









AUCTION

Fine Japanese Art

Wednesday, October 28th 2020, at 1.00 pm CET CATALOG JAP1020

VIFWING

www.zacke.at

IN OUR GALLERY

Preview: 12.10. – 28.10. 2020 Monday – Friday 10 ^{am} – 6 ^{pm} Day of the sale: 10 ^{am} – 1 ^{pm} and by appointment

GALERIE ZACKE MARIAHILFERSTRASSE 112 1070 VIENNA AUSTRIA

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

IMPORTANT INFORMATION

According to the general terms and conditions of business of Galerie Zacke Vienna, Founded 1968, SZA Versteigerungen & Vertriebs GmbH, 1070 Wien, online at www.zacke.at

ABSENTEE BIDDING

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

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

PLEASE SEND ABSENTEE BIDS FOR THIS AUCTION TO:

Fax: +43 1 532 04 52 20 or Email: **office@zacke.at** or

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

Wien, Austria, Europe

WE ACCEPT THE FOLLOWING METHODS OF PAYMENTS:

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

TELEPHONE BIDDING

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

ESTIMATES AND STARTING PRICES

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

SHIPPING AND TRANSPORT INSURANCE

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

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

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

COLOR AND CONDITION

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

ENDANGERED SPECIES / CITES INFORMATION

Some items in this catalogue may consist of material such as for example ivory, rhinoceros-horn, tortoise shell, coral or any rare types of tropical wood, and are therefore subject to the Convention on International Trade in Endangered Species of Wild Fauna and Flora [CITES]. Such items may only be exported outside the

European union after an export permit in accordance with CITES has been granted by the Austrian authorities. We would like to inform you that such licenses are typically not granted. For objects which have a low ivory content or have been proven beyond doubt to be in the Eu before 1982 please contact our office for more information on how to obtain a CITES license.



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COMPLAINTS

At its auctions, Galerie Zacke sells consigned lots on behalf of third-party consignors. For this reason, any complaints related to purchased lots must be reported to Galerie Zacke within 6 weeks after the receipt of such lot. Our complete general terms and conditions of business can be found on our website www.zacke.at

THE ART LOSS REGISTER

FURTHER IMAGES

More images of all lots can be found at: www.zacke.at



ABSENTEE BIDDING FORM

FOR THE AUCTION Fine Japanese Art JAP1020 $\,$ ON DATE OCTOBER 28TH, 2020, AT 1:00^{PM} CET

LOT NR.	LOT TITLE	BID IN EURO
	SE RAISE MY BID BY ONE BIDDING EMENT (ca. 10%) IF NECESSARY	PLEASE CALL ME WHEN A HIGHER BID THAN MINE HAS BEEN RECEIVED
IMPORTANT I Bids do not inc	NOTICE: clude buyer's premium and/or VAT.	MY PHONE NUMBER
of the auction.	d by telephone, please state 'TEL' in the 'BID IN EURC , on the telephone number provided, 5 lots before t	o' column instead of a Euro amount. Galerie Zacke will call you on the da he lot you are bidding on and the bidding will commence at the startin uring the auction, Galerie Zacke will bid up to the estimate on your behal
TERMS OF PA	YMENT, SHIPPING AND COLLECTION:	
NAME		EMAIL
ADRESS		
CITY, COUNTRY		With the signature on this form, the client instructs the auctioneer to bid on his behalf. The Euro amount up to whi the auctioneer shall bid on behalf of the client is either stated in this form or will be communicated to the auctione
POSTCODE		via telephone during the auction. All absentee bidding shall be governed by the terms and conditions [AcB] of Galeri Zacke. The client agrees with his signature that he has read, understood and fully accepted the AGB of Galerie Zack Galerie Zacke, founded 1968, is a registered brand of SZA Versteigerungen & Vertriebs GmbH, Vienna, Austria.
PHONE NUMBER		DATE & SIGNATURE
	DIT CARD PAYMENT CHECKTHE DESIRED CARD	AMEX DINERS MASTERCARD VIS.
WITH P	LECTION BY CLIENT AYMENT ON THE PREMISES H, BY CERTIFIED CHEQUE OR CREDIT CARD	NAME
VIA BAN	DICE PAYMENT NK WIRE AFTER RECEIPT OF INVOICE NG AFTER RECEIPT OF PAYMENT	ADDRESS
REQUIR	RESS PARCEL SERVICE RED (ACCORDING TO TERMS ONDITIONS OF GALERIE ZACKE)	CARD NUMBER
SHIP REQUIR	PING INSURANCE RED (ACCORDING TO TERMS ONDITIONS OF GALERIE ZACKE)	EXPIRY DATE SECURITY CODE
GALERIE ZACKE Mariahilferstra Austria	asse 112, 1070 Vienna,	IMPORTANT NOTICE: At its auctions, Galerie Zacke sells consigned lots on behalf of third-party consignors. For this reason, any complaints related

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FOR THE AUCTION Fine Japanese Art JAP1020 ON DATE OCTOBER 28TH, 2020, AT 1:00^{PM} CET

LOT NR.	LOT TITLE	BID IN EURO







HOW TO FIND US ON MARIAHILFERSTRASSE:

BY PUBLIC TRANSPORT:

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

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

BY CAR:

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

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

ADDRESS:

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



Further images of all lots at: www.zacke.at

TERMS OF AUCTION

- § 1) The auction shall be carried out in accordance with the provisions of the rules of procedure of GALERIE ZACKE ◎, SZA VERSTEIGERUNGEN UND VERTRIEBS GMBH, MARIAHILFERSTRASSE 112, 1070 WIEN (thereinafter 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 catalogue 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 given stated in the catalogue 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 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 auctionneer 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) All items shall be subject to differential taxation. A uniform surcharge of 22% plus the value added tax applicable to the surcharge to the amount of 20% shall be added to the achieved highest bid (final and highest bid). Thus, the surcharge shall be 26.4% of the final and highest bid in total.
- **§ 4)** In the event of sales abroad, the value added tax will be repaid if the item is sold to a country which is not a member country of the European Union (third country), the legal requirements are met, and the proof of exportation is provided. The value added tax shall not be shown separately on the invoice.
- § 5) The auction buyer must pay the purchase price immediately upon acceptance of the bid (final and highest bid plus 22% surcharge, plus the value added tax applicable to the surcharge to the amount of 20%). However, the company may grant the auction buyer a respite for the payment of the purchase price in whole or in part in individual cases. If a respite is refused, the acceptance of the bid may be revoked, and the item may be reoffered. In the event of revocation of the acceptance of the bid, the company shall be entitled to accept the last bid from the underbidder.
- § 6) In the event of respite 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 can take acquired items in possession, as far as possible, immediately or after the end of the auction. Items which have been fully paid for shall be handed over in our show rooms in GALERIE ZACKE, MAIAHILETENSTRASSE 112, 1070 VIENNA. If a deferred purchase price is not paid within the set period, the company shall be entitled to auction the item again in order to recoup its claim from the defaulting auction buyer. In this case, the defaulting auction buyer shall be liable to the company for the total loss of commission incurred by the company due to the re-auctioning as well as for any default interest and storage charges.
- § 8) The company shall be entitled to a lien on all items of the buyer irrespective of whether the buyer bought them within the scope of an auction or in free sale or the company secured ownership of these items otherwise. This lien shall serve to secure all current and future, qualified, limited and unmatured claims to which the company is entitled and which result from all legal transactions concluded with the buyer.
- § 9) The items received for auction will be exhibited and may be viewed prior to the auction. In doing so, the company shall give everyone the opportunity to check the nature and the condition of the exhibited items to the extent deemed possible within the scope of the exhibition. Every bidder shall be deemed to act on its own behalf uncles it provides a written confirmation saying that it acts as a representative 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 security by the beginning of the auction at the latest. 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 uncles otherwise stated in the catalogue or expert opinion. The information concerning production technique or material, state of preservation, origin, design and age3 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 \$22 of the AGB (General Terms and Conditions) that properties are correct provided that any possible complaints referring to this are made within four weeks upon their taking into possession. Subsequent complaints shall be excluded in principle. The company shall not be liable for any further information in the catalogue and expert opinion as well. This shall also apply to illustrations in the catalogue. 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 catalogue and the expert opinions 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 catalogue information prior to the auction. These amendments shall be made either by a written notice at the place of auction or orally by the auctioneer immediately prior to offering of the respective item. 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 it has seen 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 email or fax. 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, via email or fax. Furthermore, the company shall not be liable for the performance of purchase orders. Purchase orders with equal top bid limits will be considered in the order of their receipt. Bids which are only one increment above the starting price shall be exhausted totally. Bids which do not correspond to the increments determined by the company (see bidding increment) in tabular form will be rounded up to the next higher increment. The table of these increments can be sent upon request. In the case of lots auctioned "without any limits", bids below the estimated price shall be exhausted totally. The written bid (purchase order) must include the item stating the catalogue 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 value added tax.

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 to process a purchase order without explanation until offering or make this dependent on payment of a 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 contributor 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)** Items paid must be collected within 30 days of payment. Items which have not been collected may be delivered without further communication at a starting price from the recent auction reduced by 50% after 30 days from the respective auction date. Items which have not been collected within 3 (three) working 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) within 3 (three) working days after the auction shall be stored at the owner's risk.

Furthermore, the company shell be entitled to store item 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 the buyer at the time of handing over the delivery note.

- § 15) In the case of mixed lots with a starting price of less than EUR 350.00, the company shall not warrant for the completeness or correctness of the individual items within a mixed lot
- § 16) A registration for a bid by telephone for one or several items shall automatically represent a bid at the starting prices for these items. If the company cannot reach the bidder by telephone, it will bid on behalf of the bidder by phone up to the starting price when the respective auction lot is called.
- § 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)** In the case of individual auction lots, it may happen that they are delivered several times. In such a case, the auctioneer may accept a second or third etc. bid from the underbidder(s) In this case, the text om the catalogue and not the illustration in the catalogue shall also be exclusively binding with regard to the warranty (relating to these auction
- § 19) When making a bid, whether personally, in writing or by telephone, the bidder shall acknowledge these terms of auction, the AGB (General Terms and Conditions) as well as the rules of procedure and the schedule of fees (as amended) of the company.
- **§ 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 the Austrian substantive 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 art objects from Austria, when indicated, shall require a permit from the Bundesdenkmalamt [Federal Monuments Office]. In any event, the company shall orally provide information about art objects for which an export permit will probably not be granted at the beginning of the auction.
- § 22) The company reserves the right to assign to the customer all rights and obligations resulting from the contractual relationship between the company and the contributor by a way of a respective declaration, as well to assign to the contributor all rights and obligations resulting from the contractual relationship between the company and the customer 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 contributor and the customer, which is in accordance with the basic model of the commission agreement. Customers and contributors shall already now give their explicit consent to this contract assignment.

121	Metalwork Lots 1 to 39
	Sword Fittings Lots 40 to 82
	Armor & Swords Lots 83 to 96
	Cloisonné, Ceramic & Porcelain Lots 97 to 124
	Wood & Lacquerwork Lots 125 to 146
	Buddhist Art - Kamakura to Edo Lots 147 to 161
	Okimono & Ivory Carvings Lots 162 to 243
	Shibayama & Inlaid Work Lots 244 to 271
P. A.	Paintings & Woodblock Prints Lots 272 to 294

Metalwork







1 | A BRONZE TEMPLE BELL, BONSHO, DATED 1754

Japan, dated 1754, Edo period (1615-1868)

Of archaic form, sharply cast with lotus petals and studs in the form of flower buds, the side engraved with an inscription dating the present bell to the fourth year of the Horeki era (1751-1764), corresponding to 1754.

Bonsho are large hanging bells, usually made from bronze, found in Buddhist temples throughout Japan, used to summon the monks to prayer and to demarcate periods of time. Rather than containing a clapper, bonshō are struck from the outside, using either a handheld mallet or a beam suspended on ropes.

The earliest bells date to around 600 AD, although the general design is of much earlier Chinese origin and shares some of the features seen in ancient Chinese bells. Their penetrating and pervasive tone carries over considerable distances, which led to their use as signals, timekeepers and alarms. In addition, the sound of the bell is thought to have supernatural properties. It is believed, for example, that it can be heard in the underworld.

HEIGHT 41.5 cm WEIGHT 12.6 kg

Condition: Excellent condition with old wear, some nicks and dents as well as casting flaws. The two holes at the top were possibly drilled later. Very fine patina.

Provenance: English private collection.

Estimate EUR 2,000 Starting price EUR 1,000



An ancient bronze temple bell in situ at a location near Nara's Todaiji Temple, Japan



2 | A BUDDHIST BRONZE GONG ON A LACQUERED WOOD STAND

Inscribed Seshu, Echigo no kuni, Kanbara gun, Imihiko junin, Mineyama, Inoue Izumi no kami, Genroku 15, mizunoe uma, 11 gatsu, Saikyo, Genryu Japan, dated 1702, Edo period (1615-1868)



Yahiko Shinto shrine in Yahiko town, Niigata prefecture, Japan

The bronze gong inscribed around the rim - Seshu, Echigo no kuni, Kanbara gun, Imihiko junin, Mineyama, Inoue Izumi no kami, Genroku 15, mizunoe uma, 11 gatsu, Saikyo, Genryu" [A votive commission by Mineyama, the court title Inoue Izumi no kami, Mineyama, Yahiko shrine/ temple, address Kanbara gun, Echigo province, 11th month of the Genroku 15th year (1702), the year of mizunoe-uma]. With a red-lacquered wood stand and striker.

HEIGHT with stand 70 cm, HEIGHT gong only 34.5 cm WEIGHT gong 7.6 kg

Condition: The bronze in excellent condition with associated surface wear and a fine patina. The red-lacquered wood stand is repaired.

Provenance: Czech private collection.

Estimate EUR 1,500

Starting price EUR 750



3 | A PAIR OF BRONZE 'LOTUS AND FROG' WATER BASINS

Japan, Meiji period (1868-1912)

A pair of water basins in the shape of a veiny lotus flower, each supported on three feet and applied with two frogs to the sides, functioning as handles.

HEIGHT 9.3 cm, DIAMETER 19 cm WEIGHT 1,490 g each

Condition: The exterior in overall good condition with an unctuous natural hand patina. Some surface wear and casting flaws. The interior shows it was used as a water basin as there is extensive green verdigris.

Provenance: British private collection.

Estimate EUR 1,200 Starting price EUR 600





4 | A LARGE BRONZE VASE WITH GEESE AND WATER LILIES

Japan, Meiji period (1868-1912)

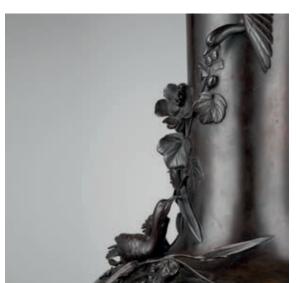
The vase with a compressed globular body rising from four lobed feet, a long cylindrical neck, and an everted rim. Finely cast in high relief and openwork with two geese, one in flight and the other in a pond with water lilies, bamboo, lotus, and tree stumps. The vase is hand-painted to create a reddish patina effect.

HEIGHT 46.5 cm WEIGHT 5,966 g

Condition: Very good condition with minor expected surface wear, small nicks and scratches here and there, and a central piercing to the base, possibly for use as a lamp.

Provenance: German private collection.

Estimate EUR 1,500 Starting price EUR 750





5 | SEIGYOKU: A MASSIVE SILVER-INLAID BRONZE VASE WITH A TIGER AND CRESCENT MOON

By Seigyoku, signed Seigyoku koku Japan, Meiji period (1868-1912)

The vase with an ovoid body rising from a recessed circular base, a short cylindrical neck, and an everted lip. The body decorated in high relief with a tiger standing atop a rocky outcrop and snarling at the silver-inlaid crescent moon above it. Signed SEIGYOKU koku.

HEIGHT 31 cm WEIGHT 6,922 g

Condition: Excellent condition with age-appropriate surface wear and minor scratches here and there. Fine patina with malachite green and iron red areas.

Provenance: Private British collection.

Estimate EUR 1,500

Starting price EUR 750





6 | AN IMPRESSIVE SILVER-INLAID BLACK-PATINATED BRONZE VASE WITH A MINOGAME, INSCRIBED ZESHIN

Japan, Meiji period (1868-1912)

The vase with a tall cylindrical body on a circular ring foot, short neck and slightly everted lip. Cast in high relief with a minogame, its eyes inlaid with silver and its seaweed tail of great length, drying on a craggy rock with reishi and silver-inlaid barnacles. The other side shows a crashing wave with silver-inlaid dew droplets.

Zeshin was greatly influenced by metalworkers, however here it appears to be the opposite, with a metalworker paying homage to

the great lacquer master, going so far as adding Zeshin's signature with a silver inlay. Minogame, hairy-tailed tortoises symbolizing longevity, were a favorite subject of Zeshin's, often appearing in both his lacquer paintings and objects.

HEIGHT 35.5 cm WEIGHT 3,338 g

Condition: Very good condition with expected surface wear and few minor losses.

Provenance: Austrian private collection.







For an example of Zeshin's minogame and signature, see Bonhams, 7 November 2019, London, lot 4.





7 | GYOKUHO: A MASSIVE BRONZE VASE WITH SWIMMING CARPS

By Gyokuho, signed Gyokuho with kakihan Japan, Meiji period (1868-1912)

The massively cast ovoid bronze vase is decorated with two swimming carps in low relief, the scales executed with fine incision work – the carps appear as if they were emerging from the vase's surface. The eyes are inlaid in silver. Signed to the body GYOKUHO with kakihan.

HEIGHT 32 cm WEIGHT 5.8 kg Condition: Good condition with a fine unctuous patina. Some surface wear as visible in the images provided. Provenance: Dutch private collection.

AUCTION COMPARISON

A related vase was sold by Christie's, 1000 Ways of Seeing: The Private Collection of the late Stanley J. Seeger, 5 March 2004, London, lot 366 (sold for 2,750 GBP).



Estimate EUR 2,500 Starting price EUR 1,250



8 | ATSUYOSHI: A PAIR OF INLAID BRONZE BALUSTER VASES BY MIYABE ATSUYOSHI FOR THE HAMADA COMPANY

By Miyabe Atsuyoshi, signed Hamada Sei Atsuyoshi tsukuru Japan, Kyoto, Meiji period (1868-1912)

The bronze vases each inlaid in silver, shakudo and copper with sparrows (suzume) in flight amid wisteria growing from a grassy ground with flowers. Each vase signed underneath Hamada Sei Atsuyoshi tsukuru [Made for Hamada, by Atsuyoshi].

HEIGHT 21.4 cm (each) WEIGHT 3,132 g (in total)

Condition: Some abrasions and traces of old wear, fundamentally very good condition.

Provenance: From a French private collection. One vase inscribed "C 150 2/14", indicating a previous museum deaccession.

AUCTION COMPARISON

A related pair also made for the Hamada company was sold by Bonhams, Fine Japanese Art, 17 May 2018, London, lot 453 (sold for 3,750 GBP).



Estimate EUR 3,000 Starting price EUR 1,500



9 | BIZAN: A SENTOKU BRONZE VASE WITH A SPARROW AND BAMBOO

Signed Bizan Japan, Meiji period (1868-1912)

The vase with an ovoid body tapering to a short concave neck and an everted lip and rising from a short recessed circular base, decorated with silver-inlaid bamboo as well as a copper and gold-inlaid sparrow in flight.

HEIGHT 19.5 cm WEIGHT 453.6 g

Condition: Excellent condition with minor expected surface

Provenance: Private German collection.

Estimate EUR 800

Starting price EUR 400



10 | KIYOMITSU: AN INLAID SENTOKU BRONZE VASE WITH IRIS

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

The vase with an elongated ovoid body on a flat recessed foot, with a rounded shoulder and broad mouth. Decorated with shibuichi-inlaid irises in shishiabori (sunken relief), the flowers and leaves with fine incision work and with gilt details. Signed KIYOMITSU.

HEIGHT 12 cm WEIGHT 218.1 g

Condition: Very condition with minor expected surface wear as well as two small nicks on the shoulder.

Provenance: German private collection.

Estimate EUR 600

Starting price EUR 300





11 | A RARE NOGAWA BRONZE 'FAN' TRAY

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

Attributed to Miyabe Atsuyoshi. The impressive, fan-shaped tray decorated with a remarkably beautiful owl sitting on the branch of a thin, gnarly maple tree with the full moon shining down on the peaceful scene, two gold-applied sparrows in flight at the center of the fan.

Executed in copper, gold, shibuichi and silver takazogan, gold hirazogan and katakiribori. Signed on the underside with the Nogawa company mark.

LENGTH 30 cm WEIGHT 352 g

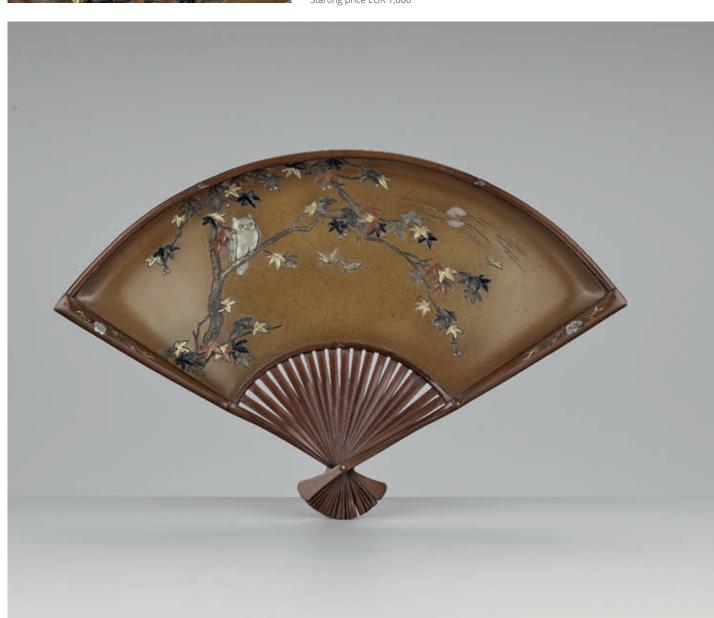
Condition: Fantastic condition with only very little wear. Provenance: From a French collection.

AUCTION COMPARISON

Compare with a related tray signed by Miyabe Atsuyoshi, at Bonhams, Fine Japanese Works of Art, 19 March 2014, lot 3292 (sold for 3,125 USD).



Estimate EUR 2,000 Starting price EUR 1,000







12 | YAMAMOTO KOKEN: A FINE INLAID BRONZE VASE WITH CRANES

By Yamamoto Koken, signed Koken (Yukinari) Japan, Meiji period (1868-1912)

The vase with a brown patina and of baluster form with a short neck, everted lip, and recessed circular base, decorated in gilt, silver, shibuichi, and shakudo takazogan with six cranes, one of them in flight on the shoulder, the others on the subtly engraved ground with inlays of small rocks, plants, and leaves. Signed KOKEN to the reverse.

HEIGHT 30 cm WEIGHT 3,212 g

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

Auction & Literature comparison:

Compare with a pair of smaller vases by the same artist sold by Christies, Japanese & Korean Art, 23 March 2011, New York, lot 777 (sold for 8,125 USD).

A further example of the artist is in the Khalili collection, Meiji No Takara – Treasures of Imperial Japan Metalwork Part II, plate 89.

Estimate EUR 5,000

Starting price EUR 2,500





13 | MIYABE ATSUYOSHI: A SUPERB PAIR OF PARCEL-GILT AND INLAID BRONZE MOON FLASKS

By Miyabe Atsuyoshi, signed Atsuyoshi with kakihan Japan, Kyoto, Meiji period (1868-1912)

The flasks with a chocolate-brown patina and a short neck, everted rim, splaying foot, and flat base, decorated in copper, silver, gilt and shakudo takazogan and incised details with roundels of water fowl in a pond with water reeds, bamboo, and flowers; a bird catching a smaller bird in its talons amid flowers and bamboo; a kingfisher catching a fish out of the water; and a bird catching a fish out of water amid crashing waves. Decorated with impressively cast, partly gilt sinuous dragons around the neck and shoulder as well as incised and gilt clouds around the roundels and the foot. Each with an incised signature ATSUYOSHI with kakihan to the base.

Working out of Kyoto, Miyabe Atsuyoshi was a talented bronze smith who exhibited works domestically and internationally at the turn of the twentieth century, such as in the 1904 World's Fair in St. Louis, MO.

HEIGHT 15.7 cm each WEIGHT 1,088.2 g and 1,099.4 g

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

AUCTION COMPARISON

Compare with a closely related pair of moon flasks by the same artist sold by Christies, Japanese & Korean Art, 23 March 2011, New York, lot 776 (sold for 8,125 USD).



Estimate EUR 8,000 Starting price EUR 4,000









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

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

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

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



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

HEIGHT 44.5 cm WEIGHT 9.6 kg

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

AUCTION COMPARISON

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



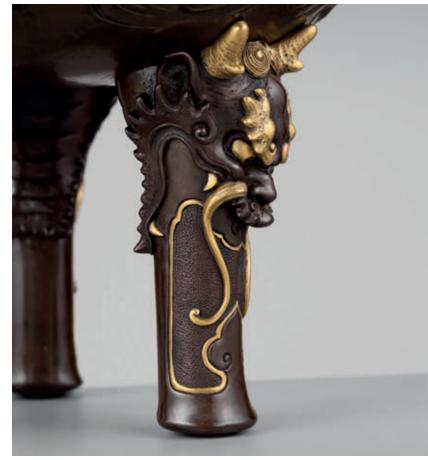
Estimate EUR 25,000

Starting price EUR 12,500









Details of lot 14



15 | A RARE PARCEL-GILT SARUMAWASHI AND MONKEY BRONZE, ATTRIBUTED TO MIYAO EISUKE

Attributed to Miyao Eisuke of Yokohama, unsigned Japan, Meiji period (1868-1912)

The kneeling man dressed in typical clothes and cap, pulling on the (original!) restraining cord as his simian companion dances at his feet. The parcel-gilt, multi-colored bronze is finely engraved and incised. Note the separately cast monkey's dense fur as well as the monkey trainer's thick eyebrows and various garment patterns.

If it were not for the missing signature, this author would be absolutely certain that the present statue is by Miyao Eisuke himself, no less, as the quality of workmanship overall does not permit any other conclusion. The subject is very rare for the artist.

HEIGHT 15.8 cm WEIGHT 2,014 g

Condition: Excellent condition with minor wear, few tiny nicks and scratches. Beautiful patina. The monkey is loosely attached to the sarumawashi with a small rod (original).

Provenance: English private collection.

Estimate EUR 4,000

Starting price EUR 2,000







16 | A SPECTACULAR AND MASSIVE PARCEL GILT BRONZE FIGURE OF TOBA SEATED ON A MULE

Attributed to the Miyao company of Yokohama Japan, Meiji period (1868-1912)

The exceptionally large bronze cast in three parts depicting Toba (Su Shi) seated on his mule, the animal standing on a rocky plinth. The mule is naturalistically crafted, the eyes are gilt with black pupils and the mane is carved precisely. It wears a saddle cloth with a finely gilt coiling dragon on each side. The removable massively cast figure of Toba is worked with masterful detail, his robe is adorned with gold-inlaid patterns and his long beard and bushy eyebrows are minutely incised. His expression is exceptionally well-crafted. Toba holds a nyoi-sceptre in one hand and the reins attached to the mule in the other.

HEIGHT total 60 cm, LENGTH 52 cm WEIGHT total 17 kg, Toba 6.3 kg, mule and plinth 10.7 kg

Condition: Very good original condition with associated wear. Provenance: British collection.

AUCTION COMPARISON

A related bronze, though considerably smaller, was sold by Bonhams, Fine Japanese Art, 12 May 2011, London, lot 149 (sold for 21,600 GBP).



Estimate EUR 20,000

Starting price EUR 10,000



17 | A VERY HEAVY SILVER AND GOLD-INLAID 'HORSE' CENSER

Japan, 1750-1850, Edo period (1615-1868)

The horse on all four legs appears to be moving only very slowly, possibly a reference to the weight of this censer. The mane and other details are finely incised while the eyes are inlaid with gold. A cloth is tied around the horse's waist, with silver-inlaid decorations and gilt Tokugawa mon to either side, the knot at the top forming the lid of the censer.

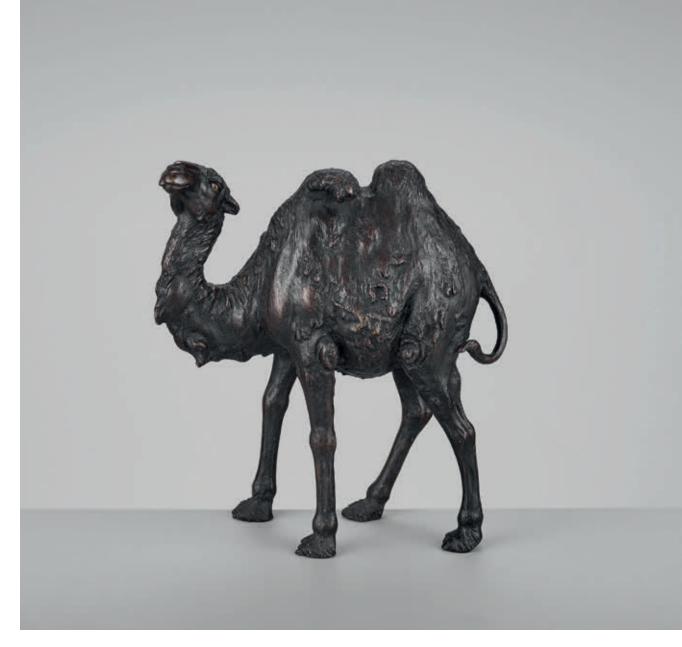
HEIGHT 26.5 cm, LENGTH 47.5 cm WEIGHT 6.6 kg

Condition: Good condition with minor wear, one very minor crack where the tail connects with the body, and another small and very minor structural crack to one of the legs. Minimal corrosion, mostly to the gilding of the Tokugawa emblem.

Provenance: Hungarian private collection.

Estimate EUR 2,000 Starting price EUR 1,000







18 | GENRYUSAI SEIYA: A RARE PATINATED BRONZE OKIMONO OF A BACTRIAN CAMEL

By Genryusai Seiya, signed Seiya zo Japan, Meiji period (1868-1912)

Naturalistically cast in the form of a Bactrian camel with a few amusing details, such as the confused expression of the camel, with slightly squinting gilt-inlaid eyes with dark pupils, the two humps hanging in opposite directions, and the rather small genitals visible on the underside. Note the great attention to detail, particularly evident in the camel's fur, legs, and hooves. Signed SEIYA zo to the camel's belly.

Genryusai Seiya was a master craftsman in charge of a workshop specializing in export wares of the highest quality. Production included human genre figures, vases and exotic bronze models of animals probably influenced by the opening of Tokyo Zoological Gardens in 1882. Depictions of camels are nonetheless quite rare; however, the masterful craftsmanship of this piece leaves no doubt as to its origin.

HEIGHT 23.2 cm WEIGHT 2,302 g

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

Estimate EUR 3,000 Starting price EUR 1,500

19 | UNKOKU: AN EXTREMELY RARE PATINATED OKIMONO GROUP OF HIMALAYAN BROWN BEARS IN A PILE

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

Naturalistically cast and dark-patinated with eleven brown bears of different sizes clambering around each other and climbing on top of a larger bear, their fur patterns finely incised and expressions lively. Overall a very interesting and amusing composition, with many small but fine details. The okimono is very rare as these bears are commonly depicted on their own and not in large groups. Signed UNKOKU zo to the underside.

HEIGHT 20.5 cm, LENGTH 34 cm WEIGHT 10.2 kg





20 | SEISAI: A RARE PATINATED BRONZE OKIMONO OF A HIMALAYAN BROWN BEAR

Signed Seisai chu Japan, Meiji period (1868-1912)

Naturalistically carved with a bear standing on four legs in an alert position, looking straight forward with its ears held high, the fur finely incised. Signed SEISAI chu to the underside.

HEIGHT 10.6 cm, LENGTH 17.3 cm WEIGHT 1,844 g

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

Estimate EUR 1,000

Starting price EUR 500





21 | A FINE PARCEL-GILT BRONZE AND ROOT WOOD OKIMONO OF A TOAD

Japan, Meiji period (1868-1912)

The toad naturalistically cast with gilt-inlaid eyes and dark shibuichi pupils, prominent warts on its back and legs, and feet ideally placed on the ground as it prepares to jump from the original and equally naturalistically carved root wood base in the form of a withered tree stump with gilt and copper-inlaid veiny leaves.

HEIGHT incl. base 10 cm, HEIGHT excl. base 6.2 cm WEIGHT excl. base 452.9 g $\,$

Condition: Very good condition with minor traces of wear and tiny areas of verdigris here and there.

Provenance: British collection.

Estimate EUR 3,000 Starting price EUR 1,500



22 | A RARE ARTICULATED BRONZE MODEL OF A CRAB

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

A naturalistically crafted bonze model of a crab with fully articulated claws and legs, the surface worked to resemble the crustacean's natural shell. The bronze is patinated to a reddish-brown finish.

LENGTH 19 cm WEIGHT 738 g Condition: Very good condition with age-related surface wear. Provenance: French private collection.

AUCTION COMPARISON

An almost identical model was sold at Bonhams, Fine Japanese Art, 17 May 2018, London, lot 427 (sold for 4,375 GBP).



Estimate EUR 2,500

Starting price EUR 1,250



23 | AKASOFU GYOKKO: A BRONZE OKIMONO OF A ROARING TIGER

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

Naturalistically modelled, striding forwards and snarling. The bronze cast with fine detail, the stripes rendered realistically. Signed to the underside within a rectangular cartouche GYOKKO saku [Made by Gyokko].

LENGTH 22 cm WEIGHT 1,116 g

Condition: Very good condition. Provenance: Austrian private collection, acquired from the local art market.

Estimate EUR 800 Starting price EUR 400



24 | A BRONZE GROUP OF KISHI MONJU BOSATSU RIDING A SHISHI

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

Solidly cast in three parts – the shishi, its tail, and Monju – with the bodhisattva seated in lalitasana on a round lotus base rising from the Buddhist lion's back. Monju is holding a scroll in one hand and wearing a long flowing robe opening at the chest, revealing hanging jewelry. A rope with a dharmachakra at the center hangs around the lower portion of his body. His face is full of wisdom with a third eye on his forehead, almond-shaped eyes looking straight forward, and a broad nose. The caparisoned shishi, its flaming mane and tail in cloud-shaped curls much like Monju's hair, has a fierce expression with its eyes and mouth wide open, as if roaring loudly.

HEIGHT total 38 cm WEIGHT 6,476 g

Condition: The sword in Monju's right hand as well as the halo behind him are missing, otherwise in very good condition with small nicks and scratches here and there, minor traces of wear, some remains of gilt, and minor casting irregularities.

Provenance: Austrian private collection.

Estimate EUR 1,500 Starting price EUR 750



25 | A BRONZE OKIMONO OF A DRAGON WITH ROCK CRYSTAL BALL

Japan, Meiji period (1868-1912)

Finely cast as a sinuously coiled dragon with gilt eyes and flaming volutes of copper with gilt details, holding a rock crystal tama (magic pearl) of nearly flawless quality in one of its claws. Note the great attention to detail, particularly evident in the skillful execution of the scales and claws.

HEIGHT 12.8 cm, LENGTH 33.6 cm WEIGHT 1,472 g

Condition: Very good condition with minor traces of wear and tiny areas of verdigris here and there. Provenance: British collection.

Estimate EUR 800 Starting price EUR 400





26 | AN IMPRESSIVE BRONZE OF TWO ONI HOLDING A CRYSTAL BALL

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

The two grinning demons executed in parcel-gilt bronze and supporting a large crystal ball. One oni has a copper-brown patina while the other shows a shibuichi black-brown patina. Both wear gilt bracelets at their feet and hands as well as gilt loincloths.

<code>HEIGHT 20.3</code> cm (incl. crystal ball), <code>HEIGHT 14</code> cm (the bronze only) <code>WEIGHT 1,564</code> g (in total)

Condition: Superb condition with only minor wear, patina abrasions, and miniscule traces of verdigris.

Provenance: From a notable French private collection.

Literature comparison:

For a similar model signed Takachika, see The Nasser D. Khalili Collection of Japanese Art - Treasures of Imperial Japan, Metalwork Part II, p. 123.

Estimate EUR 4,000

Starting price EUR 2,000



27 | TAKAHASHI RYOUN: A MASSIVE AND MASTERFUL BRONZE OF DARUMA

By Takahashi Ryoun, signed Takahashi Ryoun Japan, Tokyo, Meiji period (1868-1912)

A massively and masterfully casted black-patinated bronze of the Zen-patriarch Daruma (Bodhidharma). Daruma is seated with his hands crossed around his raised knee and has a stern-faced expression with bushy brows and the eyes inlaid in gold with black pupils. He wears large heavy earrings. Daruma is almost completely enveloped in his robe, the folds of the robe masterfully accentuated and flowing. Note also the finely crafted hands and feet, with long fingernails. The underside shows his second foot emerging from his robe and the four-character signature in square seal form TAKAHASHI RYOUN.

Takahashi Ryoun lived in Tokyo and was active from the late Meiji period into the early Showa period. He graduated from the Tokyo School of Fine Arts and was famed for his skill in bronze casting. The Tokyo Casting Association lists him as a designated special member, a ranking reserved only for the best artists. He exhibited his works at the Paris Great Exposition in 1900: three pieces were entered in the Exhibition Catalogue Two (Q 107, 161, 175), and one piece was exhibited in the Award Winning Catalogue. His work can be found in the Museum of the Japanese Imperial Collections (Sannomaru Shozo-kan) in Tokyo.

HEIGHT 50 cm, LENGTH 52 cm WEIGHT 28.5 kg

 $\label{lem:condition:excellent} Condition: Excellent condition, minor wear to underside. \\ Provenance: French private collection. \\$

Estimate EUR 15,000 Starting price EUR 7,500







28 | MASAYUKI: A BRONZE OKIMONO OF DARUMA

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

The patriarch of Zen Buddhism depicted here with characteristic attributes such as the cowl over his head, hoop earrings, and a hossu (fly-whisk) in his hand. His long flowing garment opens at the chest, showing finely incised chest hair. His expression is quite stern, with piercing eyes, bushy eyebrows and a full beard. Signed MASAYUKI on the back.

HEIGHT 20 cm WEIGHT 4,126 g

Condition: Very good condition with minor expected surface wear and few small nicks and scratches here and there. Some remains of gilt. Provenance: French private collection.

Estimate EUR 1,500 Starting price EUR 750





29 | OSHIMA JOUN: AN EXCEPTIONAL FRAMED BRONZE PICTURE OF SHOKI

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

A masterfully crafted bronze portrait of Shoki. The demon queller is shown stern-faced with bushy furrowed brows and with long flaring beard and hair, both minutely incised. The top of his robe is inlaid in silver with a keyfret pattern. The circular bronze picture is framed by a fabric mounting and a hardwood frame. Signed within an inlaid rectangular reserve JOUN.

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

SIZE picture only 26.5 x 22.6 cm, SIZE total 48.7 x 37.6 cm

Condition: Very good condition with minor surface wear to silver inlay and tiny nicks to the bronze.

Provenance: British collection.

Estimate EUR 8,000

Starting price EUR 4,000



30 | KOMAI: A RARE AND EXCEPTIONAL CHARGER DEPICTING SAMURAI

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

The iron dish with a gilt rim, the front depicting two samurai dressed in full armor before a flowering tree and amongst fallen arrows. The samurai wearing a kabuto holds a sakazuki (sake cup) before him as the other samurai dances with a fan in his hand. The details are inlaid in gold with some silver. Three lobed feet to the reverse and signed in gold Nihon koku Kyoto ju KOMAI sei inside a square reserve and below a gilt dragonfly.

DIAMETER 30 cm WEIGHT 898 g Condition: Very good condition, extremely minor surface wear. Scattered rust spots to the backside. Provenance: British collection.

AUCTION COMPARISON

A related dish by the Komai company with the same dragonfly mark depicting a similar subject, yet significantly smaller, was offered at Bonhams, Fine Japanese Works of Art, 19 March 2014, New York, lot 334 (estimated at 6,000-8,000 USD).



Estimate EUR 5,000 Starting price EUR 2,500





31 | A GOLD INLAID KOMAI IRON CHARGER WITH DAIKOKU AND RAT

By Gyokuzan for the Komai Seibei company, signed Gyokuzan with seal Koma Japan, Kyoto, early 20th century, Meiji period (1868-1912)

The iron dish with a silver rim decorated in the front with a charming depiction of the lucky god Daikoku, masterfully inlaid in gold and silver, carrying his large bag of riches draped over his shoulder and holding his hammer in one hand while holding a leash attached to a rat dressed in a samurai's kamishimo dress in the other. Signed in gold GYOKUZAN with the Seibei Komai trademark KOMA. The reverse with three lobed feet.

Komai Seibei (1883-1970) was a son of Otojiro Komai who adopted the name Otojiro II after his father retired in 1906. He continued to exhibit works at World Exhibitions, including St. Petersburg (1908), London (1910) and Vienna (1913).

DIAMETER 25.6 cm WEIGHT 586 g

Condition: Very good condition, minimal surface wear and rust. Provenance: British collection.

Estimate EUR 3,000

Starting price EUR 1,500





KOMAI OTOJIRO: A SUPERB GOLD 32 | AND SILVER INLAID IRON DISH

By Komai Otojiro of Kyoto, signed Nihon koku, Saikyo, Kyoto ju,

Japan, Kyoto, early Meiji period (1868-1912)

The circular lobed dish raised on a circular foot rim and inlaid in typical Komai gold and silver inlay showing elaborate geometrical motifs arranged in concentric bands, the rim decorated with leafy fruiting grape vines. The central circular panel is decorated in high relief with an image of Saigyo Hoshi absorbed in deep thoughts, his expression is crafted masterfully. He wears an ornately decorated robe with rich gold showing imperial crests and geometrical motifs.
The central panel is surrounded by five further panels showing birds, butterflies and various flowers. Signed within a rectangular reserve in silver Nihon koku, Saikyo, Kyoto ju, KOMAI sei [Made by Komai, Kyoto, Japan] Saikyo (Western Capital) was an alternative name for Kyoto widely used during the early part of the Meiji period.

DIAMETER 30 cm WEIGHT 1,338 g

Condition: Very good condition with expected surface wear and some rust build-up.

Provenance: British collection.

AUCTION COMPARISON

Compare with a very similar yet larger dish sold at Bonhams, Fine Japanese Art, 16 May 2019, London, lot 208 (sold for 30,062 GBP).



Estimate EUR 15,000

Starting price EUR 7,500



33 | ANDO KATSUAKI: A SUPERB KOMAI STYLE IRON, SILVER AND GOLD DISH

By Ando Katsuaki, signed Nihon koku Kyoto ju Ando sei Japan, Kyoto, Meiji period (1868-1912)

The lobed dish with a gilt rim is decorated with various differently shaped reserves showing famous scenic views in and around Kyoto and Lake Biwa. The details are worked in nunome-zogan with rich gold and silver, as well as inlaid silver dew droplets. Outside the circular reserve are minutely worked geometrical motifs in silver amongst clouds. The rim is decorated with leafy grape vines, the grapes inlaid with silver dew droplets. The backside with a circular foot rim and central gold signature inside a gold reserve - Nihon koku Kyoto ju ANDO sei [Made by Ando, resident of Kyoto, Japan].

DIAMETER 30 cm WEIGHT 1,394 g Condition: Very good condition with minimal wear to details, some small nicks and rust build-up to the back.

Provenance: British collection.

AUCTION COMPARISON

A related Komai style dish was recently sold in these rooms, Fine Japanese Art, 29 November 2019, Vienna, lot 16 (sold for 11,376 EUR).



Estimate EUR 8,000

Starting price EUR 4,000







34 | KATSUHISA: A SPLENDID LACQUERED WOOD, SILVER AND SHIBUICHI BOX

Signed Katsuhisa with seal Hana/Ka Japan, Meiji period (1868-1912)

A splendid rectangular box made from pure silver (marked Ginsei = pure silver) and lacquered wood. The cover is inset with a shibuichi panel, beautifully decorated in silver and gold, depicting a branch of blooming fuyo (rose mallow). The interior and the base with dense nashiji lacquer. The influence of the art nouveau movement is evident in this piece and may be the reason it was acquired by the Bulgari family.

SIZE 5 x 10 x 14 cm WEIGHT 366 g

Condition: Overall good condition. Few surface scratches, general wear and some wear to nashiji lacquer.

Provenance: Ex Bulgari collection, with an old sticker to the inside reading 'Ex Collezione Bulgari, Rome'. Bulgari is a world-renowned Italian luxury brand with headquarters in Rome.

Estimate EUR 2,500 Starting price EUR 1,250



Sotirios Voulgaris (1857-1932), founder of the Bulgari company

35 | A SPECTACULAR GOLD-INLAID 'KIRIN AND WAVES' SILVER VASE

Japan, Meiji period (1868-1912)

The silver bottle vase with a slender neck, flaring mouth and a circular foot rim is decorated with finely carved waves in relief below three masterfully gold-inlaid prancing kirin. The mythical beings are depicted with long whiskers, finely carved manes and large bushy tails. The neck of the vase is decorated with foliate floral designs, the flowers inlaid in gold with patinated copper petals.

HEIGHT 17.6 cm WEIGHT 232.5 g

Condition: Excellent condition with extremely minimal surface wear.
Provenance: British collection.

Estimate EUR 8,000

Starting price EUR 4,000





36 | MARUKI COMPANY: AN EXCEPTIONAL AND LARGE PARCEL-GILT AND SILVERED OKIMONO OF A CHIN DOG

By the Maruki Company, signed Maruki shachu seisaku Japan, Meiji period (1868-1912)

Naturalistically modeled seated, one front paw on the ground and the other slightly raised, looking down with gilt-rimmed pupils and showing a quizzical expression, wearing a gilt ruff around the neck tied at the back in a bow, its bushy tail sweeping around to its left hind leg. Signed MARUKI SHACHU SEISAKU (Made by the Maruki Company) within a square reserve on the underside.

The Japanese Chin also known as the Japanese Spaniel, is a dog acknowledged for its importance to Japanese nobility. The dogs have a dot or a line on their forehead, which is associated with the touch of Buddha. While most believe that the source breed for the Japanese Chin originated in China, the route by which the Chin arrived in Japan is a widely debated topic. One story claims that the dogs were given to the Japanese royalty in AD 732 as gifts from the rulers of Korea. Others maintain that they were given as gifts to the Empress of Japan as early as the middle of the sixth century or by the seventh century.

With an associated wood base as well as a small bronze okimono of a tortoise.

LENGTH dog 27.5 cm, HEIGHT total 25.5 cm, HEIGHT dog 17.5 cm WEIGHT dog 5,076 g, WEIGHT tortoise 157.1 g

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

Auction comparison:

Compare with a dark-patinated bronze okimono of a bear from the Maruki Company sold by Bonhams, Ancient Skills, New Worlds Twenty Treasures of Japanese Metalwork From A Private Collection, 12 September 2018, New York, lot 19 (sold for 21,250 USD).

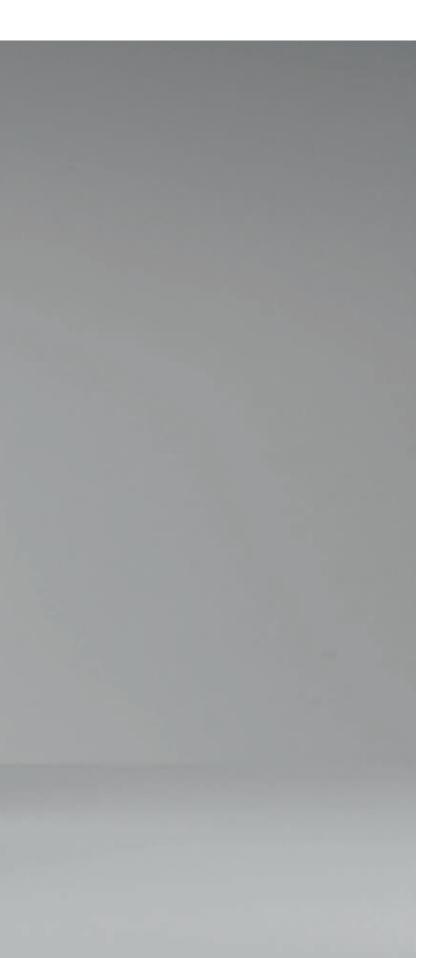
Estimate EUR 15,000

Starting price EUR 7,500











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

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

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

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

HEIGHT incl. base 31.8 cm WEIGHT without base 5.3 kg

Condition: Very good condition with minor traces of wear and tiny areas of verdigris here and there.

Provenance: British collection.

Estimate EUR 20,000

Starting price EUR 10,000



38 | SEIYA: AN UNUSUAL AND RARE PARCEL-GILT SILVERED BRONZE OKIMONO OF A COCKEREL

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

Naturalistically cast and looking forwards with silver-rimmed eyes, the details of plumage carefully rendered in kebori with legs and beak plated in gilt, the head in red-patinated bronze and the long tail highlighted with shibuichi, standing on an original hardwood base signed beneath the tail in a rectangular cartouche SEIYA saku (made by).

Genryusai Seiya was a master craftsman in charge of a workshop specializing in export wares of the highest quality. Production included human genre figures, vases and exotic bronze models of animals probably influenced by the opening of Tokyo Zoological Gardens in 1882. The present piece is quite unusual as Seiya usually worked in black patinated bronze and only very rarely with silver.

HEIGHT 23.2 cm WEIGHT without base 2.6 kg

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

AUCTION COMPARISON

Compare with a near-identical okimono sold by Bonhams, Meiji Modern Design, 11 June 2013, London, lot 476 (sold for 15,535 GBP).



Estimate EUR 8,000

Starting price EUR 4,000







39 | TSUNEHARU: AN IMPRESSIVE PARCEL-GILT AND PATINATED BRONZE OKIMONO OF A KESTREL

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

Naturalistically cast as a kestrel with partly gilt beak and talons as well as gilt eyes with dark pupils, perched on an original gnarled root wood stand in the form of a withered branch. Note the masterful carving and incision work to the plumage and talons. Signed within an inlaid rectangular shibuichi reserve TSUNEHARU saku (made by).

It is likely that Tsuneharu was a student or admirer of Masatsune, who made several very fine okimono of kestrels (see auction comparison).

HEIGHT total 40.3 cm, HEIGHT falcon 19 cm WEIGHT without base 1,604 g

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

AUCTION COMPARISON

Compare with a related but larger okimono of a kestrel by Masatsune sold by Bonhams, Fine Japanese and Korean Art, 12 September 2012, New York, lot 3370 (sold for 12,500 USD).



Estimate EUR 8,000

Starting price EUR 4,000

Sword Fittings







40 | A FINE PAIR OF COPPER MENUKI DEPICTING SHISHI

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

Each carved as a shishi, one running and the other sitting and grooming itself. Very lively composition with gold inlaid eyes. With wood tomobako (storage box).

LENGTH 3.7 cm WEIGHT 18 g

Condition: Excellent condition with minimal age-related surface wear.

Provenance: Hungarian private collection.

Estimate EUR 400 Starting price EUR 200

41 | A FINE PAIR OF MENUKI DEPICTING MUSICAL INSTRUMENTS

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

Of shakudo with gold details, both depicting musical instruments including a biwa and a koto. With wood tomobako (storage box).

LENGTH 3.8 cm WEIGHT 14 g

Condition: Excellent condition with agerelated surface wear.

Provenance: Hungarian private collection.

Estimate EUR 400

Starting price EUR 200





12 | TWO MATCHING PAIRS OF MENUKI DEPICTING CRABS

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

The first pair of copper showing a single, naturalistically modelled crab; the second of shakudo with gold details, each depicting two crabs next to each other. Both pairs with a wood tomobako (storage box).

LENGTH 3.3 & 4.1 cm WEIGHT 12 and 8 g

Condition: Excellent condition with agerelated surface wear. Provenance: Hungarian private collection.

Estimate EUR 800

Starting price EUR 400

43 | TOSHITSUGU: A GILT-INLAID SHIBUICHI TSUBA WITH A CRAB

Signed Toshitsugu with kakihan Japan, 19th century, Edo period (1615-1868)

Of mokko gata (lobed shape) form with two hitsu, worked in takazogan and shishiabori (sunken relief) depicting a river with a crab, craggy rockwork, and water reeds, the reverse also showing a river with reeds and rocks. The crab's shell, the reeds, and some pebbles are gilt. Signed TOSHITSUGU with kakihan.

SIZE 8.0 x 7.4 cm WEIGHT 147.0 g

Condition: Good condition with minor surface wear.

Provenance: French private collection, old collector number to the reverse.

Estimate EUR 800

Starting price EUR 400



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

Of yatsu mokko gata (eight-lobed) and oval form with one hitsu, inlaid in sahari-zogan with two stylized birds above waves. With a certificate from the NBTHK.

Hazama tsuba are sought after for their sahari inlay technique, using a very hard metal alloy that is rarely used as inlay decoration. This technique had been used by the Kunitomo family, who were gunsmiths during the Momoyama period, in the decoration of gun



barrels. During the Edo period, members of the Kunitomo family adapted the technique to decorate tsuba. The two artists best known for this type of tsuba are Teiei and Masataka, who crafted pieces of superior quality for which the Hazama (also known as Kameyama) school is famous to this day.

SIZE 6.2 x 4.9 cm WEIGHT 66.4 g

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

Estimate EUR 1,200

Starting price EUR 600







45 | YASUCHIKA: A NARA IRON DAISHO TSUBA SET WITH ELEPHANTS

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

An oval tsuchimeji plate carved with a design of a caparisoned elephant decorated in silver and gold nunomezogan, the wrinkly skin of the elephant is achieved very well. The smaller, matching tsuba of mokko gata form with the same depiction. The backside with a lengthy inscription relating to the arrival of the elephant in Japan, on a shikishi. Both with two open hitsu. In a fitted wood box with fabric padding.

SIZE 8.6 x 8 cm & 7 x 6.2 cm WEIGHT 165.5 g & 93.4 g

Condition: Superb condition with only minimal wear. Provenance: Czech private collection.

AUCTION COMPARISON

Compare a related single tsuba from the same school sold by Christie's, Japanese and Korean Art, 18 September 2007, New York, lot 367 (sold for 4,375 USD).



Estimate EUR 2,000 Starting price EUR 1,000



46 YASUCHIKA: A FINE NARA SCHOOL SHIBUICHI WITH RATS AND SCROLL PAINTINGS

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

Of tate-maru-gata (oval) form with one hitsu, worked in iroe-takazogan and hirazogan with gold details, depicting on the obverse two piebald rats and a folded fan before a hanging scroll of a Muromachi-period style-ink painting of a landscape, the reverse with an additional rat and a branch of blossoming plum in silver. The subject is an allusion to the lucky god Daikoku. Signed YASUCHIKA.

SIZE 6.1 x 5.2 cm WEIGHT 71.9 g

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

AUCTION COMPARISON

A similar tsuba was sold at Bonhams, The Art of the Samurai, 30 October 2017, New York, lot 357 (part lot with a matching fuchikashira, **sold for 3,500 USD**).



Estimate EUR 1,200 Starting price EUR 600

47 | A MATCHING SET OF SWORD FITTINGS WITH KIRI-MONS

One kozuka signed with a kakihan Japan, 18th to 19th century, Edo period (1615-1868)

Consisting of three matching sword fittings, comprising a pair of kozukas and an iron mokko-gata tsuba. The tsubas incised with ume (plum) blossoms and finely inlaid gold kirimons (imperial paulownia crests). One shibuichi kozuka with inlaid gold kiri-mons and incised chrysanthemum crests all against a fine nanako ground and the second a shibuichi kozuka with inlaid gold kiri-mons and mokkomon (woodmelon crest), signed with a kakihan.

LENGTH kozuka 9.7 cm, SIZE tsuba 6.7 x 6.3 cm WEIGHT 60, 22 & 32 g

Condition: All in good condition with minor expected rubbing and surface wear.
Provenance: French private collection.

Estimate EUR 1,000 Starting price EUR 500





48 | AN IMPRESSIVE GILT COPPER TSUBA WITH DRAGONS

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

The heavy gilt copper maru-gata tsuba with two hitsu and finely inlaid with a ferocious dragon on both sides. The surface shows a superb nanako ground.

SIZE 7.3 x 6.8 cm WEIGHT 146 g

Condition: Very good condition with minor expected rubbing, surface wear and scratches.

Provenance: Hungarian private collection.

Estimate EUR 1,000 Starting price EUR 500



49 | A RARE
LACQUERED
AND INLAID
IRON TSUBA
WITH
DRAGON

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

The iron maru-gata tsuba covered in a black lacquer and decorated in gold lacquer with mother-of-pearl inlays to depict a dragon amongst crashing waves and billowing clouds. The reverse decorated with further waves and Mount Fuji. The choice of materials as well as the placement of the hitsu are quite unusual.

SIZE 8.5 x 8 cm WEIGHT 130.4 g

Condition: Good condition, minor wear and chips to lacquer, as visible in the images provided.

Provenance: French private collection.

Estimate EUR 1,000 Starting price EUR 500





50 | OMORI TERUHIDE: A SUPERB SHAKUDO KOZUKA WITH RAKAN HANDAKA SONJA

By Omori Teruhide, signed Omori Teruhide with kakihan Japan, late 18th century, Edo period (1615-1868)

The maru-gata tsuba with a gilt rim and two hitsu, one of them plugged, is masterfully decorated with the rakan Handaka Sonja lifting his alms bowl into the sky from which he conjures a golden dragon amongst billowing shakudo clouds. The rakan sits on a rock, his clothes are finely decorated with rich gold, and a crashing waterfall is shown his right. The reverse with craggy rocks, a pine tree and waves. Signed OMORI TERUHIDE and kakihan.

SIZE 7 x 6.6 cm WEIGHT 114.3 g

Condition: Excellent condition with only minimal surface wear, particularly to the gilt rim.

Provenance: French private collection.

LITERATURE COMPARISON

A related tsuba by the same artist is in the collection of The Metropolitan Museum of Art, accession no. 19.71.8.



Estimate EUR 2,000 Starting price EUR 1,000





51 | AN INLAID SENTOKU TSUBA WITH A MONKEY AND BUTTERFLY

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

Of tate-maru-gata (oval) form with one hitsu, inlaid with details in gold and copper depicting a monkey sitting under a pine tree and looking up towards a butterfly on the obverse and a small stream with tree branches on the reverse.

SIZE 6.5 x 5.7 cm WEIGHT 86.4 g

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

Estimate EUR 1,000 Starting price EUR 500



52 | KAKUMINSHA TEIICHI: A SHIBUICHI KOZUKA WITH A MONKEY AND WASP

Signed Kakuminsha Teiichi (Sadakazu) Japan, 19th century, Edo period (1615-1868)

The kozuka of shibuichi with takazogan inlays and details in gold, depicting a monkey on a pine tree trunk, looking up at a wasp, with pine branches on either end of the kozuka. Signed KAKUMINSHA TEIICHI on the reverse.

LENGTH 9.8 cm WEIGHT 36.8 g

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

Estimate EUR 1,000 Starting price EUR 500



53 | A FINE GOLD-INLAID SHAKUDO TSUBA WITH COCKERELS

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

Of aoi-gata (hollyhock shape) form with one plugged hitsu, the shakudo plate with a finely grained texture, worked in takazogan with gold details depicting two roosters amid bamboo, with a diamond-patterned screen on one side indicating they are in an enclosed space, likely a chicken pen. The reverse shows a small stream with a bush and bamboo.

SIZE 5.5 x 5.0 cm WEIGHT 57.5 g

Condition: Excellent condition with minor surface wear.

Provenance: French private collection.

Estimate EUR 1,200 Starting price EUR 600



54 | A SHIBUICHI TSUBA WITH TIGER AND BAMBOO

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

Of tate-maru-gata (oval) form with one hitsu, worked in takazogan in copper and gold depicting a tiger amongst bamboo and seated on a rock on the obverse, with more bamboo on the reverse.

SIZE 6.5 x 5.9 cm WEIGHT 92.4 g

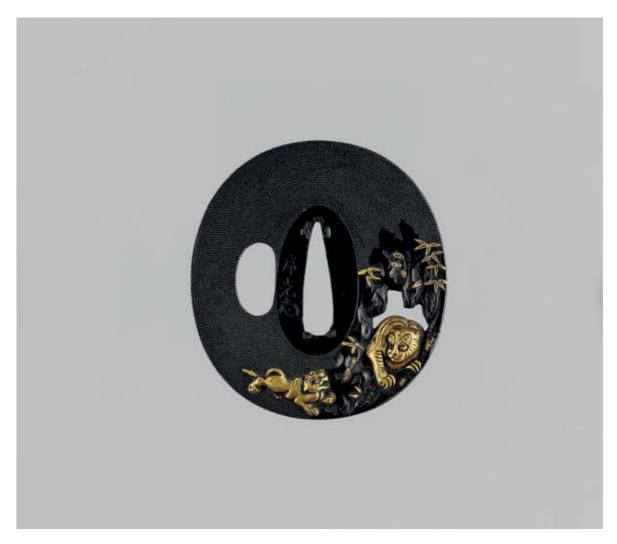
Condition: Excellent condition with minor surface wear and few small dents.

Provenance: French private collection.

The motif take no tora (tiger in bamboo) is a symbol for strength and resilience, embodying the spirit of the samurai warrior. The tiger has a strong nature, is flexible and resilient like the bamboo, but it is also said that the strong tiger is looking for shelter underneath the bamboo, as any earthly power is inferior to the forces of nature. Moreover, the tiger and bamboo represent the power of faith in Buddhism.

Estimate EUR 1,500 Starting price EUR 750





55 | A FINE GOTO-SCHOOL GOLD-INLAID SHAKUDO KOZUKA WITH TIGERS AND BAMBOO

Signed with a kakihan and inscribed koko Japan, 19th century, Edo period (1615-1868)

Of tate-maru-gata (oval) form with one hitsu, carved partly in openwork depicting two tigers, presumably a mother and her young, in a bamboo grove, all on a fine nanako ground. The larger tiger is peeking out from a hole in the tsuba (or a clearing in the forest), with most of its body, showing finely incised fur patterns, on the reverse. The tigers and bamboo are worked in takazogan with gold and copper. The inscription koko means "tiger and shine". Signed with the artist's kakihan.

SIZE 6.7 x 6.2 cm WEIGHT 102.1 g

Condition: Good condition with traces of wear, minor dents and scratches, and one hairline on the edge near the larger tiger. Provenance: French private collection.

The motif take no tora (tiger in bamboo) is a symbol for strength and resilience, embodying the spirit of the samurai warrior. The tiger has a strong nature, is flexible and resilient like the bamboo, but it is also said that the strong tiger is looking for shelter underneath the bamboo, as any earthly power is inferior to the forces of nature. Moreover, the tiger and bamboo represent the power of faith in Buddhism.

Estimate EUR 3,000 Starting price EUR 1,500





56 | HOYUSAI NAOTSUNE: A MASTERFUL GOTO SCHOOL KOZUKA WITH TIGER AND BAMBOO

By Hoyusai Naotsune, signed Hoyusai Naotsune and kao Japan, 19th century, Edo period (1615-1868)

The kozuka with a masterful shakudo nanakoji ground and inlaid in solid gold with a magnificent tiger amongst bamboo (take ni tora), the stalks crafted from shakudo. Signed to the reverse HOYUSAI NAOTSUNE and kao. The imagery is symbolic for resilience and strength.

LENGTH 9.7 cm WEIGHT 26 g

Condition: Superb condition.

Provenance: British collection, acquired from Sothebys, Japanese and Korean Works of Art, 14 July 2005, London, lot 919 (part lot, **purchased for 5.040 GBP**).

The motif take no tora (tiger in bamboo) is a symbol for strength and resilience, embodying the spirit of the samurai warrior. The tiger has a strong nature, is flexible and resilient like the bamboo, but it is also said that the strong tiger is looking for shelter underneath the bamboo, as any earthly power is inferior to the forces of nature. Moreover, the tiger and bamboo represent the power of faith in Buddhism.

Estimate EUR 3,000

Starting price EUR 1,500







57 | YANAGAWA NAOMITSU: A FINE GOLD-INLAID SHIBUICHI HAMIDASHI-TSUBA WITH FLYING CRANES

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

Of tate-maru-gata (oval) form with one hitsu with an open section as is typical for hamidashi-tsuba (hand guard for a dagger). Worked in takazogan with gold details depicting two cranes flying in the sky over a river, merely indicated by a few finely incised lines, with bamboo and craggy rockwork, the reverse also showing a river with bamboo.

SIZE 5.4 x 4.7 cm WEIGHT 76.3 g

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

Estimate EUR 1,200

Starting price EUR 600



58 | ISHIGURO MASATSUNE II: A GOLD-INLAID ISHIGURO SCHOOL SHIBUICHI TSUBA WITH HERONS

By Ishiguro Masatsune II, signed Tokagoshi, Ishiguro Masatsune and kakihan

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

Of tate-maru-gata (oval) form with one hitsu, inlaid with gold details and fine incision work depicting two herons by a river with water reeds and lotus flowers, the reverse also showing a river with reeds and lotus. Signed Tokagoshi ISHIGURO MASATSUNE and kakihan.

SIZE 6.3 x 5.9 cm WEIGHT 113.7 g

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

AUCTION COMPARISON Another tsuba by the artist was sold by Bonhams, Fine Japanese Works of Art, 19 March 2008, New York, lot 5156 (sold for 3,000 USD).



Estimate EUR 1,500 Starting price EUR 750





59 | A GOLD-INLAID SHIBUICHI TSUBA WITH A FALCON AND RABBIT

Signed with a kakihan Japan, 19th century, Edo period (1615-1868)

Of kaku maru gata (rounded square) form with one hitsu, worked in takazogan with gold details depicting a falcon on a rocky outpost with bamboo and a small rabbit on the ground below. It appears as if the rabbit has noticed the falcon, but not the other way around, leaving the viewer to hope that the rabbit will be able to flee in time. A mountainous backdrop is indicated with finely incised lines. The reverse shows craggy rockwork, bamboo, and the same incised stylized mountains as on the obverse. Signed with a kakihan.

SIZE 5.6 x 5.1 cm WEIGHT 95.0 g

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

Estimate EUR 1,000 Starting price EUR 500





60 | SHOZUI: A HAMANO SCHOOL SHIBUICHI KOZUKA WITH NIGHTINGALE AND MOON

After Hamano Shozui, signed Shozui (Masayuki) Japan, 19th century, Edo period (1615-1868)

The front inlaid in taka-zogan with shibuichi, gold and silver with a nightingale next to a half-crescent hira-zogan silver moon. The reverse with a village scene carved in kebori and an area of gilt neko-gaki. Signed to the side SHOZUI (Masayuki).

LENGTH 9.7 cm WEIGHT 28 g

Condition: Excellent condition, minor wear to edges. Provenance: British collection.

Estimate EUR 600 Starting price EUR 300



61 | ICHIMUDO TERUTATSU: A GOLD-INLAID SHIBUICHI KOZUKA WITH OX AND BOKUDO

By Ichimudo Terutatsu (b. 1747), signed Ichimudo Terutatsu with kakihan Japan, late 18th to 19th century, Edo period (1615-1868)

The kozuka of shibuichi, carved in shishiabori (sunken relief) with a young boy playing a flute while seated on an ox, the string and details of the boy's garment inlaid in gold, all underneath a willow engraved in katakiri. Signed ICHIMUDO TERUTATSU with a kakihan on the reverse.

LENGTH 9.7 cm WEIGHT 30.0 g

Condition: Excellent condition with minor

surface wear.

Provenance: British collection.

Estimate EUR 600

Starting price EUR 300

62 | A GOLD AND SILVER-INLAID SHAKUDO TSUBA WITH OX AND BOKUDO

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

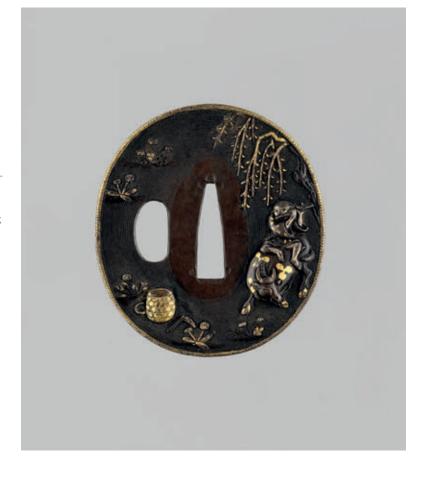
Of tate-maru-gata (oval) form with one hitsu and a gilt rim, worked in takazogan with a young boy playing a flute while riding an ox, its legs conveying lively movement, under a willow, all on a shakudo nanako ground. A basket and a sickle are lying on the ground to the side and flowers are growing from the ground. The reverse shows a silver-inlaid and finely incised stream with flowers under a willow, the branches and leaves inlaid in gold.

SIZE 6.8 x 6.3 cm WEIGHT 95.2 g

Condition: Very condition with minor surface wear as well as small dents and minor nicks.

Provenance: French private collection.

Estimate EUR 1,000 Starting price EUR 500



63 | TOSHIHISA: A SHIBUICHI TSUBA WITH HOTEI AND KARAKO IN A BOAT

Signed Toshihisa with kakihan Japan, 19th century, Edo period (1615-1868)

The maru-gata tsuba with one hitsu and carved in openwork with an image of Hotei gleefully laughing and seated in a boat, a karako next to him, below the silver inlaid moon. The reverse shows another karako rowing the boat. The details in copper and gold. Signed TOSHIHISA and kakihan.

SIZE 7.3 x 6.6 cm WEIGHT 123.7 g

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

Estimate EUR 1,000

Starting price EUR 500





64 | MASAHARU: A SHIBUICHI TSUBA WITH HOTEI

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

Of maru-gata shape with one hitsu, inlaid in the front in silver and gold with the lucky god Hotei leaning against his treasure bag, below a finely incised pine tree. An inlaid gold minogame is crawling towards him. The reverse continues the image with a pine tree. Signed MASAHARU.

SIZE 6.2 x 5.5 cm WEIGHT 103.3 g

Condition: Good condition with minor surface wear.

Provenance: Ex collection Jury Kolodotschko, Munich.

Estimate EUR 600 Starting price EUR 300

65 | A SILVERED IRON TSUBA OF HOTEI

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

The tsuba of maru-gata shape with two hitsu and depicting the lucky god Hotei holding a silver staff and his bag which is cleverly formed by the shape of the tsuba.

SIZE 8.4 x 8.2 cm WEIGHT 174.3 g

Condition: Excellent condition.
Provenance: Hungarian private collection.

Estimate EUR 600





66 | A FINE GOLD-INLAID SHAKUDO TSUBA WITH WARRIORS CROSSING THE UJI RIVER

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

Of tate-maru-gata (oval) form with one hitsu and a gilt rim, worked in takazogan depicting a scene from the battle of Uji, with warriors on horseback and in full armor treading through finely incised waves, all on a fine shakudo nanako ground. Each warrior has a specific function: the foremost is holding a bow and arrow, while the one in the middle is carrying a large bag on his back and the last is raising a flag waving in the wind. The reverse shows a temple rising from gold waves, executed just as on the obverse, with the nanako ground also showing clouds in relief.

SIZE 7.1 x 6.7 cm WEIGHT 99.7 g

Condition: Excellent condition with minor surface wear as well as few small dents and scratches.

Provenance: French private collection.

Estimate EUR 1,500 Starting price EUR 750







67 | KITAGAWA SOTEN: A FINE COPPER TSUBA DEPICTING THE BATTLE OF UJI

By Kitagawa Soten, signed Hikone ju, Soten sei Japan, 19th century, Edo period (1615-1868)

A fine copper tsuba of maru-gata shape with one hitsu; decorated in high relief on both sides, depicting Kajiwara Kagesue and Sasaki Takatsuna at the 1184 battle of Uji, all set against a nanako ground. The details are accentuated in gold as well as the raised edge of the tsuba. Signed Hikone jum, SOTEN sei [Made by Soten, resident of Hikone].

SIZE 7 x 6.5 cm WEIGHT 102 g

Condition: Very good condition with age-appropriate surface wear. The gold details are slightly worn.
Provenance: Hungarian private collection.

Estimate EUR 1,000Starting price EUR 500





68 | AN OPENWORK SHAKUDO TSUBA WITH IMMORTALS AND TIGER

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

Of maru gata (round) form with two hitsu, carved in openwork with gilt details depicting several sennin, including Tekkai exhaling his anima and a sennin riding on a crane, as well as a tiger looking towards one of the immortals, who is carrying two double-gourds on his back.

DIAMETER 7.6 cm WEIGHT 121.3 g

Condition: Excellent condition with minor surface wear as well as few small dents and scratches.
Provenance: French private collection.

Estimate EUR 800 Starting price EUR 400







69 | MOTOYASUE: A FINE GOLD-INLAID MITO SCHOOL SHIBUICHI TSUBA WITH YAMABUSHI MONKS

By Uchikoshi Motoyasu, signed Uchikoshi Motoyasu with kakihan Japan, first half of 19th century, Edo period (1615-1868)

Of tate-maru-gata (oval) form with one hitsu, worked in takazogan and shishiabori (sunken relief) with details in gold and copper depicting four yamabushi monks on the obverse and a pine tree reaching up to the clouds on the reverse. The yamabushi were an ancient monk sect, organized militarily from the 10th century. A characteristic attribute are their small octagonal hats, called tokin, which are worn by all four figures on this tsuba.

SIZE 6.2 x 5.6 cm WEIGHT 91.0 g

Condition: Excellent condition with minor surface wear as well as few small dents, nicks, and scratches.

Provenance: French private collection.

Estimate EUR 1,500 Starting price EUR 750



After Hamano Masayuki (Hamano Shozui, 1696-1769), signed Masayuki Japan, 19th century, Edo period (1615-1868)

The iron maru-gata tsuba with two hitsu finely decorated with many clouds and inlaid with a pair of nio (temple guardians) in silver, copper and gold. The reverse shows their backs and the signature MASAYUKI (Shozui).

SIZE 7.6 x 7.4 cm WEIGHT 164.3 g

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

Estimate EUR 1,000 Starting price EUR 500





71 | GENCHIN: AN EXCEPTIONAL INLAID SENTOKU TSUBA WITH HANNYA

Signed Genchin with kakihan Japan, 19th century

Of kaku maru gata (rounded square) form with one hitsu, decorated in jibori and takazogan with the female demon Hannya, showing a gleefully fierce expression with a wide-open mouth showing fanglike teeth, distinctive facial features, and long wild hair. The reverse is carved with onibi and shows the artist signature GENCHIN with kakihan. This tsuba is of exceptional quality, the very best work of this master artist. With a padded wood storage box and red-lacquered wood box.

SIZE 8.5 x 7.7 cm WEIGHT 205.2 g

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

AUCTION COMPARISON

Compare with a related tsuba inscribed Furukawa Genchin and sold by Bonham's London (New Bond Street) in Fine Japanese Art on 16 May 2013, lot 266 (sold for 3,500 GBP).



Estimate EUR 5,000 Starting price EUR 2,500









72 | A SUPERB IRON AND GOLD KOZUKA WITH BUDDHA SHAKYAMUNI

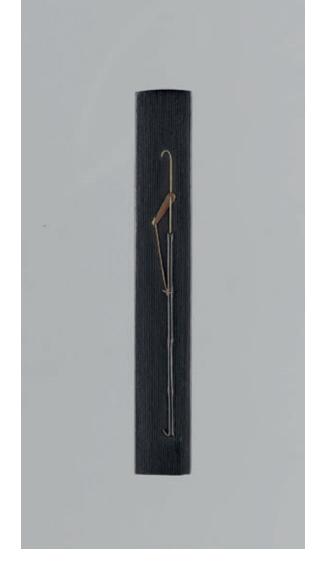
Japan, 18th to 19th century, Edo period (1615-1868)

A rare iron kozuka inlaid in solid gold in the front with an image of Buddha Shakyamuni praying inside a grotto, surrounded by gilt leaves. The details finely incised.

LENGTH 9.8 cn WEIGHT 34 g

Condition: Excellent condition Provenance: British collection.

Estimate EUR 1,500 Starting price EUR 750







73 | NAOHISA: A FINE SHAKUDO KOZUKA, WITH NBTHK CERTIFICATE

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

The shakudo kozuka finely inlaid in the front with copper and gold depicting a fisherman's tool against a fine nanako ground. Signed to the reverse NAOHISA and kakihan. With a wood tomobako (storage box)

With a Hozon Tosogu (Sword Fitting Worthy of Preserving) certificate no. 400274 issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japan Art Sword), dated February 3, 1983.

LENGTH 9.2 cm WEIGHT 26.9 g

Condition: Excellent condition.
Provenance: US private collection.

Estimate EUR 1,500 Starting price EUR 750



74 | A FINE SHAKUDO WAKI GOTO KOGAI, WITH NBTHK CERTIFICATE

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

The waki goto kogai decorated in the front with a courtier's hat and a woven bamboo basket, in shakudo and gold takazogan respectively, all against a fine nanako ground. With a wood tomobako (storage box).

With a Tokubetsu Kicho (Especially Precious) certificate no. 1190 issued by the Nihon Bijutsu Token Hozon Kyokai (NBTHK, Society for the Preservation of the Japan Art Sword), dated June 30, 1973.

LENGTH 21.2 cm WEIGHT 33.8 g

Condition: Excellent condition. Provenance: US private collection.

Estimate EUR 2,000 Starting price EUR 1,000





75 | A RARE SENTOKU KOZUKA WITH SAGEMONO

Japan, 19th century

The sentoku kozuka inlaid with a copper kinchaku (purse), a shishi netsuke of shibuichi, a coral ojime, and a finely crafted gold string.

LENGTH 9.8 cm WEIGHT 35.4 g

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

Estimate EUR 600

Starting price EUR 300





76 | OTSURYUKEN MIBOKU: A RARE COPPER KOZUKA WITH SPIDER

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

The copper kozuka inlaid with shakudo, silver and gold to depict a spider in its web. Signed on the side MIBOKU. The celebrated artist was in his later life a known maker of metalwork netsuke.

LENGTH 9.7 cm WEIGHT 24 g

Condition: Good condition, minor surface wear and discoloration. Provenance: British collection, acquired from Bonhams, The Edward Wrangham Collection of Japanese Art Part II, 10 May 2011, London, lot 26.

Estimate EUR 600



77 | JOCHIKU:
A RARE
MURAKAMI
SCHOOL
SENTOKU
KOZUKA OF
KINTARO

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

Finely carved in katakiribori and kebori depicting the golden boy Kintaro holding a long pole, a bat flying next to it. Signed to the reverse in sosho (running script) JOCHIKU.

LENGTH 9.8 cm WEIGHT 24 g

Condition: Good condition, minor discoloration and surface wear. **Provenance:** British collection, purchased from Sotheby's, Japanese Works of Art, Prints & Paintings, 9 November 2006, London, lot 947 (part lot, **purchased for 2.160 GBP**).

Estimate EUR 600 Starting price EUR 300



78 | HAMANO
HIROYUKI: A FINE
HAMANO SCHOOL
SENTOKU KOZUKA
OF TEKKAI SENNIN

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

Finely carved in shishiabori (sunken relief) depicting Tekkai Sennin leaning on an inlaid copper cane and exhaling his soul, which is visible on the other side. Signed on the side HIROYUKI.

LENGTH 9.7 cm WEIGHT 28 g

Condition: Good condition, some discoloration and wear. Provenance: Austrian private collection.

Literature comparison: Compare to a kozuka by the same artist with the same design in the Museum of Fine Arts Boston, accession no. 37.814.

Estimate EUR 600 Starting price EUR 300









79 | YAMASHITA KARYU: A FINE SILVER KOZUKA WITH GAMA SENNIN, WITH NBTHK CERTIFICATE

By Yamashita Karyu (also known as Bokusen), signed Karyu with kakihan

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

A very fine silver kozuka engraved in katakiri and kebori depicting Gama Sennin treading in water, one foot raised, a toad seated on his head, all set below a pine tree. The reverse with "cat-scratch' yasuri ground and signature KARYU and kakihan.

With a certificate issued by NBTHK with official seals of the NBTHK:

認定書、一 蟇仙人図小柄、銘を竜(花竜)花押、銀地毛彫、右は 當協会に於て審査の結果 特別貴重小道具として認定する。昭和五 十一年十月二十六日、財団法人 日本美術刀剣保存協會、 殿、封 筒:東京都渋谷区代々木四丁目二十五番十号、刀剣博物館内、財団 法人 日本美術刀剱保存協會

[Ninteisho, One, Gama Sennin design kozuka, the mei: KARYU with kao, kebori engraving on silver material, the NBTHT examined this item and certifies and designates it to **Tokubetsu Kicho** (**Especially Precious**), on 26th of October of the Showa 51 (1976), Nihon Bijutsu Token Hozon Kyokai.]

LENGTH 10.5 cm WEIGHT 24 g

Condition: Excellent condition, with minor expected surface wear. Provenance: Czech private collection.

Estimate EUR 1,200

Starting price EUR 600

80 | NARITA EZUI: A FINE SILVER KOZUKA WITH KIKU

By Narita Ezui, signed Narita Ezui Japan, c. 1800, Edo period (1615-1868)

The silver kozuka beautifuly decorated in the front with a myriad of small chrysanthemum (kiku) flower heads and leaves. Signed to the reverse NARITA EZUI.

Narita Eizui was a student of Kikugawa Chobei Muneyoshi (active 1716-1736) of the Kikugawa School. Kikugawa literally means Chrysanthemum and River. The finely chiselled Chobei-kiku (Chobei chrysanthemum) became so admired as a trademark of this school.

LENGTH 9.8 cm WEIGHT 35.6 g

Condition: Excellent condition with only minimal surface wear. Provenance: Hungarian private collection.

Literature comparison:

Compare with a short sword mounted with sword fittings by Narita Eizui at the Walters Art Museum, accession no. 51.1257.

Estimate EUR 1,200





81 | MUNEYOSHI: A RARE SILVER KOZUKA

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

A fine silver kozuka carved in low relief with gentle waves below an eel swimming amongst waterweeds carved in high relief, the details gilt. Signed to the back - MUNEYOSHI sei.

LENGTH 9.6 cm WEIGHT 30 g

Condition: Very good condition, extremely minor surface wear. **Provenance:** British collection, acquired from Bonhams, The Edward Wrangham Collection of Japanese Art Part II, 10 May 2011, London, lot 67.

Estimate EUR 800

Starting price EUR 400

JUKODO TOMOYOSHI: A FINE IRON MITO 82 | SCHOOL KOZUKA WITH DRAGONFLY

By Jukodo Tomoyoshi, signed Jukodo with seal Tomoyoshi Japan, c. 1830-1850, Edo period (1615-1868)

The iron kozuka is inlaid in gold with a long-winged dragonfly, the eyes are inlays of shibuichi with half-crescent gold pupils. The reverse with the incised artist signature JUKODO and seal TOMOYOSHI.

LENGTH 9.7 cm WEIGHT 24 g

Condition: Good condition. Surface wear and accumulation of rust. Provenance: British collection.

Estimate EUR 600





Armor & Swords









83 | A RARE BLACK-LACQUER KAWARI KABUTO

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

A rare kawari kabuto (eccentrically shaped helmet). The black-lacquered iron plate helmet forming to a point at the top, with a five tiered iron etchu-jikoro (neck guard), the gilt maedate (forecrest) of circular shape, the fukigaeshi (turned back portions) each with a clan-mon in relief and in an octagonal frame, the wakidate (side crests) in the form of long and slender animal ears.

With an associated wood stand.

SIZE 54 x 58.5 cm WEIGHT 3.2 kg (incl. stand), WEIGHT 2.8 kg (the kabuto only)

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

AUCTION COMPARISON

A related kawari kabuto was sold by Bonhams, Arts of the Samurai, 30 October 2017, New York, lot 448 (sold for 9,375 USD).



Estimate EUR 12,000



84 | AN EXTREMELY RARE MYOCHIN-SCHOOL IRON SOMEN

Japan, mid-Edo period (1615-1868)

Forged in sections with a removable nose plate and expressively designed with deeply embossed furrowed eyebrows and deep wrinkles on the cheeks terminating in stylized "ear-shaped" flourishes at the corners of the mouth, the interior lacquered red. With an associated metal stand.

HEIGHT incl. stand 35 cm, mask HEIGHT 26 cm WEIGHT (incl. stand) 1,208 g, WEIGHT (somen only) 668 g

Condition: Very good condition with only little rust and normal surface wear, fine patina.

Provenance: Czech private collection.

AUCTION COMPARISON

Compare with a related somen, with an attached yodarekake, sold by Bonhams, Fine Japanese and Korean Art including Property from the Collection of Drs Edmund and Julie Lewis, 22 July 2020, New York, lot 1111 (sold for 17,575 USD).



Estimate EUR 8,000





85 | MYOCHIN YOSHISUKE: AN EXCEPTIONAL IRON KAWARI KABUTO IN THE FORM OF A TENGU

By Myochin Yoshisuke, signed Myochin Ki Yoshisuke Japan, 18th century, mid-Edo period (1615-1868)

Constructed of eight plates riveted together forming a broad helmet bowl with a low profile, the front hammered up and carved to form the elaborate beak and face of a tengu, the eyebrows boldly carved in swirling whorls and the nostrils pierced for ventilation, the top of the bowl nearly flat in imitation of the reservoir on the pate of the mythical creature, the interior lacquered gold. The shikoro is possibly more recent. Signed on the inside MYOCHIN KI YOSHISUKE, a member of the important Myochin school/family and son of Myochin Yoshimasa.

With an associated stand.

SIZE 41.5 x 35.5 cm WEIGHT 2.8 kg (incl. stand), WEIGHT 1.9 kg (the kabuto only)

Condition: Excellent condition with minor wear and few loose threads on the ukebari.

Provenance: Czech private collection.

Kawari kabuto (lit. "transformed helmet") refers to strange or eccentric helmets. During the Momoyama period of intense civil warfare, kabuto were made to a simpler design lacking many of the ornamental features

of earlier helmets. To offset the plain, utilitarian form of the new helmet, and to provide visibility and presence on the battlefield, armorers began to build fantastic shapes on top of the simple helmets in harikake (papier-mâché mixed with lacquer over a wooden armature), though some were constructed entirely of iron. These shapes mimicked forms from Japanese culture and mythology, including fish, cow horns, the head of the god of longevity, bolts of silk, head scarves, Ichi-no-Tani canyon, and axe heads, among many others. Some forms were realistically rendered, while others took on a very futuristic, modernist feel.

The Myochin School, or family, was a lineage of renowned armorers stretching back to the 12th century. The Myochin flourished, founding branch schools in the provinces. By the middle Edo period, the Myochin were confident enough to style themselves as "On katchu no kiwamedokoro, Nippon yuitsu no katchu no ryoko," or "official appraisers of armor, the best in Japan."

AUCTION COMPARISON

Compare with a related kawari kabuto from the same school sold by Bonham's, Arts of the Samurai, 16 October 2012, New York, lot 1016 (sold for 37,500 USD).













86 | A SUPERB SUE BIZEN KATANA IN SHIRASAYA WITH NBTHK CERTIFICATE, MUROMACHI PERIOD

Japan, late Muromachi period (1336-1572)

Of classic form with shinogi-zukuri and iori mune, elegantly curved and very finely incised with horimono on both sides, showing a sword with a straight blade and a kongo (vajra) handle as well as flaming elements on one side and a symmetrically looped rope with a blade-like tip – this Buddhist motif is known as kensaku – on the other. The hamon shows distinctive gunome with choji, the hada with mokume. The nakago (tang) with two mekugi-ana and no yasurime, the tip is kirijiri.

Accompanied by a Hozon (worthy of preservation) certificate from the NBTHK attesting to the sword's quality and authenticity and attributing this sword to the Sue Bizen school.

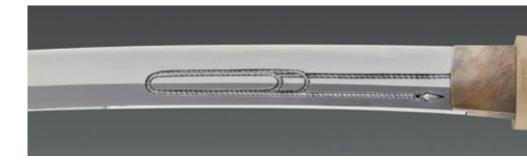
NAGASA 68.2 cm, blade LENGTH 88.2 cm, total LENGTH 100 cm

Condition: The blade is in excellent condition with very minor surface wear.

Provenance: Hungarian private collection.

Estimate EUR 16,000







87 | NORIMITSU: A WAKIZASHI IN KOSHIRAE

By Norimitsu, signed Bishu Osafune Norimitsu Japan, mid-16th to 17th century, late Muromachi period (1336-1573) to early Edo period (1615-1868)

The blade:

The slender, finely curved blade with shinogi-zukuri and iori mune, the hamon shows suguha alternating with light gunome to ko-midare as well as nioi. The nakago (tang) has a large mekugi-ana, the yasurime shows a fine sujikkai, the tip nearing kurijiri. One side of the tang shows the signature Bishu Osafune NORIMITSU. This swordsmith worked in Bizen around the mid-16th to 17th century.

The mounting:

The slightly oval iron tsuba is entirely openworked, with both hitsu open. The dragon motif is located on the edge of the tsuba. The fuchi and kashira show small blossoms with gold nunome. The menuki show Chinese coins. The handle is tied in leather. The kozuka shows a relief of a sword as well as a staff with a tassel. The lacquered saya with a dense reddish scattering pattern on the black roironuri.

Accompanied by an old certificate written in Japanese sosho in ink.

NAGASA 41.2 cm, blade LENGTH 55 cm, total LENGTH 62.5 cm

Condition: The blade is in good condition with minor surface wear, as well as small losses to the edge of the blade. The kogatana (kozuka blade) has been replaced.

Provenance: Hungarian private collection.

Estimate EUR 2,000





88 | A KATANA IN KOSHIRAE WITH NBTHK CERTIFICATE

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

The blade:

Elegant blade with a wide, prominent bohi and iori mune. The hamon is suguha, the had is partly itame and partly masame. The nakago (tang) has three mekugi-ana, one with a divergent second drilling. The very fine yasurime is kiri, the tip is kirijiiri.

The mounting:

The iron mokkogata tsuba with ryohitsu and extensive openwork. The seppa is gilt, the fuchi and kashira of iron with inlaid kiri-mons, which are also found on the menuki. The same and tsuka-ito are patinated black. The saya with high-luster black roironuri. The sageo (cord) on the kurigata is present.

Accompanied by a Hozon (worthy of preservation) certificate from the NBTHK attesting to the sword's quality and authenticity.

NAGASA 71.3 cm, blade LENGTH 90.3 cm, total LENGTH 104.5 cm

Condition: The blade and the mounting in very good condition with few minor traces of surface wear.

Provenance: Hungarian private collection.

Estimate EUR 4,000





89 | A WAKIZASHI IN KOSHIRAE

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

The blade:

Shinogi-zukuri with bohi and iori mune, the hamon with gunome and with a slight tendency toward sanbon-sugi. The nakago (tang) with one mekugi-ana, the yasurime is kiri, the tip is kiri as well.

The mounting:

The slightly oval iron tsuba with hitsu shows the Chinese poet Li Bai, known as Rihaku in Japan, sitting on a rocky outcrop and marveling at a waterfall, which is merely hinted at with incised and inlaid lines. The fuchi and kashira each show a scaled dragon amid clouds, in part with gold nunome. The menuki also with some gold nunome showing floral compositions. The black-colored lacing is powerful. The saya with deep black roironuri.

NAGASA 52.5 cm, blade LENGTH 66.6 cm, total LENGTH 72 cm

Condition: The blade is in excellent condition with minor surface wear, the mounting is in very good condition with traces of wear, the kozuka is missing.

Provenance: Hungarian private collection.

Estimate EUR 1,500



90 | A WAKIZASHI IN KOSHIRAE

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

The blade:

Shinogi-zukuri and iori mune, the hamon a wider suguha with waves in some areas and with choji as well as nioi, the hada is inconsistent with some itame. The nakago (tang) with three mekugi-ana, the yasurime is katte-sagari, the tip is a light kurijiri.

The mounting:

The slightly oval iron tsuba with both hitsu, decorated with blossoming plum branches inlaid in high relief with different metal alloys. The fuchi also shows plum blossoms as well as the straw roof of a fisherman's hut with a straw hat below, all with gilt. The kashira shows a rocky outcrop protruding into the water with a tree under the silver moon. The boldly gilt menuki each show a bird in gnarly branches, while the kozuka handle shows birds with some gold nunome. The saya with powerful raden, the mother-of-pearl in silver, green and violet, creating a beautiful effect reminiscent of a starry sky. The kurigata with a violet sageo.

NAGASA 48.2 cm, blade LENGTH 62 cm, total LENGTH 67.7 cm

Condition: The blade is in good condition with minor surface wear, the mounting is in very good condition with traces of wear, the kogatana (kozuka blade) is missing. Provenance: Hungarian private collection.

Estimate EUR 1,500 Starting price EUR 750



91 | HIROTAKA: A WAKIZASHI IN SHIRASAYA

By Hoki Hirotaka, signed Hoki no kami fujiwara Hirotaka Japan, mid-17th century, Edo period (1615-1868)

The blade with shinogi-zukuri and iori mune, the hamon with irregular gunome and with nioi. The hada is masame. The nakago (tang) with two mekugi-ana, the yasurime is sujikai, the tip is iri-yamagata. One side shows the inscription Echizen ju ('lives in Echizen') and the other shows the signature Hoki no kami fujiwara HIROTAKA, with the Hirotaka of this name remarkably written with completely different characters than one would usually expect. This swordsmith worked during the mid-17th century.

NAGASA 53.5 cm, blade LENGTH 67.6 cm, total LENGTH 76 cm

Condition: The blade is in excellent condition with very minor surface wear.

Provenance: Hungarian private collection.

Estimate EUR 1,200 Starting price EUR 600



92 | KINMICHI: A KATANA IN SHIRASAYA

By Kaji Kinmichi, signed Nihon Kaji Sosho Iga no Kami Kinmichi Japan, dated 1761, Edo period (1615-1868)

The elegantly curved blade with shinogi and iori mune. The hamon is suguja with subtle notare. The nakago (tang) with two mekugiana, the yasurime is a fine sujikai, the tip is kurijiri. Both sides of the tang show an inscription with the signature Nihon Kaji Sosho Iga no Kami KINMICHI and the dating to the eleventh year of Horeki, corresponding to the year 1761, 'on a happy day'. Kinmichi was an important swordsmith school in Yamashiro Province for around ten generations.

NAGASA 69.7 cm, blade LENGTH 89.8 cm, total LENGTH 98.2 cm

Condition: The blade is in good condition with expected surface wear, scratches and blemishes. Provenance: Hungarian private collection.

Estimate EUR 2,000 Starting price EUR 1,000



93 | A KATANA IN SHIRASAYA

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

The slender blade with shinogizukuri and iori mune. The hamon with kawazuko-choji, the hada is itame. The nakago (tang) with one mekugi-ana, the yasurimee is sujikai, the tip is kurijiri. The inscription refers, quite unusually, not to the maker but the owner and reads Kakefuda YOSHIHARU tai kore. The tai could also be read as obi (belt), the inscription would then translate as "Yoshiharu wears this in his belt". The silver habaki with nekogaki and hallmarks is very finely executed.

NAGASA 64 cm, blade LENGTH 81.5 cm, total LENGTH 89.8 cm

Condition: The blade is in excellent condition with very minor surface wear.

Provenance: Hungarian private collection.

Estimate EUR 2,000



94 | SADAYUKI: A RARE WAKIZASHI IN KOSHIRAE

By Sadayuki, signed Taira Sadayuki Japan, 15th century, Muromachi period (1336-1573)

The blade:

Shinogi-zukuri with iori mune, the hamon showing a very expressive juka-choji with much nie and nioi on one side and an unusually dynamic sanbon-sugi along with suguha and waves on the other. The nakago (tang) with two mekugi-ana, the tip is kurijiri. Signed Taira SADAYUKI. The name Taira refers to a large clan in the 12th century and occurs rarely.

The mounting:

The slightly oval tsuba with one hitsu, showing Chokaro Sennin with his horse. The fuchi and openworked kashira are of iron with shakudo inlay showing a trained monkey with eboshi, the bronze menuki are of floral form. The saya is lacquered in black. The iron fittings such as the kurigata and semegane with finely gilt decorative inlays.

NAGASA 53.4 cm, blade LENGTH 67.4 cm, total LENGTH 77 cm

Condition: The blade and mounting are in very good condition with minor traces of surface wear and faults. The kozuka is missing. Provenance: Hungarian private collection.

Estimate EUR 1,000



95 | MONJU SHIGEKUNI: A KATANA IN KOSHIRAE

By Monju Shigekuni, signed Monju Shigekuni Japan, 17th-18th century, Edo period (1615-1868)

The blade:

The slender blade with shinogi-zukuri and iori mune. The hamon with gunome and kawazuko-choji as well as nioi. The hada is itame. The nakago (tang) with one mekugi-ana, the yasurime is sujikai, the tip is ha-agari kurijiri. Signed MONJU SHIGEKUNI tsukuru kore. Master swordsmiths in Kii Province have used this name over several generations.

The mounting:

The silver-rimmed iron tsuba with ryohitsu (one plugged) and gold nunome depicting two dragons with a tama (magic pearl) between their heads and a carp below them. Both seppa are gilt and executed in the form of the beaming sun, both are signed Kikukado tsukuru ('Made in the Chrysanthemum Shrine'). The handle with bronze fuchi and kashira, both menuki under the tsuka-ito are florally decorated. The red-lacquered saya with iron elements for mounting.

NAGASA 68.8 cm, total LENGTH 105.7 cm $\,$

Condition: The blade is in overall good condition with few minor damages and some forging irregularities. The mounting is in excellent condition. Provenance: Hungarian private collection.

Estimate EUR 2,500

96 | A KO-WAKIZASHI IN **UNUSUAL 'EBI' KOSHIRAE**

Japan, dated 1864, late Edo period (1615-1868)

The blade:

The curved blade with shinogi-zukuri and iori mune, the hamon with sanbonsugi, the hada is obscured. The nakago (tang) with one mekugi-ana, the yasurime is o-sujikai, the tip is rounded. One side shows the dating of Bunkyu, third year, eighth month 'on a happy day', corresponding to 1864, the other side is signed Ise kuni ... ju HIROMICHI saku.

The mounting:

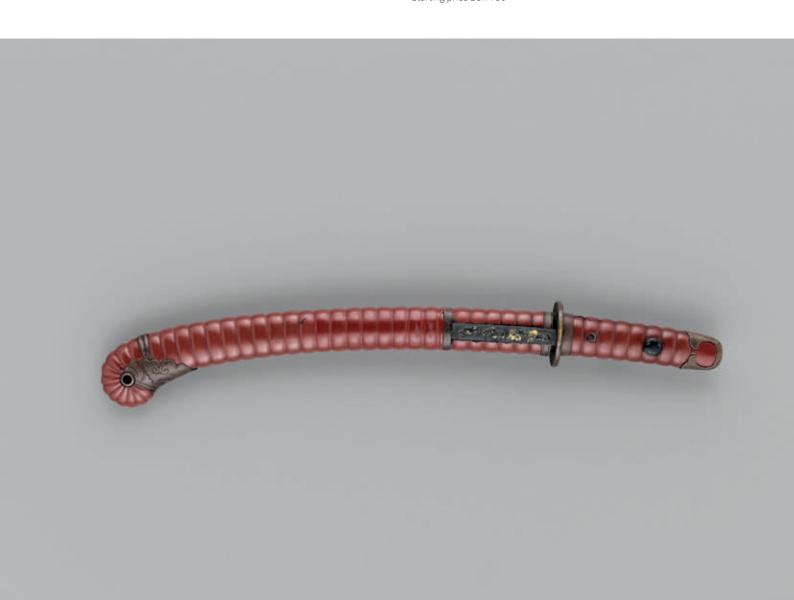
The mounting is quite remarkable, the handle and scabbard are boldly ribbed and lacquered red, reminiscent of an ebi (lobster). The small oval tsuba with ryohitsu is finely and densely chased. The bronze fuchi and kashira are also finely chased, the two offset buttons on the handle with cherry blossoms. The kozuka shows a high relief with some gold nunome depicting a buffalo herd on a finely chased ground on one side and a rabbit and floral composition on the other. The unusually long kogai consists of two narrow parts, decorated with waves. The curved-in tip of the scabbard with a decorative element worked in copper.

NAGASA 34.8 cm, blade LENGTH 47.6 cm, total LENGTH 57 cm

Condition: The mounting is excellent condition with only very minor wear. The blade is heavily worn.

Provenance: Hungarian private collection.

Estimate EUR 1,500



Cloisonné, Ceramic & Porcelain





97 | TAKAHARA: A FINE CLOISONNÉ BOX AND COVER WITH A DRAGON

By Takahara Komakichi / Komajiro, signed Takahara zo Japan, late 19th century

The box of rectangular form with four lobed feet, the cover showing a sinuously coiled dragon within a rectangular lobed reserve surrounded by various flowers in bright enamels, the sides decorated with flowers, geometric borders and swirls of gilt wire, which are found on the corners of the cover as well. The gilt brass interior with fine incision work in kebori and katakiri depicting cranes and iris. Signed on the inside TAKAHARA zo (made by).

SIZE 5.2 x 11.2 cm WEIGHT 514.2 g

Condition: Excellent, near-mint condition with only very few minor traces of wear, particularly to the inside. Provenance: German private collection.

Estimate EUR 1,000 Starting price EUR 500







98 | ANDO JUBEI: A LOBED CLOISONNÉ VASE WITH AN EAGLE

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

The six-lobed vase with a short concave neck and a slightly tapered body, depicting an eagle perched on a craggy rock in front of a blooming tree above flowers and bamboo. The other side shows a smaller and less dense composition of leafy iris flowers. Finely executed lappet borders above the foot and below the rim. Ando company mark to the base.

HEIGHT 18.2 cm WEIGHT 234 g

Condition: The enamels in excellent condition with only minor wear and microscopic pitting, the lip with minor wear and the foot ring with extensive wear and minor verdigris as well as warping. Provenance: Hungarian private collection.

Estimate EUR 1,000

99 | A LARGE CLOISONNÉ VASE WITH CONFRONTING HAWK AND DRAGON

Japan, Meiji period (1868-1912)

The large baluster-shaped vase, masterfully worked in silver wire and colored enamels to depict a dramatic scene of a hawk (taka) and a dragon (tatsu) about to engage in a battle, all against an almost black, midnight-blue ground. The rims and base are of gilt brass and the neck and area just above the base are decorated with a silver wire key fret pattern.

HEIGHT 30.1 cm WEIGHT 953 g

Condition: Excellent condition. Minor surface wear to metal rim and base.
Provenance: US private collection.

Estimate EUR 3,000 Starting price EUR 1,500











100 | NAMIKAWA YASUYUKI: A HEXAGONAL CLOISONNÉ VASE WITH SUZUME, C. 1900

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

Published: Bonham's Knightsbridge, London, Japanese Works of Art, 24 March 1993, lot 107 (pictured on the cover).

The hexagonal vase with a short, slender neck and a tapering body, the rim, foot ring and recessed base of silver. Finely decorated in bright colors with a single sparrow flying above flowering plum and kiku on a midnight blue ground. Signed to the base KYOTO NAMIKAWA.

HEIGHT 19 cm WEIGHT 312 g

Condition: Absolutely perfect condition with no damages whatsoever, only minimal wear to the base. **Provenance:** Bonham's Knightsbridge, London, Japanese Works of Art, 24 March 1993, lot 107. An English private collection, acquired from the above and thence by descent.

AUCTION COMPARISON

A box with a similar motif by Namikawa Yasuyuki was sold at Christies New York, Japanese & Korean Art, 24 March 2010, lot 527 (sold for 80,500 USD).



Estimate EUR 6,000 Starting price EUR 3,000







101 | A MIDNIGHT BLUE CLOISONNÉ VASE WITH BUTTERFLIES

Japan, Meiji period (1868-1912)

The vase with an ovoid body, a tapered middle section and a short neck. Four beautifully executed butterflies, all quite detailed and of different shapes and sizes, depicted in colored enamels reserved against a midnight blue ground.

HEIGHT 10.5 cm WEIGHT 256 g

Condition: The enamel in perfect condition, the bronze lip and base with some wear. One minor scratch (c. 3 cm) on the body. Provenance: German private collection.

Estimate EUR 1,000 Starting price EUR 500







103 | MASAMITSU: A SILVER, ENAMEL AND GLASS BOWL

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

The glass bowl overlaid with extremely fine and incised silver work, embellished with bright and transparent polychrome enamels, depicting orchids, butterflies, wisteria and chrysanthemum amid various other plants. Note the inlaid and enameled silver flower embedded into the glass at the center of the well. Artist signature MASAMITSU and hallmark to the base.

DIAMETER 12 cm, HEIGHT 7.3 cm WEIGHT 200 g

Condition: Fine condition with some losses and minor dents. Provenance: English private collection.

Estimate EUR 1,500 Starting price EUR 750





104 | A RARE AND RETICULATED SILVER CLOISONNÉ "VASE WITHIN A VASE" ATTRIBUTED TO HIRATSUKA MOHEI

Attributed to Hiratsuka Mohei (born 1836), unsigned Japan, late 19th century, Meiji period (1868-1912)

The silver vase with an elongated ovoid body, a short neck with a slightly everted lip, and a flat circular foot. The neck and shoulder decorated with a leafy collar containing enameled floral patterns in relief. The body with a finely textured ground hammered by hand and decorated with nine irregularly placed circular enameled reliefs showing bright and colorful flowers, plants, and butterflies. Four of these reserves are further reticulated and reveal the true showstopper of this piece: a second, plain silver vase is hidden inside! This ingenious design can be considered the Japanese answer to a highly important Chinese reticulated vase, once praised by the Qianlong Emperor as a masterwork (see auction comparison below).

With an associated wood tomobako (storage box).

HEIGHT 13.5 cm WEIGHT 136.8 g

Condition: Overall superb condition, the vase minimally tilted, traces of use mostly to base, few microscopic nicks, minor losses. The larger openly worked area of one of the reserves seems intentional, giving a clear look at the second vase within. Provenance: Czech private collection, acquired at the local art market in Kyoto.

AUCTION COMPARISON

For a silver and filigree incense burner by Hiratsuka Mohei, see Bonhams, Fine Japanese and Korean Art, 12 September 2018, New York, lot 1214 (sold for 23,750 USD).

For the Chinese inspiration for this "vase in a vase" design, see Sotheby's Hong Kong, The Harry Garner Reticulated Vase, 11 July 2020, lot 1.



Estimate EUR 3,000





105 | SAISHASHUN: A BIZEN CERAMIC FIGURE OF A BIJIN DRYING HERSELF, EX HAYASHI COLLECTION

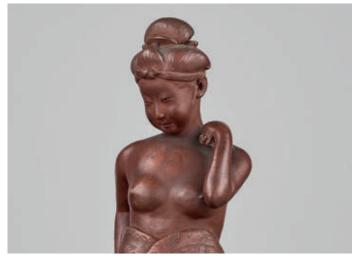
Signed Saishashun tsukuru Japan, late 19th century

Finely modeled as a gently smiling beauty drying herself with a towel behind her back after a bath, the depiction exhibiting subtle eroticism with her neatly incised kimono tied at the waist and revealing her supple breasts, the hair tied into an elaborate bun, signed SAISHASHUN tsukuru on the underside.

HEIGHT 20.2 cm

Condition: Very good condition with few minor losses and chips to the base as well as minor traces of wear. Provenance: Collection André Schoeller (1877-1956), Paris (collection label to base). Collection of Hayashi Tadamasa (1853-1906). Hayashi was a Japanese art dealer in Paris who introduced traditional Japanese art such as ukiyo-e to Europe. Hayashi provided the text for the May 1886 edition of Paris Illustré. Vincent van Gogh traced the figure on the title page for his painting The Courtesan. In 1900 he was a general commissioner of the Japanese art section at the World 's Fair in Paris. He also worked with Dr. George Frederick Kunz and Heber R. Bishop in writing and producing the catalog to the famous jade collection given to the Metropolitan Museum of Art in 1902.

Estimate EUR 2,000 Starting price EUR 1,000





Hayashi Tadamasa



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106 | A BIZEN WARE OKIMONO OF GAMA SENNIN

Japan, Meiji period (1868-1912)

The Bizen-ware okimono depicting Gama sennin seated on a rock, one leg resting on his knee, holding a scroll in one hand and the trailing leg of the toad, which is seated on his shoulders, with the other. Note the fine modelling and incised details. The inscription on the reverse relates to the Sanroku kiln. There is a further inscription on the inside.

HEIGHT 30.5 cm

Condition: Excellent condition.
Provenance: Austrian private collection.

Estimate EUR 1,000 Starting price EUR 500



107 | A RARE AND UNUSUAL POLYCHROME ENAMELED CERAMIC MINIATURE ARMOR STORAGE BOX

Japan, 19th century

Molded in the form of an armor storage box with a kabuto and menpo on the cover, the maedate in the form of a fox, painted in polychrome enamels with kiri-mons (paulownia crests) on all sides of the box as well as the Shimazu clan mon on two sides and imitation handles on the other two, the sides of the cover with floral decorations.

HEIGHT 19.5 cm

Condition: The hind paw of the fox is missing and part of one of the fukigaeshi has been reattached, otherwise in good condition with minor rubbing and traces of wear.

Provenance: French private collection.

Estimate EUR 800



108 | HOSHIAI SHINREI: A MOLDED CERAMIC FIGURE OF A ROARING SHISHI

By Hoshiai Shinrei, impressed with two seals Shinrei saku and Dainichi gama Japan, c. 1930

The ceramic with a greyish-white glaze, skillfully molded and carved to depict a shishi roaring with widely opened eyes masterfully covered with a black glaze to imitate inlay and a flame-like tail rising upwards. Two impressed seals to the base Shinrei saku [made by Shinrei] and Dainichi gama [Dainichi kiln].

HEIGHT 30.5 cm

Condition: Pristine condition with only minor casting flaws, some wear and kiln grit, as well as one minimal chip to one of the fangs. Provenance: Belgian private collection.

Estimate EUR 1,500 Starting price EUR 750





109 | A LARGE KUTANI PORCELAIN FIGURE OF A FRIGHTENED SHISHI

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

Molded as a shishi with its back arched, the four feet close together, the flaming tail raised up high, and the eyes wide open, with a frightful, startled expression. Painted in brightly hued enamels with gill highlights such as the eyes, claws, and parts of the body, tail, and mane.

HEIGHT 47 cm

Condition: The top of the tail with an old repair, the glaze and colors well preserved, overall in good condition with traces of wear and firing irregularities. Provenance: German private collection.

Estimate EUR 1,500



110 | A RARE KUTANI STANDING SCREEN WITH KANZAN AND JITTOKU

Japan, Meiji period (1868-1912)

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

SIZE 24.5 x 21 cm

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

Provenance: French private collection.

Estimate EUR 3,000





111 | A PAIR OF 'CHRYSANTHEMUM' KAKIEMON PORCELAIN BOWLS

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



Each shaped like a kiku (chrysanthemum) flower and decorated on the inside and outside with flowers and a phoenix.

HEIGHT 4.5 cm, DIAMETER 12.3 cm

Condition: Very good condition. One with a tiny chip to the rim and both with minor firing flaws.

Provenance: Austrian private estate.

AUCTION COMPARISON

For a related bowl see Bonhams, Fine Japanese Art, 17 May 2018, London, lot 333 (sold for 1,187 GBP).



Estimate EUR 1,500 Starting price EUR 750





112 | A KAKIEMON PORCELAIN BOWL

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

The deep bowl with a lobed rim is decorated on the inside and outside with peonies and chrysanthemum flowers amongst some rockwork, the inside of the rim with a foliate floral pattern.

HEIGHT 6 cm, DIAMETER 14.2 cm

Condition: Very good condition, minor wear to the rim and some expected firing flaws.

Provenance: British private collection.

Estimate EUR 1,200

113 | A MONUMENTAL ARITA PORCELAIN CHARGER WITH A MOUNTAIN LANDSCAPE

Japan, first half of 20th century

This extremely large charger is beautifully painted in cobalt blue with a grand mountainous landscape with waterfalls, pagodas, birds in flight, fishermen on boats, and scholars wandering the landscape. With an associated modern wood stand.

DIAMETER 97.5 cm, DEPTH 11 cm

Condition: Absolutely perfect condition with only some casting flaws, kiln grit, and minor traces of use and wear.

Provenance: Czech private collection, acquired in Japan.

Arita ware is a broad term for Japanese porcelain made in the area around the town of Arita, in the former Hizen Province, northwestern Kyushu island. This was the area where the great majority of early Japanese porcelain, especially Japanese export porcelain, was made. In English usage "Arita ware" was traditionally used for the export wares in blue and white porcelain, mostly copying Chinese styles.

Estimate EUR 3,000 Starting price EUR 1,500







114 | A FINE FUKUGAWA PORCELAIN BOTTLE VASE WITH CARPS AND IRIS

By the Fukugawa company, signed Dai Nippon Arita Fukugawa Sei Japan, Meiji period (1868-1912)

The body of globular form with a short ring foot, a tall neck, and a subtly everted gilt rim, finely painted with carps in a pond with gilthighlighted reeds and iris flowers. The neck decorated with brocade designs in various colors and gilt. The base signed Dai Nippon Arita FUKUGAWA Sei under Mount Fuji and a stream in underglaze blue.

HEIGHT 25.5 cm

Condition: Excellent condition with only few minor traces of wear and minimal firing irregularities.

Provenance: British private collection.

Estimate EUR 1,200 Starting price EUR 600

115 | A RARE AND CHARMING HIRADO PORCELAIN DOG-SHAPED SUITEKI (WATER DROPPER)

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

Modelled as a chubby dog standing on all four legs and with an opened mouth, the face finely incised to show an amusing expression. The pierced hole by the mouth and the behind make this a functioning water dropper (suiteki). The ribbon tied around its neck and the pupils are painted in underglaze blue.

LENGTH 10 cm

Condition: Excellent condition with only minor wear, a microscopic chip the mouth and minor firing imperfections.

Provenance: US private collection.

Estimate EUR 1,200 Starting price EUR 600





116 | SOZAN: A MASSIVE SATSUMA CERAMIC FIGURE OF TOMOE GOZEN WITH A GUNPAI FAN, C. 1900

By Sozan, signed Dai Nihon Sozar Japan, Meiji period (1868-1912)

The large porcelain figure painted in grisaille, iron-red, gold, black, and polychrome enamels, depicting the late 12th century female samurai Tomoe Gozen. She is wearing a full armor, elaborately decorated with flowers and gilt mon, and holding a gunpai fan, finely painted with birds, crashing waves, the sun and the moon amid pinkish-blue clouds. Five-character signature Dai Nihon SOZAN [Great Japan, Sozan] in rectangular cartouche on a red ground with gold border on the lower back.

HEIGHT 43 cm

Condition: Besides minimal wear, the piece is in absolutely perfect condition Provenance: American East Coast private collection.

Tomoe Gozen was one of only a few female warriors, onna-bugeisha, and was known for her immense bravery. Due to her fame and purported beauty she became a popular figure ir Japanese art.

Estimate EUR 3,000 Starting price EUR 1,500





117 | KINKOZAN: A SUPERB AND LARGE SATSUMA CERAMIC LIDDED JAR WITH POLYCHROME ENAMELS AND GOLD PAINTING ON A MIDNIGHT BLUE GROUND

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

The square-shaped lidded jar is finely painted in gold and polychrome enamels with separate scenes on each of the four sides, showing a mother writing with her children watching, two small quails amongst millet and flowers, three women picking flowers under a blooming cherry tree, and a hilly landscape with trees obscuring a house by a lake.

The areas around the square scenes on each side as well as the top of the jar are beautifully decorated with dense floral compositions on a midnight blue ground. The domed lid shows the same pattern and has an openwork handle painted gold.

Four-character mark KINKOZAN tsukuru to the base. Original paper label from the Kinkozan factory to the lid interior (rare).

SIZE $19 \times 16 \times 16 \text{ cm}$

Condition: Minor firing crack (length 10 cm) to the interior, hardly visible to the naked eye. Minimal wear to the gold. Otherwise superb condition with no losses or chips whatsoever. The fragile openwork handle is also in perfect condition.

Provenance: From a South German private collection, acquired before 2010. A collector's filing card written in German, describing this piece as a "Lidded jar, ceramic with fine painting, Satsuma, Mark: Kinkozan, Japan, 2nd half of 19th century, height 19 cm, 7000,-" accompanies this lot.

AUCTION COMPARISON

A related vase with a similar design and of square shape was sold by Sotheby's, Japanese and Korean Works of Art, 12 November 2002, London, lot 256 (sold for 7,050 GBP).



Estimate EUR 5,000







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

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

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

DIAMETER 31.5 cm

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



AUCTION COMPARISON

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



Estimate EUR 5,000



119 | KOZAN: A RARE AND COMPLETE SATSUMA CERAMIC TEA SERVICE

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

A complete satsuma ceramic tea service consisting of one circular teapot, six cups with matching saucers, a milk jug and a sugar bowl and cover with two handles. Each is finely painted with polychrome enamels with gold showings scenes with dense flowers and long-tailed roosters (onagadori). Each of the fifteen pieces is neatly signed on the underside in gold KOZAN. The lot is accompanied with the original felted wood box (rare!).

HEIGHT teapot 12 cm SIZE wood box 53 x 39 x 12 cm

Condition: Excellent condition. Provenance: Swiss private collection.

AUCTION COMPARISON

Another tea service by Kozan was sold by Bonhams, Fine Japanese Art, 6 November 2012, London, lot 553 (sold for 4,000 GBP).



Estimate EUR 2,000 Starting price EUR 1,000









120 | KINZAN: AN EXCEPTIONAL SATSUMA BOWL WITH RATS GNAWING ON A FEATHER

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

With an eight-lobed everted foliate rim and finely decorated in gilt and polychrome enamels, the well with two large rats gnawing at a feather and with a third one in the distance, all on a densely gilt-stippled ground fading towards the sides, the rim richly painted with brocade patterns, the outside with scattered branches of coral and the foot surrounded by lappets with further brocade patterns and scrolling tendrils, the base signed Kinzan in a square reserve on the recessed base.

The execution of the individual rats is truly exceptional, appearing like a sumi-e ink painting.

DIAMETER 15.3 cm

Condition: Excellent condition with minor wear to the enamels, light craquelure, and few areas of minor staining.

Provenance: British private estate.

Estimate EUR 3,000 Starting price EUR 1,500

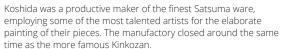


KOSHIDA: A LOBED SATSUMA CERAMIC BOWL WITH 'TROMPE L'OEIL' BAMBOO DESIGN

By the Koshida company, signed Koshida Japan, Meiji period (1868-1912)

The five-lobed bowl with a gilt rim above a red and gilt border, a short foot ring and a recessed base. The exterior and interior are masterfully decorated with bamboo stalks and leaves, in various tones of green enamel and outlined in gold, in such a way that that

the depiction appears continuous from the exterior to the interior when viewed from the right angle, a striking effect! Two-character signature KOSHIDA in gold on a red ground.



DIAMETER 12.6 cm, HEIGHT 5 cm

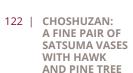
Condition: Superb condition with only very minor wear and manufacturing flaws, the glaze with very fine craquelure as expected from this type of ware.

Provenance: American East Coast private collection.

Estimate EUR 1,200 Starting price EUR 600



Trompe-l'œil (French for "deceive the eye"") is an art technique that uses realistic imagery



By Choshuzan, signed Choshuzan Japan, early 20th century, Meiji period (1868-1912)

Of baluster form with a short broad neck, everted lip, and recessed base, painted in polychrome and gilt enamels with a hawk on a pine tree branch with leaves, the shoulder and lower body with various gilt and polychrome borders, all against a fine craquelure ground. Signed in gold underneath CHOSHUZAN.

HEIGHT 22.3 cm each

Condition: Excellent condition with minor wear to the enamels.

Provenance: Formerly in the collection of a Portuguese ambassador to Japan, after receiving them as part of an official gift.

Estimate EUR 1,500 Starting price EUR 750



123 | RYOZAN: A PAIR OF SATSUMA CERAMIC SOLIFLORE VASES

By Okamoto Ryozan, signed Ryozan Japan, Meiji period (1868-1912)

The two small vases of a tapered ovoid shape with short straight necks, gilt lips, circular foot rings and recessed bases, depicting scenes with groups of men, women and children wandering in landscapes with trees and misty clouds, all finely painted in gold and polychrome enamels, with lappet borders just below the shoulders. Two-character signatures RYOZAN in gold to the bases

HEIGHT 9.5 cm each

Condition: Superb condition with only minimal wear. The signatures partially faded.
Provenance: Hungarian private collection. Old collector's inscription with ink to both foot rings, partially faded.

Estimate EUR 800 Starting price EUR 400



124 | A FINE SATSUMA CERAMIC TRAY

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

A quadrangular satsuma tray finely painted in gold, black and polychrome enamels, the central recessed bowl painted with rural scenes showing figures within four reserves, the four corners of the rim with numerous blossoms and butterflies.

SIZE 15 x 15 cm

Condition: Excellent condition with age-related rubbing along the edges. There are some remnants of gold paint on the underside, indicating that this tray was possibly once signed. Provenance: Hungarian private collection.

Estimate EUR 800 Starting price EUR 400



Wood & Lacquerwork



Lots 125 to 146





125 | TATSUKE TAKAHIRO: A FINE LACQUER SUZURIBAKO (WRITING SET)

By Tatsuke Takahiro, signed Tatsuke-shi Takahiro with seal Tatsuke Japan, 18th century, Edo period (1615-1868)

The suzuribako (writing set) decorated on the cover with a charming image of five puppies executed in various lacquer techniques below togidashi-e flowers, all against a roiro ground. The design is likely inspired by drawings of puppies by the artist's contemporary Maruyama Okyo (1733-1795). The inside of the lid is lacquered in fine gold nashiji below takamaki-e and hiramaki-e of various colors depicting a basin with rockwork and a bonsai tree, a bird perched on the edge. The inside shows further dense nashiji, some leafy bamboo within a removable tray, and the original signed inkstone and the gilt brass suiteki (water dropper) in the shape of a preening duck, both inset into a further removable structure. Signed to the inside of the cover on the rim Tatsuke-shi, TAKAHIRO and sealed Tatsuke [Tatsuke Takahiro, Tatsuke family, with seal Tatsuke].

Two of the artist's lacquer works (one suzuribako with samurai Kikuchi Taketoki, and one bunko box with phoenix and figures) were in the Choshunkaku collection which was assembled by a Zaibatsu industrialist, a member of the House of Peers (Kizoku-in), Baron Kawasaki Shozo (1837-1912).

SIZE 23.4 x 21.3 x 4.5 cm

Condition: The lid with some restoration to the edges, the exterior with some wear to lacquer, and the underside with surface scratches.

Provenance: British private collection.



AUCTION COMPARISON

Another suzuribako by this rare artist was sold at Christie's, Asobi: Ingenious Creativity, Japanese Works of Art from Antiquity to Contemporary, 15 October 2014, London, lot 67 (sold for 23,750 GBP).



Estimate EUR 3,000



126 | MORIYA SHOTEI: A FINE LACQUERED SUZURIBAKO

By Moriya Shotei (1890-1972) Japan, dated Showa 9 (1934), Showa period (1926-1989)

A fine lacquer suzuribako (writing box) decorated on the sides and lid with a cloudy silver lacquer ground, the center of the lid with a lobed reserve with a roiro-nuri ground featuring a stylized image of a bamboo branch in fine gold togidashi-e. The inside with dense nashiji clouds, roiro-nuri and gold togidashi-e maple leaves and wisteria. The inside of the lid is similarly decorated with various flowers including kiku (chrysanthemum) flowers. With the original ink stone and gilt brass suiteki (water dropper) showing a stylized floral mon resembling the chrysanthemum flower seal (imperial crest of Japan). With the original wood tomobako storage box, signed and dated by the artist.

Moriwa Shotei (1890-1972) was a talented lacquerer who was born during a period defined by the revival of lacquer arts in the later

Meiji period and was known for his modern style with traditional techniques, as well as his mastery and refinement. He apprenticed Shirayama Shosai (1853-1923) and exhibited consistently at the Buten, Teiten and Nitten National Exhibitions.

SIZE 21.6 x 23.6 x 4.1 cm

Condition: Excellent condition, extremely minor wear to lacquer. A split through the lid of the wood tomobako storage box. Provenance: French private collection.

Auction comparison:

The artist's work rarely comes up at auction, for another artwork see Christie's, Japanese and Korean Art, 23 March 1999, New York, lot 172 (sold for 10,925 USD).

Estimate EUR 3,000





Japan, 19th century

The lacquered lidded box (possibly previously a suzuribako) of rectangular form and decorated in fine togidashi-e on the cover with three carps, two in silver and the smallest in red, among stylized plants. The box contains a fine collection of twelve kogai, executed in ivory, lacquer, shibayama and with various decorations in hiramaki-e and takamaki-e with inlays of horn, mother-of-pearl, coral and other materials. Some kogai with artist signatures, executed in lacquer painting or inlaid cartouches.

SIZE 4.5 x 21.6 x 18.5 cm

Condition: The box with some losses and touchups around the corners and edges, the kogai in excellent condition with only minimal wear and losses.

Provenance: Collection of Philipp Häusler, an architect, councilor and professor who lived in Vienna and Germany. Thence by descent. A leather case, once used to store this fubako, bears a stamp reading "Philipp Häusler, Zivilarchitekt Z.V. Regierungsrat Professor" and accompanies this lot.

Estimate EUR 2,000 Starting price EUR 1,000







128 | A LACQUER KOBAKO WITH LEAPING CARP

Japan, 19th century

Of rectangular form variously decorated in hiramaki-e, takamaki-e and nashiji on a black lacquer ground embellished with mother-of-pearl, showing a leaping carp with a mother-of-pearl inlaid visible eye on the cover and crashing waves in silver on the side of both the box and the cover. The inside and underside with dense nashiji.

SIZE 4.4 x 16.5 x 9.2 cm

Condition: Near-mint condition with only very minimal wear and scattered dents only to the sides.

Provenance: English private collection.

Estimate EUR 1,500









129 | A RARE LACQUERED OSTRICH EGG DEPICTING A PROCESSION OF FROGS

Japan, Meiji period (1868-1912)

Set on a lacquered hardwood base with six finely carved ivory monkeys holding up an ostrich egg. The egg is lacquered gold, red and silver takamaki-e with an amusing and rare depiction of a frog procession carrying a small frog-daimyo inside a lotus leaf shaped palanquin, below the cloudy silver moon. Various flowers are show on the ground, as well as towering leafy stalks of bamboo, and geese flying geese are scattered throughout the sky. The motif is inspired by the Choju-jinbutsu-giga scrolls from the 12th-13th century.

HEIGHT total 23.5 cm

Condition: Very good condition, minor surface scratches to the egg and age cracks and surface wear to the ivory monkeys.

Provenance: British collection.

Estimate EUR 3,000 Starting price EUR 1,500



Excerpt from the Choju-jinbutsu-giga scrolls from the 12th-13th century



130 | A LACQUERED AND MOTHER OF PEARL-INLAID KOBAKO IN THE FORM OF A BIWA

Japan, 19th century

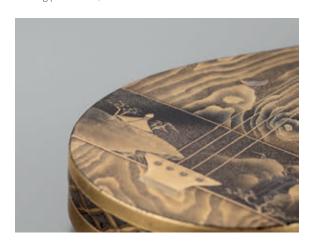
In the form of a biwa, decorated on the mokume ground with a mountain landscape vignette with a pavilion and trees on the cover in gold and silver togidashi-e, aogai (mother-of-pearl) inlays for the pegs and sound holes, nashiji on the interior and underside, the peg box carved separately.

LENGTH 23.5 cm

Condition: Minor warping, tiny hairline to the side, otherwise very good condition.

Provenance: Bonhams, Japanese Works of Art, 19 September 2018, New York, lot 5132 (bought-in at USD\$ 4,000-6,000).

Estimate EUR 2,000 Starting price EUR 1,000









131 | AN EXCEPTIONAL TIERED LACQUER BOX WITH THE EIGHT VIEWS OF LAKE BIWA (OMI HAKKEI)

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

A masterfully lacquered two-tiered wood box in the shape of a fan, used to store incense. The guards of the fan are made from silver, as is the moon on the cover and the rims on the inside. The techniques used are takamaki-e, hiramaki-e, togidashi-e, nashiji and kirigane, predominantly in gold lacquer with some silver and black lacquer. The inside and underside are covered in dense gold nashiji.

Depicted is the Omi Hakkei (Eight views of Lake Biwa), which is inspired by the traditional Chinese motif of Chinese Xiaoxiang Bajing (The Eight Views of Xiao and Xiang), and show a series of views around the southern part of Lake Biwa, Japan's largest lake

a few miles northeast of Kyoto. The views are: Evening Glow at Seta, Sunset Sky at Awazu, Autumn Moon at Ishiyama, Returning Sailboats at Yabase, Evening Bell at Miidera, Night Rain at Karasaki, Descending Geese at Katata, Lingering Snow on Mount Hira.

SIZE 10 x 13.5 x 21 cm

Condition: Superb condition with extremely minor wear, mostly to the edges.

Provenance: German private collection, acquired from Yamatoya Gallery, Hakone Miyanoshita, Japan, in 1989 for approximately 1.3 million Yen.

Estimate EUR 5,000











132 | A RARE LACQUER TEBAKO WITH INTEGRATED SUZURIBAKO, EDO

Japan, Edo period (1615-1868)

The rectangular box with original cords, decorated in gold and silver takamaki-e and hiramaki-e against a fine nashiji ground, showing intertwined foliate vines around scattered mon emblems all around. The gilt bronze fittings are punched and incised with corresponding decorations. The bottom drawer opens on the side to reveal the suzuribako with inkstone and inkwell while the tebako houses a tray. The inside with dense gold nashiji. In an old Japanese wood tomobako (storage box).

SIZE 20.5 x 25.5 x 20 cm

Condition: Minor abrasions, wear, few nicks here and there but still in completely original and overall very good condition commensurate with age.

Provenance: Hungarian private collection.









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

Japan, 19th century

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

SIZE 32 x 33.5 x 18 cm

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

Provenance: British private collection.

AUCTION COMPARISON

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



Estimate EUR 4,000













134 | RITSUO: A CERAMIC-INLAID AND PART-LACQUERED WOOD TEBAKO AND COVER

By a follower of Ogawa Haritsu (1663-1747), signed Ritsuo no zu and sealed kan Japan, 19th century, Edo period (1615-1868)

Of deep rectangular form fashioned from burlwood, the cover bearing a pewter-ringed circular panel decorated with Daruma meditating, in fine red lacquer and glazed pottery, the interior of roironuri, lacquered with a spectacular hossu (fly whisk) in red tsuishu lacquer and silver takamaki-e, containing a deep tray, lacquered in roironuri. Note the dark hardwood framework to the burlwood-veneered wood box. Signed RITSUO no zu with seal KAN.

SIZE 12.4 x 20.3 x 19 cm

Condition: Good condition with minor, age-related wear and miniscule chips to the wood, three minor chips to the pewter, and some cracks to the lacquer only on the interior.

Provenance: Formerly in the collection of Arthur Kay, London, collection no. 863, by repute. Then in a French private collection.

AUCTION COMPARISON

Compare to a related box and cover with a similar depiction offered by Bonhams, Property from the Collection of Drs. Edmund and Julie Lewis Part I, 11 September 2019, New York, lot 584 (estimate 8,000-12,000 USD).



Estimate EUR 6,000 Starting price EUR 3,000



135 | TAIGYO YAMADA: A LACQUERED HINOKI WOOD BOX DEPICTING ONI NO NEMBUTSU

By Taigyo Yamada, signed Taigyo Japan, early 19th century, Edo period (1615-1868)

The box and cover of rectangular shape, beautifully lacquered in cinnabar red, silver and gold, executed in kiji maki-e and in high relief, with a repenting oni reciting Buddhist prayer (oni no nembutsu), his arms raised high with one hand clutching an arm, which is reminiscent of the awakening of Daruma. A closed parasol stands behind the demon, with a mokugyo at his side, also bearing the artist's incised signature TAIGYO, and a beater below. The underside and interior of the box and cover with roironuri.

Taigyo Yamada was a lacquer artist who worked in Edo during the early 19th century and is particularly known for his inro of exceptional quality.

SIZE 7.5 x 15.5 x 12 cm $\,$

Condition: Good condition with minor, age-related wear and some miniscule chips to the wood and few, small losses to the roironuri. The kiji maki-e lacquer with very few, tiny losses that are almost invisible to the naked eye.

Provenance: French private collection, ex collection Melvin and Betty Jahss, by repute.

Literature comparison:

For inros by the same artist, see Raymond Bushell, The Inro Handbook, p. 212, nos. 313, 314, 315.

Estimate EUR 3,000





136 | YASUHIKO: A FINE LACQUER KOGO (INCENSE CONTAINER)

By Yasuhiko, signed Yasuhiko and kakihan Japan, late 19th century

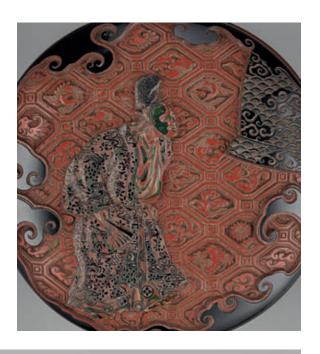
An exceptional lacquer kogo with a variety of lacquer techniques used. The circular box lacquered in roiro-nuri and decorated on the cover with a Noh dancer before a large bell against a tsuishu (carved red lacquer) ground. The robe of the dancer and surface of the bell are elaborately decorated with green and black lacquer in guri-style and the tsuishu ground is formed by floral, phoenix and dragon lozenges. The sides of the box and cover are decorated with tomo-e symbols and waves in shaped panels. The inside of roiro-nuri and the rim with a guri design. Signed underneath YASUHIKO with a kakihan.

HEIGHT 6 cm, DIAMETER 11 cm

Condition: Excellent condition.

Provenance: Ex collection Drs. Julie and Edmund Lewis, purchased in 2000 from Sydney Moss Ltd., London.

Estimate EUR 2,000







137 | KANO TESSAI: A CARVED LACQUER TRAY, DATED 1919

By Kano Tessai (1845-1925), signed Tessai followed by the artist's idiosyncratic kao Japan, Nara, dated 1919

The flat well of the tray encircled by short vertical walls and raised on a short foot, incised in relief to depict a humorous mask of a Buddhist figure used in Kyogen performances at the Mibudera temple in Kyoto, with an inscription Mibudera Dai Nenbutsu shoyo men (Mask used for the Great Nenbutsu ceremony at Mibudera) and dated Tsuchinoto-hitsuji toshi aki (autumn 1919).

DIAMETER 21.3 cm

Condition: Superb condition with only minor wear. The apparent flaking of the mask is intentional and a trademark of this artist! **Provenance:** Collection of Drs. Edmund and Julie Lewis.

Mibu-dera is a Buddhist temple in Nakagyo-ku, Kyoto. In the Middle Ages, the temple revived a performance created by the Yuzu Nembutsu monk Engaku known as the Dai Nembutsu Kyogen. It is also known for having been affiliated with the Shinsengumi.



Estimate EUR 1,500 Starting price EUR 750





138 | KANO TESSAI: A SUPERB BAMBOO ARCHAISTIC DING CENSER

By Kano Tessai (1845-1925), signed Tessai sei Japan, Nara, dated 1914

Masterfully carved from a single section of bamboo and finely polished to highlight the natural beauty of the material. The design is copied faithfully from a Chinese Shang/Zhou-dynasty ding censer with two looped handles atop a flat rim above a continuous finely carved tensho (seal script) inscription encircling the semi-circular body. The censer is set on three sturdy cylindrical feet and the artist's signature is ingeniously incised in seal form where the inscription is found on the original censer – TESSAI sei (made by). The natural warping of the bamboo likely emulates the denting on the original censer.

With a wood tomobako storage box labeled Chikutei (Bamboo ding) and inscribed on the interior with a kaisho transcription of the tensho inscription on the bamboo censer, including a date of Taisho sannen (1914), signature, red seal and the artist's kakihan.

Kano Tessai (1845–1925) came from a Gifu family and started his life as a Buddhist priest, though his father instructed him in the art of carving. He studied Chinese literature and drawing and was a professor at Tokyo art school in 1872. He was also on the examining committee for investigating the ancient art of Japan and subsequently went to Nara where he engaged in the reproductions of old objects of art, such as the present example.

HEIGHT 13 cm, DIAMETER 13 cm

Condition: Excellent condition. **Provenance:** Ex collection Drs. Edmund and Julie Lewis.









A Shang Dynasty Censer in the British Museum accession no. 1947,0712.419







139 | A LACQUER TABAKO-BON WITH TWO MATCHING KISERU, 19TH CENTURY

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

The rectangular box with a silver handle and hinges masterfully incised with blossoms, the upper surface with a removable silver brazier fitted with a loop handle, the domed cover pierced with mon, and a smaller match-holder with a silver domed cover incised with matching crests in kebori. The front of the box fitted with one large and two smaller drawers with silver mon pulls. The box decorated with mon in gold hiramaki-e against a roironuri ground, the silver hardware decorated with florets and vines carved in kebori, the kiseru decorated to match the box.

SIZE 14 x 23.2 x 24.1 cm WEIGHT 1,739 g

Condition: Very good condition with only minimal wear and extremely rare to find in such well-preserved condition! **Provenance:** Ex Arno Ziesnitz Collection.

Estimate EUR 3,000



140 | SHIBATA ZESHIN: A RARE AND FINE KORO OF A TEMPLE BELL

By Shibata Zeshin (1807-1891), signed Zeshin Japan, late 19th century, Edo period (1615-1868) or Meiji period (1868-1912)

The lidded koro (incense burner) in the shape of a temple bell and brilliantly lacquered in seido-nuri to imitate the copper bronze of the old bell. This imitation is enhanced by the reddish hues shown on the surface. The handle is in the shape of two confronting fishes and shows pierced holes underneath for the smoke to escape. The inside is lined with metal to hold the burning incense. The sides are finely decorated with flying tennin (Buddhist angels) arranged in rectangular reserves. The base and interior with fine and dense gold nashiji. Signed ZESHIN next to one of the reserves containing the flying tennin.

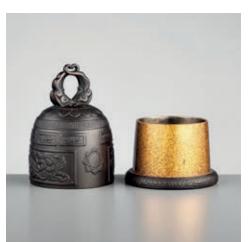
HEIGHT 9.4 cm

Condition: Excellent original condition with no restoration or polishing whatsoever! Minor wear and very few traces of use, tiny natural age cracks at the handle.

Provenance: Acquired at Christie's Japanese & Korean Art, 23 March 2011, New York, lot 802 (hammer price 30.000 USD).

Shibata Zeshin (March 15, 1807 – July 13, 1891) was a Japanese lacquer artist and painter of the late Edo period and early Meiji era. He has been called "Japan's greatest lacquerer". He was known for his techniques in imitating various materials such as bronze or iron – such as shown in the present piece.

Estimate EUR 5,000











141 | A SUPERB 'KABUTO' LACQUER KOGO

Japan, second half of 19th century

The wood kogo (incense box) is brilliantly lacquered to emulate a kabuto (helmet). The five shikoro (neck guards) are lacquered in grey, simulating lacquered iron, with black and red-lacquered crosses simulating the cords with which the individual plates are usually tied together. The top of the sujibachi kabuto (ridged helmet) is masterfully lacquered in sabiji-nuri (imitating iron), shows a fine gilt-lacquered tehen kanamono, and is removable, revealing the storage space for incense which is lacquered in black with sparsely sprinkled gold flakes and various kamon in gold takamaki-e.

The most impressive part of the kogo is the maedate in the form of a grinning oni with mother-of-pearl inlaid teeth and two large gold-lacquered kuwagata. The fukigaeshi are flaring and show two symbols in roundels and gold and shell kirigane. The underside of the kogo shows a nashiji ground with foliate decoration and gold lacquered kiri-mons, perhaps indicating an imperial gift.

SIZE 8.5 x 10.7 x 9.8 cm

Condition: Superb condition with only very minimal surface wear. The inside of the removable section with a chip to the rim and some overall wear to the edges.

Provenance: Purchased at Christie's, Japanese Works of Art, 18-20 November 1997, lot 432 (**purchased for 11.339 USD**).

Estimate EUR 5,000

Starting price EUR 2,500







142 | A RARE AND UNUSUAL LACQUERED WOOD EXPORT CIGAR DISPENSER

Japan, late 19th century

Of octagonal shape, carved from several separate pieces attached together in the form of a pagoda on four feet with a turned revolving finial and four revolving doors lacquered in red and gold takamaki-e with Tekkai Sennin exhaling his anima, Shaen reading a book under a firefly lamp, Chinnan Sennin floating over waves on a large sedge hat, and Urashima Taro on the back of a turtle, all on a black ground. The backs of the doors with brass and wood fittings for three cigars and decorated with gold takamaki-e of butterflies and flowers on a nashiji ground. The rest of the body and pedestal decorated with floral sprays, blossoming branches, and birds, with one drawer, probably for matches, with nashiji on the interior. Gilt metal fittings to the drawer as well as the corners and edges.

Cigar dispensers such as this one were popular in Europe during the 19th century but as cigar smoking was much rarer in Japan during this time, it is very likely that this piece was made for export.

HEIGHT 38.5 cm

Condition: Very good condition with minor wear to the lacquer and metal mountings, expected surface wear, one metal fitting missing. Provenance: German private collection.

Estimate EUR 1,500Starting price EUR 750





143 | A LARGE AND RARE LACQUERED KODANSU

Japan, 1750-1850, later Edo period (1615-1868)

The impressively lacquered kodansu (cabinet) with one large, four medium-sized, and three small drawers, all with original gilt bronze fittings and handles. The top of the cabinet is decorated with Manchurian cranes amid a pine tree and clouds. The left door shows a farmer getting water from a stream into large barrels decorated with gold leaf on the front and a falcon amid kiku on the back, while the right door shows a monumental landscape with two figures peeking out from craggy rockwork, pines, and houses by a lake in the front and flying cranes on the back. These motifs are repeated all over the cabinet and all executed in fine hiramaki-e and takamaki-e. One original key for the door.

SIZE 53.5 x 53.5 x 35 cm

Condition: Fully original and overall excellent condition commensurate with age, one key for the drawer is lost, the locks are no longer working.

Provenance: Private collection of Werner Wahlen, Frankfurt.

Estimate EUR 4,000

Starting price EUR 2,000













144 | A MASSIVE LACQUERED WOOD SCREEN OF MINAMOTO NO YORITOMO'S BOAR HUNTING PARTY

Japan, Meiji period (1868-1912)

The screen carved from dark wood and consisting of four parts with silvered brass fittings holding the individual parts together, the fittings decorated with foliate designs and inome-symbols (boar's heart). The screen is finely lacquered in takamaki-e and hiramaki-e with a continuous image of a boar hunting scene, showing Minamoto no Yoritomo with attendants looking on as Nitta No Shiro slays a giant boar, while soldiers are chasing after many boars with large clubs. Mount fuji is visible in the distance and the reverse shows the silver moon behind nashiji clouds and many boars trying to escape the treacherous scene on the other side.

Minamoto no Yoritomo (1147-1199) was the founder and first shogun of the Kamakura shogunate in Japan. In May 1193 he hosted a boar hunting party near Mount Fuji, where a giant boar charged at him which Nitta no Shiro (also known as Tadatsune) bravely slayed, saving Yoritomo.

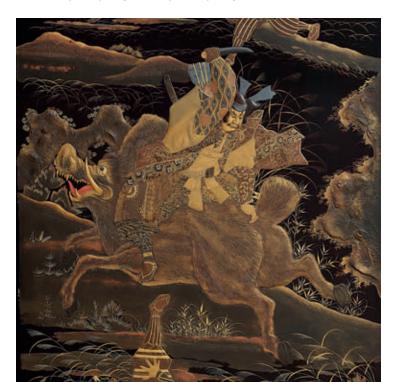
SIZE 188 x 302 cm

Condition: Good overall condition with expected surface wear, cracks, losses particularly to edges. The lacquer work is in very good condition. Provenance: British collection.

Estimate EUR 10,000 Starting price EUR 5,000



Woodblock print by Utagawa Kuniyoshi depicting the same scene



145 | A VERY RARE AND LARGE WOOD WELL COVER WITH LACQUERED DÉCOR

Japan, Meiji period (1868-1912)

The base arranged with four rectangular natural wood panels set on a modern base, the panels decorated with many lacquered takamaki-e insects and a frog. A tree branch embellished with lacquered leafy vines, consisting of three parts, is inset into the design and a finely lacquered takamaki-e monkey is climbing up on the side. At the end of the branch there is a carved roof, where a three-dimensionally lacquered snake lurks – unbeknownst to the poor innocent monkey. The scales of the snake and fur of the monkey are masterfully lacquered. Attached to the roof with a hook are two finely carved wood buckets, each outlined with interlocking rings simulating iron but entirely carved in wood, which are suspended from a rope and are utilized to transport water out of the well.

A masterful and rustic Meiji creation intended for export to Great Britain. A one of a kind collector's item. The composition includes five individual parts.

Total HEIGHT 115 cm

Condition: Excellent condition with minor and natural crackling and splitting to the wood. Minor wear to lacquer décor. Provenance: British collection.

Estimate EUR 5,000 Starting price EUR 2,500







146 | A MASSIVE AND FINELY CARVED WOOD PANEL WITH SHISHI AND CUB

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

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

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

SIZE 97 x 86.5 cm

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

Estimate EUR 8,000 Starting price EUR 4,000



Buddhist Art – Kamakura to Edo











147 | A RARE PAIR OF KAMAKURA PERIOD POLYCHROME WOOD FIGURE OF BUDDHIST LIONS

Japan, Kamakura period (1185-1333)

An exceptionally rare pair of two Buddhist lions, a koma-inu and a shishi, dating to the Kamakura period (1185-1333). The koma-inu (literally Korean dog) is shown with a single horn and with the mouth closed, uttering the syllable 'un'. The shishi is snarling with its mouth opened, uttering the syllable 'a'. The eyes are characteristically inlaid in crystal with black and gold lacquer. The separately carved tails are formed by finely crafted curls which appear like a flames. The surface is covered in green, blue and red pigments which are largely worn. The polychrome pigments of the koma-inu are slightly better preserved than on the shishi. With associated plexiglass stands especially made for the two figures.

This exceptional pair of early figures maintains the iconographic distinction between the komainu with a single horn and the shishi without a horn which appears to have largely disappeared during the later Muromachi period (1336-1573).

HEIGHT each c. 24.5 cm

Condition: Worn condition as is to be expected with a figure of this age. Both figures are however completely original and unrestored. The polychrome pigments are largely worn, there are several cracks throughout as well as scattered losses and overall wear. Some individual elements are losse.

Provenance: Estate of Elaine Levy Proler (1930-2019), Houston, Texas.

LITERATURE & AUCTION COMPARISON

Compare the manner of the carving with a closely related example from the Kamakura period in the Nara national Museum accession no. 1311-0. Compare the manner of the lion on a figure of a Bodhisattva sold by Christie's, Japanese Art & Design, 16 May 2012, London, lot 299 (sold for 55,250 GBP).





Estimate EUR 8,000 Starting price EUR 4,000

148 | A HIGHLY IMPORTANT STATUE OF JIZO BOSATSU, KAMAKURA

Japan, Kei School, Kamakura period (1185-1333)

AMS 14C (carbon 14) analysis report (HEKAL code I/2345, lab code DeA-24407, sample number I/2345/2) issued by Isotoptech Laboratories of Debrecen, Hungary, on April 20th, 2020, sets the exact date of creation of the present statue to **AD 1225-1283**.



Jizo Bosatsu (the Bodhisattva Ksitigarbha) is a merciful figure who alone among Buddhist deities moves through the six worlds of illusion in his role of saving all sentient beings. He is known for his vow to take responsibility for the instruction of all beings in the six worlds between the death of Gautama Buddha and the rise of Maitreya, as well as his vow not to achieve Buddhahood until all hells are emptied. He is therefore often regarded as the guardian of children in Japanese culture, where he is known as Jizo or Ojizosama.

In the present example Jizo Bosatsu is depicted as a monk with a shaved head standing in front of an eight-leaved lotus bud halo from which dramatized beams of light emerge, all on a wood stand carved as a solitaire lotus flower springing from craggy layered rocks.

The figure is carved from cypress wood and of hollow construction, formed of several components fitted together (yosegi-zukuri), and bears a third eye made from inlaid crystal on the forehead, a feature introduced during the Kamakura period.

The statue is slender and delicate, exudes an elegant serenity as it stands with the left hand raised to hold a wish-fulfilling jewel to light up the darkness, the right lowered to hold a staff (both attributes now lost), wearing robe open at the torso and falling in rhythmic pleats, the body applied with both polished and matted gold lacquer and elaborate minute kirikane (cut gold foil) to reveal key fret and foliate scrolls, both highly characteristic of sculptures from Kamakura period.

Given its grand scale, it is most likely that the present figure graced a public altar in Nara, possibly at either the Todai-ji or the Kofuku-ji.

Kamakura is a period of Japanese history that marks the governance by the Kamakura shogunate, officially established in 1192 in Kamakura by the first Shogun, Minamoto no Yoritomo. The period is known for the emergence of the samurai, the warrior caste, and for the establishment of feudalism in Japan.

Kei was a Japanese school of Buddhist sculpture which emerged in the early Kamakura period (circa 1200). Based in Nara, it was the dominant school of Buddhist sculpture in Japan well into the 14th century and remained influential for a long time. Art historian Joan Stanley Baker cites the Kei school's early works as the last highpoint in the history of Japanese sculpture.

Much of the cities of Nara and Kyoto were destroyed in the Genpei

War of 1180-1185. The Kei school was granted the opportunity to restore Nara's greatest temples, the Todai-ji and Kofuku-ji, replacing their Buddhist sculptures. The Kei school's strong and traditional style earned it the favor of the Kamakura shogunate, catapulting it to great success and influence. The restoration project lasted several generations, from roughly 1180 to 1212, and drew extensively on Tang and Song Chinese styles, introducing new stylistic elements while remaining true to tradition. New human iconographic forms emerged, with greater simplicity and realism, and more subdued colors. For the first time, crystals were used for the third eyes of statues. While the Kei school style recalls elements of Nara period sculpture, Joan Stanley Baker describes the works as less idealized, generic, and impersonal than Nara works. The sculptors of the Kei school focused on the distinctive identity of each statue's subject, and on physical details.



A late 12th century sculpture of Dainichi Nyorai from the Kei school, attributed to Unkei, sold at Christies on March 18th, 2008, for USD 14,37 million, establishing a new world record for Japanese art at auction.

HEIGHT 113 cm (including the highest beam), 93 cm (just the figure on it's base, but without the light beams), 58 cm (just the figure without the halo and the base)

Condition: Overall superb and original condition, extremely rare when considering the age of almost 800 years. Both attributes lost. Minor losses, chips, dents and age crackling all around. Some smaller breaks, structural fissures. Minor heat damage. The gilding with extensive patina and areas of darkening. Some pitting. All damages absolutely commensurate with age.

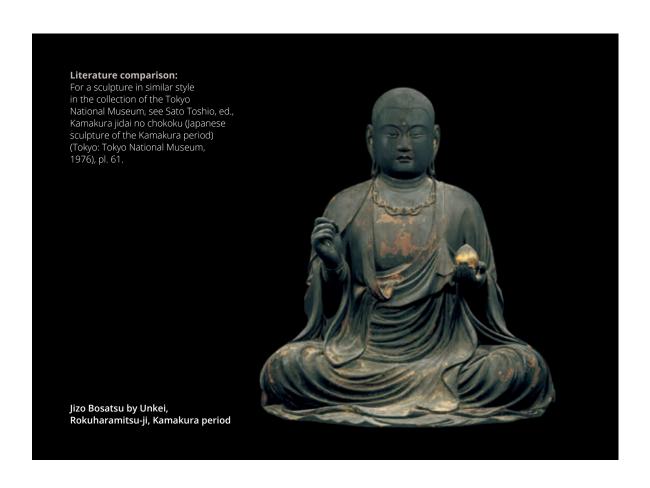
Provenance: From a Hungarian private collector. By repute acquired from the Cserno Collection, Amsterdam.

Estimate EUR 100,000

Starting price EUR 50,000







Auction results:

Compare with a closely related, but 14th century statue of Jizo Bosatsu at Christies London, in Japanese Art & Design Including

Arts of The Samurai, 9th November 2011, sold for GBP 229,250.00 (circa EUR 263,350.00). Also compare with a statue of Nyoirin Kannon, height 37 cm, at Christies New York, in The Sublime and the Beautiful: Asian Masterpieces of Devotion, 20th March 2014, sold for USD 341,000.00 (circa EUR 289,850.00).



A 14th century statue of Jizo Bosatsu at Christies London, sold for c. EUR 263,350.00



A polychrome and gilded wood figure of Nyoirin Kannon, Kamakura, dated 1304, total height 36.9 cm, sold for c. EUR 289,850.00



149 | A RARE AND LARGE LACQUER-GILT WOOD FIGURE OF SEISHI BOSATSU, MUROMACHI PERIOD

Japan, 15th-16th century, Muromachi period (1336-1573)

Seishi Bosatsu (Mahasthamaprapta), also known as the Bodhisattva of strength and wisdom, is standing in a pose of reverence, slightly kneeling and leaning forwards, the hands together in gassho-in. The facial features are finely crafted, radiating with compassion and wisdom, the eyes are down-cast and the third eye is carved on the forehead. The hair is tied into a top knot with a water jar inside, representing wisdom. She wears the original gilt brass crown elaborately carved with a bird. The figure is set on the original gilt-lacquered lotus base, specifically fitted for this figure. Note particularly the expressively carved garment folds and flowing garlands.

Seishi Bosatsu was usually depicted within an Amid triad with Amida Buddha in the center and Kannon to the left.

HEIGHT total 88 cm, HEIGHT figure only 62.5 cm

Condition: Overall very good and original condition considering the age of the figure. The gilt-lacquer coating is very well-preserved. There are some scattered losses to lacquer, very minor professional touch-ups, smaller chips, sections of the garland and the right foot have been re-attached. Small losses to the crown and the ornamental gilt brass necklace has been lost.

Provenance: French private collection, acquired in 2006 from Piasa, Paris, by repute.

AUCTION COMPARISON

A related figure belonging to the same triad was offered by Bonhams, Fine Japanese Art, 6 November 2014, London, lot 275 (estimate 15.000-20.000 GBP).



Estimate EUR 8,000

Starting price EUR 4,000









150 | A RARE MANDARA OF THE GODAI KOKUZO BOSATSU, MOMOYAMA TO EARLY EDO

Japan, Momoyama period (1573-1615) to early Edo period (1615-1868)

The mandara mounted onto a hanging scroll, the central image executed in tempera and framed with a fine and elaborate brocade silk mounting. Depicted is the Godai Kokuzo Bosatsu, or five great Bodhisattvas, a manifestation of the Godai Nyorai (five great Buddhas), which are frequently shown on Japanese mandara (mandala) in the ancient sect of Shingon Buddhism, founded in the Heian period (784-1185). The center, as always, shows Hokkai Kokuzo, who is surrounded by four further Bodhisattva, representing a direction and each seated on a lotus throne in mediation, mounted on an animal, wearing a crown, holding a scepter, and surrounded by a mandorla. The center shows the white-skinned Hokkai Kokuzo seated on a Buddhist lion (shishi) and holding a lotus flower surmounted by three tama (wish-fulfilling jewels). Above him and representing the West is the red-skinned Kongo Kokuzo holding a lotus flower and seated on a peacock. To the right and representing the North is the blue-skinned Gyoyu Kokuzo holding a double vajra and seated on a garuda. Below the central figure and representing the East is the yellow-skinned Renge Kokuzo holding a vajra and a tama and seated on an elephant. To the right and representing the west is the green-skinned Hoko Kokuzo holding a tama and seated on a horse. At the four corners are vases painted in fine gold and with varying colors.

There is a set of Godai Kokuzo Bosatsu at Kanchiin in the Toji Temple in Kyoto brought from Tang China in 847 where the figures are seated on a lion, elephant, horse, peacock and garuda respectively. Another set of five images at the Jingo-ji temple in Kyoto are seated on lotus pedestals and date from the mid-9th century. This latter set is a designated national treasure.

SIZE (total) 101.7 x 84.6 cm, SIZE (image only) 95.5 x 78.5 cm

Condition: The mounting with some tears to fabric but overall in good condition considering the age. The image with minor crackling, scattered losses, and touch-ups. Again, considering the age in good condition. All as visible in the images provided. Provenance: Parisian private collection.

Estimate EUR 8,000

Starting price EUR 4,000



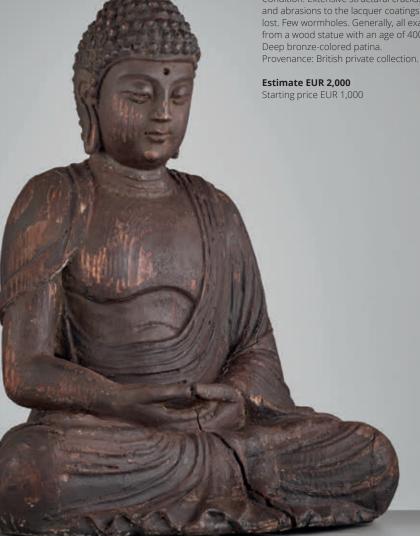


Japan, Momoyama (1573-1615) to early Edo period (1615-1868)

Seated in padmasana with the hands held in dhyanamudra, wearing a long flowing robe draped over the shoulders. The face showing a gentle, meditative expression with a subtle smile, downcast eyes, slender arched eyebrows and long earlobes, the hair with dense, thick curls. Several coatings of lacquer have been applied to the original hinoki wood figure.

HEIGHT 38.5 cm

Condition: Extensive structural cracks. Scattered losses and abrasions to the lacquer coatings. The third eye is lost. Few wormholes. Generally, all exactly as expected from a wood statue with an age of 400 years or more. Deep bronze-colored patina.



152 | A RARE GILT AND POLYCHROME LACQUERED FIGURE OF KANNON

Japan, Momoyama (1573-1615) to early Edo period (1615-1868)

The Goddess of Mercy standing on a lotus base, forming the semui-in (gesture of fearlessness) with her right hand and holding a lotus bud in her left, wearing an original brass crown and pectoral with the same flame-like designs and a neatly carved long flowing robe, the crown with the original pendant beads, which are rarely still found on figures of this type. The bodhisattva with a calm meditative expression and sensitive features, with downcast eyes, slender lips, crystal nikkei (ushnisha), and a light mustache.

HEIGHT total 60.8 cm

Condition: Wear to lacquer, some small losses to the brass ornaments, several cracks and associated old repairs to the shoulders and feet, the mandorla and larger base is missing.

Provenance: Hungarian private collection.

Estimate EUR 1,500

Starting price EUR 750

153 | A GOLD LACQUERED SHRINE WITH TWO SEATED BUDDHAS FLANKING A BUDDHIST STELE, LATE EDO

Japan, c. 1750-1850, Edo period (1615-1868)

The two Buddhas both seated in padmasana on double lotus bases with the hands showing the namaskara mudra. They are wearing long flowing robes opening at the chests and their hair in tight curls, their faces meditative with downcast eyes. Cloudy mandorlas rise behind each of them.

The Buddhas flank a Buddhist stele with remains of manual lacquer inscriptions in the front, mostly faded. The Buddhas and stele are supported by a rocky outpost with crashing fungus-shaped waves in the front, supported by a broad hexagonal throne.

HEIGHT 30.5 cm, WIDTH 26.5 cm

Condition: Minor flakes to the lacquer, wear, but overall excellent original condition.

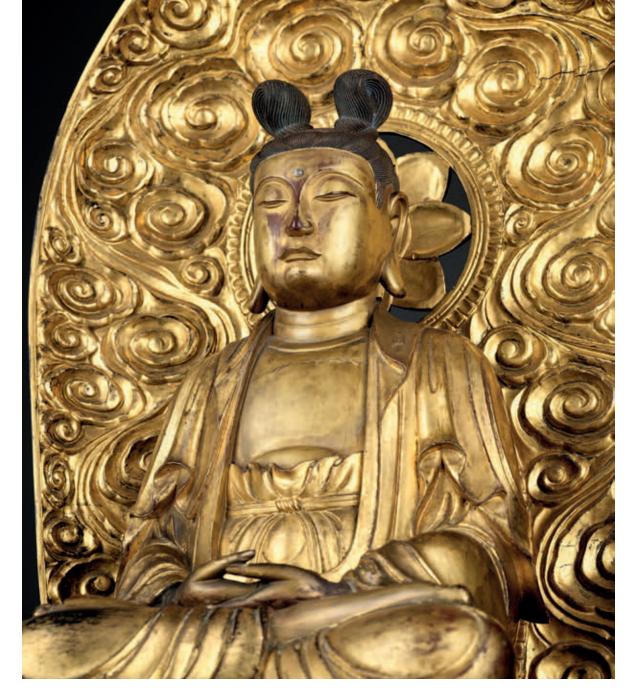
Provenance: American East Coast private collection.

Estimate EUR 1,200

Starting price EUR 600







154 | A VERY LARGE AND EXCEPTIONAL LACQUER-GILT WOOD STATUE OF MIROKU BOSATSU, EARLY EDO

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

Seated in kekka fuza (lotus position) on a separately carved double lotus base on top of an elaborately (and separately) carved hexagonal throne. The platform of the throne is decorated on the sides with floral and geometric patterns, below with dragons, pine trees, and flowers in openwork in front of panels showing waves in the front and three mon on either side, above floral designs in low relief on a light blue ground, further with scrolling vines in gilt on a black ground, with the lowest pedestal in red lacquer with a scalloped overhanging canopy.

The Future Buddha is wearing a long flowing robe opening at the chest and shows a meditative expression with downcast eyes, slender lips, and a rock crystal third eye, his hands forming the dhyana mudra. His double topknot is a very unusual feature, defining in this case as the only other Japanese statue with a similar hair arrangement is the Miroku Bosatsu at Chugu-ji temple in Nara – a national treasure of Japan. The hair is left ungilt and shows individual strands of hair, finely carved. The original and very well-preserved halo is of exceptional quality as well, carved with wave-like clouds surrounding a central pierced lotus flower.

HEIGHT 118 cm (total incl. mandorla), 51 cm (the figure), 13.5 cm (the lotus base), 32 cm (the throne)

Condition: Good condition with some wear to the gilt lacquer, natural age cracks, few small losses particularly to the throne, some staining.

Provenance: From the collection of Patrick Donald (1938-2018). During his time in Toronto as a set designer for the Canadian Broadcasting Company, he studied the martial art of kendo, ultimately becoming a black belt captivated by Japanese culture and its art. He became an avid collector of Japanese art, arms and armor. A file card written by the collector accompanies this lot.

Estimate EUR 15,000 Starting price EUR 7,500



Patrick Donald at Southside House, Wimbledon





155 | A LARGE AND COMPLETE GILT-LACQUERED WOOD STATUE OF KANNON BOSATSU

Japan, Edo period (1615-1868)

The Goddess of Mercy seated in padmasana on a double lotus base supported by a hexagonal throne, a cloudy kohai (nimbus) towering above her with a miniature Amida (the characteristic attribute of Kannon, which is usually found on her crown) at the top. The right hand is raised in the semui-in (abhaya mudra, gesture of reassurance) and the other hand holds a lotus bud. Her expression radiates with compassion and wisdom. A particularly impressive detail is the gilt-metal tiara with its hanging ornaments which are almost always lost and therefore very rare.

HEIGHT 81 cm (total), HEIGHT 34 cm (the figure)

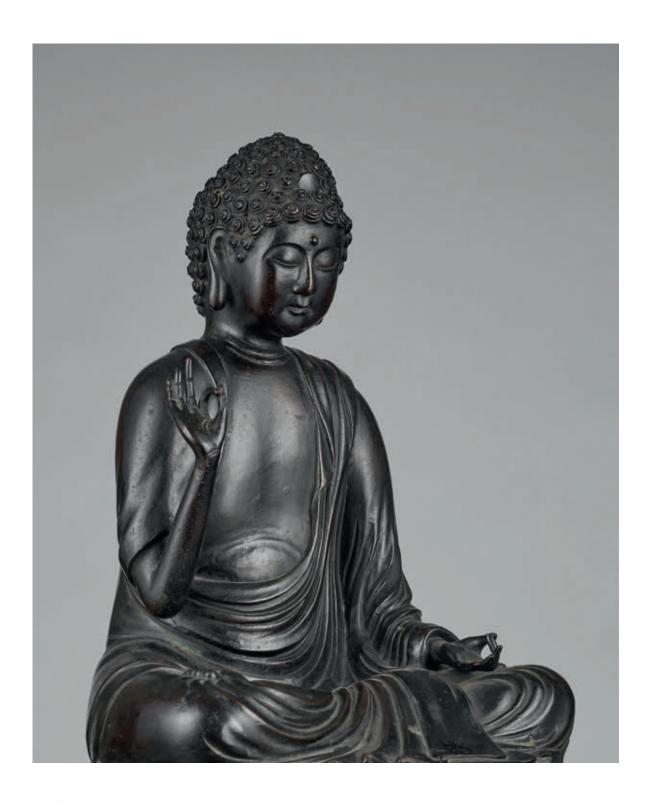
Condition: Wear, abrasions to the gilt, traces of weathering, losses, structural cracks, overall good condition commensurate with age.

Provenance: Czech private collection.

Estimate EUR 8,000

Starting price EUR 4,000





156 | A MASSIVELY CAST BRONZE OF BUDDHA, 17TH-18TH CENTURY

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

Seated in dhyanasana on a double lotus pedestal and raising his right hand in the seppo-in gesture (vitarka mudra, the gesture of teaching) and wearing a long flowing robe opening at the chest. His expression is meditative with the eyes cast downwards below the byakugyo (urna). The hair is arranged in thick, tight curls.

HEIGHT 48 cm WEIGHT 9.6 kg Condition: Superb condition with some wear and a deep intense dark patina, minor dents, dings, casting flaws, traces of erosion, losses. The hook on the back indicates that there used to be a mandorla placed behind this Buddha.

Provenance: From the private collection of Paul Sochor, Austria.

Estimate EUR 5,000

Starting price EUR 2,500





157 | A LACQUERED WOOD TRAVELING SHRINE, ZUSHI, WITH MYOKEN BOSATSU

Japan, Momoyama (1573-1615) to early Edo period (1615-1868)

The exterior of the shrine coated in black lacquer with finely incised, ornate copper-gilt fittings with katakiri bori foliate motifs. The reverse of the doors shows a rinza motif in gilt kirigane on gold leaf, which is repeated in carved wood on the arch.

The interior reveals an intricately carved figure of Myoken Bosatsu, a Buddhist Japanese manifestation of the Chinese god of literature Kui Xing, in unadorned wood, Chinese shoes and robes, with a long beard and long flowing hair, his left hand resting on his thigh. The Bosatsu is seated on a polychrome rocky outcrop surrounded by crashing red waves reminiscent of cinnabar lacquer. An ornately carved gilt wood pedestal supports the whole. A snake coils around a beautifully carved minogame at the sage's feet.

According to the original collector's file card accompanying this lot, the "figure appears to represent Myoken Bosatsu, a Buddhist Japanese manifestation of the Chinese god of literature Kwei Sing [Kui Xing, actually an associate of Wen Chang, the god of culture and literature]".

HEIGHT 25 cm (the shrine), HEIGHT 35.5 cm (incl. base)

Condition: Extensive wear to lacquer, minimal touchups to casing, some losses. The wooden base may possibly be a later addition, but at least 100 years old.

Provenance: From the collection of Patrick Donald (1938-2018). During his time in Toronto as a set designer for the Canadian Broadcasting Company, he studied the martial art of kendo, ultimately becoming a black belt captivated by Japanese culture and its art. He became an avid collector of Japanese art, arms and armor. A file card written by the collector accompanies this lot.

Estimate EUR 1,500 Starting price EUR 750



Patrick Donald at Southside House, Wimbledon



158 | A RARE MINIATURE TRAVELING SHRINE, ZUSHI, WITH A FIGURE OF JIZO BOSATSU

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

The exterior of the small shrine entirely coated in black lacquer with two hinged doors. The doors are painted on the interior with two scenes on a gilt-lacquered ground of Fudo Myo-o chasing children and adults, who are depicted running away in a frightened manner. The gravestones in one scene as well as the dark mist around the human figures – and of course the presence of Fudo Myo-o – indicate they have died and are on their way to the underworld

The center of the opened shrine shows a figure of Jizo Bosatsu, the patron deity of deceased children, seated in lalitasana on a lotus base on a hexagonal plinth, holding his staff in one hand, a tear-shaped jewel in the other, and wearing a finely gilt-decorated, loose-fitting robe.

HEIGHT 8.8 cm

Condition: Superb condition with minor traces of wear. Good patina.

Provenance: Property from an old South German private collection, acquired prior to 1990

Estimate EUR 1,500
Starting price EUR 750



159 | A LACQUERED WOOD DOUBLE-SIDED TRAVELING SHRINE, ZUSHI, WITH A FIGURE OF MARISHITEN

Japan, Edo period (1615-1868)

The exterior coated in black lacquer with finely incised gilt fittings. This shrine is quite special as it is double-sided, with two doors each on either side. The interior holds a cast bronze figure of Marishiten, with eight arms holding incised and carved, fire-gilt weapons and attributes such as the sword and trident. The figure is contained within the shrine, only visible through the glass windows in the gold-lacquered wood plates behind the doors.

HEIGHT 18 cm

Condition: Some wear and losses to the lacquer and casing, some age cracks, some abrasions and losses to the gilt. **Provenance:** From the collection of Patrick Donald (1938-2018). During his time in Toronto as a set designer for the Canadian Broadcasting Company, he studied the martial art of kendo, ultimately becoming a black belt captivated by Japanese culture and its art. He became an avid collector of Japanese art, arms, and armor.

Estimate EUR 1,500

Starting price EUR 750



Patrick Donald at Southside House, Wimbledon





160 | A LACQUERED WOOD TRAVELING SHRINE, ZUSHI, WITH FOLDING DOORS AND GILT APPLICATIONS

Japan, Momoyama (1573-1615) to early Edo period (1615-1868)

The exterior of the shrine coated in black lacquer with finely incised, decorative or functional gilt applications, including hinges and handles for the folding doors, a latch for the door handles in the form of a lotus blossom, and four dharma chakras in the front.

The interior, painted in gilt lacquer as well as other colors, shows Kannon Bosatsu with eight arms and various attributes on a high lotus base, a mirror on the wall behind the bodhisattva, beneath two finely carved tennin within fungus-shaped clouds, Kannon flanked by two acolytes with dragons on their back standing in the storming sea with gushing waves, a seated monk praying at the edge of the water. The original lacquer painting is done in an extremely fine manner, with miniscule details neatly picked out.

HEIGHT 19 cm

Condition: Superb condition with miniscule verdigris, some traces of wear, microscopic losses and chipping to the original lacquer. Provenance: German private collection.

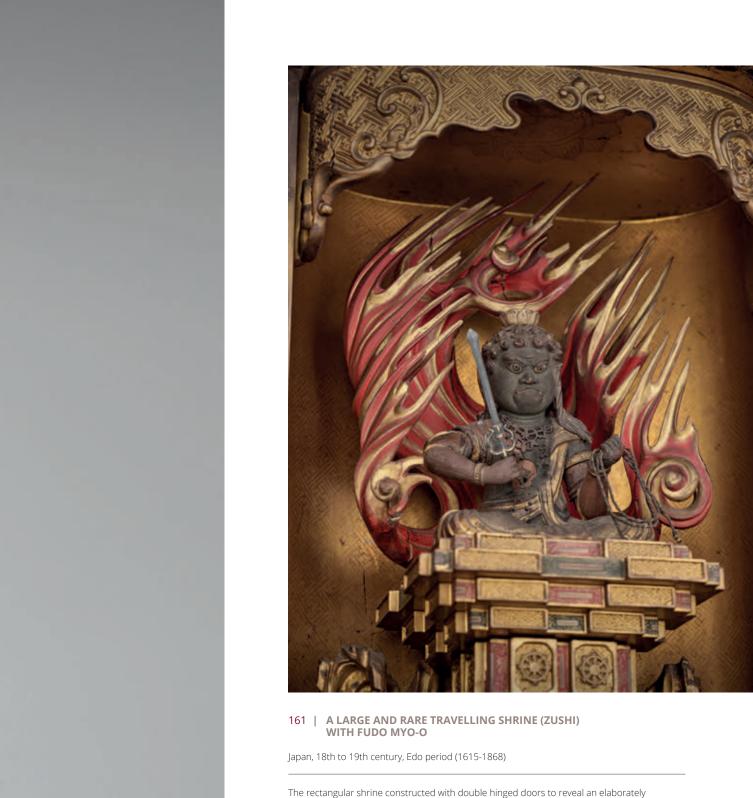
Estimate EUR 3,000

Starting price EUR 1,500









The rectangular shrine constructed with double hinged doors to reveal an elaborately constructed multi-stepped throne, in polychrome pigments and rich gold lacquer, on which a polychrome wood figure of the Buddhist deity Fudo Myo-o ("The Immovable", corresponding to Acala in Sanskrit) sits. Fudo Myo-o is represented characteristically with the Garuda flame behind him and holding a sword and lariat in his hands, his face showing a fierce expression with finely crafted features. The exterior covered in black lacquer with fittings of gilt brass and the top with a loop.

HEIGHT total 45 cm

Condition: Good, worn condition. The exterior with some wear to lacquer and losses to some of the brass fittings. The interior with minor overall wear and scattered losses. The right hand of Fudo Myo-o and sections of the flame are re-attached (completely original!). Provenance: US private collection.

Estimate EUR 3,000

Starting price EUR 1,500

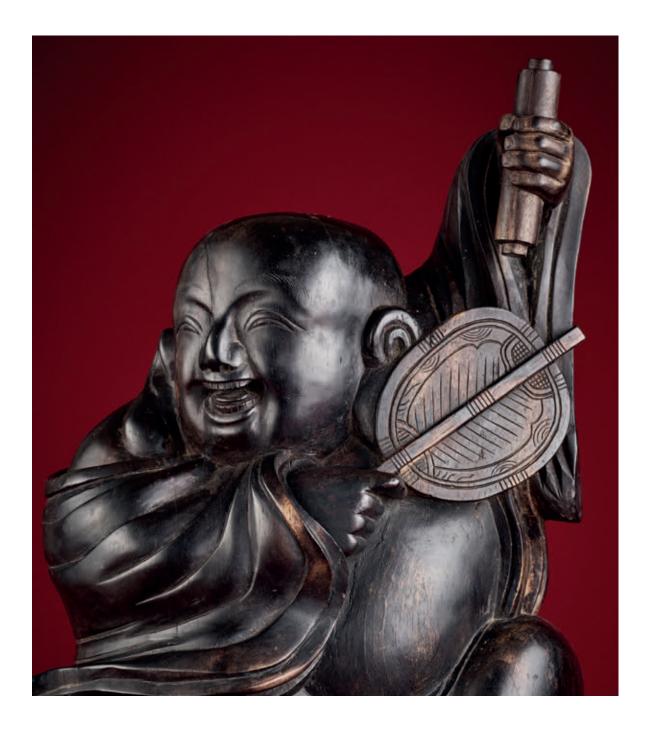
Okimono & Ivory Carvings



Lots 162 to 243







162 | MITANI GOHO: A MASSIVE KUROGAKI WOOD OKIMONO OF HOTEI

By Mitani Goho, signed Koryo no ju Goho Japan, Aki Province, late 18th to early 19th century, late Edo period (1615-1868)

Published: Rokusho, Kobijutsu (1996) Rokusho, Vol. 20, Maria Shobo, p. 87, no. 129.

Earle, Joe (2000) The Robert S. Huthart, p. 177, no. 152.

Carved in two parts, the chubby, smiling god holds a rolled hand scroll aloft with one hand and a large fan with the other, while seated on his large sack of treasure, the neck of which is tied at the front. Signed on the top of the sack Koryo no ju GOHO (Goho, resident in Koryo).

HEIGHT 39 cm (incl. sack), HEIGHT 30 cm (the figure only)

Condition: Extensive wear, natural age cracks (some with old fillings), minor losses, overall fine original condition. **Provenance:** The Robert S. Huthart Collection.

Mitani Goho (late 18th-early 19th century) was a Japanese netsuke carver from Aki Province. According to collector Anne Hull Grundy, "The wooden works of Goho are outstanding, even beside the carvings of other masters of the Iwami School. In fact, they have never been surpassed by any other carvers."

Auction comparison:

For a netsuke by this celebrated artist see Bonhams, The Robert S. Huthart Collection of Iwami Netsuke Part I, 15 May 2019, London, lot 70 (sold for 52,562 GBP).

Estimate EUR 4,000

Starting price EUR 2,000



163 | INOUE JOSHU: AN EXTREMELY LARGE AND SUPERB BOXWOOD OKIMONO OF HOTEI

By Inoue Joshu (active c. 1870-1926), signed Inoue Joshu to, Nagaoka city, Niigata prefecture Japan, Meiji period (1868-1912)

An unusually large and superbly carved okimono of The Laughing Buddha depicted in a characteristic manner, leaning on his giant sack with a happy and satisfied expression on his face. He is surrounded by an animated group of four karako, one with a scroll on his back and another holding a ball in one hand. Hotei has large, thick earlobes and is resting his chin in his opened hand. His face is quite amusing, formed by many folds, and his feet are carved precisely. Signed and inscribed on the underside 新潟県長岡市、井上城洲刀 [Engraved by INOUE JOSHU, Nagaoka City, Niigata Prefecture].

WIDTH 46 cm, HEIGHT 27.5 cm

Condition: Superb condition with natural age-related hairline cracks and few minor losses. Beautiful, naturally grown patina. Provenance: From a British collection.

Estimate EUR 8,000 Starting price EUR 4,000





164 | KOGETSU: A PAIR OF FINE WOOD OKIMONO OF NIO

By Kogetsu, signed Kogetsu Japan, 19th century



The temple guardians deftly carved with wrathful expressions, emaciated rib cages, and muscular arms, wearing flowing skirts with heavenly bands, the arms and torsos left bare. Note the many fine details, such as the neatly incised hair and brows as well as the skillfully carved faces. Signed KOGETSU to the underside of one of the Nio's band.

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

HEIGHT 26 cm and 26.3 cm

Condition: Few small natural age cracks here and there, otherwise in very good condition with few minor traces of wear. Provenance: British collection.

Estimate EUR 2,500 Starting price EUR 1,250



165 | MASAKANE: A FINE WOOD OKIMONO OF MINAMOTO NO TAMETOMO

By Masakane, signed Masakane Japan, 19th century

The mighty champion archer dressed in elaborately decorated armor and seated on a rocky outcrop, defiantly displaying his legendary strength, one hand clutching a fan and the other his bow whilst his adversary attempts in vain to bend it. The finely stained wood of a good reddish color. Signed Masakane to the underside of the oni.

Minamoto no Tametomo (1139-1170) was a samurai who fought in the Högen Rebellion of 1156. Tametomo is known in the epic chronicles as a powerful archer and it is said that he once sunk an entire Taira ship with a single arrow by puncturing its hull below the waterline. He fought to defend Shirakawa-den, alongside his father, against the forces of Taira no Kiyomori and Minamoto no Yoshitomo, his brother. The palace was set aflame and Tametomo was forced to flee, later committing seppuku after his banishment. He is quite possibly the first warrior to commit seppuku in the chronicles.

HEIGHT 25 cm, LENGTH 26 cm

Condition: Very good condition with minor traces of wear, one small crack to the bowstring.

Provenance: British collection.

Estimate EUR 5,000 Starting price EUR 2,500





A HEAVY BRONZE AND IVORY OKIMONO OF A SAMURAI

Signed Kichi (Yoshi) Japan, Meiji period (1868-1912)

The samurai (or possibly daimyo) depicted resting in traditional garb with a mon and a Japanese character on the back and further mon at the chest, his (separately carved and removable) sword as well as the hands and head are finely carved of ivory. The face with a stern expression, wearing a mustache and his hair in the

traditional chonmage. Signed on the underside KICHI (Yoshi).

The samurai depicted is probably Okubo Tadataka (1560-1639) who faithfully served and fought for Tokugawa leyasu.

HEIGHT 25 cm WEIGHT 4.6 kg

Condition: Superb condition with only minimal wear and no losses whatsoever.

Provenance: Czech private collection.

Estimate EUR 3,000 Starting price EUR 1,500







167 | RYOKO: A LARGE WOOD AND IVORY OKIMONO OF CHOKARO SENNIN AND HIS HORSE

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

The immortal showing a fine expression with finely incised hair and beard, amusingly a few of his teeth are missing, wearing a long flowing robe carved from wood with an ivory reishi fungus attached to his obi, his face, hands, and feet also carved from ivory, standing on a gnarled wood base, carrying a cane in one hand and holding up a wood gourd, from which a small movable ivory horse issues, in the other. Signed RYOKO to the underside of the sennin's robe.

HEIGHT 38.6 cm

Condition: Very good condition with traces of wear and few natural age cracks here and there.

Provenance: British collection.

Estimate EUR 3,000

Starting price EUR 1,500



168 | AKISHIGE: A SUPERB SHIBAYAMA-INLAID IVORY AND WOOD OKIMONO OF DAIKOKU AND ONI

By Akishige, signed Akishige Japan, Tokyo, second half of 20th century

The lucky god Daikoku wearing a boxwood robe and hat with a green-stained ivory sash around the waist, standing on his treasure sacked carved from ebony and inlaid in the Shibayama style with silver, ivory (sometimes stained green), coral, and buffalo horn with various precious treasures such as a tama (magic pearl), ingot, and scrolls. An oni is peeking out from inside the sack and holding a scroll but Daikoku has already seen the thief and prepares to strike him with his wish-granting mallet (Uchide no kozuchi). Signed AKISHIGE within a red-lacquered reserve to the underside.

HEIGHT 10 cm

Condition: Excellent condition with absolutely no losses to the many inlays and only few minor traces of wear.

Provenance: British collection.

AUCTION COMPARISON

Compare with a related netsuke by the same artist (and bearing the same signature) sold by Bonhams, Fine Japanese Art, 6 November 2007, London, lot 161 (sold for 2,400 GBP).



Estimate EUR 3,000 Starting price EUR 1,500





169 | YOSHIMITSU: A RARE LACQUERED WOOD AND IVORY OKIMONO OF A YOUNG MINAMOTO YO YOSHITSUNE AND FUJIWARA NO HIDEHIRA

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

The young Yoshitsune standing on a craggy tree stump and holding a buffalo horn tsuba in one hand, with a tanto between his torso and other arm, while his protector Hidehira is holding up a small table with an inlaid buffalo horn object on top, a katana in his right hand and a sagemono with double-gourd flask tied to his obi, their long robes lacquered in black and gold with foliate and geometric designs, Hidehira's showing mother-of-pearl inlays as well. The base and robes are carved from wood while the feet, hands, heads, swords, and table are carved from ivory. Signed YOSHIMITSU within a red-lacquered rectangular reserve to the base.

HEIGHT 18.8 cm

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

Estimate EUR 2,000 Starting price EUR 1,000





170 | NAKAYAMA: A SHIBAYAMA INLAID IVORY AND WOOD OKIMONO OF A MAN DRAWING WATER FROM A WELL

By Shibayama Nakayama, signed Nakayama Japan, Meiji period (1868-1912)

The man wearing an elaborately decorated robe inlaid in the Shibayama style with coral and mother-of-pearl, holding a bucket full of water in his hand, which he evidently has just drawn from the well behind him, looking upwards with a satisfied smile on his face, a small puppy and a cockerel beside him. The well with a bucket attached under the roof, with a cat seated on the roof. The flat rectangular wood base rising from four ivory feet, the man, dog, cat, some fittings to the well as well as the water inside carved from ivory and the well, roof, and chicken carved from wood. Note the skillful use of different materials as well as the liveliness of the composition. Signed NAKAYAMA within a mother-of-pearl plaque on the underside.

HEIGHT 13 cm

Condition: One part of the roof has been reattached, otherwise in excellent condition with only minor traces of wear.

Provenance: British collection, old collector number to base.

Estimate EUR 1,500

Starting price EUR 750





171 | A LARGE WOOD AND IVORY OKIMONO OF A YOUNG PEASANT WOMAN

Japan, Meiji period (1868-1912)

The woman standing on an original wood base in the form of a craggy outcrop, holding a sickle in one hand and combing her hair with the other, wearing a long and finely incised robe carved from wood and a cowl and waraji carved from ivory, her head, hands, and feet of ivory as well. A low table and a hoe are inset in the base next to her.

HEIGHT 34.7 cm

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

Estimate EUR 2,500 Starting price EUR 1,250





172 | A LARGE IVORY OKIMONO OF A WOMAN CARRYING A CHILD AND PARASOL

Japan, Meiji period (1868-1912)

The okimono depicts a young lady carrying her child in one arm around her back, wearing a traditional kimono with finely incised details including various garment patterns. In the other hand she is holding a separately carved and removable parasol. The young boy has just dropped his rattle, laying on the circular base at the woman's feet, but seems not to mind or have noticed, showing a gleeful expression.

HEIGHT 28.5 cm

Condition: Good condition with age cracks and some losses. Good patina. Provenance: British collection.

Estimate EUR 2,500 Starting price EUR 1,250





173 | SHINMEI/MASAAKI: A LARGE IVORY OKIMONO OF A BIJIN WITH BOY AND GIRL

By Kimura Yonekichi, signed Shinmei (Masaaki) to Japan, Meiji period (1868-1912)

The beautiful lady (bijin) standing on the flat oval base holding a young boy in her arms with a young girl standing beside her, their robes neatly incised with various foliate, floral, and geometric designs, the boy holding a stick with a string connected to a toy butterfly held in his sister's hand, a drum-shaped basket to their feet and a hat lying on the ground behind them.

Kimura Yonekichi (artist name Shinmei/Masaaki) was a member of the ivory group of the Tokyo Chokokai (Tokyo Carvers' Association) between Meiji 39 and 43 (1906-1910). He is listed in the book History of Japanese Ivory carving, The Shoto Museum, 1996.

HEIGHT 26.3 cm

Condition: Good condition with some minor natural age cracks, repairs to two butterfly wings and the boy's stick, a chip to the bijin's hairband.

Provenance: British collection.

Estimate EUR 2,500 Starting price EUR 1,250

174 | A MOTHER OF PEARL-INLAID IVORY OKIMONO OF A BIJIN WITH TWO CHILDREN

Japan, Meiji period (1868-1912)

The young beautiful lady holding a little boy in the air, his arms flung upwards in joy, with a second child seated beside them, their robes neatly incised with floral and geometric designs and inlaid in mother-of-pearl, a scroll and a candleholder with a small ball on top in front of them, all on a finely carved three-part oval base incised with floral and foliate patterns as well as mythical beasts.

HEIGHT 23.4 cm

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

Estimate EUR 1,500 Starting price EUR 750



175 | EISHIN: AN IVORY OKIMONO OF AN OLD WOMAN AND **CHILDREN COLLECTING SHELLS**

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

A charming scene of everyday life with many fine details, depicting an old woman with three children, two young boys and a girl, collecting shells, all with neatly incised patterned robes and expressive faces. They have two full baskets already, and several inlaid shells can be found on the ground, but something else has caught their attention: a fish flailing on the ground, fighting for its life. The curious children seem quite fascinated by the fish, and the old woman must restrain one of the boys who is trying to run towards it. All on a naturalistic base, signed EISHIN within a rectangular red-lacquered reserve on the underside.

HEIGHT 14.5 cm

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

Provenance: British collection.

AUCTION COMPARISON Compare with a related okimono

by the same artist, sold by Bonhams, Fine Japanese Art, 16 May 2013, London, lot 327 (sold for 3,750 GBP).



Estimate EUR 1,500 Starting price EUR 750





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

The Goddess of Mercy carved with a calm expression, wearing an elaborately decorated long flowing robe with a cowl, holding a bottle vase in one hand an a gnarled leafy branch in the other, the young attendant girl at her side wearing a neatly incised patterned robe with a garland around her shoulders, holding up a scroll, their hair and other details finely inked. Signed MASANOBU to the underside.

HEIGHT 12.7 cm

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

Provenance: British collection

Estimate EUR 800

Starting price EUR 400







177 | TOSHITSUNE: AN IVORY OKIMONO OF A SAMBASO DANCER

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

The sambaso dancer stands on an oval base with three raised feet, decorated on the underside with two leaves and signed within an inlaid tsuishu lacquer cartouche TOSHITSUNE. He wears his characteristic hat carved from wood inlaid in mother-of-pearl. His robe is decorated with fine pine twig patterns and he holds a bell tree with cords attached in one hand. Below his raised foot is a mask box which is tied shut. The nerve channels visible on the underside are worked into the composition, surrounded by further finely incised pine twigs.

His head and tongue are intentionally movable, further enhancing the already dynamic composition.

HEIGHT 9.5 cm

Condition: Excellent condition with minimal wear

Provenance: Belgian private collection.

Estimate EUR 1,000 Starting price EUR 500

178 | A SMALL IVORY MASK NETSUKE OF HANNYA

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

The demon-woman finely carved with a ferocious expression, the wide-open mouth showing fang-like teeth, the eyes with upturned brow ridges, and prominent horns facing forward.

HEIGHT 3.4 cm

Condition: Excellent condition with minor surface wear and a beautiful honey-gold patina.

Provenance: British collection.

Estimate EUR 600

Starting price EUR 300



179 | TOMOCHIKA: AN UNUSUAL INLAID IVORY AND WOOD OKIMONO OF JUROJIN WITH PRECIOUS TREASURES

By a member of the Tomochika school, signed Tomochika Japan, Tokyo, late 19th century

The lucky god wearing a long flowing robe and cowl with good incision work and holding a fan in one hand and a gnarly staff in the other, standing next to a low table inlaid in shakudo, copper, and gilt with various precious treasures such as an ingot, a scroll, and a tama (magic pearl), all on a finely decorated wood base with ivory inlays and ivory peg feet. Note the characteristic style of the depiction, foliate design of the robe, high quality of staining, and unusual combination of materials.

HEIGHT 8.6 cm

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

Provenance: British collection.

Estimate EUR 1,200 Starting price EUR 600





180 | ISSHIN: AN IVORY OKIMONO OF FUKUROKUJU AND DEER

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

The god of wisdom and longevity wearing a long flowing robe and a large cowl incised with key fret patterns as well as floral designs, holding a scroll painting in one hand, the scroll masterfully inlaid with red horn, and a fan in the other. His characteristic beard is quite long, and his earlobes are large and of sphere shape. Next to him is a deer with long antlers and finely incised, spotted fur, looking upwards with a gentle smile. Incised two-character signature ISSHIN within a red square cartouche to the base.

HEIGHT 16 cm

Condition: Excellent condition with minimal age cracks and no chips or losses of any kind. Fine yellow patina.

Provenance: French collection.

Estimate EUR 800 Starting price EUR 400





181 | AN IVORY OKIMONO OF ASHINAGA AND TENAGA FISHING

Japan, Meiji period (1868-1912)

Ashinaga and Tenaga are a pair of yokai from the Kyushu islands, Ashinaga with extremely long legs and Tenaga with extremely long arms, working together as fishermen. This okimono depicts Ashinaga standing on the wood base in the form of a rocky outpost and carrying Tenaga on his back, who is using his long arms to grab a fish and a tako (octopus) with its tentacles around Tenaga's legs. Ashinaga's expression is full of horror, perhaps he has noticed the two octopi escaping from their basket, which would make their current struggle only harder. Tenaga is carrying a cord around his back with three fish, one of them a dragonfish, attached to it. The two yokai, the large fish to the bottom, and the dragonfish with eyes inlaid in dark horn.

HEIGHT 21.6 cm

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

Estimate EUR 1,500 Starting price EUR 750

182 | MUNEYUKI: AN AMUSING IVORY OKIMONO OF GAMA SENNIN AND TOADS

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

The immortal deftly carved and finely stained, standing on a flat oval base incised with leaf decorations, wearing his characteristic leaf skirt over a long flowing robe opening at the chest and neatly incised with foliate patterns, one of his feet is raised as he is about to step on a toad, an empty scroll between the toad and his other foot. In one of his hands he is holding two small toads that are wrestling, while in his other hand he is holding the front leg of a giant toad on top his head, a smaller toad with a lotus leaf inset on top of the larger toad. Signed MUNEYUKI to the base.

Gama Sennin was one of the three Daoist Immortals, who were also known as shape shifters, travelling through time and the elements, obeying the Dao universal laws, not human laws. Gama sennin was known to be a master of inner alchemy and is sometimes included with the Eight Immortals of Dao. His toad was considered a spirit animal, which many immortals had as companions, representing longevity and wealth.

HEIGHT 21.3 cm

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

Estimate EUR 2,000 Starting price EUR 1,000





183 | MASAYOSHI: AN IVORY OKIMONO OF A MONK CATCHING A LOBSTER

By Masayoshi, signed Seppo-do Masayoshi Japan, second half of 19th century

The emaciated monk standing on his toes with one foot, wearing a long flowing half-shouldered robe with finely incised patterns, and holding a fishing net in one hand and holding up a lobster in the other. His agonized expression, with a wide-open mouth indicating a scream, suggests he was just pinched by the poor animal fighting for its life. Signed seppo-do MASAYOSHI to (carved) on the inside of the robe by the monk's legs.

HEIGHT 13 cm

Condition: Excellent condition with only minor traces of wear. Fine honey patina.

Provenance: British collection.

Estimate EUR 1,500

Starting price EUR 750

184 | MEISHUNSAI: AN IVORY OKIMONO OF A YAMABUSHI AND BOYS

By Meishunsai, signed Meishunsai with kakihan Japan, Meiji period (1868-1912)

The yamabushi, possibly the popular Benkei, is carrying an oi-bako on his back, wearing the characteristic hat as well as a robe and armor, and has a stern look on his face, clearly caused by the pesky children running and playing around him. One of his hands is raised high as if he is about to strike one of the gleefully smiling boys, with one looking straight up to him with a taunting gesture (known as bekanko) of pulling down one of his eyelids. The figures come to life in this dynamic okimono group with fine incision work, great attention to detail, and beautiful, well-preserved staining. Signed MEISHUNSAI to one of the yamabushi's soles, with a kakihan on the other.

HEIGHT 6.5 cm

Condition: Good condition with minor wear, the cane in the yamabushi's hand has been replaced with a metal cane and one child's hand and the sword's hilt have been professionally restored. **Provenance:** British private collection, purchased at Bonhams, Fine Japanese Art, 12 May 2011, London, lot 220 (part lot, **sold for 3,360 GBP**). Old collector number to the underside of one boy's garment.

Estimate EUR 1,000 Starting price EUR 500





185 | MEIGYOKU: AN IVORY OKIMONO OF A SARUMAWASHI AND BIJIN

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

The sarumawashi holding his taming stick in one hand and a bag draped around his shoulders in the other, a monkey having climbed on top of the bag. They are surrounded by two beautiful young ladies (bijin), one holding a fan and the other a ball, as well as a young boy making the akanbe gesture and a small puppy. Note the fine incision work to the garment patterns, furs, and hair. Signed MEIGYOKU within an oval reserve on the underside of one of the sarumawashi's waraji (sandal).

HEIGHT 13 cm

Condition: Excellent condition with only few minor traces of wear. Provenance: British collection. Old collector number to the underside.

Estimate EUR 2,000 Starting price EUR 1,000

186 | REN: AN IMPRESSIVE ASAKUSA SCHOOL OKIMONO GROUP OF FIGHTING SHISHI

School of Ishikawa Rensai, signed Ren Japan, Tokyo, end of 19th century, Meiji period (1868-1912)

A masterful okimono from the school of Ishikawa Rensai, finely carved and stained with five lion dogs on a naturalistically carved base, four of them clambering on top of each other in groups of two with the largest shishi behind them looking on, the flaming manes and tails as well as fur patterns neatly incised. The flat underside with a plugged signature REN.



HEIGHT 4.5 cm

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

Provenance: British collection.

Literature comparison: For a discussion of Rensai and the Asakusa school, see Kokusai the Genius: and Stag-antler Carving in Japan, Sydney L. Moss, Ltd., 2016.

Estimate EUR 1,500 Starting price EUR 750



187 | TOSHIMITSU: A MASTERFUL IVORY OKIMONO OF THE BUNBUKU-CHAGAMA

By Shimamura Toshimitsu, signed Toshimitsu to Japan, Tokyo, Meiji period (1868-1912)

Intricately carved and depicting a scene from the folktale Bunbuku-Chagama (literally "Bunbuku tea-kettle") about a tanuki being mistreated as a tea-kettle at a temple, before being sold off and bringing great wealth to its new owner using its shapeshifting powers. This okimono shows the tanuki first revealing itself at the temple, the kettle sprouting a head, tail, and legs, with the back still in the form of the vessel with a round mouth and ring handles, while a temple servant wearing an inlaid ebony hat and carrying a mop on his back attempts to subdue him. Both the temple servant and the tanuki are very expressive, the servant's meticulously carved and well-stained features betraying his nefarious intent. Note also the detail to the temple servant's fingers. Signed TOSHIMITSU to (carved) to the tanuki's belly.

HEIGHT 6.8 cm

Condition: Two toes on the servant's left foot and one toe on the right foot are chipped, also a loss to the mop handle below the belt; otherwise in very good condition.

Provenance: British collection.

Estimate EUR 2,000 Starting price EUR 1,000







188 | SUKEYUKI: A MASTERFUL WOOD OKIMONO OF A SNAKE AND SKULL

By Sukeyuki, signed Sukeyuki zo Japan, Hida province, Takayama, 19th century

A morbidly fascinating composition of a large snake coiling around a skull. The snake with precisely carved scales and a naturalistically carved body varying in thickness is coiling around the anatomically precise skull. The skull has been evidently lying around for some time as a few teeth are missing and the back of the cranium is opened, the snake slithers through this hole, penetrating the eye socket and resting its head on top, the eyes double-inlaid in mother-of-pearl and dark horn, and the tongue extended. The surface of the skull is masterfully stippled to resemble the heterogenous structure of the cranium. Signed within a rectangular reserve SUKEYUKI zo [made by Sukeyuki].

HEIGHT 12 cm, LENGTH 12.5 cm

Condition: Two old restorations to the snake's body. Otherwise excellent condition.

Provenance: British collection.

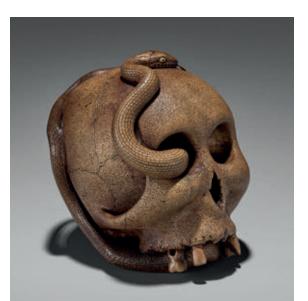
AUCTION COMPARISON

Compare to a similar okimono by Sukeyuki, sold by Christie's, Art of Japan, 8 December 2016, London, lot 20 (sold for 11,875 GBP). Compare the manner of the snake to a netsuke by Sukeyuki's master Matsuda Sukenaga, sold by Bonhams, Fine Japanese Art, 9 November 2017, London, lot 5 (sold for 13,750 GBP).





Estimate EUR 10,000 Starting price EUR 5,000





189 | SHUNMEI: AN IVORY OKIMONO OF A RAKAN, ONI AND TIGER

Signed Shunmei (Haruaki) Japan, Meiji period (1868-1912)

The rakan standing, wearing a finely incised robe draped over one shoulder and holding a nyoi scepter in one hand, which he is threatening the seated oni with, who is showing a fearful smile. A tiger is next to the rakan, looking at a sharito (stupa) with curious eyes. A small Buddha figure is inside the relic stupa. Signed SHUNMEI within a rectangular reserve to the base.

HEIGHT 10.3 cm

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

Estimate EUR 2,500 Starting price EUR 1,250





190 | TOSHIMASA: AN IVORY OKIMONO OF RAKAN HANDAKA SONJA

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

The immortal is seated on a naturalistically carved tree stump with his legs crossed and feet pointing in opposite directions holding a trident with numerous movable rings attached in one hand and an alms bowl, from which he can conjure a dragon, in the other. The rakan has a bald shimmering head and shows a sensitively delighted expression. He is wearing earrings, a necklace with hanging ornaments as well as a long flowing robe draped over one shoulder. Two-character signature TOSHIMASA on the flat circular base.

HEIGHT 13.5 cm

Condition: Natural age cracks, otherwise in completely original condition with no damage whatsoever. Good patina.

Provenance: Belgian private collection.

Estimate EUR 1,500

Starting price EUR 750

191 | GYOKKO: AN IVORY OKIMONO OF A FUDO MYO-O TRIAD

Signed Gyokko and Gyokushi Japan, Meiji period (1868-1912)

The deity carved seated on a rocky outpost rising from a two-stepped circular throne, flanked by Kongara and Seitaka, on a stepped octagonal pedestal. Fudo Myo-o ("The Immovable", corresponding to Acala in Sanskrit) is represented characteristically with the Garuda flame behind him and holding a sword and lariat in his hands, his face showing a fierce expression with finely stained eyes and brows. Several worshippers surround him on the oval base, as well as an amusingly looking man wearing glasses and the lucky god Fukurokuju. Signed GYOKKO and GYOKUSHI (on a tanzaku paper slip hanging from a tree) to the base.

HEIGHT 12.5 cm

Condition: Excellent condition with few minor traces of wear. Fine honey-yellow patina. A natural crack or plug to the base has been incorporated into a finely incised depiction of a plum tree.

Provenance: British collection.

Estimate EUR 800 Starting price EUR 400





192 | ICHIRYUSAI: AN IVORY OKIMONO OF A NIO GUARDIAN AND SCULPTOR

By Ichiryusai, Signed Ichiryusai with seal So (Shu)

Japan, Tokyo, second half of 19th century

The guardian statue is holding a kongo (vajra) in one hand and wearing a neatly incised skirt under his protruding belly and a finely carved and incised garland draped around his shoulders. His expression is fierce, with piercing eyes and a wide-open mouth. The sculptor is wearing a hat in the form of a waraji (sandal), which are commonly found in netsuke and okimono of Nio guardians, as pilgrims would often bring them to the statues in the hopes of gaining some of their supernatural strength for the long walk back. Dwarfed in size by the large Nio guardian, he is clutching his hammer and chisel while falling over with an expression of shock and surprise as the guardian has come to life! Signed in an irregular reserve ICHIRYUSAI with seal So (Shu).

HEIGHT 11.8 cm

Condition: Old repair to one side of the kongo, another to one of the guardian's feet and a loss to the broom or feather duster on the Nio's foot. Fine, dark patina.

Provenance: British collection.

Estimate EUR 1,200 Starting price EUR 600



193 | BANSUI: A FINE TOKYO SCHOOL IVORY OKIMONO OF ENMA-O DRINKING SAKE WITH TWO ONI

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

The king of hell seated cross-legged and visibly enjoying the plum wine (umeshu) in the barrel in front of him. An oni has climbed on his back and is offering him a pipe, while a second oni sits by Enmao's side pointing towards the other oni. The barrel is inscribed ODEWARA MEISAN (special produce of Odawara) within a greenstained ivory cartouche and Enma-o's hat is inscribed O (king). The barrel and cover are carved from wood while the plum wine inside the barrel is ivory. Signed BANSUI within a red-lacquered reserve on the underside.

HEIGHT 8.3 cm

Condition: Excellent condition with only few minor traces of wear. Fine honey and amber patina.

Provenance: British collection.

Estimate EUR 3,000 Starting price EUR 1,500







194 | MINJO: AN IVORY OKIMONO OF EBISU AND ONI

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

Finely carved and with well-executed Shibayama-style inlays, the lucky god standing over a dismayed oni with eyes inlaid in mother-of-pearl trying to flee but stuck between his legs, wearing a long robe with a mon inlaid in tortoiseshell, mother-of-pearl, and green-stained ivory, as well as finely incised patterns, holding a double-gourd in one hand and a sake cup with two inlaid drops of sake in mother-of-pearl in the other, a tobacco pouch, kizeruzutsu, and coral-inlaid netsuke on the ground in front of him. Signed MINJO within a red-lacquered circular reserve on the underside of the pouch, next to an inscription reading Hino yojin ("watch out for fire").

HEIGHT 10.8 cm

Condition: Small old repair to one of Ebisu's toes, otherwise in very good condition with only few minor traces of wear.

Provenance: British collection.

AUCTION COMPARISON

Compare with an okimono by the same artist, sold by Lempertz, The Kolodotschko Collection of Netsuke I, 14 June 2014, Cologne, lot 293 (sold for 2,684 EUR).



Estimate EUR 3,000 Starting price EUR 1,500





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

A lively okimono depicting an oni who, after having beaten a Buddhist drum (mokugyo), jumps up in fright as a snake slithers out of the mokugyo. The oni is standing on the drum, still holding the mallet in one hand, with an expression of panic on his demonic face. A scroll with illegible inscription is on the drum as well. Note the fine staining and great attention to detail. Signed JISEI within a square reserve to the underside.

HEIGHT 11 cm

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

Estimate EUR 1,500 Starting price EUR 750





196 | AN IVORY OKIMONO OF A COURT DRUMMER

Japan, Meiji period (1868-1912)

The man half-kneeling on the oval base wearing a finely incised patterned robe with broad sleeves as well as a courtly hat tied under his chin, playing the kotsuzumi, the shoulder drum used in gagaku, the court music of the Imperial Household of Japan, with two mask boxes, one wrapped in cloth, in front of him. His expression, with the eyes almost closed and the mouth wide open, indicates that he is playing the drum with great concentration. The scene is an allusion to the Sambaso dance, a cultic dance performed in ancient Japan. The base plugged on the underside with a drum.

HEIGHT 10.5 cm

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

Estimate EUR 2,000 Starting price EUR 1,000





197 | A CHARMING WOOD AND IVORY OKIMONO OF THREE BLINDMEN CROSSING A STREAM

Japan, Meiji period (1868-1912)

The three blindmen carved from ivory, walking through a stream indicated by incised lines on the original wood base, an ivory aquatic plant rising from the base, the man in the front walking with a cane and carrying a large bag and parasol on his back, the man behind him with a parasol as well, the man in the back with a large bag on his back, all three holding sticks with movable geta hanging from them, to protect their belongings from the water, all three with cheerful expressions.

HEIGHT 12.2 cm, LENGTH 20 cm

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

Estimate EUR 1,500 Starting price EUR 750

198 | SEIUN: AN IVORY OKIMONO OF A MAN WITH TODDLER AND CHILD

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

The man standing on the flat semi-naturalistically carved base, leaning on a bamboo cane and carrying a toddler on his back with a small children's purse and reaching towards his older brother standing beside them, the boy holding a rattle in his hand, their robes all finely incised with foliate and geometric designs, the boy's further butterflies, all with finely incised and inked hair and faces showing joyful expressions. The base decorated on the underside with reishi fungi and signed SEIUN within a rectangular red-lacquered reserve.

HEIGHT 16.5 cm

Condition: Very good condition with one small natural age crack to the base and minor traces of wear. Provenance: British collection.

Estimate EUR 2,000 Starting price EUR 1,000





199 | AN IVORY OKIMONO OF TWO MEN

Signed by a member of the Okawa school Japan, Meiji period (1868-1912)

A scene of daily life, finely carved and stained with one man standing on the oval base sweeping the ground, a pile of twigs and leaves underneath him and a dust basket in front of him, a second man seated on the ground laughing at the other, both wearing simple robes with neatly incised patterns. Signed to the base.

HEIGHT 15.8 cm

Condition: Very good condition with traces of wear and some minor natural hairlines due to age.
Provenance: British collection.

Estimate EUR 2,500 Starting price EUR 1,250

200 | SEIYO: A LARGE IVORY OKIMONO OF A WOODCUTTER AT LUNCH DRINKING SAKE

By Owada Seiyo, signed Seiyo Japan, Tokyo, Meiji period (1868-1912)

The woodcutter carved seated on a bundle of sticks with a small pouch beside him and an axe and lunch box on the ground next to his legs. He is wearing a long robe neatly incised with various patterns and waraji (sandals) on his feet. In his hands he is holding a hyotan (double-gourd) and a sakazuki (sake cup), and his amusing expression, with the eyes only half open, suggests he has already had a few drinks. Signed SEIYO in a red-lacquered rectangular reserve to the base.

Owada Seiyo was a member of the ivory group of the Tokyo Chokokai (Tokyo Carvers' Association) between Meiji 37 and 39 (1904-1907), and is listed in History of Japanese Ivory Carving, Shoto Museum, Tokyo, 1996.

HEIGHT 12 cm

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

Provenance: British collection.

Estimate EUR 2,000 Starting price EUR 1,000



201 | MUNEYOSHI: AN IVORY OKIMONO OF A WOODCUTTER AND BOY

By Okawa Muneyoshi, signed Okawa Muneyoshi Japan, Meiji period (1868-1912)

The woodcutter holding his axe to the ground and carrying a bundle of sticks on his back, while a boy is seated on the ground with a basket of fruit. Both are wearing long, finely incised robes, with the hair and facial features showing good incision work as well. Signed OKAWA MUNEYOSHI within a red-lacquered rectangular cartouche to the base.

HEIGHT 14 cm

Condition: Excellent condition with only minor traces of wear. Fine honey-gold patina.
Provenance: British collection.

Estimate EUR 1,500 Starting price EUR 750



202 | SHIGEYASU: AN IVORY OKIMONO OF THE OIL THIEF ABURA BOZU REPAIRING HIS GETA

Signed Shigeyasu Japan, Meiji period (1868-1912)

In the legend of the oil thief, one night during a severe storm the emperor Shirakawa sees a demon in the forest with a spiked head and sends Taira no Tadamori to confront this mysterious creature. In fact, it was simply a temple servant who had gotten into the habit of stealing from oil lamps. In this netsuke, Abura Bozu is shown standing on one geta, wearing a thatched sun hat on his head and repairing his broken geta, screaming in agony – although the expression could be mistaken as quite monstrous. The oil lamp he has dropped lies by his feet, the spilled liquid forming the base of this okimono. Signed SHIGEYASU to the underside of the garment.

HEIGHT 11 cm

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

Provenance: British collection. Old collector number to the underside of the oil thiefs garment, old collector labels to the base.

Estimate EUR 1,500 Starting price EUR 750





203 | SEIYO: AN IVORY OKIMONO OF A CARPENTER AT WORK

By Owada Seiyo, signed Seiyo Japan, Tokyo, Meiji period (1868-1912)

The carpenter seated on a finely incised straw mat sawing a block of wood with a large hand saw, his expression conveying a sense of accomplishment, a tool box beside him, various tools in front of him on the mat, and one blade on the box. The carpenter's flowing robe is decorated with neatly incised patterns. Signed SEIYO within a red-lacquered rectangular reserve on the underside.

Owada Seiyo was a member of the ivory group of the Tokyo Chokokai (Tokyo Carvers' Association) between Meiji 37 and 39 (1904-1907), and is listed in History of Japanese Ivory Carving, Shoto Museum, Tokyo, 1996.

HEIGHT 4.5 cm

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

Estimate EUR 800 Starting price EUR 400



204 | EISAI: AN IMPRESSIVE IVORY OKIMONO OF A BASKET AND DRUM SELLER

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

The street vendor standing in his waraji on the seminaturalistically carved base, carrying over his shoulder a bamboo pole from which numerous wares are suspended, comprising various densely piled baskets and drums, most carved in openwork and decorated with inlays of mother-of-pearl and red lacquer, his finely detailed face showing an exhausted expression from the heavy load, his robes neatly incised with geometric designs, signed in a rectangular tsuishu-lacquer reserve EISAI to the base.

HEIGHT 21.5 cm

Condition: Good condition with traces of wear, some old repairs and minor losses to the baskets, several small natural age cracks, all as expected.

Provenance: British collection.

AUCTION COMPARISON

For a related okimono of larger size by Josetsu, see Bonhams, Fine Japanese Art, 17 May 2012, London, lot 173 (sold for 4,750 GBP).



Estimate EUR 2,000 Starting price EUR 1,000



205 | AN AMUSING IVORY OKIMONO OF A VEGETABLE SELLER

Japan, Meiji period (1868-1912)

The street vendor carrying heavy baskets full of beets, turnips, radishes, and lotus roots attached to a pole, an expression of pure exhaustion on his face, the bent pole also indicating that his load is too heavy to bear. Furthermore, it appears as if the street vendor made a miscalculation as the baskets on the back are lower than those in the front and about to crush a turnip below on the ground.

HEIGHT 16.8 cm

Condition: The inlaid signature tablet has been lost and replaced with a square mother-of-pearl plaque, otherwise in excellent condition with only few minor traces of wear. Provenance: British collection.

Estimate EUR 2,000

Starting price EUR 1,000



206 | MUNEHIRO: AN IVORY OKIMONO OF A MAN WITH CHICKENS

By Munehiro, seal Munehiro Japan, Meiji period (1868-1912)

The man standing on the naturalistically carved oval base, wearing a neatly incised patterned robe, the sagemono with ashtray netsuke, tabako-ire, and kizeruzutsu attached to his obi, holding an openworked wicker basket with a cloth tied around the bottom, finely incised with butterflies and flowers, above four small chickens and a hen walking on the ground, appearing to get ready to trap them, with an excited expression on his face, his hair, brows, and pupils finely inked. Seal mark MUNEHIRO within a red-lacquered rectangular reserve to the base.

HEIGHT 17.8 cm

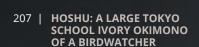
Condition: Excellent condition with only few minor traces of wear. Provenance: British collection.

AUCTION COMPARISON

For another daily life scene okimono by the same artist, see Bonhams, Fine Japanese Art, 12 May 2016, London, lot 627 (sold for 1,625 GBP).



Estimate EUR 1,500 Starting price EUR 750



By Hasegawa Hoshu, signed Hoshu Japan, Tokyo, Meiji period (1868-1912)

The old man wearing a simple robe, arm protection, and waraji sandals, showing an amazed expression as he looks up, likely towards a bird in the distance, holding a large bamboo cane in one hand attached to a string held in the other, with a telescope, basket, small box and other items attached to his obi, an okame mask lying on the ground beside him. Signed underneath HOSHU- for Hasegawa Hoshu who was a member of the ivory group of the Tokyo Chokokai (Tokyo Carvers' Association), between Meiji 43 and 44 (1910-1911).

HEIGHT 28.5 cm

Condition: A crack through the base on the underside, a small crack to the base next to the man's foot as well, traces of wear, the top section of the bamboo cane lost. Provenance: British collection.

Estimate EUR 2,500Starting price EUR 1,250





208 | GOSHIN: AN IVORY OKIMONO OF A BIJIN SIFTING GRAINS

By Tamura Goshin, signed Goshin with seal O Japan, Meji period (1868-1912)

The young beautiful lady with long hair standing on an oval base, wearing a long robe finely incised with grape bunches on leafy vines as well as geometric patterns, holding a wicker sieve with grains over a wicker tray on a small table containing the sifted grains on top of a cloth, a small hoe on the ground beside her. Signed GOSHIN with seal O to the base.

Tamura Goshin was a member of the ivory group of the Tokyo Chokokai, between Meiji 37 and Taisho 11 (1904-1922). He is listed in the book History of Japanese Ivory carving, The Shoto Museum, 1996.

HEIGHT 17.4 cm

Condition: Very good condition with some small age-related hairlines to the base and other minor traces of wear.

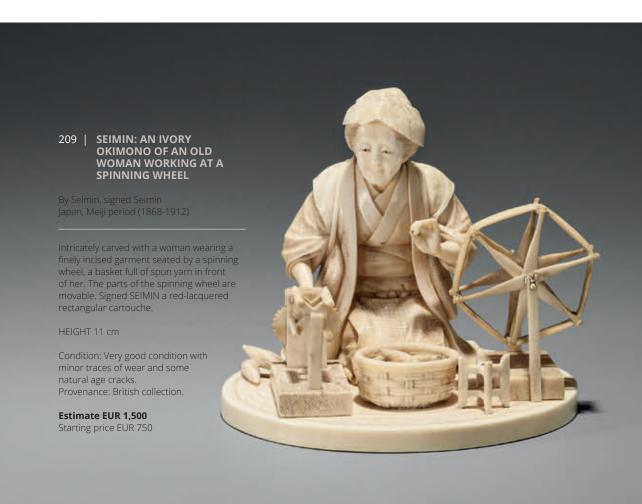
Provenance: British collection.

AUCTION COMPARISON

For a larger ivory okimono by a student of Goshin, see Bonhams, Fine Japanese Art, 9 November 2017, London, lot 157 (sold for 7,500 GBP).



Estimate EUR 1,500 Starting price EUR 750





210 | A LARGE TOKYO SCHOOL IVORY OKIMONO OF A FARMER

Japan, Tokyo, Meiji period (1868-1912)

The old farmer with a finely carved face showing a tired expression, wearing a large straw hat and a simple robe, a kizeruzutsu and tabako-ire attached to his obi, carrying a large and clearly heavy basket filled with grains around his neck and in one hand, the other hand holding some grains, standing barefooted on the semi-naturalistically carved base.

HEIGHT 28.5 cm

Condition: The plug on the base is missing, otherwise excellent condition with only few minor traces of wear. Provenance: British collection.

Estimate EUR 4,000 Starting price EUR 2,000







211 | SEIGA: A VERY FINE IVORY OKIMONO OF NASAKEJI OPENING THE TREASURE BOX

By Okawa Isaburo (Seiga/Shizumasa), signed Seiga (Shizumasa) Japan, late 19th century, Meiji period (1868-1912)

Nasakeji is the name of a character from shita-kiri suzume (Tongue-Cut Sparrow), the traditional Japanese fable of the kind old man Nasakeji, his avaricious wife and an injured sparrow. This okimono depicts him opening a treasure box containing gold ingots, oriental daggers, scroll paintings (one having dropped to the ground and unrolled to reveal calligraphy) and sacks presumably filled with more treasure.

The old man's face shows a joyful, surprised expression and the contrast between this rather simple man and the illustrious treasure he has found is striking and charming. Finely incised two-character signature SEIGA within a tsuishu (carved red lacquer) cartouche neatly inlaid to base.

HEIGHT 10.5 cm

Condition: Absolutely perfect condition. One corner of the chest shows a deliberate indentation. Few microscopic natural agerelated hairlines here and there. Superb honey golden patina. Provenance: British private collection.

AUCTION COMPARISON

A similar okimono by the same artist was sold by Bonhams, Fine Japanese Art, 6 November 2012, London, lot 330 (sold for 5,500 GBP).



Estimate EUR 3,000

Starting price EUR 1,500

212 | DOSAI: AN AMUSING IVORY NETSUKE OF A BOY WITH A BROKEN BASKET OF PERSIMMONS

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

The boy with finely carved and neatly incised hair and robe, an expression of joyful surprise on his face as he is holding up the broken off rim of a basket, the rest of the basket having fallen and spilling persimmons all over the ground. Note the attention to detail in the carving as well as the fine quality of the staining. Signed DOSAI to the underside.

HEIGHT 8.4 cm

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

AUCTION COMPARISON Compare with a closely related okimono by the same carver, sold by Bonhams, Fine Asian Works of Art, 21 November 2005, San Francisco, lot 9024 (sold for 3,525 USD).



Estimate EUR 1,500 Starting price EUR 750

213 | SEIGYOKU: AN INLAID IVORY OKIMONO OF A PRODUCE MERCHANT SURPRISED BY A SNAKE

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

The man wearing an elaborately decorated robe, inlaid in the Shibayama style with coral, green-stained bone, and mother-of-pearl, holding a knife in one hand and raising his other arm in shock as he notices a snake rising from his basket filled with fruit and vegetables. A turnip, pumpkin, pear, and peach lay on the ground in front of him, along with a pair of chopsticks. All on an oval base with four lobed feet inlaid with mother-of-pearl, signed SEIGYOKU within a double-inlaid reserve of mother-of-pearl and red lacquer on the underside.

Note the fine quality of the staining as well as the interesting use of materials. A plugged nerve channel to the underside of the base has been decorated with a viney branch.

HEIGHT 7 3 cm

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











214 | A STAINED IVORY 'TROMPE L'OEIL' OKIMONO OF AN APPLE

Japan, Meiji period (1868-1912)

The yellow-red fruit finely carved with the skin partially peeled at the top revealing the fleshy pulp with a finely ribbed texture. An accomplished work at the very height of naturalistic fruit carving.

HEIGHT 4.7 cm

Condition: One hairline at the top, otherwise in very good condition with only minor traces of wear.

Provenance: British collection.

Estimate EUR 1,000 Starting price EUR 500



215 | A WOOD SASHI NETSUKE OF AN EDAMAME BEAN POD

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

Naturalistically carved and finely stained as an edamame bean pod showing the undulations of seven beans within. Himotoshi through the looped stem. LENGTH 18.5 cm

Condition: Excellent condition with only few minor traces of wear and a good patina.

Provenance: French private collection.

Estimate EUR 800

Starting price EUR 400



216 | HOSHIN: A STAINED IVORY 'TROMPE-L'OEIL' OKIMONO OF A BANANA

By Takagi Hoshin (1885-1970), signed Hoshin Japan, Taisho period (1912-1926)

Carved as a half-peeled banana, a section of the skin peeling back to the stalk, revealing the fleshy, ribbed interior, a part of which has broken or been chopped off, the skin skillfully stained yellow with some brown areas. An accomplished work at the very height of naturalistic fruit carving. Signed HOSHIN on the underside.

Takagi Hoshin is said to have worked in Tokyo and was most active between 1912 and 1930. He was a member of the Tokyo Chokokai (Tokyo Ivory Carvers' Association).

LENGTH 19.7 cm

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

Estimate EUR 2,500 Starting price EUR 1,250



217 | A STAINED IVORY 'TROMPE-L'OEIL' OKIMONO OF A BANANA ATTRIBUTED TO TAKAGI HOSHIN

Attributed to Takagi Hoshin, unsigned Japan, Taisho period (1912-1926)

A realistic ivory okimono of a peeling banana, finely carved and with one large strip of skin peeled back to the stalk, revealing the fleshy interior.

LENGTH 15 cm

Condition: Very good condition, one tiny chip to the banana skin near the stalk.

Provenance: British collection.

AUCTION COMPARISON For a related okimono of a banana, attributed to the same artist yet unsigned, see Bonhams, Fine Japanese Art, 6 November 2014, London, lot 240 (sold for 3,125 GBP).





218 | A STAINED IVORY 'TROMPE-L'OEIL' OKIMONO OF TANGERINES

Japan, Meiji period (1868-1912)

Carved as three small mikan (tangerines) on a leafy branch, one partly peeled, the pale orange-stained dimpled skin partially pulled back to reveal the white pith-covered flesh. An accomplished work at the very height of naturalistic fruit carving.

HEIGHT 4 cm, LENGTH 9.2 cm

Condition: Very good condition with traces of wear and some minor hairlines on one tangerine. Provenance: British collection.

AUCTION COMPARISON For a related okimono see Bonhams, Fine Japanese Art, 9 November 2017, London, lot 173 (sold for 4,000 GBP).



Estimate EUR 2,000 Starting price EUR 1,000

219 | BISAI: A STAINED IVORY 'TROMPE-L'OEIL' OKIMONO OF A TANGERINE

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

Carved as a half-peeled tangerine with the orangestained dimpled and cracked skin partially removed to reveal the white flesh underneath, with two fruit segments detached from the rest. An accomplished work at the very height of naturalistic fruit carving.

HEIGHT 4 cm, LENGTH 9.2 cm

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

Provenance: British collection.

Auction comparison:

For a related okimono, though unsigned and of arguably lower quality, see Bonhams, Fine Japanese Art, 9 November 2017, London, lot 173 (sold for 4,000 GBP).





221 | A STAINED IVORY OKIMONO OF TWO RATS GNAWING AT A CORN COB

Japan, Meiji period (1868-1912)

Naturalistically carved as an ear of corn with part of the husk removed to reveal the ripe seeds within, two rats with coral-inlaid red eyes gnawing at the corn, with a few kernels showing gnaw marks.

LENGTH 26 cm

Condition: Few natural age cracks, otherwise in very good condition with only few minor traces of wear.

Provenance: British collection.







222 | TERUYUKI: A PAIR OF IVORY OKIMONOS OF RATS

By Teruyuki, one okimono signed Teruyuki Japan, Meiji period (1868-1912)

One okimono depicting a rat with a half-eaten persimmon showing the flesh and seeds within, with a leaf still attached to the fruit, the other depicting a rat gnawing on one of its front paws. Both rats naturalistically carved with finely incised fur, whiskers, and tails as well as inlaid eyes in dark horn. The okimono with persimmon signed TERUYUKI to the underside.



LENGTH 12 cm and 9.2 cm

Condition: Some natural age cracks, otherwise in very good condition with minor traces of wear.

Provenance: British collection.

Estimate EUR 3,000 Starting price EUR 1,500





223 | GYOKUMIN: A SUPERB NAGOYA SCHOOL OKIMONO OF TWO RATS

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

A large and naturalistically carved boxwood okimono depicting two fighting rats, the carving executed in the typical Nagoya school style. The dominant rat pins the other down in a dynamic struggle, their tails are curling around. The wood is stained appealingly darkbrown and the hairwork is masterfully incised. The large eyes of the rodents are inlaid in dark buffalo horn. Signed underneath within a rounded reserve GYOKUMIN – the artist is known to have worked in Nagoya and was active in the 19th century.

HEIGHT 7.5 cm, LENGTH 7.5 cm

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





224 | EIICHI: AN IVORY OKIMONO OF A SQUIRREL GNAWING **AT GRAPES**

By Okada Kanejiro, signed Eiichi Japan, Tokyo, Meiji period (1868-1912)

Naturalistically carved, the squirrel gnawing with fervor at a grape in a bunch with finely incised veiny leaves. Note the neatly incised fur. Signed EIICHI to the underside of one leaf.

Okada Kanejiro (artist name Eiichi) was a member of the ivory group of the Tokyo $\,$ Carvers' Association, between Meiji 37 and 39 (1904-1906). He is listed in the book History of Japanese Ivory Carving, The Shoto Museum, Tokyo, 1996.

The squirrel is relatively rare in Japanese art and is usually depicted in combination with grapes. The 'Squirrels and Grapes' motif is an important Chinese theme, first appearing in the 16th century. It signifies good fortune and fertility.

HEIGHT 9.3 cm

Condition: Very good condition with few minor traces of wear as well as small natural age cracks.

Provenance: British collection.

Estimate EUR 1,500 Starting price EUR 750

225 | AN IVORY TUSK OKIMONO OF TRAVELING BEARS

Japan, Meiji period (1868-1912)

Finely carved with a group of bears walking in a row, with the largest bear in the front and the smallest in the back, the sloping path incorporating the curve of the tusk, all on an original naturalistically carved root wood base. The bears with finely incised fur, one in the center roaring. Signed with a two-character signature underneath.

LENGTH 72 cm

Condition: Some natural age cracks, otherwise in very good condition with minor traces of wear. Provenance: British collection.

Estimate EUR 1,200

Starting price EUR 600



226 | GYOKUSAI: AN IVORY TUSK BOX AND COVER WITH DARUMA AND RATS

By Gyokusai, signed Gyokusai with an illegible seal Japan, Meiji period (1868-1912)

Carved from a single tusk of oval shape, the cover with leafy vines and a finial in the form of a rat with a leaf on its back. The sides of the box carved with leafy vines and several rats of different sizes, all with finely incised fur, two crawling over each other and one moving through a 'crack in the wall'. One side shows daruma, the patriarch of Zen Buddhism, in a typically satirical depiction, in front of what appears to be a brothel window. His hands and face form an amusing variation of the akanbe gesture, with one hand pulling down both eyelids and the other pushing two fingers up his nose, and one of the rats on the rim of the box is trying to steal his hossu (fly whisk) without him noticing.

Japanese artists often parodied revered figures, particularly Daruma, as a means of exposing the hypocrisy of society. During the Edo period, the word daruma became a slang expression for a courtesan, and darumaya meant a brothel.

HEIGHT 11 cm

Condition: Excellent condition with minor traces of wear and some natural age cracks.

Provenance: British collection.

Estimate EUR 1,500

Starting price EUR 750



227 | SHOMIN: A FINE IVORY TUSK 'BASKETWEAVE' BOX AND COVER WITH AQUATIC ANIMALS AND CAT

By Shomin, signed Shomin with seal Ishiizumi/ Sekisen

Japan, Meiji period (1868-1912)

Of cylindrical form, finely stained and carved in the form of a woven bamboo basket with seashell feet, from which a large fish is attempting to escape as a cat strikes at it with one of its paws, the other side showing a frog vigorously pulling on a rope tied around a crab. The cover with a flounder, two seabreams, and a clam, with a handle in the form of a fugu fish with a squid and clams. Signed SHOMIN with seal Ishiizumi/Sekisen to the underside.

HEIGHT 17.3 cm

Condition: Some minor natural age cracks, otherwise in very good condition with minor traces of wear.

Provenance: British collection.

Estimate EUR 2,000

Starting price EUR 1,000





A RARE ARTICULATED IVORY OKIMONO OF A CRAB

Japan, Meiji period (1868-1912)

The crab naturalistically carved with movable limbs, and large inlaid eyes. The surface is finely stippled and incised to emulate the natural carapace of the crab.

Maximum LENGTH 25 cm

Condition: Very good condition with few minor traces of wear. Some segments are more rigid than others, and have possibly been reattached, as is expected from a piece like this. Provenance: British collection.

229 | AN ARTICULATED IVORY OKIMONO OF A CRAB WITH WIDE CARAPACE

Japan, Meiji period (1868-1912)

The crab naturalistically carved with a wide carapace, movable limbs, and large inlaid eyes. The surface is finely stippled and incised to emulate the natural carapace of the crab.

Maximum LENGTH 20 cm

AUCTION COMPARISON For a related example see Bonhams, Fine Japanese Art, 12 November 2015, London, lot 480 (sold for 2,375 GBP).



Estimate EUR 2,000 Starting price EUR 1,000

Condition: Old repair to one leg, otherwise in good condition with minor traces of wear. Some segments are more rigid than others, and have possibly been reattached, as is expected from a piece like

Provenance: British collection.

Estimate EUR 2,000

Starting price EUR 1,000



230 | AN IVORY OKIMONO OF A FLOUNDER

Japan, Meiji period (1868-1912)

The fish with the skin at the top finely stippled with sumi-e and distinctive eyes of ivory with double-inlaid pupils in mother-of-pearl and eyes, with seaweed leaves on top of the fish and a plum tree branch with flowers below, creating a fine contrast between the underside and topside of the fish.

LENGTH 13 cm

Condition: Good condition with minor traces of wear as well as three small hairlines and a minor loss to one flower on the underside.

Provenance: British collection.

Estimate EUR 1,000 Starting price EUR 500





231 | A DECORATIVE IVORY DAGGER WITH A LONG-TAILED PARROT

Japan, Meiji period (1868-1912)

The blunt dagger with a sharp tip, crowned by a red and greenstained parrot with a finely carved and incised plumage, doubleinlaid eyes with pale and dark horn, and a prominent curved beak.

LENGTH 37.5 cm

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









233 | A FINE IVORY, STAG ANTLER AND WOOD OKIMONO OF A KINGFISHER CATCHING AN EEL

Japan, Meiji period (1868-1912)

The ivory kingfisher with bronze legs perched on a wood branch with a leafy twig carved from stag antler, a small green-stained ivory frog on one of the leaves. The kingfisher has caught an eel in its beak, which is trying to break free. The bird with finely carved and

incised plumage as well as double-inlaid eyes in mother-of-pearl and black horn, the frog with red inlaid eyes, and the eel with eyes in laid in horn.

LENGTH 18.5 cm

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





234 | YAMAJI MITSUYUKI: A LARGE IVORY OKIMONO OF AN EGRET CATCHING AN EEL

By Yamaji Mitsuyuki, signed Yamaji Mitsuyuki Japan, Tokyo, Meiji period (1868-1912)

The egret standing with its shakudo legs on the original lacquered hardwood base in the form of a low table decorated with key fret, floral and geometric patterns, its eyes double-inlaid with mother-of-pearl and black horn, an eel with inlaid mother-of-pearl eyes caught in the egret's beak and struggling to break free. Note the finely incised plumage of the bird and the skillfully done naturalistic carving.

HEIGHT 34 cm

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

Provenance: British collection.

AUCTION COMPARISON

For a related okimono of an egret, though of considerably smaller size, see Bonhams, Fine Japanese Art, 6 November 2007, London, lot 126 (sold for 10,800 GBP).



235 | GYOKUSEN: A CHARMING BONE AND WOOD OKIMONO OF OWLS IN A TREE

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

Amusingly carved with six small bone owls showing quizzical expressions and perched on gnarled branches of a tree, carved from three different kinds of wood, the top part being root wood. Signed GYOKUSEN to the flat wood base.

HEIGHT 12.4 cm

Condition: Very good condition with minor traces of wear, one owl with a small natural age crack.

Provenance: British collection.







236 | A CHARMING IVORY AND WOOD OKIMONO OF AN OWL

Japan, Tokyo, Meiji period (1868-1912)

The young bird facing ahead in an alert position, its wings raised as if about to take flight, with a finely carved and neatly incised plumage as well as large bulbous triple-inlaid eyes with two kinds of mother-of-pearl and dark horn pupils, perched on a naturalistically carved root wood base in the form of an ancient withered tree trunk. Two-character signature in red underneath the owl.

HEIGHT 14.6 cm

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

Provenance: British collection.

AUCTION COMPARISON Compare with a related okimono, sold by Bonhams, Fine Japanese Art, 12 May 2016, London, lot 630 (sold for 4,375 GBP).



Estimate EUR 1,200 Starting price EUR 600





237 | RYUSAI: AN IVORY OKIMONO OF AN OWL CATCHING A FROG

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

Naturalistically modelled with great attention to detail, the owl perched on a tree stump, one foot raised and clutching a frog in its talons, the eyes double-inlaid in mother-of-pearl with dark horn pupils, the frog's eyes inlaid with black horn. Note the light staining of the ivory, creating a beautiful naturalistic effect. Signed on the base with carved characters Ryusai.

HEIGHT 11 cm

Condition: Good condition with minor traces of wear, a small loss to the plumage, natural age cracks, and a plugged nerve channel on the back of the owl's head.

Provenance: Bonham's London (New Bond Street), Fine Japanese Art, 10 November 2016, lot 435. British collection, purchased from the above.

AUCTION COMPARISON

Compare with a closely related okimono by the same artist sold by Bonhams, Fine Japanese Art, 17 May 2012, lot 196 (sold for 4,750 GBP).





238 | EISHIN: A FINE IVORY OKIMONO OF TWO QUAILS FIGHTING OVER MILLET

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

Finely and naturalistically carved, the two quails with double-inlaid eyes of mother-of-pearl and dark horn, locked in a vigorous fight, the lower desperately holding back the other with its talons, both over a sheafs of millet, the stalks and leaves of which form the openwork base. Note the extremely fine plumage of the birds, particularly the contrasting textures of the birds and the millet, as well as the incredible dynamism of the entire composition.

HEIGHT 14 cm

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



239 | KOGETSU: A FINE IVORY OKIMONO OF A PREENING QUAIL

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

Naturalistically carved with its head lowered preening its extremely finely carved and incised plumage, perched on a wreath of foliage serving as the base, its wings drawn in and its eyes double-inlaid in mother-of-pearl and dark horn. Signed KOGETSU in an oval reserve on the quail's belly.

HEIGHT 10.7 cm

Condition: Excellent condition with only few minor traces of wear. **Provenance:** British private collection purchased from Bonhams, Fine Japanese Art, 11 November 2011, London, lot 225 (sold for 3,000 GBP).

Estimate EUR 2,000 Starting price EUR 1,000





240 | KOZAN: A FINE IVORY OKIMONO OF A QUAIL WITH MILLET

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

Naturalistically carved with its head slightly raised and its wings drawn in, perched on two overlapping stalks of millet, its eyes double-inlaid in pale and dark horn. Note the extremely finely carved and incised plumage. Signed Kozan to the base.

HEIGHT 10.2 cm

Condition: Very good condition with only few minor traces of wear and a small chip to a millet stalk. **Provenance:** British private collection acquired from Bonhams, Fine Japanese Art, 11 November 2011, London, lot 225 (**sold for 3,250 GB**).



241 | A SUPERB IVORY OKIMONO OF A LONG-TAILED ROOSTER 'ONAGADORI'

Japan, Meiji period (1868-1912)

The long-tailed rooster (cockerel) stands proudly on two finely carved silver legs. Particular attention has been given to the bird's plumage, the feathers are finely incised, and the rooster has a long sweeping tail, identifying it as an onagadori (long-tailed rooster), which were a popular breed used for cockfighting. This okimono represents a particularly strong and proud specimen. The bird has a focused demeanor, the eyes are double inlaid in mother-of-pearl with dark horn pupils. The ivory shows a fine yellowish stain.

HEIGHT 14 cm

Condition: Very good condition, minor fine age cracks. The very tip of one of the tail feathers has been re-attached. **Provenance:** Private collection purchased from Christie's, Art D' Asie, 7 December 2007, Paris, lot 52 (**sold for 6,250 EUR**).

Estimate EUR 3,000

Starting price EUR 1,500



242 | YAMAJI NAOHARU: A FINE IVORY OKIMONO OF A SEA EAGLE

By Yamaji Naoharu, signed Yamaji Naoharu Japan, Tokyo, late 19th century

The sea eagle perched on a craggy rock surrounded by crashing waves forming the base, its wings drawn in and head tilted slightly sideways, with a large prominent beak and double-inlaid eyes with mother-of-pearl and almost black horn. Note the fine carving and incision work to the plumage as well as the highly accomplished naturalism of this okimono. Signed Yamaji Naoharu to the base.

HEIGHT 11.8 cm

Condition: One larger but natural age crack to base, otherwise in excellent condition with only few minor traces of wear. Provenance: British collection.

Literature comparison:

Compare with a mask netsuke by the same artist (note the inlaid eyes) in the collection of the Los Angeles County Museum of Art, accession number 34.13.331.

Estimate EUR 2,500

Starting price EUR 1,250





Shibayama & Inlaid Work







244 | SHIBAYAMA: AN INLAID IVORY OKIMONO OF A SAGE AND BOYS AROUND A BASIN

By a member of the Shibayama family, signed Shibayama Japan, Tokyo, Meiji period (1868-1912)

The sage wearing an elaborate robe and hat, neatly incised and beautifully stained, and examining a jade bangle he is holding, his smile indicating he is satisfied with the quality of the object. The two boys are wearing elaborate patterned robes as well and are looking into the Shibayama-inlaid basin, decorated with a bird and flowers in the well, a key fret pattern around the rim, and floral patterns on the exterior and interior sides. The inlays are of mother-of-pearl, tortoiseshell, coral, and horn. Signed SHIBAYAMA within a rectangular mother-of-pearl reserve.

HEIGHT 5.5 cm, LENGTH 11 cm



Condition: Very good condition with few tiny losses to the inlays and minor traces of wear.

Provenance: British collection.





Japan, Meiji period (1868-1912)

The hand mirror finely inlaid in typical Shibayama style with mother-of-pearl, tortoiseshell, green-stained ivory, and gilt with two sparrows (suzume), one in flight and the other perched on a wisteria branch, and a butterfly, the handle with flowers and leafy

LENGTH 24 cm

Condition: Several age cracks to the ivory, otherwise in good condition with absolutely no losses to the inlays whatsoever. Provenance: British collection.

Estimate EUR 1,500 Starting price EUR 750

246 | A GOLD-LACQUERED MOTHER OF PEARL-INLAID KOBAKO WITH LOTUS FLOWERS

Japan, 19th century

The box and cover of rectangular form with metal-lined rims, both with a gold lacquer kinji ground, the cover and sides decorated with lotus flowers and leaves in gold takamaki-e and hiramaki-e, the flowers and buds inlaid in mother-of-pearl, the underside and interior with nashiji.

SIZE 4.4 x 13.3 cm

Condition: Original and very good condition with expected wear to lacquer as well as minor surface scratches.

Provenance: French private collection.







247 | MASAYASU: A SHIBAYAMA-INLAID LACQUER KOBAKO WITH PHEASANTS ON CHERRY TREE

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

The box and cover of rectangular form with silver-lined rims, both with nashiji all around, the cover inset with a lobed rectangular panel elaborately decorated in typical with Shibayama-inlays of mother-of-pearl, lacquer, coral, tortoiseshell, and horn, depicting a pair of long-tailed pheasants perched on a flowering cherry branch on a kinji ground, signed MASAYASU in a tsuishu (carved red lacquer) reserve.

SIZE 5.5 x 14 cm

Condition: Good condition with minor traces of wear and a small loss to the inlay of one pheasant's tail.

Provenance: British private collection.



248 | MASAMITSU: A FINE MOTHER OF PEARL-INLAID LACQUER KOBAKO WITH 'MILLEFLEUR' MOTIF

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

Of rectangular form, the box and cover with silver (marked) rims, both decorated in high relief depicting various flowers of different kinds of inlaid mother-of-pearl as well as carved marine ivory, the interior with nashiji and an inset mother-of-pearl plaque signed MASAMITSU – the artist was known for his fine inlays in Shibayama style.

SIZE 7 x 16.5 cm

Condition: Two tiny losses at the cover, otherwise in excellent condition, very remarkable given the fragile nature of this piece! Provenance: US private collection.

Estimate EUR 3,000

Starting price EUR 1,500







249 | MITSUAKI: A FINE ENAMELED SILVER, IVORY, AND INLAID SHIBAYAMA KORO

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

The hexagonal koro standing on six flared feet, made from silver and decorated all around with enamels of various colors resembling geometrical and floral motifs surrounded by foliate decoration. The globular body is decorated with six inset ivory plaques with Shibayama-inlays of coral, mother-of-pearl, tortoiseshell and horn, depicting various birds with flowers. The mid-section is fitted with six elephant-headed handles with silver loops. The lid is further neatly enameled and the handle is fitted with two pheasants. Signed underneath within a rectangular gold tablet MITSUAKI.

HEIGHT 20.5 cm WEIGHT 724.9 g



Condition: Excellent condition, minor associated surface wear. Provenance: British collection.

AUCTION COMPARISON

Compare with a similar handled vase by the same artist sold by Bonhams, Fine Japanese Art, 9 November 2017, London, lot 301 (sold for 9,375 GBP).



Estimate EUR 6,000

Starting price EUR 3,000





250 | MITSUYOSHI: A FINE ENAMELED SILVER, IVORY, AND INLAID SHIBAYAMA KORO

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

The koro standing on four feet, made from silver and decorated all around with elaborately crafted enameled floral and foliate decorations. The globular body is divided into four sections and inlaid with four ivory plaques which are decorated with fine Shibayama inlays of coral, mother-of-pearl, tortoiseshell and horn, depicting various birds with flowers. The lid is further neatly enameled and the handle is fitted with two egrets standing in water amongst tree stumps and lotus leaves. Signed underneath within a rectangular gold tablet MITSUYOSHI.

HEIGHT 18 cm WEIGHT 708.7 g



Condition: Excellent condition, minor associated surface wear. Provenance: British collection.

Estimate EUR 4,000 Starting price EUR 2,000









251 | A VERY LARGE AND SUPERB IVORY AND SHIBAYAMA VASE

Japan, Meiji period (1868-1912)

The baluster-shaped vase is of an exceptional size, reaching 73.5 cm (!). The body is carved from wood and applied with hundreds of miniature ivory plates, simulating a basket weave pattern. The vase stands on a flared octagonal foot with eight panels decorated with fine Shibayama-inlays depicting various flowers. The bulbous body is inlaid with eight large oblong reserves with extremely fine carving, partially in high relief, depicting various religious and legendary scenes including: Benkei holding the temple bell of Midera, a repentant oni being scared by a dog, Daikoku climbing a ladder and shaving Fukurokuju's head, various images of samurai and bijin and another repentant oni behind a finely carved image of the Kamakura Daibutsu. The transition from the body to the neck is adorned with fine Shibayama-inlays. Lastly, the neck is decorated with a circumferential band formed by inset ivory plaques and further decorated with Shibayama-inlays depicting birds and flowers. The rim and inside of the neck are lined in thick silver.

HEIGHT 73.5 cm

Condition: Minor scattered losses to Shibayama inlays, generally in very good condition.

Provenance: Austrian private estate, Vienna.

Estimate EUR 10,000

Starting price EUR 5,000





252 | TOMONAO: A FINE SHIBAYAMA INLAID SILVER, ENAMEL AND IVORY TRUMPET VASE

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

The ivory body with slightly tapering sides, with Shibayama-inlays depicting a long-tailed pheasant perched on a cherry tree with peony on one side and a long-tailed rooster and hen underneath a cherry tree on the other, rising from a foliate silver base with three lobed feet, the short lobed silver neck with two reed-shaped handles, one with an enamel flower, rising to a trumpet-shaped lobed silver neck and mouth. The base, shoulder, and neck decorated in colorful enamels with floral and geometric patterns. Signed TOMONAO within a rectangular gold reserve to the base.

HEIGHT 23 cm WEIGHT 313.6 g

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

AUCTION COMPARISON

For a related vase, see Bonhams, Fine Japanese Art, 17 May 2012, London, lot 214 (sold for 3,750 GBP).









253 | A SHIBAYAMA-INLAID IVORY DRUM-SHAPED MINIATURE KODANSU

Japan, Meiji period (1868-1912)

The miniature cabinet of ovoid cylindrical shape with four silver feet, a silver handle at the top, and two silver hinges, one with a turning knob that acts as a locking mechanism, the hinged door opens to reveal deep wood drawers, lacquered in black and gold with maple leafs in togidashi-e, with bloom-shaped ivory handles and decorated with nashiji on the interior. The body inlaid in coral, tortoiseshell, mother-of-pearl, and bone with birds and flowers, the ivory and the fittings carved and incised with floral and foliate designs.

HEIGHT 9.5 cm, LENGTH 7.4 cm

Condition: Some natural age cracks and hairlines, otherwise in excellent condition with only few minor traces of wear. Provenance: British collection.

AUCTION COMPARISON For a related kodansu of slightly larger size, see Bonhams, Fine

larger size, see Bonhams, Fine Japanese Art, 17 May 2012, London, lot 212 (**sold for 4,750 GBP**).







254 | AN EXTREMELY RARE AND IMPRESSIVE PAIR OF SHIBAYAMA-INLAID BRONZE DOUBLE-GOURD VASES

Japan, Meiji period (1868-1912)

Of double-gourd shape with flat circular bases and long cylindrical necks with gilt mouths, the bronze patinated black and with a finely grained texture in imitation of hardwood, the necks and central sections decorated with red and black-lacquered clouds with gold nashiji, the necks further with sake dripping from the mouths in gilt bronze, the lower part with a rocky outcrop in red lacquer.

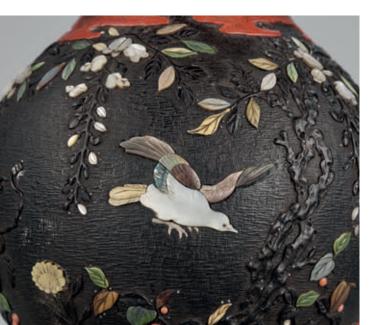
Decorated with spectacular Shibayama-inlays in mother-of-pearl, coral, tortoiseshell, bone, and ivory with leaves, blossoms, butterfly, cockerel, chicken, sparrows, and a dove.

HEIGHT 24.3 cm each WEIGHT 2,546 total

Condition: Good condition with minor traces of surface wear and one longer hairline to each vase, absolutely no losses to inlays whatsoever.

Provenance: British collection.

Estimate EUR 8,000 Starting price EUR 4,000





255 | A TANTO IN SUPERB IVORY AND SHIBAYAMA KOSHIRAE

Japan, Meiji period (1868-1912)

The blade of the tanto with horimono incised on both sides with a fierce dragon. The koshirae is superb and made from ivory with dense and masterful inlays in Shibayama of stained ivory, horn, silver, coral and mother of pearl. One side with a crane in front of colorful blossoms and leaves, while the other shows a pheasant on an old tree with similar foliage as on the reverse. The handle shows a basket on top of a stand, filled with flowers and leaves, and a perched small bird. The back of the handle shows a basket with many flowers and leaves hanging from a gnarly branch. The inset and original kozuka is similarly decorated with Shibayama inlays of flowers and leaves.

LENGTH 35 cm

Condition: Minimal wear and soiling, the inlay work on the tanto koshirae in absolutely original and in perfect condition with not a single piece of inlay missing or replaced. Some later polishing to the blade as well as minor traces of corrosion. The kozuka with very few tiny losses to the inlays.

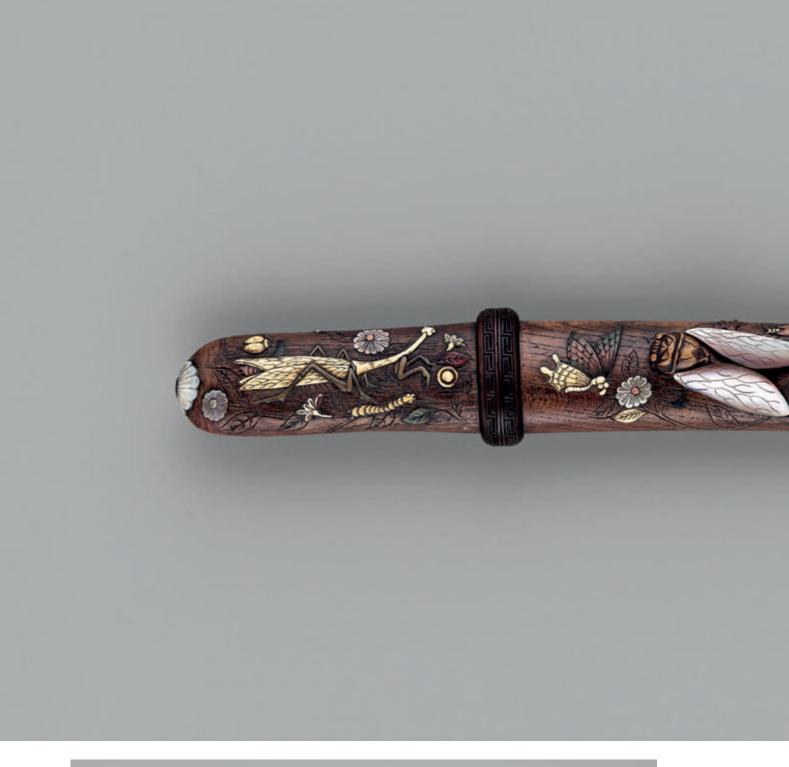
Provenance: From a notable French collection.

AUCTION COMPARISON A similar tanto was sold by Christie's, Japanese Art & Design Including Arts of the Samurai, 9 November 2011, London, lot 265 (sold for 7,500 GBP).

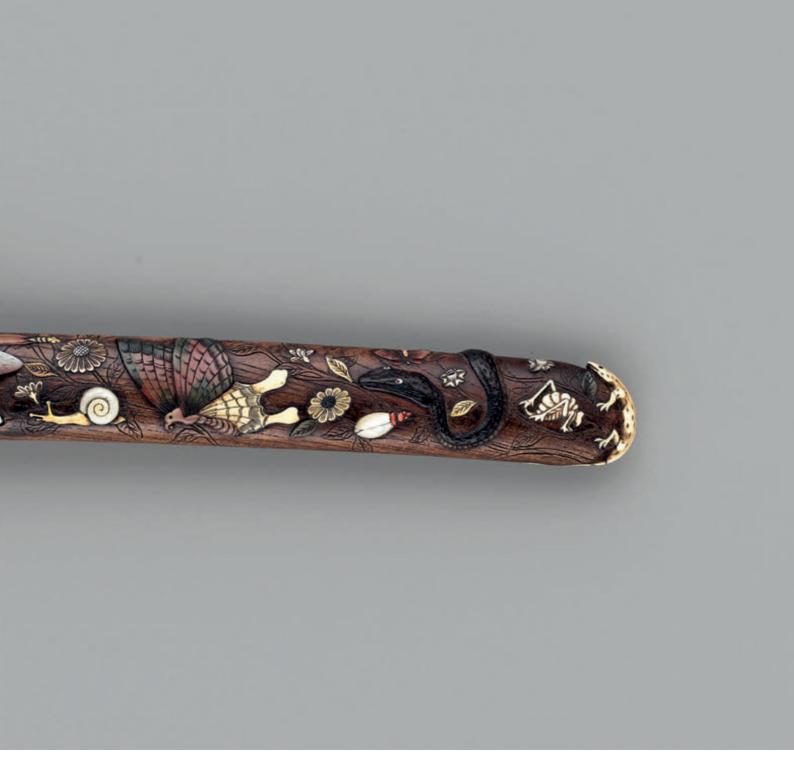












256 | A SUPERB SHIBAYAMA-INLAID WOOD TANTO KOSHIRAE

Japan, Meiji period (1868-1912)

The tsuka and saya finely inlaid in horn, mother-of-pearl, tortoiseshell, coral and ivory with numerous flowers, leaves, bugs and insects, butterflies, locust, mantis, slug, snail, salamander, and a snake, and further carved and incised with leafy vines, the kurigata in the form of a cicada with neatly incised mother-of-pearl wings, complete with the original kozuka decorated en suite.

Blade LENGTH 30 cm, total LENGTH 42.8 cm

Condition: Very good condition with traces of wear, absolutely no losses to inlays whatsoever.

Provenance: British collection.

Estimate EUR 6,000

Starting price EUR 3,000







257 | AN IMPRESSIVE PAIR OF SHIBAYAMA INLAID TUSK VASES ON WOOD STANDS

Japan, Meiji period (1868-1912)

Each mounted on a wood base and fitted on a separate and original wood stand, the wood finely carved with imperial kiku (chrysanthemum) flowers and some openwork. The imposing tusk vases are each decorated with magnificent Shibayama-inlays depicting an eagle, one inside a pine tree and the other inside a maple tree, amongst many flowers. The inlays are mother-of-pearl, coral, tortoiseshell and horn. Each vase is further decorated with a dove perched inside a blooming tree amongst flowers.

HEIGHT with stand 54.5 cm

Condition: Excellent condition, the Shibayama-inlays have remained completely intact, the ivory with a fine yellowish patina and with some age cracks to the rim.

Provenance: British collection.

AUCTION COMPARISON

A related larger pair was sold at Christie's, Masterful Exuberance, Artistic Craftsmanship of Imperial Japan: The Property of a Lady, 18 May 2012, London, lot 187 (sold for 37,250 GBP).



Estimate EUR 10,000





258 | A RARE MINIATURE SHIBAYAMA AND METAL INLAID IVORY DISPLAY CABINET

Japan, Meiji period (1868-1912)

Of rectangular form on an original fitted ivory base standing on four feet, the shodana (cabinet) finely inlaid with partly gilt shakudo and shibuichi as well as Shibayama-style inlays of coral, mother-of-pearl, tortoiseshell, and green-stained ivory around the metal inlays depicting a cat with a ball, two bijin, warriors, a courtesan, a cockerel, a bird of prey, and various flowers and other figures.

SIZE 13.5 x 10 x 5.5 cm

Condition: Good condition with traces of wear and some small natural age cracks. Provenance: British collection.

Estimate EUR 2,000 Starting price EUR 1,000



259 | A MINIATURE SHIBAYAMA-INLAID IVORY DISPLAY CABINET

Japan, Meiji period (1868-1912)

Of rectangular form, decorated in typical Shibayama style with inlays of mother-of-pearl, tortoiseshell, coral, and green-stained ivory, the lower section with a drawer and decorated with two leafy plum tree branches flanked by butterflies, the central section with a caparisoned elephant next to a blossoming plum tree, the top section with four movable panels depicting branches of the same plum tree, the sides with leafy branches, a butterfly, and a spider, the top with a bird of paradise perched on a plum branch, the reverse with a cockerel, a chicken, and butterflies, under the same blossoming plum tree.

SIZE 12 x 12.2 x 6.1 cm

Condition: Losses to the fittings, several small natural age cracks, four larger age cracks to the reverse.

Provenance: British collection.

Estimate EUR 2,000





260 | A FINE MINIATURE SHIBAYAMA-INLAID IVORY DISPLAY CABINET WITH STAND

Japan, Meiji period (1868-1912)

Of rectangular form and relatively large size, carved from ivory with gilt metal fittings, finely inlaid in the Shibayama style with mother-of-pearl, tortoiseshell, and coral with geese and sparrows in flight, a peacock on a craggy rock, chrysanthemums and other flowers, a falcon perched on a blossoming plum tree, wisteria, and leafy vines, with drawer handles and a lock in partly gilt shakudo. On an original black and gold lacquered base.

Cabinet SIZE 23 x 22.7 x 10.3 cm, total HEIGHT 34.7 cm

Condition: Good condition with traces of wear and some natural age cracks, few minor losses to the base. Provenance: British collection.

Estimate EUR 3,000 Starting price EUR 1,500





261 | A SHIBAYAMA-INLAID WOOD AND IVORY 'BASKET WEAVE' BOX AND COVER

Japan, Meiji period (1868-1912)

Made from many small pieces of wood (on the interior) and ivory (on the exterior) in imitation of a woven basket, finely inlaid in the Shibayama style in mother-of-pearl, tortoiseshell, coral, and stained ivory with a sparrow (suzume) flying towards a blossoming plum tree next to reeds and flowers.

HEIGHT 8 cm, LENGTH 19.5 cm

Condition: Some losses to the 'basket weave' ivory and wood, one small inlaid flower is lost as well. Otherwise in good condition with minor traces of wear.

Provenance: British collection, collection number to the underside.

Estimate EUR 1,200

Starting price EUR 600



262 | A SHIBAYAMA-INLAID **IVORY STANDING SCREEN**

Japan, Meiji period (1868-1912)

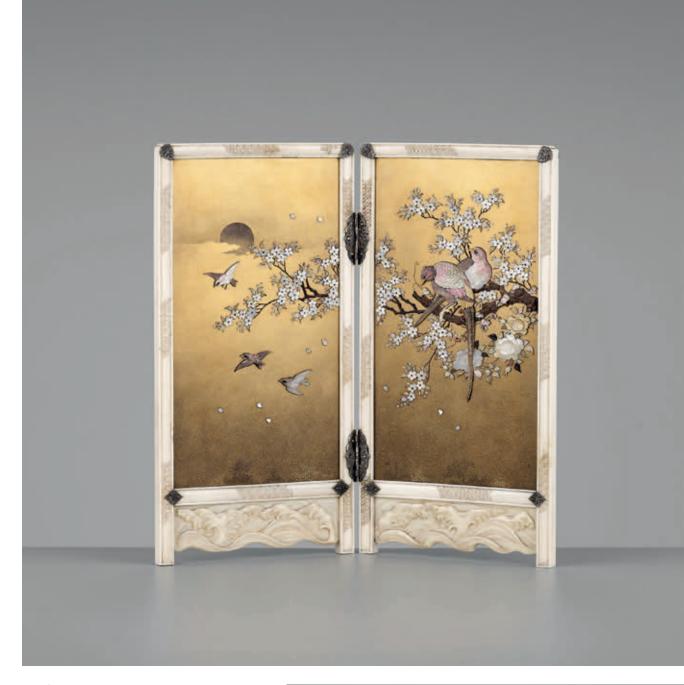
The rectangular panel decorated in gold takamaki-e and typical Shibayama style with inlays in coral, mother-of-pearl, tortoiseshell, and greenstained ivory, one side depicting a pavilion with a craggy rock, chrysanthemums on leafy twigs, palm trees, butterflies, and a banner, the other side depicting a sparrow (suzume) in flight under a blossoming plum tree, butterflies, and bamboo. The two feet finely decorated in gold lacquer with roundels of phoenixes, crabs, flowers, and leaves, the frame with key fret borders, and the panel edges with scrolling vines, leaves, and flowers. Signed within an oval rectangular mother-of-pearl reserve on the pavilion panel.

HEIGHT 27 cm

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







263 | KAKO: A FINE MINIATURE SHIBAYAMA-INLAID AND LACQUERED IVORY FOLDING SCREEN

By Kako, signed Kako with kakihan Japan, Meiji period (1868-1912)

The folding screen with silver fittings and two rectangular panels carved and incised with leaves and crashing waves, the front sides with very fine Shibayama-inlays depicting long-tailed pheasants perched on a cherry tree above blooming peonies and sparrows in flight on a gold-lacquered kinji ground with a full moon, the reverse sides with an egret in water under a wisteria and two further egrets in flight in gold lacquer on a black roironuri ground with togidashi-e. Signed KAKO with red kakihan to one of the reverse panels.

SIZE 24.5 x 25.6 cm

Condition: Very good condition with only minor traces of wear, no losses to the inlays whatsoever, few minor losses to the fittings.

Provenance: British collection.

Estimate EUR 5,000







264 | SHIGEYOSHI: A MINIATURE SHIBAYAMA-INLAID WOOD STANDING SCREEN OF TAIRA TSUNEMASA

By Shigeyoshi, signed Shigeyoshi with seal Sei Japan, Meiji period (1868-1912)

The screen of square form, the frame decorated with scrolling clouds, finely inlaid in the Shibayama style with lacquer and ivory depicting Taira no Tsunemasa with his biwa in a sack decorated with roundels of dragons and tied up with a gilt cord, all on a fine sabiji-nuri ground in imitation of iron. The scene is adapted from the 14th century epic Tale of Heike, in which Tsunemasa plays his biwa at Tsukubusuma Shrine on Chikubushima island in Lake Biwa for the kami. The reverse shows a pine forest with a fence and gate, the roof of a small hut visible as well, in high relief, beautifully and naturalistically carved and incised in imitation of an oil painting.

The front side is inscribed with a gold-lacquered poem: ... Kamiyo-no-mama-no, ... tsuki ya sumiran ('Since the ancient time of myriads of gods ... the moon is clear and lucid'). The reverse signed SHIGEYOSHI with seal Sei.

SIZE 35.5 x 34 cm

Condition: Good condition with some minor cracks to the screen frame and small chips to the edge of the panel, one crack to the reverse of the panel.

Provenance: British collection.

Estimate EUR 4,000

265 | A LARGE IVORY-INLAID GOLD LACQUER MARRIAGE TRAY

Japan, late 19th century

The tray of lobed rectangular form, the border with two kinds of mon alternating, symbolizing the merging of two families, the tray decorated in hiramaki-e and takamaki-e as well as ivory inlays with three sages offering wisdom to the emperor, whose left hand is clasping a staff, signifying his approval. One of the sages is writing an inscription on a low table, with an inlaid soapstone shishi seal in one corner, an attendant holding up a fan beside the large curtain, with a pine tree, large chrysanthemums, and reishi-shaped clouds.

SIZE 51.7 x 70 cm

Condition: Good condition with traces of wear, one of the ivory heads likely replaced.

Provenance: British collection. Collector label to reverse.

Estimate EUR 3,000 Starting price EUR 1,500





266 | YAGI: A SHIBAYAMA-INLAID WOOD PANEL OF MINAMOTO YOSHIMITSU AND TOYOHARA TOKIAKI

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

Finely inlaid in the Shibayama style in mother-of-pearl and ivory, depicting the two samurai Minamoto Yoshimitsu (1045-1127) and Toyohara Tokiaki (b.1100), with Minamoto instructing Toyohara in playing the sho, a Japanese reed instrument descended from the Chinese sheng. With an inlaid seal YAGI.

SIZE 36.4 x 57.6 cm

Condition: One crack between the two figures, otherwise in very good condition with minor traces of wear and absolutely no losses to inlays whatsoever. Provenance: British collection.

Estimate EUR 1,200









267 | KURIHARA: A MASSIVE LACQUERED AND INLAID PANEL WITH RAKANS

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

The massive wood panel lacquered in gold, nashiji and togidashi-e to depict a mountainous landscape and finely inlaid in stained ivory and mother-of-pearl with a group of three rakans and a Kannon. Kannon is looking into the distance as the rakan leaning on a cane and with a monkey on his hand is pointing at another rakan which is riding on a tiger, holding nyoi-scepter and conjuring a dragon from a magical pearl. The third rakan is seated and holding a scroll. Signed within a rectangular cartouche in seal form KURIHARA.

SIZE 129.5 x 91.5 cm

Condition: Excellent condition, minor surface wear to lacquer. Provenance: British collection.

Estimate EUR 10,000



268 | KOKEISAI SANSHO: A RARE LIDDED AND INLAID WOOD BOX WITH ROSHI ON OX

By Kokeisai Sansho (1871-1926), signed Kokeisai with seal sansho Japan, Osaka, early 20th century, Meiji period (1868-1912) to Taisho period (1912-1926)

The rectangular wood box inlaid on the cover with two types of wood, ivory and mother-of-pearl depicting Roshi (Laozi) seated on an ox and reading from a large scroll. The ox has a double-inlaid visible eye and sticks its tongue in a humorous gesture, typical for the artist, as it struggles with the weight of Roshi. The inside lacquered in red. Signed to the lower left KOKEISAI with red-lacquered seal SANSHO.

Kokeisai Sansho (1871-1926) was a talented and celebrated Osaka artist who is best known for his idiosyncratic netsuke carvings which are highly sought-after today.

SIZE 21 x 27.4 x 3.7 cm

Condition: Good condition with surface scratches to the underside and some wear to the inside and one restored horn to the ox. Provenance: British private collection.

Auction comparison:

For a netsuke by the artist see Bonhams, Fine Japanese Art, 11 May 2017, London, lot 7 (sold for 10,250 GBP).

Estimate EUR 4,000





269 | AN INLAID PANEL WITH ASHINAGA AND TENAGA PICKING PEACHES

Japan, Meiji period (1868-1912)

The finely grained hinoki wood panel inlaid with ivory, stag antler and boxwood, partially lacquered, depicting a relief of Ashinaga and Tenaga working together to grab a peach from a leafy branch.

Ashinaga-tenaga are a pair of yokai in Japanese folklore. One, Ashinaga-jin, has extremely long legs, while the other, Tenaga-jin, has extremely long arms. They were first described in the Japanese encyclopedia Wakan Sansai Zue. The pair is commonly described as people from two countries, the "Long-legged Country", and the "Long-armed Country". As the names suggest, the inhabitants of

these two countries possess unusually lengthy arms and legs. The two work together as a team to catch fish by the seashore. In order to do this, the long-armed man, Tenaga, climbs onto the back of the long-legged man, Ashinaga. Ashinaga then wades out into the shorewaters, staying above water with his long legs, while tenaga uses his long arms to grab fish from his partner's back.

SIZE 65 x 36 cm

Condition: Two minimal losses, otherwise superb condition with only some wear and minimal dents and chipping. Provenance: Old Austrian private collection. Old collector's label "149 w. Loozi" to the reverse.

Estimate EUR 1,000 Starting price EUR 500





270 | A PAIR OF LARGE SHIBAYAMA-INLAID WOOD PANELS OF STREET VENDORS

Japan, Meiji period (1868-1912)

Finely inlaid in the Shibayama style in ivory, mother-of-pearl, and wood with lacquer-gilt highlights, one panel depicting a street vendor selling tea whisks (chasen) chasing a gleefully laughing boy, the vendor with an angry expression and about to drop his double gourd, a bird flying above them, the other panel depicting a street vendor selling potted cherry trees and wearing a small pouch on his waist inscribed Hoshi no yoshiji ('watch out for fire'), a bird flying above him as well. Note the expressively crafted facial expressions. Both panels framed behind glass and with inlaid seal mark.

SIZE 80.2 x 51.1 cm each

Condition: Excellent condition with traces of wear, no inlays are missing.

Provenance: British collection.

Estimate EUR 5,000

271 | NAITO: A PAIR OF IVORY-INLAID WOOD PANELS

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

The black-ground panels each finely inlaid in ivory, one depicting a sarumawashi holding his taming stick and carrying his monkey on his back, with lotus leaves below, the other depicting a bijin and a young girl gathering flowers and plants in baskets. Both with inlaid seal marks NAITO and framed.

SIZE 100 x 60.5 cm

Condition: Excellent condition with traces of wear, no inlays are missing.

Provenance: British collection.

Estimate EUR 4,000





Paintings & Woodblock Prints



Lots 272 to 294







272 | A FINE FOUR-PANEL FOLDING SCREEN DEPICTING WARRIORS AND SAMURAI

Japan, Edo period (1615-1868)

Painted in ink, color and gold on paper with brocade silk surround and lacquered wood frame with brass fittings, depicting samurai and warriors on horseback engaged in battle with court attendants looking on, all in a small pine forest surrounded by thick clouds. Note the fine quality of the painting, particularly evident in the elaborate armor decorations, naturalistically painted horses, and overall dynamic composition.

SIZE 91 x 181 cm

Condition: Good condition with some traces of wear, minor staining, few small losses.

Provenance: Austrian private estate, acquired in the 1980s in Japan.

Estimate EUR 2,000

273 | A HANGING SCROLL OF A TANUKI UNDER THE CRESCENT MOON

By Maeda Hodo (active c. 1910-1930), signed Hodo with seal Hodo $\,$

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

The tanuki wearing the characteristic straw hat, its face only slightly peeking through and throwing a mischievous look towards the viewer, and holding a sake flask, in a sparse and misty landscape with reeds and flowers under the crescent moon.

Maeda Hodo was a member of the Nihon Bijutsu Kyokai (Japan Fine Art Association) of Tokyo and studied under Noda Kyuho (1879-1971).

Image SIZE 123 x 36.5 cm

Condition: Very good condition with minor stains and few other traces of wear.

Provenance: From the collection of a Swedish family who lived in Hong Kong during the mid-20th century. Many pieces of their collection were purchased from Luen Chai Curios Store in Hong Kong in the early 1960s under the guidance by the passionate collector and expert Weiland Wieslander.





Weyland Wieslander in Hong Kong on one of his visits to the family.







274 | TAMURA TOKEI: A LARGE AND EXCEPTIONAL SCROLL PAINTING OF A DRAGON ABOVE WAVES

By Tamura Tokei (1747-1816), signed Bunka hinoto-u gogatsu, Tokei rogyo Sai sha and with two seals "Sai in" and "Tokei" plus a third seal Japan, dated 1804, Edo period (1615-1868)

A large painting mounted to a fine brocade scroll with black-lacquered roller ends. Depicted is a celestial dragon amidst clouds and above finely painted crashing waves. The dragon's body is partially hidden within the cloudy mist. Note particularly the expressively painted expression of the dragon with large and humorously staring eyes.

Signed to the lower left side Bunka hinoto-u gogatsu, Tokei rogyo Sai sha with two seals [Painted by Tokei, an art name Sai, an old man who enjoys fishing, in the 5th month of Bunka 4th year (1804)]. A further seal to the right in the center of the image.

SIZE total 247 x 111 cm, image only 179 x 92 cm

Condition: Excellent condition. Some very minor discolorations and wear to the painting.

Provenance: Ex collection Betty

Borman, Los Angeles.

Estimate EUR 3,000

275 | KANO SHOEI SUKENOBU: AN IMPRESSIVE SCROLL PAINTING OF TEKKAI SENNIN EXHALING HIS ANIMA

Kano Shoei Sukenobu (d. 1857), signed Shoei Sukenonu hitsu with seal Japan, late Edo period (1615-1868)

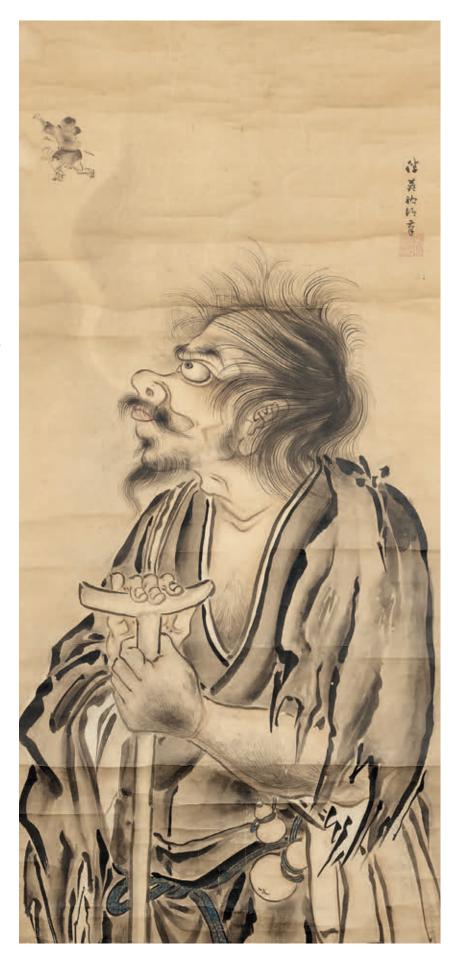
Painted with ink and colors on paper and mounted as a hanging scroll, depicting Tekkai Sennin exhaling his anima, in the form of a small figure in the upper left corner, to visit Laozi in paradise, the immortal wearing a long flowing robe, with two small double-gourd flasks attached to his obi, and leaning on a walking cane with both hands. Note the extremely fine quality of the painting as evident in the thin, wild hair and beard, Tekkai's strong expression and piercing gaze, and the bod brushstrokes of his robe.

The Kano school is one of the most famous schools of Japanese painting and was the dominant style of painting from the late 15th century until the Meiji period, by which time the school had divided into many different branches. The Kano family itself produced a string of major artists over several generations and according to the historian of Japanese art Robert Treat Paine, "another family which in direct blood line produced so many men of genius ... would be hard to find". Kano Shoei Sukenobu was the 11th generation head of the Negishi Ogyonomatsu branch of the Kano School, son of the 10th generation head Kano Asen Takanobu (1809-1892).

Image SIZE 118.4 x 55.1 cm, total SIZE 190 x 67.2 cm

Condition: Wear, creases, stains, and few small tears. The roller ends are missing.
Provenance: German private collection.

Estimate EUR 1,500 Starting price EUR 750











276 | SIX SCROLL PAINTINGS OF WEATHER DEITIES AND ONI

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

Published: Depicted in Svenska Hem i ord och Bild, 1928, Amiralen och Fru Sten Ankarcronas hem, Kommendörsgatan 2, pp. 52-53. Here described as depicting allegories over weather gods creating thunder, snow, rain, hail etc.

Painted with ink and colors on paper, each mounted as a hanging scroll, depicting Fujin, the god of wind, and Raijin, the god of thunder, lightning, and storms, as they release various forms of meteorological havoc with the help of some oni (demons) upon the people of earth below, who are fleeing in fear, with one of the six scrolls depicting a more benign scene, showing an oni painting a rainbow in the sky, the people below pointing and smiling.







Image SIZE 114 x 43 cm, total SIZE 153 x 51.5 cm

Condition: Some wear, creases, staining, and tears. **Provenance:** Collection of Wivica Ankarcrona Borell (1935-2019). Her grandfather Sten Ankarcrona was a Swedish marine officer who came to Japan on a special mission in 1923, bringing back vast collections of Japanese art and decorating his summer house, creating first a Japanese garden and later a complete Japanese building as documented in Svenska Hem i ord och bild (Swedish Home in Words and Pictures) in 1928, featuring images of the present scroll paintings hanging in their home. Their guest book contains the signature of the Swedish king Gustav VI Adolf as well as that of the Japanese crown prince, later Emperor Akihito.

Estimate EUR 3,000 Starting price EUR 1,500







278 | UTAGAWA KUNIHISA: A PAINTED SHIBAYAMA IVORY FAN

By Utagawa Kunihisa (1832-1891), signed Kunihisa ga with a seal Japan, early Meiji period (1868-1912)

An elaborately and finely crafted folding fan. The ivory guards show fine Shibayama-style inlays with mother of pearl, horn, green hardstone, gilt lacquer birds and branches, the fan finely painted with a dense composition of a snow-covered winter scene with figures, red seal and a signature of the artist to the upper left corner. The reverse with a tranquil spring scene of birds flying. With string, tassel, and a very fine lacquered ojime.

Kunihisa, a pupil of the ukiyo-e print designer Utagawa Kunisada, was renowned for his painted decoration of fans for the export market.

HEIGHT 30 cm, WIDTH 56 cm

Condition: Superb condition with expected minor creases from folding the fan, and a couple of microscopic missing inlays. Provenance: British private collection.

Estimate EUR 1,000





277 | A RARE MAKIMONO WITH 17 SCENES

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

Finely painted and mounted on silk brocade, with 17 different scenes mostly from the life of samurai: two warriors kneeling in front of a warlord with attendants; an archer in a tree shooting at warriors fleeing on horseback; a court dignitary or warlord with attendants; a samurai meditating; five young girls collecting plum tree branches; three samurai walking in a river landscape; five yamabushi warrior monks crossing a stream on a small bridge made from branches; an archer on horseback under a flowering tree; a straw-camouflaged warrior waiting outside a house; a warrior knocking at a door with further samurai standing outside; a man, woman, and child by a small hut on a rocky beach; two samurai entering the house of an alert warrior amid flames; a samurai on a ship with further ships in the distance; a feudal lord with two farmers; three farmers in a small village; worshippers in front of a temple in the rain; and two foreigners kneeling in front of a warlord

Image SIZE 26 x 37 cm each, total SIZE 33.5 x 720 cm

Condition: Good condition with some wear, minor staining, and several creases.

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

Estimate EUR 1,500

Starting price EUR 750

279 | NANMEI: A SPECTACULAR IVORY FOLDING FAN WITH FINE PAINTINGS

By Haruki Nanmei (1795-1878), signed Nanmei with seal Japan, early Meiji period (1868-1912)

An elaborately and very finely crafted folding fan or ogi in 30 segments, each carved from ivory and some with a wavy shape. The two exterior segments are partly painted with gold lacquer and show fine Shibayama style inlays with a bird, beetle, butterfly, vines and fruit. The main side shows a large, dense landscape with a stream and very many pines, through which the snow-covered Mount Fuji shines in the center. An elderly man and two young Bokudo (ox herders) are shown, each playing the flute, and wood

is being collected for the impending cold season. The other side shows a dense composition of a bamboo forest with a large group of sparrows, some flying and some still on branches. Both paintings are signed and show a red seal, corresponding to Haruki Nanmei. With string, tassles and a very fine satsuma gilt ojime.

HEIGHT 27 cm, WIDTH 50 cm when opened

Condition: Superb condition with expected minor creases from folding the fan.

Provenance: From the private collection of a Corsican seafarer.

Estimate EUR 1,000



280 | UTAGAWA HIROSHIGE: A COLOR WOODBLOCK PRINT OF THE SERIES ONE HUNDRED FAMOUS VIEWS OF EDO

By Utagawa Hiroshige (1797-1858), signed Hiroshige ga Japan, dated 1857 (11th month), Edo period (1615-1868)

The new station at Naitō, Yotsuya (Yotsuya Naitō Shinjuku), Number 86 from the series One Hundred Famous Views of Edo (Meisho Edo hyakkei), printed by Uoya Eikichi between 1856 and 1858. The print shows rear view of horses and a row of shops with shoppers. Matted.

Oban SIZE 36.2 x 24.4 cm

Condition: Very good condition, color, and impression, minor browning and a central crease.

Provenance: Old Viennese private collection, formerly acquired at Galerie Zacke.

LITERATURE COMPARISON

A related print is in the collection of the Arthur M. Sackler Museum, object number 1933.4.170.



Estimate EUR 800

Starting price EUR 400





281 | UTAGAWA HIROSHIGE: A COLOR WOODBLOCK PRINT OF MITSUKE FROM THE JINBUTSU TOKAIDO

By Utagawa Hiroshige (1797-1858), signed Hiroshige ga Japan, c. 1852, Edo period (1615-1868)

Titled Mitsuke, no. 29 from the series The Fifty-three Stations of the Tokaido Road, known as the Jinbutsu Tokaido, published by Muraichi in 1852. The print shows two boats, one carrying a horse and the other carrying passengers, on the Tenryu River. Matted and framed behind glass.

Chuban SIZE 16.5 x 22.5 cm, SIZE framed 33 x 28 cm

Condition: Good condition, fresh colors, and good impression. Minor browning and creasing mostly around the edges. **Provenance:** Sotheby's, Japanese Prints, Paintings and Works of Art, 19 November 1997. Collector's note on the back.

Estimate EUR 500





282 | UTAGAWA HIROSHIGE: TWO COLOR WOODBLOCK PRINTS

By Utagawa Hiroshige (1797-1858) Japan, 1919

Both from the series Intermediate Tokaido Stations and Views on the Narita Highway.

The first Blossoming Plum Trees at Sugita, no. 3 from the series Intermediate Tokaido Stations and Views on the Narita Highway. The second Enoshima in Sagami Province, no. 10 from the series Intermediate Tokaido Stations and Views on the Narita Highway. Both matted and framed behind glass.

Hiroshige created the designs for this series between 1834 and 1835, but it was never printed during his lifetime. In 1919, the S. Sakai publishing firm learned of the existence of the original

Takahata Kazuwo, a collector in Yokohama. Sakai used the original drawings, which had already been prepared for block cutting, to expertly produce the first and only edition of the series ever released.

drawings intended for Edo era release, which belonged to Mr.

SHEET SIZE 24.5 x 36.8 cm, SIZE framed 43.5 x 53.8 cm

Condition: Good condition, fresh colors, and very good impression. Minor browning, creasing, and minimal small tears around the edges.

Provenance: The first purchased at Sotheby's, 15-17 June 1999, according to the collector's note on the back of the frame. The second purchased at Grenville Books in 1997, according to the collector's note on the back of the frame.

Estimate EUR 600

Starting price EUR 300

283 | UTAGAWA SADAHIDE: A TRIPTYCH COLOR WOODBLOCK PRINT

By Utagawa Sadahide (1807-1879), signed Gountei Sadahide Japan, 1862, Edo period (1615-1868)

A triptych color woodblock print depicting Tokugawa lemochi's procession entering the capital. The title is Tokaido Satta toge no kei (Views of Setta Pass on the Tokaido). The publisher is Tsujiokaya Bunsuke (Kinshodo), the block cutter is Katada Chojiro and the censor's seal is Kiwame. Matted and framed behind glass.

OBAN triptych SIZE ca. 35×73 cm (the prints) and 48×89 cm (the frame)

Condition: Good condition and impression, some fading to colors, minor browning, stains, and creases.

Provenance: Old Austrian private collection, acquired in Japan.

Estimate EUR 1,500





UTAGAWA SADAHIDE: AN IMPRESSIVE COLOR **WOODBLOCK PRINT BOOK WITH THE FORTY SEVEN RONIN**

By Utagawa Sadahide (1807-1873) Japan, late Edo period (1615-1868)

The book consists of 28 pages illustrated in color on both sides with biographies of the Forty-seven Ronin, with its original cover.

In 1702, on the night of December 14th, fortyseven Ako samurai raided the Edo residence of Kira Yoshihisa and killed him to avenge their Lords. Chushingura (forty-seven Ronin) is the work, which was made based on this incident, and Meimei-den is the spin-off story depicting the private episodes of each character (and women who are deeply involved).

This piece is a unique work of Maimei-den with a lot of cruelty depicted under the influence of Muzan-e (atrocity ukiyo-e prints) which was prevalent in Edo at that time (since Ako samurai were popular as an example of loyalty of samurai society, cruel scenes were generally not depicted). Several scenes of the attack of Kira's residence, which is the climax of the original story, are also included.

SIZE 22 x 15.5 cm

Condition: Very good condition, good impressions, well-preserved colors, and minor browning. The original cover rubbed, soiled, creased, and with some damages.

Provenance: Czech private collection.

Estimate EUR 1,000

Starting price EUR 500

285 | ICHIYUSAI KUNIYOSHI: A COLOR WOODBLOCK PRINT OF SOSHIN

By Ichiyusai Kuniyoshi (1797-1861), signed Ichiyusai Kuniyoshi with kiri seal Japan, c. 1847, Edo period (1615-1868)

Soshin, from the series "Morokoshi nijkatei Tanekatzu", with texts by the wellknown gesaku writer Ryūkatei Tanekazu (1807–1858). The picture shows Soshin (Tseng Tsi) descending from a tree. He suddenly felt that something was wrong with his mother – she had cut her finger – and is now hurrying towards her. Matted and mounted.

SIZE 24.6 x 18.6 cm

Condition: Very good condition and impression, vibrant colors, minor browning

and very few worm holes outside of the image area. Provenance: Old Viennese private collection, formerly acquired at Galerie Zacke.

Estimate EUR 500 Starting price EUR 250

LITERATURE COMPARISON

A related print is in the collection of the Museum für angewandte Kunst in Vienna, inventory number KI 15150-20.





286 | SHUNKOSAI HOKUSHU: A RARE DIPTYCH COLOR WOODBLOCK PRINT OF NIKKI DANJO AS A RAT

By Shunkosai Hokushu (active 1810-1832) Japan, early 19th century, Edo period (1615-1868)

The print depicts a scene from the kabuki play Meiboku Sendai Hagi, which involves the evil retainer Nikki Danjo, an example of the jitsuaku role type, using occult powers as he plots to overthrow his lord. Nikki Danjo has turned into a giant rat and stolen a precious scroll, which he holds in his mouth, while a servant tries to attack him. The other figure to the left shows Nikki Danjo in his true human form. Framed behind glass.

Oban SIZE 37.5 \times 51.0 cm, SIZE incl. frame 51.3 \times 64.0 cm

Condition: Good condition with good color and impression with minor creasing and little staining. Provenance: French private collection.

Estimate EUR 1,000

Starting price EUR 500



287 | A LARGE COLOR WOODBLOCK PRINT OF A MAP OF OLD EDO (TOKYO)

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

A color woodblock print of a map of Edo. It illustrates important temples, shrines, lands of feudal lords and other public sites. The imperial palace stands out as the centerpiece of the map and the river and old canals flow into the harbor, which is finely decorated with boats in a rippling sea. All calligraphy lettered with individual streets and other names. Framed behind glass.

SIZE 80 x 92.5 cm

Condition: Good age-related condition, modest staining and worm holes, creases and damages to fold intersections.

Provenance: Old Austrian private collection, acquired in Japan.

Estimate EUR 1,000





288 | CAPELARI FRITZ: RETURNING HOME

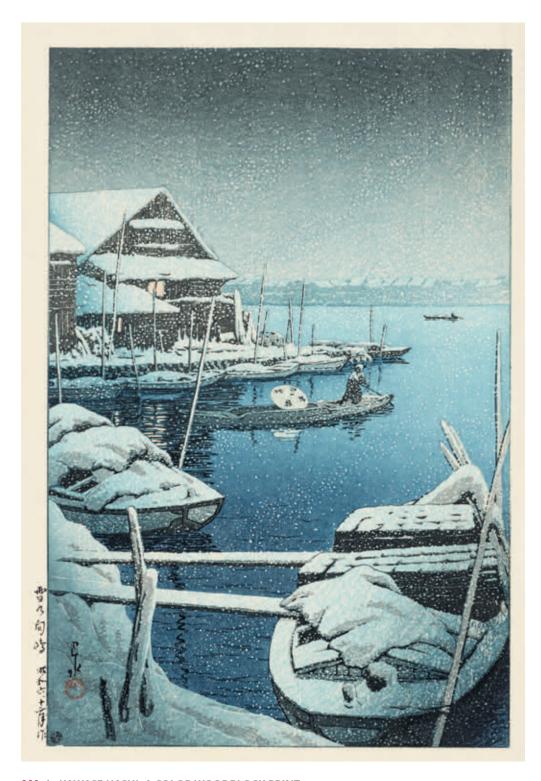
By Capelari Fritz (1884-1950), artist seal mark "FC", published by Watanabe Shozaburo Japan, Tokyo, dated 1915

A color woodblock print entitled "Returning Home". The picture shows a large group of women in the rain, all carrying traditional umbrellas. Framed and matted behind glass.

SIZE ca. 30×23 (the print) and 45.5×37 cm (the frame)

Condition: Very good condition and impression, minor browning, and stains. **Provenance:** Formerly in the collection of Irene and Wolfmar Zacke, Vienna, Austria.

Estimate EUR 2,000 Starting price EUR 1,000



289 | KAWASE HASUI: A COLOR WOODBLOCK PRINT OF SNOW AT MUKOJIMA

By Kawase Hasui (1883-1957), signed Hasui and sealed Kawase Japan, 1931

Titled Yuki no Mukojima (Snow at Mukujima), signed HASUI and sealed KAWASE, published by Watanabe Shozaburo.

OBAN SIZE 39 x 26.5 cm

Condition: Excellent condition, very good impression. Provenance: US private collection.

AUCTION COMPARISON
An identical print was
sold by Christie's Online,
Edo to Post-War: 500 Years
of Japanese Art and Design,
8 – 15 November 2017, lot 61
(sold for 4,375 USD).



Estimate EUR 3,000 Starting price EUR 1,500



290 | KATSUSHIKA HOKUSAI: A SURIMONO OF A MONKEY TRAINER

By Katsushika Hokusai (1760-1849), signed Gakyojin Hokusai ga Japan, early Meiji period (1868-1912)

Depicting a courtesan as well as a monkey trainer and a monkey within a double ringed circle. Framed and matted behind glass.

SIZE 22 x 19 cm

Condition: Very good condition, excellent colors, very good impression, with minor browning and wear.

Provenance: From the collection of Ernst Michel (d.1949), an

architect working in Germany in the first half of the 20th c. and involved with Walter Gropius and the

Bauhaus Movement. Was sold by the Ronin Gallery York, object n #JPR1-67147.

LITERATURE COMPARISON A related surimono was sold by the Ronin Gallery in New York, object number #IPR1-67147.



291 | KATSUSHIKA HOKUSAI: A SURIMONO OF CHERRY BLOSSOMS

By Katsushika Hokusai (1760-1849), signed Kashoan Japan, Meiji period (1868-1912)

Depicting a flowering branch of prunus before a red sun. A verse in calligraphy is written on the top right. Framed and matted behind glass.

SIZE 21 x 17.5 cm

Condition: Very good condition, good colors, good impression, with minor browning and creases.

Provenance: From the collection of Ernst Michel (d.1949), an architect

working in Germany in the first half of the 20th c. and involved with Walter Gropius and the Bauhaus Movement.

Estimate EUR 400 Starting price EUR 200 LITERATURE COMPARISON A related surimono is in the Arthur M. Sackler Museum, object number 1933.4.1824





292 | KITAGAWA UTAMARO: A SURIMONO OF A FOX TRAPPING A WOMAN

By Kitagawa Utamaro I (1753-1806), signed Utamaro ga Japan, Meiji period (1868-1912)

Depicting a fox hiding behind a stack of grain, about to catch a woman with a rope while she looks with interest at a trap baited with a mushroom. Embossing on the animal's fur and the stalks of grain. A verse in calligraphy is written above. Framed and matted behind glass.

SIZE 22 x 18.5 cm

Condition: Very good condition, some fading to colors, overall good impression, with minor browning.

Provenance: From the collection of Ernst Michel (d.1949), an

architect working in Germany in the first half of the 20th c. and involved with Walter Gropius and the Bauhaus Movement.

Estimate EUR 400 Starting price EUR 200

LITERATURE COMPARISON A related surimono was sold by the Ronin Gallery in New York, object number #JPR1-67046.





293 | KATSUSHIKA HOKUSAI: A SURIMONO OF A CROW, SWORD AND PLUM BLOSSOMS

By Katsushika Hokusai (1760-1849), signed Fukenskyo litsu hitsu Japan, Meiji period (1868-1912)

From the series four great clans of Japan depicting the "Little crow", which was the name given to a sword of the Minamoto clan. The surimono print shows a black crow with embossed feathers perched on a sword, a plum tree visible in the reverse. A verse in calligraphy is written on the top right. Framed and matted behind glass.

SIZE 21 x 18 cm

Condition: Very good condition, fresh colors, good impression, with minor browning and creases.

Provenance: From the collection of Ernst Michel (d.1949), an

architect working in Germany in the first half of the 20th c. and involved with Walter Gropius and the Bauhaus Movement.

Estimate EUR 400 Starting price EUR 200 LITERATURE COMPARISON A related surimono is in the collection of the Princeton University Art Museum, object no. 2014-27.





294 | A MIDNIGHT BLUE SILK KIMONO WITH GOLD THREAD DRAGONS

Japan, 19th to early 20th century

Embroidered in silk and decorated with dragons amongst stylized clouds in gold thread on a dark blue ground. Accompanied by a program signed by Dame Eva Turner for her 90th birthday celebration.

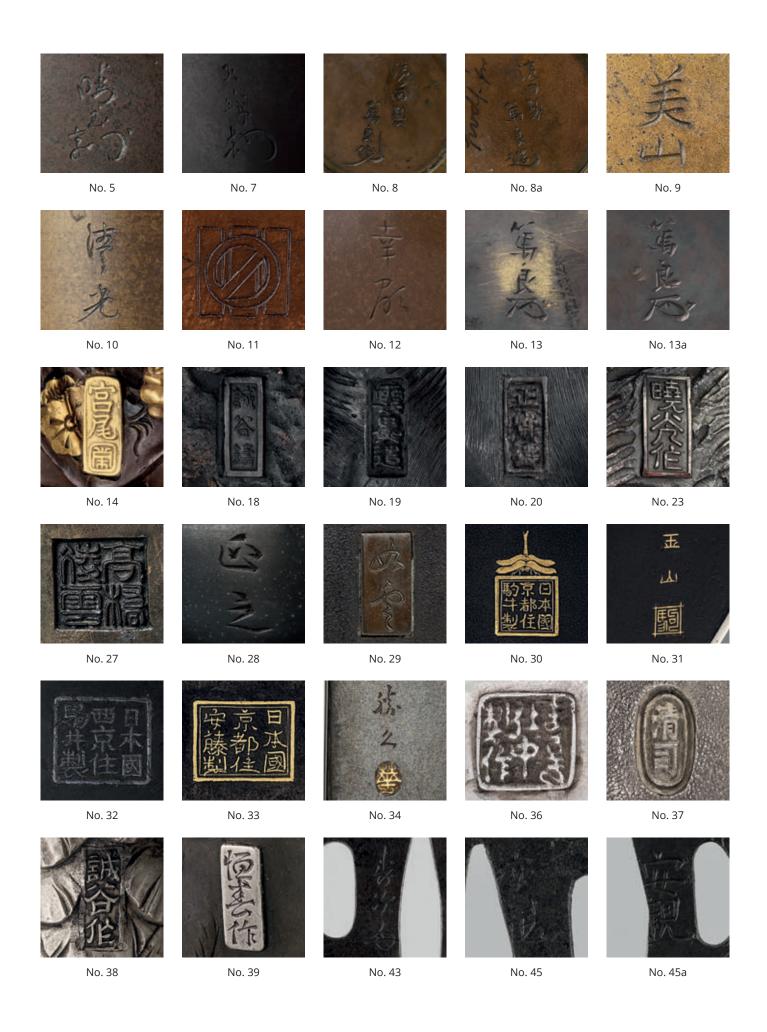
HEIGHT 147 cm, maximum LENGTH 145 cm

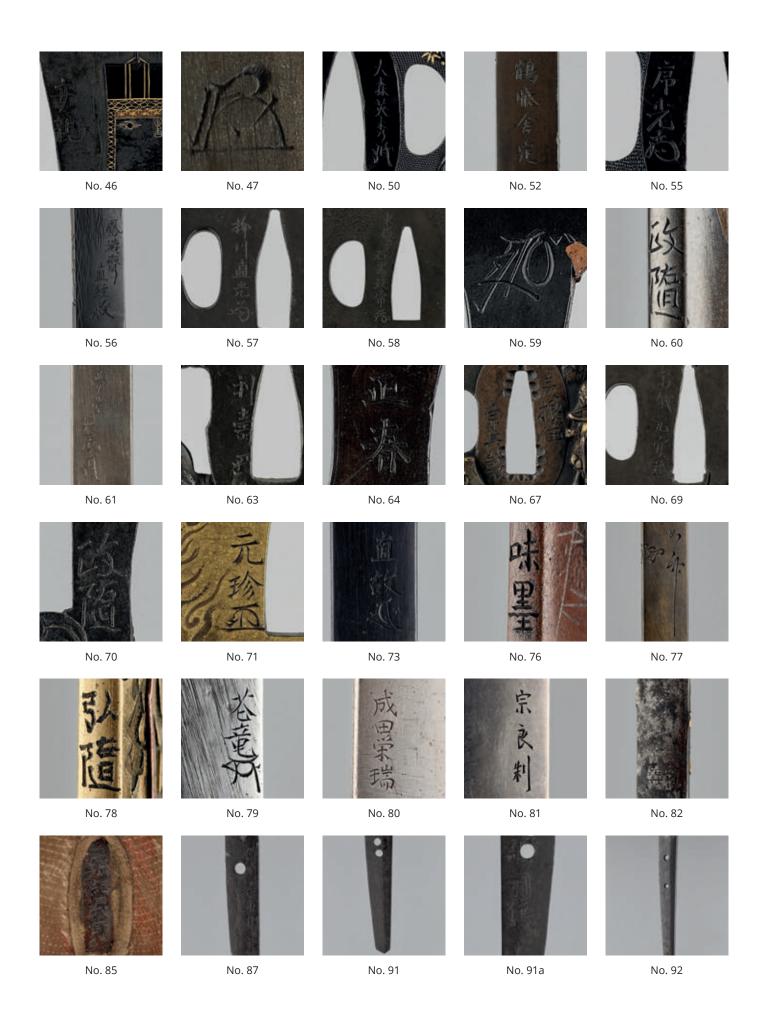
Condition: Very good condition with traces of wear and few loose threads.

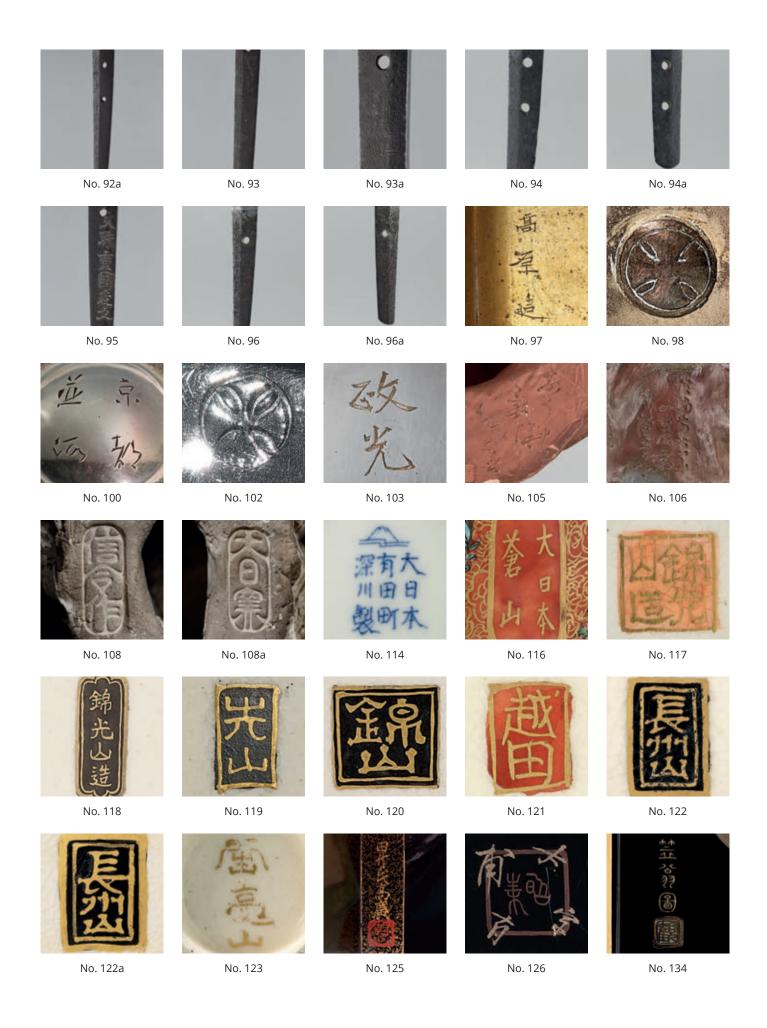
Provenance: From the collection of Dame Eva Turner (1892-1990). Turner was an internationally renowned English operatic soprano and she was the subject of the biographical television documentary This Is Your Life on two occasions, in 1959 and 1983.

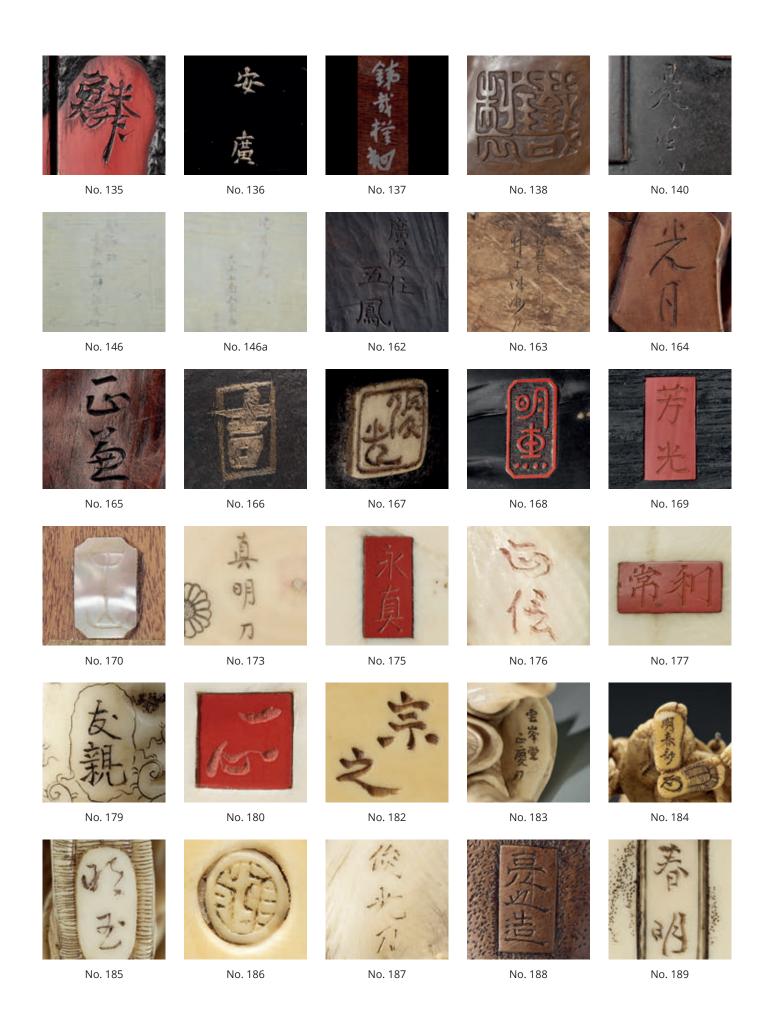
Estimate EUR 800

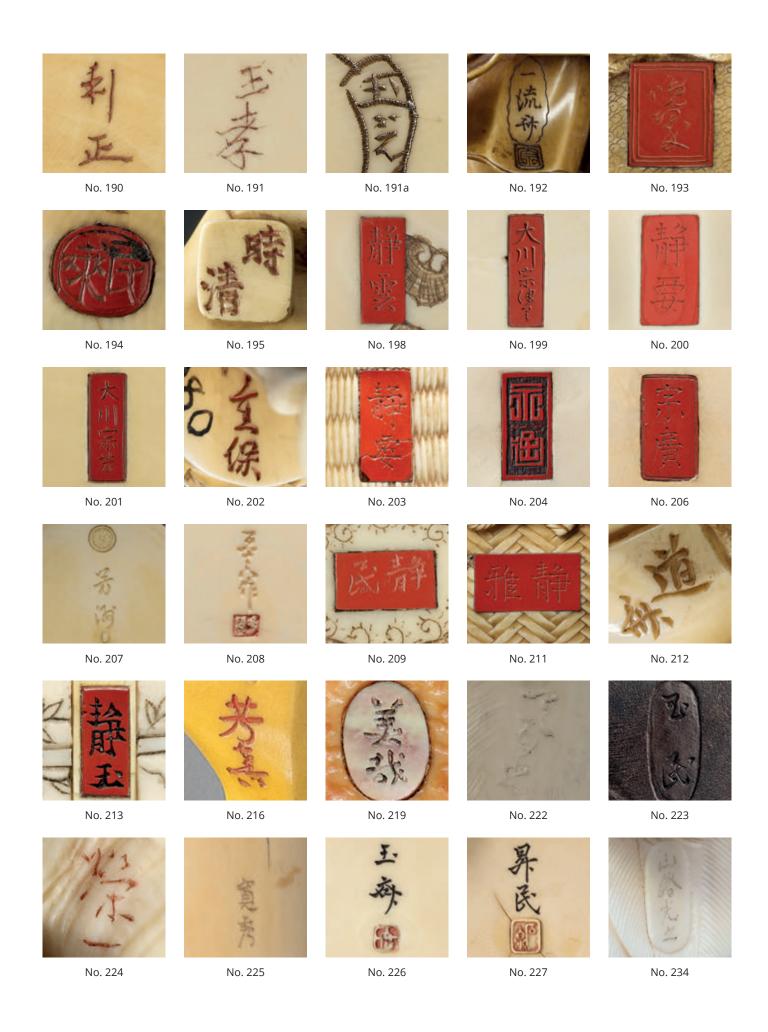


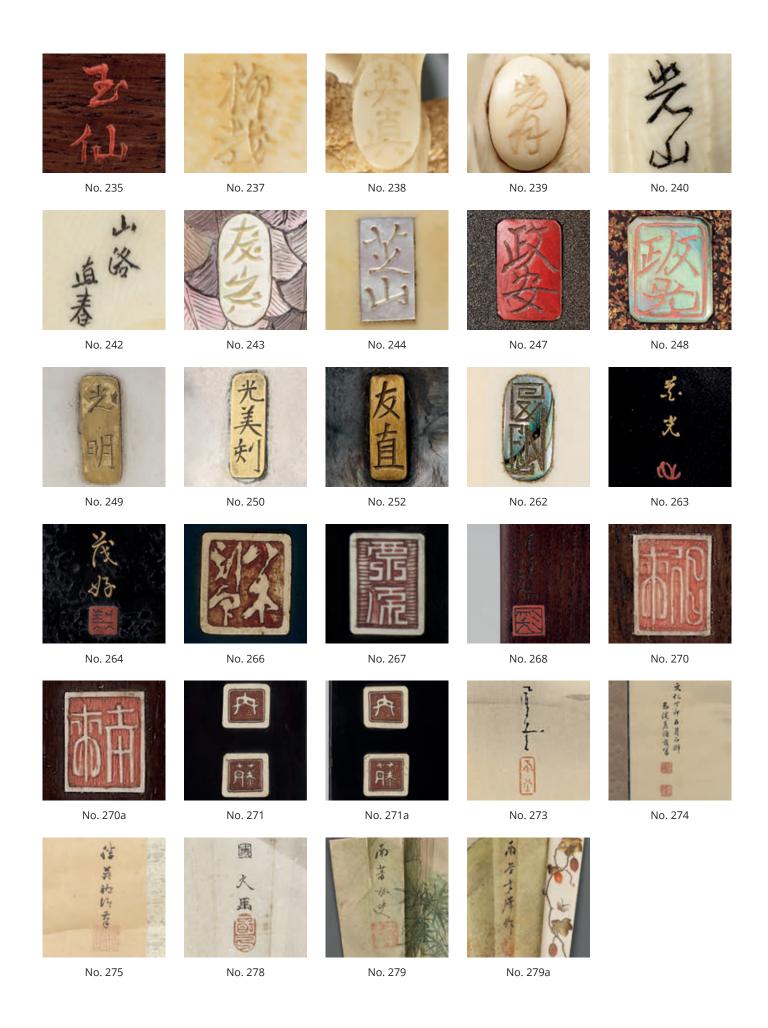












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Tel (0043-1) 532 04 52 Email: office@zacke.at

Editors

Lukas Zacke Marion Schor

Experts

Lukas Zacke Alexander Zacke Wolfmar Zacken

Assistance

Max Zacke Julia Pastor

Assistance with Signature Readings

Mieko Gray

Photography

Georg Bodenstein

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Hermann Kienesberger

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ZACKE

SINCE 1968



1070 VIENNA AUSTRIA. MARIAHILFERSTRASSE 112

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

www.zacke.at