

Fine Netsuke & Sagemono

AUCTION

Friday, 22 April 2022



ZACKE

SINCE 1968





ZACKE

SINCE 1968

AUCTION

Fine Netsuke & Sagemono

Friday, 22 April 2022, at 1:00^{pm} CET

CATALOG NE0422

VIEWING

www.zacke.at

IN OUR GALLERY

PREVIEW VIENNA:

19.4.2022 - 22.4.2022

Monday - Friday 10^{am} - 6^{pm}

Day of the sale: 10^{am} - 1^{pm}

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

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 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 prices exceeding EUR 350,- the transport insurance will be automatically arranged by the company if it does not expressively 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  on 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

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 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.



ABSENTEE BIDDING FORM

FOR THE AUCTION **Fine Netsuke & Sagemono NE0422**

ON DATE **22 APRIL 2022, AT 1:00 PM 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 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.

TERMS OF PAYMENT, SHIPPING AND COLLECTION:

NAME

EMAIL

ADDRESS

CITY, COUNTRY

POSTCODE

PHONE NUMBER

With the signature on this form, the client instructs the auctioneer to bid on his behalf. The Euro amount up to which the auctioneer shall bid on behalf of the client is either stated in this form or will be communicated to the auctioneer via telephone during the auction. All absentee bidding shall be governed by the terms and conditions [AGB] of Galerie Zacke. The client agrees with his signature that he has read, understood and fully accepted the AGB of Galerie Zacke. Galerie Zacke, founded 1968, is a registered brand of SZA Versteigerungen & Vertriebs GmbH, Vienna, Austria.

DATE & SIGNATURE

☐

CREDIT CARD PAYMENT
PLEASE CHECK THE DESIRED CARD

☐

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

☐

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

☐

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

☐

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

☐

AMEX

☐

DINERS

☐

MASTERCARD

☐

VISA

NAME

ADDRESS

CARD NUMBER

EXPIRY DATE

SECURITY CODE

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 Zacke, §1-48, the Fee Tariff, and the Bidding Increments table, all as published on www.zacke.at on the day of the auction.

ABSENTEE BIDDING FORM

FOR THE AUCTION **Fine Netsuke & Sagemono NE0422**
ON DATE **22 APRIL 2022, AT 1:00^{PM} CET**

50 YEARS GALLERY ZACKE

[illegible]

ZACKE
SINCE 1968



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:

ADDRESS:
Mariahilferstr. 112
1070 Vienna
STAIRCASE 1,
2nd FLOOR (ELEVATOR)



Further images of all lots at: **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 unmatured claims to which the company is entitled and which result from all legal transactions concluded with the buyer.

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

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

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

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

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

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

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

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

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

§ 16) A registration for a bid by telephone for one or several items shall automatically represent a bid at the 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.

FELLOW NETSUKE COLLECTORS!

Good news! You are reading this, so this means you have received our latest fine netsuke catalog. Or perhaps you are looking at it online. In any case, I hope you will enjoy all the fine netsuke and sagemono which await you in here. Also there are many fine ivory netsuke. How is this possible, you may ask? **Well, after new regulations have been introduced in the EU regarding the sale of ivory, we have applied for all the necessary licenses, and we are hopeful to have them all until the day of the sale. We will update the descriptions online with the permit numbers once they are ready.**

This has probably been our most challenging netsuke catalog yet. Right now I don't know if I am more lot 21, the gleefully laughing street vendor, or 319, the screaming saishiki man. In any case, we have pulled through to produce another fine catalog, and I am immensely proud of our team and everyone who was involved in the process.

As always, please don't hesitate to contact us if you have any questions, and don't forget to check out the natural light videos available soon on our website if you cannot come to the viewing!

Lukas Zacke & Galerie Zacke Team





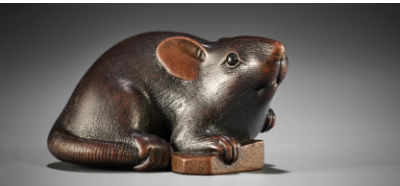
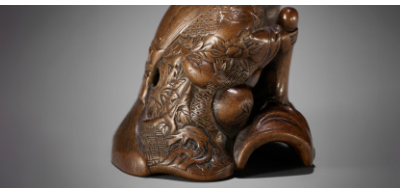




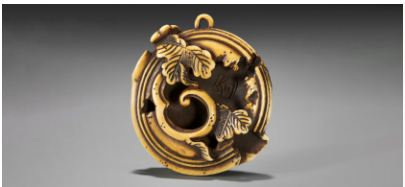

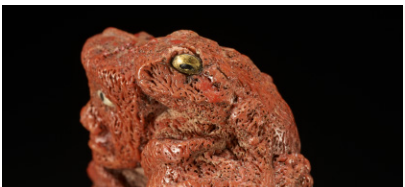
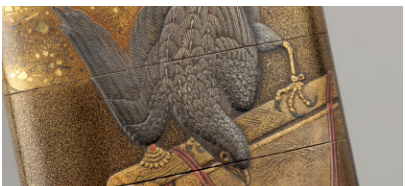
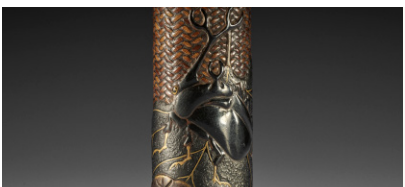
Lot 319



Lot 21

CONTENT

	Preface.....	7
	Early Netsuke Lots 1 to 36.....	10
	Kyoto & Osaka School Lots 37 to 84	44
	Tanba School Lots 85 to 93	94
	Snails Lots 94 to 103.....	108
	Nagoya, Gifu, Yamada & Tsu School Lots 104 to 153.....	120
	Shunga Netsuke Lots 154 to 172.....	168

	Iwashiro, Iwami, Hida & Others Lots 173 to 185.....	184
	Edo & Tokyo School Lots 186 to 246	200
	Stag Antler & Asakusa Netsuke Lots 247 to 274	252
	Mask Netsuke from the European Private Collection P. Jacquesson Part IV Lots 275 to 294.....	278
	Rare Materials & Lacquer Netsuke Lots 295 to 334.....	296
	Intro Lots 335 to 360	330
	Smoking Accessories & Other Sagemono Lots 361 to 371	354
	Artist Signatures	368

EARLY NETSUKE



1 | AN IVORY NETSUKE OF A SEATED HOTEI

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

Published: Sydney L. Moss Ltd. (2016) Kokusai the Genius: and Stag-antler Carving in Japan, vol. I, no. 29.

The lucky god seated with his sack wrapped around his back, supporting him, his loose-fitting robe falling off the shoulders and decorated with neatly incised cloud scroll and peach sprays. His face with a curious expression, the inked pupils glancing sideways, flanked by huge earlobes, his hands resting on his knees. Large himotoshi to the underside and back.

HEIGHT 4.4 cm

Condition: Good condition, appealingly worn, expected age cracks, few minor nicks, traces of use, fine honey-orange patina.
Provenance: Ex-collection June Schuerch.

The expression is certainly reminiscent of the carvings by members of the Yoshi- school in Kyoto, notable members being Yoshitomo, Yoshinaga, etc. The present carving may very well be the precursor to these.

Estimate EUR 2,000
Starting price EUR 1,000



2 | AN IVORY NETSUKE OF A RECLINING HOTEI WITH UCHIWA (FAN)

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

Published: Sydney L. Moss Ltd. (2016) Kokusai the Genius: and Stag-antler Carving in Japan, vol. I, no. 33.

Finely carved in a reclining posture, holding an uchiwa, the netsuke of a type meant to be worn horizontally reclining on the top of the obi, and possibly also functioning as a brushrest. His loose robe with finely carved folds and opening at the chest to reveal his rotund belly and ample chest, a cheerful expression on his chubby face, the mouth agape in a laugh, the back with two generously excavated, asymmetrical himotoshi.

LENGTH 7.4 cm

Condition: Very good condition, appealingly worn, expected age cracks, superb patina to the reverse.
Provenance: Ex-collection June Schuerch.

Netsuke such as the present lot and no. 3 are of unusually high quality for early figural ivory netsuke. Unlike the seated Hotei types, which tend to follow earlier Chinese models, these horizontal variants are purely Japanese in concept.

Estimate EUR 3,000
Starting price EUR 1,500



3 | AN IVORY NETSUKE OF A RECLINING HOTEI WITH HOSSU (FLYWHISK)

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

Published: Sydney L. Moss Ltd. (2016) Kokusai the Genius: and Stag-antler Carving in Japan, vol. I, no. 34.

Finely carved in a reclining posture, holding a flywhisk (hossu) in his right hand, his loose-fitting robe with neatly carved folds, opening at the chest to reveal his rotund belly and ample chest, a cheerful expression on his chubby face, the mouth agape in a laugh, the back with two generously excavated asymmetrical himotoshi.

LENGTH 6.2 cm

Condition: Good condition, appealingly worn, expected age cracks, few minor nicks, traces of use, fine patina to reverse.
Provenance: Lempertz, Cologne, 7 December 2007, lot 344. Ex-collection Jury Kolodotschko, acquired from the above. Lempertz, Cologne, The Kolodotschko Collection of Netsuke II, 12 May 2014, lot 662. A notable private collector, acquired from the above.

Netsuke such as the present lot and no. 2 are of unusually high quality for early figural ivory netsuke. Unlike the seated Hotei types, which tend to follow earlier Chinese models, these horizontal variants are purely Japanese in concept.

Estimate EUR 3,000
Starting price EUR 1,500



4 | A CHARMING OLD IVORY NETSUKE OF OKAME

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

A compact ivory netsuke depicting Okame, heavily worn, the ivory bearing a beautifully lustrous patina. The Shinto goddess is wrapped in a voluminous robe and laughing gleefully, one hand touching her cheek, the other resting on her lap. Good, generously excavated himotoshi to the back.

HEIGHT 4.4 cm

Condition: Good condition, many age cracks. Superb patina.
Provenance: The Gabor Wilhelm Collection, Paris.

A charming piece displaying a beautiful aji – clearly loved by several generations.

Estimate EUR 2,000
Starting price EUR 1,000



5 | AN IVORY NETSUKE OF TWO SAGES

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

Boldly carved as two sages with rather grotesque expressions, one standing and holding a hossu (flywhisk) in one hand, appearing to wake his reclining companion below him, both holding on to a baton, wearing long flowing robes opening at the chest, their mouths agape revealing teeth and tongue, the back with two asymmetrical himotoshi.

HEIGHT 5 cm

Condition: Very good condition, appealingly worn, expected age cracks, traces of use, one foot slightly chipped. Fine, smooth, honey-yellow patina.
Provenance: The Gabor Wilhelm Collection, Paris.

Estimate EUR 2,000
Starting price EUR 1,000



6 | A VERY RARE IVORY NETSUKE OF TWO KOMUSUKE (TOKAIDO ROAD PORTERS)

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

Published: Sagemonoya (2001) Netsuke That Never Left Japan, no. 40.

Boldly carved as two komusuke standing side by side, each clutching the brim of their headgear with one hand, wearing plain shirts opening at the chest and a fundoshi, the fine incision work heightened with sumi. Natural himotoshi between the two porters.

HEIGHT 4.8 cm

Condition: Very good condition, appealingly worn, with expected age cracks and a fine honey-yellow patina.
Provenance: The Gabor Wilhelm Collection, Paris.

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

AUCTION COMPARISON
Compare a related ivory netsuke of a single komusuke, dated to the late 18th century, at Zacke, Fine Netsuke & Sagemono, 25 September 2020, Vienna, lot 25 (sold for 10,112 EUR).



Estimate EUR 3,000
Starting price EUR 1,500





7 | **AN IVORY NETSUKU
OF A SARUMAWASHI
WITH MONKEY**

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

The monkey trainer carved standing, holding his taming stick in both hands behind his head, his small monkey standing on his shoulders and holding on to the stick as well, the sarumawashi with laughing expression, wearing voluminous robes, a small wicker basket attached to his waist. The back with two large, generously excavated, asymmetrical himotoshi.

HEIGHT 7.6 cm

Condition: Good condition with some wear, natural age cracks, and minor nicks here and there. Fine honey patina to the back.
Provenance: French private collection.

AUCTION COMPARISON

Compare a closely related ivory netsuke of a sarumawashi and monkey, 8.3 cm high, attributed to Insai and dated to the 18th century, at Christie's, Japanese Art and Design, 12 May 2010, London, lot 4 (sold for 2,500 GBP).



Estimate EUR 2,000

Starting price EUR 1,000

8 | **AN EARLY
WOOD
NETSUKU OF A
SARUMAWASHI**

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

Expressively and boldly carved as a standing monkey trainer holding a taming stick by his side, a monkey clambering over the large bag slung over his back. The well-toned wood bearing a fine patina. Large, generously excavated himotoshi through the back.

HEIGHT 7.5 cm

Condition: Very good condition with minor associated surface wear. Fine, appealing patina.
Provenance: German private collection.

Estimate EUR 2,000

Starting price EUR 1,000



9 | **A RARE AND LARGE IVORY NETSUKU OF A
RECLINING SARUMAWASHI AND HIS MONKEY**

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

A larger than usual model of unusual sculptural quality, depicting a monkey trainer sprawling on the ground and leaning on one elbow, his mouth agape in a tired yawn, his monkey pulling on his robe and bamboo taming stick in an effort to keep his trainer from falling asleep. Two asymmetrical himotoshi to the underside, the larger one generously excavated.

LENGTH 8 cm

Condition: Very good condition with some wear, due to extensive handling over a long period of time, many age cracks. Fine, smooth, honey-yellow patina.
Provenance: The Gabor Wilhelm Collection, Paris.

This superb and large ivory netsuke appears to be the precursor to the sleeping sarumawashi and thieving monkey model which is frequently seen in netsuke art.

Estimate EUR 4,000

Starting price EUR 2,000





10 | A SUPERB KUROGAKI (BLACK PERSIMMON)
WOOD NETSUKE OF KANZAN AND JITTOKU

With inscription Nanajuuni, Sanmon wo tsuranuku 七十二、山門貫
Japan, 18th century, Edo period (1615-1868)

Depicting the two legendary Zen-Buddhist figures Kanzan and Jittoku, dressed in well carved loose-fitting robes, partially executed in ittobori (single cut technique), the variegated color of the material brilliantly utilized to create a striking contrast between the two figures. Each is wearing a Chinese cap and one is standing behind the other, huddled closely together. The facial expressions are masterfully carved. Large, asymmetrical, and generously excavated himotoshi to the back.

The netsuke is of unusual sculptural quality, likely the work of a Buddhist sculptor. The inscription to the feet is very interesting as well: 七十二、山門貫 Nanajuuni, Sanmon wo tsuranuku" [Achieved Enlightenment (going beyond the Three Gates), at the age of 72].

HEIGHT 8.2 cm



Condition: Very good condition, a few fine material-inherent cracks.
Provenance: The Gabor Wilhelm Collection, Paris.

These two Chinese hermits—known in Japanese as Kanzan (Chinese: Hanshan) and Jittoku (Chinese: Shide)—lived near the sacred mountain Tiantaishan during the Tang dynasty (618–907). They appear frequently in Zen Buddhist paintings, representing rejection of the secular world and the search for enlightenment.

山門 Sanmon (lit. Mountain Gate)", also can be written 三門 (lit. The Three Gates) and may be interpreted as the "Mountain Gate" of a Zen Buddhist temple. It is said that one has to go beyond the paradigm of the three gates (三門Sanmon) to achieve Satori (Enlightenment). The word 貫 (pronounced Kan or Tsuranuku) means to go beyond and penetrate.

Estimate EUR 6,000
Starting price EUR 3,000





11 | A WOOD NETSUKE OF KANZAN AND JITTOKU

With inscription to base
Japan, 18th century, Edo period (1615-1868)

Well-carved as the two legendary Buddhist eccentrics Kanzan and Jittoku seated next to each other and facing in opposite directions. Kanzan is holding a blank scroll and looking upwards with a cheerful expression. Jittoku is leaning against a craggy rock, a broom beneath him. The wood is beautifully worn, displaying a superb aji. Large himotoshi underneath.



There is an inscription to the base and a tentative reading is provided here, though further examination is recommended: 無知谷斎、盡酒 “Muchi Kokusai, Sake tsukushi” [Kokusai, the ignorant, steeped in Sake drinking].

LENGTH 6.6 cm

Condition: Good, worn condition. Some small nicks and occasional light scratches.

Provenance: The Gabor Wilhelm Collection, Paris.

These two Chinese hermits—known in Japanese as Kanzan (Chinese: Hanshan) and Jittoku (Chinese: Shide)—lived near the sacred mountain Tiantaishan during the Tang dynasty (618–907). They appear frequently in Zen Buddhist paintings, representing rejection of the secular world and the search for enlightenment.

Estimate EUR 2,000
Starting price EUR 1,000



12 | A POWERFUL WOOD NETSUKE OF KIYOHIME

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

Finely carved standing and slightly leaning forward, holding a wooden mallet behind her back with one hand and a strand of her hair in the other, her demonic face with a fierce expression, the mouth agape, wearing voluminous and richly patterned robes, the neatly incised hair falling elegantly over the back and shoulders, the back with two generously excavated, large, and asymmetrical himotoshi.



HEIGHT 5.8 cm

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

The tale of Anchin and Kiyohime forms the basis of a collection of plays termed Dojoji mono (Dojo-ji Temple plays), depicting an event some years after the temple bell was destroyed. These plays include the Noh play Dojoji and the Kabuki dance drama Musume Dojoji. The legend, connected with the founding of the Dojo-ji temple in Kii Province (modern-day Wakayama Prefecture), relates how a priest named Anchin from Shirakawa in Oshu province made a pilgrimage to the Kumano Shrine lodged at the home of a shoji (steward of a shoen manor) of Manago/Masago, where the manor official's daughter Kiyohime fell in love with the young monk. In order to avoid her, he deceived her with a false promise to return and continued his journey. Kiyohime became furious by his rejection and pursued him in rage. At the edge of the Hidaka River, Anchin asked a ferryman to help him to cross the river, but told him not to let her cross with his boat. When Kiyohime saw that Anchin was escaping her, she jumped into the river and started to swim after him. While swimming in the torrent of the Hidaka river, she transformed into a serpent or dragon because of her rage. When Anchin saw her coming after him in her monstrous new form, he ran into the temple called Dojo-ji. He asked the priests for help and they hid him under the bonsho bell of the temple. However, the serpent smelled him hiding inside the bell and started to coil around it. She banged the bell loudly several times with her tail, then gave a great belch of fire so powerful that it melted the bell and killed Anchin.

Estimate EUR 2,500
Starting price EUR 1,250

13 | A FINE WOOD NETSUKE OF HOTEI

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

Finely carved, the wood bearing an appealing grain, and depicting the lucky god Hotei leaning against his treasure bag (takarabukuro). He is dressed in a loose-fitted robe revealing the chest and pot-belly and is laughing jovially, the minutely carved teeth showing, the eyes closed, and the thick, pendulous earlobes draping down against his shoulders. Large, asymmetrical himotoshi below.

LENGTH 4.6 cm

Condition: Very good condition, minor surface wear.
Provenance: German private collection.

Estimate EUR 1,200
Starting price EUR 600



14 | A LARGE WOOD NETSUKE OF MOSO

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

Well-carved as Moso, one of the Twenty-four Filial Exemplars, who went into the woods in the middle of winter to look for bamboo shoots, a favorite dish of his ailing and dying mother. He is depicted here wearing a large straw raincoat and a straw hat covered in snow. In his right hand he holds two large bamboo shoots. Large, asymmetrical himotoshi through the back. The wood bearing a fine patina.

HEIGHT 8 cm

Condition: An old chip to the hat and the left hand lost. Otherwise good condition with typical wear. Very good patina.
Provenance: Ex-collection Rene Vittoz (1904-1992).

LITERATURE COMPARISON

For a closely related netsuke of Moso see Coullery, Marie-Therese and Newstead, Martin S. (1977) The Baur Collection, pp. 140-141, no. C 308. Another is in the Linden Museum, Stuttgart, Inventory Number OA 18.633.



Estimate EUR 1,500
Starting price EUR 800





15 | A VERY LARGE AND SUPERB WOOD NETSUKES OF A FOREIGNER WITH DOG

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

Published:
Barry Davies Oriental Art (1990) Netsuke Classics, no. 49.
Netsuke Kenkyukai Study Journal (NKSJ) vol. 12, no. 3, p. 49.
International Netsuke Society Journal (INSJ), vol. 20, no. 3, p. 24.

An impressively large and superbly carved wood netsuke depicting a foreigner, most likely of Chinese descent, holding a shaggy-haired dog in both hands. He wears a large conical hat and Chinese robes, the area around the collar is, quite unusually, inlaid in dark-reddish wood. His facial expression appears to be one of distress, the mouth agape, and the eyes wide open. A curved sabre in its scabbard is slung from his waist. Large, asymmetrical himotoshi through the back.

HEIGHT 14,6 cm

Condition: Excellent condition, the wood slightly worn with a good patina.
Provenance: European private collection. Previously sold at Sotheby's London, 19th June 2002, lot 38 (**hammer price 13,000 GBP**). Then re-sold at Sotheby's London, 8 June 2002, lot 129 (**hammer price 75,000 GBP**), where it was acquired by Barry Davies.

LITERATURE COMPARISON
Barry Davies supposed that this carver was active on the Ryukyu Islands. Several similar examples are known and can be attributed to this hand. One, described as a Dutchman and dog, was exhibited at the Honolulu Academy of Arts in January 1975, and is illustrated in the International Netsuke Society Journal (INSJ), vol. 3, no. 1, p. 22.



Estimate EUR 40,000
Starting price EUR 20,000



16 | A GOOD IVORY NETSUKE OF A DUTCHMAN WITH DOG

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

Published: Sydney L. Moss Ltd. (2000) Myth, Reality and Magical Transformation, no. 4.

Well-carved as an unnaturally happy Dutchman wearing an unusual and ornately decorated, cloud-pattern robe and flower-petaled hat, the coat opened in the front revealing a somewhat strange shirt and bib arrangement. The foreigner's head is twisted sideways in a striking pose, his mouth is opened with cacophonous laughter as he points to a spot which has been soiled by a piglet-like, smooth dog which he holds in his other hand, nestled against his shoulder, studiously ignoring the scene of its recent crime. Large himotoshi to the back, the ivory bearing a superb patina.

HEIGHT 8.6 cm

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

An unusually humorous, striking, and pleasingly individual netsuke, signifying both the fascination and distaste held by the Japanese of the Dutch, who were the only foreigners permitted in Japan during the Edo period, confined to the island of Deshima.

Estimate EUR 12,000
Starting price EUR 6,000





17 | A GOOD WOOD NETSUKE
OF A DUTCHMAN WITH CHILD

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

Typically depicted with shoulder-length, curling hair and exaggerated features, clad in a coat of finely detailed texture with a pleated collar, carrying a boy on his back and a trumpet in his right hand. The expression of each is very finely crafted, the eyes with minutely carved pupils. The wood bearing a fine patina, large himotoshi through the back.

HEIGHT 8.2 cm

Condition: Very good condition, appealingly worn, with minor surface wear. Fine, naturally grown, dark patina.
Provenance: European collection.

In the Edo period Dutch merchants were the only Europeans admitted to Japan, where they were confined to the island of Deshima. Netsuke representing foreigners were popular in this period, and a number of examples in ivory are in museum collections, including the Metropolitan Museum of New York (no. 10.211.1506) and the British Museum (F.558). Interestingly, the lapa (trumpet) in this Dutchman's hand is also foreign, being of Chinese origin.

AUCTION COMPARISON

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



Estimate EUR 4,000
Starting price EUR 2,000



18 | A MARINE TUSK NETSUKE OF A DUTCHMAN

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

An unusually characterful depiction of a jolly Dutchman wearing a typical European hat and coat with horn-inlaid buttons. His expression is marked by arched eyebrows and the hearty laugh is framed by a curling beard. The marine tusk bearing a deep yellow patina, particularly the back, which houses the himotoshi, shows a very attractive marbling pattern.

HEIGHT 8.8 cm

Condition: One foot is restored and there is a chip to the hat and the object held in the Dutchman's hand. Otherwise good condition with expected age cracks.
Provenance: Austrian private collection.

During the Edo period, the Dutch were only permitted to operate from within their trade settlement on the artificial island of Deshima in the harbor of Nagasaki and were usually portrayed in a caricaturist manner.

Estimate EUR 3,000
Starting price EUR 1,500





19 | **AN IVORY NETSUKE OF A
DUTCHMAN COMBING HIS BEARD**

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

Seated with one knee raised and looking up while combing his long beard, wearing a winter jerkin with buttons inlaid with dark horn, robes decorated with neatly incised diapered designs, and a broad-brimmed feathered hat, his finely rendered face with lively expression, the wide eyes with pupils inlaid with dark horn, the incision work heightened with sumi, the underside and back with chimney himotoshi.

HEIGHT 4.8 cm

Condition: Very good condition, appealingly worn, minor age cracks, traces of use, fine honey-yellow patina to the back.
Provenance: Bonhams, Fine Japanese Art, 11 May 2017, London, lot 18 (sold for 2,000 GBP). A notable private collector, acquired from the above.

Estimate EUR 4,000
Starting price EUR 2,000



20 | **AN EARLY IVORY NETSUKE
OF A SAMBASO DANCER**

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

Of flattened form, well carved as a sambaso dancer in a dynamic pose with one leg raised, leaning slightly forwards, the elbows bent and arms raised, shrouded in the long sleeves of his loose-fitting robe incised with foliate designs as well as stylized birds and waves, the garment folds and characteristic tall pointed hat with bold fine incision work as well, heightened with sumi, the back with two himotoshi.

LENGTH 7.2 cm

Condition: Good condition with some wear, expected age cracks, few minuscule nicks. Fine honey-yellow patina.

Among the many traditional performing arts that have been handed down throughout Japanese history, sambaso is the classical performance that retains the oldest format. Its origins are said to be traceable all the way back to the story of Amaterasu Omikami, the mythical Japanese goddess of the sun and the heavens, and the Ama-no-Iwato (heavenly rock cave). This dance expresses the descent of a kami (Shinto god) to earth, and is the weightiest segment of a Noh play, handled as a Shinto rite. The dance is at times quiet and at times intense, as the flesh-and-blood human body dances the dance, and the form of the kami spirit inwardly dancing down comes in and out of view.

Estimate EUR 4,000
Starting price EUR 2,000





21 | A GOOD IVORY NETSUKE OF A STREET VENDOR

Unsigned
Japan, c. 1790, Edo period (1615-1868)

Published: Sydney L. Moss (2010) they are all fire and every one doth shine. The Elly Nordskog Collection of Japanese Inro, Pipecases and Netsuke, London, pp. 408-409, no. 143.

Superbly carved in a spirited and animated manner that is uncommon for the sankaku-type netsuke, possessing a good depth and plasticity, depicting a merchant or peddler turning in mid-step as he walks, his left hand obscured by his loose-fitting robe with neatly incised folds, holding a bunch of dried fruits with his right, carrying a straw bundle with a flowering prunus branch attached over his shoulder, his finely rendered face with a cheerful expression marked by a wide smile and upturned eyes, one himotoshi to the back, the other ingeniously carved through the robe beside the man's crossed legs.

HEIGHT 7.1 cm

Condition: Very good condition with minor surface wear, traces of use, expected age cracks. Fine, cream-colored patina to the back.
Provenance: Ex-collection Elinor "Elly" Nordskog (1919-2013).

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

Estimate EUR 12,000
Starting price EUR 6,000





22 | **A RARE AND UNUSUAL IVORY NETSUKE
OF A SENNIN AND TWO ATTENDANTS**

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

Boldly carved, partially in openwork, as a towering sennin leaning to one side, wearing the characteristic leafy skirt and apron over his loose-fitting robe opening at the chest revealing his emaciated rib cage, his face with an unusually fierce expression further heightened by his wild hair and beard. The sennin is looking down toward two diminutive figures, one wearing a tall pointed Korean-style hat and the other female with a topknot and holding a length of rope, the underside well-carved and with natural himotoshi through an opening of the sennin's robe.



HEIGHT 6 cm

Condition: Very good condition with minor surface wear. Fine, warm, honey-yellow patina.

Estimate EUR 4,000
Starting price EUR 2,000



23 | **A RARE IVORY NETSUKE
OF KYOYU AND SOFU**

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

Published: Chappell, Sharen & Welch, Matthew (1999) Netsuke: The Art of Miniature Carving, no. 100.

Finely and intricately carved as Kyoyu standing on a rocky outcrop and washing his ears in a waterfall, a pine tree towering behind him, beside the base of which the divine herdsman Sofu is leading his ox, further with scattered bamboo leaves, chimney-style himotoshi to the underside and reverse.

HEIGHT 5.3 cm

Condition: Very good condition with minor surface wear and few age cracks.
Provenance: Ex-collection Virginia Atchley.

Xuyou (Kyoyu) and his companion Chaofu (Sofu) were legendary Chinese sages, the former having been a counsellor of Emperor Yao in the semi-mythological age of Chinese history, circa 2356 BC. When Yao suggested he abdicate in favour of Xuyou, he declined and washed his ears in a nearby waterfall, to clean out any aural temptation he might have heard.

Estimate EUR 5,000
Starting price EUR 2,400



24 | AN IVORY NETSUKU OF A FOREIGNER
FROM SENHA LEADING A SHISHI


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

Boldly carved as a curly-haired and bearded foreigner wearing a long robe and leading a huge shishi by a rope, which he has to hold with both hands, a strained expression on his face due to the effort needed to move the gigantic beast, the shishi with wild mane and bushy tail, a fierce expression, the mouth agape in a roar revealing tongue and teeth. Himotoshi through the side and belly of the shishi.

HEIGHT 3.7 cm

Condition: Very good condition with minor surface wear and expected age cracks. Fine, smooth, and warm patina.

LITERATURE COMPARISON
Compare a closely related ivory netsuke illustrated in Sagemonoya (2004) *Ninety-Nine Netsuke & One Inro*, p. 30, no. 40. For a different treatment of the same subject in ivory, dated 18th century, see Davey, Neil K. (1974) *Netsuke: A comprehensive study based on the M.T. Hindson Collection*, p. 344, no. 1040.



Estimate EUR 5,000
Starting price EUR 2,400



25 | A GOOD IVORY NETSUKU OF A BAYING KIRIN

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


Boldly carved, seated on its haunches with one front leg bent, the hooves placed on the naturalistically carved base, the beast finely detailed with a single curved horn, floppy ears, wild mane, and bushy tail, its head twisted upwards and the mouth agape in howl revealing tongue and teeth, the incision work heightened with sumi, the base with a central himotoshi.

HEIGHT 5.5 cm

Condition: Very good condition with expected surface wear, minor age cracks, and traces of use.

The kirin is derived from the Chinese mythical beast qilin, one of the four divine creatures, the others being the dragon, phoenix and turtle. The Japanese kirin is something of wild mythical fantasy – its most characteristic feature is of course the horn, as it is also called the Japanese unicorn. It has four legs with hooves and the hindlegs are covered with very well-expressed fatty tissue, like that of a shishi. The rest of the body is covered in dense plumage, like that of a phoenix.

LITERATURE COMPARISON
Compare a similar ivory netsuke of a kirin illustrated in Joly, Henri L. (1966) *The W. L. Behrens Collection*, Part 1, *Netsuke*, pl. XXVI, no. 1378.



Estimate EUR 5,000
Starting price EUR 2,400





26 | A RARE IVORY NETSUKE OF SHIRO

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

Depicting Emma-o's attendant Shiro, who was sent to steal Daikoku's bag of rice, being attacked with a branch of holly by one of the lucky god's rats. Shiro is shown here in a cowering posture, biting into his folded arms in front of him, signifying his defeat. He has long hair, large horns and wears a tiger skin loincloth. The underside with generously excavated himotoshi.

LENGTH 4.8 cm



Condition: Very good condition with some wear and expected age cracks. Fine and smooth honey patina, particularly to the underside.
Provenance: The Gabor Wilhelm Collection, Paris.

AUCTION COMPARISON

Compare a closely related ivory netsuke of Shiro, also dated late 18th century, at Zacke, Fine Netsuke & Sagemono, 16 April 2021, Vienna, lot 13 (**sold for 5,688 EUR**).



Estimate EUR 4,000
Starting price EUR 2,000



27 | A RARE MARINE IVORY NETSUKE OF A TANUKI IN MID-TRANSFORMATION

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

The mischievous tanuki in half-human, half-animal form, wearing a priest's robe while one half of his body is still covered with lotus leaves, holding one in front of his body in an unsuccessful attempt to obscure his gigantic scrotum, the face with a grotesque expression, one eye inlaid with dark horn, the back with two generously excavated himotoshi.

HEIGHT 6.5 cm

Condition: Very good condition with some wear due to extensive handling over a long period of time, few minuscule nicks, and expected age cracks. Fine, smooth, honey-yellow patina.
Provenance: The Gabor Wilhelm Collection, Paris.

This netsuke shows the ability of the tanuki to transform into human shape. Here he is depicted in mid-transformation, combining human and animal elements. The tanuki (often mistakenly referred to as raccoon-dog or as a badger) has perhaps received the most attention in legend and in depictions in Japanese art. He is usually regarded as mischievous and is frequently associated with the fox, for both characters perform similar kinds of magical tricks, and both have the ability to transform themselves into human form to deceive or annoy people.

LITERATURE COMPARISON

Compare a closely related but later unsigned netsuke of a tanuki priest, depicted in largely the same manner as the present lot, dated mid-19th century, in the Museum Kunstpalast, Düsseldorf, object number mkp.P 2005-232.



Estimate EUR 2,500
Starting price EUR 1,200



28 | A LARGE OLD WOOD NETSUKE OF A RAT WITH CHESTNUTS

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

Carved as a small rat with dark-inlaid eyes clambering on a cluster of chestnuts (kuri) and gnawing at a small piece of nut flesh, its long tail elegantly curved, the underside with two large, generously excavated, asymmetrical himotoshi as well as the signature/inscription KURITA.

LENGTH 6.1 cm

Condition: Very good condition with minor wear.
Provenance: The Gabor Wilhelm Collection, Paris.

Estimate EUR 1,200
Starting price EUR 600



29 | A LARGE AND UNUSUAL WOOD NETSUKE OF A TOAD ON A LOTUS LEAF

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

Boldly carved as a toad with warty skin and metal-inlaid eyes standing foursquare on a furled lotus leaf with neatly incised veins, the leaf of an inward-lobed octagonal form, the underside with two himotoshi.

LENGTH 5.7 cm

Condition: Very good condition with some wear.
Provenance: From the important private collection of Jochen and Herbert Kienzle, and thence by descent in the same family. Jochen (1925-2002) and Herbert (1931-1997) Kienzle were sons of Herbert Otto Kienzle (1887-1954), whose father Jakob (1859-1935) was a German watchmaker, who founded Kienzle Apparate, a German manufacturer of data processing equipment. Jochen and Herbert took over management of the company after their father's death in 1954 and pioneered the use of computer systems for commercial office-based applications in Germany. From 1965 until 1986, the brothers assembled a well-known and highly regarded collection of East Asian and Tibetan art.

Estimate EUR 1,000
Starting price EUR 500



30 | A LARGE WOOD NETSUKE OF TWO TOADS

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

Boldly carved as two toads, the young clambering over the adult, the warty skin of each naturalistically rendered, the well-carved feet of the larger toad folded underneath for compactness. Large, asymmetrical himotoshi underneath. The wood bearing a superb, natural patina.

HEIGHT 4.5 cm, LENGTH 5.3 cm

Condition: Very good and undamaged condition. Fine patina.
Provenance: Canadian private collection.

Estimate EUR 3,000
Starting price EUR 1,500





31 | A WOOD NETSUKE OF A MONKEY, GOURD AND NAMAZU

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

Well-carved as a monkey in the guise of Kadori Myojin, wearing a sleeveless jacket and holding a large hyotan, pressing down against the Namazu, the visible eye of the earthquake fish inlaid in dark horn. Large, asymmetrical himotoshi underneath. The wood bearing a fine, dark patina.

LENGTH 4.2 cm

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

Estimate EUR 2,000
Starting price EUR 1,000



32 | AN IVORY NETSUKE OF A MONKEY AND GIANT NAMAZU (EARTHQUAKE FISH)

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



Boldly carved as a reclining monkey with crossed legs leaning against a giant namazu – in this case not a common catfish but the legendary earthquake fish – and using his double-gourd (hyotan) as a pillow. The namazu and monkey both with subtle incision work heightened with sumi. The underside well carved with both animals' bodies and two asymmetrical himotoshi.

LENGTH 4.3 cm

Condition: Very good condition, appealingly worn, expected age cracks, traces of use, a minor nick to the tailfin. Fine and smooth honey-yellow patina.

Provenance: Old Viennese private collection, acquired from Galerie Asboth, Vienna, on 27 May 1993.

Literature comparison:
Compare a closely related netsuke, illustrated in Eskenazi (1993) Japanese Netsuke from the Carré Collection, pp. 140-141, no. 171, and another in the collection of the Mount Holyoke College Art Museum, accession number 1986.30.52.

AUCTION COMPARISON

Compare a closely related netsuke, also dated 18th century, at Bonhams, Netsuke from a European Private Collection, 8 May 2016, London, lot 34 (sold for 1,875 GBP).



Estimate EUR 1,500
Starting price EUR 800



33 | A GOOD WOOD NETSUKE OF A GRAZING HORSE

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

The classic 18th-century model interpreted here in a bold and dynamic manner, depicting a grazing horse standing with its hooves close together and one leg slightly raised. The saddle cloth which covers the horse's back is incised with scrolling patterns. The eyes are inlaid in gilt brass. Large, asymmetrical himotoshi through the back.

HEIGHT 4.8 cm

Condition: Very good condition, minor age-related surface wear.
Provenance: German private collection.

Estimate EUR 2,500
Starting price EUR 1,200



34 | A RARE IVORY NETSUKE OF A CAT EATING A FISH

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

The mischievous feline clambering on an upturned mortar, a fish caught in its mouth with one paw placed on the scaly body, the cat wearing a collar, the fish with a pupil inlaid with dark horn, the underside well carved with bamboo leaves and two himotoshi.

LENGTH 4.1 cm

Condition: Good condition, appealingly worn, expected age cracks, few small chips, traces of use, occasional light scratches. Fine and smooth honey-yellow patina.
Provenance: Old Viennese private collection, acquired from Galerie Zacke, Vienna, on 10 July 1992.

Estimate EUR 1,500
Starting price EUR 800



35 | A WALRUS TUSK NETSUKE OF TURTLES AMONGST WAVES

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

Finely carved as a turtle with its young clambering over its carapace, a multitude of crashing waves surrounding them. The walrus tusk with typical inclusions and bearing a fine, lustrous patina. Asymmetrical himotoshi through the underside, the larger hole generously excavated to accommodate the knot.

LENGTH 4 cm

Condition: Excellent condition, minor wear, age cracks.
Provenance: Austrian private collection.

Estimate EUR 1,500
Starting price EUR 800



36 | A RARE IVORY NETSUKE OF A FISHERMAN STRUGGLING WITH A GIANT FUGU

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

Well carved as a fisherman with a grim expression, desperately holding on to the gigantic fugu (pufferfish) with eyes double-inlaid with reddish and dark horn, bloating itself in response to the threat, its upper body finely stippled and heightened with sumi, its short fins neatly incised, the underside with generously excavated himotoshi. Beautiful deep honey patina.

LENGTH 6.8 cm

Condition: Good condition with some wear and expected age cracks. Small chip to the man's foot.
Provenance: The Gabor Wilhelm Collection, Paris.

Estimate EUR 2,000
Starting price EUR 1,000



KYOTO & OSAKA SCHOOL



37 | A KYOTO SCHOOL IVORY NETSUKE OF A FARMER GATHERING FLOWERS AND MUSHROOMS

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

Boldly carved standing, the man laughing as he carries a large basket filled with flowers on his back, one hand holding the handle and the other supporting the base, wearing a loose-fitting robe secured at the waist, a large mushroom attached to his belt. The back with two generously excavated himotoshi. Though heavily worn, the facial expression bears some resemblance to the figures by the Kyoto carver Okatomo.

HEIGHT 5 cm

Condition: Very good condition with some wear due to extensive handling over a long period of time, few minuscule nicks, and expected age cracks. Fine, smooth, honey-brown patina.

Provenance: The Gabor Wilhelm Collection, Paris.

Estimate EUR 2,000
Starting price EUR 1,000



38 | A VERY RARE IVORY NETSUKE OF A MAN WITH A COIN IN HIS MOUTH

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

Published: Sagemonoya (2011) Netsuke Opus 20, no. 27.

A finely carved ivory netsuke of a man clad only in a fundoshi and cowering over a tub, his hands gripping the edge, a large coin visible in his mouth. The expression is superbly carved, this mysterious act seems to be causing the man great pain. The subject itself appears to be unique, or at the very least seen very rarely and there is no immediately plausible explanation. Gabor Wilhelm writes in the 2011 Sagemonoya "Netsuke Opus 20" publication: "Is this man spitting gold coins into his basin? Or is he attempting to win a wager consisting of trying to retrieve a gold coin without using his hands? To the French it could be a literal depiction of cracher au bassinet, a loose English translation would be "paying through one's nose" [or in this case mouth]". Natural himotoshi and not entirely convincing signature OKATOMO underneath.

HEIGHT 3.3 cm

Condition: Very good condition, minor surface wear.

Provenance: The Gabor Wilhelm Collection, Paris.

Estimate EUR 3,000
Starting price EUR 1,500





39 | NAGATOMO: A LARGE IVORY NETSUKE OF GAMA SENNIN AND HIS TOAD

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

Published: International Netsuke Society Journal (2005), Vol. 25, No. 3, p. 40.

Expressively carved standing with his toad clambering on his shoulder and head, wearing a loose-fitting robe tied at the waist and opening at the chest, revealing the emaciated rib cage, as well as an apron and skirt of artemisia leaves. His grinning face with a particularly grotesque expression marked by an apelike mouth, his and the toad's eyes inlaid with dark horn. The toad's skin is finely stippled while the sennin's muscles and pronounced veins are well rendered, his body hair and robe designs neatly incised, all heightened with sumi. Natural himotoshi between the sennin's robes and limbs.

HEIGHT 8 cm

Condition: One foot is restored. Otherwise good condition with some wear, expected minor age cracks, plugged nerve channels.
Provenance: Galerie Yamato, Paris, 2005. French private collection, acquired from the above.

Estimate EUR 5,000
Starting price EUR 2,400



40 | A MASSIVE IVORY NETSUKE OF GAMA SENNIN AND TWO TOADS

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

Published: Sagemonoya (2005) The Netsuke Dancers, pp. 42-43, no. 29.

Boldly carved as Gama Sennin seated in a relaxed posture, wearing a loose-fitting robe opening at the chest to reveal his rotund and hairy belly, further clad in a leafy skirt and apron, his tonsured hair well-carved, the face with a cheerful expression with wide eyes

inlaid with dark horn and open mouth revealing teeth and tongue, a larger toad clambering on his belly and a smaller one on his shoulder, both also with inlaid eyes. The himotoshi to the back and underside with metal fittings for attachment to a pouch.

HEIGHT 6.5 cm

Condition: Good condition with some wear, minor nicks to edges, expected age cracks, a small loss to one thumb. Fine, smooth, honey-brown patina.
Provenance: The Gabor Wilhelm Collection, Paris.

Estimate EUR 6,000
Starting price EUR 3,000





41 | **TOMOTADA: A RARE AND IMPORTANT IVORY NETSUKE OF GAMA SENNIN WITH HIS TOAD**

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

Published:
Hurtig, Bernard (1973) Masterpieces of Netsuke Art: One Thousand Favorites of Leading Collectors, p. 150, no. 604.
Davey, Neil K. (1974) Netsuke: A comprehensive study based on the M.T. Hindson Collection, p. 376, no. 1129.
Hurtig, Bernhard (1975) What's New at the Auctions, INCS Journal Vol. 4, No. 2, p. 43, lot 140.
Hurtig, Bernhard (1980) What's New at the Auctions, INCS Journal Vol. 8, No. 1, p. 11, lot 14.
Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part B, p. 912.

Superbly and sensitively carved, more naturalistic and less angular than many of this carver's contemporaries in Kyoto, depicting a youthful Gama Sennin seated in a relaxed pose and holding his three-legged toad in one hand, the toad touching his rotund belly, the underside well carved and with one generously excavated himotoshi, the other himotoshi to the lower back next to the signature TOMOTADA within a rectangular reserve.

The sennin wearing a loose-fitting robe with finely incised patterned hem and foliate designs as well as neatly rendered folds, and

adorned with the characteristic leafy skirt and apron, his hair elegantly falling in strands over the back and shoulders, his face with a cheerful expression, the eyes inlaid with dark horn, the mouth agape, the toad with subtly stippled skin.

LENGTH 4.3 cm, HEIGHT 4.4 cm

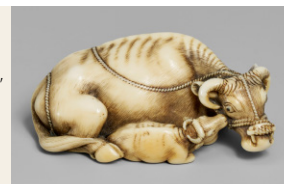
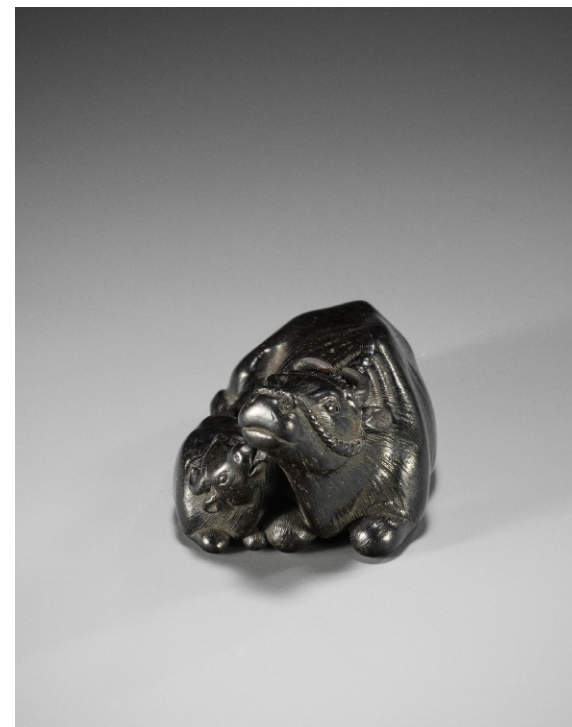
Condition: Very good condition with minor surface wear, expected minor age cracks. Fine, smooth, warm patina.
Provenance: Ex-collection J. A. Fairley. Ex-collection Mark T. Hindson. Sotheby's, 25 November 1969, London, lot 756. Ex-collection Martin S. Newstead, acquired from the above. Sotheby's, 18 November 1974, London, lot 140 (**sold for 2,900 GBP**). Sotheby's, 29 May 1980, London, lot 14 (**sold for 7,805 GBP**). Van Ham, Asiatische Kunst, 7 December 2017, Cologne, lot 2246 (**sold for 10,965 EUR**).

Mentioned in the Soken Kisho, **Tomotada** is perhaps the most renowned and certainly the most copied of all Netsuke artists. His models were chiefly animal subjects and depictions of human or legendary figures are rare. The Soken Kisho notes that he carved oxen and that his work was copied in his own lifetime.

In his card index, Meinertzhagen wrote of this piece, "**An original example of this celebrated master's work**. The signature is in harmony and is characteristic. The piece can be confidently accepted as genuine by this master."

Estimate EUR 15,000
Starting price EUR 7,500





**42 | A SUPERB KYOTO SCHOOL
EBONY WOOD NETSUKES OF
A RECUMBENT COW WITH CALF**

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

A delicate, remarkably powerful, and superbly carved ebony wood netsuke depicting a recumbent cow baying her head with a sensitively crafted expression, her calf nestling up to her below and affectionately licking her chin. The hairwork is neatly incised, appropriately worn at the high points, and the ridged spine and ribs are subtly expressed. The rope halter which passes through the cow's nose ring, the curved horns, as well as all other details are achieved with exceptional detail. The underside shows the many well-carved hooves, as well as the generously excavated himotoshi, the larger hole oval and the smaller bean-shaped.

LENGTH 4.5 cm

Condition: Very good condition, only very minor wear.
Provenance: European collection.

This carving certainly holds up to the greatest of the ivory Tomotada oxen, although attributions to this master, who very infrequently carved in ebony wood, are difficult to make.

AUCTION COMPARISON
A related ivory netsuke of a cow and calf, signed Tomotada, was sold at Lempertz, Asian Art, 16 December 2020, Cologne, lot 866 (**sold for 20,000 EUR**).

Estimate EUR 6,000
Starting price EUR 3,000



43 | **HOSHIN: A WOOD NETSUKE
OF A PUPPY ON AWABI**

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

Published: Katchen, Arlette (2010) Netsuke 7, Vol. 1, p. 27, no. K53.

Finely carved as a puppy slouched on a large, neatly detailed awabi shell and biting into a rope attached to the mollusk. The eyes are inlaid in bone with dark pupils, and the large, generously excavated himotoshi are found underneath next to the boldly incised signature HOSHIN, the smaller hole ringed in bone.

LENGTH 4.8 cm

Condition: Very good condition, the wood slightly worn
Provenance: Julius & Arlette Katchen collection, Paris.

AUCTION COMPARISON

Compare to a wood netsuke of a dog on cushion by Hoshin, sold at Bonhams, The Julius & Arlette Katchen Collection of Fine Netsuke Part I, 8 November 2016, London, lot 114 (**sold for 31,250 GBP**).



Estimate EUR 4,000
Starting price EUR 2,000



44 | **A FINE WOOD NETSUKE
OF A FROG ON A TORTOISE**

Inscribed Tomotada 友忠
Japan, Kyoto or Osaka, early 19th century, Edo period (1615-1868)

Carved as a small frog clambering on a timid tortoise, its head almost entirely withdrawn into the shell, the carapace finely incised. The underside well-carved with the tortoise's retracted limbs and tail as well as the neatly incised plastron, further with two asymmetrical himotoshi and the signature TOMOTADA.

LENGTH 4.2 cm

Condition: Very good condition with minor wear and few minuscule nicks.
Provenance: From a private collection in Berlin, Germany, purchased from Kunsthandel Klefisch, Auction 81, 20 November 2004, Cologne, lot 786.

Auction comparison:
Compare to an ivory study of a frog on tortoise, inscribed Tomotada and attributed to Risuke Garaku, sold at Sotheby's, Japanese Works of Art, 17 June 1987, London, lot 2.

Estimate EUR 3,000
Starting price EUR 1,500





45 | **OKATORI: A SUPERB IVORY
NETSUKU OF A RAT EATING A FRUIT**

By Yamaguchi Okatori, signed Okatori 岡佳
Japan, Kyoto, early 19th century, Edo period (1615-1868)



A larger than usual model, finely carved and stained, the rat crouching and gnawing at a fruit held in its front paws, the fur masterfully incised and appealingly worn, the large eyes inlaid in dark horn, the well-carved paws grasping the thick tail which curls around underneath forming the himotoshi, the signature OKATORI to the back at the base of the tail within a rectangular reserve.

LENGTH 4.9 cm

Condition: Very good condition, expected surface wear with associated age cracks, one ear with a tiny chip.
Provenance: Dutch private collection.

**AUCTION
COMPARISON**

Compare to a closely related ivory netsuke of a rat gnawing at a fruit by Okatori, measuring 4.2 cm in length, sold at Bonhams, The Julius and Arlette Katchen Collection of Fine Netsuke Part II, 10 May 2017, London, lot 48 (**sold for 13,750 GBP**). Another closely related ivory netsuke of a rat gnawing at a candle by Okatori, measuring 3.9 cm in length, was sold at Zucke, Fine Netsuke & Sagemono, 16 April 2021, Vienna, lot 46 (**sold for 13,904 EUR**).



Estimate EUR 10,000
Starting price EUR 5,000



46 | **OKATORI: A FINE IVORY NETSUKE
OF A MONKEY WITH BIWA (LOQUATS)**

By Yamaguchi Okatori, signed Okatori 岡佳
Japan, Kyoto, early 19th century, Edo period (1615-1868)



Finely carved as a seated monkey leaning forwards, holding in one hand a leafy branch with four loquats (biwa) and cradling one fruit with the other, the face with a fine expression, the eyes and fruit with dark horn inlays, the fur and other details neatly incised, the incision work heightened with sumi, natural himotoshi between the monkey's limbs and branch, the underside with the signature OKATORI within a rectangular reserve.

LENGTH 4.3 cm

Condition: Very good condition with minor surface wear.
Provenance: Ex-collection Clive King, United Kingdom. Clive King was a nephew or cousin of the important netsuke scholar George Cohen and was introduced to collecting netsuke by him.

According to Frederick Meinertzhagen, "[Okatori] was without doubt the most brilliant of Okatomo's pupils, his work (less often imitated than that of Okatomo) being in some respects perhaps even superior to that of the master. His animal models are hardly inferior in their delicate treatment, charm and vitality, to those by Tomotada, and in some cases they possess an individuality and character suggestive of Masanao's work [...]", see Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part B, p. 622.

LITERATURE COMPARISON

Compare a closely related wood netsuke of a monkey holding a leafy branch with three loquats by Oktatori, illustrated in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part B, p. 623.



AUCTION COMPARISON

A closely related ivory netsuke of a monkey by Okatori was sold at Bonhams, The Edward Wrangham Collection of Japanese Art Part V, 5 November 2014, London, lot 80 (**sold for 4,375 GBP**).



Estimate EUR 8,000
Starting price EUR 4,000





47 | **AN IVORY NETSUKU OF A DOG AND YOUNG, ATTRIBUTED TO OKATOMO**

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

Finely carved, the mother seated on the rear haunches with one front paw on the ground and the other resting on the back of her pup snuggling up to her, both with fine expressions, floppy ears, tails swung to one side, and neatly incised fur heightened with sumi, the mother's spine precisely rendered, the underside well carved, several himotoshi between the two animals and their limbs, the side and underside with asymmetrical himotoshi.

LENGTH 4.3 cm

Condition: Superb condition with expected surface wear and very little age cracks. Fine, warm patina.

LITERATURE COMPARISON

Though Okatomo carved several dogs, this variant of a female dog with pup is quite rare. Compare a similar ivory netsuke of a dog and young, also attributed to Okatomo, illustrated in Eskenazi (1993) *Japanese Netsuke from the Carré Collection*, p. 147, no. 183.



AUCTION COMPARISON

Compare a related ivory netsuke of a dog by Okatomo, in a similar pose as the mother dog in the present netsuke, 5.1 cm high, dated early 19th century, at Bonhams, The Harriet Szechenyi Sale of Japanese Art, 8 November 2011, London, lot 157 (**sold for 46,850 GBP**). Compare a related netsuke of a dog and young, also attributed to Okatomo and dated late 18th century, at Zucke, *Fine Netsuke & Sagemono*, 29 October 2021, Vienna, lot 53 (**sold for 6,320 EUR**).

Estimate EUR 8,000
Starting price EUR 4,000



48 | AN IVORY NETSUIKE OF A EUROPEAN DOG


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

The floppy-eared dog standing foursquare, the front legs unusually long, the tail curled, and wearing a collar attached with a bell. This clearly foreign dog has a most unusual expression marked by an elongated snout and large inlaid eyes of reddish horn. The fur is neatly incised and attractively worn. Good himotoshi to the back.

HEIGHT 5.7 cm

Condition: Very good condition, minor surface wear and age cracks.
Provenance: Austrian private collection.

LITERATURE COMPARISON
Compare to two European dogs (the present dog looks like it could be the offspring of the two), each signed Tomotada, illustrated in Sagemonoya (2011) Netsuke Opus 20, nos. 110-111.



Estimate EUR 1,500
Starting price EUR 800



49 | A GOOD KYOTO SCHOOL
IVORY NETSUIKE OF A DOG
WITH KEMARI BALL

Attributed to the workshop of Okatomo, unsigned
Japan, Kyoto, c. 1800, Edo period (1615-1868)

Deftly carved as a male dog with its back arched and head lowered, one paw firmly pressing down on a kemari ball, the pupils inlaid in dark horn. The netsuke is carved in the typical manner of the Okatomo workshop. Note the minutely engraved hairwork and the powerfully expressed spine and rib cage. Good himotoshi through the back and underside. The ivory bearing a fine yellowish patina.

HEIGHT 4 cm

Condition: Excellent condition with typical wear.
Provenance: Ex-collection Conte Don Enrico Lucchesi Palli, Monarch of Campofranco. Purchased in 1889, when he accompanied his cousin Enrico (Henry), Prince of Parma, Earl of Bardi, on a tour of the world from 1887-1891. Thence by descent within the same family.



Conte Don Enrico
Lucchesi Palli
(1861-1924)

AUCTION COMPARISON
For a closely related netsuke by Okatomo see Bonhams, The Harriet Szechenyi Sale of Japanese Art, 8 November 2011, London, lot 157 (sold for 46,850 GBP).



Estimate EUR 4,000
Starting price EUR 2,000





50 | RANTEI: A FINE WOOD
NETSUKE OF A PUPPY

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

Amusingly carved as a plump puppy, its mouth slightly opened showing a row of sharp upper teeth, and the eyes inlaid in dark, lustrous horn. The wood is lightly stained, and the fur is minutely incised. Note the superbly carved chubby paws. Natural himotoshi and signed within an elliptic reserve RANTEI.

LENGTH 3.8 cm

Condition: Good condition, the wood slightly worn, some surface scratches.
Provenance: French private collection.

Estimate EUR 3,000
Starting price EUR 1,500



51 | RANTEI: A CHARMING IVORY NETSUKE
OF TWO PLAYING PUPS

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



Finely carved in the typical manner of this master who gained the honorary title of Hogen. The two playful pups are huddled together, one clambering over the other, and each pulling at the rope in their mouths. The fur is neatly engraved, and the eyes are inlaid in dark horn. Himotoshi and the signature RANTEI within the typical oval reserve underneath.

LENGTH 4 cm

Condition: One small loss to the rope.
Otherwise very good condition with minor wear and age cracks.

Provenance: Ex-collection Conte Don Enrico Lucchesi Palli, Monarch of Campofranco. Purchased in 1889, when he accompanied his cousin Enrico (Henry), Prince of Parma, Earl of Bardi, on a tour of the world from 1887-1891. Thence by descent within the same family.



**Conte Don Enrico
Lucchesi Palli
(1861-1924)**

AUCTION COMPARISON
Compare to a single puppy by Rantei, sold at Bonhams, Fine Japanese Works of Art, 17 September 2013, New York, lot 3041 (**sold for 1,750 USD**).



Estimate EUR 1,500
Starting price EUR 800



52 | RANICHI: A DARK
WOOD NETSUKE
OF A PUPPY

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

Finely and compactly carved as a chubby puppy with its mouth opened, showing a row of oddly large upper teeth, the small inlaid eyes placed wide apart, all resulting in the idiosyncratic comedic expression this artist is known for. The fur is minutely incised and is in harmony with the natural grain of the wood. Natural himotoshi and signed RANICHI within an elliptic reserve.

LENGTH 4.2 cm

Condition: Excellent condition.
Provenance: US private collection.

Estimate EUR 1,500
Starting price EUR 800



**53 | RANICHI: A SUPERB IVORY
NETSUKE OF A TIGRESS WITH CUB**

By Ranichi, signed Ranichi 蘭一
Japan, Kyoto, late 18th to early 19th century, Edo period
(1615-1868)

The mother protectively placing one paw on the back of her cub, looking backward and snarling, both with double-inlaid eyes in translucent and dark horn, the pupils placed far apart, the tails swinging dynamically along the adult tiger's back. Note the neatly incised fur, heightened with sumi save for the stripes, as well as the powerfully carved shoulder bones. The underside with the signature RANICHI within an oblong reserve.

LENGTH 4.2 cm

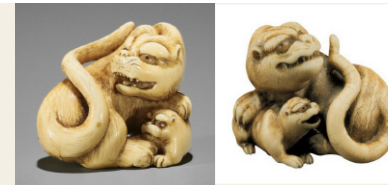
Condition: Very good condition with minor wear and natural imperfections to the material.

Provenance: French private collection, acquired from Muizon, Paris, on 5 June 2003.

Ranichi was a pupil of Hogen Rantei and evidently close to Unsho Hakuryu I, as the present netsuke shares many affinities with this master's work.

**AUCTION
COMPARISON**

Compare a related, yet smaller ivory netsuke by Ranichi depicting the same subject at Zacke, Fine Netsuke & Sagemono, 16 April 2021, Vienna, lot 54 (**sold for 6,573 EUR**). Compare a related ivory netsuke by Hakuryu I depicting the same subject at Sotheby's, Japanese and Korean Works of Art, 14 July 2005, London, lot 1090 (**sold for 11,040 GBP**).



Estimate EUR 8,000
Starting price EUR 4,000



54 | RANICHI: AN IVORY NETSUKU OF TWO HORSES EMERGING FROM CHOKARO SENNIN'S GOURD

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

Well carved as two horses atop a double-gourd, one of the horse's long tail still partly inside the vessel, both animals with eyes inlaid in translucent horn, their manes neatly incised, the underside with large himotoshi and signature RANICHI.

LENGTH 3.7 cm

Condition: Very good condition with some wear and few minor age cracks.
Provenance: French private collection.

The horse is the familiar of Chokaro Sennin, who is able to conjure the animal out of a gourd at will. The Japanese expression hyotan kara koma (lit. 'a horse in the gourd'), refers to a completely unexpected event that actually comes to pass, akin to the flight of pigs in the English-speaking world. This netsuke presents an even unlikelier occurrence, namely two horses emerging from the gourd.

Estimate EUR 2,000
Starting price EUR 1,000



55 | A KYOTO SCHOOL IVORY NETSUKU OF A HARE

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



The rabbit finely carved seated on its rear haunches, the large eyes inlaid with translucent horn, further detailed with floppy ears and subtle incision work. Natural himotoshi between each front and hind leg. Beautiful deep-yellow patina.

LENGTH 3.8 cm

Condition: Very good condition with minor wear and natural age cracks.
Provenance: German private collection.

Stylistically, this carving is highly reminiscent of the school of Rantei, a well-known Kyoto master.

AUCTION COMPARISON

Compare a related ivory netsuke of a hare by Rantei, dated 19th century, at Bonhams, The Harriet Szechenyi Sale of Japanese Art, 8 Nov 2011, London, lot 131 (sold for 2,750 GBP).



Estimate EUR 2,500
Starting price EUR 1,200



56 | TADAMITSU: AN IVORY NETSUKU OF TWO CHICKS

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

Published: Katchen, Arlette (2010) Netsuke 7, Vol. 1, p. 91, no. K910.

HEIGHT 3.5 cm

Condition: Very good condition, appealingly worn, minor age cracks, traces of use, fine honey-yellow patina.
Provenance: Ex-collection Julius and Arlette Katchen, acquired from Sydney Moss Ltd., London, in 1974.

Estimate EUR 4,000
Starting price EUR 2,000

Of compact form, one resting and facing ahead while the other clammers onto its back, the eyes inlaid with pale translucent horn and encircled with fine incision work, the underside well carved with the chick's feet, two asymmetrical himotoshi, and the signature TADAMITSU within an oblong reserve. The ivory bearing a fine, lustrous stain.





57 | A FINE KYOTO SCHOOL IVORY
NETSUKES OF JUROJIN AND HIS DEER

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

Finely carved with the lucky god seated and hunched over the back of his deer looking up at the sky with the mouth agape revealing teeth and tongue, its spotted fur finely incised, the animal neatly detailed with almond-shaped eyes, funnel-shaped ears, and antlers. Jurojin's head is resting on one hand, while the other holds a scroll, and his expression is amusingly grim. The underside with two generously excavated asymmetrical himotoshi.

LENGTH 4.7 cm

Condition: Excellent condition with minor wear and natural age cracks. Superb honey patina.
Provenance: French private collection.

LITERATURE
COMPARISON

A related netsuke is illustrated in Schwarz, Karl M. (1992) Netsuke Subjects, p. 26-27, no. 10. Another related netsuke by Yoshitomo is illustrated with a line drawing in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part B, p. 996.



Estimate EUR 3,000
Starting price EUR 1,500



58 | A VERY RARE IVORY NETSUKES
OF A KIRIN GOAT, ATTRIBUTED
TO MITSU HARU

Attributed to Mitsuharu, signed Tomotada 友忠
Japan, Kyoto, late 18th century, Edo period (1615-1868)

The recumbent animal in a graceful posture with much of the carver's attention given to the elegantly placed legs, the shaggy fur finely incised, the almond-shaped eyes with dark inlaid pupils, neatly detailed with funnel-shaped ears and a single tapering horn, the long beard touching its body – the carver has combined elements of both the goat and the kirin, two of his favored subjects. Signed within an oblong, recessed reserve below two asymmetrical himotoshi TOMOTADA.

HEIGHT 4.6 cm

Condition: Excellent condition with minor wear and expected age cracks.
Provenance: The Gabor Wilhelm Collection, Paris.

Though signed Tomotada, this kirin-goat hybrid is almost certainly by Mitsuharu. For a discussion on Mitsuharu's goats and kirin see International Netsuke Society Journal, vol. 39, no. 1, p. 13-14 and p. 19.

Literature comparison:

Compare a related ivory netsuke of a goat with shaggy fur by Mitsuharu in the collection of the British Museum, museum number F.77.a.

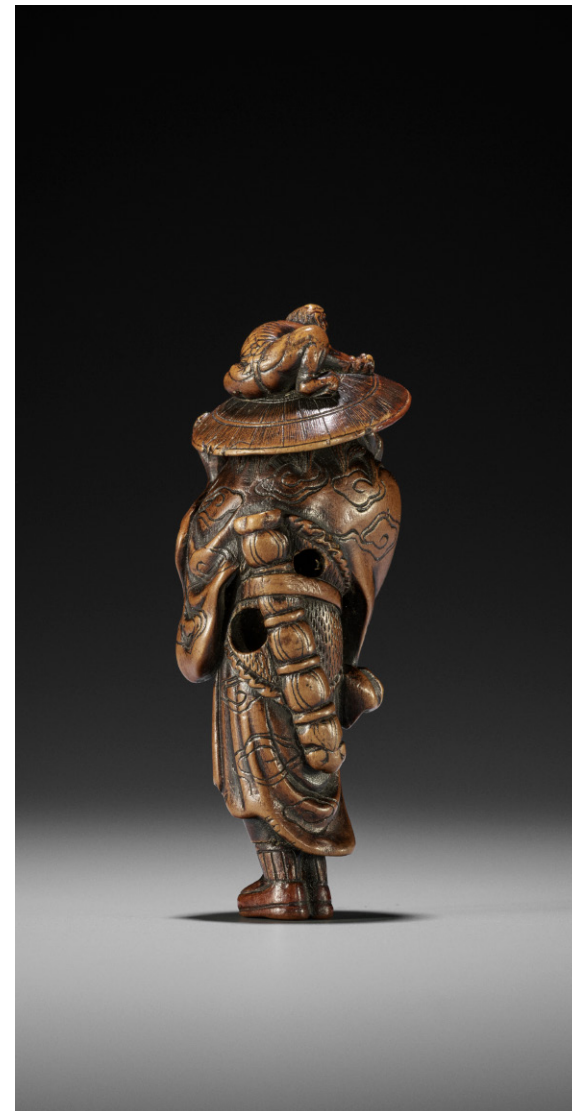
AUCTION
COMPARISON

Compare a related ivory netsuke of a goat, also signed Tomotada but by Mitsuharu, at Zackle, Fine Netsuke, Sagemono & Okimono, 2 November 2019, Vienna, lot 124 (sold for 5,688 EUR). Compare also a related ivory netsuke of a kirin, attributed to Mitsuharu, at Zackle, Fine Netsuke & Sagemono, 29 October 2021, Vienna, lot 50 (sold for 15,168 EUR).



Estimate EUR 4,000
Starting price EUR 2,000





**59 | MITSUHARU: A SUPERB WOOD
NETSUKE OF SHOKI AND ONI**

By Mitsuharu, unsigned
Japan, Kyoto, late 18th century, Edo period (1615-1868)

Dynamically and expressively carved in the typical manner of Mitsuharu, the demon queller dressed in a voluminous robe incised with cloud designs and with long draping sleeves, his downward-pointing sword at the ready, and holding on to the brim of his hat on which a boldly carved oni hides. Shoki's expression is typically carved - his mouth is open, his beard is flowing in the wind, the ringed eyes with horn-inlaid pupils. The back with large himotoshi between the sword's scabbard.

HEIGHT 8.2 cm

Condition: The feet are probably restored. Some general wear, minuscule nicks. Otherwise fine condition, beautiful patina.
Provenance: French private collection.

LITERATURE COMPARISON

For a discussion of the carver see INSJ, vol. 39, no. 1, pp. 11-23, A similar example in ivory (also unsigned) is illustrated in fig. 29 (and illustrated on the cover of the journal). For a related example in wood see Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part A, p. 532.



Estimate EUR 6,000
Starting price EUR 3,000

60 | A GOOD IVORY NETSUKES OF SHOKI, ATTRIBUTED TO MITSU HARU

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

Carved in the typical manner of Mitsuharu and depicting the demon queller Shoki grabbing the rim of his hat and dynamically turning his head to the right. His mouth is slightly opened, his long beard is flowing to the sides, and the eyes formed by concentric rings give Shoki a slightly crazed expression. The demon hunter's characteristic double-edged ken sword is pointing downwards, ready to strike. The elaborately flowing robe is well-carved and decorated with sparse cloud designs. Large himotoshi through the back.

HEIGHT 7 cm

Condition: The feet are restored. Otherwise good condition with associated surface wear and age cracks.
Provenance: Austrian private collection.

Estimate EUR 2,000
Starting price EUR 1,000



61 | A POWERFUL AND LARGE IVORY NETSUKES OF A DRAGON, ATTRIBUTED TO MITSU HARU

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

Powerfully carved and displaying all the signature traits of Mitsuharu, depicting a horned dragon coiling around itself, the tail forming the base of the netsuke, the head raised toward the sky, the mouth wide open revealing teeth and tongue, with a fierce expression, the scales and other details finely incised. A small loose ivory ball is enclosed in the openwork structure of the netsuke. Natural himotoshi. The ivory bearing a superb deep-yellow patina.

LENGTH 5 cm



Condition: Very good condition with minor wear, two small chips to the edge which have smoothened over time. Fine, honey-brown patina. The inlaid eye is lost.
Provenance: The Gabor Wilhelm Collection, Paris.

LITERATURE COMPARISON

There does not appear to be any netsuke of dragons which are in fact signed Mitsuharu, however a number can be confidently attributed to the artist. See for example two dragons in International Netsuke Society Journal (Spring 2019) Vol. 39, no. 1, p. 20, nos. 25-26.



AUCTION COMPARISON

Compare a related ivory netsuke of a dragon, also attributed to Mitsuharu and dated late 18th century, at Zacke, Fine Netsuke & Sagemono, 16 April 2021, Vienna, lot 58 (sold for 3,286 EUR).



Estimate EUR 2,000
Starting price EUR 1,000



62 | A RARE IVORY NETSUKES OF BASHIKO SENNIN, ATTRIBUTED TO MITSU HARU

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

Published: Barry Davies Oriental Art (1995) 100 Selected Pieces from the Netsuke Collection of Scott Meredith, no. 6.

Well carved, the sennin standing and grabbing the claw of the ferocious dragon writhing above him, wearing a long flowing robe as well as leafy skirt and apron, a double-gourd attached to his belt, the dragon displaying all the signature traits of Mitsuharu with a long snout, the mouth agape revealing teeth and tongue, further detailed with two horns, funnel-shaped ears, and neatly incised scales. The back with one himotoshi, the other between the sennin's right arm and body.

HEIGHT 7.3 cm

Condition: Good overall condition with some wear, expected age cracks, natural imperfections to the material, few minuscule nicks. One foot is likely restored.
Provenance: Dutch private collection.



The subject is quite rare in netsuke art and usually misidentified as Chinnan Sennin or Rakan Handaka Sonja, who are both usually depicted with alms bowls from which they conjure the dragon. Bashiko Sennin was a healer of animals who came upon a sick dragon and remedied the dragon's ailments with acupuncture.

LITERATURE COMPARISON

There does not appear to be any netsuke of dragons which are in fact signed Mitsuharu, however a number can be confidently attributed to the artist. See for example two dragons in International Netsuke Society Journal (Spring 2019) Vol. 39, no. 1, p. 20, nos. 25-26. Compare a closely related figure of a sennin with a dragon, also unsigned, dated early 18th century, illustrated in Davey, Neil K. (1974) Netsuke: A comprehensive study based on the M.T. Hindson Collection, p. 336, no. 1024.



Auction comparison:

Compare a related ivory netsuke of a dragon, also attributed to Mitsuharu and dated late 18th century, at Zacke, Fine Netsuke & Sagemono, 16 April 2021, Vienna, lot 58 (sold for 3,286 EUR).

Estimate EUR 5,000
Starting price EUR 2,400





63 | **MITSUHARU: AN IVORY
NETSUKE OF A SNARLING SHISHI**

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

Boldly carved seated, its head turned back to the right in a typical attitude as it protects a large ball with all paws, the bulging eyes with dark-inlaid pupils, the curled mane and fur neatly incised, the mouth slightly agape revealing tongue and teeth, the back and underside with large and generously excavated himotoshi, the underside of the ball with the signature MITSUHARU within an oval reserve. The ivory bearing an unusual, attractive cream-colored patination.

HEIGHT 4.5 cm

Condition: Very good condition with minor surface wear, expected age cracks, few small nicks.
Provenance: The Gabor Wilhelm Collection, Paris.

LITERATURE COMPARISON

Compare a related ivory netsuke of a shishi with ball by Mitsuharu, illustrated in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part A, p. 532.



AUCTION COMPARISON

Compare a closely related ivory netsuke of a shishi with ball by Mitsuharu at Bonhams, Fine Japanese Art, 10 November 2011, London, lot 56 (sold for 8,750 GBP).



Estimate EUR 6,000
Starting price EUR 3,000



64 | **A KYOTO SCHOOL IVORY
NETSUKE OF A SHISHI**

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

The shishi seated in an unusual position with all four paws on the ground and the head turned sideways, the mouth agape in a snarl with curled lips containing a loose ball, the wild mane and bushy tail finely incised and heightened with sumi, the muscular body well defined, the back with two asymmetrical himotoshi.

HEIGHT 4 cm

Condition: Good condition, appealingly worn, expected age cracks. Fine, smooth, honey-yellow patina.
Provenance: The Gabor Wilhelm Collection, Paris.

AUCTION COMPARISON

Compare to a similar but restored ivory netsuke, recently sold at Lempertz, Asian Art, 27 June 2020, Cologne, lot 319 (sold for 4,250 EUR). Compare a related ivory netsuke of a shishi at Zacke, Japanese & Korean Art, 10 September 2021, Vienna, lot 290 (sold for 4,803 EUR).



Estimate EUR 4,000
Starting price EUR 2,000





65 | A SUPERB IVORY NETSUKE
OF A SHISHI AND BALL

Unsigned
Japan, Osaka, ca. 1780-1800, Edo period (1615-1868)

Published:
Sydney L. Moss Ltd. (1993) Zodiac Beasts and Distant Cousins, no. 13.
Sydney L. Moss Ltd. (2006) More Things in Heaven and Earth, p. 66, no. 25.

The lean and indubitably male beast sits upright on its haunches with both front paws flailing around its head, one catching two locks of its finely incised mane in apparent irritation. The ribs are well rendered, and the vertebrae of the spine are neatly articulated. On the naturalistically carved base stands an openwork cage containing a loose ball. One himotoshi to the base, the other between the base and bushy tail.

HEIGHT 4.4 cm

Condition: Very good condition with some wear, minor age cracks, few minuscule nicks. Fine, cream-colored patina.
Provenance: Sydney L. Moss Ltd., London, Zodiac Beasts and Distant Cousins, 1993, no. 13. Stolen from Sydney L. Moss Ltd. at the time of the aforementioned exhibition and found 18 months later with a South London fence (a reseller of stolen goods). Sydney L. Moss Ltd., London, More Things in Heaven and Earth, 2006, no. 25. A notable private collection, acquired from the above.

LITERATURE COMPARISON
Compare a related ivory netsuke of a shishi climbing a dead tree, with similar expression and features, also unsigned, illustrated in Hurtig, Bernard (1973) Masterpieces of Netsuke Art: One Thousand Favorites of Leading Collectors, p. 156, no. 642. Two closely related netsuke from the June Schuerch collection are illustrated in Sydney L. Moss Ltd. (2006) More Things in Heaven and Earth, p. 66, no. 25 (the catalog entry for the present lot).

Estimate EUR 15,000
Starting price EUR 7,500



66 | SADAHIRO: A RARE
IVORY NETSUKES
OF TWO HATCHING
DRAGONS

By Sadahiro, signed Sadahiro 定廣
Japan, Osaka, 19th century

Well carved as two ferocious dragons, each two-horned and three-clawed, emerging from a cracked egg, one with the mouth wide open and clutching a tama pearl, their writhing bodies with neatly incised scales, the underside with two himotoshi, signed to the side of the egg SADAHIRO.

LENGTH 4.8 cm

Condition: Very good condition with minor surface wear.
Provenance: French private collection, acquired at Galerie Yamato, Paris, in 2000.

Estimate EUR 3,000
Starting price EUR 1,500



68 | HIDECHIKA: A POWERFUL IVORY
NETSUKES OF A ROARING SHISHI WITH BALL

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

Boldly carved seated, the muscular body well rendered, the shishi with a fierce expression, the eyes incised and with dark-inlaid pupils, the mouth agape in a roar, with a loose ball inside, the wild mane, bushy tail, and fur finely incised and heightened with sumi, its forepaws resting against a huge ball, which is carved with drapery and incised with foliate scroll. The underside with two asymmetrical himotoshi and the signature within an oval reserve HIDECHIKA. Beautiful, deep patina.

LENGTH 4.3 cm

Condition: Very good condition with some surface wear and minor age cracks.
Provenance: The Gabor Wilhelm Collection, Paris.

AUCTION COMPARISON
Compare a related ivory netsuke of a shishi by Sadayoshi, also dated early 19th century, at Bonhams, The Harriet Szechenyi Sale of Japanese Art, 8 November 2011, London, lot 15 (sold for 5,000 GBP).



Estimate EUR 3,000
Starting price EUR 1,500



67 | MASAHIRO: A FINE OSAKA SCHOOL
IVORY NETSUKES OF A SHISHI WITH BALL

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

Finely carved and stained, seated on its rear haunches, one front paw resting against a huge ball, the snarling shishi with a fierce expression, a reishi-shaped nose, a loose ball in its mouth, and gilt-metal-inlaid pupils, the finely incised fur, mane, and tail heightened with sumi, natural himotoshi between the shishi's limbs and the ball, the underside of which shows the signature MASAHIRO. The artist was a pupil of Ohara Mitsuhiro (1810-1875).

LENGTH 3.5 cm

Condition: Very good condition with minor surface wear.
Provenance: Christie's, Arts Asiatiques, 19 November 2003, lot 83. Galerie Espace 4, Paris, 18 June 2004. French private collection, acquired from the above.

AUCTION COMPARISON
Compare to a closely related ivory netsuke of a shishi with ball attributed to Garaku, sold at Bonhams, The Harriet Szechenyi Sale of Japanese Art, 8 November 2011, London, lot 7 (sold for 5,250 GBP).



Estimate EUR 2,500
Starting price EUR 1,200





69 | A SUPERB OSAKA SCHOOL
IVORY NETSUKES OF A TIGER

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

Finely and amusingly carved as a tiger facing backwards with a mischievous expression marked by its sideways glance achieved by the clever placement of the dark horn-inlaid eyes, the animal further detailed with thick brows, small ears, incised whiskers, and sharp teeth, the fur neatly incised and heightened with sumi, creating a striking contrast to the smooth stripes, the tail elegantly curved, the underside with two asymmetrical himotoshi.

LENGTH 4 cm

Condition: Overall good condition with minor wear, one leg restored. Fine honey-yellow patina.
Provenance: The Gabor Wilhelm Collection, Paris.

AUCTION COMPARISON

Compare a related ivory netsuke of a tiger by Garaku, dated to the early 19th century, at Bonhams, The Julius and Arlette Katchen Collection of Fine Netsuke Part II, 10 May 2017, London, lot 58 (**sold for 6,250 GBP**). Another closely related ivory netsuke of a tiger, unsigned and with a restored front leg, was sold at Lempertz, Asian Art, 6 December 2019, Cologne, lot 205 (**sold for 4,464 EUR**).



Estimate EUR 8,000
Starting price EUR 4,000





70 | **A NARWHAL TUSK NETSUKE OF AN OXHERD AND OX, ATTRIBUTED TO GARAKU**

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

The small boy wearing a loose robe and holding the rope halter of a recumbent ox as he tries to clamber onto its back, the underside well carved with the boy's and ox's legs, two asymmetrical himotoshi, and a characteristic oban-shaped reserve.

LENGTH 5.5 cm

Condition: Wear, natural age cracks, a larger circumferential crack, the tail with a small loss. Overall good condition.
Provenance: European collection.



The oban-shaped reserve to one of the hind legs is an invention of Garaku. Raymond Bushell writes, "Garaku preserved a section of the spirally grooved bark in the shape of an oban (gold coin) on which he carved his signature – an innovation – [...] The signed oban-shaped reserve in narwhal is distinctively the work of Garaku of the Soken Kisho. Unsigned narwhal netsuke with this characteristic oban-shaped reserve, and otherwise consistent, may be attributed to Garaku with the utmost confidence." (Collector's Netsuke, 1971, p. 44).

LITERATURE COMPARISON

A near-identical narwhal tusk netsuke attributed to Garaku I or II and depicting a herdboy and ox, with the same unsigned oban-shaped reserve as on the present netsuke, is illustrated in Moss (2008) Such Stuff As Dreams Are Made On, p. 56-57, no. 20. Compare also a near-identical marine ivory netsuke by Garaku at Sotheby's, The Carlo Monzino Collection of Netsuke, Inro and Lacquer, 21 June 1995, London, lot 167.



AUCTION COMPARISON

Compare a closely related ivory netsuke of a boy oxherd, also attributed to Risuke Garaku, 5.4 cm wide, at Bonhams, The Edward Wrangham Collection of Japanese Art Part IV on 6 November 2013, London, lot 60 (sold for 4,375 GBP). A closely related narwhal tusk netsuke of a baying Kirin attributed to Garaku, was sold at Zacke, Fine Netsuke & Sagemono, 16 April 2021, Vienna, lot 61 (sold for 9,480 EUR).



Estimate EUR 3,000
Starting price EUR 1,500



71 | **AN IVORY NETSUKE OF A DOG WITH PUPPY AND DRAGONFLY**

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

The mother in a recumbent posture, wearing a foliate-incised collar, a dragonfly resting on her back, the cub clambering on her tail and hind leg, its mouth agape in a charming snarl, both with eyes inlaid in dark horn, floppy ears, and neatly incised fur, the underside well carved with the animals' limbs and two himotoshi.

LENGTH 5.3 cm

Condition: Very good condition with some surface wear, minor age cracks, natural imperfections to the material.
Provenance: Ex-collection Conte Don Enrico Lucchesi Palli, Monarch of Campofranco. Purchased in 1889, when he accompanied his cousin Enrico (Henry), Prince of Parma, Earl of Bardi, on a tour of the world from 1887-1891. Thence by descent within the same family.



Conte Don Enrico Lucchesi Palli (1861-1924)

AUCTION COMPARISON

Compare a related ivory netsuke of a puppy with a dragonfly on its back by Ohara Mitsuhiro, an Osaka contemporary of the present netsuke's carver, at Bonhams, The Julius and Arlette Katchen Collection of Fine Netsuke Part II, 10 May 2017, London, lot 130 (sold for 13,750 GBP).



Estimate EUR 3,000
Starting price EUR 1,500





72 | DORAKU: AN IVORY NETSUKES OF A DRUNKARD

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

Well carved and superbly stained as a smiling man clad only in a fundoshi, his naked back neatly incised with an ornate tattoo depicting floral and foliate designs, his body hair finely incised as well, the incision work heightened with sumi. He is holding up a stippled sake bottle, the label of which is found at the top of his head, inscribed Joshu Issho (one sho of high-grade sake) and with the sake maker's logo possibly reading Yama Isseki within a square. The back and underside with himotoshi. Signed to one leg within a wavy reserve DORAKU.

HEIGHT 4 cm

73 | DORAKU: AN IVORY NETSUKES OF A SAMURAI TAKING OFF HIS ARMOR

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

Well carved and superbly stained as a portly warrior standing, leaning slightly forwards as he removes his protective vest, the rest of his suit of armor on the ground before him, his face showing a strained expression, his hair elegantly falling in strands over the back, the fine incision work heightened with sumi, the back with two himotoshi, the warrior's loincloth signed to the back DORAKU.

HEIGHT 4.8 cm



Condition: Good condition with minor surface wear, minimal age cracks, a tiny nick to the edge of one himotoshi. A cup or other object appears to have been held in the man's left hand but is now lost. Fine honey-yellow patina.
Provenance: The Gabor Wilhelm Collection, Paris.

AUCTION COMPARISON

Compare to an ivory netsuke of two wrestling drunks by Doraku, sold at Zacke, Fine Netsuke & Sagemono, 16 April 2021, Vienna, lot 71 (sold for 11,376 EUR).



Estimate EUR 1,500
Starting price EUR 800

Condition: Excellent condition with minor wear and expected age cracks. Fine, smooth honey patina.
Provenance: The Gabor Wilhelm Collection, Paris.

LITERATURE COMPARISON

Compare a near-identical netsuke by Doraku, illustrated in Lazarnick, George (1981) Netsuke & Inro Artists, and How to Read Their Signatures, vol. 2, p. 1325.



Estimate EUR 1,500
Starting price EUR 800



74 | SHIGEMASA: AN IVORY NETSUKES OF URASHIMA TARO

By Shigemasa, signed Shigemasa 重正
Japan, Osaka, late 19th century, Meiji period (1868-1912)

Depicting Urashima Taro opening the forbidden bejeweled box (tametebako), causing him to transform into an elderly man, much to his bewilderment. The box and his robe are finely incised with foliate designs heightened with sumi. The back and underside with himotoshi. The underside of the box with the signature SHIGEMASA.

LENGTH 3.7 cm

Condition: Good condition with minor surface wear, one toe restored.
Provenance: French private collection, acquired from Dumas, Paris, on 5 July 1997.

LITERATURE COMPARISON

Compare a near-identical netsuke by Shigemasa, illustrated in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part B, p. 732. Compare a closely related netsuke depicting the same subject by Masahiro in the collection of the Fitzwilliam Museum Cambridge, accession number MAR.O.153-1912.



Estimate EUR 1,500
Starting price EUR 800



75 | SHUKOSAI ANRAKU: AN IVORY NETSUKES OF A NOH MASK ON A BOX

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

Finely carved and stained to depict a rectangular box and cover with tasseled handles, neatly incised with pine needles, the cover surmounted by a Jo mask with finely carved features and a long beard. The netsuke alludes to the traditional Noh play Takasago, a very auspicious story involving a loving and long-married couple.

LENGTH 3.3 cm

Condition: Very good condition with surface wear, minor age cracks, traces of use.
Provenance: French private collection, acquired from Guffroy, Amiens, on 13 May 2000.

Estimate EUR 1,500
Starting price EUR 800



76 | MITSUSADA: A FINE IVORY NETSUKES OF A DAIKON (FORKED RADISH) WITH DAIKOKU

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

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

HEIGHT 3.5 cm

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



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

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

Estimate EUR 6,000
Starting price EUR 3,000



77 | AN OSAKA SCHOOL WALRUS TUSK NETSUKES DEPICTING LEAVES AND FRUIT

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



Well carved and superbly and deeply stained to depict a cluster of fruit including kaki (persimmon), mikan (tangerine), zakuro (pomegranate), and grapes, borne on curved stems issuing finely veined leaves, all atop a furled, worm-eaten lotus leaf with stems on the underside forming the natural himotoshi.

LENGTH 4.2 cm

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

Estimate EUR 1,500
Starting price EUR 800



78 | MITSUHIRO: A FINE IVORY NETSUKES OF FUKUROKUJU

Signed Mitsuhiro 光廣
Japan, Osaka, mid-19th century, Edo period (1615-1868)

Published: Zacke (1988), Ausstellung Marcel Lorber (1900-1986). 3.Teil: Japanische Netsuke aus seinem Nachlass, no. 58.

A small, beautifully stained, and finely carved ivory netsuke depicting the lucky god Fukurokuju with a large forehead, dressed in a voluminous robe and with a characteristic cowl draped over his head. He is shown holding a fan and leaning against a large, gnarly cane. His robe is neatly incised with karakusa motifs. The back with small himotoshi and the underside with the neatly incised signature MITSUHIRO within an oval reserve.

HEIGHT 3.3 cm

Condition: Old repair to the staff. Otherwise fine condition.
Provenance: Ex-collection Marcel Lorber (1900-1986), sold at Zacke in 1988 and since then in a Viennese private collection.



Portrait of Marcel Lorber (1900-1986)

LITERATURE COMPARISON
Compare to a related ivory netsuke of Fukurokuju on clouds, by Ohara Mitsuhiro, formerly in the Bushell collection, now in the Los Angeles County Museum of Art (LACMA) accession no. AC1998.249.174.



AUCTION COMPARISON
Compare to a related ivory netsuke of Fukurokuju, signed Mitsuhiro, sold at Zacke, Fine Netsuke & Sagemono, 16 April 2021, Vienna, lot 77 (sold for 4,550 EUR).

Estimate EUR 2,500
Starting price EUR 1,200





79 | **MITSUHIRO: A FINE IVORY NETSUKU OF THREE GINKGO NUTS**

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

Well carved from core ivory of superior quality, depicting three ginkgo nuts laid end to end, the central nut pegged to the other two, the central nut signed MITSUHIRO with a red-inked kakihan. The ivory bearing a superb, lustrous finish.

LENGTH 5.4 cm

Condition: Very good condition, minor wear to inking. Tiny imperfection to the edge of the central nut where it is pegged.

LITERATURE COMPARISON

The depiction of three ginkgo nuts by Mitsuhiro is rare. Compare a related ivory netsuke of a ginkgo nut by Mitsuhiro, illustrated in Mitsuhiro / Mikoshiba, Misao (transl.) (2001) Takarabukuro: A Netsuke Artist Notebook, p. 94, formerly in the collection of Raymond and Frances Bushell and now in the Los Angeles County Museum of Art, accession number AC1998.249.305.



Estimate EUR 4,000
Starting price EUR 2,000



80 | **MITSUHIRO: A FINE IVORY NETSUKU OF A BAMBOO NODE**

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

Finely carved in a naturalistic manner, preserving the curvature of the tusk, the ivory beautifully stained, with a central himotoshi beside the signature MITSUHIRO above the seal OHARA. The Japanese word for a node of bamboo is setsu, which also means 'fidelity', a pun which was often employed in netsuke art.

HEIGHT 5.1 cm

Condition: Very good condition with minor surface wear, expected age cracks, the front with a fine honey-gold patina.
Provenance: Sydney L. Moss Ltd, no. 5698 (according to label to reverse).

LITERATURE COMPARISON

Compare a closely related netsuke depicting the same subject by Mitsuhiro, illustrated in Davey, Neil K. (1974) Netsuke: A comprehensive study based on the M.T. Hindson Collection, p. 43, no. 89.



Estimate EUR 4,000
Starting price EUR 2,000





81 | **MITSUHIRO: A FINE IVORY OJIME WITH A BIRD AND BAMBOO**

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

Of slender, cylindrical form, finely engraved in katakiri and kebori with a small bird in flight above a bamboo spray, superbly heightened with sumi, the reverse with the signature MITSUHIRO with a kakihan. The masterful use of sumi-e (ink) is highly characteristic of this important artist.

LENGTH 2.5 cm

82 | **MITSUHIRO: A FINE IVORY OJIME WITH A FLOWER**

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

Of ovoid form, finely engraved in katakiri and kebori with a blossoming flower borne on a gnarled leafy stem, the leaves deeply carved, all superbly heightened with sumi, the reverse with the signature MITSUHIRO with a kakihan. The masterful use of sumi-e (ink) is highly characteristic of this important artist.


LENGTH 1.3 cm

Condition: Very good condition with minor surface wear
Provenance: Ex-collection Elinor “Elly” Nordskog (1919-2013).

Estimate EUR 800
Starting price EUR 400

Condition: Excellent condition with minor wear and little loss of ink.
Provenance: Ex-collection Elinor “Elly” Nordskog (1919-2013).

LITERATURE COMPARISON
Compare two related ojimes similarly carved with bamboo by Mitsuhiro, one also with a bamboo, illustrated in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part A, p. 542.



Estimate EUR 1,200
Starting price EUR 600



83 | **KAIGYOKUSAI MASATSUGU: A SUPERB IVORY OJIME OF TWO TURTLES**

By Kaigyokusai Masatsugu (1813-1892), signed Masatsugu 正次 Japan, Osaka, mid-19th century, Edo period (1615-1868)

Carved from a choice piece of lightly stained tokata ivory as two turtles embracing one another, the cord channel between them. The details are masterfully worked, especially when considering the size, the eyes are inlaid in pale, translucent horn. Signed MASATSUGU.

HEIGHT 1.7 cm

Condition: Excellent condition.

Estimate EUR 4,000
Starting price EUR 2,000





84 | **MASAKA: A SUPERB IVORY NETSUKES OF AN ONI APPLYING MOXA**

By Kihodo Masaka, signed Masaka 正香
Japan, Osaka, late 19th century, Meiji period (1868-1912)

Published: Lazarnick, George (1981) Netsuke & Inro Artists, and How to Read Their Signatures (LNIA), Vol. 1, p. 705.

The oni applying burning pellets to his leg in the self-application of moxibustion, a particularly painful form of acupuncture-related homeopathic treatment – his marvelous expression indicates just how painful it can be. The moxa pellets are inlaid, as are his eye pupils, in dark horn. A bowl of charcoal sits at the demon's side, for heating the moxa. The underside well carved, the two pouches inscribed Hiuchi ('flint') and Mogusa (a paste when ignited supposedly relieves aching muscles), the signature MASAKA within an oval reserve. Note the fine manner of staining and precise incision work.

HEIGHT 3.9 cm

Condition: Excellent condition with minor wear.

Kihodo Masaka is regarded as one of the greatest carvers of netsuke and okimono, particularly during the Meiji period. He was favored by the aristocracy and Japanese royalty, one of his works (a cake plate decorated with a bag of hundred rats) was even purchased by the Meiji emperor in 1889.

LITERATURE COMPARISON

Compare a closely related ivory netsuke of an oni applying moxa by Masaka, illustrated in Sydney L. Moss Ltd. (1993) Zodiac Beasts and Distant Cousins, no. 92.



AUCTION COMPARISON

Compare a related ivory okimono of three oni fighting by Kihodo Masaka, 5.7 cm high, at Bonhams, Fine Japanese Works of Art, 19 March 2013, New York, lot 2257 (sold for 13,750 USD).



Estimate EUR 12,000
Starting price EUR 6,000

TANBA SCHOOL



85 | A FINE WOOD
NETSUKE OF
A KARASU TENGU

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

The crow-beaked tengu seated with one hand resting on its lap, holding a feathered fan (hauichiwa), dressed in yamabushi garments, and wearing a token cap. The stern expression is marked by glaring eyes double-inlaid in pale and dark horn. The feathered wings in the back are very finely carved. Good himotoshi through the back and underside.

LENGTH 4.1 cm

Condition: Very good condition, minor wear to the underside.
Provenance: French private collection.

Estimate EUR 2,000
Starting price EUR 1,000



86 | A FINE TANBA SCHOOL
WOOD NETSUKE DEPICTING
A KUNOHA TENGU INSIDE A CHESTNUT

Unsigned
Japan, Tanba province, c. 1830, Edo period (1615-1868)

Boldly carved as a tengu seated emerging from a chestnut (tengu no kuri), its beard, hair, wings, and plumage finely incised, the eyes double-inlaid in pale and dark horn, wearing a token cap, holding a feathered fan (hauichiwa) in one hand, and humorously grabbing its long nose with the other. The back and underside with large, generously excavated himotoshi.

LENGTH 4 cm

Condition: Good condition with minor wear, few minuscule nicks, light surface scratches. Fine, naturally grown, dark, smooth patina.
Provenance: European collection.

The subject depicted here is quite unusual, quite possibly unique. Not only is the tengu a kunoha tengu rather than a crow-beaked karasu tengu but it is also hatching from a chestnut rather than from an egg.

Estimate EUR 3,000
Starting price EUR 1,500





87 | TOYOKAZU: A SUPERB WOOD NETSUKÉ OF A MONKEY WITH PEACH

By Shugasai Toyokazu, signed Toyokazu 豊一
Japan, Sasayama, Tanba province, mid-19th century, Edo period (1615-1868)

Published: Sagemonoya (2009), The 2009 New York Sans Ivoire Netsuke & Sagemono Selection, p. 41, no. 102.

Very finely carved and warmly stained, depicting a seated monkey (saru) mischievously guarding a suggestively carved peach with one hand, the other scratching his back. The simian's glaring eyes are inlaid in pale and dark horn and the hairwork is neatly engraved. Good, asymmetrical himotoshi through the underside and back. Signed within a typical oval reserve in cleanly cut characters TOYOKAZU.

HEIGHT 3.3 cm

Condition: Very good condition, minor wear, a tiny dent to the very edge of one foot.
Provenance: French private collection, purchased from Sagemonoya, Tokyo, in 2009.

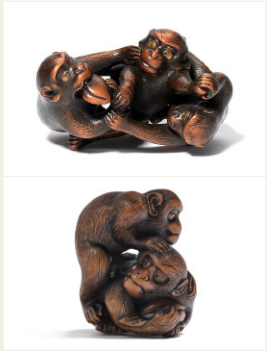
Shugasai Toyokazu is widely regarded as the most accomplished pupil of Naito Toyomasa (1773-1856).



LITERATURE COMPARISON
A very similar netsuke by Toyokazu is illustrated in Ducros, Alain (1994) Netsuke & Sagemono, p. 88.



AUCTION COMPARISON
For a related wood netsuke by Toyomasa of three monkeys fighting over a peach see Bonhams, The Harriet Szechenyi Sale of Japanese Art, 8 November 2011, London, lot 155 (**sold for 85,250 GBP**). Another related wood netsuke by Toyomasa of two monkeys fighting over a peach was sold at Tessier Sarrou, Arts D'Asie, 13 December 2021, Paris, lot 60 (**sold for 160,000 EUR**).



Estimate EUR 15,000
Starting price EUR 7,500





88 | TOYOKAZU: A FINE WOOD NETSUKE OF THREE PLAYING PUPPIES

By Shugasai Toyokazu, signed Toyokazu 豊一
Japan, Sasayama, Tanba province, mid-19th century, Edo period (1615-1868)

Finely carved as three playing pups clambering over one another, each one with a different fur coat – one has neatly incised fur, another is smoothly polished, and the last is piebald with alternating polished areas and incised fur. All eyes are inlaid in dark horn and the many finely carved paws are visible underneath. Natural himotoshi and signed TOYOKAZU within an oval reserve.

LENGTH 3.8 cm

Condition: Excellent condition, minor wear.
Provenance: Ex-collection Conte Don Enrico Lucchesi Palli, Monarch of Campofranco. Purchased in 1889, when he accompanied his cousin Enrico (Henry), Prince of Parma, Earl of Bardi, on a tour of the world from 1887-1891. Thence by descent within the same family.

Shugasai Toyokazu is widely regarded as the most accomplished pupil of Naito Toyomasa (1773-1856).

Estimate EUR 6,000
Starting price EUR 3,000



Conte Don Enrico Lucchesi Palli (1861-1924)



89 | A FINE TANBA SCHOOL WOOD NETSUKE OF THREE PUPPIES AND AWABI SHELLS

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

The two awabi shells placed next to each other, three puppies clambering over them, two of them biting into a rope which connects the two shells, the third biting into another's tail. The details very finely carved and the wood appealingly stained. The eyes inlaid in dark horn. Natural himotoshi.

LENGTH 4 cm



Condition: Excellent condition.
Provenance: French private collection, purchased at Christie's Paris, 10th June 2009, lot 29.

AUCTION COMPARISON

Compare to a related wood netsuke of two puppies by Naito Toyomasa, sold at Bonhams, Fine Japanese Art, 12 November 2015, London, lot 113 (**sold for 6,875 GBP**).



Estimate EUR 4,000
Starting price EUR 2,000





90 | **TOYOKAZU: A SUPERB WOOD
NETSUKU OF A RECUMBENT OX**

By Shugasai Toyokazu, signed Toyokazu 豊一
Japan, Sasayama, Tanba province, mid-19th century, Edo period
(1615-1868)

Published: Zacke, Netsuke – Ausstellung 1983, Vienna, no. 71.

Superbly carved, the bulky animal in a reclining posture, its sizeable legs folded underneath for compactness, its tail sweeping forward over the left flank, the head reared to the back, the neck producing a large fold as a result, the head with elegantly curved horns, a rope halter attached to a ring through its muzzle, and the eyes beautifully inlaid in pale horn giving life to the animal. Large, asymmetrical himotoshi underneath and signed on the haunch TOYOKAZU.

LENGTH 4.5 cm

Condition: Excellent condition, minor surface wear.
Provenance: Austrian private collection, acquired from Zacke in 1983.

Shugasai Toyokazu is widely regarded as the most accomplished pupil of Naito Toyomasa (1773-1856). This model was a popular subject of Hidari Toyomasa, Naito Toyomasa's son, who also signed Toyoyo.

LITERATURE COMPARISON
For a closely related wood netsuke of an ox, signed Toyomasa, but attributed to Hidari Toyomasa (Toyoyo) see Ducros, Alain (1994) Paris Edo, no. 17.



AUCTION COMPARISON
For a closely related wood netsuke of an ox, signed Toyomasa, but attributed to Hidari Toyomasa (Toyoyo), see Bonhams, Fine Japanese Art, 6 November 2012, London, lot 146 (sold for 21,250 GBP).



Estimate EUR 8,000
Starting price EUR 4,000



91 | **NAITO TOYOMASA: A SUPERB AND VERY RARE WOOD NETSUKE OF A RAT**

By Naito Toyomasa (1773-1856), signed Toyomasa 豊昌
Japan, Sasayama, Tanba province, early 19th century, Edo period
(1615-1868)

The rat (nezumi) seated, one paw scratching its cheek, the other three grasping its thick tail which curls around underneath, forming the natural himotoshi. The details are carved with immaculate precision, the hairwork is neatly incised and attractively worn. The snout is crafted in a typical manner, similar in style to the puppies carved by the artist, and the large eyes are inlaid in dark, lustrous horn. Note also the well-carved, peculiarly-shaped ears. Signed within an oval reserve underneath TOYOMASA.

HEIGHT 3.8 cm, LENGTH 4.2 cm

Condition: Excellent condition, minor wear.
Provenance: European private collection.

Naito Toyomasa (1773-1856) is widely regarded as one of the greatest netsuke carvers, his works not only being of superior workmanship exhibiting a clever use of staining, but also possessing an unparalleled vividness – often appearing as if they were about to come to life. Toyomasa and his followers carved many zodiac animals, the rat however is surprisingly rare with almost no other examples recorded in literature.

The present carving can be considered an early work by this master carver.

LITERATURE COMPARISON

Compare to a wood netsuke of a rat with chestnut, by Toyomasa, illustrated on the back cover of INSJ, vol. 40, no. 1 (advert by Michael R. Bernstein).



Estimate EUR 60,000
Starting price EUR 30,000





92 | **A FINE TANBA SCHOOL WOOD
NETSUKU OF PUMPKINS AND NASUBI**

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

Superbly carved as three kabocha pumpkins aligned in a row with six nasubi (eggplants) arranged freely around them. A vividly detailed wood netsuke showing a superior use of staining and sukashi-bori (openwork). Natural himotoshi through the curved stem of the largest pumpkin.

LENGTH 5 cm

Condition: Some old repairs. Overall good condition.
Provenance: German private collection.

Estimate EUR 2,500
Starting price EUR 1,200





93 | **KIYOZUMI: A FINE WOOD NETSuke
OF CHOKARO SENNIN**

By Kiyozumi (Seiju), signed Kiyozumi 清住
Japan, probably Tanba province, early 19th century, Edo period
(1615-1868)

Boldly carved as a bearded Chokaro standing with one leg raised in a dynamic pose as he holds up his double-gourd (hyotan) vessel, his eyes closed and mouth wide open as if performing an incantation, no doubt the horse is about to emerge. His loose-fitting, billowing robes are well carved and finely detailed with incision work. The deeply stained wood is of an attractive tone. The back with two asymmetrical himotoshi. Signed underneath the robe KIYUZUMI (Seiju).

HEIGHT 5.5 cm

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

While a Kiyozumi from Kyoto is recorded, this carver does not appear to have worked in wood. **The manner of carving and staining of the wood strongly indicate the work of a Tanba School artist.**

**LITERATURE
COMPARISON**

Compare a closely related netsuke, also signed Seiju, depicting the same subject, at Sotheby's, 1 June 1981, London, lot 143. For a related wood netsuke of Chokaro Sennin by Toyomasa, see Kunsthandel Klefisch, Auction 68, December 1998, lot 575.



Estimate EUR 4,000
Starting price EUR 2,000





SNAILS

94 | TADAYUKI: A SUPERB WOOD NETSUKES OF A SNAIL RETREATING INTO ITS SHELL

By Tadayuki, signed Tadayuki 忠行
Japan, Nagoya, c. 1820-1840, Edo period (1615-1868)

Published:
Davey, Neil K. (1974) Netsuke: A comprehensive study based on the M.T. Hindson Collection, p. 191, no. 576.
Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part B, p. 847.

The finely carved and compact netsuke of a snail retreating into its shell, its head almost entirely inside, the radial markings of the shell carefully executed in masterful ukibori, the skin of the snail neatly incised, the himotoshi formed by a gap between the body and the shell, signed in cursive ukibori characters in a rectangular reserve TADAYUKI.

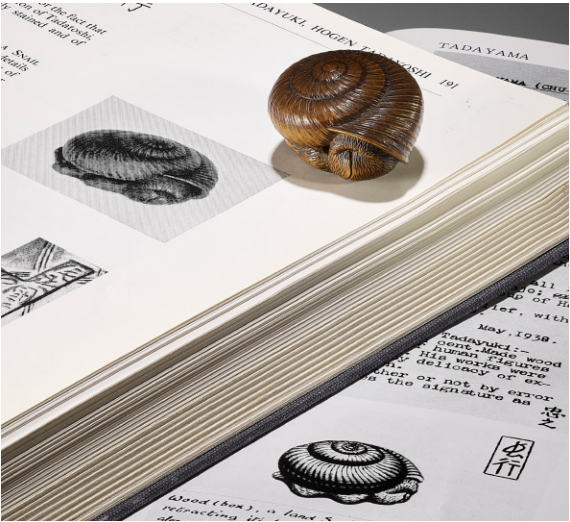
LENGTH 4 cm

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

Provenance: Ex-collection Frederick Meinertzhagen. Ex-collection W. W. Winkworth, acquired from the above. Ex-collection M. T. Hindson. Sotheby's, 20 October 1969, London, lot 1007. Dr. J. J. Desneux, Brussels, acquired from the above. Christie's, An Important European Collection of Netsuke, 14 November 2001, London, lot 80. Ex-collection De Rahm, Switzerland, acquired from the above. Barry Davies Oriental Art, 2001. Ex-collection Teddy Hahn, Darmstadt, acquired from the above.

Neil Davey writes, "Little can be said of this artist, save for the fact that he worked very much in the tradition of Tadatoshi, producing similar models, lightly stained of compact form."

This is a rare variation of the classic Tadatoshi model where the snail is usually shown with its feelers lapped over the shell.



AUCTION COMPARISON

Compare a related wood netsuke of a snail emerging from its shell by Tadatoshi, 3.5 cm wide, dated early 19th century, at Christie's, 15 September 1999, New York, lot 156 (**sold for 13,800 USD**). Another by Tadayoshi was sold at Bonhams, The Edward Wrangham Collection of Japanese Art Part IV, 6 November 2013, London, lot 71 (**sold for 5,000 GBP**).



Estimate EUR 6,000
Starting price EUR 3,000





95 | A FINE NAGOYA SCHOOL WOOD NETSUKE OF A SNAIL EMERGING FROM ITS SHELL

Unsigned
Japan, Nagoya, c. 1830, Edo period (1615-1868)

Well carved, the snail emerging from within its shell, its body bent back over the top for compactness and with extended feelers, the natural himotoshi formed by part of the body beneath, the shell finely incised with some ukibori, and the snail neatly stippled.

LENGTH 3.8 cm

Condition: Good condition with some wear, traces of use.
Provenance: Ex-collection Teddy Hahn, Darmstadt, acquired in 1998 from Barry Davies in Paris.

The position of the body is somewhat unusual in the present netsuke, the lumpy body rising to form a head and all four tentacles placed straight onto the shell in an idiosyncratic, almost eccentric manner. Teddy Hahn interpreted this composition as humorous and remarked that it therefore unsurprising he bought it in Paris.

Estimate EUR 4,000
Starting price EUR 2,000



96 | SHIGEMASA: A RARE STAINED WOOD NETSUKE OF A SNAIL

By Shigemasa, signed Shigemasa 重正
Japan, c. 1860

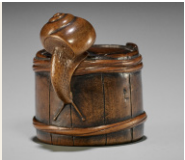
Finely carved as a snail emerging from its shell, the lumpy body folded onto its back, sprawling its tentacles. The shell is neatly incised and exhibits a variety of stains combined with polished areas, the shell showing a peculiar spotted pattern. The underside shows the curling foot which is neatly polished and houses the himotoshi. Signed within a rectangular reserve SHIGEMASA.

LENGTH 3.8 cm

Condition: Very good condition, minor surface wear.
Provenance: Ex-collection Teddy Hahn, Darmstadt.

The artist excelled at the carving of snails and was superior in the staining of his work: His compositions depicting snails slithering across buckets or reishi fungi are well known and loved. The present model depicting a snail emerging from its shell, though popular amongst other snail carvers, appears to be unique for Shigemasa.

AUCTION COMPARISON
A related wood netsuke of a snail on a bucket by Shigemasa was recently sold at Zacke, Fine Netsuke & Sagemono, 29 October 2020, Vienna, lot 120 (**sold for 8,216 EUR**).



Estimate EUR 4,000
Starting price EUR 2,000



Compare the manner of the veining of the taro leaf

97 | SEIYODO TOMIHARU: A RARE WOOD NETSUKE OF A SNAIL ON A TARO LEAF

By Seiyodo Tomiharu (1733-1810), signed Nihon...Seiyodo Tomiharu kore o chokoku, Tenmei ni no toki ni, mizunoe tora toshi... 日本...青陽堂富春彫刻之 干時天明二壬寅年... Japan, Iwami province, dated 1782 (Tenmei 2), Edo period (1615-1868)

Carved from finely stained boxwood and depicting a snail slithering across a folded taro leaf. The composition is full of movement, achieved by the many curls of the stem and leaf, and the foot of the snail, as well as its spiraling shell. The foot of the mollusk is treated with fine ukibori pimples and the veiny structure of the leaf is achieved naturalistically. To top it all off, the entire surface of the leaf is treated with extremely fine ukibori, appearing like waves and simulating the natural surface of the taro leaf – this can only be fully enjoyed when viewed under a magnifying glass or microscope – the sheer skill needed to pull this off is remarkable! One large himotoshi through the underside, the other 'natural' through the leaf. Signed in partially worn ukibori characters Nihon...Seiyodo Tomiharu kore o chokoku, Tenmei ni no toki ni, mizunoe tora toshi... [Seiyodo Tomiharu carved this, in the 2nd year of the Tenmei era, the year of Mizunoe-tora (1782)].

LENGTH 7 cm

Condition: Very good condition – minor professional and invisible touch-ups to the edges of the leaf.
Provenance: European collection.

AUCTION COMPARISON

A similar netsuke by Seiyodo Tomiharu was sold at Bonhams, The Robert S. Huthart Collection of Iwami Netsuke Part I, 15 May 2019, London, lot 31 (sold for 16,937 GBP).



Estimate EUR 15,000
Starting price EUR 7,500





98 | A FINE WOOD NETSUKE OF
A SNAIL ON A BAMBOO SHOOT

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

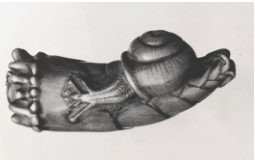
Naturalistically carved and well detailed, depicting a snail creeping over a bamboo shoot, extending its horn-inlaid feelers, a fine contrast between the different textures of the smooth shell, incised bamboo shoot, and stippled snail, the back with two large asymmetrical himotoshi.

LENGTH 4.7 cm

Condition: Very good condition with minor surface wear.
Provenance: Christie's, Japanese and Asian Decorative Arts, 4 December 2003, London, lot 117. Ex-collection Teddy Hahn, Darmstadt.

LITERATURE COMPARISON

A closely related netsuke is illustrated in Coullery, Marie-Therese and Newstead, Martin S. (1977) The Baur Collection, p. 299, no. C 903.



Estimate EUR 2,500
Starting price EUR 1,200



99 | A FINE WOOD NETSUKE OF
A SNAIL ON A LOTUS LEAF

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

Finely carved as a snail creeping over a furled lotus leaf borne on a short and elegantly curved stem, its optical tentacles touching the veined leaf, with striking contrast between the densely incised linework and highly polished opening of the leaf as well as the subtly incised shell and skin of the snail. Himotoshi to the underside and interior of the leaf.

LENGTH 5.2 cm

Condition: Good condition with surface wear, a tiny nick to one of the feelers, minor nicks to the leaf.

Provenance: Ex-collection Teddy Hahn, Darmstadt, acquired from Galerie Flachsmann, Germany, in 1983.

The main inspiration for netsuke subjects was the natural world, most commonly animals, birds, and plants. Although the netsuke appears simple it was, in fact, very demanding to carve. The skill lies in contrasting the smooth, curved upper surfaces with the intricate, textured design of the lotus leaf. This netsuke's compact and smooth form made it an ideal piece to be worn.

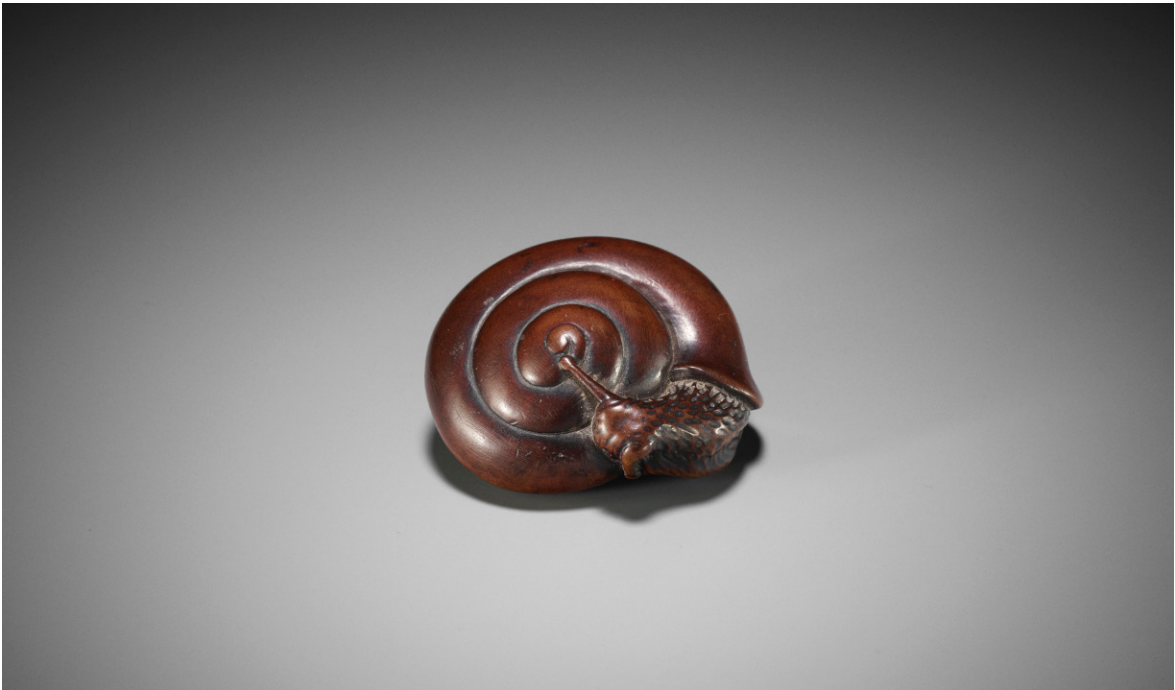
LITERATURE COMPARISON

Compare a near-identical netsuke, 5.7 cm wide, in the collection of the Victoria & Albert Museum, accession number A.999-1910.



Estimate EUR 2,500
Starting price EUR 1,200





100 | **MASATOMO: A POWERFUL
WOOD NETSUKE OF A SNAIL**

By Masatomo, signed Masatomo 正友
Japan, Kyoto or Osaka, late 18th century, Edo period (1615-1868)

Boldly carved as a snail emerging from its shell, with a striking contrast between the smooth texture of the shell and the stippled skin of the animal. Natural himotoshi between the body of the snail and the shell to the underside, beside the signature MASATOMO. The antennae pointing in different directions is very typical of this artist.

LENGTH 4.5 cm

Condition: Good condition with some wear, small nicks, light scratches, an old fill to the shell.
Provenance: Ex-collection Teddy Hahn, Darmstadt.

LITERATURE COMPARISON

Compare a closely related netsuke by Masatomo in the collection of the Metropolitan Museum of Art, accession number 91.1.1024.



Auction comparison:

Compare a near-identical netsuke by Masatomo at Christie's, The Duncan Beresford-Jones Collection of Japanese Art, 7 June 2000, London, lot 4 (**sold for 1,645 GBP, approx. 3,083 GBP today after inflation**).

Estimate EUR 2,500

Starting price EUR 1,200



101 | **KOMIN: A RARE WOOD NETSUKE
OF A SNAIL EMERGING FROM ITS SHELL**

By Komin, signed Komin 光琨
Japan, Edo (Tokyo), 19th century, Edo period (1615-1868)

Well carved as a snail emerging from its shell, its optical tentacles touching the neatly incised shell, the snail with subtle incision work and ukibori, turning to reveal the smooth underside of its body with central himotoshi, the underside of the shell with the signature KOMIN.

LENGTH 3.8 cm

Condition: Good condition, appealingly worn, few minor nicks to the side of the shell.
Provenance: Ex-collection Teddy Hahn, Darmstadt, acquired from Marsha Vargas, San Francisco, USA.

Meinertzhagen writes that "Komin was among the most brilliant craftsmen of his day, his work showing complete mastery over finely detailed carving [...]. His subjects were diverse and of original design, tending characteristically to the grotesque [...]" (MCI, Part A, p. 380). Komin was a teacher of the famous Meiji netsukeshi Suzuki Tokoku (1846-1913).

Literature comparison:

A netsuke depicting a snail on bamboo by Komin is illustrated with a line drawing in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part A, p. 383.

Estimate EUR 3,000

Starting price EUR 1,500





102 | **BOKUZAN: A RARE BAMBOO NETSUKE OF A SNAIL RETRACTED WITHIN ITS SHELL**

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

Finely carved, the natural structure of the bamboo cleverly utilized for the heterogeneous structure of the spiraling shell, the underside neatly polished and showing the beautiful 'stippled' bamboo markings, the opening of the shell showing the retracted snail in the form of a well-carved, curled lump. Himotoshi underneath and signature BOKUZAN within a recessed reserve.



LENGTH 3.5 cm

Condition: Excellent condition, minor wear and natural flaws to the material
Provenance: Ex-collection Teddy Hahn, Darmstadt. Purchased from Robert Fleischel in 1995.

Estimate EUR 1,500
Starting price EUR 800



103 | **HOKUSUI: A RARE WOOD NETSUKE OF A SNAIL WITH YOUNG**

By Hokusui, signed Hokusui 北水 with kakihan
Japan, 19th century, Edo period (1615-1868)

Of appealingly compact form, well carved as a snail emerging from its shell with its optical tentacles placed on the shell, a small snail creeping along over its back, the underside and side of the shell with large himotoshi, the underside with the boldly incised signature HOKUSUI with a kakihan.

LENGTH 3.5 cm

Condition: Very good condition with minor surface wear.
Provenance: Ex-collection Zuckerandl. Ex-collection Teddy Hahn, Darmstadt, acquired from Robert Fleischel, Tokyo, in February 2004.

The output of this artist is rarely seen and little is known of him or his work. A study of a snail signed Shoboken Hokusui is however mentioned in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part A, p. 185.

Estimate EUR 2,000
Starting price EUR 1,000



NAGOYA, GIFU, YAMADA & TSU SCHOOL



104 | A RARE WOOD NETSUKE OF
A DRAGON EMERGING FROM A TAMA

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

A remarkably powerful carving depicting a dragon (tatsu) coiled around and emerging from a tama - a wish-fulfilling jewel which the dragon usually clutches in one of its claws - its head resting on the apex of the jewel, the long whiskers flowing downwards, and the sharp claws forcefully gripping the edges of the holes through which its twisted body winds. The tail is visible through a tama-shaped hole on the side, which also functions as one of the cord holes, the other is found through the bottom. The work is of distinct Nagoya style and can be attributed to the workshop of Tametaka.

LENGTH 4.5 cm

Condition: Chip to one whisker and a tiny chip to the tama-shaped hole. Otherwise fine condition.
Provenance: US private collection.

As tengu no tomago signifies a tengu hatching from an egg, this very unusual subject may be referred to as tatsu no tama.

Estimate EUR 3,000
Starting price EUR 1,500



105 | TADATOSHI: A LARGE WOOD NETSUKE OF GAMA SENNIN

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

A boldly carved, tall figure of the hermit Gama Sennin, a warty toad clambering on his back, the eyes of both inlaid. Gama is dressed in a well-carved leaf cloak with long draping sleeves. Signed in ukibori characters on the side of the right leg TADATOSHI. Two himotoshi through the back and natural himotoshi between the sennin's right arm and the toad.



HEIGHT 12.7 cm

Condition: Good condition with associated surface wear, some fine age cracks. The two pierced himotoshi in the back have been probably added at some point.
Provenance: European private collection.

Tall figures by the Nagoya carver Tadatoshi are unheard of. The carving style and quality, staining, and signature are coherent with his work.

LITERATURE COMPARISON

A wood netsuke of a seated Gama sennin, by Tadatoshi, is illustrated in the Netsuke Kenkyukai, vol. 15, no. 3, p.14, fig. 10 (and featured on the cover).



Estimate EUR 8,000
Starting price EUR 4,000



106 | TADATOSHI: A RARE WOOD NETSUKE OF A BUGAKU DANCER PERFORMING THE RANRYO DANCE

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

Published:
Bushell, Raymond (1961) The Netsuke Handbook by Ueda Reikichi, p. 137, fig. 130.
Bushell, Raymond (1985) Netsuke Masks, no. 337.
Bushell, Raymond (1990) Questions & Answers, Netsuke Kenkyukai Study Journal, Vol. 10, No. 3, p. 13, fig. 7.

Dynamically and powerfully carved as a dancer with one foot raised, wearing a fierce mask with a distinct low-hanging jaw, his voluminous robes decorated with cloud designs, diapered patterns, and floral roundels, holding a baton in his raised left hand. Natural himotoshi between the robes. The back signed TADATOSHI.

HEIGHT 5.4 cm

Condition: Very good condition with minor surface wear, the underside of the foot with slightly more wear due to surface contact.
Provenance: Ex-collection Raymond Bushell. Sotheby's, Netsuke from the Collection of Raymond and Frances Bushell, 18 November 1999, London, lot 130. Sotheby's, 12 December 2002, London, lot 356.



One of the four most handsome men in Chinese history, Prince Ranryo (in Chinese, Lanling) wore a fearsome mask to hide his face when he led his troops into battle. The dance created by his followers in honour of their brave commander was later introduced to Japan and is thought to have become part of the classical bugaku repertoire by the second half of the eighth century.

Estimate EUR 8,000
Starting price EUR 4,000





107 | A FINE NAGOYA SCHOOL
WOOD NETSUKE OF ONO NO KOMACHI

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

The poetess depicted in her later life as an elderly woman, a large tattered kasa covering her back, holding a gnarled cane, looking upwards to her right and smiling. Her robe is sparsely decorated with minutely incised geometric patterns. The wood is beautifully worn and bears a fine, dark patina. Himotoshi through her sweeping hair which emerges from underneath the straw hat.

HEIGHT 3 cm

Condition: Good overall condition, beautiful patina. A section connecting the hat and her hand has been worn away.
Provenance: The Gabor Wilhelm Collection, Paris.

AUCTION COMPARISON

A similar wood netsuke by Masakazu was sold at Bonhams, The Julius and Arlette Katchen Collection of Fine Netsuke Part II, 6 November 2018, London, lot 25 (sold for 1,750 GBP).



Estimate EUR 2,500
Starting price EUR 1,200



109 | A CHARMING WOOD NETSUKE
OF A RESTING FARMER

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

The well-toned wood finely carved as a resting farmer holding a straw bag slung over his back, a sickle tucked under his belt. Note the sensitively carved expression. The wood is pleasingly worn with a fine, unctuous patina. Very large, asymmetrical himotoshi underneath.

HEIGHT 3.2 cm

Condition: Very good condition. Minor surface wear and few light surface scratches.
Provenance: French private collection.

AUCTION
COMPARISON

A related netsuke was sold by Zacke, Fine Netsuke & Sagemono, 27 March 2020, Vienna, lot 88 (sold for 2,022 EUR).



Estimate EUR 3,000
Starting price EUR 1,500



108 | MORIKAZU: A FINE
NAGOYA SCHOOL WOOD NETSUKE
OF A SLUMBERING SHOJO

By Morikazu, signed Morikazu 守一
Japan, Nagoya, c. 1830, Edo period (1615-1868)

A well-carved, bulky model of a slumbering Shojō with an unusually expressive face. The drunken spirit is in a deep slumber induced by a hefty amount of sake. One hand is placed in his/her lap and the other pressed against the cheek, supporting the face, probably dreaming of drinking more sake. The finely incised long hair neatly falls down the back and the well-carved robe is adorned with elaborately carved patterns. The wood of a good color with an appealing, warm patina. Asymmetrical himotoshi and signed within a raised rectangular reserve MORIKAZU.

HEIGHT 4.1 cm

Condition: Very good condition, minor associated surface wear.
Provenance: US private collection.

Estimate EUR 2,500
Starting price EUR 1,200





110 | **MASAKATA: A FINE WOOD
NETSUKE OF SHOKI AND ONI**

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

The demon queller is shown sharpening his sword, his expression marked by frustration, while a mischievous oni stands by his side, examining his work mockingly. Rather amusingly, Shoki's sword resembles more a dagger, rather than his usual double-edged ken blade. The details are well-carved. The wood bearing a very fine, unctuous patina. The cord channel through the underside and between Shoki's legs. Signed underneath the grinding stone – MASAKATA.

HEIGHT 3.4 cm, LENGTH 4 cm

Condition: Excellent condition.
Provenance: French private collection.

Estimate EUR 3,000
Starting price EUR 1,500



111 | **MASAYOSHI:
A FINE WOOD OKIMONO
NETSUKE OF A RAT CATCHER**

By Masayoshi (Seikei), signed Masayoshi 正慶
Japan, Nagoya, late 19th century, Edo period (1615-1868)

Very finely carved as a disappointed rat catcher, wearing only a loincloth, kneeling and holding a box down, looking backwards as the escaped rat clammers over his back. His expression is masterfully worked, brilliantly capturing his anger and disappointment, while at the same time vilifying him. Note the extremely well-carved bony fingers and toes, as well as the muscular and emaciated body. All pupils inlaid in dark buffalo horn. Signature MASAYOSHI on the underside of the fundoshi (loincloth).

LENGTH 5 cm

Condition: Very good condition.
Provenance: French private collection, purchased at Christie's on 26th November 2002.

Masayoshi was a pupil of Masakazu and Masasada and was best known for his netsuke of rat catchers, **the present piece being a particularly fine example.**

LITERATURE COMPARISON

A closely related okimono-wood netsuke is illustrated in the Baur collection, Marie-Therese Coullery and Martin S. Newstead (1977) The Baur collection, p. 221, C 590.



AUCTION COMPARISON

For a closely related wood okimono-netsuke see Zacke, Fine Netsuke, Sagemono & Okimono, 2 November 2019, Vienna, lot 193 (**sold for 2,891 EUR**).



Estimate EUR 3,000
Starting price EUR 1,500



112 | **A WOOD NETSUKE
OF A FRUSTRATED RAT CATCHER**

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

The emaciated rat catcher with a boil on his head is kneeling and holding down a box trying to catch the rat which has typically eluded him and is seen perched on his shoulder. His facial expression is clearly one of distress, the mouth agape in shock. The details well-carved. Natural himotoshi.

LENGTH 4.1 cm

Condition: Excellent condition. Fine patina.
Provenance: US private collection.

Estimate EUR 1,500
Starting price EUR 800



113 | A SUPERB NAGOYA SCHOOL
WOOD NETSUKE OF A RAT

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

Published: Zacke, Netsuke – Ausstellung 1983, Vienna, no. 46.

A well-sized and extraordinarily lifelike depiction of a rat (nezumi) with large eyes inlaid in dark lustrous horn, holding its long well-carved tail in one paw, a smooth, naturalistically rendered bean pod tightly clutched in its front paws. The fur is minutely engraved, and the wood is stained dark brown - over time it has developed a highly appealing, unctuous patina with characteristic rubbings to the high points. A carefully hollowed area underneath the tail provides the cord attachment.

LENGTH 5.5 cm

Condition: Very good condition, minor wear, the very edge of the tail possibly with an old smoothed-out loss.

Provenance: Austrian private collection, acquired from Zacke in 1983.

AUCTION COMPARISON

A similar wood netsuke by Tomokazu, measuring 4.3 cm, was sold at Christie's, Refined Beauty: Japanese Art of the Edo Period, 28 July 2015, London, lot 17 (sold for 3,500 GBP).



Estimate EUR 6,000
Starting price EUR 3,000





**114 | KANO TOMOKAZU: A SUPERB WOOD
NETSUKU OF A RAT WITH A SHOGI TILE**

By Kano Tomokazu, signed Tomokazu 友一
Japan, Gifu or Nagoya, c. 1830, Edo period (1615-1868)

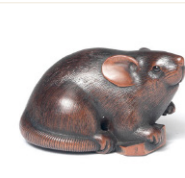
A superbly carved wood netsuke of a male rat, looking up and gripping a shogi chess tile under his forepaw, its thick tail coiled neatly under its body. On the underside the shogi tile is boldly incised with the kanji for horse (keima 桂馬, the equivalent of a knight in Western chess). The rat and the horse represent opposite signs in the Asian zodiac and as such are considered incompatible. However, if the 'younger' of the two signs (the horse) submits to the 'older' (the rat), then the pairing can be successful. Clearly here it is the rodent that has the upper hand, indicating a felicitous partnership of opposites. The hairwork is finely incised, the rat's incisors are inlaid in bone and the eyes are inlaid in dark horn. Natural himotoshi and signed in an elliptical reserve – TOMOKAZU.

LENGTH 4.1 cm

Condition: Superb condition.
Provenance: French private collection.

AUCTION COMPARISON

Similar models are known by both Ikkan and Tomokazu. For a similar netsuke by Ikkan of Nagoya, see Bonhams, Fine Netsuke from the Adrienne Barbanson Collection, 13 May 2013, London, lot 5 (sold for 4,750 GBP).



Estimate EUR 8,000
Starting price EUR 4,000





115 | **KANO TOMOKAZU:
A SUPERB WOOD NETSUKE
OF A TORTOISE**

By Kano Tomokazu, signed Tomokazu 友一
Japan, Gifu or Nagoya, c. 1830, Edo period (1615-1868)

Published:
Davey, Neil K. (1974) Netsuke: A comprehensive study based on the
M.T. Hindson Collection, p. 232, no. 715.
Sydney Moss Ltd. (2004) Outside the box, pp. 74-75, no. 35.

A simple, wonderfully carved, and tactile wood netsuke depicting a
tortoise almost completely retracted within its carapace. The outer
shell is decorated with neatly arranged hexagonal patterns, the
surface appealingly worn, and the underside shows the retracted
limbs and head, covered in minutely etched scales, the eyes are
inlaid in dark horn. Signed TOMOKAZU within the typical oval
reserve and with large, asymmetrical himotoshi underneath.

LENGTH 4.8 cm

Condition: Very good condition, minor
surface wear. Fine patina.
Provenance: Ex-collection Mark T.
Hindson, then ex-collection James M.
Hennen, Lookout Mountain TN. Sold by
Sydney Moss Ltd., London. French private
collection, acquired from the above.

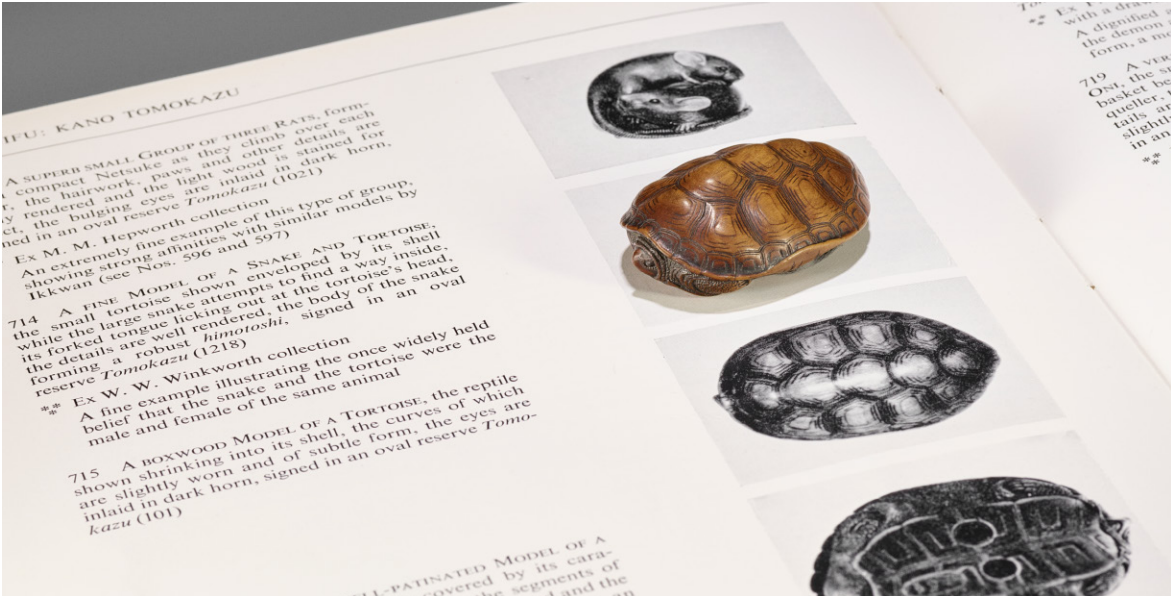


Mark T. Hindson

**LITERATURE
COMPARISON**
For a very similar
example see Eskenazi
Ltd. (1993) Japanese
Netsuke from the Carré
Collection, no. 209.



Estimate EUR 6,000
Starting price EUR 3,000





116 | SATO MASAYOSHI: A FINE WOOD
NETSUKES OF RAIJIN POURING SAKE

By Sato Masayoshi, signed Masayoshi 正義
Japan, Nagoya, mid-19th century, Edo period (1615-1868)

The thunder god Raijin seated and leaning against a taiko drum, a pair of drumsticks tucked into his tiger skin loincloth, and leisurely pouring sake into a cup, sporting a wide grin in anticipation of his drunken delight. The details are very well-carved, the studs of the drum are inlaid in dark horn, and the eyes are attractive double-inlays of pale and dark horn. Himotoshi through the back and signed underneath MASAYOSHI.

HEIGHT 4 cm, LENGTH 4.5 cm

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

Estimate EUR 3,000
Starting price EUR 1,500



117 | KANO TOMOKAZU: A SUPERB PALE BOXWOOD
NETSUKES OF RAIJIN IN CLOUDS

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

The thunder god wearing a large drum strapped to his back and surrounded by finely carved, wispy clouds which he pulls out from a pouch-like bag, all whilst sporting a humorous expression marked by intense eyes inlaid in bone with dark horn pupils. The wood is lightly stained, and all details are neatly incised. Himotoshi through the openworked structure of the cloud, the signature TOMOKAZU within an oval reserve to the side of the larger opening underneath.

HEIGHT 3.5 cm

Condition: Excellent condition, minor surface wear.
Provenance: European collection.



A humorous and clever design by Kano Tomokazu combining iconographic elements from both the wind god Fujin and the thunder god Raijin.

LITERATURE
COMPARISON

A similar wood netsuke by Tomokazu is illustrated in Davey, Neil K. (1974) Netsuke: A comprehensive study based on the M.T. Hindson Collection, p. 233, no. 720. Another is in Coullery, Marie-Therese and Newstead, Martin S. (1977) The Baur Collection, pp. 60-61, no. C18.

Estimate EUR 10,000
Starting price EUR 5,000





118 | A HUMOROUS WOOD NETSUKES
DEPICTING A SMILING MONKEY

School of Kano Tomokazu, unsigned
Japan, Gifu, mid-19th century, Edo period (1615-1868)

Finely carved as a seated monkey with angular limbs, finely incised fur, and quizzical expression, the mouth agape in a smile with full rows of inlaid teeth, the pupils inlaid in metal. The back with two asymmetrical and generously excavated himotoshi.

HEIGHT 3.6 cm

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

The present lot, which appears to have been executed in the middle part of the 19th century, is highly reminiscent of the work of Kano Tomokazu and his followers.

Estimate EUR 2,500
Starting price EUR 1,200



119 | IPPO: A FINE NAGOYA SCHOOL WOOD
NETSUKES OF A HARE WITH AMBER EYES

By Ippo, signed Ippo 一峰
Japan, Nagoya, 19th century, Edo period (1615-1868)

Published: Katchen, Arlette (2010) Netsuke 7, Vol. 2, p. 25, no. K183.

The rabbit seated with one paw slightly raised close to the body, the head slightly raised to the left in an alert attitude, the finely carved long ears carved trailing down the back, the eyes inlaid in amber. Natural himotoshi between one hind leg and the body. The well-toned wood slightly worn with a fine, appealing patina. Signed on the haunch IPPO.

LENGTH 3.5 cm

Condition: Good condition, minor wear, occasional light scratches.
Provenance: Julius & Arlette Katchen Collection, Paris.

AUCTION COMPARISON
Compare to a closely related wood netsuke of two hares by Ikkan, sold at Bonhams, The Harriet Szechenyi Sale of Japanese Art, 8 November 2011, London, lot 138 (sold for 11,875 GBP).



Estimate EUR 4,000
Starting price EUR 2,000





120 | **IKKAN: A FINE AND RARE INLAID NAGOYA SCHOOL WOOD NETSUKE OF A RAT ON PUMPKIN**

By Takaoka Ikkan (1817-1893), signed Ikkan 一貫 and kakihan Japan, Nagoya, mid-19th century, Edo period (1615-1868)

Superbly carved as a pumpkin, cleverly stained and polished to resemble the natural heterogeneous surface and texture of the pumpkin, with neatly incised ridges, the curved stem on top functioning as the cord attachment. A little ivory rat is carved on top, its well carved tail trailing down the side, the front paw raised, and the eyes inlaid. Signed underneath in carefully incised characters IKKAN and with the artist's kakihan.

LENGTH 3.2 cm

Condition: Excellent condition, minor surface wear.
Provenance: French private collection.

Ikkan invariably used wood for his carvings and the combination of ivory and wood by this famous netsukeshi is unprecedented with no other examples recorded (other than inlays of ivory for the teeth of his famous rats). The pumpkin is carved in the typical manner of the artist and the ivory rat is to be considered





an authentic addition, perhaps even an innovation for the artist, who lived through times of great change in the production of netsuke.

Takaoka Ikkan (1817-1893) was one of the greatest netsuke carvers of Nagoya. He was also the younger brother of the head priest of Kyosenji Temple, a minor branch temple in Nagoya. When the temple fell on hard times, he was obliged to earn his living as a Buddhist sculptor and netsuke carver.

LITERATURE COMPARISON

A closely related wood netsuke of a pumpkin by Ikkan is in the Victoria & Albert Museum, London, accession no. A.1001-1910 (this is also illustrated in MCI p. 215). A curiosity is presented in a walrus ivory netsuke of a snake, rat, and pumpkin, inscribed Ikkan, formerly in the Trumpf Collection, now in the Linden Museum, Stuttgart, accession no. OA 19192.



Estimate EUR 6,000
Starting price EUR 3,000

121 | **A NAGOYA SCHOOL WOOD NETSUKE OF TWO FROGS ON LOTUS LEAF**

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

Finely carved as a frog perched on a furled lotus leaf, a smaller frog clambering on top of it, forming a compact, dynamic composition. One of the eyes of the larger frog inlaid in metal. Generously excavated himotoshi underneath the curved stem of the lotus leaf. The wood bearing a superb, dark patina.

LENGTH 4 cm

Condition: Very good condition, minor wear.
Provenance: Ex-collection Richard R. Silverman. Richard R. Silverman (1932-2019) was a renowned Asian art collector with one of the largest private collections of netsuke outside of Japan. He lived in Tokyo between 1964 and 1979 and began to collect netsuke there in 1968. Since the 1970s, he wrote and lectured about netsuke and was an Asian art consultant for Christie's, Sotheby's, and Bonhams. His gift of 226 ceramic netsuke to the Toledo Museum of Art constitutes perhaps the largest public collection of these miniature clay sculptures in the world. After moving to California, Silverman became a member of the Far Eastern Art Council at the Los Angeles County Museum of Art in 1984. In 1993, he joined LACMA's Executive Board. He served on the board of directors for the International Society of Appraisers from 1986 to 1994 and served nine years as chair for the City of West Hollywood Fine Arts Commission. Richard Silverman was posthumously awarded the Order of the Rising Sun for his decades-long promotion of Japanese culture.

Estimate EUR 1,500
Starting price EUR 800



122 | **TOMONOBU: A WOOD NETSUKE OF A FROG, NASUBI AND PUMPKIN**

By Arima Tomonobu, signed Tomonobu 友信
Japan, Nagoya, 19th century, Edo period (1615-1868)


Finely carved, the artist skillfully utilizing a variety of stains, depicting a frog clambering on top of a large pumpkin and next to a black-stained nasubi (eggplant), one of its legs trailing and joining with the curved stem of the pumpkin to form the cord attachment. Signed within a raised rectangular reserve TOMONOBU.

LENGTH 4.2 cm

Condition: Repair to one of the frog's legs. Otherwise fine condition with minor wear.
Provenance: German private collection.

AUCTION COMPARISON

Compare a wood netsuke of a frog by Tomonobu at Bonhams, The Julius and Arlette Katchen Collection of Fine Netsuke Part I, 8 November 2016, London, lot 169 (sold for 1,625 GBP).



Estimate EUR 1,500
Starting price EUR 800





123 | **ARIMA TOMONOBU: A LARGE NAGOYA SCHOOL WOOD NETSUKE OF THE SANSUKUMI**

By Arima Tomonobu, signed Tomonobu 友信
Japan, Nagoya, first half of 19th century, Edo period (1615-1868)



The frog is seated on the top of a large, leafy pumpkin while the snake winds in and around the gourd, its mouth voraciously opened and facing the slug, which completes this trinity of beings referred to as the 'sansukumi'. Natural himotoshi formed by the pumpkin stalk. Signed TOMONOBU within a raised rectangular reserve to the underside.

HEIGHT 3 cm, LENGTH 4.8 cm

Condition: Good condition with typical surface wear. One leaf with an old chip. Fine, attractive patina.
Provenance: French private collection.

The netsuke depicts the sansukumi motif, meaning 'mutual control'. The snake will consume the frog, however there is a catch – the frog has already eaten a poisonous snail, so too the snake must perish.

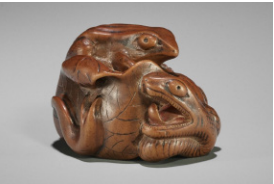
LITERATURE COMPARISON

A closely related netsuke by the same carver is illustrated with a line drawing in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part B, p. 908. A related netsuke of a tree-frog and three snakes in a pumpkin by the same carver is illustrated in Neil Davey (1974) Netsuke, p. 206, no. 626.



AUCTION COMPARISON

Compare a closely related netsuke by the same carver sold at Zacke, Fine Netsuke & Sagemono, 16 April 2021, Vienna, lot 142 (sold for 3,539 EUR).



Estimate EUR 3,000
Starting price EUR 1,500

124 | **TADATOSHI: A FINE WOOD NETSUKE OF A PUMPKIN, NASUBI AND LOTUS ROOT**

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

Finely carved as a large pumpkin, two nasubi (eggplants), and a lotus root, the individual textures realistically rendered. Himotoshi through the curved stem of the pumpkin and signed in ukibori characters TADATOSHI.

LENGTH 4 cm

Condition: Very good condition, minor wear, and some light surface scratches.
Provenance: French private collection.

LITERATURE COMPARISON

A very similar example by Tadatoshi is illustrated in Barker & Smith (1976), Netsuke: The Miniature Sculpture of Japan, no. 168, and located in the British Museum, accession no. F. 424.



Estimate EUR 2,500
Starting price EUR 1,200



125 | TADATOSHI: A FINE NAGOYA SCHOOL WOOD NETSUKE OF A FLATTENED CHESTNUT

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



Finely carved as a slightly flattened chestnut, the texture and ridged surface achieved with remarkable realism, one side slightly concave as if to be used as a sake cup, the underside worked in ukibori, the signature as well in ukibori within a rectangular reserve TADATOSHI in a mixture of kanji and hiragana characters. Good, asymmetrical himotoshi to the front, the larger hole generously excavated to accommodate the knot. The well-toned wood bearing a fine patina.

LENGTH 3.4 cm
Condition: Very good condition, minor wear.
Provenance: The Gabor Wilhelm Collection, Paris.

Estimate EUR 1,500
Starting price EUR 800



126 | BOKUZAN: A FINE NAGOYA SCHOOL WOOD NETSUKE OF A CHESTNUT

By Bokuzan, signed Bokuzan 卜山
Japan, early 19th century, Edo period (1615-1868)



A simple, ideally-shaped, naturalistically carved chestnut (kuri), the ridged surface subtly carved, the underside superbly worked in ukibori, the signature as well in ukibori within a raised rectangular reserve - BOKUZAN. Two asymmetrical himotoshi, the larger hole generously excavated to accommodate the knot. The wood attractively stained, bearing a fine patina.

HEIGHT 3.8 cm
Condition: Very good condition, minor wear, occasional light scratches.
Provenance: The Gabor Wilhelm Collection, Paris.

Estimate EUR 1,500
Starting price EUR 800



127 | A WOOD NETSUKE OF A CLUSTER OF SHIMEJI MUSHROOMS

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

Finely carved, partially in openwork, as a cluster of three larger and two smaller mushrooms, the undersides of the larger caps neatly incised with radial gills, with natural himotoshi between the mushroom stalks.

HEIGHT 3.8 cm
Condition: Very good condition with minor wear, a small age crack to the top.
Provenance: The Gabor Wilhelm Collection, Paris.

Estimate EUR 1,500
Starting price EUR 800

128 | A FINE NAGOYA SCHOOL WOOD NETSUKE DEPICTING SHIMEJI MUSHROOMS

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

Of attractively compact form, finely carved as a cluster of two large and three small mushrooms, the undersides of the larger caps neatly incised with radial gills, the underside of the netsuke naturalistically carved with roots. Natural himotoshi between the mushroom stalks.

HEIGHT 3.4 cm
Condition: Excellent condition with minor wear. Fine, smooth, dark patina.
Provenance: French private collection.

AUCTION COMPARISON
Compare a related boxwood netsuke of mushrooms by Hogen Tadayoshi, also dated 19th century, at Bonhams, Fine Japanese Art, 6 November 2012, London, lot 176 (sold for 2,500 GBP). Compare a related wood netsuke of mushrooms by Tadatoshi, also dated to the 19th century, at Bonhams, The James A. Rose Collection of Netsuke and Sagemono, 17 September 2013, New York, lot 2049 (sold for 3,500 USD).

Estimate EUR 1,500
Starting price EUR 800





129 | **GEKKO: A SUPERB
WOOD NETSUKE OF A WASP
INSIDE DECAYING PEAR**

By Gekko, signed Gekko 月江
Japan, Nagoya, second half of 19th century

Published: Davey, Neil K. (1974) Netsuke: A comprehensive study
based on the M.T. Hindson Collection, no. 634.

Superbly and naturalistically carved as a rotting pear covered in
ukibori pimples, a wasp with inlaid eyes picking the fruit's flesh
inside a large hole in the front. The simulated rot is achieved
remarkably well around the himotoshi, which are cleverly integrated
into the design, and near the bottom of the pear. The well-carved
stem remains intact. Signed within a gourd-shaped reserve GEKKO.

The artist was a pupil of Bazan who carved similar netsuke. For a
discussion of this school see Bushell, Raymond (1971) Collector's
Netsuke, pp. 100-102.

HEIGHT 4.9 cm

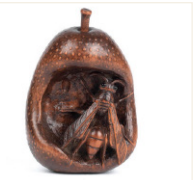
Condition: Superb condition.
Provenance: Ex-collection Mark T.
Hindson, sold in his sale at Sotheby's Parke
Bernet in 1967. Then collection Marco
Cuturi. Then in a French private collection
purchased from Sydney Moss Ltd. during
an exhibition in 2007 in London.



Mark T. Hindson

AUCTION COMPARISON

A closely related wood netsuke by
Gekko was sold at Bonhams, The
Julius & Arlette Katchen Collection
of Fine Netsuke Part III, 6 November
2018, London, lot 157 (**sold for
7,750 GBP**).



Estimate EUR 8,000
Starting price EUR 4,000





130 | **IKKYU: A WOOD NETSUKE OF AN OWL WITH MOVABLE OWLETS**

By Ikkyu, signed Ikkyu 一丘
Japan, Nagoya, 19th century, Edo period (1615-1868)

Finely carved, the bird seated on a creeper-clad branch, the head slightly turned to one side, with two small movable wood owlets emerging from holes in the branch at its side, the owl's large round eyes double-inlaid with dark pupils, the plumage neatly detailed. Natural himotoshi between branch segments. Signed IKKYU within an oblong reserve to the underside.

LENGTH 4.5 cm

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



AUCTION COMPARISON
Compare a closely related netsuke by Ikkyu, dated late 19th century, at Bonhams, The Julius and Arlette Katchen Collection of Fine Netsuke Part II, 10 May 2017, London, lot 157 (**sold for 4,375 GBP**), and another dated mid-19th century at Christie's, Japanese Art and Design and The Francois Storno Collection of Netsuke, 16 May 2007, London, lot 325 (**sold for 5,040 GBP**).



Estimate EUR 6,000
Starting price EUR 3,000



131 | **A WOOD NETSUKE OF A COCKEREL ON A WAR DRUM**

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

The rooster with carefully incised wings, plumage, and tail, finely stippled comb and wattle, and dark inlaid eyes, seated on a war drum of circular form with metal-inlaid studs to the sides and well carved wood grain, the underside with a seven-character inscription and a small himotoshi, the other larger himotoshi found on the side of the drum. The top of the drum with a single character 華 (Hana).

132 | **MASATAMI: A WOOD NETSUKE OF A COCKEREL ON A WAR DRUM**

By Masatami, signed Masatami 正民 to 刀
Japan, Nagoya, mid-19th century, Edo period (1615-1868)



DIAMETER 3.5 cm

Condition: Good condition with minor wear, few minuscule nicks, possibly some replacements to inlays.
Provenance: A private collection in the United States, assembled between the 1990s and 2010s.

The inscription to the underside of the netsuke reads Kanko koke fukaku tori odoro kanu and can be translated as, 'A bird is not frightened by the sound of a drum and the moss growing thick'. This is a direct quote from the Wakan Roei Shu anthology, compiled by Fujiwara no Kinto ca. 1013. A cockerel perched atop a barrel drum is a symbol of peace under a good ruler. It is based on a Chinese story; such drums were traditionally used in ancient China to warn the approach of enemy forces. However in peace times they were not used and birds roosted upon the moss-gathered drums.

Auction comparison:
Compare a related netsuke depicting a cock and hen on a war drum by Masatami, also with studs to the sides, with a dragon design to the underside instead of the inscription seen on the present lot, at Bonhams, The Julius and Arlette Katchen Collection of Fine Netsuke Part I, 8 November 2016, London, lot 107 (**sold for GBP 3,500**).

Estimate EUR 1,500
Starting price EUR 800


A larger than usual netsuke of a rooster with carefully incised wings, plumage, and tail and finely stippled comb and wattle seated on a war drum with studs to the sides inlaid with dark horn and finely carved in low relief with a fierce dragon amid scrolling clouds to the underside with two asymmetrical himotoshi and the signature MASATAMI to (carved).

HEIGHT 3.6 cm, LENGTH 4.6 cm

Condition: Good condition with minor wear and few light scratches. One hairline crack to the backside.
Provenance: European collection.

A rooster on a redundant war drum symbolizes peace and this scene of bucolic contentment reinforces that sense of tranquility.

AUCTION COMPARISON
Compare a closely related netsuke by Masatami, depicting a cock and hen on a war drum, also with studs to the sides and a dragon design to the underside, at Bonhams, The Julius and Arlette Katchen Collection of Fine Netsuke Part I, 8 November 2016, London, lot 107 (**sold for GBP 3,500**).



Estimate EUR 3,000
Starting price EUR 1,500



133 | **MASAYUKI: A FINE NAGOYA SCHOOL WOOD NETSUKES OF RECUMBENT OX**

By Masayuki, signed Masayuki 正行 to 刀
Japan, Nagoya, mid-19th century, Edo period (1615-1868)

Finely carved as a bulky ox with its head turned slightly to the left and its legs kept close to the body for compactness. The fur is rendered precisely, and the tiny inlaid eyes give the ox an amusing expression. Natural himotoshi between the body and one leg, the signature within a polished reserve MASAYUKI to [carved by Masayuki]. The artist belongs to a group of Nagoya carvers comprising artists such as Ikkan, Masatoshi, Masatami and Masamitsu.

LENGTH 4 cm

Condition: Excellent condition.
Provenance: US private collection.

LITERATURE COMPARISON
For a similar example by Masamitsu, see Galerie Gemini & Ichimonji Art (Munich, 2004), p. 11, no. 27.



Estimate EUR 3,000
Starting price EUR 1,500



134 | **SEIZAN: A RARE WOOD NETSUKES OF A RECUMBENT HORSE**

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

Well-carved as a recumbent stallion, its long legs tucked under its body for compactness, and facing backwards, the head curiously raised and baring its inlaid bone teeth. This natural phenomenon known as the flehmen response, utilized by the carver here for comedic effect, is triggered when the horse smells something particularly pleasing such as a stallion sniffing an in-season mare. The eyes are inlaid in pale horn. Note the finely carved, luxurious mane which falls in tresses down the animal's neck. Natural himotoshi and signed in bold characters within a raised oval reserve SEIZAN. The wood bearing a fine patina.

LENGTH 5.1 cm

Condition: Very good condition, minor wear. One eye is replaced.
Fine patina.
Provenance: French private collection.



The artist appears to be quite rare, as we can only find one other netsuke signed Seizan 生山, which is in Meinertzhagen / Lazarnick (1986) MCI, Part B, p. 715, depicting a recumbent ox (unillustrated).

LITERATURE COMPARISON
Compare to a closely related wood netsuke by Ikkan in Sydney Moss Ltd. (1993) Zodiac Beasts and Distant Cousins: Japanese Netsuke for Connoisseurs, no. 36.



AUCTION COMPARISON
Compare to a related wood netsuke by Tomokazu, sold at Bonhams, The Bluetie H. Kirchhoff Collection of Netsuke and Sagemono, 16 September 2009, New York, lot 2011 (sold for 12,200 USD).



Estimate EUR 4,000
Starting price EUR 2,000





135 | HARUMITSU: A SUPERB WOOD NETSUKES OF A CICADA ON A TARO LEAF WITH SNAIL

By Harumitsu (Shunko), signed Harumitsu 春光
Japan, Ise-Yamada, second half of 19th century

A vividly detailed, naturalistic, and superbly carved wood netsuke of a cicada perched on top of a Taro leaf. The venation of the insect's wings and those of the leaf are carved in high relief and appear strikingly similar. The use of dark staining, stippling, and polished areas, give the carving a remarkable three-dimensional appearance. The underside of the leaf shows a small slithering snail and the boldly incised signature HARUMITSU. Natural himotoshi under the stem of the leaf.

LENGTH 6.5 cm

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

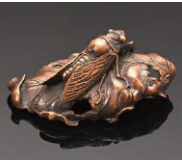
Not much is known about the maker Harumitsu other than that he worked in the style of Masanao of Ise. His carvings of zodiac animals such as lot 143 certainly reflect this style. His netsuke of cicada, however, are much more refined and share many stylistic elements with the works of Naito Toyomasa (1773-1856), who must have influenced this carver.



LITERATURE COMPARISON
A wood netsuke of a cicada by Harumitsu is in the Victoria & Albert Museum London, Accession no. A.993-1910.



AUCTION COMPARISON
A similar wood netsuke of a cicada by Harumitsu was sold by Millon, Les Collections du Musee De Saint Cyprien Cycle 3 Arts D' Asie, 13 December 2018, Paris, lot 83 (hammer price 5,000 EUR).



Estimate EUR 5,000
Starting price EUR 2,400



136 | MASANAO: A FINE WOOD NETSUKES OF A RECUMBENT BOAR

By Masanao, signed Masanao 正直
Japan, Ise-Yamada, 19th century, Edo period (1615-1868)

Finely carved, the creature raising its head and bellowing with its mouth agape, the small tusks at the corner of the mouth showing, the hairwork superbly incised, and the crisply carved feet folded underneath for compactness. Natural himotoshi and signed within a polished reserve on the haunch MASANAO.

LENGTH 3.8 cm

Condition: Excellent condition.
Provenance: Ex-collection Julius & Arlette Katchen, Paris.

AUCTION COMPARISON
Compare to another boar by the artist sold by Bonhams, The Julius and Arlette Katchen Collection of Fine Netsuke Part III, 6 November 2018, London, lot 101 (sold for 4,375 GBP).



Estimate EUR 4,000
Starting price EUR 2,000



137 | MASANAO: A WOOD NETSUKE OF A SNARLING TIGER

By Masanao, signed Masanao 正直
Japan, Ise-Yamada, mid-19th century, Edo period (1615-1868)

A delicate, yet remarkably powerful carving of a snarling tiger, its body twisted and tail curling, forming an ideally-shaped, compact composition. The characteristic tiger stripes are rendered with alternating finely etched and smoothly polished areas. Natural himotoshi and signed within a polished reserve MASANAO.

HEIGHT 2.2 cm, LENGTH 2.8 cm

Condition: Good condition, some age cracks and minor wear.
Provenance: American private collection.

AUCTION COMPARISON
Compare to a similar wood netsuke by Masanao sold at Bonhams, The James A. Rose Collection of Netsuke and Sagemono, 17 September 2013, New York, lot 2016 (sold for 5,250 USD). Also compare to a similar wood netsuke by Masanao sold at Lempertz, Netsuke from the Albert Brockhaus Collection, 27 June 2020, Cologne, lot 528 (sold for 10,000 USD).



Estimate EUR 2,500
Starting price EUR 1,200



138 | MASANAO: A FINE WOOD NETSUKE OF A PUPPY SCRATCHING ITS EAR

By Masanao, signed Masanao 正直
Japan, Ise-Yamada, mid-19th century, Edo period (1615-1868)

Finely carved as a chubby puppy lifting its left hindleg and lazily scratching its ear. The fur is neatly incised, and the wood is attractively stained dark and polished. The small squinting eyes with dark horn pupils. Natural himotoshi and signed within a polished reserve MASANAO.

LENGTH 4 cm

Condition: Very good condition.
Provenance: US private collection.

LITERATURE COMPARISON
For a near identical example formerly in the Victor Topper collection see Hurtig, Bernard (1973) Masterpieces of Netsuke Art: One Thousand Favorites of Leading Collectors, p. 178, no. 749.



Estimate EUR 2,500
Starting price EUR 1,200



139 | MASANAO: A FINE WOOD NETSUKE OF A RAT WITH PEANUTS

By Masanao, signed Masanao 正直
Japan, Ise-Yamada, mid-19th century, Edo period (1615-1868)

Finely carved as a large rat (nezumi) with bulging eyes inlaid in dark and lustrous horn, cowering over two peanuts and nibbling at them. Note the minutely incised fur and the large well-carved tail which curls around underneath. Natural himotoshi and signed within a recessed oval reserve MASANAO.

LENGTH 5 cm

Condition: Excellent condition.
Provenance: French private collection.

Estimate EUR 4,000
Starting price EUR 2,000





140 | **MASANAO: A LARGE WOOD NETSUKES OF A SNAKE AND TOAD ON SANDAL**

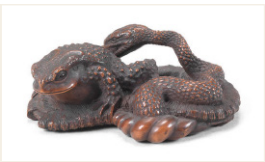
By Masanao, signed Masanao 正直
Japan, Ise-Yamada, mid-19th century, Edo period (1615-1868)

Extraordinarily well-carved as an unsuspecting toad sitting on the edge of an old, worn-out zori (sandal), a large snake slithering up from underneath and biting into the right hindleg of the poor amphibian. The textures of the two animals' skins, as well as the surface of the sandal are achieved with a heightened sense of realism. All eyes are inlaid in dark horn. Natural himotoshi and signed within a raised oval reserve MASANAO.

LENGTH 6.5 cm

Condition: Very good condition, minuscule age cracks.
Provenance: French private collection.

AUCTION COMPARISON
A closely related netsuke was sold at Bonhams, Snow, Sex and Spectacle, 13 May 2021, London, lot 5 (sold for 2,295 GBP).



Estimate EUR 5,000
Starting price EUR 2,400





141 | A FINE WOOD NETSUKU OF A RECUMBENT HORSE

Attributed to Shinzan Masanao (born 1904), unsigned Japan, Ise-Yamada, 20th century

Finley carved as a proudly resting horse, its legs neatly folded underneath for compactness, the head curiously raised and turned to its right. Note the finely engraved fur and mane. The pupils are inlays of dark horn. Natural himotoshi.

Unsigned, however attributed to the lineage of Masanao of Ise, most likely carved by Shinzan Masanao (born 1904).

LENGTH 4.2 cm

Condition: Excellent condition.
Provenance: Collection of Henry-Louis Vuitton (1911-2002) who traveled to Japan in 1969 to open the first Louis Vuitton branch office and likely acquired the present netsuke during this time. Louis Vuitton is a French fashion house and luxury goods company founded in 1854 by Louis Vuitton. Today the company operates in 50 countries with more than 460 stores worldwide.



Henry-Louis Vuitton (1911-2002) is pictured on the right

The lack of signature may suggest it was made by special order for Henry-Louis Vuitton during his stay in Japan.

LITERATURE COMPARISON
Compare to a near-identical wood netsuke of a horse, signed Shinzan (Masanao), illustrated in Lazarnick, George (1981) Netsuke & Inro Artists, and How to Read Their Signatures, Vol. 1, p. 725.



AUCTION COMPARISON
A similar wood netsuke of a horse was sold at Christie's, Art of Japan: Online, 5 December 2019, London, lot 17 (sold for 2,375 GBP).



Estimate EUR 3,000
Starting price EUR 1,500

142 | MASANAO: A NETSUKU-SIZED OKIMONO OF A MONKEY WITH PEACH

By Masanao, signed Masanao 正直 Japan, Ise-Yamada, mid-19th century, Edo period (1615-1868)

Finely carved as a grinning male monkey (saru) holding a peach before him. Note the neatly incised fur and well-carved paws. Signed within a polished reserve MASANAO.

HEIGHT 4.9 cm

Condition: Excellent condition.
Provenance: British private collection.

Estimate EUR 2,000
Starting price EUR 1,000



143 | HARUMITSU: A FINE WOOD NETSUKU OF A COCKEREL

By Harumitsu (Shunko), signed Harumitsu 春光 Japan, Ise-Yamada, second half of 19th century

A remarkably intricate carving of a proud rooster perched on a gnarly branch, its long tail feathers erect, facing ahead with a stern expression. The pupils are inlaid in dark horn. Note the superbly carved plumage. Natural himotoshi through the branch and signed within a polished reserve HARUMITSU (Shunko).

HEIGHT 4.3 cm

Condition: Very good condition.
Provenance: Ex-collection Albert Randerath, Heinsberg, Germany. Then in a US private collection, purchased at Bonhams, Netsuke from a European Collection, 8 May 2016, London, lot 36 (sold for 1,250 GBP).

Estimate EUR 2,000
Starting price EUR 1,000





144 | A YAMADA SCHOOL WOOD NETSUKE OF A CHUBBY BOY EATING MOCHI

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



Finely carved as a chubby boy, crawling and eating a mochi cake. He is clad only in a sleeveless jacket incised with a diapered pattern, his plump naked butt showing and the genitals visible underneath. Two pierced himotoshi on the underside.

LENGTH 4 cm

Condition: Good condition with surface wear, some tiny nicks and dents.
Provenance: French private collection.

LITERATURE COMPARISON

A related netsuke by Masanao is illustrated in Bandini, Rosemary (2020) The Larry Caplan Collection of Japanese Netsuke, no. 14.



Estimate EUR 1,500
Starting price EUR 800

145 | A WOOD NETSUKE OF A PUPPY PLAYING WITH A SANDAL, ATTRIBUTED TO KOKEI

Attributed to Kokei, unsigned
Japan, Kuwana, Ise Province, early 19th century, Edo period (1615-1868)

Finely carved as a puppy crouching above a large sandal, gnawing at its strap, the eyes double-inlaid in pale and dark horn. The strap forming a small loop on the side which functions as the cord attachment. Unsigned, however confidently attributed to Kokei (see auction comparison).

LENGTH 3.9 cm

Condition: Very good and undamaged condition, minor wear.
Provenance: British private collection, old collection label '244-5' pasted underneath.

AUCTION COMPARISON

A very similar wood netsuke of a puppy with sandal signed Kokei was sold at Bonhams, The Julius & Arlette Katchen Collection of Fine Netsuke Part I, 8 November 2016, London, lot 115 (sold for 2,000 GBP).



Estimate EUR 2,000
Starting price EUR 1,000

146 | KOKEI: A FINE WOOD NETSUKE OF TANUKI HARA TSUZUMI

By Kokei, signed Kokei 虎溪
Japan, Kuwana, Ise province, first half of 19th century, Edo period (1615-1868)

A finely carved dark wood netsuke, depicting tanuki no hara tsuzumi (belly drumming raccoon dog). The fur is finely incised, the rib cage and spine expressively carved, sharp fangs, upwards turned snout and jovial expression – he is visibly delighted with drumming on his belly. The eyes are inlaid in green-shimmering mother-of-pearl. Typical himotoshi between one of the legs and signature on the underside KOKEI.

HEIGHT 3.1 cm

Condition: Excellent condition.
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 scrotums. 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.

AUCTION COMPARISON

For a similar netsuke by Kokei see Bonhams, Netsuke from a European private collection, 8 May 2016, London, lot 56 (sold for 2,250 GBP).



Estimate EUR 2,500
Starting price EUR 1,200





147 | MINKO: A RARE TALL WOOD NETSuke OF AN ITINERANT MONK

By Tanaka Juntoku Minko (1735-1816), signed Gose Minko 珉江 with kakihan
Japan, Tsu, late 18th century, Edo period (1615-1868)

Published:
Migeon, Gaston (1905) Chefs-d'Oeuvre d'Art Japonais, no. 897
Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part A, p. 513.
International Netsuke Society Journal (INSJ), vol. 35, no. 4, p. 46.

Boldly carved as an itinerant monk hiding a smile behind a deployed fan and holding a shakujo, a Buddhist rattle which was meant to warn even the smallest of creatures under his steps to avoid being tread upon. One foot is slightly raised lending movement to the composition. The well-toned wood bearing a fine, dark patina. Large chimney himotoshi through the back and underneath. Signed to the back Gose MINKO and kakihan.

HEIGHT 9.6 cm

Condition: Good condition with minor wear. The rope attached to the fan is repaired.
Provenance: Ex-collection Louis Gonse (1846-1921), sold at his sale on 19th April 1926, lot 860. Re-sold at Hotel Drouot, Kahn-Dumousset on 20th October 2015, lot 96 (hammer price 9,500 EUR).



Louis Gonse (1846-1921)

Estimate EUR 8,000
Starting price EUR 4,000



148 | A RARE TSU SCHOOL WOOD
NETSUKE OF A MYTHICAL BEAST

Attributed to Tanaka Juntoku Minko (1735-1816) or a pupil,
unsigned
Japan, second half of 18th century, Edo period (1615-1868)



The strange creature boldly carved with its arms wrapped tightly around its legs, as if rocking back and forth in agony, the head raised and the mouth agape, teeth and tongue showing, the huge eyes inlaid in mother-of-pearl. This animal, which must be categorized as a mythical beast due to its highly peculiar appearance, is perhaps closest to a monkey, however, the long hair which falls down the back, tapering towards the end and touching the feet, betrays it as something otherworldly. Natural himotoshi, the well-worn wood bearing a fine patina.

LENGTH 3.5 cm

Condition: Good condition with surface wear, traces of use, some tiny nicks and age cracks.
Provenance: European collection.

LITERATURE COMPARISON

The most likely artist which comes to mind is Tanaka Juntoku Minko (1735-1816) or one of his pupils. The carving is certainly reminiscent of the famous ‘chimera’ netsuke by Tomin and Kokei. One signed Tomin was recently offered by Rosemary Bandini Ltd (Japanese Netsuke – Summer 2020, no. 8.). Another signed Kokei is illustrated in Bandini, Rosemary (2013) In a Nutshell, A Loan Exhibition of Japanese Netsuke from European Collections, p. 57, no. 101.

AUCTION COMPARISON

A related wood netsuke inscribed Tsuchiya Yasuchika, but probably by Tomin or Kokei, was sold at Bonhams, The Edward Wrangham Collection of Japanese Art Part VI, 10 November 2015, London, lot 38 (sold for 23,750 GBP).

Estimate EUR 8,000
Starting price EUR 4,000



149 | **MINKO: A FINE INLAID
WOOD NETSUKES OF KIYOHIME
WITH THE TEMPLE BELL OF DOJO-JI**

By Minko II, signed Nidai Minko 二代 珉江 and kakihan
Japan, mid-19th century, Edo period (1615-1868)

The vengeful, serpentine monster Kiyohime wrapped around the temple bell of Dojo-ji, her extraordinarily well carved face and claws are inlaid in ivory. The hair and scaly body are finely carved and expressive. The slightly curved horns are inlaid in horn. The handle of the bell can be turned to alternate between the two expressions of Anchin, one showing a pale, frightened expression and the other burnt-red from fire. Two himotoshi underneath, one ringed in ivory, next to the red-inked signature Nidai MINKO and kakihan.

HEIGHT 4.5 cm



Condition: Excellent condition.
Provenance: French private collection.

This model belongs to one of the true classics of netsuke. It was treated by all members of the Tsu school founded by Tanaka Juntoku Minko (1735-1816). The present netsuke bears the signature Minko but also the additional characters Nidai, meaning second generation. There is no information on Minko II, however it is known that Tomin, a pupil of Minko, signed Minko in the earlier stages of his career.

AUCTION COMPARISON
A closely related netsuke by Minko was sold at Zacke, Fine Netsuke, Sagemono & Okimono, 24 November 2018, Vienna, lot 70 (sold for 8,670 EUR).

The tale of Anchin and Kiyohime forms the basis of a collection of plays termed Dojoji mono (Dojo-ji Temple plays), depicting an event some years after the temple bell was destroyed. These plays include the Noh play Dojoji and the Kabuki dance drama Musume Dojoji. The legend, connected with the founding of the Dojo-ji temple in Kii Province (modern-day Wakayama Prefecture), relates how a priest named Anchin from Shirakawa in Oshu province made a pilgrimage to the Kumano Shrine lodged at the home of a shoji (steward of a shoen manor) of Manago/Masago, where the manor official's daughter Kiyohime fell in love with the young monk. In order to avoid her, he deceived her with a false promise to return and continued his journey. Kiyohime became furious by his rejection and pursued him in rage. At the edge of the Hidaka River, Anchin asked a ferryman to help him to cross the river, but told him not to let her cross with his boat. When Kiyohime saw that Anchin was escaping her, she jumped into the river and started to swim after him. While swimming in the torrent of the Hidaka river, she transformed into a serpent or dragon because of her rage. When Anchin saw her coming after him in her monstrous new form, he ran into the temple called Dojo-ji. He asked the priests for help and they hid him under the bonsho bell of the temple. However, the serpent smelled him hiding inside the bell and started to coil around it. She banged the bell loudly several times with her tail, then gave a great belch of fire so powerful that it melted the bell and killed Anchin.

Estimate EUR 4,000
Starting price EUR 2,000



150 | **MINKO: AN INLAID
EBONY WOOD NETSUKES OF
A FLY ON ROTTING NASUBI**

By a follower of Tanaka Juntoku Minko (1735-1816), signed Minko 民江
Japan, Tsu, mid-19th century, Edo period (1615-1868)

Two nasubi (eggplants) are nestled inside a large leaf, the area around the stems masterfully stippled, a small area of the skin rotting away revealing the well-carved fleshy interior, an aogai (mother-of-pearl) fly has landed there to feast. Two further crescent-shaped aogai-inlays to the area which connects the stem and fruit. The underside with large, asymmetrical himotoshi and the signature within an aogai plaque MINKO.

LENGTH 4.2 cm

Condition: Excellent condition.
Provenance: French private collection.

Estimate EUR 1,500
Starting price EUR 800



151 | MINKO: A FINE WOOD NETSUKE OF A BOY WITH HANNYA MASK

By Tanaka Juntoku Minko (1735-1816), signed Minko 珉江 with kakihan
Japan, Tsu, first half of 19th century, Edo period (1615-1868)

Finely carved, the young boy with black tufts of hair holding a Hannya mask in front of his face, his genitals exposed to the underside, natural himotoshi between the feet, legs, and mask, the reverse signed MINKO with a kakihan.

LENGTH 3.6 cm



Condition: Very good condition, minor surface wear.
Provenance: The Gabor Wilhelm Collection, Paris.

LITERATURE COMPARISON

A related netsuke by the same carver is illustrated with a line drawing in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part A, p. 512.



Estimate EUR 2,500
Starting price EUR 1,200



152 | MINKO: A WOOD NETSUKE OF A MAN IN PAIN

By Tanaka Juntoku Minko (1735-1816), signed Minko 珉江
Japan, Tsu, first half of 19th century, Edo period (1615-1868)

A humorous wood netsuke of a seated man clutching his extended leg, probably after the application of moxa, his expression distorted in pain. The wood bearing a fine patina. Natural himotoshi and signed underneath the folded leg MINKO.

HEIGHT 3.5 cm

Condition: Very good condition, minor surface wear.
Provenance: The Gabor Wilhelm Collection, Paris. Old collection labels '72' and 'Minko'.

Estimate EUR 2,000
Starting price EUR 1,000

153 | A WOOD NETSUKE OF TWO LEVERETS

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

The young bunnies seated on their rear haunches side by side, each with large dark-inlaid eyes and finely incised fur, neatly detailed with paws, short tails, funnel-shaped ears, and charming expression. The underside with two himotoshi.

LENGTH 4 cm

Condition: Very good condition with minor wear and few minuscule nicks to exposed areas.
Provenance: British private collection.

LITERATURE COMPARISON

Compare a related wood netsuke of a short-eared hare and its young, dated to the early 19th century, illustrated in Davey, Neil K. (1974) Netsuke: A comprehensive study based on the M.T. Hindson Collection, p. 376, no. 1129.



AUCTION COMPARISON

Compare a closely related boxwood netsuke of two young rabbits by Minko, dated late 18th to early 19th century, at Bonhams, Fine Japanese Art, 16 May 2013, London, lot 25 (sold for 2,375 GBP).



Estimate EUR 1,500
Starting price EUR 800



SHUNGA NETSUKE



154 | A RARE WOOD SHUNGA NETSUKE OF AN AMA WITH AMOROUS OCTOPUS

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

The unlikely couple seated side by side, the diving girl with smiling expression, pulling at the octopus's soft fleshy head with one hand and reaching down toward her groin, while the octopus presses its funnel-shaped mouth forward. The arms of the cephalopod are wriggling around the bare-chested ama, one of them pleasuring her underneath, forming the natural himotoshi.

HEIGHT 3.2 cm

Condition: Good condition with some wear, few minor age cracks, minuscule nicks, traces of use. Fine dark patina.
Provenance: French private collection.

Estimate EUR 1,500
Starting price EUR 800



155 | OZAWA SHURAKU: A NARWHAL TUSK AND SILVER KAGAMIBUTA SHUNGA NETSUKE DEPICTING OKAME

By Ozawa Shuraku (d. 1894), signed Shuraku 秀樂 with kakihan Japan, Edo/Tokyo, second half of 19th century

The fine silver plate set into a narwhal tusk bowl and carved in katakiri-bori with a smiling Okame lying behind a large tengu mask wrapped in a furoshiki, its long and erect nose rising high above her, the plate also with the signature SHURAKU and kakihan.

LENGTH 4.5 cm (the bowl), DIAMETER 3.1 cm (the cover)

Condition: Very good condition with minor wear, the narwhal bowl with a natural age crack and light surfaces scratches.
Provenance: European collection.

Ozawa Shuraku (d. 1894) was a noted maker of sword fittings, kagamibuta plates and metal clasps for tobacco pouches.

Literature comparison:
A related shunga netsuke with Okame by Shuraku is illustrated in Joly, Henri L. (1966) The W. L. Behrens Collection, Part 1, Netsuke, pl. VII, no. 352. Another related netsuke with a tengu mask and musician is illustrated in Coullery, Marie-Therese and Newstead, Martin S. (1977) The Baur Collection, p. 245, no. C 694.

Estimate EUR 1,500
Starting price EUR 800



156 | OZAWA SHURAKU: AN IVORY AND SHIBUICHI NETSUKE DEPICTING AN AMA AND AMOROUS OCTOPUS

By Ozawa Shuraku (1830-1894), signed Shuraku 秀樂 with kakihan Japan, Edo/Tokyo, second half of 19th century

Of circular form, the ivory bowl fitted with a shibuichi plate finely decorated in gold, silver, and copper takazogan as well as kebori and katakiribori to depict a semi-nude ama (girl diver) standing on the shore being pleasured by a ravenous octopus, a number of sailing boats in the background, signed to the right SHURAKU with a kakihan.

DIAMETER 4.7 cm

Condition: Very good condition with minor surface wear and traces of use.
Provenance: Ex-collection Teddy Hahn, Darmstadt.

Ozawa Shuraku (d. 1894) was a noted maker of sword fittings, kagamibuta plates and metal clasps for tobacco pouches.

LITERATURE COMPARISON
Compare a related ivory and shibuichi kagamibuta netsuke by Shuraku, also with an octopus, dated ca. 1850-1900, in the collection of the Victoria & Albert Museum, accession number M.1387-1926.



Estimate EUR 1,500
Starting price EUR 800



157 | KASHUN: A WOOD SHUNGA NETSUKE OF OKAME CARESSING A TENGU MASK

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

An exquisitely small wood netsuke carved with a healthy dose of humor, depicting the Shinto goddess of mirth Okame caressing the phallic long nose of a konoha-tengu mask, laughing bashfully and coyly hiding her smile behind her sleeve. Himotoshi and signature KASHUN underneath.

LENGTH 3.2 cm

Condition: Very good condition, minor surface wear.
Provenance: French private collection, purchased at Galerie Yamato, Paris, in 2000.

Estimate EUR 2,000
Starting price EUR 1,000



158 | AN UNUSUAL WOOD SHUNGA NETSUKE OF OKAME CRADLING A HUGE MUSHROOM

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

The Shinto goddess of mirth resembling a tribeswoman dressed only in a loincloth, squatting and revealing her genitals, and cradling a huge phallic mushroom. Her expression is amusing, marked by large puffy cheeks, and her headdress is made of gilt metal. Very large, functional himotoshi through the back.

HEIGHT 6.7 cm

Condition: Good condition with age-related wear and some minuscule nicks.
Provenance: French private collection.

Estimate EUR 3,000
Starting price EUR 1,500



159 | A SUPERB SHUNGA WOOD NETSUKE OF OKAME WITH LONG-NOSED TENGU MASK

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



The well sized wood netsuke depicting the Shinto goddess Okame caressing the long nose of a fierce-looking konoha tengu mask, laughing bashfully, her smile hidden behind a wide sleeve. Her robe is carved with extraordinary detail, featuring elaborate diapered and floral designs. The underside shows her naked body, the genitalia carved with precise detail. The himotoshi to either side of the ribbon-tied cloth which holds together Okame's superbly incised, long hair. The well-toned wood bearing a good patina.

SIZE 3.8 x 4 x 3.8 cm

Condition: Excellent condition, minor wear.
Provenance: European collection.

Estimate EUR 8,000
Starting price EUR 4,000





160 | AN UNUSUAL SHUNGA WOOD NETSUKE OF OKAME AS A RAT CATCHER

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

A humorous wood netsuke of Okame trying to catch a rat which has escaped onto her shoulder, dressed only in a slipping loincloth, revealing her naked back and butt cheeks, the rat evidently ready to find a hiding spot there, Okame screaming with excitement as a result. The wood is lightly stained and some minute details, such as the eyes and teeth, are inlaid. Himotoshi through the box.

LENGTH 3.3 cm

Condition: One foot is repaired and one inlaid eye of the rat is lost. Otherwise fine condition with minor wear and some natural imperfections to the wood.
Provenance: European collection.

Estimate EUR 2,000
Starting price EUR 1,000



161 | TOKIMITSU: A RARE SHUNGA WOOD NETSUKE OF OKAME AS A RAT CATCHER

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

Superbly carved and stained as the Shinto goddess Okame in the guise of a rat catcher, tumbling on her back, her breasts naked, and invitingly lifting the robe between her legs, the little rat seated atop its trap and presenting a mushroom to her. The subject is quite unusual and treated with plenty of humor – Okame's expression is radiating with joy in anticipation of the erotic gift bestowed upon her by the nimble rat, her puffy cheeks are inflated, and her lips are pursed with laughter. The neatly detailed robe is sparsely incised with further mushrooms. Natural himotoshi and signed underneath the box TOKIMITSU.

LENGTH 5 cm

Condition: Excellent condition, minor wear.
Provenance: French private collection.

LITERATURE COMPARISON

The artist appears to be virtually unrecorded in literature. A rare example of his work is in the Linden Museum Stuttgart, inventory number OA. 18. 829.



Estimate EUR 4,000
Starting price EUR 2,000





**162 | CHIKUSAI: A SUPERB INLAID
WOOD SHUNGA NETSUKE
OF BENTEN AND OCTOPUS**

By Chikusai, signed Chikusai 竹齋
Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

Published: Joly, H. L. (1913) Catalogue of the H. Seymour Trower
Collection of Japanese Art, no. 561 (unillustrated).

Superbly carved as the goddess Benten seated next to an octopus, the unlikely couple caressing one another. The octopus has bulging eyes beautifully inlaid in pale and dark horn, one of its tentacles is placed on its head in an amusing gesture, unsure as to whether he should advance or not. All details are superbly carved. Benten's head, hands, and feet are inlaid in finely stained bone, a section of her thigh is inlaid as well. Her collar, obi (belt), and the oval signature plaque reading CHIKUSAI are inlaid in bekko. Natural himotoshi.

HEIGHT 4 cm

Condition: Excellent condition, minor wear.
Provenance: Ex-collection H. Seymour Trower.

Estimate EUR 8,000
Starting price EUR 4,000





163 | HIDEHARU: A SUPERB WOOD
NETSUKE DEPICTING A MERMAID
CAUGHT IN A GIANT HAMAGURI

By Hideharu, signed Hideharu 秀晴
Japan, Nagoya, late 19th century

Published: Hurtig, Bernard (1973) Masterpieces of Netsuke Art: One Thousand Favorites of Leading Collectors, p. 150, no. 604.

Masterfully carved, the mermaid with finely incised hair falling elegantly over her back, her eyes double-inlaid in translucent and dark horn. One of her fins has been caught in the huge hamaguri clam below her, and she is attempting to free herself. The contrasting textures of the clam shell, the mermaid's scaly body, and her fins are all superbly executed. The underside with two asymmetrical himotoshi flanking the signature HIDEHARU within a recessed reserve.

LENGTH 4.5 cm

Condition: Very good condition with minor surface wear.
Provenance: Ex-collection Martin S. Newstead. Ex-collection Teddy Hahn, Darmstadt.

The mermaid (ningyo) caught in a giant hamaguri is one of Hideharu's most popular designs, **the present netsuke being certainly the finest example of the group.**



LITERATURE
COMPARISON

Compare a closely related wood netsuke depicting the same subject by Hideharu, illustrated in Eskenazi (1993) Japanese



Netsuke from the Carré Collection, p. 99, no. 101. Compare a related wood netsuke depicting the same subject by Hideharu, illustrated in Barry Davies Oriental Art (1996) Netsuke Through Three Centuries, p. 129, no. 146.

AUCTION COMPARISON

Compare a related wood netsuke depicting a kappa caught in a hamaguri by Hideharu at Bonhams, Japanese Works of Art, 19 March 2009, New York, lot 409 (sold for 3,965 USD).



Estimate EUR 8,000
Starting price EUR 4,000



164 | A RARE SHUNGA WOOD NETSUKE OF A HAMAGURI CLAM WITH EROTIC SCENE INSIDE

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

The hamaguri clam well-carved and consisting of two parts, opening to reveal an erotic scene. The clam is secured together with a small peg and with the male's phallus. The himotoshi on the exterior of both parts and cord channel runs through behind the enamored couple.



LENGTH 4.8 cm

Condition: Very good condition, tiny chip to the exterior hinge of the clam.
Provenance: French private collection.

AUCTION COMPARISON

A related shunga wood netsuke was sold at Zacke, Fine Netsuke & Sagemono, 29 October 2021, Vienna, lot 103 (sold for 2,402 EUR).



Estimate EUR 1,500
Starting price EUR 800



165 | GYOKUTEI: A WOOD SHUNGA NETSUKE OF MAN ON HAMAGURI CLAM

By Gyokutei, signed Gyokutei 玉亭
Japan, Edo (Tokyo), first half of 19th century, Edo period (1615-1868)

A characterful netsuke depicting a hapless male caught by his fundoshi (loincloth) within the lips of a clam, the Japanese archetypal symbol of the female sex. The man's emaciated body is well-carved, evidently he has been caught for some time, and the agonized expression is treated with humor. Natural himotoshi and signature written in sosho (cursive script) GYOKUTEI underneath. The artist was a pupil of Gyokusai, who is credited as the originator of this humorous netsuke parody of the seduction of feminine wiles.

HEIGHT 4.1 cm



Condition: Very good condition, minor wear, fine patina.
Provenance: French private collection, purchased at Galerie Yamato, Paris, in 1998.

AUCTION COMPARISON

A closely related netsuke by Gyokusai was sold at Zacke, Fine Netsuke & Sagemono, 29 October 2021, Vienna, lot 102 (sold for 1,643 EUR).



Estimate EUR 1,500
Starting price EUR 800



166 | A RARE WOOD SHUNGA NETSUKE DEPICTING A MONK IN A VULVA

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

Published: Museum für Ostasiatische Kunst Köln (2017) Netsuke & Sagemono, pp. 124-125, no. 207.

Realistically carved as a vulva, the vaginal opening containing a minute and movable figure of a praying monk, perhaps acting as a harigata. The back with two himotoshi.

HEIGHT 4.6 cm

Condition: Good condition with minor surface wear, few minuscule nicks, occasional light scratches, minor age cracks.
Provenance: Ex-collection Teddy Hahn, Darmstadt.

Estimate EUR 5,000
Starting price EUR 2,400



167 | AN IVORY SHUNGA NETSUKE OF DAIKOKU WITH RICE BALE

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

Amusingly carved as a short and plump-faced Daikoku with characteristically oversize earlobes, clad only in a fundoshi from under which emerges his large rice bale of phallic shape, buckling under the heavy weight of his burden but nonetheless showing a cheerful, even proud expression. Natural himotoshi between one arm and the rice bale. The back with a smooth, warm honey patina and the front with several age cracks, which add to the irresistible charm of this netsuke.

LENGTH 4.2 cm



168 | A LARGE WOOD SHUNGA NETSUKE OF OKAME

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

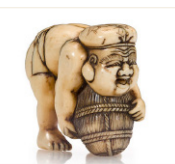


Condition: Good condition, appealingly worn, many age cracks, superb patina.

LITERATURE COMPARISON
Compare a closely related ivory netsuke illustrated in Joly, H. L. (1975) Catalogue of the H. Seymour Trower Collection of Japanese Art, pl. A, no. 537.



AUCTION COMPARISON
Compare a closely related ivory netsuke of Daikoku straining to lift a bale of rice, 4 cm high, also dated 18th century, at Bonhams, Fine Japanese Works of Art, 20 March 2012, New York, lot 2109 (sold for 8,500 USD).



Estimate EUR 3,000
Starting price EUR 1,500



Boldly carved standing and leaning forwards, the characteristic face with a cheerful expression, charming dimples, and plump cheeks, wearing a phallic cowl, the back with two asymmetrical himotoshi.

HEIGHT 5.4 cm

Condition: Very good condition with some wear, few minor age cracks, traces of use, few minuscule nicks.
Provenance: Ex-collection Teddy Hahn, Darmstadt.

Estimate EUR 1,500
Starting price EUR 800



169 | A RARE IVORY SHUNGA NETSUKE OF A SLEEPING OKAME AND BOY WITH HARIKATA

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

Published: Barry Davies Oriental Art (1996) Netsuke from the Teddy Hahn Collection, p. 21, no. 15.

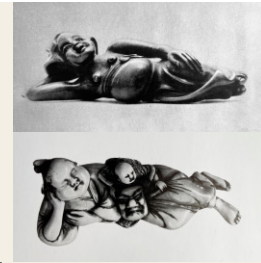
Finely carved and superbly stained to depict Okame sleeping, her head resting on one hand, her kimono tied with a broad sash and decorated with diapered designs, her neatly incised hair tied up into a mushroom-shaped topknot, a blissful expression on her finely rendered face, a diminutive boy in a cloud-patterned robe reaching across her ample hips and lifting the hem of her robe with one hand, holding a harikata (artificial phallus) in the other, about to disturb the peaceful slumber of Okame. The subtle incision work heightened with sumi-e. The underside with two large, asymmetrical himotoshi.

LENGTH 6.1 cm



Condition: Very good condition with minor wear and associated age cracks.
Provenance: Ex-collection Teddy Hahn, Darmstadt. Barry Davies Oriental Art, Netsuke from the Teddy Hahn Collection, 9-22 November 1996, London. David Burditt, Datchett, England, acquired from the above. Peter Maslen, United Kingdom, acquired from the above.

LITERATURE COMPARISON
Compare a related wood netsuke depicting Okame posing as a Chinese doctor's model, illustrated in Bushell, Raymond (1961) The Netsuke Handbook by Ueda Reikichi, p. 138, fig. 132. Compare a closely related ivory netsuke depicting a sleeping Okame, the child climbing over her holding a mask, illustrated in Coullery, Marie-Therese and Newstead, Martin S. (1977) The Baur Collection, pp. 58-59, no. C 8.



Estimate EUR 8,000
Starting price EUR 4,000





170 | AN IVORY SHUNGA NETSUKE OF ONNA DARUMA

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



Well carved as Onna Daruma enveloped in the characteristic robe and cowl, her voluptuous breasts partly exposed, a hossu carved in relief to one side, the fine incision work very effectively and appealingly heightened with sumi, the circular cover can be unscrewed to reveal Onna Daruma pleasuring herself, the back with two himotoshi.

HEIGHT 4 cm

Condition: Good condition with some wear, minor age cracks, natural imperfections to the material, traces of use, the interior of the base with a small chip. Fine, smooth, honey-yellow patina.
Provenance: Bonhams, Fine Japanese Art, 17 May 2012, London, lot 66 (part-lot). Ex-collection Teddy Hahn, Darmstadt, acquired from the above.

This subject is sometimes referred to as Onna Daruma (Daruma's wife) and was meant to poke fun at Bodhidharma who was reputed to frequent brothels.

Estimate EUR 2,500
Starting price EUR 1,200

171 | MASAHIRO: AN IVORY SHUNGA NETSUKE OF OKAME IN THE GUISE OF DARUMA

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

Finely carved as a smiling Okame wearing the characteristic robe and cowl of Daruma, holding a sake ladle in place of the hossu (flywhisk), her plump face with inlays of dark horn, the circular base neatly incised with a diapered design can be removed to reveal himotoshi as well as Okame's genitals, further himotoshi to the back of the netsuke, the interior of the base with a rectangular plaque signed MASAHIRO. The artist was a pupil of Ohara Mitsuhiro (1810-1875).

HEIGHT 3.8 cm

Condition: Good condition, appealingly worn, few minor nicks, fine honey-yellow patina.
Provenance: French private collection, acquired from Galerie Yamato, Paris, in 2002.

This subject is sometimes referred to as Onna Daruma (Daruma's wife) and was meant to poke fun at Bodhidharma who was reputed to frequent brothels.

LITERATURE COMPARISON

Compare a near-identical netsuke by Masahiro, illustrated in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part A, p. 413.

Estimate EUR 2,000
Starting price EUR 1,000



172 | HOJITSU: A FINE IVORY NETSUKE OF AN INUBARIKO WITH SHUNGA INTERIOR

By Meikeisai Hojitsu, signed Hojitsu 法實 with kakihan
Japan, Edo (Tokyo), 19th century, Edo period (1615-1868)

Well carved in the form of an inubariko, a dog-shaped box – a symbol of fertility – and popular bridal gift, used for the storage of towels and accessories for intimate care. The dog is coyly smiling, seemingly knowing what is hidden within. The netsuke opens to reveal a minutely carved lady pleasuring herself with a harikata (artificial phallus). A little mechanism enables her hand to move back and forth. The exterior finely incised with shaped reserves enclosing various paintings. Himotoshi to the side and underside. Signed to one of the fan-shaped reserves to the exterior HOJITSU with a kakihan.

LENGTH 3.7 cm, HEIGHT 3.4 cm

Condition: Very good condition with surface wear, minor age cracks, traces of use, the interior with remnants of pigment.
Provenance: French private collection, acquired from Galerie Yamato, Paris, in 2005.

LITERATURE COMPARISON

Compare a closely related netsuke by Hojitsu at Sotheby's, The Cornelius V.S. Roosevelt Collection of Netsuke, 2 June 1992, New York, lot 257, and another illustrated in Severin, Mark F. (1976) Inubariko, INCS Journal Vol. 4, No. 2, p. 19, fig. 9.



AUCTION COMPARISON

Compare a related netsuke, unsigned, dated second half of 19th century, at Zacke, Fine Netsuke & Sagemono, 29 October 2021, Vienna, lot 98 (sold for 4,298 EUR).



Estimate EUR 5,000
Starting price EUR 2,400



IWASHIRO, IWAMI, HIDA & OTHERS



173 | A LARGE WALRUS TUSK NETSUKES OF TWENTY FROGS ON LOTUS LEAF, ATTRIBUTED TO SEIMIN

Attributed to Seimin, unsigned
Japan, Iwashiro, mid-19th century, Edo period (1615-1868)

Carved as a family of twenty (!) smooth frogs (kaeru) clambering on top of one another, the entire composition set on a large furled lotus leaf. The material is finely stained and polished to form a sumptuous colour, enhancing the natural depth of the material. Natural himotoshi through the stem of the lotus leaf.

LENGTH 5 cm

Condition: Very good condition, typical wear, few age cracks.
Provenance: Austrian private collection.

LITERATURE COMPARISON
A similar netsuke by Seimin of frogs on a lotus leaf is in the Raymond and Frances Bushell Collection, see LACMA, accession no. M.91.250.125.

Estimate EUR 2,000
Starting price EUR 1,000



174 | NETSUKES OF A TORTOISE

By Seiyodo Gansui (1809-1848), signed Gansui 巖水
Japan, Iwami province, c. 1830, Edo period (1615-1868)

The tortoise almost entirely retracted within its carapace, the well carved limbs folded underneath the body, only the head emerging and facing ahead, the eyes double-inlaid in pale and dark horn. Note the superbly carved carapace and the fine use of ukibori around the reptile's neck and on the exposed sections of the body underneath. Large himotoshi to the underside, the cord attachment inside through a removable section of the shell. Signed in sosho (cursive script) GANSUI.

LENGTH 4.8 cm

Condition: Good condition, minor wear and occasional light scratches, possibly an old repair to the edge of the carapace.
Provenance: European collection.



Shikazo (Seiyodo) Gansui (1809-1848) was the son of Ogawa Yachiyo, the second daughter of Seiyodo Tomiharu (1733-1810, founder of the Iwami school), and nephew of Seiyodo Bunshojo (1764-1838), who taught the art of carving to Gansui. His work is regarded as extremely scarce as he died relatively young.

AUCTION COMPARISON
Compare to a closely related ebony wood netsuke of a tortoise by Seiyodo Tomiharu, sold at Bonhams, The Robert S. Huthart Collection of Iwami Netsuke Part I, 15 May 2019, London, lot 16 (**sold for 6,062 GBP**). Also compare to a closely related ebony wood netsuke of a tortoise by Seiyodo Bunshojo, sold at Bonhams, The Robert S. Huthart Collection of Iwami Netsuke Part I, 15 May 2019, London, lot 54 (**sold for 6,062 GBP**).

Estimate EUR 7,000
Starting price EUR 3,500





175 | SUKEKUNI: A SUPERB WOOD NETSUKE OF A FROG ON HALF WALNUT

By Sukekuni, signed Sukekuni 亮国
Japan, Takayama, Hida province, mid-19th century, Edo period (1615-1868)

Very finely carved as a frog perched on top of a walnut, its back slightly arched and the legs splayed – ready to pounce! The expression is sensitively crafted, and the eyes are inlaid in dark horn. Note the beautifully rendered textures of the amphibian's skin and the superbly detailed walnut with simulated worm-rot. Signed underneath SUKEKUNI. The singular pierced himotoshi is tucked away under the 'natural' opening of the walnut where the seeds are usually found.

LENGTH 4.2 cm

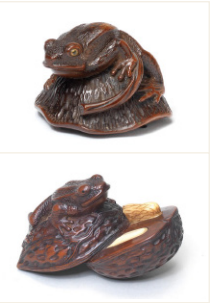
Condition: Very good condition, minor surface wear.
Provenance: French private collection.



Not much is known about the artist Sukekuni other than that he belonged to the school of Matsuda Sukenaga (1800-1871), who carved very similar netsuke of frogs. His work is scarce with barely any examples recorded.

AUCTION COMPARISON

A similar netsuke of a frog on lotus-seed pod by Matsuda Sukenaga was sold at Bonhams, Fine Netsuke from the Adrienne Barbanson Collection, 13 May 2013, London, lot 37 (sold for 20,000 GBP). Another similar netsuke of a frog on a split walnut by Matsuda Sukenaga was sold at Bonhams, Fine Netsuke from a French Private Collection, London, lot 110 (sold for 4,562 GBP).



Estimate EUR 5,000
Starting price EUR 2,400





176 | SUKETADA: A FINE WOOD NETSUKE OF A KAPPA ON HAMAGURI CLAM

By Eguro Suketada, signed Suketada 亮忠
Japan, Takayama, Hida province, mid-19th century, Edo period (1615-1868)

A very finely carved study of a kappa with one hind foot caught in the jaws of a hamaguri clam as it climbs over it. The warty skin of the kappa is masterfully rendered, the eyes are inlaid, the shell is finely carved and the long hairs surrounding the kappa's swirling vital fluids on the head are minutely incised. The surface of the clam is highly polished and attractively stained. Large, asymmetrical himotoshi ringed in stained bone through the underside and signed SUKETADA.

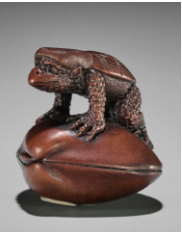
LENGTH 3.8 cm



Condition: Very good condition, minor wear, few minuscule nicks.
Provenance: French private collection, purchased from Galerie Yamato, Paris, in 2003.

AUCTION COMPARISON

Compare to a very similar netsuke by Suketada sold at Bonhams, Fine Japanese Art, 16 May 2013, London, lot 34 (**sold for 5,250 GBP**). Also compare to another very similar netsuke by Suketada more recently sold at Koller Auktionen, Asiatica: Japan, Indien, Südostasien, 4 June 2019, Zurich, lot 410 (**sold for 6,000 CHF**).



Estimate EUR 5,000
Starting price EUR 2,400





177 | **SHOKO SUGANOYA: A WOOD NETSUE OF HOTEI DRINKING SAKE**

By Shoko Suganoya, signed Shoko 尚古
Japan, Takayama, Hida province, second half of 19th century

Finely carved in the typical manner of the artist and depicting the lucky god Hotei resting on top of his treasure bag (takarabukuro), laughing, and balancing a sake cup on his bloated belly, a sake bottle in his left hand. Hotei's eyes are minutely inlaid in dark horn. The well-toned wood attractively stained. Himotoshi underneath and signed in sosho (cursive script) SHOKO.

HEIGHT 4.8 cm

Condition: Very good condition, minor surface wear.
Provenance: French private collection, purchased at Piasa Auction, 31st May 2002, Paris.

LITERATURE COMPARISON
A similar wood netsuke depicting Hotei holding a fan and seated on his treasure bag is illustrated in Meinertzhagen / Lazarnick (1986) MCI, Part B, p. 747.

Estimate EUR 3,000
Starting price EUR 1,500



178 | **SHOKO: A RARE WOOD NETSUE OF URASHIMA TARO WITH TURTLE**

By Shoko Suganoya, signed Shoko 尚古
Japan, Takayama, Hida school, 19th century, Edo period (1615-1868)

Published: Lazarnick, George, Netsuke and Inro Artists, Honolulu 1982, p. 967.

Finely carved from wood with darkened and accentuated areas, depicting Urashima Taro holding a large gourd filled with sake and offering it, in a sakazuki cup, to a little turtle crawling over his shoulder. Urashima is nursing the turtle back to health with sake, the drink of the immortals. Very finely carved details such as the turtle's carapace, Urashima's hair, his sandals and the straw apron – surely an allusion to the minogame (straw raincoat turtle). Both have minutely inlaid eyes of dark horn. Natural himotoshi and signature on the underside SHOKO 尚古. A pupil of Matsuda Sukenaga.

HEIGHT 4.2 cm

Condition: Excellent condition, very appealing patina.
Provenance: The Gabor Wilhelm Collection.

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

Estimate EUR 4,000
Starting price EUR 2,000





179 | TOSEI: A CHARMING WOOD
NETSUKU OF A PUPPY

By Tosei, signed Oju Tosei 應需吐青 saku 作
Japan, 19th century, Edo period (1615-1868)

The dog standing foursquare on a rounded rectangular base carved with a band of key-fret, the animal's back arched as it bows in a playful manner, the tail curled, the eyes inlaid with black horn, the incision work heightened with sumi, the base with a central himotoshi. The underside with signature and inscription Oju Tosei saku [made by Tosei upon request].

LENGTH 4.8 cm

Condition: Good condition with minor wear, few small nicks, and occasional light scratches.
Provenance: US private collection.

Estimate EUR 2,500
Starting price EUR 1,200



180 | SHUZAN YASUSADA: A RARE
WOOD NETSUKU OF A GRAZING HORSE

By Shuzan Yasusada, signed Shuzan Yasusada 秋山安定 saku 作
and sealed Shuzan 秋山
Japan, Echigo Province, 19th century, Edo period (1615-1868)



Finely carved, the horse standing foursquare atop a shaped base, one of its front legs bent, its head lowered as it eats a tuft of grass from the stippled ground, the animal neatly detailed with curled mane, funnel-shaped ears, dark inlaid eyes, and long tail, the underside with a single himotoshi and the signature SHUZAN YASUSADA saku [made by Shuzan Yasusada] with seal Shuzan.

LENGTH 3.5 cm

Condition: Very good condition with minor wear.
Provenance: US private collection in Virginia.

LITERATURE COMPARISON

Compare a closely related wood netsuke of a grazing horse, signed Shuzan, dated to the 18th century, sold at Sotheby's London, 17 May 1966, lot 31, and now in the collection of the Powerhouse Museum of the Museum of Applied Arts & Sciences in Sydney, object number 96/60/27.



Auction comparison:

For a netsuke of a boar by this rare artist see Bonhams, Harriet Szechenyi Sale of Japanese Art, 8 November 2011, London, lot 177 (**sold for 4,375 GBP**). Another netsuke by Shuzan Yasusada depicting a tanuki was sold by Zacke, Fine Netsuke & Sagemono, 29 October 2021, Vienna, lot 145 (**sold for EUR 4,803**).

Estimate EUR 1,500
Starting price EUR 800

181 | SHUZAN YASUSADA: A WOOD
NETSUKU OF CHORYO AND KOSEKIKO

By Shuzan Yasusada, signed Shuzan Yasusada 秋山安定 with
kakihan
Japan, Echigo Province, 19th century, Edo period (1615-1868)

Finely carved with Choryo riding a dragon and handing the recovered shoe to Kosekiko atop his horse on a naturalistically carved base, the underside carved with crashing wave and the dragon's scaly body and sharp claws, further with a single himotoshi and the signature SHUZAN YASUSADA with a kakihan within a rectangular plaque.

HEIGHT 3.8 cm

Condition: Very good condition with some wear and few minuscule nicks.
Provenance: French private collection.

Zhang Liang (known as Choryo in Japanese) was a Chinese military strategist and politician who lived in the early Western Han dynasty. The present netsuke depicts the legend of when Choryo met the old man Kosekiko (Huang Shigong) on a bridge. The old man began to teach the art of war to Choryo and one day Kosekiko wanted to test Choryo and threw a shoe into the river where a powerful water dragon lived. The dragon seized the shoe and Choryo defeated it and gave the shoe back to Kosekiko. The present netsuke shows exactly this scene – the proud Choryo, with one foot on the dragon's head, is presenting the shoe to Kosekiko who is mounted on a horse atop a bridge. According to legend, Choryo used the teachings of Kosekiko as a military adviser to Liu Bang, the founder of the Han dynasty.





182 | **EICHI: A VERY RARE EBONY NETSUKE OF A JAPANESE BLACK BEAR**

By Eichi, signed Eichi 栄一 and kakihan
Japan, 19th century, Edo period (1615-1868)

Published: Katchen, Arlette (2010) Netsuke 7, Vol. 2, p. 43, no. K360.



The black bear seated with its feet together, the clawed paws superbly carved and the hairwork very neatly incised. The ears are laid-back, and the animal has a curious expression, marked by almond-shaped aogai-inlaid eyes. The characteristic crescent moon shaped patch is inlaid as well. The underside with excellent asymmetrical himotoshi and the boldly incised signature EICHI with a kakihan inside an oval reserve.

LENGTH 4.2 cm

Condition: Excellent condition.
Provenance: Ex-collection Julius & Arlette Katchen, Paris.

The Japanese black bear (*Ursus thibetanus japonicus*), also known as moon bear or white-chested bear, is a sub-species of the Asian black bear and is native to the islands of Honshu and Shikoku.

Estimate EUR 8,000
Starting price EUR 4,000





183 | IKKO: A RARE IVORY MANJU NETSUKE WITH TWO SAMURAI

By Hasegawa Ikko, signed Ikko 一光
Japan, c. 1830, Edo period (1615-1868)

Published: Sydney L. Moss (2010) they are all fire and every one doth shine. The Elly Nordskog Collection of Japanese Inro, Pipecases and Netsuke, London, pp. 370-371, no. 118.

Of flattened, rounded square form with indented corners, the sunken obverse carved in relief against a cash (shippo) ground with two samurai standing in dynamic poses with amusing expressions, fully clad in neatly incised armor, the edge and rim incised with a herringbone pattern, the reverse engraved with a pine tree and branch, further with two large himotoshi and the signature IKKO within an oblong reserve. Note the fine staining of the ivory and skillful use of sumi.

SIZE 4.3 x 4.5 cm

Condition: Very good condition with minor surface wear, minimal age cracks, traces of use. The reverse with a fine, warm, smooth patina.

Provenance: Ex-collection Elinor 'Elly' Nordskog.

Estimate EUR 4,000
Starting price EUR 2,000



184 | IKKO: A RARE IVORY ASHTRAY NETSUKE DEPICTING THE THREE FRIENDS OF WINTER (SHOCHIKUBAI)

By Hasegawa Ikko, signed Ikko 一光
Japan, early 19th century, Edo period (1615-1868)

Published: Galerie Zacke (1988) Ausstellung Marcel Lorber: Japanische Netsuke aus seinem Nachlass, no. 12.
Exhibited: Galerie Zacke, Ausstellung Marcel Lorber: Japanische Netsuke aus seinem Nachlass, 20 May – 30 June 1988, Vienna.

LENGTH 4.5 cm

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

Provenance: Ex-collection Marcel Lorber (1900-1986).

AUCTION COMPARISON

Compare an ivory ashtray netsuke by Hasegawa Ikko at Zacke, Fine Netsuke & Sagemono, 25 September 2020, Vienna, lot 261 (sold for 9,101 EUR).

Estimate EUR 4,000
Starting price EUR 2,000

Of ovoid form, the exterior superbly stained and intricately carved and undercut with a detailed relief of figures walking along a pathway with rockwork and the Three Friends of Winter – pine, bamboo, and plum – towards a holy figure seated in his retreat as a visitor with his attendant departs. The rim neatly incised with scroll designs. The incision work heightened with sumi. The himotoshi cleverly conceived, carved as the chasm below the bridge. The underside signed IKKO.



Portrait of Marcel Lorber





**185 | A FINE IVORY NETSUKE OF
A SLEEPING SHOKI WITH ONI**

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

The demon queller in a deep slumber, seated in a relaxed pose atop an openworked stool, one hand supporting his weary head and the other resting on his lap, wearing voluminous robes with neatly carved folds, his trusty sword sheathed and tied to his back, his finely incised hair elegantly falling over his back. At his feet kneels a frightful oni with the mouth wide open, desperately trying to wake Shoki, although the reason – after all, they are mortal enemies – remains elusive.

HEIGHT 4.6 cm

Condition: Good condition, appealingly worn, expected age cracks, natural imperfections to the material. Superb, lustrous, deep honey-yellow patina.
Provenance: French private collection.

The present netsuke, especially in its **treatment of the oni, which is expressively carved and has a characteristically wide face, is typical of the Hakata school of carvers**, the most notable member being of course Matsushita Otoman.



Compare the manner of the carving of the oni on the present lot with a related ivory netsuke of an oni, attributed to Otoman, illustrated in Bandini, Rosemary (2001) Expressions of Style, Netsuke as Art, Scholten Japanese Art, New York, p. 53, no. 67.

Estimate EUR 4,000
Starting price EUR 2,000

EDO & TOKYO SCHOOL



186 | MINKOKU I: A SUPERB WOOD
NETSUKE OF AN OLD MAN WITH CANE

By Genryosai Minkoku I, signed Minkoku 珉谷
Japan, Edo (Tokyo), late 18th century, Edo period (1615-1868)

The old man standing, dressed in an elaborately carved kimono, leaning against a gnarly cane, looking upwards with squinting eyes, perhaps indicating he is blind, the mouth opened with laughter. The darkened wood bearing a superb patina. The back with superb himotoshi, generously excavated and tucked under the kimono. Signed in boldly incised characters MINKOKU.

HEIGHT 7.7 cm

Condition: Very good condition, minor expected wear, superb patina, tiny chip to one foot.
Provenance: European collection.

Genryosai Minkoku I (succeeded by Minkoku II) excelled in carvings of figures, his netsuke possessing remarkable vigor, and was one of the few netsukeshi who is documented being famous during their lifetime.

LITERATURE COMPARISON

The present netsuke compares favorably, particularly in the expression, to an unsigned netsuke formerly in the Dr Joseph & Edie Kurstin and Virginia Atchley collections, published in Okada, Neill (1980) Real and Imaginary Beings, p. 87, no. 84 and Atchley, Virginia / Davey, Neil (2006) The Virginia Atchley Collection of Japanese Miniature Arts, p. 135, N179.



Estimate EUR 6,000
Starting price EUR 3,000





187 | GESSHO: A FINE WOOD NETSUKE OF JUROJIN

By Gessho (Gessei), signed Gessho 月生
Japan, Edo (Tokyo), late 18th century,
Edo period (1615-1868)

A compact and boldly carved wood netsuke of the lucky god Jurojin wearing an elaborately carved, loose-fitted robe with a cowl draped over his phallically-shaped head, holding a scroll in one hand, the other slightly clenched next to his head. Jurojin is screaming in agony, perhaps tormented by his wisdom, his mouth wide open, the long finely carved beard flowing downwards. Excellent himotoshi to the back, the larger hole generously excavated and tucked away underneath the opening of the cowl. Signed GESSHO.

HEIGHT 4.9 cm

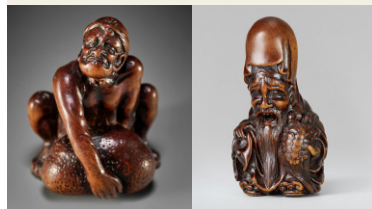
Condition: Very good condition, minor wear, one crack near the smaller himotoshi.

Provenance: The Gabor Wilhelm Collection, Paris.

Meinertzhagen's notes record that "Gessho is one of the great Netsuke carvers of the 18th century, tho' not very well known." (MCI, p. 78).

AUCTION COMPARISON

A wood netsuke of a stone lifter by Gessho was recently sold by Zacke, Fine Netsuke & Sagemono, 29 October 2020, Vienna, lot 164 (**sold for 9,480 EUR**). A closely related wood netsuke of Jurojin with minogame, by Ryukei, was sold by Lempertz, Netsuke-Sammlung Kolodotschko III, 5 June 2015, Cologne, lot 1047 (**sold for 3,720 EUR**).



LITERATURE COMPARISON

A similar wood netsuke of Jurojin with minogame, by Ryukei, is illustrated in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part B, p. 674.



Estimate EUR 4,000
Starting price EUR 2,000



188 | GESSHO: A SUPERB WOOD NETSUKE OF AN ACTOR

By Gessho (Gessei), signed Gessho 月生
Japan, Edo (Tokyo), late 18th century, Edo period (1615-1868)

HEIGHT 5.6 cm

Condition: Very good condition, minor wear.
Provenance: European collection.

The actor standing and leaning forwards. He wears a mask, an eboshi hat, courtly robes and holds a fan in his right hand. The expression of the mask is very finely crafted. The wood of a good color with an appealing, natural hand patina. Very large, generously excavated himotoshi to the reverse. Signed in the back GESSHO.

Meinertzhagen's notes record that "Gessho is one of the great Netsuke carvers of the 18th century, tho' not very well known." (MCI, p. 78).

Estimate EUR 6,000
Starting price EUR 3,000





189 | **SHUMIN: A RARE EXQUISITELY SMALL WOOD NETSUE OF DARUMA**

By Hara Shumin, signed Shumin 舟珉
Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

An unusually small and exquisitely carved version of this popular model by Hara Shumin (lot 190). The Zen patriarch Daruma, bare-chested and almost completely enveloped in his robe, is shown meditating. The garment folds are powerfully accentuated, and the amusing facial expression is expertly crafted. The large and asymmetrical himotoshi are ringed in stained bone. Signed SHUMIN, who was a pupil and adopted son of Hara Shugetsu.

HEIGHT 2.9 cm

Condition: Excellent condition
Provenance: German private collection.

Estimate EUR 1,500
Starting price EUR 800

190 | **SHUMIN: A WOOD NETSUE OF DARUMA**

By Hara Shumin, signed Shumin 舟民
Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)



The Zen patriarch Daruma, bare-chested and almost completely enveloped in his robe, is shown meditating with a stern-faced expression. The garment folds are powerfully accentuated, and the facial expression is expertly crafted. The large and asymmetrical himotoshi are ringed in stained bone. Signed SHUMIN, who was a pupil and adopted son of Hara Shugetsu.

HEIGHT 3.8 cm

Condition: Excellent condition
Provenance: French private collection, old Japanese label pasted inside the larger himotoshi.

Estimate EUR 1,500
Starting price EUR 800



191 | **SHUGETSU I: A SUPERB WOOD NETSUE OF TEKKAI SENNIN**

By Hara/Higuchi Shugetsu I, signed Shugetsu 舟月
Japan, Edo (Tokyo), late 18th century, Edo period (1615-1868)



Powerfully sculpted as the immortal Tekkai wearing a voluminous and elaborately flowing robe with a bag slung over his bag and a hyotan (double gourd) attached to his waist. The immortal is depicted here as an emaciated beggar with heavy skin folds and an extraordinarily well-carved, lamenting expression. In one hand, tucked under his arm, he is holding his characteristic cane, the other hand is tightly clenched into a fist as he looks upwards and presses his lips forward, exhaling his soul with his last efforts. Large himotoshi through the bag in the back which also houses the boldly incised two-character signature SHUGETSU.

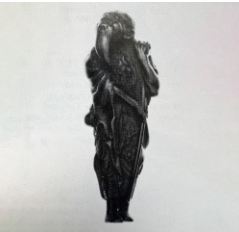
HEIGHT 7.3 cm

Condition: Good, worn condition. An old chip to one foot and another near the smaller himotoshi.
Provenance: Ex-collection Rene Vittoz (1904 - 1992).

Tekkai Sennin is the Japanese adaptation of one of the Eight Chinese Immortals (Baxian). He was thought to be capable of leaving his body, sometimes traveling for extended periods. On one occasion, he asked a disciple to watch over his body and instructed him to burn it if his spirit did not return in seven days. On the sixth day, however, the disciple's mother died, so he burned his master's body and went home. Returning on the seventh day, Tekkai's spirit found his body gone, leaving him no choice but to adopt the corpse of an emaciated beggar that he found beside the road.

LITERATURE COMPARISON

Compare to a closely related wood netsuke by Shugetsu I, formerly in the H. G. Beasley collection, sold at Sotheby's, Fine Netsuke & Ojme, 14 March 1984, London, lot 32.



Estimate EUR 6,000
Starting price EUR 3,000



192 | SHUGETSU: A FINE WOOD NETSUKE OF JIZO AND ONI DRINKING SAKE

By Shugetsu II, signed Shugetsu 舟月 with kakihan
Japan, Edo (Tokyo), c. 1830-1840, Edo period (1615-1868)

Jizo, a revered Boddhisattva and patron of deceased children who can open the gates of hell, is shown wearing a veiny lotus leaf as a hat, his third eye inlaid in dark horn, and holding a sake cup in his left hand. An oni is standing next to him, holding a shakujo (Buddhist rattle) behind his back, and ready to refill Jizo's cup from a large hyotan flask. The details very finely carved. Natural himotoshi and signed underneath SHUGETSU with kakihan.

HEIGHT 4.2 cm

Condition: Old repairs to the oni's arm and foot, and to the handle of the shakujo. Otherwise fine condition.
Provenance: French private collection.

The use of kakihan by the Shugetsu line of carvers is very rare.

Estimate EUR 2,000
Starting price EUR 1,000



193 | MASAMITSU: AN EBONY WOOD NETSUKE OF DARUMA

By Masamitsu (Shoko), signed Masamitsu 正光
Japan, 19th century, Edo period (1615-1868)

Bodhidharma is depicted here with a somber expression, the eyes double-inlaid in bone and dark horn, and holding a hossu (Buddhist flywhisk). Himotoshi and signature MASAMITSU underneath.

LENGTH 3.9 cm

Condition: Very good condition, minor wear.
Provenance: French private collection, old collector's label to the base.

Estimate EUR 1,500
Starting price EUR 800



194 | AN EDO SCHOOL WOOD NETSUKE OF TAIRA NO TADAMORI CAPTURING THE OIL THIEF

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

Dynamically and boldly carved, Taira no Tadamori grabbing the oil thief Abura Bozu from behind, Tadamori with a fierce expression, expecting an evil demon, as he grabs the oil thief by the arm, who is holding an ewer. Abura Bozo's expression is surprised, as he has just been caught red-handed. Unbeknownst to Tadamori the man is nothing but a poor old soul, stealing a tiny bit of oil from the many lamps in the forest near the Yasaka no Yashiro temple. Natural himotoshi between the two figures.

HEIGHT 4.5 cm

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

AUCTION COMPARISON
Compare a related Edo school wood netsuke depicting the same subject at Zacke, Fine Netsuke & Sagemono, 16 April 2021, Vienna, lot 177 (**sold for 3,286 EUR**).

Estimate EUR 3,000
Starting price EUR 1,500





195 | A FINE EDO SCHOOL WOOD NETSUKE OF A BOY WITH SHISHIMAI MASK

Signed with a kakihan
Japan, Edo (Tokyo), 19th century, Edo period (1615-1868)

Well carved as a seated boy removing his shishimai mask, the flexible fabric of the mask superbly executed as the boy pulls the mask off his head, his face with a fine expression and glass-inlaid eyes, the mask detailed with a fierce expression, bulging eyes, bared teeth, bushy brows, and floppy ears. Natural himotoshi and signed to the underside with a kakihan (artist's monogram).

LENGTH 3.4 cm

Condition: Very good condition with minor wear and few minuscule nicks.
Provenance: French private collection.

LITERATURE COMPARISON

Compare two related wood netsuke depicting the same subject by Miwa, illustrated in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part A, p. 565 and 570.



Estimate EUR 1,500
Starting price EUR 800

196 | RYUGYOKU: A FINE WOOD NETSUKE OF A BOY WITH A BUAKU MASK

By Ryugyoku, signed Ryugyoku 龍玉
Japan, Edo/Tokyo, second half of 19th century

The boy seated with one knee raised, making the bekkako gesture while hiding a buaku mask behind his back, his tonsured hair neatly incised, his patterned robe further decorated with tiny metal and bone inlays. The underside with two asymmetrical himotoshi, one ringed with bone and the other with metal, and the signature RYUGYOKU within a bone-inlaid rectangular plaque.

HEIGHT 3.2 cm

Condition: Good condition with minor wear, one finger with an old repair, the metal lining to one himotoshi is probably a later replacement.
Provenance: From a private collection in Cologne, Germany.



LITERATURE COMPARISON

Compare a related wood netsuke depicting the same subject by Ryumin, illustrated in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part B, p. 678.



Estimate EUR 1,500
Starting price EUR 800



197 | HOKKYO SESSAI: A WOOD NETSUKE OF A YAMABUSHI BLOWING ON A CONCH

By Hokkyo Shima Sessai (1820-1879), signed Sessai 雪斎 to 刀
Japan, Echizen, mid-19th century, Edo period (1615-1868)

Finely carved as a man (possibly Benkei) dressed in yamabushi attire and blowing on a horagai-conch, the traditional instrument used by these ascetic warrior monks. The long flowing folds of his robe are well-carved and accentuated with dark staining. Note the superbly crafted facial expression, typical for the artist. Signed SESSAI to [carved by Sessai] in formal seal script to the side next to the himotoshi.

HEIGHT 5.5 cm

Condition: Very good condition. Minor wear (particularly around the himotoshi), some remnants of gold lacquer.
Provenance: French private collection.

Hokkyo Shima Sessai (1820-1879) was an excellent carver who earned the honorary title of Hokkyo during his lifetime and served the lord of the Echizen clan. His work is scarce as he died at a relatively young age.

Estimate EUR 1,500
Starting price EUR 800

198 | A WOOD NETSUKE OF BENKEI INSIDE HORAGAI

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

The hero dressed as a Yamabushi priest with inlaid token cap, seated inside a large conch shell and energetically blowing a small conch horn (horagai) whilst holding a rattle (shakujo) over the side of the shell. The reverse with two large asymmetrical himotoshi.

LENGTH 6 cm

Condition: Very good condition with minor wear and few minuscule chips.
Provenance: Canadian private collection.

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

AUCTION COMPARISON

Compare a related wood netsuke of Benkei by Mitsushige, dated early 19th century, at Bonhams, Fine Netsuke from a French Private Collection, 4 November 2020, London, lot 28 (sold for 10,687 GBP).



Estimate EUR 1,500
Starting price EUR 800





199 | **AN EDO SCHOOL WOOD NETSUKE OF A MAN WITH THE BUNBUKU CHAGAMA (BADGER TEA-KETTLE)**

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

Finely and humorously carved to depict the tanuki in mid-transformation while a portly bald man wearing loose-fitting robes with neatly incised folds proudly placed his hand on the shapeshifter, his face with wide eyes and a gleeful expression. The underside well-carved with the man's robe and feet, the tanuki's tail and one of its paws, and two asymmetrical himotoshi.

LENGTH 3.6 cm

Condition: Good condition with old wear, minor age cracks, few minuscule nicks, and occasional light scratches. Fine, smooth, dark patina.
Provenance: The Gabor Wilhelm Collection, Paris.

The popular folktale Bunbuku-Chagama tells of a tanuki being mistreated as a teakettle at a temple, before being sold off and bringing great wealth to its new owner using its shapeshifting powers. The present netsuke shows the tanuki first revealing itself at the temple, with the kettle sprouting a head, limbs, and tail, while a temple servant attempts to subdue him, grabbing the shapeshifting animal's tail. Both the temple servant and the tanuki are very expressive, the tanuki with a shocked expression while the man appears quite nefarious.

Estimate EUR 2,500
Starting price EUR 1,200



200 | **IKKEI: A RARE WOOD NETSUKE OF A STREET PERFORMER WITH WEASEL**

By Ikkei, signed Ikkei 一圣
Japan, Edo (Tokyo), c. 1800, Edo period (1615-1868)

The smiling performer wearing a kataginu jacket and holding a box before him, tied around his neck, a little weasel jumping out and gliding on a flaming gust of wind. The wood bearing a fine patina. Large, asymmetrical himotoshi through the back. Signature IKKEI underneath the box.

HEIGHT 5.8 cm

Condition: Very good condition, minor surface wear
Provenance: Estate of Günther Kauth (1946-2016), Frankfurt am Main.

At a certain point of the musical accompaniment of the presentation, the itinerant entertainer lets a weasel jump into the audience as a climax of the performance.

LITERATURE COMPARISON
The artist appears to be very rare working in a similar style to Jobun. For another netsuke with a similar expression see Sydney L. Moss, Ltd. (2000) Myth, Reality and Magical Transformation, no. 9.



Estimate EUR 4,000
Starting price EUR 2,000





201 | TOMAN: A RARE WOOD NETSUKE OF A FUGU

By Fujiwara Toman (Santo), signed Santo 山東
Japan, Edo (Tokyo), early 19th century, Edo period (1615-1868)

A compact, well carved wood netsuke depicting a fugu (blowfish) in a defensive state, its body puffed to a ball, the beak-like mouth and double inlaid eyes producing an amusing expression. The surface is neatly stippled to resemble the skin of the fish, the well-toned wood bearing a fine patina. Large, asymmetrical himotoshi underneath. Signed SANTO within an oval reserve.

LENGTH 3.7 cm

Condition: Very good condition, minor wear.
Provenance: European collection.

LITERATURE COMPARISON
Compare to a closely related wood netsuke of a fugu by Fujiwara Toman in Gould, Irving (1987) The Gould Collection of Netsuke, pp. 408-409.

AUCTION COMPARISON
Compare to a related wood netsuke of a fugu sold at Zacke, Fine Netsuke & Sagemono, 29 October 2021, Vienna, lot 141 (sold for 3,034 EUR).

Estimate EUR 3,000
Starting price EUR 1,500



202 | MIWA: A WOOD NETSUKE OF A SAGE WITH A MINOGAME

By Miwa, signed Miwa 三輪 with seal
Japan, Edo (Tokyo), late 18th to early 19th century, Edo period (1615-1868)

203 | HOICHI: A WOOD NETSUKE OF JUROJIN WITH MINOGAME

By Hoichi, signed Hoichi 法一
Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

Jurojin, one of the shichifukujin (seven lucky gods), is shown seated and dressed in a loose-fitted robe with long draping sleeves, wearing a scholar's headdress, with a dignified expression, and holding a little snarling minogame in the palm of his hand. Both the mythical animal and the deity are associated with longevity. The details are finely carved and the surface bears a splendid stain and polish. Small himotoshi and signature HOICHI underneath. The artist was a pupil of Meikeisai Hojitsu.

HEIGHT 3.7 cm, LENGTH 3.9 cm



Well carved, seated and holding a minogame with bushy tail in both hands above his bent knees, wearing long flowing robes with neatly incised folds, the wrinkled face with wide eyes and a fine expression, the hair tied into a topknot, the underside and back with generously excavated himotoshi, the underside with the signature MIWA with a seal.

HEIGHT 3.7 cm

Condition: Good condition, appealingly worn, with tiny nicks and traces of use.
Provenance: The Gabor Wilhelm Collection, Paris.

The seal corresponds with the one by Miwa I, see Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part A, p. 557.

LITERATURE COMPARISON
Compare a wood netsuke of a sarumawashi and monkey by Miwa, dated 18th century, in the collection of the Fitzwilliam Museum Cambridge, accession number O.69-1991.

Estimate EUR 2,000
Starting price EUR 1,000

Condition: Very good condition. A tiny old chip to the front of the robe.
Provenance: The Gabor Wilhelm Collection, Paris.

Estimate EUR 2,000
Starting price EUR 1,000





204 | **MASACHIKA:
A FINE WOOD NETSUKU OF MONKEY
WITH YOUNG RIDING A HYOTAN**

By Masachika, signed Masachika 正親
Japan, second half of 19th century

The finely carved wood netsuke depicting a large monkey wearing a sleeveless jacket adorned with scrolling patterns, the fur minutely incised, and the large eyes double-inlaid with slightly displaced pupils resulting in an amusingly impish expression. The simian is shown riding on a large hyotan (a double gourd known for its magical properties), pulling on its furcated stem as if it were the reins of a horse. A smaller monkey is carved below the adult, holding on to one of the gnarly stems. Signed within a stained bone tablet MASACHIKA. Natural himotoshi.

The motif of a horse emerging from a hyotan is well-documented and signifies an unlikely event. Furthermore, the motif of a monkey riding a horse means to have a good career.

According to the scholar F. M. Jonas, Masachika was the adopted son and successor of Kaigyokusai Masatsugu and the father of Kaigyokudo Masateru.

HEIGHT 4.8 cm

Condition: Very good condition with minor associated surface wear. A small split through the stem of the gourd.
Provenance: US private collection. With old collection or museum number written in white underneath: "W8LL".

AUCTION COMPARISON

A similar wood netsuke of a monkey and gourd by Masachika, formerly in the Tomkinson collection, was sold at Bonhams, Fine Japanese Art, 15 May 2014, London, lot 7 (sold for 3,750 GBP).



Estimate EUR 3,000
Starting price EUR 1,500



205 | **CHIKUSAI:
A FINE WOOD NETSUKU OF THE SAMBIKI SARU
AND CHESTNUT**

205 | **CHIKUSAI:
A FINE WOOD NETSUKU OF THE SAMBIKI SARU
AND CHESTNUT**

By Chikusai, signed Chikusai 竹齋
Japan, Edo/Tokyo, second half of 19th century

An intricately carved and clever netsuke in the shape of a hollowed chestnut with the three wise monkeys carved inside and around the nut. The eyes of the hear-no-evil monkey are double-inlays of pale and dark horn. The ridged surface of the chestnut is achieved very well, and the underside is minutely stippled. Signed within a stained bone tablet – CHIKUSAI – next to the two florally-rimmed himotoshi.

HEIGHT 3 cm

Condition: Very good condition with minor surface wear and a few tiny nicks.
Provenance: US private collection.

Estimate EUR 3,000
Starting price EUR 1,500

206 | **MASAHIRO: A FINE WOOD NETSUKU OF A
MONKEY WITH TWO YOUNG INSIDE PEACH**

By Masahiro, signed Masahiro 正廣
Japan, second half of 19th century

A humorous wood netsuke bearing testament to the deep love monkeys seem to have for peaches, which are not only a delicacy but also a fruit of immortality. A large adult monkey is crouching on top of a large leafy peach, one hand holding a peach and the other holding on to the gnarly branch which trails down underneath and houses the himotoshi. Two of its young are visible inside a large hole in the front and are tearing at a leafy peach branch. The eyes of the adult monkey are double inlaid in pale and dark horn. Signed within an inlaid tablet to the reverse MASAHIRO.

HEIGHT 4.8 cm

Condition: Very good condition, minor irregularities to the edge of the peach's opening.
Provenance: Estate of Günther Kauth (1946-2016), Frankfurt am Main. Purchased from Lempertz Cologne on 2nd December 1987, lot 618.

AUCTION COMPARISON

A related wood netsuke of a monkey on chestnut was sold at Lempertz, Netsuke from the Albert Brockhaus Collection, 27 June 2020, Cologne, lot 506 (sold for 3,250 EUR).



Estimate EUR 2,500
Starting price EUR 1,200





207 | JUSHI: A FINE INLAID WOOD NETSUKE OF SHOKI WITH A BAG OF ONI

By Jushi (Toshiyuki), signed Jushi with kakihan 壽之 Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

Published: Lazarnick, George (1981) Netsuke & Inro Artists, and How to Read Their Signatures (LNIA), Vol. 2, p. 1321.

The amusingly grim-faced demon queller is dressed in typical attire and is shown tightly gripping a large bag behind his back with three mischievous oni peeking out, two of them inlaid in stained bone and antler. Large, asymmetrical himotoshi underneath, next to the signature JUSHI (Toshiyuki) and kakihan.

The work is typical for the Jugyoku school, therefore the reading of Jushi is listed here rather than the reading Toshiyuki which is more commonly found in literature. Furthermore the idiosyncratic kakihan found on this piece has been recorded on one netsuke by Ryukosai Jugyoku (see the note by Lazarnick in LNIA vol. 2, p. 1178).



HEIGHT 3.8 cm, LENGTH 4 cm

Condition: Excellent condition.
Provenance: US private collection. With old collection or museum number written in white underneath: "85.0117".

AUCTION COMPARISON
A very similar netsuke by Jugyoku was sold at Van Ham, Asiatische Kunst, 7 December 2017, Cologne, lot 2289 (**sold for 5,547 EUR**). Another similar netsuke by Ryusai in ivory was sold at Zacke, Fine Netsuke & Sagemono, 16 April 2021, Vienna, lot 206 (**sold for 5,056 EUR**).



Estimate EUR 3,000
Starting price EUR 1,500



208 | JUICHI: A FINE WOOD NETSUKE OF A KAPPA WITH CUCUMBER

By Juichi (Toshikazu), signed Juichi 壽一 Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

Well carved seated with the knees bent, holding a large cucumber of green-stained stag antler in its lap, the emaciated rib cage and turtle-like carapace neatly detailed, the grimacing face expressing the yokai's ravenous hunger, the eyes double-inlaid with pale and dark horn and the fangs inlaid with bone. Himotoshi through the back and signed to one leg on the underside JUICHI. The artist was a pupil of Ryukosai Jugyoku.

HEIGHT 3.3 cm

Condition: Excellent condition.
Provenance: French private collection, purchased from Galerie Yamato, Paris, in 2003.

According to folklore there are two ways to escape a kappa-encounter unharmed. One is to feed it with a cucumber, which is the kappa's favorite food, and the other is to bow, as kappa are exceedingly polite creatures and find it difficult to resist returning the favor. This is a problem for the kappa as the cavity on top of their head retains water, and if this is damaged or its liquid is lost (either through spilling or drying up), the kappa is severely weakened.



AUCTION COMPARISON
Compare a closely related wood netsuke by Jugyoku, dated mid-19th century, at Lempertz, Japanese Art, 5 December 2015, Cologne, lot 746 (**sold for 3,968 EUR**). Another closely related wood netsuke by Gyokusai was more recently sold at Zacke, Asian Art Discoveries, 27 January 2020, Vienna, lot 592 (**sold for 5,688**).



Estimate EUR 3,000
Starting price EUR 1,500



209 | IKKOSAI: A MASTERFUL MARINE
IVORY NETSUKES OF MARINE LIFE

By Ikkosai (Toun), signed Ikkosai 一光齋
Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

An intricately carved study comprising approximately thirty aquatic animals including various fish, an eel, spiny lobsters, a crab, a squid, an octopus, and a flounder, all with inlaid eyes of metal or horn. The entire carving is executed in splendid sukashi-bori (openwork), some of the individual specimens hidden away in the deepest crevices of the composition. The marine ivory has a lustrous yellow shine and is finely stained. Natural himotoshi and neatly incised signature IKKOSAI on a raised oval reserve underneath.

LENGTH 4.6 cm

Condition: Excellent condition, some very fine natural age cracks.
Provenance: Ex-collection Teddy Hahn and Ex-collection Carré.
Previously sold at Klefisch Cologne, 12th October 2014, lot 829
(sold for 10,500 EUR).

For a discussion of the artist see the International Netsuke Society Journal (INSJ), vol. 39, no. 3, Fall 2019, pp. 20-28. The intricate carving and use of sukashi-bori exhibited in this netsuke are perhaps only equalled by Gyokuhosai Ryuchin.

LITERATURE COMPARISON

A very similar ivory netsuke signed Toun, formerly in the Behrens collection (no. 1775), is in the British Museum accession no. 1945,1017.523.



Estimate EUR 10,000
Starting price EUR 5,000





210 | KAGETOSHI: A FINE INLAID EBONY WOOD NETSUKE OF KIKUJIDO

By Kagetoshi, signed Kagetoshi 景利
Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

The anabori netsuke formed as a finely carved, large and leafy chrysanthemum (kiku) flower, the chrysanthemum boy (kikujido) seated within and leaning against a low table. Natural himotoshi underneath the curved stem which houses the signature KAGETOSHI. This carver became famous for pioneering the carving techniques of anabori and sukashibori.

LENGTH 4 cm

Condition: Very good condition, minor wear and microscopic nibbling to edges.
Provenance: US private collection.

Estimate EUR 2,000
Starting price EUR 1,000



211 | KAGETOSHI: A WOOD NETSUKE OF JO, UBA AND PINECONE

By Kagetoshi, signed Kagetoshi 景利
Japan, Edo (Tokyo), c. 1830, Edo period (1615-1868)

A finely carved and compact wood netsuke of Jo raking in good fortune next to a large pine cone, the branch underneath forming the himotoshi and two pine tufts growing up on the side. Inside the pinecone the minutely carved Uba is visible. Signed to the side of the branch KAGETOSHI.

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

LENGTH 4.6 cm

Condition: Very good condition, minor surface wear.
Provenance: The Gabor Wilhelm Collection, Paris.

Estimate EUR 2,000
Starting price EUR 1,000



212 | KAGETOSHI: A FINE WOOD NETSUKE OF JO AND UBA ON A PINECONE

By Kagetoshi, signed Kagetoshi 景利
Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

Published: Meinertzhagen / Lazarnick (1986) MCI, Part A, p. 285.

The wood netsuke shaped as a well-detailed pinecone, the elderly couple Jo and Uba carved in high relief and holding a rake and broom respectively, to rake in good fortune and sweep away trouble. The asymmetrical himotoshi in the back are ringed in dark horn and the signature KAGETOSHI is located within an inlaid oblong tablet. A cleverly designed netsuke of ideal toggle-shape.

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



HEIGHT 4.5 cm

Condition: Excellent condition.

Provenance: Ex-collections W. W. Winkworth, Frederick Meinertzhagen, Floyd Segal and Helmut Laudenbach.

Meinertzhagen notes on this piece: 'A most attractively carved and spirited little netsuke, of original design'.

Estimate EUR 4,000
Starting price EUR 2,000



Frederick Meinertzhagen examining the 'Meinertzhagen Kirin'

W. W. Winkworth, 1982





213 | **KAGETOSHI: A FINE IVORY NETSUKE WITH FLOWERS AND BUTTERFLIES**

By Kagetoshi, signed Kagetoshi 景利
Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

Finely carved in sukashi-bori as a cluster of flowering peony and chrysanthemum with the stems forming an intricate network, some of the petals minutely carved in openwork, the leaves with neatly incised veins. The naturalistically carved base with reeds and three butterflies, the asymmetrical himotoshi encircled by floral petals. The base signed KAGETOSHI within a raised rectangular reserve.

LENGTH 3.7 cm

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

AUCTION COMPARISON

Compare a related ivory netsuke of a basket of cherry blossoms by Kagetoshi, 4.2 cm wide, at Bonhams, The Julius and Arlette Katchen Collection of Fine Netsuke Part I, 8 November 2016, London, lot 180 (sold for 1,750 GBP).



Estimate EUR 2,500
Starting price EUR 1,200



214 | **MASATOSHI: A FINE IVORY NETSUKE OF A MAPLE GROVE WITH SIKA DEER AND GARDENERS**

By Masatoshi, signed Masatoshi 正利
Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

Published: Zacke, Japanische Meisterwerke der Netsuke Kunst, 1993, Vienna, no. 30.

An intricately worked gem of an okimono-style netsuke, emblematic of the autumn period and full of hidden meaning and symbolism. Depicted is a dense maple grove worked in the sukashi-bori (openwork) technique, the inside of the grove showing three Sika-deer and three gardeners tending to the trees, making a fire, and sweeping the floor. One of the gardeners is armed with a broom, and a rake is seen leaning against one of the trees, surely an allusion to the famous elderly couple Jo and Uba, who are associated with immortality and thus also with the deer, which is a symbol for longevity. The scene is also reminiscent of the famous Nara Park. The underside with a central florally-rimmed himotoshi and the signature MASATOSHI. The artist is traditionally attributed to the Tomochika school and must have been a pupil of Kagetoshi.

HEIGHT 3.6 cm, LENGTH 4 cm

Condition: Excellent condition.
Provenance: Austrian private collection, purchased from Zacke in 1993.

Estimate EUR 2,500
Starting price EUR 1,200



215 | **GYOKUSAI RYUTAN: A FINE IVORY NETSUKE OF BUSHO SLAYING THE TIGER**

By Gyokusai Ryutan, signed Ryutan 龍探
Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

Intricately carved as the legendary warrior Busho slaying a tiger with his bare hands. Busho is shown here in a dynamic posture, one hand firmly pressing down on the tiger, his other hand raised to deliver a deadly blow. The poor tiger is squirming underneath trying to break free, snarling and turning upwards to face its attacker. Signed RYUCHIN and with small himotoshi. Gyokusai Ryutan was a pupil of Gyokuhosai Ryuchin, who like his master focused on compact and intricately worked designs.

HEIGHT 3.5 cm

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



Gyoja Busho was part of a band of brigands who terrorized China in the 13th century. His tale is told in the semi-historical Chinese novel Suikoden. According to legend, he could kill a tiger by delivering a single blow, as depicted in this netsuke.



Woodblock print by Kuniyoshi showing Busho slaying the tiger

AUCTION COMPARISON

A closely related ivory netsuke by Tomochika was sold at Quinn's Auction Galleries, The Helen and Jack Mang Collection of Netsuke, 7 December 2012, Falls Church, lot 131 (hammer price 4,000 USD).



Estimate EUR 3,000
Starting price EUR 1,500





216 | **TOMOCHIKA: A RARE IVORY NETSUKES OF KINTOKI SUBDUING A BAKEMONO DISGUISED AS A KARAKO**

By Tomochika, signed Tomochika 友親
Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)



The warrior crouching over his demonic opponent and holding him down by the neck with one hand, the other hand about to draw his sheathed tanto, the bakemono in the guise of a boy wearing a patterned robe, only identifiable by the one eye on his forehead and the small detail of his hands and feet only having four appendages each. The warrior's ornate robe is incised with the character Kin, identifying him as Sakata Kintoki. The underside well carved and with the signature TOMOCHIKA within a wavy reserve. The ivory deeply stained, some red coloring and sumi used for the highlights.

HEIGHT 4.3 cm

Condition: Very good condition with minor surface wear.
Provenance: The Gabor Wilhelm Collection, Paris.

The present netsuke dynamically depicts the legend of Sakata Kintoki, who was affectionately known as Kintaro in his youth and later was one of the four retainers of the famous warrior leader Minamoto no Yoritomo (948-1021). One day Kintoki and his colleague Usui Sandamitsu were on night-watch at Yoritomo's mansion. They were passing time by playing the board game Go, when various goblins appeared one after another to kill Yoritomo. The two warriors realized that the goblins were merely conjured up by the evil Earth Spider and succeeded in dispatching them, thereby protecting their lord. The netsuke captures the moment when Kintoki subdues the single-eyed demon, disguised as a young boy, and is about to draw his sword to kill it.

LITERATURE COMPARISON
Compare an ivory manju netsuke depicting the same subject by Gyokuhosai, dated c. 1880, in the British Museum, museum number F.393.



Estimate EUR 3,000
Starting price EUR 1,500



217 | **TOMOCHIKA: A RARE IVORY NETSUKES OF A FARMER SHELTERING FROM THE STORM**

By Chikuyosai Tomochika I, signed Tomochika 友親
Japan, Edo/Tokyo, early 19th century, Edo period (1615-1868)

Well-carved as a farmer caught outside during a heavy storm, hiding beneath a huge mushroom which has just been struck by lightning, which has been executed by raised angular lines and a cracked opening to the cap, above the man's fearful face with the mouth agape in shock, the naturalistically carved base with the himotoshi (one to the underside and the other to the side) and the signature TOMOCHIKA.



LENGTH 4.2 cm

Condition: Very good condition with minor wear, expected age cracks, few minuscule nicks.
Provenance: Sotheby's, 23 February 1977, lot 532. Galerie Yamato, Paris, 2001. French private collection, acquired from the above.

An early work by the prolific carver Chikuyosai Tomochika, the subject is most unusual.

Estimate EUR 3,000
Starting price EUR 1,500





218 | **CHIKUYOSAI TOMOCHIKA:
A LARGE IVORY NETSUKE OF
EGUCHI NO KIMI AS FUGEN BOSATSU**

By Chikuyosai Tomochika, signed Chikuyosai Tomochika 竹陽齋友親 with kakihan
Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)


The courtesan reading a long calligraphic scroll held with both hands, her long hair tied at the back and falling over her loose robe, finely incised with a foliate design, as she sits on the recumbent elephant visibly delighted by her presence, smiling benevolently. Her facial features are finely carved with pronounced feminine features showing her beauty, while at the same time radiating tranquility and Buddhist compassion. The underside with two asymmetrical himotoshi and the signature CHIKUYOSAI TOMOCHIKA with a kakihan.

LENGTH 7.2 cm

Condition: Excellent condition with minor wear.
Provenance: French private collection. The underside with old inventory number, '123'.

According to legend, Kimi was a courtesan in the village of Eguchi and was so devoted to Buddhist scripture that she became the incarnation of Fugen Bosatsu (Boddhisattva Samantabhadra). The imagery satirizes the Buddhist bodhisattva Fugen (Samantabhadra), whose mount is the elephant, by replacing the deity with a beautifully coiffed modern courtesan. Such a visual pun (mitate) was an artistic trope, popular in the Edo period.

AUCTION COMPARISON
 Compare a closely related ivory netsuke of Eguchi no Kimi by Tomochika, 7.7 cm wide, also dated mid-19th century, with the same signature and kakihan, at Lempertz, The Papp Collection of Netsuke, 16 June 2018, Cologne, lot 1057 (sold for 8,060 EUR).



Estimate EUR 4,000
Starting price EUR 2,000



219 | **TOMOCHIKA: AN IVORY NETSUKE
OF BENTEN WITH DRAGON**

By Tomochika, signed Tomochika 友近
Japan, Edo (Tokyo), c. 1830, Edo period (1615-1868)


The goddess of music standing on top of a dragon, engulfed by billowing clouds, and playing the koto. The eyes of the dragon are inlaid in dark horn. Natural himotoshi through the swirling clouds in the back and signed within a rectangular reserve TOMOCHIKA. Beautiful, deep patina.

HEIGHT 4.8 cm

Condition: Good condition, some minor wear, tiny nicks to edges.
Provenance: The Gabor Wilhelm Collection, Paris.

The kanji Chika 近 used here is usually associated with Gyokusen Tomochika, as Chikuyosai Tomochika used Chika 親. The style is undoubtedly that of Chikuyosai Tomochika of Edo.

AUCTION COMPARISON
 A similar ivory netsuke of Benten by Tomochika, formerly in the M. T. Hindson collection, was sold at Quinn's Auction Galleries, The Helen and Jack Mang Collection of Netsuke, 7 December 2012, Falls Church, lot 133 (hammer price 3,000 USD).



Estimate EUR 2,000
Starting price EUR 1,000





220 | A FINE IVORY NETSUKE OF GATTEN WITH A LUNAR HARE

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

A fine carving depicting the moon goddess dressed in long flowing robes, wearing a billowing shawl over her shoulders, and holding a fan in her right hand, a small lunar hare beside her with large eyes inlaid in coral, the back with two himotoshi.

HEIGHT 5.5 cm

Condition: Good condition, appealingly worn, expected age cracks, few minuscule nicks, fine honey-yellow patina.
Provenance: The Gabor Wilhelm Collection, Paris.

LITERATURE COMPARISON

A similar netsuke by Masatoshi is illustrated in Schwarz, Karl M. (2001) Netsuke Subjects Addendum, pp. 8-9, no. A7



AUCTION COMPARISON

Compare a closely related ivory netsuke by Masatoshi at Zacke, Fine Japanese Art, 3 December 2021, Vienna, lot 240 (sold for 2,781 EUR)



Estimate EUR 3,000
Starting price EUR 1,500



221 | SHUNSUI: A RARE IVORY NETSUKE OF A SLEEPING HARE

By Shunsui, signed Shunsui 春水
Japan, Tokyo, Meiji period (1868-1912)

The rabbit curled up in a fetal position with all limbs placed close together, the eyes closed and the long floppy ears relaxed, the smooth body with subtle incision work, the back with two asymmetrical himotoshi and the signature SHUNSUI.

LENGTH 4.5 cm

Condition: Good condition with some surface wear, few minor age cracks, traces of use.
Provenance: A private collection in the Rhineland, Germany, acquired between 1960 and 1990.

While some animals are commonly depicted sleeping, such as cats, the depiction of a sleeping hare appears to be extremely rare.

Estimate EUR 2,500
Starting price EUR 1,200



222 | A RARE IVORY NETSUKE OF A CORAL DIVER

Unsigned
Japan, Edo (Tokyo), c. 1830, Edo period (1615-1868)

The lanky South Sea islander slightly stooping under the weight of the large piece of coral tied to his back with a braided rope, holding on to it with one hand, clad in a sarong with neatly incised floral decoration to the back, his face with curled hair and cheerful expression with the mouth agape in a smile, the back with two himotoshi.

HEIGHT 7.6 cm

Condition: Good condition, appealingly worn, possibly minor smoothened chips.
Provenance: An important private collection in Bavaria, Germany, assembled during the 1950s and 1960s.

This netsuke presents the rare motif of a coral diver returning with a huge bounty after a hard day of work, the present netsuke being even rarer due to the exclusive use of ivory, which appears to be almost unique.

Estimate EUR 2,000
Starting price EUR 1,000



223 | AN IVORY NETSUKE OF A DUTCHMAN AND BOY

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

Charmingly carved, the Dutchman and boy returning from fishing, the man carrying the little boy holding a namazu (catfish) in one hand on his shoulder, wearing a patterned robe opening at the chest, a fishing rod and woven basket tied to his belt, the fine incision work heightened with sumi, the back with two asymmetrical himotoshi.

HEIGHT 9.4 cm

Condition: Very good condition with minor surface wear.
Provenance: Ex-collection Mme. X. Piasa, Paris, 9 March 2005. French private collection, acquired from the above.

LITERATURE COMPARISON
Compare a related ivory netsuke depicting the same subject, signed Akiuji, illustrated in Joly, Henri L. (1966) The W. L. Behrens Collection, Part 1, Netsuke, pl. LIX, no. 4639.

A small black and white illustration of a related ivory netsuke depicting a Dutchman and boy. The figure is standing, wearing a patterned robe, and holding a small object in one hand. The back of the figure features two asymmetrical himotoshi.

Estimate EUR 6,000
Starting price EUR 3,000





224 | MASATOSHI: AN IVORY
NETSUKES OF KAN'U AND CHOHI

By Masatoshi, signed Masatoshi 正利
Japan, Edo (Tokyo), early 19th century, Edo period (1615-1868)

The Chinese general and his retainer both standing, Kan'u in front holding a fan in one hand and his long beard in the other, clad in armor and finely patterned robes, his glove with two studs inlaid in dark horn, Chohi standing behind somewhat ominously, carrying the general's halberd and quite unusually dressed as a foreigner. The back with two asymmetrical himotoshi, the signature MASATOSHI to the feet of Kan'u.

HEIGHT 7.2 cm

Condition: Very good condition with minor surface wear. Fine, honey-yellow patina.
Provenance: French private collection, acquired from Lombrail, Paris, on 22 June 1997.



Kan'u (Guan Yu) was a Chinese general whose exploits with his fellow heroes Chohi and Gentoku are depicted in the popular Romance of the Three Kingdoms. He was recognized in China as the God of War, and in 1878 was accorded the status of a national deity.

LITERATURE COMPARISON

Compare a related netsuke of Kan'u by Masatoshi, illustrated in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part A, p. 475. Compare a related netsuke depicting Kan'U and Chohi by Tomochika, illustrated by Zacke (1990) Japanische Netsuke, Vienna, no. 108. Another related netsuke depicting Kan'U and Chohi by Tomochika is illustrated in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part B, p. 890.



Estimate EUR 5,000
Starting price EUR 2,400



225 | CHOKUSAI: AN EXCEPTIONALLY RARE
MARINE IVORY NETSUKES OF BAREKISONJIN

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

Published: Sagemonoya (2011) Netsuke Opus 20, p. 70-71, no. 55 (the signature erroneously transcribed as Tokusai).



The six-armed warrior deity on horseback atop a shaped base carved as swirling clouds, he is fully clad in neatly incised armor and wearing a fierce lion mask with long mane elegantly falling over his back, his face with a grim expression, his two principal hands holding on to the reins, one hand holding a sparrow, another a small monkey, the other two hands holding crossed swords above his head in front of the flaming mandorla, the underside pierced with two himotoshi flanking the oblong plaque incised with the signature TOKUSAI.

HEIGHT 6.1 cm

Condition: Very good condition with minor surface wear, expected age cracks, natural imperfections to the material, loss to one inlaid eye of the horse.
Provenance: The Gabor Wilhelm Collection, Paris.

The design of this netsuke is based on a print by Katsushika Hokusai from the Hokusai Manga (sketches) series published in 15 volumes. The first volume of the series was intended as a drawing instruction manual but Hokusai almost immediately removed the text and republished the drawings alone. The series took Hokusai on an encyclopedic venture, from seemingly insignificant depictions of everyday objects to spirits and historical figures. The design shows Barekisonjin, a horse-riding warrior god travelling on a horse through the clouds.



Hokusai
Katsushika,
Barekisonjin
on a Horse,
Hokusai Manga

The subject appears to be unique in netsuke art.

Auction comparison:
Another netsuke by the artist was sold at Zacke, Fine Netsuke & Sagemono, 16 April 2021, Vienna, lot 233 (sold for 5,056 EUR).

Estimate EUR 2,500
Starting price EUR 1,200



226 | **GYOKUHOSAI RYUCHIN: A FINE IVORY NETSUKE OF MOMOTARO'S LOOT**

By Gyokuhosai Ryuchin, signed Gyokuhosai 玉宝斎
Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

Superbly carved as the loot of Momotaro after vanquishing the demons on Onigashima, including the severed head of the three-eyed demon chief in the form of rokurokubi with outstretched tongue, a large treasure box with a banner on top incised with a peach design and the inscription Nihon'ichi ('number one'), an openworked peach carved with a figure and hut in anabori, the top showing a finely carved crab (one of Momotaro's allies) and incised with the inscription Tamagawa (referring to the scenic Tama Rivers), a tray and openworked stand filled with treasures (takaramono) next to a bundle of coral, and a small plaque inscribed Nihon (Japan'). The underside well carved and with two himotoshi as well as the signature GYOKUHOSAI. A remarkably intricate carving.

LENGTH 5 cm

Condition: Good condition with some wear, minor age cracks, few minuscule nicks, occasional scratches. Fine patina.
Provenance: Bonhams, Fine Japanese Art, 10 November 2016, London, lot 239 (**sold for 3,750 GBP**; part-lot, together with an unsigned ivory netsuke dated mid to late 19th century).

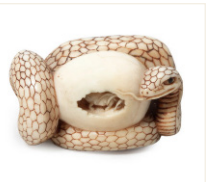
Momotaro is a popular hero of Japanese folklore. His name translates as Peach Taro, a common monkey name, and is often translated as Peach Boy. The present netsuke alludes to the tale of Momotaro in several ways or could also be interpreted as a theatre prop set for a travelling entertainer to perform the tale.



When he matured into adolescence, Momotaro left his parents to fight a band of oni, who marauded over their land. He sought them out in the distant island where they dwelled, a place called Onigashima or 'Demon Island'. En route, Momotaro met and befriended a talking dog, monkey, and pheasant, who agreed to help him in his quest in exchange for a portion of his rations. At the island, Momotaro and his animal friends penetrated the demons' fort and beat the band of demons into surrendering. Momotaro and his new friends returned home with the demons' plundered treasure and the demon chief as a captive.

Gyokuhosai Ryuchin was regarded by Frederick Meinertzhagen as one of the most brilliant netsuke carvers of his time. His designs were original and often displayed his superior use of sukashibori (openwork technique). Gyokuhosai also excelled in the anabori (open cave-like carving) technique and often wrote inscriptions referring to scenic locations in Japan such as Mount Fuji, the Tamagawa Rivers, or Enoshima beach on simulated acorns and shells.

AUCTION COMPARISON
Compare a related ivory netsuke by Gyokuhosai, 3.5 cm wide, showing a similar use of anabori, at Bonhams, The Julius and Arlette Katchen Collection of Fine Netsuke Part II, 10 May 2017, London, lot 75 (**sold for 2,000 GBP**).



Estimate EUR 3,000
Starting price EUR 1,500



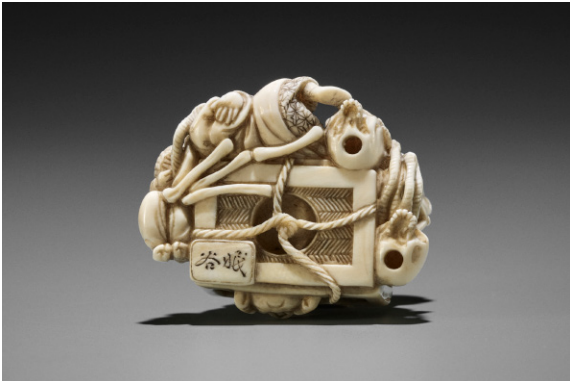
227 | **MINKOKU: A RARE IVORY NETSUKE OF ARABABA OPENING THE TREASURE BOX**

By Shuyusai Minkoku (Minkoku III), signed Minkoku 眠谷
Japan, Edo/Tokyo, late 19th century

Depicting a scene from the Tongue-Cut Sparrow (Shita-kiri Suzume), with the cantankerous Arababa, who cut the sparrow's tongue, opening the treasure box her husband had received. To her dismay, a host of demonic creatures emerges from the box, including the three-eyed rokurokubi with outstretched tongue, an oni with cymbals, a bakemono releasing snakes, and skeletons. The underside well carved with details such as skulls and the rope tied around the box, as well as a rectangular reserve incised with the signature MINKOKU.

LENGTH 3.7 cm

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



LITERATURE COMPARISON
A closely related netsuke by Tomochika is illustrated in Marie-Therese Coullery and Martin S. Newstead (1977) The Baur Collection, p. 180-181, no. C 439.



Estimate EUR 3,000
Starting price EUR 1,500





228 | SHOKYUSAI: AN IVORY NETSUKE OF AN EAGLE SNATCHING A FOX

By Shokyusai, signed Shokyusai 正久斎
Japan, Edo (Tokyo), 19th century, Edo period (1615-1868)

A fine ivory netsuke of an eagle firmly grasping a helpless fox in its talons. The reverent bird of prey has a fierce expression, its head is slightly tilted downwards, and its beak is opened. The feather-work of the eagle is executed masterfully. The little fox is crafted quite sensitively with a terrified expression, one claw covering its eye – one truly feels sorry for the little fox and hopes that perhaps it can trick itself out of its demise, as foxes are known to have magical powers. The himotoshi on the back of the eagle and the signature in a rectangular reserve on the underside of the fox SHOKYUSAI.

LENGTH 3.8 cm

Condition: Very good condition with minor surface wear and expected age cracks.
Provenance: European collection.



Literature comparison:

Compare a closely related ivory netsuke in the collection of the Metropolitan Museum of Art, accession number 29.100.796 (together with an inro).

AUCTION COMPARISON

Compare a closely related ivory netsuke by Tomochika at Bonhams, The Edward Wrangham Collection of Japanese Art Part IV, 6 November 2013, London, lot 61 (**sold for 1,625 GBP**), and another at Zacke, Fine Netsuke, Sagemono & Okimono, 27 April 2019, Vienna, lot 206 (**sold for 1,643 EUR**).

Estimate EUR 2,000

Starting price EUR 1,000



229 | A FINE WALRUS TUSK NETSUKE OF A SQUIRREL WITH GRAPES, ATTRIBUTED TO CHOGETSU

Attributed to Shunkosai Yamada Chogetsu (1826-1892), unsigned
Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

Finely carved from walrus tusk as a squirrel with minutely incised and inked hairwork and inlaid eyes, seated next to a bunch of grapes, one paw placed on one of the fruits, the rodent's large bushy tail swinging around. Himotoshi underneath.

This animal is often referred to as a dormouse in netsuke literature, however the combination of this animal with grapes is certainly derived from China, where the motif of squirrel and grapes is a highly auspicious subject signifying an abundance in fortune and offspring.

LENGTH 4.2 cm

Condition: Very good condition, age cracks.
Provenance: German private collection.



230 | NOBUKAZU: AN IVORY NETSUKE OF A MONKEY WITH KAKI (PERSIMMON)

By Nobukazu, signed Nobukazu 信一
Japan, Tokyo, late 19th century, Meiji period (1868-1912)

Well carved seated and holding a persimmon borne on a leafy stem, the face with a quizzical expression marked by small eyes with dark pupils, the fur neatly incised, the feet and hands with long fingers and toes, natural himotoshi between the monkey's limbs and the fruit, signed to one leg NOBUKAZU within an oval reserve.

LENGTH 3.7 cm

Condition: Very good condition with some wear and a minor age crack to the back.
Provenance: French private collection, acquired at Toledano, Bordeaux, 19 December 1998.

LITERATURE COMPARISON

Compare a related wood netsuke by Nobukazu of a monkey eating fruit, illustrated in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part B, p. 608.



Estimate EUR 1,500

Starting price EUR 800



LITERATURE COMPARISON

A closely related walrus tusk netsuke by Chogetsu is in the Linden Museum Stuttgart, inventory number OA 19.107.



AUCTION COMPARISON

A closely related walrus tusk netsuke by Chogetsu was sold at Zacke, Fine Netsuke & Sagemono, 29 October 2021, Vienna, lot 194 (**sold for 1,390 EUR**).



Estimate EUR 2,000

Starting price EUR 1,000





231 | **HOJITSU: AN IVORY NETSUKE OF SHOKI WITH ONI IN HIS BAG**

By Meikeisai Hojitsu, signed Hojitsu 法實
Japan, Edo (Tokyo), first half of 19th century, Edo period (1615-1868)

An extraordinarily fine rendition of this typical subject favored by the Edo school of carvers, depicting the demon queller Shoki seated with a wild expression. Tied to his back is a sack filled to the brim with oni, some of which are visible through small openings in the bag, with remarkable figural carving of the demons to the interior, showing the face of one demon and the body of another. One oni was able get one of his legs out of the sack and appears to be kicking Shoki in the behind. The extremely fine and detailed incision work heightened with sumi. The reverse with two himotoshi and the boldly incised signature HOJITSU to the hem of Shoki's robe.

LENGTH 4 cm
Condition: Very good condition with minor surface wear, expected age cracks.

AUCTION COMPARISON
Compare a related ivory netsuke depicting the same subject by Ryusai at Zacks, Fine Netsuke & Sagemono, 16 April 2021, Vienna, lot 206 (sold for 5,056 EUR).



Estimate EUR 4,000
Starting price EUR 2,000



232 | **HOJITSU: A FINE IVORY KAGAMIBUTA NETSUKE WITH A RAKAN**

By Meikeisai Hojitsu, signed Hojitsu 法實 with kakihan
Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

Consisting of two parts, the front of the flush-fitting disc engraved in shishiaibori (sunken relief) with an image of a meditating rakan with a stern-faced expression, surrounded by a halo. The ivory bearing a light, lustrous stain, the surface superbly polished. Central himotoshi to the back, the cord attachment to the back of the disc next to the neatly incised signature HOJITSU and kakihan.

DIAMETER 4.1 cm

Condition: Excellent condition, minor wear.
Provenance: Purchased from Nagel auctions, Stuttgart, May 2006.

Estimate EUR 3,000
Starting price EUR 1,500





233 | ONO RYOMIN: AN IVORY MANJU NETSUKE DEPICTING BOYS AND TOYS

By Ono Ryomin, signed Ryomin 陵民 with kakihan
Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

Of circular form, the two-part manju finely carved in shishiaibori with two boys, one seated and beating a drum, the other dancing while holding a rattle and wearing a kitsune (fox mask), their robes neatly incised with diapered designs, and to the reverse with a group of children's toys including a duck and fishing rod, further with the central himotoshi and the signature RYOMIN with a kakihan.

DIAMETER 4.5 cm

234 | SEIKANSHI: AN IVORY MANJU NETSUKE DEPICTING NEW YEAR'S CELEBRATION

By Seikanshi, signed Seikanshi 静観子
Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)



Condition: Excellent condition with minor wear.

According to Neil Davey, Ono Ryomin was a “fine maker of sukashi netsuke and manju, invariably of ivory. He was the founder of a fairly large school, most of whom took the name Ono. The signature is clearly written in kaisho, without reserve.” See Davey, Neil K. (1974) Netsuke: A comprehensive study based on the M.T. Hindson Collection, p. 314. Ono Ryomin was particularly fond of carving netsuke of boys, however manju netsuke with such depictions appear to be rare.

LITERATURE COMPARISON

Compare a related kagamibuta netsuke by Ono Ryomin depicting a boy beating a drum, illustrated in Dieuwke Eijer (1994) Kagamibuta, Mirrors of Japanese Life and Legend, Leiden and Geneva, p. 26, no. 18.



Auction comparison:

Compare another ivory two-part manju netsuke by Ono Ryomin, 4.2 cm diameter, at Bonhams, Fine Japanese Art, 7 November 2013, London, lot 18 (sold for 4,750 GBP; part lot, together with an ivory manju netsuke by Hojitsu).

Estimate EUR 2,000
Starting price EUR 1,000

Published:

Bushell, Raymond (1975) Netsuke Familiar & Unfamiliar, p. 140, no. 272.
Lazarnick, George (1981) Netsuke & Inro Artists, and How to Read Their Signatures (LNIA), Vol. 2, p. 923 (only the signature is illustrated).

The ivory two-part manju netsuke carved in the front in high relief depicting a Namahage performer wearing a demonic mask and beating against a drum. The reverse with incised further decoration, asymmetrical himotoshi and the signature SEIKANSHI. The ivory bearing a fine, lustrous patina.

DIAMETER 5 cm

Condition: Very good condition, minor surface wear.

Provenance: Ex-collection Raymond Bushell. Then collection Gabor Wilhelm, Paris.

This rather rare artist was a maker of manju and katabori netsuke. There is an exceptionally fine ivory netsuke of dragons in the British Museum (accession no. OA+.24.) which compares favorably with dragons carved by Ikkosai. It is likely therefore that the artist comes from the lineage of Meikeisai Hojitsu and Ikkosai Kojitsu.

Estimate EUR 1,500
Starting price EUR 800



235 | KOSAI MORITOSHI: A SUPERB IVORY MANJU NETSUKE DEPICTING THE TALE OF PRINCE HANZOKU AND THE NINE-TAILED FOX

By Kosai Moritoshi (1854-1911), signed Kosai Moritoshi 孝齋 守壽 with kakihan
Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

Of circular form, the two-part manju finely carved to one side in shishiaibori (sunken relief) with Prince Hanzoku standing in a dynamic pose with all limbs spread out, wearing a pleated sarong and billowing scarves, adorned with a beaded necklace, his face with a grim expression, his curled hair neatly incised. The other side similarly carved with a nine-tailed fox, the true form of Hanzoku's consort Lady Kayo, the beast with a fierce expression, the long body elegantly curved and still covered in the fine robes of her previous guise. Signed to the back KOSAI MORITOSHI with the characteristic 'flying crane' kakihan.

DIAMETER 5.3 cm



Condition: Very good condition with minor surface wear. Fine honey-yellow patina.

The present netsuke depicts the Indian prince Hanzoku and his consort Lady Kayo, who reveals herself as a nine-tailed fox, and is based on a print by Utagawa Kuniyoshi (1798-1861) from 1849.



Kosai Moritoshi (1854-1911) was the founder of a school of Manju netsuke carvers. Ueda Reikichi describes this carver's work as having “a beautiful style”, see Bushell, Raymond (1961) The Netsuke Handbook by Ueda Reikichi, p. 543.

LITERATURE COMPARISON

Compare a related ivory manju netsuke by Kosai Moritoshi, similarly carved in shishiaibori, formerly in the collection of Raymond Bushell and now in the Los Angeles County Museum of Art, accession number M.87.263.25. Compare a closely related ivory manju netsuke, the subject described as “the story of Abe no Seimei and the nine-tailed fox”, signed Shunkosai Moritoshi and also with a 'flying crane' kakihan, dated c. 1870, illustrated in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part A, p. 581.



AUCTION COMPARISON

Compare a related ivory manju netsuke by Moritoshi, similarly carved in shishiaibori and also with a 'flying crane' kakihan, at Bonhams, Asian Decorative Arts, 24 June 2015, San Francisco, lot 8007 (sold for 3,750 USD).



Estimate EUR 4,000
Starting price EUR 2,000



236 | SANSUI: A FINE IVORY MANJU NETSUKES DEPICTING RAIJIN WITH PIPE

By Sansui, signed Sansui 山水
Japan, second half of 19th century

Of circular form, the sold ivory manju finely carved in relief with Raijin seated in a relaxed pose and smoking a pipe, his eyes inlaid with metal, dressed in a bekko-inlaid loincloth and adorned with an aogai-inlaid scarf, the pipe and his bracelet and anklet inlaid with mother-of-pearl as well, all within swirling clouds carved in shishiaibori (sunken relief), the smooth lower area of the obverse and the reverse with scattered bead inlays of metal, horn, aogai, and semiprecious stones representing rain drops falling from the clouds, the reverse with two asymmetrical himotoshi, one ringed in dark horn, and the signature SANSUI.

DIAMETER 4.7 cm

Condition: Good condition with minor wear, a short hairline, and possibly a tiny, smoothened chip to the edge.

Literature comparison:
Compare an ivory manju by Sansui, depicting a different subject and lacking inlays, illustrated in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part B, p. 701.

Estimate EUR 2,500
Starting price EUR 1,200



237 | A SUPERBLY INLAID IVORY MANJU NETSUKES DEPICTING A BOY AND GOAT

Inscribed Shibayama 芝山
Japan, Tokyo, late 19th century, Meiji period (1868-1912)

Published:
Netsuke Kenkyukai Study Journal, vol.11, no.1, p. 12.
Sydney L. Moss (2010) they are all fire and every one doth shine. The Elly Nordskog Collection of Japanese Inro, Pipecases and Netsuke, London, pp. 378-379, no. 124.

The two-part ivory manju netsuke superbly inlaid in silver with gold and copper details, translucent buffalo horn, aogai, and malachite with a design of a boy dressed in Korean garments, riding a goat and holding a fan, next to craggy rocks, a fence, and a large leafy plant. The back with central himotoshi and replaced signature plaque reading Shibayama.

DIAMETER 3.9 cm

Condition: Good condition, minor wear to inlays, possibly some minor old repairs to malachite. The signature plaque is replaced.
Provenance: Ex-collection Elinor “Elly” Nordskog (1919-2013).

As noted by Sydney Moss Ltd. it is unlikely that this manju is by a member of the Shibayama family, but much more likely by the talented metalworker Serizawa Ryumin (born ca. 1836).

LITERATURE COMPARISON
A related manju netsuke with similar inlays depicting Tenaga is in The Walters Art Museum, Baltimore, Maryland, accession no. 71.985.

Estimate EUR 4,000
Starting price EUR 2,000





238 | KYOKUSEI: A FINE INLAID EBONY WOOD NETSUKE OF A CORAL DIVER

By Kyokusei, signed Kyokusei 旭生
Japan, Edo/Tokyo, late 19th century



A fine and amusingly crafted netsuke depicting a foreign islander. The finely polished ebony wood is embellished with various materials - the islander holds a large bright-red coral branch slung over his back and attached to a gilt metal rope, which he holds in his right hand. A tabako-ire set worked in semi-precious stones is attached to his loincloth, which like his eyes and teeth, are inlaid in bone. The underside neatly decorated with geometrical bands and waves. Signed within a green-stained tablet next to the two irregularly shaped himotoshi – KYOKUSEI 旭生.

The artist was known for his idiosyncratic depictions of islanders. Similar examples also exist by Jugyoku, Minkoku and Shibayama Soichi.

LENGTH 4.8 cm

Condition: Very good condition, minor wear.
Provenance: US private collection.

LITERATURE COMPARISON

For a very similar netsuke by Kyokusei see Coullery, Marie-Therese and Newstead, Martin S. (1977) *The Baur Collection*, pp. 184-185, no. C 446. For another similar netsuke see Davey, Neil K. (1974) *Netsuke: A comprehensive study based on the M.T. Hindson Collection*, p. 171, no. 511.



AUCTION COMPARISON

For a similar netsuke of a standing islander by Kyokusei, see Zacke, *Fine Netsuke & Sagemono*, 27 March 2020, Vienna, lot 139 (**sold for 4,044 EUR**).



Estimate EUR 4,000
Starting price EUR 2,000

239 | A RARE EBONY AND CORAL NETSUKE OF AN ISLANDER IN WAVES

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



A fine, attractive carving depicting a south sea islander, swimming amongst cresting waves, straining to float a huge piece of bright-red coral, the expression finely carved. The ebony wood netsuke is further inlaid with dew drops of semi-precious stones. The underside with a central himotoshi, the other 'natural' through an opening to the side.

LENGTH 4 cm

Condition: Very good condition, minor wear, minor losses to dew drop inlays. The separately carved hand has been attached to the islander to secure the piece of coral.

Provenance: Formerly the property of the Strong Museum, accession no. 75.5346. The Strong National Museum of Play (known as just The Strong Museum or simply the Strong) in Rochester, New York is the only collections-based museum devoted solely to the study of play.

AUCTION COMPARISON

A related netsuke of three coral fishermen hoisting a large piece of coral from a platform of cresting waves, by Minkoku, was sold at Bonhams, The Julius and Arlette Katchen Collection of Fine Netsuke Part II, 10 May 2017, London, lot 43 (**sold for 6,250 GBP**).



Estimate EUR 2,000
Starting price EUR 1,000

240 | GYOKUSEN: A FINE INLAID EBONY NETSUKE OF A CORAL FISHERMAN

By Gyokusen, signed Gyokusen 玉川
Japan, Edo (Tokyo), mid-19th century



The South Sea islander standing with a delighted expression on his face as he holds a jar from which a choice piece of coral rises, his features neatly detailed, the mouth agape revealing his coral-inlaid tongue, his loincloth with two himotoshi and the signature GYOKUSEN to the back.

HEIGHT 5.5 cm

Condition: Good condition with minor surface wear, a tiny chip to the rim of the jar and a minuscule nick to one of the himotoshi.
Provenance: Ex-collection Teddy Hahn, Darmstadt.

Although Gyokusen Tomochika of Kyoto carved a number of related ebony netsuke depicting similar subjects, the present netsuke is more in line with Edo school works, such as similar carvings by Minkoku and Jugyoku.

LITERATURE COMPARISON

Compare a closely related netsuke depicting the same subject by Jugyoku, dated approx. 1850-1900, in the collection of the Asian Art Museum of San Francisco, object number B70Y1615.



AUCTION COMPARISON

Compare a related netsuke of two coral fishermen by Minkoku, also dated mid-19th century, at Zacke, *Fine Netsuke & Sagemono*, 25 September 2020, Vienna, lot 156 (**sold for 5,688 EUR**).



Estimate EUR 2,000
Starting price EUR 1,000



241 | **KYOKKO: A FINE INLAID TOKYO SCHOOL WOOD NETSUKES OF DARUMA**

By Kyokko, signed Kyokko 旭光
Japan, Tokyo, late 19th century

Bodhidharma is shown wearing a kimono (probably on one of his visits to a brothel), his well-carved face with a stern expression, and holding a nyo-scepter. The netsuke consists of many materials, executed in Tokoku style, such as boxwood, ebony wood, mother-of-pearl, coral, and bone. Asymmetrical himotoshi to the back and signed within a red-lacquered reserve KYOKKO.

HEIGHT 5.5 cm

Condition: Excellent condition.
Provenance: Ex-collection Virginia Atchley, sold at Sotheby's, Japanese Works of Art, 21 March 1997, lot 446. Then collection Gabor Wilhelm, Paris.

Estimate EUR 2,000
Starting price EUR 1,000

242 | **KIKUGAWA: A FINE IVORY AND EBONY NETSUKES OF A KARAKO ON DRUM**

By a member of the Kikugawa family, signed Kikugawa 菊川 saku 作
Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)



The boy almost naked, wearing only a bib, crawling over the top of large drum and holding a rope attached to a colored ivory ball. The drum is carved from ebony wood, the studs on the side minutely inlaid with dark horn, and with a looped ivory ring to the top. The boy is finely carved from ivory bearing a lustrous polish, the details inlaid in variously stained materials. Large himotoshi underneath, the smaller hole ringed in green-stained ivory and the larger hole generously excavated to accommodate the knot. Signed KIKUGAWA saku [made by Kikugawa].

LENGTH 4.6 cm

Condition: Very good condition, some losses to the horn-inlaid studs of the drum.
Provenance: French private collection acquired from Guffroy, Amiens, on 5th April 2003.

Estimate EUR 2,000
Starting price EUR 1,000



243 | **OSUI: A FINE EBONY AND IVORY NETSUKES OF A NAMAZU AND GOURD**

By Josui, signed Josui 如水
Japan, Tokyo, late 19th to early 20th century

Published: International Netsuke Society Journal (INSJ), vol. 24, no. 2, p. 20 (Review of the Yamato exhibition by Gabor Wilhelm).

Finely carved as a namazu with glaring eyes inlaid in pale, translucent horn, a superbly polished ivory hyotan (double gourd) tied to the helpless mythical animal, the tail of the fish sweeping against the gourd, all details carved extremely well. The underside with good himotoshi, the smaller hole ringed with red lacquer. The gourd with the signature JOSUI within rectangular reserve. There is no further information available on the artist, but it can be assumed that he was a member of the So-school and probably a pupil of Miyazaki Joso (1855-1910).

LENGTH 4.2 cm



Condition: Excellent condition.
Provenance: French private collection, purchased from Galerie Yamato, Paris, Autumn exhibition, 2004, no. 16.

Legend has it that certain types of catfish (namazu) are responsible for the earthquakes that plague the islands of Japan. When aroused, these creatures would contort their bodies in such a way that gigantic tremors shook the area for miles and miles. The Shinto deity Kadori Myojin usually attempts to prevent such catastrophe with the help of his magic gourd.

LITERATURE COMPARISON
For a green-stained ivory netsuke depicting gourds, by the same artist, see the International Netsuke Collector Society Journal (INCSJ) vol. 3, no. 3, p. 18.



Estimate EUR 3,000
Starting price EUR 1,500





**244 | A VERY RARE DARK WOOD
NETSUKU OF A DROMEDARY**

Unsigned
Japan, probably Tokyo, Meiji period (1868-1912) or later

Published: Katchen, Arlette (2010) Netsuke 7, Vol. 2, p. 382, no. K357.

Well carved in almost black, reddish wood, the dromedary standing with its legs close together, one slightly raised in a dynamic gesture, its long neck curving around the body to look backwards, the amusing expression marked by double-inlaid eyes of bone and black wood. Very good, asymmetrical himotoshi, the larger hole tucked away underneath the animal's belly.

HEIGHT 5.4 cm

Condition: Very good condition, minor wear, occasional light scratches.
Provenance: Sydney Moss Ltd. Ex-collection Julius & Arlette Katchen, Paris, acquired from the above.

During the Edo period Dutch traders occasionally brought large and exotic animals as gifts for the shogun. Drawing on their Indian Ocean trading networks, these exotic animals included tigers, parrots, ostriches, elephants, camels, and dromedaries. The dromedary, or camel, as a subject in netsuke art is only very rarely seen.



LITERATURE COMPARISON

Though this netsuke has been previously dated to the late 19th to early 20th century, the carving style is reminiscent of Masatoshi's work (Nakamura Tokisada). For a closely related netsuke carved from rhinoceros horn, see Bushell, Raymond (1992) The Art of Netsuke Carving by Masatoshi as told to Raymond Bushell, no. 277.



Estimate EUR 8,000
Starting price EUR 4,000



245 | MASATOSHI: A FINE STAINED WOOD NETSUKE OF A CAT WITH YOUNG

By Nakamura Tokisada (Masatoshi) (1915-2001), signed Tokisada 時定 to 刀 Japan, Tokyo, second half of 20th century

Very finely carved as a domestic cat playfully rolled up into a ball, one front paw grabbing its leg, the other touching its curling tail which is attacked by its young. The hairwork is very neatly incised and the surface is superbly polished, some wear is simulated to give an antique appearance. Large, asymmetrical himotoshi underneath and signed TOKISADA to [carved by Tokisada].

LENGTH 5 cm

Condition: Excellent condition.
Provenance: European collection.

LITERATURE COMPARISON

Compare to two netsuke of cats by Masatoshi in Bushell, Raymond (1992) The Art of Netsuke Carving by Masatoshi as told to Raymond Bushell, nos. 278-279.



Estimate EUR 7,000
Starting price EUR 3,500



246 | A STAG ANTLER NETSUKE OF A MONK, ATTRIBUTED TO MASATOSHI

Attributed to Nakamura Tokisada (Masatoshi) (1915-2001), unsigned Japan, Tokyo, second half of 20th century

Finely carved from a choice piece of antler as an itinerant monk, leaning against a cane, screaming enigmatically with his mouth agape, the eyes inlaid in dark horn. Large himotoshi through the back.

HEIGHT 5.7 cm

Condition: Excellent condition.
Provenance: Ex-collection Richard R. Silverman, purchased from I.M Chait, Los Angeles, in 2000. 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.

AUCTION COMPARISON
A related stag antler netsuke of a bakemono was sold at Zacke, Fine Netsuke & Sagemono, 29 October 2021, Vienna, lot 216 (sold for 37,920 EUR).



Estimate EUR 3,000
Starting price EUR 1,500



STAG ANTLER & ASAKUSA NETSUKE



247 | A STAG ANTLER NETSUKE OF A DUTCHMAN WITH COCKEREL

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

Carved from a tubular section of stag antler, the Dutchman with elongated body following the curvature of the material, the boots with black horn-inlaid buttons to the back, the face with grotesque expression, wearing a characteristically large hat, holding a long-tailed cockerel (onagadori) in his arms, two asymmetrical himotoshi to the back. The details all very finely carved and remarkably well-preserved, the antler bearing an appealing yellowish patina.

HEIGHT 8.4 cm

Condition: Very good condition, only very minor surface wear.
Provenance: Old Viennese private collection, purchased from Galerie Gemini (H. Hohenadl).

AUCTION COMPARISON

Compare a closely related but slightly larger stag antler netsuke, dated to the 18th century, at Van Ham, Asiatische Kunst, 8 December 2016, Cologne, lot 2411 (sold for 2,580 EUR). Another similar stag antler netsuke of a Dutchman was more recently sold at Zackle, Fine Netsuke & Sagemono, 16 April 2021, Vienna, lot 261 (sold for 2,149 EUR).



Estimate EUR 1,500
Starting price EUR 800

248 | A STAG ANTLER NETSUKE OF A DUTCHMAN

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

Boldly carved from the base of the antler as a standing Dutchman, his characteristic hat formed from the coronet of the antler, the foreigner with curled hair and quizzical expression, his arms shrouded in his wide sleeves in front of his chest, his long robe neatly incised with decorative designs, the back and side with two large himotoshi.

HEIGHT 10 cm

Condition: Very good condition with some wear and natural flaws to the material, possibly with minor chips that have smoothened over time, the plug lost. Superb, naturally grown, dark-brown patina.
Provenance: Formerly in a German private collection, acquired prior to 2007.

AUCTION COMPARISON

Compare with a similar stag antler netsuke of a Dutchman, sold at Zackle, Fine Netsuke & Sagemono, 27 March 2020, Vienna, lot 172 (sold for hammer price 1,700 EUR).



Estimate EUR 1,200
Starting price EUR 600

249 | A STAG ANTLER NETSUKE OF TOBOSAKU SENNIN

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

Well carved to depict Tobosaku Sennin (Dongfang Shuo) carrying a basket of immortality peaches, which he has stolen from Seiobo. The immortal is wearing a long flowing robe with neatly incised folds as well as a leafy apron, his finely incised hair falling elegantly over his back, the back with two asymmetrical himotoshi.

HEIGHT 5.8 cm

Condition: Very good condition, appealingly worn, the material with natural imperfections.
Provenance: European collection.

Estimate EUR 1,200
Starting price EUR 600





250 | A RARE STAG ANTLER NETSUKE OF KAN'U

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

Superbly carved, the God of War stroking his long beard with his left hand and holding his trusty halberd in his right, his face with a grim expression marked by wide eyes and furrowed brows, his long robe intricately carved with cloud designs against a sparsely stippled ground. Carved from a hollow branch of stag antler, the top plugged and underside forming part of the chimney himotoshi, the other cord hole to the reverse. Superb, extremely deep, honey patina.

HEIGHT 7 cm

Condition: Very good condition with minor surface wear, traces of use, natural imperfections to the material.
Provenance: European collection.

AUCTION COMPARISON
Compare a related ivory netsuke of Kan'u, 11.8 cm high, with similar expression, at Zucke, Fine Netsuke & Sagemono, 25 September 2020, Vienna, lot 26 (**sold for 7,584 EUR**), and a related stag antler netsuke of Kan'u, 8.5 cm high, in the same auction, lot 209 (**sold for 2,528 EUR**).



Estimate EUR 3,000
Starting price EUR 1,500



251 | A SUPERB TALL STAG ANTLER NETSUKE OF A SAGE WITH CRANE

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

Finely carved as a Taoist sage stroking his long beard with a fierce expression, his free hand lowered to meet the beak of a crane which raises one foot and its head obediently. The sage is cloaked in a voluminous robe with long draping sleeves, decorated with a regularly spaced 'punctured pattern'. The surface bearing a gorgeous, lustrous patina turning caramel-brown in some areas. At first glance, it appears as if carved from ivory, except for the telling plugs at the bottom and top. Large, functional himotoshi through the back.

HEIGHT 8.6 cm

Condition: Excellent condition, minor wear, superb patina.
Provenance: The Gabor Wilhelm Collection, Paris.

This work can be attributed to one of the early Kyoto masters, who apparently never signed their stag antler pieces.

LITERATURE COMPARISON
Compare to a stag antler netsuke of a Chinese man, attributed to one of the early Kyoto masters, in Moss, Sydney L. (2016) Kokusai The Genius: and Stag-antler Carving in Japan, vol. I, p. 35, fig. 20.



AUCTION COMPARISON
Compare to a related ivory netsuke of a Chinese sage with crane, sold at Bonhams, Fine Japanese Art, 13 May 2008, London, lot 365 (**sold for 3,240 GBP**).



Estimate EUR 4,000
Starting price EUR 2,000



252 | A CHARMING STAG
ANTLER NETSUKE OF
A RAT WITH MOCHI

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

The finely carved plump rat with neatly incised fur and large inlaid eyes has one paw firmly pressed down on the large rice cake before it, the thick well-carved tail curling around the base. The stag antler bearing a beautiful deep-yellow patina. Good, asymmetrical himotoshi.

HEIGHT 3.5 cm

Condition: Very good condition, minor wear.
Provenance: European collection.

Estimate EUR 2,500
Starting price EUR 1,200



253 | TOMOTADA: A GOOD STAG
ANTLER NETSUKE OF A
RECUMBENT COW AND CALF

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

Finely carved as a recumbent cow, her calf lying below her neck and huddling up against the side of her head. The rope halter is tied around the head and trails the length of the back and circles around the plugged section of the antler. Large asymmetrical himotoshi underneath and signed within a rectangular reserve TOMOTADA. A boldly carved and rustic stag antler netsuke showing a sensitive interpretation of the Kyoto school subject of cow and calf.

LENGTH 5.9 cm

Condition: Excellent condition with 'natural flaws' to the material.
Provenance: German private collection.

The manner of the first kanji Tomo 友 is written in a similar manner of Tomohisa, who was proficient in stag antler carvings and active in Kyoto.

Estimate EUR 2,000
Starting price EUR 1,000



254 | A RARE STAG ANTLER NETSUKE
OF A PARROT ON PINE TREE

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

Perched on a short section of a leafy pine branch, its head lowered, and the large wings folded for compactness. The large eyes are inlaid in reddish horn. Himotoshi through the branch.

HEIGHT 4.3 cm

Condition: Excellent condition.
Provenance: The Gabor Wilhelm Collection, Paris.

**AUCTION
COMPARISON**

Compare to a very similar stag antler netsuke of a parrot, likely from the same hand/workshop, sold at Lempertz, Asian Art, 6 December 2019, Cologne, lot 222 (**sold for 1,736 EUR**). Another closely related example carved from ivory was sold at Bonhams, The Julius & Arlette Katchen Collection of Fine Netsuke Part II, 10 May 2017, London, lot 148 (**sold for 2,250 GBP**).

Estimate EUR 2,500
Starting price EUR 1,200





255 | **A SUPERB STAG ANTLER NETSUKU OF A CROUCHING TOAD**

Unsigned
Japan, Tokyo, Asakusa District, late 19th century

An ingenious carving which excels in both its simplicity and superior use of material, carved from the coronet of the antler, the natural protrusions of this section found near the base being ideal for the warty skin of the toad. The material is largely unchanged, only the webbed feet underneath and some smaller details are carved. The eyes are double-inlaid in pale reddish horn with dark pupils and follow the viewer when the netsuke is slightly turned. Large, asymmetrical himotoshi underneath.

LENGTH 3.5 cm

Condition: Excellent condition with 'natural flaws' to the material.
Provenance: Canadian private collection.

While one would usually imagine the subject to be envisioned before the material is chosen, we believe this is a case where the material allowed nothing other than for this toad to be born.

Estimate EUR 4,000
Starting price EUR 2,000



256 | **HOSHINO HAKUSAI: A SUPERB STAG ANTLER NETSUKU OF A CROUCHING TOAD**

By Hoshino Hakusai, signed Hakusai 白齋
Japan, Tokyo, Asakusa District, late 19th century

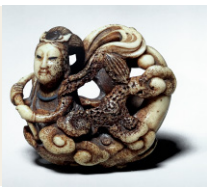
A compact and finely carved stag antler netsuke of a crouching toad, the warty skin realistically rendered, and the large almond shaped eyes inlaid in dark horn. The underside shows the beautifully porous surface of the antler. The carver has utilized this material, which may have been considered by some as discardable, with incredible skill. Himotoshi underneath, the signature within a raised rectangular reserve HAKUSAI (the character Sai 齋 is slightly obscured).

LENGTH 4.3 cm

Condition: Excellent condition with natural flaws to the material.
Provenance: German private collection.

Hoshino Hakusai is considered one of the 'Asakusa-greats' whose output has always been regarded as very limited in scale and whose carving is very rarely encountered.

LITERATURE COMPARISON
For a stag antler netsuke of a Tennin carved from a similarly porous material and signed Haku (Hakusai), see Moss, Sydney L. (2016) Kokusai The Genius: and Stag-antler Carving in Japan, vol. III, pp. 144-145, no. 420.



Estimate EUR 4,000
Starting price EUR 2,000





257 | **ITSUTOSHI: A FINE WALRUS TUSK RYUSA MANJU NETSUKES WITH RAIN DRAGON (AMARYU)**

By Itsutoshi (Koku), signed Itsutoshi 光利
Japan, Tokyo, Asakusa District, second half of 19th century

Published: Lazarnick, George (1981) Netsuke & Inro Artists, and How to Read Their Signatures (LNIA), Vol. 1, p. 788 (only the signature illustrated).



Consisting of two parts, finely carved in openwork as a sinious, slender rain dragon (amaryu) encircling the character tora 虎 (tiger). The reverse carved with lucky objects (takaramono) and with a central reishi-shaped himotoshi, the signature within a raised reserve ITSUTOSHI. The artist was a pupil of Hojitsu and carved manju, but evidently also worked in the Asakusa style.

DIAMETER 4.5 cm

Condition: Excellent condition, minor surface wear. The surface bearing a fine, lustrous patina.
Provenance: Ex-collection Richard R. Silverman, purchased from Edgar Bennet, Toledo, in 1976. 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 2,500
Starting price EUR 1,200

258 | **A FINE STAG ANTLER KAGAMIBUTA NETSUKES OF WITH RAIN DRAGON (AMARYU) AND REISHI**

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

The beautifully marbled stag antler bowl inset with an openworked disc, very finely carved with a snarling rain dragon holding a large reishi-scepter and grasping its long mane with one clawed limb. Central himotoshi in the back, the cord attachment to the back of the disc.

DIAMETER 4.2 cm

Condition: Excellent condition, some minor 'imperfections' to the material.

Provenance: Ex-collection Richard R. Silverman, purchased from Otsuki, Kyoto, in 1976. 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 2,500
Starting price EUR 1,200





259 | **A RARE MARINE IVORY RYUSA
MANJU NETSUKE WITH TWO BAKU**

Style of Rensai, unsigned
Japan, Tokyo, Asakusa District, mid to late 19th century

Published: Sydney L. Moss Ltd. (2016) Kokusai the Genius: and Stag-antler Carving in Japan, vol. III, p. 420-421, no. 589.



Of circular form, finely stained and stippled to imitate stag antler, delicately carved in openwork to depict two young baku frolicking amid leafy peony scroll, their tails encircling negative space to create circular apertures which are echoes elsewhere, the reverse with two reishi heads to either side of a formalized openwork kongō (vajra) design with central himotoshi.

DIAMETER 4.1 cm

Condition: Very good condition with minor surface wear as well as minimal age cracks and natural fissures.
Provenance: Ex-collection June Schuerch.

Baku are Japanese supernatural beings that are said to devour nightmares. According to legend, they were created by the spare pieces that were left over when the gods finished creating all other animals. They have a long history in Japanese folklore and art but are relatively rare as netsuke subjects, especially for ryusa netsuke.

LITERATURE COMPARISON

The netsuke shares some similarities with the work of Ishikawa Rensai, including the stain and quality of carving. Compare a related ivory ryusa manju netsuke of two shishi amid clouds by Rensai, illustrated by Kuwayama, George (1977) The Los Angeles County Museum of Art, INCS Journal Vol. 5 No. 2, pp. 32-33, no. 25.



Estimate EUR 4,000
Starting price EUR 2,000



260 | **A MARINE IVORY RYUSA
MANJU NETSUKE DEPICTING
TEKKAI SENNIN EXHALING HIS ANIMA**

Unsigned
Japan, Tokyo, Asakusa District, mid to late 19th century

Published: Sydney L. Moss Ltd. (2016) Kokusai the Genius: and Stag-antler Carving in Japan, vol. III, p. 420-421, no. 590.

Of circular form, finely worked to imitate stag antler, delicately carved in openwork to depict Tekkai sennin seated with gourd and staff on an old pine trunk, the tree's clusters of pine needles practically encircling him as he blows out his soul in the form of a small figure trudging dutifully along in mid-air, suspended in a cloud-scroll vapor trail above swirling clouds to the reverse. The reverse with a central himotoshi above a five-lobed aperture.

DIAMETER 4.5 cm

Condition: Very good condition with expected surface wear as well as minor age cracks and splits.
Provenance: Ex-collection June Schuerch.

LITERATURE COMPARISON

Compare a related ivory ryusa manju netsuke depicting Gama Sennin, signed Kyo, 4.2 cm diameter, carved in a similar manner, particularly evident in the pine needles, illustrated in Coullery, Marie-Therese and Newstead, Martin S. (1977) The Baur Collection, p. 95, no. C 154.



Estimate EUR 3,000
Starting price EUR 1,500



261 | A FINE STAINED MARINE IVORY
NETSUKE OF A LOTUS LEAF

Unsigned
Japan, Tokyo, Asakusa District, late 19th century

Published: Virginia / Davey, Neil (2006) The Virginia Atchley Collection of Japanese Miniature Arts, p. 246, IN66 (attached to an intro by Shibata Zeshin).

The naturalistically carved, furled lotus leaf with neatly detailed veins applied with attractive, deep-stained blotches, the top carved with a lotus bud on a curved stem. The center with a metal insert and looped cord attachment.

LENGTH 3.9 cm

Condition: Good condition, minor wear, few minuscule nicks, some fine age cracks.
Provenance: Ex-collection Virginia Atchley.

Estimate EUR 1,500
Starting price EUR 800



262 | KOKUSAI: A SUPERB STAG
ANTLER CHAIRE (TEA CADDY)

By Ozaki Kokusai (1835-1892), signed Koku 谷
Japan, Shiba, Tokyo, c. 1860-1880

Published: Moss, Sydney L. (2016) Kokusai The Genius: and Stag-antler Carving in Japan, vol. II, pp. 168-169, no. 167.

Masterfully carved in imitation of a potter chaire (tea caddy) with a beautifully stippled and ink-engraved design of grasses, some of the design using the naturally markings of the antler. The lid is of ivory, again in imitation of the typical pottery chaire lid, which are usually carved from ivory. The underside with a plugged spiral-ridged base, showing a circular seal KOKU, where one might typically expect the potter's mark (typically, Raku), deliberately half obscured as if partially glazed over. One himotoshi to the side, the cord attachment to the underside of the flush-fitting ivory lid, which shows a firing flaw in the form of a simulated crack.



17th century chaire with ivory lid, Metropolitan Museum of Art (MET), New York, accession no. 29.100.664

HEIGHT 3.7 cm

Condition: Excellent condition.
Provenance: Ex-collection June Schuerch.

LITERATURE COMPARISON
A similar stag antler ojime of a chaire, also with ivory lid and by Ozaki Kokusai, is illustrated next to the present lot in Moss, Sydney L. (2016) Kokusai The Genius: and Stag-antler Carving in Japan, vol. II, pp. 168-169, no. 168. Another smaller stag antler netsuke of a chaire, also with ivory lid and by Ozaki Kokusai, is illustrated in Moss, Sydney L. (1982) Eccentrics in Netsuke, pp. 112-113, no. 71.



Estimate EUR 8,000
Starting price EUR 4,000





263 | **A SUPERB STAG ANTLER RYUSA MANJU NETSUKE OF A MOKUGYO, ATTRIBUTED TO TOKOKU**

Attributed to Suzuki Tokoku (1846-1913), signed with a kakihan Japan, Tokyo, Asakusa District, second half of 19th century

The ryusa manju netsuke consisting of two separately carved parts, the front very finely carved with a double dragon-headed mokugyo sharing a tama in their mouths, the curling manes and scales neatly incised, the reverse with a central floral himotoshi framed by openworked petals. The interior with a nyoi-scepter forming the cord attachment above a kakihan (artist's monogram).

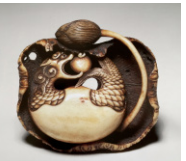
LENGTH 3.8 cm

Condition: Excellent condition.
Provenance: Dutch private collection.



Suzuki Tokoku (1846-1913) is regarded as one of the finest netsuke carvers, distinguished by masterful use of inlay. His earlier works are in the Asakusa style of manju or ryusa type and often using fine metal inlays. It seems plausible his art name Tokoku 東谷 is derived from Kokusai 谷齋, and although Tokoku was apparently self-taught, he must have worked with Kokusai at some point in his life.

LITERATURE COMPARISON
A similar example by Tokoku, the signature hidden within, is in Sydney L. Moss Ltd. (2016) Kokusai the Genius: and Stag-antler Carving in Japan, vol. III, pp. 182-183, no. 183.



Estimate EUR 4,000
Starting price EUR 2,000



264 | **KOKUSAI: A SUPERB STAG ANTLER NETSUKE OF A MOKUGYO**

By Ozaki Kokusai (1835-1892), sealed Koku 谷 Japan, Tokyo, Asakusa District, second half of 19th century

Finely carved in openwork as a mokugyo with handles in the form of confronting dragon heads with neatly incised manes and centered by a tama, the bell with three medallions with relief decoration, the central one enclosing a lotus flower and the two lobed medallions showing dragon scales, the reverse with a reishi scepter forming the natural himotoshi and a square seal KOKU.

HEIGHT 3.5 cm

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

Literature comparison:
Compare three netsuke by Kokusai carved as double dragon-headed mokugyos, illustrated in Sydney L. Moss Ltd. (2016) Kokusai the Genius: and Stag-antler Carving in Japan, vol. II, p. 102-107, nos. 120-122.

Estimate EUR 5,000
Starting price EUR 2,400



265 | A RARE STAG ANTLER OJIME, ATTRIBUTED TO OZAKI KOKUSAI

Attributed to Ozaki Kokusai (1835-1892) or a close follower, unsigned
Japan, Tokyo, Asakusa District, late 19th century

Published: Moss, Sydney L. (2016) Kokusai The Genius: and Stag-antler Carving in Japan, vol. II, pp. 208-209, no. 194.

Finely carved in openwork around a central gold cord channel core with interlocking leafy tendrils around two ogee-form panels, each carved in sunken relief with a Kokuesque design of combined lotus and reishi derivation, suggestive of a stylized Koku seal signature.

HEIGHT 1.7 cm

Condition: Excellent condition.
Provenance: Ex-collection June Schuerch.

Estimate EUR 1,500
Starting price EUR 800



266 | KOKUSAI: A SUPERB IVORY RYUSA MANJU NETSUKE WITH SHISHI AMARYU

By Ozaki Kokusai (1835-1892), signed Koku 谷
Japan, Shiba, Tokyo, c. 1860-1880

Published: Moss, Sydney L. (2016) Kokusai The Genius: and Stag-antler Carving in Japan, vol. II, pp. 98-99, no. 117.

The circular ivory openworked manju consisting of two parts, the detachable lid pierce-carved with a shishi-headed water dragon-like monster perched over an openwork shippomon (cash coin design) tama and a reishi-fungus, the mythical being's slender, sinuous body masterfully twisting around the design. The reverse further pierce-carved with cresting waves, as well as a stylized dragon-headed cloud, and two rather modernistic shippo medallions, one and possibly both of which bear the signature KOKU. The ingot-shaped cord attachment is on the back of the lid.

DIAMETER 3.7 cm

Condition: Excellent condition.
Provenance: Ex-collection June Schuerch.

Estimate EUR 8,000
Starting price EUR 4,000





267 | **KOKUSAI: A SUPERB IVORY RYUSA NETSUKE OF A DOUBLE-DRAGON MOKUGYO**

By Ozaki Kokusai (1835-1892), signed Koku 谷齋
Japan, Shiba, Tokyo, c. 1860-1880


Published: Moss, Sydney L. (2016) Kokusai The Genius: and Stag-antler Carving in Japan, no. 122.

The circular ivory ryusa netsuke formed as a mokugyo with two confronting dragon heads as the handle, the mythical beasts mutually biting into a tama, their manes very finely carved and trailing down the upper area of the mokugyo, the swirling hairs terminating in pleasing curls. The body is superbly carved in openwork with reishi-head cloud scrolls and lotus leaves, the reverse with cresting waves around a shippo (cash coin) design and with a central himotoshi. Signed in sunken relief in an oval reserve with an “anchor” seal KOKUSAI. The use of this “anchor” seal character Koku 谷 is unprecedented in conjunction with the sai 齋 character seal.

HEIGHT 3.9 cm

Condition: Excellent condition, tiny hairline age crack near the opening of the mokugyo.

LITERATURE COMPARISON
Compare to two other netsuke by Kokusai carved as double dragon-headed mokugyos, illustrated in Sydney L. Moss Ltd. (2016) Kokusai the Genius: and Stag-antler Carving in Japan, vol. II, pp. 102-105, nos. 119 & 120. The present netsuke is certainly the most refined of the group.



Estimate EUR 6,000
Starting price EUR 3,000



268 | **KOKUSAI: A SUPERB IVORY NETSUKE OF VINE-OVERGROWN TEMPLE GONG**

By Ozaki Kokusai (1835-1892), signed Koku 谷
Japan, Shiba, Tokyo, c. 1860-1880

Published: Moss, Sydney L. (2016) Kokusai The Genius: and Stag-antler Carving in Japan, vol. II, no. 142.

Very finely carved as a decayed and discarded temple gong of flattened mokugyo type, a single suspension loop remaining, the other evidently lost a long time ago, the front decorated with a central lotus medallion, the material almost appearing like stag antler, a low relief kiri vine has overgrown the gong, leaf and tendril coiling across it and extending with further large leaves to the verso. To the interior of the “broken” reverse, half-obsured behind the overgrown leaves and vines, is the square sunken relief seal KOKU. Natural himotoshi. The ivory is beautifully stained.

LENGTH 4.2 cm

Condition: Excellent condition, the losses and wear are simulated.

Estimate EUR 6,000
Starting price EUR 3,000





**269 | A WALRUS TUSK RYUSA MANJU
NETSUKE WITH MARINE LIFE**

Unsigned
Japan, Tokyo, Asakusa District, late 19th century

Of dense, compact form and finely carved in openwork with an octopus, a crab, and a carp amid cresting waves, the crab with one of its claws around the octopus' mouth, the animals each with dark inlaid eyes, the underside neatly detailed with the fish's scales and octopus' suckered tentacle. Rensai and his followers come to mind as a possible artist.

DIAMETER 4 cm

Condition: Good condition with some wear, small chips, few minuscule losses. Fine, naturally grown, honey patina.
Provenance: European collection.

Estimate EUR 4,000
Starting price EUR 2,000



**270 | A WALRUS TUSK INGYO (SEAL) NETSUKE
OF A FROG AND TORTOISE ON A LOTUS LEAF**

In the manner of Rensai, unsigned
Japan, Tokyo, Asakusa District, late 19th century

Superbly carved in openwork with a small tortoise and a frog, the two animals of similar size, each clambering on a worm-eaten lotus leaf with stems issuing neatly incised buds, the tortoise and frog approaching each other as if about to fight, the seal face with a single himotoshi encircled by flower petals and carved with the inscription Kayu 華友.

LENGTH 4.8 cm

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



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

AUCTION COMPARISON

Compare to an ivory netsuke of a frog and lotus by Rensai (unsigned), sold at Zucke, Fine Netsuke & Sagemono, 29 October 2021, Vienna, lot 241 (sold for 2,275 EUR).



Estimate EUR 1,500
Starting price EUR 800





271 | **ISHIKAWA RENSAI: A SUPERB
IVORY NETSUKE OF A FISHERMAN
SUBDUING A FUGU (BLOWFISH)**

By Ishikawa Rensai, signed Rensai 蓮齋
Japan, Tokyo, Asakusa District, second half of 19th century

Published: Sydney L. Moss Ltd. (2016) Kokusai the Genius: and
Stag-antler Carving in Japan, vol. III, p. 52-53, no. 357.



Superbly polished, amusingly and finely carved as a fisherman on top of a giant fugu, his behind resting squarely on the fish's head, his hands grabbing the tail fin, his legs spread out as he uses all his strength to hold the fugu down, which has been considerably flattened by the man's effort, forming the oval base of the netsuke, the underside with two asymmetrical himotoshi and the rather unusual signature RENSAI in sosho script. Note the fine staining to the fugu's head and surrounding area.

LENGTH 3.7 cm

Condition: Excellent condition with minor wear.

LITERATURE COMPARISON
Compare a related ivory netsuke depicting a similar subject by Rensai, with similar staining to the fugu, illustrated in Sydney L. Moss Ltd. (1996) Meetings with Remarkable Netsuke, London, no. 90, and also illustrated with a line drawing in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part B, p. 647.



Estimate EUR 8,000
Starting price EUR 4,000



272 | A FINE IVORY MANJU NETSUKE WITH BAKU, ATTRIBUTED TO RENSAI

Attributed to Ishikawa Rensai or a close follower or associate, unsigned
Japan, Tokyo, Asakusa District, late 19th century

Published: Moss, Sydney L. (2016) Kokusai The Genius: and Stag-antler Carving in Japan, vol. III, pp. 28-29, no. 341.

The solid ivory manju of sixteen-petaled kiku (chrysanthemum) shape, very finely carved in highly polished shishiaibori (sunken relief) to the center with a reclining dragon-horned baku facing backwards with an amusingly stern expression, the creature set against a finely incised hanabishi (lit. flower diamonds) ground. The finely stained verso with two himotoshi.



LENGTH 4.3 cm

Condition: Very good condition, minor imperfection near the baku's horn (also visible in the back).
Provenance: Ex-collection Jury Kolodotschko, sold at Lempertz, Cologne, 5th June 2015, lot 1207.

Baku are Japanese supernatural beings that are said to devour nightmares. According to legend, they were made from the spare pieces that were left after the gods had finished creating all other animals. Baku heads are commonly placed under the eaves of Japanese Buddhist temples and Shinto shrines to ward off bad spirits. They are protectors against evil, devour nightmares, but cannot be summoned without caution, because - as legend tells - if the baku is not satisfied after consuming the nightmares, it may devour one's hopes and dreams too.

Estimate EUR 2,500
Starting price EUR 1,200

273 | A WALRUS IVORY SEAL NETSUKE OF A SHISHI WITH MOKUGYO, ATTRIBUTED TO RENSAI

Attributed to Rensai, unsigned
Japan, Tokyo, Asakusa District, late 19th century





The shishi seated on its rear haunches atop an oval base, its front paws resting on a mokugyo, the beast's curled mane and bushy tail finely incised and heightened with sumi, its spine neatly articulated, the floppy ears and fierce eyes well carved, the base with a central himotoshi, the seal face reading Mugaku 無學, which means "no learning", a phrase often used by Zen priests or Japanese literati with interest in Chinese studies.

LENGTH 3.7 cm

Condition: Very good condition with some surface wear, natural imperfections to the material, traces of use.
Provenance: Christie's, Fine Japanese Works of Art, 19 November 1986, London, lot 414 (sold for 770 GBP, approx. 2,498 GBP today after inflation). The Gabor Wilhelm Collection, Paris.

LITERATURE COMPARISON
Compare three closely related netsuke depicting shishi, two attributed to Rensai, the third signed Rensai, illustrated in Sydney L. Moss Ltd. (2016) Kokusai the Genius: and Stag-antler Carving in Japan, vol. III, p. 16-19, nos. 331 and 332, and p. 22-23, no. 336.



Estimate EUR 2,000
Starting price EUR 1,000



274 | HOSHUNSAI MASAYUKI: A FINE IVORY NETSUKE OF A BOY WITH HOZUKI

By Hoshunsai Masayuki, signed Masayuki 正之
Japan, Tokyo, Asakusa District, late 19th century

Published:
Virginia / Davey, Neil (2006) The Virginia Atchley Collection of Japanese Miniature Arts, p. 202, IN15.
Moss, Sydney L. (2016) Kokusai The Genius: and Stag-antler Carving in Japan, vol. III, pp. 118-119, no. 405.

Finely carved, the ivory stained and polished, depicting a seated boy wearing a loosely-fitted monk's robe, and opening a giant hozuki (winter cherry) from its translucent and semi-transparent veined, papery skin to reveal the full glory of the fruit inside. The fruit is inlaid in bright red coral, the contrast between the ivory and coral producing a striking effect. The underside with large himotoshi, the smaller one hidden away in a fold of the robe and signed in running script MASAYUKI.

HEIGHT 3.5 cm

Condition: Excellent condition, minor wear.
Provenance: Ex-collection Virginia Atchley.

Hozuki proliferate during the Summer Hozuki-ichi fair held on the grounds of the Senso-ji temple in Asakusa, Tokyo. The fair is associated with Atago Gongen who is believed to be the local avatar of the bodhisattva Jizo, a revered deity and protector of children.

Estimate EUR 4,000
Starting price EUR 2,000



MASK NETSUKE
from the European Private Collection
P. Jacquesson Part IV



275 | A WOOD MASK NETSUKE OF A SARU (MONKEY)

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

Well carved as a Kyogen mask of a monkey with deeply carved eyes with pierced pupils, the mouth slightly agape, the ears, nostrils, and teeth detailed with incision work, the reverse with a central himotoshi bar.

HEIGHT 4.3 cm

Condition: Very good condition with minor wear and few minuscule nicks.
Provenance: Ex-collection Dr. Walter Heihs. Sotheby's, 19 November 1998, London. European collection P. Jacquesson, acquired from the above.

There are many variations in saru masks: young, old, male, and female, just like in a monkey family. The mask of a child monkey is used for 'Utsubo-zaru', where a child actor often makes his stage debut. 'Saru-muko' also uses a saru mask and tells the story of a monkey who adopts a son-in law into his family.

LITERATURE COMPARISON

Compare a related wood Kyogen mask of a monkey, dated ca. 1700, in the collection of the Metropolitan Museum of Art, accession number 25.215.100.



AUCTION COMPARISON

Compare a related wood netsuke at Bonhams, The Julius and Arlette Katchen Collection of Fine Netsuke Part I, 8 November 2016, London, lot 105 (sold for 2,000 GBP).



Estimate EUR 1,500
Starting price EUR 800



276 | A FINE WOOD MASK NETSUKE OF KITSUNE

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

Condition: Good condition with some wear and few small nicks.
Provenance: European collection P. Jacquesson, acquired from Denis Brugerolles of Galerie Yamato, Paris on 6 March 2004.

AUCTION COMPARISON

Compare to a larger wood mask netsuke of Kitsune, sold at Zacke, Fine Netsuke & Sagemono, 29 October 2020, Vienna, lot 252 (sold for 5,688 EUR).



Well carved as a kitsune (fox) mask with pricked ears, the mouth slightly open, the slightly bulging eyes deeply carved, the brows and whiskers neatly incised, the wood finely stained heightening the wood grain, the reverse with a central himotoshi bar.

HEIGHT 4.8 cm

Estimate EUR 2,500
Starting price EUR 1,200



277 | HARUUJI: A SUPERB AND LARGE PAINTED WOOD MASK NETSUKU OF A KITSUNE (FOX)

By Haruuji (Ujihara), signed Haruuji 春氏
Japan, late 19th century to early 20th century, Meiji period
(1868-1912)

Published:
Bushell, Raymond (1985) Netsuke Masks, pl. 186.
Eskenazi (1998) Japanese Netsuke, Ojime and Inro from a Private European Collection, p. 118-119, no. 138.

Superbly carved, the wood finely stained with details such as the eyes, teeth, and tongue in gold and red pigment, the fur neatly incised with thicker hair meticulously executed for the brows and muzzle, the movable lower jar secured by two wooden pins, the reverse with a himotoshi bar signed HARUUJI.

HEIGHT 5.5 cm

Condition: Excellent condition with minor wear.
Provenance: Ex-collection Raymond Bushell. Christie's, The Raymond and Frances Bushell Collection of Netsuke, Part II, 18 October 1988, London, lot 255. Ex-collection Emiel Veranneman, acquired from the above. Eskenazi, London, 1998. Sotheby's, May 2007, London. European collection P. Jacquesson, acquired from the above.



The present netsuke depicts a kitsune mask which would be used in the Kyogen play Tsurigitsune ('The Fishing Fox'). In this story, a hunter is visited by his uncle, the priest Hakuzosu, who lectures his nephew on the evils of killing foxes. The hunter is nearly convinced, but after the priest departs, he hears the cry of the fox and realizes it wasn't his uncle at all but a fox in guise. The fox resumes his natural form and reverts to his wild ways, takes the bait in a trap, and is captured.

Estimate EUR 4,000
Starting price EUR 2,000



278 | A CERAMIC MINIATURE BELL DEPICTING THE HEAD OF A MANCHURIAN LADY

Unsigned
Japan, 1934-1945

Published: Bushell, Raymond (1985) Netsuke Masks, pl. 319.



Charmingly potted in the form of the head of a Manchu lady with elaborately coiffed hair secured by a lotus headdress, the elegant facial features detailed with red and black pigment, the reverse with an impressed inscription Manshu miyage (A souvenir from Manshu), a loose ball inside, the top pierced with a small aperture for cord attachment.

HEIGHT 3.5 cm

Condition: Good condition with some surface wear, a small chip to the lower edge of the opening.
Provenance: Ex-collection Raymond Bushell. Sotheby's, 21 March 2001, New York. European collection P. Jacquesson, acquired from the above.

Estimate EUR 1,200
Starting price EUR 600



279 | A WOOD MASK NETSUKES OF OKAME

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

Published: Bushell, Raymond (1985) Netsuke Masks, pl. 245



The Goddess of Mirth characteristically depicted with puffed cheeks, a large forehead, parted hair, and a big smile. The eyes and nostrils are pierced. The reverse with a central himotoshi bar.

HEIGHT 5.4 cm

Condition: Very good condition with minor surface wear.
Provenance: Ex-collection Raymond Bushell. Sotheby's, 21 March 2000, New York, lot 302. European collection P. Jacquesson, acquired from the above.

Okame (or Otafuku) represents a lovely, always smiling Japanese woman who brings happiness and good fortune to any man she marries. She is also known as the Goddess of Mirth and is a very popular image in Japanese culture. Otafuku literally means 'much good fortune', and Okame means 'tortoise', which is also an auspicious symbol of longevity, as tortoises lead long lives.

Estimate EUR 1,500
Starting price EUR 800



280 | A RARE BONE MASK NETSUKES OF OKAME

Signed illegibly
Japan, Meiji period (1868-1912)

Published:
Bushell, Raymond (1975) Netsuke Familiar & Unfamiliar, New York/ Tokyo, p. 145, no. 300.
Mikimoto (1979) Netsuke, An Unknown Japanese Art, Raymond Bushell Collection, Tokyo, p. 71, no. 387.
Bushell, Raymond (1985) Netsuke Masks, pl. 242.
Netsuke Kenkyukai (1985) Vol. 5, no. 3, p. 18.
Eskenazi (1998) Japanese Netsuke, Ojime and Inro from a Private European Collection, p. 52-53, no. 50.

Exhibited: Netsuke: An Exhibition of Netsuke from the Raymond and Frances Bushell Collection, Mikimoto Hall, Tokyo, 1-17 September 1979, no. 387.

Well carved with characteristic plump cheeks, lively wide eyes, and a broad nose, the tiny mouth agape in a cheerful smile showing teeth, the parted hair neatly incised and heightened with sumi. The back with a single himotoshi and a faint illegible signature.

HEIGHT 5.1 cm

Condition: Good condition with some surface wear.
Provenance: Ex-collection Raymond Bushell. Christie's, The Raymond and Frances Bushell Collection of Netsuke, Part IV, 23 April 1991, New York, lot 131. Ex-collection Emiel Veranneman, acquired from the above. Sotheby's, May 2007, London, lot 784. European collection P. Jacquesson, acquired from the above.

Okame (or Otafuku) represents a lovely, always smiling Japanese woman who brings happiness and good fortune to any man she marries. She is also known as the Goddess of Mirth and is a very popular image in Japanese culture. Otafuku literally means 'much good fortune', and Okame means 'tortoise', which is also an auspicious symbol of longevity, as tortoises lead long lives.

Estimate EUR 3,000
Starting price EUR 1,500





282 | MANNEN: A WOOD MASK NETSUKES OF A KYOGEN MASK DEPICTING BIKUNI

By Mannen, signed Mannen 万年
Japan, late 19th to early 20th century, Meiji period (1868-1912)

Published: Bushell, Raymond (1985) Netsuke Masks, pl. 145

Finely carved with a joyous expression, the mouth agape in a laugh revealing tongue and teeth, with pierced eyes below elegantly arched brows, a broad nose with pierced nostrils, and plump cheeks. The details treated with polychrome pigments. The back with a central himotoshi bar signed MANNEN.

HEIGHT 4.3 cm

Condition: Excellent condition with minor wear.
Provenance: Ex-collection Raymond Bushell. Sotheby's, 21 March 2001, New York. European collection P. Jacquesson, acquired from the above.

The Bikuni mask is a non-standardized Kyogen mask type depicting a nun. Bikuni is also the name of a character in the skit Bikusada, an elderly nun of especially patrician character and graceful in dance.



281 | AN UNUSUAL WOOD MASK NETSUKES OF A GROTESQUE MAN

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

Boldly carved as a man with bulging eyes emerging from cavernous sockets below ridged brows, the large pupils pierced, the broad nose with pierced nostrils, above a protuberance where the mouth should be, reminiscent of the Usofuki mask type. The back with a central himotoshi bar.

HEIGHT 5.5 cm

Condition: Very good condition with minor surface wear and few minuscule nicks.
Provenance: European collection P. Jacquesson, acquired from Nagel, Stuttgart, 22 May 2004.

In the personal inventory of the present owner P. Jacquesson, this mask netsuke is quite fittingly described as depicting an idiot.

Estimate EUR 1,500
Starting price EUR 800



LITERATURE COMPARISON

Compare a related mask netsuke of Dei-Tobide by Mannen, also formerly in the collection of Raymond Bushell, illustrated by Bushell, Raymond (1985) Netsuke Masks, pl. 110, and at Christie's, The Raymond and Frances Bushell Collection of Netsuke Part IV, 23 April 1991, New York, lot 120.

Estimate EUR 2,000
Starting price EUR 1,000

283 | HOSHIN: A FINE WOOD MASK NETSUKES OF A SCREAMING MAN

By Hoshin, signed Hoshin 法真
Japan, 19th century

Expressively carved with wrinkled forehead, ridged brows, heavy lids, a broad nose with pierced nostrils, the pierced mouth wide open in agony, the teeth and tongue neatly detailed. The back with a short, arched himotoshi bar signed HOSHIN.

HEIGHT 4.1 cm

Condition: Good condition with minor surface wear, a minuscule chip to the lower lip, few light scratches. A tiny imperfection to the back.
Provenance: J. J. Mathias Baron Ribeyre, Paris, 13 November 2012. European collection P. Jacquesson, acquired from the above. The back with an inventory number, '4272', suggesting a prior deaccession.

Estimate EUR 2,000
Starting price EUR 1,000





284 | **SOSHI: A RARE SO SCHOOL WOOD MASK
NETSUKES OF AN OCTOPUS-USOFUKI**

By Soshi, signed Soshi 藻之 to 刀
Japan, Tokyo, late 19th century – early 20th century

Published: Bushell, Raymond (1985) Netsuke Masks, pl. 233.



Expressively carved with a comical expression marked by bulging eyes with large recessed pupils, characteristically puckered mouth, and finely incised, deep wrinkles. The reverse with a central himotoshi bar signed SOSHI to [carved by Soshi].

HEIGHT 4 cm

Condition: Very good condition with minor surface wear.
Provenance: Ex-collection Raymond Bushell. Sotheby's, 21 March 2000, New York, lot 303 (part lot). European collection P. Jacquesson, acquired from the above.

Soshi was a netsuke artist from the Joso school whose work is rarely seen. Most of his netsuke are masks, with his signature engraved on a bar himotoshi.

Usufuki is a Kyogen mask type which is not well standardized, but easily identifiable by the pursed or puckered lips, lending the mask (and the actor wearing it) a highly comical expression. The present netsuke presents a rare variant of this type in the form of an octopus.

LITERATURE COMPARISON
Compare a closely related red lacquer mask netsuke, also an octopus variant of the usofuki type, by Sosai, illustrated by Davey, Neil K. / Tripp, Susan G. (1993) The Garrett Collection, p. 267, no. 349. Compare a related wood mask netsuke by Soshi, illustrated by Davey, Neil K. (1974) Netsuke: A comprehensive study based on the M.T. Hindson Collection, p. 158, no. 473.



Estimate EUR 3,000
Starting price EUR 1,500



285 | **DEME UMAN: A WOOD
MASK NETSUKES OF USOFUKI**

By Deme Uman, signed Deme Uman 出目右満
Japan, Edo (Tokyo), early 19th century, Edo period (1615-1868)

Published: Bushell, Raymond (1985) Netsuke Masks, pl. 228

Well carved with an amusing expression, the elongated lips puckered in a whistle, indicated also by the sunken cheeks, the wide eyes with pierced pupils below ridged and subtly incised brows, the broad nose with large nostrils, the reverse with a central himotoshi bar signed DEME UMAN.

HEIGHT 5.2 cm

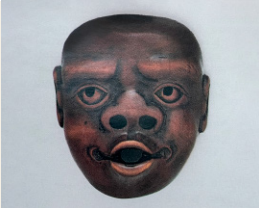
Condition: Very good condition with minor surface wear.
Provenance: Ex-collection Raymond Bushell. Sotheby's, 21 March 2000, New York, lot 303 (part lot). European collection P. Jacquesson, acquired from the above.

Deme Uman was the grandson of Deme Juman, who is regarded as the originator of mask netsuke. He is regarded as the most celebrated of mask netsuke makers and worked almost invariably in wood.

Usufuki is a Kyogen mask type which is not well standardized, but easily identifiable by the pursed or puckered lips, lending the mask (and the actor wearing it) a highly comical expression. The noun usobuki or usofuki is a gerund of the verb usobuku, which has many meanings: exhale sharply, whistle, hum, intone, howl or bay, pretend ignorance, and brag. A highly regarded ethnographer and linguist, the late Shinobu Orikuchi assigned a much earlier meaning to usobuku: taunt, oppose, and rebel. He specifically interpreted the pursed lips of old indigenous masks as signifying imminent speech, as the expression of seirei determined to speak out in defiance but constrained by the consequences of thereby acknowledging the authority of the kami.

LITERATURE COMPARISON

Compare a closely related wood mask netsuke of Usufuki by Deme Uman, also dated 19th century, at Sotheby's, The Betty Jahss Collection of Netsuke – Part 1, 13 June 1991, London, lot 29.



Estimate EUR 3,000
Starting price EUR 1,500





286 | DEME UMAN: A WOOD MASK NETSUKES DEPICTING A DEMON

By Deme Uman, signed Deme Uman 出目右満
Japan, Edo (Tokyo), early 19th century, Edo period (1615-1868)

Expressively carved as a demon mask with bulging eyes with pierced pupils looking upward, thick furrowed brows, a broad nose with pierced nostrils, and the mouth agape revealing teeth as well as sharp fangs. The reverse with a central himotoshi bar signed DEME UMAN.

HEIGHT 5.3 cm

Condition: Very good condition with minor surface wear.
Provenance: International Netsuke Society, Paris Edo Convention Netsuke & Sagemono, Paris, 1994. French private collection, acquired at the above. Piasa, 16 December 2004. European collection P. Jacquesson, acquired from the above.

Deme Uman was the grandson of Deme Juman, who is regarded as the originator of mask netsuke. He is regarded as the most celebrated of mask netsuke makers and worked almost invariably in wood.

AUCTION COMPARISON
Compare a related wood netsuke of Fujin by Deme Uman at Zacke, Fine Netsuke & Sagemono, 16 April 2021, Vienna, lot 288 (sold for 2,528 EUR).

Estimate EUR 2,500
Starting price EUR 1,200

287 | A WOOD MASK NETSUKES OF FUJIN

Inscribed Fujin 風神
Japan, 19th century

The God of Wind expressively carved with large, intense eyes, the pupils inlaid with dark horn, the hair and furrowed brows neatly incised, the curled beard reminiscent of clouds, the flared nostrils pierced, the reverse with a short vertical himotoshi bar inscribed Fujin.

HEIGHT 5 cm

Condition: Excellent condition with minor wear.
Provenance: European collection P. Jacquesson, acquired from Nagel, Stuttgart, 22 March 2004. Old collection no. 198 pasted to the back.

LITERATURE COMPARISON
Compare a related wood mask netsuke, also dated to the 19th century, in the collection of the Metropolitan Museum of Art, accession number 10.211.2384.

Estimate EUR 1,500
Starting price EUR 800



Condition: Good condition with some wear and few small nicks.
Provenance: European collection P. Jacquesson, acquired from Van Ham, 8 December 2016, Cologne, lot 2480.

One is instantly reminded of the early 20th century cubism art movement pioneered by Pablo Picasso and Georges Braque.

Literature comparison:
Compare a related wood mask netsuke by Sukenori, illustrated in Lazarnick, George (1981) Netsuke & Inro Artists, and How to Read Their Signatures, vol. 2, p. 1049.

AUCTION COMPARISON
Compare a related ittobori yew wood mask netsuke of a kappa by Sukenori at Zacke, 27 January 2022, Vienna, lot 149 (sold for 1,264 EUR). Compare a related wood netsuke of a monkey by Sukenori at Zacke, Fine Netsuke & Sagemono, 16 April 2021, Vienna, lot 149 (sold for 1,390 EUR).

Estimate EUR 1,200
Starting price EUR 600





289 | A RARE EBONY GYODO (RELIGIOUS) MASK NETSUKE OF DOKEN

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

Boldly carved with a fine expression, the pupils inlaid with pewter, the hair, brows, beard, and mustache neatly incised, with an unusual headdress. The reverse with a large central himotoshi bar inscribed Doken.

HEIGHT 6 cm

Condition: Very good condition with minor surface wear.
Provenance: Ex-collection Dr. Walter Heihs. Sotheby's, 17 June 1998, London, lot 735 (where the inscription was transcribed as Gendo). European collection P. Jacquesson, acquired from the above.

Doken was a monk of the Asuka period, who came from Goguryeo (present-day Korea) and arrived in Japan during the 7th century. Out of reverence for past masters and historical figures, mask netsuke (particularly religious masks such as the present example) were often not signed by the artist but rather inscribed with the name of the subject.

LITERATURE COMPARISON
Compare a related ebony mask netsuke of Koshikaki, also inscribed with the name of the subject, illustrated in Bushell, Raymond (1985) Netsuke Masks, pl. 28.



Estimate EUR 2,500
Starting price EUR 1,200



290 | A LARGE AND RARE PAINTED GIGAKU WOOD MASK NETSUKE OF SUIKO-O

Unsigned
Japan, Nara, late 19th century – early 20th century

Boldly carved with a stern expression marked by intense eyes below furrowed brows, the unusual hat with two upturned side flaps and an elegantly curved crown, some details heightened with pigment. The back carved with a thick himotoshi bar.

HEIGHT 7.6 cm

Condition: Good condition with some wear to wood and pigments, few minuscule nicks, and occasional light scratches.
Provenance: Ex-collection Grandvuiet. Sotheby's, 14 July 2006, London. European collection P. Jacquesson, acquired from the above.

Suiko-o translates to 'drunken barbarian king' and the character appears along with his followers at the end of the Gigaku performance.

LITERATURE COMPARISON
Compare an 8th-century Gigaku mask of Suiko-o in the Tokyo National Museum, object number N-231.



Estimate EUR 2,500
Starting price EUR 1,200





291 | **KANO TESSAI: A LACQUERED WOOD MASK NETSUKES OF A KYOGEN MASK DEPICTING BUAKU**

By Kano Tessai (1845-1925), signed Tessai Dojin 鉄哉道人 with kakihan
Japan, Nara, late 19th to early 20th century

Published: Bushell, Raymond (1985) Netsuke Masks, pl. 161.



Well carved as a typical Buaku mask with pierced eyes, a broad nose, plump cheeks, and biting the lower lip showing teeth, the eyes and teeth with gold lacquer, the mask further painted with red and black lacquer to simulate an ancient mask, the reverse with the signature TESSAI dojin (hermit) with a kakihan.

HEIGHT 4 cm

Condition: Excellent condition with minor and simulated wear.
Provenance: Ex-collection Raymond Bushell. Sotheby's, 21 March 2001, New York, lot 142. European collection P. Jacquesson, acquired from the above.

Kano Tessai (1845-1925) came from a Gifu family and started his life as a Buddhist priest, though his father instructed him in the art of carving. He studied Chinese literature and drawing and was a professor at Tokyo art school in 1872. He was also on the examining committee for investigating the ancient art of Japan and subsequently went to Nara where he engaged in the reproductions of old objects of art, such as the present example. This specific signature, adding Dojin ('hermit'), appears to be unique.

LITERATURE COMPARISON

Compare a related Buaku mask dated 17th-19th century in the Nara National Museum, accession number 111-1, and another dated to the late Edo period in the Phoenix Art Museum, object number 2010.332.



Estimate EUR 2,000
Starting price EUR 1,000



292 | **KANO TESSAI: A RARE WOOD MASK NETSUKES OF A SHISHI WITH MOVEABLE JAW AND EARS**

By Kano Tessai (1845-1925), signed Tessai 鐵哉 to 刀 with kakihan
Japan, Nara, late 19th to early 20th century

Published: Bushell, Raymond (1985) Netsuke Masks, pl. 245

The shishi with fierce expression, the eyes painted with sumi, the flame-like brows and curled mane finely incised, the floppy ears and the lower jaw are movable, the back with a single himotoshi and the signature TESSAI to [carved by Tessai] with a kakihan.

LENGTH 3.7 cm



Condition: Very good condition with minor surface wear.
Provenance: Ex-collection Raymond Bushell. Sotheby's, 21 March 2001, New York. European collection P. Jacquesson, acquired from the above.

Kano Tessai (1845-1925) came from a Gifu family and started his life as a Buddhist priest, though his father instructed him in the art of carving. He studied Chinese literature and drawing and was a professor at Tokyo art school in 1872. He was also on the examining committee for investigating the ancient art of Japan and subsequently went to Nara where he engaged in the reproductions of old objects of art, such as the present example.

The subject is most unusual for Tessai.

Estimate EUR 2,000
Starting price EUR 1,000





293 | YOZEI: A FINE TSUISHU (RED LACQUER) NETSUKES OF A NOH MASK, KO-OMOTE

By Yozei, signed Yozei 楊成 造
Japan, late 19th to early 20th century

The wood ground finely carved and lacquered in black and red to depict the face of a young woman with almond-shaped eyes and slender lips forming a cheerful smile, the reverse with a central himotoshi bar, the wood ground to the reverse with the signature YOZEI zo.

HEIGHT 5 cm

Condition: Good condition with some wear and little rubbing to lacquer.
Provenance: European collection P. Jacquesson, acquired from Robert Fleischel on 10 September 2007.

With a wood storage box with hakogaki inscription reading, 'Men-netsuke, Yozei zo' (A mask netsuke, made by Yozei) with a red seal.

Ko-omote (literally, "little mask") conveys the beauty of a girl not yet twenty. A skilled actor can imbue an impassive expression with subtle emotion according to his movements; this is the prototype for more than twenty other masks for female roles, each varying subtly from the innocence of this mask to convey sensuous, passionate, demented, or supernatural characteristics.

Tsuishu Yozei was the hereditary name given to a famous family of lacquerers, which dated back to the mid-fourteenth century and which specialized in tsuishu in the style of Chinese carved lacquers. Jahss writes that their tsuishu "far surpasses the Chinese work in richness and color, beauty, skill of carving and variation of design". Judging from the signature and hakogaki inscription, the present netsuke was likely carved by Tsuishu Yozei XX (1880-1952), who succeeded as Yozei XX in 1896. His given name was Toyogoro and he studied carving under Ishikawa Komei and Japanese-style painting under Satake Eiko. He was a frequent exhibitor and judge for the Teiten, Bunten, and Nitten exhibitions, and was a member of the prestigious Nihon Gijutsuin (Japan Art Academy) in Tokyo. See Earle, Joe [ed.] (1995) The Index of Inro Artists, p. 331-332.

LITERATURE COMPARISON

Compare a ko-omote mask dated to the 18th century in the collection of the Metropolitan Museum of Art, accession number 1993.341.1.



Estimate EUR 2,000
Starting price EUR 1,000

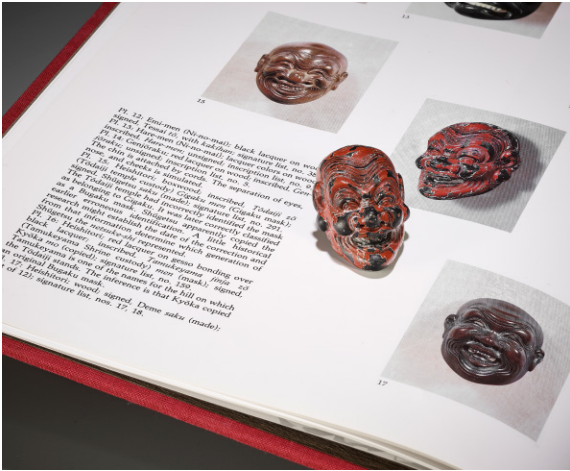


294 | KYOKA: A NEGORO-STYLE LACQUER BUGAKU MASK NETSUKES DEPICTING HEISHITORI

By Kyoka, signed Kyoka 万年
Japan, early 20th century

Published: Bushell, Raymond (1985) Netsuke Masks, pl. 16

The wood finely lacquered in red and black in the Negoro style with an amusing expression revealing a state of inebriation, the mouth agape in a gleeful laugh, the pierced eyes almost closed, the deep wrinkles neatly incised. The reverse with a central himotoshi bar inscribed Tamukeyama jinjia zo men KYOKA mo (Kyoka copied this mask from that in the treasury of the Tamukeyama Shrine).



HEIGHT 4.1 cm

Condition: Very good condition with surface wear and expected minor flaking to red lacquer.
Provenance: Ex-collection Raymond Bushell. Sotheby's, 21 March 2001, New York. European collection P. Jacquesson, acquired from the above.

Heishitori is a comic relief figure in Bugaku, appearing in the Kotokuraku dance as a wine servant who filches cup after cup of the wine intended for guests until he is as drunk as the guests are thirsty.

Tamukeyama is one of the names for the hill on which the Todaiji temple at Nara stands, hence the present netsuke is a copy of an original Bugaku mask.

LITERATURE COMPARISON

Compare a near-identical mask netsuke by the same artist, illustrated by Lazarnick, George (1981) Netsuke & Inro Artists, and How to Read Their Signatures, vol. 1, p. 685. Another closely related heishitori mask netsuke, signed Kyosai (with the note "Previously recorded as Kyoka"), illustrated in Sagemonoya (2004) Sleeping Beauties, p. 105, no. 70. Compare also a lacquered wood heishitori mask dated 18th-19th century in the collection of the Penn Museum, object number 19872.



Estimate EUR 2,500
Starting price EUR 1,200

RARE MATERIALS
& LACQUER
NETSUKE



295 | **JOSUI:
A LARGE
BAMBOO SASHI
NETSUKE IN
THE SHAPE
OF A MANTIS**

By Josui, signed Josui 如水
Japan, Nara, dated 1872

The sashi netsuke cut from a large section of bamboo and shaped as a stylized mantis, the wings incised with large characters. Two large himotoshi in the center.

Signed and inscribed: 寿山, 壬申夏日製、於竹影居、如水漁人 “Juzan, mizunoe-saru, natsu no hi sei, Chikueikyo nite, Josui gyojin” [Felicitous Mountain (in large characters on the closed wings of the mantis), made on a day in summer, in the year of mizunoe-saru (1872), at the Chikueikyo (Studio in the shade of bamboos), by Josui gyojin]

With a seal : 竹宮
“Takemiya” [Bamboo Palace].

There is no information on the artist, however he must have been related to Gyokkin (1816-1880) or Morikawa Toen (1820-1894), who carved very similar pieces and were both active in Nara. Their netsuke are exceedingly rare. For a discussion of Gyokkin including similar pieces (figs. 21-24) see the International Netsuke Society Journal (INSJ), vol.24, no. 2, pp. 12-26.

HEIGHT 26.5 cm

Condition: Excellent condition.
Provenance: From an important East German private collection, assembled between the 1970s and 1980s.

Estimate EUR 2,500
Starting price EUR 1,200



296 | **A RARE BAMBOO NETSUKE
OF AN INEBRIATED MONK**

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



The monk wearing a half-shouldered monastic robe, his facial features finely carved and visibly inebriated, sitting on two large hyotan-shaped containers, presumably filled with sake, and drinking from the elongated tubular spout of the larger one. Natural himotoshi. The combination of this rare subject and material are most unusual.

HEIGHT 3.9 cm

Condition: Very good condition, minor surface wear, some tiny dents.
Provenance: Ex-collection Richard R. Silverman. Richard R. Silverman (1932-2019) was a renowned Asian art collector with one of the largest private collections of netsuke outside of Japan. He lived in Tokyo between 1964 and 1979 and began to collect netsuke there in 1968. Since the 1970s, he wrote and lectured about netsuke and was an Asian art consultant for Christie's, Sotheby's, and Bonhams. His gift of 226 ceramic netsuke to the Toledo Museum of Art constitutes perhaps the largest public collection of these miniature clay sculptures in the world. After moving to California, Silverman became a member of the Far Eastern Art Council at the Los Angeles County Museum of Art in 1984. In 1993, he joined LACMA's Executive Board. He served on the board of directors for the International Society of Appraisers from 1986 to 1994 and served nine years as chair for the City of West Hollywood Fine Arts Commission. Richard Silverman was posthumously awarded the Order of the Rising Sun for his decades-long promotion of Japanese culture.

Estimate EUR 1,500
Starting price EUR 800

297 | **CHOZAN: A RARE BAMBOO SEAL-TYPE
NETSUKE OF A TOAD ON TREE STUMP**

By Chozan (Tsuyama), signed Chozan 彫山
Japan, 19th century

The large and solid bamboo seal-type netsuke carved from a section near the root, the characteristic nodules shown on the side of the platform on which a fat toad sits four-square. The natural 'pimples' of the material are cleverly utilized for the warty skin of the toad. Asymmetrical himotoshi through the back and signature within an oval double reserve CHOZAN. The underside of the seal is unengraved.

HEIGHT 4.1 cm



Condition: Excellent condition with 'natural flaws' to the material.
Provenance: French private collection.

Literature comparison:
For a discussion of bamboo netsuke and seals, including a netsuke of a sparrow by the same artist (no. 50.), see Bushell, Raymond (1975) Netsuke Familiar & Unfamiliar, pp. 96-100.

Estimate EUR 1,500
Starting price EUR 800





298 | ISSAI: AN UNUSUAL KUROGAKI WOOD NETSUKE OF AN ONI

By Issai, signed Sai 齋
Japan, 19th century, Edo period
(1615-1868)

The demonic creature standing dressed only in a straw loincloth, his emaciated yet muscular body very well-carved, looking upwards with a mournful expression, the eyes inlaid, and with large fangs in the corners of his mouth. The oni has large curved horns, bushy brows, beard, and hair, and inlaid eyes of dark lustrous horn. One hand is clenched into a fist and the other is grabbing at its crotch. Generously excavated chimney-type himotoshi through the back and between the oni's legs. Signed SAI underneath one foot.

HEIGHT 6 cm

Condition: One foot repaired with associated fill to the other foot. There may have been a removable object in the oni's hand.
Provenance: Ex-collection Raymond Bushell, sold at Sotheby's, Netsuke from the Collection of Raymond and Frances Bushell, 18 November 1999, London, lot 40.

Estimate EUR 2,000
Starting price EUR 1,000

299 | A KOKUTAN WOOD NETSUKE OF OKAME COMBING HER HAIR

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

The Shinto goddess of mirth Okame standing in the guise of an islander, dressed only in a loincloth, only her typical laughing expression with puffed cheeks betraying her identity. One hand is combing her hair and the other is clutching at her loincloth, presumably about to pull it up. Himotoshi through the back. The kokutan (ebony) wood is neatly polished and almost black, with some hues of light brown to the upper arm and body creating an appealing contrast.

HEIGHT 6 cm

Condition: Excellent condition.
Provenance: French private collection.

Estimate EUR 1,500
Starting price EUR 800



300 | A FINE KOKUTAN WOOD NETSUKE OF A DRUMMING ISLANDER

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

The islander standing on one foot, the other raised dynamically in a dancing posture, one hand holding a mallet and about to beat against a hand-drum. The facial features are carved extremely well. The man, presumably an islander, wears a finely carved leaf skirt and further leaves are tied around his neck. The back with large, asymmetrical himotoshi. The ebony wood is used here to striking effect – the front is almost completely black and becomes gradually lighter.

HEIGHT 7.2 cm

Condition: Excellent condition.
Provenance: French private collection.

Estimate EUR 2,000
Starting price EUR 1,000



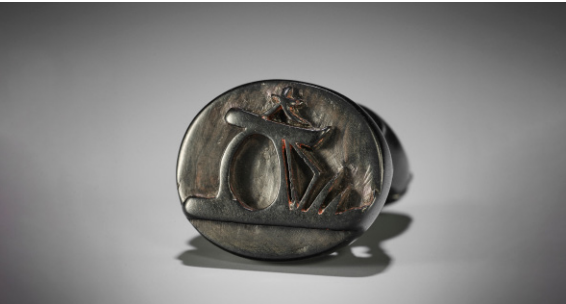
301 | A RARE EBONY WOOD INGYO (SEAL) NETSUKES OF A SINIU

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

The goat-like mythical being seated on an oval base, its plump body slightly contorted as it swings its head dynamically to look behind. The underside of the base cut in high relief with a kakihan (artist's cursive monogram). Natural himotoshi. Some remnants of red seal paste underneath. This seal was probably used by a painter.

HEIGHT 4.8 cm

Condition: Excellent condition.
Provenance: The Gabor Wilhelm Collection, Paris.



AUCTION COMPARISON
Compare a related ivory seal netsuke, carved with a siniu in a similar posture, dated late 18th century, at Christie's London in Japanese Ceramics & Works of Art on 8 November 2007, lot 7, (sold for GBP 6,875).



Estimate EUR 1,200
Starting price EUR 600



302 | A BRONZE SILK SEAL (ITO-IN) DEPICTING A FOREIGNER

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

The circular seal surmounted by an openworked seated figure, the hands clasped together in front of the legs, wearing a bracelet with subtle incision work, the face with a fierce expression, the mouth agape as if in a roar, the base with an abstracted seal.

HEIGHT 4 cm



Condition: Good condition with minor wear and casting flaws, traces of use, remnants of seal paste, few minuscule nicks.
Provenance: European collection.

Ito-in are among the oldest netsuke and were originally used as silk seals in the ports of Hakata and Nagasaki. These netsuke usually depict a grotesque stranger with a deformed head and fierce expression, perhaps to dissuade anyone tempted to steal the silks. For a detailed discussion of silk seals, see Bushell, Raymond (1975) Netsuke Familiar & Unfamiliar, New York/Tokyo, p. 204-205.

LITERATURE COMPARISON
A closely related ito-in netsuke, dated to the 17th-18th century, is illustrated in Sydney L. Moss Ltd. (2016) Kokusai the Genius: and Stag-antler Carving in Japan, vol. I, p. 130-131, no. 13.



Estimate EUR 1,200
Starting price EUR 600



303 | A RARE BRONZE NETSUKES OF TENGU NO TOMAGO

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

Cast in bronze and finely patinated and carved as a hatching tengu, its expression amusingly crafted with its tongue stretched out, the eyes opened wide, and wearing a token-cap. One foot is shown emerging from a larger crack in the shell. Two pierced himotoshi.

LENGTH 4.5 cm

Condition: Overall very good condition. Some casting irregularities, minor dents, and minuscule nicks.
Provenance: The Gabor Wilhelm Collection, Paris.

Estimate EUR 1,500
Starting price EUR 800



304 | TENMIN: AN IVORY AND METAL KAGAMIBUTA WITH RAKAN

By Asama Tenmin, signed Tenmin 天民
Japan, Tokyo, late 19th century

The disc very finely worked in high relief with a pensive Rakan with long eyebrows and a bushy beard, the eyes inlaid with gold. The ivory bowl superbly polished, with a central himotoshi, the cord attachment to the back of the disc.

DIAMETER 4 cm

Condition: Excellent condition.
Provenance: Ex-collection Ted Wrangham, collection no. 2279 (according to label). Edward A. 'Ted' Wrangham (1928-2009) formed one of the most important collections of Japanese Art in modern times. His reference book 'The Index of Inro Artists' (1995) is considered one of the most important English-language studies on Japanese lacquer ever published.

Estimate EUR 1,500
Starting price EUR 800



305 | A RARE IVORY AND METAL KAGAMIBUTA WITH WASP

Unsigned
Japan, late 19th century

The open-worked metal disc formed as a wasp with neatly detailed features and with an amusing expression marked by large eyes. Set into a finely polished ivory bowl bearing a fine patina. Central himotoshi to the back, the cord attachment to the back of the disc.

DIAMETER 4.2 cm

Condition: Good condition, some age cracks to the bowl.
Provenance: Purchased from Lempertz, Cologne, May 2014.

Estimate EUR 1,200
Starting price EUR 600



306 | RYUMIN: A FINE IVORY AND METAL KAGAMIBUTA WITH DRUNKEN RAKAN

By Serizawa Ryumin (born c. 1836), signed Ryumin 立民 and kakihan
Japan, Tokyo, c. 1870

Published: Sydney L. Moss (2010) they are all fire and every one doth shine. The Elly Nordskog Collection of Japanese Inro, Pipecases and Netsuke, London, pp. 388-389, no. 131.

The shibuichi metal plate set into a deeply stained ivory bowl, the front decorated in high relief with a clearly inebriated rakan dressed in a voluminous robe, his emaciated rib cage showing, barely holding onto his gnarly staff, and pointing vaguely with his free hand. Behind him sits another figure resembling Daruma, looking upwards, and wearing a cowl with an unusual projection on the head. The details such as ear rings, bangles, and eyes are inlaid in gold. Signed to the plate RYUMIN and kakihan.

DIAMETER 3.8 cm

Condition: Excellent condition.
Provenance: Ex-collection Elinor "Elly" Nordskog (1919-2013).

As noted by Sydney Moss Ltd. this is a strikingly original depiction, quite possibly unique.

Estimate EUR 2,000
Starting price EUR 1,000

307 | MINKOKU: A RARE STAG ANTLER AND SHIBUICHI KAGAMIBUTA NETSUKE DEPICTING BENTEN

By Shokasai Minkoku (1854-1917), signed Minkoku 民國 with kakihan
Japan, late 19th century

Of circular form, the shibuichi plate finely decorated with silver and gilt highlights, relief, and katakiri-bori to depict Benten wearing a floral headdress, long flowing robes, and billowing scarf, standing amid swirling clouds. The superb stag antler bowl with a central himotoshi encircled by flower petals and line borders. The plate signed MINKOKU with a kakihan.



DIAMETER 3.7 cm

Condition: Very good condition with minor surface wear. The stag antler with a fine, deep, honey patina.
Provenance: French private collection.

Literature comparison:
Compare a related kagamibuta netsuke by Minkoku, with similar katakiribori decoration to the shibuichi plate, in the collection of the British Museum, museum number 1981,0202.11.

Estimate EUR 2,000
Starting price EUR 1,000



308 | A FINE SPERHICAL SILVER AND GILT FLORAL NETSUKE

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



Of spherical shape and consisting of two parts, the silver netsuke with gilt highlights beautifully decorated in relief with a revolving composition featuring many opulent flowers, a central floral medallion at the apex, the underside with a florally rimmed himotoshi, the cord attachment within.

DIAMETER 3.2 cm

Condition: Excellent condition, minor wear.
Provenance: Ex-collection Richard R. Silverman, purchased from Otsuki, Kyoto, in 2003. Richard R. Silverman (1932-2019) was a renowned Asian art collector with one of the largest private collections of netsuke outside of Japan. He lived in Tokyo between 1964 and 1979 and began to collect netsuke there in 1968. Since the 1970s, he wrote and lectured about netsuke and was an Asian art consultant for Christie's, Sotheby's, and Bonhams. His gift of 226 ceramic netsuke to the Toledo Museum of Art constitutes perhaps the largest public collection of these miniature clay sculptures in the world. After moving to California, Silverman became a member of the Far Eastern Art Council at the Los Angeles County Museum of Art in 1984. In 1993, he joined LACMA's Executive Board. He served on the board of directors for the International Society of Appraisers from 1986 to 1994 and served nine years as chair for the City of West Hollywood Fine Arts Commission. Richard Silverman was posthumously awarded the Order of the Rising Sun for his decades-long promotion of Japanese culture.

Estimate EUR 1,500
Starting price EUR 800

309 | A RARE MINIATURE SILVER AND COPPER YATATE (PORTABLE WRITING SET)

Unsigned
Japan, 19th century

The miniature yatate consisting of a pumpkin-shaped inkwell with a hinged lid and knob fitted with kiku-shaped roundels, the tubular section containing a removable telescope brush.

LENGTH 6 cm

Condition: Very good condition, minor surface wear.
Provenance: Ex-collection Richard R. Silverman, purchased from Asahi, Tokyo, in 1973. Richard R. Silverman (1932-2019) was a renowned Asian art collector with one of the largest private



collections of netsuke outside of Japan. He lived in Tokyo between 1964 and 1979 and began to collect netsuke there in 1968. Since the 1970s, he wrote and lectured about netsuke and was an Asian art consultant for Christie's, Sotheby's, and Bonhams. His gift of 226 ceramic netsuke to the Toledo Museum of Art constitutes perhaps the largest public collection of these miniature clay sculptures in the world. After moving to California, Silverman became a member of the Far Eastern Art Council at the Los Angeles County Museum of Art in 1984. In 1993, he joined LACMA's Executive Board. He served on the board of directors for the International Society of Appraisers from 1986 to 1994 and served nine years as chair for the City of West Hollywood Fine Arts Commission. Richard Silverman was posthumously awarded the Order of the Rising Sun for his decades-long promotion of Japanese culture.

Estimate EUR 1,500
Starting price EUR 800



310 | YOSHISATO: A SUPERB MIXED METAL NETSUKE DEPICTING PUPPIES

By Kono Yoshisato, signed Yoshisato 芳里 and kakihan
Japan, c. 1870

Published: Lazarnick, George (1981) Netsuke & Inro Artists, and How to Read Their Signatures (LNIA), Vol. 2, p. 1245.

Of lobed shape, the back with a shibuichi disc and looped cord attachment, the front worked in shakudo and inlaid in the center with two playful puppies, the hairwork very finely incised, the one in the front wearing prayer beads around his neck. The central composition is framed by craggy rocks with gold accents and some inlaid gold bamboo leaves. Signed to the side YOSHISATO and kakihan.



SIZE 4.1 x 3.5 cm

Condition: Very good condition, minor wear.
Provenance: European collection.

Kono Yoshisato's given name was Junzo 純蔵. The artist was a student of Kono Yoshikuni, the 7th generation of the Kono School, who studied under the famous metal Tosogu (sword-fittings) artist Hamano Yasuyuki (1763-1836) of the Hamano School.

Estimate EUR 5,000
Starting price EUR 2,400





311 | AN EXQUISITE HIRADO PORCELAIN NETSUKE OF A PUPPY

Unsigned
Japan, 19th century

Finely and sensitively modeled, the recumbent dog with the head raised and turned to one side, wearing a plain fabric collar tied at the back of the neck, the short tail elegantly swung to one side, the animal further detailed with almond-shaped eyes, floppy ears, and neatly incised fur, the underside with two asymmetrical himotoshi.

LENGTH 4 cm

Condition: Very good condition with minor wear and firing irregularities:
Provenance: Ex-collection Teddy Hahn, Darmstadt.

Estimate EUR 2,500
Starting price EUR 1,200



312 | A HIRADO PORCELAIN NETSUKE OF A TIGER ON BAMBOO

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




A Hirado-yaki netsuke of a tiger clambering on a segment of bamboo. The tiger's body is covered with incised lines for fur and glazed in a brown and olive-green glaze. The bamboo is covered in a beautiful blueish-white glaze. One large himotoshi, the other 'natural' through the opening of the bamboo.

HEIGHT 4.3 cm

Condition: Very good condition with minor associated firing flaws.
Provenance: Estate of Günther Kauth (1946-2016), Frankfurt am Main.

This motif is called take no tora, "tiger in bamboo". There are many different interpretations; the tiger has a strong nature, is flexible and resilient like the bamboo, but it is also said that the strong tiger is looking for shelter underneath the bamboo, as any earthly power is inferior to the forces of nature. Moreover, the tiger and bamboo represent the power of faith in Buddhism.

LITERATURE COMPARISON
Compare to a Hirado porcelain netsuke of a tiger on bamboo, formerly in the Richard Silverman collection, in the Toledo Museum of Art, object no. 2009.190.



Estimate EUR 1,500
Starting price EUR 800

313 | A RARE AND LARGE MOTHER-OF-PEARL NETSUKE OF A NAMAZU

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

Carved from a large piece of brightly shimmering mother-of-pearl, the flattened catfish with neatly incised details, slightly worn, the body curved, swimming across the ocean floor, the glaring double-inlaid eyes looking upwards in a lurking manner. Large, asymmetrical himotoshi underneath.


LENGTH 10.4 cm

Condition: Very good condition, minor wear.
Provenance: The Gabor Wilhelm Collection, Paris.

Mother-of-pearl netsuke are considerably rare and notoriously difficult to date, the size of the piece and the himotoshi may indicate an 18th-century piece.

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

AUCTION COMPARISON
A related mother-of-pearl netsuke depicting a shishi, also from the Gabor Wilhelm collection, was sold at Zacke, Fine Netsuke & Sagemono, 29 October 2021, Vienna, lot 289 (**sold for 2,402 EUR**).



Estimate EUR 1,500
Starting price EUR 800





314 | A RARE MARINE TUSK MANJU
NETSUKE OF THE SAMBIKI SARU

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

Well-carved as the three wise monkeys, Mizaru, Kikazaru and Iwazaru, arranged in a circle, each covering each other's mouth, ears, or eyes. The reverse is partially worked in sukashi-bori (openwork), the cord channel runs through the pierced himotoshi in the center where the hind paws of the monkeys meet.

DIAMETER 4 cm

Condition: The surface is heavily worn. Some circular age cracks. Otherwise good condition.
Provenance: German private collection.

AUCTION COMPARISON
Compare to a netsuke signed Kaigyoku Masatsugu, depicting the Sambiki Saru in one, sold at Van Ham, Asian Art, 7 June 2017, Cologne, lot 406 (sold for 9,675 EUR).

Estimate EUR 2,500
Starting price EUR 1,200

315 | A RARE MARINE TOOTH
NETSUKE OF SONGOKU

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

The monkey king Songoku is dressed in typical attire, wearing a tiara, and leaning against his staff. He is facing upwards and exclaiming, his hand raised and proudly presenting one of his monkey warriors. The hairwork is neatly incised and appealingly worn, the natural lustrous gleam of the material shining through. Large, asymmetrical himotoshi through the back.

HEIGHT 6.7 cm

Condition: Some natural imperfections such as age cracks and open nerve channels. Generally, in good condition with minor wear.
Provenance: The Gabor Wilhelm Collection, Paris.



Woodblock print of the Monkey King Songoku, from the Chinese novel Journey to the West. By Yashima Gakutei, 1824 (MET accession no. JP2047)

The Monkey God Hanuman. Indian Miniature sold at Zacke, Fine Chinese Art, 11 March 2022, lot 606

The monkey king Songoku is rarely seen in netsuke art and is derived from China where he is known as Sun Wukong. It is likely that this character was influenced by the Hindu deity Hanuman, the monkey god, from the Ramayana epic.

Estimate EUR 4,000
Starting price EUR 2,000





316 | A POWERFUL SHUZAN-STYLE SAISHIKI
NETSUKE OF A RANRYO-O DANCER

In the style of Yoshimura Shuzan, unsigned
Japan, Osaka, 18th century, Edo period (1615-1868)

Carved from hinoki (cypress) wood and painted with gesso and polychrome pigment, depicting a Ranryo-o bugaku dancer standing on one foot, the other slightly raised, holding a baton, and wearing elaborately flowing robes. The fearsome mask with suspended chin and opened mouth, surmounted by a dragon, is carved remarkably expressive. Large himotoshi to the back.

HEIGHT 10.3 cm

Condition: Very good condition with associated and typical surface wear.
Provenance: Collection of the late Soame Jenyns (1904-1976), then by descent within the family.



**Soame Jenyns
(1904-1976)**

One of the four most handsome men in Chinese history, Prince Ranryo (in Chinese, Lanling) wore a fearsome mask to hide his face when he led his troops into battle. The dance created by his followers in honour of their brave commander was later introduced to Japan and is thought to have become part of the classical bugaku repertoire by the second half of the eighth century.

Estimate EUR 4,000
Starting price EUR 2,000



317 | A RARE PAIR OF PAINTED
BOXWOOD NETSUKE OF JO AND UBA

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

Each figure finely carved and painted with polychrome pigments above gesso. Jo and Uba, the pine spirits who were thought to inhabit two pines at Takasago and Sumiyoshi, are depicted here as an old couple holding a broom and rake respectively. According to legend, Jo makes a trip to Sumiyoshi nightly to visit his love. The two spirits represent eternal fidelity, good fortune, and longevity. Each with himotoshi through the back.

HEIGHT 4.5 and 4.7 cm

Condition: Each in good condition with typical wear. Uba has a small drilled hole underneath.
Provenance: The Gabor Wilhelm Collection, Paris.

Estimate EUR 3,000
Starting price EUR 1,500





318 | A LARGE AND VERY RARE LACQUERED WOOD NETSUKES OF A HIRYU (FLYING DRAGON FISH)

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

Published: Katchen, Arlette (2010) Netsuke 7, Vol. 2, p. 429, no. K95.

Boldly carved as a hiryu (flying dragon fish), its mouth agape showing prominent fangs, the short body with incised scales and wings shaped as fins, the tailfin curling forward dynamically. The light wood is lacquered in red and highlighted with gold accents, the eyes are painted black. One large himotoshi underneath, the cord channel running through the mouth.



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

LENGTH 10.1 cm

Condition: Very good condition, minor age-related wear.
Provenance: Lt. Col. J. B. Gaskell collection, no.1102. W. W. Winkworth collection, purchased 1960. Then Julius & Arlette Katchen, Paris.

The subject is illustrated with a drawing in Inaba, Tsuruyu (1781) Soken Kisho, where it is titled hiryu.

LITERATURE COMPARISON

A similar wood netsuke is in the Los Angeles County Museum of Art, formerly in the Bushell collection, accession no. M.91.250.26.

AUCTION COMPARISON

A similar wood netsuke of a dragon-headed fish, by Ikkyu, was sold at Bonhams, The Bluette H. Kirchhoff Collection of Netsuke and Sagemono, 16 September 2009, New York, lot 2033 (sold for 7,320 USD).

Estimate EUR 10,000
Starting price EUR 5,000





**319 | A SUPERB AND UNUSUAL SAISHIKI
NETSUKU OF A MAN IN AGONY**

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

The saishiki (painted hinoki wood) netsuke amusingly carved as man standing on his toes, dressed only in a loincloth, and with both hands behind his back, one tightly clutching the back of his thigh and the other reaching under his loincloth trying to loosen it as he has tied it too tightly. His expression, marked by agony, is carved extremely well – his cavernous mouth is opened, and his eyes are closed as the man yelps out in pain and exertion. Excellent himotoshi, the larger hole generously excavated to accommodate the knot.

HEIGHT 9.2 cm

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

Estimate EUR 4,000
Starting price EUR 2,000



320 | **AN EXCEPTIONALLY RARE AND LARGE
SOLID CORAL NETSUKU OF GAMA SENNIN**

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

Carved from a large and heavy branch of bright-red coral and depicting Gama Sennin, bent forwards following the natural orientation of the material, and holding a large pot, a huge toad clambering on his back. Gama's eyes are double inlays of bone and dark horn, and the eyes of the toad are inlaid in gold with dark horn pupils. This quite spectacular carving is of a somewhat grotesque nature, certainly helped by the peculiar and porous surface of the coral which the carver has utilized very skillfully. Himotoshi through the back.

HEIGHT 11.5 cm

Condition: Excellent condition with natural flaws to the material.
Provenance: The Gabor Wilhelm Collection, Paris.

A coral netsuke of this size has to be considered extremely rare.

AUCTION COMPARISON

A related coral netsuke depicting Tekkai Sennin is in the Linden Museum Stuttgart, inventory number OA 18599.



Estimate EUR 7,000
Starting price EUR 3,500





321 | **A SUPERB UMIMATSU NETSUKU OF A FROG ON TREE STUMP**

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

The large frog with a superbly carved chunky body sits somewhat camouflaged with its legs splayed on a tree stump, its back lowered in an alert position and ready to pounce at any moment. The large glaring eyes are double inlaid in amber and umimatsu. Large himotoshi underneath and to the side.

HEIGHT 3.5 cm

Condition: Very good condition, natural material-inherent cracks throughout.
Provenance: US private collection.

A remarkably powerful and naturalistic study, the material cleverly chosen and utilized to perfection. The stunning natural marbling of the umimatsu (sea pine) is a true marvel to behold, especially under sunlight.

Auction comparison:
An umimatsu netsuke of a frog on a tree branch attributed to the Iwami carver Kanman, was sold at Zacke, Fine Netsuke & Sagemono, 25 September 2020, Vienna, lot 126 (**sold for 3,034 EUR**).

Estimate EUR 3,000
Starting price EUR 1,500



322 | **KANGETSU: AN UNUSUAL LACQUER MANJU NETSUKU WITH FROGS**

By Kangetsu, signed Kangetsu 関月 and kakinan
Japan, 19th century

Of peculiar shape, consisting of two cymbal-shaped parts, the front very finely lacquered in iro-e takamaki-e with three frogs in various attitudes, all against an elaborate sabiji-nuri (iron imitation) ground. The back with a central himotoshi and the gold-lacquered signature KANGETSU and kakinan.

DIAMETER 3.1 cm

Condition: Very good condition, very minor wear to lacquer.
Provenance: European private collection.

Estimate EUR 1,500
Starting price EUR 800

323 | **A FINE LACQUER MANJU NETSUKU WITH SARUMAWASHI AND MONKEY**

Unsigned
Japan, 19th century

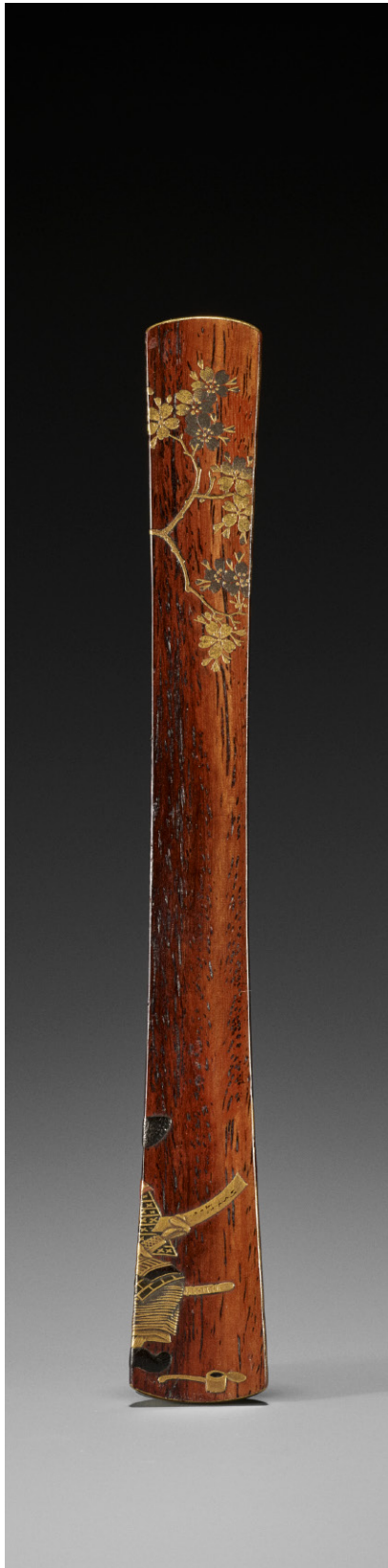
The two-part lacquer manju netsuke bearing a brown lacquer ground sprinkled with nashiji and lacquered in iro-e takamaki-e with a sarumawashi viewed from behind and facing back, his robe richly patterned, holding a taming stick and a leash attached to his obedient monkey, which wears a neatly-detailed jacket. The nashiji is polished away in angled streaks to simulate rain in the wind. Central himotoshi through the back, the cord attachment inside.

DIAMETER 3.8 cm

Condition: Some tiny losses to lacquer, minor wear. Overall very good condition.
Provenance: US private collection.

Estimate EUR 1,500
Starting price EUR 800





**324 | A LACQUERED WOOD SASHI
NETSUKE OF TAIRA NO TADANORI
UNDERNEATH A CHERRY TREE**

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

The kushi-shaped sashi netsuke with one rounded and one flat side, very finely decorated in splendid iro-e takamaki-e with an image of Taira no Tadanori resting underneath a blossoming cherry tree. Two himotoshi near the top in the front.

LENGTH 15.2 cm

Condition: Very good condition, minuscule wear to lacquer. Some natural knots in the wood.
Provenance: French private collecton.

Taira no Tadanori (1144–1184) was a poet and military leader of the late Heian period. He died in the Battle of Ichi-no-Tani (20th March 1184). His body was identified by a signed poem that was fastened to his quiver.



Taira no Tadamori resting underneath a cherry tree, Kobayashi Kiyochika (1847 - 1915), mid-section of a Triptych, c. 1884

The poem read:
"Evening drawing on, I'll take lodging in the shade of this tree, and make its blossoms my host for the night."

Estimate EUR 2,000
Starting price EUR 1,000

**325 | A RARE LACQUER NETSUKE
OF A JINGASA (WAR HAT)**

Unsigned
Japan, 19th century

Formed as a jingasa (war hat), a traditional hat worn by samurai, lacquered in lustrous roiro and decorated with a riding crop and willow leaf in gold and silver hiramaki-e. The underside showing the beautiful natural grain of the wood and two himotoshi.



DIAMETER 4.1 cm

Condition: Very good condition, minor wear to roiro lacquer.
Provenance: US private collection.

Estimate EUR 1,500
Starting price EUR 800



**326 | A FINE GILT-INLAID LACQUER
MANJU NETSUKE WITH IMPERIAL MONS**

Unsigned
Japan, 19th century

The two-part manju lacquered in rich gold takamaki-e with a central kiku (chrysanthemum) mon crest and surrounded by six kiri (paulownia) mon crests inlaid in gilt. Both are imperial crests of Japan. The reverse with a large central himotoshi, the area around it slightly concave to accommodate the knot, the interior housing the cord attachment.

DIAMETER 3.7 cm

Condition: Good condition with age cracks.
Provenance: US private collection.

The use of two individual mons usually alludes to the union of two families. This may well have been a gift to someone from or associated with the Imperial family.

Estimate EUR 1,500
Starting price EUR 800





327 | **HOJUSAI: A RARE LACQUERED WOOD KAGAMIBUTA NETSUKES DEPICTING A MAN WITH BASKET**

By Hojusai, signed Hojusai 宝珠齋
Japan, 19th century

The plate bearing a kinji ground, lacquered in gold, black, and red takamaki-e with a man carrying a large woven basket on a bamboo stick, wearing a simple robe and hat. The bowl covered in a light translucent lacquer coating heightening the grain of the wood. Central himotoshi through the back and cord attachment on the roiro-ground reverse of the lid next to the signature HOJUSAI.

DIAMETER 4.7 cm

Condition: Overall good, worn condition, the plate with small nicks and minor losses to lacquer.
Provenance: Canadian private collection.

Literature comparison:
A related kagamibuta netsuke by the same carver, but with a shunga depiction to the interior, is illustrated in Ducros, Alain (1994) Paris Edo, no. 29b. Note the translucent lacquer coating heightening the wood grain, which is executed in the same manner in the present netsuke.

AUCTION COMPARISON
A closely related lacquer kagamibuta depicting a rakan, by the same artist, was sold at Zacks, Fine Netsuke & Sagemono, 16 April 2021, Vienna, lot 319 (sold for 948 EUR).



Estimate EUR 1,000
Starting price EUR 500

328 | **KOMA KANSAI: A FINE LACQUER MANJU NETSUKES DEPICTING MATSUSHIMA BAY**

By Koma Kansai, signed Kansai 寛哉
Japan, 19th century, Edo period (1615-1868)

The two-part lacquer manju netsuke bearing a mokume ground and decorated to the front in gold takamaki-e and okibirame, depicting an island in Matsushima Bay, one of the three scenic views of Japan (Nihon Sankei), next to two passing sailboats. Signed to the front KANSAI. Central himotoshi to the reverse, the cord attachment inside, the interior rim lined with pewter.

DIAMETER 4 cm

Condition: Excellent condition, very minor surface wear.
Provenance: US private collection.

The pine cladded islets floating in the Matsushima Bay near Sendai, Miyagi Prefecture, have been canonized in Japanese poetry and paintings. The poetic sage Matsuo Basho 松尾芭蕉 (1644-1694) eternalized the beauty of Matsushima in his most simple Haiku:

松島や、ああ松島や、松島や
“matsushima ya, aa matsushima ya, matsushima ya”

matsushima
aaah! matsushima
matsushima...
—Basho

Estimate EUR 1,200
Starting price EUR 600



329 | **SHIBATA ZESHIN: A FINE LACQUER ITOMAKI NETSUKES**

By Shibata Zeshin (1807-1891), signed Zeshin 是真
Japan, c. 1860

The two-part cushion-shaped netsuke serving as a silk spool (itomaki), silver thread wrapped tightly around it in one direction and gold in the other, a small section of loose gold thread visible near the bottom, all against a stunning red and black mokume ground. The interior with gold fundame edges and densely sprinkled nashiji, the looped cord attachment of silver. Signed to the reverse within a double-ringed oval reserve in carefully lacquered characters ZESHIN.

LENGTH 4 cm

Condition: Excellent condition.
Provenance: Ex-collection Charles Greenfield, old collection label ‘Greenfield Collection’ pasted inside.

The subject references the Tanabata festival and enduring love.

LITERATURE COMPARISON
A closely related example by Shibata Zeshin is illustrated in Bandini, Rosemary (2020) The Larry Caplan Collection of Japanese Netsuke, no. 53.



Estimate EUR 4,000
Starting price EUR 2,000





330 | A TSUISHU LACQUER MANJU NETSUKE WITH SAGES AND ATTENDANTS

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

The manju netsuke lacquered in tsuishu (carved red-lacquer) and depicting Chinese sages and attendants below pine trees on both sides, all against a finely carved hanabishi (lit. flower diamonds) ground. Central himotoshi and looped metal cord attachment on the inside, which is lacquered in black.

DIAMETER 4 cm

Condition: Very good condition, minor wear, some fine natural age cracks to the sides.
Provenance: French private collection.

Estimate EUR 1,000
Starting price EUR 500

331 | A TSUISHU LACQUER NETSUKE WITH SAGES AND PINE TREES

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

The cushion-shaped two-part netsuke lacquered in tsuishu (carved red lacquer), depicting two sages standing on a plateau richly decorated with hanabishi (lit. flower diamonds), below pine trees and clouds, the background with incised waves and further hanabishi. The reverse shows a karako crossing a bridge amongst rocks and clouds. Central himotoshi to the back, the floral metal cord attachment in the form of a looped ring inside.

LENGTH 3.8 cm

Condition: Excellent condition, only very minor surface wear.
Provenance: Austrian private collection.

Estimate EUR 1,000
Starting price EUR 500



332 | A TSUISHU LACQUER HYOTAN-FORM NETSUKE WITH KEMARI PLAYERS

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

Finely lacquered in tsuishu (carved red lacquer), with a revolving image of sages playing kemari, amongst pinetrees and craggy rocks, all against a fine hanabishi (lit. flower diamonds) ground. Silver and patinated metal mounts serve as stopper and looped himotoshi. This type of netsuke was part of a yatate sagemono set and was used to store powdered ink.

HEIGHT 5.5 cm

Condition: Excellent condition, only very minor surface wear.
Provenance: The Gabor Wilhelm Collection, Paris.

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

Estimate EUR 1,500
Starting price EUR 800



333 | **KAJIKAWA: A RARE AND LARGE LACQUERED WOOD NETSUKES OF IKKAKU SENNIN CARRYING THE LADY OF BENARES**

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

Published:
Joly, Henri L. (1912) The W. L. Behrens Collection, Part 1, Netsuke, no. 3429 (unillustrated).
Meinertzhagen / Lazarnick (1986) MCI, Part A, p. 305.



Portrait of Walter Lionel Behrens (1861-1913)

The unusually large netsuke decorated in gold and iro-e takamaki-e, hiramaki-e, and with rich gold sprinkling. Depicted is the one-horned Ikkaku powerfully striding forwards and carrying the Lady of Benares on his back. Himotoshi through the back and signed on the hem of the robe KAJIKAWA saku [made by Kajikawa].

HEIGHT 6.5 cm



Condition: The lacquered details slightly worn. Both feet repaired.
Provenance: Ex-collection W. L. Behrens (1861-1913). Sold at Glendining's, London, in 1926 and 1954.

The subject is derived from the Noh play titled 'Ikkaku Sennin', written by Komparu Zembo Motoyasu (1453-1532). Ikkaku Sennin, the one-horned rishi, once slipped on a hill near Benares and in his anger captured the dragon kings and kept them from letting rain fall from the sky. He is then seduced by a beautiful lady from Benares and eventually loses all his power, thus freeing the dragon kings and ending a terrible drought.

AUCTION COMPARISON

A related lacquered wood netsuke by the Kajikawa family, depicting an oni with offspring, and rather interestingly mentioned with the present netsuke in MCI p. 305, was sold at Zacke, Fine Netsuke & Sagemono, 25 September 2020, Vienna, lot 270 (sold for 3,539 EUR).



Estimate EUR 4,000
Starting price EUR 2,000





**334 | A RARE LACQUERED NETSUKE
OF A MONKEY AND HARE ENGAGED
IN KUBIHIKI (NECK WRESTLING)**

Unsigned
Japan, Meiji period (1868-1912)

Finely carved and lacquered, the monkey with gold fur and red skin as well as double-inlaid eyes in bone with dark pupils, the hare with silver fur and inlaid red eyes. A gold-lacquered rope is tied around their necks, with each of them vigorously pulling on it, seemingly in a stalemate, if only for the moment. Natural himotoshi between the two fighters' limbs.

LENGTH 3.8 cm

Condition: Very good condition with only very minor wear.
Provenance: A private collection in the United States, assembled between the 1990s and 2010s.

There are a number of wood and ivory netsuke depicting a monkey and hare in a wrestling match, although the execution in lacquer and the depiction of kubihihi (neck wrestling) appear to be unique for these two animals.

Estimate EUR 6,000
Starting price EUR 3,000



335 | AN UNUSUAL INLAID BLACK AND GOLD LACQUER FOUR-CASE INRO DEPICTING BONSAI TREES

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



Of upright, rectangular form and oval section, the roiro ground lacquer in gold takamaki-e and hiramaki-e as well as inlays of coral and various semi-precious stones, to depict a bonsai tree in a shallow rectangular footed vessel, the exterior of the cord holes decorated with scroll. The interior of roiro with gold fundame edges.

HEIGHT 7.5 cm

Condition: Good condition with some wear, minor age cracks, small losses to inlays, little flaking to lacquer, the interior with traces of use.
Provenance: French private collection.

Bonsai is a Japanese version of the original traditional Chinese art penjing or penzai. Unlike penjing, which utilizes traditional techniques to produce entire natural sceneries in small pots that mimic the grandiose and shape of real life sceneries, the Japanese bonsai only attempts to produce small trees that mimic the shape of real life trees. It was during the Tang dynasty, when penjing was at its height, that the art was first introduced into Japan.

Bonsai cultivation reached a high level of expertise during the Edo period. Bonsai dating to the 17th century have survived to the present. One of the oldest-known living bonsai trees, considered one of the National Treasures of Japan, can be seen in the Tokyo Imperial Palace collection. A five-needle pine (*Pinus pentaphylla* var. *negishi*) known as Sandai-Shogun-No Matsu is documented as having been cared for by Tokugawa Iemitsu. The tree is thought to be at least 500 years old and was trained as a bonsai by 1610.

By the end of the 18th century, bonsai cultivation in Japan was becoming widespread and began to interest the general public. In the Tenmei era (1781–88), an exhibit of traditional dwarf potted pines began to be held every year in Kyoto. Connoisseurs from five provinces and neighboring areas would bring one or two plants each to the show in order to submit them to visitors for ranking.

Estimate EUR 2,500
Starting price EUR 1,200



336 | KAJIKAWA: A GOLD LACQUER FOUR-CASE INRO DEPICTING FROLICKING HORSES

By a member of the Kajikawa family, signed Kajikawa 梶川
Japan, 17th century, Edo period (1615-1868)

Of upright, rectangular form and oval section, the nashiji ground finely decorated in gold, silver, and red hiramaki-e, takamaki-e, and kirigane to one side with three horses frolicking under a blossoming cherry tree amid rockwork and bamboo, the other side similarly decorated with two horses grazing. The interior of nashiji with gold fundame edges. The underside with the signature KAJIKAWA.

HEIGHT 7.1 cm

Condition: Good condition with wear, minor age cracks, minuscule nicks to edges, few small losses to lacquer.
Provenance: French private collection.

The Kajikawa family is perhaps the most famous of all the dynasties of Japanese lacquer artists, and certainly the name most often found on inro. The family is said to have been founded by Hikobei at Edo in the early 17th century, although some claim that the family's great reputation really stemmed from his son and pupil Kyujiro. In any event, Hikobei worked for the shogunate, as did his successors until well into the 19th century. The Soken Kisho describes Kyujiro as 'the best inro maker of the past or present'. See Earle, Joe [ed.] (1995) *The Index of Inro Artists*, p. 107.

This is an exceptionally rare and early work by a member of the Kajikawa family.

Estimate EUR 2,000
Starting price EUR 1,000





337 | KAJIKAWA: A RARE SILVER AND MOTHER-OF-PEARL INLAID LACQUER FOUR-CASE INRO WITH DRAGON

By a member of the Kajikawa family, signed Kajikawa 梶川 saku 作 Japan, 18th century, Edo period (1615-1868)

Of rounded rectangular form and oval section, the kinji ground decorated in gold and colored takamaki-e and hiramaki-e with inlays of aogai (mother-of-pearl) and silver as well as kirigane to depict a continuous scene of a ferocious dragon writhing through swirling clouds above crashing waves. The interior of nashiji with gold fundame edges. The underside with the signature KAJIKAWA saku [made by Kajikawa].



HEIGHT 6.4 cm

Condition: Good condition with wear, minor age cracks, losses to aogai, few tiny nicks to edges.

Provenance: Formerly the property of the Strong Museum (accession no. 75.1950). The Strong National Museum of Play (known as just The Strong Museum or simply the Strong) in Rochester, New York is the only collections-based museum devoted solely to the study of play.

The Kajikawa family were official lacquerers to the shogun from the early 17th century to the late 19th century. Most lacquered inro bearing this signature date to the 19th century when the Kajikawa flourished. The present inro is a rare and early example from a member of this family.

With a gilt-metal and green-stained bone ojime of ovoid form.

AUCTION COMPARISON

Compare a related metal-inlaid gold lacquer four-case inro, also signed Kajikawa saku, dated to the mid-19th century, at Bonhams, Fine Japanese Art, 11 May 2017, London, lot 89 (sold for 4,375 GBP).

A small image of a related metal-inlaid gold lacquer four-case inro, showing a similar design to the main inro.

Estimate EUR 2,500
Starting price EUR 1,200

338 | A RARE GOLD LACQUER THREE-CASE INRO DEPICTING WINGED DRAGON-FISH

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

Of rounded rectangular form and oval section, the kinji ground finely decorated in gold and colored takamaki-e, hiramaki-e, and kirigane with three winged dragon-fish amid crashing waves, craggy rockwork, and leafy branches. The interior of nashiji with gold fundame edges.

HEIGHT 6.8 cm

Condition: Very good condition with minor wear, few small losses to lacquer, the interior with minuscule chips to edges.

Provenance: Formerly the property of the Strong Museum. One case with an accession number '75.5346' to the interior. The Strong National Museum of Play (known as just The Strong Museum or simply the Strong) in Rochester, New York is the only collections-based museum devoted solely to the study of play.



The Strong Museum in 2013

AUCTION COMPARISON

Compare a closely related three-case lacquer inro with a dragon-fish, dated to the 17th century, at Christie's, Japanese & Korean Art, 14 September 2011, New York, lot 505 (sold for 8,125 USD).

A small image of a closely related three-case lacquer inro with a dragon-fish design, showing a similar style to the main inro.

Estimate EUR 3,000
Starting price EUR 1,500





339 | A BLACK AND GOLD LACQUER FOUR-CASE INRO DEPICTING A SLEEPING WOODCUTTER

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

340 | INABA: A GOLD LACQUER FOUR-CASE INRO DEPICTING A PLUM TREE

By a member of the Inaba family, signed Inaba 稲葉 saku 作
Japan, 18th/19th century, Edo period (1615-1868)

Of rounded rectangular form and oval section, the roiro ground finely decorated in mura-nashiji to depict wispy clouds and gold takamaki-e and kirigane with a gnarled prunus tree with thin branches issuing blossoms and buds. The interior of nashiji with gold fundame edges. The underside with the signature INABA saku [made by Inaba].

HEIGHT 6.8 cm

Condition: Good condition with some wear, minor age cracks, tiny nicks here and there, occasional light 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.

With a pressed horn manju netsuke carved in relief with Otohime and Urashima Taro, and a coral ojime.

Inaba is the family name of a line of lacquer artists who produced inro during at least the 18th and 19th centuries. See Earle, Joe [ed.] (1995) The Index of Inro Artists, p. 90.

LITERATURE COMPARISON

Compare an inro depicting a map of Japan, also by a member of the Inaba family, dated ca. 1775-1850, in the collection of the Victoria & Albert Museum, accession number W.29-1952.



Of rounded rectangular form, the roiro ground well-lacquered in gold and silver takamaki-e and hiramaki-e with details in kirigane, e-nashiji, and red lacquer to depict a woodcutter sleeping by a stream with trees and mountains in the background, all below two birds in flight. The interior of nashiji with gold fundame edges.

HEIGHT 7.7 cm

Condition: Good condition with old wear, minor age cracks, few minuscule nicks, small losses and minor touchups to lacquer, the interior with traces of use.
Provenance: Collection of Arthur Kay, F.S.A., no. 0228 (according to old label to interior). Wilhelm Anton “Fritz” Euler, thence by descent to an American collector.
Arthur Kay (1862-1939) was a British industrialist and important collector, one of the earliest European collectors of Japanese lacquerware. Wilhelm Anton “Fritz” Euler (1911-1994) was a businessman and patron of the arts and nature.



Wilhelm Anton “Fritz” Euler (1911-1994)



Arthur Kay (1862-1939)

AUCTION COMPARISON

Compare a related inro depicting a flowering prunus tree by a member of the Inaba family, dated 19th century, at Bonhams, The Last Treasures from the Edward Wrangham Collection of Japanese Art, 19 July 2021, London, lot 128 (sold for 3,570 GBP).



Estimate EUR 1,200

Starting price EUR 600



341 | SHISEN: A FINE GOLD LACQUER FOUR-CASE INRO DEPICTING OF A SLEEPING LADY

By Shisen, signed Shisen 芝船 saku 作
Japan, 19th century

Of rounded rectangular form and oval section, the nashiji ground finely lacquered in gold and colored takamaki-e, hiramaki-e, and tsukegaki to depict a blissfully sleeping court lady, the facial features appearing like the Shinto goddess Okame, her right arm and head resting on a pillow and her left hand holding a fan, wearing voluminous patterned robes, a blind open behind her. The reverse with an empty black lacquer tsuigasane (table tray) and a wooden tray – indicating that the lady has fallen asleep after eating an offering of sweets. The interior of nashiji with gold fundame edges. The underside signed in tensho characters SHISEN saku [made by Shisen].

HEIGHT 9 cm

Condition: Excellent condition with minor wear, the interior with traces of use.
Provenance: A private collection in Somerset, England.

With a coral ojime of globular form.

The present inro's depiction of a sleeping court lady may be a mitate allusion to The Pillow Book (Makura no soshi) by Sei Shonagon (c. 966-1017 or 1025). Sei Shonagon was a court lady and poet who served the Empress Teishi during the middle Heian period. Sei Shonagon is often depicted in Japanese art dressed in an elegant kimono and rolling up blinds, although depictions of her sleeping and holding a fan exist as well.



Sei Shonagon, illustration from an issue of Hyakunin Isshu (Edo period)

Estimate EUR 4,000

Starting price EUR 2,000



342 | SHOKASAI AND SHIBAYAMA: AN INLAID GOLD LACQUER FOUR-CASE INRO DEPICTING KAN'U

By Shokasai and a member of the Shibayama family, signed Shokasai 松可齋 (for the lacquer) and Shibayama 芝山 (for the inlay) Japan, 19th century

Of lenticular form, the kinji ground finely decorated in gold and colored hiramaki-e and takamaki-e with some details of e-nashiji and kirigane, with inlays of silver, aogai, and stained bone, depicting a continuous scene with Kan'u on horseback holding his large halberd in his right hand, a towering mountain and wispy trees in the background, a bearded servant with a wine jug in front of a waterfall, a gnarled pine tree between the two figures. The interior of nashiji with gold fundame edges. The underside with the signatures SHOKASAI (for the lacquer) and SHIBAYAMA (for the inlay) within a mother-of-pearl-inlaid rectangular reserve.

HEIGHT 8.2 cm

Condition: Good condition with wear, minor age cracks, small losses to lacquer, minor nicks, occasional light scratches, the interior with traces of use and small chips to edges.
Provenance: From a private collection in southern Germany, assembled prior to 2007.

There are a considerable number of lacquer inro and some manju netsuke that bear this signature. The inro are often lenticular and many are decorated with Shibayama style inlay, such as the present lot. See Earle, Joe [ed.] (1995) The Index of Inro Artists, p. 251.

AUCTION COMPARISON

Compare a related gold lacquer four-case inro depicting Fukurokuju by Shokasai and Shibayama, also dated to the 19th century, at Bonhams, Japanese Works of Art, 19 September 2008, New York, lot 5036 (sold for 7,200 USD).



Estimate EUR 2,000
Starting price EUR 1,000

343 | SHOKYOSAI: A GOLD LACQUER FOUR-CASE INRO DEPICTING HOTEI AND SHISHIMAI DANCERS

By Shokyosai, signed Shokyosai 衲夾齋 Japan, 19th century

Of lenticular form, the kinji ground finely lacquered in gold and colored takamaki-e with some details in hiramaki-e and e-nashiji, depicting Hotei seated in an elaborate rolling cart and attended to by a karako, reversed by three more young boys entertaining the lucky god with a shishimai dance, all below a butterfly. The interior of nashiji with gold fundame edges. The underside with the signature SHOKYOSAI.

HEIGHT 9.2 cm

Condition: Good condition with some wear, minor age cracks, few minuscule nicks to edges.
Provenance: From an old private collection in Berlin, Germany, assembled prior to 2007.

Shokyosai was a lacquer artist who worked during the late 19th century and typically produced inro of the lenticular shape associated with Kakosai Shozan. See Earle, Joe [ed.] (1995) The Index of Inro Artists, p. 252, where the artist is described as "one of the better lacquerers in this group".

Estimate EUR 2,500
Starting price EUR 1,200





344 | SHOKASAI: A GOLD LACQUER FOUR-CASE INRO DEPICTING THE ROKKASEN

By Shokasai, signed Shokasai 松可齋
Japan, 19th century

Of lenticular form, the kinji ground lacquered in iro-e takamaki-e with the rokkasen (six great poets of the Heian period) with inlaid faces in Shibayama style and details of e-nashiji. The interior with nashiji and gold fundame edges. Signed to the underside SHOKASAI.

HEIGHT 9 cm (the inro) and 1.8 cm (the netsuke)

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



Sten Ankarcrona (1861-1936)

With a marine ivory ojime carved with an okame and oni mask.

The Rokkasen ('six poetry immortals') are six Japanese poets of the mid-ninth century who were named by Ki no Tsurayuki in the kana and mana prefaces to the poetry anthology Kokin wakashū (c. 905–14) as notable poets of the generation before its compilers. The members of the Rokkasen are Otomo no Kuronushi, Ono no Komachi, Ariwara no Narihira, Kisen Hoshi, Sojo Henjo, and Fun'ya no Yasuhide.

There are a considerable number of lacquer inro and some manju netsuke that bear this signature. The inro are often lenticular, such as the present lot, and many are decorated with Shibayama style inlay. See Earle, Joe [ed.] (1995) The Index of Inro Artists, p. 251.

Estimate EUR 2,000
Starting price EUR 1,000



345 | A GOLD LACQUER FOUR-CASE INRO WITH DAIKOKU AND EBISU

Attributed to Shokasai and the Shibayama family, unsigned
Japan, 19th century

Of lenticular form, bearing a kinji ground, lacquered with Daikoku and Ebisu, each with their attributes, beneath a line of shimenawa among clouds, in gold and slight-colored takamaki-e with shibayama-inlaid details, the interior of nashiji with gold fundame edges.

HEIGHT 8.6 cm

Condition: Good condition with minor wear, little flaking to lacquer, few minuscule nicks.
Provenance: The Ankarcrona Collection of Japanese Works of Art. Sten Ankarcrona (1861–1936) began collecting upon his first visit to Japan in the late 1880s, at the beginning of the golden age of travel and collecting in Europe. The young aristocratic Swedish naval

officer became fascinated by the breadth of artistic production in the region and continued to add to his collection back in Europe. In 1923, by then an admiral, he was appointed by the King of Sweden to travel back to Japan on a special mission, where he spent two months making many more purchases. His love of Asian art was later passed down to his children and grandchildren, who have enriched the family collection during their own visits to Japan throughout the second half of the 20th century.

AUCTION COMPARISON

For a near-identical inro, signed Shibayama and Shokasai, see Lempertz, Asian Art, 7 December 2018, Cologne, lot 559 (sold for 2,750 EUR).



Estimate EUR 1,500
Starting price EUR 800



**346 | AN EXCEPTIONALLY LARGE
GOLD LACQUER FOUR-CASE INRO
DEPICTING A MINOGAME AND CRANES**

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

Of upright, rectangular form and oval section, the silver-lacquered round finely decorated in gold and red takamaki-e and kirigane with a continuous scene of a snarling minogame to one side and two cranes on the other, each standing on a rocky outcrop amid bamboo and pine, the underside with gold hiramaki-e depicting swirling clouds. The interior of nashiji with gold fundame edges.

HEIGHT 11.5 cm

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

Estimate EUR 3,000
Starting price EUR 1,500

**347 | AN UNUSUAL METAL-INLAID
BLACK LACQUER SAYA (SHEATH) INRO**

Unsigned
Japan, 19th century

The roiro saya decorated with mixed-metal inlays to depict a turtle to one side and a large and a small fish to the other. The four cases each lacquered black to the exterior, the interior of nashiji with roiro edges.

HEIGHT 7.5 cm

Condition: Good condition with minor wear, minuscule nicks to edges and interior.

Provenance: From a private collection around Washington, D.C., USA. The lowest case lacquered to the underside, 'WU 3072', indicating a prior deaccession.

With an imitation-coral glass ojime of ovoid form.

Estimate EUR 2,000
Starting price EUR 1,000





348 | A FINE MOTHER-OF-PEARL INLAID GOLD LACQUER FOUR-CASE INRO DEPICTING A TIGER IN BAMBOO

Unsigned
Japan, 19th century

Of rounded square form and rectangular section, the kinji ground decorated in gold takamaki-e, hiramaki-e, and kirigane with inlays of aogai (mother-of-pearl) to depict a tiger with quizzical expression and muscular body amid leafy bamboo stalks, the reverse inlaid with a large bamboo segment. The interior of nashiji with gold fundame edges.

HEIGHT 7 cm

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

With a fine open-worked stag antler ojime of globular form depicting various flowers and reishi.

This motif is called take no tora, or 'tiger in bamboo'. There are many different interpretations; the tiger has a strong nature, is flexible and resilient like the bamboo, but it is also said that the strong tiger is looking for shelter underneath the bamboo, as any earthly power is inferior to the forces of nature. Moreover, the tiger and bamboo represent the power of faith in Buddhism.

Estimate EUR 3,000
Starting price EUR 1,500



349 | A RARE BAMBOO TWO-CASE INRO WITH TEA CEREMONY ACCOUTREMENTS

Unsigned
Japan, 19th century

Carved in the form of a bamboo stalk, the exterior decorated in gold and brown takamaki-e with gold and red kirigane to one side with a tea jar inside a silk bag with a long tea scoop and to the other with a gnarled flowering prunus branch emerging from a bamboo vessel, the top and underside lacquered with gold fundame, the interior of roiro with gold fundame edges, the exterior fitted with silver cord holes.

HEIGHT 7.3 cm

Condition: Good condition with little wear, minor age cracks, the interior with traces of use.
Provenance: Italian private collection.

With a pierce-carved copper ojime depicting a dragon amongst billowing clouds.

Estimate EUR 1,500
Starting price EUR 800





350 | A BLACK AND GOLD LACQUER
FOUR-CASE INRO WITH NEW
YEAR MOTIFS

Unsigned
Japan, 19th century

Of rounded rectangular form, the roiro ground finely lacquered in gold takamaki-e with an origami crane and pine saplings, two motifs associated with the New Year. The interior of nashiji with gold fundame edges, further with an old label inscribed in Japanese.

HEIGHT 6.3 cm

Condition: Good condition with minor wear, few small nicks, some traces of use to interior.
Provenance: French private collection.

Estimate EUR 1,500
Starting price EUR 800

351 | A RED AND BLACK LACQUER THREE-CASE
INRO DEPICTING ANCIENT COINS

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

The black and red-lacquered ground in imitation of negoro-ware, inlaid in boxwood and decorated in brown and black takamaki-e with various ancient cash coins with simulated wear, the interior lacquered dark-brown.

HEIGHT 7.6 cm

Condition: Very good condition with minor wear (most of the wear is simulated).

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

With a black and red-lacquered ojime of globular form carved with floral and foliate designs.

AUCTION COMPARISON

For a related inro attributed to Ogawa Haritsu, see Zacke, Fine Netsuke & Sagemono, 25 September 2020, Vienna, lot 272 (sold for 2,402 EUR).



Estimate EUR 1,500
Starting price EUR 800



352 | A RARE RED AND GOLD-LACQUER
THREE-CASE INRO

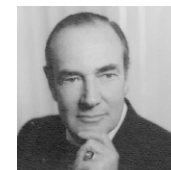
Unsigned
Japan, 19th century, Edo period (1615-1868)

Of rounded rectangular form, the red-lacquer ground finely decorated in iro-e takamaki-e and hirame with black and gold kirigane and hiramaki-e details, depicting a monkey riding a stag in pursuit of a rabbit riding a fox, the monkey holding on to one of the hare's ears, with a gnarled branch and bamboo. The interior of nashiji with gold fundame edges.

HEIGHT 7.3 cm

Condition: Good, worn condition with old wear, minor age cracks, minuscule nicks and tiny chips, small losses to lacquer, the interior with traces of use.

Provenance: Collection of Wilhelm Anton "Fritz" Euler, thence by descent to an American collector. Wilhelm Anton "Fritz" Euler (1911-1994) was a businessman and patron of the arts and nature.



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

The motif is possibly inspired by the Chōju-jinbutsu-giga scrolls from the 12th and 13th centuries. This famous set of four emakimono belonging to Kozan-ji temple in Kyoto are also referred to as Scrolls of Frolicking Animals in English and feature monkeys and rabbits playing and wrestling.

Estimate EUR 1,500
Starting price EUR 800



353 | A SPLENDID GOLD LACQUER THREE-CASE INRO WITH A KINGFISHER AND LOTUS

Unsigned
Japan, 19th century



Of rounded rectangular form and oval section, the nashiji ground finely lacquered in red, silver, and gold takamaki-e with details in kirigane and aogai inlay to depict a kingfisher perched on the stem of a lotus leaf and looking down toward a blossoming lotus flower, the other side with a further pair of lotus blossom and leaf, the interior of gold fundame.

HEIGHT 7.2 cm

Condition: Very good condition with minor wear, few small nicks, the interior with extensive wear to gold lacquer and traces of use.
Provenance: Spink & Son Ltd, London, 1990. A private collector in Australia, acquired from the above.

LITERATURE COMPARISON
The design of kingfisher and lotus on inro is exceptionally rare. Another example, executed in a different style, is in the Museum of Fine Arts, Boston, accession no. 21.690a-b.



Woodblock print of a kingfisher and lotus by Ohara Koson, c. 1900



Estimate EUR 4,000
Starting price EUR 2,000

354 | TOSHIHIDE: A SUPERB LACQUER FOUR-CASE INRO AFTER A PAINTING BY KOSHU (1760-1822)

By Tatsuke Toshihide, signed Toshihide 寿秀 and sealed Tokei 東溪; after a painting by Hatta Koshu (1760-1822), signed Koshu 古秀 and sealed Koshu 古秀
Japan, 19th century, Edo period (1615-1868)

Of upright, rectangular form and oval section, the dark-brown lacquered ground finely decorated in splendid black and gold togidashi-e with mura-nashiji to depict a black crane flying over waves and reeds, the interior lacquered dark-brown with gold fundame edges. The front of the inro signed KOSHU with a red seal KOSHU, the underside signed TOSHIHIDE with a red seal TOKEI.

HEIGHT 7 cm

Condition: Excellent condition with minor wear.
Provenance: Spink & Son Ltd, London, 1990. A private collector in Australia, acquired from the above.

Toshihide (1757-1833), together with his younger brother Toshihide II (1771-?), belonged to the branch of the Tatsuke family originated by Eisuke in Kyoto. The Toshihide brothers were both fine lacquerers and notable inro decorators, also lacquering boxes and netsuke. It is not always easy to distinguish between their work, but Toshihide I worked mainly in takamaki-e and only occasionally in togidashi-e. However, although the seal Tokei may have been used by both brothers, it is more associated with Toshihide I. Nonetheless, Toshihide II worked almost invariably in togidashi-e and his inro of birds in this technique are equal to the work of Moei and other distinguished exponents. See Earle, Joe [ed.] (1995) The Index of Inro Artists, p. 305.

Hatta Koshu (1760-1822) was a painter and print artist of the Maruyama-Shijo School, studying with Murakami Toshu and Maruyama Okyo.



AUCTION COMPARISON
For a related inro by Toshihide, worked in splendid togidashi-e and depicting a bird amongst flowers, see Bonhams, The Edward Wrangham Collection of Japanese Art Part III, 15 May 2012, London, lot 227 (sold for 16,250 GBP).



Estimate EUR 5,000
Starting price EUR 2,400



**355 | SADASHIGE: A SUPERB
GOLD LACQUER THREE-CASE INRO
DEPICTING FALCONS**

By Sadashige, signed Sadashige 定重 saku 作
Japan, 18th/19th century, Edo period (1615-1868)

Of rounded rectangular form and oval section, the nashiji ground finely lacquered in gold, silver, and red takamaki-e to either side with a falcon tethered to its perch, decorated with scroll, simulated woodgrain, diapered designs, and Ho-o birds, the clouds with gold and silver kirigane. The interior of nashiji with gold fundame edges. The underside with the signature SADASHIGE saku [made by Sadashige].

HEIGHT 8 cm

Condition: Very good condition minor wear, the interior with traces of use.

Provenance: French private collection.

Estimate EUR 5,000
Starting price EUR 2,400





356 | JOKASAI: AN UNUSUAL KINCHAKU-FORM LACQUER FOUR-CASE INRO

By Yamada Jokasai, signed Jo O 常翁 with kakashan Japan, 19th century

Modeled in the form of a kinchaku (pouch), secured at the top with a removable pin, opening to reveal four bamboo drawers, the exterior lavishly lacquered in iro-e takamaki-e and hiramaki-e with an intricate design of stylized plum blossoms and interlinked geometric designs, the flowerheads partly with gold foil decoration. The interior with the signature JO-O (Yamada Jokasai).

HEIGHT 7.6 cm

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



Sten Ankarcrona (1861-1936)

AUCTION COMPARISON
Compare a related kinchaku-form inro, unsigned, dated to the 19th century, at Bonhams, Fine Japanese Art, 6 November 2007, London, lot 20 (sold for 1,440 GBP).



Estimate EUR 3,000
Starting price EUR 1,500



357 | A VERY RARE CHAMPLEVÉ-DECORATED IRON 'INRO-SHAPED' WRITING SET

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

Of upright form and oval section, the hinged container cast as an inro with incised faux-cases, secured by a gilt-metal pin inserted in one of the cord holes, opening to reveal various small gilt-metal tools, including a brush, spoon, knife, and tweezers, as well as two hinged seal paste containers. The iron exterior is finely inlaid with prunus blossoms and dew drops in gilt-metal, silver, copper, and champlevé enamel.

HEIGHT 6 cm

Condition: Good condition with minor wear and manufacturing flaws, tiny nicks, light surface scratches, few small losses to inlays, the interior with extensive traces of use, some of the gilt-metal fittings oxidized.
Provenance: Formerly the property of the Strong Museum. The underside with an accession number, '75.534[0]'. The Strong National Museum of Play (known as just The Strong Museum or simply the Strong) in Rochester, New York is the only collections-based museum devoted solely to the study of play.



The Strong Museum in 2013

With a metal netsuke cast in openwork as a hamaguri clam with floral and scroll decoration, attributed to Karamonoya Kyubei, who is mentioned in the Soken Kisho published in 1781. Kyubei is described as making ashtrays, Chinese-style cast netsuke and kuwara (rings used for a priest's kesa). Other designs include gourds, incense burners, eggs, and clams. Many other shapes were used for his Netsuke. Sophisticated designs such as rain dragons, arabesques, flowers, clouds, and spirals were skillfully combined to create an openwork finish. They are very high-quality, perfect netsuke, not too heavy, not too light, and are very comfortable to the touch.

With a globular ojime with wire-inlaid decoration of ingots and pearls.

Estimate EUR 2,000
Starting price EUR 1,000





358 | SHOKOSAI: AN UNUSUAL LACQUER THREE-CASE INRO WITH A POMEGRANATE AND WASP

By Shokosai, signed Shokosai 松光齋
Japan, 19th century

The lobed inro bearing a roiro ground finely decorated in red, silver, and gold takamaki-e and hiramaki-e as well as glazed ceramic and pewter inlays to depict a pomegranate to one side and a wasp flying above leaves and chestnuts to the other, the interior of roiro with gold fundame edges. The underside with the signature SHOKOSAI.

HEIGHT 5.1 cm

Condition: Good condition with some wear, minor age cracks, the interior with traces of use and small nicks.
Provenance: French private collection.

Estimate EUR 2,000
Starting price EUR 1,000



359 | KENYA: A RARE CERAMIC-INLAID WOOD INRO DEPICTING YAMAYURI (MOUNTAIN LILY)

By Ogata Kenya (1853-1923), signed Kenya 乾也
Japan, Meiji period (1868-1912)

360 | KENZAN: A CERAMIC THREE-CASE INRO SET WITH EN SUITE NETSUKES AND OJIME

Attributed to Miura Kenya (1825-1889), signed Kenzan 乾山
Japan, 19th century



Of rounded rectangular form and oval section, decorated in gold and black takamaki-e as well as inlays of glazed ceramic to depict a mountain lily (yamayuri) borne on a leafy stalk, the interior left plain, the natural wood of an attractive color and grain. The reverse signed KENYA within an inlaid green-glazed ceramic reserve.

HEIGHT 8.4 cm

Condition: One ceramic inlay with two small cracks with associated old repair, otherwise in very good condition with minor wear.
Provenance: French private collection.

Miura Kenya (1825-1889), known as Kenya I, led a versatile life: first as a maker of clay dolls, then travelling to Nagasaki in 1854 to work on the first Japanese steamboat, in 1869 producing the first Japanese bricks, and from 1875 producing pottery at the Chomeiji in Tokyo. In an inscription on one of his inro he calls himself the last pupil of Ritsuo, and he was also strongly influenced by the style of Kenzan. Ogata Kenya (1853-1923), known as Kenya II, learned the art of pottery from Kenya I. Later he was adopted into the Ogata family as Kenzan VI, in which capacity he was the master of Bernard Leach. While it is not easy to distinguish between the work of Kenya I and Kenya II, the signature and style of the present inro suggest the latter. See Earle, Joe [ed.] (1995) The Index of Inro Artists, p. 125.

Estimate EUR 1,500
Starting price EUR 800

Of slender, rounded rectangular form, decorated in gilt and enamels with a silvery moon and bright-green leaves against a gilt-sprinkled black ground. The underside signed KENZAN within a square reserve.

HEIGHT 6.9 cm (the inro), DIAMETER 2.9 cm (the netsuke)

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



Sten Ankarcrona (1861-1936)

With an en-suite ceramic netsuke of pillow form, decorated with a diaper band and inscriptions within overlapping square reserves. The en-suite ojime glazed in a fine celadon hue.

AUCTION COMPARISON
For a related set attributed to Miura Kenya and signed Kenzan, see Bonhams, Fine Japanese Art, 16 May 2013, London, lot 168 (sold for 2,500 GBP).



Estimate EUR 1,200
Starting price EUR 600

SMOKING ACCESSORIES
& OTHER SAGEMONO



361 | OGAWA HARITSU (RITSUO):
A SUPERB LACQUER TONKOTSU
WITH SHELLFISH

Attributed to Ogawa Haritsu (1663-1747), sealed Kan 観
Japan, 18th century, Edo period (1615-1868)

Of rounded rectangular form and oval section, the reddish dark-brown lacquer ground with kinpun and mura-nashiji, masterfully lacquered and inlaid in gold and colored takamaki-e to depict various shellfish and algae. The cover opens to reveal a removable container. The base with an inlaid green pottery square reserve with the seal KAN.

HEIGHT 7.6 cm

Condition: Excellent condition with minor wear.

Provenance: Formerly the property of the Strong Museum. The Strong National Museum of Play (known as just The Strong Museum or simply the Strong) in Rochester, New York is the only collections-based museum devoted solely to the study of play.



The Strong Museum in 2013

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.

AUCTION COMPARISON

Compare with an lacquer and pottery-inlaid inro depicting shells and signed Ritsuo and sealed Kan, sold at Bonhams, Fine Japanese Works of Art, 13 September 2011, New York, lot 2079 (sold for 4,000 USD). Compare also with a related lacquered wood and pottery-inlaid tonkotsu, described as "After Ogawa Haritsu" and dated to the 18th century, at Bonhams, The Edward Wrangham Collection of Japanese Art Part II, 10 May 2011, London, lot 187 (sold for 3,600 GBP).



Estimate EUR 3,000
Starting price EUR 1,500





362 | HOCHINSAI: AN INLAID KIRI (PAULOWNIA) WOOD TONKOTSU WITH PEONY AND REISHI SCEPTER

By Hochinsai, signed Hochinsai 寶珍齋 and sealed Koshin 光信 (Mitsunobu)
Japan, second half of 19th century

Superbly lacquered and inlaid with bone, mother-of-pearl, metal, horn, with a peony spray below a rimpa-style pewter-inlaid wasp to the front and with a reishi scepter to the reverse, the tonkotsu fitted with silver cord holes, the reverse with an incised inscription reading Yujo hana zui and signed HOCHINSAI ('An image of sentient

flowers, made by Hochinsai') and with a seal reading Koshin (Mitsunobu), the underside with a mother-of-pearl tablet inscribed Maeda zo 前田蔵 [Collection of Maeda].

LENGTH 11 cm

Condition: Very good condition with minor wear, few minuscule nicks, and traces of use.
Provenance: Kunsthandel Klefisch, 20 November 1993, lot 1010. A private collector in southern Germany, acquired from the above.

Estimate EUR 2,500
Starting price EUR 1,200



363 | A RARE BLACK AND GOLD LACQUER TONKOTSU DEPICTING A NEW YEAR'S SCENE

Unsigned
Japan, 19th century

The roiro ground lacquered in gold and silver hiramaki-e and takamaki-e to depict two Manzai dancers, one wearing an Okina mask and the other wearing a Hyottoko mask, the latter holding drum and the former wearing an eboshi and a ceremonial sword, all below shimenawa hangings (fern leaves, bitter oranges, dried gourds, and white ritual paper strips suspended from a sacred braided straw rope). The tonkotsu is further decorated with large pine saplings. The interior of the hinged cover splashed with red lacquer.

LENGTH 9.5 cm

Condition: Very good condition with minor wear, one structural crack to the interior near the hinge, the interior with traces of use.
Provenance: French private collection. Old label to underside, '115'.

The Shimenawa 注連縄 serves to prevent bad spirits from entering sacred spaces such as shrines and to usher in the Toshigami 歳神, Shinto deity, to protect the new year to descend and stay.

Estimate EUR 2,000
Starting price EUR 1,000



364 | **AN UNUSUAL NEGORO-STYLE
LACQUERED WOOD TONKOTSU
DEPICTING TWO WRESTLERS**

Unsigned
Japan, 19th century

Well carved as two men wrestling, each kneeling and grasping the other's waist, both wearing red kimonos lacquered in Negoro style, their heads, arms, and feet left plain, the inlaid eyes with large dark pupils, one wearing a headband and the other smiling, their heads forming the cover of the tobacco box.

LENGTH 9 cm, HEIGHT 7.6 cm

Condition: Very good condition with minor surface wear.

Provenance: Collection of Sir Sydney Richard Wells, 1st Baronet, DL (1879-1957), and thence by descent. Sir Richard Wells was a British baronet, the first of the Wells baronets of Felmersham, and a Conservative Party politician. He was the Member of Parliament for Bedford from 1922 to 1945.

Estimate EUR 5,000
Starting price EUR 2,400



Sir Sydney Richard Wells, 1st Baronet, D.L., M.P.



365 | **KOSHIN: A SUPERB WOVEN RATTAN
KISERUZUTSU WITH A STAG BEETLE**

By Maeyama Koshin, signed Koshin 光真
Japan, c. 1900, Meiji period (1868-1912)

Of slender muso-zutsu form, the woven ground lacquered in black and gold takamaki-e with a stag beetle on a furling lotus leaf, the neck mount with looped himotoshi of gilt metal, the reverse with the slightly worn signature KOSHIN in gold lacquer on a circular, black-lacquered reserve.

LENGTH 22 cm

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

Maeyama Koshin was a lacquer artist who worked during the Meiji-Taisho periods, possibly being involved in or at least influenced by the school of Zeshin and Taishin. See Earle, Joe [ed.] (1995) *The Index of Inro Artists*, p. 150.

LITERATURE COMPARISON

Compare with a superb rattan kiseruzutsu depicting a horse by Maeyama Koshin, in Bandini, Rosemary (2017) *Japanese netsuke, kiseruzutsu lacquer and works of art*, no. 29.



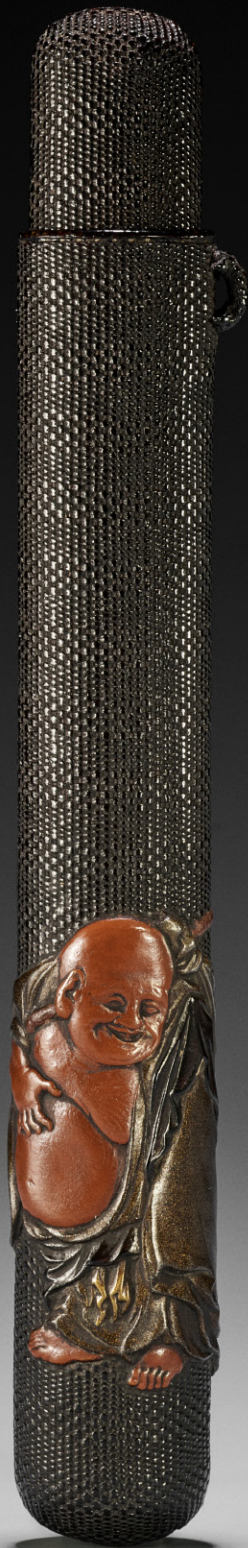
AUCTION COMPARISON

Compare a related woven rattan kiseruzutsu by Ikeda Taishin, at Bonhams, 17 May 2012, London, lot 113 (**sold for 2,500 GBP**).



Estimate EUR 3,000
Starting price EUR 1,500





366 | **GOCHIKU: A WOVEN
AND LACQUERED
RATTAN KISERUZUTSU
DEPICTING HOTEI**

By Gochiku, sealed Gochiku 松林
Japan, second half of 19th century

Of slender muso-zutsu form, the rattan dark-stained and lacquered in gold, silver, and red takamaki-e with e-nashiji to depict the portly Hotei scratching his rotund belly, wearing a loose-fitting robe opening at the chest, and carrying his large treasure sack on his gnarled cane. The reverse signed in seal form GOCHIKU within a lacquered rectangular reserve.

LENGTH 20 cm

Condition: Excellent condition with minor wear.
Provenance: A private collection in Somerset, England.

Literature comparison:

Two kiseruzutsu by this artist are recorded in The Casal Collection: Inro, Pipe Sheath, Comb (1984) Osaka City Museum of Art, catalogs no. 748 (red maple design) and 749 (a puppy with sandals).

AUCTION COMPARISON

For a related kiseruzutsu executed in similar style and by the same artist (the signature erroneously transcribed as Shorin), see Bonhams, The Edward Wrangham Collection of Japanese Art Part II, 10 May 2011, London, lot 144 (sold for 1,080 GBP).



Estimate EUR 2,000
Starting price EUR 1,000

367 | **HOSAI: AN UNUSUAL
LACQUER AND
STAG ANTLER
KISERUZUTSU
DEPICTING DARUMA**

By Hosai, signed Hosai 芳齋 with seal and studio name Chikokudo 智刻堂
Japan, Meiji period (1868-1912)

Of slender muso-zutsu form, the roiro ground finely incised and decorated in red hiramaki-e with the Zen patriarch Daruma standing on a reed as he traverses the Yangtze river, shrouded in his characteristic robe and cowl blowing slightly in the wind, below an inscription. The insert and neck mount of stag antler and carved in relief with geometric designs. Signed HOSAI (the artist) and inscribed CHIKOKUDO (the studio).

LENGTH 20.7 cm

Condition: Very good condition with minor surface wear.
Provenance: A private collection in Somerset, England.

The inscription may be translated as, "Nine years of labor with no movement or action, sitting meditating, a famous man of virtue known to many", and, "engraved by Hosai, a superior recluse, Chikokudo, with the seal".

Estimate EUR 1,500
Starting price EUR 800





368 | A FINE CARVED EBONY WOOD KISERUZUTSU WITH INSECTS AND FLOWERS

Unsigned
Japan, 19th century

Of muso-zutsu form, the dark wood finely carved in relief with various flowers including peony, lily, chrysanthemum, with leaves, reeds, and grasses, as well as a dragonfly in the upper area and a wasp to the stopper, with a gold fitting housing the cord attachment.

LENGTH 20.7 cm

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

Estimate EUR 2,500
Starting price EUR 1,200

369 | A STAG ANTLER KISERUZUTSU DEPICTING ASHINAGA

Unsigned
Japan, 19th century

Published: Migeon, Gaston (1905)
Masterpieces of Japanese Art, Paris, D.-
A. Longuet, 1905, pl. 82, no. 795.

Of senryu-zutsu form, boldly carved as the long-legged yokai standing on a rocky outcrop, his robe finely incised with dragon and cloud decoration, the face neatly detailed with a stern expression and curled hair.

LENGTH 20.7 cm

Condition: Very good condition with old wear, expected natural flaws, the head and neck with original plugs.
Provenance: Collection Jean Garié.
Hôtel Drouot, Paris, 5-10 March 1906, lot 745. Old label from the Jean Garié sale to base, '745'.

Estimate EUR 2,000
Starting price EUR 1,000





370 | A FINE IVORY
KISERUZUTSU WITH
PINE, BAMBOO AND
CHRYSANTHEMUM,
ATTRIBUTED TO
TOKOKU

Attributed to Suzuki Tokoku (1846-1913), unsigned
Japan, Tokyo, Asakusa District, late 19th
century

Of musozutsu form, superbly carved in high relief against a finely stippled and stained ground with towering bamboo segments bearing neatly incised leaves as well as blossoming chrysanthemum amid clouds, one bamboo segment ingeniously carved both over and under the swirling clouds, the looped cord attachment in the form of a gnarled pine branch.

LENGTH 21.5 cm

Condition: Very good condition with minor surface wear, minimal imperfections to the material, the insert with few minuscule age cracks.
Provenance: Lempertz, Cologne, 6th October 2006.

Although a similar example is recorded by Homin (see literature comparison), the quality of execution may suggest a more likely artist in Suzuki Tokoku (1846-1915).

LITERATURE
COMPARISON

Compare a related ivory kiseruzutsu by Homin, dated 19th century, similarly carved with bamboo and flowers amid clouds against a black-stained ground, also with a cord attachment formed by a gnarled branch, illustrated in Atchley, Virginia / Davey, Neil (2006) The Virginia Atchley Collection of Japanese Miniature Arts, p. 282, no. S11. Compare a related walrus ivory ryusa netsuke, unsigned and attributed to Tokoku, also depicting bamboo and flowers amid clouds, illustrated in Sydney L. Moss Ltd. (2016) Kokusai the Genius: and Stag-antler Carving in Japan, vol. III, p. 194-195, no. 454.

Estimate EUR 3,000
Starting price EUR 1,500

371 | BAIKO: A RARE
MARINE IVORY
KISERUZUTSU
DEPICTING WINGED
CHILDREN

By Baiko, signed Baiko 梅湖
Japan, Tokyo, Asakusa District, late
19th century

Of muso-zutsu form, well carved in relief with a European leather design of a winged child holding a bow beneath another holding aloft a large feather, amid fruit and falling leaves, continued on the reverse, carved with a bird in flight above a leaping squirrel, all against a finely stippled and stained ground, the insert with the seal-form signature BAIKO in relief to the lower end of the carved decoration.

LENGTH 20.5 cm

Condition: Very good condition with expected surface wear and few minor natural fissures.
Provenance: Ex-collection Edward Wrangham (no. 2279), acquired at Bonhams London in 2008. Bonhams, The Edward Wrangham Collection of Japanese Art Part V, 5 November 2014, London, lot 86 (sold for 1,875 GBP). Edward A. 'Ted' Wrangham (1928-2009) formed one of the most important collections of Japanese Art in modern times. His reference book 'The Index of Inro Artists' (1995) is considered one of the most important English-language studies on Japanese lacquer ever published.

The motifs are taken from a European leather design reproduced in Inaba Tsuruyu Shin'emon, Soken kisho (Strange and Wonderful Sword-fittings), vol.7, Furoku netsuke-shi meifu narabi ni zu (Supplement with Illustrations and a List of Netsuke Artists), Osaka, 1781.

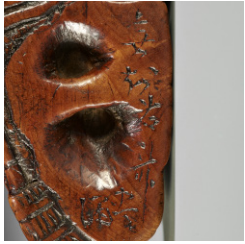
Auction comparison:
Compare a closely related ivory kiseruzutsu depicting the same subject by Kyo, also ex Edward Wrangham Collection, at Bonhams, The Edward Wrangham Collection of Japanese Art Part III, 15 May 2012, London, lot 183 (sold for 2,750 GBP).

Estimate EUR 4,000
Starting price EUR 2,000





10



11



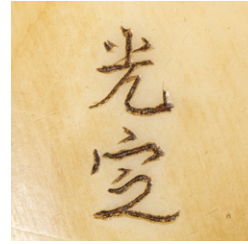
28



38
Okatomo
岡友



39
Nagatomo
長友



76
Mitsusada
光定



78
Mitsuhiro
光廣



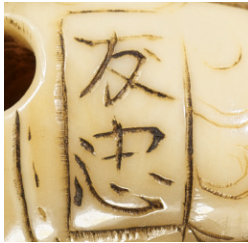
79
Mitsuhiro
光廣



80
Mitsuhiro
光廣



81
Mitsuhiro
光廣



41
Tomotada
友忠



43
Hoshin
奉真



44
Tomotada
友忠



45
Okatori
岡佳



46
Okatori
岡佳



82
Mitsuhiro
光廣



83
Masatsugu
正次



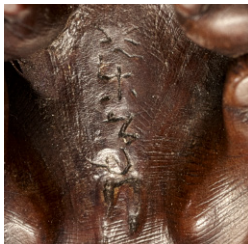
84
Masaka
正香



87
Toyokazu
豊一



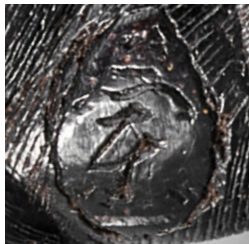
88
Toyokazu
豊一



50
Rantei
蘭亭



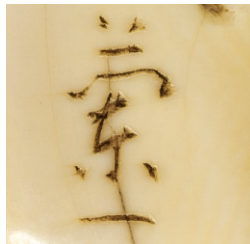
51
Rantei
蘭亭



52
Ranichi
蘭一



53
Ranichi
蘭一



54
Ranichi
蘭一



90
Toyokazu
豊一



91
Toyomasa
豊昌



93
Kiyozumi
清住



94
Tadayuki
忠行



96
Shigemasa
重正



56
Tadamitsu
忠光



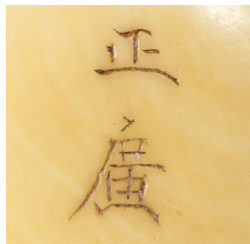
58
Tomotada
友忠



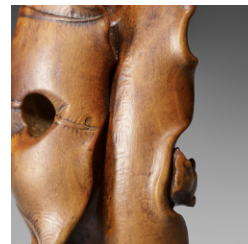
63
Mitsuharu
光春



66
Sadahiro
定廣



67
Masahiro
正廣



97
Seiyodo Tomiharu
青陽堂富春



100
Masatomo
正友



101
Komin
光珉



102
Bokusan
卜山



103
Hokusui
北水



68
Hidechika
秀親



72
Doraku
道乐



73
Doraku
道乐



74
Shigemasa
重正



75
Shukosai Anraku
周公齋安樂



105
Tadatoshi
忠利



106
Tadatoshi
忠利



108
Morikazu
守一



110
Masakata
正方



111
Masayoshi
正慶



114
Tomokazu
友一



115
Tomokazu
友一



116
Masayoshi
正義



117
Tomokazu
友一



119
Ippo
一峰



147
Minko
珉江



149
Minko
珉江



150
Minko
民江



151
Minko
珉江



152
Minko
珉江



120
Ikkan
一貫



122
Tomonobu
友信



123
Tomonobu
友信



124
Tadatoshi
忠利



125
Tadatoshi
忠とし



155
Shuraku
秀樂



156
Shuraku
秀樂



157
Kashun
花春



161
Tokimitsu
時光



162
Chikusai
竹齋



126
Bokuzan
卜山



129
Gekko
月江



130
Ikkyu
一丘



132
Masatami
正民



133
Masayuki
正行



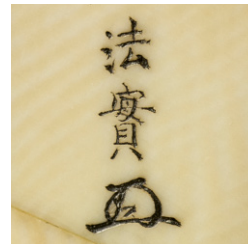
163
Hideharu
秀晴



165
Gyokutei
玉亭



171
Masahiro
正廣



172
Hojitsu
法實



174
Gansui
藏水



134
Seizan
生山



135
Harumitsu
春光



136
Masanao
正直



137
Masanao
正直



138
Masanao
正直



175
Sukekuni
亮国



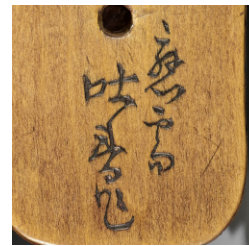
176
Suketada
亮忠



177
Shoko
尚古



178
Shoko
尚古



179
Tosei
吐青



139
Masanao
正直



140
Masanao
正直



142
Masanao
正直



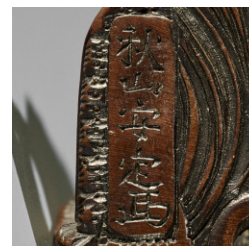
143
Harumitsu
春光



146
Kokei
虎溪



180
Shuzan Yasusada
秋山安定



181
Shuzan Yasusada
秋山安定



182
Eichi
栄一



183
Ikko
一光



184
Ikko
一光



186
Minkoku
珉谷



187
Gessho
月生



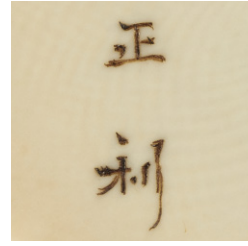
188
Gessho
月生



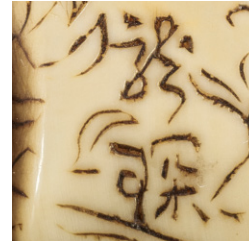
189
Shumin
舟民



190
Shumin
舟民



214
Masatoshi
正利



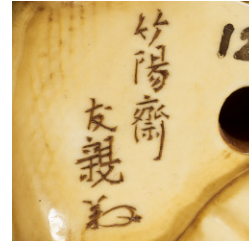
215
Ryutan
龍探



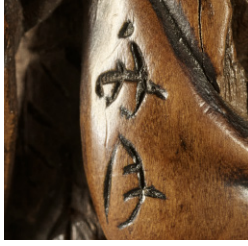
216
Tomochika
友親



217
Tomochika
友親



218
Chikuyosai Tomochika
竹陽齋 友親



191
Shugetsu
舟月



192
Shugetsu
舟月



193
Masamitsu
正光



195



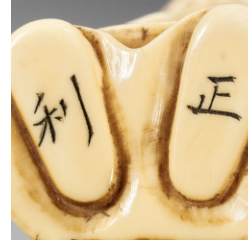
196
Ryugyoku
龍玉



219
Tomochika
友近



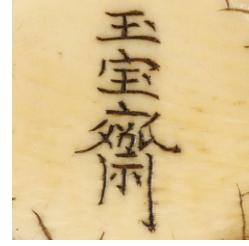
221
Shunsui
春水



224
Masatoshi
正利



225
Chokusai
直齋



226
Gyokuhosai
玉宝齋



197
Sessai
雪齋



200
Ikkei
一圣



201
Santo
山東



202
Miwa
三輪



203
Hoichi
法一



227
Minkoku
眠谷



228
Shokysai
正久齋



230
Nobukazu
信一



231
Hojitsu
法實



232
Hojitsu
法實



204
Masachika
正親



205
Chikusai
竹齋



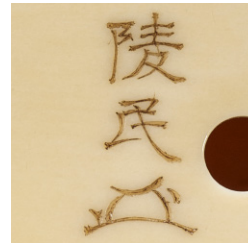
206
Masahiro
正廣



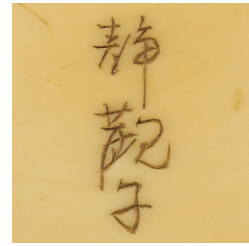
207
Jushi
壽之



208
Juichi
壽一



233
Ryomin
陵民



234
Seikanshi
靜觀子



235
Kosai Moritoshi
孝齋 守壽



236
Sansui
山水



237
Shibayama
芝山



209
Ikksai
一光齋



210
Kagetoshi
景利



211
Kagetoshi
景利



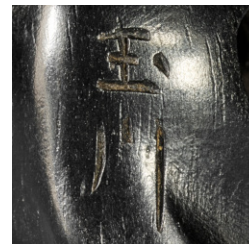
212
Kagetoshi
景利



213
Kagetoshi
景利



238
Kyokusei
旭生



240
Gyokusen
玉川



241
Kyokko
旭光



242
Kikugawa
川



243
Josui
如水



245
Tokisada
時定



253
Tomotada
友忠



256
Hakusai
白齋



257
Mitsutoshi
光利



262
Koku
谷



293
Yozei
楊成



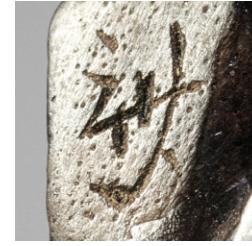
294
Kyoka
万年



295
Josui
如水



297
Chozan
彫山



298
Issai
一齋



263



264
Koku
谷



266
Koku
谷



267
Kokusai
谷齋



268
Koku
谷



304
Tenmin
天民



306
Ryumin
立民



307
Minkoku
民國



310
Yoshisato
芳里



322
Kangetsu
閑月



271
Rensai
蓮齋



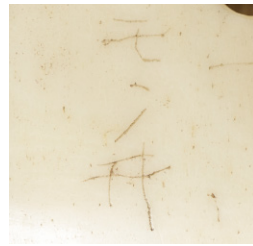
274
Masayuki
正之



277
Haruji
春氏



278



280



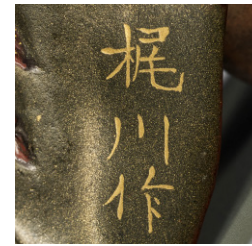
327
Hojusai
寶珠齋



328
Kansai
寬哉



329
Zeshin
是眞



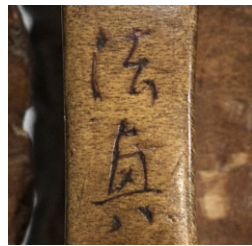
333
Kajikawa
梶川



336
Kajikawa
梶川



282
Mannen
万年



283
Hoshin
法眞



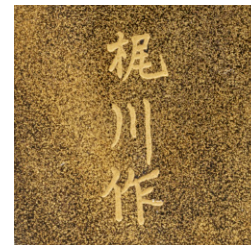
284
Soshi
藻之



285
Deme Uman
出目右滿



286
Deme Uman
出目右滿



337
Kajikawa
梶川



340
Inaba
稻葉



341
Shisen
芝船



342
Shokasai
松花齋

Shibayama
芝山



343
Shokosai
松光齋



287



288
Sukenori
亮則



289



291
Tessai
鐵哉



292
Tessai
鐵哉



344
Shokasai
松花齋



354
Toshihide
壽秀



355
Sadashige
定重



356
Jo O
常翁



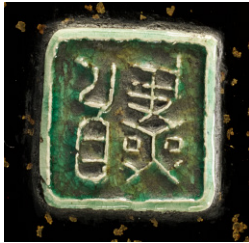
358
Shokosai
松光齋



359
Kenya
乾也



360
Kenzan
乾山



361
Kan
觀



362
Hochinsai
寶琬齋



365
Koshin
光真



366
Gochiku
松林



367
Hosai
芳齋



371
Baiko
梅湖

IMPRINT

Publisher

Galerie Zacke founded 1968 ©
SZA Versteigerungen & Vertriebs GmbH
1070 Wien
Mariahilferstraße 112, Stiege 1, 2. Stock
Austria, Europe

Tel (0043-1) 532 04 52
Email: office@zacke.at

Editors

Lukas Zacke
Marion Schor

Experts

Lukas Zacke
Max Zacke

Assistance with Signature readings

Mieko Gray

Photography

Georg Bodenstein

Design

Hermann Kienesberger

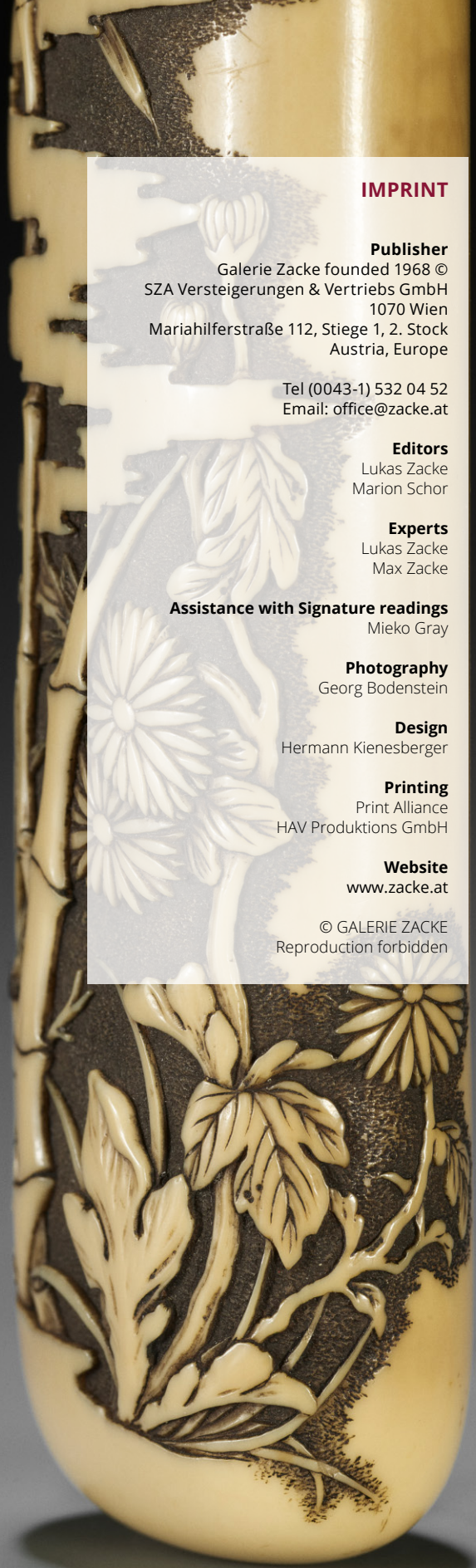
Printing

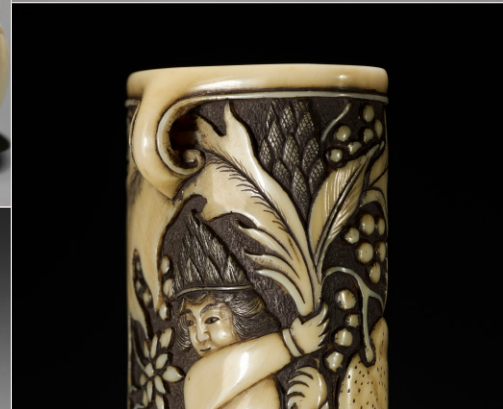
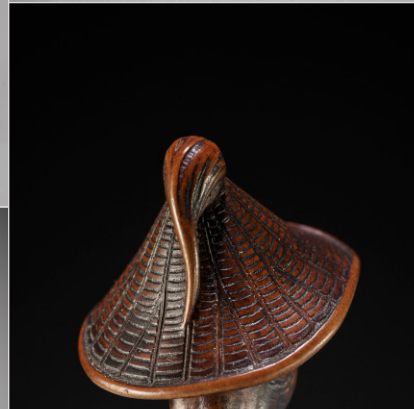
Print Alliance
HAV Produktions GmbH

Website

www.zacke.at

© GALERIE ZACKE
Reproduction forbidden







ZACKE

SINCE 1968



1070 VIENNA AUSTRIA
MARIAHILFERSTRASSE 112

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

www.zacke.at