



Fine  
Japanese  
Art

AUCTION

Friday,  
June 4<sup>th</sup> 2021

ZACKE

SINCE 1968





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# ZACKE

SINCE 1968

AUCTION

## Fine Japanese Art

Friday, June 4th 2021, at 1.00 <sup>pm</sup> CET  
CATALOG JAP0621

VIEWING

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

IN OUR GALLERY

Preview: 25.5. – 4.6. 2021  
Monday – Friday 10 <sup>am</sup> – 6 <sup>pm</sup>  
Day of the sale: 10 <sup>am</sup> – 1 <sup>pm</sup>  
and by appointment

GALERIE ZACKE  
MARIAHILFERSTRASSE 112  
1070 VIENNA AUSTRIA

Tel +43 1 532 04 52 Fax +20 E-mail office@zacke.at

## IMPORTANT INFORMATION

According to the general terms and conditions of business of Galerie Zacke Vienna, Founded 1968, SZA Versteigerungen & Vertriebs GmbH, 1070 Wien, online at [www.zacke.at](http://www.zacke.at)

### ABSENTEE BIDDING

Absentee bids are carried out under the regulations of the terms of business of Galerie Zacke, SZA Versteigerungen & Vertriebs GmbH, which requires written submission of your purchase limit. Orders without purchase limits cannot be processed.

Only the submitted lot number of the auction lot is binding for the processing of the absentee bid. The place of jurisdiction is Vienna, Austrian Law and Austrian jurisdiction are exclusively applicable for all legal questions arising from the business relationship. Absentee bids for this auction will be accepted until the day of auction by 10:00 a.m. We regret that absentee bids received after the time stated above will not be processed until after the auction.

### PLEASE SEND ABSENTEE BIDS FOR THIS AUCTION TO:

Fax: +43 1 532 04 52 20 or

Email: [office@zacke.at](mailto:office@zacke.at) or

Mail: Galerie Zacke, Mariahilferstrasse 112, Stiege 1, 2. Stock, 1070 Wien, Austria, Europe

### WE ACCEPT THE FOLLOWING METHODS OF PAYMENTS:

- Cash
- Certified or personal check
- Bank transfer (please inquire to receive our bank account information)
- Credit card (Visa, MasterCard, Amex, Diners Club)

### TELEPHONE BIDDING

It is generally possible to bid by telephone during the auction. Please fill out the absentee bidding form enclosed in this catalog and include your telephone number at which you can be reached during the auction. In the "bid in euro" column please write "TEL" and then send us the completed absentee bidding form. Galerie Zacke will call you on the day of the auction, on the telephone number provided, 5 lots before the lot you are bidding on and the bidding will commence at the starting price, as stated in the catalog. If Galerie Zacke cannot reach you during the auction, Galerie Zacke will bid up to the estimate on your behalf.

### ESTIMATES AND STARTING PRICES

The auction will begin with the starting price and written bids will be accepted only with a minimum amount equivalent to the starting price.

### SHIPPING AND TRANSPORT INSURANCE

For domestic shipping Galerie Zacke (hereinafter called "the company") charges in average Eur 15,- to Eur 50,- per item, depending on size and weight. These fees cover the costs of packing and shipping. Fees for bulky or fragile items, or international shipping will be quoted upon request.

The purchased goods are transported at the risk of the customer following handover of the packaged item to the post office or another carrier which the customer agrees to through his/her submission of the purchase order. According to the specific wish of the customer, the auctioned goods may be insured for the value of the purchase price (highest bid and all surcharges). This insurance fee is 3% of the purchase price. For any lots with a purchase price exceeding EUR 350,- the transport insurance will be automatically arranged by the company if it does not expressly receive the purchaser's written denial of this service and signed waiver of claims. Payments due to the company under the insurance contract will be charged to the customer. The company is also entitled to assign claims under the insurance contract to the customer providing the terms of the insurance contract do not prevent this.

In any case, the company is only required to make payment to the customer specifically if payment has effectively been received from the insurance company.

### COLOR AND CONDITION

Auction lots will be exhibited for viewing prior to the auction, thus offering all interested customers the opportunity to examine the quality and condition of the works exhibited. The catalog illustrations are intended to assist customers during such preview. In illustrations, printed colors do not correspond exactly to the originals. The printed catalog images are not representative for the condition of the illustrated pieces. Hidden flaws and damages are indicated in the condition report. The illustrations in our online catalogs can be strongly magnified, so that most damages and restorations are well recognizable.

### ENDANGERED SPECIES / CITES INFORMATION

Some items in this catalog may for example consist of ivory, rhinoceros-horn, tortoise shell, or some types of tropical wood, and are subject to the Convention on International Trade in Endangered Species of Wild Fauna and Flora [CITES]. Such items are marked with the symbol **Y** on [www.zacke.at](http://www.zacke.at) and may only be exported outside the European Union after an export permit in accordance with CITES has been granted by the Austrian authorities. We would like to inform you that such licenses are typically not granted. For objects which have a low ivory content or have been proven beyond doubt to be in the EU before 1982, please contact our office for more information on how to obtain a CITES license.



### COMPLAINTS

At its auctions, Galerie Zacke sells consigned lots on behalf of third-party consignors. For this reason, any complaints related to purchased lots must be in accordance with §32-48 of the general terms and conditions of business of Galerie Zacke, which can be found on [www.zacke.at](http://www.zacke.at)

### IMPORTANT INFORMATION

Whenever making a bid, whether personally or via an agent, in writing, online, telephone, or in any other way, the bidder fully and unconditionally accepts the Terms of Auction, the 'Important Information' section in the auction catalog, the Terms and Conditions (AGB) of Galerie Zacke, §1-48, the Fee Tariff, and the Bidding Increments table, all as published on [www.zacke.at](http://www.zacke.at) on the day of the auction

### THE ART LOSS REGISTER

All items starting above 2.000,- EUR have been checked by the Art Loss register.



THE ART LOSS ■ REGISTER

[www.artloss.com](http://www.artloss.com)

**ABSENTEE BIDDING FORM**  
 FOR THE AUCTION **Fine Japanese Art JAP0621**  
 ON DATE **JUNE 4<sup>TH</sup>, 2021, AT 1:00<sup>PM</sup> CET**

LOT NR.	LOT TITLE	BID IN EURO

PLEASE RAISE MY BID BY ONE BIDDING INCREMENT (ca. 10%) IF NECESSARY

PLEASE CALL ME WHEN A HIGHER BID THAN MINE HAS BEEN RECEIVED

**IMPORTANT NOTICE:**

Bids do not include buyer's premium and VAT. Margin taxation applies. Items with added VAT are marked in the online catalog.

MY PHONE NUMBER

\_\_\_\_\_

**TELEPHONE BIDS:**

If you like to bid by telephone, please state 'TEL' in the 'BID IN EURO' column instead of a Euro amount. Galerie Zackle will call you on the day of the auction, on the telephone number provided, 5 lots before the lot you are bidding on and the bidding will commence at the starting price, as stated in the catalog. If Galerie Zackle cannot reach you during the auction, Galerie Zackle will bid up to the estimate on your behalf.

**TERMS OF PAYMENT, SHIPPING AND COLLECTION:**

NAME

EMAIL

\_\_\_\_\_

\_\_\_\_\_

ADDRESS

\_\_\_\_\_

CITY, COUNTRY

\_\_\_\_\_

POSTCODE

\_\_\_\_\_

PHONE NUMBER

DATE & SIGNATURE

\_\_\_\_\_

\_\_\_\_\_

**CREDIT CARD PAYMENT**  
PLEASE CHECK THE DESIRED CARD

AMEX  DINERS  MASTERCARD  VISA

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

NAME

\_\_\_\_\_

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

ADDRESS

\_\_\_\_\_

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

CARD NUMBER

\_\_\_\_\_

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

EXPIRY DATE

SECURITY CODE

\_\_\_\_\_

**GALERIE ZACKE**

Mariahilferstrasse 112, 1070 Vienna,  
Austria  
Email: office@zacke.at  
Tel: +43-1-532 04 52  
Fax: +43-1-532 04 52 20

**IMPORTANT NOTICE:**

Whenever making a bid, whether personally or via an agent, in writing, online, telephone, or in any other way, the bidder fully and unconditionally accepts the Terms of Auction, the 'Important Information' section in the auction catalog, the Terms and Conditions (AGB) of Galerie Zackle, §1-48, the Fee Tariff, and the Bidding Increments table, all as published on [www.zacke.at](http://www.zacke.at) on the day of the auction.





**HOW TO FIND US ON MARIAHILFERSTRASSE:**

**BY PUBLIC TRANSPORT:**

2-3 minutes from the **U3 station ZIEGLERGASSE**

3-5 minutes from the **U3/U6 station WESTBAHNHOF**

**BY CAR:**

Best route: take the Gürtel to the Westbahnhof and turn onto Mariahilferstraße; house number 112 is just after the Kaiserstraße.

Access is possible by car, with loading and unloading all day as well as short term parking. Multiple garages directly nearby.

**ADDRESS:**

Mariahilferstr. 112  
1070 Vienna  
STAIRCASE 1,  
2<sup>nd</sup> FLOOR (ELEVATOR)



Further images of all lots at: [www.zacke.at](http://www.zacke.at)

## TERMS OF AUCTION

**§ 1)** The auction shall be carried out in accordance with the provisions of the rules of procedure of GALERIE ZACKE®, SZA VERSTEIGERUNGEN UND VERTRIEBS GMBH, MARIAHILFERSTRASSE 112, 1070 WIEN (hereinafter referred to as the company) as well as in accordance with sections 244-246 of the GEWERBEORDNUNG [Industrial Code] of 1994. The auction shall be carried out on commission. The auctioneer shall be entitled to withdraw lots exceptionally, to conduct the auction deviating from the order of the catalog numbers and to offer lots jointly. In the event of any dispute concerning a double bid or if the auctioneer has missed a bid, the auctioneer shall be entitled to revoke acceptance of a bid and to continue auctioning the item. The figures stated in the catalog shall be the highest bid in Euro (€) expected by the respective expert. As a rule, the bid shall be increased by 10% of the last bid. (See table of the bidding increments).

**§ 2)** The acceptance of a bid shall be granted to the highest bidder unless a hidden reserve has been agreed upon with the consignor of the item in question. Such a hidden reserve (also called limit or just reserve) shall be the minimum price under which the item will not be sold during the auction. This reserve will be disclosed upon request and after the auction only and may exceed the estimate. The auctioneer will in this case bid on behalf of the seller against all other bidders until the reserve has been reached. If a reserve is not reached during the auction, the auctioneer will knock down the item to the highest bidder at the final bid, but the sale will be conditional of the acceptance of this final bid by the seller. In this case the highest bidder shall be bound to his/her last bid for a term of 8 days starting with the day of the knockdown. If the winning bidder does not receive a written cancellation notice within this term of 8 days, the knockdown becomes unconditional and the sale is final. Typically, only a minority of all items in an auction have a hidden reserve.

**§ 3)** Most items shall be subject to differential taxation. A uniform surcharge of 22% plus the value added tax applicable to the surcharge to the amount of 20% shall be added to the achieved highest bid (final and highest bid). Thus, the surcharge shall be 26.4% of the final and highest bid in total. Items with added VAT are marked in the online catalog.

**§ 4)** In the event of sales abroad, the value added tax will be repaid if the item is sold to a country which is not a member country of the European Union (third country), the legal requirements are met, and the proof of exportation is provided. The value added tax shall not be shown separately on the invoice.

**§ 5)** The auction buyer must pay the purchase price immediately upon acceptance of the bid (final and highest bid plus 22% surcharge, plus the value added tax applicable to the surcharge to the amount of 20%, or the added VAT on top of the final price, when a lot is highlighted accordingly in the auction catalog). The company may grant an auction buyer a term of payment for the purchase price in whole or in part when this has been formally applied for in writing before the auction.

**§ 6)** In the event of a term of payment, or any payment delay, in whole or in part, the company shall be entitled to charge default interest (12% p.a.) as well as storage charges (2.4% pf the final and highest bid per month commenced) after 14 days upon acceptance of the bid. The item purchased at auction shall be handed over exclusively upon full payment of the purchase price including all costs and charges accrued since the acceptance of the bid.

**§ 7)** The buyer should take acquired items into possession, as far as possible, immediately or after the end of the auction. Items which have been fully paid for shall be handed over in our show rooms in GALERIE ZACKE, MARIAHILFERSTRASSE 112, 1070 VIENNA. If a deferred purchase price is not paid within the set period, the company shall be entitled to auction the item again in order to recoup its claim from the defaulting auction buyer. In this case, the defaulting auction buyer shall be liable to the company for the total loss of commission incurred by the company due to the re-auctioning as well as for any default interest and storage charges.

**§ 8)** The company shall be entitled to a lien on all items of the buyer irrespective of whether the buyer bought them within the scope of an auction or in free sale or the company secured ownership of these items otherwise. This lien shall serve to secure all current and future, qualified, limited and unmaturred claims to which the company is entitled and which result from all legal transactions concluded with the buyer.

**§ 9)** The items received for auction will be exhibited and may be viewed prior to the auction. In doing so, the company shall give everyone the opportunity to check the nature and the condition of the exhibited items to the extent deemed possible within the scope of the exhibition. Every bidder shall be deemed to act on its own behalf unless it provides a written confirmation saying that it acts as a representative or agent of a well-known principal. The company may refuse bids; this shall particularly apply if a bidder who is unknown to the company or with whom the company has no business connections yet does not provide a security deposit before the auction. However, in principle there shall be no claim to accept a bid. If a bid has been refused, the previous bid shall remain effective.

**§ 10)** The company's experts evaluate and describe the items received for auction and determine the starting prices unless otherwise stated in the catalog or expert opinion. The information concerning production technique or material, state of preservation, origin, design and age of an item is based on published or otherwise generally accessible (scientific) findings concluded by the company's expert with the necessary care and accuracy. The company shall warrant to the buyer according to §34-38 of the AGB (Terms and Conditions) that properties are correct provided that any complaints referring to this are made within 45 days after the auction day. Subsequent complaints shall be excluded in principle. The company shall not be liable for any further information in the catalog and expert opinion as well. This shall also apply to illustrations in the catalog. The purpose of these illustrations is to guide the potential buyer during the preview. They shall not be authoritative for the condition or the characteristics of the pictured item. The published condition reports shall only mention defects and damage affecting the artistic or commercial value significantly. Complaints concerning the price shall be excluded upon acceptance of the bid. The company reserves the right to amend the catalog online prior to the auction. These amendments shall also be made public orally by the auctioneer during the auction. In this case, the company shall be liable for the amendment only. All items offered may be checked prior to the auction. These items are used. Any claims for damages exceeding the liability named above and resulting from other material defects or other defects of the item shall be excluded. When making the bid, the bidder confirms that he/she has inspected the item prior to the auction and has made sure that the item corresponds to the description.

**§ 11)** If a customer is not able to participate in an auction personally, the company shall accept purchase orders. These orders may be placed in writing via mail, e-mail, fax, www.zacke.at or a third party bidding platform. In the case of a purchase order placed by phone or orally, the company shall reserve the right to make the performance dependent on a confirmation from the principal communicated in writing. Furthermore, the company shall not be liable for the performance of purchase orders. Equal purchase orders or live bids will be considered in the order of their receipt. Bids which below the estimate shall be exhausted completely. Bids which do not correspond to the increments determined by the company (see bidding increment table) will be rounded up to the next higher increment. The table of these increments can be sent upon request. The written bid (purchase order) must include the item, the catalog number and the offered top bid limit which is quoted as the amount of the acceptance of the bid without buyer's commission and without taxes.

Ambiguities shall be carried by the bidder. A purchase order which has already been placed may only be cancelled if the written withdrawal is received by the company at least 72 hours prior to the beginning of the auction.

**§ 12)** The company may refuse a purchase order without explanation or make its execution dependent on payment of a security deposit. In the event of an unsuccessful order, such a deposit will be reimbursed by the company within 5 working days. Processing of purchase orders is free of charge.

**§ 13)** Every seller shall in principle be entitled to withdraw the items offered for auction until the start of the auction. Therefore, it is impossible to assume liability or to give warranty for the actual offering.

**§ 14)** Paid items must be collected within 30 days after payment. Items which have not been collected may be re-offered without further communication at the starting price from the recent auction reduced by 50%. Items which have not been collected within 30 days after the auction or for which the company does not receive any proper shipping instructions stating the type of shipping and the address of dispatch (independent of a possibly placed purchase order) shall be stored at the owner's risk.

Furthermore, the company shall be entitled to store items which have been purchased at auction and paid but not collected at the buyer's risk and expense, including the costs for an insurance, with a forwarding agency. It shall be understood that the provision concerning the re-auctioning of unpaid and paid but not collected items must also apply to items not exhibited or stored on the premises of the company. The ownership shall be transferred to the buyer at the time of handing over the issuing note.

**§ 15)** In the case of mixed lots with a starting price of less than EUR 350.00, the company shall not warrant for the completeness or correctness of the individual items within a mixed lot.

**§ 16)** A registration for a bid by telephone for one or several items shall automatically represent a bid at the estimate price of these items. If the company cannot reach a bidder by telephone, it will bid on behalf of this bidder up to the estimate price when the respective lot is up for auction.

**§ 17)** Payments made to the company by mistake (through the payer's fault) (e. g. due to miscalculation of the exchange rate by the payer) or payments made to the company for the same invoice several times shall be compensated in form of a credit note for goods for an indefinite period of time. The repayment of such payments in cash shall be excluded.

**§ 18)** Certain auction lots may exist several times (multiples). In such a case, the auctioneer may accept a second, third or even more bids from the underbidder(s). In this case, the text in the catalog and not the illustration shall be exclusively binding with regard to the warranty.

**§ 19)** The company reserves the right to assign to the buyer all rights and obligations resulting from the contractual relationship between the company and the seller by way of a respective declaration, as well as to assign to the seller all rights and obligations resulting from the contractual relationship between the company and the buyer by way of a respective declaration, in each case in terms of a complete assignment of contract with the result that the contractual relationship - following the submission of the aforementioned declarations by the company - shall exclusively be between the seller and the buyer, all of which is in accordance with the basic model of the commission agreement. Buyers and sellers shall already now give their explicit consent to this contract assignment.

**§ 20)** The place of performance of the contract brought about between the company on the one hand and the seller as well as the buyer on the other hand shall be the place of business of the company. The legal relationships and contracts existing between the company, the sellers and the buyers shall be subject to Austrian law. The company, the sellers and the buyers shall agree to settle all disputes resulting from, concerning and in connection with this contract before the territorially competent court of Vienna.

**§ 21)** The export of certain art objects from Austria shall require a permit from the Bundesdenkmalamt [Federal Monuments Office]. The company will orally provide information about art objects for which such export permit will probably not be granted at the beginning of the auction.

**§ 22)** Whenever making a bid, whether personally or via an agent, in writing, online, telephone, or in any other way, the bidder fully and unconditionally accepts the Terms of Auction, the 'Important Information' section in the auction catalog, the Terms and Conditions (AGB) of Galerie Zacke, §1-48, the Fee Tariff, and the Bidding Increments table, all as published on www.zacke.at on the day of the auction.



**Metalwork**

Lots 1 to 21 ..... **8**



**Sword Fittings**

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Lots 132 to 264 ..... **160**



**Paintings & Woodblock Prints**

265 to 286 ..... **244**

# Metalwork

Lots 1 to 21





1 | **TAKANO RYOICHI: A FINE BRONZE VASE WITH A FROG AND BAMBOO**

By Takano Ryoichi (born 1907), signed Shizan  
Japan, Takaoka, Toyama prefecture, first half of 20th century

The tall and slender body rising from a short waisted foot to a short waisted neck with everted rim, the front boldly decorated in relief with a small frog perched on a bamboo stalk, with a second bamboo stalk and leaves, the recessed base signed SHIZAN.

HEIGHT 27 cm  
WEIGHT 987.5 g

Condition: Very good condition with minor wear, few minuscule nicks, occasional light scratches, the neck and rim with a small dent.  
**Provenance:** German private collection, acquired before 2007.

Shizan was the go (art name) for Takano Ryoichi who lived in Takaoka, Toyama Prefecture. He started his career at the beginning of the Showa era and won several prizes in craft exhibitions.

**AUCTION COMPARISON**

Compare a related bronze baluster vase with a dragon by the same artist, but of larger size (34 cm high), at Bonhams, Fine Japanese Art, 12 May 2016, London, lot 522 (sold for 3,125 GBP).



**Estimate EUR 1,500**  
Starting price EUR 750



2 | **NOGAWA: A METAL VASE DEPICTING A COCKEREL**

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

The slender body rising to a concave shoulder with a waisted neck and lipped rim, one side decorated in gold, silver, copper, and shakudo takazogan with fine incision work depicting a long-tailed rooster perched on a branch of a blossoming cherry tree, the bronze patinated silverish black, the recessed base with the mark of the Nogawa company, the vase signed YUSHI to the reverse.

HEIGHT 15.2 cm  
WEIGHT 257.2 g

Condition: Excellent condition with minor wear.  
**Provenance:** Viennese private collection, acquired in the local trade before 2000.

**Auction comparison:**

Compare a related bronze vase by the same artist at Christie's, Masterful Exuberance, Artistic Craftsmanship of Imperial Japan: The Property of a Lady, 18 May 2012, London, lot 150 (sold for 2,750 GBP).

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



### 3 | NOGAWA: A FINE PATINATED BRONZE GU-FORM VASE

By the Nogawa company, signed Yushi koku and with the Nogawa company mark  
Japan, late 19th century, Meiji period (1868-1912)

The vase shaped like a Chinese gu vessel, with a slightly flared base tapering to a slender body widening to a trumpet-shaped mouth wider than the base, finely inlaid with various metals including gold and silver depicting tall bamboo and sprouting bamboo shoots, signed YUSHI koku, the base with the mark of the Nogawa company.

HEIGHT 21.8 cm  
WEIGHT 489.3 g

Condition: Very good condition with minor surface wear, some wear to metal inlays as well, few minuscule nicks, occasional light scratches.

**Provenance:** Collection of Wivica Ankarcrona Borell (1935-2019).

Her grandfather Sten Ankarcrona was a Swedish marine officer who came to Japan on a special mission in 1923, bringing back vast collections of Japanese art and decorating his summer house, creating first a Japanese garden and later a complete Japanese building as documented in *Svenska Hem i ord och bild* (Swedish Home in Words and Pictures) in 1928, providing a fascinating look at this golden age of European collecting. Their guest book contains the signature of the Swedish king Gustav VI Adolf as well as that of the Japanese crown prince, later Emperor Akihito.



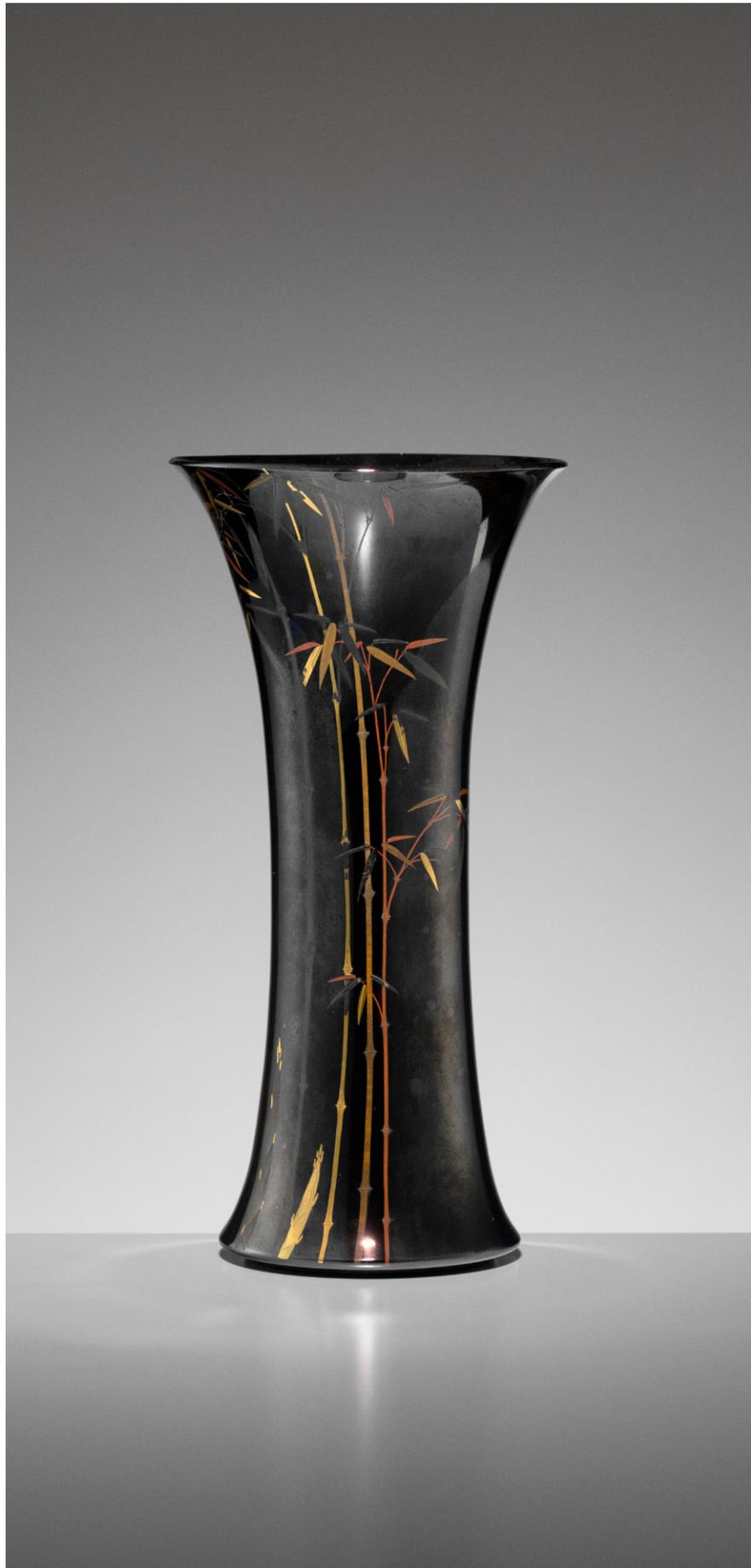
**Sten Ankarcrona (1861-1936)**

#### AUCTION COMPARISON

Compare a related bronze vase, featuring a similar depiction of bamboo and also signed Yushi koku, at Christie's, *Masterful Exuberance, Artistic Craftsmanship of Imperial Japan: The Property of a Lady*, 18 May 2012, London, lot 150 (sold for 2,750 GBP).



**Estimate EUR 2,500**  
Starting price EUR 1,250







4 | **A SUPERB KAKUHA STUDIO INLAID GILT-BRONZE VASE WITH FLYING SPARROWS**

By Tenmaru Isshi for the Kakuha studio, signed Tenmaru Isshi zo and Kakuha sei  
Japan, Takaoka, Toyama prefecture, Meiji period (1868-1912)

The baluster body rising from a straight foot to a waisted neck with an everted rim, the shoulder applied with two fierce beast-mask handles with gilt eyes and fangs, the body with copper and shakudo takazogan depicting numerous sparrows in flight, some clustered together and others flying alone, amid finely gilt-splashed clouds, above a flat-inlaid band of archaic designs with stylized phoenix heads in gold, copper, and silver, the neck flat-inlaid in gold with 'Buddha's hand' fingered citron and stylized flowers, the underside signed TENMARU ISSHI zo and KAKUHA sei.

HEIGHT 33.5 cm  
WEIGHT 4,882 g

Condition: Very good condition with minor wear, few small nicks, and occasional light scratches.

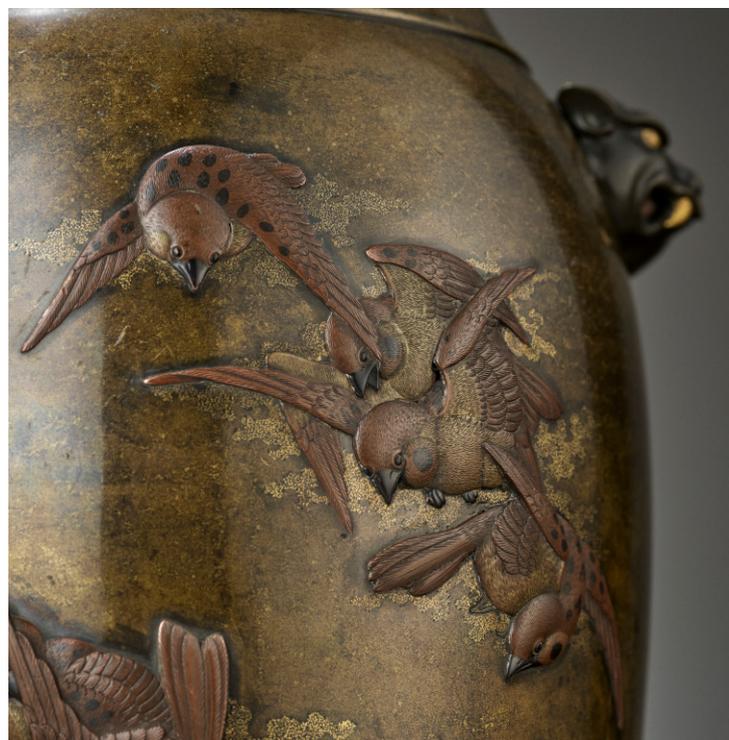
**Provenance:** German private collection, acquired before 2007.

Kakuha Kanzaemon IX, real name Kakuha Zenjiro, was a member of a lineage of metalworkers from Toyama. In 1869, he started a branch office in the port of Yokohama for export trade of bronze ware, also acting as a retailer for foreign clients in Japan.

**Auction comparison:**

For a fine bronze of a monkey and frog by the same studio see Christie's, Peter Petrou: Tales of the Unexpected, 20 January 2019, London, lot 44 (**sold for 10,625 GBP**). For a bronze group depicting elephants from the same studio see Bonhams, Fine Japanese and Korean Art, 17 March 2021, New York, lot 602 (**sold for 20,312 USD**).

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





5 | AN EXCEPTIONAL MIXED METAL  
'SHOKI AND ONI' VASE

Japan, Meiji period (1868-1912)

The bulbous bronze vase with a slender neck and everted lip finely worked in gold, silver, copper, and shibuichi takazogan, as well as some kebori and katakiri, depicting the grim-faced demon queller Shoki with his sword drawn. A separately cast oni with gilt eyes and horns is holding a large silver cloth and quite amusingly polishing the vase with it. The vase is further embellished with a beautiful gold orchid, leafy vines, and a sparrow depicted in mid-flight. The central section and the rim with a concentric band showing minutely stippled ground finely worked in silver and gold takazogan depicting formal designs and leafy vines.

HEIGHT 23.5 cm  
WEIGHT 1322 g

Condition: Very good condition with associated surface wear, including some tiny surface nicks and minor casting irregularities. Small dent to the foot rim.

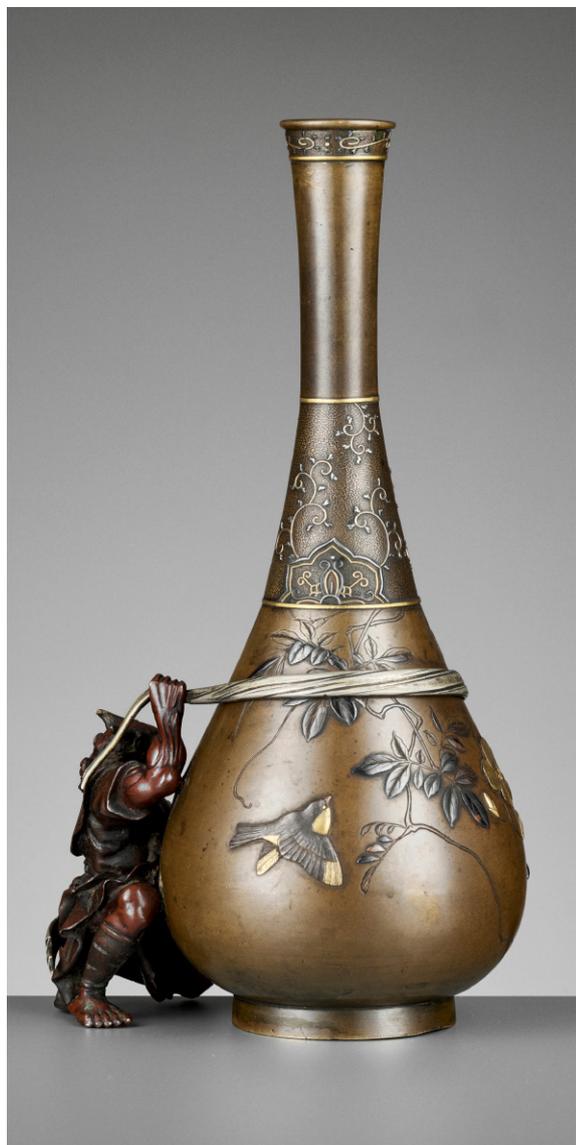
**Provenance:** Old Swiss private collection formed in the 1940s/50s.

The oni represented in this vase is likely a repentant oni looking to convert to Buddhism. The little devil is trying to make amends by polishing the vase, though the demon queller does not seem particularly impressed. The quality of workmanship is so fine, it appears as if Shoki is about to come out of the vase and strike the oni down.

**Literature comparison:**

The manner of the oni shows some similarities with the work of Sano Takachika. See for example The Nasser D. Khalili Collection of Japanese Art - Treasures of Imperial Japan, Metalwork Part II, p. 123.

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









6 | **MIYAO EISUKE: A MASSIVE, RARE AND VERY FINE PARCEL-GILT BRONZE TRIPOD KORO AND FIGURAL COVER**

By Miyao Eisuke of Yokohama, signed Miyao with seal Ei Japan, Meiji period (1868-1912)

Of compressed globular form on tripod feet issuing from dragon heads, the body carved with sinuously coiled dragons amid reishi-shaped clouds as well as two gilt-rimmed roundels in high relief, one with a tiger in a rocky landscape in front of a pine tree, the other with a crane flanked by an immortal holding a fan and an oni carrying a double-gourd flask. The neck with two phoenix handles and carved with two phoenixes as well.

The domed cover with a figural group on top depicting a young boy wearing an elaborately decorated robe and hat, trying to hold back a dog that has caught a small bird in its mouth, the boy watching the struggle with great curiosity in his eyes. Signed MIYAO with seal Ei on the boy's back within a gilt rectangular reserve.

Note the masterful craftsmanship, particularly evident in the many finely gilt details as well as the slight nuances in patination, creating a mesmerizing composition.

HEIGHT 44.5 cm  
WEIGHT 9.6 kg

Condition: Excellent condition with only few minor traces of wear.  
Provenance: British collection.

**AUCTION COMPARISON**

Compare with a related censer by the same artist sold by Bonhams, Fine Japanese Art, 8 November 2018, London, lot 242 (sold for 30,000 GBP).



**Estimate EUR 25,000**  
Starting price EUR 12,500







7 | **GOTO EIJO: A MASTERFUL INLAID SUAKA (REFINED COPPER) LOBED KORO WITH MYTHICAL BEASTS**

Signed Goto Eijo with kakihan  
Japan, Meiji period (1868-1912)

Supported on a lobed base with four feet, the lobed sides of the koro with two reserves framed by scrolling clouds, inlaid with copper and gold depicting a baku to one side and a mythical creature with the body of a kirin and the head of a phoenix to the other, both against ishime ground while the surrounding body shows a finely polished surface, the openworked cover surmounted by a koma-inu (Korean Buddhist lion) in shibuichi with gilt eyes, the underside with the signature GOTO EIJO with a kakihan within a rectangular silver-inlaid reserve.

HEIGHT 14.6 cm  
WEIGHT 736.0 g

Condition: Very good condition with minor wear, the koma-inu slightly loose.

**Provenance:** French private collection, old collector's label to interior.

Although the present koro is signed Goto Eijo (1577-1611), it is likely crafted as an homage to the famous Goto school master by a member of the Goto school during the Meiji period. Goto Eijo was the 6th main-line master of the famous Goto school and rarely signed his work, see Haynes, Robert (2001) *The Index of Japanese Sword Fittings and Associated Artists*, no. H 00431.

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





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



9 | **MUSASHIYA: A FINE AND RARE SILVERED OKIMONO OF A PAIR OF CRANES**

By the Ozeki workshop for the Musashiya company, signed Musashiya  
Japan, c. 1900, Meiji period (1868-1912)

Naturalistically cast and carved as a pair of cranes with slightly curved beaks, one with its head raised and the other preening its finely incised wing feathers, the eyes finished in gold and shakudo, the legs and feet crafted from bronze, each signed MUSASHIYA underneath and mounted with metal loops on a naturalistically carved associated wood base.

HEIGHT 27 cm (incl. base) and 24 cm (excl. base)  
WEIGHT 1,580 g (total)

Condition: Good condition with minor surface wear, one leg with an old repair, slightly loose, the base with few small natural age cracks and few minuscule chips.  
Provenance: US private collection.

The Ozeki family were among the most active commissioners of high-quality decorative arts in the Meiji period. They exhibited a number of these commissioned pieces at expositions where they often won awards for their discerning eye for quality. The family would also sell the pieces they commissioned through their company, the Musashiya.



**AUCTION COMPARISON**

Compare a related pair of silvered bronze okimono of red-capped cranes, signed Hidenao and dated to the late 19th century, at Christie's, Masterful Exuberance, Artistic Craftsmanship of Imperial Japan: The Property of a Lady, 18 May 2012, London, lot 101 (sold for 17,500 GBP).



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



10 | **A FINE BRONZE  
OKIMONO OF  
A HERON**

Japan, Meiji period (1868-1912)

The naturalistically modelled bronze depicting a heron with characteristically long legs, a long s-shaped neck, a slightly curved beak, and a feathered crest. The eyes inlaid in shakudo and the plumage finely incised.

HEIGHT 25 cm  
WEIGHT 1461 g

Condition: Good condition with some minor wear here and there including some small nicks and surface scratches. One leg is slightly loose.

**Provenance:** Old Swiss private collection formed in the 1940s/50s.

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





**11 | OSHIMOTO SEIJI: AN EXTREMELY FINE AND LARGE PARCEL-GILT AND SILVERED BRONZE OKIMONO OF A GOOSE STEPPING ON A FROG**

By Oshimoto Seiji, signed Seiji/Kiyoshi  
Japan, Meiji period (1868-1912)

Naturalistically modeled as a goose with a silvered bronze body, gilt silver beak, and gilt copper feet, looking down with shakudo-inlaid eyes and gilt-rimmed pupils towards the small silvered copper frog it has stepped on, the frog clearly struggling to escape, all on an original, naturalistically carved wood base in the form of a flat, withered tree stump. Note the extremely fine quality of the work, particularly evident in the beautifully carved plumage, liveliness of the composition, and interesting combination of materials.

For the artist see the Khalili Collection, Meiji No Takara – Treasures of Imperial Japan Metalwork Part Two, plate 107, listed as Kiyoshi.

HEIGHT incl. base 31.8 cm  
WEIGHT without base 5.3 kg

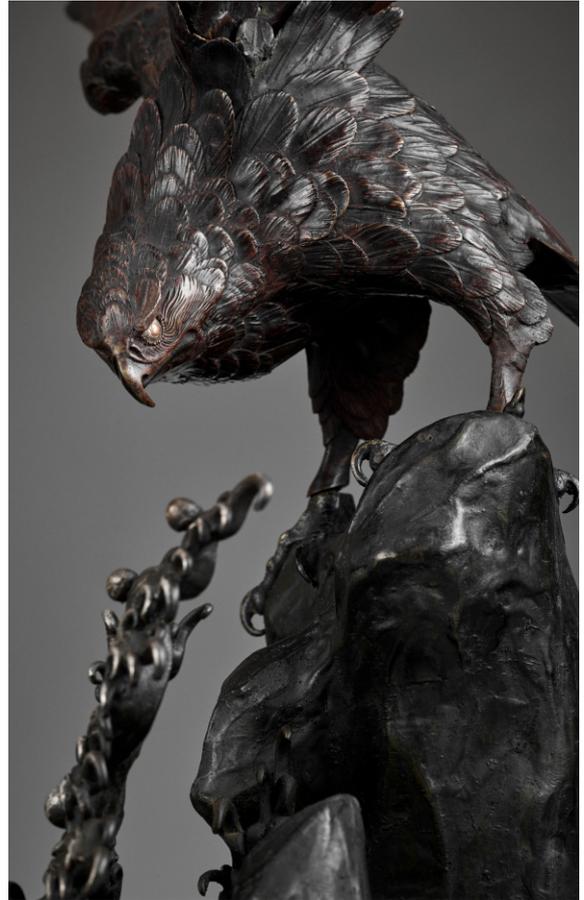
Condition: Very good condition with minor traces of wear and tiny areas of verdigris here and there. Both legs of the frog are reattached.

Provenance: British collection.

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







**12 | A MASSIVE BRONZE OKIMONO OF A SEA EAGLE**

Japan, c. 1900, Meiji period (1868-1912)

Massively cast as a large sea eagle perched on a rocky outcrop engulfed in violently crashing waves with prominent spherical water droplets, the feet part of the separately cast base and each of the wings cast separately as well.

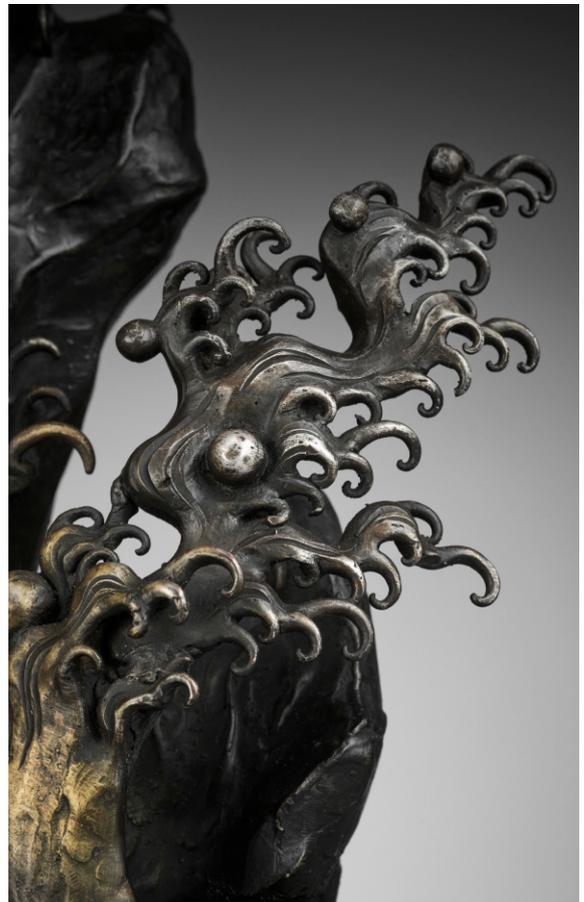
HEIGHT 63 cm  
WEIGHT 14.8 kg

Condition: Good condition with minor wear and casting irregularities, traces of gilt, few minuscule nicks, occasional light scratches, one leg has been reattached, still slightly loose.  
Provenance: German private collection.

The underside incised with a lengthy inscription stating the okimono was commissioned by Inoue Ryonosuke of the Inoue Company, together with his business partners, including the successful businessman and founder of the historic Fujiya Hotel in Hakone, Yamaguchi Sennosuke (1851-1915). The Inoue company was founded in December 1897, retailing stationery, paper products, and printing materials.

**AUCTION COMPARISON**

Compare a related but larger (76 cm high) bronze okimono of an eagle, dated to the late 19th century, at Christie's, Masterful Exuberance, Artistic Craftsmanship of Imperial Japan: The Property of a Lady, 18 May 2012, London, lot 150 (sold for 13,750 GBP).



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





**13 | MASAMITSU: AN IMPRESSIVE SILVERED BRONZE OKIMONO OF AN EAGLE**

By Masamitsu (Shoko), signed Masamitsu  
Japan, Meiji period (1868-1912)

The majestic eagle with separately cast wings and feet, standing on a wood tree trunk, the wings almost fully extended, and one foot raised dynamically, as the eagle is about to take off. The plumage is naturalistically crafted with fine incision work. Signed underneath on the belly inside an oval reserve MASAMITSU (Shoko/Seiko).

HEIGHT total 36.5 cm, HEIGHT eagle only 25 cm, WINGSPAN 45 cm  
WEIGHT 3,472 g

Condition: The soldering of the two separately cast wings is somewhat unclean and one wing has become loose as a result and has been restored. The tip of one feather and the beak with old repairs. The wood base with some surface scratches. Some small dents and surface wear throughout.

Provenance: German private collection.

**AUCTION  
COMPARISON**

A similar silvered bronze okimono of an eagle by Masatsune was sold by Bonhams, Fine Japanese Art, 5 November 2020, London, lot 288 (sold for 11,312 GBP).



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



**14 | A FINE SILVERED BRONZE OKIMONO  
OF A FULLY ARTICULATED CRAB**

Japan, Meiji period (1868-1912)

The naturalistically modelled and fully articulated crustacean with eight segmented legs, two large pincers in the front and two protruding eyes, which are also movable. The carapace is carefully finished and the surface with a very good patina.

LENGTH 9.5 cm  
WEIGHT 61 g

Condition: Very good condition with a fine patina and old wear.  
Provenance: European collection.

**Estimate EUR 2,500**  
Starting price EUR 1,250



## 15 | 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).



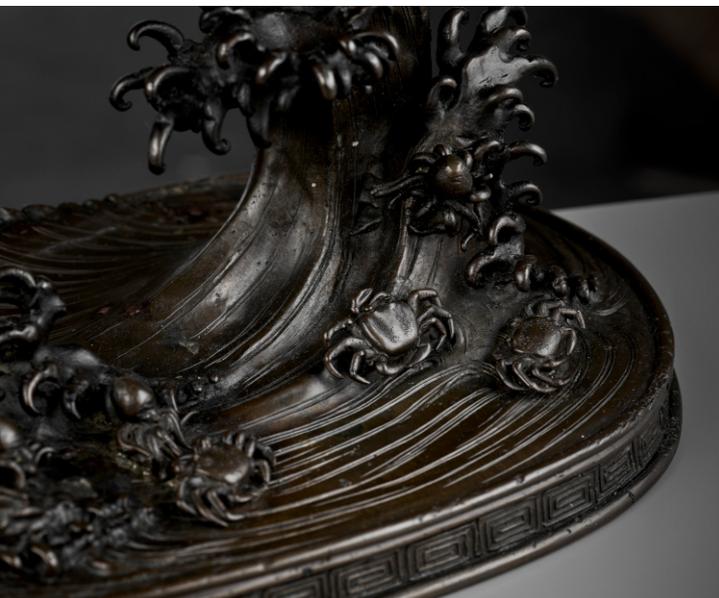
**Estimate EUR 120,000**  
Starting price EUR 60,000





16 | A 'TENGU AND DRAGON' BRONZE SPHERE,  
WAFING ON A MONUMENTAL WAVE

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



This is an exceptional bronze ensemble, reminiscent of one of the most iconic images of modern art, the Great Wave of Kanagawa, created by Katsushika Hokusai in 1831. The ingenuity of this composition is quite unique, as it depicts an enormous wave about to crash down upon frail crabs and octopuses beneath, while the cresting foam on top wraps around a bronze sphere, neatly incised with a dragon holding the magic pearl, and a crow-beaked karasu tengu about to take off from its peak. The waves altogether form a frame through which we observe the 'floating' sphere. The inevitable breaking, that we seem to await, creates a 'magic' tension in this artwork.

HEIGHT 51 cm  
WEIGHT 6.8 kg

Condition: Very good condition with minor traces of use, old wear and superficial scratches, some casting flaws and pitting, minuscule dents and nicks here and there, minimal warping, some corrosion to underside of base, overall exactly as expected for a bronze of this size and age. Fine, naturally grown deep-brown patina overall.  
Provenance: From a private collection Paris, France.

**The 'Kanagawa' wave** has been influential on generations of artists both in the East and the West. The energy it conveys echoes similar approaches to render the sublime of nature in 19th century European artistic movements. In summer of 1888, Van Gogh had written passionately to his brother that "These waves are claws, you can feel it. Ah well, if we made the color very correct or the drawing very correct, we wouldn't create those emotions". (Letter 676 to Theo van Gogh)



**The dragon** is associated with a wealth of legend and symbolism in old Japan, signifying both the holy nature of Shinto and the wisdom of Buddhism. Representations of the dragon are found from the earliest historical period, wall paintings in the stone tomb chambers of the Kofun era (4th - 7th centuries) together with tiger, phoenix, and gryphon. In Shinto mythology, the deity Ryujin is a dragon who lives under the sea and bears a jewel that controls the tides.

**The tengu**, or Heavenly Sentinel, is a legendary creature found in Japanese folk religion. Buddhism long held that they were disruptive demons and harbingers of war. Their image gradually softened, however, into one of protective, if still dangerous, spirits of the mountains and forests.

**Literature comparison:**

For a silver ornament of a dragon and crystal sphere see Joe Earle, Splendors of Meiji, Treasures of Imperial Japan, Masterpieces from the Khalili, pl. 135.

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





**17 | A RARE TEMPLE LAMP OF BRONZE SHISHI SUPPORTING A BROCADE BALL**

Japan, 19th century

Well cast and patinated bronze with neatly incised and chiseled décor, depicting six shishi in play, the larger three of them supporting a huge brocade ball pierced with shippo-hanabishi, while the smaller three seem to perform some sort of wild karashishi dance on top of the ball.

Condition: Good overall condition with minor dents, losses, few old repairs, traces of wear and use, all exactly as expected from a bronze of this period and size. The ancient electricity fittings need professional maintenance.

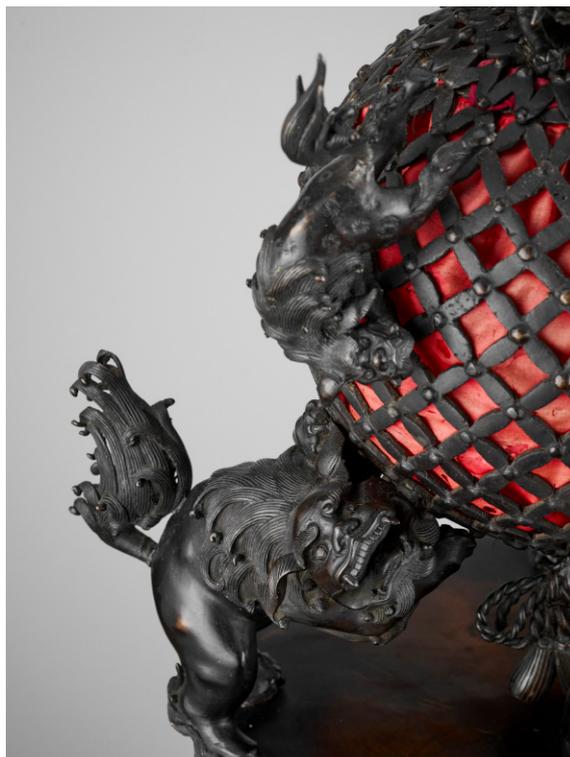
**Provenance:** The Ankarcrona Collection of Japanese Works of Art. Sten Ankarcrona (1861–1936) began collecting upon his first visit to Japan in the late 1880s, at the beginning of the golden age of travel and collecting in Europe. The young aristocratic Swedish naval officer became fascinated by the breadth of artistic production in the region and continued to add to his collection back in Europe.



**Sten Ankarcrona (1861-1936)**

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.

HEIGHT 50 cm  
WEIGHT 10.1 kg



**On a massive hexagonal base**, the sides carved and engraved with lobed panels alternately depicting flower sprays and further shishi. The inside of the ball with old silk lining.

**Auction comparison:** Compare with a related Shishi temple lantern, sold at Christie's London, Asian Decorative Arts, 22 February 2001, lot 190 (sold for 9,165 GBP).

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





**18 | AN IMPRESSIVE BRONZE JAR AND COVER  
INLAID WITH MANY FINE MENUKI**

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

Of globular form, the domed cover with a knob handle, the bronze patinated to a dark caramel brown, the sides and cover finely inlaid with numerous menuki in gold, silver, shakudo, and shibuichi, the depictions running the full gamut of Japanese legends and mythology, including a tengu, Urashima Taro, Jurojin, Kan'U, frogs and toads, bats, chickens, and many others.

HEIGHT 19,5 cm, max. DIAMETER 23 cm  
WEIGHT 3,100 g

Condition: Good condition with minor wear, few small nicks, occasional light scratches, one of the menuki is lost, another menuki with two small losses.

**Provenance:** Collection of Wivica Ankarcróna Borell (1935-2019). Her grandfather Sten Ankarcróna was a Swedish marine officer who came to Japan on a special mission in 1923, bringing back vast collections of Japanese art and decorating his summer house, creating first a Japanese garden and later a complete Japanese building as documented in *Svenska Hem i ord och bild* (Swedish Home in Words and Pictures) in 1928, providing a fascinating look at this golden age of European collecting. Their guest book contains the signature of the Swedish king Gustav VI Adolf as well as that of the Japanese crown prince, later Emperor Akihito.

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



**Sten Ankarcróna  
(1861-1936)**



## 19 | FOUR METAL KANZASHI (HAIRPINS)

Japan, Meiji period (1868-1912)

Comprising an iron hairpin flat-inlaid with gold showing a butterfly and flowers as well as floral and geometric designs in nonume zogan typical of the Komai style; a finely crafted gilt and silvered metal hairpin with coral beads depicting everything needed for a tea ceremony, including chawan, chazen (teawhisk), a feather for charcoal, ume (plum) blossoms, and a tsetsubin (tea kettle); and two gilt and silvered metal hairpins with coral beads, the ends in the form of lotus flowers with leaves and blossoms.

LENGTH 23 cm (the longest)  
WEIGHT 87.5 g (total)

Condition: Very good condition with minor surface wear, small dents, some wear to gilt.

**Provenance:** From the collection of Oscar Gustaf Björck (1860-1929), Stockholm, painter and professor at the Royal Swedish Academy of Arts.

**Estimate EUR 800**  
Starting price EUR 400



Self portrait of Oscar Björck, 1902

## 20 | A FINE KOMAI STYLE INLAID PEN

Japan, Meiji period (1868-1912)

Finely inlaid in komai style with rich gold, depicting dragons, mon crests and floral motifs.

LENGTH 15.5 cm  
WEIGHT 19 g

Condition: Some rubbing to gold inlay and the tip of the pen replaced, otherwise good condition.  
Provenance: British private collection.

**Estimate EUR 600**  
Starting price EUR 300



## 21 | A RARE SHAKUDO CROSS PENDANT

Japan, Meiji period (1868-1912)

The cross intended for the European market, made of shakudo with gilt rims and inlaid with gold, shibuichi, copper and silver takazogan depicting a pheasant inside a blooming cherry tree in the front, and flowers and a butterfly on the reverse. With an attached gilt metal ring for suspension as a pendant.

HEIGHT (with suspension ring) 7.7 cm  
WEIGHT 30.7 g

Condition: Excellent condition with only very minimal wear.  
Provenance: Dutch private collection.

### AUCTION COMPARISON

A very similar shakudo cross pendant was sold at Doyle's, Important Estate Jewelry, 8 December 2010, New York, lot 20 (sold for 3,125 USD).



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

# Sword Fittings

Lots 22 to 51







22 | AN INLAID IRON TSUBA WITH CHINNAN SENNIN

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

Of mokko-gata form, the two hitsu plugged with gilt copper, the tsuba decorated in relief and with gilt-copper takazogan depicting Chinnan Sennin seated on the ground under a pine tree, holding his large alms bowl from which a sinuously coiled fire-breathing dragon emerges, a young attendant standing behind the immortal, the reverse with the trunk and a branch of the same pine tree.

HEIGHT 9 cm  
WEIGHT 136.9 g

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

**Provenance:** From the collection of Oscar Gustaf Björck (1860-1929), Stockholm, painter and professor at the Royal Swedish Academy of Arts.



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

**Self portrait of Oscar Björck, 1902**



23 | AN INLAID IRON TSUBA WITH POETS

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

Of mokko-gata form with two hitsu, finely inlaid in shakudo, shibuichi, silver, and gold depicting Ono no Komachi and two further poets, the other side with a writing set of box and utensils as well as a curtain incised with a phoenix.

HEIGHT 8.3 cm  
WEIGHT 159.7 g

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

**Provenance:** From the collection of Oscar Gustaf Björck (1860-1929), Stockholm, painter and professor at the Royal Swedish Academy of Arts.

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





Of tate-maru-gata form, with one hitsu, finely decorated to both sides in shakudo, copper, silver, and gold takazogan as well as takabori and katakiri with the Chinese general Kan'u (Guan Yu) on horseback wearing full armor, riding through a dense forest amid scrolling reishi-shaped clouds, the reverse with the signature HAMANO NAOYUKI with a kakihan.

HEIGHT 7.2 cm  
WEIGHT 133.3 g

Condition: Excellent condition with minor wear and traces of age and use.  
Provenance: Private collection in Pennsylvania, USA.

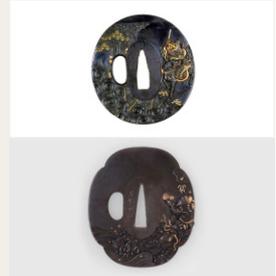
Hamano Naoyuki (1745-1819) lived in Musashi province and studied under Hamano Noriyuki and is listed in Toso Kinko Jiten by Takeshi Wakayama, p. 479-480.

**24 | HAMANO NAOYUKI: AN INLAID SHAKUDO  
TSUBA DEPICTING KAN'U ON HORSEBACK**

By Hamano Naoyuki (1745-1819), signed Hamano Naoyuki with kakihan  
Japan, Musashi province, late 18th to early 19th century, Edo period (1615-1868)

**LITERATURE COMPARISON**

A closely related tsuba by the same artist and also depicting Kan'u is in the collection of the Walters Art Museum, accession number 51.208. A related tsuba by the same artist, depicting Choryo and Kosekiko, is in the collection of the Museum of Fine Arts Boston, accession number 11.5510.



**Estimate EUR 2,500**  
Starting price EUR 1,250





25 | **MASAHIRO: A FINE ISHIGURO SCHOOL SHIBUICHI TSUBA WITH HERONS AMONGST REEDS**

By Masahiro, signed Chihakuken (Ikeshiro-shen) Masahiro and kagikan  
Japan, 19th century, Edo period (1615-1868)

Of maru-gata shape, with two hitsu, worked in fine gold, silver, and shakudo takazogan, depicting two herons standing in a stream, incised in kebori, amongst water reeds. The reverse continuing the imagery.

SIZE 7.5 x 6.9 cm  
WEIGHT 138.3 g

Condition: Good condition with only minimal surface wear and surface scratches.  
Provenance: French private collection.

**AUCTION COMPARISON**

Compare to a related tsuba by the Ishiguro school was sold by Bonhams, Fine Japanese Works of Art, 19 March 2008, New York, lot 5156 (sold for 3,000 USD).



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

26 | **NOMURA YUKI: A SHIBUICHI TSUBA WITH BIRD AND PERSIMMONS**

By Nomura Yuki (died 1722), signed Nomura Yuki  
Japan, early 18th century, Edo period (1615-1868)

The shibuichi tsuba of kaku-gata shape, with one hitsu, finely embellished with iro-e takazogan depicting a bird in flight above a leafy branch with two persimmons, one further single persimmon on the reverse.

SIZE 5.6 x 5 cm  
WEIGHT 66.6 g

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

The artist is listed on page 351 and 580, in the book Toso Kinko Jiten by Wakayama Takeshi. Nomura Yuki (his earlier art name Nomura Masatada 野村正矢) was the 3rd generation of the Nomura metal crafting family. He was an official retainer and made sword fittings for the Hachisuka family of the Tokushima Domain, Awa province (modern Tokushima prefecture), in the mid-Edo period.

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





27 | **TSUCHIYA TAKACHIKA: A SMALL SHAKUDO AND GOLD-INLAID SHIBUICHI TSUBA WITH A LEAPING CARP**

By Tsuchiya Takachika, signed Tsuchiya Takachika with kakihan Japan, dated 1921, Taisho period (1912-1926)

Of rounded rectangular form with a raised rim, the carp with gold-inlaid eye and neatly incised scales leaping over seaweed finely carved in low relief and gold-inlaid corals, the other side with lotus leaves, dew drops inlaid with gold and silver, and a budding lotus flower inlaid with gold. One side with the minutely chiseled signature TSUCHIYA TAKACHIKA with a kakihan, and the other with the dating Kanoto-tori yogetsu hi [A day in the 10th month, in the year of Kanoto-tori (Taisho 10, 1921)].

HEIGHT 4.9 cm, WIDTH 4 cm  
WEIGHT 61.2 g

Condition: Very good condition with only minor surface wear and expected traces of use.  
Provenance: French private collection.

Tkachika's original family name was Kamata. He studied under the 6th generation Tsuchiya school master Tsuchiya Yasuchika (Masachika) and was permitted to use the Tsuchiya family name. Tsuchiya Takachika's grandfather was an appraiser of swords and his father made sword fittings; there are extant dated works from Meiji 2 (1869) and Meiji 31 (1898). Tsuchiya Takachika is listed in Toso Kinko Jiten by Takeshi Wakayama, p. 76.

**Estimate EUR 2,500**  
Starting price EUR 1,250





**28 | MASATATSU: A FINE INLAID IRON  
TSUBA WITH AMARYU DRAGON**

By Masatatsu, signed Wada Daishi Masatatsu with kakihan  
Japan, 18th to 19th century, Edo period (1615-1868)

The iron tsuba of sumi-iri-kaku-gata shape with two hitsu, finely inlaid in partly silvered copper and gold takazogan with a slender amaryu dragon and a tama (magical pearl). The reverse showing finely incised silver waves.

LENGTH 7 x 6.5 cm  
WEIGHT 88.8 g

Condition: Some surface wear and light corrosion to iron surface. Good condition.  
Provenance: Old German private collection.

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

**29 | A SENTOKU TSUBA  
DEPICTING AN EAGLE  
AND PINE TREE**

Japan, 19th century

Of tate-maru-gata form, finely executed in sukashibori (openwork), depicting a large eagle in the upper area, above a large, gnarled pine tree, the lower area with two small plovers in flight to one side, all with gilt and neatly incised details. With an associated wood tomobako (storage box).

HEIGHT 6.7 cm, WIDTH 6.2 cm  
WEIGHT 100 g

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

**Estimate EUR 1,500**  
Starting price EUR 750





30 | A NARA SCHOOL COPPER AND SHIBUICHI  
TSUBA WITH A WRITHING SNAKE

Japan, 19th century

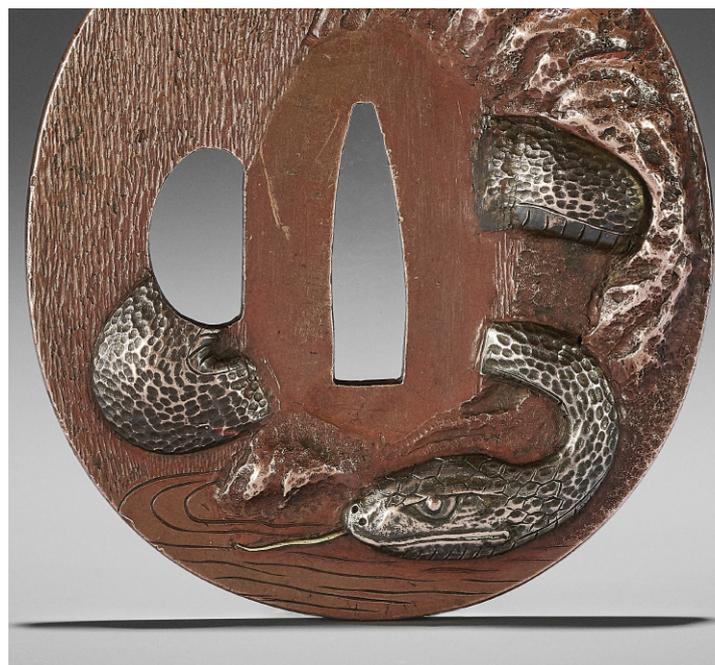
Of tate-maru-gata form, with one hitsu, one side finely chiseled and inlaid with shibuichi depicting a snake writhing through craggy rockwork by a stream. With an associated wood tomobako (storage box).

HEIGHT 6.9 cm, WIDTH 6.2 cm  
WEIGHT 114 g

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

**AUCTION COMPARISON**

Compare a related tsuba, but of mokko form, slightly larger, and with a signature, at Bonhams, The Edward Wrangham Collection of Japanese Art Part I, 9 November 2010, London, lot 38 (sold for 1,800 GBP).



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



**31 | HAMANO HIROYUKI: A SENTOKU TSUBA**

By Hamano Hiroyuki, signed Hiroyuki  
Japan, 19th century, Edo period (1615-1868)

The maru-gata sentoku tsuba with one hitsu, worked in takabori and iro-e takazogan, depicting a man with wayfarer inside a boat below craggy rockwork, a pine tree, and the silver-inlaid moon. The reverse with another pine tree and a waterfall.



SIZE 6.5 x 5.9 cm  
WEIGHT 102.9 g

Condition: Very good condition with some associated surface wear, remnants of an old red collection number.  
Provenance: French private collection.

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



**32 | YASUCHIKA: A NARA SCHOOL SENTOKU TSUBA**

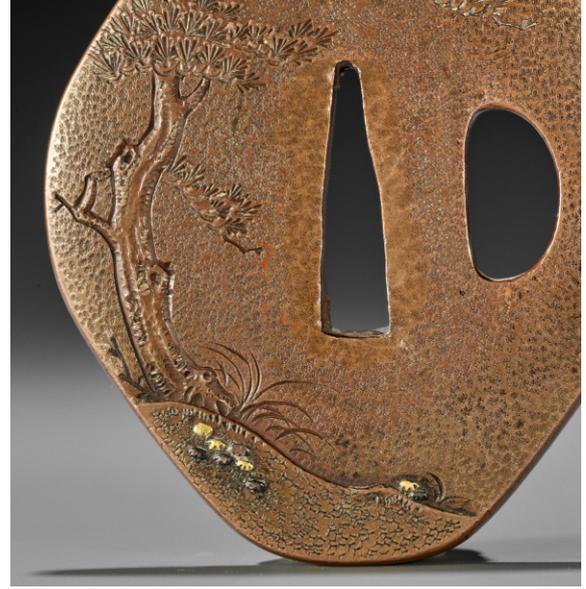
By Yasuchika, signed Yasuchika  
Japan, 18th to 19th century, Edo period (1615-1868)

The sentoku of kaku-gata shape with one hitsu, worked in takabori and silver and copper takazogan inlays, depicting swallows above towering pine trees, next to the pierced moon partially hidden behind the clouds. Signed YASUCHIKA.

SIZE 6.7 x 5.9 cm  
WEIGHT 91 g

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

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



**33 | MASAYOSHI: A FINE COPPER TSUBA WITH SPARROWS AND THATCHED HUT**

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

Of rounded tate-kaku-gata shape, with one hitsu, worked in takabori and takazogan depicting sparrows in flight and a thatched hut. The reverse with a pine tree finely incised in katakiri and kebori.

SIZE 7 x 5.7 cm  
WEIGHT 114.1 g

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

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



**34 | A COPPER AND SHIBUICHI TSUBA WITH OWL IN TREE**

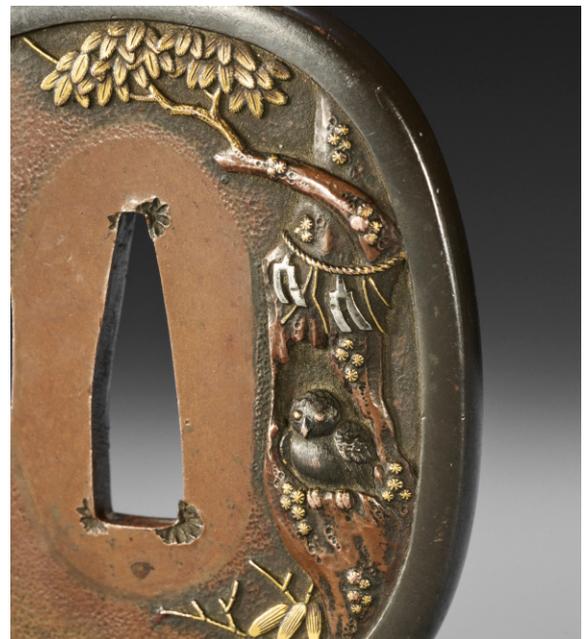
Japan, 19th century, Edo period (1615-1868)

The copper tsuba of kaku-gata shape, with one hitsu and a thick shibuichi rim, worked in takabori and gold, silver, and shakudo takazogan depicting an owl inside a leafy tree trunk.

SIZE 6.2 x 5.4 cm  
WEIGHT 85.2 g

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

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





**35 | TAIZAN MOTOZANE: A SUPERB  
MITO SCHOOL INLAID SHINCHU (BRASS)  
TSUBA WITH SHOKI AND ONI KING**

Signed Taizan Motozane with kakihan  
Japan, late 19th century, Meiji period (1868-1912)

Of kaku-maru-gata form with a raised rim, finely decorated in shishiaibori, katakiri, and copper and gold takazogan against the shinchu ishime ground, depicting Shoki standing on a rocky outpost and looking up towards the king of oni, an imposing and ferocious demon, threatening him from within the clouds above, the other side with a waterfall and the signature TAIZAN MOTOZANE with a kakihan.

HEIGHT 8.4 cm  
WEIGHT 196.3 g

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

**Provenance:** Collection of Dr. Henry Guinness de Laszlo (1901-1967).

Taizan Motozane (1741-1830) was the founder of the Taizan Sekijoken family school, see Haynes, Robert (2001) *The Index of Japanese Sword Fittings and Associated Artists*, no. H 06004.

**AUCTION COMPARISON**

Compare a similar inlaid sentoku tsuba with Hannya, showing a very similar expression to the oni king on the present tsuba, signed Genchin, at Zacke, Fine Japanese Art, 28 October 2020, Vienna, lot 71 (sold for 9,760 EUR).



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





36 | A SILVERED TSUBA WITH A RECUMBENT DEER

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

Of kaku-maru-gata form with a raised rim and one hita, finely decorated in shishiaibori, takabori, katakiri, and copper and gold takazogan, depicting a recumbent deer to both sides, the front with the deer's head, neck, front legs and body, and the reverse with the deer's antlers and back, all against the silver migakiji ground. With a wood tomobako (storage box).

HEIGHT 6.5 cm  
WEIGHT 100.3 g

Condition: Very good condition with minor wear and traces of age and use, such as occasional small nicks and light scratches.  
Provenance: US private collection.

**Estimate EUR 2,500**  
Starting price EUR 1,250



**37 | OMORI TERUMITSU: AN INLAID SILVER KOZUKA WITH A FLYING CRANE AND RISING SUN**

By Omori Terumitsu (1785-c.1847), signed Omori Terumitsu Japan, 19th century, Edo period (1615-1868)

The finely polished silver kozuka inlaid in silver with a flying crane in relief and flat-inlaid in copper with the rising sun above the shakudo and gold-sprinkled mist, the reverse neatly incised with wavy lines and the signature OMORI TERUMITSU.

LENGTH 9.7 cm  
WEIGHT 30.9 g

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

Omori Terumitsu (1785-c.1847) was the fourth master of the Omori school.

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



**38 | A SILVER AND SHAKUDO-INLAID COPPER KOZUKA WITH A WASP**

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

Inlaid in shakudo with a wasp in high relief, facing forwards with the wings spread out, the copper ground partly with a finely stippled texture and neatly chiseled to imitate basketwork with four small silver inlays, the reverse finely polished.

LENGTH 9.8 cm  
WEIGHT 28.4 g

Condition: Very good condition, the reverse with few minuscule nicks and light scratches.  
Provenance: British collection.

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



39 | **HAMANO NAOYUKI:  
A GOLD-INLAID SHIBUICHI  
KOZUKA WITH TWO SUMO  
WRESTLERS**

By Hamano Naoyuki (1745-1819), signed Naoyuki with kakihan  
Japan, Musashi province, late 18th to early 19th century, Edo period (1615-1868)

Finely chiseled in low relief with two sumo wrestlers engaged in a match, one grasping the other's neck, both with inlaid loincloths, one with gold and the other with shakudo and gold, their body hair and facial features minutely incised, the reverse with the signature NAOYUKI and kakihan.

LENGTH 9.6 cm  
WEIGHT 35.4 g

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

Hamano Naoyuki (1745-1819) lived in Musashi province and studied under Hamano Noriyuki and is listed in Toso Kinko Jiten by Takeshi Wakayama, p. 479-480.

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



40 | **HAMANO TERUCHIKA:  
A FINE INLAID SHIBUICHI KOZUKA  
DEPICTING ONNA SAN NO MIYA  
(THE THIRD PRINCESS)**

By Hamano Teruchika (active c. 1800), signed Hamano Teruchika with kakihan  
Japan, Musashi province, c. 1800, Edo period (1615-1868)

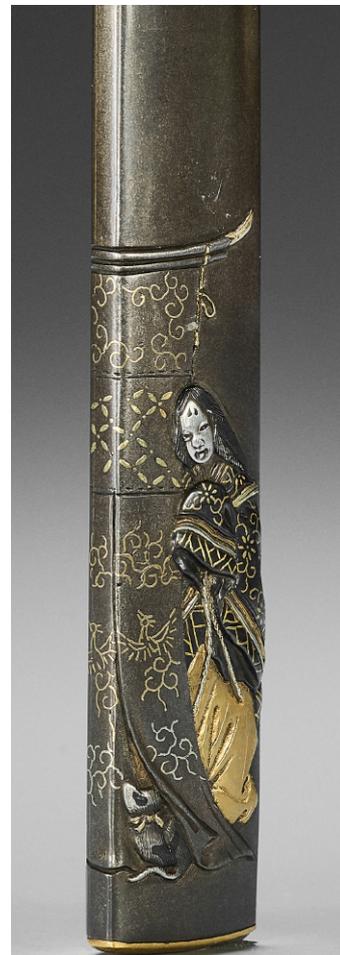
Carved and inlaid with Onna San no Miya standing beside a screen beneath which her cat tries to hide, in katakiribori and gold, silver and shakudo takazogan, the reverse signed HAMANO TERUCHIKA with a kakihan. With a wood tomobako (storage box).

LENGTH 9.4 cm  
WEIGHT 29.3 g

Condition: Excellent condition with only minor wear.  
**Provenance:** Edward Wrangham collection, Bonhams, The Edward Wrangham Collection of Japanese Art Part II, 10 May 2011, London, lot 28 (sold for 1,560 GBP).

The present kozuka depicts a literary character in the Young Herbs: Part One (Wakana jo) chapter of Tale of Genji, in which the pet cat belonging to Onna San no Miya (the Third Princess) escapes out on to the balcony, and Kashiwagi, who is playing court football outside, catches a glimpse of the princess through the gap in the curtain and falls in love with her.

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



41 | **HAMANO NAOYUKI: A RARE  
SILVER AND GOLD-INLAID SHIBUICHI  
KOZUKA WITH WILLOW TREE GHOST**

By Hamano Naoyuki (1745-1819), signed Hamano Naoyuki with  
kakihan  
Japan, Musashi province, late 18th to early 19th century, Edo period  
(1615-1868)

Finely decorated with the spirit of a willow tree, a famous ghost  
story, in shishiaibori, silver takazogan, and gold hirazogan, the  
reverse with the signature HAMANO NAOYUKI and the artist's  
kakihan. With a wood tomobako (storage box).

LENGTH 9.8 cm  
WEIGHT 35.4 g

Condition: Excellent condition with only minor surface wear.  
**Provenance:** Ex-collection J. M. Gueneau, purchased in 1971. Ex-  
collection Paul Corbin. Edward Wrangham collection, Bonhams, The  
Edward Wrangham Collection of Japanese Art Part I, 9 November  
2010, London, lot 25 (sold for 1,140 GBP).

Hamano Naoyuki (1745-1819) lived in Musashi province and  
studied under Hamano Noriyuki and is listed in Toso Kinko Jiten by  
Takeshi Wakayama, p. 479-480.

**Estimate EUR 2,500**  
Starting price EUR 1,250





42 | A SHIBUICHI AND GOLD  
KOZUKA DEPICTING JUROJIN

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

The God of Longevity finely carved in relief with katakiri as well as details in gold takazogan, such as the gnarled staff and elaborately decorated hat.

LENGTH 9.7 cm  
WEIGHT 24 g

Condition: Excellent condition with only minor surface wear.

**Provenance:** German private collection in Baden-Württemberg, acquired at Lempertz, 26-27 November 1982, Cologne, lot 363.

**Estimate EUR 1,500**  
Starting price EUR 750



43 | A SHIBUICHI AND PARCEL-  
GILT COPPER KOZUKA  
DEPICTING MUKADE

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

The shibuichi kozuka in the form of a bridge post, with shakudo and parcel-gilt copper takazogan in the form of two confronting centipedes (mukade), in allusion to Tawara Toda and the Seta bridge.

LENGTH 9.9 cm  
WEIGHT 28 g

Condition: Excellent condition with only minor surface wear.

**Provenance:** German private collection in Baden-Württemberg, acquired at Lempertz, 26-27 November 1982, Cologne, lot 364.

The Tale of Tawara Toda is a Japanese heroic tale recounting the legendary exploits of Fujiwara no Hidesato (the tale named after the famous kuge's nickname). The story begins with a large serpent lying on Seta bridge, who requests Tawara Toda kill a giant centipede (mukade) wrapped around a mountain near Lake Biwa. After Tawara Toda killed the centipede with his bow and arrow, the serpent assumed human form and rewarded him by taking him to the Dragon Palace, where he was entertained and lavished with gifts from the Dragon King.

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



44 | **A GOLD AND SILVER-INLAID GOTO SCHOOL SHAKUDO KOZUKA WITH RAIKO AND HIS MEN IN DISGUISE WITH SHUTEN DOJI AND ATTENDANT OGRES**

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

The kozuka inlaid in gold and silver with a group of warriors led by Raiko Minamoto kneeling before the ogre-king Shuten Doji, who is seated on a finely polished and neatly incised shakudo mat and surrounded by his demon attendants beside three further warrior figures, all on a shakudo nanako ground, the reverse well-polished and left undecorated.

LENGTH 9.2 cm  
WEIGHT 23.8 g

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

The present kozuka depicts a scene from the popular tale Oeyama Ekotoba ('Tale of Mount Oe in Pictures and Words'), which relates how the famous warrior Minamoto no Raiko (Minamoto no Yorimitsu, 948-1012) kills the giant ogre Shuten doji and subdues his cannibalistic band of demons dwelling on Mount Oe. Here, Raiko and his men are disguised as yamabushi priests and are being granted an audience by Shuten doji, surrounded by his attendant ogres, attempting to trick the ogre-king into dropping his guard.

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



45 | **AN INLAID SHIBUICHI KOZUKA WITH SHELLS FOR KAI-AWASE (SHELL-MATCHING GAME)**

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

The kozuka inlaid with three shells for the game kai-awase, one upturned and with a diapered pattern in shakudo and gold, the other two of shakudo and further inlaid with gold and silver, the shibuichi ground finely textured, the other side with file marks (yasurime).

LENGTH 9.7 cm  
WEIGHT 32.7 g

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

Kai-awase is a Japanese game with shells that are painted on the inside, often with scenes from the Tale of Genji, the aim of the game being to find the other half that would fit to a specific shell.

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



46 | **A RARE SET OF A KOZUKA AND MATCHING GOLD MENUKI PAIR DEPICTING QUAILS AND MILLET**

Attributed to Araki Tomei (1817-1870)  
Japan, 19th century, Edo period (1615-1868)

The shakudo nanako kozuka with a gilt frame, finely worked in gold, silver and shakudo takazogan with two quails and three heads of millet. The matching menuki pair made from gold and each depicting a quail pecking at a head of millet. With a fitted wood tomobako.

SIZE (box) 14.5 x 8.5 x 3.2 cm  
WEIGHT (menuki) 8 g, WEIGHT (kozuka) 28 g

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

Araki Tomei (1817-1870) was a sword fitting maker active in Kyoto at the end of the Edo period, and is known for inventing a method for carving designs of ripe millet. He worked under members of the Goto school and became a pupil of Goto Hokkyo Ichijo, when he adopted the art name Issai.

**AUCTION COMPARISON**

For a related menuki pair depicting millet by Araki Tomei, see Bonhams, Fine Japanese Art, 10 May 2011, London, lot 58 (**bought in at 10,000 GBP**). For a related kozuka by Araki Tomei, see Sotheby's, Japanese and Korean Works of Art, 14 July 2005, London, lot 920 (**sold for 4,800 GBP**).



**Estimate EUR 2,500**  
Starting price EUR 1,250



**47 | A SHIBUICHI KOZUKA WITH SHOBU FLOWER AND CRESCENT MOON**

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

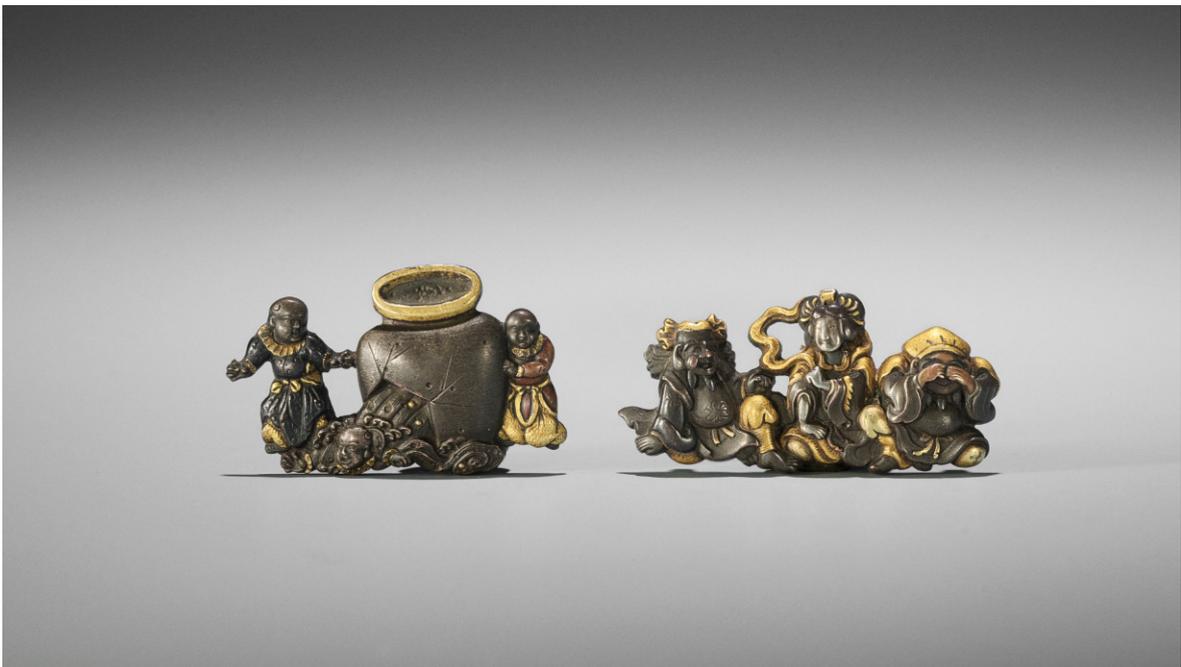
The iris (shobu) flower in silver, gold, and shakudo takazogan next to the gold hirazogan crescent moon.

LENGTH 9.7 cm  
WEIGHT 23.5 g

Condition: Some surface wear and discoloration throughout. Good condition.

**Provenance:** From the collection of Oscar Gustaf Björck (1860-1929), Stockholm, painter and professor at the Royal Swedish Academy of Arts.

**Estimate EUR 800**  
Starting price EUR 400



**48 | TWO MIXED METAL MENUKI**

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

Each of shakudo with gold, silver and copper. One depicting the story of Shiba Onko and the other the lucky gods Ebisu, Benten and Daikoku.

LENGTH 3.5 & 4 cm  
WEIGHT 5 & 9 g

Condition: Very good condition with minor associated wear.

**Provenance:** From the collection of Oscar Gustaf Björck (1860-1929), Stockholm, painter and professor at the Royal Swedish Academy of Arts.

**Estimate EUR 500**  
Starting price EUR 250



**Self portrait of Oscar Björck, 1902**



49 | A SUPERB KASHIRA IN THE  
SHAPE OF A CROUCHING TIGER

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

Of shibuichi, superbly crafted as a crouching tiger, the fur coat naturalistically achieved by minute incision work, patination, and gleaming gold stripes. The eyes and whiskers inlaid in gold and the little outstretched tongue of copper.

LENGTH 3.5 cm  
WEIGHT 16.9 g

Condition: Superb condition with minimal expected surface wear.

**Provenance:** From the collection of Oscar Gustaf Björck (1860-1929), Stockholm, painter and professor at the Royal Swedish Academy of Arts.

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



**Self portrait of Oscar Björck, 1902**

50 | **A FINE FUCHI AND KASHIRA**

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

Both bearing a fine shakudo-nanako and very finely inlaid with shakudo and gold takazogan. The fuchi inlaid with accoutrements for the bugaku dance including a drum, a tori-kabuto, a flute, and a sho. The kashira inlaid with a shrine with flaming aureole.

LENGTH 3.7 cm  
WEIGHT 35.9 g

Condition: Very good condition with minor associated wear.

**Provenance:** From the collection of Oscar Gustaf Björck (1860-1929), Stockholm, painter and professor at the Royal Swedish Academy of Arts.

**Estimate EUR 800**  
Starting price EUR 400



51 | **TWO FUCHI AND KASHIRA WITH AOI LEAVES**

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

Each bearing a shakudo-nanako ground and with gilt takazogan inlays depicting aoi (hollyhock) leaves. One with further decorative elements such as a fan, a squirrel and pumpkins.

LENGTH 3.6 & 3.7 cm  
WEIGHT 24.3 & 29.5 g

Condition: Very good condition with minor associated wear.  
Provenance: Hungarian private collection.

**Estimate EUR 800**  
Starting price EUR 400

# Armor & Swords

Lots 52 to 63









**52 | AN IMPORTANT KO-BOSHI KABUTO (HELMET WITH STANDING RIVETS) WITH IMPRESSIVE KEN MAEDATE (FRONT CREST)**

Attributed to Norikuni (active 1532-1554)  
Japan, Kozuke (Joshu), 1532-1554, Muromachi period (1336-1573)

Of unusual form with a somewhat flat crown surmounted by the tehen no kanamono, constructed of 62 plates riveted together with the small rivets (30 vertical rivets per suji, on average 4 mm long and 2.4 mm wide) left raised in relief and lacquered black, with a five-lame iron-red lacquered iron hineno-jikoro terminating in ear-shaped fukigaeshi gold-lacquered with the character Ai 愛, the mabizashi with dark brown lacquer, the front of the hachi fitted with a superb gilt-brass ken (sword) maedate crafted from gold and from the same period. With a brown and red lacquered iron saru hanpo (monkey cheek half-mask) and four-piece iron nodowa (throat protection) from the same period, as well as an associated wood stand.

HEIGHT 14 cm (the hachi), LENGTH 33.5 cm (the maedate)  
WEIGHT 2,846 g (total incl. wood stand)

Condition: Very good condition with minor wear, some flaking and other wear to lacquer, little wear to gilt.  
Provenance: Austrian private collection.

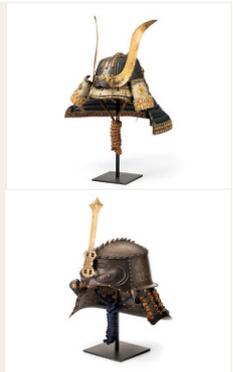
This historically significant kabuto of exceptional quality was likely made by Norikuni, a student of Narichika who used the art name Hachiro and was active in Kozuke (Joshu) Province during 1532 and 1554. It was certainly worn by a Hatamoto (general) from the Sengoku Jidai ('Warring States period', 1467-1615), a turbulent time in Japanese history marked by near-constant civil war, social upheaval, and political intrigue. The peculiar style of this helmet was called daikon oroshi ('turnip grater') due to the spiked form of the boshi, meant to absorb the shock of a matchlock bullet. The hachi is of goshozan shape, slightly higher at the back. The hineno-jikoro was named after an invention of the warlord Hineno Oribe no Kami



Takayoshi, retainer of Oda Nobunaga and later Toyotomi Hideyoshi. The imposing appearance and superb quality of the helmet and fittings, all from the same period, suggest the original wearer was of high status.

**AUCTION COMPARISON**

Compare a related ko-boshi kabuto, applied with a paper inscribed Norikuni sho saku (Made by Norikuni) and dated to the 16th-17th century, at Bonhams, Fine Japanese and Korean Art, 11 September 2019, New York, lot 984 (sold for 31,325 USD). A related kawari kabuto with a very similar maedate was offered at Bonhams, Fine Japanese and Korean Art including Property from the Collections of Drs Edmund and Julie Lewis, 22 July 2020, New York, lot 1108 (bought in at 100,000 USD).



**Estimate EUR 25,000**  
Starting price EUR 12,500



53 | A LACQUERED JINGASA (WAR HAT)

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



The black lacquer shingen style jingasa with a copper brim and tehen no kanamono, the front with a mon crest in gold hiramaki-e, the red-lacquered interior with the original straps and interior padding and applied eyelets. With associated silk padding.

LENGTH 33.5 cm, WIDTH 30 cm

Condition: Good condition with minor wear, occasional light scratches, an application to the back of the jingasa is lost.

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

The origins of this style of jingasa are said to trace back to Takeda Shingen (1521-1573), who it is believed favored this shape.

AUCTION COMPARISON

Compare a related jingasa from the same period at Bonhams, Fine Japanese and Korean Art, 21 March 2018, New York, lot 2275 (sold for 2,500 USD), and another at Bonhams, Fine Japanese Art, 12 May 2009, London, lot 50 (sold for 3,960 GBP).



Estimate EUR 1,000

Starting price EUR 500

54 | A RARE MINIATURE LADIES INDOOR ARCHERY SET

Japan, Edo period (1615-1868)

This miniature archery set, designed for indoor use, comprising a three-part wooden bow with neatly decorated gold and shakudo fittings and a wood-fabric grip, along with three small black and gold-lacquered fletched arrows, all in a two-compartment lacquered wood storage box. A fine amusement set from Edo period nobility.

LENGTH 28 cm (each arrow) and 32.3 cm (the box)

Condition: Very good condition with only minor surface wear, some fittings loose, the storage box cover with a loss to one of the short sides.

Provenance: Hungarian private collection.

AUCTION COMPARISON

Compare a related archery set of closely related size but with twelve arrows at Zacks, Fine Japanese and Netsuke Art, 22 June 2019, Vienna, lot 54 (sold for 5,491 EUR).



Japanese ladies entertaining themselves with indoor archery, Edo period

Estimate EUR 1,500

Starting price EUR 750





55 | A CEREMONIAL KEN IN MOUNTS  
WITH TOKUGAWA MONS

Japan, Edo period (1615-1868)

The two-edged blade with ken-zukuri, the hamon is suguha, the hada is masame. The copper habaki with horizontal file marks. The oval sentoku tsuba is entirely openworked, the sentoku kashira and kojiri are each crafted in the form of an elephant head. The entire tsuka and parts of the lacquered wood saya with sentoku fittings, finely incised with scrolling leafy vines, and tokugawa mons.

The elephant heads allude to one of the Three Sculptures of Nikko, the 'Imagined Elephant', sculpted by an artist who had never seen

an elephant before, in the Nikko Toshogu Shinto shrine dedicated to Tokugawa Ieyasu (1543-1616), the founder of the Tokugawa Shogunate.

LENGTH 53.5 cm (the blade) and 88 cm (total)

Condition: The blade is in fair condition, with surface wear as well as minor fukure and ware, the edges with small chips. The mounting is in very good condition with minor wear and few small nicks as well as traces of silvering.

Provenance: Austrian private collection.

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





## 56 | SA: A TACHI IN KOSHIRAE

By Sa, signed Sa  
Japan, mid-17th century, early Edo period (1615-1868)

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### The blade:

The slender, finely curved blade with shinogi-zukuri and iori mune, the hamon is gunome-midare with a high proportion of nie as well as several ashi, the hada is ko-itame with some nagare. The nakago is ubu with one mekugi-ana, no yasurime, the tip is kuri jiri.

### The mounting:

The copper tsuba of maru gata form with two hitsu and chased decorations, the copper fuchi and kashira with fine horizontal file marks, the gilt menuki depicting a sinuously coiled dragon. The gilt copper habaki with diagonal file marks to the short sides. The lacquered saya with copper fittings decorated with reddish-gold seaweed roundels on a black ground with gold sprinkles and streaks reminiscent of wood grain.

NAGASA 81.7, LENGTH 85 cm (the blade) and 136 cm (the koshirae)

Condition: The blade is in good condition with some surface wear as well as minor fukure and ware, the kissaki with a minuscule chip and the tip slightly bent. The mounts are in good condition with minor wear and nicks, occasional light scratches. One menuki is lost.

Provenance: Austrian private collection.

**Estimate EUR 4,000**

Starting price EUR 2,000

## 57 | MASANORI: A WAKIZASHI IN SHIRASAYA

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

The robust blade with shinogi-zukuri and iori mune. The hamon is gunome-midare in nioideki with togari, the boshi is komaru kaeri with notare hamon. The hada is itame. One side of the blade with horimono depicting a dragon coiled around a sword, representing the guardian deity Fudo Myo-o, the other side with bon script and gomabashi. The nakago (tang) is ubu, with one mekugi-ana, the yasurime is katte agari, the tip is kuri jiri. The mei (signature) reads MASANORI; several master swordsmiths used this name throughout the centuries until the end of the Edo period.

LENGTH 47 cm (the blade) and 97 cm (the shirasaya)

Condition: The blade is in very good condition with only minor surface wear. The shirasaya is in very good condition with minor wear and small nicks here and there.

Provenance: Hungarian private collection.

### AUCTION COMPARISON

Compare a ko-wakizashi by Fujiwara Masanori, with horimono depicting Fudo Myo-o and dated to the 19th century, at Bonhams, Fine Japanese Works of Art, 13 September 2011, New York, lot 2268 (sold for 7,500 USD).



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





## 58 | A WAKIZASHI IN SHIRASAYA

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

The blade with kata-kiriha-zukuri, with one side being kiriha-zukuri and the other being hira-zukuri, and iori mune. The hamon is suguha in ko-nie-deki and the hada is ko-itame with some nagare. The nakago (tang) with one mekugi-ana, no yasurime, and mumei. The habaki of gilt metal. With a wood shirasaya and a copy of a certificate issued by the Chiba Prefecture Committee of Education (no. 30652) on 18 May 1973.

LENGTH 53.8 cm (the blade) and 76.5 cm (the koshirae)

Condition: The blade is in good condition with some surface wear as well as minor fukure and ware. The shirasaya is in very good condition with minor wear and small nicks here and there.

Provenance: Hungarian private collection.

**Estimate EUR 1,500**

Starting price EUR 750



59 | **A WAKIZASHI IN KOSHIRAE,  
THE BLADE ATTRIBUTED TO SAN'AMI  
KANETAKA, WITH NBTHK CERTIFICATE**

By San'ami Kanetaka, unsigned  
Japan, 17th century, early Edo period (1615-1868)

The blade:

The gently curved blade with shinogi-zukuri and iori mune. The hamon is gunome-midare in nioi-deki with ashi and yo, the hada is a very dense ko-itame. The nakago (tang) with two mekugi-ana and mumei, the tip is iriyamagata jiri.

The mounting:

The signed iron tsuba of tate-maru-gata form with two hitsu and finely incised with floral decorations partly in relief, one flower with openwork. The fuchi and kashira are inlaid in gold, silver, and shakudo with blossoming flowers, while the shakudo menuki depict horses. The copper kozuka decorated in relief with a dragon and animals. The lacquered saya with a dense reddish scattering pattern on the roironuri.

With an NBTHK Kicho Token (Precious Swords) white paper certificate issued by Hosokawa Moritatsu (1883-1970), president of the NBTHK, on 19 October 1968, attributing the blade to San'ami Kanetaka, in the original envelope.

LENGTH 45.2 cm (the blade) and 63 cm (the koshirae)

Condition: The blade is in fair condition with minor surface wear as well as two small chips near the center of the kissaki, a very small loss to the tip of the kissaki as well. The mounts are in very good condition with minor wear and small losses to the lacquer, particularly near the hilt.

Provenance: Hungarian private collection.

**AUCTION COMPARISON**

Compare a related wakizashi, signed Kanetaka and dated to the 17th century, at Christie's, Japanese and Korean Art, 23 March 2004, New York, lot 232 (sold for 10,158 USD).



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





60 | **MASAIE:  
A WAKIZASHI IN  
SHIRASAYA WITH  
CERTIFICATE**

By Kai Masaie, signed Bishu Mihara-ju Kai Masaie  
Japan, Mihara, Bishu Province, 18th century, Edo period (1615-1868)

The blade, exhibiting a fine old sashikomi polish, with shinogizukuri and iori mune. The hamon is midare in ko-nie-deki, the hada is o-itame. The nakago (tang) with one mekugi-ana, the yasurime is katte-sagari, the tip is kuri jiri. The two-part habaki of sentoku and silvered copper. The mei (signature) reads Bishu Mihara-ju KAI MASAIE (Kai Masaie, resident of Mihara, Bishu Province). With a wood shirasaya and a certificate issued by the Okayama Prefecture Committee of Education on 15 January 2011.

LENGTH 42.3 cm (the blade) and 62 cm (the shirasaya)

Condition: The blade is in very good condition with only minor surface wear. The shirasaya is in very good condition with minor wear and small nicks here and there.  
Provenance: Hungarian private collection.

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

銃 砲 刀 劍 類 登 録 証

登録番号 岡山第 123284 号

種別	刀	種類	脇差	種別	銃	砲
目録	りさ	一・二	全長	身長		
口径	六	一	口径	口径		
銘文	(裏)備州三原住貞正家					
備考	(裏) MASAIE					

岡山県教育委員会  
平成23年1月15日

61 | **KANETOSHI:  
A WAKIZASHI IN  
SHIRASAYA WITH  
CERTIFICATE**

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

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The robust blade with shobu-zukuri and a high iori mune. The hamon is suguha in nioi-deki with elements of ko-nie, the hada is itame with nagare as well as masame near the mune. The nakago (tang) is ubu, with one mekugi-ana and no yasurime, the tip is kuri jiri. The mei reads KANETOSHI. With a wood shirasaya and a certificate issued by the Bunkazai Hogo linkai (Cultural Properties Protection Commission of Japan) on 12 March 1951, registration number 1700, confirming the partly illegible signature.

NAGASA 34.85 cm, TOTAL LENGTH  
55 cm

Condition: The blade is in very good condition with only minor surface wear. The shirasaya is in very good condition with minor wear and small nicks here and there.

Provenance: Hungarian private collection.

**Estimate EUR 2,000**

Starting price EUR 1,000





62 | **A MINO KATANA  
IN SHIRASAYA**

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

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**The blade:**  
The slender blade with shinogi-zukuri and iori mune. The hamon is sambonsugi in nioi-deki with yakidashi and the hada is itame, bordering on ko-itame. The boshi is notare with komaru. The nakago (tang) is suriage, however only slightly shortened, with two mekugi-ana, the yasurime is higaki, and the tip is kuri-jiri. The two-part silver habaki with vertical and horizontal file marks as well as stylized raindrops. With a wood shirasaya.

NAGASA 68 cm, TOTAL LENGTH  
97 cm

**Condition:** The blade is in good condition with very minor surface wear and a small chip to the ha (edge). The shirasaya is in very good condition with minor wear and small nicks here and there.  
**Provenance:** Austrian private collection.

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

63 | **TOKI SUKENOBU:  
A KATANA IN  
GUNTO KOSHIRAE**

By Toki Sukenobu (1907-1993),  
signed Toki Sukenobu saku kore  
Japan, first half of the 20th century,  
Showa period (1926-1989)

The blade:

The robust blade with shinogi-zukuri and iori mune. The hamon is suguha in nioi-deki with elements of ko-nie, the boshi is omaru kaeri, and the hada is ko-itame. The nakago with one mekugi-ana, the yasurime is takanoha, the tip is kuri jiri. The mei reads TOKI SUKENOBU saku kore.

The mounting:

The eight-lobed gilt copper tsuba is decorated with neatly incised flowers against a finely stippled ground, one of the flowers also acting as a button for the locking mechanism, the gilt copper fuchi and kashira similarly decorated, the copper habaki with vertical file marks, the gilt menuki each depicting a row of three flowers. The black-lacquered saya with gilt metal fittings showing similar decorations as the other mountings.

Toki Sukenobu (1907-1993), sometimes pronounced Akinobu, lived in Seki, Gifu prefecture and was a student of Kanenobu. He was a Japanese army-appointed swordsmith (rikugun jumei tosho) but crafted superior blades.

NAGASA 62 cm, Total LENGTH  
100 cm

Condition: The blade is in good condition with some surface wear as well as minor fukure and ware, the ha (edge) with some minuscule chips. The mounts are in good condition with minor wear and nicks, occasional light scratches. Provenance: Austrian private collection.

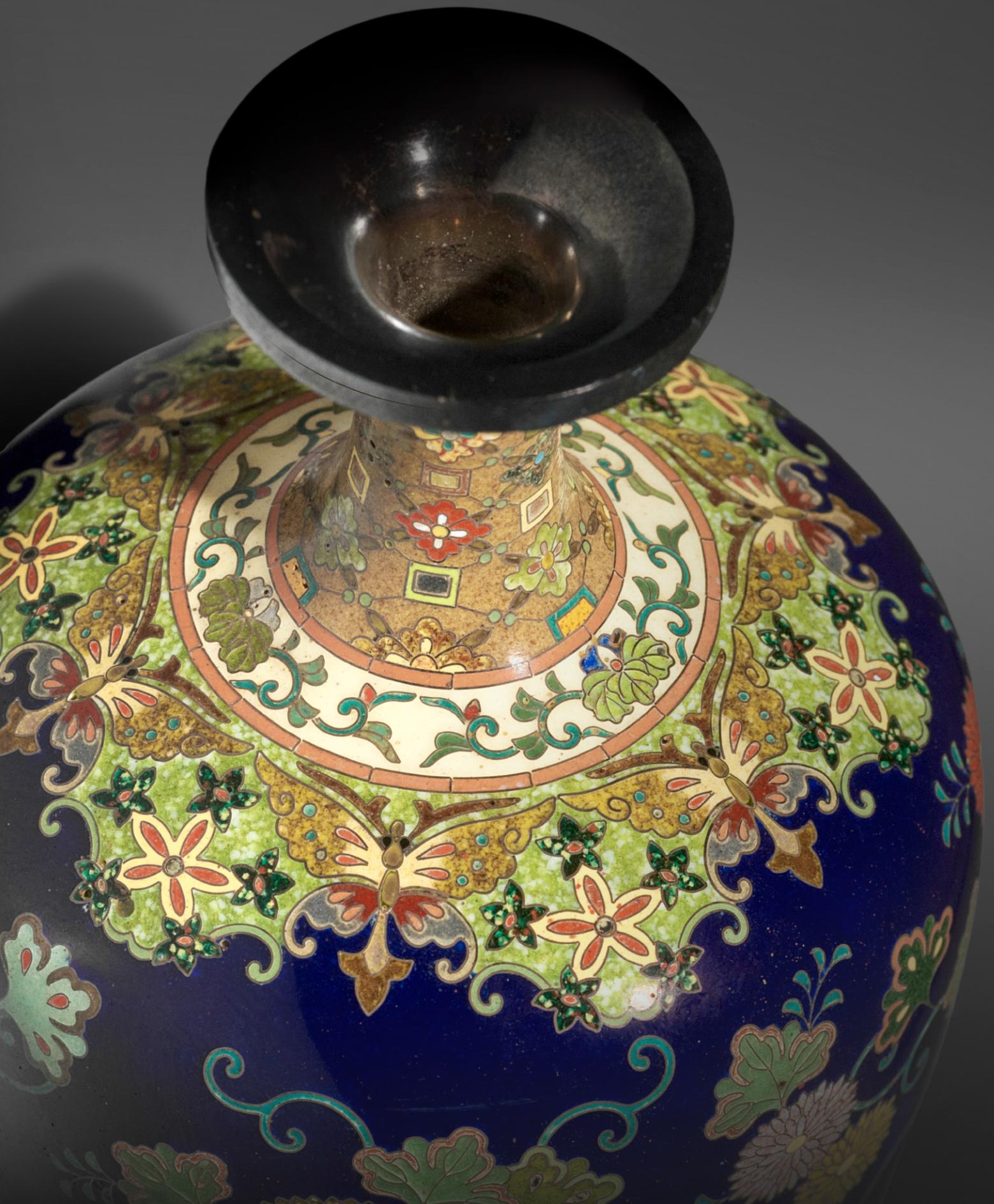
**Estimate EUR 3,000**  
Starting price EUR 1,500



# Cloisonné, Ceramic & Porcelain

Lots 64 to 92







**64 | NAMIKAWA YASUYUKI:  
A FINE CLOISONNÉ ENAMEL VASE**

By Namikawa Yasuyuki (1845-1927), signed Kyoto Namikawa Japan, circa 1890, Meiji period (1868-1912)



The silver-mounted baluster-shaped vase with an elongated neck and a flaring lip, masterfully worked with polychrome enamels and silver wire depicting varieties of kiku (chrysanthemum) blossoms and scrolling vines, all against a midnight blue ground, the shoulder decorated with a band of butterflies and flower heads, and the neck with formal lozenge motifs on a mustard-yellow ground. The foot ringed with panels of flower heads on a lime-green ground. Signed underneath on a raised signature tablet KYOTO NAMIKAWA.

HEIGHT 13.3 cm  
WEIGHT 175 g

Condition: Pristine condition with only minimal wear. Minor nicks and traces of use to silver fittings. Tiny area of enamel thinning original to manufacture.

Provenance: US private collection.

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



**Namikawa  
Yasuyuki  
(1845-1927)**

**Literature comparison:**

For a bottle of nearly identical design, see Impey and Fairley, eds., *Enamel*, vol. II of *Meiji no Takara, Treasures of Imperial Japan* (London: Kibo Foundation, 1995), pl. 8.

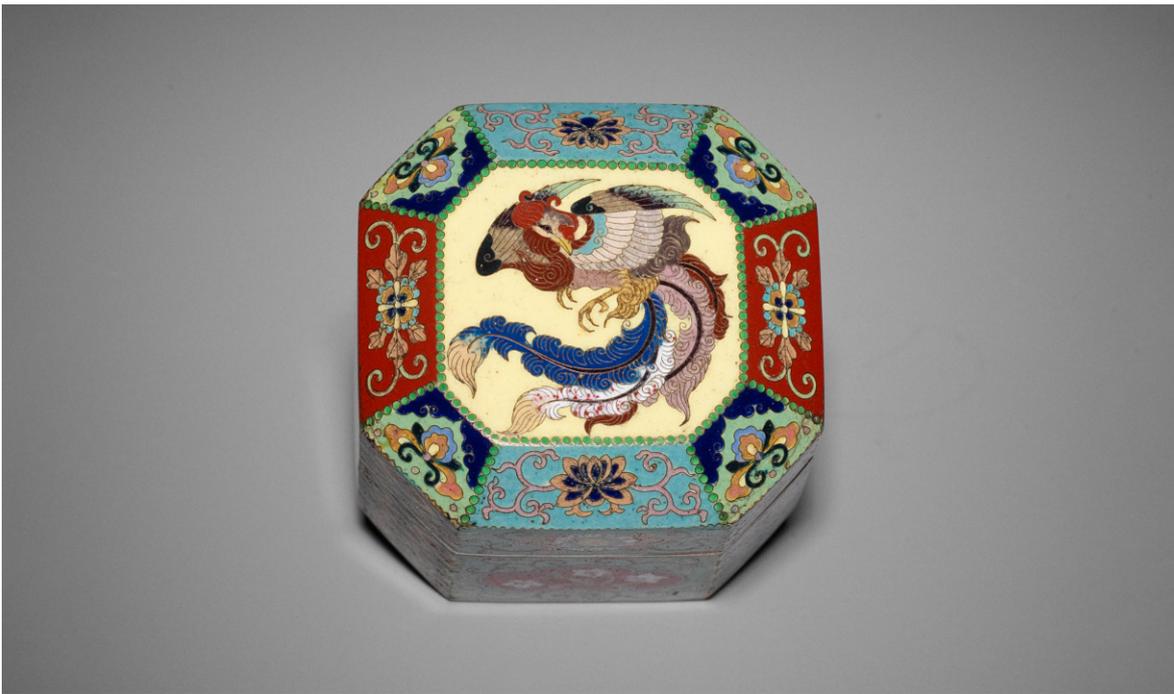
**AUCTION COMPARISON:**

Compare to an almost identical vase sold at Christie's, *Japanese and Korean Art*, 22 September 2005, New York, lot 256 (sold for 28,800 USD).



**Estimate EUR 25,000**  
Starting price EUR 12,500





**65 | NAMIKAWA YASUYUKI:  
A SUPERB AND VERY RARE MINIATURE  
CLOISSONNÉ ENAMEL BOX AND COVER**

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

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

SIZE 4 x 3.8 x 3.5 cm  
WEIGHT 91 g

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

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

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



**Namikawa  
Yasuyuki  
(1845-1927)**

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



66 | **A MIDNIGHT  
BLUE CLOISSONNÉ  
ENAMEL VASE WITH  
CHERRY TREE AND  
FLOWERS**

Japan, Meiji period (1868-1912)

The rounded square baluster body rising from a short spreading foot to a slender waisted neck with everted rim, decorated in bright enamels with a blossoming cherry tree as well as peonies, chrysanthemums, and various other flowers, the reverse with iris and grass blades, a key-fret band below the rim and a lappet band above the foot, all reserved against the midnight blue ground.

HEIGHT 18.2 cm  
WEIGHT 214.6 g

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

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

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



67 | **A MIDNIGHT  
BLUE CLOISSONNÉ  
ENAMEL VASE WITH  
A SPARROW AND  
FLOWERS**

Japan, Meiji period (1868-1912)

The baluster body rising from a short foot to a broad shoulder with a slender waisted neck and everted rim, one side decorated in polychrome enamels with a sparrow in flight surrounded by chrysanthemums with stylized scrolling petals and other flowers with stems, leaves, and buds, the neck and foot with geometric borders.

HEIGHT 12.5 cm  
WEIGHT 221.9 g

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

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

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





## 68 | A PAIR OF SMALL CLOISSONNÉ VASES

Japan, Meiji period (1868-1912)

Both vases have ovoid shapes and everted lips. The floral composition on a deep black-blue background is rather free and very lively in a decorative way, showing tangled branches of the plum tree (ume) but also other blossoms and leaves, including lotus.

HEIGHT 14.7 cm  
WEIGHT 522 g

Condition: Good condition, the first with two tiny nicks, the second with a crack.

**Provenance:** From an Austrian private collection, formerly collection Doblhoff.

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



69 | **AN UNUSUAL GINBARI  
CLOISSONNÉ ENAMEL  
INKWELL AND COVER WITH  
IRIS AND BUTTERFLIES**

Japan, Meiji period (1868-1912)

The inkwell supported on four lobed feet, the hinged cover of domed square form, decorated in bright ginbari enamels with iris flowers and butterflies, reserved against a pale green ginbari ground.

HEIGHT 4.5 cm, WIDTH 7.8 cm  
WEIGHT 128.6 g

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

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

**Estimate EUR 800**  
Starting price EUR 400





71 | A PAIR OF MIDNIGHT BLUE CLOISSONNÉ ENAMEL VASES WITH PHOENIXES

Japan, Meiji period (1868-1912)

The slender bulbous body rising from a spreading foot to a short waisted neck with everted rim, the upper area of the body with colorful ginbari depicting a phoenix, the foot with a band of small circles.

HEIGHT 21.1 cm and 21.2 cm  
WEIGHT 321.6 g and 324.9 g

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

Provenance: Canadian private collection, old labels to bases.

**Estimate EUR 1,500**  
Starting price EUR 750



70 | A MIDNIGHT BLUE CLOISSONNÉ ENAMEL VASE WITH A DRAGON

Japan, Meiji period (1868-1912)

The baluster body rising from a short foot to a broad shoulder with a slender waisted neck and everted rim, one side decorated in bright ginbari enamels with a fierce and sinuously coiled dragon surrounded by flames.

HEIGHT 15.5 cm  
WEIGHT 219.3 g

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

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

**Estimate EUR 800**  
Starting price EUR 400



72 | **A SMALL MIDNIGHT  
BLUE CLOISSONNÉ  
ENAMEL VASE WITH  
WISTERIA**

Japan, Meiji period (1868-1912)

The bulbous body rising from a short spreading foot to a waisted neck with everted rim, one side decorated in pale and dark green and white enamels with wisteria flowers hanging from a branch with leaves and vines reserved against the midnight blue ground.

HEIGHT 6.1 cm  
WEIGHT 65.5 g

Condition: Very good condition with minor wear and manufacturing irregularities, expected pitting, and few minuscule losses.

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

**Estimate EUR 600**  
Starting price EUR 300



73 | **AN UNUSUAL IRON-  
RED CLOISSONNÉ  
ENAMEL VASE  
WITH PEONY AND  
CHRYSANTHEMUM**

Japan, Meiji period (1868-1912)

The ovoid body rising from a short spreading foot and short waisted neck with everted rim, decorated with bright enamels depicting peonies and chrysanthemums with leaves and buds, all reserved against the iron-red ground.

HEIGHT 11.8 cm  
WEIGHT 148.5 g

Condition: Very good condition with minor wear and manufacturing irregularities, expected pitting, a few minuscule losses and occasional light scratches.

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

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

74 | **A LIME GREEN  
CLOISSONNÉ ENAMEL  
VASE WITH WISTERIA**

Japan, Meiji period (1868-1912)

The slender baluster body rising from a short spreading foot to a short waisted neck with everted rim, one side decorated in bright enamels with wisteria hanging from a gnarled branch with leaves, reserved against the lime green ground.

HEIGHT 15.5 cm  
WEIGHT 157.8 g

Condition: Excellent condition with minor wear and manufacturing irregularities, expected minor pitting.

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

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



75 | **ANDO: AN  
UNUSUAL PALE  
BLUE CLOISSONNÉ  
ENAMEL VASE  
WITH PEONY AND  
CHRYSANTHEMUM**

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

The baluster body rising from a short spreading foot to a broad shoulder with waisted neck and everted rim, one side decorated in polychrome enamels with peonies and chrysanthemums with flowers, leaves, and one bud, reserved against a pale grayish-blue ground, the recessed base with the Ando company mark against a deep green ground.

HEIGHT 18.3 cm  
WEIGHT 335.4 g

Condition: Good condition with minor wear and manufacturing irregularities, expected pitting, a few hairlines and minor scratches.

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

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



76 | AN EMERALD GREEN CLOISSONNÉ  
ENAMEL VASE WITH PEONY, ATTRIBUTED  
TO THE WORKSHOP OF ANDO JUBEI

Attributed to the workshop of Ando Jubei, unsigned  
Japan, Showa period (1926-1989), mid-20th century

The baluster body rising from a spreading foot to a broad shoulder with a short waisted neck and everted rim, one side decorated in bright enamels with blossoming and budding peonies growing from long stems with veined leaves.

HEIGHT 24.7 cm  
WEIGHT 1,730 g

Condition: Excellent condition with minor wear and manufacturing irregularities, expected minuscule pitting.

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

**Estimate EUR 1,500**  
Starting price EUR 750



77 | ANDO: A DEEP PURPLE  
CLOISSONNÉ ENAMEL  
VASE WITH ASTER

By the Ando company, signed with the  
mark of the Ando company  
Japan, Showa period (1926-1989),  
mid-20th century

The slender baluster body rising to a broad  
waisted neck and everted rim, one side  
decorated in enamels of white and shades  
of purple with aster flowers on thin stems  
with leaves and buds, reserved against the  
deep purple ground, the recessed base  
with the Ando company mark.

HEIGHT 30.3 cm  
WEIGHT 706.4 g

Condition: Good condition with minor wear  
and manufacturing irregularities, expected  
pitting, light scratches, and manufacturing-  
inherent hairlines.

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

**Estimate EUR 1,500**  
Starting price EUR 750



78 | **ANDO: A PALE GREEN CLOISONNÉ ENAMEL VASE WITH ORCHIDS**

By the Ando company, signed with the mark of the Ando company Japan, Showa period (1926-1989), mid-20th century

The baluster body rising from a spreading foot to a broad shoulder with a short waisted neck and everted rim, one side decorated in bright enamels with two flowering orchids, the foot rim impressed with the mark of the Ando company.

HEIGHT 24.7 cm  
WEIGHT 1,426 g

Condition: Excellent condition with minor wear and manufacturing irregularities, expected minuscule pitting.

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

**Estimate EUR 1,500**  
Starting price EUR 750



79 | A FINE KORANSHA PORCELAIN  
VASE WITH TWO KIRIN

By the Koransha company  
Japan, c. 1900, Meiji period (1868-1912)

The bulbous body rising from a spreading foot to a waisted neck with a gilt everted rim, the sides finely painted in underglaze blue with two fierce kirin amid reishi-shaped clouds, with flames enameled in iron-red and heightened with gilt, the clouds heightened with gilt as well, small sections of clouds with gilt and enameled in white, the foot and neck each with a circumferential double circle, the base with the orchid mark of Koransha.

HEIGHT 24.9 cm

Condition: Excellent condition with only minor wear and firing irregularities.

Provenance: UK private estate.

Fukagawa is the family name of the founder and owner of the Koransha company. The combination of the orchid mark of Koransha and signature Fukagawa 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, such as in the present vase.

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

80 | **A LARGE KORANSHA PORCELAIN  
JARDINIÈRE WITH CARPS**

By the Koransha company, signed with the orchid mark of the Fukugawa Koransha company Japan, early 20th century, Meiji (1868-1912) to Taisho period (1912-1926)



The globular jardinière rising from a ring foot to a rounded shoulder with incurved rim, finely painted underglaze cobalt blue and in bright enamels with gilt accents depicting carps swimming in a pond, two on one side and a single carp on the other, under autumn leaves, some falling into the water, the interior with clusters of reishi-shaped leaves, the mouth with a lobed leaf border, the foot with two circumferential lines, the recessed base with the orchid mark of the Fukugawa Koransha company.

HEIGHT 20 cm, DIAMETER 30 cm

Condition: Very good condition with minor wear and firing irregularities, such as a firing crack to the interior of the foot, and dark spots, some wear to gilt. Provenance: German private collection.

**AUCTION COMPARISON**

Compare a closely related jardinière by the Fukugawa Koransha company at Bonhams, Fine Japanese and Korean Art, 20 March 2019, New York, lot 322 (sold for 1,785 USD).



**Estimate EUR 1,500**  
Starting price EUR 750

81 | **MOMOTA:  
A MULTILOBED ENAMELED  
PORCELAIN TRAY**

By Momota, signed Momota zo kore Japan, late 19th to early 20th century, Meiji (1868-1912) to Taisho period (1912-1926)

The circular tray molded with a lobed rim enameled in black and gold with a geometric border, the interior finely enameled in black, brown, gray, white, green, and turquoise with a small temple complex nestled between pine trees and a pagoda, several small huts lining the other shore, with some sailing boats, many birds flying in the underglaze gray mist, and Mount Fuji towering in the background, all within a molded circular bead frame, the underside inscribed Dai-Nihon Yokohama ko ('Yokohama Port, Great Japan') and signed MOMOTA zo kore ('this is made by').

DIAMETER 38.5 cm

Condition: Excellent condition with minor wear and firing flaws, including glaze recesses and few open bubbles, particularly visible to the underside and two of the molded beads, and some wear to the enamels. Provenance: German private collection.

**Estimate EUR 1,500**  
Starting price EUR 750





**82 | KINKOZAN: A FINE SATSUMA EARTHENWARE DISH WITH A DANCER AND MUSICIANS**

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

The rounded sides rising from a short ring foot to the gilt rim, the interior finely decorated with bright enamels and gilt, partly in relief, depicting a bijin dancing, holding an uchiwa (fan) in one hand and wearing a beautiful patterned robe, accompanied by two men seated behind her, one playing the biwa and the other reciting a poem, in front of a large tsutate (standing screen) painted with crashing waves and the setting sun, all framed by a band of wave or diaper-patterned reishi heads and geometric-floral designs, the underside signed in gilt Nihon Kyoto Kinkozan zo [Made by Kinkozan, Kyoto, Japan]

DIAMETER 37.4 cm

Condition: Very good condition with minor wear and firing flaws, such as thin glaze lines, small firing cracks, and few open bubbles, some wear to gilt and enamels.  
Provenance: French private collection.

**AUCTION COMPARISON**

For a related vase with the same signature, see Christie's, Japanese and Korean Art, 18 September 2013, New York, lot 786 (sold for 3,750 USD).



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



83 | **KINKOZAN: A SATSUMA CERAMIC DISH WITH SCROLL PAINTINGS OF POETS**

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

Of circular form with a low ring foot and decorated in polychrome enamels and gilt with three 'hanging scroll' reserves depicting female poets, the left panel showing the poet with two children in a winter landscape, the central panel showing her next to a blossoming cherry tree, and the right panel showing the poet at a scholar's desk with an open book in front of her and a folding screen in the background, looking out towards the rocky landscape. Below the scroll painting is a low table with a basket of chrysanthemums and Buddha's hand citrus on leafy twigs. All on a midnight blue ground, elaborately and densely decorated in gilt with phoenixes, clouds, nashiji, and circular designs, the interior rim decorated in gilt with scrolling vines and stylized chrysanthemums, the whole exterior with scattered gilt flowers, the recessed base glazed white. Signed KINKOZAN with an impressed seal to the base.

DIAMETER 31.5 cm

Condition: Good condition with traces of wear, some minor wear to the glaze, and firing irregularities.  
Provenance: British collection.



**AUCTION COMPARISON**

For a considerably smaller Kinkozan dish with 'hanging scroll' reserves by Sozan for the Kinkozan workshop, see Bonhams, *Fine Japanese and Korean Art*, 15 March 2017, New York, lot 6271 (sold for 31,250 USD).



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



**84 | KINKOZAN: A LARGE PAIR OF SATSUMA EARTHENWARE CONICAL VASES**

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

The vases each of conical form with recessed base and small mouth, the body finely painted en grisaille with gilt accents depicting grapevines bearing fruit and leaves as well as a bee in flight, the other side with a gently curving panel decorated in gilt and polychrome enamels with diapered patterns with floral and geometric designs, each signed KINKOZAN zo to the lower body.

HEIGHT 28.7 and 29.2 cm

Condition: Overall very good condition with minor wear, the vases each with a small hairline to the rim and neck, one only visible to the interior, one vase with a tiny chip to the foot, minor wear to gilt.  
**Provenance:** Old Swiss private collection formed in the 1940s/50s.

**AUCTION COMPARISON**

Compare a related but smaller conical vase by Kinkozan, but with a wider mouth and less elaborate decoration, at Bonhams, Fine Japanese Art, 5 November 2009, London, lot 207 (**sold for 4,320 GBP**). Compare also another related but smaller conical vase by Kinkozan, but reticulated, at Bonhams, Fine Japanese Art, 11 November 2010, London, lot 264 (**sold for 16,800 GBP**).



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



**85 | KINKOZAN: A RARE AND FINE SATSUMA JAR AND COVER**

By Kinkozan, signed Kinkozan zo  
Japan, Kyoto, late 19th century, Meiji period (1868-1912)



Shaped as a bell, the blue ground neatly enameled in gray with a meticulous floral pattern, appearing like fine incision work, and with two gilt fan-shaped reserves, one containing a bijin seated on a bench in a garden with a blossoming tree in the background and the other with a samurai scene, both painted in bright enamels with gilt highlights, the small cover with similar silver decorations on a blue ground and a small blue spherical finial with fine gilding, the underside with a gilt floral décor and the signature KINKOZAN zo.

HEIGHT 8.8 cm

Condition: Very good condition with minor surface wear, some minor wear to gilt as well.

Provenance: Old Austrian private collection, acquired before 1930.

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

**86 | KOZAN: A FINE SATSUMA EARTHENWARE BOWL WITH SAMURAI SCENE**

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

The rounded sides rising from a short foot ring to a straight gilt rim, finely decorated in bright enamels and gilt, to the interior with a scene of many samurai in a court setting as well as a broad and varied floral band framed by two dense geometric bands, and to the exterior with a band of longevity peaches and peonies above various scholar's objects divided by geometric bands, the recessed base with the gilt signature KOZAN within a gilt double square.

DIAMETER 15.4 cm

Condition: Excellent condition with minor wear and firing irregularities.

Provenance: French private collection.

**AUCTION COMPARISON**

Compare a similar bowl by the same maker, of slightly smaller size, at Bonhams, Fine Japanese Works of Art, 20 March 2012, New York, lot 2228 (sold for 4,000 USD).



**Estimate EUR 1,500**  
Starting price EUR 750



87 | A FINE SATSUMA CERAMIC KOGO ATTRIBUTED TO CHIN JUKAN XII

Attributed to Chin Jukan XII (1835-1906), unsigned Japan, second half of 19th century

The two-part kogo (incense box) finely modelled as a young boy with a large bag inscribed with the characters dai (great) and matsu (pine), holding a sweet potato in his hand. Beautifully decorated with polychrome enamels of red, blue, black, and gold.



LENGTH 8 cm

Condition: Very good condition, one tiny chip to the edge of the sweet potato

**Provenance:** Collection of Louis Lawrence, author of Hirado: Prince of Porcelains (Chicago 1997, part of the Encyclopedia of Japanese Art Series).

Sweet potatoes are often referred to as "Satsuma Imo" in Japan as the province is traditionally the center of production. There are many stories of boys raiding the fields to pick these sweet delights to eat them. The representation of this kogo is very unusual.

Chin Jukan XII (1835-1906) was a highly skilled potter and an innovative entrepreneur. His work was first displayed to the West at the 1867 exposition in Paris where it was internationally acclaimed. The resulting success was the catalyst that inspired the Japanese export trade to blossom with overglaze decorated ceramics that became known as Satsuma ware being created in many regions of the country. Few potters or decorators were able to achieve the quality of workmanship attained by Chin Jukan XII. Interestingly the renowned Osaka based decorator, Yabu Meizan, ordered all his blanks from Chin Jukan rather than create them himself.

LITERATURE COMPARISON

A very similar model is in the collection of the British Museum, accession no. Franks.2052.



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

88 | A LARGE ENAMELED KUTANI PORCELAIN CHARGER WITH FALCON AND CRANES

Signed Kutani sei Japan, Meiji period (1868-1912)

The interior finely painted in gilt and bright enamels with three cranes standing on the shore next to a gnarled tree and large blossoming flowers, a falcon flying above with a fourth crane trapped in its talons, several fishermen in boats toward the center in front of a small village with huts and blossoming trees, two mountains and clouds in the background. With a metal mounting for suspension to a wall.

DIAMETER 46.2 cm

Condition: Very good condition with minor wear and firing irregularities, such as kiln grit to the base and some dark spots, occasional light scratches, and some wear to enamels.  
**Provenance:** German private collection.

**Estimate EUR 1,500**  
Starting price EUR 750





89 | A RARE KUTANI STANDING SCREEN  
WITH KANZAN AND JITTOKU

Japan, Meiji period (1868-1912)

Molded as a standing screen with a central depiction of Kanzan and Jittoku, the latter seated and holding a broom, the former standing and holding a scroll, on a craggy rock, surrounded by gilt chidori (plovers) in flight and gilt and blue crashing waves over a white stippled ground. The green outer border of the screen is decorated with gilt phoenixes, scrolling tendrils and leaves, the black screen stand with scrolling tendrils and flowers in gold, the top of the screen with a finely molded cord with lotus tassels at the bottom.

SIZE 24.5 x 21 cm

Condition: Excellent condition with only few minor traces of wear, such as very minute flakes to the rear of the feet and a small burst bubble to one of the waves.

Provenance: French private collection.

**Estimate EUR 2,500**

Starting price EUR 1,250



**90 | A SATSUMA STYLE CERAMIC FIGURE OF FUDO MYO-O AND ACOLYTES**

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

The blue Fudo Myo-o (Acala) is depicted seated on a rockwork base with a short inscription, 'Naritasan', and towering over crashing waves, holding a metal sword hilt in his right hand, the left hand raised, wearing a robe draped over his left shoulder and richly adorned in beaded jewelry, a flaming mandorla crafted from metal attached behind him, flanked by two of his acolytes below, Seitaka to his left and Kongara to his right, each standing on a similar rockwork base, all supported on a stepped plinth, the back with an impressed double-gourd seal mark.

HEIGHT 12.7 cm

Condition: Overall good condition, extensive wear, minor losses to the attributes, chips to the lotus held by Kongara, one hand of Seitaka is missing, further minuscule losses here and there.  
Provenance: German private collection in the Rhineland.

Naritasan ("Narita mountain") Shinshoji ("New victory temple") is a Shingon Buddhist temple located in central Narita, Chiba prefecture. It was founded in 940 by Kancho Daisojo, a disciple of Kobo Daishi. It is dedicated to Fudo Myo-o and is one of the best-known temples in the Kanto region.

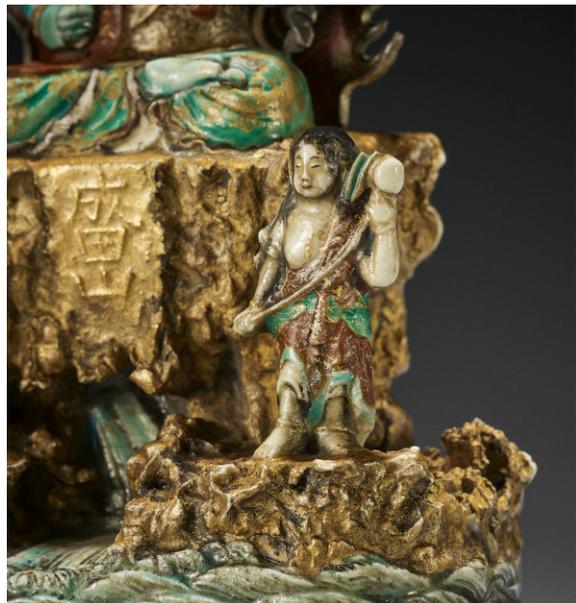
**Estimate EUR 1,500**  
Starting price EUR 750



**The Great Peace Pagoda (Daito), added in 1984**



**Fudo Myo-o in the Great Peace Pagoda**





91 | A BIZEN STONEWARE MODEL OF A SNARLING SHISHI

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

The shishi in a recumbent posture, with curled flaming mane and tail, the mouth wide open revealing tongue and fangs as it lets out a fierce snarl, the eyes pierced.

WIDTH 22 cm

Condition: Excellent condition with only minor wear.

**Provenance:** From the private collection of Professor Filippo Salviati, Rome, Italy. A professor of archeology and art history at the Italian Institute of Oriental Studies at the Sapienza University of Rome, Prof. Salviati has researched and published extensively on Chinese archaic art.

**Estimate EUR 600**  
Starting price EUR 300



92 | KURAYAMA: A GLAZED CERAMIC FIGURE OF SHOKI

By Kurayama, signed Kurayama  
Japan, late 19th to first half of 20th century

The demon queller finely modelled standing, wearing armor and a long flowing robe secured at the waist, holding his large sword in his lowered right hand, the face with a fierce expression, large bulging eyes, wild and dense hair and beard, flowing in the wind, the details neatly glazed, the back with an impressed mark Nabeshima-yaki, Kurayama saku ('Made by Kurayama, Nabeshima ware').

HEIGHT 38.5 cm

Condition: Excellent condition with only minor wear and firing irregularities.  
Provenance: British collection.

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

# Lacquer & Wood

Lots 93 to 123







93 | **OGAWA HARITSU (RITSUO): A FINE CERAMIC AND LACQUER INLAID KIRI WOOD RYOSHIBAKO (DOCUMENT BOX) AND COVER WITH BUGAKU ACCOUTREMENTS**

Attributed to Ogawa Haritsu (Ritsuo, 1663-1747), probably by Michizuki Hanzan (1743-1790), sealed Kan Japan, 18th century, Edo period (1615-1868)

Of rectangular form, carved from kiri (paulownia) wood of an attractive grain and color, the rounded edges with gold lacquer, the sides and cover inlaid with glazed ceramic, polychrome lacquer, and mother-of-pearl, depicting the various elements needed to perform the bugaku dance, including a fierce mask with phoenix headdress, a drum with beaters, a biwa and plectrum, a torikabuto, a flute and cymbals, a sho and a koto, the interior with a small ceramic inlay and the inlaid ceramic seal KAN – a seal used by Ogawa Haritsu and his followers. This type of pink seal was used by Michizuki Hanzan (1743-1790), a direct pupil of Ogawa Haritsu.

HEIGHT 17.3 cm, WIDTH 28.6 cm, DEPTH 23 cm



Condition: Good condition with minor wear, scattered losses (some of them likely intended), natural age cracks, few minuscule chips to edges, some nicks and scratches, one small ceramic inlay to the interior of the cover is lost. All as is to be expected from a Ritsuo box.

**Provenance:** Christie's, 27 October 1981, London, sale 2232, lot 371, purchased by William R. Appleby (1915-2007) and Elinor Appleby (1920-2020), longtime donors to the Metropolitan Museum of Art in New York. Mrs. Appleby had a particular interest in Asian art, and she and her husband supported the Department of Asian Art as well as the Fund for The Met, providing for important acquisitions and institutional initiatives.

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.

**AUCTION COMPARISON**

Compare a related but smaller inlaid wood box and cover signed Ritsuo and with the same pink seal Kan, but depicting a different subject, at Van Ham, Asiatische Kunst, 9 June 2016, Cologne, lot 2263 (**sold for 10,320 EUR**). Also compare to a similar ryoshibako featuring a biwa very similar to the one on the present box, sold at Zacks, Fine Japanese Art, 29 November 2019, Vienna, lot 83 (**sold for 11,430 EUR**). Also compare to a related wood document box recently sold at Bonhams, Fine Japanese and Korean Art, 17 March 2021, New York, lot 594 (**sold for 27,812 USD**).



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







94 | **OGAWA HARITSU (RITSUO): A LARGE AND IMPRESSIVE POLYCHROME GLAZED CERAMIC IREMONO (BOX) AND COVER**

Attributed to Ogawa Haritsu (Ritsuo, 1663-1747), signed on the original wood box  
Haritsu saku kaizukushi  
Japan, first half of 18th century, Edo period (1615-1868)

Superbly modeled in the form of a cluster of shells, the largest an upturned abawi (abalone) and the other a sazae (horned turban) resting against a closed clam encrusted with barnacles, each with a separately fashioned lid decorated with different varieties of crustacea interspersed with seaweed.

With the original wood awasebako (fitted box), with two paper labels, inscribed Haritsu saku kaizukushi ('Made by Haritsu. Assortment of shells').

HEIGHT 13 cm, WIDTH 32 cm, DEPTH 27.5 cm

Condition: Excellent condition with only minor surface wear.

**Provenance:** British private collection, formerly with Gregg Baker.

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.

**Shells in combination with seaweed were a favored subject of Ogawa Haritsu and his followers**, see for example a wood bunko decorated with very similar ceramic shells recently sold at Bonhams, Fine Japanese and Korean Art, 17 March 2021, New York, lot 594 (sold for 27,812 USD).



**The applied glazes in the present example are certainly emulative of lacquer**, being a key feature of Ogawa Haritsu's designs. The combination of elements flow over seamlessly into one another making it rather difficult to decide whether an individual decorative element is glazed or lacquered.

**Estimate EUR 12,000**

Starting price EUR 6,000









95 | **OGAWA HARITSU (RITSUO): A SMALL CERAMIC AND LACQUER INLAID KIRI WOOD BOX AND COVER WITH BUDDHIST OBJECTS**

Attributed to Ogawa Haritsu (Ritsuo, 1663-1747), unsigned  
Japan, 18th century, Edo period (1615-1868)

The kobako of rectangular form, the kiri (paulownia) wood of an attractive grain and color, the rounded edges with black lacquer, the sides and cover inlaid with glazed ceramic, polychrome lacquer, and mother-of-pearl, depicting various Buddhist objects such as a mokugyo (temple bell) with beater, a hossu (fly whisk), and a reishi scepter among falling petals, the interior with sparsely sprinkled gold flakes on a roiro ground.

HEIGHT 7.8 cm, WIDTH 13.5 cm, DEPTH 10.5 cm

Condition: Overall good condition with old expected wear, natural age cracks, the hossu handle and part of one petal are lost.

**Provenance:** Collection of Wivica Ankarcrona Borell (1935-2019), old collector's labels to interior. Her grandfather Sten Ankarcrona was a Swedish marine officer who came to Japan on a special mission in 1923, bringing back vast collections of Japanese art and decorating his summer house, creating first a Japanese garden and later a complete Japanese building as documented in Svenska Hem i ord och bild (Swedish Home in Words and Pictures) in 1928, providing a fascinating look at this golden age of European collecting. Their guest book contains the signature of the Swedish king Gustav VI Adolf as well as that of the Japanese crown prince, later Emperor Akihito.



**Sten Ankarcrona (1861-1936)**

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.

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



96 | **KAJIKAWA: A RARE LACQUER BUNDAI (WRITING TABLE)**

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

The writing surface decorated in gold and silver hiramaki-e, takamaki-e, and gold and silver foils against a black lacquer ground with various floral roundels, including ume (plum) blossoms, kiri (paulownia), kiku (chrysanthemum), and peony (botan), against a separated hanabishi-shippo pattern which is repeated on the exterior legs, the underside of the table and interior legs with nashiji, the corners and sides mounted with silvered fittings. The writing surface signed KAJIKAWA saku with a pot seal in the lower left corner.

SIZE 15 x 62.5 x 36.3 cm

Condition: Overall good condition with minor wear, particularly to edges, some wear to lacquer, several fittings are lost, one of the feet has been reattached some time ago, all as visible on the images provided.

**Provenance:** Collection of Wivica Ankarcrona Borell (1935-2019). Her grandfather Sten Ankarcrona was a Swedish marine officer who came to Japan on a special mission in 1923, bringing back vast collections of Japanese art and decorating his summer house, creating first a Japanese garden and later a complete Japanese building as documented in Svenska Hem i ord och bild (Swedish Home in Words and Pictures) in 1928, providing a fascinating look at this golden age of European collecting. Their guest book contains the signature of the Swedish king Gustav VI Adolf as well as that of the Japanese crown prince, later Emperor Akihito.



**Sten Ankarcrona (1861-1936)**



**AUCTION COMPARISON**

The exact matching suzuribako to the present bundai, also from the Ankarcrona Collection, was sold at Christie's, Crafted Landscapes: The Ankarcrona Collection of Japanese Lacquer and Asian Works of Art, 1 October 2020, New York, lot 21 (sold for 18,750 USD). Compare a set of bundai and suzuribako, signed Kajikawa and dated to the Meiji period (late 19th century), at Christie's, The Edoris Collection of Japanese Art / Japanese Art & Design, 10 November 2004, London, lot 148 (sold for 19,120 GBP).



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





97 | A SUPERB SILVER-MOUNTED INLAID LACQUER SUZURIBAKO WITH A LANDSCAPE

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

Of rectangular form with rounded corners, the cover superbly decorated in copper-brown and gold takamaki-e and hiramaki-e as well as silver takazogan and mother-of-pearl (aogai) inlays depicting a vast mountainous landscape with houses and trees, a lone figure inside the larger house looking up at the full moon and taking in the beautiful scenery, all against a roiro ground, the interior with an inset tray of nashiji fitted with a silver water dropper finely decorated with crashing waves, the interior of the box and cover both with nashiji as well, the interior rims of both mounted in silver. With a nashiji lacquer writing brush and a wood storage box with calligraphy inscription and one seal to either side of the cover.

SIZE 4.7 x 27.5 x 24.3 cm

Condition: Good condition with only minor surface wear. Loss to one mother-of-pearl inlay. The wood storage box with minor chips and few natural age cracks.

Provenance: US private collection.

**AUCTION COMPARISON**

Compare a related but earlier suzuribako, attributed to the Igarashi school and dated to the 17th century, at Sotheby's, Fine Japanese Art, 5 November 2019, London, lot 63 (sold for 40,000 GBP).



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





98 | **A LACQUER SUZURIBAKO  
WITH THE SEVEN  
FLOWERS OF AUTUMN**

Japan, c. 1750, Edo period (1615-1868)

Of rectangular form with canted edges, finely decorated in gold and silver takamaki-e and hiramaki-e, depicting the seven flowers of Autumn (Aki-no Nanakusa) in a bamboo-fenced garden as well as craggy rockwork and grass, all against a fine nashiji ground, the interior of the cover with plovers flying above a meandering river on a nashiji ground, the design continued onto the writing utensil compartment, the interior of the box further fitted with a rectangular inkstone and a copper water dropper.

SIZE 4.5 x 20.5 x 22.5 cm

Condition: Good condition with minor wear, the cover with a minuscule loss in the upper area.  
Provenance: British collection.

The Seven Flowers of Autumn are all indigenous to Japan and have been loved by the Japanese at least since the Nara period (710-794). They consist of *Lespedeza* (hagi), *Miscanthus sinensis* (susuki), *Pueraria montana* var. *lobata* (kuzu), *Dianthus superbus* (nadeshiko), *Patrinia scabiosifolia* (ominaeshi), *Eupatorium fortunei* (fujibakama), and *Platycodon grandiflorus* (kikyo).

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





99 | A LACQUER SUZURIBAKO DEPICTING CRANES, WITH WRITING UTENSILS

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

Finely decorated in gold, silver, copper-brown, and black hiramaki-e and takamaki-e, depicting four cranes in a rich landscape with pine and bamboo, two further cranes in flight above, the interior of the cover also with gold-foil inlay and depicting peonies and rockwork, the interior fitted with an ink stone, a blue and white ceramic water dropper (suiteki), and a tray for brushes, and comes complete with a brush and further utensils.

SIZE 5 x 21.5 x 23.5 cm

Condition: Very good condition with minor wear, the cover with a small crack to the lacquer.

Provenance: French private collection.

**AUCTION COMPARISON**

Compare a related but later suzuribako, with a similar depiction to the cover and of related size, at 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 257 (sold for 10,625 USD).



**Estimate EUR 2,500**  
Starting price EUR 1,250





**100 | A RARE LACQUER SUZURIBAKO WITH OWL AND MOON**

Japan, c. 1700-1750, Edo period (1615-1868)

The rectangular suzuribako (writing box) with a black-lacquered exterior, the cover finely lacquered in gold and silver takamaki-e depicting an owl perched on a leafy oak tree with many acorns, above craggy rockwork, ferns, and small plants, all below the silver moon partially hidden beneath kirikane-inlaid clouds and gold-sprinkled mist. The inside of the cover shows a beautiful reddish nashiji ground and is lacquered in gold and silver takamaki-e depicting various flowers, grasses, and a fence. The interior with further nashiji, a tray showing a blooming flower, and a compartment containing the original suzuri (ink stone), and brass suiteki (water dropper), as well as further takamaki-e plants.

SIZE 22.6 x 21 x 4.5 cm

Condition: Good overall condition with age-related wear, including some tiny losses and subsequent touch-ups to the cover, some light surface scratches, some crackling and old repairs to the edges of the cover and box, and some general associated wear. The ink stone with a large chip.

**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 is currently on view in the MUSEC until end of April 2021.

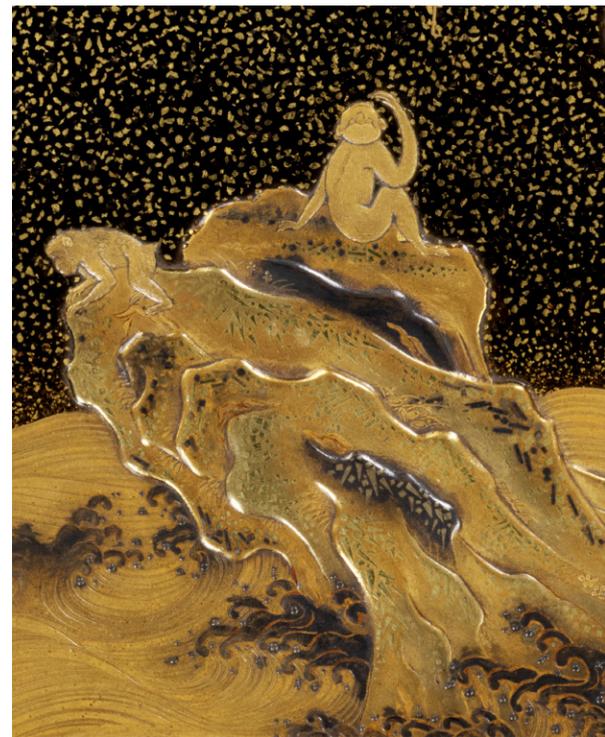
**AUCTION COMPARISON**

A related suzuribako with an owl and dated to the 18th century was sold by Christie's, Japanese Art and Design, 14 May 2008, London, lot 35 (sold for 4,750 GBP).



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





101 | AN IMPRESSIVE  
LACQUER SUZURIBAKO  
DEPICTING TEKKAI  
SENNIN

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

Of rectangular form with canted edges decorated in red and gold hiramaki-e with evenly spaced sinuously coiled dragons, the cover in black and gold takamaki-e depicting Tekkai Sennin looking upwards, holding a gnarled staff, and carrying two double-gourds on his back, all on a roiro ground, the interior of the cover with a monkey seated on a rocky outpost above crashing waves, looking up at the tree on a cliff above him, all beneath a half-full moon and against a black and gold nashiji ground repeated to the interior of the box fitted with two small compartments for writing utensils as well as a rectangular inkstone, signed Nakamura Chobei with a kakihan, and a shaped gilt copper water dropper depicting a clam and crashing waves.

With a wood hakogaki (storage box) with inscriptions: Hakogaki to storage box: "Makie, On-suzuribako, Ji kuro sennin no zu" [Makie lacquer, suzuribako, with the design of an immortal on a black background].

SIZE 4.5 x 20.8 x 23 cm

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

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



102 | A LACQUER SUZURIBAKO  
WITH JUROJIN AND DEER

Japan, 19th century

Of rectangular form with canted edges decorated with gold-lacquered scrolling vines, the cover with red, black, and gold takamaki-e depicting Jurojin holding a scroll and leaning against his deer, his gnarled staff and uchiwa (fan) underneath, the lucky god with a pensive expression and neatly detailed features, all against a roiro ground, the interior fitted with a tray and a compartment with a fitted rectangular signed ink stone and a copper water dropper (suiteki). With a black wood box and cover from the same period.

SIZE 4.5 x 21 x 23 cm

Condition: Good condition with minor wear to lacquer, minuscule nicks, and light surface scratches. The storage box with extensive wear, some chips, and minor losses.

**Provenance:** US private collection. Old Japanese collector's label to the storage box.

**Estimate EUR 2,500**

Starting price EUR 1,250





**103 | A FINE LACQUER SUZURIBAKO WITH A COCKEREL, HEN AND SHOCHIKUBAI**

Japan, 19th century

Of rectangular form with canted edges, finely decorated in red, gold, silver, and black takamaki-e with a rooster and hen against an impressive and dense nashiji ground. The interior is decorated with the 'three friends of winter' motif (shochikubai), the inside of the cover lacquered in gold and silver takamaki-e and hiramaki-e with kirikane, depicting a plum and pine tree and a stream with craggy rockwork, bamboo, and a bird preening itself on a rocky outpost, all against the same nashiji ground. The interior of the box fitted with a tray decorated with a further plum tree and another compartment with a rectangular inkstone, and a copper water dropper (suiteki).

SIZE 22.5 x 20.3 x 4 cm

Condition: Good condition with minor wear, some flaking and small associated losses to the lacquer, particularly to the edges which also show some crackling. One thin crack to the inside of the cover. Provenance: US private collection.



**AUCTION COMPARISON**

Compare a closely related suzuribako, likely from the same studio, of only slightly larger size, dated to the late 19th century (Meiji period), at Christie's, Japanese and Korean Art, 18 September 2007, New York, lot 240 (sold for 6,000 USD).



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



LEWIS  
55  
COLLECTION



104 | A LACQUER SUZURIBAKO WITH  
FISH WRAPPED IN LOTUS LEAF

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

**Published:** Little, Stephen / Lewis, Edmund J. (2011) View of the Pinnacle: Japanese Lacquer Writing Boxes: The Lewis Collection of Suzuribako, Honolulu: University of Hawai'i Press, cat. no. 29.

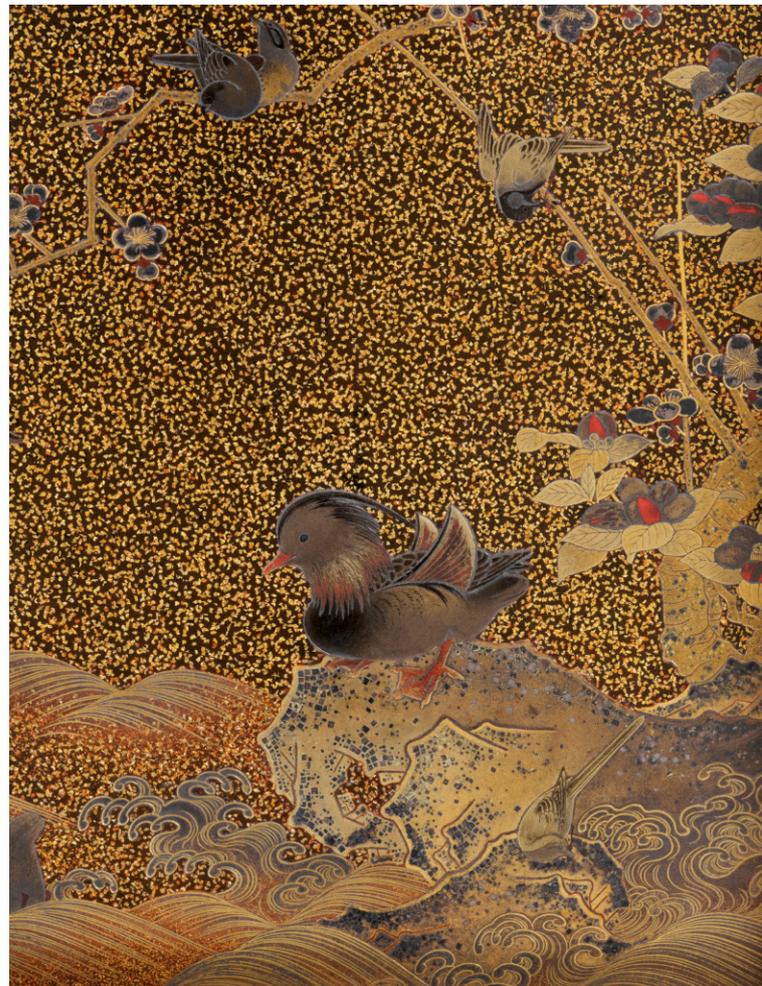
Of rectangular form with canted edges, finely decorated in gold and silver takamaki-e and mother-of-pearl inlays with fish, seashells, and seaweed wrapped in a lotus leaf, with further seaweed and shells to the side, all against a roiro ground, the gold-lacquered edge with fine takamaki-e showing scrolling vines, the interior of the cover with a Mandarin duck (oshidori) on a rocky outpost, a second oshidori diving into the crashing waves below, and sparrows in a blossoming plum tree and camellias against a nashiji ground, the box fitted with two small compartments decorated with flowers and leaves as well as a rectangular inkstone and a pewter water dropper (suiteki) with peony blossoms.

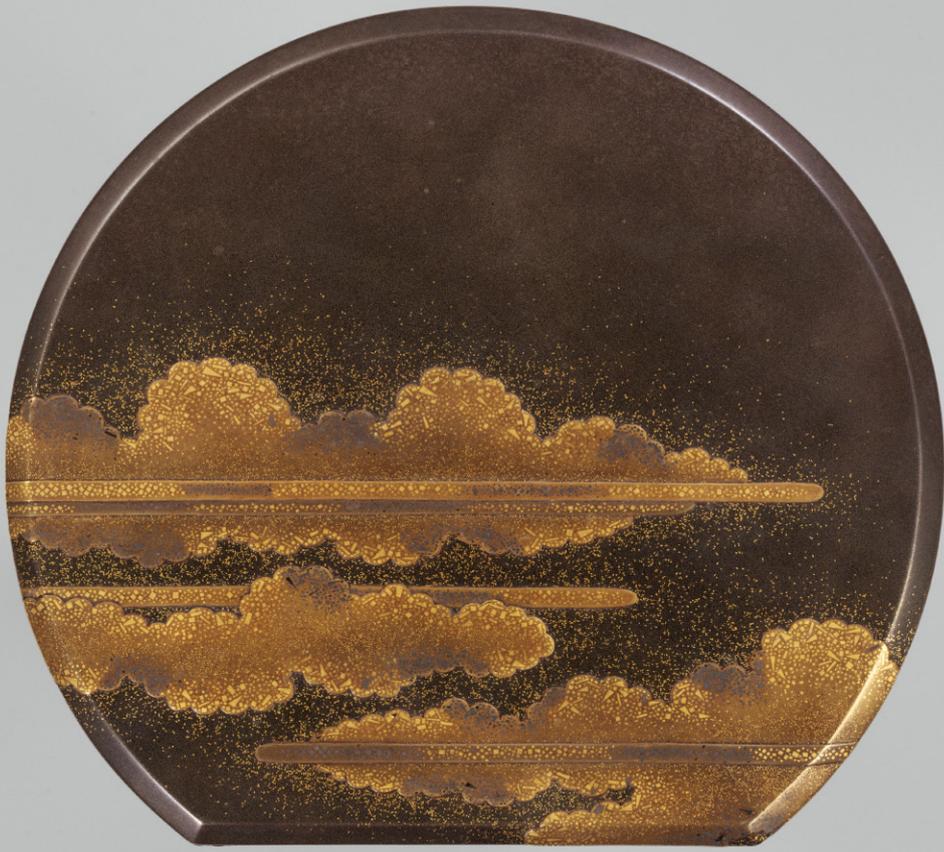
SIZE 17 x 15.9 x 3.8 cm

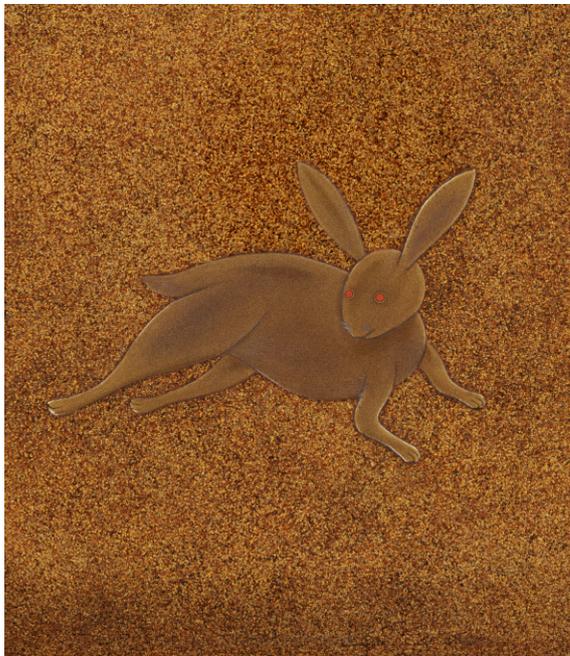
Condition: Excellent condition with only minor surface wear, some rubbing to lacquer particular to the edges.

**Provenance:** Collection of Drs. Edmund and Julie Lewis. Old collector's label 'Lewis Collection 55' to the underside.

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







**105 | A SUPERB AND RARE MOON-SHAPED LACQUER SUZURIBAKO WITH LUNAR HARE**

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

The suzuribako (writing box) in the shape of the full moon with one straight edge, the domed cover decorated with gold nashiji clouds with some larger kirikane flakes and smaller sparsely sprinkled gold flakes around and inside the design, the design extending to the sides of the cover, all against an attractive silverish ground. The inside of the cover shows a brilliant gold takamaki-e moon rabbit depicted in mid-jump. The interior fitted with a tray to hold the original ink stone, which is set inside a nashiji lacquer frame, and with two original paintbrushes lacquered in black with gold flakes. The underside and entire interior of beautifully dense nashiji lacquer.

SIZE 24 x 21.7 x 3.5 cm

Condition: Very good condition with minimal surface wear and expected wear to lacquer. The cover with some crackling to the edges and the underside with surface scratches.

**Provenance:** Ex-collection Claudio Perino, a collector with a



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

The design of the suzuribako is very clever, as it utilizes the shape of the box, already hinting at the possible presence of the lunar hare, which is of course located in all its splendor on the inside cover. This popular motif originates in China, where the rabbit is often portrayed as a companion of the Moon goddess Chang'e, constantly pounding the elixir of life for her.

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



**A woodblock print by Tsukioka Yoshitoshi showing the moon rabbit striding on the full moon**



**106 | A SUPERB ZESHIN-STYLE INLAID LACQUER SUZURIBAKO WITH DRAGON AMONGST CLOUDS AND COMBED WAVES**

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

**Published:** Little, Stephen / Lewis, Edmund J. (2011) View of the Pinnacle: Japanese Lacquer Writing Boxes: The Lewis Collection of Suzuribako, Honolulu: University of Hawai'i Press, cat. no. 69.

Of rectangular form with canted edges, superbly decorated in red and gold takamaki-e and kirikane as well as glass and mother-of-pearl inlays with a fierce dragon with finely detailed scales amid flames emerging from thick clouds, all on a dark-red **seigaiha (combed-wave pattern)** ground continued to the sides of the cover and the box, the underside of the cover with the attributes of a lucky god, including a treasure sack, a fan decorated with a phoenix, and a long gnarled staff with a double-gourd and scroll, all against a densely sprinkled nashiji ground, the interior of the box with nashiji and fitted with two compartments, a rectangular inkstone, and the original silver water dropper in the form of a tama (magical pearl), the underside with nashiji as well.

SIZE 5.2 x 23.7 x 25.4 cm

Condition: Very good condition with minor expected wear to lacquer and some old restored cracks to the edges of the box.

**Provenance:** Collection of Drs. Edmund and Julie Lewis.

This exceptionally well-crafted suzuribako clearly shows at least the influence of Shibata Zeshin, particularly in its use of the impressive seigaiha (combed-wave pattern) lacquer technique, a characteristic of the master lacquer artist Zeshin.

**AUCTION COMPARISON**

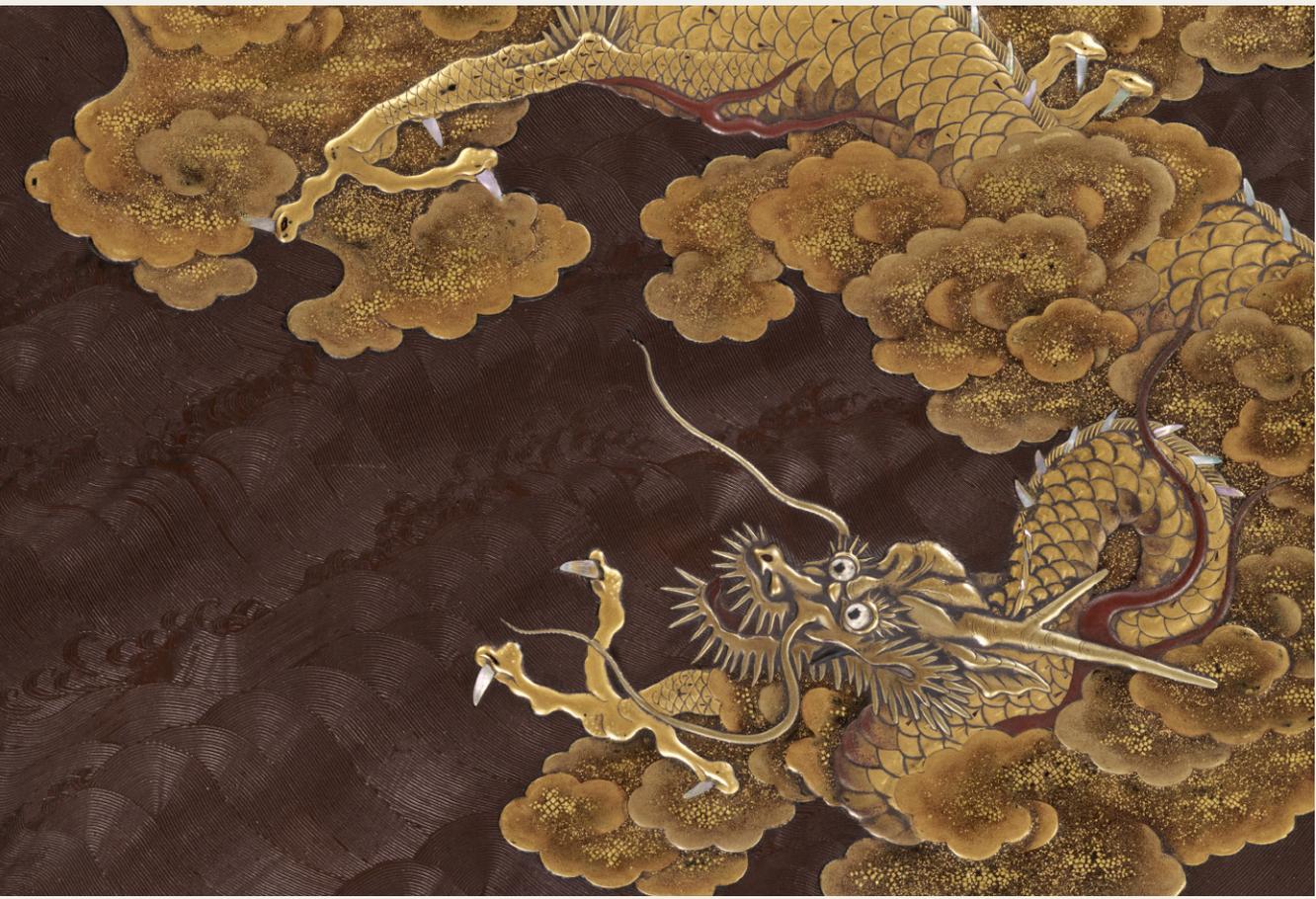
Compare a red-lacquer tray and cover from an original tiered jubako by Shibata Zeshin, of related size and also showing seigaiha on dark-red lacquer, at Bonhams, Fine Japanese Art, 14 May 2015, London, lot 338 (**sold for 31,250 GBP**). Compare also with a black-lacquer inro by Shibata Zeshin, also showing seigaiha on dark-red lacquer, at Bonhams, Fine Japanese Art, 5 November 2020, London, lot 57 (**sold for 18,812 GBP**).



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









**107 | SHIBATA ZESHIN: AN IMPORTANT ALBUM OF FIVE LACQUER PAINTINGS DEPICTING THE GOSEKKU (FIVE CHIEF FESTIVALS OF JAPAN)**

By Shibata Zeshin (1807-1891), each painting with Zeshin's artist signature and seal Zeshin or Koman Japan, c. 1880, Meiji period (1868-1912)

The album containing five masterful urushi-e (lacquer) paintings depicting the five chief festivals in Japan (Gosekku) with a finely embroidered silk cover featuring floral designs and stylized phoenixes, each page of board covered in gold paper, bound in orihon (concertina) format closed on one side, the paintings arranged one per opening on the left-hand side.

With the original double-boxing. The larger red-lacquered box with a piece of paper on the side of the box: 是真、五節句帖 “Zeshin, Gosekku cho” [The Album of the Five Festivals, Zeshin].

The smaller hakogaki (storage box) inscribed on the cover in the front 対柳居 是真筆 “Tairyukyo Zeshin hitsu” [Painted by Zeshin,

art name Tairyukyo] and on the inside cover with an attestation by the chief pupil of Zeshin: 精々軒、竹真謄、Seal: 真 “Seiseiken, Chikushin sho, with a seal Shin (of Chikushin)” [Examined and attested by Chikushin, art name Seiseiken]

Shoji Chikushin (1854-1936) was a leading pupil of Zeshin who often signed boxes authenticating his work.

SIZE 19.2 x 11 cm

Condition: Very good condition. The album with some evidence of worm damage, however no damage to the lacquer. Some minor creases and wear as are to be expected.

**Provenance:** Collection of an English Gentleman acquired at Sotheby's London in the 1980s/1990s.

Shibata Zeshin (March 15, 1807 - July 13, 1891) was a Japanese lacquer artist and painter of the late Edo period and early Meiji era. He has been called “Japan's greatest lacquerer”. His work, unlike the oils being used by so many of his contemporaries, never need re-touching and never faded. He was a master of emulating oil or ink painting with lacquer and combined groundbreaking techniques with traditional subjects. The present album is an exemplary work of this ‘revolutionary traditionalism’ with a somewhat minimalist approach to the subject of the five festivals, without too much fuss but with a remarkable aesthetic quality and superb craftsmanship of lacquer which has kept its freshness of color and vibrancy to this very day.

**AUCTION COMPARISON**

A similar album with six leaves, yet of miniature format, was sold at Bonhams, Fine Japanese Art, 11 May 2017, London, lot 179 (sold for **22,500 GBP**). Another album of similar size with twelve leaves was sold at Christie's, Japanese and Korean Art, New York, lot 690 (sold for **339,750 USD**). Also compare to a complete set of five lacquer tanzaku (poem cards), also showing the Gosekku, was sold at Bonhams, The Edward Wrangham Collection of Japanese Art Part VI, 10 November 2015, London, lot 159 (sold for **25,000 GBP**).



**Estimate EUR 25,000**

Starting price EUR 12,500

**Album leaf 1**

Oshogatsu, the New-Year's Festival. New year's day showing a Kemari ball and shuttlecock for the Hanetsuki game. Signed: Zeshin with seal Zeshin 是真





**Album leaf 2**

Hinamatsuri, the Doll's Festival, held on the third day of the third month. Showing the shell-matching game (Kai awase)  
Signed: Zeshin with seal Zeshin 是真



Girls playing the Kai-awase shell matching game on a screen by Ikeda Shoen

**Album leaf 3**

Shobu no Sekku, the Boys' Festival, held on the fifth day of the fifth month. Depicting a kabuto helmet and irises (shobu)  
Signed: Zeshin 是真 with seal Koman 古満



**Album leaf 4**

Tanabata, the itomaki and wrapped silk-mulberry leaves are associated with the Tanabata Festival held on the seventh day of the seventh month when the stars Altair (the Herd Boy) and Vega (the Weaver Girl), separated on either side of the Milky Way as a punishment for neglecting their duties, are allowed to meet.

Signed: Zeshin with seal Zeshin 是真



A girl wrapping the mulberry leaves for the Tanabata festival on a woodblock print by Ito Shinsui



**Album leaf 5**

Kiku no Sekku, the Chrysanthemum Festival, held on the ninth day of the ninth month showing a bunch of small chrysanthemum flowers (kogiku) wrapped in the noshigami, and a cricket (koozumi) sitting beside it.

Signed: Zeshin with seal Zeshin 是真

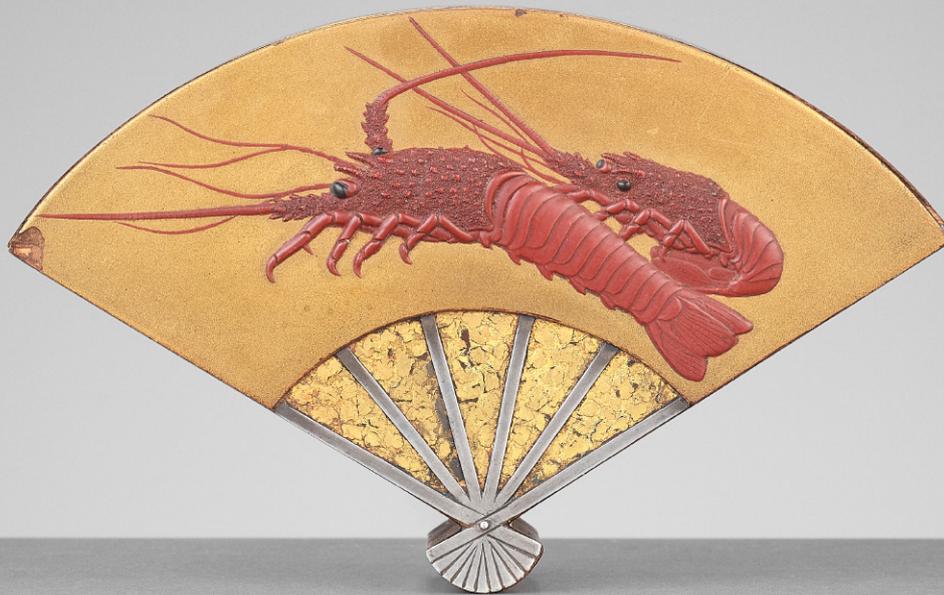


Woodblock print depicting the Chrysanthemum Festival by Torii Kiyonaga





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**108 | A SUPERB FAN-SHAPED LACQUER KOGO (INCENSE BOX)**

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

The box and cover in the form of a fan, the cover with red takamaki-e showing two naturalistically crafted spiny lobsters (ebi) on a kinji ground, the fan blades crafted from silver, the exterior sides with crashing waves on nashiji, the interior and underside also with nashiji.

LENGTH 10.5 cm

Condition: Good condition with minor wear, the cover with a small chip and several minor cracks.

**Provenance:** From the Collection of Nils Erdmann (born 1919), Stockholm, and thence by descent.

The quality of lacquered lobsters is quite remarkable, almost reminiscent of works by Shibata Zeshin (1807-1891), the lobster being a favored subject of Zeshin. Furthermore, the fan-shaped design is rather rare and highly sought-after by collectors.

**AUCTION COMPARISON**

Compare a related but larger lacquer fan-shaped box, depicting a different subject, at Christie's, Japanese and Korean Art, 20 March 2007, New York, lot 134 (sold for 4,800 USD).



**Estimate EUR 2,500**

Starting price EUR 1,250





109 | **KOSHINSAI HARUHIDE: A MAGNIFICENT GOLD LACQUER TEBAKO AND TRAY WITH SCENES FROM THE NIKKO TOSHO-GU**

By Koshinsai Yoshikawa (art name Haruhide), signed Koshinsai Haruhide with seal Yoshikawa  
Japan, 19th century, Edo period (1615-1868)

The accessories box of typical rectangular shape with rounded corners, a flush fitting cover with silver rims, and a footed tray inside, each lavishly lacquered in rich gold with various techniques such as takamaki-e, hiramaki-e, kirikane, nashiji, and togidashi-e, depicting various scenes from the Tosho-gu shrine in Nikko.

The cover shows the three sacred storage houses (Nikko Toshogu Sanjinko) nestled amongst tall cryptomeria trees, as well as the famous architectural elements depicting imaginary elephants (sozo-no-zo). The inside of the cover shows the five-story pagoda of the Nikko Tosho-gu from afar, amongst many trees and dense mist emulated by nashiji-lacquer, all below the silver-inlaid moon. The outside of the box shows various idyllic landscape scenes in Nikko. The tray shows the famous red Shinkyo bridge in Nikko below towering pine trees. The inside and underside of the box, as well as the underside of the tray of dense nashiji.

The inside of the cover with the lacquered artist signature KOSHINSAI HARUHIDE and with red seal YOSHIKAWA. The artist is listed in the Index of Inro Artists by E.A Wrangham on page 150 of Koshinsai Yoshikawa.

SIZE 22.7 x 17.7 x 10 cm



**Architectural element of the Nikko Tosho-gu showing imaginary elephants and dragons**



**A woodblock print by Tsuchiya Koitsu showing the five-story pagoda from afar**



**The Shinkyo bridge in Nikko**



Condition: Very good condition with only very minor wear to lacquer and minuscule losses, particularly around the edges.

**Provenance:** Old Swiss private collection formed in the 1940s/50s.

The Nikko Tosho-gu is a highly important Shinto shrine dedicated to Tokugawa Ieyasu, the founder of the Tokugawa shogunate, which ruled Japan from 1603 until the Meiji Restoration in 1868. Together with Futarasan Shrine and Rinno-ji, it forms the Shrines and Temples of Nikko UNESCO World Heritage Site, with 42 structures of the shrine included in the nomination. Five of them are designated as National Treasures of Japan, and three more as Important Cultural Properties. Hundreds of stone steps lead through the cryptomeria forest up to the grave of Tokugawa Ieyasu, where a bronze urn contains his remains.

The subject matter and exceptionally fine quality of lacquer work may indicate this tebakō was made by imperial decree.

**AUCTION COMPARISON**

For a lacquer Kodansu of similar quality and depicting the same subject matter, see Christie's, The Joseph Collection of Japanese Art, 11 November 2015, London, lot 8 (sold for 37,500 GBP).



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







**110 | A RARE LACQUER COSMETIC BOX AND COVER WITH CRANES, MINOGAME AND SHOCHIKUBAI**

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

The cosmetic box with a domed overhanging kabusebuta cover, covered in fine and densely sprinkled nashiji lacquer, and decorated with gold and silver takamaki-e and hiramaki-e, as well as some aogai (mother-of-pearl) inlays, depicting cranes and minogame amongst pine trees, bamboo, and plum blossoms (also known as the three friends of winter, shochikubai). The inside of nashiji.

SIZE 8.2 x 8.5 x 8.5 cm

Condition: Good condition with minor expected surface wear and old wear to lacquer, some minor surface scratches on the cover, tiny losses to aogai inlays.

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

**Estimate EUR 1,500**  
Starting price EUR 750

**111 | A RARE GOLD LACQUER KOBAKO WITH SHICHIFUKUJIN**

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

The rectangular kobako (small box) decorated on the cover in iro-e takamaki-e and hiramaki-e, as well as kirikane flakes, depicting the seven lucky gods (from left to right: Bishamonten, Daikoku, Jurojin, Benten, Ebisu, Daikoku, and Hotei) drawing strings, all against a rich fundame ground. The inside of dense nashiji.

SIZE 8.2 x 7 x 2.1 cm

Condition: Generally, in very good condition with minor expected surface wear, particularly to the edges.

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

**Estimate EUR 1,500**  
Starting price EUR 750





112 | A FINE LACQUER KOGO (INCENSE BOX)  
WITH KANZAN AND JITTOKU

Japan, late 19th century

Of lobed square shape, bearing a fine roiro ground, the lid masterfully lacquered in iro-e togidashi-e depicting Kanzan and Jittoku examining a scroll. The inside and underside of dense nashiji.

SIZE 7.5 x 7.5 x 2.3 cm

Condition: Superb condition with extremely minimal surface wear including very light scratches.

Provenance: British private collection.

**AUCTION COMPARISON**

Compare to a lacquered kogo from the same workshop, sold at Bonhams, Fine Japanese Art, 6 November 2007, London, lot 177 (sold for 2,040 GBP).



**Estimate EUR 2,000**

Starting price EUR 1,000





**113 | A RARE LACQUERED  
TOKKURI (SAKE FLASK)**

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

The tokkuri of classic shape, finely decorated in rich gold and silver lacquer, against a densely sprinkled nashiji ground, featuring elaborate designs of peonies (botan) and hanging fuji (wisteria) mon crests, and some scrolling leafy vines.

HEIGHT 20 cm

Condition: Good condition with some age-related wear. Old restoration to the lip and some restored cracks around the base.

**Provenance:** B. Altman & Co. with old collection label. B. Altman and Company was a luxury department store and chain, founded in 1865 in New York City, New York, by Benjamin Altman. When Benjamin Altman died in 1913 at the age of 73, his stock in the stores was placed in the Altman Foundation. Altman's art collection, which included many Rembrandts, went to New York City's Metropolitan Museum of Art. Then 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**

Lacquer tokkuri are exceptionally rare, for a related but slightly earlier lacquer tokkuri, see Bonhams, The Edward Wrangham Collection of Japanese Art Part III, 15 May 2012, London, lot 398 (sold for 4,375 GBP).



**Estimate EUR 2,500**

Starting price EUR 1,250



114 | A FINE PAIR OF LACQUER VASES  
WITH SHOJO AND SAKE JARS

Japan, Meiji period (1868-1912)

The wood vases each in the shape of a sake jar rising from a short straight foot to a waisted neck with a broad straight rim with circumferential gold-lacquered characters, the gold-lacquered sake 'dripping' irregularly from the neck over the shoulder, the interior with nashiji, each with an inset allowing for use as incense holders, and each with a finely carved and red and gold lacquered figure of a shōjo, one seated and holding a fan, the other standing in a dynamic posture and holding a large sakazuki (sake saucer), both wearing elaborately patterned robes and showing cheerful expressions suggesting an advanced stage of inebriation, their feet lacquered in silver.

HEIGHT 20.4 cm and 20.5 cm

Condition: Overall good condition with some old wear, scattered nicks, and losses to lacquer. One of the vases with a crack.  
Provenance: French private collection.

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



**115 | A GOLD AND BLACK LACQUER HOKAI  
(COVERED FOOD CONTAINER)**

Japan, 19th century

Of cylindrical form, with ribbed sides, supported on four tall spreading feet, decorated overall in gold, silver, and reddish-brown hiramaki-e with lotus flowers on scrolling leafy vines against a roiro ground, the edges and feet with shaped gilt metal fittings engraved with scrolling foliage.

HEIGHT 39,5 cm

Condition: Excellent condition with only minor surface wear.

**Provenance:** German private collection, acquired in Japan during the 1980s, while the present owner lived there.

**AUCTION COMPARISON**

Compare a pair of related but slightly larger (49 cm high) lacquer hokai, dated to the Meiji period (19th century), at Christie's, Important Mobilier et Objets d'Art, Orfèvrerie, Céramiques Européennes, Art d'Asie, 21 June 2006, Paris, lot 263 (sold for 9,000 EUR).



**Estimate EUR 1,500**  
Starting price EUR 750



**116 | A FINE AND RARE LACQUER SAGE-JUBAKO (PORTABLE PICNIC SET)**

Japan, 19th century

Consisting of an open rectangular frame with a handle on top and lacquered in gold kinji and nashiji, the top decorated with an ox herder below a flowering tree in takamaki-e of various colors against a dense nashiji ground. The picnic set is complete and consists of a jubako (tiered stacking box), a tray, a rectangular container, and a lidded box fitted for two pewter tokkuri (sake bottles). All parts are similarly lacquered with nashiji and gold takamaki-e flowers and leaves, and the tray is lacquered in nashiji with Chinese boys in Korean attire and a dog. With a wood tomobako storage box.

SIZE 32 x 33.5 x 18 cm

Condition: Very good condition, the set is completely original! Some expected surface wear and wear to lacquered details. The inside of the lidded box shows some cracks to lacquer.

Provenance: British private collection.

**AUCTION COMPARISON**

A related set showing similar decorations as are on the tray was sold at Bonhams, Fine Japanese Art, 16 May 2019, London, lot 69 (sold for 5,687 GBP).



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





**117 | A RARE MUROMACHI TO EDO PERIOD  
POLYCHROME WOOD GROUP  
WITH SHOKI AND ONI**

Japan, late Muromachi period (1336-1573) to early Edo period (1615-1868)

Set on a black-lacquered natural wood base and showing a grim Shoki standing next to a disciple who is kneeling and fiercely pinning down an oni, grabbing him by the neck, who is screeching in agony. The figures are painted in polychrome pigments and lacquer. The clothes of Shoki are adorned with a fine asanoha pattern, indicative of the period (see Auction comparison). The figures are separately carved and inset into the base. A very rare and expressive composition dated to the late Muromachi period (1336-1573).

HEIGHT 23.5 cm

Condition: Very good condition considering the age. There is minor flaking to lacquer and polychrome pigments. The sword of Shoki has been lost and the sword of the disciple is chipped. Some crackling, minor losses and fading to colors.  
Provenance: German private collection.

**AUCTION COMPARISON**

Compare to a mount of a wakizashi, executed in very similar style and dated to the Muromachi period, sold at Bonhams, Arts of the Samurai, 30 October 2017, New York, lot 434 (sold for 4,000 USD).



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

**118 | NAGAHIDE:  
A FINE WOOD  
OKIMONO OF  
DARUMA**

By Nagahide, signed Nagahide  
Japan, 19th century

The Zen patriarch standing straight enveloped in long flowing monastic robes and the characteristic cowl, the face with a resolute expression and neatly detailed features, the wood finely carved with different textures to the chest as well as the outer and inner robe, creating an appealing contrast. Signed NAGAHIDE to the underside.

HEIGHT 31.2 cm

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

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





**119 | A MASSIVE AND FINELY CARVED  
WOOD PANEL WITH SHISHI AND CUB**

Signed Horimonoshi Yamamoto Kanjiro Yasutomo with kakihan and Kenbyo isshiki, daiku Konishi Matayoshiei Toyomasa with kakihan Japan, 19th century

The massive wood panel carved in high relief with an imposing adult shishi, its flowing mane and bushy tail finely carved, and with its tongue sticking out as it encourages its young cub to cross a stream, the young cub's expression amusingly reluctant. This subject is known as toranoko watashi. A large waterfall crashes down behind the adult shishi and peony blossoms and leaves are finely carved below.

Signed by two artists (carpenter and carver) in the reverse – daiku Konishi Matayoshiei TOYOMASA with kakihan [a carved screen, carpenter Konishi Matayoshihei Toyomasa] and Horimonoshi Yamamoto Kanjiro YASUTOMO with kakihan [Carver Yamamoto Kanjiro Yasutomo].

SIZE 97 x 86.5 cm

Condition: Good condition. Some age cracks, the tail of the shishi cub partially chipped, two chips to the peony flower in the bottom left and a small section of the adult shishi's tail re-attached. Provenance: French private collection.

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



**120 | GYOSUI: A LACQUERED WOOD GIGAKU MASK OF KARURA (GARUDA)**

By Gyosui, signed Gyosui with seal  
Japan, early 20th century

Finely carved and colored in gold, red, and black as a Karura showing a fierce expression with large bulging eyes, bold furrowed brows, the beak holding a gold pearl and showing a scowl. The interior with a paper label reading Kokuho mo, gigaku-men, Todai-ji, Karura-men, Gyosui saku ('A mask of Karura, made by GYOSUI [the seal also reading Gyosui], copied from the original at Todai-ji Temple [in Nara]'). The artist was a pupil of Kano Tessai (1845-1925).

The Karura is a divine hybrid human-bird creature based on the Garuda (the name is a transliteration) and one of the stock character masks worn by performers of the ancient Japanese courtly dance art of gigaku.

HEIGHT 31.5 cm

Condition: Very good condition with minor and mostly intentional wear, few natural age cracks.  
Provenance: British private collection.

**LITERATURE COMPARISON**

Compare a similar mask, possibly the original, transmitted by the Todai-ji temple and currently in the collection of the Miho Museum, accession number H-39.1.



**Estimate EUR 800**  
Starting price EUR 400

**121 | A BAMBOO AND LACQUER SHO (MOUTH ORGAN)**

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

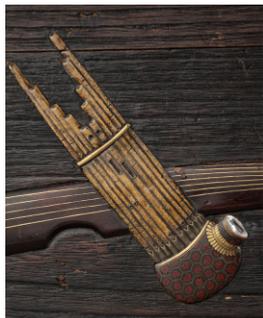
The bamboo pipes set into the black-lacquered base with silver mouthpiece and held with silver fittings.

LENGTH 45.5 cm

Condition: Very good condition with minor wear and traces of use.  
**Provenance:** Viennese private collection, acquired in the local trade before 2000.

**AUCTION COMPARISON**

Compare a related sho, dated to the late 19th century, at Christie's, Japanese and Korean Art, 23 March 1999, New York, lot 96 (sold for 1,725 USD).



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

Compare to the sho seen on lot 93





**122 | SUZUKI GENGENSAI: A BAMBOO HANAKAGO (FLOWER BASKET)**

By Suzuki Gengensai (1891-1950), signed Gengensai saku  
Japan, 1914-1923

The handled flower basket of susudake (smoked bamboo) with rattan accents, the main section of the body plaid in a hexagon weave, above and below the hexagon is woven in an open twill plating framed with sections in a diagonal weave, a large handle formed of three bamboo sections joined with delicate knots and attached to the body with large open elaborate knots, the underside signed GENGENSAI saku. With a faceted and lacquered bamboo otoshi (water container) and original tomobako (wood storage box) with an inscription, Teiryō hanakago ('Flower basket with handle').

HEIGHT 47 cm, WIDTH 20 cm

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

Suzuki Gengensai worked in the Osaka region and studied basketry under Yamashita Kochikusai. He was given the art name 元々齋 in Taisho 3 (1914), as inscribed to the base of the present basket, and in Taisho 12 (1923) he changed his name to 玩々齋 (both names are pronounced as Gengensai). Therefore, this basket can be safely dated to this nine-year period of Gengensai's career.

**LITERATURE COMPARISON**

A related piece by the same artist is published in *Masters of Bamboo: Artistic Lineages in the Lloyd Cotsen Japanese Basket Collection*, pg. 96, no. 54. A related basket by the same artist, titled 'Soaring Cliff', was exhibited in the Metropolitan Museum of Art, *Japanese Bamboo Art: The Abbey Collection*, 13 June 2017 – 4 February 2018.



**AUCTION COMPARISON**

Compare a related bamboo flower basket by Ueda Shounsai, but of smaller size and dated to the Showa period, at Christie's, *Japanese and Korean Art*, 18 April 2018, New York, lot 79 (sold for 6,250 USD).



**Estimate EUR 1,500**  
Starting price EUR 750

**123 | YAGISAWA KEIZO: A BAMBOO HANAKAGO (FLOWER BASKET)**

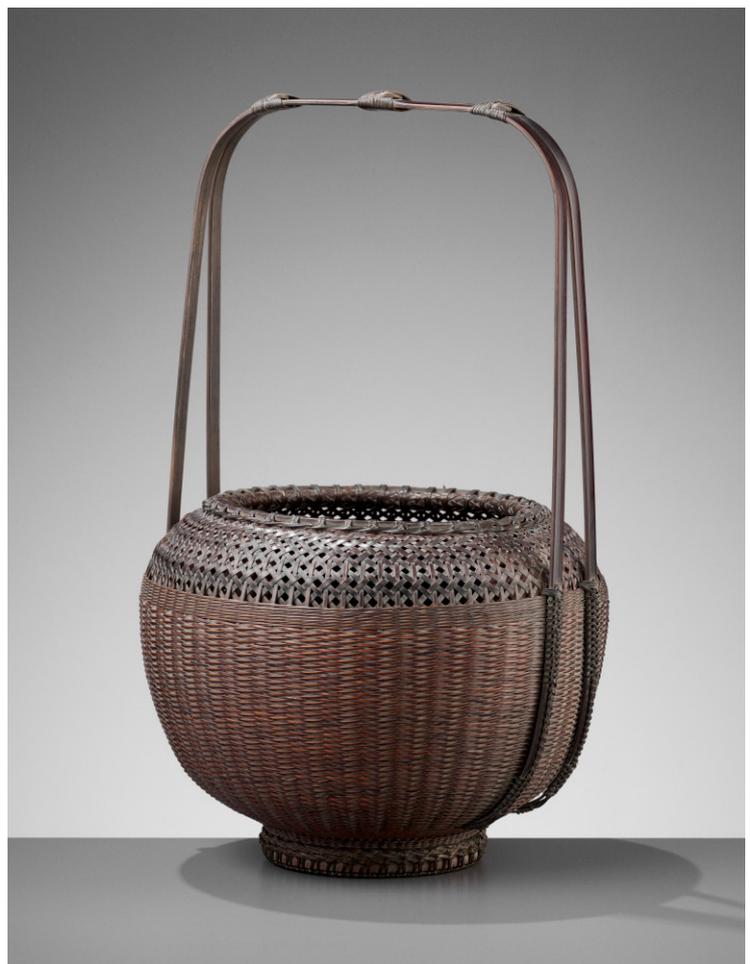
By Yagisawa Keizo (1927-2006), signed Keizo saku  
Japan, 1985

The handled flower basket of bamboo with rattan accents, utilizing different weave plaiting styles, including seigaiha-ami (wave) and diagonal plaiting, the underside signed KEIZO saku. With a wood name plate, a black-lacquered bamboo otoshi (water container) of oval cross-section, the original wood tomobako (storage box), and a leaflet dating the basket to 1985, the name plate and tomobako inscribed Sokai ('Blue Ocean'), seigai-ami ('wave plaiting'), hanakago ('flower basket'), Keizo saku, and each with a seal reading Keizo.

HEIGHT 36.7 cm

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

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









**124 | A RARE GILT AND LACQUERED WOOD STATUE OF MONJU BOSATSU ON A KAMAKURA PERIOD BUDDHIST LION**

Japan, the Bosatsu figure dating from the Edo period (17th to early 18th century), the lion dating from the late Kamakura to earlier Muromachi period (13th-15th century)

HEIGHT 48.5 cm

The head adorned by a matching gilt-bronze openwork crown, neatly incised and inlaid in glass, all backed by a circular wood halo. Note the distinct 'Ruyi' shape of the lion's nose, typical for the period, as well as the original inside-painted glass eyes.

Seated in vajrasana on a lotus throne, which itself rests on the back of a ferocious lion standing foursquare and with its mouth wide open. Bosatsu's left holds a blossoming lotus. He wears a pleated skirt, a shawl on his shoulders, and an elegant scarf across his chest. His serene face with its half-closed eyes, the aquiline nose, the slender mouth, the dominant forehead adorned with an urna, and the hair combed into a high chignon overall show a distinct benevolent expression.

Condition: Significant traces of use, old wear, touchups, age cracks and losses. Possibly minor old replacements. Generally in fine condition, overall commensurate with age.

**Provenance:** Figure and base each with old collector inventory inscriptions "45010 Bälz" and "45010 Japan Bälz". According to these inscriptions from the ancient collection of Erwin Bälz (1849-1913). Collection of Dr. Erich Junkelmann (1890-1964), Lustheim Castle, Bavaria, by repute acquired from the above. Private collection, Southern Germany, by repute acquired from the above. Erwin Otto Eduard von Bälz (13 January 1849 – 31 August 1913) was a German internist, anthropologist, and the **personal physician to the Japanese Imperial Family**.



**Erwin Otto Eduard von Bälz (1849-1913)**



**The Meiji Imperial family**

**AUCTION COMPARISON**

Compare with a similar Bodhisattva on a Buddhist lion, dated to the Kamakura period (13th-14th century), sold at Christie's, Japanese Art & Design, 16 May 2012, lot 299 (sold for **55,250 GBP**). Note particularly the similarities to the Buddhist lion, which clearly dates to the same period as the present example.



**LITERATURE COMPARISON**

Compare the manner of the carving of the Buddhist lion with a closely related example from the Kamakura period in the Nara National Museum, accession no. 1311-0.



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







**125 | A CARVED WOOD FIGURE OF AMIDA NYORAI, KAMAKURA**

Japan, Kamakura period (1185-1333)  
(AD 1044-1211)

**Scientific Analysis Report:** An AMS 14C (radiocarbon age) Analysis Report (Project code: I/2451) was completed by Isotoptech Zrt. in Debrecen, Hungary on 30 April 2020, stating a calibrated calendar age of AD 1044-1211. A copy of the report accompanies this lot.

Carved and assembled from cypress wood in yosegi zukuri technique and modeled as the Amitabha Buddha standing. The right hand raised in vitarkamudra and the left held in dhyanamudra, the hair arranged in small, snail-shaped spiral curls (rahotsu), the robe open at the torso and falling in pleats. The body applied with lacquer and kirikane (cut gold foil), an inlaid jewel on the forehead, and inlaid crystal eyes with painted pupils.

HEIGHT 30.8 cm

Condition: Good condition commensurate with age, some wear and weathering, few small natural age cracks, some old fills and touch-ups, minor losses.

Provenance: From a private collector in Budapest, Hungary.

On a modern wood base.

**AUCTION COMPARISON**  
Compare with a closely related statue at Christie's New York, Japanese and Korean Art, 19 March 2019, lot 288 (sold for 50,000 USD).



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

126 | AN IMPORTANT GILT AND LACQUERED WOOD FIGURE OF A RAKAN

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

The graceful, long-waisted figure is shown seated in padmasana, his richly decorated monastic robe worn around his torso, draped over both shoulders and falling in graceful folds below the legs as if draped over an edge, a kesa covering the left shoulder, the neck creased and the slender face well cast with crisp features set in a contemplative expression.

HEIGHT 70 cm



Condition: Traces of use and old wear as expected, some touchups, age cracks and losses. Generally in very good condition, commensurate with age, and better than most lacquered and gilt wood statues of this size and period.

**Provenance:** Ancient French Private Collection "F". Thence by descent within the same family. A copy of an image showing the living room of the family mansion, with the present figure as a centerpiece, dating from c. 1900, is accompanying this lot.



The living room of the family mansion, with the present figure as the centerpiece, image made c. 1900.

**Rakan**, also known as Luohan in Chinese or Arhat in Sanskrit, is the 'Destroyer of the Passions'. They vary in numbers between 16 and 108 and were depicted in Japanese art from the 8th century onwards.

**As Buddha's apostles**, Arhats were first mentioned as sixteen in the Mahayanavatarika which was translated into Chinese in AD 437 and later also into Japanese. A full transcript of these sixteen names was given in AD 653 by the pilgrim monk Xuan Zang with the additional two that were probably adopted by the end of the 10th century, these being the Arhats who tamed the Dragon and the Tiger representing Eastern and Western directions respectively.

**There are only few surviving examples** of gilt-lacquer figures of Arhats dating to the early Edo period, making the present statue exceptionally rare. The superb carving and imposing style is related to that of two gilt-bronze figures of Luohan dated to the Chinese Song dynasty and sold at Christie's Hong Kong, 1 October 1991, lot 1668. Another related Chinese figure of a Luohan is illustrated by Hajek, *Chinesische Kunst in Tschechoslowakischen Museen*, Prague, 1954, no. 115. All of these figures - Japanese and Chinese - share a similarity in the fluid execution of the drapery and the almost portrait-like naturalism of the facial features.

**The discovery of some forty clay figures of Luohan** at the Lingyan Temple in China, dated to the Song period, but of smaller size, is recorded by Wenwu 1994:3, pages 76-82. In their animated gestures, quality of portraiture and the treatment of the fluid folds of drapery at the front, they also bear resemblance to the present figure.

**AUCTION COMPARISON**

Compare with a closely related bronze figure of a Luohan from the Song Dynasty, sold at Christie's Hong Kong, *Important Chinese Ceramics and Works of Art*, 30 November 2016, lot 3233 (sold for 34,140,000 HKD - c. 3.5 million EUR). Also compare with a smaller wood head of an Arhat, Japan, Edo period, which has lost all of the lacquer and gilding, from the collection of Yves St. Laurent, sold at Sotheby's Paris, Pierre Bergé: *From one Home to Another*, October 30th 2018, lot 33 (sold for 20,000 EUR).



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





127 | A MAGNIFICENT AND VERY LARGE FIGURE OF AMIDA, BUDDHA OF INFINITE LIGHT

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

Carved wood. Amida, the Buddha of Immeasurable Light and Life, standing on a lotus base, the right hand raised in the Semui or Vitarka gesture, the left lowered in the Yogan or Varada mudra, the drapery of his garment elegantly rendered in 'endlessly' flowing folds, all sumptuously gilt and decorated in fine lacquer.

HEIGHT overall 135 cm

**Condition:** Traces of use and old wear as expected, minor touchups, age cracks and losses, possibly some old replacements. Generally in good condition, commensurate with age, and better than most statues of this extremely rare size and period.

**Provenance:** From an old French private collection. Galerie de Chartres, France, April 2016. A noted European collector, acquired from the above.

**The Byakugo**, a white swirl of fine hair on the forehead of the Buddha, is represented here by a neatly inlaid pearl of crystal. It is also sometimes called the third eye and allows Amida to see past the mundane and into the divine world. The ushnisha above is embedded in finely sculpted, curly hair and neatly inlaid in glass.

**The massive, three-sectioned pedestal** is composed from multiple layers of finely carved lotus petals and partially reticulated reliefs of Dharmachakra wheels and horizontal Vajras. The borders are fortified by bands of gilt bronze, all bearing fine incision and punching work. The backside shows a group of blazing flames.



**The gilt halo** is carved in shallow relief to depict a seven-lobed lotus flower springing from a circular band of rays, all supported by a single vertical column.

**Amida is the principal Buddha** in Pure Land Buddhism, also called the Buddha of Infinite Light. In Vajrayana tradition, he is known for his magnetizing discernment, pure perception and deep awareness of the emptiness of all phenomena. According to scriptures, he possesses infinite merit resulting from good deeds over countless past lives as a bodhisattva.

**Literature comparison:**

Compare with an earlier statue of a standing Amida Nyorai in the Tokyo National Museum, traditionally identified as Shaka Nyorai, inventory number C21, formerly owned by Sennyu-ji, Kyoto.

**AUCTION COMPARISON**

Compare with a closely related statue of Amida of near-identical size, but lacking most of the superb gilding of the present lot, sold at Christie's London, Japanese Art and Design, 16 November 2000, lot 191 (sold for 35,200 GBP - c. 42,000 EUR).



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







128 | A MAGNIFICENT DOUBLE-SIDED LACQUERED WOOD ZUSHI (PORTABLE SHRINE) WITH DAINICHI NYORAI AND KISHIJOTEN

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

The rectangular wooden frame lacquered in nashiji in imitation of copper, with two hinged doors on either side secured by gilt brass fittings. Each side opens to reveal a central deity flanked by two further deities, very finely painted with polychrome pigments, gesso, and gold. Each deity is painted within a stupa-shaped reserve framed by a rich gold star-shaped brocade pattern.

One side shows Dainichi Nyorai (Mahavairocana) seated on a lotus throne, the hands held in chicken-in (knowledge fist), flanked by Jizo Bosatsu (Ksitigarbha), holding the wish-fulfilling jewel and staff, and Fudo Myo-o (Acala) holding a rope and sword.

The other side shows Kishijoten (derived from the Indian goddess Lakshmi) standing, holding the wish-fulfilling jewel and a staff, flanked by the dragon god of the sea Ryujin and the god of the hunt Hachiman armed with bow and arrow.

SIZE 14 x 8.5 x 2.5 cm

Condition: Very good condition, with only very minor wear to lacquered exterior and some minuscule losses to edges. The painting on the inside with some minor old wear, in an exceptional state of preservation when considering the age.

**Provenance:** Old Swiss private collection formed in the 1940s/50s.

The clean and clear iconography of the various deities depicted is quite remarkable in this piece, certainly hinting at an early date of manufacture. Furthermore, the extremely fine painting and double-sided nature of this shrine make this an exceptionally rare artwork.

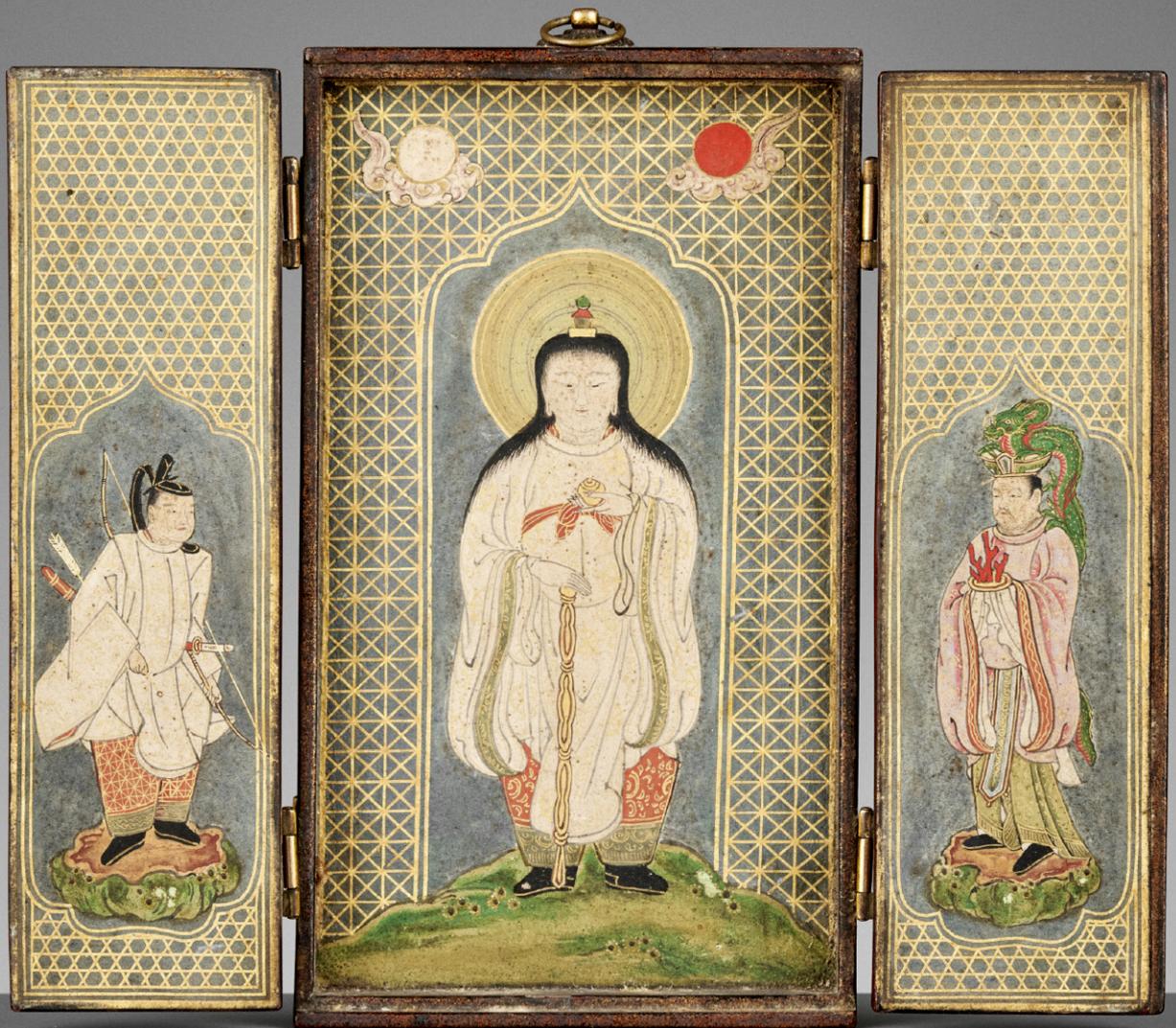
**Literature comparison:**

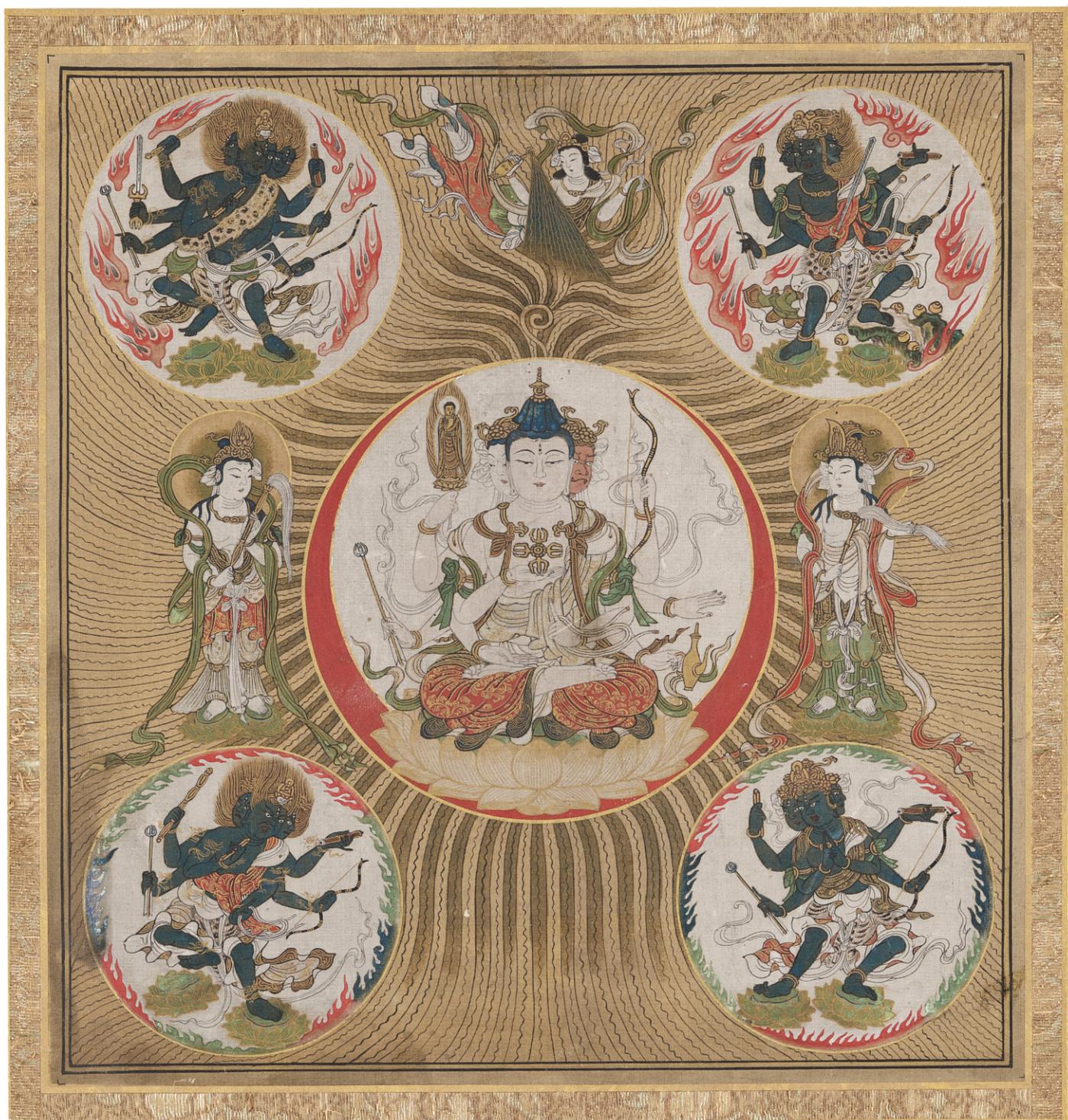
Note the similar star-shaped gold brocade pattern on a star Mandara in the Museum of Fine Arts Boston, accession no. 11.7123.

**Estimate EUR 8,000**

Starting price EUR 4,000









129 | A RARE MANDARA OF BATO KANNON, EARLY EDO

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

Mounted onto silk brocade and framed in black-lacquered wood, the central image is neatly executed in tempera, ink and gilt on paper. Depicted is Bato, the horse-headed Kannon, Hayagriva in Sanskrit, who is one of the transformations of Kannon Bosatsu into the Six Deities of Mercy (Roku Kannon). Exactly like Hayagriva, she has a fierce expression, which is extremely rare for a Kannon shown on a Mandara (Mandala). Note the superb execution and detail applied to Bato Kannon's two attendants, the four wrathful deities in the four medallions to each corner, and also the two Hiten (Apsara).

SIZE 26 x 24.5 cm (image), 72.5 x 44 cm (overall)

Condition: Fine condition with some old wear, minor stains and soiling, minimal losses and creases. Traces of use and wear to mounting.

**Provenance:** Property from the Collection of Martin Cohen, New York. Collector, dealer, and connoisseur of exceptional design, Martin Cohen influenced tastes for more than 40 years. His Madison Avenue gallery brought him into close contact with many important artists, among them Andy Warhol, Yves Saint Laurent and Paloma Picasso. He claims never to have missed an opportunity to acquire something he desired – even if it was an object he knew little about – for he believed each new possession has something new to teach. This mantra has allowed him to amass a museum-worthy collection of which he has loaned works to the Philadelphia Museum of Art, the Getty, the Corning and the Boston Museum of Fine Arts.

AUCTION COMPARISON

Compare with a closely related larger Mandara, sold in these rooms, Fine Chinese Art, Buddhism and Hinduism, March 6th, 2021, lot 697 (sold for 19,520 EUR).



Estimate EUR 5,000

Starting price EUR 2,500





131 | A JAPANESE BRONZE FIGURE OF KANNON

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

Cast standing with the right hand holding a scroll, the left holding on to one of her flowing garlands, the serene face with downcast eyes under a rock crystal urna and flanked by long earlobes, the chest adorned with a beaded necklace, the hair arranged in a high topknot above a crown.

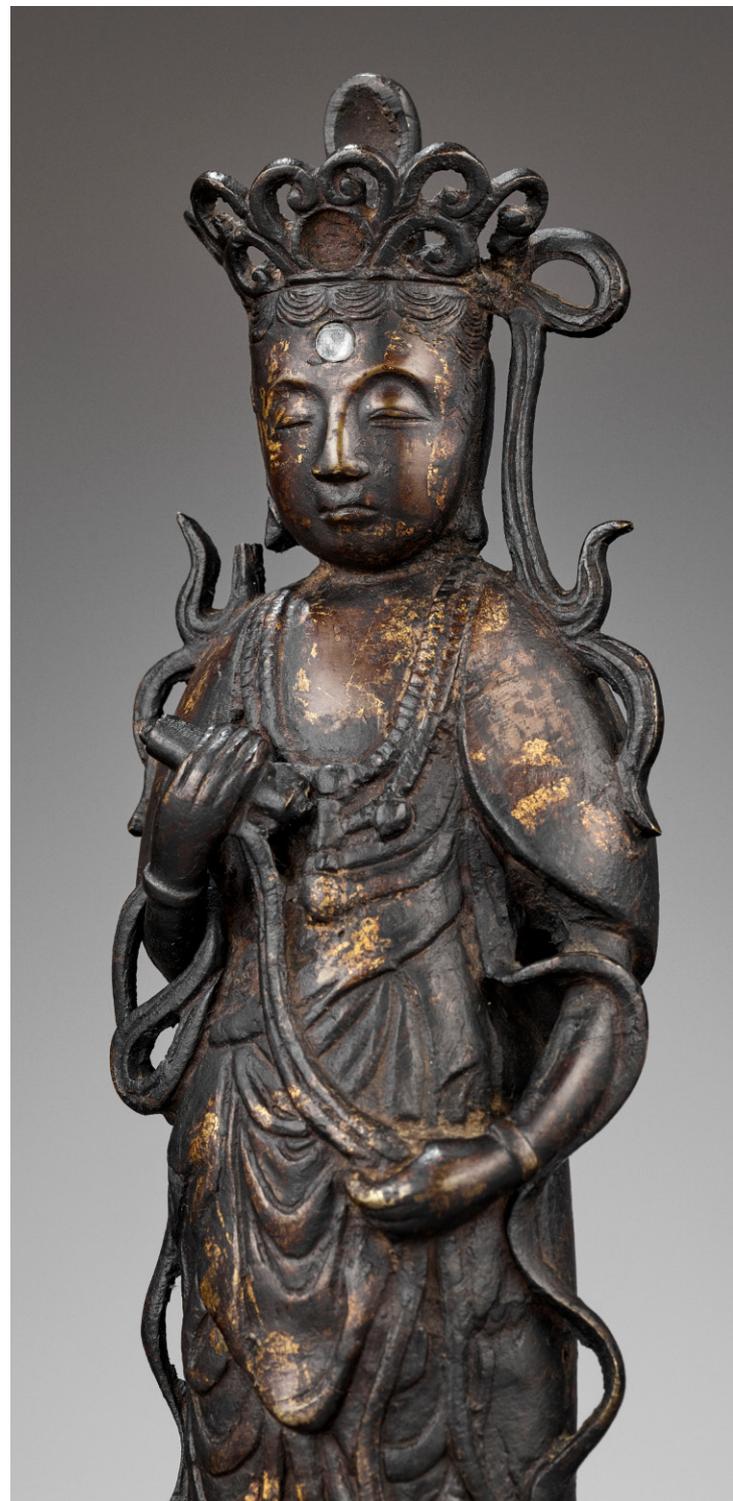
HEIGHT 31.5 cm  
WEIGHT 1540 g

Condition: Good condition with old wear and some casting irregularities, remnants of ancient gilt, minuscule nicks here and there, and occasional light scratches. An inlay to the crown is possibly lost.

Provenance: French private collection.

**Estimate EUR 1,000**

Starting price EUR 500



130 | A LARGE BRONZE  
OKIMONO OF A RAKAN  
SEATED ON A SHISHI

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

Heavily cast as a rakan (arhat) seated in a relaxed pose on a large shishi lying in a recumbent posture with flaming mane and tail, reishi-shaped nose, and sharp claws, the rakan wearing a long flowing robe secured with a hooked ring at the shoulder, the face showing a calm expression with thick eyebrows, downcast eyes, and slender lips forming a subtle smile.

WIDTH 35 cm  
WEIGHT 5,204 g

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

Provenance: French private collection.

**Estimate EUR 2,500**

Starting price EUR 1,250

# Ivory Carvings & Inlaid Work, Okimono & Sagemono

Lots 132 to 264







**132 | A LACQUERED AND CARVED IVORY  
'FROG PROCESSION' TUSK VASE**

Japan, Meiji period (1868-1912)

Showing a scene from the Chōju-jinbutsu-giga (literally "Animal-person Caricatures"), depicting a procession of frogs holding lotus leaves, finely carved in shishiaibori (sunken relief) with deep staining, below a gold-lacquered willow tree and flying bats. With an associated wood base.

HEIGHT (without base) 10.4 cm

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

**Estimate EUR 1,500**  
Starting price EUR 750

**133 | A PAIR OF SMALL IVORY  
TUSK VASES WITH CARPS**

Japan, Meiji period (1868-1912)

Each finely carved as a small vase in the form of a fierce dragon-like carp with large double-inlaid eyes and sharp fangs emerging from the separately carved base in the form of crashing waves, one with an older man and the other with the young Benkei carrying a knife in his mouth.

HEIGHT 13.7 cm and 13.8 cm

Condition: Excellent condition with minor wear. Fine honey-gold patina.

**Provenance:** Dutch private collection. One of the tusk vases with an old Japanese collector's inscription.

**Estimate EUR 2,500**  
Starting price EUR 1,250





134 | SHOMIN: A FINE IVORY TUSK  
'BASKETWEAVE' BOX AND COVER  
WITH AQUATIC ANIMALS AND CAT

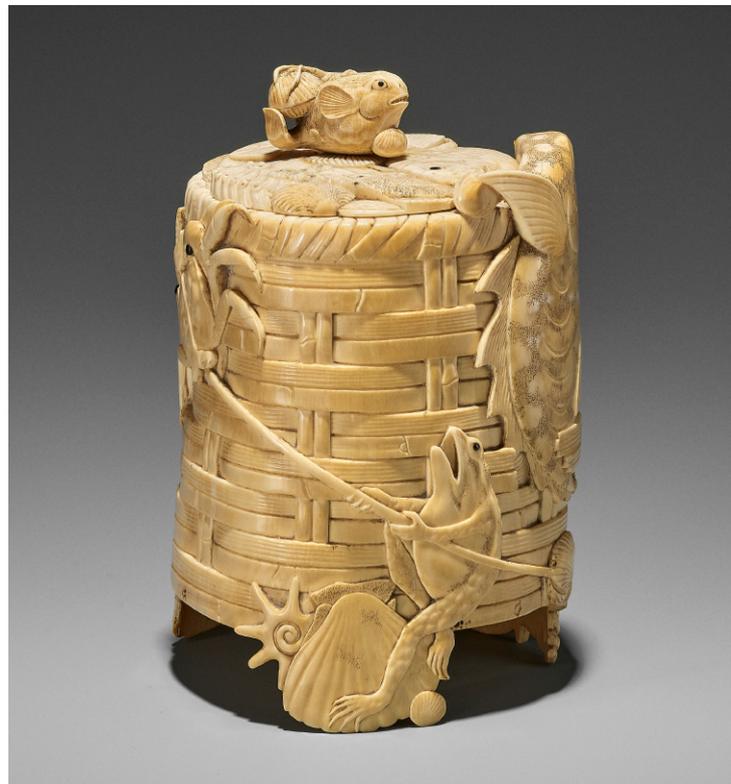
By Shomin, signed Shomin with seal Ishiizumi/Sekisen  
Japan, Meiji period (1868-1912)

Of cylindrical form, finely stained and carved in the form of a woven bamboo basket with seashell feet, from which a large fish is attempting to escape as a cat strikes at it with one of its paws, the other side showing a frog vigorously pulling on a rope tied around a crab. The cover with a flounder, two seabreams, and a clam, with a handle in the form of a fugu fish with a squid and clams. Signed SHOMIN with seal Ishiizumi/Sekisen to the underside.

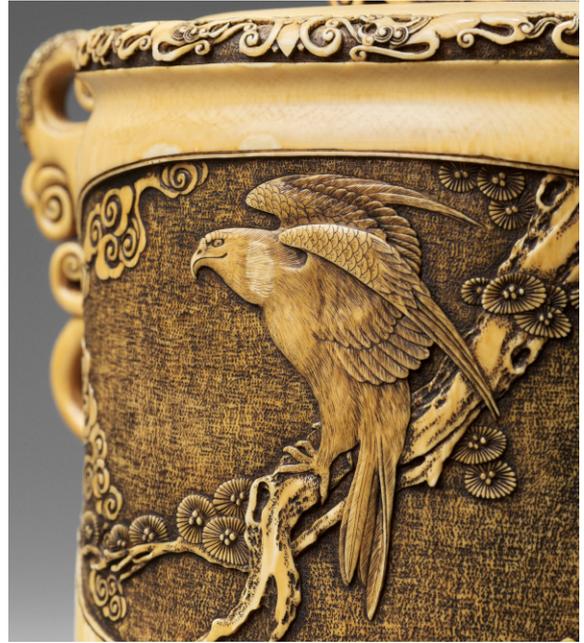
HEIGHT 17.3 cm

Condition: Some minor natural age cracks, otherwise in very good condition with minor traces of wear.  
Provenance: British collection.

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







**135 | AN EXCEPTIONAL IVORY TUSK JAR AND COVER**

By Hobun and Doko carved under supervision of Hakusei (a disciple of Hakumin), signed Hakumin monjin, Hakusei zo kore, Hobun horu kore, Doko horu kore  
Japan, Tokyo, Meiji period (1868-1912)

The ivory tusk jar intricately carved, featuring two lobed and stippled reserves on each side, carved in low relief on one side with an eagle on a pine tree surrounded by reishi-shaped clouds, the other side showing the famous scene of Kanshin crawling through the legs of two brigands. The man and boy flailing their arms and the seated hound are an unusual addition to the scene. The jar has two handles in the shape of a rain dragon, the cloud-like structure resembling the body and the top minutely carved with the face and curling snout. The mouth is very finely carved with further dragons, scrolling clouds, and foliate designs. The entire composition is set on a wood base which features further intricate designs and stands on four feet in the shape of stylized beast mask handles. The lid is carved with an extraordinarily fine finial in the shape of another rain dragon guarding a jar.

Signed underneath within a square reserve:

伯珉門人 “Hakumin monjin”  
伯最造之 “Hakusei zo kore”  
輔文彫之 “Hobun horu kore”  
同幸彫之 “Doko horu kore”

[Carved by Hobun and Doko, made under the supervision of Hakusei, a disciple of Hakumin]

HEIGHT 14.5 cm, LENGTH 13.8 cm

Condition: Superb condition.  
Provenance: Dutch private collection.

**AUCTION COMPARISON**

Hobun, Doko, Hakusei, and Hakumin were all respected members of the Tokyo school of ivory carvers. For a tusk vase by the same workshop, signed Hakumin, see Bonhams, Fine Japanese Art, 13 May 2008, London, lot 239 (sold for 4,200 GBP).



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





**136 | A RARE MINIATURE SHIBAYAMA AND METAL INLAID IVORY DISPLAY CABINET**

Japan, Meiji period (1868-1912)

Of rectangular form on an original fitted ivory base standing on four feet, the shodana (cabinet) finely inlaid with partly gilt shakudo and shibuichi as well as Shibayama-style inlays of coral, mother-of-pearl, tortoiseshell, and green-stained ivory around the metal inlays depicting a cat with a ball, two bijin, warriors, a courtesan, a cockerel, a bird of prey, and various flowers and other figures.

SIZE 13.5 x 10 x 5.5 cm

Condition: Good condition with traces of wear and some small natural age cracks.  
Provenance: British collection.

**Estimate EUR 1,500**  
Starting price EUR 750



**137 | A MINIATURE SHIBAYAMA-INLAID IVORY DISPLAY CABINET**

Japan, Meiji period (1868-1912)

Of rectangular form, decorated in typical Shibayama style with inlays of mother-of-pearl, tortoiseshell, coral, and green-stained ivory, the lower section with a drawer and decorated with two leafy plum tree branches flanked by butterflies, the central section with a caparisoned elephant next to a blossoming plum tree, the top section with four movable panels depicting branches of the same plum tree, the sides with leafy branches, a butterfly, and a spider, the top with a bird of paradise perched on a plum branch, the reverse with a cockerel, a chicken, and butterflies, under the same blossoming plum tree.

SIZE 12 x 12.2 x 6.1 cm

Condition: Losses to the fittings, several small natural age cracks, four larger age cracks to the reverse.  
Provenance: British collection.

**Estimate EUR 1,500**  
Starting price EUR 750





**138 | A RARE WOOD AND SHIBAYAMA-INLAID  
IVORY 'BASKET WEAVE' BOX AND COVER  
WITH SPARROW DANCERS**

Japan, Meiji period (1868-1912)

Of rectangular form, the wood core with multiple ivory segments simulating basket weave, the cover with a central rectangular reserve with a different weave pattern and inlaid with mother-of-pearl, tortoiseshell, and partly stained bone, depicting three dancing anthropomorphic sparrows from the tale of the Tongue-Cut Sparrow (Shita-kiri Suzume), in which an old man is rewarded for saving a little sparrow.

SIZE 5.7 x 16 x 11.4 cm

Condition: Very good condition with minor surface wear, one small crack to ivory on the interior.  
Provenance: British collection.

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



**139 | SHIGEYOSHI: A MINIATURE SHIBAYAMA-  
INLAID WOOD STANDING SCREEN  
OF TAIRA TSUNEMASA**

By Shigeyoshi, signed Shigeyoshi with seal Sei  
Japan, Meiji period (1868-1912)

The screen of square form, the frame decorated with scrolling clouds, finely inlaid in the Shibayama style with lacquer and ivory depicting Taira no Tsunemasa with his biwa in a sack decorated with roundels of dragons and tied up with a gilt cord, all on a fine sabiji-nuri ground in imitation of iron. The scene is adapted from the 14th century epic Tale of Heike, in which Tsunemasa plays his biwa at Tsukubusuma Shrine on Chikubushima island in Lake Biwa for the kami. The reverse shows a pine forest with a fence and gate, the roof of a small hut visible as well, in high relief, beautifully and naturalistically carved and incised in imitation of an oil painting.

The front side is inscribed with a gold-lacquered poem: ...  
Kamiyono-mama-no, ... tsuki ya sumiran ('Since the ancient time of  
myriads of gods ... the moon is clear and lucid'). The reverse signed  
SHIGEYOSHI with seal Sei.

SIZE 35.5 x 34 cm

Condition: Good condition with some minor cracks to the screen  
frame and small chips to the edge of the panel, one crack to the  
reverse of the panel.

Provenance: British collection.

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





140 | **NAITO: A PAIR OF IVORY-  
INLAID WOOD PANELS**

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

The black-ground panels each finely inlaid in bone with some ivory, one depicting a sarumawashi holding his taming stick and carrying his monkey on his back, with lotus leaves below, the other depicting a bijin and a young girl gathering flowers and plants in baskets. Both with inlaid seal marks NAITO and framed.

SIZE 100 x 60.5 cm

Condition: Excellent condition with traces of wear, no inlays are missing.  
Provenance: British collection.

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

141 | SHIBAYAMA: A FINE  
INLAID WOOD SAYA AND  
TSUKA FOR A TANTO

By a member of the Shibayama family,  
signed Shibayama  
Japan, Meiji period (1868-1912)

The scabbard and hilt finely inlaid in  
mother-of-pearl, tortoiseshell, horn,  
various woods, and bone with a snail,  
dragonfly, butterflies, a beetle, and other  
insects. Signed SHIBAYAMA on an inlaid  
cartouche.

LENGTH 26.3 cm

Condition: Good condition with minor  
surface wear, natural age cracks, a small  
loss to the wood at the hilt, some inlays  
have been reattached (original), the  
blade is lost.

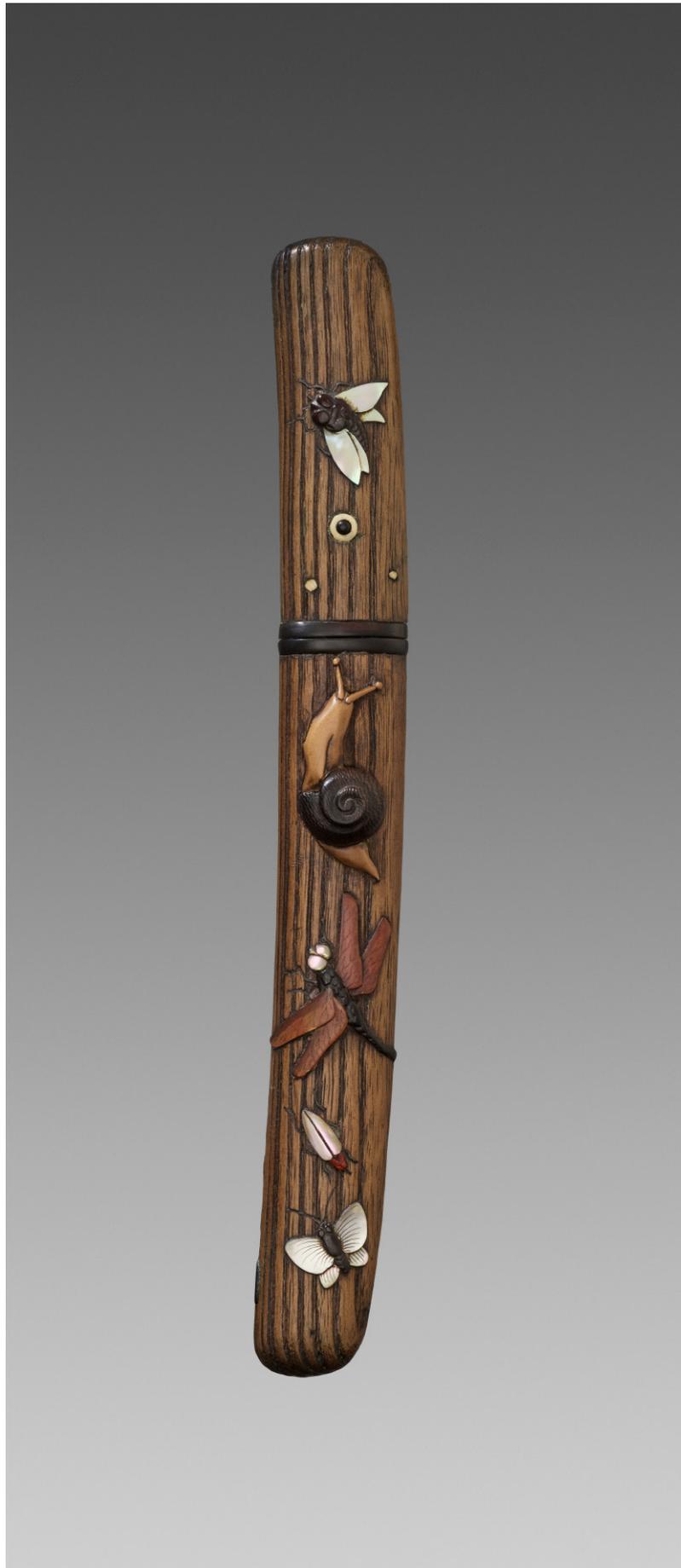
Provenance: German private collection.

**AUCTION  
COMPARISON**

Compare a related  
inlaid wood tanto  
koshirae, but with the  
blade and a kozuka  
and of larger size, at  
Zacke, Fine Japanese  
Art, 28 October 2020,  
Vienna, lot 256 (sold  
for 7,930 EUR).



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





**142 | A FINE IVORY PAGE  
TURNER  
WITH A MONKEY AND  
WASP NEST**

Japan, Meiji period (1868-1912)

The flat blade carved in shishiaibori (sunken relief) with katakiri and kebori, to one side with a monkey struggling to climb up a pomegranate tree and to the other with a monkey hanging down a branch, both very dynamic and with finely incised fur and neatly detailed features, the handle densely carved in with a monkey climbing up a pomegranate tree to reach a wasp nest guarded by two large wasps, a small mother-of-pearl inlay in the form of a stylized chrysanthemum at the top of the handle.

LENGTH 45 cm

Condition: Very good condition with minor surface wear, occasional light scratches, and few small natural age cracks, the edge of the blade with some expected wear.  
Provenance: British collection.

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

**143 | A FINE SHIBAYAMA-  
INLAID AND  
GOLD-LACQUERED  
IVORY PAGE TURNER  
WITH MONKEYS IN A  
STRUGGLE**

Japan, Meiji period (1868-1912)

The flat blade inlaid with mother-of-pearl, coral, horn, and stained bone, and decorated in gold hiramaki-e and takamaki-e, depicting to one side a pheasant looking up towards flowering chrysanthemum below the towering branch of a blossoming cherry tree continued on the other side of the blade, with flowers, fruit, and buds, two small birds perched on a branch and two birds in flight above, the handle superbly carved as a group of monkeys fighting each other and forming a pile, as if each is trying desperately to reach the top first, with horn-inlaid eyes and fierce expressions.

LENGTH 48 cm

Condition: Very good condition with minor surface wear, occasional light scratches, and few small natural age cracks, the edge of the blade with some expected wear.  
Provenance: British collection.

**Estimate EUR 1,500**  
Starting price EUR 750





**144 | A RARE FULLY ARTICULATED  
OKIMONO OF A SPINY LOBSTER**

Japan, Meiji period (1868-1912)

The spiny lobster (ebi) is entirely carved from ivory and bone with many joined and fully articulated segments. The crustacean has long spiny antennae, ten legs, mandibles, a segmented body and a fan shaped tail. The composition is very naturalistic and even when touching the okimono, the sound it makes resembles the crawling of the crustacean on the seabed.

LENGTH (without extended antennae) 23 cm

Condition: Good, complete condition. Some segments are more rigid than others, and have possibly been reattached, as is expected from a piece like this.

Provenance: British collection.

**Estimate EUR 2,000**

Starting price EUR 1,000



**145 | A RARE ARTICULATED IVORY  
OKIMONO OF A CRAB**

Japan, Meiji period (1868-1912)

The crab naturalistically carved from ivory with some bone and with movable limbs and large inlaid eyes.

Maximum LENGTH c. 22.5 cm

Condition: Very good and complete condition. Some segments are more rigid than others, and have possibly been reattached, as is expected from a piece like this.

Provenance: British collection.

**Estimate EUR 2,000**

Starting price EUR 1,000



146 | A SUPERB BONE OKIMONO  
OF A GROUP OF LIZARDS

Japan, Meiji period (1868-1912)

Carved from maritime bone, possibly from a whale, still retaining much of its natural orientation and with typical inclusions and characteristic porous sections, cleverly carved around by the artist, mostly visible underneath the body of the largest lizard. Depicted is an elaborately worked lizard family of four crawling across a leafy vine with finger citrons (buddha hand fruits), the largest devouring a wasp, their warty skins carved naturalistically, the eyes inlaid in dark horn.

LENGTH 20 cm

Condition: Overall in very good condition with natural flaws to the material, small losses to edges, most notably to one branch underneath the largest lizard.

Provenance: Dutch private collection, collection number 'WI 96' incised into the surface.

**Estimate EUR 2,500**

Starting price EUR 1,250





**147 | KANJI: TWO IVORY OKIMONO OF HARES**

By Asai Kanji, signed Kanji with kakihan  
Japan, Meiji period (1868-1912)

Finely carved as two rabbits or hares in dynamic postures, one with four feet on the ground and the back arched, the other standing upright with the head lowered and ears pricked upright, the large eyes inlaid in red coral, the standing hare's left hind paw signed KANJI with a kakihan.

HEIGHT 10 cm (the standing hare), LENGTH 10 cm (the crouching hare)

Condition: Excellent condition with minor wear, one okimono with three natural age cracks, both with plugged nerve channels.  
Provenance: Dutch private collection.

Asai Kanji, also known as Kyozaido, was active during the Kaei era (1848-1853) and beyond. He mainly worked in wood but also produced ivory items. He is listed in *The Netsuke Handbook* of Ueda Reikichi, edited by Raymond Bushell, on page 244. Asai Kanji was a disciple of Yamada Hojitsu (died in 1872) and Sakurai Hoichi (died in 1879).

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



**148 | A STAINED IVORY  
'TROMPE-L'OEIL'  
OKIMONO OF  
TANGERINES**

Japan, Meiji period (1868-1912)

Carved as three small mikan (tangerines) on a leafy branch, one partly peeled, the pale orange-stained dimpled skin partially pulled back to reveal the white pith-covered flesh. An accomplished work at the very height of naturalistic fruit carving.

HEIGHT 4 cm, LENGTH 9.2 cm

Condition: Very good condition with traces of wear and some minor hairlines on one tangerine.

Provenance: British collection.

**Auction comparison:**

For a related okimono see Bonhams, Fine Japanese Art, 9 November 2017, London, lot 173 (sold for 4,000 GBP).

**Estimate EUR 2,500**

Starting price EUR 1,250

**149 | A STAINED IVORY  
'TROMPE-L'OEIL'  
OKIMONO  
OF A TANGERINE**

Signed

Japan, Meiji period (1868-1912)

Carved as a half-peeled tangerine with the orange-stained dimpled and cracked skin partially removed to reveal the white flesh underneath, with three fruit segments detached from the rest. An accomplished work at the very height of naturalistic fruit carving. Signed within an oval red lacquer reserve to the underside.

HEIGHT 4.4 cm, LENGTH 9 cm

Condition: Excellent condition with only few minor traces of wear.

Provenance: British collection.

**AUCTION  
COMPARISON**

For a related okimono, though unsigned and of arguably lower quality, see Bonhams, Fine Japanese Art, 9 November 2017, London, lot 173 (sold for 4,000 GBP).



**Estimate EUR 2,500**

Starting price EUR 1,250



## 150 | AN IVORY BIRD CAGE

Japan, Meiji period (1868-1912)

Carved in the shape of a bird cage with three bars forming a sliding door, a little hole at the top for suspension, probably functioning as a container, a string with ojime attached to it.

HEIGHT (cage only) 6.5 cm

Condition: Excellent condition.  
Provenance: Dutch private collection.

**Estimate EUR 600**  
Starting price EUR 300



## 151 | YAMAJI MITSUYUKI: AN IVORY OKIMONO OF A FALCON AND SNAKE

By Yamaji Mitsuyuki, signed Yamaji Mitsuyuki  
Japan, Tokyo, Meiji period (1868-1912)

Finely carved as a falcon perched on a gnarly branch, a snake coiling around the base below, lurking and staying out of its predator's sight. The snake has inlaid eyes of dark horn and the majestic bird has double inlaid eyes of mother-of-pearl and dark horn. Green staining is applied to both the snake and bird, attractively worn throughout. Signed underneath the long tail feathers within the typical raised oval reserve YAMAJI MITSUYUKI. Mounted on a wood base and with a felted storage box.

HEIGHT 20.5 cm

Condition: Overall in good condition with associated surface wear and natural age cracks. The beak with a tiny chip to the tip and the legs with some wear showing the metal structure underneath.  
Provenance: Dutch private collection.

### AUCTION COMPARISON

Another okimono by the same artist was recently sold at Zucke, Fine Japanese Art, 28 October 2020, Vienna, lot 234 (sold for 10,370 EUR).



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



152 | A WOOD OKIMONO OF A MONKEY WITH FOUR YOUNG

Japan, Meiji period (1868-1912)

Finely carved as a monkey holding a peach in one hand and surrounded by four young monkeys, the smaller two clambering to his side and on top of his head, the larger two engaged in a scuffle by his feet, all with double-inlaid eyes in pale and dark horn.

HEIGHT 13 cm

Condition: Good condition with minor wear, few small nicks, some natural age cracks particularly to the underside, some minor old repairs and touchups.

Provenance: European collection.

**Estimate EUR 3,000**

Starting price EUR 1,500



153 | STUDENTS OF ASAHI GYOKUZAN: A RARE IVORY OKIMONO OF YAMAUBA WITH KINTARO AND MONKEYS

By students of Asahi Gyokuzan, signed Gyokuzan monsei shukoku

Japan, Tokyo, Meiji period (1868-1912)

Carved as the mountain witch Yamauba holding the golden boy Kintaro up to her chest with exposed breasts, the boy cupping one of them, the other resting gently on his full head of hair. Three monkeys are seated at her feet, two of them trying to steal a persimmon from the boy's hand, the third eating a fruit, the feet with the signature GYOKUZAN MONSEI SHUKOKU (Carved by a group of students of Gyokuzan).

HEIGHT 12.6 cm

Condition: Very good condition with minor wear and a tiny, near-invisible loss to the very tip of one of the monkey's tails.

Provenance: Dutch private collection.

**AUCTION COMPARISON**

Compare a related netsuke of Seiobo and two monkeys with the same signature at Bonhams, Fine Japanese Art, 11 November 2020, London, lot 210 (sold for 1,800 GBP).



**Estimate EUR 4,000**

Starting price EUR 2,000







**154 | TOGA: A LARGE TOKYO SCHOOL IVORY  
OKIMONO OF A FISHERMAN AND THREE BOYS**

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

Supported on a naturalistically carved oval base, finely carved as an elderly man standing on a rocky outcrop with three young boys, carrying the smallest on his shoulder, the other two standing in front of him, one on the outcrop holding a fish in his left hand and a basket in his right, the other on the ground and holding a fishing net in his right hand while grasping for the fish with his left. The base inlaid with a rectangular red lacquer cartouche with the signature TOGA.

HEIGHT 32.2 cm

Condition: Very good condition with minor wear and natural age cracks. Fine honey-gold patina.  
Provenance: Dutch private collection.

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





**155 | SANEMASA: A FINE IVORY OKIMONO OF A RICE MILL WITH WORKERS**

By Takeuchi Sanemasa, signed Sanemasa (Jitsuga)  
Japan, Tokyo, Meiji period (1868-1912)

Set on an oval base, finely carved in openwork with a mill and thatched-roof hut flanked by two towering trees, a group of workers in the front carrying, loading, and preparing rice bales (kome-dawara), the underside signed SANEMASA/JITSUGA to the plugged nerve channel. Note the movable slide doors within and the extremely fine carving even in hidden places. With an associated wood and glass display case.



A related scene is shown on a print by Katsushika Hokusai

HEIGHT 12 cm (the okimono) and 18.7 cm (the display case)

Condition: Overall good condition with losses here and there, particularly to the roof and trees, and other minor wear.  
Provenance: British collection.

Takeuchi Sanemasa (also known as Jitsuga, which is an alternative reading) is listed as an active member, between Meiji 37 and Taisho 11 (1904-1922), of the ivory carving group of the Tokyo Chokokai, in the book History of Japanese Ivory Carving: geboru okimono and Shibayama of Meiji period, Shoto Museum, Tokyo.

**AUCTION COMPARISON**

A snuff bottle by the same artist sold at Bonhams, Fine Japanese Art, 12 May 2011, London, lot 268 (sold for 7,200 GBP).



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





156 | A FINE SMALL IVORY  
OKIMONO OF GROUP  
OF RATS

Japan, Meiji period (1868-1912)

A very finely carved miniature okimono depicting a group of rats, with eyes inlaid in lustrous dark horn and pinkish amber, amongst a leafy grapevine with many berries.

HEIGHT 4.3 cm

Condition: Very good condition, one inlaid eye lost.

Provenance: German private collection.

**Estimate EUR 1,000**

Starting price EUR 500

157 | AN AMUSING  
IVORY OKIMONO  
OF A VEGETABLE  
SELLER

Japan, Meiji period  
(1868-1912)

The street vendor carrying heavy baskets full of beets, turnips, radishes, and lotus roots attached to a pole, an expression of pure exhaustion on his face, the bent pole also indicating that his load is too heavy to bear. Furthermore, it appears as if the street vendor made a miscalculation as the baskets on the back are lower than those in the front and about to crush a turnip below on the ground.

HEIGHT 16.8 cm

Condition: The inlaid signature tablet has been lost and replaced with a square mother-of-pearl plaque, otherwise in excellent condition with only few minor traces of wear.

Provenance: British collection.

**Estimate EUR 2,000**

Starting price EUR 1,000



158 | MUNEYOSHI: AN IVORY OKIMONO  
OF A WOODCUTTER AND BOY

By Okawa Muneyoshi, signed Okawa Muneyoshi  
Japan, Meiji period (1868-1912)

The woodcutter holding his axe to the ground and carrying a bundle of sticks on his back, while a boy is seated on the ground with a basket of fruit. Both are wearing long, finely incised robes, with the hair and facial features showing good incision work as well. Signed OKAWA MUNEYOSHI within a red-lacquered rectangular cartouche to the base.

HEIGHT 14 cm

Condition: Excellent condition with only minor traces of wear. Fine honey-gold patina.  
Provenance: British collection.

**Estimate EUR 1,500**  
Starting price EUR 750



160 | **GYOKUSUI:  
AN IVORY  
OKIMONO  
OF A BOY  
CATCHING  
A DRAGONFLY**

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

Set on an oval base, the boy standing with one foot on a straw bale, using it as a makeshift ladder to reach higher with his separately carved bamboo stick, with which he has just caught a dragonfly, his neatly detailed face showing an elated expression, his finely patterned robe with roundels inlaid in pale and dark horn, mother-of-pearl, and green-stained bone, the sleeves and arms carved separately and adjoined with pegs, the underside with the signature GYOKUSUI within a red-lacquered reserve within a green-stained bone frame.

HEIGHT 20.3 cm

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

**Estimate EUR 1,500**  
Starting price EUR 750



159 | **JOBUN: A TALL IVORY OKIMONO  
OF A MAN MENDING A FISHING NET**

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

Set on an oval base, finely carved as a man seated on a short tree stump and trying to mend with a small utensil his fishing net hanging over a tall old barren tree, a small spool of thread on the ground beside him, the underside incised with the signature JOBUN.

HEIGHT 31.3 cm

Condition: Very good condition with minor surface wear, any damage or losses to the net are intended by the artist.  
Provenance: British collection.

**Estimate EUR 1,500**  
Starting price EUR 750





161 | YOSHIUJI: A MASSIVE IVORY  
OKIMONO OF BENTEN

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

The Goddess of Music and Literature finely carved standing and holding a large uchiwa (fan) with a paintbrush at the end, wearing a long flowing robe and scarf around the shoulders, richly adorned in beaded jewelry centered by a butterfly design, the neatly incised hair arranged in an elaborate coiffure surmounted by a phoenix headdress, the serene face with gently arched eyebrows above heavy-lidded eyes and full lips forming a subtle smile, the underside with the signature YOSHIUJI.

HEIGHT 29.4 cm

Condition: Excellent condition with only minor surface wear and very few small natural age cracks.  
Provenance: British collection.

**AUCTION COMPARISON**

Compare a smaller (23 cm high) ivory okimono by the same carver at Bonhams, Fine Japanese Art, 7 November 2013, London, lot 389 (sold for 3,125 GBP).



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





162 | **NAKAGAWA ISSHIN: A FINE  
IVORY OKIMONO OF A BIJIN, BOY  
AND DOG CAUGHT IN THE WIND**

By Nakagawa Isshin, signed Nagakawa Isshin saku  
Japan, Tokyo, Meiji period (1868-1912)

HEIGHT 23.7 cm

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

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





**163 | JUGYOKU: A FINE WOOD OKIMONO OF FUDO MYOO**

By Ryukosai Jugyoku, signed Nanajuhachi o Jugyoku Japan, Tokyo, Meiji period (1868-1912)

An elaborately and finely carved wood okimono depicting Fudo Myoo (Acala) with his two acolytes, Kongara Doji and Seitaka Doji, about to plunge his sword into the mouth of a man who kneels before him. What may seem like a deadly affair is quite the opposite as Fudo is rescuing the man by subduing his evil passions and worldly desires with the sword of wisdom. Fudo is surrounded by an impressive flaming aureole, Seitaka is holding a staff and Kongara is holding a large lotus stem. The okimono is embellished with stained bone, mother-of-pearl, metal, and horn. The underside shows another sword and the binding rope and the green-stained signature tablet Nanajuhachi o JUGYOKU [Jugyoku at the age of 78].



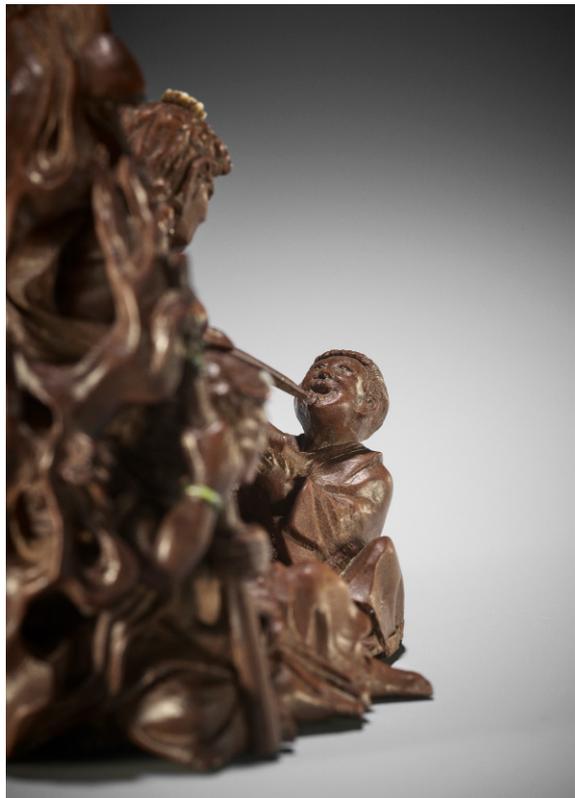
Japanese Woodblock Print by Toyokuni III of Fudo Myoo Rescuing Hiranoya Tokubei, 1851. Our okimono likely depicts the scene after the events shown in the woodblock print.

HEIGHT 8 cm, LENGTH 8 cm

Condition: Some old repairs, restorations, scattered losses, and cracks. All as visible in the images provided.  
Provenance: German private collection.

The man who is being admonished might represent Hiranoya Tokubei. The wood okimono by Jugyoku could be based on a very famous Kabuki play called Sonezaki Shinju (Love Suicide at Sonezaki), based on a real-life tragic love affair between the soy sauce merchant Tokubei and the beautiful courtesan Ohatsu.

**Estimate EUR 2,500**  
Starting price EUR 1,250





**164 | AN IVORY OKIMONO OF A RAKAN CLEANING HIS EAR**

Japan, Meiji period (1868-1912)

The rakan carved seated and wearing a long flowing robe over one shoulder, holding a hossu (fly whisk) in one hand and cleaning his ear with an earpick (mimikaki kanzashi) held in the other, the face and garment patterns finely stained and incised.

HEIGHT 7.3 cm

Condition: Very good condition with few minor traces of wear, small chip to the ear-pick.

Provenance: British collection.

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

**165 | MINJO: AN IVORY OKIMONO OF EBISU AND ONI**

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

Finely carved and with well-executed Shibayama-style inlays, the lucky god standing over a dismayed oni with eyes inlaid in mother-of-pearl trying to flee but stuck between his legs, wearing a long robe with a mon inlaid in tortoiseshell, mother-of-pearl, and green-stained ivory, as well as finely incised patterns, holding a double-gourd in one hand and a sake cup with two inlaid drops of sake in mother-of-pearl in the other, a tobacco pouch, kizeruzutsu, and coral-inlaid netsuke on the ground in front of him. Signed MINJO within a red-lacquered circular reserve on the underside of the pouch, next to an inscription reading Hino yojin ("watch out for fire").

HEIGHT 10.8 cm

Condition: Small old repair to one of Ebisu's toes, otherwise in very good condition with only few minor traces of wear.

Provenance: British collection.



**AUCTION COMPARISON**

Compare with an okimono by the same artist, sold by Lempertz, The Kolodotschko Collection of Netsuke I, 14 June 2014, Cologne, lot 293 (sold for 2,684 EUR).



**Estimate EUR 2,500**  
Starting price EUR 1,250





166 | **BANSUI: A FINE TOKYO SCHOOL  
IVORY OKIMONO OF ENMA-O  
DRINKING SAKE WITH TWO ONI**

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

The king of hell seated cross-legged and visibly enjoying the plum wine (umeshu) in the barrel in front of him. An oni has climbed on his back and is offering him a pipe, while a second oni sits by Enma-o's side pointing towards the other oni. The barrel is inscribed ODEWARA MEISAN (special produce of Odawara) within a greenstained ivory cartouche and Enma-o's hat is inscribed O (king). The barrel and cover are carved from wood while the plum wine inside the barrel is ivory. Signed BANSUI within a red-lacquered reserve on the underside.

HEIGHT 8.3 cm

Condition: Excellent condition with only few minor traces of wear.  
Fine honey and amber patina.  
Provenance: British collection.

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



**167 | A SMALL SHIBAYAMA INLAID IVORY 'KORO' JAR AND COVER WITH A MONKEY FINIAL**

Japan, Meiji period (1868-1912)

Finely carved in the form of an incense burner (koro) with two silver leaf-shaped handles, supported on a splayed base carved in relief with scrolling vines and flowers and with four multilobed feet decorated with gold lacquer showing a scrolling foliate design, the body with two large shaped reserves, one containing Hotei resting on his large sack and holding a fan, the other with Daikoku's hammer on a tasseled rope and colorful flower blossoms, all inlaid with mother-of-pearl, coral, horn, ebony, ivory, and stained bone, the slightly domed circular cover surmounted by a monkey wearing a jacket decorated with floral and geometric roundels and holding a gold lacquer peach in one hand in front of him, the face with a quizzical expression.

HEIGHT 12.3 cm

Condition: Overall good condition with only minor surface wear, the cover with a small crack, few losses to inlays.

Provenance: British collection.

The two patinated silver handles naturalistically crafted in the form of elegantly curved chrysanthemum stems with a flower and three leaves, the waisted neck carved with a band of lappets below a gilt ring and gold-lacquered scrolling foliate decoration, the everted rim with a key-fret border.

**Estimate EUR 2,500**

Starting price EUR 1,250





**168 | SHODAI: AN IVORY OKIMONO OF A FARMER WITH CHLD**

By Shodai, signed Shodai with kakihan  
Japan, Meiji period (1868-1912)

The finely stained ivory okimono set on a base and depicting a farmer with child. The farmer wears a large straw hat and is supporting a hoe over his shoulder. The little child carries a branch of pomegranates. Signature SHODAI and kakihan to the underside.

HEIGHT 12 cm

Condition: Excellent condition.  
Provenance: British collection.

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

**169 | AN IVORY OKIMONO OF A BAMBOO FARMER WITH CHILD**

Japan, Meiji period (1868-1912)

Depicting a bamboo farmer with his child carrying several bamboo shoots. The ivory finely stained.

HEIGHT 12.5 cm

Condition: One chip to the edge of the stick slung over the shoulder of the adult farmer. Otherwise fine condition.  
Provenance: British collection.

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





## 170 | JOSEKI: AN IVORY OKIMONO OF A BASKET VENDOR

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

Set on a base and depicting a jolly vendor carrying a multitude of wares including many various shaped baskets and drums. Signed underneath inside a red-lacquer cartouche JOSEKI.

HEIGHT 21.5 cm

Condition: Good condition, minor losses to the edges of the baskets, some age cracks, the cup next to his feet is loosely attached. The signature tablet is replaced.  
Provenance: British collection.

### AUCTION COMPARISON

Another okimono depicting a basket vendor by the same artist was sold at Bonhams, Fine Japanese Art, 12 November 2015, London, lot 442 (sold for 2,250 GBP).



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

## 171 | AN IVORY OKIMONO OF TWO MEN

Signed by a member of the Okawa school  
Japan, Meiji period (1868-1912)

A scene of daily life, finely carved and stained with one man standing on the oval base sweeping the ground, a pile of twigs and leaves underneath him and a dust basket in front of him, a second man seated on the ground laughing at the other, both wearing simple robes with neatly incised patterns. Signed to the base.

HEIGHT 15.8 cm

Condition: Very good condition with traces of wear and some minor natural hairlines due to age.  
Provenance: British collection.

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



172 | TOSHIYUKI: AN IVORY OKIMONO OF A MAN SWEEPING AND FEEDING HIS CHICKENS

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

The man standing on the naturalistically carved oval base and sweeping the ground with the broom in his left hand, holding seeds in his right, a hen picking seeds from a small bowl at his feet, a chick at his side next to a wicker basket on the ground with a small leaf on top, the underside with the signature TOSHIYUKI within a red-lacquered rectangular reserve.

HEIGHT 16 cm

Condition: Good condition with minor surface wear, few small chips, the hen has been reattached.

Provenance: British collection. Old collector's label to base.

Estimate EUR 2,000  
Starting price EUR 1,000



173 | MUNEHIRO: AN IVORY OKIMONO OF A POULTERER

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

The man standing on the naturalistically carved oval base, wearing a neatly incised patterned robe, the sagemono with ashtray netsuke, tabako-ire, and kizeruzutsu attached to his obi, holding an openworked wicker basket with a cloth tied around the bottom, finely incised with a butterfly and flowers, above four small chicks, one trapped inside a small cage, and a hen with another chick on her back walking on the ground, the man appearing to get ready to trap them, with an excited expression on his face, his hair, brows, and pupils finely inked. Signed MUNEHIRO within a red-lacquered rectangular reserve to the underside.

HEIGHT 14 cm

Condition: Very good condition with minor surface wear, few small natural age cracks.  
Provenance: British collection.

AUCTION COMPARISON

Compare a near-identical but slightly smaller okimono by the same carver at Bonhams, Fine Japanese Art, 15 May 2014, London, lot 314 (sold for 3,750 GBP).



Estimate EUR 2,000  
Starting price EUR 1,000





**174 | IKKOSAI KOJITSU: A FINE IVORY OKIMONO OF A MARKET SCENE**

By Ikkosai Saito Yataro (Kojitsu), signed Ikkosai  
Japan, Tokyo, Meiji period (1868-1912)

Finely carved and stained as a group of people including a lady, two farmers, a samurai, and a man with a large basket full of seafood - a lively market scene. Signed underneath IKKOSAI.

HEIGHT 6.6 cm

Condition: Excellent condition.  
Provenance: German private collection.

**AUCTION COMPARISON**

For another okimono by the artist, see Zache, Fine Netsuke & Sagemono, 27 March 2020, Vienna, lot 134 (sold for 2,365 EUR).



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





**175 | MASATSUGU: A SMALL IVORY OKIMONO OF ASHINAGA AND TENAGA PLAYING THE DRUM**

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

An amusing scene featuring the two yokai fishermen from Kyushu island, with the long-legged Ashinaga standing and carrying a large drum behind his back while his colleague Tenaga is playing the drum in an acrobatic position – one cannot help but wonder if there was an easier way to achieve this simple task. The studs of the drum are inlaid in dark horn and signed underneath within an inlaid, green-stained reserve MASATSUGU.

HEIGHT 6.8 cm

Condition: Excellent condition with minimal wear.  
Provenance: German private collection.

**Estimate EUR 1,500**  
Starting price EUR 750

**176 | RYOJI: AN IVORY OKIMONO OF TENAGA, ONI MASK AND DRUM**

By Ono Ryoji, signed Ryoji  
Japan, Tokyo, Meiji period (1868-1912)

The long-armed Tenaga balancing on a horn-studded drum, a fierce oni mask carved on top of the drum and looking upwards. The details well-carved. Signed inside a green-stained tablet RYOJI.

HEIGHT 6.6 cm

Condition: Very good condition with some age cracks and natural flaws.  
Provenance: German private collection.

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





**177 | UNTO: AN IVORY NETSUKE  
OKIMONO OF CHINESE DIGNITARY  
AND KARAKO**

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

The Chinese dignitary standing and holding a scroll, a kemari ball with stand at his feet, and a karako (Chinese boy) at his side holding the feathered fan of the tengu king Sojobo. Himotoshi through the back and signed underneath UNTO.

HEIGHT 6.3 cm

Condition: Very good condition with minor expected surface wear.

Provenance: German private collection.

**Estimate EUR 1,000**

Starting price EUR 500

**178 | AN AMUSING IVORY OKIMONO  
STYLE NETSUKE OF GAMA SENNIN  
WITH MANY FROGS**

Japan, Meiji period (1868-1912)

Gama Sennin is holding up a lotus leaf above his head, a multitude of frogs inside, two further amphibians climbing up on a rope and another seated on his lap. The ivory finely stained.

HEIGHT 5.3 cm

Condition: Very good condition, age cracks.

Provenance: German private collection.

**Estimate EUR 800**

Starting price EUR 400



**179 | SANGETSU: A HIPPO TOOTH  
IVORY NETSUKE OKIMONO  
OF GAMA SENNIN**

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

Finely carved as Gama Sennin with two large  
toads. The underside with himotoshi and  
signature within a red-lacquer cartouche  
SANGETSU.

HEIGHT 3.8 cm, WIDTH 3.8 cm

Condition: Very good condition, minimal fine  
age cracks.  
Provenance: European collection.

**Estimate EUR 600**  
Starting price EUR 300



**180 | GYOKUHO: AN IVORY NETSUKE OF EMMA-O  
AND ONI CATCHING A NAMAZU**

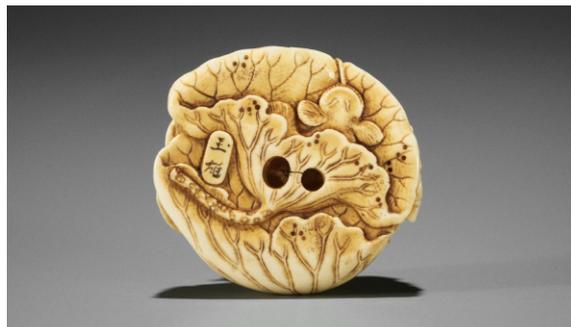
By Gyokuho, signed Gyokuho  
Japan, second half of 19th century

The king of hell Emma-o and an oni seated atop a bundle of lotus  
leaves, both with amusingly dumbfounded expressions, the oni  
scratching himself on his head, as they both hold onto a string  
with which they have caught the namazu (legendary earthquake  
fish) visible underneath. The ivory lightly stained and the details  
finely carved. Himotoshi and signature within a raised reserve -  
GYOKUHO - underneath.

LENGTH 3.6 cm

Condition: Very good condition, minimal age cracks.  
Provenance: German private collection.

**Estimate EUR 1,500**  
Starting price EUR 750



181 | A SPIRITED IVORY NETSUKE OF TWO MANZAI DANCERS

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

Carved as two performers, one holding a drum and the other an upturned fan, the facial expressions well-crafted. Beautiful deep-yellow patina and large himotoshi.

WIDTH 4.7 cm

Condition: The tip of the fan and the legs of the drummer are restored.

Provenance: German private collection.

**Estimate EUR 1,000**

Starting price EUR 500



182 | KURAMINE: A FINE IVORY NETSUKE OKIMONO OF A RAT CATCHER

By Kuramine, signed Kuramine to Japan, Meiji period (1868-1912)

Finely carved as a rat catcher armed with a large club and holding down a box with one hand to catch the rat which has escaped onto his back, resulting in the rather amusing expression. The eyes of both are inlaid. Note particularly the finely carved bony fingers. Natural himotoshi and signed underneath on the loincloth KURAMINE to (carved).

LENGTH 5.7 cm

Condition: Very good condition with some expected age cracks.

Provenance: British collection.

**AUCTION COMPARISON**

Compare to a similar netsuke okimono of a rat catcher by Kihodo Masakazu sold at Zucke, Fine Japanese and Netsuke Art, 22 June 2019, Vienna, lot 317 (sold for 5,256 EUR).



**Estimate EUR 1,500**

Starting price EUR 750



**183 | A WOOD NETSUKE-OKIMONO OF A DEER AND HORSE WITH SMALL MONKEYS**

Japan, Edo/Tokyo, second half of 19th century



Finely stained and carved in sukashibori (openwork), the deer and horse standing side by side on a bed of leaves, looking in opposite directions, each with the right front leg slightly raised, the details such as mane, tail, and antlers neatly detailed, two small monkeys are lying on the horse's back, one wearing a shishimai mask and costume, the other holding cymbals in his hands, the deer, horse, and unmasked monkey with double-inlaid eyes, the netsuke-okimono with many 'natural' himotoshi due to the openwork nature of the piece.

HEIGHT 3.8 cm

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

The animals depicted in this netsuke-okimono are rife with symbolism, much derived from Chinese language and culture. A monkey riding a horse, for example, expresses the wish for quick promotion, whereas the deer symbolizes longevity and riches, the Chinese character for deer (Lu) also meaning 'good fortune' and 'government salary'.

**LITERATURE COMPARISON**

A related netsuke of a monkey and horse, dated to the 19th century, is in the collection of the Metropolitan Museum of Art, accession number 10.211.1648.



**Estimate EUR 1,500**  
Starting price EUR 750

**184 | SEIZAN: A WOOD NETSUKE OF THREE MONKEYS AND CHESTNUT**

Signed Seizan  
Japan, second half of 19th century

An amusing composition depicting two monkeys arm wrestling on top of a chestnut and another monkey crawling out of a large hole inside the chestnut, scratching his head. Himotoshi underneath and signature within an inlaid tablet SEIZAN.

LENGTH 4 cm

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

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



185 | AN UNUSUAL  
BURLWOOD  
NETSUKE  
OF A CICADA

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

The insect with folded veiny wings naturalistically carved, the tucked-in legs and himotoshi underneath. The polished burlwood of a very appealing color with a fine, unctuous patina.

LENGTH 6.7 cm

Condition: Excellent condition, minor wear.  
Provenance: German private collection.

**Estimate EUR 1,500**  
Starting price EUR 750



186 | TOKO: AN IWAMI  
SCHOOL EBONY  
WOOD NETSUKE OF  
A MINOGAME ON  
DRIFTWOOD

By Toko, signed Toko and inscribed  
元才  
Japan, Iwami province, late 18th  
century, Edo period (1615-1868)

Finely carved as a minogame on top of a large piece of driftwood. The mythical being has inlaid bone eyes, a naturalistically carved carapace, and a characteristically long 'seaweed' tail. Large, asymmetrical, and generously excavated himotoshi underneath as well as the signature TOKO and inscription 元才 [beginning of the year].

LENGTH 5.3 cm

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

**Estimate EUR 800**  
Starting price EUR 400



187 | A FINE KYOTO  
SCHOOL IVORY  
NETSUKE OF A  
RECUMBENT BOAR

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

Finely carved as a recumbent boar, its legs tucked underneath the body forming a compact composition. The fur is neatly engraved and attractively worn, the pupils are inlaid in dark horn. Good, asymmetrical himotoshi underneath.

LENGTH 5 cm

Condition: One ear and the upper snout (including one tusk) are restored.

Provenance: British private estate.

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



188 | OKATOMO: AN IVORY  
NETSUKE OF A WOLF  
WITH HAUNCH OF  
VENISON

After Okatomo, signed Okatomo  
Japan, early 19th century,  
Edo period (1615-1868)

Carved as an emaciated wolf with neatly incised and inked fur, large pricked ears, and eyes inlaid in dark horn, eating a haunch of venison in front of it, some sinew from the carcass in its mouth, the underside with the signature OKATOMO within a rectangular reserve.

LENGTH 5 cm

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

Provenance: British private estate.

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

189 | AN EXCELLENT  
KYOTO SCHOOL  
IVORY NETSUKE  
OF A GROOMING  
YOUNG TIGER

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

**Published:** Bandini, Rosemary  
(2018) Japanese Netsuke and Works  
of Art, no. 7.

A visibly satisfied young tiger sitting  
with its left front paw outstretched  
as it leans to lick its fur. The eyes,  
with inlaid dark horn pupils, are cast  
downwards as it concentrates on its  
task. The ivory netsuke is powerfully  
sculpted bearing all the hallmarks  
of a good Kyoto school netsuke  
– bushy eyebrows, pronounced  
shoulder bones and spine, and a  
thick tail which curls up over the  
tiger's back. Good, deep himotoshi  
through one paw and the belly.

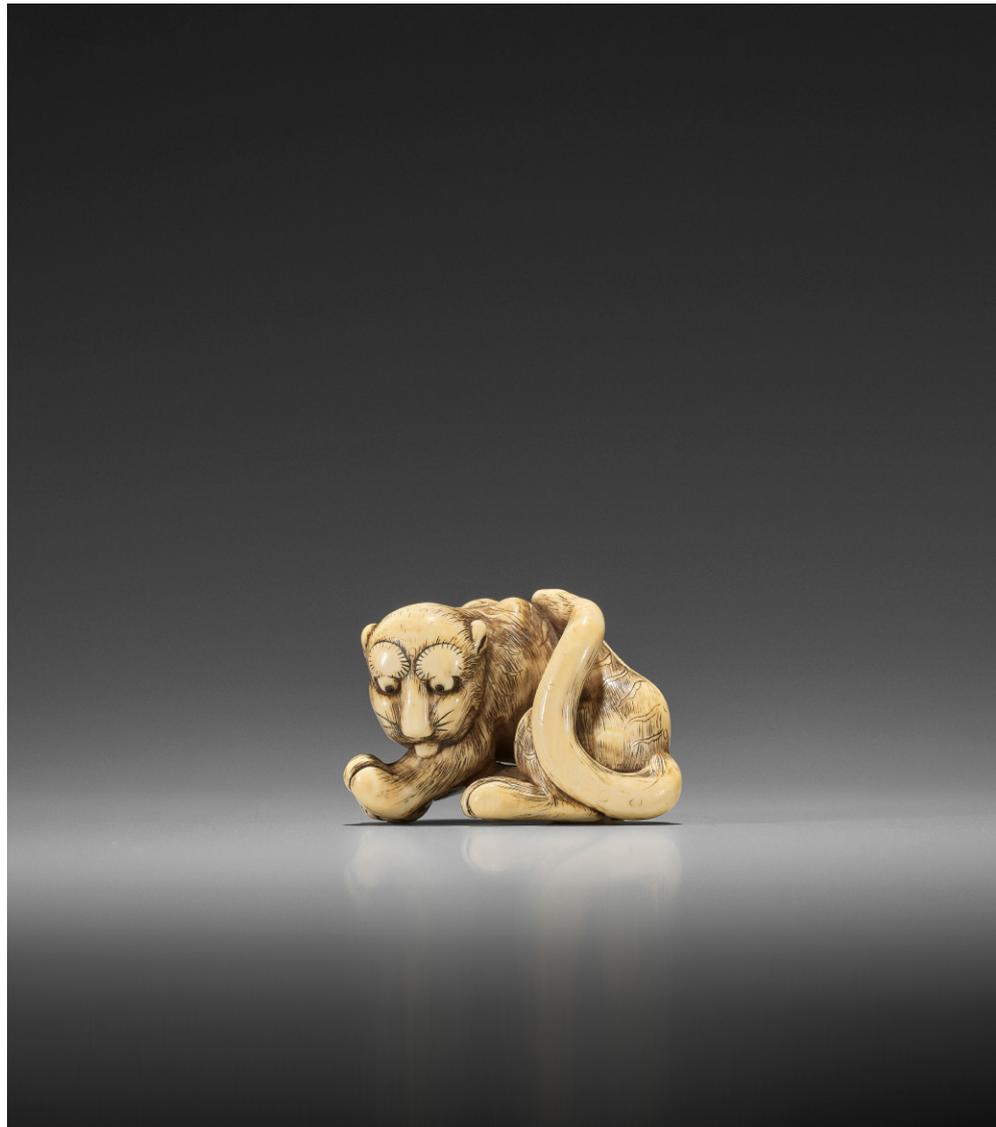
HEIGHT 3 cm, LENGTH 4.3 cm

Condition: Very good and complete  
condition. Age-appropriate wear,  
particularly to the backside and few  
age cracks.

Provenance: British collection.

**Estimate EUR 4,000**

Starting price EUR 2,000



190 | A RARE MARINE  
IVORY NETSUKE  
OF A RAT ON LEAFY  
DAIKON

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

The rat with inlaid eyes seated  
atop a two-forked radish with finely  
carved leaves. The underside shows  
a stunning color and the large  
himotoshi.

LENGTH 5.3 cm

Condition: Very good condition,  
minimal wear, fine patina.

**Provenance:** German private  
collection, acquired from  
Kunsthandel Klefisch, Auktion  
60, June 1996, Cologne, lot 583  
(described as Narwhal tooth).

**Estimate EUR 1,000**

Starting price EUR 500

191 | AN IVORY NETSUKE  
OF A BAYING KIRIN IN  
THE STYLE OF MITSU HARU

Unsigned, in the style of Mitsu haru (Kyoto,  
active circa 1780)  
Japan, 20th century

The kirin depicted in a classic posture seated,  
its head twisted upwards with the beard  
flowing into the tail in a continuous stream  
of hair, the eyes inlaid in dark horn, two  
himotoshi to one side and the underside.

HEIGHT 5.8 cm

Condition: Excellent condition with minor  
surface wear.

Provenance: Sotheby's London, 20th June  
2002, lot 633.

AUCTION  
COMPARISON

Compare a closely  
related ivory netsuke  
of a kirin in the style of  
Mitsu haru but dated  
to the first half of the  
19th century, at Van  
Ham, Asiatische Kunst,  
6 June 2015, lot 215  
(sold for 9,675 EUR).



Estimate EUR 2,500

Starting price EUR 1,250



192 | AN IVORY NETSUKE  
OF A COILED DRAGON

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

The sinuously coiled dragon is shown  
snarling with large inlaid eyes and minutely  
incised scales. Natural himotoshi through  
the body.

HEIGHT 4.5 cm

Condition: Good condition, fine patina, some  
age cracks and tiny chips to edges.

Provenance: German private collection.

Estimate EUR 2,500

Starting price EUR 1,250



**193 | ANRAKU: A FINE  
IVORY NETSUKE OF  
A COILED DRAGON**

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

Very finely carved and typically  
stained, the dragon forming a  
compact manju-style composition  
with its coiled body, the scales  
minutely incised and both eyes  
inlaid. Signed within a polished  
reserve on one of the flames of the  
dragon - ANRAKU.

LENGTH 3.5 cm

Condition: Excellent condition.  
Provenance: German private  
collection.

**Estimate EUR 1,500**  
Starting price EUR 750



**194 | A POWERFUL  
IVORY NETSUKE  
OF A COILED ONE-  
HORNED DRAGON**

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

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

LENGTH 4.5 cm

Condition: Very good condition,  
minor wear.  
Provenance: German private  
collection.

**Estimate EUR 1,500**  
Starting price EUR 750





**195 | AN IVORY RYUSA MANJU NETSUKE OF A DRAGON WITHIN CLOUDS**

Japan, Meiji period (1868-1912)

The openworked manju finely carved as a scaly dragon with mother-of-pearl inlaid eyes amongst billowing clouds. A central peg with eyelet functions as the cord attachment.

DIAMETER 3.8 cm

Condition: Excellent condition.  
Provenance: German private collection.

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

**196 | A WALRUS IVORY RYUSA MANJU NETSUKE OF A COILED DRAGON**

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

Finely carved to one side with a coiled dragon, its expression fierce with neatly detailed features, the tail twisting like a robe and terminating in a fan-like element. The other side with a central stylized chrysanthemum, a himotoshi at its center, surrounded by scrolling stems with heart-shaped katsura leaves, reminiscent of reishi fungi and exhibiting skillfully executed 'wormrot', the material with natural inclusions typical of walrus ivory.

SIZE 4.2 x 4.5 cm

Condition: Good condition, small natural age cracks, some wear to exposed edges.  
Provenance: British collection.

**Estimate EUR 800**  
Starting price EUR 400





**197 | TOYOMASA: A FINE WOOD NETSUKE OF A DRAGON INSIDE MIKAN**

School of Naito Toyomasa (1773-1856), signed Toyomasa  
Japan, Sasayama, Tanba province, mid-19th century,  
Edo period (1615-1868)



A finely carved wood netsuke depicting a dragon inside a mikan (tangerine) with crisply carved scales and flaming whiskers protruding the soft surface of the mikan, which is disintegrating through the might of the dragon, which bursts through from within. Himotoshi through the stem, from which a finely carved pair of leaves trail down the side. Signed within an oval reserve TOYOMASA.

HEIGHT 3.5 cm

Condition: Very good condition with only very minimal surface wear.  
Provenance: German private collection.

**AUCTION COMPARISON**

A very similar netsuke was sold by Lempertz, Netsuke aus der Sammlung Kolodotschko II, 6 December 2014, Cologne, lot 837 (sold for 2,976 EUR).



**Estimate EUR 1,500**  
Starting price EUR 750

**198 | A WOOD NETSUKE OF A COILED DRAGON**

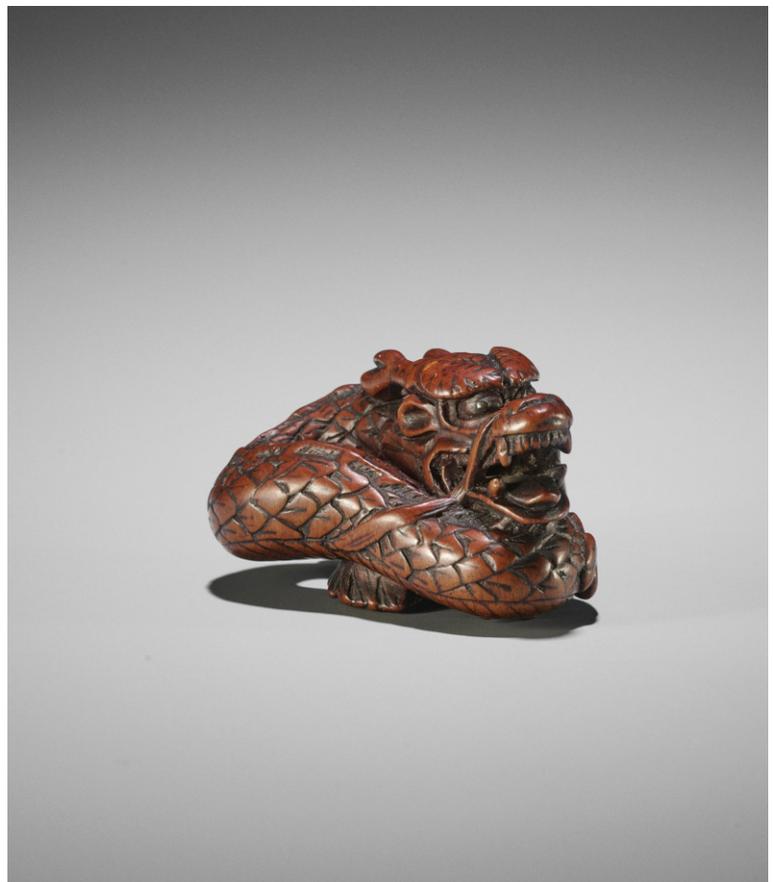
Japan, 19th century, Edo period (1615-1868)

The dragon with inlaid eyes and finely incised scales, snarling ferociously, its body sinuously coiling and forming a compact composition with natural himotoshi.

LENGTH 5.2 cm

Condition: Good condition with minor wear, one crack near the tail.  
Provenance: Dutch private collection.

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





199 | A RARE WOOD NETSUKE  
OF A RUNNING SHISHI

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

A dynamically crafted study of a running Buddhist lion, its paws on the ground and feet in the air, the mouth opened revealing a coral ball inside. The eyes gilt. The wood of a very good color, the details finely rendered.

LENGTH 5.3 cm

Condition: Repair to the upper mouth and snout.

Provenance: German private collection, purchased from Galerie Zacke in 2016.

**Estimate EUR 1,500**  
Starting price EUR 750



200 | A GOOD IVORY NETSUKE  
OF TWO FIGHTING SHISHI

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

The two boldly carved Buddhist lions engaged in a scuffle, one pinning the other down, both ferociously snarling, the eyes inlaid in dark horn.

LENGTH 4.3 cm

Condition: Good condition with some surface wear and age cracks.

Provenance: German private collection.

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

**201 | A LARGE IVORY NETSUKE OF TWO SHISHI WITH BALL ON A BASE**

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

A large and powerful ivory netsuke of two shishi fondling a large, smooth ball, carved from a thick triangular section of the tusk. Large himotoshi underneath. Beautiful patina.

LENGTH 6.2 cm

Condition: Good age-related condition with expected surface wear and age cracks. Some old chips, mostly smoothed out.

Provenance: Dutch private collection.

**Estimate EUR 2,000**

Starting price EUR 1,000



**202 | A RARE MARINE IVORY NETSUKE OF TANUKI HARA TSUZUMI**

Japan, Tokyo, second half of 19th century, Meiji period (1868-1912)

Depicting tanuki no hara tsuzumi (belly drumming raccoon dog), fur finely incised and stained, the spine expressively carved, the face with sharp fangs, upwards turned snout, double-inlaid eyes in mother-of-pearl and black horn, and a jovial expression – he is visibly delighted as he drums on his large and smooth belly, with his left front paw raised in a dynamic posture. Typical himotoshi between one of the legs and the belly to the underside.

HEIGHT 3.8 cm

Condition: Excellent condition with only minor surface wear.

Provenance: German private collection.

The tanuki possesses magical powers and can change forms, sometimes into Buddhist monks; they are jovial, but also dangerous, as they have been known to suffocate hunters with their enormous scrotum. The act of drumming on the belly, according to legend, was used by tanuki to beguile travelers and hunters to lead them astray. However, it has also been said that tanuki would get together just for fun, drumming on their bellies under the moonlight, perhaps even with some sake involved.

**Estimate EUR 1,500**

Starting price EUR 750





**203 | RYUGYOKU:  
AN IVORY NETSUKE  
OF KINTARO**

By Ryugyoku, signed Ryugyoku and kagikan  
Japan, Tokyo, second half of  
19th century

The strong boy wielding an axe and eating a piece from a ginkgo nut, revealing a landscape and pavilion scene inside. Signed underneath RYUGYOKU (a pupil of Ryukei II) with a red kagikan.

HEIGHT 3.5 cm

Condition: Good condition, fine age cracks and minor wear to inked details.

Provenance: German private collection.

**Estimate EUR 800**

Starting price EUR 400

**204 | AN AMUSING IVORY  
NETSUKE OF A KAPPA  
AS A SAKE VENDOR**

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

The kappa with large eyes with inlaid pupils, standing on one foot and holding a sake bottle strapped over his shoulder behind his back. 'Chimney himotoshi' through the back and underneath.

HEIGHT 4.8 cm

Condition: Good condition, minor associated surface wear.

Provenance: German private collection.

**Estimate EUR 1,000**

Starting price EUR 500





205 | KOMIN: A DARK WOOD NETSUKE OF A KAPPA EMERGING FROM A CONCH

By Komin, signed Komin with kakihan  
Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

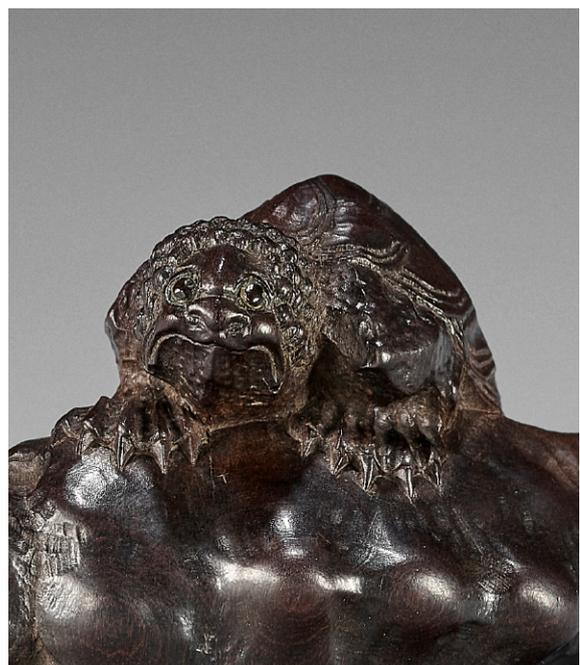
An incredibly fine and detailed carving from dark wood with reddish hues. A kappa is shown emerging from a large conch, its claws placed on the exterior and its gloomy eyes staring. Its expression is quite amusing, and the hairdo is somewhat unusual, almost resembling an old British court wig. The conch is smoothly polished, providing a stark contrast to the masterful ukibori used on the mythical being's unarmored body parts and the well-detailed shell. The hollow section on the kappa's head, which according to legend hold its vital fluids, is inlaid in pewter and lacquer. Good, asymmetrical himotoshi through the underside and signed KOMIN plus kakihan.

LENGTH 4.8 cm

Condition: Excellent condition.

**Provenance:** Ex-collection Harriet Szechenyi sold in her sale at Bonhams, 8 November 2011, London, lot 53 (sold for 4,750 GBP). Then collection Jacques H. Carré.

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





**206 | GYOKKO: A WOOD NETSUKE  
DEPICTING TENGU NO TAMAGO**

By Gyokko, signed Gyokko  
Japan, Tokyo, Asakusa, second half of 19th century

The tengu climbing out of its egg (tamago), with human hands, the head of a bird, and wearing a token cap, one wing trailing over the cracked shell, several leaves incised on top, the underside with two asymmetrical himotoshi and the signature GYOKKO.

WIDTH 3.9 cm

Condition: Good condition with minor surface wear, one chip to the wing.

Provenance: German private collection, old museum number '63.176' to the underside.

**AUCTION  
COMPARISON**

Compare with a small wood netsuke of Tengu no Tamago by Masayuki at Sotheby's, Japanese and Korean Works of Art, 9 June 2004, London, lot 1148 (sold for 3,120 GBP).



**Estimate EUR 2,000**

Starting price EUR 1,000

**207 | A WOOD NETSUKE OF A HATCHING  
TENGU (TENGU NO TOMAGO)**

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

The ideally shaped netsuke attractively worn and carved as a karasu tengu hatching from a large egg. Large himotoshi.

HEIGHT 4.8 cm

Condition: Very good condition with some associated surface wear.

Provenance: German private collection.

**Estimate EUR 800**

Starting price EUR 400





**208 | HOGYOKU: A FINE IVORY NETSUKE OF A TANUKI PRIEST**

By Hogyoku, signed Hogyoku  
Japan, Edo, mid-19th century, Edo period (1615-1868)

A fine and precisely carved work with dark brown contrasting staining of the ivory. The old crouched man has a monkey-like face, but that is not all. He is wearing a full-length garment, his hair in a bun, and is operating a barrel with one finely carved "hand". A peak on the underside however reveals paws and a thick tail, which is not a monkey tail but that of a tanuki, which has the ability to shapeshift and could transform into a priest. Small himotoshi on the side and the signature on the underside of the barrel HOGYOKU. The artist was a student of the great Hojitsu from Edo/Tokyo.

HEIGHT 4 cm

Condition: Very good condition, small nerve channel visible in the back.  
Provenance: British private collection.

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



**209 | HIDARI ISSAN: A DARK WOOD NETSUKE OF A KITSUNE**

By Hidari Issan, signed Issan  
Japan, Mutsu (Iwashiro) Province, 19th century, Edo period (1615-1868)

Finely carved as a fox (kitsune) wearing a kimono, executed in ukibori and neatly incised with geometric patterns, the eyes inlaid in bone and dark horn. Two asymmetrical himotoshi, the smaller to the back and the larger to the underside. Signed within an oval reserve – ISSAN. The wood of an appealing reddish-dark color.

HEIGHT 3.6 cm

Condition: Very good condition with minor surface wear.

**Provenance:** Ex-collection Jury Kolodotschko, purchased at Bonhams, Fine Japanese Works of Art, 16 September 2009, New York, lot 3004 (part lot, sold for 3,050 USD).

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





**211 | A FINE NAGOYA SCHOOL WOOD NETSUKE OF A SLEEPING SHOJO**

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

The sleeping shojo in a deep sake-induced slumber, her face resting on one hand, her hair and robe neatly engraved, attractively worn throughout. Good asymmetrical himotoshi underneath and worn two-character ukibori signature within a rectangular reserve.

LENGTH 4 cm

Condition: Good condition, appealingly worn throughout. Provenance: German private collection.

**Estimate EUR 2,500**  
Starting price EUR 1,250



**210 | HOZAN: A WOOD NETSUKE OF FARMER WITH GIANT PUMPKIN**

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

The farmer dressed only in a loincloth, his expression quite amusing, and holding onto the leafy stem of a giant pumpkin. Good, generously excavated himotoshi underneath and signed to the side HOZAN.

LENGTH 4 cm

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

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

**212 | A KURUMI (WALNUT) NETSUKE OF DARUMA, ATTRIBUTED TO HIDARI ISSAN**

Attributed to Hidari Issan, unsigned  
Japan, Iwashiro, early 19th century, Edo period (1615-1868)

A fine and humorous kurumi (walnut) netsuke depicting Daruma completely enveloped in his robe, only his well-carved face is visible, as he looks upwards, his eyes inlaid in dark horn. Himotoshi through the back, the lower one florally rimmed.

HEIGHT 4 cm

Condition: Excellent condition. Natural flaws to the walnut. **Provenance:** German private collection, acquired in Japan c. 1980.

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





**213 | HOGEN RANTEI:  
AN IVORY NETSUKE  
OF CRAB ON PERSIMMON**

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

An allusion to the famous folktale of the crab and monkey – the crab is lying in wait on a persimmon, its pincers readied, the eyes inlaid in dark horn. The ivory lightly stained and smoothly polished. Natural himotoshi through the stem and signed within two oval reserves HOGEN RANTEI.

LENGTH 3.7 cm

Condition: Excellent condition with minimal wear.  
Provenance: German private collection.

**Estimate EUR 1,500**  
Starting price EUR 750



**214 | AN IVORY NETSUKE OF  
A CLUSTER OF SHELLS**

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

A finely carved ivory netsuke of a cluster of various shells, some of them with an inner life reminiscent of the famous clam's dream story. The himotoshi underneath is formed by one of the trumpet shells. Beautiful and glossy patina.

LENGTH 4.4 cm

Condition: Excellent condition, beautiful patina.  
Provenance: German private collection.

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



**215 | A RARE IVORY NETSUKE  
OF A SHRIMP**

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

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The crustacean with its tail curled inwards and the feelers and limbs retreated, forming a naturalistic and compact composition. The ivory bearing a fine patina. Natural himotoshi.

LENGTH 5.8 cm

Condition: Generally, in good condition with expected age cracks. One of the feelers with a crack and one inlaid eye with some damage.

Provenance: Dutch private collection.

**Estimate EUR 2,000**

Starting price EUR 1,000



**216 | AN UNUSUAL MARINE  
IVORY NETSUKE OF A TOAD  
WITH CRAB AND LOTUS**

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

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Finely carved as a large warty toad seated on a rock with a lotus leaf inside a crevice, a crab peaking out of another crevice in the front, the eyes of both inlaid in pale horn. 'Chimney himotoshi' through the rock.

HEIGHT 4.9 cm

Condition: Very good condition, some expected age cracks.

Provenance: Dutch private collection.

**Estimate EUR 1,200**

Starting price EUR 600





**217 | HO RAKUMIN: A FINE WOOD NETSUKE OF AN OCTOPUS INSIDE A TETSUBIN**

By Ho Rakumin, signed Rakumin  
Japan, Edo, 19th century, Edo period (1615-1868)

Finely carved as an octopus retreated inside a tetsubin (tea kettle), one of the tentacles grasping the spout, another clinging to the handle and one touching its head. Note the finely carved expression and bulging veins on the cephalopod's head. A rather amusing and unusual variation of the classic tako-tsubo motif. Himotoshi and signature RAKUMIN underneath.

WIDTH 4 cm

Condition: Excellent condition.  
Provenance: British private collection.

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





**218 | A FINE YAMADA SCHOOL NETSUKE OKIMONO OF A SNAKE COILED AROUND A TORTOISE**

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

The two reptiles engaged in a battle, the snake tightly coiled around the tortoise who does not seem particularly impressed. The scales of the snake and carapace of the tortoise carved with intricate detail and a heightened sense of naturalism. The eyes of both double inlaid. Large, asymmetrical himotoshi underneath.

HEIGHT 4.5 cm, LENGTH 6.5 cm

Condition: Very good condition, minor wear.  
Provenance: British collection.

**AUCTION COMPARISON**

A very similar netsuke of slightly smaller size was sold at Lempertz, Auction 1146, 7 December 2019, Cologne, lot 226 (sold for 4,464 EUR).



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





**219 | A WOOD NETSUKE OF A SKELETON ON A GIANT SKULL**

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

The wood finely stained and boldly carved as a giant skull with three teeth and pierced sockets, a smaller skeleton clambering on the skull in an amusing manner.

HEIGHT 3.6 cm



Condition: Excellent condition with minor surface wear.

**Provenance:** Ex-collection Richard R. Silverman. Richard R. Silverman (1932-2019) was a renowned Asian art collector with one of the largest private collections of netsuke outside of Japan. He lived in Tokyo between 1964 and 1979 and began to collect netsuke there in 1968. Since the 1970s, he wrote and lectured about netsuke and was an Asian art consultant for Christie's, Sotheby's, and Bonhams. His gift of 226 ceramic netsuke to the Toledo Museum of Art constitutes perhaps the largest public collection of these miniature clay sculptures in the world. After moving to California, Silverman became a member of the Far Eastern Art Council at the Los Angeles County Museum of Art in 1984. In 1993, he joined LACMA's Executive Board. He served on the board of directors for the International Society of Appraisers from 1986 to 1994 and served nine years as chair for the City of West Hollywood Fine Arts Commission. Richard Silverman was posthumously awarded the Order of the Rising Sun for his decades-long promotion of Japanese culture.

**Literature comparison:**

A closely related netsuke signed Gyokusai is illustrated with a line drawing in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part A, p. 102.

**Estimate EUR 1,200**

Starting price EUR 600

**220 | KOMA KANSAI: A LACQUERED WOOD NETSUKE**

By Koma Kansai, signed Kansai  
Japan, 19th century, Edo period (1615-1868)



Of square manju-style shape, lacquered in the front with a variety of techniques, including sabiji-nuri (in imitation of iron) and with fine iro-e takamaki-e depicting a fruiting peach branch. The reverse with large himotoshi and lacquered signature KANSAI.

LENGTH 4.1 cm

Condition: Minor wear to lacquer, a chip to the larger himotoshi. Good condition.

**Provenance:** Ex-collection Richard R. Silverman purchased from Ito, Tokyo, in 1999. 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

**221 | MASAYOSHI: A FINE OSAKA SCHOOL IVORY NETSUKE OF A DOUBLE GOURD SAKE CUP**

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

Depicting two double gourds, the smaller forming the himotoshi. The ivory finely stained, and the underside excavated to function as a small sake cup (hyotan no sakazuki). Signed MASAYOSHI.

The design is listed as no. 31 in Mitsuhiro's 'Takarakukuro' as a hollowed-out gourd.

LENGTH 4.1 cm

Condition: Good condition with some wear to staining and age cracks.

Provenance: German private collection.

**LITERATURE COMPARISON**

A very similar netsuke by Mitsuhiro is in the collection of the LACMA, accession no. AC1998.249.219.



**Estimate EUR 1,500**

Starting price EUR 750



**222 | AN IVORY MANJU NETSUKE WITH A BAT**

Unsigned, but carved in the manner of Rensai  
Japan, Tokyo, Asakusa, second half of 19th century

The two-part manju carved to one side with a bat amid scrolling designs on a neatly diapered ground, all within a star-shaped reserve, and to the reverse with two shaped reserves containing the same scrolling designs on similarly diapered grounds. The reverse with a single himotoshi. The netsuke is finely and deeply stained, particularly outside of the reserves and to the diapered grounds.

DIAMETER 4 cm

Condition: Good condition with minor wear, the edges with few minuscule chips, the interior with small nicks.

Provenance: British private collection.

**Literature comparison:**

Compare a similar manju netsuke, also deeply stained and with a shaped reserve containing the depiction, but signed and depicting a different subject, illustrated in Moss, Sydney L. (2016) Kokusai The Genius: and Stag-antler Carving in Japan, vol. III, p. 54-55, no. 359.

**Estimate EUR 800**

Starting price EUR 400





223 | AN IVORY NETSUKE OF A DUTCHMAN WITH COCKEREL

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



The Dutchman depicted in a characteristic manner with elongated body, grotesque expression, curled hair, and a large hat, holding a long trumpet in one hand and a long-tailed cockerel (onagadori) in the other, two asymmetrical himotoshi to the back.

HEIGHT 8.7 cm

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

**AUCTION COMPARISON**

Compare a closely related but slightly larger ivory netsuke, dated to the 18th century, at Van Ham, Asiatische Kunst, 6 June 2015, Cologne, lot 286 (sold for 7,740 EUR). A closely related ivory netsuke of a Dutchman with cockerel was sold at Zackle, Fine Japanese and Netsuke Art, 22 June 2019, Vienna, lot 311 (sold for 3,762 EUR).



**Estimate EUR 2,000**

Starting price EUR 1,000

224 | AN EARLY IVORY NETSUKE OF KAN'U

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

Finely carved standing in a typically dignified attitude, holding his naginata with one hand and his long beard with the other, his long and belted robe engraved with reishi-shaped clouds, the reverse with two asymmetrical himotoshi.

HEIGHT 8 cm

Condition: Good condition, attractively worn, fine patina, natural age cracks. One foot chipped.  
Provenance: German private collection.

**AUCTION COMPARISON**

Compare a related netsuke, but of slightly larger size (10.2 cm high), at Bonhams, Netsuke from a European Private Collection, 8 May 2016, London, lot 114 (sold for 1,875 GBP).



**Literature comparison:**

For similar examples, see Joe Earle (2001) *Netsuke, Fantasy and Reality in Japanese Miniature Sculpture*, Boston, MFA Publications, p. 74, no. 39, and Sydney L. Moss (2006) *More Things in Heaven and Earth: Japanese Netsuke and Ojime*, London, pp. 28-29, no. 5.

**Estimate EUR 1,200**

Starting price EUR 600



225 | A GOOD KYOTO SCHOOL IVORY NETSUKE OF FUKUROKUJU AND KARAKO

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

The carving of triangular shape, typical for early pieces. Depicted is the long-bearded lucky god Fukurokuju with a little karako climbing up on his amusingly large, phallic head. Himotoshi through the back and underside. Fine patina.

HEIGHT 5.2 cm

Condition: Very good condition, expected age cracks and minimal wear. Minor losses to one of the horn-inlaid hair tufts of the karako. Provenance: German private collection.

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



226 | AN IVORY NETSUKE OF TOBOSAKU SENNIN

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

The peach sennin standing, looking upwards, and holding a large fruiting peach branch. Large himotoshi and fine patina.

HEIGHT 8.4 cm

Condition: Fine condition, expected age cracks and wear. Provenance: German private collection.

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



**227 | MASATOMO: AN IVORY NETSUKE OF GAMA SENNIN**

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

The sennin seated with a cheerful expression, holding one leg of his trusty toad which is seated on the immortal's head. The toad with double inlaid eyes, large himotoshi through the back and signed within an oval reserve MASATOMO.

HEIGHT 3.9 cm

Condition: Very good condition, minimal wear, and age cracks.

**Provenance:** German private collection, acquired at Christie's, Japanese Ceramics & Works of Art, 8 November 2007, London, lot 123.

**Estimate EUR 1,500**

Starting price EUR 750

**228 | AN IVORY NETSUKE OF GAMA SENNIN**

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

Gama sennin is standing dressed in a voluminous artemisia leaf cloak, holding a hyotan (double gourd), a little toad climbing up on his back. Good himotoshi and a fine yellowish patina to the back.

HEIGHT 7.4 cm

Condition: Good condition with age cracks and old worn-down chips to the feet.

Provenance: German private collection.

**Estimate EUR 1,000**

Starting price EUR 500



229 | AN IVORY NETSUKE  
OF AN IMMORTAL  
ON BOX

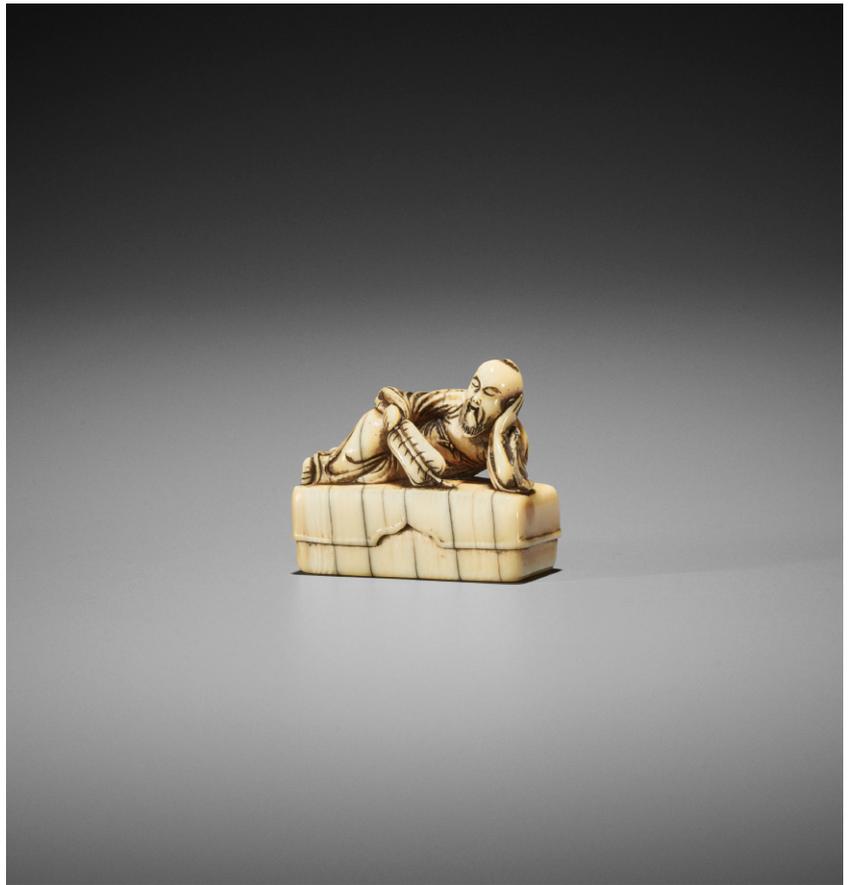
Japan, late 17th to early 18th  
century, Edo period (1615-1868)

Finely carved as a reclining immortal  
atop a lidded box and holding a  
fan. The ivory bearing a fine patina.  
Large himotoshi.

LENGTH 3 cm

Condition: Very good condition,  
expected age cracks.  
Provenance: German private  
collection.

**Estimate EUR 800**  
Starting price EUR 400



230 | AN EARLY IVORY  
INGYO (SEAL)  
NETSUKE OF JUROJIN  
AND DEER

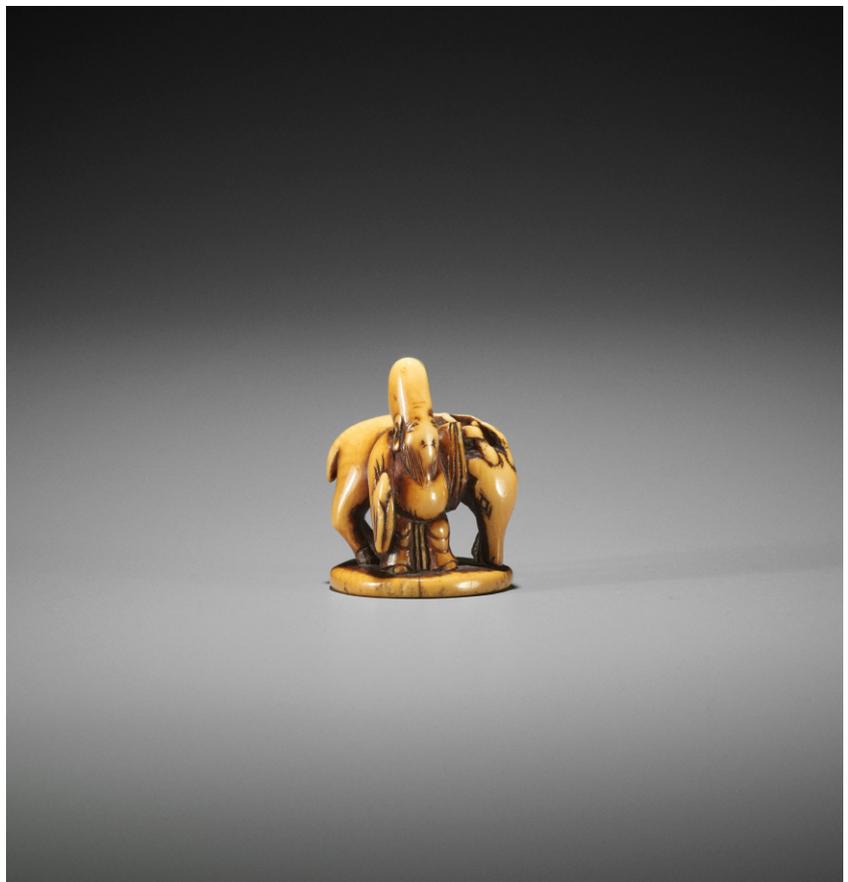
Japan, second half of 17th century,  
Edo period (1615-1868)

The lucky deity with an elongated  
head standing and caressing the  
antlers of his deer companion, the  
entire composition set on a circular  
base with cut seal characters  
underneath. The ivory bearing a  
stunning patina.

HEIGHT 3 cm

Condition: Good condition, some  
age-related wear, stunning patina.  
Provenance: German private  
collection.

**Estimate EUR 600**  
Starting price EUR 300





**231 | AN EXCELLENT SHUZAN STYLE SAISHIKI  
NETSUKE OF A FISHERMAN**

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

Expressively carved and depicting a standing fisherman, wearing only a loincloth, his muscular arms, spine, and rib cage rendered powerfully. The bearded fisherman has long curling hair and holds a large fish and a hyotan (double gourd) in his hands – an unusual combination. The netsuke is carved from hinoki (cypress) wood, and is colored in polychrome pigments and gesso, largely worn through centuries of handling. Good himotoshi through the back.

HEIGHT 9.2 cm

Condition: Good condition with age-related wear.

**Provenance:** Ancient collection Albert Brockhaus (1855 - 1921), Leipzig, acquired at J. C. F. Schwartze, Berlin, 16th December 1905.

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



**Albert Brockhaus**  
(1855 - 1921)

232 | SHUKO: A RARE SAISHIKI NETSUKE OF SHOKI AND ONI

By Shuko, signed Shuko  
Japan, Osaka, 19th century

Shoki is standing on one foot, his sword drawn by his side, a mischievous little oni seeking refuge on top of his hat. Carved from boxwood with polychrome details. Large himotoshi through the back and signed SHUKO – a pupil of Nagamichi Shuzan.

HEIGHT 6.7 cm

Condition: Very good condition, only very minor wear to polychrome details.

Provenance: European collection.

**Estimate EUR 2,000**

Starting price EUR 1,000



233 | A LACQUERED WOOD NETSUKE OF HOTEI

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

A rather amusing wood netsuke depicting Hotei holding a clam and fanning himself with it, one hand touching his smooth bald head in bewilderment. His robe is covered in fine negoro-lacquer. Large himotoshi.

LENGTH 4.8 cm

Condition: Very good condition, some expected wear to lacquer.

Provenance: German private collection.

**Estimate EUR 1,200**

Starting price EUR 600





**234 | HASEGAWA IKKO:  
AN IVORY NETSUKE  
OKIMONO OF HOTEI  
WITH FOUR KARAKO**

Attributed to Hasegawa Ikko,  
signed Ikko  
Japan, second half of 19th century

The pot-bellied lucky god seated leaning against his treasure bag, four karako with various hairstyles clambering over him. The robes are incised with elaborately engraved patterns, the eyes are inlaid, and the individual expressions are unusually characterful. Himotoshi and signature IKKO within a wavy reserve underneath.

LENGTH 6.1 cm

Condition: Very good condition with minor age cracks.  
Provenance: German private collection.

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

**235 | TOMOCHIKA: AN IVORY NETSUKE  
OF HOTEI AND TWO KARAKO**

By a member of the Tomochika school, signed Tomochika  
Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

The lucky god Hotei inside his treasure bag, laughing jovially, being pushed and pulled by two karako. The ivory finely stained. Himotoshi and signature TOMOCHIKA underneath.

LENGTH 4.1 cm

Condition: Very good condition, fine age cracks.  
Provenance: German private collection.

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



236 | A LARGE MOTHER OF PEARL-INLAID  
WOOD MANJU NETSUKE DEPICTING  
AN ELEPHANT AND KARAKO

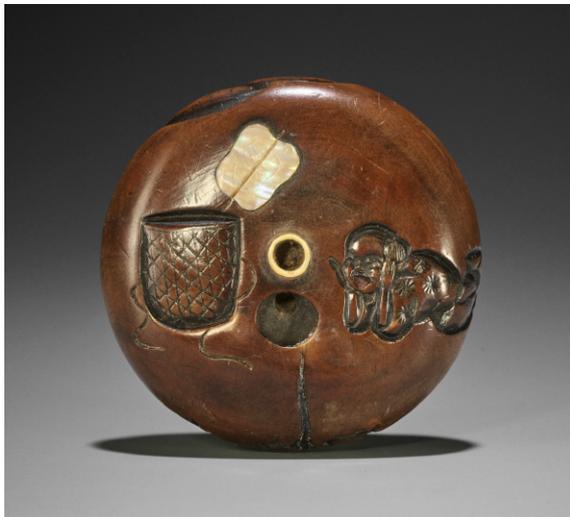
Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

Carved in shishiaibori (sunken relief) to one side with an elephant with gilt eyes and to the other with a gleefully laughing boy, lying on his stomach and supporting his head with both hands, next to a woven basket with an uchiwa (fan), inlaid with mother-of-pearl, inside. Two asymmetrical himotoshi to the center of the back, one ringed in bone.

DIAMETER 6.3 cm

Condition: Very good condition with minor surface wear, few minuscule nicks, occasional light scratches.  
Provenance: German private collection.

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



237 | KIKUGAWA: AN INLAID IVORY  
MANJU NETSUKE DEPICTING HOTEI  
WITH TREASURE BAG AND FAN

By a member of the Kikugawa family, signed Kikugawa  
Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

The two-part manju finely carved in shishiaibori (sunken relief) to one side with Hotei seated on his sack and holding his fan with inlays in one hand, the face with a characteristically cheerful expression, and to the other with a half-opened scroll with calligraphy and the signature – KIKUGAWA – a well-known family of manju makers.

DIAMETER 4.8 cm

Condition: Excellent condition with minor surface wear.  
**Provenance:** Dutch private collection, acquired from W.E. Bouwman of Aalderink, Amsterdam, on 1 April 1999.

**Estimate EUR 600**  
Starting price EUR 300



238 | TOMONOBU: A  
RARE STAG ANTLER  
NETSUKE OF HOTEI

By Tomonobu, signed Tomonobu  
Japan, Edo, mid-19th century,  
Edo period (1615-1868)

The pot-bellied lucky god leaning  
against his treasure bag and  
holding an uchiwa fan in his right  
hand. The stag antler of a good  
color, the details finely carved.  
Signed underneath TOMONOBU – a  
member of the Tomochika school.  
A silver loop is attached to the  
himotoshi.

LENGTH 3.8 cm

Condition: Excellent condition.

**Provenance:** German private  
collection, acquired from  
Kunsthandel Klefisch, Auktion 98, 13  
October 2012, Cologne, lot 193.

**Estimate EUR 1,500**

Starting price EUR 750



239 | HIDECHIKA:  
AN IVORY NETSUKE  
OF A BEAUTY

By Hidechika, signed Hidechika  
Japan, Edo/Tokyo, second half of  
19th century

The beauty seated on a bundle of  
twigs and taking a smoking break,  
one hand holding an ashtray  
netsuke to which a tobacco pouch  
is attached and the other holding a  
kiseru (pipe). The details finely inked  
and incised. Signed underneath  
within an oval reserve HIDECHIKA –  
school of Tomochika.

HEIGHT 3.6 cm

Condition: One foot is re-attached  
and the kiseru with an old chip to  
the edge.

Provenance: European collection.

**Estimate EUR 1,000**

Starting price EUR 500

240 | MASATSUGU: AN IVORY  
NETSUKE OF FUKUSUKE

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

The lucky dwarf returning from the tori no ichi fair, a branch slung over his shoulder with a multitude of takaramono (treasures) attached to it. The accounting book contains the inscription Daifukucho and with the date Meiji sannen (1870). Natural himotoshi and signed MASATSUGU.

HEIGHT 4 cm

Condition: Excellent condition.  
Provenance: German private collection.

**AUCTION  
COMPARISON**

A very similar netsuke was sold by Lempertz, Netsuke-Sammlung Kolodotschko III, 5 June 2015, Cologne, lot 1246 (sold for 1,116 EUR).



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



241 | AN OSAKA SCHOOL  
IVORY NETSUKE OF A  
KARAKO ON A PUPPY

Japan, Osaka, 19th century

Very finely stained, the boy with a cheerful expression seated on the puppy's back and holding on to its head with both hands, wearing a loose robe neatly incised with floral and geometric designs, both with inlaid eyes, the underside with two himotoshi.

HEIGHT 3.6 cm

Condition: Good condition with minor surface wear, one of the dog's inlaid eyes possibly a later replacement.  
Provenance: German private collection.

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



**242 | ONO RYORAKU: AN AMUSING TOKYO SCHOOL IVORY NETSUKÉ-OKIMONO OF DAIKOKU WITH BOYS AT PLAY AND THIEVING RATS**

By Ono Ryoraku, signed Ono Ryoraku  
Japan, Edo/Tokyo, late 19th century

Superbly carved with Daikoku seated and resting on his large treasure bag, his right hand supporting his weary head, the face showing an exasperated expression as two children beside him are playing, the smaller child seated on the larger boy's back as if riding a horse, while numerous rats are gnawing at the bag and retrieving its contents. A particularly fine and amusing detail is the rat on top of the small boy's head. Daikoku's mallet lies on the ground behind him and his fan is underneath the treasure bag with two himotoshi and the signature – ONO RYORAKU – a netsuke artist from the school of Ono Ryomin.

HEIGHT 2.9 cm, WIDTH 4.5 cm

Condition: Excellent condition with minor surface wear, one natural age-related hairline to the treasure bag.

**Provenance:** Ex-collection Jury Kolodotschko, purchased at Sotheby's, 9-10 November 2005, London, lot 1266 (part-lot, sold for 1,800 GBP).

**Estimate EUR 1,500**  
Starting price EUR 750

**243 | ONO RYOMIN II: A FINE AND AMUSING IVORY NETSUKÉ OF THREE BOYS AT PLAY**

By Ono Ryomin II, signed Ono  
Japan, Edo/Tokyo, late 19th century

The three young boys engaged in a playful scuffle, one on the ground struggling to break free from the boy sitting on his chest and gripping his neck, a mask lying on the ground beside them, the third standing behind and holding a rattle, his robe with a red inlay at the back, the underside with the boys' feet as well as a kinchaku pouch, the robe signed on the underside ONO – Ono Ryomin II being a pupil of the famous Ono Ryomin. A lively and dynamic scene with many 'natural' himotoshi and very characteristic of the Tokyo school.

HEIGHT 3.8 cm

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

**AUCTION COMPARISON**

A related netsuke by Ono Ryomin was sold in these rooms, Fine Netsuke, Sagemono & Okimono, 2 November 2019, Vienna, lot 36 (sold for 4,514 EUR).



**LITERATURE COMPARISON**

Another netsuke of this artist, with a similar subject, dated to the Meiji period (1868-1912), is in the collection of the British Museum, museum number HG.23.



**Estimate EUR 1,500**  
Starting price EUR 750

244 | **ONO RYOKO:  
A TOKYO SCHOOL  
IVORY NETSUKE OF  
A BIJIN AND CHILD**

By Ono Ryoko, signed Ryoko  
Japan, Edo/Tokyo, late 19th century

**Published:** Mateu Guillem (1998)  
NETSUKE. Las grandes miniaturas de  
la escultura japonesa, Barcelona, p. 61.

The beautiful lady combing her hair  
while leaning in front of a bucket filled  
with swirling water, a young boy with  
a gleeful expression beside her. With  
several 'natural' himotoshi, the bucket  
signed on the underside RYOKO – a  
netsuke artist from the school of Ono  
Ryomin.

HEIGHT 3 cm

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

Provenance: Spanish private collection.

**Estimate EUR 1,500**

Starting price EUR 750



245 | A FINE EDO SCHOOL IVORY NETSUKE OF JUROJIN WITH MINOGAME

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

The lucky god wearing a characteristic incised robe, standing one foot in a dancing posture, one arm extended, a little minogame (thousand-year-tortoise) crawling up on his shoulder. Good, asymmetrical himotoshi through the back.

HEIGHT 5.5 cm

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

Provenance: German private collection.

**Estimate EUR 1,000**

Starting price EUR 500



246 | TOUNSAI: AN IVORY NETSUKE OF BENTEN, HOTEI AND DAIKOKU INSIDE A SAKAZUKI

By Tounsai, signed Tounsai  
Japan, Edo/Tokyo, mid-19th century,  
Edo period (1615-1868)

The three lucky gods seated inside a sake saucer (sakazuki). Benten, the goddess of music, is playing her biwa, while her two compatriots rather amusingly are using sake-related objects to play the drums. Himotoshi underneath and neatly incised signature TOUNSAI – probably a pupil of Ikkosai.

DIAMETER 3.5 cm

Condition: Good condition, minor wear to staining.

Provenance: German private collection.

**Estimate EUR 1,200**

Starting price EUR 600



247 | **SARUKO: A STAINED  
IVORY NETSUKE OF  
A CALLIGRAPHER**

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

Superbly stained, the shodoka  
(calligrapher) kneeling, his right arm  
resting on a low table, holding a  
paintbrush in his right hand, wearing a  
finely stippled eboshi, his loose-fitting  
robe carved with voluminous folds and  
neatly incised with geometric roundels,  
the face showing a calm expression. Two  
himotoshi to the back, the underside  
with the signature YOSHIKIDO SARUKO.

HEIGHT 4.3 cm, LENGTH 4.2 cm

Condition: Excellent condition with only  
minor surface wear.

Provenance: German private collection.

Meinertzhagen records one stained  
ivory netsuke by Saruko, the signature  
illustrated with a line drawing and  
identical to the one on the present  
netsuke, and notes, "Well carved but  
date about 1850-early Meiji [...]. This  
carver's work suggests the Osaka  
school". (MCI, 1986, p. 704).

**Estimate EUR 1,200**

Starting price EUR 600



248 | **SHOUN: A FINE IVORY  
NETSUKE OF BENTEN**

By Shoun, signed Shoun  
Japan, Tokyo, early 20th century

Superbly carved and finely stained,  
depicting the lucky goddess of music  
Benten playing her biwa. Note the  
sensitively crafted expression and  
beautifully decorated robe. Signature  
SHOUN and himotoshi in the back.

HEIGHT 4.2 cm

Condition: Superb condition.  
Provenance: German private collection.

**Estimate EUR 1,500**

Starting price EUR 750





**249 | JURAKU: AN EDO SCHOOL  
WOOD NETSUKE OF THE  
STORYTELLER NUMATA JUNSAI**

By Juraku, signed Juraku 寿乐  
Japan, Edo, 19th century, Edo period (1615-1868)

Carved kneeling in front of a low table with a book on top, his expression focused and mouth open as he recounts an epic war story. The front of the table is inscribed Ima, Gundan, Junsai (A contemporary war story, Junai). The underside is signed JURAKU. Asymmetrical himotoshi to the back and underside.

HEIGHT 3.6 cm

Condition: Excellent condition with only minor surface wear.

**Provenance:** German private collection, acquired in Japan during the 1980s, while the present owner lived there.

The subject of the storyteller Numata Junsai is a very rare one, one other example being a color woodblock print by Utagawa Kunisada (Toyokuni III) in the Los Angeles County Museum of Art, accession number M.73.37.610.



**Utagawa Kunisada (Toyokuni III), 1851, Actors Bando Sajuro I as Numata Junsai, Bando Takesaburo I as Oguri Sotan, color woodblock print, Los Angeles County Museum of Art, accession number M.73.37.610**

**Estimate EUR 1,200**

Starting price EUR 600

**250 | MIWA: AN EDO SCHOOL  
WOOD NETSUKE OF  
A DRUNK STORYTELLER**

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

The wood of an appealing chocolate brown color with an excellent hand patina. Depicted is a storyteller (possibly Fukai Shidoken) dressed in a long flowing robe, a low table before him with an open book, showing finely incised calligraphy. One hand is placed on the table (note the finely carved, bony fingers) and the other holds a cup, presumably filled with an alcoholic beverage (sake), as his face is quite telling. His wide-jawed mouth is opened as he is bellowing the contents from the book before him. His elongated head is of somewhat phallic proportions, The underside with one typically large himotoshi and the other ringed in stained bone. Signed MIWA.

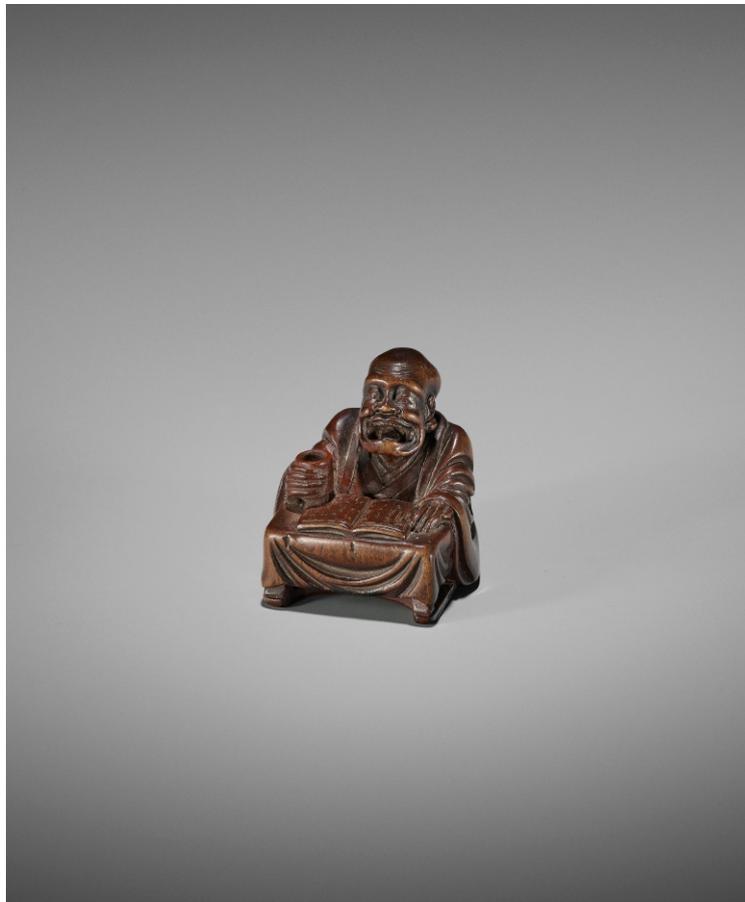
HEIGHT 3.3 cm, LENGTH 3.1 cm

Condition: Good condition, minor wear, tiny nicks. A small section of one ear with an old fill.  
Provenance: Japanese private collection.

Though the work certainly has all the characteristics of a Miwa netsuke, it is this author's opinion that this was in fact an unsigned Miwa netsuke and the signature appears to have been added later.

**Estimate EUR 1,500**

Starting price EUR 750





251 | **MASAYUKI: A WOOD  
NETSUKE OF A MASK CARVER  
IMITATING USOFUKI MASK**

By Hoshunsai Masayuki, signed Masayuki and kagikan  
Japan, Edo/Tokyo, Asakusa, second half of  
19th century

Finely crafted as a mask carver, wearing an elaborately folded robe and cap, and holding a chisel and the mask of Usufuki. Amusingly, he is imitating the distorted facial features of Usufuki – perhaps he is gaining inspiration from the act. The underside well-carved with large himotoshi and the signature MASAYUKI with the artist's kagikan.

HEIGHT 3.5 cm

Condition: Excellent condition with only some very minor surface wear.

**Provenance:** German private collection, acquired in Japan c. 1980.

**Estimate EUR 1,500**  
Starting price EUR 750

252 | **GYOKUZAN: A WOOD  
NETSUKE OF THE  
THREE SAKE TESTERS**

By Gyokuzan, signed Gyokuzan  
Japan, Edo/Tokyo, 19th century

The three sages Shaka, Roshi, and Koshi enveloped in their long flowing robes and showing cheerful and amusing expressions as they are clearly inebriated from testing a little too much sake, the lower back of one figure signed GYOKUZAN, the back of another with a single himotoshi.

HEIGHT 3.8 cm

Condition: Very good condition with minor surface wear, a small loss to one foot.  
Provenance: German private collection.

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

**Estimate EUR 1,500**  
Starting price EUR 750





**253 | AN IVORY AND EBONY WOOD  
NETSUKE OF A HERDBOY WITH OX**

Japan, Edo/Tokyo, second half of 19th century

Carved as an ivory herdboys playing the flute atop of a recumbent ebony ox. The details finely engraved, the clothes of the boy and rope halter of the ox with some lacquering. Natural himotoshi.

LENGTH 5 cm

Condition: Good overall condition, some expected wear. The edge of the flute and a section of the rope halter with an old chip.  
Provenance: German private collection.



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. The netsuke depicts picture number 6, as seen here.

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

**254 | KINRYUSAI TOMOTATE: AN IVORY NETSUKE  
OF BLIND MEN AND ELEPHANT**

By Kinryusai Tomotane, signed Kinryusai with seal Tomotane  
Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)



An ivory netsuke of six minutely carved men climbing up on an elephant, the entire composition set on an irregular base. The ivory finely stained. Himotoshi through the base and signature and seal KINRYUSAI TOMOTATE.

The subject is an allusion to the famous parable of the elephant and the blind men. It is a story of a group of blind men who have never come across an elephant before and who learn and conceptualize what the elephant is like by touching it. Each blind man feels a different part of the elephant's body, but only one part, such as the side or the tusk. They then describe the elephant based on their limited experience and their descriptions of the elephant are different from each other.

LENGTH 3.9 cm

Condition: Good condition with minor wear and age cracks.  
Provenance: German private collection.

**Literature comparison**

A similar netsuke by the same artist but with eight elephants is mentioned in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part B, p. 923.

**AUCTION COMPARISON**

A similar netsuke by Tomochika was sold by Zacke, Fine Netsuke, Sagemono & Okimono, 24 November 2018, Vienna, lot 125 (sold for 3,235 EUR).



**Estimate EUR 1,500**  
Starting price EUR 750

255 | AN AMUSING WOOD NETSUKE OF  
A MONKEY HOLDING DOWN A FROG

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

A comical wood netsuke of a monkey holding down a frog. The monkey is visibly amused, its inlaid ivory eyes and mouth opened wide and tongue sticking out with great excitement. The fur is well-carved with an unusually rough, though very appealing texture. The monkey is grabbing the frog with both of its hands and places one foot on the poor amphibian; the other one is angled under his body. On the contrary, the frog is considerably less amused as the monkey puts its weight on it, effectively flattening the frog - its visible inlaid eye looks to almost pop out of its head. The struggling frog reaches with its left front limb between the monkey's arm and leg, trying to release the pressure; its fingertips are visible underneath the monkey's arm. The underside reveals the characteristic features of a frog, as the webbed hind and front feet are visible. This netsuke is attributable to the school of Tomokazu of Gifu. Natural himotoshi.

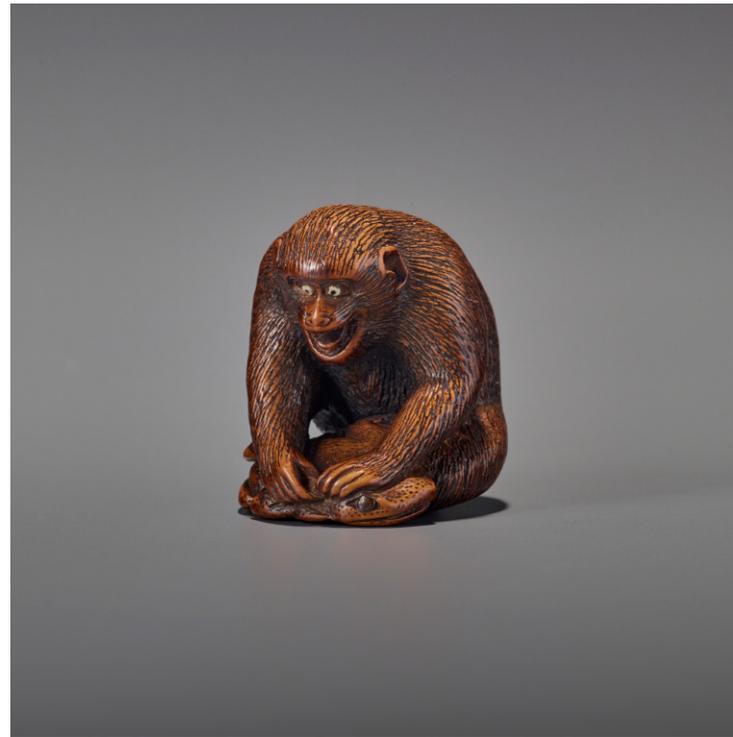
HEIGHT 3.9 cm

Condition: Very good condition. Natural imperfection in the wood plugged near the head of the monkey.

**Provenance:** Sotheby's, Art D'Asie, 18 December 2012, Paris, lot 260. Afterwards, The Gabor Wilhelm Collection.

**Estimate EUR 2,000**

Starting price EUR 1,000



256 | AN IVORY OJIME OF A MONKEY

Japan, 19th century

Carved so that when suspended from the cord it looks like the monkey is climbing a rope. The fur neatly incised.

HEIGHT 1.6 cm

Condition: Very good condition.

**Estimate EUR 1,000**

Starting price EUR 500

257 | MITSU HARU: AN IVORY  
OJIME OF A GINKGO NUT

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

Depicting a ginkgo nut, the ivory of an appealing color. Signed MITSU HARU.

LENGTH 2.2 cm

Condition: Excellent condition.

**Estimate EUR 600**

Starting price EUR 300



258 | HOZAN: A WOOD  
NETSUKE OF A  
BAKEMONO MASK

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

Of oval form, the fierce face with a domed forehead, long furrowed brows above large bulging eyes double-inlaid with mother-of-pearl and dark horn, a broad nose with flaring nostrils, the mouth closed and showing four sharp fangs, the back with two asymmetrical himotoshi and the signature HOZAN.

HEIGHT 6.4 cm

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

**Estimate EUR 2,500**  
Starting price EUR 1,250



259 | HOZAN: A WOOD  
NETSUKE OF A  
BAKEMONO MASK

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

Of rounded rectangular form, the fierce face with a wide-open mouth showing a large tongue and rows of straight teeth, distinctly shaped lips, prominent furrowed eyebrows above large bulging eyes double-inlaid with mother-of-pearl and dark horn, the forehead with veins forming a honeycomb pattern, the back with two asymmetrical himotoshi and the signature HOZAN.

HEIGHT 6 cm

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

**Estimate EUR 2,500**  
Starting price EUR 1,250





260 | HOZAN: A WOOD  
NETSUKE OF A TWO-  
FACED BAKEMONO  
MASK

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

Of rounded rectangular form, the upper area with a fierce face showing prominent curled brows above bulging eyes double-inlaid in mother-of-pearl and dark horn, a broad nose, and a distinctly shaped upper lip with six sharp fangs, the laughing face below with elegantly curved brows above slanted eyes, full cheeks, and the mouth wide open showing a large tongue and several crooked teeth with empty spaces in between, the back with two asymmetrical himotoshi and the signature HOZAN.

HEIGHT 6.4 cm

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

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

261 | A VERY LARGE  
WOOD MASK  
NETSUKE OF  
AN ONI

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

Boldly carved and finely polished, the oni with large bulging eyes and pierced pupils inlaid in pale horn, a broad nose with pierced nostrils, neatly incised cat-like whiskers and small dimples, a pierced mouth with outstretched tongue, and characteristic horns and hair, two small cord holes to each side and ringed in dark wood.

HEIGHT 9.2 cm

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

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





262 | **SHUMIN: A RED AND  
BLACK LACQUERED  
BAMBOO KISERUZUTSU**

By Funabashi Shumin (b. 1859),  
signed Shumin  
Japan, late 19th century, Meiji period  
(1868-1912)

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Of muso-zutsu type, decorated in black  
takamaki-e with several crows in flight,  
some fighting amongst each other,  
against a rich red ground. The interior  
with the gold-lacquered signature  
SHUMIN.

LENGTH 20.4 cm

Condition: Good condition with minor  
wear, two hairlines in the lower area,  
some discoloration and wear to red  
lacquer, one minuscule nick.  
Provenance: German private collection.

According to E. A. Wrangham, Funabashi  
Shumin was born in 1859 and studied  
under Uematsu Homin (1845-1899).  
He crafted fine lacquerware of superb  
quality and regularly exhibited at the  
Teiten exhibition.

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



**263 | KOKU: A STAG ANTLER KISERUSUTSU  
DEPICTING AN ONI CLIMBING PLIERS**

After Ozaki Kokosai, signed Koku  
Japan, Tokyo, Asakusa, second half of 19th century

Of senryu-zutsu type, well carved in the form of pliers, with an oni carrying a giant hammer and climbing up to loosen or tighten the screw, an image evoking nightmarish stories told to misbehaving children about the King of Hell Emma-O removing their tongue, teeth, or limbs, depending on the specific misconduct. The natural properties of the material are skillfully used by the carver. Signed KOKU within a square reserve to the lower area of the back.

LENGTH 21 cm

Condition: Excellent condition with minor surface wear. Fine patina.  
Provenance: German private collection.

**LITERATURE COMPARISON**

A closely related pipe case is illustrated in Sydney L. Moss Ltd. (2016) *Kokusai The Genius: and Stag-antler Carving in Japan*, Vol. III, p. 319, no. 527, and another is in the collection of the Linden Museum, Stuttgart, inventory number OA 18766.



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

**264 | A STAG ANTLER KISERUZUTSU  
OF AN EAGLE CHASING FUJIN**

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

Of otoshi-zutsu type, finely carved in relief with a large eagle, its plumage and wings neatly incised, chasing the wind god Fujin (Futen), with long hair, a wild expression, and his bag of winds decorated with scrolling cloud designs, both Fujin and the eagle with dark inlaid pupils.

LENGTH 20.7 cm

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

**Estimate EUR 800**  
Starting price EUR 400



# Paintings & Woodblock Prints

Lots 265 to 286







祖仙  
印



**265 | MORI SOSEN: A LARGE AND IMPRESSIVE SCROLL PAINTING OF MONKEYS BY A WATERFALL**

By Mori Sosen (1747-1821), signed Sosen with seal Morikata Japan, late 18th to early 19th century, Edo period (1615-1868)

Finely painted in ink and watercolors on silk and mounted as a hanging scroll with silk brocade frame, the circular image within a rectangular field, depicting a tribe of monkeys in a rocky landscape with blossoming cherry trees and a waterfall, the monkeys engaged in various activities such as climbing, fighting, grooming, eating, and resting. Note the single white-haired monkey near the center of the image, which is almost hidden due to the similarly colored background. The rectangular field with the signature SOSEN and seal Morikata lower right.

With an old wood hakogaki (storage box) with an attached label: 群猿之圖、森狙山筆 "Gun'en no zu, Mori Sosen hitsu" [A painting of a group of monkeys, painted by Mori Sosen]  
A further label to the side: 狙山筆、円相、郡猿圖 "Sosen hitsu, Enso, Gun'en-zu" [A painting of a group of monkeys, as the Enso (The Circle), painted by Sosen]  
With a large black lacquered wood box.

SIZE 89 x 86.5 cm (image) and 190 x 103.5 cm (incl. mounting)

Condition: Very good condition with minor wear, little soiling, few creases. The mounting with some wear, traces of use, tears, and few loose threads. The tomobako with extensive wear, cracks, and minor losses. The black-lacquered wood box with some wear, minor nicks, and light scratches.

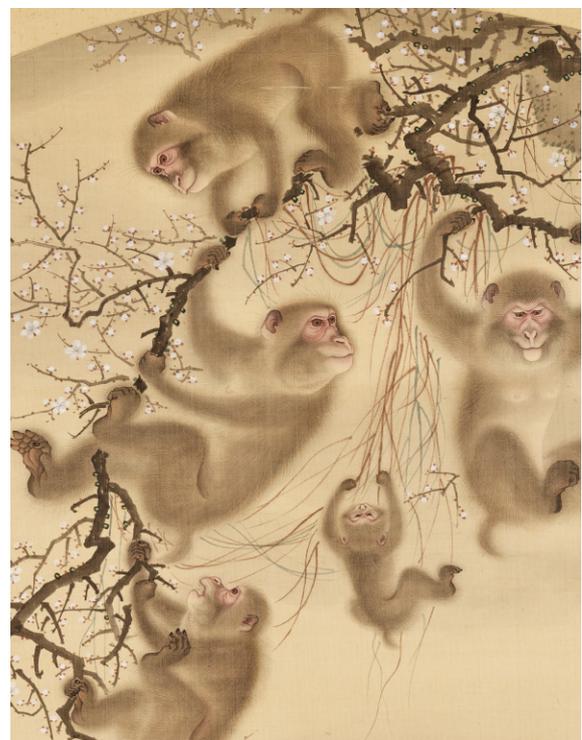
**Provenance:** Collection of Frieda and Milton Rosenthal, acquired from Shukodo, Kyoto. Sotheby's Fine Chinese Ceramics & Works of Art Including Chinese and Japanese Art from the Collection of Frieda and Milton Rosenthal, 16 September 2008, lot 293. US private collection, acquired from the above.

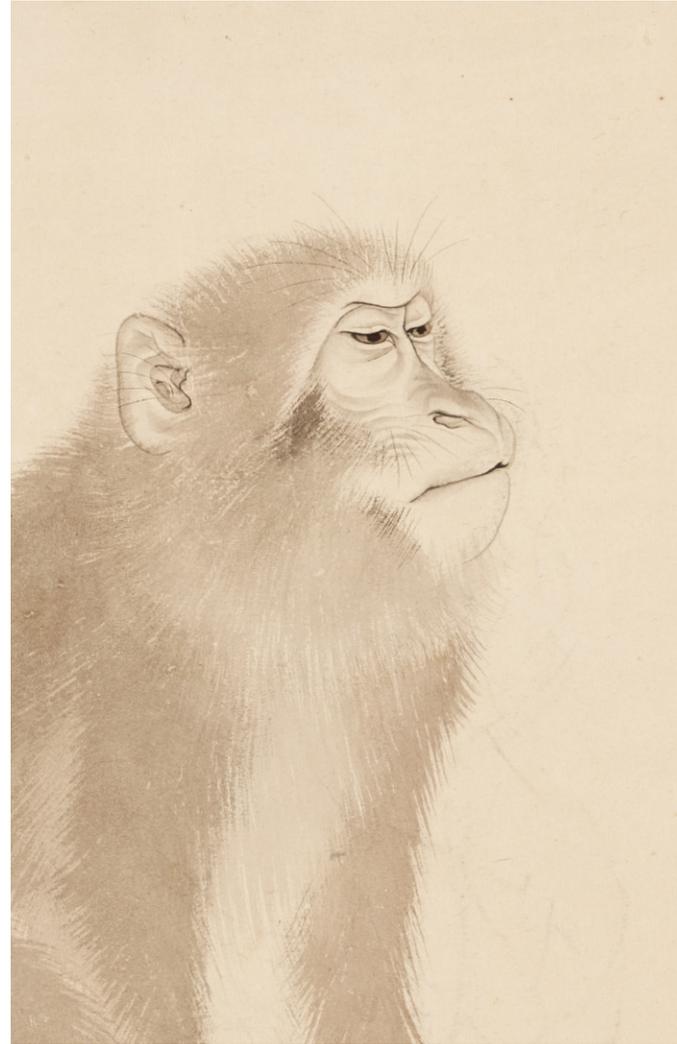
**AUCTION COMPARISON**

Compare a related painting by Mori Sosen depicting two monkeys and their young, but of considerably smaller size, at Christie's, Lacquer, Jade, Bronze, Ink: The Irving Collection Day Sale, 21 March 2019, New York, lot 1162 (sold for 15,000 USD).



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





**266 | MORI SOSEN:  
A FINE SCROLL PAINTING  
OF TWO MONKEYS**

By Mori Sosen (1747-1821), signed Sosen with seal Morikata  
Japan, late 18th to early 19th century, Edo period (1615-1868)

Painted in ink on paper, with a silk brocade frame, and mounted as a hanging scroll, depicting two monkeys seated by a small rock, one showing a sleepy expression with the eyes closed, the other appearing more vigilant, with bamboo towering above them. The hakogaki (storage box) inscribed Soen, Sosen hitsu [A pair of monkeys, painted by Sosen].

SIZE 125 x 49 cm (image), 202 x 60.5 cm (incl. mounting)

Condition: Overall good condition with minor wear and browning, small creases, a larger crease in the lower area, the silk brocade frame with small losses here and there.

**Provenance:** Spanish private collection, acquired from Christie's, 28 June 2003, lot 297 (part lot, auction labels to storage box).

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



**267 | KISSO: A SCROLL  
PAINTING OF TURTLES**

By Kimoto Kisso, signed Kisso with artist seals  
Japan, Oita, 1885

Finely painted with ink and watercolors on silk and mounted as a hanging scroll with a silk brocade frame, depicting a bale of turtles swimming in the water, one carrying its young on its back, all amid aquatic plants. The calligraphy can be translated as "The wise masters live quiet, long, and virtuous lives, written in the fourth month of the year of kinoto-tori (Meiji 18, corresponding to 1885), by Kisso", the seals red Jitsuin, Kisso, and Shinmusai, the fourth seal illegible.

SIZE 112 x 24.5 cm (image) and 178 x 33.5 cm (incl. mounting)

Condition: Fair condition with some wear, creasing, minor soiling, the colors slightly faded.

Provenance: Spanish private collection.

Kimoto Kisso studied under Mori Kaikoku (c. 1800-1860, Oita), Oda Kaisen (1785-1862, Kyoto) and Hoashi Kyo (1810-1884, Oita) and furthered his painting studies by visiting various parts of Japan, including Nagasaki.

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



**268 | KISSO: A SCROLL  
PAINTING OF IMMORTALS  
GATHERING MUSHROOMS**

By Kimoto Kisso, signed Kisso with seals  
Jitsuin and Kisso  
Japan, Oita, 1885

Finely painted with ink and watercolors on silk and mounted as a hanging scroll with a silk brocade frame, depicting an immortal and his attendant under an old, gnarled pine tree gathering mushrooms, the attendant carrying a basket of peaches. The calligraphy can be translated as "Immortals gathering mushrooms, written in the fourth month of the year of kinoto-tori (Meiji 18, 1885), by Kisso Minoru", the seals read Jitsuin and Kisso.

SIZE 112 x 24.5 cm (image) and 178 x 33.5 cm (incl. mounting)

Condition: Fair condition with some wear, creasing, minor soiling, and staining  
Provenance: Spanish private collection.

Kimoto Kisso studied under Mori Kaikoku (c. 1800-1860, Oita), Oda Kaisen (1785-1862, Kyoto) and Hoashi Kyo (1810-1884, Oita) and furthered his painting studies by visiting various parts of Japan, including Nagasaki.

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



**269 | MARUYAMA OKYO: A SCROLL PAINTING OF A HILLY LANDSCAPE**

By Maruyama Okyo (1733-1795), signed Okyo and sealed Okyo-no-in and Chusen Japan, late 18th century, Edo period (1615-1868)

Finely painted with ink and watercolors on silk and mounted as a hanging scroll with silk brocade frame, depicting in the foreground a crevice between hills with leafy and blossoming trees, with sparsely forested mountains in the background. Signed lower left OKYO with two seals reading Okyo-no-in and Chusen.

SIZE 98 x 40.5 cm (image) and 153 x 54 cm (incl. mounting)

Condition: Good condition with some wear, creasing, and minor soiling. The brocade frame with some tears and creases.

**Provenance:** Ex-collection Richard Lane. Formerly in the collection of the Honolulu Museum of Art. Collector and art dealer Richard Douglas Lane (1926-2002) was a leading figure in the field of ukiyo-e research. In 2003, the Honolulu Museum of Art obtained his collection of approximately 11,000 Japanese woodblock-printed books and manuscripts and 3,000 Chinese, Korean and Japanese paintings.

**Estimate EUR 1,500**  
Starting price EUR 750

**270 | TAKEUCHI SEIHO: A SCROLL PAINTING OF THREE CRANES WITH PINE**

By Takeuchi Seiho (1846-1942), with artist signature Seiho and seal Seiho ga in Japan, dated 1916

Painted in ink and colors on silk, with a silk brocade frame, and mounted as a hanging scroll, depicting three red-crowned cranes on a rocky outpost above an old gnarled pine tree with further pines in the background. With the original hakogaki (wood storage box).

Hakogaki inscription (top of the lid): 松上鶴 Matsu jo tsuru [Cranes perched on a pine tree]

Hakogaki inscription (inside of the lid): 大正五年夏日鑑題、栖鳳 with a red square seal 栖鳳画印. "Taisho 5-nen kajitsu kandai, Seiho, with seal Seiho-ga-in" [Painted and inscribed by Seiho, on a summer day in the Taisho 5 (1916), Seiho, with a seal "Seiho-ga-in (the seal and painting of Seiho)]

The inscription written on the back of the painting: 松二鶴、竹内栖鳳筆、松上の鶴 (牙ゲ軸) "Matsu ni tsuru, Takeuchi Seiho hitsu, matsu jo no tsuru, gejiku" [Cranes perched on a pine tree, painted by Takeuchi Seiho, the jiku (the scroll roll) is made of ivory]

SIZE 195.5 x 53.5 cm (total) and 106 x 40.5 cm (total)

Condition: Excellent condition with minor wear, few minor creases, minimal soiling. Provenance: French private collection.

Takeuchi Seiho (1864-1942) was appointed Teishitsu Gigeiin (artist to the imperial household) in 1919.

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



**271 | SHIBATA KOYO: A SCROLL PAINTING OF WATANABE NO TSUNA ON HORSEBACK AT RASHOMON GATE**

By Shibata Koyo (1883 - c. 1920), signed Koyo with seal Koyo Japan, late Meiji (1868-1912) to Taisho period (1912-1926)

Painted with ink, colors, and gilt on silk, with a silk brocade frame, and mounted as a hanging scroll with bone roller ends (jiku), depicting the famous samurai Watanabe no Tsuna riding a horse through the smoke-filled Rashomon gate to slay the demon of Rashomon, signed lower right Koyo with seal Koyo.

SIZE 209.5 x 63 cm (total) and 126.5 x 50 cm (image only)

Condition: Excellent condition with minor wear, few minor creases, minimal soiling.  
Provenance: French private collection.

Watanabe no Tsuna (953-1025) was a legendary samurai and a companion in arms of Minamoto no Yoritomo (also known as Raiko), one of the earliest samurai to be famed for his military exploits in a number of tales and legends. Watanabe's most famous feat is the defeat of the oni Ibaraki-doji, the principal follower of Shuten-doji. He fought Ibaraki-doji single-handedly at the Rashomon gate at the southern end of Suzaku-oji, the central North-South street in the old capital Heian-kyo (now Kyoto).

**AUCTION COMPARISON**

Compare a two-fold screen by the same artist, naturally of much larger size, at Bonhams, Fine Japanese Art, 15 May 2014, London, lot 299 (sold for 4,750 GBP).



**Estimate EUR 800**  
Starting price EUR 400



**272 | KIKUCHI YOSAI: A SCROLL PAINTING OF TWO SAMURAI IN THE MOUNTAINS**

By Kikuchi Yosai (1781-1878), signed Kikuchi Takeyasu, toshi hachiju-go and with seal Takeyasu Japan, dated 1866

Painted in ink and colors on silk, with a silk brocade frame, and mounted as a hanging scroll, depicting two samurai resting on a mountain path, one supporting himself on his long sheathed sword, an elaborate kabuto on the ground beside them, only hazy contours of further mountains and a lone tree in the background. Signed Kikuchi Takeyasu, toshi hachiju-go [Kikuchi Takeyasu at the age of 85] and with seal Takeyasu.

SIZE 178.5 x 54.5 cm (total) and 101.5 x 42 cm (image only)

Condition: Excellent condition with minor wear, few minor creases, minimal soiling.  
Provenance: French private collection.

Kikuchi Yosai, a versatile artist trained in several Japanese styles as well as in Western painting techniques, painted studies of the usages and practices of the ancient court and military households.

**Estimate EUR 800**  
Starting price EUR 400



**273 | SHUNKEI: A FINE FOUR-PANEL FOLDING SCREEN DEPICTING THE MOMIJI NO GA FROM THE TALE OF GENJI**

By Shunkei, signed Shunkei with seal  
Japan, 19th century

Painted with ink, watercolors, and gold on paper, with a silk brocade frame and mounted to the black-lacquered wood screen with metal fittings, the screen depicting a scene from the seventh chapter of the Tale of Genji, titled Momiji no Ga (The Autumn Excursion), wherein the Emperor holds an elaborate rehearsal of an auspicious ceremony for Ichi no In's fiftieth birthday, with Genji dancing in front of the Empress Fujitsubo, who (unbeknownst to the Emperor) once had an affair with Genji and later gave birth to a boy who looked exactly like him, and her niece Wakamurasaki. Signed SHUNKEI with an illegible seal center right.

SIZE 180 x 91.5 cm

Condition: Good condition with minor wear, soiling, small touchups here and there, and few minuscule losses.  
Provenance: German private collection.

**Estimate EUR 1,500**  
Starting price EUR 750



**274 | A MAKIMONO WITH TEN SCENES**

Japan, 19th century

Finely painted with ink on paper and mounted as a scroll with silk brocade and gilt-splashed paper, the ten scenes depicting two men dancing; a visit to a Shinto shrine; a Tachibina paper doll; farmers planting rice shoots; a man crossing a bridge with an umbrella in a gale force wind; a maiden dedicating a Shinto offering; two birds flying above bundles of rice grain sheaves; a man admiring flowers growing at a veranda; two men offering

fresh harvest bundles at a prayer alcove; and a man throwing roasted beans at the Setsubun festival. The last scene (from the right) with a seal [...].SAI.

SIZE 489 x 28 cm (image) and 557 x 28 cm (incl. mounting)

Condition: Very good condition with some wear, minor soiling, and creasing.  
Provenance: Spanish private collection.

**Estimate EUR 600**  
Starting price EUR 300





**275 | A WOODBLOCK PRINT ALBUM OF FAN PAINTINGS BY FAMOUS PAINTERS**

Japan, 1896-1910

The book, titled Meike Hyakusen Gafu, Kohen, shita ('Album of fan paintings by famous painters, the second half of the lower volume'), consists of 26 pages illustrated in color on both sides, showing 25 prints of fan paintings as well as the publisher's details. The paintings illustrated comprise (in sequence); pines by Matsumura Keibun; a pigeon perched on a tree branch by Matsubura Goshun; a stag and doe standing side by side as well as a flowering pink bush, both by Ito Jakuchu; a pair of crows by Maruyama Okyo; two woodcutters resting by a pine forest as well as a seashell at Nishinoura Bay, both by Matsumura Hoshun; Jurojin riding a minogame, a snowy winter landscape, and a puppy and peony flower, all three by Matsumura Keibun; a grasshopper by Matsumura Goshun; a dragon emerging from a cloud by Senrei (Maruyama Okyo); a mountain landscape with small houses by

Tani Buncho; a street vendor by Matsumura Gekkei; a mountain landscape (unsigned); the Chinese poet To Ho (Du Fu) riding a donkey by Kano Tan'yu; a snowy mountain landscape by Maruyama Okyo; a white eagle perched on a pine tree (unsigned); a green bird perched on a magnolia tree by Matsumura Goshun; a mountain landscape by Tani Buncho; a tiger by Kishi Ganku; a bamboo grove by Matsumura Goshun; a white egret wading in water by Nagasawa Rosetsu; Hotei pointing toward the sky (unsigned); and butterflies in flight by Matsumura Goshun. The book was published by Unsodo in Kyoto between Meiji 29 and 43 (1896-1910).

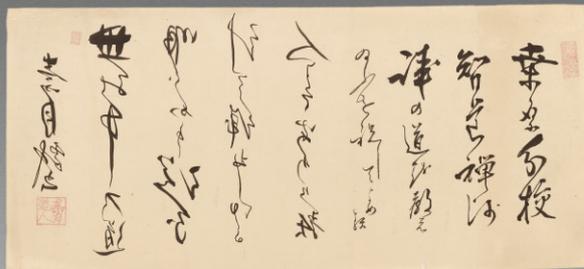
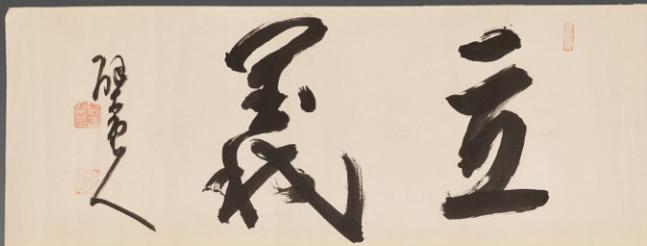
SIZE 16.5 x 24.5 cm

Condition: Very good condition with minor wear, few small losses, little creasing, minor soiling, and some browning mostly around the edges.

Provenance: German private collection.

**Estimate EUR 600**

Starting price EUR 300



**276 | THREE CALLIGRAPHIES FROM THE RICHARD LANE COLLECTION**

Japan, Edo period (1615-1868)

Comprising three calligraphies written in ink on paper; the first reading Ryugi ('Righteousness'), signed Hekidojin, sealed Rakuto Hekido ('Hekido in Eastern Kyoto') and Kuraku-tane ('Seeds of pain and happiness'), the third seal illegible; the second with a lengthy calligraphy which can be roughly translated as 'This is written to celebrate the teachings of Zen priest Chido, we live our life following disciplines', signed Sogetsu gisho ('written by Sogetsu in amusement'), and sealed Sogetsu dojin ('Sogetsu, a man of Tao') and Shofu ('The wind through pine trees'); the third signed Gyokuen sho ('written by Gyokuen') and sealed Toyo, the second seal illegible.

Condition: Good condition with minor wear, creasing, one sheet with some minuscule losses.

**Provenance:** Ex-collection Richard Lane. Formerly in the collection of the Honolulu Museum of Art. Collector and art dealer Richard Douglas Lane (1926-2002) was a leading figure in the field of ukiyo-e research. In 2003, the Honolulu Museum of Art obtained his collection of approximately 11,000 Japanese woodblock-printed books and manuscripts and 3,000 Chinese, Korean and Japanese paintings.

SIZE 53.5 x 15.6 cm (the smallest) and 66.7 x 25.4 cm (the largest)

**Estimate EUR 800**

Starting price EUR 400





**277 | KATSUSHIKA HOKUSAI (1760 – 1849),  
THE WATERFALL AT ONO**

Japan, c. 1830s

Woodblock print, ink and color on paper. Vertical Oban. Signed zen Hokusai litsu hitsu, with censor's seal kiwame and publisher's seal Eijudo (Nishimuraya Yohachi). Entitled Kisokaido Ono no bakufu (The Waterfall at Ono on the Kisokaido Road). From the series Shokoku taki meguri (A Tour of Waterfalls in Various Provinces). Framed, behind glass.

SIZE of the sheet 25.2 x 36 cm, frame 41 x 52 cm

Condition: Trimmed, colors faded, minor tear to upper left corner. Mounted at the upper margin to a passepartout. Comes with a carton backplate showing old collector's inscriptions and behind glass in a used frame.  
Provenance: German private collection.

**Katsushika Hokusai (1760 – 1849)**

Katsushika Hokusai was a Japanese artist, ukiyo-e painter and printmaker. Born in Edo (now Tokyo), Hokusai is best-known as the creator of the woodblock print series 'Thirty-six Views of Mount Fuji' which includes the iconic and internationally recognized print 'The Great Wave off Kanagawa', created during the 1820s. Hokusai created the 'Thirty-Six Views' both as a response to a domestic travel boom and as part of a personal obsession with Mount Fuji. It was this series, specifically 'The Great Wave' print and 'Fuji in Clear Weather', that secured Hokusai's fame both within Japan and overseas. While Hokusai's work prior to this series is certainly important, it was not until this series that he gained broad recognition and left a lasting impact on the art world.

**AUCTION COMPARISON**

Compare with another Kisokaido Ono print sold at Christie's New York, From Artist to Woodblock: Japanese Prints Online, 12 July 2018, Lot 102 (sold for 16,250 GBP).



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

278 | **UTAGAWA HIROSHIGE (1797 – 1858),  
THE SEA AT SATTA**

Japan, c. 1850s

Woodblock print, ink and color on paper. Vertical Oban. Signed Hiroshige ga. Entitled Suruga Satta kaijo (The Sea off Satta in Suruga Province), from the series Fuji sanjurokkei (36 Views of Mount Fuji).

SIZE of the sheet 22.2 x 34 cm, passepartout 32.2 x 44.5 cm

Condition: Trimmed, colors faded, backed with Japan paper. Mounted at the upper margin to a passepartout. Comes with a wooden backplate showing an old Japanese label.

Provenance: German private collection.

**Utawaga Hiroshige (1797 – 1858)**

Utawaga Hiroshige (also referred to as Ando Hiroshige) is recognized as a master of the ukiyo-e woodblock printing tradition, having created 8,000 prints of everyday life and landscape in Edo-period Japan. Much of Hiroshige's work focuses on landscape. Inspired by Katsushika Hokusai's popular Thirty-Six Views of Mount Fuji, Hiroshige took a softer, less formal approach with his Fifty-Three Stations of the Tokaido (1833–34), completed after traveling that coastal route linking Edo and Kyoto. Hiroshige's prolific output was somewhat due to his being paid very little per series. Still, this did not deter him, as he receded to Buddhist monkhood in 1856 to complete his brilliant and lasting One Hundred Famous Views of Edo (1856–58). He died in 1858, 10 years before Monet, Van Gogh, and a lot of Impressionist painters became eager collectors of Japanese art.

**AUCTION COMPARISON**

Compare with another edition of this print sold at Bonhams New York, Fine Japanese and Korean Art, 11 September 2019, Lot 732 (sold for 13,825 USD).



**Estimate EUR 1,500**

Starting price EUR 750



279 | **UTAGAWA HIROSHIGE (1797 – 1858),  
THE COAST AT HOTA**

Japan, c. 1850s

Woodblock print, ink and color on paper. Vertical Oban. Signed Hiroshige ga. Entitled Boshu, Hoda no Kaigan (The coast at Hota in Boshu), from the series Fuji sanjurokkei (36 Views of Mount Fuji). Framed, behind glass.

SIZE of the sheet 22.2 x 33.6 cm, frame 34 x 46 cm

Condition: Trimmed, colors faded, backed with Japan paper. Mounted at the upper margin to a passepartout. Comes with a wooden backplate showing an old Japanese label and behind glass in a used frame.

**Utawaga Hiroshige (1797 – 1858)**

Utawaga Hiroshige (also referred to as Ando Hiroshige) is recognized as a master of the ukiyo-e woodblock printing tradition, having created 8,000 prints of everyday life and landscape in Edo-period Japan. Much of Hiroshige's work focuses on landscape. Inspired by Katsushika Hokusai's popular Thirty-Six Views of Mount Fuji, Hiroshige took a softer, less formal approach with his Fifty-Three Stations of the Tokaido (1833–34), completed after traveling that coastal route linking Edo and Kyoto. Hiroshige's prolific output was somewhat due to his being paid very little per series. Still, this did not deter him, as he receded to Buddhist monkhood in 1856 to complete his brilliant and lasting One Hundred Famous Views of Edo (1856–58). He died in 1858, 10 years before Monet, Van Gogh, and a lot of Impressionist painters became eager collectors of Japanese art.

**Estimate EUR 1,500**

Starting price EUR 750



**280 | UTAGAWA HIROSHIGE (1797 – 1858),  
BAY AT KOMINATO**

Japan, c. 1850s

Woodblock print, ink and color on paper. Vertical Oban. Signed Hiroshige ga and published by Koshishei. Entitled Awa, Kominato no ura (Kominato Bay, Awa Province), from the series Rokujuuyoshu meisho zue (Pictures of famous places in the sixty-odd provinces). Framed (no glass).

SIZE of the sheet 24.5 x 36 cm, framed 37.5 x 50 cm

Condition: overall fine condition - colors slightly faded, very minor material loss along the margin. Mounted at the upper margin to a passepartout, old and used frame.  
Provenance: German private collection.

**Utagawa Hiroshige (1797 – 1858)**

Utagawa Hiroshige (also referred to as Ando Hiroshige) is recognized as a master of the ukiyo-e woodblock printing tradition, having created 8,000 prints of everyday life and landscape in Edo-period Japan. Much of Hiroshige's work focuses on landscape. Inspired by Katsushika Hokusai's popular Thirty-Six Views of Mount Fuji, Hiroshige took a softer, less formal approach with his Fifty-Three Stations of the Tokaido (1833–34), completed after traveling that coastal route linking Edo and Kyoto. Hiroshige's prolific output was somewhat due to his being paid very little per series. Still, this did not deter him, as he receded to Buddhist monkhood in 1856 to complete his brilliant and lasting One Hundred Famous Views of Edo (1856–58). He died in 1858, 10 years before Monet, Van Gogh, and a lot of Impressionist painters became eager collectors of Japanese art.

**AUCTION COMPARISON**

Compare with another edition of this print sold at Christie's New York, An Important Collection of Japanese Prints, 25 March 2003, lot 220 (sold for 5,975 USD).



**Estimate EUR 1,500**  
Starting price EUR 750

**281 | KAWASE HASUI: A COLOR WOODBLOCK  
PRINT OF MATSUSHIMA FUTAGOJIMA**

By Kawase Hasui (1883-1957), signed Hasui and sealed Kawase Japan, c. 1946

Titled Matsushima Futagojima (Futago Island in Matsushima), from the series Nihon fukei shu higashi Nihon hen (Collection of scenic views of Japan: Eastern Japan), and published by Watanabe Shozaburo.

SIZE 36 x 23.8 cm (image) and 48 x 33 cm (incl. mat)

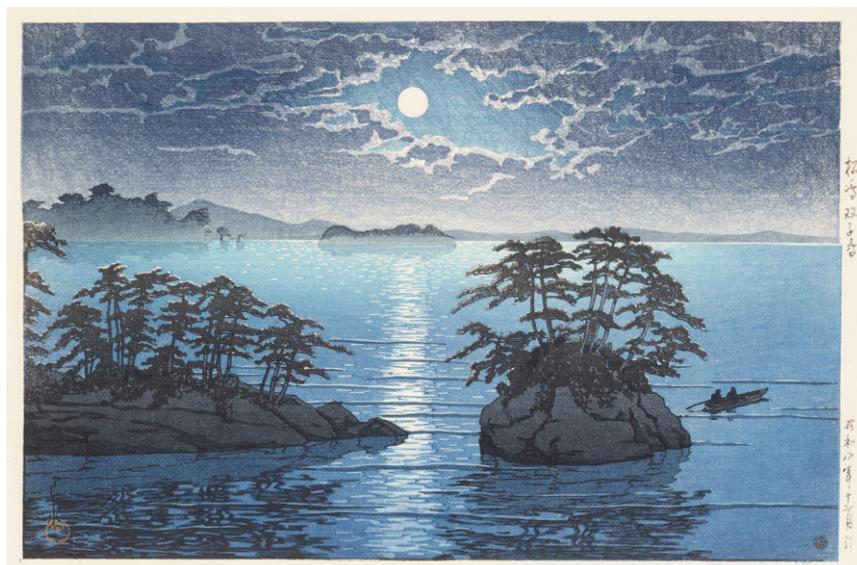
Condition: Excellent condition with fresh colors and very good impression.  
Provenance: Swedish private collection.

**AUCTION COMPARISON**

Compare a closely related but earlier print of the same subject by the same artist at Bonhams, Fine Japanese and Korean Art, 11 September 2019, New York, lot 828 (sold for USD 3,060). Compare also a related print of a different subject by the same artist and from the same period at Zacks, Fine Japanese Art, 28 October 2020, Vienna, lot 289 (sold for EUR 3,172).



**Estimate EUR 1,500**  
Starting price EUR 750



**282 | OHARA KOSON: A COLOR WOODBLOCK PRINT OF A MONKEY HANGING FROM BAMBOO**

By Ohara Koson (1878-1945), signed Koson and sealed Koson  
Japan, first half of 20th century, late Meiji (1868-1912) to early Showa period (1926-1989)

Depicting a white and gray-haired monkey, showing a fine expression and hanging from a bamboo segment with both hands, looking towards a small fly near the lower margin.

SIZE 32 x 17.5 cm (image) and 39.5 x 26 cm (incl. frame)

Condition: Good condition, fresh colors, and good impression. Minor browning, soiling, and creasing, particularly to the lower area.  
Provenance: German private collection.

**LITERATURE COMPARISON**

A closely related print by the same artist is in the collection of the Rijksmuseum in Amsterdam, Netherlands, object number RP-P-1999-502.



**Estimate EUR 500**

Starting price EUR 250



**283 | OHARA KOSON: A COLOR WOODBLOCK PRINT OF AN EAGLE**

By Ohara Koson (1878-1945), signed and sealed Koson  
Japan, first half of 20th century, late Meiji (1868-1912) to early Showa period (1926-1989)

Depicting an eagle with a curved beak, sharp claws, and fine plumage perched on a gnarled and barren branch, a single white feather fluttering in the wind, the background in shades of gray.

SIZE 34 x 17.5 cm (image)

Condition: Good condition, fresh colors, and good impression. Minor soiling and creasing.  
Provenance: German private collection, acquired from Franz Hanfstaengl Kunsthandlung, Munich (label to back of frame).

**LITERATURE COMPARISON**

A closely related print by the same artist is in the collection of the Rijksmuseum in Amsterdam, Netherlands, object number RP-P-1999-522.



**Estimate EUR 500**

Starting price EUR 250

**284 | OHARA KOSON: A COLOR WOODBLOCK PRINT OF TWO MOORHENS**

By Ohara Koson (1878-1945), signed Koson and sealed  
Japan, first half of 20th century, late Meiji (1868-1912) to early Showa period (1926-1989)

Depicting two moorhens standing in a pond and surrounded by reeds.

SIZE 34 x 17.5 cm (image) and 43 x 26 cm (incl. frame)

Condition: Very good condition, fresh colors, and good impression.  
Provenance: German private collection.

**LITERATURE COMPARISON**

A closely related print by the same artist is in the collection of the Rijksmuseum in Amsterdam, Netherlands, object number RP-P-1999-452.



**Estimate EUR 500**

Starting price EUR 250

**285 | OHARA KOSON: TWO COLOR WOODBLOCK PRINTS**

By Ohara Koson (1878-1945), one signed Koson and sealed, the other with a seal only  
Japan, first half of 20th century, late Meiji (1868-1912) to early Showa period (1926-1989)

One depicting a rooster with white tail feathers and red comb and wattle, looking towards two chicks fighting over a butterfly, each with a wing in its beak, on the grassy ground, the other depicting a pigeon and a white dove below a flowering tree with petals falling towards them.

SIZE 34.5 x 19.8 cm (rooster print image), 34.5 x 18.5 cm (pigeon print image), and 55 x 36.3 cm (pigeon print incl. frame)

Condition: Good condition, fresh colors, and good impression. Minor browning, soiling, and creasing.  
Provenance: German private collection.

**LITERATURE COMPARISON**

A related print by the same artist but with a slightly different depiction of a pigeon and a white dove is in the collection of the Rijksmuseum in Amsterdam, Netherlands, object number RP-P-2005-465. A related print by the same artist but with a slightly different depiction of a rooster and chicks is in the collection of the Rijksmuseum in Amsterdam, Netherlands, object number RP-P-2005-464.



**Estimate EUR 600**  
Starting price EUR 300

**286 | OHARA KOSON: THREE COLOR WOODBLOCK PRINTS OF BIRDS AND FLOWERS**

By Ohara Koson (1878-1945), two signed Koson and sealed, the third with a seal only  
Japan, first half of 20th century, late Meiji (1868-1912) to early Showa period (1926-1989)

SIZE 34.5 x 19 cm (image, each) and 55.5 x 36 cm (incl. frame, the largest)

Condition: Good condition, fresh colors, and good impression. Minor browning, soiling, and creasing.  
Provenance: German private collection.

The three color woodblock prints depicting birds and flowers, one about to catch a worm on a peony leaf, the other two amid aquatic plants.

**Estimate EUR 800**  
Starting price EUR 400





No. 1



No. 2A



No. 2B



No. 3A



No. 3B



No. 4



No. 6



No. 7



No. 9



No. 11



No. 13



No. 15



No. 24



No. 25



No. 26



No. 27A



No. 27B



No. 28



No. 31



No. 32



No. 33



No. 35



No. 37



No. 39



No. 40



No. 41



No. 56



No. 57



No. 60



No. 61



No. 63



No. 64



No. 75



No. 77



No. 78



No. 79



No. 80



No. 81



No. 82



No. 83



No. 84



No. 85



No. 86



No. 88



No. 92



No. 93



No. 94



No. 96



No. 107A



No. 107B



No. 107C



No. 107D



No. 107E



No. 109



No. 118



No. 119A



No. 119B



No. 120



No. 122



No. 123



No. 134



No. 135



No. 139



No. 140



No. 141



No. 147



No. 149



No. 151



No. 153A



No. 153B



No. 154



No. 155



No. 158



No. 159



No. 160



No. 161



No. 162



No. 163



No. 165



No. 166



No. 168



No. 170



No. 171



No. 172



No. 173



No. 174



No. 175



No. 176



No. 177



No. 179



No. 180



No. 182



No. 184



No. 186A



No. 186B



No. 188



No. 193



No. 197



No. 203



No. 205



No. 206



No. 208



No. 209



No. 210



No. 211



No. 213



No. 217



No. 220



No. 221



No. 227



No. 232



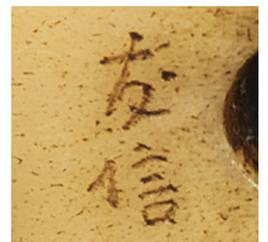
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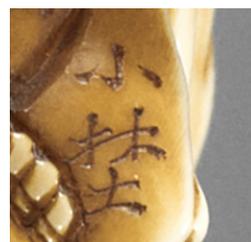
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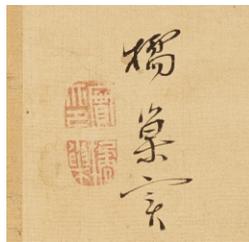
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No. 274

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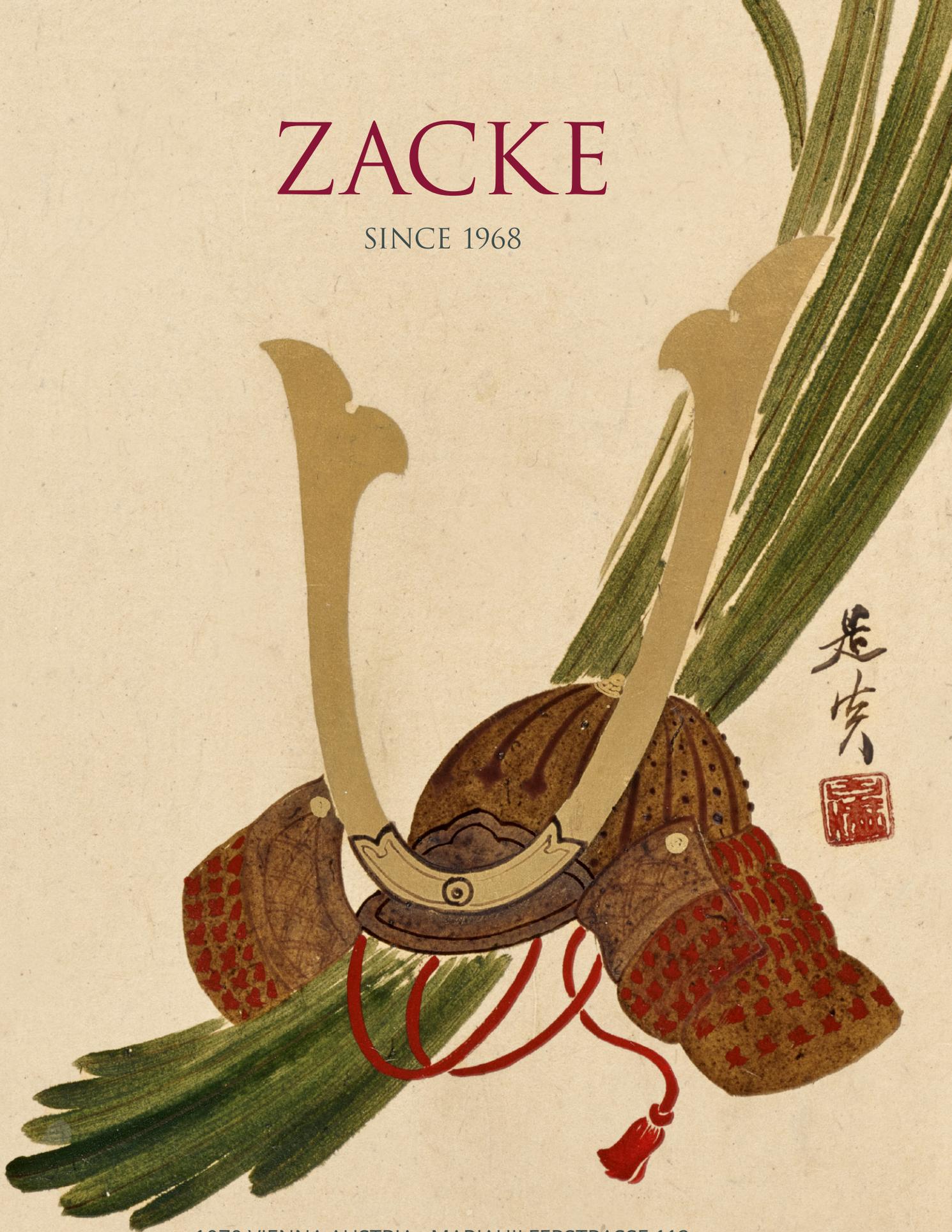






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