

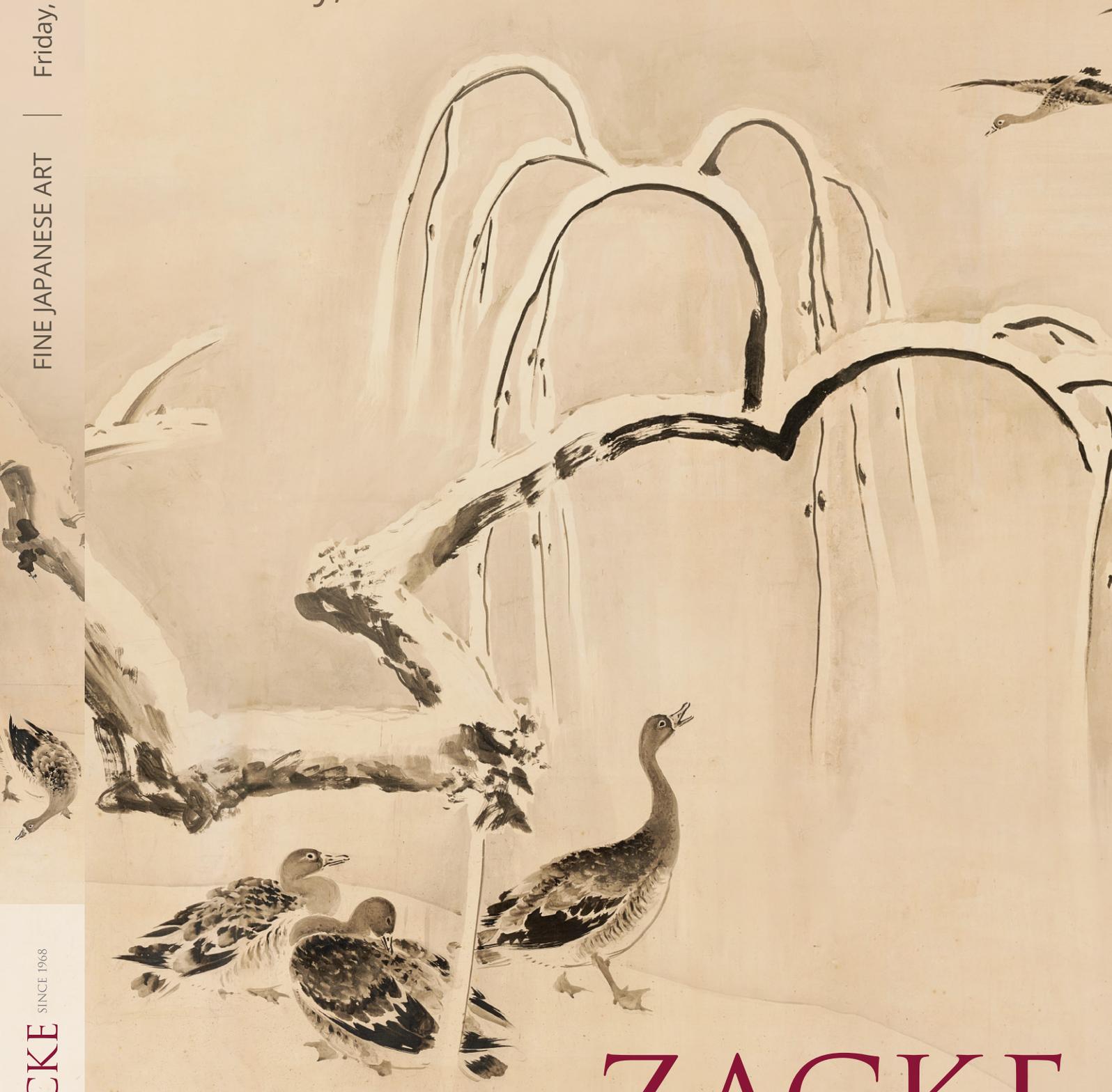
FINE JAPANESE ART | Friday, December 3rd 2021

FINE JAPANESE ART

Fine Japanese Art

AUCTION

Friday, December 3rd 2021



ZACKE
SINCE 1968

ZACKE

SINCE 1968





ZACKE

SINCE 1968

AUCTION

Fine Japanese Art

Friday, December 3rd 2021, at 1.00 ^{pm} CET
CATALOG JAP1221

VIEWING

www.zacke.at

IN OUR GALLERY

Preview: 22.11.2021 - 3.12.2021

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 **Y** 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.

IMPRINT

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SZA Versteigerungen
& Vertriebs GmbH
1070 Wien
Mariahilferstraße 112,
Stiege 1, 2. Stock
Austria, Europe

Tel (0043-1) 532 04 52
Email: office@zacke.at

Editors
Lukas Zacke
Marion Schor

Experts
Lukas Zacke
Maximilian Zacke
Alexander Zacke

Assistance
Hope Reynolds

**Assistance with
Signature Readings**
Mieko Gray

Photography
Georg Bodenstein

Design
Hermann Kienesberger

Printing
Gröbner Druck, Oberwart

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www.zacke.at

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THE ART LOSS REGISTER

www.artloss.com

ABSENTEE BIDDING FORMFOR THE AUCTION **Fine Japanese Art JAP1221**
ON DATE **DECEMBER 3RD, 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 Zackle 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 Zackle cannot reach you during the auction, Galerie Zackle will bid up to the estimate on your behalf.

TERMS OF PAYMENT, SHIPPING AND COLLECTION:

NAME

EMAIL

ADDRESS

CITY, COUNTRY

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 Zackle. The client agrees with his signature that he has read, understood and fully accepted the AGB of Galerie Zackle. Galerie Zackle, founded 1968, is a registered brand of SZA Versteigerungen & Vertriebs GmbH, Vienna, Austria.

POSTCODE

PHONE NUMBER

DATE & SIGNATURE

 CREDIT CARD PAYMENT
PLEASE CHECK THE DESIRED CARD

 AMEX DINERS MASTERCARD VISA

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

NAME

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

ADDRESS

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

CARD NUMBER

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

EXPIRY DATE

SECURITY CODE

GALERIE ZACKEMariahilferstrasse 112, 1070 Vienna,
Austria
Email: office@zacke.at
Tel: +43-1-532 04 52
Fax: +43-1-532 04 52 20**IMPORTANT NOTICE:**Whenever making a bid, whether personally or via an agent, in writing, online, telephone, or in any other way, the bidder fully and unconditionally accepts the Terms of Auction, the 'Important Information' section in the auction catalog, the Terms and Conditions (AGB) of Galerie Zackle, §1-48, the Fee Tariff, and the Bidding Increments table, all as published on www.zacke.at on the day of the auction.



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**

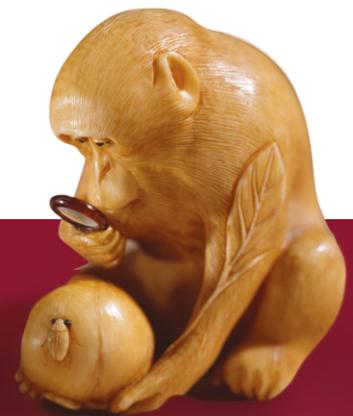
BY CAR:

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 unmaturred 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.



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Metalwork

Lots 1 to 33





戴晴高
其景也



1 | **TOSHITSUGU: A FINE AND LARGE
BRONZE VASE WITH GOOSE
AND WATER REEDS**

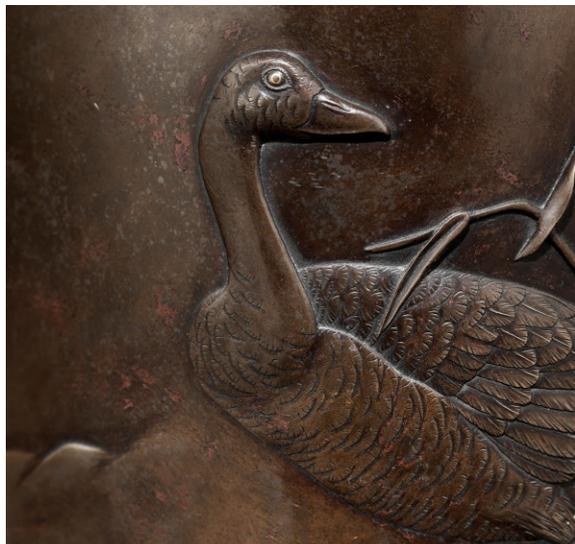
By Toshitsugu, signed Toshitsugu
Japan, Meiji period (1868-1912)

The baluster-shaped bronze vase massively cast and very finely worked in high relief with minute incision work depicting a goose standing amongst water reeds, its head turned back, the visible eye ringed in gold. Note the superbly detailed plumage. Signed underneath TOSHITSUGU.

HEIGHT 33 cm
WEIGHT 4,167 g

Condition: Very good condition with some minor surface wear, tiny nicks, and light surface scratches.
Provenance: Dutch private collection.

Estimate EUR 2,000
Starting price EUR 1,000





2 | KATO TATSUO: A FINE BRONZE 'FROG' VASE

By Kato Tatsuo, signed Tatsuo
Japan, Meiji period (1868-1912)

The pear-shaped bronze vase with a fine red-mottled patina and a slender cylindrical neck. A naturalistically cast frog is shown climbing up on one side. Signed underneath TATSUO.

HEIGHT 25.5 cm
WEIGHT 701 g

Condition: Very good condition, minor surface wear, a small dent to the foot ring.

Provenance: British private collection, purchased from Gregg Baker Ltd. (label to base).

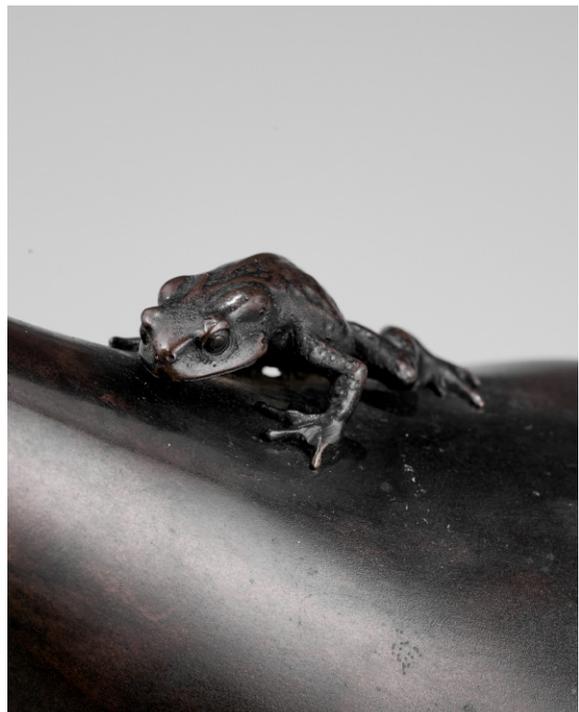
Kato Tatsuo was a pupil of Oshima Joun (1858-1940) and is perhaps best known for his bronze okimono depicting tortoises.

AUCTION COMPARISON

For another bronze okimono by this artist see Bonhams, Fine Japanese Art, 10 November 2011, London, lot 386 (sold for 5,250 GBP).



Estimate EUR 1,500
Starting price EUR 750





3 | AN IMPRESSIVE PAIR OF BRONZE VASES INLAD WITH MANY FINE MENUKI

Japan, late 19th century, Meiji period (1868-1912)

Each of stylized Chinese gu-shape with a globular body, the bronze patinated black, the sides inlaid with numerous menuki in gold, silver, shakudo, and shibuichi, the depictions running the full gamut of Japanese legends and mythology.

HEIGHT (each) 30.5 cm
WEIGHT 7,257 g

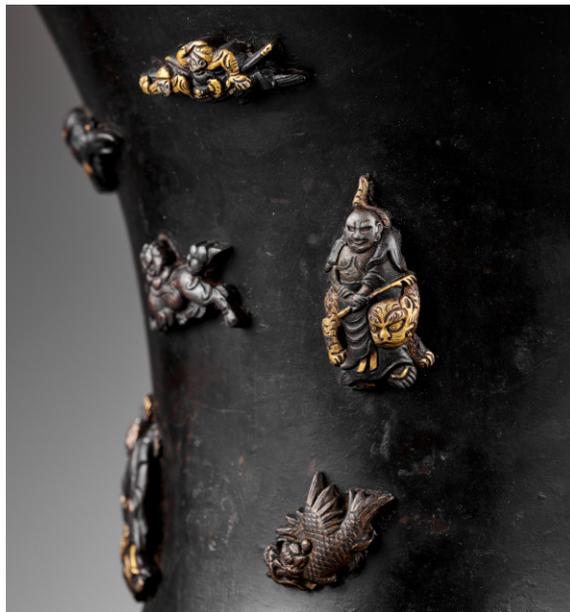
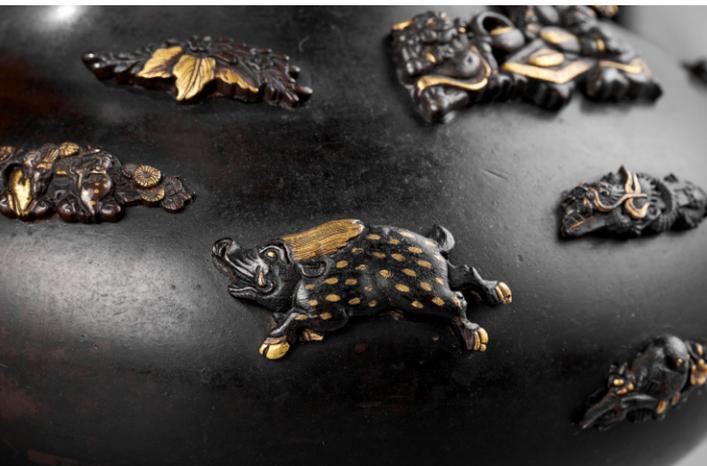
Condition: Good condition with minor wear, few small nicks, occasional light scratches, scattered losses.
Provenance: French private collection.

AUCTION COMPARISON

A closely related jar and cover with applied menuki was sold at Zacke, Fine Japanese Art, 4 June 2021, Vienna, lot 18 (sold for 2,781 EUR).



Estimate EUR 1,500
Starting price EUR 750





4 | **A FINE BRONZE HANGING
FLOWER VASE (HANAIKE) WITH
LEAFY GOURD AND CICADA**

Japan, late 19th century, Meiji period (1868-1912)

Finely cast as a large gourd, the front generously excavated for the presentation of flowers. Several finely worked leaves and blooming flowers are trailing down from the curved stem, which functions as the attachment to the wall. A cicada (semi) is perched on the surface of the gourd, its veiny wings retracted, cleverly camouflaged against the deep-black patinated bronze.

HEIGHT 36 cm
WEIGHT 1069 g

Condition: Good condition with minor surface wear, some small nicks and dents.
Provenance: US private collection.

AUCTION COMPARISON

For a magnificent example of a Hanaike in gourd-shape, by Shoami Katsuyoshi, see Bonhams, Fine Japanese Art, 16 May 2019, London, lot 190 (sold for 125,062 GBP).



Estimate EUR 1,500
Starting price EUR 750



5 | A FINE AND MASSIVE
BRONZE OKIMONO OF EBISU

Japan, Meiji period (1868-1912)

The massively cast bronze depicting the lucky God of Fishermen seated on a rocky outpost with crashing waves below, holding a large seabream (tai) tightly against his body and a fishing rod in his right hand. His facial features are superbly crafted, his joyous expression is framed by large, thick earlobes. The fish seems less amused, as it tries to wriggle free from Ebisu's tight grasp, its fins extended, the tail sweeping, and the large eyes ringed in gold.

HEIGHT 42 cm
WEIGHT 9.4 kg

Condition: Superb condition with only very minor wear.
Provenance: Hungarian private collection.

Estimate EUR 3,000
Starting price EUR 1,500







6 | **A BRONZE OKIMONO OF
DAIKOKU ON A RICE BALE**

Japan, 19th century

Massively cast in two parts as Daikoku seated in a relaxed pose on a rice bale, leaning against it with one hand and raising his mallet with the other, his face showing a joyous expression with large eyes and the mouth open in a cheerful smile. He is wearing a long flowing robe incised with cloud designs and tied at the waist, a beaded necklace around his neck.

HEIGHT 25.3 cm
WEIGHT 4,716 g

Condition: The hand holding the mallet has been reattached, otherwise in very good condition with minor surface wear and casting flaws.

Provenance: Austrian private collection.

Estimate EUR 2,000
Starting price EUR 1,000





7 | SHOKAKEN: A BRONZE SQUARE VASE

By Oshima Yasutaro (Shokaken), signed Shokaken
Japan, Meiji period (1615-1868)

Supported on a separately cast two-tiered base, allowing the vase to be turned, with intricate, dense diapered designs and key-fret bands as well as supports in the form of flying sparrows, the lower base with shallow relief depicting a stream. The tapering sides rising from a waisted circular foot to a galleried rim, each side showing a different depiction: a peasant lady and young child; sparrows and peony; the demon queller Shoki dressed as a sarumawashi with an oni on a leash; and a hawk and sparrow amid prunus. The underside of the vase cast with the signature SHOKAKEN.

HEIGHT 26.4 cm
WEIGHT 4,347 g

Condition: Very good condition with minor wear, occasional light scratches, few minuscule nicks, and minimal casting flaws.
Provenance: French private collection.

Oshima Yasutaro (artist name: Shokaken) was born to a prominent family of metalworkers in 1849 and was a son of Oshima Takajiro. Together with his younger brother Oshima Joun (1858–1940), he successfully ran a studio called Sanseisha and produced bronzes of the finest quality. In *Recollections of Oshima Joun*, by Katori Hozuma published in 1941 by Tokyo Chukin-kai (Tokyo Cast Metalwork Association), he talked of his older brother who died young as being of the first rank of bronze metalwork artists in 1878, producing works of the very highest quality and commissioned for the world exhibitions. Shokaken indeed exhibited his works at numerous international expositions, including a metalwork incense burner at the Vienna World Exposition in 1873, which is now housed in the Austrian Museum of Applied Arts and Contemporary Art, Vienna. (Illustrated in *Arts of East and West From World Expositions 1855-1900: Paris, Vienna and Chicago (Commemorating the 2005 World Exposition, Aichi, Japan)*, (Osaka, 2004), p 20, plate I-16).

Estimate EUR 2,000
Starting price EUR 1,000







8 | **SHOKAKEN:
A LARGE BRONZE KORO
(INCENSE BURNER)**

By Oshima Yasutaro (Shokaken), signed Shokaken chu kore
Japan, Meiji period (1615-1868)

The bronze incense burner standing with five curved feet in the shape of ho-o birds (phoenixes) on a circular base worked in high relief with takaramono (lucky objects). The body is very finely worked with horizontal bands of geometric motifs and shippotsunagi (linked-cash), as well as birds and flowers and a large ebi (lobster) and various other fish. The two curved handles are formed as mythical beast heads. The open-worked cover with a finial in the shape of a woman drying a cloth on a rack. The underside of the body with the signature SHOKAKEN chu kore, with kao [This is cast by Shokaken].

This quite exceptional bronze marries a variety of Japanese folkloric themes, Chinese motifs, as well as scenes from nature.

HEIGHT 50 cm
WEIGHT 7.5 kg

Condition: Very good condition with minor associated surface wear, including some tiny nicks and dents. The arm of the woman is re-attached. The objects presents extremely well.
Provenance: Danish private collection.

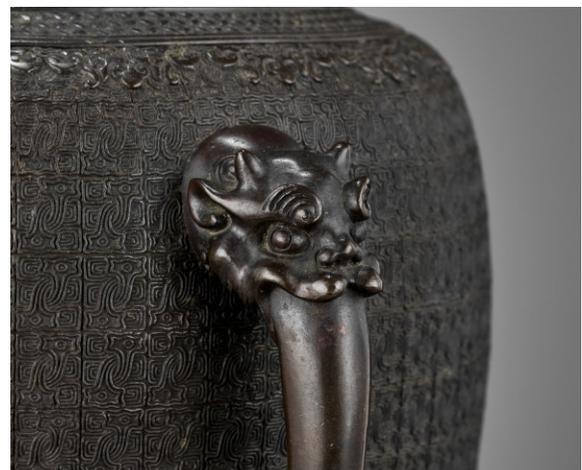
Oshima Yasutaro (artist name: Shokaken) was born to a prominent family of metalworkers in 1849 and was a son of Oshima Takajiro. Together with his younger brother Oshima Joun (1858-1940), he successfully ran a studio called Sanseisha and produced bronzes of the finest quality. In *Recollections of Oshima Joun*, by Katori Hozuma published in 1941 by Tokyo Chukin-kai (Tokyo Cast Metalwork Association), he talked of his older brother who died young as being of the first rank of bronze metalwork artists in 1878, producing works of the very highest quality and commissioned for the world exhibitions. Shokaken indeed exhibited his works at numerous international expositions, including a metalwork incense burner at the Vienna World Exposition in 1873, which is now housed in the Austrian Museum of Applied Arts and Contemporary Art, Vienna. (Illustrated in *Arts of East and West from World Expositions 1855-1900: Paris, Vienna and Chicago (Commemorating the 2005 World Exposition, Aichi, Japan)*, (Osaka, 2004), p 20, plate I-16).

AUCTION COMPARISON

For a closely related koro by Shokaken see Bonhams, *Fine Japanese Art*, 12 November 2015, London, lot 300 (bought in at an estimate of 4,000-6,000 GBP).



Estimate EUR 3,000
Starting price EUR 1,500







9 | A GILT BRONZE KORO (INCENSE BURNER)

Japan, Meiji period (1868-1912)

The incense burner consisting of several separately cast parts and standing on three feet shaped as mythical beast heads with gilt eyes. The revolving body features two lobed reserves on either side, finely worked with gold and silver inlays, depicting on one side butterflies and blossoming peony, and on the other two karako practicing calligraphy, a vase with a branch of plum (ume) behind them. The handles are shaped as rats clambering over a leafy radish (daikon) and the open-worked handle is surmounted by a kirin finial.

HEIGHT 31 cm
WEIGHT 2.5 kg

Condition: Good overall condition with some surface wear as visible on the images provided.

Provenance: Hungarian private collection.

Estimate EUR 1,500
Starting price EUR 750

10 | A FINE SENTOKU BRONZE 'MYTHICAL BEAST' KORO (INCENSE BURNER)

Japan, Meiji period (1868-1912)

The wide-bodied bronze koro standing on four feet and with two handles shaped as majestic ho-o birds, the body worked with iro-e takazogan and gold inlay as plovers (chidori) above crashing waves with silver-inlaid dew drops. The open-worked cover is surmounted by a finial in the shape of a kirin.

LENGTH 21 cm, HEIGHT 15 cm
WEIGHT 1,080 g

Condition: Very good condition with minor associated surface wear. Some minor dents and nicks to edges.
Provenance: Hungarian private collection.

Estimate EUR 1,000
Starting price EUR 500





11 | A FINE MIYAO-STYLE GOLD AND SILVER-INLAID BRONZE 'DRAGON' VASE

Japan, Meiji period (1868-1912)

The baluster body rising from the splayed foot to a waisted neck with foliate rim, carved in shallow relief with billowing clouds and crashing waves and inlaid with silver and gold to depict a fierce three-clawed dragon clutching a tama (magical pearl).

HEIGHT 18 cm
WEIGHT 972 g

Condition: Very good condition with old wear and minor casting flaws, occasional light scratches, few small nicks.
Provenance: French private collection.

Estimate EUR 3,000
Starting price EUR 1,500





12 | A LARGE PARCEL-GILT BRONZE MIYAO STYLE FIGURE OF AN ONI WITH ROCK CRYSTAL BALL

Japan, Meiji period (1868-1912)

The oni standing with feet apart for balance on a rockwork base, one hand lowered with fist clenched and the other raised to hold aloft a separately cast, mounted bowl in the form of overlapping lotus petals, containing a rock crystal ball, the stone of great clarity and quality. He is wearing a tunic with gilt cloud decoration, a robe with gilt Ho-o roundels, and a gilt tiger fur. His bracelets, anklets, eyes, fangs, and horns are also gilt.

HEIGHT 57.6 cm

Condition: Very good condition with minor surface wear, casting flaws, small nicks and light scratches.
Provenance: Belgian private collection.

AUCTION COMPARISON

Compare a closely related figure of an oni, also described as "Miyao style" and dated to the Meiji period, at Bonhams, Fine Japanese Art, 5 November 2009, London, lot 269 (sold for 7,200 GBP).



Estimate EUR 4,000
Starting price EUR 2,000





13 | MIYAO: A RARE GOLD-INLAID BRONZE OKIMONO OF A LADY WITH CATS

By Miyao Eisuke of Yokohama, signed Miyao zo
Japan, Meiji period (1868-1912)

The lady standing atop the separately cast base in the form of a low table with intricate, dense relief designs, wearing a loose-fitting robe with wide sleeves, holding a cat in her arm, the hair arranged in an elaborate coiffure, a larger cat standing foursquare beside her with a rat caught in its mouth. Signed MIYAO zo to the robe.

HEIGHT 21.5 cm
WEIGHT 1,321 g

Condition: Good condition with minor surface wear and minimal casting flaws. The food bowl held in the lady's hands is lost.
Provenance: French private collection.

AUCTION COMPARISON

Compare a related but smaller bronze figural group depicting a boy with a cat by the Miyao workshop at Bonhams, Fine Japanese Works of Art, 16 September 2014, New York, lot 2159 (sold for 3,125 USD).



Estimate EUR 4,000
Starting price EUR 2,000



14 | **KIMURA HARUMITSU:
A SUPERB AND MASSIVE IVORY
AND BRONZE TOKYO SCHOOL
OKIMONO OF AN OX HERDER WITH OX**

By Kimura Harumitsu, signed Harumitsu saku
Japan, Tokyo, Meiji period (1868-1912)

The scene depicted here relates to the Ten Ox Herding Pictures, specifically scene no. 6 where the boy is shown seated on the ox, and leisurely playing the flute after taming it. In this large and impressive okimono the ox (ushi) is naturalistically cast, a rope halter is attached to its muzzle and the rope passes through over his back and is tied around the belly. The boy's feet, hands, and head are carved from ivory, evidently carved by a great master of the Tokyo school. The separately carved flute is made from wood and ivory. The underside with the signature HARUMITSU saku [made by Harumitsu].

LENGTH 45 cm
WEIGHT 7.8 kg

Condition: Overall in good condition with some losses to the fingers of the boy and some age cracks to the ivory. The object presents very well.

Provenance: Hungarian private collection.

Kimura Harumitsu's work is exceedingly scarce and not much is known about the artist other than that he was a pupil of Kaniya Kuniharu (1869-after 1910) who was one of the foremost craftsmen in cast bronze of the Meiji period and had been taught by two particularly eminent artists, Takamura Koun (1852-1934) and Otake Norikuni (b. 1852).

Estimate EUR 6,000
Starting price EUR 3,000







15 | **A FINE BRONZE OF
A CHARGING BOAR**

Japan, Meiji period (1868-1912)

Very finely cast and patinated as a charging boar (inoshishi), dynamically running with its legs bent, the left hind leg pushed back to develop speed. The hairwork is finely incised and the large up-turned snout, flanked by tusks, is well-carved. The unctuously finished bronze bearing a fine patina.

LENGTH 26 cm
WEIGHT 1,310 g

Condition: Good condition with some associated surface wear. The left hind leg with an old repair.
Provenance: French private collection.

AUCTION COMPARISON

A related bronze of a running wild boar, by Oshima Joun, was sold at Bonhams, Japanese Works of Art, 19 September 2018, New York, lot 5179 (sold for 5,100 USD).



Estimate EUR 1,500
Starting price EUR 750





16 | AN UNUSUAL MASSIVE
BRONZE OKIMONO OF A TIGER

Japan, Meiji period (1868-1912)

Heavily cast, the tiger with distinctively wrinkly skin reminiscent of garment folds cascading from the articulated spine, the tail appearing like a twisting rope, showing a particularly quizzical expression with large bulging eyes and the mouth contorted in a snarl showing sharp teeth.

LENGTH 32.5 cm

WEIGHT 4,121 g

Condition: The tail has been reattached, otherwise in very good condition with minor surface wear and casting flaws. Fine, dark patina.

Provenance: Berwick House, Shropshire, United Kingdom. In August 1875, James Watson, who would later serve as the Conservative MP for Shrewsbury from 1885 to 1892, bought Berwick House at auction, with its fine well-timbered park and estate. By 1879, Watson turned his sights to forming a collection of suitably impressive paintings and furnishings for the recreated rooms, and over the years built a substantial collection including many fine Japanese works of art.



**Berwick House,
Shropshire**

Estimate EUR 1,500
Starting price EUR 750





17 | SEIYA: A RARE BRONZE OKIMONO OF A RHINOCEROS AND TIGERS

By Genryusai Seiya, signed Seiya sei
Japan, Meiji period (1868-1912)

Finely cast as two tigers engaged in a brutal fight with a rhinoceros, which is pinning down one of the tigers as the other attacks it from behind. Note the appealing contrast in color and texture between the tigers' furs and rhinoceros' skin. Signed SEIYA sei to the rhinoceros' belly.

LENGTH 20.5 cm
WEIGHT 1,580 g

Condition: Good condition with minor wear and minimal casting flaws, a small loss to the tail of one tiger.
Provenance: From a US private collection in New York.

Genryusai Seiya was a master craftsman in charge of a workshop specializing in export wares of the highest quality. Production included human genre figures, vases and exotic bronze models of animals probably influenced by the opening of Tokyo Zoological Gardens in 1882. The present piece is a rarely seen subject by the artist.

Estimate EUR 1,500
Starting price EUR 750



18 | SEIYA: A BRONZE OKIMONO OF A TIGER AND CROCODILE

By Genryusai Seiya, signed Seiya sei
Japan, Meiji period (1868-1912)

Finely cast with a dark finish as a dynamic battle between a tiger and a crocodile, the surface finely worked and exhibiting a variety of textures with the tiger stripes and crocodile scales realistically rendered. Signed underneath inside a square cartouche SEIYA sei [made by Seiya]. With an associated, old wood base.

LENGTH 20.5 cm
WEIGHT 937 g (excl. base) and 1,233 g (incl. base)

Condition: Very good condition, some wear to edges.
Provenance: From a Viennese private estate.

Estimate EUR 1,200
Starting price EUR 600





19 | SEIYA: A BRONZE OKIMONO OF A LION

By Genryusai Seiya, signed Seiya saku
Japan, Meiji period (1868-1912)

Finely cast standing foursquare with a powerful expression, the mouth open revealing sharp teeth, the lion further with a wavy mane, long tail, and large eyes. The underside with the signature SEIYA saku within a rectangular reserve.

LENGTH 25 cm
WEIGHT 1,171 g

Condition: Very good condition with minor wear and casting flaws.

Provenance: Berwick House, Shropshire, United Kingdom. In August 1875, James Watson, who would later serve as the Conservative MP for Shrewsbury from 1885 to 1892, bought Berwick House at auction, with its fine well-timbered park and estate. By 1879, Watson turned his sights to forming a collection of suitably impressive paintings and furnishings for the recreated rooms, and over the years built a substantial collection including many fine Japanese works of art.



Berwick House, Shropshire

Estimate EUR 800
Starting price EUR 400

20 | SEIYA: A LARGE BRONZE OKIMONO OF A ROARING LION

By Genryusai Seiya, signed Seiya sei
Japan, Meiji period (1868-1912)

Massively and naturalistically cast as a striding and roaring lion with a luxurious mane and a long tail. Signed underneath within a square cartouche SEIYA sei [made by Seiya].

LENGTH 44 cm
WEIGHT 5.3 kg

Condition: Excellent condition, minor wear.
Provenance: Viennese private estate.

Estimate EUR 1,500
Starting price EUR 750





21 | WAKO: A BRONZE OKIMONO OF A SHISHI

Signed Wako
Japan, early 20th century, Meiji (1868-1912) or Taisho era (1912-1926)

Massively cast and patinated dark as a muscular Buddhist lion with a large bushy tail and curling mane, raising one paw. Signed underneath WAKO.

HEIGHT 25 cm
WEIGHT 4 kg

Condition: Very good condition, minor surface wear and casting irregularities.
Provenance: Dutch private collection.

This quite unusual composition may have been inspired by the jakoneko (musk cat), often called a shaggy dog, which entered Japan via India, and became popular for its musk, used for perfumes.

Wako is a department store retailing watches, jewelry, giftware in porcelain and precious metals etc. Wako was founded by Kintaro Hattori in 1881 and had shops in Osaka and Tokyo in the Meiji and Taisho periods. Its flagship store is affectionately called Ginza Wako, which is located in the premium shopping Ginza district, central Tokyo.

Estimate EUR 2,000
Starting price EUR 1,000

22 | **SHIHO: A FINE BRONZE OF A HARE**

By Watanabe Shiho (born 1894-1972), signed Shiho
Japan, Tokyo, first half of 20th century

Very finely and naturalistically cast as a seated hare raising one paw. Note the sparse hairwork rendered with fine incision work. Signed underneath SHIHO.

HEIGHT 19.3 cm
WEIGHT 5,070 g

Condition: Excellent condition with typical associated wear, some light surface scratches.

Provenance: English private collection, purchased at Christie's London on 22nd April 2008, lot 646.

Watanabe Shiho (1894-1972) studied metal casting under Oshima Joun at the Tokyo School of Fine Arts (now the Tokyo University of Fine Arts and Music), where he later also became a professor. Prior to the Pacific War, he exhibited frequently at the government-sponsored Teiten and Shin-Bunten exhibitions. His work is in the collections of the Tokyo Prefectural Museum of Modern Art.

The present hare bears an uncanny resemblance to the famous painting of a hare by Albrecht Dürer (1471-1528).

Estimate EUR 3,000
Starting price EUR 1,500



**Young Hare by
Albrecht Dürer
(1471-1528)**



23 | A RARE BRONZE OKIMONO OF A PEKINGESE DOG

Japan, Meiji period (1868-1912)

Cast standing on all fours, wearing a ruffle collar tied around the neck, the head turned to one side with a quizzical expression, the eyes gilt with dark pupils, the mane, fur and tail well rendered and paws neatly articulated. Note some of the finely rendered details and incision work focusing on the distinct characteristics of the animal.

LENGTH 32.5 cm
WEIGHT 2,963 g

Condition: Excellent condition with only minor old wear and minimal casting flaws.
Provenance: From a British private collection.

The Pekingese (also spelled Pekinese) originates from China. The breed was favored by royalty of the Imperial court as both a lap dog and companion dog, and its name refers to Peking (Beijing) where the Forbidden City is located. The breed has several characteristics related to its unique appearance.

During the Second Opium War, in 1860, the Old Summer Palace in Beijing was occupied by a contingent of British and French troops. The Xianfeng Emperor had fled with all of his court to Chengde. However, the elderly Consort Chang remained. When the British and French troops entered, she committed suicide. She was found with her five Pekingese. They were removed by the Allies before the Summer Palace was burnt to the ground.

John Hart Dunne, Captain of the 99th Regiment of Foot, who participated in the Second Opium War and ransacked the Summer Palace, **gifted one of these Pekingese to Queen Victoria in**

April 1861, writing to her in a letter: "This little dog was found by me in the Palace of Yuan-Ming-Yuan near Peking on the 6th of October 1860. It is supposed to have belonged to either the Empress, or one of the ladies of the Imperial Family. It is a most affectionate and intelligent little creature – it has always been accustomed to being treated as a pet and it was with the hope that it might be looked upon as such by Her Majesty and the Royal Family that I have brought it from China." (David Matthews, *Jo Lee Magazine*, November 2002, page 18). Rather insensitively, **the Queen and first owner of a Pekingese in the West, named her new pet 'Looty'.**



Photograph of 'Looty' by William Bambridge, 1865



Photograph of 'Looty' by William Bambridge, 1865

AUCTION COMPARISON
Compare a closely related bronze figure of a Pekingese with a ball at Christie's, 20 October 2000, New York, lot 10 (sold for 21,150 USD).



Estimate EUR 4,000
Starting price EUR 2,000







**24 | OTA HARUKAGE:
A MASTERFUL BRONZE PANEL
WITH PLAYING PUPPIES**

By Ota Harukage, signed Taiyosai Harukage with kakihan Japan, Tokyo, first half of 20th century

Masterfully cast as three playing puppies in the style of Maruyama Okyo, worked in high relief, each patinated differently and with gilt eyes. The puppies are extremely lifelike, almost appearing as if they were jumping out of the picture. Note the finely incised bamboo and grasses. Signed to the lower right OTA HARUKAGE with the artist's kakihan. Framed within a black-lacquered wood frame.

SIZE (with frame) 39.6 x 33.6 cm, SIZE (picture only) 35.5 x 29.5 cm
WEIGHT (with frame) 1,036 g

Condition: Superb condition with hardly any wear.
Provenance: British private collection.

Ota Harukage, a pupil of Funakoshi Shunmin (1868–1940), is recorded as being active in Tokyo during the Taisho and Showa eras. For further information, see Wakayama Takeshi, *Kinko jiten* (A Dictionary of Metalworkers), Tokyo, Token Shunju Shinbunsha, 1999, p. 620.

Maruyama Okyo (1733–1795) became famous for his paintings of puppies. His puppies have inspired Japanese artists throughout the centuries, appearing in homages on various mediums such as paintings, lacquerware, or metalwork, as in the present example.

Estimate EUR 8,000
Starting price EUR 4,000



Painting by Maruyama Okyo (1733–1795) sold at Bonhams, Fine Japanese Art, 5 November 2009, London, lot 28 (sold for 24,000 GBP)



東山
丁巳
景



25 | **A FINE BRONZE OKIMONO
'QUAIL AND MILLET' GROUP,
EX-COLLECTION KENZO TAKADA**

Japan, Meiji period (1868-1912)

The quail very finely cast, the plumage worked with elaborate incision work, the bird facing to its left, its beak opened wide, the eyes ringed in gilt. The quail stands on two millet leaves, naturalistically cast in silvery shibuichi, with large gilt millet heads.

HEIGHT 13 cm, LENGTH 19 cm
WEIGHT 686 g

Condition: Good condition, the object presents very well. Some minor surface wear. One leg with a repair. A small section connecting the quail and millet lost.

Provenance: Ex-collection Kenzo Takada (1939-2020).

Kenzo Takada (1939-2020) was an iconic Japanese fashion designer living in France. He founded Kenzo, a worldwide brand of perfumes, skincare products, and clothes, and was the honorary president of the Asian Couture Federation. Takada was made a Knight of the Legion of Honor on 2 June 2016. For decades, Kenzo Takada had built an impressive and diverse collection of furniture, paintings, objects, works of art and fashion pieces, including many objects of fine Japanese art, displaying in his home a subtle balance between the influences of East and West, reflecting the free spirit of this creative genius.

The three lots from Kenzo Takada's collection in this sale (lots 25, 293 & 303) were all objects he lived with in his apartment, overlooking the whole of Paris, for the last 15 years of his life, after his retirement.

AUCTION COMPARISON

A closely related bronze okimono of a quail standing on millet was sold at Bonhams, Fine Japanese Art, 5 November 2009, London, lot 277 (sold for 3,360 GBP).



Estimate EUR 4,000
Starting price EUR 2,000



Kenzo Takada in his apartment, 2020



Kenzo Takada kisses the hand of Italian actress Gina Lollobrigida after she awarded him as one of the ten most elegant men in the world in Rome, Italy (16 December 1977)





26 | **A BRONZE OKIMONO GROUP OF AN OWL AND MONKEY**

Japan, Meiji period (1868-1912)

Naturalistically cast, the detachable owl perched at one end of an old gnarled tree, facing ahead with large round eyes, a separately cast monkey with mouth agape emerging from within a hole at the front.

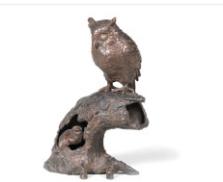
HEIGHT 25.5 cm, LENGTH 20 cm
WEIGHT 2,542 g

Condition: Very good condition with minor surface wear, few minuscule nicks and occasional light scratches, minimal casting flaws.

Provenance: From a private collection in London, United Kingdom.

AUCTION COMPARISON

Compare a near-identical bronze okimono group at Bonhams, Fine Japanese Art, 8 November 2018, London, lot 215 (sold for GBP 2,250).



Estimate EUR 2,500
Starting price EUR 1,250



**27 | MITSUTA HARUO: A SUPERB
BRONZE AND SILVER JIZAI (ARTICULATED)
OKIMONO OF A HERMIT CRAB**

By Mitsuta Haruo (born 1980), sealed Mitsuta Haruo
Japan

Depicting a hermit crab (Okayadokari, Coenobita), the naturalistically cast bronze shell with a gold-splashed design, the entirely articulated silver crab can be completely retracted within its shell. Sealed MITSUTA HARUO in a small circular cartouche and with the original sealed wood box.

LENGTH (completely extended) 6 cm
WEIGHT 49 g

Condition: Excellent condition.
Provenance: French private collection.

Mitsuta Haruo (b. 1980) was born in Yonago, Japan. He has won several awards, including the Grand Prize of "The 2nd Art Plaza Grand Prize – Tokyo National University of Fine Arts and Music" in 2007. Mitsuta Haruo produces metal sculptures of insects, crustaceans, and other "creepy-crawlies" with obsessively detailed and extraordinarily lifelike precision. His inspiration is jizai okimono, a jointed, moveable metal sculpture invented in Japan in the 1700s that emphasizes careful attention to realistic detail.

AUCTION COMPARISON

A closely related work by the artist, also depicting a hermit crab, was sold at Christie's, Japanese and Korean Art, 16 March 2021, New York, lot 31 (sold for 7,500 USD).



Estimate EUR 5,000
Starting price EUR 2,500





28 | AN EXCEPTIONALLY RARE INLAID
IRON MINIATURE KODANSU (CABINET)
WITH TURTLES AND CRANES

Japan, Meiji period (1868-1912)

Superbly decorated in gold and silver takazogan and hirazogan, the hinged door and short sides with 'floating' turtles framed by a stream and aquatic plants below and thin clouds above, the cover with two cranes flying in the sky as well as the setting sun and further clouds, the cover with a fitted gilt silver handle and the door with a silver knob, opening to reveal three silver drawers with iron front panels with silver-mounted handles and inlaid in the same manner as the exterior with turtles and cranes, the interior of the door with a gold plate engraved with a man surrounded by ducks in a barren forest.

SIZE 9.6 x 9.3 x 6.4 cm
WEIGHT 851.5 g

Condition: Very good condition with minor wear and casting irregularities.
Provenance: French private collection.

While miniature kodansu (display cabinets) were commonly made during the Meiji period, the most popular examples crafted from lacquer, inlaid ivory, or damascened iron, **no comparable examples in sparsely inlaid iron are recorded in private or public collections, making this exceptionally well-crafted piece extremely rare.**

Estimate EUR 5,000
Starting price EUR 2,500





29 | **RYUBUNDO: A SUPERB SILVER
OKIMONO OF A MINOGAME**

By Ryubundo, signed Ryubundo zo
Japan, Meiji period (1868-1912)

The mythical turtle finely cast standing foursquare with its front legs bent as it slightly turns and slowly raises its head, looking ahead with gilt almond-shaped eyes, its long and feathery tail elegantly swept to one side, the carapace and scaly skin naturalistically rendered. Signed RYUBUNDO zo to the underside with a hallmark/ stamp below.

LENGTH 24 cm, WIDTH 21 cm
WEIGHT 1,800 g

Condition: Very good condition with minor surface wear and minimal casting flaws.

Provenance: British private collection.

AUCTION COMPARISON

Compare a closely related silver model of a minogame by Nogami Ryuki, of **much smaller size** (11.4 cm wide), at Bonhams, Fine Japanese Works of Art, 19 March 2014, New York, lot 3164 (**sold for USD 6,875**).



Estimate EUR 6,000

Starting price EUR 3,000







30 | **KISETSU: A SUPERB SILVER AND BRONZE GROUP OF A SHISHI TRAINING ITS CUB**

By Yamashita Kisetu, signed Kisetu koku Japan, Meiji period (1868-1912)

The bronze cast as a rocky outcrop with very finely worked, separately cast reishi fungi. The inset Buddhist lion (shishi) and cub are masterfully cast from silver, finely chiseled, the adult ferociously snarling, the eyes of both in gold with shakudo pupils. 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. With an inlaid silver signature plaque KISETSU [engraved by Kisetu].

Yamashita Kisetu was a pupil of the famous metalwork artist Oshima Joun (1858-1940). The present piece is likely a collaboration between the two (see auction comparison).

LENGTH 30 cm, HEIGHT 24.5 cm
WEIGHT 3 kg

Condition: Very good condition, some minor surface wear including some light scratches to bronze.
Provenance: US private collection.

AUCTION COMPARISON

A near identical group signed Kisetu and Joshun (Oshima Joun) was sold at Christie's, Japanese and Korean Art, 19 September 200, New York, lot 84 (sold for 4,700 USD).



Estimate EUR 6,000

Starting price EUR 3,000



Legend has it that the shishi tested the vigor of their young by throwing the young ones from the top of a cliff (shishi no saka otoshi). Longevity was assured if the animal survived.

Two Shishi on a Cliff, Utagawa Hiroshige, c. 1840, color woodblock print





31 | A MONUMENTAL
'SILVER EAGLE' OCTAGONAL
BRONZE VASE

Japan, early Meiji period (1868-1912)

The elegant body of the vase is applied with a massive, layered and craggy bronze rock, traversed by branches of silvered and gilt cherry blossoms, on which a majestic eagle has just landed. Below we find two sparrows, neatly inlaid in silver, gold, shakudo and shibuichi. The feathers of the eagle are cleverly incised to create a dramatic movement, his claws with punched details and gilt. The eyes and talons are finely inlaid in shakudo.

Condition: Superb condition with some old wear, a fine naturally grown chocolate-brown patina overall, minor traces of wear and shallow surface scratches, small casting flaws. Faint traces of verdigris to bronze rock.

Provenance: Property from a collection in the United Kingdom.

HEIGHT 68.5 cm

WEIGHT 21.6 kg

In this remarkable portrayal of an eagle's fierce spirit, the artist distilled the soul of the Japanese nation in the second half of the 19th century, which was - at the onset of westernization - exerting itself as an international power. In addition to his regal presence, the 'king of the skies' represents unhesitating, even ruthless action, an indispensable quality during these turbulent times. Determined to break the mold of traditional East Asian sculpture, the artist augmented the vivacity of his subject with youthful audacity, dramatically varying contrasts of light and dark within the plumage. With an increased degree of realism, almost brutal naturalism, the final abandonment of the classical Edo aesthetic becomes apparent in this masterpiece of Japanese metalwork.

AUCTION COMPARISON

Compare the manner of the eagle to a silvered bronze okimono of an eagle by Masatsune sold by Bonhams, Fine Japanese Art, 5 November 2020, London, lot 288 (sold for 11,312 GBP).



Estimate EUR 15,000

Starting price EUR 7,500







32 | HIRATA SHIGEMITSU: A SET OF SILVER BOX AND COVER AND SIX SILVER TRAYS

By Hirata Shigemitsu (1855-1926), signed Shigemitsu with kakihan Japan, late 19th century to early 20th century, Meiji period (1868-1912)

The box and cover of rectangular form, the cover opening to reveal two compartments, further with a drawer fitted with a chrysanthemum knob handle, the trays of oval form with shallow rounded sides supported on four short bracket feet. The sides of the box, the top of the cover, and the interiors of the tray are all neatly incised with lotus flowers and scrolling foliage. The interior of the cover with the signature SHIGEMITSU with a kakihan above the silver hallmark Jungin (pure silver).

SIZE 22 x 14.3 x 7.2 cm (the box and cover), LENGTH 18.3 cm (each tray)
WEIGHT 3,220 g

Condition: Good condition with minor surface wear and light scratches.

Provenance: De-accession of The Dr. István Zelnik Southeast Asian Gold Museum.

Hirata Shigemitsu (1855-1926) was one of the most prominent metal-hammering craftsmen of the Meiji period. He produced work mainly for the Imperial Household and exhibited regularly in international exhibitions. With Kurokawa Eisho (1854-1917), Hirata initiated the metal-hammering division of the Tokyo Chokokai (Tokyo Society of Metal Artists), founded in 1887.

AUCTION COMPARISON

Compare a large Imperial silver presentation bowl by Hirata Shigemitsu at Christie's, Japanese and Korean Art, 18 March 2014, New York, lot 522 (**sold for 37,500 USD**), and another at Bonhams, Fine Japanese Works of Art, 19 March 2014, New York, lot 3282 (**sold for 36,250 USD**).



Estimate EUR 4,000
Starting price EUR 2,000

33 | SANSHO: A FINE SILVER 'BAMBOO' EWER

By Sansho, signed Sansho zan tsukuru with a kakihan Japan, c. 1900, Meiji period (1868-1912)

Finely and naturalistically crafted, the bulbous body rising from the splayed foot to a tall and slender waisted neck, the elegantly curved spout formed as a bamboo stalk and the handle as two long bamboo shoots, the leaves exhibiting simulated worm rot, the stopper with a leafy bamboo finial and the foot with a band of floral lappets against a stippled ground. Signed SANSHO zan tsukuru with a kakihan to the base. With a wood tomobako (storage box).

HEIGHT 24.4 cm
WEIGHT 657 g

Condition: Very good condition with minor surface wear, occasional light scratches, and minimal casting flaws.

Provenance: From a US private collection in New York.

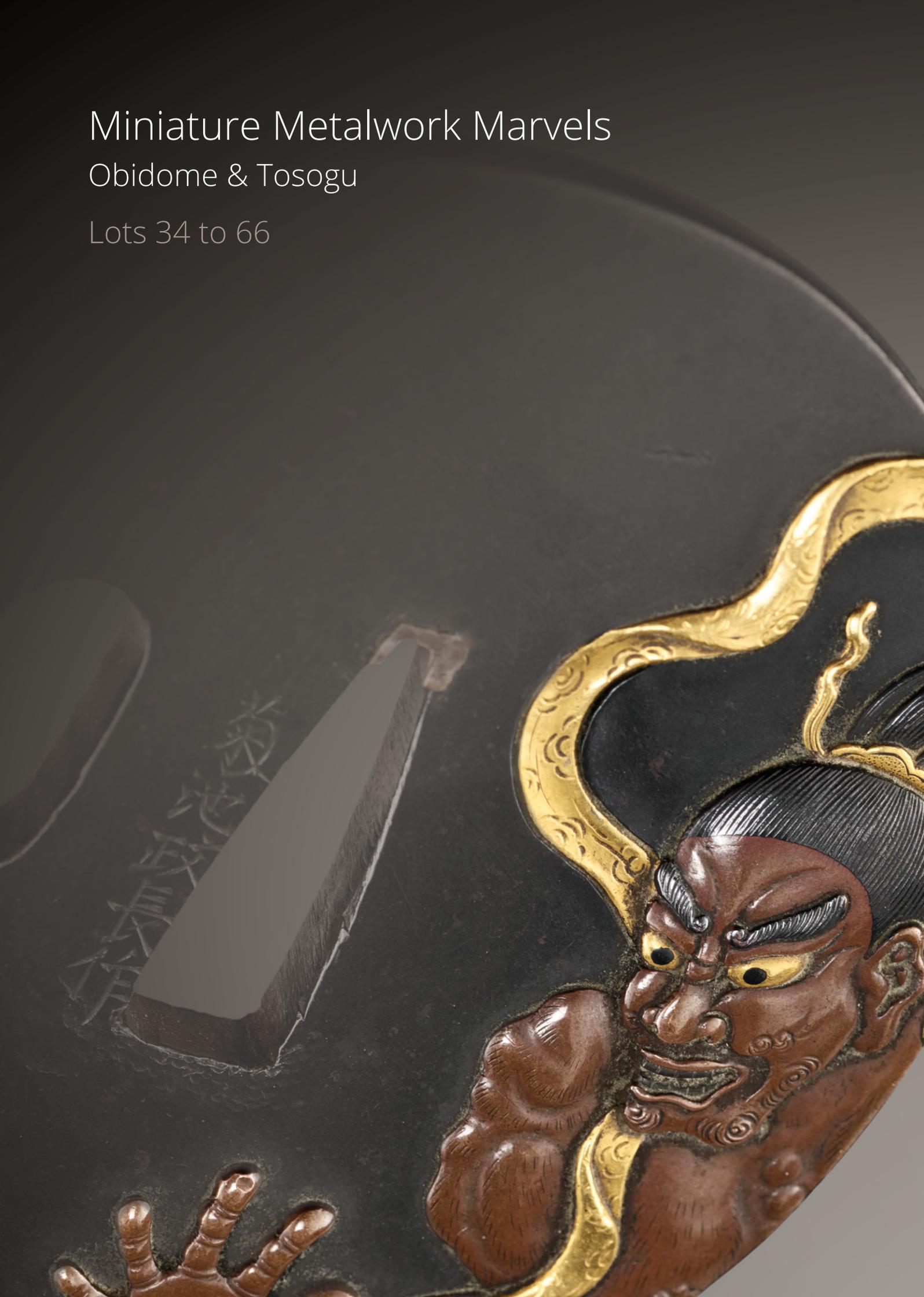
Estimate EUR 2,000
Starting price EUR 1,000



Miniature Metalwork Marvels

Obidome & Tosogu

Lots 34 to 66





EXCEPTIONAL OBIDOME (SASH CLIPS) FROM A FRENCH PRIVATE COLLECTION (LOTS 34-42)

The obidome (sash clips) are miniature mixed metal clips which were mounted to the obi (sash) with the help of a cord. Like kagamibuta netsuke and kanamono they were fashion accessories, many of them made by famous and celebrated metalwork artists who previously made sword fittings, which fell out of demand due to the Sword Abolishment Edict in 1876. The craftsmanship of these certainly rivaled those of the finest Western jewelers.



34 | AN 18K GOLD-MOUNTED COPPER OBIDOME (SASH CLIP) DEPICTING KAN'U

Japan, first half of 20th century

The legendary general with a grim expression and portly countenance, sitting on his large halberd, the blade emerging from a dragon head, the details in gold and silver. The gold mounting with two rectangular loops, one of which is hallmarked 'K18'.

LENGTH 4.7 cm
WEIGHT 12 g

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

Estimate EUR 800
Starting price EUR 400



35 | TOSHIHIKO: A FINE SENTOKU AND SHIBUICHI OBIDOME (SASH CLIP) WITH LUNAR HARE

By Toshihiko, signed Toshihiko
Japan, first half of 20th century

Shaped as two fans overlapping each other. The sentoku fan on top is worked with an inlaid silver moon rabbit prancing above katakiri waves. Signed to the lower right TOSHIHIKO. With an old cord for the attachment to the obi (sash).

LENGTH 4.7 cm
WEIGHT 15 g

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

Estimate EUR 800
Starting price EUR 400





36 | A FINE SHIBUICHI OBIDOME (SASH CLIP) WITH DRUNKEN SHOJO

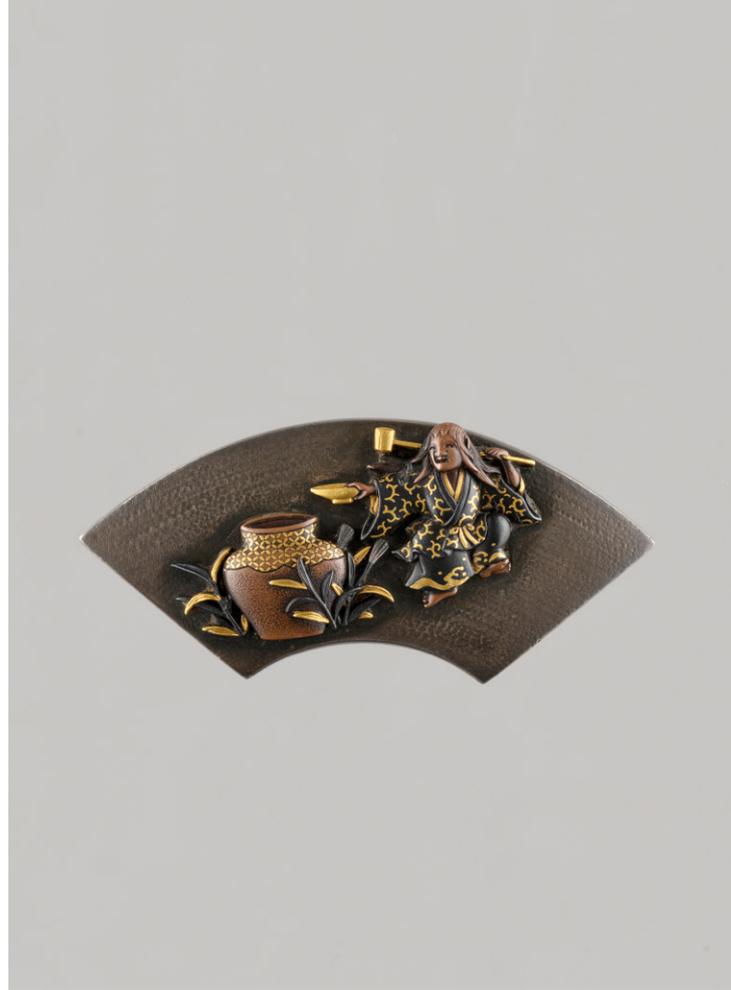
Japan, Meiji period (1868-1912)

In the form of a fan, with a finely stippled texture, decorated in shakudo, copper, and gold takazogan with a drunken shoji holding a sakazuki (sake cup) and a ladle, a large sake jar amid grass blades beside her, the reverse with two loops for the attachment to the obi (sash).

LENGTH 6.8 cm
WEIGHT 47 g

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

Estimate EUR 1,200
Starting price EUR 600



37 | KATSUAKI: A FINE SILVER-MOUNTED OBIDOME (SASH CLIP) DEPICTING PHEASANTS

By Mukai Katsuaki, signed Katsuaki
Japan, Tokyo, early 20th century

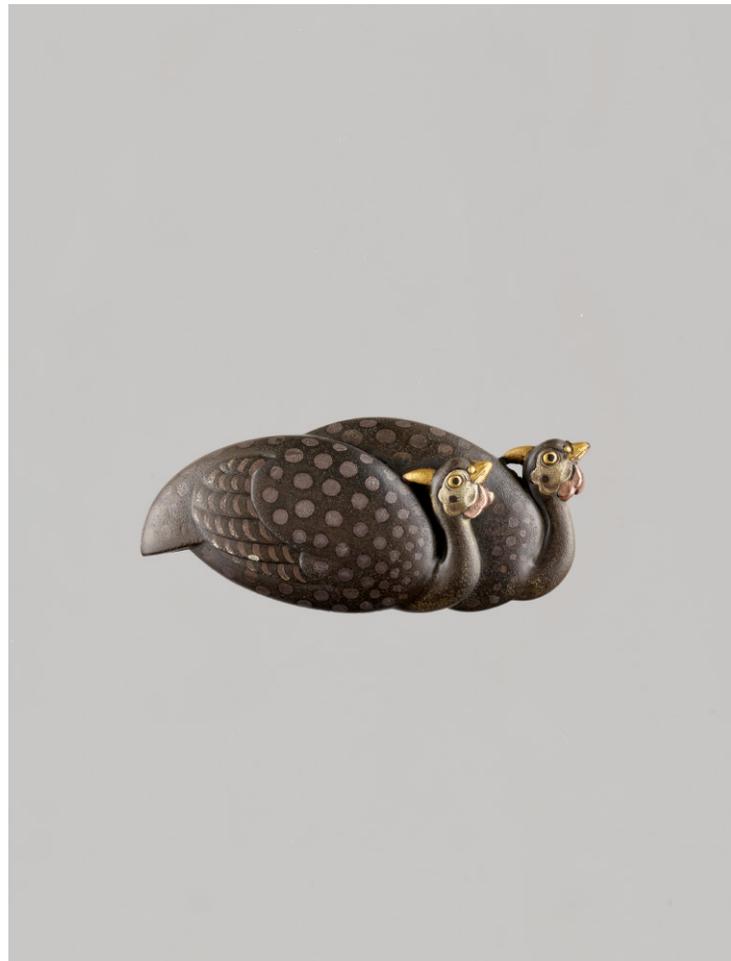
Depicting a shibuichi pair of pheasants (kiji) with spotted plumage in silver, the eyes, beak, comb, and wattle in gold and copper takazogan. Signature KATSUAKI underneath and mounted on a hallmarked silver plate.

LENGTH 5.3 cm
WEIGHT 22 g

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

This artist was a student of Unno Shomin (1844-1915) in Tokyo and is listed in Haynes, Robert E. (2001) *The Index of Japanese Sword Fittings and Associated Artists*, p. 572 (H 02734.0), as well as Takeshi, Wakayama (1984) *Toso Kinko Jiten*, p. 303-304.

Estimate EUR 1,000
Starting price EUR 500





38 | KOMIN: A FINE SHIBUICHI OBIDOME (SASH CLIP) WITH PEONY FLOWER

By Sugiura Komin, signed Komin
Japan, late Meiji period (1868-1912)

The oval shibuichi clip finely worked in silver takazogan depicting a flowering peony, the dark-patina leaf and stem incised in katakiri-bori. Signed to the top left KOMIN. With the original cord for the attachment to the obi (sash).

LENGTH 5,2 cm
WEIGHT 21 g

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

Estimate EUR 800
Starting price EUR 400



39 | TOSHIHIKO: A SUPERB SHAKUDO AND 18K GOLD OBIDOME (SASH CLIP) WITH PINE TREE

By Toshihiko, signed Toshihiko
Japan, first half of 20th century

Masterfully worked in shakudo with fine incision work as a pine tree amongst gold clouds. Mounted on an 18k gold plate with three hallmarks and 'K18' stamp. Signed to the side TOSHIHIKO. With an old cord for the attachment to the obi (sash).

LENGTH 5,8 cm
WEIGHT 22 g

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

The artist is probably the one listed in the Haynes Index of Japanese Sword Fittings and Associated Artists on page 2040 (H 10354.0) with the remark: "a student and connoisseur of the Goto school and an exponent of its methods."

Estimate EUR 1,500
Starting price EUR 750

40 | **TOSHIHIKO: A FINE SHIBUICHI AND SHAKUDO
OBIDOME (SASH CLIP) WITH PINE AND PLUM**

By Toshihiko, signed Toshihiko
Japan, first half of 20th century

Finely worked in shakudo, shibuichi, silver, and gold depicting the popular pairing of pine (matsu) and plum (ume). Signed to the side TOSHIHIKO. With an old cord for the attachment to the obi (sash).

LENGTH 4.6 cm
WEIGHT 11 g

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

The artist is probably the one listed in the Haynes Index of Japanese Sword Fittings and Associated Artists on page 2040 (H 10354.0) with the remark: "a student and connoisseur of the Goto school and an exponent of its methods."

Estimate EUR 800
Starting price EUR 400



41 | **TOSHIHIKO: A FINE MIXED METAL OBIDOME
(SASH CLIP) WITH PLUM BLOSSOM**

By Toshihiko, signed Toshihiko
Japan, first half of 20th century

Finely worked in shibuichi, copper, and gold as a plum (ume) blossom and bud. Note the very finely worked gold stamen. Signed to the side TOSHIHIKO. With an old cord for the attachment to the obi (sash).

LENGTH 2.9 cm
WEIGHT 8 g

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

The artist is probably the one listed in the Haynes Index of Japanese Sword Fittings and Associated Artists on page 2040 (H 10354.0) with the remark: "a student and connoisseur of the Goto school and an exponent of its methods."

Estimate EUR 800
Starting price EUR 400



42 | **KATSUHIRA: A FINE SHIBUICHI OBIDOME
(SASH CLIP) DEPICTING A PRUNUS BRANCH**

By Suzuki Katsuhira (b. 1859), signed Katsuhira
Japan, Tokyo, Meiji period (1868-1912)

Depicting a gnarled prunus branch with blossoms and buds picked out in gold and silver takazogan, signed to the side KATSUHIRA.

LENGTH 4.7 g
WEIGHT 11 g

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

Suzuki Katsuhira was born in Mito, Hitachi Province, in 1859 and moved to Tokyo in 1886. He is listed in Haynes, Robert E. (2001) The Index of Japanese Sword Fittings and Associated Artists, p. 576-577, (H 02760.0) as well as Takeshi, Wakayama (1984) Toso Kinko Jiten, p. 302.

Estimate EUR 800
Starting price EUR 400



43 | **IKKOKU: A RARE MIXED METAL SEAL, FOR THE EUROPEAN MARKET**

By Kashima Ikkoku II (1846-1925), signed Ikkokusai Japan, Meiji period (1868-1912)

The seal, created for the European market, is worked in rich gold, silver, and copper takazogan depicting a bundle of straw with opulent flowers and birds. The silver attachment underneath is cut with a monogram.

HEIGHT 8.1 cm
WEIGHT 18.7 g

Condition: Excellent condition with only very minimal wear.

Provenance: French private collection.

There are four generations of Kashima Ikkoku (Kajima Ikkoku); Ikkoku I, II, III and IV. This work is most likely by Ikkoku II (1846-1925). In a later generation Kashima Ikkoku IV (1899-1996) was appointed a Living National Treasure artist (Ningen Kokuho) in 1979.

Auction comparison:

Another work by this artist was sold at Christie's, The Japanese Aesthetic, 15 May 2013, London, lot 157 (sold for 37,500 GBP).

Estimate EUR 600

Starting price EUR 300



44 | **UNRINSHA NAOTAKA: A SHAKUDO KOGAI WITH SAMURAI ACCOUTREMENTS**

By Unrinsha Naotaka, signed Unrinsha Naotaka with kakihan Japan, early to mid-19th century, Edo period (1615-1868)

The handle is finely decorated in shakudo, silver, and gold takazogan depicting a ladle with a cord attached and a pair of stirrups, the reverse signed UNRINSHA NAOTAKA with a kakihan. With a fitted wood storage box.

LENGTH 21.4 cm
WEIGHT 37 g

Condition: Excellent condition with minor wear.

Provenance: European collection.

The artist is listed by Takeshi, Wakayama (1984) Toso Kinko Jiten, p. 472.

Estimate EUR 600

Starting price EUR 300



45 | **A GROUP OF THREE KOZUKA**

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

The first bearing a shakudo nanako ground and worked in gold and silver takazogan depicting seafarers in boats.

The second a fine suaka Nara school kozuka worked with a silver tiger in sunken relief, the piercing eyes in gold. Signed to the reverse YASUCHIKA.

The third of sentoku worked in silver and shakudo takazogan depicting a poetic landscape of an oxherd leading and an ox.

LENGTH (each)
approximately 9.6 cm
WEIGHT (total) 80 g

Condition: Each in very good condition with typical associated surface wear.
Provenance: US private collection, Florida.

Estimate EUR 800
Starting price EUR 400



46 | **SUNAGAWA MASAYOSHI:
A SILVERED IRON SUKASHI
TSUBA WITH IRIS**

By Sunagawa Masayoshi, signed Sunagawa ko with seal Masayoshi
Japan, early to mid-19th century, Edo period (1615-1868)

The maru-gata tsuba with gilt highlights and silver takazogan dew drops, crafted in sukashibori with iris flowers and reeds. Signed SUNAGAWA ko with seal MASAYOSHI.

HEIGHT 7 cm
WEIGHT 68 g

Condition: Very good condition with minor wear and traces of use.
Provenance: Hungarian private collection.

The artist is listed by Takeshi, Wakayama (1984) Toso Kinko Jiten, p. 209. The Sunagawa school is known for iron tsubas exhibiting the sukashi (lit. 'cut-out') technique.

**LITERATURE
COMPARISON**

Compare a pair of closely related tsuba by Sunagawa Masayoshi in the collection of the Metropolitan Museum of Art, accession numbers 2006.262.1 and 2006.262.2.



Estimate EUR 600
Starting price EUR 300



47 | SHOAMI
MOTOSHIGE:
A RARE IRON
TSUBA WITH GOLD
SPIDER WEB

By Shoami Motoshige, signed
Shoami Motoshige
Japan, mid-18th century,
Edo period (1615-1868)

The iron tsuba of nadekakugata shape, the ground finely worked to resemble tree bark and very finely inlaid in gold with a spider web on both sides. Signed to the front SHOAMI MOTOSHIGE.

SIZE 8.1 x 7.9 cm
WEIGHT 187.3 g

Condition: Excellent condition with typical associated surface wear.
Provenance: European private collection.

A quite typical work for the Shoami school, executed here in a particularly delicate manner. The artist is listed in the Haynes Index of Japanese Sword Fittings and Associated Artists on page 1179 (H 05927.0).

Estimate EUR 1,000
Starting price EUR 500



48 | A GROUP
OF TWO
IRON TSUBA

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

The first a remarkably sculptural tsuba worked in sukashi-bori (openwork), depicting two reclining oxen in ishime iron with gold-detailed horns.

The second an iron Shonai Shoami style tsuba of marugata form, worked in copper and shakudo takazogan with playfully arranged long-armed gibbons.

DIAMETER 7.8 & 7.5 cm
WEIGHT (total) 245 g

Condition: Each in very good condition with typical associated surface wear.
Provenance: US private collection, Florida.

Estimate EUR 800
Starting price EUR 400



49 | **A VERY LARGE NARA SCHOOL TSUBA
WITH SHISHI AND PEONIES,
WITH NBTHK HOZON CERTIFICATE**

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

The large iron tsuba of slightly irregular rounded rectangular shape, finely worked in bronze, copper, and silver takazogan with gilt highlights, depicting three prancing Buddhist lions amongst flowering peonies and grasses. With a fitted wood storage box.

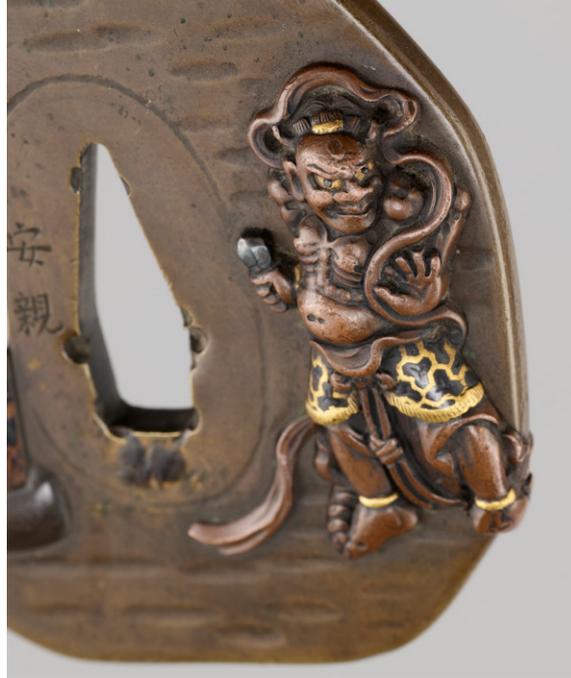
With a NBTHK Hozon paper (sword fitting worthy of preservation).

SIZE 9.7 x 9.3 cm
WEIGHT 230.9 g



Condition: Excellent condition with typical associated surface wear.
Provenance: European private collection.

Estimate EUR 1,500
Starting price EUR 750



**50 | YASUCHIKA: A FINE NARA SCHOOL
SENTOKU TSUBA WITH NIO**

By a member of the Tsuchiya Yasuchika school, signed Yasuchika
Japan, 19th century, Edo period (1615-1868)

The octagonal sentoku tsuba finely worked in copper, shakudo, and gold takazogan depicting a Nio (temple guardian) standing next to a pillar in a powerfully dynamic posture, the reverse showing a worn out shibuichi zori (sandal). Signed to the front YASUCHIKA.

SIZE 7.2 x 6.5 cm
WEIGHT 148.8 g

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

Estimate EUR 1,500
Starting price EUR 750



**51 | TOU: A FINE NARA SCHOOL COPPER FUCHI
AND KASHIRA WITH DARUMA**

By a member of the Tsuchiya Yasuchika school, signed Tou
Japan, 19th century, Edo period (1615-1868)

The kashira formed as the Zen Patriarch Bodhidharma, known in Japan as Daruma, enveloped in his robe, his face with silver and gold highlights, bearing a stern-faced expression. The matching Kashira shows a dragon-headed mokugyo (temple gong) and hossu (Buddhist fly whisk), as well as the signature within a gilt cartouche in seal form TOU. With a fitted wood storage box.

LENGTH 3.8 cm
WEIGHT 26 g

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

Tou was the art name first used by Tsuchiya Yasuchika (1670-1744), founder of the Nara school.

Estimate EUR 800
Starting price EUR 400



52 | **KIKUCHI MASANAGA:
A FINE SHAKUDO TSUBA WITH NIO
(TEMPLE GUARDIAN)**

By Kikuchi Masanaga, signed Kikuchi Masanaga saku
Japan, Tokyo, Meiji period (1868-1912)

The maru-gata shakudo tsuba finely worked in gold and copper takazogan with an imposing image of a Nio next to a neatly incised temple pillar, the pillar visible on the reverse where it is being worked on by a temple servant, two further pilgrims behind the servant, and two sparrows in flight above. The details very finely rendered in copper and rich gold. Signed to the front KIKUCHI MASANAGA saku [Made by Kikuchi Masanaga].

SIZE 7.9 x 7.4 cm
WEIGHT 186 g

Condition: Excellent condition with minor associated surface wear.
Provenance: Austrian private collection.

The artist is listed in the Haynes Index of Japanese Sword Fittings and Associated Artists on pp. 906-907 (H 04260. 0) and was a student of Masakatsu.

AUCTION COMPARISON

A related tsuba with Nio design was sold at Bonhams, The Edward Wrangham Collection of Japanese Art Part I, 9 November 2010, London, lot 57 (sold for 7,200 GBP).



Estimate EUR 2,500
Starting price EUR 1,250



53 | A GOTO SCHOOL SHIBUICHI TSUBA WITH TIGER, BAMBOO, AND WATERFALL

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

The shibuichi tsuba of mokkogata shape, very finely worked in high relief with silver highlights and marvelous gold and shakudo takazogan, depicting a tiger scratching itself below towering stalks of leafy bamboo, next to craggy rocks and a silver stream, the verso with further bamboo, rocks, and a silver waterfall.

SIZE 8.3 x 7.6 cm
WEIGHT 173 g

Condition: Very good condition with minor surface wear, some light surface scratches.

Provenance: European collection.

AUCTION COMPARISON

A related Goto school tsuba was sold at Zacke, Fine Japanese Art, 28 October 2020, Vienna, lot 55 (sold for 2,149 EUR).



Estimate EUR 1,500
Starting price EUR 750



54 | A FINE GOTO SCHOOL IRON TSUBA WITH SHISHI AND PEONIES

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

The iron tsuba of marugata shape, with a shakudo rim and two hitsu. The design is very finely worked in gold, silver, copper, and shakudo takazogan, depicting a prancing shishi amongst flowering peonies and a neatly incised waterfall. The verso showing another blooming peony.

DIAMETER 7.3 cm
WEIGHT 148.6 g

Condition: Very good condition with only minimal surface wear. Some characteristic wear around the nakago-ana.
Provenance: English private collection.

AUCTION COMPARISON

A related iron tsuba with Shishi, by Ito Masahiro of the Goto school, was sold at Bonhams, Fine Japanese Art, 7 November 2019, London, lot 58 (sold for 5,062 GBP).



Estimate EUR 1,500
Starting price EUR 750



55 | **GOTO MITSUMASA:
A SUPERB SHAKUDO AND
GOLD GOTO SCHOOL DAISHO
PAIR OF TSUBA WITH DRAGONS**

By Goto Mitsumasa, signed Goto Mitsumasa and kakihan
Japan, 19th century, Edo period (1615-1868)

Each of nadekakugata shape bearing a masterful shakudo-nanako ground and worked in low relief with majestic gold dragons chasing after flaming tama (magical jewels), amongst billowing shakudo clouds. With a fitted wood storage box. Signed on the smaller tsuba GOTO MITSUMASA.

SIZE 7.6 x 7.3 cm & 7.1 x 6.8 cm
WEIGHT (total) 257.4 g

Condition: Superb condition with only very little surface wear.
Provenance: European private collection.

The artist is listed in the Haynes Index of Japanese Sword Fittings and Associated Artists on page 1068 (H 05253.0).

Estimate EUR 4,000
Starting price EUR 2,000



56 | **A PAIR OF SOLID GOLD GOTO SCHOOL
DRAGON MENUKI**

Japan, 18th/19th century, Edo period (1615-1868)

The solid gold mumei menuki each in the shape of a dragon, one clutching a tama and the other facing backwards. With a fitted wood storage box.

LENGTH 5.2 cm & 5.5 cm
WEIGHT (total) 12.2 g

Condition: Excellent condition with hardly any wear.
Provenance: European private collection.

Estimate EUR 1,500
Starting price EUR 750



**57 | A FINE UCHIKOSHI SCHOOL SHIBUICHI
TSUBA WITH JUROJIN, OX, AND RAT**

By Ichijosai Hirotoishi, signed Hanabusa Itcho zu, Ichijosai, with seal Hirotoishi
Japan, early 19th century, Edo period (1615-1868)

The nagamarugata tsuba showing an unusual design, based on a drawing by Hanabusa Itcho (1652-1724). The front worked in fine iro-e takazogan depicting Jurojin leisurely playing the samisen and riding on an ox which is led by a humanoid rat. The subject is likely a parodic allusion to the Zen Buddhist parable of the ten ox herding pictures.

With an inscription to the back 英一蝶園、一乘斎 with gold seal 弘壽 "Hanabusa Itcho zu, Ichijosai, with seal Hirotoishi" [Made by Ichijosai with seal Hirotoishi, based on a drawing by Hanabusa Itcho].

SIZE 6.1 x 5.6 cm
WEIGHT 110 g



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

The artist is listed in the Haynes Index of Japanese Sword Fittings and Associated Artists on page 293 (H 01415.0).

Hanabusa Itcho (1652-1724), founder of the Hanabusa school, was a Japanese painter, calligrapher, and haiku poet.

Estimate EUR 1,000
Starting price EUR 500



**58 | AN IRON TSUBA
WITH OXEN**

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

The iron tsuba of nademarugata shape, finely worked in shakudo and copper takazogan with gold highlights depicting two oxen underneath a pine tree. The verso with an incised stream and some grasses. With a wood storage box.

SIZE 8.5 x 8 cm
WEIGHT 158.6 g

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

Estimate EUR 1,000
Starting price EUR 500



59 | **A SUPERB IRON TSUBA
WITH PIGEONS, ATTRIBUTED
TO TENKODO HIDEKUNI,
WITH NBTHK HOZON CERTIFICATE**

Attributed to Kawarabayashui (Tenkodo) Hidekuni (1825-1891),
unsigned
Japan, Kyoto, mid-19th century, Edo period (1615-1868)

The large iron tsuba of mokkogata shape, one of the hitsu plugged with gold, one side showing a pigeon worked in high relief curiously looking at some loose grains, the other side showing an inlaid shibuichi pigeon picking at grains. The details highlighted with silver and gold. With a fitted wood storage box.



With a NBTHK Hozon paper (sword fitting worthy of preservation).

SIZE 9 x 8.2 cm
WEIGHT 160 g

Condition: Excellent condition with hardly any wear.
Provenance: European private collection.

Kawarabayashi Hidekuni was a metalworker, renowned for his sword fittings, who lived in Kyoto and was a student and adopted son of Kawarabayashi Hideoki. The artist is listed in the Haynes Index of Japanese Sword Fittings and Associated Artists on page 242 (H 01054.0).

Estimate EUR 2,000
Starting price EUR 1,000





60 | A SHAKUDO AND AN IRON TSUBA

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

The first of shakudo in mokkogata form, bearing a fine nanako ground, the rim gilt, and worked in iro-e takazogan depicting the epic scene of Taira no Tadamori apprehending the oil thief Abura Bozu.

The second of iron in marugata form with rich gilding depicting a dragon ship with Dutchmen in the front and a South Sea islander on the verso.

SIZE 6.8 x 6.1 cm & 6.2 x 6.2 x 5.5 cm
WEIGHT (total) 169.1 g

Condition: Each in very good condition with typical associated surface wear.
Provenance: US private collection, Florida.

Estimate EUR 800
Starting price EUR 400

61 | A SOTEN SCHOOL IRON TSUBA WITH IMMORTALS

Signed Soheishi Nyudo Soten sei
Japan, late 18th to early 19th century, Edo period (1615-1868)

The iron tsuba of marugata shaped and decorated in sukashi-bori with copper, silver, and gold highlights in the typical Soten school style depicting immortals and a karako amongst pine and bamboo. Signed Soheishi Nyudo Soten sei [Made by Soheishi Soten, nyudo title]. Soheishi was the founder of the Soten School, moving from Kyoto to Hikone in 1750.

DIAMETER 7.1 cm
WEIGHT 88.6 g

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

Estimate EUR 800
Starting price EUR 400





62 | **RYUSENSHI TERUYUKI:
A FINE SENTOKU TSUBA WITH KINKO SENNIN,
WITH NBTHK HOZON CERTIFICATE**

By Ryusenshi Teruyuki, signed Ryusenshi Teruyuki with kakihan
Japan, 19th century, Edo period (1615-1868)

The marugata sentoku tsuba finely worked in sukashi-bori (openwork) depicting Kinko Sennin reading from a scroll and riding on a giant carp across crashing waves, below towering pine trees, the details in gilt. Signed in the front RYUSENSHI TERUYUKI and kakihan. With a fitted wood storage box.

With a NBTHK Hozon paper (sword fitting worthy of preservation).

SIZE 7.3 x 6.9 cm
WEIGHT 106.7 g

Condition: Excellent condition with typical associated surface wear.
Provenance: European private collection.

Estimate EUR 1,500
Starting price EUR 750





**63 | YASUTOSHI: A FINE SHIBUYA SCHOOL
IRON TSUBA WITH IWAZA KANNON**

By Shibuya Yasutoshi (Anju), signed Yasutoshi with kakihan
Japan, early 19th century, Edo period (1615-1868)

The iron nadekakugata tsuba worked in silver and gold takazogan with Kannon seated on a rock, iconographically known as Iwaza Kannon, the rock being a symbol for steadfastness. The verso with craggy rocks, gold leaves, an incised stream, and a silver puddle. Signed to the front YASUTOSHI.

SIZE 5.9 x 5.9 cm
WEIGHT 63.6 g

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

The artist is listed in the Haynes Index of Japanese Sword Fittings and Associated Artists on page 2214 (H 11300.0).

Estimate EUR 800
Starting price EUR 400



**64 | A FINE IRON TSUBA WITH
CHINNAN AND TOHO SENNIN**

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

The nagamarugata iron tsuba very finely worked in iro-e takazogan depicting Chinnan and Toho Sennin, each with their familiar animal, the latter conjuring the dragon from his alms bowl and the former seated petting his tiger, which snarls back at him approvingly. The reverse with craggy rocks and a silver stream.

SIZE 6.6 x 6 cm
WEIGHT 102.6 g

Condition: Very good condition with typical associated surface wear.
Provenance: German private collection.

Estimate EUR 1,000
Starting price EUR 500



65 | A GOOD IRON TSUBA WITH AMARYU (RAIN DRAGON)

Japan, 18th/19th century, Edo period (1615-1868)

The large mokkogata iron tsuba worked in copper-bronze relief with gilt highlights depicting a rising slender rain dragon amongst clouds, the verso with further clouds.

SIZE 8.5 x 8 cm
WEIGHT 157.6 g

Condition: Very good condition with typical associated surface wear.
Provenance: German private collection.

Estimate EUR 1,000
Starting price EUR 500



66 | A SHAKUDO TSUBA WITH GILT DRAGONS

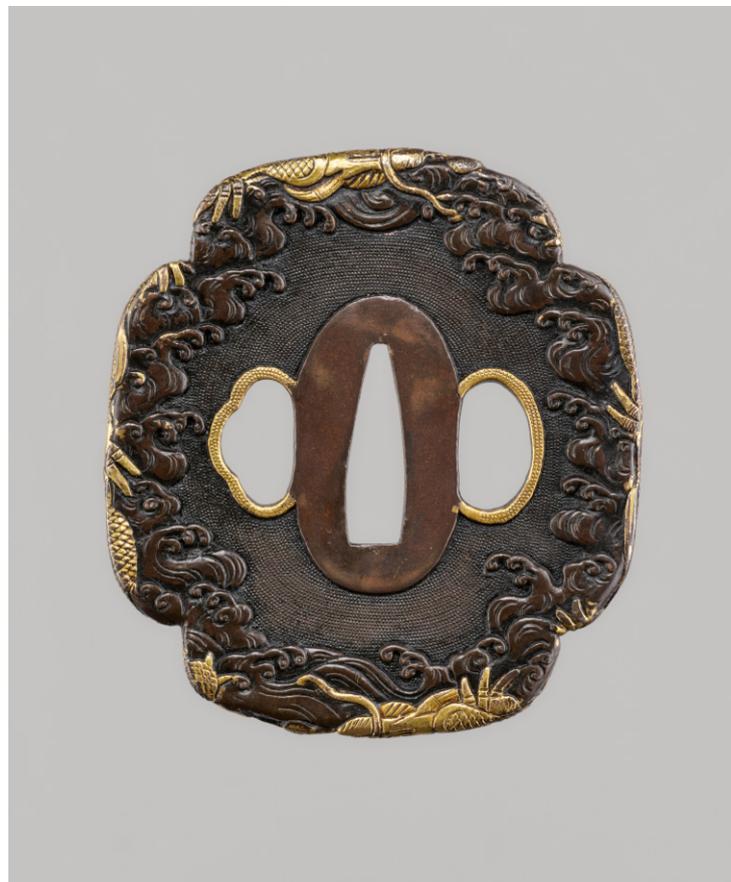
Japan, 18th/19th century, Edo period (1615-1868)

The mokkogata shakudo tsuba of bearing a nanako ground and finely worked in high relief with crashing waves, the rim with gilt dragons.

SIZE 7.8 x 7 cm
WEIGHT 121.7 g

Condition: Very good condition with typical associated surface wear.
Provenance: German private collection, collection number A16783 (likely a museum number).

Estimate EUR 600
Starting price EUR 300



Swords & Armor

Lots 67 to 86







67 | MITSUhide: A RARE AND MASSIVE BRONZE AND BAMBOO KISERU (FIGHTING PIPE)

By Mitsuhide, signed Mitsuhide to Japan, c. 1870

The bronze mouthpiece is neatly incised with Daruma, with characteristic cowl and scowl, holding a hossu (Buddhist flywhisk), while the bronze bowl alludes to his meditation hut and is further carved with paulownia leaves. The two bronze fittings are connected by a large segment of bamboo.

LENGTH 48.5 cm

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

Kenka kiseru or fighting pipes were carried by Samurai as defensive weapons in more genteel settings where weapons were prohibited, such as the Yoshiwara or pleasure district.

Estimate EUR 800
Starting price EUR 400



68 | A DAGGER-MOUNTED DARK WOOD KISERUZUTSU WITH ONI

Japan, Meiji period (1868-1912)

Of muso-zutsu type, the dark-brown wood grain ground finely decorated with incision work as well as gold and silver takazogan to depict an oni being pelted with roasted soybeans during Setsubun, a pained and fearsome expression on his face. The rim lined in gilt metal and set with a cord attachment in the form of an eyelet.

LENGTH 24.5 cm (the pipe case) and 15.3 cm (the blade)

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

Setsubun is celebrated during the first day of spring, or the end of the new year in Edo period Japan, 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 800
Starting price EUR 400





69 | A WOOD 'SCHACHIHOKO' BOKUTO (DOCTOR'S SWORD)

Japan, 19th century

Boldly carved as a shachihoko (dragon fish), its fierce expression marked by large bulging eyes, its long body with wave-like scales, an old fabric cord attached.

LENGTH 42 cm

Condition: Good condition with old wear, some deterioration due to age or insect activity, minor chips and small losses, few minuscule nicks

Provenance: European collection.

During the Edo period, with the end of the civil rivalry between the Shogun and his enemies, carrying arms became obsolete in Japan. The wearing of small dummy swords by the Samurai was imitated by doctors, artists, and other professionals as a symbol of social and professional status. During the 18th and 19th centuries the bokuto lost its sword-like appearance and size and took on a more abstract and decorative form, continuing into the Meiji period.

Estimate EUR 2,500
Starting price EUR 1,250

70 | A DAGGER IN A FINE WOOD AND STAG ANTLER KOSHIRAE

Japan, 19th century

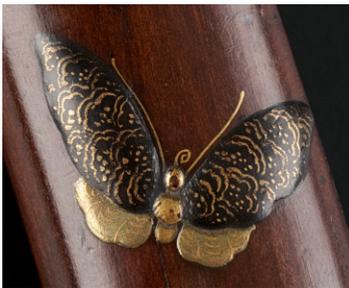
The finely carved wood saya decorated in gold and iro-e takamaki-e with three butterflies, the tsuka and saya both wrapped with thin strands of bamboo, the tips and ends of both with stag antler fittings, the ones to either end plugged.

LENGTH 22.8 cm (the blade) and 45 cm (the koshirae)

Condition: The blade with extensive wear, rust, and damage. The mounts in good condition with old wear, natural age cracks, and small losses.

Provenance: Belgian private collection.

Estimate EUR 1,500
Starting price EUR 750





71 | **HASEGAWA IKKO:
A TANTO IN SUPERBLY INLAID
SAYA WITH SANSUKUMI**

The saya by Hasegawa Ikko
Japan, 19th century

The blade:

Moroha-zukuri, the hamon is gunome in nie-deki and found to both ends of the blade, with faint nie-utsuri, the hada is itame. The silver habaki with diagonal file marks and dew drops. The nakago is ubu with two mekugi-ana, the yasurime is sujikai, the tip is kuri jiri.

The mounting:

The dark wood wo-part kogai with mother-of-pearl inlay, the fuchi and kojiri are plain while the kashira is inlaid with a slug in translucent horn. The gilt mekugi in the form of mon. The bamboo saya is superbly inlaid in ebony, stained bone, translucent horn, and ivory with leaves, an acorn, the menuki in the form frogs, and a long coiled snake, the snake and frog both with gold-inlaid eyes. Signed within an ivory reserve IKKO (Hasegawa Ikko).

NAGASA 18.8 cm, LENGTH 31.8 cm (the koshirae)

Condition: Very good condition with minor surface wear, the hand guard with a small loss.

Provenance: Henri Baudoin, Etienne Ader, Hotel Drouot, Paris, Collection J. Jacques Reubell, 13-16 December, 1933, lot 766.

The combination of snake, frog, and slug (or snail) constitutes the sansukumi motif, meaning 'mutual control'. The snake will consume the frog, however there is a catch – the frog has already eaten a poisonous snail, so too the snake must perish.

AUCTION COMPARISON

For an inlaid bokuto (wooden sword) by the artist see Bonhams, Fine Japanese Art, 14 May 2015, London, lot 298 (**sold for 13,750 GBP**).



Estimate EUR 10,000
Starting price EUR 5,000





72 | A TANTO IN SUPERB AIKUCHI KOSHIRAE

Signed Tomoo no Tame ni Kore wo Tsukuru
Japan, dated 1843, Edo period (1615-1868)

The blade:

Hira-zukuri with iori mune, the hamon is gunome in nioi-deki with little nie, the hada is o-itame. The blade with an inscribed poem to both sides. The tip is iriyamagata-jiri. The nakago is ubu with one mekugi-ana, the tang signed 為伴雄造之 "Tomoo no tame ni kore o tsukuru" [This is made for Tomoo] and dated 癸卯秋 Mizunoto-u aki [Autumn of the year of Mizunoto-u, corresponding to 1843].

The mounting:

The silver habaki is incised with a kiri mon to one side and a kikyō mon to the other. The gilt-copper kogai and kozuka each decorated in gold and shakudo takazogan with kiri (paulownia) sprays against a nanako ground, the kozuka further with an inscription to the blade. The fuchi, kashira, koiguchi, kojiri, and further mounts all similarly decorated with gold takazogan against a nanako ground. The tsuka and saya are wrapped in silk brocade with floral and foliate scroll.

NAGASA 28.5 cm, LENGTH 57.2 cm (the koshirae)

Condition: The blade is in good condition with some surface wear, the inscription to the blade somewhat faded due to later polishing, few blisters. The mounts are in good condition with some wear, particularly to gilt, the silk brocade with wear, soiling, and small losses.

Provenance: French private collection.

It may be suggested that the blade was made for Nagasawa Tomoo 長澤伴雄 (1808-1859) who was a scholar of Japanese classical literature and Waka poetry. He was a Samurai at the Kii Domain, Wakayama. He compiled multi-volume Waka poetry collections. It is likely that the long poems inscribed on both sides of the blade are by him.

Estimate EUR 8,000

Starting price EUR 4,000







73 | **A TACHI IN
SHIRASAYA**

Japan, Muromachi period
(1336-1573)

The well-polished, massive blade with shinogi-zukuri and iori mune with a straight shinogi-ji, tachi-sori, and koshi-zori, the boshi with ko-kissaki and komaru kaeri, the hamon is gunome, gunome midare in nioi-deki with a clear, well-defined habuchi, the hada is itame-nagare. The gilt copper habaki with deeply incised line decoration. The nakago is o-suriage with one mekugi-ana, the tip is kiri.

NAGASA 72.5 cm, LENGTH
104.5 cm (total)

Condition: Very good condition with
minor surface wear.

Provenance: Hungarian private
collection.

Estimate EUR 5,000
Starting price EUR 2,500



74 | TAIRA SHIZUHISA: A WAKIZASHI IN KOSHIRAE

By Taira Shizuhisa, signed Taira Shizuhisa
Japan, c. 1558-1573, late Muromachi period (1336-1573)

The blade:

Shinogi-zukuri and narrow iori mune, with o-kissaki and broad mihaba. The hamon is suguha in nie-deki with ashi, with prominent nie-utsuri and yakidashi, the hada is itame and o-itame. The nakago is machi-okuri with two mekugi-ana, no discernible yasurime, and mei (signature) reading 平鎮久 Taira Shizuhisa.

The mounting:

The iron tsuba of kurikomo mokko-gata form, with two hitsu and incised decoration, the iron fuchi and kashira similarly decorated, the gilt menuki with kiri mon. The copper habaki is plain. The plain saya is lacquered black.

NAGASA 47.6 cm, LENGTH 71 cm (the koshirae)

Condition: The blade is in good condition with some surface wear as well as minor fukure and ware. The mounts are in very good condition with minor wear, few minuscule nicks, remnants of gilt, and minor losses to lacquer.

Provenance: Hungarian private collection.

Estimate EUR 3,000
Starting price EUR 1,500





75 | A SUNOBI TANTO IN KOSHIRAE

Japan, 15th century, Muromachi period (1336-1573)

The blade:

Hira-zukuri and iori mune, the boshi with omaru kaeri, the hamon is ko-gunome in nioi-deki, the dense hada is ko-itame with slight nie-utsuri in the ji-hada. The nakago is ubu with one mekugi-ana, the yasurime only visible at the top, where it is kiri, the tip is iriyamagata.

The mounting:

The iron tsuba of oval form with two hitsu, decorated in gold, silver, copper, and shakudo takazogan with two birds in a field. The shakudo fuchi and kashira with gold and copper takazogan with kikyo (bellflower) blossoms. The shakudo and gold menuki in the form of dragons. The tsuka covered in rayskin and wrapped with blue textile. The saya is lacquered black and red.

NAGASA 34.4 cm, LENGTH 53 cm (the koshirae)

Condition: The blade is in very good condition with minor wear, few minuscule blisters, the ridge with a microscopic nick. The mounts are in good condition with some wear, the saya with nicks and scratches.

Provenance: Hungarian private collection.

Estimate EUR 2,000

Starting price EUR 1,000





76 | SUKENAGA: A TANTO IN KOSHIRAE

By Sukenaga, signed Sukenaga
Japan, 15th-16th century, Muromachi period (1336-1573)

The blade:

Hira-zukuri with iori mune, the hamon is gunome midare, mostly in nioi-deki, the hada is itame nagare. The nakago is ubu with one mekugi-ana, the tip is kuri jiri, the mei (signature) reads SUKENAGA.

The mounting:

The plain shibuichi tsuba of oval form with one hitsu, the iron fuchi and kashira with relief decoration depicting cranes, the plain habaki of copper, the gilt-inlaid iron kojiri with a diaper pattern, the brown-lacquered saya with a richly textured simulated wood grain, the tsuka covered in rayskin and wrapped with black textile.

NAGASA 20.8 cm, LENGTH 33.6 cm (the koshirae)

Condition: The blade is in excellent condition with minor wear. The mounts are in good condition with old wear, few small losses, minor flaking to lacquer.

Provenance: Hungarian private collection.

Estimate EUR 1,500
Starting price EUR 750





77 | TOMOHIRA: A SUNOBI TANTO
IN SHIRASAYA WITH KOSHIRAE AND NBTHK
TOKUBETSU HOZON CERTIFICATE

By Tomohira, signed Tomohira
Japan, Muromachi period (1336-1573)

The blade:
Hira-zukuri and iori mune, with a long kaeri, good niku, the hamon is suguha in nioi-deki, the hada is itame, o-itame. The nakago is ubu with two mekugi-ana (one plugged), the tip is kuri jiri, the mei (signature) reads 濃州住具衡 Noshu ju Tomohira [Tomohira, resident of Mino Province].

The mounting:
The silver habaki with horizontal file marks. The tsuka is covered in rayskin and applied with two circular silver fittings showing two different mons. The gilt copper-inlaid iron kozuka and two-part kogai with shaped reserves enclosing auspicious symbols against a diapered ground. The lacquered saya with a dense reddish scattering pattern on the roiro ground.

NAGASA 28.3 cm, LENGTH 46 cm (the shirasaya) and 53 cm (the koshirae)

Condition: The blade is in very good condition with minor wear and few microscopic blisters. The mounts are in good condition with some wear and minor nicks to the saya.
Provenance: Hungarian private collection.

With a NBTHK Tokubetsu Hozon certificate:
Issue date: 5th of October, Heisei 11 (1999).
Tokubetsu Hozon registration no: 11199909.
NBTHK certificate issue no: 354882.

Estimate EUR 7,000
Starting price EUR 3,500



78 | **SUKESADA: A RARE YOROI-DOSHI
TANTO IN FINE KOSHIRAE**

By Sukesada, signed Sukesada
Japan, mid-16th century, Muromachi period (1336-1573)

The blade:

Hira-zukuri with iori mune, the hamon is hoso-suguha in nioi-deki, the hada is o-itame mokume, with faint utsuri. One side of the blade with a bohi and the other with two goma-bashi. The nakago is ubu with one mekugi-ana, the tip is kuri jiri, the mei (signature) reads SUKESADA.

The mounting:

The iron tsuba of oval form with one hitsu and a raised rope-twist rim. The plain habaki of copper. The fuchi and kashira by Yasuyuki with gold and shakudo takazogan depicting sea landscapes. The copper kozuka with a relief of the Monkey King (Son Goku), the silver two-part kogai with geometric decoration. The finely red-lacquered saya with a shakudo kojiri, a shakudo and gold fitting depicting fish amid aquatic plants, and an elaborately knotted sageo.

The blade is a rare yoroi-doshi (armor piercing) shape with carved horimono engraving to both sides. With a sealed rubbing of the blade.

NAGASA 22.3 cm, LENGTH 54 cm (the koshirae)

Condition: Very good condition with minor wear and few microscopic blisters.

Provenance: Dutch private collection.

Estimate EUR 6,000
Starting price EUR 3,000

79 | **KANEMOTO:
A FINE MINO SCHOOL DAISHO
CONSISTING OF A KATANA AND WAKIZASHI**

The wakizashi by Kanemoto
Japan, 16th-17th century, late Muromachi (1336-1573) to early
Edo period (1615-1868)

The blades:

The wakizashi with shinogi-zukuri and iori mune, with good niku, fumbari, exhibiting an older sashikomi polish, the hamon is sanbonsugi with togari elements, the hamon in nioi-deki, the hada is itame nagare. The nakago is suriage with machi-okuri, two mekugi-anas, the yasurime is higaki, the tip is kuri jiri, the mei (signature) reads KANEMOTO.

The katana, also exhibiting an old sashikomi polish, with shinogi-zukuri and iori mune, ko-kissaki, the hamon is sanbonsugi with togari elements, the hamon in nioi-deki with sunagashi, the hada is mokume, o-itame. The nakago is suriage with machi-okuri, three mekugi-anas, the yasurime is kiri and the tip is kiri.

The mountings:

Each with an iron tsuba of maru gata form with one hitsu, executed in sukashibori to depict a sailing boat, a partly gilt copper fuchi with a hossu and mokugyo in relief, a partly gilt copper kashira depicting Hotei smiling in his sack, shakudo and gold menuki with seashells, a gilt habaki with distinct file marks, dew drops, and clouds. The tsukas covered in rayskin and wrapped in black textile. The sayas wrapped in a yellow silk brocade decorated with floral roundels.

NAGASA 51 cm (the wakizashi) and 66.3 cm (the katana), LENGTH
75 cm (the wakizashi koshirae) and 99 cm (the katana koshirae)

Condition: The blades in very good condition with minor surface wear. The mounts in good condition with some wear, particularly to gilt, few minuscule nicks, and soiling to the silk brocade.

Provenance: Hungarian private collection.

Estimate EUR 10,000

Starting price EUR 5,000







80 | **JUMYO: A MINO
SCHOOL WAKIZASHI
IN SHIRASAYA**

By Jumyo, signed Jumyo
Japan, 16th century, late Muromachi
period (1336-1573)

The blade with moroha-zukuri and iori mune, the hamon is notare in nie-deki continuing into the ji-hada with much nie, with yaki-otoshi, the hada is ko-itame, itame. The gilt-copper habaki with diagonal file marks. The nakago is ubu with one mekugi-ana, the tip is kuri-jiri, the mei (signature) reads JUMYO.

NAGASA 36.8 cm, LENGTH 53.5 cm
(total)

Condition: Good condition with
some surface wear and minor
fukure.

Provenance: Hungarian private
collection.

Estimate EUR 1,500
Starting price EUR 750



81 | A SOSHU WAKIZASHI IN SHIRASAYA

Japan, 16th-17th century, late Muromachi (1336-1573) to Edo period (1615-1868)

The blade with hira-zukuri and iori mune, the hamon is gunome-notare in nie-deki with kinsuji (a typical characteristic of Soshu blades) as well as tobiyaki in the shinobi-ji, the hada is itame nagare. The silver habaki with an irregular hammered design. The nakago is ubu with one mekugi-ana, the tip is haagari, the mei (signature) is obscured. The wood saya with an inscription Choshu ju Sa Masamune Ju-tetsu.

NAGASA 39 cm, LENGTH 60.5 cm

Condition: Good condition with some surface wear and minor fukure.

Provenance: Hungarian private collection.

Estimate EUR 4,000

Starting price EUR 2,000



82 | A WAKIZASHI IN KOSHIRAE

Japan, 16th-17th century, Muromachi (1336-1573) to early Edo period (1615-1868)

The blade:

Shinogi-zukuri and iori mune, tapering toward the o-kissaki, the hamon is suguha in nioi-deki, with masame in the shinogi-ji. The nakago is ubu with one mekugi-ana, the tip is kuri jiri.

The mounting:

The iron tsuba of kiku gata form in sukashibori with two hitsu, depicting a dragon and auspicious objects. The shakudo fuchi and kashira with gold, silver, and shakudo takazogan, each depicting a shishi and peony. The figural menuki with gold and copper takazogan. The habaki of copper. The tsuka covered with rayskin and wrapped with dark brown textile. The saya is lacquered black.

NAGASA 50.5 cm, LENGTH 74 cm (the koshirae)

Condition: The inscription or mei has been obscured. Some minuscule blisters and microscopic nicks, possibly small hagire.
Provenance: Hungarian private collection.

Estimate EUR 2,000
Starting price EUR 1,000





83 | A TANTO IN KOSHIRAE

Japan, Edo period (1615-1868)

The blade:

Unokubi-zukuri and iori mune, the hamon is ko-gunome in nioi-deki with some nie, the hada is ko-itame with visible utsuri in the ji-hada. The nakago is ubu with one mekugi-ana and kuri jiri.

The mounting:

The iron tsuba of maru-gata form with two hitsu (one plugged), with raised rim and fine decoration in gold and silver depicting a dragon amid scrolling clouds, the iron fuchi and kashira with silver inlays depicting paulownia sprays, the silver menuki in the form of peonies. The gilt-copper habaki with horizontal file marks. The lacquered saya with dense silver sprinkles on a roiro ground, the kojiri of iron with gilt and silver decoration.

NAGASA 30 cm, LENGTH 48.5 cm (the koshirae)

Condition: The blade is in very good condition with minor wear and little fukure. The nakago with surface wear and minor nicks, particularly to edges. The mounts are in very good condition with minor wear, particularly to gilt, and few small nicks.

Provenance: Hungarian private collection.

Estimate EUR 3,000

Starting price EUR 1,500



84 | **A TANTO IN
SHIRASAYA**

Japan, late Edo period (1615-1868)

The well-polished blade with hira-zuri and iori mune, the hamon is gunome midare in nioi-deki with sunagashi and scattered nie clusters particularly to one side of the blade, the hada is ko-itame, itame, the boshi with a long kaeri. The nakago is ubu with one mekugi-ana.

NAGASA 23.5 cm, LENGTH 37.2 cm
(total)

Condition: Very good condition with minor wear, the blade with few light scratches and minuscule blisters.
Provenance: Hungarian private collection.

Estimate EUR 1,500
Starting price EUR 750

85 | **A YAMASHIRO
WAKIZASHI IN
SHIRASAYA**

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

The well-forged, massive blade with shinogi-zukuri and iori mune, chu-kissaki, the boshi with komaru kaeri, the hamon is chu-suguha in nioi-deki with several ko-nie elements, with a wide and bright habuchi and with ashi and yo in the hamon, the hada is ko-itame. The two-piece habaki of copper. The nakago is suriage with two mekugi-ana, the yasurime is katte-sagari, and the tip is kiri.

NAGASA 55.3 cm, LENGTH 77.2 cm
(total)

Condition: Excellent condition with
minor wear.

Provenance: Hungarian private
collection.

Estimate EUR 2,000

Starting price EUR 1,000





86 | **A TOSEI GUSOKU (SUIT OF ARMOR)
WITH A PEACOCK-FEATHERED
SASHIMONO (STANDARD)**

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

Laced in dark blue with orange, yellow, white, and green, comprising a russet-iron 16-plate suji kabuto, the crown with a four-tiered gilt chrysanthemum tehen kanamono, the disc maedate with a central relief of a reclining Daruma shrouded in his robe and holding a hossu, the bowl fitted with a five-lame shikoro in russet-black lacquer; the russet-iron menpo applied with a bushy boar-bristle mustache above gold-lacquered teeth and fitted with a three-lame shikoro; the cuirass lacquered russet-brown and applied with gilt metal circular fittings, fitted with seven sections of five-lame kusazuri; the kote of silk brocade with chain mail; the haidate with rows of gold-lacquered square plates; with silk brocade shoes and shin guards; the sashimono mounted on the back of the do fitted with numerous peacock feathers.

HEIGHT 144 cm (excl. sashimono) and 203 cm (incl. sashimono)

Condition: Overall good condition with old wear, small losses, loose threads, minuscule nicks, minor flaking to lacquer, the silk brocade further with soiling and tears, some material deterioration.

Provenance: Hungarian private collection.

**AUCTION
COMPARISON**

Compare a related suit of armor at Christie's, Japanese and Korean Art, 17 March 2009, New York, lot 96 (sold for 22,500 USD).



Estimate EUR 20,000
Starting price EUR 10,000



A Highly Important Set Of Three Emaki
Scroll Paintings Depicting The Gosannen War

Lot 87





GOSANNEN KASSEN EKOTOKU (SCROLL OF THE LATER THREE YEARS' WAR)

VOLUME 1



VOLUME 2



VOLUME 3



Detail of Volume 1, Section 4



Detail of Volume 2, Section 1



Detail of Volume 3, Section 3

87 | **AN EXTREMELY RARE AND HIGHLY IMPORTANT SET OF THREE SCROLL PAINTINGS, WITH A TOTAL LENGTH OVER 55 METERS, DEPICTING THE SAMURAI WARS OF 1083**

Painted by Imamura Zuigaku Yoshitsugu (died in 1793) Japan, dated 1780, Edo period (1615-1868)

Three handscrolls, painted with ink, watercolors, and gold on paper, each with a silk brocade frame.

The handscrolls are an old reproduction of the famous emaki painted by Hidanokami Korehisa in 1347, which is now an **Important Cultural Property** in the collection of the Tokyo National Museum and was itself a copy after the original emaki painted in 1171, which is now lost. They tell the story of a large-scale battle over power between two samurai groups, Minamoto no Yoshiie and Kiyohara no Lehira during the Heian Period. Yoshiie, the governor of Mutsu, defeated the Kiyohara clan of Dewa by taking advantage of their inner conflict. Following the Zen Kunen no Eki (battles that took place in Oshu in the late Heian period), the Gosannen Kassen began in 1083 and ended in 1087 when Yoshiie seized Kanazawa-saku, a stronghold of Kiyohara no Lehira and others, subjugating the Oshu region.

Scroll 1 (Vol.1): SIZE 46 x 1,866 cm, Scroll 2 (Vol.2): SIZE 46 x 1,705 cm, Scroll 3 (Vol.3): SIZE 46 x 1,964 cm

Condition: **Each scroll in a superb state of preservation with fresh colors, the scrolls were evidently stored well and only very rarely opened.** Some minor non-distracting surface wear, little soiling and creasing, few minuscule losses and tears. Provenance: From an old French private collection.

Emaki, also called emakimono (or less commonly ekotoba), is an illustrated horizontal narration system of painted handscrolls that dates back to the Nara period in 8th century Japan, initially copying its much older Chinese counterparts. They combine calligraphy and illustrations and are painted on long rolls of paper or silk sometimes measuring several meters. The reader unwinds each scroll little by little from right to left, revealing the story as seen fit. Emakimono are therefore a narrative genre similar to the book, developing romantic or epic stories, or illustrating religious texts and legends. The format of the emakimono, long scrolls of limited height, requires the solving of all kinds of composition problems: it is first necessary to make the transitions between the different scenes that accompany the story, to choose a point of view that reflects the narration, and to create a rhythm that best expresses the feelings and emotions of the moment. In general, there are thus two main categories of emakimono: those which alternate the calligraphy and the image, each new painting illustrating the preceding text, and those which present continuous paintings, not interrupted by the text, where various technical measures allow the fluid transitions between the scenes. **Today, emakimono offer a unique historical glimpse into the life and customs of Japanese people, of all social classes and all ages, during the early part of medieval times.**

Only few of the original scrolls have survived intact, with around 20 being protected as National Treasures of Japan, and many have been either partly or entirely lost. However, due to the importance of certain emaki, faithful reproductions, known as mōhon, were made through the centuries. **Some of these reproductions, particularly older ones such as the present lot, as well as copies of lost scrolls and those painted by noted artists, are considered as valuable as the originals.**

The stirring events of the Later Three Year War were first recorded in pictorial form during the late Heian period. The earliest known depiction was a set of four scrolls executed in 1171 at the order of Go-Shirakawa (1127-1193) by the painter Akizane; this was one year after Fujiwara Hidehira had been given control over Mutsu and Dewa and the Fujiwara family thus celebrated some of the events that had led to their gaining power equal to that of the Taira clan in the capital. While this set has not survived, the Tokyo National Museum has a set of three scrolls (formerly in the Ikeda collection) that date to the 14th century and are the earliest extant renditions of the subject. This set bears a preface written by Gen-e in 1347 and is thus known as the Gen-e version.

The Gen-e version constitutes only half of an original set of six scrolls, but at least the content of the missing sections can be deduced from a literary record, the Oshu Gosannen Ki (Record of the Later Three Years War). In addition, there is a set of four pictorial scrolls, now in the Okayama Prefectural Museum, that was done in 1719 when the literary record was copied; this set preserves some of the opening scenes but is still missing some sections. Finally, there is an account left by Yasutomi who in 1444, at Ninna-ji, looked at one set, likely the earliest, no longer extant version from 1171, and described the scenes.

The present set of scrolls are faithfully copied from the Gen-e version in the Tokyo National Museum, the scenes and calligraphy being an exact match other than the dating and inscription on the third scroll: 安永九年庚子八月、今村随学甫绍寫 “An’ei kyunen kanoe-ne hachigatsu, Imamura Zuigaku Yoshitsugu utsusu” [Copied and painted by Imamura Zuigaku Yoshitsugu, in the 8th month of the year of Kanoe-ne, An’ei 9th year (1780)].

Imamura Zuigaku Yoshitsugu (died in 1793). His year of birth is unknown. The artist first studied under Kano Zuisen Yoshinobu 狩野随川甫信 (1692-1745), thus inheriting the two characters 随 (zui) and 甫 (yoshi) from his master. Then Imamura Zuigaku studied further under Kano Josen Yukinobu 狩野常川幸信 (1717-1770). These Kano painters were the second and third generation heads of the Hamamachi line of the Kano School respectively. **In Meiwa 4 (1767), Imamura Zuigaku was appointed an official painter to the Owari Domain, one of the Three Houses of the Tokugawa (The Tokugawa Gosanke 徳川御三家).**

Imamura Zuigaku painted an emaki scroll of the Heiji Monogatari (平治物語絵巻), copied from an earlier edition. It is known that this Heiji Monogatari scroll was painted in 1781 (Tenmei 1) for Tokugawa Munechika (1733-1800, ruled 1761-1799), the 9th generation Daimyo of the Owari Domain. **Therefore, most likely the present set of highly important emaki scroll paintings were commissioned by imperial decree for Tokugawa Munechika.**

Additionally, there is a dating on the colophon corresponding to the 10th month of 1701 (Genroku 14). The reason for this is that Lady Ryoshoin (Tokugawa Iyasu's daughter, 1565-1615) was in possession of a set of Gosannen War Scroll. However over the years the scrolls (Lady Ryoshoin's scroll treasure) were damaged. In Genroku 14 (1701), her scrolls were restored in Kyoto. **The emperor inspected the scrolls and praised them.**

The exterior of each scroll applied with an old paper label showing the title (The Chronicle of the Later Three-Year War) and which volume it is.

Literature comparison:

The emaki by Hidanokami Korehisa dated 1347 (the 'Gen-e version'), the oldest one among existing picture scrolls on the Gosannen Kassen, is an Important Cultural Property in the collection of the Tokyo National Museum, accession number A-11187. Compare three scrolls with a reproduction of the 1347 scrolls dated 1913, reproduced by the Tokyo Archaeological Association, in the collection of the Metropolitan Museum of Art, accession numbers 17.235.9-.11. Compare also closely related but later set of three handscrolls by Sumiyoshi Hirotsura (1793-1863), dated 1853, illustrated in Kaikodo Journal (2000) In the Eye of the Beholder, p. 124-125, no. 31.

Auction comparison:

Compare a scroll (42.3 x 1,928.2 cm) of the first volume, dated to the 18th century, at Christie's, Japanese Works of Art, 1 November 1996, New York, lot 357 (**sold for 14,950 USD, for a single scroll**).

AUCTION COMPARISON

Compare to a related singular emaki scroll, measuring 32.5 x 1,624.3 cm, from the Illustrated Scrolls of the Chronicle of Great Peace (vol. II from the set of 12 volumes), dated to mid-17th century, sold at Christie's, 20 March 1996, New York, lot 407 (**sold for USD 288,500**).



Estimate EUR 30,000

Starting price EUR 15,000

The emaki is divided into three volumes, with each volume having five sections:

VOLUME 1

SECTION 1

After hearing that lekira drove away Governor Yoshiie, Takehira arrives to congratulate lekira and advise him to move to the more secure and defensible Kanazawa stockade. Takehira and lekira talk together in the garden while to the left Takehira's troops set out for the stockade.



SECTION 2

Yoshimitsu, the brother of Shogun Yoshiie, resigns his position in office on account that the Retired Emperor did not grant his appeal to join his brother in the life or death battle against Takehira. Now, with Yoshimitsu on the battlefield, the frontal forces of Yoshiie begin their attack on the Fort.

Members of the fort fight back with arrows and one of them injures Kagemasa of Sagami, who fought recklessly against the enemy. The arrow has gone through Kagemasa's helmet and pierces him in his right eye. Kagemasa breaks off a part of that arrow and throws it back at the enemy, then takes off his helmet to announce his injury. Yoshiie's soldiers are still unable to break through the fort.



SECTION 3

Governor Yoshiie becomes angry after learning that Takehira has joined allegiance with lekira and sets off for Kanazawa. The ladies of his household sob at the windows of the house as they watch him mount his horse, which is being held by Mitsutada, an eighty-year-old veteran of the Former Nine Years War but now obliged by age to remain at home, regretful of his inability to join his master.



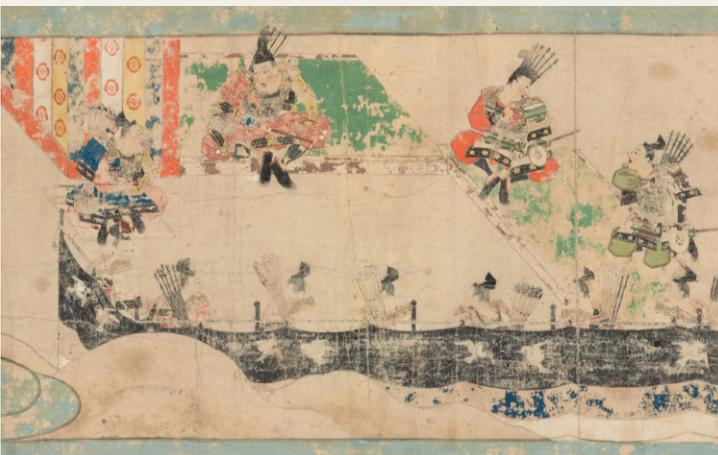
SECTION 4

As Yoshiie advances on Kanazawa he notices that some flying geese have been disturbed by something in the grass and deduces there are enemy soldiers lying in ambush. Thus, he immediately charges in attack.



SECTION 5

Having begun his attack on the Kanazawa stronghold, Yoshiie initially meets with little success. He therefore begins to seat his warriors according to their bravery in battle that day, the heroes on one side and the cowards on the other, to encourage them all to give their best.



The same scene from the Gen-e scroll from 1347, Important Cultural Property, Tokyo National Museum

SECTION 1

Yoshihiko Hidetake has suggested that the stronghold be surrounded with a blockade to prevent any supplies from being brought into the keep. To pass the time, Takehira proposed that each side choose a champion and have them fight together. In the center of this scene, Onitake on the right and Kametsugu on the left prepare to do battle with naginata (long-handled weapons).



The same scene from the Gen-e scroll from 1347, Important Cultural Property, Tokyo National Museum

SECTION 2

With Onitake on the verge of winning the bout, Yoshiie's warriors give a great shout of triumph, at which Takehira's soldiers pour out of the stronghold to rescue their champion Kametsugu from certain death. In the ensuing carnage one of the fatalities is Korehiro, who had been classed earlier as a coward and was determined to win respect on this day.



SECTION 3

Standing at the top of the fortifications, Sentada, adviser to Iehira, shouts loudly down to Yoshiie: "Your father Yoriyoshi was given much trouble by Sadatada and Munetada during the previous war but he destroyed them with the assistance of our master, who served him loyally. Now you attack his descendants. May you be punished by Heaven for your disloyalty and unfaithfulness."



SECTION 4

As the stronghold runs short of food, Takehira proposed to Yoshimitsu that they surrender but this offer is refused by Yoshiie. Takehira then invites Yoshimitsu into the castle but Yoshimitsu refused and a warrior named Suekata goes in his place. Takehira asks him to intercede with Yoshiie, and shows him an exceptionally large arrow and asks whose it is. Suekata replies that it is his and returns to his own camp.



SECTION 5

As autumn turns to winter, Yoshiie's warriors begin to worry that they will freeze to death and write letters to send together with their extra clothes and horses to their families with instructions to sell these belongings and return to Kyoto if they should die. As food becomes scarce, women and children gradually come out but are killed on Hidetake's advice to keep the remainder within and use up the food remains even faster.



VOLUME 3

SECTION 1

At midnight, Yoshiie wakes up Tomomichi, a thirteen-year old boy sleeping in front of his headquarters, and orders him to tell the men to warm themselves by burning their temporary huts in preparation for the final battle, predicting that the enemy's castle will fall the next day.



SECTION 2

The scene at Kanazawa on 14 November 1087 is a chaotic hell as Yoshiie's soldiers chase the enemy as they attempt to escape the burning palace. Takehira hides in a pond but is discovered and taken captive. The women are given over to the soldiers and the surviving men are all killed. Only Takehira escapes, by killing his beloved horse and disguising himself as a commoner.



The same scene from the Gen-e scroll from 1347, Important Cultural Property, Tokyo National Museum

SECTION 3

With Takehira kneeling before him, Yoshiie recounts the crimes he has committed and orders Oya Mitsufusa to chop off his head. Takehira asks Yoshimitsu for mercy but to no avail. Next, in the scene to the far left, Sentada is brought before Yoshiie, who hates him bitterly for what he shouted from the safety of the fortress. Yoshiie thus orders his tongue to be pulled out and that he be tied to a tree with the head of Takehira beneath him, so that he stands on his dead master's face. The fortress meanwhile burns to the ground.



SECTION 4

A warrior named Tsugitada has seen the refugees run from the castle and discovers Iehira dressed as a laborer. Tsugitada kills him and presents his head to Yoshiie, who is so delighted that Tsugitada is granted a red robe and horse with saddle.



SECTION 5

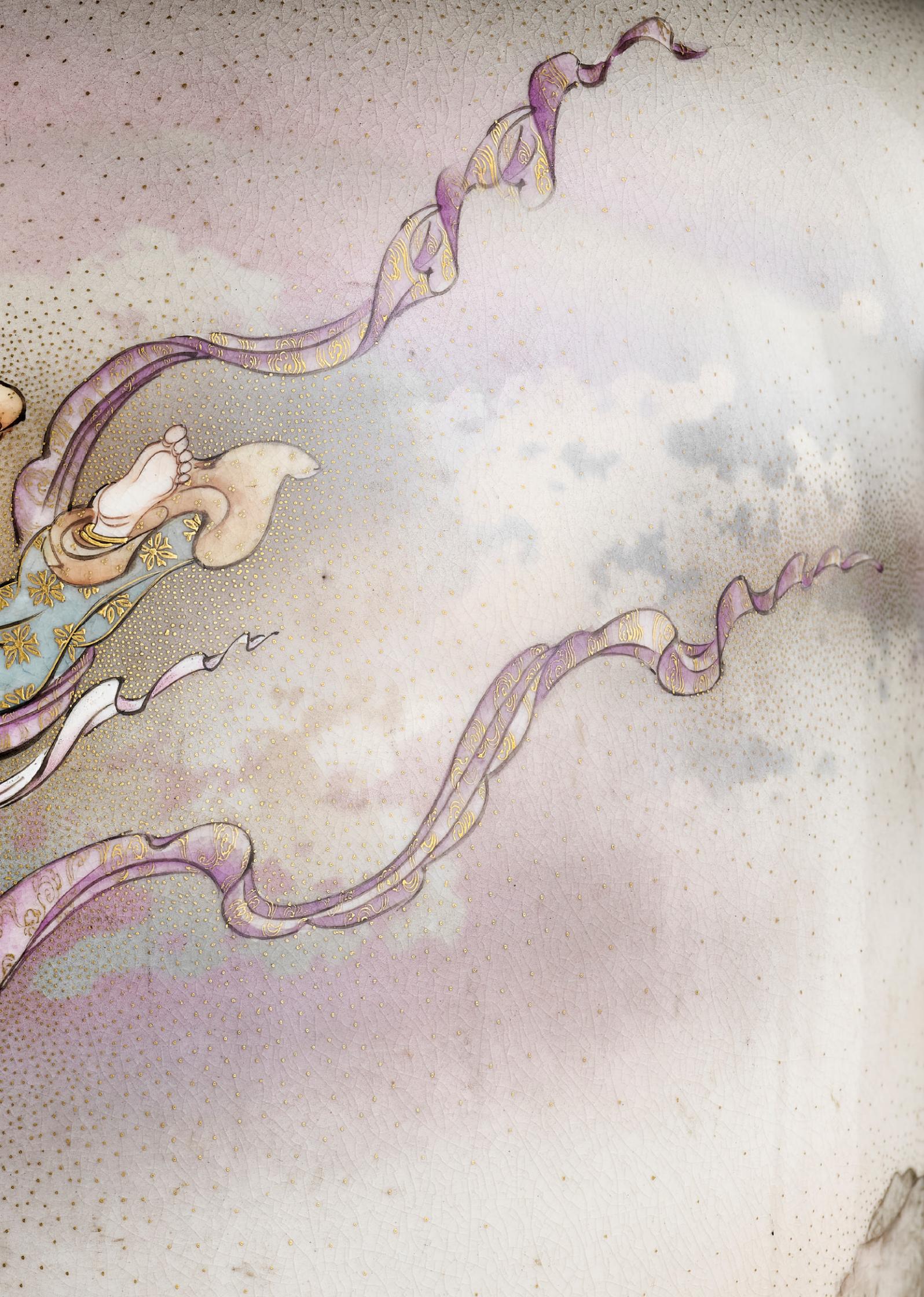
Yoshiie makes his report on the war to the court in Kyoto, trying to convince them that he fought on behalf of imperial interests. However, the court disallows the claim, judging that the war had been fought for private purposes. Yoshiie thus understands that he will not receive any reward or even expenses from the court.



Cloisonné, Ceramic & Porcelain

Lots 88 to 116







88 | **A SUPERB PLIQUE-À-JOUR
VASE WITH CHRYSANTHEMUMS,
ATTRIBUTED TO HATTORI TADASABURO**

Attributed to Hattori Tadasaburo (d. 1939), unsigned
Japan, c. 1905, Meiji period (1868-1912)

The baluster sides rising to a short waisted neck, applied with silver rims, delicately worked in silver wire and bright enamels in shades of red, violet, yellow, green, and white against a dark-blue ground with numerous overlapping chrysanthemums borne on leafy vines.

HEIGHT 9 cm

Condition: Excellent condition with minor wear.

Provenance: Private collection, purchased from Malcolm Fairley Ltd.

With a padded silk box and cover.



Although the inveterate innovator Namikawa Sosuke (1847-1910) is thought to have developed plique-à-jour in the early 1890s, it was probably not until after 1900 that it became possible to produce pieces on this scale, since it is almost impossible to avoid some small cracks during the cooling process.

AUCTION COMPARISON

Compare a related but considerably larger and later plique-à-jour vase, also densely decorated with colorful flowers, dated to the Showa period, at Christie's, The Avo Krikorian Collection: Innovation and Inspiration of Meiji Period Design 19 February 2007, Geneva, lot 115 (sold for 14,400 CHF).



Estimate EUR 8,000
Starting price EUR 4,000



89 | **A VERY LARGE CLOISSONNÉ ENAMEL CEREMONIAL FOOD CONTAINER AND COVER WITH SHIJUKARA**

Japan, Meiji period (1868-1912)

The deep rounded sides rising from a short straight foot, the domed cover applied with a gilt-metal knob handle, the container and cover applied with gilt-silver rims. Worked in gilt wire of varying gauge and bright enamels, the exterior of the cover with two shijukara (Japanese tits) perched on gnarled flowering prunus branches above shrubs of leafy hydrangea against a pink ground, encircled by a wide band of alternating butterflies and flowerheads amid foliate scroll divided by shippo-tsunagi (linked-cash) patterns, repeated on the exterior of the container, above foliate scroll and stylized flowerheads against a pink ground. The interiors of the container and cover each with a large butterfly amid opulent flowers and leaves against a pale blue ground.

DIAMETER 36.8 cm

Condition: Good condition with minor wear, manufacturing-inherent flaws, some crackling, few minuscule nicks and light scratches, minor expected pitting, the cover slightly warped. Provenance: British private collection.

The present food container was likely used to present cakes or sweets during festivities.

Estimate EUR 3,000
Starting price EUR 1,500





90 | A SUPERB MINIATURE
CLOISSONNÉ ENAMEL
BOX AND COVER

Attributed to Namikawa Yasuyuki, unsigned
Japan, late 19th century, Meiji period (1868-1912)

The silver-mounted octagonal box with a faceted cover, masterfully worked with polychrome enamels and silver wire, depicting various stylized floral diapered patterns arranged in neatly enameled panels of alternating color. The lid with a central octagonal reserve depicting a majestic phoenix showing all the various colored enamels used throughout the design of the box, against a bright yellow ground.

SIZE 4 x 3.8 x 3.5 cm
WEIGHT 91 g

Condition: Very good condition with minor old wear. The box: Perfect condition. The lid: Minuscule hairlines to the edge of two panels. One panel with two microscopic, restored areas, all of which is only noticeable under strong UV-light and magnification. [Please request additional images made under UV-light from us].
Provenance: US private collection.

The box and cover are designed in a clever way so that the lid can only be fitted on the box when the panels of the same color are matched.

Namikawa Yasuyuki (1845-1927) is widely regarded as one of the greatest cloisonné makers of all time. He won prizes at the Philadelphia World Fair of 1876, then at the Paris World Fair of 1878, and later at the 1889 Paris Fair. He was also honored at the series of National Industrial Expositions which was instituted in 1877. He won altogether 31 prizes at expositions both at home and abroad. In 1896 together with the unrelated Namikawa Sosuke, Yasuyuki was appointed as a Teishitsu Gigeiin, or 'Imperial Artist', the only two cloisonné makers to be so honored.



AUCTION COMPARISON

Compare to a very similar miniature box and cover by Namikawa Yasuyuki, yet arguably considerably less fine than the present example, sold at Christie's, Japanese and Korean Art, 18 September 2013, New York, lot 776 (sold for 21,250 USD).



Estimate EUR 10,000
Starting price EUR 5,000





91 | **A FINE CLOISSONNÉ ENAMEL VASE WITH SPARROWS AND WISTERIA, ATTRIBUTED TO THE WORKSHOP OF HAYASHI KODENJI**

Attributed to the workshop of Hayashi Kodenji (1831-1915), unsigned
Japan, c. 1900, Meiji period (1868-1912)

Worked in bright enamels, silver and gold, and sculpted silver and gold wire with sparrows in trailing white and purple wisteria, the reverse with flowering red and white chrysanthemums, all against a midnight-blue ground. The shoulder and neck with a dense pattern of scrolling vines interspersed with flowerheads below the rim with a floral diaper band as well as flowerheads amid scroll, repeated above the foot below a further floral band.

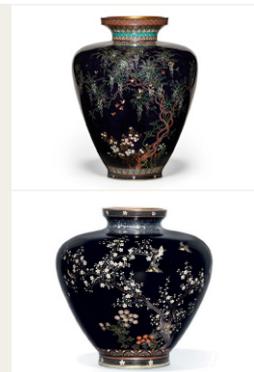
HEIGHT 15.5 cm

Condition: Excellent condition with minor wear.
Provenance: Swiss private collection.



AUCTION COMPARISON

Compare a closely related but larger cloisonné vase, also attributed to Hayashi Kodenji and of near-identical form, at Bonhams, Fine Japanese and Korean Art, 21 March 2018, New York, lot 2231 (**sold for 11,250 USD**). Compare also a related but slightly smaller vase, dated to the late 19th century, at Christie's, Japanese Art and Design, 12 May 2010, London, lot 359 (**sold for 3,125 GBP**).



Estimate EUR 4,000
Starting price EUR 2,000



92 | **A CLOISSONNÉ ENAMEL VASE WITH QUAILS AND CHRYSANTHEMUM, ATTRIBUTED TO THE WORKSHOP OF HAYASHI KODENJI**

Attributed to the workshop of Hayashi Kodenji (1831-1915), unsigned
Japan, Meiji period (1868-1912)

The slender ovoid body rising from a spreading foot to a tall waisted neck, applied with silver rims, worked in silver wire and bright enamels against a midnight-blue ground with two quails, one standing and the other in flight, amid colorful chrysanthemums borne on leafy vines, with a pendent floral diaper band below the rim and a band of scroll between ring bands above the foot.

HEIGHT 25.5 cm

Condition: Excellent condition with minor wear, the silver base with more extensive surface wear. Mounted to a silver base of European origin dating to the 20th century (most likely for use as a lamp).

Provenance: European private collection, acquired between 1985 and 2000.

AUCTION COMPARISON

Compare a related cloisonné vase, depicting doves at flight, of baluster form, described as "School of Hayashi Kodenji", also dated to the Meiji period, at Bonhams, Fine Japanese Art, 5 November 2020, London, lot 247 (sold for 5,312 GBP).



Estimate EUR 3,000
Starting price EUR 1,500



93 | A FINE CLOISSONNÉ ENAMEL
PEAR-SHAPED VASE WITH A SPARROW
ON PLUM TREE

Japan, Meiji period (1868-1912)

The silver-mounted pear-shaped body rising from a spreading foot to a waisted neck with everted rim, with silver rims, the dark-blue ground finely enameled with a sparrow perched on a flowering plum tree above bamboo stalks and leaves, with a diapered band above the foot and a geometric band below the rim. The foot rim with a silver hallmark.

HEIGHT 22 cm

Condition: Excellent condition with minor wear.

Provenance: Old Swiss private collection, acquired in the 1940s and 1950s.

Estimate EUR 2,500

Starting price EUR 1,250





94 | A CLOISSONNÉ ENAMEL VASE WITH A BIRD AND FLOWERS

Japan, Meiji period (1868-1912)

The baluster body rising from a slightly spreading foot to a broad waisted neck and everted rim, one side decorated in polychrome enamels with a sparrow in flight surrounded by chrysanthemums with stylized wavy petals and other flowers with stems, leaves, and buds, a circle border below the rim and a key-fret border above the foot rim.

HEIGHT 13.2 cm
WEIGHT 210.4 g

Condition: Good condition with minor wear and manufacturing irregularities, expected pitting, occasional light scratches, and few small nicks.

Provenance: Viennese private collection, acquired in the local trade before 2000.

Estimate EUR 800
Starting price EUR 400



95 | ANDO: A MIDNIGHT BLUE CLOISSONNÉ ENAMEL VASE WITH FLYING CRANES

By the Ando company, signed with the mark of the Ando company
Japan, Meiji (1868-1912) to Taisho period (1912-1926)

The baluster body rising from a short spreading foot to a short waisted neck with everted rim, one side decorated with polychrome enamels depicting three red-crowned cranes in flight reserved against the midnight blue ground, the rim with an impressed mark of the Ando company.

HEIGHT 15.5 cm
WEIGHT 325.3 g

Condition: Very good condition with minor wear manufacturing irregularities, expected pitting, and occasional scratches.

Provenance: Viennese private collection, acquired in the local trade before 2000.

Estimate EUR 800
Starting price EUR 400



96 | A RARE KO-IMARI BOTTLE VASE
WITH SHISHI AND PEONY

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

The globular body rising from a straight foot to a slender neck with everted lip, the sides enameled and gilt with two fierce shishi, one snarling and the other leaping, with bushy manes and tails, as well as leafy peony sprays growing from rockwork with a reishi fungus to one side, all below a band of stiff leaves below the gilt rim.

HEIGHT 26.5 cm

Condition: Very good condition with minor surface wear and some firing flaws.

Provenance: French private collection.

Estimate EUR 1,500

Starting price EUR 750



97 | A KAKIEMON KORO
(INCENSE BURNER) AND COVER

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

Of compressed globular form, supported on three small feet encircling the countersunk base, with a short tapered neck. The exterior sides are enameled and gilt with cherry blossoms and floral sprays as well as a bird in flight, the pierced cover with geometric decorations and surmounted by a shishi with a brocade ball.

HEIGHT 9.8 cm

Condition: Very good condition with minor wear and firing flaws.

Provenance: Holzapfel collection, Geneva, Switzerland. This lot was acquired by second generation members of the Holzapfel family after 1970 and has remained in the family ever since.

AUCTION COMPARISON

For a related kakiemon koro, lacking the cover, see Bonhams, Snow, Sex and Spectacle, 13 May 2013, London, lot 182 (sold for 1,211 GBP).



Estimate EUR 1,000

Starting price EUR 500



98 | A RARE PAIR OF KO-KUTANI YABUMI-FORM 'SHISHI AND PEONY' DISHES

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

Published & Exhibited: Museo Nacional de Bellas Artes (1936)
Exposición de Arte de China y Japón, Buenos Aires, nos. 550 and 551.

Each dish shaped as a yabumi (arrow letter) supported on three short feet, the long sides straight on the exterior and slightly tapered to the interior. Finely enameled in tones of aubergine, red, green, yellow, and black to the interior with a shishi beside rocks and peony and to the exterior with ribboned auspicious objects. Each with the FUKU mark to the base.

LENGTH 16.8 cm (each)

Condition: Good condition with minor wear, few small nicks, and firing flaws.

Provenance: Collection of Mauro Herlitzka, Buenos Aires, and thence by descent. With several old museum labels. Mauro Herlitzka (1871-1960) was an Italian-born Argentinian engineer. He emigrated to Argentina in 1898 and became very successful in the electricity sector, introducing the Marconi wireless telegraph system, installing telephone service in numerous provinces, and overseeing the first international flight from Argentina.

In feudal Japan, messages were sometimes sent by tying a letter to an arrow and shooting the arrow to the intended recipient. Such letters were known as yabumi (lit. 'arrow text'). A woodblock print by Suzuki Harunobu (d. 1770), titled Love-letter Arrow and depicting a man about to send off a yabumi, is in the collection of the Tokyo National Museum (accession number A-10569-112).



Mauro Herlitzka
(1871-1960)



AUCTION COMPARISON

Compare a related Ko-Kutani dish with a Fuku mark, of slightly larger size and dated to the late 17th century, at Bonhams, Fine Japanese Works of Art, 15 September 2015, New York, lot 3210 (bought-in at an estimate of 3,500-4,500 USD).



Estimate EUR 2,000
Starting price EUR 1,000



99 | **A LARGE AND RARE
KO-KUTANI BRUSHPOT
DEPICTING BASHIKO SENNIN**

Marked Kutani
Japan, late 17th to early 18th century, Edo period
(1615-1868)

Published & Exhibited: Museo Nacional de Bellas Artes (1936) Exposición de Arte de China y Japón, Buenos Aires, nos. 552.

The straight sides rising from a short tapered foot with recessed base, boldly painted in underglaze iron-red and bright enamels with Bashiko Sennin amid swirling clouds standing proudly atop his dragon with the arms crossed and looking straight ahead with powerful expression, all against a pale gray ground, with a floral lappet border above the foot and a red line border below the rim. The base marked KUTANI.

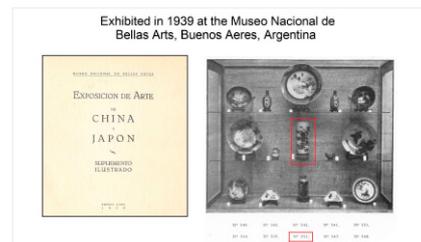
HEIGHT 29.6 cm

Condition: Good condition with some wear and firing flaws, a tiny nick to the rim, and a glaze line to the base.

Provenance: Collection of Mauro Herlitzka, Buenos Aires, and thence by descent. With several old museum labels. Mauro Herlitzka (1871-1960) was an Italian-born Argentinian engineer. He emigrated to Argentina in 1898 and became very successful in the electricity sector, introducing the Marconi wireless telegraph system, installing telephone service in numerous provinces, and overseeing the first international flight from Argentina.



**Mauro Herlitzka
(1871-1960)**



Bashiko Sennin is said to have lived in China over 4,500 years ago and considered the first veterinary surgeon, curing a fatally ill dragon by operating on its throat. Bashiko Sennin is rarely seen in Japanese art but when depicted he is usually shown riding or standing on a dragon.



Estimate EUR 2,000
Starting price EUR 1,000

**A scroll painting of
Bashiko Sennin**

100 | A KUTANI KORO (INCENSE BURNER)
WITH A SILVER RETICULATED COVER

Japan, 19th century

The cylindrical body rising from a short tapered foot with a countersunk base to an inwardly lipped rim, the exterior sides enameled and gilt with shaped reserves enclosing alternating floral sprays and more stylized floral designs against a diapered floral lozenge ground. With a silver reticulated cover showing a hexagonal pattern and a metal rim inset to hold the cover.

HEIGHT 6.4 cm, DIAMETER 7 cm

Condition: Very good condition with minor wear and firing flaws.
Provenance: French private collection.

Estimate EUR 800
Starting price EUR 400



101 | AN ORMOLU
MOUNTED
KUTANI BOWL

Signed Dai Nihon Kutani zo
Japan, 19th century

The large bowl with gilt European ormolu mounts around the rim and with a base with four feet shaped as European mythical beasts. The bowl is painted on the inside in gilt and bright enamels with an image of a samurai, most likely Kato Kiyomasa (1562-1611) during his tiger hunting and military campaign in Korea (as indicated by his tiger-striped sword). The scene with opulent flowers and pine trees is neatly arranged in variously shaped reserves. Marked underneath in red Dai Nihon Kutani zo [Made by Kutani, Great Japan].

LENGTH (with mounts) 51 cm

Condition: Very good and undamaged condition. The mounts with some wear to gilding and the bowl with minor wear to painting and some firing irregularities.
Provenance: From an Austrian private estate.

Estimate EUR 1,000
Starting price EUR 500



Woodblock print of Kiyomasa hunting tigers by Tsukioka Yoshitoshi





102 | A RARE ENSEMBLE OF A LARGE IMARI VASE AND COVER ON AN ANCIENT HARDWOOD PEDESTAL

Japan, 18th-19th century, late Edo (1615-1868) to early Meiji period (1868-1912)

The baluster sides rising from a slightly tapered foot to a straight cylindrical neck, the domed cover with a broad flat rim and surmounted by a gilt-enameled shishi. Well painted in gilt, underglaze-blue, and bright enamels with shaped reserves enclosing shishi amid peony, flowering prunus, and a Ho-o bird in flight, all within a terraced garden with a shishi on a high table, pine and prunus, rocks, and chrysanthemum.

The design is repeated on the cover, against an elaborate ground with alternating diapered borders. The neck with a band of lotus and linked cash. The foot with evenly spaced stylized floral sprays.

The vase is supported on an elaborate and fitted dark hardwood pedestal raised on four reishi-form feet and carved with lappets, bosses, a fluted design, and leaves. Most likely of Austrian origin, the base dates from the second half the 19th century.

HEIGHT 135 cm (total), 89 cm (the vase and cover), and 46 cm (the pedestal)

Condition: Excellent condition with minor wear and firing flaws, including manufacturing-inherent warping to the lid. The pedestal with wear and natural age cracks, traces of use and small losses.

Provenance: The property of an aristocratic Austrian family, by repute acquired between 1870 and 1880. Thence by descent within the same family. The ancient pedestal was by repute commissioned by a member of the family in the late 19th century. Also by repute, this ensemble of vase, cover and pedestal was once part of a pair, the counterpart having been destroyed during a bombing raid in spring 1945.



Compare a related ensemble at Schloss Holleneegg in Austria



The present vase and cover, with its fitted wooden pedestal, itself over 100 years old, with its imposing size and superior state of preservation, must be considered **exceedingly rare** in this overall superb condition.

Estimate EUR 5,000
Starting price EUR 2,500





103 | A PAIR OF LARGE
PORCELAIN KARASHISHI

Japan, Meiji period (1868-1912)

Each finely modeled as a seated karashishi (Chinese lion dog) with large eyes, floppy ears, and baring teeth, the red tongue sticking out and resulting in an amusing expression. The creamy glaze is further treated with a variety of attractive glazes which run down the shishi's body like wet paint. The curly manes and bushy tails are treated very well, appearing three-dimensional.

HEIGHT each 35 cm

Condition: Overall in very good condition with tiny losses to the tips of the curls.

Provenance: Old German private collection.

Estimate EUR 3,000
Starting price EUR 1,500





104 | A FINE KORANSHA PORCELAIN
OKIMONO OF A GUARDIAN LION

By the Koransha company, signed Ariyama saku and with the Koransha company orchid mark
Japan, Meiji period (1868-1912)

The guardian lion seated proudly, its mouth agape baring sharp teeth and showing its golden tongue. The okimono is superbly modeled with a bushy tail, curling hair tufts, and a finely worked mane. The details are embellished with bright enamel colors and rich gold. Signed underneath Ariyama saku [made by Ariyama], referencing the Arima and Sarayama areas where the Koransha company is based, and with the characteristic 'orchid mark' in gold.

HEIGHT 23.5 cm

Condition: Excellent condition, some wear to gold and enamel painting.
Provenance: Belgian private collection.

Estimate EUR 1,500
Starting price EUR 750



105 | A FINE HIRADO
PORCELAIN OKIMONO
OF A SHISHI

Japan, late 19th century, Meiji period (1868-1912)

Finely modeled as a muscular, ferociously snarling shishi, the face and rows of teeth well-detailed, its two front paws dynamically resting on a large openworked brocade ball. The bushy tail, curling mane, tufts of hair, and brocade ball are glazed a deep blue.

HEIGHT 10.1 cm

Condition: Excellent condition, minor firing flaws.

Provenance: Austrian private collection.

**AUCTION
COMPARISON**

For a group of two Shishi executed in a similar manner and from the same kilns, see



Bonhams, Fine Japanese and Korean Art, 12 September 2018, New York, lot 1261 (sold for 3,500 USD).

Estimate EUR 1,000

Starting price EUR 500



106 | A HIRADO
PORCELAIN OKIMONO
OF A SHISHI

Japan, late 19th century, Meiji period (1868-1912)

Modeled as a seated Shishi with a ridged spine, the bushy tail and tufts of hair glazed blue. The face with a determined expression, baring its fangs.

HEIGHT 10.1 cm

Condition: Excellent condition, minor firing flaws.

Provenance: Austrian private collection.

Estimate EUR 800

Starting price EUR 400



107 | A HIRADO PORCELAIN
'KARAKO AND PUPPY' EWER

Japan, late 19th century, Meiji period (1868-1912)

Modeled as a seated boy with characteristic hair tufts, wearing a vest decorated with swirling clouds, the cover incorporated into the child's coiffure, the spout formed by the mouth of a puppy held in his lap, a swirling ribbon collar providing the loop handle, the details picked out in shades of underglaze blue.

HEIGHT 19.6 cm

Condition: Very good condition with minor wear, few minuscule chips, and firing flaws.

Provenance: French private collection.

AUCTION COMPARISON

Compare a closely related Hirado porcelain ewer at Bonhams, Fine Japanese Art, 13 September 2017, New York, lot 1093 (bought-in at an estimate of 2,000-3,000 USD), and another at Sotheby's, 24 September 2012, New York, lot 117 (sold for 4,063 USD, part-lot, together with another Hirado-type group).



Estimate EUR 1,500
Starting price EUR 750





108 | A FINE HIRADO WHITE-GLAZED 'BUNBUKU CHAGAMA' KORO (INCENSE BURNER)

Japan, 19th century

Finely modeled as the tanuki transforming into a teakettle, its four feet forming the supports for the vessel, the mouth wide open showing teeth and tongue, the kettle-form body with mock-ring handles, the foliate-lobed pierced cover surmounted by a shishi finial.

LENGTH 11.6 cm, HEIGHT 10.3 cm

Condition: Excellent condition with minor wear and firing flaws.
Provenance: French private collection.

The popular folktale Bunbuku-Chagama tells of a tanuki being mistreated as a tea-kettle at a temple, before being sold off and bringing great wealth to its new owner using its shapeshifting powers.

Estimate EUR 1,000
Starting price EUR 500



109 | A FINE HIRADO PORCELAIN OKIMONO OF A HORSE

Japan, 18th/19th century,
Edo period (1615-1868)

A sensitive depiction of a monochrome white hirado horse standing foursquare, only the eyes with hirado-blue painting. The hair is finely incised, its ears are slightly raised and the naturalistic expression is fully accomplished. The beautiful, white, uneven and soft glaze hints at an early work. The belly and hooves unglazed.

HEIGHT 20 cm

Condition: Good condition. The right ear with a repair.
Provenance: From a Viennese private estate.

Estimate EUR 1,000
Starting price EUR 500





110 | A PORCELAIN FIGURE OF A MONKEY AND YOUNG

Japan, 19th century

The mother monkey seated and grooming its young clambering at her feet, both with the fur gilt and the molded faces in delicately painted shades of iron-red, the feet with black nails.

HEIGHT 15 cm, LENGTH 16 cm

Condition: Excellent condition with only some firing irregularities, including minor kiln grit, a glaze recess to one leg and a few minuscule frits, old wear to gilt. The glaze with intentional cracking, which over time has darkened in some areas.

Provenance: Compagnie de la Chine et des Indes, Paris, inventory number 23695, acquired in 2001. The Compagnie de la Chine et des Indes (China and India Company) in Paris was founded in the early 20th century by the Blazy brothers, acquired in 1935 by Robert Rousset and later run by his grandnephews Mike Winter-Rousset and Hervé du Peuty. With his sister Suzanne in charge of the porcelain, Robert Rousset developed the business, and the company became one of the most important dealers for Asian art in France, selling pieces to the greatest museums, including the Guimet and the Metropolitan Museum of Art.

Estimate EUR 4,000
Starting price EUR 2,000



Robert Rousset (1901-1982)



Mike Winter-Rousset, Jean-Pierre Rousset, and Hervé du Peuty, 1980s



Compagnie de la Chine et des Indes, Paris

LITERATURE COMPARISON

For a closely related porcelain figure of a monkey and young, also dated to the 19th century, see W. R. Sargent, *The Copeland Collection of Chinese and Japanese Ceramic Figures*, Peabody Museum, pp. 260-261, no. 133.





**111 | A FINE SATSUMA VASE DEPICTING
A FAMILY TEMPLE VISIT**

By Kozan, signed Kozan
Japan, Meiji period (1868-1912)

The cylindrical body rising from a waisted foot to a waisted neck with lipped rim, superbly enameled and gilt with a husband, wife, and their young daughter walking along a path lined with colorful bushes and trees toward a towering temple, with hills and further trees in the background. Two diapered bands to the foot and below the rim, the shoulder with a band of shaped reserves enclosing diapered designs against a foliate scroll ground below a line band at the neck and the gilt rim. Signed KOZAN to the base.

HEIGHT 18.8 cm

Condition: Excellent condition with minor wear and minimal firing flaws.

Provenance: Canadian private collection.

Estimate EUR 2,500
Starting price EUR 1,250





112 | YABU MEIZAN: A FINE SMALL SATSUMA VASE

By Yabu Meizan (1853-1934), signed Yabu Meizan
Japan, late 19th to early 20th century, Meiji period (1868-1912)

The ovoid body rising from a splayed foot to a slender waisted neck with an everted rim. Finely enameled and gilt to the sides with groups of figures engaged in various activities, including women preparing a feast, a woman grating bonito with a small white cat looking on, a group of women watching a dog perform tricks, as well as boys gathered around a samurai display, the neck with leafy chrysanthemum trailing over the shoulder, and the foot with two evenly spaced flowerheads flanked by leafy scrolls, all against a pure ivory white ground. Signed to the base YABU MEIZAN within a gilt seal.

HEIGHT 12 cm

Condition: Restored chip to the lip. Otherwise excellent condition.

Provenance: A private collector in the United Kingdom, acquired in

the 1930s, and thence by descent.

Yabu Meizan (1853-1934) was a Japanese artist and workshop owner known for painting on porcelain. His studio produced high-end Satsuma ware and he was one of the artists who continued the tradition of high artistic quality while also successfully exporting. Meizan actively marketed his work internationally as well as domestically, taking an active role in organizing the presentation of Japanese wares at world fairs.

AUCTION COMPARISON

Compare a closely related vase of slightly smaller size, and of similar form and composition, at Bonhams, Fine Japanese Art, 6 November 2021, London, lot 557 (sold for 16,250 GBP).



Estimate EUR 2,500

Starting price EUR 1,250





113 | RANZAN: A PAIR OF SATSUMA MINIATURE BALUSTER VASES

By Ranzan, signed Kono shina wa Toyo no bijutsu Satsuma-yaki Ranzan no zo
Japan, Meiji period (1868-1912)

Each with baluster sides rising from a spreading foot to a waisted neck with everted rim, and enameled and gilt with two shaped reserves enclosing scenes with warriors and street merchants, respectively, the ground densely decorated with butterflies and gilt stippling interspersed with diapered designs, the shoulder with a variety of brocade patterns, the neck again with butterflies below floral scroll repeated on the foot, and the gilt rim with a geometric band. Each signed Kono shina wa Toyo no bijutsu Satsuma-yaki RANZAN no zo (This is a fine Oriental Art object made by Ranzan, Satsuma ware) to the base.

HEIGHT 9.2 cm and 9.3 cm

Condition: One vase with a repaired chip to the mouth, otherwise in very good condition with minor surface wear and minimal firing flaws.

Provenance: French private collection.

Ranzan literally means "Orchid and Mountain". The kiln often inscribed its products with extensive texts referring to fine art, Orient, Great Japan, and the like.

Estimate EUR 800
Starting price EUR 400

114 | HOTODA: A SATSUMA CERAMIC VASE WITH SAMURAI AND LUCKY GODS

By Hotoda, signed Dai Nihon Bijutsushi, Satsuma toki, Yokohama Hotoda zo
Japan, Meiji period (1868-1912)

The baluster-shaped vase with a deep-blue ground elaborately decorated with gilt floral patterns all around except for two large reserves on either side which feature finely painted images, in bright enamel colors and gilt, depicting various sages, samurai warriors, and lucky gods including Daikoku and Benten. The underside with a gilt cartouche below the Shimazu mon reading Dai Nihon Bijutsushi, Satsuma toki, Yokohama HOTODA zo [Made by Hotoda, Yokohama, Satsuma ware, fine art dealer in Great Japan].

HEIGHT 19 cm

Condition: Very good, undamaged condition with minor wear to gilt.
Provenance: Hungarian private collection.

Estimate EUR 1,000
Starting price EUR 500



115 | HODODA: A LARGE SATSUMA DISH

By Hododa, signed Hododa sei
Japan, Meiji period (1868-1912)

The shallow rounded sides rising from a short tapered foot, the interior richly enameled and gilt with variously shaped reserves enclosing scenes of everyday life with dense groups of people, including courtiers, warriors, merchants, peasants, and musicians, interspersed with decorative roundels as well as stylized leaves and banners, with a band of shaped reserves enclosing floral and sun designs against a diapered ground below the rim. The base signed HODODA sei [made by Hododa].

DIAMETER 36.5 cm

Condition: Very good condition with some wear, particularly to the gilt on the rim, few light scratches to exterior, and minor firing flaws.
Provenance: French private collection.

Estimate EUR 2,000
Starting price EUR 1,000





116 | A MASSIVE AND SUPERB SATSUMA CERAMIC VASE WITH TENNIN AND TENGU KING

By Kinkozan, signed Dai Nihon Kyoto Kinkozan zo and sealed Kinkozan zo
Japan, Kyoto, Meiji period (1868-1912)

The massive baluster-shaped vase with a long neck and flaring everted lip. The design is masterfully painted in gilt and bright polychrome enamels, depicting a majestic tennin (apsara) in graceful flight and holding up a sho (Buddhist reed instrument), her robes and heavenly scarf elegantly flowing in the wind. She is warding off the advancing Tengu King, Sojobo, who grabs at her with long sharp nails, his wings extended, and a sword attached to his back. His long, red nose is turned upwards. The reverse shows another young Buddhist angel descending into the tall trees below. Behind the trees are large mountains and the sky is covered in a gray mist, the sun shining through in spots with light blue and purple colors. The scene is painted with an astonishing amount of depth. The neck embellished with beautiful gilt and polychrome enamels depicting dense floral sprays and roundels, and with a gilt diapered floral pattern around the base. Painted in neat gold

characters underneath on the pure creamy white glazed porcelain Dai Nihon Kyoto KINKOZAN zo [Made by Kinkozan, Kyoto, Great Japan] and further with an impressed seal mark KINKOZAN zo [made by Kinkozan].

HEIGHT 55 cm

Condition: Excellent condition with hardly any wear.
Provenance: From an Austrian private estate, Vienna.

The Kinkozan workshop was one of the most successful producers of so-called 'Kyo-Satsuma' (Kyoto Satsuma) wares. Like their equivalents from Osaka, Yokohama, and Tokyo, these pieces were Kyoto's response to the western demand for delicately painted Japanese pottery. The exhibits at the 1867 Paris Expo fascinated the West and a great admiration for Japanese cultures known as Japonisme made exports of Kyo-Satsuma ware increase drastically.

Due to the quality and size of the present vase, it is likely it was intended for an exhibition.

Estimate EUR 10,000
Starting price EUR 5,000





Buddhist Art

Lots 117 to 137





Important Buddhist Art from the Coppentrath collection (LOTS 117-123)

Jane (d. 2020) and Robert Coppentrath (d. 2017) were collectors of Japanese, African, and Inuit art based in Montréal. Jane, a native of the United Kingdom, and Robert, a native of France, began their careers in Canada in the early 1970s. Robert owned an antiques shop while Jane worked in an art gallery. They were avid travelers and adventurers, with visits to antique shops in Brussels, art galleries in Paris and Berlin, and antique vendors in Bombay, Bangkok, and Tokyo, among others.



Christian Magnier



Jane and Robert Coppentrath

A group of hand-written expert reports by Christian Magnier.

117 | A LACQUER-GILT KAMAKURA WOOD FIGURE OF AMIDA NYORAI

Japan, 13th-14th century, Kamakura period (1185-1333)

The Buddha standing on a separately carved lotus dais fitted to an elaborately carved octagonal stepped throne with reticulated lotus designs alternating with naturalist lotus leaves and petal lappets, further with gilt-metal fittings neatly chased and punched with

floral decoration. His raised right and lowered left hand are held in raigou-in mudra, welcoming the dead into his Pure Land. He is wearing a loose-fitting robe cascading in voluminous folds and opening at the chest. His serene face with heavy-lidded eyes below gently arched eyebrows centered by a glass or rock crystal byakugo (urna), a broad nose, and full lips, flanked by long pendulous pierced earlobes. The hair arranged in tight curls and surmounted by an ushnisha with a further glass or rock crystal inlay. The separately carved kohai (aureole) with swirling clouds and a central stylized floral-sun design.

HEIGHT 32.8 cm (the figure) and 66.2 cm (total)

Condition: Good condition, commensurate with age. The figure with extensive wear to gilt, few small nicks, a minor loss to one ear. The aureole with light scratches and natural age cracks. The lotus dais and stepped throne with small losses, minor chips. Possibly small old repairs and minor touchups.

Provenance: Christian Magnier, Japon Antique, Paris, 17 June 2008. Jane and Robert Coppentrath, acquired from the above. A copy of a handwritten expertise, signed by Christian Magnier, dated 17 June 2008, dating the base c. 1800 and the figure - very conservatively - to the 17th century, accompanies this lot. Jane (d. 2020) and Robert Coppentrath (d. 2017) were collectors of Japanese, African, and Inuit art based in Montréal. Jane, a native of the United Kingdom, and Robert, a native of France, began their careers in Canada in the early 1970s. Robert owned an antiques shop while Jane worked in an art gallery. They were avid travelers and adventurers, with visits to antique shops in Brussels, art galleries in Paris and Berlin, and antique vendors in Bombay, Bangkok, and Tokyo, among others.

AUCTION COMPARISON

Compare to a closely related figure of Amida, of slightly smaller size and lacking the base and aureole, also dated to the Kamakura period, sold in these rooms, Fine Japanese Art, 4 June 2021, Vienna, lot 125 (sold for 10,112 EUR). Compare a closely related but slightly larger standing wood figure of Amida



Nyorai, also dated to the Kamakura period, 14th century, at Sotheby's, Two Americans in Paris, The Collection of Sam and Myrna Myers, 4 November 2021, London, lot 373 (estimate of 15,000-20,000 GBP).

Estimate EUR 8,000

Starting price EUR 4,000





118 | A POLYCHROME AND GILT-LACQUERED
FIGURE OF A BUDDHIST MONK

Japan, 16th-17th century, late Muromachi (1336-1573)
to early Edo period (1615-1868)

Carved in yosegi zukuri (joined wood-block construction) from cypress wood and assembled in separate sections. Painted on a gesso ground, the monk seated in dhyanasana on a separately carved tiered lotus throne with a petal-lappet top section, a leaf-form bottom section, and a compressed ovoid mid-section carved with floral diapered patterns, all supported on an oval plinth.

The head is separately carved, the face with an expression of intense focus with downcast eyes and the mouth agape, the hands clasped together in prayer. His long flowing robes are elaborately painted and carved with floral scroll, lotus, and diapered designs.

Backed by a separately carved halo with central lotus flower and with gold inscription: 眞療院普門道現居士増進菩提、和 "Kanryo-in, Fumon, Dogen-koji, zoshin bodai, wa" which may be translated: [To assist and enhance the Dharma Bodhi (Supreme Enlightenment), for the person with name Kanryo-in Fumon Dogen koji, in peace]. HEIGHT 69 cm (total) and 37 cm (the figure)

Condition: Good condition, commensurate with age. Extensive wear and minor losses. Some flaking to lacquer, the head with extensive crackling. Small chips and nicks as well as light scratches. Small old repairs and minor touchups.

Provenance: Christian Magnier, Japon Antique, Paris, 29 January 2009. Jane and Robert Coppenrath, acquired from the above. Jane (d. 2020) and Robert Coppenrath (d. 2017) were collectors of Japanese, African, and Inuit art based in Montréal. Jane, a native of the United Kingdom, and Robert, a native of France, began their careers in Canada in the early 1970s. Robert owned an antiques shop while Jane worked in an art gallery. They were avid travelers and adventurers, with visits to antique shops in Brussels, art galleries in Paris and Berlin, and antique vendors in Bombay, Bangkok, and Tokyo, among others.

Yosegi-zukuri, or the joined wood-block construction, is a sculpting method in which several rectangular blocks of wood are individually selected and carved into shapes. Yosegi-zukuri, together with ichiboku-zukuri (single block construction), are the two main techniques associated with wood sculpture in Japan. There were several advantages of a sculpture made from multiple blocks of wood. It was much lighter than one carved out of a single block of wood. The technique also helped to minimize the cracking of the wood caused by the outside layer drying faster than the core of the sculpture.

AUCTION COMPARISON

Compare a related wood figure of a Buddhist monk (47 cm high), also dated 16th-17th century, but in significantly lesser condition, at Bonhams, Fine Japanese and Korean Art, 15 March 2017, New York, lot 6151 (**sold for 10,000 USD**). Compare a larger figure of Jizo Bosatsu from the 17th century, at Christies New York, on 17 March 2009, lot 18 (**sold for 28,750 USD**). Also compare a related wood sculpture of Jizo Bosatsu, dated probably Momoyama period, with a similar halo, at Bonhams, Fine Japanese Art, 6 November 2012, London, lot 382 (**bought in at an estimate of 25,000-35,000 GBP**).



Estimate EUR 8,000
Starting price EUR 4,000







119 | A RARE AND LARGE LACQUER-GILT WOOD FIGURE OF A SEATED AMIDA NYORAI WITH SHITENNO

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

Finely carved seated in dhyanasana on a separately carved lotus dais fitted to an elaborately carved hexagonal stepped base, decorated with lotus leaf and lappets, floral scroll, the Shochikubai (Three Friends of Winter: bamboo, pine, and plum), swirling clouds, and four shishi with brocade balls, representing the Four Heavenly Kings (Shitenno), each of whom watches over one cardinal direction of the world.

Amida's hands are held in raigou-in mudra, welcoming the dead into his Pure Land. He is wearing a loose-fitting robe cascading in voluminous folds, opening at the chest, and finely decorated in gold takamaki-e with foliate and diapered designs. His serene face with heavy-lidded eyes below gently arched eyebrows centered by a glass or rock crystal byakugo (urna), a broad nose, and full lips, flanked by long pendulous pierced earlobes. The hair arranged in tight curls and surmounted by an ushnisha with a red glass inlay.

The separately carved kohai (aureole) with five small, individually carved, seated Buddhas, with Dainichi Nyorai (Vairocana) top center, amid swirling clouds and with a central stylized floral-sun design.

HEIGHT 66 cm (total) and 21.5 cm (the figure)

Condition: Good condition with old wear, minor crackling to edges, small nicks, light scratches, few minor losses, some flaking to lacquer, the aureole with few minor natural age cracks. Possibly small old repairs and minor touchups.

Provenance: Christian Magnier, Japon Antique, Paris, 16 March 2008. Jane and Robert Coppenrath, acquired from the above. A copy of a handwritten expertise, signed by Christian Magnier, dated 16 March 2008, and dating the figure to c. 1750-1800, accompanies this lot. Jane (d. 2020) and Robert Coppenrath (d. 2017) were collectors of Japanese, African, and Inuit art based in Montréal. Jane, a native of the United Kingdom, and Robert, a native of France, began their careers in Canada in the early 1970s. Robert owned an antiques shop while Jane worked in an art gallery. They were avid travelers and adventurers, with visits to antique shops in Brussels, art galleries in Paris and Berlin, and antique vendors in Bombay, Bangkok, and Tokyo, among others.

AUCTION COMPARISON

Compare a closely related gilt-lacquered wood figure of a seated Amida, measuring 77 cm, but lacking the Shitenno, dated 18th century, at Christie's, Japanese and Korean Art, 14 December 2016, Paris, lot 87 (sold for 68,500 USD).



Estimate EUR 15,000

Starting price EUR 7,500











120 | A MONUMENTAL AND IMPORTANT
GILT WOOD STATUE OF AMIDA NYORAI

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

Of yosegi (jointed) construction, Amida standing on an elaborate stepped lotus pedestal carved with floral decorations in openwork, swirling clouds, lotus, and a shishi, his loose-fitting robe opening at the chest and cascading in voluminous folds.

His hands are held in raigou-in mudra, welcoming the dead into his Pure Land. His serene face with heavy-lidded downcast eyes below gently arched eyebrows centered by a glass or rock crystal byakugo (urna), a broad nose, full lips, and a thin painted mustache, flanked by long pendulous pierced earlobes.

The kohai (aureole) behind him with swirling clouds, a separately carved small figure of Buddha seated in meditation, and a central openworked lotus flower.

HEIGHT 132 cm (total) and 70 cm (the figure)

Condition: Excellent condition with old wear, minor flaking to lacquer, small losses, natural age cracks, minor nicks and chips. Small old repairs and minor touchups. The tip of the aureole with an old restoration. Overall as expected and commensurate with age and size.

Provenance: Christian Magnier, Japon Antique, Paris, 6 January 2007. Jane and Robert Coppentrath, acquired from the above. A copy of a handwritten expertise, signed by Christian Magnier, dated 6 January 2007, and dating the figure to c. 1800, accompanies this lot. Jane (d. 2020) and Robert Coppentrath (d. 2017) were collectors of Japanese, African, and Inuit art based in Montréal. Jane, a native of the United Kingdom, and Robert, a native of France, began their careers in Canada in the early 1970s. Robert owned an antiques shop while Jane worked in an art gallery. They were avid travelers and adventurers, with visits to antique shops in Brussels, art galleries in Paris and Berlin, and antique vendors in Bombay, Bangkok, and Tokyo, among others.



**AUCTION
COMPARISON**

Compare a related gilt wood figure of Amida measuring only 66 cm, together with two even smaller figures, all dated to the 18th century, at Bonhams, Fine Japanese Works of Art,



15 September 2015, New York, lot 3072 (sold for 17,500 USD). Also compare with a closely related gilt wood figure of Amida of near-identical size (135 cm), sold in these rooms, in Fine Japanese Works of Art, 4 June 2015, Vienna, lot 127 (sold for 32,800 EUR). Also compare with a closely related statue of Amida of near-identical size, but lacking most of the superb gilding of the present lot, sold at Christie's London, Japanese Art and Design, 16 November 2000, lot 191 (sold for 35,200 GBP - c. 42,000 EUR).

Estimate EUR 30,000
Starting price EUR 15,000









121 | A RARE LACQUER ZUSHI
(PORTABLE BUDDHIST SHRINE)
WITH A TRIAD OF AMIDA AND ACOLYTES

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

The central figure of Amida standing atop a lotus dais supported on a hexagonal stepped base carved with geometric designs and swirling clouds, his hands held in raigou-in mudra, welcoming the dead into his Pure Land, backed by a kohai (aureole) with swirling clouds and a central stylized floral-sun design. He is flanked by two standing acolytes with similarly carved bases and aureoles.

The doors are finely painted to the interior with the Twelve Heavenly Generals (Juni Shinsho). The shrine of roiro with hinged doors and gilt-metal fittings finely chased with foliate scroll against a punched ground, some of flowerhead or lotus-form.

HEIGHT 41 cm

Condition: In overall good condition with old wear, natural age cracks and splits, small nicks, light scratches, little flaking to lacquer, and few minor losses. Possibly small old repairs and minor touchups. The ensemble of doors, sides and roof of the shrine is separate from the base.

Provenance: Christian Magnier, Japon Antique, Paris, 19 November 2008. Jane and Robert Coppenrath, acquired from the above. A copy of a handwritten expertise, signed by Christian Magnier, dated 19 November 2008, and dating the zushi to the mid-Edo period, c. 1750, accompanies this lot. Jane (d. 2020) and Robert Coppenrath (d. 2017) were collectors of Japanese, African, and Inuit art based in Montréal. Jane, a native of the United Kingdom, and Robert, a native of France, began their careers in Canada in the early 1970s. Robert owned an antiques shop while Jane worked in an art gallery. They were avid travelers and adventurers, with visits to antique shops in Brussels, art galleries in Paris and Berlin, and antique vendors in Bombay, Bangkok, and Tokyo, among others.

Estimate EUR 3,000
Starting price EUR 1,500





122 | A LACQUER ZUSHI (PORTABLE BUDDHIST SHRINE) WITH KANNON BEHIND A SILVER MIRROR

Japan, mid-Edo period (1615-1868)

The slender shrine of roiro with hinged doors and gilt-metal fittings finely chased with foliate scroll against a punched ground, containing a sculpture of the bodhisattva Kannon seated in dhyanasana on a lotus throne supported on an elaborately carved stepped hexagonal base with floral diaper patterns, lotus lappets, lion feet, and a recumbent shishi, the reticulated kohai (aureole) behind her fitted with a silvered mirror of circular form.

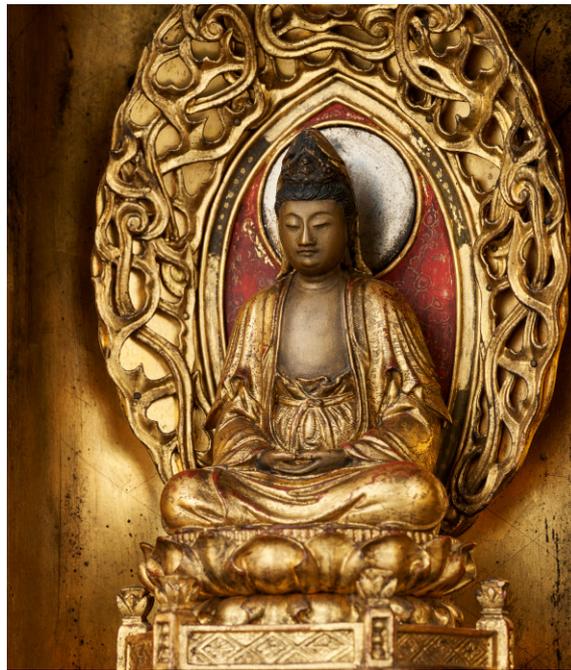
Her hands are held in dhyanamudra and she is wearing long flowing robes tied at the waist, opening at the chest, and cascading in voluminous folds. Her serene face with heavy-lidded downcast eyes and full lips. The hair arranged in a high chignon under the characteristic cowl with a small figure of Amida (Amitabha).

HEIGHT 30.5 cm, WIDTH 18 cm

Condition: Good condition with old wear, small nicks, light scratches, few minor losses. Possibly small old repairs and minor touchups.

Provenance: Christian Magnier, Japon Antique, Paris, 26 September 2010. Jane and Robert Coppenrath, acquired from the above. A copy of a handwritten expertise, signed by Christian Magnier, dated 26 September 2010 and dating the zushi to the mid-Edo period accompanies this lot. Jane (d. 2020) and Robert Coppenrath (d. 2017) were collectors of Japanese, African, and Inuit art based in Montréal. Jane, a native of the United Kingdom, and Robert, a native of France, began their careers in Canada in the early 1970s. Robert owned an antiques shop while Jane worked in an art gallery. They were avid travelers and adventurers, with visits to antique shops in Brussels, art galleries in Paris and Berlin, and antique vendors in Bombay, Bangkok, and Tokyo, among others.

Estimate EUR 2,000
Starting price EUR 1,000





123 | A LACQUER ZUSHI (PORTABLE BUDDHIST SHRINE) DEPICTING KANNON WITH A RETICULATED AUREOLE

Japan, 18th century, Edo period (1615-1868), the figure of Kannon and aureole possibly a bit earlier

Kannon with hands raised toward the chest, wearing long flowing robes and billowing garlands, her jewelry and headdress of gilt metal, the serene face with heavy-lidded downcast eyes below gently arched eyebrows centered by a glass or rock crystal byakugo (urna) and full lips, flanked by long pierced pendulous earlobes, the hair arranged in a high chignon, backed by a finely reticulated openwork kohai (aureole) with swirling clouds and a central stylized floral-sun design.

The shrine of roiro with hinged doors and metal fittings chased with foliate scroll against a punched ground, with the main figure standing atop a lotus dais fitted to a separately carved stepped throne of lobed circular form supported on short feet and decorated with geometric designs and lotus lappets, further with gilt-metal fittings.

HEIGHT 48.7 cm

Condition: Good condition with old wear, small nicks, light scratches, little flaking to lacquer, and minor losses. Possibly small old repairs and minor touchups.

Provenance: Christian Magnier, Japon Antique, Paris, 9 November 2012. Jane and Robert Coppentrath, acquired from the above. A copy of a handwritten expertise, signed by Christian Magnier, dated 9 November 2012, and dating the zushi to the mid-Edo period, 18th century, accompanies this lot. Jane (d. 2020) and Robert Coppentrath (d. 2017) were collectors of Japanese, African, and Inuit art based in Montréal. Jane, a native of the United Kingdom, and Robert, a native of France, began their careers in Canada in the early 1970s. Robert owned an antiques shop while Jane worked in an art gallery. They were avid travelers and adventurers, with visits to antique shops in Brussels, art galleries in Paris and Berlin, and antique vendors in Bombay, Bangkok, and Tokyo, among others.

Estimate EUR 2,500
Starting price EUR 1,250



124 | A LACQUER ZUSHI (PORTABLE BUDDHIST SHRINE) WITH A GILT-WOOD FIGURE OF JUICHIMEN KANNON (THE 11-HEADED KANNON)

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



The slender shrine of roiro with hinged doors and gilt-metal fittings with floral designs, containing a finely carved sculpture of the eleven-headed Kannon standing beneath a canopy supported by two columns, atop a lotus dais fitted to a separately carved elaborate multi-tiered hexagonal throne with a lotus leaf, petal-lappets, Ho-o birds, and floral and diapered designs, partly in openwork. The figure itself of gilt wood with many details in metal.

She has four principal arms, with two hands clasped together above two hands holding a vessel, and numerous smaller arms holding an **immense variety of attributes**.

Her long flowing robe is finely decorated with geometric patterns. The kohai (aureole) behind her with swirling clouds and a central openworked floral design. The gold-lacquered interiors of the doors are finely painted with Jizo Bosatsu to the left and Fudo Myoo to the right.

HEIGHT 44.5 cm

Condition: Excellent condition with old wear, minor crackling to edges, small nicks and chips here and there, light scratches, some flaking to lacquer to exterior, extensive wear to gilt on the metal fittings. Possibly small old repairs and minor touchups. When considering the overall fragility of this object and specifically the high number of details, attributes, metal fittings and filigree work, all still present and intact after 250 years, the condition of this lot is significantly above expectation and therefore must be regarded as outstanding and extremely rare.

Provenance: From a private collection in Boston, Massachusetts, USA.

AUCTION COMPARISON

A closely related zushi was sold at Bonhams, Fine Japanese Art, 9 November 2017, London, lot 340 (sold for 2,500 GBP).



Estimate EUR 3,000

Starting price EUR 1,500









125 | A VERY EARLY AND IMPORTANT SILK PAINTING OF BENZAITEN, C. 1400

Sealed Sekkyakushi
Japan, c. 1400, Muromachi period (1336-1573)

Masterfully painted with ink, watercolors, and gold on finely woven thin silk. Depicting Benzaiten seated on a rocky outcrop above crashing waves and amid billowing clouds. Wearing colorful and voluminous robes, richly adorned with elaborate jewelry and playing a large biwa painted with a tiger in bamboo. An attendant is seated below her playing a transverse flute. The lower left with a large red seal: Sekkyakushi 赤脚子. Sekkyakushi was a Zen priest and painter of the Muromachi Period. As a follower of Kichizan Mincho (1352-1432), he belonged to the painting atelier of the Tofukuji Temple, Kyoto.

SIZE 72 x 39.5 cm (image) and 82 x 47 cm (incl. frame) (Matted and framed behind glass)

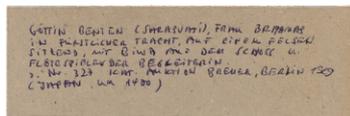
Condition: Excellent condition with minor old wear, soiling, creasing, small tears, losses, some with minor old repairs and touchups. Absolutely commensurate with the high age and overall better than typically expected.

Provenance: Breuer

Auctions, Berlin, 1929, catalogue number 327 (according to collector notes).

Prof. Dr. Hermann

Schröder, Aachen, Germany, acquired from the above, probably via intermediate ownerships. Thence by descent within the same family. The reverse with an ancient cardboard label inscribed: "Göttin Bente (Saraswati), Frau Brahmas, in fürstlicher Tracht auf einem Felsen sitzend, mit Biwa auf dem Schoß u. Flöte spielender Begleiterin. Nr. 327 Kat. Auktion Breuer, Berlin 1929 (Japan, um 1400)". Translation: "The Goddess Bente (Saraswati), wife of Brahma, wearing royal robes, seated on a rock, with a biwa in her lap and a flute-playing attendant. **No. 327 auction catalog**



Breuer, Berlin 1929. Japan, around 1400." The reverse further with two paper printouts referencing a Kamakura period painting of Kannon from Hogon-ji, Shiga, dated to the 14th century, from an exhibition catalog by Museum Rietberg, Zurich.

Benzaiten (also known as Bente) is a Japanese Buddhist goddess who originated from the Hindu goddess Saraswati. Worship of Benzaiten arrived in Japan during the 6th through 8th centuries, mainly via the Chinese translations of the Sutra of Golden Light, which has a section devoted to her. The cult reached its pinnacle during the 14th and 15th centuries. Benzaiten is also mentioned in the Lotus Sutra and often depicted holding a biwa, a traditional Japanese lute, just as Saraswati holds a veena. Benzaiten is a syncretic entity with both a Buddhist and a Shinto aspect. She is the only female deity among the Seven Lucky Gods (shichifukujin), and is the patron of artists, writers, dancers, and geishas, among others.

Note the raised, gesso-like gilt areas in the present painting, that support the general structure of the design concept, thus enabling a more dynamic and vivid approach to the application of the inks and pastels in the main depiction. This iconic style is typical of the period, as seen for example in a painting with the same subject in the British Museum (see literature comparison), where the strictly horizontal lines of the biwa strings play a similarly crucial role.

LITERATURE COMPARISON

Compare the raised, gesso-like gilt areas in the present painting with a work showing the same subject and also dated to the 14th century, Muromachi period, in the British Museum (museum number 1924,0714,0.2), where the strictly horizontal gilt lines of the biwa strings play a similarly crucial role.



Estimate EUR 10,000
Starting price EUR 5,000

126 | A RARE AND EARLY PAINTING
OF THE HACHISHOJIN

Japan, 16th/17th century, Muromachi (1336-1573) to early Edo
period (1615-1868)

Finely painted with ink, gilt, and watercolors on paper. The central figure depicting "Daishogun大將軍" (commander-in-chief), one of the Hachishojin (eight god-generals) responsible for auspicious and inauspicious directions in Onmyodo. The other seven gods depicted are: 牛頭天王, 太歳、太陰、歳刑、歳破、歳殺、黄幡、豹尾: Gozu-tenno, Taisai, Taion, Saikai, Saiha, Saisatsu, Ouban, and Hyobi.

Image SIZE 29.2 x 28.5 cm, SIZE incl. frame 31.5 x 30.8 cm

Condition: Good condition with old wear, creasing, soiling, small losses here and there.

Provenance: Swiss private collection.

Estimate EUR 1,500

Starting price EUR 750





127 | A LACQUERED WOOD FIGURE OF AMIDA NYORAI ON LOTUS BASE

Japan, 17th/18th century, early Edo period (1615-1868)

The Buddha of Infinite Light seated in a cross-legged, meditative position of dhyanasana with his right hand raised, his well-carved voluminous robe intricately worked with scrolling designs in high relief, the face with a serene expression formed by downcast eyes and arched brows surmounted by a rock crystal urna. The figure is lacquered in black with some remnants of gilt. With a superbly carved and gold-lacquered lotus base.

HEIGHT (with base) 40 cm

Condition: Overall good condition with some general surface wear and few losses and age cracks.

Provenance: Italian private collection, formerly in the collection of the princely house of Thurn and Taxis.

AUCTION COMPARISON

A closely related figure of Amida Nyorai, dated to the early Edo period and lacking the lotus base, was sold at Bonhams, Fine Japanese Art including two masterpieces by Kitaoji Rosanjin (1883-1959), 7 November 2013, London, lot 410 (sold for 1,625 GBP).



Estimate EUR 2,000
Starting price EUR 1,000



128 | A LACQUER-GILT WOOD
FIGURE OF AMIDA NYORAI

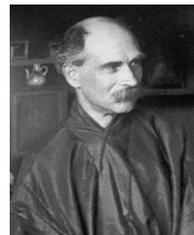
Japan, 18th century, Edo period (1615-1868)

Of yosegi (jointed) construction, Amida is seated in dhyanasana on the separately carved lotus pedestal with beaded edge, his left hand raised in semui-in (abhaya mudra), the right hand lowered to his lap, wearing long flowing robes opening at the chest and cascading in voluminous folds. His serene face with heavy-lidded downcast eyes below gently arched eyebrows centered by a glass or rock crystal byakugo (urna), flanked by long pendulous ears, the hair arranged in tight curls surrounding the domed ushnisha.

HEIGHT 22.7 cm (total) and 17.5 cm (just the figure)

Condition: Good condition with old wear, particularly to gold lacquer, small chips and minor losses here and there, some with old repairs, minor touchups, one hand slightly loose.

Provenance: Maison Bing, Paris, 5 October 1908. Old French private collection, acquired from the above and thence by descent. Old label with Japanese inscription to base. The Maison de l'Art Nouveau, known also as Maison Bing for the owner, was a gallery opened on 26 December 1895, by Siegfried Bing at 22 rue de Provence, Paris. Siegfried Bing was a German-French art dealer who lived in Paris as an adult, and who helped introduce Japanese art and artworks to the West and was a major factor in the development of the Art Nouveau style during the late nineteenth century.



Siegfried Bing
wearing a hanfu

Estimate EUR 4,000
Starting price EUR 2,000





129 | A PAIR OF VERY FINE AND RARE
GILT-LACQUERED MINIATURE FIGURES
OF KANNON AND SENJU

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

Each superbly carved, one depicting Kannon and the other Senju, the thousand-armed variation of Kannon. Both stand on a short circular dais supported on an elaborate tiered hexagonal throne carved with lotus petals, beaded edges, floral designs in openwork, and diaper patterns.

The figures themselves are of plain wood, with gold lacquer painting to the long flowing robes with foliate scroll, key-fret, and lozenge designs with gilt-metal filigree details, their faces and some attributes further painted with pigments. Each with a kohai (aureole) finely carved with swirling clouds and a central floral design.

The figures are raised on turned-wood bases with mouth-blown glass covers, of European origin and dating to c. 1900. (4)

HEIGHT 11.5 cm (each, excl. bases and covers) and 21 cm (each, total)

Condition: Minor wear, minuscule chips, small losses, two arms reattached, minor old repairs and touchups. Due to the extremely light weight and the remarkable fragility of these figures, they must be considered in superb condition.
Provenance: French private collection.

The present figures are exceedingly rare in their size, intricate carving, filigree metal details, and state of preservation, the latter likely being only possible due to the addition of the wood bases and glass covers (dating to c. 1900), as even 100 years ago their owners at the time recognized the figures' importance and fragility. Furthermore, the quality of carving could only be achieved by a true master, suggesting an Imperial origin.

Estimate EUR 3,000
Starting price EUR 1,500



130 | A LACQUER-GILT WOOD FIGURE
DEPICTING AMIDA NYORAI

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

Of yosegi (jointed) construction, Amida seated in dhyanasana on a lotus dais raised with an elaborate tiered hexagonal throne carved with swirling clouds as well as geometric, diapered, and beaded designs, all supported on a short rounded rectangular base.

His hands are held in midra no join, a variation of the dhyana mudra predominantly used in Japan for depictions of Amida. He is wearing loose-fitting robes opening at the chest and cascading in voluminous folds. His serene face shows heavy-lidded downcast eyes below gently arched eyebrows centered by a glass-inlaid byakugo (urna). The hair is arranged in tight curls surmounted by a domed ushnisha with a further red glass-inlaid eye. The kohai (aureole) is carved with swirling clouds and with a central circular recess to hold a mirror.

HEIGHT 34.5 cm

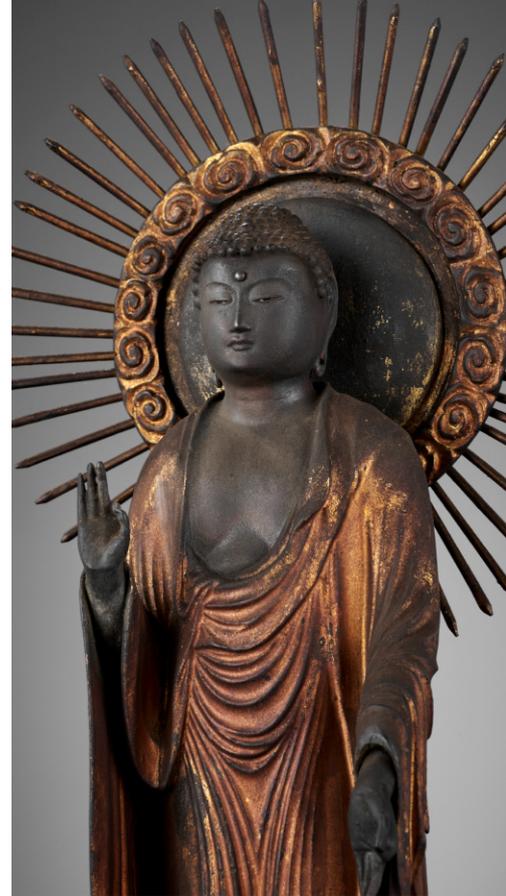
Condition: Overall good condition with old wear, particularly to gold lacquer, minor flaking to lacquer here and there, small nicks, light scratches, the kohai with natural age cracks. Possibly small old repairs and minor touchups. The separately carved parts of the sculpture have been fitted together.

Provenance: French private collection.

Estimate EUR 1,500

Starting price EUR 750





**131 | A LACQUERED
WOOD FIGURE OF
AMIDA NYORAI**

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

A well-carved wood figure lacquered in black with gilt. Of yosegi (jointed) construction, standing on a lotus pedestal resting on a Buddhist lion above a tiered hexagonal base. Buddha is draped in crisply folding robes, with lowered eyes and compassionate gaze, the right hand raised in raigo-in (gesture of reassurance and welcome), the left hand lowered in yogan-in (wish-granting gesture). The inset kohai (nimbus) in the back of vertical form consisting of a sun and clouds with radiating spokes representing light emanating from Amida's head.

HEIGHT (total) 60 cm

Condition: Very good condition with some minor wear to lacquer and gilding. Some very minor losses to edges. Presents very well.

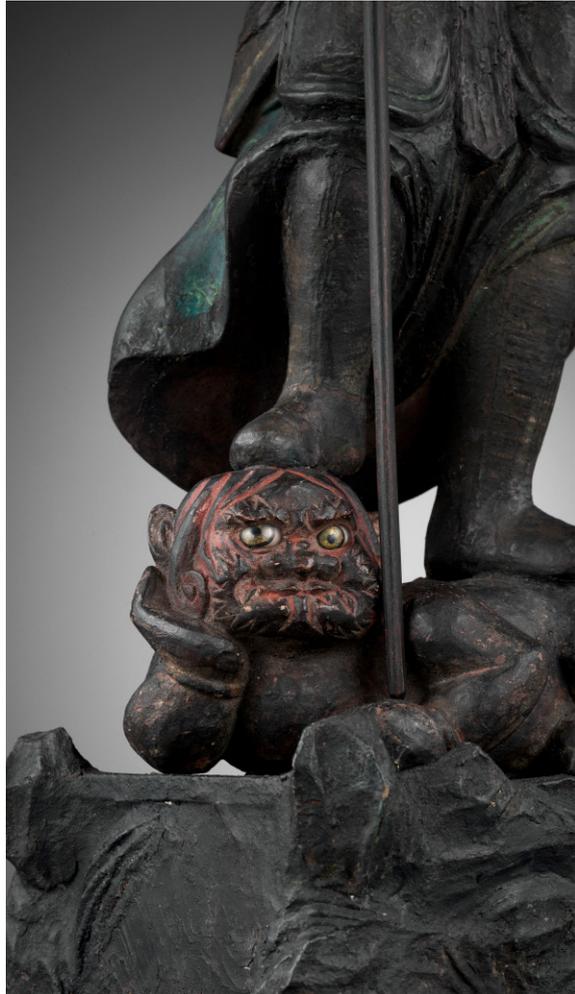
Provenance: European collection.

**AUCTION
COMPARISON**

Compare a related wood figure of Amida, of similar size and composition, sold at Bonhams, Fine Japanese Art, 11 May 2017, London, lot 272 (sold for 3,750 GBP).



Estimate EUR 2,000
Starting price EUR 1,000



132 | A PARTLY GILT, PAINTED AND LACQUERED WOOD FIGURE OF BISHAMONTEN

Japan, 15th-16th century, Muromachi period (1336-1573)

Boldly carved in single-block technique (ichiboku-zukuri) standing atop a vanquished oni lying on a rockwork base. The god of fortune in war and battles wearing Chinese-style armor with raised decorations and a kabuto (helmet). He is holding a trident with gold-lacquered prongs in his right hand and a stupa in his left. The face with a fierce, wrathful expression marked by slanted eyes below furrowed brows and the mouth contorted in a scowl. **Both the god and demon with reverse-painted glass eyes, a hallmark of the period.**

HEIGHT 76 cm

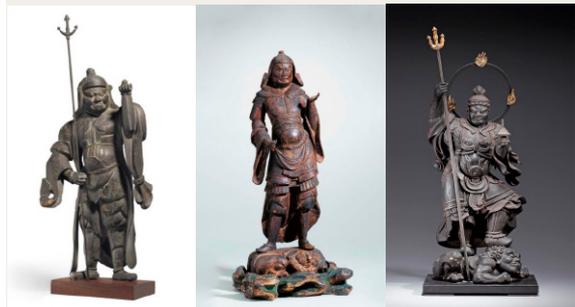
Condition: Fair condition, commensurate with age. Extensive wear, flaking to paint and lacquer, which has been renewed over time. Losses, nicks, natural age cracks and scratches, old repairs and minor touchups. The trident staff and one hand are later replacements.

Provenance: From an old south German private collection, assembled between 1970 and c. 2000.

Bishamonten, the god of war and warriors, is the most powerful of the four guardian kings (Shitennō) corresponding with the four cardinal directions. The guardian of the north, Tamonten, is derived from the Hindu god Kuvera (Kubera), who is a god of wealth. The pagoda in his left hand symbolizes the heavenly treasure house which he both protects and dispenses. His trident represents the three jewels: the Buddha, the dharma, and the sangha (community).

AUCTION COMPARISON

Compare a related figure of Bishamonten, dated Muromachi period, 16th century, but lacking the oni, at Christie's, Japanese and Korean Art, 20 March 2013, New York, lot 575 (sold for 3,750 USD). Compare a related, slightly smaller and earlier figure of Bishamonten, dated Heian period, 12th century, at Christie's, Japanese and Korean Art, 22 March 2002, New York, lot 124 (sold for 9,400 USD). Compare also a related but slightly larger and later figure, dated to Edo period, 18th century, at Bonhams, Fine Japanese Works of Art, 16 September 2009, New York, lot 3074 (sold for 5,795 USD).



Estimate EUR 4,000
Starting price EUR 2,000



133 | A MONUMENTAL INLAID AND LACQUERED WOOD MASK OF EMMA-O, THE KING AND JUDGE OF HELL

Japan, ca. 1700, Edo period (1615-1868)



The gigantic head boldly rendered with a fierce expression, marked by large pair of dramatically reverse-painted glass eyes below furrowed brows, a broad nose with flared nostrils, the mouth wide open to reveal bone-inlaid teeth and a movable tongue. The head, brows, and chin neatly adorned with real horsehair.

His elaborate crown is finely lacquered in gold and black, with a central jewel on a lotus flower surrounded by four spires in front of a scrolling top, inscribed, and decorated with billowing clouds and key fret.

HEIGHT 81 cm

Condition: Excellent condition, commensurate with size and age. The details (eyes, teeth, tongue, hair) all original and quite well preserved. Some chips, losses, natural age cracks, abrasions and old wear, traces of wear, splits, old repairs and touchups.

Provenance: From an old south German private collection, assembled between 1970 and ca. 2000. Thence by descent.

The present mask, larger than two average human heads, is almost unchanged since its creation some 250 years ago, with its original details made from a variety of materials all still intact. Its massive power and vigorous spirit have been exceptionally well-preserved through the centuries, and as such an imposing piece it must be considered as extremely rare.

Buddhists believe in reincarnation, but many schools of Buddhism hold that a sinful person is punished for a period of time between death and rebirth in one of several levels of Hell. Emma-o, a powerful and fearsome figure, decides this future fate of all deceased, sometimes singly and sometimes as part of a group of ten Hell Judges. For this reason, the image of Emma-o is a focus for prayers from the living, who **ask for leniency for their recently departed loved ones.**

LITERATURE COMPARISON

Compare a closely related figure of Emma - o, King and Judge of Hell, 16th century, wood with gesso and traces of polychromes and inlaid glass eyes, 48 cm, in the Brooklyn Museum, Gift of Mr. and Mrs. H. George Mann, accession number 79.277.



Estimate EUR 15,000
Starting price EUR 7,500





134 | A PAIR OF PAINTED AND LACQUERED WOOD FIGURAL CANDLESTICKS DEPICTING ONI

Japan, 19th century

Each standing atop a flat rectangular base incised with scrolling vines, wearing short robes with cloud designs at the back as well as leaf-skirts. The one-horned oni further wearing a scaly undergarment covering the stomach, upper arms, and thighs, holding a baku coiled around his body, and with the mouth wide open revealing tongue and teeth. The two-horned oni with his bone-inlaid fangs is tearing a hole in its belly with both hands. Both show fierce expressions, their heads surmounted by a rising cloud base to hold the candle, one with a circular bone-inlaid fitting. (2)

HEIGHT 37.5 cm and 38 cm

Condition: Very good condition with minor wear, few minuscule nicks and light scratches, minor losses, possibly few minor old repairs and touchups.

Provenance: From the private collection of a German aristocratic family, acquired before 1960 and thence by descent.

AUCTION COMPARISON

Compare a closely related single figure of an oni at Lempertz, Asiatische Kunst, 27 June 2020, Cologne, lot 132 (sold for 16,250 EUR).



Estimate EUR 8,000
Starting price EUR 4,000





135 | A RARE AND EARLY PAIR OF CARVED WOOD
'BAKU' ARCHITECTURAL ELEMENTS

Japan, 14th-16th century, late Kamakura (1185-1333) to Muromachi period (1336-1573)

The architectural supports, sometimes also called corbels, are finely carved as the heads of two baku, one with his mouth wide open to reveal tongue and teeth, the other with his mouth closed. Both with prominent tusks and ears, showing a fierce expression marked by slanted eyes with thick brows.

Each applied with an old paper label reading: 唐獅子、鎌倉時代
"Karashishi, Kamakura jidai" [Chinese lions, Kamakura Period]

LENGTH 40 cm (each)

Condition: Good condition with natural age cracks, splits, and holes due to insect activity. Minor chipping and small losses. Remnants of pigment.

Provenance: From a noted private collection in New York City, USA.

Each with an associated metal stand.

Baku are Japanese supernatural beings that are said to devour nightmares. According to legend, they were made from the spare pieces that were left after the gods had finished creating all other animals. Baku heads are commonly placed under the eaves of Japanese Buddhist temples and Shinto shrines to ward off bad spirits. They are protectors against evil, devour nightmares, but cannot be summoned without caution, because - as legend tells - when baku is not satisfied after consuming the nightmares, he may devour one's hopes and dreams too. The open-mouthed baku scares off demons and the closed-mouthed shelters and keeps in good spirits.

Estimate EUR 8,000

Starting price EUR 4,000



An architectural support in the form of a baku's head at a temple in Nagahama, Shiga Prefecture



A closely related architectural support in the form of a baku's head at Sengaku-ji in Tokyo, founded in 1612 and rebuilt at its present location after Kan'ei Fire of 1641



**136 | GENRYUSAI SEIYA:
A SUPERB AND LARGE BRONZE KORO
(INCENSE BURNER) DEPICTING
FUGEN BOSATSU ATOP A
CAPARISONED ELEPHANT**

By Genryusai Seiya, signed Genryusai Seiya zo
Japan, Meiji period (1868-1912)

The bodhisattva is seated on a foliate-lobed saddle pierced to the underside, forming the cover of the incense burner with its silvered inset container below, atop the separately cast mighty elephant which is richly adorned with beaded jewelry suspending tassels, rosettes inlaid with mother-of-pearl and bone, a saddlecloth with floral decoration, with a central stone to one side of the saddlecloth.

The bodhisattva is seated in a relaxed pose, wearing long flowing robes opening at the chest adorned with beaded jewelry, holding a scroll in one hand, scarves billowing around him. The face with a serene expression marked by heavy-lidded eyes below gently arched eyebrows centered by a mother-of-pearl byakugo (urna), with full lips forming a subtle smile. The hair elegantly falling over the shoulders and secured by a diadem.

LENGTH 41 cm
WEIGHT (excluding base) 9.2 kg

Condition: Very good condition with minor natural wear and casting flaws, some inlays lost or renewed, few minuscule nicks and light scratches.

Provenance: From a private collection in London, United Kingdom.



The elephant with a regal expression marked by the large and neatly rendered eyes, with prominent tusks and trunk as well as large ears. Its head is topped by a finial reminiscent of those found on Mandarin hats.

With a European wood base of oval form with a gilt-bronze beaded border. (2)

Samantabhadra (Fugen Bosatsu) is the bodhisattva associated with the practice of Buddhist teaching and joins Manjushri (Monju Bosatsu), the lord of transcendent wisdom, in a trinity with Shakyamuni Buddha. The deity is known as 'He whose bounty is omnipresent' and represents the Buddhist Law and compassion. The bodhisattva is borne by a white elephant, symbolic of the strength achieved through the practice of Buddhism.

AUCTION COMPARISON

Compare a related but larger and earlier bronze depicting Samantabhadra on his elephant, dated 17th century and sold at the 1901 Glasgow International Exhibition as an "Old Bronze Okimono", at Zucke, Fine Chinese Art, Buddhism & Hinduism, 16 October 2021, Vienna, lot 387 (sold for 13,904 EUR).



Estimate EUR 8,000
Starting price EUR 4,000





**137 | SHIUN: A FINE BRONZE OKIMONO
OF FUGEN BOSATSU SEATED
ON AN ELEPHANT**

By Ichioka Shiun (b. 1879), signed Shiun saku
Japan, Meiji period (1868-1912)

The bodhisattva seated cross-legged on a furred lotus leaf atop a richly bejeweled recumbent elephant, reading an open makimono held in both hands, wearing loose-fitting robes and adorned with beaded jewelry. The face with a calm expression marked by heavy-lidded eyes and full lips, the hair falling elegantly over the shoulders.

Signed SHIUN to the backside in fine incision work. Ichioka Shiun, born in Tokyo 1879, was a pupil of Oshima Joun (1858-1940).

HEIGHT 25 cm, LENGTH 27 cm
WEIGHT 9.2 kg

Condition: Very good condition with only minor surface wear, minimal casting flaws, and few minuscule nicks.

Provenance: From a French private collection.

Fugen Bosatsu (Samantabhadra) is the bodhisattva associated with the practice of Buddhist teaching and joins Manjushri, the lord of transcendent wisdom, in a trinity with Shakyamuni Buddha. The deity is known as 'He whose bounty is omnipresent' and represents the Buddhist Law and compassion. The bodhisattva is borne by a white elephant, symbolic of the strength achieved through the practice of Buddhism.

Estimate EUR 5,000
Starting price EUR 2,500



Lacquer, Inlaid Work
& Flower Baskets

Lots 138 to 187







138 | AN EARLY LACQUER KOGO (INCENSE BOX) AND COVER WITH AOI

Japan, 16th-17th century, Momoyama (1573-1615) to early Edo period (1615-1868)

Of circular form with straight sides, a countersunk base, and metal rims, the matte gold ground finely decorated in gold and black takamaki-e with aoi branches bearing characteristic heart-shaped leaves to the cover, the interior with nashiji.



DIAMETER 5.8 cm

Condition: Very good condition with old wear, few microscopic nicks to edges.

Provenance: British private collection.

With a black-lacquered box and cover decorated in gold hiramaki-e with stylized iris, a silk pouch, and a wood storage box with inscribed label.

Estimate EUR 1,500
Starting price EUR 750

139 | A FINE AND EARLY LACQUER KOGO (INCENSE BOX) AND COVER WITH KIKU FLOWERS AND SPIDER WEB

Japan, 17th to early 18th century, Momoyama (1573-1615) to Edo period (1615-1868)

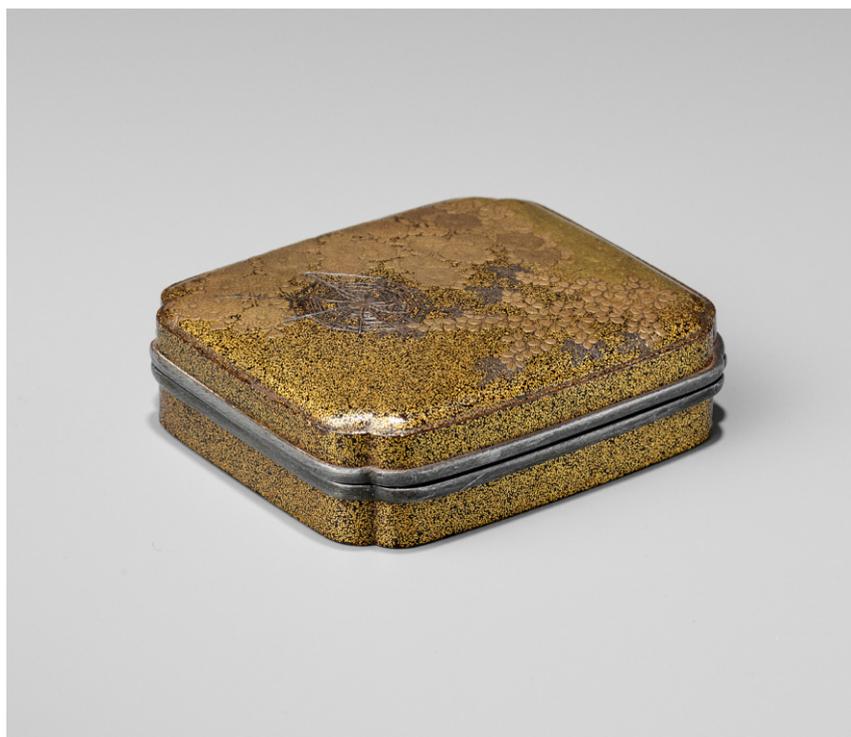
Of lobed rectangular form with silver rims, the nashiji ground finely decorated on the cover with gold and silver takamaki-e as well as gold kirigane and e-nashiji with a spider spinning a web amid flowering chrysanthemum (kiku) and bush clover, the interior and underside with nashiji.

LENGTH 8.8 cm

Condition: Very good condition with minor surface wear.

Provenance: British private collection.

Estimate EUR 1,500
Starting price EUR 750





140 | A RARE AND EARLY TWO-TIERED LACQUER JUBAKO AND COVER

Japan, 17th- early 18th century, Momoyama (1573-1615) to early Edo period (1615-1868)

Of lobed rectangular form, the roiro ground decorated in brown, silver, and gold hiramaki-e, gold takamaki-e, and kinpun with a dense scrolling floral design. The interiors and underside with nashiji, the interiors further with gold fundame edges, the cover also with a gold fundame border to the rim.

SIZE 11.8 x 9 x 8.8 cm

Condition: Good condition with old wear, minor chips to edges, few small natural age cracks.

Provenance: Ex-collection Claudio Perino, a collector with a keen interest in Japanese, Chinese and Far Eastern cultures. His collection consists of over 2000 works of art, partly loaned to the Museum of Oriental Arts (MAO) in Turin, Italy and to the Museo delle Culture (MUSEC) in Lugano, Switzerland. An exhibition of Kakemono scroll paintings was on view in the MUSEC until end of April 2021.

Estimate EUR 2,000

Starting price EUR 1,000

141 | A RARE BLACK AND GOLD-LACQUERED
KOBAKO AND COVER WITH SHIMAZU MONS

Japan, 17th-18th century, early Edo period (1615-1868)



Of rounded square form, the domed cover decorated in gold hiramaki-e with a central Shimazu mon surrounded by leafy scrolling vines against a roiro ground, the motif repeated on the sides of the box, the interior with roiro, the box and cover with heavy silver mounts.

SIZE 6.2 x 8.4 x 8.3 cm

Condition: Good condition with old wear and few small chips to base.

Provenance: From a Canadian private collection.

Estimate EUR 2,000

Starting price EUR 1,000



142 | A LACQUER LOBED KORO
(INCENSE BURNER) AND SILVER
RETICULATED COVER

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

Of eight-lobed form with a flat base and rounded tapering sides, with a metal lining and a silver reticulated cover with a hexagonal pattern. The roiro ground finely decorated in gold and red hiramaki-e with scrolling vines bearing aoi leaves.

HEIGHT 7.3 cm, WIDTH 7.7 cm (at the widest points)

Condition: Overall good condition, a small crack to the body with minor old repair and touchups.

Provenance: Ex-collection Claudio Perino, a collector with a keen interest in Japanese, Chinese and Far Eastern cultures. His collection consists of over 2000 works of art, partly loaned to the Museum of Oriental Arts (MAO) in Turin, Italy and to the Museo delle Culture (MUSEC) in Lugano, Switzerland. An exhibition of Kakemono scroll paintings was on view in the MUSEC until end of April 2021.

Estimate EUR 1,500

Starting price EUR 750

143 | A LACQUER KORO
(INCENSE BURNER) AND
COVER WITH MONS

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

The rounded sides rising from a short, gently spreading foot, the concave cover with a knob finial, the interior with metal lining. The roiro ground finely decorated in gold takamaki-e and gold and silver hiramaki-e with peony spray roundels, a swastika mon, and an aoi mon, the recessed base with nashiji.

HEIGHT 7.5 cm

Condition: Very good condition with minor wear and few minuscule nicks.
Provenance: Ex-collection Claudio Perino, a collector with a keen interest in Japanese, Chinese and Far Eastern cultures. His collection consists of over 2000 works of art, partly loaned to the Museum of Oriental Arts (MAO) in Turin, Italy and to the Museo delle Culture (MUSEC) in Lugano, Switzerland. An exhibition of Kakemono scroll paintings was on view in the MUSEC until end of April 2021.

Estimate EUR 1,500
Starting price EUR 750



144 | A LACQUER BOX
AND COVER
WITH MONS

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

Of rectangular form, the roiro ground finely decorated with gold takamaki-e, hiramaki-e, and e-nashiji with leafy scrolling vines interspersed with various mons. The interior and underside with roiro and the interior further with gold fundame edges. The long sides of the box with circular metal fittings suspending loose rings and with the original cord.

SIZE 15.4 x 14.3 x 8 cm

Condition: Very good condition with minor wear, few small nicks, and some minor cracking to edges.
Provenance: Ex-collection Claudio Perino, a collector with a keen interest in Japanese, Chinese and Far Eastern cultures. His collection consists of over 2000 works of art, partly loaned to the Museum of Oriental Arts (MAO) in Turin, Italy and to the Museo delle Culture (MUSEC) in Lugano, Switzerland. An exhibition of Kakemono scroll paintings was on view in the MUSEC until end of April 2021.

Estimate EUR 1,500
Starting price EUR 750





145 | A LACQUER KOGO (INCENSE BOX) AND COVER WITH FANS DEPICTING THE SHOCHIKUBAI

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

Of square form with rounded corners, the mura-nashiji ground finely decorated in gold takamaki-e as well as gold, silver, and black hiramaki-e to the slightly domed cover with three overlapping fans, each depicting one of the Shochikubai (Three Friends of Winter): bamboo, pine, and plum. The interior and underside with nashiji. With an associated wood storage box.

SIZE 8 x 8 cm

Condition: Very good condition with minor wear, some light surface scratches underneath and some minor crackling to edges.
Provenance: British private collection.

Estimate EUR 1,500
Starting price EUR 750

146 | A FINE AND RARE LACQUER YABUMI-FORM KOBAKO AND COVER WITH AUTUMNAL FLOWERS

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

The overlapping cover rendered with thin folds representing a yabumi (arrow letter), the roiro ground finely decorated in silver and gold hiramaki-e and gold e-nashiji and togidashi-e with asagao (morning glory), ominaeshi (valerian), fujibakama (thoroughwort), kikyō (Chinese bellflowers), and susuki (miscanthus). The interior and underside with nashiji, the interior further with gold fundame edges.

LENGTH 13.3 cm

Condition: Very good condition with minor wear, the interior edges of the cover with two minuscule and faint age cracks.

Provenance: English private collection, acquired mainly during the 1960s and 1970s.

In feudal Japan, messages were sometimes sent by tying a letter to an arrow and shooting the arrow to the intended recipient. Such letters were known as yabumi (lit. 'arrow text'). A woodblock print by Suzuki Harunobu (d. 1770), titled Love-letter Arrow and depicting a man about to send off a yabumi, is in the collection of the Tokyo National Museum (accession number A-10569-112).



The yabumi shape is very rarely seen in lacquer art.

Estimate EUR 2,500
Starting price EUR 1,250





147 | A TWO-TIERED 'DAIKOKU' LACQUER KOGO (INCENSE CONTAINER)

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

Well carved as the god of prosperity seated atop an octagonal pillow decorated with dragon roundels against a hiramaki-e ground, his voluminous robe and large treasure sack decorated in traditional textile patterns executed in gold and silver hiramaki-e. In his left hand he is holding the uchide no kozuchi (magic hammer) and on his head he wears his characteristic hat (Daikoku-zukin). The interior and underside with nashiji.

HEIGHT 7 cm

Condition: Very good condition with minor surface wear.

Provenance: From a private collection in Florida, USA. Each segment with a red-lacquered number, '67.160 A', '... B', and '... C', suggesting a prior museum deaccession.

AUCTION COMPARISON

A related lacquer inro of Daikoku-shape was sold at Christie's, Japanese Art and Design, 19 June 2002, London, lot 162 (sold for **5,378 GBP**).



Estimate EUR 3,000

Starting price EUR 1,500





Riding Home by Tensho Shubun (1414-1463), after the lost 12th-century originals, Museum of Shokoku-ji Temple, Kyoto

148 | CHOKAN: A LACQUER KOGO AND COVER OF AN OX-HERDER AND OX

By Sano Chokan (1794-1856), signed Chokan
Japan, 19th century, Edo period (1615-1868)

Of circular shape with a domed cover, the gold-sprinkled roiro ground superbly decorated in iro-e takamaki-e, depicting the sixth poem of the Ten Ox Herding Pictures (jugyu), with the young ox-herder playing the flute while seated in a relaxed pose atop the massive bull, with eyes inlaid in mother-of-pearl and horns inlaid with tortoiseshell, his long flowing robe neatly decorated with stylized flowerheads. The countersunk base signed CHOKAN.

DIAMETER 7.9 cm

Condition: Excellent condition with minor wear.

Provenance: Ex-collection Okimoro Gen'ichi (according to the wood storage box). Okimoro Gen'ichi (1899-1951) was a politician who served as governor of Saga Prefecture between 1947-1951.

With a wood storage box inscribed Saga ken chiji, Okimori Gen'ichi shi yori torai, fujin Takuyo sama (This work belonged to Mr Okimori Gen'ichi, who was governor of Saga Prefecture, and his wife Takuyo).

On succeeding his father at age 21, the eccentric Kyoto-based artist Sano Chokan undertook an extensive countrywide tour of centers of the lacquer industry, returning home in 1822 to revive the family business, specializing in tea-ceremony wares, trays, and other tableware. Chokan called himself a lacquer artisan and was a master who held absolute confidence in the quality of his works. The artist is listed in Wrangham, E. A. (1995) *The Index of Inro Artists*, p. 40.

Ten Bulls or Ten Ox Herding Pictures (jugyu) is a series of short poems and accompanying drawings used in the Zen tradition to describe the stages of a practitioner's progress toward enlightenment, and their return to society to enact wisdom and compassion.

Auction comparison:

Another work by this artist was sold at Bonhams, The Misumi Collection of Important Works of Lacquer Art and Paintings, 5 November 2014, London, lot 16 (**sold for 13,750 GBP**).

Estimate EUR 2,000

Starting price EUR 1,000

149 | A LACQUER KOGO
(INCENSE BOX) AND
COVER WITH CRANES
AND MOUNT FUJI

Japan, 19th century

Of domed circular form with a recessed base, the nashiji ground finely and densely decorated in iro-e takamaki-e, gold hiramaki-e, and kirigane with two Manchurian cranes standing on a rocky outpost amid pines below Mount Fuji, the towering mountain surrounded by further cranes in flight and clouds, appearing almost like the sun with ray-like lines extending toward the cranes below, the lower side of the box with flowering branches. The interior with mura-nashiji and gold fundame edges.

DIAMETER 12.2 cm

Condition: Good condition with minor wear, few minuscule nicks to interior edges, slightly warped.
Provenance: British private collection.

Estimate EUR 1,500
Starting price EUR 750



150 | YAMAGUCHI SHUNSAI:
A LACQUER KOGO
(INCENSE BOX) AND COVER
WITH A LEAFY GOURD

By Yamaguchi Shunsai (1895-1981), signed
Shunsai saku
Japan, 20th century

Of circular indented form, the reddish ground highlighting the beautiful grain of the wood and superbly decorated in iro-e takamaki-e and gold hiramaki-e with a small gourd and a large decaying leaf, the veined leaf further with black and silvery-gray lacquer simulating rusted metal. The interior of roiro. The underside with the signature SHUNSAI saku [made by Shunsai].

DIAMETER 7.8 cm

Condition: Excellent condition with minor wear and some light surface scratches, particularly to the underside.
Provenance: British private collection.

Yamaguchi Shunsai (1895-1981) was a student of Ikeda Taishin (1825-1903), who in turn was a notable student of Shibata Zeshin (1807-1891). Shunsai would also sometimes use the name (or seal) Koma, which was the name of the workshop inherited by Zeshin in 1835 after his master Koma Kansai died. The splendid lacquer and use of metal imitation lacquer techniques, which were pioneered by Zeshin, seen in this kogo surely indicate this great master's influence.

With an inscribed wood tomobako (storage box).

Estimate EUR 1,500
Starting price EUR 750





151 | GYOKUSEN: A LACQUER NATSUME (TEA CADDY) AND COVER WITH GAGAKU INSTRUMENTS

By Gyokusen, signed Gyokusen
Japan, first half of 20th century

The silver-sprinkled and nashiji lacquer ground neatly decorated in gold, red, and black takamaki-e and gold and red hiramaki-e with Gagaku court music instruments, such as a biwa, a tsuzumi (hand drum), a flute, two drumsticks, one inside a silk pouch, and two pairs of clappers (shakubyoshi). The interior with nashiji and gold fundame edges. The recessed base signed GYOKUSEN.

DIAMETER 8 cm



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

The natsume, literally jujube (Chinese date), named for its resemblance to the fruit, is the favored receptacle for the powdered green tea used in the tea ceremony. It is said to be one of the many new forms of tea utensil introduced by the great tea-master Sen no Rikyu (1522-1591).

Gagaku (lit. 'elegant music') is a type of Japanese classical music that was historically used for imperial court music and dances. Gagaku was developed as court music of the Kyoto Imperial Palace, and its near-current form was established in the Heian period (794-1185) around the 10th century. Today, it is performed by the Board of Ceremonies in the Tokyo Imperial Palace.

Estimate EUR 1,200
Starting price EUR 600



152 | A RARE LACQUER FOOD JIKIRO (CEREMONIAL FOOD CONTAINER)

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

The deep rounded sides rising from a splayed foot, the domed cover with raised rim and top, the nashiji ground decorated in gold takamaki-e with scrolling leafy vines, the interior lacquered red and with gold fundame edges, the recessed base with nashiji.

DIAMETER 30 cm, HEIGHT 22.5 cm

Condition: Overall good condition, minor chips and small losses to the edges, the cover with few scratches and minor cracks to the exterior.
Provenance: Old German private collection, acquired between 1950 and 1988.

Lacquer food containers like this one were presented by wealthy families at weddings or other important occasions. They would have contained delicacies appropriate to the season.

AUCTION COMPARISON

For another lacquer jikiro see Bonhams, Fine Japanese and Korean Art, 12 September 2012, New York, lot 3323 (sold for 3,500 USD).



Estimate EUR 1,500
Starting price EUR 750



153 | A BLACK LACQUER SQUARE TRAY

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

Of square form, supported on four bracket feet, the everted rim with indented corners. The roiro ground finely decorated in gold and iro-e hiramaki-e, togidashi-e, and kirigane with bamboo, leaves, thread, and tanzaku papers on a bamboo fence – alluding to the Tanabata Festival. The underside with a leafy branch with two flowerheads and the rim with a continuous band of scroll.

LENGTH 21.5 cm

Condition: Good condition, some minor wear and soiling 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.



Edward A. "Ted" Wrangham with Her Majesty Queen Elisabeth II in 1980

Tanabata (meaning 'Evening of the seventh'), also known as the Star Festival, is a Japanese festival originating from the Chinese Qixi Festival. It celebrates the meeting of the deities Orihime and Hikoboshi (represented by the stars Vega and Altair respectively). According to legend, the Milky Way separates these lovers, and they are allowed to meet only once a year on the seventh day of the seventh lunar month of the lunisolar calendar.

Estimate EUR 1,500
Starting price EUR 750



154 | A RED LACQUER SAKAZUKI (SAKE CUP) DEPICTING SAMURAI ACCOUTREMENTS WITH EN-SUITE BLACK LACQUER STAND

Japan, first half of 20th century

The sakazuki (sake saucer cup) of typical form, the red ground decorated in gold and silver takamaki-e to the interior with a kabuto, a katana in koshirae, a war fan (gunpai), a samurai's baton (saihai), and to the exterior with a bow and two arrows. The large stand of square form with rounded indented corners, the roiro ground decorated in gold and silver takamaki-e, hiramaki-e, and e-nashiji with a saddle, stirrups, and other equestrian implements as well as billowing ribbons, the interior with nashiji.



DIAMETER 17.2 cm (the sakazuki), HEIGHT 18.8 cm (the stand)

Condition: Excellent condition with minor wear.
Provenance: Hungarian private collection.

Estimate EUR 800
Starting price EUR 400





155 | GYOKUKOKU: A LACQUER FUBAKO DEPICTING FROGS FISHING AND A THIEVING BIRD

By Gyokuoku/Tamatani, signed Gyokukoku with kakihan
Japan, 19th century

Of rectangular form with rounded corners, the roiro ground finely decorated to the slightly domed top of the cover in gold and iro-e hiramaki-e with two anthropomorphic frogs standing in a river, one holding a large fishing net, both angrily gesturing toward the bird flying above which has stolen another net, presumably already filled with fish. Note the different textures of the two frogs' skins as well as the bird's feathers and plumage. Further with a willow, rocks, and water trees. The box and cover with gold fundame edges, the interior and underside with nashiji. The cover signed lower right GYOKUKOKU with a red kakihan.

SIZE 24,5 x 15,2 x 6 cm

Condition: Good condition with some wear, minor flaking and minimal chipping to edges, the interior of the box with a minor crack in the lacquer.

Provenance: Old Belgian private collection.

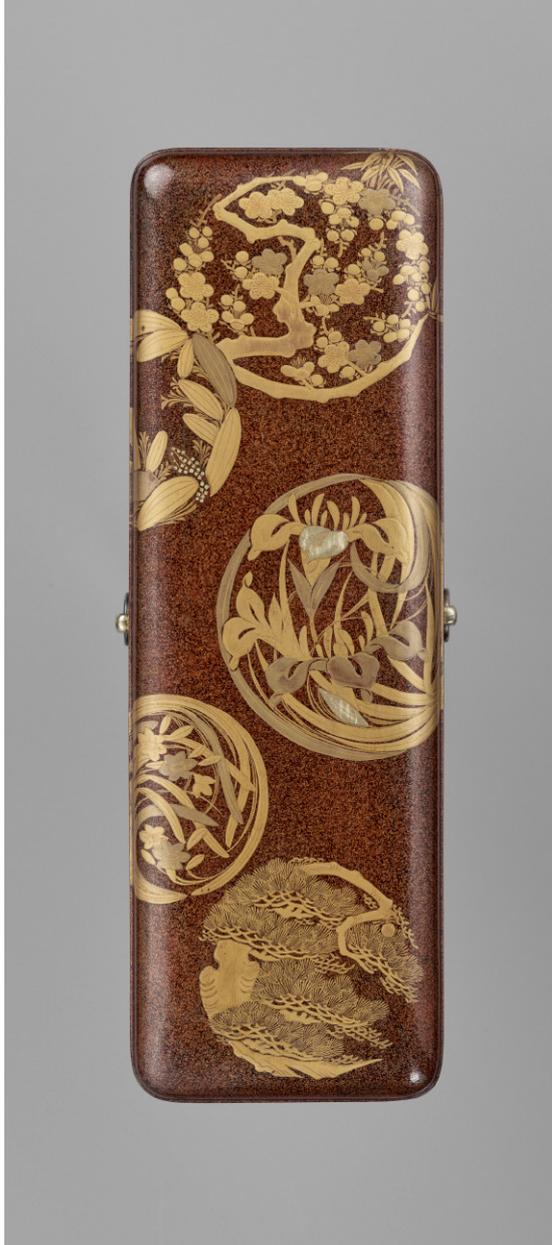
The motif is inspired by the Choju-jinbutsu-giga scrolls from the 12th and 13th centuries. This famous set of four emakimono belonging to Kozan-ji temple in Kyoto are also referred to as Scrolls of Frolicking Animals in English and feature many antropomorphic frogs.



A scene from the Choju-jinbutsu-giga depicting frolicking frogs

Estimate EUR 1,500
Starting price EUR 750





156 | A LACQUER FUBAKO WITH FLORAL ROUNDELS

Japan, 19th century

Of rectangular form, the sliding cover with domed top decorated in gold takamaki-e and hiramaki-e with kirigane and gold foil with five different roundels depicting pine, prunus, iris, lily, and bamboo, respectively, against the nashiji ground. The interior with dense nashiji clouds and the underside with sparse nashiji. The long sides of the box with metal circular fittings incised with floral decoration and suspending loose rings.

SIZE 24.6 x 8.1 x 7.2 cm

Condition: Very good condition with minor wear, very little flaking to lacquer around edges.

Provenance: Hungarian private collection.

With an old associated wood storage box.

Estimate EUR 800

Starting price EUR 400



157 | A LACQUER FUBAKO (DOCUMENT BOX) WITH HO-O BIRD AND PAULOWNIA

Japan, 19th century

Of rectangular form, the roiro ground finely decorated in gold and silver takamaki-e and hiramaki-e as well as gold foil, kirigane, and scattered gold sprinkles, to depict an imposing ho-o bird in flight above paulownia (kiri) sprays with colorful leaves as well as blossoms and buds on the sliding cover with domed top, the decoration on the sides of the cover repeated on the sides of the box. The box further with two silver fittings in the form of cherry blossoms suspending loose rings. The interior and underside with nashiji.

SIZE 39.8 x 10.2 x 8.5 cm

Condition: Good condition with minor wear, small losses to lacquer here and there, few minuscule nicks as well as minor old repairs to edges.

Provenance: Hungarian private collection.

Estimate EUR 1,000

Starting price EUR 500



158 | A VERY RARE SET OF 33 LACQUER KARUTA
(PLAYING CARDS) BASED ON THE TALES OF ISE

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

Each card of rectangular form with a roiro ground finely decorated in gold and iro-e takamaki-e, hiramaki-e, and e-nashiji, depicting a scene from a chapter of Ise monogatari (The Tales of Ise) to one side and either kami no ku (the first part) or shimo no ku (the second part) of a poem from the corresponding chapter on the other, the chapters including nos. 13, 34, 40, 65, and 124.

SIZE 7.5 x 5.2 cm (each card)

Condition: Very good condition with only very minor surface wear.
Provenance: British private collection.

With a wood storage box, inscribed to the cover.

A popular type of card game in Japan involved matching the opening and closing lines of famous poems written on two separate cards. Players would certainly have been familiar with the poems, even knowing them from memory. Whoever matched the most pairs of verses won the game. **Commonly such playing cards were made of paper, making these extremely finely lacquered karuta exceedingly rare.**

The Tales of Ise (Ise monogatari) is a Japanese uta monogatari, or collection of waka poems and associated narratives, dating from the Heian period. The current version collects 125 sections, with each combining poems and prose, giving a total of 209 poems in most versions. Theories vary as to the identity of the author, with some suggesting that it began as an autobiographical work by Ariwara no Narihira and others speculating that the stylistic similarities to passages in the Kokin Wakashū point to Ki no Tsurayuki as the author. Others have, based on the title of the work, guessed that it may have been composed by the poet Ise, but this is generally taken as unlikely, as none of the other known works of this period use the names of their authors as their principal titles.

The narrative makes little attempt to link the sections, but introduces or provides a scene for the composition of the poem. A rough chronology of the central character's life is established through the sections, from the 'young man who came of age' in section 1, through numerous adventures and loves, to the man who fell gravely ill and 'knew in his heart that he was to die', in section 125. This neither produces a traditional biography, nor even a traditional plot, as seen from a Western perspective.

Estimate EUR 4,000
Starting price EUR 2,000







159 | A LACQUER TEBAKO DEPICTING A LANDSCAPE WITH BAMBOO

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

Of rectangular form, supported on four low bracket feet, the domed cover carved as folded overlapping papers, richly decorated in gold takamaki-e, gold and silver hiramaki-e, gold, silver, and red kirigane to depict a rocky river landscape with nandina (sacred bamboo) bushes, the berries in gold, silver, and iron takazogan, and towering bamboo stalks, interspersed with kuginiki and kikko mons, the motifs repeated on the sides. The interior and underside with nashiji, the interior further with gold fundame edges as well as a removable tray with nashiji and gold fundame rim.

SIZE 26.7 x 20.5 x 13.2 cm

Condition: Very good condition with minor surface wear and few minuscule chips to edges, the supports for the interior tray with small losses.

Provenance: From a German private collection in Rhineland-Palatinate.

Estimate EUR 3,000
Starting price EUR 1,500



160 | A FINE LACQUER KOBAKO
WITH LANDSCAPES

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

Of rectangular form with rounded corners and silver rims, the kinji ground finely decorated in gold and silver takamaki-e, gold and red hiramaki-e, gold togidashi-e, kirigane, and dense gold-sprinkle clouds. The domed lid depicts a landscape of rolling hills with cherry blossom trees and pines along a river with an arched bridge. The sides of the kobako are a continuous landscape depicting a thatched cottage next to a river with reeds and meadow flowers. The interior fitted tray also depicts a thatched cottage with a reed fence and lattice gate, below Mount Fuji in the background. The interior with nashiji and gold fundame edges, the undersides of the box and tray with nashiji.

SIZE 13.8 x 11.1 x 6.5 cm

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

Estimate EUR 4,000

Starting price EUR 2,000





161 | A RARE AND EARLY LACQUER SUZURIBAKO DEPICTING A DRAGON AND TIGER

Japan, 16th-17th century, Momoyama (1573-1615) to early Edo period (1615-1868)

Of rectangular form with rounded corners, the gold-sprinkled roiro ground decorated in black and gold takamaki-e with a fierce dragon coiled to form a circle on the slightly domed top of the cover, the interior of the cover with gold and iro-e takamaki-e to depict a tiger amid bamboo. The interior of the box fitted with two trays, one holding the inkstone (suzuri) and gilt-copper water-dropper (suiteki) in the form of a lotus leaf in a pond and the other for brushes and other utensils, the two trays with a continuous depiction of a gnarled prunus tree and bamboo, all on a nashiji ground and with gold fundame edges.

SIZE 22.2 x 18.5 x 3.6 cm

Condition: Overall good age-related condition with old wear, natural age cracks and splits, some with old repairs and minor touchups, few small chips to edges.

Provenance: Ex-collection Claudio Perino, a collector with a keen interest in Japanese, Chinese and Far Eastern cultures. His collection consists of over 2000 works of art, partly loaned to the Museum of Oriental Arts (MAO) in Turin, Italy and to the Museo delle Culture (MUSEC) in Lugano, Switzerland. An exhibition of Kakemono scroll paintings was on view in the MUSEC until end of April 2021.

Estimate EUR 1,500
Starting price EUR 750





162 | A LACQUER SUZURIBAKO DEPICTING SHISHI NO SAKA OTOSHI

Japan, 19th century

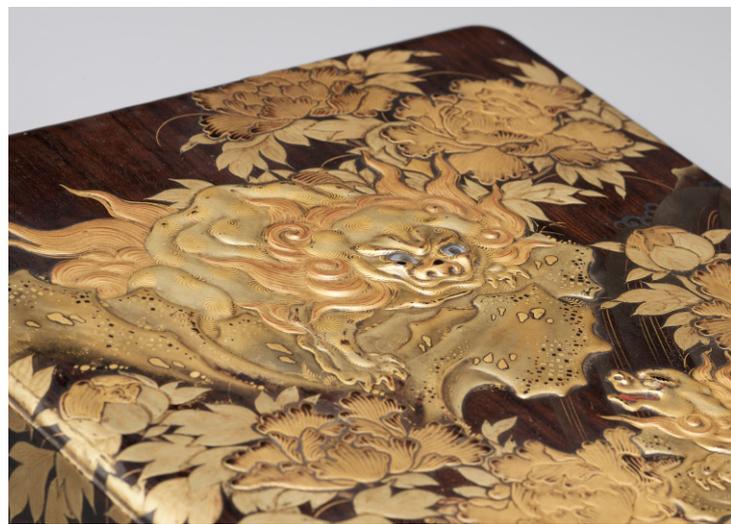
Of rectangular form with rounded corners, supported on four bracket feet. Finely decorated in gold and iro-e takamaki-e as well as gold and silver hiramaki-e to the cover with a classic depiction of a shishi mother throwing her offspring off a cliff, the scrappy cub appearing to have survived and snarling at its mother, their crystal eyes with painted pupils, both standing on rocky outcrops and surrounded by large flowering peonies. The interior of the cover with six butterflies, all against a wood ground, the interior sides of the cover and interior of the box with nashiji and fundame edges, the underside with nashiji as well.

SIZE 23.6 x 20.6 x 4 cm

Condition: Overall good condition with old wear, minor natural age cracks and splits to corners, some with old repairs and minor touchups, few small chips to edges, the interior tray is lost. Provenance: French private collection.

Legend has it that the shishi tested the vigor of their young by throwing the young ones from the top of a cliff (shishi no saka otoshi). Longevity was assured if the animal survived.

Two Shishi on a Cliff, Utagawa Hiroshige, c. 1840, color woodblock print



Estimate EUR 1,500
Starting price EUR 750





163 | A RARE LACQUER SUZURIBAKO
DEPICTING KOSHOHEI

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

Of rectangular form with rounded corners and gold fundame edges, the nashiji ground finely decorated in gold and iro-e takamaki-e and kirigane with Koshohai wielding a cane, which he uses to turn a stone into a goat, the lower area densely sprinkled with gold, the immortal wearing loose-fitting robes and a black cap, standing under a gnarled pine tree. The interior of the cover with gold takamaki-e, iro-e kirigane, gold hiramaki-e, and silver dew drops to depict chrysanthemums and other flowers behind a fence against a nashiji ground. The interior of the box with a nashiji ground sparsely decorated in gold takamaki-e and hiramaki-e with maple leaves and fitted with an inkstone (suzuri), a partly gilt copper water-dropper (suteki) of rounded lozenge form, and a tray for brushes and other utensils.

SIZE 21.4 x 19.4 x 3.8 cm

Condition: Good condition with old wear, minor flaking here and there, a small loss to one corner of the cover, some minor natural age cracks to corners, the underside with light scratches.

Provenance: Ex-collection Claudio Perino, a collector with a keen interest in Japanese, Chinese and Far Eastern cultures. His collection consists of over 2000 works of art, partly loaned to the Museum of Oriental Arts (MAO) in Turin, Italy and to the Museo delle Culture (MUSEC) in Lugano, Switzerland. An exhibition of Kakemono scroll paintings was on view in the MUSEC until end of April 2021.

Koshohai is a sennin based on the Chinese Daoist immortal Wong Tai Sin, known also as the Red Pine Immortal, who had the power to turn rocks into goats and who was found wandering by a nomadic priest. He is the divine form of Huang Chuping (c. 328-386), a Daoist hermit from Jinhua during the Eastern Jin dynasty.

Estimate EUR 3,000
Starting price EUR 1,500



Huang Chuping, after Liang Kai (c. 1140-1210), by Sesshu Toyo (1420-1506), Kyoto National Museum





164 | A SUPERB LACQUER SUZURIBAKO
DEPICTING A STAG AND TWO BATS

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

Of rectangular form, the roiro ground superbly decorated in gold and silver togidashi-e with a recumbent stag with a sprig of reishi in its mouth below two bats in flight, all within a circular reserve encircled by dense gold sprinkles, appearing like a solar eclipse. The interior with gold fundame edges and finely decorated in gold takamaki-e, hiramaki-e, and kirigane on a red lacquer ground, depicting to the interior of the cover two men walking up a steep mountain path in a vast landscape with further mountains, clouds, pine trees, houses, and a temple, all under the full moon, and to the interior tray two pine trees below misty mountains, the tray fitted with an inkstone (suzuri) and a gilt silver water-dropper (suiteki) in the form of two overlapping circles.



SIZE 21.6 x 16.6 x 3 cm

Condition: Excellent condition with minor wear.

Provenance: Charles Goddard Weld. Museum of Fine Arts Boston, donated from the above. Christie's, Japanese Art and Design, 8 November 2006, London, lot 88. With Sydney L. Moss Ltd., acquired from the above. The interior of the cover with accession number 'IL5818a', the underside with three old labels, 'M.F.A. L. 1361 Ni.6v3', '[M. F. A.] C. G. Weld 623', and 'L 735'. Charles Goddard Weld (1857-1911) was a Boston-area physician, sailor, and philanthropist.



**Ernest Fenollosa
in 1890**

Weld, a resident of Brookline, Massachusetts and a scion of the famous Weld family of that area, practiced surgery for many years, but ultimately gave it up to manage his family's fortune. In 1886, Weld attempted to sail around the world in his personal yacht. However, while moored in Yokohama, the yacht caught fire and was destroyed. As a result, Weld spent an extended amount of time with his Bostonian friends William Sturgis Bigelow and Ernest Fenollosa. The pair had already been in Japan for some time themselves, exploring the country and collecting art. Ernest Fenollosa eventually sold his art collection to Weld on the condition that it go to the Museum of Fine Arts in Boston. In 1911, the collections of Ernest Fenollosa and Charles G. Weld, much of it already physically in the Museum of Fine Arts, on loan indefinitely, became the property of the Museum, as the Fenollosa-Weld Collection, which contains many of the most famous pieces in the Museum's collection.

The stag, reishi, and bats are auspicious symbols coming from China, where the word for bat is homophonous to the word for happiness (fu), the deer or stag is associated with the god of longevity Shoulao, and the lingzhi (reishi) is considered a divine fungus that grants immortality.

Estimate EUR 10,000
Starting price EUR 5,000

165 | **MOCHIZUKI HANZAN:
A SUPERB CERAMIC-INLAID LACQUER
SUZURIBAKO WITH A PEACH TREE**

By Mochizuki Hanzan (Haritsu II, 1743-1790), sealed Hanzan Japan, 18th century, Edo period (1615-1868)

Published: Little, Stephen / Lewis, Edmund J. (2011) View of the Pinnacle: Japanese Lacquer Writing Boxes: The Lewis Collection of Suzuribako, Honolulu, cat. no. 52.

Of rectangular form with shakudo fittings on the rounded corners and gold fundame edges, the wood ground covered with clear lacquer to heighten the grain and superbly decorated in gold and iro-e takamaki-e and e-nashiji as well as ceramic and mother-of-pearl inlays to the top of the cover with a gnarled peach tree bearing large fruit as well as buds and blossoms, beside a basin filled with pomegranates, grapes, and camellias, and to the interior of the cover with an archaic simulated-bronze lacquer vessel on a red lacquer stand next to leafy chrysanthemums. The interior of the box fitted with two removable trays, one holding an inkstone (suzuri) with gold fundame rim, an inscribed inkstick decorated with cranes and pine, and a rectangular copper water-dropper (suiteki) with a key-fret band and swirling clouds enclosing a circular seal paste pot with hinged cover, appearing like the full moon in a cloudy sky. The interior of the cover with an inlaid pink ceramic seal HANZAN.

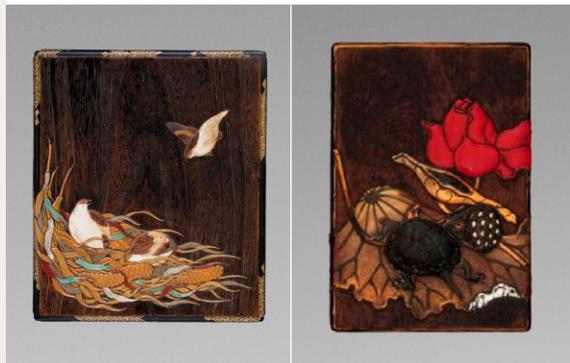
Condition: Very good condition with minor wear, minor crackling to interior edges, few light scratches, a small repair to one peach inlay.

Provenance: Property from the Collection of Drs. Edmund and Julia Lewis (old collector's label 'Lewis Collection 54') to base, purchased from Eskenazi Ltd., London, 20 December 1990.

Mochizuki Hanzan, thought to have lived from 1743 to 1790, called himself Haritsu II and was a close follower of the style of Ogawa Haritsu (1663-1747) though he was neither his son nor his pupil. His works are sometimes sealed 'Kan' and it has become a challenge for scholars and collectors to distinguish some of these works from those of Ogawa Haritsu.

AUCTION COMPARISON

Compare a related lacquer suzuribako by Mochizuki Hanzan at Christie's, Netsuke & Lacquer from the Japanese Department of Eskenazi, 17 November 1999, London, lot 11 (**sold for 24,150 GBP**) and another at Christie's, Japanese Art and Design, 17 November 1999, London, lot 119 (**sold for 19,550 GBP**).



Estimate EUR 15,000
Starting price EUR 7,500









166 | A LACQUERED WOOD TSUITATE
(STANDING SCREEN) WITH MINOGAME
AND CRANES

Japan, 19th century

Finely decorated in gold and silvery black takamaki-e with gold hiramaki-e and kirigane to one side with a minogame atop a rocky outcrop by a stream, with two smaller minogame scurrying below, all below two cranes in flight, and to the other side with two cranes in a pond with bamboo below a single crane in flight. The frame with canted top corners and gold-splashed, red-lacquered borders. The wood of an attractive grain and color, with metal fittings in the form of stylized flying birds.

HEIGHT 23.5 cm, LENGTH 28.5 cm

Condition: Very good condition with minor surface wear and minimal losses to lacquer along the edges.
Provenance: Belgian private collection.

Estimate EUR 2,500
Starting price EUR 1,250





167 | A RARE LACQUER KODANSU (CABINET),
ATTRIBUTED TO KAJIKAWA

Attributed to the Kajikawa family, unsigned
Japan, 19th century, Edo period (1615-1868)

The exterior elaborately decorated in gold and silver takamaki-e against a roiro ground with a repeating pattern of shokko-hanabishi interspersed with blossoming plum trees. The two hinged doors in the front are mounted with finely engraved silver and can be opened to reveal seven individual drawers with silver fittings and lacquered in the same manner as the exterior. The interior of the drawers of fine mura-nashiji.

SIZE 25.4 x 27.3 x 19.6 cm

Condition: Overall good condition with some associated surface wear, particularly along the edges. Some scattered minuscule chips, surface scratches, and age cracks. Presents very well.
Provenance: French private collection.

AUCTION COMPARISON

A similarly decorated **suzuribako** by Kajikawa was sold at Christie's, Crafted Landscapes: The Ankarcrona Collection of Japanese Lacquer and Asian Works of Art, 1 October 2020, New York, lot 21 (**sold for 18,750 USD**). A similarly decorated bundai (writing table) by Kajikawa was sold at Zacks, Fine Japanese Art, 4 June 2021, Vienna, lot 96 (**sold for 2,781 EUR**).



Estimate EUR 4,000
Starting price EUR 2,000



168 | A RARE
LACQUER KYODAI
(MIRROR STAND)

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

The mirror stand with two large drawers is lacquered in roiro with gold hiramaki-e floral and scrolling vine designs. The upright section which holds the mirror is fitted with gilt metal and a central kiri mon.

HEIGHT 63.5 cm

Condition: Good, worn
condition with scattered losses,
splits, and wear to lacquer.
Provenance: Hungarian private
collection.

LITERATURE
COMPARISON

Sets like these were
commissioned as bridal
trousseaux for members
of daimyo and other senior
samurai families. Compare
with another Kyodai mirror
stand in the Museum
of Fine Arts, Houston,
Texas, Accession Number
2006.388.1.



Estimate EUR 1,500
Starting price EUR 750



Woodblock print showing a
Kyodai by Isodo Koryusai





169 | A SUPERB AND RARE SMALL GOLD-LACQUER SHODANA (DISPLAY CABINET) WITH STAND

Japan, Meiji period (1868-1912)

The shodana (display cabinet) supported on the original gold-lacquer stand with four curved feet and neatly decorated in gold hiramaki-e and takamaki-e with several minogame (thousand-year-tortoises) amongst meandering streams and rocks. The silver and shakudo fitted cabinet comprising two pairs of hinged cupboard doors, one single corner door, one set of sliding doors, staggered shelves and three drawers, decorated in gold takamaki-e, kirigane and e-nashji with floral and mountainous landscape, as well as different birds, the top, sides, and reverse scattered with aoi-mons, the cupboard doors bordered with hanabishi (flowery-diamond) motifs.

This shodana is ideal for presenting miniature artworks such as netsuke.

HEIGHT (with stand) 37.5 cm, LENGTH (with stand) 31.5 cm

Condition: Very good condition with only minimal wear to lacquered decoration and edges.

Provenance: British private collection.

AUCTION COMPARISON

Shodana of this scale are exceedingly rare. For a larger shodana with a similar decoration of aoi-mons see Christie's, The Collector: European and English 18th and 19th Century Furniture and Works of Art, Silver, Ceramics and Gold Boxes, 15 July 2020, London, lot 236 (sold for 30,000 GBP).



Estimate EUR 8,000

Starting price EUR 4,000



170 | A PAIR OF LARGE SHIBAYAMA-INLAID
WOOD PANELS OF STREET VENDORS

Japan, Meiji period (1868-1912)

Finely inlaid in the Shibayama style in ivory, mother-of-pearl, and wood with lacquer-gilt highlights, one panel depicting a street vendor selling tea whisks (chasen) chasing a gleefully laughing boy, the vendor with an angry expression and about to drop his double gourd, a bird flying above them, the other panel depicting a street vendor selling potted cherry trees and wearing a small pouch on

his waist inscribed Hoshi no yoshiji ('watch out for fire'), a bird flying above him as well. Note the expressively crafted facial expressions. Both panels framed behind glass and with inlaid seal mark.

SIZE 80.2 x 51.1 cm each

Condition: Excellent condition with traces of wear, no inlays are missing.

Provenance: British collection.

Estimate EUR 3,000

Starting price EUR 1,500





171 | A RARE WOOD AND SHIBAYAMA-INLAID IVORY 'BASKET WEAVE' BOX AND COVER WITH SPARROW DANCERS

Japan, Meiji period (1868-1912)

Of rectangular form, the wood core with multiple ivory segments simulating basket weave, the cover with a central rectangular reserve with a different weave pattern and inlaid with mother-of-pearl, tortoiseshell, and partly stained bone, depicting three dancing anthropomorphic sparrows from the tale of the Tongue-



Cut Sparrow (Shita-kiri Suzume), in which an old man is rewarded for saving a little sparrow.

SIZE 5.7 x 16 x 11.4 cm

Condition: Very good condition with minor surface wear, one small crack to ivory on the interior.
Provenance: British collection.

Estimate EUR 1,500
Starting price EUR 750

172 | A SHIBAYAMA INLAID IVORY TUSK VASE AND COVER

Japan, Meiji period (1868-1912)

The neatly polished and stained ivory tusk vase standing on four lobed feet, the sides very finely worked in the Shibayama technique with opulent flowers and trees with butterflies and birds, the lid further decorated with kiku (chrysanthemum) flowers and two butterflies.

HEIGHT 9.3 cm

Condition: Good condition with some minor scattered losses to inlays.
Provenance: Dutch private collection.

Estimate EUR 1,000
Starting price EUR 500



ARTIST PROFILE – TANABE CHIKUUNSAI II (1910-2000)

Tanabe Chikuunsai II (1910-2000) was a member of the Japan Art Academy (Nihon Geijutsin). He is a scion of the famous Tanabe family of basketmakers and studied under his father, Chikuunsai I (1877-1937). In 1919, when he was 9, his father made him study calligraphy under the Sinologist Tsuchida Kōnan to make him a man of letters. The drawings he made in his late years were the results of the Nanga painting and calligraphy he learnt during his childhood. He held his first private exhibition when he turned 15 in 1925 and was given the title Shochiku'unsai by his father. Chikuunsai II, whose given name was Toshio, exhibited in the Nitten exhibitions many times and was one of the judges. He inherited his title in the year of his father's death in 1937. One of his descendants, Chikuunsai IV, who was born in 1973, continues the celebrated family tradition of basketmaking until the present day.



Tanabe Chikuunsai II at work in his studio



173 | TANABE CHIKUUNSAI II: A BAMBOO HANAKAGO (FLOWER BASKET)

By Tanabe Chikuunsai II (1910-2000), signed and sealed by the artist
Japan, c. 1945-1955

Of globular form with a short waisted neck and wide everted rim, in Miyajima-kago style which was cherished by tea masters, and woven with various patterns creating an appealing contrast. With a red and black lacquered otoshi (water holder) cut from a whole section of bamboo. Signed to the underside CHIKUUNSAI zo [made by Chikuunsai].

HEIGHT 24 cm

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

With a wood storage box, the hakogaki with inscriptions: : 宮島籠、花入 Miyajima kago, hanaire [Flower basket in the Miyajima style] and 竹雲齋造、滴水居、印: 竹雲齋 Chikuunsai zo, Tekisuikyō, with seal Chikuunsai [Made by Chikuunsai, Tekisuikyō, with seal Chikuunsai].

AUCTION COMPARISON

Compare a near-identical bamboo hanakago by Tanabe Chikuunsai II at Christie's, Japanese and Korean Art, 22 September 2020, New York, lot 25 (sold for USD 4,000).



Estimate EUR 1,500
Starting price EUR 750

174 | TANABE CHIKUUNSAI II:
A BAMBOO HANAKAGO (FLOWER BASKET)

By Tanabe Chikuunsai II (1910-2000), signed and sealed by the artist
Japan, c. 1945-1956

The compressed globular sides rising from the recessed base to a broad rounded shoulder with a short neck, with a black and red lacquered otoshi (water holder) cut from a whole section of bamboo. Signed to the underside CHIKUUNSAI zo [made by Chikuunsai].

HEIGHT 36.7 cm

The wooden storage box with hakogaki to the top reading Tsubogata teiryō hanakago (Pot-shaped flower basket with a handle) and to the interior reading Tekisuikyō, Chikuunsa with two

seals, Ta ri no in and Chikuunsai, identifying the artist as Chikuunsai II. Tekisuikyō was the name of the artist's studio, where he lived between around 1935 and 1960.

AUCTION COMPARISON

Compare a closely related bamboo hanakago by Tanabe Chikuunsai II, dated 1945-1956, at Bonhams, Fine Japanese Art, 7 November 2019, London, lot 110 (sold for 5,312 GBP).



Estimate EUR 3,000
Starting price EUR 1,500





**175 | TANABE CHIKUUNSAI II:
A BAMBOO HANAKAGO (FLOWER BASKET)
TITLED 'FELICITOUS LONG LIFE'**

By Tanabe Chikuunsai II (1910-2000), signed and sealed by the artist
Japan, c. 1925-1936

The handled flower basket with tapered sides rising from a square base to a circular mouth and woven with various patterns creating an appealing contrast. With a reddish-brown lacquered otoshi (water holder) cut from a whole section of bamboo. Signed SHOCHIKUUNSAI zo kore to the underside. Chikuunsai used this artist name, literally meaning 'Younger Chikuunsai' (or 'Little Bamboo Cloud Studio'), from the age of 15 until he succeeded his master as Chikuunsai II in 1937, at the age of 27.

HEIGHT 34 cm

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

The wood storage box with hakogaki at the top reading Juro hanakago (Bamboo basket, entitled Felicitous Long Life) and at the back reading Shochikuunsai zo kore (This is made by Chochikuunsai) with seal Shochikuunsai. The blue wrapping cloth with the artist seal.

Estimate EUR 800
Starting price EUR 400



**176 | HAYAKAWA SHOKOSAI IV:
A BAMBOO HANAKAGO (FLOWER BASKET)**

By Hayakawa Shokosai IV (1902-1975), signed and sealed by the artist
Japan, 20th century

The ovoid body rising to a spreading neck, the mouth with two loop handles below a tall handle, the susudake (smoked bamboo) basket finely woven, mainly utilizing the mat plaiting (gozame-ami) technique, with various patterns creating an appealing contrast. With a reddish-brown lacquered otoshi (water holder) cut from a whole section of bamboo. Signed to the underside SHOKOSAI zo.

HEIGHT 49.7 cm

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

The wood storage box with hakogaki reading Shokosai zo (Made by Shokosai), with seal Rakusei Shokosai (Shokosai, of the Rakusei area in Kyoto).

Hayakawa Shokosai IV (1902-1975) was the eldest son of Hayakawa Shokosai III (1864-1922). Shokosai IV succeeded as Shokosai aged 21, when his father Shokosai III passed away in 1922. After the war, the Shokosai family moved from Osaka to Kyoto where the family continues the basketmaking tradition to this day. The word Rakusei means western Kyoto referring to the Arashiyama and Sagano areas; the studio is located near the Shimogamo shrine, in the Kitaku district, Kyoto. The artist is listed in Earle, Joe (2018) Baskets: Masterpieces of Japanese Bamboo Art 1850-2015, pl. 33-36.

AUCTION COMPARISON

Compare a related bamboo hanakago, also signed Shokosai zo and dated to the Showa period, of slightly larger size and a more rounded, gourd-like shape, at Christie's, The Pavilion Sale, 2 October 2017, Hong Kong, lot 63 (sold for 25,000 HKD).



Estimate EUR 1,000
Starting price EUR 500

177 | MAEDA CHIKUBOSAI II:
A BAMBOO HANAKAGO
(FLOWER BASKET)

By Maeda Chikubosai II (1917-2003), signed and sealed by the artist
Japan, c. 1970-1980, Showa period (1926-1989)

Of ovoid form and finely woven with particularly thin strands of bamboo, made with the senjo-ami (one thousand lines) technique, with an otoshi (water holder) cut from a whole section of bamboo. Signed on the base of the basket: 竹房齋造之 Chikubosai zo kore [This is made by Chikubosai].

HEIGHT 16.8 cm

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

The wood storage box with hakogaki at the top reading: 花藍
Hanakago [Flower basket] and to the underside of the lid: 竹房齋
造之、印: 竹房齋 Chikubosai zo kore with seal Chikubosai [This is
made by Chikubosai, with seal Chikubosai].

Maeda Chikubosai II was born in the Hirai section of Sakai, where all of the Maeda clan lives. A late child, he was considered too young to train by his father and learned plaiting techniques from his father's students instead. He began to receive some recognition for his work during the mid-1930s. After World War II, he showed in Osaka-area exhibitions and aspired to show creative work in Nitten. In 1953 he had his first piece accepted in Nitten, and he exhibited in 1959 at Japan Traditional Crafts Exhibition. He was honored by the Japanese government in 1992, and named "Living National Treasure" in bamboo craft in 1995.

AUCTION COMPARISON

Compare a closely related bamboo hanakago by the same artist, but of smaller size, to be sold at Bonhams, Tradition Travel Transition Japanese Art Across the Centuries, 4 November 2021, London, lot 62 (estimate of 2,500-3,000 GBP).



Estimate EUR 2,000
Starting price EUR 1,000





178 | A RARE LACQUERED PAULOWNIA WOOD KOTO WITH ROOSTERS

Japan, late 19th century, Meiji period (1868-1912)

Superbly decorated in gold and iro-e takamaki-e against a wood grain ground with two roosters by a stream amid rocks and flowering chrysanthemum below two butterflies in a dense and colorful composition. The roosters are well rendered with finely contrasting textures of the feathers, comb and wattle, beak, and plumage. The ends are decorated in gold hiramaki-e with chicks, leafy vines, and crashing waves.

LENGTH 105 cm

Condition: Good condition with minor surface wear, the underside with few small losses and holes due to worm or insect activity, the two feet to one end have been reattached.

Provenance: Compagnie de la Chine et des Indes, Paris, inventory number 24577, acquired 2010 at Hotel Drouot in Paris. The Compagnie de la Chine et des Indes (China and India Company) in Paris was founded in the early 20th century by the Blazy brothers, acquired in 1935 by Robert Rousset and later run by his grandnephews Mike Winter-Rousset and Hervé du Peuty. With his sister Suzanne in charge of the porcelain, Robert Rousset developed the business, and the company became one of the most important dealers for Asian art in France, selling pieces to the greatest museums, including the Guimet and the Metropolitan Museum of Art.



**Robert Rousset
(1901-1982)**

The koto is a Japanese plucked half-tube zither instrument, and the national instrument of Japan. It is derived from the Chinese zheng and se, and similar to the Mongolian yatga, the Korean gayageum and ajaeng, the Vietnamese dan tranh, the Sundanese kacapi and the Kazakhstan jetigen. Koto are made from Paulownia wood (*Paulownia tomentosa*, known as kiri). The most common type uses 13 strings strung over movable bridges used for tuning, different pieces possibly requiring different tuning.

LITERATURE COMPARISON

Compare a closely related koto, dated c. 1891, from the Wakamura workshop, similarly decorated in takamaki-e with roosters and flowers, in the collection of the Metropolitan Museum of Art, accession number 69.271.3.



Estimate EUR 4,000
Starting price EUR 2,000



179 | NIKKOSAI: A FINE GOLD LACQUER FOUR-CASE INRO WITH A FAMILY OF CHICKENS

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

Of upright rectangular shape with rounded edges and bearing a fine gold kinji ground. The design is lacquered in gold, silver, and red takamaki-e and hiramaki-e with an idyllic scene arranged in lobed reserves showing in the front a family of chickens below tall stalks of bamboo, a lake visible in the distance with several sailing boats. The reverse continuing the imagery and depicting a fisherman's hut below pine trees, the towering Mount Fuji visible in the distance. The interior of nashiji with gold fundame edges. With an aventurine ojime. Signed underneath in gold NIKKOSAI.

HEIGHT 8.7 cm

Condition: Very good condition with only very minor wear to lacquer and to the cord holes. Some minuscule losses to the interior.

Provenance: Dutch private collection.

Estimate EUR 1,500
Starting price EUR 750

180 | A FIVE-CASE LACQUER INRO DEPICTING AN OHARAME RESTING

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

Of upright, rounded rectangular form, bearing a lustrous roiro ground richly decorated in gold and red nashiji and kirigane as well as gold, silver, black, and copper-red takamaki-e to depict Oharame seated on a bundle of sticks in a hilly landscape with various trees, smoking a pipe in a relaxed pose. The interior with nashiji and gold fundame edges. With a finely ivory ojime carved in the form of two Noh masks.

HEIGHT 9 cm

Condition: The lower edge of one side with a loss, otherwise in very good condition with minor wear.

Provenance: Collection of Gérard Lévy. Gérard Lévy (1934-2016), named by Le Figaro as 'The Man with the Carnation' for the flower he would always wear on his lapel, was a revered dealer and connoisseur of Asian art and antique photography. His gallery in Paris, designed by Le Corbusier, opened in 1966, and is today run and managed by his daughter, with the help of her two brothers, both renowned collectors themselves. About his collection, Gérard Lévy once said, "The intention was that my collection should be off the beaten track. Should you share my taste, I will know that I was right to collect along these lines. But in any case, I have gained enormous pleasure from my collection. Old collector's label 'No.3' attached. Remnants of an old paper label to the underside.

Oharame refers to the women who came from Ohara, Yamashiro Province, to sell firewood in the capital Kyoto by placing the firewood on their heads.

Estimate EUR 800
Starting price EUR 400



181 | A GOLD LACQUER FIVE-CASE INRO DEPICTING COURT SERVANTS AND CARRIAGES

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

Of upright, rounded rectangular form, bearing a kinji ground decorated in gold, silver, red, and black takamaki-e with a wild continuous scene showing a number of court servants frantically running around a gosho-guruma (court carriage), the lower area with another carriage to either side, the carriages with gold and black kirikane. The interior with nashiji and gold fundame. With a coral ojime of globular form.

HEIGHT 8.5 cm

Condition: Overall good condition with minor wear, few light scratches, one case with a small crack, some tiny dents and nicks to edges.

Provenance: Hungarian private collection.

Estimate EUR 1,000
Starting price EUR 500



182 | JOKASAI: AN
INLAID LACQUER
FIVE-CASE INRO
DEPICTING A DUCK
IN A LOTUS POND

By Yamada Jokasai, signed
Jokasai
Japan, 19th century, Edo period
(1615-1868)

Of slender, upright form,
bearing a black-lacquered
ground, finely decorated in gold
hiramaki-e as well as gold and
silver takamaki-e and inlays
of iridescent mother-of-pearl,
tortoiseshell, and coral with
a continuous scene of a duck
standing in a swirling pond with
reeds and lotus, some leaves
with kirigane. The interior with
nashiji and gold fundame edges.
The underside with the signature
JOKASAI in gold lacquer.

HEIGHT 8.6 cm

Condition: Good condition with
associated surface wear, some
tiny chips around the edges of
the risers, one tiny dent to the
top case.

Provenance: Viennese private
collection.

Estimate EUR 1,500
Starting price EUR 750



183 | KORIN:
A RIMPA SCHOOL
GOLD-LACQUER
FIVE-CASE INRO
WITH POPPIES

School of Ogata Korin
(1658-1716), signed Korin zo
Japan, c. 1800, Edo period
(1615-1868)

The five-case inro of upright
form and bearing a gold kinji
ground. The design depicting
blooming poppies is lacquered
in takamaki-e with highlights
of aogai (mother-of-pearl) and
pewter-lacquer in the typical
Rimpa style. The interior of
nashiji with gold fundame edges.
Signed underneath in gold
characters KORIN zo [made by
Korin].

HEIGHT 9.2 cm

Condition: Good condition with
typical wear, some losses to
aogai inlay.

Provenance: European
collection.

Estimate EUR 1,200
Starting price EUR 600





184 | A GOLD-LACQUER FIVE-CASE INRO WITH AUSPICIOUS CHARACTERS

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

The five-case inro of upright form and bearing a finely lacquered and gold-sprinkled ground. The character "ju" 壽 for longevity is written repeatedly in different archaic styles in two tones of gold takamaki-e lacquer. The interior of nashiji with gold fundame edges.

HEIGHT 8.3 cm

Condition: Very good condition with only very minor wear to lacquer.
Provenance: European collection.

Estimate EUR 1,200
Starting price EUR 600



185 | TOKKOSAI: A GOLD LACQUER FOUR-CASE INRO WITH SCENIC LOCATIONS

By Tokkosai, signed Tokkosai with seal Shin/Nobu
Japan, 19th century, Edo period (1615-1868)

The four-case inro of upright form bearing a kinji ground and lacquered in silver and gold takamaki-e and hiramaki-e depicting scenic locations, such as Kyoto, Yabashi, Kusatsu, Kameyama, Minakuchi, Ishiyama, Akasaka, and Yoshida. The interior of red lacquer with gold fundame edges. Signed underneath in gold characters TOKKOSAI with a red square seal Shin/Nobu. With an ivory ojime.

HEIGHT 8.8 cm

Condition: Overall in good condition with minor wear. There are some restorations to the underside of the lowest case.
Provenance: From a private collection in Southern France.

The artist is listed in Wrangham, (1995) The Index of Inro Artists, p. 294.

Estimate EUR 1,200
Starting price EUR 600

186 | A LACQUERED
LIGHT WOOD
THREE-CASE INRO WITH
CHRYSANTHEMUM
AND PEONY

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

Of upright, rounded rectangular form, the light wood ground neatly decorated in gold, silver, red, and black takamaki-e with flowerheads of peony and chrysanthemum surrounded by leaves with vines executed in gold hiramaki-e.

With a fine en suite nut ojime of globular form carved with various flowerheads and leaves.

HEIGHT 9.1 cm

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

Provenance: British private collection. Old collector's label '619' to interior.

Estimate EUR 1,200
Starting price EUR 600



187 | A GOLD LACQUER
FOUR-CASE INRO
DEPICTING FANS

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

Of upright, rounded rectangular form, the kinji ground neatly decorated in silver and two shades of gold takamaki-e and hiramaki-e, with details inlaid in mother-of-pearl, to depict six open fans with various decoration, including landscapes, plants, and plovers flying over bamboo. The interior with nashiji and gold fundame.

HEIGHT 8 cm

Condition: Good condition with some wear, light scratches, the interior with few small nicks, some discoloration to lacquered ground near the edges.

Provenance: From a US private collection in New York.

Estimate EUR 1,200
Starting price EUR 600



Okimono & Netsuke

Lots 188 to 292







188 | **MASANAO: A RARE ROOT WOOD
OKIMONO OF OKAME**

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

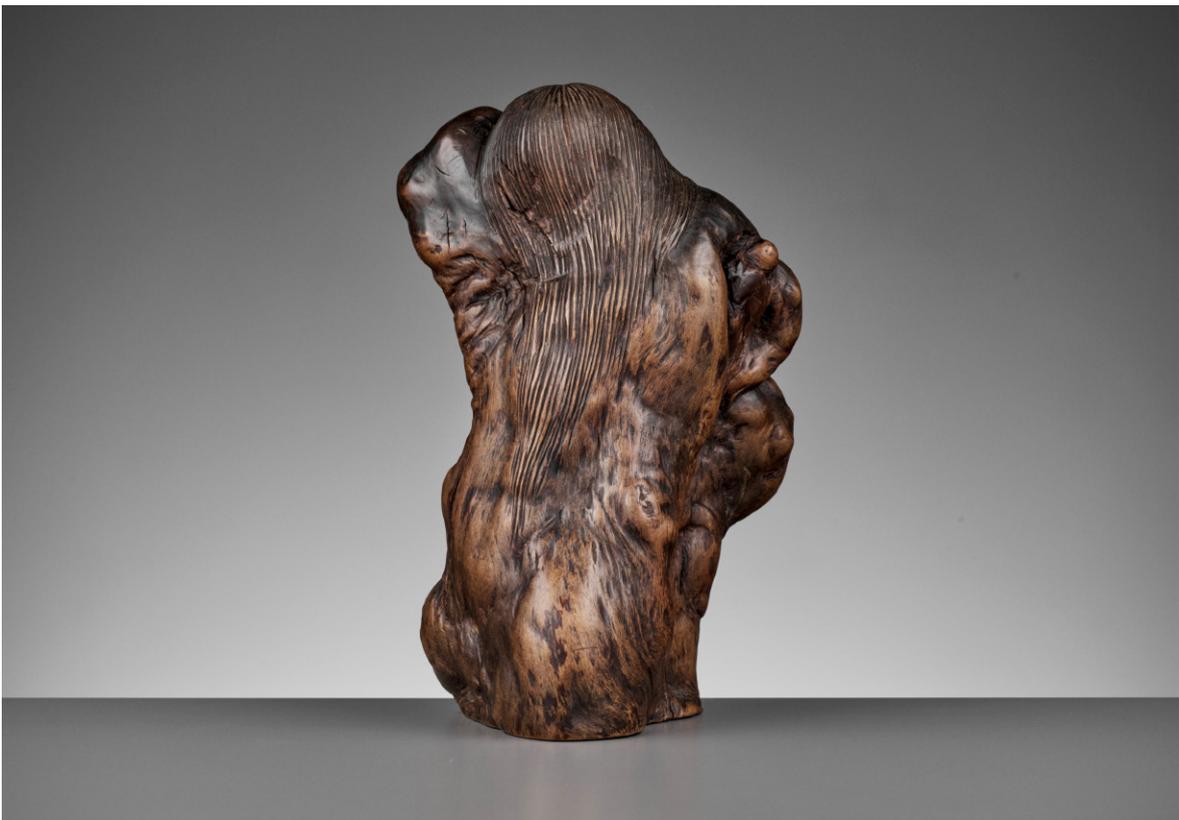
The richly burlled wood left uncarved to a large degree, the cheerfully, almost suggestively smiling face of Okame is however finely rendered, with plump cheeks and full lips, her long hair elegantly falling over the shoulders, a burl appearing like her hand resting against her forehead. The base signed MASANAO.

HEIGHT 16.2 cm

Condition: Very good condition with minor surface wear, natural age cracks, few small nicks.
Provenance: French private collection.

A quite unusual and rare okimono by the famous Masanao family of carvers.

Estimate EUR 1,500
Starting price EUR 750



189 | **A RARE BAMBOO
OKIMONO OF A NAMAZU
(EARTHQUAKE FISH)**

Japan, 18th/19th century, Edo period (1615-1868)

The fish elegantly rendered in a swimming motion with its tail flicking to the side, well detailed with long barbels, large bulging eyes with dark inlaid pupils, and neatly carved tail and fins, the bamboo of attractive color and grain further heightened with subtle incision work.

LENGTH 22 cm

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

Provenance: British private collection.

With an associated wood storage box.

Estimate EUR 3,000

Starting price EUR 1,500





191 | **YAMAJI MITSUYUKI:
AN IVORY OKIMONO OF
A FALCON AND SNAKE**

By Yamaji Mitsuyuki, signed Yamaji Mitsuyuki
Japan, Tokyo, Meiji period (1868-1912)

Finely carved as a falcon perched on a gnarly branch, a snake coiling around the base below, lurking and staying out of its predator's sight. The snake has inlaid eyes of dark horn and the majestic bird has double inlaid eyes of mother-of-pearl and dark horn. Green staining is applied to both the snake and bird, attractively worn throughout. Signed underneath the long tail feathers within the typical raised oval reserve YAMAJI MITSUYUKI. Mounted on a wood base and with a felted storage box.

HEIGHT 20.5 cm

Condition: Overall in good condition with associated surface wear and natural age cracks. Some tiny repairs including a small repair to the very edge of the beak.

Provenance: Dutch private collection.

AUCTION COMPARISON

Another okimono by the same artist was recently sold at Zucke, Fine Japanese Art, 28 October 2020, Vienna, lot 234 (sold for 10,370 EUR).



Estimate EUR 3,000

Starting price EUR 1,500

190 | **RYUBI: AN IVORY OKIMONO
OF A HATCHING FLEDGLING**

By Ryubi, signed Ryubi
Japan, Tokyo, Meiji period (1868-1912)

Exquisitely carved as a just-hatched chick, timidly raising its head out of its cracked shell with the beak slightly agape, expecting food, its small wings still underdeveloped, the eyes inlaid in mother-of-pearl with dark pupils, the feet, feathers, and plumage neatly carved in this charming composition. The underside with the signature RYUBI.

LENGTH 7 cm

Condition: Overall good condition, the beak with a small chip, few minor losses, one natural age crack to the underside.

Provenance: French private collection.

Estimate EUR 1,500

Starting price EUR 750



192 | SHOOSAI:
A WOOD OKIMONO
OF AN EGG TESTER

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

The egg tester standing in a typical pose with one hand lowered to his side and the other holding an egg and raised to his eye, the other eye closed as he inspects the produce, his face well detailed with dense wrinkles and the mouth contorted, his long hair elegantly falling in curls over the shoulders, the bare chest with slightly sagging breasts and emaciated rib cage. Signed underneath on one foot in seal script SHOOSAI.

Shoosai 松翁齋 literally means "Pine- an old man- a studio"; Nonoguchi Ryuho (1599-1669) used the art name Shoo 松翁. This okimono was possibly carved as a homage to the this master, who was mentioned in the Soken Kisho (the first publication on netsuke published in 1781).

HEIGHT 14.8 cm

Condition: One arm and both feet partly re-attached, otherwise in good condition with minor wear and few small nicks.
Provenance: From a northern German private collection, acquired before 2007.

Estimate EUR 1,500
Starting price EUR 750



193 | YOSHITOMO: AN
IVORY OKIMONO OF A
WOODCUTTER AT WORK

By Yoshitomo, signed Yoshitomo
Japan, Tokyo, Meiji period (1868-1912)

Exquisitely carved, the woodcutter seated on a straw mat beside his tool box with several tools lying on top, sawing an old, partly withered log, the ground scattered with work surfaces, storage boxes, a bundle of sticks, and pieces of wood. The man is wearing a patterned robe and a pouch and kiseruzutsu are attached to his belt. The underside with the signature YOSHITOMO within a red-lacquered cartouche.

LENGTH 7.5 cm, HEIGHT 6 cm

Condition: Overall good condition with old wear, few minor losses, natural age cracks, the ivory with some imperfections, simulated wear.
Provenance: French private collection.

Estimate EUR 800
Starting price EUR 400



194 | **ONO SEIMIN: A SMALL IVORY OKIMONO OF A GROUP OF TRAVELERS INSIDE A BOAT**

By Ono Seimin, signed Ono Seimin
Japan, Tokyo, Meiji period (1868-1912)

Depicting a group of travelers inside a boat on top of a base formed by waves. A boy is shown fishing a little tortoise out of the water, his mother is holding him back by his collar. Next to the boy is a man with a box tied to his back – this along with the tortoise may be an allusion to the legend of Urashima Taro. Signed underneath ONO SEIMIN – a pupil of Ono Ryomin.

LENGTH 5.1 cm

Condition: Good condition with minor wear, some fine age cracks.
Provenance: German private collection.

Estimate EUR 800
Starting price EUR 400



195 | **SHUNZAN: AN IVORY OKIMONO OF HOTEI WITH TWO KARAKO**

By Shunzan, signed Shunzan
Japan, Meiji period (1868-1912)

Carved as a jolly Hotei holding his treasure bag slung over his back, two karako holding fans clambering up on the lucky god's shoulders, the details finely carved and embellished with dark horn and mother-of-pearl. Signed underneath on the oval base SHUNZAN.

HEIGHT 12.5 cm

Condition: Very good and undamaged condition.
Provenance: Swedish private collection.

Estimate EUR 1,000
Starting price EUR 500



196 | MUNEYOSHI: AN IVORY
OKIMONO OF DARUMA

By Muneoyoshi, signed Muneoyoshi saku
Japan, Meiji period (1868-1912)

The Zen patriarch standing atop a single reed – after an unsuccessful encounter with the Chinese Liang-dynasty Emperor Wu, Bodhidharma is said to have sailed up the Yangtze River on a single reed to continue his journey to promote Zen – and holding a hossu in one hand, his characteristic cowl neatly incised with Ho-o birds amid swirling clouds. His face is well detailed with a bushy beard and brows as well as large eyes and a prominent cleft chin. Signed to the underside above the feet MUNEYOSHI saku [made by Muneoyoshi]. Note the variety of textures creating a striking contrast and appealing feel to the okimono.

HEIGHT 16.5 cm

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

Provenance: French private collection.

Estimate EUR 2,500
Starting price EUR 1,250





197 | MASAYOSHI: A SUPERB WOOD OKIMONO OF DARUMA

By Hokyudo Masayoshi, signed Hokyudo Masayoshi to Japan, 19th century, Edo period (1615-1868)

Intricately and powerfully carved, the Zen patriarch standing atop an elaborate openworked base of crashing waves as he crosses the Yangtze River on a single reed, his finely rendered face showing a grim expression, resolute with purpose, marked by large eyes inlaid with translucent horn below furrowed brows, his long flowing robe cascading in voluminous folds, his shrouded hands holding a hossu (flywhisk). The underside with a rectangular tablet signed HOKYUDO MASAYOSHI to [carved by Hokyudo Masayoshi].

HEIGHT 20.8 cm

Condition: Good condition with age cracks, many of them repaired.
Provenance: From a private collection in Florida, USA.

Chomei Masayoshi (1802-1848) was born in Takada, Echigo province (modern Niigata prefecture), northern Japan and his given name was Yaokichi Ishikura. From an early age Masayoshi excelled at carving many types of objects including netsuke and was particularly well known for his carvings of Shishi.

AUCTION COMPARISON

Compare a closely related but slightly larger wood okimono depicting a standing Daruma, signed [H]Okyudo Masayoshi to and carved in a similar manner, at Christie's, Japanese and Korean Art, 18 April 2018, New York, lot 89 (sold for 7,500 USD).



Estimate EUR 3,000
Starting price EUR 1,500

198 | A MOTHER-OF-PEARL INLAID WOOD
OKIMONO OF AN ONI NEMBUTSU

Japan, late 19th century

Finely carved, the repentant demon seated with a drum hanging around his neck, the beating surface inlaid with mother-of-pearl, holding a drum beater in one hand and a donation ledger inscribed 'Hoga cho' ('subscription list') in the other, his large eyes inlaid with mother-of-pearl with dark pupils. The oni with a fearsome expression, the mouth agape showing rows of teeth flanked by sharp fangs, the broad nose with large nostrils, the hair parted in the center, further emphasizing the newfound civility of this once-fierce demon.

HEIGHT 7.6 cm

Condition: Excellent condition with minor wear.

Provenance: British private collection. Old Japanese label to underside.

Estimate EUR 1,000

Starting price EUR 500





**199 | ASAHI GYOKUZAN: AN IVORY
OKIMONO OF TWO SKELETONS**

By Asahi Gyokuzan (1843-1923), signed Gyokuzan
Japan, Tokyo, Meiji period (1868-1912)

Intricately carved, the skeletons with openworked rib cages, deep cavernous eye sockets, and full sets of teeth, one standing and holding a staff suspending loose rings and the other seated, holding on to the staff with one hand and holding an alms bowl in the other. The underside of the lotus base carved with leaf veins and the signature GYOKUZAN.

HEIGHT 12.5 cm

Condition: Overall good condition with minor wear, the base with two small cracks, one showing remnants of an old repair.
Provenance: Belgian private collection.

Born in Asakusa, Asahi Gyokuzan together with Ishikawa Komei (1852-1913) were designated Teishitsu gigeiin (Imperial Court Artist) and were two of the most famous and influential carvers in Japan during the Meiji Period (1868-1912). Gyokuzan first trained as a Buddhist priest in the late Edo Period, but as a young man he took to a more secular life as a carver. He soon became renowned for his unsettlingly realistic compositions of skulls and skeletons. He eventually achieved a higher distinction than that of his master, Takamura Koun (1852-1934), and his carvings earned him great admiration at the St Louis Exposition of 1904.

Estimate EUR 2,000
Starting price EUR 1,000



200 | **ASAHI GYOKUZAN: A SUPERB IVORY
OKIMONO OF A SKELETON ATOP
A TOAD CARRYING A MONKEY**

By Asahi Gyokuzan (1843-1923), signed Asahi Gyokuzan
Japan, Tokyo, Meiji (1868-1912)

Finely carved and stained, the skeleton standing with one leg atop a giant separately carved toad with warty skin and large eyes with dark inlaid pupils, its skull cracked in several places and with cavernous eye sockets and a full set of teeth, suggesting a forced smile as it buckles under the weight of the rather fierce-looking monkey clambering on its back, wearing a shirt and fletching its teeth as it holds on to the rope around the skeleton's neck. The skeleton is holding a globular koro (incense burner) in one hand and a large furled lotus leaf hangs from its pelvis. The underside signed ASAHI GYOKUZAN.

HEIGHT 14 cm

Condition: Good condition with minor wear and old repairs.
Provenance: Belgian private collection.

Born in Asakusa, Asahi Gyokuzan together with Ishikawa Komei (1852-1913) were designated Teishitsu gigeiin (Imperial Court Artist) and were two of the most famous and influential carvers in Japan during the Meiji Period (1868-1912). Gyokuzan first trained as a Buddhist priest in the late Edo Period, but as a young man he took to a more secular life as a carver. He soon became renowned for his unsettlingly realistic compositions of skulls and skeletons. He eventually achieved a higher distinction than that of his master, Takamura Koun (1852-1934), and his carvings earned him great admiration at the St Louis Exposition of 1904.

Estimate EUR 6,000
Starting price EUR 3,000



This present lot featured on the cover of *Collection de Monsieur P., Drouot, Paris, 30 June 1986*



**201 | HASHIMOTO SHINGYOKU:
A SUPERB IVORY OKIMONO OF AN OIRAN**

By Hashimoto Shingyoku, signed Shingyoku
Japan, Meiji period (1868-1912)

Very finely carved as an oiran (a high ranking courtesan) standing with one foot on a basket, her graceful windswept hair treated with sumi (ink) and adorned with a cherry blossom. Her loosely fitted kimono is elaborately decorated with floral patterns and roundels enclosing birds, the long sleeves draping downwards, one of the sleeves bunched together in both of her hands. Signed underneath SHINGYOKU.

HEIGHT 21.5 cm

Condition: Very good condition, some age cracks, and tiny chips to the edges of the leaves near the basket.
Provenance: French private collection.

Hashimoto Shingyoku made mostly fine okimono of beauties. An ivory okimono by the artist was exhibited at the Spring Exhibition of the Nihon Bijutsu Kyokai (Japan Art Association) in 1894 and won the Hojo nito (Second-Class Honourable Mention); other works by Shingyoku won prizes at the Chokoku Kyogikai (Carvers' Competition) held by the Tokyo Chokokai (Tokyo Carvers' Association) in 1894 and 1897.

Estimate EUR 6,000
Starting price EUR 3,000





202 | A LARGE AND IMPRESSIVE OKIMONO OF A FAMILY FISHING FOR TURTLES

Signed with a kakihan
Japan, Meiji period (1868-1912)

The large okimono depicting a family of fishermen, the bucktoothed adult holding up his child which clumsily holds a basket with two turtles inside, the second child below holding up another turtle which has fallen out of the basket. The details are superbly carved. An elaborate sagemono set is tied to the man's obi in the back. The underside of the circular base is neatly incised with three further turtles surrounding the artist's monogram.

HEIGHT 36 cm

Condition: Excellent condition with minor wear and age cracks.
Provenance: French private collection.

Estimate EUR 8,000
Starting price EUR 4,000







203 | TOSHIMICHI: A FINE IVORY OKIMONO
OF A SAMURAI WITH DRUM

By Toshimichi, signed Toshimichi
Japan, Meiji period (1868-1912)

Finely carved as a samurai warrior clad in full armor, a large katana and a tanto attached to his belt, and raising one hand to beat a large war drum. His robe is neatly incised with mons and chidori (plovers) above crashing waves. The artist signature TOSHIMICHI on the underside of the irregularly-shaped base.

The underside applied with an old label: 第七十七號、価幣百五拾円、東京 世継富五郎 "Dai hyaku-nanaju-nana-go, atai hyaku go ju en, Tokyo, Yotsugi Tomigoro" [No 177, price 150 Yen, retailed by Yotsugi Tomigoro, Tokyo]. There are six works exhibited by the name of Yotsugi Tomigoro at the International Exhibitions: 1893 Chicago Columbus Expo (the winning section), and at the 1900 Paris Expo (general entry and winning sections). Furthermore, Yotsugi Tomigoro exhibited a mantel piece (possibly an okimono) at the 1904 St Louis International Exhibition, USA.

HEIGHT 20.5 cm

Condition: Good condition with only very minor. The mallet that was in the samurai's right hand is now lost but easily replaced. The hilt of the tanto has been re-attached.

Provenance: French private collection.

Estimate EUR 5,000
Starting price EUR 2,500



204 | AN IVORY
NETSUKE OF A
CHINESE SAGE

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

Of triangular section (sankaku),
the sage seated in a relaxed
pose and stroking his long chin
beard with one hand, wearing
a voluminous robe and a cap.
Large, generously excavated
himotoshi through the back
and underside.

HEIGHT 4.7 cm

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

Estimate EUR 600
Starting price EUR 300



205 | AN EARLY
IVORY NETSUKE
OF CHOKARO
SENNIN

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

The sennin seated and holding
a long cane attached to a
gourd at its upper end. He is
wearing an artemisia leaf cloak
with flowing folds and a small
basket is next to him. Fine
patina, particularly to the back.
One large himotoshi through
the underside, the other
through the back.

HEIGHT 6 cm

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

Estimate EUR 600
Starting price EUR 300



206 | AN IVORY NETSUKE OF
A SHOJO AND SAKE JAR

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



The drunken Shojo is shown pouring over a large sake jar, with both hands on the rim and leaning her head over the jar, eager to quench her thirst. Note the finely carved waves and leaves around the bottom of the jar. Gorgeous patina, particular to the underside. Large asymmetrical himotoshi underneath.

LENGTH 3.2 cm

Condition: Good overall condition with associated old surface wear and age cracks as well as few old chips to the leaves.

Provenance: French private collection.

Estimate EUR 600

Starting price EUR 300



207 | AN IVORY NETSUKE OF
KAKKYO'S WIFE AND CHILD

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



A small and delicate carving of a young woman, wearing a long flowing robe and floral headdress, holding her small child in her arms. Her garb and the overall manner of carving suggest the lady is Chinese, which in turn indicates she is Kakkyo's wife from the classic Confucian text *The Twenty-four Filial Exemplars*. Two asymmetrical himotoshi to the back.

HEIGHT 5.2 cm

Condition: Good condition, appealingly worn, fine honey-gold patina. The larger himotoshi has been plugged. Natural age cracks.

Provenance: French private collection.

LITERATURE COMPARISON

A related boxwood netsuke by Garaku is illustrated by Patrizia Jirka-Schmitz (2000) *Netsuke: Trumpf Collection*, vol. 2, Linden Museum, 2000, no. 83. A closely related wood netsuke, also unsigned, is illustrated in Joly, H. L. (1966) *Catalogue of the H. Seymour Trower Collection of Japanese Art*, pl. B, no. 131.



According to the 9th story of *The Twenty-four Filial Exemplars*, written by Guo Jujing during the Chinese Yuan dynasty (1260-1368), Guo Ju (Kakkyo) lived with his mother, wife, and son. He was known for being very filial to his mother. However, his family was poor, and Guo became worried when he realized that his family's food supply was unable to feed four people. After discussing with his wife, they made the painful decision to bury their son alive, so that they would have one less mouth to feed. He also felt that he and his wife could have another child again, but he could not have his mother back if he lost her. While Guo was digging, he discovered a pile of gold and a note which said that the gold was a gift to him from Heaven. With the gold, Guo was able to provide for his whole family.

Estimate EUR 600

Starting price EUR 300



208 | A STAG ANTLER NETSUKE OF SHOKI

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

Of compact form, the demon queller proudly standing with his trusty sword held in his left hand, his full beard detailed with subtle incision work, his face showing a grim expression. The hollow branch of stag antler is plugged to the top and bottom. Two small himotoshi to the back.

HEIGHT 5.2 cm

Condition: Very good condition with minor wear and few natural flaws.

Provenance: Hungarian private collection.

Estimate EUR 800

Starting price EUR 400



209 | A RARE STAG ANTLER NETSUKE OF HANKAI

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

Hankai (Chinese: Fan Kuai, died around 200 B.C.), one of the first followers of the Han Dynasty and minister of the emperor Kan no Koso, storms forward with a flying full beard and a door held in both hands, which is decorated with a grimace. The legend describes how Hankai prevented an assassination attempt on the emperor by Gao Yu during a feast. When Hankai heard about the planned attack, he kicked the hall door in and stormed the room with a door leaf under his arm. Afterwards he enabled the emperor to escape by a trick. The stag antler netsuke bearing a fine patina, plugged to the top, and with himotoshi to the back.

HEIGHT 5.7 cm

Condition: Excellent condition with minor wear and 'natural flaws' to the material.

Provenance: German private collection.

Estimate EUR 600

Starting price EUR 300





210 | A POWERFUL STAG ANTLER NETSUKE OF KAN'U

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

Boldly carved as the god of war Kan'u holding his halberd. The facial features are expressively carved, the long beard flows downwards to the waist and is smooth from wear. Good himotoshi through the back.

HEIGHT 8 cm

Condition: Excellent age-related condition with a fine, natural patina.

Provenance: French private collection.

Estimate EUR 1,000

Starting price EUR 500

211 | A STAG ANTLER NETSUKE OF KAN'U ON HORSEBACK

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



Of slender form, the legendary general wearing full armor and seated atop a horse, his face with a stern expression as he strokes his long beard with one hand while the horse shows an amusing expression with large fearsome eyes as it buckles under his weight. The plug at the top is carved in the form of his headdress. The cord channel running through the natural opening underneath and the pierced himotoshi to the back.

HEIGHT 7.5 cm

Condition: Very good condition with minor wear.

Provenance: Ex-collection Richard R. Silverman, purchased from the Knut Collection, Tokyo, 1978. 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 stag antler netsuke of Kan'u on horseback, dated to the early 19th century, at Lempertz, 6 December 2014, Cologne, lot 763 (sold for 2,108 EUR).



Estimate EUR 800

Starting price EUR 400



**212 | A STAG ANTLER
NETSUKE
OF OMORI
HIKOSHICHI
ENCOUNTERING
A DEMON**

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

Depicting the legendary 14th-century warrior Omori Hikoshichi turning around, his hand poised on the hilt of his sword, the demon behind him revealing its true Hannya form. The hollow branch of antler is plugged at the top. Himotoshi through the back.

HEIGHT 7.7 cm

Condition: Good condition, minor wear, some areas of discoloration.
Provenance: French private collection.

Estimate EUR 600
Starting price EUR 300

**213 | A STAG ANTLER NETSUKE
OF A TENGU HEAD**

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

A quite unusual carving of a karasu tengu head with an exaggeratedly long beak. The pupils are inlays of dark horn. Large himotoshi underneath. Fine patina.

LENGTH 6.7 cm

Condition: Excellent condition.

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 800
Starting price EUR 400





214 | KOKUSAI: A FINE STAG ANTLER COMB (KUSHI KANZASHI) WITH PEONIES

By Kokusai, signed Koku
Japan, Shiba, Tokyo, c. 1860s-1880s

The 40-toothed comb with designs of peony flowers and leaves in sunken relief to the handle on either side, against a finely incised ground. The teeth are arranged densely in the center and more sparsely towards the ends. One side of the handle with the seal KOKU.

LENGTH 9,3 cm

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

LITERATURE COMPARISON

Two combs by Kokusai, one of closely related form and design and also with a Koku seal, are illustrated in Sydney L. Moss Ltd. (2016) Kokusai the Genius: and Stag-antler Carving in Japan, vol. II, p. 393/395, nos. 293-294.



Estimate EUR 1,000
Starting price EUR 500



215 | A STAG ANTLER RYUSA MANJU NETSUKE OF A STYLIZED SPARROW, IN THE MANNER OF RENSAI

Japan, Tokyo, Asakusa, second half of 19th century

A stag-antler netsuke of a sparrow in flight, conceived as an abstract realization of the poetic concept of a bird flying through clouds among bamboo. The bamboo is manifested in the bird's back feathers, engraved as bamboo leaves. The wings and tail are indicated by the lobed form. The eyes are inlaid in dark horn. The underside carved in relief with fan-shaped lotus leaves and the large, irregular himotoshi surrounding the central cord hole.

DIAMETER 4.3 cm

Condition: Very good condition with old wear and few minor nicks to edges.
Provenance: European collection.

According to Paul Moss, the bamboo-feathers are "indicative of the work of Rensai, and of nobody else" (Sydney L. Moss Ltd. (2016) Kokusai the Genius: and Stag-antler Carving in Japan, p. 68).

LITERATURE COMPARISON

Three closely related netsuke attributed to Rensai are illustrated in Sydney L. Moss Ltd. (2016) Kokusai the Genius: and Stag-antler Carving in Japan, vol. III, p. 68-71, nos. 369-371.

Compare also another netsuke by Rensai from this innovative series, formerly in the collection of Raymond Bushell and now in the Los Angeles County Museum of Art, accession number M.87.263.18.



Estimate EUR 4,000
Starting price EUR 2,000



**216 | A METAL-INLAID WALRUS
IVORY NETSUKE WITH
FROG AND LOTUS**

Japan, Tokyo, Asakusa, second half of
19th century

Finely carved as several lotus leaves, a blooming
lotus flower, and a pod. The front inlaid with a gilt
bronze frog. Central himotoshi through the back.

LENGTH 4.5 cm

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

Estimate EUR 1,000
Starting price EUR 500



**217 | AN UNUSUAL SILVER-INLAID IVORY NETSUKE
WITH ROOSTER INSIDE A BUNDLE OF ROPE**

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

Finely carved as a bundle of straw inlaid with a silver rooster.
Natural himotoshi. The ivory bearing a good patina, attractively
worn at the high points.

LENGTH 7.1 cm

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

Estimate EUR 800
Starting price EUR 400





**218 | HOSAI: A STAINED
IVORY RYUSA MANJU NETSUKE
WITH LOCUST AND LOTUS**

By Hosai, signed Hosai
Japan, Tokyo, late 19th century

The quatrefoil ryusa manju netsuke deeply stained and carved in the center with a locust resting on a veiny lotus leaf with metal-inlaid dew drops. Signed underneath HOSAI.

LENGTH 4.8 cm

Condition: Very good condition, the surface attractively worn.

Provenance: French private collection.

Estimate EUR 800
Starting price EUR 400



**219 | A FINE ASAKUSA STYLE RYUSA IVORY
MANJU NETSUKE WITH SHISHI**

Japan, second half of 19th century

The two-part manju netsuke finely carved in sukashi-bori (openwork) depicting a snarling shishi with voluminous curls and a bushy tail. The reverse with a pierce-carved brocade ball and cord tassels in shishiabori (sunken relief). The ivory finely stained.

DIAMETER 4.1 cm

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

Estimate EUR 800
Starting price EUR 400





220 | A MINIATURE EBONY NETSUKE OF A SNARLING SHISHI

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

Of appealingly compact shape, the recumbent beast with the mouth agape as it lets out a fierce snarl, revealing sharp teeth, the bulging eyes showing an amusing expression, its bushy mane and tail finely incised. The underside with generously excavated himotoshi.

LENGTH 3.2 cm

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

Estimate EUR 1,200
Starting price EUR 600



221 | TADATOSHI: A WOOD NETSUKE OF A COILED DRAGON

By Tadatoshi, signed Tadatoshi
Japan, Nagoya, 19th century

The dragon's body curled in tight loops, forming the natural himotoshi and forming a compact composition. The dragon clutching its tail with its sharp claws, the scales neatly incised. The eyes are inlaid in dark horn. Its mouth is open with the tongue stretched out. The underside with the signature TADATOSHI in ukibori within an oblong reserve.

WIDTH 3.6 cm

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

AUCTION COMPARISON

Compare a related Nagoya-school wood netsuke of a coiled dragon, also dated to the 19th century, at Bonhams, Fine Japanese Art, 16 May 2013, London, lot 26 (sold for 2,000 GBP).



Estimate EUR 2,000
Starting price EUR 1,000

**222 | A RARE WOOD NETSUKE
OF A TANUKI**

Japan, Meiji period (1868-1912)

Finely carved, the boxwood stained in various tones, depicting a tanuki emerging from a tea kettle, alluding to the famous Bunbuku Chagama tale. The underside with two himotoshi.

HEIGHT 3.3 cm

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

Estimate EUR 3,000
Starting price EUR 1,500



**223 | A WOOD NETSUKE
OKIMONO
OF A TANUKI STIRRING
MISO
IN A MORTAR**

Japan, 19th century

Seated cross-legged in front of the suribachi (mortar) with deep conical sides, stirring thick miso paste with a large pestle held in both hands, wearing a loose-fitting robe with wide sleeves and a cloth wrapped around the head. The eyes are inlaid in dark horn. The tanuki's bushy tail emerges from below. Natural himotoshi between the arms, pestle, and body.

HEIGHT 5 cm

Condition: Very good condition with minor wear and few natural age cracks to the back. Fine, dark patina.
Provenance: European collection.

Estimate EUR 2,500
Starting price EUR 1,250



224 | A FINE WOOD NETSUKE OF
A SHAGGY DOG WITH PUP

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



Carved as a female dog with beautifully rendered shaggy fur, licking her young which nestles up to her. The contrast between the dense fur of the mother and the smooth pup is achieved very well, and both mother and young have charming expressions. Himotoshi through the belly of the mother.

HEIGHT 3.5 cm, LENGTH 5 cm

Condition: Excellent condition.
Provenance: European collection.

Estimate EUR 2,000
Starting price EUR 1,000



225 | TAMETAKA: A WOOD NETSUKE
OF A DOG BITING A SNAKE

After Tametaka, signed Tametaka

Finely carved as a dog with neatly incised fur and articulated spine, biting the tail of a snake with naturalistically rendered scales and a long forked tongue, their eyes inlaid in dark horn. Signed TAMETAKA within an oblong reserve to one of the dog's hind legs. Several natural himotoshi between the two animals' bodies.

LENGTH 5 cm

Condition: Good condition with old wear, few minuscule chips and nicks.
Provenance: German private collection.

LITERATURE COMPARISON

A related netsuke by Tametaka is illustrated in Lazarnick, George (1981) *Netsuke & Inro Artists, and How to Read Their Signatures*, vol. 2, p. 1076.



Estimate EUR 3,000
Starting price EUR 1,500



226 | RYUKOSAI JUGYOKU II: A FINE IVORY NETSUKE OF TWO PUPPIES AT PLAY

By Ryukosai Jugyoku II, signed Jugyoku with kakihan
Japan, Tokyo, late 19th century, Meiji period (1868-1912)

Of appealingly compact form, the two puppies engaged in a delightful scuffle, rolling about in a lively, dynamic manner, one puppy biting the other's tail, their eyes inlaid in dark and translucent horn. Their different furs are finely executed with incision work, inking, and staining, creating an appealing contrast. The underside with two himotoshi and the signature JUGYOKU with a kakihan.

LENGTH 4 cm

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

LITERATURE COMPARISON

A related netsuke, also signed Jugyoku, dated to the mid-19th century, is illustrated in Eskenazi (1980) *Japanese Netsuke from Private Collections* and Michael Webb *Netsuke*, p. 19, no. 42.



Estimate EUR 1,500
Starting price EUR 750

227 | MASATSUGU: A FINE IVORY NETSUKE OF A RECUMBENT BOAR

Signed Masatsugu
Japan, Meiji period (1868-1912)

The resting boar is depicted with its legs drawn in for compactness and its head lowered, the eyes are double inlaid in pale and dark horn. The ivory attractively stained. Natural himotoshi and signed underneath MASATSUGU.

LENGTH 5.2 cm

Condition: Very good condition with associated surface wear. A microscopic chip to the edge of one hoof.
Provenance: French private collection.

Estimate EUR 1,500
Starting price EUR 750





228 | MASANAO: A SUPERB WOOD NETSUKE OF A RAT

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

Superbly carved as a rat (nezumi) looking upwards and lifting its right hind leg to scratch itself. The fur is very finely incised, smoothed from wear, and the eyes are inlaid. Note the thick well-carved tail which curls around underneath, forming the natural himotoshi. Signed within a polished reserve MASANAO.

HEIGHT 4.5 cm

Condition: Very good condition with minor associated surface wear. The inlaid eyes are replaced.
Provenance: French private collection.

AUCTION COMPARISON

For a wood netsuke of a balled rat, executed in similar style, by Masanao, see Zacke, *Fine Netsuke & Sagemono*, 25 September 2020, Vienna, lot 115 (sold for 8,216 EUR).



Estimate EUR 4,000
Starting price EUR 2,000



229 | A KYOTO SCHOOL WOOD
NETSUKE OF A FAT RAT

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

Well-carved as a decidedly fat rat, lowering its head and gnawing at a bean with inlaid incisors. The fur is neatly incised, and the large eyes are inlaid in dark horn. The thick tail curls around the himotoshi underneath.

LENGTH 4.3 cm

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

Estimate EUR 2,000
Starting price EUR 1,000



230 | IKKO: AN IVORY NETSUKE
OF A SHISHIMAI MASK OVERRUN
WITH RATS

By Ikko, signed Ikko
Japan, Tokyo, late 19th century, Meiji period (1868-1912)

Finely carved and stained as a Shishimai headdress, carved with numerous rats, all with inlaid eyes, clambering in and around the mask. Himotoshi underneath one rat on the underside and signed IKKO.

LENGTH 3.5 cm

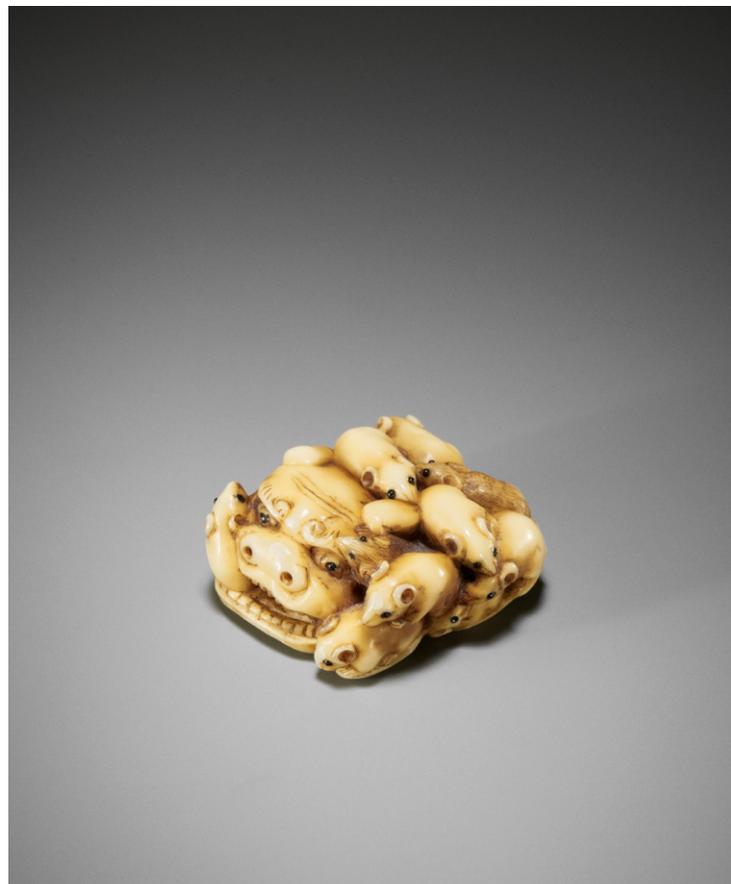
Condition: Very good condition with some natural flaws and surface wear.
Provenance: French private collection.

AUCTION COMPARISON

This artist is evidently related to Masamitsu, who became famous for his carvings of many rats. For a similar example see Zacke, Fine Netsuke & Sagemono, 25 September 2020, Vienna, lot 180 (sold for 1,390 EUR).



Estimate EUR 1,000
Starting price EUR 500





231 | A RARE OSAKA SCHOOL WOOD NETSUKE OF A HATCHING CHICK

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

The hatching fledgling emerging from a half eggshell, one leg inside the shell and the other on the edge as it lifts itself outside with a raised head and a curious expression, the eyes inlaid in dark horn. The wing and tail feathers with incision work, the rest of the body is smoothly polished. Himotoshi through the eggshell. Similar examples in ivory are known from the Osaka school, most notably by Kaigyokusai Masatsugu and Doraku.

HEIGHT 3.6 cm



Condition: Good, worn condition. A small section of the shell with a glued break.

Provenance: French private collection.

LITERATURE COMPARISON

Compare to an ivory netsuke signed Masatsugu in Coullery, Marie-Therese and Newstead, Martin S. (1977) *The Baur Collection*, p. 325, no. C 996.



Estimate EUR 1,000

Starting price EUR 500



232 | HIDARI ISSAN: A KURUMI (WALNUT) NETSUKE OF A FLEDGLING QUAIL

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

The nut carved as a young bird with wings and legs drawn in, forming an appealingly compact composition. The eyes are inlaid with dark horn. Typical himotoshi through the underside between the signature HIDARI ISSAN.

LENGTH 4.4 cm

Condition: Very good condition with minor wear, few natural age cracks, and flaws to the material.

Provenance: German private collection.

AUCTION COMPARISON

Compare a closely related but slightly smaller netsuke by Hidari Issan at Bonhams, The Harriet Szechenyi Sale of Japanese Art, 8 November 2011, London, lot 192 (sold for 2,250 GBP).



Estimate EUR 1,000

Starting price EUR 500

233 | A WOOD NETSUKE OF A MONKEY EMERGING FROM A CHESTNUT

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



Of appealingly compact form, the monkey stepping out of the chestnut with only the head, one leg, and one arm showing, the eyes inlaid in bone, the chestnut exhibiting a variety of strikingly contrasting textures. Good, generously excavated himotoshi to the back and underside.

WIDTH 4 cm

Condition: Very good condition with minor surface wear, a small nick to the edge of one himotoshi, few light scratches, remnants of an old label. Fine dark patina.

Provenance: French private collection.

Estimate EUR 1,000

Starting price EUR 500



234 | TOMOKAZU: AN IVORY NETSUKE OF A SMALL MONKEY CARRYING A LARGE MUSHROOM

By Tomokazu, signed Tomokazu

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

A humorous depiction with precisely executed details. A gigantic shimeji mushroom with a smooth top and deeply incised radial gills and characteristic bulbous stem, carried by a relatively small monkey who is clearly having trouble with his heavy loot.

HEIGHT 6 cm

Condition: Very good condition, appealingly worn, minor natural age cracks. Fine, honey-brown patina.

Provenance: Ex-collection Teddy Hahn, Darmstadt.

Estimate EUR 1,000

Starting price EUR 500





235 | MASANAO: A LARGE NETSUKE-OKIMONO OF A TOAD ON SANDAL

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

Well-carved as a toad perched on an old worn-out straw sandal (waraji), its legs splayed, and the large eyes inlaid in dark horn. Note the superbly carved textures of the toad and sandal. Natural himotoshi and signed within a raised polished reserve MASANAO.

LENGTH 7.8 cm

Condition: Excellent condition.
Provenance: Luxemburg private collection.

AUCTION COMPARISON

For a smaller version of this model by Masanao, see Bonhams, Fine Netsuke from a European Private Collection, 18 May 2016, London, lot 69 (sold for 2,250 GBP).



Estimate EUR 2,000
Starting price EUR 1,000



236 | SHIGETADA: A WOOD NETSUKE OF A FAT TOAD WITH AMBER EYES

By Shigetada (Yoshitada), signed Shigetada
Japan, early 19th century, Edo period (1615-1868)

Boldly carved as a fat warty toad with its legs splayed, preparing to jump. The glaring eyes are double inlaid with amber and reddish horn. The skin texture is achieved very well. Large asymmetrical himotoshi and signature SHIGETADA underneath. The wood bearing a fine, natural patina.

LENGTH 5 cm

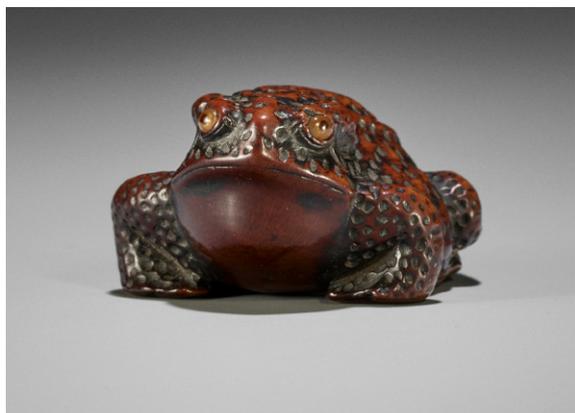
Condition: Very good condition with minor age-related wear.
Provenance: Ex-collection Teddy Hahn, Darmstadt.

LITERATURE COMPARISON

Compare to a similar netsuke by the same artist in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part B, p. 734.



Estimate EUR 1,500
Starting price EUR 750



237 | A WOOD NETSUKE OF AN OCTOPUS

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

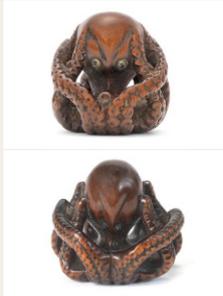
Resting with its tentacles curling up around its large head, forming an appealingly compact composition, with the two front tentacles lowered so as not to obscure the face, the large, bulging eyes looking upwards. The tentacles with neatly detailed suckers and scrolling ends. Himotoshi through the underside and the back of the octopus' head.

HEIGHT 3.3 cm

Condition: Very good condition, appealingly worn. Fine, dark patina.
Provenance: European collection.

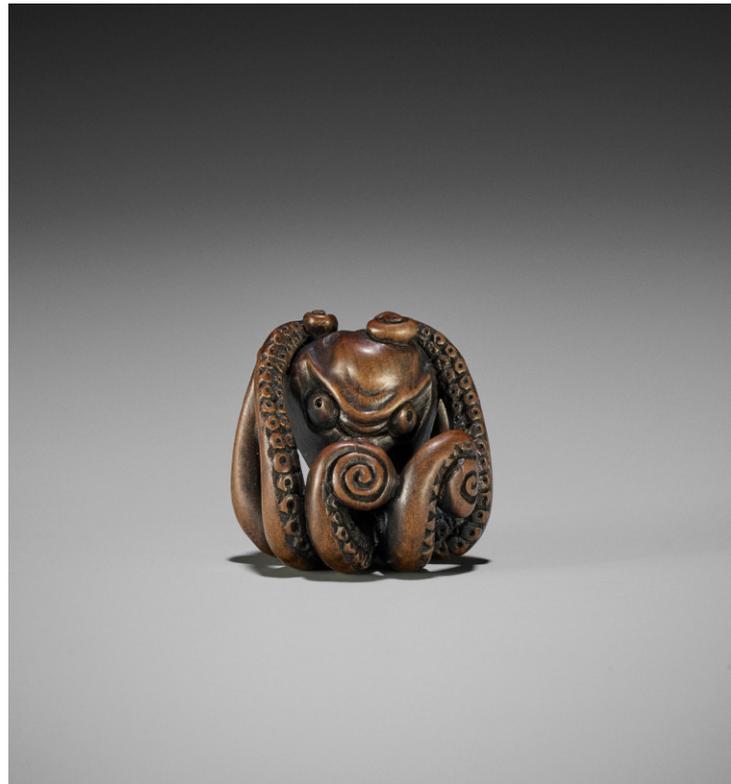
AUCTION COMPARISON

Compare a closely related wood figure of an octopus, also dated to the early 19th century, at Bonhams, Fine Japanese Art, 12 November 2015, London, lot 2 (**sold for 2,125 GBP**); and another at Bonhams, Netsuke from a European Private Collection, 8 May 2016, London, lot 75 (**sold for 2,750 GBP**).



Estimate EUR 1,500

Starting price EUR 750



238 | MASAKAZU: A FINE WOOD NETSUKE OF A NURSING MERMAID

After Masakazu (1839-1891), signed Masakazu
Japan, Nagoya, late 19th century, Meiji period (1868-1912)

Finely carved as a mermaid suckling its child holds up a fish in one hand. The details are neatly engraved, such as the long hair and the bifurcated tail fin which curls up from underneath. The dorsal part offers two possibilities for threading the cord: two large holes on each side of the hanging hairs or the large opening under the tail fin. Signed MASAKAZU behind the left arm.

HEIGHT 5 cm

Condition: Good condition, tiny chip to the child's tail fin and some natural 'flaws' to the wood.
Provenance: German private collection.

LITERATURE COMPARISON

A very similar example is in the Linden Museum, accession no. OA 18997.



Estimate EUR 2,500

Starting price EUR 1,250



239 | NAOTSUGU: A RARE IVORY NETSUKE OF A SHOJO

By Ichiyusai Naotsugu, signed Naotsugu
Japan, Edo/Tokyo, second half of 19th century



Depicting a jovial Shojo standing on one foot and leaning on an upturned sake jar. Her right arm is raised holding a sakazuki (sake cup) with a minogame on top, her left hand is grabbing a fan. A well-detailed and amusing composition, note the elaborate decorations on the Shojo's kimono and the finely incised long hair. The eyes and mouth are inked and colored in red respectively. One large himotoshi through the back, the other one 'hidden' inside the sake jar. Signed NAOTSUGU to the underside.

HEIGHT 4.3 cm

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

Literature comparison:

Compare to a similar netsuke by Ichiyusai in Sotheby's, The Carlo Monzino Collection of Netsuke, Inro and Lacquer, 21 June 1995, London, no. 285.

Estimate EUR 1,000
Starting price EUR 500

240 | MASATOSHI: AN IVORY NETSUKE OF GATTEN WITH A LUNAR HARE

By Masatoshi, signed Masatoshi
Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

A fine carving depicting the moon goddess dressed in long flowing robes, wearing a shawl over her shoulders, and holding a fan in her right hand. Behind her is a leashed pet moon rabbit with large eyes inlaid in coral. Himotoshi through the back and signed MASATOSHI to the underside. The artist was active in the workshop of Tomochika.

HEIGHT 5.2 cm

Condition: With old surface wear and age cracks as well as a repair to the fan and a minor old chip to the robe at the bottom.
Provenance: French private collection.

**LITERATURE
COMPARISON**

A similar netsuke by Masatoshi is illustrated in Schwarz, Karl M. (2001) *Netsuke Subjects Addendum*, pp. 8-9, no. A7.



Estimate EUR 1,000
Starting price EUR 500

241 | TOMOHIDE: AN IVORY NETSUKE OF TOBOSAKU SENNIN

By Tomohide, signed Tomohide
Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

Tobosaku (Dongfang Shuo) is shown here caught in the act, stealing Seiobo's peaches of immortality from a bowl placed on a low table. The immortal is wearing a finely engraved robe incised with scrolling vines and floral designs. Himotoshi through the back and signature to the underside of the table TOMOHIDE – a pupil of Tomochika. The ivory attractively stained.

HEIGHT 4.3 cm

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

Estimate EUR 1,000
Starting price EUR 500



A woodblock print bearing the same design, by Yanagawa Shigenobu (1787-1832)

242 | A SMALL IVORY NETSUKE OF A FEMALE IMMORTAL

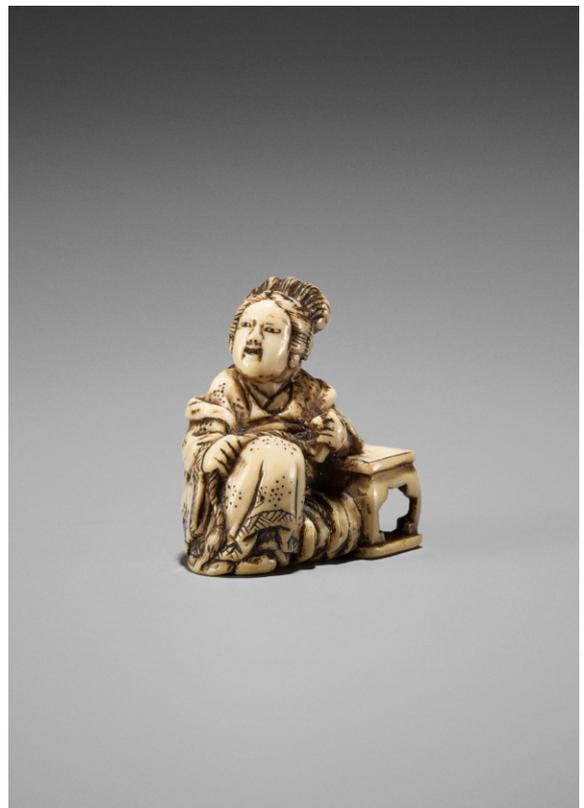
Japan, Edo (Tokyo), first half of 19th century, Edo period (1615-1868)

Depicting a seated female immortal dressed in an elaborately worked robe and leaning with one arm on a rectangular low table. Her hair is arranged in a chignon, and she holds a rope with both hands. One himotoshi through the underside, the other one 'hidden' under the table.

HEIGHT 3 cm

Condition: Good condition with age-related wear and some old, smoothed-out chips.
Provenance: French private collection.

Estimate EUR 1,000
Starting price EUR 500





**243 | HOSHUNSAI MASAYUKI:
A FINE WOOD NETSUKE OF
HOTEI IN HIS TREASURE BAG**

By Hoshunsai Masayuki, signed Hoshunsai Masayuki with kakihan
Japan, Tokyo, Asakusa, second half of 19th century

The takarabukuro brilliantly hollowed out to show the lucky god Hotei seated inside reading a sutra scroll, his plump face well detailed with almond-shaped eyes below gently arched eyebrows, full lips forming a benevolent smile, and large, thick earlobes. Behind him, a young boy with folded arms leans out of an opening in the sack as if it were a window. The underside with two asymmetrical himotoshi and the signature HOSHUNSAI MASAYUKI with the artist's kakihan.

LENGTH 4 cm

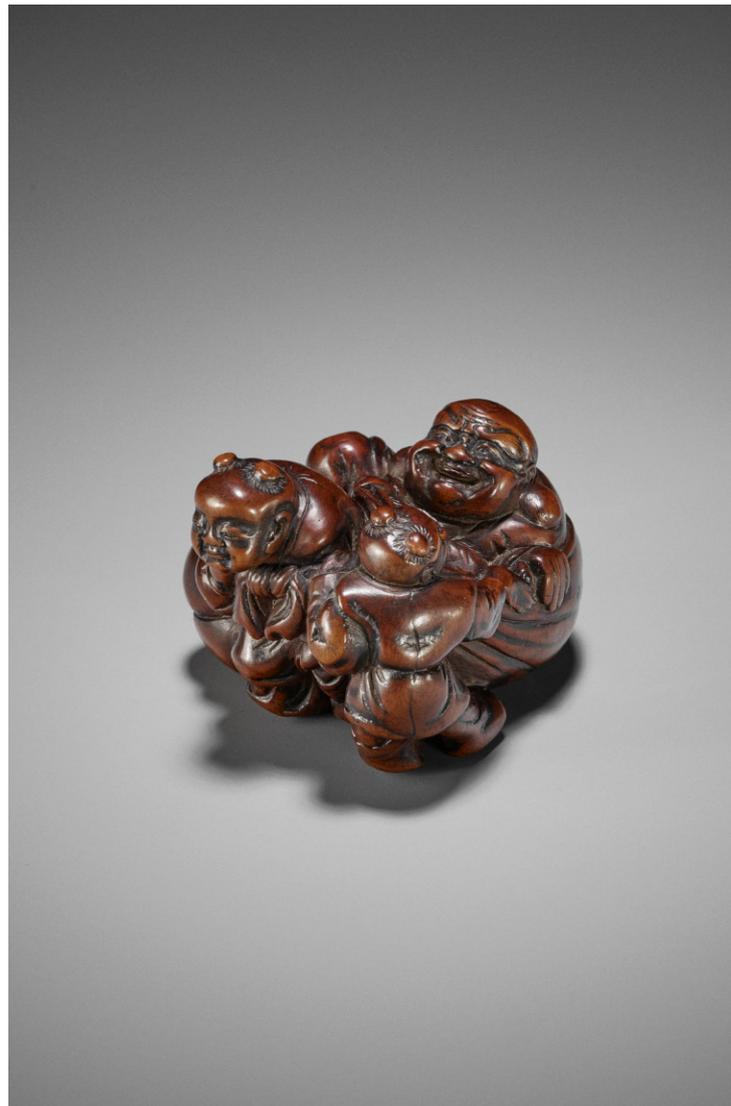
Condition: Very good condition with minor wear, few tiny nicks.
Provenance: Ex-collection Jury Kolodotschko.

AUCTION COMPARISON

Compare a closely related netsuke, lacking the boy, at Zackle, Fine Netsuke & Sagemono, 16 April 2021, Vienna, lot 268 (sold for 4,045 EUR).



Estimate EUR 1,500
Starting price EUR 750





**244 | GENRYOSAI MINKOKU:
A POWERFUL WOOD NETSUKE
OF HOTEI WITH THREE KARAKO**

By Genryosai Minkoku I, signed Genryosai
Japan, Edo (Tokyo), late 18th century, Edo period
(1615-1868)

Powerfully sculpted as three karako (Chinese boys) pulling at Hotei's treasure bag, the lucky god seated within, laughing, and holding a fan. Very large, generously excavated himotoshi underneath and signed GENRYOSAI – the artist is the famous Edo netsukeshi Genryosai Minkoku I. The wood bearing a beautiful patina.

LENGTH 5.3 cm

Condition: Very good condition with minor surface wear, some minuscule nicks here and there.
Provenance: German private collection.

Estimate EUR 2,000
Starting price EUR 1,000



**245 | MASATAMI: A LARGE WOOD NETSUKE
OF HOTEI LYING ON A BOAT**

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

The lucky god drifting happily on a boat, lying on his back with the legs bent, one hand supporting his head and the other resting on his belly, the face well detailed with the mouth agape in a cheerful smile, the hull of the boat neatly incised with a wood grain pattern, the underside with two asymmetrical himotoshi and the signature MASATAMI to [carved by Masatami] within an oval reserve.

LENGTH 7.6 cm

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

AUCTION COMPARISON

Compare a closely related netsuke by Masatami, sold at Lempertz, Netsuke-Sammlung Kolodotschko I, 14 June 2014, Cologne, lot 179 (sold for 1,708 EUR).



Estimate EUR 1,500
Starting price EUR 750

246 | AN IVORY NETSUKE OF ONI IN SHOKI'S BAG

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

Depicting Shoki's bag with an oni inside it, who has already torn a hole and is peeking out. Through a second hole on the back, one can see part of the demon's hairy body. The visible eye is inlaid in gilt brass. Himotoshi through the underside. Unsigned, but in the manner of Garaku.

LENGTH 6.5 cm

Condition: Very good condition with associated surface wear, some age cracks. Appealing patina.
Provenance: European collection.

Estimate EUR 1,200
Starting price EUR 600



247 | A SMALL WOOD NETSUKE OF A NIO AND ONI WRESTLING ON A LOTUS LEAF

Japan, Tokyo, late 19th to early 20th century, Meiji period (1868-1912)

The wrathful guardian and fierce demon locked in combat standing atop a finely textured lotus leaf, the Nio grasping the oni's arms and the oni clutching the Nio's sides, both with neatly detailed bodies and faces. The lotus leaf with two himotoshi.

HEIGHT 2.7 cm

Condition: Very good condition with minor wear and few light scratches.
Provenance: From a US private collection in South Carolina.

Estimate EUR 800
Starting price EUR 400





248 | HIDEKAZU: A WOOD NETSUKE OF SHOKI AND ONI ON A SCROLL

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

A fine depiction of the demon queller Shoki emerging from a hanging scroll. With his sword in one hand, he vainly attacks an oni by piercing through the scroll. The oni is grinning victoriously whilst holding on to the edge of the scroll. The jiku (roller ends) are inlaid in bone. The backside with asymmetrical himotoshi and signature HIDEKAZU – a pupil of Hidemasa.

HEIGHT 4.3 cm

Condition: The sword and one of the oni's horns have been restored, otherwise good condition with minor surface wear.
Provenance: German private collection.



LITERATURE COMPARISON

Compare to an ivory netsuke depicting the same subject, by Shuosai (Hidemasa), in the Metropolitan Museum of Art in New York, accession number 10.211.513.



Estimate EUR 1,500
Starting price EUR 750

249 | SHUZAN: A LARGE WOOD NETSUKE OF SHOKI AND ONI

By Shuzan, signed Shuzan
Japan, Edo (Tokyo), 19th century,
Edo period (1615-1868)

The demon queller boldly carved standing with a grim expression looking down at and holding the head of a terrified oni who tries to deflect his captor's sword, both with eyes inlaid in bone. Two large asymmetrical himotoshi through the back.

HEIGHT 8.2 cm

Condition: Very good condition with minor surface wear. Fine, dark patina.
Provenance: French private collection, previously offered at Bonhams, Fine Japanese Art, 8 November 2018, London, lot 12 (bought-in at an estimate of GBP 2,000-2,500).

Estimate EUR 1,500
Starting price EUR 750





**250 | SHUNSAI: A FINE
INLAID WOOD NETSUKE
OF A CARPENTER**

By Shunsai, signed Shunsai
Japan, late 19th century, Meiji period (1868-1912)

Very finely carved as a carpenter balancing on a log, supported by another log on the underside, and cutting through the wood with a saw. The texture of the wood is achieved naturalistically, the saw is inlaid in tortoiseshell, and the man wears a sagemono set tied to his obi, inlaid in coral and mother-of-pearl. The underside with a singular himotoshi ringed in ivory and the signature SHUNSAI within a rectangular ivory inlaid cartouche.

HEIGHT 3.5 cm, LENGTH 3.4 cm

Condition: Excellent condition.
Provenance: European collection.

**LITERATURE
COMPARISON**

A very similar netsuke is shown in Lazarnick, George (1982) Netsuke & Inro Artists, and How to Read Their Signatures, Vol. 2, p. 1000.



Estimate EUR 1,200
Starting price EUR 600

**251 | JUGYOKU: A CHARMING
SMALL IVORY NETSUKE
OF A BOY WITH DOG TOY**

By Jugyoku, signed Jugyoku
Japan, Tokyo, Meiji period (1868-1912)

A charming small ivory netsuke of a young boy holding a dog-shaped toy before him. Small himotoshi underneath and signed within an inlaid red-lacquer cartouche JUGYOKU.

HEIGHT 2.5 cm

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

Estimate EUR 600
Starting price EUR 300



252 | MINKOKU: AN IVORY NETSUKE OF A WOMAN BEATING CLOTH

By Minkoku II Shuyusai, signed Minkoku
Japan, Edo (Tokyo), mid-19th century, Edo period
(1615-1868)

A finely carved ivory netsuke of a woman crouched before a roller of cloth resting on a stand, her right arm raised and holding a mallet, which she uses to beat the washing to get it dry and soft. The leaf-patterned robe and tied hair neatly incised and inked. Small himotoshi through the underside and signed MINKOKU.

HEIGHT 3 cm

Condition: Very good condition with an age crack.
Provenance: Austrian private collection.

LITERATURE
COMPARISON

Compare to a nearly identical netsuke by the same artist in Davey, Neil K. (1974) *Netsuke: A comprehensive study based on the M.T. Hindson Collection*, p. 105, no. 296.



Estimate EUR 1,200
Starting price EUR 600



253 | MINKOKU: AN IVORY NETSUKE OF AN OIRAN WITH KAMURO

By Minkoku II Shuyusai, signed Minkoku
Japan, Edo (Tokyo), mid-19th century, Edo period
(1615-1868)

The oiran (courtesan) is depicted with long hair held together by a comb and a lace and wearing a minutely incised long garment. A kamuro (young apprentice) carrying a vanity box is beside her. Small himotoshi through the back and signature within a rounded rectangular reserve MINKOKU.

HEIGHT 4.8 cm

Condition: Good condition with a tiny chip to the comb.

Provenance: Sotheby's London, 12 June 1986, lot 40 (sold for 792 GBP).

Literature comparison:

Compare to a similar netsuke by the same artist in Schwarz, K. (1992) *Netsuke Subjects*, p. 88-89, no. 230.

Estimate EUR 1,200
Starting price EUR 600





**254 | AN IVORY NETSUKE
OF A RESTING
FARMER**

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

Depicting an old farmer seated
on his carrying yoke which
supports two bundles of sticks
on each side. The farmer holds
a gnarled cane and has a sickle
attached to his belt in the back.
The base with a single himotoshi.
The ivory bearing a good patina.

LENGTH 4 cm

Condition: Good condition with
old surface wear.
Provenance: French private
collection.

Estimate EUR 1,000
Starting price EUR 500



**255 | MIZAN: AN IVORY NETSUKE
OF EBISU STEPPING ON A FISH**

By Mizan, signed Mizan
Japan, Edo (Tokyo), c. 1830, Edo period (1615-1868)

The god of fishermen and luck stepping with his right foot on a big
sea bream and holding a basket in his right hand. Ebisu is wearing a
robe and a tasuki tied into a huge knot at the back. His expression
is one of satisfaction, while the fish portrays the opposite.
Himotoshi through the back and signature to the underside of the
basket: MIZAN – a pupil of Tomochika.

HEIGHT 4.4 cm

Condition: With extensive old surface wear, age cracks, and minor
associated losses.
Provenance: French private collection.

Estimate EUR 1,000
Starting price EUR 500





**256 | AN UNUSUAL AND EARLY
IVORY NETSUKE OF A NAMAZU**

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

The giant earthquake fish well carved with flowering aoi vines bearing heart-shaped leaves on its back and belly, its face neatly detailed and showing an eerily grinning expression marked by bared teeth and large round eyes inlaid in red translucent horn. Large, generously excavated himotoshi to the underside. Fine, honey-gold patina.

LENGTH 6.2 cm

Condition: Very good condition, appealingly worn, with minor natural age cracks.

Provenance: Hungarian private collection.

Estimate EUR 1,500

Starting price EUR 750





257 | A FINE OSAKA SCHOOL IVORY NETSUKE OF A WARRIOR

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

The warrior carved in a dynamic posture and wielding a staff with a grim expression. The pupils, coat button, and hat finial are inlaid in dark horn. Small himotoshi to the back.

HEIGHT 5.1 cm

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

Estimate EUR 1,000
Starting price EUR 500



258 | HIDEMASA: AN IVORY NETSUKE OF A DUTCHMAN WITH CHILD

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

The Dutchman stands and holds a Chinese trumpet (lapa), a little boy sitting on his shoulder grabbing the instrument. The garments of both are typically incised with floral and cloud patterns. The ivory bearing a fine patina. 'Chimney himotoshi' through the back and underside. Signed HIDEMASA within a wavy reserve.

HEIGHT 5.1 cm

Condition: One foot is re-attached, otherwise fine condition with natural age cracks.
Provenance: French private collection.

LITERATURE COMPARISON

A similar netsuke is in the collection of the museum Kunst Palast Düsseldorf, accession no. mkp.P 2005-22.



Estimate EUR 1,000
Starting price EUR 500





259 | A WOOD NETSUKE OF A DUTCHMAN WITH CHILD

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

The Dutchman standing, leaning forwards from the weight of the child clambering on his back, supporting the child with one hand and holding a tasseled trumpet in the other, wearing a long-curling wig. Their eyes are double-inlaid in pale and dark horn. Two asymmetrical himotoshi to the back.

HEIGHT 8 cm

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

A beautiful, old netsuke of an Orandajin, as the Dutch were called. During the Edo period, the Dutch were only permitted to operate from within their trade settlement on the artificial island of Deshima in the harbor of Nagasaki, and were commonly portrayed in a caricaturist, almost grotesque manner.

Estimate EUR 1,500
Starting price EUR 750

260 | AN UNUSUAL WOOD NETSUKE OF GAMA SENNIN

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

Boldly carved as Gama Sennin standing with his back hunched, supporting himself on his gnarled cane, wearing a long flowing robe and a leaf apron. Unusually, a four-legged frog with smooth skin is clambering to his side, instead of the more commonly seen three-legged warty toad. Two himotoshi to the back.

HEIGHT 8.4 cm

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

Estimate EUR 1,500
Starting price EUR 750





261 | A GOOD WOOD NETSUKE OF A SARUMAWASHI, ATTRIBUTED TO INSAI

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

A spirited carving depicting a sarumawashi with his well-carved monkey clambering over his shoulders. The wood bearing a good color with a rich, unctuous patina. Good, functional himotoshi through the back and underneath the robe. Unsigned, however confidently attributed to the 18th-century artist Inesai.

HEIGHT 8.2 cm

Condition: Very good condition, minor age-related wear.
Provenance: US private collection, Florida.

Estimate EUR 2,000
Starting price EUR 1,000

262 | JUSEN: A FINE IVORY NETSUKE OF AN OKINA DANCER

By Jusen, signed Jusen
Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

Finely carved as a dancer from the Noh play Okina holding a fan and depicted in a dancing posture. The dancer wears an eboshi and an Okina mask with sensitively crafted features. The ivory finely stained. Himotoshi through the back and signed JUSEN – a pupil of Jugyoku.

HEIGHT 4.8 cm

Condition: Excellent condition with hardly any wear.
Provenance: French private collection.

AUCTION COMPARISON

Compare to a similar ivory netsuke by Jugyoku, sold at Bonhams, The Bluette H. Kirchhoff Collection of Netsuke and Sagemono, 16 September 2009, New York, lot 2029 (sold for 1,830 USD).



Estimate EUR 1,000
Starting price EUR 500

263 | A MINIATURE OKIMONO OF A MASK CARVER

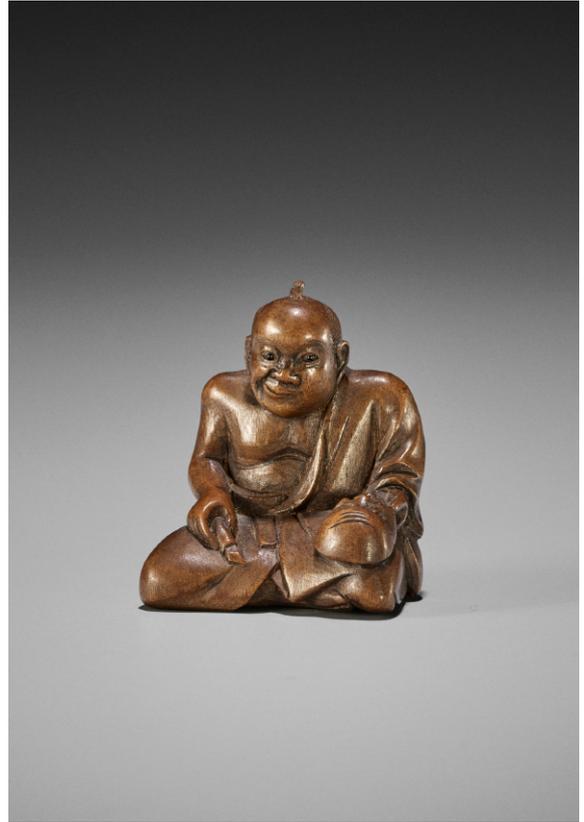
Japan, second half of 19th century

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.

HEIGHT 3.8 cm

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

Estimate EUR 600
Starting price EUR 300



264 | AN UNUSUAL WOOD NETSUKE OF A BUNRAKU WITHIN A MASK STORAGE BOX

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

The fine wood karakuri netsuke carved as a Noh-mask on top of its storage box, which opens to reveal a miniature scene of a Bunraku, a form of traditional Japanese puppet theater, with a puppeteer and a Sambaso monkey puppet. The mask is finely carved with a tasseled cord, both the mask and the box are deeply stained. The inside is set with a stained bone himotoshi loop.

HEIGHT 4.1 cm



Condition: Very good condition with minor surface scratches, the two pins which keep the box closed have been lost but are easily replaced.

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



265 | SHUBI: A WOOD NETSUKE OF A PEONY

By Iwao (Shubi) Aramaki (1916-1999), signed Shubi
Japan, c. 1978



Finely carved as a blossoming peony flower, the stamen within inlaid in mother-of-pearl. The individual, partially overlapping petals, are realistically detailed. Asymmetrical himotoshi and signature SHUBI underneath.

LENGTH 3.4 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.

AUCTION COMPARISON

Another netsuke by the artist was sold at Christie's, The Art of Japan, 8 December 2016, London, lot 18 (sold for 2,375 GBP).



Estimate EUR 1,000

Starting price EUR 500

266 | DERKACHENKO: A WOOD NETSUKE OF FAT SUMO WRESTLER

By Ukrainian contemporary artist Alexander Derkachenko, signed with the artist's mark



Carved as a decidedly fat sumo wrestler dressed only in a loincloth. Himotoshi and artist's mark to the reverse. One of the earlier works by this artist.

HEIGHT 4.1 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.

LITERATURE COMPARISON

A similar netsuke is illustrated in Zacke, Netsuke und Farbholzschnitte aus Japan - Ausstellung 2006, Vienna, no. 44.



Estimate EUR 1,000

Starting price EUR 500

267 | **DERKACHENKO: A WOOD AND MAMMOTH IVORY SHUNGA NETSUKE OF A KARAKO WITH OCTOPUS**

By Ukrainian contemporary artist Alexander Derkachenko, signed with the artist's mark



The karako seated on a finely carved wood basket, one hand reaching between his legs. An octopus with inlaid eyes is behind his back inside a further basket. The netsuke reveals a little secret when shaken – a little mammoth ivory section of a tentacle is shown through a crack to the basket.

HEIGHT 5.7 cm

Condition: Excellent condition.

Estimate EUR 1,500
Starting price EUR 750



268 | **DERKACHENKO: A WOOD NETSUKE OF A WARRIOR ON HORSEBACK**

By Ukrainian contemporary artist Alexander Derkachenko, signed with the artist's mark

A dynamically carved composition of a warrior holding a large halberd and riding on a horse. Between the horse's leg is a kabuto with a mammoth ivory skull inside – rather interestingly, this is actually an ojime which can be removed in a specific position. Both the ojime and netsuke signed.

HEIGHT 5.7 cm

Condition: Excellent condition.

Estimate EUR 1,200
Starting price EUR 600



269 | A RARE WOOD
NETSUKE OF A VAJRA

Japan, 18th/19th century, Edo period (1615-1868)

Carved in the shape of a three-pronged vajra, a ritual weapon symbolizing the properties of a diamond (indestructibility) and a thunderbolt (irresistible force). The wood bearing a fine patina. Natural himotoshi.

LENGTH 12.5 cm

Condition: Excellent condition.
Provenance: German private collection.

LITERATURE COMPARISON

The subject appears to be extremely rare for netsuke. A similar piece is in the Metropolitan Museum of Art, New York, accession no. 10.211.2310.



Estimate EUR 1,000
Starting price EUR 500



270 | A RARE PAINTED WOOD
NETSUKE OF A PAINTBRUSH

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

The wood netsuke painted in red and cream pigments, formed as a paintbrush, the cord attachment found on the separately carved head of the brush.

LENGTH 6.6 cm

Condition: Good condition, minor associated wear and losses to painting.

Provenance: Ex-collection Richard R. Silverman, with an old collection number (likely a museum number) written in black. 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



271 | SHUSAI: A RARE NEGORO
LACQUERED NETSUKE OF A BELL

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

Carved as a looped bell, attractively lacquered in the negoro style, a loose ball within making a rattling sound. Carved with the characters ekirei (post-station bell) and sealed underneath in black lacquer SHUSAI.

HEIGHT 4 cm

Condition: Very good condition, minor wear, the lacquer beautifully fresh with a good polish.

Provenance: Ex-collection Richard R. Silverman, purchased from Ito, Tokyo, in 1977. 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 800
Starting price EUR 400



272 | A TSUISHU LACQUER INGYO (SEAL)
NETSUKE OF A KIRIN

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

The seal of oval form with an incised key-fret pattern to the sides, surmounted by a two-horned kirin seated on its haunches with the front legs spread forward, its mane, spine, and tail neatly incised, its mouth wide open revealing teeth and tongue. Natural himotoshi. The underside carved with seal characters.

HEIGHT 4 cm

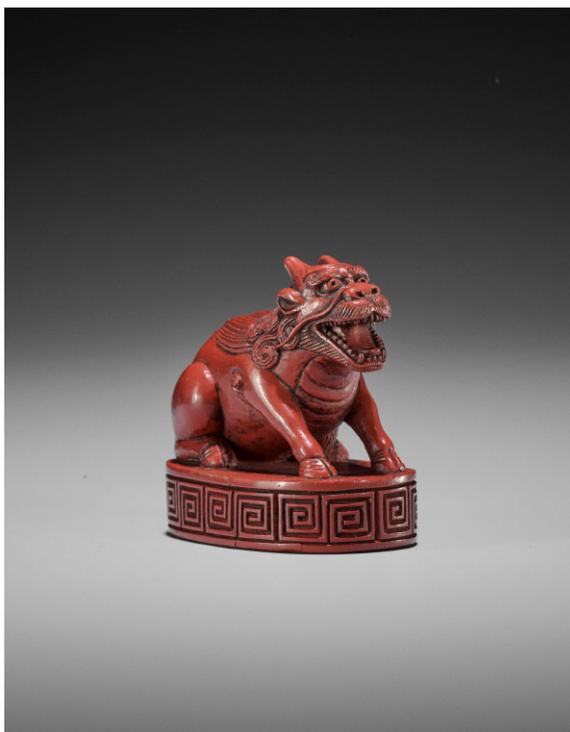
Condition: Very good condition with some surface wear.
Provenance: Hungarian private collection.

AUCTION COMPARISON

Compare a related tsuishu netsuke, with a rectangular seal and single-horned kirin, at Van Ham, Asiatische Kunst, 4 December 2018, lot 2387 (sold for 750 EUR excl. buyer's premium).



Estimate EUR 1,000
Starting price EUR 500





**273 | A WOOD
NETSUKE OF
TEKKAI SENNIN**

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

A tall figure of Tekkai Sennin standing on one foot, leaning against his cane, one hand pressed against his cheek, and his lips pressed forward. The wood bearing a fine patina. His loosely draped robes are well-carved, the large generously excavated himotoshi are found in the back.

HEIGHT 9.1 cm

Condition: Very good condition, minor associated surface wear.

Provenance: British private estate.

Estimate EUR 1,500
Starting price EUR 750

**274 | HACHICHIKU:
A RARE WOOD
NETSUKE
OF A SENNIN
WITH
SHISHI**

By Hachichiku, signed
Hachichiku
Japan, probably Osaka, first
half of 19th century,
Edo period (1615-1868)

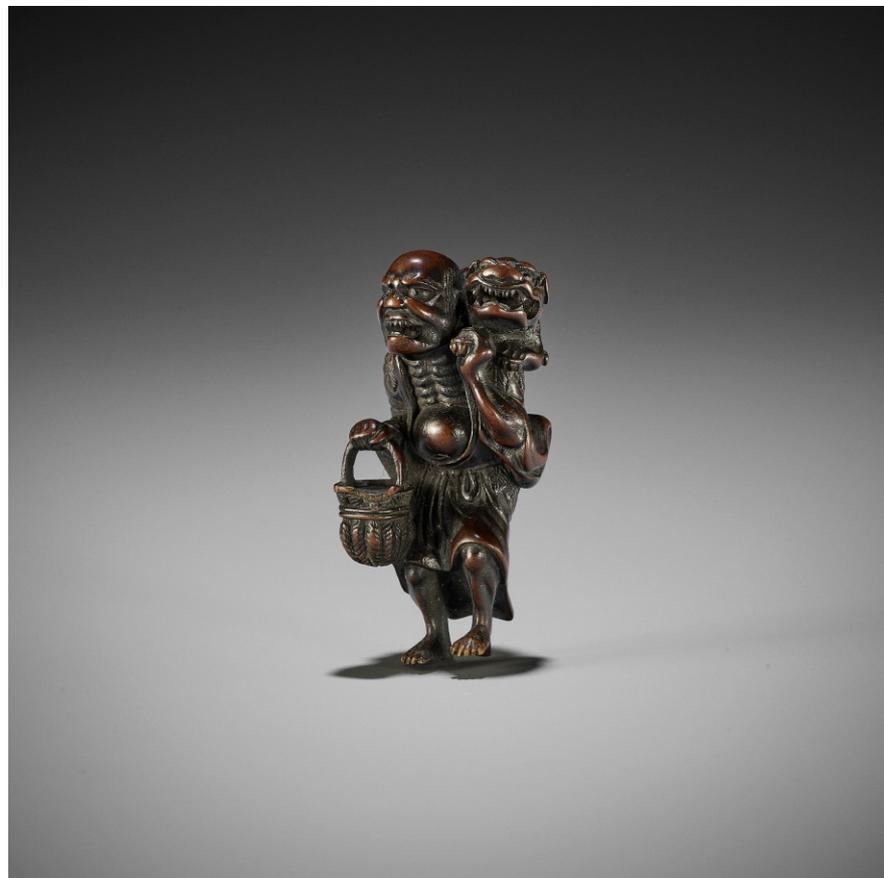
Finely carved as a sennin holding a basket and grabbing one paw of a shishi which clammers over his back. The details very finely incised and the pupils inlaid in dark horn. Himotoshi and signature HACHICHIKU to the back. This rare artist is mentioned by Ueda Reikichi and Neil Davey, but no netsuke has yet been recorded.

HEIGHT 5.5 cm

Condition: One foot with an old repair and a small chip to the basket.

Provenance: British private estate.

Estimate EUR 1,500
Starting price EUR 750



275 | A WOOD NETSUKE OF RYUJIN WITH DRAGON AND TAMA

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

The Dragon King with a fierce expression, standing and holding the tama (sacred jewel) with both hands, a dragon clambering on his back and trailing down the length of his body. Wearing only billowing scarves, his emaciated ribcage is finely incised, and his muscular legs and arms are well detailed. The dragon with a sinuous body, neatly incised scales, and scrolling mane. Two himotoshi to the back.

HEIGHT 7.7 cm

Condition: Good condition, one foot with a repair. Fine, dark patina.

Provenance: French private collection.

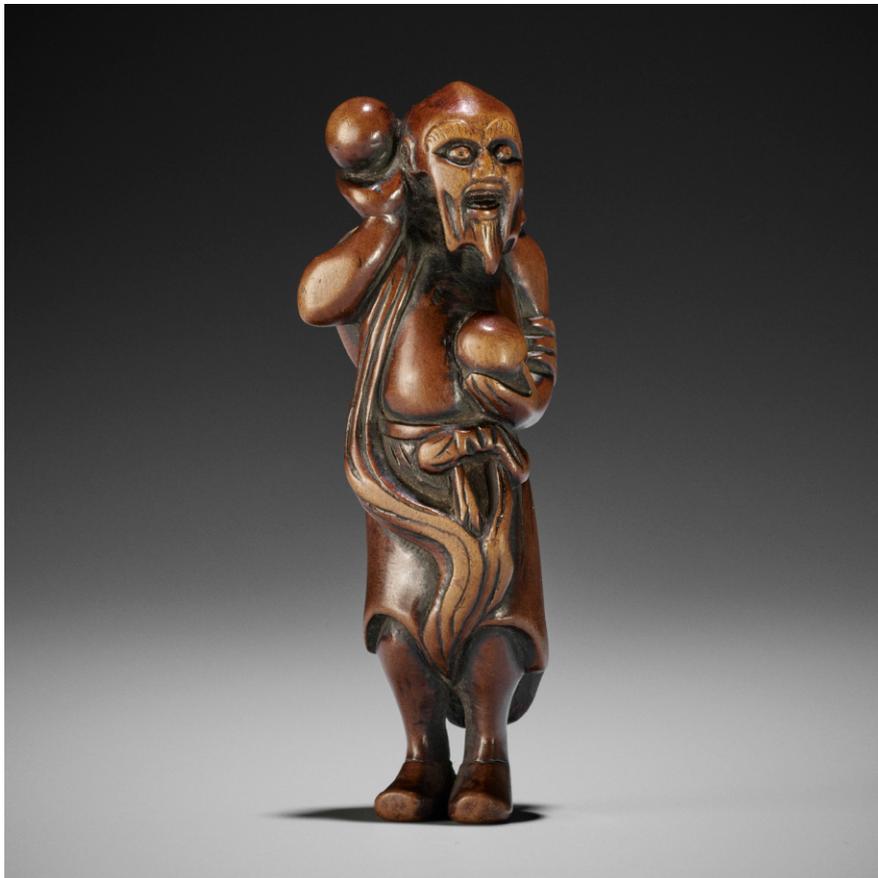
This type is sometimes also referred to as Ryujin's attendant.

LITERATURE COMPARISON

Compare a related wood netsuke of Ryujin with a dragon on his back and tama in his hands by Shuraku, illustrated in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part B, p. 786



Estimate EUR 1,500
Starting price EUR 750



276 | A POWERFUL WOOD NETSUKE OF A RISHI

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

The one-horned rishi standing tall, wearing a celestial scarf which is flowing around him, his mouth agape and eyes wide open. He holds one tama (magical jewel) before him and another up high above his shoulders. Asymmetrical himotoshi through the back. The wood bearing a fine patina.

HEIGHT 10 cm

Condition: Very good condition with minor associated wear, small nicks.
Provenance: British collection.

The iconography is somewhat unclear in the present figure as the tapered scalp may suggest a rishi such as Ikkaku Sennin, and the two tama are usually associated with the Dragon King of the Sea Ryujin.

Estimate EUR 1,500
Starting price EUR 750

277 | GYOKUZAN: A WOOD NETSUKE OF TAKARAMONO (LUCKY OBJECTS)

By Gyokuzan, signed Gyokuzan
Japan, Tokyo, second half of 19th century

Finely carved as takaramono including Daikoku's mallet, the hat of invisibility (kakure kasa), Hotei's bag (takarabukuro), magical jewels (tama), turnips (daikon), a scroll, and an antique coin (oban). Himotoshi underneath the scroll and signed GYOKUZAN.

LENGTH 4.5 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



278 | SO: A WOOD NETSUKE OF A MONKEY WITH FRUIT

By So, signed So
Japan, Tokyo, late 19th to early 20th century

Published: Lazarnick, George (1981)
Netsuke & Inro Artists, and How to Read
Their Signatures, vol. 2, p. 1020.

Well carved as a seated monkey with finely incised fur, its head raised with funnel-shaped ears and large eyes showing a quizzical expression, the mouth appearing quite full as it holds a large persimmon in front. The underside with two small asymmetrical himotoshi and the signature SO.

HEIGHT 3.8 cm

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

Estimate EUR 1,500
Starting price EUR 750

279 | A WOOD CONTEMPORARY NETSUKE OF A LIZARD ON MUSHROOM, AFTER MITANI GOHO

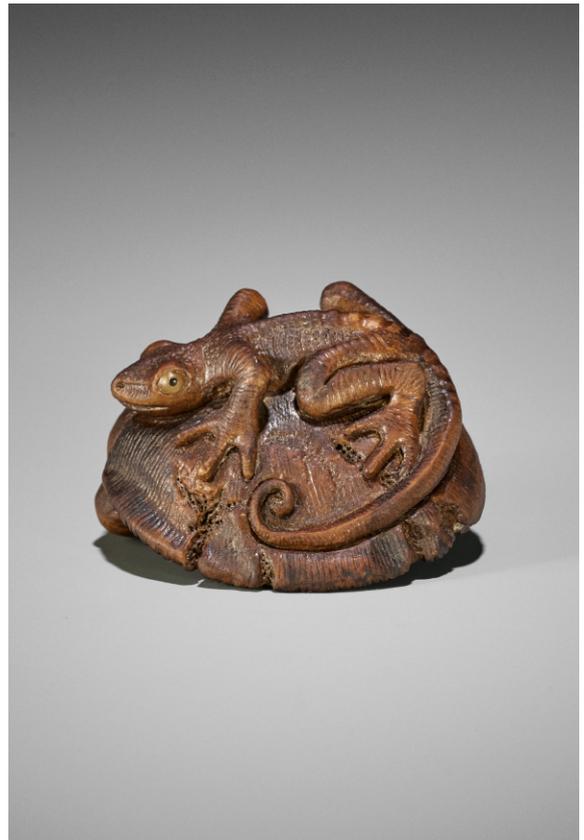
Inscribed Goho

Finely carved after the famous model by Mitani Goho illustrated in Kurstin, Joseph / Ortega, Maria (1986) *Masterworks of Netsuke*, no. 48. The eyes double-inlaid in pale and dark horn. Inscribed GOHO on the stem of the mushroom, which functions as the himotoshi.

LENGTH 5 cm

Condition: Excellent condition.
Provenance: European collection.

Estimate EUR 1,000
Starting price EUR 500



280 | REIGEN: A WOOD NETSUKE OF A DRAGON HATCHLING

By Geijo Reigen (born 1935), signed Reigen
Japan, c. 1970

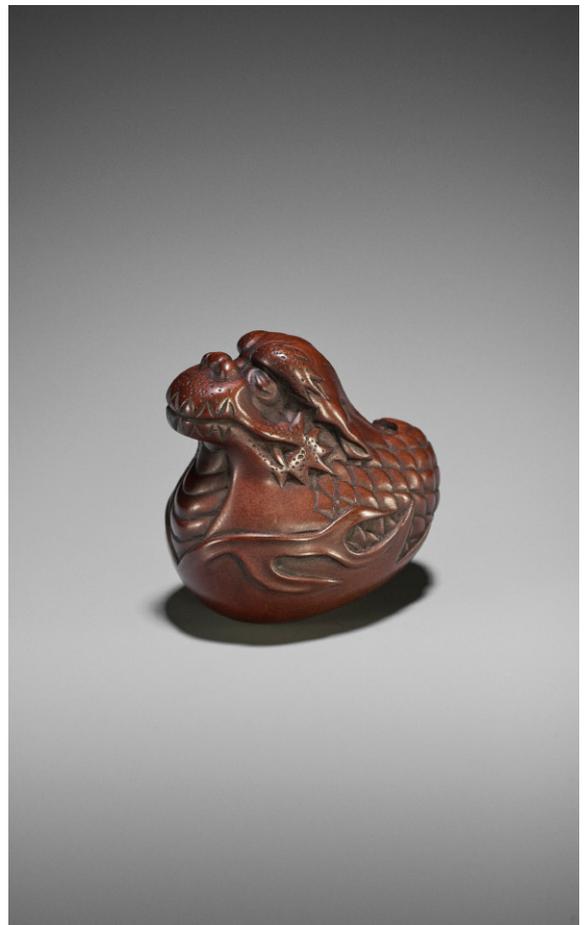
Published: Lazarnick, George (1981) *Netsuke & Inro Artists, and How to Read Their Signatures*, Vol. 2, p. 866.

An attractively compact netsuke, finely carved and stained as a dragon emerging from an egg and baying its head. The scales and flaming body are finely incised, the tail at the back sweeps to the side. Large, asymmetrical himotoshi underneath and signed REIGEN.

HEIGHT 3.6 cm

Condition: Excellent condition.
Provenance: Ex-collection Richard R. Silverman, purchased from 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 1,500
Starting price EUR 750



281 | A WOOD SASHI
NETSUKE OF AN
EDAMAME BEAN POD

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

Naturalistically carved and finely stained as an edamame bean pod showing the undulations of five beans within. Himotoshi through the looped stem.

LENGTH 14.3 cm

Condition: Very good condition, some light surface scratches.
Provenance: German private collection.

AUCTION COMPARISON

Compare to a similar wood netsuke sold at Zacke, Fine Japanese Art, 28 October 2020, Vienna, lot 215 (sold for 1,643 EUR).



Estimate EUR 1,000
Starting price EUR 500



282 | KOUN: A WOOD NETSUKE OF
LOTUS POD WITH MOVABLE SEEDS

By Koun, signed Koun to
Japan, 19th century, Edo period (1615-1868)

Naturalistically carved as a lotus pod with a curved stem forming himotoshi. The pod houses several movable seeds. Signed on the stem TOUN to [carved by Toun].

WIDTH 3.7 cm



Condition: Very good condition with minor surface wear and small 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.

Estimate EUR 1,000
Starting price EUR 500





283 | AN UNUSUAL MIXED MATERIAL HAKO NETSUKE WITH COMPASS

Japan, late 19th century

Published: Chappell, Welch (1999) Netsuke: The Japanese Art of Miniature Carving, no. 248.

A quite unusual ensemble consisting of many different materials. The case is crafted from marine ivory (most likely sperm whale tooth) and highly polished ebony wood. The top is very finely decorated in gold hiramaki-e with aogai (mother-of-pearl) showing two butterflies, a symbol for marital happiness and well-being relating to the Chinese character for "double-happiness". The interior of the hako netsuke slides out to reveal an old compass, inscribed in gold lacquer with the twelve animals of the zodiac and a sundial.

LENGTH 4.5 cm

Condition: Very good condition with minor surface wear. The sundial with a loss.

Provenance: Ex-collection Richard R. Silverman purchased from Sharen Chappell, St. Paul, in 2013.

Estimate EUR 1,500
Starting price EUR 750



Condition: Excellent condition, minor surface wear.

Provenance: Ex-collection Richard R. Silverman purchased in Japan in the 1980s.

Hara Yoyusai (1772-1845) was a highly skilled lacquerer whose patrons tended to be aristocrats. It is likely that this piece was commissioned by a feudal warlord.

Estimate EUR 1,500
Starting price EUR 750

284 | HARA YOYUSAI: A FINE LACQUERED HAKO NETSUKE WITH MONS AND FERNS

By Hara Yoyusai (1772-1845), signed Yoyusai
Japan, Edo (Tokyo), early 19th century, Edo period (1615-1868)

Published: Chappell, Welch (1999) Netsuke: The Japanese Art of Miniature Carving, no. 146.

The lacquered hako (box) netsuke used to store incense and bearing an attractive brown lacquer ground. The design is achieved in superb gold hiramaki-e showing three mon crests depicting pine boughs and ferns. The crests, stylized renditions of the wood-sorrel flower (katabami), have pointed sword tips between the petals. These crests undoubtedly reflect the military interests of the owner. The cord attachment on the inside, which is lacquered in dense, bright nashiji. Signed underneath in gold characters YOYUSAI.

DIAMETER 4.3 cm





285 | A RARE HEAVY BLACK WOOD NETSUKE OF A KINCHAKU

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

The large netsuke depicting a model of a kinchaku (purse) carved with floral scrolls. Applied with a silver ring himotoshi with chrysanthemum and a further silver chrysanthemum simulating the kanamono (pouch fitting).

LENGTH 5.4 cm

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

Provenance: Ex-collection Richard R. Silverman purchased from Ito, Tokyo, in 1975. 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.

Provenance: Ito, Tokyo, 1975

Estimate EUR 1,000

Starting price EUR 500



286 | A RARE IVORY NETSUKE OF TWO TSUBA

Japan, early 19th century

Formed as two tsuba partially overlapping one another and finely incised with floral décor in low relief. The himotoshi are cleverly integrated into the design, the cord channel running rather naturally through the nakago-ana and one hitsu-ana.

LENGTH 5.5 cm

Condition: Very good condition with surface wear.

Provenance: European collection.

AUCTION COMPARISON

Tsuba are rarely seen as a subject in netsuke art. For similar examples see Bonhams, The Edward Wrangham Collection of Japanese Art Part I, 9 November 2010, London, lot 169, (sold for 1,800 GBP) and Zucke, Fine Netsuke, Sagemono & Okimono, 2 November 2019, Vienna, lot 229 (sold for 1,137 EUR).



Estimate EUR 1,000

Starting price EUR 500



287 | A RARE STAG ANTLER NETSUKE IN THE SHAPE OF A SAMURAI SWORD WITH KOGATANA

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

Carved in the shape of a samurai sword, the surface decorated in high relief with leafy vines and flowers. The netsuke hides a kogatana, a small handy knife for everyday use. Looped cord attachment. Fine patina.

LENGTH 13.7 cm

Condition: Very good condition, some age cracks.
Provenance: European collection.

Estimate EUR 1,500
Starting price EUR 750

288 | BAITETSU: A SILVER-MOUNTED BRONZE 'TANEGASHIMA' YATATE

By Baitetsu, signed Baitetsu
Japan, late 19th century, Meiji period (1868-1912)

Finely crafted as a matchlock pistol (known as tanegashima, a firearm introduced to Japan through the Portuguese Empire in 1543 and used by the samurai class), the hinged brush and ink container mounted in silver and opening to reveal a bamboo brush within, the pistol further decorated with foliate incision work and silver-mounted aoi mons. The butt signed BAITETSU.

LENGTH 14 cm
WEIGHT 65 g

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

AUCTION COMPARISON
Compare a closely related yatate, also signed Baitetsu and dated to the Meiji period, at Sotheby's, Arts d'Asie, 18 December 2012, Paris, lot 326 (sold for 4,750 EUR).



Estimate EUR 3,000
Starting price EUR 1,500

LITERATURE COMPARISON

A similar example by Baitetsu is illustrated in Hurtig, Bernard (1973) Masterpieces of Netsuke Art: One Thousand Favorites of Leading Collectors, p. 30, no. 54.





**289 | A RARE HIRADO PORCELAIN
NETSUKE OF SHOKI AND ONI**

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

Hirado ware with clear, blue, brown, and gray glazes. Depicted is the demon queller Shoki with his sword drawn threatening to kill the oni which huddles up to him. Himotoshi through the back. Movable tongue inside Shoki's mouth.

HEIGHT 5 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 rather interestingly arranged differently, see the Toledo Museum of Art, accession no. 2009.197.



Estimate EUR 1,200
Starting price EUR 600

**290 | A LARGE HIRADO PORCELAIN
NETSUKE OF A BOY WITH
DAIKOKU MASK**

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

A larger than usual porcelain netsuke of a karako (Chinese boy) holding a Daikoku mask in front of him, one foot placed over the other in a dancing posture. A variety of glazes are used for this netsuke – deep blue and brown for the boy's robe and Daikoku's hat, and gray for the lucky god's beard and eyebrows. The rest is left unglazed providing a beautiful contrast to the deep blue glaze. Large, asymmetrical himotoshi through the back.

HEIGHT 6.3 cm

Condition: Excellent condition with only very little expected firing flaws.

Provenance: Hungarian private collection.

LITERATURE COMPARISON

Compare with a similar porcelain netsuke of a karako with shishi head in the British museum, accession no. Franks.1462. and illustrated in Tsuchiya (2014) Netsuke: 100 miniature masterpieces from Japan, p. 21, no. 1.



This netsuke was fired in the Mikawachi area kilns of Hizen province (current Nagasaki and Saga Prefectures) in Kyushu, the southernmost island of Japan. The official kiln of the Hirado clan was located there, and the area's kilns generally produced fine white porcelain, for both the domestic and European markets, from the later part of the seventeenth century to the present day.

Estimate EUR 1,000
Starting price EUR 500





291 | A GLAZED CERAMIC (YAKIMONO) NETSUKE OF SHOKI

Japan, 19th century

The demon queller striding in a dynamic pose with the legs bent, holding his trusty sword with one hand and raising the other hand with the palm facing upward. He is shrouded in a silvery black, loose-fitting robe cascading in voluminous folds. Two asymmetrical himotoshi to the back.

HEIGHT 5.2 cm

Condition: Excellent condition with minor wear and firing flaws.

Provenance: German private collection.

Estimate EUR 800

Starting price EUR 400

292 | TWO GLAZED CERAMIC (YAKIMONO) NETSUKE OF CHESTNUTS WITH SMALL ANIMALS

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

Each naturalistically modeled as a chestnut, one with a mottled dark and chocolate brown glaze and a small rat on top and the other with a dark brown and straw glaze and a wasp, the exposed pellicles left unglazed, the undersides with deep himotoshi.

LENGTH 4.5 cm and 4.1 cm

Condition: Excellent condition with minor wear and firing flaws.

Provenance: French private collection.

Estimate EUR 1,000

Starting price EUR 500











**293 | KANO TSUNENOBU:
A MUSEUM-QUALITY 'GEESE IN WINTER'
EIGHT-PANEL FOLDING SCREEN,
EX-COLLECTION KENZO TAKADA**

By Kano Tsunenobu (1636-1713), signed Tsunenobu hitsu with seal Ukon Tsunenobu
Japan, 17th century, early Edo period (1615-1868)

The Byōbu finely painted with ink on paper, with a silk brocade frame and mounted to a black-lacquered wood screen with gilt-metal fittings neatly incised with peony and foliate scroll.

Depicting a continuous scene with a gaggle of geese on a snowy outcrop, one standing on a gnarled willow covered in snow, with a flock of geese flying toward them in the background.

Signed lower left TSUNENOBU hitsu [made by Tsunenobu] and with a red seal Ukon Tsunenobu.

SIZE 206 x 75 cm (each panel) TOTAL SIZE 206 x 600 cm

Condition: Very good condition, particularly when considering the age, with minor wear, soiling, few small tears and losses.

Provenance: Galerie Gisèle Croës, Brussels, 1990. Kenzo Takada, acquired from the above. Kenzo Takada (1939-2020) was an iconic Japanese fashion designer living in France. He founded Kenzo, a worldwide brand of perfumes, skincare products, and clothes, and was the honorary president of the Asian Couture Federation. Takada was made a Knight of the Legion of Honor on 2 June 2016. For decades, Kenzo Takada had built an impressive and diverse collection of furniture, paintings, objects, works of art and fashion pieces, including many objects of fine Japanese art, displaying in his home a subtle balance between the influences of East and West, reflecting the free spirit of his creative genius.

The three lots from Kenzo Takada's collection in this sale (lot 25, 293 & 303) were all objects he lived with in his apartment, overlooking the whole of Paris, for the last 15 years of his life, after his retirement.

Kano Tsunenobu (1636-1713) was a Japanese painter of the Kano school. He first studied under his father, Kano Naonobu, and then his uncle, Kano Tan'yu, after his father's death. He became a master painter and succeeded his uncle Tan'yu as head of the Kano school in 1674. It is believed many works attributed to Tan'yu might actually be by Tsunenobu, but it is difficult to know since they often worked on larger pieces together.

AUCTION COMPARISON

Compare a pair of closely related eight-panel screens by the same artist, depicting cranes and pine trees in a similar wintery setting, at Christie's, Japanese Screens, Paintings and Prints, 27 October 1998, New York, lot 146 (**sold for 74,000 USD = 124,500 USD** in today's currency after inflation).



Estimate EUR 30,000
Starting price EUR 15,000



Kenzo Takada in his apartment, 2020



Kenzo Takada in front of one of his flagship stores



A view inside Kenzo Takada's apartment, the large screen visible on the right





294 | A RARE HASEGAWA SCHOOL SIX-PANEL BYŌBU (FOLDING SCREEN) WITH HORSES

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

Masterfully painted with ink and watercolors. Within a silk brocade frame and mounted to the black-lacquered wood screen with plain metal fittings.

Depicting fourteen wild horses (including one foal) of different colors, some grazing, the foal feeding, another galloping, others gathered together. The background further with rocks, bushes, prunus, and pine.

SIZE 147 x 59 cm (the two outer panels) and 147 x 57 cm (the four inner panels)

Condition: Good condition with minor wear, soiling, creasing, small tears and losses, minor touchups and old repairs, some of the metal fittings lost.

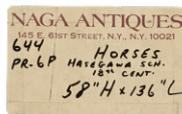
Provenance: Marilyn and James Marinaccio, Naga Antiques, New York, 3 December 1992. A notable US private collection on Park Avenue, Manhattan and in Westport, Connecticut, acquired



SALES CONTRACT, ETD	
THIS CONTRACT IS MADE BY AND BETWEEN:	
THE SELLER:	THE BUYER:
NAME: _____	NAME: _____
ADDRESS: _____	ADDRESS: _____
CITY: _____	CITY: _____
STATE: _____	STATE: _____
COUNTRY: _____	COUNTRY: _____
PROPERTY OF: _____	
DATE OF SALE: _____	
PRICE: _____	
TERMS OF SALE: _____	
SIGNATURE OF SELLER: _____	
SIGNATURE OF BUYER: _____	
WITNESSES: _____	
DATE: _____	



from the above. A copy of the original invoice, dated 3 December 1992, describing the screen as "Hasegawa School of painting, 18th century", and stating a **purchase price of 20,000 USD (c. 39,100 USD today)**, accompanies this lot.



Hasegawa was a school - and distinct style - of Japanese painting, founded in the 16th century by Hasegawa Tohaku. It was largely based on the pre-eminent Kano school, but centered in Kyoto, and disappeared in the earlier 18th century. A relatively small outfit, the majority of its painters were students of Tohaku and various Kano masters. Tohaku himself was a student of Kano Eitoku and is said to have considered himself as the stylistic successor to Sesshu. He painted largely in monochrome ink, powerful Chinese-inspired styles, and is **particularly famous for his depictions of monkeys and horses**.

LITERATURE COMPARISON

Compare with a notable 'Pine Trees' screen by Hasegawa Tohaku in the Tokyo National Museum, considered a National Heritage.



Estimate EUR 10,000
Starting price EUR 5,000







295 | **KANO ISEN'IN NAGANOBU:
A TWO-PANEL BYOBU (FOLDING SCREEN)**

By Kano Isen'in Naganobu (1775-1828), signed Isen hogen hitsu and sealed
Japan, early 19th century (ca. 1800-1828)

Finely painted with ink and watercolors on gold-foiled paper. With a silk brocade frame and mounted to a black-lacquered wood screen with gilt-metal fittings, the larger ones incised with foliate scroll against a ring-punched ground and the smaller ones in the form of peony blossoms.

Depicting two ladies and several boys and girls of different ages on a terrace amid thick clouds with mountains in the background. The work further shows a masterfully executed gnarled old tree with stylized green leaves, a flowering plum tree, and bamboo leaves. The ladies and children are dressed in loose-fitting, elegant robes and the younger ones are playing about in a dynamic manner.

Signed to lower left: ISEN hogen hitsu and with a seal.

SIZE 182 x 91 cm (each panel)

Condition: Good condition with old wear, minor abrasions, soiling, creasing, small tears and losses, minor touchups and old repairs.

Provenance: From a Swiss private collection.

Kano Isen'in Naganobu (1775-1828) was an important Japanese painter, the son and pupil of Kano Yosen'in Korenobu (1753-1808), whom he succeeded as seventh-generation head of the Kobikicho branch of the **Edo Kano school** founded by Kano Naonobu (1607-50). As such he would have had privileged access to study antique Chinese and Japanese paintings in the collections of the Shogunate and feudal lords. Naganobu was granted the title 'hogen' ('Eye of the Law') in 1802 and was subsequently **elevated to the highest 'hoin' (Seal of the Law) rank in 1816.**

Estimate EUR 3,000
Starting price EUR 1,500



**297 | HASHIMOTO GAHO (1835-1908):
A SCROLL PAINTING OF A GOISAGI
(NIGHT HERON)**

By Hashimoto Gaho (1835-1908), signed Gaho and sealed Kokki Japan, Meiji period (1868-1912)

Painted with ink on paper and mounted as a hanging scroll with a silk brocade frame and black-lacquered wood rollers (jiku), depicting a night heron (*Gorsachius goisagi*) with a leafy bamboo stalk in the background. Signed lower right GAHO with one seal reading Kokki.

SIZE 66 x 28 cm (image) and 161 x 47.3 cm (incl. mounting)

Condition: Very good condition with minor wear, little soiling, and minor creasing.

Provenance: From a US private collection in New York.

Hashimoto Gaho (1835-1908) was a Japanese painter, one of the last to paint in the style of the Kanō school. He was one of the first five painters to be appointed as an Imperial Household Artist and was one of the most authoritative painters in Japan at that time. He opened his own studio in 1860, but the political and economic upheavals surrounding the Meiji Restoration forced Gaho to seek income in other ways than by selling fine art. He produced maps for the Naval Academy, painted on fans, and used his skills in a number of other ways to earn a living. Gaho was invited in 1884, by Okakura Kakuzō, to become the chief professor of painting at the Tokyo Bijutsu Gakko (now the Tokyo National University of Fine Arts and Music), which would open five years later. In 1898, Gaho joined Okakura in leaving the Bijutsu Gakko and founding the Japan Fine Arts Academy (Nihon Bijutsuin). He would teach there until his death in 1908.

With a wood storage box inscribed to the cover Gaho-o suiboku goisagi zu (Ink painting of a night heron by Gaho), the interior of the cover with an inscription by Mizuta Chikuho (Nanga painter, 1883-1958) dated mid-February 1930.

Estimate EUR 1,000

Starting price EUR 500



**296 | AFTER KANO NAGANOBU (1434-1530):
A KANO SCHOOL SCROLL PAINTING
OF A TIGER**

After Kano Naganobu (1434-1530), signed Hokkyo Masanobu Hitsu with seal Masanobu Japan, 17th /18th century, Edo period (1615-1868)

Finely painted in ink on silk and mounted as a hanging scroll with a blue silk brocade frame, the jiku (roller ends) carved from wood. Depicted is a typical Kano style image of a prancing tiger next to some leafy bamboo. Signed Hokkyo Masanobu hitsu [Painted by Masanobu, Hokkyo title] with seal Masanobu.

SIZE 66 x 28 cm (image) and 161 x 47.3 cm (incl. mounting)

Condition: The image in worn condition with some creases. The mounting with some soiling, tear, and creases.

Provenance: German private collection.

Kano Naganobu (1434-1530) is considered the founder of the Kano school of painting and was a chief painter of the Ashikaga shogunate.

AUCTION COMPARISON

A related screen by Kano Naonobu was offered at Bonhams, Fine Japanese Art, 15 May 2014, London, lot 283 (bought in at an estimate of 6,000-8,000 GBP).



Estimate EUR 800

Starting price EUR 400

298 | WATANABE KAZAN (1793-1841):
A SCROLL PAINTING OF A DEER

By Watanabe Kazan (1793-1841), signed Kazan Gaishi ga, two seals
Japan, early 19th century, Edo period (1615-1868)

Painted with ink and watercolors on silk and mounted as a hanging scroll with a silk brocade frame and ivory rollers (jiku), depicting a spotted deer standing foursquare on the grassy ground amid tall reeds. With a long inscription to the right with the signature KAZAN Gaishi ga (painted by Kazan the Recluse).

SIZE 147 x 42 cm (image) and 207 x 64 cm (incl mounting)

Condition: Very good condition with minor wear, creasing, and little soiling.

Provenance: From a US private collection in New York.

Watanabe Kazan was born Watanabe Sadayasu in Edo (Tokyo) to a poor samurai family, and his artistic talent was developed from an early age. His family served the lord of the Tahara Domain, located in present-day Aichi prefecture. Watanabe himself served the lord of Tahara as a senior counselor, one of his achievements being said to be protecting the domain from even a single death from starvation during the Tenpo famine. He was heavily influenced by the artistic styles of the West, forming a unique style with elements of Japanese and European art. On the one hand, he was a traditionalist Confucian, who believed in filial piety and loyalty to his daimyo, and on the other he was enthusiastic about Western ideas regarding science and politics. He wrote two private essays which were interpreted as being critical of the Shogunate's defense of Tokyo Bay and promoting Western ideas. Although these papers were discarded by Watanabe, they were found, and he was tried and exiled to his home province of Tahara. One of the conditions of his exile was that he wouldn't sell his paintings, however Watanabe continued selling his paintings in secret due to financial hardships. This was eventually discovered, leading to the suppression of his works and house arrest. Due to the political turmoil involved in this, Watanabe committed ritual suicide (seppuku) to amend for the embarrassment he caused his lord.

With a wood storage box inscribed Watanabe Kazan shika no zu (Watanabe Kazan, picture of a deer) to the cover and with a long inscription and two seals to the interior of the cover.

Estimate EUR 1,500
Starting price EUR 750



299 | KANO EIJO (1731-1787):
A FINE KANO SCHOOL SCROLL
PAINTING OF SEIOBO

By Kano Eijo (1731-1787), signed Kinmon edokoro,
Kano nuidononosuke, Fujiwara Nagatsune (Eijo)
hitsu and sealed Nagatsune (Eijo)
Japan, second half of 18th century, Edo period
(1615-1868)

Painted with ink and watercolors on silk and
mounted as a hanging scroll with a fine silk
brocade frame. Depicted is the Queen Mother of
the West, Seiobo, seated next to a bowl of peaches.
Her hair is tied up in a high chignon surmounted
by an elaborate headdress and her elegantly flowing
robes are neatly decorated. Note the delicately
painted facial features.

Signed with a long inscription: 金門画所、狩野縫殿
助、藤原永常筆
"Kinmon edokoro, Kano nuidononosuke, Fujiwara
Nagatsune (Eijo) hitsu"
[Painted by Kano Fujiwara Nagatsune, with the
court title Nuidononosuke, an official painter to the
Imperial Court (Golden Gate)] and with seal 永常
Nagatsune (Eijo).

SIZE (image) 40.5 x 105.5 and 53.7 x 189 (including
mounting)

Condition: Very good condition with only minor
wear.

Provenance: German private collection.

Kano Eijo (Kano Nagatsune: 1731-1787). The artist
was an official painter (Goyoeshi) to the Imperial
Court, belonged to the Kyoto Kano School (Kyo-
Kano School) due to the early death of Kano Eiryo.

Estimate EUR 1,500
Starting price EUR 750



300 | KOJIMA BUNSHIN:
A FINE SCROLL PAINTING
OF THE SHICHIFUKUJIN
(SEVEN LUCKY GODS)

Attributed to Kojima Bunshin (active circa 1820-1850), signed Bunshin with seal Bunshin Japan, mid-19th century, Edo period (1615-1868)

Finely painted in ink and watercolors and mounted as a hanging scroll with a silk brocade frame, depicting the seven lucky gods (shichifukujin) huddled together on a wispy cloud. Bishamonten is holding a spear and small pagoda, Ebisu is holding a fishing rod and a red sea bream (tai) is visible on his back, Jurojin is holding his scroll attached to a gnarly staff, Fukurokuju is shown with a typically elongated head and holding a tama pearl, Bentei is playing the biwa, Hotei is carrying his large treasure sack (takarabukuro), and Daikoku is holding his wish-granting mallet. Above them is the red sun and two Manchurian cranes in flight. Signed to the lower right BUNSHIN (Fuminobu) with red seal Bunshin. With ivory jiku (roller ends).

SIZE (image) 41.5 x 108 and 53.7 x 189 (including mounting)

Condition: The image in excellent condition with only very minimal wear. The mounting with some creases, wear, tear.
Provenance: German private collection.

The artist is most likely Kojima Bunshin (active circa 1820-1850), a pupil of Tani Buncho (1763-1841).

Estimate EUR 1,500
Starting price EUR 750



301 | SAKUMA TETSUEN:
A SCROLL PAINTING
OF A SAGE WITH ATTENDANT
AND CRANE

By Sakuma Kenju (art name Tetsuen), signed Tetsuen
with seal Kenju
Japan, late 19th to early 20th century

Finely painted in ink and watercolors and mounted
as a hanging scroll, depicting a seated Chinese sage
with an attendant behind him, a Manchurian crane
standing next to a stream below them. A gnarly plum
(ume) tree and towering stalks of bamboo round
off the composition. Signed TETSUEN with red seal
Kenju. With wood jiku (roller ends).

SIZE (image) 42 x 126.5 and 55.6 x 195 (including
mounting)

Condition: Overall in excellent condition with minimal
wear and creases.

Provenance: German private collection.

Estimate EUR 1,500
Starting price EUR 750





**302 | MORI KANSAI (1814-1894):
A FINE 'HARVEST TIME'
SCROLL PAINTING**

By Mori Kansai (1814-1894), signed Kaei gan tsuchinoe-saru chushu utsusu, Heian Kansai Shiyo and sealed Kansai and Tachinaba shi, Shiyo
Japan, Kyoto, dated 1848

Painted with ink and watercolors on silk and mounted as a hanging scroll with a fine silk brocade frame. The painting depicts a very interesting composition of a harvest with large daikon radishes and a bunch of rice grain sheaves (inataba) dried on a rack. Two birds are squawking at each other on a shaft of bamboo which hangs from the rack.

Signed to the lower right with a long inscription and two seals:
嘉永元戌申仲秋寫、平安寛齋小容 Kaei gan tsuchinoe-saru chushu utsusu, Heian Kansai Shiyo
[Painted by Kansai Shiyo (Mori Kansai, art name Shiyo), in mid-autumn of Kaei 1 (1848), Kyoto].
The seals reading 寛齋 & 橘氏小容 "Kansai" and "Tachinaba shi, Shiyo".

With an inscription to the back of the scroll:
山水・圓大坤（大根）"Sansui, zu Daikon"
[Painting of Daikon radish in the earth] The character Kon is written with 坤 which means earth and the second hexagram of the I Ching diagram.

SIZE (image) 55 x 133 and 69.4 x 207
(including mounting)

Condition: Good condition with only minor wear and creases. One ivory roller end is lost.

Provenance: German private collection.

Mori Kansai (art name Shiyo, 1814-1894) was born at Hagi in Nagato Province and moved to Osaka in 1831 to study with Mori Tetsuzan, who later sent him to Kyoto where he painted in the Maruyama-Shijo style. A staunch adherent of the imperial loyalist faction, he found himself in political difficulties in the 1860s but after the Meiji Restoration opened a successful private art academy and continued to paint in a wide range of styles. His works are often dated.

Estimate EUR 1,500
Starting price EUR 750





A view inside Kenzo Takada's apartment, the present lot visible in the background

**303 | WATANABE SHOTEI (1851-1918):
A SUPERB SCROLL PAINTING
OF LUNAR HARE, EX-COLLECTION
KENZO TAKADA**

By Watanabe Shotei (Watanabe Seitei, 1851-1918), signed Meiji kinoe-inu chogetsu, Shotei sanjin and signed sealed Kenden Han'in and Shotei Japan, dated 1874

Superbly painted with ink and watercolors on silk and mounted as a hanging scroll with a fine silk brocade frame. The white rabbit is shown prancing across turbulent waves crashing against rocks, the water being an allusion to the full moon as one can often see its reflection in it. The subject may also be referencing the White Hare of Inaba (Inaba no Shiro Usagi), where a white rabbit tricks a group of sharks to cross the sea.

Signed and inscribed to the lower right with two seals: 明治甲戌暢月、省亭散人 "Meiji kinoe-inu chogetsu, Shotei sanjin" [Painted by Shotei, 11th month of Meiji 7 (1874)]. The Seals: 研田半隱 & 省亭 "Kenden Han'in" and "Shotei".

SIZE (image) 115 x 40 cm, 141 x 53 cm (including mounting) and 154 x 68 cm (including frame)

Condition: The image in superb condition with hardly any wear. The mounting has been trimmed at the top and bottom in order to place it in the frame.

Provenance: Ex-collection Kenzo Takada (1939-2020).

Kenzo Takada (1939-2020) was an iconic Japanese fashion designer living in France. He founded Kenzo, a worldwide brand of perfumes, skincare products, and clothes, and was the honorary president of the Asian Couture Federation. Takada was made a Knight of the Legion of Honor on 2 June 2016. For decades, Kenzo Takada had built an impressive and diverse collection of furniture, paintings, objects, works of art and fashion pieces, including many objects of fine Japanese art, displaying in his home a subtle balance between the influences of East and West, reflecting the free spirit of this creative genius.

The three lots from Kenzo Takada's collection in this sale (lots 25, 293 & 303) were all objects he lived with in his apartment, overlooking the whole of Paris, for the last 15 years of his life, after his retirement.

Watanabe Shotei (Watanabe Seitei, 1851-1918) was a Nihonga painter and one of the first to visit Europe, attending the 1878 International Exhibition in Paris and being awarded a medal. Shotei blended Western realism with the delicate colors and washes of the Kikuchi Yosai school, introducing a new approach to kachoga (bird-and-flower painting). On his return from Europe, Seitei created designs for ceramics and cloisonné, working with the cloisonné artist Namikawa Sosuke (1847-1910), leading to acclaim from abroad.

**LITERATURE
COMPARISON**

A similar painting of a lunar hare by Watanabe Shotei is in the collection of the Asian Art Museum in San Francisco, accession no. 1993.44.



Kenzo Takada in his apartment, 2020



Kenzo Takada in front of one of his flagships stores

Estimate EUR 6,000
Starting price EUR 3,000



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**304 | MORI TETSUZAN (1775-1841):
A SCROLL PAINTING OF A TIGER**

By Mori Tetsuzan (1775-1841), signed Tetsuzan and sealed Shushin
Japan, early 19th century, Edo period (1615-1868)

Painted with ink and watercolors on paper and mounted as a hanging scroll with a silk brocade frame and ivory roller ends (jiku), depicting a tiger standing foursquare with the head turned to one side and the tail swept to the other, with greenish-yellow eyes and black-striped orange fur. Signed to the lower left TETSUZAN with a seal reading Shushin.

SIZE 113 x 51 cm (image) and 192.5 x 72 cm (incl. mounting)

Condition: Good condition with some wear, minor creasing, few minuscule losses to watercolors, minor soiling.
Provenance: Canadian private collection.

Mori Tetsuzan was by birth the son of Mori Sosen's brother Shuho (1736-1823), but was adopted by Sosen to carry on his artistic line. At first, he studied with Shuho and Sosen, but he seems to have become a pupil of Maruyama Okyo – probably at Sosen's urging – while still in his teens.

With an inscribed wood storage box 猛虎之図、徹山 Moko no zu, Tetsuzan [Painting of a fierce tiger, Tetsuzan].

**AUCTION
COMPARISON**

Compare a closely related but slightly larger painting of a tiger by the same artist at Waddington's, 30 November 2015, Toronto, lot 18 (sold for 15,000 CAD, approx. 10,597 EUR). Also compare to a closely related painting of a tiger by Maruyama Okyo (Mori Tetsuzan's master) sold at Christie's, The Art of Japan, 5 December 2017, London, lot 102 (sold for 175,000 GBP).



Estimate EUR 5,000
Starting price EUR 2,500





305 | **SEISEN:
A SCROLL PAINTING
OF CARPS**

By Seisen, signed Seisen with seal Seisen
Japan, late 19th to early 20th century

Finely painted in ink and watercolors and mounted as a hanging scroll with a silk brocade frame, depicting two swimming carps (a symbol for strength and resilience), their fins elegantly swaying in the water. Signed SEISEN with seal Seisen. With ivory jiku (roller ends).

SIZE (image) 41.5 x 113 and 54.5 x 195 (including mounting)

Condition: Overall in excellent condition with minimal wear and creases, some tear to the top of the mounting.

Provenance: German private collection.

Estimate EUR 1,000
Starting price EUR 500

306 | **NOJIRO UNSEN:
A FINE SCROLL PAINTING
OF A WILD BOAR**

By Nojiro Unsen, signed Unsen with seals Nojiro no in
and Unsen
Japan, late 19th to early 20th century

Finely painted in ink and watercolors and mounted as a
hanging scroll, depicting a wild boar (inoshishi) jumping
amongst grasses, a pine tree visible in the distance.
Signed UNSEN and with two red seals Nojiro no in [seal
of Nojiro] and Unsen. With wood jiku (roller ends).

SIZE (image) 46.5 x 128.5 and 61 x 195 (including
mounting)

Condition: The image in excellent condition with only
very minor wear. The mounting with some wear and
tear.

Provenance: German private collection.

Estimate EUR 1,500
Starting price EUR 750





307 | A VERY LARGE AND FINE EMBROIDERED WALL HANGING WITH MYTHICAL BEASTS

Signed Shubun
Japan, late 19th to early 20th century, Meiji period (1868-1912)

The large tapestry very finely embroidered with silk and gold thread as several three-clawed dragons confronting two majestic ho-o (phoenix) birds, a Buddhist lion (shishi) snarling up at them, another drinking from a stream. Signed within a rectangular reserve SHUBUN 周文.

SIZE 255 x 211 cm

Condition: Very good condition with some typical wear and tear. The object presents extremely well.
Provenance: From an old Swiss private collection.

AUCTION COMPARISON

Compare to a related embroidery of similar size and depicting a dragon, sold at Bonhams, Fine Japanese Art, 10 November 2011, London, lot 292 (sold for 5,000 GBP).



Estimate EUR 4,000
Starting price EUR 2,000





308 | KAWASE HASUI: A COLOR WOODBLOCK PRINT OF THE CHION'IN TEMPLE IN KYOTO, DATED 1933

By Kawase Hasui, signed Hasui and sealed Kawase Japan, dated 1933

Of Oban-tate format, titled along the bottom margin Kyoto Chion'in (Chion'in Temple, Kyoto) from the series Nihon fukeishu II Kansaihen (Collected Views of Japan II, Kansai Edition), dated Showa hachinen hachigatsu saku (Work of August, Showa 8 [1933]), published by Watanabe Shozaburo, with a 6mm round Watanabe seal at the bottom left corner.

SIZE 38.8 x 26 cm

Condition: Excellent condition, very good impression, fresh colors.
Provenance: British private collection.

LITERATURE COMPARISON

A near-identical print, also dated 1933, is in the collection of the LACMA, accession no. M.73.37.145.



Estimate EUR 3,000
Starting price EUR 1,500



309 | **KAWASE HASUI: A COLOR WOODBLOCK PRINT OF THE FULL MOON OVER THE ARAKAWA RIVER, DATED 1929**

By Kawase Hasui, signed Hasui and sealed Kawase Japan, dated 1929

Of Oban-tate format, titled along the left margin Arakawa no tsuki, Akabane (Moon over the Arakawa River, Akabane) from the series Tokyo nijukkei (20 Views of Tokyo), dated Showa yonen (Showa 4 [1929]), published by Watanabe Shozaburo, with a red square Watanabe gift seal at the bottom left corner.

SIZE 38.7 x 25.6 cm

Condition: Excellent condition, very good impression, fresh colors. The outer border with some creases and wear to edges. Provenance: British private collection.

AUCTION COMPARISON

A near-identical print, also dated 1929, was sold at Christie's, Japanese and Korean Art 18 March 2014, New York, lot 449 (sold for **6,000 USD**).



Estimate EUR 3,000
Starting price EUR 1,500

ARTIST SIGNATURES



No. 1



No. 2



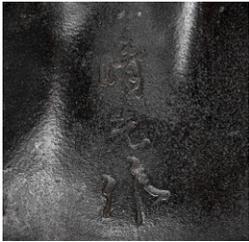
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No. 52



No. 55



No. 57



No. 61 A



No. 61 B



No. 62



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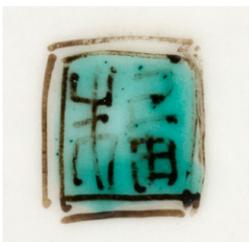
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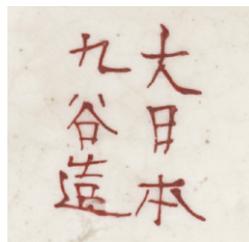
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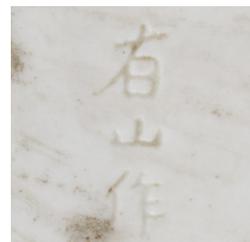
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No. 116 A



No. 116 B



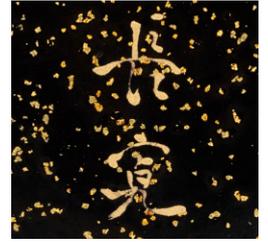
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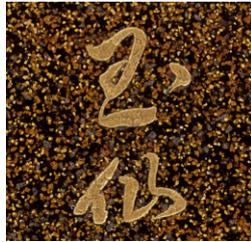
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1070 VIENNA AUSTRIA . MARIAHILFERSTRASSE 112

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

www.zacke.at