

# Fine Netsuke & Sagemono

AUCTION

Friday,  
8 November  
2024

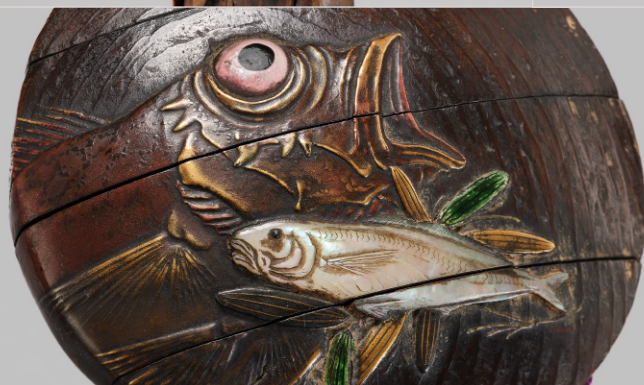


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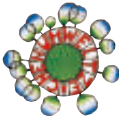
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ON DATE **8 November 2024**

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1  
**A FIVE-CASE LACQUER INRO  
WITH A CHAIN OF GIBBONS**

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

Of slender upright form and lenticular profile, the black lacquer ground densely sprinkled in nashiji, decorated in iro-e hiramaki-e and takamaki-e, as well as kirigane, to depict a continuous chain of gibbons swinging towards the coast where their companion awaits with a shakujo rattle, the faces detailed in bright red lacquer.

With an aventurine glass ojime. The netsuke in the form of a seated monkey with one foot clasped around a peach stem, the fruit snug on its lap, and one hand covering its mouth. The eyes inlaid in dark wood. Asymmetrical himotoshi to the side and underside.

Inro HEIGHT 9.8 cm, LENGTH 3.9 cm  
Netsuke HEIGHT 3.7 cm

Condition: Overall good condition with wear, rubbing, and some flaking. Very tiny chips along the edges of the compartment and minuscule losses to the cord runners. The netsuke in good condition with minor wear.

**Provenance:** Ex-collection Clifford and Marilyn Haumiller, Elgin, Illinois, United States.

The present inro refers 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.

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



2  
**A FIVE-CASE LACQUER INRO  
WITH GIBBONS AND PINES**

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

Of upright form and square section, bearing a fine roiro ground, worked in gold, silver, and brown takamaki-e and hiramaki-e, and with kirigane flakes, depicting on one side two gibbons in a pine tree reaching for the reflection of the moon, the verso showing a third monkey reaching upwards. The interior lacquered in black and with fundame edges.

HEIGHT 8.1 cm, LENGTH 4.3 cm

Condition: Overall good condition with minor wear, the top with few small bruises, few minor flakes throughout, small losses to the cord runners and holes, light surface scratches, few minor touchups, and the rims with minor nicks and few losses.

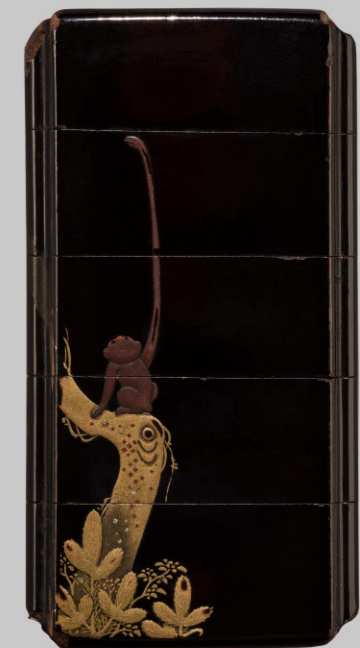
**MUSEUM  
COMPARISON**

Compare a related black lacquered inro with gibbons, dated 1750-1850, in the Victoria and Albert Museum, accession number W.372-1916.



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

Ito Jakuchu, Gibbons reaching for the moon, Kimbell Art Museum, accession no. AP 2005.01







3  
**A RARE FOUR-CASE RYUKYU  
LACQUER INRO WITH CHINESE SCHOLARS**

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

Of elongated rectangular form with oval section, finely carved in low relief with a continuous scene depicting four Chinese scholars in conversation under pine trees and towering bamboo, all against a wave patterned ground, the top and bottom with scrolling clouds, lacquered in red, green, yellow, brown and gilt.

With a carved guri lacquer ojime.

HEIGHT 9.1 cm, LENGTH 4.7 cm

Condition: Very good condition with only very minor, scattered wear.

**AUCTION COMPARISON**

Compare a related Ryukyu lacquer four-case inro, also dated 18th century, at Bonhams, The Edward Wrangham Collection of Japanese Art Part II, 10 May 2011, London, lot 184 (**sold for 3,840 GBP**).



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



4  
**CHIKUGAKU: A RARE  
THREE-CASE KAMAKURA-BORI INRO  
WITH EAGLE AND PINE**

By Chikugaku (Takehiko), signed Chikugaku 竹彦 ko 工  
Japan, 18th century, Edo period (1615-1868)

Of elongated rectangular form and oval section, finely carved in low relief with a panel to each side, one with an eagle perched on a gnarled pine branch, the other with a section of a pine tree. The inro lacquered in red with gold flakes to imitate red aventurine, the pine needles in gilt resembling metal inlays, and the eagle lacquered to imitate ivory. The top and sides incised with key-fret, scrolls and blossoms. Signed below in a rectangular reserve CHIKUGAKU ko [made by Chikugaku (the artist's name literally means "Bamboo, an accomplished (young) man")].

With a lacquer ojime applied with enamel flowers.

HEIGHT 9.5 cm, LENGTH 4.9 cm

Condition: Very good condition with minor wear, little rubbing to the lacquer, and few light scratches. Losses to the ojime.  
**Provenance:** Old British private collection. Two old labels to the interior, one with a collectors' number and the second with a description of the inro.

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





##### 5 A FINE TSUISHU FOUR-CASE LACQUER INRO WITH DRAGONS CHASING A FLAMING PEARL

Unsigned  
Japan, 19th century

Of upright form and oval section, lacquered in tsuishu (carved red lacquer) and finely worked in relief to depict sinuous dragons amid scrolling clouds in pursuit of the flaming pearl, all enclosed within a lobed cartouche surrounded by densely incised karakusa vines. The eyes of the dragon inlaid in dark horn. The interior compartments in ginji.

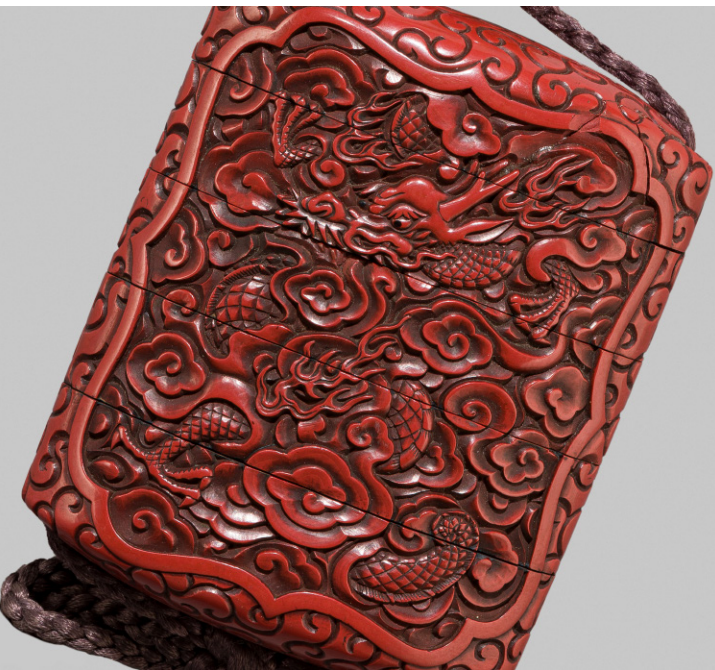
With an agate ojime. The two-part hako (box) netsuke with an overhanging cover bearing peaches borne on verdant foliage and blossoms, the central himotoshi to the back, the cord attachment within.

HEIGHT 7.1 cm, LENGTH 5.7 cm

Condition: Good condition with cracks and repairs to the first case. Few tiny nicks to the underside of the netsuke.

**Provenance:** From a private collection in Rhineland Palatinate, acquired in the German art trade during the 1970s and 1980s.

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



##### 6 CHIN'EI: A FINE CHINKINBORI FOUR-CASE LACQUER INRO WITH DRAGONS

By Chin'ei, signed Chin'ei 珍榮  
Japan, Nagasaki, 18th century, Edo period  
(1615-1868)

Of lenticular form and oval section, bearing a lustrous roiro ground, finely worked in chinkinbori, each side with a three-clawed dragon emerging from scrolling clouds and waves, their bodies finely picked out in gold. The interior compartments of nashiji and with gold fundame rims. Signed to the underside CHIN'EI in tensho (seal script).

With a glass ojime imitating jadeite.

HEIGHT 8.1 cm, LENGTH 5.3 cm

Condition: Good condition with minor wear, scattered bruises, discoloration along the edges, minor scattered touchups, a thin line (only visible when the inro is turned in the light) to the two upper cases. The glass ojime with minor bruises and an open bubble. Overall presenting very well.  
**Provenance:** From an old French private collection with collector's number pasted to the top case reading '7802'.

Chinei worked in Nagasaki and specialized in the chinkin-bori technique. Chinkin-bori is a technique whereby the surface is incised with a design and then filled with a colored powder or leaf that stands out against the background.

##### MUSEUM COMPARISON

Compare a related inro by Chin'ei, dated to 1750-1850, in the Victoria and Albert Museum, accession number W.198-1922.



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

Dragon, attributed to Kano Motonobu (1476-1559)







7  
**HOKKYO KORIN: A THREE-CASE  
 RINPA STYLE LACQUER INRO**

Style of Ogata Korin (1658-1716), signed Hokkyo Korin 法橋光琳 zo 造 and kakihan  
 Japan, 18th century, Edo period (1615-1868)

The wide-bodied three-case inro bearing a fine gold-sprinkled ground, boldly designed in thick takamaki-e with an ox resting with its head reared towards two large aogai and mitsuda inlaid cartwheels attached to him. With a coral ojime and a walnut netsuke carved with a butterfly and kiku. Signed to the top case Hokkyo KORIN zo [made by Hokkyo Korin] and with the artist's kakihan.



HEIGHT 6 cm, LENGTH 7 cm

Condition: Very good condition, attractively worn, some light discoloration mostly along the edges. Presenting beautifully.  
**Provenance:** Spink and Son Ltd., London, 1971. Ex-collection Edward Wrangham, collection no. 1061, acquired from the above. Edward A. 'Ted' Wrangham (1928-2009) formed one of the most important collections of Japanese Art in modern times. His reference book 'The Index of Inro Artists' (1995) is considered one of the most important English-language studies on Japanese lacquer ever published. Sold at Bonhams, The Edward Wrangham Collection of Japanese Art Part I, 9 November 2010, London, lot 200 **(sold for GBP 6,240)**. A European private collection, acquired from the above.

**Ogata Korin (1658-1716)**, who earned the title of Hokkyo, was a follower and the greatest exponent of the versatile artist and craftsman, Hon'ami Koetsu (1558-1637). Rinpa is a modern term that refers to a distinctive style of Japanese pictorial and applied arts that arose in the early seventeenth century and has continued through modern times. Literally meaning 'school of Korin,' Rinpa derives its name from Ogata Korin (1658-1716), a celebrated painter from Kyoto. It embraces art marked by a bold, graphic abbreviation of natural motifs, frequent reference to traditional court literature and poetry, the lavish use of expensive mineral and metallic pigments, incorporation of calligraphy into painting compositions, and innovative experimentation with new brush techniques. Transmitted by means of pattern books and manuals, the work of the Ogata Korin inspired numerous other craftsmen and it is said that the artist almost never signed his work, and examples bearing his signature exist from the 18th century to the early 20th century, the present inro certainly belongs to the former, likely made by a highly-talented 18th-century Rinpa artist, perhaps even a contemporary of Korin.

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

8  
**A KOETSU STYLE SINGLE-CASE  
 LACQUER INRO DEPICTING A DRAGONFLY,  
 THE CERAMIC NETSUKE BY MIURA KENYA**

The inro by a follower of Hon'ami Koetsu Koetsu (1558-1637), signed Koetsu 光悦; the netsuke by Miura Kenya (1825-1889), signed Ken 軒  
 Japan, 18th-19th century, Edo period (1615-1868)

The wide-bodied, single-case inro bearing a masterfully lacquered and stippled ground imitating tree bark, a large dragonfly spread over the design, its body thickly lacquered in iro-e takamaki-e with highlights to the wings in hiramaki-e, the eyes painted behind crystal. The verso detailed with a pond with aquatic plants worked in takamaki-e, raden, and mitsuda. The interior cases of red lacquer with splashes of gold and gold fundame rims. Signed underneath KOETSU. With a coral ojime.

The ceramic netsuke brilliantly simulating a piece of charcoal (sumi) used for the tea ceremony, himotoshi through the side, and signed within a ceramic tablet KEN.

A beautifully matching set, incorporating the styles of Rinpa and ceramic traditions spanning the entire Edo period.

HEIGHT 5.3 cm, LENGTH 7.3 cm

Condition: Very good condition with expected wear and traces of use, particularly along the edges of the compartment and cord runners. Flaking and expected losses to inlays. The netsuke is in excellent condition.

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







9

**KAN: A MASTERFUL LACQUERED  
AND POTTERY-INLAID THREE-CASE INRO  
WITH AQUATIC LIFE**

By Mochizuki Hanzan (1743-1790), sealed Kan 観  
Japan, late 18th century, Edo period (1615-1868)

The three-case kiri (paulownia wood) inro of circular form, lacquered in thick takamaki-e and inlaid with glazed pottery and aogai to depict two fish and a cuttlefish amongst aquatic plants. Sealed to one side in red lacquer KAN. With a beautifully matching copper ojime in the form of a hamaguri clam, signed Atsutoshi.

HEIGHT 9 cm, LENGTH 8.5 cm

Condition: Very good condition and presenting beautifully. The wood ground with some light typical wear. The inlays and lacquer in fine condition with only very minor wear.

**Provenance:** Bonhams, Fine Japanese Art, 10 November 2011, London, lot 79 (**sold for GBP 20,000**). A European private collection, acquired from the above.

Mochizuki Hanzan, thought to have lived from 1743 to 1790, called himself Haritsu II and was a close follower of the style of Ogawa Haritsu (1663-1747) though he was neither his son nor his pupil. **His works are sometimes sealed 'Kan' and it has become a challenge for scholars and collectors to distinguish some of these works from those of Ogawa Haritsu, however in this case there is a very similar inro signed Hanzan (see literature comparison), hence the attribution is crystal clear.**

**LITERATURE COMPARISON**

Compare a closely related circular wood inro with a design of crabs and shells, bearing a very similar red lacquer seal and signed Hanzan, illustrated in Barry Davies Oriental Art (1993) Inro One Hundred Selected Masterpieces, no. 7.



**Estimate EUR 15,000**

Starting price EUR 7,500





10  
**JOKA: A RINPA STYLE FOUR-CASE  
INRO WITH PLUM BLOSSOMS**

By a member of the Yamada Jokasai lineage, signed Joka 常加 Japan, 19th century, Edo period (1615-1868)

**Published:** Joly, Henri L. (1912) The W. L. Behrens Collection, Part 1, Netsuke, p. 67, no. 1131 (unillustrated).

Of upright rectangular form and oval section, the four-case inro bearing a fine roiro ground and decorated in gold and silver takamaki-e with mother-of-pearl inlays and kirigane flakes depicting a lush plum branch with blossoms. The interior compartments of nashiji with gold fundame edges. Incised signature to the underside JOKA.

With an openwork metal ojime.

HEIGHT 8.3 cm, LENGTH 4.7 cm

Condition: Very good condition with minor wear, mostly to the interior, light bruises to the top of the cover, light rubbing and nibbling to the cord holes, and tiny losses to the inlays.

**Provenance:** Ex-collection Walter Lionel Behrens (1861-1913), collector's number 1131. From an English private collection. An old label, '...Behrens coll., no 01131'.



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

The Yamada Jokasai lineage lasted until the end of the Edo period. The first Yamada Jokasai lived in Tokyo in the late 17th century and worked for the shogunate, originally at the Kajikawa school. He crafted inro and kobako alongside the famous Koami Choho, later breaking off to establish his own school in Tokyo.

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



11  
**A VERY RARE ENAMELED THREE-CASE  
LACQUER INRO WITH GEESE AND MOON**

The cloisonné enamels likely by the Hirata family, unsigned Japan, 18th-19th century, Edo period (1615-1868)

The wide-bodied three-case inro bearing a dark brown lacquered ground with finely sprinkled gold and aogai flakes, one side depicting four geese flying above water reeds, the reverse with a goose flying above a stream and backed by a crescent moon. Three of the geese and the moon are inlaid in gold wire with turquoise and yellow enamels, two geese worked in sublime gold togidashi-e, and the reeds with mother of pearl inlays. The interior of red lacquer with fundame edges, the lowest case is a double compartment.

With a gilt-inlaid iron ojime of hexagonal form.

HEIGHT 7.8 cm, LENGTH 6.1 cm

Condition: Very good condition with minor wear, a small loss to the edge of the top case, small bruises on the top from contact with an ojime, some light crackling to interior cases.

**Provenance:** From an old British private collection, an old collector's number '356 [X] 4/48 [X]' pasted to the interior of the cover.

The masterfully applied cloisonné enamels are likely by a member of the Hirata family, as there was no other artist active in the Edo period who could have applied these enamels in this quality as the secrets of cloisonné were closely held by the Hirata family during this time. Hirata Donin established the Hirata family in Edo in 1616, worked for the shogunate and became famous as a maker of sword fittings. He is said to have made the first Japanese cloisonné enamel, using gold for the cloisons. The family continued this tradition, extending the range to decorate not only sword fittings but also inro, netsuke and boxes.

**AUCTION COMPARISON**

Compare a related enameled inro, by Hirata Harushige, at Bonhams, The Edward Wrangham Collectioin of Japanese Art Part IV, 6 November 2013, London, lot 331 (**sold for GBP 5,250**).



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

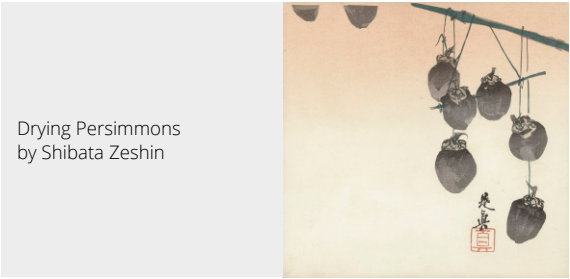




12  
**KAJIKAWA: A FINE FIVE-CASE LACQUER INRO WITH ISE-EBI, FERNS AND DRYING PERSIMMONS**

By a member of the Kajikawa family, signed Kajikawa 梶川 saku 作 with seal Ei 榮, the netsuke signed Kansai 寛哉 Japan, 19th century, Edo period (1615-1868)

Of tall upright form and oval section, the black lacquer ground richly embellished with clouds of nashiji and gold flakes, decorated with two thick red takamaki-e ise-ebi (spiny lobsters) above shallower takamaki-e drying persimmons and togidashi-e ferns, all indicative of the New Year. The interior risers decorated with various takaramono (lucky objects), highlighted with aogai, the interior cases lacquered in red with gold fundame edges. Signed below KAJIKAWA saku [made by Kajikawa] with the typical red 'tsubo' seal Ei. With an amber ojime and lacquered tortoiseshell netsuke depicting leafy gourds, the details picked out in aogai, and signed KANSAI.



HEIGHT 10 cm, LENGTH 5 cm (the inro), LENGTH 3.5 cm (the netsuke)

Condition: The inro in very good condition with only very light wear mostly along the edges. The netsuke with a small chip. The amber ojime with a small loss.  
**Provenance:** From an American private collection, old inventory number lacquered in red below 'HI75'.

**The Kajikawa family** are a famous dynasty of lacquerers founded in the 17th century in Edo.

**AUCTION COMPARISON**  
Compare a closely related five-case lacquer inro with a design of lobsters, also by the Kajikawa family, dated 19th century, at Bonhams, The Harriet Szechenyi Sale of Japanese Art, 8 November 2011, London, lot 297 (**sold for GBP 21,250**).

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



13  
**A RARE FOUR-CASE LACQUER INRO WITH EBI AND DANJURO MON**

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

**Exhibited:** Treasures of the North, Whitworth Art Gallery, Manchester, 2000, no. 3, illustrated in the Catalogue, p. 230.

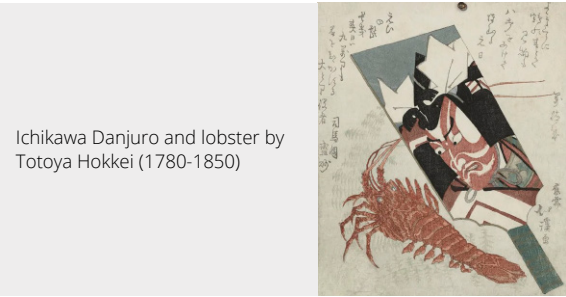
The early four-case inro boldly designed, bearing a black-lacquered ground, decorated in in red, silver and gold takamaki-e with gold foil details, depicting a large crayfish next to aquatic plants and the Danjuro family crest. The overall appearance of the inro mimics the typical red markings of the masks of this famous line of Kabuki actors. With a metal ojime decorated with a slender dragon.

HEIGHT 7 cm, LENGTH 6 cm

Condition: Very good condition, attractively worn, a few light scratches and tiny nicks mostly to edges. Typical losses to gold foil. Presenting beautifully.  
**Provenance:** Christie's, London, 1985. Ex-collection Edward Wrangham, collection no. 1772, acquired from the above. Edward A. 'Ted' Wrangham (1928-2009) formed one of the most important collections of Japanese Art in modern times. His reference book 'The Index of Inro Artists' (1995) is considered one of the most important English-language studies on Japanese lacquer ever published. Sold at Bonhams, The Edward Wrangham Collection of Japanese Art Part I, 9 November 2010, London, lot 186 (**sold for GBP 9,000**). A European private collection, acquired from the above.

As the Danjuro family mon (three squares) is overshadowed by the large crayfish (ebi), the subject is a rusu moyo (absent motif) for one of the famous Danjuro actors of the Danjuro family who adopted the stage name Ichikawa Ebizo, the first of whom lived a short life from 1660 to 1704.

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







14  
**KOAMI TADAMITSU: A KOAMI SCHOOL  
FOUR-CASE BLACK LACQUER INRO**

By Koami Tadimitsu, signed Koami Tadimitsu 幸阿弥 忠光 saku 作 Japan, 18th-19th century, Edo period (1615-1868)

Bearing a black-lacquered ground and finely decorated in iro-e takamaki, hiramaki, and togidashi-e, as well embellished with aogai inlays, some details with kirigane, depicting an idyllic winter scene of a man and his son starting a fire inside a hut, the boy pointing towards a second elderly man bringing water, all set below imposing pine trees partially obscured by clouds. Signed underneath KOAMI TADAMITSU saku [made by Koami Tadimitsu]. With a globular agate ojime.

HEIGHT 7.7 cm, LENGTH 6 cm

Condition: Very good condition with minor expected wear, bruises to the top case from contact with an ojime, some typical wear to the interior along the cord runners, scattered losses mostly to edges, typical losses to kirigane flakes.

**Provenance:** English private collection, purchased at Glendining's in 1964. Old labels within the top case.

The Koami family is one of the most famous dynasties of lacquerers, founded according to tradition by Docho (Michinaga, 1410-1479) in 1429. The family worked extensively for the court and the shogunate until well into the 19th century and had considerable influence on the development of lacquer art through its leadership of the teams of craftsmen that worked on important shrines and palaces and other national projects. The early family masters are recorded as having used the designs of such painters as Tosa Mitsunobu (1434-1525) and Sesshu (21420-15065).

**AUCTION COMPARISON**

Compare a closely related lacquer inro by Koami Tadimitsu at Bonhams, The Last Treasures from the Edward Wrangham Collection of Japanese Art, 19 July 2021, London lot 87 (**sold for GBP 2,805**).



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



15  
**MITSUSADA SHUNSHO: A FINE FOUR-CASE  
LACQUER INRO DEPICTING OMORI HIKOSHICHI**

By Mitsusada Shunsho, signed Shunsho 春正 with seal Mitsusada 光貞 Japan, 18th-19th century, Edo period (1615-1868)

Of lenticular form and oval section, bearing a black lacquered ground with gold sprinkles, finely worked in gold takamaki-e and hiramaki-e, as well as kirigane, one side depicting the moment when Omori Hikoshichi discovers that the woman he is carrying across the stream is actually a demon in disguise. The reverse with the disrobed cloak of the demon laying on the ground. The interior compartments of nashiji and with gold fundame rims. Signed to the underside SHUNSHO with seal mark MITSUSADA.

HEIGHT 7.9 cm, LENGTH 5.6 cm

Condition: Good condition with minor wear, the cord holes with typical losses to the edges, bruises to the top case due to contact with the ojime, rubbing, typical losses to the kirigane flakes, tiny scattered losses to the edges of the cases. Presenting very well.

**Provenance:** English private collection, purchased at Glendining's in 1944. An old label pasted to the top case.

The samurai Omori Hikoshichi lived in the 14th century and served Ashikaga no Takauji. As the story goes, one night during a shadow-casting full moon, Omori met a beautiful young woman in opulent robes who asked to be carried across a stream. When Omori sees the young woman's reflection in the stream, he realizes that she is a demon in disguise. He then draws his sword and does what he must do.

The Shunsho line of lacquerers started with Jirosaburo Shuboku, the son of Yamamoto Toshimasa, who began producing lacquers as an amateur but turned professional and founded the Shunsho family of lacquer masters. The Shunsho mainline masters mostly signed with the family name followed by seals and kao.

**AUCTION COMPARISON**

Compare a related gold lacquered four-case inro by Yamamoto Shunsho VI, dated to the 19th century, at Bonhams, 6 November 2013, The Edward Wrangham Collection of Japanese Art, London, lot 205 (**sold for GBP 5,625**).



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





16  
**A SINGLE-CASE TOGIDASHI LACQUER INRO DEPICTING CHRYSANTHEMUM BLOSSOMS BY A STREAM, ATTRIBUTED TO YOKOBUE**

Attributed to a member of the Yokobue (Oteki) family, unsigned Japan, late 18th to early 19th century, Edo period (1615-1868)

The wide-bodied single-case inro bearing a lustrous roiro ground, very finely worked in masterful togidashi-e depicting large chrysanthemum blooms borne on a verdant stem, few blossoms reflected in the meandering stream rendered in further togidashi below. The interior with a removable compartment, all lacquered black with gold fundame rims. With a large globular agate ojime.

HEIGHT 6.6 cm, LENGTH 7.5 cm

Condition: Very good condition with minor wear. Minuscule scattered losses, some with touchups, two small dents to the body, tiny chips to the edges of the cord runners. Presenting beautifully. **Provenance:** From an old British private collection. The interior with two old labels inscribed, '360 J.C.H.' and 'Otéki (Yokobue)'.

**Yokobue I**, also known as Oteki, was a late 18th century artist living near Kyoto, who established a prosperous business based on lacquering articles for the tea ceremony. He was followed by several generations working into the 20th century. For more information on the artist see Wrangham, E. A. (1995) The Index of Inro Artists, p. 330. The signature used on this inro best compares to the one shown below Yokobue I, illustrated in Wrangham, (1995) The Index of Inro Artists, p. 330.

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



17  
**YOKOBUE: A RARE TOGIDASHI LACQUER SAYA INRO WITH TANPOPO (DANDELIONS) AND AOI (HOLLYHOCK)**

By a member of the Yokobue (Oteki) family, signed Yokobue 横笛 saku 作 Japan, late 18th to early 19th century, Edo period (1615-1868)

Of rectangular form with canted edges, finely lacquered in deep brown. The removable compartment with masterful gold togidashi-e, depicting tanpopo (dandelions) to one side, and aoi (hollyhock) to the reverse, with nashiji and fundame edges to the interior, and the outer sheathe decorated in hiramaki-e with twin bird mon crests against a wave-patterned ground. Signed below YOKOBUE saku [made by Yokobue].

HEIGHT 7.5 cm, LENGTH 8.3 cm

Condition: Very good condition with minor wear and little rubbing to the gilt. **Provenance:** From the Franz Jahss collection. Formerly with Sydney Moss Ltd., London.

**Yokobue I**, also known as Oteki, was a late 18th century artist living near Kyoto, who established a prosperous business based on lacquering articles for the tea ceremony. He was followed by several generations working into the 20th century. For more information on the artist see Wrangham, E. A. (1995) The Index of Inro Artists, p. 330. The signature used on this inro best compares to the one shown below Yokobue I, illustrated in Wrangham, (1995) The Index of Inro Artists, p. 330.

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







18  
**KAKOSAI SHOZAN: A FINE FIVE-CASE INRO WITH COCKERELS AND DRUM**

By Kakosai (Kakyosai) Shozan, signed Kakyosai 可夾齋 saku 作 Japan, Edo (Tokyo), 19th century, Edo period (1615-1868)

The kinji ground transitioning towards the lower sections to a black lacquered ground with dense gold sprinkles, finely worked in takamaki-e and hiramaki-e, as well as kirigane flakes, one side depicting a rooster atop a kanko drum, decorated with a sinuous dragon and clouds, and backed by a togidashi stream and prunus below misty clouds. The reverse with a rooster and chicks framed by rockwork, crashing waves, and a pine. The interior of dense nashiji with gold fundame edges. Signed underneath KAKYOSAI saku [made by Kakyosai].

HEIGHT 9.5 cm, LENGTH 4.6 cm

Condition: Very good condition with minor wear, light rubbing to the edges, minuscule typical losses to the kirigane flakes, and few light surface scratches.

**Kanko-dori**, meaning a cockerel perched atop a barrel drum, is a symbol of peace under a good ruler. It is based on a Chinese story; such drums were traditionally used in ancient China to warn the approach of enemy forces. However, in peace times they were not used and birds roosted upon the moss-gathered drums.

**Kakosai (Kakyosai) Shozan** was a lacquerer who worked in Edo in the early 19th century. He was influenced by Kajikawa and may have learnt the art in the Kajikawa family workshop before he went independent. Shozan's inro are typically lenticular and are often embellished with fine inlays. A group of inro artists shared his technique, though whether as pupils or in some other way is not certain. See Earle, Joe [ed.] (1995) *The Index of Inro Artists*, p. 258, where the artist is described as "a prolific inro decorator".

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



Kanko-dori (Fowl on the Drum), by Kano Hidenobu, 18th century



19  
**A FINE FIVE-CASE GOLD LACQUER INRO DEPICTING AN AUSPICIOUS LANDSCAPE**

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

Of upright lenticular form and oval section, lavishly decorated and bearing a nashiji ground, decorated in mostly gold takamaki-e depicting three huts by a hiramaki-e stream surrounded by auspicious plants such as pine, bamboo and plum – the three friends of winter – the verso further decorated with a gushing waterfall. The interior cases of dense nashiji and with gold fundame edges. With a globular mixed metal ojime.

HEIGHT 9.3 cm

Condition: Very good condition. Typical losses to kirigane flakes and very light rubbing to edges.

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



20  
**A FINE FOUR-CASE LACQUER INRO WITH PEACOCKS**

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

Of upright rectangular form and oval section, bearing a lustrous roiro ground with some mura-nashiji, finely decorated in gold, silver, and red lacquer takamaki-e and hiramaki-e, with kirigane flakes, one side with a peacock striding amid rockwork and peonies, the reverse similarly decorated with a peahen. The interior with nashiji, red lacquer, and fundame edges.

HEIGHT 6.7 cm, LENGTH 5.3 cm

Condition: Very good condition with minor wear, minor flaking to the edges, light bruises to the top section from contact with an ojime, little rubbing to the gilt and lacquer, and flaking to the cord runners.

Peacocks are commonly associated with wealth and abundance in Japanese culture. Their opulent plumage and majestic presence symbolize prosperity and good fortune.

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



21  
**KAJIKAWA: A FINE FOUR-CASE GOLD LACQUER INRO WITH CRANES AND BAMBOO**

By a member of the Kajikawa family, signed Kajikawa 梶川 saku 作 and with seal Ei 榮  
Japan, 19th century, Edo period (1615-1868)

Of upright shape and oval section, bearing a beautifully lustrous gold kinji ground, decorated with gold, black, and silver takamaki-e and hiramaki-e depicting a design of five cranes flying above bamboo. The faces with red-lacquered details and finely worked plumage. Signed underneath KAJIKAWA saku [made by Kajikawa] and with the red tsubo seal Ei. The interior cases of nashiji with gold fundame rims.

The en-suite netsuke in the shape of a kiku leaf, decorated in takamaki-e on a kinji ground and embellished with gold kirigane flakes, depicting two brushes and an inkstone, in reference to the Chrysanthemum Boy Kikujide, and with a small ojime carved from a nut, depicting a dragon signed KOZAN (Toryusai Kozan, see also lot 334).

HEIGHT 8.3 cm, LENGTH 5.1 cm

Condition: Very good condition with minor wear, some light rubbing to the lacquer revealing the black ground underneath, few small touchups mostly along the upper rim of the top case, and light surface scratches. The netsuke with rubbing and minor losses to the edges and kirigane flakes. Overall presenting beautifully.

A beautifully matching set of auspicious nature, combining cranes with pine, the legend of Kikujido, and a celestial dragon.

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







22  
**KAJIKAWA: A RARE AND UNUSUAL TWO-CASE GOLD LACQUER INRO DEPICTING THE JUNISHI**

By a member of the Kajikawa family, signed Kajikawa 梶川 saku 作 with seal Ei 榮  
 Japan, 19th century, Edo period (1615-1868)

**Published:** Jahss, Melvin H. and Betty Jahss (1971) Inro and Other Miniature Forms of Japanese Lacquer Art, p. 261, fig. 165 (the recto), p. 382, fig. 238 (the verso).

The unusual lacquer inro bearing a lustrous kinji ground, formed as a drum with silver studded sides of togidashi mokume (woodgrain), superbly decorated in iro-e takamaki-e and kirigane, to depict a sundial enclosing the twelve animals of the zodiac (junishi). The reverse with a pair of resplendent ho-o birds flanking a central medallion with the mitsutomo-e crest. The interior compartments of speckled ginji ground with the sides painted with crashing waves. Signed underneath KAJIKAWA saku [made by Kajikawa] with the typical red 'tsubo' seal Ei.

Inscriptions: Inscribed to the center of the sundial, 'Taikyoku' 大極.

DIAMETER 6.6 cm

Condition: Excellent condition with minor wear and only minuscule nibbling to edges.

**Provenance:** Ex-collection Melvin and Betty Jahss. The interior with an old inventory label, '3811, zodiac'.



The **Kajikawa family** was a group of Japanese lacquerware artists whose school in Edo (now Tokyo) flourished for more than 200 years. Kyujiro (Kijiro) is generally acknowledged as the founder of the family and the inaugurator of its traditions.

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







23  
**HARA YOYUSAI: A RARE AND SUPERB  
THREE-CASE LACQUER INTRO DEPICTING  
KANNON EMERGING FROM A CLAM**

By Hara Yoyusai (1772-1845/6), signed Yoyusai 羊遊斎  
Japan, 19th century, Edo period (1615-1868)

The wide-bodied, three-case intro of horizontal rectangular form and oval section, bearing a lustrous roiro ground, finely worked in iro-e hiramaki-e, togidashi, and mura nashiji, as well as hirame, to depict a brocade-robed Kannon seated on a lotus and floating over a wave-lapped shore on a cloud emanating from a large gold clam shell, the imagery evoking the 'clam's dream'. The lapping water with several shells and conches. The interior compartments of nashiji with gold fundame rims. The base OF hirame uchikomi nashiji and signed YOYUSAI. With a soft metal conch-form ojime inlaid with smaller silver shells.

HEIGHT 8.4 cm, LENGTH 7.9 cm

Condition: Very good condition with minor wear, some very light nibbling to the edges of the second compartment.  
**Provenance:** Ex-collection Virginia Atchley. Sold at Bonhams, Japanese Works of Art, 19 September 2008, New York, lot 5026 (sold for USD 14,400).

**Hara Yoyusai (1772-1845/6)** lived in Edo and was a highly skilled lacquerer whose patrons included aristocrats like Lord Matsudaira.

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



24  
**JOKASAI: A FINE FOUR-CASE  
LACQUER INTRO DEPICTING CARPS**

Lineage of Yamada Jokasai, signed Jokasai 常嘉齋  
Japan, late 18th to early 19th century, Edo period (1615-1868)

**Published:** Virginia Atchley / Neil Davey, The Virginia Atchley Collection of Japanese Miniature Arts, 2006, p. 212, no. IN28.  
**Exhibited:** Minneapolis Institute of Art, Netsuke: The Japanese Art of Miniature Carving, 4 April – 5 July 1998.

Of upright, lenticular form and oval section, bearing a roiro mura-nashiji ground, finely decorated to the body in gold and silver takamaki-e with details in iro-e hiramaki-e and togidashi, to depict two large carps swimming among sea grasses and seaweed, the eyes inlaid with painted pupils. The interior compartments of nashiji with gold fundame rims. Signed to the underside JOKASAI. With an amber bead ojime.



HEIGHT 8.7 cm, LENGTH 4.6 cm

Condition: Excellent condition with minor wear and very light rubbing.  
**Provenance:** Ex-collection Virginia Atchley, California, USA.

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





25  
**TOYO: A FINE LACQUERED HINOKI WOOD  
TWO-CASE INRO WITH HOZUKI (WINTER CHERRIES)**

Lineage of Iizuka (Kanshosai) Toyo, signed Toyo 桃葉 with kakihan Japan, Edo (Tokyo), 19th century, Edo period (1615-1868)

Of upright, rounded rectangular form, carved from fragrant pinewood, neatly decorated in iro-e takamaki-e with a hozuki (physalis) plant issuing vines and bright red fruits. The interior cases of nashiji with gold fundame edges. Signed TOYO with kakihan.

With a soft metal ojime in the shape of a tied bag with tama.

HEIGHT 8.5 cm, LENGTH 7.6 cm

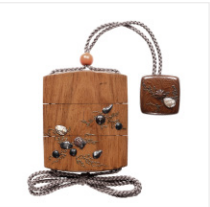
Condition: Very good condition with minor wear mostly along the edges, few small nicks here and there, light abrasions to the wood and small nibbles to the cord holes.  
**Provenance:** From the private collection of Maurice Garçon Collection, collection number 124. An old label pasted to the interior of the upper section 'Collection Maurice Garçon 124'. Maurice Garçon (1889-1967) was a French novelist, historian, essayist and lawyer, known for his works 'Le destin exécrable de Guillemette Babin' (1948) and 'Avec André Gide' (1951) among others.



Maurice Garçon

**AUCTION COMPARISON**

Compare a related pinewood two-case inro by Kanshosai Toyo and Takahashi Masatsugu, dated to the late 18th/early 19th century, at Bonhams Fine Japanese Art, 6 November 2012, London, lot 83 (sold for GBP 2,750).



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



26  
**JOKASAI: A SUPERB INLAID BLACK LACQUER  
TWO-CASE INRO WITH OMOTO AND NANTEN**

Lineage of Yamada Jokasai, signed Jokasai 常嘉齋 with a red pot seal Jo 常 Japan, 1780-1840, Edo period (1615-1868)

**Published:** Sydney L. Moss Ltd., Lac Lacquer Lacquest, 2014, p. 128-129, no. 34.

Of wide rectangular form and oval section, lacquered with a pimply roiro ground, inlaid in coral, raden, pewter, and malachite with a fruit bearing omoto plant (rodea japonica, emblematic of wishes for a happy long life), and to the reverse with five nanten berry sapling growths. The plant's leaves are lacquered using gold takamaki-e. The top inlaid with a pottery butterfly in blue and yellow tones. The interior of the compartments in nashiji and with gold fundame rims. The base signed JOKASAI and with red 'tsubo' seal Jo.

With a gold lacquered ojime decorated in red and gold hiramaki-e with fruiting sprays.

HEIGHT 4.5 cm, LENGTH 7.8 cm

Condition: Good condition with minor wear and light rubbing, one section of the top cord runner reattached with remnants of adhesive, some light surface scratches to the underside.  
**Provenance:** Ex-collection Edward Gilbertson, no. 340. Ex-collection Madame A., Paris, no. 8. Two old collectors' numbers pasted to the interior, 'G 340' and 'A 8'. A collectors' number '8' pasted to the base.

The bottom case is divided into four compartments of approximately equal dimension, so that this inro might more accurately be described as an inikubako, or seal case.

**MUSEUM COMPARISON**

Compare a related lacquer inro with a white lily, by Yamada Jokasai, dated mid-19th century, in the Walters Art Museum, accession number 67.411.



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







27  
**A VERY RARE SINGLE-CASE EBONY WOOD INRO DEPICTING A KOREAN BOY AND SHISHI, ATTRIBUTED TO KOMATSU MITSUKATA**

Attributed to Komatsu Mitsukata, unsigned  
Japan, c. 1800, Edo period (1615-1868)



The single-case wood inro with a large storage area within, finely carved with a boy dressed in Korean robes standing on a rocky outpost amid pine, crashing waves, and a gushing waterfall, rather amusingly using a trumpet as a telescope to view Mount Fuji behind clouds. The reverse is carved with an imposing shishi (Buddhist lion) with very finely etched hairwork. With a carved lacquer ojime.

HEIGHT 8.9 cm, LENGTH 6.4 cm

Condition: Very good condition. Only very light wear and traces of use as are to be expected.

**AUCTION COMPARISON**  
Compare a related ebony wood inro, by Komatsu Mitsutaka, depicting Gama and Tekkai sennin, at Zacke, Fine Netsuke & Sagemono, 3 November 2023, Vienna, lot 56 (**sold for EUR 4,160**). An attribution to this artist, who worked exclusively in various types of wood, is plausible.



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



28  
**KOMATSU MITSUKATA: A FINE THREE-CASE WOOD INRO WITH HORSES**

By Komatsu Mitsukata, signed Komatsu Mitsukata 小松光方  
Japan, c. 1800, Edo period (1615-1868)

**Published:** Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part B, p. 625. (unillustrated and the signature misread as Oshomitsu).

Finely carved in relief with a trio of horses framed within a border of scrollwork and clouds, their bodies detailed with muscles and bushy manes. The underside signed KOMATSU MITSUKATA.

HEIGHT 8.2 cm, LENGTH 6.3 cm

Condition: Very good condition. Only very light wear and traces of use as are to be expected.

**Provenance:** From an old British private collection, collector's number 'No.3' pasted to the interior of the top case.



**LITERATURE COMPARISON**  
Compare a related two-case inro of plum wood by Komatsu Mitsukata, dated to the early 19th century, at Rosemary Bandini. For a related three-case inro by Komatsu Mitsukata carved in shitan with a tiger under a pine tree to one side and a horse drinking from a river watched by a monkey to the other, see Ducros, Alain (1994) Paris Edo, no. 42.



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



29

**MASANAO: A RARE EBONY WOOD  
TONKOTSU WITH SHISHI AND PEONIES  
(BOTAN SHISHI)**

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

The tobacco container finely carved in relief to depict  
a shishi (Buddhist lion) clambering on rockwork and  
looking back, its face with a fierce expression framed  
by a curling mane, the body detailed with muscular  
pads and a densely carved, bushy tail. The color  
of the wood, ranging from deep black to brown, is  
cleverly utilized by the artist to highlight some of  
the rockwork. The reverse with sprays of peonies  
carved in shishiaibori (sunken relief). Signed to one  
side MASANAO – this Yamada lineage is known for its  
wood netsuke, and only very rarely carved tonkotsu.

HEIGHT 6.1 cm, LENGTH 7.4 cm

Condition: Very good condition with minor wear, three  
small worm holes.

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



**30  
HIDARI ISSAN: A FINE TWO-CASE  
WOOD INRO WITH TORTOISES**

By Hidari Issan, signed Hidari Issan 左一山 with kagikan 'toku'  
Japan, Iwashiro province, 19th century, Edo period (1615-1868)

Naturalistically carved with three tortoises in low relief, with neatly  
detailed carapaces, backed by a stippled ground, their eyes inlaid  
in dark horn. The surface is beautifully polished to highlight the  
natural wood grain, the interior is lacquered in roiro. Signed to the  
base HIDARI ISSAN with the characteristic toku kagikan.

HEIGHT 8 cm, LENGTH 7.3 cm

Condition: Very good condition with only very minor wear.

**LITERATURE COMPARISON**

Compare a related four-  
case inro with puppies by  
Hidari Issan and with the  
same kao, dated circa  
1840, at Rosemary  
Bandini.



**AUCTION COMPARISON**

Compare a related carved four-  
case inro with animals depicting  
the junishi, by Hidari Issan, at  
Christie's, Japanese Art & Design,  
4 November 2009, London,  
lot 113 (**sold for** GBP 10,625).  
Compare a related three-case  
inro in form of a tortoise by  
Hidari Issan, at Zacke, Fine  
Netsuke & Sagemono, 3 May  
2024, Vienna, lot 321 (**sold for**  
**EUR 7,150**).



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





31  
**HIDARI ISSAN: A SUPERB  
THREE-CASE WOOD INRO DEPICTING  
A DRAGON SOARING IN THE SKY**

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

**Published:** Meinertzhagen, Frederick / Lazarnick, George (1986)  
MCI, Part A, p. 241.

Highly polished, the wood of a dark, rich, chocolate-brown tone, superbly carved in high relief with a continuous scene of a dragon frolicking among swirling clouds, the face with a determined expression as it pursues the object of its desires – the illustrious magical tama pearl - the eyes with silver-rimmed, dark horn pupils, all against a masterfully worked ishime ground. The sinuous body and curving flames indicating furious movement. The design trailing over the top and base. Signed to the underside within an oval reserve HIDARI ISSAN.

HEIGHT 8.2 cm, LENGTH 7.2 cm

Condition: Very good condition with minor wear. Old repair to the nose and two claws near the cord hole.

**Provenance:** Ex-collection Mark T. Hindson (1883-1968). Sold at Sotheby's London, 20 October 1969, lot 1321.

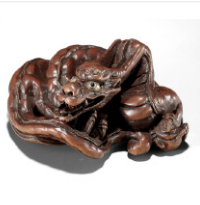


**Mark T. Hindson**

Hidari Issan is a noteworthy and highly regarded netsuke carver, not least by Frederick Meinertzhagen who ranked him among the best, alongside Toyomasa, Tadatoshi, and Ikkan. In praise of the present lot, Meinertzhagen notes “a remarkably fine example of Ichizan's work, treated with power and spirit”. For a discussion and illustrations of pale wood inro carved with a pair of dragons by Hidari Issan, see Else and Heinz Kress (2013) Carved by Hidari Issan: Powerful Dragons among Clouds and Waves, INSJ 33/1, p. 46-50. The carver seems to have enjoyed producing the billowing clouds and twisted flames indicating the aggressive speed of these magnificent mythical creatures. It is rather uncommon to find such a boldly carved and stained example.

**AUCTION COMPARISON**

Compare a closely related wood netsuke of a coiled dragon which would be a beautiful match to the present inro, by Hidari Issan, c. 1840, 4.3 cm, at Zucke, Fine Netsuke & Sagemono, 28 April 2023, Vienna, lot 148 (**sold for EUR 9,100**).



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







32  
**TADAKAZU: A FINE WOOD TONKOTSU  
OF HOTEI IN HIS TREASURE BAG**

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

The heavy and solid wood tobacco container very finely carved in the form of a large treasure bag (takarakuburo) tied at the top and with Hotei sitting within. His face sunken into his hands with a humorous expression, large smile framed by a stippled beard, pendulous earlobes, and his robe neatly incised with a hatched pattern. The top carved with two himotoshi ringed in dark horn and connecting to the lower half through two cord runners. Signed to the interior TADAKAZU (Chuichi).

HEIGHT 10.5 cm, LENGTH 8.4 cm

Condition: Very good condition with minor wear, small natural age cracks, and the edges with minuscule nibbling and traces of use.

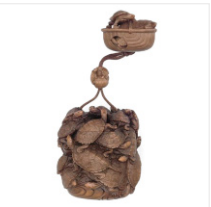
**LITERATURE COMPARISON**

Compare a closely related wood netsuke of Hotei by Tadakazu, likely matching to the present tonkotsu, illustrated in International Netsuke Collectors Society Journal (INCSJ), vol.5, no. 2, p. 34-35, no. 48.



**AUCTION COMPARISON**

Compare a related wood tonkotsu of turtles by Takakazu (Chuichi), at Christie's, Japanese Art and Design Including Netsuke from the Estate of His Royal Highness The Prince Henry, Duke of Gloucester, 13 July 2006, London, lot 517 (sold for GBP 5,400).



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



33  
**A FINE AND AMUSING WOOD TONKOTSU  
WITH DARUMA AND OKAME**

Unsigned  
Japan, 19th century

Finely carved in the form of a doll with separately carved faces of Daruma and Okame. Rather amusingly, Daruma is depicted with a typically disgruntled expression, while Okame seems to be holding in her laughter, poking fun at the Bodhidharma, who is often ridiculed in Japanese art. The top of the tobacco container with ringed himotoshi, the cord passing through to the hollowed interior, the cord attachment to the back of Daruma's removable face.

HEIGHT 10 cm, LENGTH 8 cm

Condition: Very good condition with minor wear and light traces of use. The back and side of Daruma's face with some light abrasions from use.

**LITERATURE COMPARISON**

Compare a related carved wood tonkotsu of Onna Daruma by Ikko, dated to the 19th century, illustrated in Virginia Atchley and Neil Davey, The Virginia Atchley Collection of Japanese Miniature Arts, p. 322, no. S70.



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







34  
**A BLACK LEATHER TABAKO-IRE WITH  
A KANAMONO DEPICTING RAIJIN AND FUJIN**

The kanamono signed with a kakashan  
Japan, late 19th century, Meiji period (1868-1912)



The tobacco pouch crafted from and applied with a very fine silver kanamono (clasp). The kanamono in high relief depicting Fujin holding his large bag of wind and enveloped by a scarf, with gilt horns and armlets, and copper teeth. The silver clasp plate to the interior of the bag, finely worked in katakiribori and kebori, with Raijin wielding his drums above swirling clouds, the details in copper, gilt, and shakudo hirazogan. Signed with a kakashan (artist's cursive monogram) to the bottom left corner. The pouch suspending a kagamibuta netsuke with openwork peonies set in a black-lacquered wood bowl.

LENGTH 11.9 cm, HEIGHT 8.7 cm (the pouch), LENGTH 5.2 cm (the kanamono)

Condition: Very good condition. Minor wear, losses to two chains, touchups to the lacquered kagamibuta bowl.

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

35  
**A FINE 'DRAGON' AND 'DARUMA'  
TABAKO-IRE SET**

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

The pouch finely woven and embroidered in silk and gold thread featuring a five-clawed (rare!) dragon emerging from turbulent waves to catch the magic pearl, his body framed by fire and with a wrathful expression. The rims lined by brown leather and with a hinged kanamono (pouch clasp) in the form of Daruma, finely worked in suaka (copper), gilt, and shibuichi takazogan. The initials 'J K' embroidered below the flap.

The pouch suspending an openwork suaka ojime in form of a drum with a rain dragon design to the top and base and bronze netsuke of a testubin with cover and handles.

LENGTH 10 cm, HEIGHT 9.5 cm (the pouch), Diameter 5.4 cm (the netsuke)

Condition: Very good condition with minor wear, the ojime with few minor dents, and the netsuke with small nicks and light scratches.  
**Provenance:** Ex-collection Elinor 'Elly' Nordskog.

**Estimate EUR 600**  
Starting price EUR 300



36  
**A FINE SILK BROCADE TAKABO-IRE  
WITH A KANAMONO DEPICTING  
RYUJIN AND OTOHIME**

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

Finely worked in silk, gold, and silver thread, featuring a bird, a goat, and fruiting sprays. The kanamono (pouch clasp) worked in shakudo, gilt, silver, and copper takazogan and with a nanako (ring-punched) ground, depicting the Sea King Ryujin followed by Otohime and two female attendants holding fans, surrounded by crashing waves. The reverse worked in silver and finely stippled.

With a large coral ojime.

LENGTH 11.3 cm, HEIGHT 8.1 cm (the pouch), LENGTH 7.5 cm (the kanamono)

Condition: Very good condition with minor wear, creasing and small tears to the pouch.  
**Provenance:** From the private collection of Maybelle Dore. Maybelle (Betty) Dore started collecting Japanese antiques in the postwar years, during the 1950s and 1960s, when interest in Japanese art was generally very low. For her business she ventured to Japan on her own to assemble netsuke and related works of art, including pipe cases and kogo (incense containers). Betty was also a founding member and the first Chairman of the International Netsuke Society, Northern California Chapter.

**Estimate EUR 600**  
Starting price EUR 300







37  
**ITO KATSUMI: A FINE  
METAL-INLAID KISERUZUTSU  
WITH GOOSE AND BAMBOO**

By Ito Katsumi (art name Masataka, 1829-1910),  
signed Masataka 正隆  
Japan, c. 1860

Of muso-zutsu form, inlaid in gold, silver,  
shibuichi, and suaka takazogan to depict a goose  
descending from the sky above a bamboo stalk  
and reeds issuing from water, all below the  
partly obscured moon. The tall stalk of bamboo  
is embellished with fine gold hirazogan. The  
himotoshi and mouth ringed in silver and signed  
to the reverse on a silver plaque MASATAKA.

LENGTH 22.2 cm

Condition: Very good condition with minor wear.  
**Provenance:** From the private collection of  
Maybelle Dore. Maybelle (Betty) Dore started  
collecting Japanese antiques in the postwar  
years, during the 1950s and 1960s, when  
interest in Japanese art was generally very low.  
For her business she ventured to Japan on her  
own to assemble netsuke and related works  
of art, including pipe cases and kogo (incense  
containers). Betty was also a founding member  
and the first Chairman of the International  
Netsuke Society, Northern California Chapter.

Masataka was the name used from 1860 to 1864  
by Ito Katsumi (1829-1910). For further details  
on the maker, see Robert Haynes, The Index of  
Sword Fittings and Associated Artists, Vol. I, p.  
587, no. H 02818.

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

38  
**SHOGYOKU: A FINE WOVEN  
AND INLAID RATTAN KISERUZUTSU  
WITH SQUID AND CLAM**

By Shogyoku, signed Shogyoku 昭玉  
Japan, late 19th century

Of muso-zutsu form, masterfully woven and inlaid  
in wood with a squid, its visible eye inlaid in shell,  
and further with two clams, one carved below the  
squid and another just below inlaid in antler. The  
cord attachment rimmed in silver with an eyelet.  
Signed SHOGYOKU to the back within a small  
mother-of-pearl cartouche.

LENGTH 20.1 cm

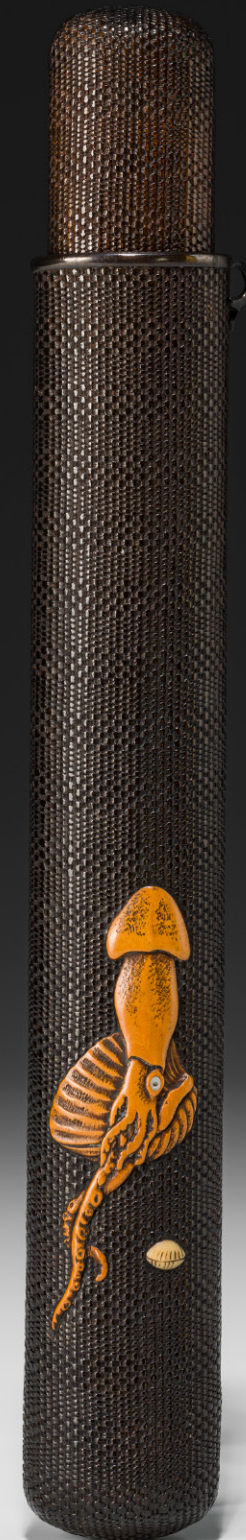
Condition: Very good condition with minor wear.  
**Provenance:** From the private collection of  
Maybelle Dore. Maybelle (Betty) Dore started  
collecting Japanese antiques in the postwar  
years, during the 1950s and 1960s, when  
interest in Japanese art was generally very low.  
For her business she ventured to Japan on her  
own to assemble netsuke and related works  
of art, including pipe cases and kogo (incense  
containers). Betty was also a founding member  
and the first Chairman of the International  
Netsuke Society, Northern California Chapter.

**LITERATURE COMPARISON**

Shogyoku, who worked in  
the late 19th century, is well-  
known for his kiseruzutsu, for  
a related example see Virginia  
Atchley and Neil Davey, The  
Virginia Atchley Collection of  
Japanese Miniature Arts, p.  
296, no. S32.



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







39  
**SESSAI: A WOVEN RATTAN AND  
 LACQUER KISERUZUTSU WITH KIKU**

By Sessai, signed Sessai 雪齋  
 Japan, late 19th century

Of muso-zutsu type, the ground finely woven and decorated with blossoming kiku sprays tied by tassels, finely worked in black and gold takamaki-e, the largest blossom with minuscule mother-of-pearl inlays at the center covered in black lacquer. A looped himotoshi in gold and with a shibuichi rim. Signed within a shaped reserve SESSAI.

LENGTH 20 cm

Condition: Good condition with minor wear with some losses to the lacquer and inlaid seam.

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

40  
**IKKO: A FINE WOVEN AND  
 LACQUERED RATTAN KISERUZUTSU  
 WITH HOZUKI (WINTER CHERRY)**

By Ikko, signed Ikko 一光  
 Japan, late 19th century

Of muso-zutsu form, the woven rattan ground finely decorated in gold, black, and pewter takamaki-e as well as aogai and antler inlays to depict a hozuki (physalis) borne on leafy vines further issuing blossoms. The looped himotoshi in gold and the mouth ringed in shakudo. Signed IKKO in an oval reserve.

LENGTH 20 cm

Condition: Very good condition with minor wear.

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







41  
**KOSAI: A LACQUER  
KISERUZUTSU WITH HOTEI**

By Kosai, signed Kosai 光齋  
Japan, late 19th century

Of slender muso-zutsu form, made from woven strips of bamboo and lacquered in gold, silver, and black takamaki-e with Hotei peeking out of his large treasure bag, a fan leaning on the bag. The looped himotoshi and mouth ringed in gold. Signed KOSAI within an oval reserve.

LENGTH 22.5 cm

Condition: Very good condition with minor wear, the himotoshi eyelet repaired.

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

42  
**BAIKO AND TOHACHI:  
A FINE WOVEN AND INLAID  
RATTAN KISERUZUTSU**

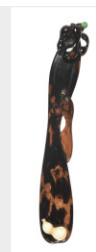
The inlay by Baiko and the lacquerwork by Tohachi, signed Baiko 梅湖 and Tohachi 斗八  
Japan, late 19th century

Of muso-zutsu form, the woven rattan ground stained and inlaid in tortoiseshell to depict two farmers bending over to plant rice in the water. The water and rain implied by fine gold maki-e lines. The looped himotoshi and mouth ringed in shibuichi. Incised signature BAIKO on a red lacquer reserve and gold-lacquered signature TOHACHI on a silver lacquer reserve.

LENGTH 19.6 cm

Condition: Very good condition with minor wear, a small loss to the inlaid seam underneath.  
**Provenance:** From the private collection of Maybelle Dore. Maybelle (Betty) Dore started collecting Japanese antiques in the postwar years, during the 1950s and 1960s, when interest in Japanese art was generally very low. For her business she ventured to Japan on her own to assemble netsuke and related works of art, including pipe cases and kogo (incense containers). Betty was also a founding member and the first Chairman of the International Netsuke Society, Northern California Chapter.

**AUCTION COMPARISON**  
Compare a related obi-hasami umimatsu netsuke of gourds by Baiko, bearing the same incised signature on red lacquer, dated late 19th century, at Bonhams, Fine Japanese Art, 16 May 2013, London, lot 18 (**sold for GBP 4,000**).



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







43

**SUZUKI TOKOKU: A SUPERB  
WOVEN AND INLAID RATTAN  
KISERUZUTSU DEPICTING  
ONNA SAN NO MIYA AND HER  
CAT FROM THE TALE OF GENJI**

By Suzuki Tokoku (1846-1913), signed Bairyu 榎立  
and Tokoku 東谷  
Japan, Tokyo, late 19th to early 20th century,  
Meiji period (1868-1912)

Of muso-zutsu form, masterfully inlaid in wood,  
bamboo, stained bone, tortoiseshell, lacquer  
simulating iron, and antler to depict Onna San  
no Miya dressed in a fine robe, her hair tied in  
an elaborate coiffure, looking back at a wood  
sculpture of a cat, with a chisel and hammer lying  
on the side. The himotoshi and mouth ringed in  
gold. The reverse inlaid with two plaques in metal  
and mother-of-pearl, and signed BAIRYU and  
TOKOKU.

The kiseru of bamboo with silver fittings  
impressed with a silver hallmark.

LENGTH 20 cm (the kiseruzutsu), 18.8 cm  
(the pipe)

Condition: Good condition with minor wear, few  
small losses to the inlaid horn seam, a few worm  
holes throughout.

**Provenance:** Herbert Hohenadl, Munich, 1985.  
Private collection of Heidi Haupt-Battaglia (1921-  
2019), Switzerland, acquired from the above.

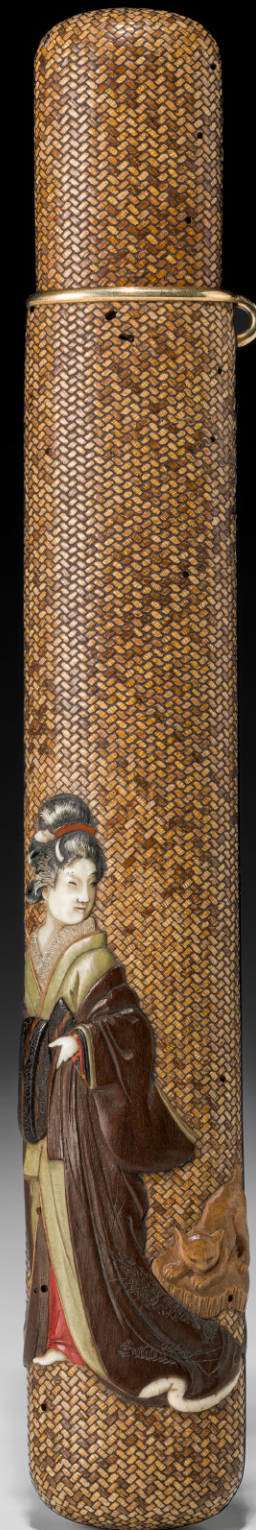
The present kiseruzutsu depicts a scene from  
Chapter 34, Wakana no jo of Genji Monogatari  
(The Tales of Genji). The focal point of one of the  
tragic romances in the second half of The Tale  
of Genji is the childlike Third Princess (Onna San  
no Miya), whom Genji takes to wed in his middle  
years. While pursuing her runaway cat, the young  
girl emerges from her living quarters and is seen  
by Kashiwagi, son of Genji's best friend, who falls  
in love with her. This results in a clandestine  
relationship, Kashiwagi's guilt-inspired illness and  
death, and an infant passed off – with Genji's  
unspoken knowledge of the truth – as Genji's  
offspring. **The representation here is unusual  
and imbued with Tokoku's typical wit and  
humor – rather than an actual cat, the cat is  
represented as a sculpture, a hammer and  
chisel lying beside it.**

**AUCTION COMPARISON**

Compare a closely related woven  
rattan kiseruzutsu with similar  
inlays by Suzuki Tokoku, also  
signed Tokoku and Bairyu, at  
Bonhams, The Edward Wrangham  
Collection of Japanese Art part  
II, 10 May 2011, London, lot 149  
(sold for GBP 15,600).



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







44  
**YOSAI: A FINE BLACK  
 LACQUER KISERUZUTSU OF  
 GO DOSHI PAINTING A DRAGON**

By Yosai, signed Yosai 陽哉 with seal  
 Japan, late 19th to early 20th century, Meiji period  
 (1868-1912) or Taisho period (1912-1926)

Of muso-zutsu form, finely engraved in kebori  
 with minute katakiribori on a lustrous roiro  
 ground to depict Go Doshi with his attendant  
 painting a dragon which suddenly comes to life,  
 emerging from subtly lacquered brushwork,  
 various writing implements such as inkstones and  
 brushes are placed next to the legendary painter.  
 The incision work highlighted with red and green  
 lacquer. The eyelet himotoshi and mouth ringed  
 in shakudo. The upper section inscribed, and  
 signed YOSAI with the artist's seal.

Inscription: 吳道子画龍之図、應需、陽哉。Go  
 Doshi (Chin. Wu Daozi) ryu o egaku no zu, oju,  
 Yosai. [Engl. 'Go Doshi drawing the image of a  
 dragon, made on commission by Yosai']

LENGTH 21.6 cm

Condition: Very good condition with minor wear.  
**Provenance:** From the private collection of  
 Maybelle Dore. Maybelle (Betty) Dore started  
 collecting Japanese antiques in the postwar  
 years, during the 1950s and 1960s, when  
 interest in Japanese art was generally very low.  
 For her business she ventured to Japan on her  
 own to assemble netsuke and related works  
 of art, including pipe cases and kogo (incense  
 containers). Betty was also a founding member  
 and the first Chairman of the International  
 Netsuke Society, Northern California Chapter.

This kiseruzutsu illustrates a story about the  
 8th-century Chinese painter Go Doshi (Wu Daozi),  
 who was said to have painted a picture of a  
 dragon so realistic that it came to life.

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

45  
**A RARE LACQUER KISERUZUTSU  
 OF ARABABA AND THE YOKAI BOX**

Unsigned  
 Japan, late 19th century to early 20th century,  
 Meiji period (1868-1912)

Of muso-zutsu form, bearing a lustrous  
 roiro ground, finely worked in gold and iro-e  
 takamaki-e and sublime togidashi-e, depicting  
 the villain of the Tongue-Cut Sparrow (Shitakiri  
 Suzume), Arababa, opening the treasure box and  
 being haunted by a terrifying long-tongued, one-  
 eyed bakemono.

LENGTH 21.2 cm

Condition: Very good condition, some light traces  
 of wear including a few scratches, particularly to  
 the back.

**Provenance:** Ex-collection Arno Ziesnitz. Sold at  
 Bonhams, The Arno Ziesnitz Collection, 21 March  
 2018, New York, lot 1022 (part lot).

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



Metal plate by Suzuki Katsuhira showing the  
 same subject







46  
**A FINE ANTLER KISERUZUTSU  
WITH A CRAB AND LOTUS**

Unsigned  
Japan, Tokyo, Asakusa district, second half of  
19th century

Of muso-zutsu type, the pale antler pipe case finely carved in high relief with a crab crawling amongst tall lotus blossoms, seed pods, buds, and foliage. The cord attachment is naturally formed by a gently curved stem bearing a pod, the top with further foliage. Considering the crispness of the carving and clever swirling of the lotus stalks, along with the pale antler used, an attribution to Ishikawa Rensai is plausible.

LENGTH 23 cm

Condition: Very good condition with wear and typical natural flaws to the antler, as well as a few light age cracks.

**Provenance:** Ex-collection Elinor "Elly" Nordskog (1919-2013).

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

47  
**A FINE ANTLER KISERUZUTSU  
OF A LOTUS LEAF WITH SNAIL**

Unsigned  
Japan, Tokyo, Asakusa district, second half of the  
19th century

Of senryu-zutsu type, naturalistically carved as an inward curled lotus leaf with a single snail slithering across, its slightly arched body forming the cord attachment. The veins of the leaf and skin of the snail finely incised adding an aspect of realism and three-dimensionality. The antler bearing a beautifully stained finish.

LENGTH 20.8 cm

Condition: Very good condition with minor wear and natural 'flaws' to the material.

**AUCTION COMPARISON**

Compare a related antler otoshi-zutsu of a snail on basho leaves at Zacke, Fine Netsuke & Sagemono, 3 November 2023, Vienna, lot 296 (sold for EUR 1,950).



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







48  
**AN ANTLER KISERUZUTSU  
WITH A BAKU-SNOURED  
RAIN DRAGON**

Unsigned  
Japan, Tokyo, Asakusa district, second half of  
19th century

Of muso-zutsu type, finely carved in relief with  
a stylized rain dragon carved in openwork,  
forming the cord attachment, the inset section  
carved with a sunken panel carved in relief with  
a bifurcated dragon tail and lotus. The body  
is incised with seal characters in the manner  
of Ozaki Kokusai (1835-1892): 'Tokucho Shisei'  
[Special Gift of Holiness] 特賜至聖 indicating it  
was likely used by a priest.

LENGTH 21 cm

Condition: Very good condition with minor wear  
and typical natural flaws. Few age cracks.  
**Provenance:** Ex-collection Gabor Wilhelm  
Collection, Paris.

**AUCTION COMPARISON**  
Compare the manner  
of the rain dragon to an  
antler kiseruzutsu by  
Hakumin at Zacke, Fine  
Netsuke & Sagemono,  
28 April 2023, Vienna,  
lot 360 (**sold for  
EUR 2,120**).



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

49  
**KOKU: A CARVED WOOD  
AND ANTLER KISERUZUTSU**

By Ozaki Kokusai (1835-1892) or a contemporary  
follower, sealed Koku 谷  
Japan, Tokyo, Shiba, c. 1860-1880

Of muso-zutsu type, inlaid in antler with one  
circular medallion enclosing a stylized rain  
dragon, above two further inlays, one with a  
heavily stylized kanji seal character 'koku' and  
one resembling a whorled lotus censer, which  
with some imagination could be interpreted as  
the character sai 齋. The rim carved from antler  
detailed with key-fret, and the upper section  
carved with a medallion encircling a small rain  
dragon with a bifurcated tail.

LENGTH 21.2 cm

Condition: Very good condition with minor wear  
particularly to the insert.

**LITERATURE  
COMPARISON**

Compare a related  
bamboo and antler  
musozutsu by  
Kokusai, dated to  
the mid to late 19th  
century, illustrated  
in Moss, Sydney L.  
(2016) Kokusai The  
Genius: and Stag-  
antler Carving in Japan, vol. II, p. 346-347, no.  
266. Compare a related antler musozutsu  
by Kokusai, dated to the mid- to late 19th  
century, illustrated in Moss, Sydney L. (2016)  
Kokusai The Genius: and Stag-antler Carving  
in Japan, vol. II, p. 358-359, no. 274.



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







50  
**HASHIMOTO HASHI'ICHI:  
A SUPERB 'IMITATION BAMBOO'  
LACQUER KISERUZUTSU**

By Hashimoto Hashi'ichi I (Hashimoto Ichizo, 1817-1882), signed Hashi'ichi はしー  
Japan, 19th century

Of muso-zutsu form, carved from wood and masterfully lacquered to imitate a stem of bamboo (for comparison see an actual lacquered bamboo stem, lot 51), profusely scattered with dark textured lacquer dots, like pimples. The top and bottom are superbly carved as well, and while the design is understated and classic, the resemblance to an actual bamboo stem is uncanny. Signed near the bottom HASHI-ICHI.

LENGTH 21.6 cm

Condition: Excellent condition.

**Provenance:** Ex-collection Edward Wrangham, collection no. 1921., purchased from G. Gemmell, London, 1988. Edward A. 'Ted' Wrangham (1928-2009) formed one of the most important collections of Japanese Art in modern times. His reference book 'The Index of Inro Artists' (1995) is considered one of the most important English-language studies on Japanese lacquer ever published. Sold at Bonhams, The Edward Wrangham Collection of Japanese Art Part II, 10 May 2011, London, lot 155 (**sold for GBP 3,120**).



**Edward 'Ted' Wrangham with Her Majesty Queen Elizabeth II, 1980**

Hashimoto Hashi'ichi I (Hashimoto Ichizo, 1817-1882), who celebrated his own grotesque funeral in a garden littered with skeleton bones and human remains while he was still alive, excelled at such cross-medium imitations of bamboo; his works are however widely yet subtly varied.

**LITERATURE COMPARISON**

Compare a closely related 'imitation bamboo' kiseruzutsu by the same artist in Sydney L. Moss Ltd. (2004) Outside the Box: Further Explorations in Japanese Netsuke and Lacquer, 2004, p. 134-135, no. 78.



**Estimate EUR 4,000**

Starting price EUR 2,000

51  
**HOSAI: A SUPERB ZESHIN SCHOOL  
LACQUERED BAMBOO KISERUZUTSU  
WITH KIKKYO (BELLFLOWERS)**

By Hosai, signed Hosai 松哉  
Japan, Tokyo, late 19th to early 20th century,  
Meiji period (1868-1912)

Of muso-zutsu form, lacquered onto a slender bamboo node with a beautiful grain, worked in black, silver and gold takamaki-e with an autumnal design of budding and blossoming kikkyo (bell flowers), the leaves and foliage executed in the typical manner of the Zeshin school.

LENGTH 23 cm

Condition: Very good condition with light traces of use, very minor wear to lacquer.

**Provenance:** From the private collection of Maybelle Dore. Maybelle (Betty) Dore started collecting Japanese antiques in the postwar years, during the 1950s and 1960s, when interest in Japanese art was generally very low. For her business she ventured to Japan on her own to assemble netsuke and related works of art, including pipe cases and kogo (incense containers). Betty was also a founding member and the first Chairman of the International Netsuke Society, Northern California Chapter.

The artist belongs to the lineage of Fukushima Taisai and Ikeda Taishin (1825-1903), who was the leading pupil of Shibata Zeshin (1807-1891).

**AUCTION COMPARISON**

For a related lacquer kiseruzutsu with a similar design of leaves, by Fukushima Taisai, see Zacke, Asian Art Discoveries, 20 January 2023, Vienna, lot 1605 (**sold for EUR 3,640**).



**Estimate EUR 3,000**

Starting price EUR 1,500







52  
**TOSHIYAMA SOKO: A FINE  
PALE WOOD KISERUZUTSU  
DEPICTING KANZAN AND JITTOKU**

By Toshiyama Soko (1868–1935), signed Soko  
藻晃 with kakihan  
Japan, Osaka, c. 1910, Meiji period (1868-1912)

Of muso-zutsu type, finely incised in shishiaibori (sunken relief) with the two eccentric Zen immortals Kanzan (Hanshan) and Jittoku (Shide), dressed in voluminous robes, the facial expressions carved with wisdom and humor as they study an open scroll. The rim with the cord attachment in the form of an eyelet. Signed to the back SOKO with kakihan. The pale wood is of an attractive grain and is finely polished.

Above the signature is a lengthy inscription of a stanza from a poem in the Kanshi-kan, Sanyo Ikoshu [The collection of (Rai) Sanyo's posthumous works of Chinese poems] by Rai San'yō (1780-1832), a leading Confucian scholar and literati figure. The poem inscribed is as follows: "He (Jittoku/ Shide) once tried to go out into the human world with a broom to sweep the dust, but it was a difficult task. He became known to the world as a virtuous hermit, but he did not realize it, and he cursed Bukan (Fenggan) for his talkativeness. He was even more virtuous and pure in the fact that he did not take notice of the fact that he had come out of his own accord)".

LENGTH 20.8 cm

Condition: Excellent condition.

**Provenance:** From the private collection of Maybelle Dore. Maybelle (Betty) Dore started collecting Japanese antiques in the postwar years, during the 1950s and 1960s, when interest in Japanese art was generally very low. For her business she ventured to Japan on her own to assemble netsuke and related works of art, including pipe cases and kogo (incense containers). Betty was also a founding member and the first Chairman of the International Netsuke Society, Northern California Chapter.

**AUCTION  
COMPARISON**

Compare a related pale wood kiseruzutsu with tabako-ire, the pipe case by Toshiyama Soko, Meiji-Taisho period, similarly incised with a poem, at Bonhams, The Edward Wrangham Collection of Japanese Art, 15 May 2012, London, lot 151 **(sold for GBP 3,750)**.



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

53  
**TETSUGAI: A PALE WOOD  
KISERUZUTSU DEPICTING HOTEI**

By Ito Tetsugai (active c. 1930-1950),  
signed Tetsugai 鉄崖 to 刀  
Japan, Nara, first half of 20th century

Of muso-zutsu type, finely carved in shishiaibori (sunken relief) with Hotei sitting on his treasure bag, wearing a voluminous robe, the deity carved with a joyous expression, wide smile, finely incised beard, and crinkled eyes. The rim with the cord attachment in the form of an eyelet. Signed to the back TETSUGAI to [carved by Tetsugai]. The pale wood is of an attractive grain and is finely polished.

LENGTH 21.5 cm

Condition: Excellent condition.

Ito Tetsugai was a pupil of Ito Tesseki (active c. 1910-1920), who studied under Kano Tessai (1845-1925), Nara, all three artists' sharing the same character Tetsu 鉄 (鉄) demonstrating their artistic lineage.

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







54  
**ZESUI: AN AMUSING  
CARVED WOOD KISERUZUTSU  
OF A YAWNING DARUMA**

By Zesui, signed Zesui 是水  
Japan, 19th century

Of senryu-zutsu form, elaborately carved as yawning Daruma, his mouth exaggeratedly open and elongated to fit a kiseru (pipe), with a wide nose, pendulous earlobes, and eyes inlaid in dark horn. Two himotoshi through the back of the head and signed ZESUI to the lower section.

The kiseru (pipe) with a bamboo rao (tube) and brass suikuchi (mouthpiece) and gankubi (shank) decorated with copper and silver inlays.

LENGTH 19.3 cm (the senryu-zustu), 19.6 cm (the pipe)

Condition: Very good condition with minor wear, particularly to the interior. The kiseru with usual wear and tiny losses to inlays.

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

55  
**BOKKOKU: A FINE BAMBOO  
SAGEMONO CASE EMULATING  
A ZEN INK PAINTING OF DARUMA**

By Bokkoku 墨谷, signed Boku 墨 kore 之 to 刀  
and sealed Koku 谷  
Japan, late 19th century, Meiji period (1868-1912)

The sagemono case crafted from a wide section of bamboo, a reserved are to the front modeled as a slender vertical hanging scroll, depicting Daruma, his face with an amusingly grim expression, bulging eyes, and bushy beard. The design is masterfully engraved in bold, willful strokes much akin to Zen ink painting, from which this design is taken. Signed to the upper left BOKU kore to [this is carved by Boku] with the seal Koku. The hinged lid and looped cord attachment of highly polished suaka (refined copper).

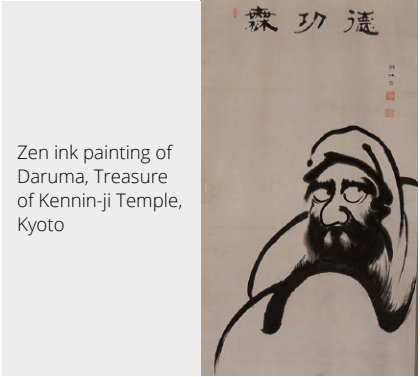
LENGTH 15.8 cm

Condition: Very good condition with light wear.

For a discussion of the artist see Moss, Paul (2002) Bokko, Bokkoku, Bokuboku, The International Netsuke Society Journal (INSJ) vol. 22, no. 4, pp. 18-44, Pl. 22 shows a similar pipecase showing a Zen painting design of Kanzan and Jittoku.



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





# Fine Netsuke

Lots 56 to 376







56  
**A VERY RARE EARLY IVORY  
NETSUKE OF SHINNO**

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

The Medicine God seated on a rock, the left hand stoically resting on a staff, dressed in a loose robe with an artemisia leaf cloak draped across his shoulders, the face with a fierce expression as he samples an herb, the head with two protuberances, denoting the numinous, as in Michaelangelo's Moses. Asymmetrical himotoshi from the back through the underside. The ivory with a naturally grown honey-amber patina.

HEIGHT 4.6 cm

Condition: Good condition with wear and natural imperfections including age cracks.  
**Provenance:** From the private collection of the former owner of Galerie Japan-Kunst, Vienna. Acquired during the late 20th century from various dealers such as Barry Davies and collector friends such as Marcel Lorber.

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



57  
**A RARE EARLY IVORY NETSUKE  
OF SHIRO AND DAIKOKU'S RAT**

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

Of early tobori (Chinese style) type, depicting the oni Shiro seated atop a tsuchi (mound), dressed in a tiger skin loincloth, cowering with his hands folded as a large rat with a holly branch in its mouth approaches him. Very large, asymmetrical himotoshi to the back through the base. The ivory bearing a naturally grown, golden patina with patches of amber.

HEIGHT 3.3 cm

Condition: Good condition with wear and expected age cracks. Some old nicks to the back of the oni's head.

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



58  
**AN IVORY NETSUKE OF A REPENTANT ONI**

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

Amusingly carved as a seated oni leaning against a low table, holding Buddhist prayer beads in his right hand, the left hand lazily supporting his grim face as the mischievous devil listens to Buddhist teachings. The ivory bearing a beautiful, glossy patina. Large himotoshi through the underside and table.

HEIGHT 3.2 cm

Condition: Very good condition. Minor wear and age cracks.

**LITERATURE COMPARISON**

The present subject appears to be rare. For a related netsuke depicting an oni sitting by a low table laden with Buddhist symbols, by Yamao Shosui, see Lazarnick, George (1981) Netsuke & Inro Artists, and How to Read Their Signatures (LNIA), Vol. 2, p. 978.



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

59  
**AN EARLY IVORY  
NETSUKE OF A CHINESE  
SAGE WITH NYOI SCEPTRE**

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

A large tobori (Chinese style) carving of a Chinese sage leaning on a short desk and holding a nyoi scepter in his left hand. He is dressed in loose robes tied at the waist and wearing a small cap. Beautifully large, generously excavated and asymmetrical himotoshi.

HEIGHT 6.1 cm

Condition: Very good condition with minor wear, areas of honey-colored patina, and appealing age cracks.  
**Provenance:** From a private collection in Rhineland Palatinate, acquired in the German art trade during the 1970s and 1980s. An old collector's number '46' to the side.

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







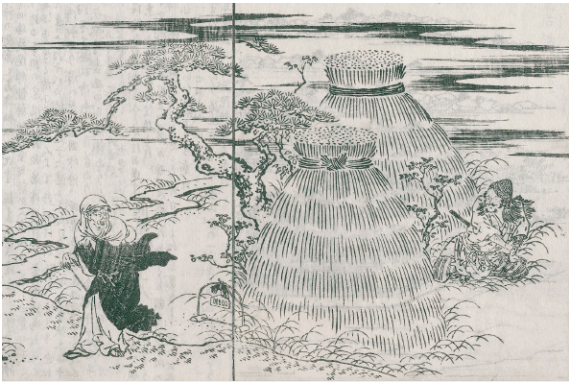
60  
**AN OLD IVORY NETSUKU  
 OF YASAKU AND HAKUZOSU**

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

The hunter Yasaku towering above a kitsune in the guise of Hakuzosu, the fox dressed in priestly robes and leaning against a cane, looking up pleadingly, while the hunter raises a baton, the other hand firmly gripping his sword. The ivory bearing a deep, caramel-honey patina. Two generously excavated himotoshi to the back.

HEIGHT 6.1 cm

Condition: Good condition with old wear, natural age cracks, traces of use, and old chips which have been smoothened over time. The wear and patina very much adding to the appeal of this old netsuke.



'Hakuzosu' by Takehara Shunchosai, 1796

This netsuke depicts a scene from the story of Hakuzosu, a priest in the temple of Hotoji, who visits his nephew Yasaku and lectures him on the evils of killing foxes. His nephew, a hunter of foxes, is nearly convinced, but after the priest departs, he hears the cry of the fox and realizes it wasn't his uncle at all but a fox in guise. The fox resumes his natural form and reverts to his wild ways, takes the bait in a trap and is eventually captured. This story has been popularized in the kyogen play 'Tsurigitsune'.

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



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

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

Of triangular sankaku type, wearing the voluminous robes of a priest, a large cowl draped over its head, arms upheld with its left hand grasping a bamboo cane while twisting its body and raising its right leg in a dancing motion. The narrow face with a sly expression. Two well-excavated himotoshi to the back. The ivory bearing a rich, honey gold patina.

HEIGHT 4.8 cm

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

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

**MUSEUM COMPARISON**

Compare a related ivory netsuke of a fox priest similarly posed, 5.6 cm high, dated to the early 19th century, in the Minneapolis Institute of Art, accession number 98.105.102.



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





62  
**A SUPERB TALL IVORY NETSUKES  
 OF GAMA SENNIN HOLDING A PEACH**

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

Boldly carved, the hermit standing tall with his head turned slightly to the left, one hand twirling a lock of hair, while the other holds the stem of a luscious peach. Dressed in a loosely fitted robe tied at the waist and opening at the chest, revealing the emaciated rib cage, the figure's unusual, Medusa-like hair accentuating his grotesque laugh. The ivory bearing a superb, honey-yellow patina. Large, asymmetrical himotoshi to the back.

HEIGHT 11.6 cm

Condition: Good condition with minor wear and expected age cracks and a few tiny nicks. The edge of the right foot repaired.

**LITERATURE COMPARISON**

For a closely related ivory netsuke of a seated Tobosaku, unsigned but clearly from the same hand or studio, dated to the early 18th century, 5 cm high, see Chappell, Sharon / Welch, Matthew (1999) Netsuke: The Japanese Art of Miniature Carving, p. 26, no. 14.



**AUCTION COMPARISON**

Compare a closely related ivory netsuke of Gama Sennin, 13.1 cm high, at Zacke, Fine Netsuke & Sagemono, 2 October 2021, Vienna, lot 6 (**sold for EUR 22,752**).



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





63  
**A RARE SAISHIKI NETSUKES  
OF A MONK ON A LOTUS BOAT,  
STYLE OF YOSHIMURA SHUZAN**

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

The hinoki (cypress) wood finely carved and painted in gesso with polychrome pigments, depicting a young monk inside a lotus-leaf shaped boat, dressed in a verdant green robe with blue hems, decorated with cloud scroll and falling elegantly in beautifully carved tresses and folds. Single himotoshi through the gently curved boat.

LENGTH 6.9 cm

Condition: Good condition with expected wear to pigments and few scratches.

The polychrome pigments and gesso, as well as the gold accents, are well preserved, as it is known that coloring applied by Yoshimura Shuzan, who was a Kano school painter, would not wear off so easily as later copies.

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

64  
**A POWERFUL SAISHIKI NETSUKES  
OF AN IMMORTAL WITH DRAGON,  
SOKEN KISHO TYPE, ATTRIBUTED  
TO YOSHIMURA SHUZAN**

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

Finely carved from hinoki (cypress) wood and superbly painted as an immortal standing, holding his staff in one hand and the alms bowl, from which his dragon slowly emerges, in the other. He is wearing a long, loose-fitting robe cascading in voluminous folds. His face with an intense expression, the mouth agape showing rows of teeth, his long hair and beard neatly incised. Generously excavated himotoshi to the back.

HEIGHT 9.8 cm

Condition: Good condition with expected wear to pigments and few light scratches. Repair to the left foot.

Yoshimura Shuzan (died 1776) was a Kano school painter honored with the title hogen, who made netsuke invariably carved from hinoki wood and painted, and never signed his netsuke, which makes it difficult to authenticate any of his works. Shuzan was an avid Kano school painter, and his paint did not wear off so easily as suggested by some of the later works painted in the Shuzan style.

**MUSEUM COMPARISON**  
Compare a closely related saishiki netsuke of Handaka Sonja with dragon, attributed to Yoshimura Shuzan or a follower, late 18th century, 9.5 cm high, in the Los Angeles County Museum of Art (LACMA), accession number M.87.263.90.

**AUCTION COMPARISON**  
Compare a closely related saishiki netsuke of Ryujin, attributed to Yoshimura Shuzan, 18th century, 10.2 cm, at Bonhams, Fine Japanese Art, 6 November 2012, London, lot 160 (sold for GBP 9,375).

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



The Soken Kisho, published in 1781, contains a drawing by Shuzan's son, Yoshimura Shunan Mitsukuni, which matches the present netsuke. This, along with the superior quality of the carving and painting, highly suggests that this is an original Shuzan.





65  
**A POWERFUL AND LARGE SAISHIKI NETSUKU  
OF A RAKAN WIELDING A NYOI SCEPTER,  
STYLE OF YOSHIMURA SHUZAN**

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

**Published:** Joly, Henri L. (1966) The W. L. Behrens Collection, Part 1, Netsuke, no. 239, illustrated on pl. VII.

Boldly carved and finely painted as a rakan (arhat) holding at tasseled nyo scepter and swinging it backward forcefully. The disciple of Buddha is depicted sharply turning to the left, the face carved with an indignant expression, marked by furrowed brows and a tight smile, his voluminous garment decorated with swirls and superbly depicted flowing in the direction of the wind, an ornately tied ribbon to the back. Asymmetrical himotoshi to the verso.

HEIGHT 9.8 cm

Condition: Very good condition with expected wear to pigments and few light scratches.

**Provenance:** Ex-collection W. L. Behrens (1861-1913). A private collection in Southern Europe.

The polychrome pigments and gesso, as well as the gold accents are well-preserved, as it is known that coloring applied by Yoshimura Shuzan, who was a Kano school painter, would not wear off as easily as on the later copies. Shuzan's netsuke were generally of exceptional size and he also never signed his netsuke. These are all good indications that this netsuke may very well be by the great master himself.

**LITERATURE COMPARISON**

Compare a closely related saishiki netsuke of a sennin carrying a child, attributed to Yoshimura Shuzan, in the Tokyo National Museum, illustrated in Arakawa, Hirokazu (1983) The Go Collection of Netsuke, p. 19, no. 14.



**MUSEUM COMPARISON**

Compare a closely related saishiki netsuke of a Rakan, after Shuzan, late 18th century, 9.5 cm, in the Los Angeles County Museum of Art, accession number M.90.186.11.

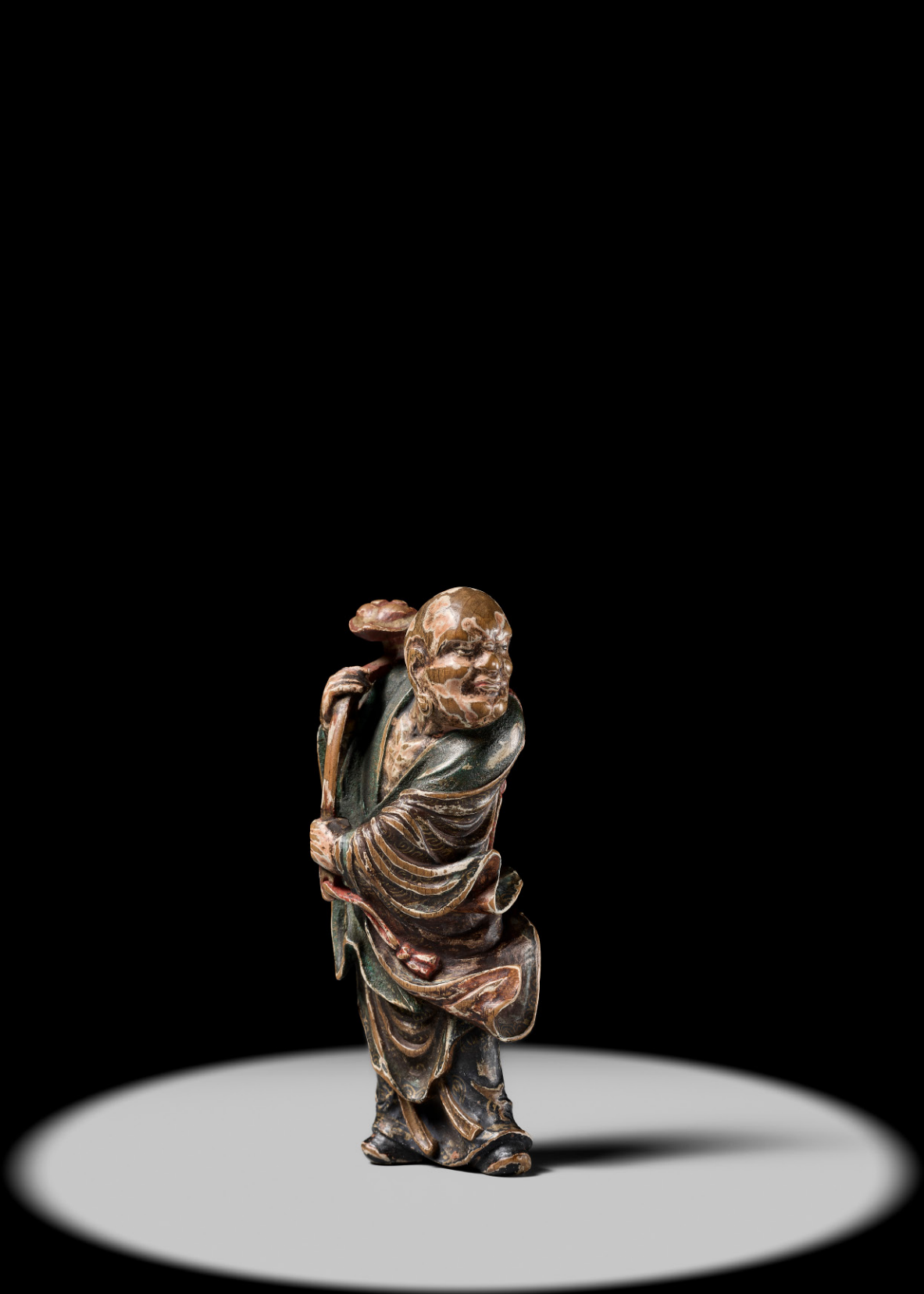


**AUCTION COMPARISON**

Compare a closely related saishiki netsuke of Ryujin, attributed to Yoshimura Shuzan, 18th century, 10.2 cm, at Bonhams, Fine Japanese Art, 6 November 2012, London, lot 160 (sold for GBP 9,375).



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





66  
**A VERY LARGE AND UNUSUAL  
WOOD NETSUKE OF SHOKI AND ONI**

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

**Published:** Davey, Neil K. (1974) Netsuke: A Comprehensive Study  
Based on the M.T. Hindson Collection, p. 394, no. 1175.

A remarkably large and bold netsuke, carved from a single, heavy block of wood, attributable to the illustrious Kyoto artist Seibei, who worked during the mid-18th century and made only very large and powerful netsuke. The demon queller is depicted standing in mighty boots, his robe accentuated with large folds, the wood bearing a rich deep patina. Shoki's back is slightly arched, glancing upwards in a frightened manner, his large eyes amusingly widened, while grabbing the legs of a mischievous oni which pulls at his hat in laughter. The expressions are powerfully carved and imbued with humor and life. Very large himotoshi to the back, the cord channel running through one sleeve.

HEIGHT 13.8 cm



Condition: Very good condition. Some light wear and traces of use. Minuscule nibbling to the edge of the sleeve where the cord channel runs through. Beautiful, deep patina.

**Provenance:** Ex-collection Roan. Ex-collection Mark T. Hindson (1883-1968). Sold at Sotheby's, London, 1967-1968. Ex-collection I. S. Freiman. Sold at Sotheby's, London, 28 June 1978, lot 148. A German private collection, acquired from the above.



**Mark T. Hindson**

**LITERATURE COMPARISON**

As noted by Neil Davey in the above publication, the present netsuke can be attributed to Seibei of Kyoto, mentioned in the Soken Kisho of 1781. For a related wood netsuke of similar prowess and size, dated 1750 and now in the Musée d'Ennery, Paris, see Lazarnick, George (1981) Netsuke & Inro Artists, and How to Read Their Signatures (LNIA), Vol. 2, pp. 917-918. There it is noted that this is the most remarkable netsuke in the Musée d'Ennery, furthermore Seibei was so very famous that a style of carving is known as Seibei-bori.



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







67  
**A LARGE AND SUPERB WOOD NETSUKES  
 OF SHOKI AND ONI, MITATE OF SARUMAWASHI**

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

The tall netsuke carved with remarkable power, depicting Shoki and oni in the manner of a sarumawashi (monkey trainer), the demon queller standing with his sword drawn to his side and holding a captured oni by a leash, the mischievous devil clambering onto his shoulder and tugging at his beard. The expressions are carved in a bold manner, with precise incisions to the beard and hair; Shoki glances up towards the oni as the demon lets out an almost audible screech. Shoki's loosely fitted robe is equally well-carved, accentuated with deep folds. Very large himotoshi to the back, the cord channel running through one sleeve.

HEIGHT 12 cm

Condition: The feet and sword are repaired. Otherwise good condition with minor wear and typical traces of use, appealingly worn throughout.

**AUCTION COMPARISON**

Shoki and oni netsuke of this size and power are much rarer in wood than in ivory. Furthermore, the presence of the leash (likely an allusion or mitate towards the popular sarumawashi character) is another peculiarity. For a related model in ivory, 15.7 cm high, see Zacke, Fine Netsuke & Sagemono, 16 April 2021, Vienna, lot 12 (**sold for EUR 24,400**).



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





68  
**A TALL WOOD NETSUKE  
 OF GAMA SENNIN**

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

A remarkably expressive wood netsuke depicting Gama sennin laughing, one hand raised in disbelief as the other points at the ridiculousness of the toad clambering up his robe. Dressed in an atypical manner as a foreigner, wearing an undershirt and a loincloth over his breeches, the bulging belly gently protruding, and the stockings pulled tight over his clog-like shoes. The face carved with an amused expression, with the mouth wide open and eyes crinkled, the neatly incised hair arranged in voluminous curls to the nape. Generously excavated, asymmetrical himotoshi to the back.

HEIGHT 10.4 cm

Condition: The toad is restored. A loss to the top of the head. Otherwise good condition with minor wear and traces of use.

**MUSEUM  
 COMPARISON**

Compare a related wood netsuke, likely by the same studio, 18th century, 11.4 cm, in the Metropolitan Museum of Art, accession number 10.211.2302.



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



69  
**A POWERFUL WOOD NETSUKE  
 OF A DRUMMING ASHINAGA**

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

Boldly carved depicting Ashinaga as an islander, dressed in a leafy loincloth and with a drum tied to his waist, his left hand holding a drumstick and the right hand stretching his earlobe. The face with a comical expression, cross-eyed and exclaiming, his hair boldly incised with large curls. The wood bearing a fine, dark patina.

HEIGHT 10.8 cm

Condition: Good condition with minor wear, small natural age cracks, and the feet and one finger of the right hand repaired.

**MUSEUM COMPARISON**

Compare a related wood netsuke of an Islander posed as a Thunder Demon on a drum, by Tanaka Minko, in the Los Angeles County Museum of Art (LACMA), accession number AC1998.249.176.



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





70  
**A SUPERB WOOD NETSUKE OF  
 A DANCING KUMOSUKE (ROAD PORTER)**

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

The porter standing on one foot, scantily clad in a loincloth and short jacket, open at the waist, exposing his huge protuberant abdomen and drooping chest, turning into a pirouette, posing with one hand raised to his head slightly tilted to one side, grinning broadly as he performs the 'sparrow' dance, his other hand hangs pendant to the side. The wood with a naturally grown, dark patina. Generously excavated himotoshi to the back.

HEIGHT 8.2 cm

Condition: Very good condition, remarkably both feet are original and mostly intact. A tiny old repair to the back of the raised foot, a few old nicks here and there. Beautiful, deep patina.



The kumosuke were men from a rough background who carried daimyo inside a palanquin along the Tokaido road, which connected Edo (Tokyo) and Kyoto during the Tokugawa era. They had to be strong, but also needed to know how to sing to entertain the feudal lords.

**AUCTION COMPARISON**

Compare a closely related wood netsuke described as a Yakko performing the Sparrow Dance, unsigned, 18th century, 10.3 cm, at Bonhams, Myth, Mirth and Magic, 14 June 2023, Paris, lot 25 (**sold for EUR 14,080**). A further closely related example in ivory was sold at Zacke, Fine Netsuke & Sagemono, 25 September 2020, Vienna, lot 25 (**sold for EUR 10,112**).

**Estimate EUR 7,000**  
 Starting price EUR 3,400





71  
**A RARE WOOD NETSUKE  
 OF A JUGGLING DUTCHMAN**

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

Finely carved, the Dutchman with a gleeful expression on his face as he holds one of the large balls up to his head while cradling the other in his left hand. Wearing typical neatly incised robes with cloud patterns and trousers, the boldly carved, long curly hair falling down his back. 'Chimney-type' himotoshi to the back and under the robe.

HEIGHT 7.7 cm

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

**AUCTION COMPARISON**

Compare a closely related wood netsuke of a juggling Dutchman, at Sotheby's, The Carlo Monzino Collection of Netsuke, Inro, and Lacquer, 21 June 1995, London, lot 231 (sold for GBP 2,070 or approx. **EUR 6,500** converted and adjusted for inflation at the time of writing).



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



72  
**A TALL WOOD NETSUKE  
 OF A DUTCHMAN WITH CHILD**

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

Typically depicted with shoulder-length, curling hair and grotesquely disfigured features, clad in a coat of finely detailed texture with a pleated collar, carrying a boy on his back and a trumpet in his right hand. The expression of the man haunting as he stares straight ahead. Large, generously excavated himotoshi to the back. The wood bearing a naturally grown, dark patina.

HEIGHT 8.6 cm

Condition: Good condition, appealingly worn, few scratches, some nicks, and surface wear. Some old, smoothened chips and light singeing to the faces.

**Provenance:** From an Italian private collection, acquired from Pierre-Eric Becker, Cannes, on 11 July 1996.

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

**AUCTION COMPARISON**

Compare to a closely related wood netsuke of a Dutchman with child, sold at Zucke, Fine Netsuke & Sagemono, 29 October 2021, Vienna, lot 4 (**sold for EUR 3,286**).



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







73  
**A TALL WOOD NETSUKE OF SEIOBO**

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

Superbly carved, the Queen Mother of the West standing upright and looking forwards with a subtle smile, her hair arranged in an elaborate chignon with floral headdress, forming boisterous curls in the back akin to the mane of a powerful shishi. She is dressed in flowing robes tied above the waist and holding a woven basket filled with immortality-granting peaches. Two generously excavated himotoshi to the back and side, formed by one circular hole and one oval hole, and inscribed to the underside of the right foot Mitsunobu.

HEIGHT 9.8 cm

Condition: The feet are repaired. Otherwise excellent condition with minor expected wear and traces of use. Beautiful, deep patina.

**Provenance:** Private collection of Heidi Haupt-Battaglia (1921-2019), Switzerland, acquired in 1983. A copy of the collector's notes stating a purchase price of CHF 2,500 or approx. EUR 4,500 (converted and adjusted for inflation at the time of writing), accompanies this lot.

**MUSEUM COMPARISON**

An interesting comparison is provided by a wood netsuke of Kakkyo's wife and child, by Garaku, formerly in the Trumpf collection, and now in the Linden Museum Stuttgart, inventory number OA 18634. These shared features may very well suggest a connection to Garaku of Osaka, or an Osaka-based contemporary of this artist such as Insai and his studio.



**AUCTION COMPARISON**

Compare a related wood netsuke of Seioobo, by Hasegawa Ikko, dated to the early 19th century, at Zacke, Fine Netsuke & Sagemono, 16 April 2021, Vienna, lot 173 (sold for 9,150 EUR).



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

74  
**AN OLD WOOD NETSUKE OF A CHINESE SAGE AND DISCIPLE**

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

Boldly carved with remarkable expression and power, depicting an old Chinese sage with a long chin beard, laughing into the sky, as a small boy pats him on the arm. The boy with a scroll tied to his back, and the sage wearing typical robes, his sleeve-covered arms thrown to the back forming the larger himotoshi. The well-worn wood bearing a superb, unctuous patina.

HEIGHT 6.7 cm

Condition: Good condition with typical wear and traces of use including few tiny nicks and light abrasions.

**Provenance:** Italian private collection, acquired from Pierre-eric Becker, Cannes, on 1 February 2002.

This anonymous study is rather difficult to attribute to a particular master or school as it shares characteristics with both the early Osaka and Kyoto schools. The expressive and humorous faces are characteristic of the early Osaka school (the Tsuji and Insai studios come to mind) while the strong flowing garments and squared feet are reminiscent of Hoshin of Kyoto. The large, worn himotoshi are also indicative of an early work, early to mid-18th century, before these famous masters signed their works.

**LITERATURE COMPARISON**

Compare a related wood netsuke of a Chinese sage, signed Insai, illustrated in Davey, Neil K. (1982) Netsuke: A comprehensive study based on the M.T. Hindson Collection, no. 6.



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







75  
**A GOOD WOOD NETSUKE  
OF A SHISHI**

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

Boldly carved as a shishi resting on its rear haunches, the face with a wide mouth showing its tongue, the eyes inlaid in dark horn, and powerfully carved with a curling mane, and bushy tail. Natural himotoshi.

HEIGHT 4.4 cm

Condition: Very good condition with minor wear, traces of use, and few minor natural age cracks. Fine unctuous patina.

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



76  
**AN UNUSUAL WOOD NETSUKE  
OF A CROUCHING TIGER**

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

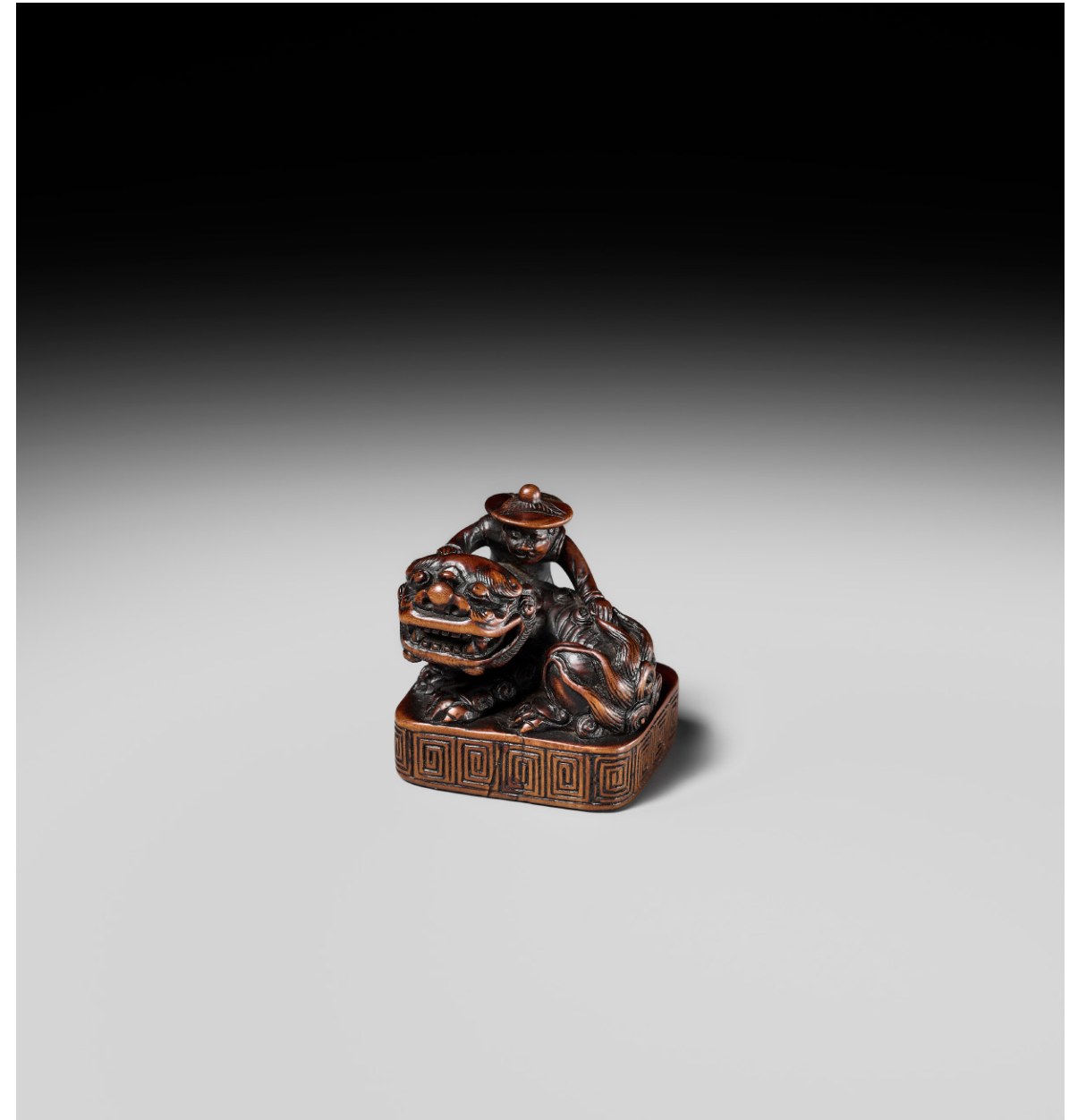
Stylized, the crouching beast resting on his hindlimbs, its forelegs raised above the ground as it stretches its neck towards the sky, peering over vigilantly. The face carved with a menacing expression, squinting eyes, and a pressed smile with fangs poking through the corners of the mouth, flanked by ears pressed flat to the sides, overall forming a compact composition. The characteristic tiger stripes are rendered with alternating finely etched and smoothly polished areas. Himotoshi to the underside.

LENGTH 4.3 cm

Condition: The right foreleg restored. Otherwise good condition with minor wear and presenting very well.

**Provenance:** From the private collection of Armand Basi (1924-2009). A copy of the collector's notes, no. 291, accompanies this lot.

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



77  
**A VERY RARE WOOD NETSUKE  
OF A DUTCHMAN WITH SHISHI**

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

Superbly carved as a Dutchman bending over a shishi, all atop a rectangular base incised with key-fret borders. The foreigner dressed in a long Dutch coat and wearing a flat hat with round finial. The shishi with bulging eyes above a wide snout and open mouth revealing sharp fangs, the mane and tail finely incised, and with a collar suspending several bells around its neck. The underside with asymmetrical and generously excavated himotoshi, the larger hole of oval form.

HEIGHT 4.6 cm, LENGTH 4 cm

Condition: Good condition with minor wear, the hat with a small repair, and the base with two old plugs and expected age cracks.  
**Provenance:** From the private collection of Armand Basi. A copy of the collector's notes, no. 903, accompanies this lot. Armand Basi (1924-2009) was a Spanish businessman and fashion designer, co-founder of the fashion firm bearing his name. He was a Japanese art enthusiast and amassed a large collection of netsuke in his lifetime.

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





78  
**A LARGE AND POWERFUL WOOD  
 NETSUKE OF SHOKI AND ONI**

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

Boldly carved, the Demon Queller dressed in a voluminous robe with long draping sleeves, deeply incised with folds. Shoki's right hand held tight in a fist, as he pulls on the oni crouching atop his hat with his left hand, ready to plant a punch. The large crouching oni with a grimace on his face, struggling to pull away from Shoki's tight grasp. The oni's horns are inlaid in stained bone. Generously excavated himotoshi to the back and through Shoki's wide sleeve.

HEIGHT 8.3 cm

Condition: Attractively worn, commensurate with age. Old damage including several old losses and chips, mostly smoothened out over time. A few nicks here and there. Overall presenting well.  
**Provenance:** From an Italian private collection, acquired from Pierre-Eric Becker, Cannes, on 21 January 2003.

**LITERATURE COMPARISON**  
 Compare a closely related wood netsuke of Shoki and oni, carved by the same hand or studio, illustrated in Brockhaus, Albert (2005) Netsuke. A cura di Bruno Asnaghi, p. 477.



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



79  
**A POWERFUL KYOTO SCHOOL  
 IVORY NETSUKE OF SHOKI AND ONI**

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

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

HEIGHT 7.5 cm

Condition: Very good condition with expected age cracks.  
**Provenance:** Ex-collection Robert Sandfort, France (by repute). Ex-collection Jury Kolodotschko, sold at Lempertz, 5 June 2015, Cologne, lot 1052. Zacke, Fine Netsuke & Sagemono, 16 April 2021, Vienna, lot 42 (**sold for EUR 2,928**). European collection, acquired from the above.

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



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







80  
**A RARE KYOTO SCHOOL IVORY NETSUKE  
OF A CARPENTER SLEEPING ON A PLANK**

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

Finely carved as a young carpenter fast asleep on a plank of wood, gently holding a hand plane as he rests his head, a ruler to the side, and a hammer supported on his foot. Dressed in a voluminous robe, finely incised with a hatched design, one sleeve to the back with the bare arm resting atop the timber. Generously excavated, asymmetrical himotoshi to the underside, the larger hole of oval shape. The ivory bearing a naturally grown, deep patina.

LENGTH 3.5 cm

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

**LITERATURE COMPARISON**

The work shows some affinities to the rather understated early ivory netsuke of Masanao of Kyoto, particularly the movement of the body, oval himotoshi, and decorated garments. For a related example of a boy and tub see Sagemonoya (2000) Netsuke: The French Connection, pp. 56-57, no. 41.



**AUCTION COMPARISON**

Compare a closely related ivory netsuke of a boy with a scroll and dog, Japan, 18th century, at Galerie Zacke, 27 May 2022, lot 168.



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



81  
**A LARGE EBONY WOOD NETSUKE  
OF A RECUMBENT HORSE**

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

Boldly carved as a horse (uma) reclining atop an irregular pedestal, its legs folded beneath, and the tail swept to one side. The equine with its head sharply turned and resting on its folded limb, carved with wide eyes painted in gold, a broad snout, and a finely carved mane parted down the middle and falling in thick tresses. The deep polishing of the ebony wood appealingly contrasting the neatly incised mane and tail. Generously excavated himotoshi to the side and through the base.

LENGTH 4.6 cm

Condition: Very good condition with minor wear.

**LITERATURE COMPARISON**

Compare a related dark wood netsuke of a pony in repose, 18th century, 4.8 cm, illustrated in Sagemonoya (2000) Netsuke: The French Connection, p. 104-105, no. 91. Both the present netsuke and this one show affinities to the Okatomo school.



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





82  
**A SUPERB IVORY NETSUKU OF  
A MONKEY ON AN UPTURNED MUSHROOM,  
ATTRIBUTED TO OKATOMO**

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



A humorous depiction of a monkey crouching on an upturned mushroom, the thick stalk sinuously curved over the finely incised radial gills, stippled to the foot, the monkey gently shifting its trailing hindleg as it ducks for cover behind the stem, the cap of the fungi subtly indented, further lending movement to the superbly stained study. The primate's coat minutely worked and inked for detail, attractively worn to the high points. Generously excavated, asymmetrical himotoshi to the underside, the larger hole of oval shape.

LENGTH 4.9 cm

Condition: Very good condition with minor wear to the high points.

**LITERATURE COMPARISON**

For a closely related ivory netsuke of a monkey crouching on an upturned mushroom, signed Okakoto, late 18th-early 19th century, formerly in the Museum of the University of Pennsylvania, see Christie's, Fine Netsuke from an Important American East Coast Museum, Part III, 5 July 1977, London, lot 66. Also compare an unsigned ivory netsuke depicting a rat on a mushroom in Cohen, George (1974) In Search of Netsuke & Inro, p. 34, no. 41, illustrated on pl IV.





**AUCTION COMPARISON**

Compare a related ivory netsuke of a monkey seated on a zabuton at Lempertz, Asian Art, 18 June 2024, Cologne, lot 428 (estimate EUR 12,000-14,000).



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





83  
**YOSHIMASA: A SUBERB KYOTO SCHOOL  
MARINE IVORY NETSUKU OF A RABBIT**

By Yoshimasa, signed Yoshimasa 吉正  
Japan, Kyoto, c. 1800, Edo period (1615-1868)

**Published:** Meinertzhagen, Frederick / Lazarnick, George (1986)  
MCI, Part B, p. 984 (unillustrated).

A large, beautifully tactile, and pleasingly worn marine ivory netsuke bearing a lustrous patina, depicting a decidedly chubby hare with floppy ears sitting on its haunches. The animal detailed with wide, thick paws, and subtly incised fur, its large eyes inlaid in lustrous, dark horn. Generously excavated himotoshi to the underside and signed within a rectangular reserve YOSHIMASA.

HEIGHT 4 cm, LENGTH 4.8 cm

Condition: Good, appealingly worn condition with few natural age cracks, some with old fills.

**Provenance:** Previously sold at Glendining's auction on 3 November 1948.

**LITERATURE COMPARISON**

Compare a closely related ivory netsuke of a seated rabbit, unsigned, 18th century, formerly in the Watanabe Collection, illustrated in Sagemonya (2013) Netsuke, What Else? Sagemono, Of Course! p. 44, no. 97.



**AUCTION COMPARISON**

Compare a closely related ivory netsuke of a hare, by Yoshinaga, 5 cm, at Bonhams, The Julius and Arlette Katchen Collection of Fine Netsuke, 8 November 2016, London, lot 72 (**sold for GBP 8,125**).



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





84  
**A GOOD KYOTO SCHOOL IVORY NETSUKU OF A KIRIN**

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

The mythical beast dynamically posed, hunched over in an unusual position, its body forming an arch, its head lowered against the ground, the mouth slightly opened. Its eyes are encircled in the manner of the Kyoto carver Mitsuharu, the pupils inlaid in dark horn. The body with finely carved plumage, a voluminous bushy tail, a flowing mane, and a single curved horn which arches along its back. Large himotoshi through the side and under the body. The ivory bearing a fine patina, attractively worn throughout with spots of 'honey-patina'.

LENGTH 4.4 cm

Condition: Very good condition with several natural age cracks. Appealingly worn.

**LITERATURE COMPARISON**

Compare a closely related ivory netsuke of a kirin in a similar hunched pose, by Tomotada, illustrated in Joe Earle (2001) Netsuke, Fantasy and Reality in Japanese Miniature Sculpture, Boston, MFA Publications, p. 110, no. 74.



**AUCTION COMPARISON**

The pose of the kirin is quite unusual and is reminiscent of a group of netsuke traditionally described as "hakutaku", for a related larger example see Van Ham, Asiatische Kunst, 7 December 2017, Cologne, lot 2302 (sold for EUR 24,510). Also compare to a related ivory netsuke of a baying kirin, attributed to Mitsuharu, note particularly the similar plumage and eyes, at Zucke, Fine Netsuke & Sagemono, 29 October 2021, Vienna, lot 50 (sold for EUR 15,168).



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



85  
**TOMOTADA: A POWERFUL WOOD NETSUKU OF A RECUMBENT OX**

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

Lying in a typical attitude with its lowered head turned to the right, the body remarkably well carved with a minute rope halter passing over its back in swinging motions. The body with subtly carved ribs and spine, the fur beautifully incised, the head detailed with curved horns, and the eyes inlaid in dark horn. The underside with generously excavated, asymmetrical himotoshi, and signed within a rectangular reserve TOMOTADA.

LENGTH 5.2 cm

Condition: Good condition with wear, rubbing and tiny nicks here and there. An old loss to a section of the tail underneath, smoothened out over time.

**Provenance:** From the private collection of Alan and Simone Hartman, New York, acquired from the above. Alan Hartman (1930-2023) was an influential American art dealer, who took over his parents' antique business in Manhattan and established the legendary Rare Art Gallery on Madison Avenue. Alan and Simone built a renowned collection for over half a century and became noted art patrons, enriching the collections of important museums. Notably, they assembled an impressive collection of Japanese art, focusing on fine netsuke, inro, and lacquer.

**AUCTION COMPARISON**

Compare a related wood netsuke of a recumbent ox, by Tomotada, 18th century, 5.7 cm, at Bonhams, The Julius and Arlette Katchen Collection of Fine Netsuke, 6 November 2018, London, lot 42 (sold for GBP 7,500).



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





86  
**HAKURYU: A RARE IVORY  
NETSUKE OF A RECUMBENT OX**

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

Finely carved as an ox lying in a recumbent pose with the legs drawn in and tail flung to one side, the head turned to the same side, looking ahead with eyes inlaid in mother-of-pearl, the rope halter slung around the neck, the fur neatly incised and stained in variegated shades of brown to indicate piebald markings, the spine well carved, the underside with asymmetrical himotoshi and the signature HAKURYU.

LENGTH 4 cm

Condition: Good condition with minor wear, few fine age cracks, tiny chip to the tip of one horn.

**Provenance:** From the collection of Gaston Lazard (1878-1956) and his wife Jane Levy (1886-1985) and thence by descent within the same family. Zacke, Fine Japanese Art, 16 June 2023, Vienna, lot 350 (**sold for EUR 7,840**). Austrian collection, acquired from the above.

The present netsuke is a rare example from this artist, who is better known for his carvings of tigers.

**LITERATURE COMPARISON**

Compare a related ivory netsuke of a calf and cow by Hakuryu II, similarly carved and stained with piebald markings, illustrated in Lazarnick, George (1981) Netsuke & Inro Artists, and How to Read Their Signatures, vol. 1, p. 438, and another in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part A, p. 121.



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







87  
**A SUPERB WOOD NETSUKE OF A SHISHI  
GROOMING ITSELF, CIRCLE OF RISUKE GARAKU**

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

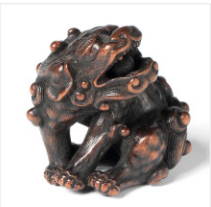
Boldly carved as a Buddhist lion with boisterous curls and a thick mane, lying recumbent as it licks its hind paw, the amusingly crazed eyes inlaid with dark horn. The hairwork is beautifully incised, the surface attractively worn. Large, asymmetrical himotoshi through the underside.

LENGTH 4.8 cm

Condition: Very good condition with minor typical wear and rubbing. Minuscule nibbling to himotoshi and one inlaid eye is replaced.

**AUCTION COMPARISON**

Compare a closely related wood netsuke of a seated shishi, attributed to Risuke Garaku, late 18th-early 19th century, 4.2 cm, at Bonhams, The Harriet Szechenyi Sale of Japanese Art, 8 November 2011, London, lot 30 (**sold for GBP 10,000**).



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



88  
**A FINE IVORY NETSUKE OF A SHISHI BALL**

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

Finely carved as a shishi curled into a ball, clutching a tama with all paws and snarling, its open mouth containing a further loose ball. The face and mane finely incised, its eyes inlaid with dark horn. Natural himotoshi through the mouth.

HEIGHT 3.6 cm

Condition: Good condition with minor expected wear, one inlaid pupil replaced. A few age cracks and a nerve channel flaw to the back.

**Provenance:** Italian private collection, acquired from Pierre-Eric Becker, Cannes, on 4 May 1999.

**AUCTION COMPARISON**

Compare a closely related ivory netsuke of a shishi ball at Zucke, Fine Netsuke & Sagemono, 4 November 2022, Vienna, lot 233 (**sold for EUR 1,820**).



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







89  
**AN IVORY NETSUKE OF A FUKURA SUZUME  
(PUFFED-UP SPARROW)**

Inscribed Masanao 正直  
Japan, Kyoto, late 18th century, Edo period (1615-1868)

The squat chubby bird looking ahead, its eyes inlaid with lustrous dark horn, the tail erect, and the wings spread, minutely incised to delineate the feathered textures. The ivory bearing a fine honey patina. The underside with a generously excavated himotoshi between finely carved feet in low relief and signed MASANAO within an oval reserve.

LENGTH 5.5 cm

Condition: Good condition with minor wear commensurate with age. Few natural age cracks and one old and smoothened chip to one wing.

Fukura suzume literally means “puffed-up sparrow”. Its meaning as a symbol of happiness is based on the homonym “fuku”, which means both happiness and swelling. The invention of this type of netsuke probably goes back to Masanao from Kyôto. In the second half of the 18th century he created such sparrows with funny heads, short, spread wings and raised tail feathers “as in the courtship display” (Brockhaus 1925, p. 440) both in ivory and boxwood. There are many examples of this model bearing the signature Masanao, and while the present netsuke certainly belongs to the upper quality spectrum of these, it cannot be attributed to the great master himself. For an example which is very likely by Masanao of Kyoto see the auction comparison below.



**AUCTION COMPARISON**

Compare a related ivory netsuke by Masanao of Kyoto depicting the same subject, signed Masanao, at Beausannt Lefevre & Associates, Art D' Asie, 4 April 2021, Paris, lot 159 (**sold for EUR 8,000 excl. buyer's premium**).



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



90  
**A FINE KYOTO SCHOOL IVORY  
NETSUKE OF A RAT ON A PUMPKIN**

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

Finely carved, the large rat eating its way through an enormous pumpkin. The vegetable is naturalistically carved with deep grooves and is borne on meandering tendrils with large leaves infected with worm rot. The crouching rodent with a well-carved tail, finely incised fur, and large eyes inlaid in dark horn. Generously excavated, asymmetrical himotoshi to the underside.

LENGTH 4.3 cm

Condition: Very good condition with wear and typical natural age cracks. Minuscule nibbling to edges as is to be expected.

**LITERATURE COMPARISON**

For a closely related ivory netsuke of a rat and pumpkin see Sagemonoya (2004) Ninety-Nine Netsuke & One Inro, p. 65, no. 86.



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







91  
**A GOOD KYOTO SCHOOL IVORY  
 NETSUKE OF A RECUMBENT HORSE**

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

Finely carved as a horse lying on its sternum with its hindlegs folded beneath and the tail swept to one side. The equine with its head lowered as it pushes its forelimbs forward, preparing to hoist itself up. The face carved with wide eyes and a long snout, its mane, parted down the middle, finely engraved and stained. Generously excavated himotoshi to the underside.

LENGTH 5.6 cm

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

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

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



92  
**A KYOTO SCHOOL IVORY NETSUKE OF  
 A DOG PLAYING WITH A STRAW SANDAL**

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

A sublimely carved and beautifully worn, old ivory netsuke, bearing an unctuous yellowish patina, depicting a dog crouching over an upside-down waraji, gnawing at its sole. The dog (inu) has floppy ears, incised eyes, and a pleasingly curling tail. The spotted coat with neatly incised hairwork, heavily worn, mostly visible in the crevices and unexposed areas of the carving. Natural himotoshi.

LENGTH 3.8 cm

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

**AUCTION COMPARISON**

Compare a related Kyoto school ivory netsuke of a pup, albeit with more preserved hairwork, unsigned, dated to the early 19th century, at Bonhams, The Julius & Arlette Katchen Collection of Fine Netsuke Part I, 8 November 2016, London, lot 118 (**sold for GBP 6,750**).



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







93  
**A GOOD KYOTO SCHOOL WOOD  
 NETSUKE OF A MONKEY WITH A TORTOISE**

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

Finely carved as a monkey with neatly incised fur, curiously trying to coax a tortoise from its shell. The monkey with an amused expression pressing the reptile down with both arms and one foot, its face and hind lacquered red. Generously excavated, asymmetrical himotoshi to the underside.

LENGTH 4.1 cm

Condition: Very good condition with minor surface wear, light scratches, a tiny nick to one ear. The red lacquer slightly worn.  
**Provenance:** European private collection, acquired from Midori Gallery, Florida, where the present netsuke was described as 'monkey mischief'.

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



94  
**A FINE WOOD NETSUKE OF A FORAGING MONKEY**

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

**Published:** Tomkinson, Michael, A Japanese Collection (1898), Volume I, p. 159, no. 523 (unillustrated).

Naturalistically carved with fine undercutting as a seated monkey holding a leafy persimmon sprig in its left and an upturned mushroom in its right hand, the face with a contented expression, finely detailed eyes, and neatly incised fur. Natural himotoshi.

HEIGHT 3.4 cm

Condition: Very good condition, minor wear, few minuscule age cracks, and little nibbling to one of the leaves.

**Provenance:** Ex-collection Michael Tomkinson (1841-1921). Private collection of Armand Basi, acquired from the above. An old label from the Tomkinson collection, numbered '523' is attached to the monkey. A copy of the collector's notes, no. 605, accompanies this lot. Armand Basi (1924-2009) was a Spanish businessman and fashion designer, co-founder of the fashion firm bearing his name. He was a Japanese art enthusiast and amassed a large collection of netsuke in his lifetime.

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



**Michael Tomkinson  
 (1841-1921)**



95  
**MIYAGI CHOKUSAI: AN IVORY NETSUKE  
OF A PUPPY PLAYING WITH A BELL**

By Miyagi Chokusai (born 1877), signed Chokusai 直齋  
Japan, Tokyo, Meiji period (1868-1912)

Delicately carved, the rotund puppy depicted cuddling a large bell  
tied to its tail with a rope. The charming face with floppy ears, a  
gently protruding snout, and stained eyes. Himotoshi to the back  
and signed CHOKUSAI to the bell. The ivory of an appealing color  
with a fine polish.

LENGTH 3.2 cm

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

**Provenance:** Sotheby's, Fine Netsuke, Inro, and Lacquer, 6 October  
1982, lot 40. A private collection in Budapest, Hungary.

Davey writes on Miyagi Chokusai, "a fine artist whose work is rarely  
encountered. It is invariably of ivory, stained and with intricate  
details".

**AUCTION COMPARISON**  
Compare a closely related ivory  
netsuke of a puppy chewing on  
bamboo, by Chokusai, Christie's,  
Netsuke & Lacquer from the Japanese  
Department of Eskenazi, 17 November  
1999, lot 61 **(sold for GBP 4,945).**



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



96  
**AN OSAKA SCHOOL WOOD NETSUKE  
OF A CHUBBY PUPPY**

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

A pleasingly tactile and finely carved wood netsuke depicting a  
decidedly fat puppy crouching low on the floor anticipating a treat,  
wearing a collar knotted to the top, its short tail curled and swung  
to the side. The jovial face with floppy ears, a gently protruding  
snout, and eyes inlaid in dark horn. The fur finely etched and  
stained. Himotoshi to the underside.

LENGTH 4.2 cm

Condition: Very good condition with minor surface wear. One tiny  
nick to the ear.

**Provenance:** From the private collection of Armand Basi. A copy  
of the collector's notes, no. 752, accompanies this lot. Armand Basi  
(1924-2009) was a Spanish businessman and fashion designer,  
co-founder of the fashion firm bearing his name. He was a Japanese  
art enthusiast and amassed a large collection of netsuke in his  
lifetime.

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



97  
**AN OSAKA SCHOOL IVORY NETSUKE  
OF A RECUMBENT TIGER**

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

Boldly carved and deeply stained, with particular attention devoted  
to the fur coat of alternating stripes and circles against the neatly  
incised hairwork. The feline pushing its paws forward stretching,  
the head turned sharply to the back with a mischievous expression  
marked by a sideways glance achieved by the clever placement  
of the dark horn-inlaid eyes, the animal further detailed with thick  
brows, small ears, incised whiskers, sharp fangs, and a long tail  
curling over the back. Two himotoshi through the underside.

LENGTH 3.7 cm

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

**Provenance:** German private collection. A collector's label to the  
underside, '846'.

**LITERATURE COMPARISON**  
Compare a related ivory netsuke  
of a crouching tiger, by Sadayoshi,  
illustrated in Lazarnick, George  
(1981) Netsuke & Inro Artists, and  
How to Read Their Signatures (LNIA),  
Vol. 2, p. 906.



**AUCTION COMPARISON**  
Compare a closely related ivory  
netsuke of a tiger, unsigned and  
with a restored front leg, sold at  
Lempertz, Asian Art, 6 December  
2019, Cologne, lot 205 **(sold for  
4,464 EUR).**



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





98  
**MASAMITSU: A FINE IVORY NETSUKU OF A HARE WITH AMBER EYES**

By Masamitsu, signed Masamitsu 正光  
 Japan, Tokyo, late 19th century

The large and compact netsuke wonderfully rounded, depicting a chubby hare (usagi) hunched on all fours as it sniffs the ground below, its eyes inlaid in amber, and long ears falling over its back. Each paw carefully carved and the whiskers finely incised. Natural himotoshi and signed to the underside MASAMITSU – judging by the quality and style of this work, this carver was likely affiliated with Kaigyokusai Masatsugu during his later years in Tokyo.

LENGTH 4.6 cm

Condition: Good condition. A few natural age cracks and minuscule nibbling to the ears. An old, smoothened chip to the tip of the tail and a small repair to the edge of the right hind paw. Overall presenting beautifully.

**LITERATURE COMPARISON**

Compare a closely related ivory netsuke of a crouching hare with amber eyes, signed Masatsugu, illustrated in Coullery, Marie-Therese / Newstead, Martin S. (1977) *The Baur Collection*, p. 355, C 1117.



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



99  
**A FINE OSAKA SCHOOL IVORY NETSUKU OF A PAIR OF QUAILS ON MILLET**

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

Finely incised and carved in openwork to depict two quails, carved side by side and facing in different directions, perched on two large heads of leafy millet stocks, one of the leaves forming the cord attachment. Both birds with neatly incised plumage detailed with sumi-e staining to the engraving, typical for the Osaka school, and minutely inlaid eyes.

LENGTH 3.7 cm

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

**LITERATURE COMPARISON**

Compare a related ivory netsuke of a quail on a millet, by Ohara Mitsusada, illustrated in Davey, Neil K. (2001) *Notes 13, INSJ*, vol. 21/3, p. 51, no. 9.



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







100  
**ANRAKU: AN INGENIOUS IVORY NETSUKE  
OF A TIGER TAKING SHELTER  
WITHIN A BAMBOO SECTION**

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

Superbly carved and stained to depict a tiger taking shelter under a thick section of bamboo. The ferocious feline crouching to fit under the undulating form of the node, its bony paws firmly planted, the head sharply turned to the back, detailed with large eyes, crisply carved ears, and a long tail swung to the front. The characteristic tiger stripes are rendered alternating between finely etched and smoothly polished areas and the bamboo is similarly polished with a naturalistically carved, raised node encircling the section with a shoot sprouting from the side. Natural himotoshi and signed to the side ANRAKU.

LENGTH 5.6 cm

Condition: Very good condition with minor expected surface wear.  
**Provenance:** The private estate of Gerty von Gottberg (1934-2024), Düsseldorf, Germany, acquired from the Lesley Kehoe Galleries.

This motif is called take ni tora, “tiger in bamboo”. There are many different interpretations; the tiger has a strong nature, is flexible and resilient like the bamboo, but it is also said that the strong tiger is looking for shelter underneath the bamboo, as any earthly power is inferior to the forces of nature. Moreover, the tiger and bamboo represent the power of faith in Buddhism.

**Anraku** was a student of Doraku and showed a strong affinity to the Osaka School master Ohara Mitsuhiro (1810-1875). Anraku's work is characterized by skilled craftsmanship and individual character. Primarily working in ivory, Anraku, like others of the Osaka School, made free use of engraving, the deeply blackened lines of which made effective contrast with the ivory ground.

**MUSEUM COMPARISON**  
Compare a related ivory netsuke of a tiger in a bamboo segment, 1850-1860, formerly in the Trumpf collection and now in the Linden Museum Stuttgart, inventory number OA 19062.



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





101  
**MITSUSADA: A FINE IVORY NETSUKE OF  
A DAIKON (FORKED RADISH) WITH DAIKOKU**

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

Finely carved, the round vegetable with roots beneath and leaves at the top, carved in relief with Daikoku wielding his mallet as he chases two tama (jewels) that roll away from him, the ivory superbly stained, the reverse with two himotoshi and the signature MITSUSADA. The words Daikoku and daikon share the same character Dai, as in 'large'.

HEIGHT 3.5 cm

Condition: Excellent condition with little wear and minor age cracks.  
**Provenance:** Bonhams, Fine Japanese Art, 6 November 2014, London, lot 11 (**sold for 5,250 GBP**).

**Mitsusada** was a contemporary of Ohara Mitsuhiro and his work is comparatively rare. He worked in the same style as the better known maker, and used a similar stain in his work, as shown on the present example. The design of this netsuke was recorded by Mitsuhiro in his notebook and later published in Mitsuhiro / Mikoshiba, Misao (transl.) (2001) Takarabukuro: A Netsuke Artist Notebook, p. 45, no. 49:

**"Relief of Daikoku on Forked Radish.** The radish is thick and round with leaves. Daikoku raises his mallet and two treasure balls appear."

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



102  
**DORAKU: AN AMUSING IVORY NETSUKE  
OF OKAME PARODYING DARUMA**

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

A beautifully stained and rounded ivory netsuke depicting Okame in the guise of Daruma, with characteristic plump cheeks and mirthful smile, her eyes narrowed in laughter. Instead of the usual hossu (Buddhist flywhisk) she is holding a sake ladle and is enveloped in the characteristic robe and cowl of Bodhidharma. Himotoshi to the back and signed in sosho (running script) to the underside DORAKU. The ivory bearing a deep, lustrous patina.

HEIGHT 3.4 cm

Condition: Very good condition. A few expected age cracks and a tiny, smoothened nick to the handle of the sake ladle.

**LITERATURE  
COMPARISON**

F. Meinertzhagen illustrates two netsuke by the Osaka artist Masahiro in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part A, p. 350, one depicting the classic Daruma subject holding a hossu and another showing a similar subject as the present piece, where "Onna Daruma" is also holding a ladle.



**AUCTION COMPARISON**

Compare a related ivory netsuke depicting Hotei with similarly crafted facial features and exhibiting a similar use of deep staining, by Doraku's pupil Anraku, at Zacke, Fine Netsuke & Sagemono, 3 May 2024, Vienna, lot 66 (**sold for EUR 26,000**).



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





103  
**AN EARLY OSAKA SCHOOL  
 IVORY NETSUKE OF A YAKKO  
 (SAMURAI'S SERVANT)**

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

**Published:**  
 Migeon, Gaston (1905) Chefs-d'Oeuvre d'Art  
 Japonais, no. 875.

Superbly carved in a spirited and animated  
 manner, possessing good depth and plasticity,  
 depicting a yakko turning in mid-step as he walks,  
 dressed in a loose kimono, his hands obscured  
 by the wide sleeves, the finely rendered face  
 with a cheerful expression marked by a wide grin  
 and upturned eyes. Large, generously excavated  
 himotoshi through the back.

HEIGHT 6.5 cm

Condition: Very good condition with minor wear.  
 Fine, cream-colored patina to the back.

**Provenance:** Ex-collection Louis Gonse (1846-  
 1921). Hotel Drouot, March 1988. Ex-collection  
 Guy de Lasteyrie, acquired from the above. De  
 Lasteyrie is a member of the Lasteyrie du Saillant  
 family and is considered among the leading  
 French collectors of netsuke.

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

**AUCTION COMPARISON**

Compare a closely related ivory  
 netsuke described as a yakko  
 at Sotheby's, Japanese Works  
 of Art from the Collection of  
 the Late Charles A. Greenfield  
 Part II, 18 September 1998,  
 New York, lot 3 (**estimate USD  
 4,000-5,000**).



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

104  
**AN EARLY OSAKA SCHOOL IVORY  
 NETSUKE OF AN AMUSED YAKKO  
 (SAMURAI'S SERVANT)**

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

Superbly carved in a spirited and animated  
 manner, possessing good depth and plasticity,  
 depicting a yakko dressed in a loose kimono,  
 his hands obscured by the wide sleeves, the  
 finely rendered face with a cheerful expression  
 marked by a wide laugh and upturned eyes,  
 the cord channel running through the opened  
 underside of the kimono and terminating in a  
 large himotoshi to the back.

HEIGHT 7 cm

Condition: Very good condition with minor wear.  
**Provenance:** La Licorne, Paris, April 1988. Ex-  
 collection Guy de Lasteyrie, acquired from the  
 above. De Lasteyrie is a member of the Lasteyrie  
 du Saillant family and is considered among the  
 leading French collectors of netsuke.

**AUCTION COMPARISON**

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



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





105  
**A SUPERB WOOD NETSUKE OF A YAWNING DARUMA,  
CIRCLE OF DOSHO OR SANSHO**

Circle of Dosho or Kokeisai Sansho (1871-1936), unsigned  
Japan, Osaka, late 19th to early 20th century

**Published:** Guillermo Mateu (1998), Netsuke: Las Grandes  
Minaturas de la Escultura Japonesa, p. 72.

Seated cross-legged, wearing his characteristic long flowing robe  
deeply incised with folds, his hands locked and pulled to his  
lap, about to raise and stretch them above his head. The face  
carved with wide eyes below raised brows, the mouth wide open  
as he yawns languorously in an exaggerated manner of a man  
desperately in need of rest. The eyes inlaid in bone. His toes  
crisply carved with his legs peeking out beneath his thick robes.  
Asymmetrical himotoshi to the back and through the underside.

HEIGHT 4.2 cm

Condition: Very good condition with minor surface wear. Few nicks  
and light scratches. Inlays to the pupils lost.  
**Provenance:** From the private collection of Armand Basi. A copy  
of the collector's notes, no. 650, accompanies this lot. Armand Basi  
(1924-2009) was a Spanish businessman and fashion designer,  
co-founder of the fashion firm bearing his name. He was a Japanese  
art enthusiast and amassed a large collection of netsuke in his  
lifetime.



**LITERATURE COMPARISON**

For a closely related wood  
netsuke, described as a model  
of an Arhat or Daruma, signed  
Dosho, see Hurtig, Bernard  
(1973) Masterpieces of Netsuke  
Art: One Thousand Favorites  
of Leading Collectors, p. 174,  
no. 718. However, the refined  
carving, especially to the limbs  
and toes, can be more plausibly  
attributed to Dosho's pupil  
Kokeisai Sansho (1871-1936);  
for a similar example see  
Davey, Neil K. (1982) Netsuke: A  
comprehensive study based on  
the M. T. Hindson Collection, p.  
34, no. 63.

**MUSEUM COMPARISON**

Compare a related wood netsuke  
of a contestant in an ugly faces  
competition, Kokeisai Sansho, late  
19th-early 20th century, in the  
collection of the Los Angeles County  
Museum of Art, accession number  
M.91.250.165

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







106  
**AN AMUSING LACQUERED AND INLAID OSAKA SCHOOL WOOD NETSUKE OF DARUMA AND RAT**

Unsigned  
Japan, Osaka, late 19th to early 20th century



The Zen-patriarch dressed in a voluminous robe with deeply incised folds, lacquered in red, whipping his hossu (Buddhist fly whisk) across his back trying to remove the rat which disturbed his meditation. The eyes of the rat are inlays of pale horn and Daruma's eyes are double-inlaid in bone and pale horn. The underside with two himotoshi ringed in horn. Note the finely carved facial features and bony hands. This unsigned work can be attributed to the circle of Anraku of Osaka (see literature comparisons), who sometimes used red lacquer in his netsuke. The humor and the finely carved features draw some comparisons to the later artist Kokeisai Sansho (1871-1936).

LENGTH 3.9 cm

Condition: Good condition with minor wear. The lacquer worn throughout, a small crack to the hossu, one inlaid pupil replaced.

**LITERATURE COMPARISON**  
Compare a related wood netsuke by Anraku, depicting Daruma, with similar inlaid eyes, illustrated in Netsuke Kenkyukai Study Journal, Vol. 6, No. 1, p. 22, fig. 6.



**AUCTION COMPARISON**  
Compare a related humorous wood netsuke of a tanuki priest by Anraku, note the similar garment folds, inlaid eyes, and himotoshi, at Zackle, Fine Netsuke & Sagemono, 2 May 2024, Vienna, lot 59 (**sold for EUR 4,680**).



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



107  
**A FINE LACQUERED WOOD NETSUKE OF DARUMA, ATTRIBUTED TO YOSHIMOTO NISAI**

Attributed to Yoshimoto Nisai, unsigned  
Japan, Tokyo/Kyoto, early 20th century, Meiji period (1868-1912)

Depicting the Zen-patriarch Daruma standing with his arms tucked into his robes, his mouth sternly downturned as he casts his eyes skywards. His lugubrious demeanor provokes a feeling of humor rather than solemnity. The windswept robe is lacquered red, the eyes inlaid in dark wood with traces of gold. Asymmetrical himotoshi through the back.

HEIGHT 7.5 cm

Condition: Good condition with minor wear, light rubbing to the lacquered details, a small chip to the lower hem of the robe, and a repair to the end of one sleeve.

**LITERATURE COMPARISON**  
Compare a closely related netsuke of Daruma by Yoshimoto Nisai, dated to circa 1915, 6.2 cm tall, at Rosemary Bandini.



**MUSEUM COMPARISON**  
Compare a related lacquered netsuke of Yoshimoto Nisai, dated to the early 20th century, in the Los Angeles County Museum of Art, accession number AC1998.249.242.



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



108  
**A VERY RARE WOOD NETSUKU  
OF DARUMA IMITATING A GHOST**

Unsigned  
Japan, late 19th century

Superbly carved to depict Daruma kneeling on one knee, his hands raised to the chest and held limply as he imitates the eerie posture of a bakemono or yurei (ghost). Dressed in voluminous robes with billowing sleeves that appear to sway as he slowly stands up, the hossu (Buddhist fly whisk) ingeniously placed on the head to give the appearance of a long-haired ghost. The stubbled face carved with a sinister expression, pressed lips under a broad nose, and bulging eyes hooded by thick brows. Generously excavated, asymmetrical himotoshi to the back.

HEIGHT 4.5 cm

Condition: Excellent condition with minor typical surface wear.



**LITERATURE COMPARISON**

Positively frightening, Daruma imitating a ghost is a very rare subject. The only other recorded netsuke depicting this unusual subject is a famous example by the Osaka artist Chuichi (Tadakazu), formerly from the Charles A. Greenfield collection, and illustrated in Sydney L. Moss Ltd. (1996) Meetings with Remarkable Netsuke, London, no. 51. In this publication it is noted that this signed netsuke is unique and seems to have been a product of a stroke of inspiration, a concept which had not previously occurred to Chuichi nor to any other carver. This uniqueness along with the carving style, most notably the pale boxwood used with staining in the crevices, makes an attribution to Chuichi plausible.



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







109  
**MASAKAZU: A SUPERB WOOD  
NETSUKES OF GAMA SENNIN WITH TOAD**

By Masakazu, signed Masakazu 正一  
Japan, Osaka, first half of the 19th century, Edo period (1615-1868)

The humorous duo finely carved in a dynamic pose, Gama sennin depicted in an animated manner capturing and pressing down on a large, warty toad, his face expressively carved with large eyes inlaid in bone with dark wood pupils, the mouth wide open showing teeth, his robe neatly incised with karakusa, the sleeves upturned from the wind. The toad's skin textured with warts on its back and masterful ukibori underneath, its eyes inlaid in pale buffalo horn with dark wood pupils. Asymmetrical himotoshi through the back and signed within an oval reserve MASAKAZU.

LENGTH 3.8 cm

Condition: Very good condition with minor wear and an old repair to the left foot.

**Provenance:** A noted private collection, formed between 1964 and 1967, under the guidance of W.W. Winkworth. Bonhams, Fine Japanese Art, 6 November 2007, London, lot 43.

**LITERATURE COMPARISON**

Compare a related ivory netsuke of koko sennin, by Masakazu, illustrated in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part B, p. 422. Also compare a related wood netsuke of koko sennin, by Masatsugu, showing similar ukibori work, illustrated in Eskenazi (1997) Japanese Netsuke, Ojime and Inro from the Dawson Collection, pp. 26-27, no. 27.



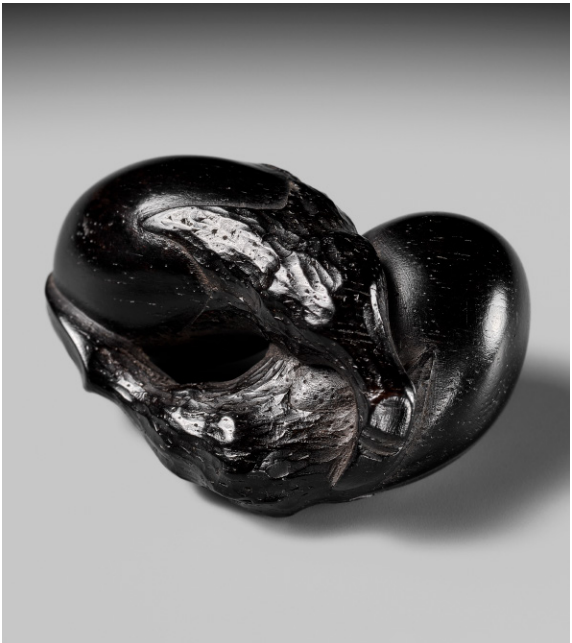
**AUCTION COMPARISON**

Wood netsuke by Masakazu, a pupil of Hidemasa who like his master mostly carved in ivory, are relatively rare. Perhaps for this reason many of his wood netsuke have been misattributed to a different carver hailing from Nagoya or Gifu. Compare a related wood netsuke of Shitakiri Suzume, by the same artist, signed Masakazu, at Lempertz, Auktion 1157 - Netsuke aus der Sammlung Albert Brockhaus, 27 June 2020, Cologne, lot 478 (sold for EUR 7,500).



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





110  
**A SUPERB EBONY WOOD  
NETSUKE OF TWO NASUBI (EGGPLANTS),  
ATTRIBUTED TO KAIGYOKUSAI MASATSUGU**

Attributed to Kaigyokusai Masatsugu (1813-1892), unsigned  
Japan, Osaka, first half of 19th century, Edo period (1615-1868)

Superbly carved as two nasubi (eggplants), intertwining in a ying-yang manner, their stems elegantly curving, the ripened flesh appearing as if bursting, the deep black ebony wood beautifully polished, and the leafy texture masterfully stippled providing a beautiful contrast to the polished area. Asymmetrical himotoshi, the larger hole generously excavated to accommodate the knot. The superior carving quality along with the wear indicate an early work by Kaigyokusai Masatsugu, whom this remarkable study is attributed to.



LENGTH 4.5 cm

Condition: Very good condition, a few tiny nicks here and there.  
**Provenance:** From an old French private collection.

**AUCTION COMPARISON**

Compare a closely related  
umimatsu netsuke by Kaigyokusai  
Masatsugu, signed Kaigyokusai, at  
Zacke, Fine Netsuke & Sagemono,  
29 October 2021, Vienna, lot 74  
**(sold for EUR 12,640).**



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







111  
**TETSUGENDO KYUSAI: A MASTERFUL WOOD  
SASHI NETSUKE OF A NATAMAME (SWORD BEAN)**

By Tetsugendo Kyusai (1879-1938), signed Kyusai 汲哉 kore-o horu 彫之  
Japan, Osaka, c. 1930

The large netsuke carved from pale wood, beautifully stained and polished, showing the undulations of three large beans within, further masterfully carved with bulging veins giving the appearance that the beans are bursting out of the surface – In fact, the side shows a split to the pod, a solemn bean shown within, all details very finely carved. The looped stalk at the top forms the cord attachment. Signed KYUSAI kore-o-horu [carved by Kyusai].

LENGTH 13 cm

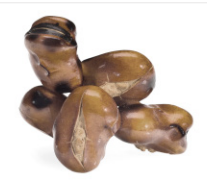
Condition: Excellent condition.

**Provenance:** Ex-collection Raymond and Frances Bushell. Sold at Christie's, The Raymond and Frances Bushell Collection of Netsuke. Part II, 18 October 1988, London, lot 52. Bonhams, Fine Japanese Art, 11 May 2010, London, lot 207 (**sold for GBP 6,000**).

Kyusai was born in Osaka on 29 March 1879. His real name was Hirai Shin and he learned carving from his father Hansen. He presented an incense case in the shape of a mokugyo to Prince Songaku Konoë. He was requested by the Ministry of Commerce and Industry to enter the International Exhibition held at Paris in 1895 where he won a bronze prize for a bamboo flower vase titled “Goddess of Peace”. He died on 30 March 1938, at the age of 60 and is buried at the Hakugo-ji in Nara. He is widely regarded as one of the great netsuke carvers of the 20th century.

**AUCTION COMPARISON**

Compare a closely related wood netsuke of a group of beans by the same artist, signed Kyusai, at Bonhams, Fine Japanese Works of Art, 20 March 2012, New York, lot 2177 (**sold for USD 8,125**).



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



112  
MASANAO: A RARE YAMADA SCHOOL  
WOOD NETSUKE OF A SNAIL ON A MUSHROOM

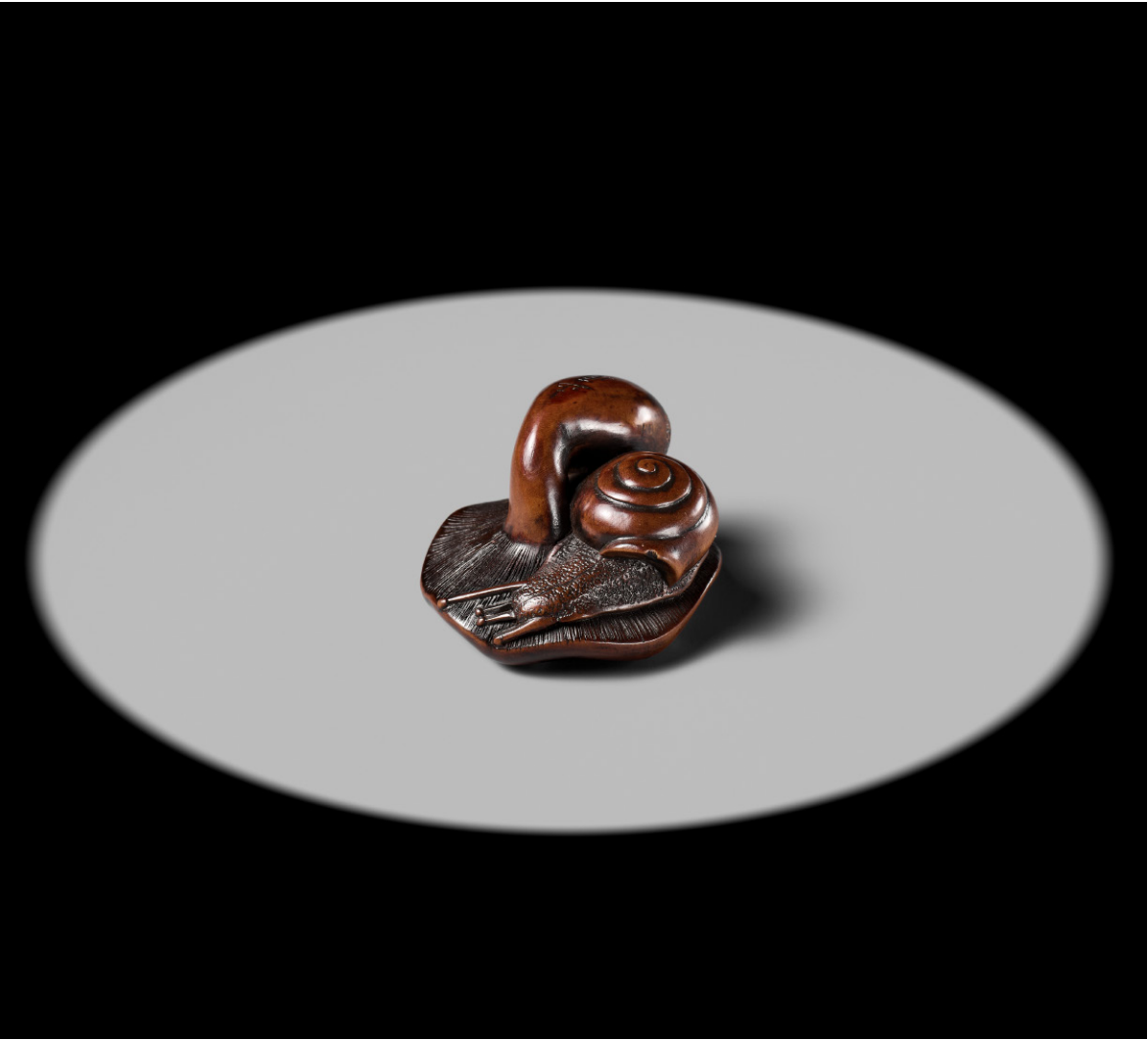
By a member of the Masanao family, signed Masanao 正直  
Japan, Yamada, Ise province, early 19th century, Edo period  
(1615-1868)

Beautifully and naturalistically carved as a snail (katatsumuri)  
crawling across the radial gills of a mushroom. The soft, textured  
body of the snail stretching forward, its delicate antennae edging  
towards the edge of the cap, and the smoothly polished spiral shell  
trailing behind. The upturned fungus is finely stained and polished  
to the top with its curled stalk finely stippled to the base. Natural  
himotoshi and signed to the stem MASANAO.

LENGTH 3.9 cm

Condition: Very good condition with minor surface wear and  
expected traces of use. A tiny nick to the edge of the shell.

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



113  
MASANAO: A FINE WOOD NETSUKE  
OF A SNAIL ON A WATER BUCKET

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

**Published:** Barry Davies Oriental Art, Netsuke from the Teddy  
Hahn Collection, London, 1996, pp. 78-79, no. 107.

Finely carved as a snail slowly crawling down the sides of a  
disintegrating bucket, the tapering sides neatly incised with a  
wood grain pattern and decorated with bolts inlaid in ebony. The  
soft, textured body of the snail is stippled which is in contrast to  
its polished spiral shell. Himotoshi to the side passing through a  
central bar to the underside and signed MASANAO.

HEIGHT 3.5 cm

Condition: Very good condition, some light surface wear and traces  
of use. One inlaid stud replaced.

**Provenance:** Ex-collection Teddy Hahn, Darmstadt. Theodor  
“Teddy” Hahn (1933-2012) was a well-known and respected  
collector of netsuke and other Asian works of art. After spending  
time in museums to study the early cultures of the world, finding  
particular interest in their sculptures, he began collecting. He  
remarked once, “I somehow knew it would have a profound  
influence on my life. How right I was. And how happy I have been.”

A well-carved, early variation on the popular toad on a bucket  
subject associated with this school. It was probably carved by  
Masanao I.



**AUCTION COMPARISON**  
Compare a closely related wood  
netsuke of a snail on a rotten bucket,  
by Masanao, 19th century, at Van  
Ham, Netsuke & Japanese Art, 8 June  
2017, Cologne, lot 1572 (**sold for  
EUR 3,354**).



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





114  
**MASANAO: A SUPERB WOOD  
NETSUKE OF A MONKEY WITH YOUNG**

By Masanao I, signed Masanao 正直  
Japan, Yamada, Ise province, late 18th-early 19th century,  
Edo period (1615-1868)

Powerfully carved in motion, the mother holding its young in its lap, grabbing one leg and cushioning the head, the infant clinging onto its mother's arm, altogether forming a compact composition. Each with neatly incised hairwork, beautifully worn with a deep patina. Natural himotoshi and signed to the underside MASANAO – clearly an early work, and considering the power of this remarkable carving, almost certainly by the first Masanao.

HEIGHT 3.8 cm

Condition: Very good condition with minor wear, appealingly worn. Old repairs to the toes of the right foot.  
**Provenance:** A European private collection. Sotheby's, London, 16 November 1983, lot 61. A private collection in France, acquired from the above. Bonhams, 4 November 2020, lot 83. A private collection in Austria, acquired from the above.

In this remarkable study the carver strikes a delicate balance between tenderness and hostility. The pulling on the leg and almost audible screeching of the monkey indicates the mother is restraining her young, while the subtle placement of the hand below the young's hand are indicative of her love. This is arguably one of the great masterworks of this somewhat misunderstood carver, who was the first of a lineage which lasts to this very day, his best carvings certainly holding up to those of the recognized great masters such as Tametaka, Masanao of Kyoto or Toyomasa.

**LITERATURE COMPARISON**

Compare a related wood netsuke of a monkey restraining its young, by Masakazu, illustrated in Davey, Neil K. (1982) Netsuke: A comprehensive study based on the M.T. Hindson Collection, p. 227, no. 701.

**MUSEUM COMPARISON**

Compare a related later wood netsuke of a monkey and young, signed Masanao, dated 19th century, in The Metropolitan Museum of Art (The MET), New York, Accession number 91.1.1044.

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





115  
**MASANAO: A MASTERFUL EBONY WOOD  
NETSUKE OF A RECUMBENT COW WITH CALF**

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

A large and powerful, yet remarkably delicate ebony wood netsuke depicting a recumbent cow with her head raised, the face with a sensitively crafted expression, as her calf mischievously attempts to clamber atop her back, her flattened ears revealing her discomfort. The hairwork of the mother is neatly incised and the ridged spine and ribs are subtly expressed; the calf has no fur markings but is smoothly polished revealing the wood grain and providing an appealing contrast to the mother. The curved horns as well as the folds to the skin are achieved with exceptional detail. The eyes of the cow are double inlaid in pale and dark horn. The underside shows the well-carved hooves, as well as the himotoshi, and the signature within a polished oval reserve MASANAO – considering the remarkable power of the carving, this is likely by an early member of the famous family.

LENGTH 4.8 cm

Condition: Excellent condition.

**Provenance:** Ex-collection H. I. H. Princess Takamado.

**LITERATURE COMPARISON**

The choice of material is quite unusual for Masanao. The only other recorded ebony ox was sold at Sotheby's, The Swedlow Collection of Inro, Lacquer, Netsuke and Ojime, 31 March 1993, London, lot 73.



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







116  
**MASANAO: A FINE EBONY WOOD  
NETSUKE OF A TOAD ON A ROOF TILE**

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



**Published:** Cohen, George (1974) In Search of Netsuke & Inro, p. 52, no. 213, illustrated on pl. XIII and described as “A fine ebony toad on a roof tile by an early Masanao of Yamada”.

Very finely carved, the warty toad seated in an alert position on top of a broken roof tile, the textured skin realistically rendered, as are the simulated broken edges of the roof tile. The front of the tile incised with scrolling vines and a mitsutomo-e (triple comma). Two himotoshi underneath and signed MASANAO.

LENGTH 3.5 cm

Condition: Very good condition with only very minor expected wear.  
**Provenance:** Ex-collection George Cohen, acquired from Geoffrey Moss. Sold at Sotheby's, 7 March 1979, London, lot 66. From the private collection of Alan and Simone Hartman, New York, acquired from the above.

**AUCTION COMPARISON**  
Compare a closely related ebony wood netsuke of a toad on a sandal, by Masatada, at Zacke, Fine Netsuke & Sagemono, 29 October 2021, Vienna, lot 114 (**sold for EUR 3,539**).



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

117  
**A WOOD NETSUKE OF A CROUCHING TOAD,  
ATTRIBUTED TO MASANAO**

Attributed to a member of the Masanao family, unsigned  
Japan, Yamada, Ise Province, mid to late 19th century

Finely stained and carved to depict a crouching toad with naturalistically rendered skin achieved by large, raised warts against a minutely stippled ground. The eyes are inlays of dark horn. The underside shows the splendidly carved webbed feet and two himotoshi.

LENGTH 4.7 cm

Condition: Good condition with minor wear. Repairs to the edges of two webbed feet.  
**Provenance:** From the private collection of Armand Basi. A copy of the collector's notes, no. 701, accompanies this lot.

**AUCTION COMPARISON**  
Compare a closely related wood netsuke of a crouching toad, by Masanao, mid-19th century, 4.5 cm, at Zacke, Fine Netsuke & Sagemono, 28 April 2023, Vienna, lot 128 (**sold for EUR 3,380**).



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



118  
**MASANAO: AN UNUSUAL WOOD  
NETSUKE OF TOADS ON A WARAJI**

By a member of the Masanao family, signed Masanao 正直  
Japan, Yamada, Ise province, mid to late 19th century

An unusual variation of the classic toad on sandal subject by the Masanao family, the two confronting toads depicted in a somewhat stylized, animated manner, yet still retaining the idiosyncratic hallmarks of the Masanao family. The warty skin of each amphibian is achieved by large, bulging warts which smoothen along the belly, the eyes are inlaid in polished black wood. The disintegrating sandal realistically rendered with different braids to delineate the strap from the sole. Natural himotoshi and signed within a raised oval reserve MASANAO.

LENGTH 4.8 cm



Condition: Very good condition with minor surface wear.

**AUCTION COMPARISON**  
Compare a closely related wood netsuke of a baby and large toad on a straw sandal, by Masanao, 19th century, 5.4 cm, at Christie's, Arts of Asia, 29 March 2023, New York, lot 23 (**sold for USD 5,292**).



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



119  
**A WOOD NETSUKE OF FROGS  
 ON A LOTUS POD**

By Kunimitsu, signed Kunimitsu 國光  
 Japan, 19th century, Edo period (1615-1868)

Naturalistically carved as two frogs perched on a downturned lotus pod, a third frog climbing over the stem, the surface of the pod finely textured with thin grooves, and the underside with three movable ebony seeds. Himotoshi through one side of the pod and signed within an oval reserve KUNIMITSU – a rare artist with only few works recorded in literature.

HEIGHT 3.5 cm



Condition: Very good condition with minor wear.  
**Provenance:** Private collection of Philip Schneider, 1983. Sold at Sotheby's 21 March 1997. From the private collection of Alan and Simone Hartman, New York, acquired from the above.

**LITERATURE COMPARISON**

For another wood netsuke by this rare artist, depicting a monkey in a pumpkin, signed Kunimitsu in an oval reserve, see Lazarnick, George (1981) Netsuke & Inro Artists, and How to Read Their Signatures (LNIA), Vol. 1, p. 682.



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



120  
**MASANAO: A FINE WOOD NETSUKE  
 OF A SNAKE PREYING ON A FROG, SANSUKUMI**

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

Finely carved as a snake and toad locked in mortal combat. Unfortunately for the toad, the snake seems to have the upper hand in the struggle. The slithering body encircles the amphibian's thorax, as the latter struggles to brace its feet against the tightening coils. The textures of the two animals' skins are achieved with a heightened sense of realism. The eyes inlaid in polished dark wood. The depiction is an allusion to the sansukumi motif, meaning 'mutual control'. The snake will consume the frog, however there is a catch – the frog has already eaten a poisonous snail, so too the snake must perish. Natural himotoshi and signed within a polished reserve MASANAO.

LENGTH 4.9 cm

Condition: Very good condition with minor wear.  
**Provenance:** Alan Hartman, Hartman Trading Corp., 1951 (260H51AI), New York, USA. Ex-collection Cornelius V.S. Roosevelt (1915-1991), acquired from the above. Sotheby's, The Cornelius V.S. Roosevelt Collection of Netsuke, 2 June 1992, New York, lot 6. German private collection, purchased from Rosemary Bandini, London.

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







121  
**HARUMITSU: A SUPERB WOOD NETSUKÉ  
OF A SNAKE PREYING ON A FROG,  
SANSUKUMI**

By Harumitsu (Shunko), signed Harumitsu 春光  
Japan, Yamada, Ise Province, mid-19th century, Edo period  
(1615-1868)

A remarkably characterful and spirited carving, depicting the two eternal enemies, toad and snake, in a standoff. The toad seated on its haunches leaning back somewhat comfortably, its hindlimbs trapped under the coiling body of the snake, one webbed hand pressing down on the scaly body of the reptile as the other is confidently clasped around its neck. All eyes are inlaid in black wood. Natural himotoshi and signed to the underside within a polished area HARUMITSU.

LENGTH 3.9 cm

Condition: Excellent condition with minor surface wear.

**Provenance:** From a private English collection, Heath House, Hampshire. The same collection includes a Louis XVI bureau plat which was originally the working desk of the French Emperor Napoleon III.

The toad is depicted with its mouth full, presumably having half-swallowed a snail, thus completing the trinity of the sansukumi; the frog, snake, and snail. Sansukumi translates to 'the three who are afraid of one another'. The three animals are in a state of mutually assured destruction: the snake will consume the frog, however the frog has already eaten a poisonous snail, so the snake must perish as well. This motif is connected to sansukumi-ken, a category of Japanese hand games played by using three hand gestures. The oldest sansukumi-ken game is mushi-ken, a game originally from China. In mushi-ken, the 'frog' represented by the thumb wins against the 'slug' represented by the pinkie finger, which, in turn defeats the 'snake' represented by the index finger, which wins against the 'frog'. Although this game was imported from China, the Japanese version differs in the animals represented. In adopting the game, the original Chinese characters for centipede or millipede were apparently confused with the characters for the 'slug'. The centipede was chosen because of the Chinese belief that the centipede was capable of killing a snake by climbing and entering its head. One of the few surviving sansukumi-ken games is jan-ken, which was brought to the West in the 20th century as rock paper scissors.

**LITERATURE COMPARISON**

Compare a closely related wood netsuke of a snake and toad, by Harumitsu, 19th century, at Zacke, Netsuke von Meistern, 1989, Vienna, lot 12.



**AUCTION COMPARISON**

Compare a related wood okimono, 14.5 cm wide, showing a very similar pose, by Sukekazu, at Christie's, Art of Japan, 5 December 2017, London, lot 20 (sold for GBP 10,625).



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





122  
**MINKO: A RARE WOOD NETSUKU OF A SNAKE COILING AROUND A TAMA**

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

Finely carved, the compact snake coiling around a tama pearl, its body naturalistically represented, varying in thickness, covered in boldly incised grooved scales. The reptile's large head is resting at the top of the composition with wide eyes inlaid in brass with dark horn pupils. Himotoshi to the underside and signed MINKO and kakihan.

LENGTH 3.5 cm

Condition: Very good condition with only minor wear.

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

**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.

**LITERATURE COMPARISON**

Compare a closely related wood netsuke of a snake by Minko, c. 1800, 4.4 cm, Zacke, Netsuke und Inro – Ausstellung, 1984, Vienna, lot 79. Note in particular the closely related grooved scales.



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



123  
**MASASHIGE: A FINE WOOD NETSUKU OF A SNAKE**

By Masashige, signed Masashige 正重  
Japan, Yamada, Ise Province, mid- to late 19th century

Finely carved and stained as a neatly coiled snake resting its head on its body, waiting patiently for the perfect moment to strike. Its body naturalistically represented, varying in thickness, covered almost entirely in boldly carved scales; the eyes inlaid in dark horn. Natural himotoshi and signed to the underside MASASHIGE within a polished oval reserve.

HEIGHT 3.6 cm, LENGTH 4 cm

Condition: Excellent condition with minor wear and natural flaws. One minuscule nick to the underside.

**Provenance:** From the private collection of the former owner of Galerie Japan-Kunst, Vienna. Acquired during the late 20th century from various dealers such as Barry Davies and collector friends such as Marcel Lorber.

**AUCTION COMPARISON**

Compare a closely related wood netsuke of a snake by Masahiro, 19th century, 3 cm, at Zacke, Fine Japanese Art, 14 June 2014, Vienna, lot 459 (**sold for EUR 4,290**).



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





124  
**MASANAO: A FINE WOOD  
NETSUKE OF A DARUMA DOLL**

By a member of the Masanao family, signed Masanao正直  
Japan, Yamada, Ise province, second half of 19th century

Finely carved as a Daruma doll, shown almost completely  
enveloped in his voluminous robe, his face with a disgruntled  
expression, the eyes inlaid in dark wood below bushy brows,  
flanked by two pendulous earlobes, and the cheeks finely stippled  
with a stubble. Himotoshi through the back and signed MASANAO  
to the concave base. An attractive model, of simplistic nature,  
ideally shaped, and beautifully polished.

HEIGHT 3.7 cm

Condition: Very good condition with  
minor wear and light scratches.  
**Provenance:** Christie's London, 4  
November 2009, lot 133. From the  
private collection of Alan and Simone  
Hartman, New York. A collector's number  
'268' at the back of the head. Alan and  
Simone Hartman built a renowned  
collection for over half a century and  
became noted art patrons, enriching the



Alan & Simone  
Hartman

collections of important museums including the Museum of Fine  
Arts, Boston (which opened the Alan and Simone Hartman Galleries  
in 2013) as well as the Metropolitan Museum of Art and Brooklyn  
Museum in New York. Notably, they assembled an impressive  
collection of Japanese art, focusing on fine netsuke, inro, and  
lacquer.

A Daruma doll is a round, traditional doll modeled after  
Bodhidharma, the founder of the Zen tradition of Buddhism.  
Though considered a toy by some, Daruma has a design that is rich  
in symbolism and is regarded more as a talisman of good luck to  
the Japanese.

**LITERATURE COMPARISON**

Compare a closely related wood  
netsuke of a Daruma doll, signed  
Masanao, illustrated in Ducros,  
Alain (1987) Netsuke & Sagemono 2,  
p. 65.



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



125  
**SHOKO: A FINE WOOD NETSUKE  
OF A WOMAN WASHING HER HAIR**

By Shoko Sugonoya, signed Shoko 尚古  
Japan, Takayama, Hida province, second half of 19th century

**Published:** Guillermo Mateu (1998), Netsuke: Las Grandes  
Minaturas de la Escultura Japonesa, p. 60.

Kneeling over a round basin, the woman washing her long hair  
with one hand using a towel while placing her left hand inside the  
water. Her robe is resting around her waist, crumpled in large folds.  
Two himotoshi below her knees. The underside of the basin signed  
SHOKO.

LENGTH 4.3 cm

Condition: Very good condition with only minor wear.  
**Provenance:** From the private collection of Armand Basi. A copy of  
the collector's notes, no. 1042, accompanies this lot.

Shoko Sugonoya worked in Hida, as can be seen from some  
signatures. His signature is often executed in the so-called clerical  
script (reisho). A netsuke dated 1885 (Lempertz, Cologne, auction  
610.27, 28.11.1990, lot 878) gives an indication of his creative  
period. Furthermore, this netsuke was already in the possession  
of the merchant Mühlenpfordt in 1893. In the genealogy of the  
Hida carvers it is repeatedly noted that Shoko is the go of Suketada  
(Ouwe-hand 1971, p. 39, INCS Journal, Vol. 5, no. 3 [December  
1977], p. 42; Chappell 1989, p. 27; Shimatani 1996, p. 30). In  
contrast, in netsuke literature, Shoko and Suketada are always  
listed as two different artists. This is correct, because a turtle  
netsuke shows (MCI, p. 746) that Shoko Sugonoya lived to be at  
least 72 years old, while Suketada died at the age of 63.

**AUCTION COMPARISON**

Compare a related wood netsuke of  
a woman washing her hair, by Miwa,  
at Zacke, Fine Netsuke & Sagemono,  
3 May 2024, Vienna, lot 163 (**sold for  
EUR 7,150**).



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



126  
**MASANAO: AN EARLY WOOD  
NETSUKE OF DARUMA STRETCHING**

By Masanao I, signed Masanao 正直  
Japan, Ise-Yamada, late 18th-early 19th century, Edo period  
(1615-1868)

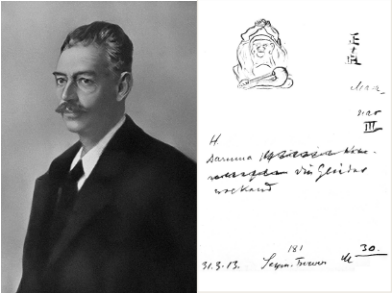
Daruma stretches his arms above his head and yawns languorously, his eyes wide and brows raised in an exaggerated manner of a man desperately in need of rest, one foot resting over his hossu (Buddhist fly whisk). He is dressed in a loosely fitted robe, opening at the chest to reveal the gently protruding belly underneath. Natural himotoshi and signed to the underside MASANAO – an early work bearing a beautiful patina, very likely by the first Masanao.

HEIGHT 4 cm

Condition: Very good condition with minor wear.

**Provenance:**

Ex-collection Henry S. Trower (1843-1912), Somerset. Glendining's London, 31 March 1913, lot 136. Ex-collection Albert Brockhaus (1855-1921), acquired from the above. Lempertz Cologne, 27 June 2020, lot 437. A private collection in Austria, acquired from the above.



Albert Brockhaus (1855-1921) and a sketch of the present netsuke including notes by the collector



**AUCTION COMPARISON**

Compare a related early wood netsuke by Masanao, depicting Gama Sennin, also Ex- Trower and Brockhaus, at Zacke, Fine Netsuke & Sagemono, 16 April 2021, Vienna, lot 93 (**sold for EUR 6,100**).



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



127  
**MASANAO: A RARE WOOD NETSUKE OF RYUTOKI**

By a member of the Masanao family, signed Masanao 正直  
Japan, Yamada, Ise province, late 19th century, Meiji period  
(1868-1912)

Finely carved as Ryutoki, the design illustrated in the Soken Kisho, the demon with his hands folded across his stomach and balancing a lantern on his head. He is dressed in voluminous robes tied at his waist with a short cape around his shoulders. The menacing face is detailed with eyes inlaid in pale and dark horn which glow with comical threat, a thick beard, and two horns jutting up on either side of the lantern decorated with a swirling cloud motif. The himotoshi is formed by the end of his sash which also houses the neatly incised signature MASANAO.

HEIGHT 7.8 cm

Condition: Both feet with repairs and a further small repair to the edge of the right horn. Otherwise excellent condition and presenting very well.

**Ryutoki is one of the four jaki**, the miniature demons who support statues of the Shitenno (Four Kings). Often just two are represented: Ryutoki with the lantern on his head and Tentoki who holds a lantern aloft in one hand. Legend recounts that the pair were evil mischief-makers, but the trampling feet of the gods crushed out the bad spirits and caused them to repent. The lanterns offer light for the road ahead of the Buddha and testify that the Four Kings are capable of banishing evil. A renowned pair of sculptures representing the pair is at the Kofukuji in Nara, the Ryutoki was carved in 1215 by Koben, one of the four sons of the great Kamakura sculptor, Unkei.

**LITERATURE COMPARISON**  
Compare a closely related wood netsuke of Ryutoki, by Masanao, illustrated in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part A, p. 723.



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



Drawing of Ryutoki, Soken Kisho of 1781 by Inaba Tsuruyu





128  
**SHURAKU: A RARE WOOD  
 NETSUKE OF A DANCER**

By Shuraku, signed Shuraku 舟樂  
 Japan, Edo (Tokyo), late 18th century, Edo period (1615-1868)

**Published:** Stern, Harold P. (1972) The Magnificent Three: Lacquer, Netsuke, and Tsuba, no. 45 (attached to an intro and unillustrated).

Boldly and dynamically carved as a man dressed only in a loincloth, dancing on one foot, as he raises a bucket above his head. The bucket is lacquered red, attractively worn. The facial features are superbly carved, as is typical for the early Edo school, and the wood bears a beautiful, deep patina. Chimney-style himotoshi to the side and under the man's loincloth.

HEIGHT 6 cm

Condition: Very good condition with minor typical wear and losses to red lacquer.  
**Provenance:** Ex-collection Charles Greenfield.

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



129  
**MASANAO: A FINE WOOD NETSUKE  
 OF A SUTETEKO DANCER**

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

The performer captured in a dynamic position, one leg raised as he hops on the other, switching his foot as he works the crowd, the right hand holding a tasseled club and the left lowered with a folded fan. He is dressed in a short robe which is tucked into his sash to the back, careful not to trip, the face covered with a Hyottoko mask, puckered and skewed to the side, with a scarf neatly tied around his head. Natural himotoshi and signed to the hind MASANAO.

HEIGHT 4.8 cm

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

**Suteteko** Odori (Suteteko Dance) was started by rakugo storyteller Sanyutei Enyu I and was performed at the end of a rakugo storytelling performance. In 1880, the vaudeville halls were in a slump in the aftermath of a cholera epidemic. In the midst of this, San'yutei En'yu, disciple of the first San'yutei Encho, started the suteteko dance at Asakusa Namiki-tei. After finishing a performance, he would suddenly stand up, show his half-trousers, and dance with his shins sticking out. Until then, storytellers had only been required to dance while seated, so this gesture greatly delighted the audience.

**LITERATURE COMPARISON**

Compare a closely related wood netsuke of a Suteteko dancer, by Masanao, from the collection of F.M. Jonas, illustrated by Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part A, p. 455.



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



130  
**MASANAO: A RARE WOOD NETSUKE  
OF OKAME CLIPPING HER TOENAILS**

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

Finely carved to depict Okame clipping her toenails. The half-naked Shinto goddess of mirth has typically large, puffed cheeks, a pronounced forehead, and neatly tied hair trailing down her back. Generously excavated himotoshi to the back, the cord-holes pleasingly worn, and signed to the underside within an oval reserve MASANAO. The wood bearing a fine, dark patina.

HEIGHT 3.5 cm

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

A rare subject for the Masanao family, which carved mostly animals.

**AUCTION COMPARISON**

Compare a closely related wood netsuke of Okame clipping her toenails, unsigned, at Zacke, Fine Netsuke & Sagemono, 29 October 2021, Vienna, lot 147 (**sold for EUR 4,803**).



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



131  
**TOMOKAZU: AN AMUSING WOOD  
NETSUKE OF AN ACROBATIC MONKEY**

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

Finely carved as a seated monkey precariously raising and stretching his right leg above his head with one hand while the other pulls on his bent limb. The face of the primate with an amused expression, wide eyes double inlaid in pale and dark horn, and mouth open revealing a full set of teeth inlaid in bone. The fur is carefully etched and stained. Natural himotoshi and signed to the underside within an oval reserve TOMOKAZU.

LENGTH 4.4 cm

Condition: Very good condition with minor surface wear. Tiny losses to the teeth and a tiny nick above one brow.

**Provenance:** Bonhams, Fine Japanese Art, 17 May 2018, London, lot 10. A private collection in England, acquired from the above.

**AUCTION COMPARISON**

Compare a closely related wood netsuke of smiling monkey, School of Kano Tomokazu, mid-19th century, at Zacke, Fine Netsuke & Sagemono, 22 April 2022, Vienna, lot 118 (**sold for EUR 4,298**).



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







132  
**MASAKATSU: A PALE WOOD NETSUKE  
OF A CLAM DIVER RESTING ROCKS**

By Suzuki Masakatsu, signed Masakatsu 正勝 and kakihan  
Japan, Yamada, Ise Province, mid to late 19th century, Edo period  
(1615-1868)

Finely carved as a diving girl (ama) dressed only in a straw skirt, leaning against a craggy rock, one arm resting in a groove and supporting her face as she stares pensively into the distance. The attractively stained wood is engraved with delicate details, the naked body left bare and polished, and the rockwork and straw skirt with minute incision work and staining. The himotoshi cleverly integrated into the design of the rock underneath and signed MASAKATSU and kakihan within a polished reserve.

LENGTH 3.6 cm

Condition: Excellent condition with only very minor expected wear.

**Suzuki Masakatsu** was the son of Masanao I, the founder of a remarkably prolific netsuke carving school which is active to this very day. Masakatsu's output is fairly limited as he did not enjoy good health, however he is widely regarded by scholars as the most talented of Yamada carvers and often came up with new and original designs, such as the present piece which is not a known subject from the Masanao school.

**AUCTION COMPARISON**

Compare a closely related wood netsuke of a clam diver resting on a large awabi shell, by Masakatsu, mid to late 19th century, at Zacke, Fine Netsuke & Sagemono, 28 April 2023, Vienna, lot 125 (**sold for EUR 7,150**).



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

133

**MINKO: A SUPERB AND LARGE WOOD NETSUKES OF OKAME FIXING HER HAIR**

By Tanaka Juntoku Minko (1735-1816), signed Minko 珉江 Japan, Tsu, late 18th century, Edo period (1615-1868)

Boldly carved in dark-reddish wood, the half-naked Shinto goddess of mirth carved squatting on a rock, the deity with her hands raised above her head as she fixes her comb. Okame is depicted in a rather unusual manner, almost ogre-like, yet still retaining her sensitive features, portrayed with typically large, puffed cheeks, a pronounced forehead, and neatly tied hair. Generously excavated himotoshi from the back through the base and signed underneath the rock MINKO. The wood bearing a fine dark patina. A deceptively simple carving, possessing remarkable power and imbued with irresistible character and charm.

HEIGHT 4.8 cm

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

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

**LITERATURE COMPARISON**

Minko rarely depicted Okame on her own, for the only other variant, see a closely related wood netsuke of Okame stretching, by Minko, 18th-19th century, 4.4 cm, see Harris, Victor (1987) The Hull Grundy Collection in the British Museum, p. 24, no. 11.



**MUSEUM COMPARISON**

Compare a related wood netsuke of Fukurokuju and Okame, by Minko, 19th century, 12 cm, in the Linden Museum, inventory number OA 18739.



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





134  
**MINKO: A FINE WOOD  
NETSUKE OF A VORACIOUS WOLF  
WITH VENISON HAUNCH**

By Tanaka Juntoku Minko (1735-1816), signed Minko 珉江  
Japan, Tsu, late 18th century, Edo period (1615-1868)

The wolf seated and leaning forward, its ribs protruding, eagerly  
gnawing at a severed venison leg, the eyes double inlaid in brass  
and dark wood. Signed below the right hind leg MINKO. Natural  
himotoshi through the legs.

LENGTH 4.5 cm

Condition: Very good condition with traces of use, the signature  
heavily worn but still legible.

**LITERATURE COMPARISON**

Compare a closely related  
netsuke of a wolf, by Minko,  
illustrated in Coullery, Marie-  
Therese / Newstead, Martin  
S. (1977) The Baur Collection,  
p. 338-339, no. C1058.



**AUCTION COMPARISON**

Compare a closely related wood  
netsuke of a wolf, by Minko,  
dated to the late 18th century,  
at Bonhams, Fine Netsuke from  
a French Private Collection, 4  
November 2020, London, lot  
101 (sold for GBP 5,687).



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





135  
**KOKEI: A SUPERB WOOD NETSUKE  
OF A TIGER AND CUB**

By Kokei, signed Kokei 虎溪  
Japan, Kuwana, Ise Province, circa 1810, Edo period (1615-1868)

**Published:**  
Atchley, Virginia (1986), Kokei, Netsuke Kenkyukai Study Journal, vol. 6, no. 1, p. 12, fig. 5.  
Sydney L. Moss Ltd. (1989) Japanese Netsuke: Serious Art. Outstanding Works Selected from American Collections, no. 32.

The ferocious feline seated with its tail snaking its way up to its protruding shoulder bones, the head turned back to the left as it affectionately licks the flank of the offspring who attempts to clamber over its back, altogether forming a compact composition. The wood bearing a lustrous patina and the characteristic stripes are stained and rendered with alternating finely etched and smoothly polished areas. Natural himotoshi and signed to the underside within a polished reserve KOKEI.

LENGTH 3.5 cm

Condition: Very good condition with minor wear. A tiny touchup to the tongue.  
**Provenance:** H.J. and Bette Sherman, Tulsa, Oklahoma, USA. Sotheby's, Japanese and Korean Works of Art, 9 June 2004, London, lot 1178. The private collection of Alan and Simone Hartman, New York, acquired from the above.



The present lot's size and pose render it among the most successful of Kokei's tiger netsuke.

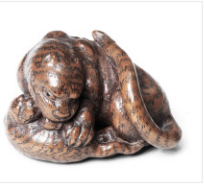
**LITERATURE COMPARISON**

For a closely related wood netsuke of a tigress licking her cub, signed Kokei, 3.5 cm, see Coullery, Marie-Therese / Newstead, Martin S. (1977) The Baur Collection, p. 351, C 1098.



**AUCTION COMPARISON**

Compare a closely related wood netsuke of a tiger and cub, by Kokei, late 18th-early 19th century, at Bonhams, Fine Netsuke from a French Private Collection, 4 November 2020, London, lot 48 (**sold for GBP 5,312**).



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



136  
**KOKEI: A SPIRITED WOOD NETSUKE  
OF A TIGER GROOMING ITSELF**

By Kokei, signed Kokei 虎溪  
Japan, Kuwana, Ise Province, c. 1810, Edo period (1615-1868)

A remarkably spirited and animated wood netsuke of a tiger seated with its tail passing forward onto its back over its protruding shoulder bones, the head turned back to the left as it licks its left forefoot, forming a compact composition. The eyes inlaid with brass pupils. The wood bearing a lustrous patina, and the characteristic stripes are stained and rendered with alternating finely etched and smoothly polished areas. Natural himotoshi and signed to the underside within a polished reserve KOKEI.

LENGTH 3.6 cm

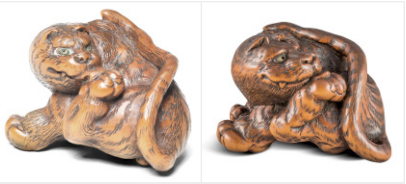
Condition: Very good condition with minor wear. Malachite encrustations to the inlays. Repair to the right eye.  
**Provenance:** Ex-collection Jirka-Schmitz Patrizia, Cologne. With Helmut Laudenbach, Munich. From the private collection of the former owner of Galerie Japan-Kunst, Vienna, acquired in December 1980 from the above for a purchase price of DM 4,600, or approximately **EUR 6,100** converted and adjusted for inflation at the time of writing. A copy of the old invoice is available upon request.

The present netsuke appears to be a departure from Kokei and Minko's usual "tiger grooming itself" model, displaying an unusual dynamism and curvature to the body. The known models of this type are listed in the auction comparison below.



**AUCTION COMPARISON**

Compare a related wood netsuke of a tiger grooming itself, by Kokei, early 19th century, at Bonhams, Fine Netsuke from a French Private Collection, 4 November 2020, London, lot 49 (**sold for GBP 3,188**). Also compare a related wood netsuke of a tiger grooming itself, by Minko, late 18th century, at Van Ham, Asiatische Kunst, 7 December 2017, Cologne, lot 2255 (**sold for EUR 12,900**).



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





137  
**AN EBONY WOOD NETSUKE OF A RECUMBENT OX,  
ATTRIBUTED TO MINKO**

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

A sensitively crafted depiction of a recumbent ox, its body hunched together forming a compact composition, the head sharply turned to the left, as it turns back, the charming face detailed with a broad snout, curving horns, and large eyes inlaid with dark horn pupils. Natural himotoshi. The kokutan wood is beautifully polished.

LENGTH 4.4 cm

Condition: Very good condition with minor wear.



**LITERATURE COMPARISON**

A closely related ebony wood netsuke of an ox, with red-inked signature Minko and kagikan, is illustrated in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part A, p. 508.



**AUCTION COMPARISON**

Compare to a closely related ebony wood netsuke of an ox with calf, by Minko, at Bonhams, Fine Netsuke from a French Private Collection, 4 November 2020, London, lot 45 (**sold for 6,938 EUR**).



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



138  
**MINKO: A WOOD NETSUKE OF A RECUMBENT GOAT**

By Tanaka Juntoku Minko (1735-1816), signed Minko 岷江 with kagikan  
Japan, Tsu, late 18th century, Edo period (1615-1868)

A remarkably powerful sculpture with boldly incised strokes, yet still retaining sophisticated detail. The goat is shown in a reclining posture, the large feet with the hallmark chubby hooves are neatly tucked underneath the body for compactness and the equally large ears and horns are resting against the shoulders and back. The wood bearing a rich, deep patina and the eyes double inlaid in gilt brass with dark pupils. Natural himotoshi and signed within a polished reserve underneath MINKO and kagikan.

LENGTH 4.5 cm

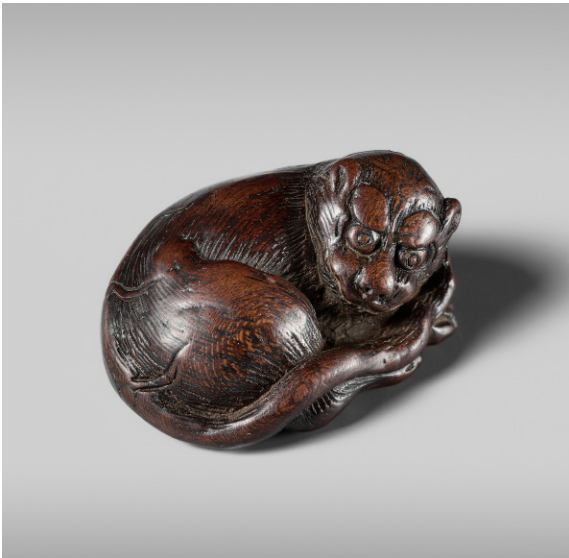
Condition: Very good condition with minor surface wear and typical traces of use. One tiny nick to the right ear.

**AUCTION COMPARISON**

A closely related wood netsuke of a goat by Minko was sold at Bonhams, Netsuke from a European Private Collection, 8 May 2016, London, lot 29 (**sold for 6,875 GBP**).



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



139  
**A SUPERB WOOD NETSUKE OF A RECUMBENT TIGER,  
ATTRIBUTED TO TAMETAKA**

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

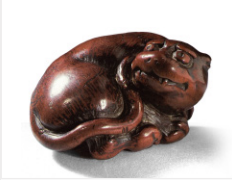
The tiger's body forming a compact composition as it rests its head on its large paws, gently cushioned by the long, curling tail. The face carved with a menacing expression, bulging eyes, and the mouth furled in a growl as it gently warns against any intrusion. The spine of the feline finely rendered, and its fur minutely incised in the typical manner of Tametaka. Generously excavated, asymmetrical himotoshi to the underside. The wood bearing a fine, unctuous patina.

The netsuke is apparently unsigned, however confidently attributed to Tametaka, who is mentioned in the Soken Kisho of 1781, and is known for his idiosyncratic, bold style, his carvings appearing rugged but still possessing all necessary fineness and character, as in the present example.

LENGTH 4.2 cm

Condition: Very good condition with minor expected wear.

**LITERATURE COMPARISON**  
Compare a closely related wood netsuke of a tiger, by Tametaka, 18th century, 5 cm, illustrated in Gould, Irving (1987) The Gould Collection of Netsuke, p. 130-131.



**AUCTION COMPARISON**  
Compare a closely related wood netsuke of a tiger, by Tametaka, 4.5 cm, at Bonhams, Fine Netsuke from the Adrienne Barbanson Collection, 13 May 2013, London, lot 9 (sold for GBP 10,625 or approx. **EUR 19,500** converted and adjusted for inflation at the time of writing).



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







140  
**TAMETAKA: A SUPERB  
WOOD NETSUKES OF A BOAR  
RESTING ON AUTUMN LEAVES**

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

**Published:** Tomkinson, Michael (1898) A Japanese Collection, no. 509 (unillustrated).

The recumbent boar (inoshishi) boldly carved with its head lowered and resting on a bed of autumn leaves, its eyes opened and watchful, the hairwork incised in the typical manner of the artist. Signed underneath TAMETAKA. Large, asymmetrical and generously excavated himotoshi.

LENGTH 4.8 cm

Condition: Very good condition. Minor expected wear.

**Provenance:** Ex-collection Michael Tomkinson (1841-1921), no. 509. Sotheby's, Fine Japanese and Korean Works of Art, 9 June 2004, London, lot 1177. From the private collection of Alan and Simone Hartman, New York, acquired from the above.



**Michael Tomkinson  
(1841-1921)**

**Tametaka** is the earliest recorded netsuke artist from Nagoya and is listed in the Soken Kisho of 1781. He carved boars rather infrequently; furthermore, most known examples show boars in a group of two or more. The present piece is a highly representative example of Tametaka's work, striking a delicate balance between refinement and functionality, all while retaining the artist's idiosyncratic, rustic style.

**LITERATURE COMPARISON**

For a closely related wood netsuke of a recumbent boar see Bandini, Rosemary (2001) Expressions of Style, Netsuke as Art, Scholten Japanese Art, New York, no. 145.



**AUCTION COMPARISON**

Compare a closely related wood netsuke of a recumbent boar resting on a bed of leaves at Christie's, Japanese and Korean Art, 16 September 2003, New York, lot 244 (sold for USD 11,950).



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



141  
**A RARE WOOD NETSUKE OF  
A JAKONEKO (MUSK CAT)**

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

A finely carved, charming depiction of a jakoneko with its head resting on its forepaws. The coat incised with accentuated lines, falling in heavy tresses over its body, parted down the spine. The face with a gently protruding snout, floppy ears, eyes double-inlaid in mother-of-pearl with dark pupils, and a scrolling beard tucked under the chin. Generously excavated himotoshi to the underside.

LENGTH 5.5 cm

Condition: Good condition with minor surface wear and natural imperfections. Age cracks, light nicks, and few scratches. Touchups to one eye.

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

**LITERATURE COMPARISON**

For a closely related Kurogaki wood netsuke of a jakoneko, 18th century, see Sotheby's, Japanese Works of Art, Prints & Paintings, 9 November 2006, London, lot 1030.



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



142  
**MASATOMI: A RARE WOOD NETSUKE OF  
THE RAKAN HANDAKA SONJA AND HIS DRAGON**

By Masatomi, signed Masatomi 正富 with kakihan  
Japan, 18th century, Edo period (1615-1868)

Handaka Sonja seated on a pedestal with a large dragon coiling around him, his hands gently cradling the majestic beast. The dragon's body is superbly executed in openwork with finely carved scales and flaming scrolls and the rakan is dressed in voluminous robes with prayer beads dangling from his wrist. Natural himotoshi and signed to one foot MASATOMI, the other foot bearing the aritst's kakihan.

HEIGHT 4.3 cm

Condition: Good condition, minor wear and traces of use. Old damage to the eyes, the eye inlays possibly lost.  
**Provenance:** From the private collection of the former owner of Galerie Japan-Kunst, Vienna. Acquired during the late 20th century from various dealers such as Barry Davies and collector friends such as Marcel Lorber.

**AUCTION COMPARISON**

Compare a closely related wood netsuke of a dragon chasing a tama by the same artist, signed Masatomi, 18th century, at Zacke, Fine Netsuke & Sagemono, 3 November 2023, Vienna, lot 179 (**sold for EUR 2,080**). Compare a closely related wood netsuke depicting a dragon by the same artist, signed Masatomi, at Sotheby's, The Cornelius V.S. Roosevelt Collection of Netsuke, 2 June 1992, New York, lot 75.



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





143  
**MASANOBU: A SUPERB WOOD  
NETSUKE OF A MONKEY AND YOUNG**

By Masanobu, signed Masanobu 正信  
Japan, late 18th century, Edo period (1615-1868)

**Published:** Joly, Henri (1975) Catalogue of the H. Seymour Trower  
Collection of Japanese Art, no. 231A (unillustrated).

Finely carved to depict a languorously recumbent monkey with  
its head buried in its elbow, legs folded in and arms stretched  
over a persimmon which it protects with both hands. A greedy  
young monkey is clambering over its back, reaching for the large  
fruit all while biting into a second smaller fruit. The adult monkey,  
having just woken up from a deep slumber, disturbingly eyes the  
persimmon; visibly relieved it has not been stolen. Each primate  
with finely etched and stained fur and eyes inlaid in dark wood.  
Large, asymmetrical himotoshi to the side and underside, the larger  
hole generously excavated to accommodate the knot, and signed  
within a recessed oval reserve MASANOBU.



LENGTH 4.8 cm

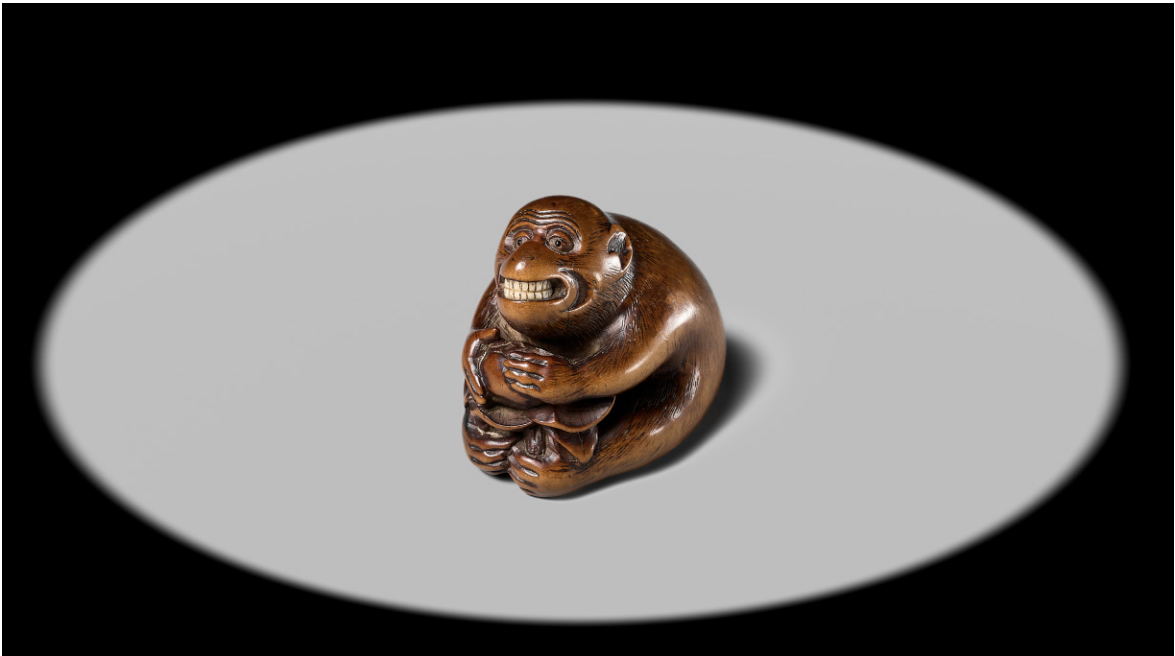
Condition: Very good condition with minor wear. A few old nicks  
here and there.  
**Provenance:** Ex-collection H. Seymour Trower (recorded in Henri  
Joly's catalog, no. 231A). From the private collection of Armand Basi.  
A copy of the collector's notes, no. 824, accompanies this lot.

**LITERATURE COMPARISON**

Compare a related wood netsuke of  
two monkeys and a persimmon, late  
18th century, by Mitsuhide, illustrated  
in Barry Davies Oriental Art (1995)  
100 Selected Pieces from the Netsuke  
Collection of Scott Meredith, no. 24.



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



144  
**AN AMUSING WOOD NETSUKE OF  
A MONKEY EATING A PERSIMMON**

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

**Published:** Guillermo Mateu (1998), Netsuke: Las Grandes  
Minaturas de la Escultura Japonesa, p. 122.

Finely carved as a seated monkey with its head raised, visibly proud  
of the succulent fruit nestled in its lap. The persimmon borne on a  
leafy stem secured firmly in the primate's lap by its hindlimbs. The  
face of the monkey with an amused expression, alert eyes inlaid in  
dark horn, furrowed brows, and a wide grin revealing a full set of  
teeth inlaid in bone. The fur is carefully etched and stained. Natural  
himotoshi.

LENGTH 4.1 cm

Condition: Good condition with minor surface wear. Old repair to  
the monkey's lower jaw.  
**Provenance:** From the private collection of Armand Basi. A copy  
of the collector's notes, no. 174, accompanies this lot. Armand Basi  
(1924-2009) was a Spanish businessman and fashion designer,  
co-founder of the fashion firm bearing his name. He was a Japanese  
art enthusiast and amassed a large collection of netsuke in his  
lifetime.

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





145  
**ICHIUN: A FINE WOOD NETSUKE  
OF A RECUMBENT BOAR**

By Ichiun (Ikkan), signed Ichiun 一雲  
Japan, Nagoya, c. 1860

Naturalistically carved, the boar resting flat on its belly, its limbs partially tucked underneath, one leg slightly raised against the body. The heavy animal with its ears laid back, its long snout curving upwards, sniffing the air, flanked by bone-inlaid tusks, the eyes inlaid in dark horn. The hairwork is masterfully incised and beautifully worn. Natural himotoshi and signed to the base in sosho (cursive script) ICHIUN.

LENGTH 4.3 cm

Condition: The right raised leg with a restoration to the edge. Otherwise very good condition with minor wear and appealing rubbing to the high points.

**Provenance:** Sotheby's, February 1986, London, lot 201.

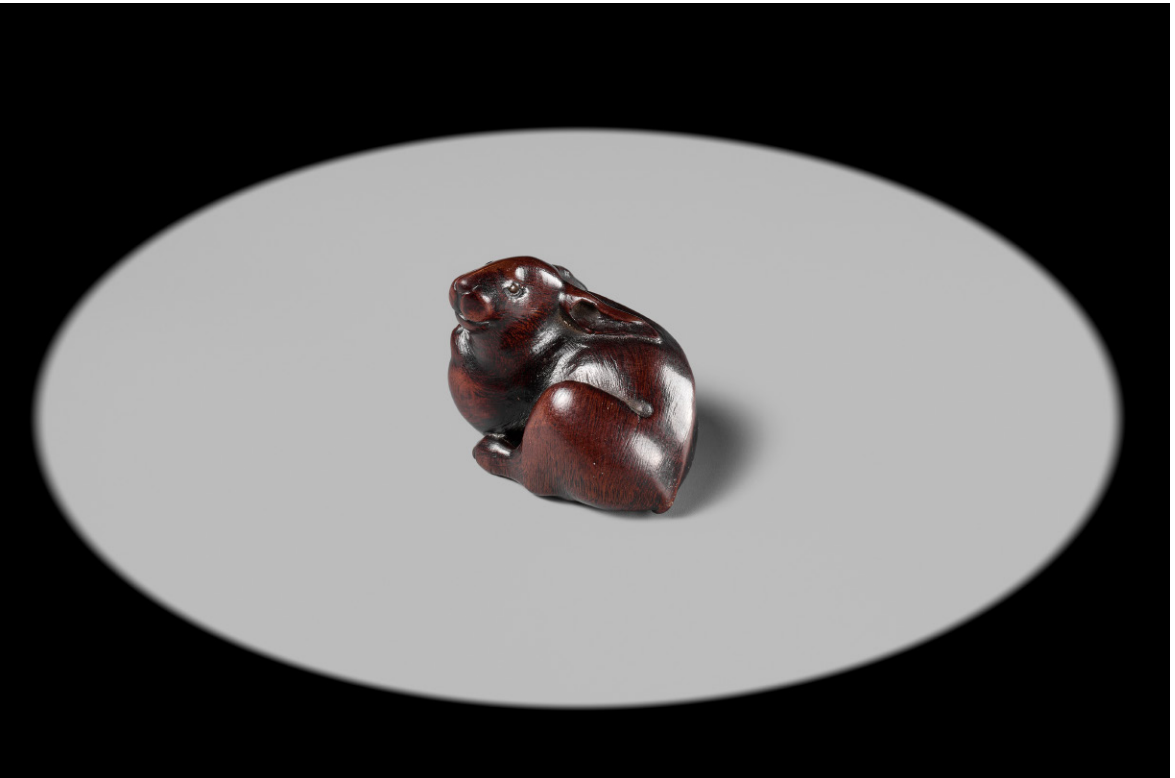
Jairus K. Hammond discusses Ichiun and Ikkan in length in WHODUNIT? Ikkan or Ichiun, International Netsuke Society Journal (INSJ), vol. 10, no. 3, p. 14-23. In the article it is noted that the Ichiun 一雲 is the sosho variant of the kaisho signature Ikkan 一貫. Due to the fact that both signatures were used in combination with the same kakihan and often with the prefix Chofu (Nagoya), Hammond postulated that these two signatures are engraved by the same carver. The present netsuke is listed in Exhibit 1, p. 23, as "Boar reclining, head raised".

**AUCTION COMPARISON**

Compare a closely related wood netsuke by Ittan at Zacke, Fine Netsuke & Sagemono, 28 April 2023, Vienna, lot 82 (**sold for EUR 10,400**).



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



146  
**MASANOBU: A NAGOYA SCHOOL WOOD  
NETSUKE OF A HARE WITH AMBER EYES**

By Masanobu, signed Masanobu 正信  
Japan, Nagoya, mid to late 19th century

The rabbit (usagi) seated with one paw slightly raised close to the body, the head slightly raised to the left in an alert attitude, the long ears finely carved trailing down the back, the eyes inlaid in amber. Natural himotoshi between one hind leg and the body. The well-toned wood slightly worn with a fine, appealing patina. Signed on the haunch within a polished reserve MASANOBU.

LENGTH 3.6 cm

Condition: Very good condition with minor expected surface wear.

**AUCTION COMPARISON**

Compare a closely related wood netsuke of a hare with amber eyes at Zacke, Fine Netsuke & Sagemono, 22 April 2022, Vienna, lot 119 (**sold for EUR 4,424**).



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







147  
**KANO TOMOKAZU: A SUPERB WOOD NETSUKU OF A RAT WITH EDAMAME BEAN POD**

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

Finely carved and beautifully stained to depict a pudgy rat clutching a smooth edamame bean pod. The rodent's fur finely incised, the eyes inlaid in dark horn, and the two visible incisors are inlaid in bone. The underside is superbly executed, showing the crisply carved feet and the curling tail twisting gently around the composition forming the natural himotoshi. Signed to the underside within an oval reserve TOMOKAZU.


LENGTH 4.5 cm

Condition: Very good condition with minor wear. An old, near-invisible repair to the bottom of the left ear.  
**Provenance:** Sotheby's, Japanese and Korean Works of Art, 9 June 2004, London, lot 1160. From the private collection of Alan and Simone Hartman, New York, acquired from the above.



The connections between Tomokazu and other Gifu and Nagoya artists have recently been investigated by Kentaro Akatsu, who points out that these two centers, only thirty kilometers apart, should really be considered as one netsuke-producing area. Akatsu's genealogical chart shows Tomokazu as a founding father of the Nagoya group of artists which included Ikkan and Ittan, who produced similar netsuke depicting rats.

**AUCTION COMPARISON**  
Compare a closely related wood netsuke of a rat biting into a shogi piece, by Kano Tomokazu, at Zackle, Fine Netsuke & Sagemono, 28 April 2023, Vienna, lot 87 (**sold for EUR 4,940**).



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



148  
**MASATADA: A FINE WOOD NETSUKU OF A COILED RAT**

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


A finely carved wood netsuke of a rat (nezumi) tightly coiled into a ball. A genius design when considering the functionality as a netsuke, but also the uniqueness of the depiction. The fur of the rat is precisely incised, and it is holding one paw to its face as it gently scratches its snout, one is holding its tail which extends all the way to the back, and another is scratching its ear. The bony fingers of the paws are carved with great detail, giving an eerie appearance. The eyes are inlaid in polished dark wood. Natural himotoshi and signed within a polished reserve in sosho (cursive script) MASATADA.

HEIGHT 2.7 cm

Condition: Good condition with minor wear, a few light age cracks, tiny nicks. One eye is replaced.  
**Provenance:** Sotheby's, Japanese and Korean Works of Art, 9 June 2004, London, lot 1056. From the private collection of Alan and Simone Hartman, New York.

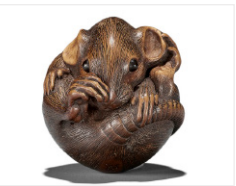
The artist was a member of the Yamada school. This model is believed to originate from the Masanao family of Ise-Yamada and was executed in different variations and sizes across members of the school/family.

**LITERATURE COMPARISON**  
Compare a closely related wood netsuke of a coiled rat, by Masatada, illustrated in Ducros, Alain (1987) Netsuke & Sagemono 2, p. 68.





**AUCTION COMPARISON**  
Compare a closely related wood netsuke of a coiled rat, by Masanao, Zackle, Fine Netsuke & Sagemono, 25 September 2020, Vienna, lot 115 (**sold for EUR 8,216**).



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



149  
**MASAKAZU: A MASTERFUL WOOD  
NETSUKE OF A RAT GROOMING ITSELF**

By Masakazu, signed Masakazu 正一 and kakihan  
Japan, Nagoya, first half of 19th century, Edo period (1615-1868)

Superbly carved with refined movement to depict a rat seated on its haunches, one foot curled under the coiling tail clasped tightly by two paws, the last paw raised above the ear, as it extends its snout under its pit. The bony fingers of the paws are carved with great detail, giving an eerie appearance. Cleverly modeled, when worn on an obi, the present netsuke presents its back to the viewer as it turns its head, charmingly peering at the onlooker. The fur is minutely incised, and the bulging eyes are inlaid in lustrous, dark horn. Natural himotoshi between the body and tail and signed to the underside within a polished reserve MASAKAZU and kakihan.



HEIGHT 3.4 cm

Condition: Very good condition with minor wear, a tiny nibble to one ear.  
**Provenance:** From the private collection of the former owner of Galerie Japan-Kunst, Vienna. Acquired during the late 20th century from various dealers such as Barry Davies and collector friends such as Marcel Lorber.

The present netsuke is a true masterpiece of naturalistic observation while still adhering to the restrictions of functionality. Furthermore, it is testament to Masakazu's exceptional carving ability, certainly in line with the most successful models by his Nagoya contemporary Ikkan.

**LITERATURE COMPARISON**

For a closely related wood netsuke of a rat depicted in a similar position, by Ichimin, circa 1820, 3 cm, see Sydney L. Moss (1989) Japanese Netsuke: Serious Art. Outstanding Works Selected from American Collections, no. 36.



**AUCTION COMPARISON**

Compare a closely related wood netsuke of a rat with its head turned back, by Ikkan, mid-19th century, 3.4 cm, at Bonhams, Fine Netsuke from a French Private Collection, 4 November 2020, London, lot 44 (**sold for GBP 11,312**).



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







150  
**ICHIMIN: A SUPERB WOOD NETSUKU OF A TIGER**

By Ichimin, signed Ichimin 一岷 to 刀  
Japan, Nagoya, 19th century, Edo period (1615-1868)

**Published:**  
Lazarnick, George (1981) Netsuke & Inro Artists, and  
How to Read Their Signatures (LNIA), Vol. 1, p. 500.  
Ducros, Alain (1987) Netsuke & Sagemono 2, p. 83, no. 116.

Very finely carved as a plump tiger, its mouth opened in a yawning roar, revealing minutely carved teeth and tongue, as it lazily lifts itself up from a deep slumber. The carving is worked meticulously, every detail accounted for and finished with perfection, such as the tiger's fur coat which is rendered with carefully incised lines alternating with polished areas. The form of the netsuke is remarkably compact, the docile beast's ears laid back, paws held close to the body, and tail winding around and resting against the tiger's haunches. Natural himotoshi and signed underneath within a polished reserve ICHIMIN to [carved by Ichimin].

LENGTH 3.5 cm

Condition: Excellent condition.

**Provenance:** From the private collection of Alan and Simone Hartman, New York. Alan Hartman (1930-2023) was an influential American art dealer, who took over his parents' antique business in Manhattan and established the legendary Rare Art Gallery on Madison Avenue. Alan and Simone built a renowned collection for over half a century and became noted art patrons, enriching the collections of important museums. Notably, they assembled an impressive collection of Japanese art, focusing on fine netsuke, inro, and lacquer.



Alan & Simone Hartman

The tiger (tora) is the third animal of the Asian zodiac and represents courage, resilience, and strength. It also plays an important role in Daoist philosophy providing a counterpoint to the dragon (tatsu). The tiger is not native to Japan; therefore, images of tigers were only known from Chinese paintings or on rare occasions when the tiger's fur was imported into Japan. This brings to mind a Japanese proverb - "When the tiger dies, he leaves his skin, the man his name".



**AUCTION COMPARISON**

Ichimin, likely a pupil of Ittan and/or Ikkan, was a talented Nagoya carver, mostly focusing on animals of the zodiac (junishi). For a related example by Ichimin, depicting a recumbent horse carved in a similar manner, see Bonhams, Fine Japanese Art, 15 May 2014, London, lot 8 (**sold for GBP 11,250**).



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



151  
**ITTAN: A SUPERB WOOD NETSUKÉ  
 OF A COWERING ONI DURING SETSUBUN**

By Ittan, signed Ittan 一田 and kakiha  
 Japan, Nagoya, c. 1850, Edo period (1615-1868)

The oni cowering underneath a broken kasa (straw hat) trying to shield himself from a barrage of roasted beans being thrown at him during the oni-yarai ceremony on Setsubun day. His attempt is somewhat futile as one of the beans has hit his head, two further ones being carved on top of the hat. The heavily worn kasa is executed with intricate detail and the body of the oni underneath shows extremely fine carving with powerfully accentuated muscles and a neatly incised tiger skin loincloth. The squinting eyes are inlaid in dark wood. Natural himotoshi and signed to the underside within a polished reserve ITTAN – a talented Nagoya carver and pupil of Ikkan.

LENGTH 3.1 cm

Condition: Some losses to the straw hat, likely mostly intentional. Good condition and presenting well.

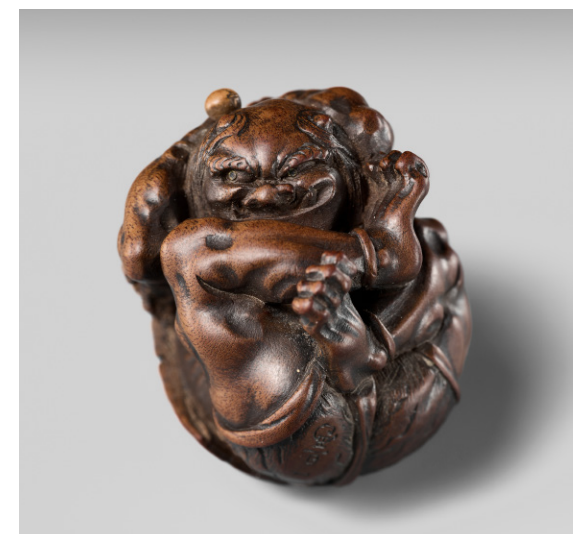
**Provenance:** From the private collection of an industrialist in Dordrecht, Netherlands, collected during the first half of the 20th century.

**LITERATURE  
 COMPARISON**

Compare a closely related wood netsuke of a crouching oni, by Ittan, see Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part A, p. 250 (bottom left). Also compare a closely related wood netsuke of a crouching oni, by Ittan, illustrated in Cohen, George (1974) In Search of Netsuke & Inro, p. 51, no. 210.



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







152  
**A FINE NAGOYA SCHOOL WOOD NETSUKE  
OF RAIJIN SLEEPING ON HIS THUNDER DRUM**

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

The Thunder God Raijin (Raiden) portrayed resting on an outsized drum, the top and bottom engraved with tomo-e triple commas, and with fine clouds swirling around the sides. The details are superbly carved, the muscles of Raijin are individually sculpted, and the drum incised with an attractive mokume design. Generously excavated himotoshi through one side of the drum enclosed by a band of scrolling clouds.

LENGTH 3.6 cm

Condition: Very good condition with minor wear.

**Provenance:** From the private collection of Alan and Simone Hartman, New York, acquired from the above. Alan Hartman (1930-2023) was an influential American art dealer, who took over his parents' antique business in Manhattan and established the legendary Rare Art Gallery on Madison Avenue. Alan and Simone built a renowned collection for over half a century and became noted art patrons, enriching the collections of important museums. Notably, they assembled an impressive collection of Japanese art, focusing on fine netsuke, inro, and lacquer.



Alan & Simone  
Hartman

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



153  
**A VERY RARE WOOD NETSUKE  
OF AN ONI CAUGHT IN A SPIDERWEB**

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

Finely carved as an oni carrying a kanabo (iron club), struggling to break free from a spiderweb entangling the demon's left side, its right side largely spared, suggesting imagery of duality. The small spider is hiding on the upper end of his club, awaiting the oni's demise from its disproportionally large web, which the demon pulls apart. The details are crisply carved and the wood is finely stained. Natural himotoshi.



HEIGHT 4.5 cm

Condition: Good condition with minor wear, minor natural age cracks, an old restoration to the left foot, and a minute nick to the spiderweb in the back; overall presenting very well.

**LITERATURE COMPARISON**

The subject is very rare in netsuke art, and little is known about its meaning. For a netsuke depicting a similar subject of Raijin trapped in a spiderweb, by Hakuyosai Shoraku, dated to the mid-19th century, at Galerie Zacke, Fine Netsuke & Sagemono, 16 April 2021, Vienna, lot 204.



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

Compare an ink painting of Shoki ensnaring a demon in a spider web, by Soga Shohaku, dated to the 18th century, Edo period, in the Kimbell Art Museum, accession number AP 1987.07. Shoki is the Japanese name of a Chinese popular hero, Zhong Kui, a Demon Queller, who dedicated himself to protecting the empire from demons.





154  
**KOKEI: A FINE WOOD NETSUKE OF  
RAIJIN PEERING THROUGH CLOUDS**

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

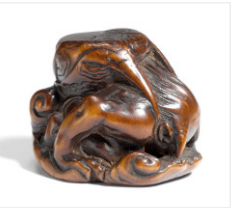
A powerful wood netsuke of the Thunder God Raijin squatting, leaning forward to peer through a hole in the swirling clouds supporting him. The oni-like deity carved with muscular arms and legs, his drum is suspended from his neck and resting on his back, and his head is finely detailed with horns and wavy hair. His face, visible through the hole in the clouds, is set with a furious expression marked by fierce eyes and furrowed brows. The himotoshi ingeniously formed by a swirl of the cloud and signed within an oval reserve KOKEI.



HEIGHT 3 cm, LENGTH 3 cm

Condition: Very good condition with minor wear.  
**Provenance:** From the private collection of Alan and Simone Hartman, New York.

**AUCTION COMPARISON**  
Compare a closely related wood netsuke of Raiden by Kokei, dated to the early 19th century, at Bonhams, The Edward Wrangham Collection of Japanese Art, 9 November 2010, New Bond Street, lot 110 (**sold for GBP 4,200**).



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

155  
**SHIGEMASA: A STAINED WOOD  
NETSUKE OF A “TRAPPED” ONI**

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

Finely carved as an oni seemingly caught in a straw trap tied around the center, his face peering through the gap with a mischievously confident expression, the large eyes inlaid in ebony and bone. Clearly the oni is quite able to escape his trap, but instead waits for his captor, likely the demon queller Shoki, in order to taunt him. Natural himotoshi through the leafy branch in the back. Signed to the base SHIGEMASA – considering the superb use of staining this may very well be the Shigemasa who is renowned for his snail carvings (lot 174).

HEIGHT 5.1 cm

Condition: Good condition with minor wear, a small restoration to one of the leaves in the back.  
**Provenance:** Ex-collection of His Royal Highness Prince Henry, Duke of Gloucester. Christie's, Japanese art and design including netsuke from the estate of his Royal Highness the Prince Henry, Duke of Gloucester, KG., KT., KP, London, 13 July 2006, lot 569 (**sold for GBP 2,400**). From the private collection of Alan and Simone Hartman, New York, acquired from the above. Prince Henry (1900-1974) was a member of the British royal family and the third son of King George V and Queen Mary. He was an avid netsuke collector and part of his collection was sold at Christie's London, on 13 July 2006.



**His Royal Highness Prince Henry, Duke of Gloucester (1900-1974)**

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



156  
**MASAHISA: A LARGE NAGOYA SCHOOL  
WOOD NETSUKE OF KIYOHIME**

By Masahisa, signed Masahisa 正久  
Japan, Nagoya, late 18th to early 19th century,  
Edo period (1615-1868)

Boldly carved to depict the serpentine monster winding around the bell of Dojo-ji, her scales meticulously rendered, and the tail terminating in a ken blade. Dressed in a heavy robe, the vengeful witch covers her long flowing hair with a cloak, as she leans against the bell, slightly hunched forwards with a somber expression, one hand tugging furiously at her hair, the other holding a T-shaped striker. The bell is adorned with raised studs, floral medallions, and surmounted by a double dragon-headed handle. The large netsuke is beautifully worn, bearing a fine, unctuous patina. Himotoshi through the bell and signed in partially worn ukibori characters to the underside MASAHisA.

HEIGHT 4.9 cm

Condition: Very good condition with minor wear and traces of use. Beautiful, deep patina.

**In this tragic story,** Kiyohime fell in love with a Buddhist monk named Anchin but was rejected. In despair she pursues the monk and transforms herself into a Hannya-like demon with a snake body and horned head. The pursued Anchin hides under a temple bell. When she discovers him there, she wraps her snake body around the bell and the glow of her passion melts the metal and burns the poor monk hiding in the bell.

**LITERATURE COMPARISON**  
Masahisa is a rare and early Nagoya School artist with only five netsuke recorded in Fuld's Netsuke and Ojime Index, one being a Ningyo in the British Museum, formerly in the collection of Sir Augustus Wollaston Franks (collection number F.762), illustrated in Barker & Smith (1976) Netsuke: The Miniature Sculpture of Japan, p. 99, no. 172.



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





157  
**A FINE TANBA SCHOOL WOOD  
NETSUKE OF CHOKARO SENNIN**

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

Superbly carved as Chokaro sennin standing on one foot, his face with a cheerful expression, cheering, with a finely carved long, flowing beard. He is carrying a double gourd vessel over his right shoulder which is tied to a rope that he holds with both hands. The robe is beautifully rendered with artemisia leaves. The wood is accentuated with black coloring in the crevices for effect, very typical for the Tanba school artists. Generously excavated himotoshi through the back. The gourd with a fine, soft polish.

HEIGHT 6.1 cm

Condition: Repairs to both feet. Otherwise good condition with minor typical wear.  
**Provenance:** From the private collection of Armand Basi. A copy of the collector's notes, no. 1022, accompanies this lot.

**LITERATURE COMPARISON**

Compare a related wood netsuke of Chokaro sennin with a large gourd by Toyomasa, illustrated in F. Meinertzhagen Lazarnick (1986) MCI, Part B, p. 954.



**AUCTION COMPARISON**

For a closely related wood netsuke of Chokaro sennin, by Toyomasa, see Kunsthandel Klefisch, Auction 68, December 1998, lot 575.



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

158  
**A FINE WOOD NETSUKE OF  
A GROUP OF NASUBI AND TONASU**

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

Minutely carved from several small pieces of wood and fixed to each other with small wooden pegs, depicting two tonasu (pumpkins) encompassed by many nasubi (eggplant), the stems of each resting atop the body of the neighboring vegetable, the surfaces finely polished and stained black in the crevices for effect. Natural himotoshi.

LENGTH 4 cm

Condition: Very good condition with only minor expected wear.  
**Provenance:** From the private collection of Armand Basi. A copy of the collector's notes, no. 688, accompanies this lot.

**LITERATURE COMPARISON**

Compare a closely related wood netsuke of pumpkins and nasubi, unsigned, dated to the early 19th century, illustrated in Atchley, Virginia / Davey, Neil (2006) The Virginia Atchley Collection of Japanese Miniature Arts, p. 172, N241.



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



159  
**TADATOSHI: A FINE NAGOYA SCHOOL  
WOOD NETSUKE OF A SNAIL**

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



Superbly carved, of ideally compact shape, depicting a snail emerging from its shell, the radial markings of the shell carefully executed in masterful ukibori, the foot of the snail neatly textured, the antennae naturalistically folded over its body. The natural himotoshi ingeniously running through underneath the curled foot and signed in ukibori characters enclosed within a rectangular reserve TADATOSHI.

LENGTH 3.8 cm

Condition: Two cracks to the body, one antenna restored. Otherwise good condition with minor wear and typical traces of use. Overall presenting well.

**MUSEUM COMPARISON**

Compare a closely related wood netsuke of a snail by the same artist, signed Tadatoshi, in the Museum of Fine Arts (MFA), Boston, accession no. 11.23619.



**AUCTION COMPARISON**

Compare a closely related wood netsuke of a snail by the same artist, signed Tadatoshi, with restorations to both antennae, at Christie's, Japanese and Korean Art, 21 September 2006, New York, lot 344 (sold for USD 5,040).



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



160  
**SHIGEKATSU: A LARGE TANBA SCHOOL WOOD NETSUKES OF A HATCHING TENGU (TENGU NO TAMAGO)**

By Shigekatsu, signed Shigekatsu 重勝  
 Japan, Sasayama, Tanba province, early 19th century, Edo period (1615-1868)

Emerging from its egg, the left wing already spread over the outside of the shell, and the beak slightly opened with a tormented expression enhanced by glaring eyes inlaid in pale horn with dark pupils. The plumage and hair are carved with precision and the wood is darkened and accentuated in some areas, as is typical for this school. Large, generously excavated himotoshi through the egg near the boldly incised signature SHIGEKATSU.

HEIGHT 5.4 cm

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

**LITERATURE COMPARISON**  
 Compare a closely related wood netsuke of a hatching tengu by Shigekatsu, illustrated in F. Meinertzhagen Lazarnick (1986) MCI, Part B, p. 731, upper left.



**AUCTION COMPARISON**  
 A closely related wood netsuke of a hatching tengu by Toyomasa was sold at Zacke, Fine Netsuke, Sagemono & Okimono, 27 April 2019, Vienna, lot 245 (sold for 10,512 EUR).



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



161  
**A RARE TANBA SCHOOL WOOD NETSUKES OF A PUFFER FISH, FUGU**

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

The plump fish of compact, tactile form with its mouth wide open swallowing water to inflate its body. Rigid and taut, the body minutely worked with a stippled ground to the top, the fins and tail gently incised, and the gills subtly indented. The pale horn eyes with drilled pupils. Two himotoshi underneath.

LENGTH 4.4 cm

Condition: The tail fin with a restoration, otherwise good condition with old wear.


The fugu fish blows up like a ball when threatened and its white flesh is highly prized in Japan. However, a poison sac in the fish's entrails is so deadly that a chef must train for years before he can serve it, when it is traditionally arranged presented in paper-thin slices in the design of a chrysanthemum or a crane. Even so, deaths still occur as a result of fugu poisoning.

**LITERATURE COMPARISON**  
 Compare a related wood netsuke of a fugu fish by Toyokazu, illustrated in Eskenazi, the Charles A. Greenfield Collection of Japanese Lacquer, London, 1990, pp. 74-75, no. 29.





**AUCTION COMPARISON**  
 Compare a closely related boxwood netsuke, signed Toyomasa, 19th century, at Christie's, Japanese Art & Design, 16 November 2000, London, lot 17 (sold for GBP 23,500).



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





162  
**NAITO TOYOMASA: A SUPERB WOOD  
NETSUKU OF A PUPPY SCRATCHING ITSELF**

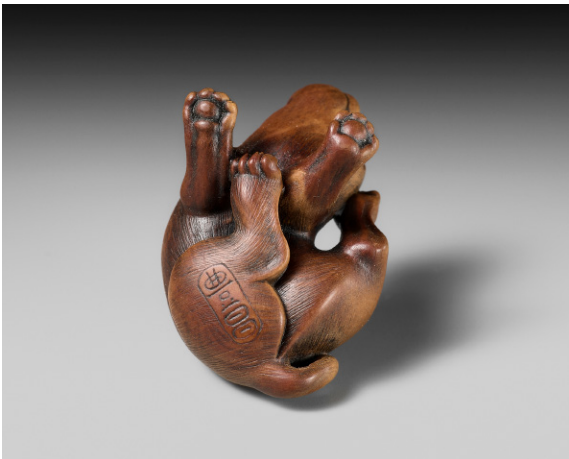
By Naito Toyomasa (1773-1856), signed Toyomasa 豊昌  
Japan, Sasayama, Tanba Province, early 19th century, Edo period  
(1615-1868)

**Published:** Katchen, Arlette (2010) Netsuke 7, Vol. 2, p. 169,  
no. K78.

Seated, its head raised as it scratches its cheek with its left hind  
paw, the charming canine beautifully detailed with neatly incised  
fur, short floppy ears, wide eyes inlaid with dark horn, a short snout,  
and a pleasingly curled tail. Natural himotoshi and signed to the  
underside within the typical oval reserve TOYOMASA.

LENGTH 3.9 cm

Condition: Very good condition with minor wear and areas of  
discoloration to the wood.  
**Provenance:** Ex-collection Julius and Arlette Katchen, purchased  
at Hotel Drout, Paris. Bonhams, The Julius and Arlette Katchen  
Collection of Fine Netsuke Part III, 6 November 2018, London, lot  
97. A noted private collection in Austria, Vienna, acquired from the  
above.



**LITERATURE COMPARISON**

Compare a closely related wood netsuke of a seated dog by the  
same artist, signed Toyomasa, illustrated in Ducros, Alain (1987)  
Netsuke & Sagemono 2, p. 88, no. 162. For two closely related  
studies of scratching tigers, one in wood and the other in ivory,  
by Toyomasa, 18th century, 3 cm, see Östasiatiska Museet,  
Sweden, Stockholm, 16 October 1999 – 9 January 2000, p. 12.  
Note the very similar features such as the forepaws which are  
pushed afore dynamically as in the present netsuke.



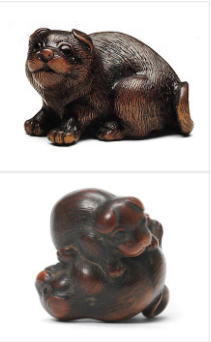
**MUSEUM COMPARISON**

Compare a closely related wood  
netsuke of a dog, by Toyomasa, first  
half of 19th century, 4.6 cm, in the  
Los Angeles County Museum of Art,  
accession number M.87.263.99.



**AUCTION COMPARISON**

Compare a closely related wood  
netsuke of a seated puppy, by  
Toyomasa, 19th century, 4 cm, at  
Christie's, The Raymond and Frances  
Bushell Collection of Netsuke, Part  
III, 28 January 1989, Los Angeles,  
lot 19 (sold for USD 4,180 or  
approx. **EUR 9,800** converted and  
adjusted for inflation at the time of  
writing). Compare a closely related  
wood netsuke of two puppies, by  
Toyomasa, early 19th century, 3.5 cm,  
at Bonhams, Fine Japanese Art, 12  
November 2015, London, lot 113  
(sold for GBP 6,875 or approx. **EUR 12,000** converted and  
adjusted for inflation at the time of writing).



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





163  
**NAITO TOYOMASA: A SUPERB WOOD NETSUKU OF A DRAGON EMERGING FROM AN EGG**

By Naito Toyomasa (1773-1857), signed Toyomasa 豊昌  
Japan, Sasayama, Tanba Province, mid-19th century, Edo period (1615-1868)

A pleasingly tactile and ideally compact netsuke, finely carved in partial openwork as a dragon emerging from an egg (tatsu no tomago), its body writhing within, its mouth open in a fierce roar. The scales are meticulously incised and stained dark for effect. Generously excavated himotoshi to the smooth section of egg and signed with the typical elliptical reserve TOYOMASA.

LENGTH 4.5 cm



Condition: Excellent condition with minor expected wear and light rubbing.  
**Provenance:** From the private collection of the former owner of Galerie Japan-Kunst, Vienna. Acquired during the late 20th century from various dealers such as Barry Davies and collector friends such as Marcel Lorber.

**MUSEUM COMPARISON**  
Compare a closely related wood netsuke by the same artist of a dragon emerging from an egg, signed Toyomasa, in the British Museum, accession number F.1091, illustrated in Barker, Richard / Smith, Lawrence (1976), Netsuke: The Miniature Sculpture of Japan, p. 112, no. 210.

**LITERATURE COMPARISON**  
Compare a closely related wood netsuke of a dragon emerging from an egg, by Toyomasa, illustrated in Bandini, Rosemary (2020) The Larry Caplan Collection of Japanese Netsuke, no. 20.

**AUCTION COMPARISON**  
Compare a relate wood netsuke by the same artist of a dragon in a mikan (tangerine), signed Toyomasa, at Zacke, Fine Netsuke & Sagemono, 28 April 2023, Vienna, lot 56 (**sold for EUR 7,800**).

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



164  
**TOYOKAZU: A VERY FINE WOOD RYUSA MANJU NETSUKU DEPICTING KIRI NO HO-O**

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

Very finely carved in the round as a ho-o bird with long, openworked tail feathers, engulfed by three large paulownia (kiri) leaves, overlapping and forming a stylized kiri mon in the back. The details are all engraved with meticulous detail, typical for this artist who is regarded the most accomplished pupil of Naito Toyomasa (1773-1856). The visible eye is inlaid in pale, translucent horn. Central himotoshi to the back next to the neatly engraved signature TOYOKAZU.

DIAMETER 3.7 cm

Condition: Very good condition. One small crack and a tiny chip to the edge of the himotoshi.  
**Provenance:** From the private collection of Alan and Simone Hartman, New York.



Alan & Simone Hartman

Both the ho-o bird and the paulownia (kiri) tree are imperial symbols of Japan. According to legend, the ho-o, a bird similar to the phoenix that represents the eternal rebirth of the soul, only settles on the kiri tree. In the hope of attracting this auspicious bird that blesses people with wisdom, health and happiness, the trees are planted in courtyards and gardens.

**LITERATURE COMPARISON**  
Compare a closely related wood netsuke depicting the same subject, by Toyokazu, at Sydney L. Moss (1989) Japanese Netsuke: Serious Art. Outstanding Works Selected from American Collections, no. 30.

**AUCTION COMPARISON**  
Compare a closely related wood netsuke depicting the same subject, by Toyokazu, at Bonhams, The Julius & Arlette Katchen Collection of Fine Netsuke Part I, 8 November 2016, London, lot 192 (**sold for GBP 3,500**).

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







165  
**RYUSENSHI: A RARE WOOD NETSUKE  
OF TWO QUAILS ON MILLET**

By Ryusenshi, signed Ryusenshi 龍川子  
Japan, early 19th century, Edo period (1615-1868)

Finely carved as a pair of quails on top of stalks of cut and bound millet sheaves bearing thick heads of grain. One bird quaintly buries its head beneath a stalk while the other preens its left wing, the eyes of both inlaid in dark horn. Carved in openwork with undercutting, the millet grain and the quail's feathers are finely incised. Natural himotoshi. Signed to the underside RYUSENSHI.

LENGTH 4 cm



Condition: Very good condition with only minor wear.

It is supposed that Ryusenshi was a Yamada carver related to Masanao, however the Atchley netsuke depicting a cockerel and hen, signed Ryusenshi Issan, suggests that he was actually an Iwashiro carver.



**LITERATURE COMPARISON**

Compare a related wood netsuke by the same artist of a cicada grub resting on half a walnut shell, signed Ryusenshi, illustrated in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part B, p. 686. Compare a related wood netsuke by the same artist of a cockerel and hen seated on a tatami mat, signed Ryusenshi Issan Iwashiro, dated to the early 19th century, illustrated in Atchley, Virginia / Davey, Neil (2006) The Virginia Atchley Collection of Japanese Miniature Arts, p. 48, no. N39.



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



166  
**TOMOKAZU: A FINE WOOD NETSUKE  
OF A COCKEREL ON A WAR DRUM**

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

Naturalistically carved, of compact form, the wings and plumage carefully incised, its eyes inlaid in ebony, the head turned backwards, and the long, feathered tail trailing over one side. The underside of the drum carved with a tomo-e, asymmetrical himotoshi, and signed TOMOKAZU within the typical oval reserve.

HEIGHT 2.9 cm, LENGTH 3.1 cm

Condition: Very good condition with minor wear.

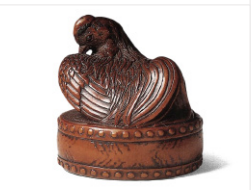

**Provenance:** From the private collection of Alan and Simone Hartman, New York.

A cockerel perched atop a barrel drum is a symbol of peace under a good ruler. It is based on a Chinese story; such drums were traditionally used in ancient China to warn the approach of enemy forces. However, in peace times they were not used and birds roosted upon the moss-gathered drums.



**LITERATURE COMPARISON**

Compare a related wood netsuke of a cockerel on a drum by Tomokazu, illustrated in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part B, p. 903. A second cockerel on drum by Tomokazu is illustrated in Atchley, Virginia / Davey, Neil (2006) The Virginia Atchley Collection of Japanese Miniature Arts, p. 48, no. N38.



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



167  
**KANO TOMOKAZU: A SUPERB WOOD NETSUKE  
OF AN OWL WITH MOVABLE OWLETS**

By Kano Tomokazu, signed Tomokazu 友一  
Japan, Gifu, c. 1840, Edo period (1615-1868)

Finely carved, the bird seated on a creeper-clad branch, the head slightly turned to one side, flanked by two small movable owlets with eyes inlaid in dark horn who sit in holes in the branch, the owl's large round eyes double-inlaid with dark pupils, the plumage neatly detailed. A forked branch to the back forming the himotoshi and signed to the underside TOMOKAZU within the typical elliptical reserve.

LENGTH 4.5 cm

Condition: Very good condition with minor surface wear. One owllet with a replaced inlaid eye.



**MUSEUM COMPARISON**

Compare a closely related wood netsuke of an owl on a branch, 19th century, in the collection of the Metropolitan Museum of Art, accession number 10.211.1707.



**AUCTION COMPARISON**

Compare a closely related wood netsuke of an owl and young, by Kano Tomokazu, circa 1840, at Bonhams, Fine Netsuke from a French Private Collection, 4 November 2020, London, lot 108 (**estimated at GBP 5,000 – GBP 6,000**).



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



168  
**TADATOSHI: A FINE NAGOYA SCHOOL  
WOOD NETSUKE OF A DARUMA-DOLL**

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

A beautifully rounded and compact wood netsuke depicting a Daruma doll, shown almost completely enveloped in his robe, his face with an expressively carved, disgruntled expression, the wide eyes with horn inlays below furrowed bushy brows. Asymmetrical himotoshi to the side and through the base. The underside carved with a neatly stippled surface and signed with ukibori characters within a raised rectangular reserve TADATOSHI.

HEIGHT 3.7 cm

Condition: Very good condition with minor expected wear. A crack to one inlaid eye and a small area of discoloration to the top.

**LITERATURE  
COMPARISON**

For a closely related wood netsuke of a Daruma-doll, by Tadatoshi, see Symmes, Edwin C. (1991) Netsuke: Japanese Life and Legend in Miniature, p. 159, pl. 54. For a closely related wood netsuke of a Daruma-doll, by Tadatoshi, see Hurtig, Bernard (1973) Masterpieces of Netsuke Art: One Thousand Favorites of Leading Collectors, p. 119, no. 467.



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







169  
**A SUPERB AND RARE LACQUERED  
WOOD NETSUKU OF DARUMA AND OCTOPUS,  
CIRCLE OF IKKYU AND ITTOKUSAI**


Circle of Ikkyu and Ittokusai, unsigned  
Japan, Nagoya, c. 1860

Daruma is depicted here as a defenseless Daruma-doll, coming to life, completely enveloped in his robe which is finely lacquered in red with a green obi, while an octopus tangles around him, giving him a smooch on the lips. Daruma looks on disgruntledly, the eyes of both are inlaid in dark horn. Bodhidharma must endure many hardships in netsuke art, but this may be considered one of the more bizarre, tinged with a hint of eroticism – the octopus being a classic symbol of shunga art. The details are all finely picked out, such as Daruma's bushy brows and stubble, and the octopus's tentacles are neatly detailed with suckers. Himotoshi underneath.

LENGTH 4 cm

Condition: Very good condition with some minor expected wear and light rubbing to lacquer.  
**Provenance:** French private collection, collection no. 380, with old label "Dharma fascinaud une pieuvre".

**MUSEUM COMPARISON**  
Only one other netsuke is recorded of this subject; it is signed Ittokusai and is located in the Linden Museum Stuttgart, inventory number OA 18695.



**AUCTION COMPARISON**  
Compare the octopus to two netsuke by Ikkyu, one at Zacke, Fine Netsuke & Sagemono, 25 September 2020, Vienna, lot 106 (**sold for EUR 24,016**) and another at Bonhams, The Bluetie H. Kirchhoff Collection of Netsuke and Sagemono, 19 September 2009, New York, lot 2032 (**sold for 54,900 USD**).



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



170  
**MASATOMO: A GOOD WOOD  
NETSUKU OF AN OCTOPUS**

By Masatomo, signed Masatomo 正友  
Japan, late 18th-early 19th century, Edo period (1615-1868)

Resting with its tentacles curling up around its large head, forming an appealingly compact composition, the large eyes inlaid in bone, the tentacles neatly detailed with intricately carved suckers, and the underside centered by the cephalopod's rostrum beak. Natural himotoshi and signed within a polished rectangular reserve MASATOMO.

LENGTH 3.6 cm

Condition: Very good condition with typical traces of use and surface wear. One age crack to one inlaid eye and a tiny chip to the edge of one of the suckers.  
**Provenance:** From a private collection in France. Galerie Jacques Barrère, acquired from the above. The Jacques Barrère gallery specializes in Chinese sculpture, archaeology, ceramics, and decorative arts, as well as Japanese sculpture and porcelain. Objects once owned by Jacques Barrère have been included in major museums around the world, including the Musée Guimet and the Musée Cernuschi, the Shanghai Museum, and the Miho Museum.



**Jacques Barrère with French President Jacques Chirac at the Biennale des Antiquaires in Paris, 1974**

**LITERATURE COMPARISON**  
Compare a closely related wood netsuke of an octopus, signed with the signature of Masanao of Kyoto, illustrated in Barry Davies Oriental Art (1995) 100 Selected Pieces from the Netsuke Collection of Scott Meredith, no. 51.



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



171  
**ISSAI: A FINE NAGOYA SCHOOL WOOD  
NETSUKU OF A TAKOTSUBO, OCTOPUS POT**

By Issai, signed Issai 一齋  
Japan, Nagoya, first half of 19th century, Edo period (1615-1868)

Finely carved as an octopus (tako) emerging from a broken pot trap (tsubo), a stray tentacle reaching over the rim of the vessel, while its head comically pokes through, attempting to wriggle out, its soft skin crumpling as a result. The pot realistically rendered, naturalistically detailed with stress cracks, and encrusted with bone-inlaid barnacles. Generously excavated, asymmetrical himotoshi to the back.

HEIGHT 3.5 cm

Condition: Very good condition with minor wear.  
**Provenance:** From the private collection of Alan and Simone Hartman, New York, acquired from the above. Alan and Simone built a renowned collection for over half a century and became noted art patrons, enriching the collections of important museums. Notably, they assembled an impressive collection of Japanese art, focusing on fine netsuke, inro, and lacquer.

**LITERATURE COMPARISON**  
Compare a closely related wood netsuke depicting the same subject by Ittan, signed Ittan Sanjin To, 19th century, 3.75 cm, in the British Museum, formerly in the collection of Sir Augustus Wollaston Franks (collection number F.1079), illustrated in Barker & Smith (1976) Netsuke: The Miniature Sculpture of Japan, p. 98, no. 170.



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



172  
**HOKUTEI: A WOOD NETSUKU OF A CRAB  
AND A CLAM IN A SEGMENT OF BAMBOO**

By Hokutei Bazan, signed Hokutei 北亭  
Japan, Nagoya, mid-19th century, Edo period (1615-1868)

In the form of a half bamboo node, the interior finely carved with a crab and hamaguri, the clam incised with concentric ribbing and the lip-like bulges at the ends inlaid with pale horn. The exterior finely worked with subtle ukibori dimples, resembling the natural surface of the bamboo, and naturalistically carved with a growth segment. Himotoshi through the bamboo walls and signed near the edge HOKUTEI.

LENGTH 4.3 cm

Condition: Very good condition with minor wear.

**Provenance:** Collection of Dr Wou Kiuan. Wou Lien-Pai Museum, coll. no. JL.101. Dr. Wou Kiuan (1910-1997) was a Chinese diplomat and noted scholar of Chinese art. His father, Wou Lien-Pai (1873-1944), was one the leading political figures of early 20th-century China, remembered for his role as speaker and leader of parliament during the turbulent years of the Republican era.



**Dr. Wou Kiuan,  
Paris, November  
1939**

The artist was a talented Nagoya carver, perhaps best known for his clever shunga netsuke of pears, who mostly signed his name Bazan 馬山. Interestingly, the manner of the clam with deeply incised ridges and inlay to the back is reminiscent of Sari.

**LITERATURE COMPARISON**  
Compare a related wood netsuke of a kappa on a hamaguri clam by the same artist, signed Bazan, illustrated in Sotheby's Netsuke. Inro. Lacquer, 6 November 1980, New York, no. 70.



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





173  
**ITTOKUSAI: A SUPERB WOOD  
 NETSUKE OF A KAPPA AND NAMAZU  
 (PARODY OF KADORI MYOJIN)**

By Ittokusai, signed Ittokusai 一徳齋  
 Japan, Nagoya, c. 1860

**Published:** Laudenbach, Helmut: Netsuke/ Inro, no. 3.

Amusingly carved as a kappa clambering on top and pressing down on a namazu (earthquake fish) which gently thrashes its tail, forming the cord attachment. The kappa's body is carved all over in lumpy scales, while that of the great fish is polished smooth, except for some rather clever high and low engraved, alternately ridged fin work. The namazu appears serenely untroubled by the sharp claws of the kappa which dig into its smooth flesh, sporting a toothy grin, its eyes inlaid in amber, while the kappa has a mischievously ferocious expression, with double inlaid eyes of bone and dark horn. Signed underneath in freely cut cursive characters ITTOKUSAI.

LENGTH 4.8 cm

Condition: Excellent condition with minor expected wear.

**Provenance:** Ex-collection Alexander Pollmer, Munich. With Helmut Laudenbach, Munich. From the private collection of the former owner of Galerie Japan-Kunst, Vienna, acquired in March 1980 from the above for a purchase price of DM 4,480, or approximately **EUR 6,200** converted and adjusted for inflation at the time of writing. A copy of the old invoice is available upon request.

Relatively little is known about Ittokusai other than that he likely came from Nagoya, was affiliated with Ikkyu, and carved very fine sashi style netsuke, often depicting gourds and wasps. His signature has been frequently misidentified in the past as Ichiyosai or Ichiminsai.

**MUSEUM COMPARISON**

Compare a closely related wood netsuke of a monkey and namazu by Ittokusai in the Museum Rheinland-Pfalz, Inventory Number XI 0186.



**LITERATURE  
 COMPARISON**

Compare a closely related wood netsuke of a kappa and namazu by Ittokusai in Sydney L. Moss Ltd. (1996) Meetings with Remarkable Netsuke, London, no. 80. Compare a related wood netsuke of a kappa and cucumber, note particularly the identical treatment of the scales, by Ikkyu, illustrated in Gould, Irving (1987) The Gould Collection of Netsuke, pp. 422-423.



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



174  
SHIGEMASA: A SUPERB WOOD  
NETSUKE OF A SNAIL ON BUCKET

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



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

HEIGHT 4.4 cm

Condition: Very good condition with light surface wear, some light abrasions to the wood and a tiny loss to the edge of one antenna.  
**Provenance:** Italian private collection, acquired from Pierre-Eric Becker, Cannes, on 17 February 2001.

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

**AUCTION COMPARISON**  
Compare closely related wood netsuke of a snail on a bucket, signed Shigemasa, at Zacke, Fine Netsuke & Sagemono, 3 May 2024, Vienna, lot 129 (**sold for EUR 5,850**).



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



175  
KOGETSU: A SUPERB NAGOYA SCHOOL  
NETSUKE OF A WASP INSIDE A DECAYING PEAR

By Kogetsu, signed Kogetsu 江月  
Japan, Nagoya, c. 1860



Naturalistically carved, the rotting fruit speckled with very fine ukibori pimples and detailed with a wasp with dark-horn inlaid eyes picking at the pear's flesh inside a large, rotted section. The minutely carved legs and wings of the wasp are realistically rendered, its curved feelers touching the fruit as it eats. The simulated rot is achieved remarkably well around the himotoshi, which are cleverly integrated into the design. Signed on an irregularly raised reserve KOGETSU.

HEIGHT 5.8 cm

Condition: Very good condition with minor wear and a single repair to a thin age crack along the front.  
**Provenance:** Collection of Rolf Schmoll, Hamburg, Germany. Private collection of Heidi Haupt-Battaglia (1921-2019), Switzerland, acquired from the above on 16 October 1985. A copy of the collector's notes, confirming the provenance and including a letter from the previous owner, Rolf Schmoll, stating a purchase price of CHF 12,000 or approx. **EUR 20,000** (converted and adjusted for inflation at the time of writing), accompanies this lot.

**AUCTION COMPARISON**

Compare a closely related wood netsuke depicting the same subject, by Kogetsu, at Bonhams, Fine Japanese Art, 12 May 2016, London, lot 218 (**sold for GBP 5,625**). Compare a closely related wood netsuke depicting the same subject, by Gekko, at Zacke, Fine Netsuke & Sagemono, 22 April 2022, Vienna, lot 129 (**sold for EUR 8,848**).



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







176  
**MASATAMI: A FINE WOOD NETSUKU  
 OF A MONKEY WITH SHISHIMAI MASK**

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

Finely carved as a seated monkey wearing a Shishimai costume surmounted by a fierce shishi mask, the simian's hairwork beautifully incised, the wood finely stained and polished, and the eyes inlaid in dark horn. The lower back with two asymmetrical himotoshi and the signature MASATAMI to [carved by Masatami] within an oval reserve.

HEIGHT 4.4 cm

Condition: Very good condition with minor wear.

The Shishimai festival was imported from China during the Tang dynasty and is celebrated during the New Year to bring good luck and ward off evil spirits.

**AUCTION COMPARISON**

Compare a related wood netsuke of a monkey mounting a tortoise by Masatami, 4.8 cm tall, at Galerie Zacke, Fine Japanese Art, 27 May 2022, lot 216 (**sold for EUR 2,275**).



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



177  
**A FINE NAGOYA SCHOOL WOOD  
 NETSUKU OF A DISGUISED KITSUNE**

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

Finely carved as a disguised kitsune (fox) wearing an elaborately crafted hooded cloak and leaning on a gnarled cane, the expression of the sly fox is masterfully achieved. The underside reveals the pawed feet and bushy tail. Very good, asymmetrical himotoshi through the side.

HEIGHT 4.9 cm

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

Kitsune (fox) are creatures imbued with a lot of mythological meaning, as they can change form (as in the present netsuke) and are believed to be animated by devils.

**AUCTION COMPARISON**

Compare a closely related wood netsuke of a disguised kitsune, dated to the early 19th century, at Zacke, Fine Netsuke & Sagemono, 27 March 2020, Vienna, lot 90 (**sold for EUR 4,550**).



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





178  
**HIDARI ISSAN: A FINE  
WOOD NETSUKE OF A HARE**

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

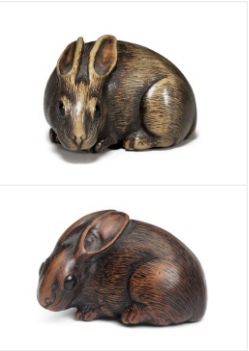
An attractively compact and finely carved wood netsuke of a long-eared rabbit (usagi) with its head slightly turned to the left and lowered to the ground. The hairwork is neatly incised and the bulging eyes are inlaid in dark horn. Asymmetrical himotoshi to the underside and signed within a raised oval reserve HIDARI ISSAN.

LENGTH 4.2 cm

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

**AUCTION COMPARISON**

Compare a closely related wood netsuke of a hare, by Hidari Issan, 19th century, sold at Christie's, Japanese and Korean Art, 14 September 2011, New York, lot 622 (**sold for** USD 8,750). Compare a closely related wood netsuke of a hare, by Hidari Issan, 19th century, sold at Christie's, Art of Japan, 8 December 2016, London, lot 27 (**sold for** GBP 4,375).



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



179  
**YUGETSU: A FINE WOOD  
NETSUKE OF A RECUMBENT OX**

By Takeda Yugetsu, signed Yugetsu 友月  
Japan, Kaga, c. 1830-1840, Edo period (1615-1868)

A sensitively crafted portrait of an ox (ushi), lying with its head lowered and turned to the left, its legs drawn in for compactness, the eyes inlaid with umimatsu. Generously excavated himotoshi through the underside, next to the signature YUGETSU. The appealingly worn wood bearing an attractive color and grain.

LENGTH 4.5 cm

Condition: The horns repaired. Otherwise good condition with minor wear and few typical traces of use.  
**Provenance:** From the private collection of Armand Basi. A copy of the collector's notes, no. 453, accompanies this lot. Armand Basi (1924-2009) was a Spanish businessman and fashion designer, co-founder of the fashion firm bearing his name. He was a Japanese art enthusiast and amassed a large collection of netsuke in his lifetime.

**Takeda Yugetsu** was born into a samurai family in the Himeji domain but came to the attention of Lord Maeda and was summoned to the Kaga domain where he entered the saikudokoro (crafts workshop) in Kanazawa. The artist is listed by Ueda Reikichi in Bushell, Raymond (1961) The Netsuke Handbook by Ueda Reikichi, no. 1320 with a note "excelled in wood carving".

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







180  
**A LARGE WOOD  
NETSUKE OF A CICADA**

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

Finely carved from a single piece of wood as a cicada with a black-stained and polished body, the head neatly incised with bulging eyes inlaid in mother-of-pearl, the thorax protruding, and its wings detailed with veins. The underside with six legs clasped around a curved stem. Natural himotoshi.

LENGTH 6.7 cm

Condition: Good condition with minor surface wear. Few nicks, light scratches, and minuscule chips. Repairs to one leg and the left eye.

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



181  
**YASUTSUGU: A LARGE EBONY  
WOOD NETSUKE OF AN OCTOPUS  
ON AN AWABI SHELL**

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

Boldly carved, the octopus seated atop an oversized awabi curling its tentacles around the mollusk as waves crash against its edges. The underside further carved with various shells, and a second smaller awabi which houses the himotoshi. The glaring eyes of the octopus are double-inlaid in bone and dark horn. Signed underneath YASUTSUGU.

LENGTH 5.5 cm



Condition: Good condition with minor expected wear. Restored chip to the edge of the awabi.  
**Provenance:** Sotheby's London, 21 November 1960. Bonhams, Fine Japanese Works of Art, 25 March 2010, New York, lot 2079 (**sold for USD 2,318**). An American private collection, acquired from the above.

**LITERATURE COMPARISON**

Compare a closely related ebony netsuke of the same subject, unsigned, dated to the mid-19th century, illustrated in Atchley, Virginia / Davey, Neil (2006) The Virginia Atchley Collection of Japanese Miniature Arts, p. 78, no. N90.



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





182  
**SHIGEYOSHI: A FINE EBONY WOOD  
 NETSUKU OF A TORTOISE**

By Shigeyoshi, signed Shigeyoshi 重吉  
 Japan, probably Iwami Province, early 19th century, Edo period  
 (1615-1868)

Naturalistically carved, the reptile almost completely retracted  
 within its carapace, its head emerging, and the legs drawn in,  
 forming a compact composition. The segments of the carapace are  
 naturalistically portrayed, one section is removable, typical for the  
 Iwami carvers and this artist, and houses an eyelet which functions  
 as the cord attachment. The underside with a central himotoshi  
 and neatly incised signature SHIGEYOSHI.

LEGNTH 4.2 cm

Condition: Very good condition with minor wear.  
**Provenance:** Collection Mouton de Villaret.

**LITERATURE COMPARISON**  
 For another ebony wood model  
 of a tortoise by the same  
 artist, signed Shigeyoshi, see  
 Meinertzhagen, Frederick /  
 Lazarnick, George (1986) MCI, Part  
 B, p. 734.



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



183  
**YOSHITOSHI: A FINE WOOD  
 NETSUKU OF A TORTOISE**

By Yoshitoshi, signed Yoshitoshi 吉利  
 Japan, 19th century, Edo period (1615-1868)

Naturalistically carved as a tortoise, its head partly retracted, the  
 carapace finely incised, and the front limbs curved allowing a cord  
 to pass through. The underside with two himotoshi centered by an  
 oval reserve with the signature YOSHITOSHI.

LEGNTH 4.3 cm

Condition: Very good condition with minor wear and a tiny nick to  
 one limb. Fine patina.  
**Provenance:** From a private collection in Rhineland, Germany. An  
 old collector's number '504' pasted to the interior of the himotoshi.

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







184  
**SUKETADA: A SUPERB WOOD  
 NETSUKE OF A SHISHI WITH PEONY**

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

Crisply carved as a seated shishi, its body curled to the right and hunched over as it ferociously bites the stalk of a peony sprig held down by one forepaw. The powerfully carved Buddhist lion boasts an elaborate mane forming distinct reishi curls above the head, terminating in long flowing strands; its eyes are inlaid in umimatsu below bushy brows. Natural himotoshi.

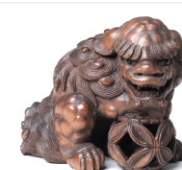
HEIGHT 3.6 cm, Length 4.3 cm

Condition: A minuscule loss to the stem and blossom of the peony, and minor nibbling to the leaves. Otherwise excellent condition.

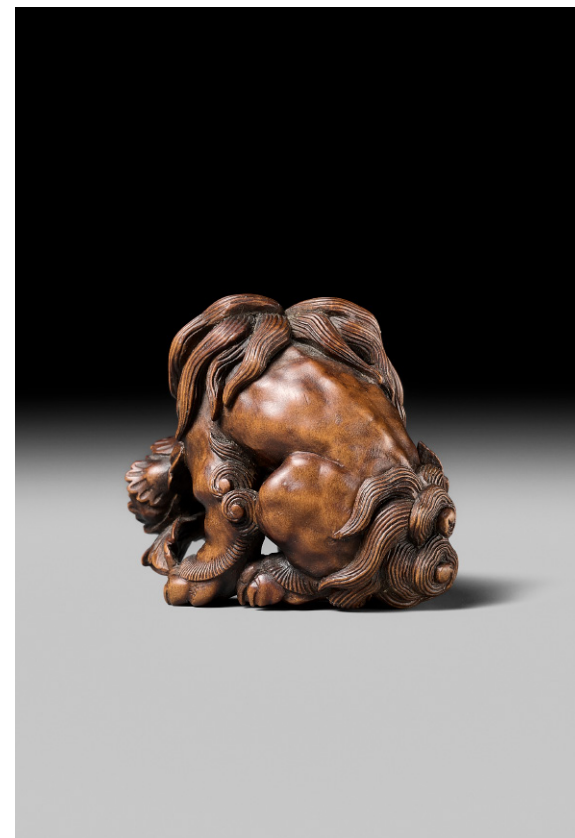
**Literature comparison:** Compare a related wood netsuke at Sotheby's, London, 14 March 1984, p. 17, lot 273 and illustrated on p. 35.

**AUCTION COMPARISON**

Compare a related wood netsuke of a shishi with brocade ball, dated to the late 19th century, at Bonhams, Fine Netsuke from a French Private Collection, 4 November 2020, London, lot 143 (**sold for GBP 4,062**).



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





185  
**A RARE ITTOBORI WOOD NETSUKE OF A SHISHI STATUE, ATTRIBUTED TO MORIKAWA TOEN**

Attributed to Morikawa Toen (1820-1894), unsigned  
Japan, Nara, second half of 19th century



Finely carved as a shishi (Buddhist lion) looking backwards ferociously, detailed with expressive eyes, thick brows, and a bushy, curling mane and tail. The left paw is slightly raised, lending movement to the static composition (which is largely due to the ittobori (single cut) technique used); it appears as if the Buddhist lion statue is coming to life. The natural surface of the material is heightened with clever polishing. A small bridge connecting two paws forms the 'natural' himotoshi.

LENGTH 5.7 cm

Condition: Repair to the raised paw and to two claws of the left hind paw. Otherwise excellent condition with light wear.

**Provenance:** Formerly with Sydney Moss Ltd., London.

**Literature comparison:** Compare to a related wood netsuke of a galloping horse by the same artist, signed Toen and kakihan, illustrated in Lazarnick, George (1981) Netsuke & Inro Artists, and How to Read Their Signatures (LNIA), Vol. 2, p. 1096. Compare to a related wood netsuke of a shishi statue by the same artist, signed with the kakihan of Toen, illustrated in Bushell, Raymond Netsuke (1975) Familiar & Unfamiliar, p. 129, no. 209.

**AUCTION COMPARISON**

Compare a related bamboo sashi netsuke of a guardian lion by the same artist, signed Toen and kakihan, at Zacke, Fine Netsuke & Sagemono, 4 November 2022, Vienna, lot 125 (**sold for EUR 4,160**).



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

186  
**SUKENAGA: A RARE ITTOBORI YEW WOOD NETSUKE OF A PIGEON**

By Matsuda Sukenaga, signed Sukenaga 亮長  
Japan, Takayama, Hida Province, mid-19th century, Edo period (1615-1868)

Cleverly integrating the shades of the ichii (yew) wood, finely carved in ittobori (single cut) technique depicting a pigeon, its wings tucked to the side and finely incised with plumage, its head turned slightly to the left, the eyes of inlaid dark wood. Two himotoshi to the underside and signed SUKENAGA.

LENGTH 5.1 cm

Condition: Very good condition with typical wear and traces of use including some tiny nicks and surface scratches.

Takayama ittobori netsuke are still being produced to this very day, however, it is quite rare to find early pieces such as the present netsuke.

**LITERATURE COMPARISON**

Compare a related ittobori netsuke of a pigeon, by Korenaga, illustrated in Bushell, Raymond Netsuke (1975) Familiar & Unfamiliar, p. 128-129, no. 204.



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



187  
**KAZUYUKI: A RARE ITTOBORI YEW WOOD NETSUKE OF A CROUCHING FROG**

By Asai Kazuyuki (died 1865), signed Kazuyuki—之  
Japan, Takayama, Hida Province, mid-19th century, Edo period (1615-1868)

The crouching amphibian carved from ichii (yew) wood and worked in the ittobori (single cut) technique, the surface beautifully worn, the two-toned wood cleverly utilized, the eyes inlaid in dark wood resulting in a very amusing expression. The base with himotoshi and signed KAZUYUKI.

HEIGHT 3.5 cm

Condition: Very good condition with typical wear and traces of use including some tiny nicks and surface scratches.

The composition is reminiscent of the early 20th century cubism art movement pioneered by Pablo Picasso and Georges Braque, who were heavily influenced by Japanese art.

**AUCTION COMPARISON**

Compare a closely related ittobori yew wood netsuke of a crouching frog by Sukenaga, at Zacke, Fine Japanese Art, 16 June 2023, Vienna, lot 344 (**sold for EUR 7,150**).



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





188  
**SHOKO: A SUPERB WOOD NETSUKE  
 OF A BLIND MAN LIFTING A CHIKARAISHI**

By Shoko Sugonoya, signed Shoko 尚古  
 Japan, Takayama, Hida province, mid-19th century, Edo period  
 (1615-1868)

**Published:**  
 Joly, Henri L. (1912) The W. L. Behrens Collection, Part 1, Netsuke,  
 no. 4883 C (unillustrated).  
 Joly, H. L. (1966) Catalogue of the H. Seymour Trower Collection of  
 Japanese Art, no. 91 C (unillustrated).  
 Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part B, p.  
 746 (unillustrated).



A boldly carved and large wood netsuke depicting a walleyed masseur crouching to lift a strength stone, his muscular arms wrapped around the heavy rock, the fingers of one hand peeking through the loincloth, as his knees attempt to pull the weight. The face contorted into a grimace, showing the strain, his dead bulging eye cleverly inlaid in horn as are his teeth, visible behind his distorted lips. The bald head of the masseur showing a single tankobu (bump) on the side. The emaciated body realistically rendered with finely detailed ribs and spine and clad in a simple loincloth. Natural himotoshi beneath the right arm. Signed on the underside SHOKO.

LENGTH 4.8 cm

Condition: Very good condition with minor surface wear.  
**Provenance:** Ex-collection W. L. Behrens (1861-1913). Ex-collection Seymour L. Trower. Private collection of Heidi Haupt-Battaglia (1921-2019), Switzerland, acquired from Hans Seleger, James Gallery, Zurich, on 7 September 1984. A copy of the collector's notes, confirming the provenance above and stating a purchase price of CHF 2,700 or approx. **EUR 4,800** (converted and adjusted for inflation at the time of writing), accompanies this lot.

**Literature comparison:** Fuld's Netsuke and Ojime Index lists only one other netsuke by Shoko depicting this subject, this netsuke is illustrated in Sotheby's, Japanese Netsuke (...), 15 February 1983, London, lot 85.

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



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



189  
**A FINE WOOD NETSUKE OF A BLIND MAN WITH  
 A STONE IN HIS GETA, ATTRIBUTED TO SHOKO**

Unsigned, attributed to Shoko Suganoya  
 Japan, Takayama, Hida province, mid to late 19th century

A finely carved and humorous wood netsuke of a blindman with a large tankobu (bump) on his head, one eye closed and the other eye bulging, his face grimacing as he struggles to pull a large stone out from under his geta. Natural himotoshi.

HEIGHT 5.6 cm

Condition: Very good condition with light surface wear.  
**Provenance:** From the private collection of Armand Basi. A copy of the collector's notes, no. 738, accompanies this lot. Armand Basi (1924-2009) was a Spanish businessman and fashion designer, co-founder of the fashion firm bearing his name. He was a Japanese art enthusiast and amassed a large collection of netsuke in his lifetime.

**MUSEUM COMPARISON**  
 Compare a closely related wood netsuke depicting the same subject, by Shoko, in the Los Angeles County Museum of Art (LACMA), accession number M.91.250.160.



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



190  
**KAKUHO: A FINE WOOD NETSUKU OF A KARAKO**

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

**Published:** Joly, Henri (1975) Catalogue of the H. Seymour Trower Collection of Japanese Art, no. 95 (unillustrated).



Superbly carved and intricately detailed, the Chinese boy hunched over with one arm behind his back as he walks forward, pulling down his eyelid in the bekkako gesture. His robes detailed with a ruffled collar and falling in elegant folds swaying with his motion. His finely polished head with narrow eyes, a broad nose, and lips parted revealing minutely incised teeth, the hair tied in two small top knots. Two himotoshi to the back. Signed KAKUHO underneath the right foot.

HEIGHT 4.7 cm

Condition: Very good condition with only minor wear.  
**Provenance:** Ex-collection H. Seymour Trower. Ex-collection Heidi Haupt-Battaglia (1921-2019), Switzerland, purchased from Herbert Hohenadl on 18 July 1990. A copy of the collector's notes, confirming the provenance above and stating a purchase price of **CHF 5,500**, accompanies this lot.

This rare artist is listed by Ueda Reikichi in Bushell, Raymond (1961) The Netsuke Handbook by Ueda Reikichi, no. 435. He came from Gifu and was the father and teacher of Kano Tessai (1845-1925).

**AUCTION COMPARISON**

Compare a related boxwood netsuke by the same artist of a Kuzunoha with infant, signed Kakuho, at Christie's Japanese Art & Design, 4 November 2009, London, lot 76 (**sold for GBP 6,250**).



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

191  
**SHUZAN YASUSADA: A SUPERB WOOD NETSUKU OF HOTEI INSIDE HIS TREASURE BAG**

By Shuzan Yasusada, signed Shuzan 秋山 saku 作  
Japan, Echigo Province, 19th century, Edo period (1615-1868)

An attractively compact and well-rounded netsuke depicting the Lucky God demonstratively peeking out from his treasure bag. The jovial face with a mischievous expression, mirthful eyes, and the mouth wide open in a smile as he bites down the hem of his large bag. The hands clenched into fists on either side of his face, attempting to cover the deity's body in its entirety, spare the face. Two himotoshi to the back and signed to the underside SHUZAN saku [made by Shuzan]—the artist is rarely encountered and belongs to the enigmatic Echigo group of carvers.

HEIGHT 4.5 cm

Condition: Very good condition with minor wear and traces of use as are to be expected.

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







192  
**YOSHIOKI: A SUPERB WOOD  
NETSUKES OF A SLEEPING SHOJO**

By Yoshioki, signed Yoshioki 良興  
Japan, 18th century, Edo period (1615-1868)

Superbly carved as a sleeping shōjo (drunken sprite), visibly inebriated, reclining lazily and supporting her heavy head in her hands, the fingers and toes carved in a striking manner, her long hair boldly incised to the back and forming the natural himotoshi. Her kimono is sparsely incised with brocade patterns and the signature YOSHIOKI is located inside a polished area to the hair.

LENGTH 4 cm

Condition: Very good condition, appealingly worn. Old smoothened chip to the edge of the hair.

**Provenance:** From a noted Austrian private collection.

**Yoshioki** is a very rare artist with only few works recorded. F. M Jonas lists this artist as 'Nagaoki 18C' and Ueda Reikichi remarks 'early, wood'. The carving is remarkably unique, the face carved with a bit of Otoman flair, and if Yoshioki came from Nagoya, as it is supposed, this is a refreshing departure from the well-known Nagoya school Shōjo netsuke.

**LITERATURE COMPARISON**

For another work by this rare artist, depicting a cicada pupa, see Lazarnick, George (1981) Netsuke & Inro Artists, and How to Read Their Signatures (LNIA), Vol. 2, 1244.



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



193  
**TOSUI: A WOOD NETSUKES OF  
GAMA SENNIN WITH HIS TOAD**

By Tosui, signed Tosui 東水  
Japan, Edo (Tokyo), late 18th century, Edo period (1615-1868)

The finely carved wood netsuke depicting a reclining, bulky Gama sennin, dressed in an artemisia leaf cloak with voluminous folds, stroking a large three-legged toad on his lap, the amphibian with eyes inlaid in translucent horn. Generously excavated himotoshi to the back and underside and signed TOSUI – a rare early carver from Edo.

LENGTH 4.2 cm

Condition: Very good condition with minor wear and traces of use. A small abrasion to one toe underneath and minuscule nibbling around the cord holes.

**AUCTION COMPARISON**

For another wood netsuke by this rare artist depicting a Kappa, signed Tosui, 18th century, 8.3 cm, see Christie's, Japanese and Korean Art, 17 September 2024, New York, lot 160 (**sold for USD 7,560**).



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





194  
**A SUPERB TALL WOOD NETSuke OF GAMA SENNIN  
 WITH A GREEN-STAINED ANTLER TOAD**

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

**Published:** Moss, Paul (2016) Kokusai The Genius:  
 and Stag-antler Carving in Japan, vol. I, pp. 184-185, no. 48.

Finely carved as a standing Gama sennin holding a gnarled staff, pointing thoughtfully down towards a green-stained antler toad, the hermit detailed with a long chin beard and dressed in tattered, loosely fitted robes, with elegantly carved folds, opening in the front to reveal his emaciated rib cage and protruding pot belly. Generously excavated himotoshi to the back and through an opening of the sleeve.

HEIGHT 10.9 cm

Condition: A section of the staff and legs are restored. Some evidence of burn damage near the himotoshi. Otherwise good condition with minor wear and expected traces of use.

**Provenance:** Ex-collection June Schuerch, Santa Barbara, California.

In the publication quoted above Moss supposes the toad was inlaid a century or more later by an inspired antler craftsman, perhaps to replace the original wood toad lost in this composition. We certainly agree that the addition of this toad, carved with crisp naturalism and applied with a beautifully fitting green dye, is highly effective and add to the character of this 18th century netsuke, be it original to the composition or added later.

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



195  
**A SUPERB WOOD NETSuke OF FUKUROKUJU**

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

Depicting the lucky god Fukurokuju, carved with a large phallic head flanked by pendulous earlobes, finely incised eyes, a long beard framing an open mouth, holding in his hands a scroll inlaid in bone, and dressed in a robe tied at the waist. Two himotoshi through the back. The choice of wood along with the elegant inlay to the scroll suggests the work of an early Edo carver such as Miwa I.

HEIGHT 6 cm

Condition: Very good condition with minor wear.  
**Provenance:** Ex-collection June Schuerch, Santa Barbara, California. Formerly with Sydney Moss Ltd., London.

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







196  
**GESSHO: A SUPERB WOOD NETSUKU  
OF A FOREIGN EGG TESTER**

By Gessho, signed Gessho 月生  
Japan, Edo (Tokyo), late 18th century, Edo period (1615-1868)

**Published:** Davey, Neil K. (1974) Netsuke: A Comprehensive Study  
Based on the M.T. Hindson Collection, p.106, no. 299.

A spirited and boldly carved rendition of an egg tester, his back arched and face amusingly distorted as he concentrates on inspecting the inlaid egg, which he holds before his left eye, the right side of his face crinkling as a result. The man, who appears to be an islander with long curling hair, is dressed only in a loincloth and is wearing long boots, an attribute all the egg testers seem to share. Signed GESSHO next to beautifully carved, asymmetrical himotoshi. Fine, dark patina.

HEIGHT 7.6 cm



Condition: Very good condition with only light surface wear including a few light scratches.

**Provenance:** Ex-collection Mark T. Hindson. Sold at Sotheby's, 2 November 1948, on behalf of the Fitzwilliam Museum, Cambridge. Sold at Mossgreen Auctions, South Yarra, 2008 (a copy of the invoice available upon request). From the private collection of Carl Segal (1944-2019), Sydney, acquired from the above.



Mark T. Hindson

Meinertzhagen's notes record that "Gessho is one of the great Netsuke carvers of the 18th century, tho' not very well known." (MCI, p. 78).

**LITERATURE COMPARISON**

Compare a closely related wood netsuke of an egg tester by Gessho, illustrated in Sotheby's, *Fine Japanese Netsuke, Inro, Lacquer Wares and Ceramics*, 1 June 1981, London, p. 18, lot 48.



**AUCTION COMPARISON**

Compare a related wood netsuke of a stone lifter by Gessho, at Galerie Zacke, *Fine Netsuke & Sagemono*, Vienna, 29 October 2021, lot 164 (sold for EUR 9,480).



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



197  
**A SUPERB AND LARGE  
 EDO SCHOOL WOOD NETSUKES  
 OF A DANCING MONEY LENDER**

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

The burly man, dressed in a straw skirt, stomping on one foot, a string of cash in one hand, as he makes his rounds to collect money from his debtors. The superbly carved face raised to the sky with a displeased expression on his face, the mouth frowning, and the eyes wide open, a braided scarf tied to the head; he looks more like a fishmonger than a banker. Large, 'chimney-type' himotoshi to the back and under his straw skirt.

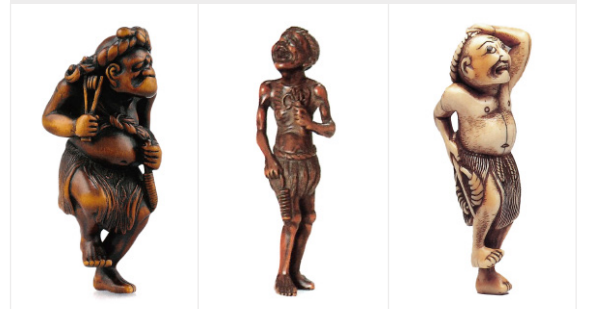
HEIGHT 10.3 cm

Condition: Old near-invisible repair to one foot and to the left wrist. Otherwise very good condition with minor wear, light traces of use, few surface scratches.

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

**LITERATURE COMPARISON**

For a closely related wood netsuke of a money lender, unsigned, 18th century, 7.5 cm, see Sagemonoya (2011) Netsuke Opus 20, no. 11. For a related wood netsuke of a fisherman, also with a string of coins, unsigned, see Bushell, Raymond (1975) Netsuke Familiar & Unfamiliar, p. 224, no. 740. Another curious variant, carved from ivory, described as a dancing fisherman, is illustrated in Chappell, Sharon / Welch, Matthew (1999) Netsuke: The Japanese Art of Miniature Carving, p. 38, no. 38.







198  
**A FINE EDO SCHOOL WOOD NETSUKE  
OF A FOREIGN DRUMMER**

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

Finely carved, standing on long Ashinaga-type legs, the face with a comical expression, mouth ajar, and wrinkles framing the eyes. The hand raised to his right ear listening to the beat and awaiting his cue, the robes incised with scrolling clouds, a drum tied to his waist, and a drumstick in his left hand. 'Chimney-type' himotoshi through the back and underneath the man's garments.

HEIGHT 9.5 cm

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

**MUSEUM COMPARISON**

Compare a related wood netsuke of a Mongolian archer, dated to the 18th century, 9.8 cm tall, in the Los Angeles County Museum of Art, accession number M.91.250.107. Note the closely related expression and cloud-patterned robe.



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



199  
**AN EARLY WOOD NETSUKE  
OF A DUTCHMAN**

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

Boldly carved as a standing Dutchman wearing a long coat and typical hat. The face with prominent chin and holding a Chinese trumpet in his hands. Generously excavated 'chimney-type' himotoshi through the back and underneath the Dutchman's garments.

HEIGHT 9.4 cm

Condition: Very good condition with minor wear and typical traces of use. Few tiny nicks here and there.

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



200  
**AN UNUSUAL WOOD NETSUKE  
 OF A FOREIGN SARUMAWASHI  
 (MONKEY TRAINER)**

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

The sarumawashi dressed in a peculiar manner, wearing a conical hat and voluminous robe falling in folds to his knees, above tall boots. The show monkey is busy eating, its fur finely incised incorporating the natural grain of the wood. Generously excavated, asymmetrical himotoshi to the back.

HEIGHT 8.7 cm

Condition: Very good condition with minor surface wear.  
**Provenance:** From a private collection in Rhineland Palatinate, acquired in the German art trade during the 1970s and 1980s.

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



201  
**BAISEN: A RARE WOOD  
 NETSUKE GROUP OF TWO  
 FOREIGN EGG TESTERS**

By Baisen, signed Baisen 貝仙  
 Japan, Edo (Tokyo), 19th century, Edo period  
 (1615-1868)

Finely carved depicting a standing foreigner, inspecting an egg and holding a long trumpet inlaid with dark horn, metal, and coral, his wide belt inlaid with dyed and gold-lacquered horn, and a gourd tied to his waist. He is flanked by his companion, seated at his feet, both shirtless, wearing a long skirt and with curly hair. The himotoshi encircled with green stained bone and signed BAISEN.

HEIGHT 6.2 cm

Condition: Repair to the right arm and gourd. Otherwise good condition with minor wear.  
**Provenance:** Ex-collection Gabor Wilhelm, Paris.

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







202  
**ISSEKI: AN UNUSUAL WOOD  
NETSUKE OF A BLIND RAT CATCHER**

By Isseki, signed Isseki 一席  
Japan, Edo (Tokyo), early 19th century, Edo period (1615-1868)

Boldly carved with unusually grotesque features, the rat catcher kneeling and holding down a box, smashing its edge against a rat, the rodent half-caught. The emaciated blind man dressed in a simple fundoshi which reveals a loose, enlarged testicle, his spine and ribs protruding, the face showing a grotesque grimace, and his blind eye colored in its socket. Natural himotoshi and signed ISSEKI to the underside of the box.

LENGTH 5.5 cm

Condition: Very good condition with minor wear and few minor encrustations.

**LITERATURE COMPARISON**  
The artist appears to be related to the early Edo school artist Ikkei. For a related wood netsuke of a blind man lifting a strength stone see Sydney L. Moss, Ltd. (2000) *Myth, Reality and Magical Transformation*, no. 9.



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



203  
**KEISAI: A RARE EDO SCHOOL WOOD NETSUKE  
OF AN AGONISED MONK BATTLING A SNAKE**

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



Boldly crafted as a monk balancing on one foot, attempting to strangle a snake that has curled itself around his leg. The serpent's body naturalistically carved with stippled skin, varying in thickness, as it slips between the folds of the monk's voluminous robe, coiling tightly. The monk with an amusingly carved expression as he yells out in disbelief, the inlaid eyes squinting and the mouth wide open hurling slurs. Asymmetrical himotoshi to the side and signed KEISAI – the artist probably related to the first Ryukei, sharing the same kanji character 'kei' 珪. The wood of a fine dark color, the grain beautifully highlighted.

HEIGHT 7.7 cm

Condition: Good condition with minor wear. Old repair to the edge of the standing foot.

**LITERATURE  
COMPARISON**

The subject appears to be very rare, a battle with a snake usually being associated with the warrior Jiraiya. For a related wood netsuke of two fishermen caught in the coils of a giant snake, unsigned, probably Edo school, early to mid-19th century, 4.3 cm, see Barry Davies *Oriental Art* (1995) 100 Selected Pieces from the Netsuke Collection of Scott Meredith, no. 46. For a related wood netsuke of an agonized fisherman and octopus, unsigned, early 19th century, see Atchley, Virginia / Davey, Neil (2006) *The Virginia Atchley Collection of Japanese Miniature Arts*, p. 132, no. N175.



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



204  
**KOICHI: AN UNUSUAL WOOD  
NETSUKE OF A KNEELING OLD MAN**

By Koichi, signed Koichi 光一  
Japan, 19th century, Edo period (1615-1868)

The emaciated, naked old man kneeling with his legs pressed tight together, the arms pushing against the knees as he looks straight ahead with a remorseful expression. The impish face carved deeply with stylized, tribal features and the hair tied away from the face in typical fashion of the Edo period. Natural himotoshi, amusingly placed through his hind, and signed to the underside KOICHI.

HEIGHT 4.4 cm

Condition: Very good condition with minor old wear. One nick and minuscule losses to the right hand.

**Provenance:** From an Italian private collection, acquired from Pierre-Eric Becker, Cannes, on 17 September 1997.

A rather unusual piece, likely inspired by a tribal piece of art, the Edo period commoner imitating the pose of a tribal figure.

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



205  
**A FINE EDO SCHOOL WOOD  
NETSUKE OF A NIO GUARDIAN**

Unsigned  
Japan, Edo (Tokyo), first half of the 19th century, Edo period (1615-1968)

The temple guardian boldly carved standing in a confronting stance, the left hand raised in a fist, and the right hand pendant to the back, clasped around a kongo (vajra). The guardian dressed in a skirt, finely worked with deep folds, with a celestial scarf falling gracefully down the sides of his muscular body. The face carved with a wrathful expression, and the body detailed with a protruding potbelly, emaciated ribs, and muscular arms, all accentuated by dark staining. The eyes inlaid in translucent horn indented with pupils. Large 'chimney-style' himotoshi through the back and underneath the robes.

HEIGHT 6.2 cm

Condition: A section of the left foot reattached. Small repairs to three toes on the right foot. Otherwise good condition with minor expected wear.

**Provenance:** From the private collection of Armand Basi. A copy of the collector's notes, no. 1064, accompanies this lot. Armand Basi (1924-2009) was a Spanish businessman and fashion designer, co-founder of the fashion firm bearing his name. He was a Japanese art enthusiast and amassed a large collection of netsuke in his lifetime.

**AUCTION COMPARISON**  
For a related example of a Nio guardian, Edo school, by Hara Shugetsu, 19th century, see Bonhams, Fine Japanese & Korean Art, 11 September 2019, New York, lot 939 (**sold for USD 5,075**).



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







206  
**A FINE WOOD NETSUKU OF  
 INO HAYATA SLAYING THE NUE**

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

The legendary Heian-period warrior Ino Hayata clad in full armor and pinning down the nue, a mythological chimera having the head of a monkey, the limbs of a tiger, the body of a tanuki, and a snake as a tail. The creature, already struck by arrows (one of them visible underneath), is lying on its back and viciously snarling, desperately trying to fend off the advances of the hero who is about to plunge a dagger into its side. The tail curling around the warrior's back, the end formed as a snake's head slithering its tongue across the nue's right hind paw. The underside with large, generously excavated himotoshi. The well-toned wood bearing a superb patina.

HEIGHT 3.4 cm



Condition: Very good condition with minor wear.  
**Provenance:** From the private collection of Armand Basi. A copy of the collector's notes, no. 345, accompanies this lot. Armand Basi (1924-2009) was a Spanish businessman and fashion designer, co-founder of the fashion firm bearing his name. He was a Japanese art enthusiast and amassed a large collection of netsuke in his lifetime.

**AUCTION COMPARISON**

Compare a closely related wood netsuke of Ino Hayata slaying the nue, dated to the late 18th century to early 19th century, at Galerie Zacke, Fine Netsuke & Sagemono, 4 November 2022, Vienna, lot 50 (**sold for EUR 4,680**).



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



207  
**KORAKUSAI: A RARE EDO SCHOOL WOOD  
 NETSUKU OF THE WITCH ADACHIGAHARA**

By Korakusai, signed Korakusai 古樂齋  
 Japan, Edo (Tokyo), early 19th century, Edo period (1615-1868)

Finely carved, depicting the witch of Adachigahara crouching over the dead body of a young girl as she thrusts her knife into her. The witch's face with a strenuous expression framed by long shaggy hair. Signed underneath within an oval reserve KORAKUSAI next to two himotoshi.

LENGTH 4.9 cm

Condition: Good condition with minor wear, the left foot of the witch with an old chip that has been smoothened over time.  
**Provenance:** Sotheby's London, 22 May 1974, lot 26. From the private collection of Alan and Simone Hartman, New York, acquired from the above. An inventory number '145' lacquered to the right leg of the maiden.



The witch of Adachigahara about to slay her next victim

**The legend of the witch** of Adachigahara is connected to the moor of Adachi. The witch is said to be of high rank and attached to the court of a prince who suffered from an unknown disease. As the only remedy he required the blood of children or young girls born during a certain month. The witch caught these children and killed them with a knife to draw the blood. Eventually, she was caught and confessed her guilt. However, since the cure was successful, she was pardoned for her good deed and loyalty.

**MUSEUM COMPARISON**

Compare a related wood netsuke by the same artist, signed Korakusai, depicting a man and mermaid, dated to the 18th century, in the Metropolitan Museum of Art, accession number 10.211.1726.



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



208  
**SHOZAN: AN EARLY EDO SCHOOL WOOD  
NETSUKU OF A WARRIOR ON HORSEBACK**

By Shozan, signed Shozan 正山  
Japan, Edo (Tokyo), early 19th century, Edo period (1615-1868)

A spirited wood netsuke of a mounted warrior riding his horse full pelt over a man who lies flat on the ground, the episode well-rendered in rather worn and well-patinated wood. Himotoshi to the underside and signed SHOZAN.

LENGTH 4.1 cm

Condition: Good condition with wear and rubbing. One large chip with restorations.  
**Provenance:** Collection Voorst Vader, Huis ter Heide, Netherlands.

**LITERATURE COMPARISON**

Compare a related wood netsuke of a warrior on horseback galloping over a fallen man, by Gyokusen, 5.2 cm, early 19th century, at Sotheby's, Fine Netsuke & Ojime from the H.G. Beasley Collection, 14 March 1984, London, lot 33.



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



209  
**GYOKURINTEI:  
A WOOD NETSUKU OF KOMEI**

By Gyokurintei, signed Gyokurintei 玉林亭  
Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

The celebrated Chinese sage and general seated by a low scholar's table, one elbow resting on the table as he intently reads from an open book, a further book, suzuri (ink stone) and three brushes placed on the table. Komei is dressed in voluminous robes with a sword strapped to his back. His stern face is finely incised with a scrolling beard, furrowed brows, and narrowed eyes with inlaid pupils. Generously excavated himotoshi to the back and signed to the base within the typical raised rectangular reserve GYOKURINTEI.

HEIGHT 4.7 cm

Condition: Very good condition with minor wear, and traces of use.  
**Provenance:** From the private collection of Armand Basi. A copy of the collector's notes, no. 565, accompanies this lot.

**LITERATURE COMPARISON**

For a closely related wood netsuke of Komei, by Gyokurintei, 1850-1860, see Jirka-Schmitz, Patrizia (2005), The World of Netsuke: The Werdelmann Collection at the Museum Kunst Palast Düsseldorf, p. 40, no. 78.



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



210  
**SHOUNSAI JORYU: A WOOD NETSUKU  
OF KWANYU ON HORSEBACK**

By Shounsai Joryu, signed Joryu 如柳  
Japan, Edo (Tokyo), first half of the 19th century, Edo period (1615-1868)



**Published:**

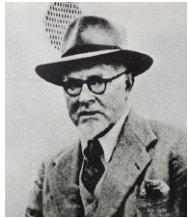
Joly, Henri (1908) Legend in Japanese Art, p. 315, no. 546.  
Davey, Neil K. (1982) Netsuke: A comprehensive study based on the M.T. Hindson Collection, p. 131, no. 387.

The God of War carved dynamically atop his horse, dressed in voluminous robes, extending his halberd that bears the brocade bag that was presented to him to protect his beard. The wood appealing worn with a lustrous patina. Central himotoshi through the base and signed within a polished oval reserve JORYU.

LENGTH 3.4 cm

Condition: Good condition with old wear. A small section of the halberd restored.  
**Provenance:** Ex-collection W. Guest, no. 1544. Ex-collection Henry L. Joly (1879-1920), no. 18. Ex-collection M.T. Hindson (1883-1968). Sotheby's, M.T. Hindson Collection of Important Netsuke, Part V, 25 November 1968, London, lot 777. A private collection in Rhineland, Germany. Inventory label to the interior of the himotoshi, '1009'.

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



Mark T. Hindson





211  
**A RARE WOOD NETSUKU OF A RESTRAINED RAIJIN,  
 CIRCLE OF YORITAKE**

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

A finely carved and well-sized netsuke, depicting the horned Thunder God sitting with his hands pressing down on his getas, as if mustering up the strength to stand back up, the right leg slightly limp and trailing while the left foot sits flat against the ground, as he looks to the sky for some miracle to help him out of his current predicament. Dressed in a loincloth, his drumsticks and thunder drum incised with the tomo-e strapped to the back. The deity's face with deep-set eyes under thick heavy brows, the mouth agape revealing sharp teeth, and incised hair trailing down the back. Good himotoshi, the larger hole of oval shape.

HEIGHT 4 cm

Condition: Very good condition with minor expected wear.

**LITERATURE COMPARISON**

Compare a closely related wood netsuke of an Oni, by Yoritake, in the Tokyo National Museum, illustrated in Arakawa, Hirokazu (1983) *The Go Collection of Netsuke*, no. 47 (**fig. 1**). Also compare to another of this subject illustrated in Moss, Sydney L (2006) *More Things in Heaven and Earth: Japanese Netsuke and Ojime*, p. 90-91, no. 38.



**fig. 1**

**MUSEUM COMPARISON**

Compare a related netsuke of Raiden, by Yoritake, 18th century, 5.72 cm, in the Iris & B. Gerald Cantor Center for Visual Arts, Stanford University, accession number 1998.302.



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



212  
**A RARE WOOD NETSUKU OF A RESTRAINED RAIJIN**

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

Finely carved as the Thunder God Raijin kneeling and bending over his drum, his hands and drumsticks tied to the back by a rope that slings around his shoulders and neck. His head raised and with a disgruntled expression. The eyes and studs of the drum inlaid in pale buffalo horn. The himotoshi carved through the left side of the body and underneath.

HEIGHT 4.2 cm

Condition: Good condition with some surface wear, remnants of an old lacquer varnish, one inlay replaced, and a tiny, old chip to one claw.

Raijin, also known as Raiden, is a god of lightning, thunder, and storms in Japanese mythology. Here he is shown tied up and unable to fulfil his task, thus, the disgruntled look on his face. The subject is very rare and was previously only recorded by Kasen, which shows Raijin in a different position (see also lot 211).

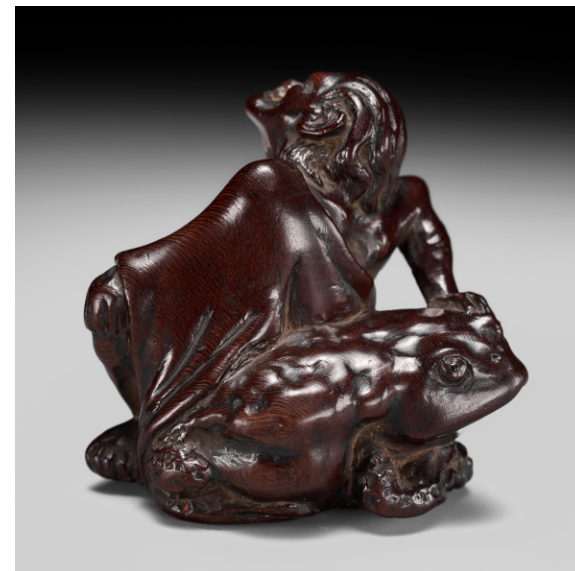
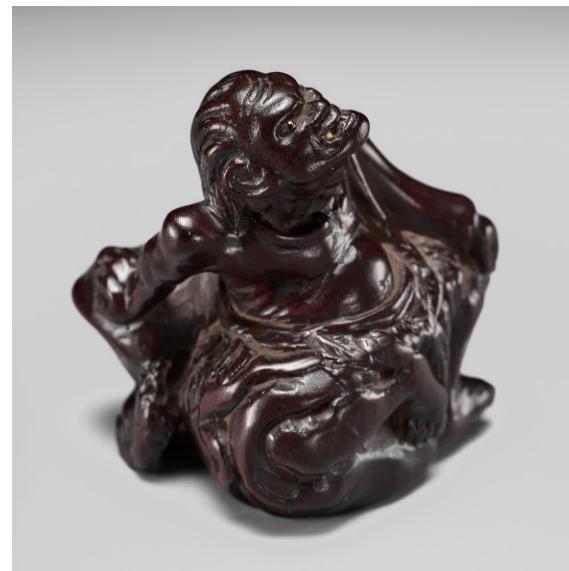
**LITERATURE COMPARISON**

Compare a related wood netsuke of a tied Raiden by Kasen, dated ca. 1840, illustrated in Moss, Sydney L (2006) *More Things in Heaven and Earth: Japanese Netsuke and Ojime*, p. 90-91, no. 38.



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





213  
**MIWA: A SUPERB WOOD NETSUKE  
OF GAMA SENNIN WITH HUGE TOAD**

By Miwa, signed Miwa 三輪 with 'seal' kakihan  
Japan, Edo (Tokyo), late 18th century, Edo period (1615-1868)

A remarkably powerful netsuke carved from plum or isu wood, of an attractive grain and color, depicting a seated Gama sennin wearing a thick mugwort leaf skirt spreading about him and leaning against the gigantic toad behind him, the expressions of both forcefully dyspeptic and disagreeable. The pupils and teeth inlaid in two different tones of buffalo horn. The flattened base with large asymmetrical himotoshi, the larger ringed in bone, and the signature MIWA with 'seal' kakikan.

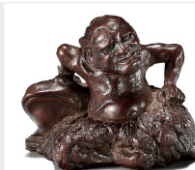
LENGTH 4.5 cm, HEIGHT 4.3 cm

Condition: Very good condition with minor wear, few light surface scratches, the underside with remnants of red pigment. Fine, unctuous patina.

The 'seal' kakihan on the present netsuke corresponds to kakihan number 'A' in the list of kakihan by Miwa, presented by F. Meinertzhagen in MCI, Part A, p. 560. This netsuke can be attributed to Miwa Katsusuke (see auction comparison), based on the quality and style of the carving, however, this artist usually signed his name in full and without a kakihan. This netsuke along with the presence of the same kakihan found on other early powerful Miwa carvings may be interpreted as proof that Miwa Katsusuke was one of the earlier Miwa carvers, as thought by F. Meinertzhagen.

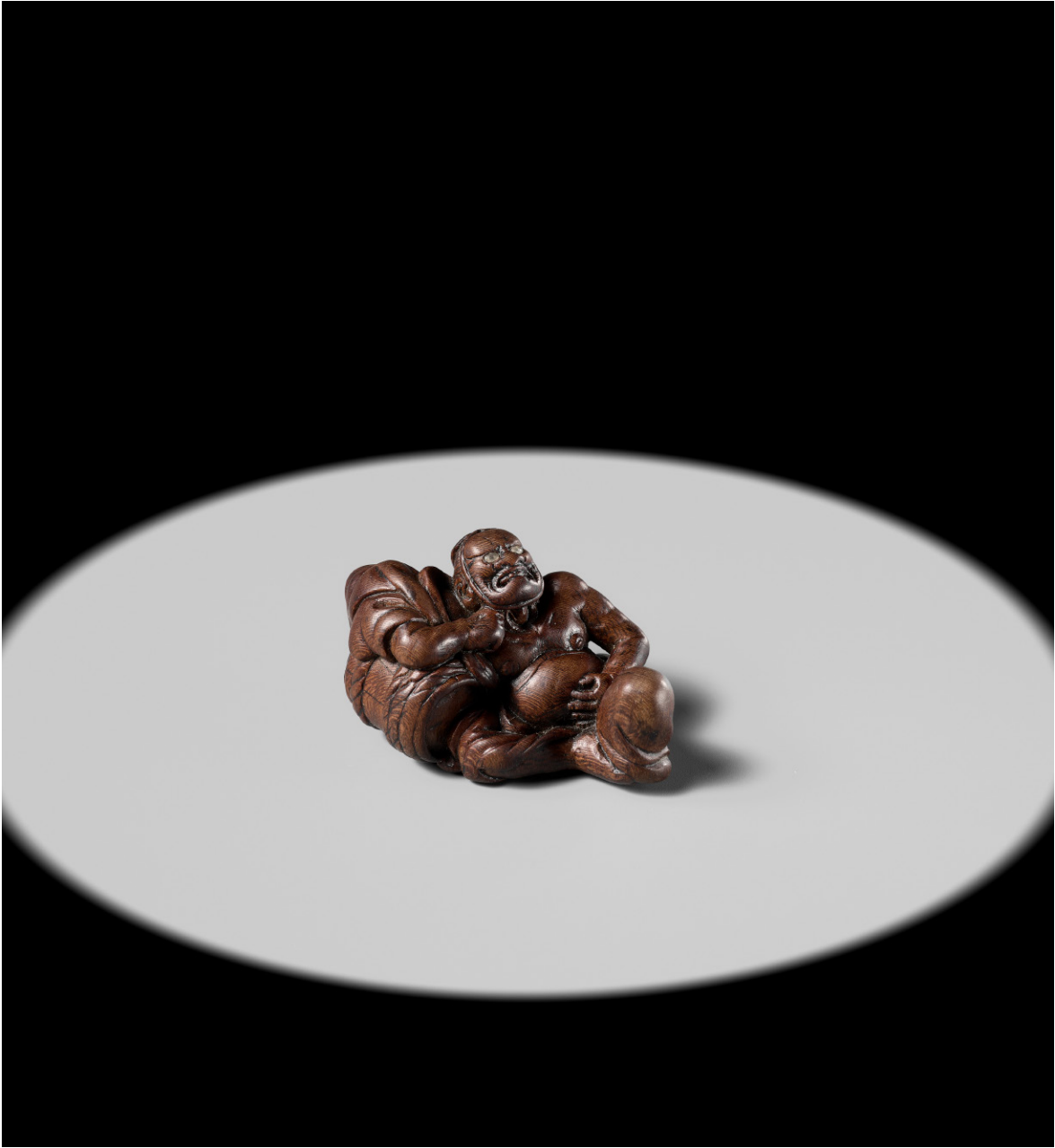
**AUCTION COMPARISON**

Compare a closely related wood netsuke Gama sennin with a huge toad, signed Miwa Katsusuke, at Galerie Zacke, Fine Netsuke & Sagemono, 28 April 2023, Vienna, lot 164 (**sold for EUR 11,052**).



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





214  
**MIWA: A POWERFUL WOOD NETSUKU OF ASAHINA SABURO**

By Miwa, signed Miwa 三輪 with 'seal' kakihan  
Japan, Edo (Tokyo), c. 1800, Edo period (1615-1868)

Powerfully sculpted as Asahina Saburo leaning against a bucket, his robe half on revealing his muscles and protruding belly, which he grabs forcefully, his face detailed with bulging eyes double-inlaid in pale and dark horn. The underside with asymmetrical himotoshi, the smaller hole ringed in horn, and signed MIWA with 'seal' kakikan.

LENGTH 4.5 cm

Condition: Very good condition with minor wear.  
**Provenance:** Ex-collection Petra Dorman.

The 'seal' kakihan on the present netsuke corresponds to kakihan number 'B' in the list of kakihan by Miwa, presented by F. Meinertzhagen in MCI, Part A, p. 560.

Asahina no Saburo, also known as Asahina Yoshihide, was a Japanese warrior of the early 13th century. Though very likely a historical figure, he appears in literature and in kabuki as a somewhat superhuman legendary character.

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



215  
**MIWA: A RARE WOOD NETSUKU OF A SEATED ONI**

By Miwa, signed Miwa 三輪 with 'seal' kakihan  
Japan, Edo (Tokyo), c. 1800, Edo period (1615-1868)

Finely carved as a seated oni wearing only a tiger skin loincloth, his large head supported on his right arm while the left hand pulls on his face, grimacing, likely taunting the demon queller Shoki. The underside with two asymmetrical himotoshi and signed MIWA with 'seal' kakihan. The wood of a fine, unctuous polish. An unusual subject by the Miwa lineage.

LENGTH 3.9 cm

Condition: Very good condition with minor wear.  
**Provenance:** German private collection, acquired from Max Rutherton Ltd, London.

The 'seal' kakihan on the present netsuke corresponds to kakihan number 'B' in the list of kakihan by Miwa, presented by F. Meinertzhagen in MCI, Part A, p. 560.

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



216  
**MIWA: A RARE WOOD NETSUKE  
OF A SPARROW DANCER**

By Miwa, signed Miwa 三輪 with 'seal' kakihan  
Japan, Edo (Tokyo), early 19th century, Edo period (1615-1868)



Finely carved as a sparrow dancer, wearing a large mushroom-shaped hat, dressed in fine robes partly inlaid in stained bone and ebony. The hat detailed with boxwood roasted beans, usually associated with the rite of Setsubun held during the New Year's celebration, and further detailed with a boxwood chin strap. A minutely carved, green-stained sparrow is carved to the robe in the back. The dancer's eyes recessed and painted in mica, and with a moveable tongue of stained bone. The lower back with two generously excavated, asymmetrical himotoshi and signed MIWA with kakihan.

HEIGHT 6.7 cm

Condition: The foot with an old repair, otherwise in excellent condition with light typical wear.  
**Provenance:** Christie's, Fine Netsuke, Inro and Pipecases, 16 May 1990, London, lot 25. A noted Swiss private collection, acquired from the above.

The sparrow dance (suzume odori) is named after its fluttering bird-like movements. It dates back to the 17th century when stonemasons building Sendai Castle reportedly performed this dance for Lord Masamune Date.

**AUCTION COMPARISON**

Compare a related wood netsuke of a boy with Hannya mask by Miwa, dated to the 18th century, at Zacke, Asian Art Discoveries, 17 January 2024, Vienna, lot 422 (**sold for EUR 5,200**).



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

217  
**AN INLAID WOOD NETSUKE OF A BOY  
WITH OKAME MASK, ATTRIBUTED TO MIWA**

Unsigned, attributed to Miwa  
Japan, Edo (Tokyo), early 19th century, Edo period (1615-1868)

Finely carved, the seated boy hiding an Okame mask behind his back and pulling one eye down in a gesture of bekkako, his face forming a mischievous expression topped by finely carved hair, his mouth ajar showing his inlaid coral tongue, the eyes inlaid and painted behind mica. The underside with two himotoshi.

HEIGHT 3.3 cm

Condition: Very good condition with minor wear.  
**Provenance:** From the private collection of Armand Basi. A copy of the collector's notes, no. 1069, accompanies this lot.

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



218  
**MIWA: AN INLAID WOOD NETSUKE OF AN OLD  
CHINESE COIN AND DARUMA (ZENI AND ZEN)**

By Miwa, signed Miwa 三輪 with 'seal' kakihan  
Japan, Edo (Tokyo), early 19th century, Edo period (1615-1868)

Finely carved as a rock-like structure resembling a Daruma doll, his face with a morphed, disgruntled expression, the reverse inlaid with a copper coin engulfed within the rockwork. A small peg carved and fitted to the front to hold the coin. The underside with a bone-ringed himotoshi and signed MIWA with kakihan.

HEIGHT 3.2 cm

Condition: Very good condition with typical light surface wear and traces of use.  
**Provenance:** From the private collection of Armand Basi, acquired from the above. A copy of the collector's notes, no. 1016, accompanies this lot.

The 'seal' kakihan on the present netsuke corresponds to kakihan number 'E' in the list of kakihan by Miwa, presented by F. Meinertzhagen in MCI, Part A, p. 560.

**Literature comparison:** The subject appears to be very rare. Fuld's Netsuke and Ojime Index lists only two examples, one of which is signed Hidemasa and is illustrated in Joly, H. L. (1966) Catalogue of the H. Seymour Trower Collection of Japanese Art, no. 760, where **H. Joly explains the subject as a pun on zeni (coin) and zen, the law of the Buddhist sect introduced by Bodhidharma (Daruma) to China.**

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





219  
**MIWA: AN AMUSING WOOD NETSUKE  
OF A SARUMAWASHI WITH MONKEY**

By Miwa, signed Miwa三輪 with 'seal' kakihan  
Japan, Edo (Tokyo), c.1800, Edo period (1615-1868)



Finely carved depicting a seated sarumawashi, grimacing, with one arm around his pet monkey, the monkey stained in a darker tone, shown perched on his knee and pulling on the man's right ear. The sarumawashi's expression is finely crafted and imbued with humor, typical for the Miwa lineage. The underside with asymmetrical himotoshi, the smaller hole ringed in horn, and signed MIWA with the typical 'seal' kakihan.

HEIGHT 2.8 cm

Condition: Very good condition with minor wear.

**Provenance:** From the private collection of Alan and Simone Hartman, New York.

**MUSEUM COMPARISON**

Compare a closely related wood netsuke of a monkey trainer with monkey by Miwa in the Fitzwilliam Museum, Cambridge, object number O.69-1991.



**AUCTION COMPARISON**

Compare a related wood netsuke of a sarumawashi with monkey by Miwa, at Zacks, Fine Netsuke & Sagemono, 3 November 2023, Vienna, lot 235 (**sold for EUR 3,120**).



**Estimate EUR 1,500**

Starting price EUR 800

220  
**MIWA: A FINE WOOD NETSUKE OF  
A KARAKO WITH SHISHIMAI MASK**

By Miwa, signed Miwa三輪 with 'seal' kakihan  
Japan, Edo (Tokyo), c. 1800, Edo period (1615-1868)

Finely carved as a seated boy holding a shishimai mask in his raised right hand, the trail of the cloak in his left hand, and his eyes painted behind thin mica sheets. The underside with asymmetrical himotoshi and signed MIWA with the typical 'seal' kakihan.

HEIGHT 3.2 cm

Condition: Good condition with minor wear, few light natural age cracks, a minuscule chip to the boy's collar in the back, and light surface scratches.

**Provenance:** From the private collection of Alan and Simone Hartman, New York.

The 'seal' kakihan on the present netsuke corresponds to kakihan number 'E' in the list of kakihan by Miwa, presented by F. Meinertzhagen in MCI, Part A, p. 560.

**LITERATURE COMPARISON**

Compare a closely related, or possibly identical wood netsuke of a boy with shishimai mask by Miwa, illustrated in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part A, p. 570.



**Estimate EUR 1,500**

Starting price EUR 800



221  
**MIWA: A RARE WOOD NETSUKE  
OF A BLIND MASSEUR AND SHOKI**

By Miwa, signed Miwa三輪 with 'seal' kakihan  
Japan, Edo (Tokyo), c. 1800, Edo period (1615-1868)

Finely carved, depicting Shoki gripping his long beard with a distressed expression as the masseur presses his fingers into his shoulders. Shoki's eyes are painted behind a thin mica sheet and the blind eye and teeth of the masseur are inlaid in stained bone and horn. The flattened, polished base with typically asymmetrical himotoshi, one ringed in bone, the other of oval form, and signed MIWA with kakihan.

HEIGHT 3.2 cm

Condition: Very good condition with minor wear.

**Provenance:** French private collection. An old Japanese label to the interior of the larger himotoshi.

While many netsuke are known by Miwa depicting a blind masseur and client, the addition of the demon queller Shoki here is to be considered rare.

**Estimate EUR 2,000**

Starting price EUR 1,000





222  
**JOBUN: A SUPERB WOOD NETSUKES  
OF A RECLINING MONKEY**

By Jobun, signed Jobun 如文  
Japan, Edo (Tokyo), late 18th century, Edo period (1615-1868)

An amusing study of a monkey depicted in a very human manner, reclining on its side, one leg over the other, and the head resting over its tightly clasped hands, as it looks into the distance contemplatively. The primate is dressed in a short-sleeved robe pleated to the collar and decorated with scattered formal designs, typical for the artist, the loose robe tied into a dainty bow underneath. Asymmetrical himotoshi to the underside, the larger hole generously excavated to accommodate the knot and signed to a fold of the hem JOBUN.

LENGTH 5.6 cm

Condition: Very good condition with minor wear, a small touchup to the snout.

**Provenance:** From the private collection of the former owner of Galerie Japan-Kunst, Vienna. Acquired during the late 20th century from various dealers such as Barry Davies and collector friends such as Marcel Lorber.

**LITERATURE COMPARISON**

Compare a closely related wood netsuke of two monkeys in a similar pose, by Jobun, illustrated in Sydney L. Moss (2008) *Such Stuff as Dreams are made on. Japanese netsuke from the Willi G. Bosshard collection*, pp. 116-117, no. 55.



For a discussion of Jobun and his work see Milton Stratos, *The Netsuke Carvings of Jobun*, *International Netsuke Society Journal*, vol. 22, no.1, pp. 14-27. The article illustrates two netsuke of monkey trainers (sarumawashi) (fig. 31 & 34), however a monkey on its own is to be considered very rare. The discovery of the present netsuke, which has been held in a private collection since c. 1980, makes this the third known example of this type (see literature and auction comparisons).



fig. 31

**AUCTION COMPARISON**

Compare a closely related wood netsuke of a performing monkey, by Jobun, at Sotheby's, *Japanese Works of Art, Prints & Paintings*, 9 November 2006, London, lot 1097 (sold for GBP 4,800 or approx. **EUR 11,000** converted and adjusted for inflation at the time of writing).



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





223  
**HO RAKUMIN: A FINE EBONY WOOD NETSUKE OF A COILED AMARYU (RAIN DRAGON)**

By Ho Rakumin (1804-1877), signed Ho Hogen 鰐 法眼 and kakihan Japan, Edo (Tokyo), 19th century, Edo period (1615-1868)

**Published:** Laudenbach, Helmut: Netsuke/ Inro, no. 11.

Finely carved in openwork, the slender three-clawed dragon sinuously carved, winding around itself, forming a compact composition. Appearing to have just emerged from a body of water, the mane and horns slicked back, and the superbly carved face with large bulging eyes flanked by long whiskers. The ebony wood expertly polished. Natural himotoshi and signed to the underside HO HOGEN and kakihan.

HEIGHT 3.2 cm

Condition: Excellent condition with minor wear.  
**Provenance:** Alan Hartman, Rare Art Gallery, Madison Avenue, New York, USA. With Helmut Laudenbach, Munich. From the private collection of the former owner of Galerie Japan-Kunst, Vienna, acquired in March 1980 from the above for a purchase price of DM 2,380, or approximately **EUR 3,200**, converted and adjusted for inflation at the time of writing. A copy of the old invoice is available upon request.

**Ho Rakumin** (1804-1877) was born in Tsuchiura in Hitachi Province (now Ibaraki Prefecture). He received the honorary title Hogen and was, together with Hojitsu, one of the best netsuke carvers in Edo (Tokyo).

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



224  
**TOMOHISA: A POWERFUL WOOD NETSUKE OF A TIGER WITH CUB**

By Tomohisa, signed Tomohisa 友久 Japan, Edo (Tokyo), early 19th century, Edo period (1615-1868)

Boldly carved depicting a tiger with its cub, the mother licking the fur hair of its young, her tail wrapping around their bodies, the hairwork finely incised and beautifully worn, the eyes of inlaid horn and lacquered in black. Natural himotoshi and signed underneath TOMOHISA – a pupil of the first Tomochika, whose work is rarely encountered and who was active in Edo during the early 19th century.

HEIGHT 3 cm

Condition: Good condition with light wear, few minor natural age cracks, and traces of use.  
**Provenance:** From the private collection of Armand Basi. A copy of the collector's notes, no. 235, accompanies this lot.

<p><b>LITERATURE COMPARISON</b>          Compare a related wood netsuke of a dog and puppy by Tomohisa, illustrated in Lazarnick, George (1982) Netsuke &amp; Inro Artists, and How to Read Their Signatures, vol. 2, p. 1152.</p>	
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<p><b>AUCTION COMPARISON</b>          Compare a related wood netsuke of a tiger, by Tomochika, at Eldred's, Asian Art: Session 1, 22 September 2022, East Dennis, MA, USA, lot 73 (<b>sold for USD 5,000</b>).</p>	
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**Estimate EUR 2,500**  
 Starting price EUR 1,200





225  
**ISSAI: A FINE WOOD NETSUKE  
OF FUJIN WITH HIS WIND BAG**

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

Finely carved, the God of Wind seated with one knee raised, his iconic wind bag slung over his back. Dressed in a loincloth incised with foliate medallions, the face with a wrathful expression, wide eyes and an open mouth, surmounted by a single bone-inlaid horn to the head. Ringed himotoshi to the underside and signed ISSAI.

HEIGHT 3.6 cm

Condition: Very good condition with minor wear. The inlaid eye pupils possibly lost.

**LITERATURE COMPARISON**

Compare a closely related wood netsuke of Fujin carrying his wind bag by Issai in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part A, p. 235.



226  
**A RARE WOOD NETSUKE OF AN  
ONI PARODYING AN EGG TESTER**

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

Finely carved as a long-haired, single-horned oni, seated cross-legged, testing his strength by pressing down the vertical axis of an egg – an impossible task. Dressed in a tiger skin loincloth, the oni with an amused expression on his face, a wide grin, and mirthful eyes, confident in his ability to crack the inlaid egg. Asymmetrical himotoshi to the underside.

HEIGHT 4.5 cm

Condition: Very good condition with minor wear.  
**Provenance:** Mossgreen Auctions, Melbourne, 2 June 2008, lot 0732. A private collection in Australia, acquired from the above.

**MUSEUM COMPARISON**

Compare a closely related wood netsuke of an oni as an egg tester, 19th century, 4.76 cm, in the Victoria & Albert Museum, accession number A.775-1910.



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





227  
**HOSHUNSAI MASAYUKI: A FINE WOOD  
 NETSUKE OF A RAIJIN ON A CLOUD**

By Hoshunsai Masayuki, signed Masayuki 正之 and kakihan  
 Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)



The Thunder God seated atop a thick cloud, the entire carving rather ingeniously issuing from the double gourd reserve underneath which houses the signature of the master carver. The oni-like deity, dressed in a tiger skin loincloth and wearing a flowing celestial scarf incised with scrolling cloud motifs, is grinding away furiously at his mortar and pestle. The menacing face with a broad smile, wide eyes under thick brows, and two horns. The body is finely detailed with emaciated ribs and muscular arms. Asymmetrical himotoshi to the underside, the larger hole generously excavated to accommodate the knot. Signed to the double gourd reserve underneath MASAYUKI and kakihan.

HEIGHT 3.8 cm

Condition: Very good condition with minor wear, a few age cracks to the cloud.

**Provenance:** Lempertz, 28 November 1975, lot 325. A private collection in Rhineland Palatinate, Germany, acquired from the above.

**AUCTION COMPARISON**

Compare a related wood netsuke of an oni catching a terrapin, by Hoshunsai Masayuki, mid-19th century, 3.7 cm, at Zacke, Fine Netsuke & Sagemono, 3 May 2024, Vienna, lot 202 (**sold for EUR 5,200**).



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



228  
**HOSHUNSAI MASAYUKI: A WOOD  
 NETSUKE OF FIVE FIGHTING BLIND MEN**

By Hoshunsai Masayuki, signed Masayuki 正之 with kakihan  
 Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

An animated and intricately carved wood netsuke depicting five blind men in a tussle, each trying to get the better of the other. Dressed in voluminous robes, each tugging on another's ear or beard, the faces with comical expressions, masterfully imbued with character and wit. Ringed asymmetrical himotoshi to the underside and signed on the tobacco pouch underneath MASAYUKI with kakihan.

LENGTH 3.9 cm

Condition: Very good condition with minor wear.

**Provenance:** From the private collection of Alan and Simone Hartman, New York, acquired from the above. Alan Hartman (1930-2023) was an influential American art dealer, who took over his parents' antique business in Manhattan and established the legendary Rare Art Gallery on Madison Avenue. Alan and Simone built a renowned collection for over half a century and became noted art patrons, enriching the collections of important museums. Notably, they assembled an impressive collection of Japanese art, focusing on fine netsuke, inro, and lacquer.



**Alan & Simone  
 Hartman**

Masayuki carved this subject usually depicting a group of two or three blind men. The present netsuke is the only recorded variant of a group of five.



**LITERATURE COMPARISON**

Compare a closely related wood netsuke group of three blind men, by Hoshunsai Masayuki, 19th century, at Sotheby's, Japanese Works of Art, 10 April 1997, London, lot 544.



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



229  
**HOSHUNSAI MASAYUKI: A FINE WOOD  
NETSUKE OF HOTEI IN HIS TREASURE BAG**

By Hoshunsai Masayuki, signed Masayuki 正之 with kakihan  
Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

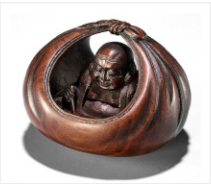
A wood netsuke of a takarabukuro (treasure bag), the inside  
brilliantly hollowed out and showing the lucky god Hotei seated  
inside writing a sutra. The wood is finely stained and polished,  
and the details are finely rendered, particularly Hotei's face. The  
underside with typically asymmetrical himotoshi, the larger one in  
the shape of an uchiwa fan with finely incised tassels and a handle.  
Signed MASAYUKI with the artist's typical kakihan.

LENGTH 3.7 cm

Condition: Very good condition with minor surface wear.  
**Provenance:** From the private collection of Alan and Simone  
Hartman, New York.

**AUCTION COMPARISON**

Compare a closely related wood  
netsuke of Hotei in his treasure bag,  
by Hoshunsai Masayuki, second half  
of 19th century, 3.7 cm, at Zacke, Fine  
Netsuke & Sagemono, 16 April 2021,  
lot 268 (**sold for EUR 3,904**).



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



230  
**HOSHUNSAI MASAYUKI: A FINE WOOD NETSUKE  
OF A CARVER CHISELING A GIANT FOOT**

By Hoshunsai Masayuki, signed Masayuki 正之 and kakihan  
Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

Finely stained and carved as a temple sculptor seated atop a  
gigantic foot, dressed in robes creasing and bunching to the  
edges, the head covered with a cap, gently chiseling away between  
the toes as he refines his creation. The foot, belonging to a huge  
temple sculpture such as a Nio guardian, naturalistically carved  
with a gently undulating arch, ankles, and toes. The underside with  
asymmetrical himotoshi and signed MASAYUKI and kakihan.

LENGTH 3.6 cm

Condition: Old, smoothened chip to the carver's right foot.  
Otherwise very good condition with minor typical wear.

**LITERATURE COMPARISON**

Compare a related wood netsuke  
of an okimono sculptor carving  
a Buddhist lion, by Hoshunsai  
Masayuki, 3.7 cm, at Klefisch  
Auktionen, 12 June 1989, Coogne,  
lot 1154.



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







231  
**AN AMUSING WOOD KARAKURI (TRICK)  
NETSUKU OF A MASK SELLER**

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

Amusingly carved as a mask seller with a movable head, seated on his straw hat and carrying an ema-shaped box on his back showcasing a tengu and a benkei mask each carved from ebony wood. The man is detailed with a cheerful expression, holding a pipe in his right hand and a tabako-ire in his left, a small bell and staff below his right leg and dressed in loose robes with incised fans at the sleeves. Himotoshi through the underside.

HEIGHT 3.8 cm

Condition: Very good condition with minor wear, a small repair to the edge of the box.  
**Provenance:** From the private collection of Armand Basi. A copy of the collector's notes, no. 868, accompanies this lot.

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



232  
**A WOOD NETSUKU OF A LUTE PRIEST  
(BIWA HOSHI)**

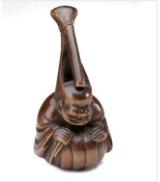
Unsigned  
Japan, late 18th to early 19th century, Edo period (1615-1868)

The blind lute priest depicted in the manner of a Daruma doll, almost completely enveloped in his robes, one hand touching his bald head in a gesture of disbelief. His face with an amusing expression, a biwa, also completely enveloped, behind him. Generously excavated, asymmetrical himotoshi through the underside.

HEIGHT 2.8 cm

Condition: Very good condition with light surface wear.  
**Provenance:** From the private collection of Armand Basi. A copy of the collector's notes, no. 957, accompanies this lot.

**MUSEUM COMPARISON**  
Compare a closely related variation of this subject, likely by the same anonymous artist, in the Los Angeles County Museum of Art (LACMA), accession number M.91.250.163.



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



233  
**KOZAN: A FINE WOOD NETSUKU OF KINTARO**

By Kozan, signed Kozan 香山  
Japan, Edo (Tokyo), 19th century, Edo period (1615-1868)

**Published:** Mateu, Guillermo, (1998), Netsuke: Las Grandes Miniaturas de la Escultura Japonesa, p. 73.

Finely carved depicting Kintaro seated, his torso leaning over his legs, supported by his muscular arms, dressed in an apron detailed with geometric designs and centered with the kanji character 金 (kin). His facial features are neatly detailed, his long hair finely incised, and the apron is tied with a carved bow to the back. Natural himotoshi and signed to the underside KOZAN.

HEIGHT 3.2 cm

Condition: Very good condition with minor surface wear.  
**Provenance:** From the private collection of Armand Basi. A copy of the collector's notes, no. 1051, accompanies this lot.

Kintarō (金太郎) is a popular hero from Japanese folklore. A child of superhuman strength, he was raised by a Yama-uba, a mountain witch residing on Mount Ashigara. He became friendly with the animals of the mountain, and later, after catching Shuten-doji, the terror of the region around Mount Oe, he became a loyal follower of Minamoto no Yoritomo under the new name Sakata no Kintoki.

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





234  
**HOJITSU: A FINE WOOD NETSUKE  
OF A MANZAI DANCER**

School of Meikeisai Hojitsu (c. 1790-1873), signed Hojitsu 法實  
Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

Finely carved, the kneeling dancer with an amused expression on his face, one hand resting on his knee while the other holds the tsuzumi (drum) close to his side. The drum is partially covered underneath the folds of his voluminous robes. The face carved with a cheerful expression and the mouth wide open in a laugh. Generously excavated himotoshi to the back and signed to the underside in sosho (cursive script) characters HOJITSU.

LENGTH 3.2 cm

Condition: Very good condition with minor expected wear and traces of use.  
**Provenance:** From the private collection of Armand Basi. A copy of the collector's notes, no. 709, accompanies this lot. Armand Basi (1924-2009) was a Spanish businessman and fashion designer, co-founder of the fashion firm bearing his name. He was a Japanese art enthusiast and amassed a large collection of netsuke in his lifetime.

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



235  
**HO RAKUMIN: A FINE EBONY WOOD  
NETSUKE OF A MANZAI DANCER**

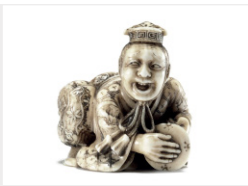
By Ho Rakumin, signed Rakumin 樂民 with kakihan  
Japan, Edo (Tokyo), mid-19th century, edo period (1615-1868)

Finely carved, the kneeling dancer with his head turned to the right, crouching over the tsuzumi (drum) as he intently plays the instrument. The amused performer with a cheerful expression on his face and dressed in voluminous robes with an eboshi strapped to his head. The eyes inlaid in horn. A single himotoshi underneath and signed to the back within a mother-of-pearl inlaid tablet RAKUMIN.

HEIGHT 3 cm

Condition: Very good condition. One minuscule nick to the hem of the robe.  
**Provenance:** From the private collection of Armand Basi. A copy of the collector's notes, no. 701, accompanies this lot. Armand Basi (1924-2009) was a Spanish businessman and fashion designer, co-founder of the fashion firm bearing his name. He was a Japanese art enthusiast and amassed a large collection of netsuke in his lifetime.

**AUCTION COMPARISON**  
Compare a closely related ivory netsuke of a manzai dancer, by Rakumin, at Christie's, Japanese Art and Design, 12 May 2010, London, lot 27 (**sold for GBP 3,000**).



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



236  
**HO RAKUMIN: A FINE WOOD  
NETSUKE OF DAIKOKU**

By Ho Rakumin (1804-1877), signed Ho Rakumin 鶴樂民  
Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

The Lucky God of Wealth standing with one foot resting on a wooden drawer, his right hand raised and clasped around his wish-granting mallet, and the left hand holding his treasure bag which is slung over his shoulder. His expression is marked with joy and framed by pendulous earlobes. He is dressed in voluminous robes which are finely incised with geometric motifs at the hems and tied to the waist with a belt. Natural himotoshi and signed to the underside of the box HO RAKUMIN.

HEIGHT 4.1 cm

Condition: Very good condition with minor surface wear and expected traces of use.  
**Provenance:** From an Italian private collection, acquired from Pierre-Eric Becker, Cannes, on 19 June 1998. Old Japanese label pasted to the underside.

**Ho Rakumin** (1804-1877) was born in Tsuchiura in Hitachi Province (now Ibaraki Prefecture). He received the honorary title Hogen and was, together with Hojitsu, one of the best netsuke carvers in Tokyo.

**AUCTION COMPARISON**  
Compare a closely related wood netsuke of Daikoku with an oni, by Hojitsu, at Bonhams, Myth, Mirth and Magic – Important Netsuke and Sagemono from the Guy de Lasteyrie Collecton, 14 June 2023, Vienna, lot 6 (**sold for EUR 5,120**).

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





237  
**MASAZANE: A FINE WOOD  
 NETSUKE OF A BUAKU DANCER**

By Masazane, signed Masazane 正實  
 Japan, 19th century, Edo period (1615-1868)

The performer standing and leaning forwards, supporting his weight on a staff. Dressed in richly pleated, voluminous robes with broad shoulders, the face covered with a Buaku mask detailed with drooping eyes, biting his lower lip, and exposing his top row of teeth. Asymmetrical himotoshi to the back and side and signed to the underside MASAZANE.

HEIGHT 4.8 cm

Condition: Very good condition with minor wear.

Bugaku is an ancient form of dance and drama that draws on Chinese, Korean and Shinto traditions and is associated with the Imperial Court. The Buaku mask is used in Kyogen plays to portray demons. It is possible that the origins lie in a caricature of the Noh character O-Beshimi. While he appears to be ferocious, he is actually rather timid and weak, as expressed in his sorrowful eyes. Buaku masks are typically painted with drooping eyes and a prominent jaw. He is usually biting his lower lip, exposing his top row of teeth.

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



238  
**MINKOKU: AN AMUSING WOOD  
 NETSUKE OF A MAN AND KAPPA**

By Minkoku, signed Minkoku 民谷  
 Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

Very finely carved as a man straining to carry a huge bag, buckling under its immense weight, his lips pursed in exhaustion, while a kappa emerges from within the bag, tearing through its fabric, visibly confused, likely having just woken up from a slumber after devouring the bag's contents. The details are finely carved, the man's muscles well-defined, a double gourd is tied to his waist. Small himotoshi underneath and signed MINKOKU.

LENGTH 3.7 cm

Condition: Very good condition with minor expected wear.

**AUCTION COMPARISON**

Compare a closely related wood netsuke depicting the same subject, by Minkoku, at Sotheby's, Fine Netsuke Inro and Lacquer from the estate of Madelyn Hickmott, 8 February 1989, New York, lot 177 (sold for USD 1,320, or approx. **EUR 3,000** converted and adjusted for inflation at the time of writing).



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





239  
**HOJITSU: A FINE WOOD NETSUKES OF  
 A SAMBASO DANCER**

By Meikeisai Hojitsu, signed Hojitsu 法實  
 Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

Finely carved as a Sambaso dancer depicted in a dancing posture, standing on one foot, wearing a characteristic striped eboshi tied with a ribbon under his chin and a voluminous robe with finely engraved cranes and pine. The right hand holds a fan inlaid with mother-of-pearl and his face is carved with minute details such as wrinkles and teeth. Two himotoshi to the back, above the signature HOJITSU.

HEIGHT 5 cm

Condition: Good condition with minor wear. A restoration to the edge of the right foot.

The Sambaso dance derived from Noh theatre and was traditionally performed in Kabuki plays to open the new season of performances. The ritual dance was short and was designed to purify the performance area.

**LITERATURE COMPARISON**

Compare a closely related ivory netsuke by the same artist, signed Meikeisai, in the Tokyo National Museum, illustrated in Arakawa, Hirokazu (1983) The Go Collection of Netsuke, p. 71 no. 113. Compare another closely related wood netsuke by the same artist, signed Hojitsu, in the Tokyo National Museum, illustrated in Arakawa, Hirokazu (1983) The Go Collection of Netsuke, p. 73 no. 118.



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



240  
**A VERY RARE WOOD NETSUKES OF  
 A SUMO WRESTLER WEARING A KESHO-MAWASHI**

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

Finely carved, crouched in a combative stance, one hand placed on his raised knee, the senior wrestler (yokozuna) wearing a kesho-mawashi (ceremonial apron) for his kanreki dohyo-iri celebrations in honor of his sixtieth birthday. The embroidered apron with tassels to the front and secured to the back in a large bow that forms the himotoshi.

HEIGHT 4.2 cm

Condition: Very good condition with minor wear.  
**Provenance:** Ex-collection Gabor Wilhelm Collection, Paris.

The subject is to be considered very rare, and this netsuke was much cherished by the late Gabor Wilhelm, who had a fondness for rare and unusual subjects which fueled his curiosity and eagerness to study netsuke and their hidden meanings.

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



Portrait of a Sumo wrestler wearing a kesho-mawashi, by Toyokuni II





241  
**TOMOYUKI: A WOOD NETSUKE OF  
A MONKEY AND OCTOPUS WRESTLING**

By Tomoyuki, signed Tomoyuki 友之  
Japan, 19th century, Edo period (1615-1868)

Of large, compact form, intricately carved in openwork as a monkey and octopus, the cephalopod wriggling its tentacles around the left hand and foot of the monkey. Their expressions are amusingly carved – the pair look like they are singing a duet rather than engaged in a life-or-death battle. The hairwork of the monkey is neatly incised and provides an appealing contrast to the smoothly polished surface of the octopus. Natural himotoshi through one tentacle in the back, the underside shows a carved insect-ridden leaf which houses the signature TOMOYUKI.

HEIGHT 4.6 cm, LENGTH 4.5 cm

Condition: Very good condition with minor wear, a minuscule chip to the right foot of the monkey, and minor natural age cracks. Fine, smooth patina.  
**Provenance:** From the estate of Gerty von Gottberg (1934 - 2024), Düsseldorf, Germany.

The subject of a monkey fighting an octopus references a legend in which the octopus-physician of Ryujin, the Dragon King of the Sea, prescribes a monkey's liver to heal the king's daughter.

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



242  
**A FINE WOOD NETSUKE OF A MONKEY  
AND OCTOPUS ON AN AWABI SHELL**

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

The monkey (saru) seated atop a large awabi shell, its left hand reaching back, scratching an itch, only to realize that it is being ensnared by a large octopus (tako). The cephalopod with its lips gently puckered as two of its tentacles wrap around the primate's body. The hairwork of the monkey is neatly incised and provides an appealing contrast to the smoothly polished surface of the octopus. The eyes of the octopus inlaid in dark wood. Large central himotoshi through the awabi.

HEIGHT 4 cm

Condition: Good condition with minor wear. One tentacle lost.

**Provenance:** From the private collection of Alan and Simone Hartman, New York. Alan Hartman (1930-2023) was an influential American art dealer, who took over his parents' antique business in Manhattan and established the legendary Rare Art Gallery on Madison Avenue. Alan and Simone built a renowned collection for over half a century and became noted art patrons, enriching the collections of important museums. Notably, they assembled an impressive collection of Japanese art, focusing on fine netsuke, inro, and lacquer.



**Alan & Simone  
Hartman**

The subject of monkey and octopus references a legend in which the octopus-physician of Ryujin, the Dragon King of the Sea, prescribes a monkey's liver to heal the king's daughter.



**LITERATURE COMPARISON**

For a related wood netsuke of a monkey and octopus on an awabi shell, by Minko, see Sotheby's, Netsuke from the Collection of Raymond and Frances Bushell, 21 March 2000, New York, lot 83.



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



243  
**A FINE AND HUMOROUS  
 WOOD NETSUKE OF TANUKI  
 DISGUISED AS A PRIEST**

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

The mythical creature seated in meditation with its hands folded across its chest, almost completely enveloped in its loosely fitted robe secured by a ring on the kesa to the shoulder, with an amused expression as it laughs heartily, looking to the sky. The hairwork of the tanuki is minutely incised, in contrast to the smoothly polished surface of its heavy robe which falls in deep folds. Asymmetrical himotoshi to the underside which shows the finely carved paws.

LENGTH 3.3 cm

Condition: Excellent condition with minor surface wear.  
**Provenance:** From the private collection of Alan and Simone Hartman, New York. Alan Hartman (1930-2023) was an influential American art dealer, who took over his parents' antique business in Manhattan and established the legendary Rare Art Gallery on Madison Avenue. Alan and Simone built a renowned collection for over half a century and became noted art patrons, enriching the collections of important museums. Notably, they assembled an impressive collection of Japanese art, focusing on fine netsuke, inro, and lacquer.

**LITERATURE COMPARISON**

For another study of the same subject, by Kunimitsu, see Lazarnick, George (1981) Netsuke & Inro Artists, and How to Read Their Signatures (LNIA), Vol. 1, p. 682.



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



244  
**GYOKUMIN: A HUMOROUS WOOD NETSUKE  
 OF A KAPPA AND YOUNG ON A CUCUMBER**

By Jugyokusai Gyokumin, signed Gyokumin 玉民  
 Japan, Edo (Tokyo), mid- to late 19th century

Finely carved and stained as a kappa and its young leaning over a large cucumber, their limbs finely rendered with warts, their backs resembling a tortoise's carapace, each with minutely inlaid eyes, the cucumber neatly detailed with ukibori dimples, the underside carved with a lotus leaf below the larger kappa. Small himotoshi through the underside and signed GYOKUMIN – school of Jugyoku and Komin.

LENGTH 3.7 cm

Condition: Very good condition with minor wear.  
**Provenance:** From the private collection of Alan and Simone Hartman, New York. Alan Hartman (1930-2023) was an influential American art dealer, who took over his parents' antique business in Manhattan and established the legendary Rare Art Gallery on Madison Avenue. Alan and Simone built a renowned collection for over half a century and became noted art patrons, enriching the collections of important museums. Notably, they assembled an impressive collection of Japanese art, focusing on fine netsuke, inro, and lacquer.

**LITERATURE COMPARISON**

Compare a closely related ivory netsuke of a kappa and young, signed Jugyoku, illustrated in INSJ vol. 6/3, p. 28, no. 237.



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







245  
**SOMIN: AN AMUSING WOOD NETSUKE  
 OF THREE RATS CARRYING A SALMON HEAD**

By Somin, signed Somin 宗民  
 Japan, Tokyo, late 19th century, Meiji period (1868-1912)

Amusingly carved as three rats stealing a large fish head from the market, the larger rat carrying the head by a rope tied around its neck, a smaller rat supporting the head below, while the third one is greedily nibbling on a second smaller fish. All supported on an oval platform detailed with a lobster to the front. All eyes inlaid in horn. The underside with a central himotoshi next to the signature within a mother-of-pearl plaque SOMIN.

HEIGHT 4.2 cm

Condition: Very good condition with light surface wear and a minuscule chip to the very edge of the largest rat's tail.  
**Provenance:** From the private collection of Armand Basi. A copy of the collector's notes, no. 270, accompanies this lot.

Rats are considered symbols of good luck, and are associated with Daikoku, one of Japan's Seven Lucky Gods. They are also the first sign of the year in the animal zodiac. Shown together with marine delicacies they symbolize a wish for an abundance of food.

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



246  
**MASATAMI: A FINE IVORY NETSUKE  
 OF A MONKEY EXAMINING AN INSECT**

By Masatami (Shomin), signed Masatami 正民  
 Japan, Tokyo, Meiji period (1868-1912)

Finely carved and stained depicting a monkey with inlaid eyes of dark wood and neatly incised fur, holding a magnifying glass in its right hand, and looking at an insect crawling up a persimmon, the leafy sprig of the ripe fruit wrapping over the simian's back. Natural himotoshi and signed to the underside MASATAMI within a rectangular reserve.

HEIGHT 3.5 cm

Condition: Good condition with minor wear, minuscule nibbling to the ears, the magnifying glass replaced.  
**Provenance:** From the private collection of the former owner of Galerie Japan-Kunst, Vienna. Acquired during the late 20th century from various dealers such as Barry Davies and collector friends such as Marcel Lorber.

Monkeys are a favorite subject of Masatami, his treatment of them being idiosyncratic and imbued with a healthy portion of humor and wit.

**AUCTION COMPARISON**  
 Compare a closely related ivory netsuke of a monkey examining an intro by the same artist, signed Masatami, at Van Ham, Asiatische Kunst, 6 June 2015, Cologne, lot 308 (sold for EUR 4,515).



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



247  
**CHIKAMASA: AN IVORY SHUNGA  
NETSUKE OF AMA WITH AN OCTOPUS**

Shominsai Chikemasa-II, signed Chikamasa 親正  
Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

Finely carved, the diver girl (ama) dressed simply in a loincloth decorated with foliate motifs, loosely tied around her waist. She is gently hunched over her unlikely lover as she strokes the bulbous head of the octopus, smiling coyly, her neatly incised hair pulled away from the face, and tied in a knot to the nape of her neck. The mischievous octopus with a sincere expression, lips puckered suggestively, as it slowly slips one of its many tentacles under ama's skirt. The eyes of the octopus inlaid. Generously excavated himotoshi to the back and signed to the side CHIMASA – a pupil of the Tomochika school.

HEIGHT 7.2 cm

Condition: Very good condition with only minor wear and few natural age cracks.  
**Provenance:** From the private collection of the former owner of Galerie Japan-Kunst, Vienna. Acquired during the late 20th century from various dealers such as Barry Davies and collector friends such as Marcel Lorber.

**AUCTION COMPARISON**  
Compare a related shunga ivory netsuke of ama with amorous octopus, unsigned, mid-19th century, at Zacke, Fine Netsuke & Sagemono, 29 October 2021, Vienna, lot 99 (**sold for EUR 8,216**).

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



248  
**TOMOMITSU: A FINE IVORY NETSUKE OF A COURTESAN**

By Tomomitsu, signed Tomomitsu 友光  
Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

Finely carved as a courtesan dressed in an elaborate, long-sleeved kimono decorated with ornate patterns and formalized blossoms to her sash, her left hand raised as she fixes her hairpin, adjusting her coiffeur, smiling in wait for her patron. Asymmetrical himotoshi to the back and signed within a wavy reserve TOMOMITSU – a pupil of the Tomochika school.

HEIGHT 5.8 cm

Condition: Very good condition with only minor wear.  
**Provenance:** From the private collection of the former owner of Galerie Japan-Kunst, Vienna. Acquired during the late 20th century from various dealers such as Barry Davies and collector friends such as Marcel Lorber.

**LITERATURE COMPARISON**  
Compare a closely related ivory netsuke described as an oiran and her lover, by Tomochika, illustrated in Davey, Neil K. (1982) Netsuke: A comprehensive study based on the M.T. Hindson Collection, p. 142, no. 424.

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

249  
**MASAYUKI: AN IVORY NETSUKE OF  
FUJIWARA NO YASUMASA PLAYING HIS FLUTE**

By Masayuki, signed Masayuki 正之  
Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

Finely carved and deeply stained to depict Fujiwara no Yasumasa, dressed in formal robes, playing the flute, the hilt of his sword poking through the side, a mesmerized courtesan crouching to the side, one arm enveloped within the sleeve as she looks up to the courtier. Both figures are dressed in voluminous robes finely incised and inked with foliate motifs. Himotoshi to the back and signed to the underside MASAYUKI – a pupil of the Tomochika school.

HEIGHT 4.8 cm

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

**Fujiwara no Yasumasa (958-1036)** was a courtier and famous musician in the Heian court. The legend recounts that Yasumasa had a brother known as Hakamadare Yasusake, who was an outlaw. One evening under the full moon, Yasumasa was walking through the moors and playing his flute when Hakamadare, in need of new clothes, crept behind Yasumasa, intent to kill him for his robes. But Hakamadare became mesmerised by the music he heard from the flute so continued to follow him home. Yasumasa finally noticed who was behind him; he gave Hakamadare the robes and sent him away, saying words to the effect: 'Next time, ask.'

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



Fujiwara no Yasumasa playing the flute





250  
**A MARINE IVORY NETSUKE  
OF SHOKI AND ONI**

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

The grim-faced demon queller standing tightlipped, his hands held close to the chest, as his oni foe creeps behind grabbing his sword. The details are finely carved and Shoki's robes are engraved with clouds and karakusa designs. The marine ivory bearing an attractively lustrous sheen. Asymmetrical himotoshi to the back, the larger hole generously excavated to accommodate the knot.

HEIGHT 4.4 cm

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

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



251  
**A FINE MARINE TOOTH  
NETSUKE OF JUROJIN**

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

Finely carved, the natural orientation of the tooth dictating the shape of the carving, depicting the lucky god Jurojin, laughing and holding an uchiwa in both hands, dressed in voluminous robes minutely incised with a scrolling motif, the head covered by a cowl detailed with a geometric design to the hem. Asymmetrical himotoshi to the back, the larger hole generously excavated to accommodate the knot.

HEIGHT 4.6 cm

Condition: Good condition with wear, rubbing, and natural imperfections including age cracks.

**LITERATURE COMPARISON**  
Compare a related ivory netsuke of Hotei with an uchiwa, by Tomochika, 19th century, 4.3 cm, illustrated in Netsuke: The collection of the Peabody Museum of Salem, 1980, p. 22, accession number E27122.



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

252  
**BUNSEI: AN IVORY NETSUKE OF  
DAIKOKU AND FUKUROKUJU WRESTLING**

By Bunsei, signed Bunsei 文正  
Japan, Tokyo, Meiji period (1868-1912)

The two gods locked in combat as they wrestle on a circular sumo arena outlined with straw bundles. Daikoku is grasping Fukurokuju's long head in an attempt to throw him, their robes finely detailed with scrolling clouds and brocade motifs. The underside with two himotoshi next to the seal-form signature BUNSEI within a red-lacquered reserve.

HEIGHT 3.9 cm

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

**AUCTION COMPARISON**  
Compare a related ivory netsuke of Daikoku and Fukurokuju wrestling, dated to the late 19th century, at Bonhams, Netsuke from a European Private Collection, 8 May 2016, London, lot 120 (**sold for GBP 1,875**).



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



253  
**A FINE TOKYO SCHOOL IVORY AND  
EBONY WOOD NETSUKE OF JUROJIN**

Unsigned  
Japan, Tokyo, Meiji period (1868-1912)

The lucky god depicted standing, holding a tama pearl and fan, his face and attributes carved from ivory with some red staining, and his cowed robe, with beautifully carved voluminous folds, is made from ebony wood. The back with generously excavated, asymmetrical himotoshi, the smaller hole ringed in ivory.

HEIGHT 4.5 cm

Condition: Very good condition, some light expected wear.

**AUCTION COMPARISON**  
Compare a closely related inlaid wood netsuke of Jurojin, by Kokoku, at Zacke, Fine Netsuke & Sagemono, 28 April 2023, Vienna, lot 214 (**sold for EUR 7,800**).



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





254  
**TOMONOBU: A WALRUS TUSK  
NETSUKE OF A SKELETON**

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

An eerily captivating walrus tusk netsuke depicting a skeleton, naturalistically carved, kneeling behind a large skull, holding two lotus buds on stalks. The typical cloud-like marbling of the tusk is utilized to great effect. Signed within an irregular reserve TOMONOBU – a Tomochika school artist. Natural himotoshi through the openworked spine.

HEIGHT 4.4 cm

Condition: The skeleton's skull and lotus buds reattached. Otherwise excellent condition with minor wear.  
**Provenance:** From the private collection of Armand Basi. A copy of the collector's notes, no. 140, accompanies this lot. Armand Basi (1924-2009) was a Spanish businessman and fashion designer, co-founder of the fashion firm bearing his name. He was a Japanese art enthusiast and amassed a large collection of netsuke in his lifetime.

In Buddhist symbolism, the lotus represents purity of the body, speech and mind. Together with a skull it represents the Buddhist philosophy of the impermanence of life, which can be summarized as 'Memento Mori' (latin for 'remember that you die').

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



255  
**A FINE IVORY NETSUKE OF A SKULL**

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

A morbidly fascinating and naturalistically carved ivory netsuke depicting a human skull with cavernous eye sockets, the surface incised with parietal lines and neatly polished and stippled to resemble the heterogeneous structure of the cranium. Natural himotoshi through the zygomatic arch on the side of the skull.

HEIGHT 2.9 cm, LENGTH 3.6 cm

Condition: Good condition with old wear, some light surface scratches, a minor chip to the zygomatic arch on the left side, tiny, mostly intentional losses to the teeth, a small perforation to the top of the cranium.  
**Provenance:** From the private collection of Armand Basi. A copy of the collector's notes, no. 922, accompanies this lot. Armand Basi (1924-2009) was a Spanish businessman and fashion designer, co-founder of the fashion firm bearing his name. He was a Japanese art enthusiast and amassed a large collection of netsuke in his lifetime.

**AUCTION COMPARISON**  
Compare a related ivory skull by Asahi Gyokuzan, illustrated in Lazarnick, George (1982) Netsuke & Inro Artists, and How to Read Their Signatures, vol. 1, p. 297.



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



256  
**SEKIMUNE: A FINE ANTLER  
NETSUKE OF A HUMAN SKULL**

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

Naturalistically carved, the skull finely polished and stained to give it an aged look. Finely detailed with sutures separating the cranial plates, a narrow nasal bone, arching zygomatic bones on both sides, and an upper jaw with decayed teeth. Himotoshi through the back and underside. Signed on a raised rectangular reserve SEKIMUNE.

HEIGHT 3 cm

Condition: Very good condition with minor wear and typical 'natural flaws' to the material.

**LITERATURE COMPARISON**  
Compare a closely related antler skull, unsigned, in Sydney L. Moss Ltd. (2004) Outside the Box, pp. 98-99, no. 47.



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







257  
**ITTO: A FINE ANABORI EBONY  
WOOD NETSUKU OF THE CLAM'S DREAM**

By Kakujiken Itto, signed Itto 一東  
Japan, Nagasaki, early 19th century, Edo period (1615-1868)

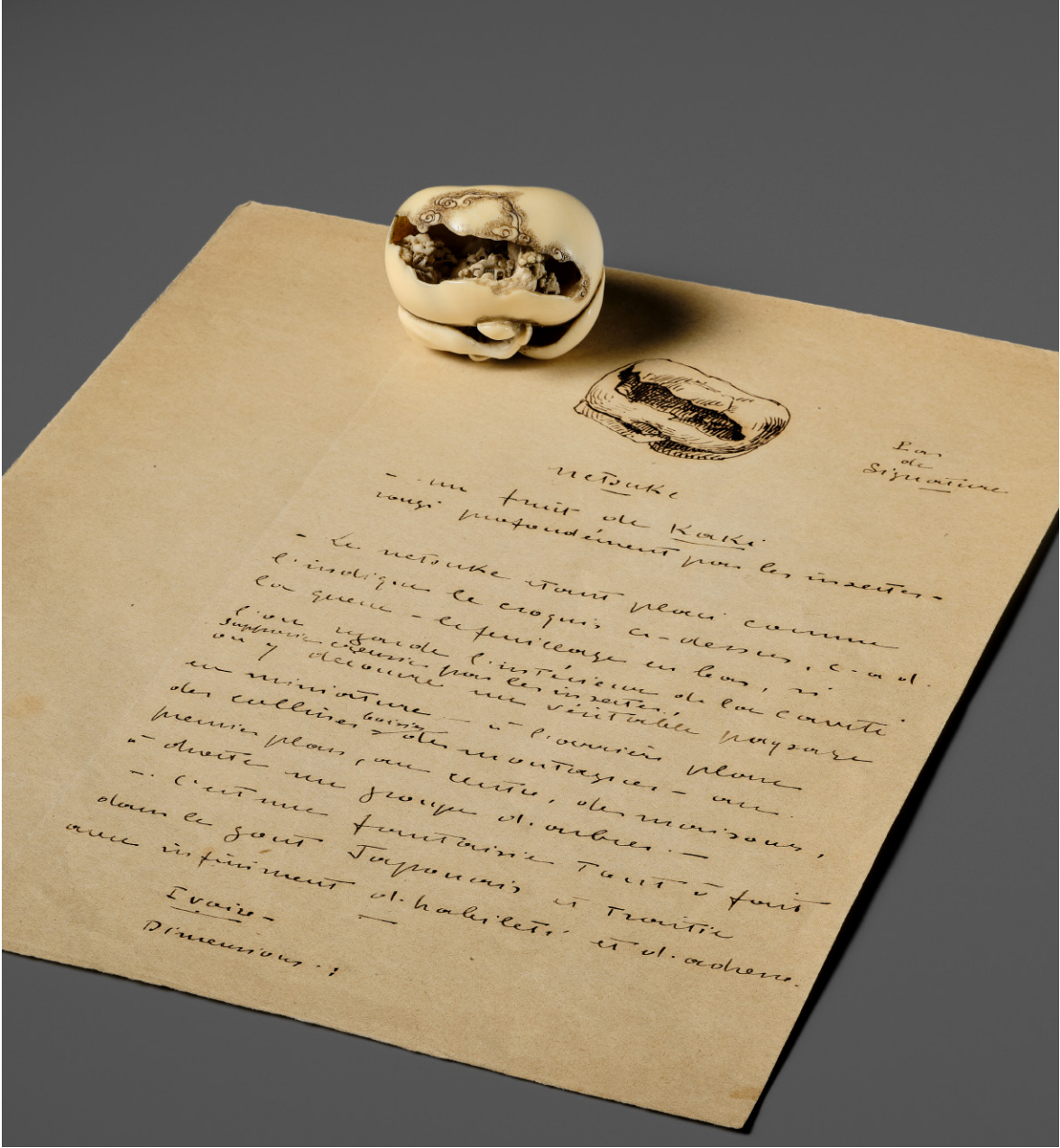
Finely modeled as a clam revealing from within its depths the insides of a pavilion rendered in anabori, the pavilion framed with an outer wall, flanked by lush trees and with a gate to the right, minuscule figures cavort within, and three scholars passing by the outer wall. The right side with two men crossing a bridge. Two himotoshi and signed ITTO. The artist was born in Kyoto but studied sculpture in Nagasaki. His anabori carvings are similar to those of Horaku.

LENGTH 4.6 cm

Condition: Very good condition with minor wear and with a thin age crack to one side.  
**Provenance:** Sold at Sotheby's, Netsuke, Ojime, Inro, 8 January 1981, Honolulu, no 28. From the private collection of Alan and Simone Hartman, New York, acquired from the above.

According to popular belief, the clam exhales in a purple mist and pearly tints the form of the island Horai with the palace of Ryujin. This mirage is regularly called 'the clam's dream' and is often seen as a netsuke carved between the slightly opened shells in minute details where the palace of Ryujin becomes visible.

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



258  
**A FINE ANABORI IVORY NETSUKU  
OF A MIKAN WITH LANDSCAPE**

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

Finely carved as a mikan borne on a leafy stem, a large hole to its center likely due to insect activity, revealing a rocky landscape rendered in masterful anabori, with pavilions and trees nestled within, and an equestrian entering the scene. The skin incised with scrolling clouds above a stippled ground minutely detailed with sumi-e. A likely candidate for this unsigned masterpiece would be Hosai Masahiro of Osaka. The cord attachment running through under the stem.

LENGTH 3.6 cm

Condition: Very good condition with minor wear.  
**Provenance:** Ex-collection Étienne de Villaret, Paris. With an old handwritten and illustrated description of the present netsuke by the previous owner.



The skin of the mikan is very thin, so that when light shines through, it gives the impression of a sunset over a mountain landscape.

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





259  
**A FINE IVORY NETSUKES DEPICTING MARINE LIFE**

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

An intricately carved study of marine life. The largest fish, a sea bream (matai), is encompassed by a flounder (hirame), saury (sanma), and squid (ika), whose tentacles wrap around the large fish. To the verso, a big-eyed flathead (megochi) arches its body in a swimming motion. The textured skins of the fish and shells of the clams are finely detailed with stippling, their eyes of inlaid dark horn. Natural himotoshi.

LENGTH 5.7 cm

Condition: Very good condition with minor wear and natural age cracks. Two inlaid eyes are replaced.  
**Provenance:** The Gabor Wilhelm Collection, Paris.

This remarkably intricate, anonymous carving can be associated with a talented group of Tokyo carvers such as Ikkosai and Gyokuhosai Ryuchin, who created similar openwork carvings of marine life.

**LITERATURE COMPARISON**

Compare a related ivory carving of a group of fish with shell-fish, by Ryuchin, illustrated in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part A, p. 666.



**MUSEUM COMPARISON**

Compare a related ivory netsuke of marine life, signed Katsushika Kakuyusai, 5.7 cm long, dated 18th century, in the Victoria & Albert Museum, accession number A.51-1918.



**AUCTION COMPARISON**

Compare a related marine ivory carving of marine life, by Ikkosai, at Zacke, Fine Netsuke & Sagemono, 22 April 2022, Vienna, lot 209 (sold for EUR 11,376).



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

260  
**MASANOBU: A FINE IVORY MANJU NETSUKES WITH CHRYSANTHEMUM**

By Hogen Fujiwara Masanobu (born 1838), signed Fuji Masanobu 藤 正信 and kakihan  
Japan, second half of 19th century



The two-part manju netsuke of peach form finely incised with a blossoming branch of kiku (chrysanthemum) above a neatly incised asanoha ground, the reverse neatly polished and with the signature Fuji MASANOBU with the artist's kakihan. Central himotoshi, the interior housing an eyelet for the cord attachment and a peg to secure the two parts together.

LENGTH 3.7 cm

Condition: Good condition with minor wear and two minuscule chips to the edges.

Chrysanthemums as well as peaches are symbols of longevity in Japan and China. The artist was a samurai of the Owari clan and earned the honorary title of 'hogen' for his exceptional ivory carvings.

**LITERATURE COMPARISON**

Compare a related ivory manju netsuke by the same artist, depicting Omi Hakkei, signed Fujiwara Masanobu with seal, illustrated in Hurtig, Bernard (1973) Masterpieces of Netsuke Art: One Thousand Favorites of Leading Collectors, p. 78, nos. 260 & 260A.



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

261  
**SAJISAI: AN IVORY RYUSA MANJU NETSUKES OF A DRAGON ASCENDING MOUNT FUJI**

By Sajisai, signed Sajisai 左尔斋  
Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

The ryusa manju netsuke inset with an openworked plaque with a stylized slender dragon, its coiled body finely incised with scales, as it soars towards the summit of Mount Fuji, the verso similarly decorated with a gnarled pine intertwined with scrolling clouds. Central himotoshi to the back, the cord attachment to the back of the dragon plaque, and signed SAJISAI within an oblong reserve.

LENGTH 4.1 cm

Condition: Very good condition, a tiny age crack to the pine in the back.

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







262  
**KOSAI: A SUPERB WALRUS TUSK RYUSA MANJU NETSUKE DEPICTING MINAMOTO NO YORIMITSU AND THE EARTH SPIDER**

By Kosai Moritoshi, signed Kosai 光齋  
Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

**Published:**  
Lazarnick, George (1981) Netsuke & Inro Artists, and How to Read Their Signatures (LNIA), Vol. 1, p. 671.  
Kurstin, Joe (1999) Miniature Masterpieces: The Storytelling Art of Japanese Inro, pp. 77-78.

Superbly carved in openwork to depict Mitsume Kozo, the three-eyed yokai, entering the chambers of Minamoto no Yorimitsu, offering tea. The yokai with its tongue dangling and dressed in a robe decorated with spiderwebs, Yorimitsu is inlaid in shibuichi and gold with gilt decorations to his garments. The reverse carved with Tsuchigumo (Earth Spider) in its web, along with ginkgo and zelkova leaves, a dragonfly and a butterfly, all of which have been caught in the mythical spider's web. All eyes are inlaid in gold. Central himotoshi to the back, a further large opening to the left of the spider and signed within an oval reserve KOSAI.

DIAMETER 4.3 cm



Condition: Very good condition with minor wear, a few gold inlays lost.

**Provenance:** Sotheby's London, 29 April 1968, lot 321. Ex-collection Cornelius V.S. Roosevelt. Sotheby's, The Cornelius V.S. Roosevelt Collection of Netsuke, 2 June 1992, New York, lot 301. Collection of Joseph and Elena Kurstin. Dr. M. Joseph 'Joe' Kurstin (1931-2021) was a prominent Miami ophthalmologist who arguably built one of the greatest netsuke collections of all time. He was known by netsuke and inro lovers worldwide and made many lifelong friends in this tight-knit community. He published several books and articles on the subject and generously lent his collection for exhibitions at the Yale University Gallery, Museum of Fine Arts, Boston, Epcot Center at Disney World, and The Tobacco and Salt Museum, Tokyo.



**Elena & Joseph Kurstin**

Known as Raiko, Minamoto no Yorimitsu (948–1021) was a nobleman who worked with his associate Watanabe no Tsuna to rid Kyoto of its many demons. One night, a feverish Raiko believed he was being attacked by monsters and called for protection, but his attendants fell asleep, and Raiko was attacked by a giant earth spider. His weak cries and a trail of blood attracted Watanabe who used an uprooted tree trunk to kill the enormous spider. Once the spider was vanquished, Raiko made a full recovery.

#### LITERATURE COMPARISON

For an example of Kosai Moritoshi's work inlaid in metal, described by F. Meinertzhagen as "fine work", see Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part A, p. 582. For an ivory manju netsuke depicting the same subject, signed Moritoshi, see Schwarz, Karl M. (2001) Netsuke Subjects Addendum, no. 71 and illustrated on the back cover. For an ivory manju netsuke depicting Minamoto no Yorimitsu and Rokurokubi, signed Moritoshi Kosai, illustrated in Bandini, Rosemary (2001) Expressions of Style, Netsuke as Art, Scholten Japanese Art, New York, no. 213.



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



For a triptych depicting Minamoto no Yorimitsu and his retainers defeating the Earth Spider, by Utagawa Kuninaga, c. 1804-1818, see Harvard Art Museums, object number 1933.4.789.-791





263  
**SHIBAYAMA: A FINE INLAID EBONY WOOD  
NETSUKE OF A CAPARISONED SHISHI**

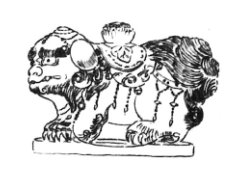
By a member of the Shibayama family, signed Shibayama 芝山  
Japan, Tokyo, late 19th century, Meiji period (1868-1912)

Finely carved, the shishi standing on an oval base wearing a lacquered and intricately inlaid caparison, consisting of mother-of-pearl, coral, tortoiseshell, and stained horn, with ornate pendant tassels and halters that wrap beneath the neck and tail of the fierce animal. The bushy tail and mane delicately incised with curling strands, wearing a head ornament, and its mother-of-pearl fangs protruding from the corners of its mouth. The eyes are double inlaid in glass and dark horn so that they follow the onlooker. A single himotoshi through the base florally lined in mother-of-pearl. Signed to the base on a rectangular mother-of-pearl plaque SHIBAYAMA.

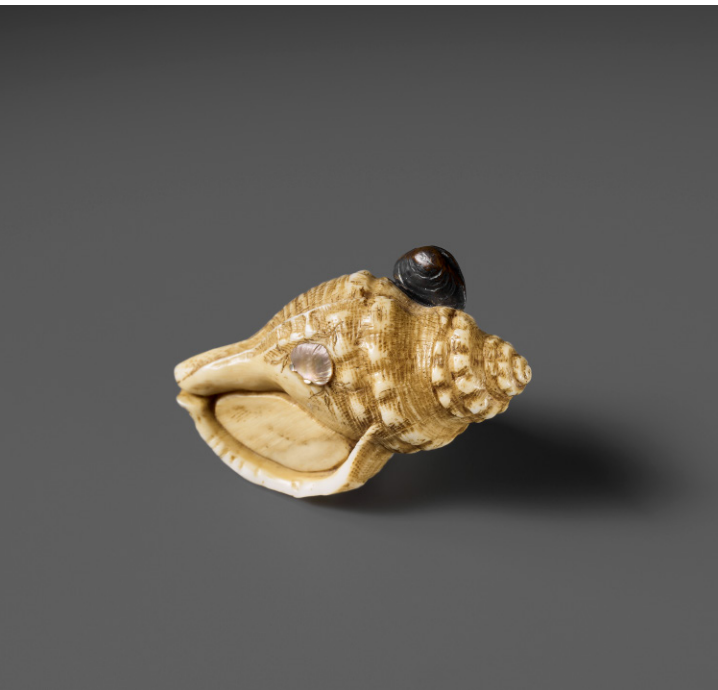
LENGTH 3.8 cm

Condition: Very good condition with minor wear and some minuscule losses to the inlays.  
**Provenance:** From the private collection of Armand Basi (1924-2009). A copy of the collector's notes, no. 803, accompanies this lot.

**LITERATURE COMPARISON**  
Compare a related inlaid ivory figure of a caparisoned shishi, signed Shibayama, illustrated in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part B, p. 727.



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



264  
**A FINE SHIBAYAMA STYLE INLAID  
IVORY NETSUKE OF A HORAGAI**

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

Naturalistically carved and stained as a horagai seashell, surmounted by a hamaguri clam inlaid in stained wood, a further flat shell inlaid in mother-of-pearl, surrounded by incised seaweed. Generously excavated and asymmetrical himotoshi.

LENGTH 4.5 cm

Condition: Very good condition with light surface wear, and one natural age crack.

The horagai is used as an instrument by Buddhist monks for religious purposes. It has a long history in Japan and is still used today for certain rituals, such as the omizutori (water drawing) portion of the Shuni-e rites at the Todai-ji in Nara. The horagai is especially associated with the yamabushi, ascetic warrior monks of the Shugendo tradition. The yamabushi used the trumpet to signal their presence (or movements) to one another across mountains and to accompany the chanting of sutras.

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



265  
**AKASHI: A RARE INLAID WOOD NETSUKE  
OF A HECHIMA (SPONGE CUCUMBER)**

By Akashi, signed Akashi 明石  
Japan, Meiji period (1868-1912)

**Published:**  
Joly, Henri L. (1966) The W.L. Behrens Collection, Part 1, Netsuke, no. 1918 (unillustrated).  
Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part A, p. 1 (unillustrated).

Naturalistically carved, the lobed body of the hechima finely detailed with raised brass nodes along the center of its body. Its short stem curling down and bearing a leaf inlaid in green-stained horn and another in transparent horn with gold and lacquer detailing visible behind the leaf. A small metal-inlaid 'Ganbun-style' ant crawls along the base end of the vegetable. Two small himotoshi along the middle section. Signed within a rectangular red-lacquer reserve AKASHI.

LENGTH 7.5 cm

Condition: Excellent condition.  
**Provenance:** Collection of W. L. Behrens (1861-1913). Bonhams London, 5 November 2009, lot 170, sold for a purchase price of **GBP 2,760**.

With an associated wood storage box.

**LITERATURE COMPARISON**  
Compare a related wood netsuke of a hechima with tortoiseshell inlaid leaves and two metal ants, unsigned, illustrated in Lazarnick, George (1982) Netsuke & Inro Artists, and How to Read Their Signatures, vol. 1, p. 376. Lazarnick notes this is the style of Jikan Ganbun, which also applies to the present netsuke.



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



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



266  
GYOKUSO: A FINE SO SCHOOL  
WOOD NETSUKE OF A PINECONE  
ENCLOSING JO AND UBA

By Ouchi Gyokuso (1879-1944), signed Gyokuso 玉藻  
Japan, Tokyo, early 20th century

Finely carved, the pinecone borne on a leafy branch with pine needles opening to reveal Jo and Uba nestled beneath dense pine trees. Uba holding a broom in her hand as Jo stoops to provide sake for a minogame. The pine trees and rocky forest floor are naturalistically carved in intricate openwork. A single himotoshi with a bone lining on the side of the pinecone, the looped cord attachment within. Signed on a tortoiseshell rimmed silver plaque GYOKUSO.

HEIGHT 4.1 cm

Condition: Very good condition with only minor wear.  
**Provenance:** Galerie Gemini (H. Hohenadl). Private collection of Heidi Haupt-Battaglia (1921-2019), Switzerland.

Ouchi Gyokuso (1879-1944) was the father of Ouchi Sosui (1911-1966) and together with Morita Soko (1879-1942) the most important pupil of Miyazaki Joso (1835-1910), the founder of the important So school in Tokyo.

Jo and Uba, the pine spirits who were thought to inhabit two pines at Takasago and Sumiyoshi, are depicted here as an old couple. According to legend, Jo makes a trip to Sumiyoshi nightly to visit his love. The two spirits represent eternal fidelity, good fortune, and longevity. These combined with the minogame and pine trees, both symbols of longevity, reveal the repeated theme of the composition.



**LITERATURE COMPARISON**  
Compare a closely related wood netsuke by the same artist of a pinecone opening to reveal Jo and Uba, signed Gyokuso, illustrated in the International Netsuke Collectors Society Journal (INCS), vol. 10, no. 4, pg. 33, no. 16.



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



267  
SOKEI: A VERY FINE SO SCHOOL  
BOXWOOD NETSUKE OF A PAIR OF CHESTNUTS

By Sokei, signed Sokei 藻溪 to 刀  
Japan, Tokyo, early 20th century

Naturalistically carved as two chestnuts forming a compact composition, the larger one splitting open at the tip, the surfaces of both superbly stained, with subtly indented grooves, and with masterful ukibori to the coarse area that was attached to the cupule. Signed to a bar connecting the two chestnuts SOKEI to [carved by Sokei]. Two himotoshi through the larger chestnut.

LENGTH 3.6 cm

Condition: Excellent condition.  
**Provenance:** European private collection, acquired from Sydney L. Moss Ltd, November 2009.

The artist is a rarely encountered member of the So school, founded by Miyazaki Joso (1835-1910).

**LITERATURE COMPARISON**  
Compare a closely related wood netsuke depicting mushrooms by the same artist, also signed Sokei to, illustrated in Sagemonoya (1998) So School Netsuke, no. 53.



**AUCTION COMPARISON**  
Compare a closely related wood netsuke group of three chestnuts by Ouchi Gyokuso, at Bonhams, The Bluetie H. Kirchhoff Collection of Netsuke and Sagemono, 16 September 2009, New York, lot 2047 (sold for USD 9,150).

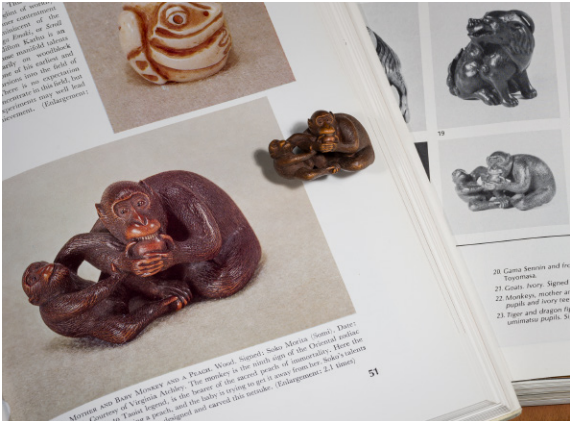


**Estimate EUR 4,000**  
Starting price EUR 2,000



268  
**MORITA SOKO: A SUPERB SO SCHOOL  
WOOD NETSUKES OF A MONKEY AND YOUNG**

By Morita Soko (1879-1942), signed Soko 藻己  
Japan, Tokyo, c. 1920-1930



**Published:**  
The Honolulu Academy of Arts Exhibit, International Netsuke  
Collector Society Journal (INCS), vol. 3, no. 1, p. 24, no. 22.  
Kinsey, Miram (1978) Contemporary Netsuke, p. 51, no. 22.  
Birch Michael (Spring 2000) The Great Netsuke Myth, International  
Netsuke Society Journal (INSJ), vol. 20, no. 1, p. 43, no. 5.  
**Exhibited:** The Honolulu Academy of Arts Netsuke Exhibit, 15  
January – 2 February 1975.

Superbly carved as a group of two monkeys, the adult biting into a  
peach, while its young tries to pull the adult's arm away, much to  
the amusement of the parent, who glances to its right, the pupils  
inlaid in umimatsu to the corner of the horn-inlaid eyes, and with  
inlaid teeth forming a cheeky grin. Natural himotoshi and signed  
underneath within an inlaid reserve SOKO – the netsuke was carved  
during the “golden age” of this carver, c. 1920-1930.

LENGTH 4.3 cm

Condition: Excellent condition.  
**Provenance:** Ex-collection Virginia Atchley,  
CA. Ex-collection Kengo Sekido, Japan,  
acquired from the above. Kengo Sekido is  
recognized as one of the great authorities of  
So-school netsuke. For an essay on Morita  
Soko and his pupils, by Kengo Sekido, see  
Sagemonoya (1998) So School Netsuke, p.  
3. Subsequently in the private collection of  
Alan and Simone Hartman, New York.



Alan & Simone  
Hartman

**Morita Soko (1879-1942)** was, together with Ouchi Gyokuso  
(1879-1944), the most important pupil of Miyazaki Joso (1835-1910),  
the founder of the important So school in Tokyo. This appears to  
be the only recorded netsuke depicting this subject by Soko, and  
judging by the style it was likely inspired by a monkey netsuke  
group by Masanao (Yamada), however the carving is much more  
refined and spirited, carved in the typical manner of the So school  
with remarkable detail on a relatively small scale.

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



269  
**ISHIDA HOKUSAI: A VERY FINE WOOD NETSUKES  
OF A MONKEY DRESSED AS A SHINTO PRIEST**

By Ishida (Ishikawa) Hokusai, signed Hokusai 北哉  
Japan, Tokyo, Meiji period (1868-1912)

Finely balanced, the charming monkey squatting with its feet  
together, proudly tying its tate-eboshi which suspends two  
minutely carved tassels. Wearing a sleeveless jacket decorated with  
geometric patterns, the simian very finely carved with neatly incised  
fur. Two small himotoshi, one lined with green-stained horn. Signed  
to the back of one leg HOKUSAI within an oval reserve.

HEIGHT 4.2 cm

Condition: Very good condition. One inlay to the himotoshi lost.

**Ishida Hokusai** was a student of Ishikawa Komei of Tokyo.  
Renowned for his okimono, which he produced chiefly in ivory, the  
present lot is a rare example of a netsuke by the artist, carved with  
remarkable finesse.

Sarumawashi and their performing monkey companions can still  
occasionally be found in Shinto shrines in Japan. The monkey  
is believed to be a protective spirit who watches over horses  
and a famous transom of the sanbikisaru (three wise monkeys)  
surmounts the stable of the white horse at Nikko Toshogu shrine.

**LITERATURE COMPARISON**  
Compare a related wood  
netsuke depicting the  
same subject, by Inada  
Ichiro, c. 1940, illustrated in  
Euronetsuke no. 65, Spring  
2024, fig. 7.

**AUCTION COMPARISON**  
Compare a related wood netsuke  
by the same artist, depicting a  
drunken badger, signed Hokusai,  
at Bonhams, The Julius and Arlette  
Katchen Collection of Fine Netsuke,  
8 November 2016, London, lot 135  
(sold for GBP 4,250).

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





270  
**SOYA: A FINE SO SCHOOL WOOD  
NETSUKE OF SESSHU WITH RAT**

By Nakano Soya, signed Soya 藻也 to 刀  
Japan, Tokyo, late 19th to early 20th century, Meiji period  
(1868-1912)

Finely carved as the young monk Sesshu kneeling over a rat, carrying a large mokugyo over his shoulder and with a brush-like hossu (fly whisk) in his left hand. The round face with a gentle smile and almond-shaped eyes. Himotoshi through the base and signed SOYA to [carved by Soya].

HEIGHT 2.9 cm

Condition: Excellent condition.

Sesshu was a Zen monk and artist born in Akahama in 1420. The story goes that he was not a good novice, preferring to spend his time drawing rather than chanting the sutras, and one day as punishment for his misbehavior he was tied to one of the pillars in the temple hall. Later when a monk (or abbot) came to check on him he was startled by what appeared to be a rat on the floor in front of the bound Sesshu. On closer examination it turned out that the rat was a very lifelike drawing done by Sesshu using his toe to draw in the dust of the floor with his tears.

**LITERATURE COMPARISON**

Compare a related wood netsuke of a seated man by Nakano Soya, illustrated in Davey, Neil K. (1982) Netsuke: A comprehensive study based on the M. T. Hindson Collection, p. 159, no. 476.



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



271  
**SOSUI: A FINE SO SCHOOL WOOD  
NETSUKE OF A ROLY POLY DARUMA**

By Ouchi Sosui (1911-1966), signed Sosui 藻水  
Japan, Tokyo, first half of 20th century

A fine and humorous netsuke carved from reddish wood, depicting a Daruma doll, completely enveloped in its robe, only the disgruntled face carved from a nut is visible, his eyes inlaid in dark horn, and holding a flywhisk (hossu) inlaid in marine ivory. The base secured with a circular plug and with a weight at the interior, which allows the carving to return to its center of gravity when lightly tapped – hence, a roly poly Daruma. Himotoshi to the reverse and signed SOSUI in a green-stained reserve.

HEIGHT 3.6 cm

Condition: Excellent condition.

**Ouchi Sosui (1911-1966)** was the eldest son of Ouchi Gyokuso (1879-1944). His real name was jiro, and he was the only one of Morita Soko's pupils who completed his apprenticeship, becoming independent in 1932.

**LITERATURE COMPARISON**

Compare a related daruma holding a hossu by Ouchi Gyokuso, illustrated in The International Netsuke Society Journal (INSJ), vol.6, no. 3, p. 28, lot 245.



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



272  
**MEIJITSU HORYUSAI: A VERY FINE SO SCHOOL  
WOOD NETSUKE OF A SANDAL MAKER**

By Horyusai Meijitsu, signed Meijitsu 明實  
Japan, Tokyo, Meiji period (1868-1912)

Crisply carved, the worker seated with one leg propped up as he pins the sandal to the ground, the cord running between his big toe, twisting the cord of the partly woven sandal. A finished sandal rests beneath the man who wears a headband and a simple robe, tied at the waist by a sash suspending a tobako-ire inscribed with 'hi yoshin' ('beware of fire'). Two small himotoshi through the underside. Signed within an oval reserve to the base MEIJITSU – a pupil of the famous Meikeisai Hojitsu who worked in the So-school during the latter half of his career.

LENGTH 3.5 cm

Condition: A section of the sandal rope repaired and a further repair to two toes of the right foot. Otherwise very good condition with minor wear.  
**Provenance:** Ex-collection Dr. Walter Heihs, sold at Sotheby's, 17 June 1998, lot 820. Private collection of Armand Basi, acquired from the above. A copy of the collector's notes, no. 1070, accompanies this lot. Armand Basi (1924-2009) was a Spanish businessman and fashion designer, co-founder of the fashion firm bearing his name. He was a Japanese art enthusiast and amassed a large collection of netsuke in his lifetime.

**LITERATURE COMPARISON**

Compare a closely related So-school wood netsuke of a sandal maker, by Joso, illustrated in Coullery, Marie-Therese / Newstead, Martin S. (1977) The Baur Collection, no. C 626.



**MUSEUM COMPARISON**

Compare a closely related So-school wood netsuke of a man cutting a pumpkin, by Gyokuso, in the collection of The Metropolitan Museum of Art (The MET), New York, accession no. 10.211.1827.



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



273  
**GYOKKEI: AN AMUSING INLAID WOOD  
NETSUKE OF A MAN PLUCKING HIS BEARD**

By Gyokkei, signed Gyokkei 玉珪  
Japan, Tokyo, late 19th to early 20th century

Seated with one knee propped up and holding his metal tweezers, the face amusingly detailed with a pained expression, his left hand searching his face for further hairs, his chin neatly stippled. The details are finely carved and finished. Asymmetrical himotoshi underneath and signed to an inlaid reserve GYOKKEI.

HEIGHT 3 cm

Condition: Very good condition with only minor wear.  
**Provenance:** From the private collection of Armand Basi. A copy of the collector's notes, no. 915, accompanies this lot. Armand Basi (1924-2009) was a Spanish businessman and fashion designer, co-founder of the fashion firm bearing his name. He was a Japanese art enthusiast and amassed a large collection of netsuke in his lifetime.

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



Painting of a samurai plucking his beard with tweezers, by Ogawa Haritsu (Ritsuo)





274  
**TOSHICHIKA: A FINE TOKYO SCHOOL WOOD  
NETSUKE OF A SARUMAWASHI WITH MONKEY**

By Toshichika, signed Toshichika 俊親  
Japan, Tokyo, Meiji period (1868-1912)

Finely balanced, the trainer holding his performance monkey by the vest collar as it steps on his toe, both gripping a rope. The monkey balancing on one foot, holding a taming stick, its hair neatly incised, and face bearing a charming expression. The monkey trainer wearing heavy robes and a cap, his calm face with wrinkles, full cheeks, and downcast eyes. Two generously excavated himotoshi lined with bone. Signed on a red-lacquer plaque TOSHICHIKA.

HEIGHT 5.3 cm

Condition: Good condition with minor wear and a repair to the left foot and cane.  
**Provenance:** From the private collection of Armand Basi. A copy of the collector's notes, no. 1059, accompanies this lot.

**MUSEUM COMPARISON**

Compare a related wood netsuke by the same artist of a karako boy, signed Toshichika (erroneously transcribed as Toshihisa), in the Jordan Schnitzer Museum of Art, accession number MWJ1:10.



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



275  
**TOSHICHIKA: A VERY FINE TOKYO SCHOOL WOOD  
NETSUKE OF KANNON IN A LOTUS BOAT**

By Toshichika, signed Toshichika 俊親  
Japan, Tokyo, Meiji period (1868-1912)

Superbly carved as Kannon (Guanyin) seated within a lotus petal curving upwards behind her back, holding a lotus stalk in both hands as an oar, the bakugyo (urna) inlaid in gilt metal. Her face with a benevolent expression surmounted by a high chignon covered by a draping cowl. Signed TOSHICHIKA and with asymmetrical himotoshi ringed in two tones of horn.

HEIGHT 2.9 cm

Condition: Excellent condition.  
**Provenance:** Sotheby's, 24 March 1993, New York, lot 425. From the private collection of Alan and Simone Hartman, New York, acquired from the above.



Alan & Simone Hartman

**LITERATURE COMPARISON**

Compare a related wood netsuke of kannon on a boat-shaped lotus leaf, by Seiryoshi Kyokusai (a Tokyo contemporary of Toshichika), 3.5 cm long, illustrated in Coullery, Marie-Therese / Newstead, Martin S. (1977) The Baur Collection, p. 78-79, no. C89.



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





276  
**A FINE WOOD AND ANTLER NETSUKES OF A DESICCATED SALMON (SHIOZAKE)**

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

Finely carved as a dried salmon cut in half and tied by a rope made from antler, the eyes inlaid in mother of pearl and with lustrous black wood pupils, and the teeth and bones also carved from antler. Himotoshi through the underside, the larger hole formed by a natural opening.

LENGTH 6.5 cm

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

**Provenance:** From the private collection of Armand Basi. A copy of the collector's notes, no. 1046, accompanies this lot.

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



277  
**YOSHIHIDE: A FINE IVORY AND WOOD NETSUKES OF A MAIDEN**

By Yoshihide (Hoshu), signed Yoshihide 芳秀 and kakashan  
Japan, Tokyo, early 20th century, Meiji period (1868-1912)

Finely carved in ivory and two types of wood, variously stained, the details embellished with gold lacquer. Depicted is a young lady dressed in an elaborately decorated kimono, grabbing the edge of her large hat and holding a basket of flowers partially concealed by her wide, draping sleeve. Florally ringed himotoshi to the back next to the two inlaid signature tablets in silver and gold reading YOSHIHIDE (Hoshu) and kakashan.

HEIGHT 5.5 cm

Condition: Good condition. A section of the hat repaired and a further chip to the hat in the back. Minor expected surface wear.

Yoshihide carved at first exclusively in wood and later added elaborate inlays to his compositions such as on the present piece. The artist is thought to have been affiliated with his contemporary Suzuki Tokoku, however Neil Davey also notes a mask carved by Yoshihide that bears the kakashan of Kodama Yasuaki (Homei).

**LITERATURE COMPARISON**  
Compare a closely related netsuke depicting the same subject, described as a maiden doing her Nabe Kammuri penance, signed Yoshinaga II, in Cohen, George (1974) In Search of Netsuke & Inro, no. 274, illustrated on pl. XVI.



**AUCTION COMPARISON**  
Compare a closely related ivory and wood netsuke of a courtesan, signed Yoshihide with seal, at Bonhams, The Bluetie H. Kirchhoff Collection of Netsuke and Sagemono, 16 September 2009, New York, lot 2093 (**sold for USD 7,930**).



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



278  
**KOMIN: A SUPERB INLAID WOOD  
NETSUKE OF SHOKI AND ONI**

By Komin, signed Komin 光珉  
Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

Balancing unaided on one foot, the demon queller looking upwards, his expression marked by ignorant bliss, as he holds a tightly packed bundle, believing he has finally bested his eternal foe – the oni. The mischievous devil though has escaped, one hand fully out as the oni looks at his captor, checking if the coast is clear. The details are superbly carved, as is typical for the artist, and the oni is carved from green-stained antler embellished with silver details. Excellent himotoshi to the back, formed by one large hole and Shoki's open sleeve, and signed KOMIN.

HEIGHT 6.5 cm



Condition: Good condition with minor wear. Some light chipping to the beard and hair. A few natural flaws to the wood including tiny holes.  
**Provenance:** Ex-collection Raymond and Frances Bushell. Sold at Christie's, The Raymond and Frances Bushell Collection of Netsuke Part III, 28 January 1989, lot 86.

Meinertzhagen writes that "Komin was among the most brilliant craftsmen of his day, his work showing complete mastery over finely detailed carving [...]. His subjects were diverse and of original design, tending characteristically to the grotesque [...]" (MCI, Part A, p. 380). Komin was a teacher of the famous Meiji netsuke-shi Suzuki Tokoku (1846-1913), who carved similar works (see auction comparison).

**AUCTION COMPARISON**  
Compare a closely related wood netsuke depicting the same subject, by Suzuki Tokoku, at Bonhams, Fine Japanese Art, 10 November 2016, London, lot 245 **(sold for GBP 4,375)**.  
Compare to a related wood netsuke by the same artist, depicting Daruma yawning, signed Komin and kakihan, at Zackle, Fine Netsuke & Sagemono, 16 April 2021, Vienna, lot 214 **(sold for EUR 8,450)**.



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



279  
AN AMUSING NAGOYA SCHOOL WOOD SHUNGA  
NETSUKE OF OKAME CARESSING A TENGU MASK

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



Very finely carved as the Shinto goddess of mirth caressing the phallic long nose of a konoha-tengu mask, laughing bashfully as she partly hides her face behind a wide sleeve. Okame is depicted with long, finely incised hair, and wearing an elaborately decorated kimono. The himotoshi are formed by the nostrils.

LENGTH 3.8 cm  
Condition: Very good condition with minor surface wear.

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



280  
GYOKUSAI: A WOOD SHUNGA NETSUKE OF OKAME  
WITH A TENGU MASK

By Gyokusai, signed Gyokusai 玉齋  
Japan, Edo (Tokyo), 19th century, Edo period (1615-1868)

The Shinto goddess of mirth depicted here with long, finely incised hair tied with a ribbon, wearing an elaborately carved, wide-sleeved kimono, coyly hiding her grin behind her sleeve as she caresses the long nose of a Konoha-tengu mask which is wrapped in furoshiki. Asymmetrical himotoshi to the underside and signed within an oval reserve GYOKUSAI.

LENGTH 3.9 cm  
Condition: Very good condition with minor wear.

**Provenance:** From the private collection of Alan and Simone Hartman, New York. Inscribed to the base with an old museum number, '85.0087'.

**AUCTION COMPARISON**  
Compare a related wood netsuke of Okame, by Gyokusai, 19th century, 3.1 cm, at Bonhams, Fine Japanese Works of Art, 19 March 2013, New York, lot 2160 (**sold for USD 4,000**).

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



281  
AN UNUSUAL ITTOBORI WOOD  
NETSUKE OF OKAME WITH A MUSHROOM

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

The Shinto goddess of mirth dressed in a kimono, carrying a suggestively large mushroom in one hand, its bulbous head resting against her face, the other adjusting the drape of her robe. The netsuke is carved in the ittobori (single cut) technique, spare for the very finely carved face with sensitively crafted features. Generously excavated himotoshi to the back.

HEIGHT 4.3 cm  
Condition: Very good condition with minor wear.  
**Provenance:** Ex-collection Gabor Wilhelm, Paris.

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





282  
**TAIZAN: A RARE MINIATURE WOOD SHUNGA NETSUKE OF A BREEDER WITH COPULATING DOGS**

By Taizan, signed Taizan 太山  
 Japan, 19th century

Minutely carved, the copulating canines positioned one on top of the other, while the breeder, also crouching on all fours, attempts to correctly position the male dog, all raised on an oval base incised to the sides with large blossoms and leaves. Asymmetrical himotoshi to the underside and signed within a rectangular reserve TAIZAN.

LENGTH 2.8 cm

Condition: Excellent condition with minor surface wear.  
**Provenance:** Kunsthandel Klefisch, Auction 61, 30 November 1996, Cologne, lot 263. Ex-collection Irene Segeler, Zurich, acquired from the above. Irene Segeler specialized in collecting miniature children's netsuke, acquiring over 80 examples, which is quite remarkable as they are exceptionally rare. A few pieces from her collection are illustrated in Children's Netsuke (2001), The International Netsuke Society Journal (INSJ), vol. 21, no. 2, pp. 26-30.

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



283  
**A RARE WOOD SHUNGA NETSUKE OF A MAN AND A COURTESAN**

Unsigned  
 Japan, Tokyo, early 20th century

The large and compact netsuke carved from pale and lightly stained boxwood to depict an amorous couple in an erotic embrace. The man attempting to inch closer to the courtesan, his lips pressed forwards, while she subtly turns her head away from his advances. Natural himotoshi.

LENGTH 4.3 cm

Condition: Very good condition with only minor wear.  
**Provenance:** Private collection of Heidi Haupt-Battaglia (1921-2019), Switzerland, acquired in 1992. A copy of the collector's notes, stating a purchase price of CHF 4,500 (or approx. **EUR 6,100** converted and adjusted for inflation at the time of writing), accompanies this lot.

This type of pale wood used along with extremely fine carving and finish is reminiscent of the So school of Tokyo.

**AUCTION COMPARISON**

For a related wood shunga netsuke of a couple, by Toshimune, late 18th-early 19th century, see Sotheby's, The Floyd Segel collection of Netsuke, 7 July 1999, Chicago, lot 106 (**estimated at USD 5,500-6,500**).



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



284  
AN AMUSING WOOD KARAKURI (TRICK)  
NETSUKE OF THE BUNBUKU-CHAGAMA

Unsigned  
Japan, Meiji period (1868-1912)



A rather clever variation of the popular folktale Bunbuku-chagama, depicting the seated priest looking shocked as a tanuki, quite literally, springs out of a tea kettle. The expression of the priest is amusingly carved, his mouth opened revealing minutely incised teeth, his brows raised, and hand placed atop his head in utter disbelief. The tanuki, linked to a spring mechanism inside the kettle, jumps head first out of the pot. The eyes of both are minutely inlaid. Natural himotoshi.

HEIGHT 3.2 cm

Condition: Excellent condition.  
**Provenance:** From the private collection of Armand Basi (1924-2009). A copy of the collector's notes, no. 1070, accompanies this lot.

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



285  
TOMIN: A WOOD NETSUKE OF  
SHOKI RIDING A LION WITH ONI

By Tomin, signed katei 花堤 and with two seals Tomin 東民 and no in 之印  
Japan, early 20th century



Finely carved as an amusingly inebriated Shoki seated atop a large lion, its head bent under his weight, holding a sake saucer and double-gourd flask, his sword swung across his back, while an oni rests his arm on the lion's mane. The figures supported on an oval base with a single himotoshi through the center ringed in bone with a floral pattern. The base signed and sealed with red-lacquer and mother-of-pearl signature plaques katei (dojin) TOMIN no in [A man of Tao, the seal of Tomin].

LENGTH 4.8 cm

Condition: Excellent condition.

Few examples of this artist are recorded. He worked during the Meiji period and created not only netsuke, but kiseruzutsu as well.

LITERATURE COMPARISON

Compare an earlier version of the subject of Shoki and Oni with a shishi, by Hokurei, illustrated in Joly, H. L. (1966) Catalogue of the H. Seymour Trower Collection of Japanese Art, pl. IX, no. 268. The present netsuke, clearly inspired by this subject, replaces the shishi with an actual lion. A rather amusing interpretation is that Shoki, clearly drunk, mistook the lion for a shishi and the oni seems to play along.



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



286  
GYOKUSUI: A RARE WOOD NETSUKE  
OF A SNAIL WITH INSCRIBED POEM

By Ueno Gyokusui (active c. 1925), signed Gyokusui 玉水  
Japan, c. 1925

Finely carved from pale wood, the snail crawling forward, its curling shell neatly detailed, the two antennae stretching up and back, touching its shell. The soft body of the gastropod finely rendered with textured skin appearing slimy with a sinuous foot, carved in motion. Two small himotoshi underneath and signed GYOKUSUI.

The back of the shell incised with a poem:

可目、このやう二、我家、まも礼 [Kame, kono youni, waga ie, mamore], which roughly translates to: "Hey turtle, like me, protect your home like this!"

LENGTH 3.9 cm

Condition: Excellent condition.

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







287  
**OUCHI SOSUI: A FINE SO SCHOOL WOOD NETSUKU OF AN ARCHAIC CHINESE BRONZE BUFFALO**

By Ouchi Sosui (1911-1966), signed Sosui 藻水  
Japan, Tokyo, c. 1950

**Published:** Bushell, Raymond (1971) Collector's Netsuke, p. 176, no. 321.

Superbly carved in the form of a buffalo modeled after a Western Zhou dynasty bronze figure with the wood carefully chosen and surface minutely textured in imitation of bronze. The archaic animal standing on all fours, its head turned to the right and horns twisting to the back. Himotoshi through the side and underside, the larger hole generously excavated to accommodate the knot. Signed between the himotoshi SOSUI.

LENGTH 5.6 cm

Condition: Excellent condition.

**Provenance:** Ex-collection Raymond & Frances Bushell. Offered at Christie's, The Raymond and Frances Bushell collection Part II, London, 18 October 1988, lot 160.

**Ouchi Sosui (1911-1966)** was the eldest son of Ouchi Gyokuso (1879-1944). His real name was jiro, and he was the only pupil of Morita Soko's who completed his apprenticeship, becoming independent in 1932. Sosui was inspired by ancient Chinese and Japanese art. He began creating netsuke in the form of bronze vessels, terracotta guardian statues (Haniwa), and animal figurines, like the present lot. Similar artists, like Nakamura Tokisada and Nishino Shotaro (Shoko), similarly carved netsuke in the forms of antiquities from China and Japan. The present lot is inspired by an archaic bronze buffalo which originated during the Western Zhou dynasty (1046-771 BC). These stylized figures had long necks and were cast with S-shaped lines along the body, which Sosui captures masterfully in this present carving.



**LITERATURE COMPARISON**

Compare a near identical wood netsuke by the same artist of an archaic Chinese bronze buffalo, signed Sosui, illustrated in Sagemonoya, So School Netsuke, p. 27, no. 81.



**MUSEUM COMPARISON**

Compare a related netsuke in the form of an archaic Chinese bronze bird figure, signed Ouchi Sosui, in the Los Angeles County Museum of Art, accession number M.91.250.227.



**AUCTION COMPARISON**

Compare a related ebony wood netsuke in the form of an archaic Chinese figure of a rhinoceros, by Nakamura Tokisada, 20th century, at Bonhams, The Robert S. Huthart Collection of Iwami Netsuke, 15 May 2019, London, lot 173 (**sold for GBP 6,312**).



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





288  
**A RARE WOOD OBI-HASAMI NETSUKE  
OF AN ARCHAIC CHINESE BELT HOOK**

Unsigned  
Japan, late 19th – early 20th century, Meiji period (1868-1912)  
to Taisho period (1912-1925)

Carved in the form of an archaic Chinese belt hook typical from the Zhou to Han dynasties, the thick shaft of the obi-hasami netsuke terminating in a hooked terminal with a stylized dragon head. The dragon with a broad nose, boldly incised bushy brows, and gilt inlaid eyes. Himotoshi through the open mouth of the dragon.

LENGTH 10.1 cm

Condition: Very good condition with minor wear. The eyes are likely replaced.

**LITERATURE COMPARISON**  
Compare a related stylized dragon belt hook obi-hasami netsuke, signed Shinkoku, illustrated in Bushell, Raymond (1975) Netsuke Familiar & Unfamiliar, no. 790.



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



Example of a jade belt hook, Western Han Dynasty (China), published in Filippo Salviati, Radiant Stones: Archaic Chinese Jades, Myrna Myers, Paris, 2000, no. 142

289  
**KYOKUTEI: AN UNUSUAL  
SO-SCHOOL WOOD OBI-HASAMI  
NETSUKE OF A STYLIZED BAT**

By Kyokutei, signed Kyokutei 旭亭  
Japan, Tokyo, early 20th century, Meiji period (1868-1912)  
to Taisho period (1912-1926)

Delicately carved, the long body of the bat neatly incised with hair along the head and neck, its veiny wings finely rendered extending down its body ending in pleasing curls. The bat is detailed with large, rounded ears and a short snout, and its open mouth forms the cord attachment. Signed to the verso KYOKUTEI – an unknown artist who worked in the So-school style, likely affiliated with Tsukamoto Kyokusai, sharing the first kanji character Kyoku 旭 and using the same type of pale wood.

LENGTH 12.6 cm

Condition: Excellent condition.

Japan is home to more bat species than any other type of mammal. A popular decorative motif, it is associated with good fortune, a concept adopted from Chinese culture.

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





290  
**A SUPERB MARINE IVORY NETSUKE  
OF A BAT ON A ROOF TILE**

Unsigned  
Japan, late 19th-early 20th century, Meiji period (1868-1912)

Naturalistically carved as a large bat (komori) resting on a fallen roof tile, carved on the end with a tomo-e crest, one wing resting on the tile while the other trails beneath over the overgrown foliage, which forms the cord attachment. The winged animal, associated with good fortune, looks up yearningly, with large inlaid eyes of lustrous dark horn. The hairwork to the back is neatly incised and beautifully contrasting to the naturally lustrous surface of the veiny wings.

LENGTH 4.1 cm  
  
Condition: Very good condition with minor wear, few tiny age cracks.  
  
**Estimate EUR 6,000**  
Starting price EUR 3,000



Fine Mask Netsuke from the European Collection P. Jacquesson (lots 291-299)

291  
AN IMPRESSIVE IVORY  
MASK NETSUKE OF SHOULAO

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

**Published:** Katchen, Arlette (2010) Netsuke 7, Vol. 2, pp. 346-347, no. K857.

The mask netsuke likely converted from an old Chinese Ming-dynasty carving, depicting Shoulao carved with a three-pronged beard, the lips forming a gentle smile below a broad nose, and heavy-lidded mirthful eyes, all carved below incised brows, the facial hair etched and inked to detail, all flanked by ears with pendulous lobes. Central himotoshi through the thick bar to the back. The ivory of a deep-yellow, amber tone with a fine patina.

HEIGHT 7.7 cm

Condition: Very good condition with minor wear and expected age cracks. The left ear with an old, smoothened chip.  
**Provenance:** Ex-collection Julius and Arlette Katchen. Sotheby's, The Katchen Collection of Netsuke, 8 November 2005, London, lot 3 (sold for GBP 6,960 or approx. **EUR 16,500** converted and adjusted for inflation at the time of writing). European collection P. Jacquesson, acquired from the above.

LITERATURE COMPARISON

Compare a closely related ivory mask netsuke, unsigned, at Sotheby's, Netsuke from the Collection of Raymond and Frances Bushell, 21 March 2000, New York, lot 305.



AUCTION COMPARISON

For a closely related ivory carving of Shoulao, 17th century, with similarly incised brows and facial expression, see Christie's, Arts of the Carver: Chinese Works of Art from An Important European Collection, 5 November 2013, London, lot 1 (**sold for GBP 10,000**).



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







292  
**A LARGE IVORY MASK NETSUKE  
 OF A CHINESE SAGE**

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

The mask netsuke likely converted from an old Chinese Ming-dynasty carving, depicting a Chinese sage with a long, finely incised, pointed beard, the lips gently parted revealing the teeth within, all below a hooked nose and heavy-lidded mirthful eyes. Himotoshi to the verso. The ivory with a naturally grown, luminous, yellow patina.

HEIGHT 9 cm

Condition: Good condition with old wear and natural flaws including age cracks. Few scattered nicks and scratches.  
**Provenance:** European collection P. Jacquesson, acquired from Nelly Davies, September 2006.

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



293  
**SHOGETSU: AN IVORY MASK NETSUKE  
 OF A NOH MASK, KO-OMOTE**

By Shogetsu, signed Shogetsu 松月  
 Japan, Tokyo, late 19th century, Meiji period (1868-1912)

**Published:** Bushell, Raymond (1985), Netsuke Masks, pl. 74.

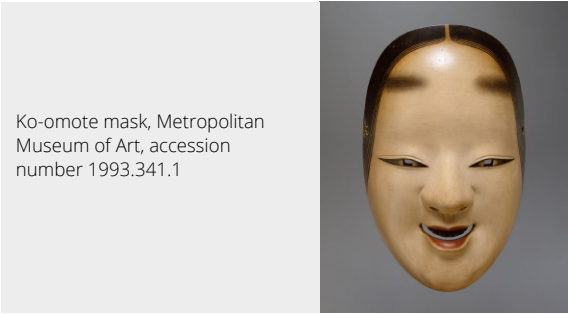
Delicately carved to depict the mask of Ko-omote, identifiable by the three parallel strands of hair to the forehead. The pale face detailed with shaved eyebrows above almond-shaped eyes with pierced pupils, slender lips forming a cheerful smile and revealing black-dyed teeth, and neatly combed hair. The reverse with a central himotoshi bar and signed SHOGETSU.

HEIGHT 4.4 cm

Condition: Very good condition with minor wear.  
**Provenance:** Ex-collection Raymond and Frances Bushell. Sotheby's, Netsuke from the Collection of Raymond and Frances Bushell, 21 March 2000, New York, lot 304. European collection P. Jacquesson, acquired from the above.

Ko-omote (literally, "little mask") conveys the beauty of a girl not yet twenty. A skilled actor can imbue an impassive expression with subtle emotion according to his movements; this is the prototype for more than twenty other masks for female roles, each varying subtly from the innocence of this mask to convey sensuous, passionate, demented, or supernatural characteristics. The most reliable criterion for differentiating among them is the distinctive patterns of their loose strands of hair, see Bushell, Raymond (1985), Netsuke Masks, p. 105.

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



Ko-omote mask, Metropolitan Museum of Art, accession number 1993.341.1



294  
**DEME UMAN: A SUPERB WOOD  
MASK NETSUKÉ OF KARASU TENGU**

By Deme Uman, signed Deme Uman 出目 右満 saku 作 Tenkaichi 天下一  
Japan, Edo (Tokyo), 18th century, Edo period (1615-1868)

**Published:**  
Brockhaus, Albert (1909) Netsuke. Versuch einer Geschichte der japanischen Schnitzkunst, p. 463, no. 1071 (unillustrated).  
Joly, Henri L. (1966) The W. L. Behrens Collection, Part 1, Netsuke, no. 155, illustrated on plate III.  
Eskenazi (1998) Japanese netsuke, ojime and inro from a private European collection, p. 60, no. 62.



Superbly carved, the 'crow tengu' with a fearsome curved beak and curling brows, the features boldly incised. Carved with a menacing expression, the sardonic grin revealing well-defined upper teeth, and large eyes painted with gold pigment and pierced with pupils. Noh masks of supernatural beings usually have brass inlays around the eyes to reflect the flickering lights during a performance, and this piece, like all fine mask netsuke, has incorporated this characteristic detail. Himotoshi through the central bar to the back and signed Tenkaichi DEME UMAN saku [made by Deme Uman, first under heaven).

HEIGHT 4.8 cm

Condition: Very good condition with minor old wear.  
**Provenance:** Ex-collection Walter Lionel Behrens (1861-1913). Ex-collection Albert Brockhaus (1855-1921). A private European collection, with Eskenazi, June 1998, London, lot 62. Sotheby's, Japanese Works of Art, Prints & Paintings, 17 May 2007, London, lot 780. European collection P. Jacquesson, acquired from the above.

**Tengu** were considered the embodiment of powerful and usually malevolent spirits who, in Japanese folk beliefs, inhabit the woodlands of high mountains. There are two principal forms of tengu: the karasu tengu and konoha tengu. They are typically represented as having human bodies, wings, and sometimes talons in place of hands and feet. The karasu tengu has a birdlike head complete with a strong, sharp beak. The konoha tengu has a human face, distorted by an enormously long nose.

**LITERATURE COMPARISON**  
Compare a closely related karasu-tengu mask netsuke, by Deme Uman, 18th century, 3.8 cm, illustrated in Okada, Barbra Teri (1982) Netsuke: Masterpieces from The Metropolitan Museum of Art, p. 68, no. 51.

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







295  
**A LARGE WOOD MASK NETSUKU OF HANNYA**

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

**Published:** Katchen, Arlette (2010) Netsuke 7, Vol. 2, p. 422-23, no. K864.

Boldly carved as a Hannya mask with bulging eyes under furrowed brows, the mouth carved in a malign grin revealing fangs and with two horns curving inwards to the top. Central himotoshi through the thick bar to the back.

HEIGHT 8.2 cm

Condition: Good condition with old wear and natural imperfections including age cracks. Old, smoothened losses to the top of the head. Minor touchups to the top and bottom of the mask.

**Provenance:** Ex-collection Julius and Arlette Katchen. Sotheby's, The Katchen Collection of Netsuke, Part 1, 8 November 2005, London, lot 10. European collection P. Jacquesson, acquired from the above.

The Hannya mask represents a female serpent-demon filled with malicious jealousy and hatred. The mask is worn by the protagonist (shite) in the second acts of the Noh plays Aoi no Ue, Dojoji, Kurozaka, and Momijigari. The first two plays depict women betrayed or spurned by their lovers; the second two portray demons who first appear in human form to trap the unwary. Several traditions account for the name Hannya: the most plausible account traces the origins of the mask to the mask carver Hanniyabo who was active in the late 15th or early 16th century.

**MUSEUM COMPARISON**

Compare a related wood netsuke of a Noh Mask, Hannya, 18th century, 5.1 cm, in the collection of the Metropolitan Museum of Art, accession number 91.1.1009.



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



296  
**A FINE WOOD MASK NETSUKE OF HANNYA**

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

The elongated demon mask is typically rendered with short, incurved horns and an evil, grinning face, finely carved with a fierce expression, the bulging eyes with pierced pupils, the forehead with a well-detailed cranial bump, the hooked nose with pierced nostrils, and the mouth agape baring teeth. The verso with tasseled cords tied into a bow, forming the cord attachment.

HEIGHT 4.6 cm

Condition: Very good condition with minor wear.  
**Provenance:** Ex-collection Dr. Walter Heihs. Sotheby's, The Dr. Walter Heihs Collection of Japanese Miniature Arts, 17 June 1998, London, lot 759 (described as Naminari). European collection P. Jacquesson, acquired from the above.

The Hannya mask represents a female serpent-demon filled with malicious jealousy and hatred. The mask is worn by the protagonist (shite) in the second acts of the Noh plays Aoi no Ue, Dojoji, Kurozaka, and Momijigari. The first two plays depict women betrayed or spurned by their lovers; the second two portray demons who first appear in human form to trap the unwary. Several traditions account for the name Hannya: the most plausible account traces the origins of the mask to the mask carver Hannyabo who was active in the late 15th or early 16th century.

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



297  
**AN UNUSUAL WOOD MASK NETSUKE OF A HAIRY MAN**

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

**Published:** Bushell, Raymond (1985), Netsuke Masks, pl. 334 (described as a "wild mask").

Carved as the mask of a wild man, bearing an uncanny resemblance to George Lucas' Chewbacca, with thick facial hair, squinting eyes below curling, bushy brows, and the mouth contorted into a grimace. The facial hair finely textured. Central himotoshi through the bar to the verso.

HEIGHT 4.8 cm

Condition: Very good condition with minor wear.  
**Provenance:** Ex-collection Raymond and Frances Bushell. Sotheby's, Japanese and Korean Works of Art, 21 March 2001, New York, lot 139. European collection P. Jacquesson, acquired from the above.

**LITERATURE COMPARISON**

Compare a closely related wood netsuke of a wild mask, unsigned, illustrated by Bushell, Raymond (1985), Netsuke Masks, pl. 333.



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







298  
**DEME UMAN: A WOOD KYOGEN  
MASK NETSUKES OF A MONKEY**

By Deme Uman, signed Deme Uman 出目 右満 Tenkaichi 天下一 Japan, Edo (Tokyo), late 18th to early 19th century, Edo period (1615-1868)

A very finely carved and naturalistically modeled mask netsuke of a snarling monkey with its teeth baring, detailed with almond-shaped eyes with lacquered pupils surrounded by deep wrinkles, and a gently protruding snout. Central himotoshi through the thick bar to the back and signed DEME UMAN Tenkaichi [Deme Uman, first under heaven].

HEIGHT 5 cm

Condition: Near-invisible repair to the lower jaw. Otherwise good condition with minor wear and light traces of use.  
**Provenance:** Robert Fleischel, Paris, France, 11 November 2005. European collection P. Jacquesson, acquired from the above.

**Kyogen** is a form of traditional Japanese comic theater. It developed alongside Noh, was performed along with Noh as an intermission of sorts between Noh acts on the same stage and retains close links to Noh in the modern day. Its contents are nevertheless not at all similar to the formal, symbolic, and solemn Noh theater; kyogen is a comic form, and its primary goal is to make its audience laugh.

**Saru**, also known as Mashi, the monkey mask, is not entirely simian; it is more a humanoid simian. A realistic monkey face would not make a good Kyogen mask. As in the case of other animal masks such as the badger, fox, or dog, the monkey mask must include sufficient traces of human features for its ability to speak and understand not to cause too great a surprise.

**LITERATURE COMPARISON**

Compare a closely related wood netsuke of a saru-mask, by Deme Uman, 18th century, 4.8 cm, in the Charles A. Greenfield collection, sold at Sotheby's, 18 September 1998, New York, lot 184.



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



299  
**A FINE WOOD MASK NETSUKES OF USOFUKI**

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

**Published:** Bushell, Raymond (1985), Netsuke Masks, pl. 229.

Well carved with an amusing expression, the elongated lips puckered in a whistle and twisted to one side, indicated also by the sunken cheeks, the wide eyes with pierced pupils below ridged and subtly incised brows, the broad nose with large nostrils, all flanked by lopsided ears. Central himotoshi bar to the verso.

HEIGHT 4.4 cm

Condition: Very good condition with minor wear. Small crack to inner right eye.  
**Provenance:** Ex-collection Raymond and Frances Bushell. Sotheby's, Netsuke from the Collection of Raymond and Frances Bushell, 21 March 2000, New York, lot 301. European collection P. Jacquesson, acquired from the above. An inventory number to the interior, inscribed '211b'.

**Usofuki** (or Usobuki) is a Kyogen mask type which is not well standardized, but easily identifiable by the pursed or puckered lips, lending the mask (and the actor wearing it) a highly comical expression. The noun usobuki or usofuki is a gerund of the verb usobuku, which has many meanings: exhale sharply, whistle, hum, intone, howl or bay, pretend ignorance, and brag. A highly regarded ethnographer and linguist, the late Shinobu Orikuchi assigned a much earlier meaning to usobuku: taunt, oppose, and rebel. He specifically interpreted the pursed lips of old indigenous masks as signifying imminent speech, as the expression of seirei determined to speak out in defiance but constrained by the consequences of thereby acknowledging the authority of the kami.



**AUCTION COMPARISON**

Compare a closely related wood mask netsuke of Usofuki, by Deme Uman, at Zacke, Fine Netsuke & Sagemono, 22 April 2022, Vienna, lot 285 (**sold for EUR 2,528**).



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

300  
A GOOD ANTLER NETSUKE OF A SUMO WRESTLER

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



Carved from an attractively spongiform section of antler, depicting a proud sumo wrestler, dressed only in a finely decorated skirt, with a large protruding belly and hanging breasts. His arms are overflowing with fat, both hands forming fists, and the back carved with a protruding spine. The top with an antler plug. Good, angled himotoshi through the back.

HEIGHT 5.2 cm

Condition: Good condition with minor wear and few small losses to the toes, likely inherent to the spongiform material.

**Provenance:** From the estate of Clemens Merkelbach van Enkhuizen. Clemens Merkelbach van Enkhuizen (1937-2023), was a Dutch portrait painter characterized as an impressionist. Together with his partner Gerard Spruyt (1922-2011), he collected religious artifacts, Chinese and Japanese porcelain, as well as Japanese woodcuts and netsuke.



Clemens Merkelbach van Enkhuizen at an opening in April 2013

AUCTION COMPARISON

Compare a closely related antler netsuke of a sumo wrestler, dated to the 19th century, 5.1 cm tall, at Galerie Zacke, Fine Netsuke & Sagemono, 25 September 2020, lot 44 (**sold for EUR 4,803**).



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

301  
A FINE ANTLER NETSUKE OF A MONGOLIAN ARCHER

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

Carved from a long, hollow tubular section of antler, plugged at the top, the well-worn figure standing wearing heavy robes, holding a bow tightly to his side, his right hand gripping an arrow. Looking straight ahead, the archer's stern expression with clenched lips, narrowed eyes, and furrowed brows. Two himotoshi through the back.

LENGTH 6.8 cm

Condition: Very good condition with minor wear and typical 'natural flaws'. Some remnants of red paint.

AUCTION COMPARISON

Compare a closely related antler netsuke of a Mongolian archer, at Lempertz, Asian art, 27 June 2020, Cologne, lot 300 (**sold for EUR 2,750**).



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



302  
AN ANTLER NETSUKE OF A NIO

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

**Published:** Moss, Paul (2016) Kokusai The Genius: and Stag-antler Carving in Japan, vol. I, pp. 146-147, no. 25.

Finely carved as a standing nio, his knees bent and in a tough-pose, closed mouth, the face with a fierce expression and hands clenched into fists, highlighting his muscles, while the belly protrudes over the belt of his loose robe. The top of his head inset with an antler plug. The reverse with generously excavated himotoshi.

HEIGHT 8.2 cm

Condition: Very good condition with minor wear and remnants of lacquer below the toes.

**Provenance:** Ex-collection June Schuerch, California. Sydney Moss Ltd., London.

MUSEUM COMPARISON

Compare a closely related antler netsuke of a nio, dated to the early 19th century, 7.5 cm tall, in the Linden Museum, inventory number OA 18684.



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







303  
**A VERY RARE ANTLER NETSUKE  
 OF A MYTHICAL BEAST**

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

Boldly carved as a dragon-headed, horned mythical beast, carved to the snake-like body with feathered scales in the manner of a kirin, with a bifurcated chin-beard and inlaid horn 'eyes' to the top of the head, the face with two further inlaid eyes. The thick antler section with several plugs to the top and bottom. Natural himotoshi formed by the flowing mane in the back.

HEIGHT 8.9 cm

Condition: Very good condition, minor wear and expected natural flaws.

**Provenance:** Ex-collection Herbert Hohenadl. Ex-collection Jury Kolodotschko, acquired from the above. Sold at Lempertz, Sale 1036, 14 June 2015, lot 244.

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



304  
**A FINE ANTLER  
 NETSUKE OF A SHISHI**

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

A remarkably characterful netsuke of a shishi, carved from a thick section of antler, the stout Buddhist lion seated on its haunches on a round base, its bushy tail raised behind, looking forward with a quizzical expression. The base with two himotoshi.

HEIGHT 3.5 cm, LENGTH 3.9 cm

Condition: Very good condition with minor wear and few expected 'natural flaws'. A tiny nick to the corner of the mouth.

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



305  
**AN ANTLER NETSUKE  
 OF SHOKI AND ONI**

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

Finely carved from a hollow tubular section of antler, plugged at the top and bottom, depicting the demon queller Shoki standing with his trusty sword in his right hand, the other hand holding the captured oni by a tuft of hair. The face with a grim expression framed by his finely incised beard, and the oni with a mischievous smile. Asymmetrical himotoshi through the back.

HEIGHT 8 cm

Condition: Very good condition with minor wear.

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





306  
**A LARGE ANTLER NETSUKE  
OF A RAT EATING A FISH HEAD**

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

Finely carved from a thick branch section of antler, the rat seated on the top of the rotting fish head, its ears perked slightly as it feasts on the large head, its long tail extending down the back. The anonymous 18th-century artist made clever use of the branch section by carving the rat from one of its extensions, and masterfully utilized the material to enhance the gaunt appearance of the fish. One large himotoshi through the back, the cord channel running through the interior.

LENGTH 6 cm

Condition: Very good condition with minor wear and typical 'natural flaws' to the material.

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



307  
**A FINE ANTLER NETSUKE OF A MONKEY,  
ATTRIBUTED TO TSUNEMASA**

Attributed to Tsunemasa, unsigned  
Japan, Kyoto, early to mid-18th century, Edo period (1615-1868)

Finely carved from a short and thick tubular section of antler plugged at both ends, the charming simian lying with its legs folded forming an appealingly compact composition. The amusingly rotund monkey turning its head slightly to the side, mouth open and eyes inlaid, its expression is one of curiosity and delight. Two himotoshi underneath, the antler bearing a deep caramel patina.

LENGTH 3.5 cm

Condition: Very good condition with minor wear and typical 'natural flaws', few natural age cracks.

**AUCTION COMPARISON**

Compare a related antler netsuke of a puppy with a similarly corpulent figure, also unsigned and attributed to Tsunemasa, at Zacke, Fine Netsuke & Sagemono, 3 November 2023, lot 290 (**sold for EUR 1,040**).



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



308  
**TSUNEMASA: A RARE ANTLER  
NETSUKE OF A MONKEY WITH YOUNG**

By Tsunemasa, signed Tsunemasa 常政  
Japan, Kyoto, early to mid-18th century, Edo period (1615-1868)

Boldly carved from a thick section of antler, depicting a monkey with two young, one resting next to the parents and another clambering on top. Each simian is characterized by the idiosyncratic Tsunemasa expression, their mouths open with large inlaid eyes and an amusingly crazed expression. Asymmetrical himotoshi to the underside, the larger hole generously excavated to accommodate the knot. Signed within the typical rectangular reserve TSUNEMASA.

LENGTH 4.5 cm

Condition: Very good condition with wear, traces of use near the himotoshi, and natural flaws.

Fuld's Netsuke and Ojime Index record only one other netsuke of a monkey with young by Tsunemasa, unillustrated in Joly, H. L. (1966) Catalogue of the H. Seymour Trower Collection of Japanese Art, no. 763, however the artist only very rarely signed his work. For a discussion of Tsunemasa see The International Netsuke Society Journal (2015) volume 35/2, The Enigmatic Tsunemasa, pp. 22-29.

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







309

**A SUPERB ANTLER SASHI OR  
OBI-HASAMI NETSUKE OF A KAPPA  
EATING A CUCUMBER**

Unsigned  
Japan, Shiba, Tokyo, second half of 19th century

**Published:**  
Constantine Ltd., "An Exhibition of our Monkeys and Other  
Friends", London, 1980, no. 20.  
Hopkins, Jay (1982) Staghorn Figural Netsuke, Netsuke  
Kenkyukai Study Journal (NKSJ) vol. 2, no. 4, fig. 5.  
Sydney L. Moss Ltd. (1993) Zodiac Beasts and Distant  
Cousins, no. 86.  
Moss, Paul (2016) Kokusai The Genius: and Stag-antler  
Carving in Japan, vol. III, pp. 358-359, no. 548.

Superbly carved from an extraordinarily long branch  
segment, depicting a kappa with a profoundly mournful  
expression, the eyes inlaid with dark horn, holding and  
biting into a cucumber issuing leafy tendrils, the free hand  
along its body, the head surmounted by a natural deer  
coronet with hair tufts. The netsuke was converted into  
a Western pipe-tamper by the addition of a silver foot,  
bearing the hallmarks of Jane Brownette and Alexander  
Jones, a workshop active 1876-1897, with a date stamp  
corresponding to the year 1883. Natural himotoshi.

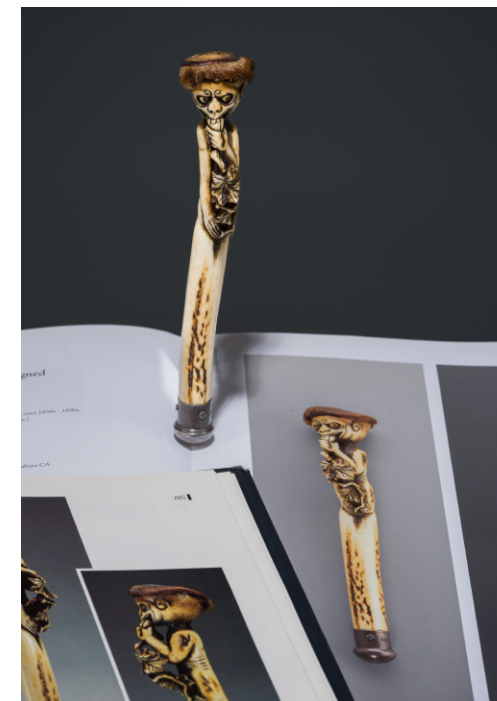
HEIGHT 17.8 cm

Condition: Very good condition with minor wear.  
**Provenance:** Ex-collection Jerry Spiller, New York. Ex-  
collection June Schuerch, California.

**AUCTION COMPARISON**  
Compare a related antler obi  
hasami netsuke of a kappa with  
cucumber, attributed to Kokusai,  
but of smaller size (12.1 cm), at  
Galerie Zacke, Fine Netsuke &  
Sagemono, Vienna, lot 120 (**sold  
for EUR 7,800**).



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





310  
**A RARE ANTLER HAIRPIN (KANZASHI)  
OF A FOREIGN SAILOR**

Unsigned  
Japan, Tokyo, Asakusa district, late 19th to early  
20th century

**Published:** Moss, Paul (2016) Kokusai The  
Genius: and Stag-antler Carving in Japan, vol. III,  
Sydney L. Moss Ltd., p. 348-349, no. 544.

The hairpin of elongated slender body, finely  
carved with a sailor's head resembling a  
foreigner, the body incised with the name  
Minamoto no Tsuno (源能津乃) and two outline  
inome symbols - the 'boar's eye' of courage and  
steadfast watchfulness. Pierced below the head.

HEIGHT 18.7 cm

Condition: Very good condition with minor wear  
and light surface scratches.  
**Provenance:** Ex-collection June Schuerch, Santa  
Barbara, California.

The female name incised into the body of the  
hairpin may have been the identity of the seaman  
who had it carved for the young lady of his  
affections. Tsuno is a homonym for the Japanese  
word 'horn', hinting at a pun on the ownership of  
this admittedly horn-shaped object.

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

311  
**A FINE ANTLER CANE HANDLE  
OF A ROTTEN TREE TRUNK  
WITH SNAILS AND A LIZARD**

Unsigned  
Japan, Tokyo, Asakusa district, late 19th to early  
20th century

**Published:** Moss, Paul (2016) Kokusai The  
Genius: and Stag-antler Carving in Japan, vol. III,  
Sydney L. Moss Ltd., p. 436-437, no. 601.

Finely carved in the form of a partly rotten  
tree trunk, perforated with worm holes and  
vines growing from within, further carved with  
two snails, a lizard and a spider crawling over  
the surface. The lizard detailed with a fierce  
expression is delicately incised with arrowhead  
markings.

HEIGHT 13 cm

Condition: Very good condition with some wear  
to the lower section where the handle was  
attached to the cane, few light natural age cracks.  
**Provenance:** Ex-collection June Schuerch, Santa  
Barbara, California.

**LITERATURE  
COMPARISON**

Compare a related  
antler cane handle in  
form of a gnarly pine  
trunk, dated to the  
late 19th to early 20th  
century, illustrated  
in Moss, Paul (2016)  
Kokusai The Genius:  
and Stag-antler Carving  
in Japan, vol. III, Sydney  
L. Moss Ltd., p. 436,  
no. 600.



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







312  
**AN AMUSING ANTLER CANE  
HANDLE OR SASHI NETSUKE OF  
A DRUNKEN REPENTANT ONI**

Unsigned  
Japan, Tokyo, Asakusa district, late 19th to early  
20th century, Meiji period (1868-1912)

**Published:** Moss, Paul (2016) Kokusai The  
Genius: and Stag-antler Carving in Japan, vol. III,  
Sydney L. Moss Ltd., pp. 434-435, no. 599.

Finely carved as an oni with outsized head, his  
face with crossed eyes above an open mouth,  
the head with a horn-shaped growth encircled by  
tufty hair, a drum attached by a collar to his neck,  
his three-clawed left hand holding a drumstick,  
and in his right hand a book of pledges titled  
'Sake-cho'. Natural himotoshi.

HEIGHT 15.3 cm

Condition: Very good condition with minor wear  
to the tufty hair.

**Provenance:** Ex-collection June Schuerch, Santa  
Barbara, California.

This carving represents a converted oni in an  
attempt to repent his previous sins by soliciting  
pledges for the repair of a temple roof. The  
book he carries is a riff on the donation register  
records usually carried by these repentant oni,  
known as hogacho. It is a listing of sake, the oni's  
mission is to sample all the proprietary brands  
listed in this volume which may account for his  
cross-eyed expression.

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



313  
**A FINE ANTLER CANE HANDLE  
OF GAMA SENNIN AND TOAD**

Unsigned  
Japan, Tokyo, Asakusa district, late 19th to early  
20th century, Meiji period (1868-1912)

**Published:** Moss, Paul (2016) Kokusai The  
Genius: and Stag-antler Carving in Japan, vol. III,  
Sydney L. Moss Ltd., pp. 430-431, no. 596.

Finely carved as a fiercely paranoid Gama sennin  
dressed in a mugwort leaf skirt and loose cloth  
jacket, protectively grasping his toad in the left  
hand and a basket in his right hand, the eyes  
bulging below wrinkled eyebrows and inlaid in  
dark horn, the nose flared, the bald crown of his  
head framed by tufty hair, and with a short goat-  
beard below his mouth.

HEIGHT 17.3 cm

Condition: Very good condition with minor wear  
and few small losses to the tufty hair.

**Provenance:** Ex-collection June Schuerch, Santa  
Barbara, California.

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



314  
**A FINE ANTLER CANE HANDLE OR  
 SASHI NETSUKE OF A KARASU TENGU**

Unsigned  
 Japan, Tokyo, Asakusa district, late 19th to early  
 20th century, Meiji period (1868-1912)

**Published:** Moss, Paul (2016) Kokusai The  
 Genius: and Stag-antler Carving in Japan, vol. III,  
 Sydney L. Moss Ltd., pp. 432-433, no. 597.

Finely carved as a karasu tengu holding in his  
 claw a five-feathered ha-uchiwa, the other claw  
 reaching down in a protective gesture, the eyes  
 inlaid in black horn, his head topped with a token  
 and encircled by tufty hair. The back rendered  
 with crisply carved wings. Natural himotoshi.

HEIGHT 14.5 cm

Condition: Very good condition with minor wear  
 to the tufty hair.

**Provenance:** Ex-collection June Schuerch, Santa  
 Barbara, California.

Moss describes the amusing expression rather  
 fittingly: "The generously beaked features, with  
 head cocked a little to one side, seem to be  
 adopting one of those ambivalent "come hither"  
 expressions of which the cruel ever-disappointing  
 subtext is "just you dare to come hither and I'll rip  
 your lungs out".

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



315  
**A FINE ANTLER CANE HANDLE  
 OF A KARASU TENGU WITH YOUNG**

Unsigned  
 Japan, Tokyo, Asakusa district, late 19th to early  
 20th century, Meiji period (1868-1912)

**Published:** Moss, Paul (2016) Kokusai The  
 Genius: and Stag-antler Carving in Japan, vol. III,  
 Sydney L. Moss Ltd., pp. 432-433, no. 598.

Finely carved as a karasu tengu perched on a  
 pine trunk and reaching down with his ha-uchiwa  
 feather fan, in a gesture of blessing, towards the  
 young tengu hatching from its egg in the nest  
 within a tree hole below. The parent tengu is  
 dressed in a belted jacket and token cap, and its  
 eyes are inlaid in black horn.

HEIGHT 13.7 cm

Condition: Very good condition with minor wear.  
**Provenance:** Ex-collection June Schuerch, Santa  
 Barbara, California.

In folk tales the ha-uchiwa, or magical feather  
 fans, have the ability to grow or shrink someone's  
 nose and are attributed the power to stir up  
 great winds.

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





316  
**AN OBI-HASAMI ANTLER NETSUKE,  
 ATTRIBUTED TO OZAKI KOKUSAI**

Attributed to Ozaki Kokusai (1835-1892), unsigned  
 Japan, Shiba, Tokyo, c. 1860s-1880s

The obi-hasami netsuke (made to be inserted into the obi/sash) finely carved with a shishi head baring fangs, detailed with eyes glancing upwards, and with curling brows and mane, the back showing stylized pomegranate head swirls enclosing cross-hatched patterns and a design of a diamond perforation and four circles, above two curled swirls, which could be interpreted as a very stylized Kokusai signature.

HEIGHT 10.6 cm

Condition: Excellent condition, minor wear.  
**Provenance:** With Helmut Laudenbach, Munich. From the private collection of the former owner of Galerie Japan-Kunst, Vienna, acquired on 15 June 1981 . A copy of the old invoice is available upon request.

**LITERATURE  
COMPARISON**  
 Compare two closely related obi-hasami netsuke, also unsigned and attributed to Ozaki Kokusai, in Eskenazi (1998) Japanese Netsuke, Ojime and Inro from a Private European Collection, p. 158-159, nos. 194 and 196. Also compare a related obi-hasami netsuke by Ozaki Kokusai, sealed Koku, particularly note the very similar carving to the mane with cross-hatched design, in Sydney L. Moss Ltd. (2016) Kokusai the Genius: and Stag-antler Carving in Japan, vol. II, pp. 258-259, no. 219.

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



317  
**A SUPERB ANTLER NETSUKE OF A KAPPA HEAD**

Unsigned  
 Japan, Tokyo, Asakusa district, late 19th century

HEIGHT 4.8 cm

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

**Published:** Moss, Paul (2016) Kokusai The Genius: and Stag-antler Carving in Japan, vol. III, Sydney L. Moss Ltd., p. 428-429, no. 595.

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

Adapted from a cane handle, finely carved in the form of a kappa head with elongated nose, the carver cleverly utilized the antler's natural corona as his hairstyle. The eyes inlaid in dark horn and with chimney-type himotoshi through the back of the head and underside.





318  
**AN ANTLER RYUSA NETSUKES**  
**DEPICTING PLUM BLOSSOMS**

Unsigned  
Japan, Tokyo, Asakusa district, late 19th century

**Published:** Moss, Paul (2016) Kokusai The Genius: and Stag-antler Carving in Japan, vol. III, pp. 72-73, no. 373, where the carving is attributed to Ishikawa Rensai.

The front elaborately worked in sukashi-bori (openwork) depicting a central domed medallion with a plum sprig issuing blossoms and buds by a river and outlined by a cloud ribbon forming five loops. The reverse shows two further outlines of a plum blossom, the central one ingeniously forming the himotoshi.

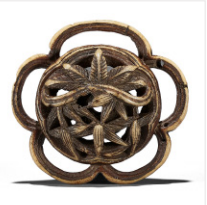


DIAMETER 4.4 cm

Condition: Very good condition with minor wear and natural imperfections such as fine age cracks.

**AUCTION COMPARISON**

Compare a related antler ryusa netsuke depicting the three friends of winter, attributed to Ishikawa, dated to the second half of 19th century, at Galerie Zache, Fine Netsuke & Sagemono, 16 April 2021, lot 273 (sold for EUR 1,586).



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

319  
**EISAI: A FINE WALRUS TUSK**  
**RYUSA MANJU NETSUKES WITH KAMON**



By Eisai, signed Ei 永  
Japan, Tokyo, Asakusa District, second half of the 19th century

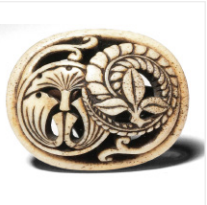
Of rounded rectangular form, carved in openwork with two stylized kamon emblems overlapping and framed by a scrolling design. One kamon resembling the tachi omodaka mon (upright three leaf arrowhead) and the other a stylized version of the Ahikaga (paulownia) mon. The verso with an interlacing triad mon forming the cord attachment and housing the signature Ei.

LENGTH 3.9 cm

Condition: Very good condition with minor wear, fine age cracks, one crack forming a small split near the signature.

**LITERATURE COMPARISON**

Compare a closely related antler ryusa manju netsuke by the same artist similarly carved with stylized kamon, signed Ei, illustrated in Moss, Paul (2016) Kokusai The Genius: and Stag-antler Carving in Japan, vol. III, Sydney L. Moss Ltd., p. 260-261, no. 493.



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



320  
**A SUPERB ANTLER RYUSA**  
**MANJU NETSUKES WITH KAMON,**  
**ATTRIBUTED TO OZAKI KOKUSAI**

Attributed to Ozaki Kokusai (1835-1892), unsigned  
Japan, Shiba, Tokyo, 1860s to 1880s

**Published:** Moss, Paul (2016) Kokusai The Genius: and Stag-antler Carving in Japan, vol. II, pp. 140-141, no. 148.

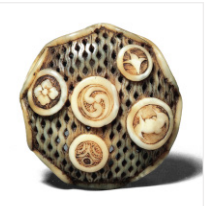
Superbly carved and reticulated, the ryusa manju decorated with three sunken relief medallions above openwork seigaiha, one a triple tomo-e design, another with two parallel bars, also known as the Maru ni futatsu hikiryō mon, and the third a stylized goose with twisted body, the Maru ni musubi Karigane mon. The reverse with two further mon and two asymmetrical himotoshi.

DIAMETER 4.1 cm

Condition: Excellent condition.  
**Provenance:** Ex-collection June Schuerch, California.

**LITERATURE COMPARISON**

Compare a related marine ivory ryusa manju attributed to Kokusai or his workshop, dated 1860s to 1890s, illustrated in Moss, Sydney L. (2016) Kokusai The Genius: and Stag-antler Carving in Japan, vol. II, pp. 144-145, no. 151.



**MUSEUM COMPARISON**

Compare a closely related antler ryusa manju with mon above seigaiha, 4.2 cm diameter, dated to the 1860s to 1880s, in the Linden Museum, inventory number OA 19372.



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



321  
AN ANTLER RYUSA MANJU NETSUKE OF A SHISHI

Unsigned  
Japan, Tokyo, Asakusa district, c. 1860-1880

**Published:**  
Moss, Paul (2016) Kokusai The Genius: and Stag-antler Carving in Japan, vol. III, Sydney L. Moss Ltd., p. 418-419, no. 588.



Finely carved, of circular form with beveled edges in form of interlocking flat diamond shapes, the central medallion in openwork with a fierce shishi, its fur hair terminating in curls, standing amid rockwork, and inlaid with small metal studs. The reverse pierced with himotoshi and a stylized triangular mon (crest).

DIAMETER 4.1 cm

Condition: Very good condition with minor wear, few small natural age cracks, and one metal inlay lost.  
**Provenance:** Ex-collection June Schuerch, Santa Barbara, California.

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



322  
OZAKI KOKUSAI: A RARE ANTLER MANJU NETSUKE

By Ozaki Kokusai (1835-1892), sealed Koku 谷  
Japan, Shiba, Tokyo, 1860s to 1880s



**Published:**  
Raymond and Frances Bushell (December 1983) Please Take My Kokusais Part II: The Frances Numano Collection, Netsuke Kenkyukai, vol. 3, p. 29, no. 3.  
Moss, Paul (2016) Kokusai The Genius: and Stag-antler Carving in Japan, vol. II, pp. 122-123, no. 136.

Finely carved, of circular form, the thick manju netsuke with a central peg, carved in low relief with tendrils enclosing a kakihan (cursive monogram) from the artist and a vase form cartouche with the character 'tsubo' at the center. With acid etched details and signed KOKU.

DIAMETER 4 cm

Condition: Excellent condition with typical 'natural flaws' integrated into the composition.  
**Provenance:** Ex-collection June Schuerch, Santa Barbara, California.

**LITERATURE COMPARISON**  
Compare a closely related antler manju with etched floral design and also sealed Koku, by Kokusai, illustrated in Lazarnick, George (1982) Netsuke & Inro Artists, and How to Read Their Signatures, vol. 1, p. 650.

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



323  
A SUPERB ANTLER NETSUKE OF A ZOOMORPHIC EWER, ATTRIBUTED TO HOSHUNSAI MASAYUKI

Attributed to Hoshunsai Masayuki, unsigned  
Japan, Tokyo, Asakusa district, second half of 19th century

A Buddhist ritual wine vessel, the spout in the form of a very unusual and strikingly bizarre 'dragon head', whimsical in its appearance and with delicately carved features. The horns of the creature terminate in bifurcated scrolls, the design repeated with the tail of the mythical creature, forming the handles of the vessel. The vessel stands on four stubby legs and the center of the composition is carved on both sides with varying motifs in openwork, incredibly fragile but firmly in place – a testament to the unique hardness of the material. One side shows a very Chinese congregation of tendrils and vines with a flower in the middle, while the other shows scrolling designs. The vessel is surmounted by an elaborately crafted lid with a reishi-shaped finial allowing for suspension as a pendant, also with many 'natural' himotoshi due to the openwork nature of the netsuke.

HEIGHT 4.7 cm

Condition: Excellent condition with 'natural flaws' to the material.

**LITERATURE COMPARISON**  
Though variants of this model exist, they are all unique in their appearance, differing in size, the expression of the 'dragon head' and the openwork central structure. The present netsuke is one of only few of these models to have a beard. Compare four related netsuke by Masayuki, two of which lack his signature, in Sydney Moss, 'Kokusai the Genius', vol. III, p. 102-105, nos. 394-397.



**AUCTION COMPARISON**  
Compare a closely related netsuke by Hoshunsai Masayuki, though of significantly smaller size, at Zacke, Fine Netsuke & Sagemono, 27 March 2020, Vienna, lot 188 (**sold for 6,521 EUR**).

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



324  
**A FINE CHAMPLEVÉ AND ANTLER  
KAGAMIBUTA NETSUKE**

Unsigned  
Japan, Tokyo, Asakusa district, second half of 19th century

**Published:**  
Moss, Paul (2016) Kokusai The Genius: and Stag-antler Carving in Japan, vol. III, Sydney L. Moss Ltd., p. 258-259, no. 492.  
Virginia Atchley / Neil Davey, The Virginia Atchley Collection of Japanese Miniature Arts, 2006, p. 186, no. N267.

The bowl of natural surface, adorned with scorings of the antler, fitted with a zogan shippo (champlevé enamel) plate decorated with scrolling vines issuing blossoms in green, yellow, and blue, and the reverse with a handle for attachment. A central himotoshi through the bowl.

DIAMETER 4.9 cm

Condition: Very good condition with minor wear, and few scratches to the interior of the metal plate.  
**Provenance:** Ex-collection Virginia Atchley, California, USA.

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



325  
**A RARE LACQUERED WOOD AND ANTLER  
NETSUKE OF A SIDE-HANDLE TEAPOT  
(YOKODE NO KYUSU)**

Unsigned  
Japan, Tokyo, Asakusa district, second half of 19th century

**Published:** Virginia Atchley / Neil Davey, The Virginia Atchley Collection of Japanese Miniature Arts, 2006, p. 161, no. N223.

Finely carved in the form of a teapot with side handle, covered in fine black and red lacquer, the short spout and handle carved from antler, inscribed in red lacquer to the side with a Tang dynasty poem.

Inscription: 明月随良掾，春潮夜夜深。 (You'll be followed by the moon bright, and rising tide from night to night).

LENGTH 3.4 cm

Condition: Very good condition with minor wear, little rubbing to the lacquer.  
**Provenance:** Ex-collection Virginia Atchley, California, USA.

**MUSEUM COMPARISON**

Compare a related ivory netsuke of a side handle teapot, in The British Museum, museum number F.1176.



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



326  
**SO: A WALRUS TUSK AND SHIBUICHI  
RYUSA NETSUKE OF THE FOUR NOBLE PLANTS  
(SHINKUSHI)**

By Sokoku, signed So 宗  
Japan, Tokyo, Asakusa district, second half of 19th century

Delicately carved in openwork with intertwining stems of kiku, prunus, orchid, and bamboo entangled with scrolling clouds, and centered by a shibuichi plate with a pine tree worked in takazogan. The reverse with a metal attachment for suspension and carved with a small square reserve with the seal mark SO (for Sokoku). The artist was affiliated with the more famous Suzuki Tokoku (1846-1913), who during his early career carved similar ryusa netsuke.

LENGTH 3.9 cm

Condition: Good condition with minuscule losses, the largest to the lower left, and a few tiny age cracks.

**LITERATURE COMPARISON**

Compare a related walrus ivory and metal-inlaid netsuke of a daikon by Sokoku, dated ca. 1870s-1890s, illustrated in Moss, Paul (2016) Kokusai The Genius: and Stag-antler Carving in Japan, vol. III, Sydney L. Moss Ltd., p. 280-281, no. 506.



**AUCTION COMPARISON**

Compare a related ivory ryusa style manju netsuke by Suzuki Tokoku, dated to the late 19th century, at Bonhams, The Julius and Arlette Katchen Collection of Fine Netsuke, 10 May 2017, lot 190 (sold for GBP 6,875).



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





327  
**A FINE ANTLER RYUSA MANJU  
 NETSUKE OF A CUCKOO AND MOON  
 (TSUKI NI HOTOTOGISU)**

Unsigned  
 Japan, Tokyo, Asakusa District, mid- to late 19th century,  
 c. 1860s-1880s

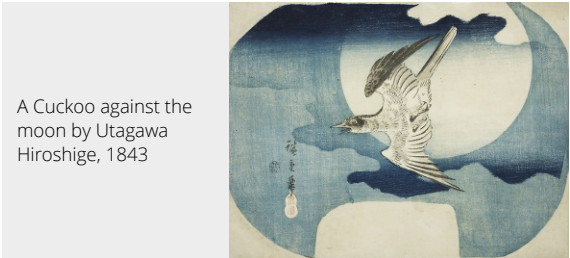
Finely carved in openwork with a night cuckoo (hototogisu), a bird associated with the summer, flying over the crescent moon before a thoroughly stylized conception of ribbon-like swirling clouds. The visible eye inlaid in dark horn. Natural himotoshi through the swirling clouds on the back. Unsigned, can however be attributed to Ishikawa Rensai (see literature and auction comparison).

LENGTH 4 cm

Condition: Very good condition, appealingly worn, typical natural imperfections.  
**Provenance:** From a private collection in Baden-Württemberg, Germany.

**The subject of a cuckoo and the moon** (tsuki no hototogisu) has a long association with romance and has inspired many poems. A poem by Otomo no Yakamochi (c. 718-785), compiled in the Man'yōshū ('Collection of Ten Thousand Leaves'), reads: "Hototogisu, ko yo naki watare, tomoshibi o, tsukiyo ni nasoe, sono kage mo mimu" ('Come and sing here, cuckoo. We would see you, with our lamplight for the moon').

**AUCTION COMPARISON**  
 Compare a closely related antler ryusa manju netsuke of a cuckoo and moon, attributed to Rensai, at Galerie Zacke, Fine Netsuke & Sagemono, 28 April 2023, Vienna, lot 232 (**sold for EUR 5,355**).

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



328  
**A FINE ANTLER RYUSA MANJU NETSUKE  
 OF A MUSHROOM-HEADED RAIN DRAGON,  
 ATTRIBUTED TO RENSAI**

Unsigned  
 Japan, Tokyo, Asakusa District, mid- to late 19th century,  
 c. 1860s-1880s

Finely carved in openwork, the slender rain dragon soaring through ribbon-like clouds, its body twisted in an S-shape. The front-facing head of the dragon is covered in curiously lumpy reishi heads. The cord attachment formed by a beautifully spongiform horizontal cloud bar in the back.

LENGTH 4 cm

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

This anonymous carving can be attributed to Rensai, who favored these cloud-like ribbons in his compositions.

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





329  
**KO: A FINE ANTLER NETSUKE  
 OF A MOKUGYO AND HOSSU**

By Koichi, signed with a single character Ko 光  
 Japan, Tokyo, Asakusa, second half of 19th century

Finely carved as a double dragon-headed mokugyo, the mythical beasts' mouths mutually biting on a tama, the fish-gong sitting on the handle of a hossu (Buddhist fly whisk) and completely enveloped by the generous coiling of its long hair. The hossu tucks back over itself to the reverse to create the natural cord attachment. Signed to the back within a mother-of-pearl reserve KO.



LENGTH 4.1 cm

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

**Provenance:** From the estate of Clemens Merkelbach van Enkhuizen.



**Clemens Merkelbach van Enkhuizen  
 at an opening in April 2013**

**LITERATURE  
 COMPARISON**

The single character Ko may suggest Koichi, as a netsuke with a lizard signed Koichi to an inlaid mother-of-pearl cartouche is illustrated in Sydney Moss Ltd. (2016) Kokusai The Genius: and Stag-antler Carving in Japan, vol. III, pp. 274-275, no. 502. Compare a related walrus ivory of a mokugyo with hossu, unsigned but in the manner of Rensai, dated mid-to late 19th century, illustrated in Sydney L. Moss Ltd. (2016) Kokusai the Genius: and Stag-antler Carving in Japan, vol. III, p. 378-379, no. 560.



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



330  
**KOZAN: A FINE ANTLER NETSUKE  
 OF A MOKUGYO ON A LOTUS LEAF**

By Kozan, signed Kozan 古山  
 Japan, Tokyo, Asakusa district, mid to late 19th century

Finely carved from a choice section of antler, the double dragon-headed mokugyo carved atop a lotus leaf with a young, folded leaf rising from beneath it and a single stem bearing a lotus bud. The artist cleverly integrated the dark sections of antler to give the appearance of an aged temple bell. Two generously excavated himotoshi to the verso. Signed to the back on a green-stained plaque KOZAN.

LENGTH 4.2 cm

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

**LITERATURE COMPARISON**

Compare a closely related antler netsuke depicting mokugyo on a lotus leaf, by Tokoku, illustrated in Sydney L. Moss Ltd. (2016) Kokusai the Genius: and Stag-antler Carving in Japan, vol. III, p. 182-183, no. 446.



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







331  
**A RARE WALRUS TUSK  
NETSUKE OF A PEACH**

Unsigned  
Japan, Tokyo, Asakusa district, mid to late 19th century

A finely carved and compact netsuke of a peach attached to the stem with a craggy branch issuing leaves and blossoms. Natural himotoshi underneath the stem. The use of material with superb polishing and fine relief carving is reminiscent of the Asakusa carvers in Tokyo.

HEIGHT 3.1 cm

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

**AUCTION COMPARISON**

Compare a related walrus tusk netsuke of a flower basket, Asakusa, late 19th century, 3.8 cm, at Bonhams, The Julius and Arlette Katchen Collection of Fine Netsuke, 6 November 2018, London, lot 159 (**sold for GBP 2,000**).



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



332  
**A WALRUS TUSK RYUSA MANJU  
NETSUKE OF POMEGRANATE BUDS**

Unsigned  
Japan, Tokyo, Asakusa district, second half of 19th century

Finely carved in openwork with two opening pomegranate buds above leaves perforated with worm holes and enclosed by scrolling clouds forming a lobed frame, the clouds finely incised with concentric lines. Natural himotoshi through the ribbons of the clouds to the reverse.

LENGTH 4.1 cm

Condition: Very good condition with minor expected wear.

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



333  
**HOZAN: AN ANTLER NETSUKE OF  
AN AWABI WITH VEGETABLES**

By Hozan, signed Hozan 法山  
Japan, Tokyo, Asakusa district, second half of 19th century

**Published:**  
Moss, Paul (2016) Kokusai The Genius: and Stag-antler Carving in Japan, vol. III, Sydney L. Moss Ltd., p. 424-425, no. 593.  
Virginia Atchley / Neil Davey, The Virginia Atchley Collection of Japanese Miniature Arts, 2006, p. 82, no. N96.

Naturalistically carved as an awabi shell used as a vessel to hold an arrangement of vegetables, including four eggplants (nasubi), a squash (tonasu), and a bean (mame). Signed to the wall HOZAN. A himotoshi through the center of the shell.

LENGTH 4.8 cm

Condition: Very good condition with minor wear and two minuscule chips to the shell's edge.

**Provenance:** Ex-collection Virginia Atchley, California, USA.

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





334  
**TORYUSAI KOZAN: A SUPERB KURUMI (WALNUT)  
 NETSUKU OF A DRAGON, DATED 1848**

By Toryusai Kozan (born 1787), signed Kozan 古山gyo-nen roku ju ni-sai 行年六十二歳  
 Japan, Edo (Tokyo), dated 1848

The kurumi netsuke very finely carved as a dragon (tatsu), its writhing scaly body twisting around the composition in a dramatic manner, framed by turbulent waves and scrolling clouds, and with eyes and dew drops inlaid in silver. The underside with two himotoshi carved as kiku blossoms and signed KOZAN gyo-nen roku ju ni-sai [Kozan at the age of 62].

HEIGHT 3.3 cm

Condition: Very good condition with minor wear, light seam cracks inherent to the material and few natural flaws, all as expected. It is worth noting that it is rare to find kurumi netsuke preserved in this near-pristine condition, as the material was prone to crack, even during the carving process.

A wood netsuke by this artist is recorded as dated to the year 1854, when Kozan was 68, so the present example is datable to 1848. A connection to Hidari Issan, who also used kiku himotoshi, is also possible.

Kozan lived possibly in Nagasaki, where artists such as Kurokawa Masahide also produced carved walnut netsuke.

**LITERATURE COMPARISON**

A closely related Kurumi netsuke by the same artist, carved at the age of 65, is in the British Museum, formerly in the collection of Sir Augustus Wollaston Franks (collection number F.762), illustrated in Barker & Smith (1976) Netsuke: The Miniature Sculpture of Japan, no. 228.



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



335  
**SHOJU: A RARE KURUMI (WALNUT)  
 NETSUKU WITH OCTOPUS AND AWABI**

By Shoju, signed Shoju 松樹  
 Japan, Iwashiro province, c. 1840, Edo period (1615-1868)

Finely carved in openwork, one half in the form of an octopus with a fan tied in a bow around his head, the cephalopod detailed with a mass of suckered tentacles and bulging eyes ringed in metal, the other half of the nut resembling an awabi shell, naturalistically incised with encrustations, and two himotoshi of kiku form. Signed in an oval reserve SHOJU.

LENGTH 3.9 cm

Condition: Good condition with minor wear, small losses, one inlaid eye lost, and typical natural age cracks.

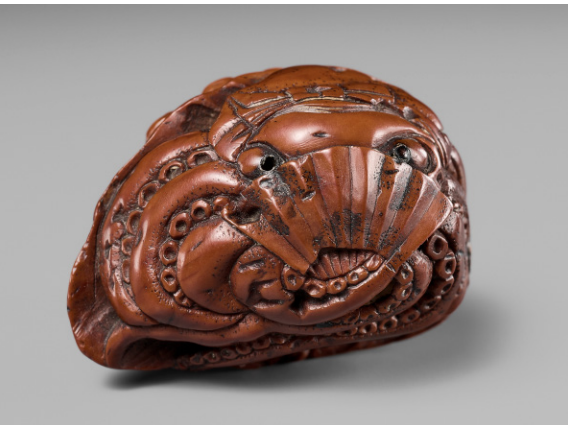
The carving style of Shoju can be related to that of Hidari Issan, also known as Sa-ichizan. Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part A, p. 237, catalogs a related wood netsuke of an octopus on a clam shell by Hidari Issan, but unillustrated. Hidari Issan also carved several Kurumi netsuke in form of Daruma, that have a strong resemblance to the ones carved by Shoju.

**LITERATURE COMPARISON**

Compare a related Kurumi netsuke of a Daruma by Shoju, illustrated in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part B, p. 744.



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







336  
**A FINE KURUMI (WALNUT) NETSUKE  
DEPICTING A RAT AND RABBIT**

Unsigned  
Japan, Iwashiro province, c. 1840, Edo period (1615-1868)

Finely carved, one side depicting a rat dressed as a courtier, backed by a poem, the reverse with a rabbit courtier below a band of misty clouds shrouding the moon. All eyes inlaid in dark horn. Two himotoshi, one carved as a kiku blossom.

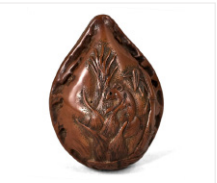
The poem is titled 'nezumi no kuge' 鼠の公家 (rats as aristocrats), and was likely made for a samurai or courtier as a token of wealth and fertility.



HEIGHT 4.3 cm

Condition: Very good condition with minor wear and typical natural flaws to the material.  
**Provenance:** Ex-collection Charles A. Greenfield, sold at Sotheby's, Japanese Works of Art from the Collection of the Late Charles A. Greenfield Part II, 18 September 1998, New York, lot 90. From the private collection of Alan and Simone Hartman, New York, acquired from the above.

**MUSEUM COMPARISON**  
Compare a closely related kurumi netsuke of a squirrel and hare by Hidari Issan in the Poldi Pezzoli Museum, Milan, inventory number 5537.



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



337  
**A RARE KURUMI (WALNUT) NETSUKE  
WITH KIKU AND GOURDS**

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

Finely carved and well-hollowed, usable as a container for medicine, the exterior detailed with a fence overgrown with kiku flowers and gourd vines, the seam of the walnut cleverly incorporated into the design as the stalks of the gourd plants, the base inlaid in bone, and the cover of silver and brass with a butterfly finial and a brass loop for the cord attachment. One large himotoshi to the side.

HEIGHT 3.6 cm

Condition: Good condition with minor wear, small losses to the bone inlay, few typical age cracks. A small touch-up near the himotoshi.

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



338  
**A RARE COROZO NUT NETSUKE  
OF A SKULL AND SNAKE**

Unsigned  
Japan, 19th century

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

LENGTH 3.9 cm

Condition: Very good condition with minor wear and typical natural flaws to the material.

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

This material is rarely encountered in netsuke art as it is notoriously difficult to carve. Corozo nut is also known as 'vegetable ivory' due to its similar appearance. The present netsuke is a remarkably fine example of this type.

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





339  
**A RARE LACQUERED AND INLAID WOOD  
NETSUKE OF A DRIED SALMON (HIMONO)**

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

Finely carved, of flattened form, depicting a desiccated fish, one side applied with lizard skin and gilt-lacquered details, the visible eye inlaid in amber, and the mouth open bearing sharp teeth. The reverse with large asymmetrical himotoshi lined in mother-of-pearl.

LENGTH 10.4 cm

Condition: Very good condition with some wear, light scratches, and traces of use.

**LITERATURE COMPARISON**

Compare a related wood netsuke of a dried salmon, in the style of Ogawa Haritsu, early 18th century, 11 cm long, in The British Museum, museum number F.1078.



**AUCTION COMPARISON**

Compare a related lacquered-wood netsuke of a desiccated fish, attributed to Ogawa Haritsu, dated to the 18th century, 10.9 cm long, at Bonhams, 9 November 2010, New Bond Street, lot 141 (**sold for GBP 4,320**).



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

340  
**JOKASAI: A LACQUERED AND INLAID WOOD  
NETSUKE OF A SNAIL CRAWLING ALONG A TREE**

Lineage of Yamada Jokasai, signed Jokasai 常嘉齋  
Japan, Edo (Tokyo), 19th century, Edo period (1615-1868)

Of upright form, irregularly carved and bearing a fine eggshell ground imitating tree bark and inlaid with a shibuichi snail. The surface is further enriched with translucent lacquer and fine carving simulating the nodes of the tree. The back with sparsely sprinkled gold lacquer flakes. Asymmetrical himotoshi to the back and signed to the top JOKASAI.

HEIGHT 5.1 cm

Condition: Good condition with minor wear and some light flaking and small losses to lacquer as visible in the images provided.  
**Provenance:** From the private collection of Armand Basi. A copy of the collector's notes, no. 681, accompanies this lot.

**The Yamada Jokasai** lineage lasted until the end of the Edo period. The first Yamada Jokasai lived in Tokyo in the late 17th century and worked for the shogunate, originally at the Kajikawa school. He crafted inro and kobako alongside the famous Koami Choho, later breaking off to establish his own school in Tokyo.

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



341  
**YASUCHIKA: A FINE WOOD AND MIXED METAL  
NETSUKE OF A SNAIL ON A TREE BRANCH**

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

The snail crawling up a section of a hollowed branch, the shell of shibuichi and the body of silver, the details finely rendered, the wood slightly worn. Central himotoshi to the back and signed YASUCHIKA.

HEIGHT 3.8 cm

Condition: Very good condition with minor expected wear.  
**Provenance:** Sotheby's London, 18 November 1982, lot 99. A private collection in France, acquired from the above. Bonhams, 4 November 2020, lot 130. A private collection in Austria, acquired from the above.

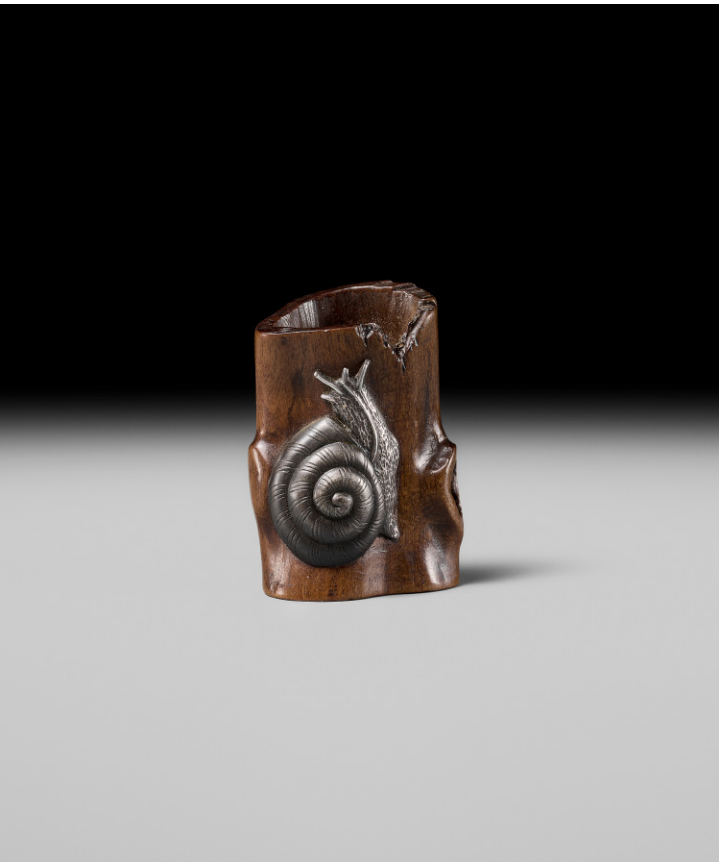
Artists of the lineage founded by Tsuchiya Yasuchika (1670-1744) were best known for their sword fittings but also occasionally made netsuke and other items.

**LITERATURE COMPARISON**

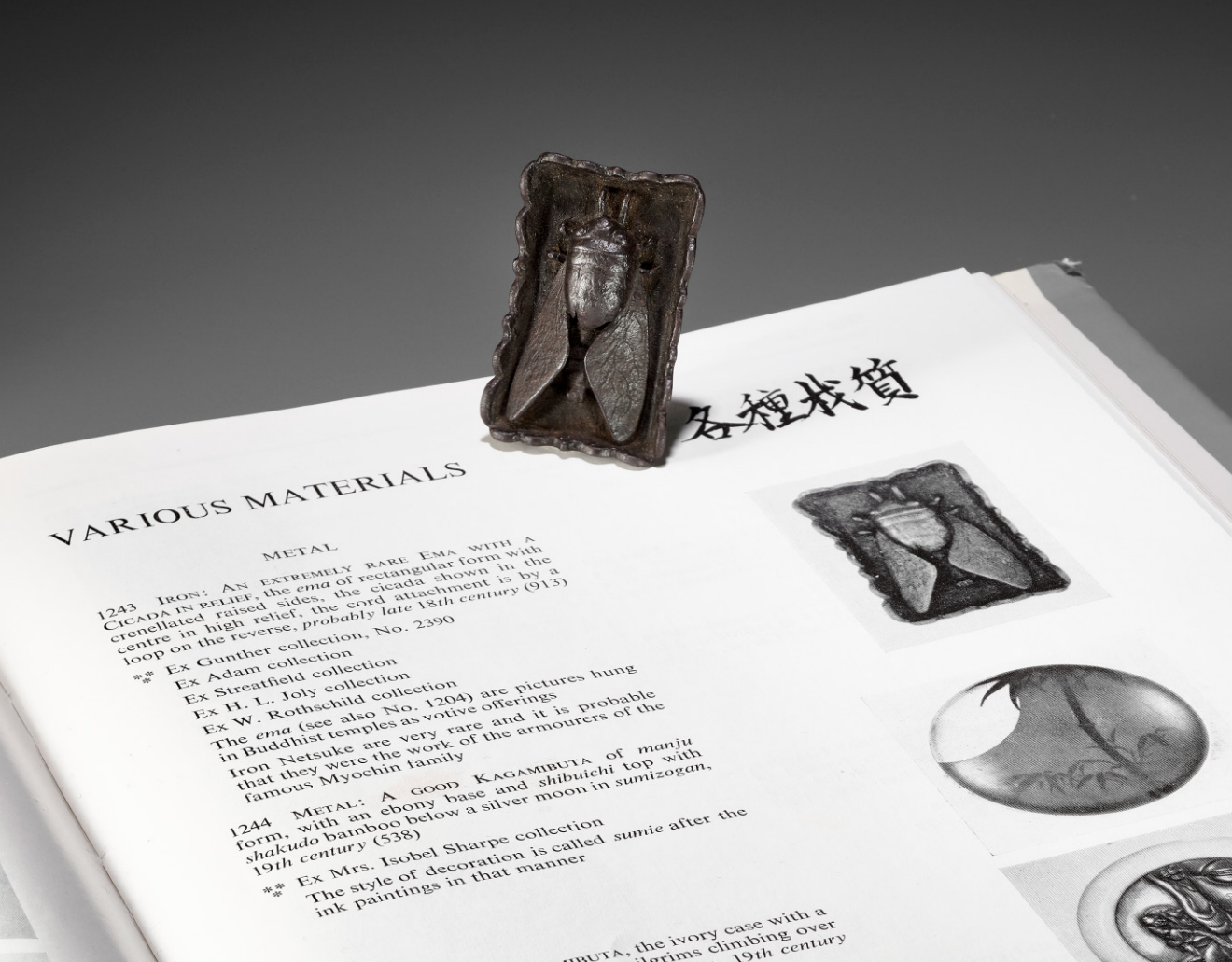
Compare a closely related wood netsuke applied with a silver snail, signed Yasuchika, in the Tokyo National Museum, illustrated in Arakawa, Hirokazu (1983) The Go Collection of Netsuke, p. 121, no. 238.



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







342  
**A VERY RARE MYOCHIN SCHOOL  
IRON NETSUKE OF AN EMA WITH A CICADA**

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

**Published:** Illustrated in Davey, Neil K. (1974) Netsuke: A comprehensive study based on the M.T. Hindson Collection, no. 1243.

The ema of rectangular form with crenellated raised sides, the cicada shown in the center in high relief. The underside with a looped cord attachment.

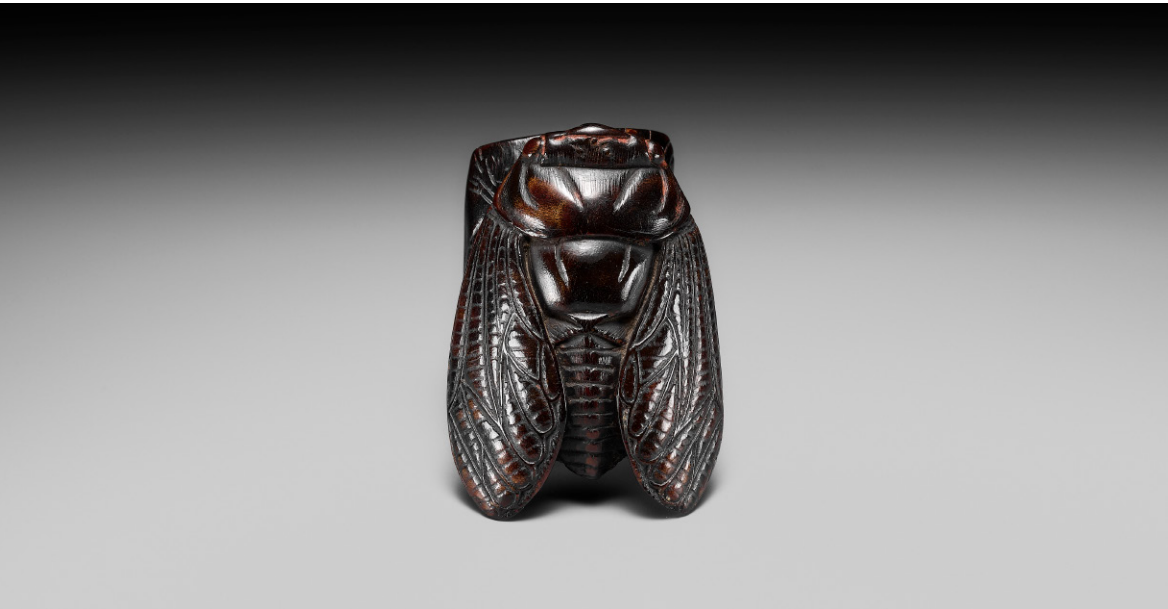
LENGTH 4.9 cm

Condition: Excellent condition with minor surface wear.  
**Provenance:** Ex W. Rothschild collection. Ex H.L. Joly collection. Ex Streatfield collection. Ex Adam collection. Ex Gunther collection, no. 2390. Ex M. T. Hindson collection, no. 1243.

Ema are pictures hung in Buddhist temples as votive offerings.

Iron netsuke are very rare and it is probable that they were the work of the armorers of the famous Myochin family. The Myochin family are the best known among armor makers of Japan, with branches spread throughout the country, active from around the 16th century until the Meiji Restoration in 1868.

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



343  
**A FINE UMIMATSU NETSUKE  
OF A CICADA ON AN OAK BRANCH**

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

**Published:**  
Lazarnick, George (1982) Netsuke & Inro Artists, and How to Read Their Signatures, vol. 1, p. 88.  
Earle Huthart, Iwami Netsuke: The Robert S. Huthart Collection, vol. 2, p. 339, no. 312.

Finely and naturalistically carved as a large cicada with folded, finely marbled wings perched on a section of a branch issuing two acorns below. Two generously excavated himotoshi through the underside of the branch.

LENGTH 4.6 cm

Condition: Good condition with minor wear, natural age cracks, and a small touchup to the underside of the end of the right wing.  
**Provenance:** Ex-collection George Lazarnick. Ex-collection Robert S. Huthart, acquired from the above. Bonhams, The Robert S. Huthart Collection of Iwami Netsuke, 6 November 2019, London, lot 121.

Umimatsu (lit. 'sea pine'), commonly known as black coral, is a soft deep-water coral. Many patterns of growth are unique to black coral, growing in whips, trees, fans, or coils, and their size ranges from 10 to 300 cm. While it is commonly used in various forms of jewelry in Japanese art, it is also believed to have apotropaic powers and is for this reason used in various medical treatments as well.

**AUCTION COMPARISON**

Compare a closely related umimatsu netsuke of a cicada, dated to the early 19th century, 6.7 cm long, at Bonhams, The Harriet Szechenyi Sale of Japanese Art, 8 November 2011, London, lot 199 (sold for GBP 3,500).







344  
**A RARE UMIMATSU (SEA PINE)  
NETSUKE OF A FROG ON A LOG**

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

Superbly carved as a frog seated atop a slender log, the arboreal amphibian looking into the distance, one forelimb placed on the face in a gesture of disbelief, its body and webbed feet finely carved, cleverly utilizing the naturally variegating tone of the umimatsu which shows beautiful, bright nashiji hues. The eyes inlaid in metal. Asymmetrical himotoshi to the underside.

LENGTH 5.6 cm

Condition: Very good condition with minor wear and natural imperfections including age cracks, some natural imperfections with associated fills.  
**Provenance:** An old private collection in France. An old inventory number '27'.

Umimatsu (lit. 'sea pine'), commonly known as black coral, is a soft deep-water coral. Many patterns of growth are unique to black coral, growing in whips, trees, fans, or coils, and their size ranges from 10 to 300 cm. While it is commonly used in various forms of jewelry in Japanese art, it is also believed to have apotropaic powers and is for this reason used in various medical treatments as well.

**AUCTION COMPARISON**

Compare a related umimatsu netsuke of a turtle on driftwood, unsigned, Iwami province, 18th century, 7.4 cm long, at Zache, Fine Netsuke & Sagemono, 3 May 2024, Vienna, lot 134 (**sold for EUR 2,600**).



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



345  
**AN UMIMATSU (SEA PINE) NETSUKE  
OF A MILLIPEDE ON A LOG**

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

Carved in relief with a millipede crawling around a curved log, the eerie insect highly polished to accent the characteristic surface of the umimatsu. Asymmetrical himotoshi to the underside. The choice material bearing a distinct grain and showing hues of caramel inclusions.

LENGTH 7.6 cm

Condition: Very good condition with minor wear.

Umimatsu (lit. 'sea pine'), commonly known as black coral, is a soft deep-water coral. Many patterns of growth are unique to black coral, growing in whips, trees, fans, or coils, and their size ranges from 10 to 300 cm. While it is commonly used in various forms of jewelry in Japanese art, it is also believed to have apotropaic powers and is for this reason used in numerous medical treatments as well.

**AUCTION COMPARISON**

Compare a closely related umimatsu netsuke of a millipede on a tree trunk, unsigned, probably 18th century, 5 cm, at Lempertz, Asian Art, 27 June 2020, Cologne, lot 568 (**sold for EUR 4,000**).



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





347  
**A LARGE WOOD AND MIXED METAL  
KAGAMIBUTA OF A LION DANCER**

Unsigned  
Japan, second half of the 19th century

The stippled shakudo disk flush-fitted into a dark wood bowl, worked in iro-e takazogan with a Lion Dancer, from the Noh play Shakkyo. The detailed robes are finely decorated with a shippo hirazogan design. The face with a sinister expression, large eyes, and a menacing smile. Central himotoshi to the back of the bowl, the cord attachment to the back of the disk.

DIAMETER 5.4 cm

Condition: Very good condition with minor wear, the cord attachment to the interior repaired.  
**Provenance:** Ex-collection Alexander Pollmer, Munich. With Helmut Laudenbach, Munich. From the private collection of the former owner of Galerie Japan-Kunst, Vienna, acquired in June 1981 from the above for a purchase price of DM 2,100, or approximate **EUR 2,600** converted and adjusted for inflation at the time of writing. A copy of the old invoice is available upon request.

**MUSEUM COMPARISON**

Compare a closely related wood and mixed metal kagamibuta with a lion dancer, by Serizawa Ryumin, mid- to late 19th century, in the Museum of Fine Arts, Boston, accession number 11.5797.



For a woodblock print depicting a Lion Dancer from the Noh play Shakkyo, from the series Ogura imitation of the 100 poets, by Utagawa Kuniyoshi (1797-1862), 1845-1848, see Ashmolean Museum, accession number EA1971.130



346  
**KAN: A RARE EBONY WOOD  
NETSUKE OF A DRIED LOTUS POD WITH  
LACQUERED ANTS AND INLAID FLY**

By Ogawa Haritsu (Ritsuo, 1663-1747) or a follower, sealed Kan 観  
Japan, 18th-19th century, Edo period (1615-1868)

**Published:** Sydney L. Moss Ltd (1982) Eccentrics in Netsuke, no. 16 (attached to an inro).

Naturalistically carved, the dried lotus pod crumpled and distorted, partly eaten away by insects with three black-lacquered ants burrowing small holes in the rotting plant. A small metal-inlaid fly with aogai wings is applied near the stem. The simulated rot is achieved remarkably well around the himotoshi, which are cleverly integrated into the design along the verso with the larger hole generously excavated to accommodate the knot. Sealed in red lacquer KAN.

LENGTH 6 cm

Condition: Very good condition with only minor wear. The fly is likely a later addition.

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



348  
**A RARE MIXED METAL NETSUKE  
OF TIGER AND BAMBOO, TAKE NI TORA**

Unsigned  
Japan, late 19th century



Adapted from a fuchi (collar at the base of the grip of the sword hilt), worked in fine gold takazogan against a nanako (ring-punched) ground, the base applied with a shibuichi disk, beautifully incised in kebori with leafy bamboo stalks and bearing the inscription Seifu Kosetsu 清風高節 [Pure Breeze and Noble Nodes]. Looped ring himotoshi to the back.

HEIGHT 3.4 cm

Condition: Good condition with wear to the takazogan inlay.  
**Provenance:** Ex-collection Richard R. Silverman. Richard R. Silverman (1932-2019) was a renowned Asian art collector with one of the largest private collections of netsuke outside of Japan. He lived in Tokyo between 1964 and 1979 and began to collect netsuke there in 1968. From the 1970s onward, he wrote and lectured about netsuke and was an Asian art consultant for Christie's, Sotheby's, and Bonhams.

Due to the Sword Abolishment Edict in 1876, effectively rendering sword fittings useless, some were converted by clever craftsmen for a new purpose. Here the artist applied a plaque with bamboo engravings to give the piece an entirely new meaning, tiger in bamboo, known as take ni tora in Japanese.

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



349  
**A SUPERB AND RARE LACQUERED  
 METAL NETSUKÉ OF A MINIATURE  
 TANEGASHIMA TEPPŌ (RIFLE)**

Unsigned  
 Japan, 19th century

The miniature teppo finely lacquered to the stock in dense nashiji with karakusa vines in gold hiramaki-e, the barrel decorated with stylized gold hirazogan vines and terminating in an octagonal muzzle, a silver imperial kiku mon worked in takazogan behind the rear sight. The teppo is further applied with a butt protector, sling hole, ramrod, spring, and hammer in silver. A small kiku (chrysanthemum) fitting to the underside suspending a loose ring functions as the cord attachment. The matchlock pistol, known as tanegashima, was a firearm introduced to Japan through the Portuguese Empire in 1543 and was used by the samurai class.

LENGTH 6.1 cm

Condition: Excellent condition with minor wear.

**AUCTION COMPARISON**

Compare a closely related mixed metal netsuke of a miniature tanegashima teppo, attributed to Baitetsu, late 19th century, at Zucke, Fine Netsuke & Sagemono, 3 November 2023, Vienna, lot 359 (**sold for EUR 5,148**).



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





350  
**A FINE GOLD LACQUER NETSUKE OF  
A BOY AND DOG GUARDING A TREASURE BAG**

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

**Published:** Sydney L. Moss Ltd. (2010) they are all fire and every one doth shine. The Elly Nordskog Collection of Japanese Inro, Pipecases and Netsuke, London, p. 362-263, no. 113.

The alert boy on the lookout, snuggled close to Hotei's treasure bag, one hand placed over the sack protectively, while the other holds the dog's leash. The charming canine seated on the bag, imitating his master's disposition. The boy's robe decorated in gold hiramaki-e with ho-o birds interspersed with stylized blossoms. The treasure bag is similarly decorated with flowers borne on karakusa vines. Asymmetrical himotoshi to the back and underside.

LENGTH 3.1 cm

Condition: Very good condition with minor wear.  
**Provenance:** Ex-collection Elinor "Elly" Nordskog (1919-2013).

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



351  
**GESSAN: A ROIRO LACQUER MANJU  
NETSUKE DEPICTING A HORSE**

By Gessan, signed Gessan 月山  
Japan, 19th century

The two-part netsuke bearing a lustrous roiro ground, finely incised in kebori and katakiribori, to depict a lone horse in a landscape, all executed in the manner of a Kano school ink painting. Central himotoshi through the back, the cord attachment within the plain wood interior. Signed to the verso GESSAN.

DIAMETER 3.9 cm

Condition: Good condition with minor wear, tiny nicks, and light scratches.  
**Provenance:** Ex-collection Georges Weil. Georges Weil (b. 1938) was a jewelry designer and sculptor of precious metals who formed an important collection of netsuke in the 1960s and also started carving netsuke in the 1970s. His works have been featured in many important exhibitions throughout the world, and are in the collections of many noted museums, such as the British Museum.

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



352  
**AN UNUSUAL TSUISHU-INLAID GREEN LACQUER  
MANJU NETSUKE WITH KIKU BLOSSOMS**

Unsigned  
Japan, 19th century

The two-part netsuke bearing an unusual, dark-green ground, applied to the front with tsuishu lacquer (carved red lacquer) kiku blossoms, the verso decorated with another kiku blossom in gold takamaki-e, and the rim with a band of foliate motifs. The interior lacquered black with gold fundame rims. Central himotoshi through the back, the cord attachment within.

DIAMETER 4.3 cm



Condition: Very good condition with minor wear and some light rubbing to edges.  
**Provenance:** Ex-collection Elinor "Elly" Nordskog (1919-2013).

<b>AUCTION COMPARISON</b> Compare a related tsuishu lacquer manju netsuke with kiku blossoms, also ex-collection Elinor Nordskog, at Zacke, Fine Netsuke & Sagemono, 27 March 2020, Vienna, lot 242 ( <b>sold for EUR 3,033</b> ).	
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**Estimate EUR 1,000**  
Starting price EUR 500



353  
**A FINE LACQUER NETSUKU OF A BOAT**

Unsigned  
Japan, 19th century

The finely lacquered netsuke in the form of a boat, richly decorated to the roof in iro-e hiramaki-e to depict fallen maple leaves atop a thatch made out of aogai straws and hiramaki, the sides of the boat similarly worked in mokume (wood grain) below a rim of flaked gold, and the underside in dense nashiji. The deck with a kinji ground incised with eight parallel lines; the interior compartment lacquered red with gold fundame rims. Himotoshi bar to the interior through the base.

LENGTH 6.3 cm

Condition: Very good condition with minor surface wear, minuscule flaking, light scratches, and expected losses to the hiramaki flakes.

**Provenance:** From the private collection of Fritz & Lucy Jewett, San Francisco, California. Lucille 'Lucy' McIntyre Jewett (1929-2023) and her husband George Frederick 'Fritz' Jewett (1927-2008), a timber industry scion and executive, were well-known philanthropists and



Fritz and Lucy Jewett

dedicated patrons of art. After Fritz's retirement from the Potlatch Corporation, he became Chairman of the Board of the Asian Art Commission in 1967 and helped to establish San Francisco's Asian Art Museum. The Jewetts were known not only for their lavish San Francisco home in Pacific Heights where they invited politicians and dignitaries from around the world, including George H.W. and English royal consort Prince Philip, but also for their support of the San Francisco Ballet, and their involvement in the sailing world. The couple travelled extensively and collected a wide range of art, initially Asian art before branching out into Impressionists and regional artists. Their vast collection included blue and white Chinese porcelains, Chinese Export porcelains, netsuke, lacquerware, and silverware among many other treasures.

**LITERATURE COMPARISON**

For a related lacquered wood netsuke of a boat, by Shibata Zeshin, 19th century, see Szeszler, Denis, Some Master Netsuke Carvers Working in the Meiji Period, International Netsuke Society Journal (INSJ), vol. 13, no. 4, p. 19, no. 7.



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

354  
**A GOLD LACQUER NETSUKU OF A GULL**

Unsigned  
Japan, 19th century

Of stylized form, finely carved and decorated in gold lacquer with nashiji and patches of spotted lacquer, the recumbent bird with its wings pressed to the side and head slightly raised. Himotoshi to the underside.

LENGTH 5.1 cm

Condition: Good condition with wear, some flaking, tiny nicks, and light scratches.  
**Provenance:** From the private collection of Fritz & Lucy Jewett, San Francisco, California.

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



355  
**A GOLD LACQUER MANJU NETSUKU DEPICTING A HERON**

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

The two-part netsuke bearing a lustrous kinji ground, finely decorated in gold and silver takamaki-e and hiramaki-e to depict a heron amongst reeds. The interior lacquered black and lightly sprinkled with gold, the rims of fundame. Central himotoshi through the back, the cord attachment within.

DIAMETER 3.9 cm

Condition: Very good condition with minor wear. Some rubbing and tiny losses to the fundame rims to the interior.

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







356  
**SOSO: A SUPERB TSUISHU (CARVED RED LACQUER)  
MASK NETSUKES OF HANNYA**

By Soso, signed Soso 漢々 刀  
Japan, Tokyo, late 19th century, Meiji period (1868-1912)

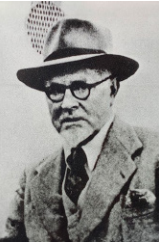
**Published:**  
Joly, H. L. (1966) Catalogue of the H. Seymour Trower Collection of Japanese Art, no. 451 and illustrated on pl. VII.  
Davey, Neil K. (1974) Netsuke: A Comprehensive Study Based on the M.T. Hindson Collection, p.106, no. 299.

Expressively carved and lacquered in bright red, with finely carved details, depicting the vengeful demoness Hannya portrayed with large horns, a prominent chin, an anguished smile baring fangs, large sunken eyes, and loose, finely engraved strands of hair. The reverse lacquered in lustrous roiro, with a central himotoshi bar and signed SOSO to [carved by Soso].

HEIGHT 5.5 cm

The carver belongs to the group of tsuishu aficionados around Somin, Homin and Matsuki Hokei.

Condition: Good condition with light wear and traces of use. A crack below the right horn, which is slightly loose.  
**Provenance:** Lt. Col. Gaskell collection, no.852. Duveen collection, no.178. Harry Seymour Trower collection, no.451. Collection Mark T. Hindson. Collection Edward A. 'Ted' Wrangham (1928-2009). Sold at Bonhams, The Edward Wrangham Collection of Japanese Art Part III, 15 May 2012, London, lot 113 (**sold for GBP 3,125**). A noted private collection, acquired from the above.



Mark T. Hindson

**AUCTION COMPARISON**  
Compare a closely related tsuishu mask netsuke of a tengu, by Somin, at Zacke, Fine Netsuke & Sagemono, 16 April 2021, Vienna, lot 283 (**sold for EUR 9,150**).



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



357  
**A RARE HONEN (HORNBILL) NOGAKU MASK NETSUKES**

Unsigned  
Japan, 19th century

Very finely carved as a fierce Nogaku mask, the natural deep red color of the outer sheath layer of the hornbill brilliantly utilized, creating a unique contrast to the inner layer of the translucent honey-yellow to pale cream tone. Himotoshi through the central bridge in the back.

HEIGHT 4 cm

Condition: Excellent condition, very minor wear.  
**Provenance:** From the estate of Clemens Merkelbach van Enkhuizen. Clemens Merkelbach van Enkhuizen (1937-2023), was a Dutch portrait painter characterized as an impressionist. Together with his partner Gerard Spruyt (1922-2011), he collected religious artifacts, Chinese and Japanese porcelain, as well as Japanese woodcuts and netsuke. Clemens built up this extensive collection of Asian art from the 1970s to the early 21st century through purchases at auctions such as Mak van Waay, De Zon and de Zwaan, as well as from antique dealers in the Spiegelkwartier.

**LITERATURE COMPARISON**  
Compare a closely related hornbill ivory Nogaku mask, signed Masatoshi to, illustrated in Bushell, Raymond (1985), Netsuke Masks, pl. 197.



**AUCTION COMPARISON**  
Compare a related hornbill ivory mask netsuke of a laughing red-bearded foreigner, unsigned, at Zacke, Fine Netsuke & Sagemono, 29 October 2021, Vienna, lot 269 (**sold for EUR 3,286**).



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

Mother-of-Pearl Netsuke from the Collection of Clemens Merkelbach van Enkhuizen (lots 358-360)

Clemens Merkelbach van Enkhuizen (1937-2023), was a Dutch portrait painter characterized as an Impressionist. Together with his partner Gerard Spruyt (1922-2011), he collected religious artifacts, Chinese and Japanese porcelain, as well as Japanese woodcuts and netsuke. Clemens built up this extensive collection of Asian art from the 1970s to the early 21st century through purchases at auctions such as Mak van Waay, De Zon and de Zwaan, as well as from antique dealers in the Spiegelkwartier.



Clemens Merkelbach van Enkhuizen at an opening in April 2013



358  
A RARE MOTHER-OF-PEARL  
NETSUKE OF A SQUID

Unsigned  
Japan, 19th century

Carved from a thick section of brightly shimmering and iridescent mother-of-pearl, bearing fine bright-yellowish inclusions, depicting a flattened squid with a notched, tapering head, its body gently curved, the tentacles forming a compact bundle below, and the glaring double-inlaid eyes of pale and dark horn appearing cautious as it moves through the depths of the ocean. Generously excavated himotoshi through the back.

HEIGHT 7.7 cm

Condition: Very good condition with minor wear and typical natural flaws.  
**Provenance:** From the estate of Clemens Merkelbach van Enkhuizen.

AUCTION COMPARISON

Compare a related mother-of-pearl netsuke of a namazu, catfish, unsigned, 18th-19th century, 10.4 cm, at Zacke, Fine Netsuke & Sagemono, 22 April 2022, lot 313 (sold for EUR 1,517).



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



359  
A RARE MOTHER-OF-PEARL  
NETSUKE OF A BAMBOO  
SECTION WITH SEASHELLS

Unsigned  
Japan, 19th century

Carved from a single piece of brightly shimmering and iridescent mother-of-pearl, bearing fine bright-yellowish inclusions, depicting a section of bamboo fallen into the ocean, a clam and conch carved on either end. Himotoshi to the back.

HEIGHT 5.8 cm

Condition: Very good condition with minor wear and typical natural flaws.  
**Provenance:** From the estate of Clemens Merkelbach van Enkhuizen.

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



360  
A RARE MOTHER-OF-PEARL  
NETSUKE OF A SPARROW

Unsigned  
Japan, 19th century

Carved from a piece of shimmering mother-of-pearl and depicting a lucky suzume with large and red inlaid eyes. The sparrow has a puffy body with carved plumage on its back, short stubby wings with incised featherwork and short upright tail feathers. This type is called fukura suzume, was deemed lucky and was also a popular children's toy. Large, generously excavated himotoshi through the underside.

LENGTH 3.6 cm

Condition: Good condition with minor wear, one smoothened, old chip to the edge and typical natural flaws to the material.  
**Provenance:** From the estate of Clemens Merkelbach van Enkhuizen.

AUCTION COMPARISON

Compare a closely related mother-of-pearl netsuke of a fukura suzume, at Zacke, Fine Netsuke, Sagemono & Okimono, 2 November 2019, Vienna, lot 86 (sold for EUR 3,539).



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



361

A RARE KYOTO-YAKI PORCELAIN NETSUKE OF A MONKEY, ATTRIBUTED TO NIN'AMI DOHACHI

Attributed to Nin'ami Dohachi, unsigned  
Japan, Kyoto, first half of 19th century, Edo period (1615-1868)

**Published:** Guillermo Mateu (1998), Netsuke: Las Grandes Minaturas de la Escultura Japonesa, p. 128.

The seated monkey charmingly modeled, hands resting on bent knees, dressed in a haori jacket beautifully decorated with finely painted geometric patterns. Himotoshi to the back.



HEIGHT 3.7 cm

Condition: Very good condition with minor wear and expected firing irregularities. Tiny chips to the ear and one foot.  
**Provenance:** From the private collection of Armand Basi (1924-2009). A copy of the collector's notes, no. 661, accompanies this lot.

MUSEUM COMPARISON

Compare a closely related Kyoto-yaki netsuke of a monkey with a peach, by Nin'ami Dohachi, mid-19th century, 3.5 cm, in the collection of the Toledo Museum of Art, object number 2009.223.



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



362

A RARE PORCELAIN (YAKIMONO) NETSUKE OF TWO MONKEYS RESTING ON A CHESTNUT

Unsigned  
Japan, 19th century

Finely modeled to depict two monkeys resting atop a chestnut, one primate fast asleep as its companion protectively places its arms over it. The chestnut is glazed in a brownish hue and the monkey's fur coats are worked with minutely incised lines. The coarse patch of the chestnut and the monkeys are left unglazed. Asymmetrical himotoshi to the underside.

LENGTH 4.6 cm

Condition: Very good condition with minor surface ware and firing irregularities.

LITERATURE COMPARISON

Compare a closely related porcelain netsuke of a group of two monkeys on a chestnut, 19th century, 4.5 cm, at Sotheby's, The Swedlow Collection of Inro, Lacquer, Netsuke and Ojime, 31 March 1993, London, lot 128.



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



363

TEIJI: A SUPERB AND LARGE LACQUERED CERAMIC NETSUKE OF AN OCTOPUS IN A TRAP (TAKOTSUBO)

By Teiji, signed Teiji 貞二  
Japan, mid-19th century, Edo period (1615-1868)

Superbly modeled, the large, bulbous head of the octopus protruding out of the jar with one eye peeking slightly over the broken rim and two tentacles extending out through the side of the vessel. The matte beige trap left unglazed and incised with cracks delicately carved down the sides where red- and white-glazed barnacles grow. The head and tentacles of the octopus covered in a fine beige lacquer glaze. The ingenious color palette chosen by Teiji give the appearance of an octopus camouflaging towards the color of the trap. Asymmetrical himotoshi to the side of the jar. Signed on a raised rectangular plaque TEIJI.

HEIGHT 4.7 cm

**Teiji**, pupil of Seiji, was originally a potter and made unique netsuke with ceramic inlays. The quality of his ceramic inlay is arguably unequalled in netsuke. Teiji made several netsuke depicting octopi, many with different glaze patterns. As far as this author is aware, this is the largest known example of this type.

Condition: Excellent condition.

**Provenance:** Ex-collection Joseph and Elena Kurstin. Dr. M. Joseph 'Joe' Kurstin (1931-2021) was a prominent Miami ophthalmologist who arguably built one of the greatest netsuke collections of all time. He was known by netsuke and inro lovers worldwide and made many lifelong friends in this tight-knit community. He published several books and articles on the subject and generously lent his collection for exhibitions at the Yale University Gallery, Museum of Fine Arts, Boston, Epcot Center at Disney World, and The Tobacco and Salt Museum, Tokyo.



Elena & Joseph Kurstin

LITERATURE COMPARISON

Compare a closely related lacquered ceramic netsuke by the same artist of an octopus trapped in a jar, signed Teiji, illustrated in Vuillefroy de Sully, Hugues (2024) Netsuke of the Ji School, INSJ 44/1, p. 13, no. T-E-1.



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



364  
**GUY SHAW:  
FISH INTERTWINED IN SEAWEED**

By Guy Shaw, signed with the artist's initials GS  
England, c. 1990

Finely carved from dark sargasso wood, the balanced composition with a thick cluster of seaweed rising from a rocky ocean floor, two fish swimming upward through the seaweed as two others twist downward towards them. The fishes' scales neatly stippled with gold, their long whiskers trailing behind, and their eyes inlaid in pale horn with dark horn inlaid pupils. Signed on an 18K gold-inlaid plaque GS.

LENGTH 10.6 cm

Condition: Excellent condition.



**Guy Shaw** carved a similar composition of two interlocking octopi (see literature comparison) at a time when he was attempting to capture the concept of love-hate relationships through the tension between destruction and tenderness, distance and longing. He chose dark ebony wood due to its dramatic feel, and their bodies were stippled to give a contrast between the competing creatures, much like the fish in the present composition.



**Guy Shaw in his workshop**

**LITERATURE COMPARISON**

Compare an ebony wood netsuke by the same artist depicting a pair of interlocking octopi, illustrated in *Guy Shaw: On His Netsuke, Netsuke Kenkyukai 10/1*, 1990, p. 10, fig. 6.



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







365  
**GUY SHAW:  
BAKU MADONNA AND CHILD**

By Guy Shaw (1951-2003), signed with the artist's initial GS  
England, 1992

The two mythological creatures borne from flames and huddled together in a loving embrace, the young baku's trunk coiling around its parent as the adult's trunk reaches behind its head, holding it close. Finely carved in mammoth tusk and treated with blue pigment, the eyes inlaid in amber, the himotoshi between the flames, and signed underneath within an 18K gold-inlaid plaque GS.

**The late Guy Shaw writes** on this subject in the Netsuke Kenkyukai Study Journal, vol. 10, no.1 (Spring 1993), p. 13: "In Baku Madonna and Child I portray another private scene of the mythological baku – that of a baku mother cuddling her child. Both mother and child have been carved in an economical style for a specific reason. The problem I set myself was to capture a feeling of great tenderness and compassion between the two while at the same time expressing the essentially aggressive nature of this mythological creature. After all, baku prey upon the most terrifying of phenomena, our own deepest fears and the horrors that lurk in our subconscious. They are lapped by flames of the spirit world and bathed in love for each other. The pose reminds me of the carvings of the Madonna and Child, hence the title, a meeting of eastern and western philosophies".

HEIGHT 6.8 cm

Condition: Excellent condition.  
**Provenance:** Private collection of Heidi Haupt-Battaglia (1921-2019), Switzerland, acquired from Galerie Zacke on 21 May 1992. A copy of the collector's notes, dated 20 June 1992, confirming the provenance above and stating a purchase price of CHF 7,300 or approx. **EUR 10,000** (converted and adjusted for inflation at the time of writing), accompanies this lot.

**LITERATURE COMPARISON**

A similar netsuke carved from mammoth tusk is illustrated in Netsuke und Sagemono von Meistern aus Japan (1992), no. 119. Another similar netsuke carved from burr yew is illustrated in the Netsuke Kenkyukai Study Journal, vol. 10, no.1 (Spring 1993), p. 13, fig. 9.



**AUCTION COMPARISON**

Compare a related boxwood netsuke of Baku Madonna and Child, by Guy Shaw, at Zacke, Fine Netsuke & Sagemono, 4 November 2022, Vienna, lot 160 (**sold for EUR 4,420**).



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

366  
**LEE YOUNGREN: AN EXQUISITE FOSSILIZED  
SIBERIAN MAMMOTH TUSK NETSUKES OF A RAM**

By Lee Youngren (b. 1919), signed LY  
USA, c. 1970

Finely carved as a ram resting with its four feet tucked below the body. The dark areas of the material carved to resemble shaggy fur. The eyes are inlaid. The underside with himotoshi and a small circular platelet incised with the Artists initials LY.



LENGTH 3.2 cm

Condition: Excellent condition.

Lee Youngren's netsuke are housed in prominent collections, such as the collection of HH Princess Takamado (1954-2002), and have been exhibited in Los Angeles and Tokyo. In an article of the LA Times he discussed the carving of fossilized Siberian Mammoth Tusk with the remark: "[it] smells really bad when you're carving it, like the bottom of (an) anthropological museum."

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



367  
**MICHAEL BIRCH: KAPPA HEAD**

By Michael Henry Birch (1926-2008), unsigned  
England, 1980s

Finely carved from an antler coronet, the kappa's face encompassed by the jagged base of the material, appearing like a wild mane. The inlaid eyes are drawn in crystal rod. Himotoshi bar to the back.

HEIGHT 4.8 cm

Condition: Excellent condition.  
**Provenance:** Ex-collection Heidi Haupt-Battaglia (1921-2019), Switzerland, purchased from Helmut Laudenbach on 18 December 1987.

**LITERATURE COMPARISON**

Compare a closely related antler carving by the same artist of a Tengu face, illustrated in The Art & Life of Michael Birch, 2013, p. 76.



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





368  
**NICK LAMB: SANSUKUMI**

By Nick Lamb (b. 1948), signed with the artist's initials NL United Kingdom, c. 1990

Finely carved from pale wood, the dynamic composition depicting a frog and snail seated on a long banana leaf, as a large snake with amber eyes and dark-horn pupils raises its head from beneath the leaf, eyeing its prey. The naturalistic carving attractively stained and detailed with simulated tears and insect holes. Natural himotoshi and signed to the underside on an 18K gold plaque NL.

LENGTH 12 cm

Condition: Very good condition. One tiny nick to the edge near the snail.

**Nick Lamb** (b. 1948) is one of only a few non-Japanese netsuke carvers. Over the past three decades, he has built a reputation as being among the finest living practitioners of the art form and is known for his meticulous, graceful carvings, typically of animals. His work was exhibited in several museums, such as the British Museum, and became part of many important private and public collections, including that of the Imperial Family of Japan, the Robin Lehman Collection, the Robert O. Kinsey Collection, and the Tokyo National Museum.

Strongly influenced by the Iwami School of netsuke carvers, Nick Lamb carved scenes of the natural world. These natural pieces were intended to be representational, giving off a lively appearance with dynamic motion. He once said, "There must be movement, tension, emotion...The natural world has captivated me ever since I was a very young boy. I've always been fascinated by the shapes and intricacies of creatures, plant materials, shells, even the texture of objects as common as tree bark."



**The combination of snake, frog, and snail** (or slug) constitutes the sansukumi motif. Sansukumi translates to 'the three who are afraid of one another'. The three animals are in a state of mutually assured destruction: the snake will consume the frog, however the frog has already eaten a poisonous snail, so the snake must perish as well.

**AUCTION COMPARISON**  
Compare a related wood netsuke by the same artist, bearing a similar stain, at Zacke, Fine Netsuke & Sagemono, 28 April 2023, Vienna, lot 313 (**sold for EUR 5,850**).



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



369  
**AKIHIDE: TWO KAPPA AS ASHINAGA AND TENAGA**

By Akira Kawahara (Akihida, B. 1934), signed Akihida 明秀 Japan, Tokyo, c. 1980

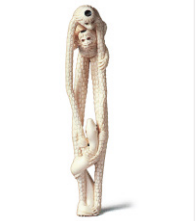
The large sashi netsuke very finely carved, depicting two kappa imitating Ashinaga and Tenaga, struggling as an octopus entwines itself around Ashinaga's long legs, gripping with one tentacle the long arm of Tenaga, who with a panic-stricken expression attempts to free itself, ultimately slipping from the shoulders of his long-legged companion. The eyes of the two kappa are double inlaid in amber and dark horn, while their vital fluids on top of their heads and the shell scales in the back are inlaid in finely polished tortoise shell. The octopus' eyes are inlays of lustrous bone and horn. Natural himotoshi. Signed underneath the octopus AKIHIDE.

HEIGHT 15.4 cm

Condition: Excellent condition.

**Akihida (Akira Kawahara)** was born 1934 in Tokyo. He learned carving as a teenager from his uncle who was an okimono carver. He is versatile in any material and has received high acclaim for his inlay work using highly polished tortoiseshell.

**LITERATURE COMPARISON**  
Compare a related ivory netsuke by the same artist of two kappa as Tenaga and Ashinaga capturing an eel, illustrated in in Contemporary Netsuke, Selected Ojime & Related Arts 1993, p. 56, no. 151.



**AUCTION COMPARISON**  
Compare a related wood netsuke by the same artist of a kappa trapping a namazu, at Zacke, Fine Netsuke & Sagemono, 4 November 2022, Vienna, lot 157 (**sold for EUR 3,120**).



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







370  
**MASATOSHI: A FINE STAINED WOOD  
NETSUKE OF A CAT WITH YOUNG**

By Nakamura Tokisada (Masatoshi) (1915-2001), signed Tokisada  
時定 to 刀  
Japan, Tokyo, second half of 20th century

Very finely carved as a domestic cat playfully rolled up into a ball, one front paw grabbing its leg, the other touching its curling tail which is attacked by its young. The hairwork is very neatly incised and the surface is superbly polished, some wear is simulated to give an antique appearance. Large, asymmetrical himotoshi underneath and signed TOKISADA to [carved by Tokisada].

LENGTH 5 cm

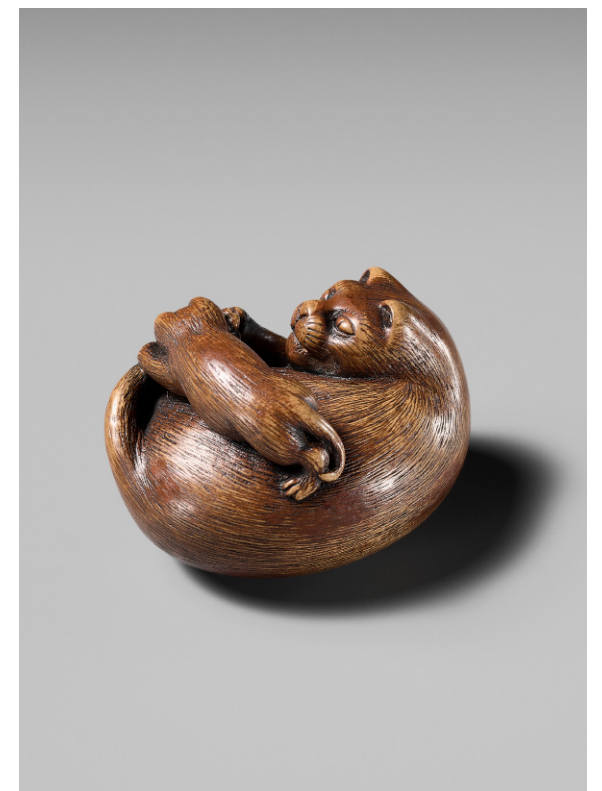
Condition: Excellent condition.

**LITERATURE  
COMPARISON**

Compare to two netsuke of cats by Masatoshi in Bushell, Raymond (1992) The Art of Netsuke Carving by Masatoshi as told to Raymond Bushell, nos. 278-279.



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





371  
**BART JANSZEN: RABBIT**

By Bart Janszen, signed with the artist's initials BJ  
Netherlands, 2023

The chubby hare (usagi) finely carved from boxwood, the head gently turned as it aggressively scratches an itch with its hind leg, its floppy ears drawn back, and the large eyes inlaid in dark horn. The animal detailed with wide, thick paws, and subtly incised and stained fur. Asymmetrical himotoshi to the underside and signed with the artist's initials within a polished oval reserve.

LENGTH 4.7 cm

Condition: Excellent condition.

**MUSEUM COMPARISON**

For the work that inspired this piece see an ivory netsuke of a hare scratching its chin, style of Garaku of Osaka, mid-18th century, 4.8 cm, in the Museum of Fine Arts, Boston, accession number 18.221b.



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



372  
**MATT KOWOLLIK:  
A CONTEMPORARY MANZANITA WOOD  
NETSUKE OF A FROG CATCHING A BEETLE**

By Matt Kowolik, signed with the artist's signature  
United States, second half of the 20th century

Naturalistically carved as a frog perched on a curled lotus leaf, its eyes inlaid in tiger's-eye, the amphibian portrayed in a naturalistic manner, stretching out its tongue to catch a beetle. Himotoshi underneath next to the artist's signature.

LENGTH 7 cm

Condition: Good condition. Few minuscule losses to the edges of the lotus leaf and one toe.

With the original wood box carved by the artist in the form of a log covered in vines.

Matt Kowolik was born in 1946 in Germany and moved to the United States when he was eight years old. He developed an interest in plants and animals as a small child and incorporated this in his sculptures. In 1976, he started exhibiting and selling his carvings, which became his full-time profession in 1991. In 1998, he was introduced to netsuke and started carving the same year. His netsuke are characterized by an imaginative use of materials to portray small creatures and vegetation that escape most people's notice. Matt considers his netsuke carving to be both an art form and a personal expression of his appreciation for the world of nature around him.

**LITERATURE COMPARISON**

Compare a related netsuke of a tropical frog in a pitcher plant, International Netsuke Society Journal (INSJ) vol. 34, no.1, p. 32, fig. 1.



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





373  
**ALEXANDER DERKACHENKO:  
THE FOX MONK WITH SCROLL**

By Alexander Derkachenko, signed with the artist's mark  
Ukraine, c. 1990s

Finely carved in mammoth tusk with inked details and gold inlay, intricately designed and imbued with subtle humor. The kitsune is shrouded, its hood resembling a cave, from which it gazes out intensely. The mythical animal is perched on a small scroll bearing the character "Ko 幸," signifying "good fortune." Its tail and face are stained orange, its robe is adorned with inked peony blossoms, and the eyes are inlaid in black, lustrous horn. The netsuke features well-crafted, asymmetrical himotoshi and the artist's typical signature to the underside.

LENGTH 3.6 cm

Condition: Excellent condition.  
**Provenance:** Austrian private collection, acquired from the artist directly.

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



374  
**ALEXANDER DERKACHENKO:  
THE FOX MONK WITH  
MOKUGYO**

By Alexander Derkachenko, signed with the artist's mark  
Ukraine, c. 1990s

Finely carved in mammoth tusk with orange-stained details, the kitsune (fox) shown sleeping on a straw mat and leaning against a mokugyo (Buddhist temple bell), one eye opened slightly, the visible pupil inlaid and peeking to its right. Good himotoshi to the underside and signed with the artist's typical signature.

LENGTH 3.6 cm

Condition: Excellent condition.  
**Provenance:** Austrian private collection, acquired from the artist directly.

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



375  
**ALEXANDER DERKACHENKO:  
BIRTH OF A TURTLE  
(KAME NO TOMAGO)**

By Alexander Derkachenko, signed with the artist's mark  
Ukraine, c. 1990s

From Alexander Derkachenko's "Birth" series. The turtle with neatly incised scales and carapace is nestled into an eggshell, hatching, the reptile carved from stained boxwood with inlaid horn eyes and the eggshell carved from mammoth tusk. With an ojime depicting a turtle's eye, carved from stained boxwood with inlays of black horn.

LENGTH 4.5 cm (netsuke), HEIGHT 1.7 cm (ojime)

Condition: Excellent condition.  
**Provenance:** Austrian private collection, acquired from the artist directly.

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



376  
**ALEXANDER DERKACHENKO:  
TOAD ON EDAMAME**

By Alexander Derkachenko, signed with the artist's mark  
Ukraine, c. 1990s

Finely carved in mammoth tusk and depicting a toad crouching on top of an edamame bean pod, the amphibian naturalistically crafted and with large inlaid eyes. The natural cord attachment formed by the looping stem and signed underneath with the artist's typical signature.

LENGTH 6.4 cm

Condition: Excellent condition.  
**Provenance:** Austrian private collection, acquired from the artist directly.

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



ARTIST SIGNATURES



4  
Chikugaku  
竹彦



6  
Chin'ei  
珍榮



7  
Hokkyo Korin  
法橋 光琳



8  
Koetsu & Ken  
光悦 軋



9  
Kan  
観



39  
Sessai  
雪齋



40  
Ikko  
一光



41  
Kosai  
光齋



42  
Baiko & Tohachi  
梅湖 斗八



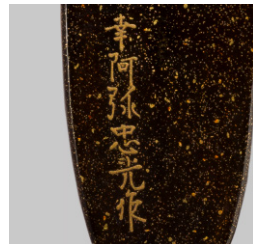
43  
Bairyu & Tokoku  
棟立 東谷



10  
Joka  
常加



12  
Kajikawa  
梶川



14  
Koami Tadimitsu  
幸阿弥 忠光



15  
Shunsho  
春正



17  
Yokobue  
横笛



44  
Yosai  
陽哉



49  
Koku  
谷



50  
Hashiichi  
はし一



51  
Hosai  
松哉



52  
Soko  
藻晃



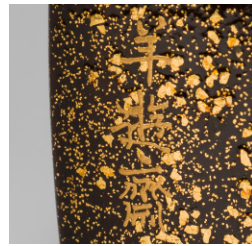
18  
Kakyosai  
可夾齋



21  
Kajikawa  
梶川



22  
Kajikawa  
梶川



23  
Yoyusai  
羊遊齋



24  
Jokasai  
常嘉齋



53  
Tetsugai  
鏡崖



54  
Zesui  
是水



55  
Bokkoku  
墨谷



83  
Yoshimasa  
吉正



85  
Tomotada  
友忠



25  
Toyo  
桃葉



26  
Jokasai  
常嘉齋



28  
Komatsu Mitsukata  
小松 光方



29  
Masanao  
正直



30  
Hidari Issan  
左一山



86  
Hakuryu  
白龍



89  
Masanao  
正直



95  
Chokusai  
直齋



98  
Masamitsu  
正光



100  
Anraku  
安樂



31  
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左一山



32  
Tadakazu  
忠



34  
Kakihan  
鴉



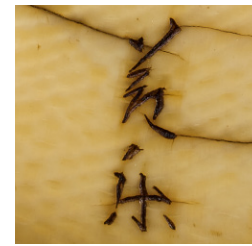
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Masataka  
正隆



38  
Shogyoku  
昭玉



101  
Mitsusada  
光定



102  
Doraku  
道乐



109  
Masakazu  
正一



111  
Kyusai  
汲哉



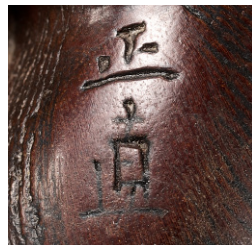
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ARTIST SIGNATURES



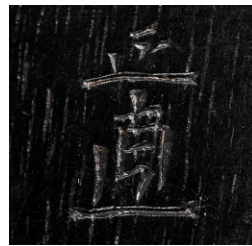
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114  
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正直



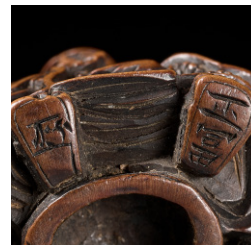
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116  
Masanao  
正直



118  
Masanao  
正直



142  
Masatomi  
正富



143  
Masanobu  
正信



145  
Ichiumi  
一雲



146  
Masanobu  
正信



147  
Tomokazu  
友一



119  
Kunimitsu  
國光



120  
Masanao  
正直



121  
Harumitsu  
春光



122  
Minko  
岷江



123  
Masashige  
正重



148  
Masatada  
正忠



149  
Masakazu  
正一



150  
Ichimin  
一岷



151  
Ittan  
一旦



154  
Kokei  
虎溪



124  
Masanao  
正直



125  
Shoko  
尚古



126  
Masanao  
正直



127  
Masanao  
正直



128  
Shuraku  
舟樂



155  
Shigemasa  
重正



156  
Masahisa  
正久



159  
Tadatashi  
忠利



160  
Shigekatsu  
重勝



162  
Toyomasa  
豐昌



129  
Masanao  
正直



130  
Masanao  
正直



131  
Tomokazu  
友一



132  
Masakatsu  
正勝



133  
Minko  
珉江



163  
Toyomasa  
豐昌



164  
Toyokazu  
豐一



165  
Ryusenshi  
龍川子



166  
Tomokazu  
友一



167  
Tomokazu  
友一



134  
Minko  
珉江



135  
Kokei  
虎溪



136  
Kokei  
虎溪



138  
Minko  
岷江



140  
Tametaka  
為隆



168  
Tadatashi  
忠利



170  
Masatomo  
正友



171  
Issai  
一齋



172  
Hokutei  
北亭



173  
Ittokusai  
一德齋



ARTIST SIGNATURES



174  
Shigemasa  
重正



175  
Kogetsu  
江月



176  
Masatami  
正民



178  
Hidari Issan  
左一山



179  
Yugetsu  
友月



213  
Miwa  
三輪



214  
Miwa  
三輪



215  
Miwa  
三輪



216  
Miwa  
三輪



218  
Miwa  
三輪



181  
Yasutsugu  
安次



182  
Shigeyoshi  
重吉



183  
Yoshitoshi  
吉利



184  
Suketada  
亮忠



186  
Sukenaga  
亮長



219  
Miwa  
三輪



220  
Miwa  
三輪



221  
Miwa  
三輪



222  
Jobun  
如文



223  
Ho Hogen  
鶴法眼



187  
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一之



188  
Shoko  
尚古



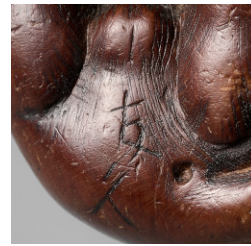
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秋山



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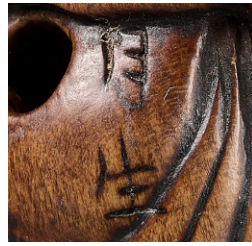
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月生



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Baisen  
貝仙



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Isseki  
一席



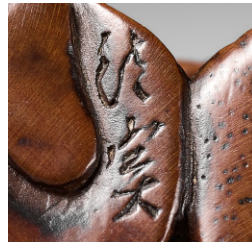
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法實



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Rakumin  
樂民



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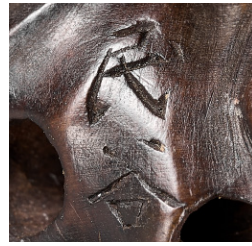
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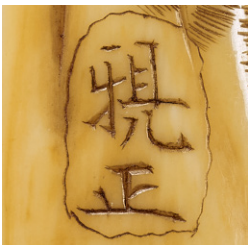
ARTIST SIGNATURES



245  
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宗民



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Masatami  
正民



247  
Chikamasa  
親正



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Tomomitsu  
友光



249  
Masayuki  
正之



278  
Komin  
光珉



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Gyokusai  
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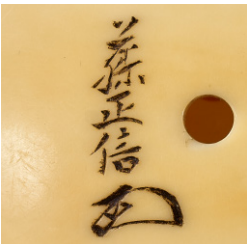
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友信



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Itto  
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Sosui  
藻水



289  
Kyokutei  
旭亭



293  
Shogetsu  
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Deme Uman  
出目右満



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Deme Uman  
出目右満



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Sajisai  
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Kosai  
光齋



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Shibayama  
芝山



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Akashi  
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308  
Tsunemasa  
常政



319  
Ei  
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322  
Koku  
谷



326  
So  
宗



329  
Ko  
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267  
Sokei  
藻溪



268  
Soko  
藻己



269  
Hokusai  
北哉



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Soya  
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271  
Sosui  
藻水



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Kozan  
古山



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Hozan  
法山



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Kozan  
古山



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Shoju  
松樹



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Jokasai  
常嘉齋



272  
Meijitsu  
明實



273  
Gyokkei  
玉珪



274  
Toshichika  
俊親



275  
Toshichika  
俊親



277  
Yoshihide  
芳秀



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観



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月山



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Soso  
藻々



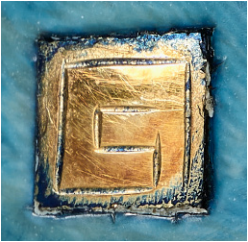
363  
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ARTIST SIGNATURES



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Guy Shaw



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Guy Shaw



366  
Lee Youngren



368  
Nick Lamb



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Akihide  
明秀



370  
Tokisada  
時定



371  
Bart Janszen



372  
Matt Kowolik



373  
Alexander Derkachenko



374  
Alexander Derkachenko



375  
Alexander Derkachenko



376  
Alexander Derkachenko



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 unmatured claims to which the company is entitled and which result from all legal transactions concluded with the buyer.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**§ 22)** Whenever making a bid, whether personally or via an agent, in writing, online, telephone, or in any other way, the bidder fully and unconditionally accepts the Terms of Auction, the 'Important Information' section in the auction catalog, the Terms and Conditions (AGB) of Galerie Zacke, §1-50, the Fee Tariff, and the Bidding Increments table, all as published on www.zacke.at on the day of the auction.



## IMPRINT

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Austria, Europe

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Email: [office@zacke.at](mailto:office@zacke.at)

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Lukas Zacke

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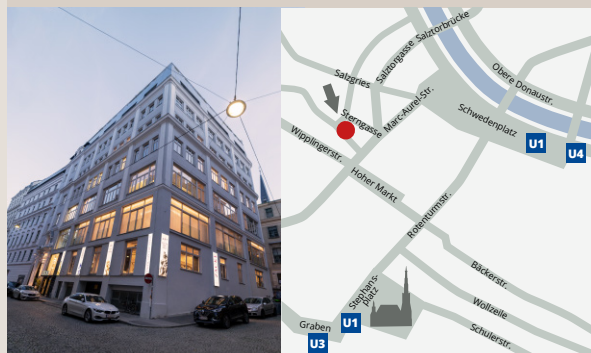
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