a tama (magical jewel). Very large, asymmetrical, and deeply excavated himotoshi. Gorgeous, deep, and natural hand patina. The face and bulky proportions of this humanoid fish, suggest it is a merman rather than a mermaid.

LENGTH 5.5 cm

Condition: Very good, worn condition. Stunning patina.

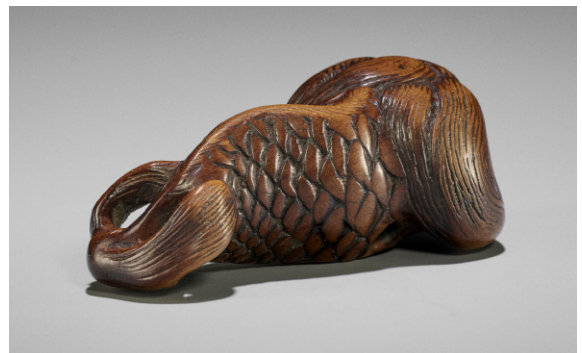
Provenance: Ex-collection Teddy Hahn, Darmstadt.

AUCTION COMPARISON

Compare to a very similar unsigned wood netsuke, described as a mermaid or merman, sold at Bonhams, The Harriet Szechenyi Sale of Japanese Art, 8 November 2011, London, lot 63 (sold for 4,375 GBP).



Estimate EUR 4,000
Starting price EUR 2,000





20 | AN OLD WOOD NETSUKE OF A DIVING GIRL (AMA)

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

The gently smiling diving girl shown standing, one hand on the back of her head fixing her hair and the other holding a basket filled with awabi clams in the front. She is dressed only in a sea-weed skirt, her supple breasts elegantly sculpted. The netsuke is beautifully worn from generations of handling, with a superb aji, clearly well-loved over the centuries. The damage does not seem to distract from its beauty, but rather adds to it. Large, functional himotoshi through the back of the skirt.

HEIGHT 6.8 cm

Condition: Worn condition with losses and chips.

Provenance: Ex-collection Teddy Hahn, Darmstadt. Purchased from H. Hohenadel in 1988. Teddy Hahn remarks in his notes: "I will never sell it".

Estimate EUR 2,500

Starting price EUR 1,250

21 | A RARE AND UNUSUAL NETSUKE OF AN ISLANDER DRINKING FROM A BOTTLE

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

Boldly carved as a somewhat grotesque image of a man, most likely some type of exotic islander, seated with a large bottle raised to his lips, his long and broad nose flanked by small eyes inlaid in dark horn and large, round ears. The netsuke is of an appealing, compact shape, and carved in an almost primitive, folksy manner. Natural himotoshi between the man and the bottle.

HEIGHT 5.4 cm

Condition: Good condition, appealingly worn, with few small nicks and occasional light scratches. Fine, dark patina.

Provenance: Ex-collection Richard R. Silverman, purchased 2001 from Konishi, Los Angeles. 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





22 | A RARE IVORY NETSUKU OF A FOREIGN DEVIL

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

Derived from a Malayan kris handle, finely carved as a devil seated on a rocky base amid clouds, the arms folded in front of the chest. His long, curly hair and beard are similarly carved to the clouds. The face with a fierce expression marked by large eyes, a broad nose, and wide-open mouth. Large himotoshi through the back and underside.

HEIGHT 6.2 cm

Condition: Good condition, appealingly worn. Minor natural age cracks, few minuscule nicks and light scratches. Fine, honey-gold patina.
Provenance:
French private collection.

A design for a foreign devil that is very similar to the present netsuke is illustrated in the Soken Kisho.



LITERATURE COMPARISON

Compare to two wood netsuke in Joly, Henri L. (1966) W. L. Behrens Collection, Part 1, Netsuke, nos. 3422-3423 – one a repurposed Kris handle similar to the present netsuke and the other a copy accredited to Yoshimura Shuzan.



AUCTION COMPARISON

Compare a closely related ivory netsuke of a Malayan kris handle, also dated to the 18th century, at Sotheby's, Netsuke from the Collection of Raymond and Frances Bushell, 18 November 1999, London, lot 104 (**sold for 1,495 GBP**).

Compare also a related painted wood netsuke of a Malayan demon at Sotheby's, The Carlo Monzino Collection of Netsuke, Inro and Lacquer, 21 June 1995, London, lot 6 (**sold for 8,050 GBP**).



Estimate EUR 3,000
Starting price EUR 1,500





23 | A SUPERB, LARGE AND RARE
IVORY NETSUKE OF A TENNIN
(BUDDHIST ANGEL)

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

The Buddhist angel (apsara in Sanskrit) depicted in mid-flight her celestial scarf and the tail feathers of her hagoromo (feather dress) swaying gracefully in the wind. Her hair is tied in a high chignon mounted by a chrysanthemum-tiara and she wears exquisite feather earrings. With both hands she holds a sho (mouth organ). Her facial features reflect her beauty and divinity as she smiles gracefully. The ivory bearing a lovely, warm, and lustrous patina. Good asymmetrical himotoshi through the underside, the larger hole generously excavated to accommodate the knot.

This is certainly the largest and finest example of a tennin we have seen.

LENGTH 7.9 cm

Condition: Good condition with associated surface wear and age cracks; stunning patina. Some old and non-distracting chips.

Provenance: The Gabor Wilhelm Collection, Paris.

Estimate EUR 10,000

Starting price EUR 5,000



Painting of a Tennin





24 | **A RARE IVORY NETSUKÉ
OF A KARYOBINGA**

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

The mythical being depicted with her wings drawn-in, the plumage finely incised, the long tail feathers and celestial bands elegantly swaying in the wind. Her hair is tied in a high chignon mounted by a chrysanthemum-tiara, and she holds a leafy lotus flower against her chest underneath. The eagle-like talons are held close to the body and clenched together for compactness. Stunning honey-yellow patina throughout, turning a deep-caramel brown underneath. The asymmetrical himotoshi are generously excavated and provide a long channel for the cord.

LENGTH 6 cm

Condition: Good condition with minor wear and age cracks. Some old chips to edges.

Provenance: The Gabor Wilhelm Collection, Paris.



The karyobinga (kalavinca in Sanskrit) is a fantastical immortal creature in Buddhism, with a human head and a bird's torso, with long flowing tail. It is known for its heavenly music, its voice being a descriptor of the Buddha's voice, and is said to sing while still unhatched within its eggshell. They are sometimes mistaken for tennin (Buddhist angels, lot 23).



**Surimono of a
karyobinga by
Katsushika Hokusai**

LITERATURE COMPARISON

For a similar netsuke in the Raymond and Frances Bushell Collection, see LACMA, accession no. M.91.250.294.



AUCTION COMPARISON

Compare to a similar netsuke of a karyobinga sold at Lempertz, Asian Art, 27 June 2020, Cologne, lot 292 (sold for 7,000 EUR).



Estimate EUR 6,000

Starting price EUR 3,000





25 | **A RARE MARINE IVORY NETSUKE
OF A BAKU HEAD**

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

Carved from marine ivory, most likely walrus, depicting the head of a baku, the nightmare devouring elephant-headed creature with a curling mane like a shishi. The netsuke is boldly carved with a large curling trunk, two tusks on either side, thick reishi-shaped brows, floppy ears, and a finely carved bushy mane. The pupils are inlaid in dark horn. The mouth of the mythical beast is opened, the tongue curling and forming the cord attachment. The underside is generously excavated with further himotoshi, and it appears that this netsuke was at one point also used as a cane handle.

LENGTH 7 cm

Condition: Very good condition, minor wear, tiny hole to the back of the mane.

Provenance: The Gabor Wilhelm Collection, Paris.

Estimate EUR 4,000
Starting price EUR 2,000







**26 | A RARE IVORY NETSUKE OF A KORO
(INCENSE BURNER) WITH SHISHI**

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

Superbly and intricately carved as an incense burner (koro) of compressed globular form, the feet and handles formed by mythical beasts to either side, the openworked cover with a rain dragon design, surmounted by a fierce shishi with bulging eyes, mouth wide open revealing sharp fangs, and flaming mane and tail. The shishi is of relatively large size compared to the koro and it is unclear whether the beast is merely a finial for the handle or a full-fledged shishi standing foursquare on the cover. Large himotoshi to the side and underside.

HEIGHT 5.2 cm

Condition: Very good condition, appealingly worn, few microscopic nicks. Fine, honey-gold patina.

Provenance: The Gabor Wilhelm Collection, Paris.

There are only few netsuke of incense burners recorded, with none exhibiting the level of craftsmanship seen in the present lot, making this netsuke not only an early piece but an extremely rare one at that.

Estimate EUR 5,000
Starting price EUR 2,500

27 | A GOOD WOOD NETSUKE OF A SHISHI

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

Well carved as a snarling shishi seated on its haunches atop a rockwork base, its front legs extended forwards and its head turned to the side with the mouth agape in a snarl. The shishi with a fierce expression, its curly mane and tail neatly incised. With a single large himotoshi through the underside.

HEIGHT 3.6 cm, LENGTH 3.8 cm

Condition: Very good condition, appealingly worn, few small nicks.
Fine, dark patina.

Provenance: Ex-collection J. H. Jurrianse, Rotterdam, old collector's label '355' to base. Ex-collection Teddy Hahn, Darmstadt.

LITERATURE COMPARISON

Compare a related netsuke of a shishi seated on a rockwork base, also unsigned but carved from rhinoceros horn, dated late 18th to early 19th century, formerly in the collection of Raymond Bushell and now in the Los Angeles County Museum of Art, accession number AC1998.249.124.



Estimate EUR 1,000
Starting price EUR 500

28 | A RARE WOOD NETSUKE OF A DRAGON ON A KEN

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

Boldly carved as a fierce dragon coiled around a vajra-handled ceremonial sword (ken), the head facing forward and looking down, the dragon's features and scaly body neatly detailed. Natural himotoshi between the dragon's body and the blade.

LENGTH 6 cm

Condition: Excellent condition, appealingly worn, fine dark patina.
Provenance: German private collection.

According to the Koji Hoten, this motif stands for 'Amakurikara', an abbreviation for Amaryu no Kurikara ryo, or the rain dragon winding around a sword blade. The kurikara-ken is the sword of wisdom associated with Fudo Myo-o (Acala). There are few examples in ivory (see Auction comparison) but this wood netsuke appears to be unique.

AUCTION COMPARISON

Compare a related ivory netsuke depicting the same motif and also dated to the 18th century, but of slightly larger size (8.6 cm long), at Bonhams, Fine Japanese Works of Art, 22 March 2011, New York, lot 3003 (sold for 7,930 USD).



Estimate EUR 1,500
Starting price EUR 750





Note that this netsuke also functions as a brushrest which due to the form was clearly intentional.

29 | A RARE AND EARLY WOOD NETSUKE OF A DRAGON, DUAL-FUNCTION AS BRUSHREST

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

Boldly carved as a fierce dragon clutching a tama (jewel) in its claw, its writhing body with neatly detailed scales on the underside and stippled skin at the top, the underside with two large himotoshi. Note that this netsuke also functions as a brushrest which due to the form was clearly intentional.

LENGTH 9.3 cm

Condition: Very good condition with old wear and a fine, dark patina.
Provenance: German private collection.

This netsuke was probably intended for a literati or painter. For another brushrest netsuke see the Linden Museum Stuttgart, inventory number OA 18.801.

Estimate EUR 1,500
Starting price EUR 750





30 | A SUPERB WOOD MANJU NETSUKE OF SQUIRREL WITH GRAPES

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

Published: Chappell, Welch (1999) Netsuke: The Japanese Art of Miniature Carving, no. 180.

The manju netsuke of oval tama-shape, carved in the front in relief with a baying squirrel, its well-carved luxurious tail flowing upwards, beneath a dense canopy of grapes with finely carved leaves and spiraling tendrils. Some black staining used in the crevices for effect, the wood beautifully worn and bearing a very attractive dark patina. Very large asymmetrical himotoshi through the back, the larger hole generously excavated to accommodate the knot.

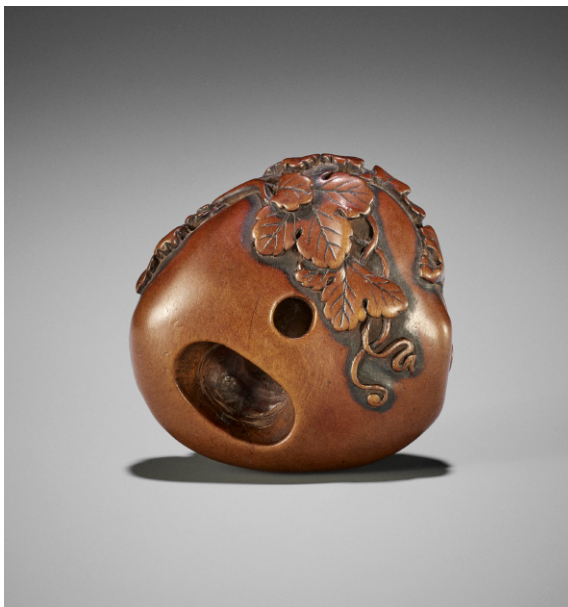
HEIGHT 4.5 cm

Condition: Very good condition, the surface pleasingly worn with a fine patina.

Provenance: Ex-collection Richard R. Silverman, purchased from Nakayama, Tokyo, in 1972. 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 motif of squirrel and grapes is a highly auspicious subject signifying an abundance in fortune and offspring and was introduced in China during the Northern Song Dynasty (960-1126).

Estimate EUR 2,500
Starting price EUR 1,250



31 | **A POWERFUL
WOOD NETSUKE
OF A SHISHI
WITH YOUNG**

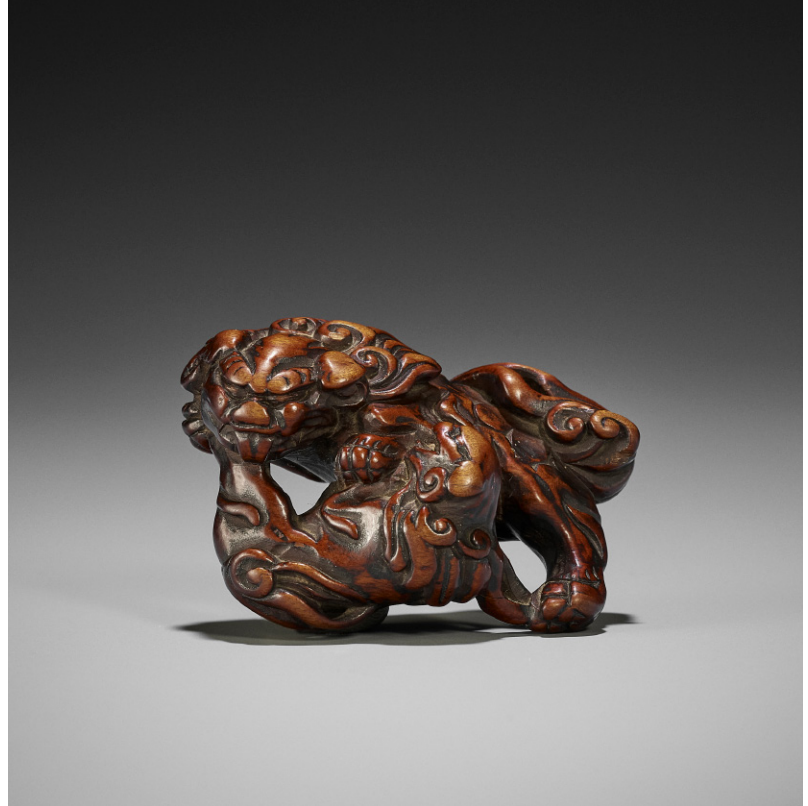
Unsigned
Japan, 18th century, Edo period (1615-1868)

A dynamic and powerful wood netsuke of a shishi licking the paws of its young whilst pressing it downwards. The scene is reminiscent of the motherly love of shishi when throwing their young off a cliff to test their ability. Good, functional himotoshi through the back of the adult.

LENGTH 5 cm

Condition: Very good condition, minor wear, fine dark patina.
Provenance: European collection.

Estimate EUR 1,500
Starting price EUR 750



32 | **AN EARLY WOOD NETSUKE
OF A SHISHI ON A MOKUGYO**

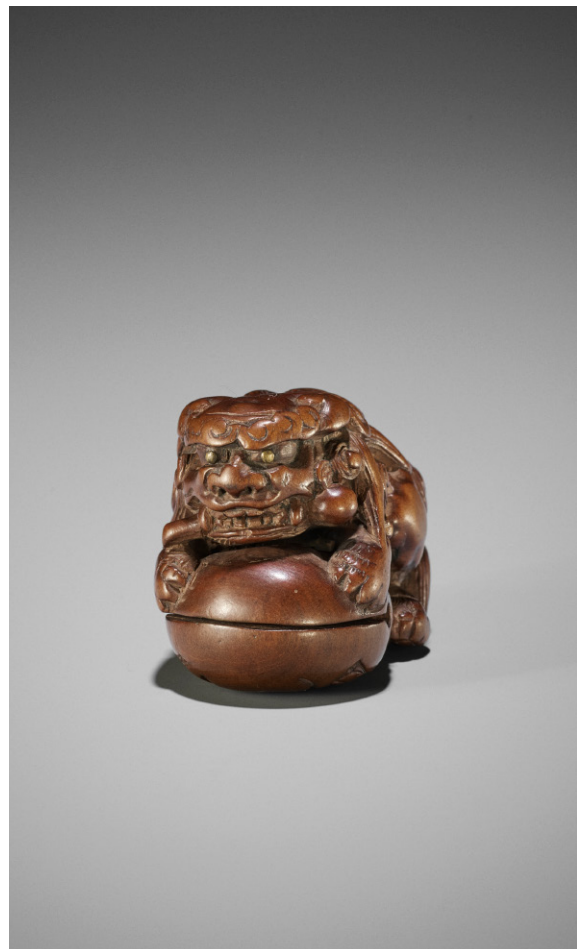
Unsigned
Japan, 18th century, Edo period (1615-1868)

The powerful carving depicting a shishi with a finely carved bushy mane and curls. Both front paws are firmly placed on a mokugyo (temple bell), the handle of which is carved with confronting dragons gnawing a tama (magical jewel). The shishi's mouth is slightly opened showing sharp teeth and holding a lotus striker within. The eyes are inlaid in gilt brass. Himotoshi through the bell's handle on the underside.

LENGTH 4.5 cm

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

Estimate EUR 1,000
Starting price EUR 500





33 | **AN IVORY NETSUKE OF
A CAT GROOMING ITSELF**

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

The cat (neko) is depicted reclining with its hind leg raised and with its head lowered to lick its paw. Beautiful honey patina and large asymmetrical himotoshi through the underside.

LENGTH 4.4 cm

Condition: Very good condition with expected age cracks.
Provenance: European collection.

**LITERATURE
COMPARISON**
Compare to a very similar netsuke in The British Museum, Accession no. HG.717.



Estimate EUR 1,500
Starting price EUR 750

34 | **FUTSUHIRA: A RARE
EBONY WOOD NETSUKE
OF A FAT CAT**

By Futsuhira, signed Futsuhira 弗平
Japan, 18th century, Edo period (1615-1868)

Finely carved as a fat sleeping housecat curled up on an oval base. The fur is neatly incised and pleasingly worn. The underside with large himotoshi and signature FUTSUHIRA within a rectangular reserve.

LENGTH 3.8 cm

Condition: Very good condition.
Provenance: Ex-collection Edward 'Ted' Wrangham.

Estimate EUR 1,500
Starting price EUR 750





35 | AN IVORY NETSUKU OF A SINIU AND MONKEY

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

Boldly carved as a recumbent sinu with the legs drawn in and long neck raised high, a small monkey seated on its back and playing with its beard, their features exquisitely detailed. Himotoshi to the body on one side and the underside.

HEIGHT 6.9 cm

Condition: Good condition with old wear and minor natural age cracks. Fine, honey-gold patina.

Provenance: The Gabor Wilhelm Collection, Paris.

LITERATURE COMPARISON

Compare a closely related ivory netsuke of a sinu with a monkey, dated late 18th century, illustrated in Davey, Neil K. (1974) Netsuke: A comprehensive study based on the M.T. Hindson Collection, p. 327, no. 1000.



AUCTION COMPARISON

Compare a related ivory seal netsuke, carved with a sinu in a similar posture, dated late 18th century, at Christie's London in Japanese Ceramics & Works of Art on 8 November 2007, lot 7, (sold for GBP 6,875).



Estimate EUR 2,500
Starting price EUR 1,250



36 | **A RARE AND LARGE IVORY NETSUKE
OF A COW-HORSE (USHI-UMA)**

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

Depicting a bulky model of a cow-horse (ushi-uma) with its legs drawn in for compactness, the head slightly lowered, its mane finely carved with tresses of hair finely flowing down its back. Large himotoshi underneath. The ivory bearing a gorgeous honey patina, polished from generations of handling and smooth to the touch, making it a true tactile pleasure in the hand.

LENGTH 7.5 cm

Condition: Good condition, gorgeous patina, some old and smoothed-out chips, few nerve channel plugs and natural age cracks.

Provenance: The Gabor Wilhelm Collection, Paris.

This curious animal, known as the ushi-uma, is said to be a true horse but with a superficial resemblance to a cow, and to live on Tanegashima island, off Kagoshima.

LITERATURE COMPARISON

For a similar netsuke by Okatomo of an ushi-uma see Bushell, Raymond (1975) Netsuke Familiar & Unfamiliar, p. 177, no. 479.



Estimate EUR 2,500
Starting price EUR 1,250





37 | A GOOD IVORY NETSUKE OF CHOKARO'S HORSE EMERGING FROM A DOUBLE GOURD

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

Finely carved as a horse emerging from a gourd, its front legs extended forwards and hooves resting on the lower part of the fruit as it slowly eases itself out. The horse's mane is finely incised and its features, such as the round eyes and prominent muzzle, are well detailed. The himotoshi are formed by the loose ivory ring around the gourd's waist, which exhibits a superb polish even to the interior – quite the confounding feat!



LENGTH 4.2 cm

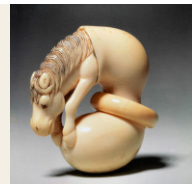
Condition: Very good condition with old wear, natural age cracks, and a fine, honey-gold patina.

Provenance: German private collection, acquired from Ludwig Bretschneider, Munich. Ludwig Bretschneider (1909-1987) was a German art dealer, specializing in tribal and ethnographic art, most active between the 1950s and 1980s in Munich.

The horse is the familiar of Chokaro Sennin, who is able to conjure the animal out of a gourd at will. The Japanese expression hyotan kara koma (lit. 'a horse in the gourd'), referring to a completely unexpected event that actually comes to pass, akin to the flight of pigs in the English-speaking world.

LITERATURE COMPARISON

A closely related ivory netsuke, dated circa 1830, is illustrated in Rosemary Bandini Japanese Art (2014) Japanese netsuke from the collection of Teddy Hahn, no. 20.



AUCTION COMPARISON

Compare a closely related netsuke dated to the late 18th century at Sotheby's, Fine Netsuke & Ojime from The H. G. Beasley Collection, 14 March 1984, London, lot 116 (sold for 1,600 GBP, approx. 6,125 EUR today after inflation).



Estimate EUR 4,000
Starting price EUR 2,000



**38 | A LARGE AND OLD DARK WOOD
NETSUKE OF A RECUMBENT BOAR**

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

An old and remarkably rustic kurogaki (black persimmon) wood netsuke of a recumbent boar (inoshishi) with a curiously upturned snout. The ears are laid back, and the legs are neatly tucked underneath the body, thus adhering to ideal netsuke shape. The surface is visibly worn from use, only little of the hairwork remains, the surface is smooth to the touch and the netsuke is a tactile pleasure in the hand. The large eyes are inlaid in mother-of-pearl and the tusks are of lustrously polished bone. The underside shows the pleasingly deep and large himotoshi.

LENGTH 7.4 cm

Condition: Good condition with age-related wear, including some age cracks, surface scratches, and tiny nicks.
Provenance: French private collection.

Estimate EUR 2,500
Starting price EUR 1,250

39 | **A LARGE AND POWERFUL WOOD
NETSUKE OF A COILED SNAKE**

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

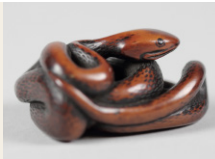
Finely and naturalistically carved as a coiled snake, its body varying in thickness with neatly detailed scales on the underside and stippled skin at the top, the eyes inlaid in metal.

LENGTH 5.8 cm

Condition: Very good condition, appealingly worn, few small nicks.
Provenance: German private collection.

LITERATURE COMPARISON

Compare a closely related wood netsuke of a coiled snake, dated 19th century, in the collection of the Metropolitan Museum of Art, accession number 10.211.2284.



AUCTION COMPARISON

Compare a closely related but slightly smaller wood netsuke of a coiled snake, also dated to the 18th century, at Christie's, Japanese Art & Asian Textiles, 6 November 2008, London, lot 32 (**sold for 2,250 GBP**).



Estimate EUR 2,500
Starting price EUR 1,250



KYOTO SCHOOL



40 | GYOKUSEN TOMOCHIKA: A RARE AND POWERFUL KUROGAKI WOOD NETSUKES OF SHOKI

By Gyokusen Tomochika, signed Tomochika 友近 and kakihan Japan, Kyoto, late 18th to early 19th century, Edo period (1615-1868)

The grim-faced demon queller standing with one foot raised, lifting the hem of his robe, his sword drawn, the scabbard visible in the back. The loose robe is very finely carved, powerfully accentuated in the folds. Large, asymmetrical, and generously excavated himotoshi through the back, next to the signature TOMOCHIKA and kakihan.

HEIGHT 6.5 cm

Condition: Overall good condition with traces of use and wear. The beard likely with an old chip and the edge of one foot with an old restoration.

Provenance: The Papp collection no. 813. Purchased from Ohmura, Hamburg.

Gyokusen Tomochika was a pupil of Tomotada, but moved later from Kyoto to Edo (unlike Chikuyosai Tomochika who moved from Edo to Kyoto). Meinertzhagen notes (MCI, p. 893): "Hiokusen Tomochika was an artist of exceptional ability whose work has not received the attention from collectors it deserves."

AUCTION COMPARISON

Another figure of Shoki by this rare artist was sold by Sotheby's, 7 July 1999, The Floyd Segel collection of Netsuke, Chicago, lot 109.



Estimate EUR 2,500
Starting price EUR 1,250





41 | **OKATORI: AN IVORY NETSUKE
OF AN ONI TRAPPING SHOKI**

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

The muscular oni, dressed only in loincloth, presses its weight against a straw basket with a menacing expression, turning tables on his enemy – Shoki the demon queller – who is shown crammed into the basket underneath, his expression amusingly helpless and the scabbard of his sword piercing through the top of the basket. The eyes of both are inlaid in dark horn. Natural himotoshi through Shoki's legs and signed underneath OKATORI. Okatori was an important member of the Kyoto school and brother to Yamaguchi Okatomo.

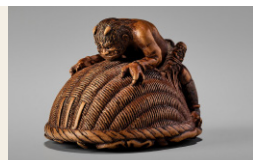
This model is more frequently associated with Kano Tomokazu (see auction comparison) and appears to be unique for the Oka-school.

LENGTH 4.2 cm

Condition: Very good condition, minor wear, fine patina.
Provenance: Old French collection Jules Cherki.

AUCTION COMPARISON

A similar wood netsuke by Kano Tomokazu was sold in these rooms at Zucke, Fine Netsuke, Sagemono & Okimono, 27 April 2019, Vienna, lot 266 (sold for 12,640 EUR).



Estimate EUR 4,000
Starting price EUR 2,000





42 | OKAKOTO: A RARE MARINE IVORY NETSUKE OF A DUTCHMAN WITH CHILD

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

Powerfully carved as a Dutchman holding a Chinese trumpet (lupa) and supporting a karako (Chinese boy) with one hand, which clammers on his back. The robes of both are finely carved and incised with various patterns. The Dutchman has typically exaggerated facial features and wears long boots, handguards, and a curly lozenge wig. Large, generously excavated himotoshi through the back and signed within a rectangular reserve OKAKOTO.

HEIGHT 5.8 cm

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

Provenance: French private collection.

Okakoto was an important member of the Kyoto school, a pupil of Yamaguchi Okatomo, and teacher to Okatori. The subject of the Dutchman was rarely treated by this school.

Estimate EUR 3,000
Starting price EUR 1,500



43 | OKATORI: AN IVORY NETSUKE OF HOTEI AND KARAKO

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



Smiling and facing ahead, supporting a karako (Chinese 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. Fine yellowish patina throughout.

HEIGHT 5.5 cm

Condition: Very good condition, attractive patina, some associated surface wear, few non-distracting age cracks.

Provenance: European collection.

AUCTION COMPARISON

A similar ivory netsuke by Okakoto was recently sold by Zacke, Fine Netsuke & Sagemono, 16 April 2021, Vienna, lot 41 (sold for 2,528 EUR).



Estimate EUR 2,500

Starting price EUR 1,250

44 | MASAMORI: A GOOD IVORY NETSUKE OF GAMA SENNIN

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

Gama Sennin is shown in a dancing posture with one foot raised above the other, holding a fruiting peach branch, and with a three-legged toad, with large black horn inlaid eyes, on his back. His cloak is finely engraved with cloud patterns. Two asymmetrical Himotoshi to the back, the larger one of oval shape characteristic of the Yoshinaga school, signed MASAMORI within a rectangular reserve next to it.

HEIGHT 6.5 cm

Condition: The frog's head with a restoration, otherwise good condition.

Provenance: Ex-collection June H. Schuerch (1930-2009). Then with Sydney L. Moss, London. Private collection, acquired from the above.

This type is always of distinct triangular shape. The present model has a particularly nice chunky curvature to the back.

LITERATURE COMPARISON

Compare to a similar netsuke by the same artist in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part A, p. 436.



Estimate EUR 2,500

Starting price EUR 1,250





45 | TOZAN: A SUPERB AND LARGE IVORY NETSUKES OF HOTEI WITH KARAKO

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

An unusually large, thick, and heavy ivory netsuke of sankaku (triangular) type, carved in the distinct style of the Yoshinaga-school of Kyoto. Depicted is the lucky god Hotei with one foot slightly raised, pulling on the hem of his voluminous robe, his large smooth belly protruding, the expressively carved face framed by thick pendulous earlobes. Hotei is laughing as a karako with large bushy hair tufts climbs up over his shoulder, holding a fan and sticking his tongue out. The pupils are inlays of dark horn. Various elaborate patterns and designs are incised on their garments. Large, functional himotoshi through the back and signed TOZAN. The ivory bearing a fine patina, particularly to the back which is pleasingly worn to a warm and lustrous yellow color.

HEIGHT 7.4 cm

Condition: Very good condition with associated surface wear and natural age cracks. The himotoshi show signs of use.

Provenance: Old French collection Jules Cherki.

Very little is known about Tozan who clearly worked in Kyoto and was affiliated with Yoshinaga and Yoshitomo. His works are exceedingly scarce. The present piece shows his superior ability to imbue an astonishing amount of character, charm, and humor into expressions, certainly making him a notable member of the Yoshi-school.

Literature comparison:

Another netsuke (not illustrated) of the same subject by Tozan is recorded in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part B, p. 957.

Estimate EUR 10,000

Starting price EUR 5,000





**46 | RANTEI: A RARE IVORY
NETSUKU OF A DUTCHMAN
FEEDING A DROMEDARY**

By Hogen Rantei, signed Rantei 蘭亭
Japan, Kyoto, early 19th century, Edo period (1615-1868)

Finely carved as a dromedary standing foursquare atop a flat oval base and eating out of a wicker basket held by a much smaller Dutchman, the hair around the dromedary's hump and its tail neatly incised, its eyes inlaid with dark horn. Two small himotoshi through the base with the signature RANTEI.

HEIGHT 3.2 cm

Condition: Very good condition, appealingly worn, minuscule nibbling to base. Fine honey-brown patina.

Provenance: German private collection.

While there are several netsuke showing Dutchmen riding on dromedaries or camels, this particular depiction of a Dutchman feeding his dromedary appears to be unique.



LITERATURE COMPARISON

A closely related netsuke of a Dutchman climbing on a dromedary by Rantei is illustrated in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part B, p. 641.



AUCTION COMPARISON

Compare a closely related netsuke, unsigned and dated to the 18th century, at Lempertz, Japanische Kunst, 7 June 2019, Cologne, lot 466 (sold for 5,704 EUR).



Estimate EUR 3,000

Starting price EUR 1,500



**47 | A FINE IVORY NETSUKU
OF A MONKEY PICKING FLEAS,
ATTRIBUTED TO MITSUhide**

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

Superbly carved as a monkey picking fleas, its body contorted in a somewhat awkward position, one hand drawn to the mouth and the other grabbing a leg. The hairwork is finely incised, pleasingly worn, the ivory bearing a fine yellowish patina. The eyes are inlaid. Natural himotoshi. Unsigned, however attributed to the workshop of Mitsuhide, most likely one of his earlier works.

HEIGHT 3.2 cm

Condition: Very good condition, pleasingly worn.
Provenance: German private collection.

AUCTION COMPARISON

A related ivory netsuke by Mitsuhide was sold at Bonhams, Fine Japanese and Korean Art, 12 September 2012, New York, lot 3126 (**sold for 5,250 USD**).



Estimate EUR 2,500
Starting price EUR 1,250



**48 | A POWERFUL KYOTO SCHOOL IVORY
NETSUKE OF A TIGER ON BAMBOO**

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

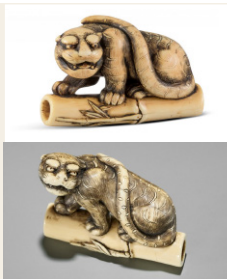
Similar to no. 49, yet carved from ivory and bearing a deep-yellow patina. The mighty animal strides across the bamboo rod with a leafy sprig growing from the separation point of the two nodes, and turns its head to the left, baring its fangs and snarling. The fur markings are finely incised and inked. Himotoshi through the bamboo rod.

LENGTH 5 cm

Condition: Very good condition, appealingly worn, minuscule nick to the tail, natural age cracks.
Provenance: English private collection.

AUCTION COMPARISON

A related netsuke was sold by Van Ham, Asian Art, 7 December 2017, Cologne, lot 2336 (**sold for 3,000 EUR**). Another was sold by Bonhams, Fine Japanese Works of Art, 19 March 2013, New York, lot 2133 (**sold for 6,875 USD**). Another was recently sold by Zucke, Fine Netsuke & Sagemono, 25 September 2020, Vienna, lot 66 (**sold for 4,880 EUR**).



This motif is called take no tora, “tiger in bamboo”. There are many different interpretations; the tiger has a strong nature, is flexible and resilient like the bamboo, but it is also said that the strong tiger is looking for shelter underneath the bamboo, as any earthly power is inferior to the forces of nature. Moreover, the tiger and bamboo represent the power of faith in Buddhism.

Estimate EUR 4,000
Starting price EUR 2,000

49 | **A FINE KYOTO SCHOOL WOOD
NETSUKE OF A TIGER ON BAMBOO**

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

The tiger seated on a short rod of bamboo consisting of two nodes, raising one paw rather playfully as it turns to the left baring its fangs which are inlaid in pale horn. The fur is neatly engraved, and the typical fur markings are rendered with fine incision work. Himotoshi through the bamboo rod. The wood bearing a very appealing patina.

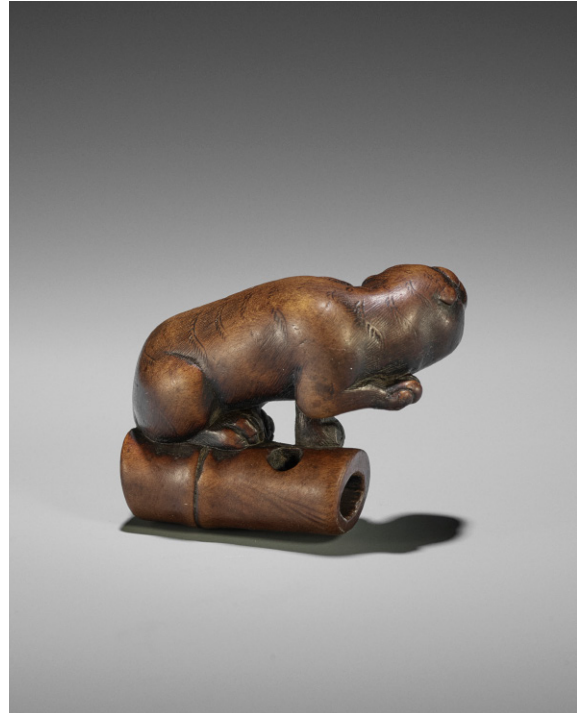
LENGTH 4.7 cm

Condition: Very good condition, appealingly worn.
Provenance: English private collection.

This representation is rather rare in wood.

This motif is called take no tora, "tiger in bamboo". There are many different interpretations; the tiger has a strong nature, is flexible and resilient like the bamboo, but it is also said that the strong tiger is looking for shelter underneath the bamboo, as any earthly power is inferior to the forces of nature. Moreover, the tiger and bamboo represent the power of faith in Buddhism.

Estimate EUR 3,000
Starting price EUR 1,500







50 | **A POWERFUL IVORY NETSUKES
OF A BAYING KIRIN,
ATTRIBUTED TO MITSU HARU**

Attributed to Mitsuharu, unsigned
Japan, Kyoto, late 18th to early 19th century,
Edo period (1615-1868)

Of profound sculptural quality and very finely carved as a Kirin, the pupils inlaid in dark horn, the body and neck turned backwards, the head and snout turned upwards, and letting out a hearty roar. Carved masterfully; 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 carved with superior detail. The hooves are arranged in typical Mitsuharu fashion, lending further movement to the composition. Excellent himotoshi through the side and underside.

HEIGHT 6.7 cm

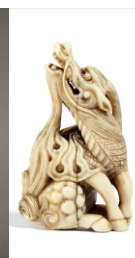
Condition: One leg and one hoof restored. Otherwise fine condition with natural age cracks.

Provenance: German private collection.



AUCTION COMPARISON

Compare to a similar netsuke sold by Zacke, Fine Netsuke & Sagemono, 2 November 2019, Vienna, lot 235 (**sold for 17,082 EUR**). Compare also to another similar netsuke sold by Van Ham, Asiatische Kunst, 12 June 2019, Cologne, lot 2233 (**sold for 25,800 EUR**).



The Kirin is derived from the Chinese mythical beast Qilin, one of the four divine creatures, the others being the dragon, phoenix and turtle. The Japanese Kirin is something of wild mythical fantasy – its most characteristic feature is of course the horn, as it is also called the Japanese unicorn. It has four legs with hooves and the hindlegs are covered with very well-expressed fatty tissue, like that of a Shishi. The rest of the body is covered in dense plumage, like that of a phoenix.

Estimate EUR 8,000

Starting price EUR 4,000



**51 | A POWERFUL AND LARGE
KYOTO SCHOOL IVORY NETSUKU
OF A RAT AND YOUNG**

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

A powerful and large ivory netsuke, carved as a rat, its paws clutching its tail forming a circular base for the netsuke, with its young clambering on its back, their eyes inlaid with dark horn and their fur neatly incised. The underside with natural himotoshi between the tails and paws as well as two symmetrical himotoshi.

LENGTH 4.8 cm, HEIGHT 3.2 cm

Condition: Very good condition, appealingly worn, minor natural age cracks. Fine patina. The two himotoshi are possibly added.

Provenance: Estate of Countess Rechberg, Munich. Acquired at Flachsmann, Kronberg, 12 November 2000. A copy of the original invoice from Flachsmann accompanies this lot.

Several artists from the Kyoto school come to mind as possible carvers, such as Hogen Rantei, whose rats share a number of similarities with the present netsuke.

LITERATURE COMPARISON

Compare a related ivory netsuke by Rantei, depicting a rat with bean, in the collection of the British Museum, museum number HG.695.



Estimate EUR 4,000
Starting price EUR 2,000







52 | TOMOTADA: A FINE IVORY NETSUKU OF A BITCH AND PUP

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

The puppy cuddling into the warmth of its mother who protectively rests her paw on its back. Both have neatly incised fur and expressive eyes, the mother's inlaid in dark horn. The mother further with well detailed spine and ribs, curling tail, and wearing a collar with bell. Himotoshi to the underside and belly of the mother. Boldly carved signature TOMOTADA within the typical rectangular reserve underneath one leg.

HEIGHT 4.4 cm

Condition: Good condition with minor wear, few minuscule nicks and light scratches. Fine, honey-gold patina.

Provenance: Ex-collection Teddy Hahn, Darmstadt.

LITERATURE COMPARISON

Another netsuke of a dog with collar and puppy illustrated in Davey, Neil K. (1974) Netsuke: A comprehensive study based on the M.T. Hindson Collection, p. 70, no. 181.



AUCTION COMPARISON

Compare a related ivory netsuke by Tomotada of a dog and bitch, also dated late 18th century, at Bonhams, Fine Japanese Art, 16 May 2013, London, lot 100 (sold for 27,500 GBP).



Estimate EUR 6,000

Starting price EUR 3,000





53 | **A SUPERB IVORY NETSUKE
OF A FEMALE DOG WITH YOUNG,
ATTRIBUTED TO OKATOMO**

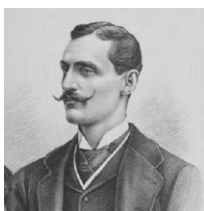
Attributed to Yamaguchi Okatomo, unsigned
Japan, Kyoto, late 18th century, Edo period (1615-1868)

The adult reclining in a curled-up position, the feet drawn in towards the body for compactness, a playful young pup climbing up over her body near the belly and facing in the other direction. The eyes of the mother are inlaid in dark-reddish horn, she wears a collar, the floppy ears are rested against her head, and the tails of both form pleasing curls. The hairwork is neatly engraved with delicate and precise incision work, attractively worn on the high points. The ivory bearing a beautiful, warm patina, turning honey-orange in some areas (it is rare to find this type with such a fine patina). Large, asymmetrical, and generously excavated himotoshi are found underneath.

LENGTH 4.2 cm

Condition: Superb condition with expected surface wear and very little age cracks.

Provenance: Ex-collection Conte Don Enrico Lucchesi Palli, Monarch of Campofranco. Purchased in 1889, when he accompanied his cousin Enrico (Henry), Prince of Parma, Earl of Bardi, on a tour of the world from 1887-1891. Thence by descent within the same family.



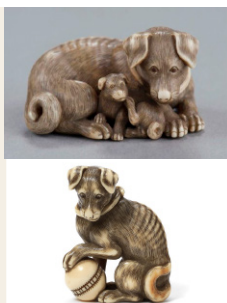
**Conte Don Enrico
Lucchesi Palli
(1861-1924)**

Literature comparisons:

Though Okatomo carved several dogs, this variant of a reclining female dog with pup is considerably rare. For another unsigned variant, however of lesser quality, see Barry Davies *Oriental Art*, Chicago 1999, p. 26. Furthermore, a similar netsuke signed Okatomo was recently sold by Max Rutherford Ltd (Stock no. MR1142). Another signed piece with the pup in a similar position but with the mother resting her head on her front paws is illustrated in Eskenazi (1993) *Japanese Netsuke from the Carré collection*, pp. 146-147, no. 183.

AUCTION COMPARISON

Another signed piece with the pup next to the mother was sold at Quinn's Auction Galleries, The Helen and Jack Mang Collection of Netsuke, 7 December 2012, Falls Church, lot 59 (**Hammer price 7,000 USD**). Also compare to a netsuke of a dog with ball by Okatomo, sold at the Harriet Szechenyi Sale of Japanese Art, 8 November 2011, London, lot 157 (**sold for 46,850 GBP**).



Estimate EUR 6,000
Starting price EUR 3,000





54 | OKATOMO: AN IVORY NETSUKE OF TWO PUPPIES WITH AWABI

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

Well carved as two puppies seated side by side, one with dark fur playing with an awabi shell, a cord attached to the shell in its mouth, the other puppy with striped fur and barking with the mouth wide



open revealing sharp teeth. The puppies' eyes are inlaid with dark horn and their fur is finely incised, the shell is neatly stippled, and the composition is dynamic and lively. Several natural himotoshi between the puppies' limbs and bodies. The underside with the signature OKATOMO within a rectangular reserve. Both the puppy and awabi are symbols of fertility.

LENGTH 3.6 cm

Condition: Excellent condition with minor wear.

Provenance: Ex-collection Conte Don Enrico Lucchesi Palli, Monarch of Campofranco. Purchased in 1889, when he accompanied his cousin Enrico (Henry), Prince of Parma, Earl of Bardi, on a tour of the world from 1887-1891. Thence by descent within the same family.



Conte Don Enrico Lucchesi Palli, Monarch of Campofranco

LITERATURE COMPARISON

A closely related ivory netsuke by Okatomo of two puppies with two awabi shells is illustrated in the INCS journal, vol. 5, no. 1, p. 35, and another is illustrated in Galerie Gemini & Ichimonji Art (2004), p. 23, no. 63.



Estimate EUR 1,500

Starting price EUR 750



55 | OKATOMO: A RARE STAINED WOOD NETSUKE OF TWO QUAILS ON MILLET

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

A classic model by Okatomo, though rarely seen in wood, 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 4.5 cm

Condition: Very good condition, minor wear to staining.

Provenance: British private collection.

AUCTION COMPARISON

For a similar example in ivory, see Bonhams, Fine Netsuke from the Adrienne Barbanson Collection, 13 May 2013, London, lot 30 (sold for 7,250 GBP).



Estimate EUR 2,500

Starting price EUR 1,250



56 | AN UNUSUAL WOOD NETSUKE OF A HAWK WITH AWABI AND HAMAGURI

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

The hawk perched atop an awabi shell with outstretched wings, its beak placed curiously inside a slightly opened hamaguri clam. Large himotoshi underneath. The manner of the plumage is similar in execution to the quail groups by Okatomo.

LENGTH 4.5 cm

Condition: Very good condition, minor surface wear, fine, dark patina.

Provenance: British private collection, purchased from Neil Holton.

Estimate EUR 1,200
Starting price EUR 600

57 | RANKO: A RARE WOOD NETSUKE OF A RAT EMERGING FROM AN EGG

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

The rat (nezumi) raising its head out of the shell, supporting itself with one of its front paws, having already freed its tail and one hind paw, the large, thick tail curling underneath. The rat's fur is finely incised, striking an appealing contrast to the smooth texture of the egg. The eyes are inlaid in dark horn. Two asymmetrical himotoshi to the underside above the signature RANKO within an oblong reserve.

LENGTH 4.5 cm

Condition: Good condition, significant surface wear, including small nicks and light scratches, natural age cracks, one larger crack to the tail and himotoshi. Fine, dark patina.

Provenance: Ex-collection Kurt R. Jordan (1881-1973), Lüdenscheid, sold at Lempertz, 29 November 1986, Cologne. Old collector's label '1034' to interior.

Estimate EUR 1,500
Starting price EUR 750





58 | A FINE KYOTO SCHOOL WOOD NETSUKES OF A RECUMBENT GOAT

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

The recumbent animal with the legs drawn in, its shaggy coat falling in heavy tresses over its body, the pupils inlaid in dark horn. The underside with two large and asymmetrical himotoshi.

LENGTH 4.7 cm

Condition: Very good condition with minor wear, few small nicks, and a fine, dark patina. The signature to the underside was obscured at some point in time.

Provenance: European collection.

AUCTION COMPARISON

Compare the manner of the fur to a goat by Tomotada, sold by Bonhams, The Julius and Arlette Katchen Collection of Fine Netsuke Part II, 10 May 2017, London, lot 91 (sold for 13,750 GBP).



Estimate EUR 8,000
Starting price EUR 4,000







59 | MASATOMO: A FINE WOOD NETSUKE OF A RECUMBENT DEER

By Masatomo, signed Masatomo 正友
Japan, likely Kyoto, early 19th century, Edo period (1615-1868)

Finely carved as a spotted deer resting on a bed of autumn leaves, the eyes double-inlaid in pale and dark horn, the spine neatly articulated. The underside with two large himotoshi, one haunch with the signature MASATOMO within an oval reserve.

LENGTH 4.8 cm

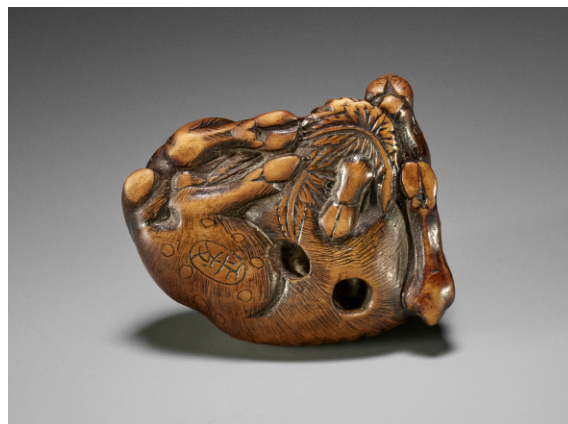
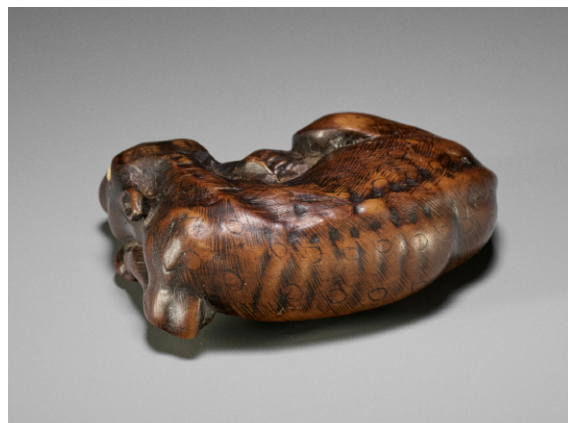
Condition: Very good condition with minor surface wear.
Provenance: European collection.

AUCTION COMPARISON

Compare a related wood netsuke by Masatomo, depicting a wolf and a hare, at Bonhams, Fine Japanese Works of Art, 16 September 2014, New York, lot 2092 (sold for 6,000 USD). Note the similar treatment of the eyes.



Estimate EUR 5,000
Starting price EUR 2,500



OSAKA SCHOOL



60 | AN OSAKA SCHOOL IVORY NETSUKU OF A DEER AND MONKEY

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

Well carved as a recumbent sika stag with antlers and funnel-shaped ears, licking its haunch, the other three legs drawn in, a small monkey leaning against the stag's back in a dynamic posture with the mouth agape. Their fur is finely incised, and their features are well detailed, the deer's eyes are inlaid with dark horn. Two asymmetrical himotoshi to the underside.

LENGTH 5.4 cm

Condition: Very good condition, appealingly worn.
Fine, honey-gold patina.
Provenance: French private collection.

Although most of the spots have been worn off from extensive handling over centuries, the darker mid-section of the stag's torso reveals some spots.

LITERATURE COMPARISON

For a related Osaka-school ivory netsuke of a spotted deer and monkey, unsigned but attributed (possibly) to Gechu II, see Barry Davies *Oriental Art* (1995) 100
Selected Pieces from The Netsuke Collection of Scott Meredith, no. 23.



Estimate EUR 2,500
Starting price EUR 1,250







61 | A SUPERB OSAKA SCHOOL IVORY NETSUKE OF SHORIKEN AND TIGER

Unsigned
Japan, Osaka, c. 1820, Edo period (1615-1868)

Published:

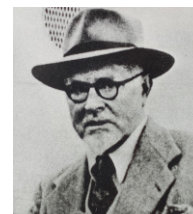
Joly, Henri L. (1912) *The W. L. Behrens Collection, Part 1, Netsuke*, no. 767 and illustrated on pl. XV.
Weber, V. -F. (1965), *Koji Hoten*, pl. LVI, no. 3.
Hurtig, Bernard (1973) *Masterpieces of Netsuke Art: One Thousand Favorites of Leading Collectors*, p. 52, no. 138.
Davey, Neil K. (1974) *Netsuke: A comprehensive study based on the M.T. Hindson Collection*, no. 878.

Condition:
Superb condition
with hardly any
wear.

Provenance:
Ex-collection W.
L. Behrens (1861-
1913) and Mark.
T. Hindson. Then
collection Carré,
acquired from
Eskenazi Ltd.,
London.



Portrait of Walter
Lionel Behrens
(1861-1913)



Mark. T. Hindson

Estimate EUR 10,000
Starting price EUR 5,000

Finely carved and beautifully stained, depicting the Taoist immortal Shoriken (Zhongli Quan), his Chinese robe finely engraved with scrolling karakusa designs, his tiger companion at his feet with its long tail snaking up the immortal's back. Note the finely incised and inked fur of the tiger with polished stripes. The glaring eyes of the tiger are double inlays of pale and dark horn. Natural himotoshi through the tiger's tail.

HEIGHT 6.1 cm





**62 | A VERY RARE NARWHAL TUSK
NETSUKE OF A RABBIT WITH REISHI**

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

The seal-shaped netsuke carved as a rabbit (usagi) with a hunched back and a long reishi sprig in its mouth. The finely polished underside shows the beautiful and characteristic rind of the narwhal tusk. Natural himotoshi. Lustrous and deep honey patina. Both the rabbit and reishi are associated with longevity.

HEIGHT 3.3 cm

Condition: Very good condition with minor surface wear.

Provenance: Estate of Günter Kauth (1946-2016), Frankfurt am Main.

Estimate EUR 1,500
Starting price EUR 750



**63 | A SUPERB OSAKA SCHOOL
IVORY INGYO NETSUKE
OF A LUNAR HARE**

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

The ingyo (seal) netsuke carved as a lunar hare or moon rabbit surmounted on a mortar with mochi paste dripping down in the front, a pestle carved on the side. The ivory is stained a beautiful deep-yellow, now having developed a gorgeous caramel-honey patina. Small himotoshi through the mortar and the underside cut with the character Kei 啓 [to enlighten, educate, inspire].

HEIGHT 4.6 cm

Condition: Good condition with a stunning patina, some natural age cracks. Old smoothed-down chip around the base of the underside.

Provenance: European collection.

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.

Estimate EUR 4,000
Starting price EUR 2,000







64 | **A SUPERB WOOD NETSuke
OF SHOKI WITH ONI**

In the manner of Tsuji, unsigned
Japan, Osaka, c. 1800, Edo period (1615-1868)

Masterfully carved with irresistible character and charm, depicting the demon queller Shoki with his straw hat slung over his shoulder behind his back, tied together to trap a little one-horned oni. Shoki is stroking his beard and rather amusingly contemplating what to do with the little devil – one can only wonder what he is thinking (... shall I roast him, fry him, cook him?). Unbeknownst to him the oni has already torn a hole through his trap, pressing his arms together and smiling, ready to escape at any time, however still staying put to taunt his captor. The details are very finely carved and the wood is of a stunning color, bearing a beautiful, lustrous patina. 'Chimney himotoshi' through the side and between Shoki's legs.

HEIGHT 6.5 cm

Condition: Very good condition with only very minor surface wear, some tiny nicks to the edges around the straw hat.

Provenance: The Gabor Wilhelm Collection, Paris.

**LITERATURE
COMPARISON**

A similar netsuke of Shoki and oni, attributed to the circle of Tsuji, was offered by Neil Holton.



Estimate EUR 8,000
Starting price EUR 4,000





65 | HIDEMASA: A FINE IVORY NETSUKE OF SHOKI

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

A spirited and characterful carving of Shoki, the famous Chinese demon queller, executed in the typical style of Hidemasa. The demon hunter's expression is marked with gleeful anticipation as he unsheathes his ken (straight sword), one hand still firmly gripping the sheath. His well-detailed robe is adorned with typical scrolling patterns and the large hat has an inlaid dark horn finial at the highest point. Himotoshi through the back and the signature HIDEMASA within a wavy reserve.

HEIGHT 4.8 cm

Condition: A small section of the hat with a restoration and a tiny chip to the edge of the sheath and larger himotoshi. Age cracks. Good condition.

Provenance: Ex- collection Kati and Marc Wilwers, Luxembourg.

AUCTION COMPARISON

A similar netsuke of Shoki with oni by Hidemasa was sold at Eldred's, Japanese Art at Auction, 25 August 2009, East Dennis, MA, lot 7 (hammer price 2,300 USD).



Estimate EUR 1,500
Starting price EUR 750





**66 | AN OSAKA SCHOOL IVORY
NETSUKE OF AN ONI TRAPPING SHOKI,
ATTRIBUTED TO HIDEMASA**

Attributed to Hidemasa, unsigned
Japan, Osaka, first half of 19th century, Edo period
(1615-1868)

Finely carved as an oni pressing down against Shoki's large straw hat, the demon hunter visible underneath, amusingly flattened and looking defeated, his sword drawn and piercing through the hat but missing its mark, the oni grinning smugly as a result. The details are well-carved throughout and Shoki's eyes are inlaid in dark lustrous horn. The ivory bearing a fine and warm patina. Himotoshi underneath.

LENGTH 4.2 cm

Condition: Good condition with minor surface wear and natural age cracks. Some old tiny chips along the edge of the hat.
Provenance: French private collection.

LITERATURE COMPARISON

A similar netsuke, by Hidemasa and signed Hide, depicting an oni on Shoki's hat, is illustrated in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part A, p. 139.



Estimate EUR 2,000
Starting price EUR 1,000





67 | HIDEMASA: A TALL IVORY NETSUKE OF ASHINAGA AND TENAGA

By Hidemasa, signed Hidemasa 秀正
Japan, Osaka, mid to late 19th century

Ashinaga is lifting Tenaga to his shoulder, while Tenaga clutches a tentacle of the small octopus clambering on Ashinaga's leg and holding a fish in his other hand. Both with long, curly, neatly incised hair, appearing almost like Dutchmen. The yokai, fish, and octopus all with inlaid eyes. The ivory finely stained. Large himotoshi through Tenaga's back and underside.

HEIGHT 9.5 cm

Condition: Good condition with minor wear, few natural age cracks. One eye inlay is lost.
Provenance: Spanish private collection.

LITERATURE COMPARISON

Compare a related ivory netsuke of a seated Ashinaga and Tenaga by Hidemasa at Zacke, June 2005, no. 49. Another related ivory netsuke by Hideaki is in the collection of the Los Angeles County Museum of Art, accession number AC1998.249.194.



Estimate EUR 3,000
Starting price EUR 1,500





**68 | DORAKU: A FINE IVORY NETSUKE
OF JO WITH CRANE**

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

Finely carved and stained deep-yellow as Jo, from the legend of the twin pines, resting on one knee and holding a hoe. A minutely carved crane bends over next to him, the neck twisted, putting its beak underneath Jo's left hand. The details finely rendered, and the robe incised with scrolling designs. Good, asymmetrical himotoshi through the back and signed underneath in the typical wavy reserve DORAKU.

HEIGHT 3.8 cm

Condition: The inked details slightly worn, a tiny chip to the robe near the signature. Overall good condition, amazingly the feet of the crane have stayed intact.

Provenance: The Gabor Wilhelm Collection, Paris.

Jo is usually depicted with his wife Uba underneath pine trees with auspicious animals such as a minogame or cranes. Jo and Uba were thought to inhabit two pines at Takasago and Sumiyoshi. According to tradition, Jo makes a trip to Sumiyoshi nightly to visit his love. The two spirits symbolize the pines for which these locations are famous; in addition, they also represent eternal fidelity. They are also the protagonists of the Noh-play Takasago, which is considered a very auspicious story.

Estimate EUR 2,500
Starting price EUR 1,250



69 | **ANRAKU: A FINE IVORY NETSUKE
OF A CROW ON PERSIMMON**

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

Superbly stained and carved as a smooth persimmon (kaki), a crow with neatly incised fur perched on top and pecking with its sharp beak. A finely carved folded leaf is visible at the side of the fruit and the well-carved stem underneath forms the cord attachment. Note the tiny wormhole underneath the stem.

HEIGHT 3.6 cm

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

Provenance: Ex-collection Hayashi Tadamasa, Paris, sold at his Drouot sale, 16 February 1903, lot 1380b. Then sold at Christie's, 4 December 1986, New York, lot 36. Then ex-collection Alan Liss, sold at his sale, Sotheby's, 2 September 1993, Chicago, lot 46, the persimmon misdescribed as a rock. Then collection Carré, acquired from the above.



**Hayashi Tadamasa
(1853–1906)**

The persimmon was a successful model of the Osaka school due to its compact nature. Usually this type was deeply stained and very finely polished, as in the present example. The addition of the crow appears to be unique, however.

Estimate EUR 4,000

Starting price EUR 2,000





70 | **KOSEN: A FINE IVORY NETSUKU OF TWO FISH AND BAMBOO**

By Kosen, signed Kosen 光仙
Japan, Osaka, second half of 19th century

Depicting two fish lying head to tail, a bonito and a sea bream, one flattened and the other with a thick body, the disparity of the two fishes make this netsuke an interesting and tactile pleasure in the hand. The ivory is stained a deep yellow and the details are masterfully stippled and inked. All visible eyes are inlaid. A stalk of leafy sasa bamboo is carved underneath, the pierced himotoshi go through underneath it. Signed KOSEN.

LENGTH 6.1 cm

Condition: Very good condition, possibly a tiny old chip to the edge of one leaf.

Provenance: Arlette Katchen collection, Paris. Then Carré collection, acquired from the above.

The subject is likely a New Year's offering.

Estimate EUR 4,000

Starting price EUR 2,000





71 | IKKOSAI: A FINE IVORY NETSUKE OF MARINE LIFE

By 'Saru' Ikkosai, signed Ikkosai 一光齋
Japan, Tokyo or Osaka, second half of 19th century

A compact and finely carved group of marine life including a large sea bream, a flounder, an octopus, and various shells. The ivory is finely stained, and the details are minutely stippled and neatly engraved. All but one of the eyes are inlays of dark horn. Signed IKKOSAI on one of the fishes where the himotoshi goes through underneath.

LENGTH 4.4 cm

Condition: Excellent condition with only very minor wear.

Provenance: Carré collection.

For a detailed discussion of the artist see INSJ Vol. 39, no. 3, Fall 2019, pp. 29-34.

AUCTION COMPARISON

A similar group by a different but certainly related Ikkosai was sold by Kunsthandel Klefisch, October 2014, Cologne, lot 829 (sold for 10,500 EUR).



Estimate EUR 4,000
Starting price EUR 2,000





**72 | KOSHU: A SUPERB STAINED
WALRUS IVORY NETSUKES OF AN
AKA NAMAKO (RED SEA CUCUMBER)**

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

Masterfully stained and carved as a spiny red sea cucumber (aka namako), a much-loved delicacy in Japan. An ivory chestnut is fitted on top, the inside with an eyelet for the cord attachment. The namako and chestnut are also a symbol for the new year. The rough texture is achieved with incredible realism, with distinctive high pimples on the upper side and stippling beneath. Signed within a polished reserve KOSHU – a very rare artist of the Osaka school and pupil of Ohara Mitsuhiro. Similar examples are known by Ohara Mitsuhiro and Doraku (see literature and auction comparisons).

LENGTH 5.3 cm

Condition: Excellent condition.
Provenance: French private collection.

LITERATURE COMPARISON

Another netsuke by this rare artist, showing his superior skill in staining, is in the British Museum, accession no. 1930,1217.60. This subject of a fly on octopus arm was also treated by Mitsuhiro. For two similar netsuke of a namako and chestnut by Ohara Mitsuhiro see Davey, Neil K. (1974) Netsuke: A comprehensive study based on the M.T. Hindson Collection, pp. 45-46, nos. 99-100 (the latter being also carved from walrus ivory).



AUCTION COMPARISON

For a similar netsuke in ebony by Doraku see Var Encheres, Art d'Asie, 10 April 2021, Paris, lot 53 (sold for 3,500 EUR).



Estimate EUR 3,000
Starting price EUR 1,500





73 | **A SUPERB OSAKA SCHOOL
IVORY NETSUKES OF ONO
NO TOFU ON A GIANT FROG,
ATTRIBUTED TO ANRAKU**

Attributed to Shukosai Anraku(sai), unsigned
Japan, Osaka, mid-19th century, Edo period (1615-1868)

Published: Katchen, Arlette (2010) Netsuke 7, Vol. 2, pp. 340-341,
no. K939.

Superbly and humorously carved as the calligrapher Ono no Tofu, wearing an eboshi and holding a parasol, mounting a gigantic frog balancing on two geta. The eyes of the frog are large inlays of dark buffalo horn. Note the superb staining, masterful stippling on the frog, and minutely inked details. Himotoshi through the back and underneath. Unsigned, however attributed to Shukosai Anraku.

HEIGHT 5.1 cm

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

Provenance: Ex-collection Julius & Arlette Katchen. Carré collection, acquired from the above.

In despair after trying seven times to rise to a higher position at the imperial court the calligrapher Ono no Tofu (Ono no Michikaze, 894-964) takes a walk alongside a river. There he spots a frog trying to reach the sloping branch of a willow. Despite seven unsuccessful attempts the frog perseveres and succeeds on the eighth leap. Just as Ono no Tofu who regains courage and applies once again to the emperor finally being appointed minister.

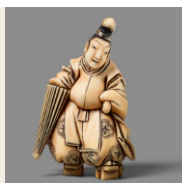
LITERATURE COMPARISON

The present netsuke bears some sort of iconographic relationship to a netsuke signed Oto and attributed to Otoman, illustrated in Lazarnick, George (1981) Netsuke & Inro Artists, and How to Read Their Signatures, vol. 2, p. 857.



AUCTION COMPARISON

Compare to a similar ivory netsuke of Ono no Tofu, signed Anrakusai, sold at Lempertz, Netsuke from the Albert Brockhaus Collection, 27 June 2020, Cologne, lot 476 (sold for 10,000 EUR).



Estimate EUR 15,000
Starting price EUR 7,500





**74 | KAIGYOKUSAI MASATSUGU:
A SUPERB UMIMATSU NETSUKU
OF TWO NASUBI**

By Kaigyokusai Masatsugu, signed Kaigyokusai 懷玉齋
Japan, Osaka, 19th century, Edo period (1615-1868)

Published: Lazarnick, George (1981) *Netsuke & Inro Artists, and How to Read Their Signatures*, vol. 1, p. 562 (erroneously described as black wood).

Hurtig, Bernard (September 1978) *What's New At The Auctions*, INCS Journal, vol. 6, no. 2, p. 15, no. 13.

Superbly carved as two eggplants (nasubi) with elegantly curved stems, fully exploiting the purple-black umimatsu (black coral or seapine), the almost black material with pale lacquer striations, lightly polished to show the grain.

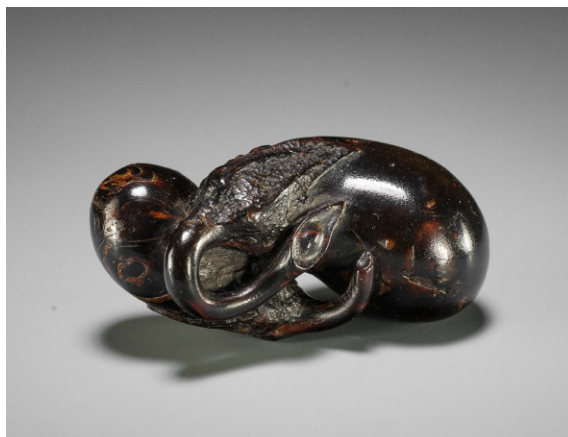
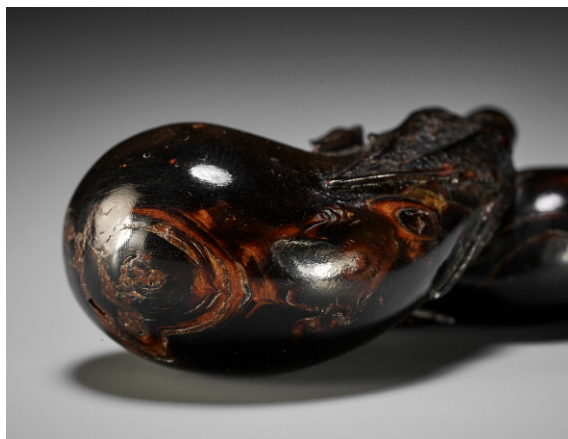
LENGTH 5.4 cm

Condition: Excellent condition with minor wear, the material with natural fissures and flaws.

Provenance: Sotheby's London, 28 June 1978, lot 13 (**sold for 3,920 GBP, approx. 27,095 EUR today**). A private collector, acquired from the above. German private collection, acquired from the above.

Umimatsu (lit. seapine) is in fact a species of black coral with dense texture, concentric growth rings, and amber or reddish colored inclusions in the otherwise brown-black material. True coral is a hard calcareous substance secreted by marine polyps for habitation; umimatsu, on the other hand, is a colony of keratinous antipatharian marine organisms. As a material, it was considered risky for carvers as it was prone to crack, crumble, or chip.

Estimate EUR 15,000
Starting price EUR 7,500







75 | A WOOD NETSUKU OF A CLUSTER OF RATS, ATTRIBUTED TO KAIGYOKUDO MASATERU

Attributed to Kaigyokudo Masateru (1871-1946), unsigned
Japan, Osaka, late 19th – early 20th century, Meiji period
(1868-1912)

A fine study of nine rodents, two adults and seven young, tumbling over each other to form a dense and animated cluster. The wood is stained dark, and the fur is finely incised. All eyes are inlaid in dark horn except for the largest rat's, which are red. The masterfully carved underside shows the dense congregation of the many rat tails and paws. Natural himotoshi.

LENGTH 4.1 cm

Condition: Superb condition.

Provenance: English private estate.



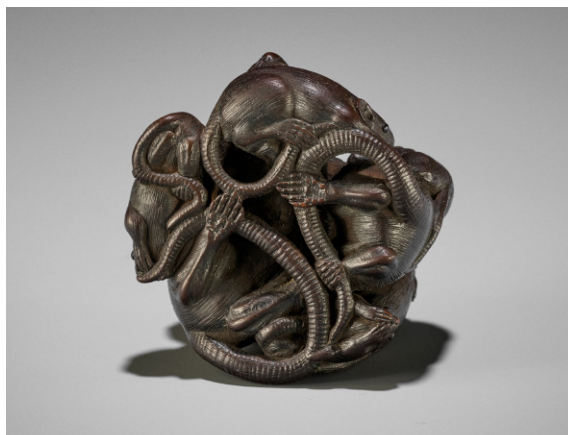
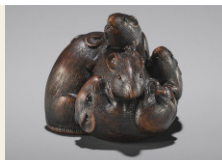
LITERATURE COMPARISON

Compare to similar examples by Masateru in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part A, p. 469.



AUCTION COMPARISON

A closely related netsuke by Kaigyokusai Masateru was offered by Zacke, Fine Netsuke, Sagemono, 27 March 2020, lot 67.



Estimate EUR 4,000

Starting price EUR 2,000

76 | **KAIGYOKUDO MASATERU: A FINE STAINED WOOD NETSUKE OF THE SAMBIKI SARU**

By Kaigyokudo Masateru (1871-1946), signed Masateru 正照
Japan, Osaka, late 19th – early 20th century, Meiji period
(1868-1912)

Elaborately carved as five monkeys in and around a large chestnut, the ones in the front imitating the three wise monkeys (sambiki saru) using their hands or feet to cover the ears, eyes, or mouth of one another. The back of the chestnut shows two further monkeys facing each other, one clinging to the side and the other emerging from a hole. The details all finely carved, the chestnut is masterfully hollowed. The underside is minutely stippled, simulating the natural structure of the chestnut, as well as two asymmetrical himotoshi and the neatly incised signature MASATERU within an oval reserve.

HEIGHT 3.2 cm

Condition: Excellent condition.
Provenance: British collection.

Kaigyokudo Masateru (1871-1946) was the son of Masachika and grandson of Kaigyokusai Masatsugu (1813-1892).

LITERATURE COMPARISON

A similar wood netsuke by Kaigyokudo Masateru is illustrated in Zacke, *Japanische Netsuke, Inro und andere Sagemono - Ausstellung* 1986, no. 20. A similar ivory netsuke by Masateru's grandfather Kaigyokusai Masatsugu is illustrated in Meinertzhagen / Lazarnick (1986) MCI, Part A, p. 294.



Estimate EUR 2,500
Starting price EUR 1,250





77 | MASAKAZU: A WOOD NETSUKU OF TWO SUMO WRESTLERS

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

Depicting two sumo wrestlers locked in combat with fierce expressions, the one in the front executing the kawazu gaku technique (one leg entanglement drop), as he coils his leg around his opponent's, effectively using his weight to topple him. Several natural himotoshi between the two fighters, signed on the loincloth MASAKAZU.

HEIGHT 5.2 cm

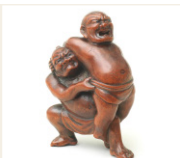
Condition: Two toes with old repairs, otherwise in good condition with minor wear.

Provenance: European collection.

The two wrestlers practice the kawazu throw, so named after the famous wrestler Kawazu no Saburo Sukeyasu. When the latter was pulled up by his opponent Matano Goro Kunihiisa (Kagehisa) by the loincloth, Sukeyasu prevented the hip swing by bringing down his opponent with his leg.

AUCTION COMPARISON

Compare a closely related netsuke by Masakazu, dated late 19th century, at Bonhams, Fine Netsuke from a French Private Collection, 4 November 2020, London, lot 34 (sold for 4,812 GBP).



Estimate EUR 5,000
Starting price EUR 2,500





78 | **MASAYOSHI: A WOOD OKIMONO
NETSUKES OF TWO SUMO WRESTLERS**

By Unhodo Masayoshi, signed Masayoshi 正慶
Japan, Osaka, late 19th century

Finely carved as two sumo wrestlers locked in combat, the one in the front executing the kawazu gaku technique (one leg entanglement drop), as he coils his leg around his opponent's, effectively using his weight to topple him. Both with neatly detailed faces showing intense, strained expressions. Several natural himotoshi between the two wrestlers' bodies. Signed MASAYOSHI to one of the wrestlers' loincloths. Natural himotoshi.

HEIGHT 7.2 cm

Condition: Good condition with minor wear. Two feet with repairs.
Provenance: British private collection, acquired at Bonhams, 13 May 2021, London, lot 18 (sold for 4,845 GBP).

The two wrestlers practice the kawazu throw, so named after the famous wrestler Kawazu no Saburo Sukeyasu. When the latter was pulled up by his opponent Matano Goro Kunihisa (Kagehisa) by the loincloth, Sukeyasu prevented the hip swing by bringing down his opponent with his leg. In the present netsuke, too, it appears as if the wrestler in the back will be victorious, but the leg entanglement drop is already in process and in a matter of mere seconds he will be lying on the ground, defeated.

LITERATURE COMPARISON

Compare a closely related netsuke by Masayoshi in the collection of the Linden Museum, inventory number OA 18914.



Estimate EUR 8,000
Starting price EUR 4,000



TANBA & NAGOYA SCHOOL



79 | ICHIO: A WOOD NETSUKU OF TWO PUMPKINS

By Ichio, signed Ichio 一往
Japan, probably Tanba province, mid-19th century, Edo period
(1615-1868)

Finely carved as two pumpkins attached to their branch. The four leaves show finely carved veins, and the stigma are inlaid in dark horn. Very clever use of staining and beautiful patina. Natural himotoshi through the branch and signature ICHIO, the artist apparently unrecorded, but working in the Tanba school style.

LENGTH 4.8 cm

Condition: Very good condition with extensive 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.

Estimate EUR 1,200

Starting price EUR 600





80 | TOYOKAZU: A FINE WOOD NETSUKU OF A SHISHI PLAYING WITH A BALL

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

Well carved as a shishi clutching a smooth ball with all four paws, the bushy tail sweeping around it, the beast with a comically fierce expression, appearing unwilling to share the toy, with neatly incised tail and mane, the eyes inlaid in pale translucent horn with dark pupils. Natural himotoshi between the ball and one leg, the same leg with the signature TOYOKAZU within an oblong reserve.

LENGTH 3.8 cm

Condition: Very good condition, appealingly worn, some surface wear and few light scratches. Fine, dark patina.
Provenance: European collection.

Toyokazu was a member of the Tanba school, a son and pupil of Naito Toyomasa who clearly shared his father's affinity for animal carvings.

LITERATURE COMPARISON

Compare a related wood netsuke of a shishi by Toyokazu, illustrated in Sagemonoya (2002) Netsuke, Ojime & Masatoshi's Kabuki, p. 37, no. 91.



AUCTION COMPARISON

Compare a closely related wood netsuke of a shishi by Toyokazu at Sotheby's, Netsuke from the Collection of Raymond and Frances Bushell, 18 November 1999, London, lot 313 (sold for 4,140 GBP, approx. 8,557 EUR today).



Estimate EUR 5,000
Starting price EUR 2,500





**81 | TOYOMASA: A SUPERB WOOD
NETSUKE OF A SHISHIMAI DANCER**

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

Finely carved as a reclining Shishimai dancer, wearing the traditional lion mask with inlaid eyes of dark horn, depicted in a dynamic posture, resting on his arms hidden away underneath the robe, one leg propped up next to the body, the other folded underneath. The details are finely carved and characteristically accentuated with black staining. The surface is embellished with sumptuous inlays of aogai (mother-of-pearl). Also note the elaborately worked pattern on the dancer's trousers. Natural himotoshi and signature underneath TOYOMASA.

LENGTH 4.8 cm

Condition: Excellent condition.

Provenance: British private collection.

The Shishimai dance is commonly performed during the New Year to bring good luck and drive away evil spirits, and the lion dancers may be accompanied by flute and drum musicians. It is also performed at other festivals and celebrations. In some of these performances, the lions may bite people on the head to bring good luck.

An unusual subject for Toyomasa, most likely a later work by the master or by one of his pupils.

Literature comparison:

For another work by Toyomasa of Daruma with a hossu, exhibiting the use of inlays on wood, see Meinertzhagen / Lazarnick (1986) MCI, Part B, p. 956.

Estimate EUR 8,000

Starting price EUR 4,000





82 | TOYOKAZU: A FINE WOOD NETSUKE OF TWO PLAYING SHISHI

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

Dynamically carved as two Buddhist lions playfully engaging with one another, one is baring its teeth and prancing over the tail of the other while the latter looks backwards with a somewhat surprised, dumbfounded expression. The details are very finely carved – both Shishi have thick bushy tails, curly manes, and finely incised fur, accentuated with black staining for effect. The eyes are inlaid in pale translucent horn. The underside with the signature TOYOKAZU within the typical oval reserve. Natural himotoshi.

LENGTH 4.3 cm

Condition: Very good condition, hardly any wear.

Provenance: Ex-collection Conte Don Enrico Lucchesi Palli, Monarch of Campofranco. Purchased in 1889, when he accompanied his cousin Enrico (Henry), Prince of Parma, Earl of Bardi, on a tour of the world from 1887-1891. Thence by descent within the same family.



**Conte Don Enrico
Lucchesi Palli
(1861-1924)**

Literature comparison:

A similar netsuke of two fighting shishi by Toyokazu is illustrated in Barry Davies Oriental Art, Chicago 1999, p. 35, no. 69.



AUCTION COMPARISON

A related wood netsuke by the founder of the Tanba school Naito Toyomasa was sold at Bonhams, The Harriet Szechenyi Sale of Japanese Art, 8 November 2011, London, lot 32 (sold for 27,500 GBP).



Estimate EUR 5,000
Starting price EUR 2,500





83 | A SUPERB AND RARE TANBA SCHOOL WOOD NETSUKES OF A FREEZING KARASU TENGU

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

Published: Bandini, Rosemary (2013) In a Nutshell, A Loan Exhibition of Japanese Netsuke from European Collections, p. 57, no. 99.



An exceptionally well-carved netsuke, described by Gabor Wilhelm as "tengu frieux" or freezing tengu, in our opinion very fittingly, as the mythical bird-like being clutches its large wings together, standing rather stiffly, the three-clawed feet clenching together, and its expression shuddering – one imagines the cold breeze fluttering by. The karasu (crow-beaked) tengu has long finely carved hair, wears a token cap inlaid in lustrous black horn, the pupils inlaid from the same material. The plumage is spectacularly well-detailed. Asymmetrical, generously excavated himotoshi through the back. The carving bears many hallmarks of the Tanba school. The artist skillfully alternates textured and smooth surfaces, the stain and finish certainly resemble the work of the Toyomasa school.

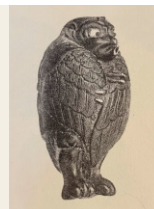
HEIGHT 6.1 cm

Condition: One leg is restored, otherwise excellent condition with minor surface wear and a fine patina.

Provenance: The Gabor Wilhelm Collection, Paris.

LITERATURE COMPARISON

A similar netsuke is illustrated in Joly, Henri L. (1912) *The W. L. Behrens Collection*, Part 1, Netsuke, no. 2562, illustrated on pl. XXXIII. Another similar netsuke is illustrated in Okada, Neill (1980) *Real and Imaginary Beings*, no. 42 (see auction comparison), where the stylistic influence of the Toyomasa school is noted.



AUCTION COMPARISON

A very similar wood netsuke of a tengu, formerly in the Kurstin collection, was sold at Bonhams, The Harriet Szechenyi Sale of Japanese Art, 8 November 2011, London, lot 59 (sold for 23,750 GBP).



Estimate EUR 10,000
Starting price EUR 5,000



84 | **A TANBA SCHOOL WOOD
NETSUKE OF A TANUKI WRAPPED
IN LOTUS LEAVES**

Unsigned
Japan, Sasayama, Tanba province, 19th century or later

Carved from reddish wood and typically accentuated within the folds, depicting a tanuki tightly wrapped within a large lotus with the curved stem in the back functioning as the himotoshi. Rather amusingly, a further lotus leaf functions as the mythical creature's hat. The eyes are inlaid in pale translucent horn.

HEIGHT 4.6 cm

Condition: The wood slightly worn and a small imperfection (tiny hole) near the paw which holds the lotus leaf in place. Overall, in very good condition.

Provenance: French private collection.

AUCTION COMPARISON

A similar netsuke by Toyokazu was sold at Bonhams, The Julius and Arlette Katchen Collection of Fine Netsuke Part III, 6 November 2018, London, lot 112 (sold for 7,250 GBP).



Estimate EUR 5,000

Starting price EUR 2,500





**85 | TOMONOBU: A RARE LACQUERED
WOOD NETSUKES OF A GOLDEN
FROG ON A LOTUS LEAF**

By Arima Tomonobu, signed Tomonobu 友信
Japan, Nagoya, mid-19th century, Edo period (1615-1868)



Finely carved and gold-lacquered with a frog perched on a furled lotus leaf, facing ahead, its forelegs splayed, ready to leap. The leaf rendered with realistic texture and gold-lacquered veins, the underside with a lotus bud and a smaller leaf borne on curved stems forming the natural himotoshi of the netsuke. Signed TOMONOBU to the underside within a rectangular reserve.

WIDTH 4.3 cm

Condition: Excellent condition with minor wear.
Provenance: From a private collection in Florida, USA.

LITERATURE COMPARISON

Compare a wood netsuke of a frog on a lotus leaf by Tomonobu, illustrated in Eskenazi (1973) Japanese netsuke formerly in the collection of Dr. Robert L Greene, p. 31, no. 71. Compare also a wood netsuke of a frog on a lotus root and leaves by Tomonobu at Christie's, The Raymond and Frances Bushell Collection of Netsuke, Part IV, 23 April 1991, New York, lot 11.



AUCTION COMPARISON

Compare a wood netsuke of a frog by Tomonobu at Bonhams, The Julius and Arlette Katchen Collection of Fine Netsuke Part I, 8 November 2016, London, lot 169 (sold for 1,625 GBP).



Estimate EUR 1,500
Starting price EUR 750

**86 | SHIGEMASA: A FINE AND
RARE WOOD NETSUKES OF
A CRAB ON AWABI**

By Shigemasa, signed Shigemasa 重正 with kakihan
Japan, Nagoya, mid-19th century, Edo period (1615-1868)

Intricately carved and exhibiting a masterful use of various stains and textures (typical for this artist), with fine stippling and incision work, depicting a crab atop an upturned awabi with one its claws stuck in a hamaguri, the other held before its mouth. Natural himotoshi found on the underside between further shells, along with the signature SHIGEMASA within a raised rectangular reserve.

LENGTH 4 cm

Condition: Very good condition with minor surface wear.
Provenance: Ex-collection Teddy Hahn, Darmstadt, purchased in 2002 from Barry Davies, London, for 2,300 GBP.

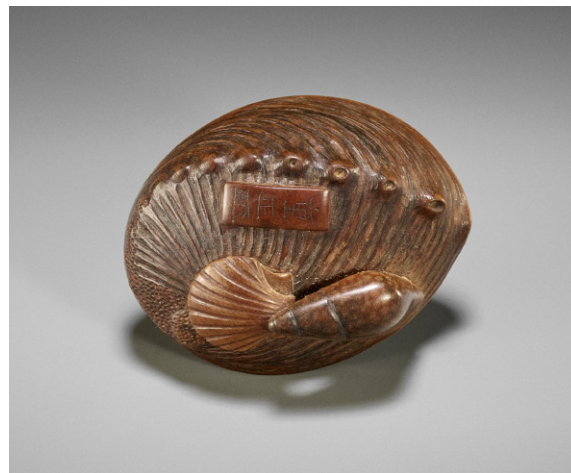


LITERATURE COMPARISON

A similar netsuke of an awabi and crab by Shigemasa was exhibited by Zacke in 1988, Japanische Netsuke - 7. Ausstellung 1988, no. 35.



Estimate EUR 2,500
Starting price EUR 1,250





87 | SHIGEMASA: A FINE WOOD NETSUKE OF A PUMPKIN WITH TWO SNAKES

By Shigemasa, signed Shigemasa 重正
Japan, Nagoya, mid-19th century, Edo period (1615-1868)

A dynamic composition depicting two snakes emerging from and winding around a pumpkin, the scaly bodies visible underneath the flesh of the pumpkin in various places, both snakes with their heads placed on top, one snarling with a flickering tongue and the other with its mouth closed. The details finely carved and the wood stained in various colors and utilizing various textures – a carving style this artist is known for. Natural himotoshi through one of the tails underneath and signed within a rectangular reserve SHIGEMASA.

LENGTH 4 cm

Condition: Excellent condition, minor surface wear.
Provenance: British collection.



LITERATURE COMPARISON

An almost identical wood netsuke of two snakes and pumpkin by Shigemasa is illustrated in Lazarnick, George (1981) *Netsuke & Inro Artists, and How to Read Their Signatures*, vol. 2, p. 947.



AUCTION COMPARISON

A similar wood netsuke by Shigemasa of a snake with pumpkin and snail was sold at Bonhams, *Fine Netsuke from a French Private Collection*, 4 November 2020, London, lot 65 (sold for 2,295 GBP).



Estimate EUR 2,500
Starting price EUR 1,250





88 | MASATOSHI: A FINE NAGOYA SCHOOL WOOD NETSUKU OF A KARAKO CARRYING A TENGU MASK

By Masatoshi, signed Masatoshi 正利 with kakihan Japan, Nagoya, mid-19th century, Edo period (1615-1868)

Finely and amusingly carved as a young boy with characteristic hair tufts wearing an ample robe elaborately incised with diapered, floral, and scroll designs, carrying a gigantic konoha-tengu mask with pierced eyes and a long nose. Himotoshi through the chin and reverse of the mask, the underside signed MASATOSHI with a kakihan.

HEIGHT 3.6 cm

Condition: Very good condition, appealingly worn, few tiny nicks. Fine, dark patina.
Provenance: German private collection.

Estimate EUR 1,500
Starting price EUR 750



89 | MASAJO: A FINE WOOD NETSUKU OF A SLUMBERING SHOJO

By Masajo, signed Masajo 正女 Japan, Nagoya, mid-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 garment is engraved with a hanabishi pattern, the trousers with a shokko pattern. Her finely incised long hair neatly falls down her back. The wood attractively worn. Asymmetrical himotoshi through the back and underside and signed within a raised rectangular reserve MASAJO.

HEIGHT 4 cm



Condition: Very good condition, the details slightly worn.
Provenance: European collection.

AUCTION COMPARISON

Compare to a similar, yet smaller, wood netsuke of a shojo by Masajo, Netsuke-Sammlung Kolodotschko I, 14 June 2014, Cologne, lot 1036 (sold for 2,074 EUR).



Estimate EUR 1,500
Starting price EUR 750





90 | **MASAJO: A FINE WOOD NETSUKU
OF A SLUMBERING SHOJO**

By Masajo, signed Masajo 正女
Japan, Nagoya, mid-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 MASAJO.

HEIGHT 3.4 cm

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

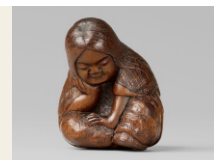
LITERATURE COMPARISON

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



AUCTION COMPARISON

A similar netsuke by Masajo was sold by Lempertz, Netsuke und Sagemono, 9 June 2017, Cologne, lot 566 (sold for 2,728 EUR).



Estimate EUR 2,000
Starting price EUR 1,000





91 | A LARGE WOOD NETSUKES OF TWO PUPPIES

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

A larger than usual netsuke, well carved as two young dogs playfully wrestling, one snarling with the open mouth revealing tongue and teeth, both with eyes inlaid in dark horn and finely incised fur. Natural himotoshi underneath one of the puppy's legs.

HEIGHT 4.5 cm, LENGTH 4.5 cm

Condition: Very good condition with minor wear, few minuscule nicks, and a natural age crack to one leg.

Provenance: A private collection in Berlin, Germany, acquired from Ruth Schmidt, Berlin, 1992 (by repute).



Literature comparison:

A closely related netsuke, signed Ittan, is illustrated in Lazarnick, George (1981) *Netsuke & Inro Artists, and How to Read Their Signatures*, vol. 1, p. 528.

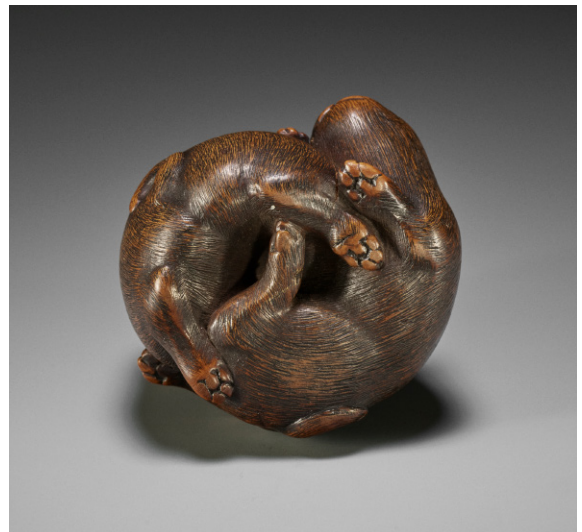
AUCTION COMPARISON

Compare a closely related but considerably smaller netsuke, signed Ittan, at Lempertz, Armour, Netsuke, Inro, Sagemono incl. The Papp Collection II, 7 December 2018, Cologne, lot 490 (sold for EUR 2,125).



Estimate EUR 3,000

Starting price EUR 1,500





92 | MASAYOSHI: AN EBONY NETSUKES OF A RECUMBENT OX

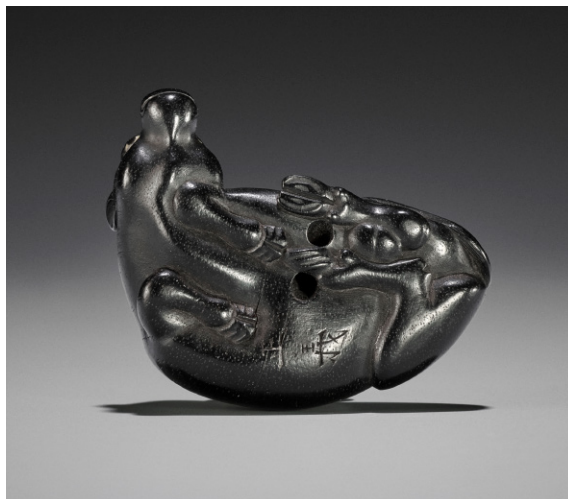
By Masayoshi, signed Masayoshi 正義
Japan, Nagoya, 19th century, Edo period (1615-1868)

Lying with its head turned to the side and its legs drawn in for compactness, the eyes double-inlaid with pale and dark horn. The underside with two symmetrical himotoshi and the signature MASAYOSHI.

LENGTH 4.8 cm

Condition: Very good condition with minor wear, few light scratches, and minute natural age cracks.

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.



AUCTION COMPARISON

Compare a related ebony netsuke of a recumbent ox by Ikkan, also dated to the 19th century, at Bonhams, The Edward Wrangham Collection of Japanese Art Part I, 9 November 2010, London, lot 130 (sold for 10,200 GBP).



Estimate EUR 1,500
Starting price EUR 750



93 | MASAYOSHI: A WOOD NETSUKE OF THE OIL THIEF

By Masayoshi, signed Masayoshi 正慶
Japan, Nagoya, 19th century, Edo period (1615-1868)

Well carved as the oil thief Abura Bozu standing and leaning forward as he holds his broken geta in one hand, trying to mend it, his eyes inlaid in dark horn. Two symmetrical himotoshi to the back, above the signature MASAYOSHI.

HEIGHT 5 cm

Condition: Excellent condition with minor 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.

LITERATURE COMPARISON

A closely related netsuke by Masayoshi, described as a "happy man putting on his geta", is illustrated in Lazarnick, George (1981) Netsuke & Inro Artists, and How to Read Their Signatures, vol. 1, p. 743.



Estimate EUR 1,500

Starting price EUR 750

94 | MASATAMI: A WOOD NETSUKE OF A COCKEREL ON A WAR DRUM

By Masatami, signed Masatami 正民 to
Japan, Nagoya, mid-19th century, Edo period (1615-1868)



A larger than usual netsuke of a rooster with carefully incised wings, plumage, and tail and finely stippled comb and wattle seated on a war drum with studs to the sides inlaid with dark horn and finely carved in low relief with a fierce dragon amid scrolling clouds to the underside with two asymmetrical himotoshi and the signature MASATAMI to (carved).

HEIGHT 3.6 cm, WIDTH 4.6 cm

Condition: Excellent condition with minor wear and few light scratches.

Provenance: European 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 3,000

Starting price EUR 1,500

SHUNGA NETSUKE



95 | ICHIMIN: A FINE WOOD SHUNGA NETSUKE OF OKAME WITH LONG-NOSED TENGU MASK

By Ichimin, signed Ichimin 一岷 kore 之 and kakihan
Japan, Nagoya, first half of 19th century, Edo period (1615-1868)

Very finely carved as the Shinto goddess of mirth Okame caressing the phallic long nose of a konoha-tengu mask, laughing bashfully and somewhat coyly hiding her face partly behind a wide sleeve. The carving is superbly detailed – note the minutely incised long hair. The cherry wood is beautifully stained, bearing a rich dark-red patina. Himotoshi underneath and signed ICHMIN kore and kakihan.

LENGTH 3.8 cm

Condition: Very good condition with minor surface wear and a tiny nick to the sleeve.

Provenance: Old French private collection, with remnants of an old label to the underside.

LITERATURE COMPARISON

A very similar netsuke by Ittan (note also the similar kakihan) is in the collection of the museum Kunst Palast Düsseldorf, accession no. mkp.P 2005-22.



Estimate EUR 2,500

Starting price EUR 1,250





96 | MASATOSHI: A FINE WOOD SHUNGA NETSUKE OF A WOMAN WITH TENGU MASK

By Masatoshi, signed Masatoshi 正利
Japan, Nagoya, 19th century, Edo period (1615-1868)

Published: Museum für Ostasiatische Kunst Köln (2017) Netsuke & Sagemono, p. 124, no. 206.

Finely carved as a kneeling mother carrying her child on her back, a small grim-faced Daruma doll next to them. The woman's expression is radiating with pleasure, the reason is revealed on the underside, which shows the inside of a long-nosed konoha-tengu mask on which she is sitting. The wood bearing a fine patina. Natural himotoshi between the folds of her robe underneath and signed MASATOSHI.

LENGTH 4 cm

Condition: Very good condition with minor surface wear.

Provenance: Ex-collection Teddy Hahn, Darmstadt.

AUCTION COMPARISON

Compare to a related netsuke by Masatoshi of Okame sitting on a tengu mask, sold at Lempertz, Netsuke aus der Sammlung Albert Brockhaus, 27 June 2020, Cologne, lot 404 (sold for 6,875 EUR).



Estimate EUR 4,000
Starting price EUR 2,000



**97 | A RARE IVORY SHUNGA NETSUKE
OF OKAME WITH HARIKATA,
ATTRIBUTED TO HIDEMASA**

Attributed to Hidemasa, unsigned
Japan, Osaka, early 19th century, Edo period (1615-1868)

Published: Schwarz, Karl M. (1998) Netsuke Subjects, no. 20.
Museum für Ostasiatische Kunst Köln (2017) Netsuke & Sagemono,
pp. 122-123, no. 205.

Finely carved with neatly engraved details. Okame is shown seated, one finger pressed coyly against her lips, the other hand lifting her robe and revealing a harikata (artificial phallus) by her side. Beautiful yellowish patina. Himotoshi through the back.

HEIGHT 3.7 cm

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

Provenance: Ex-collection Karl M. Schwarz. Sold at Kunsthandel Klefisch, Auction 88, 26 January 2008, Cologne, lot 122. Purchased by Teddy Hahn, Darmstadt, from the above.

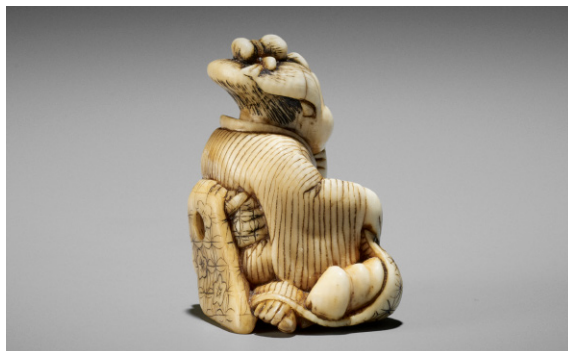
The face, treatment of the robe, and subject matter are idiosyncratic for Shuosai Hidemasa.

AUCTION COMPARISON

A similar netsuke of an Okame, signed Shuosai (Hidemasa) with tengu mask was sold by Lempertz, Netsuke aus der Sammlung Albert Brockhaus, 27 June 2020, Cologne, lot 403 (sold for 5,875 EUR).



Estimate EUR 3,000
Starting price EUR 1,500





98 | A RARE IVORY NETSUKE OF AN INUBARIKO WITH SHUNGA INTERIOR

Unsigned
Japan, second half of 19th century

Published: Museum für Ostasiatische Kunst Köln (2017) Netsuke & Sagemono, pp. 124-125, no. 208.

In the shape of an inubariko, a dog-shaped box – a symbol of fertility – and a popular bridal gift. It was used for the storage of towels and accessories for intimate care. It was also a talisman, which should guarantee the woman an easy delivery. The ivory is lacquered in brown and red, the surface finely polished. The dog is coyly smiling, seemingly knowing what is hidden within. The netsuke opens to reveal a minutely carved lady pleasuring herself with a harikata (artificial phallus). A little mechanism enables her hand to move back and forth. Central himotoshi underneath, the cord attachment inside.

LENGTH 3.8 cm

Condition: Good condition, minor wear to lacquered details, age cracks.

Provenance: Ex-collection Teddy Hahn, Darmstadt.

Estimate EUR 2,500
Starting price EUR 1,250





99 | **A RARE IVORY SHUNGA NETSUKE OF
AN AMA WITH AMOROUS OCTOPUS**

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

Published: Museum für Ostasiatische Kunst Köln (2017) Netsuke & Sagemono, pp. 124-125, no. 209.

The unlikely couple seated side by side, the diving girl pulling at the octopus's soft fleshy head, one tentacle in her hand, while the octopus presses its funnel-shaped mouth forward. The arms of the cephalopod are wriggling around the bare-chested ama, one of them pleasuring her underneath. The basket behind the diving girl shows her catch of the day – the soft shell of an awabi is visible (yet another erotic allusion). The ivory finely stained and bearing a good patina. The details well-carved. Himotoshi through the tentacles underneath.

LENGTH 4.5 cm

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

Provenance: Ex-collection Teddy Hahn, Darmstadt.

Estimate EUR 8,000
Starting price EUR 4,000







100 | **CHOGETSU: A SUPERB WALRUS TUSK SHUNGA NETSUKE OF A MERMAID WITH OCTOPUS**

By Shunkosai Chogetsu, signed Chogetsu 潮月
Japan, Edo (Tokyo), c. 1850, Edo period (1615-1868)

Published: Bandini, Rosemary (1999) *Shishi and other Netsuke*.
The Collection of Harriet Szechenyi, p. 37, no. 54.

Superbly carved as an octopus entangled around the tail fin of a mermaid. The cephalopod's funnel shaped mouth is pressed forward lustfully, the large eyes are inlaid in lustrous dark horn, and a bulging vein is visible on its forehead. The mermaid smiles somewhat coyly, almost reluctant but certainly willing, one hand brushing through her hair which is held in place by a comb. The walrus ivory with typical marbling and beautifully polished, smooth to the touch – a true tactile pleasure in the hand! Himotoshi and signature within an oval reserve – CHOGETSU – underneath.

LENGTH 6.3 cm

Condition: Excellent condition.

Provenance: Ex-collection Harriet Szechenyi, sold in her sale at Bonham, 8 November 2011, London lot 69 (sold for 10,625 GBP). Purchased by Sagemonoya, Tokyo. Then Carré collection.

Estimate EUR 12,000
Starting price EUR 6,000





**101 | JUGYOKU: A FINE IVORY
SHUNGA NETSUKE OF A MAN
WITH HAMAGURI CLAM**

By Ryukosai Jugyoku II, signed Jugyoku 寿玉
Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

Published: Museum für Ostasiatische Kunst Köln (2017) Netsuke & Sagemono, pp. 124-125, no. 210.

Finely carved as a man on top of a large hamaguri shell, his loincloth caught in its jaws. In Japan, the opening of the shell usually represents the vulva, in clams it is more the lip-like bulges on the back. The netsuke shows us how the male reaches there, but at the same time we can observe how on the opposite side his loincloth is caught and how he tugs at it. A well-crafted netsuke, compact and executed with humor, the himotoshi underneath, between them the small signature JUGYOKU - this artist is certainly Ryukosai Jugyoku (Jugyoku II), who lived in Tokyo from about 1815 to 1877 and was an excellent carver.

LENGTH 4.1 cm

Condition: Good, undamaged condition. The ivory slightly worn.

Provenance: Ex-collection Teddy Hahn, Darmstadt, purchased from Zacke.

Estimate EUR 3,000

Starting price EUR 1,500





102 | GYOKUSAI: A FINE WOOD SHUNGA NETSUKE OF MAN ON HAMAGURI CLAM

By Gyokusai, signed Gyokusai 玉哉
Japan, Edo (Tokyo), first half of 19th century,
Edo period (1615-1868)

Gyokusai is credited as the originator of this humorous netsuke parody of the seduction of feminine wiles. Here the hapless male is caught by his fundoshi within the lips of a clam, the Japanese archetypal symbol of the female sex. Well-carved, the surface finely patinated. Himotoshi and signature GYOKUSAI underneath.

HEIGHT 4 cm

Condition: Excellent condition, minor surface wear.
Provenance: US private collection, Florida.

Estimate EUR 2,000
Starting price EUR 1,000

103 | A TWO-PART WOOD NETSUKE OF A HAMAGURI CLAM WITH SHUNGA INTERIOR

Unsigned, with a lengthy inscription
Japan, dated 1866

Published: Museum für Ostasiatische Kunst Köln (2017) Netsuke & Sagemono, pp. 120-121, no. 198.

The hamaguri clam carved in relief with a haze emanating from the inside of the clam, containing an image of waves and a rope tied between two rocks. The clam can be opened to reveal the shunga interior and the cord runs through the vulva and is attached around the phallus.

The exterior with a date corresponding to 1866 and a lengthy inscription, which can be translated as: "The wonderful haze of the clam, it is not easy to open it and taste its wonderful flavor. Once the clam is opened, its steam transforms yin and yang and plunges man into ecstasy. Sometimes, when it opens, it is a marvel, but sometimes it opens for no reason and should not be abused. On a spring equinox day, the year of the elder tiger of fire."

LENGTH 5 cm

Condition: Very good condition, minor surface wear.
Provenance: Ex-collection Teddy Hahn, Darmstadt.

Estimate EUR 2,000
Starting price EUR 1,000

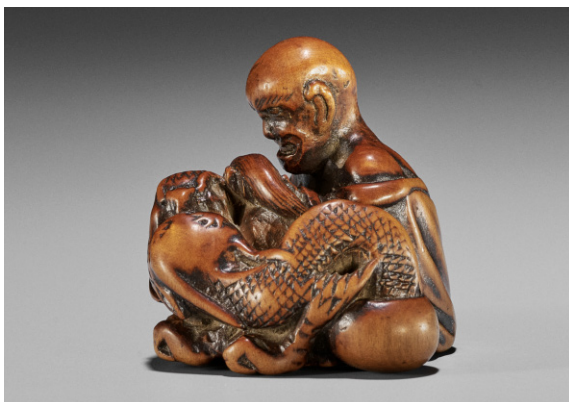
TSU & YAMADA SCHOOL



104 | MINKO: A POWERFUL WOOD NETSUKU OF RAKAN HANDAKA SONJA

By Tanaka Juntoko Minko (1735-1816), signed Tsuhan 津藩 Minko 珉江 and kakiha
Japan, Tsu, 18th century, Edo period (1615-1868)

A remarkably powerful wood netsuke by the great Minko. The rakan is shown seated dressed in a half-shouldered monastic robe and holding a hossu (Buddhist fly whisk) in both hands as a mighty dragon with finely incised scales curls around his side as it emerges from an alms bowl. The wood bearing a stunning, deep chocolate-brown patina. Large himotoshi underneath, the larger hole generously excavated to accommodate the knot. Signed with boldly incised characters TSUHAN MINKO [Minko from Tsu] and with the artist's kakiha.



Tanaka Juntoko Minko (1735-1816) was one of the few names mentioned in the Soken Kisho of 1781, the first publication mentioning netsuke. He was famous during his lifetime and is widely regarded as one of the greatest netsuke carvers. At first, he was a carver of Buddhist shrines, and stylistically this is likely one of his earlier works – without any overelaboration of detail yet radiating with life and religious aura. This subject of a rakan with dragon appears to be unique for the artist, with no further examples recorded.

LENGTH 4.4 cm, HEIGHT 3.8 cm

Condition: Very good condition, minor surface wear.

Provenance: The Gabor Wilhelm Collection, Paris.

Estimate EUR 6,000

Starting price EUR 3,000





105 | MINKO: A RARE AND LARGE KUROGAKI WOOD NETSUKE OF URASHIMA TARO

By Tanaka Juntoko Minko (1735-1816), signed Minko 珉江 shichi-ju sai and with kagikan
Japan, Tsu, dated 1805, Edo period (1615-1868)

Urashima Taro is seated on a giant turtle, leaning against a lidded box, resting his head thoughtfully in his right hand. The separately carved Urashima is fixed onto the turtle with a wooden peg. All details finely carved and neatly engraved. The eyes of the turtle inlaid in brass with pupils of black horn. Large himotoshi through the turtle's side and underside. Signed in boldly incised characters MINKO with kagikan and with inscription shichi-ju sai [Minko at the age of seventy].

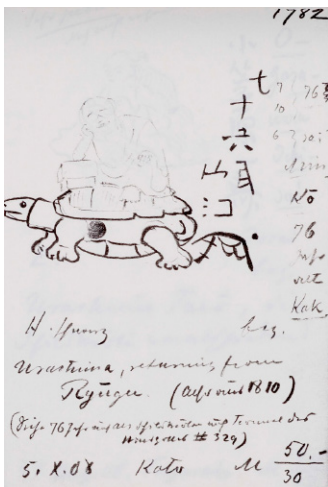
HEIGHT 6.3 cm, LENGTH 6.7 cm

Condition: Very good undamaged condition, minor associated surface wear.

Provenance: Ancient collection Albert Brockhaus (1855 - 1921), acquired at Kato Shozo, London, on 5th October 1908.

According to legend Urashima Taro saved a little minogame (straw-raincoat turtle) from an ill fate, which subsequently turned out to be the daughter of the dragon king. The next day a giant turtle appeared and brought Urashima to the underwater palace of the Dragon God. Urashima stayed there for a few days and received a box and was told not to open it. When he returned, everyone he knew was gone and everything had changed, so in his bewilderment he opened the box and suddenly turned into an old man. He then heard a whisper from the sea telling him he was told not to open the box, in it was his old age...

Estimate EUR 3,000
Starting price EUR 1,500



**106 | MINKO: A WOOD NETSUKE OF
YOJO STABBING THE KING'S CLOAK**

Signed Minko 珉江
Japan, Tsu, early 19th century, Edo period (1615-1868)



Depicting Yojo seated and stabbing Cho Bujutsu's cloak with his sword. The pupils are minutely inlaid in brass. Himotoshi through the cloak and signed to the underside MINKO.

HEIGHT 2.5 cm, LENGTH 3.6 cm

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

**LITERATURE
COMPARISON**

Compare to a
netsuke depicting
the same subject
in Joly, Henri L.
(1912) The W. L.

Behrens Collection, Part 1, Netsuke, pl. XXIII, no. 1294. Another is
in Jirka-Schmitz Patrizia, The World of Netsuke, The Werdelmann
Collection at the Museum Kunst palast Düsseldorf, p. 40, no. 80.



The story of Cho Bujutsu and Yojo is described in Henri L. Joly, Legend in Japanese Art, p. 569. Yojo (in Chinese Yu Jang) wanted to avenge the death of his master by the hands of Cho Bujutsu. Several futile attempts ended up with Yojo begging for Cho's royal mantle, which he then stabbed into shreds with his sword as a token of his revenge. Afterwards Yojo killed himself as he could no longer live under the same heaven as his rival.

Estimate EUR 1,500
Starting price EUR 750

**107 | MINKO: AN EBONY WOOD
NETSUKE OF A PUPPY**

Signed Minko 珉江
Japan, Tsu, early 19th century, Edo period (1615-1868)

Carved as a charming chubby puppy seated with its head slightly turned to the right. The pupils minutely inlaid in brass. Natural himotoshi through the paws.

LENGTH 3.8 cm

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

LITERATURE COMPARISON

Compare to a similar netsuke
by Minko in Barry Davies
Oriental Art, The Netsuke
Collection of W.G Bosshard
Part 1, no. 42.



Auction comparison:

A similar netsuke by Minko was offered at Bonhams, The Julius and Arlette Katchen Collection of Fine Netsuke Part II, 10 May 2017, London, lot 124 (**sold for 1,875 GBP**).

Estimate EUR 1,000
Starting price EUR 500





**108 | A SUPERB WOOD NETSUKE OF
AN OCTOPUS IN SURIBACHI WITH
MOVABLE EYES, ATTRIBUTED TO MINKO**

Attributed to Tanaka Juntoku Minko (1735-1816), unsigned
Japan, Tsu, late 18th to early 19th century, Edo period (1615-1868)

The octopus' head of decidedly phallic shape, a headband wrapped around it, the well-carved tentacles neatly layered inside the suribachi (mortar) in which it sits. The mouth is pressed forward in an amusing gesture and there is a hidden trick within this netsuke, as the eyes change from slits to wide open when lightly shaken. The underside of the mortar is neatly detailed. Himotoshi through the back and underside. The wood finely polished, bearing an attractive patina.

HEIGHT 4.5 cm

Condition: Very good condition, some wear around the foot ring of the mortar.

Provenance: British collection.

Tanaka Juntoku Minko (1735-1816), mentioned in the Soken Kisho of 1781, is credited with the invention of movable eyes within netsuke, his model of a Daruma doll with this trick mechanism is widely known. Therefore this type is traditionally attributed to him, though no netsuke of an octopus with movable eyes is recorded in literature.

LITERATURE COMPARISON

Interestingly, a very similar example signed Masatami/Shomin is in the Asian Art Museum in San Francisco, formerly in the Avery Brundage collection, accession no. B70Y431.



Estimate EUR 7,000
Starting price EUR 3,500





**109 | TOMIN: A FINE WOOD NETSUKE
OF A TORTOISE WITH FIVE YOUNG**

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

Finely carved as a large turtle almost completely retracted within its carapace, five of its young clambering over its back. The individual carapaces are splendidly rendered with a heightened sense of naturalism. The well-carved underside with large, asymmetrical himotoshi and signature TOMIN.

LENGTH 3.8 cm

Condition: Very good condition, fine, dark patina. Some microscopic nicks to the largest turtle's carapace.

Provenance: Ex-collection Edward A. 'Ted' Wrangham (1928-2009), who formed one of the most important collections of Japanese Art in modern times. His reference book 'The Index of Inro Artists' (1995) is considered one of the most important English-language studies on Japanese lacquer ever published.

This appears to be the only netsuke of tortoises by Tomin, as this model was usually associated with Kokei.

AUCTION COMPARISON

A similar wood netsuke by Kokei was sold at Bonhams, Fine Netsuke from a French Private Collection, 4 November 2020, London, lot 130 (sold for 3,187 GBP).



Estimate EUR 4,000

Starting price EUR 2,000





110 | **KOKEI: A RARE WOOD NETSUKE OF A SHISHI TRAINING ITS CUB**

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

The adult shishi standing on a high rock, its well-carved bushy tail trailing down the other side, watching as her cub tumbles to the ground looking up at its mother, its arms swaying helplessly. The details finely carved in the typical manner of the artist, the wood slightly worn and bearing a good patina. Himotoshi cleverly incorporated into the design, through the rock underneath, and signed KOKEI.

LENGTH 3.8 cm

Condition: Excellent condition with associated surface wear.

Provenance: Ex-collection Ted Wrangham. Edward A. 'Ted' Wrangham (1928-2009) formed one of the most important collections of Japanese Art in modern times. His reference book 'The Index of Inro Artists' (1995) is considered one of the most important English-language studies on Japanese lacquer ever published.

The subject illustrated is known as Shishi no ko otoshi. According to legend, the adult shishi test the vitality and strength of their offspring by throwing them off a cliff. Should the youngsters survive, they are certain to have a long life.

AUCTION COMPARISON

A wood netsuke of a shishi by Kokei was sold at Zacks, Fine Netsuke & Sagemono, 16 April 2021, Vienna, lot 105 (sold for 7,584 EUR).



Estimate EUR 4,000
Starting price EUR 2,000



Woodblock print by Hiroshige of a shishi training its cub, c. 1867.

111 | KOKEI: A RARE WOOD NETSUKE
OF A HORSE WITH YOUNG

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

Published: Bandini, Rosemary (2014) Japanese Netsuke of the Collection of Teddy Hahn, no. 22.

Finely carved as a horse and foal, the young clambering somewhat awkwardly over the mother's back, almost slipping, while the adult looks to its left, the legs tucked neatly underneath the body, forming a compact composition. The fur coat of the mother is incised with bold strokes while the foal's remains smooth, beautifully polished, and attractively worn. Natural himotoshi and signed underneath one haunch KOKEI.

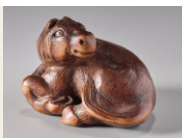
LENGTH 3.4 cm

Condition: Excellent condition with minor wear, fine naturally grown patina.

Provenance: Ex-collection Teddy Hahn, Darmstadt. Purchased from Barry Davies, London.

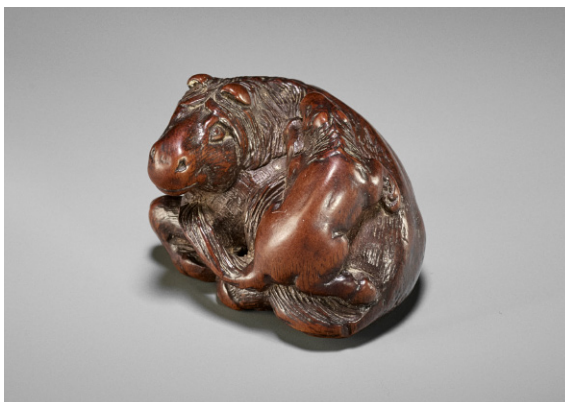
AUCTION COMPARISON

A wood netsuke of a horse by Kokei was sold by Zacke, Fine Netsuke, Sagemono & Okimono, 24 November 2018, Vienna, lot 18 (sold for 3,792 EUR).



Estimate EUR 4,000

Starting price EUR 2,000





112 | KOKEI: A RARE WOOD NETSUKE OF A GOAT AND YOUNG ON A ROCK

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

Finely and dynamically carved as a young goat clambering on top of a craggy rock, its mother climbing up to meet it. Note the finely carved shaggy fur. The wood slightly worn and bearing a good patina. Himotoshi cleverly incorporated into the design, through the rock underneath, and signed KOKEI.

LENGTH 3.5 cm

Condition: Good condition with associated surface wear, tiny chip to one ear of the young goat

Provenance: Ex-collection Ted Wrangham. Edward A. 'Ted' Wrangham (1928-2009) formed one of the most important collections of Japanese Art in modern times. His reference book 'The Index of Inro Artists' (1995) is considered one of the most important English-language studies on Japanese lacquer ever published.

AUCTION COMPARISON

Kokei is best known for his netsuke of goats, however the addition of a cub is rather rare. For a netsuke of a goat by Kokei, see Bonhams, The Harriet Szechenyi Sale of Japanese Art, 8 November 2011, London, lot 143 (sold for 5,625 GBP).



Estimate EUR 4,000
Starting price EUR 2,000



114 | MASATADA: A RARE EBONY NETSUKE OF A TOAD ON A WARAJI

By Masatada, signed Masatada 正忠
Japan, Ise-Yamada, early 19th century, Edo period (1615-1868)

Carved seated, facing slightly to the side, on a discarded straw sandal (waraji), its rope thong forming the himotoshi, the toad's warts and sandal's texture neatly detailed. Signed to the sandal on the underside within a rectangular reserve MASATADA.

LENGTH 4 cm

Condition: Excellent condition with minor wear.
Provenance: Estate of Günther Kauth (1946-2016), Frankfurt am Main.

The artist was a member of the Yamada school. The model here is one of this school's most popular subjects; the use of ebony, however, appears to be extremely rare, with no other examples recorded in public or private collections.

LITERATURE COMPARISON

A closely related wood netsuke by Masatada is illustrated in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part A, p. 466; and another is illustrated in Barry Davies Oriental Art (1996) Netsuke from the Teddy Hahn Collection, p. 82, no. 112.



113 | A TSU SCHOOL DARK WOOD NETSUKE OF FIVE TOADS

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

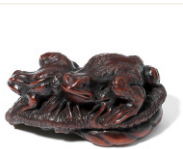
Finely carved in dark-reddish wood as four young toads clambering on a larger toad, which is almost entirely obscured, with few features discernible from the underside, though clearly showing that one of the toads is sitting on its face. The toads' warty skin is finely stippled, and their faces are neatly detailed.

LENGTH 3.7 cm

Condition: Excellent condition with minor wear.
Provenance: European collection.

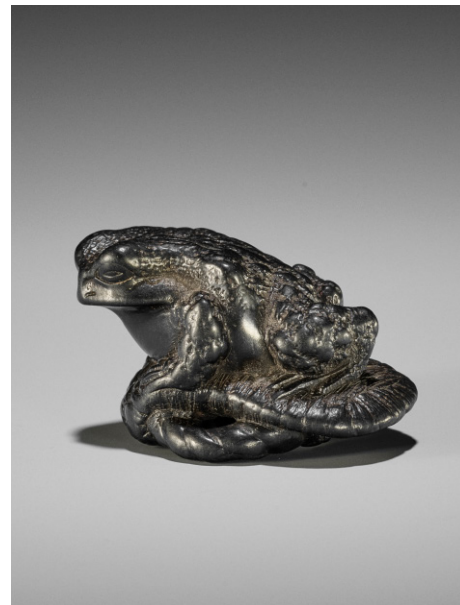
AUCTION COMPARISON

Compare a related netsuke of two toads on a waraji by Tomin, also dated to the early 19th century, at Bonhams, The Harriet Szechenyi Sale of Japanese Art, 8 November 2011, London, lot 211 (sold for 2,750 GBP).



Estimate EUR 2,000
Starting price EUR 1,000

Estimate EUR 3,000
Starting price EUR 1,500







**115 | MASAHIRO: A FINE SMALL
YAMADA SCHOOL WOOD NETSUKE
OF AN ONI AT SETSUBUN**

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



Finely carved as a muscular oni, dressed only in a loincloth, curling up in a ball and scrambling to shield himself from roasted beans being pelted at him, quite unsuccessfully as three beans are inlaid onto the poor little devil in pale wood. His face is well-carved, hidden away between his arms and legs – the netsuke is truly a miniature masterpiece! Note also the finely carved hair and expressed spine. Natural himotoshi and signed MASAHIRO – a pupil of Masanao of Ise.

HEIGHT 2.5 cm

Condition: Very good condition, minor associated surface wear. Beautiful, dark patina.

Provenance: European collection.

Setsubun is celebrated during the first day of spring and includes the rite of oni-yarai or mame-maki, where roasted beans are thrown at oni to rid the coming year of any demons and disease-bringing spirits.

Estimate EUR 2,500

Starting price EUR 1,250

**116 | A RARE WOOD NETSUKE OF A
KAPPA ON HAMAGURI CLAM**

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



The kappa slouching over the hamaguri clam, one foot caught in its jaws, some of the fleshy interior of the clam revealed and lustfully stretching out after the water goblin. The kappa's expression is quite amusing, as it realizes its dilemma. The eyes are inlaid in dark horn. The kappa's warty skin is very well-carved, and its shell is neatly detailed. Natural himotoshi and signed underneath MASANAŌ. The wood bearing a fine patina.

LENGTH 4.7 cm

Condition: Very good condition, with some surface wear particularly to the underside.

Provenance: Most likely ex-collection Michael Tomkinson, collection no. 39 (described as a kappa coming out of a shell, signed Masanao).

LITERATURE COMPARISON

A wood netsuke of a kappa and frog wrestling, by Masanao, is in the collection of the Minneapolis Institute of Art, accession no. 76.72.40.



Estimate EUR 3,000

Starting price EUR 1,500





117 | MASANAO: A SUPERB WOOD NETSUKE OF A TIGER

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

The tiger (tora) is shown as a muscular being with pronounced and bulky shoulders, its head turned to the right as it lets out a hearty snarl, baring its sharp fangs. The thick tail curls in front of the chubby paws and the well-carved ears are in an alert position. Particular attention has been given to the fur coat of the tiger, the stripes being rendered by alternating patches of finely incised lines and polished areas. The pupils inlaid in dark horn. The underside shows the signature MASANAO 正直 in a polished reserve. Natural himotoshi.

LENGTH 3.9 cm

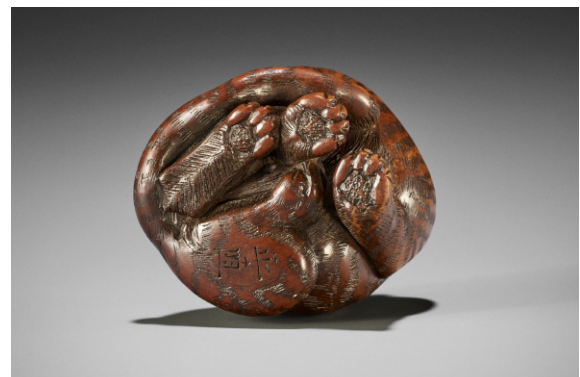
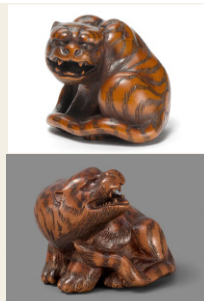
Condition: Very good condition, minor surface wear and some tiny imperfections to the wood.
Provenance: European collection.

The tiger was a popular subject from the Masanao line of carvers, this is certainly one of the best examples from this school.



AUCTION COMPARISON

Compare to a similar wood netsuke by Masanao sold at Bonhams, The James A. Rose Collection of Netsuke and Sagemono, 17 September 2013, New York, lot 2016 (sold for 5,250 USD). Also compare to a similar wood netsuke by Masanao sold at Lempertz, Netsuke from the Albert Brockhaus Collection, 27 June 2020, Cologne, lot 528 (sold for 10,000 USD).



Estimate EUR 4,000
Starting price EUR 2,000



**118 | A FINE WOOD NETSUKE
OF THE JUNISHI, ATTRIBUTED
TO MASAYOSHI**

Attributed to Masayoshi, unsigned
Japan, second half of 19th century

Superbly carved with intricate detail as the twelve animals of the zodiac (junishi). The dragon (tatsu) is in the middle, its head resting on the horse (uma) which faces the monkey (saru), who in turn pets the horse on its muzzle. The tiger (tora) has its paws placed on the ox (ushi) which is next to the goat (hitsuji), over which the boar (inoshishi) jumps over with a mighty gallop, the rabbit (usagi) on the back of the boar is in for a ride. The remaining animals, the dog (inu), snake (hebi), rat (nezumi), and rooster (tori) are underneath the larger animals. The details and fur all very finely engraved. The well-carved underside shows a dense culmination of paws, hooves, and tails, as well as the asymmetrical himotoshi. Interestingly, there is also an oban-shaped reserve for a signature, on which the dog sits, but the piece remained unsigned.

LENGTH 4.1 cm

Condition: Very good condition, a small crack to the cheek of the boar.

Provenance: British private estate.

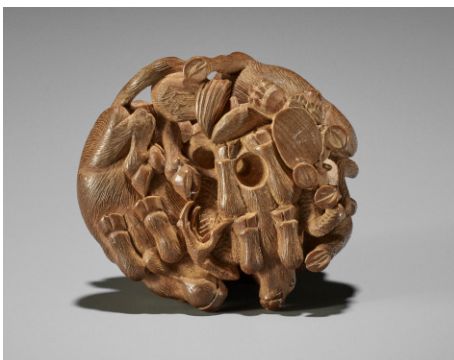
**LITERATURE
COMPARISON**

Although unsigned this piece has many similarities with the works of Masayoshi, a pupil of Masanao or Masakazu, who sometimes signed within a similar reserve. For a similar example see Meinertzhagen / Lazarnick (1986) MCI, Part A, p. 487.



Estimate EUR 4,000

Starting price EUR 2,000



**119 | KIYOMITSU: A WOOD
NETSUKE OF DAIKOKU'S
MALLET OVERRUN BY RATS**

By Kiyomitsu, signed Kiyomitsu 清光
Japan, 19th century, Edo period (1615-1868)

Well carved as Daikoku's mallet, neatly incised with simulated wood grain, diaper pattern, and a scroll design. Four small rats with eyes inlaid in dark horn and finely incised fur are crawling over the hammer. The handle with a single himotoshi below the signature KIYOMITSU.

LENGTH 4.6 cm

Condition: Excellent condition with minor surface wear.

Provenance: French private collection.

LITERATURE COMPARISON

A closely related netsuke, signed with a kakihan, is illustrated in Joly, H. L. (1966) Catalogue of the H. Seymour Trower Collection of Japanese Art, pl. VII, no. 226, and also illustrated in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part A, p. 429.



Estimate EUR 1,500

Starting price EUR 750

SNAILS



120 | SHIGEMASA: A FINE WOOD NETSUKE OF A SNAIL ON BUCKET

By Shigemasa, signed Shigemasa 重正 and kakihan
Japan, c. 1860

A masterpiece of delicate and naturalistic carving. The snail slithers across an upturned bucket, its body arched (forming the himotoshi) over the edge of the bucket, its feelers extended. The finely polished shell is stained in two different colors, with stippling and minute incision work used to achieve the heterogeneous surface of the shell as naturalistically as possible – to great effect! The mollusk's body and inside of the shell is worked with further minute stippling and even the pneumostome (breathing hole) is accounted for. The bucket, as well, is carved true to life, showing the various hues of the wood and grain. Signed on top of the bucket SHIGEMASA with the artist's kakihan.

HEIGHT 3.4 cm

Condition: Excellent condition.

Provenance: Ex-collection Teddy Hahn, Darmstadt.

The artist excelled at the carving of snails and was superior in the staining of his work.

LITERATURE COMPARISON

For a similar netsuke by Shigemasa, signed with the same kakihan, see Lazarnick, George (1982) *Netsuke & Inro Artists, and How to Read Their Signatures*, Vol. 2, p. 946.



AUCTION COMPARISON

A similar netsuke signed Shigemasa was sold at Lempertz, *Netsuke, Inro und Sagemono*, 7 June 2019, Cologne, lot 429 (sold for 3,224 EUR).



Estimate EUR 4,000

Starting price EUR 2,000



**121 | MASANAO: A RARE WOOD NETSUKE
OF A SNAIL AND THREE REISHI
ON A WELL BUCKET**

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

Published: Zacke (1989) Netsuke von Meistern, no. 81.

Well carved and stained as a square bucket with slightly flared sides, the bolts neatly inlaid in dark horn, three reishi fungi growing out of the bucket, a little snail crawling along the rim. Natural himotoshi between the reishi stalks. The underside signed MASANAO.

HEIGHT 3.4 cm

Condition: Excellent condition with minor wear, the bucket with simulated wear to the corners.

Provenance: Estate of Günther Kauth (1946-2016), Frankfurt am Main.

Reishi mushrooms, akin to the Chinese lingzhi, are symbols of longevity, while the snail represents fertility. The combination of both these elements in this type of netsuke is very rare.

Auction comparison:

Compare a related netsuke by Masanao depicting a snail on a well bucket, but lacking the reishi fungi, at Zacke, Fine Japanese and Netsuke Art, 22 June 2019, lot 246 (sold for 1,643 EUR).

Estimate EUR 2,500

Starting price EUR 1,250



**122 | KEIGYOKU: A WOOD NETSUKE
OF A SNAIL ON DRIFTWOOD**

By Keigyoku, signed Keigyoku 桂玉
Japan, Edo (Tokyo), first half of 19th century, Edo period (1615-1868)

An irresistibly charming, large, and rustic, yet finely carved wood netsuke depicting a snail crawling across a piece of driftwood. The snail has a simple spiraling shell, the surface smoothly polished, and a body with neatly incised lines. All four of its tentacles are extended. The driftwood is carved with extraordinary detail, appearing true to life, carved with alternating ridges and polished areas. Large himotoshi underneath, the larger hole with an excavated area beside it to accommodate the knot. Signed with boldly carved characters KEIGYOKU – this rare artist was a teacher of Jugyoku, also sharing the kanji Kei 桂 with Ryukei 隆桂.

LENGTH 5 cm

Condition: Very good condition, fine patina.

Provenance: Ex-collection Teddy Hahn, Darmstadt. Purchased from Barry Davies, London, in 2002.

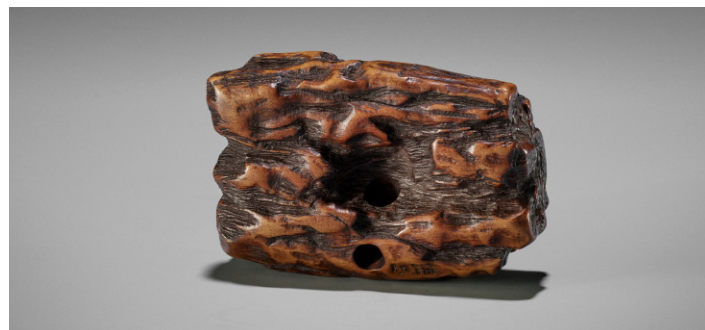
LITERATURE COMPARISON

A similar netsuke by Keigyoku is illustrated in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part A, p. 319.



Estimate EUR 2,000

Starting price EUR 1,000





123 | SARI: A SUPERB WOOD NETSUKE OF A SNAIL

By Sari, signed Sari 左里
Japan, Iwashiro, c. 1800 , Edo period (1615-1868)

Beautifully and naturalistically carved as a decidedly fat snail (katatsumuri) emerging from its shell with its feelers and labial tentacles folded back and resting on the shell for compactness. The ridged and spiraling shell is carved with incredible detail and the rough texture of the body is achieved through a multitude of cross-etched strokes. The foot is visible on the underside, forming a curling lump with natural himotoshi going through under it. Signed within a raised oval reserve SARI. The wood appealingly worn with a fine natural hand patina.

LENGTH 4.5 cm

Condition: Very good condition with minor associated surface wear.

Provenance: Ex-collection Teddy Hahn, Darmstadt. Purchased from Sotheby's, November 1996, London, lot 461.

Several examples of snails by Sari are recorded, however this is certainly one of the largest, a true tactile pleasure in the hand.

LITERATURE COMPARISON

For a similar example see Davey, Neil K. (1974) Netsuke: A comprehensive study based on the M.T. Hindson Collection, p. 257, no. 794.



AUCTION COMPARISON

A similar, but smaller, netsuke of a snail by Sari was sold at Bonhams, Fine Japanese Art, 6 November 2014, London, lot 66 (sold for 4,000 GBP).



Estimate EUR 5,000

Starting price EUR 2,500





**124 | HOICHI: A FINE WOOD NETSUKE
OF A SNAIL ON REISHI FUNGUS**

By Hoichi, signed Hoichi 芳一
Japan, Edo (Tokyo), first half of 19th century, Edo period
(1615-1868)

Masterfully carved as a fat snail with a spiraling shell on top of a large reishi fungus, slithering across the surface and extending its feelers across the two fungi, its mouth placed in-between the two stalks. The mollusk's shell is worked with slightly raised ridges and the body with numerous ukibori pimples. Natural himotoshi formed by the bifurcated reishi stalk underneath and signed within a double reserve HOICHI. The wood of a rich color, bearing a fine patina.

LENGTH 4 cm

Condition: Good condition with associated age-related wear. Tiny old chip to the entrance of the shell, restored crack to the reishi stalk and the labial tentacles with some wear.

Provenance: Ex-collection Raymond Bushell, sold at Sotheby's, 18 November 1999, London, lot 339 (**sold for 3,220 GBP**). Barry Davies, London. Ex-collection Teddy Hahn, Darmstadt, acquired from the above.

Estimate EUR 4,000
Starting price EUR 2,000



125 | A WOOD NETSUKE OF TWO SNAILS

Inscribed Donmin (Tonmin) 呑眠
Japan, 19th century, Edo period (1615-1868)

Carved from dark reddish wood as a snail emerging from its shell and slowly moving towards a young snail which crawls across on top of the finely carved, spiraling shell. An attractive, compact composition. Inscribed Donmin which literally means "to drink (sake) and sleep". Good himotoshi underneath, the larger hole slightly excavated to accommodate the knot. The wood bearing a beautiful, dark patina.

LENGTH 3.8 cm

Condition: Very good condition with associated old surface wear.

Provenance: Ex-collection Teddy Hahn, Darmstadt. Purchased from Marsha Vargas.

Estimate EUR 3,000

Starting price EUR 1,500





126 | TADATOSHI: A FINE WOOD NETSUKE OF A SNAIL

By Hogen Tadatoshi (c.1770-1840), signed Tadatoshi 忠利
Japan, Nagoya, late 18th to early 19th century, Edo period
(1615-1868)

The snail (katatsumuri) depicted in a classic position, ideally shaped as a wearable netsuke. The shell and body are realistically rendered with very fine and meticulous incision work. The curling foot underneath is carved extraordinarily well, the himotoshi run through underneath it. All details are faithfully reproduced, such as the small breathing hole of the mollusk at the entrance to the snail's shell. Signed within a raised reserve in ukibori characters TADATOSHI. The wood beautifully worn with a fine, dark patina.

LENGTH 3.9 cm

Condition: The tentacles have been lost, evidently a long time ago as the surface is smooth from wear. The wood appealingly worn with some surface scratches and a crack.

Provenance: Ex-collection Teddy Hahn, Darmstadt. Purchased from Kunsthandel Klefisch, Auktion 49, June 1992, Cologne, lot 357.

This is one of the earlier, larger, more well-carved, and fatter snails by Tadatoshi.



LITERATURE COMPARISON

For a similar example in the Raymond and Frances Bushell Collection, see LACMA, accession no. M.91.250.149.



AUCTION COMPARISON

A similar example was offered at Van Ham, Asiatische Kunst, 5 December 2015, Cologne, lot 2317 (estimate 10,000-15,000 EUR).



Estimate EUR 4,000
Starting price EUR 2,000

127 | CHUSEI: A FINE WOOD NETSUKE OF SNAIL

By Chusei (Nakakiyo), signed nanaju go sai Chusei 中正
Japan, c. 1800, Edo period (1615-1868)

Another fine rendition of this classic model. The snail emerges from its shell with its feelers and labial tentacles folded back and resting on the shell for compactness. The curling foot underneath forms the himotoshi. The wood is pleasingly worn, particularly to the mollusk's shell. Note the minutely incised body of the snail. Signed within a rectangular reserve nanju go sai CHUSEI [Chusei at the age of seventy-five].

LENGTH 3.7 cm

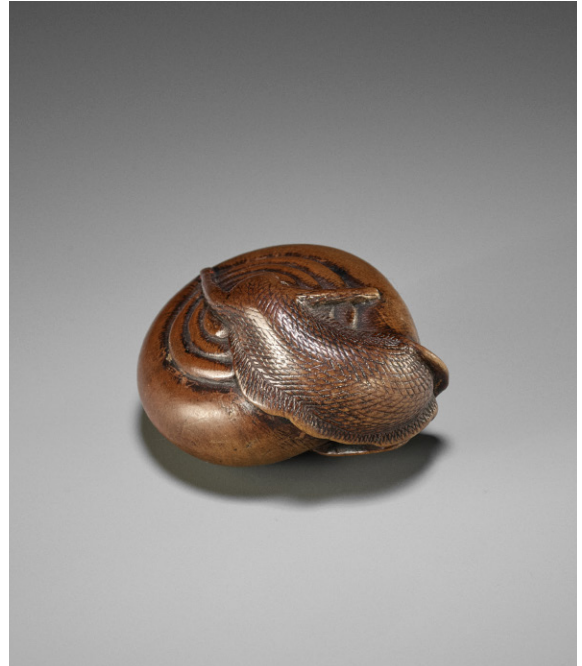
Condition: Very good condition, the wood pleasingly worn.

Provenance: Ex-collection Raymond Bushell, sold at Sotheby's, Netsuke from the Collection of Raymond Bushell, 21 March 2000, New York, London, lot 63. Ex-collection Teddy Hahn, Darmstadt, acquired from the above.

A rare artist, who was evidently an accomplished carver of snails, focusing on compact designs. The only other netsuke recorded is a coiled rat, sold at Christie's, 14 June 1989, London, lot 267.

Estimate EUR 3,000

Starting price EUR 1,500



HIDA, GIFU, HAKATA,
IWASHIRO & OTHERS



128 | SUKETADA: A RARE WOOD NETSUKE
OF A KAPPA ON A HAMAGURI

By Eguro Suketada, signed Suketada 亮忠
Japan, Takayama, 19th century, Edo period (1615-1868)

The naked kappa, lacking its carapace, seated on a large clam, facing ahead, its eyes inlaid with dark horn. Amusingly, its trailing foot is caught in the shell's jaws. The underside with two asymmetrical himotoshi ringed with bone, one stained green, as well as the signature SUKETADA.

HEIGHT 4 cm, WIDTH 4 cm

Condition: Very good condition with minor wear. Few minuscule nicks and light scratches. Fine, dark patina.
Provenance: European collection.

This netsuke motif is one of the best known by Eguro Suketada (1852-1915), a student of Matsuda Sukenaga (1800-1871) from Takayama in Hida (Gifu Prefecture), who also depicted this theme.



Usually, the kappa has a turtle-like carapace, making this a rare variation of a well-known motif.

LITERATURE COMPARISON

A closely related netsuke of a kappa on a large hamaguri clam is illustrated in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part B, p. 829.



AUCTION COMPARISON

Compare a closely related netsuke by Suketada of a kappa on a large hamaguri clam at Bonhams, The Harriet Szechenyi Sale of Japanese Art, 8 November 2011, London, lot 54 (sold for 8,125 GBP).



Estimate EUR 5,000
Starting price EUR 2,500





129 | **SHOKO SUGONoya:**
A SUPERB WOOD NETSuke
OF A WOLF AND SKELETON

By Shoko Sugonoya, signed Shoko 尚古
 Japan, Hida-Takayama, mid-19th century



Exquisitely carved as a wolf and skeleton embroiled in a vicious fight, the skeleton with one of its hands at the wolf's neck, the other on its forehead, while the wolf clutches the skeleton's arm and jaw with its paws. The skeleton with superbly carved and openworked ribs, the skull neatly stippled and incised with simulated cracks. The wolf with finely incised fur, neatly articulated spine and ribs, and double-inlaid eyes in pale and dark horn. Natural himotoshi. Signed to one of the wolf's haunches SHOKO.

LENGTH 5 cm

Condition: Excellent condition with minor wear.

Provenance: Ex-collection Teddy Hahn, Darmstadt.

The skeleton-and-wolf netsuke is an allusion to the tragic story of unrequited love between the military leader Fukakusa Shosho and the celebrated poetess Ono no Komachi. The former died trying to convince the latter of his love for her. She was left to endure a solitary old age. Her pride is personified by the skeleton whilst the passion of Fukakusa is represented by the wolf.

Interestingly, the present netsuke is unclear as to who is dominating in this conflict, as turning the netsuke will produce a different winner, alluding to the concept of Yin and Yang. While this subject is not uncommon, this is the finest execution this author has seen to date.

LITERATURE COMPARISON

Compare a closely related netsuke by Shoko in the collection of the Los Angeles County Museum, accession number AC1998.249.281; and another is illustrated in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part B, p. 748.



Estimate EUR 5,000

Starting price EUR 2,500





130 | A WOOD NETSUKE OF A SKELETON MASSAGING OKAME, IN THE STYLE OF SHOKO

Unsigned
Japan, Takayama, Hida school, second half of 19th century

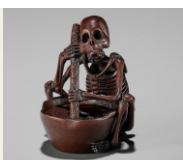
Well carved as a kneeling Okame, enveloped in voluminous robes, enjoying a massage given by her skeleton companion, referring in jest to the Buddhist teaching of the transitory nature of earthly pleasures.

HEIGHT 5.4 cm

Condition: Very good condition with minor surface wear.
Provenance: From a private collection in Florida, USA.

AUCTION COMPARISON

Compare a wood netsuke of a skeleton stirring miso by Shoko at Zucke, Fine Netsuke & Sagemono, 25 September 2020, Vienna, lot 123 (sold for 5,562 EUR).



Estimate EUR 1,500
Starting price EUR 750



131 | SENSEI: A RARE WOOD NETSUKE OF RAIJIN AND OKAME IN A BATHTUB

By Sensei, signed Sensei 花押 saku 作
Japan, Hida-Takayama, c. 1800, Edo period (1615-1868)

Boldly and amusingly carved as Raijin, having descended to earth on a cloud, resisting the advances of Okame sitting in a tub, who is trying to drag him down to her, while he makes a gesture with his finger in his mouth akin to a fishhook, perhaps knowing that he will not be able to resist much longer. Large himotoshi underneath and signed within a rectangular reserve SENSEI saku [made by Sensei].

HEIGHT 4.3 cm

Condition: Very good condition, appealingly worn.
Fine, dark patina.
Provenance: Ex-collection Teddy Hahn, Darmstadt.

LITERATURE COMPARISON

A number of closely related wood netsuke by Suketada depicting this motif are recorded. See, for example, one illustrated in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part B, p. 828; another illustrated in Lazarnick, George (1981) Netsuke & Inro Artists, and How to Read Their Signatures, vol. 2, p. 1049; and a third illustrated in Joly, Henri L. (1966) The W. L. Behrens Collection, Part 1, Netsuke, pl. XIX, no. 621.



Estimate EUR 5,000
Starting price EUR 2,500





**132 | MOTOKAZU: A FINE WOOD
NETSUKE OF A RAT WITH
EDAMAME BEAN POD**

By Motokazu (Genichi), signed Motokazu 元一
Japan, Gifu, early 19th century, Edo period (1615-
1868)

Finely carved as a rat (nezumi) fondling an edamame bean pod, the fur finely incised and the wood bearing a fine patina. The eyes are inlaid in dark lustrous horn and the two visible incisors underneath are inlaid in horn. The underside is particularly well-carved, showing the curling tail and the crisply carved feet. The signature MOTOKAZU is located on the smoothly polished bean pod. Natural himotoshi. The similarity to the rats by Kano Tomokazu of Gifu is undeniable.

LENGTH 4.3 cm

Condition: Very good condition with minor wear, tiny minuscule surface nicks, and a fine patina.

Provenance: Old French collection Jules Cherki.

LITERATURE COMPARISON

This or an almost identical netsuke is illustrated in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part A, p. 75.



AUCTION COMPARISON

Compare to a very similar netsuke by Tomokazu, sold at Quinn's Auction Galleries, The Helen and Jack Mang Collection of Netsuke, 7 December 2012, Falls Church, lot 279 (**Hammer price 4,500 USD**).



Estimate EUR 4,000

Starting price EUR 2,000



**133 | GYOKUZAN: A WOOD NETSUKE OF
A MONKEY WITH BIWA (LOQUATS)**

By Gyokuzan, signed Gyokuzan 玉山
Japan, Gifu, mid-19th century, Edo period (1615-1868)

Of compact form, the monkey seated and holding a leafy branch of loquats (biwa), its mouth wide open as it prepares to feast on the delectable fruit. The eyes are double inlaid in pale and dark horn. Natural himotoshi between the monkey's legs and loquat leaves. Signed to the underside of one leg GYOKUZAN within a rectangular reserve.

HEIGHT 2.9 cm

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

Gyokuzan was a pupil of Kano Tomokazu of the Gifu school.

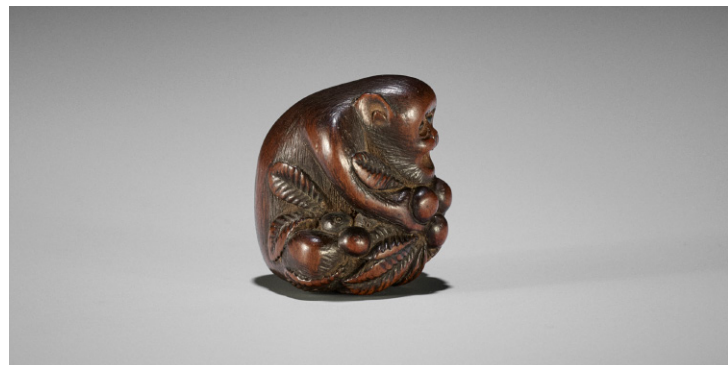
LITERATURE COMPARISON

A closely related netsuke by Gyokuzan, described as a monkey eating persimmons, is illustrated in Lazarnick, George (1981) Netsuke & Inro Artists, and How to Read Their Signatures, vol. 1, p. 433.



Estimate EUR 2,000

Starting price EUR 1,000





**134 | OTOMAN: A SUPERB IVORY
NETSUKE OF A TIGER**

By Matsushita Otoman, signed Otoman (Otomitsu) 音満
Japan, Hakata, c. 1840, Edo period (1615-1868)

Carved in a dynamic posture, the tail curling up over its back, and facing to the left. The well-carved paws huddled close together for compactness are pressing forcefully against the ground. The tiger snarls, baring its sharp canines and tongue, the bulbous eyes are double inlays of pale and dark horn, the pupils facing in different directions give the tiger its idiosyncratic crazed expression. The inside of the mouth is colored with red pigment. The netsuke is well worn with most of the inked stripes rubbed away, though it retains a pleasing stain. Natural himotoshi and signed on the tiger's back in two boldly carved characters OTOMAN.

HEIGHT 3.2 cm

Condition: Good condition, the ivory and inked details heavily worn. Age cracks.

Provenance: German private collection.



**LITERATURE
COMPARISON**

Compare to a related ivory netsuke of a tiger by Otoman in the British Museum, accession no. HG.700.



AUCTION COMPARISON

Compare to a related ivory netsuke of a tiger by Otoman sold at Bonhams, The Harriet Szechenyi Sale of Japanese Art, 8 November 2011, London, lot 129 (sold for 34,850 GBP).



Estimate EUR 25,000

Starting price EUR 12,500





135 | HASEGAWA IKKO: A SUPERB IVORY NETSUKE OF KOREIJIN AND TIGER

By Hasegawa Ikko, signed Ikko 一光
Japan, late 18th to early 19th century, Edo period (1615.1868)

Published: Meinertzhagen / Lazarnick (1986) MCI, Part A, p. 219.

The Taoist immortal Koreijin (Gu Lingren) dressed in a Chinese robe and hat, a sword tied to his waist, and seated on a boulder. He holds a sake cup (sakazuki) in both hands, a white tiger nestling up to him, its expression somewhat inebriated. The details are all exceptionally well-carved. The eyes of the tiger are inlaid in dark horn. Himotoshi underneath through the boulder and signed IKKO.

HEIGHT 4.2 cm

Condition: Excellent condition, minor surface wear and the inked details slightly worn.

Provenance: Ex-collection Michael Tomkinson (1841-1921), sold at Glendining's, 5 December 1921, London, lot 114, one of the few netsuke to be illustrated (plate I). Then collection Carré.



**Michael Tomkinson
(1841-1921)**

Meinertzhagen (MCI p. 219) notes on this piece: "exceptionally fine work".

Estimate EUR 15,000
Starting price EUR 7,500







**136 | HIDARI ISSAN: A SUPERB WOOD
NETSUKE OF A SMOOTH DRAGON**

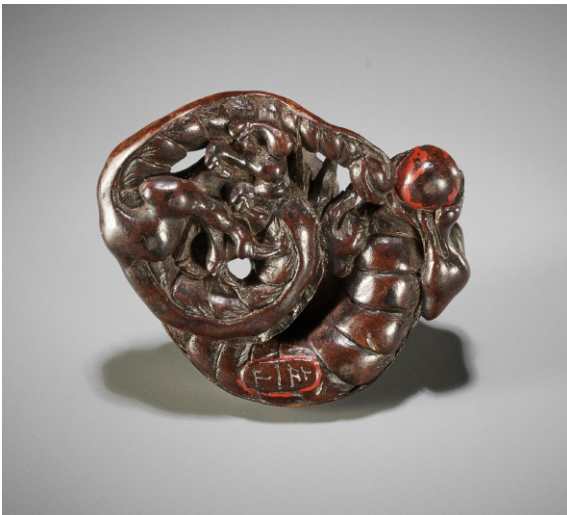
By Hidari Issan, signed Hidari Issan 左一山
Japan, Iwashiro, 19th century, Edo period (1615-1868)

Coiled in irregular loops and holding a tama (jewel) with one claw, part of its body forming the himotoshi, the well-patinated wood slightly worn and the eyes inlaid in bone with gilt-rimmed black-lacquered pupils. The underside signed HIDARI ISSAN within an oblong reserve.

LENGTH 4.5 cm

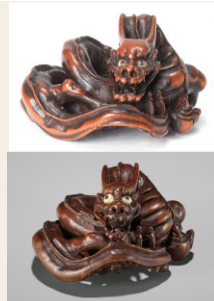
Condition: Very good condition, appealingly worn, remnants of lacquer, few minuscule nicks. Fine, dark patina.

Provenance: German private collection.



AUCTION COMPARISON

The artist has carved several variations of this subject, though none of them are exactly alike. One was sold at Bonhams, The Julius and Arlette Katchen Collection of Fine Netsuke Part II, 10 May 2017, London, lot 72 (sold for 11,250 GBP); and another was sold at Zucke, Fine Netsuke & Sagemono, 25 September 2020, Vienna, lot 129 (sold for 10,112 EUR).



Estimate EUR 6,000
Starting price EUR 3,000





**137 | GYOKUSHUN: A MARINE
IVORY NETSUKE OF A MONKEY
WITH PEACH AND TOAD**

By Gyokushun, signed Gyokushun 玉春
Japan, 19th century, Edo period (1615-1868)

Well carved as a seated monkey wearing a jacket neatly incised with a diapered pattern, a pensive look on its face as it holds up a peach, a large toad with the mouth wide open clambering on the monkey's back, both with eyes inlaid in dark horn. Several natural himotoshi between the animals' limbs and bodies. Signed to one leg on the underside GYOKUSHUN.

HEIGHT 3.5 cm

Condition: Good condition with minor wear, natural age cracks, some flaws to the material. Fine, honey-gold patina.

Provenance: Spanish private collection.

AUCTION COMPARISON

Compare a related ivory netsuke by Gyokushun, carved as a group of two lively monkeys wearing robes and seated around a large crab, at Bonhams, Japanese Works of Art, 19 September 2008, New York, lot 5043 (part-lot; together with an intro, **sold for 5,100 USD**).



Estimate EUR 1,500

Starting price EUR 750



**138 | A FINE WALRUS TUSK
NETSUKE OF FROGS ON A WARAJI,
ATTRIBUTED TO SEIMIN**

Attributed to Seimin, unsigned
Japan, Iwashiro, mid-19th century, Edo period (1615-1868)

Carved as a family of smooth frogs (kaeru) on a worn-out waraji (sandal), two adults filling the sandal while three of their young are clambering over them. The material is finely stained and polished to form a sumptuous colour, enhancing the natural depth of the material. To the bottom, the waraji is carved in detail with various holes, one forming the opening for the himotoshi. One carved florally rimmed himotoshi and the frogs' eyes inlaid in gilt brass.

LENGTH 4.1 cm

Condition: Very good condition, some natural 'flaws' to the material.
Provenance: British collection.

LITERATURE COMPARISON

A very similar netsuke by Seimin of frogs on a lotus leaf is in the Raymond and Frances Bushell Collection, see LACMA, accession no. M.91.250.125.



Estimate EUR 1,200

Starting price EUR 600



**139 | A FINE NETSUKU
OF A CLUSTER
OF HAMAGURI CLAMS**

Unsigned

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

Finely carved as a sensual group of five hamaguri clams. The surface of each with deeply incised concentric ribbing and the lip-like bulges at the ends are inlaid in lustrous stained bone. Natural himotoshi through the opening between the clams.

LENGTH 3.8 cm

Condition: Very good condition, minor surface wear.

Provenance: Ex-collection Carlo Monzino, sold at Sotheby's, 21 June 1995, London, lot 208, purchased by Barry Davies. Ex-collection Teddy Hahn, Darmstadt, acquired from the above.

Estimate EUR 1,500
Starting price EUR 750

**140 | YOSHIKOSAI: A WOOD NETSUKU
OF A KAPPA ON A TORTOISE**

By Yoshikosai, signed Yoshikosai 吉好斎
Japan, 19th century

Published: Östasiatiska Museet (1999) Netsuke, p. 45.

Exhibited: Östasiatiska Museet, Sweden, Stockholm, 16 October 1999 – 9 January 2000.

Carved as a kappa seated on a tortoise which has mostly retreated into its shell, with only the head peeking out. The kappa with long, finely incised hair, webbed fingers and toes, and warty skin is rendered by many raised ukibori pimples. The kappa's eyes are double-inlaid in pale and dark horn, while the tortoise's eyes are inlaid in dark horn. The tortoise with neatly incised limbs and carapace. The underside with two asymmetrical himotoshi and the signature YOSHIKOSAI within a rectangular reserve.

HEIGHT 4.2 cm

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

AUCTION COMPARISON

The present netsuke may very well be inspired by the Toyomasa model of a kappa on tortoise. For an example of such see Bonhams, Fine Netsuke from a French Private collection, 4 November 2020, London, lot 147 (sold for 12,562 GBP).



Estimate EUR 2,000
Starting price EUR 1,000





**141 | A RARE WOOD NETSUKE
OF A FUGU**

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

Well carved as a blowfish (fugu) with neatly incised tail and fins, the wood finely stained and polished to render the fish's spotted skin. The underside with two asymmetrical himotoshi.

LENGTH 5.1 cm

Condition: Good condition with minor wear, a tiny nick to the tail, and few light scratches.

Provenance: The Gabor Wilhelm Collection, Paris.

LITERATURE COMPARISON

A closely related netsuke of a fugu, but with red and black lacquer, is in the collection of the National Museum of Ethnology in Leiden, inventory number RV-1555-20.



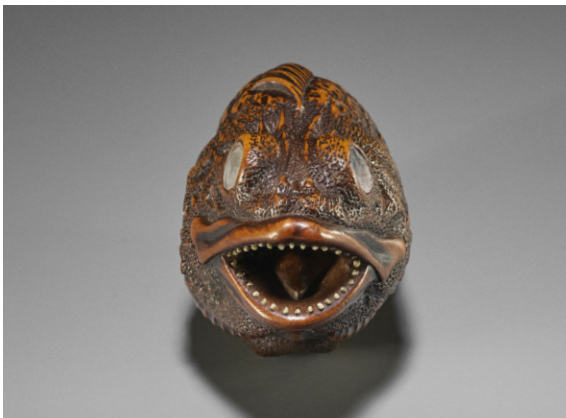
Estimate EUR 1,500

Starting price EUR 750



142 | AN UNUSUAL AND FINE WOOD
NETSUKE 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 1,500
Starting price EUR 750





143 | SHUCHIKU: A SUPERB WOOD NETSUKE OF A FAT TOAD ON LOTUS LEAF

By Shuchiku (Akitake), signed Shuchiku 秋竹
Japan, c. 1800, Edo period (1615-1868)

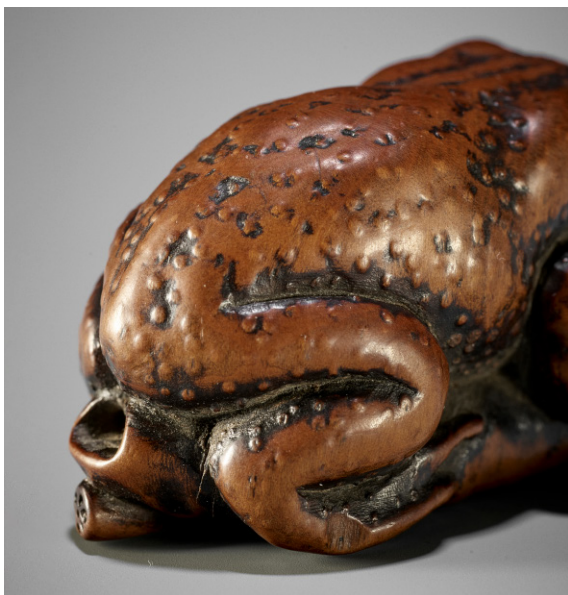
Published: Bandini, Rosemary (2014) Japanese Netsuke of the
Collection of Teddy Hahn, no. 41.

Superbly carved as a fat toad resting with splayed legs on top
of a curled up lotus leaf. The warty skin is rendered with raised
ukibori pimples, and the equally well-carved underside shows ever
so slightly raised radial veins on the lotus leaf. Natural himotoshi
through the curved stem of the leaf and signed within a raised
oval reserve SHUCHIKU. The artist appears to be unrecorded,
the carving style is reminiscent of toads by Mitani Goho of the Aki
province.

LENGTH 4.7 cm

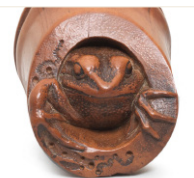
Condition: Very good condition with minor surface wear, old chip to
the edge of one foot, occasional light scratches on the underside.
Superb patina.

Provenance: Ex-collection Teddy Hahn, Darmstadt.



AUCTION COMPARISON

Compare to a related wood netsuke
of a toad in bamboo by Mitani Goho,
sold at Bonhams, The Robert S. Huthart
Collection of Iwami Netsuke Part I, 15
May 2019, London, lot 73 (sold for
31,312 GBP).



Estimate EUR 4,000

Starting price EUR 2,000







144 | A RARE DARK WOOD NETSUKE OF A BAT

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

The bat (komori) is lying in wait, its wings laid flat on the ground by its side and the pointed tail curling underneath. The grain of the wood is cleverly utilized for the fur markings. Large asymmetrical himotoshi underneath. The eyes inlaid in silvery metal.

LENGTH 4.1 cm

Condition: Excellent condition, minor surface wear.
Provenance: European collection.

Estimate EUR 1,500
Starting price EUR 750



145 | YASUSADA SHUZAN: A FINE WOOD NETSUKE OF A TANUKI

By Yasusada Shuzan, signed Shuzan 秋山
Japan, Echigo province, mid-19th century, Edo period (1615-1868)

Finely carved as a tanuki wearing a sleeveless jacket, its belly protruding and its two front paws readied to start drumming on its belly. The shapeshifting raccoon dog looks upwards into the sky. Himotoshi and signature SHUZAN underneath.

LENGTH 4.4 cm

Condition: Excellent condition with hardly any wear.
Provenance: German private collection, purchased from Sagemonoya, Tokyo.

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 another netsuke of a boar by this rare artist see Bonhams, Harriet Szechenyi Sale of Japanese Art, 8 November 2011, London, lot 177 (**sold for 4,375 GBP**).

Estimate EUR 1,500
Starting price EUR 750



**146 | ISSAI: A FINE WOOD NETSUKU
OF TWO FIGHTING SHISHI**

By Issai, signed Issai 一哉
Japan, early 19th century, Edo period (1615-1868)

A remarkably dynamic and powerful carving of two fighting shishi, the details such as the bulging muscles and wild rolls of hair are rendered meticulously. The surface of the wood has a lovely light brown stain with a pleasing polish and a fine patina. Natural himotoshi and signature ISSAI.

When turning the netsuke it is unclear as to who is dominating in this conflict, alluding to the concept of Yin and Yang. Furthermore one of the Shishi's mouth is opened (agyo) and the other is closed (ungyo).

LENGTH 4.5 cm

Condition: Excellent condition.
Provenance: British collection.

Estimate EUR 2,000
Starting price EUR 1,000

EDO & TOKYO SCHOOL



147 | A CHARMING OLD WOOD NETSUKÉ OF OKAME CLIPPING HER TOENAILS

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

Published: Bandini, Rosemary (2013) *In a Nutshell, A Loan Exhibition of Japanese Netsuke from European Collections*, p. 47, no. 79.

A well-worn wood netsuke of Okame clipping her toenails. The half-naked Shinto goddess of mirth has typically large puffed cheeks, a pronounced forehead, and neatly tied hair. Very large himotoshi through the back, the cord-holes pleasingly worn. The wood bearing a fine dark patina. A quite simple carving with an irresistible character and charm – one of the few netsuke which have been clearly worn and cherished by their owner(s).

HEIGHT 4.2 cm

Condition: Very good, worn condition. Stunning patina.

Provenance: Ex-collection Teddy Hahn, Darmstadt. Purchased from Robert Fleischel in 1997.

Estimate EUR 3,000

Starting price EUR 1,500





148 | GYOKKO: A WOOD MASK NETSUKES OF OKAME, WITH 24K GOLD BROOCH

By Gyokko, signed Gyokko 玉后
Japan, Edo (Tokyo), late 18th to early 19th century, Edo period
(1615-1868)

Published: The Antique Collector, July 1946

Davey, Neil K. (1974) Netsuke: A comprehensive study based on the M.T. Hindson Collection, p. 286, no. 871

Eskenazi (1998) Japanese netsuke, ojime and inro from a private European collection, p. 58, no. 59



Well carved, her broad jaw and cheeks narrowing to a domed forehead in a suggestive manner. Her flattened nose and full cheeks reduce her eyes to narrow slits and a knowing smile allows the immodest display of her teeth. The hair is neatly incised in raised strands. The bridge with himotoshi and signature GYOKKO.

The netsuke is mounted on a 24k gold brooch, cast personally by the collector Teddy Hahn. The netsuke is attached to the brooch with a pin that goes through the bridge himotoshi and is detachable.

HEIGHT 4.8 cm (the netsuke) and 5.3 cm (the brooch)
WEIGHT 22.19 g (the brooch, excl. pin and netsuke)

Condition: Very good condition, appealingly worn, minor surface wear.

Provenance: M. M. Hepworth Collection. J. G. Dalgleish Collection. M. T. Hindson Collection, M. Severin Collection. Private European collection, acquired at Sotheby's London, 23 June 1969, lot 1247. Ex-collection Teddy Hahn, Darmstadt, acquired at Eskenazi in 1998, for 3,000 GBP.

Estimate EUR 4,000
Starting price EUR 2,000





**149 | A SUPERB WOOD NETSUKE
OF A DANCING OKAME**

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

Published: Bandini, Rosemary (2014) Japanese Netsuke of the Collection of Teddy Hahn, no. 7.

The Shinto goddess of mirth dressed in the attire of a Heian court lady, performing a dance while holding a bell rattle and fan, her windswept hair neatly falling down her back, the loose sleeves swinging with movement. She is laughing with an opened smile and puffed wide cheeks. The wood bearing a stunning natural hand patina. Large himotoshi through the back.

HEIGHT 6.1 cm

Condition: Very good condition with associated surface wear and a fine patina.

Provenance: Ex David collection, sold at Christie's, 14 October 1986, London, lot 102. Purchased by Nelly Davies from the above. Purchased by Teddy Hahn, Darmstadt, from the above.

Okame was able to tempt the sun goddess Amaterasu from her cave when she retired there in displeasure of her brothers' antics. Okame performed a dance, getting so caught up in her enthusiasm that all her clothes fell off. The ensuing laughter finally caused so much curiosity that the secluded goddess came out to learn the source of such merriment, thus restoring daylight to the world.

Estimate EUR 5,000
Starting price EUR 2,500





**150 | 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 7,000
Starting price EUR 3,500







**151 | A SUPERB EDO SCHOOL WOOD
NETSUKE OF OMORI HIKOSHICHI
ENCOUNTERING A DEMON**

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

The legendary 14th-century hero Omori Hikoshichi shown here leaning forwards, barely sustaining the weight of the demon on his back. According to legend he thought he was carrying a beautiful lady across a stream, but in the ripples of the moonlight reflected on the water he discovered her true demonic form. In this netsuke he is shown turning around, his hand poised on the hilt of his sword as the demon grabs the end of the scabbard. The well-toned wood bearing a fine patina, the details well-carved, large himotoshi through the back.

HEIGHT 8 cm

Condition: Very good and undamaged condition. Minor surface wear.

Provenance: British private collection.

Estimate EUR 5,000
Starting price EUR 2,500



**A famous woodblock print by Tsukioka
Yoshitoshi showing the beautiful girl
on Omori's back, the horns visible in
the reflection underneath**

**152 | JUGYOKU I: A RARE AND SUPERB
WOOD NETSUKES OF SHOKI WITH
A BAG OF ONI**

By Ryukosai Jugyoku I, signed Rokuju nana sai Jugyoku 寿玉 saku
Japan, Edo (Tokyo), early 19th century, Edo period (1615-1868)

The grim-looking demon hunter seated with a large bag filled with oni slung over his back. Two oni have already torn a hole through the bag and are peeking out, delightedly grimacing. Unbeknownst to the ill-fated Shoki they are about to make their great escape. The dark cherry wood bearing a stunning patina. Good, asymmetrical himotoshi underneath, the larger one generously excavated to accommodate the knot. Signed underneath the bag Rokuju nana sai JUGYOKU saku [made by Jugyoku at the age of sixty-seven].

A rare wood netsuke by Ryukosai Jugyoku I, of whom only a small number of netsuke can be confidently attributed to. The netsuke is of unusually large size, particularly when comparing the subsequent carvings of this model by Jugyoku II and Ryukei II. The present piece most likely is the archetype of these later and highly sought-after carvings.

LENGTH 4.8 cm

Condition: Both feet with restored edges, otherwise fine condition with a pleasingly worn patina and age-related surface wear.

Provenance: Old French collection Jules Cherki.

LITERATURE COMPARISON

For a similar example see Barker & Smith (1976), *Netsuke: The Miniature Sculpture of Japan*, p.72, no. 109. Located in the British Museum, accession no. F.819.



AUCTION COMPARISON

A later and smaller version of this netsuke was sold at Van Ham, Asiatische Kunst, 7 December 2017, Cologne, lot 2289 (sold for **5,547 EUR**).



Estimate EUR 5,000

Starting price EUR 2,500







153 | GYOKURINTEI: A RARE AND POWERFUL EDO SCHOOL WOOD NETSUKE OF BASHIKO SENNIN

By Gyokurintei, signed Gyokurintei 玉林亭
Japan, Edo (Tokyo), c. 1820, Edo period (1615-1868)

The legendary veterinary Taoist immortal shown here meditating on a rocky plinth, a large dragon coiling around him amidst finely carved clouds. The dragon's scales are minutely incised and the sennin has a stern-faced, concentrated expression. The well-toned wood bearing a beautiful patina. Several possibilities for natural himotoshi through the open-worked rocky plinth. Signed underneath in boldly incised characters within an oval reserve GYOKURINTEI

The subject is quite rare in netsuke art and usually misidentified as Chinnan Sennin or Rakan Handaka Sonja, who are both usually depicted with alms bowls from which they conjure the dragon. Bashiko Sennin was a healer of animals who came upon a sick dragon and remedied the dragon's ailments with acupuncture. From then on Bashiko became associated with dragons as they were often seen up in the clouds above a hill where he lived in a hut (as depicted in this netsuke).

HEIGHT 3.8 cm

Condition: Very good condition, the wood bearing a beautiful patina with associated surface wear. Some barely visible old nicks inside the open-worked rock structure.

Provenance: Estate of Günter Kauth (1946-2016), Frankfurt am Main

Estimate EUR 3,000
Starting price EUR 1,500





**154 | GYOKKOSAI: A SUPERB
EDO SCHOOL WOOD NETSUKE
OF SHOKI AND ONI**

By Gyokkosai, signed Gyokko 玉光
Japan, Edo (Tokyo), early 19th century, Edo period (1615-1868)

A powerfully carved study of the demon queller Shoki pressing down against a hole-riddled bag filled with four oni, trying to re-capture them, holding one by the scruff off the neck, while another grabs Shoki by the arm. Shoki has an intense expression, his pupils are inlaid in dark horn and his beard is flowing in the wind. The demon hunter wears a half-shouldered robe, his loose sleeve finely draping down to the ground, and his sword is visible in the back. Himotoshi and signature GYOKKO underneath.

LENGTH 4.5 cm

Condition: Very good condition, minor surface wear. Beautiful, dark patina.

Provenance: Ex-collection Mary Louise O'Brien. Sold at Christie's, 21 March 1985, Lot 723, the signature misread as Masahide. Then ex-collection Helen & Jack Mang.

Gyokkosai was a pupil of Ikkosai and is perhaps best known for his ivory groups of oni. His earlier wood netsuke are very rare.

Estimate EUR 4,000
Starting price EUR 2,000



155 | MIWA: A RARE WOOD NETSUKE OF
AN OCTOPUS GHOST AND MONKEY

By Miwa, signed Miwa 三輪
Japan, Edo (Tokyo), c. 1800, Edo period (1615-1868)

The octopus ghost towering above a frightened monkey, the simian clinging to a horagai clam, visibly distressed and screeching, its feet clenched. The monkey's assailant is wearing a sleeveless jacket, one tentacle placed on the top of its head and another pointing downwards, the other six are standing on the horagai, the suckers are well-carved even within the tight spaces. The octopus ghost is looking downwards with glaring eyes, double-inlaid in pale and dark horn, and with its funnel-shaped mouth pressed forward, taunting the poor monkey. Chimney himotoshi through the back and between the tentacles, and signed MIWA.

HEIGHT 6.5 cm

Condition: Excellent condition.
Provenance: British collection.

This netsuke references a legend in which the octopus-physician to Ryujin, the Dragon King of the Sea, prescribes a monkey's liver to heal the king's daughter.

LITERATURE COMPARISON

A very similar wood netsuke by Miwa is illustrated in Coullery, Marie-Therese and Newstead, Martin S. (1977) *The Baur Collection*, C. 916.



AUCTION COMPARISON

A similar wood netsuke signed Minko was sold at Bonhams, Fine Netsuke from the Adrienne Barbanson Collection, 13 May 2013, London, lot 50 (sold for 4,750 GBP).



Estimate EUR 4,000
Starting price EUR 2,000





156 | A FINE WOOD NETSUKE OF BENKEI

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

Benkei wearing the garb of a Yamabushi warrior-priest with the cap tied to his head and a sword to his side, emerging from a gigantic conch shell, his right leg steadying him as he reads from a scroll of Buddhist precepts. His eyes are inlaid in bone with dark pupils, the conch blowhole is inlaid in bone as well. The underside with two asymmetrical himotoshi, the larger ringed with green-stained bone.

LENGTH 6.5 cm

Condition: Very good condition with old wear, two faint age cracks, one of them repaired near the himotoshi, and a minuscule nick to the edge of the conch.

Provenance: Ex-collection Carlo Monzino, sold at Sotheby's, The Carlo Monzino Collection of Netsuke, Inro and Lacquer, 21 June 1995, London, lot 157. From a private collection in Florida, USA, acquired from the above.

The Yamabushi were renegade mountain priests of the Shingon Tantric Buddhist sect, who used the conch to communicate their movements in the mountain wilderness.

AUCTION COMPARISON

Compare a closely related but slightly smaller wood netsuke of Benkei by Mitsushige, dated early 19th century, at Bonhams, Fine Netsuke from a French Private Collection, 4 November 2020, London, lot 28 (sold for 10,687 GBP).



Estimate EUR 4,000
Starting price EUR 2,000





**157 | AN EDO SCHOOL
WOOD NETSUKE OF
A MAN RIDING A
GIGANTIC GOURD**

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

Finely carved as a man riding a gigantic double gourd (hyotan), one foot resting on a leaf which grows from the stem, and one hand grabbing hold of the stem as if it were the reins of a horse. The man is visibly in distress, his head is somewhat flattened for compactness. The wood bearing a fine, dark patina. Note also the very large himotoshi, the larger hole very generously excavated to accommodate the knot.

LENGTH 5.2 cm

Condition: Very good condition, minor surface wear. Possibly an old chip to the edge of the leaf, smoothed down from wear.

Provenance: European collection.

Estimate EUR 2,000
Starting price EUR 1,000

**158 | A FINE EDO SCHOOL WOOD NETSUKE
OF A MASK CARVER WITH USOBUKI MASK**

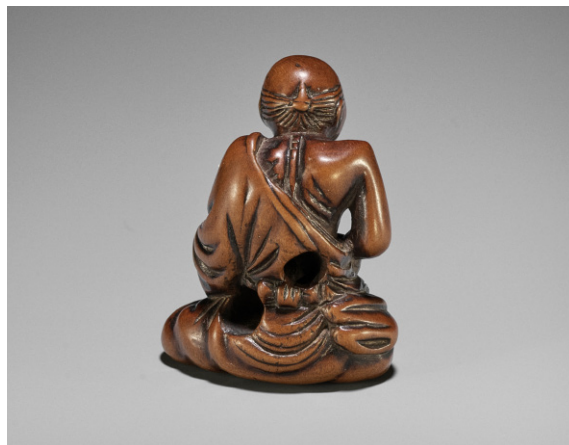
Unsigned
Japan, Edo (Tokyo), first half of 19th century,
Edo period (1615-1868)

The mask carver seated, holding a chisel in one hand and an Usobuki mask in the other. The folds of his elaborately flowing robe are carved very well. Amusingly, he is imitating the distorted facial features of the mask – perhaps he is gaining inspiration from the act. The wood of a very appealing color. Large himotoshi through the back.

HEIGHT 3.8 cm

Condition: Very good condition, minor surface wear.
Provenance: German private collection.

Estimate EUR 1,500
Starting price EUR 750





159 | **BANRYUSAI: A RARE WOOD
NETSUKE OF A HANNYA MASK CARVER**

By Banryusai Kasoko, signed Toto Banryusai Kasoko sen kore
東都 盤龍齋 嘉側 鋤之
Japan, Edo (Tokyo), early 19th century, Edo period (1615-1868)

Finely carved as a seated mask carver wearing an elaborately carved robe, rather unusually executed in the itto-bori (single cut) technique. The carver is holding a Hannya mask in his left hand, while imitating its facial features. The very finely carved expression of the man provides a pleasing contrast to his robe and to the Hannya mask, which is also executed in itto-bori. Large functional himotoshi in the back and underneath. The underside finely polished and with the signature and inscription Toto BANRYUSAI Kasoko sen kore [Banryusai Kasoko (from) the Eastern capital (Edo) carved this].

HEIGHT 3 cm, LENGTH 3.5 cm

Condition: Tiny chip to one thumb, otherwise in very good condition with minor expected surface wear.

Provenance: The Gabor Wilhelm Collection.

This netsuke is particularly interesting, not only due to the unusual carving technique, but also due to the inscription. There is only one other netsuke recorded by this artist, which is a wood netsuke of the thunder god Raijin formerly in the Tomkinson collection and illustrated in MCI Part A on page 12. The present netsuke not only gives us another name for this carver but also indicates that he was active in Edo (Tokyo).

Estimate EUR 2,500
Starting price EUR 1,250





**160 | ISSEN: A RARE EDO SCHOOL WOOD
NETSUKE OF SOSHI AND BUTTERFLY**

By Issen (Kazugawa), signed Issen 一川 saku 作 kore 之
Japan, Edo (Tokyo), late 18th to early 19th century, Edo period
(1615-1868)

Soshi (Zhuang Zhou) is depicted here blissfully sleeping, his facial
features well-carved. The butterfly which appears in his dream is

resting on his shoulder. His robe is decorated with many carved
ridges. The underside with asymmetrical himotoshi and signature
ISSEN saku kore [Issen made this] within an oblong reserve. A quite
rustic, boldly carved netsuke with irresistible character and charm.

LENGTH 4.6 cm

Condition: Very good condition, minor surface wear. Beautiful, dark
patina.

Provenance: The Gabor Wilhelm Collection, Paris.

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])

**This subject is rarely seen in netsuke art, and usually with
the butterfly implied.**

Estimate EUR 4,000
Starting price EUR 2,000



The Butterfly Dream by Ike no Taiga (1723-1776)



**161 | CHIKUYOSAI TOMOCHIKA: A FINE WOOD
NETSUKE OF A SEATED CALLIGRAPHER**

By Chikuyosai Tomochika, signed Chikuyosai 竹陽齋, with seal Tomochika 友親
Japan, Edo (Tokyo), first half of 19th century, Edo period (1615-1868)

Depicting an old man seated, holding a brush in one hand and a sake cup in the other. The face showing a cheerful expression. His robe is minutely incised with dot and circular patterns as well an inscription to the back reading 杏園之杏便是為造, which may be translated as "This is commissioned by Kyoben and Kyoen". The underside showing the well-carved feet, asymmetrical himotoshi, and neatly incised signature CHIKUYOSAI and seal TOMOCHIKA.

HEIGHT 4.5 cm

Condition: With a small restoration to the edge of robe at the bottom, otherwise very good condition.

Provenance: The Gabor Wilhelm Collection, Paris.

Estimate EUR 3,000

Starting price EUR 1,500





**162 | JOBUN: A RARE WOOD NETSUKU
OF A MISO MAKER**

By Jobun, signed Jobun 如文
Japan, Edo (Tokyo), late 18th century, Edo period (1615-1868)

A simple carving with an irresistible charm – a trademark of Jobun who made mostly simple wood netsuke depicting daily life scenes usually with particularly good expressions, which are unparalleled in netsuke art and immediately recognizable to the trained eye. Depicted here is a man grinding miso with a mortar inside a pestle, one hand pressed against his lips in a flattered manner, the expression treated in the virtuoso Jobun-style. Asymmetrical, generously excavated himotoshi underneath and the boldly incised two-character signature JOBUN. The wood bearing a fine patina.

HEIGHT 3.4 cm

Condition: Very good condition with minor associated surface wear, some imperfections to the wood.

Provenance: The Gabor Wilhelm Collection, Paris.

Estimate EUR 4,000

Starting price EUR 2,000





163 | SHOUNSAI JORYU: A WOOD NETSUKE OF AN EGG TESTER

By Shounsai Joryu (active 1800-1840), signed Joryu 如柳 Japan, Edo (Tokyo), first half of 19th century, Edo period (1615-1868)

A spirited and finely carved rendition of an egg tester, his back arched and face amusingly distorted as he concentrates on inspecting the egg which he holds before his left eye, a basket of further eggs is strapped to his shoulder. The man, who appears like an islander with long curling hair, is dressed only in a loincloth, but is wearing boots – an unusual combination, but an attribute all the egg testers seem to share. Signed to the back JORYU next to the angled, asymmetrical himotoshi.

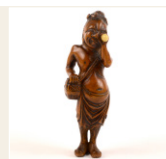
HEIGHT 5.5 cm

Condition: Good condition with old wear and few light scratches, one foot with a small nick. Fine, dark patina.

Provenance: The Gabor Wilhelm Collection, Paris.

LITERATURE COMPARISON

Compare a closely related netsuke at Sotheby's, Japanese Works of Art from the Collection of the Late Charles A. Greenfield, Part II, 18 September 1998, New York, lot 77.



Estimate EUR 3,000

Starting price EUR 1,500





164 | **GESSHO: A SUPERB WOOD
NETSUKE OF A STONE LIFTER**

By Gessho, signed Gessho 月生
Japan, Edo (Tokyo), late 18th century, Edo period (1615-1868)

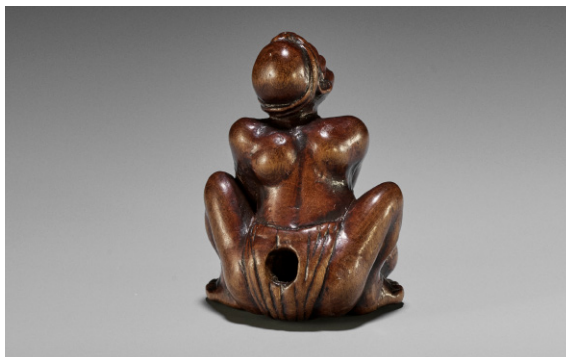
The stone lifter dressed only in a loincloth and wearing a headband, squatting and visibly straining from trying to lift the large boulder before him. As a result of his efforts his testicles are slipping out from the loincloth underneath – rather amusingly the boulder itself looks like a large swollen scrotum. Note the extremely expressive facial features. Excellent and very large himotoshi through the back and underside. Signed within a raised rectangular reserve GESSHO.

HEIGHT 3.9 cm

Condition: Very good condition, beautiful patina, small crack to the side of the boulder.

Provenance: The Gabor Wilhelm Collection, Paris. Possibly collection W. L. Behrens (see literature comparison).

Meinertzhagen's notes record that "Gessho is one of the great Netsuke carvers of the 18th century, tho' not very well known." (MCI, p. 78).



LITERATURE COMPARISON

Only two netsuke by Gessho depicting stone lifters are recorded. One is a very famous example in the British Museum, gifted by Mrs. H. Seymour Trower, accession no. 1912,1012.7. The other was in the Behrens collection and may very well be this piece. It is recorded (the signature erroneously read as Mokusei) without illustration in Joly, Henri L. (1912) *The W. L. Behrens Collection*, Part 1, Netsuke, no. 5026.



Estimate EUR 5,000
Starting price EUR 2,500



165 | SHUGETSU: A RARE WOOD NETSUKE OF A NIO WITH SANDAL

By Hara Shugetsu, signed Shugetsu 舟月
Japan, Edo (Tokyo), late 18th to early 19th century, Edo period
(1615-1868)

Published: Illustrated on the inside back cover of Netsuke Kenkyukai Study Journal, Vol. 2, no.2, summer 1992.

Powerfully sculpted as a Nio with a gigantic straw sandal (zori) strapped to his back. The temple guardian stands proudly with a fierce expression, dressed in a loosely fitted waist skirt, the large belly protruding, a celestial scarf draped around his shoulders, the hair arranged in a high chignon. The well-toned wood bearing a stunning chocolate-brown patina. Large, generously excavated himotoshi through the back and side of the sandal. Boldly incised signature SHUGETSU on the left hip.

HEIGHT 5.7 cm

Condition: Very good condition, minor surface wear.

Provenance: European collection, purchased from Bonhams, Fine Japanese and Korean Art, 11 September 2019, New York, lot 939 (sold for 5,075 USD).

AUCTION COMPARISON

Compare to a related wood netsuke by Gessho, sold at Beaussant Lefevre, Art d'Asie, 26 October 2017, Paris, lot 268 (sold for 52,000 EUR).



Estimate EUR 6,000

Starting price EUR 3,000





**166 | SHUGETSU: A RARE WOOD NETSUKU
OF HOTEI TRAPPED IN HIS BAG**

By Shugetsu, signed Shugetsu 舟月
Japan, Edo (Tokyo), late 18th to early 19th century, Edo period
(1615-1868)

Published: INCS Journal vol. 5, no. 1, p. 48, fig. 13.

Boldly carved as the lucky god Hotei peeking out of his large treasure sack, his plump face well detailed, the sack tied around a fan at the top. Hotei appears to be trapped inside his bag, his expression visibly agonized, as he tries to claw his way out. Two asymmetrical himotoshi to the underside, along with the boldly carved signature SHUGETSU.

WIDTH 4.7 cm

Condition: Good condition with old wear, minor nibbling here and there, few light scratches, small natural age cracks. Fine, dark patina.

Provenance: The Gabor Wilhelm Collection, Paris.

In the INCS journal vol. 5, no. 1 (June 1977), the present owner of this piece, Gabor Wilhelm, asks whether his netsuke "might represent Hotei bound inside his Treasure Bag, as an ironic allusion to the incarceration of the first Shugetsu as punishment for carving a model of a Sacred Object." Raymond Bushell's answer was, "It is a novel explanation and may possibly be true. The design has generally been regarded as an artistic caprice and certainly an excellent design for a simple functional netsuke."

Estimate EUR 2,000
Starting price EUR 1,000



167 | **SHUGETSU: A RARE WOOD NETSUKE
OF OKAME AS MERMAID (NINGYO)**

By Shugetsu, signed Shugetsu 舟月
Japan, Edo (Tokyo), late 18th to early 19th century, Edo period
(1615-1868)

A rather unusual netsuke of the Shinto goddess Okame 'disguised' as a mermaid, her plump cheeks and bawdy open-mouthed smile belie her identity. She holds a phallic object in both hands, cradling it against her left cheek. Her long hair is finely incised, and the scales are meticulously rendered. Large, asymmetrical himotoshi underneath, next to the boldly carved signature SHUGETSU. The wood bearing a fine patina.

LENGTH 5 cm

Condition: Excellent condition, minor surface wear.

Provenance: A private collection formed between 1964 to 1967 under the guidance of W. W. Winkworth. Sold at Bonhams, Fine Japanese Art, 6 November 2007, London, lot 48 (**sold for 3,840 GBP**). Ex-collection Teddy Hahn, Darmstadt, acquired from the above.

Only one other netsuke of a mermaid by Shugetsu is recorded, and rather interestingly it also depicts Okame (see literature comparison).

LITERATURE COMPARISON

Compare to a similar netsuke of Okame as a mermaid by Shugetsu in Sagemonoya (2002) Netsuke, Ojime & Masatoshi's Kabuki, no. 33.



Estimate EUR 5,000

Starting price EUR 2,500



168 | SHUMIN: A WOOD NETSUKE
OF A PREENING GOOSE

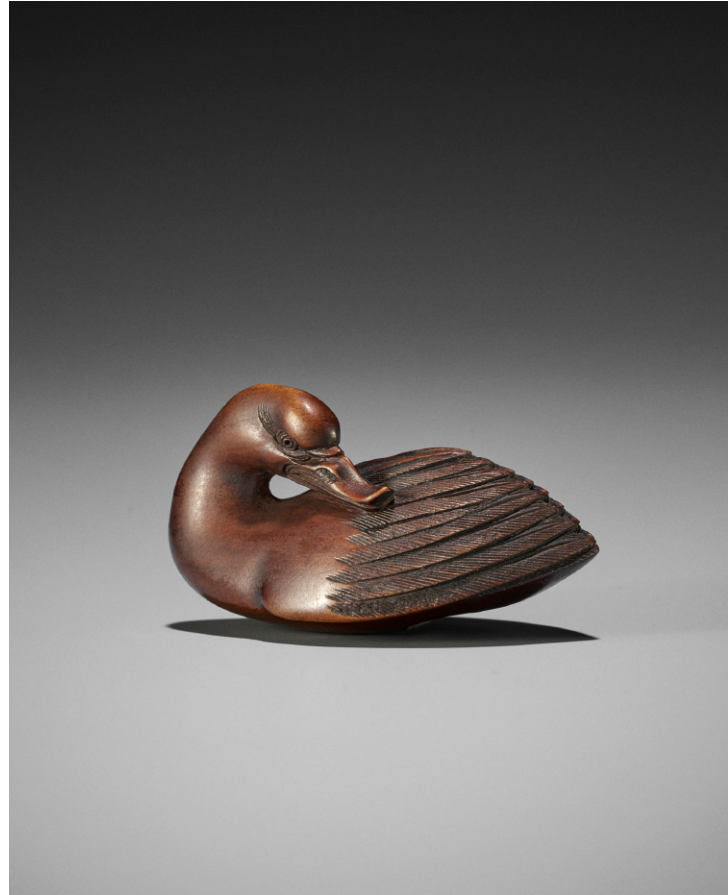
By Hara Shumin, signed Shumin 舟民 saku 作
Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

Finely carved as a goose preening itself, its head turned back to the left, forming a compact composition. The beak is elegantly curved, the feathers finely incised, and the eyes show a fierce expression. The underside with two asymmetrical, generously excavated himotoshi, beside the signature SHUMIN saku [made by Shumin].

LENGTH 4.5 cm

Condition: Excellent condition with minor wear. Fine, dark patina.

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.



Hara Shumin was a pupil of Shugetsu I and carved figures and animals from boxwood, which he used to great advantage. The signature is of clearly defined characters without reserve, the character Hara is usually omitted.

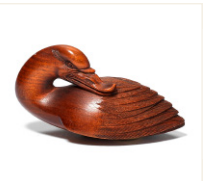
LITERATURE COMPARISON

A closely related example by Shumin is illustrated in Davey, Neil K. (1974) *Netsuke: A comprehensive study* based on the M.T. Hindson Collection, p. 107, no. 303; another is illustrated in Meinertzhagen, Frederick / Lazarnick, George (1986) *MCI, Part B*, p. 776; and a third is illustrated in Bushell, Raymond (1975) *Netsuke Familiar & Unfamiliar*, New York/Tokyo, p. 208, no. 648.



AUCTION COMPARISON

Compare a closely related wood netsuke by Hara Shumin, described as a duck and dated to the 19th century, at Bonhams, The Harriet Szechenyi Sale of Japanese Art, 8 November 2011, London, lot 190 (sold for 4,750 GBP).



Estimate EUR 4,000
Starting price EUR 2,000



**169 | SHUGETSU: A FINE WOOD NETSUKU
OF THE SAMBIKI SARU
(THREE WISE MONKEYS)**

By Shugetsu, signed Shugetsu 舟月
Japan, Edo (Tokyo), first half of 19th century, Edo period (1615-
1868)

A compact and finely carved netsuke of the sambiki saru, also referred to as the three wise monkeys. The three primates are huddled together, each using their hands to cover the others' ears, eyes, or mouth. Their fur is neatly incised and their features, such as the eyes, fingers, and toes, are well detailed. Signed on one of the monkeys' backs SHUGETSU – probably Shugetsu II. Himotoshi underneath between one of the paws.

HEIGHT 3.8 cm

Condition: One foot with old repair to the toes, otherwise in excellent condition with minor wear.

Provenance: German private collection.

LITERATURE COMPARISON

Monkeys appear to be a rare subject for the Shugetsu line of carvers. For an example of a single monkey performing the sambiki saru by Shugetsu I, see Scholten Japanese Art (2001) Expressions of Style, p. 123, no. 152.



Estimate EUR 3,000
Starting price EUR 1,500

170 | SHUZAN: A WOOD NETSUKE OF TWO MONKEYS MOUNTING A TORTOISE

By Shuzan, signed Shuzan 舟山
Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

An amusing and well-sized wood netsuke of two monkeys mounting a tortoise, armed with a rope, one clambering over the other, the tortoise almost completely retracted into its shell as a defense. The details well-carved, the tortoise's carapace neatly detailed. Large, asymmetrical himotoshi underneath and signed SHUZAN – a pupil of the Shugetsu line.

HEIGHT 3.9 cm, LENGTH 4.7 cm

Condition: Very good condition.
Provenance: European collection.

AUCTION COMPARISON

For a related model of a monkey on tortoise, by Kano Tomokazu, see Bonhams, The James A. Rose Collection of Netsuke and Sagemono, 17 September 2013, New York, lot 2021 (sold for 16,250 USD).



Estimate EUR 2,000
Starting price EUR 1,000



171 | SHUGYOKU: A WOOD NETSUKE OF A MONKEY AND YOUNG

By Shugyoku, signed Shugyoku 秀玉
Japan, Edo (Tokyo), c. 1830, Edo period (1615-1868)

Finely carved as a seated monkey mother grooming her offspring lying at her feet in typically maternal fashion, their fur neatly incised and features well detailed. Good, large himotoshi to the back and underside. Signed to the underside SHUGYOKU within an oval reserve. The style strongly suggests the school of Jugyoku.

HEIGHT 3.1 cm

Condition: Overall good condition with minor wear, few small nicks, one foot repaired. Fine, dark patina.

Provenance: Old French collection Jules Cherki.

Estimate EUR 1,500
Starting price EUR 750



172 | SHUZAN: A FINE WOOD NETSUKE OF A WORM-EATEN EDAMAME POD AND LEAF

By Shuzan, signed Shuzan 舟山
Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

Intricately carved as an edamame bean-pod in a furred leaf borne on an elegantly curved stem, the pod with three beans, two of which are movable. The leaf, pod, and beans all exhibit significant wormholes which are superbly and realistically carved, incised, and pierced. The underside signed SHUZAN within a mother-of-pearl-inlaid oblong reserve. One of the movable beans with a further signature 琴渚刀 [Carved by Kinsho]. The cord attachment runs through the other bean which is removable and houses the himotoshi.

LENGTH 5.1 cm

Condition: Very good condition with minor surface wear and two tiny chips to edge of leaf.

Provenance: French private collection.

Estimate EUR 1,200
Starting price EUR 600



173 | HOKYUDO ITSUMIN: A SUPERB WOOD NETSUKE OF GAMA SENNIN WITH TWO FROGS

By Hokyudo Itsumin, signed Hokyudo Itsumin 逸民達
丘堂 to 刀
Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

Superbly and amusingly carved as two warty toads, probably adult and offspring, sandwiching Gama Sennin, the immortal facing to the left and screaming, while holding one back and one front leg of the small toad on his back. The larger toad underneath is visibly squashed from the weight of the two, its mouth agape. The details are extraordinarily well-carved, the wood is attractively stained dark. All eyes are inlaid in dark horn. The underside with the superbly carved splayed feet, large asymmetrical himotoshi, and neatly incised signature HOKYUDO ITSUMIN to [carved by Hokyudo itsumin].

HEIGHT 4.1 cm

Condition: Superb condition with hardly any wear.

Provenance: French private collection, purchased at Christie's, 19 November 2003, Paris, lot 110.

This may be the netsuke described in Joly, Henri L. (1912) *The W. L. Behrens Collection, Part 1, Netsuke*, no. 685 (unillustrated).

LITERATURE COMPARISON

At least two similar, yet decidedly different, examples of Gama Sennin by Hokyudo Itsumin are known. One is in Joly, H. L. (1966) *Catalogue of the H. Seymour Trower Collection of Japanese Art*, pl. B, no. 103, and another was offered at Sotheby's, *The Betty Jahss Collection of Netsuke – Part II*, 14 November 1991, London, lot 41.



Estimate EUR 5,000
Starting price EUR 2,500







**174 | UNKYO YASUNAGA:
A KUROGAKI WOOD NETSUKE
OF THE HUNT FOR THE SHUTENDOJI**

By Unkyo Yasunaga, signed Unkyo Yasunaga 雲橋安長 saku 作
Japan, early to mid-19th century, Edo period (1615-1868)

Published:

Lazarnick, George (1981) Netsuke & Inro Artists, and How to Read
Their Signatures, vol. 2, p. 1205.

Intricately carved with yamabushi monks carrying large, heavy
traveling boxes (oi) as they walk along a dangerous mountain path—
one monk must lower a tree for the others to safely traverse it —
toward a shrouded female figure reclining on the ground next to a
large waterfall. The mountain is in fact Oeyama, where the oni king
Shuten doji has its lair. Two oni are visible on top of the mountain,
closely watching the yamabushi monks (see also lot 175). Himotoshi
underneath and signed with boldly incised characters UNKYO
YASUNAGA saku [made by Unkyo Yasunaga].

HEIGHT 3.7 cm

Condition: Excellent condition with minor wear.

Provenance: The Gabor Wilhelm Collection, Paris.

Estimate EUR 2,500

Starting price EUR 1,250





175 | SHOMINSAI CHIKAMASA: AN IVORY NETSUKE OF THE HUNT FOR THE SHUTENDOJI

By Shominsai Chikamasa, signed Shominsai 松眠齋
Japan, Edo (Tokyo), early 19th century, Edo period (1615-1868)

Published: Galerie Zacke, Netsuke von großen alten Meistern und modernen, May 1997, p. 20, no. 12.

Intricately carved as a towering mountain, with Raiko leading a procession of followers along a steep path, in search of the demon who hides in his lair, the entrance of which is guarded by three oni, one of whom is closely following the procession with a telescope. The mountain is further carved with various trees and swirling clouds, the base in the form of crashing waves. The underside with two symmetrical himotoshi beside the signature SHOMINSAI.

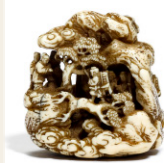
HEIGHT 3.8 cm, LENGTH 4 cm

Condition: Very good condition, appealingly worn. Natural age cracks. Few minuscule nicks and light scratches. Fine, honey-gold patina.

Provenance: Ex-collection Willi Bosshard, Switzerland. Galerie Zacke, May 1997, no. 12. Ex-collection Teddy Hahn, Darmstadt.

AUCTION COMPARISON

Compare a closely related ivory netsuke by Kagetoshi, dated 19th century, at Bonhams, The Edward Wrangham Collection of Japanese Art Part I, 9 November 2010, London, lot 164 (sold for 4,800 GBP), also illustrated in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part A, p. 285.



Estimate EUR 2,500
Starting price EUR 1,250





**176 | GENRYOSAI MINKOKU I: A RARE IVORY
NETSUKE OF A HORSE AND GROOM**

By Genryosai Minkoku I, signed Minkoku 民谷
Japan, Edo (Tokyo), late 18th century, Edo period (1615-1868)

Finely carved as a groom desperately clinging to the reins of the horse he is trying to wash with little success. The groom with the mouth agape as he falls from the horse. The saddled horse with neatly incised details, standing in a dynamic posture with the legs bent and head turned back, its tail raised and elegantly falling. The generously excavated himotoshi are cleverly placed underneath the leg of the groom, below the boldly incised signature MINKOKU.

The gorgeous deep honey yellow patina, signature, and bold carving style clearly date this piece to the 18th century and therefore must be attributed to Minkoku I, who almost exclusively worked in wood and only very rarely carved pieces made from ivory. For a discussion of this carver and another ivory netsuke of Shoki and oni (fig.7) see Rimondi, Giovanni (Fall 2017) Genryosai Minkoku, an early Edo Netsukeshi, Part 2, INCS, vol. 37, no. 3, pp. 30-38.

LENGTH 5.6 cm

Condition: Appealingly worn, old restorations. Deep honey-gold patina.

Provenance: The Gabor Wilhelm Collection, Paris.

Estimate EUR 5,000

Starting price EUR 2,500





**177 | MINKOKU: A FINE IVORY NETSUKE
OF THE RAKAN HANDAKA SONJA**

By Minkoku, signed Minkoku 民谷
Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

Finely carved as Handaka Sonja seated next to his dragon emerging from the alms bowl held in his left hand, the rakan (arhat) gently stroking the beast with his right hand, its mouth wide open and clutching a hossu (fly-whisk) in one of its claws. Many natural himotoshi through the open-worked sections as well as two asymmetrical himotoshi to the underside. Signed to his robe on the underside MINKOKU.

HEIGHT 3.6 cm

Condition: Excellent condition with minor wear.

Provenance: French private collection.

A netsuke of Handaka Sonja signed Minkoku, however without illustration, is recorded in H.L. Joly (1975) Catalogue of the H. Seymour Trower Collection of Japanese Art, no. 605 A. It is possible that this is the present netsuke.



AUCTION COMPARISON

Compare to a related ivory netsuke of two rakan, signed Gyokkosai, at Zacke, Fine Netsuke & Sagemono, 25 September 2020, Vienna, lot 166 (sold for 4,550 GBP).



Estimate EUR 2,500

Starting price EUR 1,250



178 | MINKOKU: AN IVORY NETSUKE OF A MOTHER WITH CHILDREN

By Minkoku II Shuyusai, signed Minkoku 民谷
Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

Published: Meinertzhagen, Frederick / Lazarnick, George (1986)
MCI, Part A, p. 523

Finely carved as a seated mother holding her legs with both hands, her two children on each side of her, the older making the "bekkako" gesture with his left hand while the right holds a den-den daiko (Japanese pellet drum) behind his back. The robes are incised and inked exquisitely. Small himotoshi through the underside and signed within an oval reserve MINKOKU.

HEIGHT 3.2 cm

Condition: Very good condition with few age cracks.
Provenance: French private collection.

Estimate EUR 1,200
Starting price EUR 600



179 | MINKOKU: AN IVORY NETSUKE OF A LADY AND AN ATTENDANT CALLIGRAPHING

By Minkoku II Shuyusai, signed Minkoku 民谷
Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

Both finely carved kneeling, the lady calligraphing with a brush on a scroll, a calligraphy box next to her, her attendant holding another scroll. The patterned robes and neatly tied up hair are skilfully incised and inked. Her robe underneath is slightly opened, revealing her genitals. Small himotoshi as well as the signature within an oval reserve MINKOKU.

LENGTH 4.5 cm

Condition: Very good condition with few age cracks.
Provenance: Austrian private collection.

LITERATURE COMPARISON

Compare to a similar netsuke by the same artist in Lazarnick, George, Netsuke and Inro Artists, Honolulu 1982, p. 766.



Estimate EUR 1,200
Starting price EUR 600



**180 | IKKOSAI: A WOOD NETSUKE
OF TRAVELERS IN A FERRYBOAT**

By Ikkosai, signed Ikkosai 一孝齋
Japan, Edo (Tokyo), early to mid-19th century, Edo period (1615-1868)



Published: Barry Davies (2002) *Selected Netsuke*, no. 12.
Galerie Gemini & Ichimonji Art (May 2004), p. 69, no. 215.

Finely carved as a ferry boat, the hull neatly incised with crashing waves, boarded by travelers both common and profound. Shoki rests in the center being fanned from behind by Kiku Jido and surrounded by figures, the oarsman is an oni tamed into service, a finely woven basket filled with clams behind him. The underside with two asymmetrical himotoshi and the signature IKKOSAI.

LENGTH 5.8 cm

Condition: Excellent condition with minor surface wear.
Provenance: From a private collection in Florida, USA.

LITERATURE COMPARISON

A similar netsuke by Ikkosai in ivory, depicting lucky gods in a boat, is in the collection of the Linden Museum, inventory number OA 18714.



AUCTION COMPARISON

For a later example of this depiction from the So school, see Bonhams, *The Julius and Arlette Katchen Collection of Fine Netsuke Part II*, 10 May 2017, London, lot 45 (sold for 11,250 GBP).



Estimate EUR 2,000

Starting price EUR 1,000

**181 | KOSAI: AN IVORY NETSUKE
OF SOTOKOMACHI**

By Kosai, signed Kosai 簗齋
Japan, mid-19th century, Edo period (1615-1868)



Ono no Komachi, one of the great 6 poets of the 9th century, once a beautiful and vibrant woman is depicted here as an old woman seated on a grave post (sotoba), her beauty faded and wearing tattered clothes. She is forgotten by the courtly world in which she once shone and is reduced to beg and starve on the side of the road. The carving is well-detailed, her facial features are particularly expressive – squinted eyes, wrinkles, and sharp chin. She is holding a staff and next to her is a basket with fruit she has collected from bypassing travelers. The artist has devoted great attention to her tattered clothes as well as her large hat which has several holes in it. The sensitivity of the depiction is particularly evident in small details like the posture of her feet, which are placed on top of each other. Note the finely expressed grain of the sotoba. Himotoshi through the back and underside, where the signature can be found in a rounded raised reserve KOSAI.

HEIGHT 3.6 cm, LENGTH 4.5 cm

Condition: Very good condition, the ivory slightly worn.
Provenance: French private collection.

LITERATURE COMPARISON

A very similar netsuke by Kosai is illustrated in Lazarnick, George (1982) *Netsuke & Inro Artists, and How to Read Their Signatures*, Vol. 1, p. 670.



Estimate EUR 1,500

Starting price EUR 750

**182 | KOGYOKUSAI: AN AMUSING
MANJU IVORY NETSUKES OF A SUSHI
MASTER AND GIANT SEA BREAM**

By Kogyokusai, signed Kogyokusai 光玉齋
Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)



The manju netsuke of square cushion shape, the front finely carved in shishiaibori (sunken relief) with a sushi master tumbling from a table, his knife slipping out of his hand – the reason for this is revealed on the curved backside, a gigantic sea bream (tai) is shown leaping, the scales finely inked and the visible eye inlaid in dark horn. Two central himotoshi and neatly incised signature KOGYOKUSAI. Beautiful honey patina, particularly to the back.

HEIGHT 4.2 cm

Condition: Very good condition with some natural age cracks.

Provenance: The Gabor Wilhelm Collection, Paris.

The artist belongs to the Hakuunsai group of manju makers. He used the same 'crane' kakihan as Moritoshi Kosai.

Estimate EUR 1,500

Starting price EUR 750



**183 | HAKUSAI: AN IVORY MANJU NETSUKES
DEPICTING YOKO FIGHTING OFF A TIGER**

By Hakusai, signed Hakusai 白齋
Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

Well carved in relief depicting Yoko fighting off a ferocious tiger attacking an old man in a bamboo grove, all against a neatly stippled ground and enclosed by swirling clouds. The reverse



carved in shishiaibori with further clouds as well as objects associated with bamboo farmers, including a large bamboo shoot, a kasa hat, and a hatchet. Two asymmetrical himotoshi to the reverse, beside the signature HAKUSAI within an oblong reserve.

DIAMETER 5.4 cm

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

Provenance: German private collection.

The 19th story of The Twenty-four Filial Exemplars, written by Guo Jujing during the Chinese Yuan dynasty (1279-1368), related the following: When Yang Xiang (Yoko) was 14, she once followed her father to harvest the crops. A tiger suddenly appeared and attacked her father. In desperation, Yang jumped onto the tiger and attempted to strangle it with her bare hands. The tiger released her father and ran away.



Utagawa Kuniyoshi, Yang Xiang (Yo Ko), from the series A Child's Mirror of the Twenty-four Paragons of Filial Piety (Nijushi ko doji kagami), ca. 1843, Metropolitan Museum of Art, accession number 2007.49.277

Estimate EUR 1,500

Starting price EUR 750





**184 | ICHYUSAI: A RARE IVORY RYUSA MANJU
NETSUKE OF A HORSE WITH MANY GOURDS**

By Ichiyusai Naoharu/Naomitsu, signed Ichiyusai 一遊齋
Japan, Edo (Tokyo), c. 1830-1850, Edo period (1615-1868)

The two-part ivory manju worked in sukashi-bori (openwork) and beautifully stained red, pleasingly worn and polished at the high points. Depicted is a finely carved horse surrounded by autumn grasses, mushrooms, and pinecones, emerging from a small gourd to the top right. On closer inspection the horse itself is made from several stylized gourds and many further gourds (at least ten) can be found throughout the composition. The reverse continuing the imagery and with gourd-shaped himotoshi and metal attachment inside, the signature ICHYUSAI located on one of the maple leaves.

DIAMETER 4.2 cm

Condition: Very good condition, particularly when considering the fragile nature of this delicate carving. Tiny old loss to a ginkgo leaf underneath the horse.

Provenance: The Gabor Wilhelm Collection.

The name Ichiyusai is mostly associated with fine ivory manju, however usually without the use of openwork such as in the present piece.

Estimate EUR 4,000
Starting price EUR 2,000





**185 | HOGYOKU: A FINE WOOD
NETSUKU OF FUKUROKUJU**

By Hogyoku, signed Hogyoku 法玉
Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

The lucky god leaning forwards almost completely enveloped in his robe, only the large pendulous earlobes and the meticulously detailed face visible. He is holding a stained bone scroll between his folded arms whilst laughing heartily. His robe is finely incised with cloud decorations, the wood is attractively stained. Typically small, but generously excavated himotoshi to the reverse above the signature HOGYOKU – a pupil of Meikeisai Hojitsu – neatly incised on an inlaid shell tablet.

HEIGHT 4 cm

Condition: Excellent condition.

Provenance: German private collection.

AUCTION COMPARISON

A similar netsuke (note the shell-inlaid tablet, carving style, and himotoshi) by Meikeisai Hojitsu was sold by Zucke, Fine Netsuke & Sagemono, 25 September 2020, Vienna, lot 98 (sold for 5,056 EUR).



Estimate EUR 3,000
Starting price EUR 1,500



**186 | A FINE EDO SCHOOL WOOD NETSUKE OF
A NOH ACTOR IN THE ROLE OF SHOJO**

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



Well carved standing and slightly leaning forwards, wearing a finely incised long-haired wig and holding a fan, the robe with neatly incised wave pattern, the feet inlaid with bone. The back with two large asymmetrical himotoshi.

HEIGHT 4.2 cm

Condition: Excellent condition with minor wear.

Provenance: The Gabor Wilhelm Collection, Paris.

AUCTION COMPARISON

Compare a closely related wood netsuke by Ryukei, dated mid-19th century, at Lempertz, Asiatische Kunst, 5 December 2015, Cologne, lot 775 (sold for 2,108 EUR).



Estimate EUR 1,500

Starting price EUR 750

**187 | HOJITSU: A WOOD
NETSUKE OF A NOH ACTOR
IN THE ROLE OF HANNYA**

By Meikeisai Hojitsu, signed Hojitsu 法實
Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

Carved standing, leaning slightly forwards, dressed in voluminous robes with neatly incised diapered patterns, wearing a Hannya mask with fierce expression marked by bulging eyes, the finely incised hair falling elegantly over the back and shoulders. Two symmetrical himotoshi to her behind. Signed to one leg on the back HOJITSU.

HEIGHT 3.5 cm

Condition: Very good condition with minor surface wear and occasional light scratches.

Provenance: French private collection.

Estimate EUR 1,500

Starting price EUR 750





**188 | AN EXQUISITE WOOD NETSUKE
OF A HERDBOY ON OX**

Unsigned
Japan, probably Edo (Tokyo), c. 1830, Edo period (1615-1868)

An exquisite and compact study of a boy playing the flute on top of a reclining ox, the details superbly carved, and the wood beautifully worn, clearly well-loved by the previous owners. Small himotoshi through the underside.

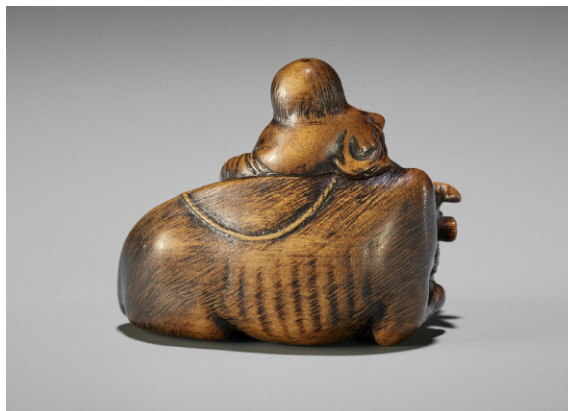
LENGTH 3.5 cm

Condition: Very good condition, beautifully worn.

Provenance: Ex-collection Carlo Monzino, sold at Sotheby's, 21 June 1995, London, lot 251. Purchased by Teddy Hahn, Darmstadt, from the above.

The imagery plays on a Zen Buddhist parable which draws a parallel between the herdboy 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.

Estimate EUR 3,000
Starting price EUR 1,500





**189 | HOMIN: A FINE WOOD
NETSUKU OF A KARAKO
WITH MINOGAME**

By Meikeisai Homin, signed Homin 法民
Japan, Edo/Tokyo, second half of 19th century

A charming and characterful wood netsuke of a seated karako (Chinese boy) with a little minogame climbing up on his foot. Note the very finely carved cheerful expression. The boy wears a collar which is neatly tied into a bow in the back. Small himotoshi underneath and signed to boy's back HOMIN. The pale wood is finely polished.

HEIGHT 3.6 cm

Condition: Excellent condition.
Provenance: British collection.

**LITERATURE
COMPARISON**

This or a similar netsuke is illustrated in Meinertzhagen / Lazarnick (1986) MCI, Part A, p. 187.



Estimate EUR 1,500
Starting price EUR 750



**190 | HIKAKU: A CHARMING IVORY
NETSUKU OF A BOY WITH DRUM**

By Hikaku, signed Hikaku 飛鶴
Japan, Edo (Tokyo), c. 1830-1840, Edo period (1615-1868)

Finely carved as a karako (Chinese boy) seated on a drum, one hand grabbing the hinged handle, which is placed around his neck, and the other grabbing his foot playfully. The boy's coat finely engraved with a diaper pattern and the side of the drum with a simulated wood grain. The ivory bearing a lustrous patina. Asymmetrical himotoshi underneath, the larger hole generously excavated to accommodate the knot, and signed HIKAKU.

LENGTH 3.5 cm

Condition: Very good condition, minor wear, few fine age cracks.
Provenance: French private collection.

**LITERATURE
COMPARISON**

A similar netsuke by Hikaku is illustrated in Meinertzhagen / Lazarnick (1986) MCI, Part A, p. 152.



Estimate EUR 1,500
Starting price EUR 750



**191 | TOMOMASA: AN IVORY NETSUKE
OF TAKOTSUBO AND A FISHERMAN**

By Tomomasa, signed Tomomasa 友正
Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)



Finely carved and humorous netsuke depicting a large octopus (tako) escaping from a fallen pot (tsubo). The jovial fisherman is squatting on top of the jar and stroking the cephalopod's head. The octopus' tentacles are carved with fine details, one of them already around the man's neck. The funnel-shaped mouth is amusingly pressed forward, and the large pupils are inlaid in dark horn. Natural himotoshi through the tentacles and signature to the underside TOMOMASA.

HEIGHT 3.7 cm

Condition: Very good condition with few age cracks.
Provenance: French private collection.

Estimate EUR 1,500

Starting price EUR 750



**192 | MASATAMI: A FINE IVORY NETSUKE
OF A MONKEY TRAPPING AN OCTOPUS**

By Masatami, signed Masatami 正民
Japan, Tokyo, late 19th century, Meiji period (1868-1912)

This netsuke references a legend in which the octopus-physician to Ryujin, the Dragon King of the Sea, prescribes a monkey's liver to heal the King's daughter. However, the monkey has outwitted the octopus (tako) and trapped him under a mortar. The octopus is visibly annoyed by this, and the monkey is triumphantly screaming, his entire body in movement with the left hindleg kicking outwards.

The head of the tako is very well-crafted with large inlaid eyes. The monkey, with fine fur and inlaid eyes is carved in the characteristic style of the artist, whose signature is found behind the monkey on the mortar, MASATAMI. Natural himotoshi through the octopus' tentacles.

LENGTH 3.8 cm

Condition: Very good condition, the ivory slightly worn.
Provenance: European collection.

AUCTION COMPARISON

A similar netsuke was sold by
Bonhams, Fine Japanese Art, 12
May 2016, London, lot 177 (sold for
2,375 GBP).



Estimate EUR 2,000

Starting price EUR 1,000



**193 | HOMIN: AN IVORY NETSUKÉ
A CICADA LARVAE IN BASKET**

By Meikeisai Homin, signed Homin 宝珉 with kakihan
Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)



Depicting a cicada hatchling inside a straw basket, the details minutely engraved and stained. The underside with two pierced himotoshi, one of them encircled by a straw rope, and signature within a rectangular reserve HOMIN and kakihan. The artist was a pupil of Hojitsu.

LENGTH 3.5 cm

Condition: Excellent condition with only very minor wear.

Provenance: Carré collection. Purchased from Kunsthandel Klefisch, Auktion 98, 13 October 2012, Cologne, lot 322.

Cicada netsuke were worn during the festival of Obon, honoring the ancestor spirits.

Estimate EUR 1,500

Starting price EUR 750



**194 | SHUNKOSAI CHOGETSU:
A FINE WALRUS TUSK NETSUKÉ
OF A SQUIRREL WITH GRAPES**

By Shunkosai Yamada Chogetsu (1826-1892), signed Shunkosai
春江齋
Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)



Finely carved from walrus tusk as a squirrel with minutely incised and inked hairwork and inlaid eyes, seated next to a bunch of grapes, one paw placed on one of the fruits, the rodent's large bushy tail swinging around. Signed underneath within an oval reserve SHUNKOSAI. Natural himotoshi.

LENGTH 3.8 cm

Condition: Very good condition, the hairwork attractively worn.
Provenance: Spanish private collection.

LITERATURE COMPARISON

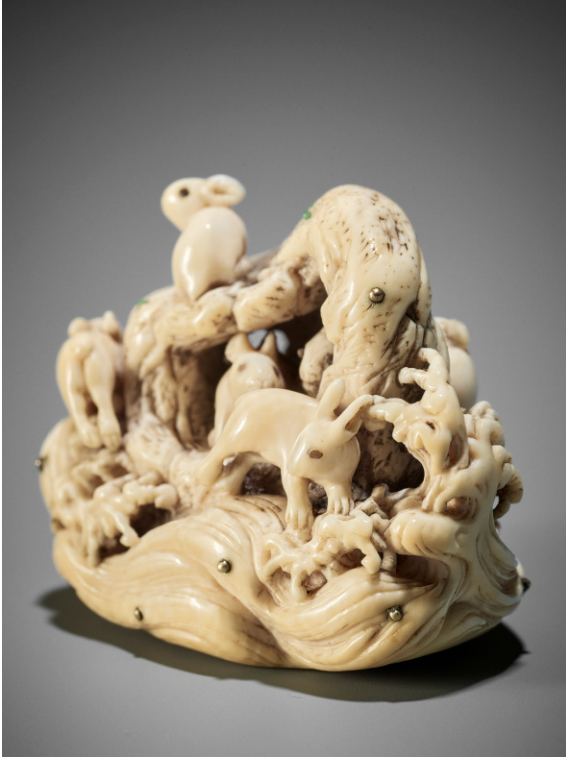
A similar netsuke by Chogetsu is in the Linden Museum Stuttgart, inventory number OA 19.107.



Estimate EUR 2,000

Starting price EUR 1,000





**195 | KAGETOSHI: A SUPERB IVORY
NETSUKE OF A MOON RABBIT ROCK**

By Kagetoshi, signed Kagetoshi 景利
Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

Published: Barry Davies Oriental Art (2001) Selected Netsuke and Inro for exhibition at the International Netsuke Society Convention Boston, no. 12.

Masterfully worked in sukashi-bori (openwork), a technique pioneered by Kagetoshi, as seven rabbits prancing around a large rock, two of the hares hiding inside a grotto. The finely carved crashing waves around the rock identify these animals as moon rabbits. The eyes are inlays of horn and droplets of spray are inlaid in malachite or gilt. Note also the very finely carved underside with asymmetrical himotoshi and signature within a raised reserve KAGETOSHI.

LENGTH 4.3 cm

Condition: Very good condition with minor wear and few minuscule age cracks. One droplet inlay lost.

Provenance: Carré collection.

Estimate EUR 5,000
Starting price EUR 2,500







**196 | A FINE WOOD NETSUKE
OF A CROUCHING BOAR**

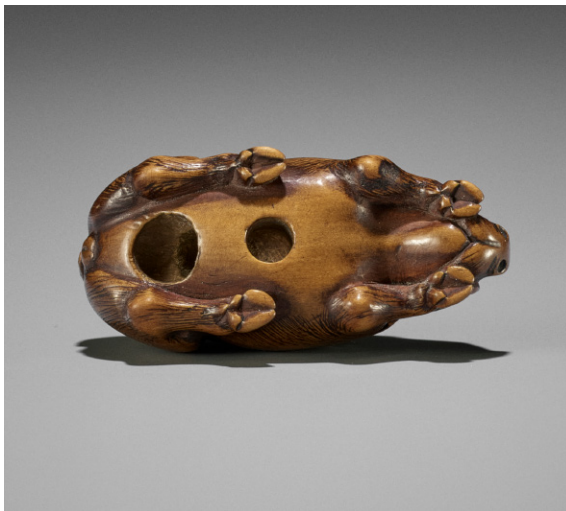
Unsigned
Japan, likely Edo (Tokyo), 19th century, Edo period (1615-1868)

The wild animal lying in ambush, its gaze fixed at something upwards, its features neatly detailed and fur finely incised. The underside with large himotoshi.

LENGTH 4.6 cm

Condition: Very good condition with minor wear and a good patina.
Provenance: German private collection.

Estimate EUR 2,000
Starting price EUR 1,000



197 | **KOGYOKU: A WOOD NETSUKE
OF A TURTLE WITH TWO YOUNG**

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

The adult tucking its head and legs inside its shell, its two young clambering on its back, all with neatly incised carapaces. The underside with two asymmetrical himotoshi and the signature KOGYOKU – the artist is apparently affiliated with Komin, who made similar groups of tortoises.

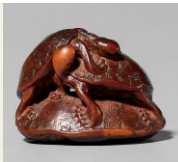
HEIGHT 3 cm

Condition: Very good condition with minor wear, few minuscule nicks. Fine, dark patina.

Provenance: French private collection.

AUCTION COMPARISON

For a similar netsuke by Komin, see Lempertz, Netsuke from the Albert Brockhaus Collection, 27 June 2020, Cologne, lot 1157 (**sold for 1,250 EUR**).



Estimate EUR 2,000

Starting price EUR 1,000



198 | **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, alluding to the kappa's female troubles. Its expression is grotesquely amusing, the eyes double-inlaid, the corner of its mouth with minutely inlaid fangs. The edge of the naturalistically modeled clam is inlaid in ivory. 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 next to a pale horn incrustation.

HEIGHT 3.3 cm

Condition: Excellent condition.

Provenance: European collection.



AUCTION COMPARISON

An almost identical netsuke by Komin, with different inlay to the shell, was sold at Zucke, Fine Netsuke & Sagemono, 21 April 2021, Vienna, lot 213 (**sold for 2,149 EUR**). Another 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



199 | A FINE INLAID WOOD NETSUKE
OF A KAPPA WITH CUCUMBERS

Unsigned

Japan, late 19th century, Meiji period (1868-1912)

The kappa seated at a low table, cutting a cucumber with a large knife with further cucumbers on the ground beside its legs, its turtle-like carapace applied in tortoiseshell and the cavity on its head and the eyes inlaid with mother-of-pearl. Himotoshi underneath.

HEIGHT 3.3 cm

Condition: Excellent condition.

Provenance: European collection.

An unusual and fine carving, most likely Tokyo school. The expression is also somewhat reminiscent of Ikkyu from Nagoya.

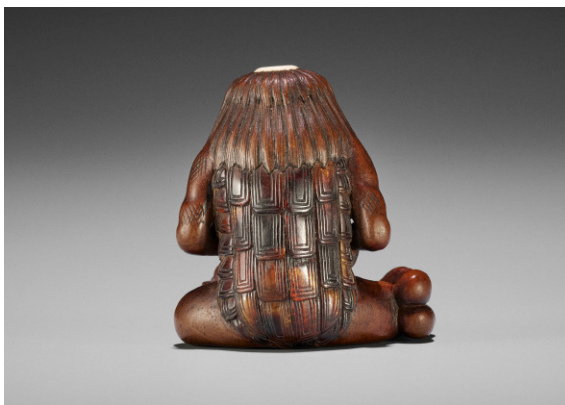
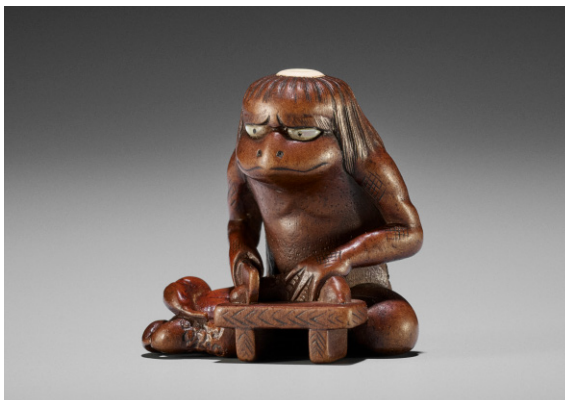
AUCTION COMPARISON

Compare to a very similar inlaid wood netsuke of a kappa formerly in the Charles A. Greenfield collection, sold at Sotheby's, 18 September 1998, New York, lot 119. Compare also to a related wood netsuke of a kappa, with the carapace and head cavity of ivory, by Chikusai of Hamadera (near Osaka), at Bonhams, The Julius and Arlette Katchen Collection of Fine Netsuke Part I, 8 November 2016, London, lot 189 (sold for 3,250 GBP).



Estimate EUR 5,000

Starting price EUR 2,500





**200 | GYOKUSAI: A FINE INLAID WOOD
NETSUKE OF A KAPPA WITH CUCUMBER**

By Gyokusai, signed Gyokusai 玉齋
Japan, Tokyo, late 19th century, Meiji period (1868-1912)

Published: Euronetsuke, vol. 23, Winter 2003, p. 18, no. 21.

Well carved seated with the knees bent, holding a large cucumber of green-stained stag antler in its lap, the emaciated rib cage and turtle-like carapace neatly detailed, the grimacing face expressing the yokai's ravenous hunger, the eyes double-inlaid with pale and dark horn and the fangs inlaid with bone. Signed to one leg on the underside GYOKUSAI. Himotoshi through the back.

HEIGHT 4.1 cm

Condition: Excellent condition with minor wear.

Provenance: Estate of Günther Kauth (1946-2016), Frankfurt am Main. Acquired at Klefisch, Cologne, 30 November 2002, lot 668, and thence by descent.

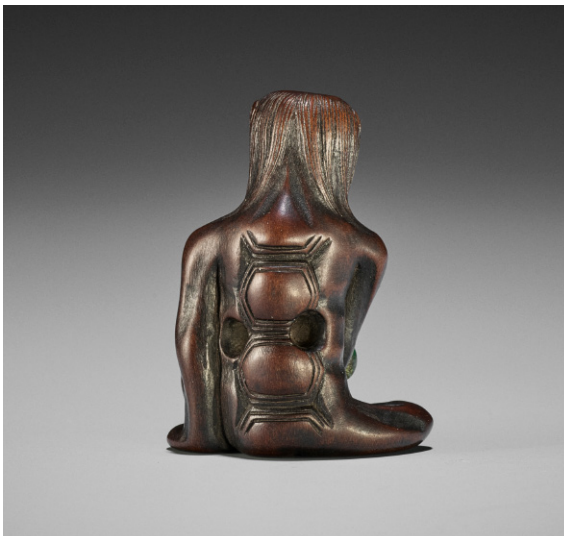
According to folklore there are two ways to escape a kappa-encounter unharmed. One is to feed it with a cucumber, which is the kappa's favorite food and the other is to bow, as kappa are exceedingly polite creatures and find it difficult to resist returning a bow. This is a problem for the kappa as the cavity on top of their head retains water, and if this is damaged or its liquid is lost (either through spilling or drying up), the kappa is severely weakened.

AUCTION COMPARISON

Compare a closely related wood netsuke by Jugyoku, dated mid-19th century, at Lempertz, Japanese Art, 5 December 2015, Cologne, lot 746 (sold for 3,968 EUR).



Estimate EUR 4,000
Starting price EUR 2,000





**201 | A RARE WOOD NETSUKE-OKIMONO
OF A CAT GEISHA AND CLIENT**

Unsigned
Japan, Edo/Tokyo, second half of 19th century

The cat, dressed in a kimono with one forepaw raised in a dancing posture, while another cat dressed in a robe reclines at her feet, its head raised and mouth wide open, their eyes inlaid in dark horn.

HEIGHT 6.2 cm

Condition: Excellent condition with minor wear.
Provenance: European collection.

LITERATURE COMPARISON

Compare a closely related netsuke, dated to the 19th century, in the collection of the Metropolitan Museum of Art, accession number 10.211.2035.



AUCTION COMPARISON

A wood netsuke of a cat geisha by Ittan was sold by Zucke, Fine Netsuke & Sagemono, 16 April 2021, Vienna, lot 131 (sold for 11,376 EUR).



Estimate EUR 8,000
Starting price EUR 4,000





202 | HO RYOMIN: AN EBONY NETSUKU OF JIZO BOSATSU AND AN ONI WRESTLING ON A LOTUS LEAF

By Ho Ryomin, signed Ho Ryomin 犒陵民 with kakihan Japan, Edo/Tokyo, second half of 19th century

Well carved as Jizo and an oni engaged in a dynamically rendered wrestling match atop a circular lotus leaf with neatly incised and raised veins. Central himotoshi to the underside, which also shows the signature HO RYOMIN with kakihan.

HEIGHT 2.6 cm, DIAMETER 3.4 cm



Condition: Good condition with minor wear and an old small chip to the edge of the base.

Provenance: The Gabor Wilhelm Collection, Paris.

Jizo is a bodhisattva, patron of deceased children and has the ability to open the gates of hell. He is typically shown wrestling on top of a lotus leaf with some of the inhabitants of hell, be it a Nio, a gaki, Emma-o, or as in this case an oni.

Ho Ryomin (born 1833) was a pupil of Ho Rakumin and had many pupils.

LITERATURE COMPARISON

A closely related wood netsuke by Rakumin is illustrated in Coullery, Marie-Therese and Newstead, Martin S. (1977) *The Baur Collection*, p. 78, no. C 91; and another by Hojitsu is illustrated with a line drawing in Meinertzhagen, Frederick / Lazarnick, George (1986) *MCI*, Part A, p. 172.



AUCTION COMPARISON

A similar netsuke by Ho Rakumin, carved from ivory, was sold at Zucke, Fine Netsuke, Sagemono & Okimono, 2 November 2019, Vienna, lot 44 (sold for 1,896 EUR).



Estimate EUR 2,500

Starting price EUR 1,250



**203 | ISSAI: A FINE WOOD NETSUKU
OF A NIO REPAIRING
A BROKEN SANDAL**

By Issai, signed Issai 一齋
Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

Superbly detailed as a Nio mending a huge broken sandal (zori), his body covered in bulging veins and the double-inlaid eyes slightly cross-eyed from all the effort. The wood bearing a fine patina. Large, asymmetrical himotoshi through the underside and signed ISSAI.

HEIGHT 4 cm, LENGTH 4.8 cm

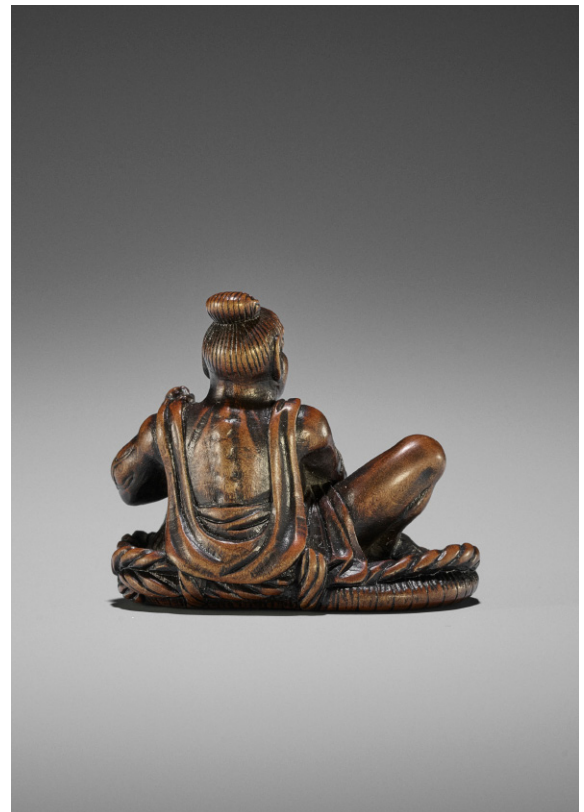
Condition: Excellent condition.

Provenance: The Gabor Wilhelm Collection, Paris.

Nio are athletic guardians, whose sculptures are seen by the entrance gates of Buddhist temples. It was thought that offering a sandal to their sculptures would heal the exhausted feet from the long pilgrimages to the temples.

LITERATURE COMPARISON

A very similar, yet smaller netsuke by Issai is in the collection of the museum Kunst Palast Düsseldorf, accession no. mkp. P 2005-131.



Estimate EUR 3,000
Starting price EUR 1,500



204 | JUGYOKU: AN INLAID EBONY WOOD NETSUKU OF A DEMON MASK

By Ryukosai Jugyoku, signed Jugyoku 寿玉 saku 作 Meishun sha 明春寫 Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

Carved as a demon mask, the horns of stained stag antler, the eyes of hornbill (honen), and the teeth with silver lacquer. The details well-carved, as usual for this celebrated artist. The back with asymmetrical himotoshi and signature JUGYOKU saku Meishun sha [Copied from the original by Meishun, made by Jugyoku].

LENGTH 4.9 cm

Condition: Good overall condition, some fine age cracks, one horn replaced.

Provenance: European collection.

AUCTION COMPARISON

For a related netsuke of an onikawara (demon-faced roof tile) by Jugyoku see Zacke, Fine Netsuke, Sagemono & Okimono, 24 November 2018, Vienna, lot 136 (sold for 4,803 EUR).



Estimate EUR 1,500

Starting price EUR 750

205 | KOMIN: A RARE WOOD NETSUKU OF A DEMON MASK INSIDE SURIBACHI

By Komin, signed Komin 光珉 with seal Japan, Edo/Tokyo, late 19th century

Finely carved from two types of wood as a suribachi (mortar) inlaid with a two-horned demon mask with a tama (magical jewel) on the forehead. The ridged inside of the suribachi is well-carved. A little inlaid silver clasp 'repairs' a simulated crack near the rim on the mortar. Asymmetrical himotoshi underneath.

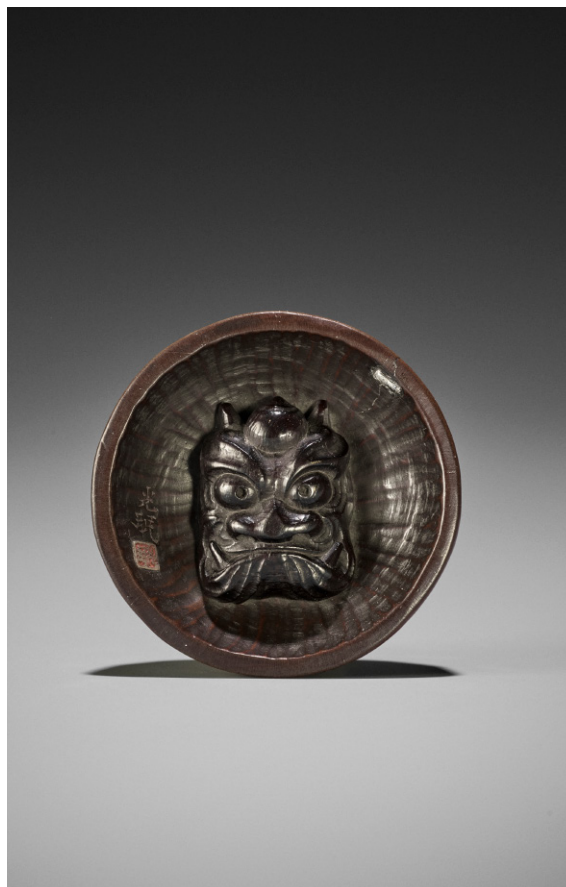
The exterior with a lengthy circumferential inscription: "Yamato no kuni Anjoji zo Ennogyoija no tsukuru tokoro no utsushi" [a facsimile of a work by Ennogyoija of Anjo Temple in the province of Yamato].

DIAMETER 4.1 cm

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

LITERATURE COMPARISON

A similar wood netsuke by Komin, without the mortar, is illustrated in Arakawa, Hirokazu (1983) The Go Collection of Netsuke. Tokyo National Museum, pp. 120-121, no. 239. Another similar netsuke in horn is illustrated in Meinertzhagen / Lazarnick (1986) MCI, Part A, p. 381.



Estimate EUR 2,000

Starting price EUR 1,000

**206 | GYOKURYUSAI: AN IVORY NETSUKE
OF AN ONI AT SETSUBUN**

By Gyokuryusai, signed Gyokuryusai 玉龍齋
Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)



Amusingly carved as a crouching oni, using a straw hat to protect himself from the beans being pelted at him, several of which are inlaid in shibuichi on his head and hat. The hat with the two symmetrical himotoshi. Signed to the loincloth on the underside GYOKURYUSAI.

HEIGHT 3.3 cm

Condition: Good condition with old wear, few natural age cracks.
Provenance: French private collection.

Setsubun is celebrated during the first day of spring and includes the rite of oni-yarai or mame-maki, where roasted beans are thrown at oni to rid the coming year of any demons and disease-bringing spirits.

Estimate EUR 1,200

Starting price EUR 600



**207 | GYOKUYOSAI: AN IVORY NETSUKE
OF TWO ONI AT SETSUBUN**

By Gyokuyosai, signed Gyokuyosai 玉陽齋
Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)



Dynamically carved as two oni, the larger demon using a straw hat to protect himself from the beans being pelted at them, several of which are inlaid in shibuichi or bone on his head and hat, while the smaller demon lies on the ground underneath the other oni, enjoying much better protection than his big brother. Both with neatly detailed features, the larger oni with the mouth open revealing teeth. Several natural himotoshi between the two oni. Signed to the larger oni's leg GYOKUYOSAI.

HEIGHT 3.4 cm

Condition: Good condition with old wear, few natural age cracks.
Provenance: French private collection.

Setsubun is celebrated during the first day of spring and includes the rite of oni-yarai or mame-maki, where roasted beans are thrown at oni to rid the coming year of any demons and disease-bringing spirits.

Estimate EUR 1,200

Starting price EUR 600





**208 | A FINE TOKOKU STYLE MIXED MATERIAL
NETSUKE OF AN ONI IN A BUCKET**

Unsigned
Japan, Tokyo, late 19th century

Finely carved as a bucket lined with gilt wire, a minutely carved oni inside grabbing the handle and seated next to a green sake flask and a platter with food. Asymmetrical himotoshi underneath, the large one lined in green-stained bone.

LENGTH 2.9 cm

Condition: Very good condition, minor surface wear.
Provenance: US private collection.

The work is stylistically close to netsuke by Suzuki Tokoku (1846-1913).

Estimate EUR 3,000
Starting price EUR 1,500





**209 | YOSHIKAZU: A FINE WOOD NETSUKE
OF MOSO INSIDE BAMBOO SHOOTS**

By Yoshikazu, signed Yoshikazu 美一
Japan, Tokyo, late 19th century

Depicting two very finely carved bamboo shoots side-by-side, one curling underneath the other, the larger one with wormholes, through which one can see the minutely carved figure of the bamboo-farming Moso, one of the Twenty-four Filial Exemplars, wearing a wide hat and leaning against his hoe. One of the nodules is removable with a twist, so that Moso can be taken out. The nodules are embellished with tiny beads of ebony. Natural himotoshi between the two bamboo shoots and signed in a red-lacquered oval cartouche – YOSHIKAZU.

LENGTH 5.8 cm

Condition: Good condition, minor surface wear, two surface scratches near the node of one bamboo shoot, and a tiny chip to the very edge of the same bamboo shoot.
Provenance: French private collection.

LITERATURE COMPARISON

A very similar example by Yoshikazu is illustrated in Meinertzhagen / Lazarnick (1986) MCI, Part b, p. 152.



AUCTION COMPARISON

Another very similar example by Yoshikazu was sold at Bonhams, Fine Netsuke from a French Private Collection, 4 November 2020, London, lot 138 (**sold for 1,912 GBP**).



Estimate EUR 2,000
Starting price EUR 1,000





**210 | SANKOSAI: A FINE SO SCHOOL
WOOD NETSUKE OF A CARVER
INSIDE A BAMBOO NODE**

By Sankosai, signed Sankosai 山光齋
Japan, Tokyo, early 20th century

HEIGHT 3.4 cm

Condition: Excellent condition.

Provenance: US private collection, purchased at Christie's, London, 3 June 1979, lot 59.

A Lilliputian netsuke parody of the famous Hokusai woodblock print of the barrel maker, however, this minutely carved cooper is at work hollowing the interior of a section of timber bamboo. The natural himotoshi passes through a leafy sprig that sprouts from the middle cross-section of the bamboo. Signed SANKOSAI.



Fujimigahara in Owari Province (Bishu Fujimigahara), from the series Thirty-six Views of Mount Fuji (Fugaku sanjūrokkei), by Katsushika Hokusai

This artist name appears to be unrecorded, so it is likely it is a pseudonym of a member of the So school, as they frequently carved this motif and the stain, polish, and finish strengthen this theory.

LITERATURE COMPARISON

Compare to a similar wood netsuke of Moso inside a bamboo node by Yukosai, apparently a pseudonym of Yoshihide and certainly related to our carver Sankosai, in Sydney Moss Ltd (2004) *Outside the Box*, pp. 110-111, no. 53.



AUCTION COMPARISON

A similar netsuke by Morita Soko was sold at Bonhams, The Bluetie H. Kirchhoff Collection of Netsuke and Sagemono, 16 September 2009, New York, lot 2068 (sold for 6,100 USD).



Estimate EUR 4,000
Starting price EUR 2,000



CONTEMPORARY NETSUKE



211 | MASATOSHI: AN EBONY WOOD NETSUKE OF TWO INTERLOCKING HANDS

By Nakamura Tokisada (Masatoshi) (1915-2001), signed Masatoshi
雅俊 to 刀
Japan, Tokyo, second half of 20th century

A powerfully symbolic netsuke finely carved as two interlocking arms, clasping one another with large hands, the bond further strengthened with thick rope, neatly tied together in the middle with a bow. Natural himotoshi and signed on the rope MASATOSHI to [carved by Masatoshi].

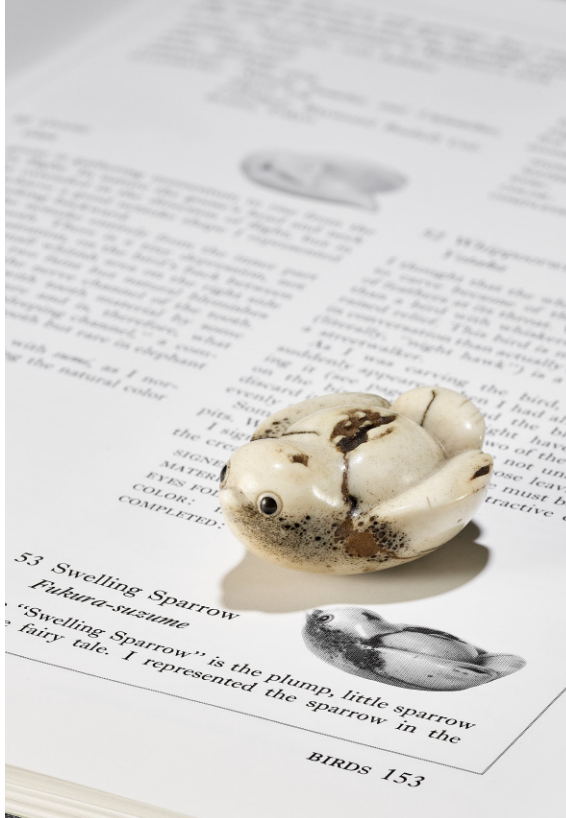
LENGTH 4 cm

Condition: Excellent condition.

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 1,000
Starting price EUR 500





212 | MASATOSHI: A STAG ANTLER NETSUKE OF A FUKURA SUZUME

By Nakamura Tokisada (Masatoshi) (1915-2001), signed Toki 時
Japan, Tokyo, October 1962

Published: Bushell, Raymond (1992) *The Art of Netsuke Carving* by Masatoshi as told to Raymond Bushell, no. 53.



Carved from stag antler with black coral eyes. Large himotoshi underneath and signed TOKI.

Masatoshi writes on this piece: "The 'Swelling Sparrow' is the plump, little sparrow of the fairy tale. I represented the sparrow in the stylized form in which children see it in their picture books. I chose stag-antler for its suitability for caricature and its markings which suggest feathers. There is one small area visible in the illustration that was porous and developed a cavity as I carved. This sometimes occurs even when the antler appears solid. I remedied the situation by making a mixture of pulverized antler and nikawa and filling the cavity with this mixture. I signed the work 'Toki' instead of 'Tokisada' because I felt that the single character centered in the square between the two himotoshi and the two legs was more attractive."

LENGTH 4.5 cm

Condition: Excellent condition, some natural fissures, and flaws.
Provenance: Ex-collection Raymond Bushell, then in a French private collection.

Estimate EUR 1,500
Starting price EUR 750

213 | MASATOSHI: AN UNUSUAL IVORY NETSUKE OF ROLY-POLY YUKI DARUMA

By Nakamura Tokisada (Masatoshi) (1915-2001), signed Masatoshi 雅俊



The fine and humorous netsuke depicting Yuki Daruma, the Japanese equivalent of a snowman. A stylized carving where the ivory has been worked and polished in a unique manner. The nose, eyes, mouth, and eyebrows are inlaid with dark wood. Large, asymmetrical himotoshi to the back and signed MASATOSHI.

HEIGHT 3.3 cm

Condition: Excellent condition with minor surface wear.

Provenance: Ex-collection Richard R. Silverman purchased from Raymond Bushell, Tokyo, in 1976. 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





**214 | MASATOSHI: A FINE IVORY
NETSUKE OF A SHISHI**

By Nakamura Tokisada (Masatoshi), signed Masatoshi 雅俊

Finely carved as a seated Buddhist lion clutching a smooth ball between its two front paws. The muscular body is covered in padded tissue, minutely stippled and inked. The curling mane is very finely carved, as is the bushy tail which flows through underneath, forming many curls and touching the ball in the front. The pupils are inlaid in umimatsu (sea pine). Himotoshi through the belly and side, next to the signature MASATOSHI.

HEIGHT 5 cm

Condition: Excellent condition.

Provenance: Ex-collection Raymond Bushell. Purchased by Jacques H. Carré in 1983.

**LITERATURE
COMPARISON**

A similar example is illustrated in Bushell, Raymond (1992) *The Art of Netsuke Carving by Masatoshi as told to Raymond Bushell*, no. 92.



Estimate EUR 5,000
Starting price EUR 2,500





**215 | MASATOSHI: A SUPERB AND LARGE EBONY
WOOD NETSUKES OF A RAKAN WITH SHISHI**

By Nakamura Tokisada (Masatoshi) (1915-2001), signed Masatoshi
雅俊
Japan, Tokyo, second half of 20th century

Superbly carved as a standing rakan (arhat) dressed in a voluminous half-shouldered kesa robe and holding a large plump Buddhist lion cub by two of its paws. The shishi's expression is somewhat impish as the rakan looks downwards with furrowed eyebrows and a scolding expression, apparently having caught his pet during some mischief. The carving of profound sculptural quality, overall superbly detailed. The deep black ebony is smoothly polished throughout, showing an attractive needle-like grain throughout. Large, generously excavated himotoshi through the back and neatly incised signature MASATOSHI.

HEIGHT 10.2 cm

Condition: Very good condition, one foot with tiny glued breaks to the edge of the toes.
Provenance: French private collection.

LITERATURE COMPARISON

A smaller version of this model by Masatoshi is illustrated in Bushell, Raymond (1992) *The Art of Netsuke Carving* by Masatoshi as told to Raymond Bushell, no. 116. This carving is probably inspired by a similar netsuke formerly in the collections of V. F. Weber,

Seymour Trower, W. W. Winkworth, Dorothy Bess, Charles A. Greenfield and Joseph and Edie Kurstin. This piece is illustrated in Okada, Neill (1980) *Real and Imaginary Beings*, no. 25.



Estimate EUR 15,000
Starting price EUR 7,500





**216 | MASATOSHI: A RARE STAG ANTLER
NETSUKE OF AN EIGHT-ARMED
DEVILFISH (TAKOHACHI)**

By Nakamura Tokisada (Masatoshi) (1915-2001), signed Masatoshi
雅俊 到 刀
Japan, Tokyo, April 1974

Published: Bushell, Raymond (1992) *The Art of Netsuke Carving by Masatoshi as told to Raymond Bushell*, no. 317.

Finely carved from stag antler of 'incense smoke' color, depicting a bakemono octopus (takohachi) wearing a headband and a short coat shredded into eight strips, representing the eight arms of the devilfish. The mythical being has an octopus-shaped head, large pointed ears, and it holds its forked tongue (a symbol for double-dealing) in one of its three-clawed hands. The large protruding eyes are looking in opposite directions, resulting in an amusingly grotesque expression, the pupils are inlaid in black coral. One neatly pierced himotoshi through the back, the other hidden underneath the coat. Signed MASATOSHI to [carved by Masatoshi] and inscribed takohachi.



HEIGHT 4.5 cm

Condition: Excellent condition.

Provenance: Ex-collection Richard R. Silverman, purchased from Raymond Bushell. 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 5,000
Starting price EUR 2,500





217 | MASATOSHI: A LACQUERED WOOD NETSUKES OF ONO NO TOFU AS AN INKSTONE

By Nakamura Tokisada (Masatoshi) (1915-2001), signed Tokisada
時定 koku
Japan, Tokyo, October 1961

Published: Bushell, Raymond (1992) *The Art of Netsuke Carving* by Masatoshi as told to Raymond Bushell, no. 286 (illustrated in color).

Carved from boxwood and lacquered in black, green, dark red, and bright red lacquer. The design is copied from a toy in the shape of an ink stone representing the famous calligrapher Ono no Tofu. Masatoshi states: "Every school child knows the story of how Ono no Tofu learned perseverance from a little frog that tried and tried again and again until it reached the branch for which it is aiming. I copied most of the inscriptions which I engraved on netsuke representing toys from the descriptions found in *Unai no tomo* (The Child's Friend)." Large himotoshi and signed in the back within a polished gourd-shaped reserve MASATOSHI koku and inscribed Sagano (district of Kyoto) and suzuri (inkstone).

LENGTH 6.8 cm

Condition: Good condition with minor wear to lacquered details, tiny nicks, some of the wear on purpose such as on the recess of the ink stone which shows 'use'.

Provenance: Ex-collection Richard R. Silverman purchased from Raymond Bushell, Tokyo, in 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 3,000
Starting price EUR 1,500





218 | LEIGH SLOGGETT: DEEP SEA STRUGGLE

By Leigh Sloggett (b.1960), signed with artist's initials 'LS' on the wood box

Naturalistically carved from boxwood as an octopus (tako) clinging on a nearly closed shell, the octopus' tentacles are carved with fine detail, five of them curling inside the shell. The texture of the octopus' skin is very well achieved. One eye is closed and the other open with its pupil inlaid in dark horn. The underside reveals a tiny sea snail and the artist initials, the many natural himotoshi are to be found through the tentacles. With the original wood storage box, which shows the artist's signature and title of the work.

HEIGHT 3.4 cm

Condition: Excellent condition.

Provenance: Ex-collection Teddy Hahn, Darmstadt, purchased in 1997.

Leigh Sloggett (b.1960) is an Australian contemporary netsuke carver who combines the traditional and functional attributes of the netsuke with innovative ideas, forms and concepts which come from his personal experiences. Mr. Sloggett studied fine arts, majoring in painting and sculpture. In a moving interview, written by Jeffrey Klotz and Phyllis Lieberman in the INS Journal Volume 23, Leigh states: "I see it (netsuke) as the ultimate sculptural art form because it is carved in the round".

AUCTION COMPARISON

A related wood netsuke by contemporary artist Michael Webb of similar pedigree was sold at Bonhams, The Julius and Arlette Katchen Collection of Fine Netsuke Part II, 10 May 2017, London, lot 165 (**sold for 16,250 GBP**).



Estimate EUR 5,000

Starting price EUR 2,500





219 | LEIGH SLOGGETT: SEASCAPE

By Leigh Sloggett (b.1960), signed with artist's initials 'LS'

Skilfully carved from ebony wood to depict a seascape. The piece seen from above displays a mollusk shell with several small inlaid fish on top, when turned, one can see that the shell turns into a wave and progressively into foam, from where a whale emerges. All eyes are double inlaid.



The strength and dynamism of the sea is not only visible on the underside but also on the shell, which is carved with slinky waves reminiscent of the ocean motion. On one side is the himotoshi and the artist initials. With the original wood storage box, which shows the artist's signature and title of the work.

LENGTH 5 cm

Condition: Excellent condition.

Provenance: Ex-collection Teddy Hahn, Darmstadt, purchased in 2000.

Leigh Sloggett (b.1960) is an Australian contemporary netsuke carver who combines the traditional and functional attributes of the netsuke with innovative ideas, forms and concepts which come from his personal experiences. Mr. Sloggett studied fine arts, majoring in painting and sculpture. In a moving interview, written by Jeffrey Klotz and Phyllis Lieberman in the INS Journal Volume 23, Leigh states: "I see it (netsuke) as the ultimate sculptural art form because it is carved in the round".

Estimate EUR 2,000
Starting price EUR 1,000





220 | LEIGH SLOGGETT: DANCING OKAME

By Leigh Sloggett (b.1960), signed with artist's initials 'LS' on the wood box

This powerful piece carved from ebony wood depicts a standing Okame, her body is bent backwards as she energetically opens her kimono wide with both hands to reveal her bare breasts. Her face points to the sky and shows an almost ecstatic expression while her meticulously rendered long and abundant hair falls down her back and piles up at her feet. Natural himotoshi through the hair strands and artist initials on the butterfly-patterned kimono's sleeve. With the original wood storage box, which shows the artist's signature and title of the work.

HEIGHT 4.5 cm

Condition: Excellent condition.

Provenance: Ex-collection Teddy Hahn, Darmstadt, purchased in 1998.

Leigh Sloggett (b.1960) is an Australian contemporary netsuke carver who combines the traditional and functional attributes of the netsuke with innovative ideas, forms and concepts which come from his personal experiences. Mr. Sloggett studied fine arts, majoring in painting and sculpture. In a moving interview, written by Jeffrey Klotz and Phyllis Lieberman in the INS Journal Volume 23, Leigh states: "I see it (netsuke) as the ultimate sculptural art form because it is carved in the round".

Estimate EUR 4,000

Starting price EUR 2,000





221 | LEIGH SLOGGETT: TYPHOON

By Leigh Sloggett (b.1960), signed with artist's initials 'LS'

The imaginative piece, carved from boxwood, that materializes a typhoon is carved with dynamic breaking waves and water drops. The piece is perceived as if the immense force of the sea and the wind were now standing still, frozen in time. Small himotoshi and artist initials. With the original wood storage box, which shows the artist's signature and title of the work.

HEIGHT 3 cm

Condition: Excellent condition.

Provenance: Ex-collection Teddy Hahn, Darmstadt, purchased in 1997.



Leigh Sloggett (b.1960) is an Australian contemporary netsuke carver who combines the traditional and functional attributes of the netsuke with innovative ideas, forms and concepts which come from his personal experiences. Mr. Sloggett studied fine arts, majoring in painting and sculpture. In a moving interview, written by Jeffrey Klotz and Phyllis Lieberman in the INS Journal Volume 23, Leigh states: "I see it (netsuke) as the ultimate sculptural art form because it is carved in the round".

Estimate EUR 2,000

Starting price EUR 1,000

222 | DOUG MARSDEN: A WOOD NETSUKE OF A MUSHROOM WITH WILDLIFE

By contemporary artist Doug Marsden (born 1958), signed with his mark



The elaborate Netsuke carved as a mushroom; its cap surmounted by a snail with its feelers extended over it, the tips inlaid in dark horn. The base is covered by finely carved and green-colored grasses growing towards the stem, among the grass, one can find a frog and a dragonfly inlaid with bone and mother of pearl as well as several inlaid dew drops. Moreover, what appears to be a stylized snake emerges from the vegetation and coils around the stem. All eyes are inlaid. The wood beautifully polished.

HEIGHT 6.8 cm

Condition: Excellent condition.

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



223 | **RAKUCHU: A LARGE
CONTEMPORARY EBONY WOOD
NETSUKE OF A BAT AND MOON**

By Rakuchu, signed Rakuchu 樂虫

Superbly carved as a bat, its head turned back and screeching, its well-carved wings flowing downward and ending in pleasing curls. Note the minutely incised hairwork. The reverse with large, asymmetrical himotoshi, the larger hole inlaid with mother-of-pearl to resemble a crescent moon against the midnight sky. Signed RAKUCHU.

HEIGHT 10.1 cm

Condition: Excellent condition.
Provenance: European collection.

For a discussion of the artist by Yoichi Shimatani, titled Rakuchu: A Neoclassical Netsuke Carver, see INSJ, vol. 29, no. 4.

Estimate EUR 2,000
Starting price EUR 1,000



**224 | RAKUCHU: A STAG ANTLER OBI-HASAMI
NETSUKE OF A NEKOMATA**

By Rakuchu, signed Rakuchu 樂虫

Very finely carved and stained as a sleeping nekomata, a type of yokai cat with a forked tail. The mythical being is shown here with an elongated body, the design cleverly executed, its front paws hanging downwards to be inserted into the obi (belt). Its long two-pronged tail curls upwards at the end, some flames are emanating from its terminus. Signed to the side RAKUCHU.

HEIGHT 10.7 cm

Condition: Excellent condition.
Provenance: European collection.

It is thought that a cat that is several years of age will come to have two tails and become the yokai called nekomata.

For a discussion of the artist by Yoichi Shimatani, titled Rakuchu: A Neoclassical Netsuke Carver, see INSJ, vol. 29, no. 4.

Estimate EUR 2,000
Starting price EUR 1,000





225 | NIKITA STRUKOV: A FINE CONTEMPORARY WOOD NETSUKE OF A TIGER AND YOUNG

By the Russian contemporary artist Nikita Strukov, signed with the artist's mark 古丁 北卯

Finely carved as a tigress with her cub nestled close to her, the fur markings masterfully incised in the style of Toyomasa, with alternating stained and polished areas. Note the finely carved chubby paws and thick curling tails. The fangs and teeth are minutely inlaid in bone, and the eyes are double inlays of pale and dark horn. Natural himotoshi. Signed in ukibori characters with the artist's kanji characters.

HEIGHT 5 cm

Condition: Excellent condition.

AUCTION COMPARISON

For the work that inspired this piece see a wood tiger by Toyomasa, sold at Bonhams, The Julius & Arlette Katchen Collection of Fine Netsuke Part III, 6 November 2018, London, lot 53 (sold for 28,750 GBP).



Estimate EUR 2,000

Starting price EUR 1,000



226 | NIKITA STRUKOV: A FINE CONTEMPORARY WOOD NETSUKE OF KIKAZARU

By the Russian contemporary artist Nikita Strukov, signed with the artist's mark



Finely carved after the famous model of Kikazaru, the hear no evil monkey from the Sambiki Saru, by the Tanba school artist Nanboku. Note the finely carved fur with simulated wear, and the masterfully carved paws. The glaring eyes are double inlays of pale and dark horn. Natural himotoshi. Signed in ukibori characters with the artist's kanji characters.

HEIGHT 3.5 cm

Condition: Excellent condition.

AUCTION COMPARISON

For the work that inspired this piece see a monkey by Nanboku, sold at Bonhams, The Julius & Arlette Katchen Collection of Fine Netsuke Part I, 8 November 2016, London, lot 100 (sold for 5,000 GBP).



Estimate EUR 1,500

Starting price EUR 750



227 | ALEXANDER DERKACHENKO: A CONTEMPORARY BOXWOOD NETSUKE OF TWO ONI WITH RAIJIN'S DRUM

By Ukrainian contemporary artist Alexander Derkachenko, signed with the artist's mark



Carved as a two oni happening upon the thunder god Raijin's drum, one cowering and covering his ears and the other bravely beating the drum with a mallet. Both have finely carved fierce expressions, and the horns of the two oni are inlaid in dark buffalo horn. Natural himotoshi and signed within an inlaid signature plaque.

HEIGHT 4.1 cm

Condition: Excellent condition.

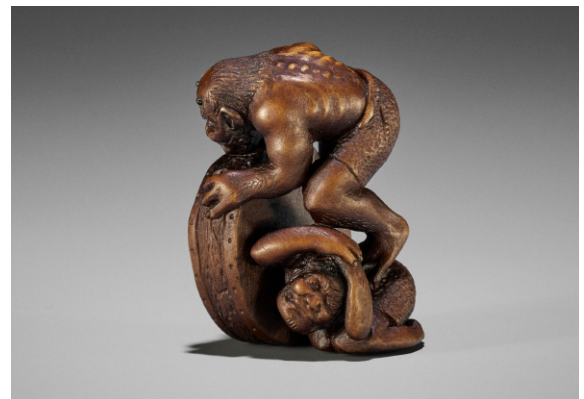
AUCTION COMPARISON

For another netsuke of an oni by Derkachenko, see Zucke, Asian Art Discoveries Day 1 – Japanese Art, 21 January 2021, Vienna, lot 366 (sold for 4,424 EUR).



Estimate EUR 1,500

Starting price EUR 750



STAG ANTLER & ASAKUSA NETSUKE



228 | A RARE STAG ANTLER NETSUKE OF A DUTCHMAN WITH RAM

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

Published: Hurtig, Bernard (1973)
Masterpieces of Netsuke Art: One Thousand
Favorites of Leading Collectors, p. 188, no.
788.

A quite simple, well-carved stag antler netsuke with a superb natural patina. The standing Dutchman wears a wide coat and large hat, and proudly holds a large ram before him. The top of the hat with a plug and the feet are inset in the hollow antler branch. Large asymmetrical himotoshi through the back.

HEIGHT 8.5 cm

Condition: Excellent condition, minor surface wear and natural 'flaws' to the material.

Provenance: Ex-collection Jack Tropp.

Estimate EUR 1,500
Starting price EUR 750

**229 | A STAG ANTLER NETSUKE OF
A MONKEY WITH PEACH AND YOUNG**

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

The monkey wearing a sleeveless jacket and holding a large peach in its left hand, its young clambering over the peach and onto the monkey's back. Red coloring is used around the adult monkey's eyes. Large himotoshi through the back and underside. The antler is cleverly utilized to accentuate the fur markings.

HEIGHT 3.6 cm

Condition: Excellent condition.

Provenance: German private collection, acquired at Kunsthandel Klefisch, Cologne.

Estimate EUR 600

Starting price EUR 300



**230 | A RARE KYOTO SCHOOL STAG ANTLER
NETSUKE OF A RESTING BOAR**

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

Finely carved from a thick section of antler, depicting a boar resting on a bed of autumn leaves, its eyes closed as it enjoys a peaceful slumber. The antler bearing a gorgeous patina, the boar's hairwork appealingly worn. The underside particularly well-carved. The himotoshi between a branch of maple leaves underneath.

LENGTH 5.4 cm

Condition: Good condition with associated surface wear and natural 'flaws' to the material. Filled plug to one side.

Provenance: German private collection, acquired in Japan 10 years ago.

This model is frequently seen in ivory from various Kyoto school artists and is very rare in stag antler.

AUCTION COMPARISON

A similar Kyoto school boar carved from ivory was sold at Bonhams, Netsuke from a European Private Collection, 8 May 2016, London, lot 52 (sold for 3,750 GBP).



Estimate EUR 1,500

Starting price EUR 750



231 | **A POWERFUL KYOTO SCHOOL
STAG ANTLER NETSUKE OF
A ROARING SHISHI**

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

A well-sized, compact stag antler netsuke carved as a roaring Buddhist lion in distinct Kyoto style, with bushy brows, a reishi-shaped nose, a long curling mane and beard, and large floppy ears. The mouth is opened wide showing the fangs and the eyes are inlays of dark horn. Two paws are visible in the front. The underside with a plug and the himotoshi in the back inlaid in bone. The material is masterfully utilized for dramatic effect.

HEIGHT 4.8 cm

Condition: Excellent condition with 'natural flaws' to the material.
Provenance: Ex-collection Richard R. Silverman purchased from Julie Cohen, Santa Monica, in 2000. 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 3,000
Starting price EUR 1,500









**232 | A SUPERB STAG ANTLER
NETSUKE OF HOTEI**

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

The lucky god Hotei depicted here holding a large gnarled cane and uchiwa (fan), looking upwards and grinning, his expressively carved face framed by large pendulous earlobes. The expression has an unusually rustic character, typical for early stag antler pieces, but portrayed rather uniquely here, the gorgeous color and patina strengthening the characterful expression further. The large protruding belly is polished smoothly. Large himotoshi through the back and underneath.

The utilization of the material is masterful, much of the densely porous areas of this thick section of solid antler reserved for the underside and crevices. The stubbled beard and hair on the forehead and chest are rendered remarkably by the tiny little pores, this is particularly spectacular when magnified.

HEIGHT 4 cm, LENGTH 4.5 cm



Condition: Excellent condition with 'natural flaws' to the material.

Provenance: Ex-collection Richard R. Silverman purchased from Sharen Chappell, St. Paul, in 2013. 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 4,000
Starting price EUR 2,000



**233 | A POWERFUL STAG ANTLER
NETSUKE OF KAN'U**

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

A powerful and dynamic netsuke. The god of war lifts his dragon-bladed halberd over his head with all his might, preparing to strike, the motion creating a massive gust, his beard and elaborately worked robe swaying as a result. His expression is fierce and determined. The netsuke is carved from a hollow section of the antler, plugged at the top and bottom, but integrated very well into the design. The antler of a stunning color with a fine natural patina, indicative of an 18th-century piece. Himotoshi through the back.

HEIGHT 5.7 cm, LENGTH 4.6 cm

Condition: Excellent condition with 'natural flaws' to the material.

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 4,000
Starting price EUR 2,000





**234 | A TALL STAG ANTLER
NETSUKE OF FUKUROKUJU**

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

Carved from a choice branch of hollow stag antler, much of the natural orientation dictating the shape of this tall netsuke. The lucky god Fukurokuju is shown here benevolently smiling with an exaggeratedly long forehead framed by pendulous earlobes, almost

completely enveloped in his robe, one hand and an uchiwa-fan laid bare. The cord attachment is possible between the deities' body and beard and there is a further himotoshi near the base.

HEIGHT 16.6 cm

Condition: Excellent condition, minor associated surface wear.
Provenance: European collection.

Estimate EUR 2,000
Starting price EUR 1,000



235 | A RARE STAG ANTLER NETSUKE OF A FISH

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

Carved from a hollow branch point of the antler with much of its original shape retained and depicting a fish with a large and pointy dorsal fin, the eyes formed by three concentric circles, and the rows of teeth visible in the front below the nose plug. Good,

asymmetrical himotoshi and beautiful patina, both indicative of an early piece.

LENGTH 6.7 cm

Condition: Very good condition with natural flaws to the material.
Provenance: The Gabor Wilhelm Collection, Paris.

Estimate EUR 1,000
Starting price EUR 500



236 | A RARE AND EARLY STAG ANTLER NETSUKE OF A KIRIN

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

A stag antler netsuke of a single-horned kirin with its legs slightly bent, the body cursorily cross-hatched with engraved diagonals to represent scales, with flames emanating from its joints, and a powerfully ridged semi-armored breastplate. The top of the head behind the horn is plugged. Himotoshi through the side and underside. Beautiful patina.

HEIGHT 5.9 cm

Condition: Very good condition with natural flaws to the material.
Provenance: French private collection.

LITERATURE COMPARISON

For a very similar example see Moss, Sydney L. (2016) Kokusai The Genius: and Stag-antler Carving in Japan, vol. I, p. 172-173, no. 42.



Estimate EUR 1,000
Starting price EUR 500



**237 | AN UNUSUAL STAG ANTLER
'CERAMIC IMITATION'
NETSUKE OF FUKUSUKE**

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

Depicting the lucky dwarf Fukusuke with a comically enlarged head, looking downwards and holding a fan in his right hand. The underside is generously excavated indicating the netsuke is modeled after a ceramic okimono. The beautiful caramel brown surface patina may indicate Bizen-yaki (similar netsuke models of Hotei exist, most notably by Ohara Mitsuhiro). The himotoshi formed by a hole in the back joined by a tubular section inside.

LENGTH 3.6 cm

Condition: Excellent condition, natural flaws to the material, beautiful patina.

Provenance: Ex-collection Richard R. Silverman purchased from Julie Cohen, Santa Monica, in 2000.

Estimate EUR 1,000
Starting price EUR 500

**238 | A STAG ANTLER NETSUKE
OF A DIVING GIRL (AMA)**

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

Carved with strikingly sensitive detail from a tubular and hollow section of the antler, cleverly plugged at the top and bottom. Depicted is a diving girl (Ama) gently smiling with lightly pursed lips, one hand pulling at a strand of her hair and the other holding a sickle. Large functional himotoshi through the back.

HEIGHT 8.2 cm

Condition: Excellent condition with natural associated flaws.

Provenance: Ex-collection Richard R. Silverman purchased from Kaji, Kyoto, in 1974.

Estimate EUR 1,000
Starting price EUR 500



**239 | A STAG ANTLER NETSUKE
WITH SKULL AND LOTUS**

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

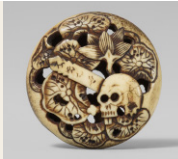
The manju-style netsuke carved in openwork on the front side with a large lotus leaf, a skull, a pair of grave posts, a lotus bud and a hossu (Buddhist fly whisk). The backside carved with a single lotus leaf and with a central himotoshi.

LENGTH 4.1 cm

Condition: Very good condition with minor surface wear and natural 'flaws' to the material.
Provenance: European collection.

AUCTION COMPARISON

A similar netsuke was sold by Lempertz, The Papp Collection of Netsuke, 16 June 2018, Cologne, lot 1183 (sold for 1,364 EUR).



Estimate EUR 1,000
Starting price EUR 500



**240 | A STAG ANTLER RYUSA MANJU
NETSUKE OF A MASK CARVER**

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



Finely carved in openwork, depicting a mask carver armed with a chisel and hammer working on an oni mask, a mask of Okame behind him. The reverse with a further chisel and Hyottoko mask. The eyes of the masks are inlaid in gilt metal. Two large himotoshi to the back. Superb, deep patina, which is unique to stag antler carvings dated to the 18th century or earlier.

LENGTH 4.9 cm

Condition: Very good condition, minor surface wear and natural 'flaws' to the material. One inlaid eye is replaced.
Provenance: European collection.

This netsuke-shi exhibits a superior skill in the carving of the antler, the heavily spongiform material is cleverly worked around, visible only in the sides and particularly to the inside of the carving.

Estimate EUR 1,000
Starting price EUR 500





241 | RENSAI: A FINE IVORY NETSUKE OF A FROG AND LOTUS

By Ishikawa Rensai, unsigned
Japan, Asakusa, Tokyo, second half of 19th century

Depicting a smooth-skinned frog (kaeru) perched on an upturned lotus leaf, the veins finely carved, a lotus bud growing from the long stem, the entire composition set on a curved square base. The ivory is beautifully stained, typical for the artist. The central himotoshi underneath is encircled by two cloud bands containing an inked cross-etched pattern. Unsigned, however certainly by Rensai.

LENGTH 3.6 cm

Condition: Good condition with minor wear and age cracks. Chip to edge of lotus leaf.

Provenance: French private collection.



LITERATURE COMPARISON

For two very similar netsuke by Rensai depicting frogs see Moss, Sydney L. (2016) *Kokusai The Genius: and Stag-antler Carving in Japan*, vol. III, p. 38-39, no. 348 and pp. 40-41, no. 350.



AUCTION COMPARISON

For a similar netsuke, also unsigned and by Rensai, see Zacke, *Fine Netsuke, Okimono & Sagemono*, 24 November 2018, Vienna, lot 102 (sold for 3,792 EUR).



Estimate EUR 2,500
Starting price EUR 1,250



**242 | A FINE WALRUS IVORY NETSUKE
OF TORTOISES, CRAB AND LOTUS,
ATTRIBUTED TO RENSAI**

Attributed to Ishikawa Rensai, unsigned
Japan, Asakusa, Tokyo, second half of 19th century

An incredibly detailed and delicate netsuke carved from walrus tusk, almost appearing like stag antler in some areas. Set on a wafer-thin, curved lotus leaf with a long curved stem are two tiny tortoises and a crab, each with minutely inlaid eyes. The leaf appears to be disintegrating slowly, as there are several holes and nibbles, adding to the evanescent flair of the netsuke. Two further stems terminate in a lotus pod and bud. The ivory is beautifully stained and the natural himotoshi are provided by a stem on the underside. Unsigned, however attributed to Rensai – the stain, quality of carving, and subject matter all strongly point to this artist.

LENGTH 4.6 cm

Condition: Good condition, some tiny age cracks. One inlaid eye of the crab is lost.

Provenance: French private collection.

Estimate EUR 2,000
Starting price EUR 1,000



**243 | A SUPERB KISERUZUTSU WITH
LONG-ARMED MONKEY AND TEMPLE BELL,
ATTRIBUTED TO OZAKI KOKUSAI**

Attributed to Ozaki Kokusai (1835-1892), unsigned
Japan, Asakusa, Tokyo, second half of 19th century

Of senryu-zutsu type, depicting a long-armed Tenaga monkey extending arms and grasping a temple bell incised with archaic key-fret bands, one hand grasping the mount and the other ingeniously forming the cord attachment. The pale stag antler of a very appealing color. The utilization of the material is astoundingly innovative and sensitive.

Attributed to Ozaki Kokusai, another possible candidate for this superb carving is his pupil Hoshunsai Masayuki.

LENGTH 18 cm

Condition: Excellent condition.
Provenance: French private collection.

Literature comparisons:

For a related pipe case depicting a long-armed monkey by Ozaki Kokusai see Sydney Moss Ltd. (2016) Kokusai The Genius: and Stag-antler Carving in Japan, Part 2, pp. 344-345, no. 265.

Estimate EUR 6,000
Starting price EUR 3,000





**244 | HOSHUNSAI MASAYUKI:
A RARE WOOD NETSUKE OF A
FOREIGNER RIDING AN ELEPHANT**

By Hoshunsai Masayuki, signed Masayuki 正之
Japan, Asakusa, Tokyo, late 19th century, Meiji period (1868-1912)

Finely carved as a small bearded figure wearing a large hat and holding a small sack in both hands, seated atop a large caparisoned elephant with bone-inlaid tusks and neatly detailed features. Several natural himotoshi between the elephant's legs. The underside signed within an oblong reserve MASAYUKI.

HEIGHT 4.3 cm

Condition: Good condition, appealingly worn, a small chip to one of the tusks, few natural age cracks. Fine, dark patina.

Provenance: Old French collection Jules Cherki.

This appears to be a unique model of Masayuki, with no other examples recorded.

Estimate EUR 4,000
Starting price EUR 2,000





245 | KOKUSAI: A RYUSA MANJU NETSUKE WITH A WATERWHEEL AND COINS

By Kokusai, signed Koku 谷
Japan, Shiba, Tokyo, late 19th century

Of oval form, inlaid in sentoku bronze with a waterwheel with a flowering branch on top, flanked by two paulownia leaves and encircled by scrolling vines, the underside with two coins, one of which shows the seal signature KOKU which forms himotoshi, encircled by raised bosses. Pierced twice for suspension.

WIDTH 4.1 cm

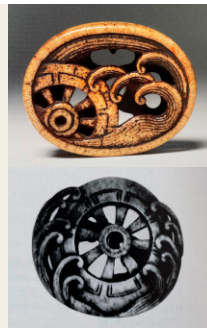
Condition: Very good condition, appealingly worn, few minuscule nicks. Fine, dark patina.
Provenance: European collection.

According to Paul Moss, "The waterwheel had been used to process grain – mainly rice (and thus, and importantly sake) – since the seventh century in Japan. With the coming of the Meiji era, more modern industrial techniques began to proliferate, and the use of waterwheels diminished. Perhaps this design is supposed to harken back to better days and serve as a reference to both Kokusai's rice dealing family background and the benefits of a regular sake intake. [...] It has also been suggested that the overall design resembles a wood wheel from an ox-drawn carriage, as used by nobles in Heian Japan." (Sydney L. Moss Ltd., 2016, Kokusai the Genius: and Stag-antler Carving in Japan, vol. II, p. 152)



LITERATURE COMPARISON

Compare a related stag antler ryusa manju attributed to Kokusai, illustrated in Sydney L. Moss Ltd. (2016) Kokusai the Genius: and Stag-antler Carving in Japan, vol. II, p. 152, no. 155. A related and signed stag antler ryusa manju by Kokusai is illustrated in Davey, Neil K. (1974) Netsuke: A comprehensive study based on the M.T. Hindson Collection, p. 176, no. 522, where it is described as a chariot wheel among waves.



Estimate EUR 8,000
Starting price EUR 4,000



246 | EISAI: A WALRUS IVORY RYUSA MANJU NETSUKU OF ONIGAWARA

By Eisai, signed Ei 永
Japan, Asakusa, Tokyo, 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.

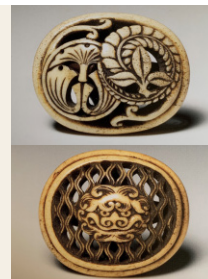
LENGTH 4.2 cm

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.

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.



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).



Estimate EUR 2,500
Starting price EUR 1,250





**247 | A FINE STAG ANTLER NETSUKE
OF A GOURD, STYLE OF KOKUSAI**

By a follower of Kokusai, signed Koku 谷
Japan, Asakusa, Tokyo, mid to late 19th century

An elegant Asakusa school netsuke rendered from a select section of stag antler, carved in the form of a double gourd. The carver has skillfully employed the natural shape and surfaces of his organic material to render an attractive composition with leafy vines and tendrils. The finely veined paulownia leaves partly with simulated wormholes. Signed to one side of the lower section with a red-lacquer inlaid seal KOKU.

LENGTH 7.8 cm

Condition: Very good condition with minor wear and expected flaws to the material.

Provenance: From a private collection in Florida, USA.

Estimate EUR 2,000

Starting price EUR 1,000



248 | GYOKUMIN: A RARE WOOD MOKUGYO

By Gyokumin, signed Gyokumin 玉珉 with seal 谷
Japan, Asakusa, Tokyo, second half of 19th century

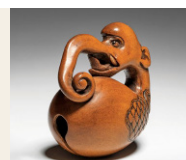
Finely carved as a mokugyo (gong) the handles shaped as two confronting dragon heads sharing a tama (magical jewel) in their opened mouths, the scales and curling mane finely incised. The wood is superbly polished and the mokugyo makes an appropriate sound when struck. Neatly incised signature GYOKUMIN over the carved sunken relief 'homage' seal KOKU. Natural himotoshi through the underside of the bell, however likely this was either an okimono or simply a miniature mokugyo.

SIZE 8 x 8 cm

Condition: Very good condition with only minimal surface wear, some age faint age cracks near the opening of the mokugyo.
Provenance: European collection.

LITERATURE COMPARISON

A similar wood netsuke of a baku-headed mokugyo is illustrated in Bandini, Rosemary (2020) The Larry Caplan Collection of Japanese Netsuke, no. 18.



Estimate EUR 2,000

Starting price EUR 1,000

249 | AN ASAKUSA STYLE STAG ANTLER RYUSA MANJU NETSUKE WITH METAL-INLAID SHISHI

Unsigned
Japan, Asakusa, Tokyo, late 19th century

Finely carved in openwork as a brocade ball, a favorite toy of the shishi, with attractive shippo pattern, the prancing Buddhist lion in the front inlaid with gilt meal. The reverse with a central hanabishi motif, metal looped cord attachment, and incised with the character 王(king).

DIAMETER 4 cm

Condition: Very good condition, minor wear to gilding.
Provenance: Austrian private collection.

AUCTION COMPARISON

A near-identical netsuke was recently sold at Lempertz, Asian Art, 25 June 2021, lot 880 (sold for 2,250 EUR).



Estimate EUR 1,500
Starting price EUR 750



250 | A FINE ASAKUSA STYLE WALRUS TUSK RYUSA MANJU NETSUKE OF A RAIN DRAGON (AMARYU)

Unsigned
Japan, Asakusa, Tokyo, second half of 19th century

Well-carved as a slender rain dragon, its mouth shaped like an elephant's trunk, ferociously snarling amongst billowing clouds. The verso with further reishi-shaped clouds, three tama (magical jewels) and a central himotoshi. The finely stained and polished walrus tusk bearing a beautifully lustrous shine.

DIAMETER 3.8 cm

Condition: Very good condition, fine age cracks.
Provenance: European collection.

Estimate EUR 1,200
Starting price EUR 600





**251 | ISHIKAWA KOMEI: A MASTERFUL
WALRUS TUSK RYUSA MANJU
OF A RAIN DRAGON (AMARYU)**

By Ishikawa Komei (1852-1912), signed Komei 光明
Japan, Asakusa, Tokyo, second half of 19th century

Masterfully carved in sukashi-bori (openwork) with a slender rain dragon carved in profile amongst reishi fungi and clouds, screaming at a tama (magical pearl). The reverse with a central floral himotoshi. Signed within a rectangular shakudo plaque KOMEI.

DIAMETER 4.2 cm

Condition: Excellent condition. Few minuscule age cracks.

Provenance: Swiss private collection, purchased at Kunsthandel Klefisch, 3 December 1976, lot 1039.

Born into a family of temple craftsmen, from the age of ten Komei studied painting for a time under the academic artist Kano Kazunobu (1816–1863) before training as an ivory carver in the workshop of Kikugawa Masamitsu, a netsuke maker. Starting in 1876, he exhibited his work at home and abroad, participated in the interior decoration of imperial palaces, and in 1890 was appointed Teishitsu Gigeiin (Artist to the Imperial Household).

Literature comparison:

For a fish group by this celebrated artist see Barry Davies *Oriental Art* (1996) Netsuke from the Teddy Hahn Collection, p. 117, no. 170.

Auction comparison:

The artist is perhaps best known for his exceptional ivory okimono. See for example an okimono of a sarumawashi sold at Bonhams, *Fine Japanese Art*, 12 November 2015, London, lot 466 (**sold for 40,000 GBP**).

Estimate EUR 10,000

Starting price EUR 5,000



MASK NETSUKE
FROM THE EUROPEAN
PRIVATE COLLECTION
P. JACQUESSON
PART III



252 | A SUPERB AND LARGE
WOOD MASK NETSUKE
OF A KITSUNE (FOX)

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

An unusually large and very finely carved mask netsuke of a kitsune (fox) with a long and opened snout showing sharp rows of teeth, large, pointed ears, and sly eyes. The wood is finely polished, highlighting the beautiful grain of the wood and bearing a warm patina. A central himotoshi bar is on the back.

HEIGHT 6.4 cm

Condition: One tiny chip to the left ear. Otherwise excellent condition.

Provenance: European private collection P. Jacquesson purchased from Robert Fleischel on 10 May 2013 during the London INS convention.

Kitsune are creatures imbued with magical powers. They are also believed to be animated by the devils.

Estimate EUR 5,000
Starting price EUR 2,500







253 | **DEME JOMAN:
A HIGHLY IMPORTANT WOOD
NOH MASK NETSUKES OF KUMASAKA,
EXCAVATED FROM THE TOMB
OF LORD TAIRA INABA MONO
NO KAMI MASANORI, C. 1700**

By Deme Joman, signed Deme Joman 出目上満
Japan, Edo (Tokyo), c. 1700, Edo period (1615-1868)

Published:

Bushell, Raymond (1961) *The Netsuke Handbook* by Ueda Reikichi,
p. 45, fig. 41.

Bushell, Raymond (1985) *Netsuke Masks*, no. 112.

Expressively carved from wood depicting Kumasaka, pierced
himotoshi underneath the thick bar in the back which shows the
boldly incised signature DEME JOMAN.

While being a fine and typical example of a Noh mask netsuke
by the famous Deme family, this piece particularly stands out
due to its interesting and **highly important history**. This mask
netsuke was presented as a gift to F. M. Jonas, the author of the
first book in English on the subject of netsuke, originally published
in 1928. As Ueda Reikichi states in her book *Netsuke no Kenkyu*,
Mr. Jonas wrote as follows when he in turn gave the netsuke to
the adaptor of this book (Raymond Bushell) in Kobe, Japan, during
the early months of 1946: "The netsuke (wooden mask bearing
the name of Deme Joman) had been the **property of the Taira
Inaba Mono no Kami Masanori, the lord of the feudal castle
of Odawara in Sagami County, who died on the 13th day
of the 9th month, 13th year of Genroku (1700)** and a part of
whose remains were buried at the cemetery within the compound
of the temple Kofuku-ji, Gyoto-san, Mukojima, Edo (Tokyo). In
July, 2nd year of Showa (1927), the cemetery was removed due
to a town planning extension scheme and the grave opened.

Several articles of interest were recovered and among
them was found the above netsuke, which was presented
to F. M. Jonas through the courtesy of Viscount Inaba, his
[Masanori's] direct descendant. The authenticity of the article
and the date of the period of the carver can thus be verified."

This effectively makes the present piece the earliest
recorded netsuke and the only one discovered inside a
grave, perhaps hinting at a common practice during the Edo
period. Another interesting aspect of this piece is the peculiar
patina which has resulted from it being submerged for such a long
time.

The Deme family was a famous family of mask carvers from the
10th century onwards. Ueda Reikichi states that Deme Eiman (died
in 1705) was the originator of the mask netsuke. Deme Joman was a
younger brother of Deme Juman, who was the son of Deme Eiman.

The Kumasaka mask with
humorous-looking round eyeballs is
exclusively used for the Noh plays
Kumasaka and Eboshi-ori. Both
appear on the stage as a robber
named Kumasaka Chohan, who
is subdued by Ushiwakamaru (a
famous warrior, later Minamoto no
Yoshitsune).

HEIGHT 4.3 cm

Condition: Good undamaged condition, some rubbing and wear.

Provenance: Ex-collections F. M. Jonas and Raymond Bushell. Then
European private collection P. Jacquesson acquired at Sotheby's, 21
March 2001, New York.

Estimate EUR 4,000
Starting price EUR 2,000



**Noh mask of Kumasaka,
17th century**



254 | AN UNUSUAL LACQUERED WOOD MASK NETSUKÉ OF AN ONI

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

Published: Bushell, Raymond (1985) *Netsuke Masks*, no. 33.
Sagemonoya (2005) *The Netsuke Dancers*, pp. 82-83, no. 76.

The expressively carved demon mask with traces of red lacquer, attractively worn at the high points. The two horned-demon with curly hair pulls a disgruntled grimace, as Gabor Wilhelm puts it in the above publication: "[...] he looks in urgent need of a liberal dose of Alka-seltzer". The reverse with a thick himotoshi bar.

LENGTH 5.6 cm

Condition: Very good undamaged condition, the lacquered details pleasingly worn.

Provenance: European private collection P. Jacquesson, purchased from Robert Fleischel on 29 September 2005 at the New York INS convention.

Estimate EUR 2,000
Starting price EUR 1,000



255 | KANO TESSAI: A RARE LACQUERED
GIGAKU MASK NETSUKE

By Kano Tessai (1845-1925), signed Tessai 鐵哉 to 刀 and kakihan
Japan, late 19th to early 20th century

Published: Bushell, Raymond (1985) Netsuke Masks, no. 1.

Masterfully lacquered in imitation of iron, depicting Baramon (an Indian Brahmana priest) wearing a priestly hat, the stern-browed face with a characteristically long nose framed by pendulous earlobes. Himotoshi bar in the back with the boldly incised signature TESSAI to [carved by Tessai] and kakihan.

LENGTH 3.8 cm

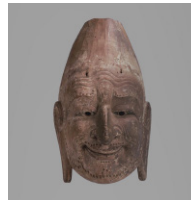
Condition: Good condition with minor expected surface wear, much of which is intentional.

Provenance: Ex-collection Raymond Bushell, sold at Sotheby's, 21 March 2000, lot 141. Then European private collection P. Jacquesson.

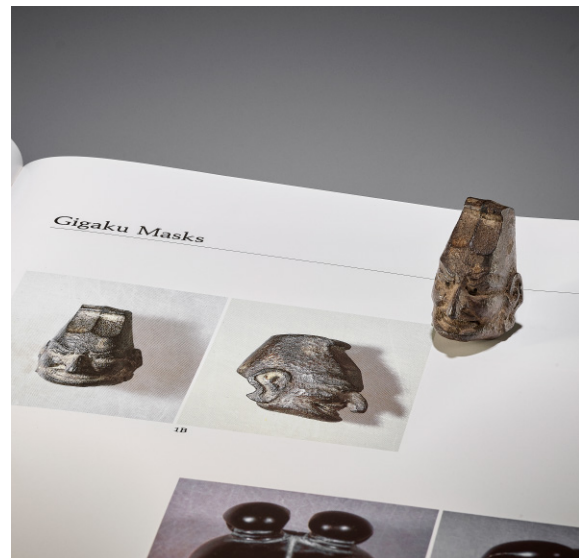
Kano Tessai (1845-1925) came from a Gifu family and started his life as a Buddhist priest, though his father instructed him in the art of carving. He studied Chinese literature and drawing and was a professor at Tokyo art school in 1872. He was also on the examining committee for investigating the ancient art of Japan and subsequently went to Nara where he engaged in the reproductions of old objects of art, such as the present example.

Gigaku was the traditional music theatre, performed in silent mime, of the Japanese Court from the 7th to 10th centuries. Introduced in 612 from Korea, Gigaku reached great popularity in the Nara period (710-794). Gigaku is a combination of Togaku, derived from China during the Tang dynasty, Komagaku from Korea, and original Japanese music.

Estimate EUR 3,000
Starting price EUR 1,500



Gigaku mask of
Baramon from the
Tokyo National
Museum





**256 | A RARE STAG ANTLER ASHTRAY
NETSUKE OF A FOREIGNER'S HEAD**

Unsigned
Japan, Asakusa, Tokyo, second half of 19th century

Carved from the rosette of a branch of antler, the top hollowed out to function as an ashtray. Depicted is a grotesque face of a foreigner, somewhat reminiscent of a kappa head (lot 257), with a very peculiar hairstyle and prominent jawline. The face has large eyes and is grinning, showing several gaps between the teeth. Looped himotoshi underneath.

HEIGHT 3.2 cm

Condition: Excellent condition.

Provenance: European collection P. Jacquesson, purchased from Neil Holton in October 2012.

Estimate EUR 3,000
Starting price EUR 1,500



257 | **GYOKUSAI: A SUPERB
STAG ANTLER NETSUKE
OF A KAPPA HEAD**

By Gyokusai, signed Gyokusai 玉齋
Japan, Asakusa, Tokyo, second half of 19th century

Carved from the rosette of a choice piece of stag antler, fittingly stained green to depict a kappa head applied with some hair, the staring eyes double inlaid in mother-of-pearl and black lustrous horn. The hinged jaw is movable, revealing sharp inlaid teeth and a red-colored tongue. The natural surface of the antler is utilized masterfully to depict the warty skin of the kappa. The top is incised with a swirling pattern indicating the vital fluids of the kappa - amusingly, since kappa are ferocious but polite creatures, the best way to defeat a kappa is by respectfully bowing, so that it shall return the favor, thus spilling out its vital fluids and rendering it motionless. Himotoshi through the back and signed inside a mother-of-pearl cartouche GYOKUSAI.

HEIGHT (mouth closed) 3.7 cm

Condition: Excellent condition.

Provenance: Ex-collection Dr. Walter Heih, sold at Sotheby's, 17 June 1998, lot 732. Then European collection P. Jacquesson.

AUCTION COMPARISON

A very similar, yet unsigned netsuke from the Brockhaus collection was sold at Lempertz, Netsuke from the Albert Brockhaus Collection, 27 June 2020, Cologne, lot 581 (sold for 4,250 EUR).



Estimate EUR 5,000
Starting price EUR 2,500





**258 | A FINE LACQUERED WOOD
MASK NETSUKE OF A NIO**

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

The wood covered in a thin layer of translucent lacquer highlighting the grain of the wood and accentuating the deeply cut skin folds. The temple guardian has arched eyebrows, a curved flaming mustache, large enraging eyes, pendulous earlobes, and the hair is tied up in a high chignon. Some details lacquered in gold, such as the eyes and teeth. Himotoshi bar in the back.

HEIGHT 4.5 cm

Condition: Excellent condition, very minor wear to gold lacquer.
Provenance: European collection P. Jacquesson, purchased from Robert Fleischel in December 2006.

Estimate EUR 1,500
Starting price EUR 750



**259 | A FINE IVORY NETSUKE
OF A SEVERED NIO HEAD**

By Shinsai, signed Shinsai 眞齋
Japan, first half of 19th century, Edo period (1615-1868)

Expressively carved with large bulging eyes with inlaid pupils, a prominent jaw, pronounced cheek bones, pendulous earlobes, the neatly engraved and inked hair tied in a high chignon set by a chrysanthemum-tiara. The ivory bearing a fine patina, particularly in the back. Himotoshi through the back and underside. Signed beneath SHINSAI.

HEIGHT 4 cm

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

Provenance: European collection P. Jacquesson, purchased from Rosemary Bandini in San Francisco on 29 September 2005.

Estimate EUR 2,500
Starting price EUR 1,250



260 | KOGYOKU: A FINE IVORY MASK NETSUKU OF OKAME

By Kogyoku, signed Kogyoku 光玉 with kakihan
Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

Published: Eskenazi Ltd. (1998) Japanese Netsuke, Ojime and Inro from a Private European Collection, pp. 54-55, no. 51.

The ivory superbly polished and lightly stained. Okame is depicted with black hair neatly parted in the middle and gently smiling, the inside of the mouth and lips colored in red. Signature KOGYOKU (follower of Hojitsu) with red kakihan on the himotoshi bar in the back.

HEIGHT 4.2 cm

Condition: Very good condition, minor wear.

Provenance: Ex-collection Emil Verenemann, then European collection P. Jacquesson, purchased from at Sotheby's, May 2007, London, lot 784.

AUCTION COMPARISON

A similar ivory netsuke by Hokyoku was sold at Lempertz, Netsuke from the Albert Brockhaus Collection, 27 June 2020, Cologne, lot 576 (sold for 1,250 EUR).



Estimate EUR 2,500
Starting price EUR 1,250





**261 | A VERY FINE IVORY MASK NETSUKE
OF A LAUGHING DRUNKEN FACE**

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

The ivory stained a deep yellow yolk color and finely polished, the details carved very well. Depicted is a visibly inebriated face, possibly a Shōjo, laughing and mischievously glancing to its right. Himotoshi bar in the back.

HEIGHT 4.5 cm

Condition: Excellent condition, minor wear and very few small age cracks in the back.

Provenance: European collection P. Jacquesson, purchased from Kunsthandel Klefisch, 10 December 2005, lot 685.

Estimate EUR 1,500

Starting price EUR 750



262 | KAZAN: AN UNUSUAL AND RARE BAMBOO KUMADORI KABUKI MASK NETSUKÉ

By Kazan, signed Kazan 川山
Japan, late 19th to early 20th century

Published: Sagemonoya (2005) *The Netsuke Dancers*, pp. 142-143, no. 140.

Carved from a node bamboo, most likely depicting the actor Ichikawa Danjuro wearing kumadori make-up, executed here with red and black pigments. Himotoshi through the back. The reverse with a seal and with the original signed and seal tomobako (wood storage box).

HEIGHT 5.5 cm

Condition: Excellent condition.

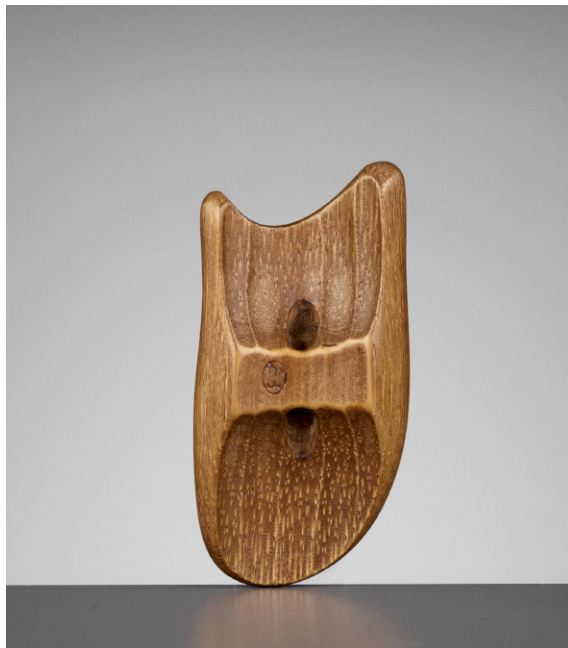
Provenance: European private collection P. Jacquesson purchased from Robert Fleischel in June 2005.

Kumadori is the stage makeup worn by kabuki actors, mostly when performing kabuki plays in the aragoto style, which was pioneered by the Ichikawa Danjuro family of actors. The most famous role to use red kumadori is that of the hero in the kabuki play *Shibaraku*.



Ichikawa Danjūrō VIII in the lead role in *Shibaraku*, a role considered definitive of the aragoto style. Ukiyo-e print by Utagawa Kunisada.

Estimate EUR 2,000
Starting price EUR 1,000





**263 | AN AMUSING WOOD AND IVORY
TRICK CARVING OF A MONKEY
AS A SAMBASO DANCER**

Unsigned
Japan, late 19th century

The ivory monkey face with finely engraved details wearing a large shitan wood eboshi, a trick mechanism in the back moves the eyes and red-colored tongue. A very amusing carving of netsuke-shape, however without himotoshi. The style is very much reminiscent of Gyokumin.

HEIGHT 6 cm

Condition: Excellent condition with minimal wear, the trick mechanism fully functioning.

Provenance: European collection P. Jacquesson, purchased from Kunsthandel Klefisch, 14 June 2003, lot 749.

Estimate EUR 1,500

Starting price EUR 750



**264 | A RARE TSUISHU MASK
NETSUKE OF A MONKEY (SARU)**

Unsigned
Japan, Tokyo, late 19th century

Published: Netsuke Kenyukai, Vol. 26, no. 1, p. 41.

The tsuishu (carved red lacquer) mask netsuke depicting a monkey (saru), impishly smiling, the enigmatic eyes painted behind glass. Central himotoshi bar in the back.

HEIGHT 3.5 cm

Condition: Very good condition with hardly any wear.

Provenance: Ex-collection Julius & Arlette Katchen, sold at Sotheby's, The Katchen Collection of Netsuke Part I, 8 November 2005, London, lot 166. Then European private collection P. Jacquesson.

Estimate EUR 1,500
Starting price EUR 750

**265 | SOYO: A FINE TSUISHU LACQUER
MASK NETSUKE OF OKAME**

By Soyo, signed Soyo 藻與 to 刀
Japan, Tokyo, late 19th century

Published: Brockhaus, Albert (1905) Netsuke. Versuch einer Geschichte der japanischen Schnitzkunst, p. 458, no. 842.
Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part B, p. 819.

The tsuishu (carved red lacquer) mask netsuke depicting the goddess of mirth Okame, typically smiling with puffed cheeks and a large forehead. Her hair is neatly parted down the middle. The inside of the back is lacquered in black and the central himotoshi bar is neatly incised with the signature SOYO to [carved by Soyo].

Soyo was related to Somin who were active during the late 19th century, related to the carvers Homin and Hokei, who share an affinity for tsuishu mask netsuke.

HEIGHT 4.5 cm

Condition: Very good condition with hardly any wear.

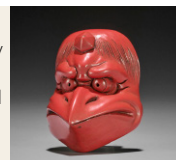
Provenance: Ex-collection Albert Brockhaus (1855-1921), Leipzig, purchased in 1900. Sold by Kunsthandel Klefisch, 12 February 1992. Then European private collection P. Jacquesson.



**Portrait of Albert
Brockhaus (1855-1921)**

AUCTION COMPARISON

A related tsuishu masks netsuke by Somin was recently sold by Zache, Fine Netsuke & Sagemono, 16 April 2021, Vienna, lot 283 (**sold for 9,150 EUR**).



Estimate EUR 4,000
Starting price EUR 2,000





266 | SUKENORI: A HIDA SCHOOL YEW WOOD MASK NETSUKE OF A KAPPA

By Sukenori (1887-1955), signed Sukenori 亮則
Japan, Takayama, Hida province, early 20th century

Published: Bushell, Raymond (1985) Netsuke Masks, no. 258.

Carved in the ittobori style (carved with a single knife or cutting edge) depicting a kappa, the pupils inlaid in dark horn. Himotoshi through the back.

HEIGHT 3.8 cm

Condition: Very good condition with hardly any wear, some tiny surface nicks.

Provenance: Ex-collection Raymond Bushell, sold at Sotheby's, 21 March 2000, lot 302. Then European private collection P. Jacquesson.

Estimate EUR 1,000

Starting price EUR 500

267 | AN AMUSING AND UNUSUAL KIRI (PAULOWNIA) WOOD MASK NETSUKE OF A KAPPA

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

Published: Bushell, Raymond (1985) Netsuke Masks, no. 257.

Carved from kiri wood (paulownia), characteristically light, depicting a very amusing, stylized kappa child's head with puffed cheeks, small eyes with circular raised pupils, a small beak-like nose, and a bow-shaped mouth. The eyebrows are formed by concentric lines. Good, functional himotoshi through the back.

HEIGHT 4.4 cm

Condition: Very good condition with hardly any wear, some tiny surface nicks.

Provenance: Ex-collection Raymond Bushell. Then European private collection P. Jacquesson purchased from Robert Fleischel in February 2012.

Estimate EUR 1,000

Starting price EUR 500



268 | A STAG ANTLER MASK
NETSUKE OF HYOTTOKO

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

Carved from a remarkably large, thick, and solid (no plugs needed) piece of antler. The comical face pressing the lips forward to one side, one eye closed and one opened, and with a large cloth wrapped around his head. Himotoshi through the back.

HEIGHT 5.7 cm

Condition: Excellent condition with minuscule surface wear and natural flaws to the material.

Provenance: European collection P. Jacquesson, purchased from Dorotheum, Vienna, on 13 October 2005.

This mask appears in the traditional dance dengaku and is used mostly for comic relief and during festivals. The origin of the name actually comes from "fire" (火, hi) and "man" (男, otoko), because the character is usually seen blowing fire with a bamboo pipe, hence the shape of the mouth. In some parts of northeastern Japan, Hyottoko is regarded as the god of fire.



A performer in a
Hyottoko mask

Estimate EUR 1,000
Starting price EUR 500



269 | A RARE HORNBILL IVORY
MASK NETSUKE OF A LAUGHING
RED-BEARDED FOREIGNER

Unsigned
Japan, second half of 19th century

Published: Bulletin Franco Japonais, no. 143, Masques Extraordinaires, January 2020, p. 20, no. 34.

A rare mask netsuke carved from hornbill ivory (honen). Depicted is an amusing representation of a bearded foreigner, the beard ingeniously crafted from the natural red section of the bill. The expression radiates with joy and laughter and the pronounced features are well carved. The backside shows the large, generous himotoshi through a central bridge.

HEIGHT 5.9 cm

Condition: Very good condition, some age cracks through the back.

Provenance: European collection P. Jacquesson. Purchased from Robert Fleischel of Sagemonoya during the Miami Kappa Convention (International Netsuke Collector's Convention) 2007.

AUCTION COMPARISON

For a similarly crafted mask from hornbill ivory by Jugyoku see Sotheby's, The Katchen Collection of Netsuke, 8 November 2005, London, lot 65 (sold for 5,040 GBP).



Estimate EUR 2,000
Starting price EUR 1,000



RARE MATERIALS



270 | KAZAN: A SUPERB AND RARE BAMBOO NETSUKE OF A SKULL

By Kazan, signed Kazan 華山
Japan, 19th century, Edo period (1615-1868)

Depicting a skull with cavernous eye sockets, carved from a section near the bamboo root, showing the gnarled root-like structure underneath, and a section of the yellowish endodermis in the back, as well as the beautiful characteristic bamboo markings all around the cranium. This is clearly a choice piece of material showing its natural beauty and versatility – most likely it is from the hidake, a considerably rare root which grows above the ground. Signed to the back within a rectangular reserve – KAZAN.

LENGTH 3.5 cm

Condition: Excellent condition with hardly any 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.

Estimate EUR 4,000
Starting price EUR 2,000







**271 | A VERY RARE BAMBOO
NETSUKE OF A RECLINING TIGER**

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

The tiger's body forming a compact composition as it rests its head on the front paws in an alert position, ready to pounce at any moment. The thick tail curls up over the body and the eyes are inlaid in mother-of-pearl. This rare netsuke is carved from a choice section of bamboo, the characteristic stippled markings masterfully emulating the tiger's fur coat. Large, asymmetrical, and generously excavated himotoshi underneath.

LENGTH 4.5 cm

Condition: Superb condition with only minor wear and natural 'flaws' to the material.

Provenance: The Gabor Wilhelm Collection, Paris.

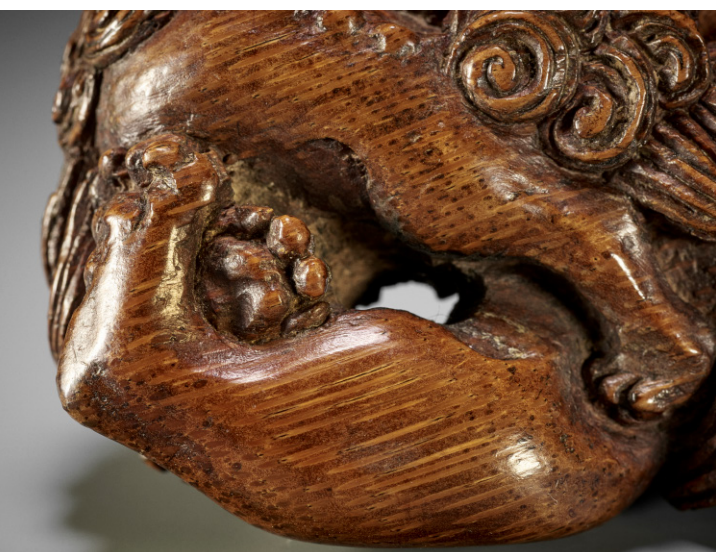
AUCTION COMPARISON

A related bamboo netsuke of a tiger by Sekiran was recently sold by Tessier & Sarrou, 14 June 2021, Paris, lot 29 (sold for 17,920 EUR).



Estimate EUR 5,000
Starting price EUR 2,500





272 | A SUPERB AND LARGE BAMBOO NETSUKU OF A BUDDHIST LION WITH CUB

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

A large and powerful netsuke carved from a choice section of bamboo near the root. Depicted is a mother shishi and cub, both with bushy beards and tails, as well as a long, gorgeously curling mane. The fierce-looking mythical beasts are huddled up closer together, their twisting bodies forming a circle. The cub playfully grasps an open-worked brocade ball between its paws. Natural himotoshi. The bamboo has developed an exquisitely unctuous patina over time.

LENGTH 6.2 cm

Condition: Excellent condition.
Provenance: British private collection.

Estimate EUR 4,000
Starting price EUR 2,000



**273 | A RARE BAMBOO NETSUKE OF KANZAN
AND JITTOKU WITH DRUNKEN MINOGAME**

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



Depicting the two famous immortals Kanzan (Hanshan) to the right and Jittoku to the left (Shide), the latter with one large tuft of hair on the forehead and the former with two tufts of hair on each side. Both are laughing mischievously as they lure a minogame with a filled sake saucer (sakazuki), the thousand-year-old tortoise lapping up the liquid, and Jittoku readying his gourd-shaped sake flask for a re-fill. The bamboo showing characteristic dotted markings throughout and bearing a stunning patina. Good, asymmetrical himotoshi underneath the minogame.

LENGTH 5.2 cm

Condition: Very good condition with old minuscule nicks to edges.
Provenance: French private collection.

A very unusual representation of this pair, who are usually depicted with a scroll and broom. This representation is very much in the Chinese and old Japanese style.



Estimate EUR 1,500
Starting price EUR 750

**Kanzan and Jittoku by Sesshū Tōyō,
Muromachi period**





**274 | A LARGE PAINTED LIGHT WOOD
NETSUKE OF OTAFUKU YAWNING**

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

Published: Joly, Henri L. (1912) *The W. L. Behrens Collection*, Part 1, Netsuke, no. 3860 (illustrated on plate LI)

The goddess of mirth seated half-kneeling and stretching both hands above her head, yawning, her tongue visible and colored in red. She has typically large and full cheeks, as well as large breasts and a protruding belly. When stretching in this manner she is sometimes referred to as Onna-Daruma (female Daruma). This impressive netsuke is carved from a very light wood, possibly kiri (paulownia), some of the details are colored in red or black. The underside shows her skirt slipping, revealing her genitalia on the underside. Large, functional himotoshi through the back.

HEIGHT 7.2 cm

Condition: Very good condition with associated surface wear and some tiny nicks. Some wear to painted details.

Provenance: Ex-collection Walter Lionel Behrens (1861-1913), collection no. 3860. Then collection Gabor Wilhelm.



**Portrait of Walter
Lionel Behrens
(1861-1913)**

Estimate EUR 4,000
Starting price EUR 2,000





**275 | A POWERFUL SAISHIKI NETSUKE
OF SHOKI AND ONI,
STYLE OF YOSHIMURA SHUZAN**

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

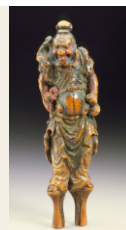
Boldly carved and well painted as the demon queller Shoki lifting a fierce little oni by its neck, the poor demon unable to free itself, and holding a sword in his left hand. Shoki's face with a grim expression marked by furrowed brows and a long, neatly incised beard. Good, functional 'chimney himotoshi' through the back and underside.

HEIGHT 10.2 cm

Condition: Good condition with expected wear to pigments and few light scratches.
Provenance: French private collection.

LITERATURE COMPARISON

Compare a related saishiki netsuke of Shoki with an oni, attributed to Yoshimura Shuzan, illustrated in Arakawa, Hirokazu (1983) *The Go Collection of Netsuke*. Tokyo National Museum, p. 16, no. 12. A saishiki netsuke of Shoki, by a follower of Shuzan, dated to the late 18th century, is in the collection of the Los Angeles County Museum of Art, accession number M.87.263.93.



Estimate EUR 2,000
Starting price EUR 1,000



**276 | A RARE SHUZAN STYLE SAISHIKI
NETSUKE OF A WITCH**

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

Boldly carved as a dancing woman with one leg raised in a dynamic posture, her long and curly hair falling elegantly over the back. She is wearing a short robe and billowing scarves, which together with the foot form the base for this netsuke, as well as a beaded necklace. Her face with an intense expression, the eyes looking upward, the mouth agape. The eyes and necklace are painted with gilt. Two angled himotoshi to the back.

HEIGHT 10.5 cm

Condition: Good condition with expected wear to gilt and pigments.
Provenance: French private collection.

AUCTION COMPARISON

Compare a closely related saishiki netsuke of a similar male figure at Zucke, Fine Netsuke & Sagemono, 27 March 2020, Vienna, lot 218 (sold for EUR 1,896).



Estimate EUR 1,500
Starting price EUR 750

277 | **A SUPERB SAISHIKI NETSUKU OF
CHINNAN SENNIN, ATTRIBUTED
TO YOSHIMURA SHUZAN**

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

Finely carved from hinoki (cypress) wood and superbly painted as Chinnan Sennin standing, holding his staff in one hand and the alms bowl, from which his dragon slowly emerges, in the other. He is wearing a long, loose-fitting robe cascading in voluminous folds. His face with an intense expression, the mouth agape showing rows of teeth, his long hair and beard neatly incised. The back with two himotoshi.

HEIGHT 9.6 cm

Condition: Good condition with old wear, one foot with a small chip, the colors well preserved.

Provenance: Belgian private collection.

Yoshimura Shuzan (died 1776) was a Kano school painter honored with the title hogen, made netsuke invariably carved from hinoki wood and painted, and never signed his netsuke, which makes it difficult to authenticate any of his works. One thing of note is that Shuzan was an avid painter, and his paint did not wear off so easily as suggested by some of the later works painted in the Shuzan style.

Auction comparison:

Compare a related saishiki netsuke of Ryujin, also attributed to Yoshimura Shuzan and dated to the 18th century, at Bonhams, Fine Japanese Art, 6 November 2012, London, lot 160 (**sold for 9,375 GBP**).

Estimate EUR 2,500

Starting price EUR 1,250



The Soken Kisho, published in 1781, contains a drawing by Shuzan's son, Yoshimura Shunan Mitsukuni, which matches the present netsuke. This, along with the superior quality of the carving and painting, highly suggests that this is an original Shuzan.



278 | **A SHUZAN STYLE SAISHIKI NETSUKU
OF A CHINESE OFFICIAL**

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

Well carved and painted with polychrome gesso pigments. Standing upright, wearing a long flowing green robe tied with a red belt and a black official's cap, the face with heavy-lidded eyes and full lips. Large, functional himotoshi through the back.

HEIGHT 6.5 cm

Condition: Very good condition with expected wear to pigments and few minor surface scratches.

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.

Literature comparison:

A related saishiki netsuke of a Chinese sage, signed Shuzan to the underside of one foot, is illustrated in Joly, Henri L. (1966) *The W. L. Behrens Collection, Part 1, Netsuke*, pl. XLIII, no. 3404.

AUCTION COMPARISON

Compare a related saishiki netsuke of a Mongolian archer, attributed to Yoshimura Shuzan, at Christie's, *Fine Netsuke and Inro* from a Private American Collection Part 2, 25 October 1984, London, lot 111 (**sold for 7,560 GBP**). This is also illustrated in Bushell, Raymond (1971) *Collectors' Netsuke*, p. 25, no. 3.



Estimate EUR 1,500

Starting price EUR 750



279 | **A RARE AND LARGE HORN
NETSUKE OF A FOREIGNER**

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

Finely carved from a large section of translucent horn with neat parallel striations and white marbling. Depicted is a foreigner, most likely a Dutchman, carrying a large bag and hat slung over his shoulder. Asymmetrical himotoshi through the back.

HEIGHT 10.7 cm

Condition: Very good condition, some fine age cracks, minor wear around edges.

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.

AUCTION COMPARISON

A related rhinoceros horn figure of a Dutchman was sold at Zucke, Fine Netsuke & Sagemono, 16 April 2021, Vienna, lot 299 (sold for 5,688 EUR).



Estimate EUR 2,500

Starting price EUR 1,250



**280 | ISSHINSAI MASAYUKI:
A MARINE TOOTH NETSUKU OF
SHOKI WITH A HIDDEN ONI**

By Isshinsai Masayuki, signed Isshinsai 一心齋 Masayuki 正之 with kakihan
Japan, mid-19th century, Edo period (1615-1868)

The design finely engraved in shishiaibori (sunken relief) with Shoki the demon queller standing proud, wearing a long flowing robe, and holding his trusty sword, the blade continuing over to the other side of the tooth. He is looking for oni to catch, but there appear to be none around. A view of the underside however reveals a little oni squashed in and showing a mischievous smile, clearly overjoyed at having bested the demon hunter, at least for now. Two asymmetrical himotoshi to the reverse along with the signature ISSHINSAI MASAYUKI with a kakihan.

HEIGHT 5 cm

Condition: Very good condition, appealingly worn, natural age cracks, few light scratches.
Provenance: French private collection.

LITERATURE COMPARISON

Compare a closely related marine tooth netsuke by Isshinsai Masayuki, also carved in shishiaibori but depicting a porter, illustrated in Lazarnick, George (1981) Netsuke & Inro Artists, and How to Read Their Signatures, vol. 1, p. 747.



Estimate EUR 2,000
Starting price EUR 1,000

**281 | A RARE BOAR'S TOOTH NETSUKU OF A DRUNK
COURT SERVANT WITH SAKE JAR**

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

The court servant wearing an eboshi and a loose-fitting robe, holding a large sake jar in both hands, laughing with his eyes closed, visibly inebriated. Large, asymmetrical himotoshi through the back.

HEIGHT 5.8 cm

Condition: Good condition with natural flaws to the material, age cracks.
Provenance: French private collection.

Boar's tooth netsuke are quite rare and usually made by members of the Iwami school of carvers.

Auction comparison:

For another boar's tooth netsuke by Seiyodo Tomiharu see Bonhams, The Robert S. Huthart Collection of Iwami Netsuke Part II, 6 November 2019, London, lot 10 (sold for 4,812 GBP).

Estimate EUR 1,500
Starting price EUR 750





282 | A CARVED AMBER 'WARRIORS' PENDANT, EARLY QING DYNASTY

China, 17th-18th century

Carved to one side with a general standing in front of his large horse atop a rocky outpost above crashing waves and to the reverse with warriors and bannermen partly obscured by palm leaves, all surrounded by bamboo. Pierced at the top for suspension.

HEIGHT 6.8 cm

Condition: Good condition, appealingly worn, minor nicks, possibly small losses.

Provenance: The Gabor Wilhelm Collection, Paris.

AUCTION COMPARISON

Compare a related figural group carved from amber, dated to the 18th century, at Bonhams, Fine Asian Works of Art, 9 December 2008, San Francisco, lot 5059 (bought-in at an estimate of 5,000-7,000 USD).



Estimate EUR 3,000
Starting price EUR 1,500



**283 | A CARVED AMBER 'DRAGON' PENDANT,
283 QING DYNASTY**

China, 17th-18th century

Carved as a dragon amid scrolling clouds writhing through and around a disk carved with three characters, the dragon's scales and the disk similarly incised, the pendant pierced twice at the top for suspension. The translucent amber of a deep and attractive tone.

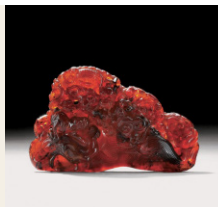
HEIGHT 6.5 cm

Condition: Good condition, appealingly worn, minor nicks. The underside with a Japanese inscription of later date.

Provenance: The Gabor Wilhelm Collection, Paris.

AUCTION COMPARISON

Compare a related amber carving of a dragon, dated 18th century, at Sotheby's, Fine Chinese Ceramics and Works of Art, 11 April 2008, Hong Kong, lot 3013 (part-lot, together with one other smaller amber carving, sold for 87,500 HKD).



Estimate EUR 2,500
Starting price EUR 1,250





**284 | MASAHIDE: A FINE KURUMI (WALNUT)
NETSUKE OF A CHRYSANTHEMUM BASKET**

By Sakiyo Kurokawa Masahide, signed Kiyo Masahide 正英 with kakihan
Japan, Nagasaki, mid-18th century, Edo period (1615-1868)

Superbly carved and pierced as a basket filled with chrysanthemum (kiku) flowers and leaves, the basket handle and wickerwork neatly incised. Several natural himotoshi due to the openwork nature of the netsuke. The underside inscribed Kiyo (for Nagasaki) and signed MASAHIDE with a kakihan.

HEIGHT 3.2 cm



Condition: Very good condition with old wear and few natural flaws.

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.

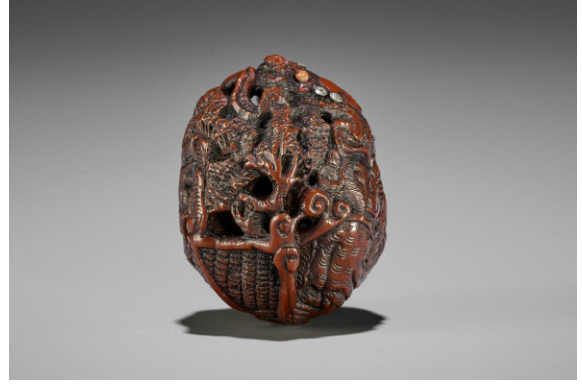
Sakiyo Kurokawa Masahide, active during the mid-18th century, excelled in the carving of nuts. His skill in carving kurumi netsuke is arguably unsurpassed.

LITERATURE COMPARISON

A closely related netsuke of a chrysanthemum basket by Masahide, showing also the same inscription as the present lot, is illustrated in Coullery, Marie-Therese and Newstead, Martin S. (1977) *The Baur Collection*, p. 272, no. C 810. Another closely related netsuke of a flower basket by Masahide is illustrated in Davey, Neil K. (1974) *Netsuke: A comprehensive study based on the M.T. Hindson Collection*, p. 295, no. 898.



Estimate EUR 2,000
Starting price EUR 1,000



**285 | A SUPERB KURUMI (WALNUT)
NETSUKE OF TO FUJIN BREASTFEEDING
HER MOTHER-IN-LAW,
ATTRIBUTED TO SEIMIN**

Attributed to Seimin, unsigned
Japan, Iwashiro, c. 1850, Edo period (1615-1868)

Well carved depicting To Fujin nursing her aged mother-in-law. She is richly adorned with jewelry inlaid in mixed metal and coral as well as billowing scarves, appearing like a Buddhist deity. The reverse with a karako. The netsuke intricately carved with a variety of textures, including basketweave, rope, gnarled trees, patterned robes, and smooth skin. Two symmetrical himotoshi to the reverse.

HEIGHT 3.8 cm

Condition: Excellent condition with minor wear.

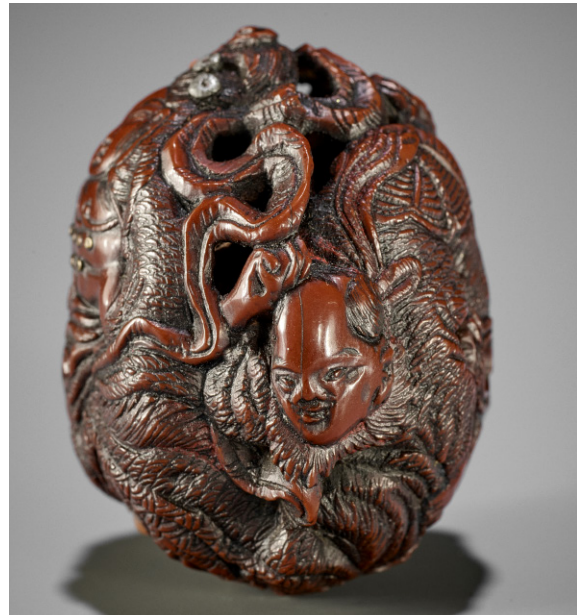
Provenance: Ex-collection Teddy Hahn, Darmstadt.

LITERATURE COMPARISON

A related kurumi netsuke by Seimin, described as "The Dragon Queen nursing The Chinese Emperor Yao as a child" and dated c. 1830-1840, is illustrated in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part B, p. 711.



Estimate EUR 2,000
Starting price EUR 1,000





286 | A RARE INLAID UMIMATSU (SEAPINE) NETSUKE OF SHELLFISH ON A ROCK

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

Finely carved as a rock, fully exploiting the purple-black umimatsu, the almost black material with pale lacquer striations, lightly polished to show the grain. Intricately inlaid with bone, horn, and coral to depict a conch and two clams underneath corals carved in openwork from umimatsu. Large himotoshi to one side and the underside.

LENGTH 4.7 cm

Condition: Very good condition with minor wear, tiny losses to inlays, the material with natural fissures, some of which may appear as tiny nicks or cracks.

Provenance: French private collection.

Umimatsu (lit. seapine) is in fact a species of black coral with dense texture, concentric growth rings, and amber or reddish colored inclusions in the otherwise brown-black material. True coral is a hard calcareous substance secreted by marine polyps for habitation; umimatsu, on the other hand, is a colony of keratinous antipatharian marine organisms. As a material, it was considered risky for carvers as it was prone to crack, crumble, or chip.

Estimate EUR 1,500

Starting price EUR 750

287 | AN UNUSUAL AND RARE DARK WOOD NETSUKE OF A NASUBI AND WASP NEST

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



Well carved from Korean pine as an eggplant (nasubi) with a curved stem, attached to a wasp's nest with inlaid and movable larvae, a neatly carved queen wasp inlaid in beautifully translucent horn perched atop the nest. While both the nasubi and the wasp are symbols of abundance and success, this combination of subjects appears to be unique. Two small himotoshi to the underside of the nest.

LENGTH 4.2 cm

Condition: Excellent condition with minor wear.

Provenance: From a private collection in Florida, USA.

Estimate EUR 1,500

Starting price EUR 750



288 | **NAKAYAMA SHOMIN:
A SUPERB LACQUERED AND
INLAID BURLWOOD NETSUKE**

By Nakayama Shomin, signed Shomin 昇民
Japan, Tokyo, late 19th to early 20th century, Meiji period (1868-1912)

Published: Guillem, Mateu (1998) Netsuke: The Great Miniatures of Japanese Sculpture, p. 152.

Carved as a large section of burlwood, finely polished and stained, a portion of the top hollowed out and inlaid with a small, stained stag antler toad with gilt metal eyes. Two black-lacquered ants are crawling across an inlaid leaf. Looped himotoshi underneath and signed in partially worn characters SHOMIN.

LENGTH 5.4 cm

Condition: Very good condition, some surface abrasions to the underside of the burlwood.

Provenance: Spanish private collection.

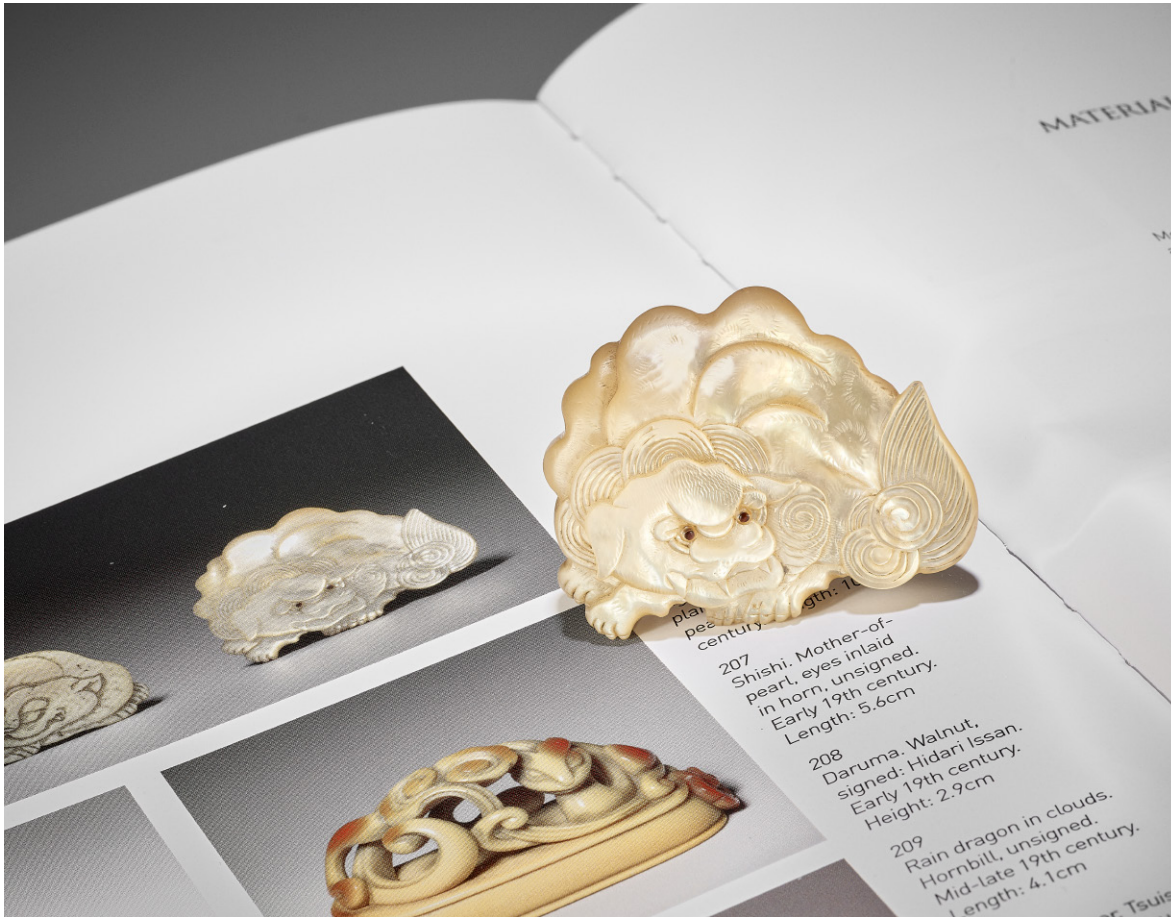
Nakayama Shomin was a member of the Tokyo Chokokai between Meiji 37 and Taisho 11 (1904-1922). He is listed in the book History of Japanese Ivory carving: Gebori Okimono and Shibayama of the Meiji period, The Shoto Museum of Art, Tokyo, 1996. He often depicted fish and aquatic creatures and often worked with wood and inlay.

The manner of the lacquered ants in the present carving are very much in the manner of Jikan Ganbun, possibly suggesting a collaboration between these two important artists.

Estimate EUR 3,000

Starting price EUR 1,500





289 | A RARE MOTHER-OF-PEARL NETSUKE OF A BOTAN SHISHI

Unsigned
Japan, 19th century

Published: Bandini, Rosemary (2013) In a Nutshell, A Loan Exhibition of Japanese Netsuke from European Collections, p. 102, no. 207.

Carved from a thick section of brightly shimmering and iridescent mother-of-pearl, depicting a shishi (Buddhist lion) resting its head on its paws and looking towards its left. The bulky animal appears rather docile here, like a pet dog playfully waiting to chase after a ball. The eyes are double-inlaid in yellow glass and reddish horn. The reverse is carved as a peony (botan) flower in full bloom, the center is pierced with two himotoshi.

The pairing of the peony and shishi is very popular in Japanese art and it is thought that the ferocity of the lion is tempered by the beauty of the peony. The composition here is quite interesting as it suggests the body of a shishi is in fact shaped like a peony.

SIZE 5.5 x 4.5 cm

Condition: Excellent condition.

Provenance: The Gabor Wilhelm Collection, Paris.

AUCTION COMPARISON

Compare to a very similar mother-of-pearl netsuke of a shishi sold at Bonhams, The Edward Wrangham Collection of Japanese Art part II, 10 May 2017, London, lot 113 (sold for 3,120 GBP).



Estimate EUR 1,500

Starting price EUR 750



290 | AN UNUSUAL
MOTHER OF
PEARL-INLAID
EBONY MANJU
NETSUKE
WITH PEONY

Unsigned
Japan, 19th century

Of oval form, the top finely inlaid with mother-of-pearl depicting a peony blossom surrounded by neatly incised leaves in low relief. The reverse with two bone-inlaid himotoshi. Note that while there is a circumferential ridge, the netsuke does not open.

WIDTH 3.7 cm

Condition: Good condition with minor wear, remnants of lacquer, occasional light scratches, a small loss to one of the leaves.

Provenance: Ex-collection Richard R. Silverman.

Estimate EUR 600

Starting price EUR 300



291 | A RARE AND
UNUSUAL WOOD
AND JADEITE MANJU
NETSUKE WITH A BIRD
AND FLOWERS

Unsigned
Japan, second half of 19th century

The small wood manju netsuke of oval form, inset with an openworked jadeite carving depicting a bird amid floral sprays and peaches. The underside with two symmetrical himotoshi inlaid with green-stained bone.

LENGTH 4.3 cm

Condition: Good condition with minor wear, the bird with a small crack to its tail.

Provenance: Ex-collection Richard R. Silverman (1932-2019), purchased 1977 from Ouchi in Tokyo.

Estimate EUR 800

Starting price EUR 400



**292 | A RARE TEMARI-SHAPED
HIRADO PORCELAIN
NETSUKE WITH DRAGON**

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

Of spherical temari-shape, covered in a beautiful light-blue glaze, and carved with a design of a dragon amidst billowing clouds. Asymmetrical himotoshi.

DIAMETER 2.9 cm

Condition: Very good undamaged condition with typical glaze recesses, minor fritting, firing irregularities.

Provenance: Estate of Günter Kauth (1946-2016), Frankfurt am Main.

Estimate EUR 1,000
Starting price EUR 500



**293 | A RARE HIRADO
PORCELAIN NETSUKE OF
A CLAM WITH MINOGAME
AND CRAB**

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

Published: Noetzel, Otto Heinrich (1985)
Yakimono Netsuke, p. 42, fig. 12

In the shape of a smooth hamaguri clam with a crab on top, the markings glazed brown, a blue-glazed minogame (thousand-year-tortoise) hidden inside a crevice. The clam glazed a beautiful creamy celadon-blue. Good, asymmetrical himotoshi.

LENGTH 5.2 cm

Condition: Excellent condition with only very little expected firing flaws.

Provenance: Ex-collection Otto Heinrich Noetzel, then estate of Günter Kauth (1946-2016), Frankfurt am Main.

Estimate EUR 1,000
Starting price EUR 500

294 | **A RARE KYOTO-YAKI
PORCELAIN NETSUKE
OF A BASKET WITH
MUSHROOMS**

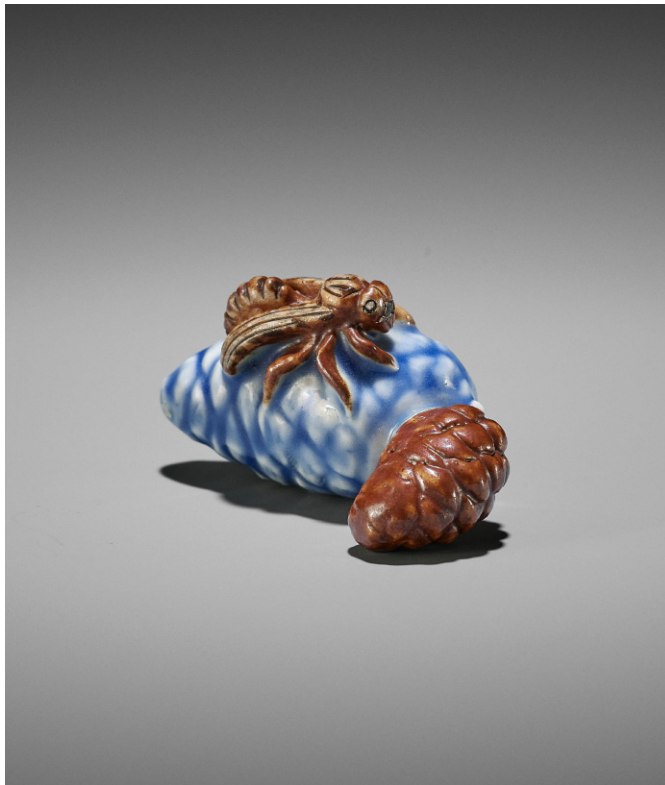
Unsigned
Japan, Kyoto, 19th century, Edo period
(1615-1868)

Delicately crafted as a straw basket
containing five mushrooms, the caps
realistically rendered with a creamy brown
glaze, the basket is glazed yellow. Himotoshi
underneath.

LENGTH 4.2 cm

Condition: Excellent condition with only very
little expected firing flaws.
Provenance: French private collection.

Estimate EUR 1,000
Starting price EUR 500



295 | **A RARE HIRADO PORCELAIN
NETSUKE OF WASP AND
PINECONES**

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

Depicting a wasp with folded wings seated on a large
pinecone with a smaller pinecone next to it. The larger
pinecone is glazed a beautiful deep blue and the wasp
and smaller pinecone are glazed in two different shades
of brown. Large, asymmetrical himotoshi underneath.

LENGTH 4.7 cm

Condition: Excellent condition with only very little
expected firing flaws.
Provenance: German private collection.

**LITERATURE
COMPARISON**

For a similar netsuke
utilizing the same
glazes but arranged
differently, see the
Toledo Museum of
Art, accession no.
2009.215.



Estimate EUR 1,000
Starting price EUR 500



296 | A RARE NETSUKU OF A MINIATURE TANEGASHIMA TEPPU (RIFLE)

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

The miniature replica carved from wood with brass and iron. A gilt Tomo-e mon behind the rear sight. The moving parts all functioning.

LENGTH 5.4 cm

Condition: Good condition, the suspension loop is missing.
Provenance: Ex-collection Richard R. Silverman purchased from Mrs. Wakayama, Tokyo, in 1976.

AUCTION COMPARISON

A similar netsuke was sold by Bonhams, fine Chinese and Japanese Works of Art Part I, 14 December 2020, Los Angeles, lot 201 (sold for USD 1,530).



Estimate EUR 800
Starting price EUR 400



297 | A RARE WOOD AND STAG ANTLER 297 GUN POWDER FLASK WITH HO-O BIRD

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

The oval-bodied section carved in high relief with a majestic ho-o bird (phoenix) in flight, its peacock-like tail elegantly flowing in the wind, all against a finely incised basketweave ground arranged in parallel columns. The mounts are made of stag antler and ebony wood.

HEIGHT 6.1 cm

Condition: Very good condition with minor wear and minuscule nicks.

Provenance: Ex-collection Richard R. Silverman, purchased from Mrs. Wakayama, Tokyo, in 1976. 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 2,500
Starting price EUR 1,250





**298 | A SUPERB AND LARGE
KAGAMIBUTA DEPICTING THE GHOST
OF TAIRA NO TOMONORI**

Unsigned
Japan, second half of 19th century

The shibuichi disc set inside a magnificent, superbly polished ivory bowl, the disc worked in fine takazogan with gold, silver, and copper highlights. Depicted is a rare subject - the phantom ghost of the Taira clan, Taira no Tomonori, receiving the royal sword from Taira Ienaga at the battle of Dannoura (April 25, 1185). This story is eternalized in the Noh play entitled Funa Benkei. Large himotoshi through the bowl and looped cord attachment at the back of the disc.

DIAMETER 5.5 cm

Condition: Very good condition, minor wear to gold and silver highlights.

Provenance: French private collection.

The battle of Dannoura was a major sea battle of the Genpei War. On April 25, 1185, the fleet of the Minamoto clan, led by Minamoto no Yoshitsune, defeated the fleet of the Taira clan. It is said that the ghosts of the Taira haunt the sea and the site of the battle and curiously, the crab shells still caught in the bay bear an uncanny resemblance to a samurai mask.

Estimate EUR 2,500
Starting price EUR 1,250



299 | **SHURAKU:
AN IVORY AND SHIBUICHI
KAGAMIBUTA WITH FOUR
HERONS AND MOON**

By Ozawa Shuraku, signed Baido Shuraku 梅洞 秀樂 and kakihan Japan, Tokyo, second half of 19th century

Published: Lazarnick, George (1982) Netsuke & Inro Artists, and How to Read Their Signatures, Vol.2, p. 1008 (only the signature is illustrated).

The shibuichi disc finely engraved in kebori depicting three herons howling at the gold-inlaid moon, which is partially hidden away by clouds. For anyone who is wondering where the fourth heron is – the cloud is ingeniously shaped as a large heron in flight. The disc set inside a beautifully polished ivory bowl. Signed in the front BAIDO SHURAKU and kakihan.

DIAMETER 3.8 cm

Condition: Excellent condition.

Provenance: The Gabor Wilhelm collection, Paris.

Ozawa Shuraku, pupil of Tenmin, was an important metalworker who made sword fittings, kagamibuta discs, and kanamono (pouch fittings).

Estimate EUR 2,000

Starting price EUR 1,000



300 | **A FINE SILVER AND SHAKUDO
MANJU NETSUKES**

Unsigned
Japan, 19th century

The two-part cushion-shaped manju of domed and rounded square form, intricately worked with silver and shakudo to create an appealing woven bamboo design.

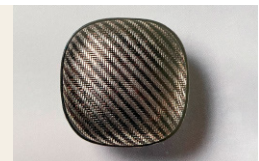
WIDTH 3.5 cm

Condition: Excellent condition with minor wear, very slightly dented.

Provenance: Ex-collection Richard R. Silverman (1932-2019).

**LITERATURE
COMPARISON**

A very similar netsuke is in the Linden Museum Stuttgart, inventory number OA 19.367.



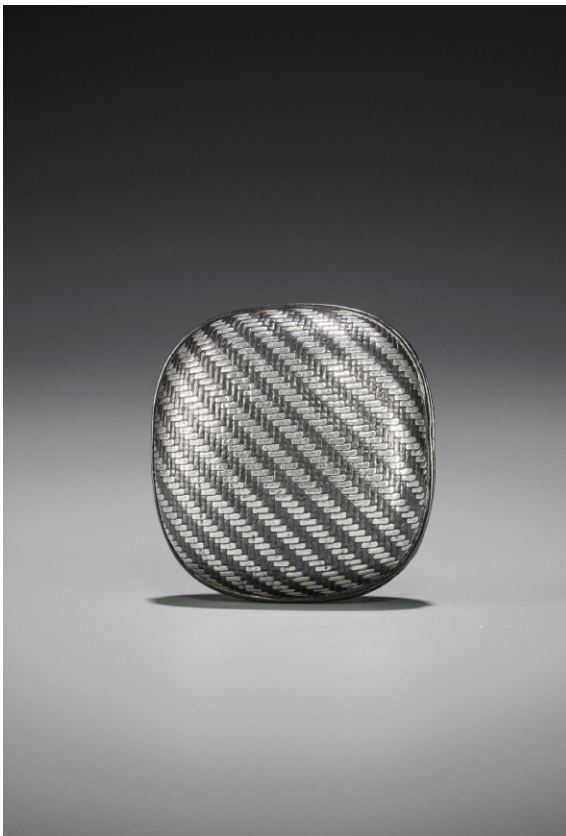
AUCTION COMPARISON

Compare a closely related manju netsuke, also of rounded square form and with a similar simulated woven pattern, but in copper and shakudo, at Van Ham, Asiatische Kunst, 7 December 2017, Cologne, lot 2394 (sold for 1,900 EUR excl. buyer's premium).



Estimate EUR 800

Starting price EUR 400





**301 | A RARE CLOISONNÉ
ENAMEL
KAGAMIBUTA STYLE
MANJU NETSUKE**

Unsigned
Japan, c. 1840-1850, Edo period
(1615-1868)

The manju netsuke with a removable lid worked in bright enamels separated by copper wire and featuring designs of stylized flowers.

DIAMETER 3.5 cm

Condition: Good condition with some expected firing flaws, fritting, microscopic nibbling.

Provenance: Ex-collection Richard R. Silverman (1932-2019).

This type belongs to one of the earliest cloisonné netsuke known, for a similar example and an excellent discussion of enamels used in netsuke see INSJ, volume 35, no.4, pages 18-33. This manju is closest to no. 23.

Estimate EUR 800

Starting price EUR 400



**302 | A RARE CLOISONNÉ
ENAMEL
TWO-PART MANJU
NETSUKE**

Unsigned
Japan, c. 1860-1870

Featuring a beautiful bright turquoise-blue ground reminiscent of Chinese cloisonné imperial wares. The bright enamels are separated by gilt wires and show a multitude of stylized flowers. The cord attachment inside.

DIAMETER 3.8 cm

Condition: Good condition with some expected firing flaws, fritting, microscopic nibbling.

Provenance: Ex-collection Richard R. Silverman (1932-2019).

For an excellent discussion of enamels used in netsuke see INSJ, Vol. 35, no.4, pp. 18-33.

Estimate EUR 800

Starting price EUR 400



**303 | KANSHOSAI: A FINE LACQUERED
IVORY MANJU NETSUKE WITH
DIANTHUS FLOWERS**

By a member of the Iizuka Toyo family, Signed Kanshosai 觀松齋 and kakihan
Japan, Edo (Tokyo), first half of 19th century, Edo period (1615-1868)

The two-part ivory manju netsuke finely decorated in gold and bright-red takamaki-e with sprays of a dianthus flower. The reverse with a gold takamaki-e signature KANSHOSAI with Toyo's characteristic kakihan below the central himotoshi.

DIAMETER 4.7 cm

Condition: Very good condition with some wear and occasional light scratches. Fine, honey-yellow patina.

Provenance: The Gabor Wilhelm Collection, Paris.

The Iizuka Toyo (Kanshosai) line of lacquerers was famous and had many followers. The kakihan used on this netsuke best compares to the ones shown in the first row 'A' illustrated in Earle, Joe [ed.], 1995, *The Index of Inro Artists*, p. 312.

Estimate EUR 1,500

Starting price EUR 750



304 | A RARE NEGORO LACQUERED
WOOD NETSUKE OF A MONKEY
WITH PEACH

Unsigned

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

The monkey is shown seated crouching, a branch with a large fruiting peach slung over his back. The features are typical – upturned snout, button eyes, wrinkled brows, all resulting in the very amusing expression this workshop is known for. The netsuke is attractively lacquered in the negoro style. Typically large himotoshi.

HEIGHT 5 cm, LENGTH 4.5 cm

Condition: Very good condition with only minimal wear to lacquer.

Provenance: Ex-collection Teddy Hahn, Darmstadt.

For a discussion of this carver see “The Abstract Monkey Carver” in Netsuke Kenyukai Study Journal, vol. 12, no. 2, Summer 1992, pp.27-30. The netsuke feels larger in the hand than most of this type, and the addition of the negoro lacquer is quite unusual as well.

Estimate EUR 1,500

Starting price EUR 750





305 | A NEGORO LACQUER NETSUKE OF A MANDARIN DUCK

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

Finely carved as a stylized Mandarin duck (oshidori) resting on water and facing ahead, its entire body lacquered black and red in the Negoro style. The underside with two himotoshi.

LENGTH 4.5 cm

Condition: Very good condition with some wear to lacquer and few light scratches.

Provenance: Ex-collection Richard R. Silverman (1932-2019), purchased 1977 from Ito in Tokyo.

LITERATURE COMPARISON

Compare a related netsuke of a Mandarin duck illustrated in Bushell, Raymond (1975) *Netsuke Familiar & Unfamiliar*, New York/Tokyo, p. 163, no. 408. Other similar negoro lacquer netsuke of birds are illustrated in the same book, pp. 162-163.



AUCTION COMPARISON

Compare a related netsuke of a Mandarin duck, described as a gull, at Bonhams, The Julius and Arlette Katchen Collection of Fine Netsuke Part II, 10 May 2017, London, lot 161 (**sold for 1,125 GBP**).



Estimate EUR 800
Starting price EUR 400

306 | A FINE TSUISHU (CARVED RED LACQUER) MANJU NETSUKE WITH LILIES

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

The two-part manju decorated with beautiful tsuishu lacquer depicting a group of flowering lilies with some buds and tall grasses against a finely incised wave ground. Central himotoshi and looped cord attachment on the inside, which is lacquered in black.

DIAMETER 4.3 cm

Condition: Good condition with minor wear and a few minuscule cracks.

Provenance: Ex-collection Teddy Hahn, Darmstadt.

Estimate EUR 1,500
Starting price EUR 750



**307 | HIROMICHI: A FINE LACQUER
NETSUKE OF A COURTIER**

By Hiromichi (Hiromishi), signed Hiromichi 弘道
Japan, 19th century, Edo period (1615-1868)

Depicting a nobleman dressed in elaborate attire, lavishly decorated in silver lacquer with gold lacquer panels showing various scrolling, floral, and dragon designs. The lustrously polished face with black lacquered features and hair. The underside with asymmetrical himotoshi and signature HIROMICHI.

LENGTH 3.5 cm

Condition: Excellent condition with hardly any wear to lacquer.

Provenance: Ex-collection Richard R. Silverman.

The artist is listed in MCI p. 154 with an unillustrated lacquer manju netsuke with kai-awase design. See also The Wrangham Index of Inro Artists p. 73, where an Inro dated to the 18th century, formerly in the Hart collection, is mentioned.

Estimate EUR 1,200

Starting price EUR 600



**308 | YUSO: A FINE LACQUERED WOOD
NETSUKE OF A KABUTO**

By Yuso, signed Yuso 遊藻
Japan, Edo (Tokyo), 19th century, Edo period (1615-1868)

Finely carved and lacquered in gold, red, black, and green in the form of a kabuto with a single plume. With a single himotoshi to the interior. The underside signed YUSO within an oblong reserve.

LENGTH 3.4 cm

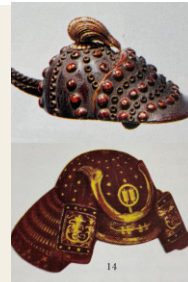
Condition: Very good condition, some wear to lacquer, occasional light scratches.

Provenance: Ex-collection Richard R. Silverman, purchased 1974 from Asahi in Tokyo.



LITERATURE COMPARISON

Compare a near-identical netsuke, signed Yuso, at Sotheby's, The Raymond and Frances Bushell Collection of Inro and Lacquer, 18 June 1997, London, lot 86 (part lot, together with a single case inro or tabako-ire by Jusensai Nobusada). Compare also a closely related netsuke illustrated (in color) in Jonas, F. M. (1960) Netsuke, pl. VIII, no. 14.



Estimate EUR 1,000

Starting price EUR 500



309 | A FINE LACQUERED HAKO NETSUKE

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



The lacquered two-part hako (box) netsuke finely decorated on the domed cover with gold and silver takamaki-e and hiramaki-e, as well as aogai (mother-of-pearl) inlay, all against a lustrous chestnut-red ground, with spools of thread, one gold thread continuing over to the side. The underside and inside with sparsely sprinkled gold flakes. Looped cord attachment on the inside.

LENGTH 3.5 cm

Condition: Good condition with minor wear to lacquered decoration.

Provenance: Ex-collection Richard R. Silverman, purchased at Sotheby's, London, in 1977.

Estimate EUR 1,000

Starting price EUR 500



310 | A RARE LACQUERED SASHI WOOD NETSUKE OF A KOTO

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

Carved as a koto, a traditional Japanese instrument, lacquered in fine gold takamaki-e with a poem and inlaid in light wood and further gold leaf with a band above a checkered pattern. The underside with the carved feet and himotoshi loop inside a recessed reserve.

The poem reads: 昔おぼゆる 笛竹や "Mukashi oboyuru fuetake ya" which translates to "the sound of flute music which I used to remember".

This is a direct quote from a traditional Japanese Shakuhachi (bamboo flute) music entitled "Kogo no kyoku 小督の曲"

LENGTH 13.8 cm

Condition: Excellent condition, minor associated surface wear.

Provenance: Ex-collection Richard R. Silverman, purchased from Konishi, Los Angeles, in 2013.

Estimate EUR 1,000

Starting price EUR 500



311 | SAITO SENKICHI: A GOLD LACQUER NETSUKE OF A HAMAGURI CLAM

By Saito Senkichi, signed Saito 齋藤 with seal Senkichi 仙吉
Japan, 18th to 19th century, Edo period (1615-1868)

The beautifully shaped clam lacquered with dense gold nashiji and decorated with takamaki-e autumn flowers and grasses framed by nashiji clouds. The underside with two himotoshi and gold-lacquered signature SAITO and red seal SENKICHI.

LENGTH 4 cm

Condition: Very good condition, minor wear to lacquer.

Provenance: Ex- collection Heinz & Else Kress. Sold at Kunsthandel Klefisch, Auktion 87, 16 June 2007, Cologne, lot 220.

For the artist see The Wrangham Index of Inro Artists, p.222.

Auction comparison:

A kogo by the same artist was sold at Bonhams, The Edward Wrangham Collection of Japanese Art Part V, 5 November 2014, London, lot 231 (**sold for 1,000 GBP**).

Estimate EUR 1,200

Starting price EUR 600



312 | A RARE METAL-INLAID LACQUER HAKO NETSUKE OF A HAMAGURI CLAM

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

Exhibited: Ashmolean Museum, Oxford, 1972, no.10.

The two-part hako (box) netsuke shaped as a hamaguri clam lacquered on the usu-nashiji ground with aquatic plants and the silver moon. The front is inlaid with two metal and one takamaki-e shell. The interior lacquered in black and with a looped cord attachment

Dimensions 4.7 cm

Condition: Very good condition with only minimal wear to lacquer.

Provenance: Ex-collection Edward A. 'Ted' Wrangham (1928-2009), who formed one of the most important collections of Japanese Art in modern times. His reference book 'The Index of Inro Artists' (1995) is considered one of the most important English-language studies on Japanese lacquer ever published.

Estimate EUR 1,500

Starting price EUR 750





313 | A RARE LACQUERED GOURD NETSUKE

Unsigned
Japan, late 19th century

A netsuke of dual function serving as both toggle and a container for powdered ink. This carefully chosen miniature gourd is beautifully detailed in fine lacquer with flowering gourd vines of takamaki-e and hiramaki-e in gold and shakudo. Banded at the waist in silver and finished with a silver chrysanthemum rim and stopper.

HEIGHT 8 cm

Condition: Good condition, minor losses to lacquered details.
Provenance: US private collection, Florida.

The lacquered design shows some similarities to the work of Ikeda Taishin (1825-1903).

LITERATURE COMPARISON

Compare with a similar lacquered gourd netsuke, formerly in the Avery Brundage collection, in the San Francisco Asian Art Museum, accession no. B70Y156.



Estimate EUR 1,500

Starting price EUR 750



**314 | RYUMIN: A VERY RARE SOLID GOLD
OJIME OF SHOKI**

By Serizawa Ryumin (born ca. 1836), signed Ryumin 立民
Japan, late 19th century

Masterfully worked with an astonishing amount of detail, depicting
the demon queller Shoki brandishing his sword, ready to strike.

HEIGHT 1.9 cm
WEIGHT 6.20 g

Serizawa Ryumin studied under Tenmin and was a talented
metalworker focusing mostly on kanamono and kagamibuta.

Condition: Excellent condition, minor wear.

Provenance: British private collection purchased from Christie's,
London, 4 July 1984, lot 567.

Estimate EUR 4,000
Starting price EUR 2,000



315 | A VERY RARE SOLID GOLD
OJIME PORTRAYING DARUMA

Unsigned
Japan, late 19th century

Bodhidharma, known as Daruma in Japan, is depicted here in a portrait-like manner, grasping his robe around himself, the characterful face sculpted with an extraordinary amount of detail.

HEIGHT 2.1 cm
WEIGHT 7.06 g

Condition: Excellent condition, minor wear.

Provenance: British private collection purchased from Christie's, London, 4 July 1984, lot 567.

Estimate EUR 4,000
Starting price EUR 2,000



INRO



**316 | A FINE FOUR-CASE LACQUER
INRO WITH LILIES,
EX TOMKINSON COLLECTION**

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

Published: Tomkinson, Michael (1898) *A Japanese Collection*, vol. 1, no. 981.

Of upright, rectangular form, the rogin (shibuichi) ground decorated to either side with a shaped cartouche enclosing lilies and reeds in gold togidashi-e against a roiro ground. The interior of roiro with fundame edges.

HEIGHT 8 cm

Condition: Good condition with old wear, light scratches here and there, few microscopic nicks.

Provenance: Ex Tomkinson Collection, no. 981 (old collector's label to underside), described in the book on the Tomkinson collection as "lacquer, a flowering plant, in gold on a ground of black in panels, outside the panels the lacquer represents the metal shibuichi. 18th century." Old collector's label '199' to interior.

Estimate EUR 3,000
Starting price EUR 1,500



**Michael Tomkinson
(1841-1921)**



317 | SHIOMI MASAKAGE: A SUPERB FOUR-CASE LACQUER INRO WITH DESIGN OF MAY RAIN

By Shiomi Masakage, signed Shiomi Masakage 鹽見政影
Japan, c. 1800, Edo period (1615-1868)

Published: Sagemonoya (2008) Netsuke and Sagemono, Omnibus, p. 64, no. 138.

Of upright rectangular form, the four-case inro very finely decorated in togidashi-e, depicting a man struggling through a rain shower while holding an umbrella, bamboo staff, and a bunch of iris (shobu). Rendered in shades of gold on a yasurime ground, the umbrella has a short line in sosho overlaid in black lacquer that relates to the Tango no Sekku (Boys' Day festival) in May. To the verso a cuckoo flying past a crescent moon with pine trees. The inner compartments of nashiji.

Signed to the bottom right in red lacquer SHIOMI MASAKAGE – a direct pupil of Shiomi Masanari, who founded the Shiomi school of lacquerers in the late 17th century, who were renowned for the brilliance of their togidashi work.

HEIGHT 8.1 cm

Condition: Superb condition with hardly any wear.

Provenance: Ex-collection J.B. Gaskell, no. 451, with old collection label in the top case. Sold at Sotheby's, 19 December 1967, London, lot 48. Then ex-collections Mang and Fisher.

AUCTION COMPARISON

For a suzuribako by Shiomi Masanari, featuring a similar design, see Bonhams, Edo Sparkle and Tokyo Splendor, 18 June 2021, New York, lot 57 (sold for 4,080 USD).



Estimate EUR 5,000
Starting price EUR 2,500





318 | SHIOMI MASANARI: A SUPERB FOUR-CASE INRO WITH HERDBOY AND OX

By a member of the Shiomi Masanari family, signed Shiomi Masanari 鹽見政誠
Japan, 19th century

The wide-bodied inro bearing a lustrous gold kinji ground and lacquered in marvelous gold, black, red, and green togidashi-e. One side shows a large and bulky recumbent ox, with its head lowered and turning back, the hairwork, spine, and halter all superbly detailed. The image extends to the other side and shows a herdboy, fast asleep, dressed in a flowing green robe and leaning against a basket. Signed to the side of the first case within a typical rectangular reserve in red lacquer SHIOMI MASANARI. The interior of densely sprinkled nashiji with gold fundame edges.

SIZE 8.2 x 6.7 cm

The imagery plays on a Zen Buddhist parable which draws a parallel between the herdboy 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.

Condition: Overall good condition. Some light surface scratches, as are to be expected, some minuscule chips to the edges of the risers, some microscopic nibbles to edges. The lowest case with a small restoration to the bottom edge.

Provenance: European collection.

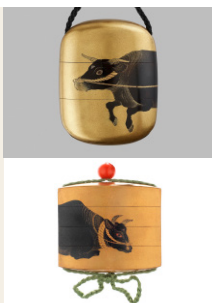
LITERATURE COMPARISON

An almost identical example from Trumpf collection, is located in the Linden Museum (TI 280).



AUCTION COMPARISON

A smaller related togidashi-e inro by the same school, depicting a similar subject, was recently sold at Zucke, Fine Netsuke & Sagemono, 16 April 2021, Vienna, lot 341 (sold for 7,584 EUR). Another related inro by the Masanari family was sold at Bonhams, Fine Japanese Art, 11 May 2017, London, lot 84 (sold for 8,750 GBP).



Estimate EUR 5,000

Starting price EUR 2,500



319 | A FINE GOLD LACQUER
FOUR-CASE INRO WITH DUCKS

Unsigned
Japan, 18th/19th century, Edo period (1615-1868)



Maurice Feuillet
(1873-1968)

Of upright form, bearing a roiro ground finely decorated in gold togidashi-e and takamaki-e to one side with two ducks swimming in a swirling stream with water reeds and to the other with a duck diving headfirst into the water. Note the fine use of togidashi-e to show the duck disappearing into the water. The interior with nashiji and gold fundame edges.

HEIGHT 7.5 cm

Condition: Good condition with minor wear, the lacquer slightly worn off in some areas, occasional light scratches.

Provenance: Ex-collection Maurice Feuillet (1873-1968), old label to the inside.

Estimate EUR 2,500
Starting price EUR 1,250

Collection
Maurice Feuillet





**320 | TOYOSAI: A FINE SUMI TOGIDASHI-E
GOLD LACQUER THREE-CASE INRO
WITH CROWS AND MOON**

By Toyosai, signed Toyosai 桃葉齋 and inscribed Hogen Hidenobu ga 法眼英信画
Japan, c. 1800, Edo period (1615-1868)

The wide-bodied three-case inro bearing a kinji ground and lacquered in brilliant sumi togidashi-e (imitating ink wash painting) depicting three crows sat upon a plum tree branch in front of the moon, the design continuing onto the verso with the other half of the moon and two further crows sat on the same plum tree. Signed underneath TOYOSAI and inscribed Hogen Hidenobu ga 法眼英信画 [copied from a design by Hogen Hidenobu]. The interior compartments in three shades of gold and silver fundame.

SIZE 7.7 x 7.6 cm

Condition: Two crows on the verso re-lacquered on the surface. Some microscopic chips to the edges of risers. Minor surface wear.
Provenance: European collection, purchased from Sagemonoya, Tokyo.

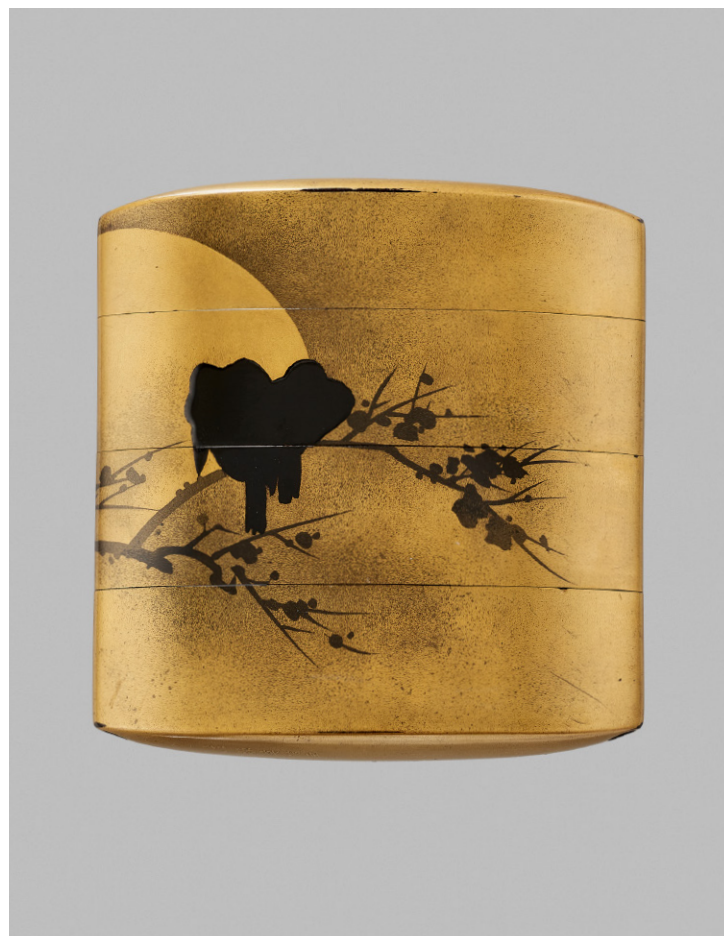
The design is taken from a painting by Kano Hidenobu/Eishin (1580-1672) who worked in the service of the Shogunate in Edo.

AUCTION COMPARISON

For a related inro by Jokasai, also copied from a design by Hogen Hidenobu, see Bonhams, The Edward Wrangham Collection of Japanese Art Part I, 9 November 2020, London, lot 256 (sold for 5,040 GBP).



Estimate EUR 2,000
Starting price EUR 1,000





321 | SHUNSHO KAGEMASA: A FINE FOUR-CASE LACQUER INRO WITH DANCING COURTESANS

After Shunsho Kagemasa (1641-1707), signed Shunsho 春正 with seal Kagemasa 景正
Japan, 19th century, Edo period (1615-1868)

Published: Barry Davies Oriental Art (2002), Netsuke and Inro from European Collections, p. 72, no. 74.

The oval four-case inro bearing an appealingly lustrous chestnut-red ground and lacquered on both sides in superb gold, silver, and slight-colored togidashi-e with two dancing courtesans, one holding a fan and the other a kozutsumi drum. Their robes are beautifully embellished with karakusa and arabesque designs, as well as the character 壽 Kotobuki (Ju), which means felicity and long-life. Signed in gold lacquer on the underside SHUNSHO with red square seal KAGEMASA. The interior compartments of nashiji with gold fundame edges.

HEIGHT 7.1 cm

Condition: Good condition with light surface scratches, traces of use, a hairline to the two lowest cases, and some crackling to the edge of the bottom case.
Provenance: European collection.

The Shunsho line of lacquerers was renowned for their fine togidashi work. As E. A. Wrangham notes in the Index of Inro Artists on page 264, it is probable that Shiomi Masanari was one of the pupils of the founder of this school (Shunsho I). Wrangham also notes that the name of Kagemasa (Shunsho II) is often seen on inro of later date. This was probably done as a homage to this artist.

AUCTION COMPARISON

A related inro by Yamamoto Shunsho, was sold at Bonhams, The Edward Wrangham Collection of Japanese Art Part I, 9 November 2020, London, lot 289 (sold for 15,600 GBP).



Estimate EUR 2,500

Starting price EUR 1,250





322 | KOZAN: A GOLD LACQUER FOUR-CASE INRO WITH URASHIMA TARO AND OTOHIME

By Kozan, signed Kozan 光山
Japan, 19th century, Edo period (1615-1868)

Of upright, rounded rectangular form, bearing a kinji ground, neatly decorated in iro-e takamaki-e, with some details in red, black, gold, or silver takamaki-e, depicting Otohime holding a fan, wearing voluminous robes and a dragon headdress, her young attendant at her side holding a large fan attached to a long staff, his chignon surmounted by a fugu fish. The reverse depicts Urashima Taro leaning against a straw basket, sleeping, a fishing rod behind him. The interior with nashiji and gold fundame edges. The underside with the signature KOZAN in gold lacquer. With a stained wood ojime of globular.

HEIGHT 8.7 cm

Condition: Very good condition with minor wear, tiny losses to lacquer to edges.

Provenance: From a private collection in southern France.

According to legend Urashima Taro saved a little minogame (straw-raincoat turtle) from an ill fate, which subsequently turned out to be Otohime, the daughter of the dragon king. The next day a giant turtle appeared and brought Urashima to the underwater palace of the Dragon God. Urashima stayed there for a few days and received a box and was told not to open it. When he returned, everyone he knew was gone and everything had changed, so in his bewilderment he opened the box and suddenly turned into an old man. He then heard a whisper from the sea telling him he was told not to open the box, in it was his old age...

AUCTION COMPARISON

A related lacquer inro with metal-inlays by Kozan was sold at Bonhams, The Harriet Szecsenyi Sale of Japanese Art, 8 November 2012, London, lot 357 (sold for 5,000 GBP).



Estimate EUR 2,500

Starting price EUR 1,250



323 | TOYO: A SUPERB FOUR-CASE
LACQUER INRO WITH MONJU BOSATSU
AND SHISHI

By Kanshosai (Iizuka) Toyo, signed Toyo 桃葉 with kakihan
Japan, late 18th to early 19th century, Edo period (1615-1868)

The wide-bodied four-case inro bearing a beautiful and dense nashiji ground, decorated on one side with a gold-lacquered moon-shaped panel, in imitation of gold inlay, minutely engraved in kebori with Monju Bosatsu (Manjushri), the face with a benevolent expression, gliding across clouds, and holding a red nyoi-sceptre. The reverse is brilliantly lacquered in gold and silver takamaki-e with a prancing shishi. The interior of red lacquer and the risers of roiro sparsely sprinkled with gold powder. Signed underneath in gold lacquer TOYO with a kakihan. With an en suite aventurine ojime.

HEIGHT 8.9 cm

Condition: Superb condition with hardly any wear.

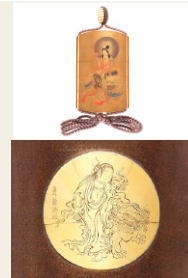
Provenance: Ex-collection J.B. Gaskell, no. 281, with old collection label in the top case. Sold at Sotheby's London in 1981. Ex-collection Edward A. 'Ted' Wrangham (1928-2009), collection no. 1527, who formed one of the most important collections of Japanese Art in modern times. His reference book 'The Index of Inro Artists' (1995) is considered one of the most important English-language studies on Japanese lacquer ever published.

The kakihan used on this inro best compares to the ones shown in the first row 'A' illustrated in Wrangham, (1995) The Index of Inro Artists, p. 312.



AUCTION COMPARISON

Compare to a related inro depicting Monju Bosatsu, sold at Bonhams, The Edward Wrangham Collection of Japanese Art Part IV, 6 November 2013, London, lot 183 (sold for 9,375 GBP). For an inro showing gold metal inlay featuring a design of Monju Bosatsu, see Bonhams, The Edward Wrangham Collection of Japanese Art Part VI, 10 November 2015, London, lot 132 (sold for 3,500 GBP).



Estimate EUR 5,000

Starting price EUR 2,500





**324 | KANSHOSAI TOYO: A FINE
FOUR-CASE LACQUER INRO
WITH CRANES**

By Kanshosai Toyo, signed Kanshosai 觀松齋 and kakihan
Japan, late 18th to early 19th century, Edo period (1615-1868)

The four-case inro bearing a beautiful, dense nashiji ground and lacquered in gold and silver takamaki-e, as well as with aogai (mother-of-pearl) inlay, depicting a total of seven red-crested cranes. The plumage and tail feathers are superbly detailed. The interior of nashiji with fundame on the edges. Signed underneath in gold lacquer KANSHOSAI and kakihan.

HEIGHT 8.9 cm

Condition: Very good condition with minimal wear to lacquer.
Provenance: British private collection.

The kakihan used on this inro best compares to the ones shown in the first row 'E' illustrated in Wrangham, (1995) The Index of Inro Artists, p. 312.

AUCTION COMPARISON

A related inro featuring aogai inlay, by Kanshosai Toyo, was sold at Bonhams, The Edward Wrangham Collection of Japanese Art Part I, 9 November 2010, London, lot 302 (sold for 9,600 GBP).



Estimate EUR 3,000
Starting price EUR 1,500





**325 | A RIMPA STYLE LACQUER
THREE-CASE INRO
WITH LUNAR HARES**

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

The wide rectangular body with a roiro ground decorated in gold and silver takamaki-e with two moon rabbits, with red-lacquered glaring eyes, seated side by side, the reverse with a thin pewter-lacquered crescent moon. The interior lacquered in gold.

HEIGHT 6.1 cm

Condition: Good condition, some wear to lacquered decoration and edges, few tiny nicks.

Provenance: British private collection.

AUCTION COMPARISON

An inro with a similar design, by Kanshosai Toyo, was sold at Bonhams, The Harriet Szechenyi Sale of Japanese Art, 8 November 2011, London, lot 250 (sold for 4,750 GBP).



Estimate EUR 2,000
Starting price EUR 1,000



**326 | A RARE GILT-INLAID LACQUER
FOUR-CASE INRO WITH LUNAR HARES,
MOON, AND BENTEN**

Unsigned, the netsuke by Hakusen 白仙
Japan, 19th century, Edo period (1615-1868)

Of upright, rounded rectangular form, the roiro ground sprinkled densely with gold and silver lacquer save for a small area toward the top, alluding to the coming of the night (and thus to the moon), and decorated in gold takamaki-e with two lunar hares jumping over crashing waves with dew drops in silver takamaki-e. The reverse with a gilt-inlaid roundel in the shape of the full moon, finely incised in kebori and katakiri-bori with Benten wearing a phoenix headdress amid clouds. The interior with nashiji and gold fundame edges.

With a coral ojime and wood netsuke depicting a female sage seated on a rock at a table with a small bowl (or sake saucer), the underside with a single himotoshi and signed HAKUSEN.

HEIGHT 5.5 cm, WIDTH 6 cm

Condition: Excellent condition with minor wear.
Provenance: French private collection.

Estimate EUR 2,500
Starting price EUR 1,250





**327 | A RARE TSUISHU-INLAID LACQUER
FOUR-CASE INRO WITH SHICHIFUKUJIN**

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

Of upright form, bearing a roiro ground, applied in tsuishu to one side with a basket, corals, shippo and choji encircled by four of the lucky gods: Hotei leaning against his sack, Bentei playing the biwa, Ebisu holding a large fish, and Bishamonten wearing full armor and holding a trident and pagoda. The other side is similarly decorated with a treasure bag, a hat and cloak of invisibility, as well as the other three lucky gods: Fukurokuju and Jurojin seated side by side, holding a fan and reading from a scroll, respectively, above the lone Daikoku holding his mallet. The top of the inro shows a character Kotobuki 壽 (ju), which means felicity and long-life, in black takamaki-e and the bottom is similarly decorated with a chrysanthemum flowerhead. The interior with dense nashiji and gold fundame edges.

HEIGHT 7.2 cm

Condition: Good overall condition with old wear, few fine hairlines, light surface scratches.

Provenance: German private collection, acquired at Lempertz, 18 June 1994, Cologne, lot 1059.

Estimate EUR 1,500
Starting price EUR 750





328 | MORIMITSU: A VERY RARE COCONUT SHELL THREE-CASE SAYA INRO WITH IMMORTALS

By Morimitsu, signed Morimitsu 盛光
Japan, 18th/19th century, Edo period (1615-1868)

Published: Lazarnick, George (1981) *Netsuke & Inro Artists, and How to Read Their Signatures*, vol. 1, p. 799.

Carved from coconut shell, a material more frequently encountered in Chinese art and rarely used in Japan, the outer sheath carved on each side with a diapered, shaped panel, one side showing an immortal holding a peach, a deer by his side, and striding on clouds, and the other with a Shoriken crossing the sea on his sword. The sheath has lines imitating individual cases, however does not open. The inner three-case inro carved in low relief with a continuous mountainous lake scene, the interior lacquered black with gold fundame edges. Signed underneath MORIMITSU. With a coral ojime and attractive wood manju netsuke featuring concentric rings.

HEIGHT 7.3 cm

Coondition: Very good condition, minor wear, and few fine natural age cracks.

Provenance: Ex-collection Raymond Bushell. Sold at Sotheby's London in 1966, purchased by D. J. K. Wright. Ex-collection Edward A. 'Ted' Wrangham (1928-2009), collection no. 644 (old label inside the top case), who formed one of the most important collections of Japanese Art in modern times. His reference book *The Index of Inro Artists'* (1995) is considered one of the most important English-language studies on Japanese lacquer ever published.

Estimate EUR 1,500

Starting price EUR 750





**329 | ZESHIN: A FINE LACQUER
FOUR-CASE INRO WITH SPARROWS**

School of Shibata Zeshin (1807-1891), signed Zeshin 是真
Japan, late 19th century

The four-case inro bearing a roiro ground, finely lacquered with a continuous scene depicting a sparrow's nest inside a hanging lantern, one adult approaching to feed its three young while two others fly past trailing wisteria on the reverse. The décor is executed in gold and silver takamaki-e, the lantern of sabiji-nuri (simulated russet iron) and the interior of nashiji with gold fundame edges. Signed in gold characters ZESHIN.

HEIGHT 7 cm

Condition: Very good condition with minor wear and traces of use particularly around the edges.

Provenance: Ex-collection Ted Wrangham, collection no. 1398, purchased from Kunsthandel Klefisch, Cologne, in 1978. Edward A. 'Ted' Wrangham (1928-2009) formed one of the most important collections of Japanese Art in modern times. His reference book 'The Index of Inro Artists' (1995) is considered one of the most important English-language studies on Japanese lacquer ever published.

Estimate EUR 3,000
Starting price EUR 1,500



330 | KOMA KANSAI: AN UNUSUAL
GOLD-LACQUER SINGLE-CASE INRO

By a member of the Koma Kansai lineage, signed Kansai 寛哉
Japan, 19th century, Edo period (1615-1868)

The small single-case inro of upright form, with a fine kinji ground and lacquered in relief with a bundle of brushwood on each side, adorned with many kirigane flakes, the ends visible on the bottom and top. The front with a large axe on one side and a foliate maple branch on the other, in gold and iro-e takamaki-e, the cord runners of silver simulating bamboo, and the interior of roiro, lacquered in togidashi maki-e with maple leaves on a stream. Signed within an oval reserve KANSAI.

HEIGHT 5.4 cm

Condition: Excellent condition with only very minor wear.

Provenance: Ex-collection Ted Wrangham, collection no. 1475 (old label inside the inro), purchased from Terry Wingrove in 1980. Edward A. Ted' Wrangham (1928-2009) formed one of the most important collections of Japanese Art in modern times. His reference book 'The Index of Inro Artists' (1995) is considered one of the most important English-language studies on Japanese lacquer ever published.

This quite unusual and very attractive inro most likely illustrates the Taketori monogatari (The Tale of the Bamboo-cutter).

Estimate EUR 2,000

Starting price EUR 1,000





**331 | AN UNUSUAL INLAID LACQUER
THREE-CASE INRO DEPICTING
A DRAGON AMID CLOUDS**

Unsigned
Japan, 18th/19th century, Edo period (1615-1868)

The wide rectangular body decorated with black over red lacquer, the central scene polished leaving streaks of red lacquer, beautifully accentuating the natural grain of the wood. A gorgeous three-clawed dragon is worked in faint gold and silver hiramaki-e with inlays of aogai (mother-of-pearl), surrounded by beautifully black-lacquered clouds with streaks of red shimmering through. The interior similarly decorated with red lacquer.

HEIGHT 7 cm

Condition: Excellent condition with only minor wear.
Provenance: From a private collection in southern France.

Estimate EUR 3,000
Starting price EUR 1,500



**332 | JOKASAI: A BLACK LACQUER
FOUR-CASE INRO WITH MAPLE LEAVES
AND BUGAKU ACCOUTREMENTS**

By Yamada Jokasai, signed Jokasai 常嘉齋
Japan, 19th century, Edo period (1615-1868)

Of upright, rounded rectangular form, the roiro ground finely decorated in red and gold togidashi-e, hiramaki-e, and takamaki-e, with some details rendered in silver takamaki-e, to depict gorgeous maple leaves borne on gnarled stems as well as a sho and a tori kabuto, both distinctive items used in the Bugaku court dance. The interior with roiro and gold fundame edges. The underside with the incised signature JOKASAI.

With a lacquer ojime and stag antler netsuke of a rice scoop, the himotoshi loop fixed on the inside with a metal spider.

HEIGHT 8 cm

Condition: The inro in overall very good condition with minor wear, particularly to the kabuto. The netsuke with losses to the spider's legs, the ojime with losses to lacquer.

Provenance: French private collection.

Estimate EUR 3,000
Starting price EUR 1,500





**333 | KAJIKAWA: A SUPERB LACQUERED
AND INLAID FIVE-CASE INRO
WITH SARUMAWASHI**

By a member of the Kajikawa family, signed Kajikawa 梶川 saku 作
with red 'tsubo' seal Ei 榮
Japan, 19th century, Edo period (1615-1868)

The five-case inro of upright form with rounded edges, bearing a fine roiro ground, lacquered in iro-e takamaki-e, hiramaki-e, and togidashi-e, as well as some inlays of gold foil and aogai (mother-of-pearl). The front depicts a large willow tree above a Chinese monkey trainer (sarumawashi) wearing a typical hat, a hobby horse stick attached to his sash, and holding a red cord which leads to the other side and is attached to a small monkey carrying a leafy spray of bamboo. Signed underneath KAJIKAWA with red 'tsubo' (pot) seal Ei. The interior compartments of nashiji with gold fundame edges.

HEIGHT 9.2 cm

Condition: Overall good condition with minor wear and some replacements to inlays, as is to be expected. The signature underneath slightly worn.

Provenance: British collection.

AUCTION COMPARISON

Compare to an inro bearing the same design, by Jokasai, sold by Bonhams, Fine Japanese Art, 10 November 2011, London, lot 81 (sold for 5,625 GBP).



Estimate EUR 5,000

Starting price EUR 2,500



**334 | KAJIKAWA: A FINE GOLD LACQUER
THREE-CASE INRO WITH A FLOWERPOT
AND BUTTERFLIES**

By a member of the Kajikawa family, signed Kajikawa 梶川 saku 作
with 'tsubo' seal
Japan, 19th century, Edo period (1615-1868)

Of upright, rectangular form, bearing a kinji ground finely decorated in gold and silver takamaki-e with an archaic Chinese censer with a key-fret band to the waist and repurposed as a flowerpot, planted with iris (shobu) and reeds, the soil with gold nashiji and kirigane, some details inlaid in mother-of-pearl, continuing to the reverse with two butterflies in flight, a third butterfly 'hiding' at the top of the

inro. The interior with nashiji and gold fundame, the top case with an old Japanese label. The underside with the signature KAJIKAWA saku with a 'tsubo' (pot) seal in gold lacquer. With a gilt metal ojime of lobed globular form.

HEIGHT 8.3 cm

Condition: Good condition with minor wear to lacquered details consistent with age and use, a small crack to the edge of one case, some minor surface scratches.

Provenance: From a private collection in southern France. Old collector's label 'Kajikawa' attached.

Estimate EUR 2,500
Starting price EUR 1,250



**335 | YOYUSAI: A FINE GOLD LACQUER
FOUR-CASE INRO WITH A HAWK
AND TWO HERONS**

By Hara Yoyusai, signed Yoyusai 羊遊齋 saku 作
Japan, 19th century, Edo period (1615-1868)

Of upright, rounded rectangular form, bearing a kinji ground richly decorated in gold and silver takamaki-e and kirigane to depict a hawk perched on a gnarled leafy branch to one side and two herons in flight to the other. The interior with nashiji and gold fundame edges. The underside with the signature YOYUSAI saku [made by Yoyusai] in gold lacquer.

HEIGHT 9.1 cm

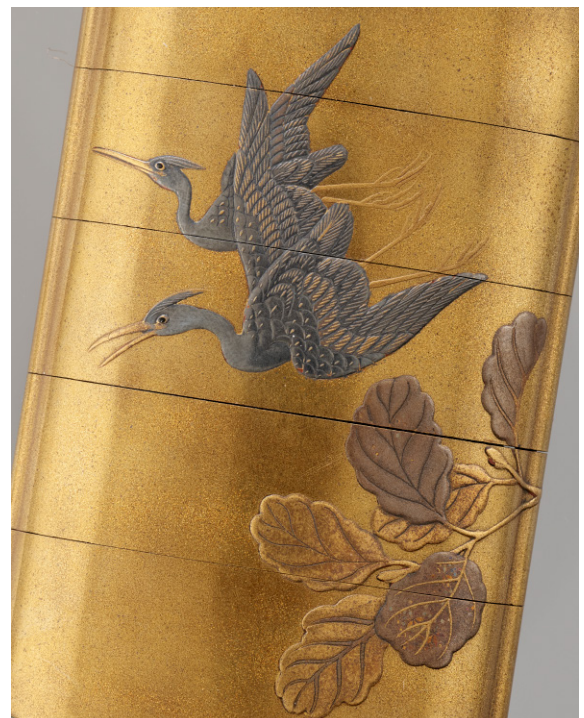
Condition: Very good condition with minor associated wear.
Provenance: Swiss private collection.

AUCTION COMPARISON

Compare a related four-case lacquer inro by Yoyusai depicting a hawk, dated 18th-19th century, at Bonhams, Fine Japanese and Korean Art, 12 September 2012, New York, lot 3223 (sold for 1,875 USD).



Estimate EUR 2,500
Starting price EUR 1,250





336 | KAJIKAWA AND MASAYOSHI: A SUPERB AND VERY RARE GOLD LACQUER AND METAL-INLAID SEVEN-CASE INRO DEPICTING THE KACHI-KACHI YAMA STORY

By a member of the Kajikawa family (for the lacquerwork) and by Ishiguro Masayoshi (for the metalwork), signed Kajikawa 梶川 saku 作 with red 'tsubo' seal Ei 榮 and Masayoshi 政美 with kakihan Japan, 19th century, Edo period (1615-1868)

Published: Eskenazi (1984) Japanese Netsuke, Ojime, Inro, Lacquer-ware, pp. 54-55, no. 114.

The seven-case inro of upright form with rounded edges, featuring a gold kinji and mura nashiji ground, beautifully lacquered in gold and silver takamaki-e and hiramaki-e, as well as masterfully inlaid in shakudo, silver, and gold, depicting the Kachi-Kachi yama legend. The front shows the rabbit standing triumphantly towards the prow of his metal-lined boat, raising its oar about to striking down the tanuki, who clings on to the barge of his mud-boat, which is inlaid in pewter. The reverse with the full moon inlaid in silver, rising above the turbulent sea and the interior of rich gyobu; signed for the lacquer KAJIKAWA saku with a red 'tsubo' (pot) seal Ei and for the metalwork, MASAYOSHI with a kakihan within a rectangular gold reserve. With a black horn ojime.

HEIGHT 8.8 cm

Condition: Excellent condition with hardly any wear.

Provenance: Ex-collection Gretchen Kroch Kelsch. Then Ex-collection Ted Wrangham, collection no.1839, purchased from Eskenazi Ltd., London, in 1987. Edward A. 'Ted' Wrangham (1928-2009) formed one of the most important collections of Japanese Art in modern times. His reference book 'The Index of Inro Artists' (1995) is considered one of the most important English-language studies on Japanese lacquer ever published.

A masterfully lacquered and metal-inlaid inro, not only featuring a very rare design but also with seven compartments (!).

The Kachi-Kachi yama story, also known as the Farmer and the Badger, is one of the few Japanese folktales in which a badger (tanuki) is a murderous villain rather than the boisterous, corpulent alcoholic. The episode depicted here is when the tanuki challenged the rabbit to a life and death contest to prove who was the better creature. They were each to build a boat and race across a lake in them. The rabbit carved its boat out of a fallen tree trunk, but the foolish tanuki made a boat of mud. At first, the two competitors



were evenly matched, but the badger's mud boat began to dissolve in the middle of the lake and instead of saving the badger, the rabbit strikes him with an oar, and proclaimed his friendship with the innocent human couple whom the wicked badger had earlier inflicted its horrible deeds - thus revealing his revenge.

The name Kachi-Kachi yama (meaning fire-crackle mountain) comes from the especially painful trick that the rabbit played, prior to the scene depicted on the inro. While the tanuki was carrying a heavy load of kindling on his back to make a campfire for the night, he was so burdened that he did not immediately notice when the rabbit set fire to the kindling. Soon, the crackling sound reached its ears and it asked the rabbit what the sound was. "It is Kachi-Kachi Yama" the rabbit replied. "We are not far from it, so it is no surprise that you can hear it!". Eventually, the fire reached the tanuki's back, burning it badly, but without killing it.



The aftermath of the Kachi-Kachi yama story. From a Japanese painting, Meiji era

Estimate EUR 15,000
Starting price EUR 7,500





**337 | KAKOSAI SHOZAN: A SUPERB
INLAID GOLD LACQUER FOUR-CASE INRO
DEPICTING BENKEI AND YOSHITSUNE
ASKING FOR DIRECTIONS**

By Kakosai Shozan, signed Kakosai Shozan 可交齋 忞山 with red 'tsubo' seal
Japan, early 19th century, Edo period (1615-1868)

Of upright, rounded rectangular form, bearing a lustrous kinji ground, lavishly decorated with gold, hiramaki-e and kirigane as well as gold and silver takamaki-e, and with marvellous inlays of gold takazogan, shakudo with gold hirazogan (flat plane inlay), and suaka (red bronze), depicting the famous warrior Yoshitsune and his servant Benkei in a hilly landscape with gnarled pine trees inquiring directions from a young farmer boy carrying firewood in a basket. The underside with the signature KAKOSAI SHOZAN in gold lacquer and with a red-lacquered 'tsubo' (pot) seal against a dense nashiji ground.

HEIGHT 8.8 cm

Condition: Excellent condition with only very minor wear.
Provenance: From a private collection in Florida, USA.



The reverse with two boys gathering wood in a vast landscape with a meandering path between hills lined with tall trees, a towering mountain in the background. The interior of rich gyobu with gold fundame edges.

With a fine metal ojime in the form of a South Sea islander clinging on to the cord.

The lacquerer is Kakosai Shozan who worked in Edo during the 19th century and whose inro are frequently embellished, as here, with metal details. Kakosai Shozan is recorded in Wrangham, E. A. (1995) *The Index of Inro Artists*, p. 258.

AUCTION COMPARISON

A related metal-inlaid inro by the artist was sold at Christie's, Japanese Art & Design, 16 November 2000, London, lot 37 (sold for 7,050 GBP).



Estimate EUR 10,000
Starting price EUR 5,000





**338 | SOSAI: A FINE SEVEN-CASE IVORY
INRO WITH JUROJIN AND BOYS**

By Sosai, signed Sosai 宗斎 to 刀
Japan, late 19th century, Meiji period (1868-1912)

Very finely engraved in high relief with the lucky god Jurojin dressed in typical attire, holding a fan, and leaning against his familiar stag. A boy above him is holding a rope which extends to the other side attached to a large fish on a cart, two further boys and a banner surround it. The sides are finely carved with leafy stalks of bamboo and the signature is found within an oblong reserve – SOSAI to [carved by Sosai].

SIZE 11.2 x 8 cm

Condition: Overall very good condition with minor wear and natural flaws, such as nerve visible nerve channels and age cracks. Some tiny non-distracting losses.
Provenance: French private collection.

Estimate EUR 2,500
Starting price EUR 1,250



339 | **NANZAN: A FINE TWO-CASE
IVORY INRO OF HOTEI WITH
EN SUITE KARAKO NETSUKES**

The inro by Nanzan and the netsuke by Gyokusui, signed Nanzan 南山 and Gyokusui 玉水
Japan, Tokyo, late 19th century, Meiji period (1868-1912)

The two-case ivory inro of figural shape and decorated with the lucky god Hotei, his belly protruding and laughing, holding an uchiwa-fan and leaning against his treasure bag. The details very neatly engraved and inlaid in dark horn. Signed to the back within a red-lacquered cartouche NANZAI. With a metal ojime and fine en suite ivory netsuke depicting a karako holding Daikoku's mallet, the

boy's robe embellished with mother-of-pearl, horn, and coral. Himotoshi underneath and signature within a green-stained plaque – GYOKUSUI.

LENGTH (the inro) 9 cm, LENGTH (the netsuke) 4 cm

Condition: Excellent condition, the netsuke with natural age cracks.
Provenance: Dutch private collection.

Estimate EUR 2,000
Starting price EUR 1,000



340 | **ARMIN MÜLLER: A PORCELAIN (YAKIMONO)
SAGEMONO SET OF A TWO-CASE INRO,
NETSUKES AND OJIME**

By Armin Müller (1932-2000), signed with the artist's monogram USA, 1993

The sagemono set consisting of a two-case inro in the shape of a deep-purple nasubi (eggplant) with a leaf trailing down each side, forming the cord runners, the leaves and two further insects worked in a brilliant turquoise-green glaze. The ojime is shaped as three cucumbers and the netsuke is in the shape of another nasubi with spiders crawling through and around the asymmetrical himotoshi. The netsuke and inro signed with the artist's monogram and with the original redwood box.

HEIGHT (the inro) 8 cm, HEIGHT (the netsuke) 4 cm, HEIGHT (the ojime) 2.4 cm

AUCTION COMPARISON

Another sagemono set from Armin Müller, from the same collection, was recently sold by Zucke, Fine Netsuke & Sagemono, 16 April 2021, Vienna, lot 325 (sold for 2,022 EUR).



Estimate EUR 2,000
Starting price EUR 1,000



SMOKING ACCESSORIES & OTHER SAGEMONO



341 | **KAIKO: A FINE INLAID KUROGAKI KISERUZUTSU WITH PERSIMMON**

By Kaiko, signed Kaiko 槐光
Japan, late 19th century

The black persimmon wood pipe case of muso-zutsu type, carved in high relief with a foliate persimmon branch embellished with several inlaid gold and silver dewdrops. The tree's fruits and flowers are inlaid in copper and silver respectively. The top piece carved with a fluid calligraphy Hyakuji nyoi 百事如意, which may be translated as "One hundred things come true as you wish". The rim lined in shibuichi and set with a cord attachment in the form of an eyelet. Signed KAIKO within a shibuichi rectangular reserve.

HEIGHT 23 cm

Condition: Very good condition with minor wear and a small age crack.

Provenance: French private collection, purchased at Christie's, Japanese and Korean Art, 19 September 2000, New York, lot 67 (sold for 2,350 USD).

The artist is listed in Wrangham (1995) *The Index of Inro Artists*, p. 107.

Estimate EUR 2,000
Starting price EUR 1,000





**342 | TOSUI: A SUPERB INLAID
LACQUER KISERUZUTSU
WITH A WAGTAIL**

By Tosui, signed Tosui 東水
Japan, late 19th century

Of musozutsu type, the kiseruzutsu with a finely stippled red and black lacquer texture and neatly decorated with gold, silver, and black hiramaki-e, and mother-of-pearl inlay to depict a wagtail standing in a stream above aquatic plants. The reverse signed toward the lower edge TOSUI in gold lacquer. The looped cord attachment of gilt metal.

LENGTH 21.4 cm

Condition: Very good condition with minor wear and microscopic losses to lacquered ground.
Provenance: German private collection.

According to E. A. Wrangham (Wrangham Index p. 311) Tosui was a member of the Toyo(sai) school.

Estimate EUR 2,500

Starting price EUR 1,250





**343 | MATSUKI HOKEI: A SUPERB
TSUISHU LACQUER KISERUZUTSU
WITH ROOSTERS, HENS,
AND SPARROWS**

By Matsuki Hokei, signed Hokei 豊慶
Japan, Tokyo, late 19th century, Meiji period (1868-1912)

A fine tsuishu (carved red lacquer) pipe case of muso-zutsu type. Superbly carved in relief with a cleverly arranged continuous scene of roosters and hens amongst rocks and blooming flowers, against a black asanoha ground. The inset is carved with sparrows in flight. The rim and himotoshi loop of silver. Slightly worn signature HOKEI within a rounded raised reserve to the bottom.

HEIGHT 23 cm

Condition: Very good condition with minor wear to details.
Provenance: Austrian private collection.

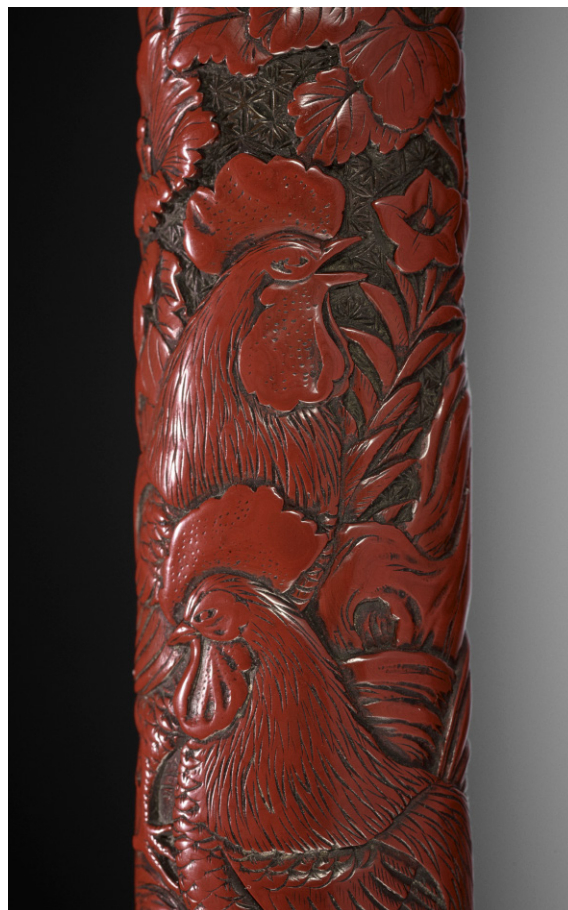
Matsuki Hokei was a lacquerer who worked in Tokyo in the early Meiji era and is widely recognized for his superb craftsmanship in Tsuishu. Hokei was a professor at the Tokyo Academy of Fine Arts.

**AUCTION
COMPARISON**

A similar kiseruzutsu by Hokei was sold at Bonhams, The Edward Wrangham Collection of Japanese Art Part IV, 6 November 2013, London, lot 101 (sold for GBP 5,250).



Estimate EUR 5,000
Starting price EUR 2,500



344 | **A SUPERB STAG
ANTLER
KISERUZUTSU OF
THE JUNISHI,
ATTRIBUTED TO
HASEGAWA IKKO**

Attributed to Hasegawa Ikko, unsigned
Japan, late 18th to early 19th century,
Edo period (1615-1868)

Of muso-zutsu type and masterfully
carved in high relief, depicting the twelve
animals of the zodiac (junishi), with
two rabbits near the bottom and two
roosters on the inset. The details are
very finely engraved, and all eyes are
inlaid in dark horn. Beautifully worn and
with a stunning natural patina.

HEIGHT 21.8 cm

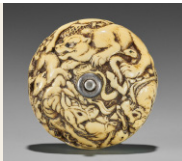
Condition: Good condition with minor
age cracks as well as original old fills of
black lacquer.

Provenance: European collection.

**AUCTION
COMPARISON**

An ashtray
netsuke by
Hasegawa Ikko
depicting the
same subject

was sold at Zacke, Fine Netsuke &
Sagemono, 25 September 2020,
lot 261 (sold for 9,101 EUR).



Estimate EUR 2,500
Starting price EUR 1,250



345 | **HIROAKI:
A STAG ANTLER
KISERUZUTSU OF THE
NINE-TAILED FOX**

By Hiroaki, signed Hiroaki 廣明
Japan, Edo (Tokyo), late 19th century

Of muso-zutsu type, finely carved in shishiaibori (sunken relief) as Tamamo-no-Mae pictured in her true form as a nine tailed fox with fierce expression, the details finely engraved. Above is a flaming tama (magical pearl) with a small loose dice inside. The cord attachment through the clouds surrounding the jewel. Signed HIROAKI within a gourd-shaped reserve to the back. A collector's label to the interior.

HEIGHT 22.8 cm

Condition: Good condition with age cracks.

Provenance: European collection.

The legendary fox spirit appeared in Japan as Tamamo-no-Mae, the most favored courtesan of Emperor Toba, to cause chaos and mayhem across the nation.

Estimate EUR 1,500

Starting price EUR 750



A woodblock print of the nine-tailed fox by Utagawa Kuniyoshi





346 | **A COPPER AND
GOLD INLAID WOOD
KISERUZUTSU OF
EMMA-O**

By Rosetsu, signed Rosetsu 芦雪 saku 作
Japan, late 19th to early 20th century,
Meiji period (1868-1912)

The pipe case of muso-zutsu type. Depicting a Buddhist allegory where Emma-O presides holding his mace of office before a latticework temple screen. In Japanese Buddhist mythology, Emma-O is the overlord of hell and is depicted here with a ferociously snarling face. The deity is inlaid in copper, the eye and mace in gold, and the pupil in silver. The reverse with an engraved taro leaf enclosing a Buddhist mantra. The cord attachment shaped as a bakemono, its eyes forming the cord attachment. Signed ROSETSU within an oval cartouche, above the character saku [made by].

HEIGHT 20.5 cm

Condition: Very good condition, minor wear.

Provenance: US private collection, Florida.

Estimate EUR 2,500

Starting price EUR 1,250



347 | **A FINE BAMBOO KISERUZUTSU
DEPICTING KANZAN**

Signed Rokudo 六堂
Japan, 19th century

The pipe case of senryu-zutsu type. Cut from a choice section of bamboo and finely carved in shishiaibori (sunken relief) with Kanzan holding a scroll, Jittoku's broom visible behind him. The upper section set with a metal himotoshi loop. Inscribed to the bottom Rokudo, which literally means "six halls", and with two further engraved seals.

HEIGHT 25.5 cm

Condition: Good condition with few natural 'flaws'.
Provenance: European collection.

Estimate EUR 1,500
Starting price EUR 750



348 | **TESSAI: A BOXWOOD KISERUZUTSU OF IZUMO NO OKUNI**

By Kano Tessai (1845-1925), sealed Tessai 鉄哉 with kakihan
Japan, Nara, late 19th to early 20th century

The pipe case of muso-zutsu type, conceived in tribute to Izumo-no-Okuni, the creator of the kabuki theatre. She is depicted as a ceramic model, wearing flowing robes while performing her innovative dance on a raised platform. Below her is a kutani vase in the shape of a gourd, a horse seemingly emerging from it. The surface of the boxwood polished to a high degree and the carving finely executed in shishiaibori (sunken relief), highlighted with dry lacquer (kanshitsu).

The reverse with a long inscription above two further kutani vases: 九谷焼出雲於國之圖、唯我独尊庵主鎮哉。

"Kutani-yaki Izumo-no-Okuni no zu, Yuiga Dokuson an shu Tessai, with kakihan" [Image of Izumo-no-Okuni, based on a porcelain model of her in Kutani ware, Tessai, owner of Yuiga Dokuson Studio].

The kakihan is based on 光 Ko of Kotaro 光太郎.

The cord attachment in the form of an eyelet near the rim, which is lined in metal.

HEIGHT 21.3 cm

Condition: Very good condition with minor associated surface wear.

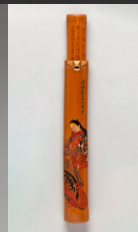
Provenance: US private collection, Florida.

Kano Tessai appears to have made several kiseruzutsu carrying images of traditional but enigmatic Japanese beauties, such as Moronobu Bijin (beauties portrayed by Hishikawa Moronobu and his school) and Izumo-no-Okuni, amongst others.

The bottle gourd (hyotan) is placed in front of the ceramic model of Izumo-no-Okuni. Tessai's idiosyncratic humor and imagination are abundantly displayed. It looks as if a horse is emerging from the narrow neck of the bottle. The sinuous Kabuki dance of Izumo-no-Okuni appears to have caused a miracle to happen. Which points to a famous Japanese proverb of a miracle "Hyotan kara koma 瓢箪から駒" ("A fine horse emerges from a bottle gourd") which was originally based on a Chinese Daoist legend of Chokaro.

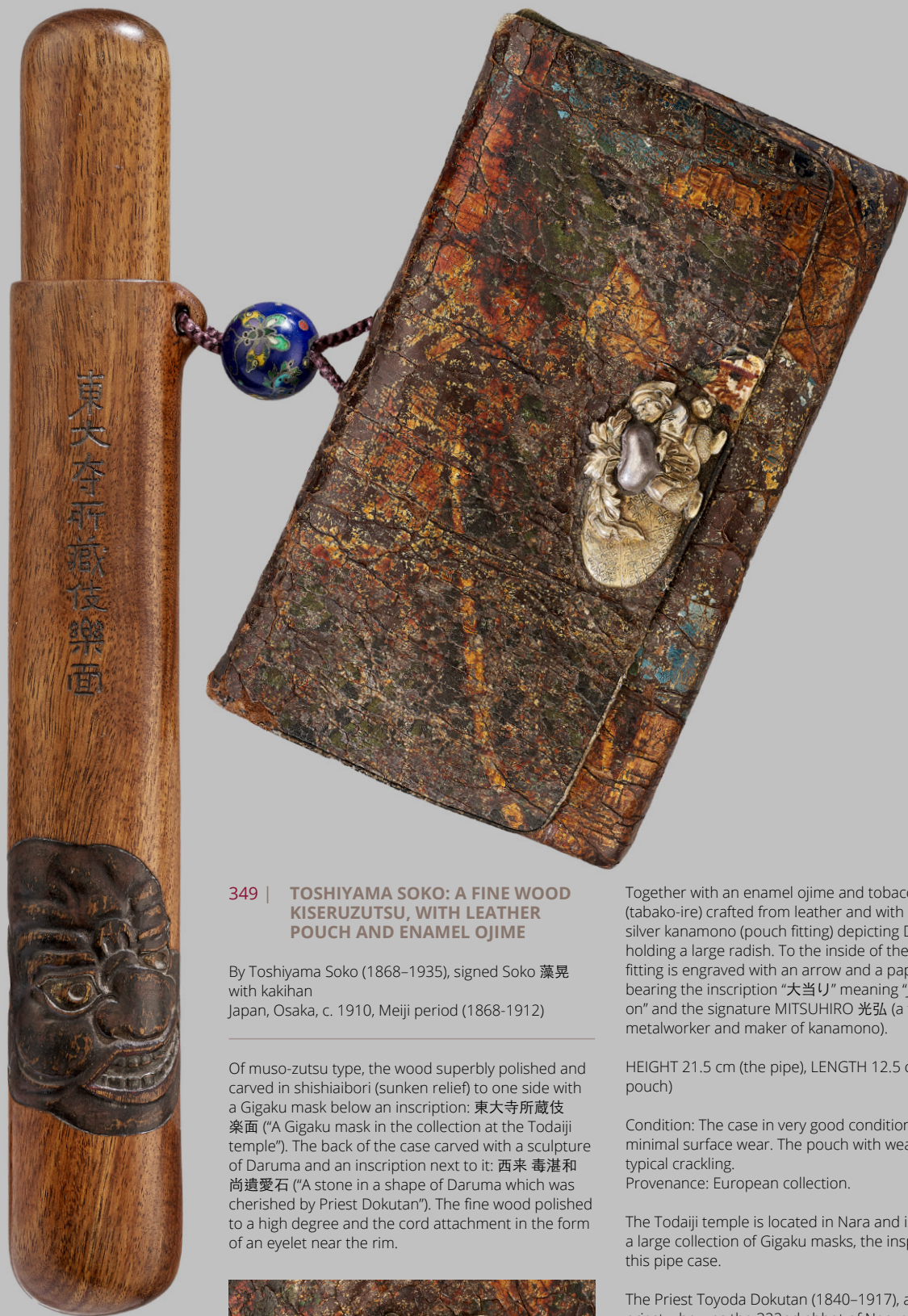
AUCTION COMPARISON

A related pipecase depicting a porcelain model of a beauty, by Kano Tessai, was sold at Bonhams, The Bluetie H. Kirchhoff Collection of Netsuke and Sagemono, 16 September 2009, New York, lot 2274 (sold for 1,830 USD).



Estimate EUR 2,500
Starting price EUR 1,250





349 | **TOSHIYAMA SOKO: A FINE WOOD KISERUZUTSU, WITH LEATHER POUCH AND ENAMEL OJIME**

By Toshiyama Soko (1868–1935), signed Soko 藻見 with kakihan
Japan, Osaka, c. 1910, Meiji period (1868-1912)

Of muso-zutsu type, the wood superbly polished and carved in shishiaibori (sunken relief) to one side with a Gigaku mask below an inscription: 東大寺所藏伎楽面 ("A Gigaku mask in the collection at the Todaiji temple"). The back of the case carved with a sculpture of Daruma and an inscription next to it: 西来 毒湛和尚遺愛石 ("A stone in a shape of Daruma which was cherished by Priest Dokutan"). The fine wood polished to a high degree and the cord attachment in the form of an eyelet near the rim.

Together with an enamel ojime and tobacco pouch (tabako-ire) crafted from leather and with a gold and silver kanamono (pouch fitting) depicting Daikoku holding a large radish. To the inside of the pouch the fitting is engraved with an arrow and a paper stream bearing the inscription "大当り" meaning "Just spot on" and the signature MITSUHIRO 光弘 (a famous metalworker and maker of kanamono).

HEIGHT 21.5 cm (the pipe), LENGTH 12.5 cm (the pouch)

Condition: The case in very good condition with minimal surface wear. The pouch with wear and some typical crackling.

Provenance: European collection.

The Todaiji temple is located in Nara and is home to a large collection of Gigaku masks, the inspiration for this pipe case.



The Priest Toyoda Dokutan (1840–1917), a Rinzai Zen priest who was the 322nd abbot of Nanzenji Temple (Kyoto) and 590th abbot of Myoshinji Temple (Kyoto).

Estimate EUR 1,500

Starting price EUR 750



350 | A FINE EYE-GLASS CASE WITH GIGAKU MASKS, ATTRIBUTED TO KANO TESSAI

Attributed to Kano Tessai (1845-1925), unsigned
Japan, Nara, late 19th to early 20th century

The pale wood eye-glass case carved in shishiaibori and highlighted with polychrome pigments, dried lacquer, and gold, depicting three Gigaku masks. Looped cord attachment near the top, the hinged cover and rim of shibuichi.

The side with two masks bears an inscription: 未摩(味摩之) 将来 面画記字 真比止、法隆寺舞樂所用面二種、空華模

"Mima (Mimashi) shorai men Mahito no men o egaki ji o shirusu, Horyuji bugaku shoyo men nishu mokka o mosu" [These two Bukagu masks are copied from the finest wood carving treasures in the collection at the Horyuji Temple (Nara); these masks were said to be originally introduced by Mimashi (active circa 612)]. The word Mahito真比止(lit 真人 "true person") engraved on the pipecase is rarely used but means members of Royal/ Imperial Family皇族. In this example these masks are showing either noble Korean (Paekche/ Baekje) or Chinese Imperial family members. These masks were originally introduced into Japanese Bugaku and Gigaku tradition in the 7th century by Mimashi.

The other side bears the inscription: 珊底羅大將面、願主法師貞元、建久元年庚戌二月、大佛師運慶

"Santeira taisho men, ganshu hoshi Jogen, Kenkyu gannen kano-e-inu nigatsu, daibussshi Unkei" [A mask of Santeira (one of the Twelve Heavenly Generals), copied from the original which was initially carved by the great Buddhist sculptor Unkei (ca 1150-1223) in the second month of the year of kano-e-inu, Kenkyu 1st year (1190), by the request of Priest Jogen]

The eye-glass case is unsigned however confidently attributed to Kano Tessai, the style and handwriting are a close match.

HEIGHT 16.8 cm

Condition: Very good condition with minor, mostly intentional, wear.

Provenance: Ex-collection Ted Wrangham. Edward A. 'Ted' Wrangham (1928-2009) formed one of the most important collections of Japanese Art in modern times. His reference book 'The Index of Inro Artists' (1995) is considered one of the most important English-language studies on Japanese lacquer ever published.

Kano Tessai (1845-1925) came from a Gifu family and started his life as a Buddhist priest, though his father instructed him in the art of carving. He studied Chinese literature and drawing and was a professor at Tokyo art school in 1872. He was also on the examining committee for investigating the ancient art of Japan and subsequently went to Nara where he engaged in the reproductions of old objects of art, such as the present example.

AUCTION COMPARISON

For a related kiseruzutsu with Gigaku masks, by Kano Tessai, see Lempertz, Asian Art, 16 December 2020, Cologne, lot 785 (sold for 4,500 EUR).



Estimate EUR 1,500
Starting price EUR 750

351 | **KANO TESSAI: A FINE
EYE-GLASS CASE WITH BYAKUE
KANNON WITH MATCHING POUCH**

By Kano Tessai (1845-1925), sealed Tessai 鉄哉 to 刀 and kakihan
Japan, Nara, late 19th to early 20th century



A rare sagemono set by Kano Tessai, consisting of a cloth pouch and eye-glass case. The front is decorated with a Byakue Kannon (white-robed Kannon Bosatsu) in shishiaibori highlighted with dried lacquer (kanshitsu). Her gently flowing robe is delicately decorated with a dry gold lacquer scrolling pattern. Her face shows a serene expression. The surface has then been altered to look more like the old Buddhist statues found in Japanese temples, black from centuries of old incense smoke. Looped cord attachment near the top, the hinged cover and rim of shibuichi.

The case is inscribed with a large single character: Sei (Pure)

The longer inscription to the back is a poem that draws its inspiration from the moment of enlightenment in Zen Buddhism: "The reflection of moonlight is immersed in clear water, as the moon is dropped in the water the light becomes more radiant. Therefore, I sense no-mind, standing here as it is."

Priest Dogen (1200–1253) wrote a poem with a similar meaning: "Enlightenment is like the moon reflected on water. The moon doesn't get wet, nor the water broken."

The cloth pouch, lined with leather, is simple in its design and connects perfectly with the case, the silver metal clasp represents the moon's rippled reflection in water, completing a perfect set.

Signed TESSAI to [carved by Tessai] and with the artist's kakihan.

HEIGHT 17.8 cm

Condition: Very good condition with minor, mostly intentional, wear.
Provenance: European collection.

Estimate EUR 1,500
Starting price EUR 750



**352 | KOMA KANSAI: A SUPERB
LACQUERED BAMBOO KINCHAKU
(PURSE) WITH IMPERIAL MONS**

By Koma Kansai, signed Kansai 寛哉
Japan, 19th century, Edo period (1615-1868)

Well carved as a pouch with simulated folds and finely decorated in gold, silver, and brown takamaki-e with two mons to either side, one a chrysanthemum (kiku) and the other paulownia (kiri), both are imperial crests of Japan. The hinge to the underside is made from horn, the interior lined with fabric. The underside with the signature KANSAI in gold lacquer.

With an en suite ivory netsuke carved as a kinchaku with shibuichi inlays simulating a netsuke and ojime. Also with a signed bead-shaped metal ojime with persimmons.

HEIGHT 8.5 cm (the purse) and 4.5 cm (the netsuke)

Condition: Excellent condition with minor wear.
Provenance: French private collection.

The use of two individual mons to decorate this kinchaku alludes to the union of two families and may indicate it was once a gift to a married couple or young child. This may well have been a gift to someone from or associated with the Imperial family.

Estimate EUR 2,500
Starting price EUR 1,250



Chrysanthemum and paulownia, crests of Toyotomi Hideyoshi, at Kodaïji Temple, Kyoto





353 | KOSHINSAI: A FINE LACQUERED AND INLAID TONKOTSU WITH MATCHING CHERRY BLOSSOM NETSUKU

By Koshin(sai), signed Koshinsai 虎真齋 and Koshin 虎真 Japan, 19th century

A most unusual Rimpa style tonkotsu carved from cherry wood and encrusted with bold inlays of various woods, aogai (mother-of-pearl), horn, and malachite. The front shows a very fine snail, as well as several ants and a spider in its gold hiramaki-e web. The top shows a majestic butterfly next to a dragonfly. The verso with a pewter-inlaid crescent moon over autumn meadow grasses. The grasses are executed in a pewter and gold lacquer, executed in perfect harmony with THE carefully chosen wood ground.

The matching netsuke is a cherry blossom with coral center and an array of fine gold lacquer stamens. The ojime of bright-red coral. Signed KOSHINSAI on the tonkotsu with kakashan, and KOSHIN with matching kakashan on the netsuke.

SIZE (the tonkotsu) 9 x 7 cm, WIDTH (the netsuke) 4.3 cm

Condition: Very good condition with only minimal wear.

Provenance: US private collection, Florida. Previously sold at Bonhams, Asian Works of Art, 16 March 2010, San Francisco, lot 8469 (sold for 1,220 USD).

Estimate EUR 1,500

Starting price EUR 750





**354 | A RARE BAMBOO TONKOTSU
IN THE FORM OF A SKULL**

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

Finely carved as a skull with cavernous eye sockets and exaggerated lower mandible, concealing the lower row of teeth, and extending halfway up the sides, the skull cap forming the lid of the tonkotsu (tobacco container). With a fruit nut ojime carved with a landscape.

HEIGHT 7.5 cm

Condition: Very good condition with minor associated wear, the cover slightly warped.
Provenance: British private collection.

Estimate EUR 1,500
Starting price EUR 750



355 | AN UNUSUAL SAGEMONO SET WITH WOOD
MOKUGYO AND BAMBOO SASHI NETSUKU

Japan, first half of 20th century

The bamboo sashi netsuke engraved on one side with archaic coins and inscriptions: 半両通宝 "Hanryo tsuho" [A half-ryo coin] and the character Sen 銭, which means money. Signed KYUSAI to 鳩斎刀 [Carved by Kyusai]. The artist is Testugendo Kyusai (1879-1938).

The reverse is signed Kaisen 海仙 engraved with a seven-letter Kanji inscription on one side of the sashi-netsuke: 鐵甲雙劍耳禦敵 "Tekko soken ni fusegi tatakai" [Iron armour, a pair of swords, defend and defeat].

The mokugyo and mokugyo-shaped ojime are by the same artist Zuiun 瑞雲. The mokugyo bearing a lengthy inscription: 念仏心經 般若波羅密多、昭和十五年七月、六十八翁 瑞雲作 "Nenbutsu shingyo hannya haramita, Showa jugo-nen, shichigatsu, rokujuhachi-o, Zuiun saku [Made by Zuiun, in July Showa 15 (1940), at the age of 68, with a nenbutsu prayer tribute of the Heart Sutra].

The heart sutra is the most frequently used and recited text in the entire Mahayana Buddhist tradition.

LENGTH 15.1 cm (the sashi netsuke), HEIGHT 9.5 cm (the mokugyo), HEIGHT 2.5 cm (the ojime)

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



A very unusual set, the sashi netsuke can be used as a striker for the mokugyo, which makes as a very appealing sound.

Estimate EUR 1,200
Starting price EUR 600

356 | A SET OF FOUR SMOKING-RELATED ITEMS
WITH HIROSHIGE DESIGNS

Japan, late 19th century

Comprising a matching leather tobacco pouch (tabako-ire) and pipe case (kiseruzutsu), both embossed with landscapes and inscriptions reading 廣重画: "Hiroshige ga" [Drawing based on Ando Hiroshige], 舞阪 "Maisaka", and 荒井 "Arai". Maisaka and Arai are two of the Fifty-three stations of the Tokaido Highways in the woodcut print series produced by Ando Hiroshige (1797-1858).

The pipe (kiseru) cut from wood and set with shibuichi and gold ends, inlaid in shakudo, suaka, and gilt, depicting leafy vines, signed "Yoshihiro to 芳廣刀" [Carved by Yoshihiro].

With a cloth pouch bearing a pattern of stylized mons, with a very fine Asakusa style stag antler clasp on the inside with a design of stylized waves and plovers, and a mitsu-tomo-e pattern.

LENGTH 12.5 (the two tabako-ire), HEIGHT 18 cm (the pipe) and 19.5 (the pipe case)

Condition: Good condition with minor wear.
Provenance: French collection

Estimate EUR 1,000
Starting price EUR 500



Signature Index

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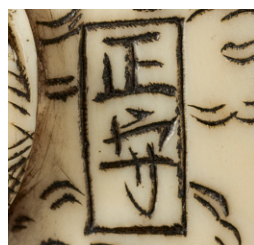
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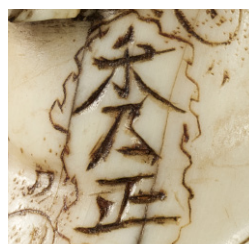
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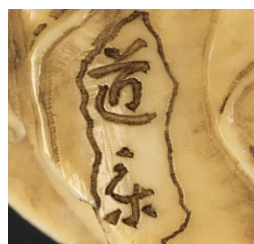
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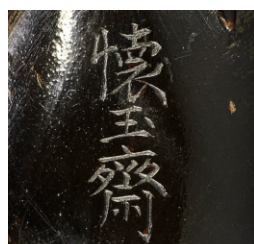
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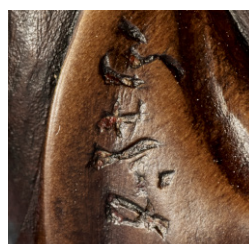
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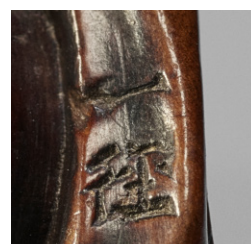
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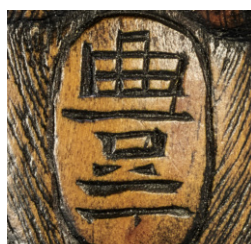
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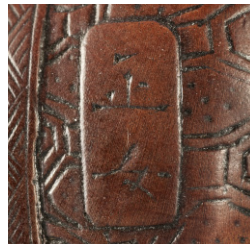
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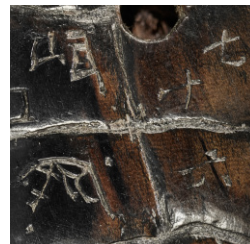
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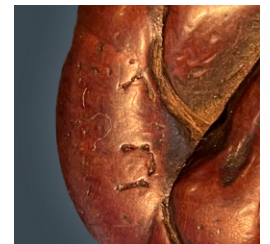
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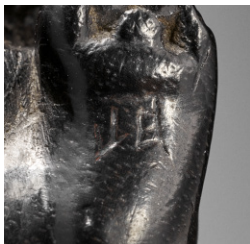
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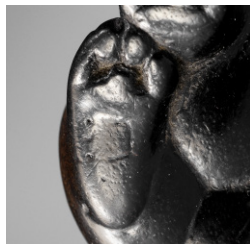
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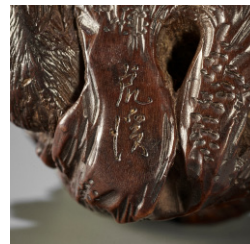
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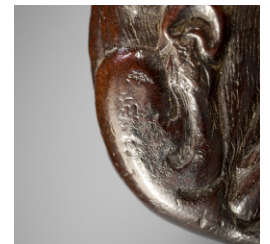
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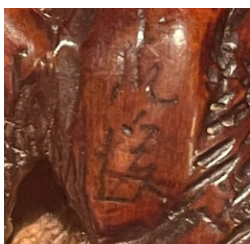
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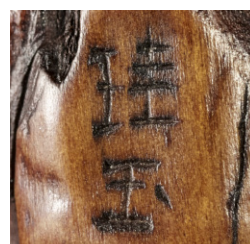
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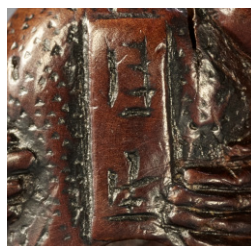
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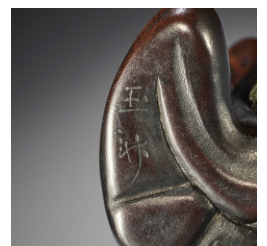
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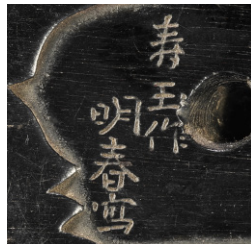
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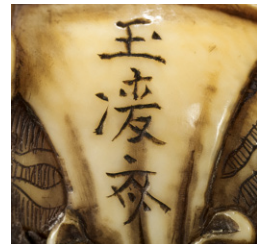
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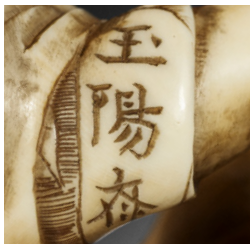
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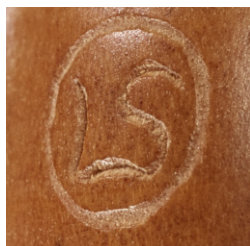
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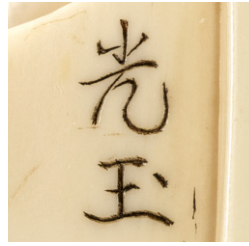
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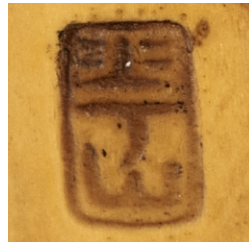
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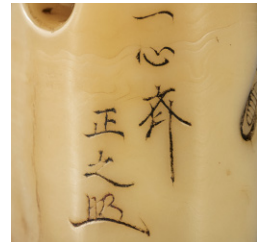
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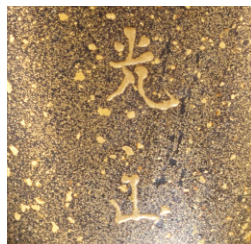
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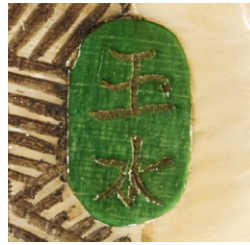
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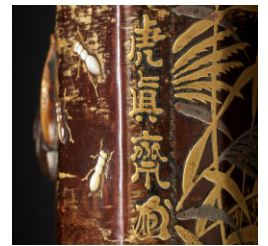
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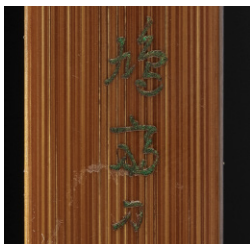
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