

# Fine Netsuke & Sagemono

AUCTION

Friday,  
3 May 2024



# ZACKE

SINCE 1968







# Fine Netsuke & Sagemono

AUCTION

Friday, 3 May 2024, 1 pm CET

CATALOG NE0524

EXHIBITION



29-30 April and 2 May  
10 am – 6 pm

3 May  
10 am – 12 pm

as well as by appointment

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ON DATE **3 May 2024**

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1  
**YOSHITSUGU: AN EARLY IVORY NETSUKE OF KINKO SENNIN ON A CARP**

By Yoshitsugu, signed Yoshitsugu 吉次  
Japan, Kyoto, second half of 18th century, Edo period (1615-1868)

Kinko sennin is shown seated on the back of a huge carp with its body arched and tail swinging upwards. Kinko looks up, taking a moment away from reading the contents of his open scroll. The scales of the carp are finely incised, its mouth open and hollowed, and its pupils inlaid with large roundels of dark horn. The ivory with a naturally grown honey-gold patina. Generously excavated himotoshi to the back of the carp and signed to the immortal's back in faint characters YOSHITSUGU.

The curvature of the natural material, being carved from the curved outer section of the tusk, has imposed restrictions on the artist in regard to the subject matter and composition of the carving, and the artist has utilized this 'scrap material' to great effect.

LENGTH 5.2 cm

Condition: Good condition with minor surface wear and minuscule, old nibbling to edges.

**Provenance:** From a private collection in Hamburg, Germany.

**AUCTION COMPARISON**

Compare a related Kyoto school ivory netsuke of Kinko sennin on a carp, by Okakoto, at Zacke, Fine Netsuke & Sagemono, 25 September 2020, Vienna, lot 47 (sold for EUR 1,770).



**Estimate EUR 1,500**

Starting price EUR 800



2  
**AN EARLY IVORY NETSUKE OF A CHINESE IMMORTAL WITH A GOURD**

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

Finely carved from a section of the outer tusk, the immortal (most likely Chokaro sennin) hunched over as he embraces his magical double-gourd (hyotan). The immortal is dressed in a voluminous robe with billowing sleeves which fall and drape over his frame elegantly. Perfectly functional and generously excavated himotoshi to the back. The ivory with patches of naturally grown honey-gold patina.

The curvature of the natural material, being carved from the curved outer section of the tusk, has imposed restrictions on the artist in regard to the subject matter and composition of the carving, and the artist has utilized this 'scrap material' to great effect.

HEIGHT 6.1 cm

Condition: Good condition with minor surface wear and very few age cracks.

**Provenance:** Collection of Fritz Niescher, and thence by descent in the same family. Fritz Niescher (1889-1974) was a Chemnitz entrepreneur who built an impressive collection comprised of Japanese works of art and modern art. His extensive collection included works by Ernst Barlach and Otto Dix. Pieces from his collection have been part of traveling exhibits since his death, and many are housed today in the Ernst Barlach Haus in Hamburg.



**A portrait of Fritz Niescher by the modernist painter Otto Dix, 1939**

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

**Estimate EUR 1,500**

Starting price EUR 800





**3**  
**AN IVORY NETSUKE OF CHOKARO SENNIN**

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

Boldly carved as Chokaro sennin standing on one foot, the other resting against his ankle, his head raised straining against the weight of the large gourd shaped vessel (hyotan) resting on his shoulders and issuing a voluminous horse's tail which is withdrawing into the gourd. The immortal is dressed in an artemisia leaf robe, the bearded sennin with an amused expression as he grins a toothy smile, all whilst stroking the tail. Asymmetrical himotoshi to the back and through the sleeve. The ivory with a smooth naturally grown honey-yellow patina.

HEIGHT 7.1 cm

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

**Provenance:** Malcolm Fairley, London. A British private collection, acquired from the above. French private collection, acquired from the above.

**Estimate EUR 2,000**  
 Starting price EUR 1,000



**4**  
**A RARE IVORY NETSUKE OF A SENNIN WITH A SNAKE**

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

Finely carved as a standing sennin, supporting a writhing snake on his shoulder, one hand grabbing the reptile by its neck and the other holding holding a loose section of his sash by his waist. Dressed in an artemisia leaf robe opening at the chest, the sennin's expression is boldly crafted, the mouth agape dramatically, all below wide glaring eyes. Generously excavated asymmetrical himotoshi to the back, the larger hole running through a 'natural' opening of the sleeve. The ivory bearing a light-yellow patina to the back with streaks of honey-gold.

HEIGHT 7.4 cm

Condition: Good condition with associated surface wear (particularly around the himotoshi) and natural age cracks. One foot with a repair.

**Provenance:** Collection Gabor Orszagh, Budapest, Hungary.

**Estimate EUR 2,000**  
 Starting price EUR 1,000







5  
**A SUPERB AND LARGE IVORY NETSUKE OF A SENNIN WITH A MONKEY**

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

Carved standing tall with his head turned slightly to the left, dressed in a mugwort leaf cape and apron, the sennin clutches the stem of a blossoming peony in one hand, the other inelegantly holding a monkey by its leg, the puzzled primate holding tight, clutching the immortal's head with its hands and weaving the spare foot into the sennin's open hair. Generously excavated and asymmetrical himotoshi to the back. The ivory with a lustrous, naturally grown, honey-gold patina.

HEIGHT 13 cm

Condition: Remarkably well-preserved. Only very few age cracks and minor typical wear. Very good condition.

**Provenance:** Klefisch, Cologne, 14 November 1987, lot 793. Ex-collection Guy de Lasteyrie, acquired from the above. De Lasteyrie is a member of the Lasteyrie du Saillant family and is considered among the leading French collectors of netsuke.

**AUCTION COMPARISON**

Compare a closely related ivory netsuke of Gamma sennin, 18th century, 14 cm tall, at Bonhams, 17 September 2013, New York, lot 2072 (**sold for USD 37,500**). Note the closely related manner of carving to the mugwort leaf robe, similarly scrolling belt to the front, as well as the comical way the sennin holds the animal's trailing leg. Compare a closely related ivory netsuke of a laughing sennin with a monkey, 18th century, 10.3 cm, at Lempertz, 14 June 2014, Cologne, lot 13 (**sold for EUR 3,416**).

**Estimate EUR 6,000**  
 Starting price EUR 3,000



6  
**AN EARLY OSAKA SCHOOL IVORY NETSUKE OF A LAUGHING EGG-TESTER**

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

Carved as a figure of an amused egg-tester, head thrown back laughing, as he points at the egg in his hand suggestively placed over his crotch. Barefoot, he is dressed in loose-fitting robes with a belt tied around his waist. Generously excavated asymmetrical himotoshi to the back. The ivory with a gorgeous, naturally grown honey-gold patina to the back.

HEIGHT 8.4 cm

Condition: Good condition with minor surface wear and expected age cracks. Restoration to the edge of the left foot.

**Provenance:** Hotel Drouot, March 1988. Ex-collection Guy de Lasteyrie, acquired from the above. De Lasteyrie is a member of the Lasteyrie du Saillant family and is considered among the leading French collectors of netsuke.

This charming depiction, full of action and character, is one which derives from a fairly prolific and so far anonymous artist – or more likely workshop – in the late eighteenth century. The milky-white ivory and the concern with surface and line indicate they were based in or close to Osaka, and their figures are of medium rather than outsize scale and always smile.

**AUCTION COMPARISON**

Compare a closely related ivory netsuke of a street vendor, likely from the same workshop, c. 1790, at Zucke, Fine Netsuke & Sagemono, 4 November 2022, Vienna, lot 8 (**sold for EUR 8,596**).

**Estimate EUR 6,000**  
 Starting price EUR 3,000







7  
**A TALL IVORY NETSUKE OF SEIOBO**

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

**Published & Exhibited:** Association Franco-Japonaise, Netsuke Sagemono, Paris, 2019, p. 66, no. 111.

A remarkably large and fine ivory netsuke of Seibo, the Queen Mother of the West, holding a peach branch in one hand, the other enveloped by her sleeve. She is dressed in a flowing robe with billowing sleeves, incised at the hem with scrolling foliage, her coiffure finely carved with the hair piled up high and in loops. Asymmetrical himotoshi to the back, the larger hole generously excavated in the shape of a gourd. The ivory bearing a gorgeously lustrous, deep-yellow patina.

HEIGHT 14 cm

Condition: Very good condition with minor surface wear and age cracks. An old, smoothed chip to the edge of the top bun.

**Provenance:** Rolf Schmoll, November 1994. Ex-collection Guy de Lasteyrie, acquired from the above. De Lasteyrie is a member of the Lasteyrie du Saillant family and is considered among the leading French collectors of netsuke.

**AUCTION COMPARISON**

Compare a closely related ivory netsuke of Seibo, 18th century, 12.5 cm tall, at Lempertz, The Papp Collection of Netsuke, 16 June 2018, Cologne lot 1002, (sold for EUR 4,464).

**Estimate EUR 6,000**  
 Starting price EUR 3,000





8  
A FINE IVORY NETSUKE OF GAMA SENNIN

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

A remarkably expressive ivory netsuke depicting the hermit Gama, shown slightly leaning to one side, his left hand clutching a loose lock of hair, while the right hand offers a smooth fruit to the toad at his feet. The amphibian carved clambering up the sennin's leg, its body neatly stippled, and eyes set wide apart; the pupils of both the sennin and toad are inlaid in dark horn. The immortal is dressed in long flowing robes with neatly incised folds belted loosely at the waist, revealing his emaciated chest and distended belly, a bamboo basket is carved to his side. Asymmetrical himotoshi to the back. The ivory bearing a naturally grown, rich honey-gold patina.

HEIGHT 6.4 cm

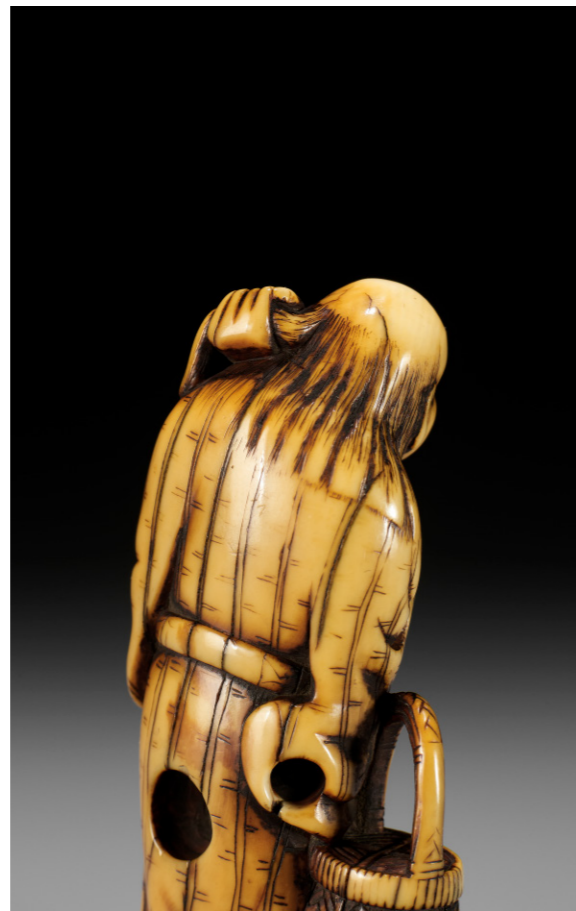
Condition: Very good condition with old wear and age cracks.  
**Provenance:** Collection of Fritz Niescher, and thence by descent in the same family. Fritz Niescher (1889-1974) was a Chemnitz entrepreneur who built an impressive collection comprised of Japanese works of art and modern art. His extensive collection included works by Ernst Barlach and Otto Dix. Pieces from his collection have been part of traveling exhibits since his death, and many are housed today in the Ernst Barlach Haus in Hamburg.

**MUSEUM COMPARISON**

A closely related ivory netsuke of Rakan Handaka Sonja, Osaka school and likely carved by the same hand or studio, is in the Linden Museum Stuttgart, inventory number OA 18692.



**Estimate EUR 4,000**  
Starting price EUR 2,000



9  
A FINE IVORY NETSUKE OF ROSHI ATOP AN OX

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

The ox meekly standing foursquare, its nose pierced and roped, controlled by Roshi seated atop the cattle holding on to the incised rope. The old master clad in a voluminous robe with billowing sleeves, his face carved with a flowing beard, his hair tied into a topknot. The animal with its head bowed, its tail and fur finely detailed, all supported on thick, strong hooves. The ivory bearing an attractive patina and the large himotoshi found to the back and under the ox.

HEIGHT 6.5 cm

Condition: Good condition with minor wear, few natural age cracks, and a minor repair to the section of rope between Roshi's two hands.

**Provenance:** Collection Gabor Orszagh, Budapest, Hungary.

Roshi, the ancient philosopher, the venerable Prince, is the founder of the Taoist system of philosophy. According to legend, Roshi's mother conceived at the sight of a falling star and carried Roshi for eighty-one years in her body. He was born with a grey beard, with a white and yellow face. He had large eyes, fine eyebrows, ragged teeth in a square mouth, a double ridge to his nose, ten toes on each foot, and ten lines in each hand, and his enormous ears had three passages each. Artistic representations, however, do not adhere to this depiction and Roshi is usually shown as an old Chinese man, seated upon an ox on which he is miraculously carried to paradise.

**Literature comparison:** Compare a closely related ivory netsuke, depicting Laotse seated on a bullock, illustrated in Lazarnick, George (1981) Netsuke & Inro Artists, and How to Read Their Signatures (LNIA), Vol. 1, p. 84.

**AUCTION COMPARISON**

Compare a closely related ivory netsuke of Roshi on an ox, at Zucke, Fine Netsuke & Sagemono, 3 November 2023, Vienna, lot 105 (sold for EUR 5,200).



**Estimate EUR 4,000**  
Starting price EUR 2,000







10  
**A FINE IVORY NETSUKE OF A GRAZING HORSE**

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

Finely carved as a grazing horse standing with its head lowered to the ground, its mane parted down the middle and finely incised with strands of hair, its pointed ears emerging from the folds. The horse is naturalistically carved with wide gentle eyes and a long curling tail that sweeps around the back above the beautifully excavated, asymmetrical himotoshi. The superbly polished ivory bearing a fine, yellowish patina.

HEIGHT 5.1 cm

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

**AUCTION COMPARISON**

Compare a closely related ivory netsuke depicting a grazing horse at Zucke, Fine Netsuke & Sagemono, 3 November 2023, Vienna, lot 143 (sold for EUR 2,340).



**Estimate EUR 1,500**  
 Starting price EUR 800



11  
**A SUPERB AND LARGE WOOD NETSUKE OF A HORSE**

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

Finely carved, the horse standing with its hooves drawn delicately together. Its tale swishing to its side as it cranes its neck over its back. Its mane is parted and carved with fine incision work. A single himotoshi to the side and another to the underbelly. The rich, reddish wood is of a superb grain with a naturally grown, dark patina.

HEIGHT 8.8 cm

Condition: Very good condition with minor wear and a few tiny nicks here and there.

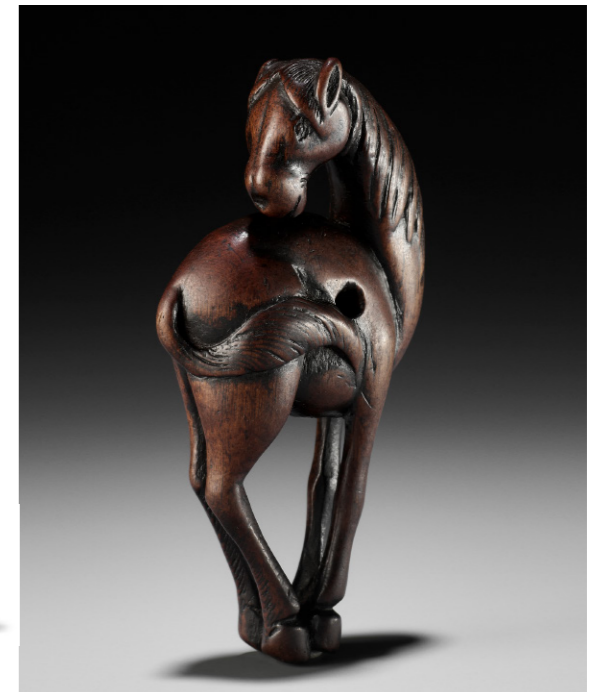
**Provenance:** Ex-collection Guy de Lasteyrie. De Lasteyrie is a member of the Lasteyrie du Saillant family and is considered among the leading French collectors of netsuke.

**AUCTION COMPARISON**

Compare a related wood netsuke of a standing horse similarly posed, signed Tomotada, at Bonhams, The Harriet Szechenyi Sale of Japanese Art, London, lot 145 (sold for GBP 30,000).



**Estimate EUR 4,000**  
 Starting price EUR 2,000







12  
**A RARE WOOD NETSUKE OF A HIRYU (FLYING DRAGON), SOKEN KISHO TYPE**

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

Boldly carved as a hiryu (flying dragon), the design illustrated in the Soken Kisho, carved with prominent fangs, an upturned snout, boldly carved bulging eyes with metal-inlaid pupils, and a single horn. The short body with incised scales and wings shaped as fins, the tail raised and curling upwards dynamically. Generously excavated himotoshi underneath. The wood bearing a smooth, naturally grown patina.

LENGTH 5.6 cm

Condition: Very good condition with minor expected surface wear. One inlaid pupil is replaced.

**LITERATURE COMPARISON**

For a closely related example in ivory see Bandini, Rosemary (2001) Expressions of Style, Netsuke as Art, Scholten Japanese Art, New York, no. 77.



**AUCTION COMPARISON**

Compare a closely related wood netsuke of a flying dragon, at Bonhams, The Harriet Szechenyi Sale of Japanese Art, 8 November 2011, London, lot 100 (sold for GBP 11,875).



**Estimate EUR 1,500**  
 Starting price EUR 800



Drawing of a hiryu, Soken Kisho of 1781 by Inaba Tsuryu

13  
**A POWERFUL WOOD NETSUKE OF A COILED DRAGON**

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



Finely carved and pierced as a single ferocious dragon amidst swirling clouds, holding a tama (flaming pearl) in one claw. The coiled beast detailed with neatly incised scales and spine, long trailing whiskers, large eyes, and sharp claws. Natural himotoshi.

HEIGHT 4.8 cm

Condition: Very good condition with minor surface wear, some non-distracting, old, smoothed chips.

**Estimate EUR 1,200**  
 Starting price EUR 600



14  
**AN IVORY NETSUKE OF A COILED ONE-HORNED DRAGON**

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



The dragon's sinuously winding body forming a closed manju-like composition with only the well-carved, single-horned head protruding. The ivory bearing a very good patina. Several possibilities for himotoshi through the openworked structure.

LENGTH 4.5 cm

Condition: Good condition with minor expected wear. A tiny repair to the edge of the chin. Beautiful, deep patina.

**Provenance:** German private collection. Sold at Zacke, Fine Japanese Art, 4 June 2021, Vienna, lot 192. German private collection, acquired from the above.

**Estimate EUR 1,200**  
 Starting price EUR 600





15  
**KAZUNORI: A LARGE WOOD NETSUKE OF DAIKOKU AND EBISU AT SETSUBUN**

By Kazunori, signed Kazunori 一則  
 Japan, 18th century, Edo period (1615-1868)

**Published:**

Joly, Henri L. (1966) *The W. L. Behrens Collection, Part 1, Netsuke*, no. 3108, illustrated on pl. XXXVI.  
 Meinertzhagen, Frederick / Lazarnick, George (1986) *MCI, Part A*, p. 316.

Boldly carved as the lucky gods Daikoku and Ebisu standing atop two large rice bales, Daikoku with one hand raised as he is about to fling a handful of soybeans at the covering oni taking cover under the rice bales, his trusty mallet tucked into his obi in the back. Ebisu similarly portrayed, smiling next to his companion, as he balances the masu box stand with the roasted beans, a seabream (tai) carved behind him. Himotoshi through the bag which supports the heavy rice bales and signed KAZUNORI. The well-toned wood attractively worn.



**Portrait of Walter Lionel Behrens (1861-1913)**

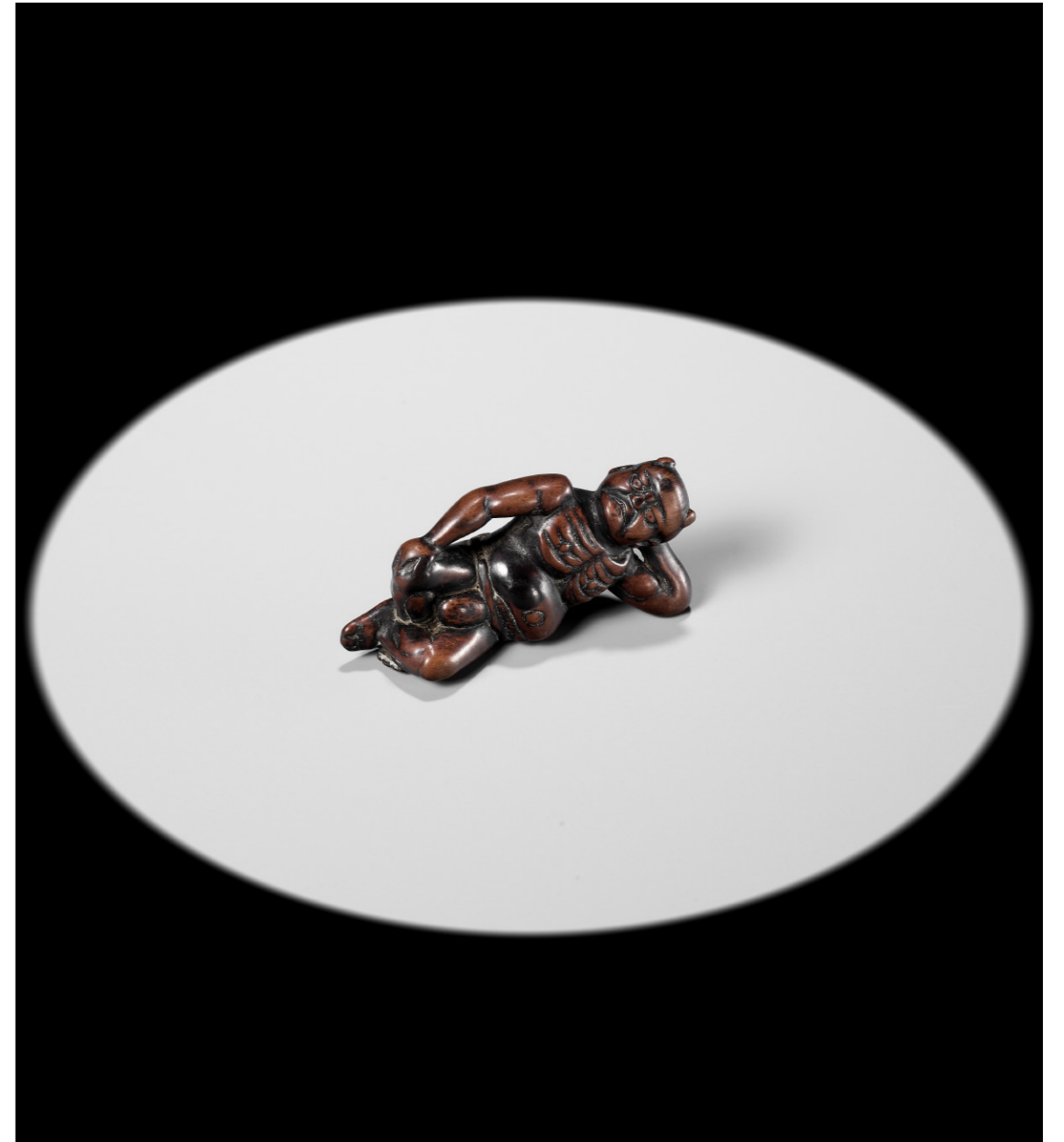
HEIGHT 5.8 cm, LENGTH 5.3 cm

Condition: Very good condition with minor old wear.

**Provenance:** Ex-collection W. L. Behrens (1861-1913).

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

**Estimate EUR 2,000**  
 Starting price EUR 1,000



16  
**A RARE WOOD NETSUKE OF A RECLINING ONI**

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

Expressively carved as an oni reclining on his side, his head supported in one hand while the other rests on his raised knee, wearing a tiger skin loincloth. The muscular body, ribs, and distended stomach are powerfully sculpted. Generously excavated himotoshi to the back. The well-toned wood bearing a fine patina.

LENGTH 5.8 cm

Condition: Very good condition with minor wear, some remnants of black staining.

**LITERATURE COMPARISON**

Compare a related wood netsuke of a reclining oni, illustrated in Eskenazi (1997) *Japanese Netsuke, Ojime and Inro* from a private European collection, p. 29, no. 19. Compare a related wood netsuke of a reclining oni, illustrated in Katchen, Arlette (2010) *Netsuke 7, Vol. 2*, pp. 247, no. K793.



**Estimate EUR 2,000**  
 Starting price EUR 1,000





17  
**A REMARKABLE AND EARLY  
WOOD NETSUKE OF A SLEEPING ACTOR**

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

A large and remarkably bold wood netsuke depicting a man, likely an actor or performer, dressed in a loose, well-carved kimono, his body hunched down over a cushion and resting his head and hands on a folded fan. His expression is superbly crafted, clearly worn-out and tired from his craft; a sagemono set including a gourd netsuke, ojime and inro is hung from his obi (sash). The well-worn wood bearing a superb, unctuous patina. Very large and asymmetrical himotoshi to the underside.

LENGTH 4.3 cm

Condition: Good condition. A few age cracks, surface scratches and tiny nicks here and there.

**Provenance:** From the collection of Dr. Ferdinand and Dr. Gudrun Thaler-Szulyovsky, and thence by descent in the same family. The couple, who had both been practicing law, met in 1967 through their mutual passion for art. Together they built a substantial and diverse art collection over many decades.

**Estimate EUR 1,500**  
Starting price EUR 800



18  
**A WOOD NETSUKE OF BENKEI  
SLEEPING ON A CONCH (HORAGAI)**

Unsigned  
Japan, late 18th to early 19th century, Edo period (1612-1868)

The oversized conch (horagai) naturalistically rendered with fine stippling and smooth and rough sections, bearing the weight of the exhausted Benkei who rests his tired head on his folded hands. Benkei is depicted in a typical manner, clothed in the robes of a yamabushi monk and wearing a token cap surmounted with a gilt metal stud. The conch is fitted with an antler and ebony wood mouthpiece. A well-hollowed himotoshi to the side exiting the mouth of the conch.

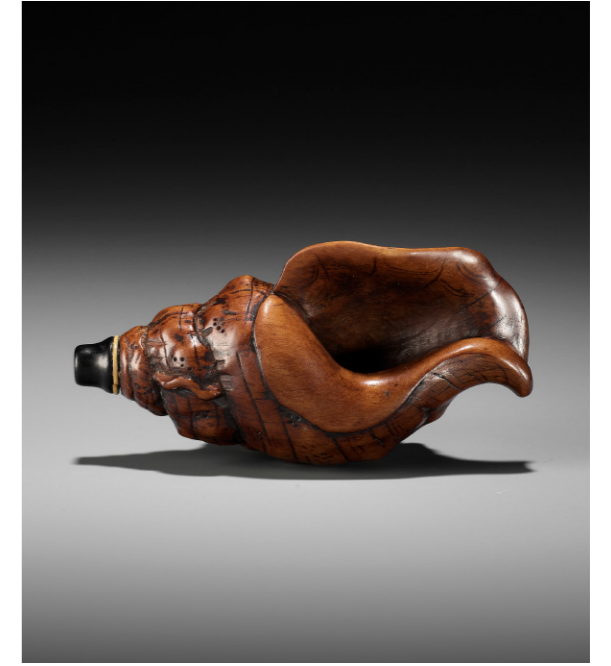
LENGTH 6.2 cm

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

**Provenance:** Collection Gabor Orszagh, Budapest, Hungary.

**Horagai** are large conch shells, usually from *Charonia tritonis*, that have been used as trumpets in Japan for many centuries. The instrument has served a number of purposes throughout Japanese history and special schools still teach students to play the traditional music associated with the conch. Unlike most shell trumpets from other parts of the world which produce only one pitch, the Japanese horagai can produce three or five different notes. The different pitches are achieved using a bronze or wooden mouthpiece attached to the apex of the shell's spire. At freezing temperatures (often encountered in the mountainous regions of Japan) the lips may freeze to the metal surface, so wooden or bamboo mouthpieces are used.

The yamabushi were renegade mountain priests of the Shingon Tantric Buddhist sect, who used the conch to communicate their movements in the mountain wilderness.



**AUCTION COMPARISON**

Compare a related wood netsuke of Benkei on a horagai, dated early 19th century, at Lempertz, Asian Art, 9 December 2022, Cologne, lot 462 (**sold for EUR 3,276**).



**Estimate EUR 1,500**  
Starting price EUR 800

19

**A RARE MARINE TOOTH NETSUKE OF KIYOHIME**

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

Finely carved and stained as the monstrous Kiyohime tightly wrapped around the Dojo-ji bell, her snake-like tail encircling the gong as she perches herself on the domed crown of the bell. The face with an enigmatic smile; one hand holding the striker while the other rests gently on the bell, supporting her weight. Dressed in a loose robe open at the chest revealing her emaciated body, the skin hanging loose over her gaunt frame, the hair parted down the middle, falling straight down her back. Himotoshi through the side of the bell. The marine tooth bearing a beautiful lustrous polish.

HEIGHT 4.8 cm

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

**LITERATURE COMPARISON**

Compare a related sperm whale tooth netsuke, attributed to Ogasawara Issai of Osaka, illustrated in Sydney L. Moss Ltd. (2008) *Such Stuff as Dreams are made on*. Japanese netsuke from the Willi G. Bosshard collection, no. 6.



**AUCTION COMPARISON**

Compare a closely related marine tooth netsuke of Kiyohime, at Zucke, Fine Netsuke & Sagemono, 28th April 2023, Vienna, lot 5 (sold for EUR 2,340).



**Estimate EUR 1,000**

Starting price EUR 500



20

**A POWERFUL WOOD NETSUKE OF KAN'U WITH HIS HALBERD**

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

Boldly carved, the God of War standing holding his halberd in one hand, its blade issuing from a stylized dragon's mouth, pensively stroking his long beard with his other hand. His robes detailed with incised tiger skin stripes, tied at the waist by a sash with a central lion mask ornament. Generously excavated himotoshi to the back. The well-toned wood bearing a good patina.

HEIGHT 7.8 cm

Condition: Very good condition with only minor wear, small chip to the halberd's handle smoothed over time.

**Estimate EUR 1,000**

Starting price EUR 500



21

**A RARE AND EARLY WOOD NETSUKE OF KOSHOHEI**

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

Beautifully worn and dynamically carved as the immortal Koshohai amusingly startled by a boulder before him in mid-transformation into a goat, causing him to raise his staff, as if to strike the animal on its head. Koshohai dressed in a large robe tied loosely at the waist, his face carved with a petrified expression as he jumps in horror. Large himotoshi to the back, the cord channel running through the sleeve and signed within a rounded rectangular reserve.

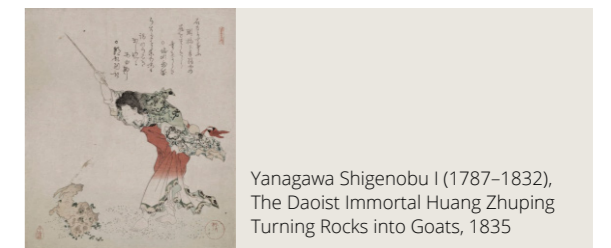
HEIGHT 7 cm

Condition: Good condition with old wear and traces of use. One smoothed old chip to the left foot.

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. He is the divine form of Huang Chuping (c. 328-386), a Daoist hermit from Jinhua during the Eastern Jin dynasty.

**Estimate EUR 2,000**

Starting price EUR 1,000







22  
**A VERY RARE AND LARGE IVORY  
 NETSUKE OF BAIFUKU WITH HO-O BIRD**

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

**Published:**

Joly, Henri (1908) Legend in Japanese Art, p. 81.  
 Joly, Henri L. (1912) The W. L. Behrens Collection, Part 1, Netsuke,  
 no. 4558, illustrated on pl. LIX.  
 Eskenazi (1984) Japanese Netsuke, Ojime, Inro, Lacquer-Ware,  
 no. 38.

Standing, his body twisted ever so gently as he holds a ho-o bird  
 or peacock to his chest, one hand supporting the majestic bird's  
 breast and the other placed gently on its tail feathers. He is dressed  
 in a long voluminous robe with billowing sleeves which drape  
 and fall elegantly over his frame. The mythical bird's feathers are  
 carefully incised and stained to show the variation in its plumage.  
 Good himotoshi to the back, generously excavated and placed at  
 angle.

HEIGHT 10.6 cm

Condition: Very good condition with  
 minor surface wear and age cracks.  
 Minuscule nibbling to edges and possibly  
 a tiny chip to the edge of the bird's wing.

**Provenance:** Ex-collection W. L. Behrens  
 (1861-1913). Ex-collection W. Lewis.  
 Eskenazi, April 1986. Ex-collection Guy  
 de Lasteyrie, acquired from the above.  
 De Lasteyrie is a member of the Lasteyrie  
 du Saillant family and is considered among  
 the leading French collectors of netsuke.



**Portrait of Walter  
 Lionel Behrens**

Baifuku (in Chinese Mei Fuh) was a Chinese governor of Nan Ch'ang  
 (Nansho-no-Jo), who, disgusted with the corruption then prevailing,  
 resigned his post in 14 B.C. and retired to mount Hiko, in Yunnan,  
 where he penetrated the secrets of the genii, and having drunk of  
 the elixir of everlasting life, returned to his native Show Ch'un. After  
 a short while, some genii and a Lwan bird (peacock or phoenix)  
 swooped down from the skies and carried him away to the Taoists  
 paradise (H. L. Joly, Legend in Japanese Art, p. 80).

**LITERATURE COMPARISON**

Compare a closely related ivory netsuke of a foreigner  
 with Chinese hat, with similar expression and  
 headgear, in Joly, Henri L. (1912) The W. L. Behrens  
 Collection, Part 1, Netsuke, no. 3301, illustrated on  
 pl. XL.



**AUCTION COMPARISON**

This type of Lwan bird is rarely depicted in netsuke art  
 and appears usually in combination with Dutchmen.  
 Compare a related ivory netsuke of a Dutchman  
 at Sotheby's, Japanese Works of Art, 10 April 1997,  
 London, lot 404.



**Estimate EUR 8,000**  
 Starting price EUR 4,000





23  
**A SUPERB AND LARGE IVORY  
 NETSUKE OF A DUTCHMAN  
 WITH A TRUMPET**

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

The Dutchman carved standing tall, looking up with a quizzical expression on his face. He is holding a Chinese trumpet (lapa) in one hand, and a fan in the other. Dressed in a long coat decorated with scrolling cloud design on a stained and stippled ground, the sleeves of his undershirt are incised with foliate patterns and pleated to the cuffs. His exaggerated facial features with protruding eyes under a broad nose and grimacing mouth are framed by a lozenge wig and topped by a broad brim hat incised with scrolling vines and topped with a peacock's feathers. Generously excavated, asymmetrical himotoshi to the back and side. The ivory with a dark, naturally grown, honey-gold patina.



HEIGHT 12.9 cm

Condition: Very good condition with minor surface wear and age cracks. Some rubbing and wear to incised details.  
**Provenance:** Ex-collection Guy de Lasteyrie, acquired from the above. De Lasteyrie is a member of the Lasteyrie du Saillant family and is considered among the leading French collectors of netsuke.

**AUCTION COMPARISON**  
 Compare a related ivory netsuke of a Dutchman with a captured deer, of near identical size (12.7 cm) and with very similar detailing to the robe, dated to the 18th century, at Bonhams, The Harriet Szechenyi Sale of Japanese Art, 8 November 2011, London, lot 97 (**sold for GBP 21,250**).



**Estimate EUR 15,000**  
 Starting price EUR 7,500







24  
**A LARGE WOOD NETSUKE OF  
A DUTCHMAN WITH A DRUM**

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

A large and boldly carved wood netsuke of a Dutchman posed as an islander, the tall man depicted standing, his knees slightly bent and arms reaching to the back supporting a hand drum carved with a triple tomo-e crest. The Dutchman is depicted almost naked, except for the later added clogs and a short loin cloth tied at the waist, his distended belly and ribs showing, the entire body carved in incised hair. His head is raised to the sky as he bursts into a hearty song, the amusing face carved with narrow eyes above a wide grin, framed by a lozenge wig, and topped by a hat with floral finial. Good 'chimney-type' himotoshi to the back.

HEIGHT 13.7 cm

Condition: The legs and feet have been restored. Minor wear and some nibbling to the edge of the hat. Otherwise good condition and presenting very well.

**Provenance:** From an old French private collection.

**LITERATURE COMPARISON**

A very interesting comparison is provided by a wood netsuke of a standing islander, similarly posed, by Gessho, illustrated in Bandini, Rosemary (2020) *The Larry Caplan Collection of Japanese Netsuke*, no. 12.



**Estimate EUR 5,000**  
Starting price EUR 2,500





25  
**A FINE IVORY NETSUKE OF A DUTCHMAN WITH COCKEREL**

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

Standing, facing ahead and firmly holding a fighting rooster, the Dutchman is dressed in a short outer coat adorned with geometric motifs imitating the plumage of the restless bird, the breeches peering through, his stockings pulled high and decorated with a row of dark horn buttons to the back, all above traditional clogs. The face carved with a caricatured expression with protruding eyes and a long nose, framed by a lozenge wig and a broad plumed hat. Excellent and asymmetrical himotoshi to the back.

HEIGHT 9.2 cm

Condition: Very good condition with minor surface wear.

Dutch merchants were the only Europeans permitted to live in Japan during most of the Edo period (1615-1868). They were confined to Dejima, a small man-made island in Nagasaki Bay. The "Southern Barbarian" (Nanban) Dutchman netsuke were developed at a time when few Japanese had encountered foreigners. The cock is a possible reference to the Dutch colony's pastime of cockfighting.

**AUCTION COMPARISON**

Compare a closely related ivory netsuke of a dutchman with cockerel and trumpet, at Zacks, Fine Japanese Art, 4 June 2021, Vienna, lot 223 (sold for EUR 4,803).

**Estimate EUR 4,000**  
 Starting price EUR 2,000



26  
**A RARE IVORY NETSUKE OF A DUTCHMAN WITH AN OCTOPUS**

Unsigned  
 Japan, 19th century

Amusingly carved as a panicked Dutchman standing with his hands pressed to the side of his head as he attempts to detach an octopus from his back. The cephalopod's head pressed down atop the man, its brows furrowed, the large inlaid eyes bulging, while the Dutchman's mouth is agape, his eyes glancing to the side. He is wearing the typical horn-studded coat, and a comically small pot is tucked into his waist by his side. Large himotoshi through the back.

HEIGHT 8.3 cm

Condition: Good condition with minor wear, expected age cracks, the feet likely repaired.

**Provenance:** Collection of I.A. and Cecile Mann Victor. Christie's New York, 20 April 1989, lot 73. Collection Gabor Orszagh, Budapest, Hungary, acquired from the above.

**AUCTION COMPARISON**

Compare a closely related ivory netsuke of a foreigner with an octopus from the same workshop, at Christie's, Japanese Art and Design, 12 May 2010, London, lot 8 (sold for GBP 3,125).

**Estimate EUR 2,500**  
 Starting price EUR 1,200







27  
**OKAKOTO: A FINE IVORY NETSUKE  
OF A DUTCHMAN WITH CHILD**

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

Powerfully carved as a Dutchman with typically exaggerated facial features, holding a Chinese trumpet (lapa) in one hand and supporting a boy on his shoulders with the other. The mischievous boy attempting to clamber on to the foreigner's shoulder, pulling on his curly lozenge wig in his pursuit to scale the tall man. The two figures are dressed in voluminous robes, incised with various decorative motifs; the foreigner's coat further detailed down the center with dark horn-inlaid buttons. Generously excavated, asymmetrical himotoshi to the back and signed OKAKOTO within the typical rectangular reserve.

HEIGHT 5.8 cm

Condition: Very good condition with minor typical wear and a plugged nerve channel to the robe.

**Provenance:** Ex-collection Guy de Lasteyrie, acquired from the above. De Lasteyrie is a member of the Lasteyrie du Saillant family and is considered among the leading French collectors of netsuke.

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

**AUCTION COMPARISON**

Compare a closely related marine ivory netsuke of a Dutchman with child, by Okakoto, at Zacke, Fine Netsuke & Sagemono, 29 October 2021, Vienna, lot 42 (sold for EUR 2,781).

**Estimate EUR 3,000**  
Starting price EUR 1,500



28  
**A GOOD WOOD NETSUKE  
OF A DUTCHMAN WITH CHILD**

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

Typically depicted with shoulder-length, curling hair and exaggerated features, clad in a coat with a pleated collar, carrying a boy on his back and a Chinese trumpet (lapa) in his right hand. Each carved with a beaming face, the Dutchman laughing at the little boy's antics, his eyes crinkling as a result. The wood bearing a fine dark patina, and with large asymmetrical himotoshi through the back.

HEIGHT 7 cm

Condition: Good condition with minor typical wear and surface rubbing. An old, smoothed chip to the trumpet.

In the Edo period, Dutch merchants were the only Europeans admitted to Japan, where they were confined to the island of Deshima. Interestingly, the lapa (trumpet) in this Dutchman's hand is also foreign, being of Chinese origin.

**AUCTION COMPARISON**

Compare a closely related wood netsuke of a Dutchman with child, 18th century, at Zacke, Fine Netsuke & Sagemono, 22 April 2022, Vienna, lot 17 (sold for EUR 3,034).

**Estimate EUR 1,500**  
Starting price EUR 800



29

**A RARE IVORY NETSUKE OF A DUTCHMAN AND MONKEY**

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

The Dutchman carved standing on his toes somewhat awkwardly as he cheekily looks to the left, holding the brim of his hat and a monkey close to his chest, as if he has stolen the simian. Good, functional himotoshi to the back; the ivory bearing a superb, yellowish patina.

HEIGHT 7.3 cm

Condition: Good condition with old wear and age cracks. Some rubbing and wear to incised details.

**Provenance:** From the collection of Dr. Ferdinand and Dr. Gudrun Thaler-Szulyovsky, acquired at Galerie Zacke in 1988 for 19,000 Austrian Schillings, and thence by descent in the same family. The couple, who had both been practicing law, met in 1967 through their mutual passion for art. Together they built a substantial and diverse art collection over many decades.

**Estimate EUR 1,500**  
Starting price EUR 800



30

**MASAMORI: A LARGE KYOTO SCHOOL IVORY NETSUKE OF GAMA SENNIN**

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

Of large and triangular section (sankaku), the hermit seated and wearing a loosely fitted robe, his distended stomach showing, a three-legged toad clambering on top of his head. Gama's expression is treated humorously, his face marked by a wide smile and squinting eyes. The toad's huge eyes are inlaid in lustrous black horn. Large himotoshi through the back and underside, the signature within an oval reserve MASAMORI. The artist belongs to the Yoshinaga school of Kyoto (see auction comparison).

LENGTH 5.7 cm

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

**Provenance:** From the collection of Dr. Ferdinand and Dr. Gudrun Thaler-Szulyovsky, purchased from Galerie Gemini (H. Hohenadl), and thence by descent in the same family.

**AUCTION COMPARISON**

Compare a closely related ivory netsuke of Gama sennin, by Yoshinaga, at Bonhams, Fine Japanese Art, 7 November 2013, London, lot 13 (sold for GBP 4,375).



**Estimate EUR 1,200**  
Starting price EUR 600



31

**MASAMORI: A GOOD KYOTO SCHOOL IVORY NETSUKE OF GAMA SENNIN**

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

Finely carved as Gama sennin standing on one leg, holding a leafy peach by its branch in his left hand, the right hand holding the leg of a three-legged toad which clammers over the hermit's shoulders, the large eyes of the amphibian inlaid in lustrous black horn. The well-worn ivory bearing a stunning honey patina. Two asymmetrical himotoshi to the back, the larger one of oval shape characteristic of the Yoshinaga school, next to the signature MASAMORI within an oval reserve.

HEIGHT 7.5 cm

Condition: Very good condition with expected wear and age cracks, the ivory bearing a beautiful patina.

**AUCTION COMPARISON**

Compare a closely related ivory netsuke by the same artist, signed Masamori, at Zacke, Fine Netsuke & Sagemono, 29 October 2021, Vienna, lot 44 (sold for 2,275 EUR).



**Estimate EUR 1,000**  
Starting price EUR 500



32  
**AN OLD AND RUSTIC EBONY  
 WOOD NETSUKE OF A TOAD**

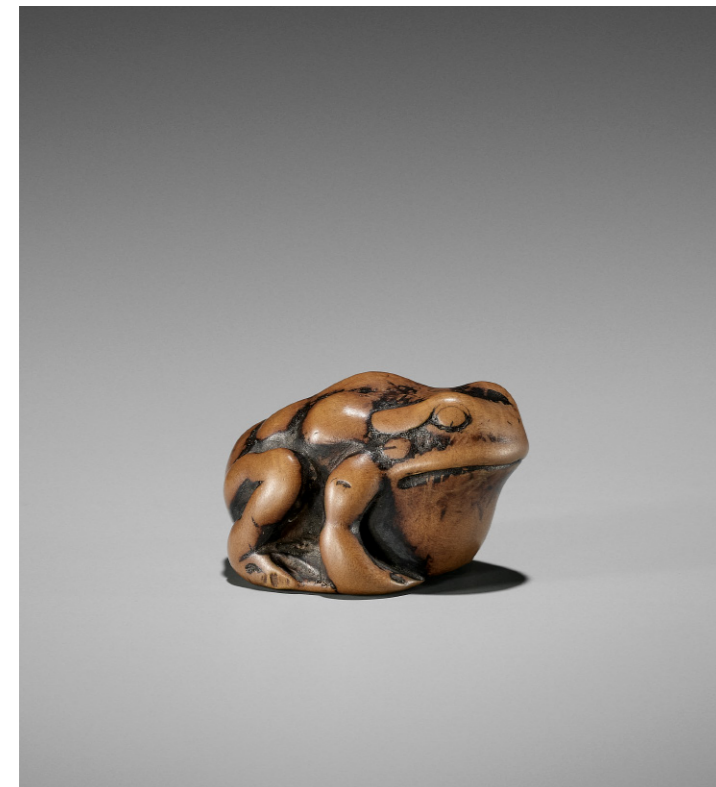
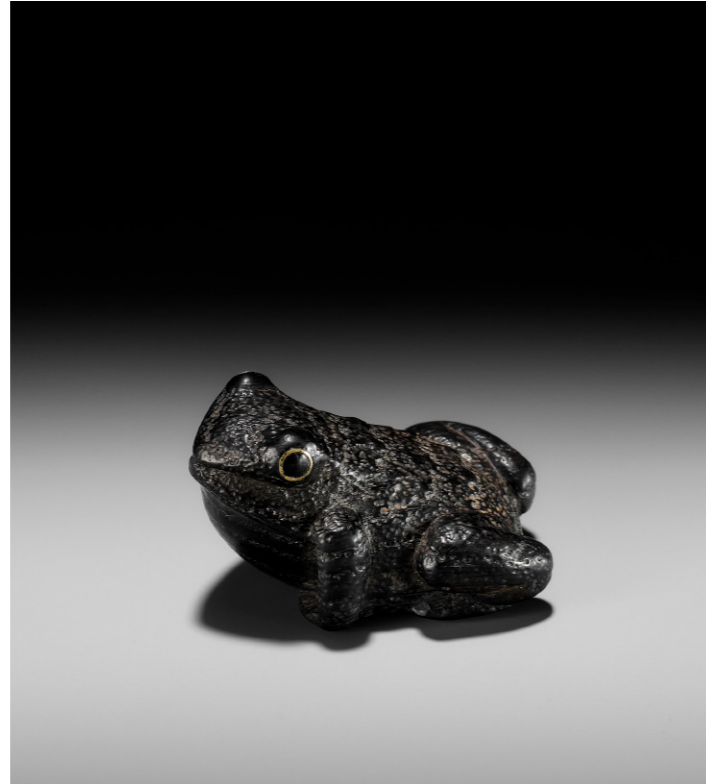
Unsigned  
 Japan, 18th century, Edo period (1615-1868)

A bulky and somewhat stylized carving of a toad sitting on its stomach, its legs tucked beneath its rotund body as the amphibian settles into its relaxed state. The warty skin of the toad boldly textured giving the piece a uniquely rustic appearance; the rim of the eyes inlaid in gilt brass. Generously excavated asymmetrical himotoshi to the underside.

LENGTH 5.2 cm

Condition: Good condition with typical wear, a repaired section to the left leg.

**Estimate EUR 1,500**  
 Starting price EUR 800



33  
**AN EARLY WOOD NETSUKE OF A TOAD**

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

**Published:** Brockhaus, Albert (1905) Netsuke. Versuch einer Geschichte der japanischen Schnitzkunst, p. 445, no. 806. A pleasingly worn and tactile wood netsuke of a bulky seated toad. The original black coating is rubbed through wear but still present in the crevices, providing an appealing contrast to the chocolate brown color of the wood. Himotoshi through the underside.

LENGTH 4.1 cm

Condition: Very good condition with age-related surface wear including tiny nicks. Beautiful patina.

**Provenance:** Ex-collection Albert Brockhaus (1855-1921), Leipzig, acquired at Rex & Co., Berlin, on 19 December 1900. Zacke, Fine Netsuke & Sagemono, 25 September 2020, Vienna, lot 17. German private collection, acquired from the above.



Portrait of Albert Brockhaus

**Estimate EUR 1,500**  
 Starting price EUR 800



34  
**A RARE DARK WOOD NETSUKE  
 OF A SUMO WRESTLING FROG**

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

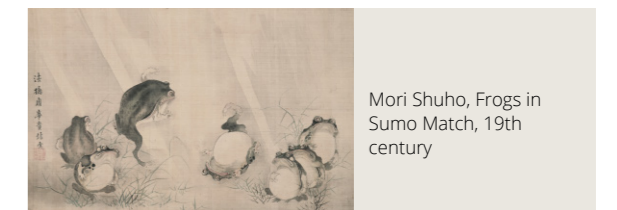
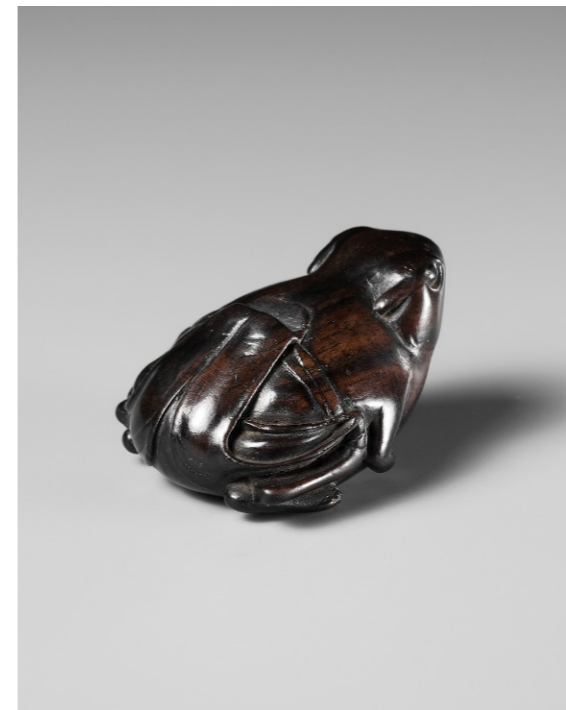
A very unusual and wonderfully tactile, old wood netsuke depicting a smooth frog, crouching, ready to leap at a moment's notice, humorously dressed as a sumo wrestler in a simple mawashi, the details rendered in a somewhat stylized manner, the limbs of the amphibian tucked under its rounded belly. Very large, generously excavated himotoshi to the underside and signed, possibly reading Kazumoto 一本.

LENGTH 4.2 cm

Condition: Good condition with minor wear. Smoothened old chips to three of the limbs. One nick to the neck.

The most notable account showing anthropomorphic animals are the Choju-jinbutsu-giga scrolls (literally "Animal-person Caricatures"), commonly shortened to Choju-giga (literally "Animal Caricatures"), a famous set of four picture scrolls, belonging to Kozan-ji temple in Kyoto, which dates to the mid-12th century and is credited as the oldest manga in history. The scrolls are the earliest in a linear monochrome drawing style illustrating anthropomorphic frogs, rabbits, and monkeys engaging in human activities. The scrolls are now entrusted to the Tokyo National Museum of Japan.

**Estimate EUR 3,000**  
 Starting price EUR 1,500



Mori Shuho, Frogs in Sumo Match, 19th century



35  
**A FINE KYOTO SCHOOL IVORY NETSUKE  
 OF A SQUIRREL ON MUSHROOM**

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

Finely carved as a squirrel clambering on an upturned mushroom raising its hindleg to scratch an itch with satisfaction, its bushy tail swept under the thick mushroom stalk. The upturned fungi with naturalistically carved radial gills, its long stalk uncut and slightly curved in the center. The rodent with eyes inlaid in dark horn and fur finely incised and stained. Large and functional himotoshi through the stem and cap.

LENGTH 5.4 cm

Condition: Very good condition with minor, mostly intentional, wear and expected age cracks. Beautiful, deep patina.

Squirrels are rarely seen in Japanese art and are usually depicted amongst grapes; the motif being imported from China where it is a highly auspicious subject signifying an abundance in fortune and offspring.

**LITERATURE COMPARISON**

Compare a closely related ivory netsuke of a squirrel on a mushroom, illustrated in Barry Davies Oriental Art, The Netsuke Collection of W.G Bosshard Part 1, no. 73. Barry Davies notes on this piece: "This is undoubtedly a Kyoto School work, and probably by Okatomo, or a close follower. The upturned mushroom is very similar to those he carved with rats and monkeys."



**Estimate EUR 3,000**  
 Starting price EUR 1,500

36  
**A FINE IVORY NETSUKE OF  
 A SNAIL ON LARGE MUSHROOM**

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

An old, pleasingly tactile, and finely stained ivory netsuke depicting a naturalistically carved snail slithering across the radial gills of a large mushroom with a thick stem in the center, the underside of the stem and the foot of the snail bearing a finely stippled surface. The reverse showing the mushroom's cap and well-hollowed himotoshi.

HEIGHT 5.8 cm

Condition: Very good condition, few expected age cracks. Beautiful, deep patina.  
**Provenance:** French private collection. Zacke, Fine Netsuke & Sagemono, 25 September 2020, Vienna, lot 20. German private collection, acquired from the above.

**Estimate EUR 2,000**  
 Starting price EUR 1,000



37  
**A FINE IVORY NETSUKE  
 DEPICTING A PAIR OF SNAILS**

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

Finely carved as two snails, the smaller crawling along the larger snail's shell, both with slimy bodies naturalistically rendered with crosshatch incision work, the shells subtly incised and stained. Generously excavated, asymmetrical himotoshi foot of the larger snail. Beautiful, deep honey-yellow patina to the underside.

LENGTH 4.4 cm

Condition: One tentacle of the smaller snail restored. Otherwise good condition with minor wear and age cracks.

**Provenance:** Lempertz, Asian Art, 25 June 2021, Cologne, lot 906. German private collection, acquired from the above.

**Estimate EUR 1,500**  
 Starting price EUR 800







38  
**YOSHITADA: A FINE IVORY NETSUKE  
OF A CLUSTER OF MUSHROOMS**

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

Finely carved, partially in openwork, as a cluster of six shimeji mushrooms, the undersides of the larger caps neatly incised with radial gills, arranged in a horizontal line, forming a pleasingly tactile and compact composition. Generously excavated himotoshi to the back and through the underside and signed YOSHITADA within a rectangular reserve. The ivory expertly polished and stained to highlight the highpoints of the stalks. Beautiful, deep patina.

LENGTH 3.8 cm

Condition: Good condition with minor surface wear and tiny nicks to the back. One smoothed old chip near the base of the central stalk.

Mushroom and fungi are symbols of longevity. Their simple yet aesthetically appealing arrangement in a horizontal line emphasizes this association. Mushrooms became favored subjects of eccentric Edo period painters.

**Literature comparison:** For a closely related ivory netsuke of a mushroom group, by Yoshitada, illustrated in Coullery, Marie-Therese / Newstead, Martin S. (1977) *The Baur Collection*, p. 285, C 859.

**Estimate EUR 1,500**  
Starting price EUR 800



39  
**RANICHI: AN IVORY NETSUKE  
OF A PEACH**

By Ranichi, signed Ranichi 蘭一  
Japan, Kyoto, first half of 19th century, Edo period (1615-1868)

Naturalistically carved as a well-rounded ripe peach attached to a short stalk with a leaf. Natural himotoshi and signed in an elliptical reserve RANICHI.

HEIGHT 3.7 cm

Condition: Very good condition with minor surface wear and few light scratches.

The peach is most popularly associated with the gardens of the Queen Mother of the West in the Kunlun Mountains, where they ripen every few millennia and grant immortality to anyone who consumes them, making them the most striking symbol of a long life.

**Literature comparison:** For a closely related ivory netsuke of a peach, by Ran'ichi, illustrated in Katchen, N7, vol. 1, p. 97, no. 670.

**Estimate EUR 1,000**  
Starting price EUR 500



40  
**AN IVORY NETSUKE  
OF A PEACH WITH INSECTS**

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

A beautifully worn and compact ivory netsuke of a peach attached to the stem with a craggy branch issuing a single leaf. An unsuspecting fly sits near the leaf as a small spider approaches from the other side, ready to strike. Each insect is carved above a minutely stippled ground. The ivory bearing a rich, honey-yellow patina. The back with two generously hollowed himotoshi.

LENGTH 3.9 cm

Condition: Very good condition with minor wear, natural age cracks, and a nerve channel plugged between the two himotoshi.

**Estimate EUR 1,000**  
Starting price EUR 500



41  
**MITSUHIRO: A FINE IVORY  
NETSUKE OF A BIWA (LOQUAT)**

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

Naturalistically carved and finely stained to depict four loquats borne on a gnarled branch and with a half-eaten leaf, the edge of the netsuke carved to imitate a freshly cut branch. Signed MITSUHIRO with a kakihan.

LENGTH 4.1 cm

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

This subject was favored by Mitsuhiro due to its tactile nature. The design is recorded in Mitsuhiro / Mikoshiba, Misao (transl.) (2001) *Takarabukuro: A Netsuke Artist Notebook*, p. 129, no. 156, where Mitsuhiro notes: "showing a leaf and a fruit. A short branch is curved to hold a cord. Ishime finished should be used. An exact copy made to look old."

**AUCTION COMPARISON**

Compare related ivory netsuke of a fly on a biwa by Mitsuhiro, at Zacks, Fine Netsuke & Sagemono, 28 April, 2023, lot 46 (**sold for EUR 2,600**). Compare a related ivory netsuke of a biwa by Mitsuhiro, at Christie's, The I.A. and Cecile Mann Victor Collection of Netsuke, 20 April 1989, New York, lot 75 (**sold for USD 1,400**).



**Estimate EUR 2,000**  
Starting price EUR 1,000



42  
**A KYOTO SCHOOL IVORY NETSUKE  
 OF A FRIGHTENED RECLINING BOAR**

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

Expressively carved as a recumbent boar sitting on its haunches, eyes alert and looking back, the pupils inlaid in dark horn at the very corner of the eyes. The hairwork incised and stained with remarkable precision. The frightened face with a flat snout, eyes to the side, inlaid in dark horn, ears drawn back, and mouth agape revealing sharp incisors. Good, asymmetrical himotoshi through the underside, the larger hole generously excavated to accommodate the knot.

LENGTH 5 cm

Condition: Very good condition with minor surface wear and age cracks. Tiny nicks on the snout.

**AUCTION COMPARISON**  
 Compare a closely related ivory netsuke of a running wild boar, style of Okatomo, at Bonhams, Fine Netsuke from the Adrienne Barbanson Collection, 13 May 2013, lot 23 (sold for GBP 4,000).



**Estimate EUR 3,000**  
 Starting price EUR 1,500



43  
**A KYOTO SCHOOL IVORY NETSUKE  
 OF A FRIGHTENED RECLINING BOAR,  
 SIGNED TOMOTADA**

Signed Tomotada 友忠  
 Japan, Kyoto, late 18th-early 19th century, Edo period (1615-1868)

Expressively carved as a pleasingly tactile and compact netsuke of a recumbent boar sitting on its haunches, eyes alert as it looks over its shoulder for potential dangers with the limbs tucked snug underneath. The head carved with wide eyes with inlaid pupils, an upturned snout, its mouth agape revealing long, sharp incisors, the top with a tuft of scrolling hair, and the ears to the side wary of approaching danger. Generously excavated himotoshi to the base and signed Tomotada within a raised, oval reserve, though much more likely by the Okatomo studio. The ivory attractively stained and with a deep caramel honey-yellow patina throughout.

LENGTH 5 cm

Condition: Very good condition with surface wear and several natural age cracks.  
**Provenance:** The Gabor Wilhelm Collection, Paris. Austrian private collection, acquired from the above.

**LITERATURE COMPARISON**  
 Compare a closely related netsuke of a reclining boar, by Okatomo, illustrated in Davey, Neil K. (1974) Netsuke: A comprehensive study based on the M.T. Hindson Collection, no. 196.



**AUCTION COMPARISON**  
 Compare a closely related ivory netsuke of a running wild boar, style of Okatomo, at Bonhams, Fine Netsuke from the Adrienne Barbanson Collection, 13 May 2013, lot 25 (sold for 16,250 GBP).



**Estimate EUR 3,000**  
 Starting price EUR 1,500







44  
**A FINE MARINE IVORY NETSUKÉ  
 OF A RECLINING GOAT**

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

Of compact form, the tusk carved as a recumbent goat with its head turned to the side, the forelegs tucked under, and the shaggy coat finely engraved with accentuated lines. The face with its characteristically long snout, scrolling beard, eyes to the sides with pupils inlaid in dark horn, and curling horns to the top. The animal's inherent strength and toughness are perfectly expressed, inspiring those born under the sign of hitsuji (Year of the Ram) to overcome any difficulty with strength and perseverance. Two himotoshi through the underside. The netsuke is carved from a section of variegating tusk, the underside with a semi-translucent yellowish hue and beautiful deep patina.

LENGTH 4.4 cm

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

**Provenance:** Paul Moss, Sydney Moss Ltd., London. A North German collection, acquired from the above.



The type of fur design and the expressive head with long snout and curved horns suggest a Kyoto studio.

The goat (hitsuji) is the eighth zodiac animal and is responsible for the 6th month and the hours between 1pm and 3pm. Goats and sheep were not originally indigenous to Japan and were introduced there. Netsuke representations of these animals do not allow an exact distinction between goat and sheep or ram.

**Literature comparison:** Compare a closely related ivory netsuke of a goat (hitsuji), 18th century, at Zacke, 7th Exhibition 1988, Vienna, no. 63.

**AUCTION COMPARISON**

Compare a closely related ivory netsuke of a reclining goat, mid-19th century, sold at Lempertz, Japan II-Armour, Netsuke, Inro, Sagemono incl. The Papp Collection II, 7 December 2018, Cologne, lot 480 (**sold for EUR 7,500**).

**Estimate EUR 4,000**  
 Starting price EUR 2,000



45  
**A SUPERB IVORY NETSUKÉ OF A RECUMBENT OX,  
 ATTRIBUTED TO OKATOMO**

Attributed to Yamaguchi Okatomo, signed Tomotada 友忠  
 Japan, Kyoto, late 18th to early 19th century, Edo period (1615-1868)

A fine and powerfully crafted ivory netsuke of a recumbent ox with his head turned to the left, the eyes carefully inlaid in dark horn giving life to the expression. The bulky animal has a pronounced spine, a finely incised fur coat, and a rope halter passes through the nose ring, over the horns and all the way around to its tail, ending in a little loop. The underside is beautifully carved as well, showing the hooves tucked beneath the body. Generously excavated and asymmetrical himotoshi through the underside. Signed within a rectangular reserve between the himotoshi TOMOTADA – however much more likely a work by his star pupil Okatomo.

LENGTH 6 cm

Condition: Very good condition with only minor wear and expected age cracks. Beautiful, deep patina.  
**Provenance:** Old Viennese private collection.

**LITERATURE COMPARISON**

Compare a closely related, albeit more worn, ivory netsuke of a recumbent ox, signed Okatomo, illustrated in Ducros, Alain (1987) Netsuke & Sagemono 2, p. 52, no. 24.



**AUCTION COMPARISON**

Compare a closely related ivory netsuke of a cow, signed Tomotada, also probably by Okatomo, dated late 18th to early 19th century, at Zacke, Asian Art Discovers, 21 January 2021, Vienna, lot 346 (**sold for EUR 8,848**).



**Estimate EUR 3,000**  
 Starting price EUR 1,500







46  
**HAKURYU I: A SUPERB IVORY  
 NETSUKE OF A TIGER AND CUB**

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

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

LENGTH 3.7 cm, HEIGHT 3 cm



Condition: Good condition with minor surface wear, some loss to staining, attractively worn with a fine honey-gold patina. Old repair to the smaller tiger's paws.

**Provenance:** Elly Nordskog Collection, sold by Sydney Moss Ltd. Zacke, Fine Netsuke & Sagemono, 16 April 2021, Vienna, lot 55 (sold for EUR 14,640). A private collection, acquired from the above.

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

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



**Estimate EUR 10,000**  
 Starting price EUR 5,000



47  
**HAKURYU: A FINE IVORY NETSUKE  
 OF A SHISHI AND YOUNG**

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

The charming duo finely carved and stained, the large shishi gripping a ribbon in its mouth as it lies on its side with one paw resting on a large, smooth ball, its young clambering on top of its back, mischievously preparing to snarl. All eyes are inlaid with dark horn. The cord attachment 'natural' underneath the adult's folded leg and signed within a polished oval reserve UNSHO HAKURYU.

LENGTH 4.1 cm

Condition: Very good condition with minor wear and slight discoloration to the ivory.

**LITERATURE COMPARISON**  
 Compare a related ivory netsuke of a shishi and young, signed Hakuryu, illustrated in Coullery, Marie-Therese / Newstead, Martin S. (1977) The Baur Collection, p. 124-125, C 261.



**AUCTION COMPARISON**  
 Compare a related ivory netsuke by the same artist of a tiger with two young, signed Hakuryu, at Zacke, Fine Netsuke & Sagemono, 26 September 2020, Vienna, lot 63 (sold for EUR 8,216).



**Estimate EUR 3,000**  
 Starting price EUR 1,500







48  
**GYOKUZAN: AN IVORY NETSUKE OF A SHISHI**

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

Finely carved, the seated lion playfully clutching a large ball with three paws, its ears drooping down, and its mouth opened exposing large fangs and holding a loose ball. The Buddhist lion's boisterous locks are finely stained and carved in large swaths of curly tufts with minute incisions, the bushy mane swept to one side on its back exposing the ribcage and muscular legs. Good and well-hollowed himotoshi to the base and back. Signed to the base of the ball within an oval reserve GYOKUZAN – this rarely encountered artist was likely a pupil of Mitsuharu of Kyoto.

HEIGHT 4 cm

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

**Provenance:** Collection Gabor Orszagh, Budapest, Hungary.

**AUCTION COMPARISON**

Compare a related ivory netsuke of a shishi, by Mitsuharu, at Bonhams, 12 November 2008, London, lot 422 (sold for 4,200 GBP). Compare a related ivory netsuke of a kirin, by Gyokuzan, at Zackle, Fine Netsuke & Sagemono, 28 April 2023, Vienna, lot 31 (sold for EUR 2,600).



**Estimate EUR 1,500**  
 Starting price EUR 800



49  
**A RARE HIPPOPOTAMUS TOOTH NETSUKE OF A SHISHI SCRATCHING ITSELF**

Circle of Garaku, unsigned  
 Japan, Osaka, late 18th to early 19th century, Edo period (1615-1868)

Boldly carved as a reclining Buddhist lion with boisterous curls and mane, scratching its head with its hind paw, playfully snarling, the eyes inlaid with black wood. The hairwork is minutely incised, the surface attractively worn. Large himotoshi through the underside. Unsigned, however attributed to the circle of Garaku of Osaka.

LENGTH 4.4 cm

Condition: Very good condition with minor typical wear.

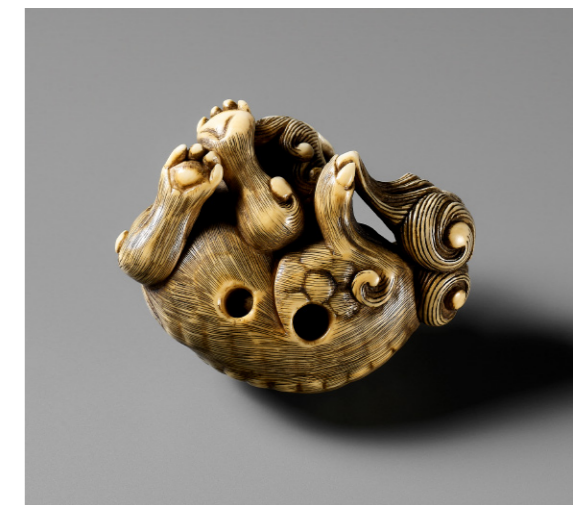
**Provenance:** German private collection. A copy of an appraisal identifying the present piece as carved from hippopotamus incisor, issued by Matthias Streckfuß, Berlin, accompanies this lot.

**AUCTION COMPARISON**

Compare a closely related ivory netsuke of a shishi scratching itself, signed Garaku, at Bonhams, The Harriet Szechenyi Sale of Japanese Art, 8 November 2011, London, lot 20 (sold for GBP 13,750).



**Estimate EUR 1,500**  
 Starting price EUR 800





50

**TOMOTADA: A SUPERB IVORY  
NETSUKE OF A RECUMBENT SHISHI  
SCRATCHING ITS JOWL**

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

A bold and impressive ivory netsuke of a recumbent shishi, executed in distinct Kyoto style, scratching its jowl. The beast with a bushy tail, mane, and floppy ears, with one hindleg extended to scratch its bearded chin. The powerful expression is a mixture of a deep satisfaction and an expressively powerful snarl. The shishi's spine and rib cage are articulated in an impressive manner and the eyes are inlaid with dark horn pupils. Generously excavated and asymmetrical himotoshi to the underside and signed within a raised rectangular reserve TOMOTADA. The ivory with a naturally grown honey-yellow patina.

LENGTH 4.6 cm

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

**Provenance:** Collection of Fritz Niescher, and thence by descent in the same family. Fritz Niescher (1889-1974) was a Chemnitz entrepreneur who built an impressive collection comprised of Japanese works of art and modern art. His extensive collection included works by Ernst Barlach and Otto Dix. Pieces from his collection have been part of traveling exhibits since his death, and many are housed today in the Ernst Barlach Haus in Hamburg.



A portrait of Fritz Niescher by the modernist painter Otto Dix, 1939

Mentioned in the Soken Kisho, Tomotada is perhaps the most renowned and certainly the most copied of all netsuke artists. His models were chiefly animal subjects. The Soken Kisho notes that he carved oxen and that his work was copied in his own lifetime.

**MUSEUM COMPARISON**

Compare a closely related ivory netsuke of shishi and cub, by Tomotada, signed Tomotada, from the Karl-Ludwig Kley collection, part of the exhibition Kyoto Netsuke—Masters & Myths, 30 November 2023 to 1 April 2024, at the Museum of East Asian Art, and illustrated in the exhibition catalogue, p. 168-169.



**AUCTION COMPARISON**

Compare a closely related ivory netsuke of a shishi and cub, attributed to Tomotada, at Bonhams, The Harriet Szechenyi Sale of Japanese Art, 8 November 2011, London, lot 13 (sold for GBP 21,250).



**Estimate EUR 30,000**

Starting price EUR 15,000







51  
**AN IVORY NETSUKE OF A  
 SNARLING SHISHI WITH BALL**

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

Of early triangular sankaku type, the seated shishi with a fierce expression, the eyes formed by encircled inlaid pupils of dark horn. The Buddhist lion has its head turned back in a typical attitude as it protects a large, smooth ball with all four paws, the mouth agape in a roar revealing sharp fangs. The back and underside with large and generously excavated himotoshi. The well-toned ivory bearing a gorgeous honey patina.

HEIGHT 4 cm

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

**Provenance:** Collection of Fritz Niescher, and thence by descent in the same family.

**AUCTION COMPARISON**

Compare a closely related ivory netsuke of shishi, attributed to Mitsuharu, note the similar eyes with encircled inlaid pupils of dark horn, at Bonhams, The Julius and Arlette Katchen Collection of Fine Netsuke, 10 May 2017, London, lot 191 (sold for GBP 5,625).



**Estimate EUR 2,500**  
 Starting price EUR 1,200



52  
**AN IVORY NETSUKE OF A  
 SNARLING SHISHI WITH BALL**

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

Of early triangular sankaku type, the seated shishi with a fierce expression and boldly carved with a muscular body. Its head turned back in a typical attitude as it protects a large, smooth ball with all four paws, the bulging eyes double inlaid with gilt metal and dark horn, the mouth agape in a roar revealing sharp fangs and a loose ball. The curling mane, beard, and bushy tail finely incised and inked. The back and underside with large and generously excavated himotoshi.

HEIGHT 3.8 cm

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

**Estimate EUR 1,500**  
 Starting price EUR 800



53  
**A FINE KYOTO SCHOOL IVORY NETSUKE  
 OF A COCKEREL ON A WAR DRUM**

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

Standing atop the large drum, the rooster (tori) stoops its head to peck inquisitively at the abandoned war drum, its densely carved plumage finely stained and meticulously incised. The drum with two rows of inlaid dark horn studs which enclose a carved mokume (wood grain) ground. Good himotoshi to the base, the larger hole generously excavated to accommodate the knot. The well-toned ivory bearing a fine patina.

HEIGHT 3.7 cm

Condition: Very good condition with minor wear and expected age cracks, particularly to the underside.

**AUCTION COMPARISON**

Compare a closely related ivory netsuke of a cockerel perched on a war drum, unsigned, at Bonhams, Netsuke from a European Private Collection, 8 May 2016, London, lot 37 (sold for GBP 2,250).



**Estimate EUR 1,500**  
 Starting price EUR 800





**54  
GARAKU: AN IVORY NETSUKE  
OF A MONKEY WITH YOUNG**

By Risuke Garaku, signed Garaku 我乐  
Japan, Osaka, early 19th century, Edo period (1615-1868)

The monkey outstretched as it tries to keep a peach from the prying hands of its young, the infant clambering atop its parent's hind, pleading to taste the fruit. The primates incised and inked with fine fur; their faces detailed with eyes double inlaid in silverish metal with dark horn. Generously excavated himotoshi to the underside and signed GARAKU. The ivory bearing a superb, yellowish patina.

LENGTH 5 cm

Condition: Very good condition with minor surface wear. One inlaid pupil of the young monkey lost.

**AUCTION COMPARISON**

Compare a closely related ivory netsuke of a monkey, signed Garaku, at Christie's, Netsuke & Lacquer from the Japanese Department of Eskenazi, 17 November 1999, London, lot 72 (sold for GBP 4,830).

**Estimate EUR 2,500**  
Starting price EUR 1,200



**55  
AN OSAKA SCHOOL IVORY NETSUKE  
OF A RAT ON A STRAW MAT**

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

Finely carved as a rat (nezumi) seated on a folded straw mat, clutching a chestnut tightly with its tiny paws. The rodent further cushioned by a bed of leaves which are also enclosed within the mat. The charming rat is carved with a small, pointed snout, wide round eyes inlaid in highly polished dark horn, prominent ears, and a thick tail curling to the side. Generously excavated himotoshi underneath. The ivory bearing a fine, yellowish patina and the neatly incised hairwork is appealingly worn.

LENGTH 4.1 cm

Condition: Very good condition with minor surface wear and only very few, faint natural age cracks.

**LITERATURE COMPARISON**

For a closely related Osaka school ivory netsuke of a rat on a partially opened scroll, probably from the school of Garaku, see Barry Davies Oriental Art (1995) 100 Selected Pieces from the Netsuke Collection of Scott Meredith, no. 33.



**Estimate EUR 2,000**  
Starting price EUR 1,000





56

**A RARE IVORY NETSUKE OF A JAKONEKO (MUSK CAT)**

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

A finely carved, charming depiction of a jakoneko with its head raised over crossed forelimbs and curled paws. The coat incised with accentuated lines, falling in heavy tresses over its body, parted down the spine. The face with a gently turned snout, floppy ears, eyes inlaid in dark horn, and a scrolling beard. Generously excavated, asymmetrical himotoshi to the underside which shows the superbly carved paws and a gorgeous honey patina.

LENGTH 5.3 cm

Condition: Very good condition with minor wear and age cracks.  
**Provenance:** Sotheby's, Fine Netsuke, Inro, and Lacquer, 6 October 1982, lot 6. The Gabor Wilhelm Collection, Paris, acquired from the above.

**MUSEUM COMPARISON**

Compare a related ivory netsuke of a shaggy dog, attributed to Gechu, in the Los Angeles County Museum of Art (LACMA), accession number AC1998.249.94.



**LITERATURE COMPARISON**

Compare a related ivory netsuke of a shaggy dog, by Okatomo, illustrated in Barry Davies Oriental Art, The Netsuke Collection of W.G Bosshard Part 1, no. 134.



**Estimate EUR 4,000**  
Starting price EUR 2,000



57

**A WOOD NETSUKE OF A SHISHI SCRATCHING ITS JOWL, ATTRIBUTED TO RISUKE GARAKU**

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

Seated, almost upright, with its head turned slightly to the right, one muscular arm supporting its weight as the beast scratches its jowl viciously, satisfying an itch. The body boldly carved with curling fur and a bushy mane. The slightly worn wood bearing a fine patina. Good himotoshi to the back and underside.

LENGTH 5 cm

Condition: Restoration to the edge of one ear and the toes of two paws. Some minor wear along the edges of the paws. Otherwise good condition and bearing a fine patina.

**AUCTION COMPARISON**

Compare a closely related wood netsuke of Shishi scratching its jowl, attributed to Risuke Garaku, at Galerie Zacke, Fine Netsuke & Sagemono, 3 November 2023, Vienna, lot 137 (**sold for EUR 2,860**). Compare a closely related wood netsuke of a seated shishi, attributed to Risuke Garaku and signed Garaku, at Bonhams, The Harriet Szechenyi Sale of Japanese Art, 8 November 2011, London, lot 30 (**sold for GBP 10,000**).



**Estimate EUR 2,000**  
Starting price EUR 1,000





58  
**A HUMOROUS OSAKA SCHOOL IVORY NETSUKE  
 OF TANUKI DISGUISED AS A SAKE VENDOR**

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

The mythical creature standing upright with its double gourd sake flask in one hand, holding a lotus leaf in the other. With a wry look on its face, the tanuki is wearing an oversized lotus-leaf hat, its curved tail nestled into a bulge of the hat. The large eyes are inlaid in lustrous dark horn. Himotoshi through the tail and the hat.

HEIGHT 5 cm

Condition: Very good condition with minor wear and expected age cracks. One inlaid eye is replaced.

**Provenance:** Private collection in Denmark. Lempertz Cologne, 16 December 2020, lot 823. German private collection, acquired from the above.

**AUCTION COMPARISON**

Compare a closely related ivory netsuke of a tanuki, 5.4 cm high, dated late 18th century, at Christie's, Japanese Ceramics & Works of Art, 8 November 2007, London, lot 9 (sold for GBP 7,500).



**Estimate EUR 3,000**  
 Starting price EUR 1,500



59  
**ANRAKU: A FINE AND HUMOROUS WOOD NETSUKE  
 OF TANUKI DISGUISED AS A PRIEST**

By Shukosai Anraku(sai), signed Anraku 安楽  
 Japan, Osaka, second half of the 19th century

The mythical creature seated in meditation with its hands folded in its lap, almost completely enveloped in its loosely fitted robe secured by a ring to the shoulder, the amusingly carved expression detailed with glaring eyes double inlaid in bone and dark horn. The hairwork of the tanuki is minutely incised. Two horn-ringed himotoshi to the underside and signed on an inlaid signature tablet ANRAKU.

LENGTH 4.2 cm

Condition: Very good condition with minor wear and a small nick to his robe by the left knee.

**Provenance:** From a private collection in France. With an old collector's label to the underside, '(1994).'

**MUSEUM COMPARISON**

Compare a closely related wood netsuke of a standing tanuki disguised as a priest, apparently unsigned but likely by the same artist, in the Asian Art Museum of San Francisco, accession number B70Y352.



**AUCTION COMPARISON**

Compare a related wood netsuke of stretching daruma by the same artist with similar inlays, signed Anraku, at Zacks, Fine Netsuke & Sagemono, 3 November 2023, Vienna, lot 167 (EUR 5,850).



**Estimate EUR 3,000**  
 Starting price EUR 1,500







**60**  
**A RARE IVORY NETSUKE OF A KITSUNE (FOX) AND CUB**

Unsigned  
 Japan, 18th century

The fox seated, her head turned down to the right and her brush erect as she rests one fore paw protectively on her recumbent offspring, resting and leaning against her forelimb. The curious faces carved with elongated eyes inlaid in dark horn, alert ears, and a slightly ajar mouth revealing the teeth within. Natural himotoshi.

LENGTH 5.4 cm

Condition: Very good condition with minor wear and age cracks. One small chip to the vixen's ear and minor nibbling to the cubs ears.

**Provenance:** The Gabor Wilhelm Collection, Paris.

The Japanese fox (kitsune) is believed to have magical powers. It has the ability to bewitch people and cast spells upon them. Foxes were supposed to live to a great age and to be able to assume human form on reaching one hundred, when they might appear in the guise of a priest or a woman. Possession by a fox (kitsune-tsuki) was a nervous disorder once common in Japan. The person possessed hears and understands everything that the fox inside says, or thinks, and the two often engage in a loud and violent dispute, the fox speaking in a voice altogether different from that of the individual. The spirits of the dead ride upon foxes, and they are said to haunt graves; they are also responsible for the foxfire (kitsune-bi) or will-o'-the-wisp.

**MUSEUM COMPARISON**

Compare a closely related ivory netsuke of a fox with ball, likely by the same artist or studio, formerly in the Trumpf collection and now in the Linden Museum Stuttgart, inventory number OA 19067.



**AUCTION COMPARISON**

Compare a closely related ivory netsuke of a fox and cub, likely by the same artist or studio, at Christie's, The Raymond and Frances Bushell Collection of Netsuke, Part I, 27 October 1987, London, lot 268 (sold for GBP 1,430 or approx. **EUR 6,200** converted and adjusted for inflation at the time of writing).

Compare a closely related ivory netsuke of a fox and cub, likely by the same artist or studio, at Sotheby's, Fine Netsuke and Ojime, 14 March 1984, London, lot 131 (sold for GBP 3,080 or approx. **EUR 16,000** converted and adjusted for inflation at the time of writing).

**Estimate EUR 4,000**  
 Starting price EUR 2,000



**61**  
**A FINE IVORY NETSUKE OF A FOX PRIEST (HAKUZOSU)**

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

Beautifully worn, standing enveloped in a long robe, a large cowl draped over its head, the face with a sly expression, hunched over a bamboo staff. Two large and functional himotoshi to the back, the larger hole generously excavated to accommodate the knot. The ivory bearing a superb, honey-yellow patina.

HEIGHT 6.5 cm

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

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

**Estimate EUR 1,500**  
 Starting price EUR 800



62  
**MASAKAZU: A LARGE AND IMPRESSIVE  
 OSAKA SCHOOL IVORY NETSUKE OF  
 AN OCTOPUS WITH CLAMS**

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

The remarkably large ivory intricately carved, yet still retaining its compact and functional form, depicting a mighty octopus enclosing a large fish with its tentacles, all while straining to open the jaws of two hamaguri clams, revealing their fleshy interior. The scales of the fish and the octopus' suckers are superbly detailed. Natural himotoshi and signed to one clam MASAKAZU.

LENGTH 7.1 cm

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

The combination of octopus and clam has a hidden erotic meaning (shunga).

**MUSEUM COMPARISON**

Compare a closely related ivory netsuke of an octopus with clams in a basket, signed Iekazu, dated 19th century, on display in the Asian Art Museum of San Francisco, accession number B70Y1297.



**Estimate EUR 4,000**  
 Starting price EUR 2,000





63  
**GARAKU: A SUPERB IVORY NETSUKE OF A FISHER GIRL WITH GIANT AWABI**

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

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

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



LENGTH 4.9 cm

Condition: Very good condition with typical wear. Some natural age cracks and wear to stained details.

**Provenance:** Julius & Arlette Katchen collection, Paris. Then sold by Rutherford & Bandini to an English private collector. Zucke, Fine Netsuke & Sagemono, 16 April 2021, Vienna, lot 68 (sold for EUR 13,240). A private collection, acquired from the above.

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

**Estimate EUR 8,000**  
 Starting price EUR 4,000



64  
**A SUPERB IVORY NETSUKE OF A DIVING GIRL, AMA**

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

**Published:** Ducros, Alain (1994) Netsuke & Sagemono, no. 67.

An exquisite ivory netsuke depicting a diving/fisher girl (ama) holding an awabi shell suggestively in one hand, the other holding the cord of her straw skirt. Her long finely incised hair flows gently down her back and along one of her breasts as she looks to her left, invitingly smiling with her mouth slightly agape. Her straw skirt resembles a minogame's tail and is, like her hair, treated with sumi ink. She lifts one foot ever so gently, lending movement to the composition. The ivory is beautifully worn with a beautiful honey-golden patina. Large, asymmetrical, and generously excavated himotoshi to the reverse.

HEIGHT 7 cm

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

**Provenance:** Eskenazi, April 1986. Ex-collection Guy de Lasteyrie, acquired from the above. De Lasteyrie is a member of the Lasteyrie du Saillant family and is considered among the leading French collectors of netsuke.

**AUCTION COMPARISON**

Compare a closely related ivory netsuke of an ama, at Galerie Zucke, Fine Netsuke & Sagemono, 25 September 2020, Vienna, lot 28 (sold for EUR 9,480).



**Estimate EUR 8,000**  
 Starting price EUR 4,000







65  
**DORAKU: A SUPERB IVORY NETSUKE OF TWO WRESTLING DRUNKS**

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

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

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

HEIGHT 3.4 cm, LENGTH 3.7 cm

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

**Provenance:** Ex-collection Karl-Ludwig Kley, Zacke, Fine Netsuke & Sagemono, 16 April 2021, Vienna, lot 71 (sold for EUR 10,980). A private collection, acquired from the above.

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

**Estimate EUR 10,000**  
 Starting price EUR 5,000







66

**ANRAKU: A SUPERB IVORY NETSUKE OF HOTEI**

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

A superbly carved and stained ivory netsuke of the pot-bellied lucky god Hotei standing laughing with his head tilted upwards, his hands linked behind his back, the sparse hair to his chin and torso minutely incised. Hotei is dressed in a loose robe delicately stippled in masterful ishime and belted at the waist, exposing his chest and distended belly. Generously excavated and asymmetrical himotoshi to the back and signed ANRAKU in boldly incised characters to the underside.

HEIGHT 4.1 cm

Condition: Very good condition with minor expected surface wear.  
**Provenance:** Christie's, Selected Netsuke, Ojime and Inro, Part 1, 25 October 1984, London, lot 41 (sold for GBP 3,240). Ex-collection Guy de Lasteyrie, acquired from the above. De Lasteyrie is a member of the Lasteyrie du Saillant family and is considered among the leading French collectors of netsuke.



**LITERATURE COMPARISON**

This figure of Hotei, particularly the carving of the deity's linked hands, are reminiscent of Kyoto Masanao's boxwood netsuke of Hotei, 18th century, illustrated in Sagemonoya (2004) *Ninety-Nine Netsuke & One Inro*, p. 10-11, no. 13.



**AUCTION COMPARISON**

Anraku was a student of the famous Ohara Mitsuhiro (1810-1875) and clear parallels can be drawn between the present lot and ivory netsuke depicting Hotei by Mitsuhiro. Furthermore, both carvers excelled in the use of ishime. Compare a related ivory netsuke of Hotei in a bag by Mitsuhiro at Lempertz, *The Kolodotschko Collection of Netsuke*, 6 December 2014, Cologne, lot 869 (sold for EUR 18,600).



**Estimate EUR 10,000**

Starting price EUR 5,000





67  
**KOKEISAI SANSHO: A SUPERB  
 WOOD NETSUKE OF FUKUSUKE  
 WITH AN OKAME MASK**

By Kokeisai Sansho (1871-1936), signed Sansho and kakihan  
 Japan, Osaka, early 20th century

Amusingly carved from pale and lightly stained boxwood to depict the lucky dwarf Fukusuke joyfully laughing as his hands cradle an Okame mask. He is dressed in a long voluminous robe with pleats falling elegantly to the front and with two roundels to the back inlaid with red lacquer. His comically large head is detailed with finely incised and stained hair which is neatly secured near the nape. Himotoshi to the back and signed SANSHO with the artist's typical kakihan.

HEIGHT 5 cm

Condition: Very good condition with minor surface wear.  
**Provenance:** From an Italian private collection, acquired from Pierre-Eric Becker, Cannes, on 3 September 1996. Austrian private collection, acquired from the above.



Fukusuke and Okame are often depicted together as they are both emblems of good luck.

Kokeisai Sansho (1871-1936) was a brilliant Osaka carver. His life and work are discussed by Boris Filatov in Kokeisai Sansho: Mystery of the Genius (Spring 2012) International Netsuke Society Journal, vol. 32, no. 1, p. 12-25.

**LITERATURE COMPARISON**

For a closely related wood netsuke of Fukusuke with Okame mask, by Sansho, see Joly, Henri L. (1966) The W. L. Behrens Collection, Part 1, Netsuke, no. 3781, illustrated on pl. LIII.



**AUCTION COMPARISON**

Compare a closely related netsuke of a man clutching an Okame mask, by Sansho, at Bonhams, Fine Japanese Art, 11 May 2017, London, lot 7 (**sold for GBP 10,250**). Also compare a wood netsuke of Okame by Kokeisai Sansho at Bonhams, Myth, Mirth and Magic - Important Netsuke and Sagemono from the Guy de Lasteyrie Collection, 14 June 2023, Paris, lot 4 (**sold for EUR 40,960**).



**Estimate EUR 4,000**  
 Starting price EUR 2,000





68

**HIDEMASA: A SUPERB AND LARGE IVORY NETSUKE OF THE BAKEMONO MIKOSHI NYUDO**

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

The long-necked ghastrly figure emerging from and towering over a streetlamp, evoking the imagery of night, its boney hands hanging over the roof of the lantern, its large bald head incised with sparse hair and detailed with protruding eyes set in a hollowed face, grinning a wide toothy grin, all flanked by large ears with pendulous lobes. The yokai ghost is dressed in a robe tied at the waist, hanging loosely on its frame with draping sleeves and revealing the emaciated chest underneath. Asymmetrical himotoshi to the back and signed to the base in cursive characters HIDEMASA. The ivory is superbly stained, as is typical for this master carver who had many followers.

HEIGHT 10.3 cm

Condition: Very good condition with minor wear, a small age crack to one sleeve.

Mikoshi Nyudo is one of the many ghostly monsters of Japan that are generally known as bakemono or yokai. This monster is usually portrayed with a bald head and a jutting tongue. Although there are many variations of this ghost story across the different regions of Japan, the plots are roughly similar. Essentially, when a person is walking alone at night, the form of a monk suddenly appears. The ghost grows taller every time the person looks up at it and gazing at it for too long invariably results in death. The word Mikoshi 見越し means to "look over" or "tower over" and the word Nyudo 入道 is a common slang name for a priest.

**LITERATURE COMPARISON**

Compare a related large ivory netsuke of Shoki and oni, signed Hidemasa and attributed to Hidemasa I, illustrated in Barry Davies Oriental Art (1990) Netsuke Classics, no. 46.

**MUSEUM COMPARISON**

Compare a related wood netsuke of Mikoshi Nyudo in the British Museum, museum number 1912,1012.2.

**Estimate EUR 20,000**

Starting price EUR 10,000



This rare signature variant, written in cursive sosho characters, is connected with one other larger piece, by Hidemasa, in the collection of the British Museum, museum number F.602.





69  
**AN OSAKA SCHOOL IVORY NETSUKE  
 OF FUKUROKUJU PLAYING KEMARI**

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

A finely stained and carved ivory netsuke depicting Fukurokuju balancing a kemari ball, his left hand stroking his beard as he strides forward, lifting his robe above his raised leg, and kicking the small ball. He seems to greatly enjoy himself, and his facial features are carved to depict his playful demeanor. The Lucky God is dressed in voluminous robes decorated with karakusa and incised at the hems with geometric patterns. Generously excavated asymmetrical himotoshi to the back.

HEIGHT 5.8 cm

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

Kemari, a popular athletic game during the Heian period (794-1185), is one of the earliest versions of football and it is a non-competitive game where the goal is to keep the ball in the air.

**AUCTION COMPARISON**

Compare a related ivory netsuke of Fukurokuju playing kemari, by Hidemasa, at Zackle, Fine Netsuke & Sagemono, 25 September 2020, Vienna, lot 38 (sold for EUR 6,952).



**Estimate EUR 1,000**  
 Starting price EUR 500



70  
**GYOKUZAN: AN AMUSING IVORY NETSUKE  
 OF HOTEI WITH WRESTLING ONI**

By Gyokuzan, signed Gyokuzan 玉山  
 Japan, Tokyo, second half of 19th century

Depicting the lucky god Hotei mid-stride, balancing a pair of wrestling oni on his distended belly, one hand holding a fan, dressed in a voluminous robe with billowing sleeves, finely incised with foliate and karakusa motifs, belted at the waist, baring his chest. The deity with an amused look on his face as he watches the dwarf-like oni tussling. Well excavated himotoshi to the back and signed GYOKUZAN within a rectangular reserve.

HEIGHT 5.5 cm

Condition: Good condition with minor expected wear. Small repair to the flowing band in the back.

**Provenance:** Collection Gabor Orszagh, Budapest, Hungary.

**Estimate EUR 1,000**  
 Starting price EUR 500



71  
**MASATSUGU: AN AMUSING OSAKA SCHOOL IVORY  
 NETSUKE OF GAMA SENNIN LIFTING HIS TOAD**

By Masatsugu, signed Masatsugu 正次  
 Japan, Osaka, first half of 19th century, Edo period (1615-1868)

The humorous duo finely carved, the stout toad looking obstinate as the elder sennin, with a jovial expression on his face, attempts to lift the rotund amphibian. Wearing loose robes decorated with karakusa and opening at the chest, his mouth opening in a smile exposing finely incised teeth. The toad's warty skin is finely stippled, its eyes double inlaid in reddish horn with dark pupils at the corners. Natural himotoshi and signed MASATSUGU within an oval reserve. The ivory is beautifully stained, typical for the Osaka school.

HEIGHT 3.7 cm

Condition: Very good condition with minor wear.

**Provenance:** Collection of Fritz Niescher, and thence by descent in the same family.

**MUSEUM COMPARISON**

Compare a related ivory netsuke depicting a jovial Gama Sennin with the toad seated on his knee, by Kaigyokusai Masatsugu, in the Los Angeles County Museum of Art, accession number M.91.250.222, formerly in the Raymond and Frances Bushell Collection.



**AUCTION COMPARISON**

Compare a closely related ivory netsuke of Gama Sennin carrying his toad on his back, attributed to Masakazu, at Zackle, Fine Japanese Art, 16 June 2023, Vienna, lot 358 (sold for EUR 3,120).



**Estimate EUR 2,000**  
 Starting price EUR 1,000





72  
**HIDEMASA:  
 A HUMOROUS WOOD  
 NETSUKE OF SHOKI AND ONI**

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

Amusingly carved as the demon  
 queller Shoki with his sword drawn  
 dynamically, his sleeves turned up  
 in a windswept motion, pursuing  
 an oni who is hiding behind a large  
 standing screen (tsutate), the little  
 mischievous devil with a frightened  
 face and shielding himself behind a  
 kasa hat. Himotoshi to the side and  
 underside. Signed HIDEMASA.

HEIGHT 3.8 cm

Condition: Restorations to three  
 feet. Otherwise good condition with  
 minor expected wear.

**Estimate EUR 1,500**

Starting price EUR 800



73  
**A FINE IVORY NETSUKE  
 OF A JUROJIN DOLL,  
 ATTRIBUTED TO HIDEMASA**

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

Of compact and rounded form, the Jurojin doll  
 enveloped in a voluminous robe with a cowl  
 draped over his elongated head, the robe incised  
 and inked in irregularly shaped reserves with five  
 different designs including hanabishi, waves and  
 asanoha. The Lucky God depicted laughing, his  
 eyes crinkling to the corners, mouth agape and  
 stained red, framed by ears with distended lobes,  
 and a long and finely incised beard. Asymmetrical  
 himotoshi to the back. Unsigned, however  
 attributed to Hidemasa of Osaka. The beautifully  
 stained ivory bearing a fine patina.

HEIGHT 4.3 cm

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

**MUSEUM COMPARISON**

Compare a related ivory netsuke  
 of Fukurokuju with similar  
 features by Hidemasa, signed  
 Hidemasa and kakihan, in the  
 Metropolitan Museum of Art  
 (The MET), accession number  
 1985.399.29.



**Estimate EUR 1,500**

Starting price EUR 800



74  
**HIDEMASA: A FINE IVORY NETSUKE  
 OF AN EAGLE AND NAMAZU**

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

Superbly carved in motion, depicting an eagle  
 punching its talons into a catfish or namazu  
 (earthquake fish) which is writhing beneath  
 the weight of the predator. Pecking at the head  
 of its prey as it begins to feast, the artist  
 captures the wrinkling motion of the fish's  
 skin as it creases from the pull of the eagle's  
 beak. The feathers of the bird are meticulously  
 carved and stained, the eyes of both  
 namazu and eagle are inlaid in black wood.  
 Excellent, asymmetrical himotoshi through  
 the underside and signed within the typical  
 way reserve HIDEMASA.

LENGTH 4.3 cm

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



Legend has it that certain types of catfish  
 (namazu) are responsible for the earthquakes  
 that plague the islands of Japan. When  
 aroused, these creatures would contort their  
 bodies in such a way that gigantic tremors  
 shook the area for miles and miles.

**LITERATURE COMPARISON**

Compare a closely ivory netsuke of an eagle  
 and namazu by the same artist, signed  
 Hidemasa, illustrated in Meinertzhagen,  
 Frederick / Lazarnick, George (1986) MCI,  
 Part A, p. 145.



**AUCTION COMPARISON**

Compare a related ivory netsuke by the same  
 artist depicting an eagle and monkey, signed  
 Hidemasa, at Christie's, Japanese and Korean  
 Art, 16 September 2003, New York, lot 295  
 (sold for USD 8,963).



**Estimate EUR 2,000**

Starting price EUR 1,000





75  
**KAIGYOKUDO MASATERU: A SUPERB  
 WOOD NETSUKE OF A COCKEREL AND A HEN**

By Kaigyokudo Masateru, signed Kaigyokudo 懷玉堂  
 Japan, Osaka, late 19th century

Superbly carved as a rooster (tori) and hen resting on the leaves of a large cabbage, the hen with its head lowered and pecking at the ground. Both birds huddled together and depicted with masterfully incised plumage and eyes double inlaid in pale horn with dark horn pupils. Asymmetrical himotoshi to the underside and signed KAIGYOKUDO.

LENGTH 3.8 cm

Condition: Very good condition with minor surface wear and a fine age crack underneath. A tiny, smoothed chip to the edge of one leaf.



Kaigyokudo Masateru was the son of Masachika and grandson of Kaigyokusai Masatsugu (1813-1892). Although he was influenced by his grandfather's work which was mostly of ivory, he favored boxwood as his medium and developed his own style.

**LITERATURE COMPARISON**

Compare a closely related wood netsuke of a cockerel and hen, by Kaigyokusai Masatsugu, signed Kaigyoku, in Barry Davies Oriental Art (1998) The Robert S. Huthart Collection of Non-Iwami Netsuke, p. 62, no. 46.



**AUCTION COMPARISON**

Compare a closely related wood netsuke of a family of chickens by the same artist, signed Kaigyokudo, described as being either by Kaigyokusai Masatsugu or by Kaigyokudo Masateru, at Bonhams, The Julius and Arlette Katchen Collection of Fine Netsuke, Part III, 6 November 2018, London, lot 90 (sold for GBP 5,500).



**Estimate EUR 4,000**  
 Starting price EUR 2,000



76  
**KAIGYOKU MASATSUGU: A FINE IVORY  
 NETSUKE OF JO AND UBA INSIDE A PINECONE**

School of Kaigyokusai Masatsugu (1813-1892), signed Kaigyoku Masatsugu 懷玉 正次  
 Japan, Osaka or Tokyo, late 19th century, Meiji period (1868-1912)

Depicting a pinecone, carved from two parts, hinged together and openable, the lustrous exterior superbly polished, naturalistically carved, and with pine needles, the inside revealing a densely carved and remarkably intricate depiction. The famous elderly couple Jo and Uba are nestled under an imposing pine tree, sharing tea. The other side of the pinecone is carved in relief with swirling clouds. Signed underneath KAIGYOKU MASATSUGU.

HEIGHT 4 cm

Condition: The hinged mechanism is repaired and a small section along the side with the crane skillfully reattached, otherwise in good condition and presenting very well.

**Provenance:** Collection Gabor Orszagh, Budapest, Hungary.

Jo and Uba, the pine spirits who were thought to inhabit two pines at Takasago and Sumiyoshi, are depicted here as an old couple. According to legend, Jo makes a trip to Sumiyoshi nightly to visit his love. The two spirits represent eternal fidelity, good fortune, and longevity.

**AUCTION COMPARISON**

Compare a near-identical ivory netsuke, attributed to Kaigyokusai Masatsugu, at Bonhams, Fine Japanese Art, 19 May 2009, London, lot 170 (sold for GBP 3,600).



**Estimate EUR 4,000**  
 Starting price EUR 2,000







77  
**KAIGYOKUSAI MASATSUGU:  
 A MASTERFUL AND IMPORTANT  
 IVORY NETSUKE OF A RECUMBENT OX**

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

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

LENGTH 4.2 cm

Condition: Superb condition, with associated wear to inked details.  
**Provenance:** Important Italian private collection, sold at Van Ham, Asian Art, 7 December 2017, Cologne, lot 2260 (sold for EUR 64,500). Zucke, Fine Netsuke & Sagemono, 16 April 2021, Vienna, lot 82 (sold for EUR 73,200). A private collection, acquired from the above.



**LITERATURE COMPARISON**

Kaigyokusai carved several of this type, however each one differently. The one in the Walters Art Museum, accession no. 71.961, depicts the ox in the classic, somewhat static posture. Nevertheless, it provides an excellent comparison to the color of the ivory, carving quality, and the yellowish underside. However, the present netsuke is probably best compared to the ox in the Baur collection, Marie-Therese Coullery and Martin S. Newstead (1977) *The Baur Collection*, pp. 368-369, C 1175. Note the two legs folded underneath the body like in the netsuke here on offer. Also compare to the one featured on the back cover of INCS 8/4, which is stained yellow (because the material was not perfect tokata ivory, as in our example).



**AUCTION COMPARISON**

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



**Estimate EUR 60,000**  
 Starting price EUR 30,000







78  
**ISSHINSAI: A HUMOROUS WOOD NETSUKE OF TANUKI WITH A MAGICAL DARUMA DOLL SCROTUM**

By Isshinsai Masanao, signed Isshinsai 一心齋  
 Japan, Yamada, Ise province, early 19th century, Edo period (1615-1868)

**Published:**  
 Joly, Henri L. (1966) W.L. Behrens Collection: Netsuke and Japanese Carvings, Part 1, no. 3143, illustrated on pl. XXXVI.  
 Davey, Neil K. (1974) Netsuke: A Comprehensive Study Based on the M.T. Hindson Collection, p. 200, no. 608.

The shapeshifting creature sitting on its hindquarters and sensitively leaning on its magical scrotum which has, rather amusingly, transformed into an expressively carved Daruma doll detailed with minutely incised hair. The eyes of Daruma looking down beneath furrowed brows, appearing to question its existence, its mouth open revealing a movable tongue. The tanuki's fur is minutely incised and Daruma's eyes are inlaid with dark horn pupils. Two himotoshi to the side of the tanuki, and signed ISSHINSAI.

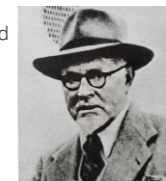
HEIGHT 4 cm

Condition: Good condition with typical wear, a few tiny nicks here and there, and a small chip to the ear and foot of the tanuki.

**Provenance:** Collection of W. L. Behrens (1861-1913). Ex-collection W. Guest, acquired from the above. Collection of M.T. Hindson, acquired from the above. Sotheby's London, 9 July 1969, lot 643. Christie's New York, 29 June 1981, lot 326. Collection of Richard R. Silverman, acquired from the above. 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. From the 1970s onward, 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.



**Portrait of Walter Lionel Behrens (1861-1913)**



**Mark T. Hindson**

The tanuki possesses magical powers and can change forms, sometimes into Buddhist monks; they are jovial, but also dangerous, as they have been known to suffocate hunters with their enormous scrotums. The present netsuke showing the tanuki with a Daruma doll scrotum appears to be a unique creation by the Masanao family and only one other netsuke of this type is known so far, signed Masanao, now in a German private collection.

**Estimate EUR 5,000**  
 Starting price EUR 2,500







79  
**MASANAO: A FINE WOOD NETSUKE  
 OF A RAT ON A MUSHROOM**

By a member of the Masanao family, signed Masanao 正直  
 Japan, Yamada, Ise province, mid-19th century, Edo period  
 (1615-1868)

Finely carved as a small rat (nezumi) with bulging eyes inlaid in dark lustrous horn, clinging to the cap of a large mushroom, its long tail extending in a semi-circle, its fur finely incised, as are the gills of the mushroom. The bulbous stem and cap are smooth and finely stained, and the himotoshi are formed by the natural hollow between the stem and underside of the mushroom. Signed MASANAO.

LENGTH 5.1 cm

Condition: Very good condition with minor wear and one tiny nick to the edge of the rat's ear.

**Provenance:** Collection Gabor Orszagh, Budapest, Hungary.

While rats are a common subject by the Masanao family, the combination of rat and mushroom appears to be very rare.

**AUCTION COMPARISON**

Compare a related Masanao wood netsuke of a rat with a peanut, at Zacke, Fine Netsuke & Sagemono, 22 April 2022, Vienna, lot 139 (sold for EUR 4,045).



**Estimate EUR 2,000**  
 Starting price EUR 1,000

80  
**A FINE WOOD NETSUKE OF A COILED RAT**

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

An ideally compact and finely carved wood netsuke depicting a rat tightly coiled into a ball, with one forepaw holding the thick base of its sinuous tail, the hind paws covering its nose. The fur is neatly incised and stained, and the tail is well-detailed. The large eyes are inlaid in lustrous dark horn. Two himotoshi to the underside.



LENGTH 3.4 cm

Condition: Very good condition with minor wear, one of the eyes has been replaced.

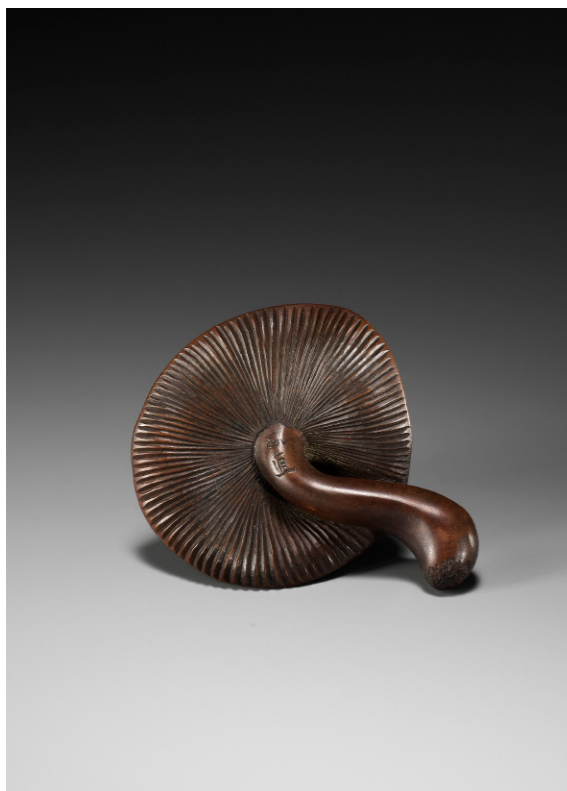
This model is best known by carvers from the Masanao lineage but has also been executed by Nagoya carvers such as Ittan.

**AUCTION COMPARISON**

Compare a related wood netsuke of a coiled rat, by Ittan, at Zacke, Fine Netsuke & Sagemono, 28 April 2023, Vienna, lot 77 (sold for EUR 4,160).



**Estimate EUR 1,500**  
 Starting price EUR 800



79  
**MASANAO: A FINE WOOD NETSUKE  
 OF A RAT ON A MUSHROOM**

By a member of the Masanao family, signed Masanao 正直  
 Japan, Yamada, Ise province, mid-19th century, Edo period  
 (1615-1868)

Finely carved as a small rat (nezumi) with bulging eyes inlaid in dark lustrous horn, clinging to the cap of a large mushroom, its long tail extending in a semi-circle, its fur finely incised, as are the gills of the mushroom. The bulbous stem and cap are smooth and finely stained, and the himotoshi are formed by the natural hollow between the stem and underside of the mushroom. Signed MASANAO.

LENGTH 5.1 cm

Condition: Very good condition with minor wear and one tiny nick to the edge of the rat's ear.

**Provenance:** Collection Gabor Orszagh, Budapest, Hungary.

While rats are a common subject by the Masanao family, the combination of rat and mushroom appears to be very rare.

**AUCTION COMPARISON**

Compare a related Masanao wood netsuke of a rat with a peanut, at Zacke, Fine Netsuke & Sagemono, 22 April 2022, Vienna, lot 139 (sold for EUR 4,045).



**Estimate EUR 2,000**  
 Starting price EUR 1,000



81  
**A WOOD NETSUKE OF A  
 RAT ON DAIKOKU'S MALLET**

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

Finely carved as a large rat (nezumi) with neatly incised fur and horn-inlaid eyes scampering across Daikoku's wish-granting mallet (uchide no kozuchi), the rodent's long tail extending down to the underside. The mallet neatly incised with simulated wood grain (mokume) and lacquered in black. Good, asymmetrical himotoshi underneath.

LENGTH 4.6 cm

Condition: Very good condition with minor surface wear and some light rubbing to lacquer.

**Provenance:** Ex-collection Marcel Lorber (1900-1986). J. Hubbard Antiques, 15 October 1988. A private collection, acquired from the above.

**Estimate EUR 1,500**  
 Starting price EUR 800



**Marcel Lorber  
 (1900-1986)**



82  
**MASANAO: A FINE WOOD NETSUKE DEPICTING AN AUTUMNAL SCENE OF QUAILS AND MILLET**

By a member of the Masanao family, signed Masanao 正直 Japan, Yamada, Ise province, 19th century, Edo period (1615-1868)

Of ryusa type and kemari (ball) shape, finely carved in openwork, the five quails standing alert amongst dense millet stalks weighed down by heavy kernels, two birds hidden away within the thick undergrowth and one flying above. A strand of bamboo chimes hangs above them. The kernels and feathers of the quails are finely detailed, and the eyes are inlaid in dark horn. A single himotoshi to the underside, the cord channel running naturally through the openworked composition. Signed MASANAO to the underside on one of the bird scarers.

LENGTH 3.2 cm

Condition: Very good condition with minor wear, few light scratches and minor expected nibbling to edges.

**Provenance:** Formerly in the collection of Monsieur B., managing director of Le Bon Marché, Paris, in the early 20th century, and thence by descent in the same family. Founded in 1838 by the Boucicaut family, Le Bon Marché is a department store run by a partnership of top managers that continued the "family" culture of the business even after the death of the original founders.



**Marguerite Boucicaut, née Guérin (1816-1887), founder of Le Bon Marché**

The combination of quail and millet is popular in Japanese art and symbolizes autumn. In Chinese, the two form the rebus suisui ping'an, meaning 'may you have peace year after year'.

**AUCTION COMPARISON**

Compare a related ryusa manju netsuke of quail and millet similarly carved, unsigned and attributed to the Yamada school, at Zucke, Fine Netsuke & Sagemono, 25 September 2020, Vienna, lot 120 (sold for EUR 2,528).



**Estimate EUR 3,000**  
 Starting price EUR 1,500



83  
**MASANAO: A FINE INLAID WOOD NETSUKE OF FIVE GOURDS AND A FROG**

By a member of the Masanao family, signed Masanao 正直 Japan, Yamada, Ise province, mid-19th century, Edo period (1615-1868)

Finely carved in openwork with remarkable naturalism as five intertwining gourds, the gourds beautifully stained and polished and closely resembling the surface of a natural gourd. A small, charming frog made of antler is sitting peacefully atop the base of the largest gourd. Natural himotoshi. Signed to one gourd MASANAO.

LENGTH 3.4 cm

Condition: Very good condition with only minor wear. One inlaid pupil of the frog lost.

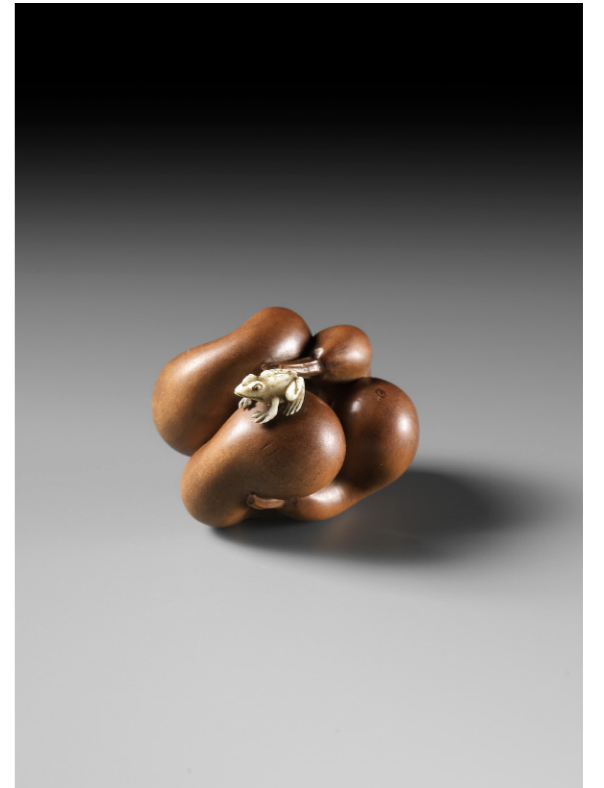
**Literature comparison:** Compare a closely related wood netsuke of five gourds, signed Masanao, in the Baur Collection, illustrated in Coullery, Marie-Therese / Newstead, Martin S. (1977) The Baur Collection, p. 280, C 840.

**AUCTION COMPARISON**

Compare a related wood netsuke of gourds, signed Masanao, illustrated in Kunsthandel Klefisch GMBH, Japanische Holzschitte und Kleinkunst, 31 March 2001, Cologne, lot 336.



**Estimate EUR 2,000**  
 Starting price EUR 1,000



84  
**MASANAO: A FINE WOOD NETSUKE OF A TOAD WITH YOUNG**

By a member of the Masanao family, signed Masanao 正直 Japan, Yamada, Ise province, mid-19th century, Edo period (1615-1868)

Naturalistically carved, the large toad resting its rotund stomach on its front feet while sitting on its haunches, its young clambering on top of its back. The skin is finely rendered with raised, warty skin which smoothens along the belly showing the superb grain of the wood; the eyes are inlaid in lustrous dark horn. Natural himotoshi and signed to the underside MASANAO.

HEIGHT 3.6 cm

Condition: Good condition with minor wear, a few cracks to the wood.

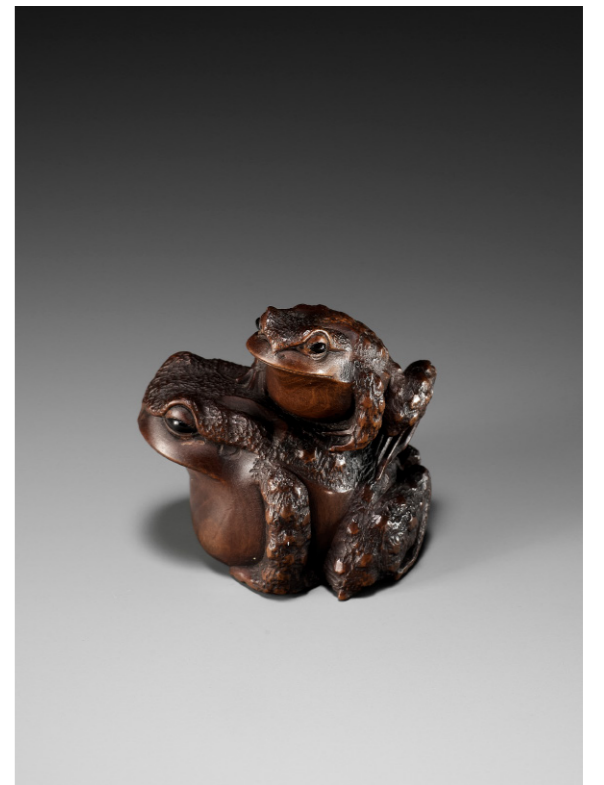
**Provenance:** Collection Gabor Orszagh, Budapest, Hungary.

**AUCTION COMPARISON**

Compare a closely related boxwood study of a toad and young, signed Masanao, at Bonhams, Japanese Works of Art, 19 Sept 2008, New York, lot 5097 (sold for EUR 3,000).



**Estimate EUR 2,500**  
 Starting price EUR 1,200







85  
**MASANAO: A RARE WOOD NETSUKE OF GAMA SENNIN SEATED ON THE FROG GOD SEIAJIN**

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

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

HEIGHT 4.5 cm

Condition: Very good condition with minor surface wear.  
**Provenance:** Collection Henry S. Trower, Somerset (1843-1912), sold at Glendining's, London, 31 March 1913, lot 167 (not illustrated). Estate of Albert Brockhaus (1855-1921), acquired at the above auction. Zacke, Fine Netsuke & Sagemono, 16 April 2021, Vienna, lot 93 (sold EUR 6,100). A private collection, acquired from the above.

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

**LITERATURE COMPARISON**

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



**Estimate EUR 3,000**  
 Starting price EUR 1,500



86  
**MASANAO: A RARE WOOD NETSUKE DEPICTING THE TRANSFORMATION OF URASHIMA TARO**

By a member of the Masanao family, signed Masanao 正直  
 Japan, Yamada, Ise province, mid-19th century, Edo period  
 (1615-1868)

Finely carved, the seated fisherman lifting the lid of the treasure box (tametebako) gifted to him by the Dragon King, his face bearing a bewildered expression as he is transformed into an elderly man. A wisp of smoke issuing from the box which held the 300 years he spent in the underwater palace. His brows are wrinkled, and his mouth is opened exposing finely incised teeth. The himotoshi naturally formed by the gap between the box and Urashima's leg. Signed to the underside of the box MASANAO.

LENGTH 3.9 cm

Condition: Good condition with minor expected wear. An old repair to one hand.  
**Provenance:** Collection Gabor Orszagh, Budapest, Hungary.

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

**Estimate EUR 2,500**  
 Starting price EUR 1,200







87  
**A SUPERB AND VERY LARGE INLAID  
 WOOD NETSUKE OF GAMA SENNIN**

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

The strikingly tall figure superbly carved as an amused Gama Sennin with his toad playfully clambering on his shoulder. The toad, with one arm under sennin's neck and the other on top of his head, seems to be unwilling to extricate itself from his master's shoulder. Gama is shown with his mouth agape in a humorous, wide-open grin, his face set with large eyes of inlaid bone with reddish horn pupils, as he holds one of the toad's legs, in an attempt to pull it down, while the toad embraces his master's head in impish resistance. The immortal is clothed in a loosely fitted robe with long draping sleeves, typical of hermits, the leaves inlaid with stained bone and horn. The amphibian's skin is finely textured, and the eyes are inlaid in gilt with reddish horn pupils. Two very large and asymmetrical himotoshi ringed in green-stained bone to the back.

HEIGHT 14.8 cm

Condition: One foot with a repair and possibly minor repairs to inlays. Generally very good condition and presenting beautifully.  
**Provenance:** Toledano, Arcachon, October 1988. Ex-collection Guy de Lasteyrie, acquired from the above. De Lasteyrie is a member of the Lasteyrie du Saillant family and is considered among the leading French collectors of netsuke.

**AUCTION COMPARISON**

For a closely related example of a Daruma with similar expression and similar inlays, by Tanaka Juntoku Minko, see Bonhams, The James A. Rose Collection of Netsuke and Sagemono, 17 September 2012, New York, lot 2069 (**sold for USD 10,000**).

**Estimate EUR 10,000**  
 Starting price EUR 5,000







88  
**MINKO: A WOOD NETSUKE OF A CHESTNUT WITH A MOVEABLE MAGGOT**

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

Boldly carved as a chestnut, attractively stained and bearing a good polish, the natural knots to the wood used to great effect and adding to the naturalistic beauty of the netsuke, one side inlaid with a moveable bone maggot detailed with stained eyes. Generously excavated himotoshi to the superbly carved underside and signed in a polished reserve MINKO with the artist's characteristic kakihan.

LENGTH 4.5 cm

Condition: Very good condition with minor surface wear and tiny scratches.

Tanaka Juntoku Minko (1735-1816) was one of the few names mentioned in the Soken Kisho of 1781, the first publication mentioning netsuke. He was famous during his lifetime and is widely regarded as one of the greatest netsuke carvers.

**LITERATURE COMPARISON**

Compare a closely related wood netsuke of a chestnut with a moveable ivory maggot, by Minko, illustrated by Harris, Victor (1987) *The Hull Grundy Collection in the British Museum*, p. 99, no. 492.



**Estimate EUR 1,500**  
Starting price EUR 800

89  
**MINKO: A WOOD NETSUKE OF A CLUSTER OF MUSHROOMS**

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



Boldly carved as a cluster of three shimeji mushrooms, the undersides of the larger caps neatly incised with radial gills, the caps smoothly polished, altogether forming a pleasingly tactile and compact composition. Natural himotoshi and signed to the stalk of one mushroom MINKO with the artist's characteristic kakihan.

LENGTH 4.7 cm

Condition: Very good condition with minor surface wear. Tiny nicks to the neck of the stalk in the middle.

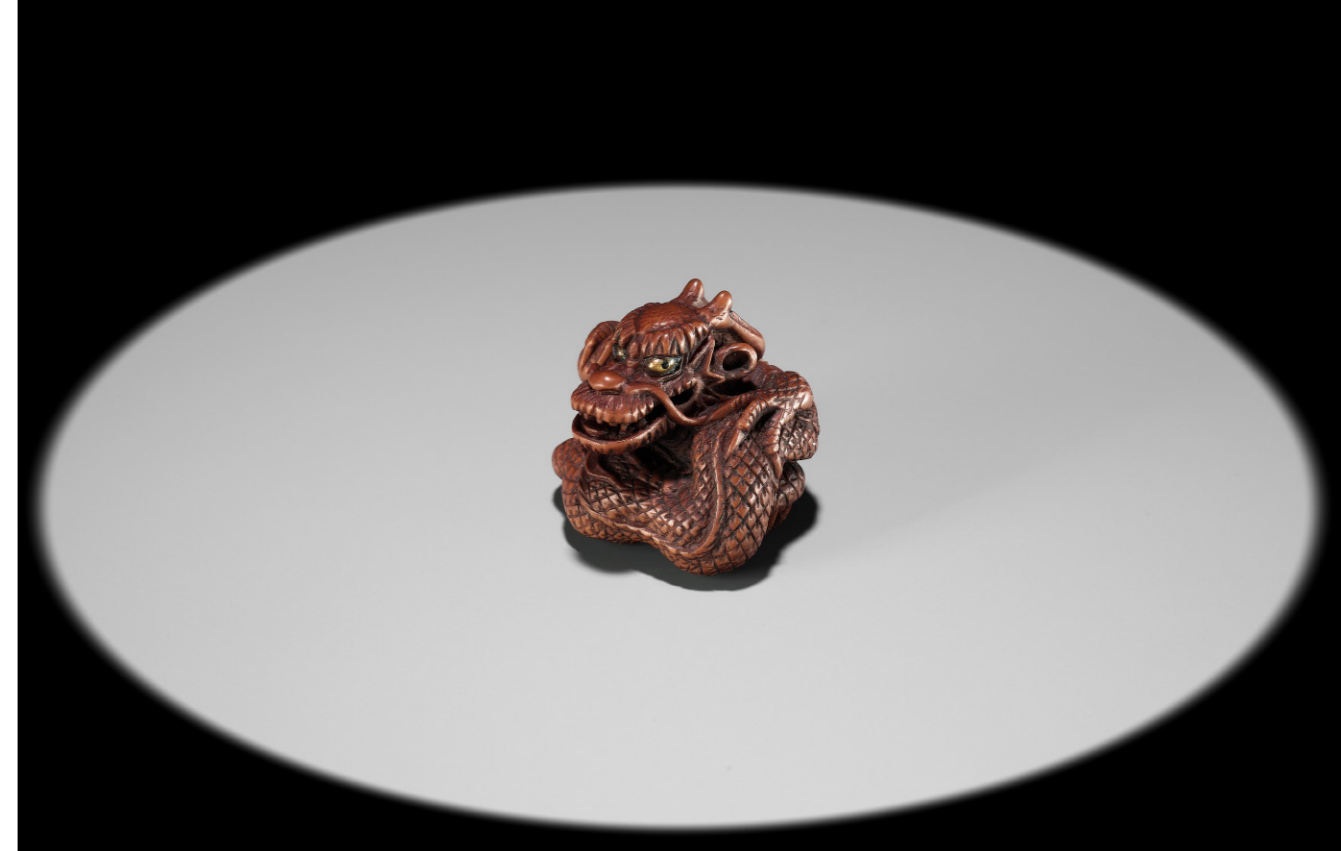
Tanaka Juntoku Minko (1735-1816) was one of the few names mentioned in the Soken Kisho of 1781, the first publication mentioning netsuke. He was famous during his lifetime and is widely regarded as one of the greatest netsuke carvers. The present lot is an unpretentious netsuke, exquisitely crafted with meticulous attention to detail, particularly evident in the precise carving of the radiating grooves on the underside of both fungi.

**AUCTION COMPARISON**

Compare a related wood netsuke of a mushroom embellished with silver dew drops, by Minko, from the M. T. Hindson collection, at Bonhams, *Netsuke from a European Private Collection*, 8 May 2016, London, lot 160 (**sold for GBP 4,125**).



**Estimate EUR 1,500**  
Starting price EUR 800



90  
**MINKO: A POWERFUL WOOD NETSUKE OF A COILED DRAGON**

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

Boldly carved as a powerfully coiling dragon, forming a compact composition, wound in several tight loops, its head resting on top and holding a tama pearl in one clawed hand, the scales finely incised with flames emanating from its body. The mythical beast's mouth is open, snarling enigmatically, the large eyes inlaid in brass with black wood. Natural himotoshi and signed underneath within a polished reserve MINKO with the artist's characteristic kakihan.

LENGTH 3.8 cm

Condition: Very good condition with typical wear and traces of use.

Tanaka Juntoku Minko (1735-1816) was one of the few names mentioned in the Soken Kisho of 1781, the first publication mentioning netsuke. He was famous during his lifetime and is widely regarded as one of the greatest netsuke carvers.

**LITERATURE COMPARISON**

Minko's dragons are rare. For a closely related wood netsuke of a dragon holding a tama, by Minko, see Sotheby's, *Netsuke from the Collection of Raymond and Frances Bushell*, 18 November 1999, London, lot 224. For another closely related wood netsuke of a coiled dragon, by Minko, see Sotheby's, *The Betty Jahss Collection of Netsuke – Part II*, 14 November 1991, London, lot 74.



**Estimate EUR 5,000**  
Starting price EUR 2,500





91  
**MASANAO SHINZAN: A FINE INLAID BOXWOOD NETSUKU OF A COILED DRAGON**

By Masanao Shinzan (1904-1982), signed Masanao Shinzan 正直辰山 Japan, Yamada, Ise province, c. 1976

**Published:** Hurtig, Bernard (1976) Contemporary Netsuke, in The Journal of International Collectors Society 4/1, p. 27

Finely carved with meticulously rendered scales, the dragon coiling around itself in a powerful stance and releasing a mighty roar. Its sharp claws and flames emanating from its body displaying the creature's magnificent power, its fierce expression baring sharp teeth in its snarl with eyes of dark-horn inlays and two fangs of inlaid bone. Natural himotoshi and signed within an oval reserve MASANAO SHINZAN.



LENGTH 3.8 cm

Condition: Excellent condition with minor expected wear.  
**Provenance:** From the private collection of Denis Szeszler, New York. Private collection of Heidi Haupt-Battaglia (1921-2019), Switzerland, acquired from the above on 9 November 1990 at a Netsuke symposium in Frankfurt, Germany. A copy of the collector's notes, confirming the provenance above and dating, and stating a purchase price of CHF 2,120 accompanies this lot.

**Masanao Shinzan (1904-1982)** was a member of the Masanao family of Yamada, a family of carvers that went back four generations. He carved solely from tsuge (boxwood). After several financial setbacks, Shinzan was compelled to carve for the commercial market. However, at 69 a dealer in Hakone began sponsoring the artist to produce higher quality pieces. **To distinguish these later pieces from his earlier commercial carvings, Shinzan would sign his highest quality pieces 'Shinzan Masanao,' which the present lot exemplifies.** The Masanao lineage has been carried on by Shinzan's daughter Masami, who is the last surviving member of the family and an active carver to this day.



Shinzan Masanao at age 72, 1976



**AUCTION COMPARISON**  
 Compare a related boxwood netsuke of a coiling dragon by an earlier member of the Masanao family, signed Masanao, dated early 19th century, at Christie's, Japanese Art and Design, 20 June 2001, London, lot 223 (sold for GBP 5,523).

**Estimate EUR 3,000**  
 Starting price EUR 1,500



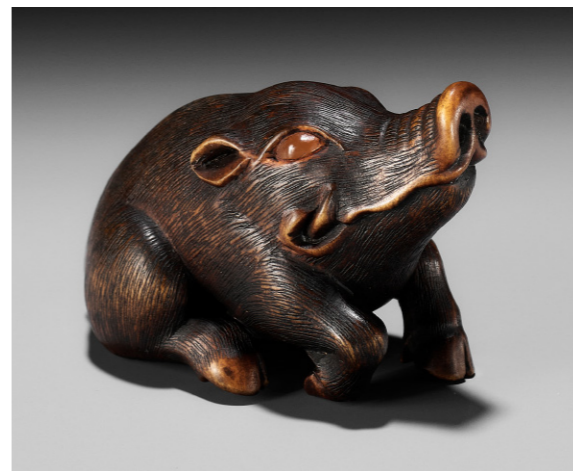
92  
**MASANAO SHINZAN: A FINE BOXWOOD NETSUKU OF A BOAR**

By Masanao Shinzan (1904-1982), signed Masanao Shinzan 正直辰山 Japan, Yamada, Ise province, 1970s

Finely carved, the creature raising its head, the eyes inlaid in amber, the small tusks at the corner of the mouth showing, the hairwork superbly incised and finely stained. The bulky animal has one hoof dynamically poised while the others are firmly on the ground as if the boar were rising to its feet. Natural himotoshi through the right hindleg. Signed within a polished oval reserve MASANAO SHINZAN.

LENGTH 5.5 cm

Condition: Excellent condition with minor expected wear.  
**Provenance:** Private collection of Heidi Haupt-Battaglia (1921-2019), Switzerland. A copy of the collector's notes describing the present netsuke accompanies this lot.



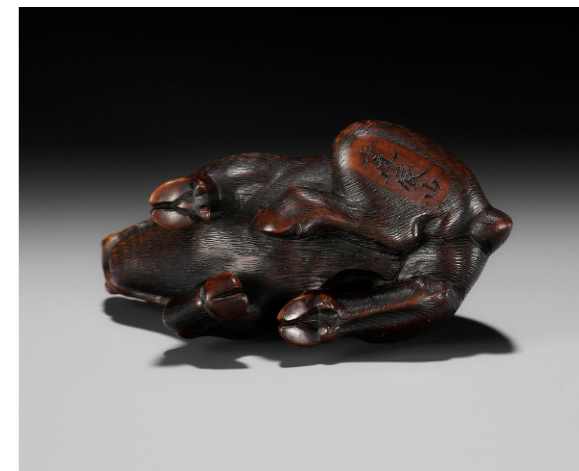
**Masanao Shinzan (1904-1982)** was a member of the Masanao family of Yamada, a family of carvers that went back four generations. He carved solely from tsuge (boxwood). After several financial setbacks, Shinzan was compelled to carve for the commercial market. However, at 69 a dealer in Hakone began sponsoring the artist to produce higher quality pieces. **To distinguish these later pieces from his earlier commercial carvings, Shinzan would sign his highest quality pieces 'Shinzan Masanao.'** The Masanao lineage has been carried on by Shinzan's daughter Masami, who is the last surviving member of the family and an active carver to this day.

**AUCTION COMPARISON**

Compare a closely related wood netsuke of a family of boars by Shinzan Masanao, also signed Masanao Shinzan, at Bonhams, Fine Japanese Works of Art, 19 March 2014, New York, lot 3129 (sold for USD 4,000).



**Estimate EUR 3,000**  
 Starting price EUR 1,500







93  
**A LARGE AND UNUSUAL  
 WOOD NETSUKE OF A TOAD**

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

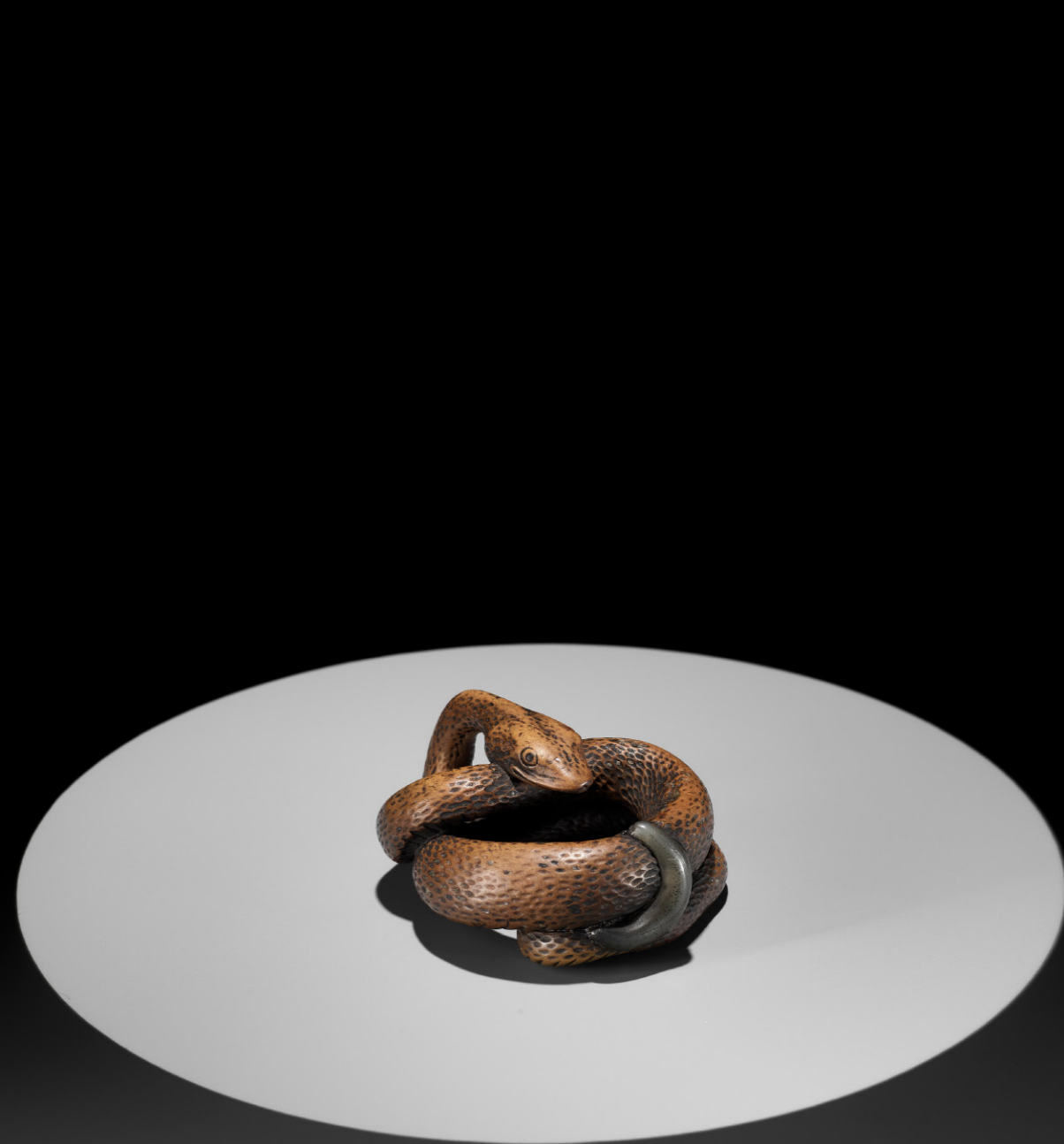
Separately carved from two different types of wood, the rotund toad seated on its haunches on a double stump, its warty skin finely carved with remarkable ukibori pimples, the eyes inlaid in translucent pale horn with incised pupils. Two well-hollowed and asymmetrical himotoshi to the base. Signed MASATOMO within a rectangular reserve.

LENGTH 5.2 cm

Condition: Very good condition with minor wear, two plugged natural knots in the wood, expected age cracks, tiny nicks to the underside from surface contact.

**Provenance:** Old Viennese private collection.

**Estimate EUR 2,000**  
 Starting price EUR 1,000



94  
**A LARGE AND POWERFUL WOOD NETSUKE OF A  
 COILED SNAKE WITH AN INLAID SLUG BY TOMOKAZU**

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

Naturalistically carved, the snake coiling into a figure eight, resting its head on its body and looking intently at a horn-inlaid slug – an allusion to the sansukumi motif. Crawling up the snake's body, finely textured with incised scales, the slug reaches its two dark-horn inlaid antennae over the top of the reptile. The himotoshi are naturally formed and the netsuke is signed to the base within a bone-inlaid oval reserve TOMOKAZU – It is clear the oval signature was added later, likely during the Meiji era and at the time the tail was restored, suggesting Tomokazu received this netsuke in a state of disrepair. Working within the traditional wabi-sabi aesthetic, the carver executed a skillful restoration to the tail and added the slug as a part of the repair. The goal of wabi-sabi is not to seek perfection, but to create uniqueness through working within the imperfect.

LENGTH 5.5 cm

Condition: Good condition with minor typical wear. The tail has been restored and the slug has been added by Tomokazu.

**AUCTION COMPARISON**

Compare a related wood netsuke of a coiled snake, at Zucke, Fine Netsuke & Sagemono, 29 October 2021, Vienna, lot 39 (sold for EUR 2,781)



**Estimate EUR 2,000**  
 Starting price EUR 1,000



95  
**SUKEYUKI: A MASTERFUL WOOD  
NETSUKE OF A SNAKE AND SKULL**

By Sukeyuki, signed Sukeyuki 亮之  
Japan, Takayama, Hida province, second half of 19th century

A morbidly fascinating netsuke of a large snake with carefully rendered scales and a naturalistically carved body, varying in thickness, coiling around an anatomically precise skull. The skull has been evidently lying around for some time as a few teeth are missing and the back of the cranium is opened, the snake slithers through this hole, penetrating the eye socket and resting its head on top, the eyes double inlaid and the tongue extended. The surface of the skull is masterfully stippled to resemble the heterogenous structure of the cranium. Signed to the underside SUKEYUKI.

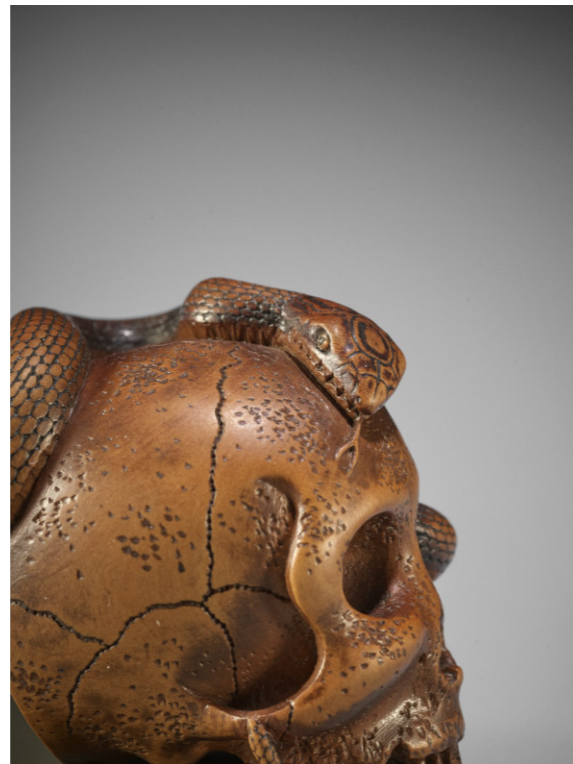
HEIGHT 3.5 cm, LENGTH 4.5 cm

Condition: Excellent condition, minor associated surface wear.  
**Provenance:** European collection. Zackle, Fine Netsuke & Sagemono, 16 April 2021, Vienna, lot 151 (sold for EUR 17,080). A private collection, acquired from the above.

**AUCTION COMPARISON**

A very similar okimono by the artist recently sold at Zackle, Fine Japanese Art, 28 October 2020, Vienna, lot 188 (sold for EUR 17,080).

**Estimate EUR 8,000**  
Starting price EUR 4,000







96  
**A FINE IVORY NETSUKE OF A SKULL WITH A SNAKE**

Unsigned  
 Japan, 19th century

The morbid subject finely carved, the twisting body of the snake slithering on top of the static skull detailed with cavernous eye sockets and parietal lines, the body of the serpent naturalistically carved, varying in thickness with finely detailed scales, its eyes inlaid in dark horn. Natural himotoshi.

LENGTH 4.1 cm

Condition: A few age cracks with associated repairs and fills. Otherwise good condition with minor wear and traces of use.

The combination of skull and snake represents the Buddhist philosophy of the impermanence of life, which can be summarized as 'Memento Mori' (latin for 'remember that you die').

In Japanese Samurai culture, the influence of Zen Buddhist contemplation of death on indigenous culture can be gauged by the following quotation from the classic treatise on samurai ethics, the Hagakure:

*"The Way of the Samurai is, morning after morning, the practice of death, considering whether it will be here or be there, imagining the most slight way of dying, and putting one's mind firmly in death. Although this may be a most difficult thing, if one will do it, it can be done. There is nothing that one should suppose cannot be done."*

In the annual appreciation of cherry blossom and fall colors, hanami and momijigari, it was philosophized that things are most splendid at the very moment just before their fall, and to aim to live and die in a similar fashion.

**MUSEUM COMPARISON**

Compare a related ivory netsuke of two snakes on a skull, unsigned, in the Asian Art Museum of San Francisco, accession number B70Y199.



**Estimate EUR 1,500**  
 Starting price EUR 800



97  
**A FINE IVORY NETSUKE OF A SKELETON**

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

Superbly carved as a seated skeleton with its knees tucked in, hands folded, feet crossed, and chin resting on its hands in a pensive manner. The details are realistically rendered, the chest cavity is superbly carved in openwork. Natural himotoshi. The ivory bearing an attractive color, superbly stained and polished.

HEIGHT 5.3 cm

Condition: Very good condition with only minor wear.

**Provenance:** Italian private collection, acquired from Pierre-Eric Becker, Cannes, on 12 December 1998. Austrian private collection, acquired from the above.

**MUSEUM COMPARISON**

Compare a closely related ivory netsuke of a skeleton seated in the same pose, unsigned, dated 19th century, in the Los Angeles County Museum of Art, accession number M.91.250.120, illustrated in Bushell, Raymond (1961) The Netsuke Handbook of Ueda Reikichi, p. 81, no. 64.



**AUCTION COMPARISON**

Compare a closely related ivory netsuke of a skeleton, inscribed Gyokko, dated 19th century, at Bonhams, The James A. Rose Collection of Netsuke and Sagemono, 17 September 2013, New York, lot 2083 (sold for USD 18,750).



**Estimate EUR 2,000**  
 Starting price EUR 1,000





98  
**A FINE WOOD NETSUKE OF A WOLF AND SKELETON,  
 ATTRIBUTED TO SHOKO SUGONoya**

Attributed to Shoko Sugonoya, unsigned  
 Japan, Takayama, Hida province, mid to late 19th century

The okimono-style netsuke finely carved as a wolf and skeleton embroiled in a vicious fight, the skeleton with one of its hands at the wolf's neck, the other above his head ready to swing at the beast, while the wolf paws the skeleton's arm and jaw with a wild look in its eyes. The skeleton with superbly carved, openworked ribs and the wolf with finely incised fur and double-inlaid eyes of polished bone and dark horn. Natural himotoshi.

LENGTH 5.1 cm

Condition: Very good condition with only minor wear.

The skeleton-and-wolf netsuke is an allusion to the tragic story of unrequited love between the military leader Fukakusa Shosho and the celebrated poetess Ono no Komachi. The former died while trying to convince the latter of his love for her. She was left to live the rest of her long life in solitude. Her pride is personified by the skeleton whilst the passion of Fukakusa is represented by the wolf.

**AUCTION COMPARISON**

Compare a closely related wood netsuke of a wolf and skeleton, also unsigned and attributed to Shoko, at Zacke, Fine Netsuke & Sagemono, 16 June 2023, Vienna, lot 347 (sold for EUR 6,500).



**Estimate EUR 4,000**  
 Starting price EUR 2,000



99  
**A VERY RARE SHUNGA WOOD NETSUKE  
 OF A NAKED WOMAN AND GIANT SNAKE**

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

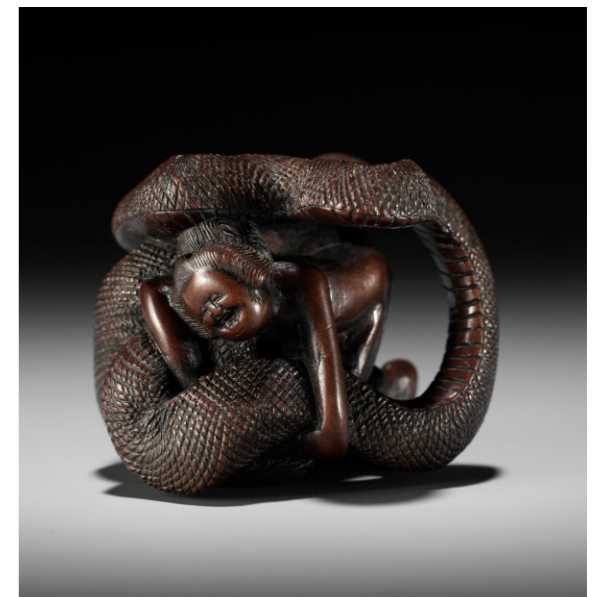
Finely carved to depict a woman densely entangled by an enormous snake, the naked beauty on all fours, wrestling the giant reptile, her hands wrapped around the thick girth of the coiled snake's body. The voracious reptile naturalistically carved, its body varying in thickness, with very precisely and realistically rendered details, its mouth wide open, showing teeth and a flickering tongue. Natural himotoshi.

HEIGHT 3.6 cm, LENGTH 4.4 cm

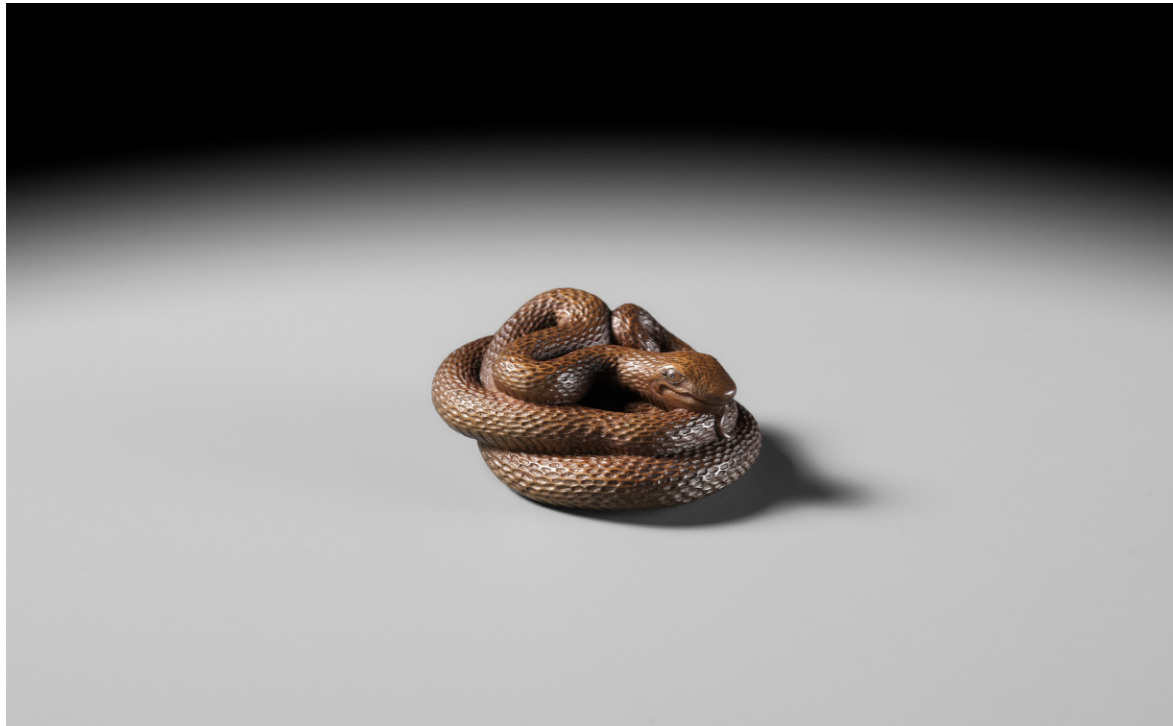
Condition: Good condition with minor surface wear.

In Japan, this type of giant snake linked to folk tales is called uwabami or yamakachi. These snakes were rarely seen, but much feared by the locals.

**Estimate EUR 5,000**  
 Starting price EUR 2,500







100  
**MASAKAZU: A FINE WOOD NETSUKE  
 OF A COILED SNAKE**

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

Finely carved, the compact snake coiling around itself with finely incised, grooved scales, its head resting on top of its tail. Its gaze fixed in front, the eyes double inlaid in pale and dark horn, its forked tongue extended. Natural himotoshi. Signed to the base within an oval reserve MASAKAZU.

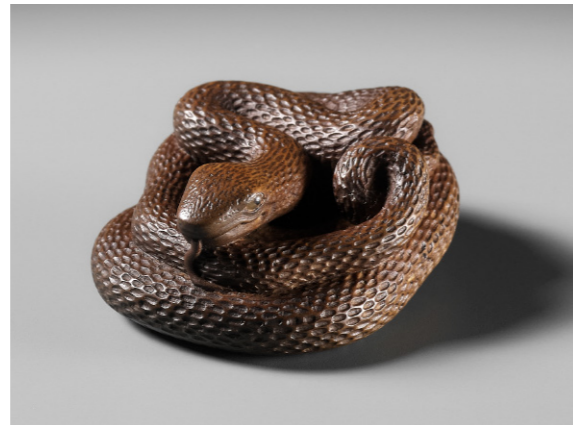
LENGTH 4.4 cm

Condition: Very good condition with only minor wear.

The snake (hebi or mi), the sixth sign of the zodiac, is assigned to the 4th month and the hours between 9am and 11 am. In popular belief, a living snake is considered a good omen, while a dead snake announces misfortune. In Buddhism the snake is a symbol of sensuality, jealousy and hatred. In netsuke art it is also often depicted because of the elegant curves of its body and the creative possibilities.

**LITERATURE COMPARISON**

Compare a closely related wood netsuke of a coiled snake with double-inlaid eyes, signed Masakazu, illustrated in Wilhelm, Gabor (2000) *On the Continent, INSJ*, vol. 20/4, p. 28, no. 258 (fig. 1). Compare a closely related wood netsuke of a snake, signed Masakazu, illustrated in Meinertzhagen, Frederick / Lazarnick, George (1986) *MCI, Part A*, p. 422.



**Estimate EUR 3,000**  
 Starting price EUR 1,500



101  
**A SUPERB DARK WOOD NETSUKE  
 OF A COILED SNAKE**

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

Finely carved and stained as a snake neatly coiled upon itself with its head resting on its body, waiting patiently for the perfect moment to strike. Its body naturalistically represented, varying in thickness, covered almost entirely in boldly carved, grooved scales; the eyes inlaid in pale horn. Natural himotoshi.

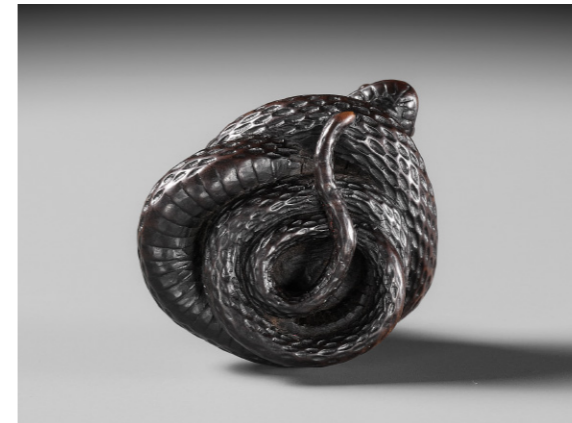
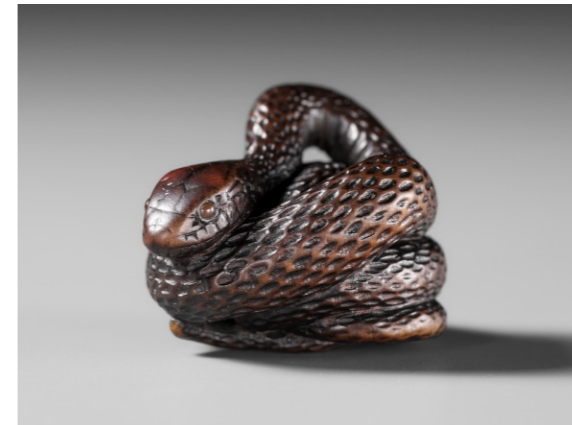
LENGTH 3.8 cm

Condition: Good condition with minor wear. The tip of the tail restored.

The snake (hebi or mi), the sixth sign of the zodiac, is assigned to the 4th month and the hours between 9am and 11 am. In popular belief, a living snake is considered a good omen, while a dead snake announces misfortune. In Buddhism the snake is a symbol of sensuality, jealousy and hatred. In netsuke art it is also often depicted because of the elegant curves of its body and the creative possibilities.

**LITERATURE COMPARISON**

Compare a closely related wood netsuke of a coiled snake with similarly grooved scales, by Tomokazu, illustrated in Sydney L. Moss Ltd. (1993) *Zodiac Beasts and Distant Cousins*, no. 35.



**Estimate EUR 4,000**  
 Starting price EUR 2,000



102  
**TADAKUNI: A FINE NAGOYA SCHOOL WOOD NETSUKE OF SNAKE WINDING THROUGH A PUMPKIN**

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

A finely detailed snake weaves its way in and out of rotting holes of a pumpkin, its tongue flickering as it rests its head on the top. The textures of the snake's scaly skin and the pumpkin's grooved surface are achieved with clever staining and carving. The pupils of the snake's eyes are inlaid in reddish horn. Two small himotoshi underneath. Signed within a rectangular reserve TADAKUNI in almost completely erased ukibori characters.

LENGTH 4.2 cm

Condition: Very good condition with minor wear and two small nicks to the underside.

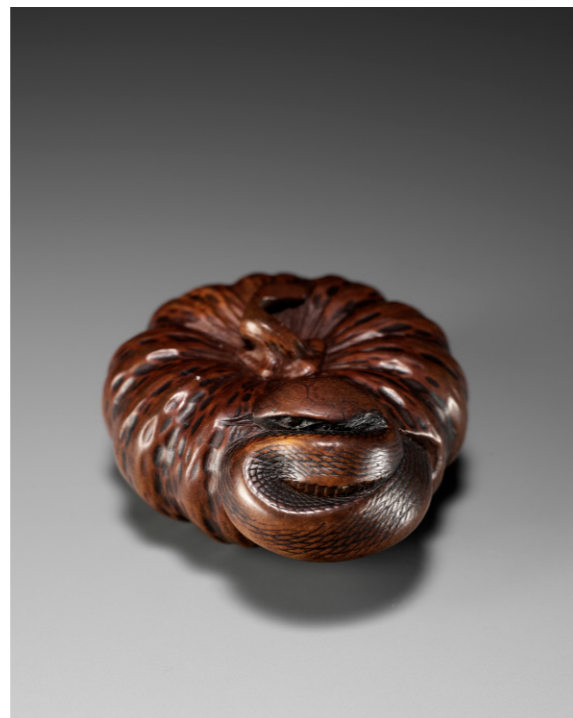
**Provenance:** German private collection.

**AUCTION COMPARISON**

Compare a near-identical wood netsuke by the same artist of a snake emerging from a pumpkin, signed Tadakuni, at Zacke, Fine Netsuke & Sagemono, 28 April 2023, Vienna, lot 102 (sold for EUR 6,500).



**Estimate EUR 2,000**  
 Starting price EUR 1,000



103  
**SHIGEMASA: A FINE NAGOYA SCHOOL WOOD NETSUKE OF SNAKE WINDING THROUGH A PUMPKIN**

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

Naturalistically carved as a snake weaving its way in and out of a rotting pumpkin, resting its head on its body as it looks upwards with determination. The snake's skin is incised with hexagonal scales, and the pumpkin's grooved surface is achieved with a heightened sense of naturalism. The cord attachment naturally formed by the looping stem. Signed within a rectangular reserve in raised characters SHIGEMASA.

LENGTH 3.5 cm

Condition: Very good condition with minor wear.  
**Provenance:** Collection Gabor Orszagh, Budapest, Hungary.

**AUCTION COMPARISON**

A closely related wood netsuke by the same artist, signed Shigemasa, was sold at Zacke, Fine Netsuke & Sagemono, 29 October 2021, Vienna, lot 87 (sold for EUR 3,416).



**Estimate EUR 2,000**  
 Starting price EUR 1,000







104  
**A RARE WOOD NETSUKE OF A FROG  
 HUNTING A SPIDER ON A LOTUS POD**

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

Finely carved, the frog naturalistically modeled with beautifully textured skin and eyes minutely inlaid in reddish horn, hoisting itself up onto the lotus pod as it hunts a small spider which flees into one of the empty pods. The underside with a pleasingly curling stem and two himotoshi to the lotus pod. The well-toned wood bearing a fine patina.

LENGTH 4 cm

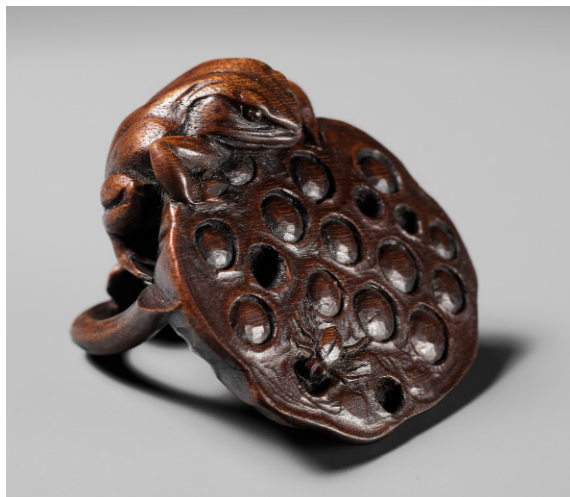
Condition: Old repair to the stem and one foot. Otherwise good condition with minor expected wear.

**AUCTION COMPARISON**

The choice of subject matter and execution is reminiscent of the Hida school. Compare a related wood netsuke of a frog sitting on a lotus pod, by Matsuda Sukenaga, at Bonhams, Fine Netsuke from the Adrienne Barbanson Collection, 13 May 2013, London, lot 37 (**GBP 20,000**).



**Estimate EUR 3,000**  
 Starting price EUR 1,500



105  
**TADAKAZU: A FINE WOOD NETSUKE  
 OF A WASP NEST WITH MOVABLE LARVAE**

By Tadakazu (Chuichi), signed Tadakazu 忠一  
 Japan, late 19th century, Meiji period (1868-1912)

Naturalistically carved with four full-grown wasps tending to the hatching larvae, the nest finely textured with individual combs, some closed and others opened to reveal the bone-inlaid larvae, two of the larvae movable. The eyes of the grown wasps inlaid in dark horn, and two generously excavated himotoshi to the side, the larger hole generously excavated to accommodate the knot. Signed TADAKAZU on the side within a recessed oval reserve.

LENGTH 4.9 cm

Condition: Very good condition with minor wear, one inlaid eye replaced.

**Provenance:** Private collection in Germany, assembled between 1985 and 2007. Lempertz, Asian Art, 25 June 2021, Cologne, lot 864. German private collection, acquired from the above.

**AUCTION COMPARISON**

Compare a closely related ivory netsuke depicting the same subject, by Tadakazu (Chuichi), at Zucke, Fine Netsuke, Sagemono & Okimono, 24 November 2018, Vienna, lot 123 (**sold for EUR 3,792**).



**Estimate EUR 2,000**  
 Starting price EUR 1,000





106  
**A SUPERB WOOD NETSUKE OF A RECUMBENT HORSE**

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

**Published:** O'Brien, Mary Louise (1980) *Netsuke: A Guide for Collectors*, no .7.

Masterfully carved with naturalistic detail, the resting horse with its head turned to the right and its ears pricked up. The mane is finely incised with hair falling to either side of the neck. Two well-excavated himotoshi to the vase. The wood is of an attractive grain with a rich, naturally grown patina.

LENGTH 5.5 cm

Condition: Excellent condition with only minor wear.

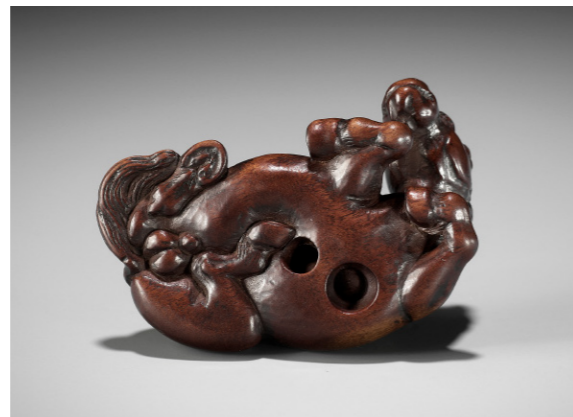
**Provenance:** Collection of William de Rham. Christie's London, 14 November 2001, lot 12. Ex-collection Guy de Lasteyrie, acquired from the above. William de Rham (b. 1922) was born in Saint-Sulpice, Switzerland. He developed a passion for horseback riding in his youth, competing from an early age in numerous equestrian events. He competed for the Swiss Olympic equestrian team in the 1956 Olympics in Sweden. His passion for horses grew into a passion for collecting equestrian-related art.



**William de Rham, 1956**

The artist captured the animal with incredible naturalism; note the rotund haunches and stomach which elegantly bulge underneath its own weight. Along with this, the eyes of the horse look out across the body, giving the graceful animal a lifelike brilliance.

**Estimate EUR 8,000**  
 Starting price EUR 4,000



107  
**YASUTADA: A RARE WOOD NETSUKE OF A RECUMBENT HORSE**

By Yasutada, signed Yasutada 安忠  
 Japan, late 18th century, Edo period (1615-1868)

Finely carved as a horse lying on its sternum with its legs folded beneath and the tail swept to one side. The equine with its head raised turned dramatically to the left, carved with wide eyes and a long snout, its mane finely carved and parted down the middle. Asymmetrical himotoshi to the underside and signed within a rectangular reserve YASUTADA – the artist is very rare with only few examples recorded.

LENGTH 4.7 cm

Condition: Good condition with minor wear and few tiny nicks here and there. Repair to the right foreleg.

**Provenance:** Christie's, Fine Netsuke and Inro, 28 May 1980, London, lot 144. English private collection in London, UK, acquired from the above.

Yasutada is thought to have been a pupil of Tomotada of Kyoto, however recent analysis has suggested he is much rather a Nagoya carver related to Tametaka.

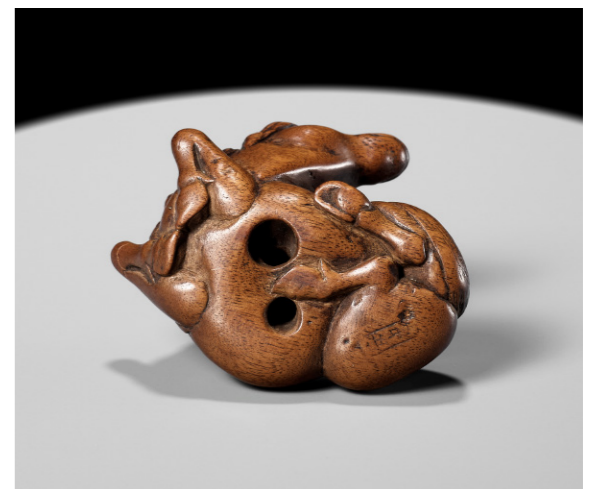
People born in the year of the horse tend to be quite free-spirited and independent. They are flexible, quick to adapt, often charismatic, and sociable. However, they can sometimes be quick-tempered and impatient.

**LITERATURE COMPARISON**

Compare a closely related recumbent horse, by Yasutada, illustrated in Cohen, George (1974) *In Search of Netsuke & Inro*, p. 53, no. 207. Compare a closely related recumbent horse, by Yasutada, at Christie's, Fine Netsuke and Inro, 28 May 1980, London, lot 144.



**Estimate EUR 4,000**  
 Starting price EUR 2,000







108  
**A FINE NAGOYA SCHOOL WOOD NETSUKE  
 OF A RECLINING GOAT**

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

Of compact form, carved as a recumbent goat with its head looking straight ahead, the forelegs tucked under, and the shaggy coat finely engraved with accentuated lines. The face with its characteristically long snout, eyes carved to the side, and with pleasingly curving horns. The animal's inherent strength and toughness are perfectly expressed, inspiring those born under the sign of hitsuji (Year of the Ram) to overcome any difficulty with strength and perseverance. Asymmetrical himotoshi to the underside.

LENGTH 3.9 cm

Condition: Very good condition with minor surface wear and traces of use.

The goat (hitsuji) is the eighth zodiac animal and is responsible for the 6th month and the hours between 1pm and 3pm. Goats and sheep were not originally indigenous to Japan and were introduced there. Netsuke representations of these animals do not allow an exact distinction between goat and sheep or ram.

**Estimate EUR 2,000**  
 Starting price EUR 1,000



109  
**TAMETAKA: A WOOD NETSUKE OF TWO BOARS**

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

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

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

LENGTH 3.3 cm

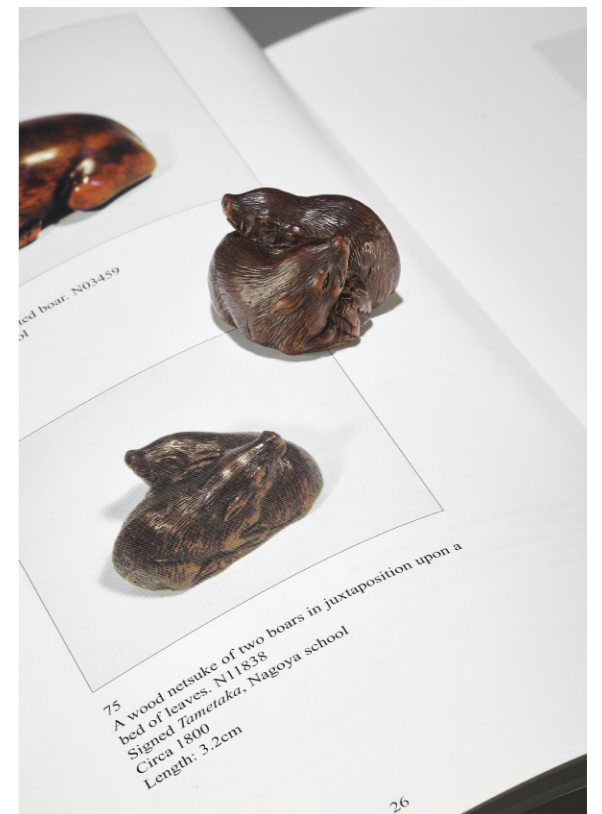
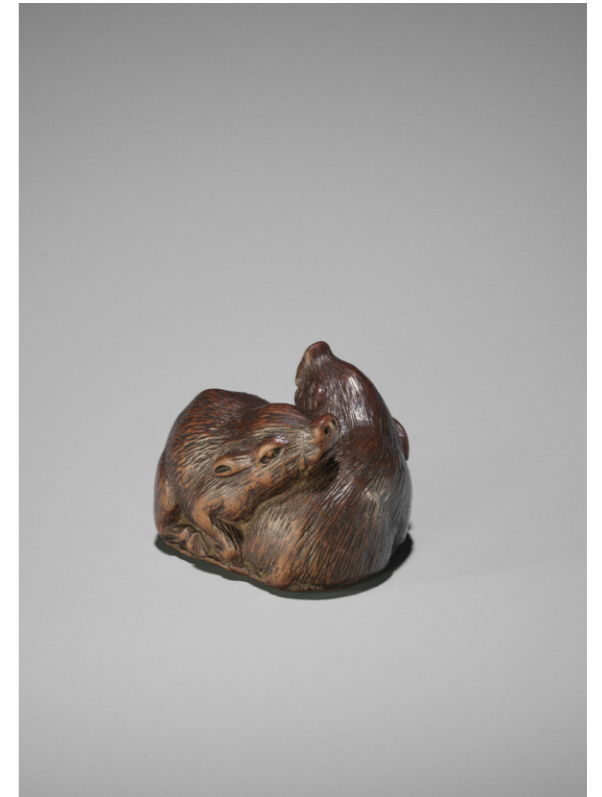
Condition: Very good condition with age-related wear. Age cracks and a tiny old chip to the very edge of one leaf.

**Provenance:** French private collection. Zacke, Fine Netsuke & Sagemono, 16 April 2021, Vienna, lot 125 (sold for EUR 4,392). Private collection, acquired from the above.

**LITERATURE COMPARISON**

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

**Estimate EUR 5,000**  
 Starting price EUR 2,500





**110  
TAMETAKA: A FINE WOOD  
NETSUKE OF A PUPPY**

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

**Published:**  
Rouviere, Daniel (1978) *My Twenty Favorite Netsuke and Inro*, INCS 6/1, p. 15, no. 11.  
Bulletin Association Franco-Japonaise (1983), Vol. 2, p. 09.

Superbly carved, the small floppy-eared puppy lifting one leg to scratch itself, its tail curled and head turned back as it sniffs its behind. The young pup's eyes are inlaid with dark horn, and it wears a rope collar tied in an intricate knot at the back. Asymmetrical himotoshi to the underside, the larger hole generously excavated to accommodate the knot. Signed within the typical raised oval reserve TAMETAKA.

LENGTH 4.3 cm

Condition: A filled repair to the lifted leg and two of the feet underneath restored. Otherwise good condition with minor expected wear.

**Provenance:** Hotel Drouot Paris, 23 May 1952. Ex-collection of Charles Gillot, acquired from the above. Hotel Drouot Paris, 15 November 1991, lot 61. Ex-collection of Daniel Rouviere, acquired from the above.



**LITERATURE COMPARISON**

Compare a closely related netsuke of a puppy by the same artist, signed Tametaka, illustrated in *Contrasting Styles, A Loan Exhibition of Netsuke & Kiseruzutsu from Private English Collections*, 25-30 May 1980, p. 28, no. 55.

**Estimate EUR 3,000**  
Starting price EUR 1,500



**111  
AZAN: A SUPERB WOOD NETSUKE  
OF A CHUBBY HARE**

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

Charmingly carved as a very chubby rabbit (usagi), seated on its rear haunches, the head raised as it sniffs the air, the face with plump cheeks and eyes that are ringed, raised and polished, the ears pulled back and paws drawn in for compactness. The fur is finely engraved with bold strokes and the wood is elegantly stained and appealingly worn. Very large and generously excavated himotoshi to the underside and signed AZAN within a rectangular reserve.

LENGTH 3.9 cm

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



The artist appears to be very rare with only very few works recorded, likely due to the fact that the signature is rather obscure. For another netsuke by this artist, depicting a kappa very much in the manner of Hideharu of Nagoya, signed Azan, see Sotheby's, *Japanese Prints, Paintings and Works of Art*, 19 November 1998, London, lot 1438.

**LITERATURE COMPARISON**

The somewhat rustic carving and manner of bold engraving to the fur is reminiscent of Tametaka of Nagoya, who likely was affiliated with Azan in some manner. For a related netsuke of a reclining hare, by Tametaka, see Sagemonoya (2002) *Netsuke, Ojime & Masatoshi's Kabuki*, no. 121.



**Estimate EUR 5,000**  
Starting price EUR 2,500







112  
**TOMOKAZU: A FINE WOOD NETSUKE  
 OF A RAT EATING A CHESTNUT**

By Kano Tomokazu, signed Tomokazu 友一  
 Japan, Gifu, early 19th century, Edo period (1615-1868)

Finely carved and beautifully stained to depict a pudgy rat cradling a small chestnut in its front paws. Naturalistically rendered, the back paw is holding the base of its tail which curls beneath the relaxed creature. Its cupped ears are laid back, its eyes inlaid in dark horn, and its two visible teeth inlaid in bone. Good himotoshi to the base, the larger hole generously excavated to accommodate the knot. Signed within a raised oval reserve TOMOKAZU.

LENGTH 4.4 cm



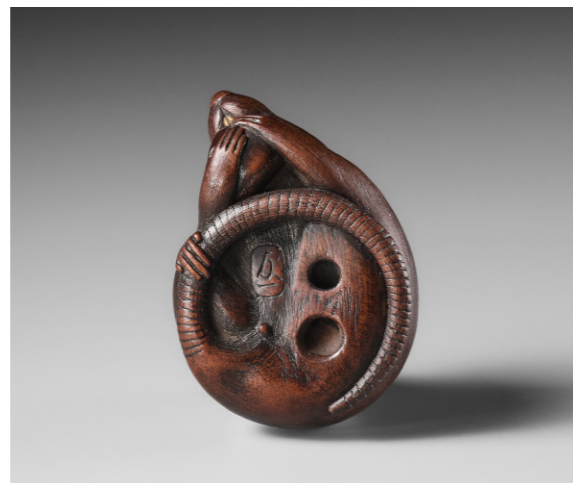
Condition: A section of the tail and right ear restored. Otherwise good condition with minor typical wear.

**AUCTION COMPARISON**

Compare a closely related wood netsuke of a rat biting into a shogi piece, signed Tomokazu, at Zackle, Fine Netsuke & Sagemono, 28 April 2023, Vienna, lot 87 (sold for EUR 4,940). Compare a closely related wood netsuke of a rat, signed Tomokazu, at Zackle, Fine Japanese Art, 16 June 2023, Vienna, lot 331 (sold for EUR 5,434).



**Estimate EUR 4,000**  
 Starting price EUR 2,000



113  
**TADASHIGE: A FINE WOOD NETSUKE  
 OF THREE RATS NIBBLING ON KAGAMI MOCHI**

By Hogen Tadashige (Tadayoshi), signed Owari no Kuni ju Tadashige  
 尾張国住忠茂  
 Japan, Nagoya, 19th century, Edo period (1615-1868)

An amusing carving of a pair of rats gnawing through a large kagami mochi cake while a third sits on top, on the lookout. The sticky rice cake is covered in a crackled pattern with carved dimples and stresses, the mischievous rodents are naturalistically rendered with precise incision work to delineate the hair and all eyes are inlaid in dark horn. Asymmetrical himotoshi to the underside and signed in ukibori characters within a double rectangular reserve Owari no Kuni ju TADASHIGE [Tadashige of Owari province].

DIAMETER 3.6 cm

Condition: Very good condition with minor typical wear. One inlaid pupil replaced.  
**Provenance:** From a private collection in France. An old collector's label to the base.

Kagami mochi is a Japanese traditional cake made up of two sticky rice cakes stacked on top of each other. This cake is offered to the gods on New Year's Day to show respect and receive blessings from them. Prayers are offered for a peaceful, prosperous, and favorable New Year.

Tadashige (sometimes erroneously transcribed as Tadayoshi) was a pupil of Tadatoshi of Nagoya. He earned the title of Hogen during his lifetime and is regarded by Neil Davey as the most celebrated of the Nagoya carvers, his work becoming infinitely more subtle and sophisticated than that of Tadatoshi.



**LITERATURE COMPARISON**

For a closely related wood netsuke of two rats nibbling on a rice cake, by Tadashige, see Barry Davies Oriental Art, Netsuke from the Teddy Hahn Collection, London, 1996, pp. 88-89, no. 124.



**Estimate EUR 4,000**  
 Starting price EUR 2,000

114  
**MASATOMO: A SUPERB NAGOYA SCHOOL  
WOOD NETSUKÉ OF AN OCTOPUS IN SURIBACHI**

By Masatomo, signed Masatomo ko 正友 工  
Japan, Nagoya, first half of the 19th century, Edo period (1615-1868)



The octopus (tako) tightly nestled into a shallow mortar (Suribachi), its tentacles forming a dense bundle around its body and head, the many suction cups remarkably detailed and well carved, the face comical with large eyes inlaid in dark horn, the funnel-shaped mouth pressed forward in an amusing gesture. The mortar ribbed to the interior and worked in sublime, yet subtle ukibori to the exterior. Asymmetrical himotoshi to the base and signed MASATOMO ko.

LENGTH 4.5 cm

Condition: Very good condition with minor surface wear. Old repair to a section of tentacle on the head.

**AUCTION COMPARISON**

Considering both artists work, it is very likely that Masatomo was associated with Ikkyu of Nagoya. Compare a related wood netsuke of an octopus in a pot, by Ikkyu, at Zucke, Fine Netsuke & Sagemono, 25 September 2020, Vienna, lot 106 (**sold for EUR 24,016**). Compare a closely related octopus in a pot, by Masatomo, at Bonhams, The Julius & Arlette Katchen Collection of Fine Netsuke Part I, 8 November 2016, London, lot 156 (**sold for GBP 4,000**).



**Estimate EUR 8,000**  
Starting price EUR 4,000







115  
**A SUPERB WOOD NETSUKE OF A MISCHIEVOUS ONI,  
 ATTRIBUTED TO IKKYU**

Attributed to Ikkyu, unsigned  
 Japan, Nagoya, 19th century, Edo period (1615-1868)

The muscular devil hunched forward, the right hand hiding a koban coin strung on a chain behind his back while with his left he makes the bekkako gesture (pulling one lid down), in order to tease his accuser. Dressed in a simple fundoshi, the devil's ferocious face in a wide grin below a broad nose and eyes inlaid with black wood, his long hair falling straight down his shoulders with two horns poking through the top. Natural himotoshi, the cord channel running through the between the right arm and body. Unsigned, however confidently attributed to Ikkyu of Nagoya (see literature comparisons).

HEIGHT 6.6 cm

Condition: Very good condition with minor surface wear.

**LITERATURE COMPARISON**

Compare a closely related wood netsuke depicting a sennin, by Ikkyu, illustrated in Lazarnick, George (1981) *Netsuke & Inro Artists, and How to Read Their Signatures* (LNIA), Vol. 1, p. 513. Note the similar expression and use of inlays to the eyes. Also compare to a wood netsuke of a kappa with similar features, also unsigned and attributed to Ikkyu, illustrated in Bandini, Rosemary (2001) *Expressions of Style, Netsuke as Art*, Scholten Japanese Art, New York, p. 56, no. 71.

**Estimate EUR 6,000**  
 Starting price EUR 3,000





116  
**MASAHIRO: A WOOD NETSUKE OF SOTOBA KOMACHI**

By Masahiro, signed Masahiro 正廣  
 Japan, Nagoya, 19th century, Edo period (1615-1868)

**Published:** Bushell, Raymond (1961) *The Netsuke Handbook* by Ueda Reikichi, p. 176, fig. 173.

Ono no Komachi, one of the 6 great poets of the 9th century, once a beautiful and vibrant woman, is depicted here as an old woman seated on the floor with a large straw hat on her back and a gnarled cane in her left hand, her right hand clutching a large pouch. Dressed in a voluminous robe, her beaming face appears hopeful despite her present disposition, her long hair, parted in the middle, falls over her back. Natural himotoshi seamlessly integrated into the composition through the tattered straw hat. Signed underneath in splendid ukibori characters MASAHIRO.

LENGTH 3.2 cm

Condition: Very good condition with minor surface wear, an old smoothed chip to the bottom area of the staff.

**Provenance:** Ex-collection Raymond and Frances Bushell. Christie's, *The Raymond and Frances Bushell Collection of Netsuke*, Part I, 27 October 1987, London, lot 7 (sold for GBP 1,980). St. James' Gallery, Zurich, October 1997. Swiss private collection formed from the 1980s-2000s, acquired from the above. A copy of the folio from St James' Gallery, confirming the provenance above, and dated October 1997, accompanies this lot.

Ono no Komachi was a Japanese waka poet, one of the Rokkasen (six best waka poets of the early Heian period) and was renowned for her extraordinary beauty. Several legends tell of her mistreatment of her many lovers. In the arts, she is often depicted as an old, withered hag and has thus become a symbol of the impermanence of beauty.

**Estimate EUR 3,000**  
 Starting price EUR 1,500



117  
**TADATOSHI: A SUPERB NAGOYA SCHOOL WOOD NETSUKE OF A SLEEPING SHOJO**

By Tadatoshi, signed Tadatoshi 忠利  
 Japan, Nagoya, early 19th century, Edo period (1615-1868)

Very finely carved and of an ideally compact shape, the shojo seated, cradling its face in both hands as it sleeps off the effects of too much sake. The expression is carved masterfully, retaining a hint of blissfulness while showing its tired drunkenness, the face compressing beneath its two hands which support the face from underneath the robe. The neatly incised long hair flows down over the beautifully detailed kimono. Large, asymmetrical himotoshi to the back and underneath, the larger hole generously excavated to accommodate the knot. Signed underneath within a recessed reserve in ukibori characters TADATOSHI. The cherrywood bearing a fine, dark patina.

HEIGHT 3.4 cm



Condition: Very good condition with only minor wear and some nibbling to the interior of the larger himotoshi.  
**Provenance:** Ex-collection Guy de Lasteyrie. De Lasteyrie is a member of the Lasteyrie du Saillant family and is considered among the leading French collectors of netsuke.

Tadatoshi and his followers carved many shojo depicting them in various poses, though usually reclining. The seated variant is to be considered rarer than those reclining, and the present example shows a possibly unique posture boasting great individual character.

**Museum comparison:** Compare three shojo by Tadatoshi, each depicted in a different manner, in the *Museum Kunstpalast Düsseldorf*, illustrated in Jirka-Schmitz Patrizia, *The World of Netsuke*, The Werdelmann Collection at the *Museum Kunstpalast Düsseldorf*, p. 19, nos. 8-10.

**AUCTION COMPARISON**

Compare a closely related wood netsuke of a sleeping shojo depicted in a similarly individual posture, its hands folded in prayer as it sleeps, signed Ikkan, at Bonhams, *Fine Japanese Art*, 2 November 2023, London, lot 2 (sold for GBP 16,000).



**Estimate EUR 8,000**  
 Starting price EUR 4,000







118  
**TADATOSHI: A SUPERB NAGOYA SCHOOL  
WOOD NETSUKE OF A NINGYO (MERMAID)**

By Tadatoshi, signed Tadatoshi 忠利  
Japan, Nagoya, early 19th century, Edo period (1615-1868)

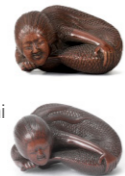
Superbly carved, clutching her tail with both hands close to her body, forming a compact composition, her long, wet hair and scaly body meticulously worked. Her expression is carved with great detail, her parted lips revealing the upper row of teeth and her eyes narrowed contentedly. Large, asymmetrical himotoshi and signed underneath within a rectangular reserve in sublime ukibori characters TADATOSHI.

LENGTH 3.8 cm

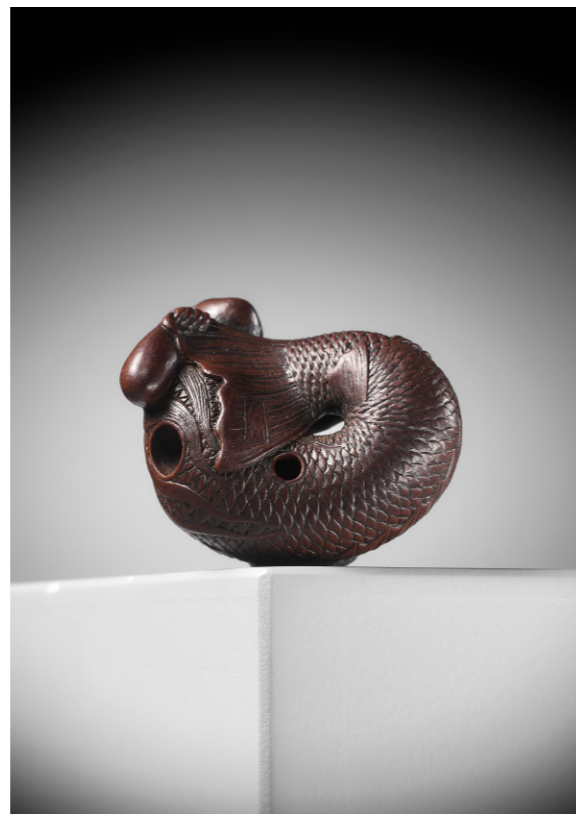
Condition: Very good condition with minor surface wear.  
**Provenance:** Ader, Hotel Drouot, December 1987. Coulomb Collection, acquired from the above. A private collection in France, acquired from the above.

**AUCTION COMPARISON**

Compare to a closely related wood netsuke of a mermaid by Tadatoshi, sold at Lempertz, The Kolodotschko Collection of Netsuke I, 14 June 2014, Cologne, lot 91 (**sold for EUR 13,420**). Another closely related wood netsuke of a ningyo by Tadatoshi was sold at Bonhams, The Julius & Arlette Katchen Collection of Fine Netsuke Part II, 10 May 2017, London, lot 25 (**sold for GBP 10,000**).



**Estimate EUR 8,000**  
Starting price EUR 4,000



119

**A SUPERB WOOD NETSUKE OF A LEAPING CARP AMONGST TURBULENT WAVES**

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

The violent waves boldly carved, crashing around the carp while it leaps out of the water twisting its body as the water catches it in its fall, wrapping around its body in bold swaths accentuated with black staining. The fish's skin finely detailed with overlapping scales and incised fins; its eyes inlaid in lustrous dark horn. The wood is finely stained and has a rich patina. Two generously excavated himotoshi to the back and underside engulfed in the waves. The crisp carving and black staining possibly suggest an early Tanba school carver.

LENGTH 4.9 cm

Condition: Very good condition with minor typical wear.

**Provenance:** Bonhams London, 6 November 2012, lot 168. From the collection of Teddy Hahn, Darmstadt, acquired from the above. Theodor "Teddy" Hahn (1933-2012) was a well-known and respected collector of netsuke and other Asian works of art. After spending time in museums to study the early cultures of the world, finding particular interest in their sculptures, he began collecting. He remarked once, "I somehow knew it would have a profound influence on my life. How right I was. And how happy I have been."



**Teddy Hahn**  
(1933-2012)

The carp is associated with strength and resilience. In Chinese mythology, the Longmen (lit. Dragon Gate) is located at the top of a waterfall cascading from a legendary mountain. The legend states that while many carps swim upstream against the river's strong current, few are capable or brave enough for the final leap over the waterfall. If a carp successfully makes the jump, it is transformed into a powerful dragon.



**AUCTION COMPARISON**

Compare a related wood netsuke of a carp ascending a waterfall with similarly detailed, signed Masakatsu, at Van Ham's, Asiatische Kunst, 9 June 2016, Cologne, lot 2438 (sold for EUR 16,770).



**Estimate EUR 10,000**  
Starting price EUR 5,000







120  
**NAITO TOYOMASA: A SUPERB INLAID  
 WOOD NETSUKE OF TWIN NASUBI  
 (EGGPLANT) AND A FLY**

By Naito Toyomasa (1773-1857), signed Toyomasa 豊昌  
 Japan, Sasayama, Tanba Province, 19th century, Edo period  
 (1615-1868)

**Published:** Stern, Harold P. (1972) *The Magnificent Three: Lacquer, Netsuke, and Tsuba*, p. 66-67, no. 95.

Finely carved, the larger and smaller nasubi (eggplants) with their stems touching the base of the other in a yin-yang fashion, the wood superbly polished, and the stems finely stippled and accentuated with black staining in the idiosyncratic manner of this master artist. One side revealing a large fly, carved from stained bone, lodged deep into the flesh of the larger eggplant. Himotoshi formed by the pleasingly curling stems. Signed TOYOMASA to the underside of the large nasubi.

LENGTH 3.9 cm

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

**Provenance:** Ex-collection of Charles A. Greenfield. Private collection in Illies, France. Private collection in northern Germany, acquired from the above.

**LITERATURE COMPARISON**

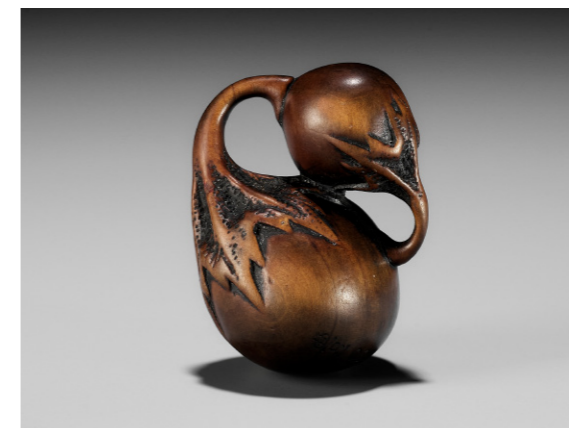
Compare a related wood netsuke of two rotten chestnuts with an inlaid maggot which has similarly burrowed itself into the nut, signed Toyomasa, illustrated in Davies, Barry (1998) *The Robert S. Huthart Collection of Non-Iwami Netsuke*, p. 182-183, no. 131.

Compare a related wood netsuke of three rotten Hozuki (winter cherries), bearing similar stippling, signed Toyomasa, at Zacke, *Kunst der Netsuke und Inro Japans*, 1991, Vienna, lot 47.

Compare a related wood sake-cup netsuke of a double gourd being surmounted by a spider, its shape similar to the present lot, signed Toyomasa, illustrated in Davies, Barry (1998) *The Robert S. Huthart Collection of Non-Iwami Netsuke*, p. 186-187, no. 134.



**Estimate EUR 4,000**  
 Starting price EUR 2,000





121  
**NAITO TOYOMASA: A FINE WOOD NETSUKE OF A HATCHING TENGU (TENGU NO TOMAGO)**

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

Emerging from its egg, the left wing already spread over the outside of the shell, and the beak slightly opened with a tormented expression. The glaring eyes are inlaid in pale, translucent horn. The plumage and hair are carved with precision and the wood is darkened and accentuated in some areas, typical for the artist. Large, generously excavated himotoshi through the egg near the boldly incised signature TOYOMASA.

HEIGHT 4 cm

Condition: Very good condition, the lightly stained wood with minor areas of discoloration.

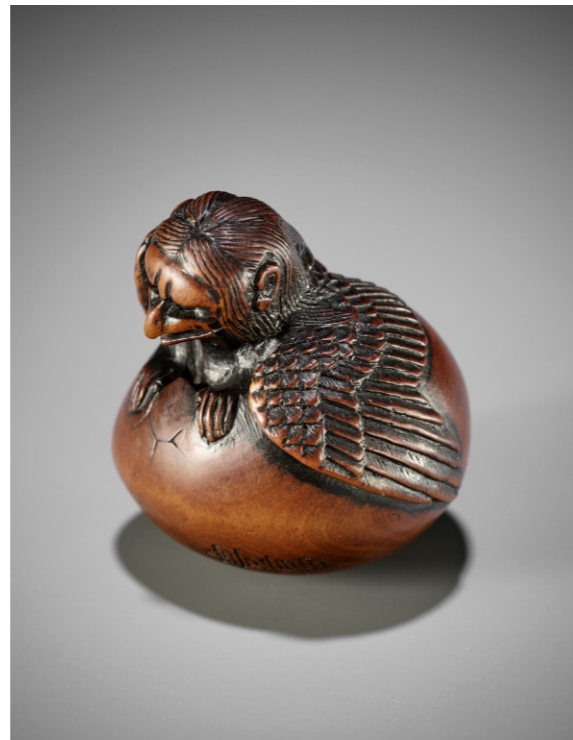
**Provenance:** Collection Gabor Orszagh, Budapest, Hungary.

**AUCTION COMPARISON**

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



**Estimate EUR 4,000**  
 Starting price EUR 2,000

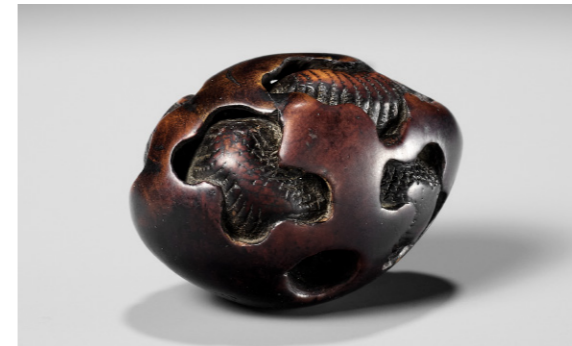


122  
**NAITO TOYOMASA: A FINE WOOD NETSUKE OF A DRAGON EMERGING FROM AN EGG**

By Naito Toyomasa (1773-1857), signed Toyomasa 豊昌 Japan, Sasayama, Tanba Province, c. 1820, Edo period (1615-1868)

A pleasingly tactile and ideally compact netsuke, finely carved in partial openwork as a dragon emerging from an egg (tatsu no tomago), its body writhing within, its mouth open in a fierce roar. The scales are meticulously incised and stained dark for effect. Generously excavated himotoshi to the smooth section of egg and signed with the typical elliptical reserve TOYOMASA. An early work by this master carver.

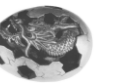
LENGTH 4.3 cm



Condition: Some general surface wear, small loss to one whisker, and a few repaired sections to the egg. Overall presenting very well.

**MUSEUM COMPARISON**

Compare a closely related, yet later wood netsuke by the same artist of a dragon emerging from an egg, signed Toyomasa, in the British Museum, accession number F.1091, illustrated in Barker, Richard / Smith, Lawrence (1976), *Netsuke: The Miniature Sculpture of Japan*, p. 112, no. 210.



**LITERATURE COMPARISON**

Compare a closely related wood netsuke of a dragon emerging from an egg, signed Hachiju-sai Toyomasa (Toyomasa at 80 years old, corresponding to 1853), illustrated in Hurtig, Bernard (1973) *Masterpieces of Netsuke Art: One Thousand Favorites of Leading Collectors*, p. 176, no. 734, also illustrated in Bandini, Rosemary (2020) *The Larry Caplan Collection of Japanese Netsuke*, no. 20, where the netsuke is dated to c. 1820. Note the very similar features such as incised whiskers to the egg and lack of inlays to the eyes.



**AUCTION COMPARISON**

Compare a relate wood netsuke by the same artist of a dragon in a mikan (tangerine), signed Toyomasa, at Zucke, Fine Netsuke & Sagemono, 28 April 2023, Vienna, lot 56 (sold for EUR 7,800).



**Estimate EUR 5,000**  
 Starting price EUR 2,500





123  
**SADAKATA: A SUPERB WOOD NETSUKE OF RAKAN HANDAKA SONJA WITH DRAGON**

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

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

HEIGHT 3.5 cm

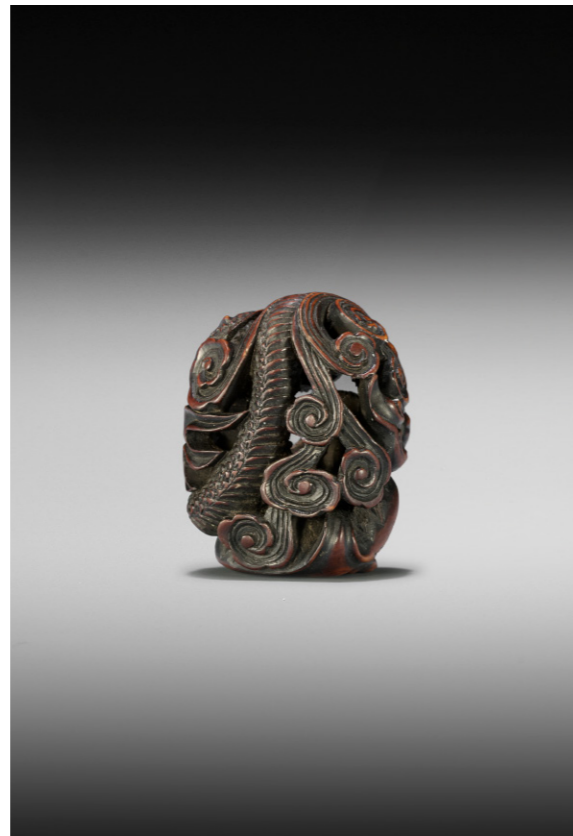
Condition: Superb condition, minor wear.

**Provenance:** Ex-collection J. Bellhouse Gaskell, sold at his sale in March 1926 and re-sold at Sotheby's, 18 June 1997, Japanese Prints, Paintings and Works of Art, London, lot 191. Zacke, Fine Netsuke & Sagemono, 16 April 2021, Vienna, lot 120 (sold for EUR 10,370). A private collection, acquired from the above.

**AUCTION COMPARISON**

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

**Estimate EUR 6,000**  
 Starting price EUR 3,000



124  
**A FINE TANBA SCHOOL WOOD NETSUKE OF A SHISHI WITH YOUNG**

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

Very finely carved, the large shishi sitting on top of its young which playfully struggles to escape the grip of its parent. The adult shishi holding a loose ball in its open mouth, its eyes of translucent pale horn. Asymmetrical and generously excavated himotoshi to the base. The wood bearing a rich, dark patina, indicating an early Tanba school piece.

LENGTH 4.2 cm

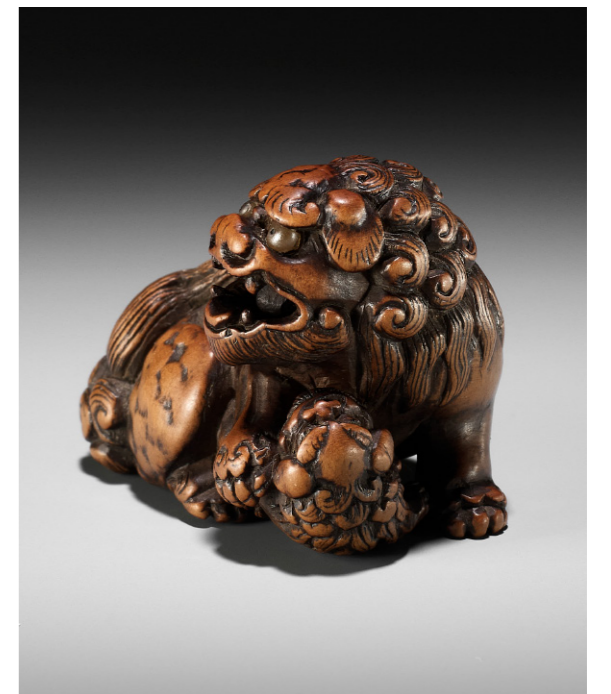
Condition: Very good condition with only minor wear and a few fine age cracks.

**Provenance:** J. Hubbard Ltd., 28 January 1987. English private collection, acquired from the above.

**AUCTION COMPARISON**

Compare a related Tanba School wood netsuke of a seated shishi, by Toyokazu, dated to the mid-19th century, at Zacke, Fine Netsuke & Sagemono, 28 April 2023, Vienna, lot 57 (sold for EUR 4,680).

**Estimate EUR 5,000**  
 Starting price EUR 2,500





125  
**SHIGEKAZU: A FINE WOOD NETSUKE OF AN EMACIATED WOLF WITH A SEVERED HEAD**

By Shigekazu, signed Shigekazu 重一  
 Japan, Tanba Province, 19th century, Edo period (1615-1868)



Very finely carved as a voracious, emaciated wolf, or yama-inu (mountain dog), its head raised and ears pricked back as it protectively growls over as severed head, revealing its sharp teeth. The head with neatly incised long hair, closed eyes, and teeth biting into the lower lip. The artist strikes a delicate balance between dramatic effect, humor, and anatomical precision, the yama-inu being depicted in an exaggerated, dramatized manner, while the bones and muscles are carved naturalistically. The eyes are inlaid in stained bone with incised, dark pupils. Natural himotoshi. Signed on a polished reserve SHIGEKAZU.

LENGTH 4.6 cm

Condition: Very good condition with only minor wear.

The netsuke alludes to the practice of leaving bodies of executed criminals on the ground for animals to eat. Raymond Bushell offers the opinion that severed heads were not actually left for animals, but rather that the image symbolized the fear of the traveler dying far from home without family to bury him properly.

**AUCTION COMPARISON**

Compare a closely related Toyomasa School wood carving of an emaciated wolf with a tortoise, unsigned, dated to the 19th century, at Zacke, Fine Netsuke & Sagemono, 28 April 2023, Vienna, lot 52 (sold for EUR 7,800).



**Estimate EUR 4,000**  
 Starting price EUR 2,000

126  
**SHIGEKAZU: A FINE WOOD NETSUKE OF A TIGER**

By Shigekazu, signed Shigekazu 重一  
 Japan, Tanba Province, 19th century, Edo period (1615-1868)



Finely carved as a seated male tiger (tora) with a beautifully worked fur coat, the tiger stripes rendered with polished areas against the neatly incised hairwork, the docile feline turning to its left, rather amusingly trying to appear like a powerful creature, its mouth closed with fangs visible at the corner, and the enigmatic, somber eyes inlaid with lustrously polished, brown horn. The underside shows the well-carved paws and the signature within an oval reserve SHIGEKAZU – a rarely encountered pupil of Shugasai Toyokazu who is widely regarded as the most accomplished pupil of Naito Toyomasa (1773-1856), founder of the Tanba school of carvers.

LENGTH 4.2 cm

Condition: A tiny, old chip to the edge of one paw. A section of the tail has been lost with associated repair. Minor touchup to the right ear.

**Provenance:** From an old private collection in Geneva, Switzerland.

**AUCTION COMPARISON**

Compare a related wood netsuke of a tiger by Toyokazu at Bonhams Cornette de Saint Cyr, Myth, Mirth and Magic – Important Netsuke and Sagemono from the Guy de Lasteyrie Collection, 14 June 2023, Paris, lot 67 (sold for EUR 15,360).



**Estimate EUR 4,000**  
 Starting price EUR 2,000







127  
**MASAHIRO: A FINE INLAID WOOD NETSUKE OF A MONKEY ON A PAIR OF CHESTNUTS**

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

This charming composition with a monkey prostrating itself on two oversized chestnuts above a small hole where an inlaid maggot has burrowed into the nuts. The monkey looking bewildered waiting for the small insect, which extends and retracts, to rouse itself from its hole. The nuts are smoothly textured along the sides and the base is worked with a coarse patch realistically depicting where the cluster was attached to the cupule. Two asymmetrical himotoshi underneath and signed on an inlaid tablet MASAHIRO.

HEIGHT 3.8 cm



Condition: Very good condition with only minor wear.

**Provenance:** Glenk Berlin, 21 January 1899. Estate of Albert Brockhaus (1855-1921), acquired from the above. Lempertz Cologne, 27 June 2020, lot 506. German private collection, acquired from the above.



Portrait of Albert Brockhaus

**AUCTION COMPARISON**

Compare a closely related wood netsuke of a monkey on two chestnuts with an inlaid maggot by the same artist, Ex Topper collection, signed Masahiro, at Christie's, Selected Netsuke, Ojime and Inro, 25 October 1984, London, lot 46.



**Estimate EUR 3,000**  
 Starting price EUR 1,500



128  
**A FINE TANBA SCHOOL WOOD NETSUKE OF A MONKEY EMERGING FROM A CHESTNUT**

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

Of appealingly compact form, the monkey stepping out of the chestnut headfirst, one arm and leg resting on the lip of the opening, as it prepares to haul itself out. The simian carved naturalistically with gleaming eyes inlaid in pale translucent horn, the fur finely incised. The large nut exhibiting a variety of strikingly contrasting textures, the bottom worked in sublime ukibori to denote the coarse patch where the nut was attached to the cupule. Large himotoshi to the underside and a second aperture through the back.

LENGTH 3.9 cm

Condition: Good condition with minor surface wear. The underside with an abrasion near the himotoshi.

**LITERATURE COMPARISON**

For a closely related wood netsuke of a monkey emerging from a chestnut, see The International Netsuke Society Journal (INSJ), vol. 25, no. 1, p. 21, no. 229.



**AUCTION COMPARISON**

Compare a closely related netsuke of a monkey in a chestnut, by Naito Toyomasa, at Bonhams, The Julius and Arlette Katchen Collection of Fine Netsuke Part III, 6 November 2018, London, lot 85 (sold for GBP 5,625).



**Estimate EUR 1,500**  
 Starting price EUR 800





129  
**SHIGEMASA: A SUPERB WOOD NETSUKE OF A SNAIL ON BUCKET**

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

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

HEIGHT 4.5 cm

Condition: Repairs to two feelers and a section of the bucket, each repair executed very well. Otherwise good condition with minor expected wear.

**Provenance:** Private collection of Edie Kurstin. Private collection of Heidi Haupt-Battaglia (1921-2019), Switzerland, acquired from the above in November of 1982 at a Netsuke symposium in Cologne, Germany. A copy of the collector's notes, confirming the provenance above and stating a purchase price of CHF 5,550 or approx. **EUR 10,000** (converted and adjusted for inflation at the time of writing), accompanies this lot.

While there are several variants of this netsuke by Shigemasa, this is certainly one of the finest by this artist who was known for his superior skill in staining. According to the collector's notes, a picture of Heidi Haupt-Battaglia was published in a Galerie Zacke newsletter with the caption: "Frau Heidi Haupt-Battaglia from Bern, who owns the most beautiful Shigemasa."

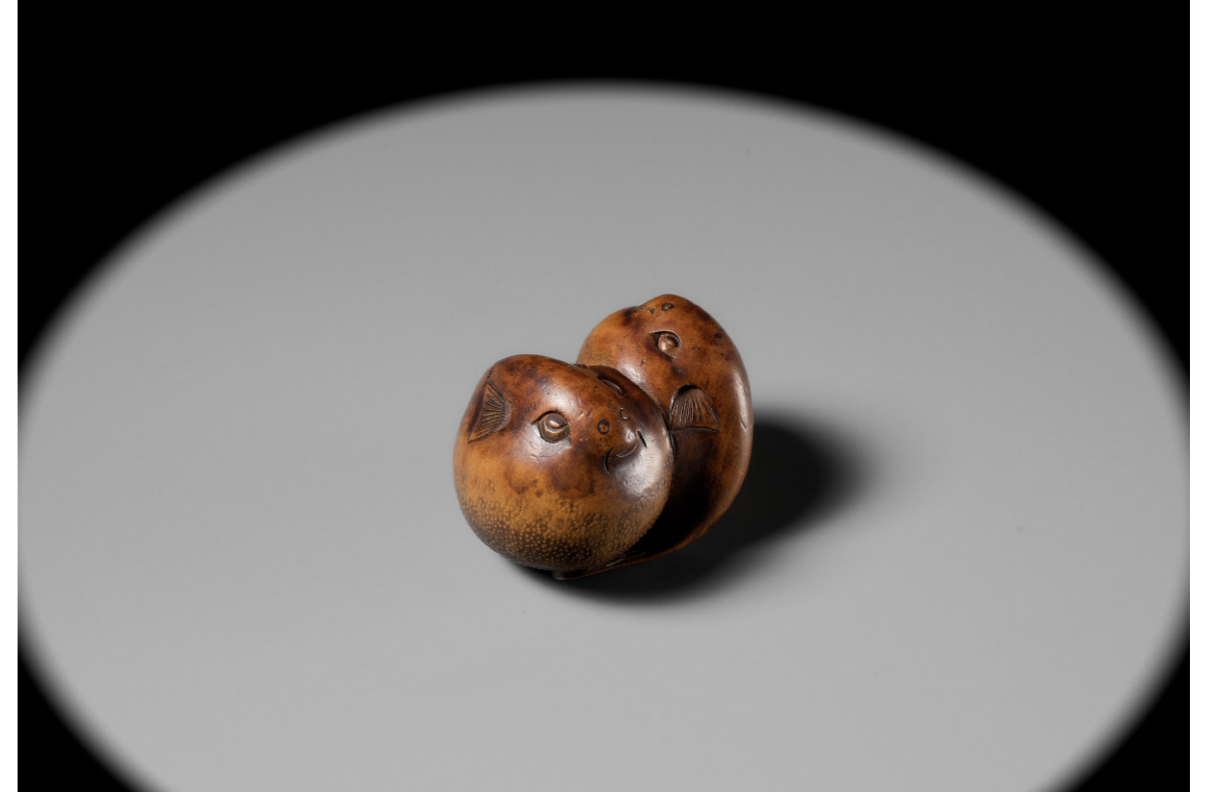
**Museum comparison:** Compare a closely related wood netsuke of a snail on a wood barrel, signed Shigemasa, in the British Museum, accession number 1948.1019.5, Published in Barker, Richard and Lawrence Smith (1976) Netsuke: the Miniature Sculpture of Japan, p. 175.



**AUCTION COMPARISON**

Compare closely related wood netsuke of a snail on a bucket, signed Shigemasa, at Zacke, Fine Netsuke & Sagemono, 29 October 2021, Vienna, lot 120 (sold for **EUR 8,216**).

**Estimate EUR 5,000**  
 Starting price EUR 2,500



130  
**SARI: A SUPERB WOOD NETSUKE OF A PAIR OF BLOWFISH (FUGU)**

By Sari, signed Sari 左里  
 Japan, Iwashiro province, c. 1800-1820, Edo period (1615-1868)

A pleasingly tactile and ideally rounded group of two blowfish, their distended bodies curling around each other, head to tail, in the form of a double comma (tomoe). The bold and simple design is finely executed with clever use of staining, their underbellies being masterfully stippled in ukibori. Natural himotoshi through one of the tail fins. Signed to the base SARI within the typical raised elliptical reserve.

LENGTH 4.1 cm

Condition: Very good condition with minor surface wear and light scratches. Tiny chips along the fins, smoothed over time.

**Provenance:** From an old German private collection.

The fugu fish blows up like a ball when threatened and its white flesh is highly prized in Japan. However, a poison sac in the fish's entrails is so deadly that a chef must train for years before he can serve it, when it is traditionally arranged presented in paper-thin slices in the design of a chrysanthemum or a crane. Even so, deaths still occur as a result of fugu poisoning.

**MUSEUM COMPARISON**

For a closely related pair of blowfish, by Sari, see Los Angeles County Museum of Art, accession number AC1998.249.22.

**AUCTION COMPARISON**

Compare a related wood netsuke of two fugu fishes by Sari, early 19th century, at Bonhams, The Julius and Arlette Katchen Collection of Fine Netsuke - Part I, 8 November 2016, London, lot 163 (sold for **GBP 5,000**).

**Estimate EUR 6,000**  
 Starting price EUR 3,000







131  
**SARI: A FINE WOOD NETSUKE  
 OF A SNAIL EMERGING FROM ITS SHELL**

By Sari, signed Sari 左里  
 Japan, Iwashiro province, c. 1800-1820, Edo period (1615-1868)

Beautifully and naturalistically carved as a decidedly fat snail (katatsumuri) emerging from its shell with its feelers and labial tentacles folded back and resting on the shell for compactness. The ridged and spiraling shell is carved with incredible detail and the rough texture of the body is achieved through a multitude of finely etched strokes. The piece thrives on the contrast between the different surface structures – the rough, unpolished parts and those polished to a high gloss. The foot is visible on the underside, forming a curling lump with natural himotoshi going through under it. Signed within a raised oval reserve SARI. The wood appealingly worn with a fine natural hand patina.

LENGTH 4.3 cm

Condition: Good condition with minor wear and traces of use. One crack to the right tentacle.



**Literature comparison:** Compare a closely related wood netsuke of a snail by Sari illustrated in Davey, Neil K. (1982) Netsuke: A comprehensive study based on the M.T. Hindson Collection, p. 257 and p. 269 (in color), no. 794.

**Museum comparison:** Compare a closely related wood netsuke of a snail by Sari, formerly in the Trumpf collection and now in the Linden Museum Stuttgart, inventory number OA 19210.

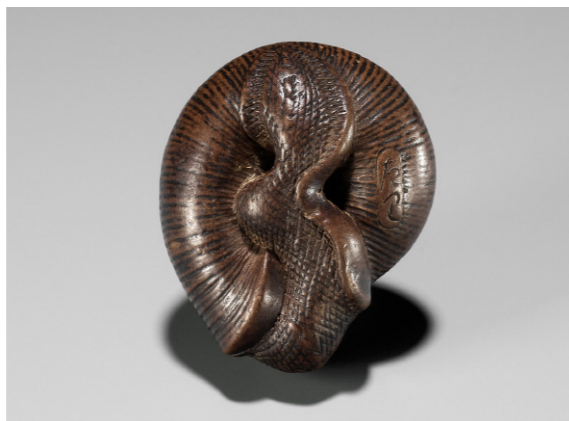
**AUCTION COMPARISON**

Compare a closely related wood netsuke of a snail, by Sari, at Galerie Zacke, Fine Netsuke & Sagemono, 29 October 2021, Vienna, lot 123 (**sold for 7,584 EUR**).

Compare a closely related wood netsuke of a snail, by Sari, at Lempertz, India/Southeast Asia, Tibet/Nepal, China, Korea and Japan, 8 December 2023, Cologne, lot 434 (**sold for EUR 4,032**).



**Estimate EUR 2,000**  
 Starting price EUR 1,000



132  
**SARI: A FINE WOOD NETSUKE  
 DEPICTING A MISCHIEF OF RATS**

By Sari, signed Sari 左里  
 Japan, Iwashiro province, c. 1800-1820, Edo period (1615-1868)

The large mischief of rats gathered in a pile, each with finely incised fur and depicted in various attitudes, their eyes inlaid in dark horn. The underside carved with a charming assortment of feet and tails, forming the natural himotoshi. Signed within a raised oval reserve SARI.

LENGTH 3.7 cm

Condition: Very good condition with only minor wear.

**LITERATURE COMPARISON**

Compare a closely related group of seven rats on beans by the same artist, signed Sari, Coullery, Marie-Therese / Newstead, Martin S. (1977) The Baur Collection, p. 360-361, C 1146.



**Estimate EUR 2,000**  
 Starting price EUR 1,000





133  
**TATEKAWA KOSAI: AN EBONY WOOD  
 NETSUKE OF A RECUMBENT OX**

By Tatekawa Kosai, signed Tatekawa Kosai 立川工齋  
 Japan, Suwa, Shinano province, mid-19th century, Edo period  
 (1615-1868)

**Published:** Katchen, N7, vol. 2, p. 207, no. K255.

Finely carved as an ox lying in a recumbent pose with its legs folded in and tail drawn forward, the head slightly raised and turned, well detailed with a long muzzle, curved horns, and polished eyes. The body skillfully carved and textured throughout to denote the variance in the coat. Natural himotoshi. The base carved with cloven hooves and signed within a recessed reserve TATEKAWA KOSAI.

LENGTH 4.8 cm

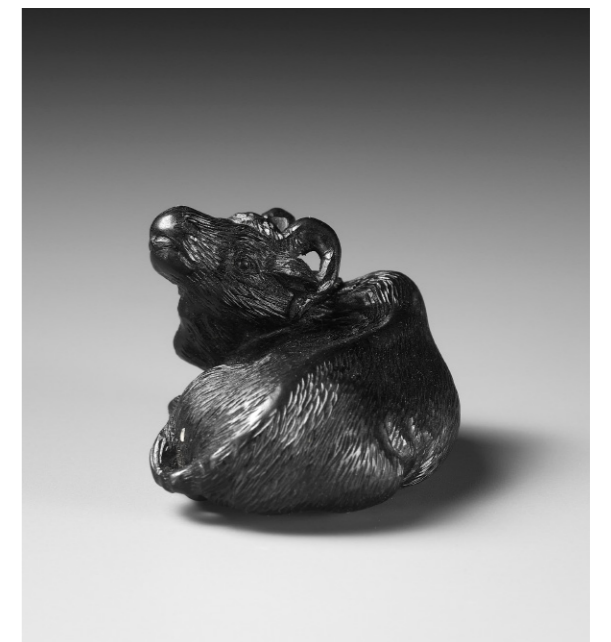
Condition: Very good condition with minor expected surface wear.

**Provenance:** Ex-collection Julius and Arlette Katchen. Sold at Bonhams, The Julius and Arlette Katchen Collection of Fine Netsuke, Part I, 8 November 2016, London, lot 57.



**Julius Katchen  
 in 1956**

The artist appears to be an unrecorded member of the Tatekawa family of carvers, whose founder was Tatekawa Takusai (1817-1887), a talented carver who excelled in using the structure of different woods. Takusai's daughter, Matsuyo, whose art name is Shoran, compared his sculptures to Hokusai drawings and deemed him as the Hokusai of sculpture. For an interesting discussion of the Tatekawa family see Ducros, Alain (2000), Tatekawa Family of Wood Carvers, International Netsuke Society Journal vol. 20, no. 2, pp. 23-31.



**AUCTION COMPARISON**

Compare a closely related ebony wood netsuke of a goat, by Takusai, at Galerie Zacke, Fine Netsuke & Sagemono, 3 November 2023, Vienna, lot 190 (**sold for EUR 9,210**).



**Estimate EUR 4,000**  
 Starting price EUR 2,000





134  
**A RARE UMIMATSU NETSUKE  
 OF A TURTLE ON DRIFTWOOD**

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

The turtle with a short, stubby tail walking across a gnarled section of driftwood, its head extended and turned to the right looking up, the carapace neatly incised. Asymmetrical himotoshi through the wood. The material beautifully polished and showing hues of caramel inclusions.

LENGTH 7.4 cm

Condition: Good condition with minor wear and a few natural age cracks.

Umimatsu (lit. 'sea pine'), commonly known as black coral, is a soft deep-water coral. Many patterns of growth are unique to black coral, growing in whips, trees, fans, or coils, and their size ranges from 10 to 300 cm. While it is commonly used in various forms of jewelry in Japanese art, it is also believed to have apotropaic power and is for this reason used in numerous medical treatments as well.

**LITERATURE COMPARISON**

Compare a related umimatsu netsuke of a minogame on a log, signed Tomiharu, illustrated by Harris, Victor (1987) *The Hull Grundy Collection in the British Museum*, p. 43, no. 137.



**Estimate EUR 2,000**  
 Starting price EUR 1,000



135  
**A SUPERB EBONY WOOD NETSUKE  
 OF A FROG ON DRIFTWOOD  
 ATTRIBUTED TO SEIYODO TOMIHARU**

Attributed to Seiyodo Tomiharu, unsigned  
 Japan, Iwami province, late 18th to early 19th century, Edo period (1615-1868)

**Published:** Earle, Joe (2000) *The Robert S. Huthart Collection of Iwami Netsuke*, Vol. 1, p. 67, no. 48.

The large amphibian squatting on a multi-tiered, worn piece of driftwood, the underside smoothly polished showing a fine grain with a reddish streak and housing the two well hollowed-out and slightly asymmetrical himotoshi. The frog has bulky proportions, its wonderfully carved legs are splayed and ready to push off the ground as it visibly urges to leap forward. The texture of the skin is achieved naturalistically – with finely carved ridges on the amphibian's exterior and precisely rendered ukibori pimples on its underside. The large eyes show pupils of inlaid reddish horn imbuing life into this spectacularly rendered aquatic creature. Unsigned, however confidently attributed to Seiyodo Tomiharu, founder of the Iwami school of carvers.

SIZE 2.6 x 4.6 x 4.6 cm

Condition: Excellent condition with only very minor wear.

**Provenance:** The Robert S. Huthart Collection. Zucke, *Asian Art Discoveries Day 1 - Japanese Art*, 21 January 2021, Vienna, lot 348 (**sold for EUR 5,056**).



**AUCTION COMPARISON**

Compare to a related frog by Seiyodo Tomiharu at Bonhams, *The Robert S. Huthart Collection of Iwami Netsuke Part II*, 6 November 2019, London, lot 20 (**sold for GBP 20,687**).



**Estimate EUR 5,000**  
 Starting price EUR 2,500





136  
**OTOMAN: A MASTERFUL WOOD NETSUKE OF HOTEI WITH TWO CHILDREN**

By Matsushita Otomitsu (Otoman), signed Otomitsu 音満  
 Japan, Hakata, mid-19th century, Edo period (1615-1868)

**Published:** Joly, H. L. (1913) Catalogue of the H. Seymour Trower Collection of Japanese Art, no. 165B.  
 Davey, Neil K. (1974) Netsuke: A comprehensive study based on the M.T. Hindson Collection, p. 264, no. 818.  
 Barry Davies Oriental Art (1995) 100 Selected Pieces from the Netsuke Collection of Scott Meredith, no. 66.

A compact, well-carved and above all spirited carving of the lucky god Hotei pulling at his treasure bag with his teeth and revealing two young boys inside, one lying on his back and both smiling. The individual expressions are full of character and charm, one cannot help but smile when picking up the netsuke. The face of Hotei is very typical for Otoman, who is regarded as one of the greatest netsuke-shi of all time, with the eyes set wide apart and a broad nose.

Otoman's netsuke are immediately recognizable as they possess a certain 'je ne sais quoi' – as is the case with this piece. One does not need to see the signature, nevertheless it is boldly incised in the typical manner on the underside with two characters – OTOMITSU. Large, asymmetrical himotoshi through the underside. The wood bearing a good color and patina.

HEIGHT 3.1 cm, LENGTH 3.5 cm

Condition: Very good condition with minor associated surface wear.

**Provenance:** Ex-collections H. Seymour Trower, M. T. Hindson, G. Alessi and Scott Meredith. Zucke, Fine Netsuke & Sagemono, 16 April 2021, Vienna, lot 153 (sold EUR 18,300). A private collection, acquired from the above.



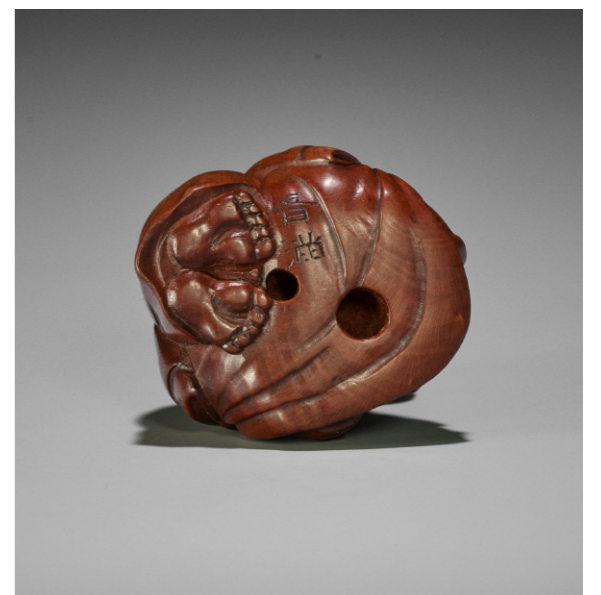
Mark T. Hindson

**AUCTION COMPARISON**

Wood netsuke by this most celebrated Hakata carver are extraordinarily rare. For a very similar, yet larger, and in our opinion much less spirited carving by Otoman see Sotheby's, The Cornelius V. S Roosevelt Collection of Netsuke, 2 June 1992, New York, lot 170.



**Estimate EUR 15,000**  
 Starting price EUR 7,500





137  
**HOKKYO SHIMA SESSAI:  
 A RARE AND SUPERB WOOD SASHI NETSUKE  
 OF FUKUROKUJU GETTING A SHAVE**

By Hokkyo Shima Sessai (1820-1879), signed Sessai 雪斎 to 刀 Japan, Echizen province, mid-19th century, Edo period (1615-1868)

**Published:**  
 Joly, H. L. (1913) Catalogue of the H. Seymour Trower Collection of Japanese Art, no. 56, illustrated on pl. D.  
 Davey, Neil K. (1974) Netsuke: A Comprehensive Study Based on the M.T. Hindson Collection, p. 266, no. 821.  
 Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part B, p. 724.  
 Lazarnick, George (1981) Netsuke & Inro Artists, and How to Read Their Signatures, vol. 2, p. 939.  
 Kurstin, Joe (1994) Netsuke: Story Carvings of Old Japan, Epcot Centre, Disney World, p. 40.  
 Earle, Joe (2001) Netsuke: Fantasy and Reality in Japanese Miniature Sculpture, p. 158, no. 124.

**Exhibited:**  
 Eskenazi Oriental Art, 19-24 September 1991, San Francisco International Netsuke Convention  
 Epcot Center, Disney World, Orlando, Florida, 11 May 1993-10 May 1997  
 Museum of Fine Arts, Boston, September 2001-November 2002

Carved with mastery and charm, the amusingly tall head of the seated Fukurokuju twisting up like a tree, wrapped by the rope scaffolding the barbers require to shave the highest point of his head. The body of Fukurokuju, only a fifth the size of the rest of his head, is enveloped in the front by his bushy beard, his face wearing a bemused look with full cheeks and elongated lobes. One barber submitting the god's tall head, leaning over the side with a razor as the other clings to the side of his head with a comb. Signed along the side of the head SESSAI to [carved by Sessai]. The pale wood has a rich, dark patina in the recesses.

HEIGHT 16 cm

Condition: Very good condition with minor typical wear, a natural age crack to the side of Fukurokuju, and small repairs to the left hand and comb of one barber.

**Provenance:** Ex-collection of H. Seymour Trower. Ex-collection of J. Bellhouse Gaskell. Glendining's Auction, 8 March 1926, lot 832. Ex-collection of G.E. Duveen, acquired from the above. Glendining's Auction, July 1952. Ex-collection of Isobel Sharpe, acquired from the above. Ex-collection of Mark T. Hindson, acquired from the above. Sotheby's London, 26 June 1967, lot 299. Ex-collection of Emiel Veranneman, acquired from the above. Ex-collection Joe Kurstin, acquired from the above. Dr. M. Joseph 'Joe' Kurstin (1931-2021) was a prominent Miami ophthalmologist who



Mark T. Hindson

arguably built one of the greatest netsuke collections of all time. He was known by netsuke and inro lovers worldwide and made many lifelong friends in this tight-knit community. He published several books and articles on the subject and generously lent his collection for exhibitions at the Yale University Gallery, Museum of Fine Arts, Boston, Epcot Center at Disney World, and The Tobacco and Salt Museum, Tokyo.



Elena and Joseph Kurstin

**Hokkyo Shima Sessai (1820-1879)** was an excellent carver who earned the honorary title of Hokkyo during his lifetime and served the lord of the Echizen clan. Sessai was a master of exaggeration, using his artistic license to endow his netsuke with humor. His work is scarce as he died at a relatively young age; only 15 netsuke from his hand have been documented. Using primarily wood, Sessai's works are powerful and original, never failing to display some point of artistry in each carving, often using distortion to bring the pieces to life.

**Literature comparison:** Compare a related tall wood netsuke of Ashinaga, by Sessai and signed Sessai, in Davey, Neil K. (1974) Netsuke: A Comprehensive Study Based on the M.T. Hindson Collection, p. 265, no. 819. Also compare a related sashi netsuke of a hossu (Buddhist fly whisk), by Sessai and signed Sessai, illustrated in Lazarnick, George (1981) Netsuke & Inro Artists, and How to Read Their Signatures, vol. 2, p. 940.

**Estimate EUR 30,000**  
 Starting price EUR 15,000







138  
**SETTEI: A VERY FINE MINIATURE WOOD NETSUKE OF BENTEN HOLDING A BIWA**

By Settei (Setsutei), signed Settei 雪亭 and kakihan Japan, Echizen province, second half of 19th century

Exquisitely carved, the Goddess of Music standing with her voluminous robes falling in elegant folds, gripping a biwa with both hands. The goddess' expression is pleased, her lips forming a calm smile, her eyes minutely detailed, and her hair finely arranged. The well-toned wood attractively stained. Subtle himotoshi beneath the sash draped across her back. Signed to the base of her robes SETTEI and kakihan.

HEIGHT 3.8 cm

Condition: Very good condition with only minor wear.

**Provenance:** Ex-collection Irene Segeler, Zurich. Irene Segeler specialized in collecting tiny children's netsuke, acquiring over 80 examples, which is quite remarkable as they are exceptionally rare. A few pieces from her collection are illustrated in Children's Netsuke (2001), The International Netsuke Society Journal (INSJ), vol. 21, no. 2, pp. 26-30.



Settei, also known as Setsutei, was a pupil of the famous Hokkyo Shima Sessai (1820-1879) who served the lord of the Echizen clan.

**MUSEUM COMPARISON**

Netsuke by Settei are rare, however interestingly the Metropolitan Museum of Art (The MET) houses four further lucky gods by this artist in their collection, likely belonging to the same set as the present netsuke, each bearing the same kakihan and each measuring 3.8 cm high. See the Metropolitan Museum of Art accession nos. 10.211.1963, 10.211.1967, 10.211.1969 & 10.211.1970.



**Estimate EUR 2,000**  
 Starting price EUR 1,000



Master and Student, Hokkyo Sessai and Settei





139  
**TAMEKAZU: AN AMUSING WOOD NETSUKE OF TWO FISHERMEN FIGHTING AN OCTOPUS**

By Tamekazu, signed Tamekazu 為一  
 Japan, 19th century, Edo period (1615-1868)

An intricately carved wood netsuke depicting a large octopus attacking two fishermen who incurred the wrath of the eight-armed cephalopod by trying to remove it from a large basket. One man is completely ensnared by the tentacles of the creature, his robe opening up as he falls, exposing his buttocks as he topples over. The second man twisting in action, his robes flowing with the motion, pulling to no avail on a tentacle, bracing one foot on the basket for support. Natural himotoshi through the tangled mass of legs and tentacles. Signed on an inlaid tablet to the underside TAMEKAZU.

LENGTH 4.2 cm

Condition: Very good condition with only minor wear.  
**Provenance:** Collection of C.H. Haviland. Drouot Paris, 6 July 1932, lot 342. French private collection, acquired from the above.

**AUCTION COMPARISON**  
 Compare a related inlaid wood netsuke of a tengu on a clam, by the same artist and signed Tamekazu, at Bonhams, The Julius and Arlette Katchen Collection of Fine Netsuke, 10 May 2017, London, lot 199 (sold for GBP 5,000).



**Estimate EUR 2,000**  
 Starting price EUR 1,000



140  
**HOSAI: A FINE WOOD NETSUKE OF A NINGYO (MERMAID) CLUTCHING A PEARL**

By Hosai, signed Hosai 法斎  
 Japan, first half of 19th century, Edo period (1615-1868)

Finely carved, the reclining ningyo (mermaid) curling her tail fin back towards her, clutching a large tama pearl in both hands, her long flowing hair and scaly body meticulously worked. Resting on her elbows, her face has an amicable expression, her lips forming an enigmatic smile. Himotoshi to the underside, the larger hole generously excavated to accommodate the knot. Signed HOSAI.

LENGTH 4.1 cm

Condition: Good condition with minor wear and a few tiny nicks here and there.  
**Provenance:** French private collection. The base with an old collector's number, 'L 1864.'

**AUCTION COMPARISON**

Compare a related wood netsuke of ningyo holding a jewel, unsigned, dated 19th century, at Bonhams, The Harriet Szechenyi Sale of Japanese Art, 8 November 2011, London, lot 66 (sold for GBP 4,000).



**Estimate EUR 2,000**  
 Starting price EUR 1,000



The model is derived from one by Unjuto Shumemaru, illustrated by Inaba Tsuruyu, Soken Kisho, Osaka, 1781



141  
**BUNCHO: A FINE WOOD NETSUKE  
 OF A MONKEY EATING PERSIMMONS**

By Buncho, signed Buncho 文蝶  
 Japan, 19th century, Edo period (1615-1868)

Finely carved as a monkey (saru) holding a leafy branch with two ripe persimmons, the simian biting into one, its upper lip and brows slightly arched as a result, producing an amusing expression. The hands of the monkey are neatly carved with well-articulated fingers. The wood is beautifully stained and the fur is neatly engraved. Natural himotoshi formed by the legs. Signed to the base of the second persimmon BUNCHO.

HEIGHT 3.4 cm

Condition: Very good condition with minor wear and a few light surface scratches.

Works by the artist Buncho are rare. For a few of the recorded netsuke by this artist see Lazarnick, George (1981) *Netsuke & Inro Artists, and How to Read Their Signatures*, vol. 1, p. 310.

**AUCTION COMPARISON**

Compare a related wood netsuke of a seated monkey eating persimmons, signed Tomokazu, at Zucke, *Fine Netsuke & Sagemono*, 3 November 2023, Vienna, lot 208 (**sold for EUR 2,600**).



**Estimate EUR 1,500**  
 Starting price EUR 800



142  
**NOBUKAZU: A FINE WOOD NETSUKE  
 OF AN EAGLE ATTACKING A MONKEY**

By Nobukazu, signed Nobukazu 信一 刀  
 Japan, 19th century, Edo period (1615-1868)

Finely carved, the large bird, with wings partly spread, standing on its terrified prey as it prepares to feast. The monkey's mouth opening in a scream, reaching back with one arm to free itself from the predator's talons. The eagle's feathers are finely incised and stained, and its eyes inlaid in bone and red horn; the monkey's eyes inlaid with red and dark horn. Natural himotoshi, signed within a polished oval reserved NOBUKAZU.

HEIGHT 4.8 cm

Condition: Professional restorations and repairs to the beak and right wing of the eagle. Some general wear, presenting overall very well.

**LITERATURE COMPARISON**

Compare a closely related wood netsuke of an eagle and monkeys similarly modeled, signed Nobukazu, illustrated in Scholten *Japanese Art* (2001) *Expressions of Style: Netsuke as Art*, p. 146, no. 182.

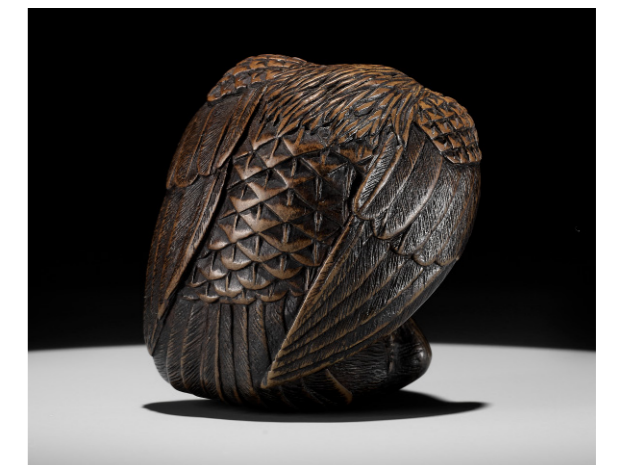


**AUCTION COMPARISON**

Compare a related wood netsuke of an eagle and monkey, unsigned, dated to the mid 19th century, at Bonhams, *Fine Japanese Art*, 10 November 2016, London, lot 249 (**sold for GBP 2,500**).



**Estimate EUR 1,500**  
 Starting price EUR 800







143  
**A RARE LACQUERED WOOD NETSUKE  
 OF AN ONI TYING HIS FUNDOSHI**

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

An amusing and unusual wood netsuke of a red-lacquered oni holding the edge of his white-lacquer loin cloth under his chin, holding it in place with one hand, while yanking it tightly beneath his legs to the affect that his face is drawn up in an amusing cry, his eyes rolled back, tongue protruding showing the demon's sharp teeth. Natural himotoshi underneath the arm.

HEIGHT 6.7 cm

Condition: Very good condition with minor wear and small chips to the white-lacquer lion cloth

This unusual netsuke is a comical parody of a motif that commonly depicts elderly men mis-tying their fundoshi. The artist's sense of humor is clearly visible in both his choice of subject and manner of modeling, rendering the typically muscular oni with a rotund and pudgy figure. The use of lacquer, beautifully rubbed in some areas, is also very unusual.

**AUCTION COMPARISON**

Compare a related marine ivory netsuke of a naked man, dated 19th century, at Zacke, Fine Netsuke & Sagemono, 25 September 2020, Vienna, lot 255 (sold for EUR 3,286).

**Estimate EUR 2,000**  
 Starting price EUR 1,000



144  
**TOUN: AN AMUSING WOOD NETSUKE  
 OF A NAKED MAN TYING HIS FUNDOSHI**

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

The naked man visibly struggling, his face amusingly contorted as he ties his loin cloth too tightly, thereby nipping him in a tender spot, holding the cloth underneath his chin while wrapping it beneath and around his leg, pulling it too tight with both hands. His shoulders shrugged as he gasped for air, with only two teeth showing in his opened mouth. The wood of an appealing color with a good patina. One leg is slightly lifted, lending movement to the composition. Very large and generously excavated himotoshi to the back which also houses the boldly incised signature TOUN.

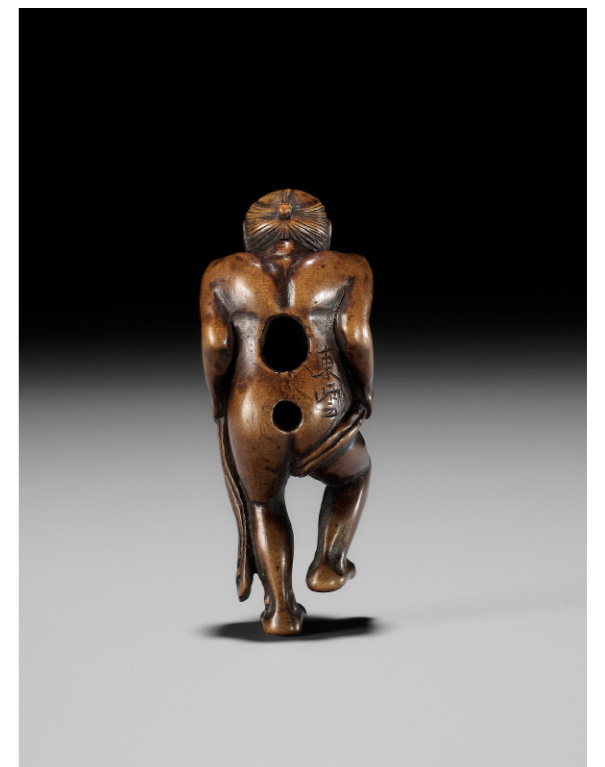
HEIGHT 5.8 cm

Condition: Very good condition with minor wear.

**AUCTION COMPARISON**

Compare a closely related wood netsuke of a naked man tying his fundoshi, at Zacke, Fine Netsuke & Sagemono, 4 November 2022, Vienna, lot 55 (sold for EUR 2,860).

**Estimate EUR 2,000**  
 Starting price EUR 1,000





145  
**A POWERFUL WOOD NETSUKE OF A SOUTH SEA CORAL DIVER**

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

**Published:** Joly, Henri L. (1966) *The W. L. Behrens Collection, Part 1, Netsuke*, no. 3371, illustrated on pl. XLIII

Carved as an ecstatic coral diver, dancing on one leg, as he shouts out in glee at the large size of his catch. The multi-sectional coral running through his fist and underneath the locks of the islander's curly hair as he proudly displays the bright-red coral branch. Dressed in a simple loincloth, his face is carved with almond-shaped eyes above a broad nose and gaping mouth stained red, the hair to the back carved out in spirals. Good, functional himotoshi underneath the arm in the back.

HEIGHT 9.6 cm

Condition: Very good condition with old wear, a few scratches to the foot, a crack to the multi-sectional coral.

**Provenance:** Ex-collection W. L. Behrens W. L. Behrens (1861-1913). St. James' Gallery, Zurich, 1998. Swiss private collection formed from the 1980s-2000s, acquired from the above on 19 August 1998. A copy of the folio from St James' Gallery, confirming the provenance above, accompanies this lot.

**Estimate EUR 4,000**  
 Starting price EUR 2,000



146  
**A POWERFUL WOOD NETSUKE OF A DANCING MAN WITH A DARUMA DOLL**

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

**Published:** Sagemonoya (2005) *The Netsuke Dancers*, no. 4.

Powerfully carved as a man, clad in a simple fundoshi, dancing animatedly with a Daruma doll raised high above, his mouth wide open, appearing to chant. The man's ribs and other features are boldly articulated, the Daruma doll as well is powerfully carved with deeply incised garment folds and a superbly crafted expression. Generously excavated, asymmetrical himotoshi to the back. The well-toned wood bearing a beautiful patina.

HEIGHT 11.4 cm

Condition: Very good condition with minor surface wear.

**Provenance:** Ex-collection Joseph and Elena Kurstin. Dr. M. Joseph 'Joe' Kurstin (1931-2021) was a prominent Miami ophthalmologist who arguably built one of the greatest netsuke collections of all time. He was known by netsuke and inro lovers worldwide and made many lifelong friends in this tight-knit community. He published several books and articles on the subject and generously lent his collection for exhibitions at the Yale University Gallery, Museum of Fine Arts, Boston, Epcot Center at Disney World, and The Tobacco and Salt Museum, Tokyo.



**Elena and Joseph Kurstin**

Gabor Wilhelm notes on this very unusual subject: "this interesting figure may very well be part of a holiday procession".

**LITERATURE COMPARISON**

Compare a closely related wood netsuke of a man holding a jar aloft in a similar manner, by Miwa, illustrated in Meinertzhagen, Frederick / Lazarnick, George (1986) *MCI, Part A*, p. 564.



**Estimate EUR 8,000**  
 Starting price EUR 4,000







147  
**A FINE WOOD NETSUKE OF INO HAYATA AND  
 MINAMOTO YORIMASA KILLING THE NUE**

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

Finely carved with the two figures standing over the wild nue, Hayata placing his knee on the back of the monster and dealing the killing blow with his sword as the creature's snake tail deals a final vengeful bite to the hat of the hero. Yorimasa, the archer who struck down the beast in the Emperor's palace, stands proudly next to Hayata with his bow by his side, having already fetched his arrow from the felled monster. Good, asymmetrical himotoshi through the back of Yorimasa.

HEIGHT 4.6 cm

Condition: Very good condition with only minor wear.  
**Provenance:** Collection of ambassador Joseph Raymond Baylin de Monbel, and thence by descent in the same family. Joseph Raymond Baylin de Monbel (1846-1917) was the French ambassador to Tangier, London, and the Netherlands in the late 19th century.

This netsuke illustrates a popular legend of the nue monster that had terrorized the building in which the Emperor slept until it was killed one night by the noted archer Minamoto Yorimasa (1106-1180) and Ino Hayata (dates unknown). Emperor Konoe (1139-1155) had become ill due to a strange presence heralded by a black cloud over the palace. The warrior Minamoto Yorimasa was sent to investigate and discovered a peculiar creature, called a nue. The monster had the face of a monkey, body of a tiger, and the tail of a snake. The poet warrior wounded the creature which was subsequently killed by Hayata. Yorimasa's actions won him the court lady Ayame no Mae, who the Emperor gave him in marriage for ridding the capital of the menacing beast.

**AUCTION COMPARISON**  
 Compare a related ivory netsuke of Yorimasa and Hataya killing the nue, at Lempertz, Asian Art, 11 December 2021, Cologne, lot 318 (sold for EUR 2,750).

**Estimate EUR 2,000**  
 Starting price EUR 1,000



148  
**A FINE EARLY EDO SCHOOL  
 WOOD NETSUKE OF SHOKI AND ONI**

Signed Kazumasa saku 一正作  
 Japan, Edo (Tokyo), c. 1800, Edo period (1615-1868)

Carved as a standing figure of a vengeful Shoki, grabbing a desperately writhing oni by the wrist, his right hand reaching for his sword behind his back. The demon queller carved with a defiant expression on his face and dressed in voluminous robes finely incised with geometric designs and scrolling clouds. The oni looks up at Shoki with a pitiable expression on his face, surely a trick to aid his request for mercy. Generously excavated himotoshi to the back. The original signature tablet has been lost and has been replaced with a horn tablet with inscribed signature Kazumasa saku [made by Kazumasa].

HEIGHT 6.4 cm

Condition: Very good condition with minor typical wear. Some abrasions near the signature tablet which has been replaced.  
**Provenance:** St. James' Gallery, Zurich. Swiss private collection formed from the 1980s-2000s, acquired from the above. A copy of the folio from St James' Gallery accompanies this lot.

**LITERATURE COMPARISON**  
 Compare a related wood netsuke of Shoki and oni, by Tomochika, at Sotheby's, Netsuke and Sagemono, 29 May 1980, London, lot 5.

**Estimate EUR 2,000**  
 Starting price EUR 1,000





149  
**SHUGETSU I:  
 A POWERFUL AND AMUSING  
 WOOD NETSUKE OF AN ONI**

By Hara/Higuchi Shugetsu, signed Shugetsu 舟月  
 Japan, Edo (Tokyo), late 18th century, Edo period (1615-1868)

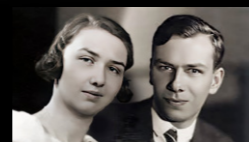
The large oni wearing a broad, coy grin on his face, standing with legs shoulder width apart and his knees slightly bent, holding Daikoku's mallet (kozuchi) and a straw hat before him. Rather amusingly, he appears to have stolen the two takaramono (lucky objects). The expressively carved face with wide eyes inlaid with dark horn pupils. Very large and generously excavated himotoshi to the back. Signed to one leg SHUGETSU.

HEIGHT 6.4 cm

Condition: Very good condition with minor wear. One inlaid pupil is replaced.

**Provenance:** Galerie Mochon, Brussels, 31 January 1945.

Collection of Robert and Isabelle de Strycker, acquired from the above, and thence by descent within the same family.



Isabelle and Robert de Strycker

**AUCTION COMPARISON**

Compare a related wood netsuke of a seated oni with similar facial features, signed Shugetsu, dated to the 18th century, at Sotheby's, The Carlo Monzino Collection of Netsuke, Inro, and Lacquer, 21 June 1995, London, lot 156 (sold for GBP 2,990).



**Estimate EUR 4,000**  
 Starting price EUR 2,000



150  
**JOBUN: A VERY RARE WOOD NETSUKE  
 OF OKAME WITH A SAKE SAUCER**

By Jobun, signed Jobun 如文  
 Japan, Edo (Tokyo), late 18th century, Edo period (1615-1868)

The Shinto goddess of mirth depicted here kneeling, with long, finely incised hair, jovially laughing, one hand holding the cowl of her neatly incised, voluminous robe, the other cradling a large, shallow sake saucer as she balances it on her raised knee, visibly inebriated, the expression carved with great humor in the typical manner of the artist. Large and generously excavated himotoshi underneath and signed JOBUN.

HEIGHT 4 cm

Condition: Very good condition with minor surface wear and occasional light scratches.

This appears to be the only Okame recorded by Jobun (Fuld's Netsuke and Ojime Index only lists one example of an Okame mask, formerly in the Trumpf collection, and now in the Linden Museum Stuttgart, inventory number OA 18937).



**AUCTION COMPARISON**

Compare a related wood netsuke by Jobun, carved from the same type of light-toned boxwood and with similar facial features, at Bonhams, Netsuke from the Collection of Joseph and Elena Kurstin, 16 December 2022, New York, lot 5 (sold for USD 9,562.5).



**Estimate EUR 6,000**  
 Starting price EUR 3,000

This appears to be the only Okame recorded by Jobun (Fuld's Netsuke and Ojime Index only lists one example of an Okame mask, formerly in the Trumpf collection, and now in the Linden Museum Stuttgart, inventory number OA 18937)





151  
**A WOOD NETSUKE OF  
 KAKKYO'S WIFE AND CHILD**

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



Boldly carved as a young woman, wearing a long flowing robe and floral headdress, holding her small child in her arms, which turns towards her. This type of netsuke is traditionally identified as Kakkyo's wife from the classic Confucian text The Twenty-four Filial Exemplars. While closely related examples exist by Garaku of Osaka, the overall style of the present netsuke suggests a carver from the early Edo school. Beautifully functional and asymmetrical himotoshi to the back.

HEIGHT 7.2 cm

Condition: Very good condition with minor expected wear and a few tiny nicks here and there.

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.

**MUSEUM COMPARISON**

Compare a closely related wood netsuke of Kakkyo's wife and child, by Garaku, formerly in the Trumpf collection, and now in the Linden Museum Stuttgart, inventory number OA 18634.



**Estimate EUR 3,000**  
 Starting price EUR 1,500



152  
**MINKOKU II:  
 A FINE WOOD NETSUKE  
 OF A WASHER WOMAN**

By Minkoku II, signed Minkoku 民谷  
 Japan, Edo (Tokyo), ca. 1820, Edo period  
 (1615-1868)

Finely polished and carved, the woman kneeling over a basin pressing and wringing a large cloth as she looks up with the exertion showing on her beautifully worn face. Her hair is pulled into a tight bun, and her robe is tied at the waist by a belt. Good himotoshi to the base and side. Signed to the base of the wash basin MINKOKU. The wood bearing a beautiful, dark patina.

HEIGHT 3.7 cm

Condition: Very good condition with only minor wear.

**Estimate EUR 3,000**  
 Starting price EUR 1,500





153  
**MINKOKU: A SUPERB WOOD NETSUKE OF DARUMA**

By Minkoku, signed Minkoku 民谷  
 Japan, Edo (Tokyo), early 19th century, Edo period (1615-1868)

The Zen-patriarch Daruma, bare-chested and almost completely enveloped in his robe, is depicted meditating with a stern expression. The garment folds are powerfully accentuated, and the facial expression is expertly crafted with minute incisions for his beard. Two himotoshi and signed MINKOKU on the underside.

HEIGHT 3.5 cm

Condition: Very good condition with minor wear and small scratches to the base.

Provenance: Old Swiss private collection.



**Bodhidharma, known in Japan as Daruma**, was a semi-legendary Buddhist monk who lived during the 5th or 6th century. Despite the lack of robust biographical information, early Chinese texts such as the Luoyang Qielan Ji, 'Record of the Buddhist Temples of Luoyang', written around 547 by Yang Xuanzhi, recorded Bodhidharma as a monk who traveled from central Asia to China. Daoxuan described Bodhidharma in Xu Gaoseng Zhuan, the 'Continuation of The Biographies of Eminent Monks', in the mid-seventh century, as a monk from southern India who arrived at the Kingdom of Nanyue during the Song period and then turned north to the Kingdom of Wei.

**Legend** says that the sage once crossed the Yangtze by riding reeds across the river to transmit the Mahayana teachings to the north. It is also believed he was so dedicated to attaining enlightenment, that he cut off his own eyelids to prevent himself from falling asleep during meditation. Daruma is thus always depicted with a stern expression of intense concentration. In a painting by Sesshu Toyo, dated 1496, Dharma is depicted meditating as the monk Dazu Huike approaches, offering his severed arm to Dharma in devotion. This painting portrays Daruma in a similar fashion to this lot, seated in meditation and enveloped by his monastic robes. Bodhidharma's image became the inspiration for Japanese Daruma dolls, which originated in Meiwa-era Takasaki as good luck charms.

**MUSEUM COMPARISON**

Compare a related wood netsuke of a standing Nio with similarly carved robes falling in fine folds, signed Minkoku, in the British Museum, accession number HG.266.



**LITERATURE COMPARISON**

Compare a related ivory daruma similarly modeled albeit with a fly on his head, signed Minkoku, dated ca. 1830, illustrated in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part A, p. 523.



**Estimate EUR 5,000**  
 Starting price EUR 2,500



154  
**SENGYOKU: AN AMUSING WOOD NETSUKE OF DARUMA DISTURBED IN HIS MEDITATION**

By Sengyoku, signed Sengyoku 千玉  
 Japan, Edo (Tokyo), 19th century, Edo period (1615-1868)

Finely carved as a seated Daruma, enveloped in his voluminous robe, reaching with his hossu (Buddhist fly whisk) to swat a pesky rat which has made its way up to the meditating Bodhidharma's shoulders and is trying to nibble on his ear, Daruma's sweeping motion stalling the rat's endeavors at present. His robe, tattered, signaling the triumph of the rat in breaking the monk's concentration. Asymmetrical himotoshi to the base and signed SENGYOKU – an apparently unrecorded artist who was likely a pupil of Gyokusai.

LENGTH 4.1 cm

Condition: Excellent condition with minor surface wear.

Provenance: French private collection, with an old label pasted to the underside.

Daruma has long been the symbol of resilience and perseverance, attested by the Japanese proverb, Nana korobi ya oki (fall down seven times, stand up eight). During his long meditative retreat, Daruma was the subject of all sorts of temptations from demons, and rats chewed on his ears and other body parts. When he finally attempted to rise from his position of meditation, he discovered that his legs had withered away.

**AUCTION COMPARISON**

Compare a closely related boxwood netsuke of Daruma disturbed in his meditation, by Gyokusai, at Christie's, 4 November 2009, London, lot 139.



**Estimate EUR 2,000**  
 Starting price EUR 1,000





155

**KASHUN: A WOOD NETSUKE OF TAIRA NO TADAMORI CAPTURING THE OIL THIEF**

By Kashun, signed Kashun 花春  
Japan, 19th century, Edo period (1615-1868)

Dynamically and powerfully carved to depict Taira no Tadamori grabbing the oil thief Abura Bozu from behind. Tadamori's expression is fierce, expecting an evil demon, while he grabs the oil thief by the arm, who is holding an ewer. Abura Bozo's expression is surprised, one foot lifted – he is caught red-handed. Unbeknownst to Tadamori the man is nothing but a poor old soul, stealing a tiny bit of oil from the many lamps in the forest near the Yasaka no Yashiro temple. The emaciated thief is dressed modestly, in

contrast to Tadamori who is wearing an eboishi hat and is dressed in splendid robes. Generously excavated asymmetrical himotoshi to the back and signed within an oval reserve KASHUN.

HEIGHT 3.9 cm

Condition: Loss to one foot which has been smoothed over time. Repairs to the hand holding the oil vessel.  
Provenance: Galerie Zacke, Vienna. Swiss private collection formed from the 1980s-2000s, acquired from the above. A copy of the folio from Galerie Zacke accompanies this lot.

**Estimate EUR 1,500**  
Starting price EUR 800



156

**MINKOKU: A FINE AND HUMOROUS WOOD NETSUKE OF AN ONI BATHING A RAKAN**

By Minkoku, signed Minkoku 民谷  
Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

Meticulously carved, the rakan's face bearing an expression of consternation as he tries to lift himself out of the round basin, gripping its sides with a small towel in one hand, the rippling water rendered with minutely incised, wavy lines. The small oni humorously scrubs the back of the rakan while holding him down with one clawed hand; his expression is one of great satisfaction. The pupils of both are inlaid in dark, lustrous horn. Two ringed himotoshi to the base. Signed MINKOKU.

LENGTH 3.4 cm

Condition: Very good condition with minor expected wear.  
**Provenance:** Private collection in Hamburg, Germany.

**Estimate EUR 2,000**  
Starting price EUR 1,000



157

**JUGYOKU: A POWERFUL WOOD NETSUKE OF A NIO CRUSHING MOCHI**

By Ryukosai Jugyoku, signed Jugyoku 壽玉 with kakihan  
Japan, Edo (Tokyo), first half of 19th century, Edo period (1615-1868)

The powerful guardian grimacing, his facial muscles flexing, as he is pressing his full weight down on two mochi cakes which compress and crack beneath his strength. The musculature of his arms, back, and feet are nicely detailed, and his billowing robes fall in masterfully executed folds down his body. Two well-hollowed himotoshi to the base. The underside signed JUGYOKU with the artist's typical kakihan.

LENGTH 3.3 cm

Condition: Good condition with minor typical wear. Two toes of the right foot chipped.  
**Provenance:** Christie's New York, 21 September 2006, lot 355. Collection Gabor Orszagh, Budapest, Hungary.

**Estimate EUR 2,000**  
Starting price EUR 1,000





158  
**A FINE NETSUKE OF A SEATED IMMORTAL,  
 ATTRIBUTED TO MIWA**

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

Finely carved, the seated figure portrayed tucking one leg beneath him, resting one hand on his raised knee and clinching the other, and looking ahead with an ominous expression. His brows are wrinkled in a frown, his mouth opened, and nostrils flared; his eyes are double inlaid in bone and dark horn. The polished, flattened base and backside with large, functional himotoshi. Unsigned, however confidently attributed to the Miwa workshop, the flattish base and idiosyncratic expression with inlays being characteristic of this important artist lineage hailing from Edo.

HEIGHT 4.4 cm

Condition: Very good condition with typical wear, light scratches to the back and base, and a small abrasion to the top of the neck.  
**Provenance:** Collection of Fritz Niescher, and thence by descent in the same family.

**Museum comparison:** Compare a related wood netsuke standing man with similar facial features, signed Miwa, in the Tokyo National Museum, illustrated in Arakawa, Hirokazu (1983) *The Go Collection of Netsuke*, p. 98-99, no. 177.

**Estimate EUR 2,000**  
 Starting price EUR 1,000



159  
**A DRAMATIC WOOD NETSUKE OF A NOH DANCER,  
 ATTRIBUTED TO MIWA**

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

The actor wearing a demonic mask and standing hunched over, one foot raised and arms outspread in a dynamic posture. The mouth is opened, nostrils flared, brows furrowed, and the eyes are inlaid in stained bone. The square sleeves are extended like wings as the actor grips the hems with boldly carved fingers; the feet are similarly enveloped. The frightening expression is accentuated by long, straight hair which falls to the actor's feet. Asymmetrical himotoshi through the back. Unsigned, however the type of wood used, strong expression, and use of inlays, suggests the Miwa lineage.

HEIGHT 3.9 cm

Condition: Very good condition with minor wear and small nick to the base of her trousers.  
**Provenance:** Collection of Fritz Niescher, and thence by descent in the same family. Fritz Niescher (1889-1974) was a Chemnitz entrepreneur who built an impressive collection comprised of Japanese works of art and modern art. His extensive collection included works by Ernst Barlach and Otto Dix. Pieces from his collection have been part of traveling exhibits since his death, and many are housed today in the Ernst Barlach Haus in Hamburg.

**Estimate EUR 2,000**  
 Starting price EUR 1,000



160  
**MIWA: A FINE WOOD NETSUKE  
 OF A BOY AT SHISHIMAI**

By Miwa, signed Miwa 三輪 with kakihan  
 Japan, Edo (Tokyo), early 19th century, Edo period (1615-1868)

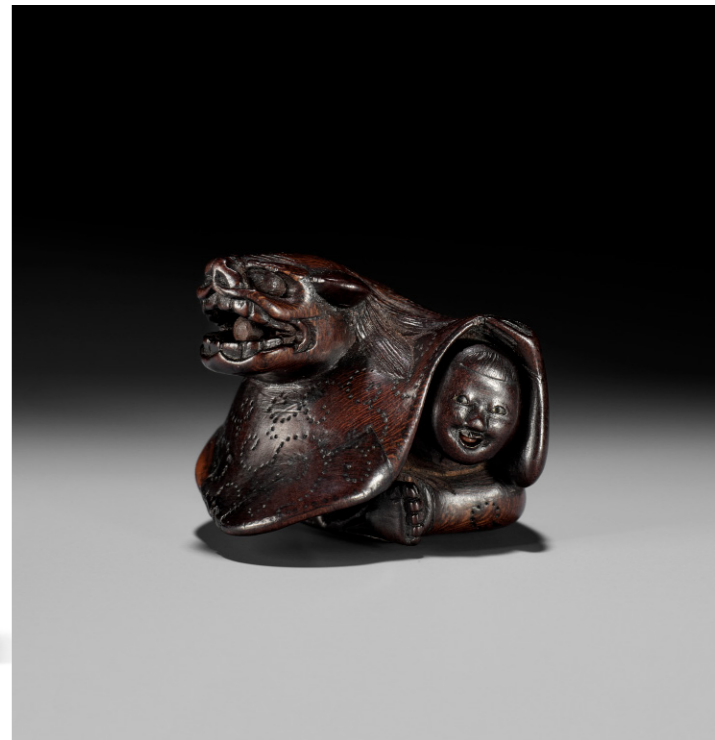
A charming fine wood netsuke of a seated boy peeking out from underneath a large shishimai robe, his face alight with playful glee, his mouth opened showing his coral-inlaid tongue. The fierce shishi head with flattened ears, a carved mane, bold eyes beneath furrowed brows, and large teeth enclosing a loose ball. A single himotoshi lined with pale horn to the base, the cord channel running through the opening of the robe. Signed MIWA with the typical square 'seal' kakihan.

LENGTH 3.4 cm

Condition: A repair to the edge of the robe and a small crack to the back. Otherwise good condition with minor typical wear.

**MUSEUM COMPARISON**  
 Compare a near identical wood netsuke of a boy beneath a shishimai robe, signed Miwa, in the Tokyo National Museum, illustrated in Arakawa, Hirokazu (1983) *The Go Collection of Netsuke*, p. 102-103, no. 185.

**Estimate EUR 1,000**  
 Starting price EUR 500







161  
**MIWA: A FINE WOOD NETSUKE  
 OF A BLIND MASSEUR AND CLIENT**

By Miwa, signed Miwa 三輪 with 'seal' kakihan  
 Japan, Edo (Tokyo), c. 1800, Edo period (1615-1868)

Finely carved, the client gripping his robe in pain as the masseur uses the tips of his finger on his shoulders. Beneath his cap, the client's face is wizened, detailed with minute wrinkles, and missing several teeth, the few remaining teeth are minutely inlaid in stained bone. The young masseur has a serene expression as he works the knots on the clients back. Very large himotoshi to the underside and signed MIWA with the typical 'seal' kakihan.

HEIGHT 2.9 cm

Condition: Very good condition with only minor wear and some small scratches to the underside.

**Massage plays an important role** in Japanese medicine. Mainly practiced by the blind, also known as amma, who strengthened their muscles using chikaraishi or strength stones.

**MUSEUM COMPARISON**

Compare a closely related wood netsuke of a blind masseur and his client, signed Miwa, in the Tokyo National Museum, illustrated in Arakawa, Hirokazu (1983) *The Go Collection of Netsuke*, p. 100-100, no. 181-182.



**LITERATURE COMPARISON**

Compare a related wood netsuke of an amma with an elderly client, signed Miwa with the same kakihan, illustrated in Meinertzhagen, Frederick / Lazarnick, George (1986) *MCI, Part A*, p. 561.



**Estimate EUR 3,000**  
 Starting price EUR 1,500



162  
**MIWA: A FINE WOOD NETSUKE  
 OF TWO BLIND MEN FIGHTING**

By Miwa, signed with a kakihan  
 Japan, Edo (Tokyo), early 19th century, Edo period (1615-1868)

Amusingly carved as two blind men gripping the necks of each other, one straining his head away and opening one bloodshot eye painted red. The carving is masterfully executed, well balanced, and has several orientations, placing one or the other man on top. The legs of both men are amusingly tangled in the tussle, their feet wearing geta, and the robes of one with stained horn inlays. Two nicely hollowed himotoshi to the back of one man, one of the cord holes ringed in ebony. Signed with the characteristic square 'seal' kakihan of Miwa.

LENGTH 3.7 cm

Condition: Very good condition with minor wear.  
**Provenance:** J. Hubbard Ltd., 20 February 1987. English private collection, acquired from the above.

Interestingly, the present netsuke is unclear as to who is dominating in this conflict, as turning the netsuke will produce a different winner, alluding to the concept of Yin and Yang.

**Estimate EUR 2,000**  
 Starting price EUR 1,000





163  
**MIWA: A FINE INLAID WOOD NETSUKE OF A WOMAN WASHING HER HAIR**

By Miwa, signed Miwa 三輪  
 Japan, Edo (Tokyo), early 19th century, Edo period (1615-1868)

Kneeling over a round basin, the woman holding her long hair in one hand while combing it with bone-inlaid brush as it dangles in the water. A towel carved from stained bone is draped over the side of the basin. Her robe is resting around her waist, crumpled in large folds, detailed with geometric patterns and kiku (chrysanthemum) designs. A single himotoshi to the underside and signed MIWA to the basin.

LENGTH 3.4 cm

Condition: Excellent condition with only minor wear.



**LITERATURE COMPARISON**

Compare a closely related wood netsuke of a woman washing, signed Miwa, illustrated in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part A, p. 568. Compare a closely related wood netsuke of a woman washing her hair, signed Miwa with kakihan, in the Bauer Collection, illustrated in Coullery, Marie-Therese / Newstead, Martin S. (1977) The Baur Collection, p. 203, C 514.

**Auction comparison:** Compare a related wood netsuke of a woman washing and combing her hair, signed Miwa, dated to the 19th century, at Sotheby's, Japanese Works of Art, 21 March 1997, New York, lot 343.



**Estimate EUR 2,000**  
 Starting price EUR 1,000



164  
**A FINE EDO SCHOOL WOOD NETSUKE OF FUKAI SHIDOKEN**

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



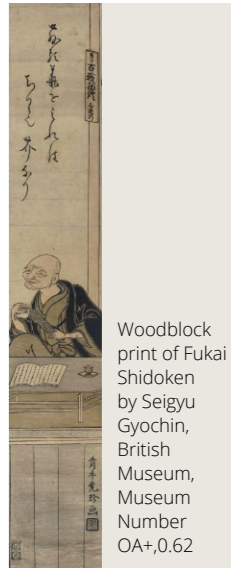
Finely carved, the dramatic storyteller holding a wooden phallus, sitting at a low table with a book spread out before him and turning his head to the right and grinning wildly from ear to ear as if having come to the punchline of his story. Excellent functional himotoshi formed by one large hole and the opening of the robe underneath.

HEIGHT 2.9 cm

Condition: Very good condition with minor expected wear. The right cheek slightly bruised.

Originally a Shingon monk, **Fukai Shidoken** (ca. 1680-1765) became a popular storyteller during the Edo period and was known for his eccentricity. He is most famous for his 'crossroads lecturer' and is typically depicted sitting in the Asakusa Kannon Temple precincts. He primarily told war stories, adding a fantastic and often erotic spin to them. He is known for banging the table during his stories with a wooden phallus for dramatic effect, as is depicted here.

**Estimate EUR 1,000**  
 Starting price EUR 500



Woodblock print of Fukai Shidoken by Seigyū Gyochin, British Museum, Museum Number OA+,0.62

165  
**GYOKURINTEI: A WOOD NETSUKE OF A FARMER TAKING A BREAK**

By Gyokurintei, signed Gyokurintei 玉林亭  
 Japan, Edo (Tokyo), c. 1820, Edo period (1615-1868)

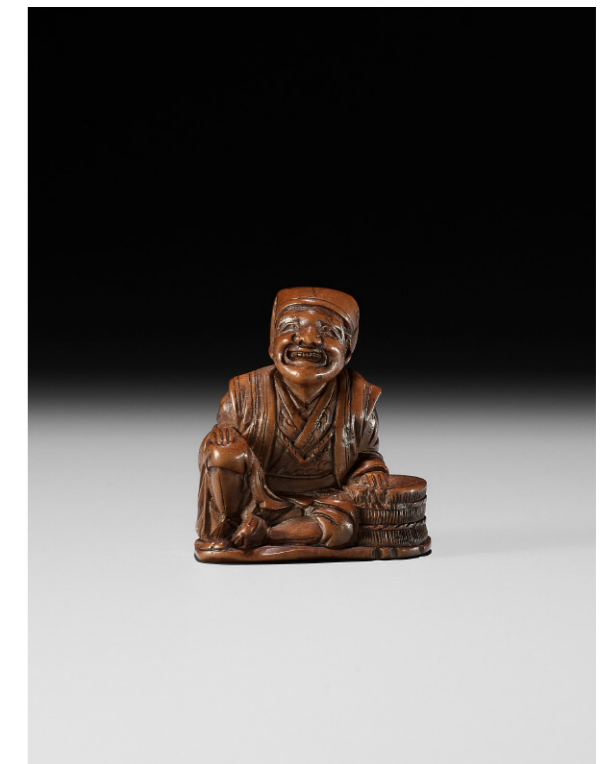
Expressively carved as a resting farmer, seated, one leg folded, the other raised, his hand on one knee as he leans against a rattan box. Asymmetrical himotoshi to the back through the base and signed underneath in boldly incised characters within an oval reserve GYOKURINTEI.

HEIGHT 3.4 cm

Condition: Very good condition with minor surface wear.

**Literature comparison:** Compare a related wood netsuke of Jurojin, by Gyokurintei, in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part A, p. 99.

**Estimate EUR 1,500**  
 Starting price EUR 800





166

**FUJI: A WOOD NETSUKE OF A RAKUGOKA, STORYTELLER**

Signed Fuji 藤  
Japan, Edo (Tokyo), early 19th century, Edo period (1615-1868)

Carved kneeling and sitting in the seiza position, his hands placed on his knees, the torso slightly turned to the left as he animatedly enacts the role of a blindman. The bulbous, bald head expressively carved with closed eyes above a broad nose and agape mouth, creating a satirical expression. He is dressed in a voluminous overcoat with billowing sleeves which pool gracefully around him, the coat is layered over a hakama, the traditional attire of the guild for the blind (todoza). Generously excavated asymmetrical himotoshi to the base through the side and signed with a single character FUJI.

LENGTH 3.5 cm

Condition: Good condition with minor wear. Two chips along the hem of the robe at the back.

**Provenance:** Ex-collection Isabel Sharpe. British private collection, acquired from the above.

Rakugo (story with a fall) is a form of Japanese verbal entertainment, traditionally performed in yose theatres. The lone storyteller (rakugoka) sits on a raised platform and using only a paper fan and a small cloth as props, he narrates a long and complicated comical or sentimental story, without standing up from the seiza sitting position. The story always involves the dialogue of two or more characters. The difference between the characters is depicted only through change in pitch, tone, and a slight turn of the head.

**Estimate EUR 1,500**

Starting price EUR 800



167  
**A CHARMING EDO SCHOOL WOOD NETSUKE OF A SEATED BOY**

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

Finely carved, the boy with a surprised expression, bending forward expectantly while seated with his legs in a diamond shape in front of him. Placing his hands on his feet, he looks up with his mouth open, exposing his finely detailed teeth, brows raised, the eyes inlaid with dark horn. Natural himotoshi.

LENGTH 3.8 cm

Condition: Very good condition with minor wear and one of the eye inlays replaced.

**Estimate EUR 1,000**

Starting price EUR 500



168

**SHOGYOKU: A WOOD NETSUKE OF A BOY POLISHING A MOKUGYO**

By Shogyoku, signed Shogyoku to 正玉 刀  
Japan, Edo (Tokyo), early 19th century, Edo period (1615-1868)

Boldly carved to depict a devout young boy, seated barefoot on the floor, with his legs cradling a large mokugyo, one hand holding the spherical bell while the other polishes it with vigor. The himotoshi placed in the natural hollow of the bell and a second aperture through the underside. Signed SHOGYOKU to [carved by Shogyoku].

HEIGHT 3.8 cm

Condition: Very good condition with minor surface wear.

**Estimate EUR 1,000**

Starting price EUR 500



169

**AN OLD WOOD NETSUKE OF A CHINESE SCHOLAR**

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

Well-worn, the elder man dynamically posed leaning on his right arm atop a sack, his left hand placed on his raised knee. Wearing a scholar's cap and voluminous robes, his face has a benevolent expression, his long beard extending down to his belly, and his mouth forming a calm smile. Himotoshi to the back and underneath. The well-toned wood bearing a fine patina.

HEIGHT 3.2 cm

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

**Estimate EUR 800**

Starting price EUR 400





**170**  
**NAGAMITSU: A RARE WOOD**  
**NETSUKE OF GOBAN TADANOBU**

By Nagamitsu, signed Nagamitsu 永光 saku作  
Japan, early 19th century, Edo period (1615-1868)

Caught off guard, Tadanobu is attacked while playing a game of go, the board upturned as he pins one enemy soldier on it and tussles another with his bare hands, the two samurai dressed in full armor, one with his sword drawn, while Tadanobu is clad in flowing robes, unarmed. The underside shows one of the samurai amusingly flattened, a single himotoshi through the go board and the signature within an oval reserve NAGAMITSU saku [made by Nagamitsu]. The well-worn wood bearing a fine, dark patina.

HEIGHT 3.9 cm

Condition: Good condition with old wear and traces of use. A few age cracks.



Sato Tadanobu (1161-1186) was a retainer of Minamoto no Yoshitsune (1159-1189). He is commonly known as Goban (Go-board) Tadanobu after the story surrounding his death. Attacked while engaged in a game of Go, he picked up the heavy game board to defend himself, repelling his would-be assassins. This episode has been a popular theme in ukiyo prints, and has also inspired kabuki plays such as Yoshino Shizuka Goban Tadanobu and Yoshitsune Senbon Zakura, and the ko-jururi play Goban Tadanobu.

**Estimate EUR 1,000**  
Starting price EUR 500



Woodblock print showing the same scene as on the present netsuke, by Utagawa Kuniyoshi, c. 1830, in the Museum of Fine Arts, Boston, accession number 64.818



**171**  
**MASATOSHI: A RARE WOOD NETSUKE OF KUMAGAI**  
**NAOZANE AND TAIRA ATSUMORI IN COMBAT**

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

Dynamically carved with the two samurai in a tussle during the battle of Ichi-no-tani (1184), Kumagai no Jiro Naozane kneeling as he pushes his weight down to hold the young Taira no Atsumori flat against the ground, twisting his arm. Each dressed in an elaborately carved and incised suit of armor, the chest plate (do) of Atsumori with the Taira-clan swallowtail butterfly (agehacho) mon. Himotoshi to the underside and signed to Kumagai's skirt of plates (kusazuri) MASATOSHI.

LENGTH 4.6 cm

Condition: Very good condition with minor expected wear. An old, smoothed chip to one foot and some minuscule nibbling to edges.

In The Tale of the Heike, during Yoshitsune's attack at Ichi-no-Tani, the Taira clan scattered. Kumagai no Jiro Naozane, scanning the beach, spotted young Atsumori swimming towards escaping

vessels. Beckoning him with a fan, Kumagai taunted Atsumori for showing his back to the enemy. They grappled on the beach, and Kumagai, stronger, pinned him to the ground, knocking off his helmet; however, he was moved by the beauty of the young boy, the same age as his son. Kumagai, aware that other Minamoto warriors would likely kill him, decided to be the one to end Atsumori's life. In tears, he beheaded the youth, reasoning it was better if he killed Atsumori, because he could offer prayers on his behalf for his afterlife. It is said that the beheading of Atsumori is what led Kumagai to take priestly vows and become a Buddhist monk.

**Estimate EUR 1,500**  
Starting price EUR 800



Woodblock print showing the same scene as on the present netsuke, by Utagawa Hiroshige, c. 1835-1839, in the Minneapolis Institute of Art, accession number P.75.51.369





172

**IKKOSAI: A POWERFUL IVORY NETSUKE OF OMORI HIKOSHICHI ENCOUNTERING THE DEMONESS**

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

**Published:** Giovanni Rimondi and Lukas Zacke (2019), *Combien de Ikkosai*, Part II. INSJ 39/3, p. 33, fig. 36.

Carved in a fluid motion, the hero's right foot raised and one hand gripping the hilt of his sword with his garments and the robes of the demoness displaying the dipping and pivoting motion as the samurai turns to slay the evil creature. The musculature of his legs as well as the hands, face, and wrinkled skin of the demoness are superbly captured, her sharp fangs and claws finely detailed; their finely stained robes are decorated with kiku flowers, karakusa and stylized clouds. Two good himotoshi to the back. Signed within an oval reserve IKKOSAI.

HEIGHT 7.5 cm

Condition: Very good condition with minor and small chip to the horn of the demoness.

**Provenance:** Christie's, Japanese and Korean Art, 22 September 2005, lot 308. Collection Gabor Orszagh, Budapest, Hungary, acquired from the above.

Omori Hikoshichi, a loyal vassal of Ashikaga Takauji (1305-1358), was rewarded with governorship of a large territory after his assistance in the defeat of Kusunoki Masashige (1294-1336). To celebrate his improved status, Hikohichi sponsored a large party that lasted for several days. One night while on his way to the festivities, Hikohichi came upon a beautiful girl distressed after having lost her way. Carrying her on his back for some distance, they finally came to a river. As they crossed it, Hikohichi saw the girl's face reflected in the water and he realized she had transformed herself into a terrible demon. In some versions of the story, the demon is supposed to be the daughter of Kusunoki Masashige trying to avenge her father's death. This dynamic composition captures the moment after Omori Hikoshichi realizes the true identity of the maiden when he moves to draw his sword and kills the demoness.

The artist specialized in animal netsuke with only very few figural netsuke recorded. For a detailed discussion of the artist see INSJ Vol. 39, no. 3, Fall 2019, pp. 29-34.

**Estimate EUR 6,000**  
Starting price EUR 3,000



Woodblock print of Omori Hikoshichi encountering a demon by Tsukioka Yoshitoshi





173  
**IKKOSAI: A VERY RARE IVORY NETSUKE OF WASOBEI IN THE LAND OF LILLIPUT**

By 'Saru' Ikkosai, signed Ikkosai 一光齋  
 Japan, Tokyo, late 19th century, Meiji period (1868-1912)

Finely carved, Wasobei sitting cross-legged, contemplatively smoking his kiseru (pipe) as two Lilliputians carry his tabako-ire with kiseruzutsu, pouch and ashtray netsuke, all attached to a carrying pole. His face is stern as he considers the implications of a land where his size commands respect, his sword strung to his side and the focused eyes inlaid with reddish horn. Two himotoshi to the underside. Signed IKKOSAI.



LENGTH 4.6 cm

Condition: Very good condition with minor expected wear, very few natural age cracks, a tiny chip to the edge of the bow on Wasobei's head.

**The story of Shikaiya Wasobei** was published by an author under the pseudonym Yukokushi in 1774, titled Ikoku Kidan Wasobei ('Wasobei: Strange Tales from Distant Lands'). Known as the Japanese Gulliver, Wasobei was a wealthy merchant from Nagasaki, who traveled to six of the three-thousand worlds of the Buddhist Universe. The first translation of the story was presented to the Asian Art Society of Japan in 1879 by Basil Hall Chamberlain, and remains the only translation. Chamberlain drew several similarities to Jonathan Swift's book Gulliver's Travels, which came out 50 years earlier than Ikoku Kidan's Wasobei in 1726, but concluded that while the authors may have drawn from similar inspirations, Yukokushi never came into contact with Swift's work.

**The present scene is taken from part two of Wasobei's story,** Ikoku Saiken Wasobei Kohen ('Wasobei II: Rediscovery of Distant Lands'), which was published in 1779 by Sawai Iro. According to Diuewke Eijer, Wasobei encounters the land of the Lilliputians in this story, however Sawai Iro's book has yet to be translated. For more discussion on the story of Wasobei, see Eijer, Diuewke (2023), Wasobei L'Énigmatique, in Le Bulletin Association Franco Japonaise, no. 156, p. 26-38.

For a detailed discussion of the artist see INSJ Vol. 39, no. 3, Fall 2019, pp. 29-34. The artist only very rarely carved netsuke depicting people or legendary figures.

**Literature comparison:** Compare a related depiction of Wasobei wearing his sword and nestled into the hand of a giant in the Rijksmuseum Amsterdam, accession number AK-MAK-1133.

**Estimate EUR 2,000**  
 Starting price EUR 1,000

174  
**A RARE IVORY NETSUKE OF A BLINDFOLDED GEISHA WITH ATTENDANT**

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

Finely carved and depicting a very unusual subject of a geisha kneeling blindfolded, dressed in a typical kimono and balancing a chawan (teacup) and plate with both hands, while an attendant boy, whose arm is wrapped around the woman, points suggestively at the cup, perhaps due to its mushroom shape. The faces of both are gleeful, their mouths opened in wide grins. Two small himotoshi to the base. The ivory finely stained and bearing an attractive patina.

HEIGHT 3.6 cm

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

This rare netsuke illustrates a game played by geisha and geisha in training (maiko) in tea houses known as ochaya, where the lady entertainers would serve tea blindfolded. Various games like this were played by costumers and entertainers alike, and a few of these are illustrated on prints from the Edo period.

**Estimate EUR 1,500**  
 Starting price EUR 800



A woodblock print by Kitagawa Utamaro depicting Oboshi Rikiya and the maidservant Suki handling a teacup, similar to that found in this lot, c. 1793, in the Art Institute of Chicago, accession number 1961.1002



175  
**A FINE WALRUS TUSK NETSUKE OF DAIKOKU HOLDING A RAT**

Unsigned  
 Japan, second half of 19th century

Finely carved as the lucky god Daikoku seated, leaning on a large rice bale, and lifting his arm where a small rat charmingly perched itself. The details are finely stained, and the material is superbly polished, bearing a natural gleam, and with milky inclusions to the tusk. Two small himotoshi to the base.

LENGTH 3.5 cm

Condition: Very good condition with minor expected wear.

**AUCTION COMPARISON**

Compare a related walrus tusk netsuke of Daikoku with his bag, unsigned and likely by the same artist, dated 19th century, at Lempertz, Asiatische Kunst, 25 June 2021, Cologne, lot 794 (**sold for EUR 1,625**).

**Estimate EUR 1,500**  
 Starting price EUR 800







176  
**IKKOSAI: A FINE IVORY NETSUKE OF A MONKEY WITH TWO YOUNG**

By 'Saru' Ikkosai, signed Ikkosai 一光齋  
 Japan, Tokyo, late 19th century, Meiji period (1868-1912)

Finely carved, the male adult monkey warding off the attacks of its young, one cradled in his arm and another standing and grabbing at his face. The young standing monkey's face is obdurate, gripping the arm which holds him at a distance and grabbing the face of its parent with the other hand. The hair of the trio is finely incised and stained, the ivory superbly polished, and the eyes inlaid with dark horn. Natural himotoshi. Signed within an oval polished reserve IKKOSAI.

LENGTH 3.5 cm

Condition: Very good condition with minor wear and only very few natural age cracks.



For a detailed discussion of the artist see INSJ Vol. 39, no. 3, Fall 2019, pp. 29-34. As noted in the article, the artist dubbed 'Saru' Ikkosai appeared to have a shared sphere of influence with the master carvers Kaigyokusai Masatsugu (1813-1892) of Osaka and Meikeisai Hojitsu of Edo.

**Literature comparison:** Compare to an ivory netsuke by Kaigyokusai Masatsugu in Hurtig, Bernard (1973) Masterpieces of Netsuke Art, no. 701.

**AUCTION COMPARISON**

Compare to a closely related group of three monkeys by Ikkosai at Bonhams, The Julius and Arlette Katchen Collection of Fine Netsuke Part I, 8 November 2016, London, lot 101 (**sold for GBP 4,000**). Compare to a related monkey group signed Hojitsu, sold at Bonhams, The Julius and Arlette Katchen Collection of Fine Netsuke Part II, 10 May 2017, London, lot 113 (**sold for GBP 8,750**).

**Estimate EUR 3,000**  
 Starting price EUR 1,500



177  
**IKKOSAI: A SUPERB IVORY NETSUKE OF TWO MONKEYS FIGHTING AN OCTOPUS**

By 'Saru' Ikkosai, signed Ikkosai 一光齋  
 Japan, Tokyo, late 19th century, Meiji period (1868-1912)

Finely carved, partially in sukashibori (openwork), depicting two monkeys and an octopus engaged in a vicious fight, the octopus writhing its tentacles around the monkeys, the simians struggling to compete. The bulging eyes of the octopus are inlaid in dark horn and the hairwork of the monkeys is finely incised providing an appealing contrast to the smooth, tactile texture of the octopus's slippery skin. Many options for 'natural' himotoshi due to the openworked and dynamic nature of the piece, one of the tentacles with the signature IKKOSAI to the underside.

LENGTH 4 cm

Condition: Very good condition with only minor surface wear.  
**Provenance:** Old German private collection, sold at Zache, Fine Netsuke & Sagemono, 4 November 2022, Vienna, lot 140 (**sold for EUR 3,220**).

'Saru' Ikkosai carved several of these, each one distinctly different, however. As opposed to the closely related netsuke sold at Lempertz on 7 June 2019, our monkeys are clearly losing the fight, the octopus having them completely entangled in its tentacles.

The subject of monkeys fighting an octopus references a legend in which the octopus-physician of Ryujin, the Dragon King of the Sea, prescribes a monkey's liver to heal the king's daughter.

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

**AUCTION COMPARISON**

Compare with a closely related ivory netsuke by Ikkosai, depicting an octopus fighting two monkeys, at Lempertz, Japanische Kunst, 7 June 2019, Cologne, lot 426 (**sold for 7,192 EUR**). Compare with another closely related ivory netsuke by Ikkosai, depicting a monkey fighting an octopus, sold at Zache, Fine Netsuke & Sagemono, 16 April 2021, Vienna, lot 202 (**sold for 7,584 EUR**).

**Estimate EUR 3,000**  
 Starting price EUR 1,500





178  
**MASATOMO: AN AMUSING IVORY  
 NETSUKES OF A SEATED MONKEY  
 STUDYING A PEACH NETSUKES**

By Masatomo, signed Masatomo 正友  
 Japan, Tokyo, second half of 19th century

The finely carved ivory netsuke depicting a monkey collector with inlaid eyes of dark horn and neatly incised fur, holding glasses (now lost) in his right hand, as he studies a peach netsuke attached to a four-case inro. Natural himotoshi and signed within a polished, rectangular reserve MASATOMO.

HEIGHT 4 cm

Condition: Good condition with minor surface wear. The glasses lost. The tail possibly chipped and now smoothed.

**LITERATURE COMPARISON**

Compare a closely related ivory netsuke of a monkey studying Netsuke and Inro, by Masatami, illustrated by Symmes, E. C. (1991) Netsuke Japanese Life and Legend in Miniature, p. 57, pl. 2.



**AUCTION COMPARISON**

Compare a closely related ivory netsuke of a monkey with glasses and inro, inspecting a peach netsuke, at Van Ham, Asiatische Kunst, 6 June 2015, Cologne, lot 308 (sold for EUR 4,515).



**Estimate EUR 2,000**  
 Starting price EUR 1,000



179  
**TSUNEKAZU: AN IVORY NETSUKES  
 OF A MONKEY EATING A PEACH**

By Tsunekazu, signed Tsunekazu 常一  
 Japan, Tokyo, second half of the 19th century

Finely stained and carved as a seated monkey, dressed in a haori jacket incised with a diapered ground, taking a bite out of a succulent peach still attached to a leafy branch, all while clasping another ripe peach in his hand. The naturalistically carved monkey with finely incised and stained fur, a short stubby tail, inlaid eyes, and a large mouth which is wide open as it devours the peach with pleasure. Natural himotoshi and signed within an oval reserve TSUNEKAZU.

HEIGHT 4.1 cm

Condition: Good condition with minor surface wear. Minor nibbling to the hem of the jacket and the edge of one foot. One inlaid pupil with a small loss.

**Estimate EUR 1,500**  
 Starting price EUR 800



180  
**HIDECHIKA: A CHARMING  
 INLAID WOOD NETSUKES OF  
 A MONKEY FEEDING YOUNG**

By Hidechika, signed Hidechika 秀親  
 Japan, Edo (Tokyo), mid-19th century,  
 Edo period (1615-1868)

The charming duo sitting in an endearing position, the father resting his young on its knee as he watches the small monkey devour a smooth fruit. Boldly carved, the superb grain of the wood is visible along the back of the monkeys. Their eyes double inlaid in dark horn and bone. Two himotoshi to the back. Signed within a wavy reserve to the back HIDECHIKA – a pupil of Chikuyosai Tomochika.

HEIGHT 4 cm

Condition: Very good condition with only minor wear.

**Provenance:** Kyoto Gallery, Brussels, December 1984. Private collection in Belgium, acquired from the above. Lempertz Cologne, 16 December 2020, lot 886. German private collection, acquired from the above.

**Estimate EUR 1,000**  
 Starting price EUR 500





181  
**KEIGETSU: A WOOD NETSUKE  
OF RATS ON A STRAW HAT**

By Keigetsu, signed Keigetsu 桂月  
Japan, second half of the 19th century



Finely carved with three mischievous rats prancing about on an old, tattered straw hat (kasa). The three rodents carved naturalistically with finely incised fur and eyes inlaid in dark horn, one rat gnawing its way through a larger hole, its tail and foot laced with the long fasteners to the underside forming the cord attachment, trying to grab a smooth edamame pod from the hands of its companion. Natural himotoshi and signed to the underside within an inlaid tablet KEIGETSU.

DIAMETER 4.2 cm

Condition: Good condition with minor wear. One crack with associated losses to the rim.

**Estimate EUR 1,000**  
Starting price EUR 500



182  
**SHUZAN: A WOOD NETSUKE  
OF RATS ON A CHAUSU TEA MILL**

By Shuzan, signed Shuzan 周山  
Japan, 19th century



Finely carved and stained to depict three curious rats inspecting a tea grinder. The three plump rodents carved naturalistically with finely incised fur and eyes inlaid in dark horn: The barrel-shaped stone carved to imitate granite, its base incised with vertical lines: Himotoshi through the stone and signed to the base of the handle SHUZAN.

LENGTH 4.7 cm

Condition: Good condition with minor surface wear and two cracks to the side of the tea mill and tail of the rat holding the handle.  
**Provenance:** Collection of Fritz Niescher, and thence by descent in the same family.

**Estimate EUR 1,500**  
Starting price EUR 800



183  
**KAGETOSHI: A FINE KIRI (PAULOWNIA)  
WOOD NETSUKE OF TURTLES ON A ROCK**

By Kagetoshi, signed Kagetoshi 景利  
Japan, mid-19th century, Edo period (1615-1868)

Intricately worked in sukashibori (openwork) and anabori (hollowing and carving to the interior), both techniques pioneered by Kagetoshi, as five turtles crawling around a rocky landscape with sparse shrubbery, one turtle slowly emerging from the depths of a grotto. The turtles curiously making their way around the natural mound, their carapaces neatly incised, and the eyes inlaid with dark horn. Generously excavated himotoshi to the underside and signed in the typical raised rectangular reserve KAGETOSHI – the choice of material is unusual for the artist.

LENGTH 4 cm

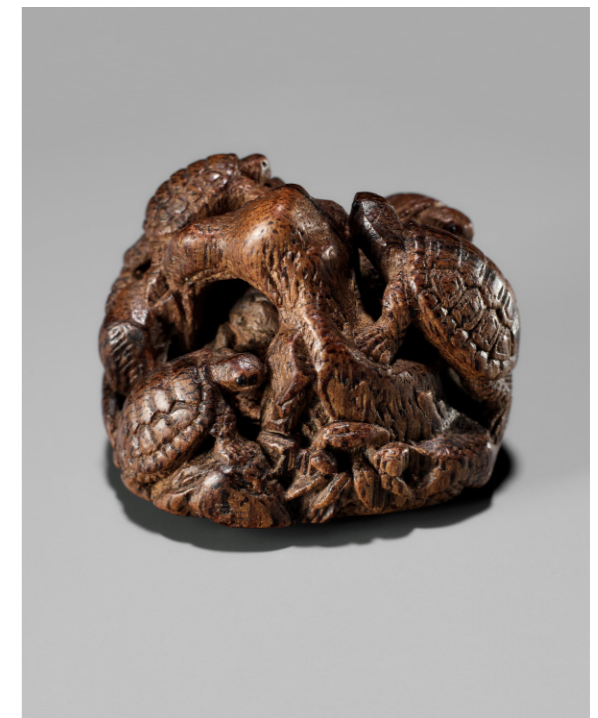
Condition: Very good condition with minor surface wear. Few minor losses to inlaid eyes.

**LITERATURE COMPARISON**

Compare a closely related wood netsuke of nine turtles on a rock, by Kagetoshi, illustrated in Coullery, Marie-Therese / Newstead, Martin S. (1977) *The Baur Collection*, p. 319, C 974.



**Estimate EUR 2,000**  
Starting price EUR 1,000





184  
**SHIBAYAMA: A FINE LACQUERED AND INLAID IVORY MANJU NETSUKE DEPICTING CRANES AND CLOUDS**

By a member of the Shibayama family, signed Shibayama 芝山 saku 作  
 Japan, Tokyo, late 19th century, Meiji period (1868-1912)

Of rounded rectangular form, finely worked in lacquer, mother-of-pearl, and tortoiseshell, to depict three red-crowned cranes flying among scrolling clouds. The interior with a looped cord attachment, a central himotoshi to the back. Signed SHIBAYAMA saku [made by Shibayama] on an inlaid tablet.

LENGTH 3.7 cm

Condition: Minuscule losses to inlaid clouds and lacquer losses to one crane. Overall presenting well.  
**Provenance:** From an Italian private collection, acquired from Pierre-Eric Becker, Cannes, on 3 September 1996. Austrian private collection, acquired from the above. An old label to the interior and inscribed with a collector's number '92'. One old, inscribed label, [...] signé Shibayama'.

Fuld's Netsuke and Ojime Index records only one manju netsuke of a group of cranes among clouds, inlaid with aogai and bekkou, by Shibayama, formerly in the W. L. Behrens collection, published in Joly, Henri L. (1912) The W. L. Behrens Collection, Part 1, Netsuke, no. 2587 (unillustrated). The catalog entry reads: "Ivory manju, inlaid in pearl and tortoise-shell with cranes and clouds, signed Shibayama". This may very well be the same piece as the present lot.

**Estimate EUR 1,000**  
 Starting price EUR 500

185  
**A FINE INLAID IVORY MANJU NETSUKE OF KACHO-GA TYPE**

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

The two-part ivory manju netsuke superbly inlaid in Shibayama-style with shakudo, coral, green-stained horn, tortoiseshell, mother-of-pearl, and horn with a black crow flying towards a leafy branch bearing two ripe persimmons. The feathers of the crow are finely incised, its wings detailed in gold zogan. The verso with a wisteria vine, its blossoms inlaid in mother-of-pearl. The back with a central floral himotoshi, the cord attachment within.

DIAMETER 4.4 cm

Condition: Good condition with minor wear. One coral inlay replaced.

This motif is known as kacho-ga 花鳥画, meaning 'birds and flowers,' and it was introduced to Japan from China during the 14th century around the Muromachi period (1336-1573). The motif was extremely popular in China, but it developed its own distinct style in Japan over the centuries.

**MUSEUM COMPARISON**

Compare a related ivory manju netsuke with similar inlays depicting a goose with chrysanthemums and a swallow next to a wisteria vine on the verso, unsigned, dated 19th century, in the Metropolitan Museum of Art (The MET), accession number 10.211.1276.



**Estimate EUR 1,000**  
 Starting price EUR 500



186  
**A FINE AND LARGE INLAID IVORY MANJU NETSUKE DEPICTING IRISES (SHOBU)**

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

The large manju netsuke carved in imitation of a kagamibuta, decorated with elaborate Shibayama style inlays of green-stained horn and mother-of-pearl, as well as iro-e takamaki-e, depicting two large iris (shobu) blossoms borne on slender stalks with two further buds beside long leaves. The himotoshi formed by a metal stud with a hinged cord tie.

DIAMETER 5 cm

Condition: Excellent condition.

**Estimate EUR 2,000**  
 Starting price EUR 1,000



A woodblock print depicting irises by Utagawa Hiroshige, c. 1857.







187  
**SUZUKI KOSAI: AN INLAID IVORY  
MANJU NETSUKE OF A RAKAN**

By Suzuki Kosai, signed Suzuki Kosai 寿々木孝斎 with kakihan Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

The two-part manju netsuke finely carved in shishiaibori (sunken relief) with an image of a meditative rakan bearing a powerfully crafted, stern-faced expression with gold lacquered eyes, holding a hossu (Buddhist fly whisk), and wearing an elaborate set of earrings inlaid in metal, coral, malachite, and mother-of-pearl, all framed by a halo. The reverse is finely incised with a nyoï sceptre and a scroll. Central himotoshi through the back, the cord attachment within, and signed SUZUKI KOSAI with the artist's kakihan.

DIAMETER 4.6 cm

Condition: Very good condition with minor wear. One tiny nick to the interior rim.

**Provenance:** Collection Gabor Orszagh, Budapest, Hungary.

**LITERATURE COMPARISON**

Compare a closely related inlaid ivory manju netsuke of a rakan, by the same artist, illustrated in Lazarnick, George (1981) Netsuke & Inro Artists, and How to Read Their Signatures (LNIA), Vol. 1, p. 670.



**Estimate EUR 1,000**  
Starting price EUR 500



189  
**KIKUGAWA RYUKOKU: AN INLAID  
IVORY MANJU NETSUKE OF A TENNIN**

By Kikugawa Ryukoku, signed Kikugawa Ryukoku saku 菊川流谷作 Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

Of circular form, the thick manju netsuke finely carved in shishiaibori with a graceful tennin (apsara) floating in the milky-white ivory sky, one hand holding a lotus form scepter, draped in an ornate robe decorated with finely incised scrolling motifs, adorned with a wind charm pendant inlaid with mother-of-pearl, malachite, gilt metal, and coral. The reserve with scrolling clouds in relief against a thatched ground. The cord attachment through the eyelet peg housed inside the central himotoshi. Signed to the back within a raised reserve KIKUGAWA RYUKOKU saku [made by Kikugawa Ryukoku].

DIAMETER 6.1 cm

Condition: Very good condition with minor expected surface wear.  
**Provenance:** From an Italian private collection, the back with a label inscribed with an inventory number, 'F 231.'

**LITERATURE COMPARISON**

For a closely related ivory manju netsuke of a tennin flying with a lotus flower in her right hand, by Kikugawa Ryukoku, see Coullery, Marie-Therese / Newstead, Martin S. (1977) The Baur Collection, p. 83, C 105.



**Estimate EUR 3,000**  
Starting price EUR 1,500



188  
**HOGYOKU: AN IVORY MANJU  
NETSUKE OF TWO MANZAI DANCERS**

By Ikkeisai Hogyoku, signed Ikkeisai Hogyoku 一鷄齋 法玉 Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

Finely carved in shishiaibori (sunken relief) with two manzai dancers performing their whimsical dance, one holding a fan in front of his face, while the hunched, senile boke beats his tsuzumi hand drum. The reverse finely stained and incised in katakiri and ke-bori with a sanbo stand and teapot. A central himotoshi to the underside, the cord attachment within. Signed IKKEISAI HOGYOKU - a talented manju maker from the Hojitsu school.

DIAMETER 5 cm

Condition: Very good condition with only very minor wear and slight warping as is to be expected.

**Provenance:** Collection Gabor Orszagh, Budapest, Hungary.

**Estimate EUR 800**  
Starting price EUR 400





190  
**MINKOKU III: A FINE  
 IVORY NETSUKE OF A TENNIN**

By Shuyusai Minkoku (Minkoku III), signed Minkoku 民谷  
 Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

The angelic maiden carved in flight with a charming smile, her neatly incised and stained hair elegantly arranged and held by a chrysanthemum tiara. She is holding a large lotus bud over her shoulder like a scepter. As she flies, her robe flutters in the wind, a soft scarf encircling her head and flowing back towards her feet. Her robe is neatly incised with floral and karakusa designs. Two pierced himotoshi and the signature within a rounded reserve MINKOKU underneath.

LENGTH 3.8 cm

Condition: Excellent condition, the inked details remarkably well preserved.

**Provenance:** Old Viennese private collection.

**Literature comparison:** For another example of the subject by Minkoku, see Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part A, p. 519.

**AUCTION COMPARISON**

Compare a closely related ivory netsuke of a tennin by Minkoku, at Zache, Fine Netsuke & Sagemono, 25 September 2020, Vienna, lot 155 (sold for EUR 5,056).



**Estimate EUR 3,000**  
 Starting price EUR 1,500

191  
**MINKOKU: AN IVORY NETSUKE  
 OF TEMPLE SERVANT WITH A MOKUGYO**

By Shuyusai Minkoku (Minkoku III), signed Minkoku 民谷  
 Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

Finely carved as a man chanting and wearing a double-dragon handled mokugyo strapped around his neck and beating it with a striker, the man elegantly dressed in voluminous robes detailed with scrolling cloud designs, smiling as his eyes crinkle with joy. Himotoshi to the back and signed to the underside of the mokugyo MINKOKU.

HEIGHT 6.1 cm

Condition: Very good condition with minor surface wear. The ivory with natural imperfections and an old fill to a crack to the back of the head.

The mokugyo (literally wooden fish) is a Buddhist ritual percussion instrument.

**Estimate EUR 2,000**  
 Starting price EUR 1,000





192  
**AN IVORY NETSUKE OF A KAPPA  
TRAPPED BY A HAMAGURI CLAM**

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



A finely carved study of a kappa with one hind foot caught in the jaws of a hamaguri clam, as it slouches over it. The kappa's expression is quite amusing, as it realizes its dilemma, its beaked face framed by long, finely incised hair, the entire body covered in meticulously incised scales with minute stippling, and its shell is beautifully rendered. The clam shell is naturalistically etched with swirling grooves to the top. Good, asymmetrical himotoshi underneath.

LENGTH 4.5 cm

Condition: Very good condition with minor expected wear.  
**Provenance:** Collection Gabor Orszagh, Budapest, Hungary.

Kappa (lit. "river-child") are amphibious yokai found in traditional Japanese folklore. They are usually seen as mischievous troublemakers or trickster figures. Kappa are also exceedingly polite creatures and find it difficult to resist returning a bow. This is a problem for the kappa as the cavity on top of their head retains water, and if damaged or its liquid is lost, the kappa is severely weakened.

This depiction is an allusion to the dangers of falling in love. For if the conch, as is quite common in Japanese iconography, is seen as a symbol for the female genitals, fate has instantly turned for the kappa, who otherwise even transforms himself to seduce girls. He is the one who is trapped and has now himself become a victim of female desire.

**Estimate EUR 1,500**  
Starting price EUR 800



193  
**SHOGETSU: AN AMUSING IVORY  
NETSUKE OF ASHINAGA AND OCTOPUS**

By Shogetsu, signed Shogetsu 松月  
Japan, Tokyo, late 19th century, Meiji period (1868-1912)

Amusingly carved as the long-legged Ashinaga gleefully laughing at the struggling octopus at his feet. In his left hand he holds a hand drum incised with a triple tomo-e crest while the right hand is clasped around a drumstick. Ashinaga is dressed in a robe decorated with dispersed swirls, too short for his long limbs, secured at the waist with a belt which suspends a small basket to store the day's catch. The struggling octopus appears to clamber up the fisherman's legs, not quite accepting defeat yet. Himotoshi to the back and signed SHOGETSU.

HEIGHT 6.7 cm

Condition: Very good condition with minor surface wear.

Ashinaga ("long legs") is a mythical yokai who utilizes his enhanced extremities to capture creatures from the ocean.

**Estimate EUR 1,000**  
Starting price EUR 500



194  
**CHIKURIN: AN UNUSUAL IVORY  
NETSUKE OF A RAT CATCHER**

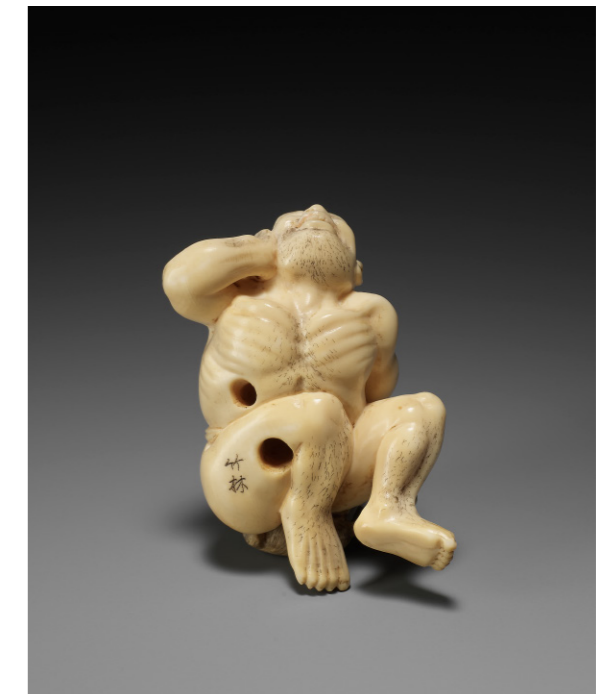
By Chikurin, signed Chikurin 竹林  
Japan, probably Edo (Tokyo), second half of 19th century

Lying prone, the master rat catcher resting his head lazily in his hand, wearing only a loin cloth, reaching back lackadaisically to grab the tail of a large rat, which attempts to sneak onto his back. His eyes look up and away as he releases a sigh of boredom, sporting a confident grin. Unlike depictions of other rat catchers, who are more often than not caricatured with agonized and frustrated expressions, this hero appears to be unchallenged by his task. The hair on his legs, chest, and the stubble on his chin as well as the rat's fur are neatly incised and inked. Asymmetrical himotoshi and signed to the underside CHIKURIN.

LENGTH 4.8 cm

Condition: Very good condition with only minor surface wear.  
**Provenance:** Collection Gabor Orszagh, Budapest, Hungary.

**Estimate EUR 2,000**  
Starting price EUR 1,000





195  
**A POWERFUL WOOD NETSUKE OF AN ONI APPLYING MOXA**

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

Finely carved, the demon sitting with one knee lifted as he applies the burning ball of mogusa to his leg in the self-application of moxibustion - his grimacing face and clenched claws indicating his severe pain. The moxa pellet is inlaid in black wood. The oni's long hair is surmounted by two small horns and falls down his bare back in a remarkably bold manner. Two generously excavated himotoshi to the base, the larger one hollowed to accommodate the knot.

HEIGHT 3.6 cm

Condition: Very good condition with minor expected wear and an old smoothed chip to the right foot.

Moxibustion is a traditional Chinese medicine therapy used to heat particular points of the body by using burning dried mugwort.

**Estimate EUR 1,200**  
Starting price EUR 600



196  
**A WOOD SHUNGA NETSUKE OF OKAME CRADLING A HUGE MUSHROOM**

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

Finely carved as the mirthful Shinto deity Okame, naked to the waist, seated with one leg crossed and the other bent as she attempts to support the weight of the large matsutake mushroom on her lap. Her round, plump face is carved with a gleeful expression, very much aware of the phallic shape of the mushroom. Good himotoshi to the back and underside.

HEIGHT 3.3 cm

Condition: Very good condition with old wear.  
**Provenance:** Swiss private collection formed from the 1980s-2000s.

**LITERATURE COMPARISON**

Compare a related wood netsuke of Okame cradling a mushroom, by Kishosai, illustrated in Katchen, Arlette (2010) Netsuke 7, Vol. 2, pp. 245, no. K769.



**Estimate EUR 1,000**  
Starting price EUR 500

197  
**TOMOMASA: A FINE IVORY NETSUKE OF A REPENTANT ONI**

By Tomomasa, signed Tomomasa 友正  
Japan, Edo/Tokyo, second half of 19th century

Intricately carved and stained as an oni holding two small mokugyo and beating them with a mallet. The demonic figure, now converted to Buddhism, is shown with his mouth opened, chanting a sutra, his fangs showing, the eyes inlaid. Dressed in shabby, ill-fitting garbs falling loosely on his muscular frame, the oni's long curly hair falling down his shoulders covered partially by a headscarf through which peer two horns, a parasol to his back, and suspending from his belt is a tabako-ire set with a double-gourd netsuke and a kiseruzutsu. The 'natural' himotoshi through the gap between the arm and mokugyo tassel. Signed to the underside of the robe TOMOMASA.

HEIGHT 6.1 cm

Condition: A small chip to one toe, and tiny smoothed chips to the tips of the horns, the base of the drumstick possibly with a tiny loss to the edge. Otherwise good condition with minor wear.

**Provenance:** Collection Gabor Orszagh, Budapest, Hungary.

**AUCTION COMPARISON**

Compare a closely related ivory netsuke of an oni, depicted in a similar position and by Tomomasa, at Sotheby's, Netsuke, Inro, Lacquer, 6 November 1980, New York, lot 49.



**Estimate EUR 2,000**  
Starting price EUR 1,000

198  
**MITsutoshi: AN AMUSING IVORY NETSUKE OF SHOKI AND ONI**

By Mitsutoshi, signed Mitsutoshi 光俊  
Japan, Tokyo, Meiji period (1868-1912)

Expressively carved and stained depicting the pot-bellied demon queller standing alert, one hand holding the hem of his voluminous robe, the other tightly clasped around the hilt of his sword, as he suspects movement to the top of his head. As usual, a mischievous oni is shown clambering on top of his hat, staying low, trying to avoid detection. Asymmetrical himotoshi to the back and signed underneath MITSUTOSHI.

HEIGHT 5.8 cm

Condition: Very good condition with minor surface wear.

**Estimate EUR 1,000**  
Starting price EUR 500







199  
**RAKUMIN: A FINE WOOD  
 NETSUKE OF A DRAGON EMERGING  
 FROM AN ASH POT**

By Ho Rakumin (1804-1877), signed Rakumin 樂民  
 Japan, Edo/Tokyo, second half of 19th century

Finely carved to depict a fierce three-clawed dragon with a sinuous body emerging from a small ash pot, the beast well detailed with neatly incised scales, long whiskers and horns, and eyes inlaid in pale horn. Natural himotoshi. Signed to the base on an inlaid bone tablet RAKUMIN.

LENGTH 4.5 cm

Condition: Very good condition with only minor wear.  
**Provenance:** Lempertz, Asian Art, 25 June 2021, Cologne, lot 879.  
 German private collection, acquired from the above.

Fuld's Netsuke and Ojime Index quotes only one netsuke of a dragon by Rakumin, formerly in the W. L. Behrens collection, published in Joly, Henri L. (1912) The W. L. Behrens Collection, Part 1, Netsuke, no. 3079 (unillustrated). The catalog entry reads: "Wood, a slender smooth dragon coiled in a knot, signed Rakumin". This may very well be the same piece as the present lot.

**The present netsuke illustrates the proverb haifuki kara ryu** ('a dragon issuing from an ash container'), which is analogous to the expression hyotan kara koma ('a horse out of a gourd'), both conveying the idea of something unexpected happening.

**Estimate EUR 2,000**  
 Starting price EUR 1,000



200  
**GYOKKOSAI: A HUMOROUS WOOD  
 NETSUKE OF RAIJIN TAKING A SMOKE BREAK**

By Gyokkosai, signed Gyokko 玉光  
 Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

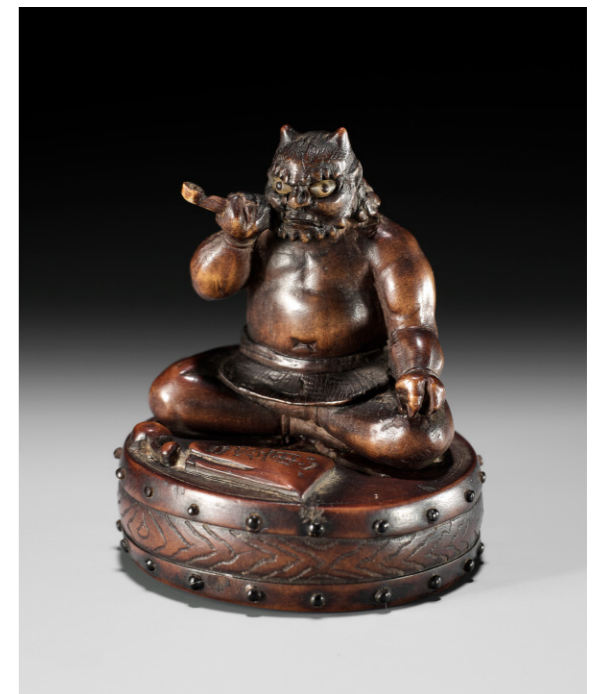
The muscular god of raging thunder taking a much-earned smoke break, sitting cross-legged on his drum, holding a kiseru (pipe) to his mouth. His tobacco pouch, resting in front of him, attached to a netsuke and ojime, is inscribed with the phrase 'hi yoshin' ('beware of fire'). The expression of Raijin is amusing, his double-inlaid eyes widened by the plume of smoke extracted into his lungs. The studs to the rim of the drum and the himotoshi rings to the underside are inlaid in dark horn. Signed within a recessed oval reserve GYOKKO - Gyokkosai, who occasionally signed Gyokko, was a pupil of Ikkosai Saito Itaro.

HEIGHT 4.4 cm

Condition: Good condition with wear, a small repair to the end of the pipe and a crack to the side of the drum. The separately carved figure of Raijin has been re-stuck to the drum.

**Provenance:** C. H. W. Mander collection. Sotheby's London, 2 December 1930, lot 92. Collection of Frederick Meinertzhagen. French private collection, acquired from the above.

**Estimate EUR 2,000**  
 Starting price EUR 1,000





201  
**HOSHUNSAI MASAYUKI: A SUPERB INLAID  
 WOOD NETSUKE OF AN ONI AT SETSUBUN**

By Hoshunsai Masayuki, signed Masayuki 正之  
 Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

Expressively carved as a crouching oni hunched over a bag, trying to shield himself from the wrath of the crowds that pelt him with beans during the New Year, a total of five having hit their target, his clawed hands positioned to the naked back, massaging the pained area. The face masterfully carved with an agonized expression as the muscular oni bites his bottom lip, the brows furrowed, and forehead wrinkled. His simple garb is deceiving at first glance; as the oni likely attempted to camouflage himself, however, the headscarf is barely able to conceal his identity with his characteristic horns amusingly poking through. Himotoshi through the opening of the bag and signed underneath MASAYUKI.

LENGTH 4.2 cm

Condition: Very good condition with minor typical wear and an age crack to the bag underneath.

**AUCTION COMPARISON**

Compare a closely related wood netsuke of a smoking oni, by Masayuki, at Zacke, Fine Netsuke & Sagemono, 28 April 2023, Vienna, lot 234 (sold for EUR 4,160).

**Estimate EUR 4,000**  
 Starting price EUR 2,000



202  
**HOSHUNSAI MASAYUKI: A FINE WOOD NETSUKE  
 OF AN ONI CATCHING A TERRAPIN**

By Hoshunsai Masayuki, signed Masayuki 正之 with kakihan  
 Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

Superbly carved as an oni tearing through a large, upturned lotus leaf to reach under the foliage to grab a trembling turtle hiding below. The furled leaf naturalistically carved with veins and cleverly stained, the muscular oni similarly detailed with sharp claws digging into the vegetation. The turtle is amusingly clinging onto the leaf on the underside, hoping to evade the oni. Natural himotoshi under the oni's arm and signed MASAYUKI with the artist's kakihan.

LENGTH 3.7 cm

Condition: Very good condition with minor surface wear and a small abrasion to the edge of the leaf.

**AUCTION COMPARISON**

Compare a closely related wood netsuke of an oni catching a terrapin, by Hoshunsai Masayuki and fully signed Hoshunsai Masayuki and kakihan, at Christie's, The Raymond and Frances Bushell Collection of Netsuke, Part I, 27 October 1987, London, lot 84 (sold for GBP 1,210).



**Estimate EUR 3,000**  
 Starting price EUR 1,500







203  
**A LARGE AND RARE WOOD  
 NETSUKE OF ONO NO KOMACHI**

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

Ono no Komachi, one of the 6 great poets of the 9th century, once a beautiful and vibrant woman, is depicted here as an old woman standing and leaning her weight on her cane, a rattan basket in one arm, and a large, frayed straw hat to her back. Dressed in a tattered kimono, her face is very well carved, signifying wisdom but also showing her great age, with masterfully carved facial features and wrinkles. Her long sparse hair falls straight down her back. Asymmetrical himotoshi to the side and through the hat.

HEIGHT 9.6 cm

Condition: Good condition with surface wear and smoothed old chips to the side of the hat. Restoration to the toes of the left foot.  
**Provenance:** From a private collection in northern Germany. Old collection number to the interior of the himotoshi '115'.

While Ono no Komachi is frequently depicted in netsuke art, this standing posture is very rare.

**Estimate EUR 3,000**  
 Starting price EUR 1,500



204  
**HOSHUNSAI MASAYUKI: A FINE WOOD  
 NETSUKE DEPICTING THE LEGEND OF THE  
 TONGUE CUT SPARROW (SHITAKIRI SUZUME)**

By Hoshunsai Masayuki, signed Masayuki 正之 with kagikan  
 Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

Finely carved and beautifully stained as a rare scene from the legend of the Tongue Cut Sparrow. The netsuke shows the old man leaning against his gnarly staff, his head lowered to greet his sparrow friend who in return sensitively embraces the old man. The himotoshi cleverly integrated into the composition below the man's coat. Signed to the underside MASAYUKI with the artist's typical kagikan.

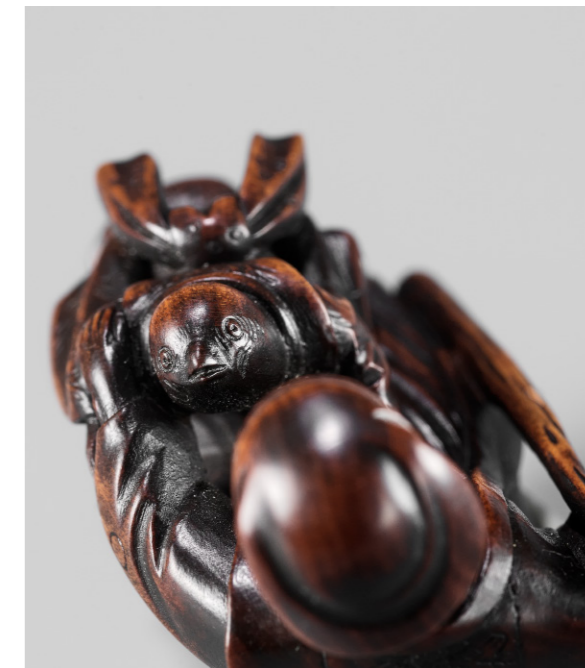
HEIGHT 5.3 cm

Condition: Very good condition with minor surface wear. Repairs to the bird's right hand.

A remarkably fine and clever study by Hoshunsai Masayuki who is celebrated for his stag antler carvings and somewhat undeservedly has received little acclaim for his wood netsuke which belong to his suspected early production when working in the Edo style.

**Shitakiri Suzume**, translated literally into 'Tongue-Cut Sparrow', is a traditional Japanese fable telling of a kind old man, his avaricious wife, and an injured sparrow. The story explores the effects of greed, friendship and jealousy on the characters.

**Estimate EUR 3,000**  
 Starting price EUR 1,500





205  
**A FINE WOOD NETSUKE OF HOTEI AT SETSUBUN**

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

Humorously carved as Hotei wearing an Okame mask on his head, pretending to be the Shinto goddess who regularly participates in the exorcism of oni on Setsubun day. The lucky god is carved standing on one foot, the other slightly raised, as he lifts one hand to fling a handful of soyabeans at the oni, the other hand holding a rice measure box (masu) with roasted beans. The face with a cheerful demeanor and a wide smile, flanked by thick, pendulous earlobes. Generously excavated himotoshi to the back. Similar examples are known by Suzuki Tokoku (1846-1913), though the present netsuke is likely by an earlier artist who may have been a pupil of Tokoku.

HEIGHT 6.4 cm

Condition: Very good condition with minor typical wear and traces of use. Minuscule nibbling to edges.

**AUCTION COMPARISON**

Compare a closely related wood netsuke of Hotei at Setsubun, by Tokoku, at Lempertz, Netsuke, Inro and Sagemono, 7 June 2019, Cologne, lot 366 (sold for EUR 4,960).



**Estimate EUR 3,000**  
 Starting price EUR 1,500



206  
**RYUGYOKU SANSUI: A VERY FINE INLAID WOOD NETSUKE OF FUKUROKUJU**

By Ryugyoku Sansui, signed Sansui 山水  
 Japan, late 19th century

Of compact and rounded form, the Fukurokuju doll enveloped in a voluminous robe with a cowl draped over the phallically-shaped head, incised to the hems with a geometric pattern. The Lucky God depicted laughing, his eyes crinkling to the corners, mouth agape revealing the teeth within, framed by ears that are carved out and a long, finely incised beard. The robe inlaid with jewels in coral, mother-of-pearl, and stained bone, one side with a gnarled staff in dark horn attached with a rolled-up scroll in stained bone. Generously excavated himotoshi to the back and signed SANSUI.

HEIGHT 4.3 cm

Condition: Very good condition with only very minor wear.

**LITERATURE COMPARISON**

A closely related wood netsuke depicting the same subject, signed Ryugyoku, is illustrated in Hurtig, Bernard (1973) Masterpieces of Netsuke Art: One Thousand Favorites of Leading Collectors, p. 172, no. 706.



**Estimate EUR 3,000**  
 Starting price EUR 1,500







207  
**AN AMUSING INLAID WOOD NETSUKE  
 OF A KAPPA ON HAMAGURI CLAM**

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

An amusing study depicting a kappa with its left hindleg stuck inside the jaws of a hamaguri clam. The kappa's eyes are inlays of bone within gilt metal surrounds, with stained pin prick pupils which peer to the left. The hinge of the shells shows inlays of shell and the barely visible flesh of the clam in the back is inlaid in bone. The hollow section of the kappa's head, which holds its vital fluids, is inlaid in mother-of-pearl. The mythical creature's shell is finely carved and the unarmored body parts are covered in masterful ukibori pimples. Himotoshi through the underside. This model was frequently carved by Komin, however the rather idiosyncratic gilt metal surrounds used for the eyes are quite typical of Hidari Issan.

LENGTH 3.6 cm

Condition: Very good condition. Minor wear to the gilt metal surrounds of the eyes.

**Provenance:** British collection. Zacke, Fine Netsuke & Sagemono, 25 September 2020, Vienna, lot 168. German private collection, acquired from the above.

**Estimate EUR 1,500**  
 Starting price EUR 800



208  
**KEIKOKU: A VERY FINE INLAID WOOD  
 NETSUKE OF MONJU BOSATSU**

By Keikoku, signed Keikoku 溪谷  
 Japan, Tokyo, late 19th century, Meiji period (1868-1912)

Finely carved with the protective deity seated in royal ease atop a shishi as she plays the flute. Dressed in a voluminous robe with billowing scarves, the bodhisattva's sincere face is carved with a calm demeanor and her urna is inlaid in dark horn. The Buddhist lion with eyes inlaid in mother-of-pearl and teeth of gilt metal. The underside shows two large himotoshi and the signature within a square silver tablet KEIKOKU - this rare artist is associated with Suzuki Tokoku (1846-1913) who carved similar fine works with inlays and often signed his name on silver tablets.

LENGTH 3.4 cm

Condition: Very good condition with only very minor wear.

**Provenance:** Lotos, Zürich, Switzerland, 1987. Swiss private collection formed from the 1980-2000s, acquired from the above on 31 August 1987. A copy of the confirmation from Lotos, Zürich, signed by C. Egloff, accompanies the lot.

**Literature comparison:** Compare a related wood netsuke, by Jujo (school of Jugyoku), in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part A, p. 279.

**AUCTION COMPARISON**  
 Compare a closely related bamboo netsuke of Monju Bosatsu, smaller in size (2.6 cm), by Tosai, at Galerie Zacke, Fine Netsuke & Sagemono, 28 April 2023, Vienna, lot 213 (sold for EUR 1,950).



**Estimate EUR 1,500**  
 Starting price EUR 800



209  
**KOMIN: A SUPERB WOOD  
 NETSUKE OF DARUMA YAWNING**

By Komin, signed Komin 光珉 with kakihan  
 Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

**Published:** Bandini, Rosemary (2020) The Larry Caplan Collection of Japanese Netsuke, pp. 18-19, no. 5.

Daruma stretches his arms above his head and yawns languorously, his eyes stretched down and brow wrinkled in the doleful manner of a man who is not yet ready to be disturbed. He wears gilt metal earrings and bracelets on each wrist, one himotoshi ringed in green-stained stag antler. The underside finely incised with the signature KOMIN and with a kakihan.

HEIGHT 3.1 cm

Condition: Very good condition with only minor wear and a tiny surface nick to one knee.

**Provenance:** Collection of Larry Caplan, Toronto. Zacke, Fine Netsuke & Sagemono, 16 April 2021, Vienna, lot 214 (sold for EUR 8,450). A private collection, acquired from the above.

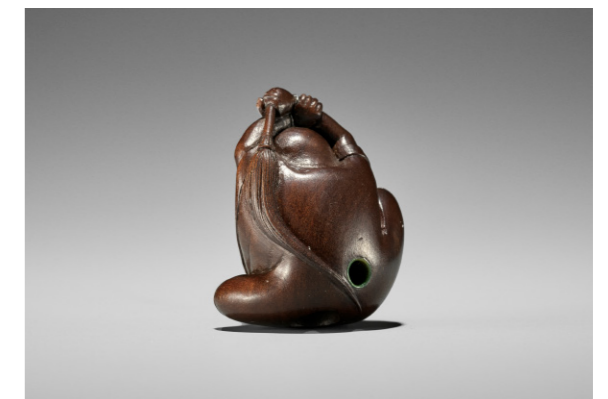


Meinertzhagen writes that "Komin was among the most brilliant craftsmen of his day, his work showing complete mastery over finely detailed carving [...]. His subjects were diverse and of original design, tending characteristically to the grotesque [...]" (MCI, Part A, p. 380). Komin was a teacher of the famous Meiji netsuke-shi Suzuki Tokoku (1846-1913), who carved similar works depicting Daruma.

**Literature comparison:** A closely related netsuke by the same carver is illustrated with a line drawing in Meinertzhagen / Lazarnick (1986) MCI, Part A, p. 380. A closely related netsuke by Tokoku (erroneously transcribed as Toyoku) is in the collection of the British Museum, museum number HG.414, and another is illustrated in Arakawa, Hirokazu (1983) The Go Collection of Netsuke. Tokyo National Museum, p. 176, no. 339.

**Auction comparison:** Compare a related wood netsuke of Daruma by Suzuki Tokoku at Bonhams, Japanese Works of Art, 19 September 2008, New York, lot 5090 (sold for 7,800 USD).

**Estimate EUR 5,000**  
 Starting price EUR 2,500





210  
**KYOKUSEI: A SUPERB AND LARGE LACQUERED AND INLAID WOOD NETSUKE OF BENTEN**

By Kyokusei, signed Kyokusei 旭生  
 Japan, Tokyo, late 19th century, Meiji period (1868-1912)

A large and expressive wood netsuke depicting the lucky goddess Benten, slightly hunched, holding a fan, as she looks forward with a serene expression. The deity is dressed in a voluminous robe with billowing sleeves, finely decorated with foliate sprays to the hems, the back decorated with scrolling clouds, all secured by a belt tied in a bow to the front. The ornate 'stitched' décor of the robe is executed in gold and silver maki-e (lacquer), Benten's headdress is embellished with mother-of-pearl, and two studs to the goddesses' forehead are inlaid in dark horn. The asymmetrical himotoshi, one in the form of a quatrefoil, are ringed in mother-of-pearl. Signed within an oval, red-lacquered tablet to the side KYOKUSEI.

HEIGHT 7.7 cm

Condition: Excellent condition with minor surface wear.  
**Provenance:** From the private collection of R. Mathieu, France. Alain Ducros, Paris, 1989. Private collection of Heidi Haupt-Battaglia (1921-2019), Switzerland, acquired from the above. A copy of the collector's notes, dated 26 June 1992, confirming the provenance above, and stating a purchase price of CHF 7,500, (or approx. **EUR 11,500** converted and adjusted for inflation at the time of writing), accompanies this lot.

Benzaiten (also known as Benten) 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. 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.

**LITERATURE COMPARISON**

For a related inlaid ebony wood netsuke of a coral fisher by the same artist, signed Kyokusei, see Davey, Neil K. (1974) Netsuke: A comprehensive study based on the M.T. Hindson Collection, p. 171, no. 511.



**Estimate EUR 6,000**  
 Starting price EUR 3,000



	<p><b>Benten</b> <span style="float: right;">194</span></p> <p><i>Göttin der Weisheit + Liebe</i></p> <p>Netsuke, Katabori</p> <p>Makrial: Holz, Lack, Perlmut</p> <p>Masse: Holz 7,6 cm</p> <p>Signatur: 旭生 Kyokusei</p> <p>Dat.: Anfang 19. Jahrhundert</p> <p>Erhaltung: Einwandfrei</p> <p>Wmōteiri: Zwei, beide durch Perlmutter umrandet, das eine rund.</p> <p>Das größere in ovaler Elfenbeinform nach einem Beispiel bei N. Tammitz Wagner in folgender Weise sehr schön gefügt. Die Umrandung - bei Scherdingen, mein Goldschmied hat mit einer gezeichneten und wieder eingest. Perle blau.</p>
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211  
**A SUPERB AND LARGE WOOD  
 NETSUKE OF A CHINESE BEAUTY**

Unsigned  
 Japan, Tokyo, late 19th to early 20th century

Naturalistically carved, the beauty standing on one foot, crossing her other leg over, lifting her right hand up to her face and holding a cloth in the other. Her serene face set with full cheeks, and her hair finely painted black and arranged in a bun with ornate hair ties. Excellent himotoshi to the back, the larger hole generously excavated to accommodate the knot. The pale wood superbly polished and finished very much in the manner of the So-school in Tokyo.

HEIGHT 10.4 cm

Condition: Very good condition with minor wear and slight rubbing to the black staining of the hair.  
**Provenance:** Galerie Zacke, Vienna, 19 May 1988. Private collection of Heidi Haupt-Battaglia (1921-2019), Switzerland, acquired from the above for CHF 9,960 or approx. EUR 15,773 converted and adjusted for inflation at the time of writing. A copy of the collector's note accompanies this lot.

**MUSEUM COMPARISON**

This subject appears to be very rare; for a related earlier wood netsuke of a Chinese lady, dated early 19th century, see Jirka-Schmitz, Patrizia (2005), *The World of Netsuke: The Werdelmann Collection at the Museum Kunst Palast Düsseldorf*, p. 46, no. 107.



**Estimate EUR 8,000**  
 Starting price EUR 4,000





212  
**SOKYU: A FINE SO SCHOOL  
 WOOD NETSUKE OF A MAN  
 CARRYING A LARGE TENGU MASK**

By Sokyū, signed Sokyū to 藻丘 刀  
 Japan, Tokyo, late 19th to early 20th century

Depicting a man with a humorously large konoha tengu mask strapped to his back. The details very finely carved and the wood beautifully polished as is typical for this school. Two small himotoshi underneath. Signed underneath SOKYU to [carved by Sokyū]. The carver was a member of the So school who mostly made mask netsuke or katabori with masks.

LENGTH 4 cm

Condition: An old fill to the top of the tengu mask. Otherwise very good condition with minor typical wear.

**MUSEUM COMPARISON**

Compare a closely related wood netsuke by the same artist depicting a mask carver, signed Sokyū to, in the Metropolitan Museum of Art (The MET), accession number 10.211.1826, and illustrated in Okada, Barbra Teri (1982) Netsuke: Masterpieces from The Metropolitan Museum of Art. New York: The Metropolitan Museum of Art, p. 104, no. 98.



**Estimate EUR 2,000**  
 Starting price EUR 1,000



213  
**MORITA SOKO: A FINE IVORY  
 NETSUKE DEPICTING THREE ACTORS**

By Morita Soko (1879-1942), signed Soko 藻己 to 刀  
 Japan, Tokyo, early 20th century

A remarkably detailed and finely stained ivory netsuke depicting a trio of masked actors, one seated holding out his arm as another grips his wrist while raising his left hand, the third half-kneeling behind, wearing a fox mask, and tempting the other two with a tokkuri (sake flask). The robes of each are finely detailed and inked with various motifs including brocade motifs, spiderwebs, and magical tama pearls. Natural himotoshi formed by the tangle of limbs and robes. Signed on a rectangular reserve SOKO to [carved by Soko].

LENGTH 3.4 cm

Condition: Excellent condition.

**Provenance:** Collection Gabor Orszagh, Budapest, Hungary.

Morita Soko (1879-1942) was, together with Ouchi Gyokuso (1879-1944), the most important pupil of Miyazaki Joso (1835-1910), the founder of the important So school in Tokyo.

**Literature comparison:** Compare a related ivory netsuke of a fox dancer by Miyazaki Joso, illustrated in Hurtig, Bernard (1976) What's New at the Auctions, INCS 4/3, p. 9, no. 60.



**AUCTION COMPARISON**

Compare a related ivory netsuke by the same artist of Nasakeji opening the treasure box, signed Soko to, at Zucke, Fine Netsuke & Sagemono, 16 April 2021, Vienna, lot 243 (sold for EUR 9,150).



**Estimate EUR 5,000**  
 Starting price EUR 2,500





214  
**GYOKUMIN: A FINE TOKYO SCHOOL IVORY NETSUKE OF EBISU CATCHING A SEA BREAM**

By Gyokumin, signed Gyokumin 玉眠  
 Japan, Tokyo, Meiji period (1868-1912)

Finely carved as Ebisu mounted on a sea bream (tai), crouching as he holds a rope, his back supported by the fish's upturned tail. The deity smiles as he looks straight ahead, his face framed by thick, pendulous earlobes. He is dressed in fine robes decorated with scrolling waves and lacquer. The amusingly flattened sea bream is finely detailed with incised scales, a mouth slightly ajar, and small round eyes. Asymmetrical, ringed himotoshi to the base and signed in a red-lacquered oval reserve GYOKUMIN.

LENGTH 3.5 cm

Condition: Very good condition with minor wear to lacquered details.

**Provenance:** Collection Gabor Orszagh, Budapest, Hungary.

**Estimate EUR 2,000**  
 Starting price EUR 1,000



215  
**MORITA SOKO: A FINE NETSUKE OF A SAMURAI CRAB (HEIKEGANI) ON A CHESTNUT**

By Morita Soko (1879-1942), signed Soko 藻己 to 刀  
 Japan, Tokyo, early 20th century

Very finely carved, the large crustacean seated on the flat side of the chestnut, holding its bulbous pinchers in front. The carapace of the crab is finely textured with its bumps and ridges bearing resemblance to a human face. The chestnut has a smooth texture along the side and the top is worked with a coarse patch realistically depicting where the cluster was attached to the cupule. Good himotoshi to the underside and signed SOKO to [carved by Soko].

LENGTH 4.7 cm

Condition: Excellent condition.

**Heikegani** is a species of crab native to Japan, with a shell that bears a pattern resembling a human face. It is said this face is that of an angry samurai, hence the crabs more colloquial name, the samurai crab. The crabs are named after the once powerful Taira clan which dominated medieval Japan, commonly known as the Heike. It is believed that these crabs are reincarnations of the Heike warriors defeated at the naval Battle of Dan-no-ura as told in The Tale of the Heike.

Morita Soko (1879-1942) was, together with Ouchi Gyokuso (1879-1944), the most important pupil of Miyazaki Joso (1835-1910), the founder of the important So school in Tokyo.

**AUCTION COMPARISON**

Compare a related wood netsuke of a crab on chestnut, by Miyazaki Joso, at Bonhams, Fine Japanese Works of Art, 22 March 2011, New York, lot 3041 (**sold for USD 3,904**).



**Estimate EUR 4,000**  
 Starting price EUR 2,000



Heikegani crab, *Heikeopsis japonica*

Heikegani is a species of crab native to Japan, with a shell that bears a pattern resembling a human face.



216  
**ANDO RYOKUZAN: A FINE LACQUERED  
 IVORY NETSUKE OF TWO CHESTNUTS**

By Ando Ryokuzan (1885-1959), signed Ryokuzan 緑山  
 Japan, Tokyo, c. 1920

The two chestnuts masterfully stained and skillfully carved to deceive the eye (trompe-l'œil) as a pair of chestnuts, the ivory body coated in a clear lacquer finish to give the nuts its characteristic luster, and the top of the shell worked with a coarse patch realistically depicting where the cluster was attached to the cupule. Himotoshi to the base through the side and signed underneath RYOKUZAN.

LENGTH 3.9 cm

Condition: Very good condition with only minimal wear to the lacquer finish.

**Provenance:** Collection Gabor Orszagh, Budapest, Hungary.

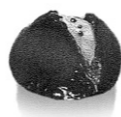
Known examples of Ryokuzan's chestnut are usually roasted or burnt, making the present netsuke a rare exception.

**Ando Ryokuzan (1885-1959)** was born in Asakusa and is best known for creating superrealistic ivory carvings, painstakingly colored to suit the subject matter, using vegetables, fruits, plants, and animals as his subjects. However, little is known about his production activities, and it is said that his techniques and coloring methods were kept secret. He took no apprentices and worked alone, and his son did not take over the family business, therefore, his unique tusk carving and production techniques were likely cut off after only one generation.



**LITERATURE COMPARISON**

For a closely related heavily stained and lacquered ivory chestnut netsuke, signed Ryokuzan, see INSJ, vol. 11, no. 2, p. 30.



**Estimate EUR 2,000**  
 Starting price EUR 1,000



217  
**ANDO RYOKUZAN: A SUPERB IVORY NETSUKE  
 OF A FLOUNDER AND ROCKFISH**

By Ando Ryokuzan (1885-1955), signed Ryokuzan 緑山  
 Japan, Tokyo, c. 1920

Finely stained and carved as a flounder and rockfish, naturalistically rendered with minute scales, layered gills, and spines. The mouth of the rockfish is open exposing very fine teeth, its eyes inlaid with mother-of-pearl irises and dark horn pupils. Two small himotoshi to the underside and signed with minutely incised characters RYOKUZAN.

LENGTH 4.5 cm

Condition: Very good condition with only very minor wear.

**Ando Ryokuzan (1885-1959)** was born in Asakusa and is best known for creating super-realistic ivory carvings, painstakingly colored to suit the subject matter, using vegetables, fruits, plants, and animals as his subjects. However, little is known about his production activities, and it is said that his techniques and coloring methods were kept secret. He took no apprentices and worked alone, and his son did not take over the family business, therefore, his unique tusk carving and production techniques were likely cut off after only one generation.

**LITERATURE COMPARISON**

Ryokuzan appears to have carved mostly hyperrealistic fruits and vegetables and the present netsuke appears to be a rare departure from his usual work, possibly indicating an early piece in this master's career. Compare a similarly unusual antler netsuke by the same artist of a tengu head with similar eyes inlaid in mother of pearl and dark horn, signed Ryokuzan, illustrated in Hurtig, Bernard (1973) Masterpieces of Netsuke Art: One Thousand Favorites of Leading Collectors, p. 102, no. 377.



**Estimate EUR 3,000**  
 Starting price EUR 1,500





218

**UNRYUAN: A SUPERB CONTEMPORARY LACQUER NETSUKE OF A TAKOTSUBO, OCTOPUS POT**

By Kitamura Tatsuo (Unryuan, born 1952), signed Unryuan 雲龍庵 saku 作 with the artist's seal  
Japan, late 20th century

A technical masterpiece, this netsuke uses kawari-nuri to replicate the barnacle encrusted ceramic surface of the pot. Superbly rendered in iro-e takamaki-e and hiramaki-e with an octopus (tako) attempting to break out of a small pot trap (tsubo) and fending off a moray eel which bites into one of the octopus's many limbs. The enraged octopus attempting to locate its predator, its head comically poking out of the pot, while its limbs attempt to grab the slick intruder. Natural himotoshi and signed with the artist's mark underneath.

HEIGHT 4.5 cm

Condition: Excellent condition with minor surface wear.

With the original wood tomobako storage box, inscribed takotsubo maki-e netsuke 蛸壺 蒔絵 根付 and signed to the hakogaki UNRYUAN saku [made by Unryuan] and with the artist's square seal UNRYUAN.

The theme of an octopus on a ceramic octopus trap may have taken inspiration from a famous haiku by Matsuo Basho (1644-1694): Tako tsubo ya / hakanaki yume o / natsu no tsuki (On an octopus trap / Dreaming momentary dreams / The summer moon!).

Unryuan (birth name Kitamura Tatsuo) is among the finest of the more conservative lacquerers working in Japan today. Born in 1952 in the traditional lacquering centre of Wajima, Ishikawa Prefecture, he set up his own studio in 1985. His work, which has a unique delicacy and level of detail, has been widely exhibited around the world and is included in several important Museums, including the Victoria and Albert Museum in London.

**Estimate EUR 6,000**  
Starting price EUR 3,000



Compare the lacquered surface to the glaze on an Edo period chaire (tea caddy) from the Felix Tikotin collection



Kitamura Tatsuo,  
art name Unryuan





219  
**SEIHO: PENSIVE SAMURAI**

By Katsuo Azuma (Seiho, 1936-2003), signed Seiho 声方  
Japan, Ibaraki prefecture, c. 1990

Finely carved from stained boxwood with a pensive samurai bent on his knees as he looks into the distance, dressed in simple garbs, his umimatsu-inlaid sword tucked to one side, suspended from his belt is a stained ivory tabako-ire set with an agate ojime and a kiseruzutsu. The back of the robe and sleeves decorated with the Shimazu clan mon. Himotoshi to the back in the form of a looped belt and signed to the base of the slipper in a rectangular reserve SEIHO.

HEIGHT 5 cm

Condition: Good condition. The inlaid umimatsu section chipped.  
**Provenance:** Collection Gabor Orszagh, Budapest, Hungary.

Seiho, born as Katsuo Azuma in 1936 in Ibaraki prefecture, studied carving under the famous Hose Maguro until he turned 22. Seiho is well known for his legendary and mythological figures, animals, and religious subjects. He was a member of the International Netsuke Carvers Association and has received several awards from the Ueno Royal Museum and the Japan Art Association.



**Katsuo Azuma**  
(Seiho, 1936-2003)

**Estimate EUR 1,500**  
Starting price EUR 800



220  
**SEIHO: THE FOUR SLEEPERS, SHISUI**

By Katsuo Azuma (Seiho, 1936-2003), signed Seiho 声方  
Japan, Ibaraki prefecture, c. 1990

Finely carved in stained boxwood with the Zen master Bukan and his pet tiger snuggling close to take a nap, the legendary eccentrics Kanzan and Jittoku similarly huddled close to the ferocious beast, all figures carefully carved and incised with precise details especially to the fur and snoozing faces. Himotoshi to the side and signed underneath in a rectangular reserve SEIHO.

LENGTH 4.3 cm

Condition: Good condition. Repair to the edge of Bukan's foot.  
**Provenance:** Collection Gabor Orszagh, Budapest, Hungary.

**The "four sleepers" depicted here are drawn from Chinese lore:** the Chan (Zen) master Bukan (Chinese: Fenggan) and his pet tiger, along with Kanzan (Chinese: Hanshan), a recluse poet of the ninth century, and his constant companion, Jittoku (Chinese: Shide), a former monk. Together they symbolize peaceful coexistence with nature and the enlightened mind. The subject was first popularized in Japan through paintings imported from China, and interpretations of the theme were produced in Japan from as early as the fourteenth century.

**Bukan is said to have met Jittoku when he was still a child.** He raised him at his temple on Mount Tiantai, where the boy worked in the kitchen. Kanzan is said to have written the anthology Poems of Cold Mountain—the title based on the literal meaning of the poet's name—and was reputed to regularly visit the monastery to collect food from his friend Jittoku. The tiger, normally Bukan's means of transportation, serves for the moment as the trio's pillow.

**Estimate EUR 3,000**  
Starting price EUR 1,500





221

**SEIHO: SHISHI SCRATCHING JOWL**

By Katsuo Azuma (Seiho, 1936-2003), signed Seiho 声方  
Japan, Ibaraki prefecture, c. 1990

Finely carved in the round with a shishi seated on its hindleg, one forelimb supporting its weight and the other placed over a brocade ball with a loose metal ball within, the beast powerfully scratching its jowl, the eyes double inlaid in pale-translucent and dark horn rolled to the back in satisfaction as it scratches its itch, the body detailed with thick curling fur and a bushy mane. Himotoshi to the ball and right leg and signed to the underside of one paw SEIHO.

HEIGHT 4.2 cm

Condition: Excellent condition.

**Provenance:** Collection Gabor Orszagh, Budapest, Hungary.

Seiho, born as Katsuo Azuma in 1936 in Ibaraki prefecture, studied carving under the famous Hose Maguro until he turned 22. Seiho is well known for his legendary and mythological figures, animals, and religious subjects. He was a member of the International Netsuke Carvers Association and has received several awards from the Ueno Royal Museum and the Japan Art Association.

**Estimate EUR 2,000**

Starting price EUR 1,000



222

**NICK LAMB: ONI AT SETSUBUN**

By Nick Lamb (b. 1948), signed with the artist's mark  
United Kingdom, late 1990s to early 2000s

Well carved as a muscular oni running to escape from those pelting him with soybeans, holding a large straw hat over his back and head, the clawed hands and feet clutching the brim tightly. The mouth agape in an agonized expression showing teeth and sharp fangs, all below bulging eyes under thick brows. Few beans inlaid in coral, emerald, and obsidian scattered to the top. Natural himotoshi and signed with the artist's mark on an 18k gold lozenge-shaped reserve.

LENGTH 5.5 cm

Condition: Very good condition. Two beans replaced.

**Provenance:** Collection Gabor Orszagh, Budapest, Hungary.

Nick Lamb (b. 1948) is one of only a few non-Japanese netsuke carvers. Over the past three decades, he has built a reputation as being among the finest living practitioners of the art form and is known for his meticulous, graceful carvings, typically of animals. His work was exhibited in several museums, such as the British Museum, and became part of many important private and public collections, including that of the Imperial Family of Japan, the Robin Lehman Collection, the Robert O. Kinsey Collection, and the Tokyo National Museum.



Nick Lamb (b. 1948)

**Estimate EUR 2,500**

Starting price EUR 1,200





223  
**GUY SHAW: OWL**

By Guy Shaw (1951-2003), signed with the artist's initial GS  
 England, 1992

**Published:** Edition Zacke, Wolfmar Zacken (1993) Japanische  
 Meisterwerke der Netsuke Kunst, pp. 65-66, no. 106.

Carved from highly polished fossilized Alaskan coral. A masterful  
 and lively depiction of an owl, captured with remarkable sensitivity,  
 sitting on a gnarled section of densely intertwined mangrove  
 roots. The nocturnal bird stands tall despite camouflaging into  
 its surroundings, its large umimatsu-inlaid eyes alert in search of  
 prey. The natural undulation of this beautiful material permitting  
 the owl's plumage to shine through. Natural himotoshi through the  
 gnarled roots and signed to the back in a raised oval reserve with  
 the artist's initials GS.

HEIGHT 7.3 cm

Condition: Excellent condition.

**Provenance:** Galerie Zacke, Vienna, Japanische Meisterwerke der  
 Netsuke Kunst - Ausstellung 1993, lot 106. Private collection of  
 Heidi Haupt-Battaglia (1921-2019), Switzerland, acquired from the  
 above on 16 May 1993. A copy of the collector's notes, confirming  
 the provenance above, stating a purchase price of CHF 5,900, (or  
 approx. **EUR 7,500** converted and adjusted for inflation at the time  
 of writing), and noting the official price as CHF 7,200, accompanies  
 this lot. The same note charmingly notes that Guy Shaw fondly  
 remembered Ms. Haupt-Battaglia as his first customer and one who  
 bought three netsuke from him.

On the subject of the present lot, Guy Shaw notes that he was  
 particularly preoccupied by the movement of the crippled branch  
 on which the owl sits. In fact, he works on this contrast in a  
 particularly accentuated way, emphasizing the owl even more by  
 raising it upwards like a rigid sculpture. His choice of material,  
 intentional, **"the remarkable structure seems to be feathery  
 inside and in certain lights it glows with a pale blue,  
 something known to gemologists as "chatoyancy" (a kind  
 of opalescence) ... All in all a very mysterious material for a  
 very mysterious bird!"**



Guy Shaw in his  
 workshop

Guy Shaw (1951-2003) was one of  
 Britain's finest netsuke carvers. Shaw  
 attended the Bournemouth College of  
 Art and sometime after graduation was  
 introduced to netsuke via the collection  
 of his landlord, Francis Dinley. Netsuke  
 carving attempts a visual replication of  
 nature, place and time, and it was in this  
 field that Shaw, with his lifelong love of the  
 wild, found his vocation.

**Estimate EUR 6,000**  
 Starting price EUR 3,000







224  
**GUY SHAW: POPPIES AMIDST  
 THE SCENT OF WOODSMOKE**

By Guy Shaw (1951-2003), signed with the artist's initial GS  
 England, 1997

Carved from a choice piece of antler and ingeniously designed as a spiral of smoke consuming poppies. The smoke rising in intricately carved spirals, full of melody and melancholy, fleeting—had it not been carved with such graceful precision. The three poppies enveloped in the fume, burnished from the heat, as they wither away, the artist cleverly incorporating the natural texture and color of the antler to depict this abstract hymn. The three stems with the capsules nestled together, very lightly, descending from the tallest to the shortest bud, like the flowing motion of a jubilant stream. The poetic composition delicately carved in the round. Natural himotoshi and signed underneath within a square reserve with the artist's initials GS.

HEIGHT 7.2 cm

Condition: Excellent condition with minor wear and natural imperfections.

**Provenance:** Galerie Zacke, Vienna, 1997. Private collection of Heidi Haupt-Battaglia (1921-2019), Switzerland, acquired from the above in 1997. A copy of the collector's notes stating a purchase price of CHF 3,800, (or approx. **EUR 4,700** converted and adjusted for inflation at the time of writing), accompanies this lot.

Guy Shaw (1951-2003) was one of Britain's finest netsuke carvers. Shaw attended the Bournemouth College of Art and sometime after graduation was introduced to netsuke via the collection of his landlord, Francis Dinley. Netsuke carving attempts a visual replication of nature, place and time, and it was in this field that Shaw, with his lifelong love of the wild, found his vocation.



**Guy  
 Shaw  
 (1951-  
 2003)**

**LITERATURE COMPARISON**

Compare a closely related stag antler netsuke of the Scent of Woodsmoke, by Guy Shaw, in *The International Netsuke Society Journal (INSJ)*, vol. 24, no. 3, p. 51, no. 5.

**AUCTION COMPARISON**

Compare a closely related stag antler netsuke of dry poppies, by Guy Shaw, at Christie's, Japanese Art and Design and The Francois Storno Collection of Netsuke, 16 May 2007, London, lot 361.

**Estimate EUR 4,000**  
 Starting price EUR 2,000



225

**GUY SHAW: SUNFLOWER**

By Guy Shaw (1951-2003), signed with the artist's initial GS  
England, 1994

The large, wilted flower head of round, domed form with a thick stalk and two leaves, meticulously carved with tiny disk florets radiating from the center, the ray florets have fallen, leaving only the disc with bracts to the circumference. The lyrical, playful grace of the two leaves coming close to each other above the blossom, as if they were seeking this closeness, is perhaps the most beautiful expression of this piece. A magnificent, pleasurable work of meditative and contemplative nature. The artist's meticulous perseverance can be observed in every single cut, there is no blunder to be discovered nor any omission. Natural himotoshi formed by the gentle swing of the curved stem. Signed to the end of the stem within a 18K gold-inlaid plaque GS.

LENGTH 4.8 cm

Condition: A repair to the stem. Otherwise, excellent condition.



**Provenance:** Private collection of Heidi Haupt-Battaglia (1921-2019), Switzerland, acquired directly from the artist on 23 May 1994 at Hotel Lutetia, Paris, during the Netsuke Convention. A copy of the collector's notes, confirming the provenance above, and stating a discounted purchase price of CHF 7,525 (or approx. **EUR 9,500** converted and adjusted for inflation at the time of writing), accompanies this lot.

On the subject of the present lot, Guy Shaw notes "Sunflowers captivate me, especially their powerful lines and deep colors."

**LITERATURE COMPARISON**

Compare a closely related wood netsuke of a sunflower, by Guy Shaw, illustrated by Zacken, Wolfmar (May, 1997) *Netsuke: Von großen alten Meistern und modernen*, p. 70, no. 105.



**AUCTION COMPARISON**

Compare a closely related boxwood netsuke of a sunflower, by Guy Shaw, at Lempertz, Asian Art, 11 June 2022, Cologne, lot 421 (**sold for EUR 3,780**).



**Estimate EUR 4,000**  
Starting price EUR 2,000







226  
**A SILVER AND ANTLER NETSUKE OF A GHOST, YUREI, ATTRIBUTED TO GEORGES WEIL**

Attributed to Georges Weil (b. 1938), unsigned  
 England, late 20th century

The ghastly figure cast in silver and cloaked in an antler robe with billowing sleeves, tied loosely at the waist in a bow. The ghost with a sunken face, its features eerily crafted. The ghost has large hands with bony fingers which hang unnaturally to his chest. The robe is carved with ebbs and folds giving movement to the figure and the impression that it floats. Asymmetrical himotoshi to the base.

HEIGHT 6.5 cm

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

Georges Weil was born in Vienna in 1938 and moved to England one year later. He became a famous jewelry designer and sculptor of precious metals, and his works are highly collectible to this day. Weil started collecting netsuke in the 1960s and started carving netsuke in the 1970s. His works have been featured in many exhibitions throughout the world, and are in the collections of many museums, such as the British Museum.

**LITERATURE COMPARISON**

Compare a related stained boxwood netsuke of a ghost, by Georges Weil, illustrated in Lazarnick, George (1981) *Netsuke & Inro Artists, and How to Read Their Signatures* (LNIA), Vol. 2, p. 1213.



**Estimate EUR 2,500**  
 Starting price EUR 1,200



227  
**GREGG STRADIOTTO: DAYDREAMING MONKEY**

By Gregg Stradiotto, signed with the artist's initials  
 USA, late 20th century

Finely carved from fossilized walrus tusk, the monkey seated on its haunches, looking away in the distance, one foot folded over the other, the right hand resting on its knees as it scratches its ear in deep wonder. The natural duality of the fossilized walrus tusk cleverly picked out to denote the variation in the monkey's fur which is further enhanced by minute incision work. The eyes of the primate inlaid in ruby. Natural himotoshi through the loop of the tail and signed to the underside in an oval reserve with the artist's initials.

HEIGHT 5.8 cm

Condition: Excellent condition with minor surface wear.

Gregg Stradiotto, raised in Colorado, developed a passion for drawing early on, shaping his lifelong dedication to studying nature and culture. In 1970, he joined the Anasazi Origins Project in New Mexico as a field archaeologist and illustrator, exploring the transition from hunter-gatherer to Pueblo sedentary cultures. His interest in traditional stone toolmaking evolved into carving and sculpture. After relocating to Washington State in 1980, he focused on carving wildlife and Bering Sea Eskimo subjects for a decade. In 1989, he shifted to carving netsuke full time, blending Eastern and Western mythological symbolism in his figurative work, particularly evident in his archetypal figures. His works are, amongst others, in the collection of HIH Prince Takamado (1954-2002).

**LITERATURE COMPARISON**

Compare a related fossilized walrus tusk netsuke of a horse, by Gregg Stradiotto, carved especially for Prince Takamado, in *The International Netsuke Society Journal (INSJ)*, vol. 14, no. 2, p. 16, no. 15.



**Museum comparison:** Compare a related fossilized walrus tusk netsuke and ojime with lizards, by Gregg Stradiotto, at the Art Gallery of Greater Victoria, Canada, object number 2007.016.079 a,b.

**Estimate EUR 2,000**  
 Starting price EUR 1,000



228  
**CORNEL SCHNEIDER:  
 HATCHING LIZARD**

By Cornel Schneider (1965-), signed with the artist's initials 'CS' Switzerland, early 2000s

A remarkably carved mixed material netsuke depicting a hatching lizard, the egg carved from tagua nut with natural cracks, a bulge forming under the lizard's head which is carved from boxwood, the details naturalistically rendered, and the eyes inlaid in lustrously polished, dark buffalo horn. Good, asymmetrical himotoshi underneath and signed within an 18k gold-inlaid tablet CS.

LENGTH 5 cm

Condition: Excellent condition.

**Provenance:** From an Austrian private collection formed in the 1990s-early 2000s.

**Estimate EUR 2,000**  
 Starting price EUR 1,000

229  
**CORNEL SCHNEIDER:  
 GECKO ON BRANCH**

By Cornel Schneider (1965-), signed with the artist's initials 'CS' Switzerland, 2001

Superbly carved in boxwood as a gecko crawling across a decaying branch, the outer layers of the bark peeling off with remarkable realism, the lizard's body variously stained and covered in masterful ukibori, the eyes of the reptile inlaid in reverse-painted acrylic glass. A small beetle is carved on the underside, hiding under a dense group of polypore fungi. The 'natural' cord attachment formed by a fork in the branch underneath and signed within an 18k gold-inlaid tablet CS.

LENGTH 9.2 cm

Condition: Excellent condition.

**Provenance:** From an Austrian private collection formed in the 1990s-early 2000s.

**Estimate EUR 2,000**  
 Starting price EUR 1,000







230  
**ALEXANDER DERKACHENKO:  
 BIRTH OF A SNAKE (HEBI NO TOMAGO)**

By Alexander Derkachenko, signed with the artist's mark  
 Ukraine, late 1990s to early 2000s

From Alexander Derkachenko's "Birth" series. The snake (hebi) with neatly incised scales is nestled into an eggshell, hatching, the reptile carved from stained boxwood, its extended tongue carved from buffalo horn, the eyes inlaid with painted amber and the eggshell carved from mammoth tusk. With an ojime depicting a snake's eye, carved from stained boxwood and inlaid with amber. Both the netsuke and the ojime are signed by the artist.

LENGTH 3.8 cm (netsuke), HEIGHT 1.5 cm (ojime)

Condition: Excellent condition.

**Provenance:** From an Austrian private collection formed in the 1990s-early 2000s. Acquired from the artist directly.

**Estimate EUR 2,000**  
 Starting price EUR 1,000

231  
**ALEXANDER DERKACHENKO:  
 BIRTH OF A CROCODILE**

By Alexander Derkachenko, signed with the artist's mark  
 Ukraine, late 1990s to early 2000s

From Alexander Derkachenko's "Birth" series. The young crocodile with neatly incised scales is nestled into an eggshell, hatching, the reptile carved from stained boxwood with inlaid painted amber eyes and the eggshell carved from mammoth tusk. With an ojime depicting a crocodile's eye, carved from stained boxwood and inlaid with amber. Both the netsuke and the ojime are signed by the artist.

HEIGHT 5.4 cm (netsuke), HEIGHT 1.5 cm (ojime)

Condition: Excellent condition.

**Provenance:** From an Austrian private collection formed in the 1990s-early 2000s. Acquired from the artist directly.

**Estimate EUR 2,000**  
 Starting price EUR 1,000



232  
**ALEXANDER DERKACHENKO:  
 BIRTH OF A GREEN LIZARD**

By Alexander Derkachenko, signed with the artist's mark  
 Ukraine, late 1990s to early 2000s

From Alexander Derkachenko's "Birth" series. The green lizard with neatly incised scales is nestled into an eggshell, hatching, the reptile carved from stained boxwood with inlaid and painted amber eyes and the eggshell carved from mammoth tusk. With an ojime depicting a lizard's eye, carved from stained boxwood and inlaid with amber. Both the netsuke and the ojime are signed by the artist.

LENGTH 3.5 cm (netsuke), HEIGHT 1.7 cm (ojime)

Con

**Provenance:** From an Austrian private collection formed in the 1990s-early 2000s. Acquired from the artist directly.

**Estimate EUR 2,000**  
 Starting price EUR 1,000



233

**ALEXANDER DERKACHENKO:  
DARUMA DOLL WITH EN SUITE OJIME**

By Alexander Derkachenko, signed with the artist's mark  
Ukraine, late 1990s to early 2000s

A fine and humorous stained boxwood netsuke depicting a Daruma doll completely enveloped in its robe, the hands tucked under his large face as he yawns languorously, his eyes wide and rolled back under furrowed brows in an exaggerated manner of a man desperately in need of rest, flanked by ears with pendulous lobes. His eyes and teeth are inlaid in mammoth tusk and the robe is decorated with butterflies interspersed among three dots. Asymmetrical himotoshi to the back and signed with the artist's signature within an oval reserve.

With an en suite ojime in the form of a contemporary Daruma doll enveloped in a red robe.

HEIGHT 4.6 cm (netsuke), 1.5 cm (ojime)

Condition: Excellent condition.

**Provenance:** From an Austrian private collection formed in the 1990s-early 2000s.

**Estimate EUR 2,000**  
Starting price EUR 1,000



234

**ALEXANDER DERKACHENKO:  
DARUMA DOLL WITH SKELETON**

By Alexander Derkachenko, signed with the artist's mark  
Ukraine, late 1990s to early 2000s

A beautifully rounded and compact wood netsuke depicting a Daruma doll, the dark-toned wood stained and incised with foliate motifs, the body inlaid in mammoth tusk with etched and stained details, the face incised with a stubble and the eyes double-inlaid in pale and dark horn. The compact netsuke opening to reveal a seated skeleton, alluding to the nine years Daruma sat facing a wall in meditation, which caused his legs and arms to fall off from atrophy. Himotoshi to the back leading through the skeleton to a cord attachment eyelet and signed with the artist's signature to the skeleton's back and within a reserve to Daruma's back.

HEIGHT 4 cm

Condition: Excellent condition with typical and natural imperfections to the wood.

**Provenance:** From an Austrian private collection formed in the 1990s-early 2000s.



**LITERATURE COMPARISON**

For a closely related example by Derkachenko, see Galerie Gemini & Ichimonji Art (Munich, 2004), p. 79, no. 255.



**Estimate EUR 2,000**  
Starting price EUR 1,000



235

**ALEXANDER DERKACHENKO:  
OJIME DEPICTING CONTEMPLATIVE HANDS**

By Alexander Derkachenko, signed with the artist's mark  
Ukraine, late 1990s to early 2000s

The ojime naturalistically carved from mammoth tusk to depict a pair of pensive hands in deep contemplation, the thumbs positioned next to each other, hands curled and fingertips touching, finely incised details to the knuckles, joints, and short square nails. Signed to the palm with the artist's signature.

HEIGHT 1.7 cm

Condition: Excellent condition.

**Provenance:** From an Austrian private collection formed in the 1990s-early 2000s.

**Estimate EUR 1,000**  
Starting price EUR 500





236  
**ALEXANDER DERKACHENKO:  
 TIGER WITH BUTTERFLY**

By Alexander Derkachenko, signed with the artist's mark  
 Ukraine, late 1990s to early 2000s

A humorous mammoth tusk netsuke depicting a crouching tiger snarling at a gold-inlaid butterfly, sitting on the tip of its tail, the feline attempting to hold its tail down to be within reach of the fluttering insect, its body finely incised with fur and the scowling face detailed with emerald-green glass eyes. Himotoshi to the base and signed with the typical artist's signature within a reserve.

LENGTH 3.6 cm

Condition: Excellent condition.

**Provenance:** From an Austrian private collection formed in the 1990s-early 2000s.

**Estimate EUR 1,500**  
 Starting price EUR 800



237  
**VADYM PYVOVAR:  
 CAT IN A BASKET**

By Vadym Pyvovar, signed with the artist's initials  
 Ukraine, 2023

The netsuke finely carved in boxwood to depict a lazy cat sleeping leisurely on a cushion in a rattan basket, one paw holding the rim as it rests its head against the cool pillow, the body with finely incised fur and a curling tail framing its body. Asymmetrical himotoshi to the side and incised with the artist's initials to the base.

LENGTH 4.5 cm

Condition: Excellent condition.

**Estimate EUR 800**  
 Starting price EUR 400



238  
**BART JANSZEN: TIGER**

By Bart Janszen, signed with the artist's initials BJ  
 Netherlands, 2023

Seated, the boxwood netsuke carved with the feline's head lowered to the left as it looks back with a ferocious expression, the face carved with a wry smile, fangs poking through, and eyes double-inlaid with black and translucent horn. The body finely carved with stripes and its thick, well-carved tail passing between the hind legs and rising at the side forming the cord attachment. The underside signed with the artist's initials.

HEIGHT 5 cm

Condition: Excellent condition

**AUCTION COMPARISON**

For the work that inspired this piece see a large wood netsuke of a tiger, by Naito Toyomasa, at Bonhams, Fine Japanese Art, 6 November 2012, London, lot 104 (sold for GBP 103,250).



**Estimate EUR 2,000**  
 Starting price EUR 1,000





239  
**NIKITA STRUKOV: BEAVER**

By Nikita Strukov, signed with the artist's mark 古丁 北卯  
Russia, 21st century

Finely carved from walrus tusk to depict a beaver sitting on its haunches, munching on a twig. The rodent inquisitively smells the air above, rising ever so gently, its ears perked, as it looks out for potential danger. Its thick tail swept to one side. The eyes of the beaver double-inlaid in pale translucent and dark horn, the branch inlaid in stained bone, and the fur markings masterfully incised, with alternating stained and polished areas. Asymmetrical himotoshi to the underside and signed with the artist's kanji characters.



HEIGHT 3.5 cm

Condition: Excellent condition with minor surface wear.

**Estimate EUR 4,000**  
Starting price EUR 2,000



240  
**SERGEY OSIPOV: THE WATCHFUL OWL**

By Sergey Osipov (b. 1968), signed with the artist's mark  
Russia, c. 2005-2006



Amusingly carved and stained from Crimean juniper with an owl nestled within a hollow, its large alert eyes double inlaid with amber and horn, and the beak carved from honey horn. One side of the tree stump carved with mushrooms fashioned out of tagua nut, a crevice in the bark further detailed with a spider in African warthog tusk inlaid with a mother-of-pearl spider spinning its web. Generously excavated himotoshi to the back and signed on a sliver of amber with the artist's signature.

With an ojime carved from tagua nut in the form of a mouse scaling a mushroom, the eyes of the rodent inlaid in jet stone.

HEIGHT 5.1 cm

Condition: Excellent condition.

**Provenance:** Collection Gabor Orszagh, Budapest, Hungary, acquired from a private collection in the UK.

Sergey Osipov (b. 1968) was born in 1968 into the family of a Soviet army officer. Due to his father's occupation, he traveled the former Soviet Union back and forth. Nature left a deep imprint on his heart and still greatly influences his work. From 1985 he worked as a forest ranger, later deciding to study Forest Management at the Agrarian Academy, and eventually continuing his work in forestry as a forest engineer. In 1991, he decided to switch fields and work as an artist and later as a designer, carving netsuke from 1994. A significant part of his work is in the netsuke collection of HH Princess Takamado.



**Sergey Osipov**  
(b. 1968)

**Estimate EUR 3,000**  
Starting price EUR 1,500





Fine Mask Netsuke from the European Collection P. Jacquesson  
(lots 241-256)

241  
**ICHIMISAI: A SUPERB AND LARGE  
WOOD MASK NETSUKE OF A DRAGON HEAD**

By Ichimisai, signed Ichimisai 一味齋  
Japan, Edo (Tokyo), late 18th to early 19th century, Edo period  
(1615-1868)

**Published:** Bushell, Raymond (1985), Netsuke Masks, pl. 308.

Boldly rendered, the beast carved in partial openwork with a long snout, staring straight ahead with hollowed pupils on bulging eyes, pierced flaring nostrils, open mouth revealing sharp fangs, the chin sprouting a short beard and the top of the head carved with two curled horns above large, funnel ears. Himotoshi through the central bar to the back and signed ICHIMISAI. The well-worn wood beautifully stained and polished.

HEIGHT 6 cm

Condition: Very good condition with minor surface wear.

**Provenance:** Ex-collection Raymond and Frances Bushell, Sotheby's, Netsuke from the Collection of Raymond and Frances Bushell, 18 November 1999, London, lot 152. European collection P. Jacquesson, acquired from the above.

**AUCTION COMPARISON**

Compare a closely related wood mask netsuke of a hornless dragon, by Deme Uman, dated to the early 19th century, at Zucke, Fine Netsuke & Sagemono, 16 April 2021, Vienna, lot 290 (sold for EUR 7,320).



**Estimate EUR 8,000**  
Starting price EUR 4,000





242  
**ITTOKUSAI: A SUPERB AND LARGE WOOD  
 GIGAKU MASK NETSUKE OF KARURA (GARUDA)**

By Ittokusai, signed Ittokusai 一得齋  
 Japan, Edo (Tokyo), first half of 19th century, Edo period  
 (1615-1868)

**Published:**  
 Bushell, Raymond (1961) The Netsuke Handbook by Ueda Reikichi,  
 p. 82, no. 65.  
 Bushell, Raymond (1985), Netsuke Masks, p. 14, pl. 6.  
 The International Netsuke Society Journal (INSJ), vol. 5, no. 3, p. 16,  
 fig. 1.

Boldly carved, the beaked face staring straight ahead with  
 hollowed pupils on bulging eyes, a small ball enclosed in its  
 mouth, the forehead with a beaded design in relief, and the  
 cheeks covered in wattle-like crests. The half-bird, half-human  
 creature is a representation of the divine bird of Buddhist lore,  
 Garuda. Himotoshi through the central bar to the back and signed  
 ITTOKUSAI.

HEIGHT 5.8 cm



Condition: Very good condition with minor wear.  
**Provenance:** Ex-collection Raymond and Frances Bushell.  
 Sotheby's, Netsuke from the Collection of Raymond and Frances  
 Bushell, 18 November 1999, London, lot 150. European collection  
 P. Jacquesson, acquired from the above.

In Indian mythology, the Kakura (Garuda)  
 was a sacred bird that ate the poisonous  
 snake. When this deity was taken into  
 Buddhism, it became one of the gods who  
 guard the Buddhist faith.

Gigaku was the traditional music theatre,  
 performed in silent mime, of the Japanese  
 Court from the 7th to 10th centuries.  
 Introduced in 612 from Korea, Gigaku  
 reached great popularity in the Nara  
 period (710-794). Gigaku is a combination  
 of Togaku, derived from China during the  
 Tang dynasty, Komagaku from Korea, and  
 original Japanese music.

**Estimate EUR 6,000**  
 Starting price EUR 3,000



Gigaku mask of  
 Karura, Nara period



243  
**TAKASHIGE: A SUPERB AND LARGE WOOD  
 MASK OF KITSUNE (FOX) WITH MOVABLE JAW**

By Kato Takashige, signed with the artist's kakihan  
 Japan, late 18th century, Edo period (1615-1868)



Superbly carved as a kitsune (fox) mask with a movable jaw,  
 long snout, large, pointed ears and fierce eyes, with bone-inlaid  
 irises and ebony pupils, beneath furrowed brows. The wood is  
 meticulously polished, accentuating the beautiful grain and bearing  
 a warm patina. Central himotoshi bar to the back. Signed with the  
 artist's kakihan (cursive monogram) to the himotoshi bar.

HEIGHT 6.3 cm

Condition: Very good condition with only minor wear.  
**Provenance:** Ex-collection Dr. Walter Heih, sold at Sotheby's,  
 17 June 1998. Nagel Auction, 15 June 1999, Stuttgart, lot 1720.  
 European collection P. Jacquesson, acquired from the above.

**LITERATURE COMPARISON**

Compare a closely related wood mask netsuke by  
 the same artist of a kitsune, signed Takashige saku,  
 illustrated in Sagemonoya (2002) Netsuke, Ojime  
 & Masatoshi's Kabuki, p. 55, no. 147. The artist is  
 also listed in Meinertzhagen, Frederick / Lazarnick,  
 George (1986) MCI, Part B, p. 849 where his kakihan  
 is recorded together with his signature.



**AUCTION COMPARISON**

Compare a related wood netsuke of a kitsune  
 mask, unsigned, dated 19th century, at Zacke, Fine  
 Netsuke & Sagemono, 29 October 2021, Vienna, lot  
 252 (sold for EUR 5,688).



**Estimate EUR 5,000**  
 Starting price EUR 2,500







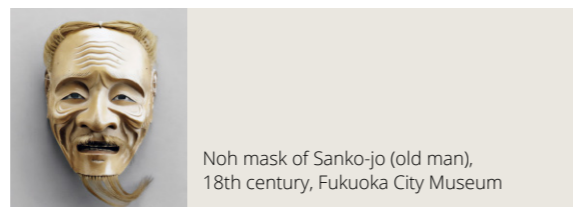
244  
**JOBUN: A RARE WOOD NETSUKE  
 OF SANKO-JO (OLD MAN)**

By Jobun, signed Jobun 如文  
 Japan, Edo (Tokyo), late 18th century, Edo period (1615-1868)

Well carved from pale boxwood, depicting the mask of an enlightened old man with a goatee, deep incised wrinkles on his forehead, sorrowful eyes with hollowed pupils and set with bags, a prominent nose, an agape mouth revealing the upper row of teeth, flanked by sunken cheeks. His full head of hair is finely incised and fashioned into an elegant style. Himotoshi through the central bar to the back and signed JOBUN – this artist dubbed as ‘the master of expression’ only rarely carved mask netsuke.

HEIGHT 5 cm

Condition: Very good condition with minor wear.  
**Provenance:** Ex-collection Dr. Walter Heihs, sold at Sotheby's, 17 June 1998, lot 585. European collection P. Jacquesson, acquired from the above.



Noh mask of Sanko-jo (old man),  
 18th century, Fukuoka City Museum

For a discussion of Jobun and his work, illustrating a few mask netsuke, see Milton Stratos, *The Netsuke Carvings of Jobun*, *International Netsuke Society Journal*, vol. 22, no.1, pp. 14-27.

**LITERATURE COMPARISON**

Compare a related wood mask netsuke of Fukai by the same artist, signed Jobun, illustrated in Arakawa, Hirokazu (1983) *The Go Collection of Netsuke*, Tokyo National Museum, no. 266.



**Estimate EUR 3,000**  
 Starting price EUR 1,500



245  
**MASAYUKI: A FINE WOOD 'DOUBLE MASK'  
 NETSUKE OF THE EBISU TYPE**

By Masayuki, signed Masayuki 正之  
 Japan, Edo (Tokyo), 19th century, Edo period (1615-1868)

**Published:**  
 Bushell, Raymond (1961) *The Netsuke Handbook* by Ueda Reikichi, p. 91, no. 87.  
 Bushell, Raymond (1985), *Netsuke Masks*, p. 59, pl. 240.

Finely carved as the head of the lucky god Ebisu, portrayed smiling ear to ear, his eyes cheerful and leering to one side, his tongue sticking out, all flanked by thick pendulous earlobes. A second tengu-like face can be viewed by turning the netsuke upside down. The reverse with a central bar housing a single himotoshi and signed MASAYUKI.



HEIGHT 4.6 cm

Condition: Good condition with minor wear. Repair to the himotoshi bar.  
**Provenance:** Ex-collection Raymond and Frances Bushell. Sotheby's, *Netsuke* from the Collection of Raymond and Frances Bushell, 21 March 2000, New York, lot 303. European collection P. Jacquesson, acquired from the above.

**Estimate EUR 2,500**  
 Starting price EUR 1,200





246  
**MEIKEISAI HOJITSU: A FINE IVORY MASK NETSUKE OF OKINA**

By Meikeisai Hojitsu (c. 1790-1873), signed Hojitsu 法實  
 Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

**Published:** Wilhelm, Gabor (2005) *On the Continent*, INSJ 25/1, p. 16, no. 2638.

Finely carved, the wizened face of the elderly man detailed with elaborate, interconnecting wrinkles, the jaw made to look movable, the eyes and lips with polychrome pigments, the long beard flowing to the verso. The natural himotoshi formed by a twining cord linked to both sides. Signed HOJITSU.

HEIGHT 4.8 cm

Condition: Very good condition with minor wear, small losses to the polychrome pigment, expected age cracks, and a small chip to the edge of the beard.

**Provenance:** Nagel Auction, 13 November 2004, Stuttgart, lot 2638. European collection P. Jacquesson, acquired from the above.

According to F. Meinertzhagen, Meikeisai Hojitsu (c. 1790-1873) ranked among the great netsuke masters of the 19th century because of his "keen aesthetic perception combined with [his] supreme craftsmanship and versatility" (MCI, part A, p. 169).

**Estimate EUR 4,000**  
 Starting price EUR 2,000



247  
**MEIKEISAI HOJITSU: A FINE DARK WOOD MASK NETSUKE OF OKAME**

By Meikeisai Hojitsu (c. 1790-1873), signed Meikeisai Hojitsu 明鷄齋法實  
 Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

**Published:** Bushell, Raymond (1985), *Netsuke Masks*, pl. 136.

Finely carved from dark wood with a fine grain, the Shinto deity's mouth open in a cheerful smile, her eyes squinting with delight, the rounded cheeks of the smiling face nicely dimpled. Her bow-shaped lips revealing neatly incised teeth, and her hair is parted in the middle and detailed with minute incisions. The himotoshi is formed by a twining cord linked to both sides with tasseled ends. Signed with the full artist's name MEIKEISAI HOJITSU.

HEIGHT 4.3 cm

Condition: Very good condition with minor wear.

**Provenance:** Ex-collection Raymond Bushell. Sotheby's, 21 March 2001, New York. European collection P. Jacquesson, acquired from the above.

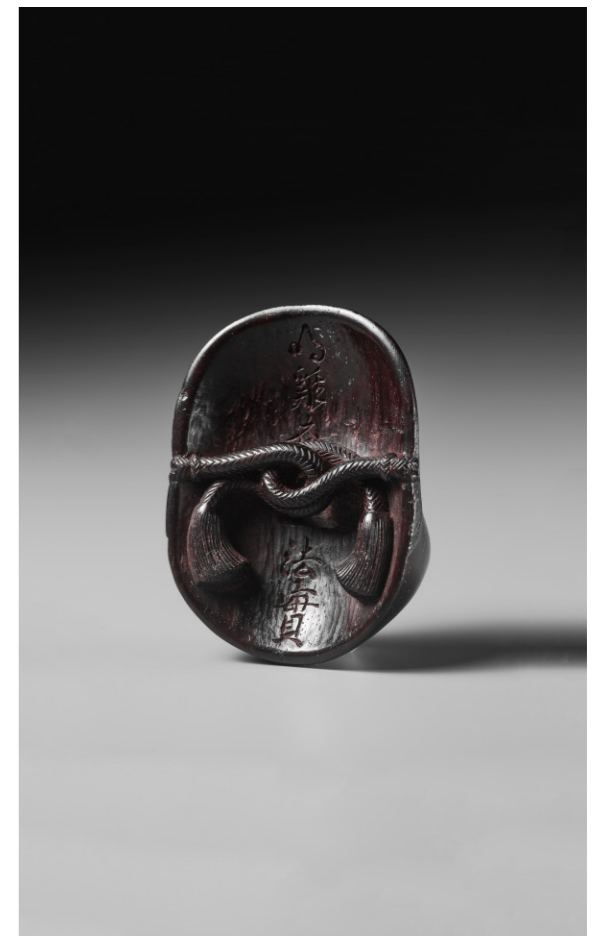
According to F. Meinertzhagen, Meikeisai Hojitsu (c. 1790-1873) ranked among the great netsuke masters of the 19th century because of his "keen aesthetic perception combined with [his] supreme craftsmanship and versatility" (MCI, part A, p. 169).

**LITERATURE COMPARISON**

Compare a related ivory netsuke of an Ofuku mask, signed Meikeisai Hojitsu, in the National Tokyo Museum, illustrated in Arakawa, Hirokazu (1983) *The Go Collection of Netsuke*, Tokyo National Museum, p. 76-77, no. 129.



**Estimate EUR 4,000**  
 Starting price EUR 2,000







248  
**A LARGE AND UNUSUAL EBONY WOOD MASK NETSUKE OF HANNYA**

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

Boldly carved, the frightening face rendered with its mouth wide open, its jaw unhinged revealing its long tongue and studded teeth, its eyes wide in a terrifying glare. The demon's small horns protrude slightly above its parted hair. Himotoshi formed by the thick, central bar on the back.

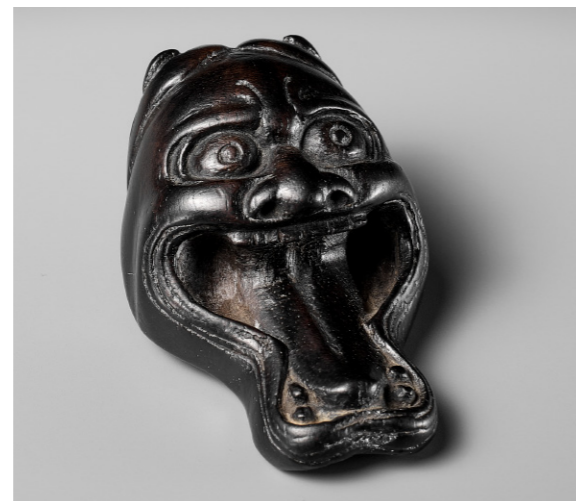
HEIGHT 6.4 cm

Condition: Very good condition with minor wear.

**Provenance:** European collection P. Jacquesson, acquired in Paris at the Saint Ouen flea market in October 2000.

**Estimate EUR 1,500**

Starting price EUR 800



249  
**HOMIN: A FINE TSUISHU LACQUER MASK NETSUKE OF AN ONI**

By Homin, signed Homin 宝民  
 Japan, Tokyo, late 19th century, Meiji period (1868-1912)

Finely and expressively carved with gently rounded features and lacquered in deep tsuishu red, the demon's face depicted sneering and biting his lower lip, revealing large upper fangs. His cheeks are drawn up, spreading his finely incised mustache, and his brows are furrowed. Signed to the central himotoshi bar HOMIN.

HEIGHT 4.2 cm

Condition: Very good condition with only minor wear.

**Provenance:** European collection P. Jacquesson.

Homin was a netsuke carver active during the late 19th century, related to the famous Matsuki Hokei, as well as to Somin and Soyo. This group of carvers is known for their proficiency in tsuishu (carved red lacquer).

**LITERATURE COMPARISON**

Compare a near-identical tsuishu lacquer mask netsuke by Matsuki Hokei, signed Hokei, illustrated in Eskenazi (1998) Japanese Netsuke, Ojime and Inro from a Private European Collection, pp. 62-63, no. 66.



**AUCTION COMPARISON**

Compare a related tsuishu lacquer mask netsuke of a karasu-tengu, by Somin, at Zäcke, Fine Netsuke & Sagemono, 16 April 2021, Vienna, lot 283 (sold for EUR 9,150).



**Estimate EUR 2,000**

Starting price EUR 1,000



250  
**KOKEISAI SANSHO: A SUPERB PALE  
BOXWOOD MASK NETSUKÉ OF HANNYA**

By Kokeisai Sansho (1871-1936), signed with the artist's kakihan  
Japan, Osaka, early 20th century

Expressively carved from pale and lightly stained boxwood to depict the vengeful demon with her mouth wide open, baring her minutely carved, sharp teeth and fangs. The grotesque face with bulging veins detailed with hollowed pupils on bulging eyes, a broad and prominent nose with pierced nostrils, and a strong, protruding chin. The masterfully carved face accentuated in some areas, particularly to the pronounced forehead and cheeks, is surmounted by a pair of separately carved, curled horns. The reverse with a central himotoshi bar and signed with the characteristic kakihan of Kokeisai Sansho.

HEIGHT 4.9 cm

Condition: Very good condition with minor wear.

**Provenance:** Ex-collection Dr. Walter Heins, sold at Sotheby's, 17 June 1998. European collection P. Jacquesson, acquired from the above.

Kokeisai Sansho (1871-1936) was a brilliant Osaka carver. His life and work are discussed by Boris Filatov in Kokeisai Sansho: Mystery of the Genius (Spring 2012) International Netsuke Society Journal, vol. 32, no. 1, p. 12-25.

**AUCTION COMPARISON**

Compare a related wood mask netsuke of a feline creature by the same artist, signed with the kakihan of Kokeisai Sansho, at Galerie Zacke, Fine Netsuke & Sagemono, 25 September 2020, Vienna, lot 228 (sold for EUR 10,112).



**Estimate EUR 4,000**  
Starting price EUR 2,000





251

**A PALE BOXWOOD KYOGEN MASK  
NETSUKE OF A GROTESQUE FOREIGNER,  
ATTRIBUTED TO KOKEISAI SANSHO**

Attributed to Kokeisai Sansho (1871-1936), signed with a kakihan  
Japan, Osaka, early 20th century

Finely carved and stained, the mask with a grotesque face, detailed  
with hollowed pupils on bulging eyes, a broad and prominent nose  
with pierced nostrils, and a mouth wide open revealing the teeth  
and curled tongue within, all below flaming, bushy brows. The  
face carved with conspicuous wrinkles and grooves and the finely  
incised hair, parted down the middle, and finishing in swirls of a  
typical lozenge wig. The reverse with a central himotoshi bar and  
signed with a kakihan, attributed to Kokeisai Sansho.

HEIGHT 4.2 cm

Condition: Restorations to the jaw and himotoshi bar. Otherwise  
good condition and presenting very well.

**Provenance:** Tajan, Paris, 21 November 2005. European collection  
P. Jacquesson, acquired from the above.

Kokeisai Sansho (1871-1936) was a brilliant Osaka carver. His life  
and work are discussed by Boris Filatov in *Kokeisai Sansho: Mystery  
of the Genius* (Spring 2012) *International Netsuke Society Journal*,  
vol. 32, no. 1, p. 12-25.

**LITERATURE COMPARISON**

Compare a closely related boxwood Kyogen mask  
netsuke of a grotesque face, attributed to Kokeisai  
Sansho and signed with kakihan, illustrated in  
Barry Davies *Oriental Art* (1996) *Netsuke Through  
Three Centuries*, pp. 135, no. 161 (fig. 1). Also  
compare a related boxwood mask netsuke of a  
Ryo-o mask, signed with a kakihan, Ducros, Alain  
(1994) *Paris Edo*, p. 17, no. 16.



Fig. 1

**Estimate EUR 2,500**

Starting price EUR 1,200



252

**A PALE BOXWOOD MASK NETSUKE OF A KARASU  
TENGU, ATTRIBUTED TO KOKEISAI SANSHO**

Attributed to Kokeisai Sansho (1871-1936), unsigned  
Japan, Osaka, early 20th century

Finely carved and lightly stained as a crow-beaked tengu mask  
wearing a gold-lacquered token cap. The mythical beast carved with  
a menacing expression, its large eyes inlaid with pupils, looking  
up and set with heavy bags, all below raised, furrowed brows. The  
reverse with the typically curved, central himotoshi bar.

HEIGHT 4.1 cm

Condition: Very good condition with minor surface wear. One inlaid  
eye with a loss.

**Provenance:** Ex-collection Dr. Walter Heihs, sold at Sotheby's,  
17 June 1998. European collection P. Jacquesson, acquired from  
the above.

Kokeisai Sansho (1871-1936) was a brilliant Osaka carver. His life  
and work are discussed by Boris Filatov in *Kokeisai Sansho: Mystery  
of the Genius* (Spring 2012) *International Netsuke Society Journal*,  
vol. 32, no. 1, p. 12-25.

**LITERATURE COMPARISON**

Compare a closely related wood netsuke of a  
Karasu Tengu, mislabeled as Ikkaku sennin, see  
Boris Filatov (Spring 2012) *Kokeisai Sansho: Mystery  
of the Genius International Netsuke Society Journal*,  
vol. 32, no. 1, p. 24, no. 15.



**Estimate EUR 1,500**

Starting price EUR 800





253  
**TESSAI: A LACQUERED WOOD  
 GIGAKU MASK NETSUKE OF KONGO RIKISHI (NIO)**

By Kano Tessai, signed Tessai 鉄哉 to 刀 with kakihan Japan, Nara, late 19th to early 20th century

Finely carved as the head of a wrathful Nio guardian, Kongo Rishiki, detailed with eyes below exaggerated brows, flared nostrils, and lips pressed together. The hair is pulled back taut and secured with a jewel-form band. The mask lacquered black with polychrome accents to simulate an ancient mask. The reverse with a waisted himotoshi bar and signed TESSAI to [carved by Tessai] with the artist's kakihan.

HEIGHT 5.5 cm

Condition: Very good condition with minor and simulated wear and minor expected flaking.

**Provenance:** European collection P. Jacquesson, acquired from a collector in Paris, May 2002.

Kano Tessai (1845-1925) came from a Gifu family and started his life as a Buddhist priest, though his father instructed him in the art of carving. He studied Chinese literature and drawing and was a professor at Tokyo art school in 1872. He was also on the examining committee for investigating the ancient art of Japan and subsequently went to Nara where he engaged in the reproductions of old objects of art, such as the present example. **Tessai in particular made mask netsuke copied from the Gigaku masks within the Shoso-in repository, where around 225 examples are preserved representing 15 different roles.**

**LITERATURE COMPARISON**

Compare a closely related Gigaku mask netsuke of Kongo Rikishi (Nio), by Tessai, illustrated in Bushell, Raymond (1985), *Netsuke Masks*, p. 14, pl. 3A-B.



Gigaku mask of Kongo Rikishi Nara period Tokyo National Museum

**AUCTION COMPARISON**

Compare a closely related Gigaku mask netsuke, by Tessai, at Galerie Zacke, 28 April 2023, Vienna, lot 256 (sold for EUR 3,640).

**Estimate EUR 2,500**  
 Starting price EUR 1,200



254  
**TETSURO: A LACQUERED WOOD  
 GIGAKU MASK NETSUKE OF SHISHIKO**

By Ichikawa Tetsuro, signed Tetsuro 鉄浪 to 刀 with kakihan Japan, Nara, late 19th to early 20th century

Finely carved, painted and lacquered as a mask depicting the face of a jubilant young boy with slender, hollowed eyes under arched brows, pierced nostrils, full lips forming a gentle smile, and chubby cheeks, all flanked by ears with pendulous lobes. His short hair is fashioned as an ancient Chinese children's hairstyle. The himotoshi bar to the reverse signed TETSURO and kakihan.

HEIGHT 4.7 cm

Condition: Very good condition with minor and simulated wear. Some expected flaking to polychrome pigments and lacquer.

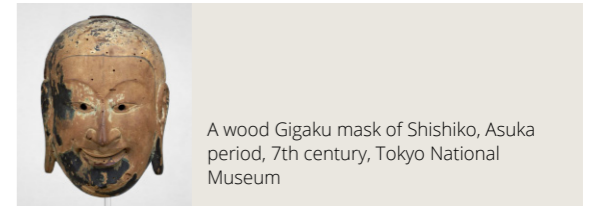
**Provenance:** Christie's, Japanese Art and Design including Arts of the Samurai, 9 June 2004, London, lot 224. European collection P. Jacquesson, acquired from the above.

With a wood tomobako inscribed to the cover, 'Netsuke, gigakumen' [A Gigaku mask netsuke] and the verso, 'Nanto sanroku Saisho Shoja ni oite, Tetsuro' [Made by Tetsuro at the Saisho Shoja Studio, located at the foot of the (Mount Kasuga) mountain, in Nara].

Ichikawa Tetsuro was a student of Kano Tessai in Nara. Like his teacher, he engaged in the reproductions of old objects of art, such as the present lot. Tessai in particular made mask netsuke copied from the Gigaku masks within the Shoso-in repository, where around 225 examples are preserved representing 15 different roles.

Shishiko literally means a lion (shishi) and a child (ko), referring to the boy who leads a lion at the beginning of the Gigaku procession.

**Estimate EUR 2,000**  
 Starting price EUR 1,000



A wood Gigaku mask of Shishiko, Asuka period, 7th century, Tokyo National Museum







255  
**MEIGYOKUSAI: A RARE HONEN (HORNBILL) NETSUKE OF SHOJO**

By Meigyokusai, signed Meigyokusai 明玉齋  
 Japan, Tokyo, Meiji period (1868-1912)

Finely carved as the mask of an unusually egg-headed shojo bearing a serene expression with bow-shaped lips forming a calm smile and red hair parting to the sides, the deep-red color naturally utilized from the exterior of the honen (hornbill). The eyes are finely carved beneath arched brows and the material is superbly polished to reveal subtle inclusions, particularly to the sides. The back with a central himotoshi bar and signed MEIGYOKUSAI – not to be confused with the 20th century carver Hiraga Meigyokusai, but a carver active in Tokyo in the latter half of the 19th century.

HEIGHT 6.2 cm

Condition: Very good condition with only minor wear.  
**Provenance:** Robert Fleischel, Paris, France, February 2005. European collection P. Jacquesson, acquired from the above.

The hornbill is a bird of the Bucerotidae family having a large bill with a basal bony protuberance partly colored bright orange, known as honen and often used for inlaying the eyes of netsuke depicting rats, rabbits, and other animals whose eyes are red. Netsuke entirely carved from honen are exceedingly rare.

**Shojo** is used exclusively for the play Shojo (The Dancing Orangutan). Despite the name, the mask is that of a smiling youth, certainly not an ape at all. The distinguishing feature of Shojo is his overall reddish color, the color which symbolizes the drunkard. Shojo's hair is painted downward on his forehead in thin separated strands or bangs. For his dance the actor always wears a wig of long red hair with a Shojo mask. The dance symbolizes a drunken orangutan. Some Noh schools use a group of seven dancers all wearing Shojo masks to represent the orangutan.

**MUSEUM COMPARISON**

Compare a related hornbill mask netsuke of Enmei Kaja, by Ono Ryomin of Tokyo, in the Asian Art Museum of San Francisco, accession number B70Y188.



**Estimate EUR 2,000**  
 Starting price EUR 1,000



256  
**AN UNUSUAL KIRI (PAULOWNIA) WOOD SHUNGA MASK NETSUKE OF FUKUWARAI TYPE**

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

**Published:** Bushell, Raymond (1985), Netsuke Masks, pl. 316.

Amusingly carved as the face of Okame with stylized, almost tribal features, her parted hair and broad nose evoking phallic imagery. Himotoshi through the central bar to the back.

HEIGHT 5.3 cm

Condition: Very good condition with minor surface wear and natural imperfections. One old chip to the back.

**Provenance:** Ex-collection Raymond Bushell. Robert Fleischel, Paris, France, February 2012. European collection P. Jacquesson, acquired from the above.

In his publication, Netsuke Masks, Bushell describes this mask as "Face of an Ugly Woman Used in the Game of Fukuwarai". Fukuwarai is a Japanese children's game popular during New Year's celebrations. Players are led to a table which has a paper drawing of a human face with no features depicted, and cutouts of several facial features (such as the eyes, eyebrows, nose and mouth). While blindfolded, the players attempt to place the features onto the face in the correct positions. Much like with Pin the Tail on the Donkey, correct placement tends to be a stroke of luck and incorrect placement an amusing matter, perhaps explaining the name and its translation, 'lucky laugh'.

**Estimate EUR 1,500**  
 Starting price EUR 800



257  
**AN ANTLER NETSUKE OF FUKUROKUJU**

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

Finely carved from a solid, tubular section of antler as the lucky god Fukurokuju with his dramatically elongated head, dressed in voluminous robes, his arms folded in front. His face with a calm expression framed by thick, pendulous lobes. His robe is boldly incised with wave patterns along the back. Asymmetrical himotoshi to the back, the antler bearing a superb honey patina.

HEIGHT 7.9 cm

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

**Provenance:** Galerie Tamenne Brussels, 26 June 1968. Collection of Robert and Isabelle de Strycker, acquired from the above.

**LITERATURE COMPARISON**

Compare a related antler netsuke of Fukurokuju, 12.5 cm high, dated 18th century, illustrated in Moss, Paul (2016) *Kokusai The Genius: and Stag-antler Carving in Japan*, vol. 1, Sydney L. Moss Ltd., p. 140-141, no. 22.



**Estimate EUR 1,500**  
Starting price EUR 800



258  
**AN ANTLER NETSUKE OF A DIVING GIRL (AMA)**

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

Carved with strikingly sensitive detail from a tubular section of the antler; its hollow interior cleverly plugged at the top and bottom. Depicted is a diving girl (Ama) gently smiling, one hand pulling at a loose strand of her hair and the other holding a sickle. Large functional himotoshi through the back.

HEIGHT 7.5 cm

Condition: Very good condition with minor wear, appealingly worn, typical natural imperfections including age cracks.

**Provenance:** St. James' Gallery, Zurich, 12 October 2002. Swiss private collection formed from the 1980s-2000s, acquired from the above. A copy of the folio from St James' Gallery, confirming the provenance above, accompanies this lot.

**Estimate EUR 1,000**  
Starting price EUR 500

259  
**A POWERFUL ANTLER NETSUKE OF A TARTAR ARCHER**

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

Carved from a long, hollow tubular section of antler, plugged at the top and bottom, the well-worn figure standing with his feet together, wearing heavy robes with incised cloud designs and a broad-brimmed hat, carrying a quiver of arrows on his back, holding a bow tightly to his side, his right hand readying an arrow. Looking straight ahead, the beard of the hunter is blown to the sides, his eyes wide and mouth slightly open. Two generously excavated himotoshi through the back.

HEIGHT 10.6 cm

Condition: Good condition with typical wear, the feet and dome of the cap used to plug the hollow material are replaced. A loss to the arrow.

**Provenance:** Italian private collection, acquired from Pierre-Eric Becker, Cannes, on 24 May 2003. Austrian private collection, acquired from the above.

In her catalogue of the Bushell Collection Hollis Goodall distinguishes between two types of Mongolian archers. Those with a European appearance such as a broad-brimmed hat, curly hair and protruding eyes and those with obvious Chinese influence. The present netsuke belongs to the former type.

**AUCTION COMPARISON**

Compare a related antler netsuke of a Mongolian archer albeit of a different type, unsigned, dated late 18th century, at Lempertz, Asian Art, 27 June 2020, Cologne, lot 300, **(sold for EUR 2,750)**.



**Estimate EUR 2,000**  
Starting price EUR 1,000







**260**  
**A SUPERB ANTLER NETSUKE OF A GRAZING HORSE,**  
**ATTRIBUTED TO TSUNEMASA**

Attributed to Tsunemasa, unsigned  
 Japan, Kyoto, early to mid-18th century, Edo period (1615-1868)

The intrinsically charming horse with its head lowered in a twisting motion grazing with its slender legs together and its tail delicately swished to one side. Its eyes are incised with a woeful expression, its ears laid back, and its mane finely detailed. The material is brilliantly utilized, much of the spongiform and porous sections hidden away so that they are not visible when the netsuke is worn on the obi. Large and generously excavated himotoshi to the back.

HEIGHT 5 cm

Condition: Very good condition with minor typical wear, and few expected 'natural flaws'.

**LITERATURE COMPARISON**

Compare a closely related antler netsuke of a grazing horse, signed Tsunemasa, illustrated on the cover of the International Netsuke Society Journal, (2015) volume 35/2, and further discussed in Jiri M. Mestecky's article, The Enigmatic Tsunemasa, p. 27 (fig. 1). Compare a closely related antler netsuke of a grazing horse, signed Tsunemasa, illustrated in Lazarnick, George (1981) Netsuke & Inro Artists, and How to Read Their Signatures (LNIA), Vol. 2, p. 1198.



Fig. 1

**Estimate EUR 2,500**  
 Starting price EUR 1,200



**261**  
**AN EARLY ANTLER NETSUKE DEPICTING**  
**A RAT ON A BAMBOO SHOOT**

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

The elongated bamboo shoot with overlapping nodes naturalistically carved with rhizomes at the base and a single small rat seated at its center. The carver used the natural curvature of the antler to imitate the twisting bamboo shoot, ingeniously adding the separately carved rat to plug a naturally hollow section of the material. Asymmetrical himotoshi through the underside, the larger hole generously excavated to accommodate the knot. The antler bearing a beautiful, deep patina.

LENGTH 8.5 cm

Condition: Very good condition with minor wear, a small abrasion next to the rat, and expected natural flaws.

**Provenance:** Collection of Y. Lee, Tokyo. Collection of Fritz Niescher, acquired from the above and thence by descent in the same family.

**Bamboo sprouts**, known as take no ko, grow in late spring after the rainy season. They grow very quickly with some varieties growing up to 30 cm a day; the edible sprouts mostly come from the bamboo variety Phyllostachys heterocyclis or bambusoides. Their quick growth is associated with successful upstarts in business, which are called ugo no take no ko (bamboo shoots after the rain). The rat is a familiar of the lucky god Daikoku and is a symbol of wealth, thus in combination with bamboo shoots likely signify 'may your wealth grow fast'.

**MUSEUM COMPARISON**

Compare a near-identical antler netsuke of a rat on a bamboo shoot, unsigned, dated 19th century, in the Linden-Museum Stuttgart, accession number Trumpf; 3174e.



**Estimate EUR 1,500**  
 Starting price EUR 800





262  
**A FINE KYOTO SCHOOL ANTLER  
 NETSUKE OF A RAT EATING A PEPPER**

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

Finely carved and stained, the rat crouching and gnawing on a pepper held in its front paws, its large eyes inlaid with lustrous black buffalo horn, the fur neatly incised. Its well-carved, thick tail curls around the composition, resting on the rodent's back. Beautifully large himotoshi to the underside, the larger hole generously excavated to accommodate the knot.

LENGTH 4.5 cm

Condition: Very good condition with minor wear and natural imperfections.



**LITERATURE COMPARISON**

Compare a closely related antler netsuke of a rat, unsigned, dated late 18th century, illustrated in Moss, Paul (2016) *Kokusai The Genius: and Stag-antler Carving in Japan*, vol. I, Sydney L. Moss Ltd., p. 202-203, no. 56.



**Estimate EUR 2,500**  
 Starting price EUR 1,200



The rat with peppers motif appears on several paintings from the Edo period. This painting by Katsushika Hokusai (1760-1849) is housed in the British Museum, accession number 1881,1210,0.1774



263  
**A KYOTO SCHOOL  
 ANTLER NETSUKE OF A DOG**

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

Boldly carved and beautifully worn, the male dog seated on its haunches, its head detailed with floppy ears looking down, a collar around its neck, one paw firmly pressing down on a smooth ball. Generously excavated himotoshi to the back and underside.

HEIGHT 5.2 cm

Condition: Very good condition with minor wear, appealingly worn, few typical 'natural imperfections'.

**Provenance:** Galerie Zacke, Vienna, 12 October 1983. Swiss private collection formed from the 1980s-2000s, acquired from the above. A copy of an old expertise from Galerie Zacke accompanies this lot.

**LITERATURE COMPARISON**

Compare a closely related antler netsuke of a dog, attributed to Okatomo or Okatori, dated 18th century, illustrated in Moss, Paul (2016) *Kokusai The Genius: and Stag-antler Carving in Japan*, vol. I, Sydney L. Moss Ltd., p. 36, fig. 23.



**Estimate EUR 2,000**  
 Starting price EUR 1,000

264  
**A RARE KYOTO SCHOOL  
 ANTLER NETSUKE OF A COCKEREL**

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

The charming cockerel roosting, seated on its legs with its wings resting at its side, the opulent plumage boldly incised. The rooster has its head perked up with its comb stretching back towards its curling tail feathers; the large eyes are inlays of dark horn. Two generously excavated himotoshi to the side and underside. The well-worn antler bearing a super, deep patina.

LENGTH 4.5 cm

Condition: Very good condition with only minor wear. Possibly an old, smoothed chip to the edge of the tail feathers.

**Provenance:** Galerie Zacke Vienna, 1987, lot 83. Swiss private collection formed from the 1980s-2000s, acquired from the above. A copy of an old expertise from Galerie Zacke accompanies this lot.

**Estimate EUR 1,500**  
 Starting price EUR 800







265  
**AN ANTLER RYUSA MANJU  
 NETSUKE OF A RAIN DRAGON**

Unsigned  
 Japan, Tokyo, Asakusa district, second half  
 of the 19th century

Finely carved in openwork depicting the  
 sinuous rain or water dragon (amaryu), its  
 slender body emerging from clouds, and  
 enclosed by a circular frame imitating the  
 disc of a kagamibuta. The reverse carved  
 with three leaves within a nyoi frame,  
 together resembling the tomo-e. Central  
 himotoshi to the underside.

DIAMETER 4.2 cm

Condition: Very good condition with minor  
 expected wear.

**AUCTION COMPARISON**

Compare a closely related  
 ryusa manju antler  
 netsuke depicting a rain  
 dragon, unsigned, at  
 Zacke, Fine Netsuke &  
 Sagemono, 3 November  
 2023, Vienna, lot 303  
**(sold for EUR 1,040).**



**Estimate EUR 1,000**  
 Starting price EUR 500



266  
**AN ANTLER RYUSA MANJU  
 NETSUKE WITH FLORAL DESIGN**

Unsigned  
 Japan, Tokyo, Asakusa district, second half  
 of the 19th century

Finely carved in openwork (ryusa) with  
 twisting vines and delicate bellflowers  
 supported on thin stems, as well as maple  
 and paulownia leaves, each detailed with  
 small insect holes, all framed by scrolling  
 clouds. The verso with stylized floral  
 emblems. The antler of a very appealing  
 color with most of the natural spongiform  
 surface appearing around the central  
 himotoshi in the back.

DIAMETER 4 cm

Condition: Very good condition, appealingly  
 worn, expected natural imperfections.

**Estimate EUR 800**  
 Starting price EUR 400



267  
**A FINE ANTLER NETSUKE OF A  
 RAIN DRAGON ON A KONGO (VAJRA)**

Unsigned  
 Japan, Tokyo, Asakusa district, second half of the 19th century



The finely carved openwork netsuke with a central rain dragon  
 (amaryu) twisting its body in a circle on top the stout two-pronged  
 kongo (vajra), its slender body encompassing the edge, its mouth  
 opened in a roar. Small clouds are depicted between the kongo's  
 prongs. Two himotoshi to the handle of the vajra.

LENGTH 4.5 cm

Condition: Very good condition with minor surface wear and typical  
 natural imperfections to the porous material.

**Provenance:** St. James' Gallery, Zurich, 1992. Swiss private  
 collection formed from the 1980s-2000s, acquired from the above  
 on 6 September 1992. A copy of the folio from St James' Gallery,  
 confirming the provenance above, accompanies this lot.

**Literature comparison:** Compare two related antler netsuke  
 of rain dragons, both unsigned, illustrated in Moss, Paul (2016)  
 Kokusai The Genius: and Stag-antler Carving in Japan, vol. III, Sydney  
 L. Moss Ltd., p 178-179, no. 444-445.

**Estimate EUR 3,000**  
 Starting price EUR 1,500





268  
**ISSHIN: A SUPERB STAG ANTLER  
 NETSUKE OF AN ENTANGLED OCTOPUS**

By Isshin, signed Isshin 一心  
 Japan, Tokyo, Asakusa district, second half of 19th century

An elaborately worked stag antler netsuke of an octopus (tako), who rather amusingly seems to have entangled itself in a convoluted mess of its own tentacles. Several of its suckered arms are interlocking, forming pleasing curls at the ends, and one tentacle even pulls at its funnel-shaped beak, stretching it to the right, causing some strain to the octopus as thick veins stand out at the top of its head. The deeply furrowed brows of the cephalopod are another indication of its discomfort. The abundance of cumbersomely carved, spongiform material on the edges give evidence to the superior skill needed to carve this netsuke in this manner. Note also the rather elaborate triangular himotoshi and the signature within a raised pot-shaped reserve – ISSHIN – which translates to “one heart”.

LENGTH 3.8 cm

Condition: Superb condition.

**Provenance:** European private collection. Zacke, Fine Netsuke & Sagemono, 16 April 2021, Vienna, lot 266 (sold for EUR 7,320). A private collection, acquired from the above.

**LITERATURE COMPARISON**

Compare to three similar netsuke in Sydney Moss Ltd. (2016) Kokusai The Genius: and Stag-antler Carving in Japan, Part 3, pp. 370-373, nos. 555-557. No. 556 is signed Isshin, while the other two are attributed to a follower of Kokusai.



**Estimate EUR 8,000**  
 Starting price EUR 4,000



269  
**ISHIKAWA RENSAI: A SUPERB IVORY NETSUKE  
 OF A FISHERMAN SUBDUING A FUGU (BLOWFISH)**

By Ishikawa Rensai, signed Rensai 蓮齋  
 Japan, Tokyo, Asakusa district, second half of 19th century

**Published:** Sydney L. Moss Ltd. (2016) Kokusai the Genius: and Stag-antler Carving in Japan, vol. III, p. 52-53, no. 357.

Superbly polished, amusingly and finely carved as a fisherman on top of a giant fugu, his behind resting squarely on the fish's head, his hands grabbing the tail fin, his legs spread out as he uses all his strength to hold the fugu down, which has been considerably flattened by the man's effort, forming the oval base of the netsuke, the underside with two asymmetrical himotoshi and the rather unusual signature RENSAI in sosho script. Note the fine staining to the fugu's head and surrounding area.

LENGTH 3.7 cm

Condition: Excellent condition with minor wear.

**Provenance:** With Sydney Moss Ltd., London. Zacke, Fine Netsuke & Sagemono, 22 April 2022, Vienna, lot 271 (sold for EUR 6,890). Austrian private collection, acquired from the above.

**LITERATURE COMPARISON**

Compare a related ivory netsuke depicting a similar subject by Rensai, with similar staining to the fugu, illustrated in Sydney L. Moss Ltd. (1996) Meetings with Remarkable Netsuke, London, no. 90, and also illustrated with a line drawing in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part B, p. 647.



**Estimate EUR 3,000**  
 Starting price EUR 1,500







270  
**A FINE ANTLER NETSUKE OF A WINNOWING BASKET**

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

The finely carved basket with a smooth interior, the exterior meticulously incised with a woven rattan pattern tied to a simulated bamboo rim. The himotoshi in the form of an eyelet peg. The antler bearing a beautiful caramel color.

LENGTH 3.8 cm

Condition: Very good condition with only minor wear and typical natural flaws.

**AUCTION COMPARISON**

Compare a related antler netsuke depicting a Chinese vessel, likely from the same carver or studio, at Zacks, Fine Netsuke & Sagemono, 4 November 2022, Vienna, lot 114 (sold for EUR 2,600).



**Estimate EUR 1,000**  
 Starting price EUR 500



271  
**A METAL-INLAID ANTLER RYUSA MANJU NETSUKE REFERENCING THE TEN OX HERDING PICTURES**

Unsigned  
 Japan, Tokyo, Asakusa district, second half of the 19th century

Finely carved in openwork with a central bronze-inlaid herdsman pulling his large animal along by a rope. The background carved with large, gnarled paulownia branches bearing leaves beside bellflower blossoms borne on leafy stems. The reverse featuring superbly carved petals on vines curling around a central floret. The central himotoshi ringed in bone.

DIAMETER 4.4 cm

Condition: Very good condition with minor wear, slight tarnishing to the metal inlay, and natural flaws.

**Provenance:** From an old private collection in North Rhine-Westphalia.

**Estimate EUR 800**  
 Starting price EUR 400



272  
**FUKU: A SUPERB GOLD-INLAID RYUSA MANJU NETSUKE DEPICTING KAPPA AND LOTUS**

Signed Fuku 福  
 Japan, Tokyo, Asakusa district, late 19th century

**Published:** Moss, Sydney L. (2016) Kokusai The Genius: and Stag-antler Carving in Japan, vol. II, pp. 254-255, no. 489.

The ryusa manju very finely carved in openwork from a choice section of pale walrus tusk as a large, crumpled lotus leaf with several stems and buds, a further leaf in the center surrounded by scrolling tendrils, upon which two kappa are inlaid, one of them in gold and the other in bekkō, the latter scooping water with a cup while the other gazes at him with a rather confused expression. The superbly carved back shows further lotus blossoms, scrolling tendrils, and a fish with gold eyes emerging from a gap. With a central himotoshi and sunken relief seal in a raised square reserve – FUKU (luck or happiness).

DIAMETER 4.4 cm

Condition: Excellent condition.  
**Provenance:** Ex-collection June Schuerch. With Sydney Moss Ltd., French private collection, acquired from the above.

**Estimate EUR 3,000**  
 Starting price EUR 1,500







273  
**A FINE ANTLER NETSUKE OF  
 ASHINAGA WITH A TENAGA MONKEY**

Unsigned  
 Japan, 19th century

Amusingly carved as a long-armed Tenaga monkey holding a staff and sitting on the back of the long-legged Ashinaga, wearing a leafy loincloth and gripping a leg and hand to stabilize Tenaga. The details are superbly carved, the eyes of the monkey inlaid with reddish horn. Natural himotoshi.

HEIGHT 11.6 cm

Condition: Restorations to both legs and the staff of Tenaga. Otherwise good condition and presenting very well.

**Literature comparison:** Compare a related antler netsuke of Tenaga and Ashinaga, illustrated in Bushell, Raymond Netsuke (1975) Familiar & Unfamiliar, p. 166, no. 417.

**MUSEUM COMPARISON**

Compare a related antler netsuke of Tenaga catching an octopus, formerly in the Trumpf collection, now located in the Linden Museum Stuttgart, inventory number OA 18674.

**AUCTION COMPARISON**

Compare a related antler obihasami netsuke of Tenaga catching an octopus, unsigned, at Zacks, Fine Netsuke & Sagemono, 16 April 2021, Vienna, lot 280 (sold for EUR 6,100).

**Estimate EUR 4,000**  
 Starting price EUR 2,000



274  
**AN UNUSUAL ANTLER TONKOTSU  
 IN THE FORM OF A BAT**

Unsigned  
 Japan, Tokyo, Asakusa district, second half of the 19th century

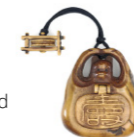
The tobacco container carved from a thick section of antler near the coronet, depicting a charming bat wrapped in its wings, stretching over its head and holding the cord. With a hinged lid carved in low relief with the kanji character 壽 kotobuki ('long life' or 'felicity'). The antler attractively stained and bearing a good patina, the eyes of the bat inlaid in dark horn.

HEIGHT 8.5 cm

Condition: Very good condition with minor wear and natural imperfections.

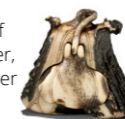
**MUSEUM COMPARISON**

Compare a closely related antler tonkotsu of a bat, similarly posed, in the Los Angeles County Museum of Art, accession number AC1998.249.320, formerly in the Raymond and Frances Bushell Collection.



**AUCTION COMPARISON**

Compare a related antler tonkotsu in the form of a lotus leaf, carved from a similar section of antler, unsigned, at Zacks, Fine Japanese Art, 2 December 2022, Vienna, lot 183 (sold for EUR 4,940).



**Estimate EUR 5,000**  
 Starting price EUR 2,500







275  
**OZAKI KOKUSAI: A SUPERB ANTLER OBI-HASAMI NETSUKE DEPICTING A SHISHI-HEADED MONSTER**

By Ozaki Kokusai (1835-1892), signed with the anchor seal of Kokusai which is heavily worn  
 Japan, Shiba, Tokyo, c. 1860-1880

The obi-hasami netsuke (made to be inserted into the obi/sash) carved as a peculiar mythical beast standing upright with long and slender anthropomorphic feet opening in the middle and joining at the bottom forming curls and two short upturned 'handle' arms. The head is carved as a stylized shishi with a curling mane and bushy brows, a reishi nose, inlaid eyes, and a grim expression. Two apertures at the corners of the mouth house a silk cord to which a small bone seal and a metal seal paste container is attached. The antler stained to an attractive caramel tone.

HEIGHT 10.9 cm

Condition: Excellent condition, few natural 'flaws' to the material as are to be expected.

**Provenance:** Alain Ducros, Paris, October 1987. Ex-collection Guy de Lasteyrie, acquired from the above. De Lasteyrie is a member of the Lasteyrie du Saillant family and is considered among the leading French collectors of netsuke.

The seal face of the carved miniature bone seal reads: Teraoka 寺岡, a common Japanese family name, indicating that this seal was for personal use.

**LITERATURE COMPARISON**

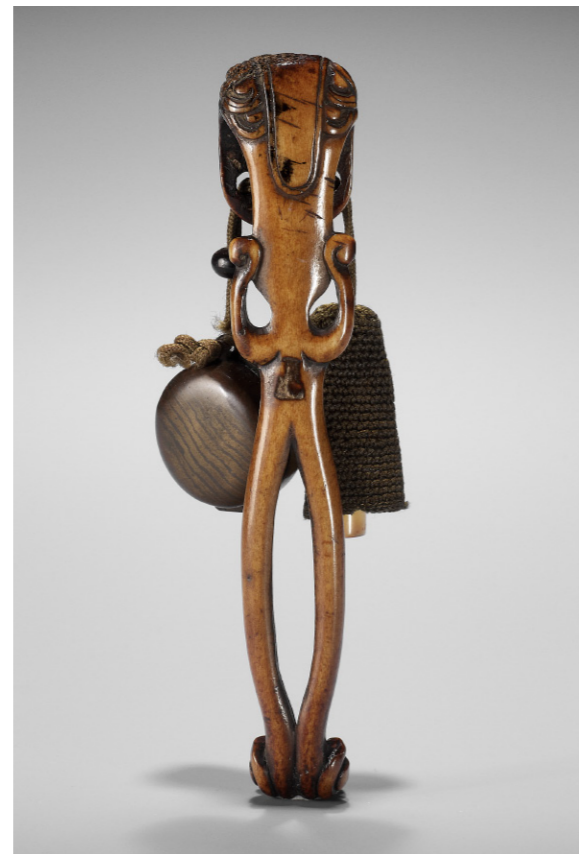
Compare a closely related obi-hasami netsuke, also unsigned, in Eskenazi (1998) Japanese Netsuke, Ojime and Inro from a Private European Collection, p. 158-159, no. 194.



**AUCTION COMPARISON**

Compare a related antler obi-hasami netsuke by Ozaki Kokusai at Bonhams, The Bluetie H. Kirchoff Collection of Netsuke and Sagemono, 16 September 2009, New York, lot 2035 (sold for USD 36,600).

**Estimate EUR 8,000**  
 Starting price EUR 4,000



276  
**AN ANTLER SASHI NETSUKE OF A GOURD, SCHOOL OF OZAKI KOKUSAI**

School of Ozaki Kokusai (1835-1892), sealed Koku 谷  
 Japan, Shiba, Tokyo, c. 1860s-1880s

Of typical flattened form, the bulbous base with a subtly waisted stem flaring gently outward. The thin tendril of the plant in low relief twisting down the body in a snaking path with a single leaf at its center, finely detailed with small veins and simulated insect bites. Carved from a long section of antler with a single plug at the base. Natural himotoshi formed by the looping stem. Sealed KOKU in an oval reserve.

LENGTH 15.8 cm

Condition: Very good condition, few natural 'flaws' to the material as are to be expected.

**Provenance:** Galerie Zacke, Vienna, May 1995. From the collection of Dr. Ferdinand and Dr. Gudrun Thaler-Szulyovsky, acquired from the above and thence by descent in the same family. The couple, who had both been practicing law, met in 1967 through their mutual passion for art. Together they built a substantial and diverse art collection over many decades.

**LITERATURE COMPARISON**

Compare a closely related obi-hasami netsuke of a gourd on a vine, sealed koku, dated 1860-1889, illustrated in Moss, Paul (2016) Kokusai The Genius: and Stag-antler Carving in Japan, vol. II, Sydney L. Moss Ltd., p. 294-295, no. 238.



**Estimate EUR 2,000**  
 Starting price EUR 1,000





277  
**SHUMIN: A FINE INLAID WOOD  
 NETSUKE OF A DARUMA DOLL**

By Hara Shumin, signed Shumin 舟民  
 Japan, Edo (Tokyo), mid-19th century, Edo period  
 (1615-1868)

**Published:** Meinertzhagen, Frederick / Lazarnick, George (1986)  
 MCI, Part B, p. 777.

A beautifully rounded and compact wood netsuke depicting a Daruma doll, shown almost completely enveloped in his robe, his face with an expressively carved, disgruntled expression, the wide eyes with horn inlays below furrowed bushy brows. The reverse carved with two rattles, the details of the children's toys finely incised and inlaid with stained bone. Generously excavated asymmetrical himotoshi to the oval base, the smaller hole lined in green-stained antler, and signed SHUMIN to the side.

HEIGHT 4.3 cm

Condition: Very good condition with minor expected wear.

**AUCTION COMPARISON**

The present netsuke appears to be a rare variant of the typical seated Daruma by Shumin. For an example of a seated Daruma by Shumin, with similar expression and inlays, see Zacke, Fine Japanese Art, 16 June 2023, Vienna, lot 290 (sold for EUR 2,080).



**Estimate EUR 1,500**  
 Starting price EUR 800



278  
**SUKEYUKI: A RARE HIDA SCHOOL ITTOBORI  
 YEW WOOD NETSUKE OF A DARUMA DOLL**

By Kawashiri Sukeyuki (died 1915), signed Sukeyuki 亮之  
 Japan, Takayama, Hida Province, late 19th to early 20th century,  
 Meiji period (1868-1912)

Carved in itto-bori (single cut) technique from ichii (yew) wood as a Daruma doll, nearly fully enveloped in his robes, his face bearing an ill-tempered expression. His eyes with pupils inlaid in dark horn looking upward in disgruntled exasperation. Two himotoshi to the side. Signed SUKEYUKI.

HEIGHT 4.2 cm

Condition: Very good condition with typical wear and traces of use including some tiny nicks and surface scratches.

**Provenance:** From a private collection in the United States, acquired prior to 1941.

**LITERATURE COMPARISON**

Compare a closely related itto-bori ichii wood netsuke of Daruma, signed Sukeyuki, illustrated in Ducros, Alain (1987) Netsuke & Sagemono 2, p. 84, no. 131.



**Estimate EUR 1,000**  
 Starting price EUR 500



279  
**SUKESADA: A RARE ITTOBORI  
 YEW WOOD NETSUKE OF A  
 CROUCHING FROG**

By Tsuda Sukesada (1857-1920), signed Sukesada 亮貞  
 Japan, Takayama, Hida Province, late 19th to early 20th century,  
 Meiji period (1868-1912)

The crouching amphibian carved from ichii (yew) wood and worked in the itto-bori (single cut) technique, the two-toned wood cleverly utilized, and the eyes inlaid in dark horn. Two himotoshi underneath and signed SUKESADA.

LENGTH 4.9 cm

Condition: Very good condition with typical wear and traces of use including some tiny nicks and surface scratches.

The composition is reminiscent of the early 20th century cubism art movement pioneered by Pablo Picasso and Georges Braque, who were heavily influenced by Japanese art.

**AUCTION COMPARISON**

Compare a closely related itto-bori ichii wood netsuke of a frog by the artist's great grandfather, signed Matsuda Sukenaga (1800-1871), at Zacke, Fine Japanese Art, 16 June 2023, Vienna, lot 344 (sold for EUR 7,150).



**Estimate EUR 1,000**  
 Starting price EUR 500



280  
**SUKENAO: A CHARMING  
 HIDA SCHOOL ITTOBORI YEW WOOD  
 NETSUKE OF A CHIDORI (PLOVER)**

By Hirono Sukenao (1844-1885), signed Sukenao 亮直  
 Japan, Takayama, Hida Province, second half of the 19th century

Cleverly integrating the shades of the ichii (yew) wood, finely carved in itto-bori (single cut) technique depicting a small chidori (plover), its wings resting at its sides, its head turned slightly to the left, the eyes of inlaid dark horn. Two himotoshi to the underside. Signed SUKENAO.

LENGTH 4.5 cm

Condition: Very good condition with typical wear and traces of use including some tiny nicks and surface scratches.

**Provenance:** From a private collection in the United States, acquired prior to 1941.

**AUCTION COMPARISON**

Compare a related itto-bori wood netsuke of a sparrow, by Tsuda Suketomo (born 1947), at Zacke, Asian Art Discoveries, 29 June 2022, Vienna, lot 457 (sold for EUR 1,011).



**Estimate EUR 1,000**  
 Starting price EUR 500





281  
**AN EXQUISITE HIRADO  
 PORCELAIN NETSUKE OF A PUPPY**

Unsigned  
 Japan, 19th century

Finely and sensitively modeled, the recumbent dog with the head raised and turned to one side, wearing a plain fabric collar tied at the back of the neck, the short tail elegantly swung to one side, the animal further detailed with almond-shaped eyes, floppy ears, and neatly incised fur, the underside with two asymmetrical himotoshi.

LENGTH 4 cm

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

**Provenance:** Ex-collection Conte Don Enrico Lucchesi Palli, Monarch of Campofranco. Purchased in 1889, when he accompanied his cousin Enrico (Henry), Prince of Parma, Earl of Bardi, on a tour of the world from 1887-1891. By descent within the same family. With an old Japanese collector's label to the base.



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

**AUCTION COMPARISON**

Compare a near identical Hirado porcelain netsuke of a puppy, unsigned, at Zucke, Fine Netsuke & Sagemono, 22 April 2022, Vienna, lot 311 (sold for EUR 1,696).



**Estimate EUR 1,500**  
 Starting price EUR 800

282  
**A RARE WOOD AND METAL NETSUKE  
 OF A TEAKETTLE (CHAGAMA)**

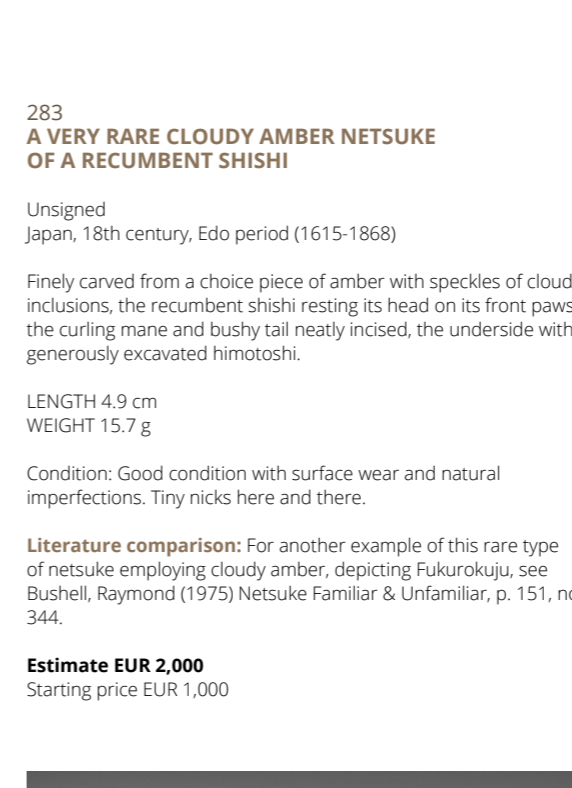
Unsigned  
 Japan, 19th century, Edo period (1615-1868)

The flaring vessel rising from a rounded base to a short circular neck fitted with a metal lid, incised with a kashiwa mon in the form of three oak leaves, the shoulders flanked by beast mask handles. The body decorated with thick pines on a stippled ishime ground imitating cast iron. The lid with looped cord attachment, the cord passing through a large himotoshi underneath.

LENGTH 3.7 cm

Condition: Good condition with minor wear and nicks around the bottom edge.

**Estimate EUR 1,500**  
 Starting price EUR 800



283  
**A VERY RARE CLOUDY AMBER NETSUKE  
 OF A RECUMBENT SHISHI**

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

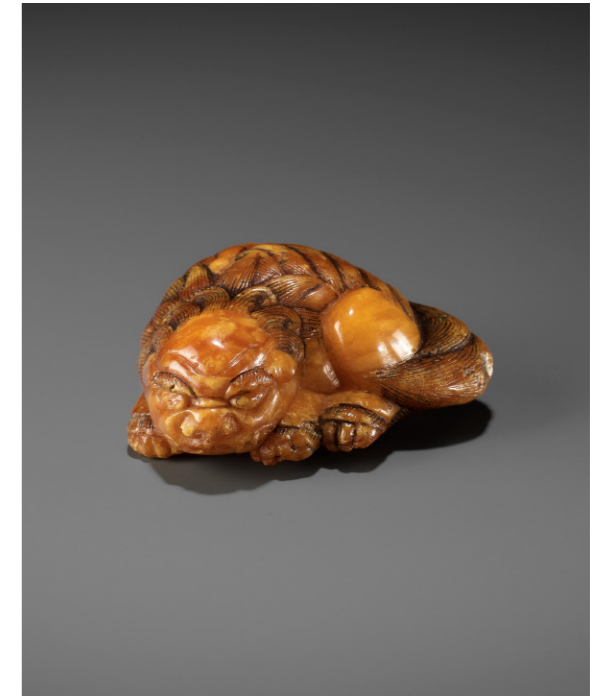
Finely carved from a choice piece of amber with speckles of cloudy inclusions, the recumbent shishi resting its head on its front paws, the curling mane and bushy tail neatly incised, the underside with generously excavated himotoshi.

LENGTH 4.9 cm  
 WEIGHT 15.7 g

Condition: Good condition with surface wear and natural imperfections. Tiny nicks here and there.

**Literature comparison:** For another example of this rare type of netsuke employing cloudy amber, depicting Fukurokuju, see Bushell, Raymond (1975) Netsuke Familiar & Unfamiliar, p. 151, no. 344.

**Estimate EUR 2,000**  
 Starting price EUR 1,000



284  
**YOSHIMASA: A RARE COROZO NUT NETSUKE  
 OF TWO MUSHROOMS AND A WORM**

By Yoshimasa, signed Yoshimasa 義正  
 Japan, second half of 19th century

A remarkable corozo nut carving, also known as vegetable ivory, of a large mushroom with a smaller mushroom growing beneath in its shade. A small worm has burrowed its way through the cap of the larger fungi. The artist cleverly utilizing the mottled dark brown exterior of the nut for the head of the larger mushroom and the smooth ivory-like interior for its stem and gills. Himotoshi underneath and signed along the stem within a wavy reserve YOSHIMASA.

LENGTH 3.6 cm

Condition: Very good condition with only minor wear.

**Estimate EUR 1,000**  
 Starting price EUR 500





285  
**A RARE TSUISHU (CARVED RED LACQUER)  
 INGYO (SEAL) NETSUKE OF A SHISHI**

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

The seal of oval form, incised to the sides with a thicket of bamboo and pine against a neatly incised asanoha ground, surmounted by a shishi propped up on its large-clawed paws, and looking backwards. The head of the floppy-eared Buddhist lion flattened, its mane and tail finely incised. Natural himotoshi. The underside with a seal cut with the characters 山高象 San-ko-sho [the image of tall mountains].

HEIGHT 4.1 cm

Condition: Good condition with minor surface wear. One tiny chip to the base.

**Estimate EUR 1,500**  
 Starting price EUR 800

286  
**A FINE TSUISHU (CARVED RED LACQUER) MANJU  
 NETSUKE WITH CHINESE LITERATI AND SHISHI**

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

An early tsuishu lacquer two-part manju netsuke, the front decorated in relief with a Chinese literati attempting to tame a shishi below a gnarled tree, the ground bearing a fine asanoha and hanabishi design. The verso shows a karako running in a rocky landscape, sheltered by a large pine tree. Central ringed metal himotoshi through the back, the looped cord attachment to the interior which is lacquered black.

DIAMETER 4.1 cm

Condition: Very good condition with minor expected wear. The looped cord attachment to the interior is likely a replacement.

**AUCTION COMPARISON**

Compare a closely related tsuishu manju netsuke with Chinese scholars and a mule, at Galerie Zackle, Asian Art Discoveries, 17 January 2024, Vienna, lot 461 (sold for 1,300).



**Estimate EUR 1,000**  
 Starting price EUR 500



287  
**A FINE TSUISHU (CARVED RED LACQUER)  
 MANJU NETSUKE WITH CHRYSANTHEMUMS**

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

The two-part manju netsuke executed in stunning tsuishu (carved red lacquer) featuring an intricately worked, dense design of flowering chrysanthemum (kiku) blossoms issuing leaves, the reverse continuing the imagery. Central himotoshi through the back, the cord attachment to the interior which is lacquered black.

DIAMETER 4.2 cm

Condition: The exterior in excellent condition with only very minimal wear. The interior with some flaking to the black lacquer.

**AUCTION COMPARISON**

Compare a closely related tsuishu lacquer manju netsuke with kiku blossoms, at Zackle, Fine Netsuke & Sagemono, 27 March 2020, Vienna, lot 242 (sold for EUR 3,033).



**Estimate EUR 1,500**  
 Starting price EUR 800

288  
**A FINE TSUISHU (CARVED RED LACQUER)  
 MANJU NETSUKE WITH PEACH BLOSSOMS**

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

The two-part manju netsuke executed in tsuishu (carved red lacquer) featuring an intricately worked, dense design of flowering and budding peach blossoms issuing leaves, all against a minutely incised asanoha ground, the reverse continuing the imagery. Central himotoshi through the back, the cord attachment in the form of a metal loop mounted to a peach blossom roundel to the interior which is lacquered black.

DIAMETER 4.1 cm

Condition: Very good condition with minor surface wear. Minor nibbling and hairlines along the rim. Tiny flaking to lacquered interior.

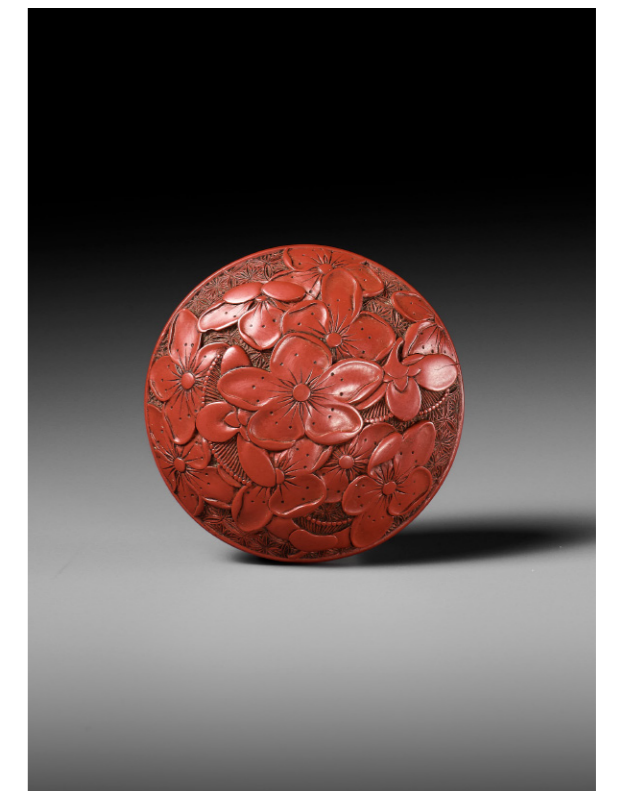
**Provenance:** Galerie Zackle, Vienna, 1983. Private collection of Heidi Haupt-Battaglia (1921-2019), Switzerland, acquired from the above on 26 May 1983. A copy of the collector's notes, confirming the provenance above, and stating a purchase price of CHF 1,180.

**LITERATURE COMPARISON**

Compare a closely related tsuishu manju netsuke with peach blossoms, illustrated in Coullery, Marie-Therese / Newstead, Martin S. (1977) The Baur Collection, p. 277, C 817.



**Estimate EUR 1,500**  
 Starting price EUR 800







289  
**KOJU: A FINE GOLD LACQUER MANJU  
 NETSUKE WITH MINOGAME ON ROCK**

By Koju, signed Koju 光寿 Sei 製  
 Japan, 19th century, Edo period (1615-1868)

The rounded square two-part manju netsuke bearing a lustrous kinji ground, worked in gold and silver takamaki-e and hiramaki-e to depict a minogame on a craggy rock, the carapace realistically rendered, and the rock with some fine kirigane detailing. The interior of nashiji and with silver rims. Central metal ringed himotoshi to the back, the looped-cord attachment within. Signed to the underside Koju sei [made by Koju].

SIZE 3.8 cm x 3.8 cm

Condition: Very good condition with minor wear and some typical losses to the kirigane flakes. Two fine hairlines to one side.  
**Provenance:** A noted private collection, assembled by the previous owner's great-grandfather and thence by descent.

According to E. A. Wrangham, *The Index of Inro Artists* (1995), p. 137, the artist made inro for the shogunate.

**Estimate EUR 3,000**  
 Starting price EUR 1,500



290  
**A FINE GOLD LACQUER MANJU  
 NETSUKE OF A TIGER**

Unsigned  
 Japan, Meiji (1868-1912) to Taisho period (1912-1926)

The two-part manju netsuke bearing an elegant kinji ground, worked in iro-e takamaki-e and hiramaki-e, to depict the ferocious beast turned slightly to the back as it growls. The tiger's fur realistically rendered with stripes and precise hairwork, the visible eye double-inlaid in gold and shakudo. Central himotoshi to the back, the cord attachment to the interior which is lacquered in black.

DIAMETER 4 cm

Condition: Excellent condition with only very minor wear.  
**Provenance:** Midori Gallery, Miami, Florida, USA, 2017. A private collection in Vienna, Austria, acquired from the above.

**Estimate EUR 3,000**  
 Starting price EUR 1,500







291  
**TEIJI: A MASTERFUL LACQUERED AND CERAMIC-INLAID MANJU OF DARUMA BEHIND IRON BARS**

By Teiji, signed Teiji 貞二  
 Japan, Nagoya, mid-19th century, Edo period (1615-1868)

The netsuke of manju shape and lacquered in roiro with iro-e hiramaki-e, as well as inlaid with mother-of-pearl and horn, depicting a moveable ceramic Daruma seated behind iron bars — an allusion to a brothel, which the Bodhidharma reputedly frequented. The ceramic Daruma dressed in a red robe with a cowl covering his head, his face carved with an impish expression, caught red-handed, peering through the confines of a brothel with ishime bars, overgrown with leafy vines. The reverse with two himotoshi and signed TEIJI.



DIAMETER 4.3 cm

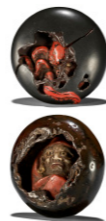
Condition: Very good condition with minor wear.

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

Teiji, pupil of Seiji, was originally a potter and made unique netsuke with ceramic inlays. The quality of his ceramic inlay is arguably unequalled in netsuke. Teiji made several netsuke depicting octopi, most like the one cited in the literature comparison. The present model appears to be unique.

**AUCTION COMPARISON**

Compare a related lacquered and ceramic-inlaid manju of an octopus in a pot, by Teiji, at Galerie Zacke, Fine Netsuke & Sagemono, 16 April 2021, Vienna, lot 318 (**sold for EUR 6,100**). Compare a related lacquered and pottery-inlaid manju netsuke of Daruma inside a cave, by Kan, at Galerie Zacke, Fine Netsuke & Sagemono, 4 November 2022, Vienna, lot 108 (**sold for EUR 2,860**).



**Estimate EUR 4,000**  
 Starting price EUR 2,000

292  
**A LACQUERED WOOD MANJU NETSUKE DEPICTING CHRYSANTHEMUMS BY A FENCE**

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

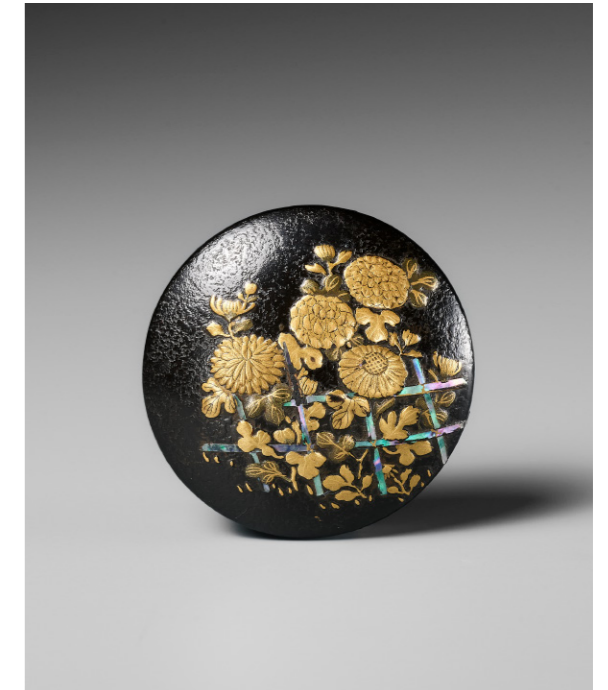
The two-part manju netsuke bearing a superb sabiji-nuri (simulated iron) ground and decorated in gold takamaki-e, as well as splendid mother-of-pearl inlays, to depict large chrysanthemum blossoms growing by a fence. Central himotoshi through the back, the cord attachment within, the interior of dense nashiji.

DIAMETER 4.4 cm

Condition: Very good condition with minor typical wear and minuscule losses to inlays.

The theme of chrysanthemums by a fence has its origins in the art and life of Chinese poet Tao Qian (Tao Yuanming, 365-427), who retired in mid-career to the classic Chinese scholar-hermit's life of obscurity, drinking, and versification. The chrysanthemum patch that he nurtured by the eastern fence of his estate was depicted in painting as early as the thirteenth century and the theme probably reached Japan around that time, a peak period for cultural exchange with the Asian mainland.

**Estimate EUR 1,500**  
 Starting price EUR 800



293  
**A LACQUERED WOOD NETSUKE OF DAIKOKU'S WISH-GRANTING MALLET, UCHIDE NO KOZUCHI**

Unsigned  
 Japan, early 20th century, Meiji period (1868-1912) to Taisho period (1912-1926)

The wood netsuke depicting Daikoku's hammer (uchide no kozuchi), decorated with a gold hiramaki-e band on a silver mokume-nuri ground, the striking surfaces similarly decorated in iro-e hiramaki with cintamani (wish-granting jewel) on each side handle. Himotoshi to the underside, one further aperture to the handle.

LENGTH 4.8 cm

Condition: Very good condition with minor surface wear.

**Provenance:** From the private collection of Emmanuel Gran, and thence by descent. The present lot has been in the United States of America since 1941. Emmanuel Moiseevich Gran (1894-1969) was a Russian architect, who in 1917 fled the Russian revolution to Shanghai, where he first began to collect Chinese & Japanese art and antiques, gradually building a collection of over 15,000 pieces. In 1941, he once again fled, this time from the looming Japanese army in Shanghai, to San Francisco's Bay Area, bringing his notable collection with him. Eventually he moved to New York and worked as an architect and director of interiors for Hilton Hotels, a position he remained in until his death in 1969.



**Emmanuel Moiseevich Gran (1894-1969)**

**Estimate EUR 1,000**  
 Starting price EUR 500





294  
**A FINE AND LARGE LACQUERED GOURD NETSUKE WITH A CHUBBY HARE AMONGST AUTUMN GRASSES**

Unsigned  
 Japan, late 19th century

A dual function netsuke serving both as a toggle and a container for powdered ink. The lacquerer has chosen a remarkably large and attractively shaped natural gourd bearing a beautiful grain. The design is lacquered in mostly gold takamaki-e and hiramaki-e with a chubby rabbit in a field of tall grasses and blossoming kiku (chrysanthemum). Banded at the waist with a silver twisted cord with a loose ring cord attachment serving as the himotoshi and finished with a silver chrysanthemum fitting and screwed stopper.

HEIGHT 7.5 cm

Condition: Very good condition with minor surface wear.  
**Provenance:** Ex-collection Charles Greenfield. Helmut Laudenbach, Munich, 1985. Private collection of Heidi Haupt-Battaglia (1921-2019), Switzerland, acquired from the above on 8 February 1985. A copy of the collector's notes, confirming the provenance above, and stating a purchase price of CHF 3,300 (or approx. EUR 5,400 converted and adjusted for inflation at the time of writing), accompanies this lot. The original label from Helmut Laudenbach, Munich, is attached to the collector's notes.

**MUSEUM COMPARISON**

Compare a closely related lacquered gourd netsuke, formerly in the Avery Brundage collection, in the San Francisco Asian Art Museum, accession no. B70Y156.



**AUCTION COMPARISON**

Compare a closely related lacquered gourd netsuke, at Zucke, Fine Netsuke & Sagemono, 29 October 2021, Vienna, lot 313 (sold for EUR 2,102).

**Estimate EUR 2,000**  
 Starting price EUR 1,000



295  
**A RARE IRON GOURD-SHAPED NETSUKE WITH GOLD KIRI MON**

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

A dual function netsuke serving both as a toggle and a container for powdered ink. The attractively waisted double gourd is beautifully decorated in the round with trailing paulownia (kiri) mon and foliage in gold zogan. Banded at the waist in silver with a loose ring cord attachment serving as the himotoshi and finished with a silver chrysanthemum rim and stopper.

HEIGHT 5.2 cm

Condition: Very good condition with minor typical wear to the gold zogan inlay.

**Provenance:** Ex-collection Edward Wrangham. Bonhams, The Edward Wrangham Collection of Japanese Art, Part III, 15 May 2012, London, lot 133 (sold for GBP 1,187.5). Edward A. 'Ted' Wrangham (1928-2009) formed one of the most important collections of Japanese Art in modern times. His reference book 'The Index of Inro Artists' (1995) is considered one of the most important English-language studies on Japanese lacquer ever published.

**Estimate EUR 800**  
 Starting price EUR 400



296  
**A RARE WOOD AND IRON NETSUKE OF A MINIATURE TANEGASHIMA TEPPŌ (RIFLE)**

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

The miniature rifle carved from wood with brass and iron fittings, and gold nonume-zogan lotus and scrolling designs to the barrel. A small kiku (chrysanthemum) fitting to the underside suspending a loose ring functioning as the cord attachment.

LENGTH 4.7 cm

Condition: Very good condition with only minor wear.  
**Provenance:** Collection Gabor Orszagh, Budapest, Hungary.

**AUCTION COMPARISON**

Compare a similar netsuke of a teppo at Bonhams, Fine Chinese and Japanese Works of Art Part I, 14 December 2020, Los Angeles, lot 201 (sold for USD 1,530).



**Estimate EUR 1,000**  
 Starting price EUR 500



297  
**A FINE AND RARE WOOD AND MIXED METAL  
 'DRAGON' KAGAMIBUTA WITH DAIKOKU AND A RAT**

By Shuzan and Harumitsu, signed Shuzan 周山 and Harumitsu 春光  
 Japan, second half of 19th century

The shibuichi disc finely worked in sunken relief (shishiaiori) with gold details depicting Daikoku holding his mallet and seated next to a rat worked in shibuchi takazogan, seated on his treasure bag, its visible eye inlaid in gold. Signed to the plate above the rat HARUMITSU (likely Nara Harumitsu, Haynes 00827.0).

The remarkable wood bowl is finely carved with a coiling dragon, its boldly carved, sinuous body emerging from behind swirling clouds, and clutching a tama pearl. Central himotoshi to the back, the cord attachment to the back of the plate. Signed to the underside SHUZAN.



DIAMETER 3.7 cm

Condition: Very good condition with minor wear, an age crack to the bowl as is to be expected from this type of netsuke. A few minuscule nicks here and there. The shibuichi disc with some surface wear.

Nara Harumitsu is listed in the Haynes Index of Japanese Sword Fittings and Associated Artists on p. 209 (H 00827.0). Haynes mentions the artist signed with the Hamano family name and was a student of both the Nara and Hamano School.

The rat (nezumi) is a symbol of wealth. Daikoku, the god of wealth, is often depicted with a rat as a means of conveying the wish for 'double wealth'.

**Estimate EUR 2,500**  
 Starting price EUR 1,200

298  
**AN IVORY KAGAMIBUTA NETSUKE DEPICTING  
 PILGRIMS CLIMBING THE GREAT BUDDHA OF NARA**

Unsigned  
 Japan, late 19th century

The shibuichi plate cast in relief with gilt details to depict a man standing on the shoulder of the giant Buddha statue at Todai-ji, lowering some rope for his companion to grab, of whom we can only see one arm as his head is obscured by his hat, the Buddha also only partly visible, his neck wrinkles, earlobe, hair locks, and facial features neatly incised. The ivory bowl superbly polished, the reverse with a central himotoshi, the cord attachment within.

DIAMETER 4.3 cm

Condition: Very good condition with minor wear and some rubbing to gilt. A thin crack to the ivory bowl.

**AUCTION COMPARISON**

Compare a near-identical ivory kagamibuta netsuke depicting pilgrims climbing the great Buddha, 4.4 cm wide, at Zacke, Fine Netsuke & Sagemono, 28 April 2023, Vienna, lot 307 (sold for EUR 2,600).



**Estimate EUR 1,500**  
 Starting price EUR 800



299  
**AN IVORY AND MIXED METAL  
 KAGAMIBUTA OF A LONG-BROWED RAKAN**

Unsigned  
 Japan, late 19th century

The shibuichi disc finely worked in iro-e takazogan of gold, shakudo, and suaka (copper) depicting a rakan (arhat) before his alms bowl, holding his comically long eyebrows in his hands. The Buddha's disciple wears a robe draped over one shoulder, flaring upwards as if blown by the wind, his mouth opened in a gleeful expression, his eyes and jewelry inlaid in gold. The ivory bowl bearing a rich, honey-yellow patina. A central himotoshi to the underside of the bowl, the cord attachment to the back of the disc.

DIAMETER 4.4 cm

Condition: Very good condition with minor expected wear, slight rubbing to the gilt takazogan, an age crack to the bowl.

**Estimate EUR 1,000**  
 Starting price EUR 500



300  
**A RARE IVORY AND MIXED METAL  
 KAGAMIBUTA DEPICTING SHOKI AND ONI,  
 MITATE OF WASOBEI**

Unsigned  
 Japan, late 19th century

The shibuichi disc finely worked in gold, silver, and suaka (copper) takazogan with a gigantic and wild-haired Shoki holding in his hand a tiny oni, who claws at his beard. Central himotoshi to the back of the finely polished ivory bowl, the cord attachment to the back of the disc.

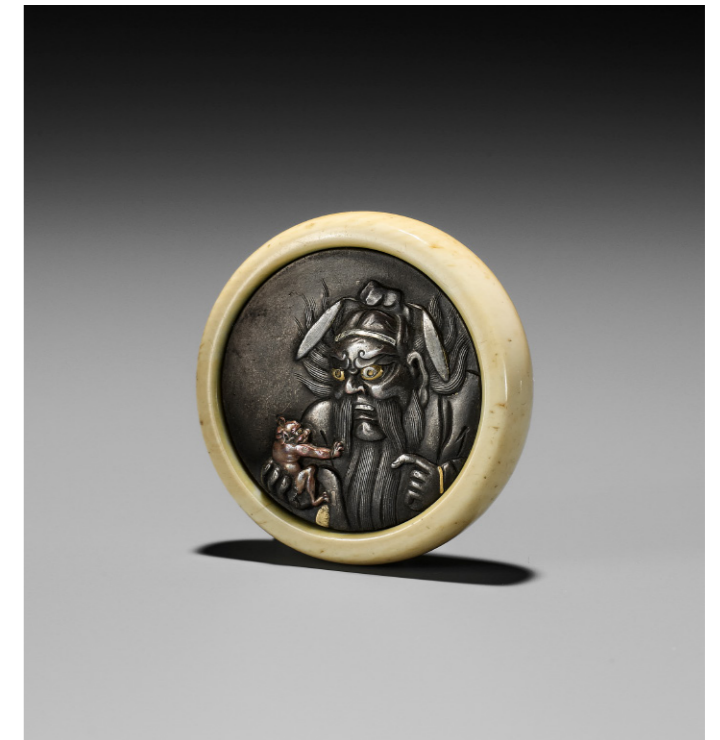
This rare and unusual depiction appears to be a clever mitate of the legend of Wasobei (see literature comparison).

DIAMETER 4.2 cm

Condition: Very good condition with minor expected wear.

**Literature comparison:** Compare a related depiction of Wasobei which likely served as the inspiration for this kagamibuta in the Rijksmuseum Amsterdam, accession number AK-MAK-1133.

**Estimate EUR 1,000**  
 Starting price EUR 500







301  
**KATSURA NOBUHARU: A FINE AND RARE  
 BRONZE MASK NETSUKE OF HANNYA**

By Katsura Nobuharu (1898-1979), signed Nobuharu 信春  
 Japan, first half of 20th century

Beautifully cast as a Hannya mask, with bulging gilt eyes, the mouth carved in a malign grin revealing the teeth within, a hooked nose, and two stubbed horns peeking through the parted hair. Himotoshi through the central bar to the back with a central aperture. Signed on a raised gilt plaque NOBUHARU. The bronze surface beautifully patinated.

WEIGHT 65.8 g  
 HEIGHT 5.4 cm

Condition: Very good condition with minor wear and light surface scratches and tiny nicks to the forehead.

Katsura Nobuharu (1898-1979) is listed in the Haynes Index of Japanese Sword Fittings and Associated Artists on pp. 1381 (H 07025.0) and was the son of Mitsuharu (H 05156).

**MUSEUM COMPARISON**

Compare a closely related bronze mask netsuke of a demon with similar gilt metal eyes, in the collection of the National Museum in Krakow, object number MNK XIII-2647.



**Estimate EUR 2,500**  
 Starting price EUR 1,200

302  
**A VERY RARE BRONZE NETSUKE  
 OF A TEMPLE BELL, BONSHO**

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

Rising from a gently flaring rim (koma no tsume) to a domed crown (kasagata) which is surmounted by a separately cast twin dragon loop handle (ryuzu). Decorated in high relief, the upper register with bosses (chi), which improve the resonance of the bell, the lower register with horizontal bands (tatsuki) and a pair of striking panels on either side in the form of chrysanthemums (tsuki-za). One side with a loose ring cord attachment issuing from a chrysanthemum head serving as the himotoshi.

HEIGHT 6.4 cm

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

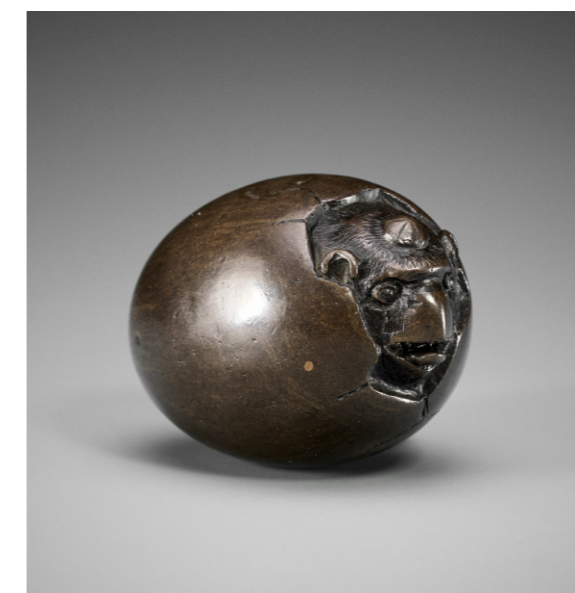
Bonsho are large hanging bells, usually made from bronze, found in Buddhist temples throughout Japan, used to summon the monks to prayer and to demarcate periods of time. Rather than containing a clapper, bonsho are struck from the outside, using either a handheld mallet or a beam suspended on ropes.

The earliest bells date to around 600 AD, although the general design is of much earlier Chinese origin and shares some of the features seen in ancient Chinese bells. Their penetrating and pervasive tone carries over considerable distances, which led to their use as signals, timekeepers, and alarms. In addition, the sound of the bell is thought to have supernatural properties. It is believed, for example, that it can be heard in the underworld.

**Estimate EUR 2,000**  
 Starting price EUR 1,000



A large bronze Buddhist temple-bell (bonsho), cast in a strikingly similar manner, in the British Museum, museum number 1996,0716.1



303  
**A RARE BRONZE NETSUKE OF A  
 HATCHING TENGU (TENGU NO TOMAGO)**

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

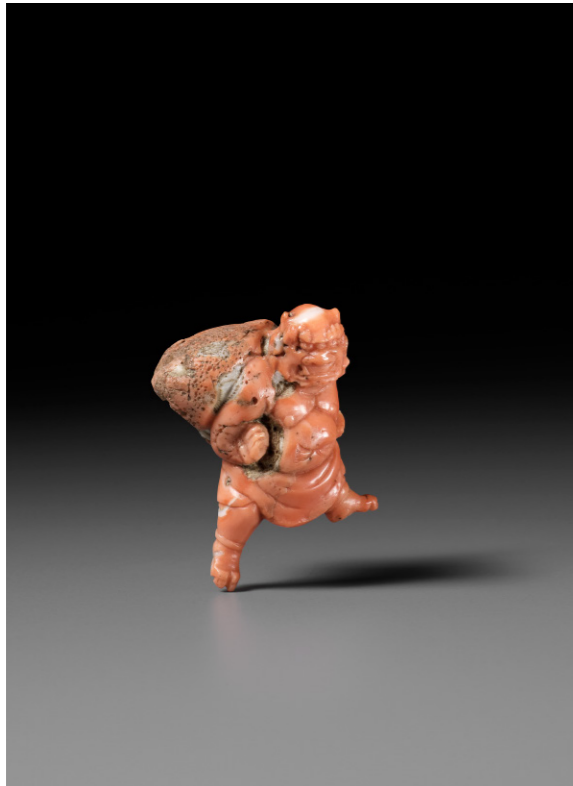
Cast in bronze and finely patinated and carved as a hatching tengu, its expression amusingly crafted with its tongue stretched out, the eyes opened wide, and wearing a token-cap. One foot is shown emerging from a larger crack in the shell. Two pierced himotoshi.

LENGTH 4.5 cm

Condition: Overall very good condition. Some casting irregularities, minor dents, and minuscule nicks.

**Provenance:** The Gabor Wilhelm Collection, Paris.

**Estimate EUR 1,000**  
 Starting price EUR 500



304  
**A VERY RARE SOLID CORAL NETSUKE OF FUJIN**

Unsigned  
 Japan, Tokyo, second half of 19th century

Animatedly carved as the God of Wind Fujin (Futen) captured in a dynamic pose, one knee bent as he attempts to haul the weight of his bag which he uses to propel himself around the world, releasing gusts of wind whenever it pleases him. Asymmetrical himotoshi through the bag. The bright-red coral bearing a beautiful color, the back of the netsuke retaining much of its natural appearance.

HEIGHT 3.7 cm  
 WEIGHT 18 g

Condition: Very good condition with typical natural flaws to the material.

**Provenance:** From the estate of Phillip Allen (1938-2022), who was a widely respected collector and expert of Chinese ceramics and works of art as well as a director of the Oriental Ceramic Society for many years.

**LITERATURE COMPARISON**

For a related solid coral netsuke of Daruma, unsigned, see Bushell, Raymond (1975) *Netsuke Familiar & Unfamiliar*, p. 151, no. 345. For a related solid coral netsuke of tiger and bamboo, unsigned, see Bushell, Raymond (1975) *Netsuke Familiar & Unfamiliar*, p. 150, no. 342.



**Estimate EUR 1,500**  
 Starting price EUR 800

305  
**RYUHO: A VERY RARE SOLID CORAL NETSUKE OF A BOY AND CAT**

By Ryuho, signed Ryuho 龍峯  
 Japan, Tokyo, late 19th century, Meiji period (1868-1912)

Carved from a choice piece of bright-red coral, depicting a boy on all fours giggling as a cat struggling to escape his tight hold, clambering over his shoulder. The boy is dressed in a robe tied at the waist with a sash suspending a tiny kinchaku (pouch) to the back. Small himotoshi and signed to the front of the robe RYUHO – likely a pupil of Ryukei II, who excelled in the use of various exotic materials.



LENGTH 5.5 cm  
 WEIGHT 45.3 g

Condition: Good condition with wear, minor nibbling, and imperfections such as natural fissures to the material. Chips to the cat's left ear, the boy's right foot and some minuscule nibbling to the boy's left ear and the fingers of the left hand.

**Estimate EUR 2,000**  
 Starting price EUR 1,000



306  
**MINKOKU: A LARGE SILVER NETSUKE OF AN OCTOPUS GRASPING A PIECE OF CORAL**

By Minkoku, signed Minkoku 民国  
 Japan, late 19th century, Meiji period (1868-1912)

Fashioned as a silver octopus, with eyes inlaid in gilt and shakudo, grasping a long piece of coral with its tentacles. The octopus puckering its funnel shaped mouth together in deep concentration as one hand comically scratches the top of its head in wonder. The coral branch banded to the center and finished with a loop which doubles as the himotoshi. Signed to the side MINKOKU.



LENGTH 7.3 cm  
 WEIGHT 27.7 g

Condition: Very good condition with minor wear and tiny hairlines.

**MUSEUM COMPARISON**

Compare a closely related coral and silver netsuke of an octopus, formerly in the collection of Henry Walters, and now in The Walters Art Museum, Baltimore, accession number 57.1344.



**AUCTION COMPARISON**

Compare a related coral and silver netsuke of an octopus, at Bonhams, Asian Decorative Arts, 18 October 2016, lot 9009 (**sold for USD 3,750**).



Ikedo Minkoku (1828-1916) is listed in the Haynes Index of Japanese Sword Fittings and Associated Artists on pp. 1042 (H 05096.0) along with his first son Ikedo Minkoku (1854-1918) (H 05097.0) and adopted grandson Ikedo Minkoku (1869-1939) (H 05098.0), who became the third Minkoku. Minkoku (1828-1916) was born in Edo, the second son and heir of Someya Chomin. In 1840, he was a student of Kobara Shinnosuke (H 08652) and a student of Kono Haruaki (H 00760). He is considered the fourth master of the Someya family school. Primarily a kanamono artist, he also made sword fittings, mostly to order. He set up his business in 1853 and had sons and students who carried on his business until 1939.

**Estimate EUR 4,000**  
 Starting price EUR 2,000





307  
**A VERY RARE SILVER NETSUKE  
 OF A BLOOMING CHRYSANTHEMUM (KIKU)**

Unsigned  
 Japan, second half of 19th century

The single bloom with tightly formed overlapping petals curled in over the gilt metal stamen to form a compact composition, the looped stalk on the underside forming the himotoshi.

DIAMETER 4.5 cm  
 WEIGHT 48.7 g

Condition: Excellent condition with only very minor wear.  
**Provenance:** Bläuer, Lugano, 1981. Private collection of Heidi Haupt-Battaglia (1921-2019), Switzerland, acquired from the above on 18 April 1981. A copy of the collector's notes, confirming the provenance above, and stating a purchase price of CHF 1,300 (or approx. **EUR 2,500** converted and adjusted for inflation at the time of writing), accompanies this lot.

The chrysanthemum symbolizes royalty, longevity, and rejuvenation. It is the Japanese Imperial Family's emblem, it appears on the 50-yen coin, and is often stylized with 16 petals in front, and the tips of 16 petals in back, on government seals, representing the Chrysanthemum Throne. The highest honor given by the Emperor of Japan is the Supreme Order of the Chrysanthemum.

**Estimate EUR 4,000**  
 Starting price EUR 2,000



308  
**A VERY RARE SILVER NETSUKE  
 OF A KEMARI PLAYER**

Unsigned  
 Japan, 19th century

The courtier standing with one foot slightly raised balancing a kemari ball, his left hand enveloped in its sleeve while the right gently lifts his pants out of the way to juggle the ball. The man is dressed in voluminous robes with billowing sleeves which are finely engraved in katakiribori and kebori with scrolling and geometric designs. The gleeful face with almond shaped eyes under arched brows is topped by an eboshi hat tied around the chin in a loose knot. Asymmetrical himotoshi to the back.

HEIGHT 5.8 cm  
 WEIGHT 81.2 g

Condition: Excellent condition with minor wear.

Kemari, a popular athletic game during the Heian period (794-1185), is one of the earliest versions of football and it is a non-competitive game where the goal is to keep the ball in the air.

**Estimate EUR 5,000**  
 Starting price EUR 2,400







309  
**A SUPERB 'DRAGON' TABAKO-IRE SET**

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

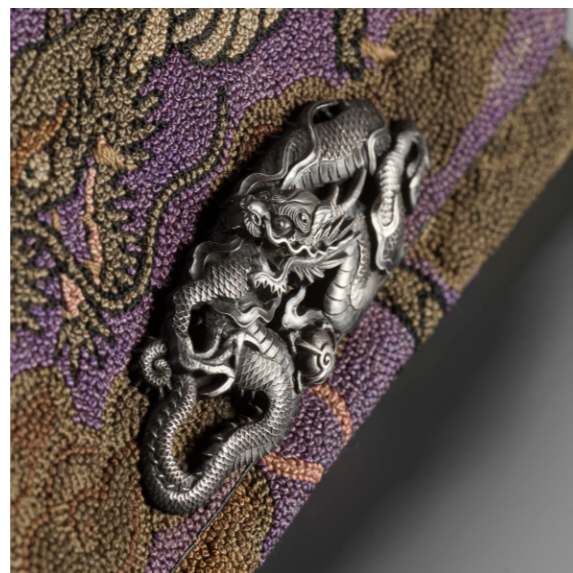
The pouch finely woven with a leather interior featuring a hanabishi design, the exterior with a central dragon flying amid swirling clouds on a purple-ground sky, the silver kanamono (pouch clasp) in the form of a coiling dragon with a flaming tama gripped in its talons, the scales and details very finely worked. The silver two-part manju similarly worked with a writhing dragon with gilt eyes gripping a tama, the reverse with swirling clouds, attached to the pouch by a chain and an ojime with rounded sides worked with the Tokugawa mon to the center, likely indicating this was ordered and worn by a high-ranking official.

LENGTH 14.8 cm (the pouch), DIAMETER 4.9 cm (the netsuke)  
 WEIGHT 168 g (total)

Condition: The netsuke in very good condition with minor wear. The pouch in very good condition with minor wear, traces of use, rubbing to the leather edges, and minor loose threads.

The Tokugawa's clan symbol, known in Japanese as a mon, the "triple hollyhock" (although commonly, but mistakenly identified as "hollyhock", the aoi actually belongs to the birthwort family and translates as "wild ginger"—Asarum), has been a readily recognized icon in Japan, symbolizing in equal parts the Tokugawa clan and the last shogunate.

**Estimate EUR 3,000**  
 Starting price EUR 1,500



310  
**A FINE AND LARGE SILVER AND BAMBOO KISERU (PIPE) DEPICTING TWIN DRAGONS**

Unsigned  
 Japan, late 19th century

The silver fittings decorated with finely worked dragons flying amid swirling clouds, their eyes and flames with gilt detailing. The scales and faces of the dragons are finely accentuated, their bodies disappearing and reappearing from behind the cloudy ground.

LENGTH 27 cm  
 WEIGHT 87 g

Condition: Very good condition with minor surface wear.

**AUCTION COMPARISON**

Compare a related mixed metal and bamboo kiseru with dragons, by Hogetsu Noitomo, 27 cm long, at Zucke, Fine Japanese Art, 2 December 2022, Vienna, lot 186 (sold for EUR 3,380).



**Estimate EUR 2,000**  
 Starting price EUR 1,000





**SHIRAYAMA SHOSAI: A RARE  
AND SUPERB BLACK LACQUER KISERUZUTSU  
DEPICTING NANDINA SPROUTS**



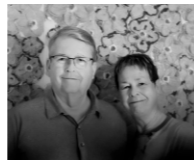
By Shirayama Shosai (1853-1923), signed Shosai 松哉 and sealed Shosai 松哉  
Japan, Tokyo, late 19th to early 20th century, Meiji (1868-1912) to Taisho period (1912-1926)

The wood very finely lacquered with a roiro-nuri ground over brown lacquer, discreetly simulating woven cane, decorated with nandina sprouts in gold and red lacquer takamaki-e and kirigane flakes on the leaves. The thin stems of the two nandina sprouts supporting red berries and large leaves, some of which have been eaten by insects. The rim with a metal trim and cord attachment. Signed SHOSAI and sealed SHOSAI in red lacquer.

LENGTH 18.6 cm

Condition: Very good condition with only minor wear.

**Provenance:** Sharen Chappell, November 2006. Collection of James and Christine Heusinger, acquired from the above, the interior with an old collector's note. James and Christine Heusinger started collecting Japanese art in the late 1970s. Their collection began with a modest piece by Seifu Yohei III and expanded to over 100 pieces. They donated the majority of their pieces to the Cleveland Museum of Art, which now houses the most important collection of ceramics by the Seifu Yohei studio. While their collection was mostly focused on modern Japanese ceramics, they also had a fondness for lacquer, purchasing select pieces from noted dealers such as Grace Tsumugi and Sharen Chappel.



**Jim and Christine Heusinger, 2014**

**Shirayama Shosai (1853-1923)** is widely considered the finest lacquer artist of the Meiji and Taisho periods. He began working in lacquer at the young age of twelve and rose to become a professor at the Tokyo Art School where he was granted the title of Teishitsu gigeiin ("Imperial Craftsman") in 1907. His students became some of the best 20th century lacquer artists in Japan. The artist is recorded in E.A. Wrangham's *The Index of Inro Artists*, p. 255. Shosai's works of art are just as highly valued, like the work of the celebrated Shibata Zeshin (1807-1891). However, Shosai's works are much rarer.

**LITERATURE COMPARISON**

According to Jan Dees, there are only nine known pipe cases by Shosai. The majority of these are in the Baur Collection, Geneva, with two others in the Collection of Melvin Jahss and Collection of E.A. Wrangham. This lot represents a new, previously unknown tenth kiseruzutsu by the master. Compare two lacquer kiseruzutsu with the same signature and red lacquer seal, by Shosai, illustrated in Dees, Jans (2002) *Japanese Lacquer Artist, Shirayama Shosai (1853-1923)*, *Arts of Asia*, March-April, p. 101, no. 25 and 26.



**Compare two black lacquer pipe cases in the Collection of Melvin Jahss and Collection of E.A. Wrangham with the identical signature and red lacquer seal**

**AUCTION COMPARISON**

Compare a related lacquer kiseruzutsu decorated with a gold nadeshiko spray, signed Shosai, at Bonhams, *The Edward Wrangham Collection Of Japanese Art Part III*, 15 May 2012, London, lot 171 (sold for GBP 21,250).

**Estimate EUR 4,000**  
Starting price EUR 2,000



**A FINE LACQUER  
KISERUZUTSU  
WITH BUTTERFLIES**

Unsigned  
Japan, late 19th century

Of muso-zutsu type, the burgundy-lacquered pipe case carved along the lower section on a stippled ground with a continuous band of various types of butterflies flying in a kaleidoscope, their wings and bodies incised with detailed patterns, enclosed by a cloudlike border. The artist paid special attention to depth and perspective, carving some butterflies smaller and others larger within the rabble of delicate wings. The textured shibuichi rim with a gold looped cord attachment.

LENGTH 20.7 cm

Condition: Very good condition with minor wear and three minuscule touchups to the mid-section.

**Butterflies** have important meaning to Daoist philosophers as they represent metamorphosis. The noted philosopher Soshi (Zhuangzhi) used butterflies in one of his most famous stories. The story appears at the end of the chapter *On the Equality of Things*: "Once, Zhuang Zhou dreamed he was a butterfly, a butterfly flitting and fluttering about, happy with himself and doing as he pleased. He didn't know that he was Zhuang Zhou. Suddenly he woke up and there he was, solid and unmistakable Zhuang Zhou. But he didn't know if he was Zhuang Zhou who had dreamt he was a butterfly, or a butterfly dreaming that he was Zhuang Zhou. Between Zhuang Zhou and the butterfly there must be some distinction! This is called the Transformation of Things." (Zhuangzi, chapter 2 [Watson translation])

**Estimate EUR 2,000**  
Starting price EUR 1,000





313  
**A FINE EBONY AND  
ANTLER KISERUZUTSU  
WITH SHISHI,  
ATTRIBUTED TO RENSAI**

Attributed to Rensai, unsigned  
Japan, Tokyo, Asakusa District, mid to  
late 19th century, c. 1860s-1880s

This muso-zutsu type features a black ebony  
body characterized by a smooth grain, the  
finely carved antler cap of the insert adorned  
with a recumbent shishi finial, displaying  
a fierce expression, with the shishi's head  
turned back towards its tail. The antler rim  
of the case is carved with a shishi head  
himotoshi, the cord being strung through  
the mouth. The eyes of both shishi are inlaid  
with dark horn. Both the cap and tube are  
embellished with rinzu (key-fret) designs.

LENGTH 20.9 cm

Condition: Very good condition with minor  
wear and typical natural flaws to the antler.

**LITERATURE COMPARISON**

Compare a related antler  
netsuke of a shishi, signed  
Rensai, dated to the late  
19th century, illustrated  
in Moss, Sydney L. (2016)  
Kokusai The Genius: and  
Stag-antler Carving in Japan,  
vol. III, p. 14-15, no. 330.



**Estimate EUR 2,000**  
Starting price EUR 1,000



314  
**A FINE ANTLER KISERUZUTSU  
WITH THE FOUR WORTHIES  
(SHIKUNSHI)**

Unsigned  
Japan, Tokyo, Asakusa District,  
late 19th century

Of muso-zutsu type, carved with four panels  
in sunken relief (shishiaibori) depicting the  
Shikunshi, three along the lower section  
consisting of a circular panel enclosing a  
slender bamboo shoot with large leaves, a  
chrysanthemum within an oval reserve, a  
circular panel with a gnarled branch bearing  
plum blossoms, and an orchid on the  
removable inset piece. The cord attachment  
formed by an ingot shaped loop.

LENGTH 21.2 cm

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

**The Shikunshi**, literally 'the four worthies'  
or 'the four gentlemen,' are a motif of four  
plants which represent the four seasons as  
well as four characteristics adherent to men  
of virtue. The motif has been popular since  
the Ming dynasty, and became popular with  
nanga artists in the 18th and 19th centuries  
in Japan. The orchid is associated with spring  
as well as purity, loyalty, incorruptibility,  
and modesty. Bamboo represents summer  
and the quality of strength and tenacity.  
Chrysanthemum symbolizes autumn as well  
as regality and stoic honor. And lastly, the  
plum blossom represents winter, symbolizing  
vitality and resilience.

**Estimate EUR 2,000**  
Starting price EUR 1,000







315  
**ISSHU: A FINE  
 INLAID WOVEN RATTAN  
 KISERUZUTSU WITH KIKU  
 (CHRYSANTHEMUM) FLOWERS  
 AND A TABLE SCREEN**

By Tanaka Isshu, signed Isshu 一秋  
 Japan, late 19th century, Meiji period  
 (1868-1912)

Of muso-zutsu type, the ground finely woven with minute strips of rattan and decorated with a table screen, its ebony-inlaid frame enclosing larger strips of rattan as its central panel, and a kiku (chrysanthemum) flower with two large blossoms inlaid in mother-of-pearl, stained antler, and buffalo horn. The rim with a metal trim and cord attachment. Signed on a red lacquer tablet ISSHU.

LENGTH 20.9 cm

Condition: Good condition with wear, traces of use, minor losses to the rattan ground and to the inlays, the metal rim re-glued.

**MUSEUM COMPARISON**

Compare a related woven rattan kiseruzutsu with a bone inlaid squid eating clams, by Tanaka Isshu, in the Kiyomizu Sannenzaka Museum, illustrated in Murata, Rinyo (2019), Kiyomizu Sannenzaka Museum: Masterpieces, p. 140, no. 204.



**Estimate EUR 2,000**  
 Starting price EUR 1,000



316  
**NANZAN: A FINE WOVEN RATTAN  
 KISERUZUTSU DEPICTING THREE  
 MONKEYS EATING PERSIMMONS**

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

Of muso-zutsu type, the ground finely woven with minute strips of rattan and decorated with an elder monkey sitting with its young. The three simians are inlaid in various woods, their hair minutely incised with fur, their eyes inlaid in gilt metal. One monkey holds a coral-inlaid persimmon; a second persimmon with a green-stained horn stem is inlaid to the verso. With a gold rim and cord attachment. Signed on two square inlaid signature plaques NANZAN.

LENGTH 21.8 cm

Condition: Very good condition with wear, traces of use, and fraying to the rim of the cap on the interior.  
**Provenance:** Sharen Chappell, St. Paul, Minnesota. US private collection, acquired from the above.

The artist Nanzan 南山 is likely a pseudonym and means "Southern Mountain." In Chinese poetry 南山 refers to Mount Lushan, now known as Mount Zhong Nan. Notably, the word appears in the classical poetry collection Shi Jing and the works of the famous poet Li Bai. This suggests the choice of name is a celebration of longevity and perseverance.

**AUCTION COMPARISON**

Compare a related woven rattan kiseruzutsu with similar wood inlays albeit depicting vegetable plants, signed Rosetsu, dated late 19th to early 20th century, at Bonhams, Fine Japanese Works of Art from the Edward Wrangham Collection, 9 July 2018, London, lot 77 (sold for GBP 3,500).



**Estimate EUR 2,000**  
 Starting price EUR 1,000





317

**HOSAI AND ROSETSU: A SUPERB INLAID WOVEN RATTAN KISERUZUTSU WITH A GOOSE DESCENDING IN THE RAIN, WITH EN SUITE LEATHER POUCH AND CORAL OJIME**

The lacquerwork by Hosai and the inlay by Rosetsu, signed Hosai 宝哉 and Rosetsu 芦雪  
Japan, Edo (Tokyo), ca. 1880, Meiji period (1868-1912)

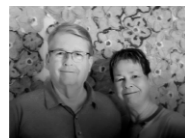
Of muso-zutsu type, the ground finely woven and decorated with a descending goose, its body masterfully inlaid in antler, wood, tortoiseshell, and the eyes and beak of inlaid mother-of-pearl and dark horn; the gold takamaki-e rain falling in streaks. The rim and ingot-shaped cord attachment made from gold. Signed to the back on a red lacquer tablet HOSAI and on a tortoiseshell-inlaid tablet ROSETSU.

Together with a coral ojime and en suite tobacco pouch (tabako-ire) crafted from leather and with a shibuichi kanamono (pouch fitting) of three geese with gilt eyes. The reverse of the kanamono finely worked with gold hirazogan depicting lotus.

HEIGHT 20.4 cm (the pipe case), LENGTH 13 cm (the pouch), DIAMETER 1.7 cm (the ojime)

Condition: The pipe case in very good condition with minor wear, light rubbing to the takazogan rain, and traces of use. The leather pouch and pouch fitting in very good condition with minor wear, traces of use, loose seams to the interior, and some rubbing to the shibuichi kanamono.

**Provenance:** Grace Tsumugi, London. Collection of James and Christine Heusinger, acquired from the above. James and Christine Heusinger started collecting Japanese art in the late 1970s. Their collection began with a modest piece by Seifu Yohei III and expanded into over 100 pieces. They donated the majority of their pieces to the Cleveland Museum of Art, which now houses the most important collection of ceramics by the Seifu Yohei studio. While their collection was mostly focused on modern Japanese ceramics, they also had a fondness for lacquer, purchasing select pieces from noted dealers such as Grace Tsumugi and Sharen Chappel.



**Jim and Christine Heusinger, 2014**

Paul Moss and Max Rutherford identified two near identical pipe cases in their book, *They are All Fire and Every One Doth Shine*. While these were the only two then known, Moss and Rutherford correctly postulated, "Given the unusually dynamic nature of the design, it seems likely that Rosetsu made more than two versions; another may yet manifest itself." The present lot represents a third type of this same pipe case with an altogether new artist represented, Hosai.



**LITERATURE COMPARISON**

Compare a near-identical woven rattan kiseruzutsu depicting a descending goose in the rain, signed Rosetsu, ca. 1880, illustrated in Paul Moss and Max Rutherford (2010) *They are All Fire and Every One Doth Shine: The Elly Nordskog Collection of Japanese Inro, Pipecases and Netsuke*, London, Sydney L. Moss, p. 308-309, no. 81 (fig. 1). Compare a closely related rattan kiseruzutsu with an identical motif albeit lacking the gold lacquer rain, signed Rosetsu, formerly in the Raymond and Frances Bushell collection, illustrated in Bushell, Raymond (1980) *Kiseruzutsu: The Japanese Pipe Case*, Arts of Asia, November to December, p. 88, no. 16.



**Fig. 1**

**Estimate EUR 6,000**  
Starting price EUR 3,000







318  
**A FINE BAMBOO AND ANTLER YATATE,  
 WITH AN ANTLER NETSUKE OF A  
 MONKEY HOLDING A PEACH**

Unsigned  
 Japan, 19th century

The superb grain of the bamboo fudezutsu (portable writing brush container) clearly visible with five nodes cascading from long to short, the hinged cover carved from a section of antler near the coronet. With an antler netsuke depicting a seated monkey wearing a sleeveless coat, holding an oversized peach by the stem with a delighted expression.

LENGTH 17 cm (the pipe case), LENGTH 3.5 cm (the netsuke)

Condition: Each in very good condition with minor wear and expected 'natural flaws'.

**Provenance:** From the collection of Dr. Ferdinand and Dr. Gudrun Thaler-Szulyovsky, and thence by descent in the same family. Purchased in 1993 from Galerie Gemini (H. Hohenadl). The couple, who had both been practicing law, met in 1967 through their mutual passion for art. Together they built a substantial and diverse art collection over many decades.

**LITERATURE COMPARISON**

Compare a closely related bamboo and antler yatate illustrated in Moss, Paul. (2016) *Kokusai The Genius: and Stag-antler Carving in Japan*, vol. III, Sydney L. Moss, p. 310-311, no. 522.

**Estimate EUR 1,500**  
 Starting price EUR 800



319  
**A FINE ANTLER AND WOOD TONKOTSU  
 DEPICTING BATS, WITH AN ANTLER PIPE CASE  
 AND A BAMBOO AND SILVER PIPE**

Unsigned  
 Japan, late 19th century



The tonkotsu's shape formed by an unusually thick section of antler, carved from the coronet, fitted with a wood base and cover, the cover carved with two large bats with mother-of-pearl inlaid eyes circling a central oval recess. The kiseruzutsu (pipe case) of senryu-zutsu form, finely carved integrating and preserving the natural beauty of the material. With a bamboo and silver kiseru (pipe) and a turquoise glass ojime.

LENGTH 15.8 cm (the pipe case), 14.6 cm (the pipe),  
 LENGTH 9 cm (the tonkotsu), DIAMETER 1.5 cm (the ojime)

Condition: The kiseruzutsu in very good condition with minor wear, natural flaws, and traces of use. The pipe in good condition with wear, traces of use, and the mouthpiece lost. The tonkotsu with wear, small scratches to the base, the base reglued, and the central emblem lost.

**Provenance:** Collection of Field Marshal Earl Kitchener, and thence by descent within the same family. Field Marshal Horatio Herbert Kitchener, 1st Earl Kitchener (1850-1916) was a British Army officer and colonial administrator. Kitchener came to prominence for his imperial campaigns and his central role in the early part of the First World War. He was the Secretary of State for War at the start of the war and died in combat while sailing to Russia with the goal of furthering diplomatic ties with Tsar Nicolas II. During his time in the military, Kitchener oversaw security for British excavations in Egypt, Palestine, Cyprus, and India. His extensive personal collection is now housed in the British Museum and the Victoria & Albert Museum.

**Estimate EUR 1,500**  
 Starting price EUR 800







320  
**SOZAN: A FINE ANTLER KISERUZUTSU  
 DEPICTING SHOKI AND ONI, WITH EN SUITE  
 LEATHER POUCH WITH SHOKI KANAMONO**

By Sozan, signed Sozan 宗山  
 Japan, Tokyo, Asakusa District, late 19th century

The kiseruzutsu (pipe case) of senryu-zutsu form, finely carved with Shoki standing on the rocky bank of a river next to a large waterfall beneath a gnarled wintery tree where a cowering oni, perching on the highest branch, hides from the demon slayer. The eyes of Shoki are inlaid in gilt metal, the rim of the pipe with a silver trim, and the cord attachment formed by the gnarled tree branch. Signed SOZAN on a circular reserve which plugs the hollow section of antler.

Together with an agate ojime and en suite tobacco pouch (tabako-ire) crafted from leather with a gold, silver, and suaka (copper) kanamono (pouch fitting) depicting Shoki looking upwards with his sword drawn.

HEIGHT 20.3 cm (the pipe case), LENGTH 9 cm (the pouch),  
 DIAMETER 1.7 cm (the ojime)

Condition: The pipe case in very good condition with minor wear and typical 'natural flaws'. The ojime in good condition with minor wear and a small chip to a natural fissure. The pouch in very good condition with minor wear and traces of use.

**Provenance:** Private collection of Heidi Haupt-Battaglia (1921-2019), Switzerland.

**AUCTION COMPARISON**

Compare a related senryu-zutsu form pipe case carved with shishi, by the same artist and signed Sozan, at Lempertz, Netsuke and Sagemono, 9 June 2017, Cologne, lot 714 (**sold for EUR 2,108**).

**Estimate EUR 2,000**  
 Starting price EUR 1,000



321  
**HIDARI ISSAN: A SUPERB THREE-CASE  
 WOOD INRO OF A TORTOISE**

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

Naturalistically carved as a tortoise with its limbs almost entirely retracted within its carapace, its shell rendered with finely plated scoots, its lower plastron showing superb staining and incision work. The eyes are inlaid in dark horn with gilt metal surrounds. Signed to the underside within an oval reserve HIDARI ISSAN – the carver was known for his masterful netsuke and inro depicting tortoises.



HEIGHT 8 cm, LENGTH 5.5 cm

Condition: Very good condition with minor wear, some minuscule nibbling to edges, traces of use to the interior, and one small chip to the toe of the right hind leg.

**AUCTION COMPARISON**

Compare a closely related wood inro by the same artist, signed Hidari Issan, at Bonhams, Fine Japanese Works of Art, 16 March 2016, New York, lot 3115 (**sold for USD 6,000**).



**Estimate EUR 5,000**  
 Starting price EUR 2,500







322  
**A SUPERB INLAID BAMBOO TONKOTSU WITH SNAIL AND ANTS, ATTRIBUTED TO GANBUN**

Attributed to Jikan Ganbun, unsigned  
 Japan, 19th century, Edo period (1615-1868)

Carved from a choice section of warped bamboo, the surface beautifully lacquered to highlight the natural grain, the front decorated with a large snail, its body and shell inlaid in pewter (mitsuda) and pale horn. The idiosyncratic ants crawling on both elongated sides as well as on the lid, inlaid in various material including gilt bronze, copper (suaka), silver, and dark horn. The base with a black lacquer fill to add to the rustic appearance. With a bamboo ojime.

LENGTH 8.8 cm

Condition: Very good condition with minor, mostly intentional, wear and a few natural flaws to the material.

**LITERATURE COMPARISON**

Compare a related wood tonkotsu with a snail and metal ant inlays, by Ganbun, illustrated in Lazarnick, George (1981) Netsuke & Inro Artists, and How to Read Their Signatures, vol. 1, p. 377.



**AUCTION COMPARISON**

Compare a related brown lacquer two-case inro decorated with a snail and metal-inlaid ants, signed Jikan Ganbun, at Bonhams, Fine Japanese Art, 16 May 2013, London, lot 162 (sold for GBP 18,750).



**Estimate EUR 4,000**  
 Starting price EUR 2,000



323  
**A FINE RITSUO STYLE CERAMIC-INLAID WOOD FOUR-CASE INRO WITH SNAILS AND BLOSSOMS**

Style of Ogawa Haritsu (Ritsuo, 1663-1747), unsigned  
 Japan, 18th century, Edo period (1615-1868)

Of upright rectangular form with rounded edges and oval section, the running grain of the light wood skillfully incorporated and further enhanced by carving depressions to imitate mushigui (insect bites) on tree bark, the four-case inro finely worked in iro-e takamaki-e, as well as ceramic and horn inlays, to depict a snail crawling down the length of tall grass growing amidst chrysanthemum blooms. The interior compartments lacquered in black, gold, and silver, and with fundame edges. With a ceramic ojime decorated with flowers and signed KENZAN.

HEIGHT 9 cm, LENGTH 6 cm

Condition: Very good condition with minor and mostly simulated wear.

**Provenance:** Property from the Collection of Drs. Edmund and Julia Lewis. An old collector's label to the interior, 'ojime Kenzan, 9'. Drs. Edmund Jean and Julia Breyer Lewis are renowned experts in nephrology who met professionally and later married in 1997, and have since continued to collect Japanese art together, actively seeking the best they could find from the finest dealers in the field. Known for their keen scholarship and high aesthetic standards, for the past three decades Ed and Julie have focused on collecting lacquer art, painting, and Buddhist sculpture from Japan.

**Estimate EUR 2,000**  
 Starting price EUR 1,000







324  
**RITSUO: A BLACK LACQUER TWO-CASE INRO WITH SEALS**

By Ogawa Haritsu (Ritsuo, 1663-1747), signed with a seal Ritsuo 笠翁  
 Japan, 18th century, Edo period (1615-1868)

**Published:** Earle, Joe [ed.] (1995) E. A. Wrangham, *The Index of Inro Artists*, p. 212, top row, fourth from left (only the seal is illustrated).



The wide-bodied two-case inro bearing a fine roiro ground and lacquered in takamaki-e to simulate three seals inscribed, 'Kiho' [Discipline], 'Shisai' [The Studio/Room of Thoughts], and 'Zhang Jizhi yin' [The seal of Zhang Jizhi]. Signed with a square red lacquer seal RITSUO. The interior compartments lacquered in roiro with gold fundame rims. With a gilt metal ojime decorated with foliage.

HEIGHT 6.3 cm, LENGTH 7.7 cm

Condition: Good age-related condition with wear. Minor flaking to lacquer to the rounded ends, tiny scratches to the bottom, and few losses along the edges of the cases. Chips to two corners by the cord holes.

**Provenance:** Ex-collection W.W. Winkworth, 1984. Ex-collection Edward Wrangham (no. 1725). Bonhams, *The Edward Wrangham Collection of Japanese Art*, 9 November 2010, London, lot 211 (sold for GBP 3,000). An old loose collection label to the interior, 'EA Wrangham Collection 1725'. Another old collection number affixed to the underside of the first case, '956'.



Edward 'Ted' Wrangham with Her Majesty Queen Elizabeth II, 1980

'Shisai' [The Studio/Room of Thoughts] is based on a Chinese idiomatic expression "To see the wise and good and think of the wise and good."

Zhang Jizhi (1186-1263) was a famous Chinese calligrapher of the Song Dynasty. He was known as Cho Sokushi in Japan.

**Estimate EUR 2,000**  
 Starting price EUR 1,000



325  
**KAN: A CERAMIC AND LACQUER-INLAID WOOD TWO-CASE INRO WITH DARUMA**

By Ogawa Haritsu (Ritsuo, 1663-1747) or a follower, signed with two seals and Kan 観 and Shoko 尚行 (Naoyuki)  
 Japan, 18th century, Edo period (1615-1868)

Of upright rectangular form and oval section, decorated in lacquer-enriched ceramic to depict Daruma meditating. The verso is decorated with a hossu (Buddhist fly whisk) and a mokugyo bell. Signed with two seals KAN and SHOKO (Naoyuki)—both seals were used by Ogawa Haritsu and his followers. The seal Shoko/Naoyuki seems to be predominantly found on this specific type of textured light wood netsuke and inro with ceramic inlays (see auction comparisons).

HEIGHT 7.2 cm, LENGTH 6.1 cm

Condition: Very good condition with wear and natural imperfections. One tiny chip to the corner near one of the cord holes.

**Provenance:** Ex-collection of Drs. Edmund and Julia Lewis.

**AUCTION COMPARISON**

Compare a related three-case lacquered and ceramic-inlaid wood inro depicting a caparisoned elephant, signed with the same seals Shoko/Naoyuki and Kan, by Ogawa Haritsu, at Bonhams, *The Harriet Szechenyi Sale of Japanese Art*, 8 November 2011, London, lot 274 (sold for GBP 10,000). Also compare a related ceramic-inlaid kiri wood netsuke depicting a recumbent deer, sealed Shoko/Naoyuki, at Sotheby's, *The Carlo Monzino Collection of Netsuke, Inro and Lacquer*, 21 June 1995, London, lot 341 (sold for GBP 920).



**Estimate EUR 2,000**  
 Starting price EUR 1,000





**A SUPERB AND RARE CERAMIC-INLAID  
LACQUER THREE-CASE INRO DEPICTING A SHISHI,  
SIGNED KAJIKAWA AND SEALED KAN**

The lacquer work by the Kajikawa family, the ceramic inlay by Ogawa Haritsu (Ritsuo, 1663-1747) or Mochizuki Hanzan (1743-1790), sealed Kan 観 and signed Maki-e 蒔絵 Kajikawa 梶川 saku 作 with seal Ei 榮  
Japan, 18th century, Edo period (1615-1868)

**Published:** Joly, Henri L. (1912) *The W. L. Behrens Collection*, Part 2, *Lacquer and Inro*, no. 906, illustrated on pl. XLIV.

The boldly carved wood inro of almost square shape and oval section, bearing a beautiful, natural grain, lacquered in unusually thick takamaki-e with rich gold depicting a continuous image of a craggy rock with leafy hiramaki-e bamboo sprays in gold, next to an imposing snarling shishi, filling out the other half of the composition, inlaid in bright turquoise-blue ceramic. The image spilling over to the upper and lower area of the top and bottom case. Signed underneath Maki-e KAJIKAWA saku [the lacquer made by Kajikawa] with gold seal Ei and further with a red and white glazed ceramic seal KAN [for Ogawa Haritsu, Ritsuo]. The interior cases and rims of gold lacquer.

HEIGHT 7.5 cm, LENGTH 6.3 cm

Condition: Excellent condition with only very minor wear and expected firing flaws to the ceramic inlay.

**Provenance:** Ex-collection W. L. Behrens (1861-1913). Sold at Glendining & Co Auction, 21 November 1946. A noted private collection, acquired from the above, assembled by the previous owner's great-grandfather and thence by descent. With old collection labels to the top case.



**Portrait of Walter  
Lionel Behrens  
(1861-1913)**

The Kajikawa family are a famous dynasty of lacquerers founded in the 17th century in Edo. The combination of lacquer work by the Kajikawa family and ceramic inlay by Ritsuo is very rare.

Ogawa Haritsu (formerly often referred to outside Japan by his alternative name of Ritsuo) was among the first Japanese lacquer artists to establish an independent reputation outside of the hereditary craft dynasties of Kyoto, Edo, and Kanazawa. Following an early career as a haiku poet, he is thought to have first turned his attention to lacquer design in middle age and soon attracted a wide following thanks to his novel choice of subject matter and pioneering and imaginative use of unusual materials; at some point after 1710 he was hired by Tsugaru Nobuhisa (1669-1747), lord of a domain in northern Japan, for whom he worked until 1731.

Mochizuki Hanzan, thought to have lived from 1743 to 1790, called himself Haritsu II and was a close follower 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**

For a related lacquer suzuribako with similarly bright inlays, by Hanzan, and bearing a similar seal, see Zacke, *Fine Japanese Art*, 3 December 2021, Vienna, lot 165 (**sold for EUR 50,560**).



**Estimate EUR 8,000**  
Starting price EUR 4,000







327  
**RITSUO: A MASTERFUL AND RARE INLAID  
 TWO-CASE INRO DEPICTING THE YOKAI BOX  
 FROM THE SHITAKIRI SUZUME**

Attributed to Mochizuki Hanzan (1743-1790), signed Ritsuo 笠翁  
 and kakihan  
 Japan, 18th century, Edo period (1615-1868)

The remarkable two-case inro of box shape, acting as a trompe-l'œil optical illusion, with a 'hinged lid' opening to reveal several yokai creatures, inlaid in stained horn, antler, amber, ceramic, and various metals. A rokurokubi-esque snail creature with a single cycloptic eye is seen to the very left, poking its long neck through a hole in the box, next to a praying mantis with gilt eyes, and two anthropomorphic frog-creatures to the right. The ground is lacquered in an attractive reddish-brown, simulating a basketweave design, the front decorated with a gold sparrow crest, a metal-inlaid snail slithering through teared holes to either side of the inro and further with carved red lacquer flames emerging from within throughout the composition. A wasp and a butterfly are visible within the opening to the sides of the inro. With realistically modeled metal fittings posing as the hinges and closing mechanism of the box. Signed underneath in gold lacquer RITSUO with a red-lacquered kakihan, identifying the artist as Mochizuki Hanzan (Haritsu II, 1743-1790). The interior of dense nashiji with gold fundame rims.

HEIGHT 6.6 cm, LENGTH 7 cm

Condition: Very good condition. Only minor wear and rubbing to lacquer, some typical minuscule losses along the edges, some light surface scratches to the underside.

Mochizuki Hanzan, thought to have lived from 1743 to 1790, called himself Haritsu II and was a close follower of Ogawa Haritsu (1663-1747) though he was neither his son nor his pupil. The kakihan (artist's cursive monogram) on the present inro is a close match to a kakihan seen on an inro bearing his signature, the signature illustrated in Wrangham, E. A. (1995) *The Index of Inro Artists*, p. 67.

The inro depicts the famous treasure box from the Tongue-Cut Sparrow (Shitakiri Suzume), which was opened by the story's culprit, Arababa, and contains a host of supernatural bakemono and yokai.

**Estimate EUR 10,000**  
 Starting price EUR 5,000







328  
**A BLACK LACQUER THREE-CASE INRO WITH A CAT AND BUTTERFLY**

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

The wide-bodied three-case inro with oval section, bearing a roiro ground, finely worked in gold, silver, and red hiramaki-e and takamaki-e, to depict a cat viewed from behind with a red collar around its neck, tied into a bow, the verso depicting a large butterfly fluttering near a peony blossom. The interior compartments of roiro with gold fundame rims.

HEIGHT 6.9 cm, LENGTH 7.2 cm

Condition: Worn condition with typical losses and wear along the edges, some soiling to lacquer, and light surface scratches. Overall still presenting very well.

**Provenance:** Ex-collection Arthur Kay (1860-1939), with old label pasted underneath. Arthur Kay was a British industrialist and important collector, one of the earliest European collectors of Japanese lacquerware. With further old labels to the interior of the top case.

**Estimate EUR 1,500**  
 Starting price EUR 800

329  
**A BLACK LACQUER THREE-CASE INRO WITH A HO-O BIRD ON A KIRI TREE**

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

Of upright rectangular form and oval section, bearing a roiro ground, intricately lacquered to the exterior in gold chinkinbori, to depict a continuous image of a ho-o bird (akin to a phoenix) perched on a branch of a lush kiri (paulownia) tree. The bird depicted with its wings resplendent and a long tail flowing in the wind. The interior compartments of nashiji with gold fundame rims.

HEIGHT 6.5 cm, LENGTH 6.5 cm

Condition: Overall good, worn condition. Few losses along the edges, tiny nicks to the bottom, and one scratch to the bottom case. Minor old touchups to edges.

**Provenance:** Ex-collection Claudio Perino, a collector with a keen interest in Japanese, Chinese and Far Eastern cultures.

**AUCTION COMPARISON**

Compare a closely related black lacquer three-case inro worked in chinkinbori with a bird perched on a rock beside flowering peonies, by Fujikawa Zokoku, at Bonhams, The Edward Wrangham Collection of Japanese Art, 6 November 2013, London, lot 280 (sold for GBP 4,375).



**Estimate EUR 1,500**  
 Starting price EUR 800



330  
**AN EARLY LACQUER FOUR-CASE INRO OF A DRUNKEN SHOJO**

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

Of upright rectangular form and oval section, bearing a roiro ground applied with gold lacquer, finely worked in iro-e hiramaki-e and takamaki-e, as well as kirigane and inlays of aogai, to depict to the front an inebriated Shojo with a ladle in one hand, falling backwards as it loses balance, having drunk too much sake, all below a gushing waterfall. The verso showing a large jar filled with sake. The interior compartments of roiro, nashiji, and gold fundame rims. Inscriptions to the top of each case.

HEIGHT 6.4 cm, LENGTH 5.5 cm

331  
**A SMALL RINPA STYLE LACQUER THREE-CASE INRO DEPICTING A HERON**

Style of Ogata Korin (1658-1716), inscribed to the top case Seisei Korin zo 青々光琳造 and kakihan Japan, 18th century, Edo period (1615-1868)

Of upright rectangular form and oval section, finely worked in gold hiramaki-e over a black lacquered ground, with inlays of mitsuda (pewter) and raden (mother-of-pearl), as well as sheet metal and kirigane, to depict a heron with its head turned as it balances on one leg by a river stream. Inscribed to the interior of the top case Seisei KORIN zo and kakihan.

HEIGHT 5.5 cm, LENGTH 5 cm

Condition: Worn condition with few losses and associated minor touchups. Overall still presenting very well.

**Provenance:** Ex-collection Claudio Perino, a collector with a keen interest in Japanese, Chinese and Far Eastern cultures.

**MUSEUM COMPARISON**

Compare a related inro with crane and plum tree, style of Ogata Korin, at the Metropolitan Museum of Art, accession number 29.82.2.



**Estimate EUR 1,500**  
 Starting price EUR 800



Condition: Good condition with old wear. Some wear and rubbing to the lacquer, minor losses to kirigane flakes, and light surface scratches. Tiny chips to one top corner. One old touchup to the verso. Presenting beautifully.

**Estimate EUR 1,500**  
 Starting price EUR 800



A similar design is illustrated in Korin Shinsen Hyaku-zu (One Hundred Newly Selected Designs by Korin)





332  
**KORIN: A MITSUDA INLAID FOUR-CASE GOLD LACQUER INRO WITH OTAFUKU**

After Ogata Korin (1658-1716), signed Korin zo 光琳造 and sealed Hoshuku 方祝 Japan, 18th-19th century, Edo period (1615-1868)

Of upright rounded form and oval section, bearing a fine kinji ground, inlaid in mitsuda (pewter) and aogai, to depict to the front Otafuku admiring a sprig of chrysanthemum, her mitsuda-inlaid cloak detailed with gold hiramaki-e grasses and butterflies. The verso decorated with a lush branch of large, blooming chrysanthemum blossoms. Signed to the underside KORIN zo [made by Korin] and with a pewter-inlaid seal Hoshuku. The interior compartments of nashiji with gold fundame rims. With a bamboo netsuke in the form of a mokugyo bell.

HEIGHT 9.8 cm, LENGTH 5 cm

Condition: Good condition with wear and typical losses and associated repairs to the pewter inlays. Some soiling to the verso and traces of use to the interior compartments.

**Provenance:** From a private collection in Manhattan, New York, United States of America. An old collector's label to the interior, '422.YHO.Q 140. Korin style. X C - V'.

Rinpa is a modern term that refers to a distinctive style of Japanese pictorial and applied arts that arose in the early seventeenth century and has continued through modern times. Literally meaning 'school of Korin,' Rinpa derives its name from Ogata Korin (1658-1716), a celebrated painter from Kyoto. It embraces art marked by a bold, graphic abbreviation of natural motifs, frequent reference to traditional court literature and poetry, the lavish use of expensive mineral and metallic pigments, incorporation of calligraphy into painting compositions, and innovative experimentation with new brush techniques. Transmitted by means of pattern books and manuals, the work of the Ogata Korin inspired numerous other craftsmen.



Korin was a follower and the greatest exponent of the versatile artist and craftsman, Hon'ami Koetsu (1558-1637). Koetsu pioneered a distinctive style of lacquerwork that made use of relatively straightforward techniques of lacquer, with inlays of shell and lead. His designs are usually in silhouette with little or no interior detail.

**Estimate EUR 2,000**  
 Starting price EUR 1,000

333  
**KORIN: A RINPA STYLE LACQUER FOUR-CASE INRO DEPICTING TOBA ON HIS MULE**

After Ogata Korin (1658-1716), inscribed Hokkyo Korin 法橋 光琳 Japan, 19th century

Of upright rectangular form and oval section, bearing a bright gold nashiji ground, finely worked in gold takamaki-e, as well as inlays of mitsuda (pewter) and aogai, to depict Toba riding his mule dressed in a heavy cloak and large hat. The verso decorated with tall bamboo shoots and foliage. Inscribed to the underside Hokkyo Korin. The interior compartments of gold fundame. With a coral ojime.

HEIGHT 7.9 cm, LENGTH 5.7 cm

Condition: Very good condition with only minor wear.

**Provenance:** Collection of Drs. Edmund and Julie Lewis.

**AUCTION COMPARISON**

Compare a closely related three-case inro in Rinpa style, also with signature Hokkyo Korin, at Christie's, Japanese Art & Design, London, 16 November 2000, lot 25 (sold for GBP 1,880).



**Estimate EUR 1,500**  
 Starting price EUR 800



334  
**A FINE BLACK LACQUER FOUR-CASE INRO DEPICTING TOBA ON HIS MULE**

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

Of upright rectangular form and oval section, bearing a lustrous roiro ground, finely worked in gold takamaki-e, kirigane, as well as aogai, to depict the silhouette of Toba riding his mule dressed in a heavy cloak and a large gold-foil inlaid hat. The verso decorated with craggy rocks on a sparsely vegetated landscape with a few sprigs of curled warabi (fern shoots) among other foliage. The interior compartments of nashiji with gold fundame rims. With a gold lacquer ojime.

HEIGHT 6.6 cm, LENGTH 5.7 cm

Condition: Very good condition with minor wear and expected minuscule losses to kirigane.

**Provenance:** Ex-collection Edward Gilbertson, 1917. Ex-collection Mrs. T.S. Hall, acquired from the above. Collection of James and Christine Heusinger, acquired from the above. An old collector's label is affixed to the first case, 'Mrs. T.S. Hall Collection, Ex Gilbertson 1917'. Another old collector's label to the bottom, '1781'.

**Estimate EUR 1,500**  
 Starting price EUR 800







335  
**TSUCHIDA SOETSU: A RARE LACQUER  
 THREE-CASE INRO WITH DRAGONFLIES**

By Tsuchida Soetsu, signed Gyonen Hachiju Sai 行年八十歳  
 Tsuchida Soetsu 土田宗悦 with kakihan  
 Japan, 18th century, Edo period (1615-1868)

Of square form and oval section, bearing a black-lacquered ground sprinkled with sparse nashiji, finely decorated in takamaki-e of gold and silver, kirigane, as well as inlays of raden (mother-of-pearl), to depict five fireflies in the twinkling night sky. Signed to the underside TSUCHIDA SOETSU with kakihan and Gyonen Hachiju Sai [aged 80]. The interior compartments of roiro with gold fundame rims.

HEIGHT 7.2 cm, LENGTH 7.2 cm

Condition: Very good condition with wear and traces of use to the interior. One tiny chip to the interior of the second compartment.

**Provenance:** Ex-collection Jonkheer (Jhr.) Alexander Frederik de Savornin Lohman and Johanna Catharina Ermerins. Christie's, Asian Ceramics and Works of Art, 21 May 2003, Amsterdam, lot 538. Collection of James and Christine Heusinger, acquired from the above. An old label inscribed, 'Inro (medicine-box) from the estate of Jhr. Mr. Alexander Frederik de Savornin Lohman (1837-1924) and Johanna Catharina Ermerins (1839-1906)'. Jhr.



**Jonkheer Alexander  
 Frederik de  
 Savornin Lohman  
 (1837-1924)**

The first Tsuchida Soetsu may have lived between 1660-1745, possibly a descendant of one of the Tsuchida artists living and working at Koetsu's Takagamine enclave near Kyoto. His inro are said to have been large, but most examples of his work still in existence are rather small in size. The first Soetsu later changed his name to Shoetsu, handing on the name of Soetsu to his successors in the lineage.

**AUCTION COMPARISON**

Compare a related lacquer three-case inro with leaves and flowers, by Tsuchida Soetsu, at Christie's, The Japanese Aesthetic, 15 May 2013, London, lot 357 (sold for GBP 5,250). Compare a related small gold lacquer five-case inro with a large crab, by Tsuchida Soetsu, at Bonhams, The Edward Wrangham Collection of Japanese Art, 6 November 2013, London, lot 141 (sold for GBP 5,625).



**Estimate EUR 4,000**  
 Starting price EUR 2,000

336  
**A FINE INLAID LACQUER  
 THREE-CASE INRO WITH  
 A BEAR AND CRABS**

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

Of rounded square form, bearing a bright, red-lacquered ground, finely decorated in black and gold takamaki-e and hiramaki-e, kirigane, as well as inlays of raden (mother-of-pearl), to depict to the front a large Himalayan black bear with minutely detailed fur and eyes inlaid behind crystal. The bear crouches, its forelimbs supported on a craggy rock, as it turns its head to glare at the crab pinching its tail, yelping out in pain, while another crab peeks its head out, brilliantly camouflaged behind the rock. The verso decorated with a large crab raising its pincers, lacquered in gold and inlaid with large sections of raden. The interior cases of nashiji with gold fundame edges.

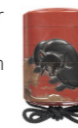
With a lacquered wood ojime and a beautifully matching narwhal manju netsuke with a shell in silver to its center. The shell incised with concentric circles and fitted with a loop cord attachment.

HEIGHT 7.5 cm. LENGTH 7.5 cm

Condition: Good condition with wear. Tiny hairline to the first case and flaking to the corners and edges. The interior with traces of use. A small touchup to the bear's head. **Provenance:** Bonhams, Fine Asian Works of Art, 13 December 2010, San Francisco, lot 5342. Midori Gallery, Miami, USA, acquired from the above. Collection of James and Christine Heusinger, acquired from the above.

**AUCTION COMPARISON**

Compare a closely related lacquer inro with a bear, by Shigeyoshi, at Bonhams, The Edward Wrangham Collection of Japanese Art Part III, 15 May 2012, London, lot 242 (sold for GBP 3,500).



**Estimate EUR 3,000**  
 Starting price EUR 1,500





337  
**AN INLAID BLACK LACQUER FOUR-CASE INRO WITH AN OWL AND GOURDS**

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

Of upright rectangular and oval section, bearing a matte black lacquer ground, finely worked in gold takamaki-e and hiramaki-e, as well as inlays of raden (mother-of-pearl) and aogai (iridescent shell), to depict a continuous image of a straw mat and leafy gourds issuing vines, an owl (fukuro) perched on top of the longest gourd which extends to the other side. The interior compartments of nashiji and red lacquer, and with gold fundame rims.

With a fluted glass ojime and a wood kagamibuta netsuke with a shibuichi plate worked in gold nonume-zogan.

HEIGHT 6.7 cm, LENGTH 5.4 cm

Condition: The inro in good condition with surface wear and rubbing to lacquer, a few tiny nicks, and minuscule losses to inlays. The netsuke with nicks and dents to the bowl and losses to the zogan inlay.

**Estimate EUR 1,500**  
 Starting price EUR 800



338  
**A SOMADA STYLE BLACK LACQUER FOUR-CASE INRO WITH GALLOPING HORSES**

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

Of upright rectangular form and oval section, bearing a lustrous roiro ground, finely worked in aogai (iridescent shell) inlay in the Somada style, as well as gold and silver foil, to depict seven horses prancing and grazing among rolling hills. The interior compartments of roiro lacquer.

HEIGHT 7.7 cm, LENGTH 5.7 cm

Condition: Typical losses to the inlays. Otherwise good condition with minor wear.

**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.

**MUSEUM COMPARISON**

Compare a closely related Somada-style inro with horses in a landscape, at the British Museum, museum number 1981.0203.66.a.



**Estimate EUR 1,000**  
 Starting price EUR 500



339  
**REIBOKU: A GOLD LACQUER INRO OF TWO RATS AFTER SHIOMI MASANARI**

After Shiomi Masanari (1647-1722), signed oyo onmakieshi Reiboku ga 御用 御蒔絵師 冷木 画  
 Japan, late 18th century, Edo period (1615-1868)

**Published:** Earle, Joe [ed.] (1995) E. A. Wrangham, The Index of Inro Artists, p. 208 (only the signature is illustrated).

The three-case inro bearing an attractive kinji ground and lacquered in silver sumi-e togidashi. Signed goyo onmakieshi [official maki-e lacquerers], REIBOKU ga [painted by Reiboku] and with the artist's kakihan. This design was frequently used by the Shiomi Masanari lacquerers.

HEIGHT 7 cm, LENGTH 6 cm

Condition: Good condition. Some light rubbing to lacquer and typical losses to edges.

**Provenance:** Christie's, London, 1991. Ex-collection Edward Wrangham (no. 2032), acquired from the above. Edward A. 'Ted' Wrangham (1928-2009) formed one of the most important collections of Japanese Art in modern times. His reference book 'The Index of Inro Artists' (1995) is considered one of the most important English-language studies on Japanese lacquer ever published.

**AUCTION COMPARISON**

Compare a closely related gold lacquer inro with the same design, by Shiomi Masanari, at Christie's, The Japanese Aesthetic, 15 May 2013, London, lot 392 (sold for GBP 23,750).



**Estimate EUR 2,000**  
 Starting price EUR 1,000



340

**KAKOSAI SHOZAN: A SUPERB  
GOLD LACQUER FOUR-CASE INRO  
DEPICTING RATS AND RICE BALES**

By Kakosai Shozan, signed Kakosai 可交齋  
Japan, Edo (Tokyo), early 19th century, Edo period (1615-1868)

Of upright lenticular form and oval section, bearing a beautifully polished and lustrous gold kinji ground, finely decorated in gold hiramaki-e and takamaki-e, as well as inlays of mother-of-pearl, to depict three rats nibbling at sprinkled rice grains beside two large bales. The rats and rice bales are associated with the God of Wealth Daikoku. Signed to the underside KAKOSAI (Kakosai Shozan). The interior compartments of nashiji with gold fundame rims. With a gilt-wood ojime.

HEIGHT 10 cm, LENGTH 6.2 cm

Condition: Good condition with minor surface wear and minuscule nibbling to the edges of the risers. The tail of the single rat with a restored section.

**Provenance:** Sotheby's, Japanese and Korean Works of Art, 9 June 2004, London, lot 1056. Ex-collection Alan and Simone Hartman, acquired from the above. Hartman was born on 9 January 1930, the son of Hazel and Urban Hartman. Urban Hartman opened a shop dealing in Oriental art on Manhattan's Upper West Side in 1927 and Hartman Rare Art was incorporated in 1945. Alan grew up surrounded by works of art; he purchased



Alan Hartman, 1998

his first jade when he was a child – he was 12 – and from that moment until his passing, he continued to acquire antiques and works of art. For a while Alan worked with his brother, Roland, and when they split, he made the decision to run the business on his own. Hence the name Rare Art was to endure, and Alan owned substantial galleries on Madison Avenue in New York and at one point stores in Dallas and Palm Beach. Anyone who visited his New York stores will remember that it was easy to be overwhelmed by the sheer breadth of the stock – including Chinese from Neolithic to the 20th century, Japanese, silver, and jades and hardstones from all over the world. Privately, however, Alan and his second wife, the love of his life, Simone, purchased special pieces for their homes – fine Japanese works of art and objets de vertu, Impressionist paintings, magnificent jades, the best Tang and Ming ceramics, archaic Chinese bronzes, gold boxes, and an important collection of Huguenot silver. Parts of his collection have been donated to the Alan and Simone Hartman Galleries in the Museum of Fine Arts, Boston, Metropolitan Museum of Art, New York, Brooklyn Museum, and the Israel Museum, Jerusalem.



Kakosai Shozan was a lacquerer who worked in Edo in the early 19th century. He was influenced by Kajikawa and may have learnt the art in the Kajikawa family workshop before he went independent. Shozan's inro are typically lenticular and are often embellished with fine inlays, such as on the present piece. See Earle, Joe [ed.] (1995) *The Index of Inro Artists*, p. 258, where the artist is described as "a prolific inro decorator".

**AUCTION COMPARISON**

Compare a related gold lacquer four-case inro, by Kakosai Shozan, signed Kakosai, at Bonhams, *Fine Japanese Art*, 6 November 2012, London, lot 97 (sold for GBP 15,000).



**Estimate EUR 6,000**  
Starting price EUR 3,000







341  
**SHIBAYAMA MASAYOSHI:  
 A FINE INLAID FOUR-CASE LACQUER  
 INRO WITH EN-SUITE NETSUKÉ**

By Shibayama Masayoshi, signed Masayoshi 政由  
 Japan, Tokyo, late 19th century, Meiji period (1868-1912)

Of upright rectangular form and oval section, bearing a bright gold nashiji ground, finely worked in iro-e takamaki-e and hiramaki-e, as well as Shibayama inlays in raden (mother-of-pearl), aogai (iridescent shell), and coral, depicting to the front a foliate windchime peeking through a rolled sudare, the chime in the form of a bouquet with peach blossoms, prunus, and chrysanthemums, finishing in a bell with scrolling tassels. The verso similarly decorated with foliate windchime blowing in the wind. Signed to the underside within a raden tablet MASAYOSHI. The interior compartments of nashiji with gold fundame rims.

With an agate ojime. The en-suite netsuke in the form of a rattan basket filled with mother-of-pearl flowers, himotoshi to the side in the form of a metal loop.

HEIGHT 8.2 cm, LENGTH 5.7 cm

Condition: Very good condition with only minor surface wear and traces of use, a tiny gold lacquer touchup to the edge of the second case. The netsuke with a crack to the rim extending down approximately 1.5 cm.

The Shibayama family began work in the late 1700s. Typical Shibayama work is encrusted with tiny pieces of ivory, pearl-shell, tortoiseshell, horn, and many other materials. These materials were often intricately carved or incised to produce the three-dimensional effect you can see here. Shibayama Masayoshi was active during the latter half of the 19th century, during the Meiji era.

**Estimate EUR 3,000**  
 Starting price EUR 1,500



342  
**AN ELEGANT INLAID BLACK LACQUER FOUR-CASE  
 INRO WITH CAMELLIA BLOSSOMS**

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

Of upright rectangular form and oval section, bearing a lustrous roiro ground, finely worked in gold takamaki-e, as well as kirigane and inlays of wonderfully iridescent aogai, to depict to the front a blossoming camellia on a branch with dense foliage, the branch extending to the verso with lesser leaves and a single bud growing to the top, alluding to the arrival of spring. The interior compartments lacquered red and black with gold fundame edges. With a stone ojime.

HEIGHT 8.4 cm, LENGTH 6.7 cm

Condition: Good condition with minor typical wear and losses, particularly along the edges of the cases. A small nashiji repair near the camellia bud and a few scattered losses to the gold lacquered leaves. Typical minor losses to kirigane flakes.

**MUSEUM COMPARISON**  
 Compare a related black lacquer inro with similar inlays, by Sakai Hoitsu, in the Museum of Fine Arts Boston (MFA), accession no. 11.10073.

**Estimate EUR 2,000**  
 Starting price EUR 1,000







343  
**SHOKASAI: A FINE INLAID  
 GOLD LACQUER FOUR-CASE INRO**

By Shokasai, signed Shokasai 松花齋  
 Japan, 19th century, Edo period (1615-1868)

Of upright rectangular form and oval section, the four-case inro bearing a gold kinji ground and decorated in iro-e takamaki-e and hiramaki-e, as well as Shibayama-style inlays of stained bone and mother-of-pearl, to depict a continuous image of an elderly couple finding an immortality peach floating by in a stream. Signed to the underside SHOKASAI. The interior cases of nashiji with gold fundame rims.

HEIGHT 8.2 cm, LENGTH 5.2 cm

Condition: Very good condition with typical surface wear and rubbing to lacquer. Some minuscule nibbling to the edges of the cases and some light scratches throughout.

There are a considerable number of lacquer inro and some manju netsuke that bear this signature. The inro are often lenticular and many are decorated with Shibayama style inlays, such as the present lot. See Earle, Joe [ed.] (1995) *The Index of Inro Artists*, p. 251.

**Estimate EUR 1,500**  
 Starting price EUR 800



344  
**A RARE KYOTO SCHOOL IVORY THREE-CASE INRO  
 REFERENCING THE TEN OX HERDING PICTURES,  
 WITH EN-SUITE NETSUKE BY GARAKU**

The netsuke by Garaku, signed Garaku 我乐  
 Japan, Kyoto, late 18th to early 19th century, Edo period  
 (1615-1868)

Of upright rectangular form and oval section, finely carved and stained in high relief against a stippled ground, the three-case inro decorated with a continuous depiction of a young herder guiding an ox through a meadow. The herder is greeted by another boy seated under a tree, a basket visible behind, as he relaxes under the cool shade of the leafy branches. The ox's fur etched and inked for detail.

The beautifully matching, en-suite netsuke depicting a young herder holding the rope halter of a recumbent ox as he clatters onto its back. The eyes of the animal inlaid in dark horn, its fur finely etched and inked, the face carved with widerset eyes and the tongue licking its snout. Asymmetrical himotoshi to the superbly carved underside and signed within the typical oban-shaped reserve GARAKU.

With a reticulated ivory ojime.

HEIGHT 6.9 cm, LENGTH 5.1 cm; LENGTH 5.7 cm (the netsuke)

Condition: Very good condition with minor wear and expected age cracks. The netsuke with a small chip to the ox's tongue.

**Provenance:** Bernard Fournier, July 1984. Ex-collection Guy de Lasteyrie, acquired from the above. De Lasteyrie is a member of the Lasteyrie du Saillant family and is considered among the leading French collectors of netsuke.

**AUCTION COMPARISON**

Compare a closely related ivory netsuke of a boy oxherd, signed Garaku, at Bonhams, The Edward Wrangham Collection of Japanese Art, London, 6 November 2013, lot 60 (sold for GBP 4,375).



**Estimate EUR 6,000**  
 Starting price EUR 3,000







345  
**KAJIKAWA BUNRYUSAI: A MAGNIFICENT  
 LACQUER FOUR-CASE INRO DEPICTING  
 YOSHITSUNE'S JUMP ACROSS EIGHT BOATS  
 AT DAN-NO-URA**

By Kajikawa Bunryusai II or III, signed Kajikawa Bunryusai 梶川  
 文龍齋 saku 作  
 Japan, Edo (Tokyo), 19th century, Edo period (1615-1868)

Of square form and oval section, the four-case inro bearing a lustrous roiro ground, masterfully worked in iro-e takamaki-e and hiramaki-e, to depict Yoshitsune executing his legendary "eight boat leap" at Dan-no-ura, during the Battle of Yashima (1185). Yoshitsune is depicted mid-flight, as he glides past a warship with a prow in the form of a geki (a fabulous bird of Chinese origin), arrows flying about. The loyal warrior monk Benkei lifts his hand clasped around a fan towards Yoshitsune from a Minamoto boat, as a samurai plunges headfirst into the water. Signed to the underside KAJIKAWA BUNRYUSAI saku [made by Kajikawa Bunryusai]. The interior compartments of nashiji with gold fundame rims.



With a bone ojime carved with a tanuki dueling a rabbit, referencing a scene from the Kachi-kachi Yama folktale when a tanuki challenged a rabbit to a life and death contest to prove who was the better creature.

HEIGHT 9.2 cm, LENGTH 9.2 cm

Condition: Good condition with minor expected wear, few light scratches, some light nibbling to the edges of the cases. Two small chips with associated touchups to the roiro ground of the top case.

**Provenance:** Ex-collection Alan and Simone Hartman. Alan Hartman was born on 9 January 1930, the son of Hazel and Urban Hartman. Urban Hartman opened a shop dealing in Oriental art on Manhattan's Upper West Side in 1927 and Hartman Rare Art was incorporated in 1945. Alan grew up surrounded by works of art; he purchased his first jade when he was a child – he was 12 – and from that moment until his passing, he continued to acquire antiques and works of art. For a while Alan worked with his brother, Roland, and when they split, he made the decision to run the business on his own. Hence the name Rare Art was to endure, and Alan owned substantial galleries on Madison Avenue in New York and at one point stores in Dallas and Palm Beach. Anyone who visited his New York stores will remember that it was easy to be overwhelmed by the sheer breadth of the stock – including Chinese from Neolithic to the 20th century, Japanese, silver, and jades and hardstones from all over the world. Privately, however, Alan and his second wife, the love of his life, Simone, purchased special pieces for their homes – fine Japanese works of art and objets de vertu, Impressionist paintings, magnificent jades, the best Tang and Ming ceramics, archaic Chinese bronzes, gold boxes, and an important collection of Huguenot silver. Parts of his collection have been donated to the Alan and Simone Hartman Galleries in the Museum of Fine Arts, Boston, Metropolitan Museum of Art, New York, Brooklyn Museum, and the Israel Museum, Jerusalem.



Alan and Simone Hartman in their home library

Kajikawa Bunryusai I was the third master of the Kajikawa family and worked for the shogunate in the late 17th century. The name is frequently found on inro and other objects, but it is not recorded how many of the Kajikawa family used it. The presumption is that inro so signed are normally the work of one or more artists active from the mid-18th to late 19th century as Bunryusai II and III.

**Estimate EUR 6,000**  
 Starting price EUR 3,000



Woodblock print showing the same scene as on the present inro, by Utagawa Kuniyoshi c. 1845, Museum of Fine Arts Boston accession number 11.41062a-c





346  
**INAGAWA SENRYU: A FINE TOGIDASHI LACQUER THREE-CASE INRO DEPICTING A SCENE FROM THE TALE OF GENJI**

By Inagawa Senryu, signed Senryu 千流 saku 作 with tsubo seal Nakaharu 仲春  
 Japan, 18th-19th century, Edo period (1615-1868)

The wide-bodied three-case inro of oval section, bearing a kinji ground, finely decorated in superb togidashi-e with gold and silver takamaki-e and hiramaki-e, as well as sumi-e togidashi, to depict a scene from the tale of Genji. Prince Genji is shown with his hand resting on a kyosoku (armrest) as he lazily admires a tsutate screen in the distance, the darkness ascending, the moon visible behind clouds to the top case, a seated attendant waits on him. The temple is sparsely furnished, spare a lamp and a Kano school screen painted with horses. The sliding doors of the temple further decorated with towering paintings worked in sumi-togidashi and illustrating rocky landscapes. Signed to the underside SENRYU saku (made by Senryu) with a red lacquer red pot (tsubo) seal NAKAHARU. The interior compartments of nashiji with gold fundame rims.

With a glass ojime and an 18th-century wood netsuke depicting a man fast asleep on a tea grinder.

HEIGHT 7.2, LENGTH 7.7 cm

Condition: Very good condition with minor surface wear. Minor rubbing to lacquer to the bottom edge. The netsuke with typical old wear.

**Provenance:** From a private collection in Geneva, Switzerland, purchased at Curio Shop, Zenta Shoundo Co., Ltd., Kyoto. The tobako enclosed with a business card from Curio Shop, a letter detailing the process of making lacquer ware, and another describing the techniques used on the present lot.



**AUCTION COMPARISON**

Compare a related lacquer inro by the same artist, also signed Senryu with red pot seal Nakaharu, at Bonhams, The Edward Wrangham Collection of Japanese Art Part II, 10 May 2011, London, lot 212 (sold for GBP 9,000).



**Estimate EUR 4,000**  
 Starting price EUR 2,000







**347  
AN UNUSUAL BLACK LACQUER TWO-CASE INRO  
WITH A WRITHING DRAGON**

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

Of circular full moon shape, bearing a lustrous roiro ground, finely worked in iro-e hiramaki-e and takamaki-e, as well as kirigane, to depict a three-clawed dragon curled to fill the contours of the body, the verso with scrolling clouds. The apertures for the cord runners to the top fitted with metal kiku roundels. The interior compartments of nashiji with gold fundame rims. With a coral ojime.

DIAMETER 6.9 cm

Condition: Very good condition with minor wear. Tiny losses along the edges of the cases and some light surface scratches. Typical losses to kirigane flakes. The interior compartments with some losses, flaking to lacquer, and traces of use.

**MUSEUM COMPARISON**

Compare a closely related round two-case inro with a writhing dragon, at the Victoria and Albert Museum, accession number W.254:1-1922.

**Estimate EUR 1,500**

Starting price EUR 800



**348  
A FINE GOLD LACQUER FOUR-CASE INRO  
WITH A DRAGON AND MOUNT FUJI**

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

Of upright rectangular form and oval section, the black-lacquered ground with finely sprinkled gold nashiji, decorated in superb with gold and silver takamaki-e and hiramaki-e, depicting to the front a soaring dragon among the clouds amidst red lacquer flames, its visible eye inlaid in aogai and the scaly body superbly detailed. The verso with a view of Mount Fuji among togidashi clouds, its slopes detailed with kirigane flakes. The interior compartments of nashiji with gold fundame rims.

HEIGHT 8.3 cm, LENGTH 5.7 cm

Condition: Very good condition with minor surface wear and rubbing to lacquer. Minor losses along the edges and few typical losses to kirigane flakes.

**Provenance:** Mes Laurin, Guilloux, Buffetaud et Tailleur, Paris, 7 October 1987, lot 146. A French private collection, acquired from the above.

**Estimate EUR 2,000**

Starting price EUR 1,000



Dragon and Mount Fuji, by Katsushika Hokusai







349  
**YAMAGUCHI SHOJOSAI: A FINE FOUR-CASE  
 LACQUER INRO WITH A SHUNGA SCENE**

By Yamaguchi Shojosai, signed Shojosai Rosho saku 松枝齋 弄象作  
 with kakihan  
 Japan, mid-20th century, Showa era (1926-1989)

The large four-case inro of upright lenticular form and oval section, bearing a lustrous kinji ground, finely lacquered in iro-e togidashi-e, as well as gold takamaki-e and hiramaki-e, to depict to the front two beauties, dressed elegantly in voluminous robes with elaborate brocade designs, peering at their neighbors through a telescope from a boat. The verso depicting the view from the telescope, worked in a circular lens, with a courtesan and a samurai in an erotic embrace. Signed to the underside SHOJOSAI ROSHO saku [made by Shojosai Rosho] with kakihan in red lacquer. The interior compartments of nashiji with gold fundame rims. With a coral ojime.

HEIGHT 11.6 cm, LENGTH 6.5 cm

Condition: Very good condition with minor wear and tiny losses along the edges. The coral ojime with age cracks.

Yamaguchi Shojosai was born Yamaguchi Shozaburo in Niigata; disabled by polio at an early age, he used crutches throughout his life and borrowed two characters from the Japanese word for crutches, matsubazue, to form his own art name. After a time spent lacquering mass-produced butsudan (household Buddhist altars) he joined the Tobe studio and began to manufacture inro and other maki-e items of superior quality, becoming an independent artist in 1928. He made fine inro both before and after World War II.

**AUCTION COMPARISON**

Compare a closely related four-case lacquer shunga inro, by Yamaguchi Shojosai, at Bonhams, The Edward Wrangham Collection of Japanese Art, 9 November 2010, London, lot 321 (sold for GBP 8,160).



**Estimate EUR 4,000**  
 Starting price EUR 2,000

350  
**YAMAGUCHI SHOJOSAI:  
 AN UNUSUAL GOLD-LACQUER  
 THREE-CASE INRO IN THE FORM  
 OF AN OI (MONK'S BACKPACK)**

By Yamaguchi Shojosai, signed Shojosai saku  
 松枝齋作 with kakihan  
 Japan, mid-20th century, Showa era (1926-1989)

In the form of a mountain monk's backpack (oi) raised on four feet, the three-case inro bearing a lustrous gold kinji ground, finely decorated in iro-e hiramaki-e and takamaki-e, as well as hiramaki gold flakes, to simulate various features of an oi. The front mimicking the backpack's wooden panel doors worked with a sublime mokume ground (simulated wood grain), locked together in place with a clasp, against the typical twill-plaited bamboo panels, the top and bottom registers decorated with a stylized foliate sprig and diapered geometric ground, this design is continued to the sides, the verso further decorated with two braided ropes which form the carrying straps. Signed to the underside SHOJOSAI saku [made by Shojosai] with the artist's kakihan in red lacquer. The interior compartments of nashiji with gold fundame edges. With a gold lacquer ojime.

HEIGHT 11.3 cm, WIDTH  
 8.3 cm, DEPTH 4.1 cm



Condition: Excellent  
 condition with only very  
 minor wear.

**Provenance:** Ex-collection  
 Alan and Simone Hartman. **Alan Hartman, 1998**

With a wood tomobako inscribed to the cover, 'Tsuta no hosomichi on-inro' [inro with the Narrow Ivy Road] in allusion to a chapter in Ise monogatari (The Tales of Ise, tenth century), in which travelers pass through an ivy-covered mountain pass.

**Estimate EUR 4,000**  
 Starting price EUR 2,000







351  
**AN IMPORTANT SET WITH TWELVE INRO  
 DEPICTING THE JUNISHI (ZODIAC)**

The inro by Yamaguchi Shojosai, the ojime and netsuke by Shigeaki, each inro, ojime, and netsuke signed by the artist Japan, 20th century

Each of the twelve inro in this complete set bears the artist signature of Yamaguchi Shojosai (1900-1978), also known under his artist name Rosho, on the underside of the lowest compartment. All twelve are four-case inro and show fine hira- and takamaki-e painting on gold, black and red lacquer grounds. Each inro has been carefully restrung and comes with its matching ivory netsuke and ojime, all dating from the early 20th century and signed Shigeaki in an oval, rectangular or gourd-shaped reserve.

HEIGHT 9 cm (each inro)

Condition: Superb condition with only very minor wear and traces of use. Some of the netsuke and ojime have old age cracks. An absolute rarity in this sublime and original state of preservation!

**Provenance:** From an old and important British private collection. Christie's, Fine Inro from a Private Collection Part I, 15 March 1977, London, lots 91-102. Zucke, Fine Japanese and Netsuke Art, 22 June 2019, Vienna, lot 129 (sold for EUR 35,392). A private collection, acquired from the above.

Yamaguchi Shojosai was a remarkable lacquerer who worked in various studios in Tokyo, Kyoto and Niigata. He contracted polio when he was four years old and used a crutch for walking from then on. He began his lacquer studies when he was 14 and devoted his life to working with lacquer and to his family. Following the death of his wife in 1952, two of his sons became lacquer craftsmen.

In this precious and extremely rare set the artist has precisely captured the individual characters of the portrayed animals, therewith masterfully highlighting the various virtues coming with each zodiac sign.

The Japanese Zodiac, referred to as Junishi, comprises the following twelve animals: rat (nezumi), ox (ushi), tiger (tora), rabbit (usagi), goat (hitsuji), horse (uma), snake (hebi), dragon (tatsu), monkey (saru), rooster (tori), dog (inu) and boar (inoshishi).

**AUCTION COMPARISON**

Compare a closely related four-case inro with a design of monkeys, by Yamaguchi Shojosai, at Bonhams, The Last Treasures from the Edward Wrangham Collection, 19 July 2021, London, lot 142 (sold for GBP 3,187).

**Estimate EUR 25,000**  
 Starting price EUR 13,000















352  
**TWO VERY FINE MIXED METAL OJIME  
 DEPICTING A TIGER AND A DRAGON**

Japan, 19th century

The cylindrical ojime worked on gold ground with an openworked design of a silver dragon amid crashing waves. The shibuichi ojime naturalistically rendered with a waterfall in a forest and a striped tiger prowling in the woods; the stripes of the tiger and leaves of the pine worked in gold hirazogan.

HEIGHT 1.8 cm (the largest)

Condition: The silver ojime in good condition with minor wear and a few metal inlays lost. The shibuichi ojime in very good condition with only minor wear.

**Provenance:** Van Ham, Netsuke & Japanische Kunst, 8 June 2017, Cologne, lots 1700. A Belgian private collection, acquired from the above.

**Estimate EUR 1,500**  
 Starting price EUR 800



353  
**TWO VERY FINE MIXED METAL OJIME  
 DEPICTING BIRDS AND FLOWERS**

Japan, 19th century

The oval ojime half silver and half shakudo, decorated in gold and silver takazogan with irises (shobu) and prunus blossoms. The iron ojime, rectangular in form, decorated with gold and silver takazogan paulownia leaves, flowers, and birds, signed on a rectangular reserve.

HEIGHT 1.9 cm (the largest)

Condition: Very good condition with only minor wear.

**Provenance:** Van Ham, Netsuke & Japanische Kunst, 8 June 2017, Cologne, lots 1700 & 1701. A Belgian private collection, acquired from the above.

**Estimate EUR 1,000**  
 Starting price EUR 500



354  
**TAKACHIKA: A VERY RARE SOLID GOLD OJIME SET  
 OF THE SEVEN LUCKY GODS (SHICHIFUKUJIN)**

By Sano Takachika, each ojime signed Takachika 隆親  
 Japan, Tokyo, c.1900, Meiji period (1868-1912)

Masterfully worked in solid gold with intricate detail depicting the Shichifukujin (Seven Lucky Gods) with details picked out in shakudo. The seven gods depicted are as follows—Fukurokuju (God of Wisdom and Health) holding a staff with a scroll tied to it; Hotei (God of Happiness and Good Fortune) holding a gnarled cane; Daikoku (God of Wealth and Agriculture) holding a mallet in one hand and a sack of treasure strewn on his back with the other; Ebisu (God of Prosperity and Fishing) carrying a sea bream; Jurojin (God of Longevity) with a nyoï scepter in his hand; Bishamonten (God of War) dressed in armor with a pagoda in his right hand; and Benten (Goddess of Literature and Music) playing a biwa. Each of the seven signed to the base TAKACHIKA, the Hotei signed TAKACHIKA koku (engraved by Takachika).

HEIGHT 1.9 cm (largest)  
 WEIGHT 77.2 g (total), 9.6 g, 12.8 g, 10.4 g, 13.3 g, 11.4 g, 11 g, 8.7 g (individually)

Condition: Excellent condition with minor wear.

**Provenance:** The collection of Josephine Bird Hall and thence by descent. Josephine Bird Hall (1888 - 1948) was the daughter of Joseph Taylor Bird Sr., founder of Kansas City's Emery, Bird, Thayer Department Store, founded in 1884. A lifelong collector of Asian and other antiques, Hall's collection was assembled in the early days of the twentieth century.

**Sano Takachika** was a celebrated and accomplished artist and by 1894 a member of the Tokyo Chokokai (Tokyo Carvers' Association). His works are held in important private and museum collections, such as the Khalili collection. He is listed in Haynes, Robert E. (2001) The Index of Japanese Sword Fittings and Associated Artists, p. 1846, H 09259.0. The artist was active circa 1900-1920 and worked in Tokyo.

**LITERATURE COMPARISON**

Compare a closely related gold and shakudo ojime by Takachika depicting Shoki standing with a drawn sword, illustrated in Lazarnick, George (1981) Netsuke & Inro Artists, and How to Read Their Signatures (LNIA), Vol. 2, p. 1067. Compare a closely related gold and shakudo ojime by Takachika of a shishimai dancer illustrated in the International Netsuke Society Journal (INSJ), 1999, vol. 18, no. 2, p. 40.



**Estimate EUR 25,000**  
 Starting price EUR 13,000



A woodblock print of Takarabune by Utagawa Hiroshige depicting the Seven Gods of Good Fortune on their treasure ship, dated c. 1840, is in the Victoria & Albert Museum, accession number E.3461-1886



355  
**KOMIN: A FINE IVORY OJIME DEPICTING THE SHICHIFUKUJIN (SEVEN GODS OF FORTUNE)**

By Komin, signed Komin 光珉  
 Japan, 19th century

Finely carved in relief with the seven lucky gods, Hotei stretching next to Jurojin, who humorously pets the large forehead of Fukurokuju. Daikoku, holding his mallet, discourses with Ebisu while the goddess of knowledge and music, Benzaiten, sits next to Bishamonten, placing her hand on the warrior god's chest. The cord tunnel set with metal rims and signed within a raised oval tablet KOMIN.



HEIGHT 2 cm

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

**Provenance:** Collection Gabor Orszagh, Budapest, Hungary.

**Estimate EUR 600**  
 Starting price EUR 300



356  
**DOSHO: A FINE IVORY OJIME DEPICTING DARUMA WITH A TANKOBU**

By Dosho (1828-1884), signed Doshosai 道笑齋  
 Japan, Osaka, c. 1860

Finely carved in sunken relief (shishiaibori) with Daruma cringing in pain at the tankobu (bump) on his head, his mouth open revealing finely detailed teeth, his eyes looking up at the growth which befuddles him. His stubble finely incised, wearing a large hoop earring. Signed DOSHOSAI.

HEIGHT 2.1 cm, LENGTH 2 cm

Condition: Very good condition with only minor wear.

**Literature comparison:**

Compare a related ivory ojime by the same artist depicting Hotei, signed Doshosai, illustrated in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part A, p. 51.

**Estimate EUR 1,000**  
 Starting price EUR 500

357  
**A FINE BONE OJIME OF THE FUKURA SUZUME**

Japan, 19th century

The fat sparrow depicted in its classic form with short stubby wings, its tail lifted, looking up with its beak open. The central cord tunnel through the chest of the bird.

LENGTH 2.4 cm

Condition: Good condition with wear and a small chip to the cord tunnel.

**Estimate EUR 400**  
 Starting price EUR 200



358  
**TWO ANTLER OJIME**

Japan, 19th century

The small bell finely stained and carved with a loop ring at the top. The seal type ojime carved with an elephant finial standing on a circular base decorated with a rinzu pattern along the side.

HEIGHT 2.3 cm (the largest)

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

**Estimate EUR 400**  
 Starting price EUR 200



359  
**A GROUP OF FOUR ANTLER AND BONE OJIME**

Japan, 19th century

Comprising of four bone and antler ojime, each of circular form, carved in relief with a female dancer holding a fan, a ho-o bird, bugaku accoutrements, and one depicting various vegetables. The dancer ojime is carved in a dynamic motion and is signed SHIKO and SHIGYOKU.

HEIGHT 1.9 cm (the largest)

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

**Estimate EUR 600**  
 Starting price EUR 300





360  
**A LARGE SENTOKU OJIME  
DEPICTING BENKEI**

Japan, 19th century

The hexagonal ojime finely worked in shishiaibori (sunken relief) depicting Benkei reading from a scroll, his face set with a stern expression, his eyes picked out in gold.

HEIGHT 3.1 cm

Condition: Very good condition with only minor wear.

**Estimate EUR 400**  
Starting price EUR 200



361  
**A RARE MINIATURE SILVER  
AND GOLD SEAL DEPICTING  
A EUROPEAN HOUND**

Japan, 19th century

The silver seal with a finial in the form of a sleek hound, its ears laid back, a gold cord looping beneath the abdomen of the dog attaching to a loose ring for suspension, its slender form sitting on its haunches atop the seal plate incised with the single kanji character Ko 康 (peaceful, happy, healthy).

HEIGHT 1.6 cm

Condition: Very good condition with only minor wear.

**Estimate EUR 1,500**  
Starting price EUR 800



362  
**A FINE SILVER OJIME IN  
THE FORM OF AN OCTOPUS**

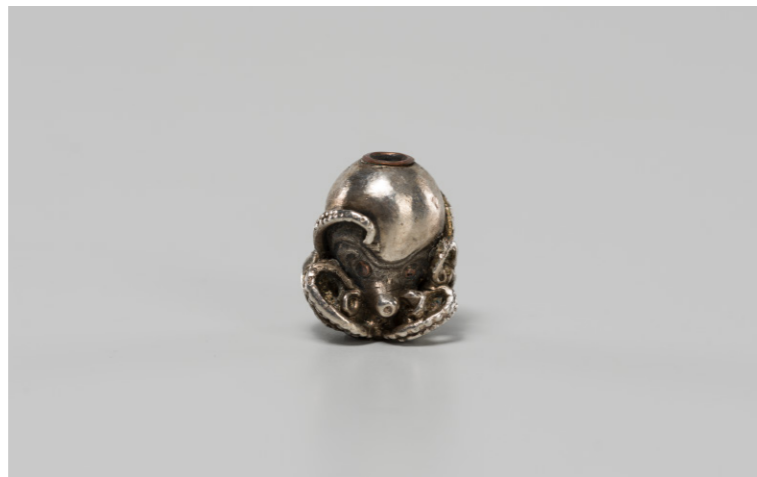
Japan, 19th century

Meticulously worked with the flailing tentacles of the eight-armed creature clearly defined with small suckers lining each appendage, the cord tunnel lined in copper.

HEIGHT 1.5 cm

Condition: Very good condition with minor wear.

**Estimate EUR 1,000**  
Starting price EUR 500



363  
**A FINE SILVER OJIME  
DEPICTING A FIERCE DRAGON**

Japan, 19th century

Finely worked in the round with a fierce dragon amid clouds above tumultuous waters, its body disappearing and reappearing from behind the clouds, its eyes, fangs, and talons inlaid in gold takazogan.

HEIGHT 1.6 cm

Condition: Very good condition with only minor wear.  
**Provenance:** Collection of Robert and Isabelle de Strycker.

**Estimate EUR 600**  
Starting price EUR 300



364  
**SHUGYOKU: A FINE SILVER OJIME  
DEPICTING A DRAGON**

By Shugyoku, signed Shugyoku 秀玉  
Japan, 19th century

Finely worked and depicting a fierce, three-clawed dragon amid swirling clouds, its scales minutely detailed and its eyes and talons inlaid in gold takazogan. Signed SHUGYOKU.

HEIGHT 1.9 cm

Condition: Very good condition with minor wear.  
**Provenance:** Van Ham, 8 June 2017, lot 1697. Belgian private collection, acquired from the above.

**MUSEUM COMPARISON**

Compare a closely related silver ojime with a dragon in the round, its eyes and talons of gold, signed Toshikazu, in the British Museum, accession number HG.169.f.



**Estimate EUR 600**  
Starting price EUR 300

365  
**A FINE AND RARE MINIATURE  
SILVER SAGEMONO SET**

Japan, 19th century

Comprising of a miniature double dragon headed mokugyo with a loose ball inside and linked by a cord to a miniature netsuke depicting Ebisu, the god of fishermen, holding a large seabream. The scales of the dragons are finely worked, and the robes of Ebisu minutely decorated.

LENGTH 2.4 cm (the mokugyo)

Condition: Very good condition with minor wear.

**Estimate EUR 600**  
Starting price EUR 300





366  
**A GROUP OF SEVEN  
 LACQUER OJIME**

Japan, 19th century

Comprising of seven lacquered ojime, one of anchor shape, two of carved red lacquer (tsuishu), two of guri lacquer, one of bone with a lacquer takamaki-e design, and one inlaid with mother-of-pearl.

HEIGHT 2 cm (largest)

Condition: Very good condition with only minor wear.

**Estimate EUR 1,000**  
 Starting price EUR 500



367  
**A GROUP OF EIGHT OJIME**

Japan, 19th century

Comprising eight ojime crafted from various materials, the largest of compressed globular form, decorated in gold and silver hirazogan with various patterned brocades. The remaining ojime variously shaped and including motifs worked in kebori with bamboo and a tiger, another with two chidori above waves, a checkered pattern ojime, a hexagonal ojime with peony blossoms, pomegranates, and an awabi ojime.

HEIGHT 2 cm (the largest)

Condition: Very good condition with wear, small nicks, and minuscule dents to the metal ojime.

**Estimate EUR 1,000**  
 Starting price EUR 500



368  
**A GROUP OF FIVE  
 MIXED METAL OJIME**

Japan, 19th century

Comprising of five mixed metal ojime, one of a dragon amid crashing waves, a shibuichi ojime depicting a stylized Ho-o bird with lotus, two ojime depicting floral designs, one signed SHICHI, and a kagami mochi ojime with rats crawling out of two holes.

HEIGHT 1.8 cm (the largest)

Condition: Very good condition with minor wear.

**Estimate EUR 600**  
 Starting price EUR 300



369  
**A GROUP OF FIVE  
 MIXED METAL OJIME**

Japan, 19th century

Comprising five copper and one sentoku ojime, each of oval form and decorated in takazogan with peony and chrysanthemum (kiku) blossoms. One decorated with leafy vines is sealed JU, a second ojime also decorated with peony blossoms signed TENSIN, and the another finely decorated with a quail pair and sealed SHOJI.

HEIGHT 2.4 cm (the largest)

Condition: Very good condition with minor wear.

**Estimate EUR 1,000**  
 Starting price EUR 500



370  
**A GROUP OF SEVEN  
 MIXED METAL OJIME**

Japan, 19th century

Comprising seven mixed metal ojime, finely worked with floral designs, nawame (twining) patterns, geometric designs, millet with wildflowers and caterpillars, and a silver inlaid koma-inu (Korean Buddhist lion).

HEIGHT 1.9 cm (the largest)

Condition: Very good condition with minor wear.

**Estimate EUR 400**  
 Starting price EUR 200



371  
**A GROUP OF THREE MIXED METAL  
 OJIME DEPICTING FLOWERS**

Japan, 19th century

Each of oval form, comprising of a single suaka (copper) ojime decorated with takazogan chrysanthemum (kiku) blossoms borne on leafy stems, and two shibuichi ojime with takazogan lotus and pomegranates, both with a seal signature.

HEIGHT 2 cm (the largest)

Condition: Very good condition with minor wear.

**Estimate EUR 800**  
 Starting price EUR 400



372  
**A GROUP OF FIVE  
 MIXED METAL OJIME**

Japan, 19th century

Comprising five mixed metal ojime, bearing designs of butterflies and chrysanthemums, a grapevine, Ho-o and paulownia (kiri), a crab, and leaf millet. The large iron and silver ojime with Ho-o design signed MASATOSHI, the grapevine ojime signed with a gilt seal and the silver millet ojime signed TOKO.

HEIGHT 1.9 cm (largest)

Condition: Very good condition with minor wear.

**Estimate EUR 800**  
 Starting price EUR 400



375  
**A GROUP OF FOUR  
 MIXED METAL OJIME**

Japan, 19th century

Comprising of four mixed metal ojime in the form of a Daruma doll, a toad holding an alms bowl, Jurojin with his fan, and a tanuki.

HEIGHT 2 cm (the largest)

Condition: Very good condition with minor wear and minuscule dents. A loss to one gilt eye of the tanuki.

**Estimate EUR 1,000**  
 Starting price EUR 500



373  
**A GROUP OF SIX MIXED METAL OJIME**

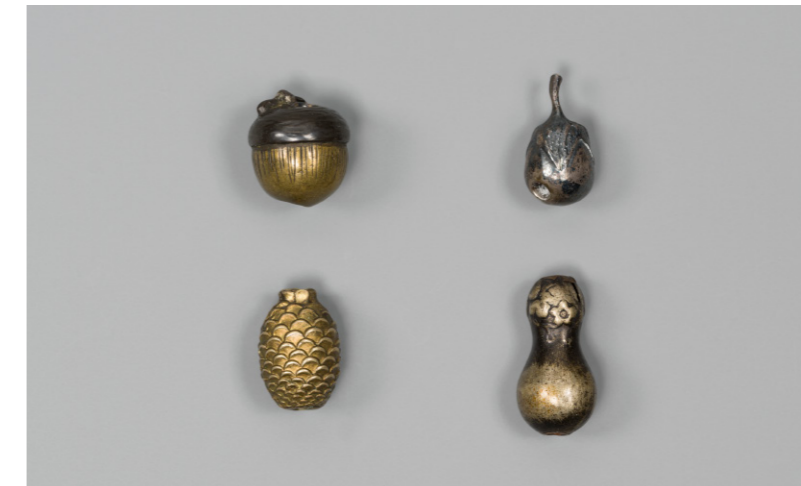
Japan, 19th century

Comprising of six mixed metal ojime depicting crabs, reishi, Daruma, a ho-o bird perched on a prunus tree, and a rat rummaging around a fruit basket. The ojime depicting crabs is finely worked in takazogan and kebori, signed, the ho-o bird ojime is of hexagonal form, signed KOMIN, and the oval ojime with two large reishi is sealed FUKU.

HEIGHT 2.2 cm (the largest)

Condition: Good condition with wear, casting flaws, and small nicks here and there.

**Estimate EUR 600**  
 Starting price EUR 300



376  
**A RARE GROUP OF FOUR  
 MIXED METAL OJIME**

Japan, 19th century

Comprising of four mixed metal ojime in the shape of a donguri (acorn), a double gourd, a pinecone, and a small nasubi (eggplant).

HEIGHT 2 cm (the largest)

Condition: Very good condition with minor wear.

**Estimate EUR 800**  
 Starting price EUR 400

374  
**A GROUP OF THREE OJIME**

Japan, 19th century

Comprising three ojime of various materials, the largest a cylindrical sentoku ojime decorated in gold and silver hirazogan and kebori with wildflowers in a mountainous landscape, signed. The second carved from a fruit nut depicting a scholar at his desk flanked by auspicious objects and characters, and the third consisting of an oval sentoku ojime with cloisonné floral inlays.

HEIGHT 3.2 cm (the largest)

Condition: Good condition with minor wear, typical flaws to the fruit nut ojime, and minor losses to the cloisonné ojime.

**Provenance:** Collection of Robert and Isabelle de Strycker.

**Estimate EUR 600**  
 Starting price EUR 300



377  
**A GROUP OF EIGHT  
 MIXED METAL OJIME**

Japan, 19th century

Comprising of eight mixed metal ojime with fine inlays and kebori designs depicting prunus blossoms, Daruma, paulownia leaves and vines, an eagle pursuing two chidori, a noshi, a bamboo node, and a heron standing beneath a crescent moon. The heron ojime signed YOSHIKAZU.

HEIGHT 2.4 cm (the largest)

Condition: Very good condition with minor wear.

**Estimate EUR 800**  
 Starting price EUR 400





ARTIST SIGNATURES



1  
Yoshitsugu  
吉次



15  
Kazunori  
一則



21



27  
Okakoto  
岡言



30  
Masamori  
正守



71  
Masatsugu  
正次



72  
Hidemasa  
秀正



74  
Hidemasa  
秀正



75  
Kaigyokudo  
懷玉堂



76  
Kaigyoku Masatsugu  
懷玉 正次



31  
Masamori  
正守



34



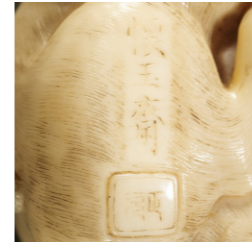
38  
Yoshitada  
吉忠



39  
Ranichi  
蘭一



41  
Mitsuhiro  
光廣



77  
Kaigyokusai Masatsugu  
懷玉齋 正次



78  
Isshinsai  
一心齋



79  
Masanao  
正直



82  
Masanao  
正直



83  
Masanao  
正直



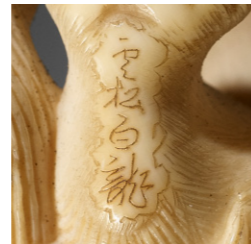
43  
Tomotada  
友忠



45  
Tomotada  
友忠



46  
Hakuryu  
白龍



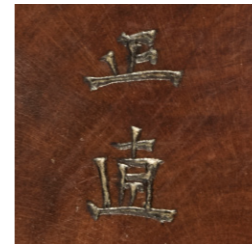
47  
Unsho Hakuryu  
雲松 白龍



48  
Gyokuzan  
玉山



84  
Masanao  
正直



85  
Masanao  
正直



86  
Masanao  
正直



88  
Minko  
岷江



89  
Minko  
岷江



50  
Tomotada  
友忠



54  
Garaku  
我乐



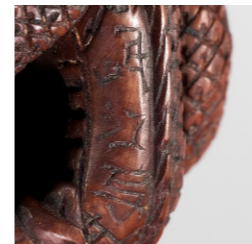
59  
Anraku  
安楽



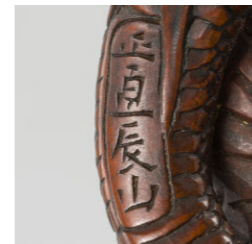
62  
Masakazu  
正一



63  
Garaku  
我乐



90  
Minko  
岷江



91  
Masanao Shinzan  
正直 辰山



92  
Masanao Shinzan  
正直 辰山



93  
Masatomo  
正友



94  
Tomokazu  
友一



65  
Doraku  
道乐



66  
Anraku  
安楽



67  
Sansho  
三笑



68  
Hidemasa  
秀正



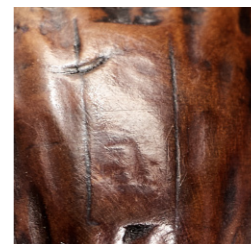
70  
Gyokuzan  
玉山



95  
Sukeyuki  
亮之



100  
Masakazu  
正一



102  
Tadakuni  
忠國



103  
Shigemasa  
茂正



105  
Tadakazu  
忠一



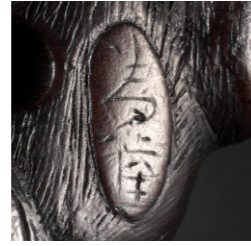
ARTIST SIGNATURES



107  
Yasutada  
安忠



109  
Tametaka  
為隆



110  
Tametaka  
為隆



111  
Azan  
垂山



112  
Tomokazu  
友一



139  
Tamekazu  
為一



140  
Hosai  
法斎



141  
Buncho  
文蝶



142  
Nobukazu  
信一



144  
Toun  
東雲



113  
Tadashige  
忠茂



114  
Masatomo  
正友



116  
Masahiro  
正廣



117  
Tadatoshi  
忠利



118  
Tadatoshi  
忠利



148  
Kazumasa  
一正



149  
Shugetsu  
舟月



150  
Jobun  
如文



152  
Minkoku  
民谷



153  
Minkoku  
民谷



120  
Toyomasa  
豊昌



121  
Toyomasa  
豊昌



122  
Toyomasa  
豊昌



123  
Sadakata  
貞方



125  
Shigekazu  
重一



154  
Sengyoku  
千玉



155  
Kashun  
花春



156  
Minkoku  
民谷



157  
Jugyoku  
壽玉



160  
Miwa  
三輪



126  
Shigekazu  
重一



127  
Masahiro  
正廣



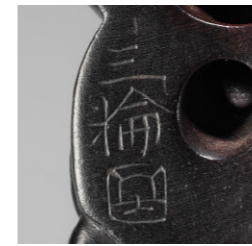
129  
Shigemasa  
重正



130  
Sari  
左里



131  
Sari  
左里



161  
Miwa  
三輪



162  
Miwa  
(kakihan)



163  
Miwa  
三輪



165  
Gyokurintei  
玉林亭



166  
Fuji  
藤



132  
Sari  
左里



133  
Tatekawa Kosai  
立川工齋



136  
Otomitsu  
音滿



137  
Sessai  
雪齋



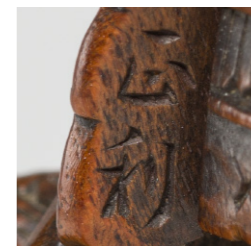
138  
Settei  
雪亭



168  
Shogyoku to  
正玉



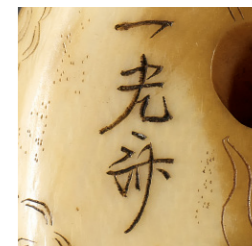
170  
Nagamitsu  
永光



171  
Masatoshi  
正利



172  
Ikko-sai  
一光齋



173  
Ikko-sai  
一光齋



ARTIST SIGNATURES



176  
Ikko-sai  
一光齋



177  
Ikko-sai  
一光齋



178  
Masatomo  
正友



179  
Tsunekazu  
常一



180  
Hidechika  
秀親



209  
Komin  
光珉



210  
Kyokusei  
旭生



212  
Sokyu  
藻丘



213  
Soko  
藻己



214  
Gyokumin  
玉眠



181  
Keigetsu  
桂月



182  
Shuzan  
周山



183  
Kagetoshi  
景利



184  
Shibayama  
芝山



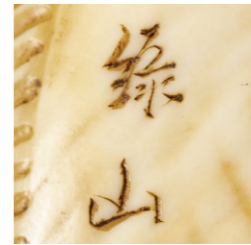
187  
Suzuki Kosai  
寿々木 孝齋



215  
Soko  
藻己



216  
Ryokuzan  
緑山



217  
Ryokuzan  
緑山



218  
Unryuan  
雲龍庵



219  
Seiho  
声方



188  
Ikkeisai Hogyoku  
一雞齋 法玉



189  
Kikugawa Ryukoku  
菊川 流谷



190  
Minkoku  
民谷



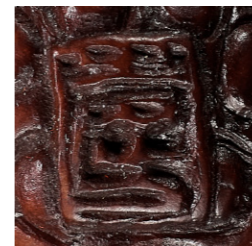
191  
Minkoku  
民谷



193  
Shogetsu  
松月



220  
Seiho  
声方



221  
Seiho  
声方



222  
Nick Lamb



223  
Guy Shaw



224  
Guy Shaw



194  
Chikurin  
竹林



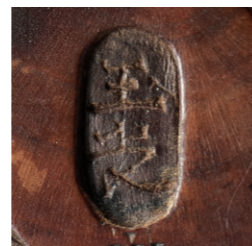
197  
Tomomasa  
友正



198  
Mitsutoshi  
光俊



199  
Rakumin  
樂民



200  
Gyokko  
玉光



225  
Guy Shaw



227  
Gregg Stradiotto



228  
Cornel Schneider



229  
Cornel Schneider



230  
Alexander Derkachenko



201  
Masayuki  
正之



202  
Masayuki  
正之



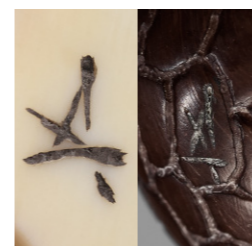
204  
Masayuki  
正之



206  
Sansui  
山水



208  
Keikoku  
溪谷



231  
Alexander Derkachenko



232  
Alexander Derkachenko



233  
Alexander Derkachenko



234  
Alexander Derkachenko



235  
Alexander Derkachenko



ARTIST SIGNATURES



236  
Alexander Derkachenko



237  
Vadym Pyvovar



238  
Bart Janszen



239  
Nikita Strukov  
古丁北卯



240  
Sergey Osipov



279  
Sukesada  
亮貞



280  
Suke nao  
亮直



284  
Yoshimasa  
義正



289  
Koju  
光壽



291  
Teiji  
貞二



241  
Ichimisai  
一味齋



242  
Ittokusai  
一得齋



243  
Takashige (kakihan)



244  
Jobun  
如文



245  
Masayuki  
正之



297  
Shuzan & Harumitsu  
周山 & 春光



301  
Nobuharu  
信春



305  
Ryuho  
龍峯



306  
Minkoku  
民国



311  
Shosai  
松哉



246  
Hojitsu  
法實



247  
Meikeisai Hojitsu  
明鷄齋法實



249  
Homin  
宝民



250  
Sansho (kakihan)



251  
Sansho (kakihan)



315  
Isshu  
一秋



316  
Nanzan  
南山



317  
Hosai & Rosetsu  
宝哉 & 芦雪



320  
Sozan  
宗山



321  
Hidari Issan  
左一山



253  
Tessai  
鏡哉



254  
Tetsuro  
鉄琅



255  
Meigyokusai  
明玉齋



268  
Isshin  
一心



269  
Rensai  
蓮齋



324  
Ritsuo  
笠翁



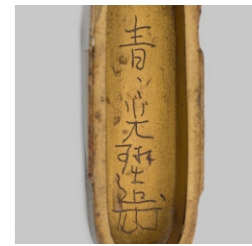
325  
Kan & Shoko (Naoyuki)  
鏡 & 尚行



326  
Kan & Kajikawa  
鏡 & 梶川



327  
Ritsuo  
笠翁



331  
Korin  
光琳



272  
Fuku  
福



275  
Kokusai (anchor seal)  
谷齋



276  
Koku  
谷



277  
Shumin  
舟民



278  
Sukeyuki  
亮之



332  
Korin  
光琳



333  
Korin  
光琳



335  
Tsuchida Soetsu  
土田 宗悦



339  
Reiboku  
御用



340  
Kakosai  
可交齋



## ARTIST SIGNATURES



341  
Masayoshi  
政由



343  
Shokasai  
松花齋



344  
Garaku  
我乐



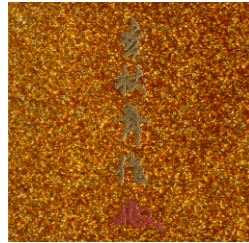
345  
Kajikawa Bunryusai  
梶川丈龍齋



346  
Senryu  
千流



349  
Shojosai  
松杖齋



350  
Shojosai  
松杖齋



351  
Shojosai & Shigeaki  
松杖齋 & 重明



354  
Takachika  
隆親



355  
Komin  
光珉



356  
Doshosai  
道笑齋



364  
Shugyoku  
秀玉

## TERMS OF AUCTION

§ 1) The auction shall be carried out in accordance with the provisions of the rules of procedure of GALERIE ZÄCKE, SZA VERSTEIGERUNGEN UND VERTRIEBS GMBH, Sterngasse 13, 1010 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 25% 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 30% 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 25% 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% of 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 ZÄCKE, Sterngasse 13, 1010 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 unmatured 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 starting price of these items. If the company cannot reach a bidder by telephone, it will bid the starting price on behalf of this bidder 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 Zäcke, §1-50, 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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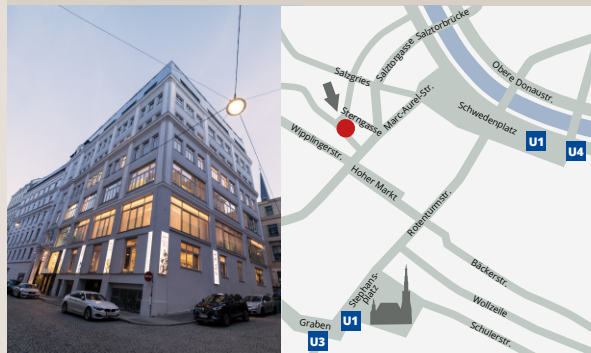
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