



Fine
Japanese
Art

AUCTION

Friday,
27 May 2022

ZACKE

SINCE 1968





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ON DATE **27 MAY, 2022, AT 1PM CET**

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Bronze & Metalwork

Lots 1 to 33





1
A PAIR OF BRONZE VASES DEPICTING EGRETS

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

Each with a peach-shaped body supported on a tall spreading foot and rising to a waisted neck with everted rim, finely decorated in high relief with fine incision work to depict a continuous scene of two egrets, one walking on the ground and the other standing in a stream, with gnarled wood poles sticking out of the water. The depictions are slightly different between the two vases, with one showing one of the egrets preening itself. The bronze patinated to a warm copper tone.

HEIGHT 34 cm (each)
 WEIGHT 2,823 g and 3,074 g

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

Estimate EUR 1,200
 Starting price EUR 600



2
A LARGE INLAID BRONZE VASE WITH SPARROWS

By Kazumasa and Hidemitsu Kansei, signed Kazumasa and sealed Hidemitsu Kansei Japan, late 19th century, Meiji period (1868-1912)

Well cast, the bulbous body rising from a spreading foot to a tall, gently waisted neck with a petal-lobed trumpet mouth. The front applied in high relief with three sparrows with gold-inlaid eyes, two of them in flight above lotus leaves and buds along with the remains of an old mushroom-covered tree trunk, scattered bamboo leaves, and a tattered woven bamboo net filled with grains, all within a subtly modeled and incised stream, the back similarly decorated with a lotus leaf and bamboo. The bronze patinated to a warm copper-brown tone. The base signed ISSEI above the seal HIDEMITSU KANSEI.

HEIGHT 54 cm
 WEIGHT 6,778 g

Condition: Very good condition with minor wear and casting irregularities, few minuscule nicks, the applied decoration partly with green verdigris.
 Provenance: French private collection.

Estimate EUR 2,000
 Starting price EUR 1,000





3
AN BRONZE AND PARCEL-GILT AMPHORA VASE

Japan, Meiji period (1868-1912)

The baluster body in the style of a Chinese archaic amphora with dragon handles, inlaid in silver, gilt, and copper, details worked in takazogan and shibuichi. One side decorated with bats in flight amid blossoming wisteria, the other with sparrows (suzume). The neck and foot decorated with leafy and key fret borders in silver and gilt.

HEIGHT 23.4 cm
 WEIGHT 1,620 g

Condition: Very good condition, fine patina, with manufacturing irregularities and casting flaws.
 Provenance: British private collection.

Auction comparison:
 Compare a related bronze vase by Suzuki Chokichi, dated Meiji, at Bonhams, Fine Japanese Art 7 Nov 2019, London, lot 218 (sold for 5,312 GBP).

Estimate EUR 2,000
 Starting price EUR 1,000



4
NOGAWA : A FINE PARCEL-GILT AND INLAID BRONZE 'CORMORANT FISHERMEN' MOON FLASK

By the Nogawa company, signed with the Nogawa company mark Japan, Meiji period (1868-1912)

The flattened oval body rising from a rectangular splaying foot to a short neck with everted rim, decorated in copper, silver, gilt and shakudo takazogan and incised details with two roundels, one depicting a pair of cranes under a blossoming plum (ume) tree and the other with two cormorant fishermen on the Nagara River. Decorated with partly gilt leaves around the shoulder as well as incised and gilt clouds around the neck and foot. Incised NOGAWA company mark to the underside.

HEIGHT 12 cm
 WEIGHT 298 g

Condition: Very good condition with few minor traces of wear and tiny nicks here and there.
 Provenance: German private collection, assembled between 1965 and 1986.

Cormorant fishing on the Nagara River is a 1,300-year-old tradition where fishing masters use Japanese cormorants to catch fish, primarily ayu (sweetfish), they use a fire attached to the front of the boat to attract the fish and hit the sides of the boat to keep the birds active.

Estimate EUR 1,500
 Starting price EUR 800





5
**INOUE OF KYOTO: A SUPERB AND LARGE
 CIRCULAR INLAID BRONZE BOX AND COVER**

By Inoue of Kyoto, signed Saikyo Inoue sei and sealed Fusahiro
 Japan, late 19th century, Meiji period (1868-1912)

The top of the cover finely decorated in gold, silver, and copper
 takazogan as well as katakiri and kebori to depict various people
 fleeing from a thunderstorm, including a man carrying a boy and
 umbrella, a street merchant with two boxes and a straw hat, a
 sage holding a cane and carrying a gourd tied to his back, and a
 sarumawashi with his monkey. The large pine tree neatly incised, its
 branches and leaves gushing in the wind. The base incised with the
 signature SAIKYO INOUE sei (made by Inoue of Western Kyoto) and
 a gold seal for Fusahiro.

DIAMETER 19.8 cm
 WEIGHT 926.5 g

Condition: Excellent condition with minor wear and casting
 irregularities.
 Provenance: British private collection.

Estimate EUR 5,000
 Starting price EUR 2,400





6
**KOICHI: A PARCEL GILT BRONZE
 FIGURE OF AN ARCHER**

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

Well cast, the archer preparing to shoot an arrow at his target, supporting himself on one knee as the other one is fully outstretched, wearing a removable wakizashi tucked into his belt, the bow and arrow crafted separately. His robes are finely decorated with shippo and wheel roundels as well as bird designs, the different textures of the bronze and gilt creating a striking contrast. Signed to the back KOICHI.

HEIGHT 27.6 cm (excl. bow) and 34.5 cm (incl. bow)
 WEIGHT 2,736 g

Condition: Very good condition with some wear and rubbing to gilt, few minuscule nicks, minor casting irregularities. The string and arrow have been replaced.

Provenance: Czech private collection.

AUCTION COMPARISON:

A closely related bronze by the same artist was sold at Bonhams, Asian Works of Art, 30 August 2011, San Francisco, lot 6517 (sold for 3,050 USD).



Estimate EUR 2,500
 Starting price EUR 1,200



7
**MIYAO: A RARE GOLD-INLAID BRONZE
 OKIMONO OF A LADY WITH CATS**

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

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

HEIGHT 21.5 cm
 WEIGHT 1,321 g

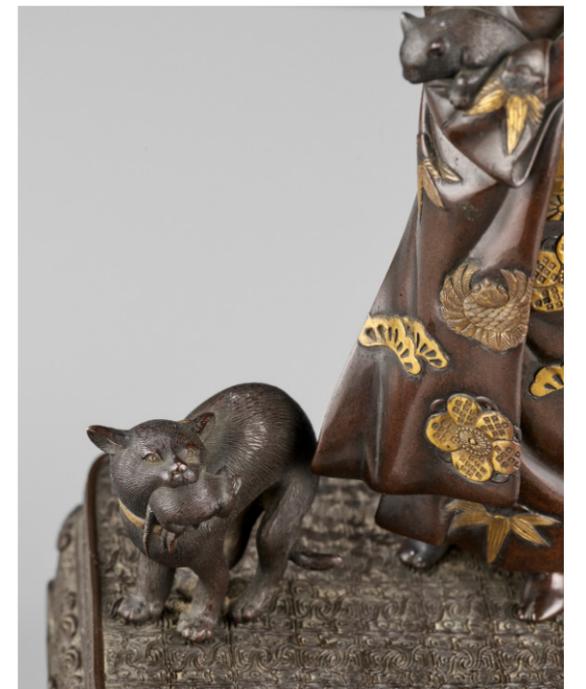
Condition: Good condition with minor surface wear and minimal casting flaws. The food bowl held in the lady's hands is lost.
 Provenance: French private collection.

AUCTION COMPARISON:

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



Estimate EUR 3,000
 Starting price EUR 1,500





8
**KOMAI: A FINE GILT
 MINIATURE BOX AND COVER**

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

Of circular form, finely decorated with rich gold damascene, the cover depicting the famous torii gate at Itsukushima Shrine with a geometric border. The side decorated with paulownia leaves. The underside signed in gold Nihon koku Kyoto ju KOMAI sei [made by Komai of Kyoto, Japan] inside a gilt square reserve.

DIAMETER 5.9 cm
 WEIGHT 110.6 g

Condition: Very good condition with minor surface wear, such as light surface scratches and minuscule dents.
 Provenance: From a Canadian private collection.

AUCTION COMPARISON:

Compare to a closely related miniature box and cover by Komai sold at Bonhams, Fine Japanese Art including two masterpieces by Kitaoji Rosanjin, 7 November 2013, London, lot 497 (sold for 3,125 GBP).



Estimate EUR 2,000
 Starting price EUR 1,000

9
A GILT KOMAI-STYLE MINIATURE BOX

Japan, Kyoto, Meiji period (1868-1912)

A Komai-style rectangular box and hinged cover, finely decorated with rich gold damascene, the cover depicting two birds flying over peonies. The sides decorated with finely crafted landscape designs, the interior in gilt.

SIZE 3.5 x 3.4 x 1.5 cm
 WEIGHT 37.6 g

Condition: Good condition with minor surface wear, such as light surface scratches and minuscule dents.
 Provenance: From a Canadian private collection.

Estimate EUR 800
 Starting price EUR 400



10
**AN EXCEPTIONALLY RARE INLAID IRON MINIATURE
 KODANSU (CABINET) WITH TURTLES AND CRANES**

Japan, Meiji period (1868-1912)

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

SIZE 9.6 x 9.3 x 6.4 cm
 WEIGHT 851.5 g

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

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

Estimate EUR 4,000
 Starting price EUR 2,000





11
**SHINZUI: A BRONZE
 DOUBLE-GOURD-FORM VASE WITH A FROG**

By Shinzui, signed Shinzui
 Japan, c. 1920

Well cast, the upper section of the vase decorated in high relief with a clambering frog, dynamically executed with the limbs spread out and gilt-overlay eyes, the bronze patinated to a deep, lustrous black, the countersunk base incised with the signature SHINZUI.

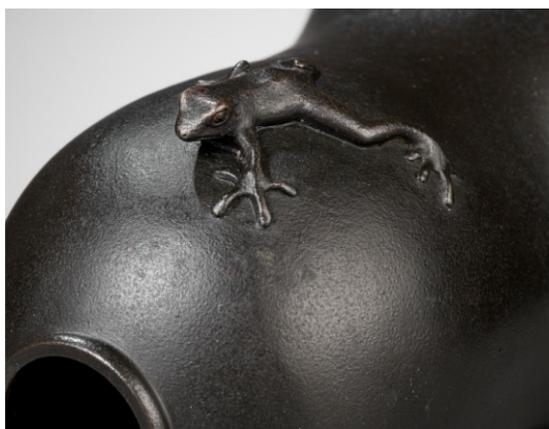
HEIGHT 20.6 cm
 WEIGHT 1,022 g

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

The artist exhibited at the Teiten (Teiten 3, 5, 6, 8, 9 and 11) exhibitions sponsored by the Japanese government between 1921 and 1930 (Taisho 10 – Showa 5).

AUCTION COMPARISON:
 Compare a closely related vase, 13 cm high, of similar form and also with a clambering frog, signed Shiun saku, at Bonhams, Fine Japanese Art, 11 November 2010, London, lot 280 (sold for 1,320 GBP).

Estimate EUR 1,500
 Starting price EUR 800



12
KOHO: A FINE BRONZE VASE WITH TWO CARPS

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

Of ovoid form with a countersunk base, short waisted neck, and lipped rim, the sides finely decorated with two swimming carps in low relief against a lustrous silvery ground, the scales executed with fine incision work – the carps appear as if they were emerging from the vase's surface. The eyes are partly gilt. Signed KOHO to the reverse.

WIDTH 17 cm, HEIGHT 15.5 cm
 WEIGHT 1,072 g

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

AUCTION COMPARISON:
 Compare a related vase, 32 cm high, with very similar decoration, at Zucke, Fine Japanese Art, 28 October 2020, Vienna, lot 7 (sold for 3,539 EUR).

Estimate EUR 3,000
 Starting price EUR 1,500



13

**OSHIMA JOUN: A SUPERB
BRONZE OKIMONO OF A CARP**

By Oshima Joun (1858-1940), signed Joun
Japan, c. 1900, Meiji period (1868-1912)

Well cast as a swimming carp, the lower fins forming the feet supporting the okimono, the scales and fins masterfully incised, the eyes with gilt-rimmed pupils, the mouth slightly agape with elegantly curved barbels, the underside with the seal-form signature JOUN within an oval reserve.

LENGTH 26 cm
WEIGHT 1026 g

Condition: Excellent condition with minor wear and casting irregularities.

Provenance: French private collection.

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

LITERATURE COMPARISON:

Compare to a related bronze okimono depicting carps in waves in the Khalili collection illustrated in O. Impey, M. Fairley (eds.), *Meiji No Takara: Treasures Of Imperial Japan: Metalwork Vol II*, London 1995, cat. 102.J. Earle.



Estimate EUR 5,000
Starting price EUR 2,400





14
A LARGE BRONZE OKIMONO OF FIVE TURTLES

Japan, c. 1860, late Edo (1615-1868) to early Meiji period (1868-1912)

Naturalistically cast, depicting four young turtles clambering over the carapace of an adult turtle, trying to reach the highest spot, and extending their necks towards the sun. The different textures are achieved with remarkable skill. The surface bearing a fine, unctuous patina.

HEIGHT 14.5 cm, WIDTH 23 cm
 WEIGHT 5.3 kg

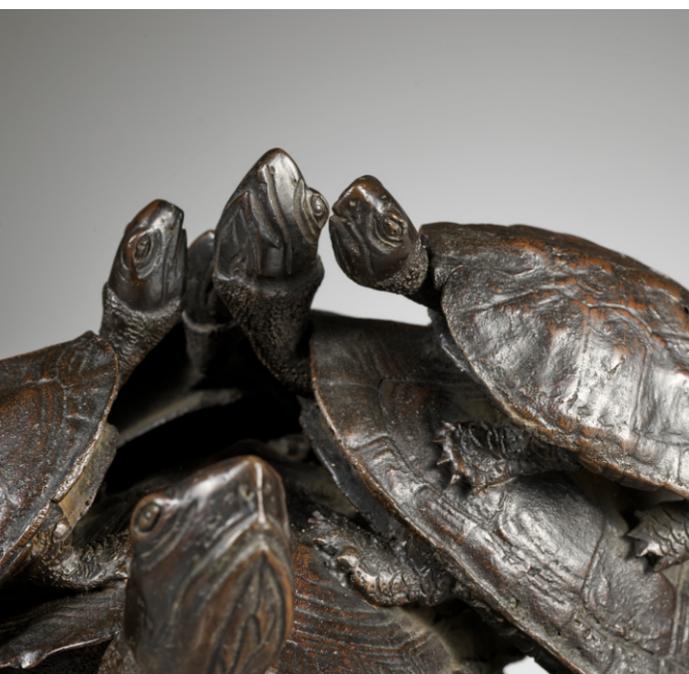
Condition: Good condition with some wear and small nicks here and there, a chip to a small turtle's tail and foot. One turtle has been re-attached and is slightly loose but stable.
 Provenance: From a noted private collection, Luxembourg.

AUCTION COMPARISON:

Compare with a related okimono group of similar size and depicting three turtles by Okazaki Sessei, at Bonhams, Fine Japanese Art, 7 November 2019, London, lot 222 (sold for 13,187 GBP).



Estimate EUR 4,000
 Starting price EUR 2,000



15
OMORI MITSUMOTO: A RARE AND CHARMING BRONZE OKIMONO OF A BEAR

By Omori Mitsumoto (Kogen), signed Mitsumoto
 Japan, Meiji period (1868-1912)

Superbly cast and patinated to an almost black finish, the bear seated in a casual position with the head facing forward and its ears held high, with finely incised fur, the eyes inlaid in orange glass with painted pupils. Signed MITSUMOTO to the underside.

HEIGHT 14 cm
 WEIGHT 1.9 kg

Condition: Very good condition with some minor wear here and there including some small nicks and surface scratches.
 Provenance: US private collection.

Estimate EUR 2,500
 Starting price EUR 1,200





16
SHIHO: A FINE BRONZE OF A HARE

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

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

HEIGHT 19.3 cm
 WEIGHT 5,070 g

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

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

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

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



Young Hare by Albrecht Dürer (1471-1528)

Estimate EUR 2,000
 Starting price EUR 1,000

17
OTA HARUKAGE: A MASTERFUL BRONZE PANEL WITH PLAYING PUPPIES

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

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

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

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

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

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



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

Estimate EUR 5,000
 Starting price EUR 2,400





18
**CHIKAYOSHI: A GILT AND SILVERED
 BRONZE OKIMONO OF TWO GEESE**

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

Finely cast and naturalistically chiseled, each standing, one with its neck lowered and drawn in, the other with its head elegantly raised, looking ahead, the wings spread out. Both with gilt eyes and black pupils, ring-punched and incised feet, and mounted on an associated black-lacquered base. The larger goose signed CHIKAYOSHI saku within a gilt reserve to its behind.

HEIGHT 18.5 (the taller goose), WIDTH 30 cm (the base)
 WEIGHT 1360 g (both geese), 408 g (the stand)

Condition: Very good condition with minor wear and casting irregularities, the base with small nicks here and there.
 Provenance: British private collection.

AUCTION COMPARISON:
 A closely related but larger okimono of two geese on lacquered wood stand was sold at Bonhams, Fine Japanese Art, 16 May 2019, London, lot 198 (sold for 10,062 GBP).

Estimate EUR 4,000
 Starting price EUR 2,000





19
**GYOKKO: A FINE BRONZE OKIMONO
 OF AN EAGLE ON A ROOTWOOD STAND**

By Akasofu Gyokko, signed Gyokko
 Japan, late 19th to early 20th century, Meiji period (1868-1912)

Finely cast as a large eagle standing in a dynamic pose atop a naturalistically carved rootwood stand with attractive burls and openings. The eagle with finely incised feathers and plumage, the pupils ringed with gold, the sharp talons showing appealingly contrasting textures, the wings spread out as the eagle is about to take flight. Signed GYOKKO to the underside of the eagle.

HEIGHT 25 cm (excl. base) and 65 cm (incl. base)
 WEIGHT 10.9 kg

Condition: Very good condition with minor surface wear, some minor touch-ups, the wood base with natural age cracks.
 Provenance: From a German private collection, acquired before 2007.

Akasofu Gyokko (dates unknown) lived in Tokyo, his factory producing cast metalwork for export. His given name was Sotojiro and he is recorded as a member of the Tokyo Chukinkai (Tokyo Cast Metalworkers' Association) in the second half of the Meiji era.

AUCTION COMPARISON:

Compare a related bronze model of an eagle, sealed Seiya Chu, 55.9 cm high incl. stand, at Christie's, Japanese and Korean Art, 16 September 2003, New York, lot 344 (**sold for 6,573 USD, approx. 10,069 USD today after inflation**).



Estimate EUR 8,000
 Starting price EUR 4,000





20
**AKASOFU GYOKKO: A FINE AND LARGE
BRONZE MODEL OF AN OX AND OXHERD**

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

Modelled as an oxherd, kneeling on the ground, his face with a joyful expression as he grasps the left forefoot of the ox to fit a straw sandal (ushi-waraji) on its hoof. The eyes of the ox in shakudo, carrying realistically-textured bundles of sticks, wrapped by wires to appear as a secured rope. The base signed GYOKKO in a rectangular reserve.

LENGTH 30.5 cm
WEIGHT 6,958 g

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

Akasofu Gyokko (dates unknown) lived in Tokyo, his factory producing cast metalwork for export. His given name was Sotojiro and he is recorded as a member of the Tokyo Chukinkai (Tokyo Cast Metalworkers' Association) in the second half of the Meiji era.

Estimate EUR 3,000
Starting price EUR 1,500





21
**TAKAMITSU:
A VERY FINE AND
LARGE TOKYO SCHOOL
BRONZE OKIMONO OF
A MAN GATHERING
MUSHROOMS WITH
A MONKEY**

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

Well cast as a man standing on
the naturalistically executed base,
wearing loose-fitting plain robes
tied at the waist and straw waraji
(sandals), carrying in one hand a
heavy basket filled with shimeji
mushrooms, and in the other a
monkey with quizzical expression
and neatly carved fur, the man's
face well detailed with thick brows,
heavy-lidded eyes, and dark pupils,
the mouth slightly agape. Signed
TAKAMITSU sei to the top of the
base.

HEIGHT 45.8 cm
WEIGHT 7,290 g

Condition: Excellent condition
with minor wear and casting
irregularities.
Provenance: From an old southern
German private collection,
assembled before 2007.

Estimate EUR 4,000
Starting price EUR 2,000





22
**SANO TAKACHIKA:
A MASTERFUL FIGURAL
BRONZE STUDY OF
A BATHING NUDE**

By Sano Takachika, signed Sano Takachika
Japan, c. 1890-1910, late Meiji period
(1868-1912)

Well cast and with finely incised details,
the massive two-colored bronze statue
depicts a Japanese maiden gently resting
on a rocky bank while admiring the flowing
waters below her. The reverse of the
rock with an impressed artist's cartouche
bearing a four-character signature SANO
TAKACHIKA.

HEIGHT 34 cm
WEIGHT 10.4 kg

Condition: Superb condition with only
minor wear and traces of use. Fine,
naturally grown black patina to the figure,
enhanced by a distinct copper-tone at
the base.

Provenance: From a private estate in
New York, USA.

Sano Takachika was a celebrated
and accomplished artist and by 1894 a
member of the Tokyo Chokokai (Tokyo
Carvers' Association). His works are
held in important private and museum
collections, such as the Khalili collection.

**AUCTION
COMPARISON:**

Compare
with a closely
related bronze
study of a
standing nude
by Okazaki
Sessei, at
Bonhams, 18
June 2007, San
Francisco, lot
6015 (sold for
USD 102,000).



Estimate EUR 8,000
Starting price EUR 4,000





23
**SEIYA: A BRONZE FIGURE OF
 A MUSICIAN PLAYING A SHAMISEN**

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

Depicting a wandering musician holding a shamisen in his left hand and strumming it with his right hand, with a money box at his feet and a parasol strapped to his back. Signed on the base with a seal SEIYA saku [made by Seiya].

HEIGHT 24.5 cm
 WEIGHT 2.3 kg

Condition: Very good condition with some minor wear here and there including some small nicks and surface scratches.
 Provenance: Luxembourg private collection.

Estimate EUR 1,200
 Starting price EUR 600

24
**A RARE BRONZE
 OKIMONO OF
 A KARASU TENGU
 WITH CANDLESTICK**

Japan, Meiji period (1868-1912)

Well cast as a tengu in half-human, half-bird form standing atop a pile of leaves on a rounded square base with lappet and wave diaper to the sides and supported on four curved feet. The tengu with one horn, a prominent crow's beak, large wings, and scaly legs, wearing long flowing robes tied at the waist as well as a broad collar with a cloud design. In his lowered right hand he holds a feathered hauchiwa fan with a reishi handle, and in his raised left hand he holds up a removable leafy branch bearing buds surmounted by a floral candle pricket. His face with a fierce expression marked by bulging eyes and thick, furrowed brows.

HEIGHT 55.5 cm (incl. candlestick)
 and 34.5 cm (excl. candlestick)
 WEIGHT 3,889 g

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

Estimate EUR 3,000
 Starting price EUR 1,500





25
**OSHIMA JOUN: A SUPERB
 AND LARGE BRONZE KORO
 AND COVER WITH MYTHICAL BEASTS
 AND SHISHIMAI MONKEYS**

By Oshima Joun (1858-1940), signed Ichijoken Joun with kakihan
 Japan, c. 1900, Meiji period (1868-1912)

The baluster body supported on four feet cast in the form of fierce dragons with tamas in their mouths, cast with a minogame, kirin, and ho-o bird amid scrolling clouds against a diapered ground, the shoulder with two loop handles similarly cast with clouds and dragons against a key-fret ground, the cover similarly cast with a key-fret band above clouds against a diapered ground and surmounted by a group of monkeys with a shishimai mask, one monkey wearing a hyottoko mask. Signed ICHIJOKEN JOUN with a kakihan to the base.

HEIGHT 47 cm
 WEIGHT 10.7 kg

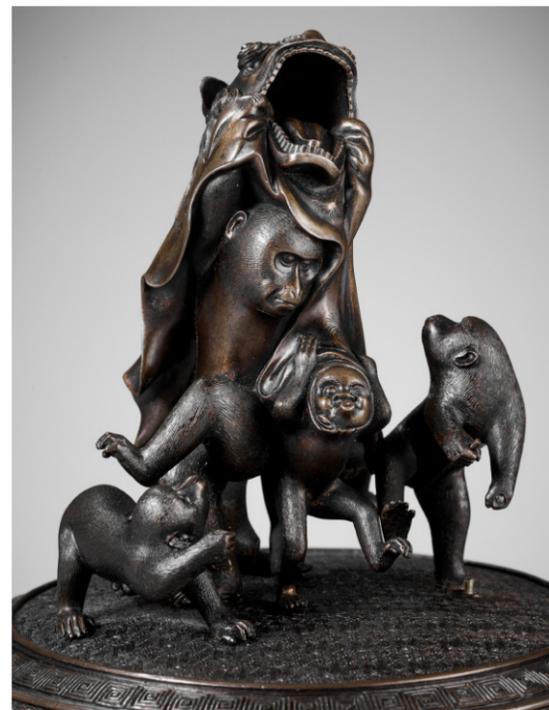
Condition: Good condition with minor wear and casting flaws, minuscule nicks, light scratches.
 Provenance: From an old southern German private collection, assembled before 2007.

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

AUCTION COMPARISON:
 Compare a related bronze censer by Oshima Joun, signed Ichijoken Joun and with kakihan, dated c. 1900, 55.8 cm high, at Christie's, Japanese & Korean Art, 24 March 2010, New York, lot 540 (sold for 35,000 USD).



Estimate EUR 8,000
 Starting price EUR 4,000





26
SANO HIROSHI: A CERAMIC-INLAID SILVERED-METAL BOX AND COVER WITH A STAG BEETLE

By Sano Hiroshi (b. 1930), signed and sealed by the artist Japan, c. 1960

The box and cover of rounded rectangular form, the slightly domed cover chased and incised with leaves and inlaid with aubergine-glazed ceramic to depict a stag beetle, the interior lined with felt, the base signed HIROSHI. Note the peculiar manner of decoration to the metal, creating appealingly contrasting textures.

SIZE 25 x 25 x 7.4 cm
 WEIGHT 1,266 g

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

With the original wood tomobako with hakogaki reading Seika, Sano

Hiroshi (High-summer, made by Sano Hiroshi) and a seal, Hiroshi. Sano Hiroshi was born in Jushiyama, Aichi prefecture in 1930, and graduated from the Nagoya Municipal School of Crafts in 1950. That year he joined the Ando Shippo Cloisonné studio. Three years later he would begin expanding his knowledge of metalcraft under Sekiya Shiro while remaining employed by Ando, where he would remain until 1967. He became a member of the Kofukai in 1961 and would consistently exhibit there, receiving many awards. Shortly thereafter he began also to exhibit with the Nitten National Exhibition, garnering several awards and mentions there. In 1967 he established a center for the study of crafts and his art became ever more eccentric, delving deeply into form over purpose. A master in both metal craft and cloisonné, he would also be awarded at the Nihon Shinkogeiten (New Crafts Exhibition). He was the subject of several documentaries in Japan made in the 1970s and 1980s. For his contribution to Japanese art, he was granted the Order of Cultural Merit from Aichi prefecture in 1982.

Estimate EUR 1,500
 Starting price EUR 800

27
A BRONZE PERSIMMON-FORM INCENSE BOX AND COVER

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

The bronze patinated to a warm copper tone, cast in the form of a persimmon (kaki), the calyx fitted with a handle in the form of the leafy stalk with a partly gilt dragonfly on top.

DIAMETER 9.7 cm
 WEIGHT 254 g

Condition: Good condition with some wear, casting flaws, light scratches, the handle slightly loose.
 Provenance: From a private collection in Iowa, USA.

AUCTION COMPARISON:
 Compare a related persimmon-form incense box and cover by Haruhiko, dated to the Showa period, at Christie's, Japanese and Korean Art, 22 March 2022, New York, lot 92 (sold for 6,930 USD).



Estimate EUR 800
 Starting price EUR 400



28
A PAIR OF FINE BRONZE OKIMONO OF DEER

Japan, early 20th century, Meiji period (1868-1912) to Taisho period (1912-1926)

Each finely cast as a deer standing foursquare on delicate legs, their backs arched and long necks elegantly curved as they raise their heads toward the sky, the large almond-shaped eyes with indented pupils, flanked by long funnel-shaped ears. The bronze patinated to a warm dark-brown tone.

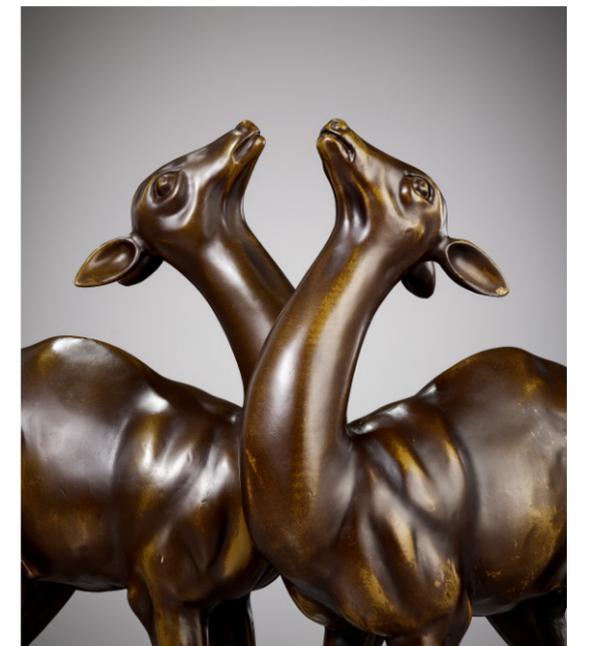
HEIGHT 30.3 cm
 WEIGHT (total) 5,506 g

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

AUCTION COMPARISON:
 Compare a related patinated bronze okimono of a deer by Kitahara Sanka, dated circa 1930, 20 cm high, at Bonhams, Fine Japanese Works of Art, 22 March 2011, New York, lot 3343 (sold for 2,440 USD, for a single okimono).



Estimate EUR 1,500
 Starting price EUR 800





29
**NOGAWA:
 A BRONZE TRIPOD
 CENSER WITH CRABS**

By the Nogawa Company, with
 company mark
 Japan, Meiji period (1868-1912)

The shallow rounded sides
 supported on three short feet
 and rising to an incurved rim
 applied with three naturalistically
 modeled crabs with neatly stippled
 shells, the bronze patinated to a
 warm copper tone, the base with
 Nogawa Company mark.

DIAMETER 11.8 cm
 WEIGHT 344 g

Condition: Very good condition
 with minor surface wear and
 casting flaws.
 Provenance: From a private
 collection in Iowa, USA.

Estimate EUR 1,000
 Starting price EUR 500



31
**AN UNUSUAL BRONZE AND
 ROOTWOOD OKIMONO
 OF A CRAB ROCK**

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

The unusual okimono formed as four
 naturalistically crafted copper bronze models
 of crabs with readied pincers climbing a large
 root wood rock, the bronze patinated to a
 reddish-brown finish. Each crab marked to
 the underside.

Rootwood stand SIZE 22.5 x 11.8 cm, crabs
 LENGTH 6.1 cm
 WEIGHT 748 g (total) 22.4 - 25.7 g (crab)

Condition: Very good condition, the
 rootwood with natural age cracks. The crabs
 with minor surface wear.
 Provenance: French private collection.

Estimate EUR 1,500
 Starting price EUR 800



30
**AN ARTICULATED BRONZE OKIMONO OF A
 SAWYER BEETLE CLIMBING A ROOTWOOD LOG**

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

Naturalistically modelled as sawyer beetle with fully articulated legs,
 wings, and antennas. The bronze is patinated to a reddish-brown
 finish. The beetle sitting on a rootwood stand in the form of a log.

Wood stand LENGTH 33.3 cm, beetle LENGTH 14 cm
 WEIGHT 138 g (total) and 35.9 g (beetle)

Condition: Very good condition with minor surface wear. The base
 with remnants of black lacquer.
 Provenance: French private collection.

Estimate EUR 800
 Starting price EUR 400

32

**A RARE AND IMPRESSIVE PATINATED
BRONZE ARTICULATED MODEL OF A SNAKE**

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

The fully articulated jizai okimono constructed of numerous hammered plates joined inside the body, the head incised with scales and fitted with a hinged jaw opening to reveal a movable tongue, finished with a warm coppery patina, the eyes embellished with gilt, the pupils black.

LENGTH 117 cm
WEIGHT 1,292 g

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

With a partly gilt metal stand with a chrysanthemum-form base.

The art of creating lifelike figures of animals in metal, known as jizai okimono, which developed during the Edo period, is an example of outstanding Japanese craftsmanship. Meticulously constructed with hammered plates, usually made from iron, these articulated figures were greatly sought after for decorative use. They were placed in alcoves alongside pieces of porcelain, pottery and hanging scrolls, and were the object of entertainment and discussion.

AUCTION COMPARISON:

Compare a related shibuichi snake by Kozan, finished with a gray patina, dated early 20th century, at Christie's, Japanese and Korean Art, 18 September 2013, New York, lot 763 (sold for 99,750 USD).



Estimate EUR 60,000
Starting price EUR 30,000





33
**MYOCHIN MUNEKAZU: A SUPERB
 IRON ARTICULATED MODEL OF A SNAKE**

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

The patinated russet iron snake constructed of close-fitting hammered plates joined inside the body, the head chased and engraved with scales and fitted with a hinged jaw opening to reveal the tongue and two rows of teeth, the eyes gilt, signed MUNEKAZU under the snake's chin.

LENGTH 135.5 cm
 WEIGHT 578 g

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

The art of creating lifelike figures of animals in metal, known as jizai okimono, which developed during the Edo period, is an example of outstanding Japanese craftsmanship. Meticulously constructed with hammered plates of iron, these articulated figures were greatly sought after for decorative use. They were placed in alcoves alongside pieces of porcelain, pottery and hanging scrolls, and were the object of entertainment and discussion.

Popular subjects for jizai okimono included insects, fish, crustaceans, and even dragons. This venomous snake is an outstanding example of such objects and was made by the famous Myochin family workshop, renowned for its production of Samurai

armor, especially helmets and highly decorative embossed plate iron cuirasses. With its fearsome glowing gilt eyes, its ferocious and sharp teeth, and its rows of intricately assembled scales, it confronts the viewer face on, ready to attack. The naturalistic quality of this piece is astonishing.

The present snake is signed Munekazu, the art name of Tomiki Isuke I (1853-1894) who tutored Kozan in Kyoto.

Literature comparison:

A closely related but earlier articulated iron snake by Myochin Munenobu, dated to the mid-18th century, is in the collection of the Victoria & Albert Museum, accession number M.38-1947, and another most likely later example by Myochin Muneyoshi is in the collection of the British Museum, museum number HG.207.

AUCTION COMPARISON:

Compare a closely related but slightly longer snake (165 cm long) by the same maker at Christie's, Asobi: Ingenious Creativity, Japanese Works of Art from Antiquity to Contemporary, 15 October 2014, London, lot 75 (sold for 98,500 GBP), and another (162.9 cm long) by Muneyoshi (Tanaka Tadayoshi, d. 1958) at Christie's, Japanese and Korean Art, 18 April 2018, New York, lot 111 (sold for 250,000 USD).

Estimate EUR 120,000
 Starting price EUR 60,000



Swords & Armor

Lots 34 to 48

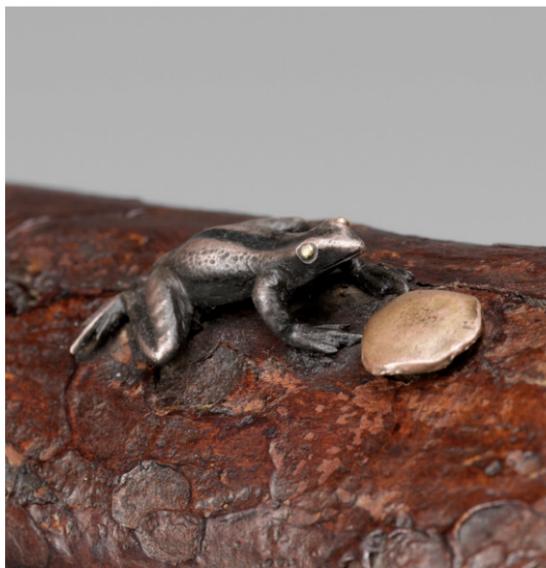




34
**A TANTO IN A SUPERBLY INLAID
 SAYA WITH SANSUKUMI MOTIF**

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

The blade:
 Hira-zukuri with iori mune, the hamon is midare gunome, the hada is itame. Engraved with a stylized depiction of a dragon winding around a sword with vajra handle to one side and siddham (bonji) script to the other, fitted with a silver habaki.



The mounting:
 The saya and handle of wood with a cherry bark veneer, the saya superbly inlaid in neatly incised silver to depict a sinuous snake with gilt eyes and copper tongue, the handle in shibuichi and gold with a small frog, further with metal mekugi.

NAGASA 29.5 cm, LENGTH 42.5 cm (total)

Condition: The saya with a small loss (likely the snail), otherwise in good condition with expected surface wear and traces of use.
Provenance: Lempertz, Cologne, 4 December 1968, lot 2246 (illustrated on pl. 11). Luxembourg private collection, acquired from the above.

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

AUCTION COMPARISON:
 Compare a related tanto with an inlaid saya depicting the sansukumi by Hasegawa Ikko at Zacks, Fine Japanese Art, 3 December 2021, Vienna, lot 71 (sold for 12,008 EUR). Compare a related tanto with an inlaid saya depicting the sansukumi at Sotheby's, Japanese Works of Art, Prints & Paintings, 16 May 2007, London, lot 1066 (sold for 10,200 GBP).



Estimate EUR 12,000
 Starting price EUR 6,000





35
AN EXTREMELY RARE KUBIKIRI ('HEAD-CUTTER') TANTO IN KOSHIRAE

Japan, early Edo period (1615-1868)

The blade: Katakiriba-zukuri and maru mune, the cutting edge is on the inside curvature (extreme uchi-sori), and there is no kissaki. The hamon is gunome notare with nioi, the hada is itame with some mokume.

The mounting: The iron tsuba of maru-gata form with two hitsu and carved with flowers and bamboo near a stream, the gold habaki with file marks and dew drops, the black saya of leather, the tsuka covered in rayskin and wrapped with black textile.

NAGASA 27.5 cm, LENGTH 57 cm (the koshirae)

Condition: The blade is in excellent condition with minor wear. The mounts are in good condition with some wear, minuscule nicks, few small losses.
 Provenance: Czech private collection.

The term kubikiri is traditionally translated as 'head cutter'. This style of tanto may have been carried by attendants of high-ranking samurai whose job was to remove the heads of dead enemies as trophies of battle.

Estimate EUR 4,000
 Starting price EUR 2,000



36
A WAKIZASHI IN SHIRASAYA, WITH NBTHK HOZON CERTIFICATE

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

The blade: Shinogi-zukuri with iori mune. The hamon is gunome-midare and the hada is mokume combined with masame. The mumei (unsigned) nakago is suriage with one mekugi-ana. The gold habaki with diagonal file marks and silver dew drops. With a wood shirasaya.

NAGASA 46.8 cm, LENGTH 68.5 cm (the shirasaya)

Condition: Very good condition with few tiny nicks to the blade and a small age crack to the shirasaya.
 Provenance: Austrian private collection.

With an NBTHK Kanteisho (certificate of appraisal and authenticity) issued on 21 July 2016 (Heisei 28), certificate number 3013044 and Hozon registration number 28201605, with the official seal of the NBTHK and a square seal from the Board of Education in Aichi Prefecture Registration, with registration number 75370 and date 12 April 2016. The certificate judges the wakizashi to be Hozon (Worthy of Preservation) and attributes it to the Seki school of Owari Province.

Estimate EUR 2,500
 Starting price EUR 1,200



37
**TAIRA NAGAMORI: A SUPERB KATANA
 WITH KOSHIRAE AND SHIRASAYA,
 WITH NBTHK TOKUBETSU KICHYO PAPER**

Attributed to Taira Nagamori, unsigned
 Japan, the blade 16th century; the koshirae Edo period (1615-1868)

The blade:
 Shinogi-zukuri with iori mune, the hamon is choji-midare with bright nie, the hada is itame. Both sides of the blade show very well-executed horimono, one side with Buddhist kanji as well as a bohi and a narrower groove, and the other inscribed Hachiman Dia Bosatsu (referring to the Japanese god of archery and war). The mumei (unsigned) nakago with one mekugi-ana, the tip is kurijiri.

The mounting:
 The plain iron tsuba of maru-gata form with two hitsu, signed on both sides. The silver habaki with dense file marks, one seppa of silver, the other silverplated, the long tsuka covered in rayskin, fitted with fine copper menuki in the form of kabuto helmets, and wrapped in textile. The sentoku kojiri, fuchi, and kashira with neatly stippled decoration. The saya finely lacquered rust-brown. With a wood shirasaya.

NAGASA 66.2 cm, LENGTH 102 cm (the koshirae)

Condition: The blade in very good condition with only few minuscule nicks, the mounts in good condition with some wear and minor nicks, the saya with two age cracks.
 Provenance: Austrian private collection.

With an NBTHK Tokubetsu Kichyo Paper attributing the sword to Taira Nagamori. The Nagamori line of swordsmiths was active in Bungo Province in eastern Kyushu during the 15th and 16th centuries. The present blade was most likely crafted between 1500 and 1550.

Estimate EUR 6,000
 Starting price EUR 3,000





38
**MATSUBA KUNIMASA:
AN ODACHI IN SHIRASAYA**

By Matsuba Kunimasa (b. 1959), signed Nishu Kumimasa saku
Japan, 2016

The extremely long blade with shinogi-zukuri and iori mune. The hamon is choji in nioi-deki with ashi and tobiyaki, the hada is masame. The nakago is ubu, the tip is kurijiri, and the yasurime is sujikai. The mei (signature) reads NISHU KUMIMASA saku (made by Kunimasa of Nishu province), the other side of the nakago with an inscription Heisei nijuhachi-nen haru (spring of Heisei 28, corresponding to 2016). With a wood shirasaya.

NAGASA 156 cm, LENGTH 210 cm (the saya)

Condition: Excellent condition.
Provenance: Czech private collection.

Ichiro Matsuba Kunimasa (b. 1959) is a contemporary Japanese swordsmith working in Hyuga, Miyazaki prefecture. In 1983, he crossed paths with the famous swordsmith Kobayashi and inherited his passion for carrying on the ancient spirit of Japanese swordsmithing. He received his first award from the NBTHK in 1990, after smithing his first sword in 1988. This would be the first award among many, including the Grand Prize in 2008 and 2011. In 2014, he was awarded the Mukansa ('without judgement') rank, the second-highest rank of swordsmith. Mukansa smiths may still enter their swords into competitions but they are no longer judged as they are assumed to be of a level beyond judgement.

The present blade, crafted two years after Kunimasa was awarded the Mukansa rank, is impressive and exceedingly rare in its great size.

Estimate EUR 40,000
Starting price EUR 20,000



39
**A FINELY MOUNTED AIKUCHI
 WITH STAG ANTLER HILT
 AND DARK WOOD SAYA**

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

The single-edged steel blade with a central ridge. The dark wood saya superbly carved with two cranes below a pine tree as well as a bird of paradise atop a rocky outcrop below a blossoming prunus tree, the ends lined with stag antler carved with foliate scroll. The stag antler hilt carved with fruit and foliate scroll against a stippled ground, further with dark horn mekugi.

NAGASA 19.5 cm, LENGTH 28.2 cm (total)

Condition: Very good condition with expected surface wear, minor age cracks, few minuscule nicks. Fine dark patina.
 Provenance: From a private collection in Luxembourg.

Estimate EUR 2,500
 Starting price EUR 1,200



40
**A JINBAORI (ARMOR SURCOAT) DEPICTING
 KATO KIYOMASA SLAYING A TIGER**

Japan, Edo period (1615-1868)

Of red felt, applied with gilt leather and silk brocade, and finely embroidered with silk and metal threads to depict a waterfall and three tigers amid bamboo to the front and Kato Kiyomasa in full armor slaying a tiger above two further tigers in bamboo, the tigers all with inlaid eyes.

HEIGHT 72 cm

Condition: Very good condition with minor surface wear, minor tears, few minuscule losses, few loose threads.
 Provenance: Czech private collection.

Kato Kiyomasa (1562-1611) was a daimyo during the Azuchi-Momoyama and Edo periods. His court title was Higo-no-kami. He was one of Hideyoshi's Seven Spears of Shizugatake, his mounted bodyguards at the battle of Shizugatake in 1583. Kiyomasa was one of the three senior commanders during the Seven-Year (Imjin) War (1592-1598) against the Korean Joseon. During the war, he apparently hunted tigers for sport, using a yari (spear), and later presented the pelts to Hideyoshi. Some versions of the story say he was in fact hunting tigers to catch them alive, in order to bring their meat to Hideyoshi, as he thought it would improve his lord's health, but later, the tigers were killed because of the lack of food for his men.



Kato Kiyomasa hunting tigers in Korea, 19th century, by Tsukioka Yoshitoshi

AUCTION COMPARISON:
 Compare a related jinbaori, also of red felt and dated to the Edo period, 83 cm high, at Christie's, Japanese Art and Design, 10 November 2010, London, lot 141 (sold for 4,375 GBP).



Estimate EUR 2,000
 Starting price EUR 1,000





41
A SUIT OF ARMOR WITH SUJIBACHI KABUTO

Japan, Edo period (1615-1868)

The matching components of black-lacquered iron and laced in two shades of blue as well as orange, cream, brown, and green. Comprising a sujibachi kabuto, the 16-plated hachi mounted at the top with an elaborate tiered chrysanthemum-form tehen kanamono, the fukigaeshi with gold-lacquered mokko mon (flowering quince crests), above the four-lame shikoro; a menpo with facial hair and a four-lame yodare-kake; a do partly covered with reverse-decorated textile and applied with two gilt chrysanthemum-form fittings suspending loose rings with felt; two six-lame sode; seven sections of five-lame kusazuri; two kote with blue silk and kusari; haidate with blue silk and reverse-decorated fabric; and two suneate with leather, blue textile, and kusari.

HEIGHT approx. 118 cm

Condition: Very good condition with minor wear, few age cracks and little flaking to lacquer, some soiling to textiles.
Provenance: Dutch collection.

With a black-lacquered wood storage box.

Estimate EUR 12,000
Starting price EUR 6,000





42
**A SUIT OF ARMOR WITH A SUJIBACHI
 KABUTO BY KATSUHISA MYOCHIN
 AND A FALCON SASHIMONO**

The kabuto by Katsuhisa Myochin, signed Katsuhisa saku
 Japan, Edo period (1615-1868)

Laced predominantly in blue, with green, orange, cream, and brown as well. Comprising an iron sujibachi kabuto, the 32-plate hachi with za-boshi and mounted at the top with an elaborate six-tiered chrysanthemum-form tehen kanamono, the mabizashi and fukigaeshi covered with textile and applied with neatly incised gilt roundels, the fukigaeshi with dragons and the mabizashi with chrysanthemums, the helmet laced with a black-lacquered iron four-lame shikoro, the gold-lacquered circular maedate with a mokko mon (flowering quince crest); an iron menpo with facial hair and a four-lame yodare-kake; an iron do partly covered with reverse-decorated textile and fitted with seven sections of black-lacquered iron five-lame kusazuri; haidate of black-patinated iron; two sode of black-lacquered iron; two kote over floral-decorated silk and with kusari; and two iron suneate decorated with kurusu mon (cross crests). The back of the do mounted with a gilt and lacquered wood sashimono in the form of a falcon on a perch above a horsehair fringe, the pole of bamboo.

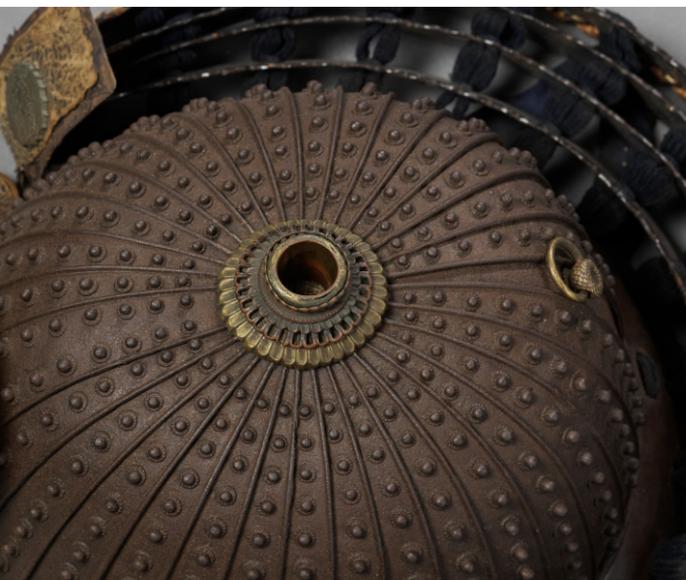
The kabuto signed to the interior KATSUHISA saku [made by Katsuhisa].

HEIGHT approx. 130 cm (excl. sashimono) and approx. 185 cm (incl. sashimono)

Condition: Good condition with some wear, minor nicks and small losses, some loose threads and minor losses to lacing, age cracks, flaking and small losses to lacquer, fading, wear, creases, and losses to textile, small dents, light scratches.
 Provenance: Czech private collection.

With a wood storage box with metal fittings.

Estimate EUR 15,000
 Starting price EUR 7,500





43
**A SUIT OF ARMOR
 WITH SUJIBACHI KABUTO AND
 LARGE DRAGON MAEDATE**

Japan, Edo period (1615-1868)

The matching components of black-lacquered iron and laced in blue with highlights of cream, brown, and green. Comprising a sujibachi kabuto with a 62-plate red-lacquered hachi mounted at the top with a partly gilt tiered chrysanthemum-form tehen kanamono, the fukigaeshi applied with metal roundels decorated with stylized birds, the mabizashi with gold hiramaki-e dragons and mounted with a large gilt and red-lacquered wood maedate in the form of a fierce three-clawed dragon with outstretched tongue amid flames; a menpo with facial hair and a five-lame yodare-kake; two-six lame sode; a do with gold-lacquered rim and applied with a gilt chrysanthemum-form fitting suspending a loose ring; two kote and haidate each with kusari over blue textile; seven sections of five-lame kusazuri; and two suneate.

HEIGHT approx. 150 cm

Condition: Good condition with some wear, the non-lacquered iron components (particularly the chainmail) with signs of oxidation, some soiling, tears, and losses to textiles, minor flaking and small losses to lacquer, few minuscule chips to wood; minor losses to armor components.
 Provenance: Czech private collection.

With a wood storage box.

Estimate EUR 8,000
 Starting price EUR 4,000



A RARE GOLD-LACQUERED WOOD MAEDATE IN THE FORM OF A DRAGON

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

Boldly carved as a rising dragon looking straight ahead with ferocious expression, the mouth wide open revealing sharp teeth, standing on its large claws, the scales and mane finely carved and incised, the spine neatly articulated, the back with a tang for attachment to a kabuto, covered overall in red and gold lacquer, the eyes with black pupils.

HEIGHT 23.5 cm

Condition: Very good condition, minor wear to lacquer, some fine age cracks and light surface scratches.
Provenance: German private collection.

AUCTION COMPARISON:

Compare a closely related lacquered wood maedate, dated to the 19th century, 28.6 cm long, at Christie's, Japanese and Korean Art, 23 March 2004, New York, lot 261 (sold for 4,780 USD), and a related lacquered wood maedate carved as a flying dragon at Christie's, Japanese and Korean Works of Art, 22 September 2004, New York, lot 208 (sold for 3,107 USD).



Estimate EUR 3,000
Starting price EUR 1,500



A RED-LACQUERED ZUNARI KABUTO WITH LION MASK MAEDATE

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

The three-plate bowl, mabizashi, fukugaeshi, and four-lame shikoro all lacquered red, the bowl mounted at the top with a four-tiered chrysanthemum-form tehen kanamono, the fukugaeshi decorated in gold hiramaki-e with maru ni tsuta (Japanese ivy within a circle) mon, the mabizashi mounted with a boldly carved lion mask lacquered in roughened black and gold, the beast with a fierce expression marked by large bulging eyes and thick scrolling brows, the mouth with a row of teeth flanked by fangs.

HEIGHT 26 cm, WIDTH 28.5 cm
WEIGHT 2,100 g

Condition: Good, original condition with wear, soiling, some flaking and losses to lacquer, the maedate with few minor chips and nicks, the lacing with some tears and minor losses.
Provenance: Dutch private collection.

AUCTION COMPARISON:

Compare a related black-lacquered zunari kabuto with an oni maedate, dated 19th century, Edo period, at Bonhams, Arts of the Samurai, 30 October 2017, New York, lot 452 (sold for 4,750 USD).

Estimate EUR 4,000
Starting price EUR 2,000





**46
A SUJIBACHI KABUTO
WITH DRAGON MAEDATE**

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

The 62-plate russet-iron bowl mounted at the top with an elaborate five-tiered tehen kanamono in gilt metal and shakudo, the iron mabizashi mounted with a gilt and red-lacquered wood dragon maedate, the four-lame shikoro lacquered in roughened black and gold, the fukigaeshi with two gilt mon.

HEIGHT 35 cm, WIDTH 32 cm
WEIGHT 2,411 g

Condition: Good condition with wear, some flaking to lacquer, rubbing to gilt, the maedate with few minor chips and age cracks, some with associated old repairs and minor touchups.
Provenance: Dutch private collection.

AUCTION COMPARISON:
Compare a related sujibachi kabuto with a dragon maedate, dated 17th century, Edo period, at Sotheby's, Fine Japanese Art, 6 November 2018, London, lot 7 (sold for 7,250 GBP).



Estimate EUR 6,000
Starting price EUR 3,000



47
AN IRON KABUTO (HELMET)

Japan, late Muromachi (1333-1573) to early Edo period (1615-1868)

A thirty-two-plate iron sujibachi kabuto (ridged helmet) with four-tiered lacquered shikoro and leather mae-zashi.

HEIGHT 20 cm
 WEIGHT 2,425 g

Condition: Worn condition, crackling and losses to the lacquer. Generally, very well preserved.
 Provenance: Hungarian private collection.

Estimate EUR 5,000
 Starting price EUR 2,400



48
MYOCHIN OTOTSUGU: A KOBOSHI KABUTO WITH KASHIWA MON

By Myochin Ototsugu, signed Myochin Otoji Hayashi Tsuchia Ototsugu
 Japan, late 20th century

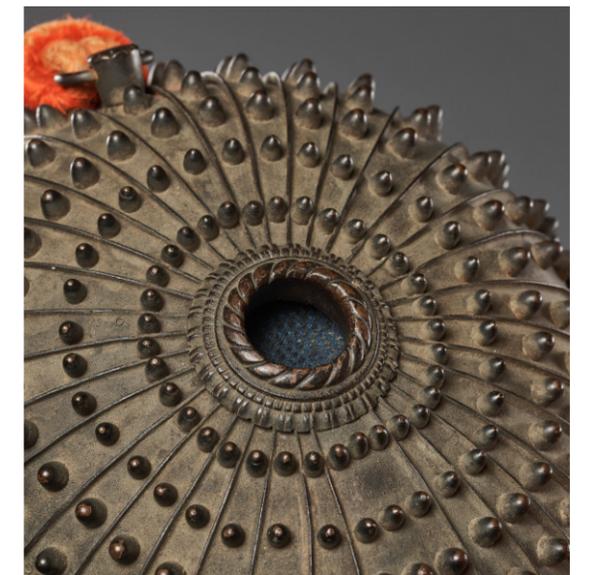
The 32-plate iron hachi mounted at the top with a four-tiered chrysanthemum and rope-form tehen kanamono, the mabizashi flanked by the two yellow-laced fukigaeshi applied with kashiwa mon within fabric borders, above the blue and yellow-laced four-lame shikoro, the interior lined with fabric, the interior of the hachi with the signature MYOCHIN Otoji Hayashi Tsuchia OTOTSUGU.

HEIGHT 27 cm, WIDTH 32 cm
 WEIGHT 2,893 g

Condition: Very good condition with minor wear, soiling, and few minuscule losses.
 Provenance: Czech private collection.

Hayashi Ototsugu, also known as Shiga-Myochin Ototsugu, came from Shiga in Nagano Prefecture and switched profession to become an armorer in the middle of his life. He was skilful in iron embossing, kiritsuke moriage-zane and the production of hoshikabuto. He died in 1998.

Estimate EUR 4,000
 Starting price EUR 2,000



Cloisonné, Ceramic & Porcelain

Lots 49 to 75





49
HAYASHI KODENJI: A LARGE AND IMPORTANT CLOISSONNÉ ENAMEL TRIPOD KORO (INCENSE BURNER)

Firmly attributed to Hayashi Kodenji (1831-1915), unsigned Japan, late 19th century, Meiji period (1868-1912)

The large high shouldered incense burner stands on three tall feet with a pierced cover and silver rims, copper-gilt lining, decorated in multicolored cloisonné enamels and various thicknesses of silver and copper wire. A total of eight (!) vertical panels finely depict plovers above an eagle on rocks amidst crashing waves, finches perched on a branch of plum in bloom, a flock of plovers in flight above a meandering stream and reeds, swallows among willow, red-capped Japanese cranes on a shore, finches in a cherry blossom tree, ducks among river reeds and foliage, and sparrows in the bough of trailing wisteria. The shoulders, feet and cover show scrolling karakusa and paulownia on a blue ground, bordered by lappets of geometric and floral design. **Unsigned, but firmly attributed Hayashi Kodenji (1831-1915), see auction result comparison below for another closely related attribution.**

HEIGHT 27 cm
WEIGHT 2280 g

Condition: Absolutely perfect condition with no damage whatsoever. Only minor old wear, mostly to silver rims and gilt, and microscopic manufacturing flaws. Extremely rare in this pristine state of preservation.

Provenance: Property from the John and Muriel Okladek collection.

This remarkable presentational incense burner, likely intended for a world fair or as an imperial presentational gift, has an ingenious construction for display. The décor is made up of a total of eight panels, with four main panels, so that the incense burner could be turned to one's liking to fit any specific mood. Each of the main panels features water, in the form of crashing waves or a meandering stream, and various birds (eagle, crane, plover, duck) against a stunning clair-de-lune ground and is flanked by two panels featuring an opulent décor of birds and flowers against a turquoise-blue ground.

Hayashi Kodenji (1831-1915) was a pivotal figure in the history of cloisonné enameling and instrumental in the formation and leadership of the Shippo-cho enamellers guild, and it is probable that he worked for the Nagoya-based Shippo Kaisha. As well as being an innovative enameller he was also an astute businessman. Stories are told that in his early days he walked from Nagoya to Yokohama to sell his wares at a time when there was a long-standing prohibition on selling copper (which included the body of the cloisonné objects). He worked with his son, Kodenji II, for over 40 years and it is often hard to differentiate the work of the two makers. He exhibited and won prizes at many international exhibitions: Nuremberg 1885 (silver), Paris 1889 (silver) and St Louis 1904 (gold). In 1912, Glendining of London auctioned over 300 'Japanese cloisonné enamels from the Glasgow Exhibition offered for sale by Mr. K Hayashi of Nagoya'.

AUCTION COMPARISON:

Compare with a closely related incense burner of similar size (29 cm), also unsigned and firmly attributed to Hayashi Kodenji, sold at Christie's, The Avo Krikorian Collection: Innovation and Inspiration of Meiji Period Design, 19 February 2007, Geneva, lot 129 (sold for 44,000 CHF or EUR 59,720 in today's currency after inflation).



Estimate EUR 30,000
Starting price EUR 15,000







50
**A SUPERB MIDNIGHT-BLUE
CLOISSONNÉ VASE DEPICTING
HO-O BIRDS AND KIRI LEAVES**

Japan, Meiji period (1868-1912)

The pear-shaped body supported on a spreading foot and rising to a tall waisted neck, with silvered mounts, very finely decorated in bright enamels against a midnight-blue ground with three colorful ho-o birds below a dense design of scrolling foliage and paulownia leaves, with a ring border below the rim and a floral diapered band to the foot.

HEIGHT 25.7 cm
WEIGHT 398 g

Condition: Very good condition with minor surface wear and manufacturing irregularities, such as minor scattered pitting.

Provenance: Property from the John and Muriel Okladek Collection. John Okladek (1929-2015) was a world traveler, a premier collector of art objects, and an occasional consultant to leading auction houses relative to some of his expertise. Among other areas of collecting, he and his wife Muriel (b. 1931) built an important and substantial collection of Japanese cloisonné.

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.

Estimate EUR 6,000
Starting price EUR 3,000





51
**A SUPERB MINIATURE CLOISSONNÉ
 ENAMEL BOX AND COVER**

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

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

SIZE 4 x 3.8 x 3.5 cm
 WEIGHT 91 g

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

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

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



Estimate EUR 6,000
 Starting price EUR 3,000



52
**ANDO JUBEI: AN IMPRESSIVE PAIR OF
CLOISSONNÉ-ENAMEL BALUSTER VASES**

By Ando Jubei, signed with the Ando company mark
Japan, late 19th/early 20th century, Meiji period (1868-1912)

The body finely decorated in musen and microscopic wire with
Japanese thistles (*Cirsium Japonicum*) on leafy stems above an
elegant yet distinct *claire-de-lune* background, applied with silvered
rims and feet, both signed on the base with the silver wire seal of
Ando Jubei.

HEIGHT 29 cm each
WEIGHT 1598 and 1580 g

Condition: Very good condition with few minor and faint hairlines in
the background. Wear to the foot rims. Presenting extremely well.
Provenance: From a private estate in Philadelphia, Pennsylvania,
USA.

AUCTION COMPARISON:
Compare a related pair of cloisonné-
enamel vases by the Ando Jubei
workshop, also dated to the Meiji
period, but of larger size (44 cm), at
Bonhams, Meiji Modern Design, 11
June 2003, London, lot 462 (sold for
14,340 GBP).



Estimate EUR 4,000
Starting price EUR 2,000



Condition: Very good condition with minor wear, such as light surface scratches. Some manufacturing-inherent flaws.
Provenance: British private collection.

Moriage (lit. 'piling-up') is a painstaking technique, which requires extreme care, especially at the polishing stage; it involves the building up layers of enamel to produce a three-dimensional effect. It was ideally suited to natural subjects such as plants and flowers but was used for the depiction of other subject matter as well and works particularly well for depicting fish swimming through ripples of water.

AUCTION COMPARISON:

Compare to a closely related moriage cloisonné-enamel box, attributed to Gonda Hirotsuke (1865-1937), at Sotheby's, Masters of Enamel: The Collection of John and Muriel Okladek, 3 November 2021, London, lot 102 (sold for 2,772 GBP).



Estimate EUR 2,000
Starting price EUR 1,000

53
A FINE CLOISSONNÉ-ENAMEL
MORIAGE BOX AND COVER WITH CARPS

Japan, Meiji period (1868-1912)

Of rectangular form, applied with silver rims (hallmarked to the interior), worked in colored enamels, moriage, and wireless cloisonné and depicting two carps rising to the surface of the water, reserved on a pale blue ground.

SIZE 8.5 x 10.7 x 4.5 cm
WEIGHT 316 g

54
A DRAMATIC CLOISSONNÉ-ENAMEL
DRAGON PLATE

Japan, Meiji period (1868-1912)

Of circular form, the upper side worked in polychrome enamels with gilt and copper wires, the central roundel depicting a powerfully roaring celestial dragon with flaming bands and a finely detailed scaly body, the central medallion surrounded by a band of kiri (paulownia) leaves, lotus, and scrolling leafy vines. The underside with scrolling bands of copper wires on a turquoise ground.

DIAMETER 30.2 cm
WEIGHT 844 g

Condition: Very good condition with a few manufacturing flaws, light surface scratches. Some fine cracks to the underside.
Provenance: French private collection.

AUCTION COMPARISON:

A closely related cloisonné plate with dragon was sold at Zucke, Fine Japanese and Netsuke Art, 22 June 2019, Vienna, lot 96 (sold for 4,550 EUR).

Estimate EUR 1,500
Starting price EUR 800



55
A LARGE MIDNIGHT-BLUE
CLOISSONNÉ VASE WITH FLOWERS

Japan, Meiji period (1868-1912)

The baluster sides rising from a short foot to a broad shoulder with a waisted neck and everted rim, the rims of silver, the exterior finely decorated in bright enamels with a dense composition of various flowers including chrysanthemum borne on towering leafy stems, all between diapered borders above the foot and below the rim, the base with a green ground.

HEIGHT 24.5 cm
WEIGHT 790 g

Condition: Excellent condition with minor wear and manufacturing irregularities.
Provenance: French private collection.

AUCTION COMPARISON:

Compare a related midnight-blue cloisonné vase with similar decoration, 18.5 cm high, with an Ando wire mark and dated Meiji to Taisho period, at Christie's, Japanese and Korean Art, 22 September 2005, New York, lot 281 (sold for 2,880 USD).

Estimate EUR 2,500
Starting price EUR 1,200





56
**A VERY RARE 'MOON RABBIT' KAKIEMON
 TRIPOD CHRYSANTHEMUM-FORM DISH**

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

The dish is neatly potted in kiku (chrysanthemum) form standing on three finely modeled feet. The well is finely decorated in polychrome enamels with three leaping moon rabbits amongst various flowers, some highlights finely picked out in iron red above the glaze, the underside with delicate floral scrolls.

DIAMETER 19.5 cm

Condition: Superb condition with only minor old wear.
 Provenance: From a private estate in Canada.

The Moon rabbit is a mythical figure in Japanese folklore who lives on the Moon, based on pareidolia interpretations that identify some of the dark markings of the Moon as a rabbit or hare. The legend gave rise to the Tsukimi (moon-viewing) festival, also known as Jugoya, a variant of the traditional Mid-Autumn Festivals. The celebration of the full moon typically takes place on the 15th day of the eighth month of the Japanese calendar. The tradition dates to the Heian era and is now so popular in Japan that some people repeat the activities for several evenings following the appearance of the full moon.

Estimate EUR 6,000
 Starting price EUR 3,000



57
**A LARGE HIRADO PORCELAIN
 OVOID WATER JAR (MIZUSASHI) AND COVER**

Japan, 19th century

The exterior finely decorated in underglaze-blue with a sage standing beside a table with books under a flowering prunus tree amid bamboo, his boy attendant standing to the other side of the tree, beside two cranes, one preening itself, the cover with prunus blossoms and surmounted by a handle in the form of a shishi.

HEIGHT 26.2 cm

Condition: Good condition with minor wear and firing irregularities, the ears of the shishi slightly chipped.

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

AUCTION COMPARISON:

Compare a near-identical mizusashi, also dated to the 19th century, 26 cm high, at Christie's, Japanese Craftsmanship: Art of the Meiji Period, 23 July 2015, London, lot 53 (sold for 7,500 GBP).

Compare a related mizusashi dated to the 18th century, 22 cm high, at Zucke, Fine Japanese Art, 29 November 2019, Vienna, lot 66 (sold for 6,320 EUR).



Estimate EUR 4,000
 Starting price EUR 2,000





58
**A MASSIVE BLUE AND WHITE
 ARITA PORCELAIN 'SHISHI' PLATE**

Japan, Hizen ware, Arita type, late 18th century, Edo period (1615-1868)

The deep plate masterfully decorated in underglaze cobalt blue with a lively design of a shishi standing among rocks and sprays of large peonies. The underside decorated with scrolling stylized landscapes encircling the massive, raised foot rim.

DIAMETER 46 cm

Condition: Excellent condition with only minor wear, shallow surface scratches and manufacturing flaws such as pitting, kiln grit and distinct pottery marks.

Provenance: From a French private estate.

Estimate EUR 1,500
 Starting price EUR 800

59
**AN IMPRESSIVE
 KORANSHA FUKUGAWA
 VASE WITH TEKKAI
 SENNIN AND DRAGONS**

By the Koransha company, signed Fukugawa Sei and with the orchid mark
 Japan, late 19th century, Meiji period (1868-1912)

The baluster sides rising from a short foot to a rounded shoulder with a waisted neck and everted rim, finely decorated in gilt, underglaze blue, and bright enamels with two shaped reserves enclosing a depiction of two immortals amid pine, bamboo, and plum (the Three Friends of Winter), the panels surrounded by fierce dragons amid flames against a black ash ground, below floral and foliate decorations to the shoulder and neck and a raised foliate band to the shoulder, all above a band of lappets with lotus and flowerhead decoration above the foot. The base with the signature FUKUGAWA sei [made by Fukugawa] and the fragrant orchid mark of the Koransha company.

HEIGHT 47.4 cm

Condition: Very good condition with minor surface wear and some rubbing to gilt and enamels.

Provenance: Ex-Collection of The Zelnik István Southeast Asian Gold Museum. Institutional art collection in Belgium, acquired from the above. Dr. István Zelnik, President of the Hungarian South and Southeast Asian Research Institute, is a former high-ranking Hungarian diplomat who spent several decades in Southeast Asia, building the largest known private collection of Asian art in Europe.

Fukagawa is the family name of the founder and owner of the Koransha company. The combination of the orchid mark of Koransha and signature Fukugawa sei/zo appears to have been used until the company was split in 1889, after which the orchid marks started to appear alone in wares of the Koransha company.

Estimate EUR 1,500
 Starting price EUR 800





60
YABU MEIZAN: A SUPERB AND LARGE SATSUMA VASE WITH SPARROW

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

The ovoid body rising from a recessed foot to an everted flat rim, finely enameled and gilt to the sides with a bird in an autumnal branch, the slightly rotten leaves are achieved with great naturalism and the complete image stands out beautifully against the pure ivory white crackled ground, the lip with a band of floral scroll. Signed to the base YABU MEIZAN within a gilt seal.

HEIGHT 23.6 cm

Condition: Two tiny, restored chips underneath the outer lip, otherwise excellent condition with minor wear to gilt.

Provenance: From an important East German private collection, mainly assembled in the 1970s and 80s.

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

AUCTION COMPARISON:

Compare with a closely related vase by Yabu Meizan depicting a similar motif and of almost the same size at Christie's, the Avo Krikorian collection; Innovation and inspiration of Meiji period design, 19 February 2007, Geneva, lot 47 (sold for 26,400 CHF).



Estimate EUR 15,000
Starting price EUR 7,500





61
**YABU MEIZAN (1853-1934):
 A SATSUMA DISH WITH MAPLE LEAVES**

By Yabu Meizan (1853-1934), signed Yabu Meizan
 Japan, Meiji period (1868-1912)

The shallow rounded sides rising from a short foot to a six-lobed gilt rim, the interior finely decorated in gilt and bright enamels with leafy maple branches, the leaves in the process of turning color, ranging from verdant greens and yellows to pale and deep red hues. Covered overall in a finely crackled transparent glaze. The recessed base with the gilt signature YABU MEIZAN.

DIAMETER 21.4 cm

Condition: Very good condition with expected minor surface wear and firing flaws. The signature is worn and has become partially illegible.

Provenance: British private collection.

AUCTION COMPARISON:

Compare a Satsuma vase by Yabu Meizan with a closely related design, 11.6 cm high, dated c. 1900, at Bonhams, Fine Japanese and Korean Art, 24 September 2020, New York, lot 896 (**sold for 3,187 USD**). Compare a related Satsuma dish by Yabu Meizan, 16 cm diameter, also decorated with maple leaves, dated early 20th century, at Bonhams, Fine Japanese and Korean Art, 15 March 2017, New York, lot 6268 (**sold for 7,500 USD**).

Estimate EUR 2,500
 Starting price EUR 1,200



62
**KAZAN: A LARGE SATSUMA
 VASE WITH PHEASANT**

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

The ovoid vase delicately painted in polychrome enamels and gilt on a clear, finely crackled glaze with a pheasant perched on a branch of autumn maple leaves.

HEIGHT 31 cm

Condition: Excellent condition with only minor old wear and minimal manufacturing irregularities.
 Provenance: From a private estate in Toronto, Canada.

Estimate EUR 1,200
 Starting price EUR 600



63
**KINKOZAN: A LOBED SATSUMA DISH
 DEPICTING LADIES AND CHILDREN**

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

Sturdily potted, the shallow rounded sides rising from a short foot to a petal-lobed rim. The interior finely decorated in gold and bright enamels with a circular medallion placed off-center and enclosing ladies and children walking in a chrysanthemum garden with a lake and mountains in the background, encircled by a varied and colorful design of brocade patterns, shippo coins suspending beaded tassels, crashing waves, clouds and flowerheads, and a pavilion, all within overlapping shaped reserves.

DIAMETER 22.2 cm

Condition: Very good condition with expected minor surface wear and firing flaws.
 Provenance: British private collection.

The rim with a foliate border in gilt against a black ground enclosed by gilt line borders. Covered overall in a finely crackled transparent glaze. The recessed base with the gilt signature KINKOZAN zo.

Auction comparison:

Compare a related Satsuma dish by Kinkozan, 21.9 cm diameter, dated c. 1900, with a similar lobed rim, at Bonhams, Fine Japanese and Korean Art, 17 March 2021, New York, lot 643 (bought-in at an **estimate of 2,000-3,000 USD**). Compare a related Satsuma dish by Kinkozan, of closely related size (22.2 cm diameter) and with a similar depiction, at Christie's, Japanese & Korean Art Including Arts of the Meiji Period, 15 September 2010, New York, lot 595 (**sold for 6,250 USD**).

Estimate EUR 1,500
 Starting price EUR 800



64
A SATSUMA CERAMIC MOON FLASK

Japan, Meiji period (1868-1912)

Finely painted in gold and polychrome enamels with two large panels, one of round shape depicting a family of chickens amongst flowering chrysanthemums, the other of flower-shape with beauties (bijin), the edges with dense brocade patterns and two elongated reserves enclosing butterflies on a minutely stippled ground. With an illegible signature to base.

HEIGHT 10 cm

Condition: Excellent condition with minor surface wear.
Provenance: From an important German private collection, assembled in the 1980s till 1999.

Estimate EUR 1,000
 Starting price EUR 500





65
KINKOZAN: A FINE AND LARGE SATSUMA TRAY

By Kinkozan, signed Kinkozan zo with seal Kinkozan zo
Japan, Meiji period (1868-1912)

Delicately painted in enamels and gilt within a square, gold-sprinkled central panel to depict two pairs of turtle doves (*Streptopelia orientalis*) in a bamboo grove, surrounded by various blooming flowers amid their vines and leaves, all within a dense key fret border. The scene is framed by bands of gilt ginkgo leaves and formalized roundels of blossoms, reserved on a gosu blue ground. The base signed KINKOZAN zo and further with impressed seal mark KINKOZAN zo.

SIZE 38 x 38 cm

Condition: Excellent condition with minor old wear and traces of use, one single chip to border.
Provenance: From an estate in Washington DC, USA.

Estimate EUR 6,000
Starting price EUR 3,000





66
A FINE SATSUMA CERAMIC VASE

Japan, Meiji period (1868-1912)

The shouldered vase rising from a recessed foot to a small waisted neck with lipped rim, finely painted in gold, black and polychrome enamels with numerous reserves enclosing street merchants, beauties, and courtiers gathered on the streets, armor-clad warriors in discussion as well as two circular reserves with a mountainous landscape and a bird in flight, the ground densely decorated with flowers and gray stippling interspersed with gilt diapered designs, the shoulder with a variety of brocade patterns.

HEIGHT 12 cm

Condition: Excellent condition with minor surface wear.

Provenance: From an important German private collection, assembled in the 1980s till 1999. With an old collector's label 'Thomsen Collection SV 027' to the base.

Estimate EUR 800
Starting price EUR 400



67
KOZAN: A SATSUMA CERAMIC VASE WITH TEMPLE SCENE

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

The cylindrical body rising from a waisted foot to a waisted neck with lipped rim, superbly enameled and gilt with two large panels against a floral ground, one depicting a group of beauties (bijin) walking along a path lined with colorful cherry blossoms, the other a towering temple surrounded by pine trees at the top of a waterfall. A diapered band to the foot and below the rim, the shoulder with a band of petal-shaped reserves enclosing diapered designs. Signed KOZAN to the base.

HEIGHT 23.5 cm

Condition: Very good condition with some wear to gilt and enamels and minimal firing flaws.

Provenance: From an important East German private collection, mostly assembled in the 1970s and 80s.

Estimate EUR 1,000
Starting price EUR 500

68
KINKOZAN: A FINE AND UNUSUAL SATSUMA CERAMIC GLOBULAR VASE

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

The unusually shaped vase with a globular body rising from a recessed foot to an irregular lobbed lip, finely painted in gold, black and polychrome enamels with various scenes from daily life showing figures within numerous overlapping square reserves, all against a ground of floral and diapered designs. A floral scroll band to the foot and below the rim. Signed KINKOZAN zo to the base and further with an impressed seal mark KINKOZAN zo [made by Kinkozan].

HEIGHT 8.5 cm

Condition: Very good condition with minor wear to gilt and enamels, a tiny chip to the lip and minimal firing flaws.

Provenance: From a Belgian private collection, assembled between the 1980s and 2000.

Auction comparison:
Compare with a related satsuma vase by Kinkozan of similar shape and almost identical lip, but of larger size, at Bonhams, Fine Japanese Art, 12 May 2009, London, lot 185 (sold for 2,280 GBP).

Estimate EUR 1,500
Starting price EUR 800



69
KINKOZAN: A MINIATURE SATSUMA BALUSTER VASE WITH SAMURAI

By Kinkozan, signed Kinkozan
Japan, Kyoto, Meiji period (1868-1912)

The baluster vase rising from a recessed base to a short, everted lip, with a cobalt blue ground elaborately decorated with gilt floral patterns all around except for two reserves on either side painted in bright polychrome enamel and gilt depicting samurai and attendants gathered around low tables. Signed KINKOZAN to the base.

HEIGHT 9.1 cm

Condition: Excellent condition with minor surface wear.

Provenance: From an important German private collection, assembled in the 1980s till 1999.

Estimate EUR 800
Starting price EUR 400





70
KINKOZAN: A RARE 24-PIECE SATSUMA CERAMIC TEA SET BY KINKOZAN

By Kinkozan, signed Kinkozan
 Japan, Kyoto, Meiji period (1868-1912)

Each piece traditionally glazed in translucent cobalt-blue, the hallmark of the Kinkozan studio, and further embellished in gilt with cherry blossoms amid their vines and leaves. The reserves finely decorated in polychrome enamels with a multitude of scenes showing young women in gardens and country landscapes, each different. **All 24 items bearing Kinkozan signatures to their bases.**

HEIGHT teapot 15.5 cm, HEIGHT milk jug 13.5 cm, DIAMETER cups 8.7 cm, DIAMETER saucers 13.5 cm

Condition: Except one microscopic glaze flake, all 24 pieces are in perfect condition. The gilt and the enamels show only minor old wear. Overall, such condition must be considered as extremely rare.

Provenance: From a French estate.

The service consists of a covered teapot, a covered milk jug, and eleven cups with their matching saucers.

Estimate EUR 4,000
 Starting price EUR 2,000

71
KINKOZAN: A MINIATURE SATSUMA CERAMIC VASE WITH SAMURAI AND BOYS

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

The compressed globular-shaped body rising from a short ring foot to an elongated neck, with a cobalt blue ground finely decorated with gilt leaves all around except for two large reserves on either side which feature finely painted images, in bright enamel colors and gilt, depicting samurai gathered before a high-ranking warrior and boys. Signed KINKOZAN zo to the base and further with an impressed seal mark KINKOZAN zo [made by Kinkozan].

HEIGHT 9 cm

Condition: Excellent condition with minor surface wear.
Provenance: From an important German private collection, assembled in the 1980s till 1999.

Estimate EUR 800
 Starting price EUR 400



Condition: Good condition with minor surface wear, the handle with a hairline and an associated tiny chip.
Provenance: From an important German private collection, assembled in the 1980s till 1999.

Estimate EUR 800
 Starting price EUR 400

72
KINKOZAN: A MINIATURE SATSUMA CERAMIC TEAPOT AND COVER

By Kinkozan, sealed Kinkozan zo
 Japan, Kyoto, Meiji period (1868-1912)

The small teapot and cover bearing a cobalt blue ground neatly adorned in gilt with streams, scrolling foliage to the spout and spirals to the handle, the body with two rectangular reserves, one with a family gathering and the other with various vases, pots, and containers for sweets, both painted in bright enamels with gilt highlights. With an impressed seal mark KINKOZAN zo [made by Kinkozan].

HEIGHT 5.5 cm





73
**IMAIZUMI IMAEMON XIV: A FINE
 'WAVES AND FLOWERS' NABESHIMA DISH**

By Imaizumi Imaemon XIV (National living treasure, born 1962), signed Imaemon Japan, c. 2005

The interior masterfully enameled with flowerheads scattered amongst rolling waves, a hallmark motif of this last living member of the noted ceramicist dynasty, executed in crisp relief, virtuoso brushstrokes and extremely fine detail.

Condition: Perfect condition.

Provenance: From a private collector in Toronto, Canada, by repute acquired from the artist around 2005.

DIAMETER 22 cm

After the passing of Imaizumi Imaemon XIII (1926-2001), Imaizumi Imaemon XIV became the head of the celebrated family of Iro-Nabeshima ceramicists. In 2014, at the age of 51, Imaizumi Imaemon XIV became the **youngest artist in Japan to be designated a Living National Treasure** for his achievements in elevating contemporary Nabeshima porcelain. Incorporating his signature Rinpa-style designs, which embrace bold, graphic renderings of allegorical iconography, and traditional techniques developed by his family over generations, Imaemon XIV's work is one of the foremost innovative examples of Nabeshima ware. Works by him are in the British Museum, London, and the National Museum of Modern Art, Tokyo, among many other public collections.



Imaizumi Imaemon XIV, Living National Treasure, born 1962

Estimate EUR 800

Starting price EUR 400

AUCTION COMPARISON:

Compare a related fluted porcelain bowl by the same artist, 47.5 cm diameter, at Christie's, Japanese and Korean Works of Art, 22 September 2004, New York, lot 193 (**sold for 3,107 USD**).



Estimate EUR 2,000

Starting price EUR 1,000



74
YAGI AKIRA: A LARGE SEIHAKUJI-GLAZED BOWL

By Yagi Akira (born 1955), signed and sealed by the artist Japan

Potted in the form of a yukiwa (snowflake) design, a shape that originated in the late Edo period following the study of snowflakes using microscopes. The base is countersunk while the well is raised. Covered overall in an attractive pale sky-blue seihakuji (Qingbai) glaze, save for the unglazed foot.

DIAMETER 36.7 cm

Condition: Excellent condition with minor wear and firing irregularities.

Provenance: Dutch collection.

With an inscribed, signed, and sealed wood tomobako.

Yagi Akira (b. 1955) is the eldest son of the famed avant-garde ceramic artist Yagi Kazuo (1918-1979) who was a founder of Sodeisha (Crawling Through Mud Society), and the grandson of Yagi Isso, another innovative potter. Yagi's technically exquisite works are both sculptural art objects and functional ceramics and are frequently embellished by a blueish-white seihakuji (Qingbai) glaze. Yagi won the Japan Ceramic Society award in 1998 and he has had many solo gallery and department store exhibitions in Kyoto, Tokyo, Osaka and New York. His work is in the collections of the Japan Foundation, the Idemitsu Museum of Arts, the British Museum, the Everson Museum of Art, the Cleveland Museum of Art, and the St. Louis Art Museum, among others.

LITERATURE COMPARISON:

Compare a related porcelain bowl in the form of an abalone by the same artist, dated 2008, in the collection of the Brooklyn Museum, accession number 2013.83.9.



75
**TOKUDA YASOKICHI III: A FINE
 KUTANI GLAZED PORCELAIN VASE**

By Tokuda Yasokichi III (1933-2009), signed Kutani Masahiko Japan, late 20th century, Showa period (1926-1989)

The ovoid body supported on a short tapered foot and rising to a short waisted neck with lipped rim, the exterior covered in a rich lustrous blue-green streaked glaze transforming to deep purple toward the lower body, attractively pooling to the interior below the mouth, the base left unglazed and signed KUTANI MASAHIKO.

HEIGHT 29.5 cm

Condition: Excellent condition with minor wear and firing irregularities.

Provenance: Dutch private collection.

With a signed and inscribed wood tomobako and a Japanese leaflet with the biography of the artist up to 1980.

Tokuda Yasokichi III was designated a Bearer of Important Intangible Cultural Assets (a "Living National Treasure") in 1997 for his mastery of the innovative saiyu glaze technique, based on traditional Kutani colored glaze enamels as handed down from his grandfather and father, Tokuda Yasokichi I (1873-1956) and Tokuda Yasokichi II (1907-1997). Before he succeeded his father in 1988 as Tokuda Yasokichi III, the artist was known as Tokuda Masahiko.

AUCTION COMPARISON:

Compare a related vase by the same artist, 27.7 cm high, at Bonhams, Fine Japanese and Korean Art, 12 September 2018, New York, lot 1279 (**sold for 4,750 USD**).



Estimate EUR 3,000

Starting price EUR 1,500

Buddhist Art

Lots 76 to 94





76
**AN IMPORTANT AND
 VERY LARGE HEIAN PERIOD
 WOOD STATUE OF SHUKOGONJIN**

Japan, 10th-12th century, Heian period (794-1192)

The thunderbolt deity carved in single-block technique (ichiboku-zukuri) standing on a rockwork plinth with one foot elevated on the base, the muscular legs well-defined and with bangles carved around the ankles. The guardian deity wears a superbly detailed loincloth carved in relief with stylized archaic key fret and clouds designs, the upper body is bare showing an immensely powerful chest, rib cage, and slightly distended stomach. The muscular arms are superbly carved, one arm is sharply pointing downwards in a swift, dynamic motion, the fist clenched, and the other raised triumphantly, holding a vajra (partially lost) that symbolizes the power of wisdom to penetrate ignorance and destroy evil. The face is expressively carved as well, framed by pendulous earlobes, the mouth is wide open showing the tongue and large fangs which curve outwards, the prominent nose is surmounted by arched brows and large eyes, and the hair is wild and flaming. Two further bangles are carved around the wrists and a large ornamental necklace with three jeweled pendants is hung from the deity's neck.

HEIGHT 113 cm

Condition: Very good condition, particularly when considering the age of around 1,000 years. Several age cracks, splits, some small losses, the vajra held in the right hand partially lost. The patina and deposits inside the crevices are consistent with Heian period sculpture. There are no restorations or changes to the surface composition.

Provenance: From a French estate.

Shukongo-jin belongs to the same category of gods as the paired guardians (nio) often placed on either side of the gateways to Buddhist temples.

AUCTION COMPARISON:
 Compare to a related wood figure of a Bodhisattva, dated 10th century, Heian period, and of similar size (119.3 cm), sold at Christie's, Japanese & Korean Art, 11 September 2012, New York, lot 47 (sold for 40,000 USD).



MUSEUM COMPARISON:
 Compare to a related wood figure of Shukogonjin, of later date (Kamakura period, 12th/14th century), in the Art Institute of Chicago, accession no. 1958.120. Also compare to a figure of a guardian, dated to the Heian period (12th century), in the Metropolitan Museum of Art, New York, accession no. 1975.268.164.



Estimate EUR 30,000
 Starting price EUR 15,000





77
**A LARGE WOOD STATUE OF
THE GUARDIAN KOMOKUTEN**

Japan, 13th-15th century

The head, figure and base carved separately from ancient wood to depict the fierce guardian of the west in full armor, his hair tied to a topknot above his head, holding a scroll in his left hand, standing atop a demon with a menacing expression.

HEIGHT 81 cm

Condition: Commensurate with age. Some losses and bruises, age cracks, wormholes, minor old repairs, old wear and traces of use. Displaying well overall. Fine, naturally grown patina.

Provenance: From an estate in Paris, France.

Komokuten, also known as the guardian of the west, is one of four Shitenno (guardian figures). The Shitenno are typically placed in temple sanctuaries to protect Buddhist images, with Komokuten protecting the western quarter. They were created and positioned to be viewed frontally as a logical and dynamic composition. Komokuten is often depicted holding a writing brush and sutra scroll and standing on a demon, symbolizing dominance over all enemies of Buddhism.

LITERATURE COMPARISON:

A related wood statue of a Komokuten, dating to the 12th - 14th centuries, can be found in the collection of the Smithsonian Museum with the accession number F1976.12.



Estimate EUR 8,000
Starting price EUR 4,000





78
**A LARGE AND IMPRESSIVE WOOD
 FIGURE OF ZOCHOTEN (VIRUDHAKA)**

Japan, 14th-16th century, Muromachi period (1336-1573)

Of joined-block yosegi construction, covered in black lacquer, the guardian deity of the South standing firmly atop two oni on a rocky ledge, dressed in Chinese armor centered by a demon mask design, his left arm raised and clasped to hold a staff, the fierce face framed by tufts of hair flanking a high chignon, with eyes of inlaid reverse-painted and gilt crystal, the two demons with crystal eyes as well.

HEIGHT 93 cm

Condition: Good condition with some wear, age cracks, minor flaking and small losses to lacquer, minor chips and nicks, a weapon or staff held in the guardian's hand lost, further minor losses. Provenance: Dutch collection.

The Shitenno, whose origins are in Hindu traditions, were adopted into the Buddhist pantheon as subjugators of Buddha's enemies.

With their transmission into East Asian Buddhist teachings, their appearance took on a martial quality and their iconography included armor, weapons, and fearsome expressions. In temple halls where sculptural arrangements were set up to emulate Sumeru, the Buddhist cosmic mountain, the Shitenno were placed at the four corners surrounding and protecting the central Buddhist sculptures in the configuration. Bishamonten is the most powerful and guards the north, while Zochoten guards the south. In Japan, the status of the Shitenno was further elevated to include protection of the nation.

AUCTION COMPARISON:

Compare a closely related lacquered wood figure of Zochoten, dated to the Nanbokucho period, 14th century, the figure 83 cm high, the base 25.4 cm high, at Christie's, Japanese & Korean Art, 24 March 2010, New York, lot 594 (sold for 47,500 USD).



Estimate EUR 10,000
 Starting price EUR 5,000



79
A LARGE AND RARE WOOD STATUE OF A GUARDIAN

Japan, 14th-16th century, Muromachi period (1336-1573)

The masterfully carved and lacquered wood statue depicts a wrathful Buddhist guardian dressed in military robes with voluminous folds and standing tall, the hands held in dhyana mudra, above a rocky base. The neatly inlaid crystal eyes retain their original inside painting.

HEIGHT 61 cm

Condition: Excellent condition with some losses, old wear, age cracks, traces of use, minor touchups and flaking to lacquer, overall commensurate and as expected for a wood statue with an age of ca. 400 years.

Provenance: From a Canadian private estate.

The figure likely depicts Kubira, also known as Kompira or Konpira, the leader of the twelve heavenly generals or Juni Shinsho. They are the protective deities of Bhaisajyaguru, the Buddha of healing and medicine in Mahayana Buddhism. The Heavenly Generals, always shown with a fierce look and wearing armor, were often the subject of large wood sculptures during the Heian and Kamakura

periods. In fact, five different sets of Heavenly Generals have been designated as National Treasures in Japan. In the group of figures at the Seikado Bunko and Tokyo National Museums, the uniqueness of each one of the figures has been praised, with varied postures, hairstyles, hand-held symbols and armor shapes.

AUCTION COMPARISON:

Compare a related pair of guardian sculptures, dated to 13th-14th century Kamakura period (1185-1333), of larger size (88.9 cm), at Bonhams, Fine Japanese and Korean Art, 21 March 2018, New York, lot 2098 (**sold for 81,250 USD**). Compare also to a related figure of a guardian, dated to the Edo period and measuring 140 cm, sold at Bonhams, Fine Japanese Works of Art, 16 September 2009, New York, lot 3063 (**sold for 9,760 USD**).



Estimate EUR 6,000
 Starting price EUR 3,000



80
**A LARGE AND IMPRESSIVE
WOOD STATUE OF RAIDEN**

Japan, 16th-17th century

Finely carved wood in high relief, the base separate from the statue. The original crystal eyes painted from the backside and neatly inlaid. Overall covered in black lacquer. The thunder god is squatting and energetically raising his huge club while swirling storm clouds emanate from the base below him.

HEIGHT overall 75 cm, the base measuring 40 x 21 x 12 cm

Condition: Good condition commensurate with age. Some age cracks, minor losses and bruises, small old repairs, some touchups to lacquer coating. Presents stunningly well overall.
Provenance: From a French estate.

Raiden or Raijin (literally "Thunder God") is a god of lightning, thunder and storms in Japanese mythology and the Shinto religion. He is typically depicted with a fierce, frightening face and a muscular figure with gravity-defying hair, standing atop a cloud, holding a large hammer in his hands that he uses to beat the drums. Two of the most notable sculptures of Raiden are located in the Sanjusangendo temple and the Taiyuin Rinnoji temple in Japan. The present piece shows this deity in the form of an oni with a large iron club.

Estimate EUR 6,000
Starting price EUR 3,000



Compare to a related wood figure of Goki, dated to the Kamakura period, presented by Hiroshi Yanagi Oriental Art during Asia Week New York 2021





81
A LACQUERED WOOD FIGURE OF BENTEN

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

The body carved separately from the hands and removable head. Finely carved seated with crossed legs, her hands lowered above her lap, wearing a loose-fitting robe cascading in voluminous folds and opening at the chest to reveal a neatly carved apron, her serene face with finely painted downcast eyes and full lips, the hair tied into a topknot. Covered in multiple layers of brown and black lacquer.

HEIGHT 28.5 cm

Condition: Overall good condition commensurate with age, extensive wear, minor losses, one hand has been replaced, some age cracks, minor old repairs.

Provenance: German private collection. The base and back each with an old label, 'Consulat du Japon. Bruxelles', the base with further old labels.

Estimate EUR 2,500
Starting price EUR 1,200





82
**AN IMPRESSIVE PAIR OF
 LARGE SCROLL PAINTINGS
 DEPICTING NIO GUARDIANS**

Japan, c. 1700, early Edo period
 (1615-1868)

Each boldly and expressively painted with ink and watercolors on silk, mounted as a hanging scroll with a silk brocade frame. Each depicting one of the two Nio guardians, Agyo with open mouth and Ungyo with closed mouth, respectively, well detailed with muscular bodies, flowing robes, and billowing garlands, and adorned with a necklace, bracelets, and armlets, one holding a Buddhist tuning fork and the other a thunderbolt sceptre. Their faces show fierce, almost grotesque expressions marked by large bulging eyes and furrowed brows.

SIZE 127.5 x 75.6 cm (image, each)
 and 192 x 91.5 cm (total, each)

Condition: Good condition with some wear, soiling, creasing, few minuscule losses, the mounting with some wear and small tears.
 Provenance: Dutch collection.

With an old black-lacquered wood storage box.



Nio or Kongorikishi are two wrathful and muscular guardians of the Buddha, found at the entrance of many Buddhist temples in East Asian Buddhism in the form of frightening wrestler-like statues. They are dharmapala manifestations of the bodhisattva Vajrapani, the oldest and most powerful of the Mahayana Buddhist pantheon. According to Japanese tradition, they travelled with Gautama Buddha to protect him. Within the generally pacifist tradition of Buddhism, stories of dharmapalas justified the use of physical force to protect cherished values and beliefs against evil. Nio are also seen as a manifestation of Mahasthamaprapta, the bodhisattva of power that flanks Amitabha in Pure Land Buddhism and as Vajrasattva in Tibetan Buddhism. They are usually a pair of figures that stand under a separate temple entrance gate commonly called Niomon in Japan. The right statue is called Misshaku Kongo (or Agyo) and has his mouth open, and the left statue is called Naraen Kongo (or Ungyo) and has his mouth closed. Similar to Alpha and Omega in Christianity, they signify 'everything'.

Estimate EUR 8,000
 Starting price EUR 4,000

83
**A MONUMENTAL INLAID AND
LACQUERED WOOD MASK OF EMMA-O,
THE KING AND JUDGE OF HELL**

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



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

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

HEIGHT 81 cm

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

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

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

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

LITERATURE COMPARISON:

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



Estimate EUR 10,000
Starting price EUR 5,000





84
A LARGE CARVED AND PAINTED WOOD ARCHITECTURAL ELEMENT WITH A DRAGON

Japan, early Edo period (1615-1868)

Boldly carved in openwork as a sinuously coiled three-clawed dragon with spiky spine and mane, showing a fierce expression with the mouth wide open, its tongue and the flames painted red, the crystal-inlaid eye painted in red, white, black, and gold.

LENGTH 77 cm

Condition: Good condition with some wear, minor chips, small losses, minuscule nicks, light scratches, few age cracks.
 Provenance: From a European private collection, assembled before 2007.

Estimate EUR 2,500
 Starting price EUR 1,200



85
TWO UNUSUAL WOOD FIGURES OF BISHAMONTEN AND FUDO MYO-O

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

Both carved standing on a rockwork base, Bishamonten, the god of fortune in war and battles, portrayed wearing armor with raised decorations, his right hand in position to hold a trident, now lost, the face with a fierce, wrathful expression. Fudo Myo-o (Acala), the fierce protector of the Buddhist Law, is shown with his right arm raised which was probably holding a kurikara (sword) and a lasso on the lowered left hand, both now lost, Fudo uses his sword to cut through ignorance and his lasso to reign in those who would block the path to enlightenment.

HEIGHT 13.7 and 14 cm
 WEIGHT 42 g total

86
KOSAI: A WOOD PALM SHRINE DEPICTING VAIROCANA

By Kosai, signed Kosai to
 Japan, dated 1937, Showa period (1926-1989)

Of circular form, the interior neatly carved in high relief with Vairocana seated in dhyanasana atop a lotus pedestal, his left hand lowered in shokuchi-in (bhūmisparśa mudra), holding the Three Jewels in his right, wearing a beaded necklace, foliate-incised crown, and scarf draped over his left shoulder. The interior of the cover similarly carved with a kongo (double vajra) and incised with the signature KOSAI. The exterior incised with the inscription Shōwa hinoto-ushi (corresponding to 1937) haru no hi da Kosai to.

DIAMETER 8.5 cm

Condition: Good condition with minor wear, natural age cracks, few small nicks, occasional light scratches.
 Provenance: Formerly in an old German private collection, acquired prior to 1990.

Estimate EUR 1,200
 Starting price EUR 600



Condition: Overall good condition, commensurate with age. Extensive wear, weathering, erosion, losses, minor chips and old repairs as well as remnants of pigment.
Provenance: German private collection, assembled between 1965 and 1986.

Estimate EUR 1,500
 Starting price EUR 800





87
**A RARE GILT BRONZE FIGURE OF
 DAINICHI NYORAI (MAHAVAIROCANA)**

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

Heavily cast, seated in meditation atop a circular base with overlapping lotus petals, his hands lowered in the mudra of meditation, wearing a loose-fitting robe draped over his left shoulder, adorned with beaded armlets and tall crown, his serene face with heavy-lidded downcast eyes below elegantly arched brows, a broad nose, and full lips, his hair neatly incised, backed by a separately cast halo attached to a tang to the back.

HEIGHT 30 cm (excl. halo) and 35 cm (incl. halo)
 WEIGHT 5457 g

Condition: Good condition with minor wear and casting flaws, appealingly worn, extensive rubbing to gilt, occasional light scratches, few minuscule nicks. Fine, warm, smooth patina.
 Provenance: French private collection.

Note that Japanese Buddhist bronzes, such as the present lot, are extremely rare, including those from the Edo period as well.

AUCTION COMPARISON:

Compare a related bronze sculpture of Dainichi Nyorai, dated probably Muromachi period, 16th century, 30.5 cm high, at Christie's, Japanese and Korean Art, 18 September 2013, New York, lot 652 (sold for 11,875 USD).

Compare a related partly gilt bronze figure of Dainichi Nyorai, dated to the Kamakura period, 13th century, 43 cm high, at Christie's, 15 October 2013, London, lot 19 (sold for 290,500 GBP).



Estimate EUR 8,000
 Starting price EUR 4,000





88
**A MONUMENTAL AND IMPORTANT
 GILT WOOD STATUE OF AMIDA NYORAI**

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

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

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

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

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

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

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

AUCTION COMPARISON:

Compare a related gilt wood figure of Amida measuring only 66 cm, together with two even smaller figures, all dated to the 18th century, at Bonhams, Fine Japanese Works of Art, 15 September 2015, New York, lot 3072 (**sold for 17,500 USD**). Also compare with a closely related gilt wood figure of Amida of near-identical size (135 cm), sold in these rooms, in Fine Japanese Works of Art, 4 June 2021, Vienna, lot 127 (**sold for 32,800 EUR**). Also compare with a closely related statue of Amida of near-identical size, but lacking most of the superb gilding of the present lot, sold at Christie's London, Japanese Art and Design, 16 November 2000, lot 191 (**sold for 35,200 GBP - c. 42,000 EUR**).



Estimate EUR 25,000
 Starting price EUR 12,000





89
**A GILT-LACQUERED WOOD
FIGURE OF AMIDA NYORAI**

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

Finely carved and assembled from cypress wood in yosegi zukuri technique as Amida (Buddha Amitabha) standing in samabhanga atop a separately carved lotus pedestal supported on a compressed globular section above a spreading lotus-lappet foot. His hands are held in raigo-in (vitarka mudra) and he is wearing a loose-fitting robe draped over both shoulders and cascading in voluminous folds. His serene face with heavy-lidded downcast eyes below gently arched brows centered by a rock crystal byakugo (urna), flanked by long pendulous pierced earlobes, the hair in tight curls surmounted by the domed nikkei (ushnisha) with a rock crystal nikkeishu (jewel of wisdom).

HEIGHT 37 cm (excl. pedestal) and 53 cm (incl. pedestal)

Condition: Good condition with some wear, flaking to lacquer, few minor chips.

Provenance: Old German private collection, acquired during the early 1960s and thence by descent.

AUCTION COMPARISON:
Compare a closely related figure of Amida Nyorai, dated 18th-19th century, 82.9 cm high, at Christie's, Art of China and Japan, 14 December 2021, New York, lot 150 (sold for 10,000 USD).



Estimate EUR 6,000
Starting price EUR 3,000



90
**A FINE GOLD AND RED
 LACQUER ZUSHI (PORTABLE SHRINE)
 DEPICTING BISHAMONTEN**

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

The beautiful red-lacquer shrine with elaborate gilt-metal fittings chiselled with lotus motifs, the doors opening to reveal a finely carved wood figure of Bishamonten trampling on two demons supported on a multi-tiered dais, with decoration in gold and coloured pigment, wearing a gilt crown and holding his usual spear and jewel, his head partly concealed by a blue- and gold-painted canopy, the reverses of the doors painted with his standard companion deities: Kichijoten on the right and Zennishi Doji on the right, in ink and colors on a gold background.

HEIGHT 18.3 cm

Condition: Good condition with expected minor surface wear, small losses and minor flaking to lacquer, few minuscule nicks, occasional light scratches.

Provenance: Ancient collection Charles Cartier-Bresson (1853-1921), collection no. 890. Collection Fèvre, collection no. 44. The base with multiple old collector's labels. Charles Cartier-Bresson was a textile industrialist and art collector specializing particularly in works from Japan. He is the great uncle of famous photographer Henri Cartier-Bresson.



Portrait of Charles Cartier-Bresson (1853-1921) by Jean-Matthias Schiff in the Museum of Fine Arts Nancy

Estimate EUR 3,000
 Starting price EUR 1,500



91
**A LARGE BLACK AND GOLD
 LACQUERED SHRINE (ZUSHI) WITH KANNON,
 BISHAMONTEN AND FUDO MYO-O**

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

The exterior lacquered black and fitted with metal hinges and handles, the interior with a dark wood figure of Kannon seated on a gilt-wood lotus throne atop a rockwork base, holding a gilt lotus blossom in her raised left hand, her serene face with heavy-lidded downcast eyes, hair pulled up into a chignon, a gilt halo behind her head. Kannon is flanked by Bishamonten to her right standing on a demon and brandishing his spear, and by Fudo Myo-o to her left engulfed in flames and holding his sword, the interior doors and back lacquered gold, the canopy decorated with hanging metal emblems embellished with coral and stones.

HEIGHT 38 cm

Condition: Good condition with some wear, minor nicks, light scratches, age cracks, minor losses, the doors with old repairs, the shrine further with minor old repairs and touchups here and there.

Provenance: From a German private collection, assembled between 1990 and 2007.

Estimate EUR 4,000
 Starting price EUR 2,000





92
**A LACQUERED WOOD FIGURE
 OF A SEATED BUDDHIST MONK**

Japan, Edo period (1615-1868)

Finely carved and assembled from multiple pieces of wood, naturalistically modeled seated cross-legged and looking straight ahead, the right hand raised, wearing a loose-fitting monastic robe cascading in voluminous folds and secured by a sash hanging over his left shoulder, the face with a stern expression marked by furrowed ridged brows, his brown eyes neatly painted, flanked by long pendulous earlobes.

HEIGHT 49 cm (excl. base)

Condition: Good condition with some wear, minor age cracks, flaking and small losses to lacquer, a loss to one finger, the lacquer possibly renewed over time, minor old repairs. The base with wear, age cracks, flaking and losses to lacquer.

Provenance: Collection of Adalbert and Thilda Colsman, thence by descent in the same family. Adalbert Colsman (1886-1978) was a German businessman and art collector. From 1915 to 1958 he was the managing director of Conze & Colsman, a long-standing German silk producer. He was friends with several German painters and a patron of the Museum Folkwang in Essen. In 1964, he founded an art foundation together with his wife Thilda.

With an old lacquered wood base of rectangular form decorated with rosettes.

AUCTION COMPARISON:

Compare a related lacquered wood figure of a seated monk, dated 16th-17th century, 47 cm high, at Bonhams, Fine Japanese and Korean Art, 15 March 2017, New York, lot 6151 (sold for 10,000 USD).



Estimate EUR 4,000
 Starting price EUR 2,000



93
A BRONZE OF AMIDA BUDDHA

Japan, 19th century

Cast as Amida Buddha seated in a cross-legged, meditative position of dhyanasana with his hands in dhyana mudra in the front, wearing a voluminous robe, the face with a serene expression formed by downcast eyes and arched brows centered by a rock crystal byakugo (urna), the hair arranged in tight curls and surmounted by an ushnisha.

HEIGHT 17 cm

Condition: Good condition with some old wear and casting flaws, few small nicks and minor losses. With areas of verdigris here and there and remains of dark coating.

Provenance: Scottish private collection.

AUCTION COMPARISON:

Compare with a closely related bronze model of Amida Buddha of slightly later date, at Bonhams, Fine Japanese Works of Art, 16 September 2014, New York, lot 2186 (sold for 8,750 USD).



Estimate EUR 1,500
 Starting price EUR 800



94
**SHIUN: A FINE BRONZE
 OKIMONO OF FUGEN BOSATSU
 SEATED ON AN ELEPHANT**

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

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

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

HEIGHT 25 cm, LENGTH 27 cm
 WEIGHT 9.2 kg

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

Provenance: From a French private collection.

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

Estimate EUR 3,000
 Starting price EUR 1,500





Lacquer &
Inlaid Works of Art

Lots 95 to 145



95
**A CERAMIC AND MOTHER-OF-PEARL
 INLAID LACQUERED KIRI (PAULOWNIA)
 WOOD CABINET IN THE STYLE OF RITSUO**

In the style of Ogawa Haritsu (Ritsuo, 1663-1747), unsigned
 Japan, 18th-19th century, Edo period (1615-1868)

Of rectangular form with red-lacquered borders, the wood ground
 finely decorated in gold takamaki-e and inlays of ceramic and
 mother-of-pearl with blossoming flowers and neatly veined leaves,
 one side with six narrow drawers fitted with metal floral handles,
 the base of roiro.

SIZE 31 x 22.6 x 18.8 cm

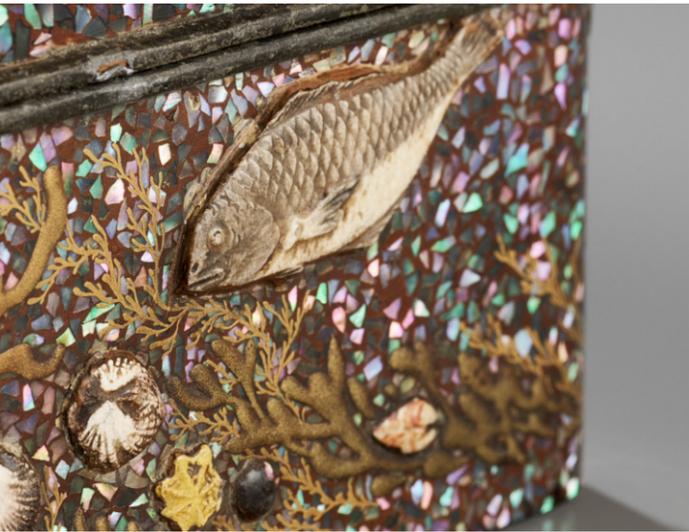
Condition: Good condition with expected surface wear, nicks, chips,
 scratches, some inlays with minor cracks and small losses.
 Provenance: German private collection.

Ogawa Haritsu (formerly often referred to outside Japan by his
 alternative name of Ritsuo) was among the first Japanese lacquer
 artists to establish an independent reputation outside of the
 hereditary craft dynasties of Kyoto, Edo, and Kanazawa. Following
 an early career as a haiku poet, he is thought to have first turned
 his attention to lacquer design in middle age and soon attracted
 a wide following thanks to his novel choice of subject matter and
 pioneering and imaginative use of unusual materials; at some point
 after 1710 he was hired by Tsugaru Nobuhisa (1669-1747), lord of a
 domain in northern Japan, for whom he worked until 1731.

In lacquer, he introduced a vocabulary of new materials not usually
 associated with lacquer artists such as glazed ceramic pieces,
 mother-of-pearl, and lead. Haritsu also mastered the technique of
 making lacquer surfaces appear to resemble other materials such
 as bronze, tile, ink sticks, and pottery, a style of decoration which
 became known as Haritsu saiku.

Estimate EUR 8,000
 Starting price EUR 4,000





96
**A SUPERB CERAMIC AND MOTHER-OF-PEARL
 INLAID LACQUER BOX AND COVER,
 ATTRIBUTED TO MOCHIZUKI HANZAN**

Attributed to Mochizuki Hanzan (Haritsu II, 1743-1790), unsigned
 Japan, late 18th century, Edo period (1615-1868)

Of rectangular form with rounded corners, with metal rims, the
 brown-lacquered ground densely inlaid with small segments of
 mother-of-pearl and further decorated with superb ceramic inlays
 and gold hiramaki-e and takamaki-e to depict various fish swimming
 amid clams and shells as well as aquatic plants, the interior and
 base of roiro.

SIZE 6.5 x 9.5 x 12.8 cm

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

One would usually expect to find the ceramic seal 'Kan' on this fine
 lacquer box, but perhaps it was omitted upon special request by
 the customer who commissioned this piece. The style is clearly that
 of Ogawa Haritsu (Ritsuo, 1663-1747) but it is more likely to be by
 Mochizuki Hanzan or a close follower.

AUCTION COMPARISON:
 Compare to a related inro with a design
 of aquatic animals, signed Kan and
 attributed to Mochizuki Hanzan, was
 sold at Bonhams, Fine Japanese Art, 10
 November 2011, London, lot 79 (sold
 for 20,000 GBP).



Estimate EUR 4,000
 Starting price EUR 2,000





97
**A RARE CIRCULAR LACQUER KOGO
 (INCENSE CONTAINER) WITH KIRIN**

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

The circular lidded kogo (incense container) bearing a lustrous roiro ground and decorated in stunning gold hiramaki-e with nashiji highlights depicting a fierce kirin standing on a rock by bamboo and camellia bushes, the image continuing on the sides and further adorned with kirigane flakes, the interior with sprays of camellia and bamboo leaves on a sparse hirame ground.

DIAMETER 8.6 cm

Condition: Good condition with minor associated wear including tiny losses to lacquer and some surface scratches. Presents very well.

Provenance: British private collection.

Estimate EUR 2,500
 Starting price EUR 1,200



98
**A RARE GOLD LACQUER KOBAKO
 DEPICTING VARIOUS SWORD FITTINGS (TOSOGU)**

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

The rectangular box and cover with rounded edges bearing a fine gold fundame ground and decorated on all sides in iro-e takamaki-e and hiramaki-e imitating metal inlays of various sword fittings. Two large tsuba showing scenes of a temple visit to the Nara Todai-ji temple are featured on the cover, the two shorter sides show gold menuki of carps, and the two longer sides show a kogai with horse design surmounted by a Buddhist lion (shishi) and a kozuka with dragon design surmounted by an ornately crafted kabuto (helmet). The interior and underside of nashiji.

SIZE 6.4 x 13.9 x 10.5 cm

Condition: Good, worn condition with some scattered losses to lacquer, some discoloration, scattered chips, and dents, particularly along the edges.

Provenance: US private collection.

Estimate EUR 2,500
 Starting price EUR 1,200





99
**A SMALL GOLD LACQUER
 BOX AND COVER WITH
 CHRYSANTHEMUMS**

Japan, 19th century

Of rounded rectangular form, the overlapping cover bearing a kinji ground decorated in gold, silver, and black takamaki-e to depict blossoming chrysanthemum with grasses and leaves, the base and interior of reddish nashiji, with silver rims.

SIZE 3.8 x 5.1 cm

Condition: Very good condition with minor surface wear and few minuscule nicks.

Provenance: Swiss private collection.

Estimate EUR 800
 Starting price EUR 400



100
**A FINE GOLD AND
 SILVER-INLAID LACQUER
 KOBAKO AND COVER WITH
 CHRYSANTHEMUMS**

Japan, 19th century

Of rectangular form, the cover bearing a dense nashiji ground inlaid in gold and silver and decorated in gold and silver hiramaki-e and takamaki-e to depict blossoming chrysanthemum borne on leafy stems in a fenced garden, the base and interiors of sparser nashiji, the interiors further with gold fundame edges.

SIZE 8.4 x 8 cm

Condition: Very good condition with minor surface wear and few minuscule nicks to edges.

Provenance: Swiss private collection.

Estimate EUR 1,500
 Starting price EUR 800



101
**A VERY RARE GOLD-INLAID AND
 LACQUERED TORTOISESHELL-GROUND
 MINIATURE KODANSU**

Japan, 19th century

Of rectangular form with silver mounts, the hinged front door opening to reveal three drawers, the exterior bearing a tortoiseshell ground finely decorated in superb gold takazogan, silver wire, and gold and silver hiramaki-e and takamaki-e with e-nashiji to depict chrysanthemum gardens below wispy clouds, the borders lacquered silver, the interiors of nashiji with gold fundame edges.

SIZE 8.5 x 5 x 6.5 cm

Condition: Some tiny losses to lacquer and silver wire. Fine age cracks. Overall very good condition.

Provenance: From a noted Czech private collection.

This kodansu, designed to hold the utensils used in incense games, is of great refinement. The use of tortoiseshell as a ground for the lacquer application is incredibly rare and the design is remarkably beautiful in combination with the gold inlays.

Estimate EUR 4,000
 Starting price EUR 2,000





102
SATO: A RARE BLACK AND GOLD LACQUER KOBAKO AND COVER IN THE FORM OF THE TAKARABUNE (TREASURE SHIP)

By Sato, signed Sato with kakihan
 Japan, 19th century

The top of the cover bearing a black-lacquered ground richly decorated in iro-e takamaki-e, hiramaki-e, togidashi-e, and e-nashiji with treasures including coral, ingots, and tamas, the 'sail' with a stylized lotus blossom amid scrolling foliage, all above crashing waves, the sides of the box and cover of gold kinji, one side of the box with the signature SATO and a kakihan. The interiors of bright nashiji with gold fundame edges.

LENGTH 11.8 cm

Condition: Good condition with minor wear, few small chips to edges, minuscule nicks, occasional light scratches, and minor age cracks.

Provenance: French private collection.

AUCTION COMPARISON:

Compare a closely related lacquer kogo and cover, also in the form of the Takarabune, dated to the Meiji period, at Christie's, 17 November 1998, London, lot 148 (sold for 2,875 GBP, approx. 5,645 GBP today after inflation). Compare a gold-lacquer box and cover in the form of the Takarabune, dated to the Meiji period, circa 1880, at Bonhams, Fine Japanese Art, 16 May 2019, London, lot 58 (sold for 7,562 GBP).

Estimate EUR 3,000
 Starting price EUR 1,500



103
A RARE LACQUER KOBAKO AND COVER WITH INRO DESIGN

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

The box and cover bearing a kinji ground decorated with gold sprinkles, the cover decorated in a variety of techniques including takamaki-e, hiramaki-e, togidashi-e, kirigane, gold foil, and e-nashiji with stylized peony blossoms and foliate scroll as well as a ruyi-cloud design, all surmounted by a roiro-ground inro decorated in gold and silver with pines and bamboo by a swirling stream, the gold rope with two red-lacquered ojime imitating coral. The interior of bright nashiji with gold fundame edges.

LENGTH 11.1 cm

Condition: Very good condition with minor surface wear.

Provenance: The Ankarcrona Collection of Japanese Works of Art. Sten Ankarcrona (1861-1936) began collecting upon his first visit to Japan in the late 1880s, at the beginning of the golden age of travel and collecting in Europe. The young aristocratic Swedish naval officer became fascinated by the breadth of artistic production in the region and continued to add to his collection back in Europe. In 1923, by then an admiral, he was appointed by the King of Sweden to travel back to Japan on a special mission, where he spent two months making many more purchases. His love of Asian art was later passed down to his children and grandchildren, who have enriched the family collection during their own visits to Japan throughout the second half of the 20th century.



Sten Ankarcrona (1861-1936)

Estimate EUR 3,000
 Starting price EUR 1,500



104

A FINE GOLD LACQUER SIX-LOBED KOBAKO AND COVER

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



The kinji ground finely decorated in black, red, and gold hiramaki-e and takamaki-e to depict a textile with hanabishi (lit. flowery diamonds) ground, the cover further with a lacquer storage box for playing cards (karuta) with dense foliate designs and a beautiful red cord wrapped around it, as well as chrysanthemum sprays and a folding fan, the interior and base with nashiji, the interior edges of gold fundame.

DIAMETER 10.6 cm

Condition: Good condition with minor wear, a small chip to the interior rim of the box, few tiny nicks to edges, light surface scratches to base.

Provenance: The Ankarcrona Collection of Japanese Works of Art. Old inventory labels to base. Sten Ankarcrona (1861-1936) began collecting upon his first visit to Japan in the late 1880s, at the beginning of the golden age of travel and collecting in Europe. The young aristocratic Swedish naval officer became fascinated by the breadth of artistic production in the region and continued to add to his collection back in Europe. In 1923, by then an admiral, he was appointed by the King of Sweden to travel back to Japan on a special mission, where he spent two months making many more purchases. His love of Asian art was later passed down to his children and grandchildren, who have enriched the family collection during their own visits to Japan throughout the second half of the 20th century.



Sten Ankarcrona (1861-1936)

Estimate EUR 1,500
Starting price EUR 800

105

A GOLD LACQUER KOGO (INCENSE CONTAINER) WITH LUCKY OBJECTS (TAKARAMONO)

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

The small box and cover, used for the storage of incense, of oval shape and finely decorated in gold takamaki-e and hiramaki-e with some sprinkled gold flakes, depicting various lucky objects known as takaramono. These include Daikoku's mallet, the hat of invisibility (kakure kasa), straw raincoat (mino), Hotei's bag (takarabukuro), magical jewels (tama), pine saplings and ingots. The interior and underside of nashiji.

SIZE 3 x 8.7 x 10.4 cm

Condition: Very good condition with minor wear. A small age crack to the side. The interior with traces of use from incense.

Provenance: From an important East German private collection, mostly assembled in the 1970s and 80s.

Estimate EUR 1,000
Starting price EUR 500



106

A VERY FINE AND SMALL LACQUER AND MOTHER-OF-PEARL INLAID BOX AND COVER

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

The small, rectangular lacquer box and cover likely used to store incense, applied with silver rims, the cover superbly decorated in gold takamaki-e, hiramaki-e, and with tiny hiramaki flakes, depicting a hanging basket containing overly ripe pomegranates and their leaves, surrounded by a stunning mosaic of shaped gold, silver, and aogai flakes, an aogai-inlaid fly hovering above the basket, all within a lobed silver reserve. The sides, underside, and interior of densely sprinkled nashiji.

SIZE 1.7 x 7.2 x 5.1 cm

Condition: Good condition with associated surface wear. Some scattered losses to inlays. The underside with a small chip to one edge.

Provenance: From a noted Czech private collection.

Note the striking change of color to the aogai inlays when exposed to light from different angles.

Estimate EUR 2,500
Starting price EUR 1,200



107
**A FINE GOLD LACQUER MINIATURE
 KOBAKO IN THE FORM OF A CABINET**

Japan, 19th century



The rectangular base bearing a nashiji ground and supported on four short bracket feet, the kobako fitted with two drawers with a nashiji ground decorated with diapered designs and kidney-shaped panels in gold takamaki-e and hiramaki-e depicting various plants, the sides pierced to show the panels when the drawers are inserted, the gently curved top decorated in gold takamaki-e on a kinji ground to depict a cockerel amid flowers on a brushwood fence, the interiors of nashiji with gold fundame edges.

LENGTH 8 cm

Condition: Very good condition with minor surface wear, few tiny nicks to edges, the top with few light surface scratches.
 Provenance: British private collection.

Estimate EUR 2,000
 Starting price EUR 1,000



108
**TWO GOLD LACQUER FAN-SHAPED
 MINIATURE BOXES AND COVERS**

Japan, 19th century

Each carved in the form of a folding fan, bearing a kinji ground and decorated in gold takamaki-e, the smaller depicting a gnarled pine branch extending from craggy rockwork, the larger with bamboo and prunus above dense stylized foliage continuing on to the sides, the bases and interiors of nashiji, the larger box with silver rims.



WIDTH 5.7 cm and 4.3 cm

Condition: Good condition with expected wear, the smaller box with few tiny nicks to edges and interior, the larger box slightly warped.
Provenance: From a private collection in New York, USA. The larger box with an old paper label to the base.

Estimate EUR 1,000
 Starting price EUR 500

109
**A RARE PAIR OF GOLD LACQUER
 MINIATURE SUZURIBAKO WITH TORII**

Japan, 19th century

The covers of the miniature writing boxes finely decorated in gold takamaki-e, as well as kirigane and e-nashiji with a torii (shrine gate) in water amid waves, the shoreline in the distant background lined with pine trees, the interiors with nashiji grounds decorated in gold takamaki-e with birds and flowers, each fitted with an inkstone, silver waterdropper, and two brushes, with silver rims.



SIZE 4 x 5 cm (each)

Condition: Very good condition with minor surface wear, one waterdropper lost.
 Provenance: From a private collection in New York, USA.

A **torii** is a traditional Japanese gate most commonly found at the entrance of or within a Shinto shrine, where it symbolically marks the transition from the mundane to the sacred.



The famous torii at Itsukushima Shrine

AUCTION COMPARISON:

Compare a related miniature gold lacquer suzuribako, 9.5 x 8.5 cm, at Bonhams, Property from the Collection of Drs. Edmund and Julie Lewis, Part I, 11 September 2019, New York, lot 513 (**sold for 4,450 USD**), together with a smaller pair of miniature suzuribako and ryoshibako). Compare a related miniature suzuribako at Sotheby's, Fine Japanese Art, 14 May 2019, London, lot 119 (**sold for 2,500 GBP**).



Estimate EUR 3,000
 Starting price EUR 1,500





110
GYOKUSEI: A FINE FIGURAL LACQUER KOGO (INCENSE CONTAINER)

By Yahata Gyokusei (1890-1948), signed Gyokusei with seal Kotobuki
Japan, late Meiji period (1868-1912) to Taisho period (1912-1926)

Well carved as a seated old man, his voluminous robe decorated with floral scroll and cranes patterns executed in gold hiramaki-e, the exposed hand and face inlaid in marine ivory and finely carved. The underside signed GYOKUSEI with a stylized red seal Kotobuki 寿 [Long Life and Happiness].



HEIGHT 7 cm

Condition: Very good condition with minor surface wear. With few small nicks to the base, the inside with microscopic chipping to the edges.

Provenance: From an important East German private collection, mostly assembled in the 1970s and 80s.

Yahata Gyokusei was a master bamboo and lacquer artist, who made lacquer trays and suzuribako, amongst other lacquer items. He belonged to the Japan Lacquer Workers' Association and exhibited annually at the Lacquer Workers' Council. In 1911 (Meiji 44), he exhibited a 'rusty bamboo lacquered smoking pipe tube (Kiseruzutsu)' and received the third prize. He regularly won prizes. He has trained many apprentices and has passed on the bamboo lacquering technique to the next generation.

Estimate EUR 2,000
Starting price EUR 1,000



111
A LACQUER BOX AND COVER WITH PEONIES AND BUTTERFLIES

Japan, 19th century

The rectangular box and cover bearing a black-lacquered ground and decorated with two shades of gold hiramaki and takamaki-e with blossoming peonies and butterflies. The interior lacquered in black with gold fundame edges, the underside of nashiji.

SIZE 4.1 x 4.6 x 10.8 cm

Condition: Good, worn condition with some wear, traces of use, some losses particularly to the edges.

Provenance: From a noted Czech private collection.

Estimate EUR 800
Starting price EUR 400

112
A RARE LACQUER TANZAKU-BAKO (POEM-CARD BOX) AND COVER WITH CHRYSANTHEMUM ROUNDELS

Japan, 19th century

The lacquer box used for the storage of tanzaku poem slips of rectangular form with rounded corners, the box fitted with two metal loop handles suspended from neatly incised leaves, the wood ground decorated in gold and silver takamaki-e with various overlapping chrysanthemum roundels, the interiors of nashiji with gold fundame edges.

LENGTH 19.2 cm

Condition: The cover with age cracks and associated old repair and minor touchups, the box with an old minor touchup to the interior rim, further with few small nicks and minor surface wear, overall in good presentable condition.

Provenance: British private collection. The base with an old inventory label, '204. Glasgow Art Galleries & Museums. Reg. No. 22cs-[7]3'.

Estimate EUR 1,200
Starting price EUR 600



113
HATTORI TOSHIO: A SMALL BLACK AND GOLD LACQUER SUZURIBAKO WITH CARTWHEELS IN WATER

By Hattori Toshio (b. 1943), signed Toshi
Japan, Kyoto, second half of 20th century, Showa period (1926-1989)

Of rectangular form with rounded corners, bearing a lustrous roiro ground throughout, the exterior sides of the box and exterior of the cover finely decorated in gold and little silver takamaki-e with cartwheels flowing in a dynamically executed body of water with many swirls and gushes as well as scattered dew drops, the interior tray fitted with a rectangular ink stone and silver suiteki (waterdropper), the underside of the suzuribako signed TOSHI.

SIZE 25 x 11.5 x 3.5 cm

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

With the original wooden tomobako with hakogaki reading Namikuruma makie suzuribako (The writing box set, with a design of wheels in water), as well as a leaflet written in Japanese with the artist's biography up to 1987.

Hattori Toshio (b. 1943), art name Hattori Shunsho, was first selected for the Nitten exhibition in Showa 38 (1963). Since then, he has exhibited more than twenty times at the Nitten and other exhibitions, winning numerous prestigious awards. In 1995, he had an audience with Pope John Paul II and presented the Pope with a lacquer reading table. In 2004, he created the shelves for the guest room of the Kyoto State Guest House of the Government of Japan. He is a member of the Kyoto Crafts Artists Association, the Kyoto Lacquer Artists Association, and the Sokokai.

LITERATURE COMPARISON:

Compare an earlier tebako with a closely related depiction, dated 17th-18th century, in the collection of the Tokyo National Museum, accession number N-93.



Auction comparison:

Compare a related roiro lacquer suzuribako and cover by Odawara Toshio (1915-1968), also dated Showa period, at Bonhams, Fine Japanese Art, 10 November 2011, London, lot 97 (sold for 2,000 GBP).

Estimate EUR 1,200
Starting price EUR 600





114
**A LACQUERED FUBAKO
 (LETTER BOX) WITH MINOGAME**

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

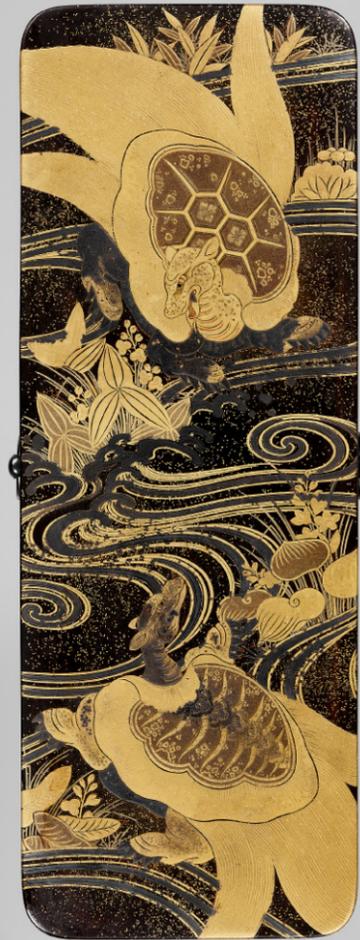
The fubako (letter box) bearing a roiro ground, finely decorated in gold and silver hiramaki-e, as well as some gold-sprinkled lacquer and kirigane, depicting two confronting minogame. The interior of nashiji with gold fundame rims. The box with two silver-applied handles.

SIZE 23.7 x 8.6 x 3.9 cm

Condition: Very good condition, some minor some wear, mainly to the lacquer, a few minor cracks to the lacquer, minuscule dents on the underside.

Provenance: From a noted Czech private collection.

Estimate EUR 2,000
 Starting price EUR 1,000



115
**ZOHIKO: A GOLD LACQUER
 KOBAKO WITH CRANES AND PINE**

By the Zohiko company, Zohiko seal mark
 Japan, 19th century

Of rectangular form, finely decorated in gold hiramaki-e, and kirigane with pine trees along a shore and two cranes, the sides with a continuation of the landscape. The interior lacquered in nashiji. Gold fundame along on the edges. The underside with a seal mark ZOHIKO, the character zo shaped as an elephant.

SIZE 9.4 x 7.8 x 2.4 cm

Condition: Very good condition with little wear, light surface scratching, small crack to one corner, minor chipping.

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

The Zohiko company is a famous company of lacquerers established in the late 17th century and still active today.

Estimate EUR 1,500
 Starting price EUR 800



116
**A LACQUER BOX AND COVER
 WITH MINOGAME DESIGN**

Japan, 19th century

The lacquer box and cover of rectangular form with chiri-i edges, the exterior covered in roiro, decorated with kirigane, takamaki, and hiramaki-e, depicting a pine tree at a shore partly covered in clouds, a family of three minogame near the bottom. The interior lacquered in nashiji, the rims with gold fundame, and two silver-applied loop handles in the form of origami cranes.

SIZE 22.5 x 20.1 x 6.5 cm

Condition: Overall good condition with minor wear and traces of use, light surface scratches, chips, a crack to the edge, the cover slightly warped.

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

Estimate EUR 2,000
 Starting price EUR 1,000





**117
A SUPERB AND RARE SMALL GOLD-LACQUER
SHODANA (DISPLAY CABINET) WITH STAND**

Japan, Meiji period (1868-1912)

The shodana (display cabinet) supported on the original gold-lacquer stand with four curved feet and neatly decorated in gold hiramaki-e and takamaki-e with several minogame (thousand-year-tortoises) amongst meandering streams and rocks. The silver and shakudo fitted cabinet comprising two pairs of hinged cupboard doors, one single corner door, one set of sliding doors, staggered shelves and three drawers, decorated in gold takamaki-e, kirigane and e-nashiji with floral and mountainous landscape, as well as different birds, the top, sides, and reverse scattered with aoi-mons, the cupboard doors bordered with hanabishi (flowery-diamond) motifs.

This shodana is ideal for presenting miniature artworks such as netsuke.

HEIGHT (with stand) 37.5 cm, LENGTH (with stand) 31.5 cm

Condition: Very good condition with only minimal wear to lacquered decoration and edges.
Provenance: British private collection.

AUCTION COMPARISON:
Shodana of this scale are exceedingly rare. For a larger shodana with a similar decoration of aoi-mons see Christie's, The Collector: European and English 18th and 19th Century Furniture and Works of Art, Silver, Ceramics and Gold Boxes, 15 July 2020, London, lot 236 (sold for 30,000 GBP).

Estimate EUR 6,000
Starting price EUR 3,000



**118
A GOLD LACQUER BOWL
WITH KATABAMI MON**

Japan, Meiji period (1868-1912)

The deep rounded sides supported on a slightly spreading foot, the rims of gold fundame, the nashiji ground decorated in gold and silver takamaki-e with three irregularly spaced katabami mon, a design of yellow sorrel flowers, against scrolling foliage.

DIAMETER 12.4 cm

Condition: Very good condition with minor surface wear, the rim with two tiny nicks.

Provenance: The Ankarcrona Collection of Japanese Works of Art. Old inventory label to base. Sten Ankarcrona (1861-1936) began collecting upon his first visit to Japan in the late 1880s, at the beginning of the golden age of travel and collecting in Europe. The young aristocratic Swedish naval officer became fascinated by the breadth of artistic production in the region and continued to add to his collection back in Europe. In 1923, by then an admiral, he was appointed by the King of Sweden to travel back to Japan on a special mission, where he spent two months making many more purchases. His love of Asian art was later passed down to his children and grandchildren, who have enriched the family collection during their own visits to Japan throughout the second half of the 20th century.



**Sten Ankarcrona
(1861-1936)**

Estimate EUR 1,000
Starting price EUR 500



**119
A GOLD LACQUER HEXAGONAL
STAND WITH KUYO MON**

Japan, 19th century

The stand with six short straight sides supported on four cabriole legs, the rim of gold fundame, the nashiji ground decorated with three kuyo mon (family crests representing the nine heavenly bodies) against scrolling leafy vines bearing fruit, the base and interior of the legs of a bright reddish nashiji.

LENGTH 22 cm

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

AUCTION COMPARISON:
Compare a related gold lacquer incense burner stand, dated to the 18th century, at Bonhams, Fine Japanese Works of Art, 15 September 2015, New York, lot 3098 (bought-in at an estimate of 2,500-4,000 USD).

Estimate EUR 1,000
Starting price EUR 500





120
A SUPERB AND VERY RARE OCTAGONAL LACQUER BOX WITH EN SUITE STAND AND SEVEN KOGO (INCENSE CONTAINERS)

Japan, c. 1880, Meiji period (1868-1912)

The octagonal lacquer box with en suite stand and seven small circular kogo (incense container). The lid of the octagonal box is decorated in iro-e takamaki, hiramaki, togidashi-e, and kirigane flakes depicting a mother and child inlaid in shakudo, shibuichi, and gold in the center, further with a landscape scene with houses and people, a lake visible in the distance with small fishermen's boats and some larger boats visible on the horizon against the sunrise-red sky, Mount Fuji visible in the distance, the peak formed by one of the corners of the box. The interior of the cover is decorated with birds in flight above crashing waves and seashells, all against a nashiji ground. The edges of the box are of gold fundame, the inside of nashiji.

Inside this exceptional box are seven small circular lidded kogo which are original to the design, each with a different décor. The nashiji-lacquered stand is decorated with various autumnal leaves.

HEIGHT 16 cm, WIDTH 26 cm

Condition: Good condition with minor wear and traces of use. Some losses to lacquer around the metal inlays. The edges of the stand with some repaired cracks. The object presents extremely well.

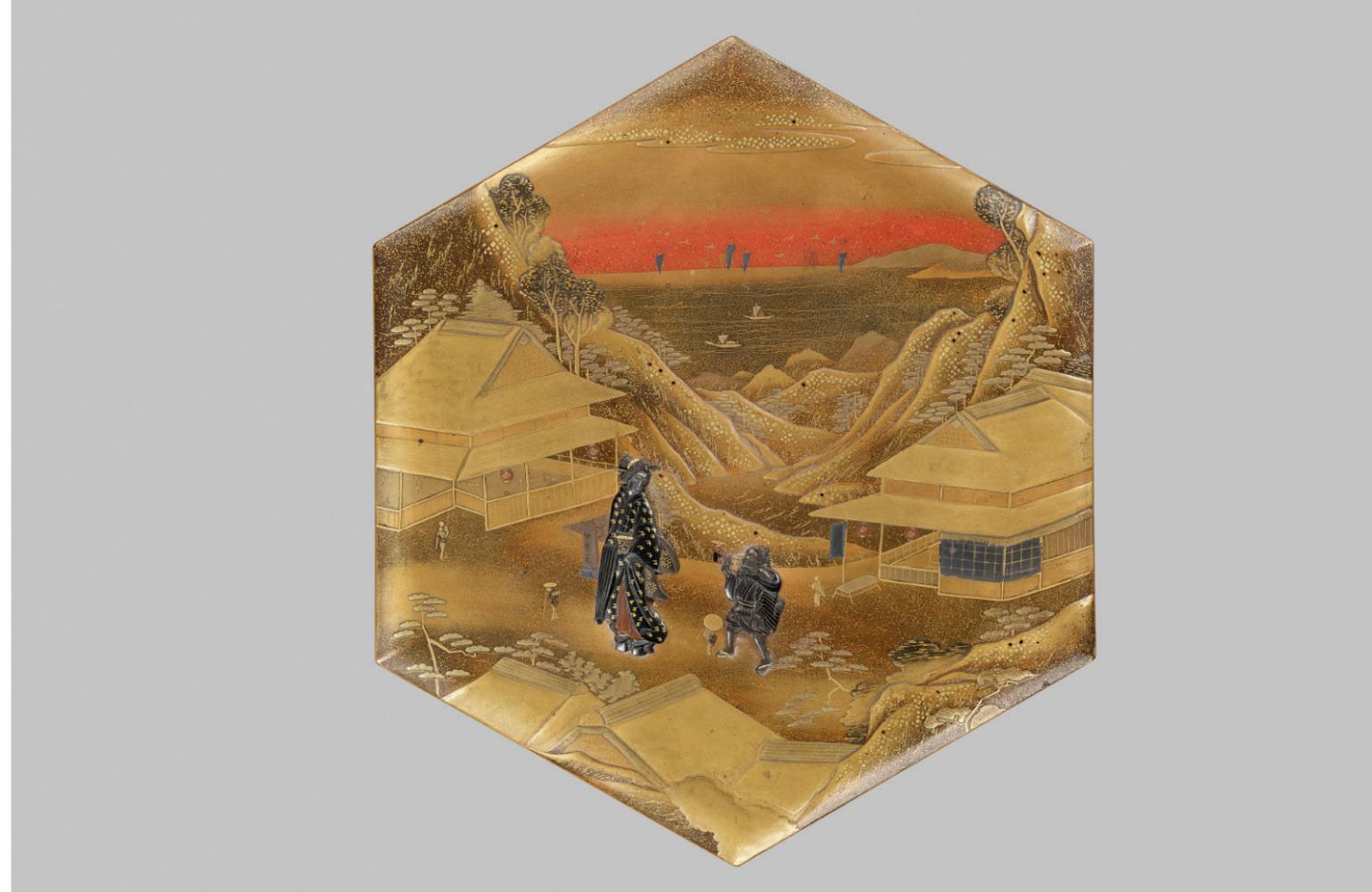
Provenance: Formerly property of the Museum of Fine Arts Boston, bequest of Thomas Gold Appleton (1812-1884), accessioned in 1884. Thomas Gold Appleton (1812-1884) was an American writer, an artist, and a patron of the fine arts. Christie's, Japanese Art and Design, 8 November 2006, London, lot 88, sold by the MFA to benefit the collections fund. A noted Czech private collection, acquired from the above. With old labels and accession numbers written in red.



A portrait of Thomas Gold Appleton (1812-1884) by Frederick P. Vinton (1846-1911)

It is incredibly rare to find this set, used for the incense matching game, complete and with all the original parts present. Furthermore the provenance can be traced back to the original owner.

Estimate EUR 8,000
 Starting price EUR 4,000





121
A PAIR OF GOLD LACQUER DUCK-FORM KOGO (INCENSE BOXES) AND COVERS

Japan, Taisho period (1912-1926)

Formed as a male and female oshidori (Mandarin duck), the sides and covers each bearing a kinji ground finely decorated in mostly gold and some black and red takamaki-e and hiramaki-e with the plumage, wings, eyes, and beak all neatly detailed, the interior and base of rich nashiji.

LENGTH 14.5 cm and 12.1 cm

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

Estimate EUR 1,000
 Starting price EUR 500

122
A BLACK AND GOLD LACQUER KORO AND COVER IN THE FORM OF A CHAIRE (TEA CADDY)

Japan, 19th century

The box of ovoid form, supported on a short foot, with an incurved rim, the interior lined with metal, the exterior with a roiro ground decorated in gold and silver takamaki-e, hiramaki-e, kirigane, and e-nashiji to depict sailing boats and fishing nets in a lake, the landscape further with rockwork, mountains, pines, and huts, all below thick clouds, the concave cover similarly decorated with clouds and surmounted by a knob handle. The interiors and base of nashiji.

HEIGHT 7 cm

Condition: Very good condition with minor surface wear.
Provenance: British private collection. The base inscribed in red lacquer with an inventory number, '51.465C', indicating a prior museum deaccession.

The present lot may be described as a kikikoro, or incense 'listening vessel, for containing gin'yo (literally 'silver leaf'), on which the incense is heated.

Estimate EUR 1,000
 Starting price EUR 500



123
SHOICHI: A BLACK AND GOLD LACQUER NATSUME (TEA CADDY) WITH A WEEPING WILLOW (YANAGI)

By Hirata Shoichi (1927-2011), signed Shoichi
 Japan, Showa period (1926-1989)

Of typical form with a flush-fitting cover, the exterior bearing a roiro ground richly decorated in gold hiramaki-e and takamaki-e with kirigane and e-nashiji to depict a willow tree growing from the base of the tea caddy to the top of the cover, the dense branches forming a tight network that covers almost the entire vessel. The interiors of the box and cover lacquered with a silver ground and gold fundame edges, the exterior rim of the box (obscured by the cover) further with a diapered wave design. The recessed base also with a silver-lacquered ground and red-lacquered signature SHOICHI.

DIAMETER 7.3 cm

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

With a wood tomobako with hakogaki reading Yanagi makie, oonatsume, Shoichi saku (A large Natsume tea caddy, with a design of willow tree, made by Shoichi) and a seal reading Shoichi.

Estimate EUR 1,000
 Starting price EUR 500



124
TASAKI SHOICHIRO: A BLACK AND GOLD-LACQUERED NATSUME (TEA CADDY) WITH FAN PAINTINGS

By Tasaki Shoichiro (b. 1931), signed Shoichiro
 Japan, Showa period (1926-1989)

Of typical form with a flush-fitting cover, the exterior bearing a roiro ground finely decorated in iro-e takamaki-e to depict three painted fans, two overlapping at the top of the cover, the first showing an Imperial cart (Goshu guruma) and pine saplings, the second with a curved bridge over a meandering stream beside willows (yanagi), the third with chrysanthemums borne on leafy stems, the interior with an even silver ground and gold fundame rims. The recessed base also lacquered with a silver ground and signed SHOICHIRO.

DIAMETER 8.4 cm

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

With the original wood tomobako with the artist's signature, a signed and sealed protection cloth, and a Japanese pamphlet with information about the artist.

Tasaki Shoichiro (born 1931) is a makie artist from Wajima, Ishikawa Prefecture. He studied the makie and chinkin technique from Ichigo Itcho and Harima Masao (1911-1997) respectively. He exhibited his works at many exhibitions, including Gendai Bijutsu Ten, Wajimashi Bijutsu Ten and Nihon Dento Kogei Ten which received several prizes. Today, he is a member of Nihon Kogei Kai (Japanese craft association) and Juyo Mukei Bunkazai Wajimanuri Gijutsu Hozonkai (Wajima Lacquer Technique Preservation Committee) and still strives to encourage the local lacquer-making industry.

Estimate EUR 1,000
 Starting price EUR 500





125
**A RARE AND FINE LACQUER BUNDAI
(WRITING TABLE) WITH SEVEN HORSES**

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

The low table supported on four bracket feet and with gilt-metal fittings incised with foliate designs against a ring-punched ground. The writing surface with a nashiji ground decorated in gold and silver takamaki-e with seven horses in three groups, each striking a different pose, their manes and muscular bodies sensitively executed, their eyes with black pupils, the underside of the table of nashiji as well, the interiors of the feet of gold fundame.

SIZE 61 x 34.3 x 12.5 cm

Condition: Good condition with minor wear, age cracks, further with few small nicks and little flaking to lacquer.
Provenance: Dutch collection.

Estimate EUR 5,000
Starting price EUR 2,400



126
A SUPERB GOLD LACQUER INCENSE BOX AND COVER WITH INTERIOR TRAY AND TWO BOXES

Japan, 19th century

Of rectangular form, the cover bearing a lustrous kinji ground finely decorated in gold, silver, and black hiramaki-e and takamaki-e with a heron perched on the rudder of a small boat amid reeds in a lake, the interior with a matching tray similarly decorated with a heron in flight above grasses beside a gnarled pine tree, further with two smaller kinji ground boxes with covers similarly decorated with floral motifs. The interiors and bases of nashiji with gold fundame edges. The base of the box with a circular aperture.

WIDTH 10.8 cm

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

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

AUCTION COMPARISON:
 Compare to a closely related lacquer incense box with tray and four lacquer boxes, sold at Woolley & Wallis, Japanese Works of Art, 7 December 2020, Salisbury, lot 376 (sold for hammer price 4,000 GBP).



Estimate EUR 4,000
 Starting price EUR 2,000



127
**A FINE GOLD LACQUER BOX AND
 COVER WITH A BIRD AND PRUNUS**

Japan, 19th century

Of rectangular *tebako* form with rounded corners, bearing a *nashiji* ground finely decorated in *iro-e takamaki-e*, *hiramaki-e*, *kirigane*, and *e-nashiji* to depict a bird with open beak perched on a bamboo gutter mounted between gnarled branches of an old burly cherry blossom tree bearing rich blossoms, the water from the gutter splashing onto a rock amid grasses and bamboo from the cover to the side of the box, leading to a meandering stream. The interior of *nashiji* with gold *fundame* edges.

SIZE 13.6 x 10.6 cm

Condition: Very good condition with minor surface wear.

Provenance: The Ankarcrona Collection of Japanese Works of Art. Sten Ankarcrona (1861-1936) began collecting upon his first visit to Japan in the late 1880s, at the beginning of the golden age of travel and collecting in Europe. The young aristocratic Swedish naval officer became fascinated by the breadth of artistic production in the region and continued to add to his collection back in Europe. In 1923, by then an admiral, he was appointed by the King of Sweden to travel back to Japan on a special mission, where he spent two months making many more purchases. His love of Asian art was later passed down to his children and grandchildren, who have enriched the family collection during their own visits to Japan throughout the second half of the 20th century.



**Sten Ankarcrona
 (1861-1936)**

Estimate EUR 2,000
 Starting price EUR 1,000





128
**A SUPERB GOLD LACQUER SUZURIBAKO
 WITH WEDDED ROCKS MOTIF**

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

The stunning gold lacquer box bearing an attractive nashiji ground and lacquered in stunning silver and gold takamaki, hiramaki, togidashi-e, and kirigane on the cover with a flowering cherry tree above a rushing stream and waterfall flowing between bamboo-covered craggy rocks, the image continuing on the sides of the box. The interior of the cover is decorated with a silver-inlaid full moon rising behind the two famous wedded rocks, Meoto Iwa, executed in gold takamaki-e with kirigane highlights, surrounded by swirling and crashing waves. The interior further decorated with crashing waves and dew drop sprays, fitted with an inkstone (suzuri) and superb floral silver water dropper (suteiki).

SIZE 5.2 x 23 x 25 cm

Condition: Very good condition. The object presents extremely well, the lacquered details appearing fresh and very well preserved. The cover with a chip to two edges from contact with the box, the inside box with a tiny chip to one edge.

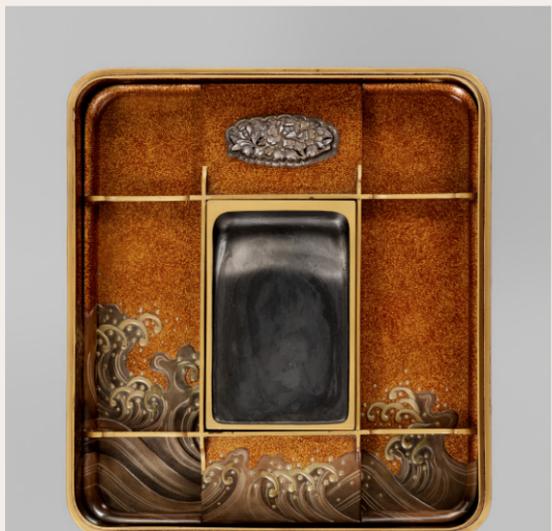
Provenance: From a noted private collection, New York.

The Meoto Iwa are two sacred rocks of the coast of Futami, near Ise shrine, Japan. One rock is larger than the other, and both symbolize the two creator Kami (Shinto deities) Izanagi and Izanami. The rocks are connected by a sacred shimenawa rope, which must be ceremoniously replaced several times a year, symbolizing the union of the deities. The site is particularly known for the view of the full moon rising between the rocks from autumn to winter, **thus the present box suggests two times of year, with the flowering cherry on the cover alluding to spring, the decoration of the interior to autumn.**



The full moon rising between the wedded rocks, Meoto Iwa, in autumn

Estimate EUR 10,000
 Starting price EUR 5,000





129
**HARA YOYUSAI: A FINE AND RARE
 GOURD-FORM SUZURIBAKO AND COVER**

By Hara Yoyusai (1769-1845), signed Yoyusai
 Japan, late 18th to early 19th century, Edo period (1615-1868)

The exterior of the gourd-form writing box and cover bearing an ochre ground finely decorated in gold and copper takamaki-e and pewter takazogan with e-nashiji to depict leafy vines, the interior of the box and cover bearing a roiro ground and decorated in gold and silver takamaki-e with e-nashiji to depict maiden flowers (ominaeshi) borne on leafy stems, the box further fitted with brush rests, a pouch-form ink stone, and a rectangular copper suiteki (waterdropper) with a ho-o bird amid clouds in high relief, the interior of the cover with the signature YOYUSAI.

SIZE 24.6 x 21.7 x 4.5 cm

Condition: Good overall condition with wear, extensive age cracks, flaking, minor losses, small nicks, light scratches, slightly warped.
 Provenance: Dutch collection.

With a fitted silk cushion and dark wood storage box and cover.

LITERATURE COMPARISON:
 Compare a related lacquered gourd, also by Hara Yoyusai and with leafy vines, in the collection of the Minneapolis Institute of Art, accession number 2015.79.425.

Estimate EUR 4,000
 Starting price EUR 2,000



130
**A BLACK AND GOLD LACQUER SUZURIBAKO
 WITH THE MOON, HO-O BIRDS AND KIRI MONS**

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

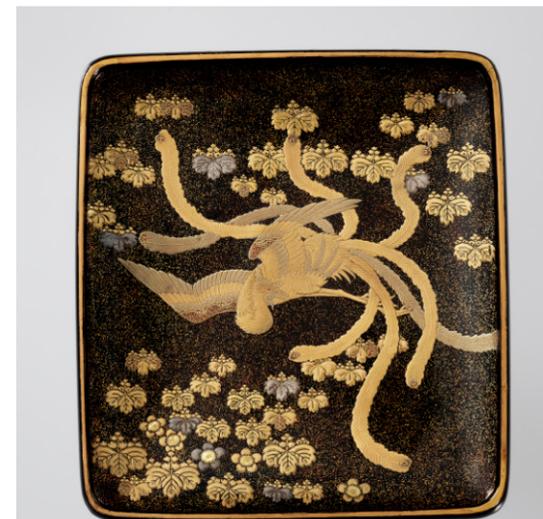
SIZE 21.5 x 19.5 x 4.6 cm

Of rounded rectangular form, the domed overhanging cover bearing a roiro ground decorated in gold hiramaki-e and takamaki-e with pewter and silver takazogan as well as highlights in aogai, gold foil, and silver kirikane to depict a flowering prunus branch under a crescent moon in a starry sky, the interior of the cover with a nashiji ground similarly decorated, adding silver takamaki-e, e-nashiji, and scattered gold kirikane, depicting a magnificent ho-o bird in flight surrounded by clusters of kiri (paulownia) mons. The interior of the box with a sparser nashiji ground similarly decorated with another ho-o bird and kiri mons, the depiction partly obscured and at the same time continued on the fitted tray holding the rectangular ink stone and copper suiteki (waterdropper) in the form of a stylized persimmon.

Condition: Good condition with some surface wear, minor age cracks, small nicks, occasional light scratches, minor flaking to lacquer, small losses to gold foil. The base with extensive scratching as well as small nicks and losses to lacquer.
 Provenance: Dutch collection.

According to legend, the ho-o bird will only nest in paulownia trees, and only in peacetime and when a virtuous ruler is in power. With hopes of attracting the auspicious birds, the trees are planted in courtyards and gardens across Japan.

Estimate EUR 3,000
 Starting price EUR 1,500





131
A FINE BLACK AND GOLD LACQUERED SUZURIBAKO WITH CHERRY BLOSSOMS AND MOON

Japan, 19th century

Of rounded rectangular form, the exterior bearing a roiro ground, the top and sides of the overhanging cover finely decorated in gold takamaki-e and gold and silver hiramaki-e as well as kirigane and e-nashiji to depict an old blossoming cherry blossom tree with prominent recessed burls, with the full silver moon in the background. The underside of the cover bearing a nashiji ground decorated in iro-e takamaki-e with kirikane and e-nashiji to depict Toba riding a mule along a long bridge over a swirling river toward a temple compound nestled between craggy rockwork and various trees, the interior tray similarly decorated with pine, bamboo, and mountains, and fitted with brush rests, a rectangular inkstone, and a silver suiteki (waterdropper) of rectangular form with indented corners.

SIZE 25.8 x 23.4 x 5 cm

Condition: Very good condition with minor surface wear and few minuscule nicks.
 Provenance: Dutch collection.

With the original black-lacquered box and cover of rectangular form, the cover with a silver-lacquered inscription On-suzuribako, and a piece of calligraphic writing which is a music sheet for a traditional Japanese Nagauta (fashionable sing-song).

Auction comparison:

Compare a related suzuribako by Ogetsu, dated 19th century, at Bonhams, Fine Japanese Art, 7 November 2013, London, lot 420 (sold for 5,250 GBP).

Estimate EUR 6,000
 Starting price EUR 3,000





132
**KOMA KORYU: A LACQUER SUZURIBAKO
 DEPICTING GEESE, RICE DRYING, AND SNOW**

By Koma Koryu, signed Koma Koryu saku
 Japan, late 18th to early 19th century, Edo period (1615-1868)



The rectangular suzuribako with a lustrous roiro ground, decorated in gold and silver takamaki and hiramaki-e depicting a scene with geese in flight above a gnarled tree, two further geese perched on a snow-covered tree and another picking rice grains from the ground which is also partly covered in snow and highlighted with gilt and silver kirigane. Rice straw bundles are hanging from the tree and lying on the ground. The interior decorated with reflections of an inlaid silver full moon amongst clouds on a sparse nashiji ground. The edges of gold fundame. The box fitted with a suzuri (ink stone), suiteki (water dropper) and an ink container with a pierced floral motif.

SIZE 20.6 x 24.5 x 4.3 cm

With a wooden tomobako storage box inscribed: 時代蒔絵、御寿々利箱、古満巨柳作 "jidai makie, on-suzuribako, Koma Koryu saku" [An old piece, maki-e lacquer, a suzuribako, made by Koma Koryu]

Condition: Overall very good condition with associated minor wear and traces of use, mostly to the lacquer, and a few surface scratches. A crack to the lacquer on the interior of the cover.
 Provenance: British private collection.

AUCTION COMPARISON:

Compare a related lacquer suzuribako, in gold and silver hiramaki-e, depicting a similar scene, dated 19th century, Edo period, at Christie's, An Inquiring Mind: American Collecting of Japanese & Korean Art, 25 April, New York, lot 37 (sold for 6,250 USD).



Estimate EUR 4,000
 Starting price EUR 2,000





133
**A BLACK AND GOLD LACQUER SUZURIBAKO
 WITH DRAGON AND TIGER**

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

Of rectangular form with canted edges and corners, the rims of silver, the top of the cover with a roiro ground finely decorated in gold and silver takamaki-e, togidashi-e, kirigane, and e-nashiji to depict a three-clawed and two-horned dragon with glass-inlaid eyes writhing amid swirling clouds, the interior of the cover with a nashiji ground and two sunken shaped panels decorated in gold and silver takamaki-e, hiramaki-e, kirigane, and e-nashiji as well as gold foil to depict a tiger in bamboo and a mountain landscape with rockwork, trees, a building, and a swirling stream. The interior of the box with nashiji to the sides and a gold-sprinkled roiro ground to the base, the exterior base of roiro.

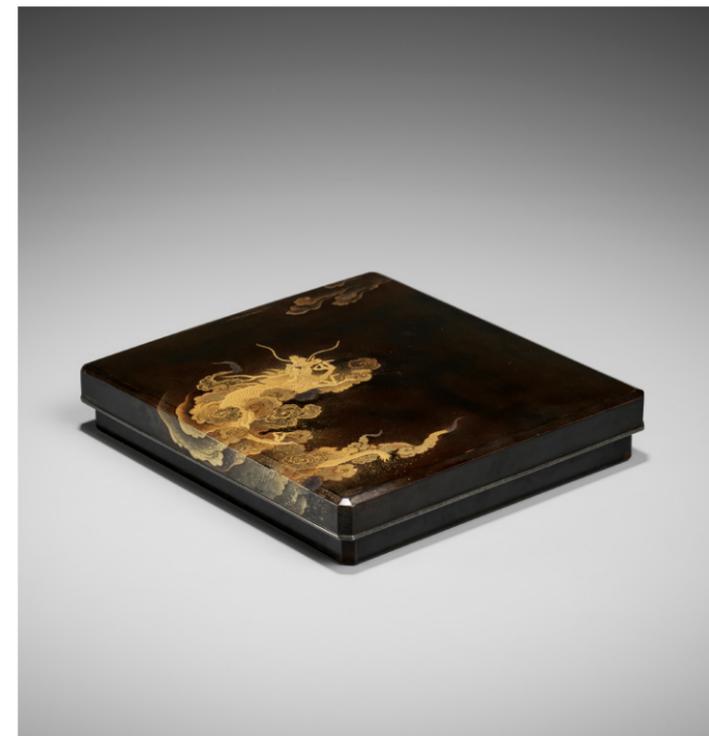
SIZE 22.5 x 21 x 4.5 cm

Condition: Very good condition with some surface wear, minor age cracks, few minuscule nicks. One edge with a small repaired crack. The interior tray and accessories are lost.

Provenance: From a private collection in Iowa, USA.

Both the tiger and dragon have important meanings in Buddhist and Taoist philosophy, together representing the yin and yang, the earth and sky, or the male and female. Furthermore, they represent strength, resilience and courage.

Estimate EUR 4,000
 Starting price EUR 2,000





134
**A BLACK AND GOLD LACQUER SUZURIBAKO
 WITH CHRYSANTHEMUM AND DUCKS**

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



Of rectangular form with rounded corners, the sides of the box and top of the cover with a roiro ground finely decorated in iro-e takamaki-e, hiramaki-e, and e-nashiji to depict stylized chrysanthemum blossoms with reeds, grasses, leaves, and other flowers, further with a river and rolling hills, the interior of the cover similarly decorated with two ducks swimming in a stream amid craggy rockwork, reeds, and lotus, also decorated with gold kirigane, the interior of the box with gold hiramaki-e to depict crickets and swirling lines against a roiro ground and fitted with suzuri (inkstone).

SIZE 6 x 23.5 x 26 cm

Condition: The exterior of the cover with shallow cracks with associated old repair and minor touchups, further with minor staining, few small chips and tiny nicks, minor age cracks, and surface wear. The suiteki (waterdropper) is lost. Overall in good, presentable condition.

Provenance: Ex-collection René Vittoz. René Vittoz (1904-1992) was a Swiss scholar of Romance languages and a teacher of French and art history. He authored several books, including 'Essai sur les Conditions de la Poesie Pure' and a play, 'L'ivresse de Noé' (Drunkenness of Noah). He was also a painter and a passionate collector of Asian and European works of art. After his death, a number of works in his collection were auctioned at Christie's.

Estimate EUR 4,000
 Starting price EUR 2,000





135
**A BLACK AND GOLD LACQUER
 SUZURIBAKO WITH CHRYSANTHEMUM
 AND DEER**

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

Of rounded rectangular form, the box and overhanging cover with a roiro ground finely decorated in gold and silver takamaki-e and hiramaki-e with kirigane and e-nashiji to depict chrysanthemum sprays, bamboo, rockwork, and a swirling stream, the interior of the cover superbly decorated with a stag and doe amid grasses, leaves, and bamboo against a roiro ground, the interior further with gold fundame edges, the base of nashiji.

SIZE 26.7 x 23.8 x 4.7 cm

Condition: The interior tray and accessories are lost. Wear, minor age cracks, one corner of the cover with an old repair, few minuscule nicks to edges, occasional light surface scratches. Overall in very good, age-related condition.

Provenance: French private collection. The interior with an old paper label, '93.'

AUCTION COMPARISON:
 Compare a closely related suzuribako, dated late 19th century, at Christie's, Japanese Art & Design, 16 May 2012, London, lot 125 (sold for 22,500 GBP).

Estimate EUR 4,000
 Starting price EUR 2,000





136
**KORIN: A RINPA STYLE LACQUER
 SUZURIBAKO WITH UME FRUIT AND BLOSSOMS**

After Ogata Korin (1658-1716), inscribed Hokkyo Korin with kakihan Japan, late 18th to early 19th century, Edo period (1615-1868)

Of rectangular form with rounded corners, the overhanging cover bearing a roiro ground decorated in gold hiramaki-e and pewter and aogai takazogan to depict a gnarled plum tree bearing fruits, blossoms, and buds of different sizes, the interiors of the box and cover bearing a silver ground decorated in gold and black hiramaki-e with a stylized swirling stream, the box fitted with an inkstone and suiteki (waterdropper) of rectangular form, the recess for the ink stone with the inscription Hokkyo Korin with a kakihan.

SIZE 24.2 x 22 x 4.7 cm

Condition: Very good condition with minor surface wear and few minuscule nicks, the base with some scratches.
 Provenance: Dutch collection.

With a wood storage box.

AUCTION COMPARISON:
 Compare a related gold-lacquer and pewter-inlaid suzuribako, described as "Style of Ogata Korin" and also dated late 18th to early 19th century, 4.5 by 23 by 25 cm, at Bonhams, Fine Japanese Art, 12 May 2016, London, lot 565 (sold for 3,750 GBP).

Estimate EUR 3,000
 Starting price EUR 1,500



137
**A FINE RINPA STYLE LACQUER
 SUZURIBAKO DEPICTING IRISES**

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

Of rectangular form with rounded edges, finely decorated in rinpa-style with gold hiramaki-e, aogai, and pewter, depicting irises (shobu) below clouds, all against a finely sprinkled red lacquer ground. The interior of the cover also in takamaki-e with rinpa-style inlays, decorated with daikon (turnip), foliage and vines. The edges of gold fundame.

SIZE 22.3 x 25.3 x 3.2 cm

Condition: Very good condition with little wear, minor warping, light surface scratches, and minuscule chips. The implements are missing.

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

AUCTION COMPARISON:
 Compare a related rinpa style suzuribako, sold at Bonhams, Edo Sparkle and Tokyo Splendor, 18 June 2021, New York, lot 44 (sold for 3,570 USD).

Estimate EUR 2,000
 Starting price EUR 1,000





138
**KOMA KYUHAKU: A SUPERB LACQUER
 SUZURIBAKO DEPICTING ANTIQUE TREASURES**

By Koma Kyuhaku, signed Koma Kyuhaku with seal Kyuhaku
 Japan, 19th century, Edo period (1615-1868)

Of rounded rectangular form, the domed overhanging cover bearing a warm chestnut-brown ground richly and intricately decorated in iro-e takamaki-e, hiramaki-e, sumi-e togidashi maki-e, with highlights of aogai, hirame, kirigane, and mura-nashiji. The exterior of the cover with a simulated-bronze shishi koro (incense burner) standing on a Chinese incense stand (xiangji) with particularly impressive use of gold and aogai kirikane for the various diapered designs, a circular kogo (incense box) and a hexagonal vase resting on a tripod stand and filled with incense tools, all in high relief. The interior of the cover similarly and masterfully decorated with a large tsutate (standing screen) holding an ink painting worked in sumi-togidashi depicting a shoreside pavilion in a mountain landscape with pines, 'signed' Tan'yu hitsu (referring to Kano Tan'yu, one of the foremost painters of the Kano school) with a double-gourd seal, beside a simulated-bronze archaic vase with a fruiting pomegranate branch supported by an openworked root wood stand, two scrolls, and a set of albums labeled Kokinshu (Collection of Japanese Poems Ancient and Modern). Signed to the interior KOMA KYUHAKU and sealed Kyuhaku.

SIZE 22.4 x 20.3 x 5.8 cm

Condition: Excellent condition with only very minor wear.

Provenance: Collection of Areta Kaufman, Miami, USA. Areta Kaufman, together with her husband Jeffrey (1939-2016), was the owner of Gallery Areta on Miami Beach. They were both avid lovers of art and antiques, and Areta was well-known in Miami social circles for serving on the boards of numerous organizations, such as Miami City Ballet and Project HOPE.

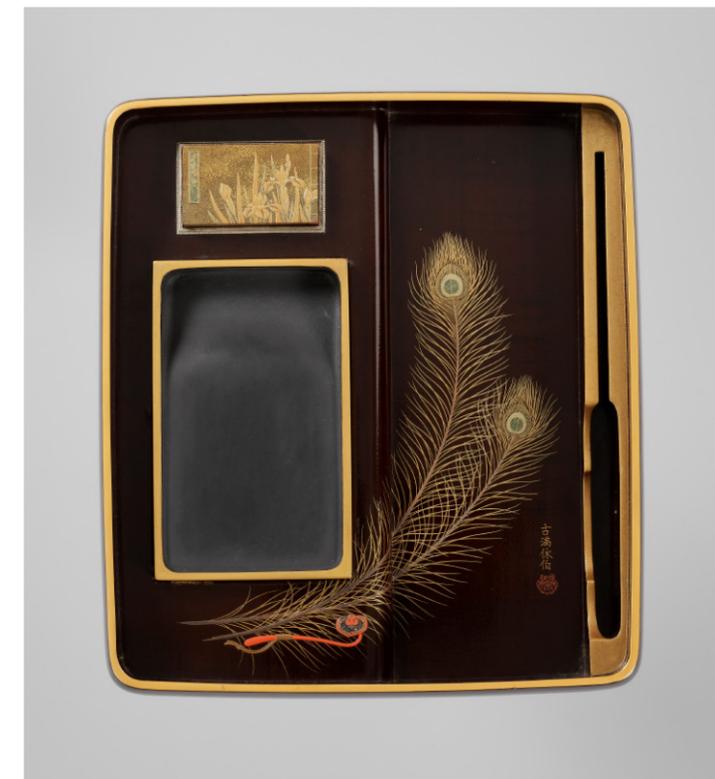


Areta Kaufman at a philanthropic event in Miami, USA

Jeffrey Kaufman (1939-2016)

The interior of the box decorated with two peacock feathers and a nyoi scepter, and fitted with a rectangular ink stone and a finely lacquered silver suiteki (water dropper) formed as a volume of Genji monogatari (The Tale of Genji), the slipcase label again with fine aogai kirigane, and further with a paper knife, two writing brushes, and a paper pricker, each lacquered with alternating bands of kinji and nashiji or aogai, the surrounding areas hirame on roiro-nuri.

Estimate EUR 15,000
 Starting price EUR 7,500







139
A LACQUERED SUZURIBAKO WITH SCHOLARS PLAYING GO

Japan, 19th century

The box of rectangular form with rounded edges and a matt black lacquer ground, designed with two scholars seated beside a craggy rock and plum branches, engaged in the go board game. With red, gilt and silver details in hiramaki-e. The inside cover in gold hiramaki-e against a densely sprinkled nashiji ground, with a man standing amongst bamboo leaves and holding a hoe. The interior of the box fitted with one tray, a suzuri (inkstone), bamboo brush, and ink cake.

SIZE 21.5 x 24.4 x 4.5 cm

Condition: Overall good, yet worn condition with surface scratches, chips, and flaking to the lacquer. A crack to one edge

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

Estimate EUR 1,500
 Starting price EUR 800



140
A RARE LACQUER BUNKO (DOCUMENTS BOX) WITH INTEGRATED SUZURIBAKO (WRITING BOX)

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

Of rectangular form, decorated in gold and silver hiramaki and takamaki-e, depicting Tekkai Sennin holding a staff while standing on a rocky outpost amidst crashing waves, a fan tucked into his robe, all against a lustrous roiro ground. The edges finished in gold fundame and with evenly spaced floral sprays. The interior lacquered in nashiji and fitted with a removable compartment including a suzuri (ink stone) and a leaf-shaped suiteki (water dropper).

SIZE 28.3 x 22 x 13 cm
 WEIGHT 1,520 g

Condition: Very good condition with little wear, surface scratches, chips and dents, and a few cracks to the lacquer. The object presents very well.
 Provenance: British private collection.

Estimate EUR 2,000
 Starting price EUR 1,000





141
**IKEDA TAISHIN: A SUPERB ALBUM OF
 FOURTEEN URUSHI-E (LACQUER) PAINTINGS**

By Ikeda Taishin (1825-1923), each sealed Taishin or Koma Japan, late 19th century, Meiji period (1868-1912)

The fourteen paintings mounted as an accordion album on gold paper with silk brocade cover and back, superbly painted with lacquer on paper, with subtle use of ink and watercolors, to depict various subjects: a gushing waterfall, cleverly indicated with subtle linework and negative space, the craggy rockwork finely painted with hues ranging from ochre-brown to gray-black; two reishi mushrooms growing from craggy and grassy rockwork, the fungi appealingly variegating in color from a deep dark-brown to a pale gray; a blossoming prunus tree, with only a part of the trunk and few branches and blossoms visible; a shoreside mountain landscape lined with trees above a path with three figures walking along it; two pine saplings with brown-lacquered trunks and dark leaves; a spray of bamboo leaves as well as three bamboo stalks, which are mostly off-image and lacquered a lustrous brownish-black; a particularly lustrous black-lacquered nazume (eggplant) and kaki (persimmon); a cluster of lotus leaves, zuiki (leaf stalks of hasuimo or lotus yam) and chrysanthemum, clearly painted in the form of a stylized crab with prominent pincers; a magpie in flight amid thickly grown pines, with the use of silver and dark-brown lacquers creating a striking contrast; two small gourds borne on wispy vines with large leaves, the veins finely painted in black lacquer; another prunus tree with thin branches and vines bearing neatly veined leaves and lavender-pink blossoms and bud; a garden with yellow chrysanthemums, bamboo, and dark weeds; a flock of plovers flying low above crashing waves with boldly painted sea foam; and blossoming camellia with finely veined brown leaves borne on a young branch, the trunk mostly off-image.

Each leaf is signed KOMA or TAISHIN to the lower right corner.

Condition: Excellent condition with minor wear and minimal soiling.
Provenance: Ex-collection Donald Mendelsohn. Christie's, 11 December 1985, New York, lot 33. Sotheby's, Fine Chinese Ceramics & Works Of Art Including Chinese And Japanese Art From The Collection Of Frieda And Milton Rosenthal, 16 September 2008, New York, lot 298. A private collector in New York, USA, acquired from the above.

SIZE 19.1 x 16.8 cm (each leaf) and 25.2 x 22 cm (the album)

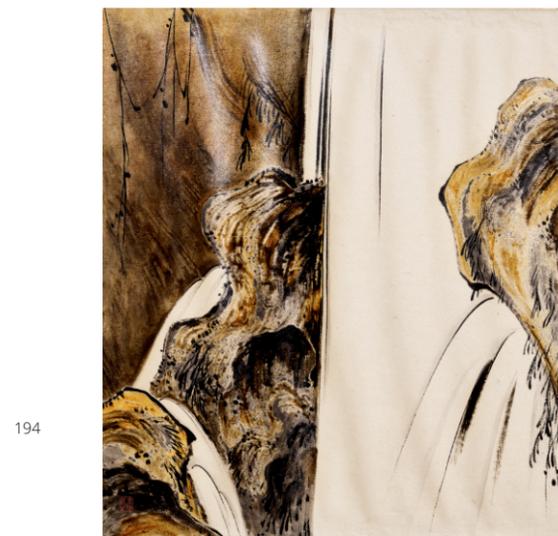
Ikeda Taishin (1825-1903) was the leading pupil of Shibata Zeshin who worked in the Meiji period. He was born in Edo and became Zeshin's first lacquer apprentice in 1835 at the age of eleven. He became an independent artist around 1870, approximately 35 years later. Together with Kawanobe Itcho (Genjiro; 1830-1910), Taishin was appointed an Artist to the Imperial Household (Teishitsu gigeiin) in 1896. His pupils included Umezawa Ryushin, a member of the Art committee of the Imperial Fine Arts Academy and the Imperial Household.

AUCTION COMPARISON:

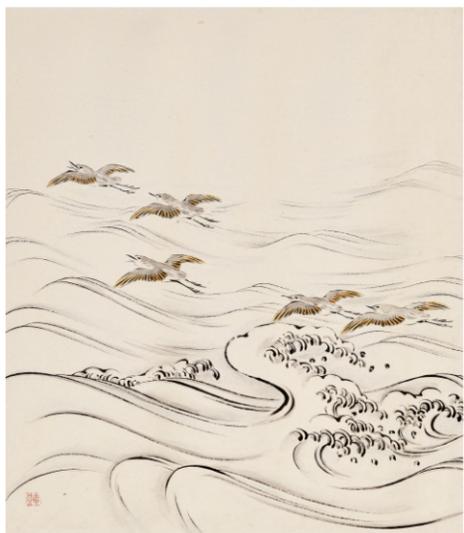
A closely related album by Shibata Zeshin and his pupils of smaller size and with only twelve leaves, some sealed Koma, was sold at Christie's, An Inquiring Mind: American Collecting of Japanese and Korean Art, 15 April 2016, New York, lot 51 (sold for 47,500 USD).



Estimate EUR 10,000
 Starting price EUR 5,000







142
**HONAN: A BAMBOO HANAKAGO
(FLOWER BASKET)**

By Iwao Honan I (1925-2002), signed Honan
Japan, 20th century

Of ovoid form and finely woven, the sides
with a tall arched handle, the bamboo
finished to a dark-red tone, with an otoshi
(water holder) cut from a whole section of
bamboo, the base signed HONAN.

HEIGHT 30.5 cm

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

Iwao Honan I (1925-2002) started learning
basket making under his father Kounsai
(1901-1992) whose works are in the Oita
Prefecture Art Museum collection.

Estimate EUR 1,000
Starting price EUR 500



143
**GYOKKO: AN INLAID WOOD PANEL
DEPICTING A CAT AND FLOWERS**

By Gyokko, signed Gyokko sho kore
Japan, Meiji period (1868-1912)

The wood panel neatly decorated with inlays of bone, ivory, and
mother-of-pearl to depict a recumbent white Persian cat with
characteristic long hair, round face, and short muzzle, the eyes with
dark pupils, the animal surrounded by grasses, chrysanthemums,
leaves, and bamboo stalks.

SIZE 74.5 x 60.5 cm

Condition: Good condition with minor surface wear, few minor age
cracks to inlays, one pupil is lost.

Provenance: Ex-Collection of The Zelnik István Southeast Asian
Gold Museum. Institutional art collection in Belgium, acquired from
the above. Dr. István Zelnik, President of the Hungarian South
and Southeast Asian Research Institute, is a former high-ranking
Hungarian diplomat who spent several decades in Southeast Asia,
building the largest known private collection of Asian art in Europe.

Estimate EUR 1,000
Starting price EUR 500



144
**MASANAGA: A FINE FLORIFORM
SILVER FILIGREE AND SHIBAYAMA DISH**

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

Of foliate form, standing on three feet, inlaid in mother-of-pearl and
ivory with a central panel of a bird perched on a branch amongst
peonies and wisteria, within a pierced silver filigree border cast with
scrolling foliage, both sides of the ivory plate signed MASANAGA.

DIAMETER 15.6 cm
WEIGHT 172.9 g

Condition: Good condition with minor wear, few scattered losses
and associated old repairs to inlays.
Provenance: Old German private collection, acquired prior to 1990.

AUCTION COMPARISON:
Compare a related silver filigree and
shibayama dish of larger size, also
dated to the Meiji period, at Bonhams,
Fine Japanese Art, 12 November 2015,
London, lot 500 (sold for 2,750 GBP).



Estimate EUR 2,000
Starting price EUR 1,000





145
**A SUPERB AND LARGE SHIBAYAMA-INLAID
 SILVER AND IVORY CABINET**

Japan, Meiji period (1868-1912)

Of rectangular form, standing on six decorative feet, carved from ivory with a silvered metal frame, with a silver handle, richly adorned with Shibayama inlays of mother-of-pearl, coral, and gilt metal with a peacock in flight on the top, and natural landscapes with herons, pines, peonies, cherry blossoms, and butterflies to the sides. Some details are lacquered in stunning gold takamaki-e and the interior with six drawers with iro-e hiramaki-e and nashiji decorations, with silver fittings, each drawer with a different decorative motif.

SIZE 16.5 x 30.8 x 15.8 cm

Condition: Overall good condition commensurate with age, traces of wear, light surface scratches, natural age cracks, a few losses and minor touch ups. Presents very well.
 Provenance: German private collection.

AUCTION COMPARISON:
 A related silver and Shibayama cabinet was sold at Bonhams, Fine Japanese Art, 15 May 2014, London, lot 361 (sold for 18,750 GBP).



Estimate EUR 4,000
 Starting price EUR 2,000

Two Exceptional Artworks
depicting a Female Ghost

Lots 146 to 147





146
JUGYOKU: AN IMPORTANT AND MASTERFUL WOOD NETSUKE OF THE FEMALE GHOST OIWA WITH CHILD, COMMISSIONED FOR THE FAMOUS KABUKI ACTOR ONOE BAIKO

By Ryukosai Jugyoku, signed Jugyoku saku and with inscription Japan, Edo (Tokyo), c. 1830, Edo period (1615-1868)

Superbly carved as the ghost Oiwa-san emerging from ghastly flames, her body twisting and robes flowing. Her bony fingers are finely shaped, one hand is cradling an infant which is nestled into her loose-fitted robe, gently pressed against her stomach, one of the baby's hands grabbing one of her breasts. Note the subtly incised rib cage and neck bones. Oiwa is looking at the child with motherly compassion, the infant in return looks up at the ghost yearningly. The superbly carved backside shows neatly incised trailing hair and a grave post (sotoba) engulfed by more ghastly flames and the minutely incised inscription as well as the signature JUGYOKU saku [made by Jugyoku].

The inscription reads: 梅幸丈好應、寿玉作 "Baiko-jo konomi ni ojite, Jugyoku saku" [Made by Jugyoku by the request of Master Onoe Baiko] The word "Jo 丈" is an honorific suffix given to Kabuki actors. According to the inscription in the back, **this netsuke was commissioned by the famous Kabuki actor Onoe Baiko** – there are many generations of the same name but it **most likely refers to Onoe Kikugoro III (active as Baiko III)**.

This netsuke depicts a legendary and controversial scene in the fifth and final act of the famous kabuki play Yotsuya Kaidan by Tsuruya Nanboku IV. In this scene, Oiwa emerges in the form of an Ubume from a consecration cloth, holding her child in her arms. An Ubume is a type of ghost associated with pregnancy and childbirth. Depicting Oiwa as an Ubume was considered highly audacious, because Oiwa had murdered her own child. With depictions of ubume being ubiquitous at the time, the unusual twist had an immense impact on the audience, and it ultimately defined the stardom of Onoe Kikugorō III (1784-1849), who was the only actor ever to play Oiwa in it.

The scene was dropped after the first production in 1825 amid fierce debate and replaced with a special effect in which Oiwa emerges from a burning lantern. For further reading on the cultural significance of this scene see Shimazaki, Satoko (2011) *The End of the "World": Tsuruya Nanboku IV's Female Ghosts and Late-Tokugawa Kabuki*.



The scene depicted in this netsuke, from the 1825 performance of Yotsuya Kaidan: Onoe Kikugoro III as Oiwa (left) and Ichikawa Danjūrō VII as lemon (right). Nagori no hana Yotsuya kaidan , vol. 2, pp. 26-27.

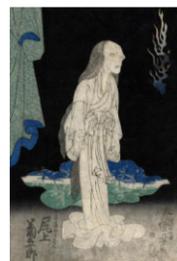
HEIGHT 7.8 cm

Condition: Excellent condition.
 Provenance: From a noted Swiss private collection.



Tsuruya Nanboku IV, the playwright of the famous Yotsuya Kaidan, wrote the role of Oiwa specifically for his friend Onoe Kikugoro III (Baiko III), who played the lead role during this famous kabuki play's debut in 1825. It is most likely that this netsuke was commissioned both as a talisman (engimono 縁起物), because kabuki actors playing ghosts-roles were thought to be haunted and accident-prone, and as a commemorative gift to remind of the legendary scene in the fifth and final act which had only been performed in the introducing season of the play.

Onoe Kikugoro III (1784-1849) was one of the most talented actors of his age. He was adopted into the Onoe lineage of actors and made his debut at the age of four under the name Onoe Eisaburo I. After playing the parts of young men, he assumed the name of his adoptive father in 1809, becoming Onoe Matsusuke II. In 1814 he appeared as Onoe Baiko, and a year later his reputation was such that he became the first actor for almost 30 years to succeed to the Kikugoro name, becoming Onoe Kikugoro III, although he retained the name Baiko to sign his poetry. He is best remembered for his alliance with the playwright Tsuruya Nanboku IV, who in 1825 wrote the role of Oiwa in Yotsuya Kaidan, the best known of all Kabuki ghost plays, specifically for him.



The actor Onoe Kikugoro III in the role of Oiwa, immortalized in the woodblock print by Utagawa Kuniyoshi, 1833

Yotsuya Kaidan, the story of Oiwa and Tamiya Iemon, is a tale of betrayal, murder and ghostly revenge. Arguably the most famous Japanese ghost story of all time, it has been adapted for film over 30 times and continues to be of a major influence on Japanese horror stories of the present day.

Ryukosai Jugyoku, the carver of this netsuke, was likely provided with an immense challenge, given the notorious prominence of this specific depiction of Oiwa. A generous commission, and being able to work for one of the biggest kabuki-stars of all times, must have had a stimulating effect on the artist. Arguably, he eventually surpassed himself with the present work, which certainly must be considered as this carver's masterpiece.

Not only is the present lot exemplary of the very finest carvings of its era, and by one of its most talented artists, but the absolutely unique historic angle, confirmed by an inscription, makes this sublime work of art one of the most important netsuke to ever appear on the market.

Estimate EUR 30,000
Starting price EUR 15,000





147
**A RARE SCROLL PAINTING
 DEPICTING A YUREI (GHOST)**

Japan, late 19th century

Finely painted in ink and watercolors on silk, with a silk brocade frame and mounted as a hanging scroll. Depicting a frightening female ghost, the lower area with vividly painted brushstrokes to show the ghost's semi-corporeal form, arising from flames, shrouded in a long flowing robe, her skin a dark gray color, the black hair falling loosely over the shoulders, the face with a fierce yet pained expression. A painted 'silk brocade frame' surrounds the image of the yurei, with the ghost painted over this 'frame' in some areas, creating a strikingly dramatic effect. With bone jiku (roller ends).

With two seals to the lower right 勝蓮之画 "surpassing lotus" and 楽天 "happy and heaven", indicating a prayer directed at the painting rather than an artist signature, as artists often refused to sign their names on pictures of ghosts.

SIZE 111 x 41.5 cm (image) and 173 x 46.5 cm (total)

Condition: Very good condition with minor wear and little staining.

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

With a wood storage box.

Yurei-zu are a genre of Japanese art consisting of painted or woodblock print images of ghosts, demons, and other supernatural beings. They are considered to be a subgenre of fuzokuga ('pictures of manners and customs'). These types of art works reached the peak of their popularity in Japan in the mid- to late 19th century.

Literature comparison:

Compare to a painting of a ghost by Shimizu Setsudo in the Tokugen-in temple in Maibara, published in Tamura, Can (Fall 2020) The Ghost Scrolls of Manshu-in and Tokugen-in, Visual Anthropology Review, vol. 36, issue 2, Fall 2020, p. 343-360. Compare a related painting of a ghost by Kawanabe Kyosai in the collection of the British Museum, museum number 1996,1010,0.1.



AUCTION

COMPARISON:

Compare a related painting of a female ghost by Maruyama Okyo, dated late 18th century, at Bonhams, Fine Japanese Art, 12 November 2015, London, lot 225 (sold for 18,750 GBP).



Estimate EUR 10,000
 Starting price EUR 5,000



Okimono & Sagemono

Lots 148 to 301





148
**A MASSIVE AND SUPERB WOOD
OKIMONO OF A SHISHI AND YOUNG**

Japan, 19th century

The massive okimono expressively carved as a shishi (Buddhist lion) with fierce expression placing one paw on her young, the cub playfully biting it, the larger lion looking backwards, the mouth slightly opened baring sharp fangs, the powerful animal about to let out a roaring snarl. Note the beautifully carved details such as the scrolling manes, bushy curling tails and thick brows. The adult's body is covered in large, boldly carved muscular pads, which the young is lacking as it is not fully developed yet. The dark, slightly reddish wood bearing a fine, unctuous patina.

LENGTH 41 cm, HEIGHT 27 cm

Condition: Good condition with wear, minor losses, and age cracks.
Provenance: Luxembourg private collection.

A carving of this size and quality is to be considered exceedingly rare.

Estimate EUR 8,000
Starting price EUR 4,000



149
**HOKYUDO ITSUMIN: A SUPERB
WOOD OKIMONO OF SHOKI AND ONI**

By Hokyudo Itsumin, signed Hokyudo Itsumin to Japan, Tokyo, late 19th century

Superbly carved, the wood attractively stained, depicting the legendary demon queller Shoki pressing down against the lid of a tub with all his might, an oni trying to escape from within. All details are very finely carved, such as the neatly stippled cloud design on Shoki's robe, the wild flaming hair and beard, and the muscular arms. The eyes of both are inlaid in dark horn. Signed underneath within a shaped, recessed reserve HOKYUDO ITSUMIN to [carved by Hokyudo itsumin].



HEIGHT 11 cm, WIDTH 8.8 cm

Condition: Chip to the upper part of the robe and Shoki's sword. Otherwise fine condition. Presents beautifully.
Provenance: Belgian private collection.

Auction comparison:

A related wood okimono of monkeys, by Hokyudo Itsumin, was sold at Bonhams, Fine Japanese Art, 10 November 2011, London, lot 121 (sold for 5,000 GBP).

Estimate EUR 5,000
Starting price EUR 2,400





150
ROKKO: A FINE WOOD OKIMONO OF HOTEI

By Rokko, signed Rokko
Japan, Tokyo, late 19th century

Depicting the lucky god Hotei laughing jovially, the face well-carved with inlaid pupils and opened mouth framed by pendulous earlobes, standing dressed in a flowing, loose-fitting robe, the huge belly and chest bare. A separately carved, gnarly cane is placed between Hotei's arm and the opening of his treasure bag. Signed underneath ROKKO.

HEIGHT 11.5 cm

Condition: Good condition. One foot chipped and one pupil replaced.
Provenance: German private collection.

AUCTION COMPARISON:

A closely related wood okimono depicting Ebisu by Rokko was sold at Zacke, Fine Netsuke, Sagemono & Okimono, 2 June 2018, Vienna, lot 84 (sold for 4,297 EUR).

Estimate EUR 3,000
Starting price EUR 1,500



151
KORAKU: AN IVORY OKIMONO DEPICTING A MAN ON A TREE TRUNK WITH HIDDEN MONKEYS

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

Finely carved and stained, depicting a man seated on a knotty tree trunk, holding a peach sprig in one hand and removing one peach with the other, wearing neatly patterned robes, a double-gourd tied to his back with rope, his expression full of joy as he is about to enjoy some delicious fruit, blissfully unaware of the two mischievous monkeys hiding inside the tree trunk, one of them movable, peeking out with quizzical expressions, anxious to see what is happening above them but fearful of exposing themselves. The underside with the signature KORAKU within a shaped sunken reserve.

LENGTH 9.8 cm

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

A humorous okimono bearing testament to the deep love for peaches, shared by humans and monkeys alike, as they are not only a delicacy but also a fruit of immortality.

Estimate EUR 1,500
Starting price EUR 800



152
MITSUAKI: AN INLAID IVORY FIGURE OF KANNON

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

Attached to a lotus base, the goddess of mercy holding two lotus stems in her left hand and wearing a finely crafted voluminous robe decorated with inlays of mother of pearl and coral. The base with the signature MITSUAKI.

HEIGHT 10.6 cm

Condition: Good condition, little wear, minor losses to the inlays.
Provenance: French private collection.

Estimate EUR 1,200
Starting price EUR 600



153
REIGYOKU: AN IVORY KISERUZUTSU OF KIKUJIDO

By Reigyoku, signed Reigyoku with seal mark
 Japan, late 19th century, Meiji period (1868-1912)

Of musozutsu type, finely carved with an image of the 'chrysanthemum boy' Kikujido in exile, seated on a rocky ground, in deep thought while holding a chrysanthemum. Signed to the bottom REIGYOKU with a seal mark.

LENGTH 22.5 cm

Condition: Very good condition, little wear, minuscule chips to the rim, natural age cracks and a fine honey-yellow patina.

Provenance: Ex-collection Edward 'Ted' Wrangham (no. 2237), acquired from Trudel Klefisch, Cologne, 2006. Sold at Bonhams, The Edward Wrangham Collection of Japanese Art Part IV, 6 November 2013, London, lot 120 (sold for 750 GBP).

Estimate EUR 1,200
 Starting price EUR 600



154
A FINE METAL-APPLIED BLACK LACQUER KISERUZUTSU WITH HORSE AND CHERRY TREE

Japan, late 19th century

Of muso-zutsu type, finely lacquered in lustrous roiro, the front applied with a silvered metal horse tied to a blossoming cherry tree executed in kebori with some gilt metal blossoms. Looped metal cord attachment.

LENGTH 22.1 cm

Condition: Very good condition, minor wear and traces of use. Some light surface scratches.

Provenance: European collection.

Estimate EUR 1,500
 Starting price EUR 800

155
A FINE BAMBOO PIPECASE WITH GAMA SENNIN

Japan, late 19th century

Of otoshi-zutsu type, finely carved as Gama Sennin seated on a rock beneath a towering pine tree, leaning on his cane and holding a large toad in his lap. The carving is partially executed in openwork, the cord attachment through an opening in the pine tree. The bamboo with attractive natural markings and bearing a fine patina.

LENGTH 20.2 cm

Condition: Very good condition, minor wear and traces of use.
 Provenance: European collection.

Estimate EUR 1,000
 Starting price EUR 500



156
MINKO: A RARE TONKOTSU SET DEPICTING BELLY-DRUMMING TANUKI

The tonkotsu and netsuke signed Minko with kakihan
 Japan, Tsu, 19th century, Edo period (1615-1868)

The paulownia wood tonkotsu inlaid with a wood tanuki drumming on his belly (tanuki hara tsuzumi), further embellished with antler and mother-of-pearl, the cover inlaid with the rising moon. The stag antler ojime in the shape of a tanuki with enlarged belly. The matching wood netsuke as well in the shape of a tanuki about to drum on its huge belly, the eyes inlaid in brass with dark pupils. The tonkotsu and netsuke both signed MINKO and with kakihan.

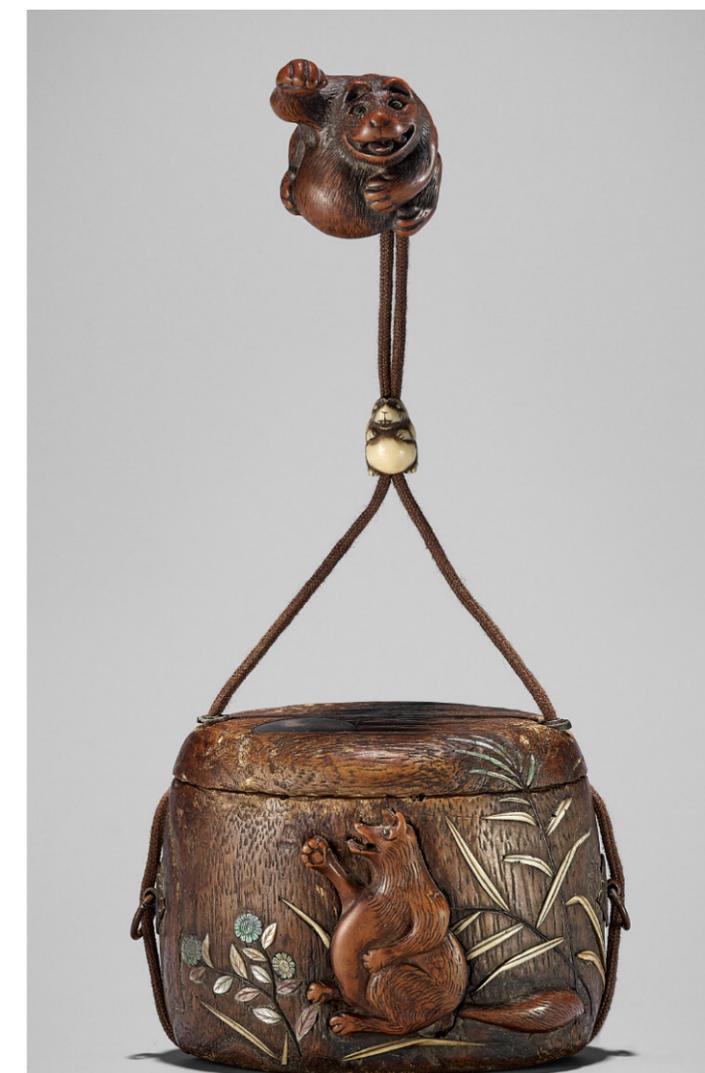
SIZE (tonkotsu) 8.2 x 6.5 cm, HEIGHT (ojime) 1.6 cm, HEIGHT (netsuke) 3.7 cm

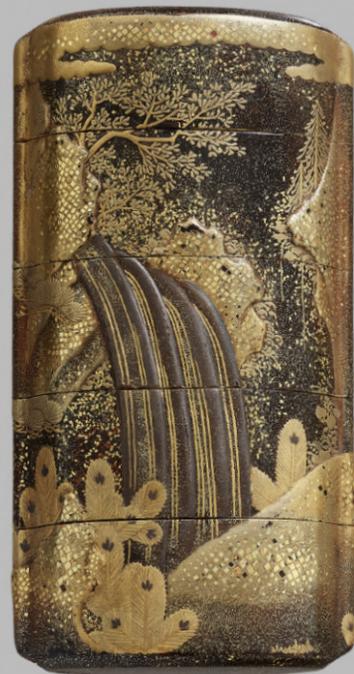
Condition: Good condition with minor associated wear. The netsuke with an old chip to the tanuki's tail.
 Provenance: German private collection.

AUCTION COMPARISON:
 A related tonkotsu by Minko was sold at Bonhams, Japanese Works of Art, 19 September 2008, New York, lot 5041 (sold for 4,800 USD).



Estimate EUR 3,000
 Starting price EUR 1,500





157
**A FOUR-CASE GOLD LACQUER
 INRO WITH SCENIC LANDSCAPE**

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

The rectangular four-case inro with rounded edges lacquered in rich gold hiramaki, takamaki-e, kirigane and nashiji depicting a scenic landscape with craggy rocks, pine trees and saplings, and a gushing waterfall.

HEIGHT 9.5 cm

Condition: Very good condition with age-related wear and expected traces of use. Some losses to kirigane flakes.

Provenance: Collection of Wilhelm Anton "Fritz" Euler (1911-1994), thence by descent to an American collector.



**Wilhelm Anton
 "Fritz" Euler
 (1911-1994)**

Estimate EUR 1,000
 Starting price EUR 500



159
**A FINE FOUR-CASE LACQUER
 INRO OF ROSEI'S DREAM**

Japan, 19th century

The four-case inro lacquered in black depicting Rosei sleeping on a Chinese, red-lacquered daybed, putting his left arm over a pillow and holding a fan to his face, the face with eyes closed visible through the inlaid mica sheet, all rendered in iro-e takamaki-e, hiramaki-e, and with some mura-nashiji at the top, the reverse with superb togidashi-e depicting Rosei's dream being in a palanquin carried by the emperor's servants. The inside of gold fundame. With a fine boxwood mask netsuke of Okame.

SIZE 7.5 x 7.7 cm (the inro), HEIGHT 4.7 cm (the netsuke)

Condition: Very good condition with only very minor wear. The mica sheet possibly restored.
 Provenance: Dutch collection.

AUCTION COMPARISON:

A closely related inro by Koma Kyuhaku was sold at Bonhams, The Edward Wrangham Collection of Japanese Art Part I, 9 November 2010, London, lot 269 (sold for 8,160 GBP).



Estimate EUR 3,000
 Starting price EUR 1,500



158
**A THREE-CASE LACQUER INRO
 DEPICTING THE SEVEN SAGES
 OF THE BAMBOO GROVE**

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

The three-case inro very finely decorated in iro-e hiramaki and takamaki-e against a silvery nashiji ground, some highlights such as the towering bamboo stalks worked in togidashi-e, depicting the Seven Sages of the Bamboo Grove with an attendant carrying a large red-lacquer hyotan on his back. The interior of nashiji. With a black lacquer ojime.

HEIGHT 7.4 cm

Condition: Good condition with some minor wear, particularly along the edges and to the lowest case.
 Provenance: Dutch collection.

Estimate EUR 2,000
 Starting price EUR 1,000





160
**YOSHIMASA: A VERY FINE SHIBAYAMA INLAID
 THREE-CASE WOOD INRO DEPICTING HOTEI**

By Sakiyama Yoshimasa, signed Shen Nanpin (Nanping Shenquan) no zu ni motte, Seikotei ni oite kore o hori utsusu, Sakiyama Yoshimasa zo
 Japan, second half of 19th century

A superbly inlaid three-case lacquer inro with a beautifully carved reddish wood ground. One side depicting Hotei with inlays of ivory, mother-of-pearl, stained horn and tortoiseshell. The reverse carved in relief depicting a very finely carved dragon emerging from the turbulent sea. Attached red lacquer ojime.

The inro is signed and inscribed on the sides: 以南蘋沈銓圖、於青江亭影写之。崎山良正造“Shen Nanpin (Nanping Shenquan) no zu ni motte, Seikotei ni oite kore o hori utsusu, Sakiyama Yoshimasa zo” Translated: “Based on a painting by Shen Nanpin (active 1682-1780, arrived in Nagasaki, Japan 1731 for two years), engraved at the Seikotei (“Blue Water Pavilion”), Sakiyama Yoshimasa made this”

HEIGHT 8 cm

Condition: Very good condition.
 Provenance: European collection.

Estimate EUR 3,000
 Starting price EUR 1,500



161
**A TSUISHU (RED LACQUER)
 FOUR-CASE INRO AND MANJU NETSUKU**

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

The inro of rounded rectangular form, well and deeply carved with peony blossoms amid rockwork against a hanabishi ground, the top and bottom of the inro similarly carved with a conch shell and fan, respectively. The interior of nashiji with gold fundame edges. The two-part manju netsuke of circular domed form, the tsuishu side carved with prunus blossoms against a hanabishi ground, the silver side neatly incised with a recumbent ox. The red-lacquered ojime of globular form carved as a spiral.

HEIGHT 9.5 cm (the inro), DIAMETER 4.1 cm (the netsuke)

Condition: Good condition with expected wear, minor chips, small losses, few minuscule nicks.
 Provenance: French private collection.

AUCTION COMPARISON:
 Compare a related tsuishu ensemble at Bonhams, The Edward Wrangham Collection of Japanese Art Part I, 9 November 2010, London, lot 342 (sold for 2,040 GBP).



Estimate EUR 2,000
 Starting price EUR 1,000



162
RANTEI: A RARE TWO-CASE IVORY INRO

By Rantei, signed Rantei
 Japan, Kyoto, 19th century

Published: E. A. Wrangham, The Index of Inro Artists, 1995, p.208, Rantei, second from right.

The two-case inro of oval form, carved in relief with a small boy playing the sho watched by a sage seated on the reverse beside a pine tree, the details very neatly engraved, the downside signed within an irregular reserve RANTEI.

HEIGHT 5.1 cm

Condition: Excellent condition with minor traces of wear and few natural age cracks, good patina.
 Provenance: Ex-collection Edward Wrangham. Bonhams, New Bond Street, 10th May 2011, acquired from the above.

AUCTION COMPARISON:
 Compare two closely related ivory inro signed Rantei and of similar shape and size at Bonhams, The Edward Wrangham Collection of Japanese Art Part III, 15 May 2012, London, lot 361, (sold for 8,254 EUR) and at Bonhams, The Harriet Szechenyi Sale of Japanese Art, 8 November 2011, London, lot 331 (sold for 5,703 EUR).



Estimate EUR 2,000
 Starting price EUR 1,000



163
**A LARGE IVORY NETSUKE OF
HOTEI ON HIS TREASURE BAG**

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

Published: Moss, Sydney L. (2016) Kokusai The Genius: and Stag-antler Carving in Japan, vol. II, pp. 154-155, no.32.



Carved depicting the bulbous-earlobed Hotei reclining at his ease atop his large treasure sack. The rather unusual crease of his overstuffed belly with a wobbly smile of its own, beneath straggly chest hair. A few rope designs are carved across the bag. A large himotoshi in the back, exiting through the underside of the bag.

HEIGHT 6 cm

Condition: Good condition, age cracks, minor nibbling and surface scratches. The ivory of honey-brown patina to the reverse.
Provenance: Ex-collection June H. Schuerch (1930-2009).

Estimate EUR 2,000
Starting price EUR 1,000



164
**A LARGE STAG
ANTLER NETSUKE
OF HOTEI INSIDE HIS
TREASURE BAG**

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

Skillfully carved from a particularly large branch segment of the antler, depicting Hotei peeking out from his treasure bag, the face with a joyful expression, the mouth wide open to form a smile, his right hand holding a fan. Two himotoshi through the back and two stag antler plugs in the corners of the bag. Superb patina.

HEIGHT 6.4 cm

Condition: Very good condition, natural imperfections, minor age cracks:
Provenance: German private collection.

Estimate EUR 2,000
Starting price EUR 1,000



165
**AN IVORY NETSUKE OF HOTEI
WITH HIS TREASURE SACK**

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

Published: Moss, Sydney L. (2016) Kokusai The Genius: and Stag-antler Carving in Japan, vol. II, pp. 152-153, no.31.

The netsuke carved as seated Hotei on a rounded-cornered rectangular seal-type base. The deity is thoroughly relaxed, his features content and laughter-creased, while grasping the mouth of his treasure sack. The face and stomach with laughter wrinkles. A large himotoshi on the underside, exiting through the sack in the back.

HEIGHT 4.2 cm

Condition: Good condition, commensurate with age, light surface scratches, age cracks. The ivory of a fine honey-yellow patina.
Provenance: Ex-collection June H. Schuerch (1930-2009).

Estimate EUR 1,500
Starting price EUR 800



166
**AN EARLY IVORY NETSUKE OF
HOTEI WITH TREASURE BAG**

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

Published: Moss, Sydney L. (2016) Kokusai The Genius: and Stag-antler Carving in Japan, vol. II, pp. 150-151, no.28.

The beautifully worn ivory netsuke carved as a standing, smiling Hotei with his sack slung over one shoulder. Large himotoshi through the back.

Condition: Good condition, signs of age and wear, a chip to the left sleeve, age cracks, honey-colored patina.
Provenance: Ex-collection June H. Schuerch (1930-2009).

HEIGHT 4.4 cm

It may well be the case that this carving originates from Ming-Dynasty China, as the Buddhist deity Budai, and the himotoshi were introduced to this piece upon arrival in Japan.

Estimate EUR 1,500
Starting price EUR 800





167
**AN IVORY NETSUKE OF A RECLINING
HOTEI WITH HOSSU (FLYWHISK)**

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

Finely carved in a reclining posture, holding a hossu, the netsuke of a type meant to be worn horizontally reclining on the top of the obi. His loose robe with finely carved folds and opening at the chest to reveal his rotund belly and ample chest, a cheerful expression on his chubby face, the mouth agape in a laugh, the back with two generously excavated, asymmetrical himotoshi.

Condition: Very good condition, appealingly worn, minor age cracks, light honey-yellow patina to the reverse. The himotoshi clearly display signs of use.

Provenance: Acquired at Kunsthaus Lempertz, Asian Art, 6 September 2017, Cologne, lot 500.

LENGTH 6.1 cm

Netsuke such as the present lot are of unusually high quality for early figural ivory netsuke. Unlike the seated Hotei types, which tend to follow earlier Chinese models, these horizontal variants are purely Japanese in concept.

Estimate EUR 2,000
Starting price EUR 1,000

168
**A CHARMING OLD IVORY NETSUKE
WITH A BOY, SCROLL AND DOG**

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

The quite unusually-shaped ivory netsuke carved as a seesaw-bed balancing on the arched bottom part. The top is carved with a young boy dressed only in a coat, his plump buttocks naked, a dog seated next to him tearing at the scroll from which the boy is reading. A charming composition bearing a stunning yellowish honey patina. Large central himotoshi underneath.

LENGTH 4 cm

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

Provenance: Austrian private collection.

Estimate EUR 1,500
Starting price EUR 800



169
**AN IVORY NETSUKE
OF A SAGE WITH HOZUKI**

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

Of triangular form (sankaku), carved as a sage tearing apart a hozuki (winter cherry) to reveal its fleshy interior. Various elaborate patterns and designs are incised on his garment. Himotoshi to the back and underneath. The aperture between the body and beard indicates this netsuke could also be worn as a pendant.

HEIGHT 3 cm

Condition: Very good condition, a small chip to the left knee, some expected age cracks. Superb patina. Provenance: French private collection.

Estimate EUR 1,500
Starting price EUR 800

170
**AN EARLY IVORY NETSUKE
OF A RAKAN WITH SHISHI**

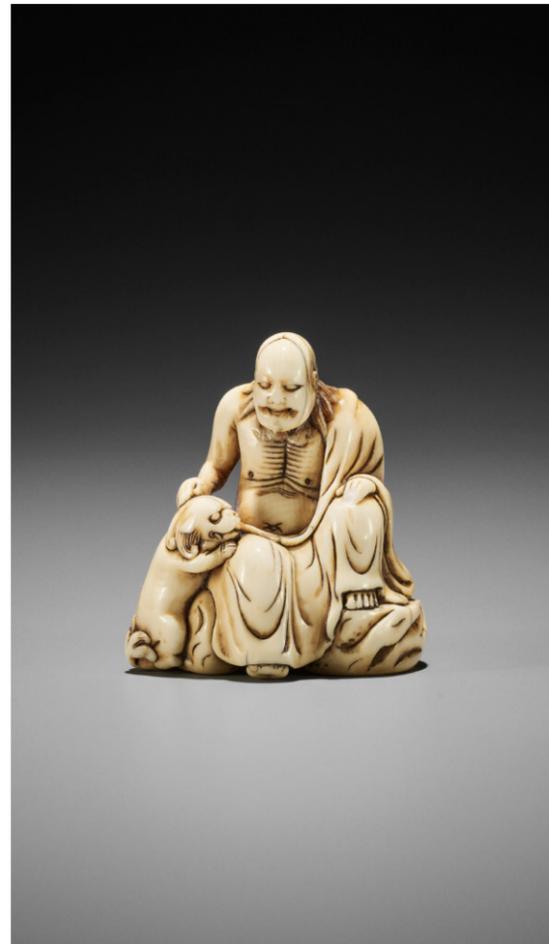
Japan, 18th century, Edo period (1615-1868)

The rakan seated on a large rock, wearing a half-shouldered monastic robe, his emaciated rib cage showing, and petting a small Buddhist lion which nestles up against his leg. Typical deep-yellow amber patina and large himotoshi through the rock.

HEIGHT 4.8 cm

Condition: Very good condition with typical wear and age cracks. Provenance: Austrian private collection.

Estimate EUR 1,500
Starting price EUR 800





171
A SMALL IVORY NETSUKE OF TOBOSAKU SENNIN

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

The peach sennin standing on one foot and holding a large fruiting peach branch. His robes neatly incised with cloud motifs. Two symmetrical himotoshi through the back.

HEIGHT 4.4 cm

Condition: Very good condition, minor wear. The ivory with fine honey-yellow patina on the reverse.
Provenance: Old Viennese private collection.

Estimate EUR 1,000
 Starting price EUR 500

172
AN OSAKA SCHOOL IVORY NETSUKE OF TEKKAI SENNIN

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

Amusingly carved as the Taoist immortal Tekkai leaning against his gnarly cane, his long beard suffusing with the staff, with long draping sleeves and a bag slung over his back. The sennin is looking upwards, pressing his lips forward and exhaling his soul. His expression is profoundly comical, marked by a large nose, the bulging eyes inlaid in dark horn. Fine, yellowish patina and large himotoshi through the back.

HEIGHT 6.8 cm

Condition: Excellent condition, minor wear, some faint age cracks.
 Provenance: Austrian private collection.

Estimate EUR 1,500
 Starting price EUR 800



173
AN IVORY NETSUKE OF IKKAKU SENNIN CARRYING THE LADY OF BENARES

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

Well carved with the one-horned rishi standing and carrying the lady of Benares (sometimes called Sendabunin) on his back, holding one of her hands in his raised right hand and supporting her back with the other, wearing a robe with neatly incised foliate scroll and opening at the chest, revealing his emaciated ribcage, as well as a leafy skirt and apron, her robe also incised with cloud designs, both with happy expressions, some details heightened with sumi, the back with large himotoshi.

HEIGHT 6.8 cm

Condition: Overall good condition with minor wear, minimal age cracks, the toes with old repairs.
Provenance: Formerly in a French private collection. Old inventory label to reverse, '180'.

The subject is derived from the Noh play Ikkaku Sennin, written by Komparu Zembo Motoyasu (1453-1532). Ikkaku Sennin, the one-horned rishi, once slipped on a hill near Benares and in his anger captured the dragon kings and kept them from letting rain fall from the sky. He is then seduced by a beautiful lady from Benares and eventually loses all his power, thus freeing the dragon kings and ending a terrible drought.

Literature comparison:

Compare a related netsuke depicting the same subject, dated to the late 18th century, formerly in the collection of Raymond Bushell and now in the Los Angeles County Museum of Art, accession number M.91.250.115. Compare a related netsuke depicting the same subject, dated 18th century, illustrated in Schwarz, Karl M. (1992) Netsuke Subjects, p. 43, no. 64.



AUCTION COMPARISON:

Compare a related netsuke depicting the same subject, 8.3 cm high, also dated late 18th to early 19th century, at Bonhams, The Julius and Arlette Katchen Collection of Fine Netsuke Part II, 10 May 2017, London, lot 8 (**sold for 6,875 GBP**).



Estimate EUR 3,000
 Starting price EUR 1,500





174
**A STAG ANTLER NETSUKE
OF A TARTAR ARCHER**

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

Carved from a hollow branch of antler, plugged at the top and bottom, and finely carved standing, wearing an elaborate robe with incised key-fret band, holding an arrow in his right and a longbow in his left hand, his head crouched with a grim expression. Two generously excavated himotoshi two the back.

HEIGHT 7.2 cm

Condition: Very good condition, natural imperfections, fine patina.
Provenance: German private collection.

Estimate EUR 1,500
Starting price EUR 800

176
**A RARE WOOD NETSUKE
OF A CHINESE MAN**

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

A dynamically crafted early wood netsuke of a Chinese man with typical hairstyle and wearing a Chinese coat incised with scrolling vines. His right hand is clenched into a fist and his other hand holds his characteristic tasseled hat. His face is expressively carved. The lightly stained wood has developed a rich patina. The backside with large, asymmetrical himotoshi.

HEIGHT 6.6 cm

Condition: Very good, complete condition.
Provenance: European collection.

Estimate EUR 2,000
Starting price EUR 1,000



175
**A RARE STAG ANTLER
NETSUKE OF AN ISLANDER**

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

Carved as an islander sitting on a rocky plinth, the face with an joyful expression, his curly hair falling neatly down on his shoulders, and holding a coral branch in his right hand. Large himotoshi through the base and side of the body.

HEIGHT 4.4 cm

Condition: Very good condition, natural imperfections and with minor wear.
Provenance: German private collection.

Estimate EUR 1,500
Starting price EUR 800



177
**AN EARLY IVORY NETSUKE
OF A CHINESE OFFICIAL**

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

Finely carved standing, wearing voluminous robes, shoes, and a shaped apron with floral and cloud decoration, holding a large hat in his left hand and a scepter with pale translucent horn inlay, his long hair elegantly falling in three strands over his back. The underside and back with chimney himotoshi.

HEIGHT 8.3 cm

Condition: Very good condition, commensurate with age. Extensive wear due to handling, minuscule nicks and chips, natural age cracks. Superb, naturally grown, smooth, honey-brown patina.
Provenance: A private collection in the Rhineland, Germany, assembled between 1960 and 1990.

Literature comparison:
Compare a related netsuke illustrated by Joly, H. L. (1975) Catalogue of the H. Seymour Trower Collection of Japanese Art, pl. I, no. 511.

Auction comparison:
Compare a Chinese ivory figure of an official, dated to the Ming dynasty, 17th century, at Sotheby's, Chinese Art, 29 May 2019, Hong Kong, lot 703 (sold for 118,750 HKD).

Estimate EUR 2,000
Starting price EUR 1,000





178
**A RARE IVORY NETSUKE OF
 A DUTCHMAN WITH KARAKO**

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

The Dutchman and boy standing side by side, the karako holding a fan behind his companion's back, the foreigner holding a closed folding fan, both wearing long buttoned robes with wave designs, the man with characteristically curled hair and wearing a large hat, his back with two asymmetrical himotoshi.

HEIGHT 7.8 cm

Condition: Very good condition, appealingly worn, few minor age cracks, a small nick to the hat. Fine honey-yellow patina.
 Provenance: European collection.

The present netsuke is quite unusual in that the Dutchman and child are standing side by side. Netsuke depicting a Dutchman with child almost invariably depict the foreigner carrying the child, either on his back or in the case of smaller children in the front. The karako in this netsuke, however, seems to have reached an age where such action would be deemed inappropriate.

Estimate EUR 5,000
 Starting price EUR 2,400



179
**AN EARLY IVORY NETSUKE
 OF A SAGE AND BOY**

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

The rather large netsuke finely carved in openwork as a smiling sage with long, neatly incised hair and beard, wearing long flowing robes, a young boy seated on a drum below him, both holding gnarled branches bearing blossoms inlaid with coral and mother-of-pearl, two asymmetrical himotoshi to the sage's back.

HEIGHT 6 cm

Condition: Very good condition, appealingly worn, expected age cracks, traces of use. Fine, smooth, honey-yellow patina.

Provenance: The Gabor Wilhelm Collection, Paris.

Estimate EUR 3,000
 Starting price EUR 1,500



180
**AN IVORY NETSUKE
OF KADORI MYOJIN
WITH NAMAZU**

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

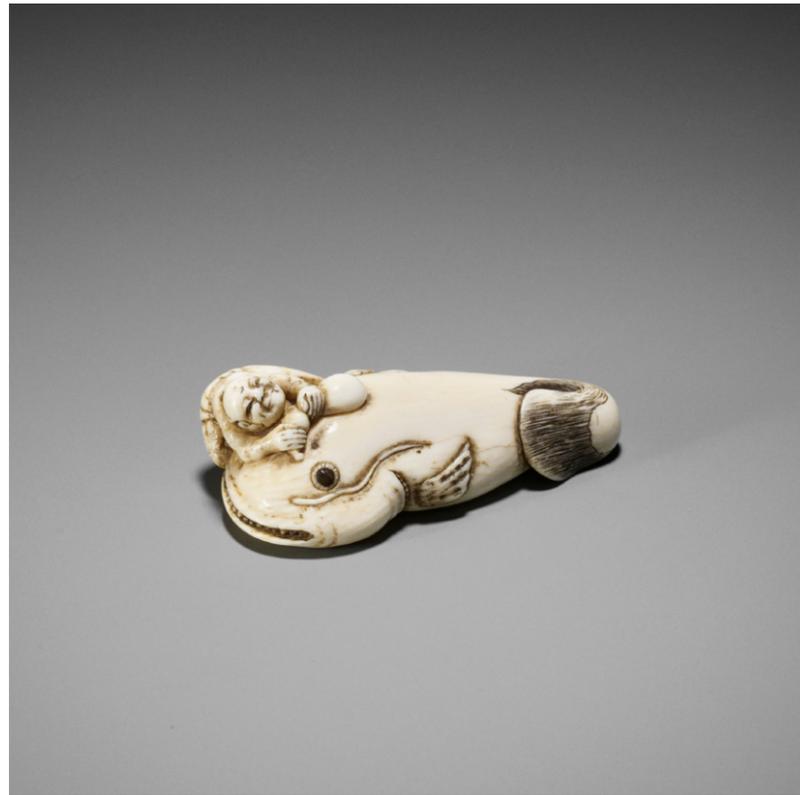
Carved as Kadori Myojin sitting on namazu, while grasping a hyotan (double gourd). The giant earthquake fish is well carved, its face neatly detailed and showing an eerily grinning expression marked by bared teeth, the large visible eye inlaid in dark horn. Generously excavated himotoshi to the underside.

LENGTH 5.8 cm

Condition: Very good condition with little wear, a few light surface scratches. Fine patina and with a few age cracks.

Provenance: Ex-collection Teddy Hahn, Darmstadt.

Estimate EUR 1,500
Starting price EUR 800



181
**A RARE IVORY NETSUKE
OF A PILE OF RABBITS**

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

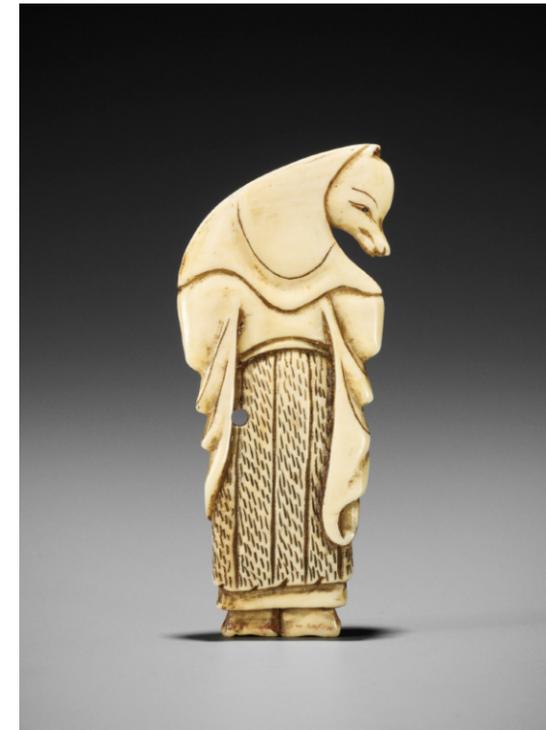
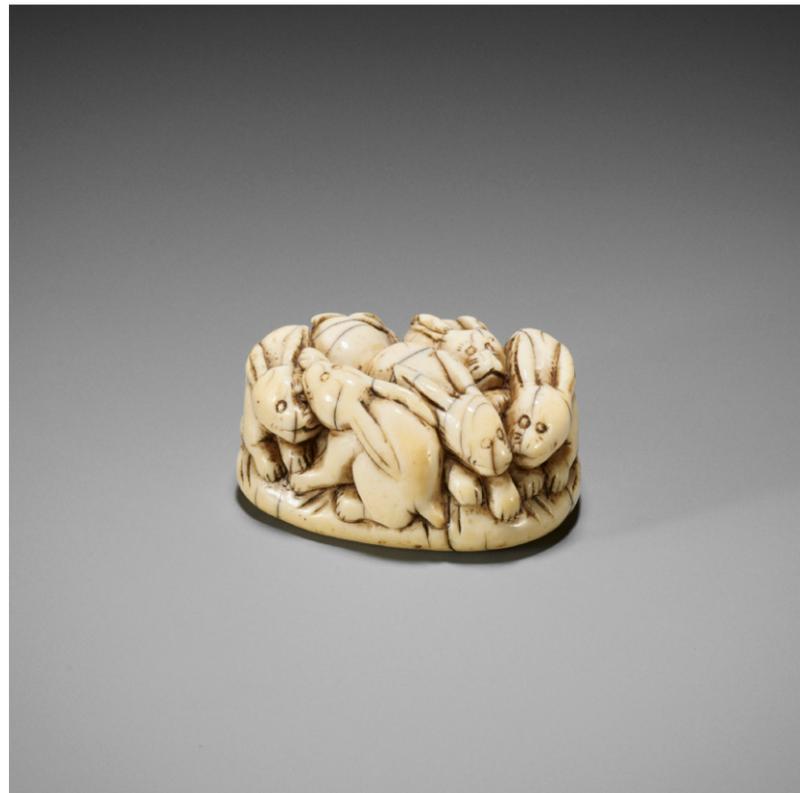
Of appealingly compact form, carved as six hares huddled together in a pile atop a shaped base with subtle incision work, each rabbit neatly detailed with curious expression, round eyes, long ears, and short tails. The underside with three generously excavated himotoshi.

LENGTH 4.7 cm

Condition: Very good condition with expected wear and age cracks, few small chips to ears, traces of use. Fine, smooth, honey-yellow patina.

Provenance: Ex-collection Teddy Hahn, Darmstadt.

Estimate EUR 1,500
Starting price EUR 800



182
A FLAT IVORY NETSUKE OF A FOX PRIEST (HAKUZOSU)

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

Of flat, slightly curved shape, depicting a kitsune (fox) disguised as a priest, almost completely enveloped in its robe, only the characteristic long face peeking out, and leaning on a bamboo cane. One pierced himotoshi.

HEIGHT 7.6 cm

183
AN IVORY NETSUKE OF A DANCING KITSUNE

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

Carved as a kitsune (fox), standing on one foot, its forepaws raised as it dances, the tail turned upwards. Two himotoshi to the back.

HEIGHT 5.1 cm

Condition: Very good condition. Fine honey-yellow patina and age-related cracks.

Provenance: European collection.

In Chinese and Japanese mythology the fox is one of several animals set on doing evil to mankind. In this it is partly aided by supernatural and demonic powers, which allow it to shapeshift, more often than not into a woman, young or old. It is omniscient and capable of taking possession of its human victims. There are many different Japanese folk tales associated with foxes. In the present netsuke the fox is probably caught in mid-transformation into a seductress.

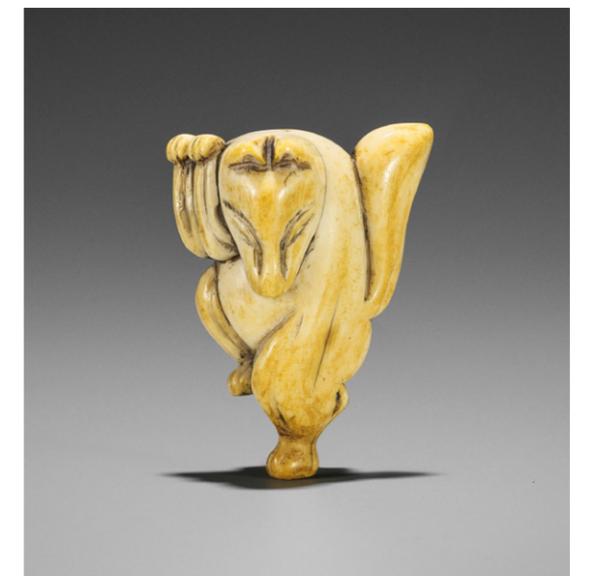
Estimate EUR 1,500
Starting price EUR 800

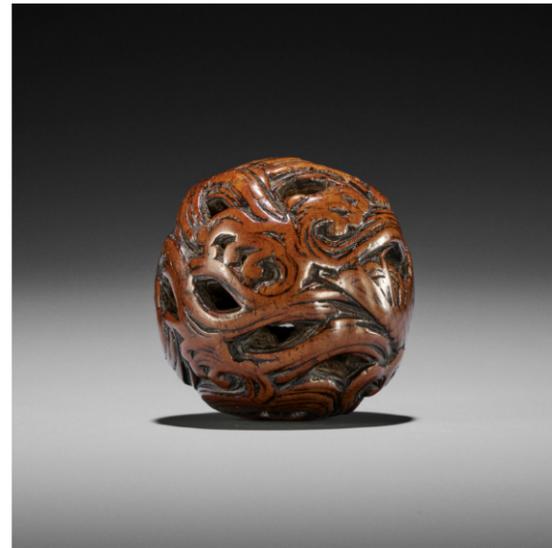


Condition: Very good condition, a miniscule chip to one ear. The ivory with an appealing, smooth patina.

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 of shapeshifting. They are also believed to be animated by the devils.

Estimate EUR 1,500
Starting price EUR 800





184
A WOOD NETSUKE OF A COILED WINGED DRAGON

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

Of compact, spherical temari-shaped form, carved in sukashibori (openwork), the fierce dragon tightly coiled in a hollow ball, the scales and surrounding waves and flames boldly incised, the many pierced sections forming natural himotoshi.

HEIGHT 3.5 cm

Condition: Very good condition with minor wear. Fine, naturally grown, smooth patina.
Provenance: European collection.

Estimate EUR 2,000
Starting price EUR 1,000



185
A TANBA SCHOOL WOOD NETSUKE OF A HATCHING TENGU (TENGU NO TAMAGO)

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

Boldly carved as a tengu hauling itself out of its large egg, its head and the upper part of its body already fledged and one wing trailing over the shell, using one arm to free the other wing, the back and underside with large himotoshi.

LENGTH 5 cm

Condition: Good condition with minor wear, few minuscule nicks, light surface scratches. Fine, naturally grown, dark, smooth patina.
Provenance: European collection.

Estimate EUR 2,500
Starting price EUR 1,200



186
A WOOD NETSUKE OF A COILED DRAGON

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

The thick manju netsuke boldly carved in high relief with a fierce dragon clutching a sacred jewel (tama), the underside finely detailed with the beast's scaly body and sharp claws, the double-inlaid eyes with dark pupils, natural himotoshi formed by the dragon's coiled tail.

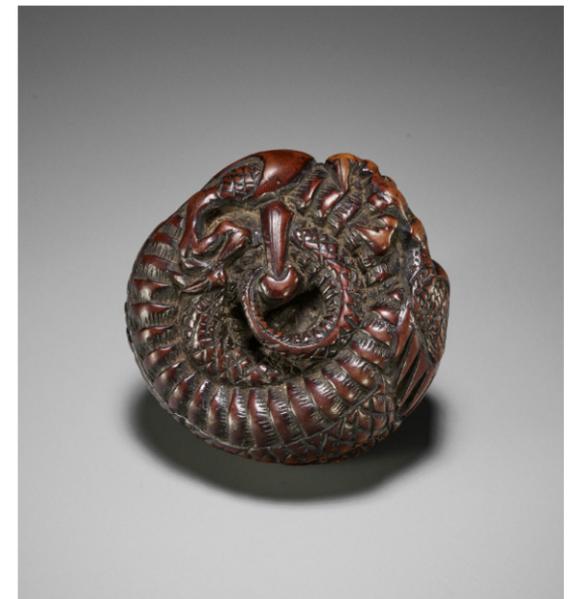
DIAMETER 4.2 cm

Condition: Very good condition with minor wear, few light scratches.
Provenance: European collection.

LITERATURE COMPARISON:
Compare a related wood manju netsuke of a coiled dragon, signed Fusho and dated to the 19th century, in the collection of the Art Gallery of New South Wales, accession number 43.2002.



Estimate EUR 3,000
Starting price EUR 1,500





187
**AN EARLY EDO SCHOOL
 WOOD NETSUKE OF A MONKEY
 WITH BAMBOO SHOOT**

Japan, Edo (Tokyo), c. 1780, Edo period
 (1615-1868)

Finely carved and bearing a dark patina, depicting a contented monkey seating cross-legged and cradling a huge bamboo shoot between its arms. The hairwork is neatly incised and appealingly worn. Very large, functional himotoshi through the back.

HEIGHT 4.1 cm

Condition: Good, worn condition. Some minor nicks here and there.

Provenance: The Gabor Wilhelm Collection, Paris.

The bamboo shoot may refer to the tiger (tora), the monkey (saru) being its opposite zodiac sign. Although they are opposites, these two signs are traditionally deemed as highly compatible, and this netsuke is certainly emblematic of this love.

The carving is characteristic of the early Edo school, the facial expression being somewhat reminiscent of the work of Jobun.

Estimate EUR 2,000
 Starting price EUR 1,000

189
**AN IVORY NETSUKE
 OF A RAT WITH
 HAMAGURI CLAMS**

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

A well-sized and boldly carved ivory netsuke of a seated rat (nezumi) lifting its front paws, the thick tail curling around and caught inside a hamaguri clam, another clam next to it revealing a fleshy tongue – both surely an erotic allusion. The rodent's eyes are inlaid in dark horn. Very large and generously excavated himotoshi underneath. The ivory bearing a fine, yellowish patina and the neatly incised hairwork is appealingly worn.

LENGTH 4.8 cm

Condition: Very good condition with associated natural age cracks.

Provenance: French private collection.

AUCTION COMPARISON:

Compare to a closely related ivory netsuke, signed Masakazu, sold at Van Ham, Asian Art, 14 June 2018, Cologne, lot 2280 (**sold for 1,935 EUR**).



Estimate EUR 2,500
 Starting price EUR 1,200



188
**A FINE NETSUKE OF TWO SWIMMING
 GULLS (MIYAKODORI)**

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

Finely carved as a pair of gulls swimming together felicitously. The season is April to May at cherry blossom time, indicated by the fallen petals covering the two birds. The eyes of both are inlaid in dark material. The base is incised with a wave design and signed TOSHU in red ink next to large, asymmetrical himotoshi.

LENGTH 3.1 cm

Condition: Very good condition, with minor nibbling.

Provenance: Ex-collection Raymond Bushell, sold at Christie's, The Raymond and Frances Bushell Collection of Netsuke Part IV, 23 April 1991, lot 215.

Estimate EUR 1,500
 Starting price EUR 800



190
**A LARGE KYOTO SCHOOL DARK
 WOOD NETSUKE OF A RAT**

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

A well-sized depiction of a rat (nezumi) with large dark-inlaid eyes, holding its long tail in one paw, the fur minutely engraved, the dark wood smoothed from wear, the left hindleg raised in a curious position, the large himotoshi underneath.

LENGTH 5.4 cm

Condition: Good condition with some wear and surface scratches, the ears and himotoshi with old smoothed-out chips.

Provenance: European private collection.

Estimate EUR 2,500
 Starting price EUR 1,200

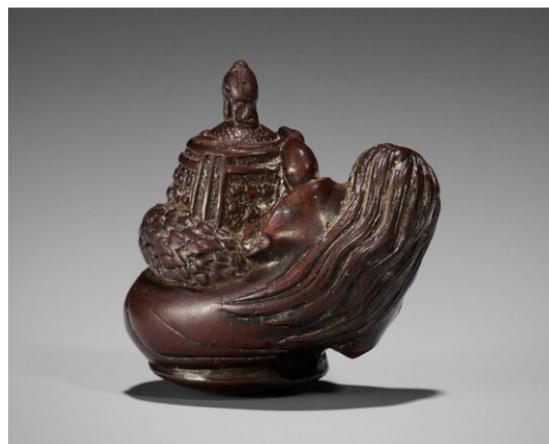


191
**MINKO: A WOOD NETSUKE OF
 KIYOHIME ON THE BELL OF DOJOJI**

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

The dragon witch typically winding around the bell of Dojoji, her head at the side and the removable handle turning to show either the face of the priest Anchin or red flames within. Kiyohime's eyes are inlaid and the tongue is highlighted in gold. The underside with two large asymmetrical himotoshi and the signature MINKO with kakihan.

HEIGHT 4.6 cm



Condition: Good condition with some wear, minor age cracks, few small nicks.

Provenance: The Gabor Wilhelm Collection, Paris.

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. This was one of the most popular subjects of the "Tsu" school founded by Minko.

The tale of Anchin and Kiyohime forms the basis of a collection of plays termed Dojoji mono (Dojo-ji Temple plays), depicting an event some years after the temple bell was destroyed. These plays include the Noh play Dojoji and the Kabuki dance drama Musume Dojoji. The legend, connected with the founding of the Dojo-ji temple in Kii Province (modern-day Wakayama Prefecture), relates how a priest named Anchin from Shirakawa in Oshu province making pilgrimage to the Kumano Shrine lodged at the home of a shoji (steward of a shoen manor) of Manago/Masago, where the manor official's daughter Kiyohime fell in love with the young monk. In order to avoid her, he deceived her with a false promise to return and continued his journey. Kiyohime became furious by his rejection and pursued him in rage. At the edge of the Hidaka River, Anchin asked a ferryman to help him to cross the river, but told him not to let her cross with his boat. When Kiyohime saw that Anchin was escaping her, she jumped into the river and started to swim after him. While swimming in the torrent of the Hidaka river, she transformed into a serpent or dragon because of her rage. When Anchin saw her coming after him in her monstrous new form, he ran into the temple called Dojo-ji. He asked the priests for help and they hid him under the bonsho bell of the temple. However, the serpent smelled him hiding inside the bell and started to coil around it. She banged the bell loudly several times with her tail, then gave a great belch of fire so powerful that it melted the bell and killed Anchin.

LITERATURE COMPARISON:

Compare two closely related wood netsuke by Minko, both with a similar revolving mechanism as the present lot, illustrated in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part A, p. 510 and 511.



Estimate EUR 3,000
 Starting price EUR 1,500

192
**A WOOD SEAL-TYPE NETSUKE
 OF ONO NO KOMACHI**

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

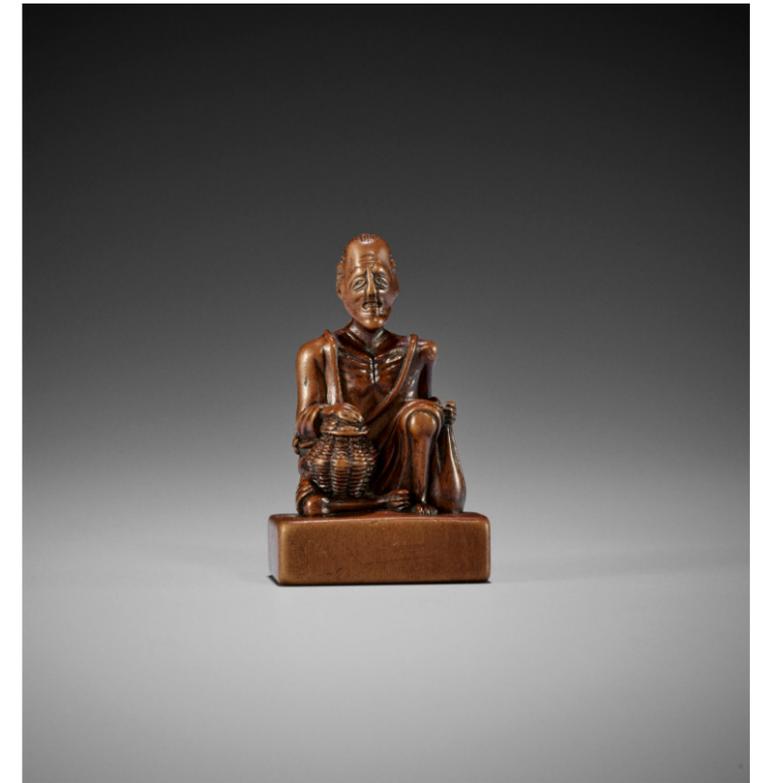
The legendary poetess depicted as an old emaciated hag, her beauty withered away, a large kasa (straw hat) attached to her back and holding a straw basket and cloth bag. She is forgotten by the courtly world in which she once shone and is reduced to begging and starving on the side of the road. The ingyo (seal) type netsuke with very large, generously excavated himotoshi. The underside of the seal is unengraved.

HEIGHT 4.6 cm

Condition: Very good condition, minor wear.
 Provenance: US private collection.

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

Estimate EUR 1,500
 Starting price EUR 800



193
**GISAI: A WOOD NETSUKE
 OF SOTOBA KOMACHI**

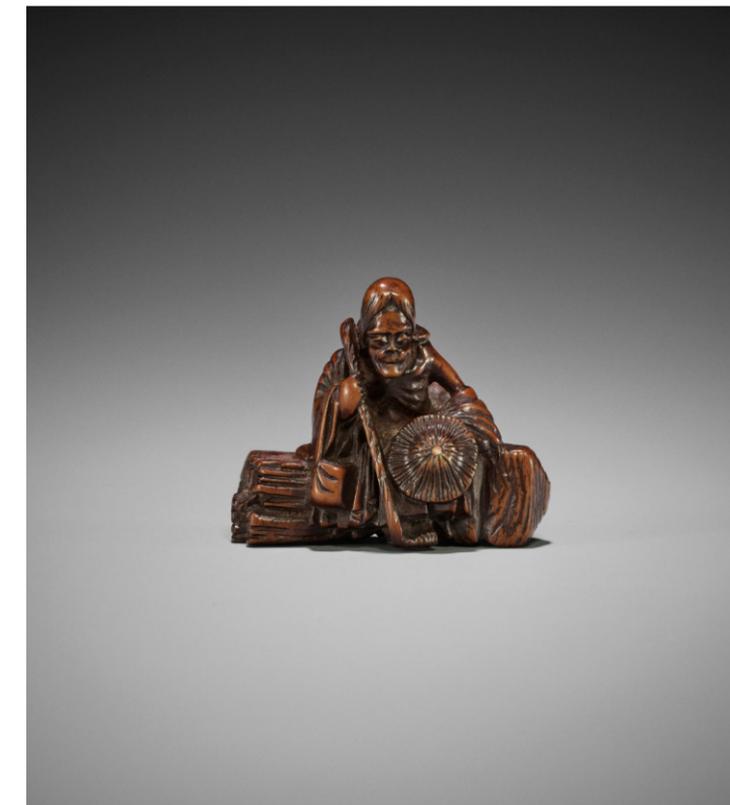
By Gisai, signed Gisai Japan, early 19th century, Edo period (1615-1868)

The poetess Ono no Komachi, once renowned for her beauty, depicted here as an old hag, her facial features resembling those of a skeleton, her emaciated rib cage showing, clad in tattered robes, sitting on a grave post (sotoba), reduced to begging and starving by the roadside. The details are well-carved, the well-toned wood bearing a fine patina. Good, asymmetrical himotoshi to the back and underneath, the larger hole generously excavated to accommodate the knot. Signed underneath in bold characters GISAI. The signature 義齋 appears to be unrecorded.

LENGTH 4 cm

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

Estimate EUR 1,000
 Starting price EUR 500





194
**A WOOD NETSUKE
OF A CALLIGRAPHER**

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

The shokoda (calligrapher) modelled seated, his right arm holding a paintbrush, in his left a paper slip, wearing a finely carved robe with geometrical roundels and intricate details, the face showing a calm expression. The base with generously excavated, asymmetrical himotoshi and signed within a rectangular reserve.

LENGTH 4.4 cm

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

Provenance: The Gabor Wilhelm collection, Paris.

Estimate EUR 1,500
Starting price EUR 800

196
**IKKO: A WOOD NETSUKE
OF BENKEI INSIDE HORAGAI**

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

The hero dressed as a Yamabushi priest with token cap, nestled inside a large conch shell and energetically blowing a small conch horn (horagai) whilst holding a rattle (shakujo) over the side of the shell. The reverse with two large asymmetrical himotoshi. Signed Ikko within a rounded reserve.

LENGTH 5.5 cm

Condition: Good condition with minor wear, a few minuscule chips.
Provenance: US private collection.

Estimate EUR 1,200
Starting price EUR 600



195
A FINE WOOD NETSUKE OF OKAME SLEEPING

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

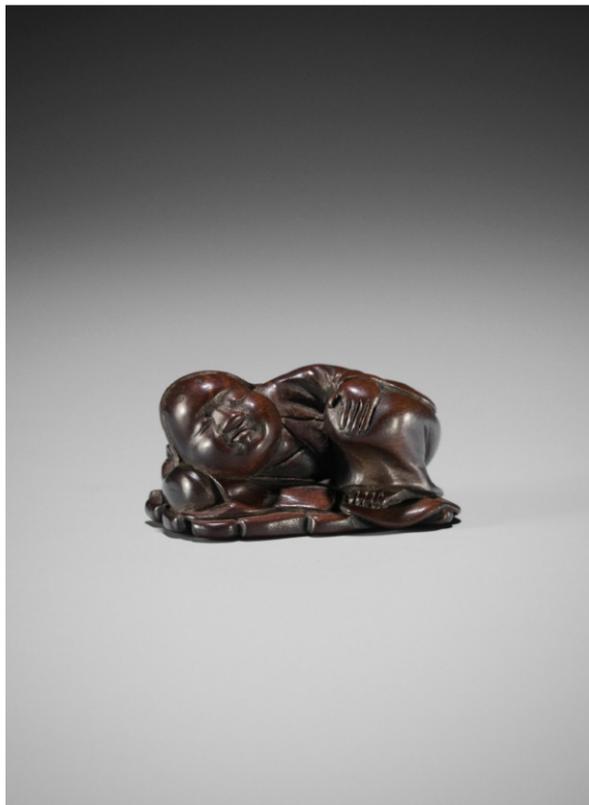
Finely carved to depict Okame sleeping on a mat carved as the character yume (dream), her head resting on one hand, the other hand on her knee, the face with a gentle expression, the hair neatly incised. Himotoshi to the underside.

LENGTH 4.5 cm

Condition: Very good condition, minor wear.

Provenance: Ex-collection Richard R. Silverman, purchased from Ito, Tokyo, in 2003.

Estimate EUR 1,500
Starting price EUR 800



197
**A HAKATA STYLE WOOD
NETSUKE OF A SENNIN WITH
GIGANTIC HYOTAN**

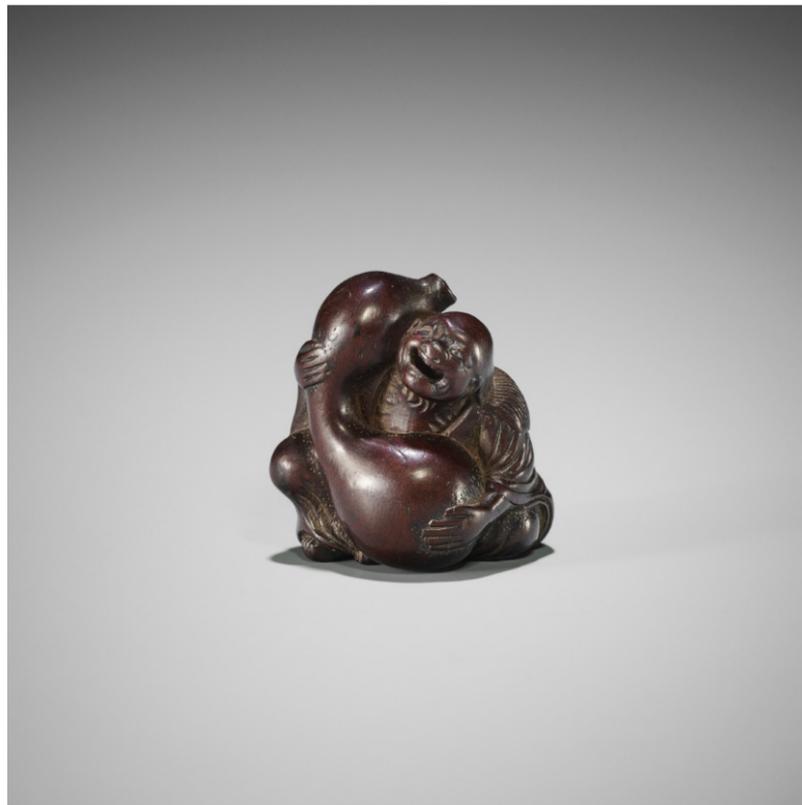
Japan, circa 1830, Edo period
(1615-1868)

Carved as a sennin holding an oversized double gourd, his face with a cheerful expression, the mouth agape in a smile, wearing a robe with foliage details, the long hair covering his shoulders and back. Himotoshi through the back and base.

HEIGHT 4 cm

Condition: Good condition, a few minuscule nicks and scratches, minor chips.
Provenance: European collection.

Estimate EUR 2,000
Starting price EUR 1,000



198
ISSHU: A POWERFUL IVORY NETSUKE OF ROKUSONO TSUNEMOTO KILLING THE DEER

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

Carved as Rokusono Tsunemoto wearing a patterned robe, one foot firmly pressing down on a voraciously snarling deer, his left hand holding a bow. The deer is squirming underneath wounded by an arrow that has hit it in its belly, the details are finely incised. Natural himotoshi and signature ISSHU within an oval reserve to the underside.

HEIGHT 4.5 cm

Condition: Good condition, appealingly worn, expected age cracks, traces of use. Fine, smooth, honey-yellow patina.

Provenance: The Gabor Wilhelm Collection, Paris.

The netsuke depicts Rokusono Tsunemoto (died in 961) as he saved the Emperor Suzaku by shooting a monstrous stag which threatened to leap upon him.



Rokusono Tsunemoto killing a deer at the imperial palace by Tsukioka Yoshitoshi

Estimate EUR 1,500
 Starting price EUR 800



199
SEKIKO: AN IVORY NETSUKE-OKIMONO OF TWO SAGES AND A MINOGAME

By Sekiko, signed Sekiko
 Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

Dynamically carved as two sages, one sitting on a rock and holding a kettle in both hands while the other sits on the floor and approaches him with a bowl for him to fill it with sake, both wearing long flowing robes, a little snarling minogame clambering over their backs. The underside with single himotoshi and signature SEKIKO.

HEIGHT 4.1 cm

Condition: Very good condition, appealingly worn, minor expected age cracks, traces of use. Fine, smooth, honey-yellow patina.

Provenance: The Gabor Wilhelm Collection, Paris.

Estimate EUR 1,200
 Starting price EUR 600



200
GYOKUHOSAI RYUCHIN: A MARINE IVORY NETSUKE OF TWO ONI SEARCHING FOR A NAMAZU

By Gyokuhosai Ryuchin, signed Ryuchin
 Japan, Edo (Tokyo), c. 1830, Edo period (1615-1868)

Finely carved as two oni in the guise of fishermen atop a furling lotus leaf with neatly incised veins, one holding a large basket, both with grotesque expressions and long hair, failing to see the namazu (catfish) carved in relief to the underside of the leaf. The underside with two himotoshi and the signature RYUCHIN.

LENGTH 4.7 cm

Condition: Good condition with minor wear and few minuscule nicks, one arm with an old repair. Fine, naturally grown, honey-gold patina.

Provenance: French private collection.

Gyokuhosai Ryuchin was regarded by Meinertzhagen as one of the most brilliant netsuke carvers of his time. His designs were original and often displayed his superior use of sukashibori (openwork).

Estimate EUR 1,500
 Starting price EUR 800



201
A GOOD IVORY NETSUKE OF A DRIED FISH

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

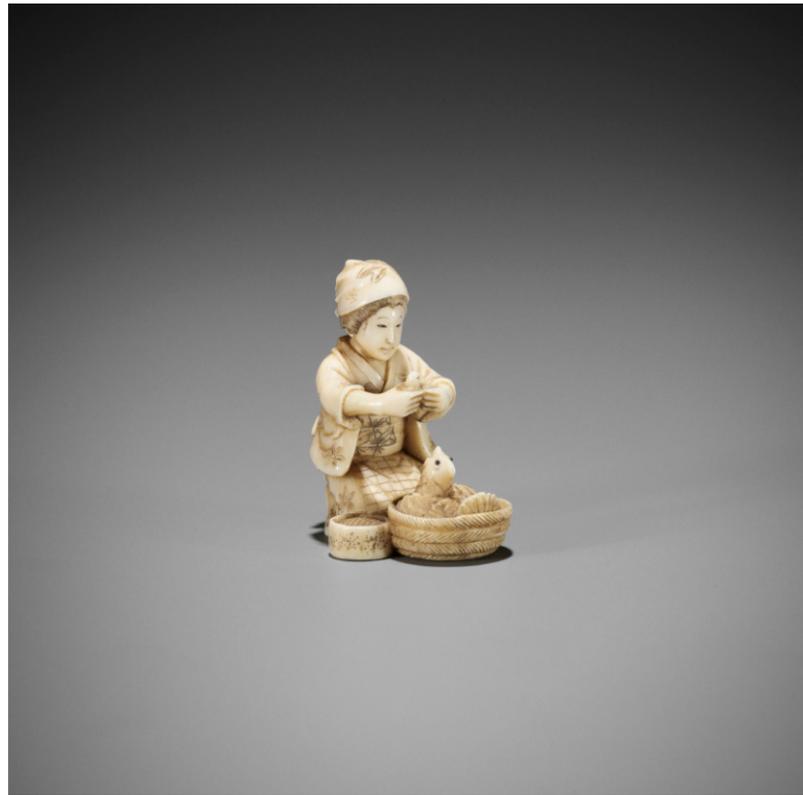
Naturalistically carved as a dried fish (himono), a classic dish during Japanese New Year (Shogatsu). The mouth is opened showing rows of teeth and the scales are finely detailed. Good asymmetrical himotoshi through one side. The ivory bearing a fine patina.

LENGTH 8.7 cm

Condition: Very good condition with minor surface wear.

Provenance: German private collection, old collector's label '155' to one side.

Estimate EUR 1,500
 Starting price EUR 800



202
**RYO: AN IVORY
 NETSUKE-OKIMONO
 OF A FARMER
 WITH CHICKENS**

School of Ono Ryomin, signed Ryo
 Japan, Tokyo, late 19th century,
 Meiji period (1868-1912)

Finely carved with a seated woman wearing a neatly incised patterned garment, a basket in front of her with a hen looking up at its little brood, which the woman holds up with both hands. The details are finely carved and inked, the hen's eyes minutely inlaid in dark horn. The underside with two himotoshi and signature within a rectangular reserve RYO.

HEIGHT 3.9 cm

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

Estimate EUR 1,500
 Starting price EUR 800

204
**CHIKUSAI: AN IVORY
 NETSUKE-OKIMONO
 OF A MOTHER
 POUNDING MOCHI**

By Chikusai, signed Chikusai
 Japan, Tokyo, Meiji period
 (1868-1912)

Depicting a mother supporting her child on her back while pounding mochi inside a mortar, two roosters standing on a duster by her side, the child holding a rattle. Natural himotoshi and signed within an oval reserve to the underside CHIKUSAI.

HEIGHT 3.7 cm

Condition: Good overall condition, expected age cracks, traces of use, a crack to the body of the mother. The mortar with a possibly intentional repaired crack fixed with an inlaid clasp.

Provenance: Ex-collection Teddy Hahn, Darmstadt.

Estimate EUR 1,500
 Starting price EUR 800



203
**A FINE IVORY NETSUKE
 OF A SEAMSTRESS,
 ATTRIBUTED TO MINKOKU**

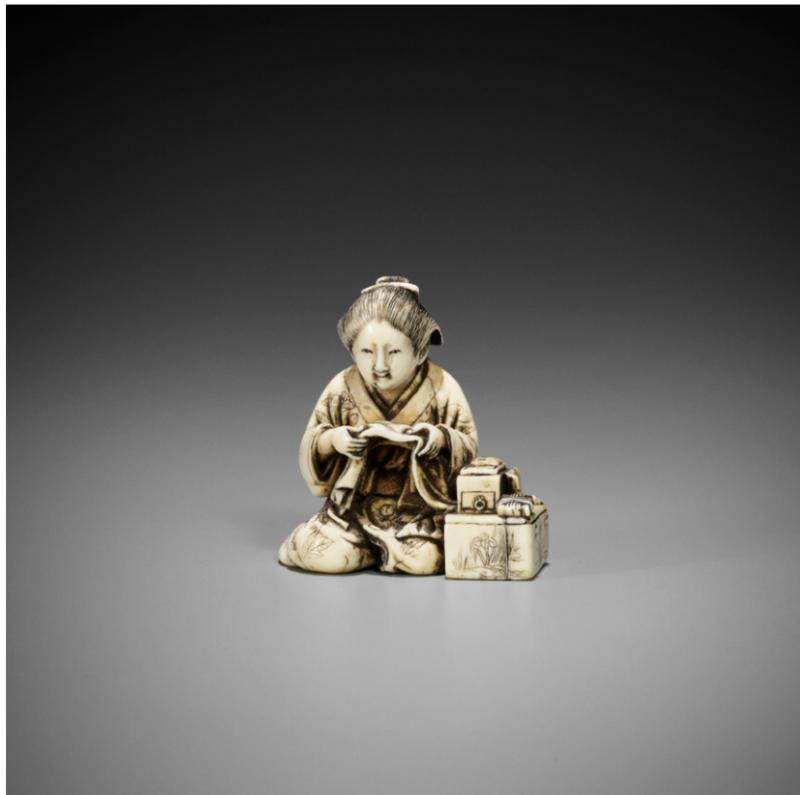
Attributed to Shuyusai Minkoku,
 unsigned
 Japan, Edo (Tokyo), mid-19th
 century, Edo period (1615-1868)

Finely carved kneeling, the lady holding a length of cloth in her hands, a sewing box next to her. The patterned robe, neatly tied up hair and sewing box with minute details are skillfully incised and inked. Big asymmetrical himotoshi to the underside.

HEIGHT 4.1 cm

Condition: Very good condition with minor wear and few natural age cracks, fine honey-colored patina, particularly to the backside.

Estimate EUR 2,000
 Starting price EUR 1,000



205
**MASANOBU:
 AN UNUSUAL IVORY
 SHUNGA NETSUKE OF
 OKAME POLISHING
 A TENGU MASK**

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

The okimono type netsuke carved with the Shinto goddess of mirth Okame smiling while polishing the long phallic nose of a konoha-tengu mask with a long cloth, above the nose, a karasu tengu is seated, the features carved with extraordinary detail. Himotoshi through the feathered fan (hauchiwa), underneath and signature MASANOBU.

HEIGHT 4.6 cm

Condition: Very good condition with minor surface wear and natural age cracks. Fine yellowish patina. Provenance: European private collection.

Estimate EUR 1,500
 Starting price EUR 800



206
**A POWERFUL IVORY NETSUKE OF
 A RECUMBENT OX LICKING ITS NOSE,
 ATTRIBUTED TO GARAKU**

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

Published: Barry Davies Oriental Art, Netsuke from the Teddy Hahn Collection, London, 1996, no. 80.

Powerfully carved as a recumbent ox with its tongue sticking out. The rope halter which passes through its nose is carefully carved and extends over the ox's back. The body shape of the ox is carved remarkably well, bold in design and bulky with sharp and strong contours. The fur is finely incised and characteristically worn. The underside with finely carved tucked in legs and a beautiful rich yellow patina, as well as large, coherent himotoshi.

LENGTH 5.5 cm

Condition: Very good condition. The ivory worn with expected agecracks.

Provenance: Ex-collection Teddy Hahn, Darmstadt.

Risuke Garaku of Osaka, one of the few artists mentioned in the Soken Kisho, was a bold and powerful carver from the latter half of the 19th century. Some of his designs, like the present netsuke, strongly suggest Kyoto school.

Literature comparison:

For another model of an ox licking its nose see F. Meinertzhagen, MCI Part A, New York, 1986, page 70.



AUCTION COMPARISON:

For another netsuke attributed to Garaku of similar design see Bonhams, The Edward Wrangham Collection of Japanese Art, 6 November 2013, London, lot 60 (sold for 4,375 GBP).

Estimate EUR 3,000
 Starting price EUR 1,500



207
**AN EDO SCHOOL NETSUKE
 OF AN OXHERDER AND OX**

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

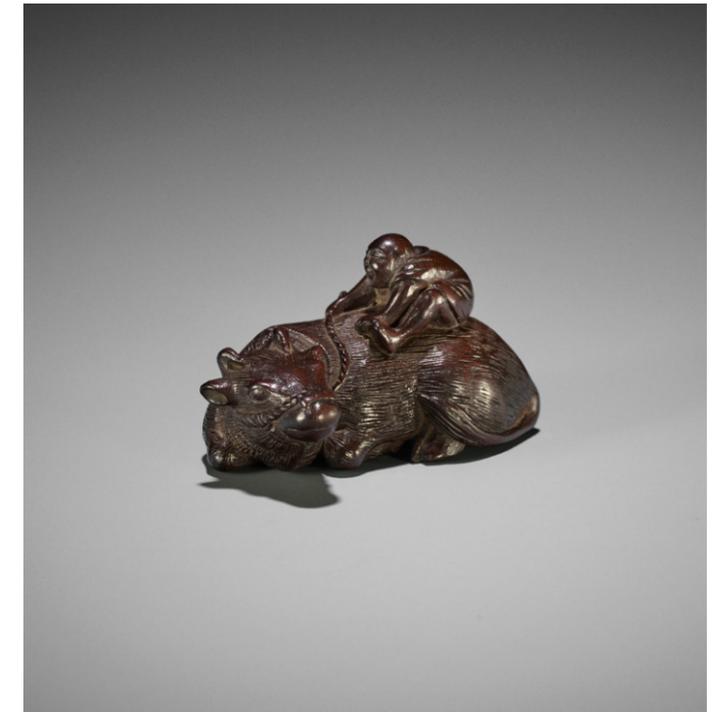
Finely carved as a young oxherder seated atop a large recumbent ox, a rope halter passing over its back and held by the boy, the mighty animal neatly detailed with neatly incised fur, curved horns, funnel ears, and almond-shaped eyes, the underside showing the legs and hooves as well as two large, asymmetrical himotoshi.

LENGTH 4.5 cm

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

The present netsuke is inspired by the **Ten Ox Herding Pictures**, a series of short poems and accompanying drawings used in the Zen tradition to describe the stages of a practitioner's progress toward enlightenment and their return to society to enact wisdom and compassion.

Estimate EUR 1,500
 Starting price EUR 800



208
**A FINE IVORY AND EBONY NETSUKE
 OF AN OXHERDER AND OX**

Japan, Edo/Tokyo, second half of 19th century

Finely carved as a young oxherder playing the flute atop a recumbent ox. The ox, carved from ebony wood, has finely rendered hairwork and inlaid eyes. The boy, carved from ivory bearing a lustrous polish, is portrayed almost naked wearing only an open robe revealing his genitals, a basket containing a sickle behind him. Big asymmetrical himotoshi and illegible signature to the underside.

LENGTH 4.3 cm

Condition: With minor surface wear, a section of the ox's tail repaired. The signature partially eradicated.

Provenance: French private collection, purchased from Sotheby's in 2015.

The imagery plays on a Zen Buddhist parable which draws a parallel between the herdboys and ox and the attainment of enlightenment. It is most famously portrayed in the series of ten ox herding pictures (originally only eight) accompanied by a series of short poems by Kakuan Shien.

Auction comparison:

A related ebony and ivory netsuke of an oxherder with ox by Kagetoshi was sold at Zucke, Fine Netsuke & Sagemono, 25 September 2020, Vienna, lot 158 (sold for 3,666 EUR).

Estimate EUR 2,000
 Starting price EUR 1,000



209
**A KUROGAKI WOOD
NETSUKE OF TWO TURTLES**

Japan, 19th century

Of compact form and finely carved as a mother turtle, almost completely retracted within its carapace, her young clambering on top of her shell, the carapaces neatly incised. Two himotoshi through the base.

LENGTH 4.5 cm

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

Estimate EUR 800
Starting price EUR 400



210
**A KUROGAKI (BLACK
PERSIMMON) WOOD
NETSUKE OF A TREE
FROG INSIDE A LEAF**

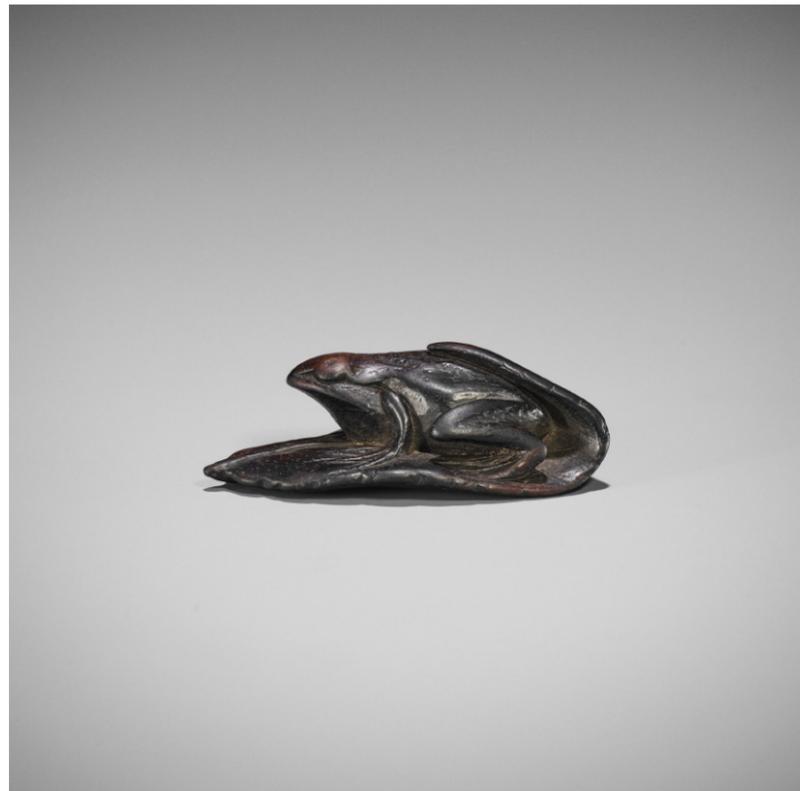
Japan, probably Iwami province, late 18th to early 19th century, Edo period (1615-1868)

Carved as a tree frog perched inside a taro that folds up and onto the frog's back. The details finely carved. Two himotoshi through the base.

LENGTH 5.5 cm

Condition: Good condition with minor wear and the wood with age cracks.
Provenance: European collection.

Estimate EUR 1,000
Starting price EUR 500



211
**KANMAN: A RARE EBONY NETSUKE
OF A TREE FROG ON A MUSHROOM**

By Tsuramitsu (Kanman, 1793-1859), signed Iwami-no-kuni Kanman to and with a kakihan
Japan, Iwami Province, early 19th century, Edo period (1615-1868)

Published:
Earle, Joe (2000) The Robert S. Huthart, p. 275, no. 244.

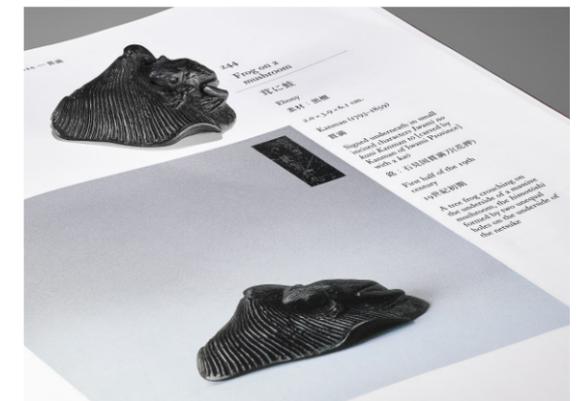
The frog squatting with its hindlegs bent on the radial gills of an upturned mushroom, the boldly carved stalk trailing to the side, the amphibian's eyes double-inlaid in pale and dark horn. Note the superb treatment of the individual textures of the carving, including the subtle use of ukibori on the frog. The base signed Iwami-no-kuni TSURAMITSU to (carved by Tsuramitsu [Kanman] of Iwami Province) with a kakihan. Asymmetrical himotoshi to the base.

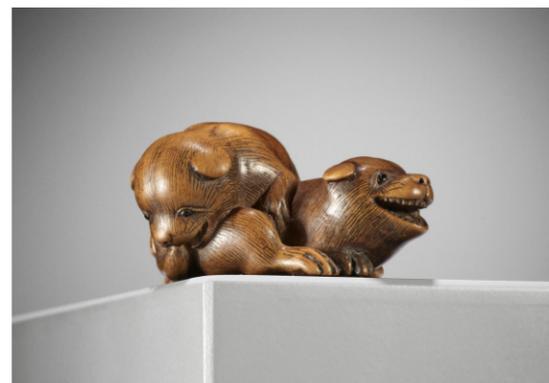
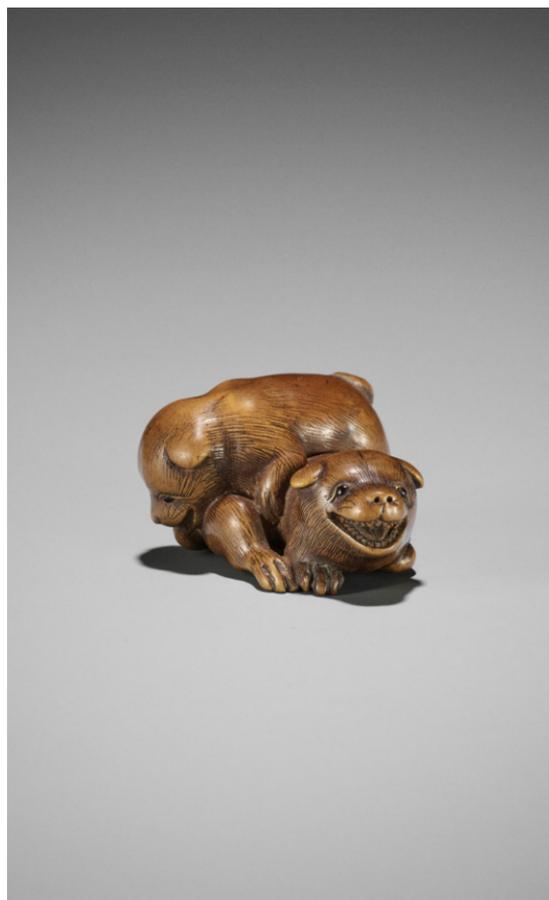
LENGTH 5.9 cm

Condition: Good condition with typical wear. A small repair to the back of the right leg.
Provenance: Ex-collection Robert S. Huthart.

AUCTION COMPARISON:
Compare a closely related netsuke by Kanman, dated early 19th century, at Bonhams, The Robert S. Huthart Collection of Iwami Netsuke, 15 May 2019, London, lot 113 (**sold for 4,812 GBP**).

Estimate EUR 7,000
Starting price EUR 3,400





212
**A CHARMING WOOD NETSUKE
 OF TWO PLAYFUL PUPS**

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

Finely carved, the two playful pups are huddled together, one clambering over the other, nibbling on the other's tail. The second pup with its mouth agape, seemingly ready to bark. The fur is neatly engraved, and the eyes are inlaid in dark horn. Natural himotoshi and the signature RANSEN within the typical oval reserve underneath.

LENGTH 4.1 cm

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

Estimate EUR 3,000
 Starting price EUR 1,500

213
**A GOOD KYOTO
 SCHOOL IVORY
 NETSUKE OF A
 PUPPY WITH AWABI**

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

The dog seated on its rear haunches with one front paw resting on the ground and the other on the small awabi (abalone) shell with neatly stippled texture, the animal's fur neatly incised and heightened with sumi, the large eyes inlaid with dark horn, the tail elegantly curved. Natural himotoshi between one leg and the awabi.

LENGTH 4 cm

Condition: Good condition with some wear, expected age cracks, and a fine honey patina.

Provenance: The Gabor Wilhelm Collection, Paris.

Estimate EUR 2,500
 Starting price EUR 1,200



214
**AN IVORY NETSUKE
 OF A DOG WITH AWABI**

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

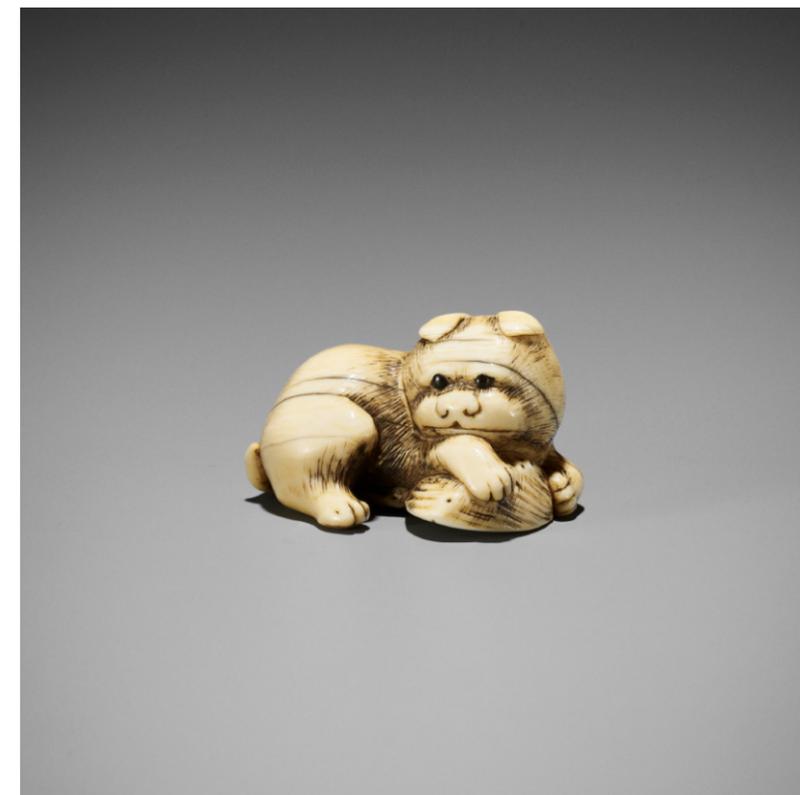
Boldly carved as a slouched dog, both front paws placed above an awabi shell, its head resting on top, the hairwork is neatly engraved and extensively worn in some areas. The generously excavated himotoshi are found underneath.

LENGTH 4.6 cm

Condition: Very good condition with wear and natural age cracks, fine patina.

Provenance: Old Viennese private collection.

Estimate EUR 1,500
 Starting price EUR 800



215
**HIROKI: AN IVORY NETSUKE
 OF A RECLINING TANUKI**

By Hiroki, signed Hiroki
 Japan, Meiji Period (1868-1912)

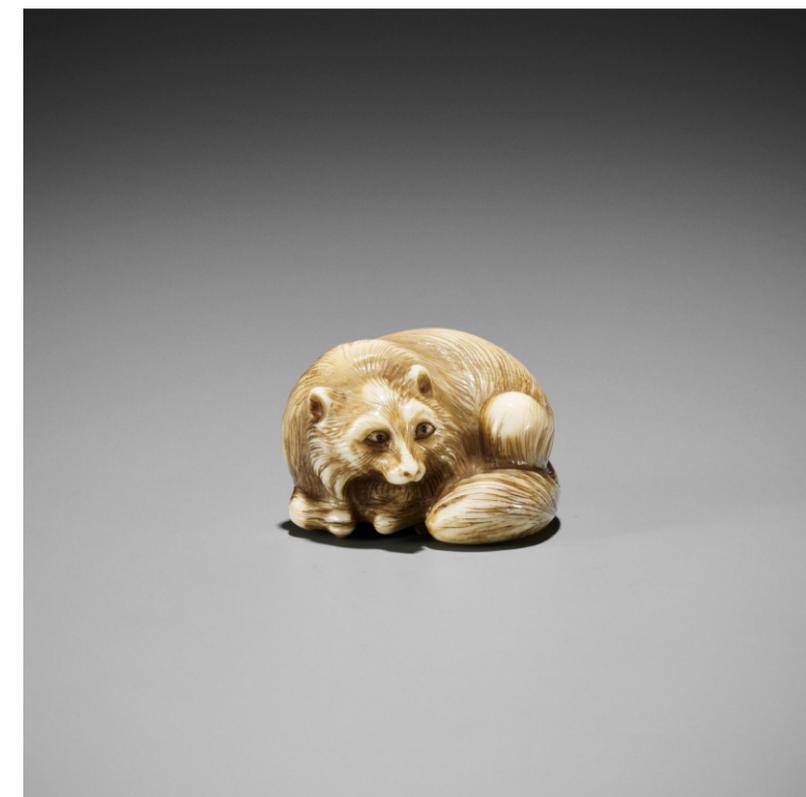
Charmingly carved as a reclining tanuki, its body tightly wound together forming a compact composition, and the fur very finely incised. Two asymmetrical Himotoshi through the underside, the signature within an oval reserve HIROKI.

HEIGHT 3.7 cm

Condition: Very good condition, minor wear.

Provenance: Purchased from Van Ham, Netsuke & Japanische Kunst, 8 June 2017, Cologne, lot 394 (attached to an inro).

Estimate EUR 1,500
 Starting price EUR 800



216
**MASATAMI: A FINE WOOD NETSUKE
OF A MONKEY MOUNTING A TORTOISE**

By Masatami, Signed Masatami
Japan, Nagoya, late 19th century



A wood netsuke of a monkey mounting a tortoise, armed with a rope, with neatly incised fur and inlaid eyes, the tortoise with its head turned back, looking at the monkey, the details well-carved. Asymmetrical himotoshi underneath and signed MASATAMI within an oval reserve.

HEIGHT 4.8 cm

Condition: Good condition with minor surface wear, one inlaid eye replaced, a short section of the rope missing and few minor superficial cracks to the underside.

Provenance: European collection.

Estimate EUR 3,000
Starting price EUR 1,500



217
**AN UNUSUAL KYOTO SCHOOL NETSUKE
OF A MONKEY WITH ACORNS**

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

Boldly carved as a monkey with quizzical expression marked by large bulging eyes, the mouth agape revealing teeth and tongue, both hands holding onto a gnarled branch, the monkey flanked by two acorns issuing from the branch forming several natural himotoshi.

LENGTH 4.3 cm

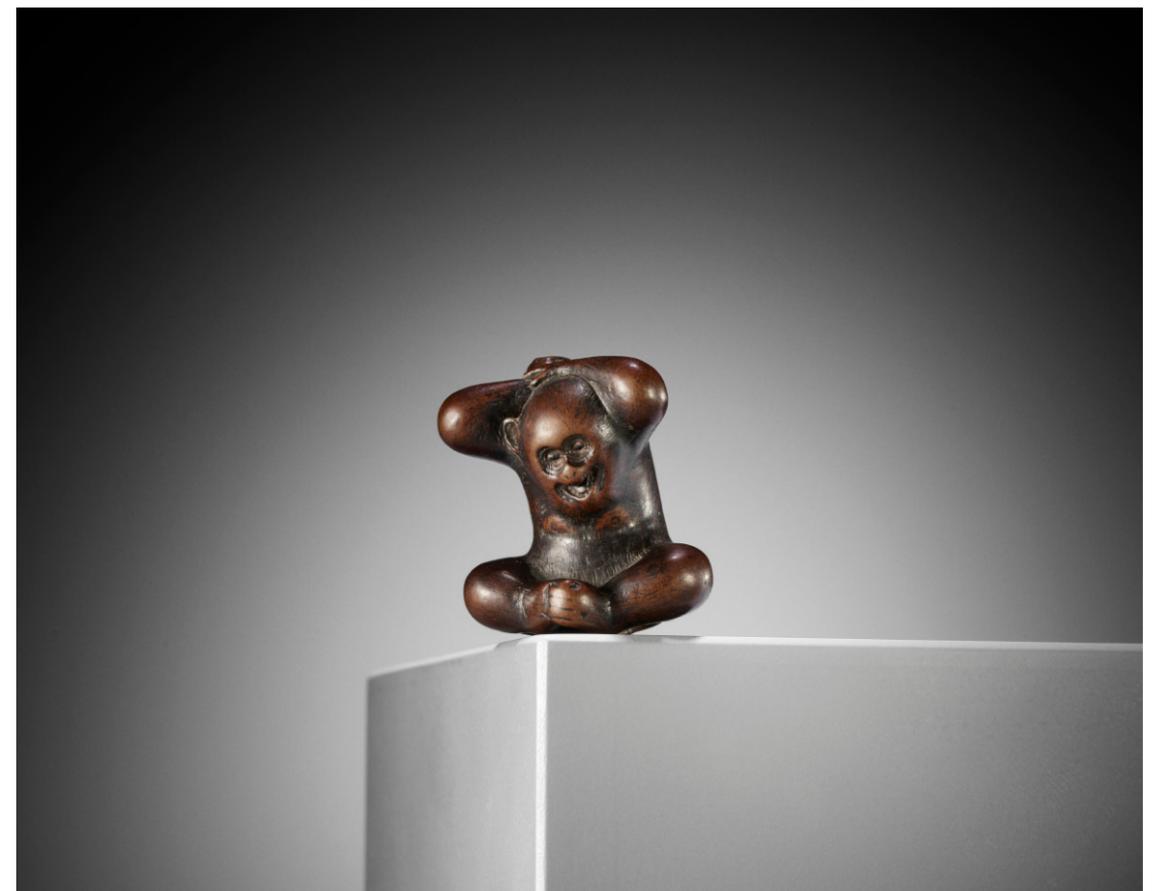
Condition: Good condition with minor wear, few minuscule nicks, possibly a small loss to the branch.
Provenance: US private collection.

LITERATURE COMPARISON:

Compare a related wood netsuke of a monkey scratching itself by Mitsuhide, illustrated in Coullery, Marie-Therese and Newstead, Martin S. (1977) *The Baur Collection*, p. 332, no. C 1030. Another related wood netsuke of a monkey and young by Mitsuhide, dated early 19th century, is in the collection of the Linden-Museum Stuttgart, inventory number OA 19021.



Estimate EUR 1,500
Starting price EUR 800



218
**YOSHICHIKA: A RARE WOOD NETSUKE
OF A MONKEY WITH PERSIMMON**

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

Finely carved as a monkey sitting cross-legged with its hands behind the head attempting to reach a persimmon, the face with an amusing expression marked by a deeply carved face, wide-open mouth displaying minutely detailed teeth and deeply set eyes. The surface of the wood is detailed with fine hairwork and a silky gloss polish that accentuates the light stain. Two large, asymmetrical himotoshi to the underside and signed YOSHICHIKA within a rectangular reserve. This unrecorded artist was certainly a pupil of Gyokusen Tomochika.

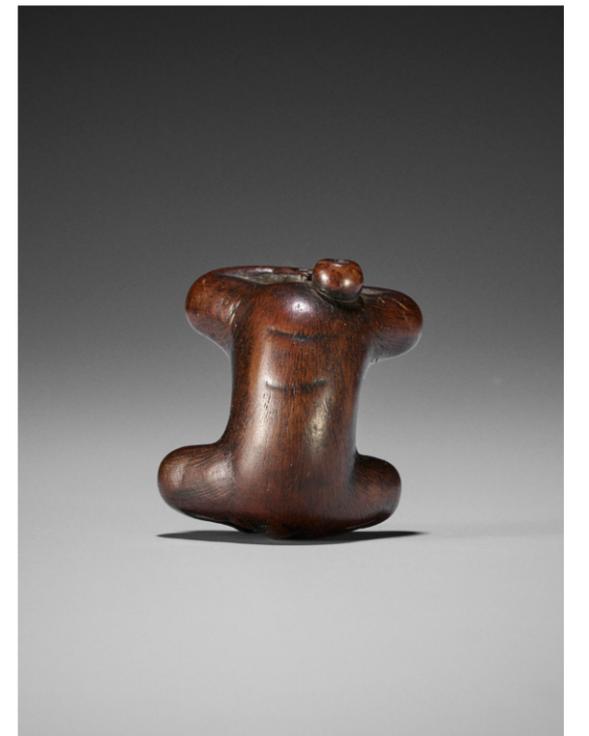
HEIGHT 3.7 cm

Condition: Good condition with associated surface wear, the signature is faded and has become illegible.
Provenance: European collection.

Literature comparison:

Monkeys by Gyokusen Tomochika are rare. For another example, considered a highly important netsuke, see Bandini, Rosemary (2001) *Expressions of Style, Netsuke as Art*, Scholten Japanese Art, New York, no. 157.

Estimate EUR 5,000
Starting price EUR 2,400





219
**SHUOSAI: A LARGE WOOD NETSUKE
 OF A GROUP OF MONKEYS**

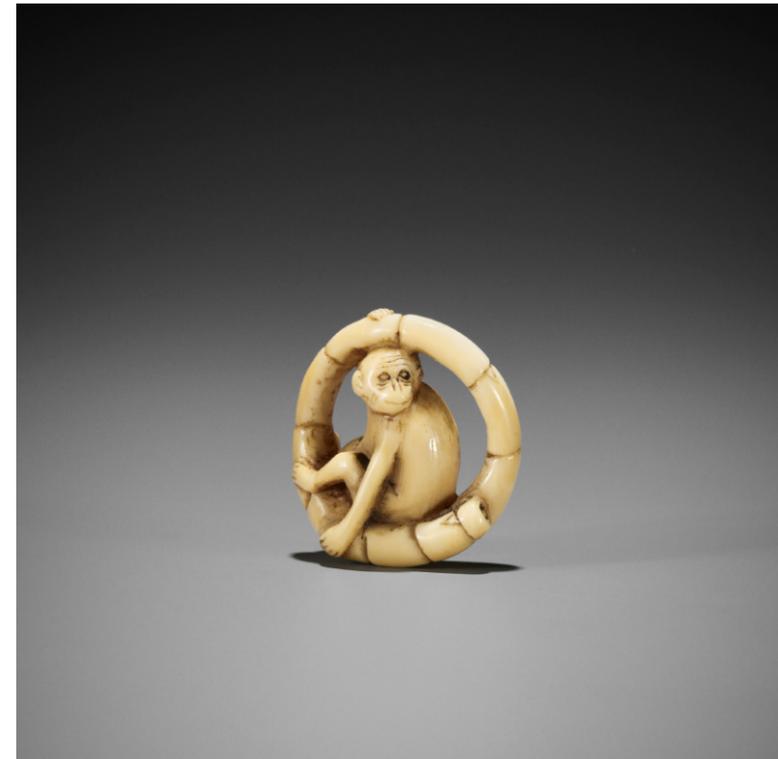
By Shuosai, signed Shuo
 Japan, 19th century, Edo period (1615-1868)

Very finely carved as an adult monkey cradling one of its larger young, three more young monkeys clambering over one another, pulling and tugging, trying to get to the top. The fur is beautifully incised, the wood attractively stained, all eyes are inlaid in pale and dark horn. Natural himotoshi. The signature SHUO within an oval reserve.

HEIGHT 6 cm

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

Estimate EUR 4,000
 Starting price EUR 2,000



220
**A MARINE IVORY NETSUKE
 OF A MONKEY SITTING IN
 A COILED BAMBOO NODE**

Japan, c. 1830, Edo period (1615-1868)

Published: Sydney L. Moss (2010) they are all fire and every one doth shine. The Elly Nordskog Collection of Japanese Inro, Pipecases and Netsuke, London, pp. 404-405, no. 140.

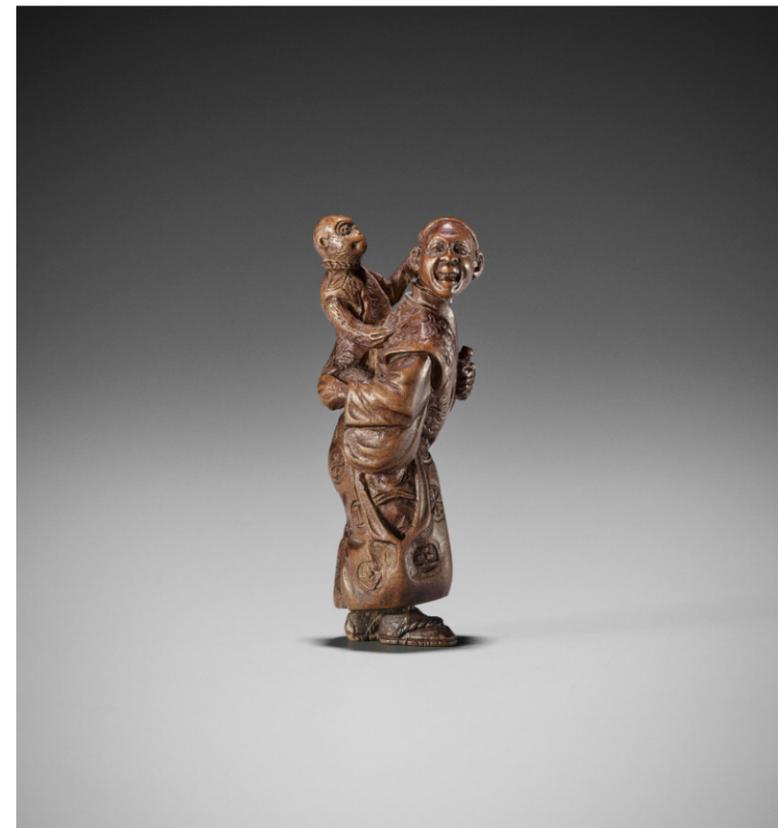
The monkey casually sitting in a coiled, basket-shaped bamboo node, the right hand grasping the upper part, the left hand resting on the lower part of the node, the head looking back over its shoulder and smiling. The fur is neatly incised and appealingly worn. Asymmetrical himotoshi through the underside and lower back of the bamboo node.

HEIGHT 3.5 cm

Condition: Good condition with minimal wear.

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

Estimate EUR 2,000
 Starting price EUR 1,000



221
**MASATSUGU: A FINE WOOD
 NETSUKE OF A SARUMAWASHI**

By Masatsugu, Signed Masatsugu
 Japan, late 19th century

An unusually charming and characterful carving depicting a sarumawashi (monkey trainer) standing and laughing, wearing his typical clothes and a soft cloth hat, holding a cane in one hand, and supporting the monkey with the other, the monkey sitting on his back. Two himotoshi through the lower back of the sarumawashi and the signature MASATSUGU.

HEIGHT 5.9 cm

Condition: Overall good condition with minor wear, with few tiny chips to the feet, one repaired.

Provenance: German private collection.

Estimate EUR 1,500
 Starting price EUR 800



222
**IKKYU: A RARE NETSUKE
 OF A FISHERMAN**

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

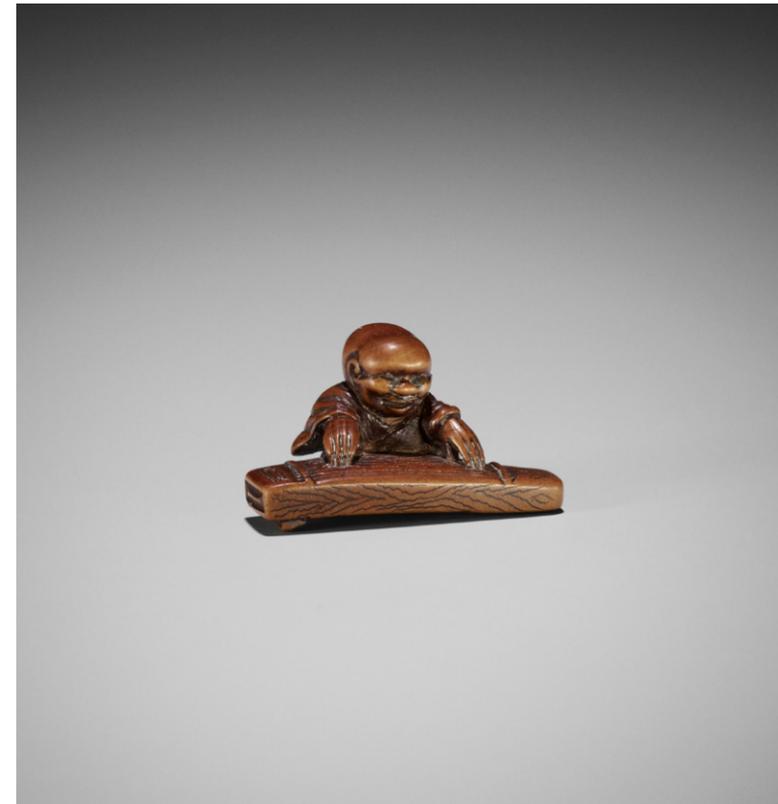
Finely carved depicting a fisherman, his hands seemingly pulling a rope (the cord of the inro), the head partially covered with a cloth, his face with a joyful expression, the pupils minutely inlaid in dark horn. The cord channel runs through both hands, the underside of the leg with the signature IKKYU within a rectangular reserve.

HEIGHT 4.4 cm

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

Figural netsuke by this master carver from Nagoya are to be considered extremely rare.
 The cord channel running through the hands is most unusual.

Estimate EUR 6,000
 Starting price EUR 3,000



223
**MASAKAZU:
 A RARE WOOD NETSUKE
 OF A BAKEMONO PLAYING
 THE KOTO**

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

Finely carved as a seated bakemono playing the koto, his hands gently pulling at the strings. The prominent head with a joyful expression. The koto with neatly incised detail on the side. A large himotoshi through the base of the koto, the other underneath the bakemono's legs, signed MASAKAZU with a wavy reserve.

LENGTH 4.3 cm

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

Estimate EUR 2,000
 Starting price EUR 1,000

224
A WOOD NETSUKE OF HANKAI

Japan, late 19th century

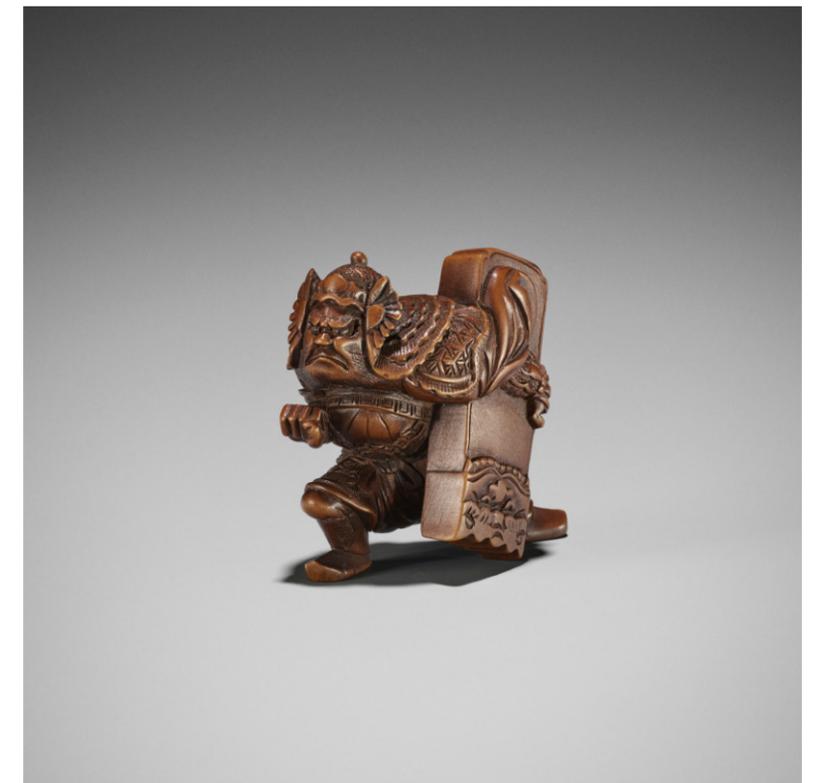
Finely carved as Hankai standing in full armor, his feet placed wide apart dynamically, his expression forceful, holding a door with a grimacing face in his hand. His pupils are inlaid and the asymmetrical himotoshi are found in the back.

HEIGHT 4.7 cm

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

Hankai (Chinese: Fan Kuai, died around 200 B.C.) was one of the first followers of the Han Dynasty and minister of the emperor Kan no Koso. The legend describes how Hankai prevented an assassination attempt on the emperor by the villain Gao Yu. When Hankai heard about the planned attack, he kicked the hall door in and stormed the room with a door leaf under his arm. Afterwards he enabled the emperor to escape by a trick.

Estimate EUR 1,500
 Starting price EUR 800



225
TOSHIMASA: A FINE IVORY MASK NETSUKE OF OKAME

By Toshimasa, signed Toshimasa
Japan, 19th century

Okame is depicted with black hair neatly parted in the middle and gently smiling, a pair of hikimayu eyebrows high on her forehead, the lips colored in red. Signature TOSHIMASA on the himotoshi bar in the back. The ivory superbly polished.

HEIGHT 3.1 cm

Condition: Very good condition, minor wear.

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

Estimate EUR 1,500
Starting price EUR 800



226
MITSUHIRO: A FINE IVORY MASK NETSUKE OF OKAME

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

Okame is depicted with black hair neatly parted in the middle, a pair of hikimayu eyebrows high on her forehead, with a gentle smile, the inside of the mouth and lips stained black. The reverse with the signature MITSUHIRO and kakihan below a ladle which functions as the cord attachment. The ivory superbly polished and lightly stained as is typical for this celebrated artist.

HEIGHT 3.5 cm

Condition: Very good condition. A few age cracks, fine patina.
Provenance: French private collection.

Literature comparison:

For a closely related example see Victor Harris (1987) *The Hull Grundy Collection in the British Museum*, no. 87.

AUCTION COMPARISON:

Compare a related ivory netsuke of Okame by Ohara Mitsuhiro, at Zucke, *Fine Netsuke & Sagemono*, 16 April 2021, Vienna, lot 76 (sold for 3,792 EUR).



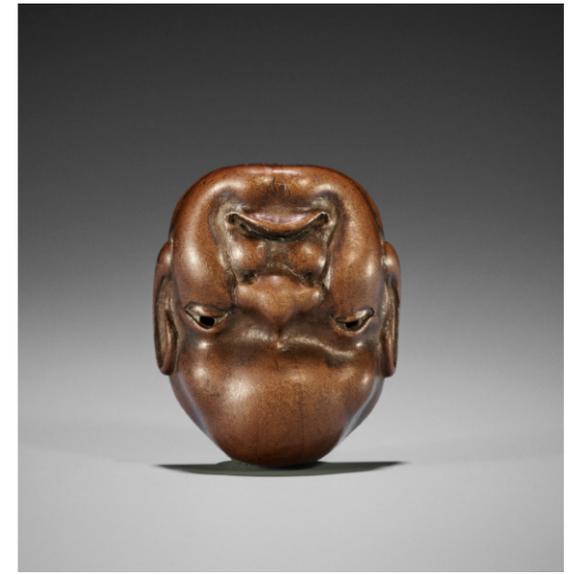
Estimate EUR 2,000
Starting price EUR 1,000



227
A WOOD 'DOUBLE MASK' NETSUKE

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

Finely carved as a Kyogen-mask with a humorous expression marked by small wide-set eyes, broad nose, protruding forehead, biting his upper lip with the lower lip curled forwards above the cleft chin. Turning the mask upside down presents the image of a tengu, with large beak and bulging eyes below a ridged brow, making this a double mask netsuke of sorts. The back with a central himotoshi bar.



HEIGHT 4 cm

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

Provenance: French private collection.

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.

Estimate EUR 1,200
Starting price EUR 600



228
A LARGE AND VERY RARE PAINTED HINOKI WOOD MASK NETSUKE OF A YOKOZUNA (SUMO WRESTLER)

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

The sumo wrestler with an intense expression, the large eyes surmounted by furrowed brows above a boldly carved, wide nose with flaring nostrils, the upper lip slightly ruffled with intent. The hinoki wood is attractively painted with polychrome pigments, the surface attractively worn. The himotoshi is formed by a large horizontal bar in the back.

HEIGHT 6.4 cm

Condition: Good condition with age-related wear.
Provenance: European collection.

Auction comparison.

The subject of the present mask netsuke is very rare. For a large wood netsuke of a sumo wrestler with a similar expression see Bonhams, *The James A. Rose Collection of Netsuke*, 17 September 2013, New York, lot 2064 (sold for 40,000 USD).

Estimate EUR 1,500
Starting price EUR 800



229
**TANAKA JUNTOKU MINKO:
 A SUPERB AND TALL WOOD NETSUKE
 OF A DRUMMING ASHINAGA**

By Tanaka Juntoku Minko (1735-1816), signed Minko with seal zu Japan, Tsu, late 18th century, Edo period (1615-1868)

Finely carved from a pale wood, the surface superbly polished bringing out the natural grain to great effect, the islander standing tall with elongated legs, one foot placed over the other, wearing only a loincloth, his distended stomach bulging over, his arms muscular and holding a small hand drum which he beats with a mallet, his mouth opened as if about to burst into song. Ashinaga's features are superbly crafted, the cheek bones are powerfully sculpted, and the mouth is opened revealing minutely carved teeth and tongue, the pierced eyes surmounted by bushy brows and the hair formed by boldly carved, swirling curls. The back shows the expressed spine and the deeply incised signature MINKO with seal zu. The himotoshi are excellent as well, formed by a large hole to the back and a 'chimney-style' opening underneath the loincloth.

HEIGHT 13 cm

Condition: Excellent condition. Minor surface wear, some tiny nicks here and there. Fine patina.

Provenance: From a Czech private collection mostly focused on Japanese arms and armor, this being the only netsuke in the entire collection of Japanese art.

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. At first, he was a carver of Buddhist shrines, and only carved netsuke later, setting up a school in Tsu. This is certainly one of his earlier works, stylistically and due to the use of the seal 'zu' which is seen almost exclusively on his taller figures. Much of his later work was dedicated to carvings of animals of the zodiac. His figures, such as the present piece, possess remarkable power and sculptural quality.

There appears to be only one other netsuke of this subject recorded by Minko, signed Gose Minko zu. This was in the collections of Albert Brockhaus and Walter Lionel Behrens and is unfortunately unillustrated in the relevant publications.

LITERATURE COMPARISON:

The present netsuke compares favorably to the famous tall figure of Okame and Fukurokuju, formerly in the collections of W. L. Behrens, S. Bing and C. Trumpf, now located in the Linden Museum, Stuttgart, accession no. OA 18739.

Note particularly the similarities in the expression, carving of the feet, size (12.2 cm), and choice of wood. Both netsuke are also signed Minko with seal zu.



AUCTION COMPARISON:

Compare to a related tall wood figure of Ashinaga and Tenaga from the Carlo Monzino collection, sold at Sotheby's, 21 June 1995, London, lot 21 (sold for 3,220 GBP).



Estimate EUR 8,000
 Starting price EUR 4,000





230
**MIWA: A GOOD WOOD NETSUKE
 OF A NIO ON GIANT SANDAL**

By a member of the Miwa school, signed Miwa and kakihan
 Japan, Edo (Tokyo), 19th century, Edo period (1615-1868)

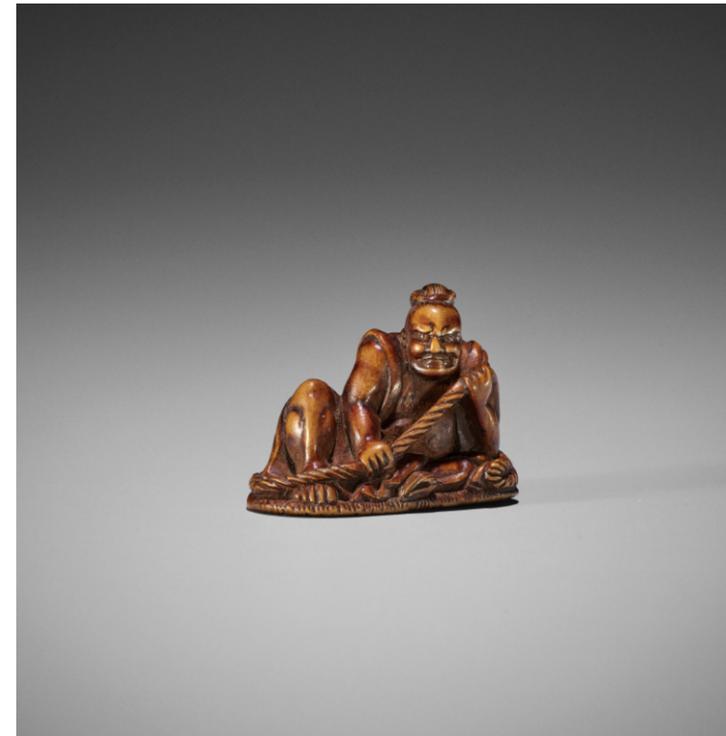
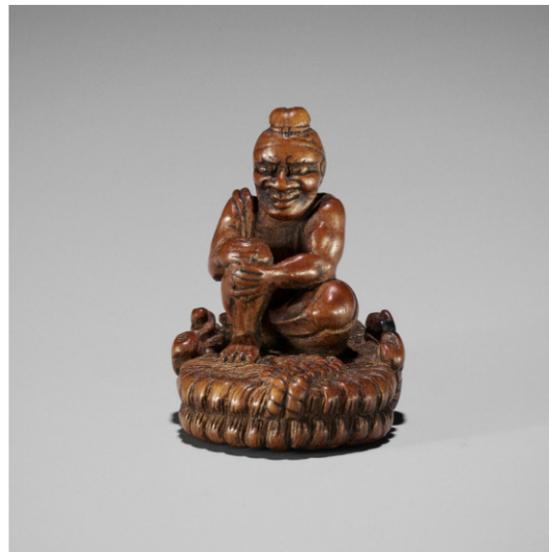
Well carved as a temple guardian seated on a huge sandal, clutching his leg with both hands, a small inlaid pellet indicating the use of moxa, his expression amusingly distorted as a result. Large, generously excavated himotoshi underneath, the signature MIWA and kakihan within a raised rectangular reserve.

LENGTH 4.8 cm

Condition: Good condition, the wood slightly worn.
 Provenance: European collection.

The kakihan used on this netsuke corresponds to kakihan 'o' reproduced in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part A, p. 560.

Estimate EUR 3,000
 Starting price EUR 1,500



231
**A WOOD NETSUKE OF
 A NIO GUARDIAN REPAIRING
 A BROKEN SANDAL**

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

Finely carved as a Nio mending a huge broken sandal (zori) which he sits on, his face with a grim expression, the neatly incised hair pulled up into a topknot, his muscular body well rendered. The reverse and underside with himotoshi.

LENGTH 3.4 cm

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

Nio are athletic guardians, whose sculptures are seen by the entrance gates of Buddhist temples. It was thought that offering a sandal to their sculptures would heal the exhausted feet from the long pilgrimages to the temples.

Estimate EUR 1,500
 Starting price EUR 800

232
**ANGANSAI: A WOOD
 NETSUKE OF RIHAKU (LI BAI)**

By Angansai, signed Angansai
 Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

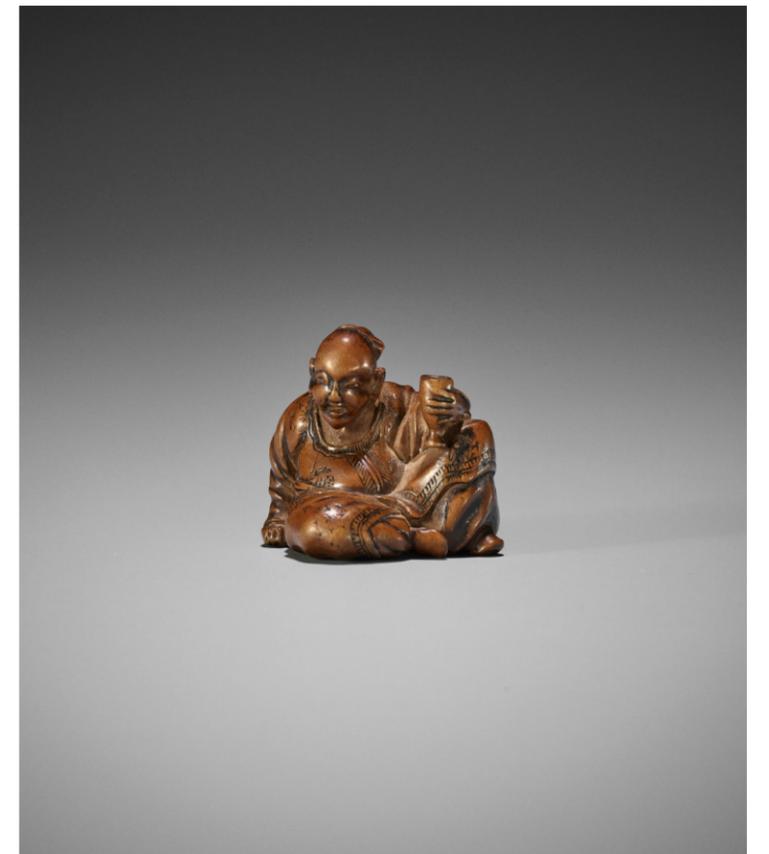
The famous Chinese poet from the Tang dynasty carved seated in a relaxed pose, supporting himself with one hand and holding up a wine-filled cup with the other, his inebriated state betrayed by his amusing expression, the voluminous robe neatly incised with floral roundels. The back and underside with himotoshi.

LENGTH 3 cm

Condition: Very good condition with minor wear, few minuscule nicks.
Provenance: The Gabor Wilhelm Collection, Paris.

Li Bai (701-762), known as Rihaku in Japan, was a Chinese poet acclaimed from his own day to the present as a genius and a romantic figure who took traditional poetic forms to new heights. His life has taken on a legendary aspect, including tales of drunkenness, chivalry, and the well-known fable that Li drowned when he reached from his boat to grasp the moon's reflection in the river while drunk.

Estimate EUR 1,500
 Starting price EUR 800





233
**A TALL WOOD NETSUKE
 OF GAMA SENNIN**

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

Boldly carved standing on one foot, the other slightly raised and supported on his gnarled cane which he holds with his raised left hand, the right holding his trusty toad, wearing a long flowing robe under a leafy apron and vest, the back with two large and asymmetrical himotoshi.

HEIGHT 11 cm

Condition: Good condition with some wear and few minuscule nicks. Fine, naturally grown, dark patina.
 Provenance: European collection.

Literature comparison:
 Compare a related netsuke of Gama Sennin illustrated by Joly, H. L. (1975) Catalogue of the H. Seymour Trower Collection of Japanese Art, pl. VI, no. 195.

Estimate EUR 2,500
 Starting price EUR 1,200

235
**AN UNUSUAL WOOD NETSUKE
 OF SHOKI AND ONI**

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



An unusually expressive wood netsuke of Shoki dressed in an elaborately decorated robe with upwards flaring sleeves, his hair and beard rising upwards from a sudden gust of wind, his sword drawn behind his back, and holding a small grinning oni by the horns. The eyes of the demon queller are double-inlays of pale and dark horn, and the eyes of the oni are inlaid in bone. The wood bearing a superb, unctuous patina. Large chimney-type himotoshi through the back and underneath.

HEIGHT 5 cm
 Condition: Worn condition. Old damage to the legs of Shoki and oni, age cracks, minor chip to the robe. The right eye-pupil of Shoki is lost.

Provenance: The Gabor Wilhelm Collection, Paris.

Estimate EUR 1,500
 Starting price EUR 800



234
**A TALL WOOD NETSUKE
 OF SHOKI AND ONI**

Japan, Meiji period (1615-1868)

Well carved standing, holding a small helpless oni by the loincloth with one hand and a halberd in the other, his typical sword attached to his back, clad in armor, the chestplate decorated with a demon mask, the robe with cloud designs, his face with a fierce expression with incised eyes and furrowed brows, the back with two asymmetrical bone-ringed himotoshi.

HEIGHT 8.8 cm

Condition: Very good condition with minor surface wear.
Provenance: French private collection, acquired from Galerie Yamato, Paris, in 2004.

Estimate EUR 4,000
 Starting price EUR 2,000



236
**AN EDO SCHOOL WOOD
 NETSUKE OF SHOKI AND AN ONI**

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

The finely stained and polished wood well carved to depict the demon queller Shoki holding a helpless oni he has captured with one hand, while the other holds his trusty sword, his face with a fierce expression with the mouth agape, the back with two himotoshi.

HEIGHT 5.3 cm

Condition: Very good condition with minor wear. Fine, smooth patina due to extensive handling over many years.
 Provenance: French private collection.

Literature comparison:
 Compare a related wood netsuke of Shoki and an oni by Shuraku, from the Albert Brockhaus Collection, illustrated in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part B, p. 786. Compare a related wood netsuke of Shoki and an oni by Shoraku, with similar staining and polish as the present lot, illustrated by Patrizia Jirka-Schmitz (2000) Netsuke: Trumpf Collection, vol. 2, Linden Museum, 2000, p. 75, no. 76.

Estimate EUR 1,200
 Starting price EUR 600





237
**MASAKAZU: A SUPERB WOOD NETSUKE
 OF AN ONI TRAPPING SHOKI**

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

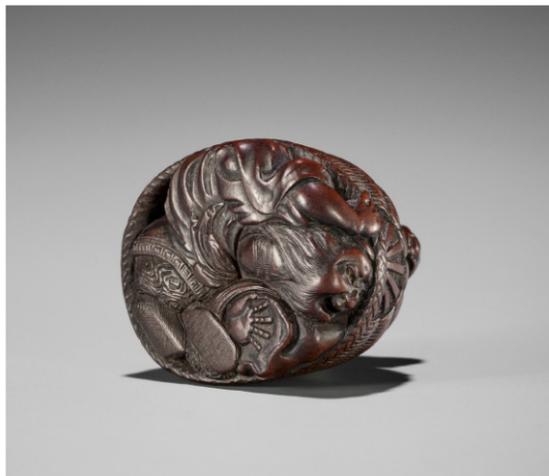
Superbly carved with minutely detailed expression as a mischievous oni trapping Shoki underneath a finely carved straw basket, the demon queller slightly flattened and using all his might to lift the basket ever so slightly. The details finely carved all around. One himotoshi to the side, the other tucked away underneath Shoki's robe where the signature is found - MASAKAZU. The dark cherry wood bearing a fine, unctuous patina.

LENGTH 3 cm

Condition: Excellent condition.
 Provenance: Swiss private collection.

AUCTION COMPARISON:
 A related wood netsuke by Tomokazu was sold at Zackle, Fine Netsuke, Sagemono & Okimono, 27 April 2019, Vienna, lot 266 (sold for 12,640 EUR).

Estimate EUR 10,000
 Starting price EUR 5,000



238
**CHIKAMASA: AN IVORY NETSUKE
OF A MOTHER WITH CHILD**

By Chikamasa, signed Chikamasa
Japan, Edo/Tokyo, second half of 19th
century, Edo period (1615-1868)

A rather large ivory netsuke depicting a
mother supporting her child on her back and
holding a large tea kettle. The woman is a
bijin (beautiful lady) – a symbol of eroticism,
as the netsuke has light shunga undertones,
the mother's sensitively crafted breasts
are revealed. Furthermore, she represents
fertility and devotion, as she carries her child
and a tea kettle, presumably to her husband.
The back with two small himotoshi and the
signature CHIKAMASA within a rectangular
reserve.

HEIGHT 7.4 cm

Condition: Good condition with some wear,
particularly to sumi detailing, minor age
cracks, few minuscule nicks.
Provenance: From a private collection in
Berlin, Germany.

AUCTION COMPARISON:
Compare a closely related
ivory netsuke by Chikuyosai
Tomochika, at Zacke, Fine
Netsuke, Sagemono &
Okimono, 2 November
2019, Vienna, lot 37 (sold
for 10,112 EUR).



Estimate EUR 2,000
Starting price EUR 1,000



239
**MEIGYOKUSAI: AN IVORY NETSUKE
OF A KARAKO AND PUPPY**

By Meigyokusai, signed Meigyokusai
Japan, Tokyo, late 19th century

The boy lying on his stomach, his head
supported by both hands, the hair tufts
inlaid with black horn, his face with a content
expression, wearing neatly incised patterned
robes, a tiny puppy lying on the boy's
back. The underside well carved, with two
asymmetrical himotoshi and the signature
MEIGYOKUSAI within an oblong reserve.

LENGTH 5 cm

Condition: Excellent condition with minor
wear.
Provenance: From a private collection in
southern Germany.

Estimate EUR 1,500
Starting price EUR 800



240
**A FINE WOOD NETSUKE
OF TWO BOYS AND MORTAR**

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

Finely carved as two children playing around a mortar, one
crouched on top and helping the other up by grabbing his hand.
Each is dressed in a neatly detailed apron and the facial features
are expressively crafted. The mortar is minutely stippled to
accurately replicate the ishime surface. Large, generously excavated
himotoshi underneath.

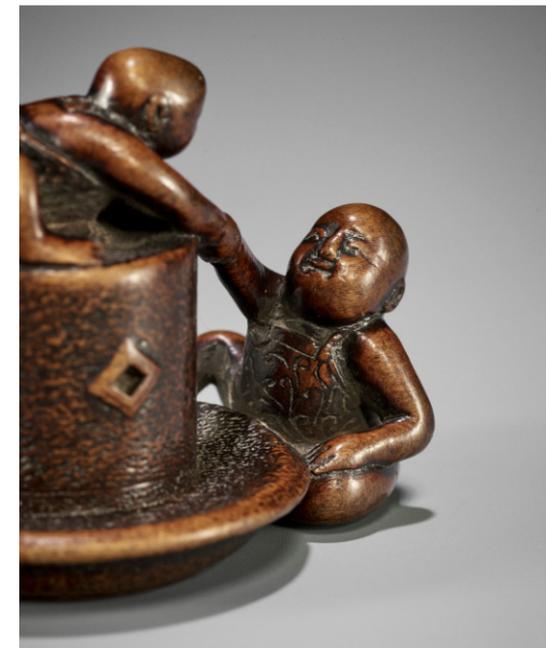
LENGTH 4 cm

Condition: Excellent condition.
Provenance: US private collection.

LITERATURE COMPARISON:
For a near-identical wood netsuke
signed Ohara Mitsuhiro with
kakihan, see Meinertzhagen,
Frederick / Lazarnick, George (1986)
MCI, Part A, p. 546.



Estimate EUR 2,000
Starting price EUR 1,000





241
AN IVORY NETSUKE OF TWO SUMO WRESTLERS

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

Boldly carved to depict two wrestlers engaged in a match, dressed only in a fundoshi, the one in the front executing the kawazu gaku technique (one leg entanglement drop), as he coils his leg around his opponent's, effectively using his weight to topple him. The artist has captured this dynamic powershift with humor, typical for the Osaka school. The eyes are inlaid with large dark horn pupils further enforcing the caricatural nature of the carving.

242
RYUSHO: AN IVORY MANJU NETSUKE DEPICTING TWO SUMO WRESTLERS

By Ryusho, signed Ryusho
 Japan, Osaka, 19th century

Published: Bandini, Rosemary (2006) Tiny Titans: The Sumo Netsuke Collection of Karl-Ludwig Kley, no. 16.

Of rounded rectangular form, well carved in shishiaibori (sunken relief) with two sumo wrestlers. Only the upper halves of their bodies are visible, bursting dramatically into the frame, giving a sense of impetus and power. The taller man reaches his arm around to grasp his rival's mawashi and lift him, ready for a throw, the latter twisting one arm back and around the neck of his opponent. Their facial and body hair is neatly and subtly incised. The underside with two himotoshi and the signature RYUSHO.

HEIGHT 5 cm

Condition: Good condition with some surface wear, traces of use, few small nicks, minor age cracks.

Provenance: Ex-collection Karl-Ludwig Kley.

Literature comparison:

Compare a near-identical netsuke, signed Doyusai, dated mid-19th century, illustrated in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part A, p. 53.



HEIGHT 5.8 cm

Condition: A section of one leg and the toes of the other foot are restored. Otherwise good condition with some wear and expected age cracks. Fine and smooth honey patina.

Provenance: The Gabor Wilhelm Collection, Paris.

AUCTION COMPARISON:

Compare a closely related ivory netsuke by Isshu, dated early 19th century and attributed to the Osaka school, at Zacke, Fine Netsuke & Sagemono, 25 September 2020, Vienna, lot 70 (sold for 2,528 EUR).



Estimate EUR 2,500

Starting price EUR 1,200

AUCTION COMPARISON:

Compare a related ivory manju netsuke by Doshosai, dated 19th century, at Bonhams, The Edward Wrangham Collection of Japanese Art Part IV, 6 November 2013, London, lot 79 (sold for 1,875 GBP).



Estimate EUR 2,000

Starting price EUR 1,000



243
TADAYOSHI: AN IVORY NETSUKE OF A YOKOZUNA (SUMO CHAMPION)

By Tadayoshi, signed Tadayoshi
 Japan, 19th century

The wrestler wearing a ceremonial belt with neatly incised decoration, his face with a resolute expression, his muscular body and rotund belly well rendered, the incision work heightened with sumi, himotoshi to the back and behind, the reverse of the belt with the signature TADAYOSHI.

HEIGHT 4.8 cm

Condition: Very good condition with minor surface wear.

Provenance: Piasa, Paris, 20 March 1998. French private collection, acquired from the above.

Estimate EUR 1,500

Starting price EUR 800



244
GYOKUSAI: A RARE IVORY NETSUKE OF A SUMO WRESTLER AND HAIRDRESSER

By Gyokusai, signed Gyokusai
 Japan, mid to late 19th century

Published: Bandini, Rosemary (2006) Tiny Titans: The Sumo Netsuke Collection of Karl-Ludwig Kley, no. 65.

Finely carved and stained, the wrestler seated cross-legged on a mat, the hairdresser standing behind him holding his customer's hair back with one hand and combing it with the other, his robes neatly incised with various patterns and designs, a pouch and pipecase attached to his belt, the wrestler clad only in a loincloth, the underside well carved with the incised mat with floral himotoshi as well as a fan and an oval plaque with the signature GYOKUSAI.

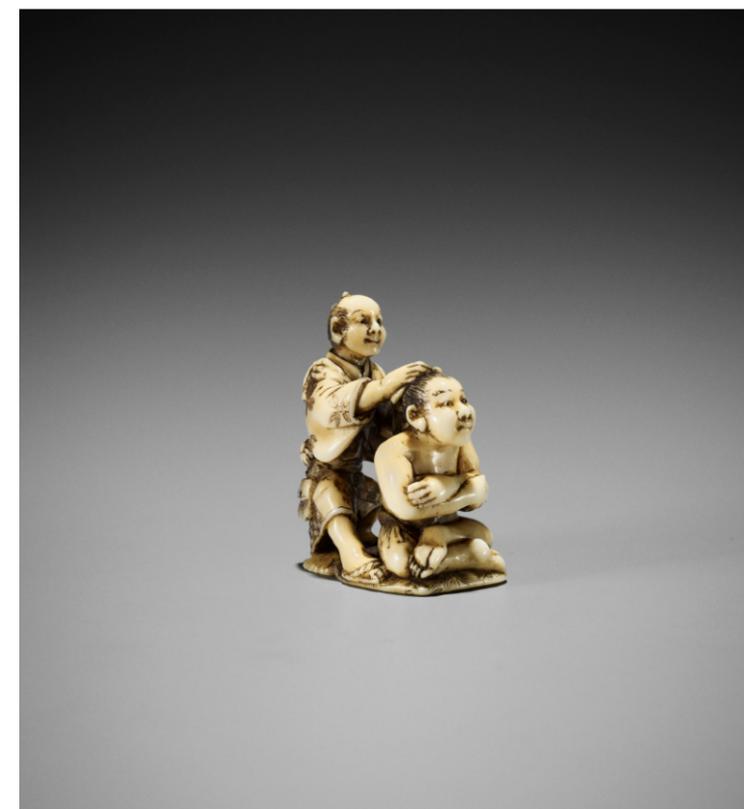
HEIGHT 4 cm

Condition: Good condition with some surface wear, few small nicks, and minor age cracks.

Provenance: Ex-collection Karl Ludwig Kley.

Estimate EUR 2,000

Starting price EUR 1,000





245
A RARE IVORY NETSUKE OF A SUMO WRESTLER

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

Published: Bandini, Rosemary (2006) *Tiny Titans: The Sumo Netsuke Collection of Karl-Ludwig Kley*, no. 45, illustrated on the fly cover.

The wrestler squatting, his eyes looking intently ahead as he stares down his unseen opponent, in the shikiri routine preceding the bout. One hand touches the ground lightly, signaling his readiness to fight. His body bulges with musculature and the etched hairs around his stomach and thighs reinforce the sense of raw strength. Natural himotoshi between the limbs.

LENGTH 3 cm

Condition: Very good condition with minor surface wear.

Provenance: Ex-collection Paul Corbin. Ex-collection Karl-Ludwig Kley.

The present netsuke shows a sumo wrestler in the moments before the match begins, when the two wrestlers perform and repeat a warmup routine called shikiri. This moment of the two fighters psyching each other up creates tension for spectators as well as the combatants.

Estimate EUR 4,000
 Starting price EUR 2,000



246
NORISHIGE: AN IVORY NETSUKE OF KINTARO WITH BEAR

By Norishige, signed Norishige
 Japan, Osaka, mid-19th century

The Golden Boy seated and petting a small bear lying in front of him, his axe held in his left hand, clad in an apron incised with star designs, tied at the waist and neck, his muscular body boldly carved, the bear's fur and his hair subtly incised and heightened with sumi, the underside well carved with his and the animal's limbs, two himotoshi, and the signature NORISHIGE.

LENGTH 3.1 cm

Condition: Very good condition with minor surface wear and expected age cracks.
 Provenance: French private collection.

Estimate EUR 1,200
 Starting price EUR 600

247
ANRAKU: A RARE IVORY NETSUKE OF A KARAKO AND ELEPHANT

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

Finely carved and typically stained, the boy wearing a patterned robe, his hair tufts inlaid with dark horn, clambering on a recumbent elephant with its head raised, the trunk touching the fan held in the boy's hand, the animal neatly detailed with wrinkled body, large ears, and short tusks, the underside well carved with the elephant's limbs and tail as well as one himotoshi, the other himotoshi to the side. Signed ANRAKU to one of the elephant's hind legs.

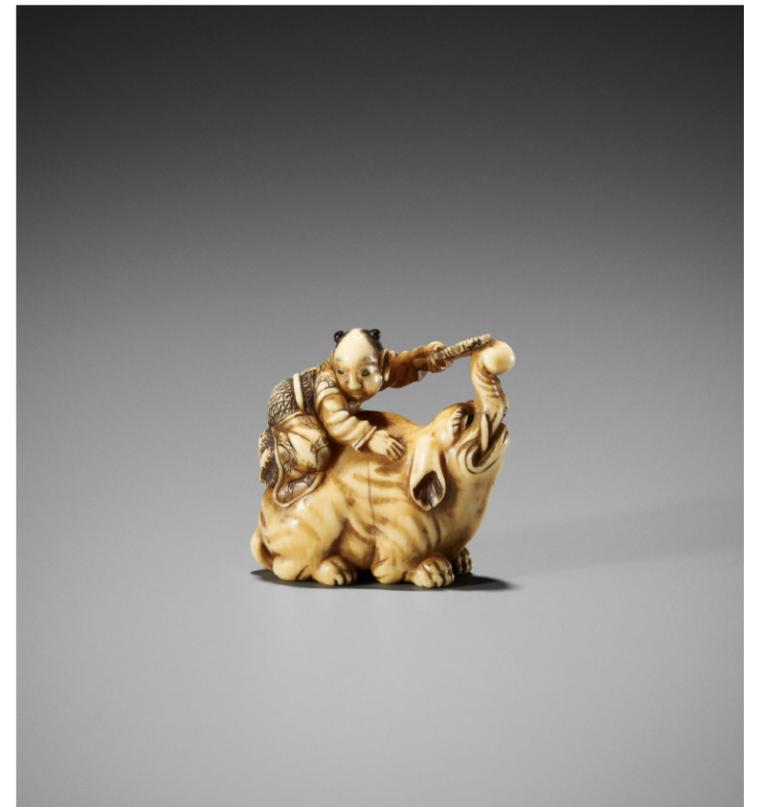
HEIGHT 3.5 cm

Condition: Excellent condition with minor wear and expected age cracks. Fine honey-brown patina.

Provenance: French private collection.

Literature comparison:
 Compare a related netsuke of three karako playing with an elephant by Anraku, dated ca. 1850, illustrated in Meinertzhagen, Frederick / Lazarnick, George (1986) *MCI*, Part A, p. 4.

Estimate EUR 1,200
 Starting price EUR 600





248
**MASANAO: A WOOD
NETSUKE OF A CLUSTER
OF MUSHROOMS**

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

Finely carved as a cluster of seven shimeji mushrooms, densely packed together, forming a pleasingly tactile and compact composition. Note the contrast between the smoothly polished caps and incised radial gills. 'Natural' himotoshi through one of the stems and signed within a slightly raised, polished reserve MASANAO.

HEIGHT 3.7 cm

Condition: Good, slightly worn condition with few small age cracks and tiny nicks.
Provenance: British private collection.

Estimate EUR 1,200
Starting price EUR 600

249
**MEIGYOKU: A RARE WOOD
NETSUKE OF THREE
HAMAGURI CLAMS**

By Meigyoku, signed Meigyoku Japan, Tokyo, early 20th century

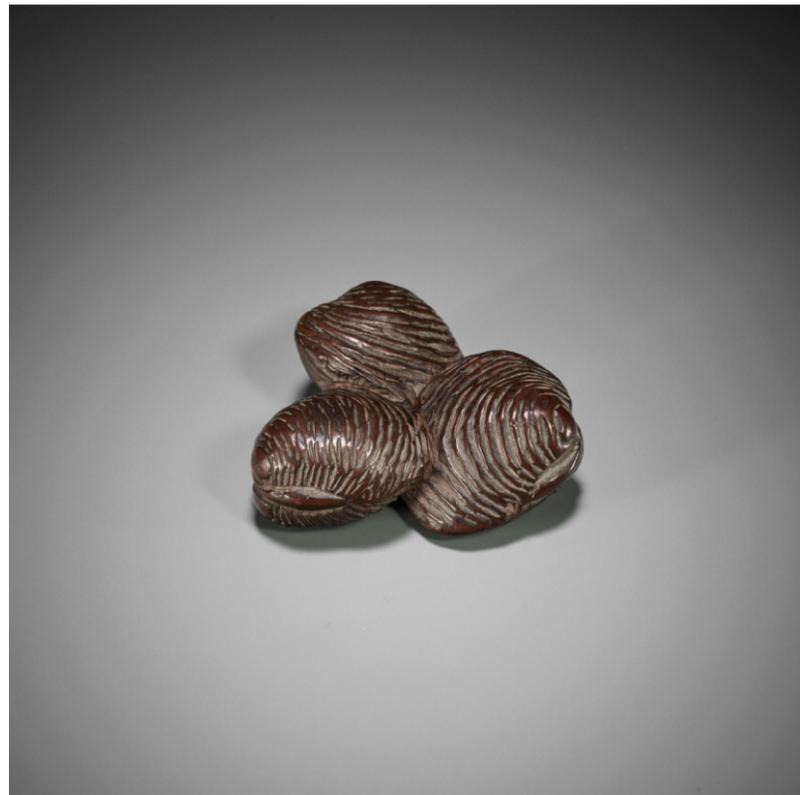
Well carved as a cluster of three hamaguri clams, the shells boldly incised, with a single central himotoshi between the clams, the underside with the signature MEIGYOKU within a mother-of-pearl-inlaid oblong plaque.

LENGTH 4.5 cm

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

The present netsuke was likely carved by Hiraga Meigyokusai (1896-1991), who began to use this signature in 1935 and was fond of carving netsuke based on earlier designs.

Estimate EUR 1,200
Starting price EUR 600



250
MINSHO: A WOOD NETSUKE OF A SNAIL

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

Well carved as a snail emerging from its shell, its optical tentacles touching the shell, with subtle incision work creating a striking contrast between the varying textures, the underside with natural himotoshi in the center between the snail's body and the shell, the underside of the shell with the signature MINSHO.

LENGTH 3.7 cm

Condition: Very good condition with minor surface wear, few tiny nicks, and traces of use.
Provenance: Ex-collection Teddy Hahn, acquired at Lempertz, June 2000, Cologne, lot 873.

Estimate EUR 2,000
Starting price EUR 1,000





251
A WALRUS TUSK NETSUKE OF A BUNDLE OF CLAMS WITH PRUNUS BRANCH

Japan, 19th century

Well carved as a bundle of clam shells wrapped in straw and tied at the top together with a flowering prunus branch, along with a plaque inscribed Narihira. The reverse with two himotoshi.

HEIGHT 5.1 cm

Condition: Very good condition with minor wear, natural imperfections to the material, and traces of use.

Provenance: From an important private collection in East Germany, mostly assembled during the 1970s and 1980s.

The inscription refers to Ariwara no Narihira (825-880), a famous Japanese waka poet and aristocrat of the early Heian period. Narihira's many renowned love affairs have exerted a profound influence on later Japanese culture. Legends have held that he had affairs with the high priestess of the Ise Grand Shrine and the poet Ono no Komachi, and that he fathered Emperor Yozei. His love affairs inspired The Tales of Ise (Ise monogatari) and he has ever since been a model of the handsome, amorous nobleman. The netsuke alludes to the romantic dedication of the protagonist of this collection of waka poems, an unnamed courtier but traditionally identified as Ariwara Narihira, giving a branch of prunus to his beloved. The clam shells represent chastity and the shell matching game (kai-awase), serving as symbols of fidelity and conjugal union.

Estimate EUR 1,500
 Starting price EUR 800

252
A RARE IVORY NETSUKE OF AN EGG ON A STAND

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

Carved from two parts and joined together, the upper part carved as a baby sparrow hatching from a large egg, the lower carved as a presentational stand. The cord channel runs through the center, so that this netsuke could also be used as an ojime.

HEIGHT 4.3 cm

Condition: Good condition, appealingly worn, expected age cracks, traces of use. Fine, smooth, honey-yellow patina. A tiny chip to the bottom edge.

Provenance: The Gabor Wilhelm Collection, Paris.

Estimate EUR 1,500
 Starting price EUR 800



253
A FINE IVORY NETSUKE OF A SAKE BOTTLE (TOKKURI)

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

Finely carved as a sake bottle, one side worked with the lucky god Hotei in sunken relief, the concentric circles across the globular body imitating the lines that are created when the lathe is turned, the underside marked with an imitation pottery seal mark in the form of a kakihan (artist's monogram).

HEIGHT 4.4 cm

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

Provenance: German private collection, purchased from Lempertz, Cologne, in 2014.

Estimate EUR 1,500
 Starting price EUR 800

254
MASATOMO: A RARE IVORY NETSUKE OF A STATION BELL (EKIREI)

By Masatomo, signed Masatomo
 Japan, Kyoto, 18th century, Edo period (1615-1868)

The globular bell surmounted by a loop encircled by chrysanthemum petals and carved with a loose semi-circular handle, the sides carved with two shaped reverses, each enclosing the characters ekirei carved in relief against a stippled ground heightened with sumi. Signed below the chrysanthemum collar MASATOMO.

HEIGHT 4.5 cm

Condition: Very good condition with wear, minor age cracks. Fine and smooth honey patina.

Provenance: The Gabor Wilhelm Collection, Paris.

Under the Japanese ritsuryo system, station bells or post bells (ekirei) were bells of red copper issued by the central government or by local provincial government offices to travelling officials or messengers known as ekishi. Functioning as a proof of identity, they allowed them to procure horses and labor at post stations. Depending on the rank of the emissary, the bells were marked with a number of notches regulating the number of horses that could be requested. A prince of royal blood of first rank, for example, would receive ten horses. On urgent dispatches the ekishi would ride with the bells ringing in order to be able to change horses at any time of day or night without delay. These bells were also known as post road bells (ekiru no suzu) or stable bells (umaya no suzu). The system was established in the Taiho Code from 701 and was in use until the end of the 12th century or the end of the Heian period when it fell in disuse together with the demise of the centralized state.

Literature comparison:

A related ivory netsuke of a station bell, also carved with the ekirei characters in relief, but of different form, is illustrated by Davey, Neil K. (1974) Netsuke: A comprehensive study based on the M.T. Hindson Collection, p. 372, no. 1120.

Estimate EUR 1,500
 Starting price EUR 800



255
**A STAG ANTLER NETSUKE OF
A MONKEY HOLDING A PEACH**

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

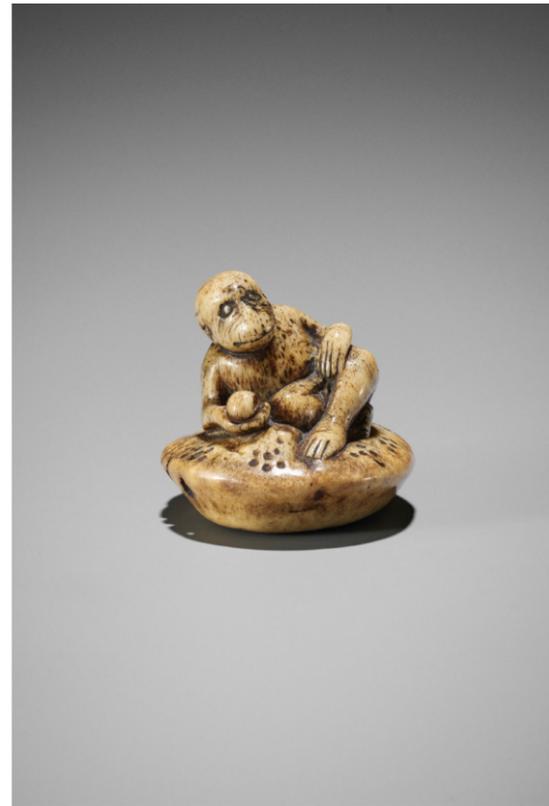
Very finely carved from the coronet of a branch of deer antler, the natural features brilliantly incorporated into the design. Depicted is a monkey casually leaning on a rocky base with a peach in his right hand. Large himotoshi through the base.

HEIGHT 3.5 cm

Condition: Very good condition, little wear and natural flaws to the material.

Provenance: Ex-collection Richard R. Silverman purchased from Ito, Tokyo, in 2007. Richard R. Silverman (1932-2019) was a renowned Asian art collector with one of the largest private collections of netsuke outside of Japan. He lived in Tokyo between 1964 and 1979 and began to collect netsuke there in 1968. Since the 1970s, he wrote and lectured about netsuke and was an Asian art consultant for Christie's, Sotheby's, and Bonhams. His gift of 226 ceramic netsuke to the Toledo Museum of Art constitutes perhaps the largest public collection of these miniature clay sculptures in the world. After moving to California, Silverman became a member of the Far Eastern Art Council at the Los Angeles County Museum of Art in 1984. In 1993, he joined LACMA's Executive Board. He served on the board of directors for the International Society of Appraisers from 1986 to 1994 and served nine years as chair for the City of West Hollywood Fine Arts Commission. Richard Silverman was posthumously awarded the Order of the Rising Sun for his decades-long promotion of Japanese culture.

Estimate EUR 1,500
Starting price EUR 800



257
**A RARE STAG ANTLER NETSUKE
OF A DRAGON AND LOTUS MOKUGYO**

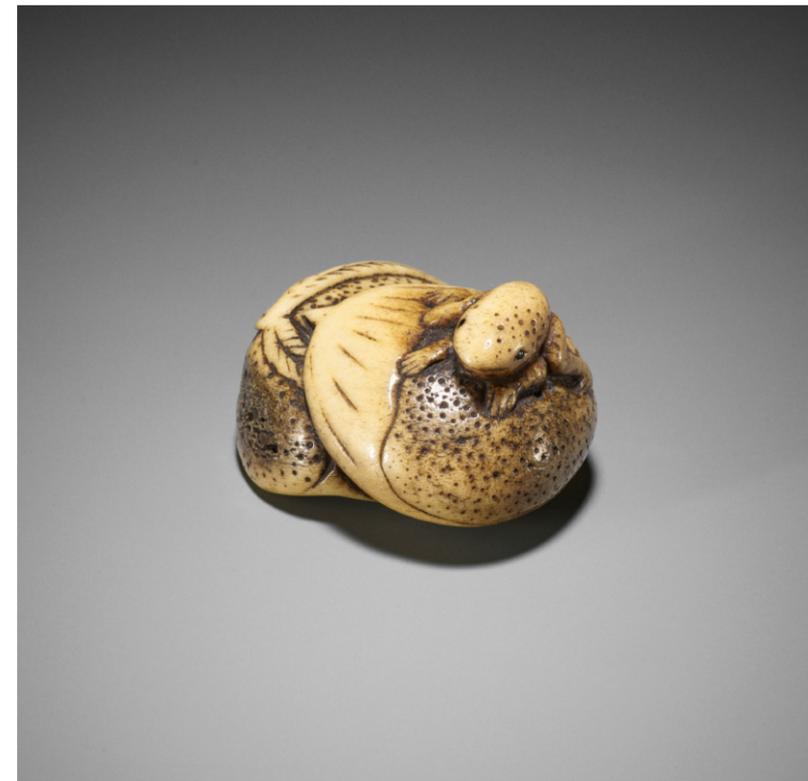
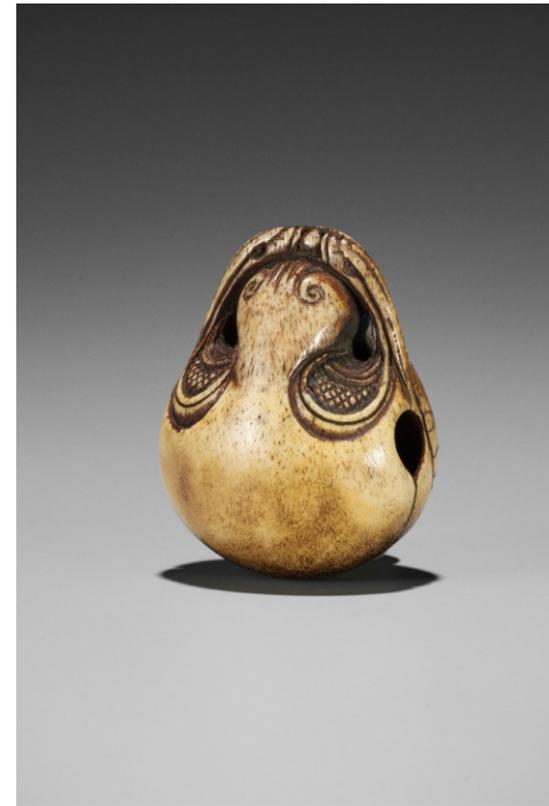
Japan, 18th century, Edo period (1615-1868)

The mokugyo carved with two confronting dragon handles sharing a tama between their mouths, the scales neatly incised, the reverse carved with a large, veiny lotus leaf and with two himotoshi. The antler bearing a superb patina.

HEIGHT 4.7 cm

Condition: Excellent condition.
Provenance: European collection.

Estimate EUR 1,500
Starting price EUR 800



256
**A STAG ANTLER NETSUKE
OF A FROG ON CHESTNUTS**

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

Carved as two large chestnuts on top of each other, a frog with splayed legs perched on top, its eyes inlaid in dark horn. Large himotoshi underneath. The antler bearing a superb patina.

LENGTH 5 cm

Condition: Very good condition, minor wear.

Provenance: Old Viennese private collection.

Estimate EUR 1,200
Starting price EUR 600

258
**A TALL STAG ANTLER
NETSUKE OF SEIOBO**

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

Carved from a large hollow branch section of the antler, plugged at the top and bottom, the slight curvature of the carving adhering to the natural shape of the material, boldly carved as the Queen Mother of the West Seiobo holding a basket of peaches and a fruiting peach branch. Asymmetrical himotoshi to the back.

HEIGHT 10.7 cm

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

Estimate EUR 2,500
Starting price EUR 1,200





259
A RARE STAG ANTLER NETSUKE OF THE CLAM'S DREAM

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

Carved from a branch of antler, the hollow sections at the top plugged, and the surface bearing a fine, deep caramel patina. A cloudy mist emerges from the hamaguri clam surmounted by the island of Horai and the palace of the dragon king Ryujin. Several possibilities for himotoshi as well as a little carved loop at the top.

HEIGHT 6 cm

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

Provenance: The Gabor Wilhelm Collection, Paris.

Estimate EUR 1,500
 Starting price EUR 800



260
A RARE STAG ANTLER NETSUKE OF A FOREIGN DEVIL

19th century or later

Derived from a Malayan kris handle, the semi-human creature seated with its three-clawed hands resting on its bent knees and its long curly hair elegantly falling down its scaly back, the face with a grim expression, the top and bottom plugged, the back with two asymmetrical himotoshi.

HEIGHT 6.5 cm

Condition: Very good condition with some wear, natural flaws to the material, few minuscule nicks.

Provenance: From a private collection in Berlin, Germany.

Estimate EUR 1,200
 Starting price EUR 600



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



261
A STAG ANTLER SILK SEAL NETSUKE OF A FOREIGNER

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

Carved as a foreigner with elaborate ruff and openwork-structure, the face with a grotesque, grim expression. Several natural openings for the cord attachment. The head with a plug.

HEIGHT 5.2 cm

Condition: Good condition with minor losses, natural imperfections, and a beautiful patina. Provenance: European collection.

AUCTION COMPARISON:
 Compare a closely related stag antler silk seal netsuke of a foreigner, dated 17th-18th century, at Christie's, Japanese Art & Design, 16 May 2012, London, lot 72 (sold for 1,750 GBP).



Estimate EUR 1,500
 Starting price EUR 800

262
A RARE STAG ANTLER 'SILK SEAL' TYPE NETSUKE OF A FOREIGNER

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

Carved in the shape of a monstrous head with an elaborately crafted collar. The antler bearing a beautiful patina. Large himotoshi. The underside of the seal is unengraved.

HEIGHT 4.5 cm

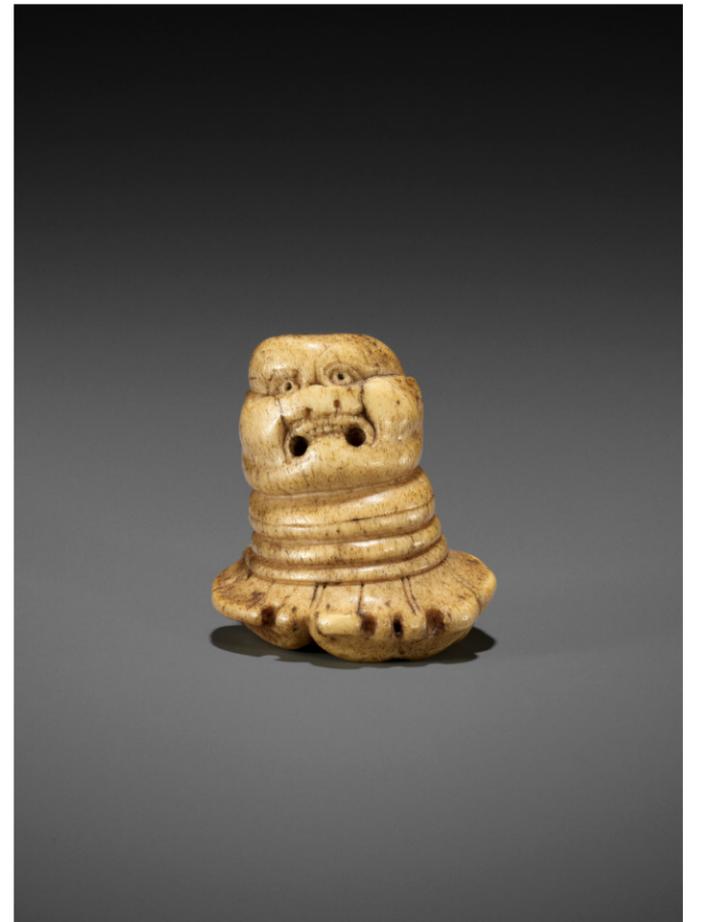
Condition: Excellent condition with 'natural flaws' to the material. Provenance: French private collection.

During the Muromachi, Momoyama, and Edo periods, Japan imported large quantities of raw silk from China through the port of Nagasaki. The Chinese merchants attached metal seals known as itoin (literally, 'fiber seals') to their shipments where they were used to verify a transaction and subsequently returned to China. During the Edo period internal silk shipments were identified by seals which were modelled after the Chinese itoin, though instead of metal, stag antler was the preferred medium. This distinct type is commonly known as a 'silk seal'.

LITERATURE COMPARISON:
 For a discussion of this type and for similar examples see Bushell, Raymond (1975) Netsuke Familiar & Unfamiliar, pp. 204-205.



Estimate EUR 1,500
 Starting price EUR 800





263
TOMOCHIKA: A LARGE AND NATURALISTIC WOOD NETSUKE OF A SKULL WITH HOSSU

By Tomochika, signed Tomochika
 Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

Naturalistically carved from wood with bone teeth, several fine parietal lines covering the cranium, a hossu (flywhisk) below the skull. The back of the skull incised with the signature TOMOCHIKA within an irregular reserve. Natural himotoshi.

LENGTH 5.3 cm

Condition: Good condition, some age cracks, a natural knot in the wood above the right eye socket.
 Provenance: European collection.

The fly whisk (hossu) belongs to the paraphernalia of a Buddhist monk, especially those of the Zen sect. The combination of skull and hossu might be an allusion to the Zen priest Ikkyū (1394-1481) who according to legend wandered around on New Year's day with a skull mounted on a stick as a reminder of the ephemeral nature of human life and the significance of the Buddhist teachings.

Estimate EUR 4,000
 Starting price EUR 2,000



264
A SUPERB WOOD OKIMONO OF A SKULL

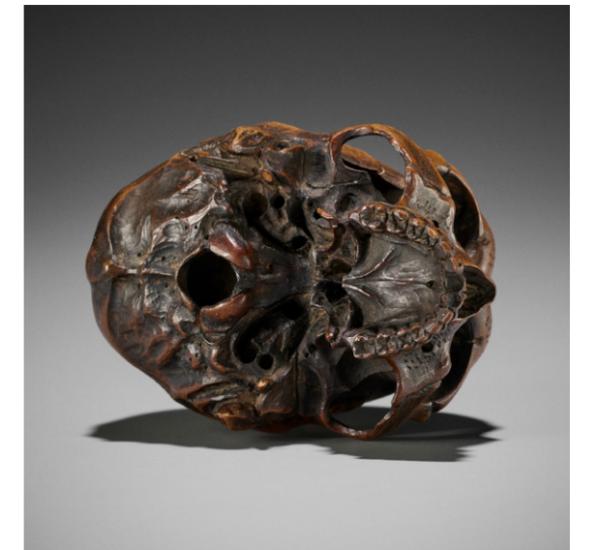
Japan, late 19th century, Meiji period (1868-1912)

A superbly carved and anatomically correct representation of a human skull – a symbol of mortality. The precisely carved skull has large, cavernous eyes, a realistically carved nose with visible structures inside and minutely carved rows of teeth. The surface of the skull is masterfully stippled to resemble the heterogenous structure of the cranium. The skull has been evidently lying around for some time as a few teeth are missing.

LENGTH 6.3 cm

Condition: Good condition, little wear, a minuscule chip to the base.
 Provenance: European collection.

Estimate EUR 4,000
 Starting price EUR 2,000





265
**ALEXANDER DERKACHENKO:
 A WOOD NETSUKE OF
 A SNAKE AND SKULL**

By Alexander Derkachenko, signed with the artist's mark
 Ukraine, 2021

Finely carved as a coiled snake writhing around a skull, the snake's eyes inlaid with dark horn, the underside with two asymmetrical himotoshi and the artist's signature.

HEIGHT 3.8 cm

Condition: Excellent condition with minor wear.

With an original mahogany box and cover signed by the artist.

Memento mori (Latin for 'remember that you will die') is an artistic and symbolic reminder of the inevitability of death. Altogether sobering, and in some sense comforting, it's an epitaph for the masses – commoners and kings alike. Such art, which already appeared in ancient cultures, is also associated with festivals in remembrance and honor of the deceased, as held by many peoples throughout the world.

Estimate EUR 2,000
 Starting price EUR 1,000



267
**VADYM PYVOVAR: A WOOD NETSUKE
 OF A NAGOYA STYLE DRAGON**

By Vadym Pyvovar, signed with the artist's mark
 Ukraine, 2021

Finely carved as a coiled dragon, the scaly body rendered meticulously, and the eyes inlaid. The underside with natural himotoshi under one leg and signed with the artist's initials within a rectangular reserve to the side.

LENGTH 4.5 cm

Condition: Excellent condition.

Estimate EUR 2,000
 Starting price EUR 1,000

266
**VADYM PYVOVAR: A WOOD
 NETSUKE OF A COILED SNAKE
 AFTER MATSUDA SUKENAGA**

By Vadym Pyvovar, signed with the artist's mark
 Ukraine, 2021

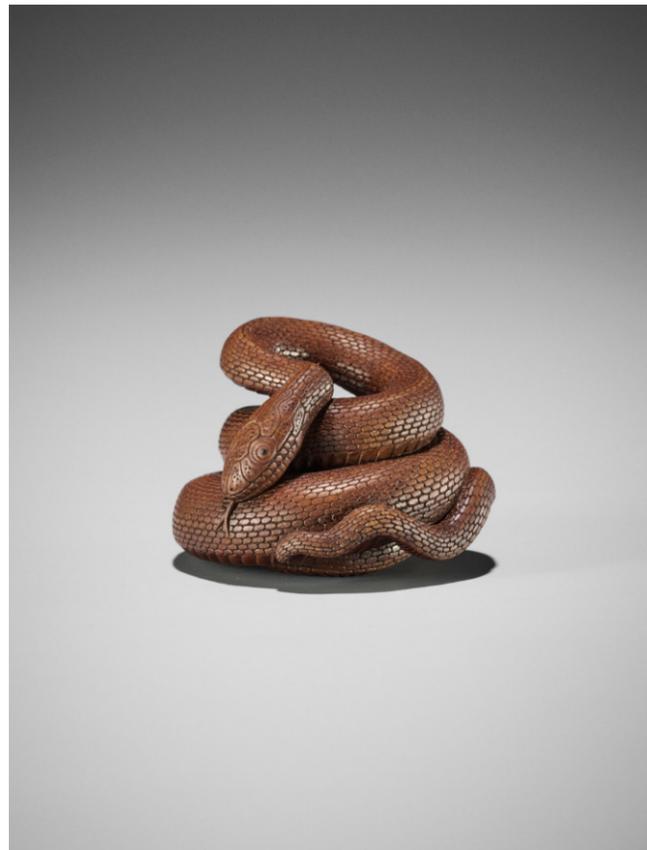
Finely carved after the famous model by the Hida artist Matsuda Sukenaga, the scales rendered meticulously, and the eyes inlaid. The underside with natural himotoshi and signed with the artist's initials within a rectangular reserve.

LENGTH 4.5 cm

Condition: Excellent condition.

AUCTION COMPARISON:

Compare to an example which inspired this model, sold by Bonhams, Fine Japanese Art, 9 November 2017, London, lot 5 (**sold for 13,750 GBP**). Compare also a closely related netsuke by the same artist at Zucke, Japanese Art, 21 January 2021, Vienna, lot 342 (**sold for 2,022 EUR**).



Estimate EUR 2,000
 Starting price EUR 1,000

268
**GEORGES WEIL: AN AMUSING
WOOD NETSUKE OF A DUCK**

By Georges Weil (b. 1938), signed with the artist's mark

Carved from red-stained wood and depicting a duck, the various parts of the animal carved in an accomplished matter, displaying a variety of complex textures, the inlaid eyes and beak producing an amusing expression. The underside carved showing the flat webbed feet, asymmetrical himotoshi and signature within a gold tablet WEIL.

LENGTH 4.6 cm

Condition: Good condition, a small hairline to the side.

Provenance: Dutch private collection.

Georges Weil was born in Vienna in 1938 and moved to England one year later. He became a famous jewelry designer and sculptor of precious metals and his works are highly collectible to this day. Weil started collecting netsuke in the 1960s and started carving netsuke in the 1970s. His works have been featured in many exhibitions throughout the world, and are in the collections of many museums, such as the British Museum.

Estimate EUR 1,500

Starting price EUR 800



270
**VADYM PYVOVAR:
A WOOD NETSUKE OF TIGER**

By Vadym Pyvovar, signed with the artist's mark
Ukraine, 2021

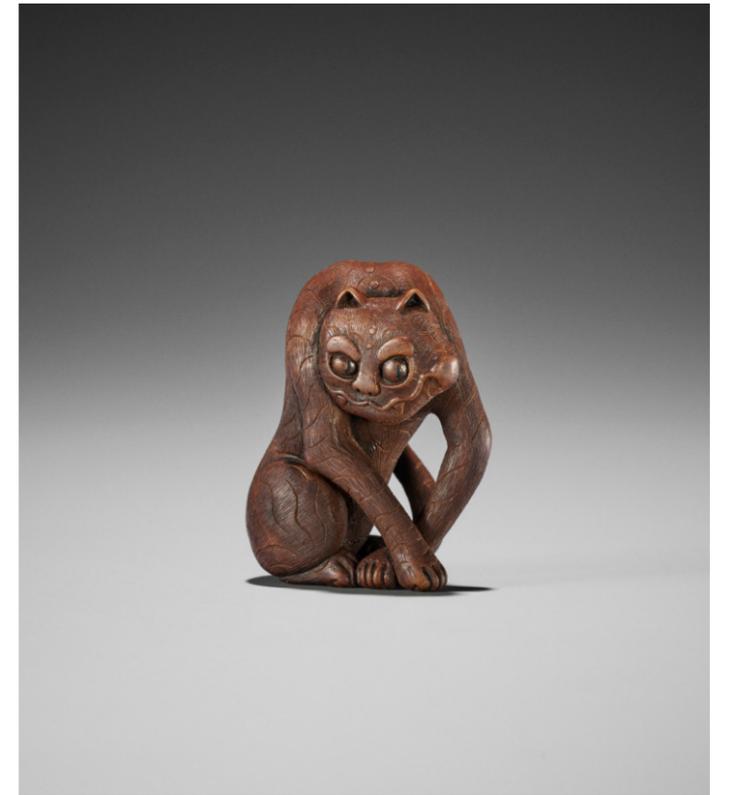
Charmingly carved as a tiger seated on its rear haunches, the front legs crossed in front, the face with an enigmatic, mischievous expression, reminiscent of Lewis Carroll's Cheshire Cat and marked by a sideways glance, the fur neatly incised, the tail elegantly curved, one leg with a rectangular reserve incised with the artist's initials.

HEIGHT 4.5 cm

Condition: Excellent condition.

Estimate EUR 1,000

Starting price EUR 500



269
**VADYM PYVOVAR: A WOOD
NETSUKE OF A MOON RABBIT**

By Vadym Pyvovar, signed with the artist's mark
Ukraine, 2021

Finely carved and stained as a plump lunar hare with large ears and amusing expression, its body in the shape of the full moon, the eyes inlaid. The underside with two large himotoshi and signed with the artist's initials within a polished oval reserve.

LENGTH 4.8 cm

Condition: Excellent condition.

Estimate EUR 1,000

Starting price EUR 500



271
**ALEXANDER DERKACHENKO:
A MAMMOTH IVORY NETSUKE
OF A BAYING KIRIN**

By Alexander Derkachenko, signed with the artist's mark
Ukraine, late 20th century

The very first kirin carved by the contemporary artist, depicting the baying kirin in a classic manner, the eyes inlaid with dark horn, the mammoth ivory deeply stained, several natural himotoshi between the beast's limbs and body, the underside with the artist's signature.

HEIGHT 6 cm

Condition: Excellent condition with minor wear.

With an original mahogany box and cover signed by the artist.

Estimate EUR 2,000

Starting price EUR 1,000



272
**A FINE TSUISHU LACQUER NETSUKE
OF A DOG ON RECTANGULAR BASE**

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

Finely carved and lacquered in tsuishu (carved red lacquer) depicting an unusually characterful dog (inu) with sparsely incised fur, a long pronounced snout, floppy ears, and a content expression. The entire composition is set on a rectangular base incised with a key-fret design on the sides and with a hanabishi (lit. flower diamonds) pattern on the underside. Central himotoshi underneath.

HEIGHT 4.8 cm

Condition: Very good condition with minor wear to lacquer.

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



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

Estimate EUR 2,500
Starting price EUR 1,200



273
A SAISHIKI SHUNGA NETSUKE OF OKAME

Japan, 19th century

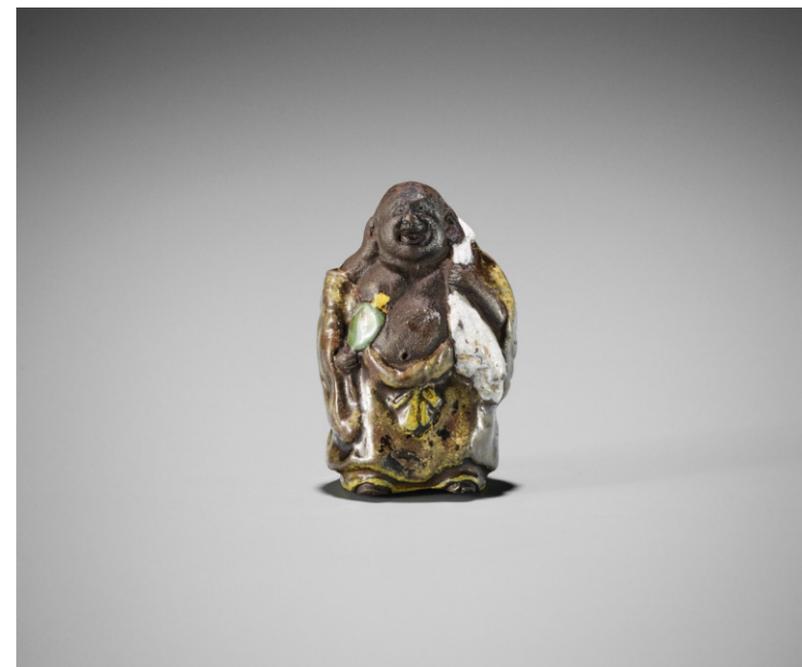
Well carved from hinoki wood and painted with gesso and polychrome pigments to depict Okame in seated pose shrouded by her voluminous robe, showing only her face with characteristic expression and one hand. A look to the underside reveals her other hand which she uses to pleasure herself. The back with two himotoshi.

HEIGHT 3.4 cm

Condition: Good condition with some wear, the wood with minor chips and losses, with more extensive but expected wear and losses to pigments.

Provenance: European collection.

Estimate EUR 1,000
Starting price EUR 500



274
**A FINE YAKIMONO
(CERAMIC) NETSUKE
OF HOTEI**

Japan, Wahei workshop,
late 19th century

Finely modelled as a laughing Hotei holding a fan and carrying his treasure bag slung over his back, applied with a variety of glazes ranging from creamy-white craquelure to olive-green, the himotoshi found through the bag. Unsigned, but attributed to the Wahei workshop.

HEIGHT 4.2 cm

Condition: Excellent condition.
Provenance: Swiss private
collection.

Estimate EUR 1,200
Starting price EUR 600

275
**A HIRADO PORCELAIN
NETSUKE OF A TIGER
ON BAMBOO**

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

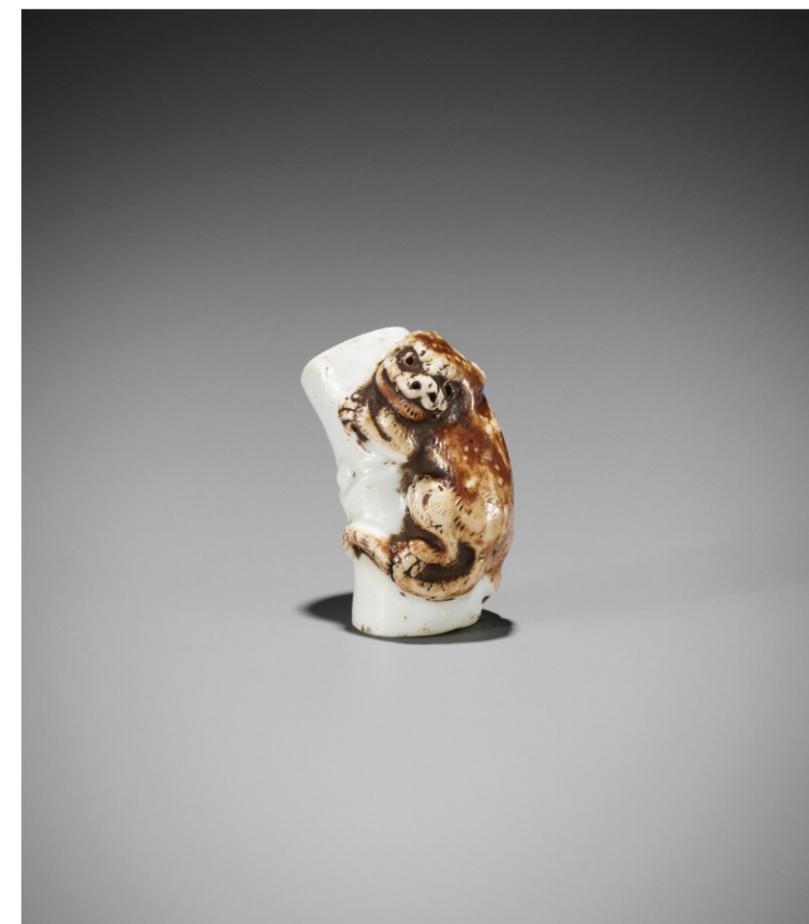
A Hirado-yaki netsuke of a tiger clambering on a segment of bamboo. The tiger's body is covered with incised lines for fur and glazed mottled brown. The bamboo is covered in a beautiful blueish-white glaze. One large himotoshi, the other 'natural' through the opening of the bamboo.

HEIGHT 4.3 cm

Condition: Very good condition
with minor associated firing flaws.
Provenance: European collection.

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

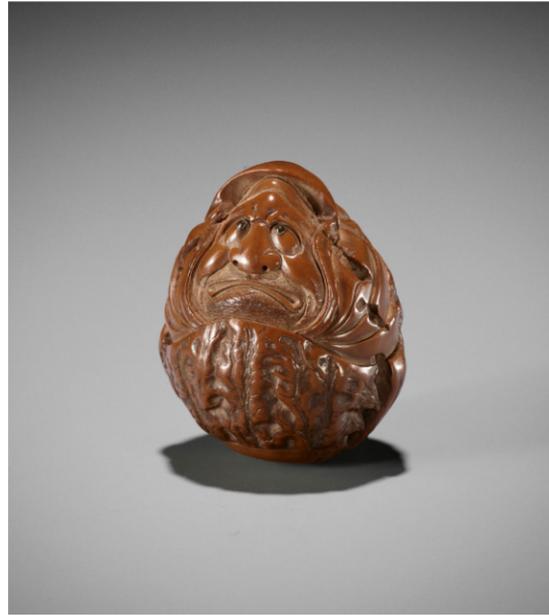
Estimate EUR 1,200
Starting price EUR 600



276

KOGYOKU: A WALNUT NETSUKE OF DARUMA

By Kogyoku, signed Kogyoku
Japan, mid-19th century, Edo period (1615-1868)



The kurumi netsuke finely carved as Daruma completely enveloped in his robe, his grotesque facial expression quite amusing, the eyes inlaid in dark horn with metal surrounds. The back with two himotoshi, one florally rimmed, the signature KOGYOKU within a recessed reserve.

HEIGHT 4.2 cm

Condition: Very good condition, minor surface wear, natural flaws to the material.

Provenance: Ex-collection Richard R. Silverman. Richard R. Silverman (1932-2019) was a renowned Asian art collector with one of the largest private collections of netsuke outside of Japan. He lived in Tokyo between 1964 and 1979 and began to collect netsuke there in 1968. Since the 1970s, he wrote and lectured about netsuke and was an Asian art consultant for Christie's, Sotheby's, and Bonhams. His gift of 226 ceramic netsuke to the Toledo Museum of Art constitutes perhaps the largest public collection of these miniature clay sculptures in the world. After moving to California, Silverman became a member of the Far Eastern Art Council at the Los Angeles County Museum of Art in 1984. In 1993, he joined LACMA's Executive Board. He served on the board of directors for the International Society of Appraisers from 1986 to 1994 and served nine years as chair for the City of West Hollywood Fine Arts Commission. Richard Silverman was posthumously awarded the Order of the Rising Sun for his decades-long promotion of Japanese culture.

Estimate EUR 1,500

Starting price EUR 800

277

A RARE KURUMI (WALNUT) NETSUKE WITH GHASTLY FACE

Japan, 19th century



Finely carved, the natural structure of the walnut brilliantly worked into the composition, the front with pierced eyes, nostrils, and mouth, showing a ghastly face. The back with two himotoshi and the top with two further pierced holes to be worn as a pendant.

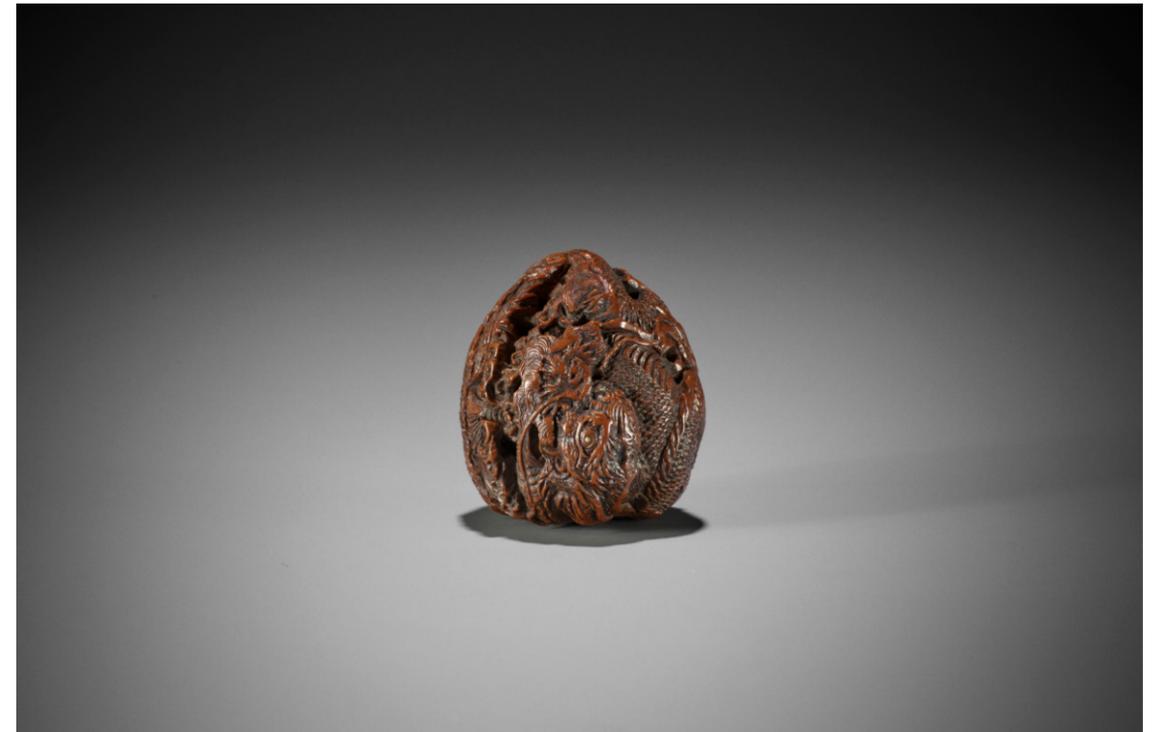
HEIGHT 4 cm

Condition: Some minor imperfections and a small section of the mouth repaired.

Provenance: Ex-collection Richard R. Silverman. Richard R. Silverman (1932-2019) was a renowned Asian art collector with one of the largest private collections of netsuke outside of Japan. He lived in Tokyo between 1964 and 1979 and began to collect netsuke there in 1968. Since the 1970s, he wrote and lectured about netsuke and was an Asian art consultant for Christie's, Sotheby's, and Bonhams. His gift of 226 ceramic netsuke to the Toledo Museum of Art constitutes perhaps the largest public collection of these miniature clay sculptures in the world. After moving to California, Silverman became a member of the Far Eastern Art Council at the Los Angeles County Museum of Art in 1984. In 1993, he joined LACMA's Executive Board. He served on the board of directors for the International Society of Appraisers from 1986 to 1994 and served nine years as chair for the City of West Hollywood Fine Arts Commission. Richard Silverman was posthumously awarded the Order of the Rising Sun for his decades-long promotion of Japanese culture.

Estimate EUR 1,200

Starting price EUR 600



278

A FINE WALNUT NETSUKE OF A DRAGON

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

The kurumi netsuke very finely carved as a dragon (tatsu), its writhing scaly body twisting around the composition, flames emanating from its body, and surrounded by crashing waves. The back with two himotoshi.

HEIGHT 3.7 cm

Condition: Good condition, minor wear, natural flaws to the material. The signature tablet has been lost and replaced.
Provenance: European collection.

Likely artists for this fine netsuke are either Kozan or Kurokawa Masahide.

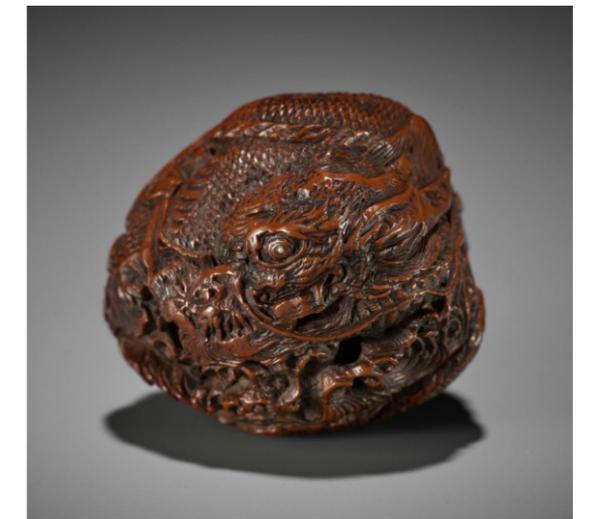
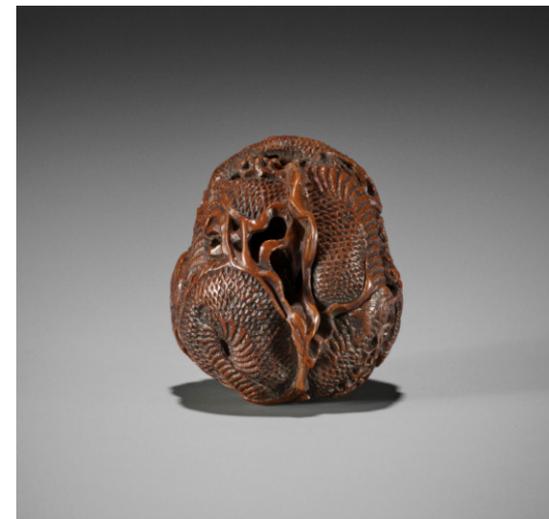
AUCTION COMPARISON:

A related kurumi netsuke by Kozan depicting Rakan Handaka Sonja and dragon was sold at Lempertz, The Papp Collection of Netsuke, 16 June 2018, Cologne, lot 1041 (sold for 3,472 EUR).



Estimate EUR 2,500

Starting price EUR 1,200





279
**AN AMUSING INLAID WOOD
NETSUKE OF A DRUNKARD**

Style of Kokeisai Sansho (1871-1926), unsigned
Japan, late 19th to early 20th century

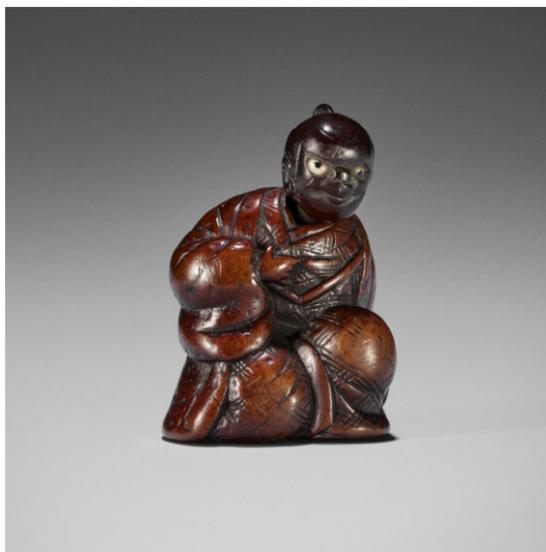
Carved as a man kneeling, the right hand clutching his robe, his head attached to the body and movable, the face with a comical expression and lopsided eyes. The eyes and the back with inlays. The back with asymmetrical himotoshi.

HEIGHT 4.6 cm

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

Auction comparison:
Compare a related netsuke by Sansho, with movable head, dated to the early 20th century, at Bonhams, Fine Japanese Art, 11 May 2017, London, lot 7 (**sold for GBP 10,250**).

Estimate EUR 4,000
Starting price EUR 2,000



280
**AN UNUSUAL MINIATURE
WOOD OKIMONO OF
FUKUSUKE**

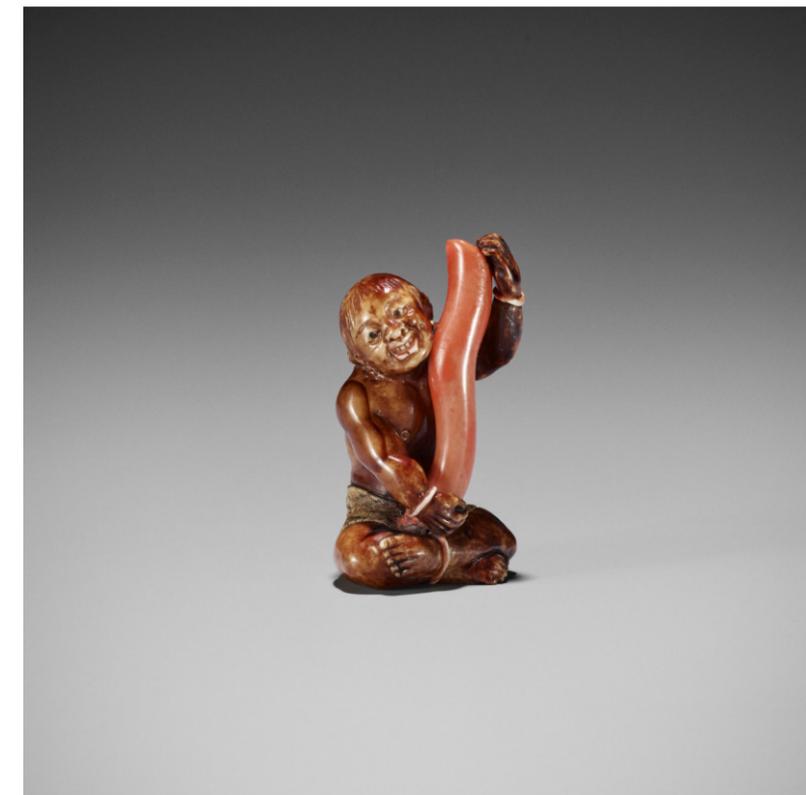
Japan, Meiji period (1868-1912)

The miniature okimono carved as the lucky dwarf Fukusuke with movable large head, the mouth open wide in a comical gesture, the eyes inlaid, one hand holding a fan.

HEIGHT 5.7 cm

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

Estimate EUR 1,500
Starting price EUR 800



281
**FUSAI: A RARE INLAID
IVORY NETSUKE OF
A CORAL FISHERMAN**

By Fusai, Signed Fusai
Japan, Tokyo, late 19th century,
Meiji period (1868-1912)

The islander seated crossed-legged and holding a large piece of coral, wearing an inlaid loincloth and bracelets on his wrists and ankles, the ivory deeply stained. Two himotoshi to the back and signature within an oval reserve to the underside FUSAI.

HEIGHT 4.9 cm

Condition: Very good condition with minor surface wear.
Provenance: The Gabor Wilhelm Collection, Paris.

Estimate EUR 2,000
Starting price EUR 1,000



282
**A RARE IVORY RYUSA MANJU
 NETSUKE WITH SIX SEALS**

Japan, Tokyo, Asakusa district,
 late 19th century

Superbly carved in openwork,
 the center with a mitsudomo-e
 symbol surrounded by a pierce-
 carved flower and with six painter
 seals, amongst them one from
 the famous landscape painter
 Unkoku Togan. The reverse with a
 central himotoshi surrounded by
 elaborate swirling designs, the sides
 decorated with ruyi clouds.

DIAMETER 4.1 cm

Condition: Very good condition with
 a few minuscule age cracks.

Estimate EUR 1,500
 Starting price EUR 800

284
**A RARE STAG ANTLER
 RYUSA MANJU NETSUKE OF
 RAKAN HATTARA SONJA**

Japan, Tokyo, Asakusa District,
 c. 1860

Finely carved in profile as the Rakan
 Hattara Sonja petting his tiger
 and holding a large nyoi-scepter,
 all against a ground of swirling
 clouds. The reverse with a central
 himotoshi. The antler bearing an
 attractive dark-brown color.

DIAMETER 4 cm

Condition: Very good condition with
 natural flaws to the material.
 Provenance: European collection.

Estimate EUR 1,000
 Starting price EUR 500



283
**A FINE IVORY RYUSA MANJU NETSUKE
 WITH DARUMA, ATTRIBUTED TO RENSAI**

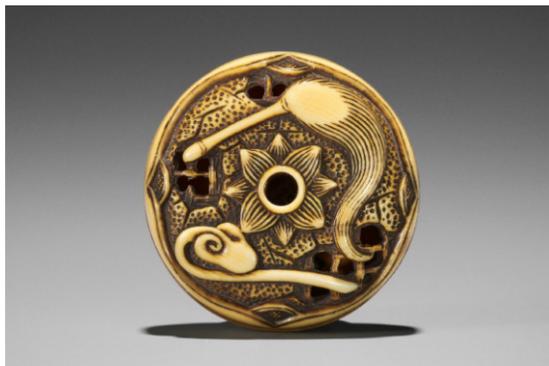
Attributed to Ishikawa Rensai, unsigned
 Japan, Tokyo, Asakusa district, late 19th century

Carved on one side with an image of a grim,
 pensive Daruma against a ground of
 leaves and iron bars, the reverse with a
 beautifully carved hossu (flywhisk) and
 a nyoi-scepter and central floral
 himotoshi.

DIAMETER 3.8 cm

Condition: Very good condition. Fine
 honey-colored patina.
 Provenance: French private collection.

Estimate EUR 2,000
 Starting price EUR 1,000



285
**KEIMIN: A FINE IVORY MANJU
 NETSUKE OF MARINE LIFE**

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

The two-part manju of circular form, well
 carved in relief with masterful
 stippling, featuring a dense depiction
 of many aquatic animals including
 various fish, a stingray, and a squid.
 The reverse carved with an octopus
 and a hooked pole, the signature
 within a green-stained plaque
 KEIMIN next to the central
 himotoshi.

DIAMETER 4.1 cm

Condition: Excellent condition with
 minor wear.

Estimate EUR 2,000
 Starting price EUR 1,000



286

**HOMAN: AN INTERESTING
IVORY MANJU NETSUKE
OF A SAMURAI AT REST**

By Homan, signed Homan
Japan, Edo (Tokyo), 19th century, Edo period
(1615-1868)

The manju netsuke of oval shape, the design cleverly executed and finely carved in shishiaibori (sunken relief) with a samurai sitting backwards at rest and holding a fan. The details worked with sumi (ink). Two central himotoshi and signature underneath HOMAN – a pupil of Hojitsu, a well-known manju maker.

LENGTH 3.9 cm

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

Provenance: Ex-collection Teddy Hahn, Darmstadt.

Estimate EUR 1,500

Starting price EUR 800



288

**HOZAN: AN IVORY
MANJU NETSUKE DEPICTING
A BOY WITH BAG**

By Hozan, signed Hozan with kakihan
Japan, Edo (Tokyo), mid-19th century, Edo period
(1615-1868)

Of circular form, the two-part manju finely carved in shishiaibori (sunken relief) to one side with a karako holding a bag behind his back (an allusion to the lucky god Hotei), the face with a cheerful expression. The reverse with a neatly engraved staff, a central himotoshi and the signature HOZAN with kakihan – a pupil of Hojitsu.

DIAMETER 4.4 cm

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

Estimate EUR 1,500

Starting price EUR 800



287

**HORYU: AN IVORY
MANJU NETSUKE DEPICTING
A TOOLSMAN SMOKING A PIPE**

By Horyu, signed Horyu with kakihan
Japan, Edo (Tokyo), mid-19th century,
Edo period (1615-1868)

Of circular form, the two-part manju finely carved to one side in shishiaibori (sunken relief) with a seated man taking a break and smoking a pipe, his face with an amusing expression, next to tools used to make ishiusu (small household hand mills to make the flour needed for noodles and dumplings). Signed to the back HORYU with kakihan. The artist was a pupil of Meikeisai Hojitsu.

DIAMETER 4.3 cm

Condition: Good condition with minor surface wear, the inside with a larger chip. Fine honey-yellow patina, particularly to the backside.

Provenance: German private collection.

Literature comparison:

A closely related ivory manju netsuke by Ipposai is illustrated in Museum für Ostasiatische Kunst Köln (2017) Netsuke & Sagemono, no. 49.

Estimate EUR 1,500

Starting price EUR 800



289

**RYUMIN: A FINE IVORY MANJU
NETSUKE OF A SAMBASO DANCER**

By Ryumin, signed Ryumin with kakihan
Japan, Edo (Tokyo), c. 1860, Edo period
(1615-1868)

Published: Sydney L. Moss (2010) they are all fire and every one doth shine. The Elly Nordskog Collection of Japanese Inro, Pipecases and Netsuke, London, pp. 376-377, no. 123.

Of circular form, the two-part manju finely carved to one side in shishiaibori (sunken relief) with a sambaso dancer in a dynamic pose with all limbs spread out, his face with a joyful expression. The reverse carved with a long-haired female courtier seen from behind, the hair neatly incised. The back with central himotoshi and red-ink signature RYUMIN with kakihan.

DIAMETER 4.5 cm

Condition: Very good condition with a minor nibbling to the rim.

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

Estimate EUR 2,000

Starting price EUR 1,000

290
ICHIMUKEN NANKA: A RARE IVORY MANJU NETSUKES WITH HISTORICAL INSCRIPTIONS

By Ichimuken Nanka, signed Nanka to Japan, Izumi province, mid-19th century, Edo period (1615-1868)

The two-part manju of flat circular form, finely engraved in delicate kebori with a large panel featuring a lengthy inscription of a list of brave vassals of the Toyotomi Clan: Hidenaga (Yamato province), Hidetsugu (Omi province), Oda Nobukatsu (Owari province), Hidenobu (Gifu province, Mino), Hashiba Hidesada (Iga province), Yuuki Hideyasu (Echizen province); and the Council of Five Elders (Go-tairou) –Tokugawa Ieyasu is missing from the list but the rest of four Elders are inscribed: Maeda Toshiie (Kanazawa, Kaga fief), Mori Terumoto (Aki province), Ukita Hideie (Bishu, Mimasaka provinces), Uesugi Kagekatsu (Echizen province).



The reverse further with two panels, one oblong and one fan-shaped. The oblong reserve lists the Seven Spears of Shizugadake: Kato Kiyomasa (1562–1611), Katagiri Katsumoto(1556–1615), Fukushima Masanori (1561–1624), Kato Yoshiaki (1563–1631), Wakizaka Yasuharu (1554–1626), Hirano Nagayasu (1559–1628) and Kasuya Takenori (1562–1607). The fan-shaped reserve references the legendary hero Choryo (Zhang Liang in Chinese, c. 251 BC-186 BC).

Central himotoshi to the back, the cord attachment inside. Signed to the lower left in the back NANKA to [carved by Nanka]. The artist was known for his delicately engraved designs featuring historical inscriptions.

DIAMETER 3.6 cm

Condition: Good condition with minor traces of wear and tiny smoothed abrasions along the borders. The discs do not perfectly fit together.

AUCTION COMPARISON:

Compare a related manju netsuke by Nanka at Bonhams, The Edward Wrangham Collection of Japanese Art Part I, 9 November 2010, London, lot 151 (sold for 4,560 GBP).



Estimate EUR 1,500

Starting price EUR 800



291
RYUMIN: AN UNUSUAL IVORY AND METAL KAGAMIBUTA NETSUKES

By Serizawa Ryumin, signed Ryumin and kakihan Japan, Tokyo, late 19th century

The shibuichi plate set into an unusual heart-shaped ivory bowl bearing a fine patina, the plate carved in katakiri-bori with an old lady seated by a spinning wheel, the details inlaid in gold, with the signature RYUMIN and kakihan. Central himotoshi to the back.

LENGTH 4.2 cm

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

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

Estimate EUR 1,200

Starting price EUR 600



292
A FINE IVORY AND METAL KAGAMIBUTA WITH A LILY

Japan, circa 1850, Edo period (1615-1868)

Published: Sydney L. Moss (2010) they are all fire and every one doth shine. The Elly Nordskog Collection of Japanese Inro, Pipecases and Netsuke, London, pp. 98-99, no.19.

Of rounded rectangular shape, fitted with a gilt plate depicting a lily, the flower-head in copper with shakudo stamens, the leaves as well in shakudo with gilt highlights. The back with a central himotoshi.

LENGTH 4.1 cm

Condition: Very good condition, minor wear.

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

Estimate EUR 800

Starting price EUR 400



293
A RARE IVORY AND METAL KAGAMIBUTA NETSUKES WITH BAKEMONO

Japan, late 19th century

The metal plate set into a flattened ivory bowl, the front finely worked in gold, silver, and copper takazogan with fine katakiri-bori, depicting what appears to be an actor wearing a ferociously screaming theater mask, the three-clawed hands betraying the creature as a bakemono.

DIAMETER 4.1 cm

Condition: Very good condition with minor surface wear.

Provenance: Sydney L. Moss Ltd, no. 5222 (according to label to reverse).

Estimate EUR 1,200

Starting price EUR 600



294
**AN IVORY AND METAL
 KAGAMIBUTA NETSUKE
 DEPICTING A KONOHA
 TENGU WITH A GEISHA**

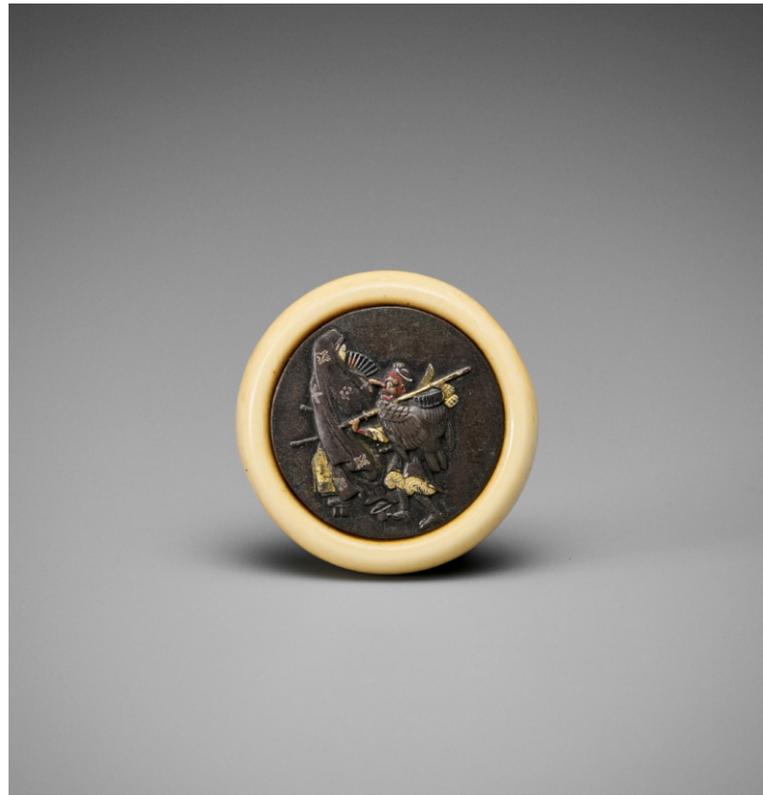
Japan, late 19th century

Of circular form, the ivory bowl fitted with a shibuichi plate very finely worked in high relief and decorated in gold and copper takazogan to depict a Konoha tengu, with a suggestively elongated nose, following a geisha. Central himotoshi to the back.

DIAMETER 4 cm

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

Estimate EUR 1,500
 Starting price EUR 800



296
**SHUMIN: A FINE IVORY AND METAL KAGAMIBUTA
 NETSUKE WITH KATO KIYOMASA**

By Shumin, signed Shosai Shumin
 Japan, late 19th century



Of circular form, the ivory bowl fitted with a shibuichi plate minutely worked in katakiri-bori with Kato Kiyomasa (1562-1611) during his tiger hunt expedition in Korea, the details finely inlaid in gold. The back of the disc also carved in katakiri-bori with a hariko toy tiger and a ceremonial staff, next to the signature Shosai SHUMIN. The bowl with a central himotoshi, the cord attachment to the back of the disc.

DIAMETER 4 cm

Condition: Excellent condition with hardly any wear.

Provenance: German private collection, purchased from Lempertz, Cologne, in 2014.

Estimate EUR 1,500
 Starting price EUR 800



295
**A LARGE IVORY AND METAL
 KAGAMIBUTA NETSUKE
 DEPICTING EMMA-O AND JIZO**

Japan, circa 1850, Edo period
 (1615-1868)

Published: Sydney L. Moss (2010) they are all fire and every one doth shine. The Elly Nordskog Collection of Japanese Inro, Pipecases and Netsuke, London, pp. 386-387, no.130.

Of circular form, the ivory bowl fitted with a shibuichi plate finely decorated in iro-e takazogan depicting Emma-o and Jizo wading and fishing. The back with a central himotoshi.

DIAMETER 5.2 cm

Condition: Good condition with minor surface wear and traces of use. The reverse with a natural nerve channel and fine age cracks.

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

Estimate EUR 2,000
 Starting price EUR 1,000

297
**TENMIN: A RARE IVORY AND
 METAL KAGAMIBUTA NETSUKE
 WITH TENGU KING AND OKAME**

By Tenmin, signed Rokujukyu-o Tenmin with kakihan
 Japan, Tokyo, dated 1868

Of circular form, the metal plate set into an ivory bowl and finely worked in katakiri-bori with Okame serving sake to the tengu king Sojobo, their robes richly patterned, two konoha leaves placed inside a sake flask on a stand next to the two potential lovers. The details very finely rendered and signed to the upper left Rokujukyu-o TENMIN [Tenmin, at the age of 69] and with the artist's kakihan. The ivory bowl with a central himotoshi, the cord attachment to the back of the plate.

DIAMETER 4.1 cm

Condition: Very good condition with minor wear, the ivory bowl with a natural age crack and a short crack.

Estimate EUR 1,500
 Starting price EUR 800





298
NORITSUGU: A RARE SILVER AND MIXED-METAL NETSUKE OF A KABUTO

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

The netsuke cast in the form of a kabuto (helmet), the rounded bowl overlaid with silver ridges and surmounted by a tehen kanamono in the form of a chrysanthemum, a fitting at the front for the maedate (forecrest), the himotoshi also in the form of chrysanthemum to the underside and the signature NORITSUGU within an oval reserve.

LENGTH 4.3 cm

Condition: Very good condition, minor surface wear.

Provenance: Ex-collection Richard R. Silverman, purchased from Midori Gallery (Sachi Wagner) in 1994. Richard R. Silverman (1932-2019) was a renowned Asian art collector with one of the largest private collections of netsuke outside of Japan. He lived in Tokyo between 1964 and 1979 and began to collect netsuke there in 1968. Since the 1970s, he wrote and lectured about netsuke and was an Asian art consultant for Christie's, Sotheby's, and Bonhams. His gift of 226 ceramic netsuke to the Toledo Museum of Art constitutes perhaps the largest public collection of these miniature clay sculptures in the world. After moving to California, Silverman became a member of the Far Eastern Art Council at the Los Angeles County Museum of Art in 1984. In 1993, he joined LACMA's Executive Board. He served on the board of directors for the International Society of Appraisers from 1986 to 1994 and served nine years as chair for the City of West Hollywood Fine Arts Commission. Richard Silverman was posthumously awarded the Order of the Rising Sun for his decades-long promotion of Japanese culture.

Estimate EUR 1,200
Starting price EUR 600

299
TSUCHIYA YAGOHACHI: A RARE MIXED METAL NETSUKE OF AN AMIGASA HAT

By a member of the Tsuchiya school, signed Tsuchiya Yagohachi
Japan, Nara, 18th/19th century, Edo period (1615-1868)

Worked in richly patinated copper as an amigasa hat, with two laces inlaid in gold. Signed to the side TSUCHIYA YAGOHACHI, the looped cord attachment within.

LENGTH 4.7 cm

Condition: Very good condition, minor wear, few tiny dents.

Provenance: The Jack and Helen Mang collection. Dutch private collection, acquired from the above.

Estimate EUR 1,000
Starting price EUR 500



300
A RARE MIXED METAL NETSUKE OF A FUCHI-GASHIRA WITH ORCHID

Japan, late 19th century

The fuchi-gashira shaped netsuke fitted with a gilt metal plate and inlaid in the front with a silver orchid, the sides bearing a nanako ground, the back with a gilt metal chrysanthemum knob and looped cord attachment.

LENGTH 3.9 cm

Condition: Good condition with minor associated surface wear.

Provenance: Ex-collection Richard R. Silverman, purchased from Ito, Tokyo, in 2006. Richard R. Silverman (1932-2019) was a renowned Asian art collector with one of the largest private collections of netsuke outside of Japan. He lived in Tokyo between 1964 and 1979 and began to collect netsuke there in 1968. Since the 1970s, he wrote and lectured about netsuke and was an Asian art consultant for Christie's, Sotheby's, and Bonhams. His gift of 226 ceramic netsuke to the Toledo Museum of Art constitutes perhaps the largest public collection of these miniature clay sculptures in the world. After moving to California, Silverman became a member of the Far Eastern Art Council at the Los Angeles County Museum of Art in 1984. In 1993, he joined LACMA's Executive Board. He served on the board of directors for the International Society of Appraisers from 1986 to 1994 and served nine years as chair for the City of West Hollywood Fine Arts Commission. Richard Silverman was posthumously awarded the Order of the Rising Sun for his decades-long promotion of Japanese culture.

Estimate EUR 1,000
Starting price EUR 500

301
A RARE SILVER AND GILT RYUSA MANJU NETSUKE

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

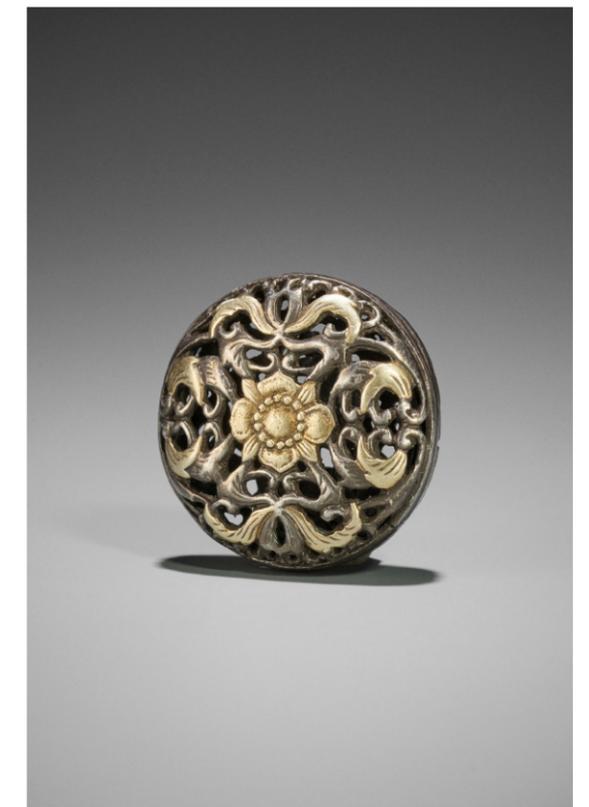
The massively cast and open-worked silver manju netsuke consisting of two parts which are welded together, ornately decorated with a central flower surrounded by scrolling foliage and with gilt highlights. Two himotoshi to the reverse.

DIAMETER 4 cm

Condition: Very good condition, minor wear, few casting irregularities.

Provenance: Ex-collection Richard R. Silverman, purchased from Yagi, Kyoto, in 2007. Richard R. Silverman (1932-2019) was a renowned Asian art collector with one of the largest private collections of netsuke outside of Japan. He lived in Tokyo between 1964 and 1979 and began to collect netsuke there in 1968. Since the 1970s, he wrote and lectured about netsuke and was an Asian art consultant for Christie's, Sotheby's, and Bonhams. His gift of 226 ceramic netsuke to the Toledo Museum of Art constitutes perhaps the largest public collection of these miniature clay sculptures in the world. After moving to California, Silverman became a member of the Far Eastern Art Council at the Los Angeles County Museum of Art in 1984. In 1993, he joined LACMA's Executive Board. He served on the board of directors for the International Society of Appraisers from 1986 to 1994 and served nine years as chair for the City of West Hollywood Fine Arts Commission. Richard Silverman was posthumously awarded the Order of the Rising Sun for his decades-long promotion of Japanese culture.

Estimate EUR 1,000
Starting price EUR 500



Tosogu & Obidome

Lots 302 to 333





302
A SHIBUICHI TSUBA WITH LUNAR HARE

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

Of tate-maru-gata form, the silver shibuichi ground neatly stippled, worked in iro-e takazogan with a moon rabbit looking back next to two chrysanthemum flowers and tall grasses, the silver moon emerging from clouds up in the sky. The verso with a neatly incised stream and craggy rock.

SIZE 7.1 x 6.7 cm
 WEIGHT 136 g

Condition: Good condition with minor surface wear.
 Provenance: German private collection.

Estimate EUR 1,500
 Starting price EUR 800



303
NOBUCHIKA: A FINE AND RARE SILVER MITO SCHOOL TSUBA DEPICTING A MONGOLIAN ARCHER WITH DOG

By Kisantei Nobuchika, signed Kisantei Nobuchika Japan, Mito, Hitachi province, c. 1850, Edo period (1615-1868)

Of mokko shape with slightly raised rim, with one hitsu, finely decorated in superb iro-e takazogan, depicting a Mongolian archer wearing a hat and an elaborately patterned robe, carrying a quiver on his back and holding a bow, to his left a European dog, all below a towering pine tree branch. The reverse with a waterfall crashing against craggy rocks, with silver-inlaid dew drops and gold leaves, all below neatly incised clouds, signed KISANTEI NOBUCHIKA.

SIZE 6.6 x 5.9 cm
 WEIGHT 125.11 g

Condition: Very good condition with minor surface wear, some light surface scratches.
 Provenance: American private collection.

The artist is listed Haynes, Robert E. (2001) *The Index of Japanese Sword Fittings and Associated Artists*, p. 572 (H 07006.0) and was a pupil of Fujita Motochika.

Estimate EUR 3,000
 Starting price EUR 1,500





304
**A FINE HAMANO SCHOOL
 SHAKUDO KOZUKA WITH MOSO**

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

The kozuka of shakudo with fine takazogan inlays and details in gold, depicting Moso crouching under a bamboo tree and holding two bamboo shoots.

LENGTH 9.8 cm
 WEIGHT 32.2 g

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

Estimate EUR 1,000
 Starting price EUR 500



305
A SHAKUDO KOZUKA WITH A DUCK

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

Inlaid in shakudo with a duck in high relief, the ground finely chiseled in low relief and engraved in kebori with waves, the reverse finely polished.

LENGTH 9.7 cm
 WEIGHT 30.46 g

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

Estimate EUR 1,000
 Starting price EUR 500



306
**KANO NATSUO: A SUPERB INLAID
 IRON TSUBA WITH A CARP**

By the studio of Kano Natsuo, signed Natsuo with kakihan
 Japan, Natsuo School, 19th century

Of mokko shape with slightly raised rim, the iron superbly patinated with a fine finish, carved in relief with a carp leaping from the water, a minutely detailed wasp above it, the details finely worked in copper and gold takazogan, the water rendered in takabori with fine incision work, the dew drops inlaid in gold. The tranquil backside with an incised stream and a few gold grasses, signed NATSUO with kakihan.

SIZE 8.4 x 7.7 cm
 WEIGHT 153.6 g

Condition: Very good condition with minor surface wear.
Provenance: An important East German private collection, mostly assembled in the 1970s and 80s.

Kano Natsuo (1828-1898) was born to a rice merchant in Yanagiba Oike, Kyoto. At the age of 7, he was adopted by Jisuke Kano, a sword merchant, and naturally became fascinated by the beauty of tsuba and began to chisel by imitation.

LITERATURE COMPARISON:
 Compare with a closely related tsuba by Kano Natsuo depicting a similar motif at the Walters Art Museum, accession number 51.397.



AUCTION COMPARISON:
 Compare with a closely related tsuba by the studio of Kano Natsuo depicting a similar motif at Bonhams, Fine Japanese Works of Art, 19 March 2014, New York, lot 3337 (**sold for 7,500 USD**).



Estimate EUR 4,000
 Starting price EUR 2,000



307
**KATSURA EIJU: A SUPERB AND LARGE BAKUMATSU
 SENTOKU TSUBA DEPICTING SHOKI AND ONI**

Signed Katsura Eiju saku
 Japan, Bakumatsu (1853-1868) to Meiji period (1868-1912)

Of naga-maru-gata form, finely decorated in relief with katakiri and ke-bori, with rich gold details such as the eyes, some more details worked in iro-e takazogan, and depicting the demon queller Shoki with grim expression and neatly incised wild hair and beard subduing an oni cowering underneath a tattered kasa, the little devil with a tortured expression, the mouth agape, the teeth inlaid in silver and the tongue inlaid in red copper. The reverse further worked extremely fine and signed KATSURA EIJU saku [made by Katsura Eiju].

HEIGHT 8.4 cm
 WEIGHT 288 g

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

Provenance: French private collection.

Katsura Eiju is listed on page 31 in the TOSO KINKO JITEN by Wakayama Takeshi. Katsura Eiju was born in Kurume, Chikugo Province (modern Fukuoka Prefecture), and worked as an official retainer artist at the Arima Daimyo Family of the Kurume Domain. He studied under Yokoya Eisei and Yokoya Soyo. This influence is clearly visible in the present piece, the use of katakiri-bori is masterful.

AUCTION COMPARISON:

A closely related bakumatsu tsuba of similar size and depicting Shoki and oni, was sold at Bonhams, Fine Japanese Art, 17 May 2012, London, lot 7 (sold for 6,875 GBP).



Estimate EUR 6,000
 Starting price EUR 3,000





308
**YASUCHIKA: A COPPER AND GOLD
KOZUKA WITH A CRICKET**



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

The copper kozuka is inlaid in gold takazogan with a cricket against a fine ground imitating a wooden log, the reverse of shibuichi with a full moon rising behind incised grasses. Signed YASUCHIKA to the side.

LENGTH 9.6 cm
WEIGHT 29.5 g

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

Estimate EUR 1,000
Starting price EUR 500

309
**SHOZUI: A FINE HAMANO SCHOOL
SENTOKU TSUBA WITH SNAILS**

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



Of rounded rectangular form with two hitsu and a slightly raised edge, finely decorated in iro-e takazogan, sunken relief, and subtle incision work to depict a snail on one side, trudging along and leaving behind a trail of slime, the feelers inlaid in gold. The reverse with a smaller snail clambering on a hyotan-shaped stone lantern to the reverse, and signed OTSURYUKEN SHOZUI.

HEIGHT 7.9 cm
WEIGHT 144 g

Condition: Very good condition with expected surface wear, traces of use, and few minor nicks.
Provenance: From a private collection in southern Germany.

With a padded wood storage box.

Estimate EUR 2,500
Starting price EUR 1,200



310
**A PAIR OF 18K GOLD
MENUKI OF NIO GUARDIANS**

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

Each finely cast as a Nio guardian standing in a dynamic posture, each chanting their respective syllables, with muscular bodies and draped in billowing scarves.

HEIGHT 3.8 cm (each)
WEIGHT 18.2 g (total)

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

With a padded wood storage box.

Estimate EUR 2,000
Starting price EUR 1,000



311
**A PAIR OF 18K GOLD
MENUKI OF RAIJIN AND FUJIN**

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

The Gods of Thunder and Rain each finely cast amid swirling clouds, holding their attributes, neatly detailed with grim expressions.

LENGTH 3.7 cm (each)
WEIGHT 22.0 g (total)

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

With a padded wood storage box.

Estimate EUR 2,000
Starting price EUR 1,000





312
A LARGE PAIR OF SHAKUDO MENUKI DEPICTING TIGERS

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

Each carved as a crouching tiger facing backwards with gold striped fur and gold inlaid pupils.

LENGTH 8.4 cm each
 WEIGHT (total) 36.9 g

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

Estimate EUR 800
 Starting price EUR 400



313
A FINE PAIR OF SHAKUDO MENUKI DEPICTING PRANCING TIGERS

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

Each carved as a dynamically prancing tiger, the fur neatly incised and highlighted in gold.

LENGTH 4.9 and 5.1 cm
 WEIGHT (total) 17.7 g

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

Estimate EUR 600
 Starting price EUR 300



314
A LARGE PAIR OF SHAKUDO MENUKI DEPICTING TIGERS

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

Each carved as a crouching tiger facing backwards with gold striped fur and gold inlaid pupils.

LENGTH 7.7 and 7.9 cm
 WEIGHT (total) 23.8 g

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

Estimate EUR 800
 Starting price EUR 400

315
A PAIR OF SHAKUDO MENUKI OF SAMURAI ON HORSEBACK

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

Of shakudo with gold details, both depicting a samurai on horseback.

LENGTH 2.9 cm each
 WEIGHT (total) 6.6 g

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

Estimate EUR 600
 Starting price EUR 300



316
TWO FUCHI WITH SAMURAI AND HORSES

One fuchi signed Otsuryuken Miboku with kakihan Japan, 19th century, Edo period (1615-1868)

One bearing a shakudo-nanako ground and with gilt and silver takazogan inlays depicting a scene with a samurai and a horse surrounded by pines. The second of shakudo, decorated with gilt, copper and silver takazogan inlays depicting two samurais holding the harness of a horse, the back with a pine tree, signed OTSURYUKEN MIBOKU (Hamano Miboku IV, 1773-1846) with kakihan.

LENGTH 3.9 and 4.0 cm
 WEIGHT 17.1 g and 21.2 g

Condition: Very good condition with typical associated surface wear.
Provenance: From the collection of Dr. Karl Florenz (1865-1939).

Estimate EUR 800
 Starting price EUR 400



317
A FINE FUCHI AND KASHIRA WITH KAN'U

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

Each of shibuichi with gilt, copper and silver takazogan inlays, the kashira depicting the god of war Kan'u. The fuchi with a similar depiction, the war general viewed from the side, a fan and a little copper-inlaid oni next to him.

LENGTH 3.9 cm
 WEIGHT 45.1 g

Condition: Good condition with minor associated wear.
Provenance: From the collection of Dr. Karl Florenz (1865-1939).

Estimate EUR 1,000
 Starting price EUR 500





318
A FINE FUCHI AND KASHIRA WITH TAIRA NO TADAMORI CAPTURING THE OIL THIEF

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

Each of shakudo, the kashira depicting the epic scene of Taira no Tadamori apprehending the oil thief Abura Bozu, very finely worked in gilt, copper and silver takazogan. The associated fuchi depicting a running samurai with katana, the reverse with a rock, inlaid with gilt and silver takazogan.

LENGTH 3.8 cm
 WEIGHT 36.8 g

Condition: Very good condition with minor associated wear.
Provenance: From the collection of Dr. Karl Florenz (1865-1939).

Estimate EUR 1,000
 Starting price EUR 500



319
A FUCHI AND KASHIRA WITH DARUMA AND HOSSU

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

Each of shibuichi, the kashira decorated with Daruma, his eyes and earrings inlaid in gilt and silver takazogan, the fuchi with a hossu (flywhisk) and nyoï scepter.

LENGTH 3.7 cm
 WEIGHT 40 g

Condition: Good condition, with associated wear, and encrustations.
Provenance: From the collection of Dr. Karl Florenz (1865-1939).

Estimate EUR 800
 Starting price EUR 400



320
A FUCHI AND KASHIRA WITH ONI AND HANNYA MASK

The fuchi signed with a kakihan
 Japan, 18th/19th century, Edo period (1615-1868)

The kashira of shakudo, depicting a hannya mask, its eyes and horns inlaid in gilt takazogan. The fuchi decorated with a grim looking oni, details in gilt takazogan, signed underneath with a kakihan.

LENGTH 3.9 cm
 WEIGHT 27.5 g

Condition: Good condition, some wear to the gilt, with associated wear.
Provenance: From the collection of Dr. Karl Florenz (1865-1939).

Estimate EUR 800
 Starting price EUR 400



321
A FUCHI AND KASHIRA WITH TENGU

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

Both of shibuichi, the kashira with a rounded top, depicting a tengu hatching from an egg, its wings and eyes inlaid in gilt takazogan. The large fuchi decorated with a fierce looking tengu, its wings spread, holding a hauchiwa fan and a staff.

LENGTH 4.2 cm
 WEIGHT 49.2 g

Condition: Very good condition with minor associated wear.
Provenance: From the collection of Dr. Karl Florenz (1865-1939).

Estimate EUR 1,500
 Starting price EUR 800



322
A FUCHI AND KASHIRA WITH SLEEPING BOAR

The fuchi signed Masayoshi saku
 Japan, 19th century, Edo period (1615-1868)

The kashira decorated with twirly vine leaves worked in takazogan and gold. The fuchi bearing a shakudo-nanako ground and very finely worked in iro-e takazogan depicting a boar sleeping peacefully hidden below leaves, the reverse with blooming chrysanthemums. The fuchi signed MASAYOSHI saku [made by Masayoshi].

LENGTH 3.9 cm
 WEIGHT 30.3 g

Condition: Good condition, minor wear.
Provenance: From the collection of Dr. Karl Florenz (1865-1939).

Estimate EUR 1,000
 Starting price EUR 500



323
A FINE FUCHI AND KASHIRA WITH A COCKEREL AND CROW

The fuchi signed Hakkakusai Ishiguro Hirotsune
 Japan, Edo (Tokyo), 19th century, Edo period (1615-1868)

Each bearing a shakudo-nanako ground on which gilt, copper and silver takazogan inlays depict a cockerel, a crow, and opulent floral compositions. The fuchi signed HAKKAKUSAI ISHIGURO HIROTSUNE.

LENGTH 4.1 cm
 WEIGHT 44.8 g

Condition: Very good condition with typical associated surface wear.
Provenance: From the collection of Dr. Karl Florenz (1865-1939).

Estimate EUR 1,000
 Starting price EUR 500



324
TOMOHARU: A FUCHI AND KASHIRA WITH BIRDS

The fuchi signed Tomoharu
 Japan, 19th century, Edo period (1615-1868)

Of shakudo, the kashira with inlays in silver and copper takazogan depicting a flying eagle. The fuchi with a pheasant and bamboo, signed TOMOHARU.

LENGTH 3.7 cm
 WEIGHT 31.9 g

Condition: Good condition with associated wear.
Provenance: From the collection of Dr. Karl Florenz (1865-1939).

Estimate EUR 800
 Starting price EUR 400



325
A FINE FUCHI AND KASHIRA WITH BIRDS

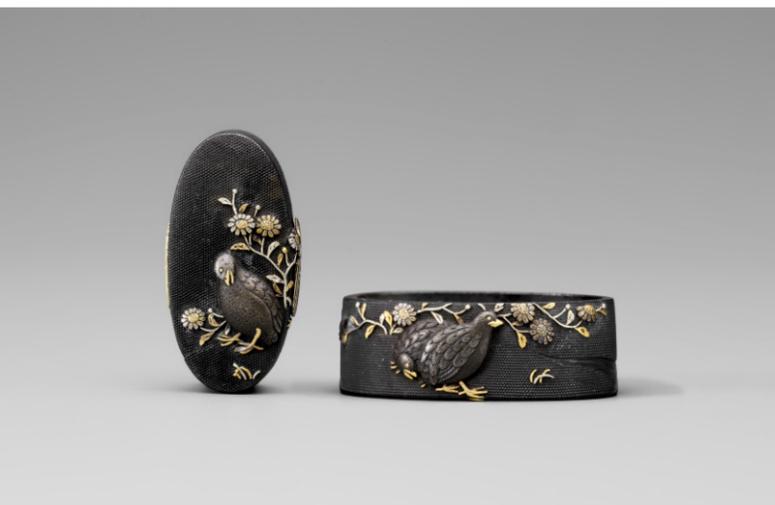
The fuchi signed Nara Toshimitsu
 Japan, 19th century, Edo period (1615-1868)

Nara school, of shakudo, the fuchi depicting a scene with a silver pheasant next to an idyllic stream, the kashira with two hawks perched on a branch, one in gold behind and the other preening in the front, worked in iro-e takazogan. The kashira signed NARA TOSHIMITSU.

LENGTH 3.9 cm
 WEIGHT 26.7 g

Condition: Very good condition with typical associated surface wear.
Provenance: From the collection of Dr. Karl Florenz (1865-1939).

Estimate EUR 800
 Starting price EUR 400



326
HORIGUCHI OKUNARI: A FINE SHAKUDO FUCHI AND KASHIRA WITH QUAILS

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

Bearing a shakudo-nanako ground and worked in superb iro-e takazogan depicting quails amid blossoming chrysanthemums. The kashira maintaining both brass shitodome and the fuchi signed HORIGUCHI OKUNARI.

LENGTH 3.8 cm
 WEIGHT 36.2 g

Condition: Very good condition with typical associated surface wear.
Provenance: From the collection of Dr. Karl Florenz (1865-1939).

Estimate EUR 1,500
 Starting price EUR 800



EXCEPTIONAL OBIDOME (SASH CLIPS) FROM A FRENCH PRIVATE COLLECTION (LOTS 327-333)

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

327
MITSunAGA: A FINE MOUNTED OBIDOME (SASH CLIP) DEPICTING GEESE

By Toyokawa Mitsunaga II (1851-1923), signed Mitsunaga
 Japan, Tokyo, Meiji period (1868-1912)

Depicting a shibuichi pair of flying geese with the eyes, beak and feet picked out in gold takazogan, signed to the side MITSUNAGA.

LENGTH 5.1 cm
 WEIGHT 9.4 g

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

Toyokawa Mitsunaga II is listed on page 175 in the TOSO KINKO JITEN by Wakayama Takeshi. He became a pupil of Mitsunaga I and married his daughter and studied in the Yanagawa school under his father-in-law.

Estimate EUR 1,000
 Starting price EUR 500



328
A FINE SILVER-MOUNTED OBIDOME (SASH CLIP) DEPICTING A FISH

Japan, first half of 20th century

Depicting a well-detailed shibuichi fish, the fins, gills, eyes, and mouth, picked out in gold and silver hirazogan. Inscription Nana-ju-nana-ichi-nari 七十七一也 [This is No 7071] underneath and mounted on a hallmarked silver plate.

LENGTH 5.1 cm
 WEIGHT 10 g

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

Estimate EUR 1,000
 Starting price EUR 500





329
SEIKO: A FINE SILVER-MOUNTED SHIBUICHI OBIDOME (SASH CLIP) DEPICTING A CHRYSANTHEMUM BRANCH

By Seiko, signed Seiko
 Japan, Tokyo, Meiji period (1868-1912)

Depicting a leafy chrysanthemum branch with a blossom and bud picked out in silver takazogan, signed SEIKO to the side and mounted on a hallmarked silver plate. With the original cord for the attachment to the obi (sash).

LENGTH 4.5 cm
 WEIGHT 15.3 g

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

Estimate EUR 1,000
 Starting price EUR 500



330
TOSHIMASA: A FINE SHIBUICHI OBIDOME (SASH CLIP) WITH CHRYSANTHEMUM FLOWER HEAD

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

Very finely worked in shibuichi as a chrysanthemum (kiku) flower head. Signed to the side TOSHIMASA. With an old cord for the attachment to the obi (sash).

LENGTH 3.4 cm
 WEIGHT 11 g

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

Estimate EUR 1,000
 Starting price EUR 500



331
A COPPER OBIDOME (SASH CLIP) DEPICTING A POMEGRANATE BRANCH

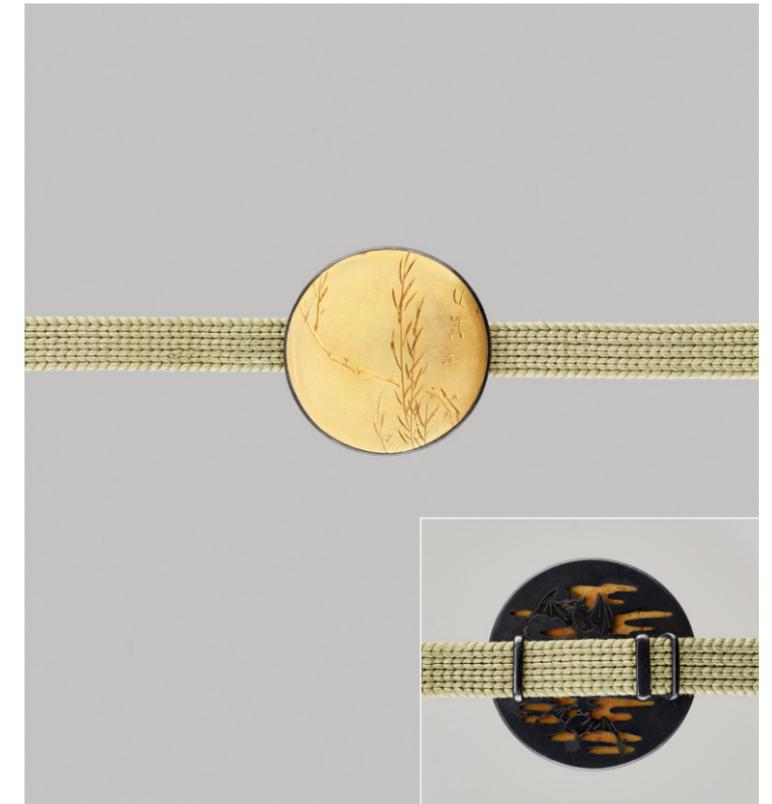
Japan, Tokyo, Meiji period (1868-1912)

Worked in copper and gold depicting a blossoming branch with two pomegranates. With the original cord for the attachment to the obi (sash).

LENGTH 5.8 cm
 WEIGHT 17.2 g

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

Estimate EUR 1,000
 Starting price EUR 500



332
mitsunaga: A RARE GOLD-INLAID OBIDOME (SASH CLIP) WITH BAMBOO AND BATS

By Toyokawa Mitsunaga II (1851-1923), signed Mitsunaga to
 Japan, Tokyo, Meiji period (1868-1912)

The circular gold clip finely incised in katakiri-bori with leafy stalks of bamboo, mounted on a shakudo plate worked resembling the full moon and carved in openwork with golden clouds and incised with two bats in flight. Signed to the lower left MITSUNAGA to [engraved by Mitsunaga]. With the original cord for the attachment to the obi (sash).

DIAMETER 2.9 cm
 WEIGHT 18.7 g

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

Toyokawa Mitsunaga II (1851-1923) is listed on page 175 in the TOSO KINKO JITEN by Wakayama Takeshi. He became a pupil of Mitsunaga I and married his daughter and studied Yanagawa School metal art under his father-in-law.

Estimate EUR 1,200
 Starting price EUR 600



333
TOSHIHIKO: A SHIBUICHI OBIDOME (SASH CLIP) WITH BAMBOO

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

Shaped as a fan, the top incised in katakiri-bori with leafy bamboo, the details in gold. Signed to the upper right TOSHIHIKO.

LENGTH 6.2 cm
 WEIGHT 18.8 g

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

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

Estimate EUR 800
 Starting price EUR 400

Paintings &
Woodblock
Prints

Lots 334 to 348





334
**SHIBATA ZESHIN (1807-1891):
 A HIGHLY IMPORTANT 7-METER
 "CHOJU-GIGA TURTLES"
 EMAKI HANDSCROLL**

By Shibata Zeshin (1807-1891), signed Keio ni tsuchinoto shunjitsu Zeshin (On a Spring day in the second Year of Keio, Zeshin). With seal Tairyukyo. Japan, dated 1866

The Emakimono is humorously painted in ink and picked out in pale watercolors on paper with a continuous scene of 88 (!) turtles, all personified in a variety of human activities and pursuits including punting, sumo-wrestling, fishing, playing musical instruments, performing acrobatic feats and drinking sake.

The work is delightfully sketched and loaded with satirical fun, overall a true fruit of native wit. The turtles, each different but altogether a symphony of sublime artistry, owe nothing to China, besides maybe a vague debt to its older artistic tradition. Instead, they are witness to that reaction against the solemnities of Buddhist art which we have noticed so rarely, yet so clearly in the past millennium of Japanese artistic tradition.

Shibata Zeshin's studio was situated on the bank of a river, providing him with ample opportunity to observe nature, and the creatures that inhabited the natural world. Like many painters of the 19th century, he was eclectic in his sources and would have been exposed to traditional styles. However, Zeshin's skill level was such that he could fluidly mix techniques, ideas, and stylistic options, thus painting part of a composition in one manner and including elements of another to add variety and dynamics unheard of at the time.

In the present work, the turtles are executed in the Shijo-manner but imbued with a personal, atmospheric quality and satirical elements, clearly Zeshin's personal homage and interpretation of the Choju-giga, the world-famous emakimono which pioneered the depiction of frolicking animal-person caricatures, painted in the 12th century, reputedly by the Buddhist monk Toba Sojo.

Choju-jinbutsu-giga (literally "Animal-person Caricatures"), commonly shortened to Choju-giga (literally "Animal Caricatures"), is a famous set of four picture scrolls, belonging to Kozan-ji temple in Kyoto, which dates to the mid-12th century and is credited as the oldest manga in history. The scrolls are now entrusted to the Tokyo National Museum of Japan. The



Scene from the Choju-jinbutsu-giga handscroll, Tokyo National Museum

work belongs to the decline of the Fujiwara period, but it expresses in one of its best aspects the artistic spirit of their age.

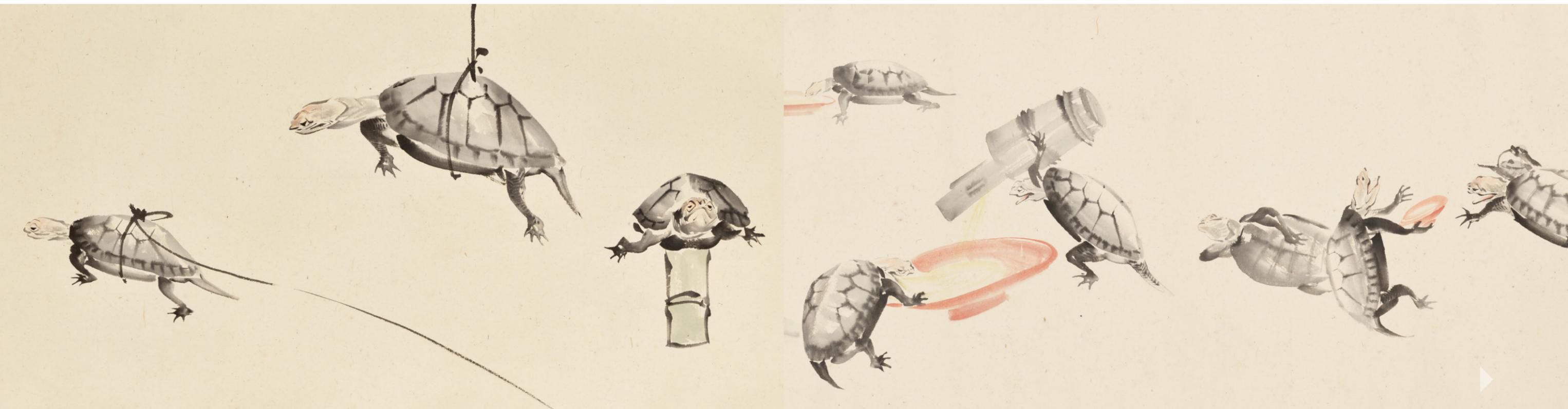
SIZE 704 x 31 cm

Condition: Remarkably well preserved, with only minor soiling, foxing, creases, traces of use and old wear. **Extremely rare** in this pristine condition.

Provenance: A continental private collection. Bonhams, London, 10th November 2011, lot 250, sold for **GBP 32,450** at the time, which is equivalent to ca. EUR 48,396 in today's currency after inflation. A noted private collector of noble descent, acquired from the above.

With two wooden storage boxes.

Estimate EUR 40,000
 Starting price EUR 20,000







335
**KANO CHIKANOBU: THREE SCROLL
 PAINTINGS DEPICTING JUROJIN AND DEER,
 CRANES, AND MINOGAME**

School of Kano Chikanobu (1660-1728), signed Chikanobu hitsu and sealed
 Japan, 18th century, Edo period (1615-1868)

Each finely painted with ink and watercolors on paper, with a silk brocade frame and mounted as a hanging scroll. The central scroll depicting Jurojin seated atop his spotted deer, wearing long flowing robes and a tall cap, the second with two minogame by a meandering stream amid rockwork, bamboo, and grasses, the third with two red-capped cranes under a pine tree partly obscured by thick clouds amid rockwork and chrysanthemums. Each signed CHIKANOBU hitsu with a seal. With bone jiku (roller ends).

SIZE 110.5 x 41.5 cm (image, each) and 180 x 48 cm (total, each)

Condition: Good condition with some wear, minor soiling, creasing, few small tears and minuscule losses, the mountings further with small losses.
 Provenance: French private collection.

Estimate EUR 2,000
 Starting price EUR 1,000



336
**KANO FURUNOBU: A KANO SCHOOL
 SCROLL PAINTING DEPICTING SEIOBO**

By Kano Eisen'in Furunobu (1696-1731), signed Furunobu hitsu with seal Fujiwara
 Japan, 18th century, Edo period (1615-1868)

Finely painted in ink, gilt, and watercolors on silk and mounted as a hanging scroll with a silk brocade frame, depicting Seiobo, Queen Mother of the West, holding a peach spray in her hand, wearing voluminous robes decorated with roundels and diapered designs, richly adorned with ornaments, jewelry, and an elaborate headdress. Signed lower left FURUNOBU hitsu and with red square seal. With dark wood jiku (roller ends).

SIZE 88 x 34 cm (image) and 158 x 48 cm (incl. mounting)

Condition: Good condition with some wear, minor creasing, soiling, and staining. The mounting with more extensive wear and minor tears.
 Provenance: From a private collection in Philadelphia, USA.

Literature comparison:
 A silk scroll painting by the same artist of tartars playing polo is in the collection of the Metropolitan Museum of Art, accession number 1976.24.

Estimate EUR 3,000
 Starting price EUR 1,500





337
**KANO TSUNENOBU:
 A MUSEUM-QUALITY 'GEESE IN WINTER'
 EIGHT-PANEL FOLDING SCREEN,
 EX-COLLECTION KENZO TAKADA**

By Kano Tsunenobu (1636-1713), signed Tsunenobu hitsu with seal Ukon Tsunenobu Japan, 17th century, early Edo period (1615-1868)

The Byobu finely painted with ink on paper, with a silk brocade frame and mounted to a black-lacquered wood screen with gilt-metal fittings neatly incised with peony and foliate scroll.

Depicting a continuous scene with a gaggle of geese on a snowy outcrop, one standing on a gnarled willow covered in snow, with a flock of geese flying toward them in the background.

Signed lower left TSUNENOBU hitsu [made by Tsunenobu] and with a red seal Ukon Tsunenobu.

SIZE 206 x 75 cm (each panel) TOTAL SIZE 206 x 600 cm

Condition: Very good condition, particularly when considering the age, with minor wear, soiling, few small tears and losses.

Provenance: Galerie Gisèle Croës, Brussels, 1990. Kenzo Takada, acquired from the above. Kenzo Takada (1939-2020) was an iconic Japanese fashion designer living in France. He founded Kenzo, a worldwide brand of perfumes, skincare products, and clothes, and was the honorary president of the Asian Couture Federation. Takada was made a Knight of the Legion of Honor on 2 June 2016. For decades, Kenzo Takada had built an impressive and diverse collection of furniture, paintings, objects, works of art and fashion pieces, including many objects of fine Japanese art, displaying in his home a subtle balance between the influences of East and West, reflecting the free spirit of his creative genius.

Kano Tsunenobu (1636-1713) was a Japanese painter of the Kano school. He first studied under his father, Kano Naonobu, and then his uncle, Kano Tan'yu, after his father's death. He became a master painter and succeeded his uncle Tan'yu as head of the Kano school in 1674. It is believed many works attributed to Tan'yu might actually be by Tsunenobu, but it is difficult to know since they often worked on larger pieces together.

AUCTION COMPARISON:

Compare a pair of closely related eight-panel screens by the same artist, depicting cranes and pine trees in a similar wintery setting, at Christie's, Japanese Screens, Paintings and Prints, 27 October 1998, New York, lot 146 (sold for 74,000 USD = 124,500 USD in today's currency after inflation).



Estimate EUR 20,000
 Starting price EUR 10,000



Kenzo Takada in front of one of his flagship stores



A view inside Kenzo Takada's apartment, the large screen visible on the right



338
**KANO TANSHIN: A SIX-PANEL SCREEN (BYOBU)
 DEPICTING THE EIGHT DAOIST IMMORTALS**

By Kano Tanshin (1653-1718), signed Kano Tanshin hitsu with seal Chushu
 Japan, c. 1700, Edo period (1615-1868)

The wooden frame with partly gilt metal fittings decorated with foliate designs. Finely painted in ink and watercolors on a gold silk ground to depict a scene of various sennin with attendants, adapted from the eight Daoist immortals, near a gushing stream amid gnarled trees, rockwork, and bamboo. To the far right stands an immortal under a tree with a gigantic hat tied to his back, followed by an immortal (Lan Caihe) holding a clapper, while three sennin stand in the center of the depiction, including Chokaro with his gourd, Chinnan with two dragons emerging from his alms bowl, and Tekkai leaning against his cane and pointing towards Jurojin who is mounted on a crane to the far right. Signed lower left KANO TANSHIN hitsu [painted by Kano Tanshin] with seal Chushu (one of the art names used by Kano Tanshin).

SIZE 324 x 119 cm

Condition: Very good condition, particularly when considering the age and use, with some wear, soiling, staining, few tears, small losses, possibly some minor old repairs.

Provenance: From a southern German private collection, assembled before 2007.



Kano Tanshin (1653-1718) was the eldest son of Kano Tan'yu (1602-1674) and succeeded as the second generation head of the Kajibashi branch of the Kano School. In 1715, he received the honorary title of Hogen.

**LITERATURE
 COMPARISON:**

Compare to a related pair of scrolls depicting the Eight Daoist Immortals, attributed to a Kano school painter and dated to the 17th century, in the Metropolitan Museum of Art, New York, accession no. 14.76.52.



**AUCTION
 COMPARISON:**

Compare to a related screen by Kano Tanshin, sold at Christie's. Japanese and Korean Art, New York, lot 994 (sold for 10,625 USD).



Estimate EUR 6,000
 Starting price EUR 3,000





339
**HOKEN KIJOKUNI: A SIX-PANEL
 BYŌBU SCREEN DEPICTING A SCENE
 FROM THE BATTLE OF ICHINOTANI**

By Hogen Kijokuni (active 1813-1830), signed Hogen Kijokuni with a kakihan and seal
 Japan, early 19th century, Edo period (1615-1868)

The wooden frame with gilt-metal fittings with finely chased foliate and ring-punched decoration. Finely painted in ink, watercolors, and gold on a gold-leaf ground to depict the famous soldier Kumagai Naozane of the Minamoto clan pursuing the young warrior Taira no Atsumori, both on horseback, fully clad in armor, and with

fierce expressions. Kumagai is accompanied by his retinue, while Atsumori is alone and will soon perish. All surrounded by thick clouds and gnarled pine trees. Signed lower left HOGEN KIJOKUNI with a kakihan and illegible seal.

SIZE 376 x 178 cm

Condition: Good condition with some wear, tears, small losses, soiling, possibly minor old touchups.

Provenance: Czech private collection, acquired at Vltavin, 15 November 2009, Prague, lot 90.

Ichi-no-Tani is one of the most famous battles of the Genpei War, in large part due to the individual combats that occurred there. Benkei, probably the most famous of all warrior monks, fought alongside the Minamoto Yoshitsune here, and many of the Taira's most important and powerful warriors were present as well.

During the battle of Ichi-no-Tani, Atsumori and Kumagai met on the beach at Suma, as the main Genji force approached and the Heike fled to their ships. As it is told in the Heike Monogatari, Kumagai caught up with Atsumori, who was fleeing on horseback. Kumagai managed to throw Atsumori from his horse and ripped

off the helmet of the prone Atsumori. It was then that Kumagai realized that he had caught a young prince, based on the fine makeup and robes. Atsumori then tells Kumagai to take his head, but Kumagai hesitates because Atsumori reminded him of his own son, roughly the same age. Kumagai wished to spare Atsumori's life, due to his kind nature, but saw that his fellow Genji soldiers were approaching. Tearfully he promises to recite prayers to Atsumori and cuts off his head.

Estimate EUR 6,000
 Starting price EUR 3,000



340
**A SUPERB AND LARGE SIX-PANEL BYOBU SCREEN
DEPICTING A CHRYSANTHEMUM GARDEN**

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

Finely decorated in ink and watercolors with colorful chrysanthemums in white, yellow, orange, red, pink, lavender, borne on leafy stems, the beige ground sprinkled with a gold and silver 'nashi-ground'. With a silk brocade border and black-lacquered wood frame.

SIZE 184 x 388 cm

Condition: Very good condition with minor wear and little soiling, the brocade border with minor losses, the lacquered wood frame with some flaking.

Provenance: Dutch collection.

Estimate EUR 4,000
Starting price EUR 2,000



341
**AN IMPRESSIVE AND VERY RARE
 PAIR OF SIX-PANEL BYOBU SCREENS
 DEPICTING A LEOPARD AND TIGERS IN BAMBOO**

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

Each finely decorated with ink, watercolors, and gold foil to depict tigers in a bamboo grove amid thick clouds that cover most of the background, with mountain peaks visible toward the top. The first screen shows two tigers in dynamic poses, one roaring at the other, by a river with mossy rockwork; the second with a leopard next to a tiger cub roaring playfully and walking toward the leopard, beside a larger tiger standing foursquare and hunching with a quizzical expression, its tongue and fangs sticking out. Note the extremely fine gold foil technique, lending a three-dimensional quality to the painting, as the bamboo stalks and other elements are partly obscured by the clouds.

SIZE 170 x 380 cm (each)

Condition: Very good condition with minor wear, little soiling, occasional light scratches, and few minuscule losses.
 Provenance: Dutch collection.

Each with a silk brocade border and black-lacquered wood frame with gilt fittings.

This motif is called take no tora, or '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.

LITERATURE COMPARISON:

Compare a related six-panel screen by Maruyama Okyo, depicting tigers crossing a river with a similar gold foil technique, in the collection of the British Museum, museum number 2006,0424,0.1. Compare a pair of related six-panel screens by Kunii Obun, each depicting a tiger, with a similar gold foil technique, in the collection of the Indianapolis Museum of Art, accession number 2000.14. Compare an earlier six-panel screen by Kano Sanraku in the Myoshin-ji temple in Kyoto, classified as an Important Cultural Property.



Estimate EUR 30,000
 Starting price EUR 15,000





342
MORI IPPO: A FINE PAINTING OF A BEAR

By Mori Ippo (1798-1871), signed Ippo with seal Mori Keishi in Japan, mid to late 19th century

Ink and watercolors on paper. Artist signature and one seal to the upper right corner.

Condition: Excellent condition with only minimal creases, stains, wear and soiling. Framed behind glass.
 Provenance: From a private collection in New York, USA.

Dimensions: 108 x 71 cm (with frame) and 92 x 57 cm (the image)

An exquisite demonstration of a modernist, ground-breaking attitude towards the study of nature, this penetrating image of a bear is one of a small number of works from the period with this motif, which at the time appeared more frequently in Netsuke or

Okimono than in painting. The picture is executed in black ink and watercolors on pale, prepared paper, a common yet demanding technique.

In this work, the artist infused a new level of perception into a longstanding tradition of animal imagery in Japan by subtly modelling the head and body with gripping realism. The structure is masterfully modulated in bold yet virtuoso brushstrokes, which permit not even the slightest mistake, using more pressure to define the massive back and paws, thus creating a natural sense of force. With faint flesh color as his only instrument of highlighting, the artist achieved great depth, evoking the play of light and shade on the animal's face. As a result, the bear seems so imbued with life that it gives the appearance of having been drawn from a living animal.

The artist studied under Mori Tetsuzan who later adopted him.

Estimate EUR 2,000
 Starting price EUR 1,000

343
**OHASHI SUISEKI:
 A SCROLL PAINTING OF
 A TIGER AND FULL MOON**

By Ohashi Suiseki (1865-1945), signed Suiseki and sealed Suiseki
 Japan, late 19th to early 20th century

Finely painted in ink and watercolors on silk and mounted as a hanging scroll with a silk brocade frame, depicting a tiger seated on its haunches with its head raised amid reeds and grass, its striped fur neatly executed, below the full moon partly obscured by wispy clouds. Signed lower left SUISEKI with seal Suiseki. With dark wood jiku (roller ends).

SIZE 125 x 50.5 cm (image) and 210 x 69 cm (incl. mounting)

Condition: Very good condition with minor wear, little creasing, minor soiling.
 Provenance: Belgian private collection, assembled during the 1980s and 1990s.

Ohashi Suiseki (1865-1945) was born in Ogaki, Gifu Prefecture and studied under Amano Hoko in Kyoto and Watanabe Shoka in Tokyo. Paintings of tigers, his most popular subject, were awarded the gold prize at the Paris Exposition in 1900 and at the St. Louis World's Fair in 1904.

AUCTION COMPARISON:

Compare a six-panel screen by the same artist depicting two tigers at Christie's, Japanese and Korean Works of Art, 22 September 2004, New York, lot 184 (**sold for 9,560 USD**).



Estimate EUR 2,000
 Starting price EUR 1,000





344
**A FINE AND DETAILED "MONKEYS" STUDY,
 MORI PAINTING SCHOOL**

Japan, c. 1780-1860

Watercolors and ink on paper. The painting depicts two monkeys on a rocky outpost, the mother approaching its offspring. An insect flying nearby has just caught their attention. With a 20th-century frame.

SIZE (image only) 53 x 41 cm

Condition: Minor creasing, some soiling and foxing, few old touchups here and there, small losses. Overall presenting very well and commensurate with age.
 Provenance: From an estate in North Yorkshire, United Kingdom.

The Mori Painting School, founded by Mori Sosen (1747-1821), was active in Osaka at the end of the Edo period and came to be known as the 'Monkey Painter School', renowned today for its variety of monkey paintings. Works were created based on sketches from life as is finely exemplified by the painting presented here, where the artist has beautifully captured the realism of the details of the animals' soft fur in the refined delicacy of the brushstrokes.

Estimate EUR 1,500
 Starting price EUR 800

345
**KAMATA GANSEN:
 A RARE SET OF FOUR FINE
 JAPANESE SILK PAINTINGS
 FROM AN ALBUM**

By Kamata Gansen (born 1844), signed Gansen partly with the addition of Naniwa Kamata, sealed Gansen and Kamata hitsu Japan, late 19th century

Depicting three different scenes with monkeys, either playing on a gnarled branch, sitting on a rock, or relaxing on the grass. The fourth painting mounted to the back of the painting with three monkeys next to a grasshopper, depicting a tanuki in a rocky landscape. Ink and color on silk. Mounted on cardboard with gold foil borders.

SIZE between 15.7 x 18.3 and 16.6 x 21.8 cm (image); 19.4 x 24.2 cm (incl. mounting)

Condition: Good condition, slight browning, little staining, few creases, loose threads, and dark spots.
Provenance: East German private collection, mostly assembled in the 1970s and 1980s.

Gansen learned painting from his father Gansho (1798-1859) who studied under Mori Sosen (1747-1821), the latter being particularly renowned for his paintings of monkeys.

LITERATURE COMPARISON:
 Compare a related silk painting by Kamata Gansen, in the collection of the RISD Museum with the object number 15.144.



AUCTION COMPARISON:
 Compare a closely related pair of hanging scrolls by Kamata Gansen, with monkey motif, also dated to the late 19th century, at Bonhams, Fine Japanese and Korean Art, 20 March 2019, New York, lot 366 (sold for 1,912 USD).



Estimate EUR 4,000
 Starting price EUR 2,000





346
**TSUKIOKA YOSHITOSHI:
 A WOODBLOCK PRINT OF
 SADANOBU AND DEMON**

By Tsukioka Yoshitoshi (1839-1892), signed Yoshitoshi with seal Japan, Meiji period (1868-1912)

Woodblock print, ink and color on paper. Sadanobu threatening a demon in the palace at night (Sadanobu-ko yoru kyuchu ni kai o osoreshimu no zu), from the series Thirty-six New Forms of Ghosts (Shingata Sanjurokkaisen), published by Matsuki Heikichi. The print depicts the story of high-ranking minister Sadanobu, who, on his way to the imperial palace in Kyoto, was followed by a demon which grabbed his sword. Sadanobu shouted to the guards not to interfere. Surprised at his lack of fear, the demon broke free and fled.

SIZE oban 25.1 x 36.8 cm

Condition: Good condition, color, and impression. Minor browning, creasing, and small tears and minor material loss around the edges.
 Provenance: Czech private collection.

Yoshitoshi's last woodblock series, 'New Forms of Thirty-Six Ghosts', draws on an array of supernatural tales from both China and Japan. The images depict the weird, wonderful, and sinister ghost stories that were widely told among the Japanese population. Interestingly, this series was produced at a time when the Meiji government actively discouraged anything that contradicted Western science and rationality, leading some critics to regard this series as a criticism of the government's new ideology.

Estimate EUR 1,000
 Starting price EUR 500



347
**TSUKIOKA YOSHITOSHI:
 WOODBLOCK PRINT OF ONOGAWA KISABURO**

By Tsukioka Yoshitoshi (1839-1892), signed Tsukioka Kaisai Yoshitoshi with seal Japan, dated 1865, Edo period (1615-1868)

Woodblock print, ink and color on paper. Onogawa Kisaburo, from the series One Hundred Ghost Stories of China and Japan (Wakan hyaku monogatari), published by Daikokuya Kinnoyuki in 1865, censor seal Ox 9 aratame. The print depicts the wrestler Onogawa Kisaburo blowing smoke at a three-eyed monster.

SIZE oban 36.3 x 25.7 cm

Condition: Good, vibrant color, and impression. Foxing, and mounting holes as well as woodworm holes along the left margin.
 Provenance: Czech private collection.

Yoshitoshi's 'One Hundred Ghost Stories of China and Japan' (Wakan hyaku monogatari) dates from early in his career in the year 1865. It was one of his first major series, and his first to illustrate ghosts. It was an ambitious attempt by Yoshitoshi, but only 26 of the 100 prints were ever published. The series was based upon a game where fearsome stories are told by candlelight.

Estimate EUR 1,000
 Starting price EUR 500

Tsukioka Yoshitoshi

was one of the leading woodblock print artists during the Meiji era (1868-1912) and one of the last to work in the traditional ukiyo-e manner. Born in Edo (today's Tokyo), he showed a strong interest in classical Japanese literature and history.

When he was 11, he became a student at Kuniyoshi Utagawa's studio. Under his teacher's guidance, he showed exquisite draftsmanship and learned how to draw from life, something not necessarily part of the training schools of painting and illustration in Japan.



348
**TSUKIOKA YOSHITOSHI:
 A WOODBLOCK PRINT OF
 MINAMOTO NO YORIMITSU**

By Tsukioka Yoshitoshi (1839-1892), signed Yoshitoshi with seal Japan, Meiji period (1868-1912)

Woodblock print, ink and color on paper. Minamoto no Yorimitsu Cuts at the Earth Spider (Minamoto no yorimitsu tsuchi gumi o kiru zu), from the series Thirty-six New Forms of Ghosts (Shingata Sanjurokkaisen). The print depicts Minamoto no Yorimitsu pulling his sword to defend himself from the spider demon.

Oban SIZE 36.9 x 27 cm

Condition: Good condition, color, and impression. Minor browning, and creasing.
 Provenance: Czech private collection.

Yoshitoshi's last woodblock series, 'New Forms of Thirty-Six Ghosts', draws on an array of supernatural tales from both China and Japan. The images depict the weird, wonderful, and sinister ghost stories that were widely told among the Japanese population. Interestingly, this series was produced at a time when the Meiji government actively discouraged anything that contradicted Western science and rationality, leading some critics to regard this series as a criticism of the government's new ideology.

Estimate EUR 1,200
 Starting price EUR 600

ARTIST SIGNATURES



No. 2



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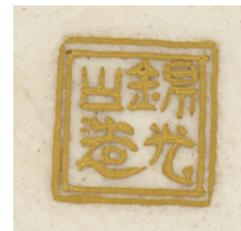
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No. 69



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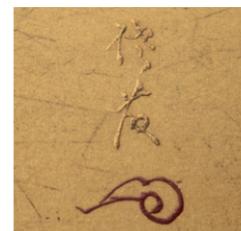
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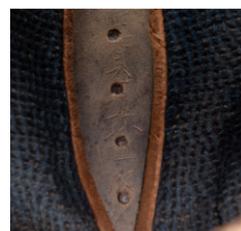
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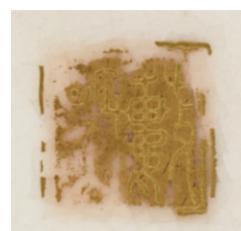
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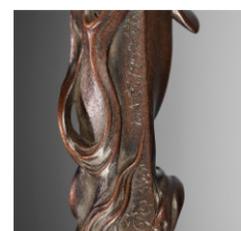
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ARTIST SIGNATURES



No. 150



No. 151



No. 152



No. 153



No. 156



No. 232



No. 237



No. 238



No. 239



No. 242



No. 162



No. 188



No. 191



No. 193



No. 194



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No. 248



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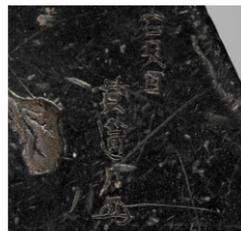
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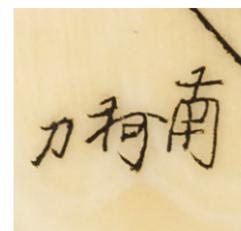
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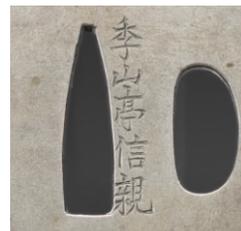
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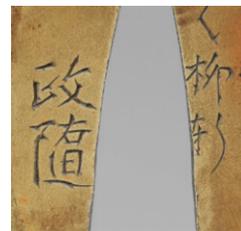
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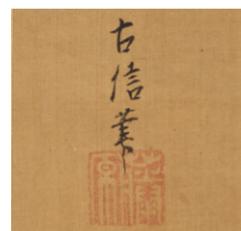
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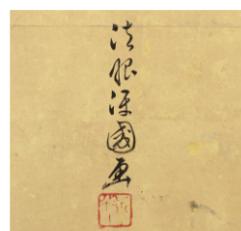
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No. 342



No. 343



No. 345



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 22% plus the value added tax applicable to the surcharge to the amount of 20% shall be added to the achieved highest bid (final and highest bid). Thus, the surcharge shall be 26.4% of the final and highest bid in total. Items with added VAT are marked in the online catalog.

§ 4) In the event of sales abroad, the value added tax will be repaid if the item is sold to a country which is not a member country of the European Union (third country), the legal requirements are met, and the proof of exportation is provided. The value added tax shall not be shown separately on the invoice.

§ 5) The auction buyer must pay the purchase price immediately upon acceptance of the bid (final and highest bid plus 22% surcharge, plus the value added tax applicable to the surcharge to the amount of 20%, or the added VAT on top of the final price, when a lot is highlighted accordingly in the auction catalog). The company may grant an auction buyer a term of payment for the purchase price in whole or in part when this has been formally applied for in writing before the auction.

§ 6) In the event of a term of payment, or any payment delay, in whole or in part, the company shall be entitled to charge default interest (12% p.a.) as well as storage charges (2.4% pf the final and highest bid per month commenced) after 14 days upon acceptance of the bid. The item purchased at auction shall be handed over exclusively upon full payment of the purchase price including all costs and charges accrued since the acceptance of the bid.

§ 7) The buyer should take acquired items into possession, as far as possible, immediately or after the end of the auction. Items which have been fully paid for shall be handed over in our show rooms in GALERIE ZACKE, 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 unmaturred claims to which the company is entitled and which result from all legal transactions concluded with the buyer.

§ 9) The items received for auction will be exhibited and may be viewed prior to the auction. In doing so, the company shall give everyone the opportunity to check the nature and the condition of the exhibited items to the extent deemed possible within the scope of the exhibition. Every bidder shall be deemed to act on its own behalf unless it provides a written confirmation saying that it acts as a representative or agent of a well-known principal. The company may refuse bids; this shall particularly apply if a bidder who is unknown to the company or with whom the company has no business connections yet does not provide a security deposit before the auction. However, in principle there shall be no claim to accept a bid. If a bid has been refused, the previous bid shall remain effective.

§ 10) The company's experts evaluate and describe the items received for auction and determine the starting prices unless otherwise stated in the catalog or expert opinion. The information concerning production technique or material, state of preservation, origin, design and age of an item is based on published or otherwise generally accessible (scientific) findings concluded by the company's expert with the necessary care and accuracy. The company shall warrant to the buyer according to §34-38 of the AGB (Terms and Conditions) that properties are correct provided that any complaints referring to this are made within 45 days after the auction day. Subsequent complaints shall be excluded in principle. The company shall not be liable for any further information in the catalog and expert opinion as well. This shall also apply to illustrations in the catalog. The purpose of these illustrations is to guide the potential buyer during the preview. They shall not be authoritative for the condition or the characteristics of the pictured item. The published condition reports shall only mention defects and damage affecting the artistic or commercial value significantly. Complaints concerning the price shall be excluded upon acceptance of the bid. The company reserves the right to amend the catalog online prior to the auction. These amendments shall also be made public orally by the auctioneer during the auction. In this case, the company shall be liable for the amendment only. All items offered may be checked prior to the auction. These items are used. Any claims for damages exceeding the liability named above and resulting from other material defects or other defects of the item shall be excluded. When making the bid, the bidder confirms that he/she has inspected the item prior to the auction and has made sure that the item corresponds to the description.

§ 11) If a customer is not able to participate in an auction personally, the company shall accept purchase orders. These orders may be placed in writing via mail, e-mail, fax, www.zacke.at or a third party bidding platform. In the case of a purchase order placed by phone or orally, the company shall reserve the right to make the performance dependent on a confirmation from the principal communicated in writing. Furthermore, the company shall not be liable for the performance of purchase orders. Equal purchase orders or live bids will be considered in the order of their receipt. Bids which below the estimate shall be exhausted completely. Bids which do not correspond to the increments determined by the company (see bidding increment table) will be rounded up to the next higher increment. The table of these increments can be sent upon request. The written bid (purchase order) must include the item, the catalog number and the offered top bid limit which is quoted as the amount of the acceptance of the bid without buyer's commission and without taxes.

Ambiguities shall be carried by the bidder. A purchase order which has already been placed may only be cancelled if the written withdrawal is received by the company at least 72 hours prior to the beginning of the auction.

§ 12) The company may refuse a purchase order without explanation or make its execution dependent on payment of a security deposit. In the event of an unsuccessful order, such a deposit will be reimbursed by the company within 5 working days. Processing of purchase orders is free of charge.

§ 13) Every seller shall in principle be entitled to withdraw the items offered for auction until the start of the auction. Therefore, it is impossible to assume liability or to give warranty for the actual offering.

§ 14) Paid items must be collected within 30 days after payment. Items which have not been collected may be re-offered without further communication at the starting price from the recent auction reduced by 50%. Items which have not been collected within 30 days after the auction or for which the company does not receive any proper shipping instructions stating the type of shipping and the address of dispatch (independent of a possibly placed purchase order) shall be stored at the owner's risk.

Furthermore, the company shall be entitled to store items which have been purchased at auction and paid but not collected at the buyer's risk and expense, including the costs for an insurance, with a forwarding agency. It shall be understood that the provision concerning the re-auctioning of unpaid and paid but not collected items must also apply to items not exhibited or stored on the premises of the company. The ownership shall be transferred to the buyer at the time of handing over the issuing note.

§ 15) In the case of mixed lots with a starting price of less than EUR 350.00, the company shall not warrant for the completeness or correctness of the individual items within a mixed lot.

§ 16) A registration for a bid by telephone for one or several items shall automatically represent a bid at the estimate price of these items. If the company cannot reach a bidder by telephone, it will bid on behalf of this bidder up to the estimate price when the respective lot is up for auction.

§ 17) Payments made to the company by mistake (through the payer's fault) (e. g. due to miscalculation of the exchange rate by the payer) or payments made to the company for the same invoice several times shall be compensated in form of a credit note for goods for an indefinite period of time. The repayment of such payments in cash shall be excluded.

§ 18) Certain auction lots may exist several times (multiples). In such a case, the auctioneer may accept a second, third or even more bids from the underbidder(s). In this case, the text in the catalog and not the illustration shall be exclusively binding with regard to the warranty.

§ 19) The company reserves the right to assign to the buyer all rights and obligations resulting from the contractual relationship between the company and the seller by way of a respective declaration, as well as to assign to the seller all rights and obligations resulting from the contractual relationship between the company and the buyer by way of a respective declaration, in each case in terms of a complete assignment of contract with the result that the contractual relationship - following the submission of the aforementioned declarations by the company - shall exclusively be between the seller and the buyer, all of which is in accordance with the basic model of the commission agreement. Buyers and sellers shall already now give their explicit consent to this contract assignment.

§ 20) The place of performance of the contract brought about between the company on the one hand and the seller as well as the buyer on the other hand shall be the place of business of the company. The legal relationships and contracts existing between the company, the sellers and the buyers shall be subject to Austrian law. The company, the sellers and the buyers shall agree to settle all disputes resulting from, concerning and in connection with this contract before the territorially competent court of Vienna.

§ 21) The export of certain art objects from Austria shall require a permit from the Bundesdenkmalamt [Federal Monuments Office]. The company will orally provide information about art objects for which such export permit will probably not be granted at the beginning of the auction.

§ 22) Whenever making a bid, whether personally or via an agent, in writing, online, telephone, or in any other way, the bidder fully and unconditionally accepts the Terms of Auction, the 'Important Information' section in the auction catalog, the Terms and Conditions (AGB) of Galerie Zacke, §1-48, the Fee Tariff, and the Bidding Increments table, all as published on www.zacke.at on the day of the auction.

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SZA Versteigerungen & Vertriebs GmbH
1010 Wien
Sterngasse 13
Austria, Europe

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

Editors
Lukas Zacke
Marion Schor

Experts
Lukas Zacke
Max Zacke
Alexander Zacke
Susanne Zacke

Assistance
Anne-Aymone Gabriel
Julia Pastor
Hope Reynolds

Assistance with Signature Readings
Mieko Gray

Photography
Georg Bodenstein

Design
Hermann Kienesberger

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Print Alliance
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www.zacke.at

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1010 VIENNA AUSTRIA . STERNGASSE 13

Tel +43 1 532 04 52 . Fax +20 . E-mail office@zacke.at

www.zacke.at