

Fine Netsuke & Sagemono

AUCTION

Friday,
4 November
2022



ZACKE

SINCE 1968





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
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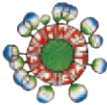
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ON DATE **4 NOVEMBER 2022, AT 1:00PM CET**

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ON DATE **4 NOVEMBER 2022, AT 1:00PM CET**

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**Visit us in Vienna and view our
auction exhibition on 2-4 November**



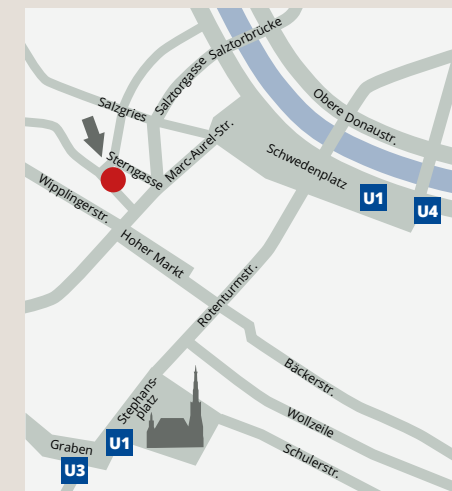
**We invite you to take part in the
auction in our new showroom**

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Our new address is Sterngasse 13, 1010 Vienna. We're located in the heart of Vienna's iconic first district, only a seven-minute walk away from the Stephansdom.

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SESSIONS OVERVIEW

AUCTION ON FRIDAY,
4 NOVEMBER 2022

SESSION ONE | PRINT CATALOG

Lots 1-211
Starting at 1.00 pm CET



SESSION TWO | CATALOG ONLINE

Lots 212-284
Starting at 5.00 pm CET



HALLOWEEN HAS BEEN MOVED TO NOVEMBER 4TH

Join us in the festivities and navigate through our autumn sale full of other-worldly creatures, demons, ghosts, goblins, crows and of course bats!

This year's autumn sale is divided into two sections – Session 1 and Session 2. Session 1, viewable here in the print catalog and online, features a closely curated selection of fine netsuke and sagemono. Of note are the contemporary netsuke (lots 148-169), mostly from the collection of Gabor Orszagh, a passionate collector who has a keen eye for contemporary netsuke of exceptional quality. An interesting group of antique netsuke from Gabor Orszagh's collection are spread out throughout the sale as well. Also, the intro in this sale are arguably the best we have had on offer yet.

Session 2 is viewable online on www.zacke.at and features many interesting netsuke at attractive prices. Previously these were always included in the printed catalog, but we have received feedback that our catalogs have gotten too large (and heavy!) and therefore we decided to split this sale into two sessions this time. The 73 pieces in session 2 will be auctioned off starting at 5 PM on the day of the sale, so be sure not to miss out!

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.

We hope you will enjoy browsing through the print and online catalog and look forward to you joining us on the day of the sale!



LOT 167 - MICHAEL BIRCH: TRUST ME
(EVEN MOTIVATED GHOSTS DO IT)

Lukas Zacke & Galerie Zacke Team

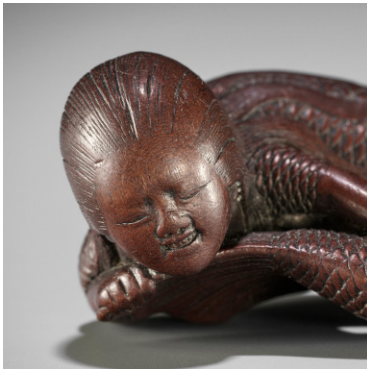
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A Selection of Fine Contemporary Netsuke
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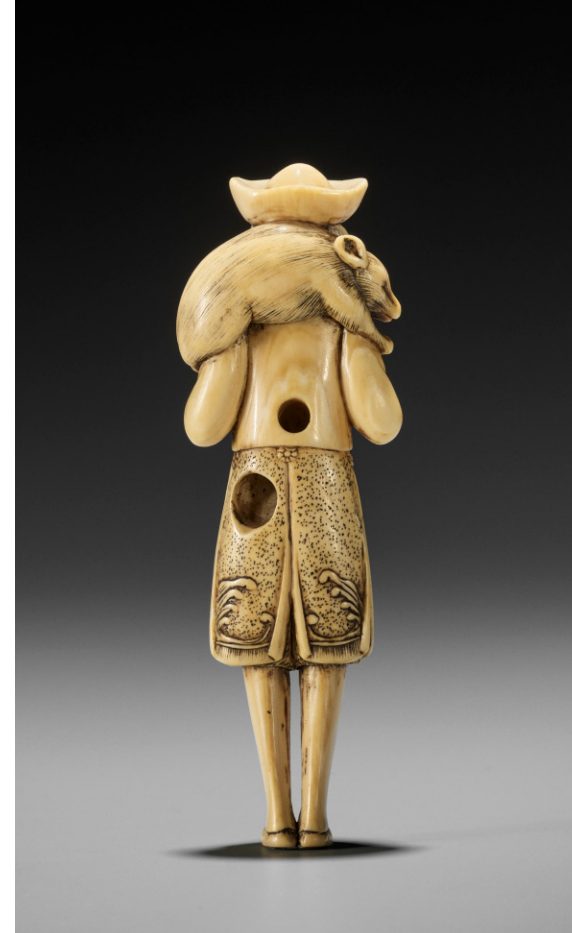
Fine Sagemono and Inro
Lots 170 to 211 234

Artist Signatures 288



FINE NETSUKE FROM EDO TO MEIJI





1 A SUPERB IVORY NETSUKE OF A DUTCHMAN

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

The proudly standing Dutchman wearing a European hat and lozenge wig, holding the legs of a boar which is slung over his back, the fur of the limp creature neatly incised. The Dutchman's coat is finely stippled and engraved with crashing wave designs on the hem. The back bearing a stunning honey-yellow patina and with two generously excavated himotoshi placed at an angle and formed by one larger and one smaller hole.

HEIGHT 9.2 cm

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

Literature comparison: The carver is familiar from the very distinctive sharp and dramatically undercut chin, as well as the style of decoration to the coat. For a similar example, see the catalog of the H.G. Beasley collection, Sotheby's, 14th March 1984, London, lot 87, illustrated in color on p. 43. Another is illustrated in Eskenazi Ltd. (1993) Japanese Netsuke from the Carré Collection, no. 1, and illustrated on the cover of the catalog.

AUCTION COMPARISON: For a closely related ivory netsuke, likely carved by the same hand, of slightly larger size (10.1 cm) see Zacke, Fine Netsuke & Sagemono, 29 October 2021, Vienna, lot 5 (sold for 20,856 EUR).

Estimate EUR 15,000
Starting price EUR 8,000





2
**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, Bernhard (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**). **Mark T. Hindson**

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 8,000





3
RANTEI: A VERY RARE WOOD NETSUKES OF KADORI MYOJIN WITH NAMAZU

By Hogen Rantei, signed Rantei 蘭亭
 Japan, Kyoto, late 18th to early 19th century, Edo period
 (1615-1868)

A large and compact netsuke depicting Kadori Myojin clambering atop a namazu trying to calm its movements by pressing down its head with a hyotan (double gourd), wearing only a fundoshi (loincloth), the man's legs wide apart, his muscular body finely outlined, their eyes inlaid. Generously excavated himotoshi underneath, signed in the typical manner of the artist in soshō (cursive script) RANTEI.

LENGTH 6 cm

Condition: Very good condition, minor surface wear, a minuscule chip to one gill.
 Provenance: European collection.

Wood netsuke by Rantei, who earned the honorary Buddhist title of Hogen during his lifetime, are rare, his favored medium for netsuke being ivory. Furthermore, the present subject seems to be unrecorded.

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:
 Compare a related ivory netsuke of a man with blowfish by Rantei, note the closely related facial features, illustrated in Arakawa, Hirokazu, The Go Collection of Netsuke. Tokyo National Museum, 1983, p.84-85, no. 150.



Estimate EUR 8,000
 Starting price EUR 4,000



4
AN EXQUISITE IVORY NETSUKE
OF A DIVING GIRL (AMA)

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

An exquisite ivory netsuke depicting a diving/fisher girl (ama) with an elaborate hairstyle holding an awabi shell in one hand before her body, the other holding a strand of her hair. Her finely inked hair is parted in the middle, revealing her sensually sculpted, supple breasts, and her back. Her straw skirt resembles a minogame's tail and is, like her hair, treated with sumi ink. Her facial features are crafted sensitively; she has plump, full cheeks, her eyes are cast downwards, and she wears a gentle smile. She lifts one foot ever so slightly, lending movement to the composition. The ivory is beautifully worn with spots of honey patina. Large, asymmetrical, and generously excavated himotoshi to the reverse.

This is certainly one of the finest and most characterful netsuke depicting an ama.

HEIGHT 7.4 cm

Condition: Very good condition. The ivory slightly worn with few expected age cracks. The right foot with an old worn-down chip and a tiny restoration to one toe.

Provenance: Sold at Zacke, Fine Netsuke & Sagemono, 25 September 2020, Vienna, lot 28 (**sold for 9,480 EUR**). A private collection, acquired from the above.

Estimate EUR 8,000
Starting price EUR 4,000



5
**A SUPERB, LARGE AND RARE IVORY NETSUKES
 OF A TENNIN (BUDDHIST ANGEL)**

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

The Buddhist angel (apsara in Sanskrit) depicted in mid-flight, her celestial scarf and the tail feathers of her hagoromo (feather dress) swaying gracefully in the wind. Her hair is tied in a high chignon mounted by a chrysanthemum-tiara and she wears exquisite feather earrings. With both hands she holds a sho (mouth organ). Her facial features reflect her beauty and divinity as she smiles gracefully. The ivory bearing a lovely, warm, and lustrous patina. Good asymmetrical himotoshi through the underside, the larger hole generously excavated to accommodate the knot.

This is certainly the largest and finest example of a tennin we have seen.

LENGTH 7.9 cm

Condition: Good condition with associated surface wear and age cracks; stunning patina. Some old and non-distracting chips and losses.



Painting of a tennin

Provenance: Ex-collection Gabor Wilhelm, Paris. Sold at Zucke, Fine Netsuke & Sagemono, 29 October 2021, Vienna, lot 23 (**sold for 15,168 EUR**). A private collection, acquired from the above.

Estimate EUR 12,000
 Starting price EUR 6,000





6
**A TALL IVORY NETSUKE OF
 A FOX PRIEST (HAKUZOSU)**

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

Standing almost completely enveloped in a priest's robe, a large cowl draped over its head, the two ears visible through the cloth at the top, the face with a sly expression and slightly opened mouth showing teeth, its human hands leaning against a long cane. Large, generously excavated himotoshi through the back. Beautiful, deep honey-yellow patina.

HEIGHT 9.5 cm

Condition: Very good condition with expected age cracks.
Provenance: Old Viennese private collection, purchased in 1993.

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

Estimate EUR 3,000
 Starting price EUR 1,500



7
**JUGYOKU: A FINE IVORY MANJU
 NETSUKE DEPICTING A SCENE FROM
 THE KYOGEN PLAY TSURIGITSUNE**

By Ryukosai Jugyoku, signed Jugyoku 壽玉
 Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

Of circular form, the two-part manju finely stained and carved to one side in shishiaibori (sunken relief) with Hakuzosu holding a fox mask in his right and a staff in his left hand, to his right the fox hunter kneeling, cleverly carved in high relief to give a three-dimensional feel to the scene. The reverse engraved with a fox trap below the central himotoshi and signed JUGYOKU.

The combination of the techniques of sunken and high relief is quite rare and cleverly utilized here as it ties into the subject matter of the manju, as the sly fox is depicted in the background, almost lurking in the shadows.

DIAMETER 4.9 cm

Condition: Excellent condition, minor surface wear.

Provenance: Collection Gabor Orszagh, Budapest, Hungary.

The manju depicts a scene from the Kyogen play Tsurigitsune ('Fox trapping'), in which a fox 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 disguise. The fox resumes his natural form and reverts to his wild ways, takes the bait in a trap, and is captured by the fox hunter.

Estimate EUR 1,500
 Starting price EUR 800



**The scene depicted in
 a woodblock print by
 Utagawa Kunisada II,
 dated 1865**



8
**A GOOD IVORY NETSUKU
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 10,000
Starting price EUR 5,000





9
**TOMOCHIKA: A SUPERB AND RARE
 WOOD NETSUKES OF A SPARROW DANCER
 (SUZUME ODORI)**

By Chikuyosai Tomochika I, signed Tomochika 友親
 Japan, Edo (Tokyo), early 19th century, Edo period (1615-1868)

The sparrow dancer raising his left foot dynamically, touching his ankle with his left hand, balled into a fist, the right hand touching his kasa hat. His expression is carved extremely well, and the folds of his robe match the movement of the composition perfectly. Appropriate himotoshi to the back, the larger hole generously excavated to accommodate the knot and signed in boldly incised characters TOMOCHIKA – the work is clearly that of Chikuyosai Tomochika I, founder of the Tomochika school of carvers. The wood bearing a fine, dark patina.

HEIGHT 9.5 cm

Condition: Very good condition, tiny chip to the back of the hat. Some minor expected surface wear, beautiful patina.

Provenance: Formerly the property of the Strong Museum, donated by Margaret Woodbury Strong (1897-1969), a prolific collector and founder and namesake of the museum. With accession no 'MWSM 74.506' lacquered to the side.



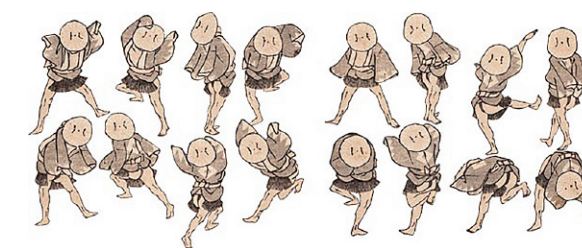
Margaret Woodbury Strong
 (1897-1969)

LITERATURE COMPARISON:

There appears to be only one other netsuke recorded of this subject by Tomochika I, formerly in the Seymour Trower collection, illustrated in Joly, H. L. (1966) Catalogue of the H. Seymour Trower Collection of Japanese Art, pl. IV., no. 74, and in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part B, p. 886.



Estimate EUR 8,000
 Starting price EUR 4,000



Suzume Odori, from a famous manga
 by Katsushika Hokusai

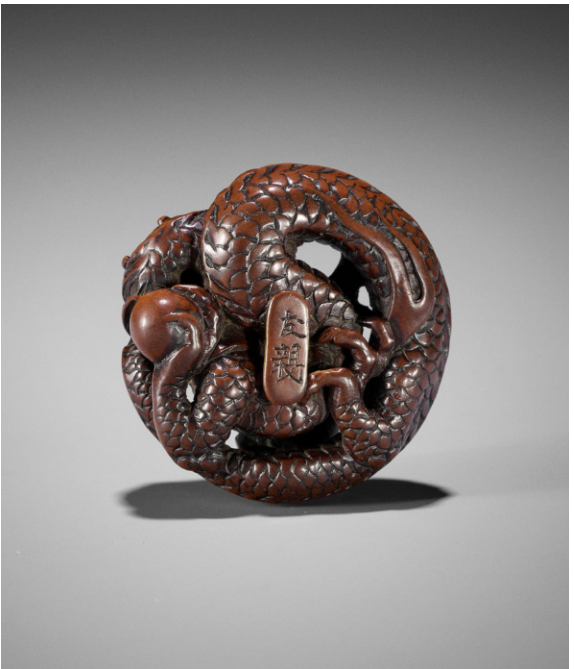


10
**CHIKUYOSAI TOMOCHIKA: A POWERFUL
WOOD NETSUKU OF A COILED DRAGON**

By Chikuyosai Tomochika I, signed Tomochika 友親
Japan, Edo (Tokyo), early 19th century, Edo period (1615-1868)

A remarkably strong and finely carved wood netsuke, brilliantly worked in suikashibori (openwork) as a dragon curled in tight loops and forming a compact composition with its horned head at the top, grasping a tama in its claw, the scales finely incised, the eyes inlaid in dark horn. The well-toned wood is beautifully worn, time has softened every edge, to the point one's fingers glide over its surfaces with delight. Signed underneath on an oval bridge reserve – TOMOCHIKA – the bridge also forming the natural himotoshi.

LENGTH 4.4 cm



Condition: Very good condition, minor wear. Warm, dark patina.
Provenance: British private collection.

Chikuyosai Tomochika, who moved to Edo and founded one of the most prolific studios, is said to have begun his carving life in Kyoto, possibly under the tutelage of Okatomo. His dragons in particular have a distinct Kyoto style.

AUCTION COMPARISON:
Compare a closely related ivory netsuke of a coiled dragon by Chikuyosai Tomochika, at Bonhams, The Harriet Szechenyi Sale of Japanese Art, 8 November 2011, London, lot 104 (**sold for 3,000 GBP**).



Estimate EUR 4,000
Starting price EUR 2,000



11
**TOMOMASA: A SUPERB IVORY
 NETSUKU OF RAKAN HANDAKA SONJA
 CONJURING A DRAGON**

By Tomomasa, signed Tomomasa 友正
 Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

Handaka Sonja dramatically holding his alms bowl aloft, a dragon emerging from it and clawing its way down the rakan's back, its body sinuously twisting, coiling around to the front and roaring obediently at its master, the dragon's eyes inlaid in dark horn. Handaka Sonja in turn pets the dragon on its head, and looks somewhat smugly, his majestic dragon-conjuring feat apparently not causing him any great effort. The ivory is lightly stained, and the details are superbly carved. Handaka Sonja's voluminous robe is dynamically swaying in the wind, his exposed muscular arms and rib cage are powerfully sculpted. Natural himotoshi and signed underneath the robe TOMOMASA. The lightly stained ivory slightly rubbed and bearing a fine patina.

HEIGHT 6.3 cm

Condition: Excellent condition, minor associated surface wear.
Provenance: Collection Gabor Orszagh, Budapest, Hungary.

Tomomasa is probably best known for his idiosyncratic netsuke depicting oni. The present netsuke is unusually powerful and large for the artist.

Estimate EUR 4,000
 Starting price EUR 2,000





12
**A SUPERB IVORY NETSUKE OF
 A ROARING SHISHI WITH CUB**
 Unsigned
 Japan, Osaka, ca. 1780-1800, Edo period (1615-1868)

Published: Sydney L. Moss Ltd. (2006) *More Things in Heaven and Earth*, p. 66, no. 25 (as a comparative example).

The shishi (Buddhist lion) sits upright on its haunches lifting both front paws, its mouth wide opened showing teeth and tongue, the ambiguous lion-like expression somewhere between a fearsome roar and self-mocking amusement. A minutely carved lion cub sits beneath, lifting one paw somewhat hesitantly, trying to copy its parent. The ribs are well rendered, and the vertebrae of the spine are neatly articulated. The beautifully carved bushy tail and curling mane are stained with sumi. One himotoshi to the base, the other between the base and bushy tail. The ivory bearing a superb patina.

HEIGHT 3.5 cm, LENGTH 3.5 cm

Condition: Excellent condition, with only very minor wear to stained details, one age crack to the body.
Provenance: Sydney L. Moss Ltd., London, ex-collection June Schuerch, 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.

AUCTION COMPARISON:
 Compare to a closely related ivory netsuke, undoubtedly carved by the same hand, sold at Zucke, Fine Netsuke & Sagemono, 22 April 2022, Vienna, lot 65 (**sold for 22,140 EUR**).

Estimate EUR 8,000
 Starting price EUR 4,000





13
**A SUPERB IVORY NETSUKES
 OF A ROARING SHISHI WITH ROCK
 AND LOOSE BALL**

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

Published: Sydney L. Moss Ltd. (2006) *More Things in Heaven and Earth*, p. 66, no. 25 (as a comparative example).

The lean and indubitably male beast sits upright on its haunches lifting both front paws, its mouth wide opened showing teeth and tongue. The ribs are well rendered, and the vertebrae of the spine are neatly articulated. On the naturalistically carved base stands an openworked craggy rock containing a loose ball. One himotoshi to the base, the other between the base and bushy tail. The ivory bearing a superb patina.

HEIGHT 3.9 cm, LENGTH 3.8 cm

Condition: Excellent condition with minor surface wear and one fine age crack to the body.

Provenance: Sydney L. Moss Ltd., London, ex-collection June Schuerch, 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.

AUCTION COMPARISON:

Compare to a closely related ivory netsuke, undoubtedly carved by the same hand as the present netsuke, sold at Zacke, Fine Netsuke & Sagemono, 22 April 2022, Vienna, lot 65 (**sold for 22,140 EUR**).

Estimate EUR 8,000
 Starting price EUR 4,000





14
**CHOUNSAI HIDECHIKA: A SUPERB IVORY
 NETSUKU OF A SHISHI WITH YOUNG AND BALL**

By Chounsai Hidechika, signed Chounsai 長雲齋 with seal Hidechika 秀親
 Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)



Powerfully sculpted as a shishi turning its head and roaring while its young clammers over its back, their bodies are padded in muscular tissue and their curling manes and bushy tails are finely incised and stained with sumi. Each shishi has a tiny loose ball inside its mouth and the adult protectively places one paw on a neatly chiseled openworked brocade structure made of silver and enclosing a bright coral ball. The eyes are lined in gilt metal. The underside with two himotoshi through the irregular oval base, as well as the full signature CHOUNSAI with seal HIDECHIKA on an aogai-inlaid plaque.

LENGTH 4.5 cm

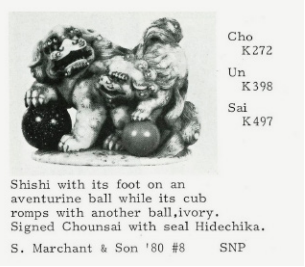
Condition: Excellent condition with minor surface wear and few natural age cracks.
Provenance: Collection Gabor Orszagh, Budapest, Hungary.

LITERATURE

COMPARISON:

Compare to a closely related ivory netsuke of a shishi with cub, by Chounsai Hidechika, illustrated in Lazarnick, George (1981) Netsuke & Inro Artists, and How to Read Their Signatures (LNIA), Vol. 1, p. 457.

Estimate EUR 5,000
 Starting price EUR 2,400





15
**HIDECHIKA: A POWERFUL IVORY
NETSUKE 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.

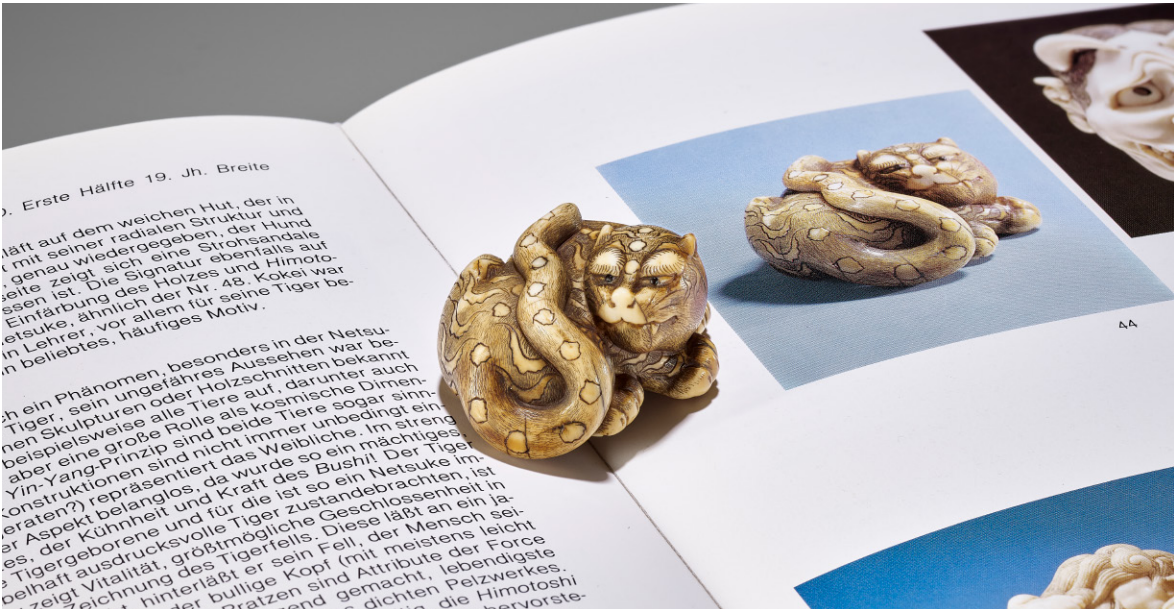
LENGTH 4.3 cm

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 2,500
Starting price EUR 1,200



16
**A POWERFUL OSAKA SCHOOL IVORY
NETSUKE OF A CROUCHING TIGER**

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

Published: Zacke (1989), Netsuke von Meistern, no. 44.

Boldly carved and deeply stained, with particular attention devoted to the fur coat of alternating stripes and circles against the neatly incised fur. The bulky creature does its very best to look fierce, its head turned back, the eyes inlaid, the animal about to snarl with sharp fangs showing at the corners of the mouth. The thick tail curls over the back and the massive, chubby paws are firmly pressed against the ground. Small himotoshi underneath, the cord channel generously excavated. A compact and pleasingly tactile ivory netsuke bearing a fine patina.

LENGTH 4.4 cm

Condition: Very good condition, minor surface wear and expected age cracks. Fine patina. Natural nerve channels are brilliantly incorporated into the design forming part of the tiger's fur coat.



Provenance: Old Viennese private collection, purchased from Galerie Gemini in 1990.

The tiger (tora) is the third animal of the Asian zodiac and represents courage, resilience, and strength. It also plays an important role in Daoist philosophy providing a counterpoint to the dragon (tatsu). The tiger is not native to Japan; therefore, images of tigers were only known from Chinese paintings or on rare occasions when the tiger's fur was imported into Japan. This brings to mind a Japanese proverb - "When the tiger dies, he leaves his skin, the man his name".

AUCTION COMPARISON:
For a closely related ivory netsuke see Bonhams, Fine Japanese Works of Art, 22 March 2022, New York, lot 3019 (**sold for 4,636 USD**). Another closely related ivory netsuke was sold at Lempertz, Asian Art, 27 June 2020, Cologne, lot 329 (**sold for 4,000 EUR**).



Estimate EUR 4,000
Starting price EUR 2,000





17
YOSHIMASA: AN IVORY NETSUKE OF HOTEI

By Yoshimasa, signed Yoshimasa 吉正
Japan, Kyoto, late 18th century, Edo period (1615-1868)

Of large triangular section, Hotei seated, his right arm resting on his treasure bag and holding an uchiwa (fan), the left hand on his knee, dressed in a loose robe revealing his potbelly, the robe engraved with details of clouds and formalized waves. His face with a joyful expression framed by pendulous earlobes, the eyes inlaid in dark buffalo horn. Large himotoshi through the base and back, signed YOSHIMASA in a rectangular reserve.

HEIGHT 4.3 cm

Condition: Very good condition, minor wear, few natural age cracks. Fine, honey-yellow patina.

AUCTION COMPARISON:
Compare a related ivory netsuke of Hotei by Yoshitomo, at Christie's, An Important European Collection of Netsuke, 14 November 2001, London, lot 68 (**sold for 10,575 GBP**).

Estimate EUR 3,000
Starting price EUR 1,500



18
GARAKU: A POWERFUL IVORY NETSUKE OF AN OX WITH OXHERD

By Risuke Garaku, signed Tomotada 友忠
Japan, Osaka, late 18th century, Edo period (1615-1868)

Finely carved as a recumbent ox with a young oxherd, the boy dressed in an elaborately decorated robe, holding the rope halter of the ox as he tries to clamber onto its back. The ox with curled horns, piebald fur, and inlaid eyes. Generously excavated himotoshi through the underside and signed Tomotada in an oban-shaped reserve.

The work is stylistically quite clearly that of Risuke Garaku, the oban-shaped signature reserve being also characteristic of the artist. It is not uncommon that the works of Garaku and Tomotada are signed interchangeably, indicating that these artists must have worked together at some point in time.

LENGTH 6.4 cm

Condition: One foot, one horn, and a section of one ear are restored to near invisibility. Otherwise, fine condition with typical wear and age cracks. Presents beautifully.

AUCTION COMPARISON:
Compare to a closely related ivory netsuke of an ox with oxherd by Garaku, at Bonhams, The Edward Wrangham Collection of Japanese Art, Part IV, 6 November 2013, London, lot 60 (**sold for 4,375 GBP**).

Estimate EUR 3,000
Starting price EUR 1,500





19
**OKAKOTO: A RARE IVORY NETSUKU
OF A RUNNING BOAR**

By Yamaguchi Okakoto, signed Okakoto 岡言
Japan, Kyoto, late 18th century, Edo period (1615-1868)

Finely carved as a galloping boar, its hind legs pushed back, front legs slightly bent, ears drawn back, and body arched, all in a dynamic forward motion. The hairwork is neatly incised and the eyes are inlaid in dark horn. The underside with large, generously excavated himotoshi and the signature within a rectangular reserve OKAKOTO. The ivory bearing a fine patina.

LENGTH 5.2 cm

Condition: Good condition with expected age cracks and surface wear. The right front leg restored.

Provenance: Collection Gabor Orszagh, Budapest, Hungary.

Yamaguchi Okakoto, pupil and younger brother of Yamaguchi Okatomo, was a brilliant carver and excelled at carvings of animals. His work is considerably rarer than those of other members of the Oka- school.

Literature comparison: A very similar ivory netsuke of a running boar by Okakoto, formerly in the Victor Topper collection, is illustrated in Hurtig, Bernard (1973) Masterpieces of Netsuke Art: One Thousand Favorites of Leading Collectors, no. 747.

AUCTION COMPARISON:
Compare to a closely related ivory netsuke of a running boar, unsigned but in the style of Okatomo, sold at Bonhams, Fine Netsuke from the Adrienne Barbanson Collection, 13 May 2013, London, lot 25 (**sold for 16,250 GBP**). Also compare to a closely related ivory netsuke of a galloping boar, by Okatomo, sold at Bonhams, The Julius and Arlette Katchen Collection of Fine Netsuke Part I, 8 November 2016, London, lot 121 (**sold for 5,250 GBP**).



Estimate EUR 6,000
Starting price EUR 3,000





20
**TOMOTADA: A FINE IVORY
 NETSUKE OF A WOLF WITH
 HAUNCH OF VENISON**

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

Carved as an emaciated wolf seated snarling as he traps the haunch of a deer beneath his paw, the fur rendered with finely etched lines and stained dark, the eyes inlaid in dark horn, the signature TOMOTADA finely incised within a rectangular reserve to the underside of one of the hind paws.

HEIGHT 3.5 cm, LENGTH 4.6 cm

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

LITERATURE COMPARISON:

A closely related netsuke by Tomotada is in the collection of the Metropolitan Museum of Art, accession number 29.100.918, and another is illustrated with a line drawing in Meinertzhagen / Lazarnick (1986) MCI, Part B, p. 917.



AUCTION COMPARISON:

Compare a closely related ivory netsuke by Tomotada, of slightly larger size, at Christie's, Japanese and Korean Art, 16 September 2003, New York, lot 247 (**sold for 9,560 USD**), and a related netsuke by Tomotada of a wolf with a clam at Bonhams, Fine Japanese Art, 17 May 2018, London, lot 92 (**sold for 9,000 GBP**).



Estimate EUR 8,000
 Starting price EUR 4,000



21
**A SUPERB KYOTO SCHOOL IVORY
NETSUKES OF A TIGER WITH CUB**

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

A remarkably powerful and superbly carved ivory netsuke of a tiger placing one paw protectively on its young cub which attempts to climb up on the adult's side somewhat half-heartedly. The adult tiger's thick tail curls around its body, terminating underneath the cub, while the cub's tail curls around the parent's left front paw, forming a compact and pleasingly tactile composition. What really sets this netsuke apart, however, is the gorgeous, lustrous honey-yellow patina, clearly being handled lovingly by several generations, the tiger's fur coat markings and hairwork heavily worn down, though still clearly visible in the crevices and at irregular intervals throughout the carving. The underside shows the superbly carved, chubby paws and the large, generously excavated himotoshi, tucked away underneath the adult tiger's belly.

LENGTH 4.7 cm, HEIGHT 3.1 cm

Condition: Very good, undamaged condition. The heavily worn ivory bearing a stunning patina.

Provenance: Old Viennese private collection, purchased in 1993.

The netsuke is unsigned, however can be confidently attributed to the hand of Tomotada, but it is our opinion that this netsuke requires neither signature nor attribution and stands strongly very much by itself.

The tiger (tora) is the third animal of the Asian zodiac and represents courage, resilience, and strength. It also plays an important role in Daoist philosophy providing a counterpoint to the dragon (tatsu). The tiger is not native to Japan; therefore, images of tigers were only known from Chinese paintings or on rare occasions when the tiger's fur was imported into Japan. This brings to mind a Japanese proverb - "When the tiger dies, he leaves his skin, the man his name".

AUCTION COMPARISON:

Compare to a closely related ivory netsuke by Tomotada sold at Zacke, Fine Netsuke & Sagemono, 16 April 2021, Vienna, lot 53 (**sold for 37,920**



EUR). Another closely related ivory netsuke by Tomotada was sold at Bonhams, Fine Japanese Works of Art, 19 March 2013, New York, lot 2140 (**sold for 31,250 USD**).

Estimate EUR 25,000

Starting price EUR 12,000





22
**A SUPERB IVORY NETSUKE
OF A DOG WITH SANDAL**

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

Superbly carved as a recumbent male dog, the body slightly curved, its head lowered and biting into the strap of a worn sandal. The tail at the end forms a pleasing curl. The ivory is beautifully worn, the finely incised, sumi-stained hairwork almost entirely worn away leaving behind a stunning deep yellow patina, turning golden brown in the back. The dog has a rather peculiar expression, unlike any of the works of the famous Kyoto masters such as Tomotada, Masanao, Okatomo, or Yoshinaga, but rather the netsuke has an Osaka feel to it, perhaps more similar to the output of Gechu. A comparison can also be made to the work of Takenobu, though Takenobu's suspected active period was later. The underside shows the well carved sandal, and the large and generously excavated himotoshi.

LENGTH 6 cm

Condition: Very good condition, the ivory heavily worn with a superb patina. Several natural age cracks.
Provenance: British private collection.

Estimate EUR 10,000
Starting price EUR 5,000



Compare to the famous netsuke of
a shaggy dog with pup by Gechu, ex-
collection Julius & Arlette Katchen





23
**A RARE WOOD NETSUKE
 OF A COCKEREL ON AWABI**

Unsigned
 Japan, second half of 19th century

Finely carved, the rooster standing on top of an awabi shell – a quite unusual subject pairing. The proud cockerel turns its head slightly to the left, the eyes inlaid in dark horn, and the plumage and long tail feathers very finely incised. Natural himotoshi. The well-toned wood bearing a fine patina.

HEIGHT 4.6 cm

Condition: Excellent condition.
 Provenance: German private collection.

Estimate EUR 1,000
 Starting price EUR 500



24
**OKATOMO: AN IVORY
 NETSUKE OF A COCKEREL**

By Yamaguchi Okatomo, signed Okatomo 岡友
 Japan, Kyoto, late 18th- early 19th century, Edo period (1615-1868)

The cockerel or rooster (tori) sits proudly, its head turned backwards, with finely carved plumage and long elegant tail feathers, the eyes inlaid in dark horn. The underside shows the asymmetrical, generously excavated himotoshi, the tucked in feet and the signature inside a rectangular reserve OKATOMO. The ivory bearing a fine, yellowish honey patina.

LENGTH 4.2 cm

Condition: Very good condition, minor wear, some natural age cracks. An old, worn-down chip to the edge of one wing.
 Provenance: French private collection.

AUCTION COMPARISON:
 Compare to a closely related ivory netsuke of a cockerel by Okatomo, sold at Bonhams, Netsuke from a European Collection, 8 May 2016, London, lot 38 (**sold for 3,750 GBP**).



Estimate EUR 5,000
 Starting price EUR 2,400





25
A SUPERB IVORY NETSUKE OF A SNAKE PREYING ON A FROG, ATTRIBUTED TO MASATSUGU

Attributed to Kaigyokusai Masatsugu (1813-1892), unsigned
Japan, Osaka, c. 1850, Edo period (1615-1868)

The ivory finely stained and depicting a large and densely coiled snake (hebi), forming a compact composition, with very precisely and realistically rendered details – almost frightening with its mouth wide open, showing teeth and a flickering tongue, the poor frog (kaeru) crushed by its body. The eyes are inlaid in dark horn. The depiction is an allusion to the sansukumi motif, meaning ‘mutual control’. The snake will consume the frog, however there is a catch – the frog has already eaten a poisonous snail, so too the snake must perish. Natural himotoshi. Unsigned, however most likely an early work by Kaigyokusai Masatsugu or by one of his followers.

HEIGHT 3.9 cm

Condition: Good condition with minor wear and few age cracks.
One plug to a nerve channel is lost.

Provenance: Collection Gabor Orszagh, Budapest, Hungary.

AUCTION COMPARISON:

For a closely related example of a snake and frog by Kaigyokusai Masatsugu, signed Masatsugu, see Zacke, Fine Netsuke, Sagemono & Okimono, 24 November 2018, Vienna, lot 16 (**sold for 13,904 EUR**). Another closely related ivory netsuke of a snake preying on a monkey, by Kosai, was sold at Zacke, Fine Netsuke & Sagemono, lot 85 (**sold for 6,952 EUR**).

Estimate EUR 4,000

Starting price EUR 2,000



26
MASATAMI: A FINE WOOD NETSUKE OF A SNAKE COILED AROUND A TORTOISE

By Masatami, signed Masatami 正民 to 刀
Japan, Ise-Yamada, second half of 19th century

Finely carved, the snake tightly coiled around the tortoise, the scales of the snake and carapace of the tortoise carved with intricate detail and a heightened sense of naturalism. The underside is equally well-carved, the cord channel runs through underneath the snake's thick body. The tortoise's eyes are inlaid in dark horn and the snake's eyes are inlaid in pale horn. The two reptiles were thought to have been from the same species due to their similar head shape. Therefore, rather than being engaged in a battle, these two creatures are depicted in a loving embrace. Signed underneath MASATAMI (Shomin) to [carved by Masatami].

LENGTH 5.5 cm

Condition: Excellent condition with only very minor surface wear.
Provenance: From an old German private collection.

AUCTION COMPARISON:

Compare to a closely related wood netsuke sold at Zacke, Fine Japanese Art, 4 June 2021, Vienna, lot 218 (**sold for 4,045 EUR**). Another closely related wood netsuke was sold at Lempertz, Auction 1146, 7 December 2019, Cologne, lot 226 (**sold for 4,464 EUR**).

Estimate EUR 4,000

Starting price EUR 2,000





27
**SHUYA: A WOOD NETSUKE
OF GAMA SENNIN ON A TOAD**

By Shuya, signed Shuya 秋冶
Japan, Echigo province, first half of 19th century, Edo period
(1615-1868)

Published:
International Netsuke Society Journal (INSJ), 2001, vol. 21, no. 3, p.
29. (illustrated in a full-page advert by Sydney L. Moss Ltd.)

Depicting Gama Sennin sleeping blissfully on the back of a massive
toad, looking upwards, dressed in the typical mugwort cape and
girdle. The toad with its head raised in an expression of irritated
dismay, its body amusingly flattened, the eyes inlaid and ringed
in metal, its masterfully carved warty skin contrasting with the
smooth underside, the feet tucked neatly under its body. Himotoshi
underneath, signed in boldly carved characters SHUYA - a pupil
of the great Yasusada Shuzan. It is likely that Yasusada Shuzan
originated this model, but Shuya's strongly individual flavour has
improved upon his teacher's example.

LENGTH 4.1 cm

Condition: Very good condition, minor wear. Fine, smooth patina.
Possibly some old, worn-down chips to the edges of the webbed
feet.

Provenance: Ex-collection Raymond and Frances Bushell. A
French private collection. Purchased at Rosemary Bandini, 2012.



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

The Japanese legend of Gama Sennin (English 'Toad Immortal') is
based on the legendary Chinese figure Liu Hai, who is generally
shown accompanied by a toad. According to legend, he can assume
the shape of a toad himself. Chinese prototypes of this theme
sometimes represent the immortal sitting on or resting his foot on
the animal and holding a string of gold coins.

LITERATURE COMPARISON:

Compare a near identical netsuke of Gama
Sennin on a toad by Yasusada Shuzan, circa
1820, illustrated in Rutherford and Bandini,
The Sheila M. Baker collection of Japanese
netsuke and inro, 2011, no. 5. Another closely
related wood netsuke by Shuya, the face
similarly carved, is illustrated in Lazarnick,
George (1981) Netsuke & Inro Artists, and
How to Read Their Signatures, vol. 2, p. 1013.



Estimate EUR 6,000
Starting price EUR 3,000

28
**HIDARI ISSAN: A FINE WOOD NETSUKE
OF A PILE OF DESSICATED FISHES**

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

Depicting a pile of five fishes overlapping each other, their
desiccated skins minutely detailed and stippled, the wood bearing
a fine patina, and the eyes inlaid in mother-of-pearl with black-
lacquered pupils. Several options for natural himotoshi due to the
open-worked nature of the netsuke. Signed within an oval reserve
HIDARI ISSAN.

LENGTH 4.2 cm

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

AUCTION COMPARISON:

Compare to a closely related wood
netsuke, formerly in the collection of M.T
Hindson, illustrated in Bandini, Rosemary
(2019), The Larry Caplan Collection of
Japanese Netsuke, no. 41.



Estimate EUR 2,500
Starting price EUR 1,200





29
**RYOSAI: A SUPERB WOOD OF
A FROG ON A LOTUS POD**

By Eguro Ryosai, signed Ryosai 良齋 to 刀
Japan, Takayama, Hida province, late 19th century

Finely carved, the frog naturalistically modeled with beautifully textured skin and inlaid eyes, perched on a twisted lotus pod stalk, the base showing the typical markings and the end neatly stippled. Note the superbly carved webbed feet, typical for this school of carvers who excelled in naturalistic netsuke of frogs. Himotoshi through the stalk and signed RYOSAI to [carved by Ryosai].

LENGTH 4.3 cm

Condition: Very good condition, minor surface wear, possibly an old chip to the very edge of one webbed foot.
Provenance: European collection.

AUCTION COMPARISON:
A closely related wood netsuke of a frog on lotus stalk, by Sukenao, was sold at Christie's, Art of Japan, 8 December 2016, London, lot 24 (**sold for 8,750 GBP**).

Estimate EUR 6,000
Starting price EUR 3,000





30
**SHUCHIKU: A SUPERB WOOD NETSUKE
OF A FAT TOAD ON LOTUS LEAF**

By Shuchiku (Akitake), signed Shuchiku 秋竹
Japan, Iwami province, c. 1800, Edo period (1615-1868)

Published: Bandini, Rosemary (2014) Japanese Netsuke of the
Collection of Teddy Hahn, no. 41.

Superbly carved as a fat toad resting with splayed legs on top
of a curled up lotus leaf. The warty skin is rendered with raised
ukibori pimples, and the equally well-carved underside shows ever
so slightly raised radial veins on the lotus leaf. Natural himotoshi
through the curved stem of the leaf and signed within a raised
oval reserve SHUCHIKU. The artist appears to be unrecorded,
the carving style is reminiscent of toads by Mitani Goho of the Aki
province.

LENGTH 4.7 cm

Condition: Very good condition with minor surface wear, old chip to
the edge of one foot, occasional light scratches on the underside.
Superb patina.

Provenance: Ex-collection Teddy Hahn, Darmstadt. Sold at Zacke,
Fine Netsuke & Sagemono, 29 October 2021, Vienna, lot 143 (**sold
for 4,045 EUR**). Austrian private collection, acquired from the
above.

AUCTION COMPARISON:

Compare to a related wood netsuke of a
toad in bamboo by Mitani Goho, sold at
Bonhams, The Robert S. Huthart Collection
of Iwami Netsuke Part I, 15 May 2019,
London, lot 73 (**sold for 31,312 GBP**).



Estimate EUR 4,000
Starting price EUR 2,000





31
**SHIGEMASA: A FINE AND RARE WOOD
NETSUKE OF A CRAB ON AWABI**

By Shigemasa, signed Shigemasa 重正 with kakihan
Japan, Nagoya, mid-19th century, Edo period (1615-1868)

Intricately carved and exhibiting a masterful use of various stains and textures (typical for this artist), with fine stippling and incision work, depicting a crab atop an upturned awabi with one its claws stuck in a hamaguri, the other held before its mouth. Natural himotoshi found on the underside between further shells, along with the signature SHIGEMASA within a raised rectangular reserve.

LENGTH 4 cm

Condition: Good condition with typical surface wear. Old restoration to one claw and one leg.

Provenance: Ex-collection Teddy Hahn, Darmstadt, purchased in 2002 from Barry Davies, London, **for 2,300 GBP**. Sold at Zacke, Fine Netsuke & Sagemono, 29 October 2021, Vienna, lot 86 (**sold for 2,781 EUR**). Austrian private collection, acquired from the above.

LITERATURE COMPARISON:

A similar netsuke of an awabi and crab by Shigemasa was exhibited by Zacke in 1988, Japanische Netsuke - 7. Ausstellung 1988, no. 35.

Estimate EUR 2,500
Starting price EUR 1,200



32
YOSUI: A RARE WOOD NETSUKE OF A SQUID

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

Finely carved as a squid with a large smooth head, its tentacles forming a compact bundle below, two of them touching its head in an amusing gesture, the suckers neatly carved. The wood is lightly stained and beautifully polished. The eyes of the cephalopod are inlaid in reddish horn. Large, generously excavated himotoshi through the back above the signature YOSUI.

HEIGHT 5.3 cm

Condition: Excellent condition, minor surface wear.

Provenance: Collection Gabor Orszagh, Budapest, Hungary.

LITERATURE COMPARISON:

For another netsuke by this rare artist, exhibiting a similar style and stain, depicting a ghost, see Jirka-Schmitz Patrizia, The World of Netsuke, The Werdelmann Collection at the Museum Kunst Palast Düsseldorf, p. 87, no. 286.

Estimate EUR 2,500
Starting price EUR 1,200





33
**HOSEN: A FINE AND RARE WOOD
NETSUKES OF A NINGYO (MERMAID)
NURSING HER CHILD**

By Hosen, signed Hosen 芳仙
Japan, early 19th century, Edo period
(1615-1868)

Published: Bandini, Rosemary (2013) In a
Nutshell, A Loan Exhibition of Japanese Netsuke
from European Collections, p. 58, no. 106.

Depicting a reclining ningyo with finely incised
long hair, gently smiling, and caressing her
young against her breast with both hands,
her long tail curling around and providing
further support for her young, which grabs
the mother's right breast, pulling it towards its
mouth. Note the superbly carved scales and
facial expressions. Signed underneath HOSEN,
the natural himotoshi formed by the young's
tail fin. The lightly stained wood bearing a fine
patina.

LENGTH 4.2 cm

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

Provenance: Ex-collection Teddy Hahn,
Darmstadt.

Ningyo are half-human, half-fish sea creatures
that equate with the mermaid of Western
traditions. Most likely inspired by the sighting of
dugongs in the ocean, folklore transforms them
into alluring females, usually depicted cradling
a baby to their naked breasts as in the present
example, or holding a tama, the sacred jewel of
the dragon king of the sea.

Estimate EUR 6,000
Starting price EUR 3,000



102 Fish, wood, unsigned
18th century
Length: 5.5cm
103 Shachihoko, wood,
unsigned, 18th
century. Length: 11cm
104 Ningyo, wood, signed
in ukibori: Tadatoshi,
18th century.
Length: 4.5cm
105 Ningyo and young,
wood, signed: Kokei,
Late 18th - early 19th
century. Length: 4.7cm
106 Ningyo and young,
wood, signed: Hosen,
Late 18th century.
Length: 4.5cm





34
**TADATOSHI: A SUPERB NAGOYA SCHOOL
WOOD NETSUKES OF A NINGYO (MERMAID)**

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

Superbly carved, clutching her tail with both hands close to her body, forming a compact composition, her long wet hair and scaly body meticulously worked. Her expression is carved with great detail, her parted lips revealing the upper row of teeth and her eyes narrowed contentedly. Large, asymmetrical himotoshi and signed underneath within a rectangular reserve in ukibori characters TADATOSHI.

LENGTH 4.3 cm



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

AUCTION COMPARISON:
Compare to a closely related wood netsuke of a mermaid by Tadatoshi, sold at Lempertz, The Kolodotschko Collection of Netsuke I, 14 June 2014, Cologne, lot 91 (**sold for 13,240 EUR**). Another closely related wood netsuke of a ningyo by Tadatoshi was sold at Bonhams, The Julius & Arlette Katchen Collection of Fine Netsuke Part II, 10 May 2017, London, lot 25 (**sold for 10,000 GBP**).

Estimate EUR 10,000
Starting price EUR 5,000





35
**A LARGE NAGOYA SCHOOL WOOD
 NETSUKE OF A SLUMBERING SHOJO**

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

An unusually large and boldly carved execution of this classic model, the drunken sprite in a deep slumber induced by a hefty amount of sake. One hand is placed in its 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 neatly carved shokko and lozenge patterns. The wood of a good color with an appealing, warm patina. Very large, generously excavated himotoshi. The raised rectangular reserve where the signature is usually found is left blank.

SIZE 4.5 X 4.5 x 3.8 cm

Condition: Very good condition, minor surface wear and occasional light scratches.
 Provenance: From a noble estate in Hesse, Germany.

Estimate EUR 3,000
 Starting price EUR 1,500





36
**TADATOSHI: A SUPERB
NAGOYA SCHOOL WOOD NETSUKES
OF A SEATED SLEEPING SHOJO**

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

Very finely carved and of ideally compact netsuke shape, the shōjo depicted seated with one hand resting on its lap and the other cradling its face as it sleeps off the effects of too much sake. The expression is carved masterfully, retaining a hint of blissfulness while showing her tired drunkenness, the right cheek morphs slightly from the extended contact with the hand. The neatly incised long hair flows down over the beautifully detailed kimono. Large, asymmetrical himotoshi to the back and underneath, the larger hole generously excavated to accommodate the knot. Signed underneath within a recessed reserve in ukibori characters TADATOSHI. The cherrywood bearing a fine, dark patina.



HEIGHT 3.3 cm

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

Tadatoshi and his followers carved many shōjo depicted in various attitudes, though usually reclining. The variant of the shōjo sleeping while seated is to be considered rarer than the reclining one.

AUCTION COMPARISON:

A related wood netsuke of a sleeping reclining shōjo, by Tadatoshi, was sold at Lempertz, The Kolodotschko Collection of Netsuke III, 5 June 2015, Cologne, lot 1064 (**sold for 8,556 EUR**).



Estimate EUR 6,000
Starting price EUR 3,000





37
**TADATOSHI: A SUPERB WOOD
NETSUKE OF A SLEEPING DOG**

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



Superbly carved, the peacefully sleeping dog curled into a ball, its head resting on its front paws and nestled against its thigh, the expression sensitively crafted. The hairwork is masterfully incised, in the typical manner of the artist, and the feet are tucked in neatly underneath the body, forming a pleasingly compact and tactile composition. Good himotoshi underneath, the larger hole generously excavated to accommodate the knot. Signed in ukibori characters within a raised rectangular reserve TADATOSHI. Attractively worn and bearing a fine patina.

LENGTH 4 cm

Condition: Very good condition with minor associated surface wear, some light surface scratches. Fine patina.
Provenance: US private collection.

LITERATURE COMPARISON:

The subject is rare for Tadatoshi and his followers; the expression of the dog is akin to his netsuke of sleeping Shoji. For a closely related wood netsuke of a sleeping dog and pup by Tadatoshi, see Eskenazi (1978), Eighteenth to twentieth century netsuke, no. 36.



Estimate EUR 8,000
Starting price EUR 4,000



38
**MASANAGA: A MASTERFUL NAGOYA SCHOOL
WOOD NETSUKES OF TWO PLAYING RATS**

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

Published: Exhibition catalogue, The Japan House Gallery New York, The Magnificent Three: Lacquer, Netsuke and Tsuba, Selections from the Charles A. Greenfield Collection, no. 146 (unillustrated).

The two rodents huddled intimately, one forming a ball on the ground and covering one eye with one paw while the other clambers over it, the three visible eyes inlaid in lustrous, dark-reddish horn. The hairwork is masterfully incised against the deeply polished cherry wood, giving the netsuke a marvelously tactile feel in the hand. The underside shows both thick tails curling around, forming the himotoshi, and the finely carved paws, as well as the signature MASANAGA within a polished reserve.

Not much is known about the artist other than that he worked in the Nagoya style and that his work is considerably rare. Masanaga's netsuke at their peak seem to possess more individual character and artistic freedom than his Nagoya contemporaries. The artist shows extraordinary powers of observation, not at least in the complicated interplay of the paws of the two rodents.

HEIGHT 3.2 cm, LENGTH 3.8 cm

Condition: Excellent condition with minor associated surface wear.
Provenance: Hayashi Tadamasa (1853-1906), sold in his sale, Chevalier at the Hôtel Drouot, 16-21 February 1903, lot 1311. Then Charles A. Greenfield, sold in his second sale at Sotheby's New York, 18 September 1998, lot 61. With Scholten Japanese Art, New York, 2009. Sydney L. Moss, 2009. French private collection, acquired from the above.



Hayashi Tadamasa (1853-1906)

The only other example of a rat known thus far by the artist was sold by Max Rutherford Ltd., formerly in the collection of Rolf Schmoll, and depicting a rat balled in a similar way to the present netsuke.



Wood netsuke of a balled rat by Masanaga



AUCTION COMPARISON:
Compare to a closely related wood netsuke of a rat by Ikkan, sold at Bonhams, Fine Netsuke from a French Private Collection, 4 November 2020, London, lot 44 (**sold for 11,312 GBP**). Also compare to a closely related wood netsuke of two rats by Ikkan, sold at Bonhams, The Harriet Szechenyi Sale of Japanese Art, 8 November 2011, London, lot 110 (**sold for 9,375 GBP**).



Estimate EUR 10,000
Starting price EUR 5,000





39
**IKKAN: A FINE NAGOYA SCHOOL
 WOOD NETSUKE OF A RECUMBENT HORSE**

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

Finely carved as a recumbent horse (uma), the animal sensitively crafted and rearing its head back over its left shoulder, the mane neatly incised and falling in tresses over its neck. The underside is equally well-carved, showing the legs neatly tucked in for compactness. Signed IKKAN in a polished reserve on the underside. The 'natural' himotoshi runs through the horse's left front and hindleg.

LENGTH 3.9 cm, HEIGHT 3.3 cm

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

AUCTION COMPARISON:
 A closely related, yet smaller, wood netsuke of a recumbent horse by Ikkan, formerly in the Larry Caplan collection, was sold at Zucke, Fine Netsuke & Sagemono, 25 September 2020, Vienna, lot 107 (**sold for 3,286 EUR**).

Estimate EUR 3,000
 Starting price EUR 1,500



40
**A VERY RARE WOOD
 NETSUKE OF A GIRAFFE**

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

The horse-like animal reclining with its hooved legs drawn underneath the body for compactness, the bushy tail sweeping around and resting against its side, the very long neck rising tall, the animal looking backwards with a charming expression, the eyes double inlaid in pale and dark horn. Note the superbly carved mane and large, asymmetrical himotoshi underneath. The well-toned wood bearing a superb, chocolate-brown patina.

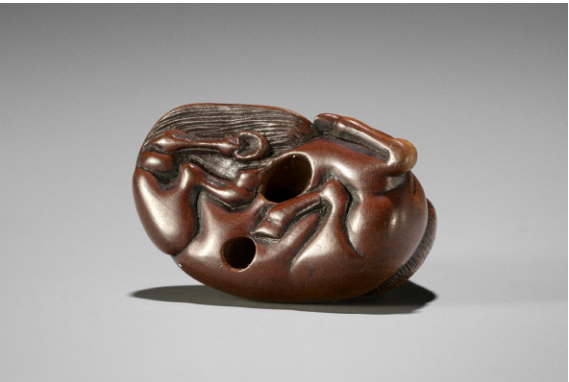
LENGTH 3.9 cm, HEIGHT 3.9 cm

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

The giraffe first came to Japan in 1907, although a stuffed specimen was displayed at the Tokyo National Museum in 1877. Japanese paintings of giraffes began earlier, from the end of the 18th century, with their source being a giraffe taken from Africa to China in 1414 and presented to the Yongle emperor.

As is well-documented with the tiger in Japanese art, accurate representations of the giraffe were scarce, the only source being the aforementioned Chinese paintings, which were certainly hard to come by. It is rather unlikely the anonymous carver of the present netsuke had seen any kind of accurate representation of this unusual exotic animal, though may have heard of it through rumors or hearsay and likened it to a horse with a very long neck.

Estimate EUR 4,000
 Starting price EUR 2,000



Painting of a giraffe with attendant, by Shen Du (1357-1434), Ming dynasty



Drawing of a giraffe, Japan, 19th century, presumably drawn from a preceding Chinese book



41
**TSUNENORI: A SUPERB TANBA SCHOOL
WOOD NETSUKES OF A RECUMBENT BOAR**

By Tsunenori, signed Tsunenori 恒示
Japan, Tanba province, c. 1830, Edo period (1615-1868)

Published: Lazarnick, George (1981) Netsuke & Inro Artists, and How to Read Their Signatures (LNIA), Vol. 2, p. 1200.

The reclining wild boar raising its head to emit a warning roar, the ears tensed back against its neck, the hairwork masterfully incised and the eyes double inlaid in pale and dark horn. The feet are held close to the body, two of them propping the animal up while the other two are tucked underneath the body, forming a compact composition. Excellent himotoshi underneath, the larger hole generously excavated for the cord attachment, and signed within an oval reserve TSUNENORI – this appears to be the only recorded netsuke by this artist who evidently worked in the Tanba school style.

LENGTH 4 cm

Condition: Very good condition, minor surface wear, some tiny imperfections to the wood. Beautiful, dark patina.
Provenance: European collection.

AUCTION COMPARISON:

Compare to a closely related wood netsuke of a recumbent boar by Nanboku, sold at Bonhams, Fine Netsuke from a French Private collection, 4 November 2020, London, lot 95 (**sold for 5,687 GBP**). Also compare to a closely related wood netsuke of recumbent boar by Toyomasa, sold at Bonhams, The Julius and Arlette Katchen Collection of Fine Netsuke Part II, 10 May 2017, London, lot 135 (**sold for 11,875 GBP**).



Estimate EUR 8,000
Starting price EUR 4,000





42
**KOKEI: A FINE WOOD NETSUKE
OF A RECUMBENT BOAR**

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

Published: Bandini, Rosemary (1999) Shishi and other Netsuke.
The Collection of Harriet Szechenyi, p. 105, no. 156.

Depicted in a recumbent posture, the body slightly curved, its legs tucked underneath the body for compactness, the reishi-shaped snout lifted into the air, and the ears drawn back curiously. The eyes are inlaid in dark horn and the fur is masterfully incised in the typical manner of the artist. The underside shows the well-carved hooves and signature within a polished reserve KOKEI. Natural himotoshi.

LENGTH 4.2 cm

Condition: Excellent condition.
Provenance: Ex-collection Harriet Szechenyi.

Literature comparison: For another wood netsuke of a boar by Kokei, dated c. 1800, see Atchley, Virginia / Davey, Neil (2006) The Virginia Atchley Collection of Japanese Miniature Arts, p. 51, no. N43.

AUCTION COMPARISON:
A closely related ebony wood netsuke of a boar by Kokei was sold at Bonhams, Fine Netsuke from a French Private Collection, 4 November 2020, London, lot 98 **(sold for 5,687 GBP)**.





43
**MASANAO: A FINE WOOD NETSUKE
OF A COILED RAT**

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

The rat (nezumi) wrapping itself into a compact ball, forming a pleasingly tactile composition, the finely carved paws put to good work, grabbing its snout, scratching its ear, or grasping its long, well carved tail which curls around the back. The hairwork is neatly incised and the eyes are inlaid in dark wood. Natural himotoshi through one paw and signed underneath within a polished reserve MASANAO.



A sketch by Suzuki Masanao from the Masanao sketch book

The carving is quite different from no. 44, showcasing that although these were frequently made by the Masanao family, each rat has its own peculiarities.

HEIGHT 3.1 cm

Condition: Very good condition, minor wear.

Provenance: Collection Gabor Orszagh, Budapest, Hungary, purchased from Michael Strone.

Estimate EUR 3,000
Starting price EUR 1,500

44
**MASANAO: A FINE WOOD
NETSUKE OF A COILED RAT**

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

A finely carved wood netsuke of a rat (nezumi) tightly coiled into a ball. A genius design when considering the functionality as a netsuke, but also the uniqueness of the depiction. This model is believed to originate from the Masanao family of Ise-Yamada and was executed in different variations and sizes across members of the school/family. The details are meticulously rendered and the large beady eyes are inlaid in black wood. Natural himotoshi through one of the legs and signed within a polished reserve MASANAO.

HEIGHT 3.7 cm

Condition: Very good condition, minor surface wear.

Provenance: Formerly the property of the Strong Museum, donated by Margaret Woodbury Strong (1897-1969), a prolific collector and founder and namesake of the museum.



Margaret Woodbury Strong (1897-1969)

AUCTION COMPARISON:

Compare to a closely related wood netsuke of a coiled rat by Masanao, sold at Zucke, Fine Japanese and Netsuke Art, 22 June 2019, Vienna, lot 232 (**sold for 6,067 EUR**). Another closely related wood netsuke of a coiled rat by Masanao was sold by Bonhams, Fine Japanese and Korean Art, 15 March 2017, New York, lot 6168 (**sold for 4,375 USD**).

Estimate EUR 5,000
Starting price EUR 2,400





45
**MASANAO: A FINE WOOD NETSUKE
 OF A MONKEY EATING PERSIMMONS**

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



Seated with a leafy branch of ripe persimmons (kaki) between its legs and about to take a bite into one fruit, the right upper lip slightly moving upwards as a result. The details are finely carved and the monkey's hairwork is superbly incised, the smoothed fruits providing an appealing contrast to the dense fur. The underside shows the well-carved feet and further foliage from the persimmon branch, as well as the signature MASANAO within a polished reserve. Natural himotoshi through the monkey's left leg.

HEIGHT 3.8 cm

Condition: Very good condition, minor wear.

Provenance: Collection Gabor Orszagh, Budapest, Hungary.

This model is more frequently seen bearing a Tomokazu signature rather than the signature of Masanao. This is yet another indication that these two carvers and their followers must have exchanged techniques, ideas and subject matter.

AUCTION COMPARISON:

Compare to a closely related wood netsuke of a monkey eating a fruit, by Masanao, sold at Bonhams, The Julius and Arlette Katchen Collection of Fine Netsuke Part II, 10 May 2017, London, lot 109 (**sold for 2,750 GBP**). Another closely related wood netsuke, by Kano Tomokazu, was sold at Bonhams, The Harriet Szechenyi Sale of Japanese Art, 8 November 2011, London, lot 153 (**sold for 3,750 GBP**).

Estimate EUR 2,500
 Starting price EUR 1,200



46
**TOMOKAZU: A RARE WOOD
 NETSUKE OF FIVE SNAILS**

By Kano Tomokazu, signed Tomokazu 友一
 Japan, Gifu or Nagoya, late 18th to early 19th century, Edo period (1615-1868)

Accurately observed from nature and finely carved, the surface beautifully worn, a large snail emerging from its shell, its fleshy body folded back over the top for compactness, a smaller snail crawling across its shell and three further smaller snails following suit, curling around underneath. The details are finely incised, though heavily worn, the wood bearing a stunning, deep patina. The foot of the largest snail curls underneath forming the 'natural' himotoshi. Signed within a raised reserve TOMOKAZU – likely an early work by the artist and clearly loved by several generations.

LENGTH 5 cm

Condition: Good, heavily worn condition. Some nicks and surface scratches here and there, as is to be expected.

Provenance: French private collection.

AUCTION COMPARISON:

Compare to a related wood netsuke of a snail emerging from its shell, by Tomokazu, sold by Bonhams, Netsuke from a European Private Collection, 8 May 2016, London, lot 62 (**sold for 6,875 GBP**).

Estimate EUR 3,000
 Starting price EUR 1,500





47
A YAMADA SCHOOL WOOD NETSUKES OF A BABY BOY, ATTRIBUTED TO MASAKATSU

Attributed to Masakatsu, unsigned
Japan, Ise-Yamada, mid-19th century, Edo period (1615-1868)



The crawling, chubby boy of simple yet charming design and with a smooth surface, clad in a bib incised with a turtle shell pattern and tied at the back, his plump naked butt showing and the genitals visible underneath. The eye pupils are inlaid in dark horn. Natural himotoshi through the arms and sash.

LENGTH 5.1 cm

Condition: Good condition, minor wear, repair to the right arm.
Provenance: German private collection.

The baby boy is shown making his first slow attempts to crawl. The comparison with the movement of a tortoise is indicated by the tortoise-shell pattern engraved on his bib.

Literature comparison:

Compare a related wood netsuke of a baby boy by Masanao, circa 1860, illustrated in Bandini, Rosemary (2020) The Larry Caplan Collection of Japanese Netsuke, no. 14. Also compare a closely related boxwood netsuke by Masakatsu, mid-19th century, illustrated in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part A, p. 419.

Estimate EUR 1,000
Starting price EUR 500



Wood(box.) Baby boy making his first slow attempts to crawl, the comparison with the movements of a tortoise indicated by the tortoise-shell pattern engraved on his bib. The opening between hands and chest provides for passage of cord. After the original model by Masanao of Yamada.

signed MASA-KATSU
Mid 19th century

An attractively carved Netsuke of simple design and smooth surface, both the subject and compact form making it resistant to rough usage showing that it is a child's Netsuke. Similar examples recorded being in the form of children's toys, pet animals, etc.

59/12/14

48
MASANAO: A SUPERB WOOD NETSUKES OF BENKEI INSIDE HORAGAI

By Masanao, signed Masanao 正直 Shinto ju 神都住
Japan, Ise-Yamada, early 19th century, Edo period (1615-1868)

The hero wearing the typical garment of a yamabushi warrior priest, with token cap, nestled inside a large conch shell and energetically blowing into a small conch horn (horagai), some details finely inlaid in dark wood. The conch shell naturalistically carved with elaborate details. The himotoshi are cleverly incorporated into the composition and are found through the tip and backside of the shell. Signed to the side MASANAO Shinto (no) ju [Masanao, a resident at the Capital of (Shinto) Gods].

An early work by the Masanao family, the subject likely being unique. The inscription is interesting as well, with respect offered to the religious subject depicted and also identifying the workplace of Masanao, as the word Shinto 神都 (capital of the gods) references Ise, where the Grand Ise Shrine 伊勢神宮 is located.



The Grand Shrine in Ise, Mie prefecture

LENGTH 5.4 cm

Condition: Very good condition, minor wear, minuscule nibbling to exposed areas. Beautiful patina.

Provenance: British private collection, purchased from Christie's, Japanese and Korean Art, 16 September 2003, New York, lot 241 (sold for 4,183 USD).

The yamabushi were renegade mountain priests of the Shingon Tantric Buddhist sect, who used the conch to communicate their movements in the mountain wilderness.

Estimate EUR 4,000
Starting price EUR 2,000





49
**MASAKATA: A FINE AND RARE WOOD
 NETSUKE OF HADESU SLAYING THE TIGER**

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

Clad in full armor and half kneeling, Hadesu slips a knife into the tiger's neck, his face with a grim expression, the tiger snarling with clenched teeth and biting into the warrior's armor. The details are finely carved, the tiger's fur coat is precisely rendered, and the eyes of the fierce feline are inlaid in dark horn. The underside shows the superbly carved paws and the signature within a rectangular reserve MASAKATA between the two himotoshi.

LENGTH 4.1 cm

Condition: Very good condition, minor surface wear consistent with age and handling.

Provenance: Hauswedell, Hamburg, 4 June 1962, lot 681. Then Old Viennese private collection.

The artist was a pupil of Sato Masayoshi, active in Nagoya. Masataka's work is relatively scarce with only few examples recorded in literature. Furthermore, while Sato Masayoshi and his followers carved many tigers, this is the only recorded example of Hadesu slaying a tiger from this school.

Hadesu (Hasuhi) was a Japanese envoy in Korea in 545 AD. According to legend he avenged his child's death by seizing the tiger's tongue with his left hand and stabbing the tiger with his right hand.

AUCTION COMPARISON:
 Compare a related wood netsuke of a tiger family, signed Masayoshi and dated to the 19th century, at Bonhams, The Julius and Arlette Katchen Collection of Fine Netsuke Part III, 6 November 2018, London, lot 52 (**sold for 2,750 GBP**).



Estimate EUR 4,000
 Starting price EUR 2,000





50
**A SUPERB WOOD NETSUKE OF
 INO HAYATA SLAYING THE NUE**

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

The legendary Heian-period warrior Ino Hayata clad in full armor and pinning down the nue, a mythological chimera having the head of monkey, the limbs of a tiger, the body of a tanuki, and a snake as a tail. The creature, already struck by arrows (one of them visible underneath), is lying on its back and viciously snarling, desperately trying to fend off the advances of the hero who is about to plunge a dagger into its side. The tail curls around the warrior's back, the end formed as a snake's head slithers its tongue across the nue's right hind paw. The underside with large, generously excavated himotoshi. The well-toned wood bearing a superb patina.



**Ino Hayata slaying
 the Nue, Utagawa
 Kunisada (1786-1865)**

HEIGHT 3.7 cm, LENGTH 4.4 cm

Condition: Very good condition with minor associated surface wear.
 Fine patina.
 Provenance: German private collection, assembled before 1984.

Estimate EUR 4,000
 Starting price EUR 2,000





51
**A FINE EDO SCHOOL WOOD NETSUKE
 OF ARIOMARU STRUGGLING WITH AN OCTOPUS**

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



Ariomaru wearing a jacket and neatly incised straw skirt, bent over a large octopus (tako) which wriggles its tentacles around the man's neck, the man in return grabbing the cephalopod's head and one of the tentacles, all while screaming into the sky. Both the combatant's eyes are inlaid in pale horn. The well-toned wood bearing a fine patina. The underside shows a culmination of wriggly tentacles, one of them forming the natural himotoshi.

LENGTH 4.1 cm

Condition: Very good condition, minor surface wear.
Provenance: Collection Gabor Orszagh, Budapest, Hungary.

This netsuke references Ariomaru, the servant of the exiled priest Shunkan, battling with a giant octopus that had attacked his master. The story is the subject of the Noh play "Shunkan", which is traditionally attributed to Zeami Motokiyo.

LITERATURE COMPARISON:
 For a related wood netsuke by Jugyoku see Eskenazi (1993) Japanese Netsuke from the Carré Collection, no. 119.



Estimate EUR 2,500
 Starting price EUR 1,200



52
**DEME: A RARE AND UNUSUAL
 EDO SCHOOL WOOD NETSUKE
 OF A BLIND RAT CATCHER**

By a member of the Deme family, signed Deme 出目
 Japan, Edo (Tokyo), late 18th to early 19th century, Edo period (1615-1868)

The blind rat catcher wearing only a fundoshi, one eye closed, the other double inlaid in bone and dark horn, crouching above a tray and pressing down on a masu, while grabbing the tail of rat which is clambering over his back. The rat's eyes are inlaid in dark horn and the little moxa pellets on the man's back are inlaid in various materials. The underside with the boldly incised signature DEME and the natural himotoshi through the man's fundoshi.

HEIGHT 3.6 cm

Condition: Crack to one foot and one hand. Otherwise, fine condition with minor associated surface wear and fine, dark brown patina.
Provenance: Estate of Günther Kauth (1946-2016), Frankfurt am Main.

The Deme family were a famous line of mask carvers who only very rarely carved figural netsuke. The present piece is carved in the typical early Edo school style, the inlays somewhat reminiscent of Miwa and his followers.

AUCTION COMPARISON:
 For a similarly unusual inlaid wood netsuke of Okame as a rat catcher see Zacke, Fine Netsuke & Sagemono, 22 April 2022, Vienna, lot 160 (**sold for 5,688 EUR**).



Estimate EUR 2,500
 Starting price EUR 1,200



53
**HOKYUDO ITSUMIN: A SUPERB WOOD
 NETSUKES OF A SARUMAWASHI AND MONKEY**

By Hokyudo Itsumin, signed Itsumin o 逸民翁
 Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

The sarumawashi (monkey trainer) dressed in typical attire, his robe very finely carved and decorated with various patterns, his show-monkey seated next to him, a minutely carved rope around the simian's neck. The monkey is tugging on the rope which extends in several loops into the hand of the sarumawashi, who glances over at the monkey with a surprised expression as he readies his stick to punish the monkey for its disobedience. The scene is carved with delightful charm and humor; the expressions are captured perfectly. The eyes are double inlaid in pale and dark horn. Two small himotoshi underneath and the signature within a typically shaped, raised reserve ITSUMIN o [old man Itsumin].

LENGTH 4.4 cm, HEIGHT 4.2 cm

Condition: Excellent condition, hardly any wear.
 Provenance: US private collection.

Hokyudo Itsumin was a highly talented carver of netsuke and okimono who likely started his career in Nagoya, possibly as a pupil of Ittan, and later moved to Edo (Tokyo). Monkeys were a favored subject of the artist, the subject of the sarumawashi, however, is considerably rarer.

Estimate EUR 6,000
 Starting price EUR 3,000



Likely the aftermath of the present scene, by Hokyudo Itsumin, Christie's, Japanese Art & Design, 4 November 2009, London, lot 78





54
**A RARE AND HUMOROUS WOOD
 AND NEGORO LACQUER NETSUKE
 OF HOTEI TAKING A BATH**

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

An amusing parody of the classic shunga-esque subject of a lady, or sometimes Okame, taking a bath, though this time it is Hotei leaning over a bathtub, his left hand immersed in water, the right hand cleaning his pendulous earlobe, and his face with a joyful expression as he proudly presents his corpulent body with large breasts. His loincloth is lacquered in the negoro-style. Natural himotoshi.

HEIGHT 3.7 cm

Condition: Good condition, minor wear, some natural age cracks, one larger crack between the tub and Hotei's body, some minuscule nicks.
 Provenance: European collection.

AUCTION COMPARISON:
 Compare a related wood netsuke of Okame taking a bath, attributed to Tanaka Juntoko Minko, late 18th century, at Zackle, Asian Art Discoveries - Japanese & Korean Art, 10 September 2021, Vienna, lot 285 (**sold for 2,402 EUR**).

Estimate EUR 2,000
 Starting price EUR 1,000



55
**AN AMUSING WOOD NETSUKE
 OF A NAKED MAN TYING HIS FUNDOSHI**

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

The naked man visibly struggling, his face amusingly contorted as he ties his loin cloth too tightly, thereby nipping him in a tender spot, one hand holding the cloth in place to the front and the other grabbing the other end to the back. His back subtly incised showing the ribs and spine. The wood of an appealing color with a good patina. One leg is slightly lifted, lending movement to the composition, yet the netsuke stands perfectly as the endpiece of the towel supports it. Natural himotoshi.

HEIGHT 7.2 cm

Condition: Excellent condition.
 Provenance: British collection.

LITERATURE COMPARISON:
 This model is rather uncommon in wood, a related netsuke in ivory is in the Los Angeles County Museum of Art, formerly in the Bushell collection, accession no. 91.250.167.

AUCTION COMPARISON:
 Compare a related marine ivory netsuke of a naked man, 19th century, at Zackle, Fine Netsuke & Sagemono, 25 September 2020, lot 255 (**sold for 3,286 EUR**).

Estimate EUR 2,000
 Starting price EUR 1,000





56
**SHOKO: A FINE WOOD NETSUKE
OF RAIJIN WITH BATHING WOMAN**

By Shoko Suganoya, signed Suketada 亮忠 and sealed Shoko 尚古 Japan, Takayama, Hida school, second half of 19th century

The thunder god Raijin stepping out of a tub and onto a finely carved cloud trying to return to the heavens, holding a drumstick in one hand and a satchel filled with drums tied around his shoulders, trying to resist the advances of a bathing woman, trying to drag him down to her, while the thunder god makes a gesture with his finger in his mouth akin to a fishhook, perhaps knowing that he will not be able to resist much longer. The details are superbly carved, typical for the artist, and the eyes are inlaid in dark horn. Natural himotoshi and signature underneath SUKETADA with seal SHOKO.

LENGTH 4.3 cm, HEIGHT 3.8 cm

AUCTION COMPARISON:

A closely related wood netsuke by Sensei, c. 1800, was sold by Zacke, Fine Netsuke & Sagemono, 29 October 2021, Vienna, lot 131 (**sold for 4,803 EUR**).

Estimate EUR 4,000
Starting price EUR 2,000





57
TAMETAKA: A RARE WOOD NETSUKES OF KIYOHIME

By Tametaka, signed Tametaka 為隆
Japan, Nagoya, late 18th century, Edo period (1615-1868)

Kiyohime is depicted in humanoid form, rather than as a serpentine monster, standing next to a Buddhist temple bell and holding a striker in her hand, her face with a triumphantly smug expression as she succeeded in her endeavors, casually leaning against the handle of the temple bell, which is finely engraved with bosses, key-fret, floral medallions, and surmounted by a double-dragon head handle. The expression is superbly carved and imbued with Tametaka's idiosyncratic humor, the details are boldly carved, and the reddish cherry wood bears a fine, typical patina. Himotoshi through the bell and signed in partially worn ukibori characters TAMETAKA at the rim of the bell.

HEIGHT 4 cm

Condition: Very good condition, minor wear, light surface scratches.
Provenance: European collection.

Tametaka is the earliest recorded netsuke artist from Nagoya and is listed in the Soken Kisho, the first publication on netsuke published in 1781. He is credited with the invention of the relief-carving technique (ukibori) associated with the Nagoya school. Kiyohime appears to be a favored subject, depicted in various stages of the story and each one carved in a different manner, yet still retaining the idiosyncratic style of this celebrated artist.

In this story, Kiyohime fell in love with a Buddhist monk named Anchin but was rejected. In despair she pursues the monk and transforms herself into a Hannya-like demon with a snake body and horned head. The pursued Anchin hides under a temple bell. When she discovers him there, she wraps her snake body around the bell and the glow of her passion melts the metal and burns the monk hiding in the bell.

LITERATURE COMPARISON:

Compare to a closely related wood netsuke of Kiyohime by Tametaka, also signed in ukibori characters, illustrated in Coullery, Marie-Therese and Newstead, Martin S. (1977) The Baur Collection, p. 168-169, no. C 402. Compare also to another closely related wood netsuke of Kiyohime, by Tametaka, dated 1773, illustrated in Neil Davey (1974) Netsuke, p. 188, no. 567.



MUSEUM COMPARISON:

Compare to a closely related wood netsuke of Kiyohime, depicted in a similar posture as the present netsuke, by Tadatashi, late 18th century, Nagoya, at the Walters Art Museum, accession number 61.236.

AUCTION COMPARISON:

Compare to a closely related wood netsuke of Kiyohime by Tametaka, 18th century, at Bonhams, The Edward Wrangham Collection of Japanese Art, Part IV, 6 November 2013, London, lot 70 (**sold for 8,125 GBP**).

Estimate EUR 6,000
Starting price EUR 3,000





58
**A POWERFUL EDO SCHOOL WOOD
 NETSUKE OF AN ONI STEALING A STUPA**

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

Powerfully carved, the demon fleeing atop a cloud, fiercely holding a pagoda-shaped shrine in his hands which he has stolen from Bishamonten, who is likely in pursuit. The muscular oni has a grim expression, long finely carved hair, and is wearing a tiger-skin loincloth. The cloud, which partially engulfs the oni's feet, is finely carved with meandering swirls. Large, generously excavated himotoshi underneath. The well-toned wood bearing a fine, dark patina.

HEIGHT 4.1 cm, LENGTH 4.5 cm

Condition: Very good condition, minor surface wear. Fine patina.
Provenance: Sotheby's, London, 12 November 1987, lot 245. British private collection, acquired from the above.

Estimate EUR 2,000
 Starting price EUR 1,000



**Hashimoto Gaho,
 Bishamonten
 Pursuing an Oni, c.
 1885 (Philadelphia
 Museum of Art,
 accession no.
 1941-107-15.)**



59
A FINE WOOD NETSUKE OF AN ONI AT SETSUBUN

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

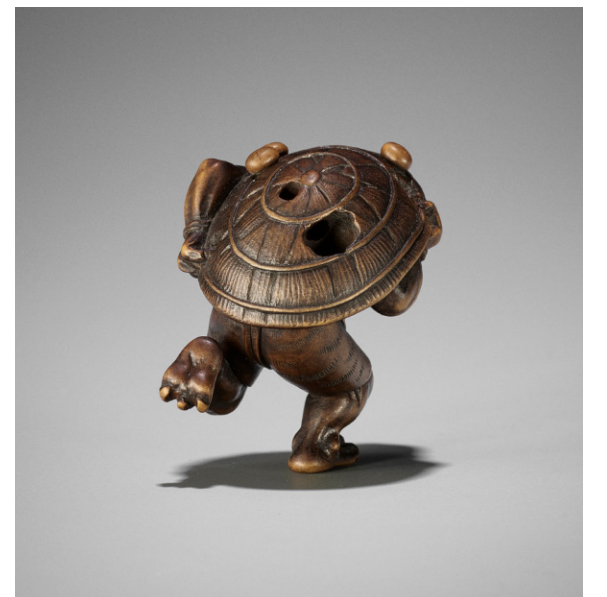
Expressively carved and balancing on one foot, the oni running with a frightened facial expression, the eyes inlaid, dressed in a tiger skin loincloth, and holding a huge straw hat (kasa) to protect himself from the beans thrown at him on New Year's Day. The himotoshi are cleverly integrated into the design as punctured holes from the pelted beans.

HEIGHT 3.9 cm

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

Setsubun is celebrated during the first day of spring and includes the rite of oni-yarai or mame-maki, where roasted beans are thrown at oni to rid the coming year of any demons and disease-bringing spirits.

Estimate EUR 2,000
 Starting price EUR 1,000





60
HACHIGYOKU: A RARE WOOD NETSUKU OF A SCULPTOR WITH NIO STATUE

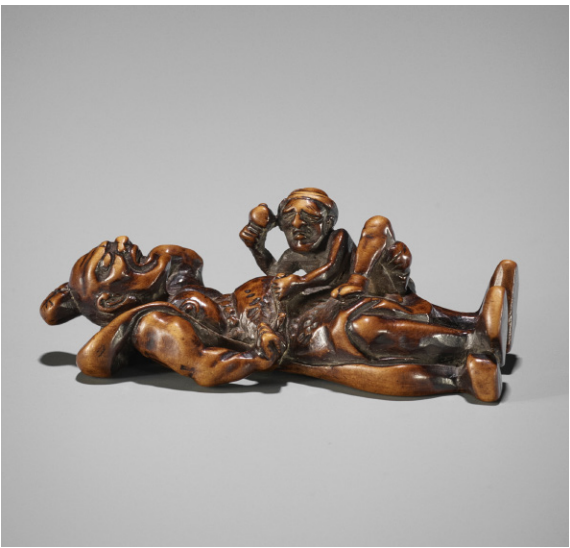
By Hachigyoku, signed Hachigyoku 八玉
Japan, Edo (Tokyo), 18th century, Edo period (1615-1868)

Boldly carved as a muscular Nio statue with one arm raised holding a thunderbolt scepter, the mouth opened with a fierce expression, the details well carved and accentuated with dark staining. When turning the netsuke, a sculptor is revealed laying across the temple guardian's body, one knee raised and armed with a hammer and chisel, the facial expression amusingly distorted as he considers his task. When examining the Nio closely, many details remain unfinished, such as the celestial scarves and the entire backside which remains flattened. Furthermore, the carver (Hachigyoku) utilizes a clever visual effect – when the netsuke is standing, the sculptor looks like part of the Nio's body. Large, generously excavated himotoshi underneath and signed HACHIGYOKU. The wood bearing a superb, unctuous patina.

HEIGHT 6.3 cm

Condition: Very good condition, minor wear. Beautiful, dark patina.
Provenance: Belgian private collection.

According to Ueda Reikichi, Hachigyoku was born in Edo and was a mask carver, making netsuke as a hobby, which explains his extremely limited output, with only very few examples recorded in literature. Stylistically, he appears to be close to the early Edo carvers such as Gessho and Shugetsu.



Literature comparison: For another netsuke by this rare artist, depicting a human-headed snake, see Lazarnick, George (1981) Netsuke & Inro Artists, and How to Read Their Signatures, vol. I, p. 435.

Estimate EUR 3,000
Starting price EUR 1,500



61
GYOKUSEN: A RARE EBONY WOOD NETSUKU OF A TOSHIOTOKO WITH FOUR ONI DURING SETSUBUN

By Gyokusen, signed Gyokusen 玉川 and kakihan
Japan, Edo (Tokyo), c. 1820, Edo period (1615-1868)

Published: Tomkinson, Michael (1898) A Japanese Collection, no. 484.

Powerfully carved from a block of heavy kokutan (ebony) wood, depicting a toshitoko dressed in typical garments and throwing roasted beans from a sanbo in his left hand, three oni underneath him taking cover, a further oni hiding behind him inside of a fold of the robe. The eye pupils of the man are inlaid in metal and signed underneath the oval reserve, which forms the cord attachment, GYOKUSEN with kakihan in boldly incised characters. As noted by F. M Meinertzhagen, the artist worked in a similar style to Gyokurintei of Edo, his carvings being of bold design and the signature located in a similar oval reserve.



HEIGHT 4.5 cm

Condition: Excellent condition.
Provenance: Ex-collection Michael Tomkinson (1841-1921), collection no. 484. **Michael Tomkinson (1841-1921)**

Toshiotoko (年男) are men who were born in the corresponding animal zodiac year and who play a leading role during the Setsubun festival which is celebrated during the first day of spring, or the end of the new year in Edo period Japan and includes the rite of oni-yarai or mame-maki, where roasted beans are thrown at oni to rid the coming year of any demons and disease-bringing spirits.

Estimate EUR 3,000
Starting price EUR 1,500





62
**A FINE WOOD NETSUKU
OF RAIJIN WITH DRUM**

School of Masasada (Masakazu), unsigned
Japan, early 19th century, Edo period (1615-1868)

A powerful wood netsuke of the thunder god Raijin with his legs crossed, wearing a large drum strapped to his back and holding a geta in each hand. The oni-like deity is portrayed with a boldly carved muscular body and well-defined anatomy. In contrast, his facial features are humoristic and animated. Raijin has inlaid ivory horns and eyes with dark pupils. Good himotoshi through the underside. Unsigned, however attributed to the workshop of Masasada (Masakazu).

HEIGHT 3.3 cm

Condition: Very good condition, minor wear. Fine, unctuous patina.
Provenance: US private collection.

LITERATURE COMPARISON:

For a similar model by Masasada (Masakazu) of a Raijin see Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part A, p. 430. For a discussion on the artist see International Netsuke Society Journal, Vol. 30, no. 3, pp. 22-26, where Jay Hopkins suggests that the artist is probably of Tanba origin.

AUCTION COMPARISON:

Compare a closely related wood netsuke of Raijin by Masasada (Masakazu), sold at Zucke, Fine Netsuke & Sagemono, 25 September 2020, Vienna, lot 93 (**sold for 5,688 EUR**).

Estimate EUR 2,000
Starting price EUR 1,000



63
**JOZAN: A FINE TOKYO SCHOOL
WOOD NETSUKU OF RAIJIN**

By Jozan, signed Jozan 汝山
Japan, Tokyo, late 19th century

The thunderbolt deity seated, dynamically swinging his two drumsticks back and forth and looking upwards with an amusing expression, the eyes inlaid in dark horn. Natural himotoshi underneath Raijin's right arm and signed underneath on the loincloth within a polished reserve JOZAN.

HEIGHT 3.3 cm

Condition: Very good condition, minor wear to staining. One inlaid eye is replaced.

Provenance: Collection Gabor Orszagh, Budapest, Hungary.

Estimate EUR 2,000
Starting price EUR 1,000





64
**IKKOSAI: A FINE IVORY NETSUKE
 OF THREE ONI AT SETSUBUN**

By Ikkosai, signed Ikkosai 一光齋
 Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

Finely carved and lightly stained, depicting three oni being pelted with beans during the Setsubun festival. One oni is lying on its side grabbing its head, the face distorted with pain, while another tries to shield a scrambling young oni from the onslaught of beans, which are inlaid in gilt brass throughout the carving. Natural himotoshi and signed IKKOSAI on the largest oni's loincloth.

LENGTH 4 cm

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

Setsubun is celebrated during the first day of spring, or the end of the new year in Edo period Japan, and includes the rite of oni-yarai or mame-maki, where roasted beans are thrown at oni to rid the coming year of any demons and disease-bringing spirits.

Estimate EUR 3,000
 Starting price EUR 1,500



65
**MITSUO: A FINE IVORY NETSUKE
 OF ASAHINA SABURO AND TWO ONI
 ENGAGED IN KUBIHIKI (NECK WRESTLING)**

By Mitsuo, signed Mitsuo 光雄 with seal Mitsu 光
 Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

Finely carved as Asahina Saburo, the legendary warrior known for his prowess and superhuman strength, dressed in typical attire, his robe adorned with crane mon-crests, engaged in a neck-wrestling match with two oni. Asahina is smiling confidently and barely straining, as the two oni are struggling, their muscular limbs pulling at the rope and their faces distorted with exertion. A saucer filled to the brim with sake is between them, likely providing the fuel for this contest of strength. Natural himotoshi and signed within an oval reserve underneath MITSUO with seal Mitsu.



**Tawaraya Sotatsu (c. 1620),
 Screen depicting Asahina Saburo
 and two oni**

LENGTH 4.4 cm

Condition: Very good condition, minor wear.
Provenance: Collection Gabor Orszagh, Budapest, Hungary.

Estimate EUR 3,000
 Starting price EUR 1,500





66

OTOMAN: A SUPERB IVORY NETSUKU OF AN ONI WITH THE ARM OF THE RASHOMON DEMON

By Matsushita Otoman, unsigned
Japan, Hakata, mid-19th century, Edo period (1615-1868)

Finely carved as an oni balancing on one leg and carrying the large, severed arm of the demon of Rashomon, its mouth agape with a triumphant expression, dressed in a loin cloth tied at the waist, the body and arm finely engraved with hair. Generously excavated himotoshi through the back and under the arm. The lightly stained ivory bearing a fine patina.

The netsuke is unsigned, however clearly by the hand of the master carver Matsushita Otoman. The typical expression with opened mouth, staining, and incised hair is an exact match to the signed examples by Otoman. The present netsuke appears to be the only example (signed and unsigned) where the oni is standing, rather than leaning against the severed arm.

HEIGHT 7 cm

Condition: Very good condition, appealingly worn, few natural age cracks. Fine, unctuous, honey-yellow patina.
Provenance: French private collection.

The world of demons went into deep despair after Watanabe no Tsuna severed Rashomon's arm in the year 976. This event is parodied in netsuke art, as it really was only a 'drop in the ocean'.

LITERATURE COMPARISON:

Compare a closely related ivory netsuke of an oni with the severed arm of the Rashomon demon, attributed to Otoman, in Barry Davies, *Netsuke Classics*, no. 62 (**fig. 1**). Another closely related ivory netsuke, signed Otoman, was sold by the reputed London dealer Max Rutherford, former stock number MR2621 (**fig. 2**).

AUCTION COMPARISON:

A closely related ivory netsuke of a lamenting oni with the severed arm of the Rashomon demon, unsigned however clearly by the hand of Otoman, was sold at Quinn's Auction Galleries, *The Mang Collection of Japanese Art*, 7 June 2012, Falls Church, lot 529 (**sold for hammer price 12,000 USD**) (**fig. 3**).

Estimate EUR 15,000

Starting price EUR 8,000



fig. 1



fig. 2

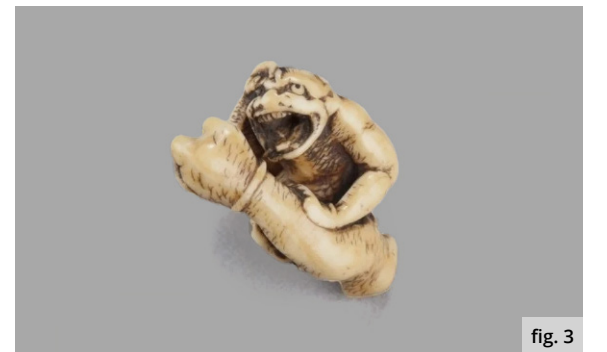


fig. 3



67
**SHINCHUKA: A VERY RARE AND
LARGE DARK WOOD NETSUKES OF
AN EAGLE SNATCHING A MONKEY**

By Shinchuka, signed Shinchuka kore saku 辰虫佳之作
nanajukyu-sai 七十九才
Japan, late 18th to early 19th century, Edo period (1615-1868)

The eagle with boldly incised feathers and plumage, its head lowered and surmounted by a horn-like crest, pressing down its talons against a squirming monkey and biting into its arm. The monkey in return screeches, its mouth opened with a wild expression, the right arm reaching backwards trying to free itself. The eagle's eyes are inlaid in pale and dark horn and the monkey's eyes are inlaid in dark horn. Two himotoshi underneath next to the signature SHINCHUKA kore saku nanajukyu-sai [Shinchuka made this at the age of 79].



There appears to be only two other netsuke recorded by this rare artist, one is illustrated in Patrizia Jirka-Schmitz (2000) Netsuke: Trumpf Collection, vol. 2, Linden Museum, 2000, no. 280, depicting Kiyohime and signed Shinchuka at the age of 80. The other is listed in Neil Davey (1974) Netsuke, p. 522, depicting Gama Sennin, formerly in the collection of W. W. Winkworth.

HEIGHT 4.2 cm, LENGTH 5 cm

Condition: Very good condition with minor associated surface wear, few minuscule nicks, some light surface scratches.
Provenance: European collection.

Estimate EUR 8,000
Starting price EUR 4,000





68
**AN AMUSING PLUM WOOD SHUNGA NETSUKE
 OF A KONOHA TENGU GRINDING MISO**

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

Depicting a konohe tengu dressed as a yamabushi, seated with finely carved crow's wing at his back, his feet steadying a suribachi (mortar) while he grinds miso with his amusingly long nose, his right hand using a knife to scrape off the residue. Generously excavated himotoshi underneath. Unsigned, however likely by a follower of Miwa.

LENGTH 3.7 cm

Condition: Very good condition, minor wear, few minuscule nibbles to the right wing's edge.
 Provenance: British private collection.

AUCTION COMPARISON:
 Compare a related boxwood netsuke of a Tengu grinding miso, first half 19th century, at Lempertz, The Kolodotschko Collection of Netsuke I, 14 Juni 2014, lot 84 (**sold for 2,440 EUR**).



Estimate EUR 1,000
 Starting price EUR 500



69
**JURAKU: A FINE WOOD NETSUKE OF
 AN ONI FISHING INSIDE A LOTUS LEAF**

By Juraku, signed Juraku 壽乐 and kakihan
 Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

Finely carved, the oni nestled within a furling lotus leaf, wearing only a loincloth, the body well carved with expressed spine, one hand piercing through the leaf and catching a minutely carved eel underneath. Himotoshi through the curved stem of the leaf and signed JURAKU and kakihan. The artist was a pupil of Jugyoku.

LENGTH 4 cm

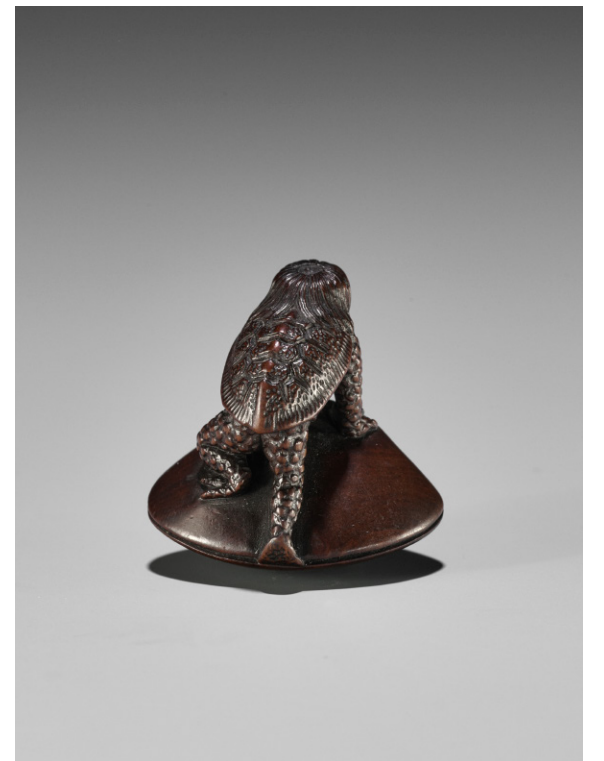
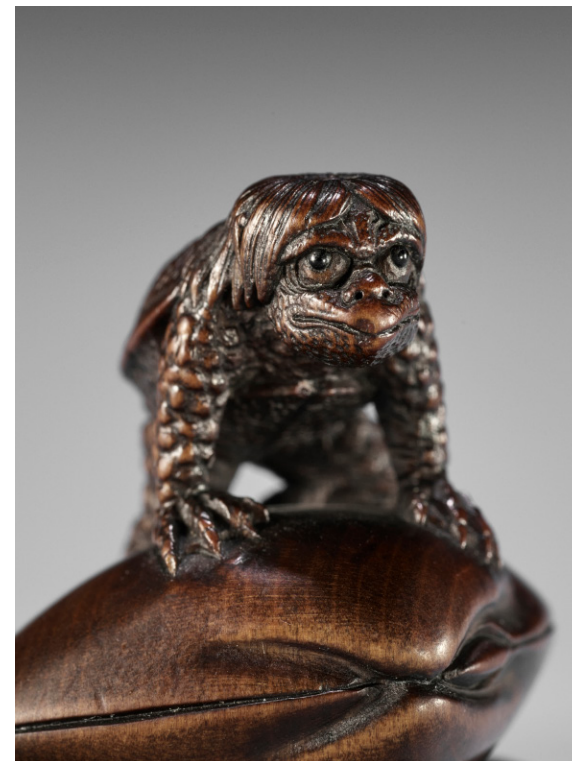
Condition: Good condition with minor associated surface wear. A small repair to the edge of the leaf.
 Provenance: Old German private collection, assembled before 1984.

LITERATURE COMPARISON:
 Compare to a related so-school wood netsuke of an oni catching a namazu on a lotus leaf, by Sosui, illustrated in International Netsuke Collectors Society Journal (December 1975) vol. 3, no. 3, p. 35.



Estimate EUR 1,500
 Starting price EUR 800





70
**JUZAN: A FINE WOOD NETSUKE
 OF A KAPPA ON HAMAGURI CLAM**

By Juzan, signed Juzan 壽山
 Japan, Edo (Tokyo), second half of 19th century

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 hair 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 ivory through the underside, signed JUZAN – a pupil of Jugyoku.

HEIGHT 3.5 cm

Condition: Excellent condition, minor wear.

Provenance: Collection Gabor Orszagh, Budapest, Hungary.
 Purchased from Michael Strone.

This model is mostly associated with Suketada of Takayama, Hida province, and his followers. It is known however that his pupil Eguro Sukeharu lived in Edo most of his life where he used the signature Gyokusai and influenced members of the Edo school of carvers such as Jugyoku.

Estimate EUR 4,000
 Starting price EUR 2,000

71
**JUGYOKU: A RARE WOOD AND STAG ANTLER
NETSUKE OF A KAPPA PLAYING THE CUCUMBER**

By Ryukosai Jugyoku, signed Jugyoku 寿玉
Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

A humorous wood netsuke of a kappa holding a green-stained stag antler cucumber in both hands, as if playing the biwa, the eyes and fangs inlaid in bone. The details are very finely carved. Himotoshi through the carapace in the back and signed underneath the right leg JUGYOKU.

HEIGHT 3.3 cm

Condition: Very good condition. The two arms are carved separately to hold the cucumber in place.
Provenance: US private collection.

Jugyoku was particularly skilled in combining various materials, the kappa holding a green-stained cucumber being one of his favored subjects. The present netsuke depicts this kappa in a particularly amusing and rather unique manner, holding his cucumber like an instrument.

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 a bow. This is a problem for the kappa as the cavity on top of their head retains water, and if damaged or its liquid is lost, the kappa is severely weakened.

AUCTION COMPARISON:
A closely related wood netsuke by Gyokusai was sold at Zucke, Asian Art Discoveries, 27 January 2020, Vienna, lot 592 (**sold for 5,688 EUR**).

Estimate EUR 8,000
Starting price EUR 4,000





72
**CHIKUZAN: A FINE WOOD NETSUKE
OF A COILED DRAGON**

By Chikuzan, signed Chikuzan 竹山
Japan, Edo (Tokyo), 19th century

Finely carved as a coiled two-horned dragon, roaring and protectively grasping a tama (jewel) in one claw, with meticulously incised scales, flames emanating from its body, and large whiskers. The eyes are inlaid in dark horn. Natural himotoshi and signed within a polished reserve underneath CHIKUZAN.

LENGTH 3.8 cm

Condition: Very good condition with only very minor surface wear.
Provenance: Collection Gabor Orszagh, Budapest, Hungary.

The artist is recorded in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part A, p. 27.

Estimate EUR 3,000
Starting price EUR 1,500



73
**HARA SHUMIN: A FINE WOOD NETSUKE OF
A HATCHING TENGU (TENGU NO TOMAGO)**

By Hara Shumin, signed Shumin 舟珉 and kakihan
Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

The karasu (crow-beaked) tengu emerging from a cracked eggshell, one clawed hand grasping the edge, the left wing spreading over the shell. The mythical man-bird has an amusingly crafted expression with furrowed brows, deep wrinkles on its forehead and ringed eyes. The creature wears a token-cap carved from ebony on its head. The underside shows another clawed hand emerging from an opening, as well as a maple leaf and further foliage, one pierced himotoshi and the other 'natural' in the shape of a ginkgo leaf – all evocative of the forest floor.

LENGTH 4.2 cm

Condition: Very good condition, minor surface wear. The pierced himotoshi was likely previously ringed in green-stained bone.
Provenance: Collection Gabor Orszagh, Budapest, Hungary.

AUCTION COMPARISON:
Compare to a near-identical wood netsuke by Hara Shumin, sold at Bonhams, Fine Japanese Art, 17 May 2018, London, lot 7 (**sold for 6,250 GBP**).

Estimate EUR 4,000
Starting price EUR 2,000





74
**KORYU: A RARE WOOD NETSUKE OF
 A HORNED SHISHI KORO (INCENSE BURNER)**

By Koryu, signed Koryu 好柳
 Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

The koro in the form of a horned shishi with stout body and short curled feet, flames emanating from the sides, its face with an amusing expression, the mouth agape (allowing smoke to be released) revealing sharp fangs, the horn encircled by a swirling mane and touching the curled tail handle. Good, asymmetrical himotoshi to the underside, formed by one larger oval hole and a smaller hole ringed in green-stained antler. Signed KORYU to the back.

LENGTH 3.7 cm

Condition: Very good condition, minor wear. Fine, warm polish.
Provenance: Ex-collection Alan R. Liss, sold at Sotheby's, Fine Netsuke Including Property from the Collection of Alan R. Liss, 2 September 1993, Chicago, lot 241.

Estimate EUR 2,000
 Starting price EUR 1,000



75
**TOYOKAZU: A FINE WOOD RYUSA MANJU
 NETSUKE OF A DRAGON**

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

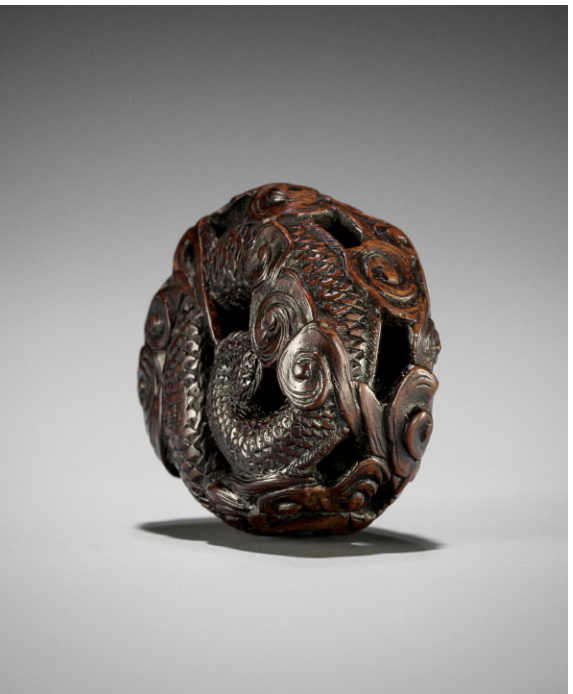
Finely carved in openwork, the thick manju netsuke pierced with a dragon amid billowing clouds, the wood finely stained and the visible eye inlaid with pale translucent horn. Natural himotoshi and signed TOYOKAZU within an oval reserve.

LENGTH 4.4 cm, THICKNESS 2.3 cm

Condition: Very good condition with minor associated surface wear and losses to staining. A small crack to the inlaid eye.
 Provenance: Czech private collection.

AUCTION COMPARISON:
 Compare a closely related wood manju netsuke of a dragon by Toyokazu, 19th century, at Bonhams, The Harriet Szechenyi Sale of Japanese Art, 8 November 2011, London, lot 102 (**sold for 8,125 GBP**).

Estimate EUR 2,500
 Starting price EUR 1,200





76
**NAITO TOYOMASA: A FINE
 WOOD NETSUKES OF A HATCHING TENGU
 (TENGU NO TOMAGO)**

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

Emerging from its egg, the left wing already spread over the outside of the shell, and the beak slightly opened with a tormented expression. The glaring eyes are inlaid in pale, translucent horn. The plumage and hair are carved with precision and the wood is darkened and accentuated in some areas, typical for the artist. Large, generously excavated himotoshi through the egg near the boldly incised signature TOYOMASA.

HEIGHT 4 cm

Condition: Very good condition, the lightly stained wood with minor areas of discoloration.

Provenance: Collection Gabor Orszagh, Budapest, Hungary.

AUCTION COMPARISON:

A closely related, yet less fine, wood netsuke of a hatching tengu by Toyomasa was sold at Zacke, Fine Netsuke, Sagemono & Okimono, 27 April 2019, Vienna, lot 245 (**sold for 10,512 EUR**).



Estimate EUR 15,000
 Starting price EUR 8,000





77
**TOYOYO: A FINE WOOD NETSUKU OF
 A HATCHING TENGU (TENGU NO TOMAGO)**

By Toyoyo (Toyoyasu, 1811-1883), signed Toyoyo 豊容
 Japan, Sasayama, Tanba province, 19th century, Edo period
 (1615-1868)

The large mythical animal emerging from an egg, triumphantly
 screeching, the left wing already spread out over the shell. Note
 the extremely fine carving of the plumage, accentuated with black
 coloring, typical for the Tanba school artists. The slightly worn
 wood bearing a fine patina. The egg is smoothly polished and
 the himotoshi are found underneath, the larger hole generously
 excavated to accommodate the knot. Signed TOYOYO with boldly
 incised characters.

HEIGHT 3.8 cm

Condition: Very good condition, some minor surface wear. At least
 one inlaid eye is replaced.
Provenance: Collection Gabor Orszagh, Budapest, Hungary.

Toyoyo (1811-1883), also known as Toyoyasu or Hidari Toyomasa,
 was the son of Naito Toyomasa (1773-1856).

AUCTION COMPARISON:

A closely related wood netsuke by Toyoyo was
 sold at Zacke, Fine Netsuke & Sagemono, 16
 April 2021, Vienna, lot 118 (**sold for 4,045
 EUR**).



Estimate EUR 8,000
 Starting price EUR 4,000



78
TOYOKAZU: A FINE WOOD NETSUKU OF A CARP

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

The plump carp of compact, tactile form with curled up tail
 and short fins, the body finely incised with scales and gills, the
 eyes inlaid, the wood typically stained. Asymmetrical himotoshi
 underneath and signed TOYOKAZU.

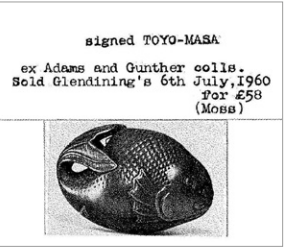
LENGTH 4.9 cm

Condition: Very good condition, minor wear, few tiny nicks, some
 typical losses to staining.
Provenance: German private collection.

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

LITERATURE COMPARISON:

Compare a related wood
 netsuke of a carp by Naito
 Toyomasa, illustrated in
 Meinertzhagen, Frederick
 / Lazarnick, George (1986)
 MCI, Part B, p. 951. Note the
 finely incised scales, the inlaid
 eyes and curled tail. Compare
 a related wood netsuke of
 a fugu fish by Toyokazu,
 illustrated in Eskenazi, the Charles A. Greenfield Collection of
 Japanese Lacquer, London, 1990, p. 74-75, no. 29.



Estimate EUR 4,000
 Starting price EUR 2,000





79
NAITO TOYOMASA: A SUPERB WOOD MASK NETSUKES DEPICTING HANNYA
 By Naito Toyomasa (1773-1856), signed Toyomasa 豊昌
 Japan, Sasayama, Tanba province, c. 1840, Edo period (1615-1868)



Superbly carved as the female demon Hannya with sorrowful expression, a prominent nose, the jaw opened revealing teeth and fangs, the long hair, neatly incised hair falling down the sides and meandering around the large, curved horns. The wood is typically stained and attractively worn. The reverse reveals a 'negative mask' in the form of a ghastly face with visible fangs. Himotoshi through the central bar in the back, a further large himotoshi underneath, so that the netsuke could be properly tied and presented on the obi. Signed TOYOMASA.

HEIGHT 4.5 cm
 Condition: Good condition with typical signs of age and wear. A small restoration to the edge, next to the right horn.
 Provenance: British collection.

LITERATURE COMPARISON:
 A closely related wood mask netsuke of Hannya, carved at the age of 74, is illustrated in Ducros, Alain (1994) Paris Edo Convention 1994, no. 9.



AUCTION COMPARISON:
 A closely related wood mask netsuke by Toyomasa, also with a 'negative mask' in the form of a ghastly face, was sold at Zacke, Fine Netsuke & Sagemono, 25 September 2020, Vienna, lot 235 (sold for 22,752 EUR).

Estimate EUR 8,000
 Starting price EUR 4,000



80
A LARGE AND POWERFUL WOOD MASK NETSUKES OF A NIO

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

The wood bearing an excellent patina and the carving is executed expressively. The Nio has downcast eyes, furrowed brows and his mouth is opened as he exclaims. The himotoshi in the back is in the shape of a bundled straw rope from a waraji (sandal), an attribute the temple guardian is often paired with, as pilgrims would donate their worn sandals to the temple guardians, which flanked the temple entrances, in the hope of healing their exhausted feet.

HEIGHT 6.6 cm

Condition: Good condition, minor wear including small cracks.
Provenance: Acquired from a local auction house in 2015, then European private collection P. Jacquesson.

Estimate EUR 2,000
Starting price EUR 1,000



81
A RARE WOOD GYODO MASK NETSUKES OF TAMONTEN

Inscribed with the name of the mask 'Tamonten' 天聞多
Japan, 19th century, Edo period (1615-1868)

Published: Bushell, Raymond (1985) Netsuke Masks, p. 19, no. 29.

A religious Gyodo wood mask netsuke depicting Tamonten, one of the four Shi Tenno (heavenly kings), the guardians of the four directions. Tamonten guards the north and is derived from the Hindu deity Kubera.

The wood mask netsuke is finely carved from a dark wood with reddish hues. The expression radiates with Buddhism – the sculptors of the original Gyodo masks also carved fixed images of Buddha in different manifestations, various divinities, and bodhisattvas. Tamonten has large ears with thick lobes, finely carved hair which appears like wings on the sides, and sensitively crafted lips. He has two pierced eyeholes, like the life-size masks would have. The original shape of the Gyodo mask is also retained, as this type would cover the entire head and neck. The guardian

deity wears a headpiece surmounted by a tear-shaped finial and decorated with a finely incised flower, indicating the four directions, in high relief against a stippled ground. One central himotoshi through the back, above the inscription 'Tamonten', the other himotoshi natural through the opening of the mask in the underside.

Gyodo is a Japanese Buddhist ceremony where the procession is purely religious. Gyodo masks are the earliest known masks in Japan and were not worn by actors but by priests. As with Gigaku and Bugaku masks (nos. 238 & 239), the Gyodo mask netsuke were never signed but rather inscribed with the name of the mask, out of respect for the ceremony and for the sculptors of the original masks.

HEIGHT 3.5 cm, LENGTH 3.3 cm

Condition: Excellent condition.
Provenance: Ex-collection Raymond Bushell, then European collection P. Jacquesson.

Estimate EUR 4,000
Starting price EUR 2,000



82
ITTAN: A RARE WOOD SHUNGA MASK NETSUKES OF HYOTTOKO

By Ittan, signed Ittan 一旦 and kakihan
Japan, Nagoya, early 19th century, Edo period (1615-1868)

Published: Sagemonoya, Shunga Netsuke, no. 14.

A cleverly designed shunga netsuke depicting a Hyottoko mask with deeply carved and wonderfully expressive features, especially the twisted phallically-shaped mouth, the sides carved to look like the seam of a nutshell. The reverse reveals the shunga element, again carved to look like the surface of a nut, but one cannot help but notice that Ittan intended to mimic the female genitalia. In the center is the exit of the himotoshi, the entrance located to the side. The well-toned wood bearing a beautiful patina. Signed ITTAN and kakihan to one side under the himotoshi.

HEIGHT 3.6 cm

Condition: Very good condition with minor surface wear and a superb patina.
Provenance: British private collection, purchased from Sagemonoya, Tokyo.

This appears to be the only mask netsuke recorded by this celebrated Nagoya carver.

Estimate EUR 2,000
Starting price EUR 1,000



83
MORIKAWA TOEN: A RARE WOOD NETSUKES OF RANRYO-O BUGAKU MASK

By Morikawa Toen (1820-1894), signed Ranryo-o Toen 杜園
Japan, Nara, second half of 19th century

The bugaku mask carved in the ittobori (single cut) technique, portrayed in a typical manner with suspended jaw, prominent nose, large eyes, the long bushy beard curling around to the other side, and surmounted by an elaborate dragon headdress with fierce expression. Himotoshi through the central bar in the back and inscribed "Ranryo-o" 蘭陵王 and signed TOEN.

HEIGHT 6 cm

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

Morikawa Toen was known for his Nara ningyo (dolls) sculptures and as a noh actor. His work was admired by the Daimyo of Tosa, the magistrate of Nara, who awarded him with names from Japanese mythology. The Imperial household also became his patrons. He received many prizes throughout his career and was later commissioned by the newly founded Tokyo Imperial Museum to make copies of ancient works of art.

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 honor 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 1,500
Starting price EUR 800



Ranryo-o mask from the Kamakura period, Tokyo National Museum





84

A SPECTACULAR AND LARGE WOOD MASK NETSUKÉ OF A FEMALE DEMON

Unsigned

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

An exceptional and large mask depicting a menacing female demon. The mask is most likely a Hannya mask, certainly appearing more ferocious than usual, though there is still a semblance of melancholy in her eyes, and particularly in the way the eyebrows are formed. The wood is of a very good patina, accentuated in some areas for effect, and the carving is masterfully expressive. The female demon has its mouth opened wide showing the many teeth and four fangs. Her nose and cheekbones are pronounced, she has two curved horns and her hair is finely flowing to the side. Himotoshi behind the central bridge in the back formed by a finely carved rope with tassels, which is used in the Noh performances to tie the mask around the actor's head.

HEIGHT 8 cm

Condition: Excellent condition, beautiful patina.

Provenance: Ex-collection Dr. Walter Heihs, sold in his sale at Sotheby's, 17 June, 1998, lot 759, purchased by the European collector P. Jacquesson.

Estimate EUR 6,000

Starting price EUR 3,000





85
**MITSUYUKI: A SUPERB AND RARE IVORY
MASK NETSUKES OF THE FEMALE GHOST OIWA**

By Mitsuyuki, signed Mitsuyuki 光之
Japan, second half of 19th century

Published:
Bushell, Raymond (1985) Netsuke Masks, p. 63, no. 261.
Bushell, Raymond Netsuke (1975) Familiar & Unfamiliar, p. 145,
no. 307.
Bulletin Franco Japonais, no. 143, Masques Extraordinaires, January
2020, p. 20, no. 33.

Finely carved and stained to depict the female ghost Oiwa,
recognizable by her drooping and bloody eye, her stray hairs which
are falling out and the loose teeth, all effects of the poisoning by
her husband Tamiya Iemon. She has a hemorrhage above her eye
simulated by fine stippling and the visible eye is double-inlaid in
mother-of-pearl and dark horn. The backside with himotoshi and
signature MITSUYUKI.

HEIGHT 4.1 cm

Condition: Excellent condition.
Provenance: Ex-collection Raymond Bushell sold in his sale
at Sotheby's London, 21 March 2000, lot 305. Then purchased
from Rosemary Bandini during the Miami Kappa Convention
(International Netsuke Collector's Convention) in 2007 by European
collector P. Jacquesson.

Oiwa died in 1636 and even today it is believed that she haunts the
place of her death as well as anyone who performs her story which
was adapted into the famous kabuki play Tokaido Yotsuya Kaidan
(Ghost story of Yotsuya in Tokaido) in 1825. The story is a tale of
betrayal, murder and ghostly revenge which features Tamiya Iemon
who poisoned his loving wife Oiwa, who in turn haunted him and
drove him mad.

Literature comparison: For another mask netsuke by Mitsuyuki
of Oiwa, though in wood, see Sagemonoya, Aji, Umami or Daigomi,
2017, no. 91.

Estimate EUR 5,000
Starting price EUR 2,400



86
**AN UNUSUAL LACQUERED WOOD REVERSIBLE
MASK NETSUKES OF A MONSTROUS HEAD**

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

Exhibited: Bonhams, Paris, during the International Netsuke
Collector's Society Convention October 2019.

The wood mask netsuke lacquered in brown, black and red. The
front showing a screaming face with gilt-brass eyes, a black-
lacquered boyish head of hair, and the opened mouth lacquered in
red with a visible tongue and inlaid white teeth. The reverse shows
a disfigured face, the eyes formed by inlaid tablets. The opened eye
is in the shape of the moon and the closed eye in the form of the
character Tsuki 月 (moon). The nose forms the cord attachment
and the opened mouth is colored in red with inlaid white teeth. The
subject is an allusion to the sun goddess Amaterasu and the moon
god Tsukuyomi.

HEIGHT 4.7 cm

Condition: Excellent condition with minor expected surface wear to
lacquer.
Provenance: European private collection P. Jacquesson, purchased
from Sagemonoya, Tokyo, in 2012.

Estimate EUR 3,000
Starting price EUR 1,500





87
**SHOMAN: A RARE LACQUERED
MASK NETSUKES OF DAIKOKU**

By Shoman, signed Shoman 笑満
Japan, second half of 19th century

Published: Bushell, Raymond (1985) Netsuke Masks, p. 59, no. 236.

An unusual representation of the lucky god Daikoku, not only due to the choice of material – wood with a fine coating of silver lacquer – but more so due to the manner of the face, which is elongated as if the deity was pulled on both sides by his thick ear lobes. The eyes are treated with gold lacquer with brown pupils and the lips are lacquered in red. The mouth is opened and reveals gold lacquered teeth. The reverse is lacquered in chestnut brown and the himotoshi are through the central bar. The boldly incised signature reads SHOMAN.

LENGTH 3.7 cm

Condition: Both ears with a small restored crack (only visible in the back). Good condition.
Provenance: Ex-collection Raymond Bushell sold in his sale at Sotheby's New York, 21 March 2000, lot 301. Then European collection P. Jacquesson.

Estimate EUR 1,500
Starting price EUR 800



88
**GYOKKO: A WOOD
MASK NETSUKES OF OKAME**

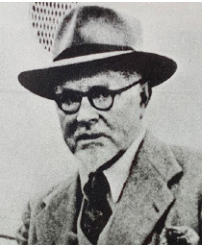
By Gyokko, signed Gyokko 玉后
Japan, Edo (Tokyo), late 18th to early 19th century, Edo period (1615-1868)

Published:
The Antique Collector, July 1946
Davey, Neil K. (1974) Netsuke: A comprehensive study based on the M.T. Hindson Collection, p. 286, no. 871
Eskenazi (1998) Japanese netsuke, ojime and inro from a private European collection, p. 58, no. 59

Well carved, her broad jaw and cheeks narrowing to a domed forehead in a suggestive manner. Her flattened nose and full cheeks reduce her eyes to narrow slits and a knowing smile allows the immodest display of her teeth. The hair is neatly incised in raised strands. The bridge with himotoshi and signature GYOKKO.

HEIGHT 4.8 cm

Condition: Very good condition, appealingly worn, minor surface wear.
Provenance: M. M. Hepworth Collection. J. G. Dalgleish Collection. M. T. Hindson Collection, M. Severin Collection. Private European collection, acquired at Sotheby's London, 23 June 1969, lot 1247. Ex-collection Teddy Hahn, Darmstadt, acquired at Eskenazi in 1998, **for 3,000 GBP.**



Mark T. Hindson

Estimate EUR 3,000
Starting price EUR 1,500



89
MINRYOSAI: A VERY RARE KURUMI MASK NETSUKU

By Minryosai, signed Minryosai 眠了斎
Japan, 19th century, Edo period (1615-1868)

Published:
Bushell, Raymond (1985) Netsuke Masks, p. 131, no. 306.
Bushell, Raymond (1975) Netsuke Familiar & Unfamiliar, p. 145, no. 303.

Carved from a kurumi (walnut) and depicting what Raymond Bushell describes as an “idiot head”. The fitting description is owed to the grotesque nature of the carving – the mouth is opened wide revealing the cleverly utilized natural structure of the walnut, and the eyes are large buttons of dark horn. Much of the natural orientation of the kurumi dictates the carving, as the bearded chin is formed by the pointed end and the ears as well are formed by the natural structure of the walnut. At the back of the boyish head of hair are finely carved leaves draping downwards, giving the impression that the ‘idiot head’ is rather a sage or a spirit. Signed in the reverse within a recessed reserve below the himotoshi MINRYOSAI.

HEIGHT 3.5 cm

Condition: Excellent condition.
Provenance: Ex-collection Raymond Bushell, then European collection P. Jacquesson.

Literature comparison: See a similar netsuke in Lazarnick, George (1982) Netsuke & Inro Artists, and How to Read Their Signatures, Vol. 1, p. 770.



Estimate EUR 1,500
Starting price EUR 800



90
HOKEN: A RARE WOOD MASK NETSUKU

Signed Hogen 法元
Japan, early 19th century, Edo period (1615-1868)

The expressively carved mask depicts a screaming lion head, identifiable by the characteristic nose with large flaring nostrils. The mouth is grotesquely wide open, the creature has large ears and eyes which are lacquered in silver with black-lacquer pupils. The reverse with large himotoshi through a central bridge which houses the finely cut signature HOKEN – more likely referring to the honorary title rather than a carver’s name. The wood of a good color and with a fine hand patina.

HEIGHT 4.9 cm

Condition: Excellent condition.
Provenance: European collection P. Jacquesson, purchased from Kunsthandel Klefisch, Asiatische Kunst, on 24 June 1995, lot 304.

Literature comparison: A similar netsuke described as Otobide (hornless demon) is shown in Lazarnick, George (1982) Netsuke & Inro Artists, and How to Read Their Signatures, Vol. 1, p. 475.



Estimate EUR 2,500
Starting price EUR 1,200





91
AN UNUSUAL AND LARGE EBONY NETSUKES WITH LOTUS AND PAULOWNIA MON

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

The large netsuke of a bell-shaped lotus leaf, decorated with a paulownia crest (kiri mon) to one side, inlaid with six metal studs, and flanked by a lotus bud and furled leaf. The reverse with two large, generously excavated himotoshi and the curling stem.

HEIGHT 7.1 cm

Condition: Good condition, some wear, light surface scratches.

Provenance: Formerly the property of the Strong Museum, donated by Margaret Woodbury Strong (1897-1969), a prolific collector and founder and namesake of the museum. Accession number 78.1697 to the back.



Margaret Woodbury Strong (1897-1969)

This rather peculiar netsuke features an unusual variation of the paulownia (kiri) mon, borne on a bell-shaped lotus leaf and featuring a row of 5-5-5 flowers on top. In comparison, the Government Seal of Japan features 5-7-5 flowers. Around 140 variations of the kiri mon exist.

Originally, the paulownia seal was the private symbol of the Japanese Imperial Family, from as early as the sixteenth century. The Toyotomi clan, led by Toyotomi Hideyoshi, later adopted the paulownia seal for use as the crest of his clan. After the Meiji Restoration, the seal was eventually adopted as the emblem of the Japanese government.

Estimate EUR 1,500
 Starting price EUR 800



The government seal of Japan, also known as the 5-7-5 paulownia seal

92
SEIYODO TOMIHARU: A SUPERB EBONY WOOD NETSUKES OF A PERSIMMON WITH METAL-APPLIED ANT

By Seiyodo Tomiharu (1733-1810), signed Hako 波江
 Japan, Iwami province, 18th century, Edo period (1615-1868)

The persimmon (kaki) carved naturalistically from a heavy block of ebony wood, particular attention devoted to the shape, curvature, and superbly carved leafage and stem. Large, asymmetrical himotoshi to the side, the larger hole generously excavated to accommodate the knot, and signed in ukibori characters HAKO. The persimmon is further embellished with a gilt metal ant, which may have been added later by Jikan Ganbun.

HEIGHT 3 cm, LENGTH 4 cm

Condition: Very good condition, some thin age cracks.
Provenance: Collection Gabor Orszagh, Budapest, Hungary.

Hako was the art name used by Seiyodo Tomiharu (1773-1810), founder of the Iwami school of carvers, during his youth (see Bushell, Raymond (1961) The Netsuke Handbook by Ueda Reikichi, p. 227).

Estimate EUR 2,000
 Starting price EUR 1,000





93
KAGETOSHI: A SMALL IVORY NETSUKE OF URASHIMA TARO ON A TURTLE

By Kagetoshi, signed Kagetoshi景利
Japan, mid-19th century, Edo period (1615-1868)

An intricately reticulated ivory netsuke by Kagetoshi, who became famous for his masterful use of sukashi-bori (openwork). Depicted is Urashima Taro riding a minogame (turtle), with cascades of foaming seawater crashing over them, holding a jewel box in one hand and a fishing rod in the other. The turtle on which he sits is actually Otohime, the daughter of Ryujin, the dragon kami of the sea. The eyes of the minogame inlaid in reddish horn. Florally rimmed himotoshi and signature KAGETOSHI in a rectangular reserve on the underside.

HEIGHT 3.1 cm

Condition: Very good condition, few minuscule losses to edges, some fine age cracks. The sumi-stained details worn.

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...



AUCTION COMPARISON:
Compare a related ivory netsuke of Urashima Taro by Kagetoshi, at Bonhams, The Julius and Arlette Katchen Collection of Fine Netsuke Part II, London, 10 May 2017, lot 32 (**sold for 2,500 GBP**).

Estimate EUR 1,500
Starting price EUR 800



94
JITSUGA: A FINE IVORY NETSUKE OF MOMOTARO WITH COMPANIONS INSIDE A PEACH

By Jitsuga, signed Jitsuga 雅真
Japan, Tokyo, second half of 19th century

Depicting a peach, carved from two parts hinged together and openable, the lustrous exterior superbly polished and with neatly carved leafage, the inside revealing a densely carved and remarkably intricate depiction. Momotaro, the 'peach boy', is preparing with his companions, the dog, pheasant and monkey, to conquer Onigashima (island of ogres). The other side of the peach is carved in relief with a cart holding a banner and supplies. Signature JITSUGA on the underside of the stem, where the natural openings for himotoshi are present.

HEIGHT 3.6 cm

Condition: Excellent condition.
Provenance: Collection Gabor Orszagh, Budapest, Hungary.

According to Miriam Kinsey in her book on contemporary netsuke, Jitsuga was the third master of the school of Hakumin of Edo. His style is certainly inspired by the great Osaka master Kaigyokusai Masatsugu and similar examples are attributed to or signed by members of the school of Kaigyokusai.

AUCTION COMPARISON:
For two similar netsuke signed Kaigyokusai Masatsugu, see Bonhams, the Julius and Arlette Katchen Collection of Fine Netsuke Part II, 10 May 2017, London, lot 28 (**sold for 3,500 GBP**), and Bonhams, Fine Japanese Art, 12 May 2009, London, lot 170 (**sold for 3,600 GBP**). Another netsuke by Jitsuga (erroneously described as Sanemasa, which is another reading for Jitsuga) was sold by Zucke, Fine Netsuke, Sagemono & Okimono, 24 November 2018, Vienna, lot 153 (**sold for 3,942 EUR**). Furthermore, Jitsuga also appears to have provided carving for a snuff bottle, see Bonhams, Fine Japanese Art, 12 May 2011, London, lot 268 (**sold for 7,200 GBP**).

Estimate EUR 3,000
Starting price EUR 1,500





95
**A FINE IVORY NETSUKE
 OF A MYRIAD OF SHELLS**

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

A densely carved group of various shells, conches and clams of different shapes and sizes, worked in superb sukashi-bori (openwork), two of the shells with a minutely detailed landscape within referencing the 'clam's dream'. The lightly stained ivory bearing a superb patina, particularly to the underside which is warm and honey-yellow. The cord attachment is formed by a small trumpet conch underneath. Unsigned, but similar examples exist by both Gyokuhosai Ryuchin and Mitani Goho.

LENGTH 4.3 cm

Condition: Very good condition with minor associated surface wear. Fine patina.

Provenance: Ex-collection Teddy Hahn, Darmstadt.

AUCTION COMPARISON:

A closely related ivory netsuke by Gyokuhosai Ryuchin was sold at Bonhams, Fine Japanese Works of Art, 13 September 2011, New York, lot 2012 (**sold for 1,750 USD**).

Estimate EUR 1,500
 Starting price EUR 800



96
**MITSUHIRO: A FINE IVORY NETSUKE
 OF A CLAM SHELL WITH INLAID AOI**

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

Carved from a pale piece of ivory, beautifully and lightly stained, the top of the clam inlaid in malachite and dark buffalo horn, depicting a sprig of aoi (hollyhock), the leaves finely engraved. The himotoshi lined in horn, signed in neatly incised characters MITSUHIRO and with inked square seal Ohara. A simple, yet perfectly executed design.

LENGTH 4 cm

Condition: Very good condition, few natural age cracks. Fine polish.

AUCTION COMPARISON:

Compare a related ivory manju netsuke with inlays, signed Mitsuhiro with seal Ohara, at Bonhams, Fine Japanese Art, 12 November 2015, London, lot 66 (**sold for 4,000 GBP**).

Estimate EUR 2,000
 Starting price EUR 1,000





97
**A RARE KYOTO SCHOOL NARWHAL
 TUSK NETSUKE OF A WEASEL ON A ROCK**

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

Finely carved from a triangular section of the tusk, depicting a weasel (itachi) with neatly incised fur, holding a fruiting berry branch between its front paws, the large eyes inlaid in lustrous dark horn, and the bushy tail sweeping down the rock on which it sits. Two large himotoshi to the back. The underside shows the characteristic striations of this beautifully polished material.

LENGTH 3.4 cm

Condition: Very good condition, minor wear and natural, material-typical age cracks.
 Provenance: Old German private collection.

The present piece belongs to a coveted group of netsuke carved from narwhal tusk and depicting animals in the Kyoto style. This workshop clearly excelled in the use of this rare and expensive material.

MUSEUM COMPARISON:

Compare to a closely related narwhal tusk netsuke from the same workshop, depicting a goat on a rock, in the collection of the Metropolitan Museum of Art (MET), New York, accession no. 10.211.38. According to the online listing the netsuke is signed Rantei, however no signature is visible on the images provided.

LITERATURE COMPARISON:

Also compare to an ivory netsuke of a weasel (itachi), Osaka school, illustrated in Rutherford & Bandini, The Sheila M. Baker Collection of Japanese Netsuke and Inro, no. 38.

Estimate EUR 2,000
 Starting price EUR 1,000



98
**A RARE NARWHAL TUSK AND
 SILVER KAGAMIBUTA NETSUKE OF
 A COILED DRAGON GRASPING A TAMA**

Unsigned
 Japan, late 19th century

The silver disc perfectly fitted into the narwhal bowl with typical ridged 'tree-bark' surface on the sides, the finely polished underside showing the beautiful natural marbling of the material. The coiled dragon with masterfully incised scales, gilt eyes, and grasping a mother-of-pearl inlaid tama (magical jewels) in its claws. The underside with an inset disc housing the central himotoshi, the cord attachment underneath the silver dragon disc.

DIAMETER 4.2 cm

Condition: Very good condition, minor wear to gilt and silver, few natural age cracks.
Provenance: Collection Gabor Orszagh, Budapest, Hungary.

Estimate EUR 2,500
 Starting price EUR 1,200





99
**A SUPERB AND RARE TORTOISESHELL
NETSUKE OF A COILED DRAGON WITH TAMA**

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

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

Powerfully carved as a coiled dragon with meticulously incised scales, engulfed in finely carved clouds, and grasping a tama (magical jewel) in its claws, a small pearl inside its mouth, the glaring eyes double inlaid in pale translucent horn with dark pupils. The flattish manju-type netsuke is carved entirely from tortoiseshell (bekko), the natural depth of material used to its very maximum, clearly carved from an unusually thick section of the shell. Himotoshi between the open-worked clouds to the back.

LENGTH 4.4 cm

Condition: Excellent condition.

Provenance: Julius & Arlette Katchen collection, Paris.

Estimate EUR 6,000
Starting price EUR 3,000





100
**A RARE BUFFALO HORN
NETSUKE OF A CICADA**

Unsigned
Japan, 19th century

Resting with its wings drawn in and its legs grasping a branch carved in openwork, the veining on the wings and head finely rendered in relief. The horn of variegated tone. Natural himotoshi.

LENGTH 5.9 cm

Condition: Very good condition, minor wear, minuscule nibbling to the exposed areas.

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.



AUCTION COMPARISON:

Compare a closely related buffalo horn netsuke of a cicada, sold at Bonhams, The James A. Rose Collection of Netsuke and Sagemono, 17 September 2013, New York, lot 2030 (**sold for 1,750 USD**).

Estimate EUR 1,500
Starting price EUR 800



101
**TSUNEYOSHI: A FINE LACQUERED
HAKO NETSUKE WITH OKINA MASK
AND BELL TREE**

By Tsuneyoshi, signed Tsuneyoshi 常義
saku 作
Japan, 19th century, Edo period (1615-1868)

The two-part hako (box) netsuke with an overhanging cover bearing a highly attractive mottled olive-green ground and lacquered to the front in gold and silver takamaki-e with an Okina mask and bell tree, both used for the Noh play Okina. The interior of nashiji with gold fundame rims, the back with the gold-lacquered signature TSUNEYOSHI saku [made by Tsuneyoshi]. Central himotoshi to the back, the cord attachment within.

LENGTH 3.7 cm

Condition: Excellent condition with only very minor wear to lacquer.
Provenance: Austrian private collection.

The artist is listed on page 317 in Earle, Joe [ed.] (1995) The Index of Inro Artists, p. 292. He was also known under the name of Shokosai 松光齋.

Estimate EUR 1,500
Starting price EUR 800



102
**KOSAI: A LACQUERED HAKO
NETSUKE WITH SOUTH SEA
ISLANDER**

By Kosai, signed Kosai 幸齋 ustusu 寫
Japan, 19th century

The two-part hako (box) with overhanging lobed cover lacquered in black with some gold accents, purposely rubbed, the front lacquered in low relief takamaki-e with a south sea islander viewed from behind and holding a gigantic branch of inlaid coral in one hand. The front with an inscription Buncho hitsu [The brush/design of Buncho (Tani Buncho 1763-1841)], and the back with the signature Kosai utsusu [copied/painted by Kosai]. Central himotoshi to the underside, the looped metal cord attachment within.

LENGTH 3.8 cm

Condition: Very good condition, minor wear. Most of the wear is simulated to emulate the stroke of a paintbrush.
Provenance: British collection.

Estimate EUR 1,000
Starting price EUR 500



103
**KAJIKAWA: A LACQUER
MANJU NETSUKE WITH QUAILS**

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

Of circular, domed form, the two-part manju
netsuke carved from tagayasan wood and
lacquered in iro-e hiramaki-e and with
silver inlays depicting two quails amid grass
strewn with dew drops. The reverse signed
KAJIKAWA saku. Central himotoshi to the
back, the cord attachment within.

DIAMETER 3.8 cm

Condition: Good condition, minor wear,
minuscule losses, few natural age cracks.
Provenance: New York private collection. The
interior with an old Japanese label.

Estimate EUR 1,000
Starting price EUR 500



105
**A RARE TSUISHU LACQUER
NETSUKE WITH PEONY**

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

The egg-shaped netsuke lacquered in tsuishu (carved red lacquer),
finely incised with stems issuing from the himotoshi, with peony
blossoms, leaves, and buds, all against a finely incised asanoha
ground. Large, asymmetrical himotoshi.

LENGTH 4.1 cm

Condition: Very good condition, minor smoothened chips at the
himotoshi. Fine, smooth polish.
Provenance: European collection.

AUCTION COMPARISON:
Compare a related tsuishu manju netsuke
with kiku blossoms, early 19th century,
at Zucke, Fine Netsuke & Sagemono, 27
March 2020, Vienna, lot 242 (**sold for
2,400 EUR**).



Estimate EUR 1,000
Starting price EUR 500



106
**A RARE TSUISHU LACQUER AND POTTERY-INLAID
MANJU NETSUKE WITH CLAMS**

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

Of circular form, the two-part manju netsuke of kagamibuta style,
lacquered in tsuishu (carved red lacquer) with leaves and crashing
waves above an asanoha ground, the opening encircled by a key-
fret border, the top with an inset disc decorated with three glazed
ceramic shells in the style of Ogawa Haritsu (1663-1747) and his
followers. The interior lacquered in black.

DIAMETER 4 cm



Condition: Good condition, some wear, few minor losses to the
lacquer and rim.
Provenance: Austrian private collection.

Estimate EUR 1,000
Starting price EUR 500





107
TEIJI: A POLYCHROME CERAMIC MANJU NETSUKE OF RAIJIN PEERING THROUGH THE CLOUDS

By Teiji, signed Teiji 貞二
Japan, Nagoya, mid-19th century, Edo period (1615-1868)

Published: Sagemonoya (2022) A Selection of Netsuke & Sagemon from the collection of Georgina & Gabor Wilhelm, no. 59.

The netsuke of ryusa manju shape, depicting the god of thunder, peering down through a gap in the clouds, his drum secured in a furoshiki on his back. He steadies himself with one hand against the cloud as he leans forward, his face visible on the other side,



producing a stunning effect emerging from the shadows. Decorated in light blue, black, green, dark blue, white, red, and gold glazes against a dark gray ground. Himotoshi to the back and signed in incised characters TEIJI.

DIAMETER 3.6 cm

Condition: Good condition, minor wear, few minuscule chips to exposed areas, firing flaws.
Provenance: The Gabor Wilhelm Collection, Paris.

Bushell (Collectors' Netsuke p. 166) records that Teiji was permitted to build a kiln inside the Tokyo Garden of Matsudaira Yoshitake (lord of the Takasu clan of Gifu). This kiln was named Kaisuien, (Great Green Jade Pavilion). Meinertzhagen meanwhile records that a potter called Akiyama Teiji of Nagoya exhibited in the Paris Exhibition of 1878, suggesting that this might be the same craftsman.

LITERATURE COMPARISON:

Compare a closely related ceramic manju netsuke of Raijin by Teiji, but with different glazes, circa 1860, illustrated in Bandini, Rosemary (2020) The Larry Caplan Collection of Japanese Netsuke, no.6 and also illustrated in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part B, p. 859.

MUSEUM COMPARISON:

Compare a closely related ceramic manju netsuke of Raijin by Teiji, but with different glazes, 19th century, in the Tokyo National Museum, accession number H-4119.

Estimate EUR 2,000
Starting price EUR 1,000



108
KAN: A RARE LACQUER AND POTTERY-INLAID MANJU NETSUKE OF DARUMA INSIDE A CAVE

By a follower of Ogawa Haritsu (Ritsuo, 1663-1747), sealed Kan 観
Japan, late 18th-early 19th century, Edo period (1615-1868)

The black-lacquered manju netsuke hollowed out to the front and inlaid with a loose, red-glazed pottery Daruma, his facial features left unglazed, depicting the zen-patriarch during his 9-year meditation within a cave, his legs rotted away and now more resembling a daruma-doll. The reverse is superbly lacquered in iro-e takamaki-e with inlays of aogai depicting a hossu (Buddist fly whisk) next to the two himotoshi and the inlaid pottery seal KAN - a seal used by members of the school of Ogawa Haritsu (1663-1747). The pinkish seal used may suggest the work of Michizuki Hanzan (1743-1790).

DIAMETER 4 cm



Condition: Very good condition with minor wear to the black-lacquered ground including some light crackling, the ceramic seal slightly worn as well.
Provenance: Formerly the property of the Strong Museum, donated by Margaret Woodbury Strong (1897-1969), a prolific collector and founder and namesake of the museum. With accession no. '80.3052' lacquered to the side.



AUCTION COMPARISON:

Netsuke bearing the seal Kan are considerably rare, for another depicting Daruma see Bonhams, The Edward Wrangham Collection of Japanese Art Part I, 9 November 2010, London, lot 136 (**sold for 8,160 GBP**).

Estimate EUR 2,000
Starting price EUR 1,000





109
**GYOKUSEKI: AN AMUSING WOOD
 AND SHIBUICHI KAGAMIBUTA WITH
 A KAPPA CARRYING A GIANT CUCUMBER**

By Gyokuseki, signed Gyokuseki 玉石 and kakihan
 Japan, late 19th century

The shibuichi disc flush-fitted into the dark wood bowl, the disc worked in takazogan with a kappa carrying a giant cucumber strapped to his back, the dimples on the cucumber inlaid in silver and the eyes of the water goblin in gold. The kappa is visibly delighted with his catch, rather amusingly ignoring the weight of the cucumber which is threatening to flatten him. Signed to the side GYOKUSEKI and kakihan. Central himotoshi to the back of the bowl, the cord attachment to the back of the disc.

DIAMETER 4.4 cm

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

LITERATURE COMPARISON:

A kagamibuta netsuke depicting the same subject, by Ozawa Shuraku, is illustrated in Hurtig, Bernard (1973) Masterpieces of Netsuke Art: One Thousand Favorites of Leading Collectors, no. 990.



Estimate EUR 1,500

Starting price EUR 800



110
**MASAMITSU: A FINE AND LARGE
 MIXED METAL KAGAMIBUTA NETSUKU
 OF A NIO GUARDIAN**

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

An artfully and semi-sculpturally executed Nio, one of the two "Benevolent Kings", the gigantic, muscular guardians of the Buddha standing at the entrance of the temples. This Nio shows a grim expression and has a markedly athletic appearance. He is holding a kongo (vajra) in one hand and is draped in flowing celestial scarves. The figure in copper, the loincloth in shakudo and gold and the eyes inlaid in gold as well. The background is chased. Signed MASAMITSU on a small plate, for the artist from the Kikugawa family – a famous family of metalwork artists.

DIAMETER 5 cm

Condition: The bowl with minor surface scratches and a small crack, otherwise excellent condition
Provenance: Czech private collection, purchased at Zacke, Fine Netsuke, Sagemono & Okimono, 27 April 2019, lot 284.

Estimate EUR 1,500

Starting price EUR 800





111
**A RARE AND EARLY STAG ANTLER
 NETSUKE OF A NIO GUARDIAN**

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

The temple guardian standing upright, his features suitably fierce and his fists clenched, the effect only slightly undermined by the spread of his potbelly hanging over the belt of his loose robe. Large himotoshi to the back. The stag antler of a stunning caramel-brown color, a prime example of the unique patina stag antler can develop. The top of the head with an antler plug, the underside showing the beautifully porous core of the material.

HEIGHT 7.8 cm

Condition: Very good condition with minor surface wear and age cracks. Typical natural flaws to the material.
 Provenance: European collection.

LITERATURE COMPARISON:
 Compare to a closely related stag antler netsuke in Moss, Sydney L. (2016) Kokusai The Genius: and Stag-antler Carving in Japan, vol. I, pp. 146-147, no. 25.



Estimate EUR 3,000
 Starting price EUR 1,500

112
**A RARE BONE NETSUKE OF
 A DUTCHMAN WITH COCKEREL**

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

Carved from a slender section of bone, most likely walrus baculum, the Dutchman with elongated body following the natural orientation of the material, dressed in a Chinese robe with wave border and wearing a European hat, the face with a grotesque expression, and holding a long-tailed rooster (onagadori) in his arms. Two asymmetrical himotoshi to the back. The details all very finely carved and well-preserved, the bone bearing an appealing dark brown patina. The feet and hat with typical plugs.

HEIGHT 9.7 cm

Condition: Very good condition, minor wear, few minor natural age cracks.
 Provenance: European collection.

AUCTION COMPARISON:
 Compare a related stag antler netsuke of a dutchman and cockerel, late 18th century, at Zacke, Fine Netsuke & Sagemono, 22 April 2022, lot 247 (sold for 3,792 EUR).



Estimate EUR 4,000
 Starting price EUR 2,000





113
**A POWERFUL STAG ANTLER
 NETSUKE OF KAN'U**

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

The war general standing and holding his halberd firmly in one hand, his face tilted to one side as he strokes his long beard, which sways in the wind dynamically. Carved from a branch point of the antler, much of the natural orientation dictating the shape of the carving. The reverse with large, generously excavated himotoshi. A remarkably powerful and dynamic carving with a stunning, warm patina.

HEIGHT 6.9 cm

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

AUCTION COMPARISON:

Compare to a related stag antler netsuke of Kan'u, possessing similar power and movement, sold at Zacke, Fine Netsuke & Sagemono, 29 October 2021, Vienna, lot 233 (**sold for 6,952 EUR**).

Estimate EUR 4,000
 Starting price EUR 2,000



114
A RARE STAG ANTLER NETSUKU
OF A CHINESE VESSEL

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

Depicting a Chinese archaic vessel, the rim neatly incised with a keyfret border, the single himotoshi in the back in the form of an eyelet. The antler bearing a beautiful caramel patina, typical for early stag antler netsuke, the porous surface dramatically utilized as a décor element.

HEIGHT 3.3 cm, LENGTH 3.4 cm

Condition: Very good condition with minor and typical flaws to the material. The himotoshi possibly used to have inset eyelet as the cord attachment.

Provenance: Ex-collection Cornelius V. S. Roosevelt (1915-1991), grandson of former US president Theodore Roosevelt Jr. (1858-1919), purchased in 1964. Sold at Sotheby's, The Cornelius V. S Roosevelt Collection of Netsuke, 2 June 1992, New York, lot 336.



Cornelius V. S. Roosevelt (1915-1991)

Estimate EUR 1,500
Starting price EUR 800



115
A CHARMING STAG ANTLER
NETSUKU OF A SEATED MONKEY

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

Published: Atchley, Virginia / Davey, Neil (2006) The Virginia Atchley Collection of Japanese Miniature Arts, no. N33.

The netsuke ideally shaped and bearing a stunning caramel patina, warm and smooth to the touch – a true tactile pleasure in the hand – depicting a monkey seated with its limbs drawn close to the body. The simian's large eyes are inlaid in dark horn. Large himotoshi through the bottom and the back, the top of the head with a stag antler plug.

HEIGHT 3.6 cm

Condition: Very good condition, the hairwork is worn. Beautiful patina. Some natural flaws to the material, such as a hole between the knees and stomach.

Provenance: Ex-collection Virginia Atchley, CA.

Estimate EUR 1,500
Starting price EUR 800





116
**OSHIN: A SUPERB STAG ANTLER
 'LOTUS' SASHI NETSUKE**

By Imai Oshin (1880-1951), unsigned
 Japan, Kyoto, c. 1900

Naturalistically carved in the form of a segmented lotus root issuing a yet to unfurl leaf and seed pod, the leaf and segments masterfully incised. The cord attachment between the main segment and leaf.

LENGTH 14.1 cm

Condition: Very good condition, minor wear, few natural age cracks.
 Provenance: British collection.

Imai Oshin (1880-1951) lived and worked in Kyoto and is considered one of the finest artists creating burlwood okimono, trays, and scepters for sencha tea ceremony. **His work typically reveals a subject hidden in a natural form, the present netsuke resembling a stylized praying mantis.** His netsuke are considerably rare and usually date to his early years, between the late 1890s-1910s.

The lotus is a well-known symbol of purity in Buddhism, its leaf and flowers floating on the surface of water, while below its roots are submerged in the stagnant waters of earthly desire. Beauty is achieved by rising above attachment to material things.

LITERATURE COMPARISON:

Compare to a near-identical stag antler okimono, measuring 28.6 cm, by Imai Oshin, illustrated in Bandini, Rosemary (2016), *Japanese Netsuke, Kiseruzutsu Lacquer and Works of Art*, no. 26.

AUCTION COMPARISON:

Compare to a closely related stag antler scepter in the form of a lotus root, by Imai Oshin, sold at Bonhams, The Zuiun Collection, 15 March 2017, New York, lot 5035 (**sold for 12,500 USD**).

Estimate EUR 4,000
 Starting price EUR 2,000





117
**RYU: A SUPERB STAG ANTLER KISERUZUTSU
 WITH SNAIL AND REISHI**

By Ryu, signed Ryu 龍
 Japan, Tokyo, Asakusa district, late 19th century

Carved from a branch of antler near the coronet, much of the natural structure retained and only changed minimally to showcase the natural beauty of the material. A small snail is carved in high relief slithering across the surface, the gnarly structure of the coronet above resembling a reishi fungus head. Two holes just above the snail form the cord attachment and the mouth is lined with a beautifully incised Chinese-style key fret border. Signed to the back in seal characters within an oval reserve RYU – which literally means dragon.

LENGTH 20.6 cm

Condition: Excellent condition.
Provenance: Formerly the property of the Strong Museum, donated by Margaret Woodbury Strong (1897-1969), a prolific collector and founder and namesake of the museum. With accession no. '75.5371' written in black.



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

Literature comparison: For another stag antler pipe case by this rare and highly talented carver see Sydney L. Moss Ltd. (2016) Kokusai the Genius: and Stag-antler Carving in Japan, vol. III, no. 539.

Estimate EUR 3,000
 Starting price EUR 1,500





118
**A SUPERB STAG ANTLER KISERUZUTSU
WITH WATER DRAGONS**

Unsigned
Japan, Tokyo, Asakusa district, late 19th century

The otoshi-type pipe case beautifully stained and finely carved in high relief to the front with two peculiarly looking, long-nosed water dragons, the larger male dragon chasing after the slender-bodied female, their sinuous bodies intertwining. The eyes are inlaid in dark horn and the cord attachment is formed by the curling baku-snout of the slender dragon.

LENGTH 21.3 cm

Condition: Very good condition, few fine age cracks.

Provenance: Formerly the property of the Strong Museum, donated by Margaret Woodbury Strong (1897-1969), a prolific collector and founder and namesake of the museum. The side with an old accession no. '78.1708' written in black.



The Strong National Museum of Play

LITERATURE COMPARISON:

A closely related stag antler kiseruzutsu with a single water dragon, likely from the same hand, is illustrated in Atchley, Virginia / Davey, Neil (2006) *The Virginia Atchley Collection of Japanese Miniature Arts*, p. 303, no. S42.

A closely related stag antler netsuke signed and by Ozaki Kokusai is illustrated in Sydney L. Moss Ltd. (2016) *Kokusai the Genius: and Stag-antler Carving in Japan*, vol. II, p. 376-377, no. 284. Another closely related stag antler netsuke, attributed to Ryu, is illustrated in Sydney L. Moss Ltd. (2016) *Kokusai the Genius: and Stag-antler Carving in Japan*, vol. III, p. 340-341, no. 540.



Estimate EUR 3,000
Starting price EUR 1,500





119
**KOKUSAI: A SUPERB AND RARE
 STAG ANTLER YATATE (PORTABLE WRITING SET)
 WITH DRAGON AND SHISHI MOTIF**

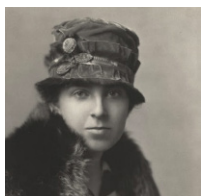
By Ozaki Kokusai (1835-1892), signed Koku 谷
 Japan, Shiba, Tokyo, c. 1860-1880

Carved from a thick branch of antler, much of the natural orientation and curvature retained, the design worked in high relief within a lobed reserve depicting a sinuous long-nosed dragon grasping a tama (jewel) in its claws, its body with flaming limbs curling around to the other side, encircling and confronting a snarling Buddhist lion, the dragon's bifurcated tail opening to reveal a feathered fan, all against a neatly engraved cloud design. The cord attachment is found within the signature KOKU carved in sunken relief, which is presented as a rare variant written as a running hand script smiley-face design. The top section houses a kamakiri (knife for cutting paper) with stag antler handle and the copper handle of a brush in the form of a reishi fungus.

LENGTH (total) 22 cm

Condition: Very good condition with natural flaws to the material and few fine age cracks.

Provenance: Formerly the property of the Strong Museum, donated by Margaret Woodbury Strong (1897-1969), a prolific collector and founder and namesake of the museum. Accession no. '75.5404' written in black to the side.



Margaret Woodbury Strong (1897-1969)

LITERATURE COMPARISON:

This rare signature variant is recorded on two pipecases by Kokusai in Sydney L. Moss Ltd. (2016) Kokusai the Genius: and Stag-antler Carving in Japan, vol. II, nos. 287 & 288.

Estimate EUR 6,000
 Starting price EUR 3,000



120
**A SUPERB STAG ANTLER OBI HASAMI
 NETSUKE OF A KAPPA WITH CUCUMBER,
 ATTRIBUTED TO KOKUSAI**

Attributed to Ozaki Kokusai (1835-1892), unsigned
 Japan, Shiba, Tokyo, mid to late 19th century

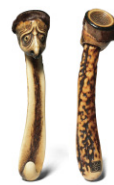
Superbly carved as a kappa, his expression profoundly mournful,
 the eyes inlaid, protectively holding a cucumber in both hands, the
 head surmounted by a natural deer coronet with hair tufts, the top
 of the mythical creature's head with a stag antler plug engraved
 with spirals and carved as the natural cavity containing the kappa's
 magical liquid.

HEIGHT 12.1 cm

Condition: Very good condition, minor wear, some losses to the
 hair.
 Provenance: British private collection.

LITERATURE COMPARISON:

Compare a closely related stag antler obi hasami of
 a Kappa by Kokusai, with a closely related stag antler
 plug, mid to late 19th century, illustrated in Moss,
 Sydney L. (2016) Kokusai The Genius: and Stag-antler
 Carving in Japan, vol. II, p. 286, no. 232.



Estimate EUR 5,000
 Starting price EUR 2,400





121
**FUKU: A SUPERB GOLD-INLAID
RYUSA MANJU NETSUKU DEPICTING
KAPPA AND LOTUS**

Signed Fuku 福
Japan, Tokyo, Asakusa district, late 19th century

Published: Moss, Sydney L. (2016) Kokusai The Genius: and Stag-
antler Carving in Japan, vol. II, pp. 254-255, no. 489.

The ryusa manju very finely carved in openwork from a choice
section of pale walrus tusk as a large, crumpled lotus leaf with
several stems and buds, a further leaf in the center surrounded by
scrolling tendrils, upon which two kappa are inlaid, one of them in

gold and the other in bekko, the latter scooping water with a cup
while the other gazes at him with a rather confused expression.
The superbly carved back shows further lotus blossoms, scrolling
tendrils, and a fish with gold eye emerging from a gap. With a
central himotoshi and sunken relief seal in a raised square reserve
– FUKU (luck or happiness).

DIAMETER 4.4 cm

Condition: Excellent condition.
Provenance: Ex-collection June Schuerch. With Sydney Moss Ltd.,
French private collection, acquired from the above.

Estimate EUR 4,000
Starting price EUR 2,000





122
**MASAYUKI: A SUPERB STAG ANTLER
 NETSUKE OF A MONKEY CLAMBERING
 ON A LEAFY BAMBOO NODE**

By Hoshunsai Masayuki, signed Masayuki 正之
 Japan, Tokyo, Asakusa district, late 19th century

Superbly carved as a slightly curved bamboo node, a thin branch growing from just above the nodal joint terminating in three large leaves which reacquaint themselves with the node at the top. A minutely carved monkey is gripping the thin branch, one hand touching its head in a gesture of disbelief – perhaps he is wondering how the carver has managed to place him here – as he slides up and down freely. Himotoshi to the back, the other opening natural through the bamboo node. The seal character signature is engraved in a square reserve to one side MASAYUKI.

HEIGHT 4 cm

Condition: Excellent condition with 'natural flaws' to the material.
 Provenance: French private collection.

MUSEUM COMPARISON:

A closely related stag antler netsuke of a monkey on bamboo node is in the collection of the Victoria & Albert Museum, London, accession no. 445-1904.

LITERATURE COMPARISON:

Compare to two closely related stag antler netsuke of a monkey on bamboo node in Moss, Sydney L. (2016) Kokusai The Genius: and Stag-antler Carving in Japan, vol. III, pp. 86-87, nos. 381 & 382.

Estimate EUR 6,000
 Starting price EUR 3,000





123
A FINE IVORY NETSUKE OF A SHISHI ON MOKUGYO

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

A cleverly carved composition depicting a shishi (Buddhist lion) nestled up close to a mokugyo (temple bell), its long tail trailing down the handle, which like the shishi's tail, terminates into finely carved curls. The front is engraved with a large bonji character, saku, underneath a finely etched cross-etched pattern, also found on the reverse. The backside with a central himotoshi. The finely stained ivory bearing a deep, lustrous patina.

HEIGHT 4.3 cm

Condition: Very good condition, minor wear, some fine age cracks. Tiny, old chip to the himotoshi.
Provenance: Collection Gabor Orszagh, Budapest, Hungary.

Literature comparison: Compare to a related netsuke in Kokusai the Genius: and Stag-antler Carving in Japan', Sydney L. Moss, Ltd., 2016, no. 352, unsigned but attributed to Rensai, using the same bonji character saku. The present netsuke also shows some similarities to Rensai's work.

AUCTION COMPARISON:
 Compare to a closely related ivory netsuke by Hoshunsai Masayuki, sold at Zucke, Fine Netsuke, Sagemono & Okimono, 2 November 2019, Vienna, lot 250 (**sold for 2,148 EUR**).

Estimate EUR 1,500
 Starting price EUR 800



124
A FINE STAG ANTLER NETSUKE OF A DOUBLE DRAGON-HEADED MOKUGYO

Unsigned
 Japan, Tokyo, Asakusa district, late 19th century

Finely carved from a choice piece of antler near the coronet, the mokugyo surmounted by two confronting dragon heads with a tama in their mouths, their swirling manes extending downwards and terminating in pleasing curls, two registers incised with fish scales, the reverse featuring the unworked, naturally dramatic texture of the material. Generously excavated, asymmetrical himotoshi to the back.

LENGTH 4.3 cm

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

Literature comparison: Compare a related stag antler netsuke of a mokugyo by Hakusai, also carved near the coronet, illustrated in Moss, Sydney L. (2016) Kokusai The Genius: and Stag-antler Carving in Japan, vol. III, p. 140-141, no. 417. Compare also to a related stag antler netsuke of a mokugyo by Masayuki, illustrated in Moss, Sydney L. (2016) Kokusai The Genius: and Stag-antler Carving in Japan, vol. III, p. 98-99, no. 391.

Estimate EUR 1,500
 Starting price EUR 800





125
**MORIKAWA TOEN: A RARE BAMBOO
SASHI NETSUKE OF A GUARDIAN LION**

By Morikawa Toen (1820-1894), signed Morikawa Toen 森川 杜園
and kagikan
Japan, Nara, second half of 19th century

Published:
Lazarnick, George (1976) The Signature Book of Netsuke, p. 384
Lazarnick, George (1981) Netsuke & Inro Artists, and How to Read
Their Signatures, vol. II, p. 1096
J. Hawley, article on Gyokkin in the INSJ, 25/2 (2005), illustrated on
p. 20, no. 20
Atchley, Virginia / Davey, Neil (2006) The Virginia Atchley Collection
of Japanese Miniature Arts, p. 88, no. N106.

Exhibited: International Netsuke Collectors' Society Convention,
Honolulu, 1977

Finely carved from a section of bamboo (metake) as a Buddhist
Lion raised on a double lotus pedestal, the base with neatly carved
flowerheads, the guardian seated on its haunches in a distinctly
powerful posture, a large ring handle in its mouth. The design is
faithfully copied from an incense burner in the Shoso-in repository
in Nara. The natural surface of the material is heightened with
clever polishing and staining to replicate the bronze surface. The
neatly polished reverse with two himotoshi and the inscription
Shosoin hoko heigoro no shishi baku [Copy of handled incense
burner of shishi in the Shosoin treasure house] and signed
MORIKAWA TOEN with kagikan.

HEIGHT 10.4 cm

Condition: Excellent condition.
Provenance: Ex-collection Virginia Atchley, CA.



Morikawa Toen's netsuke are rare. Along with his contemporary
Kano Tessai (1845-1925), Morikawa Toen (1820-1894) was one of
the few artists allowed inside the Shoso-in repository to produce
artworks decreed by the Imperial household.

Morikawa Toen was known for his Nara ningyo (dolls) sculptures
and as a noh actor. His work was admired by the Daimyo of
Tosa, the magistrate of Nara, who awarded him with names from
Japanese mythology. The Imperial household also became his
patrons. He received many prizes throughout his career and was
later commissioned by the newly founded Tokyo Imperial Museum
to make copies of ancient works of art

The Shoso-in is the
treasure house of the
Toda-ji temple in Nara,
Japan. From the very
beginning, the Shoso-in
has been sealed by
the Imperial family.
One was permitted to
enter only with explicit
permission from the Imperial family. Ninety-five percent of the fine
arts and crafts in the Shoso-in were produced in Japan around the
8th century, with the remainder imported from the Tang Dynasty,
Central Asia, India, Iran, etc. during the same period. Although these
collections are not open to the public, selections are shown at Nara
National Museum once a year in autumn.



The Shoso-in, Nara, Japan

Estimate EUR 3,000
Starting price EUR 1,500



126
**KO: A FINE WALRUS TUSK RYUSA MANJU
 NETSUKE WITH EGRET AND LOTUS**

By Ko, signed Ko 幸
 Japan, Tokyo, Asakusa district, second
 half of 19th century

Very finely carved in imitation of stag
 antler, the porous sections purposely
 carved to simulate worm rot on
 the leaves, depicting a white egret
 descending amongst lotus flowers
 and leaves. The reverse with a central
 himotoshi and signed within an oval
 reserve in a single seal character KO
 – which literally means happiness and
 luck.

DIAMETER 4.1 cm

Condition: Excellent condition.
 Provenance: Old German private
 collection, remnants of an old collection
 label to the reverse.

Literature comparison: The artist
 is not to be confused with the ryusa
 manju netsuke maker who frequently
 used metal inlays. For another ryusa
 netsuke depicting bat and reishi by
 this rare artist see Sydney L. Moss Ltd.
 (2016) Kokusai the Genius: and Stag-
 antler Carving in Japan, vol. III, no. 497.

Estimate EUR 1,500
 Starting price EUR 800



**Two Egrets and Lotus
 by Sakai Hoitsu,
 Metropolitan Museum
 of Art, New York**



127
**TOKOKU: A STUNNING WALRUS TUSK
 RYUSA MANJU NETSUKE WITH
 MAGNOLIA AND MOON**

By Suzuki Tokoku (1846-1913), sealed Bairyu 襟立
 Japan, Tokyo, Asakusa district, c. 1860-1880

Of uneven circular form, partially carved in openwork as misty
 clouds, blossoms and buds of a towering magnolia tree emerging
 from within the gaps, all in the presence of a highly polished
 benevolent full moon. The reverse with further blossoms and
 buds, the two himotoshi formed by one oval and one circular
 aperture, the exterior neatly ringed, and the inlaid gold signature
 BAIRYU. An early work by this celebrated artist. The use of the
 material is masterful and shows the true genius of Tokoku - the
 typical milky inclusions of the walrus tusk are used to emulate
 the fluffy cloud structure, while the pure, lustrous areas of the
 material are used for the moon and magnolia, which give them a
 remarkable three-dimensional effect.

DIAMETER 4.2 cm

Condition: Excellent condition.
Provenance: The Gabor Wilhelm Collection, Paris.

Estimate EUR 6,000
 Starting price EUR 3,000



128
**TOKOKU: A VERY FINE WOOD NETSUKE
OF OKAME WITH BOY AND TENGU MASK**

By Suzuki Tokoku (1846-1913), signed Tokoku 東谷 with seal Bairyu 襟立
Japan, Tokyo, late 19th century, Meiji period (1868-1912)

Very finely carved, the Shinto goddess of mirth disguising herself and wearing a long-nosed konoha tengu mask, the loosely fitted robe opening at her chest, her finely incised hair tied into a top bun neatly inlaid with bone and coral accessories. One hand is leaning against a drum, and the other is holding a bamboo-incised fan against her face, a cheerful karako prodding against the fan's surface. Two drumsticks and a bird-shaped toy are carved in the back near the himotoshi, the signature TOKOKU with inlaid gold seal BAIRYU is found underneath. As is usually the case with this celebrated artist, the details are all superbly carved and the sparse use of inlay is clever without being over fussy.

HEIGHT 3.1 cm, LENGTH 3.5 cm

Condition: Excellent condition.
Provenance: Collection Gabor Orszagh, Budapest, Hungary.
Purchased from Michael Strone.

Estimate EUR 8,000
Starting price EUR 4,000



129
ONO RYOMIN: A VERY FINE WOOD NETSUKES OF HOTEI

By Ono Ryomin, signed Ono Ryomin 小野陵民
Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

Superbly carved from dark-reddish wood, the potbellied lucky god standing with a charming expression framed by pendulous earlobes, holding a staff to which his treasure bag and magical hyotan are attached. Large, asymmetrical himotoshi through the bag and signed ONO RYOMIN.

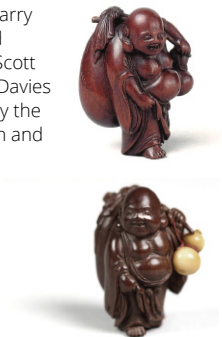
HEIGHT 4 cm

Condition: Small chip to the toes of the right foot and the edge of the staff. Otherwise, fine condition.
Provenance: Collection Gabor Orszagh, Budapest, Hungary.

LITERATURE COMPARISON:
Compare to a near-identical wood netsuke of Hotei by Ono Ryomin illustrated in Barry Davies Oriental Art (1995) 100 Selected Pieces from the Netsuke Collection of Scott Meredith, no. 85, where the late Barry Davies notes: “A rare and interesting subject by the artist, which shows similarities in design and style to pieces carved by Tokoku”.

MUSEUM COMPARISON:
Compare to a closely related wood netsuke depicting Hotei by Tokoku in the Metropolitan Museum of Art (MET), New York, accession no. 10.211.1797.

Estimate EUR 4,000
Starting price EUR 2,000





130
KOJU: AN AMUSING IVORY MANJU NETSUKES OF SHOKI AND ONI

By Kōju (Mitsutoshi), signed Kōju 光寿
 Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

The two-part ivory manju netsuke of circular shape and finely worked in shishiaibori (sunken relief), the details stained with sumi. The front showing the demon-queller Shoki seated behind an oni, placing one hand on the little devil's shoulder and lifting a small twig to tickle it, the demon in turn tensing up with excitement, a shallow bowl with small paper strips between them. Central himotoshi to the back, the cord attachment within and signed KOJU with kakihan - a talented artist from the Hojitsu-line of manju makers.

DIAMETER 4.2 cm

Condition: Very good condition, minor wear to the sumi-stained details.
Provenance: Collection Gabor Orszagh, Budapest, Hungary, purchased from Michael Strone.

Estimate EUR 2,000
 Starting price EUR 1,000

131
ONO RYOMIN: AN AMUSING IVORY MANJU NETSUKES DEPICTING 'THE REVENGE OF THE MONKEY'

By Ono Ryomin, signed Ono Ryomin 小野陵民 and kakihan
 Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

The two-part ivory manju netsuke finely stained and neatly polished, worked in shishiaibori (sunken relief) with stained sumi details, the front showing a human-sized monkey (saru) wearing a mugwort leaf skirt, an attribute of the magical mountain hermits known as sennin, pulling at the collar of a sarumawashi (monkey trainer), the latter with an agonized expression, scrambling and flailing with his arms, his food basket toppled over, and his taming stick visible in the background. The reverse shows another sarumawashi, evidently aware of his companion's demise, cowering and attempting to flee the scene. Large, central himotoshi, the cord attachment within, and signed to the back ONO RYOMIN and kakihan.

DIAMETER 4.6 cm

Condition: Very good condition. The interior lining chipped.
Provenance: Collection Gabor Orszagh, Budapest, Hungary.

Estimate EUR 2,000
 Starting price EUR 1,000



132
MINKOKU: A LARGE IVORY MANJU OF ONIWAKAMARU SLAYING THE GIANT CARP

By Shuyusai Minkoku (Minkoku II), signed Minkoku 民谷
Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

Of circular form, the thick manju finely carved in shishiaibori (sunken relief) and painted in sumi (ink) with Oniwakamaru about to slay the giant carp with his knife. The eye pupil of the carp inlaid in black horn with a metal rim. The reverse depicting a waterfall gushing from rocks and signed MINKOKU.

DIAMETER 5.6 cm

Condition: Very good condition, minor wear, few natural age cracks, minuscule nicks, and light surface scratches, fine honey-golden patina.

Provenance: Collection Gabor Orszagh, Budapest, Hungary.

Oniwakamaru or 'young devil child' was the nickname given to the young warrior monk Musashibo Benkei (1155-1189) because of his enormous strength and violent nature. This netsuke shows the young boy attacking and slaying the giant red carp that swallowed his mother.



Oniwakamaru about to kill the giant carp, woodblock print by Kuniyoshi

AUCTION COMPARISON:
Compare a closely related ivory manju netsuke depicting Oniwakamaru slaying the giant carp, at Lempertz, Netsuke-Sammlung Kolodotschko II, 6 December 2014, Cologne, lot 879 (**sold for 2,852 EUR**).

Estimate EUR 2,000
Starting price EUR 1,000



133
KOJU: A FINE MANJU NETSUKES OF A BOY AS AN OX HERDER

By Koju (Mitsutoshi), signed Koju 光寿 and kakihan
Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

A decidedly thick two-part manju netsuke carved in deep shishiaibori (sunken relief) with stained sumi details, depicting a young oxherder boy (ushidoji) holding a whip, smiling and resting his arms on the head of an ox who seems amusingly over-encumbered. The reverse with a neatly incised pine tree and basket filled with grains, as well as the central himotoshi and signature KOJU (Mitsutoshi) with kakihan. The artist was a carver of fine manju netsuke from the line of Hojitsu, Kojitsu and Moritoshi.

DIAMETER 4.6 cm, THICKNESS 2.5 cm

Condition: Excellent condition, minor wear to sumi details.
Provenance: Collection Gabor Orszagh, Budapest, Hungary.

Estimate EUR 2,000
Starting price EUR 1,000



134
**A FINE IVORY NETSUKE OF TWO CICADA
HATCHLINGS ON A LEAF**

Unsigned
Japan, Tokyo, late 19th century

A remarkably intricate and finely carved ivory netsuke of two cicada (semi) hatchlings, one with developed wings and the other in the nymph stage, perched on a veiny, wafer-thin, crumpled leaf. Natural himotoshi through the brilliantly open-worked structure of the carving.



LENGTH 4.2 cm

Condition: Very good condition. Minor surface wear. Possibly some tiny, old nibbles to edges.
Provenance: Collection Gabor Orszagh, Budapest, Hungary.

Cicada netsuke were worn during the festival of Obon, honoring the ancestor spirits.

Estimate EUR 2,000
Starting price EUR 1,000



135
**MINKO: A RARE WOOD NETSUKE
OF A CICADA ON PINECONE**

By Konan Minko, signed Minko 眠虎
Japan, Tsu, early 19th century, Edo period (1615-1868)

Naturalistically carved as a cicada (semi) perched on top of a pinecone, the details finely carved and the insect's glaring eyes inlaid in pale horn. The well-toned wood bearing a fine, dark patina. Large himotoshi through the pinecone. Signed underneath the wings MINKO.

LENGTH 4 cm

Condition: Good condition with minor associated surface wear. Some tiny nicks here and there, one wing of the cicada with a smoothed-down chip to the edge of the wing.
Provenance: European collection.

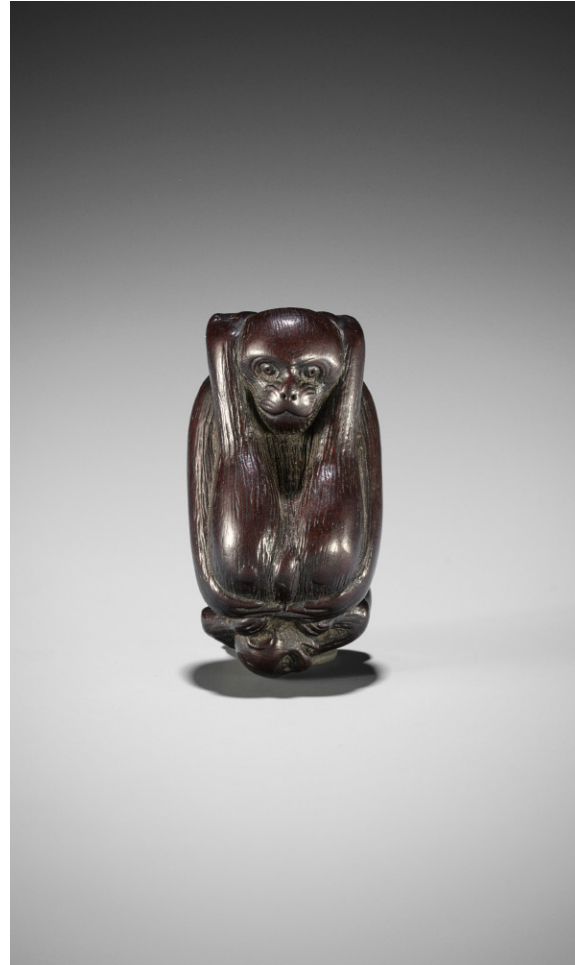
Cicada netsuke by Minko and his followers are to be considered extremely rare. Furthermore, the subject of a cicada on a pinecone is also unusual, Fuld's Netsuke and Ojime Index only lists one netsuke of this subject (see literature comparison). Konan Minko was probably a follower of Tanaka Minko. Few examples of his work have been recorded.

Literature comparison:
For a related wood netsuke of a cicada on pinecone see Hurtig, Bernard (1973) Masterpieces of Netsuke Art: One Thousand Favorites of Leading Collectors, no. 126.

AUCTION COMPARISON:
For a related wood netsuke of a cicada pupa on a gourd, by Minko, see Bonhams, Fine Japanese Art, 14 May 2015, London, lot 41 (**sold for 3,125 GBP**).

Estimate EUR 3,000
Starting price EUR 1,500





136
**A HIGHLY UNUSUAL AND
 HUMOROUS WOOD NETSUKE
 OF TWO MONKEYS**

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

A highly unusual, shunga-esque wood netsuke of two monkeys, the larger monkey wrapping its feet around its ears and head in an acrobatic gesture, its two hands placed against its anus, while a smaller monkey clammers up over its back, looking away with a distressed expression. The details are finely carved, the hairwork neatly incised, and the expressions are typical for 18th-century carvings of monkeys. The subject is likely a parody of the sambiki saru, the large monkey resembling Kikazaru holding his ears and attempting to cover his mouth-like body part. Natural himotoshi through the young monkey's legs.

HEIGHT 4.4 cm

Condition: Very good condition, minor wear, some tiny nicks here and there. Fine, smooth patina.
 Provenance: European collection.

Estimate EUR 3,000
 Starting price EUR 1,500



137
**SHOJUSAI: A FINE WOOD NETSUKE
 OF A RAT ON A CLAM**

By Shojusai, signed Shojusai 正壽齋
 Japan, Edo (Tokyo), mid-19th century

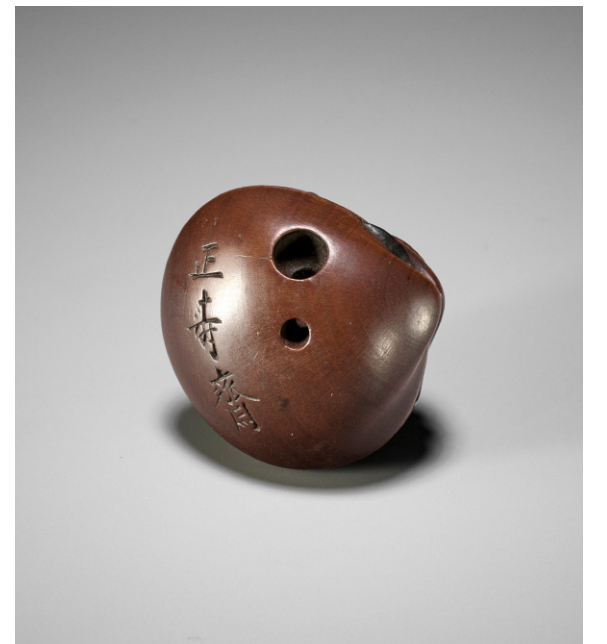
The rat perched on a hamaguri clam, surrounded by further shells. Its eyes inlaid and the fur neatly incised. The wood beautifully stained. Asymmetrical himotoshi underneath and signed in boldly incised characters SHOJUSAI.

LENGTH 3.5 cm

Condition: Very good condition with minor wear, a natural age crack to one himotoshi.
 Provenance: European collection.

AUCTION COMPARISON:
 Compare a closely related wood netsuke of a rat on a clam by Seiosai (or Seiosai), early 19th century, at Bonhams, Fine Netsuke from the Adrienne Barbanson Collection, 13 May 2013, London, lot 2 (**sold for 1,875 GBP**).

Estimate EUR 2,500
 Starting price EUR 1,200





138
MASATAMI: A FINE IVORY NETSUKU OF A RAT WITH CANDLE

By Masatami, signed Masatami 正民
 Japan, Edo (Tokyo), 19th century, Edo period (1615-1868)

Finely carved from a choice piece of pure-white ivory, lightly stained, depicting a rat with large inlaid eyes of dark horn and beautifully incised fur, scratching itself with its right hind paw and holding onto a candle with both front paws. The unusually long and well-carved tail curls around and underneath the rodent's body forming the natural himotoshi. Signed within a neatly polished reserve underneath MASATAMI.

LENGTH 4.2 cm

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

LITERATURE COMPARISON:

A closely related ivory netsuke of a rat with candle by Masatami was exhibited during the 4th INS convention, Honolulu, 1981 and illustrated in the International Netsuke Collectors Society Journal (INCSJ), vol.9, no. 2, p. 38, no. 44.



AUCTION COMPARISON:

Compare to an ivory netsuke of two rats on a fan by Masatami, sold at Lempertz, Netsuke und Sagemono inkl. Sammlung Kolodotschko V, 9 June 2017, Cologne, lot 602 (**sold for 2,728 EUR**).

Estimate EUR 2,500
 Starting price EUR 1,200



139
MASATAMI: A RARE IVORY NETSUKU OF THE SAMBIKI SARU (THREE WISE MONKEYS)

By Masatami (Shomin), signed Masatami 正民
 Japan, Tokyo, Meiji period (1868-1912)

Finely carved and stained, depicting the three wise monkeys (hear no evil, see no evil, speak no evil) arranged in a compact circle, covering each other's mouth, ears, or eyes. The facial expressions are executed in the typical manner of the artist with small squinty eyes painted with black sumi and minutely inlaid pupils of dark horn. The hairwork is neatly incised. Note the superbly carved bony fingers. The underside with the signature MASATAMI in a typical rectangular reserve and the natural himotoshi through one of the monkey's legs.

LENGTH 3 cm, HEIGHT 2.7 cm

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

Monkeys are a favorite subject of Masatami, his treatment of them being idiosyncratic and imbued with a healthy portion of humor and wit. The subject of the sambiki saru is rare for the artist, with no other examples recorded in literature.

AUCTION COMPARISON:

Compare to an ivory netsuke of two monkeys, by Masatami, sold at Christie's, The Japanese Aesthetic, 15 May 2013, London, lot 420 (**sold for 3,250 GBP**).

Estimate EUR 3,000
 Starting price EUR 1,500





140
**IKKOSAI: A SUPERB IVORY NETSUKU
 OF TWO MONKEYS FIGHTING AN OCTOPUS**

By 'Saru' Ikkosai, signed Ikkosai 一光齋
 Japan, Tokyo, late 19th century, Meiji period (1868-1912)

Finely carved, partially in sukashibori (openwork), depicting two monkeys and an octopus engaged in a vicious fight, the octopus writhing its tentacles around the monkeys, the simians struggling to compete. The bulging eyes of the octopus are inlaid in dark horn and the hairwork of the monkeys is finely incised providing an appealing contrast to the smooth, tactile texture of the octopus's slippery skin. Many options for 'natural' himotoshi due to the openworked and dynamic nature of the piece, one of the tentacles with the signature IKKOSAI to the underside.

LENGTH 4 cm

Condition: Very good condition with only minor surface wear.
 Provenance: Old German private collection.

'Saru' Ikkosai carved several of these, each one distinctly different, however. As opposed to the closely related netsuke sold at Lempertz on 7 June 2019, our monkeys are clearly losing the fight, the octopus having them completely entangled in its tentacles.

The subject of monkeys fighting an octopus references a legend in which the octopus-physician of Ryujin, the Dragon King of the Sea, prescribes a monkey's liver to heal the king's daughter.

For a detailed discussion of the artist see INSJ Vol. 39, no. 3, Fall 2019, pp. 29-34.

AUCTION COMPARISON:

Compare with a closely related ivory netsuke by Ikkosai, depicting an octopus fighting two monkeys, at Lempertz, Japanische Kunst, 7 June 2019, Cologne, lot 426 (**sold for 7,192 EUR**). Compare with another closely related ivory netsuke by Ikkosai, depicting a monkey fighting an octopus, sold at Zache, Fine Netsuke & Sagemono, 16 April 2021, Vienna, lot 202 (**sold for 7,584 EUR**).

Estimate EUR 4,000
 Starting price EUR 2,000





141
**A FINE IVORY OKIMONO NETSUKE
 OF AN EMACIATED RAT CATCHER**

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

Very finely carved as a disappointed rat catcher, dressed only in a loincloth, kneeling and holding down a box, looking backwards as the escaped rat which clambors 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. The pupils of both are inlaid in pale horn. Natural himotoshi.

HEIGHT 4.4 cm, LENGTH 5.2 cm

Condition: Very good condition with some expected age cracks.
Provenance: Collection Gabor Orszagh, Budapest, Hungary.

Literature comparison: A closely related okimono is illustrated in Barry Davies Oriental Art (1990) Netsuke Classics, no. 16.

Museum comparison: Compare a related ivory okimono netsuke of a rat catcher, dated 19th century, in the Victoria and Albert Museum, accession number 529-1904.



AUCTION COMPARISON:
 A closely related ivory okimono netsuke of a rat catcher by Kihodo Masakazu was sold at Zacke, Fine Japanese and Netsuke Art, 22 June 2019, Vienna, lot 317 (**sold for 5,056 EUR**).

Estimate EUR 3,000
 Starting price EUR 1,500



142
**KOGYOKU: AN IVORY NETSUKE OF
 ARABABA OPENING THE TREASURE BOX**

By Kogyoku, signed Kogyoku 光玉
 Japan, Tokyo, Meiji period (1868-1912)

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. Much to her dismay, instead of treasure she is greeted by two bakemono, the towering rokurokubi stretching his long neck and licking the side of her face, while another three-eyed goblin touches her hand. The ivory is finely stained and polished. Himotoshi and signature inside a red-lacquered plaque KOGYOKU to the underside of the box.

HEIGHT 4.2 cm

Condition: Very good condition, minor wear and expected fine age cracks.
Provenance: Collection Gabor Orszagh, Budapest, Hungary.

AUCTION COMPARISON:
 For another ivory netsuke depicting the same subject by Minkoku, see Zacke, Fine Netsuke & Sagemono, 22 April 2022, Vienna, lot 227 (**sold for 7,584 EUR**).

Estimate EUR 2,000
 Starting price EUR 1,000



143
**YASUAKI: A FINE TOKYO SCHOOL IVORY
NETSUKE OF A BOY IN SHISHIMAI COSTUME**

By Yasuaki (Homei), signed Yasuaki 保明 with seal Kodama 見玉
Japan, Tokyo, Meiji period (1868-1912)

The boy seated wearing a Shishimai costume with a large lion's head, the lower jaw hinged and openable revealing the boy's minutely carved face with jovial expression. The mask has large eyes inlaid in mother-of-pearl with dark pupils, bushy brows, large floppy ears, and a neatly carved mane which is traditionally made from strips of paper. A humorous kyogen mask is nestled into the green-stained cowl just below the jaw, looking up towards the boy. The elaborately carved robe is further embellished with patterns inlaid in amber and mother-of-pearl. Signed underneath next to the ringed himotoshi YASUAKI with a red-lacquered seal Kodama.

HEIGHT 3.4 cm, LENGTH 4 cm

Condition: Very good condition, minor surface wear, one tiny inlay is lost.
Provenance: Collection Gabor Orszagh, Budapest, Hungary.

The Shishimai festival was imported from China during the Tang dynasty and is celebrated during the New Year to bring good luck and ward off evil spirits.

Estimate EUR 3,000
Starting price EUR 1,500





144
**YASUAKI: A FINE TOKYO SCHOOL IVORY
 NETSUKU OF A YOUNG BOY WEARING AN EBOSHI**

By Yasuaki (Homei), signed Yasuaki 保明 with seal Kodama 見玉
 Japan, Tokyo, late 19th century, Meiji period (1868-1912)

The boy seated and holding his legs together in a charming posture, his face radiating with joy as he smiles with his mouth slightly opened, showing the upper row of teeth. He wears an amusingly large eboshi (courtly hat) and a sleeveless jacket, both dyed with polychrome pigments and embellished with inlays of green-stained bone, horn, and mother-of-pearl. Two horn-ringed himotoshi to the underside and signed YASUAKI (Homei) with an inlaid mother-of-pearl seal Kodama.

HEIGHT 3.5 cm

Condition: Very good condition with minor wear. A tiny chip to the front of the hat.

Provenance: Collection Gabor Orszagh, Budapest, Hungary.

AUCTION COMPARISON:

A closely related ivory netsuke of a boy by Yasuaki was sold at Zacke, Fine Netsuke & Sagemono, 16 April 2021, Vienna, lot 242 (**sold for 6,952 EUR**).



Estimate EUR 2,500

Starting price EUR 1,200



145
**KOKOKU: A FINE INLAID WOOD
 NETSUKU OF A RESTING ACTOR**

By Kokoku, signed Kokoku 光谷
 Japan, Tokyo, second half of 19th century

Seated, holding a shallow bowl before him, a finely carved marine ivory Buaku mask moved to the side of his head, revealing his joyful expression, his robe of two-toned woods and embellished with various inlays of stained ivory, tortoiseshell, copper, silver, and gold depicting viny gourds and swirling designs. The hands, feet, face, and bowl are carved from ivory. Two himotoshi underneath next to the signature KOKOKU with gold square seal Kokoku. The artist belonged to the Tokoku school and along with Egawa Sokoku excelled in the use of various different materials.

HEIGHT 3.5 cm

Condition: Excellent condition.

Provenance: Bonhams, Fine Japanese Art, 10 November 2011, London, lot 63 (sold for 1,625 GBP). Collection Gabor Orszagh, Budapest, Hungary, acquired from the above.

Estimate EUR 2,000

Starting price EUR 1,000





146
NAKAMURA KUYA: A RARE IVORY NETSUKE OF A RAKAN WITH SNAKE

By Nakamura Kuya (1881-1961), signed Kuya 空哉
 Japan, c. 1920

Smiling benevolently, his face framed by pendulous earlobes adorned with gilt earrings, with bushy brows and curly hair, his robe neatly engraved with karakusa and hanabishi designs and falling from one shoulder, holding a well-carved, coiling snake with both hands. Large, asymmetrical himotoshi to the back and signed KUYA in gold within an oval reserve.

HEIGHT 4.9 cm

Condition: Excellent condition.
Provenance: Collection Gabor Orszagh, Budapest, Hungary.

Nakamura Kuya (1881-1961) was the teacher and father of famous carver Nakamura Tokisada, better known under his go Masatoshi.

AUCTION COMPARISON:

A closely related ivory netsuke of a rakan by Nakamura Kuya was sold at Bonhams, The Bluette H. Kirchhoff Collection of Netsuke and Sagemono, 16 September 2009, New York, lot 2136 (**sold for 5,185 USD**).

Estimate EUR 4,000
 Starting price EUR 2,000



147
OUCHI SOSUI: A SUPERB IVORY NETSUKE OF OKAME AND FUKUROKUJU

By Ouchi Sosui (1911-1966), signed Sosui 藻水
 Japan, Tokyo, first half of 20th century

Published: Sagemonoya, So School Netsuke, no. 45.

Superbly carved, the two gods dressed in elaborately flowing robes neatly engraved with bamboo designs, Fukurokuju drunkenly holding a sake cup in both hands while Okame shaves his huge, smooth head with a razor. The combination of Fukurokuju's decidedly phallic cranium and the bawdy Okame is quite clearly a shunga reference, rather amusingly it seems to be of great personal interest for Okame to keep Fukurokuju's head nice and smooth, as her cheeks are puffed in a wide, excited smile. All details are masterfully carved, as is typical for the artist. Two himotoshi and signature underneath SOSUI.

HEIGHT 3.8 cm

Condition: Excellent condition.
Provenance: Collection Gabor Orszagh, Budapest, Hungary.

Ouchi Sosui (1911-1966) was the eldest son of Ouchi Gyokuso (1879-1944). His real name was jiro, and he was the only one of Morita Soko's pupils who completed his apprenticeship, becoming independent in 1932.

AUCTION COMPARISON:

The only other variant of this model by Sosui, carved in wood, was sold at Bonhams, The Bluette H. Kirchhoff Collection of Netsuke and Sagemono, 16 September 2009, New York (**sold for 17,080 USD**).

Estimate EUR 8,000
 Starting price EUR 4,000



A SELECTION OF FINE CONTEMPORARY NETSUKE



148
**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: Very good condition, tiny chip to the edge of one toe.
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 Zacks, Fine Netsuke & Sagemono,
29 October 2021, Vienna, lot 216 (**sold for
37,920 EUR**).

Estimate EUR 3,000
Starting price EUR 1,500





149
**IKKU: A MASTERFUL
 CONTEMPORARY STAG ANTLER
 SASHI NETSUKE OF A BAT**

By Isamu Kasuya (Ikku, born 1949), signed Ikku 一空
 Japan, Tokyo, 20th century

Superbly carved from a branch of antler, much of the natural orientation dictating the shape of the carving. The use of material is masterful - the natural spongiiform and ridged surfaces are reserved for the sunken areas, giving the netsuke a remarkable three-dimensional appearance. The bat springs into the air, triumphantly screeching, its wing extended, forming curls at their apex. The bony feet, wrinkly nose, and pointy ears are superbly carved. The eyes are inlaid in dark horn. Signed to reverse within a stippled, sunken reserve IKKU.

HEIGHT 12.7 cm



Condition: Excellent condition
Provenance: Collection Gabor Orszagh,
 Budapest, Hungary, purchased from Michael
 Strone.

Ikku is widely regarded as one of the greatest
 contemporary netsuke carvers of the 20th
 century. His output is fairly limited, and
 he preferred to never repeat subjects. He
 studied under the master carver Yasafusa
 Saito.



**Isamu Kasuya
 (Ikku)**

LITERATURE COMPARISON:
 Compare to a closely related ebony wood study of a Kamaitachi
 illustrated in Netsuke Kenkyukai Study Journal (Winter 1990) vol. 10,
 no. 4, p. 20, fig. 3.

Estimate EUR 15,000
 Starting price EUR 8,000



150
**IKKU: AN UNUSUAL CONTEMPORARY
KOKUTAN WOOD NETSUKES OF
A STYLIZED SPARROW**

By Isamu Kasuya (Ikku, born 1949), signed Ikku 一空
Japan, Tokyo, 20th century



Carved from kokutan (ebony) wood embellished with various colored inlays and formed as a Möbius-like band of waves taking the form of a stylized sparrow. Two small beaked birds with gilt metal eyes emerge from the structure facing into the central opening. The back with a beautifully stippled ground and the two himotoshi formed by one larger and one smaller hole. Signed on a polished rectangular reserve IKKU.

HEIGHT 5 cm

Condition: Excellent condition.

Provenance: Collection Gabor Orszagh, Budapest, Hungary, purchased from Michael Strone.

LITERATURE COMPARISON:

A closely related kokutan wood netsuke by Ikku depicting waves is illustrated in Spindel, Michael (1993) Contemporary Netsuke, no. 36.



Auction comparison: A set consisting of a netsuke and ojime by the artist was sold at Bonhams, Asian Decorative Art, 28 September 2005, San Francisco, lot 4562 (**sold for 7,637 USD**).

Ikku is widely regarded as one of the greatest contemporary netsuke carvers of the 20th century. His output is fairly limited, and he preferred to never repeat subjects. He studied under the master carver Yasafusa Saito.



**Isamu Kasuya
(Ikku)**

Estimate EUR 2,000
Starting price EUR 1,000



151
**SHINGETSU: A FINE LACQUERED
MAMMOTH TUSK NETSUKES OF A PANTHER**

By Fujio Muramatsu (Shingetsu, born 1934), signed Shingetsu 親月
Japan, Tokyo, 20th century

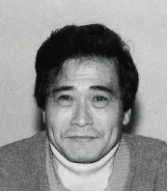
The mammoth tusk netsuke covered in beautifully lustrous roiro lacquer, depicting a panther carved in the Kyoto style, its muscular body well carved, the long and thick tail curling up the back, one paw raised, the head slightly lowered, the glaring eyes double inlaid. Signed SHINGETSU underneath one of the superbly carved paws.

LENGTH 4.8 cm

Condition: Excellent condition, only very minor wear to lacquer to the exposed high points.

Provenance: Collection Gabor Orszagh, Budapest, Hungary.

Shingetsu (actual name Fujio Muramatsu) was born in 1934 in Tokyo and learned carving from his father who worked under the name Kogyoku. He studied with the master carver Shinsho Kikuchi and studied lacquer techniques with Living National Treasure, Tatsuo Kuroda. His works are usually carved from mammoth tusk, usually with either subtle staining or lacquer details. He was a member of the International Netsuke Carvers Association.



**Fujio Muramatsu
(Shingetsu)**

Estimate EUR 2,000
Starting price EUR 1,000



152
HIDEYUKI: A SUPERB WOOD NETSUKES OF KIKUJIDO AND BAKU
 By Hideo Sakurai (Kosei Hideyuki, born 1941), signed Kosei 廣晴 with seal Hideyuki 秀之
 Japan, Tokyo, c. 1979

Published: Kinsey Miriam, Carver's Workshops at the INCS Convention III, International Netsuke Collectors Society Journal (INCSJ), vol.7, no. 4, p. 48, no.8.
Exhibited: INCS convention Honolulu, 1979.

Finely carved and stained, depicting the chrysanthemum boy Kikujido slumbering, holding a leafy kiku-flower, and leaning against a baku, the mythical creature presumably about to devour the boy's nightmares. The details are superbly carved while still retaining a compact and tactile structure, furthermore the carving is imbued with great movement. The Baku's skin is covered in muscular tissue, the shaggy mane falling from its head down towards its back, which is slightly arched with a well-detailed rib cage and spine, the bushy tail flowing upwards from its haunches and touching the boy's finely incised, long hair. Natural himotoshi and signed underneath KOSEI with gold-inlaid seal HIDEYUKI.

LENGTH 4 cm

Condition: Excellent condition.
Provenance: Collection Gabor Orszagh, Budapest, Hungary. Purchased from Michael Strone.

Miriam Kinsey (1977), arguably THE authority on contemporary netsuke during the 20th century, notes: "[...] his netsuke are executed with his own original ideas and with delicate, detailed, and meticulous workmanship."

Estimate EUR 4,000
 Starting price EUR 2,000



Compare the subject matter to an 18th century wood netsuke of Kikujido sleeping on a treasure bag



153
**HIDEYUKI: A CONTEMPORARY
WOOD NETSUKES OF SHOKI AND ONI**

By Sakurai Hideo (Hideyuki, born 1941), signed Hideyuki 英之
Japan, Tokyo, 20th century

Shoki grabbing an oni by its hand, looking down with a menacing
expression, a sword in his right hand, his robe decorated with
colorful inlays. The oni crouching fearfully next to demon queller,
his arms and feet adorned with gilt bangles. The eyes are inlaid in
pale translucent horn with dark pupils. Himotoshi through the back,
signed HIDEYUKI on a rectangular gold plaque.

HEIGHT 6.2 cm

Condition: Excellent condition.
Provenance: Collection Gabor Orszagh, Budapest, Hungary,
purchased from Michael Strone.

Sakurai Hideyuki, born as Sakurai Hideo
(1941), learned carving from his father Sakurai
Hirokichi who worked under the art name
Kosei. Miriam Kinsey (1977), arguably THE
authority on contemporary netsuke during
the 20th century, notes: “[...] his netsuke
are executed with his own original ideas
and with delicate, detailed, and meticulous
workmanship.”



**Sakurai Hideo
(Hideyuki)**

AUCTION COMPARISON:
Compare a related wood netsuke of an elderly Ainu by Hideyuki,
20th century, at Bonhams, Fine Japanese Art, 16 May 2013, London,
lot 20 (**sold for 2,500 GBP**).

Estimate EUR 2,000
Starting price EUR 1,000



154
**SEIHO: A FINE CONTEMPORARY
WOOD NETSUKES OF JIKOKUTEN WITH ONI**

By Katsuo Azuma (Seiho, 1936-2003), signed Seiho 声方
Japan, Ibaraki prefecture, c. 1990

Published: Michael Spindel Ltd., An Exhibition of Contemporary
Netsuke and Ojime, 1991, New York, p. 25, no. 38.

Finely carved and stained, the eyes inlaid in shell. The guardian
deity is shown with fierce expression, standing on an oni with
both feet and plunging his sword downwards to the ground. Good
himotoshi through the back and signed Seiho within a rectangular
reserve.

HEIGHT 8.3 cm

Condition: Excellent condition, some natural flaws to the wood.
Provenance: Collection Gabor Orszagh, Budapest, Hungary,
purchased from Michael Strone.

Seiho, born as Katsuo Azuma in
1936 in Ibaraki prefecture, studied
carving under the famous Hose
Maguro until he turned 22. Seiho
is well known for his legendary
and mythological figures, animals,
and religious subjects. He was
a member of the International
Netsuke Carvers Association and
has received several awards from
the Ueno Royal Museum and the
Japan Art Association.

Jikokuten is one of the Four
Heavenly Kings (Shitenno), Lord
of the East, his literal translation
being ‘Guardian of the Nation’
(持國天).

Estimate EUR 2,000
Starting price EUR 1,000



**Sculpture of Jikokuten, 12th
century, Handed down in
Kofukuji, formerly in the
collection of Masuda Donno,
designated Important
Cultural Property**





155
**MEIKEI: A MASTERFUL CONTEMPORARY
 WOOD NETSUKE OF 'SONEZAKI SHINJU'
 (LOVER'S SUICIDE)**

By Shigeru Takayama (Seihosai Meikei, born 1932), signed Seihosai Meikei 聖齋 明恵
 Japan, c. 1990

Published: Illustrated on the front and back cover of Michael Spindel Ltd., An Exhibition of Contemporary Netsuke and Ojime, 1991, New York, and on p. 21, no. 32.

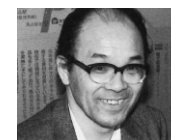
Masterfully carved, depicting the iconic scene of 'Sonezaki Shinju' (The Love Suicides at Sonezaki), with Tokubei thrusting a razor into Ohatsu's throat, his face distorted with anguish, while she holds prayer beads in her folded hands, looking up into his eyes pleadingly. Their robes are rendered with remarkably fine details, the folds suggesting life-like movement. The razor is carved from mammoth tusk, the eyes are double inlaid in shell. Natural himotoshi through a fold in the robe, signed SEIHOSAI MEIKEI.

HEIGHT 7.8 cm

Condition: Excellent condition, minor wear.

Provenance: Collection Gabor Orszagh, Budapest, Hungary, purchased from Michael Strone.

Seihosai Meikei, born as Shigeru Takayama in 1932 in Kyoto prefecture, studied carving netsuke under Meigyokusai for over twenty years. His preferred material is wood, often embellished with intricate inlays. Meikei is especially known for his dramatic scenes of lesser-known legends, plays, and novels. The present netsuke is arguably his masterpiece.



**Shigeru Takayama
 (Seihosai Meikei)**

The Love Suicides at Sonezaki is the most famous and best-loved play by Chikamatsu. It was first staged in 1703, based on a real, recent event, and instantly became a big hit. It remains one of the most popular plays in bunraku. The Love Suicides at Sonezaki was the first play by Chikamatsu that was exclusively written to be played by puppets, but due to the popularity of the play, it has since been adapted to kabuki, movies, modern plays, and even comic books.

Estimate EUR 4,000
 Starting price EUR 2,000



A recent theater scene of Tokubei and Ohatsu committing suicide



156
AN AMUSING INLAID CONTEMPORARY
WOOD NETSUKE OF A KAPPA WITH FISH

Unsigned
Japan, 20th century

The kappa seated holding a large fish between its limbs, its expression amusingly carved with a broad smile, the inlaid fangs showing at the corners of the mouth, and with large glaring eyes double inlaid in pale and dark horn. The cavity on top of the head (sara) is inlaid in mother-of-pearl. The himotoshi in the back is florally rimmed, the other hole found underneath. An amusingly carved netsuke possessing irresistible charm and character.

HEIGHT 4.5 cm

Condition: Excellent condition, minor wear.
Provenance: Collection Gabor Orszagh, Budapest, Hungary, purchased from Michael Strone.

Kappa (lit. “river-child”) are amphibious yokai found in traditional Japanese folklore. They are usually seen as mischievous troublemakers or trickster figures. Kappa are also exceedingly polite creatures and find it difficult to resist returning a bow. This is a problem for the kappa as the cavity on top of their head retains water, and if damaged or its liquid is lost, the kappa is severely weakened.

Estimate EUR 2,500
Starting price EUR 1,200



157
AKIHIDE: A FINE CONTEMPORARY INLAID WOOD
NETSUKE OF A KAPPA TRAPPING A NAMAZU

By Akira Kawahara (Akihide, born 1934), signed Akihide 明秀
Japan, Tokyo, c. 1980



The kappa hunching over a straw basket, one eye and one whisker of a namazu visible through a tear near the bottom and the rest of the earthquake fish visible below. The details, such as the kappa's warty skin and long hair, are finely carved. The subject is a clever mitate on the Shoki and oni theme, where the oni traps Shoki underneath a basket, however here the kappa and namazu are depicted, who tend to play a similar cat and mouse game. The kappa's carapace is neatly inlaid with highly polished, stained tortoiseshell, and the eyes of both are double inlaid in amber with dark pupils. Natural himotoshi and signed AKIHIDE within a slightly raised, rectangular reserve underneath.

LENGTH 4.5 cm

Condition: Excellent condition.
Provenance: Collection Gabor Orszagh, Budapest, Hungary. Purchased from Michael Bernstein, New York.

Akihide (actual name Akira Kawahara) was born 1934 in Tokyo. He learned carving as a teenager from his uncle who was an okimono carver. He is versatile in any material and has received high acclaim for his inlay work using highly-polished tortoiseshell.



Kawara Akihide

Literature comparison: Two closely related wood netsuke of kappa by Akihide are illustrated in Kinsey Miriam, Carver's Workshops at the INCS Convention III, International Netsuke Collectors Society Journal (INCSJ), vol.7, no. 4, p. 49, nos. 14 & 17.

MUSEUM COMPARISON:
A closely related wood netsuke of a kappa with child by Akihide is in the Art Gallery of Greater Victoria, accession no. 2007.016.038.



Estimate EUR 2,500
Starting price EUR 1,200

158
**A CONTEMPORARY WOOD NETSUKE
OF A MYTHICAL BEAST**

Unsigned
Japan, 20th century

The kirin-like creature standing with its arms touching its bent knees, the long neck curling and head nestled into the shoulders, the eyes inlaid in dark horn. A little bump on the forehead indicates a growing horn and the neatly carved mane rests against the creature's back. The long tail curls down the back, forming the natural himotoshi.



HEIGHT 9.2 cm

Condition: Excellent condition.
Provenance: Collection Gabor Orszagh, Budapest, Hungary.

The design is illustrated in the Soken Kisho of 1781, the first publication on netsuke and their carvers, where it is described as a to-bori - literally an 'eastern carving', suggesting its exotic or foreign nature.

LITERATURE COMPARISON:

A closely related wood netsuke by Ouchi Sosui depicting the same subject is illustrated in Sagemonya (1998) So School Netsuke, no. 74. Another closely related wood netsuke, signed Masahide and dated to the 19th century, depicting the same subject is illustrated in Rutherford & Bandini, Japanese Netsuke, Inro and Works of Art.

Estimate EUR 3,000
Starting price EUR 1,500



A sketch taken from the Soken Kisho



159
**A RARE BAMBOO NETSUKE
OF A MOKUGYO YOKAI**

Unsigned
Japan, 20th century

Finely carved as the tsukumogami (animate household object) of a mokugyo temple bell with a large, curved handle and swirling curls underneath, the front formed as a monster head with floppy ears, furrowed brows and broad nose. The hollowed bell makes the appropriate sound when struck. Natural himotoshi through the handle.

HEIGHT 5.5 cm

Condition: Excellent condition.
Provenance: Collection Gabor Orszagh, Budapest, Hungary, purchased from Michael Strone.

This netsuke is likely inspired by the Tsukumogami Emaki, (Illustrated Scroll of Animated Utensils, 16th century) which features as its protagonists a band of used utensils that have turned into monsters (yokai). This work belongs to a genre of such tales composed between the 14th and 16th centuries, known as otogi-zoshi, or Muromachi tales. The Tsukumogami Emaki also inspired the famous Night Parade of One Hundred Demons by Kawanabe Kyosai.

Tsukumogami are animate household objects. After a service life of nearly one hundred years, utsuwamono or kibutsu (containers, tools, and instruments) receive souls (kami).

Estimate EUR 2,500
Starting price EUR 1,200



Kawanabe Kyosai's Night Parade of One Hundred Demons (1890)



160
GUY SHAW: BAKU MADONNA AND CHILD

By Guy Shaw (1951-2003), signed with the artist's initial GS
England, c. 1998

The two mythological creatures borne from flames and huddled together in a loving embrace, the young baku's trunk 'feeling' underneath the adult's ear and the adult's trunk coiling around the young, holding it close. Finely carved in lightly stained boxwood, the eyes inlaid in amber, the himotoshi between the flames, and signed underneath within a gold-inlaid plaque GS.

The late Guy Shaw writes on this subject in the Netsuke Kenkyukai Study Journal, vol. 10, no.1 (Spring 1993), p. 13: "In Baku Madonna and Child I portray another private scene of the mythological baku – that of a baku mother cuddling her child. Both mother and child have been carved in an economical style for a specific reason. The problem I set myself was to capture a feeling of great tenderness and compassion between the two while at the same time expressing the essentially aggressive nature of this mythological creature. After all, baku prey upon the most terrifying of phenomena, our own deepest fears



**Guy Shaw
(1951-2003)**

and the horrors that lurk in our subconscious. They are lapped by flames of the spirit world and bathed in the love for each other. The pose reminds me of the carvings of the Madonna and Child, hence the title, a meeting of eastern and western philosophies".

HEIGHT 5.8 cm

Condition: Excellent condition.
Provenance: Old Viennese private collection, purchased in 1998.

LITERATURE COMPARISON:

A similar netsuke carved from mammoth tusk is illustrated in Netsuke und Sagemono von Meistern aus Japan (1992), no. 119. Another similar netsuke carved from burr yew is illustrated in the Netsuke Kenkyukai Study Journal, vol. 10, no.1 (Spring 1993), p. 13, fig. 9.



Estimate EUR 4,000
Starting price EUR 2,000

161
BISHU: A LARGE BONE NETSUKU OF A WHALE WITH YOUNG

By Katsutoshi Saito (Bishu, born 1943), signed Garyu Bishu
臥竜美洲 with seal Bishu 美洲
Japan, Tokyo, c. 1993

Finely carved from bone, most likely whale bone, as a large bellowing whale nestling its young against its body with its right pectoral fin, the eyes of both inlaid in reddish horn. The cord attachment is formed by the elegantly curving tail of the adult. Signed underneath in a polished area Garyu BISHU.

LENGTH 10 cm

Condition: Excellent condition.
Provenance: Collection Gabor Orszagh, Budapest, Hungary, purchased from Michael Strone.

Bishu (actual name Katsutoshi Saito) was born 1934 in Tokyo. He studied sculpture at the Taiheyo Art Academy and learning carving from his father, Shosai Saito. In the "contemporary netsuke movement" that aimed to create new artistic work starting in the 1970s, Bishu was one of the central artists who exhibited new and novel contemporary netsuke. In 1981 his work was acquired by the British Museum.



**Katsutoshi Saito
(Bishu)**

After recovering from eye surgery, Bishu changed his signature to read Bishu III and added the appellation "Garyu", or "awakening dragon".

Estimate EUR 3,000
Starting price EUR 1,500





162
**BISHU: A FINE CONTEMPORARY WOOD
NETSUKE OF AN EAGLE SNATCHING A RABBIT**

By Katsutoshi Saito (Bishu, born 1943), signed Kenyosai Bishu
乾洋齋 美洲 with seal Bishu 美洲
Japan, Tokyo, c. 1980

Finely carved, the eagle depicted in a windswept dynamic motion, snatching a large rabbit between its talons and looking to its left, the poor rodent curling up into a ball, forming a compact composition. The details are well carved, and the feather work of the eagle is neatly detailed. Two asymmetrical himotoshi and signed Kenyosai BISHU with seal Bishu.

HEIGHT 4.7 cm

Condition: Excellent condition.
Provenance: Collection Gabor Orszagh, Budapest, Hungary.

Miriam Kinsey (1977), arguably THE authority on contemporary netsuke during the 20th century, notes: “the freedom of expression and the carving expertise currently shown by Bishu have created works that will no doubt summon converts to the collection of contemporary netsuke”

Estimate EUR 3,000
Starting price EUR 1,500



**Katsutoshi Saito
(Bishu)**



163
**SEIHO: AN UNUSUAL AND FINE BOXWOOD
OF AN EAGLE ATTACKING A PRIEST**

By Katsuo Azuma (Seiho, 1936-2003), signed Seiho 声方
Japan, Ibaraki prefecture, 20th century

Finely carved as an eagle attacking a priest and tearing off his eboshi hat, the man crouching with his right hand protecting his head, the face with a terrified expression and mouth agape, dressed in a fine robe, and holding a staff below. The eagle with a menacing stare, his talons tightly grasping the man, the plumage neatly incised, its eyes inlaid. Natural himotoshi through the tail and wing, signed underneath SEIHO.

HEIGHT 4 cm

Condition: Excellent condition.
Provenance: Collection Gabor Orszagh, Budapest, Hungary, acquired from Michael Bernstein, New York.

Seiho, born as Katsuo Azuma in 1936 in Ibaraki prefecture, studied carving under the famous Hose Maguro until he turned 22. Seiho is well known for his legendary and mythological figures, animals, and religious subjects. He was a member of the International Netsuke Carvers Association and has received several awards from the Ueno Royal Museum and the Japan Art Association.



**By Katsuo Azuma
(Seiho, 1936-2003)**

Estimate EUR 3,000
Starting price EUR 1,500





164
**KENJI: A FINE CONTEMPORARY WOOD
 NETSUKU OF A BAT WITH YOUNG**

By Kenji Abe (born 1947), signed Kenji 賢次
 Japan, Tokyo, 20th century

Finely carved and attractively stained as a bat mother dynamically lifting its left wing in a matador-esque posture, its young awkwardly clambering up over its back, the well-carved bony feet clinging onto the mother's wings, forming the natural himotoshi. All eyes are inlaid in dark horn. Signed underneath KENJI.

HEIGHT 4.6 cm

Condition: Excellent condition.
Provenance: Collection Gabor Orszagh, Budapest, Hungary, purchased from Michael Strone.

Kenji Abe (born 1947) learned carving from his father Godo. He is versatile in any subject matter and material and is a member of the International Netsuke Carvers Association. His works are, amongst others, in the collection of HIH Prince Takamado (1954-2002).



Kenji Abe

Estimate EUR 4,000
 Starting price EUR 2,000



165
**KENJI: A FINE CONTEMPORARY WOOD
 NETSUKU OF A MAKATSUGYO (DRAGON FISH)**

By Kenji Abe (born 1947), signed Kenji 賢次
 Japan, Tokyo, 20th century

Dynamically carved, the mythological creature with a feline-like head roaring, showing tongue and teeth, its scaly body swaying to the left, one wing extended and touching the tail fin, forming the natural himotoshi. The glaring eyes are double inlaid in pale greenish horn with dark pupils. Signed underneath KENJI.

LENGTH 5.2 cm

Condition: Excellent condition
Provenance: Collection Gabor Orszagh, Budapest, Hungary, purchased from Michael Strone.

Kenji Abe (born 1947) learned carving from his father Godo. He is versatile in any subject matter and material and is a member of the International Netsuke Carvers Association. His works are, amongst others, in the collection of HIH Prince Takamado (1954-2002).

Estimate EUR 3,000
 Starting price EUR 1,500





166
KENJI: A RARE MARINE TUSK NETSUKU OF A BAKU AND GHOST

By Kenji Abe (born 1947), signed Kenji 賢次 to 刀 Japan, Tokyo, 20th century

A superbly carved netsuke depicting an unusual and clever subject – the nightmare-devouring bako encircling its trunk around a cycloptic ghost shrouded in ghastly flames, its long bony fingers hanging downwards and the face with a surprised and terrified expression, evidently caught in the act of appearing in a nightmare. The details such as the bako's curly mane and bushy tail are finely carved, the eyes of both are double inlaid in tortoiseshell and horn. Natural himotoshi and signed to the side of the ghost KENJI to [carved by Kenji].

HEIGHT 3.8 cm, LENGTH 3.8 cm

Condition: Excellent condition.
Provenance: Collection Gabor Orszagh, Budapest, Hungary.

Kenji Abe (born 1947) learned carving from his father Godo. He is versatile in any subject matter and material and is a member of the International Netsuke Carvers Association. His works are, amongst others, in the collection of HIH Prince Takamado (1954-2002).

Estimate EUR 4,000
Starting price EUR 2,000



Kenji Abe



167
MICHAEL BIRCH: TRUST ME (EVEN MOTIVATED GHOSTS DO IT)

By Michael Henry Birch (1926-2008), signed with artist's initials 'MHB' England, 2000

Published: Birch, JKL (2013) The Art & Life of Michael Birch, p. 43.

Exhibited & Illustrated: Tactiles by Michael Henry Birch, I.N.S.C Boston, 2001.

Carved from hippopotamus incisor, the eyes double inlaid in drawn crystal rod. Depicting a ghost emerging from ghastly flames and speaking with comically large hands in front of it, the well-carved bony fingers barely touching. Signed within a gold-inlaid tablet MHB.

Michael Birch remarked the following:
“Examples of wide-spread unconscious body language, a gesture frequently displayed by persons instinctively desiring to appear sincere, trustworthy, knowledgeable, relaxed, self-assured, unemotional and, among other things, at ease with the world. Alternatively, it can be a useful means of parking one's hands in a neutral for a brief period, until they can be put to better use as an animated accompaniment to speech”.



Self-portrait of Michael Birch (1926-2008)

Robert Kinsey has written the following about Michael Birch's “Trust me” series:
“Michael Birch netsuke pieces of “Trust me” are a strong statement of deep thinking of the artist. Many netsuke artists display their skill of carving and talent as true artists in the work that they produce. Michael does much more, he expresses his sense of humor as well as his deep thought into the science of body language”.



HEIGHT 3 cm, LENGTH 5.2 cm

Condition: Excellent condition.
Provenance: From the collection of Jonathan Birch, son of Michael Henry Birch.

Estimate EUR 3,000
Starting price EUR 1,500





168
**VADYM PYVOVAR:
A WOOD NETSUKE OF A TIGER**

By Vadym Pyvovar, signed with the artist's mark
Ukraine, 2022

Charmingly carved as a tiger seated on its rear haunches, the head turned backwards, the eyes inlaid, its fur neatly incised, and the tail elegantly curved. The paws very finely rendered in the style of Toyomasa. Natural himotoshi through the curled tail, one leg with a rectangular reserve incised with the artist's initials.

LENGTH 4.3 cm

Condition: Excellent condition.

AUCTION COMPARISON:
Compare to an example which inspired this model by Naito Toyomasa, at Bonhams, The Julius and Arlette Katchen Collection of Fine Netsuke Part III, 6 November 2018, London, lot 53 (**sold for 28,750 GBP**). Compare a related wood netsuke of a tiger by Vadym Pyvovar, at Zackle, Fine Japanese Art, 27 May 2022, Vienna, lot 270 (**sold for 2,781 EUR**).

Estimate EUR 2,000
Starting price EUR 1,000



169
**ALEXANDER DERKACHENKO:
BIRTH OF A DRAGON (TATSU NO TOMAGO)**

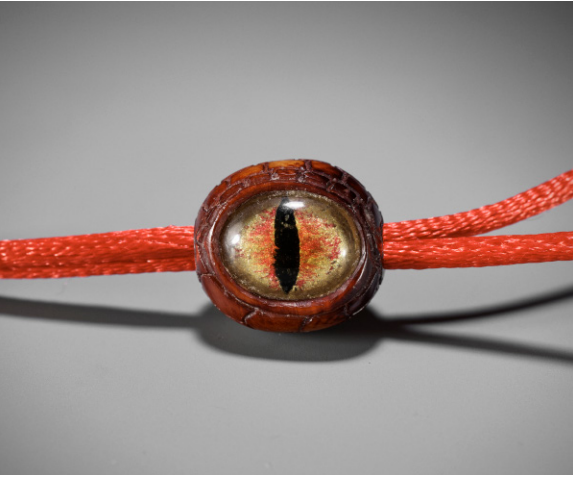
By Alexander Derkachenko, signed with the artist's mark
Ukraine, 2022

From Alexander Derkachenko's "Birth" series. The dragon with neatly incised scales is nestled into an eggshell, hatching, the dragon carved from stained boxwood with double inlaid eyes and the eggshell carved from mammoth tusk. With an ojime depicting a dragon's eye, carved from stained mammoth tusk with inlays of amber. With a felted wood storage box.

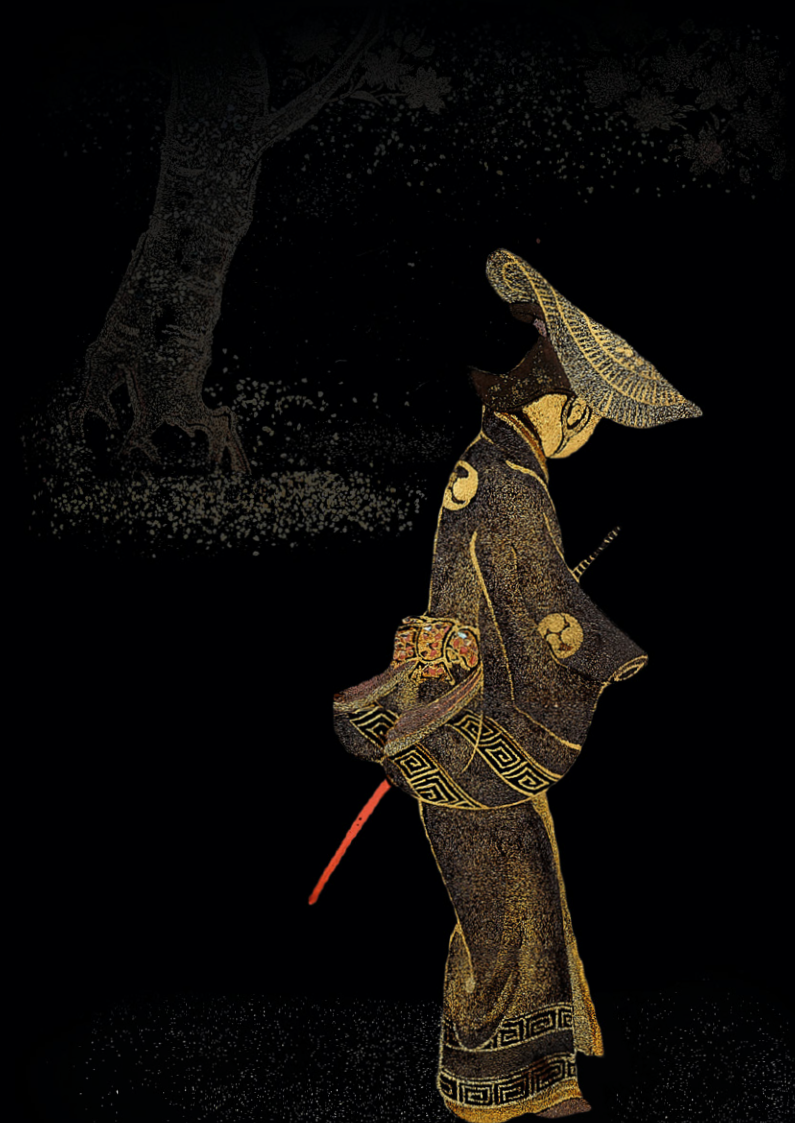
LENGTH 4.5 cm (netsuke), LENGTH 1.5 cm (ojime)

Condition: Excellent condition.

Estimate EUR 2,000
Starting price EUR 1,000



FINE SAGEMONO AND INRO





170
**A GILT METAL OJIME OF A DOUBLE
DRAGON-HEADED MOKUGYO**

Unsigned
Japan, late 19th century

In the form of a mokugyo (temple bell) with two confronting dragon heads sharing a tama in their mouths, the curling manes and scales neatly incised.

LENGTH 1.2 cm

Condition: Very good condition, minor wear, few light surface scratches.
Provenance: German private collection, purchased from Nagel Auctions, 4 November 2006.

Estimate EUR 800
Starting price EUR 400



171
**TENMIN: A MIXED
METAL OJIME OF HOTEI**

By Asama Tenmin, signed Tenmin 天民
Japan, late 19th century

Depicting Hotei standing on one foot on a copper base, carrying his treasure bag, dressed in a loose robe with gilt and silver details, his face with a joyful expression, flanked by pendulous earlobes. Signed to the side of the base TENMIN on a rectangular reserve.

HEIGHT 2.1 cm

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

Estimate EUR 800
Starting price EUR 400



172
**TENMIN: A MIXED METAL OJIME
WITH HOTEI AND KARAKO**

By Asama Tenmin, signed Tenmin 天民
Japan, late 19th century

In the form of a treasure bag, decorated in gold, silver, and copper takazogan with Hotei raising an uchiwa (fan), dressed in a loose robe revealing his potbelly, his face with a joyful expression, the reverse with a karako attempting to reach the tied knot of the treasure bag. Signed TENMIN to the side.

HEIGHT 1.9 cm

Condition: Very good condition, minor surface wear.
Provenance: German private collection, purchased from Nagel Auctions, 13 November 2004.

AUCTION COMPARISON:
Compare a related gilt copper ojime of Hotei by Tenmin, second half of 19th century, at Lempertz, The Kolodotschko Collection of Netsuke IV, 5 December 2012, Cologne, lot 881 (**sold for 930 EUR**).



Estimate EUR 800
Starting price EUR 400



173
**A FINE SOLID GOLD OJIME OF
A TEMPLE BELL WITH DRAGON**

Unsigned
Japan, late 19th century

Masterfully worked, of domed shape, the temple bell surmounted by a double-dragon handle, a sinuous, fierce dragon writhing around it, the scales, flames, and whiskers very finely engraved.

HEIGHT 2 cm
WEIGHT 6.83 g

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

AUCTION COMPARISON:
Compare a related solid gold ojime of Daruma, unsigned, at Zucke, Fine Netsuke & Sagemono, 29 October 2021, Vienna, lot 315 (**sold for 10,112 EUR**).



Estimate EUR 3,000
Starting price EUR 1,500





174
A HIGHLY UNUSUAL BLACK AND GOLD LACQUER FOUR-CASE INRO OF A MONKEY FESTIVAL

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

The four-case inro of upright rectangular form and lenticular profile, bearing a lustrous roiro ground and lacquered in gold and iro-e takamaki-e with highlights of inlaid gold foil and mother-of-pearl.

The depiction is most unusual – almost one hundred monkeys are shown posing as various legendary or religious figures and re-enacting festivals and various other scenes from daily life. These include performing the kocho-no-mai (butterfly dance), Nitta no Shiro slaying the gigantic boar, Omori Hikoshichi with the demon on his back, yamabushi monks carrying oi-bako, various samurai, a Shojo with a huge sake ladle, a shishimai dancer, a fox priest, Li no Hayata slaying the Nue, a procession of a Daimyo, and a Nio temple guardian. The top of the inro is further lacquered with monkeys posing as the lucky gods Hotei, Fukurokuju, Ebisu, Daikoku, and Jurojin. The bottom case shows an amusing scene of monkeys relaxing around and fighting inside a sumo wrestler ring. The inside compartments of nashiji with gold fundame edges. With an en suite signed silver cuboid ojime depicting theater scenes, and a signed wood netsuke of a monkey riding a gigantic hyotan (double gourd).

SIZE 7.9 x 5.4 cm

Condition: Excellent condition with only very minor wear.
 Provenance: From a private collection in Chicago, Illinois.

MUSEUM COMPARISON:
 Compare to an inro with a similar depiction in the Metropolitan Museum of Art (Met), New York, accession no. 81.1.314.

Estimate EUR 4,000
 Starting price EUR 2,000



175
KAJIKAWA: A GOLD LACQUER FOUR-CASE INRO WITH SEVENTY HORSES

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

The four-case inro lavishly lacquered in gold with densely sprinkled nashiji against a dark red ground, decorated in gold, silver, and iro-e takamaki-e and hiramaki-e depicting a herd of seventy (!) wild horses in various attitudes by a hilly riverside with patches of grasses, kirigane-inlaid rocks, and neatly lacquered meandering streams. The interior cases bear a quite unusual and beautiful design of stylized peonies and karakusa ('Chinese grasses') against the dark red ground, the rims are of gold fundame. Signed to the underside in gold KAJIKAWA saku [made by Kajikawa] and with the characteristic red 'tsubo' (pot) seal Ei.

SIZE 7.7 x 5.7 cm

Condition: Excellent condition with only very minor wear. The top of the top case with two small reddish areas of discoloration.
 Provenance: From a British private collection.

AUCTION COMPARISON:
 Inro depicting many horses are rare. For another example, see Bonhams, Fine Japanese Art, 11 May 2021, London, lot 231 (**sold for 4,080 GBP**).

Estimate EUR 3,000
 Starting price EUR 1,500



176
**RITSUO: A SUPERB LACQUER AND
POTTERY FOUR-CASE WOOD INRO
WITH LUCKY ELEPHANT**

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



The three-case wood inro decorated with a richly caparisoned elephant, lacquered in gold and silver takamaki-e, the details inlaid in pottery and aogai with gold hiramaki-e scrolling decorations, the back cloth with a design of scrolling flowerheads and key fret borders. Inscribed to the back in gold lacquer zo rai chi fuku [The elephant comes bringing good fortune] and with a gold-lacquer square seal KAN – the seal used by Ogawa Haritsu and his followers. With a hardstone bead ojime.

HEIGHT 5.9 cm, LENGTH 5.5 cm

Condition: Very good condition with expected surface wear to wood, some tiny losses to lacquer.

Provenance: Ex-collection Arthur Kay (1860-1939), with old label pasted underneath. Arthur Kay was a British industrialist and important collector, one of the earliest European collectors of Japanese lacquerware.



Arthur Kay (1860-1939)

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:
A closely related wood inro with elephant decoration by Ogawa Haritsu, sealed Kan and Shoko, was sold by Bonhams, The Harriet Szechenyi Sale of Japanese Art, 8 November 2011, London, lot 274 (sold for 10,000 GBP).

Estimate EUR 4,000
Starting price EUR 2,000




177
A SUPERB RITSUO-STYLE
FOUR-CASE LACQUER INRO OF DARUMA

Unsigned
Japan, 19th century



Of upright rectangular shape and lenticular profile, the four-case inro bearing a stunning, black-lacquered ground with intentional craquelure in imitation of an ink-cake, the front with a pottery-inlaid Daruma looking impishly, as if caught red-handed, a circular gold-lacquered medallion overgrown with leafy vines behind him, cracks in the gold façade revealing iron bars – an allusion to a brothel, which Bodhidharma reputedly frequented. The reverse with a hossu (Buddhist fly whisk) executed in gold and silver takamaki-e, prayer beads, as well as a red-lacquered and green glazed pottery mokugyo (temple bell). Some details are embellished with aogai (mother-of-pearl), the interior is of nashiji with gold fundame edges. With a tubular malachite ojime and an en suite wood netsuke in the shape of a brazier and depicting Okame parodying Daruma, completely enveloped in her robe and laughing, two inlaid ebony beans in the front, likely an allusion to the setsubun festival.

SIZE 7.8 x 5.4 cm (inro), HEIGHT 3.5 cm (netsuke)

Condition: Excellent condition, minor wear, some tiny chips to edges.
Provenance: Formerly the property of the Strong Museum, donated by Margaret Woodbury Strong (1897-1969), a prolific collector and founder and namesake of the museum. The interior of the bottom case with accession no. '75.195'.

The Strong National Museum of Play

This masterful inro is rather interesting as it combines stylistic elements from Ogawa Haritsu (1663-1747) and his followers, as well as from Shibata Zeshin (1807-1891), particularly the superb 'ink-cake' ground and lacquered vine leaves are trademarks of the Zeshin school.

Estimate EUR 6,000
Starting price EUR 3,000





178
**KANSHOSAI TOYO: A FINE GOLD LACQUER
FOUR-CASE INRO WITH WILLOW TREE,
THE DESIGN AFTER KANO KORENOBU YOSEN**

By Kanshosai Toyo, signed Kanshosai 鏡松齋 with kakihan and
inscribed Yosen hogen hitsu 養川法眼筆
Japan, c. 1800, Edo period (1615-1868)

The four-case inro of rounded shape and finely lacquered in gold and silver takamaki-e against a black ground with an idyllic scene of a willow tree emerging from misty nashiji clouds, the sun beaming through in some areas. The interior compartments of nashiji with fundame rims. The underside signed KANSHOSAI with kakihan and further inscribed Yosen hogen hitsu – the design is copied from a painting of the Kano school painter Kano Korenobe Yosen (1753-1808), who earned the honorary title of hogen during his lifetime. The inscription is lacquered in the same way as the signatures on most Kano school paintings are, the character hitsu 筆 lacquered over the red square seal.

HEIGHT 9 cm, LENGTH 6 cm

Condition: Very good condition with only very minimal wear to lacquered details. Some tiny chips to the edges of the compartments.
Provenance: From a US private collection, New York.

The kakihan used on this inro best compares to the ones shown in the first row 'A' illustrated in Wrangham, (1995) The Index of Inro Artists, p. 312.

AUCTION COMPARISON:
Compare to a related inro by Kanshosai Toyo, after a painting by Nankai, sold at Bonhams, The Edward Wrangham Collection of Japanese Art Part I, 9 November 2010, London, lot 296 (**sold for 4,560 GBP**).

Estimate EUR 2,500
Starting price EUR 1,200



179
**KOMA KORYU: A SUPERB AND VERY RARE LACQUER FOUR-CASE
INRO WITH LURKING SNAKE, SPARROW AND SNOWY BAMBOO**





179
**KOMA KORYU: A SUPERB AND
VERY RARE LACQUER FOUR-CASE INRO
WITH LURKING SNAKE, SPARROW
AND SNOWY BAMBOO**

By Koma Koryu, signed Koma Koryu 古満巨柳
Japan, 19th century, Edo period (1615-1868)

The four-case inro of upright rectangular form and oval section, superbly lacquered in iro-e takamaki-e and hiramaki-e, with gold kirigane flakes, depicting a snowy landscape of tall, leafy bamboo stalks with clouds above and bamboo shoots below. A brown-lacquered sparrow (suzume) is seen descending through the dense bamboo forest on one side. The seemingly innocent, almost idyllic scene is betrayed by the swift flight of the bird; the reason for this is provided upon closer examination of the inro - when following the bamboo node cord runners on the side, a snake's body appears, slithering across the underside to the other side of the cord runners, terminating at the top of the inro, where the snake's head enters the frame above the flying sparrow, ready to strike. A truly ingenious composition, as the shape of the inro lends to the dramatic effect of the lurking snake. The top and bottom are attractively lacquered and inlaid in the Somada-style, providing a brilliant contrast to the snake's thick body. The interior cases of nashiji with gold fundame edges. Signed to the underside in gold KOMA KORYU saku [made by Koma Koryu]. With a matching shibuichi and gilt ojime in the form of a leafy bamboo node.

SIZE 8.9 x 4.9 cm

Condition: Excellent condition with only very minor wear consistent with age and use.

Provenance: Formerly the property of the Strong Museum, donated by Margaret Woodbury Strong (1897-1969), a prolific collector and founder and namesake of the museum. The interior of the bottom case with accession no. '75.5327'.



The Strong National Museum of Play

AUCTION COMPARISON:
Compare to a closely related four-case lacquer inro by the same artist (Koma Koryu) depicting a snake attacking a crane sold at Bonhams, The Edward Wrangham Collection of Japanese Art Part V, 5 November 2014, London, lot 143 (**sold for 37,500 GBP**). Note particularly the similarities in subject matter, the various lacquer tones used for the snake and bird, and the glass-inlaid eyes.



Estimate EUR 10,000
Starting price EUR 5,000



180
**SHIOMI MASANARI: A SUPERB GOLD LACQUER
 FOUR-CASE INRO OF THE SAMBIKI SARU**

By Shiomi Masanari, signed Shiomi Masanari 鹽見政誠
 Japan, 18th century, Edo period (1615-1868)

The four-case inro of upright rectangular shape, bearing a fine gold kinji ground and brilliantly lacquered in togidashi-e with the three wise monkeys (sambiki saru). The interior compartments of nashiji with gold fundame edges. Signed to the lower left within a red-lacquered rectangular cartouche SHIOMI MASANARI.

SIZE 7.3 x 5.4 cm

Condition: Good overall condition consistent with age and use. Some minor nicks and dents here and there, few light surface scratches, some minor chips to edges, particularly along the cord runners and cases. The interior cases exhibit signs of use and show remnants of powdered medicine.
 Provenance: From a US private collection in Massachusetts.

Shiomi Masanari (1647-1722) was a talented painter of the Kano school, however he is better known for his lacquerwork and the important family of lacquerers that he founded. Whether or not he was a pupil of Yamamoto Shunsho (1610-1682) as is widely believed, the Shiomi family also specialized in togidashi-e ('brought out by rubbing') lacquer of extremely high quality, as is exhibited in the present piece.

The sambiki saru are listed as Mizaru, who sees no evil, Kikazaru, who hears no evil and Iwazaru, who speaks no evil.

LITERATURE COMPARISON:

For a closely related inro depicting the sambiki saru, by Shiomi Masanari, dated to the late 18th century, is illustrated in Davey, Neil K. / Tripp, Susan G. (1993) *The Garrett Collection*, p. 161, no. 141.

Estimate EUR 10,000
 Starting price EUR 5,000





181
**SHIOMI MASANARI: A SUPERB
AND LARGE GOLD LACQUER FIVE-CASE
INRO OF DAIKOKU RIDING A GIANT RAT**

By Shiomi Masanari, signed Shiomi Masanari
鹽見政誠
Japan, 18th century, Edo period (1615-1868)

The large five-case inro of upright rectangular shape and distinct oval profile, bearing a fine gold kinji ground and masterfully lacquered in iro-e togidashi-e depicting the lucky god of wealth Daikoku mounting a huge rat and pulling at its long tail, the rat seemingly unimpressed, extending to the other side where it calmly sits with its head slightly lowered. The interior compartments of nashiji with gold fundame edges. Signed to the lower left within a red-lacquered rectangular cartouche SHIOMI MASANARI. With a spherical amber ojime.

SIZE 9.1 x 5.3 cm

Condition: Good condition with minor wear to lacquer, few light surface scratches, tiny chips to edges of cases, some fine age cracks, a few tiny dents to the top of the top case. Presents beautifully.

Provenance: Formerly the property of the Strong Museum, donated by Margaret Woodbury Strong (1897-1969), a prolific collector and founder and namesake of the museum. The interior of the bottom case with accession no. '75.1953'.

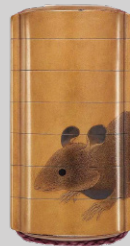


Margaret Woodbury Strong (1897-1969)

Shiomi Masanari (1647-1722) was a talented painter of the Kano school, however he is better known for his lacquerwork and the important family of lacquerers that he founded. Whether or not he was a pupil of Yamamoto Shunsho (1610-1682) as is widely believed, the Shiomi family also specialized in togidashi-e ('brought out by rubbing') lacquer of extremely high quality, as is exhibited in the present piece.

MUSEUM COMPARISON:

A near-identical six-case inro, formerly in the collection of William Sturgis Bigelow (1850-1926), is in the collection of the Museum of Fine Arts Boston, accession no. 11.9892.



Estimate EUR 10,000
Starting price EUR 5,000





182
**TOJU: A FINE FOUR-CASE
LACQUER INRO WITH HOTEI**

By Kanshosai Toju(sai), signed Gyonen nanajusai 行年七十歳
Toju 桃壽 and kakihan
Japan, early 19th century, Edo period (1615-1868)

Exhibited:
Japan - Lacquer which Crossed the Ocean, Exhibition, 28 October-
13 November 2007, Hishio [The Centre for Cultural Exchange],
Katsuyama, Okayama Prefecture
Bitchu Urushi and Lacquer which Crossed the Ocean, Exhibition,
8-13 January 2008, Santa Gallery, Okayama City

The four-case inro bearing an attractive chestnut brown ground and superbly lacquered in iro-e takamaki-e and hiramaki-e depicting the potbellied Hotei grinning and cleaning his ear, leaning against his treasure bag, the image continuing to the reverse and showing a fan, scroll, and mother-of-pearl inlaid staff. The interior cases of red lacquer with gold fundame edges. Signed underneath in gold Gyonen nanajusai TOJU [Toju, aged 70] and with a kakihan. With a bone and wood marquetry ojime.

SIZE 7.6 x 5.8 cm

Condition: Very good condition with very minor wear consistent with age and use. One tiny area of discoloration to the exterior of the top case.
Provenance: Christie's, London, May 15, 2013, lot 430 (**sold for 3,250 GBP**).

Active at the turn of the 18th-19th century, Toju is considered to be the most gifted of Iizuka Toyo's pupils and is believed to have become his successor. For further information on the artist see Earle, Joe [ed.] (1995) The Index of Inro Artists, p. 292.

Estimate EUR 4,000
Starting price EUR 2,000





183
**TOJU: A SUPERB FOUR-CASE LACQUER INRO
 WITH ENTERTAINERS AND A SAMURAI**

By Kanshosai Toju(sai), signed Toju 桃壽 and kakihan
 Japan, 19th century, Edo period (1615-1868)

Published: E. A. Wrangham, The Index of Inro Artists, 1995,
 p.292, Toju(sai), Kanshosai, bottom row, left (only the signature is
 illustrated).

The four-case inro of lenticular profile bearing a lustrous roiro
 ground and lacquered in brilliant gold and iro-e togidashi-e with
 highlights of inlaid aogai depicting two female entertainers dressed
 in elaborate robes and holding a fan and large hyotan, approaching
 a samurai on the other side, viewed from the back and wearing a
 jingasa and katana, standing beneath a flowering cherry tree. The
 brilliant togidashi work is remarkable and the roiro ground is lightly
 sprinkled with gold flakes producing a vivid and elegant image.
 The interior cases of nashiji with gold fundame edges. Signed
 underneath in gold TOJU with red kakihan.

SIZE 7.6 x 5.7 cm

Condition: Very good condition with only very minor wear
 consistent with age and use. A small repair to the underside of the
 bottom case and some minor flaking to lacquer to the top of the
 top case. Some tiny chips to edges of cases. Presents very well.

Provenance:

Ex-collection Ted
 Wrangham, purchased
 from Douglas J. K Wright
 in 1969, Wrangham
 collection no. 779
 (collection label in the
 upper case). 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.



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

This design is reproduced in Banbutsu hinagata gafu (An Album of
 Designs for Everything) illustrated by Kobayashi Eitaku (1843-1890)
 and published in 1880-1882.

Active at the turn of the 18th-19th century, Toju is considered to
 be the most gifted of Iizuka Toyo's pupils and is believed to have
 become his successor. For further information on the artist see
 Earle, Joe [ed.] (1995) The Index of Inro Artists, p. 292.

Estimate EUR 8,000
 Starting price EUR 4,000





184
**KANSHOSAI TOYO: A MAGNIFICENT
 AND LARGE GOLD LACQUER THREE-CASE
 INRO WITH PEACOCKS**

By Kanshosai Toyo, signed Kanshosai 觀松齋 and kakihan and inscribed Hakugyoku hoin and kakihan Japan, 19th century, Edo period (1615-1868)

The large rectangular three-case inro bearing a luxurious nashiji ground and lacquered in radiant gold and iro-e takamaki-e, hiramaki-e, further embellished with kirigane flakes and lustrous inlays of aogai (mother-of-pearl), depicting a proud male peacock displaying its opulent tail feathers, while the peahen watches on the reverse. The inside of gold fundame. Signed underneath in gold KANSHOSAI and kakihan and inscribed Hakugyoku Hoin and kakihan.

HEIGHT 8.5 cm, LENGTH 7.7 cm

Condition: Excellent condition. Only very minimal wear to lacquer.
Provenance: German private collection, purchased from Van Ham, Asian Art, 2 December 2015, Cologne, lot 2463 (**hammer price 6,500 EUR**).

The Iizuka Toyo (Kanshosai) line of lacquerers was famous and had many followers. The kakihan used on this netsuke best compares to the ones shown in row 'A' illustrated in Earle, Joe [ed.], 1995, The Index of Inro Artists, p. 312.

The inscription Hakugyoku hoin (hoin/hogen being an honorific title) likely refers to the Kano school painter Kano Eisen who inspired several designs of birds by the Kanshosai line of lacquerers.

Museum comparison: A closely related inro signed Kanshosai (designed by Hogen Eisen and sealed Hakugyokusai) is in the Metropolitan Museum of Art (Met), New York, accession no. 29.100.759.

AUCTION COMPARISON:
 For a closely related inro depicting chickens by Kanshosai Toyo after a design by Kano Eisen, see Bonhams, The Bluetie H. Kirchhoff Collection of Netsuke and Sagemono, 16 September 2009, New York, lot 2148 (**sold for 10,370 USD**).

Estimate EUR 8,000
 Starting price EUR 4,000





185
**TOYO: A SUPERB FOUR-CASE LACQUER INRO
 WITH CROWS AND THE FULL MOON**

By Kanshosai (Iizuka) Toyo, signed Toyo 桃葉 with kakihan
 Japan, late 18th-early 19th century, Edo period (1615-1868)

The four-case inro of upright rectangular form, bearing a roiro ground sprinkled with cloud-like nashiji lacquer, decorated in gold, silver, black, and red takamaki-e and hiramaki-e, depicting three crows seated in a leafy branch against the silver-foiled moon, the image continuing onto the reverse, showing another crow perched on a branch, the last crow descending towards the branch with its beak opened. The interior cases of nashiji with gold fundame edges. Signed underneath TOYO with a red-lacquered kakihan. With a leaf-shaped copper ojime applied with a beetle and with an en suite silver lacquer netsuke in the shape of a stylized bird decorated with a peony in gold takamaki-e and signed Tokosai Masashige, gyonen nanajuichi-sai saku kore [This is made by Tokosai Masashige, at the age of 71].

HEIGHT (inro) 8.6 cm, LENGTH (inro) 6 cm, LENGTH (netsuke)
 5.5 cm

Condition: Good condition with minor wear and some scattered losses to lacquer. A tiny nick to the back of the top case.

Provenance: Formerly the property of the Strong Museum, donated by Margaret Woodbury Strong (1897-1969), a prolific collector and founder and namesake of the museum. The interior of the bottom case with accession no. '75.19514'.



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

Estimate EUR 8,000
 Starting price EUR 4,000



186
**SEKIGAWA KATSUNOBU: A RARE BLACK
AND GOLD LACQUER FOUR-CASE INRO
DEPICITING FALCONERS**

By Sekigawa Katsunobu, signed Sekigawa Katsunobu 勝信saku 作
and sealed Ei 榮
Japan, early 19th century, Edo period (1615-1868)

Of upright rectangular shape and lenticular profile, the four-case inro bearing a fine roiro ground, decorated in gold and silver takamaki-e, hiramaki-e, mura nashiji, and with some kirigane, depicting a rather amusing scene of two falconers, one standing with a falcon resting on his arm, the other scrambling with outstretched arms after the falcon's prey, the two cranes escaping to the other side, fading away into the horizon. Signed underneath SEKIGAWA KATSUNOBU with red 'tsubo' pot seal Ei – a seal used by the Kajikawa family of lacquerers. The interior of nashiji with fundame edges. With a spherical amber ojime.

HEIGHT 7.5 cm, LENGTH 5.8 cm

Condition: Very Good condition with minor wear to lacquer. Some tiny dents to the top case and some tiny chips to edges of cases.

Provenance: Formerly the property of the Strong Museum, donated by Margaret Woodbury Strong (1897-1969), a prolific collector and founder and namesake of the museum. The interior of the bottom case with accession no. '75.1949'.

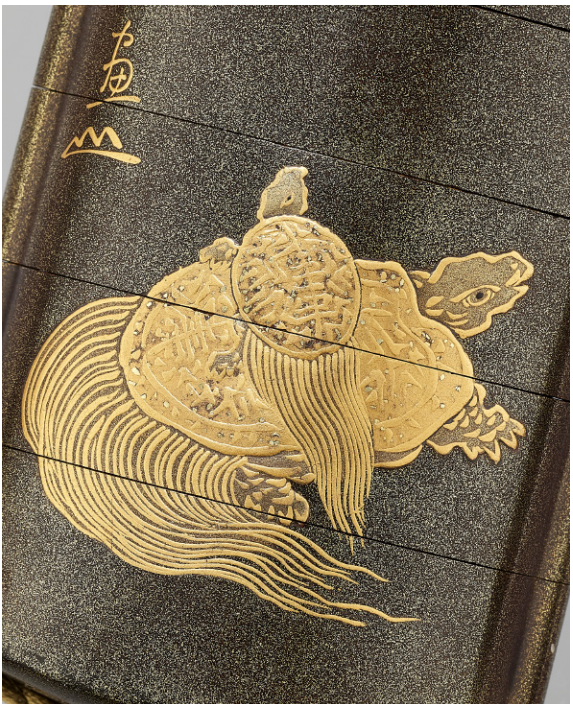


The Strong National Museum of Play

For further information on the artist see Earle, Joe [ed.] (1995) The Index of Inro Artists, p. 118.

Falconry (takagari) was introduced to Japan from China in the 4th century. Hunting with hawks and falcons is mentioned in the Kojiki (712). In the Heian period (794-1185), the sport of falconry was practiced by emperors and their courtiers. By the Kamakura period (1185-1333), samurai clans had established various schools, methods and traditions of hunting with falcons and hawks. By the Edo period (1615-1868), falconry was officially patronized by the shogunate and the position of master of falconry was established in the shogunate bureaucracy.

Estimate EUR 2,000
Starting price EUR 1,000



187
**SORYUSAI: A FINE GOLD LACQUER
FIVE-CASE INRO DEPICTING JUROJIN AND
MINOGAME, WITH EN SUITE NETSuke**

By Soryusai, signed Soryusai 素立齋 with seal Shiryu 史竜
Japan, late 18th to early 19th century, Edo period (1615-1868)

The five-case inro of upright form and lenticular profile, the black-lacquered ground densely sprinkled with tiny gold flakes creating an attractive greenish surface, lacquered in gold, silver, and red takamaki and hiramaki-e to one side with Jurojin dressed in his characteristic robe with cowl and holding a scroll, inscribed in gold lacquer above 雪舟 圖Sesshu zu [based on the original painting by Sesshu]. The reverse with the lucky god's familiar minogame, its young clambering over its back, inscribed in gold lacquer above 鶯谷 画Sukoku ga [based on the original painting by Sukoku]. The interior cases of gold nashiji with fundame rims, the underside signed in gold takamaki-e characters SORYUSAI with square seal Shiryu. With a spherical malachite ojime and en suite carved wood netsuke depicting Jurojin enveloped in his robe, the underside signed RYUGYOKU with seal Ryu.

HEIGHT 8.7 cm, LENGTH 4.8 cm,
HEIGHT (netsuke) 4.5 cm

Condition: Very good condition. Minor wear and rubbing to lacquer expected, few tiny chips to the edge of the cases.
Provenance: Ex-collection Helen & Jack Mang.

The artist Soryusai is listed in Wrangham's Inro Index, Earle, Joe [ed.] (1995) The Index of Inro Artists, p. 273.

Estimate EUR 2,000
Starting price EUR 1,000



Jurojin, attributed to Sesshu Toyo (1420-1506)





188
**TACHIBANA FUMISHIGE: A FINE GOLD LACQUER
FOUR-CASE INRO WITH EN SUITE NETSUKE BY SHORI**

By Tachibana Fumishige, signed Tachibana Fumishige saku 橘文重作
Japan, c. 1850, Edo period (1615-1868)

The four-case inro bearing a superb gold kinji ground and
lacquered in brown, silver, and gold takamaki-e to the front with an
ox, the hairwork beautifully detailed. The reverse with a Buddhist
mantra lacquered in gold takamaki-e:



“The happiness of longevity and peace of mind
I will be saved from sickness and granted prolonged life
We are blessed with a great reward
All people love and respect each other
The seven treasures are given to the people who come here”

The interior cases of nashiji with gold fundame rims and signed
underneath TACHIBANA FUMISHIGE saku [made by Tachibana
Fumishige]. With a gold and copper ojime formed as a leafy
gourd and a fine 18th-century ebony wood netsuke depicting a
recumbent ox, the horns and ears of silver, and the eyes double
inlaid in buffalo horn. The underside of the netsuke with large and
generously excavated himotoshi and the signature SHORIN.

HEIGHT 8 cm (inro), LENGTH (netsuke) 5.2 cm

Condition: The inro in excellent
condition with hardly any wear. The
netsuke with some old restorations.
Provenance: Formerly the
property of the Strong Museum,
donated by Margaret Woodbury
Strong (1897-1969), a prolific
collector and founder and
namesake of the museum. The
interior of the bottom case with
accession no. '75.1966'.



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

The surname Tachibana 橘 literally means Tachibana trees (citrus
nobilis). There are several lacquer artists who used the Tachibana
family name such as Tachibana Gyokuzan. However, this lacquer
artist Tachibana Fumishige is rare, and it is not clear whether he
was related to Tachibana Gyokuzan. In the Kinsei Makieshi Meikan
compilation, reproduced in the Rokusho Magazine, volume 24,
Takao Yo notes that an extant work (sake cup) belongs to the li
family of the Hikone fief and is now at the Hikone Castle Museum;
the date Tenpo 14 (1843) inscribed on the cup. The li family crest
happens to be a Tachibana tree.

Estimate EUR 4,000
Starting price EUR 2,000





189
**SHIBATA REISAI: A SUPERB AND
 RARE FOUR-CASE LACQUER INRO**

By Shibata Reisai (1850-1915), signed Shibata Reisai 柴田令哉
 Japan, late 19th- early 20th century, Meiji period (1868-1912)

Published:
 Klefisch, Trudel (1984) The Champoud Collection Inro, illustrated on
 pl. 283.
 Grace Tsumugi, London, November 2002, no. 24.
 Sydney Moss Ltd. (2014) Lac, Lacquer, Lacquest, pp. 304-305,
 no. 119.

The four-case inro of upright rectangular form and oval section,
 bearing an elegant roiro ground, the front decorated with a resting
 boy shown from behind, wearing a lavishly decorated gold-
 lacquered robe embellished with inlays of iridescent aogai (mother-
 of-pearl). An inlaid aogai and metal-enriched lacquer sickle is placed
 into his red-lacquered obi. The boy is seated on a 'cloud' of nashiji
 grasses with sparsely inlaid kirigane flakes, above him some grasses
 and flowers are visible which extend to the other side, revealing
 a huge Rimpa-style pewter-lacquered basket filled with various
 flowers worked in gold takamaki-e with inlays of pottery, aogai and
 kirigane. The underside signed in gold maki-e characters SHIBATA
 REISAI. The interior cases of nashiji with gold fundame rims. With a
 carved black lacquer ojime.

A remarkably elegant and delicate artwork from a considerably rare
 artist.

HEIGHT 8.1 cm, LENGTH 4.5 cm

Condition: Excellent condition with only very minimal surface wear.
Provenance: Ex-collection Maurice Champoud (1898-1981). Ex-
 collection Idemitsu Bijutsukan, Tokyo. With Grace Tsumugi Ltd, ex-
 collection Shep Brozman, New York, acquired from the above. Then
 with Syndey Moss Ltd., London. US private collection, acquired from
 the above.

According to Edward Wrangham, "[Reisai] worked as one of his
 father's [Shibata Zeshin] many pupils, lacquering both inro and
 netsuke. Zeshin himself used the name Reisai as a go until he was
 twenty-six, which has caused some confusion. However Zeshin
 used this go in seal form, on paintings and prints; Reisai signed with
 his name written in script on his lacquer wares. Moreover Reisai's
 works have a style of their own: they are often smallish [...] and
 decorated with a Rimpa design." (Earle, Joe [ed.], 1995, The Index of
 Inro Artists, p. 252).

Estimate EUR 8,000
 Starting price EUR 4,000





190
A FINE FOUR-CASE ROIRO LACQUER INRO
WITH DRAGONFLY AND SPRING FLOWER BASKET

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

The four-case inro bearing a lustrous roiro ground and finely lacquered in iro-e takamaki-e depicting a dragonfly approaching a basket filled with a sumptuous floral composition, the details further embellished with gold foil, mother-of-pearl, coral, carnelian agate, jade, malachite, and translucent horn. The image continues to the reverse where a butterfly is seen approaching the same basket. The interior cases are of nashiji with gold fundame edges. Unsigned but certainly in the style of Yamada Jokasai who excelled in integrating subtle, yet beautiful, inlays into his designs. With a finely carved fruit nut ojime.

SIZE 7.2 x 5 cm

Condition: Very good condition. Some tiny non-distracting losses to inlays and lacquered details. Some light surface scratches consistent with age and use. Minor wear to the exterior of the cord runners, microscopic chips along the edges of the cases, and one small nick to the underside. Presents very well.

Provenance: Formerly the property of the Strong Museum, donated by Margaret Woodbury Strong (1897-1969), a prolific collector and founder and namesake of the museum. The interior of the bottom case with accession no. '75.5334'.



Margaret
Woodbury
Strong
(1897-1969)

MUSEUM COMPARISON:

Compare to a related inro by Jokasai in the Metropolitan Museum of Art (Met), New York, accession no. 29.100.875.

AUCTION COMPARISON:

Compare to a related inro by Jokasai sold at Bonhams, Fine Japanese Art, 13 May 2008, London, lot 294 (**sold for 3,000 GBP**).

Estimate EUR 3,000
Starting price EUR 1,500



191
A RARE INLAID AND LACQUERED
HINOKI WOOD THREE CASE INRO
WITH DRAGONFLIES

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

The three-case inro of lenticular profile, carved from hinoki (cypress) wood, the surface beautifully polished, and beautifully inlaid with a total of seven dragonflies in shibuichi with gold highlights, red lacquer, aogai (mother-of-pearl), and stained horn.

HEIGHT 7.2 cm, LENGTH 5.2 cm

Condition: Excellent condition with only very minimal surface wear. Some fine age cracks near the cord holes of the top case.

Provenance: Ex-collection Arthur Kay (1860-1939), with old label '0325' pasted underneath. Arthur Kay was a British industrialist and important collector, one of the earliest European collectors of Japanese lacquerware.

Estimate EUR 2,500
Starting price EUR 1,200



Arthur Kay (1860-1939)





192
**JOKASAI: A SUPERB METAL-INLAID
 FOUR-CASE GOLD LACQUER INRO
 WITH DAIKOKU AND EBISU FISHING**

By Yamada Jokasai, signed Jokasai 常嘉斎
 Japan, second half of 19th century

The four-case inro of rounded shape, the front decorated in gold takamaki, hiramaki, togidashi, and nashiji-e against a black-lacquered ground, depicting the lucky gods Ebisu and Daikoku, fishing and holding up an oar respectively, the two deities superbly inlaid in silver and gold. The scene continues on the reverse where the sea meets the land, a silver crane descending above pine trees, heading straight towards Ebisu's catch in the form of a masterfully gold-inlaid fish. The interior compartments of dense nashiji with gold fundame rims. Signed underneath JOKASAI.

HEIGHT 8.8 cm, LENGTH 5.8 cm

Condition: Very good condition with only very minor wear to lacquer. Some minuscule nicks to edges of the compartments.
 Provenance: British collection.

AUCTION COMPARISON:
 Inro with metal inlays from the studio of Yamada Jokasai are rare. For a related example by Jokasai see Zacke, Fine Netsuke & Sagemono, 25 September 2020, Vienna, lot 278 (**sold for 6,320 EUR**).



Estimate EUR 4,000
 Starting price EUR 2,000





193
A RARE METAL-INLAID SINGLE CASE GOLD LACQUER INRO WITH SAMURAI DRINKING SAKE

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

The single case inro bearing a lustrous gold kinji ground and inlaid to the front with a large mixed metal plaque of shibuichi, shakudo, gold, and copper depicting a visibly inebriated samurai leaning against a straw bale and lifting a huge sake saucer to his lips. The samurai's elaborately crafted robe is richly adorned with patterns and highlights of nonume-zogan, as well as incised tsuru no maru crests. With a fine gilt and copper ojime depicting a fruiting pomegranate branch emerging from a bamboo basket.

SIZE 6.4 x 5.7 cm

Condition: Overall good condition. Structurally inherent crackling to the lacquer around the metal plaque.

Provenance: Formerly the property of the Strong Museum, donated by Margaret Woodbury Strong (1897-1969), a prolific collector and founder and namesake of the museum. The interior of the bottom case with accession no. '76.5332'.

Estimate EUR 2,500
 Starting price EUR 1,200



The Strong National Museum of Play

194
A FINE TSUISHU FOUR-CASE LACQUER INRO WITH CHORYO AND KOSEKIKO

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

The four-case inro of upright form and oval section, lacquered in tsuishu (carved red lacquer) and finely worked in high relief depicting Choryo with his sword drawn, standing atop a water dragon amidst crashing waves, and presenting the fallen shoe to Kosekiko who is shown on the other side mounted on his horse striding across a bridge and holding a scroll. The scene is set beneath a neatly carved pine tree, the sides of the inro are incised with key fret borders, the top and bottom beautifully incised with floral designs. The interior lacquered in red.

HEIGHT 8.2 cm, LENGTH 4.6 cm

Condition: Very good condition, some tiny losses to lacquer.
 Provenance: German private collection. The interior with old Japanese labels and remnants of incense.

Zhang Liang (known as Choryo in Japanese) was a Chinese military strategist and politician who lived in the early Western Han dynasty. The present inro 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.

Estimate EUR 2,500
 Starting price EUR 1,200



A SELECTION OF YATATE (PORTABLE WRITING SETS)
DE-ACCESSIONED FROM THE STRONG NATIONAL MUSEUM OF PLAY (LOTS 195-202)



195
**A RARE YATATE (PORTABLE WRITING SET)
WITH LACQUERED LEATHER FUDEZUTSU
AND TSUISHU 'INRO' SUMITSUBO**

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

The yatate comprising a fudezutsu in the shape of a muso-zutsu pipe case, a brush, and a tsuishu (carved red lacquer) sumitsubo (inkwell) of single-case inro shape. The inkwell depicting Hotei with his treasure sack, staff, and fan, the reverse with two karako holding two further fans, all against a beautiful asanoha (star-

shaped) ground, the interior lacquered in black with gold rims. The fudezutsu of lacquered leather, decorated with a fan and peach in iro-e takamaki-e with some kirigane, and a blossoming peach stunningly inlaid in agate. With a spherical amber ojime.

LENGTH 23 cm

Condition: Good condition, some wear, natural age cracks, minor losses to the lacquer
Provenance: The Strong National Museum of Play, accession number 75:5370 (lacquered to the interior of the inkwell). Margaret Woodbury Strong (1897-1969) grew up in a prosperous family of collectors. Her interests ranged so widely that by 1960 she had amassed more than 27,000 collectible items and works of art. The vast majority of her collections related in some way to play and as her accumulation grew, Margaret planned a museum to house her collection. It eventually opened to the public in 1982, and grew dramatically over the following decades, expanding its collections, facilities, and resources, now spanning over 285,000 square feet. Today, the Strong National Museum of Play (known as just The Strong Museum or simply The Strong) is the only collections-based museum in the world devoted solely to the study of play.



The Strong National Museum of Play

The present yatate set is highly attractive and has been assembled cleverly. Though the tsuishu inkwell is of earlier date (18th century) than the fudezutsu, the designs go very well together, depicting auspicious and lucky motifs.

Estimate EUR 2,000
Starting price EUR 1,000



196
**A RARE LACQUERED WOOD
'INKCAKE AND BRUSH' YATATE**

Unsigned
Japan, 19th century

The yatate of ladle type, the fudezutsu (brush holder) with slightly curved handle, terminating in a sumitsubo (inkwell) with a hinged cover, the inkwell lined with a metal ring. The wood of a rich dark color, decorated with takamaki-e lacquer in gold, black and brown, depicting an ink cake and brush surrounded by imprints of chicken feet. The ink cake inscribed Kinshi.

LENGTH 19 cm

Condition: Very good condition, minor wear, fine polish.
Provenance: The Strong National Museum of Play, accession number 78.1483 (lacquered to the base of the inkwell). Margaret Woodbury Strong (1897-1969) grew up in a prosperous family of collectors. Her interests ranged so widely that by 1960 she had amassed more than 27,000 collectible items and works of art. The vast majority of her collections related in some way to play and as her accumulation grew, Margaret planned a museum to house her collection. It eventually opened to the public in 1982, and grew dramatically over the following decades, expanding its collections, facilities, and resources, now spanning over 285,000 square feet. Today, the Strong National Museum of Play (known as just The Strong Museum or simply The Strong) is the only collections-based museum in the world devoted solely to the study of play.

Estimate EUR 1,500
Starting price EUR 800



197
**A RARE SENTOKU AND IRON YATATE
(PORTABLE WRITING SET) WITH COILED RAT**

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

The yatate comprising a pen-shaped fudezutsu (brush holder) decorated with a hanabishi pattern, with brush and a circular sumitsubo (inkwell), the iron lid depicting a coiled rat, its tooth inlaid in gold, the base of the inkwell with the Azai mon.

LENGTH 18.1 cm

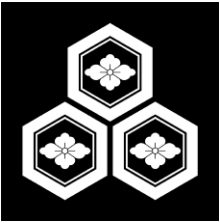
Condition: Very good condition, minor wear, manufacturing flaws, the iron lid with cuprite encrustations.

Provenance: The Strong National Museum of Play, accession number 78.1601 (lacquered to the base of the inkwell). Margaret Woodbury Strong (1897-1969) grew up in a prosperous family of collectors. Her interests ranged so widely that by 1960 she had amassed more than 27,000 collectible items and works of art. The

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

The Azai was a line of daimyos (feudal lords) seated at Odani Castle in northeastern Ōmi Province. They originated in the early 1500s and claimed descent from the Hokke branch of the Fujiwara, a powerful clan in Japan from the Heian period to the Kamakura period.

Estimate EUR 1,500
Starting price EUR 800



The Azai mon



198
**A RARE AND FINE SENTOKU YATATE
(PORTABLE WRITING SET) DEPICTING AQUATIC LIFE**

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

The yatate comprising a pen-shaped fudezutsu (brush holder) with brush, and a circular sumitsubo (inkwell) with hinged lid, the lid decorated in superb takazogan with two sprawling turtles, the underside of the inkwell with a crab within a myriad of shells, including hamaguri, conch, and trumpet shells, all in takazogan with gold, shibuichi, silver, and copper.

LENGTH 22 cm

Condition: Very good condition, minor wear, light surface scratches, few nicks and dents.

Provenance: The Strong National Museum of Play, accession number 78.1655 (lacquered to the fudezutsu). Margaret Woodbury Strong (1897-1969) grew up in a prosperous family of collectors. Her interests ranged so widely that by 1960 she had amassed more than 27,000 collectible items and works of art. The vast majority of her collections related in some way to play and as her accumulation grew, Margaret planned a museum to house her collection. It eventually opened to the public in 1982, and grew dramatically over the following decades, expanding its collections, facilities, and resources, now spanning over 285,000 square feet. Today, the Strong National Museum of Play (known as just The Strong Museum or simply The Strong) is the only collections-based museum in the world devoted solely to the study of play.

Estimate EUR 3,000
Starting price EUR 1,500



199
**KOMIN: A RARE SHIBUICHI YATATE
WITH RAT AND DAIKON**

By Ikedo Komin, signed Komin 光民
Japan, Tokyo, Meiji period (1686-1912)



The yatate comprising a shibuichi fudezutsu (brush holder) with brush, and a rounded rectangular sumitsubo (inkwell), the hinged lid decorated with a rat and daikon flowers in katakiribori, alluding to the lucky god of wealth Daikoku. Signed to the front KOMIN.

LENGTH 15.4 cm

Condition: Very good condition, minor wear.
Provenance: The Strong National Museum of Play, accession number 78.1646 (lacquered to the interior of the inkwell). Margaret Woodbury Strong (1897-1969) grew up in a prosperous family of collectors. Her interests ranged so widely that by 1960 she had amassed more than 27,000 collectible items and works of art. The vast majority of her collections related in some way to play and as her accumulation grew, Margaret planned a museum to house her collection. It eventually opened to the public in 1982, and grew dramatically over the following decades, expanding its collections, facilities, and resources, now spanning over 285,000 square feet. Today, the Strong National Museum of Play (known as just The Strong Museum or simply The Strong) is the only collections-based museum in the world devoted solely to the study of play.

The metal artist Ikedo Komin, given name Yasubei, made yatate and other small metal fittings such as kozuka (sword-fittings). Komin lived in Matsushitamachi, Tokyo and was active at the end of the Meiji period. He was the second son of Chomin and studied under his father. His sword fittings and yatate are usually made in shibuichi metal and finished in katakiribori engraving. Komin is listed on page 180 in the Toso Kinko Jiten by Wakayama Takeshi, Yuzankaku Publishers.

Estimate EUR 1,500
Starting price EUR 800



200
**A RARE COPPER 'TAKOTSUBO' YATATE
(PORTABLE WRITING SET)**

Unsigned
Japan, 19th century

The yatate comprising a copper fudezutsu (brush holder) with brush, and a sumitsubo (inkwell) in the shape of a takotsubo (octopus trap) with hinged lid engraved in katakiri and kebori with an octopus, its visible eyes inlaid and swirling tentacles neatly detailed. The interior of the inkwell with two compartments.

LENGTH 15.6 cm

Condition: Very good condition, minor wear, manufacturing flaws, the interior of the inkwell with malachite encrustations.

Provenance: The Strong National Museum of Play, accession number 75.5401 (lacquered to the fudezutsu). Margaret Woodbury Strong (1897-1969) grew up in a prosperous family of collectors. Her interests ranged so widely that by 1960 she had amassed more than 27,000 collectible items and works of art. The vast majority of her collections related in some way to play and as her accumulation grew, Margaret planned a museum to house her collection. It eventually opened to the public in 1982, and grew dramatically over the following decades, expanding its collections, facilities, and resources, now spanning over 285,000 square feet. Today, the Strong National Museum of Play (known as just The Strong Museum or simply The Strong) is the only collections-based museum in the world devoted solely to the study of play.

Estimate EUR 1,500
Starting price EUR 800



201
MASATSUNE: A BRONZE 'BAMBOO' YATATE

By Masatsune, signed Masatsune 政常
Japan, 18th century, Edo period (1615-1868)



The yatate of ladle type, the fudezutsu (brush holder) containing a brush and decorated in high relief with leafy bamboo, the end with a finely detailed shishi head. The sumitsubo (inkwell) with hinged lid, the body depicting a night scene with a pavilion nestled in a rocky landscape. Signed to the side MASATSUNE.

LENGTH 17.2 cm

Condition: Very good condition, minor wear, manufacturing flaws.
Provenance: The Strong National Museum of Play, accession number 78.1309 (lacquered to the base of the inkwell). Margaret Woodbury Strong (1897-1969) grew up in a prosperous family of collectors. Her interests ranged so widely that by 1960 she had amassed more than 27,000 collectible items and works of art. The vast majority of her collections related in some way to play and as her accumulation grew, Margaret planned a museum to house her collection. It eventually opened to the public in 1982, and grew dramatically over the following decades, expanding its collections, facilities, and resources, now spanning over 285,000 square feet. Today, the Strong National Museum of Play (known as just The Strong Museum or simply The Strong) is the only collections-based museum in the world devoted solely to the study of play.

Estimate EUR 1,000
Starting price EUR 500



202
A RARE SENTOKU YATATE (PORTABLE WRITING SET) WITH PHOENIX AND FISH DESIGN

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

The yatate comprising a fudezutsu (brush holder) with copper details in the form of a fish, the body worked with floral and karakusa motifs in high relief. The sumitsubo (inkwell) with a hinged lid depicting a stylized phoenix, the reverse with an inscription reading 'when you travel you need to carry this' (出旅必佩).

LENGTH 16.7 cm

Condition: Good condition, minor wear, manufacturing flaws, few small dents, the base of the fudezutsu lost.
Provenance: The Strong National Museum of Play, accession number 78.15318 (lacquered to the side of the inkwell). Margaret Woodbury Strong (1897-1969) grew up in a prosperous family of collectors. Her interests ranged so widely that by 1960 she had amassed more than 27,000 collectible items and works of art. The vast majority of her collections related in some way to play and as her accumulation grew, Margaret planned a museum to house her collection. It eventually opened to the public in 1982, and grew dramatically over the following decades, expanding its collections, facilities, and resources, now spanning over 285,000 square feet. Today, the Strong National Museum of Play (known as just The Strong Museum or simply The Strong) is the only collections-based museum in the world devoted solely to the study of play.

LITERATURE COMPARISON:
Compare a related brass yatate with relief decorations, in the Victoria and Albert Museum, accession number M.304-1928.



Estimate EUR 1,500
Starting price EUR 800





203
**A FINE WALRUS TUSK
KISERUZUTSU WITH
SQUIRREL AND GRAPES**

Unsigned
Japan, Tokyo, Asakusa district,
late 19th century

The walrus tusk kiseruzutsu of otoshi-zutsu type, the surface beautifully polished, and the front depicting a squirrel chasing down a leafy grapevine towards a branch with several ripe fruits. The design is carved in high relief against a minutely stippled ground, reminiscent of works by Suzuki Tokoku. The cord attachment is formed by the squirrel's tail.

LENGTH 20.6 cm

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

The squirrel is relatively rare in Japanese art and is usually depicted in combination with grapes. This motif was imported from China, first appearing there in the 16th century, and it signifies good fortune and fertility.

Estimate EUR 1,500
Starting price EUR 800



204
**SOKEI: A FINE STAG ANTLER
KISERUZUTSU WITH DARUMA,
GRAPEVINE AND HOSSU**

By Sokei, signed Sokei 宗圭
Japan, Tokyo, Asakusa district, late 19th century

Of senryu-zutsu type, the pipe case displaying splendid curvature following the natural orientation of the material, the front worked in relief with Daruma blissfully sleeping and leaning out of a window, his hossu (Buddhist flywhisk) falling to the ground, above a grapevine with ripe fruits and leaves with worm rot, two of the holes to the leaves forming the cord attachment. Signed to the back SOKEI - the artist most likely a pupil of Sokoku.

LENGTH 20 cm

Condition: Good condition. A small chip to the mouth and some repairs to the inside lining.
Provenance: Czech private collection.

Estimate EUR 1,500
Starting price EUR 800



205
**A RARE DOUBLE BRUSH
 CONTAINER WITH TIGER
 IN BAMBOO, YATATE
 (PORTABLE WRITING SET)**

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

Carved from two joined tubular sections of bamboo, fitted to house two brushes, the top and bottom carved from boxwood, the design neatly engraved in shishiaibori (sunken relief) with a tiger beneath leafy stalks of bamboo. The cord attachment through a removable eyelet and underneath the lid.

HEIGHT 17.8 cm

Condition: Good condition with associated surface wear, some light scratches, minuscule nicks.

Provenance: Formerly the property of the Strong Museum, donated by Margaret Woodbury Strong (1897-1969), a prolific collector and founder and namesake of the museum. With accession no. '75.5402' written in black.



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

Estimate EUR 1,500
 Starting price EUR 800



206
**A FINE WOOD 'TIGER AND
 DRAGON' SAGEMONO SET**

Unsigned
 Japan, 19th century

The tonkotsu (tobacco container) finely carved with a dragon emerging from crashing waves and swirling clouds, its scales neatly incised, the eyes inlaid, with a carved wood ojime. The matching kiseruzutsu (pipecase) of senryuzutsu type and carved as a bamboo stalk with bamboo leaves on one side and a very cat-like tiger perched on a rock to the other side, its fur finely incised and the eyes inlaid. The pipe (kiseru) made of silver and bamboo.

LENGTH (tonkotsu) 7.6 cm, LENGTH (kiseruzutsu) 20.2, LENGTH (pipe) 18.1 cm

Condition: Very good condition, minor wear, few light surface scratches, minor losses to exposed areas.

Provenance: Formerly the property of the Strong Museum, donated by Margaret Woodbury Strong (1897-1969), a prolific collector and founder and namesake of the museum. Accession number 75.5363 A (lacquered to base of the tonkotsu and to the interior of the cover) and 75.5363 B (lacquered to the pipe).



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

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

Estimate EUR 2,000
 Starting price EUR 1,000



207
**TAISAI: A FINE WOVEN RATTAN
KISERUZUTSU WITH A LACQUERED
DESIGN OF FALLING LEAVES**

By Fukushima Taisai, signed Taisai 泰哉
Japan, Meiji period (1868-1912)

The pipecase of muso-zutsu type, with a woven rattan body, the thin bamboo strips arranged vertically and immaculately woven at the top and bottom. The design is lacquered in gold and silver takamaki-e with an autumnal scene of falling leaves, including a ginkgo and gourd leaf. Signed within an oval, black-lacquered reserve in gold characters TAISAI. With a gold rim and cord attachment, the end of the inset with a braided section carved from wood.

LENGTH 21 cm

Condition: Excellent condition.
Provenance: British private collection.

The artist is assumed to be a pupil of Ikeda Taishin (1825-1903) who was the leading pupil of Shibata Zeshin (1807-1891).

AUCTION COMPARISON:

For a closely related kiseruzutsu by the artist, also depicting an autumn scene, see Bonhams, The Edward Wrangham Collection of Japanese Art Part II, 10 May 2011, London, lot 152 (**sold for 3,360 GBP**). For a closely related woven rattan and lacquered kiseruzutsu by Ikeda Taishin see Bonhams, Fine Japanese Art, 17 May 2012, London, lot 113 (**sold for 2,500 GBP**). For a closely related kiseruzutsu with a simulated rattan body signed Zeshin see Zacke, Fine Japanese Art, 29 November 2019, Vienna, lot 87 (**sold for 3,792 EUR**).



Estimate EUR 2,500
Starting price EUR 1,200



208
**TAISAI: A FINE WOVEN RATTAN
KISERUZUTSU WITH A LACQUERED
DESIGN OF FRUITING YAKUBOJI**

By Fukushima Taisai, signed Taisai 泰哉
Japan, Meiji period (1868-1912)

The pipecase of muso-zutsu type, with a woven rattan body, the thin bamboo strips arranged vertically and immaculately woven at the top and bottom. The design is lacquered in gold and silver takamaki-e with a sprig of fruiting yabukoji (Ardisia japonica). The area which houses the central design is separated by three horizontal strips and utilizes a different technique using reddish strips of bamboo which are fixed to the body with tiny bamboo "clips". Signed within an oval, black-lacquered reserve in gold characters TAISAI. With a gold rim and cord attachment, the end of the inset with a braided section carved from wood.

LENGTH 21 cm

Condition: Excellent condition.
Provenance: British private collection.

The artist is assumed to be a pupil of Ikeda Taishin (1825-1903), who was the leading pupil of Shibata Zeshin (1807-1891).

AUCTION COMPARISON:

For a closely related kiseruzutsu by the artist, note the similar execution of the lacquered leaves, see Bonhams, The Edward Wrangham Collection of Japanese Art Part II, 10 May 2011, London, lot 152 (**sold for 3,360 GBP**). For a closely related woven rattan and lacquered kiseruzutsu by Ikeda Taishin see Bonhams, Fine Japanese Art, 17 May 2012, London, lot 113 (**sold for 2,500 GBP**). For a closely related kiseruzutsu with a simulated rattan body signed Zeshin see Zacke, Fine Japanese Art, 29 November 2019, Vienna, lot 87 (**sold for 3,792 EUR**).



Estimate EUR 2,500
Starting price EUR 1,200





209
**A RARE LACQUERED COCONUT WOOD
 TONKOTSU WITH CROWS AND FULL MOON**

Unsigned
 Japan, 19th century

Of rounded rectangular form, the front very finely lacquered in takamaki-e with two crows descending against a silver full moon, the reverse with one crow in flight, the eyes in gilt, all against an elaborate sabiji-nuri (iron imitation) ground. With a blue glass ojime.

HEIGHT 6.5 cm

Condition: Good condition, minor wear, natural age cracks.

Provenance: The Strong National Museum of Play, accession number 75.5341 (lacquered to base of the inner rim of the tonkotsu). Margaret Woodbury Strong (1897-1969) grew up in a prosperous family of collectors. Her interests ranged so widely that by 1960 she had amassed more than 27,000 collectible items and works of art. The vast majority of her collections related in some way to play and as her accumulation grew, Margaret planned a museum to house her collection. It eventually opened to the public in 1982, and grew dramatically over the following decades, expanding its collections, facilities, and resources, now spanning over 285,000 square feet. Today, the Strong National Museum of Play (known as just The Strong Museum or simply The Strong) is the only collections-based museum in the world devoted solely to the study of play.

Estimate EUR 1,500
 Starting price EUR 800



The Strong National Museum of Play



210
**TEIZAN: A SHIBAYAMA INLAID
 KIRI (PAULOWNIA) WOOD TONKOTSU
 DEPICTING EGRETS AND LOTUS**

By Teizan, signed Teizan 貞山
 Japan, Tokyo, end of 19th century, Meiji period (1868-1912)

Finely inlaid with mother-of-pearl, tortoiseshell, horn, bone, and stag antler, depicting to one side an egret wading through a pond with aquatic plants and to the other an egret fluttering above lotus leaves. The kiri wood of attractive grain and color. The cover with two bone-ringed cord holes. One side with the signature TEIZAN within a rectangular mother-of-pearl reserve. With a tortoiseshell ojime.

HEIGHT 8.4 cm, LENGTH 9.1 cm

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

AUCTION COMPARISON:
 Compare a related tonkotsu by the same artist, depicting a crane amid flowers, erroneously dated to the Edo period, at Christie's, Japanese Art and Design, 13 July 2006, London, lot 518 (part lot, **sold for 2,160 GBP**). Compare a related shibayama kiri wood tonkotsu by Teizan, late 19th century, at Galerie Zacke, Fine Netsuke & Sagemono, Vienna, 16 April 2021, lot 355 (**sold for 1,770 EUR**).



Estimate EUR 1,500
 Starting price EUR 800





211
A VERY RARE LEATHER TABAKO-IRE WITH
INLAID MOTHER-OF-PEARL 'CAT' KANAMONO

By Masanobu, signed Masanobu 政信
Japan, c. 1900



The tobacco pouch (tabako-ire) crafted from European leather and neatly worked with a 'tortoiseshell' ground. The front of the pouch beautifully worked in forbidden stitch (knotted stitch) depicting a garden scene with pavilions and scholar's rocks, framed by a key-fret border. The finely polished kanamono (pouch fitting) carved from a choice piece of mother-of-pearl in the form of a sleeping cat with collar and bell in polychrome colors, the side of the kanamono with the signature MASANOBU. The interior with a Japanese 1 ryo koban (gold coin) stamped 'one ryo' and 'mitsutsugu' (老两, 光次).

LENGTH 12 cm, HEIGHT 7.9 cm (the tabako-ire), LENGTH 3.6 cm (the kanamono)

Condition: Good condition, the leather worn as expected, the kanamono with some wear to the lacquer, few small pin holes. Provenance: Swiss private collection.

This stunning tabako-ire combines a variety of unusual materials and remarkably difficult techniques. The leather is crafted in typical European fashion, while the embroidery is made in Chinese style featuring the notoriously difficult 'forbidden stitch'.

Estimate EUR 5,000
Starting price EUR 2,400



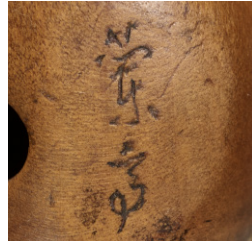
SESSION TWO | CATALOG ONLINE

Lots 212-284 Starting at 5.00 pm CET





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Tomotada
友忠



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Rantei
蘭亭



7
Jugyoku
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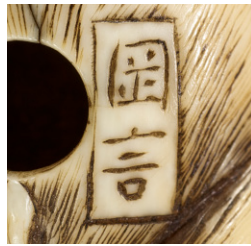
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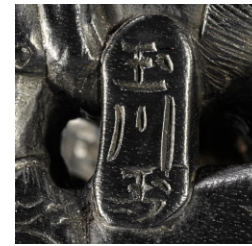
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Shoko
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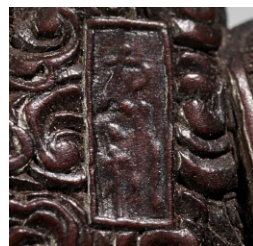
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Juraku
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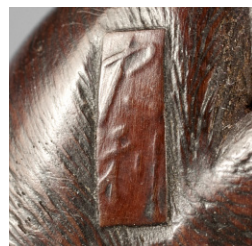
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Hosen
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Tadatoshi
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Tadatoshi
忠利



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Tadatoshi
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Juzan
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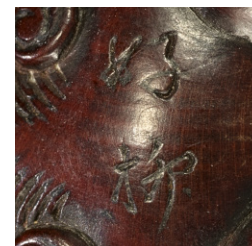
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Jugyoku
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Chikuzan
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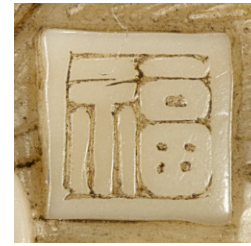
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Toyoyo
豊容



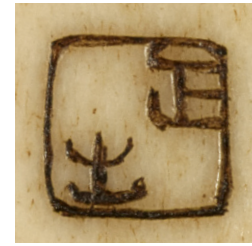
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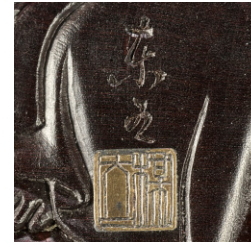
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光之



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Shoman
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Gyokko
玉后



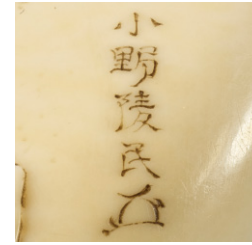
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Tokoku
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Ono Ryomin
小野陵民



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民谷



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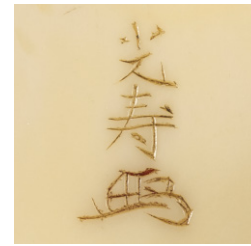
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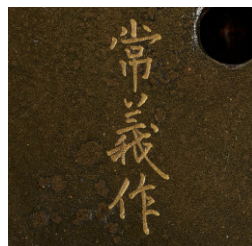
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Masatami
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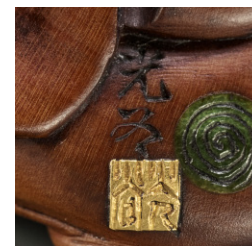
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Kogyoku
光玉



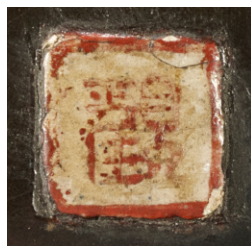
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Yasuaki
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Kokoku
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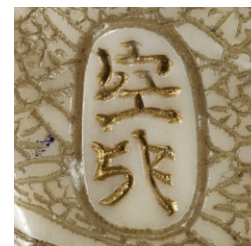
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Masamitsu
正光



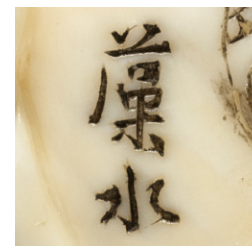
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Taisai
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Tenmin
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Kajikawa
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Koma Koryu
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Shiomi Masanari
鹽見政誠



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Shiomi Masanari
鹽見政誠



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Toju
桃壽



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Toju
桃壽



TERMS OF AUCTION

§ 1) The auction shall be carried out in accordance with the provisions of the rules of procedure of GALERIE ZÄCKE ©, SZA VERSTEIGERUNGEN UND VERTRIEBS GMBH, Sterngasse 13, 1010 WIEN (hereinafter referred to as the company) as well as in accordance with sections 244-246 of the GEWERBEORDNUNG [Industrial Code] of 1994. The auction shall be carried out on commission. The auctioneer shall be entitled to withdraw lots exceptionally, to conduct the auction deviating from the order of the catalog numbers and to offer lots jointly. In the event of any dispute concerning a double bid or if the auctioneer has missed a bid, the auctioneer shall be entitled to revoke acceptance of a bid and to continue auctioning the item. The figures stated in the catalog shall be the highest bid in Euro (€) expected by the respective expert. As a rule, the bid shall be increased by 10% of the last bid. (See table of the bidding increments).

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

§ 3) Most items shall be subject to differential taxation. A uniform surcharge of 25% plus the value added tax applicable to the surcharge to the amount of 20% shall be added to the achieved highest bid (final and highest bid). Thus, the surcharge shall be 30% of the final and highest bid in total. Items with added VAT are marked † in the online catalog.

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

§ 5) The auction buyer must pay the purchase price immediately upon acceptance of the bid (final and highest bid plus 25% surcharge, plus the value added tax applicable to the surcharge to the amount of 20%, or the added VAT on top of the final price, when a lot is highlighted accordingly in the auction catalog). The company may grant an auction buyer a term of payment for the purchase price in whole or in part when this has been formally applied for in writing before the auction.

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

§ 7) The buyer should take acquired items into possession, as far as possible, immediately or after the end of the auction. Items which have been fully paid for shall be handed over in our show rooms in GALERIE ZÄCKE, Sterngasse 13, 1010 VIENNA. If a deferred purchase price is not paid within the set period, the company shall be entitled to auction the item again in order to recoup its claim from the defaulting auction buyer. In this case, the defaulting auction buyer shall be liable to the company for the total loss of commission incurred by the company due to the re-auctioning as well as for any default interest and storage charges.

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

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

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

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

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

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

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

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

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

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

§ 16) A registration for a bid by telephone for one or several items shall automatically represent a bid at the 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 Zäcke, §1-50, the Fee Tariff, and the Bidding Increments table, all as published on www.zacke.at on the day of the auction.



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