

# Fine Japanese Art

AUCTION

Friday, 1 December 2023



# ZACKE

SINCE 1968











# Fine Japanese Art

AUCTION

Friday, 1 December 2023, 1 pm CET

SESSION I

Lots 1-200 Print Catalog

SESSION II

Lots 201-420 Online Catalog

CATALOG JAP1223

## EXHIBITION



22 - 29 November  
Monday - Friday  
10 am - 6 pm  
as well as by appointment

1 December  
10 am - 12 pm

GALERIE ZACKE

Sterngasse 13

1010 VIENNA AUSTRIA

ZACKE  
SINCE 1968

Tel +43 1 532 04 52 Fax +20  
E-mail [office@zacke.at](mailto:office@zacke.at)

[www.zacke.at](http://www.zacke.at)



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IMPRINT

**Publisher**  
Galerie Zacke  
founded 1968 ©  
SZA Versteigerungen  
& Vertriebs GmbH  
1010 Wien  
Sterngasse 13  
Austria, Europe

**Editors**  
Lukas Zacke  
Marion Schor

**Experts**  
Lukas Zacke  
Max Zacke

**Catalogers**  
Craig Anthony Harris  
Ananya Casius

**Assistance**  
Mieko Gray  
Hiroshi Matsumura  
Anna-Maria Pollmann

**Photography**  
Georg Bodenstein  
David Lindengrün

**Design**  
Hermann Kienesberger

**Printing**  
Print Alliance  
HAV Produktions GmbH

**Website**  
[www.zacke.at](http://www.zacke.at)

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printed according to the Austrian Ecolabel  
criteria for printed matter (UZ 24),  
UW-Nr. 715

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SESSION I

LOTS 1-200 | Print Catalog



Lacquer  
Lots 1 to 29

6



Buddhist Art  
Lots 30 to 52

38



Arts of the Samurai  
Lots 53 to 99

74



Metalwork, Cloisonné & Ceramics  
Lots 100 to 137

126

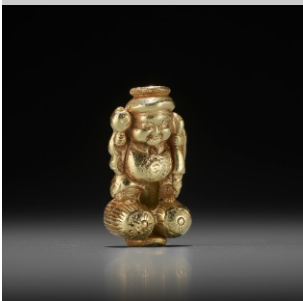


Okimono, Netsuke & Other Sagemono  
Lots 138 to 200

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SESSION II

LOTS 201-420 | Online Catalog



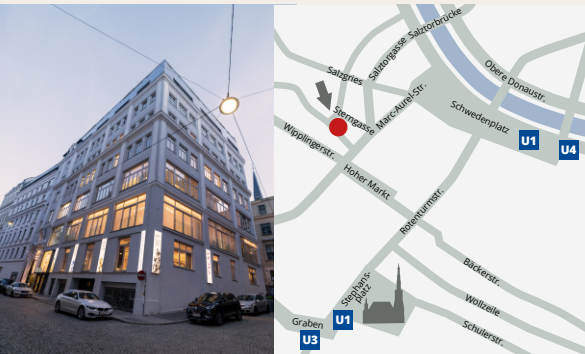
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1  
A FINE LACQUER 'KIKU' SHODANA

Japan, Edo period (1615-1868)

The shodana (display cabinet) supported on four arched cabriole legs with an asymmetric arrangement of sliding doors and open shelves, finely decorated in iro-e hiramaki-e and gold foil on a densely sprinkled nashiji ground, depicting sprigs of kiku (chrysanthemum) flowers, Imperial symbols of Japan, and leaves on swirls.

SIZE 36 x 97 x 105.8 cm

Condition: Very good condition with only very minor wear.

AUCTION COMPARISON

Compare a closely related Japanese lacquer shodana at Christie's, A Palladian Villa By Michael S. Smith, 24 April 2013, New York, lot 77 (**sold for USD 8,750**).

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



2  
A FINE ANTLER AND  
MOTHER-OF-PEARL INLAID  
BLACK-LACQUER LOW TABLE  
WITH FROLICKING MONKEYS

Japan, Meiji period (1868-1912)

Of rectangular form supported on curved legs with a nyoi-shaped apron, the top decorated with four inlaid monkeys set within a rinzu (key fret) lacquered frame. One monkey playfully covers a crab with a lotus leaf, with a large lotus blossom and bud in mother-of-pearl, while the adjacent monkey looks behind himself with a panicked expression from having disturbed a wasp's nest. In the lower frame, one monkey is shown holding an oni mask in front of its face shocking the second monkey, who has fallen to the ground in a fright while holding a floral blossom.

SIZE 86 x 55 x 42 cm

Condition: Good condition with wear, small nicks, light chips, small crack to the base of one leg, minor losses to inlays. Overall presenting very well.

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







### 3 A RARE LACQUERED PAULOWNIA WOOD KOTO WITH PEACOCKS

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

Superbly decorated in gold and iro-e takamaki-e and aogai inlay against a wood grain ground with a dense and colorful composition of two peacocks above a gushing stream amid rocks and flowering peony below two fluttering butterflies, the ends with brocade as well as gold takamaki-e prunus blossoms with bone-inlaid centers, one end further lacquered in gold hiramaki-e with waterwheels.

LENGTH 122 cm

Condition: Overall good condition, minor wear, traces of use, small chips and nicks, light scratches, few small losses and holes due to worm or insect activity, flaking and minor losses to lacquer, one foot and some bridges (ji) lost, the underside with few minor old repairs.  
**Provenance:** From an old French private collection.

The koto is a Japanese plucked half-tube zither instrument, and the national instrument of Japan. It is derived from the Chinese zheng and se, and similar to the Mongolian yatga, the Korean gayageum and ajaeng, the Vietnamese dan tranh, the Sundanese kacapi and the Kazakhstan jetigen. Koto are made from Paulownia wood (Paulownia tomentosa, known as kiri).

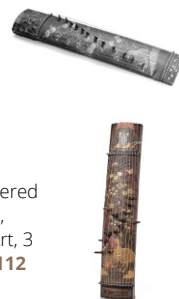
#### MUSEUM COMPARISON

Compare a closely related koto, dated c. 1891, from the Wakamura workshop, similarly decorated in takamaki-e with roosters and flowers, in the collection of the Metropolitan Museum of Art, accession number 69.271.3.

#### AUCTION COMPARISON

Compare a closely related koto, similarly lacquered with roosters, chrysanthemum, and butterflies, 105 cm long, at Galerie Zacke, Fine Japanese Art, 3 December 2021, Vienna, lot 178 (**sold for 10,112 EUR**).

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



### 4 A FINE AND RARE LACQUERED AND INLAID PAULOWNIA WOOD MINIATURE KOTO

Japan, 19th century

Finely decorated on the sides in iro-e hiramaki-e and takamaki-e on dark wood fittings which frame the light kiri (paulownia) wood body of the instrument. Each side depicts an idyllic ocean view, one with several boats coming into the harbor and the other with a bridge from a palatial structure extending over a peninsula. Each end decorated with tortoise shell inlays within elaborately patterned enamel and bone-inlaid frames with an exterior band of gilt foliate decorations. The thirteen strings extend over the arched body across a bridge on either side.

LENGTH 33 cm

Condition: Good condition with minor wear, three trim feet lost.  
**Provenance:** From an old French private collection.

The koto is a Japanese plucked half-tube zither instrument, and the national instrument of Japan. It is derived from the Chinese zheng and se, and similar to the Mongolian yatga, the Korean gayageum and ajaeng, the Vietnamese dan tranh, the Sundanese kacapi and the Kazakhstan jetigen. Koto are made from Paulownia wood (Paulownia tomentosa, known as kiri). The most common type uses 13 strings strung over movable bridges used for tuning, different pieces possibly requiring different tuning.

#### MUSEUM COMPARISON

Compare a related miniature koto, 49.5 cm long, dated to the mid to late 19th century, in the Metropolitan Museum of Art, accession number 89.4.112.

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







5  
**A RARE GOLD LACQUER KOGO AND COVER  
WITH FISHING NETS AND PLOVERS (CHIDORI)**

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

Of circular form, bearing a rich nashiji ground, the overhanging cover finely decorated in gold and black takamaki-e with black kirikane and gold hiramaki-e to depict fishing nets raised along the rocky shore with plovers flying above, a few birds also painted to the sides of the box, the base and interior of nashiji with gold fundame edges.

DIAMETER 8.7 cm

Condition: Good condition with minor wear, two small chips with old repairs to the rim, few tiny dents, nicks, and light scratches mostly to the interior and base.

**Provenance:** Galerie Souquet, Paris, France, 15 March 1952. Collection of Robert and Isabelle de Strycker, acquired from the above. Old labels to base and interior.



Isabelle and Robert de Strycker, c. 1930-1935

Chidori, literally “a thousand birds,” are sandy, grayish brown birds with white underparts, long legs and relatively short bills found throughout most of the world. In Japanese poetry, the focus is on their songs, or voices—in this case, soft, high-pitched vocalizations. In art, the plover might appear on a woman’s garment or a lacquer inro against a background of fishing nets or paired with jakago.

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



6  
**A RARE BLACK AND GOLD LACQUERED  
BOX AND COVER WITH TAKARAMONO**

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

Of square form with rounded corners, the lustrous black ground finely decorated in gold hiramaki-e and e-nashiji, the top of the cover with a central design of nyoi (reishi), surrounded by stylized flowerheads and clouds as well as treasures including tama jewels, a mallet, a fan, a tassel, and scroll-form tables, all above crashing waves and a band of stylized clouds encircling the base. The interior and base with rich nashiji, the interior further with gold fundame edges.

SIZE 3.8 x 6.5 x 6.5 cm

Condition: Good condition with expected surface wear, minor rubbing, the interior with few minuscule chips and tiny flakes to edges, the base with few small nicks, light scratches, and remnants of adhesive.

**Provenance:** Spink & Son, London, United Kingdom, 1 April 1968. Collection of Robert and Isabelle de Strycker, acquired from the above. Old label to base.

**AUCTION COMPARISON**

Compare a related lacquer kogo with a similar design, dated to the Momoyama period, at Christie’s, Japanese Art & Design, 16 June 1999, London, lot 163 (**sold for GBP 2,185**).



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



7  
**A FINE MINIATURE  
LACQUER KOGO  
(INCENSE BOX)  
AND COVER**

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

Of circular form and with a flattened base ring, the cover superbly decorated in gold takamaki-e with an idyllic scene of a hut next to a meandering stream and cherry tree, below a rocky landscape and waterfall, the details embellished with minutely cut kirigane flakes. The interior of bright nashiji with gold fundame rims.

DIAMETER 4.2 cm

Condition: Very good condition with only very minor wear and minor typical losses to kirigane flakes.

**Provenance:** From an old German private collection in Munich.

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



8  
**A FINE LACQUER  
FAN-SHAPED KOGO  
(INCENSE BOX) AND COVER**

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

Well modeled as a partly opened fan, bearing a dense nashiji ground finely decorated in gold and colored takamaki-e and hiramaki-e with kirikane and e-nashiji to depict a gnarled flowering prunus tree behind a pile of brushwood beside a swirling stream, the base and interior of nashiji.

LENGTH 6 cm

Condition: Very good condition with minor typical surface wear.

**Provenance:** Kunsthandel Klefisch, Cologne, Germany, 30 November 2002, lot 512. A private collection in Munich, Germany, acquired from the above.

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





9  
**A SUPERB GOLD LACQUER FAN-SHAPED BOX  
AND COVER WITH INTERIOR TRAY AND STAND**

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

The fan-shaped lacquer box bearing a beautifully lustrous gold kinji ground and decorated in gold takamaki-e with kirigane highlights on the cover with an idyllic landscape scene featuring a view of a temple behind craggy rocks, below clouds and towering pine trees, the blades of the fan inlaid in silver. The interior tray is similarly decorated with a family of quails beneath a flowering cherry tree, the rim of nashiji and embellished with formal hiramaki-e designs. The sides of the box feature Imperial crests of Ho-o (phoenix) and kiri (paulownia), as well as diapered manji and hanabishi designs. The gold-lacquered stand decorated with kiku (chrysanthemum) roundels in colored hiramaki-e and sublime togidashi-e. The interior and underside of the box, as well as the underside of the stand and tray, of dense nashiji.

SIZE 10 x 14.2 x 24.5 cm

Condition: Very good condition with only very minor wear, some slight rubbing, some microscopic nicks and losses particularly along the edges.

The combination of the imperial symbols of Ho-o, paulownia, and chrysanthemum, along with the quality of this sublime lacquer box, likely indicates an imperial commission. Furthermore, it is very rare to find these types of boxes with their original stands and with the interior tray.

**AUCTION COMPARISON**

Compare a closely related fan-shaped lacquer box at Zacke, Fine Japanese Art, 28 October 2020, Vienna, lot 131 (**sold for EUR 13,904**).

**Estimate EUR 5,000**  
Starting price EUR 2,400







10  
**A RARE INLAID LACQUER BOX AND COVER WITH SEVEN KOGO (INCENSE BOX) FOR THE INCENSE-MATCHING GAME**

Japan, 19th century

Each of circular form and bearing a gyobu nashiji ground richly decorated in iro-e takamaki-e with some details in hiramaki-e, e-nashiji, and kirikane, the interiors and bases of rich nashiji with gold fundame edges. The top of the cover to the larger box further decorated in gold takazogan with Jurojin and a crane, the lucky god holding a tall staff with a gourd attached on top in one hand and a fan in the other, standing beside a flowering prunus tree with buds and blossoms in coral and silver lacquer. The smaller boxes with various treasures including tama jewels, coral, shippo, tassels, a fan, and a mallet. The larger box with a central circular aperture to the base.

DIAMETER 10 cm (the larger box) and 3 cm (each of the smaller boxes)

Condition: Good condition with minor surface wear as well as few minuscule nicks and tiny losses here and there. The cover of the larger box with a repaired chip.  
**Provenance:** From a private collection in Bern, Switzerland.

The present set was used for the incense matching game. Like the Way of Tea and flower arrangement, the enjoyment of incense had developed into a complex pastime by the Edo period and had a large following during the seventeenth century. The various games involve guessing a fragrance from among more than 2,000 varieties, matching fragrances, and blending incenses to suggest certain moods.

**AUCTION COMPARISON**

Compare a related set with similar metal inlays at Zacke, Fine Japanese Art, 27 May 2022, Vienna, lot 120 (**sold for EUR 5,056**).



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



11  
**A GOLD LACQUER BOX AND COVER DEPICTING TAKARAMONO (LUCKY OBJECTS)**

Japan, 19th century

Well modeled as a large sack covered with various brocade patterns including hanabishi, shippo, and hexagonal floral diaper, decorated in gold, silver, and black hiramaki-e with e-nashiji, further with a ferocious sinuous dragon, a symbol of the female lucky god Benten, and thick swirling clouds in predominantly gold takamaki-e with e-nashiji and kirigane. Richly detailed with rope tied around the sack near the superbly carved opening with gold-lacquered interior. The oval cover surmounted by a handle in the form of Daikoku's mallet (kozuchi) with wood grain lacquered in different shades of gold as well as floral and foliate decorations in gold hiramaki-e. The interior and base of rich nashiji.

LENGTH 8 cm

Condition: Excellent condition with minor wear and a few very light scratches  
**Provenance:** Lempertz, Cologne, Germany, 11-12 June 1993, lot 1115. A private collection in Munich, Germany, acquired from the above.

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







12  
**A VERY RARE AND SUPERB INLAID  
 LACQUER BOX AND COVER DEPICTING  
 LUNAR HARES**

Japan, 19th century

Of rounded rectangular form, the kinji ground finely decorated in gold, silver, and copper takamaki-e, hiramaki-e, and togidashi with kirigane as well as inlays of aogai (mother-of-pearl) to depict two hares amid leafy chrysanthemums, lilies, other flowers, and clovers as well as craggy rocks, the cover further with three silver-lacquered kana characters in cursive script (ashide) reading 'Tsuki no yo' ('The moon at night'). The hares' eyes are inlaid with coral and amber. The base and interior of nashiji, the interior with gold fundame edges, the rims of silver.

SIZE 7 x 15.3 x 11.6 cm

Condition: Excellent condition with minor wear.

**Provenance:** The Strong National Museum of Play, accession number 75.1892 (lacquered to the base). Old collector's label '#16' to base. Margaret Woodbury Strong (1897-1969) grew up in a prosperous family of collectors. Her interests ranged so widely that by 1960 she had amassed more than 27,000 collectible items



and works of art. The vast majority of her collections related in some way to play and as her collection grew, Margaret planned a museum to house it. It eventually opened to the public in 1982 and grew dramatically over the following decades, expanding its collections, facilities, and resources, now spanning over 285,000 square feet. Today, the Strong National Museum of Play (known as just The Strong Museum or simply The Strong) is the only collections-based museum in the world devoted solely to the study of play.



**Margaret Woodbury Strong (1897-1969)**

The inscription on the present box, coupled with the two hares, is an allusion to the lunar hare, a mythical figure who lives on the Moon in Far Eastern folklore, based on pareidolia interpretations that identify the dark markings on the near side of the moon as a rabbit or hare. This popular motif originates in China, where the rabbit is often portrayed as a companion of the moon goddess Chang'e, constantly pounding the elixir of life for her. In the Japanese variation, the lunar hare is often seen pounding mochi.

**Estimate EUR 4,000**

Starting price EUR 2,000



13  
A GOLD LACQUER SHELL-FORM KOGO  
(INCENSE BOX) AND COVER WITH TEA  
CEREMONY UTENSILS (CHADOGU)

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

Modeled in the form of a clam shell, bearing a richly gold-sprinkled ground finely decorated to the top of the cover in iro-e takamaki-e, with some details in hiramaki-e, e-nashiji, and aogai inlay, depicting tea ceremony utensils including a chaire inside a brocade bag, a circular tsuishu kogo and cover, a rectangular box, and a feather brush. The base and interior of rich nashiji, the interior of the cover with a freely painted design of gushing winds in gold takamaki-e. The rims lacquered dark brown.

LENGTH 11.5 cm

Condition: Good condition with minor wear, light scratches and tiny nicks here and there, the rims with few minuscule shallow chips.

**Provenance:** From an old private collection in Romandy, Switzerland.

AUCTION COMPARISON

Compare a closely related lacquer kogo with the same motif at Sotheby's, Fine Japanese Art, 6 November 2018, London, lot 124 (sold for GBP 3,500).



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



15  
HENMI TOYO: A SUPERB TSUISHU AND TSUIKOKU  
LACQUER KOGO (INCENSE BOX) AND COVER

By Henmi Toyo (1846-1920), signed Hen (Itsu) Toyo  
Japan, Meiji period (1868-1912)

Of circular form, intricately carved in low relief to one side with Kannon leaning against a craggy rock and holding a rosary beside a sinuous dragon and to the other with Daruma standing on a reed, his head backed by a halo, surrounded by thick swirling clouds, all in tsuikoku against a tsuishu ground neatly incised with waves, the interior lacquered black. Signed within a raised rectangular reserve HEN TOYO.

DIAMETER 9 cm

Condition: Very good condition, minor wear, few minuscule nicks and tiny chips to edges, few light scratches.

**Henmi Toyo (1846-1920)** went to Kyoto in 1862 to study swordsmithing techniques. In 1864 he returned to his hometown in Okayama Prefecture and became a swordsmith under the name of Chikukansai Yoshitaka. He possessed exceptional skills and was much admired but his business was discontinued when the Sword Law was abolished in 1872. After that, he became involved in a wide range of crafts, including wood carving, bamboo carving, and lacquerwork. In 1895, he won the first prize and a gold medal at the 4th National Industrial Exhibition for his boxwood crab figurine. He also presented a tsuishu food basket to the Emperor Meiji in 1910 and a sword, a joint work with his brother, to the Emperor Taisho in 1915. In addition to crafts, he was also skilled in jujutsu, archery, calligraphy, chanting, and tea ceremony.

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



14  
A RARE FIGURAL  
LACQUER INCENSE HOLDER  
OF A DRUNKEN SHOJO

Japan, 19th century

Finely formed and decorated in iro-e maki-e in the shape of a Shoji sitting atop a large raku-ware sake jar. The Shoji wearing a large kimono decorated in gold hiramaki-e with medallions and foliate designs, the billowing robes decorated with bamboo leaves, holding a vase decorated with lotus. The figure's face bearing an inebriated expression and with long red hair, falling in strands down the back and sides. The vase and top of the shoji's head have apertures for holding incense sticks.

HEIGHT 18.3 cm

Condition: Good condition with minor wear, small nicks, light scratches, a single dent to the Shoji's head, and some tiny chips to edges.

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



16  
**KAWAKAMI MINEHARU:  
A SOMADA-STYLE AOGAI  
INLAID LACQUER NATSUME  
(TEA CADDY)**

By Kawakami Mineharu (active c. 1970-2010), signed and sealed by the artist Japan, late 20th century

Of typical form with a flush-fitting cover, the exterior decorated with floral lozenge motifs inlaid with iridescent Somada-style aogai inlays. The interior of roiro with gold fundame edges.

HEIGHT 6 cm

Condition: Excellent condition with minor wear along the rims.

With a wood tomobako inscribed to one side by the artist himself, 'Hanabishi kaihari, o hira natsume, nurishi Mineharu with the seal Mineharu' [A large flat natsume tea caddy, with shell inlay with the design of floral lozenge design, Lacquer artist Mineharu, with the seal Mineharu.] The box lid inscribed, 'i 27' イニナニ [a collection number 27 of I category].

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



17  
**TANAKA OSAMU: A BLACK  
LACQUER NATSUME (TEA CADDY)  
WITH MORNING GLORY**

By Tanaka Osamu (born 1952), signed and sealed by the artist Japan, late 20th century

Of typical form with a flush-fitting cover, the exterior bearing a glossy roiro ground finely decorated in blue, gold, and silver hiramaki-e, as well as aogai inlay, with an asago (morning glory) creeper, the curling vine issuing blossoming flowers and leaves. The interior of roiro.

HEIGHT 7.1 cm

Condition: Excellent condition with minor wear.

With a wood tomobako inscribed 'Asagao makie, chu-natsume, Osamu saku, with the seal Osamu' 朝顔蒔絵、中棗、修作、印：修 [A medium sized tea caddy (natsume), with the design of morning glory flower, made by Osamu, with the seal Osamu]. An accompanying note lists the artist's brief biography.

**Estimate EUR 800**  
Starting price EUR 400



18  
**MURATA SOKAKU: A  
BLACK AND GOLD LACQUER  
NATSUME (TEA CADDY)  
WITH MAPLE LEAVES**

By Murata Sokaku (born 1953), signed and sealed by the artist Japan, late 20th century

Of typical form with a flush-fitting cover, the exterior bearing a glossy roiro ground finely decorated in gold and red hiramaki-e with falling maple leaves, the base with a dense nashiji ground. The interior of brushed silver lacquer with gold fundame edges.

HEIGHT 7.2 cm

Condition: Excellent condition with minor wear along the rims.

With a wood tomobako inscribed, 'Momiji makie, o-natsume, Murata Sokaku, with the seal Sokaku' 紅葉蒔絵、大棗、村田宗覚、印：宗覚 [A large lacquer tea caddy, with the design of red autumn maple leaves, by Murata Sokaku, with the seal Sokaku.]. The accompanying document with the seal Sokaku 宗覚.

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



19  
**SHIMADA SOSUI (ACTIVE  
1970-1990): A RED AND BLACK  
LACQUER NATSUME (TEA CADDY)  
WITH KIKU**

By Shimada Sosui (active c. 1970-1990), signed and sealed by the artist Japan, late 20th century

Of typical form with a flush-fitting cover, the exterior decorated in part with gold hiramaki-e kiku flowers on a nashiji ground separated by a fine double line which separates the nashiji on the red ground. The interior of brushed silver lacquer with gold fundame edges.

HEIGHT 6.1 cm

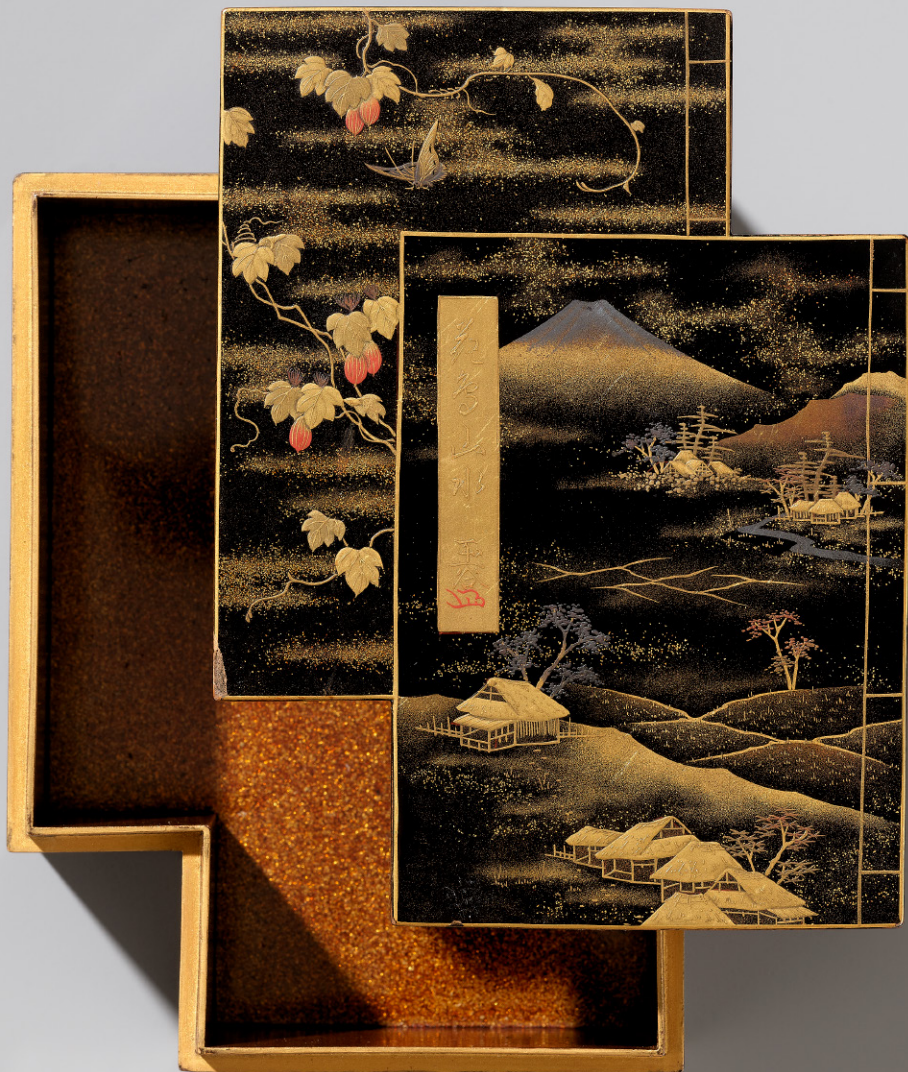
Condition: Very good condition with only minor wear, few typical losses to the kirigane flakes.

With a lacquered tomobako inscribed 'Fundamenuri makie natsume' 粉溜塗流水菊蒔絵棗 [A lacquer tea caddy in fundame-nuri lacquer finish] and 'Byokinshi, Sosui with the red seal Shimada' 描金師、其翠、印：島田 [Made by Sosui, a gold lacquer finish artist, with the seal Shimada].

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







20  
**GYOKKOKU: A LACQUER BOX  
AND COVER WITH A LANDSCAPE**

By Gyokkoku, signed Kacho sansui Gyokkoku and kakukan  
Japan, 19th century, Edo period (1615-1868)

Modeled in the form of two overlapping books, bearing a lustrous roiro ground finely decorated in gold and silver togidashi-e, takamaki-e and hiramaki-e with mura-nashiji and e-nashiji, depicting a butterfly fluttering amid vines bearing leaves and fruit, as well as a landscape with Mount Fuji in the background, further with a gold-lacquered 'titleslip' with the inscription Kacho sansui ('landscape with birds and flowers') and signature GYOKKOKU with a red kakukan (artist's cursive monogram).

SIZE 4.5 x 12.2 x 9.2 cm

Condition: Good condition with minor wear, light scratches, few minuscule flakes and tiny shallow chips to edges.

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

21  
**A LACQUER SUZURIBAKO DEPICTING  
GENJI AND YOUNG MURASAKI**

Japan, 19th century

Of rectangular form with rounded edges, the cover decorated with a central frame surrounded by gold and nashiji highlighted clouds encompassing a tall maple tree next to the palace pavilion of Genji. Genji is seated next to the young Murasaki, both dressed in voluminous robes, and worked in gold, silver, and red hiramaki-e, with kirigane flakes. The interior of the cover decorated in gold hiramaki-e with scholars caps and fans on a nashiji ground with gold fundame. The inside with a rich nashiji ground, containing six compartments, the original silver butterfly water dropper, and a rectangular inkstone.

SIZE 6.2 cm x 21.9 x 24.3 cm

Condition: Good condition with minor wear, signs of use, small nicks, light scratches, a few typical losses to the kirigane flakes.  
Provenance: From a Dutch private collection.

With a fitted red tomobako box.



**The present lacquer box depicts a scene** from Chapter 5, Wakamurasaki of Genji Monogatari (The Tales of Genji). While visiting Kitayama, a rural hilly area north of Kyoto, Genji meets Murasaki, ten-year-old niece of his step-mother, Lady Fujitsubo, with whom he is having an illicit affair. He falls in love with the girl and abducts her after her father refuses to grant his blessing. Here the young Murasaki sits on the veranda of Genji's palace with her abductor.

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







22  
**A SUPERB LACQUER SUZURIBAKO WITH A  
 'WATERWHEEL' MERCURY MECHANISM**

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

Of rectangular form with recessed gold fundame edges, bearing a superb gyobu nashiji ground finely decorated in gold, brown, and red hiramaki-e and takamaki-e with kirigane and e-nashiji with farmers working in rice-paddies, below a bone waterwheel and mercury waterfall contained in a cavity set into the thickness of the lid and covered with glass or crystal so that it can be tilted to make the mercury turn the waterwheel, the water running from the waterwheel through a channel onto the rice paddies, further with craggy rockwork, gnarled trees, huts and buildings and two cranes. The base and interior of rich nashiji, the interior further with gold fundame edges, the cover similarly decorated with a bird perched on a rocky outcrop over two ducks swimming in the gushing water

with sailing boats and lined with clam shells, the bird and some of the shells subtly inlaid with glazed ceramic, all below mountains in the background, the roaring sea with boats and shells repeated on the removable ita (baseboard) fitted with a cloud-form gilt-metal waterdropper (suiteki) and rectangular slate inkstone (suzuri). With an old wood tomobako inscribed to the lid Jidai make suzuribako ('An old period piece, lacquer writing box'), and a protective cloth.

SIZE 4.4 x 24.6 x 22.5 cm

Condition: Very good condition, minor wear, traces of use, few fine age cracks to the top of the cover, minor flaking to lacquer here and there, mostly to interior edges. The mercury mechanism in full working order.





During the seventeenth century, lacquer craftsmen working on very high-quality writing boxes came up with a decorative device which was to be repeated from time to time until the latter part of the nineteenth century. Waterfalls and waterwheels depicted by partly filling small glass or horn-topped reservoirs with mercury only rarely appear on the market, but when they do, they remain as fascinating to the modern eye as they must have been to that of the seventeenth-century client. The novelty of these writing boxes did not in any way diminish the seriousness of the craftsman's application of his work.

These mechanisms are usually set into the outside of the covers of writing boxes and, rarely, smaller boxes and inro; when the piece is tilted backwards, the mercury retires into the invisible top part of the reservoir. When it is tilted in the opposite direction towards the vertical, mercury is released through a smaller channel than that through which it disappeared, giving the impression of light on ripples of cascading water, turning the waterwheel at the foot of the fall, and finishing its journey in a pool beyond.

The 'waterworks' on the present lid actually make a sound as they run. Inside the lid is a reservoir of mercury and when the lid is held vertically, the mercury streams down the falls and the aqueduct with a gurgling sound. The mercury flows for as long as around fourteen seconds when the lid is lifted and recharges invisibly and silently when the lid is pointed downward. Since the surfaces of the falls and aqueduct are glass, the sparkling flow is visible as well as audible.

#### LITERATURE COMPARISON

A closely related Genroku-period lacquered suzuribako, with a similar mercury mechanism to simulate waterworks, showing a nobleman and his attendants crossing a bridge with a working waterwheel beside it, is illustrated in Casal, V.A. (1961) *Japanese Art Lacquers*, no. 27. pl. XII.



#### MUSEUM COMPARISON

A closely related lacquered suzuribako, with a similar mercury mechanism to simulate waterworks, depicting a tumultuous river in a mountainous landscape, is in the collection of the Freer Gallery of Art in the National Museum of Asian Art, Smithsonian Institution, accession number F1972.5.

#### AUCTION COMPARISON

Compare a closely related lacquered suzuribako, with a similar mercury mechanism to simulate waterworks, depicting rice-paddies beneath the slope of a mountain down which a stream flows into an irrigation channel to the interior, at Christie's, *Netsuke & Lacquer from the Japanese Department of Eskenazi*, 17 November 1999, London, lot 12 (sold for GBP 9,755 or approx. **EUR 26,000** converted and adjusted for inflation at the time of writing). Compare a closely related lacquered suzuribako, the second from a group of seven, with a similar mercury mechanism to simulate waterworks, depicting peasants working in rice-paddies around a giant waterwheel beneath a tree-clad cliff down which descends a waterfall, at Christie's, *Japanese Art and Design*, 16 June 1999, London, lot 175 (**estimate GBP 150,000**).



**Estimate EUR 20,000**

Starting price EUR 10,000







23  
**KAN: A MASTERFUL RITSUO STYLE INLAID LACQUER BUNKO AND COVER REFERENCING SUGAWARA NO MICHIZANE**

By a follower of Ogawa Haritsu (Ritsuo, 1663-1747), most likely by Mochizuki Hanzan (1743-1790), sealed Kan Japan, second half of 18th century, Edo period (1615-1868)

**Published & Exhibited:** Cornell University, Herbert F. Johnson Museum of Art, Scattered Gold and Midnight Gloss: Japanese Lacquer from the Anbinder Collection, 31 March – 8 July 2007, p. 11.

Of rectangular form with lobed edges, the top and sides each with a shaped sunken panel bearing a beautiful gold kinji ground, the cover finely decorated with inlays of aogai, mitsuda, eggshell, coral, and glazed ceramic as well as gold, black, and red takamaki-e to depict three cranes in front of an entrance to the Dazaifu shrine with a blossoming plum tree in the courtyard, the gate tower with subtly inlaid glass windows, the gate and wall roughly textured imitating plaster, the edges and base finished in ishimie, the sides gold-lacquered in low relief with Chinese poems (kanshi) by Sugawara no Michizane. The interior of roiro with gold fundame edges, the interior of the cover with gold, red, and black hiramaki-e

and takamaki-e with kirigane and mura-nashiji as well as inlays of aogai and mitsuda (pewter) to depict an ox bucking before a meandering river, the lower right corner with an inlaid ceramic seal KAN.

SIZE 10.6 x 37.6 x 28.8 cm

Condition: Very good condition with minor wear, few tiny nicks, occasional light scratches, minor flaking to ceramic inlays, little rubbing to lacquer and mitsuda inlay.  
**Provenance:** Heian Art, Kyoto, Japan. The Paul and Helen Anbinder Collection, acquired from the above. Paul Anbinder (b. 1940) is a retired editor who was a director at important publishers, including Random House and Hudson Hills. Helen Anbinder (1942-2022) was an education administrator who ran the Inter-village Continuing Education Program for Ardsley, Dobbs Ferry, Hastings, and Irvington, New York. The couple were avid museumgoers and collectors of art. They donated many books and prints from their collection to their alma mater Cornell University and the Herbert F. Johnson Museum of Art.

The style of the present bunko is clearly that of Ogawa Haritsu (Ritsuo, 1663-1747), but it is more likely to be by Mochizuki Hanzan (Haritsu II, 1743-1790) or a close follower.

The design on the cover, depicting the Dazaifu shrine, a blossoming plum tree, and cranes, allegorizes the legends surrounding Sugawara no Michizane, who at the age of ten composed a Chinese poem praising the beauty of plum blossoms under the full moon. The inscriptions on the sides of the box and cover are Chinese poems by Michizane written during his exile. The inside of the cover also refers to Michizane, as after his death his body was carried in a cart by an ox, which suddenly stopped in front of a stream as if it could not be induced to go farther. Michizane's attendants interpreted this as a sign of where their master wanted to be buried and dug his grave at the exact spot the ox stopped. Later, the Shinto shrine of Dazaifu Tenmangu, visible to the front of this masterful lacquer box, was erected there in his honor.

**Sugawara no Michizane** (845-903) was a scholar, poet, and politician of the Heian period. He is regarded as an excellent poet, particularly in waka and kanshi poetry. Although he reached the high rank of Dajo Daijin (Supreme Head of the Council of State), due to a political rivalry against Fujiwara no Tokihira, he was exiled and died in Dazaifu, Kyushu. After Michizane's death, plague and drought spread and sons of Emperor Daigo died in succession. The Imperial Palace's Great Audience Hall (shishinden) was struck repeatedly by lightning, and the city experienced weeks of rainstorms and floods. Attributing this to the angry spirit of the exiled Sugawara, the imperial court built a Shinto shrine called Kitano Tenman-gu in Kyoto, and dedicated it to him. They posthumously restored his title and office, and struck from the record any mention of his exile. Even this was not enough, and 70 years later Sugawara was deified as Tenjin-sama, a god of sky and storms. Eventually Tenjin evolved into a benign kami of scholarship.



**Sugawara no Michizane composes a poem beneath a plum tree, Tsukioka Yoshitoshi**

With a wood storage box.

**AUCTION COMPARISON**  
 Compare a related woven rattan suzuribako by Mochizuki Hanzan, with a similar shaped panel to the top of the cover, dated to the 18th century, at Bonhams, The Edward Wrangham Collection of Japanese Art Part II, 10 May 2011, London, lot 361 (**sold for 19,200 GBP**). Also compare to a related suzuribako by Mochizuki Hanzan, sealed Hanzan, worked with similar bright inlays, at Zacke, Fine Japanese Art, 3 December 2021, Vienna, lot 165 (**sold for EUR 50,560**).

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



**A blossoming plum in front of the Dazaifu shrine. Today over 6,000 plum trees are planted on the grounds of the Dazaifu shrine**







24  
**KORIN: A RINPA-STYLE  
 MOTHER-OF-PEARL AND PEWTER-INLAID  
 LACQUER SUZURIBAKO WITH LOQUAT**

After Ogata Korin (1658-1716), inscribed Korin saku  
 Japan, late 19th century, Meiji period (1868-1912)

Of rectangular form with rounded corners and an overhanging cover, bearing a lustrous roiro ground finely decorated in red and gold takamaki-e with inlays of mitsuda (pewter) and aogai (mother-of-pearl) to depict a leafy fruiting loquat branch continuing over to the sides. The base and interior of rich nashi, the interior further with gold fundame edges, the base fitted with a silver waterdropper (suiteki) of oval form and a rectangular inkstone (suzuri), the cover with the gold-lacquered signature KORIN saku [made by Korin].

SIZE 3.8 x 24 x 18 cm

Condition: Good condition with some wear, minor age cracks, minuscule flakes and small shallow chips mostly to edges, light scratches mostly to base.

This box was executed under the supervision of an artist working in the tradition of decoration established by Hon'ami Koetsu (1558-1637) and Ogata Korin (1658-1716) using bold inlay of shell, pewter, and (later) pottery in addition to conventional lacquer.

**AUCTION COMPARISON**

Compare a related Rinpa-style mother-of-pearl and pewter-inlaid lacquer suzuribako with a plum tree, dated late 18th to early 19th century, at Galerie Zacke, Fine Japanese Art, 27 May 2022, Vienna, lot 136 (**sold for 3,792 EUR**).

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



25  
**TOYUSAI: A LACQUER BOX AND  
 COVER DEPICTING A PEACOCK**

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

Of rectangular form, bearing a nashiji ground finely decorated in predominantly gold takamaki-e with details in hiramaki-e, e-nashiji, kirigane, and mother-of-pearl inlay, the top of the cover with two peacocks on a rocky outcrop above a waterfall, below thick clouds and gnarled pine, the sides with bird-and-flower motifs including sparrows and bamboo, a ho-o and maple, prunus, and a cuckoo and crescent moon. The base and interior of sparse nashiji, the interior further with gold fundame edges. Signed to the interior TOYUSAI.

SIZE 12.4 x 19.8 x 12.3 cm

Condition: Good condition with some wear, minor flaking and shallow chips to edges, the cover with an age crack to one corner.

**Estimate EUR 800**  
 Starting price EUR 400







26  
A LACQUER SUZURIBAKO  
DEPICTING BOYS AT PLAY

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

Of rectangular form, the sides and overhanging cover bearing a roiro-nashiji ground finely decorated in gold, black, and red takamaki-e with details in hiramaki-e and kirigane to depict seven boys engaged in playful pursuits, one dressed as a Dutchman playing a trumpet, another carrying a smaller boy on his back, while three karako are pushing and pulling a wagon loaded with a large vessel carrying a miniature rock with branches of pine and flowering pruned and scattered with precious objects including a tama jewel, a tassel, and a pouch, two boys are strolling along with a rabbit and two puppies. The interior bearing a nashiji ground similarly decorated and with e-nashiji to the cover and tray to depict a gushing river with pine trees, clam shells, and seaweed, the edges of gold fundame, fitted with a suzuri (inkstone).

SIZE 4.2 x 20.9 x 22.5 cm

Condition: Very good condition, minor wear, the rim of the cover with a minor shallow chip, the rim of the box with a small flake, the interior with a few shallow nicks, the cover with few small flakes and minor rubbing. The suiteki (water dropper) lost.

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



27  
A FINE LACQUER SUZURIBAKO  
DEPICTING A SAMURAI

Japan, Meiji period (1868-1912) to Taisho period (1912-1926)

Of rectangular form with rounded corners, bearing a lustrous roiro ground finely decorated to the flush-fitting cover with gold and colored takamaki-e with hiramaki-e, kirikane, and mura-nashiji to depict a samurai riding his galloping horse and holding a long bamboo stick. The base and interior of rich nashiji, the interior further with gold fundame edges, the interior cover with gold and black hiramaki-e depicting a sho, flute, and hand drum, the removable ita (baseboard) fitted with a silver circular waterdropper (suiteki) decorated in relief with a man writing on a tree as well as an inkstone (suzuri), further with an inscribed brush.

SIZE 7 x 25.5 x 22.3 cm

Condition: Very good condition, minor wear, few tiny nicks, occasional light scratches, the interior with few minuscule flakes to edges, the cover with few minor age cracks.

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







28  
**HEIAN TSUNEMASA: A FINE  
 LACQUER SUZURIBAKO DEPICTING  
 JUROJIN WITH CRANE AND STAG**

By Heian Tsunemasa, signed Tsunemasa and kakashan  
 Japan, first half of 20th century

Of rectangular form, bearing a roiro ground sprinkled with silver lacquer, the cover with a central silver roundel surrounded by wispy clouds embellished with kirigane, the central roundel lacquered in iro-e takamaki-e on a gyobu nashiji ground depicting Jurojin seated beneath a pine tree with a red-crested crane on his right and a stag on his left. The deity holds his fan in his right hand, his gnarled cane in his right, and is robed in red, teal, and silver robes decorated with auspicious symbols and tied at the waist by a gold sash with a central peach worked in coral. The cover's interior decorated with a full moon inlaid in gold and surrounded by thin clouds with kirigane and nashiji detailing above a waving ocean crashing against thick takamaki-e rocks. The inside with six compartments, a rectangular inkstone, and the original silver water dropper in the shape of a crane. Signed underneath TSUNEMASA with a red kakashan (artist's cursive monogram).

SIZE 4.6 x 22.9 x 25.4 cm

Condition: Excellent condition with only very minor wear and few typical losses to kirigane flakes.

**Provenance:** From a Dutch private collection.

With a fitted tomobako box, inscribed Heian Tsunemasa saku [made by Heian Tsunemasa] and accompanied by a label describing the suzuribako.

The name Heian 平安 was frequently used by lacquerers of the Zohiko company.

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







29  
**A MAGNIFICENT LACQUER WRITING SET WITH  
 THE RISING SUN, CRESCENT MOON AND CLOUDS**

Japan, Taisho period (1912-1926)

The set comprising a ryoshibako (stationery box), suzuribako (writing box), bundai (writing table), a fubako (letter box), and a tanzakubako (poem-card box) filled with poem cards. Each bearing a lustrous roiro ground finely decorated in gold takamaki-e and hiramaki-e with kirikane and e-nashiji. The bunko of rounded rectangular form and decorated to the flush-fitting cover with the morning sun in red takamaki-e partly obscured by wispy clouds and surrounded by swirling and rock-like cloud formations continuing over to the sides, the interior of rich nashiji with gold fundame edges and fitted with a tray, the base of sparse nashiji. The suzuribako with the crescent moon in silver takamaki-e, with some silver lacquer to the clouds as well, the interior also similarly lacquered and fitted with an ita (baseboard) containing a signed waterdropper (suiteki) with crescent moon in silver takazogan above neatly engraved blossoms. The bundai, fubako, and gently arched rectangular fumibako all decorated en suite with clouds. The fumibako filled with poem slips.

SIZE 16 x 42,5 x 33 cm (the bunko), 5,2 x 25,3 x 22 cm (the suzuribako), 12,5 x 59 x 34,6 cm (the bundai), 7 x 27 x 9 cm (the fubako), and 4,9 x 35 x 8 cm (the fumibako)

Condition: Very good condition with minor wear, occasional light scratches, few tiny flakes, minimal traces of use. The stationery box with minor age cracks to one lower corner.

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







30  
**A RARE GILT BRONZE KAKEBOTOKE FIGURE OF  
JIZO BOSATSU, LATE HEIAN TO EARLY KAMAKURA**

Japan, c. 12th-13th century, late Heian (794-1185) to early Kamakura period (1185-1333)

The bronze hollow-cast and with remnants of gilding, depicting Jizo Bosatsu seated on a lotus pedestal featuring fine incision work, holding a wish-granting jewel in his left hand, his right hand raised in semui-in, the serene features with downcast eyes neatly chiseled. With an associated fitted wood presentation base.

HEIGHT (without base) 7.7 cm, HEIGHT (with base) 9.6 cm  
WEIGHT (without base) 104.3 g

**Jizo Bosatsu (Ksitigarbha)** has been worshipped since the Heian period, particularly as the protector of children. This bodhisattva is a merciful figure who alone among Buddhist deities moves through the six worlds of illusion in his role of saving all sentient beings. The present representation of Jizo was commonly seen throughout the Heian (794-1185) and Kamakura periods (1185-1333).

**This figure was originally mounted as a Kakebotoke (hanging Buddha),** which are generally circular votive plaques symbolising mirrors which represent the sacred body of kami (Shinto deities). They originate from the practice of Shinbutsu-shugo (syncretism of kami and Buddhas) which was established in the Heian period. One of the few forms of Buddhist art unique to Japan, they can be found both at Shinto shrines and Buddhist temples and are presented as

offerings to safeguard the compound and to ensure the prosperity of the Buddhist faith. In the Buddhist context they were hung from the eaves above the main entrance to an Image Hall, or above the frieze rail between the outer and inner sanctums of the shrine for the deity that protected the temple compound. For more about kakebotoke and further examples, see Naniwada Toru, *Nihon no bijutsu (Art of Japan)*, No. 284 Kyozo to Kakebotoke (Votive Buddhist mirrors and plaques), (Tokyo, 1990).

Condition: Very good condition with minor wear to gilding and some general surface wear, few casting irregularities, some tiny nicks here and there.  
**Provenance:** From an English private collection.

**Literature comparison:** For further examples see Anne Nishimura Morse et. Al. eds., *Object as Insight, Japanese Buddhist Art and Ritual*, Katonah Museum of Art, p. 46-47, pl. 9/10 & Nara National Museum, *Bronze Sculpture of the Heian & Kamakura Periods (Special Exhibition)*, (Kyoto, 1976), p. 49-53.

**AUCTION COMPARISON**  
For a related example fitted into a circular wood panel see Christie's, *Japanese and Korean Art*, 20 March 2007, New York, lot 117 (**sold for USD 18,000**).

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



31  
**A RARE VOTIVE BRONZE OF AN AMIDA TRIAD,  
MAEDACHI HONZON, ZENKOJI STYLE**

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

Finely cast as a zushi (travelling shrine) and patinated to a silverish tone, superbly carved in relief with an Amida Triad with Kannon and Seishi, each standing on lotus pedestals and framed by images of seated Buddhas amidst foliate designs and clouds, and with two worshippers below presenting offerings. The reverse with a superb, naturally grown patina.

HEIGHT 9.9 cm  
WEIGHT 150.7 g

Condition: Very good condition with minimal wear and few casting irregularities.  
**Provenance:** From an Irish private collection.

The present bronze zushi is superbly cast in the style of the 18th century, being more or less an exact copy, save for the addition of the two worshippers below, of the Amida Triad, Maedachi Honzon, in the Zenkoji temple. The Maedachi Honzon is a duplicate of the 6th century central image of the Zenkoji temple, which are the first images of Buddha brought to Japan from the Korean Kingdom of Kudara.

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



**The Maedachi Hozon, Kamakura period, Main Hall of Zenkoji**





32  
**A PAIR OF GILT BRONZE BUDDHIST  
 RITUAL OBJECTS, KATSUMA AND RINPO,  
 WITH MATCHING LOTUS TRAYS, KAMAKURA**

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

Each of typical form, with finely carved and engraved lotus decorations and skillfully gilded. Each supported on a similarly crafted tray in the form of a lotus blossom with a foliate rim and raised central section.

DIAMETER 14.8 cm (the trays) and 15.1 cm (the rinpo), WIDTH 15 cm (the katsuma)  
 WEIGHT (total) 2,800 g

Condition: Each in very good condition with some wear, minor casting flaws, rubbing to gilt, light scratches, minuscule nicks.  
**Provenance:** From an old French private collection.

The form of the katsuma, sometimes referred to as a cross-shaped vajra, is thought to have originated from a projectile weapon used in ancient India. This katsuma would have been placed at the four corners of a mandala during Buddhistic ceremony.

The rinpo, a bronze ritual object connected with Esoteric Buddhism, symbolizes the Wheel of the Law (dharmachakra). In Buddhist texts and rituals, the phrase 'turning the wheel of the law' refers to the act of teaching by the Buddha Shakyamuni. Each of the eight spokes and eight corners represents one of the moral admonitions of the Noble Eightfold Path, and the central section depicts a lotus flower with eight petals.

**MUSEUM COMPARISON**

Compare a closely related gilt bronze katsuma in the Tokyo National Museum. Compare a related gilt bronze rinpo in the Metropolitan Museum of Art, accession number 2015.300.296.



**AUCTION COMPARISON**

Compare a closely related katsuma, dated 14th-15th century, at Sotheby's, The Edith & Stuart Cray Welch Collection, 25 October 2023, London, lot 54 (**estimate GBP 8,000-10,000**).

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







33

### A CYPRESS WOOD FIGURE OF AMIDA NYORAI, HEIAN TO EARLY KAMAKURA

Japan, 11th-12th century, late Heian (794-1185) to early Kamakura period (1185-1333)

Finely carved from a hollowed section of hinoki (cypress) wood in yosegi-zukuri with traces of lacquer and gilding in a classic Heian standing pose with his right arm raised and left arm lowered in what was likely raigo-in (vitarka mudra). Amida is wearing monastic robes, his fukuken'e descending from the shoulders and forming a series of folds over the abdomen, the kun with typical Y-shaped and vertical pleats. The soft features of his face bearing a serene expression, subtly smiling lips, elongated lobes, and hair arranged in spiral curls; his eyes were once decorated with inlays and now open to the hollow interior giving the piece a striking presence combined with the well-worn nature of the wood.

HEIGHT 51.5 cm

Condition: Extensive wear commensurate with age, the wood with natural imperfections including signs of insect activity, expected age cracks, losses, remnants of old repairs and resin residue, the hands and feet lost.

**Provenance:** From a French private collection.

The present figure has characteristics of both Heian and early Kamakura sculptures. Yosegi-zukuri was a technique adopted in Japan from Indian and Chinese artists and became popular during the 10th century. The elegant folds of the robes and the inlaid eyes come from techniques which became widely used during the Kamakura period. The combination of these two elements suggests a dating to a period of overlap between the two periods.

**The sculpture represents Amitabha**, known in Japanese as Amida Nyorai, or the Buddha of Limitless Light. Amitabha reigns over the Western Pure Land, a paradise to which anyone is welcomed if they faithfully and sincerely incant his name. This place of salvation became central to the Jodo [lit. Pure Land] sect of Buddhism. Propounded in 1175 by the monk Honen, the accessibility of such tenets of redemption allowed this form of Buddhism to proliferate across the nation and feudal classes of Japan. Often depicted with an elaborate mandala, the boat-shaped halo is said to remind his followers that he serves as a guide for them to cross the ocean of suffering which contaminates the living.

Yosegi-zukuri, or the joined wood-block construction, is a sculpting method in which several rectangular blocks of wood are individually selected and carved into shapes. Yosegi-zukuri, together with ichiboku-zukuri (single block construction), are the two main techniques associated with wood sculpture in Japan. There were several advantages to a sculpture made from multiple blocks of wood. It was much lighter than one carved out of a single block of wood. The technique also helped to minimise the cracking of the wood caused by the outside layer drying faster than the core of the sculpture. In addition, it was faster, as it allowed the individual blocks to be carved simultaneously by several artisans specialising in particular kinds of carving, which in turn led to the development of an assembly-line production and a true studio.

#### MUSEUM COMPARISON

Compare a closely related gilt and lacquer wood figure of amida with preserved inlaid eyes, 96 cm high, dated to the 13th century, in the British Museum, accession number 1945,0419.1



#### AUCTION COMPARISON

Compare a related gilt-lacquer wood figure of amida standing slightly taller on a lotus base, dated to the late Heian period, at Christie's, Japanese and Korean Art, 18 April 2018, New York, lot 5 (**sold for USD 150,000**).



**Estimate EUR 5,000**

Starting price EUR 2,400







34  
**A CARVED WOOD SCULPTURE OF  
AMIDA NYORAI (AMITABHA), KAMAKURA**

Japan, late 12th-13th century, Kamakura period (1185-1333)

Carved and assembled from cypress wood in yosegi-zukuri techniqe and modeled as the Amitabha Buddha standing, his right arm raised and the left slightly lowered, wearing a monastic robe opening at the chest and cascading in voluminous folds, decorated in gilt with brocade patterns, much of the original decoration to the robes still preserved in various places. His face with serene expression, downcast eyes, rock crystal byakugo (urna), the hair arranged in small spiral curls (rahotsu) rising into the ushnisha with a further rock crystal inlay.

HEIGHT 36.5 cm

Condition: Good condition, commensurate with age. Extensive wear to gilt decoration, expected minor age cracks, chips, losses, flaking, an old touch-up to the chin.

With an associated fitted wood stand.

The present sculpture represents Amitabha, known in Japanese as Amida Nyorai, Buddha of Infinite Light. The Pure Land (Jodo) tradition in Japan emphasizes the salvific powers of Amida; incantation of the Buddha's name can invite divine intercession and devotion in life can insure rebirth in Amida's Western Paradise. By the early eleventh century, it was increasingly believed that only the compassion of Amida could override the cycle of rise, decline and fall – the concept of mappo, meaning the end of the Law that would devolve into ten millennia of moral degradation and strife. By Japanese calculation, this would coincide with the year 1052. Devotees among the upper classes commissioned sculptures and paintings showing the arrival of Amida and attendants to welcome the spirits of the dying. Given its scale, it is likely that the figure here graced a private altar.

The figure exudes an elegant serenity characteristic of the sculptural treatments of the 12th-13th century. Amida's divinity is emphasized by gentle idealization. The figure is slender and delicate with robes carved in rhythmic folds.

**AUCTION COMPARISON**

Compare a related wood sculpture of Amida, dated to the Kamakura period, 13th century, 34 cm high, at Christie's, Japanese and Korean Art, 21 March 2023, New York, lot 5 (**sold for 30,240 USD**).



**Estimate EUR 20,000**  
Starting price EUR 10,000

RCD Lockinge  
1411 Long Walk, New College, Oxford, Oxford OX2 0BZ, UK  
Tel: +44 (0)1865 206000 Email: info@rcd-lockinge.com

**RADIOCARBON DATING MEASUREMENT REPORT**  
Measurement of wood sample taken from head of statue

**Laboratory Results**

RCD Laboratory Reference	RCD-1004
Material dated	wood
Radiocarbon Determination	808 ± 30 BP

**Calibration to Calendar Date**

In order to obtain a result in calendar years (AD or BC) the radiocarbon determination is calibrated using the internationally agreed calibration graph derived from calibration dating of tree rings. The calibrated age range for this sample was generated using the graphically available calibration curve (IntCal13).

68% confidence interval (cal AD) AD 1222 to AD 1284  
95% confidence interval (cal AD) AD 1179 to AD 1381

*Signed*  
*Dr. R. Lockinge*  
1411 Long Walk, New College, Oxford, Oxford OX2 0BZ, UK

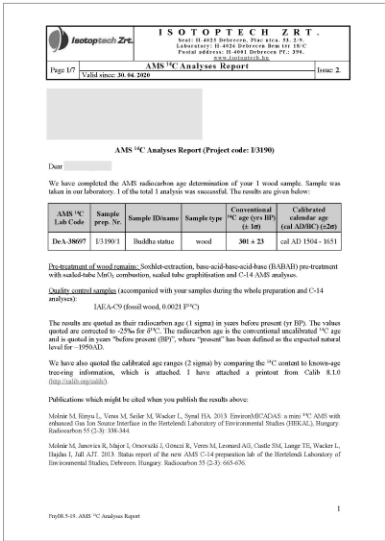
Note:  
1. Measurement of the sample and creation of a carbon dioxide gas for analysis was carried out at RCD Lockinge.  
2. Measurement of the <sup>14</sup>C activity was carried out by the Accelerator Mass Spectrometry Laboratory.  
The dating process from raw data to the final calibrated age range was carried out by the RCD Lockinge.  
3. The date and signed calibration curve for this report is valid for the sample and the material from which it was taken and cannot be used for other samples.

**SCIENTIFIC  
ANALYSIS REPORT**

The result of a radiocarbon dating test conducted by RCD Lockinge, from a sample taken in September 2021 of the present sculpture's head, is consistent with the dating of this lot. A copy of the signed report, dated 9 December 2021, accompanies this lot.







35  
**A FINE WOOD FIGURE OF AMIDA NYORAI,  
LATE MUROMACHI**

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

**Scientific Analysis Report:**

MS 14C (carbon 14) analysis report (lab code DeA-38697 and sample number I/3190/1) issued by IsotopTech Laboratories of Debrecen, Hungary, on 30 April 2020, confirms the dating of the present piece and sets the exact date of creation of the present statue to AD 1504-1651.

Seated in kekka fuza (dhyanasana) on a separately carved lotus throne and finely carved chiefly from a single block of wood with remnants of gilt lacquer. Amida holding his hands in raigo-in (vitarka mudra), used to receive the souls of the deceased, and dressed in monastic robes with a fukuken'e (mantle) and kun (skirt), the folds over the right shoulder tucked under the robe falling from the left shoulder and pooling at the base. The face centered by an urna above heavy-lidded eyes under arched brows with butterfly lips, flanked by pendulous earlobes, his hair arranged in spiral curls (rahotsu).

HEIGHT 36.5 cm (figure) and 43.5 cm (total)

Condition: Good condition with wear, age cracks, losses, repairs and touch-ups. Overall presenting very well.  
**Provenance:** From an old French private collection.

**The sculpture represents Amitabha**, known in Japanese as Amida Nyorai, or the Buddha of Limitless Light. Amitabha reigns over the Western Pure Land, a paradise to which anyone is welcomed if they faithfully and sincerely incant his name. This place of salvation became central to the Jodo [lit. Pure Land] sect of Buddhism. Propounded in 1175 by the monk Honen, the accessibility of such tenets of redemption allowed this form of Buddhism to proliferate across the nation and feudal classes of Japan. Often depicted with an elaborate mandala, the boat-shaped halo is said to remind his followers that he serves as a guide for them to cross the ocean of suffering which contaminates the living.

**Museum comparison:** Compare a related standing figure of amida with similar facial features and posed in raigo-in, dated to the Muromachi period, in the Harvard Art Museum, accession number 1919.220.A-B.

**AUCTION COMPARISON**

Compare a closely related wood figure of Amida Nyorai similarly posed with his robes falling in near identical folds, 51 cm high, dated to the Muromachi period, at Christie's, Japanese and Korean Art, 22 September 2020, New York, lot 20 (sold for USD 75,000).



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







36

**A GILT LACQUERED WOOD FIGURE  
OF JUICHIMEN KANNON,  
MUROMACHI**

Japan, 16th century, late Muromachi period  
(1338-1573)

Finely carved, the four-armed bodhisattva clothed clasping two hands in mida no jouin (dhyana mudra) and holding an alms bowl, clothed in voluminous robes falling in elegant folds and opened at the chest. Kannon's face set with a serene expression with heavy-lidded eyes, a circular rock crystal byakugo (urna) flanked by sinuous brows, butterfly lips, and long pendulous lobes. The head adorned with an eleven-headed crown with a metal inlay and crested by a circular rock crystal finial.

HEIGHT 33.3 cm (excl. stand), 39.5 cm (incl. stand)

Condition: Good condition, commensurate with age, with wear, losses, some flaking, light scratches, small nicks, expected age cracks, presenting overall very well.

Provenance: Kunsthaus Lempertz, 12 June 1993, lot 1155. From a private collection in Germany. An old label to the base, 'Japan Senju Kannon Bosatsu.' Copy of the old invoice from Kunsthaus Lempertz, dated 14 June 1993 and listing the sale price of DEM 10,580, accompanies this lot.

Mounted on a wood base.

**Juichimen Kannon** (lit. 'eleven-headed Kannon'), is an important bodhisattva in the Esoteric schools of Buddhism. Atop the deity's own head are eleven additional heads. Ten of these take the form of bodhisattvas and represent the ten stages toward enlightenment. The topmost head is that of Amida (Sanskrit: Amitabha), the Buddha from whom Kannon emanates.

**AUCTION COMPARISON**

Compare a related figure of Juichimen Kannon, dated to the 16th century, at Christie's, Asobi: Ingenious Creativity, Japanese Works of Art from Antiquity to Contemporary and Ceramics from the Collection of Bernard Leach, 15 October 2013, London, lot 11 (**sold for GBP 18,750**).



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







37  
**A GILT AND LACQUERED WOOD FIGURE OF  
 KANNON BOSATSU HOLDING LOTUS BLOSSOMS**

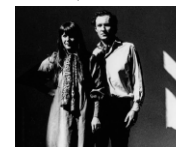
Japan, c. 1600, late Momoyama (1573-1600) to early Edo period (1615-1868)

Carved from cypress wood and assembled in yosegi-zukuri technique, the bodhisattva standing on a lotus dais supported on an elaborate tiered hexagonal pedestal carved with foliate, diapered, prunus, and cloud designs. The bodhisattva is wearing long flowing robes draped over both shoulders and with deeply carved folds. The right hand is held in semui-in (abhaya mudra) while the left holds two gilt-metal lotus blossoms borne on long stems. The serene face with heavy-lidded eyes below gently arched brows, centered by a glass or rock crystal byakugo (urna), further with full lips forming a subtle smile, flanked by long pierced pendulous earlobes. The hair piled in a topknot and adorned with a hokan (jeweled crown) and munakazari (ornamental necklace). The base inset with a flattened post surmounted by a circular halo.

HEIGHT 89 cm

Condition: Good condition with some wear, minor age cracks, small losses, minor flaking to lacquer, small chips. Rich, dark patina.

**Provenance:** Kyoto Gallery, Brussels, 21 March 2009. Liliane and Michel Durand-Dessert, Paris, acquired from the above. Liliane and Michel Durand-Dessert were luminous gallery owners who worked in Paris from 1975 to 2004, and were both informed and avant-garde collectors. They are significant not only because of the analytical and original approach the couple applied



**Liliane and Michel  
 Durand-Dessert**

in each acquisition, but also because of their visionary take on exhibiting the most radical 20th-century art in their gallery, which was the subject of a 2004 retrospective organized by the Museum of Grenoble. According to Michel Durand-Dessert, who was inspired to open the couple's first gallery by a visit to Documenta in 1968, "it is certain that a collection is a portrait, and that the objects we buy are those in which we sometimes recognize ourselves, sometimes we project ourselves. One way or another, acquiring them means adopting them, in every sense of the word." An expertise from Kyoto Gallery, dated 21 March 2009, written and signed by Tony Cammaert, confirming the dating above, and stating a value for the present lot of 10,500 EUR, accompanies this lot.

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

**AUCTION COMPARISON**

Compare a related wood figure of Kannon, dated to the Nanbokuchō period, 14th century (with an amendment stating that the dating "could be as late as early Muromachi period (15th century)", at Bonhams, 18 March 2015, New York, lot 3107 (**sold for 27,500 USD**).



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





38  
**A RARE STANDING  
 WOOD FIGURE OF  
 JUICHIMEN KANNON,  
 LATE MUROMACHI TO  
 EARLY EDO**

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

The eleven-headed Kannon (Ekadashamukha Avalokiteshvara) carved standing in samabhanga on a separate double lotus base with a beaded rim, dressed in flowing robes open at the chest and draping across both shoulders, one hand clasped around a long neck vase, holding the nectar of Kannon's compassion, the other outstretched, the face with a serene expression and painted eyes, the rock crystal urna below a diadem framing the coiffure, the topknot fronted by the face of Amida Nyorai, and further heads bearing a range of expressions.

HEIGHT 55.5 cm (the figure) and 67.5 cm (total)

Condition: Good condition with wear, age cracks, losses, repairs and touchups. Overall presenting very well.

**Provenance:** From a New England private collection.

**Juichimen Kannon (lit. 'eleven-headed Kannon')**, is an important bodhisattva in the Esoteric schools of Buddhism. Atop the deity's own head are eleven additional heads. Ten of these take the form of bodhisattvas and represent the ten stages toward enlightenment. The topmost head is that of Amida (Sanskrit: Amitabha), the Buddha from whom Kannon emanates.

**AUCTION COMPARISON**

Compare a related, yet significantly larger figure of Seishi Bosatsu, bearing similar features, also dated 16th-17th century, at Zucke, Fine Japanese Art, 2 December 2022, Vienna, lot 34 (**sold for EUR 52,000**). Also compare to a related figure of Kannon Bosatsu, dated to the 17th-18th century, at Zucke, Fine Japanese Art, 16 June 2023, Vienna, lot 60 (**sold for EUR 10,400**).



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







39  
**A FINELY PAINTED POLYCHROME WOOD  
 FIGURE OF KICHIJOTEN, MUROMACHI**

Japan, 16th century, Muromachi period (1338-1573)

Finely carved and painted in polychrome pigments, seated in royal ease (lalitasana) on a wood pedestal surrounded by gnarled roots above a two-tiered base with gilt chased-metal fittings and a central plaque with a gilt-wood rinpo (dharma wheel) flanked by blossoms. The goddess clothed in elaborate red and black robes with gilt hems decorated with foliate designs and floral medallions, adorned with two gilt ho-o (phoenixes) birds and floral medallions on each sleeve. Her face bearing a serene expression with heavy-lidded eyes, and sinuous brows, her hair tied in a high topknot with a tiara.

HEIGHT 46.7 cm (figure), 76.7 cm (incl. stand)

Condition: Good condition with expected wear and age cracks, some flaking, losses, and repairs. Generally presenting very well.  
**Provenance:** From a Dutch private collection.

**Associated with harvest, fertility, and fortune, Kichijoten** is one of the female deities derived from religious syncretism of Laksmi, the wife of Vishnu, worshipped as the goddess of fortune in the Indian Hindu pantheon. She is sometimes depicted together with Bishamonten, to whom she is wife or sister. She is often depicted in Chinese robes from the Tang dynasty.

**MUSEUM COMPARISON**

Compare an earlier wood polychrome figure of Kichijoten, dated to the 14th century, in the Nara National Museum, accession number 1209-0. Compare a much earlier standing wood figure of with polychrome pigments in the Jyoruri Temple in Kyoto, dated to the Kamakura period.



**AUCTION COMPARISON**

Compare a later polychrome wood figure of Kichijoten, dated to the 18th century, at Christie's, Japanese & Korean Art, 24 March 2010, New York, lot 595 (**sold for USD 10,000**).



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







40  
**A RARE AND EXPRESSIVE POLYCHROME  
 WOOD FIGURE OF A GUARDIAN,  
 LATE KAMAKURA TO MUROMACHI**

Japan, 14th-16th century, late Kamakura period (1185-1333) to Muromachi period (1338-1573)

Finely carved and painted with polychrome pigments, attractively worn, depicting a ferocious guardian turning his head, holding his left hand out in a dramatic pose with his long sleeves draping down. Wearing a collar, a temple hat, and voluminous robes tied at the waist beneath his rotund stomach. The guardian's face bearing a fierce expression with furrowed brows, a scraggly beard made of horsehair, and bloodshot eyes with dark pupils, gold and brown pupils, and covered by clear rock crystal painted red on the corners.

HEIGHT 49.5 cm

Condition: Good condition with wear commensurate with age. Wear, cracks, chips, small losses, flaking, old repairs, and the right hand restored.

**Provenance:** From a Dutch private collection.

The sturdy vigilance of this sculpture reflects the Kamakura-period feeling for lifelike movement and expression.

**MUSEUM COMPARISON**

Compare a closely related polychrome wood figure, bearing similar expression and dynamism, described as a Gushojin and dated to the Kamakura period, in The Metropolitan Museum of Art (The MET), New York, accession no. 1975.268.700a-c.



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

41  
**A RARE POLYCHROME  
 WOOD FIGURE OF  
 AN ONI WITH SNAKE,  
 LATE MUROMACHI  
 TO EARLY EDO**

Japan, 15th-17th century, late Muromachi (1338-1573) to early Edo period (1615-1868)

Finely carved and painted in polychrome pigments, the red demon with arms clasped at his waist, a large snake coiling around his body, hanging its head from his neck. The oni's face bearing a pleading look, his painted crystal eyes gazing up, with large brows and curling hair. His muscles are dramatically defined, his feet finely articulated.

HEIGHT 38 cm (figure) and 48.1 cm (total)

Condition: Good condition with wear, extensive losses to pigments, some chips and flaking, all as expected for a painted wood sculpture over three-hundred years old.

**Provenance:** From a French private collection.

With a later added tiered wood plin

**MUSEUM COMPARISON**

Compare a related wood statue of an oni painted in polychrome pigments, dated 16th to 17th century, 22cm high, in the Minneapolis Institute of Art, accession number 76.72.26.1.



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







42

**A POLYCHROME WOOD FIGURE OF  
INDARA TAISHO (SNAKE GENERAL),  
LATE MUROMACHI TO EDO**

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

Stading in a dynamic pose atop a naturalistically carved rock ground supported by a gilt tiered base with one hand raised, shielding his eyes, the other sweeping back behind him grasping what was once a hatchet, mid stride. The heavenly general wearing a tiger and leopard skin and heavy armor finely painted with polychrome pigments and gilt with his robes sweeping out as the wind furiously blows the hair and draping sleeves upwards. His face bears a fierce expression with furrowed brows, mouth opened, his eyes of gilt and black lacquer with a transparent rock crystal overlay, with a gilt tiara below a snake head protruding from his upright hair.

HEIGHT 50.1 cm

Condition: Good condition with minor wear, expected age cracks, minor losses to pigments, some flaking, few losses. Generally presenting well.  
**Provenance:** From a French private collection.

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

**The Twelve Heavenly Generals**, also known as Juni Shinsho, are the protective deities of Yakushi (Bhaisajyaguru in Sanskrit) and his followers; Bhaisajyaguru is the buddha of healing and medicine in Mahāyāna Buddhism. Each of the Twelve Divine Generals embodies a vow taken by Yakushi to heal ailments of the body and mind. Responsible for protecting the faithful and vanquishing the enemies of Buddhism, they are depicted with ferocious countenances, wearing armor, and standing in fighting poses. In ancient times they became associated with the twelve animals of the Chinese zodiac and were often the subject of sculptures during the Heian and Kamakura periods. It is believed that sculptures of the Heavenly Generals were enshrined in temples, since several in the Tokyo National Museum are believed to be from the Joruri-ji temple of the school of Pure Land Buddhism in Kizugawa, Kyoto prefecture. Many of these sculptures were votive offerings made by a nobleman, and many sculptors of these figures belonged to the famous Kei school of Buddhist sculpture that emerged in the early Kamakura period.



**A complete set of Juni Shinsho, Kamakura period, in the Tokyo National Museum**

43

**A POLYCHROME  
WOOD FIGURE OF BASARA  
TAISHO (DOG GENERAL),  
LATE MUROMACHI TO EDO**

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

Finely carved and painted in polychrome pigments, the heavenly general standing in a fierce battle pose atop a wood base with his right hand raised above his head holding what was once a vajra, his left hand reaching towards his knees. His blue face is set with a grizzly expression, baring his teeth, his wild eyes made of black and gold lacquer on ivory painted red in the corners beneath a transparent rock crystal inlay. He wears a tiger skin cloth and heavy armor painted in elaborate colors with fine details to the hems, depicting dharma wheels and foliate designs, his hair pulled into a tight topknot, flying upwards, with a dog's head protruding from the top.

HEIGHT 60.9 cm

Condition: Wear, some chips, expected age cracks, extensive flaking to pigments, losses, and possible old repairs.  
**Provenance:** From a private collection in Vienna, Austria.

**Museum comparison:** Compare an earlier wood statue of Basara Taisho striking a similar pose and holding his vajra, dated to the Kamakura period, in the collection of the National Tokyo Museum.

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







44  
**A POLYCHROME WOOD  
 FIGURE OF BASARA TAISHO  
 (DOG GENERAL),  
 LATE MUROMACHI TO EDO**

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

Elaborately painted in polychrome pigments and finely carved, the heavenly general stands atop a rock base surrounded by crashing waves painted on to the tiered base painted gold and with foliate designs carved in openwork. The warrior strikes a fierce pose with one hand lowered grasping what was once a sword, his right hand raised above his head, and he is robed in a tiger's skin and red robes with colorful layers of gold, blue, green, and white and painted with lotus blossoms and geometric designs. His face bearing a wrathful expression, biting his lower lip and wrinkling his brows, wearing a tall hat with multiple folds and layers surmounted by the dog head and flanked by a flaming metal rinpo (wheel of dharma). Inscribed to the base and back with the label, 'Dog.'

HEIGHT 70.6 cm

Condition: Good condition with minor wear, expected age cracks, minor losses to pigments, some flaking, few losses. Generally presenting well.  
**Provenance:** From a French private collection.

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



45  
**A WOOD TEMPLE  
 STATUE OF ANIRA TAISHO  
 (SHEEP GENERAL),  
 LATE MUROMACHI TO EDO**

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

Finely carved and elaborately painted in polychrome pigments, the heavenly general standing atop a rock base surrounded by crashing waves painted onto the tiered base painted gold on the side with openwork and chased-metal fittings. The warrior stands in a powerful pose with one leg propped on a rock holding his right hand up, holding what was once a long spear, wearing a tiger's skin, heavy plated armor with elaborate detailing and foliate and wan designs. His green face bearing a fierce expression, his mouth open, his wild bloodshot eyes made of dark horn, ivory, and gold inlays painted covered in transparent rock crystal, his hair flowing behind his metal crown with a central floral medallion in front of the sheep head rising from the top of his head. Inscribed to the base and back with the label, 'Sheep.'

HEIGHT 63.2 cm

Condition: Good condition with minor wear, expected age cracks, minor losses to pigments, some flaking, few losses. Generally presenting well.  
**Provenance:** From a French private collection.

Once a set of twelve, this lot and lot 44 belong to the same set of temple figures.

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





46

**A GILT LACQUERED WOOD  
FIGURE OF AMIDA NYORAI, EDO**

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

Finely carved, Amida seated in dhyanasana atop a multi-tiered circular base with lotus and foliate designs, resting his hands in mida no jouin (dhyana mudra). He is wearing a loose-fitting monastic robe opening at the chest and cascading in voluminous folds. His serene face with heavy-lidded downcast eyes below gently arching brows, centered by a circular rock crystal byakugo (urna) flanked by long pendulous lobes, his hair arranged in tight curls over the domed ushnisha with a further hard stone inlay.

HEIGHT 25.5 cm (excl. base), 39 cm (incl. base)

Condition: Good condition with minor wear, some old touch-ups, expected age cracks, light flaking, small chips, and losses to the gilding.

With an associated gilt-lacquer wood base.

The sculpture represents **Amitabha**, known in Japanese as Amida Nyorai, or the Buddha of Limitless Light. Amitabha reigns over the Western Pure Land, a paradise to which anyone is welcomed if they faithfully and sincerely incant his name. This place of salvation became central to the Jodo [lit. Pure Land] sect of Buddhism. Propounded in 1175 by the monk Honen, the accessibility of such tenets of redemption allowed this form of Buddhism to proliferate across the nation and feudal classes of Japan. Often depicted with an elaborate mandala, the boat-shaped halo is said to remind his followers that he serves as a guide for them to cross the ocean of suffering which contaminates the living.

**AUCTION COMPARISON**

Compare a related lacquered wood figure of Amida, dated to the Edo period, at Christie's, Japanese and Korean Art, 18 March 2008, New York, lot 189 (**sold for USD 7,500**).

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







47  
**A GILT AND LACQUERED WOOD  
 FIGURE OF AMIDA NYORAI**

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

Seated in in kekka fuza (dhyanasana) on a separately carved double lotus throne with a beaded edge supported on an elaborately tiered circular base with a compressed globular neck decorated with flaming tama. He is wearing a loose-fitting robe draped over both shoulders, opening at the chest, and cascading in voluminous folds. The serene face with downcast eyes below elegantly arched brows, his full lips framed by a finely painted mustache, his hair arranged in tight curls with a domed ushnisha, backed by a large nimbus decorated with scrolling clouds around a central lotus design, the separately carved halo inset at the back of the lotus throne.

HEIGHT 23.3 cm (figure) and 52.5 cm (total)

Condition: Very good condition with some wear to gilt and lacquer, expected minor age cracks, minuscule nicks, light scratches, few minor losses.

**The sculpture represents Amitabha**, known in Japanese as Amida Nyorai, or the Buddha of Limitless Light. Amitabha reigns over the Western Pure Land, a paradise to which anyone is

welcomed if they faithfully and sincerely incant his name. This place of salvation became central to the Jodo [lit. Pure Land] sect of Buddhism. Propounded in 1175 by the monk Honen, the accessibility of such tenets of redemption allowed this form of Buddhism to proliferate across the nation and feudal classes of Japan. Often depicted with an elaborate mandala, the boat-shaped halo is said to remind his followers that he serves as a guide for them to cross the ocean of suffering which contaminates the living.

Yosegi-zukuri, or the joined wood-block construction, is a sculpting method in which several rectangular blocks of wood are individually selected and carved into shapes. Yosegi-zukuri, together with ichiboku-zukuri (single block construction), are the two main techniques associated with wood sculpture in Japan. There were several advantages to a sculpture made from multiple blocks of wood. It was much lighter than one carved out of a single block of wood. The technique also helped to minimise the cracking of the wood caused by the outside layer drying faster than the core of the sculpture. In addition, it was faster, as it allowed the individual blocks to be carved simultaneously by several artisans specialising in particular kinds of carving, which in turn led to the development of an assembly-line production and a true studio.

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



48  
**A GILT-LACQUERED FIGURE OF JIZO BOSATSU**

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

Carved in yosegi-zukuri and seated in kekka fuza (dhyanasana) atop a lotus pedestal supported by a tall, ornate plinth decorated with craggy rockwork and a bead-rimmed double-lotus base. Jizo Bosatsu dressed in long monastic robes falling in elegant folds, holding in each hand an oju (treasure jewel) and his shakujo (staff), flanked by a nimbus decorated with three gilt lotus blossoms. His face bearing a serene expression with heavy-lidded eyes, a broad nose, and sinuous brows flanking a central byakugo (urna).

HEIGHT 14.5 cm (figure) and 38.5 cm (total)

Condition: Some repairs, wear, age cracks, chips, losses, flaking, minor touch-ups, nicks, scratches. Generally presenting very well.

**Jizo Bosatsu (Ksitigarbha)** has been worshipped since the Heian period, particularly as the protector of children. This bodhisattva is a merciful figure who alone among Buddhist deities moves through the six worlds of illusion in his role of saving all sentient beings. As in this example he is usually depicted as a monk with the hoju (treasure jewel) and shakujo, a staff with a finial of rings which jingle to warn small creatures of his approaching footsteps.

**MUSEUM COMPARISON**

A closely related seated Jizo holding a jewel in his left hand, dated to the 18th century, is in the collection of the British Museum, museum number 1948.1014.2.

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





A LARGE AND IMPRESSIVE LACQUERED WOOD FIGURE OF AMIDA NYORAI, LATE EDO

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

Covered in black, red, and olive-brown lacquer seated in royal ease (lalitasana) on a lotus pedestal supported by a compressed orb above a tiered pedestal with lotus petals, diapered ground, and chased gilt-metal supports, Amida resting his left leg on a finely formed lotus petal bending beneath his foot. Assembled in yosegi-zukuri and finely carved, Amida is holding his left hand semui-in (abhaya mudra), the other lowered on his lap, wearing flowing robes opening at the chest, cascading in voluminous folds, and held by a gilt-lacquer clasp decorated with lotus petals and nyoï scepter heads. His face set with a serene expression with downcast eyes and rock crystal byakugo (urna), his hair arranged in tight curls over the domed ushnisha with a further rock crystal inlay.

HEIGHT 55 cm (figure), 78 cm (incl. stand)

Condition: Good condition with minor wear, small nicks, light scratches, and a few repairs to the hands and pedestal. Overall presenting beautifully.  
**Provenance:** From a noted French private collection.

**The sculpture represents Amitabha**, known in Japanese as Amida Nyorai, or the Buddha of Limitless Light. Amitabha reigns over the Western Pure Land, a paradise to which anyone is welcomed if they faithfully and sincerely incant his name. This place of salvation became central to the Jodo [lit. Pure Land] sect of Buddhism. Propounded in 1175 by the monk Honen, the

accessibility of such tenets of redemption allowed this form of Buddhism to proliferate across the nation and feudal classes of Japan. Often depicted with an elaborate mandala, the boat-shaped halo is said to remind his followers that he serves as a guide for them to cross the ocean of suffering which contaminates the living.

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

MUSEUM COMPARISON

Compare a related lacquered wood figure of Amida Nyorai, dated to the late Edo period, 19th century, in the Harvard Art Museum, accession number 1981.187.

AUCTION COMPARISON

Compare a related gold-lacquered wood figure of a seated Amida, of similar size (90 cm), at Zacke, Fine Japanese Art, 2 December 2022, Vienna, lot 36 (**sold for EUR 18,200**).

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







50  
**A VERY LARGE AND FINE GILT  
WOOD FIGURE OF AMIDA NYORAI**

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

Finely carved and assembled in yosegi-zukuri technique, the tall figure standing on a lotus dais supported by an elaborately tiered pedestal. Amida is wearing a loose-fitting monastic robe draped over both shoulders falling in beautiful folds and opening at the chest. His hands are held in raigou-in (vitarka mudra), welcoming the dead into his Pure Land. His serene face with heavy-lidded downcast eyes below gently arched eyebrows centered by a rock crystal byakugo (urna), a broad nose, full lips, and a thin painted mustache, flanked by long pendulous pierced earlobes. His hair is arranged in tight curls over the domed ushnisha with a further rock crystal inlay. The kohai (aureole) behind him with swirling clouds and a central lotus flower from which the rays of the kohai extend. The lotus dais resting on a compressed globular section carved in openwork with a Dharmachakra and foliage over a leafy base supported by a shishi seated in a recumbent pose atop an elaborately stepped circular pedestal with lotus and foliate designs.

HEIGHT 55.3 cm (figure), 134 cm (incl. stand)

Condition: Expected wear, light scratches, expected age cracks, some flaking, and repairs to Amida's hands, the tiered base, and kohai, otherwise presenting very well overall.

**Provenance:** From a Dutch private collection.

**The sculpture represents Amitabha**, known in Japanese as Amida Nyorai, or the Buddha of Limitless Light. Amitabha reigns over the Western Pure Land, a paradise to which anyone is welcomed if they faithfully and sincerely incant his name. This place of salvation became central to the Jodo [lit. Pure Land] sect of Buddhism. Propounded in 1175 by the monk Honen, the accessibility of such tenets of redemption allowed this form of Buddhism to proliferate across the nation and feudal classes of Japan. Often depicted with an elaborate mandala, the boat-shaped halo is said to remind his followers that he serves as a guide for them to cross the ocean of suffering which contaminates the living.

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

**AUCTION COMPARISON**

Compare a related gilt wood statue of Amida Nyorai standing similarly in raigou-in, at Zackle, Fine Japanese Art, 27 May 2022, Vienna, lot 88 (**sold for EUR 35,392**).

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







51

**A VERY RARE AND LARGE GILT BRONZE  
FIGURE OF AMIDA NYORAI, EDO**

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

Finely cast in multiple sections, Amida standing on a lotus dais supported by a round pedestal with hands raised in raigo-in (vitarka mudra). He is wearing heavy monastic robes falling in elegant, voluminous folds and opening at the chest. His face bearing a serene expression with heavy-lidded eyes, sinuous brows and a raised byakugo (urna), his hair arranged in tight curls over the domed ushnisha, flanked by beautiful kohai (nimbus) exuding rays.

HEIGHT 35.4 cm (figure), 65.6 cm (incl. stand)  
WEIGHT 7,848 g

Condition: Good condition with minor wear, light nicks, small scratches, some rubbing, and repairs to the neck and hands. The bronze is covered in a rich, dark patina.  
**Provenance:** Ex-collection of Anton Exner, Vienna, Austria. Each section painted in red 'EXS.' Anton Exner (1882-1952) was the most important dealer, collector, and assessor of East Asian art in Vienna during the interwar period. His collection included all branches of Asian art, from all epochs, and particularly Chinese and Japanese works. During a long sojourn through Canada and the USA from 1908 to 1910, he made first contacts with Chinese dealers and subsequently acquired numerous antiques at various Asian ports, which formed the basis for his future business activities. From then on, he went almost every year on buying trips to the Far East. The Austrian auction house Dorotheum appointed him as a sworn assessor of Asian art, a position he held for c. 25 years. From the early 1920s onwards, he lent objects to most major exhibitions of Asian art held in Austria, and eventually gifted a large part of his personal collection, numbering several thousand objects, to the Museum of Applied Arts in Vienna, where it is on permanent exhibition to this day.

**The sculpture represents Amitabha**, known in Japanese as Amida Nyorai, or the Buddha of Limitless Light. Amitabha reigns over the Western Pure Land, a paradise to which anyone is welcomed if they faithfully and sincerely incant his name. This place of salvation became central to the Jodo [lit. Pure Land] sect of Buddhism. Propounded in 1175 by the monk Honen, the accessibility of such tenets of redemption allowed this form of Buddhism to proliferate across the nation and feudal classes of Japan. Often depicted with an elaborate mandala, the boat-shaped halo is said to remind his followers that he serves as a guide for them to cross the ocean of suffering which contaminates the living.

Japanese gilt bronzes depicting Amida are to be considered extremely rare.

**MUSEUM COMPARISON**

Compare a related earlier gilt bronze figure of Amida, dated 14th-15th century, in The Metropolitan Museum of Art (The MET), accession no. 1975.268.168a, b.



**Estimate EUR 8,000**

Starting price EUR 4,000







52  
**A FINE AND VERY  
 LARGE BRONZE FIGURE  
 OF KANNON BOSATSU**

Japan, late Edo period (1615-1868) to early Meiji period (1868-1912)

The contemplative hollow-cast figure of Kannon Bosatsu seated on a rocky promontory incised with crashing waves, dressed in a long robe falling open exposing an elaborate necklace and pendant earrings framing the downcast head adorned with a high chignon draped with a hooded cape. The graceful face with a subtle expression with deeply arched brows, elegant pose, and cascading tresses, holding a japa mala in her hands.

HEIGHT 89 cm (the figure) and 92 cm (total)  
 WEIGHT 28.2 kg

Condition: Good condition with minor wear and casting irregularities with small losses and dents, tiny nicks, and light scratches. Overall presenting beautifully.

**AUCTION COMPARISON**

Compare a related cast bronze figure of seated Kannon, half the size of the present lot (44.4 cm), and dated to the Meiji or Taisho era, at Bonhams, Property from the Collection of Drs. Edmund and Julie Lewis, Part I, 11 September 2019, New York, lot 581 (**sold for USD 7,575**).



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







53  
**A SUIT OF ARMOR  
 WITH AN EBOSHI KABUTO  
 WITH PARCEL-GILT  
 RABBIT MAEDATE**

Japan, Edo period (1615-1868)

The components laced in blue, white, orange, green, and brown, and fitted with iron, sentoku, and gilt-metal hardware. The armor comprising a black-lacquered eboshi kabuto with a parcel-gilt copper maedate in the form of a rabbit – its plump body evocative of the moon – crouching amid crashing waves and a purple-laced four-lame shikoro; a lacquered iron menpo with red interior and lips as well as silver teeth, further with facial hair and a four-lame yodare-kake; a russet-iron do with printed leather and seven sets of five-lame kusazuri; a pair of black-lacquered six-lame sode; and pairs of kote, haidate, and suneate with iron kusari and plates.

Condition: Good condition with some wear, light scratches, minor losses, the lacquer with expected minor cracks and minor flaking. The helmet with minor touch-ups to lacquer.

With a wood storage box.

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



54  
**A SUIT OF ARMOR WITH A SUJIBACHI  
 KABUTO SIGNED YOSHIMICHI  
 AND WITH SWALLOW MAEDATE**

The kabuto signed Yoshimichi  
 Japan, Edo period (1615-1868)

The components laced predominantly in blue and fitted with gilt metal hardware, some in the form of a three-striped (Maru-ni-mitsuhikiryō) mon associated with the Ashina and Wada clans. The armor comprising a sixty-two-plate sujibachi kabuto with a five-tiered parcel-gilt chrysanthemum tehen kanamono with foliate decoration, the mabizashi fitted with a black-lacquered swallow maedate, flanked by the fukigaeshi and two-lame shikoro, the interior of the bowl signed YOSHIMICHI; a red and russet-lacquered menpo; a black-lacquered do with an uketsubo (banner holder) at the back and seven sets of five-lame kusazuri; a pair of black-lacquered six-lame sode; and pairs of kote, haidate, and suneate with iron kusari and plates.

Condition: Good condition with some wear, light scratches, minor losses, the lacquer with expected minor cracks and flaking. The maedate with minor old repairs.

With a wood storage box.

**AUCTION COMPARISON**  
 Compare a related helmet signed Yoshimichi saku and also with a swallow maedate, dated to the Muromachi period, early 16th century, at Christie's, 9 June 2004, London, lot 40 (**sold for 5,975 GBP**).



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







55  
**A KAGA STYLE SUIT OF ARMOR WITH A  
 HOSHIBACHI KABUTO BY HARUTA MUNEYOSHI**

The kabuto signed Kashu ju Haruta Muneoyoshi saku  
 Japan, 18th century, Edo period (1615-1868)

**PUBLISHED & EXHIBITED**

Wereldmuseum Rotterdam, Samurai, 11 October 2012-24  
 March 2013, pp. 58-59.



The components predominantly laced in green. The armor comprising a sixteen-plate hoshibachi kabuto with a four-tiered gilt-copper, shakudo, and red-lacquer tehen kanamono in chrysanthemum form, the fukigaeshi decorated with shakudo maru ni mokko mon (flowering quince crest) on red leather and the mabizashi similarly decorated with scrolling vines, both trimmed in shakudo edging, above the five-lame solid-plate shikoro, the bottom lame lacquered gold, the helmet with a kuwagata maedate and signed to the interior Kashu ju HIRATA MUNEYOSHI saku; an iron menpo lacquered with red and black textured lacquer simulating leather, with a matching five-lame solid-plate yodarekake, the bottom two lames lacquered blue and black; a two-plate solid do decorated with red and gilt leather, a hinged metal gattari behind the right shoulder, behind the left hip a machi-uke for a sashimono to be worn diagonally across the back, the cuirass fitted with seven sections of five-lame red-lacquered leather kusazuri, the bottom tasset lacquered gold and pierced on the corners with hollyhock apertures; red and gold-lacquer chu-sode; kote with four-shape iron plates on the forearms; and ikada haidate.

Condition: Very good condition with minor surface wear, few small losses, the lacquer with expected minor cracks and flaking.  
**Provenance:** Ex-collection Takatsu family, Kyoto, Japan. Christie's New York, 29 March 2005, lot 78 (**sold for 42,000 USD**).

With a wood storage box.

**Estimate EUR 25,000**  
 Starting price EUR 12,000







56  
**A NIMAI-DO GUSOKU (TWO-PIECE CUIRASS ARMOR)**

Japan, Edo period (1615-1868)

The components predominantly laced in blue and fitted with gilt-copper hardware. The armor comprising a sixty-four-plate sujibachi kabuto with a five-tiered chrysanthemum-form tehen kanamono, the mabizashi and fukigaeshi with printed leather, below the late gold-lacquered wood maedate in the form of a manji (swastika) within a wisteria wreath, all above the five-lame shikoro; an iron menpo with facial hair, red-lacquered interior and lips, and gold-lacquered teeth, fitted with a five-lame yodarekake; a hon-kozane nimai-do fitted at the back with an uke-zutsu (sashimono pole holder) and with seven sections of five-lame kusazuri; a pair of seven-lame kiritsuke-kozane sode; karuta gane haidate; shino suneate; and tetsu kote.

Condition: Very good condition, minor wear, traces of use, the maedate with age cracks and old repairs.

With a wood storage box.

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



57  
**AN O-YOROI ('GREAT ARMOR') WITH DRAGON MAEDATE**

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

The components laced predominantly in red and fitted with gilt-copper hardware. The armor comprising a sixty-two plate sujibachi kabuto with a parcel-gilt four-tiered chrysanthemum-form tehen kanamono, the mabizashi and fukigaeshi with printed leather, the fukigaeshi further fitted with gilt leaf mon, centered by the gilt wood maedate finely carved as a ferocious striding dragon with kuwagata, all above the five-lame shikoro; a black-lacquered menpo with facial hair and gold teeth, laced with a three-lame yodarekake; a hon kozane do fitted with eight sections of four-lame kusazuri; a pair of six-lame sode; a pair of haidate; and pairs of kote and suneate with iron kusari and plates.

Condition: Good condition with minor surface wear, the lacquer with expected minor cracks and flaking, the dragon maedate with minor old repairs.

**AUCTION COMPARISON**  
 Compare a related o-yoroi with a similar maedate, also dated to the Edo period, 19th century, at Christie's, 18 September 2008, New York, lot 345 (**sold for 18,750 USD**).

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







58  
**A NANBAN-DO GUSOKU ('WESTERN STYLE ARMOR')  
DEPICTING FUDO MYO-O**

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

The components laced predominantly in blue and fitted with gilt-metal hardware. The armor comprising a thirty-two-plate sujibachi kabuto with a four-tiered chrysanthemum-form tehen kanamono, the mabizashi decorated in silver and gold nunomezogan with two confronted sinuous dragons centered by a tama, the fukigaeshi with gold-lacquered meyui mon, centered by a parcel-gilt maedate in the form of a fierce horned demon with protruding ears and kuwagata, all above the five-lame shikoro; an iron menpo with three-lame yodarekake; an iron do superbly decorated in silver and gold nunomezogan with Fudo Myo-o flanked by his attendants Kongara and Seitaka, fitted with seven sections of five-lame kusazuri; a pair of iron sode comprising a large plate with silvered and gilt raised decoration of the crescent moon, partly obscured by thick scrolling clouds above a single smaller lame; and pairs of kote, haidate, and suneate with iron kusari and plates.

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

**MUSEUM COMPARISON**

Compare a closely related nanban-do gusoku, also depicting Fudo Myo-o, included in the exhibition 4000 Jahre Ostasiatische Kunst, Minoritenkirche Krems-Stein, 12 May-15 October 1978, and illustrated in the exhibition catalogue by Herbert Fux, cat. no. 520, color plate XIV.



**AUCTION COMPARISON**

Compare a related suit of armor, also with a do decorated in flat inlay to depict Fudo Myo-o, dated to the 18th century, at Christie's, 11 December 2018, lot 4 (sold for 75,000 GBP).



**Estimate EUR 30,000**  
Starting price EUR 15,000







59  
**AN IRON SUJIBACHI KABUTO  
 WITH HOJO CLAN MON**

Japan, Edo period (1615-1868)

The components laced in white and fitted with gilt-copper hardware. The 58-plate hachi with shinodare to the front and back extending from the four-tiered chrysanthemum-form tehen kanamono with pierced inome design to the lowest tier, the mabizashi and fukigaeshi each with printed leather, the fukigaeshi further applied with mitsu uroko ('three scales') mon, associated with the Hojo clan, and laced with an additional lame, all above the three-lame shikoro with black horsehair trim.

HEIGHT 27.5 cm, WIDTH 48 cm  
 WEIGHT 2,262 g

Condition: Good condition with wear, traces of use, the leather with small losses and few minor tears, the lacquer with expected age cracks and minor flaking.  
 Provenance: Vandervan Oriental Arts, 's-Hertogenbosch, Netherlands. A Dutch private collection, acquired from the above.

**AUCTION COMPARISON**

Compare a closely related sujibachi kabuto, at Bonhams, Antique Arms and Armour, 30 April 2014, London, lot 4 (**sold for GBP 7,500**).

**Estimate EUR 5,000**  
 Starting price EUR 2,400



60  
**AN IRON SUJIBACHI KABUTO WITH  
 A PARCEL-GILT BRONZE ONI MAEDATE**

Japan, Edo period (1615-1868)

The components laced predominantly blue and fitted with copper hardware. The 62-plate hachi topped by a six-tiered chrysanthemum-form tehen kanamono, the lowest tier decorated with foliate designs against a nanako ground, the mabizashi neatly incised with foliate designs around the rim and fitted with a late parcel-gilt bronze maedate in the form of a fierce long-horned demon, flanked by the pair of black-lacquered fukigaeshi partly applied with printed leather inscribed with a mark for Shohei leather, all above the five-lame shikoro with a white horsehair trim.

HEIGHT 33 cm (incl. horn), WIDTH 37 cm  
 WEIGHT 3,235 g

Condition: Good condition with wear, traces of use, the leather with small losses and few minor tears, the lacquer with expected age cracks and minor flaking.

**AUCTION COMPARISON**

Compare a related iron sujibachi kabuto at Christie's, Arts of the Samurai: the Dolphyn Collection, 13 December 2017, London, lot 7 (**sold for GBP 9,375**).

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







61  
**A MYOCHIN STYLE IRON KAWARI  
 KABUTO IN THE FORM OF A TENGU**

Japan, Meiji period (1868-1912) or later

Constructed of eight plates riveted together forming a broad helmet bowl with a low profile, the front plate hammered and carved to form the face of a fierce tengu, the eyebrows boldly carved in swirling whorls above black and gold lacquered eyes, the mabizashi in the form of the tengu's beak with pierced nostrils for ventilation, flanked by lacquered fukigaeshi, each with a mon (crest) of three wavy stripes, all above the five-lame shikoro lacquered brown to the exterior and gold to the interior.

HEIGHT 27 cm, WIDTH 32 cm  
 WEIGHT 2,177 g

Condition: Very good condition with minor wear, light surface scratches, the lacquer with expected age cracks as well as minor flaking and rubbing.

Kawari kabuto (lit. 'transformed helmet') refers to strange or eccentric helmets. During the Momoyama period of intense civil warfare, kabuto were made to a simpler design lacking many of the ornamental features of earlier helmets. To offset the plain, utilitarian form of the new helmet, and to provide visibility and presence on the battlefield, armorers began to build fantastic shapes on top of the simple helmets in harikake (papier-mâché mixed with lacquer over a wooden armature), though some were constructed entirely of iron. These shapes mimicked forms from Japanese culture and mythology, including fish, cow horns, the head of the god of longevity, bolts of silk, head scarves, Ichi-no-Tani canyon, and axe heads, among many others. Some forms were realistically rendered, while others took on a very futuristic, modernist feel.

**AUCTION COMPARISON**

Compare a closely related iron kawari kabuto in the form of a tengu, dated 18th century, by Myochin Yoshisuke, at Zacke, Fine Japanese Art, 28 October 2020, Vienna, lot 85 (sold for EUR 20,224).



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





62  
**A FINE AND RARE BLACK LACQUER  
KATANA-KAKE (SWORD STAND)**

Japan, 19th century

Comprising a lower storage section with three drawers and a removable door, each mounted with a movable gilt-copper pull, supporting a rack for three swords. Entirely covered in black roiro lacquer and finely decorated in iro-e takamaki-e, subtle textures, and fine inlay of glass, ceramic, shell, horn, and hardstone with treasures including a Tang-style foliate-rimmed bronze mirror with ho-o (phoenix) decoration tied with a red-lacquered tasseled rope as well as rings, jewels, and shells.

SIZE 43 x 44 x 22 cm

Condition: Very good condition, minor wear, few minuscule nicks, occasional light scratches, few tiny flakes.

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



63  
**A FINE TSUISHU (CARVED RED LACQUER)  
TACHI KAKE (STAND FOR A TACHI  
SWORD)**

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

Finely formed and carved in vibrant red tsuishu with a gently curving standing rising from the base to a nyoi-scepter head finial, with a rinzu (key fret) band encompassing the central kiku (chrysanthemum) carved to the top. The stand's stem carved with various flowers and fruits, lotus, pomegranate, and peony, with a flange support, the base carved in the shape of a Tang-style bronze mirror, carved with ho-o (phoenix) birds and twisting vines. The stand is supported on four stylized cabriole legs.

HEIGHT 69.1 cm

Condition: Excellent condition with minor wear and minimal traces of use.

**AUCTION COMPARISON**  
Compare a closely related tsuishu tachi kake with dragon design, also dated 19th century, at Bonhams, Fine Japanese Works of Art, 22 March 2011, New York, lot 3225 (**sold for USD 3,904**).



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







64  
**A KOTO KATANA IN KOSHIRAE,  
THE BLADE ATTRIBUTED TO KAGA KUNI JU  
KIYOMITSU, WITH INAMI HAKUSUI KICHO  
(‘PRECIOUS’) WHITE PAPER**

Attributed to Kaga kuni ju Kiyomitsu, unsigned  
Japan, the blade c. 1504, the mounting Edo period (1615-1868)

The blade:  
Shinogi-zukuri with iori mune, chu-kissaki, and torii-sori. The  
hamon is chu-suguha and the hada is itame mokume. The nakago  
is mumei, suriage with a kiri tip, with three mekugi-ana, and katte-  
sagari yasurime.

The mounting:  
The koshirae comprising a roiro-lacquered saya, rayskin tsuka with  
silvery-black tsuka-ito, gilt-copper habaki, gilt-metal menuki with  
floral mon, iron tsuba, and shibuichi fuchi-kashira. The tsuba and  
fuchi-kashira are each finely decorated in gold, silver, and shakudo  
takazogan with shogi (Japanese chess) pieces.

With a Kicho (‘Precious’) white paper certificate issued by the  
Nihonto Kenkyu Hakusuikai (Hakusui Japanese Sword Research  
Society) on 11 June 1950, signed and sealed by the Society’s  
founder and president Inami Hakusui, confirming the authenticity  
of the present blade, dating it to around 1504, and attributing it to  
Kaga kuni ju Kiyomitsu.

NAGASA 70.8 cm, TOTAL LENGTH 99 cm

Condition: The blade in very good condition, commensurate with  
age, with minor wear, few tiny nicks, and small blisters here and  
there. The mounting in good condition, with minor wear overall, the  
saya with few shallow chips, minuscule nicks, and light scratches.  
**Provenance:** Dorotheum, 27 April 1993, Vienna, lot 250 (sold for  
ATS 90,000 or approx. **EUR 12,500** converted and adjusted for  
inflation at the time of writing). German private collection, acquired  
from the above.

**Estimate EUR 12,000**  
Starting price EUR 6,000







65

**A YAMASHIRO SCHOOL TACHI IN SHIRASAYA,  
THE BLADE ATTRIBUTED TO RAI KUNIMITSU,  
WITH SAGAYAKI AND TOENSHA CERTIFICATE**

Attributed to Rai Kunimitsu, unsigned  
Japan, 14th century, Kamakura period (1185-1333)

The superb blade of shinogi-zukuri with iori mune, chu-kissaki, and torii-sori. The hamon is mostly suguha with slight notare, the boshi is ko-maru, and the hada is itame. Each side with horimono, one with dokko-ken and the other with kurikara, both with bohi and soehi stopping before the horimono. The nakago is mumei, with two mekugi-ana, kuri-jiri, the yasurime is sujikai.

The sayagaki attributes the blade to Rai Kunimitsu, details the horimono, and gives a value for the blade of three-thousand kan, written in October of Showa 12 (1937) by Hon'ami Koson and signed with a kakihan.

With a certificate of authentication issued by the Toensha Authentication Committee, dated 25 August of Showa 49 (1974), with the seal of the committee's chairman Murakami Kosuke, determining the blade to be Saijo Saku, and noting that it is published in the Showa Meibutsu Cho (Showa List of Celebrated Swords) as 'Kurikara Kunimitsu'.

NAGASA 79.5 cm, TOTAL LENGTH 108.5 cm

Condition: Very good condition, commensurate with age, minor wear, some ware to the bohi on one side and tiny blisters here and there.

The sayagaki and registration document both attribute the blade to Rai Kunimitsu, of Yamashiro province. The blade characteristics are in accordance with this attribution. An outstanding member of the Rai school of swordsmiths, the third of the lines (after those of Awataguchi and Sanjo Munechika) active in Kyoto (Yamashiro province) during the Kamakura period, Kunimitsu is said to have been either son or disciple of Kunitoshi; his extant signed and dated works range from 1327 to 1351. His work shows versatility and mastery of several styles, such as suguha with small ashi or more flamboyant hamon of large midare patterns.

**AUCTION COMPARISON**

Compare a related katana, also attributed to Rai Kunimitsu, dated to the late Kamakura period, 14th century, nagasa 69.4 cm, at Christie's, Important Swords from the Museum of Japanese Sword Fittings, 10 November 2004, London, lot 62 (**sold for 35,850 GBP**).



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







66  
**MASAKIYO: A KATANA IN SHIRASAYA  
WITH SAYAGAKI AND NBTHK CERTIFICATE**

By Masakiyo (1664-1730), signed Mondonosho Fujiwara Masakiyo  
Japan, Satsuma, early 18th century, Edo period (1615-1868)

The slender blade of shinogi-zukuri with iori mune, the hamon is  
gunome-midare, the hada is itame. The nakago with one mekugi-  
ana, the tip is haagari, the mei reads Mondo no Sho Fujiwara  
MASAKIYO below an Ichiyo Aoi (single hollyhock leaf). The silver  
habaki with diagonal file marks.

The inscription on the sayagaki reads: 島津家伝来、主水正藤原正  
清、長式尺式寸九分有之、此ノ正清 志津兼氏ヲ寫シ後年期作ノ  
傑作刀也 "Shimazu-ke denrai, Mondo no sho Fujiwara Masakiyo,  
nagasa 2-shaku 2-sun 9-bu (circa 69.4 cm), this is to certify that  
this blade is a masterpiece later copy made by Masakiyo found in  
the heirloom collection Shimazu Clan of the Satsuma Fief, which is  
modelled on the original Shizu Kaneuji blade"

NAGASA 69.8 cm, SORI 1.7 cm, TOTAL LENGTH 96.8 cm

Condition: Excellent condition with minor wear.

Masakiyo was a single-generation swordsmith and a member of  
the Sozaemon Masafusa Mon. He was born in the fourth year of  
Kanbun (1664), called Miyagawa Kiyouemon, while his first signature  
was Kiyomitsu. In the sixth year of Kyoho (1721), he went to Edo  
Hamagoden (the Imperial residence in Edo) together with another  
Satsuma smith, Ippei Yasuyo, to forge a sword for the eighth  
Tokugawa Shogun, Yoshimune. As a reward for his efforts, he was  
allowed to engrave an Ichiyo Aoi (single hollyhock leaf) below the  
habaki above his mei. Around the same time he was invested with  
the title of Mondonosho. He died on the sixth day of the sixth  
month of the fifteenth year of Kyoho (1730) at the age of 66. The  
title, Mondonoshi, is an honorific religious title that refers back  
to the Taiho code of the year 702. It relates to an office having  
responsibility for the water, ice, and dishes required for Buddhist  
and Shinto ceremonies.

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





67  
**A WAKIZASHI IN FINE SHIBAYAMA-INLAID  
 SAYA WITH SNAKE AND INSECTS**

Japan, The blade Edo period (1615-1868), the mounting Meiji period (1868-1912)



The blade:  
 Shinogi-zukuri with iori mune, the hamon is gunome-midare with nioi, the hada is masame with itame. The silver habaki with diagonal file marks.

The mounting:  
 The dark wood kogai inlaid in mother-of-pearl and horn with a butterfly and a beetle. The wood tsuka and saya superbly inlaid in mother-of-pearl, horn, bone, tortoiseshell, and woods with insects including dragonflies, butterflies, a grasshopper, and a mantis, as well as a snake, a lizard and a spider, the kurigata in the form of a cicada, the kashira and kojiri carved with floral designs, the fuchi and koiguchi carved with bands of rinzu.

NAGASA 35.5 cm, TOTAL LENGTH 50 cm

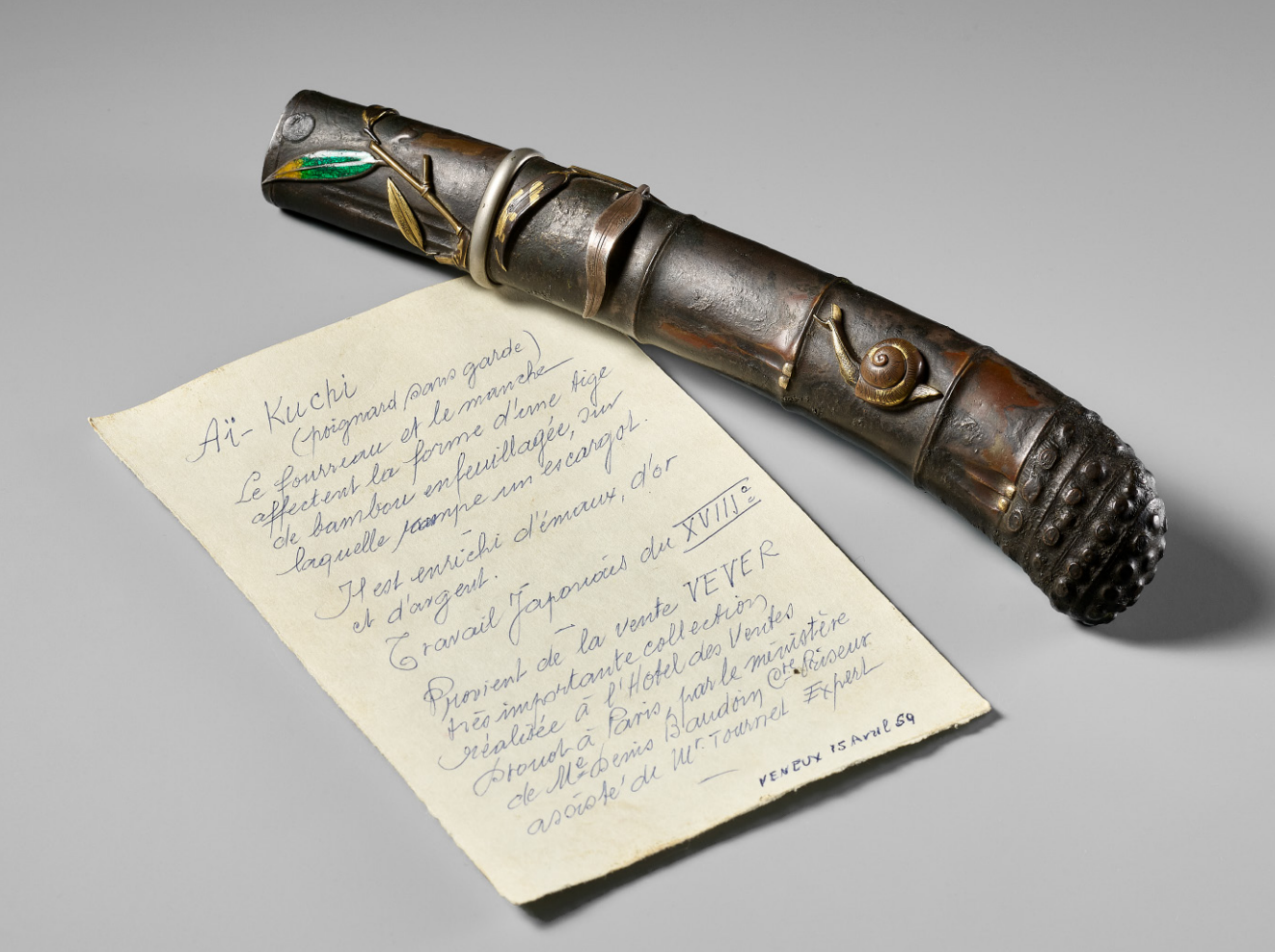
Condition: Good condition, the blade with minor wear, light scratches, and small blisters here and there, the saya with some wear, light scratches, and few minor losses to inlays.

**AUCTION COMPARISON**

Compare a tanto with Shibayama-inlaid tsuka and saya at Galerie Zacke, Fine Japanese Art, 28 October 2020, Vienna, lot 256 (**sold for 8,216 EUR**).



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



68  
**AN AIKUCHI DAGGER IN SUPERB MIXED METAL SAYA**

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

The blade mounted in a masterful mixed metal saya formed as a section of bamboo growing from its rhizome, worked in iro-e takazogan with gilt, gold-splashed and enameled leaves, and applied with a naturalistically carved snail. The shibuichi saya bearing a beautifully mottled surface.

LENGTH 24 cm  
 WEIGHT 340 g

Condition: The saya in excellent condition with minor typical wear. The blade with some corrosion and a chip to the tip.

**Provenance:** Ex-collection Henri Vever (1854-1942), sold at Hotel Drouot, 15 April 1969. French private collection, acquired from the above. With an old inventory card stating the provenance and offering a short description of the object. Henri Vever was one of the most pre-eminent European jewelers of the early 20th century. By the 1880s, Vever became one of the earliest Europeans to formally collect Japanese ukiyo-e woodblock prints, purchasing extensively from dealers such as Hayashi Tadamasa. He was a founding member of Les Amis de l'Art Japonais, a group of Japanese art enthusiasts that met regularly to discuss Japanese prints and other works over dinner, with notable guests including Claude Monet.



Henri Vever, c. 1895

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







69  
**A FINE MITO SCHOOL IRON TSUBA  
 DEPICTING THE THREE SAKE TASTERS**

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

The iron tsuba of mokkogata form with foliate rims, with a kozuka and kogai hitsu-ana and the nakago-ana with some suaka sekigane, finely worked in gold, silver, suaka, and iron hirazogan with gilt highlights to depict the Three Sake Tasters—Shaka (The historical Buddha), Koshi (Confucius), and Roshi (Laozi)—convening around a sake jar decorated with geometric motifs, all below pines and scrolling clouds, the reverse similarly decorated with scrolling clouds and craggy rocks.

HEIGHT 9.2 cm, LENGTH 8.6 cm  
 WEIGHT 173.7 g

Condition: Very good condition with minor wear.

With a padded wood tomobako box.

The subject represents Sakusui Sankyo with three sages, Shaka (The historical Buddha), Koshi (Confucius), and Roshi (Laozi), who are often depicted tasting sake from a jar. This depiction is a metaphor explaining that although religious or philosophical origins are expressed differently, ultimately, they are derived from the same source.

**AUCTION COMPARISON**

Compare a closely related Mito school tsuba with the three sake tasters at Sotheby's, Japanese Works of Art, Prints & Paintings, 9 November 2006, London, lot 924.

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



70  
**MINAMOTO SHIGEHIRO: A GOOD  
 IRON TSUBA DEPICTING SHOKI AND ONI**

By Minamoto Shigehiro, signed Shigehiro Getsusensai  
 Japan, 19th century, Edo period (1615-1868)

Of kobushi-gata shape, the iron tsuba with a kozuka and kogai hitsu-ana and with suaka (copper) sekigane, worked in nunomezogan with gold, katakiribori, and minute suaka takazogan. Shoki holding a narrow spear and raising one hand in alarm as he watches an oni clamor away through the swirling clouds which they are both encompassed by. The reverse decorated with puffy, swirling clouds. Signed SHIGEHIRO GETSUSENSAI.

HEIGHT 8.7 cm, LENGTH 7.9 cm  
 WEIGHT 143.1 g

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

With a fitted tomobako storage box.

The artist is listed in the Haynes Index of Japanese Sword Fittings and Associated Artists on p. 1651 (H 08255.0).

**MUSEUM COMPARISON**

Compare a closely related iron tsuba by the same artist depicting a dragon amid waves decorated similarly with nunomezogan, signed Shigehiro Getsusensai, in the Metropolitan Museum of Art, accession number 91.1.761.



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





71  
**A TANAKA SCHOOL SHAKUDO TSUBA DEPICTING  
A VIEW FROM MIHO NO MATSUBARA**

By Takahashi Yukitsugu, signed Yukitsugu  
Japan, 19th century, Edo period (1615-1868)



The shakudo tsuba of mokkogata shape, the kozuka and kogai hitsu-ana with shakudo ategane, finely worked in iro-e takazogan and hirazogan, as well as kebori and katakiribori engravings to depict Mount Fuji during sunset, few birds fly into the horizon as the rays of the setting sun glimmer across the landscape, some trees to the foot of the towering mountain. The reverse with mooring posts and some sailboats in the distance, signed YUKITSUGU.

HEIGHT 6.6 cm, LENGTH 5.9 cm  
WEIGHT 90 g

Condition: Very good condition with minor wear.  
**Provenance:** Ex Bushell Collection. Christie's, Bushell Collection of Japanese Sword Fittings & Works of Art, 28 October 1998, New York, lot 696 (**sold for USD 2,530**), according to the catalogue, the lot was formerly accompanied by Nihon Token Hozonkai certificate dated 1994.

With a padded wood tomobako storage box with a label 'Noritada'

Takahashi Yukitsugu is listed in the Haynes Index of Japanese Sword Fittings and Associated Artists on pp. 2391 (H 12477.0) and worked in the Tanaka school style.

**MUSEUM COMPARISON**

A closely related tsuba with a design of a dragon, Mount Fuji and waves by Takahashi Yukitsugu is in the Museum of Fine Arts, Boston, accession number 11.12345.



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

72  
**OMORI TERUHIDE: A FINE OMORI SCHOOL  
SHIBUICHI TSUBA WITH TURBULENT WAVES**

By Omori Teruhide, signed Omori Teruhide  
Japan, Omori school, late 18th century, Edo period (1615-1868)

The shibuichi tsuba of marugata shape, with a kozuka and kogai hitsu-ana, the nakago-ana with some suaka sekigane, finely worked takabori and takazogan to depict breaking waves carved in the typical manner of the Omori school with inlaid gilt-metal spray drops.

HEIGHT 7 cm, LENGTH 6.6 cm  
WEIGHT 98.3 g

Condition: Very good condition with minor wear.

**MUSEUM COMPARISON**

A closely related shibuichi tsuba with waves by Omori Teruhide is in the Museum of Fine Arts, Boston, accession number 11.5454.

**AUCTION COMPARISON**

Compare a closely related shibuichi tsuba with waves by Omori Teruhide at Bonhams, Fine Japanese Art, 6 November 2012, London, lot 274 (**sold for GBP 3,125**).



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



73  
**A SUPERB HAMANO SCHOOL SHIBUICHI  
TSUBA DEPICTING A SOUTH SEA ISLANDER**

School of Hamano Shozui, signed Shozui  
Japan, Hamano school, 19th century, Edo period (1615-1868)

The shibuichi tsuba of marugata shape, with a kozuka hitsu-ana, finely worked in a combination of iro-e takazogan of gold, silver, suaka, and shakudo, as well as katakiribori and sukashi-bori engravings to depict a continuous composition of a South Sea Islander, dressed in a loincloth, pulling and dragging a branch of coral which leaves fine prints on the sand, the full moon carefully carved out among the clouds. Signed SHOZUI. With a padded wood tomobako storage box.

HEIGHT 7 cm, LENGTH 6.5 cm  
WEIGHT 121.8 g

Condition: Very good condition with minor wear.

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







74  
**NAKAJIMA SADAKATA: A MASTERFUL SHAKUDO  
 TSUBA WITH A GOOSE AMONGST REEDS**

By Nakajima Sadataka, signed Buntokusai Sadataka  
 Japan, 19th century, Edo period (1615-1868)

The ishime-ji shakudo tsuba of nagamarugata shape, with a kozuka hitsu-ana, finely worked in shakudo, gold, and copper takazogan, as well as kebori engravings to depict a standing goose raising a foot in shallow water amid reeds, the reverse with long reeds in water, signed BUNTOKUSAI SADATAKA.

HEIGHT 7.2 cm, LENGTH 6.5 cm  
 WEIGHT 122.1 g



Condition: Very good condition with minor wear.  
**Provenance:** Ex. Bushell Collection. Christie's, Bushell Collection of Japanese Sword Fittings & Works of Art, 28 October 1998, New York, lot 696 (sold for USD 4,600).

With a fitted tomobako storage box, a seal to the lid.

The artist is listed in the Haynes Index of Japanese Sword Fittings and Associated Artists on pp. 1567 (H 07802.0).

**MUSEUM COMPARISON**

A related tsuba with stag calling under the autumn moon by Nakajima Sadataka is in the Walters Art Museum, accession number 51.346.

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





75  
**TSU JINPO: A SUPERB SHAKUDO TSUBA WITH  
HAKURYO FROM THE NOH PLAY HAGOROMO**

By Tsu Jinpo, signed Tsu Jinpo  
Japan, Goto School, 18th century, Edo period (1615-1868)  
**Published:** Ponting, Herbert (1922) In Lotus-Land Japan.

The shakudo tsuba of marugata shape, bearing a masterfully executed nanako ground applied with takazogan nanako lattice and with a gilt rim. The kozuka and kogai hitsu-ana with shakudo nanako ategane, the nakago-ana with some suaka sekigane. Finely worked in iro-e takazogan of gold, silver, suaka, and shibuichi, depicting Hakuryo, the protagonist of the Noh drama Hagoromo, draped in the magical feather-cloak of the tennin as he watches her perform the celestial dance, suggested by the mesmerized look on his face, two Chidori flying high above. The reverse with a few birds flying as the haze moves in, signed TSU JINPO.

HEIGHT 7.2 cm, LENGTH 7 cm  
WEIGHT 154.1 g



Condition: Very good condition with minor wear and rubbing to the gilt.  
**Provenance:** Ex-collection Herbert Ponting (1870-1935). Herbert George Ponting was a professional photographer. He is best known as the expedition photographer and cinematographer for Robert Falcon Scott's Terra Nova Expedition to the Ross Sea and South Pole (1910–1913). In this role, he captured some of the most enduring images of the Heroic Age of Antarctic Exploration. Less well known, he also left behind thousands of evocative images of Japan, and three Japan-themed books.



**Herbert Ponting, In Lotus-Land Japan, p. 152**

Tsu Jinpo (1720-1761) is listed in the Haynes Index of Japanese Sword Fittings and Associated Artists on pp. 432 (H 02047.0) and was the student of Nomura Masamichi (H. 04166) and Goto Tsujo (H. 10775).

Note the description provide by Herbert Ponting in the publication quoted above: "An exceedingly fine tsuba in rich black shakudo by Tsu Jinpo, illustrates the beautiful legend of Mio-no-matsu-bara. A fisherman finds a robe of feathers hanging on a tree and is about to carry it off, when a beautiful fairy appears and claims it. The fisherman declines to give it up until she dances before him one of the dances known only to the gods. This she does to an accompaniment of celestial music, and then flies away to the moon, her home. These simple touches, so characteristically Japanese — the net, the feather coat, and the fisherman looking upwards at the unseen fairy dancing in the air — are quite sufficient to convey the whole story, for everyone knows it by heart. The tsuba has a gilt band round it, the birds are gold, the fisherman's face is silver-bronze, and the feather-coat is of gold and copper."

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







76  
**IWATA KANEYASU: A FINE IRON  
TSUBA WITH A HACHI ON BIWA**

By Iwata Kaneyasu, signed Aizu ju Toyosai Kaneyasu with kakihan  
Japan, 19th century, Edo period (1615-1868)

The iron tsuba of marugata shape, with a kozuka and kogai hitsu-ana, finely worked in gold and iron takazogan to depict a hachi (bee) on a branch of biwa (loquat), the leaves carefully carved in takabori and the fruits rendered in gold inlay, the reverse similarly decorated with sprigs of biwa with ripe fruit. Signed Aizu ju TOYOSAI KANEYASU [Toyosai Kaneyasu from Aizu] with kakihan (artist's cursive monogram).

HEIGHT 8.6 cm, LENGTH 8.2 cm  
WEIGHT 170.5 g

Condition: Very good condition with minor wear.

With a fitted tomobako storage box inscribed on the reverse of the lid naming the artist, and attested by Genpaku Kan, dated January 1994.

Iwata Kaneyasu is listed in the Haynes Index of Japanese Sword Fittings and Associated Artists on pp. 543 (H 02588.0) and was a student of Tanaka Kiyotoshi (H. 03368).

**MUSEUM COMPARISON**

A closely related iron tsuba with the design of autumn leaves by Iwata Kaneyasu is in the Museum of Fine Arts, Boston, accession number 13.2511. A closely related iron tsuba with lily motifs by Iwata Kaneyasu is in the Metropolitan Museum of Art (The MET), accession number 91.1.768.

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



77  
**YOKOYA EISEI: A FINE  
YOKOYA SCHOOL SHAKUDO AND GOLD  
TSUBA WITH OMOTE PLANT DESIGN**

By Yokoya Eisei, signed Eisei and kakihan  
Japan, Yokoya school, late 18th to early 19th century, Edo period (1615-1868)

The oval shakudo tsuba with the kozuka hitsu and kogai hitsu-ana plugged with gold, with some copper sekigane, bearing a masterfully punched nanako ground, decorated in iro-e takazogan with stunning gold inlays depicting an omote plant, the leaves splitting to reveal its seeds. Signed Eisei and kakihan (artist's cursive monogram).

HEIGHT 7.4 cm, LENGTH 6.7 cm  
WEIGHT 127 g

Condition: Very good condition with minor wear.

With a wood tomobako storage box.

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







78  
**A FINE GOTO SCHOOL SHAKUDO  
 AND GOLD TSUBA WITH SHISHI DESIGN**

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

The marugata shakudo tsuba with a kozuka hitsu-ana, the kogai hitsu-ana plugged with gold, with some copper sekigane, bearing a masterfully punched nanako ground, the rim applied in beautiful gold takazogan with a design of frolicking shishi.

HEIGHT 7.1 cm, LENGTH 6.7 cm  
 WEIGHT 142 g

Condition: Very good condition with minor wear.

With a wood tomobako storage box applied with a Japanese label.

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



79  
**HAMANO NAOHIRO: A FINE  
 HAMANO SCHOOL SHAKUDO AND  
 GOLD TSUBA DEPICTING ISE-EBI**

By Hamano Naohiro, signed Hamano Naohiro and kakashan  
 Japan, Hamano school, c. 1850, Edo period (1615-1868)

The oval shakudo tsuba with a kogai and kozuka hitsu-ana, applied in gold, silver, and shakudo takazogan with an Ise-ebi (spiny lobster) along with further New Year decorations and sacred shimenawa. Signed to the reverse HAMANO NAOHIRO and kakashan.

HEIGHT 7 cm, LENGTH 6.7 cm  
 WEIGHT 134 g

Condition: Very good condition with minor wear.

With a wood tomobako storage box applied with a Japanese label.

The artist and his characteristic kakashan (artist's cursive monogram) are listed in the Haynes Index of Japanese Sword Fittings and Associated Artists on p. 1318 (H 06628.0). He made inlays in the classic Hamano style, such as on the present piece.

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







80  
**AN OTSUKI SCHOOL SENTOKU TSUBA  
 DEPICTING THE HUMILIATION OF KANSHIN**

By Otsuki Mitsuhiro, signed Mitsuhiro with kakashan  
 Japan, 19th century, Edo period (1615-1868)

**Published:** Satsuo, Ando (1980) Kodogu/The World of Sword  
 Furnishings: Fittings from the Collection of Raymond Bushell, no. 89.

**Exhibited:** Mikimoto Hall, Mikimoto Ginza, Tokyo, 14-23 March  
 1980.



The sentoku tsuba of square form with indented corners, with a kozuka hitsu-ana, finely worked in shishiaibori engravings to depict Kanshin crawling between the legs of a peasant, the reverse with a figure carrying a basket, signed MITSUHIRO with kakashan (artist's cursive monogram).

HEIGHT 6.6 cm, LENGTH 6 cm  
 WEIGHT 105.6 g

Condition: Very good condition with minor wear.

**Provenance:** Ex. Bushell Collection. Christie's, Bushell Collection of Japanese Sword Fittings & Works of Art, 28 October 1998, New York, lot 616 (**sold for USD 3,680**). A collector's number inscribed, '764.'

With a fitted tomobako storage box.

Otsuki Mitsuhiro (1795-1841) is listed in the Haynes Index of Japanese Sword Fittings and Associated Artists on pp. 1056 (H 05188.0) and was the first son of Otsuki Mitsuoki (H 05375.0). He was also an expert on armor and wrote about the subject.

In Chinese legend, Kanshin (in Chinese, Han Xin, 231-196 B.C.) was the celebrated son of a prince of Han who was challenged by a ruffian to crawl between his legs in a public place. He consented to this humiliation rather than create a disturbance or fight with a man of lowly rank.

**MUSEUM COMPARISON**  
 A closely related sentoku tsuba with herons in a lotus pond by Otsuki Mitsuhiro is in the Walters Art Museum, accession number 51.137.

**Auction comparison:** Compare a related sentoku tsuba with cranes and lotus by Otsuki Mitsuhiro at Christie's, The Duncan Beresford-Jones Collection of Japanese Art from Important Historic European Collections, 7 June 2000, London, lot 177 (**sold for GBP 8,460**).

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



81  
**WASHIDA MITSUCHIKA: A FINE SENTOKU  
 TSUBA WITH KIRIN UNDER A PINE TREE**

By Washida Mitsuchika, signed Yuzensai Mitsuchika with kakashan  
 Japan, second half of 19th century

The sentoku tsuba of kakugata shape, with a kozuka and kogai hitsu-ana, delicately worked in gold and shibuichi takazogan, as well as fine kebori and katakiribori engraving to depict a kirin under a pine tree. The beast standing on a rocky outpost detailed with scrolling whiskers as it looks up at the pine needles high above, its body incised with curly mane and tail, the reverse carved with the plummet beyond the cliff, a gushing waterfall issues from a rocky height, all below scrolling clouds. Signed YUZENSAI MITSUCHIKA with kakashan (artist's cursive monogram).

HEIGHT 6.8 cm, LENGTH 6.2 cm  
 WEIGHT 93.6 g

Condition: Very good condition with minor wear.

With a padded wood tomobako storage box with a label 'Mitsuchika.'

Washida Mitsuchika (1823-1902) is listed in the Haynes Index of Japanese Sword Fittings and Associated Artists on pp. 1049 (H 05142.0) and was the first son of the second Washida Mitsutoki (H. 05455).

**AUCTION COMPARISON**  
 Compare a closely related sentoku tsuba by Yuzenkyo Mitsuchika at Bonhams, Japanese Art & Design, 11 May 2011, London, lot 382 (**sold for GBP 1,875**).

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







82  
**SUGIURA JOI: A SUPERB SUAKA  
TSUBA WITH HOTEI AND KARAKO**

School of Sugiura Joi, signed Issan Joi with seal  
Japan, 19th century

The suaka tsuba of square form with rounded sides, with a kozuka hitsu-ana, finely worked in gold takazogan, as well as shishiaibori, kebori, and katakiribori engravings to depict a chuckling Hotei engulfed in a voluminous robe detailed with foliate motif, his face with a fine stubble and shimmering teeth inlaid in gold, the reverse with a pair of karako, one holding a flag and the other a fan, dancing merrily as they welcome the Lucky God. Signed ISSAN JOI with a gold seal.

HEIGHT 8.1 cm, LENGTH 7.7 cm  
WEIGHT 181.6 g

Condition: Very good condition with minor wear.  
Provenance: From a private collection in Japan.

With a padded wood tomobako storage box.

Sugiura Joi (1701-1761) is listed in the Haynes Index of Japanese Sword Fittings and Associated Artists on pp. 450 (H 02135.0) and was a student of Nara Toshinaga (H. 10469). Sugiura Joi later went on to start the Joi school.

**AUCTION COMPARISON**

Compare a closely related suaka tsuba depicting Jurojin with his deer after Sugiura Joi at Bonhams, The Edward Wrangham Collection of Japanese Art part II, 10 May 2011, London, lot 35 (**sold for GBP 6,240**).



**Estimate EUR 4,000**

Starting price EUR 2,000



**Utagawa Kuniyoshi (1798-1861), Hotei and children carrying lanterns**





84  
**A FINE BAKUMATSU SENTOKU TSUBA  
 WITH BIRDS, PINE, AND MOUNT FUJI**

Signed Ichiinken Togyoku with seal  
 Japan, Meiji period (1868-1912)

HEIGHT 8.1 cm, LENGTH 7.4 cm  
 WEIGHT 133.9 g

Condition: Very good condition with minor wear.

With a padded wood tomobako storage box.

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

The sentoku tsuba of mokkogata shape, finely worked in gold, sentoku, and silver takazogan, as well as kebori and katakiribori engravings to depict a gnarled pine tree with two squawking birds, the sun setting in the back, the reverse with a view of Mount Fuji, some birds in the distance, and signed ICHIINKEN TOGYOKU with seal.



83  
**A FINE GOTO ICHIJO SCHOOL SUAKA  
 TSUBA DEPICTING BIRDS IN WINTER**

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

**Published:** Joly, Henri L. (1966) The W. L. Behrens Collection, Part 3, Sword-Fittings, Tsuba, Metal, Tsuba and Sword, no. 2020, illustrated on pl. XLIV.

The suaka tsuba of nade-kakugata shape, with a kozuka hitsu-ana, delicately worked in shakudo, silver, and gold hirazogan, as well as fine kebori and katakiribori engraving to depict the roughness of the trunk and softness of the branches, one side with a pigeon sitting on a shedding plum tree, the reverse with a barren tree on a winter day with a crow perched on its branch, the emptiness suggested by the polished, lustrous surface.

HEIGHT 6.6 cm, LENGTH 6.3 cm  
 WEIGHT 104.4 g

Condition: Very good condition with minor wear.

**Provenance:** Ex. Collection W. L. Behrens, collection no. 2020. Sold at Christie's, Arts of the Samurai, 16 June 1999, London, lot 378. A noted private collection, acquired from the above.

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



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





85  
**FUJIWARA KATSUNORI: A SUPERB IRON TSUBA  
DEPICTING SCENES FROM NOH THEATRE**

By Fujiwara Katsunori, signed Fujiwara Katsunori saku  
Japan, Tokyo, Meiji period (1868-1912)



The iron tsuba in the shape of a Buddhist temple bell crowned with kirin heads, finely worked in iro-e takazogan of gold, silver, copper, shibuichi, and shakudo, depicting a pair of Noh actors from the play Takasago in conversation, the old couple with fans in hand and dressed in mizugoromo decorated with foliate motifs. The reverse alluding to another Noh play, Kiyohime, depicting a Hannaya mask and striker. Signed FUJIWARA KATSUNORI saku [made by Fujiwara Katsunori].

HEIGHT 9.5 cm, LENGTH 7.5 cm  
WEIGHT 124.6 g

Condition: Very good condition with minor wear, some light malachite encrustations.

This tsuba cleverly juxtaposes the eternal love and devotion imagined in Takasago to the pain of rejection and jealousy in Kiyohime. The two sides of the gong, where Anchin also faces his untimely death, present the range of emotions experienced in love to the viewer. On the one hand, the old couple in Takasago personify divine devotion to each other and on the other hand, Kiyohime alludes to the dangers of jealousy, infatuation, and revenge as if to warn one of the perils of love.



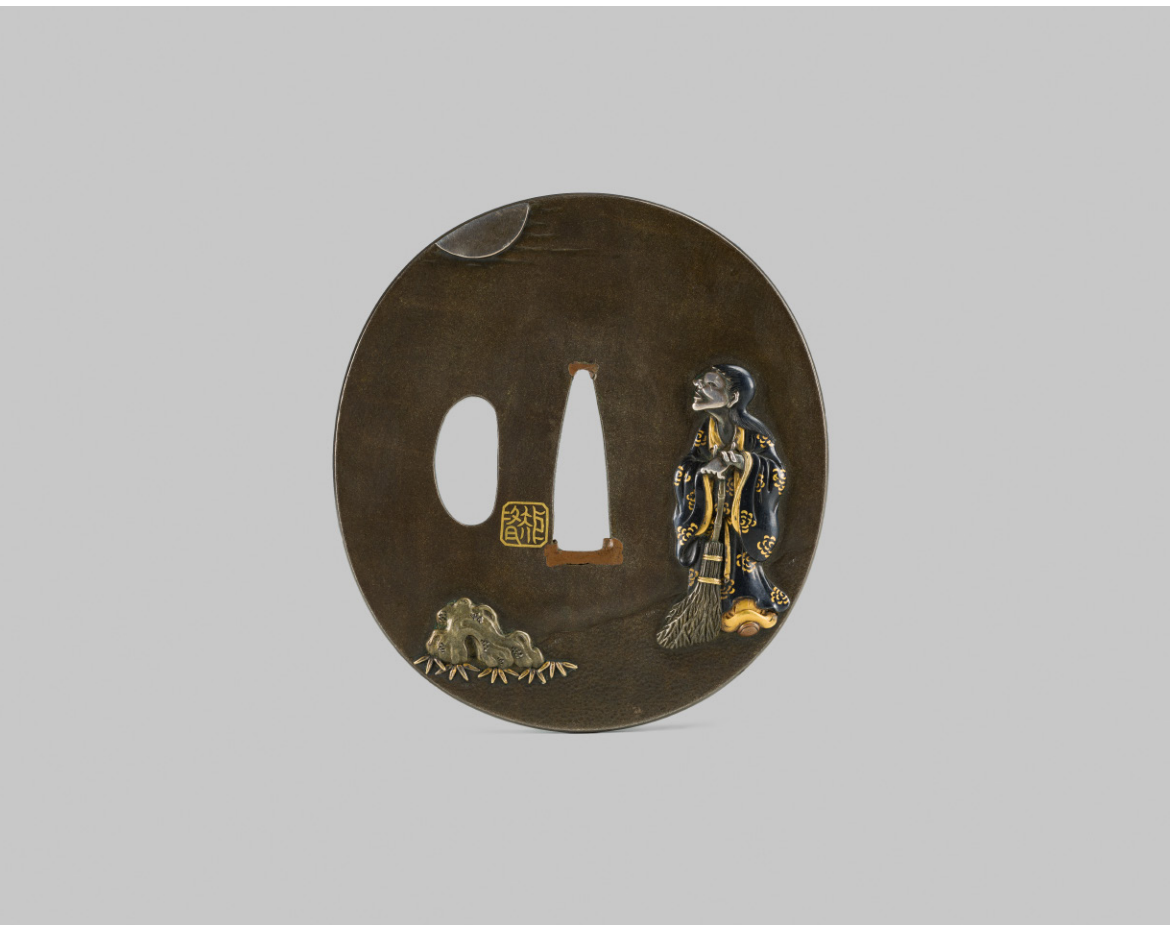
**Tsukioka Kogyo (1869–1927),  
Scene from the Noh Play  
'Takasago'**

The artist is listed in the Haynes Index of Japanese Sword Fittings and Associated Artists on pp. 594 (H 02858.0).

**AUCTION COMPARISON**  
Compare a closely related iron tsuba with similar inlays, by the same artist, signed Fujiwara Katsunori koku, at Christie's, Japanese and Korean Art Online, 27 September 2022, New York, lot 9 (**sold for EUR 3,276**).



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



86  
**NORIYUKI: A SUPERB  
HAMANO SCHOOL SHIBUICHI TSUBA  
WITH KANZAN AND JITTOKU**

By Hamano Noriyuki, sealed Noriyuki (Kuzui)  
Japan, Hamano school, c. 1800, Edo period (1615-1868)



**Sozan Genkyo  
(1799-1868), Kanzan  
and Jittoku Pointing  
to the Moon**

The shibuichi tsuba of nagamarugata shape, with a kozuka hitsu-ana, the nakago-ana with some suaka sekigane, delicately worked in iro-e takazogan of gold, silver, suaka, and shakudo, as well as fine kebori and katakiribori engraving to depict Kanzan walking on a sandy shore towards Jittoku, the tide slowly coming in, the reverse with Jittoku leaning against a broom as he gazes at the moon, both dressed in voluminous robes with foliate designs, the shore with shells and craggy rocks on stippled ground, signed with a seal NORIYUKI (Kuzui).

HEIGHT 7.1 cm, LENGTH 6.5 cm  
WEIGHT 130.4 g

Condition: Very good condition with minor wear.

**MUSEUM COMPARISON**  
A closely related shibuichi tsuba with the Chinese General Soso crossing the Yangtze River under the moon, bearing the same gold seal and by Hamano Noriyuki, is in the Walters Art Museum, accession number 51.124.



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







87  
**SUGIURA JOI ISSANDO: A RARE IRON  
KOZUKA OF SHOKI RIDING A SHISHI**

By Sugiura Joi (1701-1761), signed Joi Issando and sealed Nagaharu  
Japan, 18th century, Edo period (1615-1868)

Very finely worked in katakiribori and kebori with gold and shibuichi takazogan depicting Shoki, his face set with a fierce expression, riding a ferocious shishi with golden eyes; the straw hat, robes, and eyes of Shoki are similarly of gold. The upper and lower ends with gold hirazogan, and the back signed JOI ISSANDO and sealed in gold hirazogan NAGAHARU.

HEIGHT 9.8 cm  
WEIGHT 27.7 g

Condition: Good condition with minor wear, small losses to inlays, and tiny nicks.  
**Provenance:** Ex-collection Grataloup.

Joi Issando (1701-1761) was a pupil of Nara Toshinaga I and the famous founder of the artist family and school of Joi. Together with Toshinaga, Masayuki, and Yasuchika, he is regarded to be one of the “Four Great Nara-Masters.” The artist is listed in the Haynes Index of Japanese Sword Fittings and Associated Artists on p. 450 (H 02135.0). The artist had many followers and works which can be confidently attributed to this artist are exceedingly rare.

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

88  
**SUGIURA JOI ISSANDO: A FINE  
SHIBUICHI KOZUKA DEPICTING ASAHINA  
YOSHIHIDE AND SOGA GORO TOKIMUNE**

School of Sugiura Joi (1701-1761), signed Joi Issando and sealed Nagaharu  
Japan, 18th century, Edo period (1615-1868)

The shibuichi kozuka very finely worked in katakiribori and kebori with the armored Asahina grasping the kusazuri (armored shoulder plate) of Goro, both figures with gold and shakudo eyes. As Goro resists the pull, the intricate muscles of both their arms are meticulously detailed. The reverse incised with wavy lines and signed JOI ISSANDO and sealed in gold hirazogan Nagaharu.

HEIGHT 9.6 cm  
WEIGHT 26.1 g

Condition: Excellent condition, minor wear.  
**Provenance:** Ex-collection Grataloup.

Joi Issando (1701-1761) was a pupil of Nara Toshinaga I and the famous founder of the artist family and school of Joi. Together with Toshinaga, Masayuki, and Yasuchika, he is regarded to be one of the “Four Great Nara-Masters.” The artist is listed in the Haynes Index of Japanese Sword Fittings and Associated Artists on p. 450 (H 02135.0).

The armor-pulling scene (kusazuribiki) relates to the tales of the Soga brothers, Soga Goro Tokimune and Soga Juro Sukenari, who plan to take revenge on their father's murderer. The hot-blooded Goro, believing his brother to be in mortal danger, rushes out from hiding to his defense, only to be held back by the legendary warrior Kobayashi no Asahina, who pulls the lappets of Goro's armor to stop him. A contest of strength ensues, and the armor is torn in two pieces.

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



89  
**A FINE YOKOYA SCHOOL SHIBUICHI  
KOZUKA DEPICTING SHOKI AND ONI**

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

Finely carved in katakiribori and worked in takazogan with rich gold, the large figure of Shoki with fierce gold eyes towering over the small oni which he holds by the scruff of the neck. The beard of Shoki is finely etched with katakiribori. The reverse engraved with long parallel lines.

HEIGHT 9.8 cm  
WEIGHT 29.3 g

Condition: Very good condition with only minor wear.

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







90  
**SANO NAONOBU: A SUPERB  
 SILVER KOZUKA WITH FUJIN  
 AND RAIJIN STORMING ABOVE  
 A BIJIN AND ATTENDANT**

By Sano Naonobu, signed Sano Naonobu  
 and kakihan  
 Japan, Sano school, 19th century, Edo period  
 (1615-1868)

Finely incised in katabori and kebori with  
 Raijin and Fujin raging in a cloudy sky. Raijin  
 pounding his drum as Fujin releases his bag  
 of wind, consequently inverting the umbrella  
 of the attendant which he holds over the  
 elegantly dressed Bijin. Signed with in a  
 quadrilobed gold hirazogan reserve SANO  
 NAONOBU and kakihan (artist's cursive  
 monogram).

HEIGHT 9.7 cm  
 WEIGHT 29.3 g

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

With a wood tomobako storage box and  
 label naming the artist and his lineage.

The artist is listed in the Haynes Index of  
 Japanese Sword Fittings and Associated  
 Artists on p. 1335 (H 06742.0). Naonobu  
 was the student and adopted son of Sano  
 Naoyoshi. He worked as an independent  
 artist of the Sano family school.

**Auction comparison:** Compare a related  
 iron tsuba engraved with a tiger by the same  
 artist, signed Sano Naonobu, at Bonhams,  
 Arts of the Samurai, 26 October 2022, New  
 York, lot 112 (**sold for USD 2,550**).

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





91  
**TAKESHISAI TOSHITERU: A FINE SILVER KOZUKA DEPICTING A WINTER SCENE OF A DOVE IN A WILLOW TREE**

By Takeshisai Toshiteru, signed Takeshikai Toshiteru and kakihan Japan, 19th century, Edo period (1615-1868)

The silver kozuka finely decorated with takazogan in gold and silver with a dover perched in a snow-covered willow tree whose branches thin beautifully from silver to gold. The top and bottom edges gilt and signed CHIKUSHIAN TOSHITERU and kakihan.

HEIGHT 9.8 cm  
WEIGHT 31 g

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

With a fitted wood tomobako storage box, inscribed to the lid, and a label naming the artist and his lineage.

The artist is listed in the Haynes Index of Japanese Sword Fittings and Associated Artists on p. 2075 (H 10593.0). Toshiteru was a student of the Tanaka school, but he worked more in the style of the Edo kinko group.

**AUCTION COMPARISON**

Compare a related shakudo tsuba, signed Toshiteru, at Zacke, Fine Japanese Art, 16 June 2023, Vienna, lot 212 (**sold for EUR 1,820**).



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



92  
**A VERY RARE KAKURE KIRISHITAN (HIDDEN CHRISTIANITY) SILVER KOZUKA DEPICTING DARUMA**

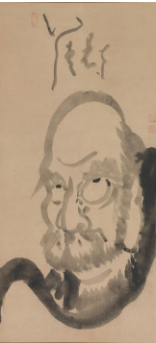
With inscription Hinputei ka Hokko Hitsu Japan, 18th century, Edo period (1615-1868)

Engraved in kebori with the Zen-patriarch Daruma seated in meditation, looking up at the inscription inlaid in gold above a hazy ground. The reverse with a hossu (ceremonial Buddhist whisk) decorated with hirazogan in suaka (copper) and gold beneath a diagonal straited katakiribori ground hiding a gold inlaid cross. Inscribed on the obverse in gold hirazogan with a circle seal, Hinputei ka Hokko hitsu 貧富亭下、北公筆.

HEIGHT 9.8 cm  
WEIGHT 32.3 g

Condition: Excellent condition, minor wear.

This is the only appearance of this artist's name. The etymology of his name, literally translating 'Pavilion for the rich and poor,' creates a further mystery in light of the Zen, Buddhist, and Christian emblems which decorate this kozuka. Given the restricted approach to religious freedom within feudalism of the Edo period, the combination of motifs and the unusual etymology behind the artist's name is extremely rare. The maker and owner of this kozuka likely belonged to a small community of Kakure Kirishitan.



**Hakuin Ekaku, mid-18th century, Daruma staring up at an inscription**

**Kakure Kirishitan ('Hidden Christians')** are descendants of the first Japanese converts to Christianity who were driven underground in mid-17th century. During a time when Catholicism was illegal to practice, small communities met in secret, creating unrecognizable Christian icons by concealing them as Buddhist figures; icons, like the Virgin Mary, were molded to look like Kannon or Guanyin. This depiction of Daruma, with his monk robes, possibly represents a Kakure Kirishitan icon of Jesus or possibly John the Baptist, given the shared ascetic lifestyles shared between Daruma and the prophet.

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







94  
**A PAIR OF GOTO SCHOOL GOLD  
 MENUKI DEPICTING DRAGONS**

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

Each superbly cast and with minute incision work, depicting a pair of dragons, one chasing a tama pearl, its tail terminating in a ken-blade, the second dragon with its claws extended and facing backwards.

LENGTH each c. 4.4 cm  
 WEIGHT (total) 12.4 g

Condition: Excellent condition with only minor wear.

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



93  
**A FINE GOTO SCHOOL SHAKUDO  
 MITOKOROMONO SET WITH KOZUKA,  
 KOGAI, AND MENUKI DEPICTING BIRDS**

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

The handle of the kogai and the kozuka finely worked on a nanako ground with shakudo takazogan depicting birds of prey pursuing a goose amid swirling clouds. Bearing a similar motif, the menuki with fine kebori detailing along the wings and to the clouds.

LENGTH 21.2 cm (kogai), 9.7 cm (kozuka), and 3.8 cm (menuki, each)

Condition: Excellent condition with only minor wear.

**AUCTION COMPARISON**  
 Compare a closely related Goto school shakudo mitokoromono with kozuka, kogai, and menuki, attributed to Goto Etsujo and Goto Kenjo, at Bonhams, Fine Japanese and Korean Art, 17 March 2021, New York, lot 659 (**sold for GBP 4,462**).

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



95  
**A PAIR OF GOTO SCHOOL GOLD  
 MENUKI DEPICTING BOTAN SHISHI**

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

Each superbly cast and with minute incision work, depicting a pair of shishi amongst richly blossoming peony flowers.

LENGTH each c. 4 cm  
 WEIGHT (total) 8.7 g

Condition: Excellent condition with only minor wear.

**AUCTION COMPARISON**  
 Compare a related pair of gold menuki depicting shishi, attributed to Goto Kenjo, at Bonhams, Fine Japanese and Korean Art, 24 September 2020, New York, lot 975 (**sold for USD 3,186**).

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





96  
**YANAGAWA NAOTOKI: A FINE  
YANAGAWA SCHOOL SHAKUDO FUCHI  
AND KASHIRA OF BIRDS OF PREY**

By Yanagawa Naotoki, signed Yanagawa Naotoki and kakihan  
Japan, Yanagawa school, 19th century, Edo period (1615-1868)



The nanako ground finely decorated in shibuichi, gold, silver, and shakudo takazogan with birds of prey perched on the gnarled branch of a pine tree, their feathers masterfully worked in kebori with silver hirazogan stripes. The branches are polished with excellent katakiribori detailing. The fuchi signed YANAGAWA NAOTOKI and kakihan.

HEIGHT 4 cm  
WEIGHT 39.9 g

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

With a fitted tomobako storage box inscribed on the reverse of the lid naming the artist, and signed by the collector Zaiya, a name used by Torigoe Kazutaro, dated 1967. Torigoe Kazutaro was an expert of Japanese swords, writing several books on swords and sword fittings in the 1960s and 1970s. Since his death, his large collection of swords and sword fittings have spread far and wide, easily recognizable by the inscribed tomobako boxes bearing his red-stamp seal.

The artist is listed in the Haynes Index of Japanese Sword Fittings and Associated Artists on p. 1344 (H 06798.0). Yanagawa was the adopted son and student of Naomitsu. Several examples of his signature appear in the Victoria & Albert Museum.

**AUCTION COMPARISON**

Compare a related Yanagawa school shakudo nanako tsuba with roosters, at Bonhams, The Edward Wrangham Collection of Japanese Art, 5 November 2014, London, lot 16 (**sold for GBP 1,625**).



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

97  
**A FINE SHAKUDO FUCHI AND  
KASHIRA WITH GOLD SHISHI**

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

Finely chiseled and worked on a nanako ground with gold takazogan on both kashira and fuchi depicting shishi. Each shishi masterfully executed in fine kebori playfully portrayed crouching or running with wispy furcated tails, large claws, and fierce fangs.

HEIGHT 3.8 cm  
WEIGHT 28 g

Condition: Excellent condition with minor wear.

With a fitted tomobako storage box.

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



98  
**YOSHIOKA BUZEN: A FINE YOSHIOKA SCHOOL  
SHAKUDO FUCHI AND KASHIRA DEPICTING  
WINGED DRAGONS IN A STORMY SKY**

By Yoshioka Buzen (1827-1893), signed Yoshioka Buzen  
Japan, Yoshioka school, 19th century, Edo period (1615-1868)

Finely worked on a nanako ground with gold and shakudo takazogan with excellent kebori and katakiribori depicting two winged dragons, masterfully detailed with minuscule incisions on the wings, soaring amid dark reishi-shaped clouds. Signed YOSHIOKA BUZEN.

HEIGHT 3.9 cm  
WEIGHT 29 g

Condition: Very good condition with minor wear and a small dent to the fuchi.

With a fitted tomobako storage box including an old label giving the previous name of the artist, Shigesada, saying he took the name Buzen in 1864 and lived in Edo.

The artist is listed in the Haynes Index of Japanese Sword Fittings and Associated Artists on p. 1678 (H 08448.0).

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



99  
**IWAMOTO RYOKAN: A FINE  
IWAMOTO SCHOOL SHAKUDO AND GOLD  
FUCHI AND KASHIRA WITH AQUATIC LIFE**

By Iwamoto Ryokan (ca. 1750-1775), signed Iwamoto Ryokan and kakihan  
Japan, Edo (Tokyo), Iwamoto school, 18th century, Edo period (1615-1868)

Finely modeled and superbly worked on a shakudo-nanako ground, the kashira and fuchi with gold, silver, suaka (copper), and shakudo takazogan depicting fish swimming through gold reeds. The fuchi signed IWAMOTO RYOKAN and kakihan.

HEIGHT 3.8 cm  
WEIGHT 37.3 g

Condition: Excellent condition, minor wear.

With a wood tomobako storage box.

The artist is listed in the Haynes Index of Japanese Sword Fittings and Associated Artists on p. 1491 (H 07595.0). Ryokan was the second son of Sootsu and became the third master of the Iwamoto family school.

**AUCTION COMPARISON**

Compare a related shibuichi fuchi and kashira with swallows, signed Iwamoto Kanri, at Zacke, Fine Japanese Art, 2 December 2022, Vienna, lot 159 (**sold for 1,430**).



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





100  
**AN AMUSING BRONZE OKIMONO  
OF A KAPPA WITH CUCUMBER,  
ATTRIBUTED TO SHOKAKEN**

Attributed to Shokaken (Oshima Yasutaro), unsigned  
Japan, Meiji period (1868-1912)

The bronze finely cast and bearing an attractive sentoku finish, set  
on an oval base with four lobed feet, depicting a kappa dancing on  
top of a large, leafy cucumber, and wearing a tattered lotus leaf hat,  
the details finely incised and chiseled.

HEIGHT 19 cm  
WEIGHT 1,330 g

Condition: Good condition with minor expected wear and few  
casting irregularities. Minor losses to the tips of the leaves.

Oshima Yasutaro (artist name: Shokaken) was born to a prominent  
family of metalworkers in 1849 and was the son of Oshima Takajiro.  
Together with his younger brother Oshima Joun (1858–1940), he  
successfully ran a studio called Sanseisha and produced bronzes

of the finest quality. In Recollections of Oshima Joun, by Katori  
Hozuma published in 1941 by Tokyo Chukin-kai (Tokyo Cast  
Metalwork Association), he talked of his older brother who died  
young as being of the first rank of bronze metalwork artists in 1878,  
producing works of the very highest quality and commissioned  
for the world exhibitions. Shokaken indeed exhibited his works at  
numerous international expositions, including a metalwork incense  
burner at the Vienna World Exposition in 1873, which is now  
housed in the Austrian Museum of Applied Arts and Contemporary  
Art, Vienna (Illustrated in Arts of East and West from World  
Expositions 1855-1900: Paris, Vienna and Chicago (Commemorating  
the 2005 World Exposition, Aichi, Japan), (Osaka, 2004), p. 20, plate  
I-16).

**AUCTION COMPARISON**  
Compare a closely related bronze okimono  
of a kappa, by Shokaken and signed  
Shokaken, at Christie's, Japanese and Korean  
Art, 18 September 2002, New York, lot 341  
**(sold at USD 1,673).**

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



101  
**MOTOHARU: A FINE BRONZE  
OKIMONO OF KANZAN AND JITTOKU**

By Motoharu, sealed Motoharu  
Japan, Meiji period (1868-1912)

The finely cast bronze superbly finished to a lustrous black polish,  
depicting the eccentric Zen-Buddhist hermits Kanzan (Hanshan)  
and Jittoku (Shide) depicted in typical pose, Kanzan holding a  
scroll incised with minute calligraphy, and Jittoku standing behind,  
pointing at the scroll and with a broom lodged under his arm.  
The details are finely chiseled and the expressions of the pair  
are crafted with humor. Sealed to the back of Kanzan's robe  
MOTOHARU.

HEIGHT 24.5 cm  
WEIGHT 3,402 g

Condition: Excellent condition with only minor typical wear, few light  
scratches, some expected casting irregularities.



**Kanzan and Jittoku by Sesshū Toyo,  
Muromachi period**

**AUCTION COMPARISON**  
Compare a closely related bronze signed Kiyoshi  
and depicting the same subject at Bonhams,  
Fine Japanese Art, 12 May 2016, London, lot 541  
**(Estimate GBP 3,500-4,000).**

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







102  
**MASATOMO: A LARGE  
BRONZE FIGURE OF  
A YOUNG ACTOR  
PERFORMING THE  
TAIHEIRAKU DANCE**

By Masatomo, signed Masatomo  
Japan, Taisho period (1912-1926)

Beautifully cast, the warrior with one knee raised, one hand placed firmly on his waist, the other raising a sword, as he performs the Taiheiraku (Song and Dance of Great Peace), a court Gagaku dance. Dressed in decorative armor with particular attention paid to the swelling of the garments, and his young face surmounted by an elaborate dragon kabuto. Signed to the base MASATOMO.

HEIGHT 46 cm  
WEIGHT 10.7 kg

Condition: Very good condition with minor wear and casting irregularities, few minuscule nicks.

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



A scene from Taiheiraku, a typical Gagaku dance with roots going back about 1,300 years. In this dance, warriors pray for peace



103  
**MARUKOSHI: A RARE BRONZE OKIMONO  
TABLE LAMP DEPICTING A BIJIN AND LANTERN**

By the Marukoshi company, sealed Marukoshi  
Japan, late 19th century, Meiji period (1868-1912)

Finely cast as a bijin (beauty) resting on a rocky base next to a naturalistically carved branch fitted with a temple lantern, the robe of the beauty producing voluminous folds and her facial features very neatly incised. With a square seal mark MARUKOSHI to the back. Set on a naturalistically carved gnarled wood base.

HEIGHT 51.5 cm (the bronze), HEIGHT 62.5 cm (total)  
WEIGHT 8.2 kg (the bronze)

Condition: Very good condition with minor wear, few casting irregularities, light surface scratches. An object fitted for the bijin's hand is lost.

This charming bronze has later been transformed into a working table lamp, the sides of the lantern fitted with washi paper, and the interior with a light bulb.

The Marukoshi company was the export branch set up by Ikeda Seisuke (1830-1900), the founder of the Echigoya, in Yokohama.

**AUCTION COMPARISON**  
For a related bronze okimono of an elephant by the same maker, signed Marukoshi, see Christie's, Art D' Asie, 11 June 2008, Paris, lot 19 (**sold for EUR 17,300**).

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







104  
**TAKAAKI: A FINE AND LARGE BRONZE  
 OKIMONO OF DAIKOKU WITH HIS RAT**

By Takaaki, sealed Takaaki  
 Japan, Meiji period (1868-1912)

Superbly cast and finished to an attractive black tone, the lucky god Daikoku seated on his treasure bag and holding a charmingly cast rat before him, smiling affectionately at it, his facial features neatly crafted and framed by pendulous earlobes. The details are superbly chiseled. Sealed underneath within an oval reserve TAKAAKI.

SIZE 32.5 x 33 cm  
 WEIGHT 6.2 kg

Condition: Excellent condition with only minor typical wear, few light scratches.

**AUCTION COMPARISON**

Compare a related bronze figure of a nude woman by the same artist, signed Takaaki, at Bonhams, Fine Japanese Art, 16 May 2019, London, lot 177 (**sold for GBP 3,188**).

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







The present okimono is a rare collaboration between three talented artists - Kondo Shoshin, Kato Tatsuo and Hoshino Mitsuyoshi.



105  
**A SUPERB BRONZE OKIMONO  
OF A SHOJO, A COLLABORATION  
BETWEEN THREE METALWORKERS**

By Kondo Shoshin, Kato Tatsuo and Hoshino Mitsuyoshi,  
signed Shoshin saku, Tatsuo, and Mitsuyoshi and kagikan  
Japan, c. 1928

Separately cast in three parts and each part signed by its  
maker. The drunken Shōjo, superbly cast and polished, is  
depicted with a separately cast minogame crawling over its  
shoulder and looking into a sake saucer (sakazuki) made from  
suaka (refined copper) incised with a flying crane in kebori  
and katakiribori. The minogame signed TATSUO (Kato Tatsuo),  
the sake saucer signed Mitsuyoshi and kagikan (Hoshino  
Mitsuyoshi) and the Shōjo signed underneath SHOSHIN  
(Kondo Shoshin) and further with an inscription 贈呈 水道  
部員一同 昭和三年九月一日 Zotei suidobuin ichido, Showa  
san'nen kugatsu tsuitachi [Presented by all the members of the  
Waterworks Department, 1 September 1928].

HEIGHT 16.5 cm  
WEIGHT 2,876 g

Condition: Very good condition with minor wear and some light  
surface scratches. One of the pegs of the minogame lost.

The present okimono is a rare collaboration between three  
talented artists. Both Kondo Shoshin and Kato Tatsuo were  
pupils of Oshima Joun (1858-1940) and Hoshino Mitsuyoshi  
was a pupil of the sword fittings maker Toyokawa Mitsunaga II  
(1850-1923).

A Shōjo is a Japanese sea spirit with similarities to a ghost but  
differing from the latter in the fact that Shōjo are tangible. It  
enjoys drinking alcohol, especially sake. Legend has it that  
workers at breweries in Japan have seen Shōjo lurking about  
after indulging in their products. Both the minogame and  
cranes are symbols for longevity, furthermore sake is revered  
by immortals for its immortality-granting powers.

**AUCTION COMPARISON**

For a related bronze okimono  
depicting minogame, by Kato  
Tatsuo, see Bonhams, Fine  
Japanese Art, 10 November  
2011, London, lot 386 (**sold for  
GBP 5,250**).



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







106  
**A LARGE BRONZE  
VASE IN THE FORM  
OF A PRUNUS TREE  
WITH FIVE BATS**

Japan, Meiji period (1868-1912)

Naturalistically cast and carved in high relief as a prunus stump with two pruned branches and another rising along the side with several prunus buds. Five separately cast bats encircle the stump, their wings brushing the finely detailed bark of the prunus tree.

HEIGHT 35 cm  
WEIGHT 3,537 g

Condition: Good condition with minor casting flaws, small cracks likely inherent to manufacturing, and the base lost.

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



107  
**A VERY RARE BRONZE JIZAI (ARTICULATED) OKIMONO  
OF A SPIDER**

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

Well cast and carved as a spider, the fully articulated legs each of three segments, the abdomen movable as well, the animal well detailed with pedipalps as well as neatly incised round eyes, the bronze of a warm copper-brown tone.

LENGTH 15 cm  
WEIGHT 526 g

Condition: Very good condition, minor wear, few tiny nicks, occasional light scratches.  
**Provenance:** From an old private collection in southern Germany, partly inherited in the 1950s and further supplemented between the 1960s and 1980s.

The art of creating lifelike figures of animals in metal, known as jizai okimono, developed during the Edo period and is a fine example of outstanding Japanese craftsmanship. Meticulously constructed, these articulated figures were greatly sought after for decorative use. They were placed in alcoves alongside pieces of porcelain, pottery and hanging scrolls, and were the object of entertainment and discussion. Most early examples are made of iron, but copper, bronze, wood, and silver became popular in later designs.

Popular subjects for jizai okimono included insects, fish, crustaceans, and even dragons. The present model is an extremely rare example of an arachnid.

**AUCTION COMPARISON**

Compare a related articulated bronze incense burner in the form of a grasshopper, 14 cm long, signed Watanabe and dated to the Meiji period, late 19th century, at Bonhams, Fine Japanese Works of Art, 17 September 2013, New York, lot 3295 (**sold for 6,250 USD**).



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





108  
**OSHIMA JOUN: A BRONZE  
VASE DEPICTING MONKEYS**

By Oshima Joun (1858-1940), sealed Joun  
Japan, Meiji period (1868-1912)

Of elongated bulbous form, the slender body tapering towards the rounded shoulder and short waisted neck with a flat everted rim, the body finely cast in relief with a group of monkeys on a gnarled barren tree growing from craggy rockwork with leafy vines twisting around the thin branches. Two young are hanging on to their mother's long arm, the lower of which attempts to reach for the reflected crescent moon in the subtly carved water below, a third is clambering over her back, and the fourth has the back turned to the others, the monkeys with small inlaid copper eyes, one of the young with gilt eyes. Sealed to the underside within an oval reserve JOUN.

HEIGHT 23.3 cm  
WEIGHT 617 g

Condition: Very good condition with minor surface wear and few light scratches to the foot, some areas of oxidation to surface. Fine, naturally grown patina.

The present vase alludes to a Buddhist story in which a monkey attempts to seize the reflection of a moon in a well; it fails when the branch from which it is hanging breaks. The monkey stands for unenlightened people who cannot distinguish between reality and illusion.

Oshima Joun (1858-1940) was a professor at Tokyo School of Art from 1887 until 1932 and is regarded as one of the most celebrated bronze-casters of the late nineteenth and early twentieth centuries. He exhibited at several of the great international expositions of the era, including Paris (1900), St. Louis (1904) and London (1910).

**AUCTION COMPARISON**

Compare a closely related bronze vase of different form with a very similar design by the same artist, 29 cm high, at Bonhams, Fine Japanese Art, 12 May 2016, London, lot 523 (**sold for 3,750 GBP**).



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



109  
**OSHIMA JOUN (1858-1940):  
A FINE BRONZE VASE WITH A DRAGON**

By Oshima Joun (1858-1940), signed Ichijoken Joun  
saku and sealed Taishodo sei  
Japan, Taisho period (1912-1926)

The tall cylindrical body rising from a flat foot ring, decorated in high relief with a dragon emerging from a turbulent sea and flying towards the clouds in the distant sky. Signed to the back ICHIJOKEN JOUN saku [made by Ichijoken Joun] and sealed to the recessed base Taishodo sei. Accompanied by the original silk shifuku.

HEIGHT 21.6 cm  
WEIGHT 958 g

Condition: Very good condition with minor wear and few typical casting irregularities.

With an inscribed and sealed wood tomobako storage box.

Oshima Joun (1858-1940), also known as Yasutaro, was a highly skilled artist renowned for his expertise in bronze casting. He hailed from a family of metalworkers and began his career in the family business in 1877. It was during this year that he adopted the art name Joun. By 1879, he had expanded the family business significantly, employing 11 craftsmen in his Tokyo studio. In 1881, Oshima Joun exhibited his work at the 2nd National Industrial Exposition, marking the beginning of his illustrious career. He gained international recognition by showcasing his art at prestigious events such as the Paris Exposition in 1900 and the London Japan-British Exposition in 1910.

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







110  
**NOGAWA: A FINE BRONZE VASE  
 WITH BIRDS AND FLOWERS**

By the Nogawa company, sealed with the Nogawa company mark  
 Japan, late 19th century, Meiji period (1868-1912)

Finely cast and supported on slender foot with tapering sides decorated in iro-e takazogan of rich gold, silver, suaka (copper), shibuichi and shakudo. The sides decorated with four separate motifs: two iris (shobu) plants in bloom and a small bud, an egret perched on a gnarled plum tree in bloom, three geese flying in a moon-lit sky above peony blossoms, and a sparrow perched on an autumnal maple tree. The base sealed with the company's mark.

HEIGHT 24 cm (excl. stand), 27.1 cm (incl. stand)  
 WEIGHT 581 g (excl. stand)

Condition: Excellent condition with only minor wear. The wood stand in good condition with minor wear and minor old repairs.

With an associated wood stand finely carved in openwork.

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



111  
**A FINE MIXED METAL BOX AND  
 COVER DEPICTING HANDAKA SONJA**

Japan, Meiji period (1868-1912)

Of rectangular form with rounded corners, supported on an aproned foot, the rims and interior of silver, the exterior with a sentoku ground decorated to the sides in gold hirazogan with small circular and fan-shaped reserves engraved with various bird-and-flower motifs including an owl, sparrows and bamboo, chrysanthemums, and asters, the cover with a central shakudo-ground panel decorated in gold and silver takazogan with Handaka Sonja standing and holding aloft his alms bowl, his pet dragon writhing around him, the rakan's robe and dragon's scales finely carved, their faces well detailed, the clouds emanating from the bowl and surrounding the figures in silver hirazogan with subtly engraved swirls, all enclosed by a neatly incised rope-twist border encircled by flowerheads borne on scrolling vines.

SIZE 4.5 x 9.5 x 7.8 cm  
 WEIGHT 364 g

Condition: Very good condition with minor wear, light scratches mostly to the base and interior, minor rubbing and wear to some inlays.

**Provenance:** From an old German private collection, acquired before 2007.

The rakan Handaka Sonja (Arhat Panthaka) is one of the sixteen disciples of Buddha often depicted together. In Japanese art he is usually shown accompanied by his pet dragon, which he keeps in a bowl (as here) or in a gourd.

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







112  
**A SUPERB PAIR OF MIYAO-STYLE  
 MIXED-METAL-INLAID AND PARCEL-GILT  
 BRONZE VASES WITH SHOKI AND ONI**

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

Each vase with a baluster body supported on a spreading foot and rising to a gently waisted neck with flat everted rim, the shoulder with two long handles issued from baku heads, the exterior carved in high and sunken (shishiaibori) relief, inlaid in iro-e takazogan and hirazogan, and engraved in katakiri and kebori, with bamboo-framed panels surrounded by two snakes flanking a toad above and a snail below – an impressive example of the sansukumi motif. Each panel shows a different but complementary design, on one vase depicting a proudly standing Shoki holding his sword in one hand and extending the other, with a long-tailed pheasant amid chrysanthemums under a gnarled pine tree to the back; and on the other three oni depicted in different attitudes, one of them fighting back against the demon queller, the back with two long-tailed pheasants perched on a craggy rock. The body is further decorated with bamboo leaves, mushrooms, and leaves, the neck and foot with formalized bands.

HEIGHT each 30.5 cm  
 WEIGHT each 4.7 kg

Condition: Very good condition with minor surface wear.

**Provenance:** From the private collection of an intrepid and seasoned connoisseur who tirelessly travels the globe and acquires with passion, discernment and above all a sense of all-embracing eclecticism, bound by no rigid formula of what should constitute a worthy object save the admiration and wonder that it can produce in the viewer.

**The present pair of vases**, impressively cast, finely carved in high and sunken relief, and masterfully inlaid in both hirazogan and takazogan, was clearly made by an extremely talented metalworker. The inspired use of inlays makes an attribution to the workshop of Miyao Eisuke reasonable. Although most often associated with large-scale bronze figures of samurai, the Miyao Company also manufactured or dealt in a wide range of craft goods including Shibayama-work panels and ivory figures. Apparently based first in Yokohama and then, after about 1890, in Nihonbashi-ku, Tokyo, the company is first recorded at the second Naikoku Kangyo Hakurankai (National Industrial Exposition) where Miyao Eisuke collaborated with the bronze caster Momose Sozaemon in the production of a bronze figure of seven drunken shojo.

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







113  
**KOMAI: A SUPERB GOLD-DAMASCENED  
IRON TABLE CABINET (KODANSU)**

By the Komai Company, signed Nihon koku Kyoto ju Komai sei  
Japan, Kyoto, late 19th century, Meiji period (1868-1912)

Finely inlaid in predominantly gilt nunome-zogan and hira-zogan, the doors with cranes amid bamboo and flowers with two birds in flight, opening to reveal four drawers. The top two drawers decorated with flowers, the third with butterflies, and the fourth with cranes and birds. The inner doors with flowers and butterflies. The outer sides and back with panels of birds and flowers, the top with a lobed panel enclosing a landscape with a shrine, a pagoda, and other buildings, with Mount Fuji in the background, the panels all against a dense ground of maple leaves borne on twisting vines, the sides of the top and foot with geometric bands, the four bracket feet with stylized flowerheads. The base with the gilt-inlaid signature Nihon koku Kyoto ju KOMAI sei within a square reserve and with the Komai dragonfly mark.

SIZE 7 x 7.4 x 5 cm  
WEIGHT 361 g

Condition: Very good condition with minor wear, little rubbing to lacquer and gilding, the base slightly loose.

**AUCTION COMPARISON**

Compare a closely related kodansu by the Komai Company, 8.3 cm high, at Bonhams, Fine Japanese Works of Art, 16 September 2014, New York, lot 2278 (**sold for 9,375 USD**).

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







114  
**FUJI: A PAIR OF KOMAI-STYLE GILT-DAMASCENED  
HEXAGONAL MINIATURE VASES**

By the Fuji workshop, signed with the Fuji mark  
Japan, Kyoto, Meiji period (1868-1912)

Well modeled with ovoid sides tapering to the short spreading foot and surmounted by a flat shoulder, a short waisted neck and flat everted rim, each side decorated with a panel enclosing alternating landscapes, mythical animals, and butterflies, surrounded by a dense ground of prunus blossoms repeated on the shoulder. Each with the gilt-inlaid Fuji mark to the base.

HEIGHT 5.8 cm (each)  
WEIGHT 44 and 46 g

Condition: Very good condition, minor wear, little rubbing to gilt, few tiny nicks, minute dents.  
**Provenance:** From a private collection in northern Germany, assembled between 1985 and 2006.

**AUCTION COMPARISON**  
Compare a Komai iron and gilt miniature vase, dated late 19th century, 5.7 cm high, at Bonhams, Fine Japanese Works of Art, 13 September 2011, New York, lot 2221 (**sold for 5,625 USD**).



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



115  
**A KOMAI-STYLE GILT-DAMASCENED IRON  
HEXAGONAL BOX AND COVER, WITH FUKU MARK**

Marked Fuku  
Japan, Kyoto, Meiji period (1868-1912)

Finely decorated in predominantly gold nunome-zogan in the manner of the Komai company, the top of the hinged cover with a central medallion enclosing a landscape with a shrine and other buildings between towering trees, all below Mount Fuji in the background, surrounded by a dense design of maple leaves borne on twisting vines repeated on the sides below a band of flowerheads, the base finely engraved in katakiri-bori with three plovers perched on a flowering prunus branch, above a small fan-shaped reserve incised with a two-character mark reading Fuku ('luck'), the interior of the box similarly decorated with a duck on a rocky outcrop amid grasses and a chrysanthemum above another duck in the water below birds flying in the distance.

WEIGHT 69.2 g  
SIZE 1.9 x 4 x 4.6 cm

Condition: Good condition with minor wear, small nicks and tiny dents to edges, light scratches to base and interior.  
**Provenance:** From a private collection in southern England.

**MUSEUM COMPARISON**  
Compare a related hexagonal box signed by Komai of Kyoto in the Victoria & Albert Museum, accession number M.254:1-1928.



**AUCTION COMPARISON**  
Compare a related small iron box, by the Komai company, at Christie's, Japanese Art: Meiji Period Magnificence, 24 June 2014, New York, lot 18 (**sold for USD 3,500**).



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



116  
**A SUPERB KOMAI-STYLE GOLD AND SILVER  
INLAID BRONZE VASE WITH MONKEYS**

Japan, Kyoto, Meiji period (1868-1912)

Of baluster form, supported on a spreading foot with slightly concave base, the straight shoulder surmounted by the short-waisted neck and galleried rim. Finely decorated in gold and silver nunomezogan and takazogan with two shaped panels enclosing numerous monkeys huddled together in various poses, some constituting the sambiki saru motif, also referred to as the three wise monkeys, using their hands to cover their own or each other's ears, eyes, or mouth, the simians further well detailed with finely incised fur and gold eyes. The panels are reserved against a silver-inlaid ground of various brocade patterns, above stylized waves and dew drops at the foot, and below foliate scroll and chrysanthemum flowerheads to the shoulder, finely engraved clouds to the neck, and a silver-inlaid key-fret band around the rim.

HEIGHT 16 cm  
WEIGHT 467 g

Condition: Very good condition with minor wear and few tiny nicks.  
**Provenance:** From a private collection in southern Germany, acquired before 2007.

**The present vases are decorated in the manner of the famous Komai workshop of Kyoto.** The Komai workshop is believed to have been founded in 1841, but it was only when Komai Otojiro I became its head, in 1865, that the company began to make the wares for which they were to become so famous. Under his leadership, the workshop specialized in intricate inlaid work of gold and silver into iron. In a promotional brochure from around 1915 his son, Komai Otojiro II (his father having retired in 1906) called his workshop the 'pioneer of damascene work' and describes the lacquering process of the characteristic black ground, which required kiln firing and burnishing. The Komai style developed with an increasingly pictorial central motif on a background of both geometric patterns and free illustrations of nature, life, and landscapes with elaborate repeating borders. Most of these central motifs illustrate stories from Japanese history or mythology, and the Komai family retains a number of design books in which can be found drawings for many of their works.

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





117  
**NAOYUKI: A SUPERB CLOISONNÉ ENAMEL AND SHIBAYAMA INLAID FLORIFORM VASE WITH MANDARIN DUCKS (OSHIDORI)**

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

Standing on three lobed feet and rising to a bulbous body, the long neck with a flaring floral rim, embellished to the feet, shoulder, and neck with stunning bright enamels featuring floral designs of cherry blossoms and kiku medallions, the body with two lobed panels bearing a gold-lacquered kinji ground and inlaid in the Shibayama style with horn, mother-of-pearl, bone, and coral, depicting on one side a pair of Mandarin ducks (oshidori) beneath an opulently flowering cherry tree, and to the other side with an ornate flower basket. The silver body further incised with katakiri-bori showing various flowers and applied with two enameled mythical beast handles. Signed underneath within a rectangular gilt reserve NAOYUKI.

HEIGHT 19 cm  
 WEIGHT 150 g

Condition: Good condition with minor tarnishing to silver, few tiny losses to inlays. Presenting beautifully.

**AUCTION COMPARISON**  
 Compare a related inlaid silver and cloisonné-enamel vase with closely related mythical beast handles, by Nemoto, at Bonhams, Fine Japanese Art, 11 May 2017, London, lot 419 (sold for GBP 3,750).



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



118  
**SANSO: A SUPERB CLOISONNÉ ENAMEL DECORATED SILVER BOX AND COVER**

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

Of rectangular form, elaborately decorated in high relief with richly colored enamels, the hinged cover with flowering chrysanthemum, peony, lotus, and aster as well as leaves, the long sides each with wisteria hanging from leafy vines, the short sides with blossoming shobu (iris) and grasses rising from a subtly engraved pond. Signed to one side SANSO.

SIZE 6.3 x 10.2 x 7 cm  
 WEIGHT 373 g

Condition: Very good condition with minor wear, traces of use, few small dents and minuscule nicks, occasional light scratches, areas of minor tarnish mostly to interior.

With a brocade silk storage box.

**AUCTION COMPARISON**  
 Compare a closely related larger enamel-decorated silver box dated to the Meiji period, 17 cm long, at Bonhams, Japanese Works of Art, 19 March 2009, New York, lot 393 (sold for 6,710 USD).



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







119  
**A MASTERFUL SILVER AND CLOISONNÉ  
 ENAMEL KORO (INCENSE BURNER AND COVER),  
 ATTRIBUTED TO HIRATSUKA MOHEI**

Attributed to Hiratsuka Mohei (born 1836), unsigned  
 Japan, late 19th century, Meiji period (1868-1912)

The cup-form body set on a spreading foliate foot and rising to a tapered shoulder, flanked by two scroll-form handles, the interior fitted with a removable silver liner, surmounted by a domed cover with a floral finial. The body decorated with two shaped panels pierced and carved in high relief and worked in bright enamels and silver wire with a rooster and hen amid leafy chrysanthemums and peony to one side and two butterflies fluttering amid chrysanthemums and asters to the other, the cover similarly decorated with a single beetle amid chrysanthemum, prunus blossoms, and other flowers. The foot, handles, and shoulder worked in translucent enamels and silver wire with butterfly, floral, cloud, and geometric designs.

HEIGHT 14.7 cm  
 WEIGHT 516 g

Condition: Very good condition with minor wear and manufacturing irregularities, few tiny dents, few light surface scratches.

**The enamel work on this piece is by Hiratsuka Mohei** (b. 1836), who contributed similar decoration to several silver pieces in the Khalili and other collections (see Literature comparison).

**Literature comparison:** For two similar examples of a metal koro and cover by Hiratsuka Mohei, see O. Impey, M. Fairley (eds.), *Meiji No Takara: Treasures Of Imperial Japan: Metalwork Vol I*, London 1995, nos. 61 and 62, in the Nasser D. Khalili Collection, and for two more examples of a similar koro and cover, see the Sano Museum (ed.), *Kindai Shippo no Hana, Meiji no Shippo*, p. 98, nos. 144 and 145.

**AUCTION COMPARISON**

Compare a related silver and cloisonné enamel incense burner by Hiratsuka Mohei, 12.1 cm high, at Bonhams, 12 September 2018, New York, lot 1214 (**sold for 23,750 USD**).

**Estimate EUR 5,000**  
 Starting price EUR 2,400







120  
**NAMIKAWA YASUYUKI: A FINE CLOISONNÉ ENAMEL SCENT BOTTLE WITH HO-O BIRD**  
 By Namikawa Yasuyuki (1845-1927), signed Kyoto Namikawa Japan, Kyoto, late 19th century, Meiji period (1868-1912)



Of oval section, with gilt mounts, finely decorated in gilt and silver wire and polychrome enamels, each side with an oval panel enclosing to one side a phoenix amid stylized blossoms borne on leafy scrolling vines against a speckled green ground and to the other a butterfly fluttering above chrysanthemums and kikyō (Chinese bellflowers) on a pale yellow ground, surrounded by diapered florets against a black ground and framed by chrysanthemum borders above the foot and below the neck, the oval base incised with the signature KYOTO NAMIKAWA.

HEIGHT 6.2 cm  
 WEIGHT 41 g

Condition: Very good condition, minor wear, minimal pitting, little rubbing to gilt.  
 Provenance: From an old private collection in northern Germany, acquired in the 1970s.

**AUCTION COMPARISON**  
 Compare a near identical example at Christie's, Japanese Art: Meiji Period Magnificence, 24 June 2014, New York, lot 64 (sold for USD 8,750).

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



Advertisement for Y. Namikawa



121  
**NAMIKAWA YASUYUKI: A SUPERB BLACK-GROUND MINIATURE CLOISONNÉ ENAMEL VASE**  
 By Namikawa Yasuyuki (1845-1927), signed Kyoto Namikawa Japan, Kyoto, late 19th century, Meiji period (1868-1912)

The tapering ovoid body supported on a short foot and rising to a short neck with flat everted rim, with silver mounts. The black ground finely decorated in bright enamels with a butterfly fluttering above pink buds and blossoms borne on leafy meandering stems. Signed on a silver tablet to the base KYOTO NAMIKAWA.

HEIGHT 7.5 cm  
 WEIGHT 49 g

Condition: Good condition with minor wear, minimal pitting, a small bruise to the shoulder with associated fine hairlines, the foot with a tiny nick.

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

**AUCTION COMPARISON**  
 Compare a closely related black-ground cloisonné vase by the same maker, with a similar design and also signed Kyoto Namikawa, 7.6 cm high, at Christie's, Innovative Japanese Design: Art of the Meiji Period, 18 November 2015, New York, lot 5 (sold for USD 10,000).

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



Namikawa Yasuyuki (to the left) in his workshop







122  
**GONDA HIROSUKE: A FINE  
CLOISSONNÉ ENAMEL VASE**

By Gonda Hirosuke (1865-1937), signed with the mark of Gonda Hirosuke Japan, late 19th century, Meiji period (1868-1912)

Of quadrangular form with an ovoid body, short spreading foot, waisted neck, and flat everted rim, the rims of silver. The exterior finely decorated with silver and gilt wire and polychrome enamels against a black ground with a maple tree and numerous blossoming flowers including chrysanthemum, bellflower, aster, iris, and lily. The base with a silver tablet with the impressed mark of Gonda Hirosuke in the shape of a flaming tama.

HEIGHT 18.5 cm  
WEIGHT 268 g

Condition: Very good condition, minor wear, minimal pitting, occasional light scratches, the mouth and foot rim each with few tiny nicks.

**Provenance:** From a private collection in Northern Germany, assembled between 1985 and 2006.

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

123  
**HAYASHI KODENJI: A FINE  
CLOISSONNÉ ENAMEL VASE**

By Hayashi Kodenji (1831-1915), signed Dai Nihon Hayashi Kodenji sei Japan, late 19th century, Meiji period (1868-1912)

Of rounded square section, the baluster body supported on a short foot and rising to a slender waisted neck with flat everted rim, the rims of silver. The exterior finely decorated with gilt and silver wire and bright polychrome enamels against a black ground with a multitude of blossoming flowers including chrysanthemum, Chinese bellflower, prunus, peony, and iris, the neck and foot with stylized floral motifs, the recessed base incised with the signature Dai Nihon HAYASHI KONDEJI sei [made by Hayashi Kodenji in Great Japan].

HEIGHT 15.2 cm  
WEIGHT 178 g

Condition: Very good condition, minor wear, minimal pitting, the mouth and foot rim each with a dent as well as few tiny nicks.

**Provenance:** From a private collection in Northern Germany, assembled between 1985 and 2006.

Hayashi Kodenji (1831-1915) was a pivotal figure in the history of cloisonné enameling and instrumental in the formation and leadership of the Shippocho enamellers guild, and it is probable that he worked for the Nagoya-based Shippo Kaisha. As well as being an innovative enameller he was also an astute businessman. Stories are told that in his early days he walked from Nagoya to Yokohama to sell his wares at a time when there was a long-standing prohibition on selling copper (which included the body of the cloisonné objects). He worked with his son, Kodenji II, for over 40 years and it is often hard to differentiate the work of the two makers. He exhibited and won prizes at many international exhibitions: Nuremberg 1885 (silver), Paris 1889 (silver) and St Louis 1904 (gold). In 1912, Glendining of London auctioned over 300 'Japanese cloisonné enamels from the Glasgow Exhibition offered for sale by Mr. K Hayashi of Nagoya'.

**AUCTION COMPARISON**  
Compare a closely related vase at Christie's, The Japanese Aesthetic, 7 November 2012, London, lot 306 (sold for **11,875 GBP**).



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







124  
**A MIDNIGHT-BLUE-GROUND CLOISONNÉ ENAMEL VASE WITH SHOBU (IRIS) AND KIKYO (CHINESE BELLFLOWER)**

Japan, Meiji period (1868-1912)

The baluster body supported on a short spreading foot and rising to a rounded shoulder with slender waisted neck and flat everted rim. The exterior finely decorated in gilt and silver wire to one side with blossoming iris and Chinese bellflower as well as grasses rising from the ground, above bands of circles and rinzu at the foot.

HEIGHT 18.3 cm  
WEIGHT 306 g

Condition: Very good condition with minor wear, minimal pitting, little rubbing to gilt.

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



125  
**A FINE CLOISONNÉ BOX AND COVER WITH CHERRY BLOSSOMS, ATTRIBUTED TO ANDO JUBEI**

Attributed to the workshop of Ando Jubei, unsigned Japan, first half of 20th century, Meiji period (1868-1912) to Taisho period (1912-1926)

Rectangular with rounded corners and worked in colored enamels and gilt wire with budding and blossoming sakura (cherry) borne on leafy twigs, the thick gnarled branch worked in wireless (musen). The rims silver and interior lined in brocade.

SIZE 6.5 x 14.7 x 11.6 cm  
WEIGHT 644 g

Condition: Very good condition, minor wear, traces of use, manufacturing irregularities including dark spots and pitting, light surface scratches.

**Provenance:** From a private collection in Hampshire, United Kingdom.

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





A SELECTION OF RARE TEA CERAMICS, CHAIRE,  
FROM THE COLLECTIONS OF GIJS BOSCH REITZ AND FELIX TIKOTIN (LOTS 126-129)

**Provenance:** Gijs Bosch Reitz (1860-1938), acquired by him in Japan in 1900, sold at Sotheby's Amsterdam, 12 May 1982. From the collection of Felix Tikotin, acquired from the above and thence by descent within the family. Sigisbert Chrétien Bosch Reitz, known as Gijs, was a Dutch painter in the Impressionist and Symbolist styles. He was also associated with the Laren School. Felix Tikotin (1893-1986) was an architect, art collector, and founder of the first Museum of Japanese Art in the Middle East. Born in Glogau, Germany, to a Jewish family, his ancestors had returned with Napoleon from Russia from a town named Tykocin. He grew up in Dresden and after World War I, he traveled to Japan and immediately fell in love with the culture. In April 1927, he opened his first own gallery in Berlin. The entire family survived the Holocaust, and in the 1950s Tikotin slowly resumed his activities as a dealer in Japanese art. He became, once again, very successful and prominent, holding exhibitions all over Europe and the United States. When he first visited Israel in 1956, he decided that the major part of his collection belonged in that country. In 1960, the Tikotin Museum of Japanese Art was opened in Haifa.

**A special feature of this collection** was that all the chaire still had their original bags (shifuku) and wooden boxes. The expert at the time when these were sold at Sotheby's, J. van Daalen, wrote the fine catalogue entries, including a mention of the boxes and distinguishing between the enclosed wrapping cloths (lapje) and bags (shifuku [zakje]). Since the shifuku were sewn from precious old brocades (meibutsugire), van Daalen also gave a short description of them. He acknowledged the importance of these paraphernalia for tea ceramics in his brief article (1982) Lids, Boxes and Bags, Some Notes of a Collection of Tea-Ceramics, in: Andon, Jg. 2, pp. 18-22, no. 5.



Blooming Wisteria at the Shiba Temple, painting by Gijs Bosch Reitz



Gijs Bosch Reitz in his atelier in 1894



Felix Tikotin (1893-1986), center, in front of his gallery in Berlin



126  
A RARE CEDAR BROWN-GLAZED  
POTTERY CHAIRE WITH SHIFUKU

Japan, Momoyama (1573-1603) to early Edo period (1615-1868)

The ovoid form rising from a slightly concave foot to a gently everted rim flanked by two scrolling handles at the shoulder, covered overall in a lustrous dark brown glaze with a slight russet tinge, stopping irregularly above the unglazed base revealing the buff ware. The pottery chaire (tea caddy) with a lid and accompanied by the original silk brocade shifuku.

HEIGHT 8.3 cm

Condition: Very good condition with minor wear and manufacturing irregularities.

**Provenance:** Gijs Bosch Reitz (1860-1938), acquired by him in Japan in 1900, sold at Sotheby's Amsterdam, 12 May 1982. From the collection of Felix Tikotin (1893-1986), acquired from the above and thence by descent within the family.

With a wood tomobako storage box with labels 'kokusai karamono chaire' and a collection number '196'. The interior with two labels inscribed, '1100-karamono Itokiri' and 'Toshiro yaki karamono no Itokiri.'

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



127  
A CHESTNUT BROWN-GLAZED  
POTTERY CHAIRE

Japan, early Edo period (1615-1868)

Of tsubo-form rising from a short ring foot to tall shoulders, surmounted by a waisted cylindrical neck and lid, covered overall in a brown glaze with a russet tinge, stopping irregularly above the unglazed base revealing the buff ware. The pottery chaire (tea caddy) filled with tea.

HEIGHT 9 cm

Condition: Old restoration to the mouth rim with kintsugi, otherwise in very good condition with some typical firing flaws.

**Provenance:** Gijs Bosch Reitz (1860-1938), acquired by him in Japan in 1900, sold at Sotheby's Amsterdam, 12 May 1982. From the collection of Felix Tikotin (1893-1986), acquired from the above and thence by descent within the family.

With a wood tomobako storage box with a collection label 'N. 6.'

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







128  
**A RARE PAIR OF RAKU CHAIRE (TEA CADDIES)**

Japan, early Edo period (1615-1868)

The first raku-ware, katatsuki form with itokiri, finely potted and glazed in a dark brown and black glossy glaze stopping a centimeter above the flat base, which is unglazed, with a finely carved, concave ichimonji-buta lid with a raised finial, and accompanied by a well-worn shifuku and cushion. The second raku-ware and of compressed-globular form, the small chaire covered in a white-crackled, semi-transparent glaze with a slightly flared mouth and a bamboo leaf stopper.

HEIGHT 6.9 & 8.7 cm

Condition: Each in good condition with some wear, firing irregularities including pitting, glaze recesses. One chaire with a minor repair to the rim and minor chipping to the lid.  
**Provenance:** Gijs Bosch Reitz (1860-1938), acquired by him in Japan in 1900, sold at Sotheby's Amsterdam, 12 May 1982. From the collection of Felix Tikotin (1893-1986), acquired from the above and thence by descent within the family.

With a tomobako storage box with applied labels and inscriptions.

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



129  
**A PAIR OF RAKU HYOTAN AND KATATSUKI-FORM CHAIRE (TEA CADDIES)**

Japan, early Edo period (1615-1868)

The first made of reddish-brown earthen ware and of hyotan form, thickly potted rising from a flat base and covered overall in a richly speckled brown glaze. Accompanied by a fitted shifuku from an old brocade (meibutsugire). The second thinly potted and of katatsuki form, covered in a rich, glossy black glaze with elegant thinning and beautiful drippings. Each with a lid.

HEIGHT 8.2 & 8.3 cm

Condition: Both in excellent condition with only minor wear. The covers with minor natural age cracks.

**Provenance:** Gijs Bosch Reitz (1860-1938), acquired by him in Japan in 1900, sold at Sotheby's Amsterdam, 12 May 1982. From the collection of Felix Tikotin (1893-1986), acquired from the above and thence by descent within the family.

With a wood tomobako storage box made for two chaire inscribed on the top higo yaki chaire, and two labels on the interior of the cover, 'Hyotan Form 1700. SF' and 'Raku SF 1700.'

**AUCTION COMPARISON**

Compare a related stoneware chair of pear form with a similar mottled black and dark brown glaze, from the same provenance; at Bonhams, Fine Japanese Art, 5 November 2009, London, lot 201 (**sold for GBP 3,120**).

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







130  
A RARE IMARI 'BLACK SHIP' VASE

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

Well potted, the globular body supported on a short foot and rising to a slender neck with a rolled lip. Finely decorated in iron-red, gilt, turquoise, yellow, blue, and black enamels to one side with two large ships, one with four masts and the other with three, over crashing waves, and to the other with two Dutchmen with characteristic curled hair and wide hats, one holding a cane in one hand, the other with conjoined rings, the neck decorated with brocade patterns.

HEIGHT 31.5 cm

Condition: Very good condition with minor wear to enamel painting and with few typical firing irregularities.

**Provenance:** The Robert G. Vater Collection. Robert G. Vater was a German collector of European and Asian ceramics. He was the owner and director of a chain of leather clothing stores, who later began to deal in ceramics as well. The collection was put together in the 20th century and part of it (focusing on European ceramics, silver, and gold boxes) was dispersed at Christie's London in December 2021.

#### AUCTION COMPARISON

Compare a related Imari bottle vase decorated with Dutchmen and a four-masted ship, 45 cm high, dated to the 19th century, at Christie's, 12 October 2005, Amsterdam, lot 45 (sold for 28,200 EUR).

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



131  
A VERY RARE KO-KUTANI STYLE  
PORCELAIN SUZURIBAKO (WRITING BOX)

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

The rectangular suzuribako painted in bright polychrome enamels of mainly green, yellow and purple, with some red, all against a fine crackled ground, the lid beautifully decorated with an image of three birds within a dense floral composition set on a rock by the water, the image framed by two borders featuring geometric designs and rinzu. The interior cover and box are decorated with Chinese landscapes and with a literati and attendant. The board (ita) is made up of two removable sections. With a suzuri (inkstone) and a suiteki (water-dropper) showing a view of Mount Fuji. The sides are painted with elaborate karakusa designs.

SIZE 3.7 x 18.3 x 24.5 cm

Condition: Some tiny chips and scattered minuscule losses. Some old repairs, particularly along the edges. Presents very well.

**Provenance:** Ancient collection Dutuit, France. Eugène Dutuit (1807-1886) was a French politician and art collector who formed an outstanding and wide-ranging collection with his brother Auguste, which was bequeathed to the City of Paris in 1902. It is now housed in the Petit Palais.

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



**Bust of Eugène Dutuit  
(1807-1886)**







132  
**SHIZAN: A MAGNIFICENT SATSUMA  
 CERAMIC TRAY WITH TEMPLE SCENE**

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

The rectangular satsuma tray finely potted and magnificently painted with bright polychrome enamels and rich gilt against a creamy-white crackled glaze, depicting a lively scene inside a temple complex with ladies engaged in various festive activities, the scenes separated by byobu screens beautifully painted with butterflies, flowers, and birds, the temple garden visible in the distance. The inner rim is decorated with a superbly painted millefleur motif, and the outer rim decorated with gilt scroll against a black ground. Signed to the back within a gilt cartouche SHIZAN sei [made by Shizan].

SIZE 14.2 x 22.6 cm

Condition: Excellent condition with only very minor wear and rubbing to gilt.

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

**AUCTION COMPARISON**

Compare a closely related satsuma tray with similarly decorated rim, measuring 24.5 cm across, at Bonhams, Fine Japanese and Korean Art, 15 March 2017, New York, lot 6249 (sold for 16,250 USD).



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







133  
**KYOZAN: A FINE SATSUMA CERAMIC  
KOGO (INCENSE BOX) AND COVER DEPICTING  
MONKEYS WITH A FLOWER BASKET**

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

Of circular form, supported on a short foot, brightly decorated in gilt and colorful enamels to the domed cover with a group of two adult monkeys with six young, three of which clamber around the mother who holds a leafy branch bearing loquats, the other adult reclining with one hand supporting the head, leaning against a large woven basket with a red ribbon tied around the neck and filled with leafy chrysanthemum towering over the monkeys, encircled by a hanabishi-shippo band, the recessed base with a gold-enamelled three-character mark KYOZAN zo [made by Kyozan].

DIAMETER 9.3 cm

Condition: Good condition with minor wear, the interior rim of the cover with few tiny hairline cracks, a minuscule flake, and two minor shallow chips that have been smoothened, and the interior rim of the box with few minuscule shallow chips.

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



134  
**KINKOZAN: A FINE SATSUMA BOTTLE  
VASE DEPICTING BIJIN AND CHILDREN**

By the Kinkozan company, sealed Kinkozan zo  
Japan, Kyoto, Meiji period (1868-1912)

Finely potted, covered in a transparent glaze beautifully crackled where the white ware is visible, and supported on a short round foot gradually rising to a slender neck with a flared mouth. The neck decorated with elaborate, polychrome brocade patterns while the shoulder has a gilt rinzu (key fret) band, both enclosing the main motif. The primary scene is of eight bijin tending children in a garden with each figure dressed in finely decorated robes with elaborately detailed patterns. The recessed base sealed on a red square reserve KINKOZAN zo [made by Kinkozan].

HEIGHT 11.7 cm

Condition: Very good condition with minor wear, small manufacturing irregularities, a minuscule loss to the shoulder, and slight rubbing to gilt.  
**Provenance:** From a private collection in Guernsey, England.

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

**AUCTION COMPARISON**

Compare a related Satsuma vase by the Kinkozan company, painted by Shozan, dated to the late 19th/early 20th century, at Bonhams, Polish and Poise, 12 May 2022, London, lot 168 (**sold for GBP 3,825**).

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



135  
**A FINE SATSUMA CERAMIC  
INCENSE BURNER (KORO)**

Japan, Meiji period (1868-1912)

Very finely potted in the in the form of a cloth-bound parcel with vertical slats of delicately executed openwork along the round body, supported on four feet and with a finely crackled glaze all over. Decorated in bright polychrome enamels and gilt with various flowers blooming and growing out of wooden planters on the sides, the handle with finely detailed flies, moths, butterflies, beetles, and caterpillars while the cover is decorated with a peony-spray finial; the interior has three enameled butterflies. The base with a worn two-character signature.

HEIGHT 12.8 cm

Condition: Excellent condition with only very minor wear to the enamels.  
**Provenance:** From a private collection in Hampshire, England.

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





136  
**TOKUDA YASOKICHI III: A FINE KUTANI GLAZED PORCELAIN VASE**

By Tokuda Yasokichi III (1933-2009), signed Kutani Masahiko  
Japan, 20th century

The globular body supported on a short broad foot and rising to a slender cylindrical neck flaring dramatically to a wide mouth, covered overall in a rich, lustrous, finely crackled, blue-green streaked glaze, save for the white foot and base signed KUTANI MASAHIKO.

HEIGHT 28.3 cm

Condition: Excellent condition.

With the original inscribed tomobako storage box.

**Tokuda Yasokichi III** was designated a Bearer of Important Intangible Cultural Assets (a "Living National Treasure") in 1997 for his mastery of the innovative saiyu glaze technique, based on traditional Kutani colored glaze enamels as handed down from his grandfather and father, Tokuda Yasokichi I (1873–1956) and Tokuda Yasokichi II (1907–1997). Before he succeeded his father in 1988 as Tokuda Yasokichi III, the artist was known as Tokuda Masahiko.

**MUSEUM COMPARISON**

Compare a related spherical vase by the same artist in the collection of the Metropolitan Museum of Art, accession number 2001.734.

**AUCTION COMPARISON**

Compare a closely related vase by the same artist at Zucke, Fine Japanese Art, 16 June 2023, Vienna, lot 166 (**sold for EUR 7,150**).

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



137  
**FUJII SHUMEI: A FINE SNOW-FLAKE GLAZE VASE DEPICTING A WINTER FOREST**

By Fujii Shumei (1936-2017), signed Shumei saku  
Japan, 20th century

The globular body supported on a broad foot and rising to a short neck flaring to a wide foliate mouth, painted with a hilly, dark blue pine forest on a winter day, the snowflake glaze covering the upper half. The white recessed base signed SHUMEI saku [made by Shumei].

HEIGHT 23.5 cm

Condition: Excellent condition.  
**Provenance:** From a private Dutch collection. With an old display label: Nitten kai no tomo 日展会友、朱明作 (A friend of Nitten Exhibition Organization').

**Fujii Shumei** was born in Arita, Saga Prefecture in 1936 and started working at the age of 15 at an akae (red glaze) shop and pottery company. Hewas selected for the Nitten (Japan Fine Arts Exhibition) for the first time in 1937 for his 'Cold Stream', which was subsequently selected 15 times. He won many prizes including one at the Japan Ceramic Art Exhibition, the Minister of Education Prize at the Kyushu-Yamaguchi Ceramics Exhibition, and the Japan New Crafts Award at the Japan New Crafts Exhibition. He was a long-term member of Nitten Exhibitions and Saga Art Association.



**Fujii Shumei (1936-2017)**

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





138  
**KOSEI: A FINE TOKYO SCHOOL  
 IVORY OKIMONO OF A HUNTER  
 HOLDING A HARE**

By Kosei, signed Kosei and kakinan  
 Japan, Tokyo, Meiji period (1868-1912)

Naturalistically carved, the elderly hunter proudly holding a rabbit by the ears which hangs tensely with its legs drawn up. A matchlock rifle (tanegashima) carved with a long barrel and thick stock is visible behind, slung over the hunter's back and resting in a woven holster. The hunter clothed in thick robes with his powder bag suspended from his belt with a reishi-head netsuke. Signed to the base KOSEI and with the artist's kakinan utilizing the natural nerve channel plug.

HEIGHT 27.2 cm

Condition: Good condition with minor wear, natural age cracks, the rifle end restored.  
**Provenance:** From a private collection in Belgium, published in the commissioned private catalogue 'The Nibajama collection' no. 48.

**Tanegashima**, most often called hinawaju ('matchlock gun') in Japanese and sometimes in English, was a type of matchlock-configured arquebus firearm introduced to Japan through the Portuguese Empire in 1543. Tanegashima were used by the samurai class and their ashigaru 'foot soldiers', and within a few years, the introduction of the tanegashima in battle changed the way war was fought in Japan forever. After Tokugawa Ieyasu destroyed the Toyotomi clan in the siege of Osaka and established the Tokugawa shogunate, the relatively peaceful Edo period arrived, and the use of tanegashima declined. Isolation did not eliminate the production of guns in Japan—on the contrary, there is evidence of around 200 gunsmiths in Japan by the end of the Edo period. However, the social life of firearms had changed: as the historian David L. Howell has argued, for many in Japanese society, the gun had become less a weapon, but rather a farm implement for scaring off animals. With no external enemies for over 200 years, tanegashima were mainly used by samurai for hunting and target practice, the majority were relegated to the arms store houses of the daimyo.

**AUCTION COMPARISON**  
 Compare a closely related Tokyo school ivory okimono of a hunter holding a monkey in a similar pose, signed Kozan, at Bonhams, Fine Japanese Art, 17 May 2012, London, lot 174 (sold for GBP 7,500).



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

139  
**YOSHITOSHI: A FINE TOKYO  
 SCHOOL IVORY OKIMONO  
 OF A FISHERMAN**

By Yoshitoshi, signed Yoshitoshi  
 Japan, Tokyo, Meiji period (1868-1912)

Exquisitely carved, the tall fisherman looking on with an amused expression as he hooks his wriggling bait, a small sparrow sitting on his shoulder, flapping its wings. The fisherman's hat suspended on his back by a cord, wearing simple robes with a woven basket hanging from his belt near his tonkotsu and kiseruzutsu. Standing on a short dock above the water, the fisherman's tackle box resting between his feet, his long fishing pole tucked beneath his arm. Signed to the base within a red lacquer tablet reserve YOSHITOSHI.

HEIGHT 25.6 cm

Condition: Very good condition with minor wear and some natural flaws.  
**Provenance:** From a private collection in Belgium, published in the commissioned private catalogue 'The Nibajama collection' no. 77.

**MUSEUM COMPARISON**  
 Compare a related and similarly sized (25.7 cm) ivory okimono of a fisherman feeding a goose with worms, signed Eizan, in the Victoria & Albert Museum, illustrated in Joe Earle ed. (2000), Japanese Art and Design, p. 194, no. 187.



**AUCTION COMPARISON**  
 Compare a related Tokyo school ivory okimono of a fisherman with an eagle, signed Ryusei, at Bonhams, Fine Japanese Art, 11 May 2010, London, lot 329 (sold for GBP 7,800).



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







140  
**KOICHI: AN IVORY  
 OKIMONO  
 OF A FARMER**

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

The farmer standing on a shaped base, carrying a basket and holding a hoe, a bundle of grains slung over his back, and lifting a grain stalk next to his face with superbly carved features. The lightly stained ivory finely carved, the man wearing a large straw hat and dressed in neatly patterned robes. Signed underneath KOICHI.

HEIGHT 20.5 cm

Condition: Good condition and presenting very well. Some minor, non-distracting repairs.

**Provenance:** From a Belgian private collection.

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

141  
**KOGETSU: A FINE IVORY OKIMONO  
 OF A HUNTER SNARING A CRANE**

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

Finely carved with naturalistic details, the hunter posed in a dynamic forward lunge, stepping on the crane's wing with his back leg and pulling the crane by a rope slung over his back. The crane sprawled on its back with its wings outstretched, twisting its long neck towards the hunter's hand holding the snare. A single plucked feather rests on the crane's inner wing, communicating the imminent demise of the creature. The hunter's face bearing a stern expression with furrowed brows and a wrinkled chin, wearing finely decorated robes. The base decorated with a tree-ring pattern and kiku (chrysanthemum), signed KOGETSU.

LENGTH 12.9 cm

Condition: Very good condition with minor wear, natural flaws, expected age cracks, and the front foot of the hunter separately carved.

**Provenance:** From a private collection in Belgium, published in the commissioned private catalogue 'The Nibajama collection' no. 170. The base with an old Japanese label.

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







142  
**HOKO: A FINE TOKYO SCHOOL IVORY  
 OKIMONO OF AN ELDERLY FISHERMAN  
 WITH HIS NET**

By Hoko, signed Hoko and kakihan  
 Japan, Tokyo, Meiji period (1868-1912)

Naturalistically carved, the elderly fisherman placing one foot on the raised bank, holding his large casting net in folds with both hands, the weaving carved with remarkable realism and the net swung back as if beginning the forward motion of the cast. The fisherman wearing a grass skirt and simple robes with a tobacco pouch suspended from his belt, his bare feet finely detailed on the textured ground, and his wrinkled face set with a calm smile. Signed underneath HOKO with a kakihan seal within the plugged nerve channel.

HEIGHT 31.1 cm

Condition: Good condition with minor wear, expected age cracks, some plugged natural nerve channels.

**Provenance:** From a private collection in Belgium, published in the commissioned private catalogue 'The Nibajama collection' no. 102.

The artist Hoko is likely to have studied under Yoshida Homei or the latter's student Hirasaka Hobun, who were leading sculptors of the Tokyo School, the artists sharing the same character 芳.

**AUCTION COMPARISON**

Compare a related Tokyo school ivory okimono of a fisherman with net, signed Isshin, at Bonhams, Export and Decorative Art of the China Trade, 9 March 2004, London, lot 167 (**sold for GBP 4,780**).



**Estimate EUR 5,000**

Starting price EUR 2,400







143  
**KOZAN: A LARGE AND IMPRESSIVE  
 TOKYO SCHOOL IVORY OKIMONO OF A  
 CORMORANT FISHERMAN WITH CHILDREN**

Japan, Tokyo, Meiji period (1868-1912)

The elderly fisherman holding a young child in one arm with a second child attempting to remove a sweetfish (ayu) from the mouth of the cormorant while holding a lantern at his feet. The elderly fisherman barefoot and dressed in simple robes with a grass apron, his face bearing a charming expression of great satisfaction at having the children with him as he fishes. The large cormorant tied with a harness attached to the belt of the fisherman, the bird detailed with fine feathers. The figures are finely carved with impressive incision work and staining. The base signed in a square reserve KOZAN.

HEIGHT 30.9 cm

Condition: Very good condition with minor wear, expected age cracks, and natural flaws including one nerve channel to the base. The handle of the lantern re-stuck.

**Provenance:** From an old private collection in southern Germany, assembled between 1975 and 1982. An old collector's label to the base of the figure, 'OKIMONO, Komeran-Fischer Ivory. Jap. Meiji ca. 1880. Sign Naga-san. DM 9,000.'

Cormorant fishing (ukai) was at one time the primary method of catching ayu (sweetfish). It is first attested in the Book of Sui (636 AD), an official history of the Sui Dynasty in China, and was said to be a method invented in ancient Japan. To control the birds, the fishermen tie a loose snare near the base of the bird's throat. The snare prevents the bird from swallowing large fish, which are held temporarily in their gullet. When a cormorant has caught a fish in its throat, the fisherman brings the bird back to the boat and has it regurgitate the fish. Cormorant fishing was often most effective at night when the fish would swarm to the surface causing the fishermen to use large torches for lighting and to draw the fish in.



**A 19th century woodblock print of cormorant fishermen fishing by torchlight, in the Minneapolis Institute of Art, accession number P.75.51.156**

**AUCTION COMPARISON**

Compare a related Tokyo school ivory okimono of a cormorant fisherman with his cormorant, signed Eizan, at Bonhams, Fine Japanese Art, 16 May 2013, London, lot 305 (**sold for GBP 6,259**). Compare a closely related composition of an elderly man catching turtles with two children, signed Kakihan, at Zucke, Asian Art Discoveries, 27 January 2022, Vienna, lot 644 (**sold for EUR 6,320**).



**Estimate EUR 5,000**  
 Starting price EUR 2,400





144

**YOSHIDA: A SUPERB AND LARGE  
TOKYO SCHOOL OKIMONO OF A GARDENER**

Sealed Yoshida and Kotobuki  
Japan, Tokyo, Meiji period (1868-1912)

Superbly carved as a gardener standing on a platform holding a basket of water lilies in one hand, the other hand holding a bunch of large lotus leaves. The man dressed in voluminous robes over checkered pants, fitting snug against his legs, the hem of the robe hiked and tucked into the obi (sash), his face tired and labored from the day's work. To his feet lies further loose plant material. Signed underneath with two seals YOSHIDA and Kotobuki.

HEIGHT 32 cm

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

**Provenance:** From a private collection in Belgium, published in the commissioned private catalogue 'The Nibajama collection' no. 88.

The name Yoshida suggests a connection to the important Tokyo school artist Yoshida Homei (1875-1943).

**Estimate EUR 5,000**  
Starting price EUR 2,400







145  
**HOMEI: A SUPERB TOKYO-SCHOOL IVORY OKIMONO OF MINAMOTO NO YORIMITSU AND KINTARO**

By Homei, signed Homei  
 Japan, Tokyo, Meiji period (1868-1912)

Charmingly carved as the 'Golden Boy' Kintaro standing next to the stout Minamoto no Yorimitsu. Sheltered by the brave and courageous Yorimitsu who takes him under his helm, the boy looks on cheerfully and is carved holding a battle axe and a hare with eyes inlaid in coral. Yorimitsu stands tall, one hand holding a bow, the other around the Golden Boy protectively, his sword secured in his obi and to his back the ornately carved utsubo quiver engraved with various mon-roundels. Both dressed in elaborate voluminous robes, intricately incised with foliate and geometric designs. Signed to the base HOMEI.

HEIGHT 19.8 cm

Condition: Very good condition with minor typical wear. A repair to the bowstring.

**Provenance:** From a private collection in Belgium. This item is included in the commissioned private catalogue, titled 'The Nibajama collection,' item no. 179.

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



**Minamoto no Yorimitsu and Kintaro, Woodblock print by Tsukioka Yoshitoshi**





146  
**RYUMIN: AN IMPRESSIVE  
 TOKYO SCHOOL IVORY OKIMONO  
 OF SHO-KANNON WITH DRAGON**

By Kawai Ryumin, signed Ryumin with seal San  
 Japan, Tokyo, Meiji period (1868-1912)

Standing on the back of a writhing dragon, the tall Kannon finely carved and ornately adorned with a large necklace suspending lengthy strands of jewels and medallions down to its knees. Clothed in a thin robe flowing in the wind, rippling elegantly along the back, Kannon holding a basket filled with large peony blossoms and wearing a large tiara with a small figure of Amida (Amitabha). The fierce dragon opening its mouth in a roar as it walks, the crashing waves surround it, its whiskers, scales, and horns are finely carved. The base signed RYUMIN within an ornately design frame of two confronting dragons and with a red seal San.

HEIGHT 32.2 cm

Condition: Good condition with minor wear, expected age cracks, restorations to one whisker and one horn and two small restorations to the edge of Kannon's robe near the shoulder.  
**Provenance:** From a private collection in Germany.

Kawai Ryumin was a member of the Ivory Group of the Tokyo Chokokai (Tokyo Carvers' Association) between Meiji 37 and Taisho 4 (1904-1915), his original name was Kawai Masagoro (Shogoro). He was a pupil of Kaneda Kenjiro (1844-1914) who together with Ishikawa Komei (1852-1913) co-founded the Kankokai Craft Company in 1877, and later became the adoptive father of the eldest daughter of the renowned lacquerer Shibata Zeshin (1807-1891). Although he is best known for his ivory carvings, he also commissioned figures in bronze.

**AUCTION COMPARISON**

Compare a related Tokyo school ivory okimono of Sho-Kannon with a dragon, signed Ono Hakujiitsu koku, at Bonhams, Chinese & Other Asian Works of Art, 3 March 2010, London, lot 42 (**sold for GBP 18,000**).

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







147  
**SHIMAMURA SHUNMEI:**  
**A SUPERB TOKYO-SCHOOL IVORY OKIMONO**  
**OF A BIJIN WITH HER PEKINGESE**

By Shimamura Shunmei (Toshiaki, 1853-1896), signed Shunmei saku  
 Japan, Tokyo, late 19th century, Meiji period (1868-1912)

The beauty kneeling, one knee over the other as she supports her Pekingese dog who is trying to wriggle free. The dog with big round eyes looking straight ahead as it awkwardly tries to find its feet on the ground, one paw supported on the bijin's hand as the other is raised to wave. The elegantly dressed woman clad in a formal kimono decorated with elaborate geometric motifs and foliate designs, the robe pools at the base as she sits, and the sleeves appearing to sway in the wind. The face with a sincere expression and gently parted lips, with the hair neatly coiffed and secured by bows, ornate pins, and a comb. Signed underneath SHUNMEI (Toshiaki) with a square seal saku [made by].

HEIGHT 16.7 cm

Condition: Very good condition with typical natural age cracks. Minor chipping to the edge of the dog's tail and to the hairpins of the lady.

**Provenance:** From a private collection in Belgium, published in the commissioned private catalogue 'The Nibajama collection' no. 128.

Born as the second son of Shimamura Shunjun (Toshikane), who worked for the Imperial Court in Asakusa, Edo, Shimamura Shunmei (Toshiaki, 1853-1896) had already inherited the skills of a great wood carver and by the age of sixteen he had already produced 16 rakan for the Kaiko temple in Ryogoku, Tokyo.

He later changed his career to ivory carving due to the flourishing export market and is recorded in the Tokyo zoge chokoku bijutsu hyo (A Table of the Art of Ivory Carvings in Tokyo), printed in Meiji 19 (1886). He participated in the 2nd Domestic Industrial Exhibition (Naikoku kangyo hakuranakai) in Meiji 14 (1881) and was awarded the myogi (second prize) for his excellent skills as a carver. His most famous ivory sculpture, of Fujiwara Kamatari, is in the Tokyo National Museum.



**Portrait of Fujiwara no Kamatari, by Shimamura Shunmei.**  
**Collection of The Tokyo National Museum**

**AUCTION COMPARISON**

Compare a related ivory okimono depicting two warriors by the same artist, signed Nippon Tokyo Shimamura Toshiaki/Shunmei saku, 26.3 cm high, at Bonhams, Fine Japanese Art, 16 May 2013, London, lot 319 (sold for GBP 18,750).



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





148  
**TOMOKAZU: A SUPERB  
IVORY OKIMONO OF A BEAR**

By Okada Tsunekichi (art name Tomokazu), signed Tomokazu Japan, Meiji period (1868-1912)

Realistically carved as a heavy bear seated and propped up on its front legs, lifting its head slightly with its gaze directed up. The power of the bear manifested in its heavy coat, massive claws, and piercing eyes, which are inlaid with mother-of-pearl. The dynamic pose of the animal filled with motion, lifting its paw and beginning to snarl as if readying an attack. The underside signed with the typical signature in relief TOMAKAZU.

LENGTH 7.4 cm

Condition: Very good condition with minor wear, expected age cracks, minor chips to claws.

**Provenance:** From a private collection in Belgium, published in the commissioned private catalogue 'The Nibajama collection' no. 13.

**Okada Tsunekichi**, also known as Tomokazu, was a gifted carver of okimono. He was a member of the Tokyo Chokokai (The Tokyo Carver's Association) from 1906-1910, and he participated in several carving competitions hosted by the association. Little is known about his life, but his work received several outstanding prizes during competitions he participated in and there is little doubt why. His carvings are powerful with impressive realism (see the comparison below for a further example of this).

**AUCTION COMPARISON**

Compare a related ivory okimono of two bears attacking an eagle, signed Tomokazu, at Bonhams, Fine Japanese Art, 9 November 2017, London, lot 167 (**sold for GBP 10,625**).



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



149  
**ITASAKA KASON: A VERY RARE IVORY OKIMONO  
DEPICTING A RECUMBENT SEA LION**

By Itasaka Kason, signed Itasaka Kason koku Japan, Meiji period (1868-1912)

Naturalistically carved, the large sea lion leaning to one side as if waddling or rolling over with its eyes gazing into the distance. Its fur finely detailed, its long front flippers carved with naturalistic folds, and its back flippers with three small claws between a small tail. The face finely carved with long whiskers, large eyes, and small ears. The ivory partly stained along the head and flippers. Signed to the base ITASAKA KASON koku [carved by Itasaka Kason].

LENGTH 17.6 cm

Condition: Good condition with minor wear, expected age cracks, natural flaws with two natural faults one of which has been plugged, old repair to one flipper, and chips to the back flippers.

**Provenance:** From a private collection in Belgium, published in the commissioned private catalogue 'The Nibajama collection' no. 12.

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





150  
**KOZAN: AN IVORY OKIMONO  
OF THREE FIGHTING LIONS**

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

Finely carved in openwork with three lions, a large male lion standing over a smaller lioness fallen on her back, reaching her claws forward in panic. The paws of the male resting on the hindlegs of the fallen, while a third lion watches from behind hopping over the back of the other. Each lion naturalistically carved with finely etched and stained hair, their long tails twisting around each other. The back of the fallen lioness signed KOZAN.

LENGTH 14.6 cm

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

**Provenance:** Collection of Charles Rozenfeld, Antwerp, Belgium. Charles Simon Rozenfeld (1943-2020) was a Belgian diamond dealer and keen collector of Japanese art, particularly ivory.

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



151  
**KATO TOMOTOSHI: A SUPERB IVORY OKIMONO OF AN  
EAGLE PREYING ON A GROUP OF MONKEYS**

By Kato Tomotoshi, signed Kato Tomotoshi and kakihan  
Japan, Tokyo, Meiji period (1868-1912)

The majestic eagle swooping down to prize away an infant monkey from the arms of its mother. The primate lifeless as the eagle digs its talons into its limp body, the sharp claws puncturing its skin, the mother holding on to its one arm, prying its baby away from the eagle's clutches. Another infant scrambles under its mother's protection, gripping on to her tail, as she bares her teeth at the predator. The scene executed in superb detail with the plumage of the bird carved with precision and eyes inlaid in mother-of-pearl, the stained and incised fur of the monkey similarly executed. The rush of movement and dynamism further exacerbated by the last infant trying to escape from under the wings of the imposing eagle. Signed to the base KATO TOMOTOSHI with the artist's kakihan.

HEIGHT 8.8 cm

Condition: Old restoration to one wing. Otherwise very good condition with minor wear, some natural flaws, and presenting beautifully.

**Provenance:** From a private collection in Belgium, published in the commissioned private catalogue 'The Nibajama collection' no. 9.

Kato Tomotoshi was a highly talented ivory carver who participated in and received a prize at the second carving competition organised by the Tokyo Chokokai (The Tokyo Carver's Association) in 1889.

**Auction comparison:** For another work by the artist, signed Tokosai Tomotoshi, see Bonhams, Fine Japanese Art, 17 May 2018, London, lot 233 (**sold for GBP 5,000**).

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





152  
**A GROUP OF IVORY OKIMONO  
DEPICTING ROOSTERS WITH HEN**

Japan, Meiji period (1868-1912)

Naturalistically carved with two roosters and a hen, the larger rooster seated on its legs raising its furred tail, exposing its magnificent plumage. The hen looking alert with a slightly hunched posture as if searching for food. The smaller rooster with its tail hoisted in the air, its tall comb and wattle finely textured. Each finely carved with marvelous detailing to the feathers and with mother-of-pearl eyes and pupils inlaid in dark horn.

HEIGHT 11.5 cm (tallest), Length 8.1 cm (longest)

Condition: Very good condition with minor wear and few natural flaws, one rooster with a tiny chip to the edge of one foot.  
**Provenance:** From a private collection in Belgium, published in the commissioned private catalogue 'The Nibajama collection' nos. 16 & 18.

**AUCTION COMPARISON**

Compare a related group of three okimono depicting geese, similarly crafted, at Zucke, Fine Japanese Art, 28 October 2020, Vienna, lot 232 (**sold for EUR 10,744**). Compare a closely related ivory okimono of a long-tailed rooster 'onagadori' with similar detailing and inlaid eyes, at Zucke, Fine Japanese Art, 28 October 2020, Vienna, lot 241 (**sold for EUR 5,056**).

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



153  
**KEIUN: A FINE IVORY OKIMONO  
OF A PAIR OF CRANES**

By Keiun, signed Keiun to  
Japan, Meiji period (1868-1912)

Naturalistically carved as a pair of cranes, one pausing mid-step with its head turned as it looks on and the other standing flatfooted, drawing its head in towards its body. Their feathered bodies exquisitely defined in fine lines and accents of black pigment, supported on ribbed legs on webbed feet rendered in iron, the eyes inlaid in mother-of-pearl. Signed underneath the body of the larger crane KEIUN to [carved by Keiun].

HEIGHT 13.7 cm

Condition: Very good condition, the base with a large age cracks. Very light chipping to the edge of tail feathers of the smaller bird.  
**Provenance:** From a private collection in Belgium, published in the commissioned private catalogue 'The Nibajama collection' no. 17.

**AUCTION COMPARISON**

Compare a closely related ivory okimono of a single crane at Bonhams, Fine Asian Works of Art, 23 June 2008, San Francisco, lot 8351 (**sold for USD 5,700**).

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





154  
**TANAKA REIGYOKU: A FINE IVORY TUSK BOX AND COVER DEPICTING A SNAKE EATING A SPARROW**

By Tanaka Reigyoku, signed with two seals Tanaka and Reigyoku  
Japan, Tokyo, Meiji period (1868-1912)

Finely carved and stained with a large snake twisting through the blossoming and leafing branches of a dogwood tree, snatching a bird in midflight as a second sparrow lands on the back of the snake in a frantic attempt to rescue its partner. The scales of the snake and feathers of the bird are naturalistically carved and surrounded by the curling branches carved in openwork. The cover naturalistically carved as a leaf surmounted by a finial in the shape of a young sparrow. Sealed to the base of the cover and box TANAKA and REIGYOKU.

HEIGHT 11.7 cm

Condition: Very good condition with minor wear, a few small nicks to edges, some typical natural flaws and age cracks.  
**Provenance:** From a private collection in Belgium, published in the commissioned private catalogue 'The Nibajama collection' no. 10.

Tanaka Reigyoku (born in 1837), original name Tanaka Shigejiro, is listed in the Tokyo Meikokan (Famous Craftsmen in Tokyo). Tanaka Reigyoku exhibited at the 1876 Philadelphia Expo and 1878 Paris Expo. He also exhibited at the First (1877) and Second (1881) Naikoku Kangyo Hakurankai (Domestic Inland) exhibitions in Tokyo, Japan.

**AUCTION COMPARISON**  
Compare a related ivory box and cover depicting a quail family, unsigned, at Bonhams, Fine Japanese Art, 6 November 2012, London, lot 357 (**sold for GBP 4,375**).



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







155  
A FINE IVORY BOX AND COVER  
DEPICTING A BIJIN WITH CHILD

Japan, Meiji period (1868-1912)

Finely carved and stained, the cover carved in high relief with a bijin (beauty) carrying a large wicker basket on her back with a child walking beside her. The child playfully reaching up towards the tall woman's basket filled with flowers, clothed in robes covered in cash coin (shippo) patterns. The woman with a fine coiffure clothed in voluminous robes with foliate designs. The sides of the box are carved in low relief with peony blossoms borne on leafy stems.

LENGTH 14.7 cm

Condition: Very good condition with minor wear.  
**Provenance:** From a private collection in Belgium, published in the commissioned private catalogue 'The Nibajama collection' no. 227.

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



156  
YASUHARU: A FINE IVORY  
TUSK BOX AND COVER IN DEPICTING  
A BRUSHWOOD COLLECTOR

By Yasuharu, signed Yasuharu with seal Yasu and with kakihan Japan, Meiji period (1868-1912)

Finely carved from a round section of ivory, the box carved in low relief and stained with a continuous band of rocky landscape with the two figures walking alone. One figure walks with a cane toward a large rock outcropping, carrying a large bushel of brushwood slung on his back. The second figure cresting a ridge carrying a rake. The cover surmounted by a figure bundled in thick robes, head wrapped in a scarf, seated on a cluster of logs next to a box. Signed to the underside of the cover YASUHARU next to the artist's seal, Yasu, and the base signed with the artist's kakihan.

HEIGHT 12.1 cm

Condition: Very good condition with minor wear and few natural flaws to the material.  
**Provenance:** From a private collection in Belgium, published in the commissioned private catalogue 'The Nibajama collection' no. 226.

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







157  
**ICHIYOSAI SOKO:  
 A RARE IVORY OKIMONO  
 DEPICTING A KISERU (PIPE)  
 MAKER WITH HIS SON**

By Ichiyosai Soko (Munehiro), signed  
 Ichiyosai Soko  
 Japan, Meiji period (1868-1912)

Finely carved, the tall craftsman standing next to his workbench carving a narrow pipe with an awl, his mouth open in a joyous expression as he watches his son play. Dressed in an elaborate robe decorated with brocade patterns, his sagemono secured in his obi, the young boy wearing a kinchaku (purse) secured at his waist. The child holds a small string attached to a toy fish pulled on four wheels. The carver's bench with one large removable drawer below a shelf filled with bamboo shafts and a pair of drawers, all beneath the worktable filled with tools; several finished kiseru are mounted on the side of the table while two straps are attached to the other side to transport the small workbench. Signed to the base of the workbench on a red lacquer tablet ICHIIYOSAI SOKO.

HEIGHT 13.9 cm

Condition: Good condition with minor wear, expected age cracks, natural flaws, and the string attached to the child's toy lost.

**Provenance:** From a private collection in Belgium, published in the commissioned private catalogue 'The Nibajama collection' no. 135.

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





158  
**SHIZUO: AN IVORY OKIMONO OF A MERCHANT WITH LEDGER**

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

Finely carved and stained, the merchant kneeling amid his merchandise to make notes in his ledger. Around him are two parasols, a small board with an inkstone, a bamboo node and a small box, to his right a suzuribako opened revealing a brush and inkstone with three drawers on its side. The merchant with an amused expression with his mouth agape and brows raised, wearing elaborate robes with cash coin (shippo) designs. Signed to the underside within a red lacquer tablet SHIZUO.

LENGTH 7.3 cm

Condition: Good condition with minor wear.  
**Provenance:** From a private collection in Belgium.

**AUCTION COMPARISON**  
Compare a closely related ivory okimono of a tradesman, signed Shizuo, at Bonhams, Fine Japanese Art, 16 May 2023, London, lot 325 (**sold for GBP 2,750**).



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



159  
**SOJUN: AN AMUSING IVORY OKIMONO OF A SLEEPING SCHOLAR**

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

The resting scholar sitting on a mat with his knees tucked beneath him, propping his head on one arm as his glasses are delicately held on the open book in his lap. His voluminous robes finely engraved and stained with brocade patterns, his book opened to reveal the mathematical formulas which have caused his great slumber. Behind him, an empty teacup tipped on its side. The tenons on his hands and feet are naturalistically rendered and his face is stippled with a stubble on his lip and chin. Signed to the underside within a red lacquer tablet SOJUN.

LENGTH 5.5 cm

Condition: Very good condition with only minor wear.  
**Provenance:** From a private collection in Belgium, published in the commissioned private catalogue 'The Nibajama collection' no. 25.

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



160  
**SEISHI: A FINE AND RARE IVORY OKIMONO OF A WOODBLOCK PRINT MAKER WITH HIS SON**

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

Finely carved, the two figures seated atop a four-legged pedestal on an etched and stained carpet, the printmaker leaning over his woodblock, pressing a sheet of paper firmly down with his baren. A large stack of blank paper sits next to a stack of completed prints depicting an ukiyo-e with a man fighting a boar; the artist surrounded by his tools and accoutrements. A young boy holding out a bowl of miso with a spoon, pointing insistently that the man might stop and eat. The base signed on a red lacquer tablet SEISHI.

LENGTH 12.2 cm

Condition: Very good condition with minor wear and expected age cracks.  
**Provenance:** From a private collection in Belgium, published in the commissioned private catalogue 'The Nibajama collection' no. 61.

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





161  
**TOSHIMUNE: A FINE IVORY OKIMONO  
DEPICTING A RESTING FLOWER SELLER**

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

Exquisitely carved with naturalistic detail, the flower seller seated on a carrying pole (tenbinbo), propped between his two baskets, leaning forward with an amused look. Holding his narrow tobacco pipe (kiseru) in one hand and his inro with manju netsuke in the other, wearing several layers of elaborately patterned robes. Large peony and hibiscus blossoms wrapped in reed mats, one resting in a finely carved basket, are attached to both ends of his carrying pole. The man rests on a reed mat set on a naturalistically rendered ground. The base signed within an engraved and stained rope on a red lacquer tablet TOSHIMUNE.

LENGTH 10.7 cm

Condition: Very good condition with only minor wear and a plugged natural nerve channel.

**Provenance:** From a private collection in Belgium, published in the commissioned private catalogue 'The Nibajama collection' no. 37. The base with several old labels.

**AUCTION COMPARISON**

Compare a related signed ivory okimono of a flower seller, at Christie's, Asian Art, 23 February 2006, London, lot 2413 (**sold for GBP 4,560**).

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



162  
**HIROYUKI: AN IVORY  
OKIMONO OF A WOODCUTTER  
WITH CHILD**

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

Finely carved, the young boy looking on as the woodcutter tears a log in half with his bare hands, the exertion showing on his face. Bundling sticks as he watches, the kneeling boy rests next to a mallet and clump of split logs. The man is dressed in a heavy robe finely decorated with a foliate design, and the boy is dressed in robes with geometric designs and blossoms. Each figure is finely engraved and stained to create a naturalistic feel, particularly visible on the hands and feet. Signed to the underside within a red lacquer tablet HIROYUKI.

LENGTH 8.4 cm

Condition: Very good condition with only minor wear.

**Provenance:** From a private collection in Belgium, published in the commissioned private catalogue 'The Nibajama collection' no. 87.

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



163  
**KOZAN: AN IVORY OKIMONO  
DEPICTING A PARASOL MAKER**

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

Finely carved depicting a seated craftsman with three parasols sitting next to him, opposite to his wooden work block. The man holding a sheet of cloth in his hand and looking expectantly into the distance, clothed in heavy robes pooling at his feet: His face finely stained and carved with his mouth slightly open exposing his finely carved teeth, his eyebrows raised in eager anticipation of a customer. Signed to the underside KOZAN.

LENGTH 6.1 cm

Condition: Good condition with minor wear and expected age cracks, some with associated fills and some plugged nerve channels.

**Provenance:** From a private collection in Belgium, published in the commissioned private catalogue 'The Nibajama collection' no. 24.

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





164  
**SEISHU: A RARE IVORY OKIMONO OF A FISHERMAN REELING IN A FISH**

By Okawa Seishu, signed Seishu saku  
Japan, Tokyo, late 19th century, Meiji period (1868-1912)

Elaborately carved from several parts, depicting a fisherman standing on a boulder joined to a dock above a small pond, casting his fishing rod into the water and pulling out a fish which jumps onto a small rock. The okimono is superbly detailed overall, with intricate openwork carving to the straw skirt of the man and the net which emerges from the water. Signed underneath within red-lacquered reserve SEISHU saku [made by Seishu].

LENGTH 18.7 cm

Condition: Very good condition with minor wear. The fishing line has been replaced and a small section of the rod has been re-glued.  
**Provenance:** From a private collection in Belgium, published in the commissioned private catalogue 'The Nibajama collection' no. 110.

**AUCTION COMPARISON**  
Compare a related ivory okimono of similar elaborate design, by the same artist, at Bonhams, Fine Japanese Art, 12 November 2015, London, lot 443 (**sold for GBP 3,125**).

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



165  
**KIKUMASA: A FINE IVORY OKIMONO OF A WOMAN SCOLDING A DRUNKARD**

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

Finely carved, the woman towering above a drunk temple servant, holding a rag as if ready to strike him for his indolence. Extremely perturbed by the woman's intrusion, the drunkard's face set with a distorted frown, holding a full cup of sake in one hand and a flask in the other. The autumnal scene apparent by the finely incised maple leaves which litter the ground around and beneath the figures. The man's eboshi fallen behind the woman next to his tobacco pouch with its manju netsuke, his untouched bento box with a large squid tentacle at the center resting beside him. The woman holds a spare eboshi and a broom, readying both for the man to get back to work. Signed to the underside KIKUMASA.

HEIGHT 6 cm

Condition: Very good condition with only minor wear.  
**Provenance:** From a private collection in Belgium, published in the commissioned private catalogue 'The Nibajama collection' no. 98.

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



166  
**BISEI: AN IVORY OKIMONO DEPICTING A MILLER AT WORK**

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

The miller seated on a reed mat and firmly gripping a wooden staff to craft two millstones, one on its side and the other lying down at his feet. A woodblock with two mallets resting on top, positioned next to the miller, with several other tools on its side. His robes decorated with various brocade patterns with his tobacco pouch and manju netsuke attached to his belt alongside his kiseruzutsu opened to reveal a thin pipe. His face is carved with an expression of calm determination, finely engraved and stained with naturalistic features. Signed to the underside within a red lacquer tablet BISEI.

LENGTH 7.2 cm

Condition: Good condition with minor wear, expected age cracks, possibly some minor losses and a minor restoration to the end of his staff.  
**Provenance:** From a private collection in Belgium, published in the commissioned private catalogue 'The Nibajama collection' no. 21.

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





167  
**TAIMIN: AN IVORY OKIMONO OF A MOTHER AND CHILD**

By Taimin (Yasutami), signed Taimin  
Japan, Meiji period (1868-1912)

The mother sat kneeling as her crawling child reaches over to catch the dangling rattle in her hand. The infant steadies himself by gripping and tugging at her elegant kimono. Both their garments delicately incised with an assortment of patterns and foliage, the mother's robes tied neatly, the pleats elegantly pooling beneath. Her hair fashioned in an attractive coiffeur, secured by ribbons and combs. Signed on a red-lacquer tablet to the base TAIMIN (Yasutami).

HEIGHT 7.8 cm

Condition: Good condition with minor wear and losses to the infants' fingers.

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



168  
**SEIHO: AN IVORY OKIMONO OF A MAN AND HIS CAT**

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

Finely carved and stained depicting a man seated on a straw mat playing with his cat. The cross-legged figure dressed in a checkered robe with foliate designs under an overcoat with karakusa, the voluminous fabric falling in pleats and opened slightly at the chest, one hand dangling a ball of yarn while the other clutches a piece of cloth. The cat crouching and ready to pounce, its head turned and focused on the dangling ball above, all beside a hollowed wood stump with a tubular vessel within. Signed on a red-lacquer tablet SEIHO.

HEIGHT 4.3 cm, LENGTH 5.7 cm

Condition: Very good condition with minor wear.  
**Provenance:** From a private collection in Belgium, published in the commissioned private catalogue 'The Nibajama collection' no. 76.

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



169  
**SOKO: A CHARMING IVORY OKIMONO OF A SARUMAWASHI AND MONKEY**

By Soko (Munehiro), signed Soko  
Japan, Meiji period (1868-1912)

The sarumawashi (monkey performer) dressed in typical attire, his robe very finely carved and decorated with various patterns, his show-monkey standing next to him leaning against a bundle. The monkey dressed in a short coat dancing to the beat of the drum as the sarumawashi looks on, a shared expression of enthusiastic delight on the faces of both. A second monkey costume with a shishi hood, perhaps part of the second act, resting near the drum. The scene carved with delightful charm and humor; the expressions captured perfectly. Signed on a red-lacquer tablet SOKO.

LENGTH 6 cm

Condition: Very good condition with minor wear.  
**Provenance:** From a private collection in Belgium, published in the commissioned private catalogue 'The Nibajama collection' no: 176.

**Sarumawashi (monkey performers)** evolved over a 1000-year history in Japan, the earliest attestation being during the Kamakura period (1185-1333). Ancient Japanese chronicles refer to it as a form of religious ritual designed to protect the horses of warriors. It later developed into a popular form of festival entertainment and was performed all over Japan from temples to imperial courts. During the Edo period (1615-1868) they were active throughout Japan, touring both rural areas and the great cities. Today, Sarumawashi is ranked alongside Noh and Kabuki as one of the oldest and most traditional of Japan's performing arts. It features acrobatic stunts and comedic skits performed by highly trained macaque monkeys.

170  
**SEIYO: AN IVORY OKIMONO OF A MAN FEEDING HIS CHICKENS**

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

Finely carved and stained, depicting a man sitting on a wood-stump stool holding a shallow plate filled with seeds, dressed in a neatly patterned robe, caught in a stare with an expression of deep contemplation. To his feet, a hen and chick peck the ground, a pot decorated with craggy rocks and dead foliage rests at the foot of the stool. The incision work carefully rendered to delineate the plumage of the hen, grain of the wood, and soles of the sandals. Signed on a red-lacquer tablet SEIYO.

HEIGHT 7.9 cm

Condition: Very good condition with minor wear.  
**Provenance:** From a private collection in Belgium, published in the commissioned private catalogue 'The Nibajama collection' no: 134.

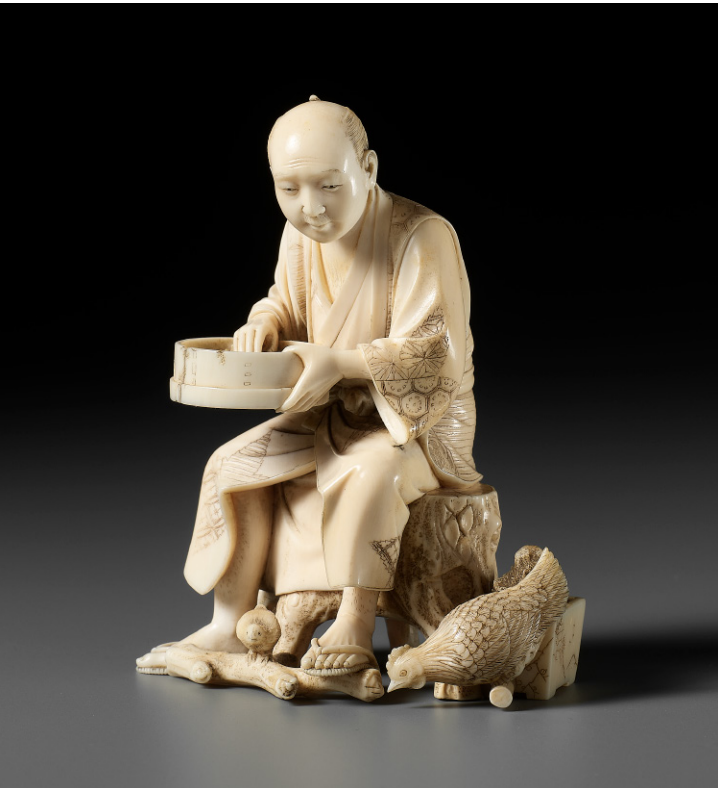
**AUCTION COMPARISON**  
Compare a related ivory okimono by Toshiyuki of a man with chickens at Zacke, Fine Japanese Art 4 June 2021, Vienna, lot 172 (**sold for EUR 4,045**).

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



**AUCTION COMPARISON**  
Compare a closely related ivory okimono of a sarumawashi, signed Yukihiro, at Bonhams, Fine Japanese Art, 6 November 2012, London, lot 344 (**sold for GBP 2,125**).

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





171  
**MUNEKAZU: AN AMUSING IVORY OKIMONO  
OF A STARTLED SNAKE CHARMER**

By MuneKazu (Munenori), signed MuneKazu  
Japan, Meiji period (1868-1912)

The alarmed snake charmer startled by a frog, his hands up in the air in disbelief, perhaps under the impression that his snake has escaped the wicker basket and is crawling up his leg. The man carved in an animated pose with a surprised look on his face, mouth agape, and dressed in a checkered robe with an overcoat incised with foliate motifs. The basket with carefully incised details, topped with a thatched lid lined with foliage and leaves and strap handles to the back. The snake slithering out from a gap in the lining in pursuit of the frog that has startled his master. Signed to the basket within an oval reserve MUNEKAZU.

HEIGHT 9 cm

Condition: Good condition with minor wear. One foot re-glued and a tiny chip to one finger.  
**Provenance:** From a private collection in Belgium, published in the commissioned private catalogue 'The Nibajama collection' no. 84.

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



172  
**AN AMUSING IVORY OKIMONO  
OF A FRUSTRATED RAT CATCHER**

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

The alarmed rat catcher trying to fend off an inquisitive rat that is attempting to scale his body. The man carved in an animated pose, caught off guard by the rat who has managed to escape the trap; his face communicating his great surprise as his mouth hangs open. He is dressed in a robe incised with foliate motifs and holds a peculiarly small box, likely not big enough to contain the large rat. The ivory is stained and carved to cleverly delineate the shadows and movement of this dynamic okimono. Note the extremely well-carved bony fingers and toes, as well as the finely incised and stained body of the rat: Signed to the knee TOSHIMUNE.

HEIGHT 8 cm

Condition: Excellent condition with minor wear.  
**Provenance:** From a private collection in Belgium, published in the commissioned private catalogue 'The Nibajama collection' no: 150.

**AUCTION COMPARISON**  
Compare a related ivory okimono of a woodsman, signed Toshimune, at Bonhams, Fine Japanese Art, 12 May 2011, London, lot 209 (**sold for GBP 3,600**).

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





173  
**OTOKAWA YASUCHIKA:  
A FINE WALRUS TUSK  
OKIMONO OF KAN'U  
AND CHOH**

By Otokawa Yasuchika (art name Meiryusai), signed Otokawa kore o horu  
Japan, Tokyo, mid to late 19th century

Finely carved and stained from a remarkably large section of walrus tusk, depicting the God of War Kan'u and Chohi standing next to each other discussing the battle plan that will eventually lead to the restoration of the Han Dynasty. The frowning Kan'u stroking his beard with one hand, the other tightly clasped around his Dragon Crescent Blade, Chohi similarly holding on to his polearm as he points animatedly towards Kan'u. Both men dressed in voluminous robes decorated with scrolling motifs. Signed within two raised oval reserves oju (on commission/ by request) and OTOKAWA kore o horo [This is carved by Otokawa]. The artist Otokawa Yasuchika was a talented carver from the Tomochika studio in Edo (Tokyo).

HEIGHT 11.4 cm

Condition: Very good condition with minor wear.

**LITERATURE  
COMPARISON**

Compare a closely related ivory netsuke depicting Kan'U and Chohi, by Tomochika, illustrated in Zacke, Japanische Netsuke - Ausstellung 1990, Vienna, no. 108.



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



174  
**MASAHARU: AN IVORY  
OKIMONO OF BENTEN**

By Masaharu, signed Masaharu  
Japan, Tokyo, mid to late 19th century

The Goddess of Music and Literature finely carved standing and holding an upright uchiwa (fan) in one hand and cradling a tama (wish granting jewel) with the other. Dressed in long flowing robes detailed with kiku blossoms, keyfret bands, and thatched designs, her neatly incised hair arranged in an elaborate coiffure surmounted by a phoenix headdress above the serene face with heavy-lidded eyes and full lips forming a subtle smile. The deity framed by a swirling halo around her head and flanked by a three-clawed dragon and an attendant holding up a movable flag with swirling clouds. Signed underneath MASAHARU – an artist belonging to the Tomochika studio in Edo (Tokyo).

HEIGHT 10.3 cm

Condition: Very good condition with minor wear and few expected age cracks. The ivory with a smooth honey-gold patina.

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

175  
**CHOGETSU: A FINE  
AND RARE INLAID  
WALRUS TUSK OKIMONO  
OF A SMOKER**

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

Finely carved and stained, the seated man taking a smoke break. Dressed in an indigo-blue stained robe with the horn-inlaid obi secured at the back, the cross-legged figure holding a tobacco pouch in one hand and an inlaid kiseru (pipe) in the other. The man's face carved in a cheerful smile, the full cheeks under wrinkled eyes framing his almost toothless grin, the insides of the mouth blackened over the course of his habitual smoke breaks. Signed to the back SHUNKOSAI CHOGETSU – the artist was renowned for his carvings, okimono and netsuke, made from walrus tusk.

HEIGHT 7 cm

Condition: Old repair to the edge of one foot, some losses to staining, few expected age cracks. Generally in good condition and presenting well.

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







176  
**A FINE AND LARGE WOOD OKIMONO  
OF ONO NO KOMACHI**

Japan, 19th century

Ono no Komachi, one of the great six poets of the 9th century, once a beautiful and vibrant woman is depicted here as an old woman seated on a grave marker (sotoba), her beauty faded and wearing tattered clothes. Forgotten by the courtly world in which she once shone, she is reduced to beg and starve on the side of the road. The carving is well-detailed, her face enhanced by particularly expressive features: squinted eyes, wrinkles, and a sharp chin. Her loose robe opening at the chest revealing her emaciated body, an old, tattered straw hat rests on a stone next to the poetess.

LENGTH 18.8 cm

Condition: Few repairs to the area connecting the boulders and hat, otherwise in good condition and presenting very well.

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

177  
**SASAKI SETTEI:  
A SUPERB WOOD  
OKIMONO OF A  
SARUMAWASHI**

By Sasaki Settei, signed Settei  
Japan, Echigo, c. 1870

Finely carved as a monkey trainer standing on an associated circular stand, wearing a tenugui (towel) tied around his head and waraji (straw sandals) on his feet, holding a tsuzumi (hand drum) in his lowered right hand, looking over his shoulder with a bemused expression as his pet monkey clammers over the furoshiki-wrapped box strapped on his back, no doubt trying to reach for the persimmon held in the trainer's left hand, the sarumawashi and monkey both with pupils inlaid in dark horn. Signed to the underside of the furoshiki SETTEI. A pupil of Sessai, Settei's few known works are highly expressive and possess the same character and charm as those from his master Sessai.

HEIGHT 20 cm

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

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





178  
**A FINE WOOD OKIMONO  
DEPICTING A PILE OF MONKEYS**

Japan, Meiji period (1868-1912)

Finely carved, the nine monkeys clamoring on top of each other in a playful manner with the largest monkey looking vaguely annoyed by the smaller, more energetic monkeys. Several monkeys have their mouths open in cries of alarm as their heads are stepped on, eyes are poked, and ears are pulled. At the top of the group, a single monkey holds a large fruit in its hand, sinking its teeth into the fruit. Each monkey is carved with finely incised hair and eyes inlaid in light and dark horn.

HEIGHT 12.2 cm

Condition: Good condition with minor wear and presenting well. Some replacements to the inlaid eyes. Few age cracks with associated repairs, and some restorations to limbs.

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



179  
**AN AMUSING WOOD OKIMONO  
OF TWO MONKEYS WITH A WASP'S NEST,  
ATTRIBUTED TO HOKYUDO ITSUMIN**

Attributed to Hokyudo Itsumin, unsigned  
Japan, Tokyo, Meiji period (1868-1912)

Finely carved and stained, the seated monkey holding a wasp's nest, opening its mouth in a dramatic cry of alarm. The standing monkey, unphased by the nest, leaning on a bamboo mop and looking down with a calm expression. Clothed in a vest, the seated monkey holds its right hand up as it cries out. The eyes of both inlaid in pale translucent horn with dark pupils.

HEIGHT 9.6 cm

Condition: Good condition with minor wear and presenting well. Some old repairs and restorations.

**AUCTION COMPARISON**  
Compare a related group of monkeys holding a wasp nest, by Hokyudo Itsumin, at Bonhams, Fine Japanese Art, 10 November 2011, lot 121 (**sold for GBP 5,000**).



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







180  
**A RARE EBONY WOOD NETSUKES OF A BAT**

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

Finely carved in the manner of Horaku to depict a flying bat, the wings folded together just touching above, drawn in to form a compact composition with a narrow base on which the netsuke stands. The bat's body covered with fine hairwork and its beady eyes inlaid with dark horn, the base with the asymmetrical himotoshi, the larger of which is generously excavated to accommodate the knot.

LENGTH 4.6 cm

Condition: Very good condition with minor wear.

**Literature comparison:** Compare a closely related netsuke of a bat by Horaku in Rutherford and Bandini (2011), The Sheila M. Baker collection of Japanese netsuke and inro, no. 56.

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



A closely related ebony wood netsuke, attributed to Horaku, was recently sold by Giuseppe Piva Oriental Art

181  
**A RARE HORN NETSUKES OF A PUPPY NESTLED WITHIN A ROOF TILE, ATTRIBUTED TO HORAKU**

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

Finely carved in the manner of Horaku to depict a puppy nestled within a roof tile, the chubby canine with peculiar tiny eyes, very much in the style of the Kyoto carver Horaku, and with minutely incised fur. The end of the roof tile decorated with a mitsutomo-e crest. Generously excavated himotoshi to the base.

LENGTH 4.1 cm

Condition: Losses to the horn, one eye replaced, the natural material with typical crackling and natural fissures, otherwise presenting well.

**MUSEUM COMPARISON**

A closely related bat on roof tile, by Horaku, formerly in the Raymond and Frances Bushell Collection, is in the Los Angeles County Museum of Art (LACMA), accession number AC1998.249.3.



**Estimate EUR 5,000**  
 Starting price EUR 2,400







182  
**HIDEKAZU: A FINE WOOD NETSUKE OF  
A DRAGON COILING AROUND A TAMA**

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

Finely carved and marvelously stained, the writhing dragon lifting its curled snout skywards. The dragon covered in elaborately detailed scales, its clawed feet and twisting tail encapsulating the movable tama at its center. Natural himotoshi. Signed to the base of the dragon's leg HIDEKAZU.

LENGTH 4.8 cm

Condition: Excellent condition with only minor wear.

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



183  
**A FINE WOOD NETSUKE OF  
A FISH WITH AOGAI-INLAID EYES**

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

Finely carved, the underbelly of the boney fish opened, exposing the inside of the gutted fish. The scales are finely detailed, its mouth agape exposing a row of teeth, and its wide eyes formed by inlaid mother-of-pearl rises and buffalo horn pupils. A single himotoshi to the side, exiting through the open mouth or belly.

LENGTH 6.6 cm

Condition: Very good condition with minor surface wear throughout.

This somewhat stylized carving with its inlaid mother-of-pearl eyes closely resembles carvings by the artist Hidari Issan (see both comparisons below). While the pose of the fish appears lively, the gutted underside elucidates the gaunt, boney form of a fish that has met its demise.



**LITERATURE COMPARISON**

Compare a closely related wood netsuke of a fish, formerly in the collection of M.T. Hindson, illustrated in Bandini, Rosemary (2019), The Larry Caplan Collection of Japanese Netsuke, no. 41.



**AUCTION COMPARISON**

Compare a related wood netsuke of a pile of desiccated fish, at Zacke, Fine Netsuke & Sagemono, 4 November 2022, Vienna, lot 28 (**sold for EUR 6,500**).



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





184  
**TSUSEN: A FINE  
 WOOD NETSUKE OF A HORSE**

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

**Published:** Katchen, Arlette (2010) Netsuke 7, Vol. 2, pp. 232-233, no. K150.

Finely carved, the horse facing ahead with its head drawn in and its hooves together, its mane parted and carved with fine incision work, the tail sweeping around the right flank to form the natural himotoshi, forming a compact composition in well-patinated wood. Signed to the underbelly TSUSEN.

HEIGHT 5.7 cm

Condition: Very good condition with minor wear.  
**Provenance:** Sydney L. Moss Ltd., London, 1960. Ex. Mark Fletcher Collection. Ex Julius and Arlette Katchen Collection. Bonhams, The Julius and Arlette Katchen Collection of Fine Netsuke, 10 May 2017, London, lot 86.

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



Julius Katchen in 1956



185  
**AN UNUSUAL WOOD NETSUKE OF A HORSE**

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

The large and unusual wood netsuke 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. The animal's parted mane is carved with fine incision work. Himotoshi to the side and through the underbelly. The rich, reddish wood is of a fine grain with a naturally grown patina.

HEIGHT 7.2 cm

Condition: One ear with a restoration, otherwise good condition with minor wear and presenting very well.

The horse (uma) is the seventh animal of the zodiac and is responsible for the 5th month and the hours between 11am and 1pm. As the mount of the samurai, it symbolizes courage, masculinity and endurance. The horse as netsuke is also considered a talisman for success and happiness in love.

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





186  
**SOSAI: A FINE SO SCHOOL WOOD  
 NETSUKE OF A SHISHIMAI DANCER**

By Sosai, signed Seiseido Sosai and kakihan  
 Japan, Tokyo, late 19th century to early 20th century, Meiji period  
 (1868-1912)

Finely carved, the jubilant boy dancing with his shishimai mask  
 lifted above his head. The mask carved with an animated shishi  
 face attached to a long, scaled robe which the dancer steps on.  
 The face of the performer bearing an exuberant expression with  
 a large smile, narrowing eyes, and raised brows. Two himotoshi to  
 the back. Signed to the base Seiseido (a studio name) SOSAI and  
 kakihan.

HEIGHT 5 cm

Condition: Very good condition with only minor wear.

**MUSEUM COMPARISON**

Compare a related wood netsuke of a boy  
 playing a drum, signed Sosai, in the Los  
 Angeles County Museum of Art, accession  
 number AC1998.249.285.

**LITERATURE COMPARISON**

Compare a closely related boy holding  
 a crane by Sosai, ascribed to the style of  
 Joso, illustrated in Lazarnick, George (1981)  
 Netsuke & Inro Artists, and How to Read  
 Their Signatures, vol. 2, p. 1035.

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



187  
**A RARE WOOD NETSUKE DEPICTING  
 A KARAKO BOY DURING SHICHI-GO-SAN**

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

Finely carved, the cheerful boy holding the sides of his hifu  
 (sleeveless jacket) in a jubilant posture. The young boy turning  
 his head to the right, his face bearing an expression of confident  
 gravitas. The hifu carved with stylistic designs. Good, functional  
 himotoshi to the back. The wood covered in a fine, lustrous patina.

HEIGHT 5.9 cm

Condition: Good condition with minor expected wear, the edges of  
 the feet with old, smoothened chips.

**Shichi-Go-San** (七五三) is a traditional Japanese rite of passage  
 and festival day for three- and seven-year-old girls and five-year-  
 old boys (literally translating 'three, five, seven'). On this day, the  
 children dress in traditional hifu garments and undergo three  
 ceremonies. The tradition dates back to the Heian period as a  
 means of celebrating a child's survival during a time when child  
 mortality rates were extremely high.

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





188  
**A RARE IVORY NETSUKE OF AN ONI  
 HIDING IN A BOX DURING SETSUBUN**

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

Crammed into a large box, the oni peeking out a small hole with a panic-stricken expression as soybeans pelt his hindquarters. Very good himotoshi, generously excavated to the side and base. The ivory bearing a superb, yellowish patina.

LENGTH 3.9 cm

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

**Provenance:** Zacke, Netsuke von Meistern, Ausstellung 1989, no. 35. 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.

This motif is commonly seen carved from wood and should be considered exceedingly rare carved from ivory.

**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



189  
**A FINE OSAKA SCHOOL IVORY  
 NETSUKE OF A MONKEY WITH A SARU MASK**

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

Of early triangular sankaku type, finely carved to depict a seated monkey cradling a Saru (monkey) mask against its chest, the tie from the mask straying close to its foot. The primate looking upwards with a grin across its face, the eyes inlaid and its fur naturalistically incised and stained. Generously excavated himotoshi to the back and through the base.

HEIGHT 3.8 cm

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

**Provenance:** Ex-collection Marcel Lorber (1900-1986). Zacke, Japanische Netsuke aus seinem Nachlass Marcel Lorber - Ausstellung 1988, Vienna, no. 70. 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 related ivory netsuke depicting a monkey by Garaku, illustrated by Harris, Victor (1987) The Hull Grundy Collection in the British Museum, p. 61, no. 247.

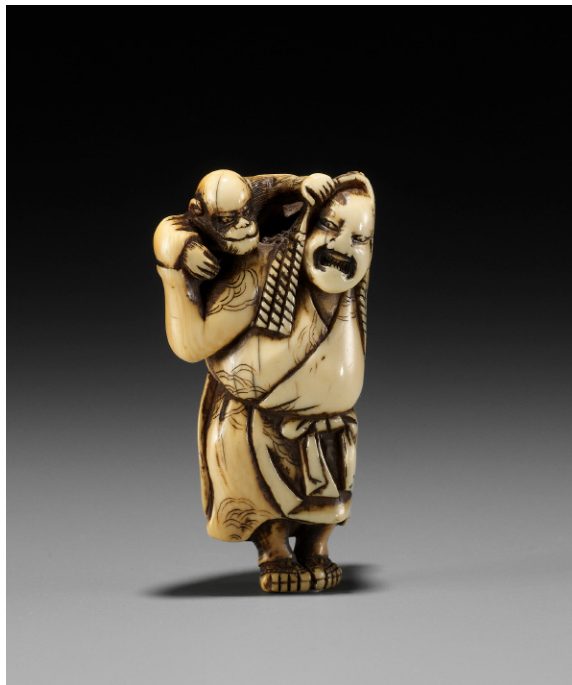
**Estimate EUR 2,000**  
 Starting price EUR 1,000



**Portrait of Marcel Lorber**







190  
**A FINE IVORY NETSuke DEPICTING THE SPY  
 ONCHI SAKON MITSUKAZU WITH A MONKEY,  
 ATTRIBUTED TO OKATOMO**

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

Finely carved, the man holding the ornery monkey by an arm and leg as it tries to remove his hood. The disguised spy glancing over his shoulder with an angry expression, his mouth open exposing his gritting teeth, and his eyes glaring daggers at the monkey, which pushes off his back with one leg in impish resistance. Onchi Sakon is clothed in a large robe with a tiger-stripe pattern to the back with his sword tucked into his obi. Generously excavated, asymmetrical himotoshi to the back. The well-worn ivory has a rich patina with a deep-yellow tone.

HEIGHT 5.7 cm



Condition: Very good condition with minor wear and few expected age cracks.  
**Provenance:** From the collection of Dr. Ferdinand and Dr. Gudrun Thaler-Szuljovsky, acquired at Galerie Zacke on 30 May 1994, 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.

Sakon, the retainer of Kusunoki Masashige (1294-1336), with a sword on his back, has disguised himself as a monkey performer (sarumawashi) to penetrate the fortress of the enemy Ashikaga as a spy. The characteristic headdress, as worn by hunters, is a common prop of people who camouflage or hide.

**LITERATURE COMPARISON**

Compare a closely related ivory netsuke, by Okatomo, depicting the same subject, illustrated in Jirka-Schmitz Patrizia, *The World of Netsuke*, The Werdelmann Collection at the Museum Kunst Palast Düsseldorf, p. 82, no. 256.

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







191  
**AN OLD IVORY NETSUKU OF THE SAMBIKI SARU (THREE WISE MONKEYS)**

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

Finely carved and worn, depicting the three wise monkeys (hear no evil, see no evil, speak no evil) arranged in a pyramid, covering each other's mouth, ears, and eyes. The smallest monkey sitting on top of the largest, simultaneously covering its own ears and the eyes of the other, while the largest covers the mouth of another small monkey seated at its feet. Two well-hollowed himotoshi to the base. The ivory is covered in a superb patina of a fine yellow tone.

HEIGHT 4.6 cm

Condition: Very good condition with wear, expected age cracks, and extensive rubbing which has smoothened the ivory to an exquisite sheen.

**Provenance:** Ex-collection Marcel Lorber (1900-1986). Zacke, Japanische Netsuke – Ausstellung 1990, no. 93a. 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.

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



**Portrait of Marcel Lorber**



192  
**A HUMOROUS WOOD NETSUKU OF TWO MONKEYS AND PEACH, ATTRIBUTED TO MITSU HARU**

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

An amusing wood netsuke depicting a seated monkey holding a peach branch away from its infant, cradled in its arms, as the young monkey pulls on the stem tugging it closer to enjoy the succulent fruits. The parent with an impish expression as it smiles at its child's futile efforts. The large eyes inlaid with horn and the fur very finely incised. Asymmetrical himotoshi to the back.

HEIGHT 4.2 cm

Condition: Restoration to the foot, otherwise in good condition.

**LITERATURE COMPARISON**

Compare a closely related ivory netsuke of a monkey and turtle, signed Mitsu haru, in The International Netsuke Society Journal (INSJ), vol. 39, no. 1, p. 17, no. 14.

**AUCTION COMPARISON**

Compare a closely related ivory netsuke of a monkey with peaches, inscribed Masakazu but by Mitsu haru, at Zacke, Fine Netsuke, Sagemono, 27 March 2020, Vienna, lot 42. (**sold for EUR 2,907**).

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







193  
**MIWA: A FINE EDO SCHOOL WOOD  
NETSUKE OF GAMA SENNIN AND HIS TOAD**

By Miwa, signed Miwa with seal  
Japan, Edo (Tokyo), late 18th century, Edo period (1615-1868)

Gama sennin is depicted seated with his legs outstretched, his head raised high above as he smiles, his hands reaching out to hold the large toad who tries to crawl onto his lap as the sennin's foot gives it a boost. The sennin dressed in loose robes with an artemisia cloak wrapped around his shoulders. To the rear, a cavernous oval opening forms the entrance to the himotoshi, the exit a small hole to the base. Signed MIWA with a square seal.

LENGTH 3.8 cm

Condition: Very good condition, appealingly worn, with a few light surface scratches.

**LITERATURE COMPARISON**

Compare a closely related wood netsuke of a seated Gama sennin and his toad by Miwa in Sotheby's, Fine Japanese Netsuke, Inro, Lacquer Wares and Ceramics, 1 June 1981, London, lot 43.



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



194  
**A WOOD NETSUKE OF  
GAMA SENNIN WITH TOAD**

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

The charming netsuke finely carved as Gama sennin standing under the weight of the heavy toad clambering atop his head. The large toad with eyes inlaid in pale horn hoisting its speckled body up the hunched back of sennin as the immortal all but resists. His face set with a charming smile, his hair and long beard finely detailed. The immortal wearing a long robe tied at the waist with two himotoshi to the back. With a square seal to the reverse reading Masu 増. The composition is finely balanced and the wood is covered in a fine patina.

HEIGHT 6.5 cm

Condition: Very good condition with minor wear.

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



195  
**MASATOMO: A WOOD  
NETSUKE OF FUKUROKUJU**

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

The God of Longevity carved standing with his arms together in the front, enveloped in his loose-fitting robe with voluminous folds, secured at the waist with a belt, a small fan attached to it, and wearing a cowl over his characteristically elongated head, the face with a cheerful expression as he lets out a hearty laugh, the facial features neatly detailed, the patina dark and polished, asymmetrical himotoshi to the back passing through the base.

HEIGHT 5.6 cm

Condition: Very good condition with minor wear.

**AUCTION COMPARISON**

Compare a closely related wood netsuke signed Masatomo at Lempertz, Netsuke aus der Sammlung Kolodotschko II, 6 December 2014, lot 686 (**sold for 4,464 EUR**).



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





196  
**TOMOCHIKA: A FINE IVORY NETSUKE  
OF A GROUP OF SEVEN RATS**

By a member of the Tomochika school, signed Tomochika  
Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

Carved in the round and intricately stained, seven rats huddled  
together, some grooming each other with tails curling around.  
Some rats are stained with dark hair or piebald spots while others  
are completely white, each rat with eyes inlaid in dark horn. Natural  
himotoshi formed by the open spaces between the rats' bodies.  
Signed within the typical wavy reserve TOMOCHIKA.

LENGTH 3.8 cm

Condition: Excellent condition with minor wear and natural flaws  
including a plugged nerve channel.

**MUSEUM COMPARISON**

Compare a closely related ivory netsuke  
depicting a group of rats by the same artist,  
signed Tomochika, in the Los Angeles  
County Museum of Art, accession number  
M.87.263.116.



**AUCTION COMPARISON**

Compare a closely related ivory netsuke  
depicting a group of rats by the same artist,  
signed Tomochika, at Christie's, Japanese Art  
& Design Including Arts of the Samurai, 9  
November 2011, London, lot 170 (**sold for  
GBP 2,250**).



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



197  
**AN ANTLER INGYO (SEAL)  
NETSUKE OF A STAG**

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

Finely worked from antler bearing a rich patina, the stag finely  
carved standing on its long, slender legs atop a circular, open-  
worked base and turning its well-worn head backwards. Natural  
himotoshi.

HEIGHT 5.1 cm

Condition: Very good condition with minor wear and few natural  
flaws as are to be expected.

**Estimate EUR 800**  
Starting price EUR 400

198  
**KOKUSAI: A FINE ANTLER  
KISERUZUTSU WITH SHISHI  
AND RAIN DRAGON**

By Ozaki Kokusai (1835-1892), sealed  
Kokusai  
Japan, Shiba, Tokyo, c. 1860-1880

The otoshi-zutsu finely carved with a high  
relief central shishi face above an abstract  
arrangement of tendrils and whorls  
enclosing a stylized rain dragon carved in  
openwork. The shishi's nostrils are pierced  
for the cord attachment. Signed to the  
reverse within an oval reserve in sunken  
relief KOKUSAI.

LENGTH 20.3 cm

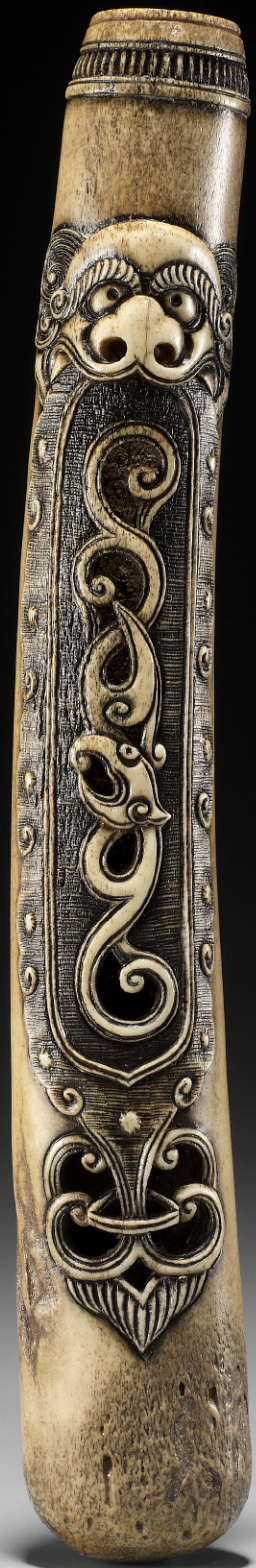
Condition: Very good condition with minor  
wear, natural flaws, a minuscule chip to  
the rim.

**LITERATURE COMPARISON**

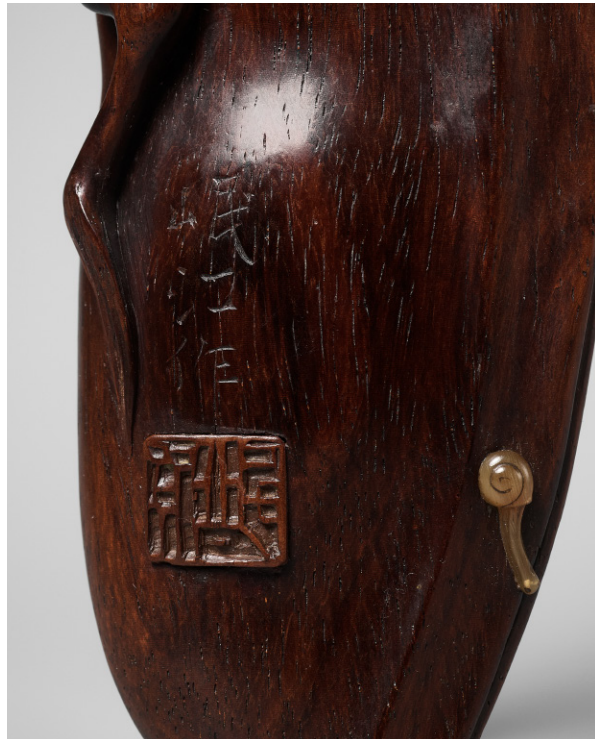
Compare a closely related  
otoshi-style kiseruzutsu with  
similarly stylized decorations,  
signed Kokusai, illustrated in  
illustrated in Moss, Sydney L.  
(2016) Kokusai The Genius: and  
Stag-antler Carving in Japan, vol.  
II, p. 370-371, no. 281.



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







199  
**MINKO: A FINE WOOD HIBASHI-IRE  
 SAGEMONO IN THE FORM OF AN EDAMAME  
 BEAN POD WITH HORN-INLAID SNAIL**

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

Finely and naturalistically carved as an edamame bean pod with high relief of a leafy vine with undercutting just below the cover providing for cord attachment, with further himotoshi trough the looped stem. The lower end of the bean pod with a small snail exquisitely inlaid in pale translucent horn, beside the signature MINKO with seal Minko. The interior with two metal hibashi.

LENGTH 33 cm

Condition: Good condition, minor wear, few tiny nicks, the undercut section of the vine with minor old repairs.

The present lot is a case for hibashi (lit. 'fire chopsticks'), metal chopsticks used to arrange pieces of charcoal during the tea ceremony.

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

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

200  
**MINKO: A SUPERB EBONY  
 PUMPKIN-FORM TONKOTSU AND  
 INLAID BAMBOO KISERUZUTSU  
 WITH SNAIL AND BAMBOO**

By Tanaka Juntoku Minko (1735-1816), the kiseruzutsu signed Tsuhan no naka no hito, Minko choko with seal, the tonkotsu signed Minko with seal Japan, Tsu, late 18th to early 19th century, Edo period (1615-1868)

The tobacco box naturalistically carved as an oblong pumpkin, the stem slightly curled, the leaves finely detailed with 'worm holes', the surface finished to reveal the natural texture of the vegetable's skin. Himotoshi at the tip of the stem. The reverse with two rectangular reserves with the signature and seal MINKO.

The bamboo pipecase of cylindrical form and fitted with a bone-inlaid cap, finely decorated to the exterior with a superbly inlaid antler snail slowly crawling inches closer to two leafy bamboo stalks inlaid in greenstained horn. Signed Tsuhan no naka no hito, MINKO choko [Carved by Minko, the retainer artist at the Tsu Domain] with seal Minko.

With a globular agate ojime.

HEIGHT 10.5 cm (the tobacco box), LENGTH (kiseruzutsu) 24.6 cm (the pipecase) and 21 cm (the pipe)

Condition: Overall good condition with wear and traces of use, the pipecase with few minor age cracks, few minor losses to inlays, some inlays loose and two replaced, the tobacco box with few small chips, a repair to the cover, and occasional light scratches.

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

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





## TERMS OF AUCTION

**§ 1)** The auction shall be carried out in accordance with the provisions of the rules of procedure of GALERIE ZACKE©, SZA VERSTEIGERUNGEN UND VERTRIEBS GMBH, 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% pf the final and highest bid per month commenced) after 14 days upon acceptance of the bid. The item purchased at auction shall be handed over exclusively upon full payment of the purchase price including all costs and charges accrued since the acceptance of the bid.

**§ 7)** The buyer should take acquired items into possession, as far as possible, immediately or after the end of the auction. Items which have been fully paid for shall be handed over in our show rooms in GALERIE ZACKE, 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 unmaturing claims to which the company is entitled and which result from all legal transactions concluded with the buyer.

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

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

**§ 11)** If a customer is not able to participate in an auction personally, the company shall accept purchase orders. These orders may be placed in writing via mail, e-mail, fax, [www.zacke.at](http://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 Zacke, §1-50, the Fee Tariff, and the Bidding Increments table, all as published on [www.zacke.at](http://www.zacke.at) on the day of the auction.











# ZACKE

SINCE 1968

1010 VIENNA  
AUSTRIA  
STERNGASSE 13

Tel +43 1 532 04 52  
Fax +20  
E-mail [office@zacke.at](mailto:office@zacke.at)



[www.zacke.at](http://www.zacke.at)