

# Fine Netsuke & Sagemono

AUCTION

Friday, March 27<sup>th</sup> 2020



# ZACKE

SINCE 1968

LOOKING FOR RARE  
AND COLORFUL NETSUKE?





LOOK NO FURTHER...



# ZACKE

SINCE 1968

AUCTION

## Fine Netsuke & Sagemono

Friday, March 27<sup>th</sup> 2020, at 1:00<sup>pm</sup> CET

CATALOG NE0320

VIEWING

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

IN OUR GALLERY

PREVIEW VIENNA:  
16.3.2020 - 27.3.2020  
Monday - Friday 10<sup>am</sup> - 6<sup>pm</sup>  
Day of the sale: 10<sup>am</sup> - 1<sup>pm</sup>  
and by appointment

GALERIE ZACKE  
MARIAHILFERSTRASSE 112  
1070 VIENNA AUSTRIA

Tel +43 1 532 04 52 Fax +20 E-mail [office@zacke.at](mailto:office@zacke.at)



IMPORTANT INFORMATION

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

ABSENTEE BIDDING

Absentee bids are carried out under the regulations of the terms of business of Galerie Zacke, SZA Versteigerungen & Vertriebs GmbH, which requires written submission of your purchase limit. Orders without purchase limits cannot be processed. Only the submitted lot number of the auction lot is binding for the processing of the absentee bid. The place of jurisdiction is Vienna, Austrian Law and Austrian jurisdiction are exclusively applicable for all legal questions arising from the business relationship. Absentee bids for this auction will be accepted until the day of auction by 10:00 a.m. We regret that absentee bids received after the time stated above will not be processed until after the auction.

PLEASE SEND ABSENTEE BIDS FOR THIS AUCTION TO:

Fax: +43 1 532 04 52 20 or  
Email: [office@zacke.at](mailto:office@zacke.at) or  
Mail: Galerie Zacke, Mariahilferstrasse 112, Stiege 1, 2. Stock, 1070 Wien, Austria, Europe

WE ACCEPT THE FOLLOWING METHODS OF PAYMENTS:

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

TELEPHONE BIDDING

It is generally possible to bid by telephone during the auction. Please fill out the absentee bidding form enclosed in this 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 expressly 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.

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

THE ART LOSS REGISTER

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

FURTHER IMAGES

More images of all lots can be found at: [www.zacke.at](http://www.zacke.at)



ABSENTEE BIDDING FORM

FOR THE AUCTION **Fine Netsuke & Sagemono NE0320**  
ON DATE **MARCH 27<sup>TH</sup> 2020, AT 1:00<sup>PM</sup> CET**

LOT NR.	LOT TITLE	BID IN EURO

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

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

**IMPORTANT NOTICE:**  
Bids do not include buyer's premium and/or VAT.

MY PHONE NUMBER \_\_\_\_\_

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

TERMS OF PAYMENT, SHIPPING AND COLLECTION:

NAME \_\_\_\_\_

EMAIL \_\_\_\_\_

ADRESS \_\_\_\_\_

CITY, COUNTRY \_\_\_\_\_

POSTCODE \_\_\_\_\_

PHONE NUMBER \_\_\_\_\_

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

DATE & SIGNATURE \_\_\_\_\_

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

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

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

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

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

☐ AMEX ☐ DINERS ☐ MASTERCARD ☐ VISA

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CARD NUMBER \_\_\_\_\_

EXPIRY DATE \_\_\_\_\_ SECURITY CODE \_\_\_\_\_

**GALERIE ZACKE**  
Mariahilferstrasse 112, 1070 Vienna,  
Austria  
Email: [office@zacke.at](mailto:office@zacke.at)  
Tel: +43-1-532 04 52  
Fax: +43-1-532 04 52 20

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## ABSENTEE BIDDING FORM

FOR THE AUCTION **Fine Netsuke & Sagemono NE0320**  
ON DATE **MARCH 27<sup>TH</sup> 2020, AT 1:00<sup>PM</sup> CET**

## 50 YEARS GALLERY ZACKE

[illegible]

### HOW TO FIND US ON MARIAHILFERSTRASSE:

**BY PUBLIC TRANSPORT:**

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

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

**BY CAR:**

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

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

**ADDRESS:**

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



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



**§ 1)** The auction shall be carried out in accordance with the provisions of the rules of procedure of GALERIE ZÄCKE ©, SZA VERSTEIGERUNGEN UND VERTRIEBS GMBH, MARIAHILFERSTRASSE 112, 1070 WIEN (hereinafter referred to as the company) as well as in accordance with sections 244-246 of the GEWERBEORDNUNG [Industrial Code] of 1994. The auction shall be carried out on commission. The auctioneer shall be entitled to withdraw lots exceptionally, to conduct the auction deviating from the order of the 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 figures 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 and after the auction only and may exceed the estimate. The auctioneer will in this case bid on behalf of the seller against all other bidders until the reserve has been reached. If a reserve is not reached during the auction, the auctioneer will knock down the item to the highest bidder at the final bid, but the sale will be conditional of the acceptance of this final bid by the seller. In this case the highest bidder shall be bound to his/her last bid for a term of 8 days starting with the day of the knockdown. If the winning bidder does not receive a written cancellation notice within this term of 8 days, the knockdown becomes unconditional and the sale is final. Typically, only a minority of all items in an auction have a hidden reserve.

**§ 3)** 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 ZÄCKE, MARIAHILFERSTRASSE 112, 1070 VIENNA. If a deferred purchase price is not paid within the set period, the company shall be entitled to auction the item again in order to recoup its claim from the defaulting auction buyer. In this case, the defaulting auction buyer shall be liable to the company for the total loss of commission incurred by the company due to the re-auctioning as well as for any default interest and storage charges.

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

**§ 9)** The items received for auction will be exhibited and may be viewed prior to the auction. In doing so, the company shall give everyone the opportunity to check the nature and the condition of the exhibited items to the extent deemed possible within the scope of the exhibition. Every bidder shall be deemed to act on its own behalf unless it provides a written confirmation saying that it acts as a representative 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 unless otherwise stated in the catalogue or expert opinion. The information concerning production technique or material, state of preservation, origin, design and age of an item is based on published or otherwise generally accessible (scientific) findings concluded by the company's expert with the necessary care and accuracy. The company shall warrant to the buyer according to §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 re-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 shall 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 on the catalogue and not the illustration in the catalogue shall also be exclusively binding with regard to the warranty (relating to these auction lots).

**§ 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.

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Dear Collectors of Netsuke Art!

Once again, we are very proud to present to you our latest selection of Fine Netsuke and related objects, this time titled **Fine Netsuke & Sagemono**. There are however two okimono from famous netsuke artists (lots 134 & 186), which we felt we needed to include in this selection. Furthermore, we have made a change to the structure of our catalog, since this time we have grouped most of the netsuke into various schools. At the very beginning of the production for this catalog, looking at sample layout pages of some of the Kyoto animals, we thought it would be a shame to scatter them, and instead felt we should group them together and let them harmonize – harmonize they did, and from that moment there was no turning back.

Once this decision was made, we started to really notice how many netsuke we had that would flourish in this new 'environment'. Other than the already mentioned powerful Kyoto school animals, some of the highlights include the **Osaka school**, particularly the netsuke by Mitsuhiro and his accomplished student Mitsusada. Also worth mentioning are the **Tsu, Yamada, Tanba & Nagoya Schools**, a selection which underlines the similarities of these four schools which worked almost exclusively in wood. The **Edo/Tokyo School**, including the **Ikkosai School Profile**, is equally impressive showing the Edo carvers moving from wood to ivory during the course of the 19th century. The **Artist Profile on Hoshunsai Masayuki** featuring one okimono and five netsuke by this celebrated and rare artist is probably worthy of a small catalog itself. My personal favorite, however, are the **Rare Materials, Seals & Lacquer Netsuke** – those in pursuit for the unusual and rare should feel right at home here. A strong finish to the catalog is provided by arguably our finest selection of **Inro, Tonkotsu and Kiseruzutsu** yet.

Below you will find a map of pre-modern Japan, thankfully supplied by Giovanni Rimondi, which shows many of the relevant schools highlighted in this catalog.

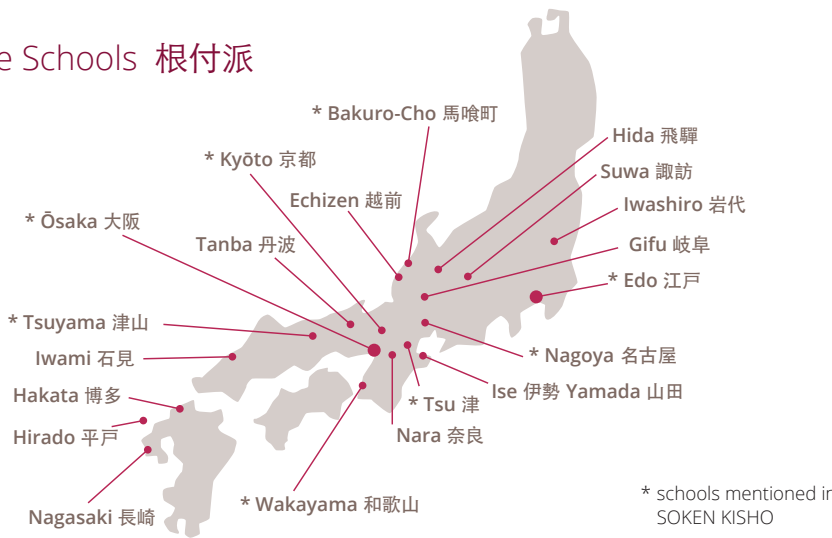
As always, further images of all lots are available online at [www.zacke.at](http://www.zacke.at), and for any questions please do not hesitate to contact us!

Lastly, we would like to take the opportunity to wish you a Happy Year of the Rat! There are a few fine netsuke of rats, though this time they have scurried away from each other, scattered across the catalog...

Lukas Zacke



Netsuke Schools 根付派



EARLY NETSUKE



1 | AN EARLY IVORY NETSUKE OF A RECLINING BUGAKU DANCER

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

**Published:** Östasiatiska Museet (1999) Netsuke, p. 71.  
**Exhibited:** Östasiatiska Museet, Sweden, Stockholm, 16 October 1999 – 9 January 2000.

The dancer wearing a hat and holding a mask in one hand, as he rests on his side leaning on one arm, his loose robe falling from one shoulder. The robe is incised with cloud patterns and the hat with scrolling vines, the top of the hat incised with an unusual face. The underside shows large, deep and asymmetrical himotoshi. Beautiful honey patina.

LENGTH 7.4 cm

Condition: Very good worn condition with expected age cracks and beautiful patina.  
Provenance: Ex collection Mrs. Gunvor Bjorkman.

Auction comparison: Compare with a similar netsuke sold by Quinn's Auction Galleries, The Mang Collection of Japanese Netsuke, 7 December 2012, Falls Church, lot 566.

**Estimate EUR 2.000,-**  
Starting price EUR 1.000,-





2 | **AN EARLY IVORY  
NETSUKE OF HOTEI**

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

A very Chinese rendering of the lucky god Hotei (in Chinese Budai), dressed only in a loincloth, his features well-worn. The backside shows a stunning glossy honey patina and the himotoshi are deep and appropriately worn.

HEIGHT 3.5 cm

Condition: Good, age-related condition with age cracks and stunning patina.  
Provenance: British collection.

**Estimate EUR 1.000,-**  
Starting price EUR 500,-



3 | **A RARE AND EARLY  
MARINE IVORY NETSUKE  
OF A BIZEN MODEL  
OF HOTEI**

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

Faithfully modelled after a Bizen-ceramic figure of Hotei. The pot-bellied lucky god holds an uchiwa fan in one hand and the cord of his sack in the other. The marine ivory is worn and shows a stunning patina in playful combination with the natural inclusions of the material, creating a unique surface. The underside is hollow, as is usual for ceramic figures, and functions as the natural himotoshi, the other being in the backside.

HEIGHT 4.4 cm

Condition: The surface is worn with some discoloration to the crevices. A small chip to the underside. Generally, in good condition with a stunning patina.  
Provenance: Old Zagreb private collection.

**Estimate EUR 1.000,-**  
Starting price EUR 500,-



4 | **AN EARLY IVORY NETSUKE  
OF HOTEI WITH KARAKO**

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

The lucky god Hotei is lying against his bag of treasure, his characteristically large belly protruding from his robe. A Chinese boy climbs up over his back and rubs his smooth bald head. Large, deep himotoshi, indicative of an early piece. Stunning honey patina.

LENGTH 6.2 cm

Condition: Good condition with expected wear.  
Provenance: British collection.

**Estimate EUR 1.000,-**  
Starting price EUR 500,-



5 | **AN IVORY NETSUKE OF HOTEI**

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

An amusing, early ivory netsuke of triangular shape when viewed from the top, characteristically flattened in the reverse. Depicted is a jolly bare-chested Hotei, standing with his treasure bag draped over his shoulder, his belly typically protruding from his robe. Himotoshi and beautiful glistening yellow-orange patina to the reverse.

HEIGHT 7.2 cm

Condition: Age cracks, expected wear, beautiful patina. Good, complete condition.  
Provenance: French private collection, old collection number '3.218'.

**Estimate EUR 1.500,-**  
Starting price EUR 750,-





6 | A TALL WOOD NETSUKE OF SEIOBO

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

**Published:** Östasiatiska Museet (1999)  
Netsuke, p. 23.  
**Exhibited:** Östasiatiska Museet,  
Sweden, Stockholm, 16 October 1999 –  
9 January 2000.

The tall wood netsuke depicting Seiobo, the queen mother of the west, holding a finely carved fruiting peach branch before her. Her coat is inlaid with horn buttons, her sleeves are incised with scrolling patterns, and a large sun hat is carved on her back. Good, worn himotoshi through the side and backside.

HEIGHT 10.3 cm

Condition: Very good condition with expected surface wear.  
Provenance: Ex collection Mrs. Gunvor Bjorkman.

According to legend Seiobo lived in a nine-storey palace made from pure jade, surrounded by a garden where her magical peaches grew, which grant immortality to anyone who eats them.

**Estimate EUR 2.000,-**  
Starting price EUR 1.000,-



7 | AN EARLY WOOD NETSUKE OF A CHINESE SAGE WITH GOURD

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

A well-worn, old wood netsuke depicting a Chinese sage holding a massive hyotan (double gourd) before him. The immortal has a long beard and worn facial features. The wood of a very good color with a fine, warm hand patina. Large himotoshi through the back.

HEIGHT 7.7 cm

Condition: Good, worn condition.  
Provenance: French private collection.

**Estimate EUR 700,-**  
Starting price EUR 350,-



8 | A WOOD NETSUKE OF IKKAKU SENNIN

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

A dark stained wood netsuke of the one-horned Ikkaku Sennin standing on one foot and holding a long, gnarly cane. He wears an artemisia leaf cloak, his sleeves are flowing in the wind and his expression is amusingly intense. The reverse with good, large himotoshi.

HEIGHT 7.8 cm

Condition: Excellent condition, minor age-related wear.  
Provenance: European collection.

**Estimate EUR 1.500,-**  
Starting price EUR 750,-





9 | A WOOD NETSUKE OF GAMA SENNIN

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

**Published:** Östasiatiska Museet (1999) Netsuke, p. 24.  
**Exhibited:** Östasiatiska Museet, Sweden, Stockholm, 16 October 1999 – 9 January 2000.

A dynamic and large wood netsuke of Gama Sennin, one foot raised, and one hand holding a long gnarly cane, the other supporting his chin. Gama's expression is joyful, his mouth and eyes are opened wide. His trusty toad sits on his shoulder. The Sennin's artemisia leaf cloak is finely carved, the folds accentuated, the sleeve forming a 'natural' himotoshi – the other in the back below his obi.

HEIGHT 9 cm

Condition: Remarkably, in excellent, complete condition with age-appropriate wear.  
Provenance: Ex collection Mrs. Gunvor Bjorkman.

**Estimate EUR 1.500,-**  
Starting price EUR 750,-



10 | A LARGE STAINED IVORY NETSUKE OF A CHINESE IMMORTAL

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

The ivory heavily stained in a deep-red color, depicting a standing Chinese immortal pointing at the scroll he is holding before him. His robe is finely carved and elegantly flowing. On his back he carries a long sword, most likely identifying him as Lu Dongbin, one of the eight immortals. Large himotoshi through the back.

HEIGHT 9.1 cm

Condition: Good condition with age cracks and some wear to staining.  
Provenance: Ex collection Mrs. Gunvor Bjorkman.

**Estimate EUR 1.500,-**  
Starting price EUR 750,-

11 | A RARE WOOD NETSUKE OF A CHINESE MAN

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

A dynamically crafted early wood netsuke of a Chinese man with typical hairstyle and wearing a Chinese coat incised with scrolling vines. His right hand is clenched into a fist and his other hand holds his characteristic tasseled hat. His face is expressively carved. The lightly stained wood has developed a rich patina. The backside with large, asymmetrical himotoshi.

HEIGHT 6.6 cm

Condition: Very good, complete condition.  
Provenance: European collection.

**Estimate EUR 2.500,-**  
Starting price EUR 1.250,-



12 | AN IVORY NETSUKE OF TWO SAGES INSIDE A MIKAN

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

A naturalistic representation of a mikan (satsuma) pierced on both sides to reveal two minutely carved sages playing go. Natural himotoshi through the stem.

HEIGHT 3.4 cm

Condition: Very good condition with a fine patina.  
Provenance: Old Zagreb private collection.

**Estimate EUR 600,-**  
Starting price EUR 300,-





**13 | A RARE TALL IVORY NETSUKE  
OF THE PRAWN SENNIN KENSU**

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

**Published:** Östasiatiska Museet (1999) Netsuke, p. 63.

**Exhibited:** Östasiatiska Museet, Sweden, Stockholm, 16 October 1999 – 9 January 2000.

Kensu (in Chinese Xianzi), also known as the Ebi (prawn) Sennin or shrimp eater, was a Zen monk famous for breaking the Vinaya code on eating meat, and thus paradoxically gaining enlightenment. He was rumored to wander riverbanks and fish only for lobster and clams. The tall ivory netsuke shows him holding a lobster with his right hand over his shoulder with an ecstatic expression, signifying his enlightenment. He wears only a straw skirt, shoes and shin guards, his body slightly emaciated, the rib cage and spine in the back expressed. The backside shows a fine honey patina and the asymmetrical himotoshi.

HEIGHT 12 cm

Condition: Very good, complete condition. The ivory slightly worn with one age crack through the back of the left arm.

Provenance: Ex collection Mrs. Gunvor Bjorkman.

**Estimate EUR 5.000,-**  
Starting price EUR 2.500,-



14 | AN EXCELLENT TALL WOOD NETSUKES OF A SOUTH SEA ISLANDER

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

The gleefully laughing foreigner is depicted with very long arms and legs, reminiscent of Ashinaga and Tenaga, who were inhabitants of the southern islands. The islander is dressed only in a skirt, a drum is attached to his belt and the he holds a gnarly staff in one hand and a drumstick in the other. His trifurcated beard is long and finely carved, as is his hair, which extends down to his upper back. Large, worn himotoshi through the back.

HEIGHT 12.9 cm

Condition: Very good condition, with minor expected wear. Some wear to the himotoshi. The left foot with a restoration to the tip.  
Provenance: British collection.

Literature comparison: A similar wood netsuke, undoubtedly carved by the same hand, is in Henri. L Joly (1966) W. L Behrens Collection: Netsuke and Japanese carvings, Part 1, no. 813, illustrated on pl. XV.

Estimate EUR 25.000,-  
Starting price EUR 12.500,-







15 | A FINE IVORY NETSUKE OF A  
STANDING AMA WITH AWABI

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

Finely carved as a an Ama (diving girl) holding a large awabi in one hand and a sickle in the other as she looks to her right, her face with sensitively crafted, worn, features. She wears a straw skirt which very much resembles her finely incised and inked hair. Her hair falls gently down her back, and parts in the front revealing her sensually sculpted breasts. Good, angular himotoshi through the back.

HEIGHT 6.7 cm

Condition: Good condition with age cracks and minor wear.  
Provenance: German private collection.

Auction comparison: Compare to a related netsuke sold at Zacke, Fine Netsuke, Sagemono & Okimono, 2 November 2019, Vienna, lot 207.

**Estimate EUR 1.500,-**  
Starting price EUR 750,-



16 | A VERY RARE IVORY NETSUKE  
OF A FISHERMAN

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

A rarely seen counterpart to the diving girl (Ama), as seen in no. 15. The diver is standing bare-chested and wearing a straw skirt, one foot is raised granting movement to the composition, and holding a tai (seabream) in his left arm, the other grabbing his skirt. The diver has a smooth bald head, with semi-long hair flowing down his back and shoulders. He is looking upwards to the left with an amusing expression. Good himotoshi in the back.

HEIGHT 7.5 cm

Condition: Good, worn condition with age cracks.  
Minor chip to one foot.  
Provenance: Old Zagreb private collection.

**Estimate EUR 1.500,-**  
Starting price EUR 750,-





**17 | AN UNUSUAL WOOD NETSUKE OF A HATCHING TENGU**

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

A large and unusual representation of the hatching tengu motif, also referred to as 'tengu no tomago'. The tengu has an unusually large head and is smiling, the pupils and the token-cap are inlaid in black horn. One wing and a large muscular arm protrude from the opening in the eggshell, the surface heavily worn. One foot breaks through the eggshell underneath. Large himotoshi and inscribed with a single kanji character reading 'HORI' 堀.

HEIGHT 4 cm, LENGTH 4.5 cm

Condition: Good, worn condition with surface scratches.  
Provenance: European collection.

**Estimate EUR 2.000,-**  
Starting price EUR 1.000,-



**18 | A RARE IVORY NETSUKE OF A CHINESE SAGE WITH SHISHI**

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

A rare representation of a Chinese sage, with long hair and wearing a taoist cap, taming a Shishi with a rope. The wild Buddhist lion is flailing at his feet. Good dramatic composition, fine patina with a yellowish hue and 'chimney himotoshi' – the smaller through the sage's back and the larger through the underside.

HEIGHT 5.5 cm

Condition: Good, complete condition. The ivory slightly worn.  
Provenance: British collection.

**Estimate EUR 2.500,-**  
Starting price EUR 1.250,-

**19 | AN IVORY NETSUKE OF A SHISHI WITH BALL**

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

The Shishi grimly looking upwards, scratching itself by the ear and protectively placing one paw on an openworked cage with another loose ball inside. Fine patina, himotoshi through the underside of the Buddhist lion.

LENGTH 4.2 cm

Condition: Very good condition with minor wear and expected age cracks. Beautiful, glistening patina.  
Provenance: British collection.

**Estimate EUR 1.500,-**  
Starting price EUR 750,-







## 20 | AN IVORY NETSUKE OF THE FOX PRIEST HAKUSOZU

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

An ivory netsuke of a kitsune (fox) disguised as a fully clothed and hooded priest holding a long bamboo cane with its human hands in front of its body. Its long foxlike head is lowered and turned to the left. The face is carved with very good detail and the mouth is slightly opened, baring teeth. The flowing priestly robe is finely stippled. Large asymmetrical himotoshi to the reverse. Excellent patina.

HEIGHT 8.1 cm

Condition: One tiny chip to the right ear. Expected age cracks. Good, complete condition.  
Provenance: German private collection.

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

Auction comparison: For a figure of comparable quality see Bonhams, The Harriet Szechenyi Sale of Japanese Art, 8 November 2011, London, lot 73. Also see Zacke, Fine Netsuke, Sagemono & Okimono, 2 November 2019, Vienna, lot 239.

**Estimate EUR 3.000,-**  
Starting price EUR 1.500,-



## 21 | A LARGE AND AMUSING IVORY NETSUKE OF A TANUKI WITH HUGE SCROTUM

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

A large ivory netsuke of a tanuki struggling to hold up his gigantic scrotum, which is pressed onto his face. The tanuki is a magical shapeshifting creature which resembles a raccoon dog. Here he is shown with distinct human features, such as his muscular arms and legs, and the loincloth, incised with dotted patterns, and headband he is wearing. According to legend, this creature utilized its distended scrotum to suffocate hunters. Fine patina and large himotoshi through the back.

HEIGHT 7.1 cm

Condition: Good, worn condition with several age cracks. Old, worn down chip to the edge of the feet.  
Provenance: British collection.

**Estimate EUR 2.000,-**  
Starting price EUR 1.000,-





22 | A RARE STAINED  
STAG ANTLER  
NETSUKE OF A GAKI  
ON LOTUS LEAF

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

Depicting a gaki (hunger ghost) sprawled out over a crumpled lotus leaf, the veiny structure of the leaf carved very well. The emaciated gaki has long limbs and one hand touches his head in an amusing gesture. Carved from a hollow branch of stag antler, stained to emulate ivory. Natural himotoshi.

LENGTH 6 cm

Condition: Excellent condition with natural flaws to the material. Beautiful patina.  
Provenance: British collection.

**Estimate EUR 1.500,-**  
Starting price EUR 750,-



24 | AN IVORY NETSUKE OF A CONVERTED ONI

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

**Published:** Östasiatiska Museet (1999) Netsuke, p. 50.  
**Exhibited:** Östasiatiska Museet, Sweden, Stockholm, 16 October 1999 – 9 January 2000.

The oni, converted to Buddhism, depicted here with a thick belly which partially hangs over the temple gong before him. He looks up to the heavens, screaming dramatically, the eyes double inlaid in reddish and dark horn. In one hand he holds a rosary and with the other he holds the mallet behind his back, scratching himself instead of striking the gong. The oni wears only a tiger skin loincloth, the fur coat pattern partially worn, as are the hairs on his body. The ribs in the back are expressed very well. The deep, perfectly placed himotoshi are indicative of the period.

HEIGHT 4.2 cm

Condition: The inked features partially worn; expected age cracks, an old filling to the front of the teeth and one horn is replaced. Good, age-related condition.  
Provenance: Ex collection Mrs. Gunvor Bjorkman. Old museum number.

**Estimate EUR 2.000,-**  
Starting price EUR 1.000,-

23 | AN IVORY NETSUKE OF RAIJIN

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

The thunder god leaning on his drum and on Futen's bag of winds. Finely carved details and good patina. Raijin's horns and the studs on the drum are inlaid in dark horn. One of his drumsticks, which he uses to create thunder, is visible in the back. Himotoshi through the bag.

HEIGHT 3.3 cm, LENGTH 3.5 cm

Condition: Very good condition with minor wear and fine age cracks.  
Provenance: Old Zagreb private collection.

**Estimate EUR 1.200,-**  
Starting price EUR 600,-





25 | A VERY RARE IVORY NETSUKES OF THE GIANT KOCHI WITH WASOBIOYE

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

An unusual and large, stained ivory netsuke depicting a long-legged giant, presumably Kochi, carrying Shikaiya Wasobiyoie on his shoulders, one arm holding the latter by his leg. The bearded giant has a fierce expression, almost appearing like Shoki. He holds a mallet in his left hand, the drum tied to his side. His robe decorated with various patterns, the center with a diamond-like pattern, surrounded by concentric rings and inlaid with four horn 'buttons'. Amusingly, Wasobiyoie's head looks as if it was the crown of the giant's hat, and his arms enveloped in the robe looking like the brim of this supposed hat. Himotoshi through the reverse.

HEIGHT 9.5 cm

Condition: Very good condition with age-related wear.  
Provenance: British private collection.

For an explanation of Wasobiyoie's story see Henri L. Joly, Legend in Japanese Art, pp. 553ff.

Auction comparison: A related netsuke was sold at Zache, Fine Netsuke, Sagemono & Okimono, 27 April 2019, Vienna, lot 160.

Estimate EUR 1.200,-  
Starting price EUR 600,-



26 | A TALL WALRUS IVORY NETSUKES OF A SARUMAWASHI

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

An unusual walrus tusk ivory netsuke depicting a tall standing sarumawashi (monkey trainer) leaning on his long taming stick with a finial in the form of a blooming peach. The mischievous monkey, dressed in a sleeveless shirt, sits by his feet and reaches up trying to grab the peach. The monkey trainer laughs at this futile attempt, holding the peach firmly. The reverse with a small himotoshi.

HEIGHT 10 cm

Condition: The left leg of the sarumawashi and monkey are restored. Several age cracks and a fine glossy patina.  
Provenance: Ex collection Mrs. Gunvor Bjorkman.

Estimate EUR 1.500,-  
Starting price EUR 750,-





27 | **A LARGE AND POWERFUL IVORY  
NETSUKE OF GAMA SENNIN**

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

**Published:**  
International Netsuke Society Journal, Vol. 20, no. 1, Spring 2000 on the cover and on p. 14, fig.6.  
Östasiatiska Museet (1999) Netsuke, p. 25.  
**Exhibited:** Östasiatiska Museet, Sweden, Stockholm, 16 October 1999 – 9 January 2000.

A large and amusing representation of a well-fed Gama Sennin with large chubby cheeks, curly hair and unusually small eyes, the pupils minutely inlaid in dark horn. The expression is quite unique and somewhat grotesque. A warty toad climbs up over his left shoulder. Gama sits in a relaxed pose, his robe, decorated with aoi leaves and scrolling vines, falls loosely. Fine, shiny golden patina and large himotoshi through the underside and reverse.

HEIGHT 4.7 cm, LENGTH 4 cm

Condition: Good condition with expected wear and age cracks.  
Provenance: Ex collection Mrs. Gunvor Bjorkman.

Though it is unclear who exactly carved this type of ‘melon-headed’ Gama Sennin, which are rare but identifiable, there appears to be some shared idiosyncrasies with the Yoshinaga school of Kyoto, in terms of expressiveness, decorations of the robe, subject matter and patina.

**Estimate EUR 4.000,-**  
Starting price EUR 2.000,-



28 | **YOSHINAGA: A SUPERB IVORY  
NETSUKE OF A FROG IN LOTUS LEAF**

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

A large tactile ivory netsuke depicting a veiny crumpled lotus leaf with a frog seated inside the opening. Part of the frog's body and its right hindleg are hidden within the leaf, and the two front legs are spread out in front of it in an alert position, ready to spring up into the air at any time. The charmingly smiling amphibian has large inlaid eyes of dark lustrous horn. The underside of the lotus leaf shows a rich patina and the stem forms the himotoshi. Signed within a rectangular reserve YOSHINAGA 吉長.

LENGTH 6.6 cm

Condition: Excellent condition – beautiful patina.  
Provenance: French private collection.

Literature comparison: For a similar netsuke by Yoshitomo, see Ducros, Alain (1987) Netsuke & Sagemono, pp. 52f., no. 22 (Also illustrated in Neil Davey's book on the Hindson collection, no. 146.).

**Estimate EUR 3.000,-**  
Starting price EUR 1.500,-







29 | AN IVORY NETSUKE OF SHOKI

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

The ivory netsuke of a triangular shape, the backside slightly flattened, typical for some early pieces. Depicted is the demon queller Shoki, with a long flaming beard blowing in the wind, and holding his sword in front of him with both hands. His robe is incised with clouds and vines, and his expression is amusingly crafted, with large inlaid eyes. Large himotoshi through the back, between the sheath of Shoki's sword. Yoshinaga school.

HEIGHT 8.7 cm

Condition: The ivory shows many inclusions and is well-worn. Age cracks. Overall in good condition.  
Provenance: British collection.

**Estimate EUR 1.500,-**  
Starting price EUR 750,-

30 | YOSHIMASA: A RARE IVORY NETSUKE OF A DRUNKARD

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

Finely carved as a peasant seated and looking upwards, laughing, holding a sake-bottle in one hand and a sakazuki (sake cup), with a carved key fret border on the rim, in the other. His expression is amusing and conveys his drunkenness very well. Excellent honey patina and the himotoshi through the back. Signed YOSHIMASA 吉正 to the side of the sake-bottle.

HEIGHT 3.6 cm

Condition: Good condition with minor age cracks.  
Provenance: European collection.

**Estimate EUR 3.000,-**  
Starting price EUR 1.500,-



31 | YOSHIMASA: AN IVORY NETSUKE OF FUKUSUKE

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

The lucky dwarf with the amusingly large face is depicted here standing in a dancing posture and holding a fan in his right hand. His Kimono and surcoat are finely decorated in the typical manner of the Yoshi school. The pupils are inlaid in dark horn. Good patina and himotoshi to the reverse. Signed YOSHIMASA 吉正.

HEIGHT 5.9 cm

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

Literature comparison: Compare with models by Yoshitomo in Nigel Platt's article 'Yoshitomo and Fukusuke' in International Netsuke Society Journal, Vol. 31, no. 1, Spring 2011, p. 25.

Auction comparison: Compare with a similar netsuke in the style of Yoshitomo sold by Bonhams, The Julius and Arlette Katchen Collection of Fine Netsuke Part I, 8 November 2016, London, lot 11.

**Estimate EUR 3.000,-**  
Starting price EUR 1.500,-





33 | MASANAPO: AN IVORY NETSUKE OF A COILED SNAKE

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

In this present netsuke the thick serpentine body is well executed, especially the scales are all meticulously carved, arranged in hundreds of hexagons. Its expression is powerful, as the snake fixes its gaze on something, most likely some sort of prey, as it sticks out its tongue greedily. Natural himotoshi on the underside, formed by the end of the tail and signature in an oval reserve MASANAPO 正直.

HEIGHT 3.2 cm

Condition: Very good condition.  
Provenance: Collection of Sam Felton. Purchased from Betty Killam (Mrs. Netsuke) on 9th September 1978 (old invoice available).

**Estimate EUR 3.000,-**  
Starting price EUR 1.500,-



32 | HOSHIN: A RARE IVORY NETSUKE OF A CHINESE SAGE WITH SNAKE

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

**Published:** Meinertzhagen, Frederick / Lazarnick, George (1986)  
MCI, Part A, p. 197.

An excellent study of a very rare subject from the 18th century master Hoshin, one of the few names mentioned in the Soken Kisho of 1781, the first meaningful publication on netsuke. Depicted is a seated Chinese sage smiling with his head slightly lowered, one hand resting on his raised knee, and with a finely carved coiled snake next to him, leaning on his lap. The snake's serpentine body extends all the way behind his back, and its eyes are inlaid in dark horn. The robe of the sage is engraved with scrolling flowers, very much in the manner of 18th century Yoshinaga. Excellent patina, the underside with good himotoshi next to the signature HOSHIN 奉真 within an oval reserve.

HEIGHT 4.1 cm, LENGTH 4.5 cm

Condition: Very good condition with age-appropriate wear.  
Provenance: British collection, sold at Bonhams, Fine Japanese Art, 17 May 2018, London, lot 78.

Meinertzhagen notes that Hoshin's work shows affinities with the school of Yoshinaga/Yoshitomo, which is particularly evident in this work. His opinion, however, that this work is probably 'a copy of the master's work from the first of half 19th century' is thoroughly unjustified, as this piece is clearly from the second half of the 18th century and most likely an authentic work by the Soken Kisho master.

Literature comparison: Compare to an ivory netsuke of a rat catcher executed in similar style in Coullery, Marie-Thérèse / Newstead, Martin S. (1977) The Baur Collection, p. 220f., no. C591.

**Estimate EUR 5.000,-**  
Starting price EUR 2.500,-







**34 | MASANAO (ATTR.): A SUPERB IVORY  
NETSUKU OF A RECUMBENT GOAT**

Attributed to Masanao of Kyoto, unsigned  
Japan, Kyoto, late 18th to early 19th century, Edo period  
(1615-1868)

A superbly crafted ivory netsuke of a recumbent long-haired goat with its elongated, smoothly polished horns curled around its neck. The shaggy fur is masterfully carved, parted in the middle and gently flowing down the sides. The goat has a trifurcated beard which rests on his legs which are placed just below its head. The expression is naturalistic, the pupils are inlaid in dark horn. The underside shows a fine patina and the crisply carved hooves. The larger oval himotoshi and tucked-in legs are both trademarks of Masanao of Kyoto. Though the netsuke is unsigned, it certainly is at the very least an excellent school piece.

LENGTH 5.5 cm

Condition: Good condition with expected age cracks. Old restoration to one hoof.  
Provenance: British collection.

Literature comparison: Compare to Coullery, Marie-Thérèse / Newstead, Martin S. (1977) *The Baur Collection*, pp. 364f., C 1163. Also compare to Barry Davies *Oriental Art* (1998) *The Robert S. Huthart Collection of Non-Iwami Netsuke*, pp. 128f., no. 95.

**Estimate EUR 30.000,-**  
Starting price EUR 15.000,-





35 | A POWERFUL KYOTO SCHOOL IVORY NETSUKE OF A RAT WITH A BEAN POD

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

A powerful depiction of a rat executed in distinct Kyoto style, with large bulging eyes inlaid in black horn. A smooth bean pod is carved between its body and its tail, with the latter curling around and grasped in the rat's right hand, while placing its other hand near the mouth. The composition is achieved very naturalistically, with some parallels to be drawn to the rats of the great Masanao from Kyoto. The ears are carved precisely, as is the fur coat. Himotoshi in the reverse.

HEIGHT 3.9 cm

Condition: A section of the tail in the front has been restored very well. Otherwise good condition, with a very good patina and a few expected age cracks.  
Provenance: British private collection

Auction comparison: A similar Kyoto school ivory rat was sold at Bonhams, Fine Japanese Works of Art, New York, 20 March 2012, lot 2110.

**Estimate EUR 2.500,-**  
Starting price EUR 1.250,-



36 | A FINE KYOTO SCHOOL WOOD NETSUKE OF A RAT WITH DAIKON

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

Finely carved as a rat (nezumi) with its front paws placed on a daikon (radish). The ears are quite characteristic, the large eyes are inlaid in black lustrous horn and the hairwork is neatly incised. The well-carved tail curls around on the underside, grasped by one of the rat's paws, and forms the natural himotoshi. The wood of a very good color with a fine patina.

HEIGHT 3.3 cm, LENGTH 4 cm

Condition: Very good condition with minor surface wear and minor wear to the inside of the ears.  
Provenance: European collection.

**Estimate EUR 1.500,-**  
Starting price EUR 750,-



37 | AN IVORY NETSUKE OF A RAT ON A BROOM

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

This netsuke shows a rat on a wide broom lying flat on one side. The rat is, unlike the broom, entirely smooth and brighter. It is scratching one of its ears and has eyes inlaid with brown horn. Large irregular himotoshi on the underside of the broom.

LENGTH 5.1 cm

Condition: Excellent condition; age crack through the rat.  
Provenance: German private collection.

**Estimate EUR 1.000,-**  
Starting price EUR 500,-





**38 | AN IVORY NETSUKU OF A SQUIRREL AND GRAPES**

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

A large Kyoto-school ivory netsuke depicting a squirrel with a finely carved bushy tail, scratching its ear. The rodent is seated on a leafy bushel of grapes and has large eyes inlaid in dark horn. The underside shows a stunning honey patina and very good asymmetrical himotoshi.

LENGTH 7.1 cm

Condition: Very good condition. Expected age cracks and wear. Stunning patina.  
Provenance: British collection.

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.

**Estimate EUR 2.000,-**  
Starting price EUR 1.000,-



**39 | OKAKOTO: A FINE IVORY NETSUKU OF A COCKEREL**

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

The cockerel or rooster (tori) sits proudly, its head turned backwards, with finely carved plumage and long elegant tail feathers. The ivory shows a superb patina all over. The feathery bird has inlaid eyes of dark horn. The underside shows the asymmetrical himotoshi, the tucked in feet and the signature inside a rectangular reserve OKAKOTO 岡言.

HEIGHT 4 cm, LENGTH 4.5 cm

Condition: Good condition with minor wear to the incised breast feathers and a very tiny, almost unnoticeable chip to the edge of the bird's crest.  
Provenance: French private collection.

Yamaguchi Okakoto, pupil and younger brother of Yamaguchi Okatomo, was a brilliant carver and excelled at carvings of animals. His work is considerably more rare than those of other members of the Oka- school. The present piece appears to be the only netsuke of a cockerel recorded by Okakoto, though a couple are recorded by his elder brother Okatomo.

Auction comparison: Compare to a cockerel by Okatomo, sold at Bonhams, Netsuke from a European Collection, 8 May 2016, London, lot 38.

**Estimate EUR 2.500,-**  
Starting price EUR 1.250,-





40 | A FINE IVORY NETSUKE  
OF A RECUMBENT HORSE

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

A fine model of a recumbent stallion with its head turned backwards, charmingly smiling. The mane is finely incised, as is the swinging tail. The ivory is smoothly polished and lustrous in its appearance. The hooves are finely carved, two of them neatly tucked underneath its body. Good, asymmetrical himotoshi through the underside.

LENGTH 5 cm

Condition: Fine condition with two old age cracks.  
Provenance: French private collection.

**Estimate EUR 3.000,-**  
Starting price EUR 1.500,-



41 | A FINE AND LARGE IVORY NETSUKE  
OF A GRAZING HORSE

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

Of ideal netsuke shape, the backside slightly flattened, and depicting the classic 18th century model of the grazing horse with its head and neck lowered. The ivory is smooth and shows a stunning honey patina all over. The mane is finely carved, and the legs are drawn together for compactness. The expression, as well, is exquisitely carved. Good asymmetrical himotoshi through the backside, above the horse's swinging tail.

HEIGHT 7.6 cm

Condition: Very good condition with expected age cracks and beautiful patina.  
Provenance: British collection.

A particularly fine and large example of a frequently seen model.

**Estimate EUR 2.500,-**  
Starting price EUR 1.250,-



42 | MITSU HARU: AN IVORY  
NETSUKE OF A MONKEY

By Mitsu haru, inscribed Masakazu  
Japan, Kyoto, late 18th to early 19th century, Edo period (1615-1868)

The finely stained ivory netsuke with a rich honey patina, and depicting a seated monkey holding a fruiting peach branch, placed on his lap. The large eyes are inlaid with horn pupils and the fur is very finely incised. The monkey is impishly smiling and has its lips pressed downwards. Large asymmetrical himotoshi to the reverse. Inscribed MASAKAZU 正一 within an oval reserve.

HEIGHT 3.6 cm

Condition: Very good condition with expected wear and age cracks.  
Provenance: British collection with old collection labels.

**Estimate EUR 2.500,-**  
Starting price EUR 1.250,-







44 | RANTEI: A RARE WOOD NETSUKE OF A TIGER

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

Wood netsuke by Rantei are considerably rare, as he was known to mostly work in ivory. The present netsuke is a fine example by the Kyoto netsukeshi who was best known for his carvings of animals. Note particularly the crisply carved paws, fine hairwork with incised stripes, and above all the amusing expression as the tiger looks upwards somewhat fearfully. Inlaid pupils and signature on the underside RANTEI 蘭亭. Beautiful patina, especially to the underside.

HEIGHT 2.7, LENGTH 4 cm

Condition: Good condition. One inlaid pupil is lost and replaced. The position of the tail is odd; however, no damage is visible.  
Provenance: Purchased from Christie's London, 28 May 1980, lot 68.

Auction comparison: For another wood netsuke by Rantei, see Bonhams, The Julius and Arlette Katchen Collection of Fine Netsuke Part II, 10 May 2017, lot 105.

**Estimate EUR 2.500,-**  
Starting price EUR 1.250,-



43 | AN EXCELLENT AND RARE BONE NETSUKE OF A WOLF WITH CRAB

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

**Published:**  
Barry Davies Oriental Art (1996) Netsuke Through Three Centuries, pp. 60f., no. 53.  
Galerie Gemini / Ichimonji Art (2004) Galerie Gemini & Ichimonji Art present an Exhibition of Fine Netsuke and Inro, p. 28, no. 79.

**Exhibited:** Galerie Gemini & Ichimonji, Munich, Exhibition of Fine Netsuke and Inro, 15 May – 29 May 2004.

Carved from an unusually pure section of bone, depicting a wolf or yama-inu (lit. wild dog), with its left front paw placed on a crab. The carving is strong with pronounced ribs and powerfully carved muscular limbs. The wolf has a long face with long laid-back ears, large inlaid eyes and an intense, voracious expression. The fangs of the hungry wolf are shown, unfortunately for the poor creature the crab is certainly no feast. The unique structure of the bone coupled with a strong patina give this netsuke a unique appeal. Natural himotoshi between the wolf's two right paws and its tail which curls underneath its body to the side.

HEIGHT 3.8 cm, LENGTH 5.1 cm

Condition: Excellent condition with expected wear and natural miniscule crackling.  
Provenance: Barry Davies, then Galerie Gemini & Ichimonji Art, then Luxembourg private collection.

In both publications this netsuke was erroneously described as ivory, which is testament to the unique purity of the bone, which is probably maritime.

Literature comparison: Compare the expression of the wolf to a netsuke by Rantei in Coullery, Marie-Thérèse / Newstead, Martin S. (1977) The Baur Collection, p. 338f., C1057.

**Estimate EUR 3.000,-**  
Starting price EUR 1.500,-





45 | **TOMOTADA: AN IVORY NETSUKU OF A TIGER AND CUB**

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

A powerful and well-worn ivory netsuke depicting a tigress with her paw placed protectively on her cub. The thick tail curls up by her side and the fur coat is expressed naturalistically. The surface has developed a fine patina with honey spots. The tiger has typically large, thick eyebrows and the pupils are inlaid in dark horn. The cub which nestles up to her underneath, looks to the right with an amusingly whimsical expression, the pupils too are inlaid. Appropriately large himotoshi through one thigh and underneath the belly. Signed underneath within a rectangular reserve TOMOTADA 友忠.

HEIGHT 3.9 cm, LENGTH 4.8 cm

Condition: Worn condition with age cracks. The right paw of the cub possibly chipped. Very good patina.  
Provenance: European collection.

Auction comparison: An ivory netsuke of comparable quality was offered by Bonhams, Fine Japanese Art, 11 May 2010, London, lot 212.

**Estimate EUR 8.000,-**  
Starting price EUR 4.000,-



46 | **UNSHO HAKURYU II: A SUPERB IVORY NETSUKU OF A TIGER WITH CUB**

By Unsho Hakuryu II, signed Hakuryu  
Japan, Kyoto, 19th century, Edo period (1615-1868)

A powerful and dynamically crafted ivory netsuke of a tigress placing one paw protectively on her cub. The mother's body is muscular with pronounced shoulder bones, and her entire body is contorted into a circle, her thick tail swinging around over her back, as she lets out a powerful, yet comedically docile snarl. The cub below her is almost entirely nestled underneath her body, his chin resting on his paws, tail swinging around to its side and with a sensitive, slightly mischievous expression enhanced by finely inlaid eyes of pale horn with black pupils, just like his mother. The ivory is deeply stained, and the stripes are polished to emulate the tiger's natural fur coat. Natural himotoshi and signed on the mother's behind HAKURYU 白龍 inside a polished reserve.

HEIGHT 3 cm, LENGTH 4.7 cm

Condition: Very good condition with expected age cracks and minor flaws to the ivory.  
Provenance: French private collection.

Hakuryu's tigers are completely unique in their individuality, style and expression and matched only perhaps by the tigers by Matsushita Otoman. The existence of many imitations and copies of Hakuryu's tiger(s) perhaps give this distinct type a bad reputation, however this netsuke is of superior quality and without a doubt by Hakuryu II, a pupil of the first Hakuryu who is said to have originated from the Rantei school.

Auction comparison: A similar netsuke with two tigers was sold by Zacke, Fine Netsuke, Sagemono & Okimono, 27 April 2019, Vienna, lot 86. Another netsuke with three tigers was sold at Zacke, Fine Netsuke, Sagemono & Okimono, 2 November 2019, Vienna, lot 105.

**Estimate EUR 8.000,-**  
Starting price EUR 4.000,-







**47 | UNSHO HAKURYU I: AN EXCEPTIONAL  
IVORY NETSUKES OF A TIGER WITH CUB**

By Unsho Hakuryu I, signed Unsho Hakuryu  
Japan, Kyoto, early 19th century, Edo period (1615-1868)

**Published:** Sydney L. Moss Ltd. (2006) More Things in Heaven and Earth, pp. 94f., no. 40.

A compact and dynamically crafted ivory netsuke depicting a tigress licking her cub. The composition adheres the perfect knot-like netsuke shape, however, is full of movement – bodies twisting, tails swinging. The mother pins down her cub with one heavy clawed paw, while the cub twists around, wriggling and visibly delighted, his mouth opened and his eyes ecstatically squinting. Both tigers' eyes are inlaid in pale horn with inked recessed pupils, slightly too far apart, resulting in the idiosyncratic comedic expression that all good Hakuryu tigers share. The fur coats are masterfully executed with finely incised hairwork and polished stripes. Centuries of handling have giving the worn areas a warm yellowish patina in all the right places, while still maintaining the appearance of the tiger's fur, which the carver is famous for. The underside shows the finely carved clawed paws and the full signature inside a reserve UNSHO HAKURYU 雲松白龍. Natural himotoshi.

HIEGHT 3 cm, LENGTH 4.1 cm

Condition: Excellent condition, expected wear, beautiful patina. One nerve channel visible on the shoulder of the tigress.  
Provenance: London, 23rd June 1976, lot 31, ex Franco Gennaro, Milano.

We have been blessed to be able to offer four exceptional Hakuryu tigers in the space of little less than a year, each one seemingly better than the other. The present example is by Unsho Hakuryu I and visibly exhibits more freedom and individuality than his successors and is arguably the best example we have offered by this lineage.

**Estimate EUR 12.000,-**  
Starting price EUR 6.000,-





**48 | OKAKOTO: A SUPERB  
IVORY NETSUKU OF A TIGER**

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

A masterful, compact and powerful representation of a seated and snarling male tiger with his chubby, finely carved paws pushed firmly against the ground and his thick tail curling up around his side. The fur coat is inked and has been worn through generations of handling, especially to the back, which is smooth to the touch and shows a fine yellowish patina. The defining attribute of this netsuke, however, is the facial expression, which is amusingly ambiguous - as if the tiger forgot how to roar. The pupils are inlaid in reddish horn. Signed underneath in a rectangular reserve OKAKOTO 岡言.

HEIGHT 3.4 cm

Condition: Good condition with expected age cracks and wear to fur coat.

Provenance: English private estate.

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

Auction comparison: For a reclining tiger by Okakoto see Bonhams, The Harriet Szechenyi Sale of Japanese Art, 8 November 2011, London, lot 128.

**Estimate EUR 8.000,-**  
Starting price EUR 4.000,-







49 | **OKATORI: AN EXCELLENT IVORY  
NETSUKU OF A SHISHI WITH BALL**

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

A powerfully crafted ivory netsuke of a Shishi with one paw firmly placed on a ball. The shishi has a characterful expression, mouth opened baring fangs, reishi nose, inlaid horn pupils, a bushy beard and curly mane, and floppy ears. The fur is finely incised, and the masterfully carved bushy tail appears like flames flaring up over the Buddhist lion's back. The underside shows the crisply carved paws, a beautiful yellowish patina and the signature OKATORI 岡佳 is located on the right hindleg.

HEIGHT 3.5 cm, LENGTH 4.5 cm

Condition: Very good, complete condition. Few expected age cracks and slightly rubbed patina.  
Provenance: Austrian private collection.

Okatori was an important member of the Kyoto school and brother to Yamaguchi Okatomo.

Auction comparison: For a very similar netsuke of a Shishi in a different posture by Okatori, see Lempertz, Asiatische Kunst, 6 December 2014, Cologne, lot 708. The carving style is almost identical – note the expression, hairwork, paws and particularly the bushy tail. The patina is equally very similar.

**Estimate EUR 8.000,-**  
Starting price EUR 4.000,-





50 | **TOMOTADA: A SUPERB IVORY NETSUKE  
OF A DOG WITH HAMAGURI CLAM**

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

**Published:** Katchen, Arlette (2010) Netsuke 7, Vol. 1, pp. 20f.,  
no. K46.

The slender hound lies on the ground, leaning on its elbow and holding a hamaguri clam between its forepaws and licking it. The eyes, with inlaid pupils of dark horn, are downturned as it fixates the shell with a gleeful expression. The dog wears a collar, has beautifully carved floppy ears, splendid curvature to the body, an expressed spine and an emaciated rib cage. The hairwork is masterfully incised, and characteristically worn. The backside has developed a rich honey patina and the underside shows large, hollow and asymmetrical himotoshi, exactly as they should be. Signed in a rectangular reserve TOMOTADA 友忠.

LENGTH 4.8 cm

Condition: Excellent condition with expected wear and age cracks.  
Very good patina.

Provenance: Julius and Arlette Katchen collection, Paris. Offered at  
Sotheby's, The Katchen Collection of Netsuke Part II, 13 July 2006,  
London, lot 258 (Estimate 15.000 – 18.000 GBP). Then sold by Max  
Rutherford privately to a German collector.

**Estimate EUR 20.000,-**  
Starting price EUR 10.000,-







**51 | TOMOTADA: A GOOD IVORY NETSUKE  
OF A RECUMBENT COW WITH CALF**

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

An excellent rendition of the classic Tomotada cow model. The cow has an expressed spine, bulky proportions and masterfully incised fur, worn in all the right places. The rope halter which passes through the nose is minutely carved and forms an s-shape over the body, terminating by its side and ending in a loop. The expression is sensitive, enhanced by inlaid pupils of lustrous black horn. The calf nestles up to her and gently licks the side of her face. The underside shows a beautiful yellowish patina and the finely carved hooves tucked underneath their bodies. Asymmetrical, deep himotoshi next to the signature TOMOTADA 友忠 in a rectangular reserve.

LENGTH 6.1 cm

Condition: Excellent condition, expected age cracks and wear.  
Provenance: French private collection.

The work, certainly in the upper percentile of Tomotada cows, also shows some affinities to the work of Risuke Garaku, active in Osaka, though certainly influenced by Kyoto artists.

**Estimate EUR 5.000,-**  
Starting price EUR 2.500,-





**52 | TOMOTADA: AN  
IVORY NETSUKE OF  
A RECUMBENT OX**

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

A vividly crafted representation of a recumbent ox, the rope halter passing through the nose and over the back, and the finely carved tail swinging around over to the animal's side. The expression is naturalistic, enhanced by inlaid pupils of black lustrous horn. The underside is especially attractive with a glistening honey-orange patina and the neatly carved legs tucked underneath its body. Asymmetrical, deep himotoshi and signature in a rectangular reserve TOMOTADA 友忠. The leg which houses the himotoshi is carved very much in the manner of Masanao of Kyoto.

LENGTH 6.5 cm

Condition: Age cracks, minor surface wear – stunning patina. The right ear with a small chip.  
Provenance: French private collection.

**Estimate EUR 3.000,-**  
Starting price EUR 1.500,-

**53 | TOMOTADA: A POWERFUL IVORY  
NETSUKE OF A RECUMBENT OX**

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

The bulky ox is resting on its four legs and has a naturalistic and powerful expression, typical for Kyoto-works of oxen by the great 18th century master Tomotada. The eyes are inlaid with black horn, the hairwork is very fine and the rope that passes through the ring around the nose is minutely carved and reaches around to its back. The ivory has a very good color and fine patina, especially to the underside which is masterfully carved. Note the expressive skin fold of the neck, which adds a special touch to the composition. The himotoshi on the underside are irregular and well hollowed out, exactly as they should be. The signature TOMOTADA 友忠 can be found in-between the himotoshi in the characteristic square reserve, and just like the rest of the composition, is coherent.

LENGTH 6.5 cm

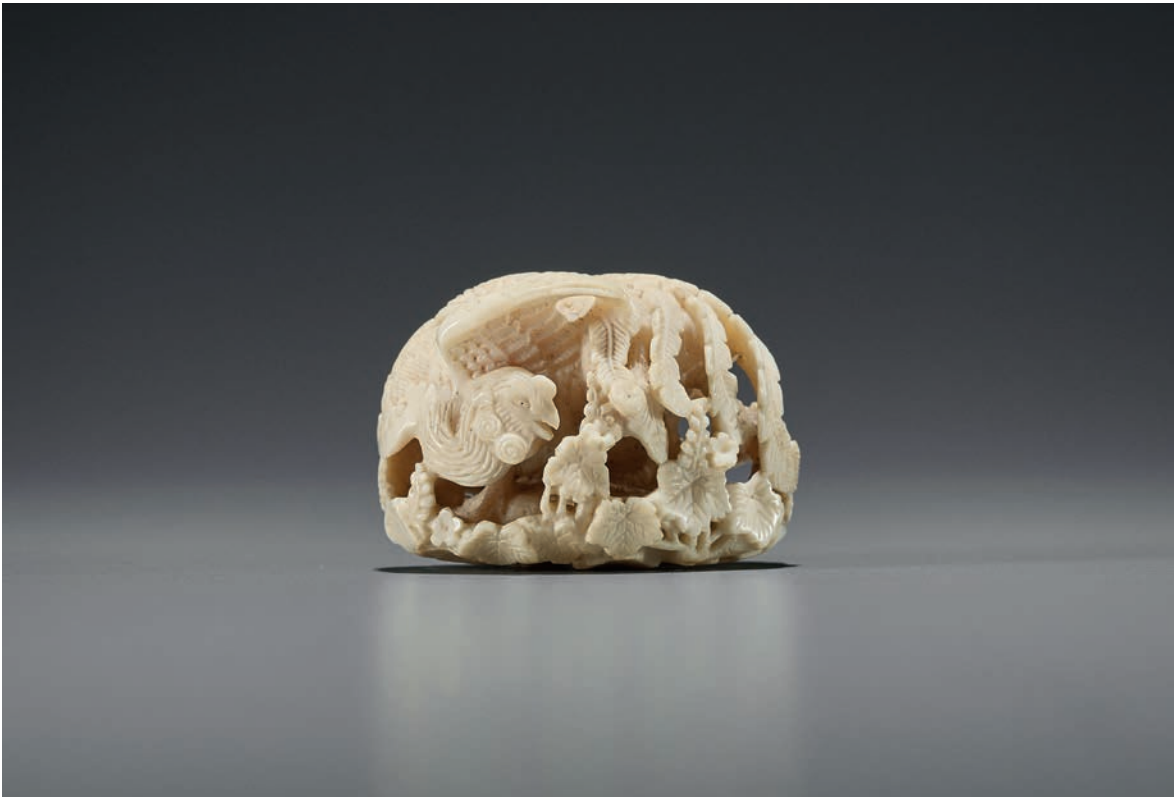
Condition: Very good condition; age cracks as expected and consistent with the age.  
Provenance: Collection of Sam Felton with CITES permit no. 18US59513C/9. Purchased from Bernard Hurtig in 1976 (old invoice available).

Auction comparison: For a similar ox by Tomotada see Sotheby's, Japanese and Korean Works of Art, London, 14 July 2005, lot 1073. For another ox by Tomotada, in different style, but with the same color and similar skin fold on the neck see the Julius and Arlette Katchen Sale of Fine Netsuke Part II, London, 10 May 2017, lot 53.

**Estimate EUR 3.000,-**  
Starting price EUR 1.500,-







**54 | KAGETOSHI: A FINE IVORY NETSUKES OF A HO-O BIRD**

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

**Published:** Katchen, Arlette (2010) Netsuke 7, Vol. 1, pp. 94f., no. K921.

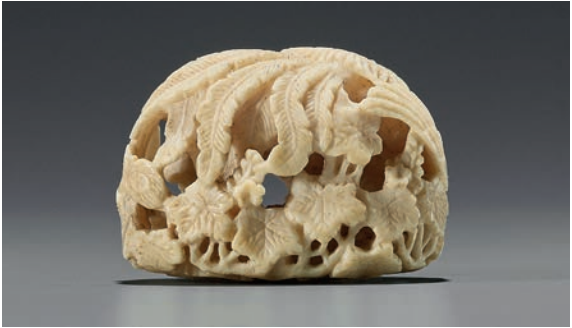
An intricately worked ivory netsuke by Kagetoshi, who became famous for his masterful use of sukashi-bori (openwork). Depicted is a Ho-o (phoenix) bird above a dense bed of kiri (paulownia) blossoms, both important symbols of the Imperial house. The majestic bird's left wing is raised, and its head is looking around to the left, the tail feathers sweeping behind it and merging seamlessly with the bed of paulownia blossoms. The underside shows the naturally worked himotoshi and the signature in the typical rectangular reserve KAGETOSHI 景利.

HEIGHT 2.8 cm, LENGTH 4.2 cm

Condition: Excellent condition.  
Provenance: Anonymous sale, Sotheby's London, 29 October 1980, lot 427. Then Julius and Arlette Katchen collection, Paris. Sold at their sale (part I), Sotheby's London, 8 November 2005, lot 58 (2.880 GBP).

The Paulownia is considered an emblem of luck, since according to legend the phoenix only lands on this specific tree and blesses its owner with wisdom, health and good fortune.

**Estimate EUR 3.000,-**  
Starting price EUR 1.500,-



**55 | KAGETOSHI: AN IVORY NETSUKES OF TWO QUAILS**

By Kagetoshi, signed Kagetoshi  
Japan, Kyoto, first half of the 19th century, Edo period (1615-1868)

Two quails (uzura) and millet, a subject known primarily from Okatomo of Kyoto but executed here by Kagetoshi in his distinctive style, namely an ovoid spherical shape with much openwork, worked in sukashi-bori (a carving style which he became famous for), the millet (awa) partly over the two quails. The motif of quail and millet symbolizes the fall season. All details are precisely carved, the netsuke has an optimally rounded shape, natural himotoshi on the underside between the millet spikes, beside the signature KAGETOSHI 景利 within a rectangular reserve.

HEIGHT 2.7 cm, LENGTH 3.4 cm

Condition: Excellent condition.  
Provenance: British private collection with two valuations from Sotheby's, by Neil K. Davey, dated 1974 & 1984, inventory no. 141.

Auction comparison: For another quail and millet netsuke by Kagetoshi see Christie's, Japanese Art and Design, London, 12 May 2010, lot 122.

**Estimate EUR 2.000,-**  
Starting price EUR 1.000,-

**56 | KAGETOSHI: A VERY FINE IVORY NETSUKES OF A ROSEI'S DREAM**

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

Depicting a palace with several stories, architectural elements, pine trees and pavilions, all upon a rocky cliff. Minutely carved attendants are scattered all over, conversing in groups, walking up the stairs and even within the courtyard. The setting appears like from a dream and the netsuke is certainly an allusion to Rosei's dream, a popular subject by Kagetoshi who shows off his superior workmanship in sukashi-bori (openwork technique) in this incredibly detailed composition. The underside shows a tall pagoda, pine trees and pavilions from afar below a mountainous horizon. Florally rimmed himotoshi and signature within a raised rectangular reserve KAGETOSHI 景利.

LENGTH 4 cm

Condition: Excellent condition, minor wear and discoloration to ivory.  
Provenance: European collection.

Literature comparison: A similar netsuke by Kagetoshi is in the British museum (Accession number 1945,1017.634).

Auction comparison: Another similar ivory netsuke by Kageotoshi of Rosei's dream sold at Van Ham, Asian Art, 8 December 2016, Cologne, lot 2387.

**Estimate EUR 2.500,-**  
Starting price EUR 1.250,-





57 | HOSAI MASAHIRO: A LARGE IVORY NETSUKE WITH MARINE LIFE

By Hosai Masahiro, signed Masahiro with seal Hosai  
Japan, Osaka, second half of 19th century

A large open worked ryusa-style square manju netsuke, carved all around (!), depicting a wonderful variety of aquatic beings including various fishes, stingrays, eels, fugu, squids and octopi. The ivory is lightly stained and many of the eyes are inlaid. Two of the fish have amusingly large inlaid eyes. Signed inside a raised reserve, next to the himotoshi, MASAHIRO 正廣 with seal Hosai 方斎.

SIZE 4.9 x 4.5 x 2 cm

Condition: Minor losses to inlaid eyes - very good condition.  
Provenance: British collection.

Auction comparison: A similar netsuke was sold at Zache, Japanische Netsuke-Ausstellung 1990, Vienna, no. 34.

**Estimate EUR 3.000,-**  
Starting price EUR 1.500,-



58 | A RARE STAINED IVORY NETSUKE OF A BAT ON A GONG

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

The ivory stained in a deep-red and depicting a bat clasp on the edge of a bronze gong. The minutely carved rope to which the gong is attached coils around forming the natural himotoshi.

LENGTH 4.1 cm

Condition: Very good condition with minor wear to staining.  
Provenance: British collection.

**Estimate EUR 2.000,-**  
Starting price EUR 1.000,-



59 | AN OSAKA SCHOOL IVORY NETSUKE OF A DOG WITH SANDAL

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

A charming Osaka-school ivory netsuke of a reclining dog with double inlaid eyes of pale-red and dark horn, holding a waraji (sandal) between its paws and licking it. The dog wears a knotted collar and its fur is neatly incised, worn in all the right places. On the underside one neatly tucked-in leg, a particularly fine patina and the himotoshi.

LENGTH 4.8 cm

Condition: Very good condition with expected age cracks and a fine patina.  
Provenance: French private collection.

**Estimate EUR 2.500,-**  
Starting price EUR 1.250,-







60 | **MASAKAZU: AN  
IVORY NETSUKE  
OF TEKKAI SENNIN**

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

A small, extremely fine figurine of Tekkai Sennin with a beautifully expressive face. He is holding his cane behind his back and is looking downwards exclaiming. His pupils are minutely inlaid with dark, almost black horn. Signature MASAKAZU 正一 in the characteristic rounded reserve. Beautiful staining and polish, and large asymmetrical himotoshi.

HEIGHT 3.9 cm

Condition: Excellent condition.  
Provenance: English private  
collection.

**Estimate EUR 1.000,-**  
Starting price EUR 500,-



61 | **AN OSAKA SCHOOL  
IVORY NETSUKE  
OF DARUMA**

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

An amusing and tactile ivory netsuke depicting Daruma almost completely enveloped in his robe, only his face is visible with a slightly disgruntled expression and inlaid eyes of dark horn. The ivory is finely stained, and his robe is incised with scrolling leafy vines. The underside with himotoshi.

LENGTH 3.5 cm

Condition: Good condition with age  
cracks.  
Provenance: British collection.

**Estimate EUR 800,-**  
Starting price EUR 400,-



62 | **OHARA MITSUHIRO: A FINE NETSUKE OF  
TSUITATE WITH DARUMA AND PINE TREE**

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

The Tsutate (standing screen) carved on one side with an image of a grim, pensive Daruma against a finely stippled ishime ground. The other side with a beautifully carved pine tree, against the same stippled ground, and next to the signature in a wavy polished reserve MITSUHIRO 光廣. The ivory is typically stained, and the area separating the two sides of the screen is executed in ishime as well. The underside shows the two arched feet on which the screen stands on and one himotoshi, the other ingeniously worked into a 'natural' opening of the pine tree.

HEIGHT 3.5 cm

Condition: Excellent condition.  
Provenance: French private collection, acquired from an  
Anonymous Sale, Sotheby's, 12 December 2002 London, lot 323.

Auction comparison: For a related netsuke, showing the same stippled pattern and an identical style of the signature see Bonhams, The Julius and Arlette Katchen Collection of Fine Netsuke Part I, 8 November 2016, London, lot 154.

**Estimate EUR 4.000,-**  
Starting price EUR 2.000,-





63 | OHARA MITSUHIRO: A FINE IVORY NETSUKE OF A DRAGONFLY ON ROOFTILE

By Ohara Mitsuhiko (1810-1875), signed Mitsuhiko  
Japan, Osaka, mid-19th century, Edo period (1615-1868)

A finely carved and stained ivory netsuke depicting a minutely carved dragonfly atop a rooftop. The front of the tile shows the typical stippled ishime ground of Mitsuhiko with a finely carved mitsudomo-e symbol surrounded by circles carved in low relief. The dragonfly's wings as well are finely stippled. The underside with a loop for cord attachment and the finely incised signature MITSUHIRO 光廣.

LENGTH 5 cm

The dragonfly is very much in the manner of the one found on the back of Mitsuhiko's famous design 'Puppy with dragonfly', a design listed in the historical document by Mitsuhiko titled 'Takarabukuro'.

Condition: Minor expected wear to staining. Very good condition.  
Provenance: Ancient collection Charles Cartier-Bresson (1853-1921) collection no. 321. Charles Cartier-Bresson was a textile industrialist and art collector specializing particularly in works from Japan. He is the great uncle of famous photographer Henri Cartier-Bresson.

**Estimate EUR 4.000,-**  
Starting price EUR 2.000,-



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



64 | OHARA MITSUHIRO: A FINE IVORY NETSUKE OF A BAT ON ROOFTILE

School of Ohara Mitsuhiko, signed Mitsuhiko  
Japan, Osaka, mid-19th century, Edo period (1615-1868)

Depicting a bat atop a damaged rooftop, the entire surface worked in ishime and stained in sumi for effect. The front of the tile shows finely engraved characters reading 東大寺 大佛陀 (Todaiji Daibutsu-da), within circular reserves translating to 'the great Buddha of the Todaiji temple'. The underside left plain, finely stained, with a loop for the cord attachment and incised signature MITSUHIRO 光廣.

LENGTH 4 cm

Condition: Excellent condition.  
Provenance: British collection.

The subject matter is an auspicious symbol which signifies "Good fortune comes from heaven". In Chinese, the bat 蝠 is a homophone for the word happiness 福.

Literature comparison: See a very similar example in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part A, page 542.

**Estimate EUR 2.000,-**  
Starting price EUR 1.000,-







65 | **MITUSADA: A VERY FINE AND RARE  
IVORY NETSUKES OF A QUAIL WITH MILLET**

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

A beautifully stained and perfectly rounded ivory netsuke of a plump quail with a leafy stalk of millet in its beak. The stem bends from the weight of the naturalistically carved, thick bundle of grains which drape downwards on the right side of its beak. Two elegantly carved leaves extend from the stem over its back, and another one is carved underneath the body. Particular attention to detail has been given to the plumage of the feathery bird. Small inlaid eyes of lustrous black horn give it a very bird-like expression. Small himotoshi on the underside and slightly worn signature MITSUSADA 光定 in a rounded reserve.

HEIGHT 3 cm, LENGTH 3.1 cm

Condition: Two larger age cracks through the body. Possible restoration to the end of the tail feathers. Generally, in good condition with a beautifully worn patina.  
Provenance: British collection.

Ohara Mitsusada was one of the most accomplished students of Ohara Mitsuhiro (1810-1875). He used a similar stain and his works are of comparative quality, however much rarer than those of the master.

Auction comparison: For another work of this rare artist see Bonhams, Fine Japanese Art, 6 November 2016, London, lot 11.

**Estimate EUR 3.000,-**  
Starting price EUR 1.500,-



66 | **OHARA MITSUHIRO: A FINE IVORY  
NETSUKES OF A PUPPY**

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

Finely carved as a charming, chubby puppy seated with one paw slightly raised, two of them pushed firmly on the ground and another emerging from the underside. The puppy has its head curiously raised and the outline of the eyes are inked, the pupils minutely inlaid in black lustrous horn. The ivory is lightly stained, particularly visible in the back and on the underside. Small himotoshi through the back and the signature MITSUHIRO 光廣 and kakihan.

HEIGHT 3.2 cm

Condition: Good condition with age cracks. The staining is worn, particularly in the front. Two plugged nerve channels on the puppy's back.  
Provenance: British collection.

Literature comparison: Compare to a very similar ivory netsuke by Ohara Mitsuhiro in the Walters Art Museum (Accession number 71.911). Also compare to an ivory netsuke of a puppy next to a water tank in Coullery, Marie-Thérèse / Newstead, Martin S. (1977) The Baur Collection, p. 342f., C 1078.

Auction comparison: Another netsuke of a puppy by Mitsuhiro was sold at Christie's, Japanese and Korean Art, 21 September 2006, New York, lot 1702.

**Estimate EUR 5.000,-**  
Starting price EUR 2.500,-





67 | **KAIGYOKUDO MASATERU: A SUPERB WOOD  
NETSUKU OF A CLUSTER OF RATS**

By Kaigyokudo Masateru (1871-1946), signed Masateru  
Japan, Osaka, late 19th – early 20th century, Meiji period  
(1868-1912)

A fine, animated study of an adult rat pressing down another rat, while three young rats clamber over it. The fur is finely incised and the eyes are inlaid in either dark or red horn. The wood is stained dark. The beautifully carved underside shows the dense congregation of the rat's tails. Natural himotoshi and signature on the underside within an oval ivory cartouche MASATERU 正照.

HEIGHT 4 cm

Condition: Excellent condition.  
Provenance: Ex Marc Severin collection. Private collections, Austria and Belgium.

Kaigyokudo Masateru (1871-1946) was the son of Masachika and grandson of Kaiyokusai Masatsugu (1813-1892). Although he was influenced by his grandfather's work which was mostly of ivory, he favored boxwood as his medium and developed his own style.

Auction comparison: Compare to another wood netsuke by the artist sold at Bonhams, The Julius and Arlette Katchen Collection of Fine Netsuke Part III, 6 November 2018, London, lot 90.

**Estimate EUR 4.000,-**  
Starting price EUR 2.000,-



68 | **SHOUN: A SUPERB IVORY  
NETSUKU OF TWO RATS**

By Shoun (born 1913), signed Shoun  
Japan, 20th century

A superbly carved, dynamic ivory netsuke of two fighting rats, certainly inspired by a group of rats from the Osaka master carver Kaigyokusai Masatsugu (1813-1892). The fur of the rats is masterfully incised, and the ivory is lightly stained and exquisitely finished. The bony paws and long tails show a superior sense of naturalism. The eyes are inlaid in amber. The himotoshi are formed by a natural opening on the underside between the paws. Signed in a polished reserve SHOUN 松雲.

HEIGHT 3.2 cm

Condition: Very good condition with thin age cracks.  
Provenance: European collection.

It is a known fact that later carvers would sometimes carve in the manner of celebrated masters of the old ages, and in some cases (like in the present example) would even surpass their role model in terms of quality. According to Ueda Reikichi, he strove to attain the perfection of Kaigyokusai and arguably achieved this status.

Auction comparison: Compare to a netsuke of two rats by Kaigyokusai Masatsugu, sold at Bonhams, The Julius and Arlette Katchen Collection of Fine Netsuke Part I, 8 November 2016, London, lot 50.

**Estimate EUR 8.000,-**  
Starting price EUR 4.000,-







70 | TOMIN: A FINE WOOD NETSUKU OF A SHISHI

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

The Buddhist lion seated, scratching its ear with one hind paw, its two front paws decisively placed afore with a somewhat grim yet satisfied expression, the pupils inlaid in horn. The curly mane is masterfully carved, and the bushy tail trails underneath its body. 'Natural' himotoshi through one of the curls underneath. Signed in ukibori characters TOMIN 東岷 inside a polished area. The wood with a spectacular patina.

LENGTH 4.5 cm

Condition: Excellent condition, beautiful patina.  
Provenance: Sotheby's, 18 November 1999, London, lot 295. Then Bonhams, 6 November 2012, London, lot 192 (£4.000) purchased by Jacques Carré.

Auction comparison: The work is almost identical to a netsuke by Tanaka Minko, showing the close link between the two Tsu carvers, sold by Bonhams, The Harriet Szechenyi Sale of Japanese Art, 8 November 2011, London, lot 25.

**Estimate EUR 5.000,-**  
Starting price EUR 2.500,-



69 | TOMIN: A RARE AND FINE WOOD NETSUKU OF TWO RATS

By Tomin, signed Tomin with kakihan  
Japan, Tsu, early 19th century, Edo period (1615-1868)

**Published:** Storno, François (2005) Le Netzké Errant, fig. 82.

The two rodents huddled close together, one rat with its body almost entirely slouched over the other. The pair has bulging eyes, not inlaid but raised from the wood, giving them a unique appearance. The hairwork is finely incised, beautifully worn, and the wood has developed a rich patina, very much like that of Nagoya school pieces. The underside is equally beautiful, showing the gnarly paws and the worm-like tails, joining to form the natural himotoshi. Signed inside an oval reserve TOMIN 東岷 and kakihan.

HEIGHT 2.8 cm, LENGTH 4.1 cm

Condition: Excellent condition, beautiful wear and patina.  
Provenance: Formerly collection Betty Jahss, offered at Sotheby's New York, 13th June 1991, lot 88.  
Anonymous Sale, Sotheby's New York, 16th December 1993, lot 86.  
François Storno, Geneva. Rutherford & Bandini Ltd. Jacques Carré collection, bought at the first sale of the former.

Rats are a rare subject by Tomin, and usually depicted in a cluster – see for example Lazarnick, George (1982) Netsuke & Inro Artists, and How to Read Their Signatures, Vol. 2, p. 1146.

**Estimate EUR 5.000,-**  
Starting price EUR 2.500,-





71 | **TANAKA JUNTOKO MINKO:  
A LARGE WOOD NETSUKE OF  
LAMENTING ONI WITH RASHOMON  
ARM**

By Tanaka Juntoko Minko (1735-1816), unsigned  
Japan, Tsu, late 18th century, Edo period (1615-1868)

**Exhibited:** Japan Information and Culture Center,  
Embassy of Japan, Washington DC, Meet Netsuke!  
Storytellers of Japan, 2017, no. 98.

A well-used large wood netsuke of an oni seated next  
to the severed arm of the Rashomon demon. The wood  
of a very good color with an excellent hand patina.  
The oni is holding a rosary while wiping the tears from  
his eyes, his face expressively carved. The horns of  
the oni are inlaid in bone. Characteristically, large  
himotoshi.

LENGTH 7.8 cm

Condition: Fine, worn condition.  
Provenance: Ex collection Dr. Jay Hopkins, Lynchburg VA.

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

Literature comparison: A signed variant is in Henri. L Joly,  
The W. L Behrens Collection, no. 4441 (unillustrated).

**Estimate EUR 2.500,-**  
Starting price EUR 1.250,-



72 | **TANAKA JUNTOKO MINKO:  
A WOOD NETSUKE OF KIYOHIME**

By Tanaka Juntoko Minko (1735-1816), signed Minko  
Japan, Tsu, second half of 18th century, Edo period (1615-1868)

Depicting Kiyohime wrapped tightly around the bell of Dojo-ji,  
holding a strand of hair in one of her clawed hands and grabbing  
the handle of the bell with the other. Her serpentine, scaly body is  
finely carved and accentuated. She snarls at an opening of the bell  
through which the minutely carved cowering priest Anchin can be  
seen. The underside with large, asymmetrical himotoshi next to the  
slightly worn signature MINKO 岷江.

An early and powerful version of a model that was carved by all  
members of the Tsu school, later executed with trick-designs and  
fine inlays.

HEIGHT 4 cm, LENGTH 5 cm

Condition: Very good worn condition. Restored crack to the base.  
Provenance: British collection.

The priest Anchin fell in love with the once beautiful Kiyohime, but  
refrained from his passions, escaping from her. This rejection made  
Kiyohime transform into a dragon-like monster and in her rage, she  
belched a fire so great it not only melted the temple bell but also  
killed Anchin.

Auction comparison: Compare to a similar early model sold by  
Sotheby's, Japanese and Korean Works of Art, 14 July 2005, London,  
lot 1068.

**Estimate EUR 2.500,-**  
Starting price EUR 1.250,-







73 | **KOKEI: A FINE WOOD NETSUKU OF A SNARLING TIGER**

By Kokei, signed Kokei  
Japan, Tsu or Ise, 19th century, Edo period (1615-1868)

A fine, compact and accomplished study of a snarling tiger, its pronounced chubby paws placed afore and the thick tail curling over its back, the bushy end terminating just below the bulky shoulders. As with no. 74, particular attention has been given to the fur of the tiger, the stripes being rendered by alternating patches of finely incised lines and smoothly polished areas. The underside shows the signature KOKEI 虎溪 in a polished reserve. Natural himotoshi.

HEIGHT 3 cm, LENGTH 4.1 cm

Condition: Excellent condition.  
Provenance: French private collection.

Kokei is assumed to have been a pupil of Minko, however is said to have become independent subsequently. Perhaps he moved to Ise, as his work shows both similarities with the Masanao family of Ise and the school of Minko in Tsu.

Auction comparison: For a similar example by Kokei see Bonhams, Fine Japanese Works of Art, 17 September 2013, New York, lot 3011.

**Estimate EUR 2.500,-**  
Starting price EUR 1.250,-



74 | **MASANA0: A FINE WOOD NETSUKU OF A SNARLING TIGER**

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

The tiger (tora) is shown as a muscular being with pronounced and bulky shoulders, its head turned to the left as it lets out a hearty snarl. The eyes are inlaid and are thin slits, appropriate for this feline creature. Its thick tail curls in front of the chubby paws. Particular attention has been given to the fur coat of the tiger, the stripes being rendered by alternating patches of finely incised lines and polished areas. The underside shows the signature MASANA0 正直 in a polished reserve. Natural himotoshi.

HEIGHT 3.5 cm

Condition: Excellent condition.  
Provenance: From an old Zagreb private collection.

The present tiger provides a marvelous comparison to the tiger by Kokei (lot no. 73). Particularly the chubby paws and the fur coat are remarkably similar and show the shared sphere of influence between Ise and Tsu, which are only roughly 40 km apart.

Auction comparison: Another tiger by Masanao was sold by Bonhams, The James A. Rose Collection of Netsuke and Sagemono, 17 September 2013, New York, lot 2016.

**Estimate EUR 2.000,-**  
Starting price EUR 1.000,-



75 | **MASANAO: A FINE WOOD NETSUKE  
OF A RECUMBENT BOAR**

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

The boar (inoshishi) is looking upwards, its tusk inlaid in ivory and the eyes double inlaid in mother of pearl with horn pupils. Two legs are supporting it while the other two are tucked in underneath its body. The fur is finely incised, the wood is of a very good color and has developed an appealing natural patina. The underside shows the crisply carved hooves, the himotoshi and the signature MASANAO 正直 on the haunch.

LENGTH 4 cm

Condition: Very good condition – one pupil is replaced.  
Provenance: British collection.

Auction comparison: Compare to another boar by the artist sold by Bonhams, The Julius and Arlette Katchen Collection of Fine Netsuke Part III, 6 November 2018, London, lot 101.

**Estimate EUR 4.000,-**  
Starting price EUR 2.000,-

76 | **MASANAO: A LARGE AND FINE  
WOOD NETSUKE OF A COILED RAT**

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

A rather large wood netsuke of rat tightly coiled up into a ball. A genius design when considering the functionality as a netsuke, but also the uniqueness of the depiction. This model is believed to originate from the Masanao family of Ise-Yamada and was executed in different variations and sizes across members of the school/family. The fur of the rat is precisely incised, and it is holding one paw to its face, one is holding its tail which extends all the way to the back and another is scratching its ear. The bony fingers of the paws are carved with great detail, giving an eerie appearance. The large beady eyes are inlaid in black horn. Natural himotoshi through one of the legs and signed at the back in a polished reserve MASANAO 正直.

HEIGHT 4.5 cm

Condition: Excellent condition.  
Provenance: British collection.

Auction comparison: For another rat by Masanao of a similar size see Bonhams, Fine Japanese Art, London, 17 May 2018, lot 116.

**Estimate EUR 3.000,-**  
Starting price EUR 1.500,-





77 | **MASANAO: A WOOD NETSUKE OF A SNAIL ON A SCHOLAR'S ROCK WITH REISHI FUNGUS**

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

A highly symbolic, fine wood netsuke depicting a scholar's rock with a snail slithering across it, extending its feelers. Two stalks of reishi fungus grow next to the rock. The underside shows the signature MASANAO 正直 within a polished reserve. Natural himotoshi.

HEIGHT 3.6 cm

Condition: Excellent condition.  
Provenance: Ex Collection Harriet Jaffé, sold at Sotheby's, 11 December 1985, lot 559.

Masanao was an avid carver of snails, however this present model appears to be unique in its composition.

**Estimate EUR 1.500,-**  
Starting price EUR 750,-



78 | **MASATADA: A RARE WOOD NETSUKE OF A STYLIZED SPARROW**

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

Shaped like a crescent moon, the sparrow is shown with outstretched wings. Both sides are decorated with finely etched formal designs. The wood with a good patina. The underside shows the asymmetrical himotoshi and the signature within a square reserve MASATADA 正忠.

LENGTH 4.5 cm

Condition: Minor surface wear and scratches. Very good, complete condition.  
Provenance: Formerly offered at Bonhams, Netsuke from a European private collection, 8 May 2016, lot 41. Purchased at Kunsthandel Klefisch, Cologne, December 1978, auction no.13, lot 877.

**Estimate EUR 1.000,-**  
Starting price EUR 500,-



79 | **MASANAO (ATTR.): AN UNUSUAL LACQUERED WOOD NETSUKE OF MONKEY EATING A PERSIMMON**

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

The monkey depicted here seated, his legs forming the himotoshi, one hand scratching his behind and the other putting a persimmon (kaki) into his mouth. The wood is covered in a thin layer of reddish lacquer with some remnants of black lacquer, coupled with fine incision work, used to emulate the fur. The monkey's pupils are inlaid in horn.

HEIGHT 3.7 cm

Condition: Good, complete condition with minor surface wear and scratches.  
Provenance: European collection.

**Estimate EUR 1.000,-**  
Starting price EUR 500,-





80 | **TOYOKAZU: A FINE WOOD NETSUKU OF A SEATED MONKEY, KIKAZARU**

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

The monkey seated in a crouched position and holding his hands on his head, covering his ears, thus likely depicting Kikazaru, the 'hear no evil monkey'. The fur is finely incised and accentuated, typical for the Tanba school artist, who was a pupil of Naito Toyomasa (1773-1856). The eyes are inlaid in pale translucent horn with dark pupils. The underside shows the finely carved large feet. Good, asymmetrical himotoshi and signature TOYOKAZU 豊一 within an oval reserve.

HEIGHT 3.2 cm

Condition: Excellent condition.  
Provenance: French private collection.

Though the carving has many strong points, the signature is not very convincing, thus it is likely that this netsuke is either an early piece by the carver or a school piece.

Auction comparison: Compare to the same model by Toyomasa, sold at Bonhams, The Harriet Szechenyi Sale of Japanese Art, 8 November 2011, London, lot 154.

**Estimate EUR 3.000,-**  
Starting price EUR 1.500,-



81 | **NAITO TOYOMASA: A VERY FINE WOOD NETSUKU OF A MONKEY EMERGING FROM A CHESTNUT**

School of Naito Toyomasa, signed Toyomasa  
Japan, Tanba, 19th century, Edo period (1615-1868)

Finely carved as a monkey emerging from a hole in a chestnut, one hand placed on the edge of the hole and another extended to the other side. The monkey's face is carved extremely fine, with a charmingly smiling expression and inlaid eyes of pale translucent horn with dark pupils. The fur, as well, is finely incised and accentuated. The chestnut's surface is finely stained, typical for the Tanba artist, and shows many stippled holes. The good, asymmetrical himotoshi are found in the back and underside. Signed on the underside within an oval reserve TOYOMASA 豊昌.

HEIGHT 3 cm, LENGTH 3.9 cm

Condition: Excellent condition.  
Provenance: French private collection.

This very fine netsuke is certainly as close as it gets to an original work by Naito Toyomasa. Other than the slightly scratchy signature, and the very slight weakness in the carving of the hand at the back, this may very well be an authentic piece.

Auction comparison: Compare to a very similar netsuke by Naito Toyomasa, sold at Bonhams, The Julius and Arlette Katchen Collection of Fine Netsuke Part III, 6 November 2018, London, lot 85.

**Estimate EUR 4.000,-**  
Starting price EUR 2.000,-







82 | NAITO TOYOMASA (ATTR.): A FINE WOOD NETSUKE OF GAMA SENNIN

Attributed to Naito Toyomasa (1773-1856), unsigned  
Japan, Tanba, early 19th century, Edo period (1615-1868)

Finely carved as a standing Gama Sennin holding the leg of a large toad, which sits on his shoulder. The Sennin's eyes are inlaid in pale translucent horn and the toad's eyes in dark horn. The mugwort leaf cloak is neatly incised and the long, trifurcated beard of the immortal is finely carved. The wood is of a good, typical color. Himotoshi through the Sennin's side.

HEIGHT 6.1 cm

Condition: Very good condition with minor associated wear. Extremely minor restoration to a tiny nick by the toad's left eye. Provenance: Ex collection Doris Grell, sold at Van Ham, Asian Art, 4 December 2018, Cologne, lot 2209 (2.838 EUR).

Estimate EUR 4.000,-  
Starting price EUR 2.000,-



83 | A FINE TANBA SCHOOL WOOD NETSUKE OF A DRAGON INSIDE A MIKAN

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

An incredibly fine and rounded composition depicting a dragon inside a mikan (tangerine). The genius design, perhaps even comparable in its functionality and originality to the great Masanao (Yamada) coiled rat, originates from the Tanba school of carvers founded by Naito Toyomasa (1773-1856). The carving is phenomenal, finely darkened and accentuated for effect, with crisply carved scales and flaming whiskers protruding the soft surface of the mikan, which is disintegrating through the might of the dragon, which bursts through from within.

Returning to the genius design of the netsuke: From one side it looks like a rotting tangerine, the scales mimicking the ribbed flesh of the fruit. When turning the netsuke however, it appears like an alms bowl, like that of Rakan Handaka Sonja, with the captive dragon visible on the side. The inlaid eye in typical Toyomasa style provides the cherry on top of the cake. Himotoshi through the stem, from which a finely carved pair of leaves trail down the side.

HEIGHT 2 cm, LENGTH 3.5 cm

Condition: Excellent condition, stunning patina. Provenance: German private collection.

Estimate EUR 2.500,-  
Starting price EUR 1.250,-

84 | A RARE WOOD NETSUKE OF A SNAKE AND GOURD

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

A naturalistic representation of a snake (hebi) with its serpentine body tightly coiled around an elongated gourd, the surface of the gourd beautifully rendered with ukibori pimples. The scales of the snake are carved precisely, pleasing to touch, and the tail of the snake pierces through an opening in the gourd at the bottom. The snake is lurking, camouflaged and awaiting its prey. The eyes are inlaid in pale horn with drilled pupils. One himotoshi and the other natural underneath the body of the snake.

LENGTH 9.5 cm

Condition: Excellent condition, minor surface wear. Beautiful patina. Provenance: American private collection.

The piece is difficult to place school-wise, since the combination of elements is quite unusual. Subject matter, the use of ukibori pimples and overall quality would suggest Nagoya school, however the inlaid eyes of pale horn could suggest Tanba.

Estimate EUR 2.500,-  
Starting price EUR 1.250,-





85 | **TADASHIGE: A FINE WOOD NETSUKE OF KIOHIME**

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

The serpentine monster Kiyohime depicted atop the bell of Dojo-ji, her finely carved dragon-like body tightly coiled around the bell. She holds a mallet in her right hand, her face is carved expressively and her long flowing hair in the back is finely incised. The ribbed surface of the bronze bell is achieved very well and the surface shows decorations of dragons in low relief. The wood is of a typical, good color. Singular himotoshi in the back, the other 'natural' through the opening of the bell. Signed underneath - west of Kinjo (castle of Nagoya) TADASHIGE 利重.

HEIGHT 5 cm

Condition: Very good condition, fine patina.  
Provenance: European collection.

Literature comparison: Compare to a similar netsuke of Kiyohime by Tadashige, bearing a similar inscription, in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part B, page 933.

**Estimate EUR 2.000,-**  
Starting price EUR 1.000,-



86 | **MASAYOSHI: A WOOD OKIMONO NETSUKE OF A FRUSTRATED RAT CATCHER**

By Masayoshi, signed Masayoshi (Seikei)  
Japan, Nagoya, second half of 19th century

The rat catcher, equipped with a long club, is holding down a box with one hand in an effort to catch the rat, which has escaped – the usual fate of this poor character. The rat catcher has a powerful expression, his facial features are distorted as he screams in agony, almost appearing like a demon, as he turns his head to view the nimble rat, which is innocently perched atop his shoulder. All eyes are inlaid in dark horn. A detailed and bold carving – note the emaciated body, bony limbs and smooth polish of the wood. Signature MASAYOSHI 正慶 (Seikei) on the underside of the loincloth.

HEIGHT 4.4 cm

Condition: Very good condition.  
Provenance: Old Zagreb private collection.

Masayoshi (alternatively read Seikei), was a pupil of Masakazu and Masasada, and was best known for his fine netsuke-okimono of rat catchers.

Literature comparison: Compare to another netsuke by Masayoshi of a rat catcher in wood illustrated in Coullery, Marie-Thérèse / Newstead, Martin S. (1977) The Baur Collection, p. 221, C 590.

Auction comparison: For a similar netsuke-okimono see Zacke, Fine Netsuke, Sagemono & Okimono, 2 November 2019, Vienna, lot 193 (2.891 EUR).

**Estimate EUR 1.500,-**  
Starting price EUR 750,-

87 | **TAMETAKA: A RARE WOOD NETSUKE OF A DUTCH WOMAN WITH CHILD AND TRUMPET**

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

A highly unusual netsuke depicting a Dutch woman holding a tasseled trumpet and supporting a Chinese boy on her back. Both faces are crafted very amusingly, the eyes double inlaid in pale translucent horn with dark pupils. The garment folds are accentuated, and the hair of the woman is finely incised. Unusually, her skirt is covered in neatly incised artemisia leaves. Large himotoshi through the back and signature on inlaid stag antler cartouche Minamoto TAMETAKA 為隆.

HEIGHT 6.9 cm

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

Literature comparison: A similar netsuke (only the signature is illustrated) is published in Lazarnick, George (1982) Netsuke & Inro Artists, and How to Read Their Signatures, Vol. 2, p. 1077.

**Estimate EUR 4.000,-**  
Starting price EUR 2.000,-





88 | A RARE AND FINE NAGOYA SCHOOL WOOD  
NETSUKU OF A SLEEPING FARMER

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

A beautifully rounded, ideally shaped netsuke with a warm patina, depicting a famer fast asleep and holding a rope attached to a harvesting bag. The expression is masterful and serene, reminiscent of the sleeping Nagoya school Shojos by Tadatoshi and related carvers. Finely incised hair, well-carved garment folds and large, beautifully worn himotoshi through the bag and underside.

HEIGHT 3.2 cm

Condition: Very good condition with a beautiful patina. Miniscule wear to the edge of one foot.  
Provenance: American private collection, purchased from Midori Gallery.

Though unsigned, this piece exhibits all the defining attributes of a Nagoya school netsuke, though instead of being one of a hundred sleeping Shoho, the depiction appears to be rather unique.

Estimate EUR 2.500,-  
Starting price EUR 1.250,-



89 | MASAKAZU: A FINE WOOD NETSUKU  
OF THE FOX MOTHER KUZUNOHA

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

A finely carved, cherry wood Nagoya-school netsuke depicting the fox mother Kuzunoha caressing her child Abe no Seimei wrapped in a cloth and holding a paintbrush in her mouth. Fine hairwork, very good detail to the child's cloth and crisply carved paws. Natural himotoshi between the paws and tail, where also the signature MASAKAZU 正一 is found.

HEIGHT 3.6 cm

Condition: Excellent condition with minor surface wear.  
Provenance: French private collection, purchased from Alain Ducros in 1988.

In Japanese folklore there was a nobleman named Abe no Yasuna, who battled a hunter of foxes, and set free a white fox. He sustained several wounds in the battle, however a beautiful woman named Kuzunoha came along and nursed him back to health. The woman turns out to be the fox he saved, taking on human form. They fall in love and get married, and have a child named Abe no Seimei.



Literature comparison: For a similar example by Masakazu, see Davey, Neil K. (1974) Netsuke: A comprehensive study based on the M.T. Hindson Collection, p. 199, no. 603. Another is illustrated with a line drawing by Frederick Meinertzhagen in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part A, p.425.

Estimate EUR 5.000,-  
Starting price EUR 2.500,-



**90 | A FINE WOOD NETSUKU  
OF A DISGUISED KITSUNE**

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

An extremely fine carving of a disguised kitsune (fox) wearing an elaborately crafted hooded-cloak and leaning on a gnarled cane, whilst holding a sake bottle with the incised character matsu (pine). The paws are crisply carved, and the expression of the sly fox is masterfully achieved (compare also to no. 91). The underside reveals the pawed feet and bushy tail. Very good, asymmetrical himotoshi through the side.

HEIGHT 4.7 cm

Condition: Excellent condition, stunning patina.  
Provenance: Formerly collection Klaus Riess, Munich. Then Collection Jury Kolodotschko, sold at Lempertz, Auktion 1061 – Netsuke Sammlung Kolodotschko IV, 5 December 2015, Cologne, lot 753.

Kitsune (fox) are creatures imbued with a lot of mythological meaning, as they can change form (as in the present netsuke) and are believed to be animated by devils.

**Estimate EUR 4.000,-**  
Starting price EUR 2.000,-



**91 | A FINE WOOD NETSUKU  
OF THE INARI FOX WITH TAMA**

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

The sly creature seated atop an openworked swirling cloud structure, holding a tama (magical jewel) between its two front paws. The fur is finely incised, and the long bushy tail extends to the underside. The spine and rib cage are expressed, and the fox looks at the viewer with a satisfied, amusing expression. Natural himotoshi through the clouds.

LENGTH 3.9 cm

Condition: Excellent condition, fine patina.  
Provenance: British private collection.

The Inari fox is the messenger of the Inari Okami, one of the principal Kami of Shinto, and is often depicted with a tama.

Auction comparison: Compare with a similar netsuke by Shojusai sold by Bonhams, The Julius and Arlette Katchen Collection of Fine Netsuke, Part II, 6 November 2018, London, lot 26.

**Estimate EUR 2.500,-**  
Starting price EUR 1.250,-







**93 | ICHIMIN: A FINE WOOD NETSUKE OF TWO RABBITS**

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

Finely carved from dark cherry wood, the wood beautifully patinated, and depicting two rabbits (usagi). A charming composition – the young is nestling up to the adult, the latter has its crisply carved paw placed firmly on the young's back. The hairwork is minutely incised and characteristically worn. Both have finely carved long ears and the eyes are inlaid in semi-translucent pale horn. The underside shows the well-carved paws and partially worn signature ICHIMIN 一眠 and to (carved by).

HEIGHT 3.1 cm, LENGTH 3.7 cm

Condition: Good, characteristically worn condition. The edge of one front paw of the young with an old, worn down chip to the edge.  
Provenance: Hungarian collection.

**Estimate EUR 3.000,-**  
Starting price EUR 1.500,-



**92 | ISSHINSAI MASATOSHI: A FINE WOOD NETSUKE OF A BITCH AND PUP**

By Isshinsai Masatoshi, signed Masatoshi  
Japan, Nagoya, 19th century, Edo period (1615-1868)

**Published:** Meinertzhagen, Frederick / Lazarnick, George (1986)  
MCI, Part B, p. 478.

Carved from cherry wood and finely stained to emulate the piebald fur coat of the dog. Depicted is a mother placing one paw on her young pup, which has a very amusing expression. The fur is neatly incised, the paws are naturalistically carved, and the tail of the mother forms a pleasing curl. Natural himotoshi and signature within a polished reserve below the pup MASATOSHI 正利.

HEIGHT 2.7 cm

Condition: Excellent condition.  
Provenance: British private collection, stored in a bank vault for 30 years and now offered for the first time, coming with two valuations from Neil K. Davey from 1974 & 1984, collection no. 138.

**Estimate EUR 2.000,-**  
Starting price EUR 1.000,-





94 | A VERY RARE AND SUPERB EBONY WOOD  
NETSUKES OF A DRAGON IN AWABI SHELL

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

**Published:** Earle, Joe (2000) The Robert S. Huthart Collection of Iwami Netsuke, Vol. 2, p. 375, no. 348.

A highly unusual netsuke depicting a dragon (tatsu) partly coiled and lurking inside an otherwise empty awabi (abalone) shell. The dragon's scales are finely carved, executed in very fine incision work, and the mythical animal's body is winding, forming a dense bundle. Its claws are crisply carved, some hidden underneath its body, and the right front claw positioned as if to strike at any moment. The dragon's head rests on the tapering end of the shell, its flaming beards appearing like spikes. The expression is ferocious, the eyes are inlaid in dark-reddish horn. The unusual subject matter and the masterful expression may suggest Masatoyo of Tomita as a carver, who also carved a highly unusual Kirin. The backside shows the beautifully carved surface of the awabi shell, with the characteristic openings arranged in a spiral. Good, large himotoshi.

LENGTH 5.8 cm

Condition: Very good condition, minor expected surface wear.  
Provenance: The Robert S. Huthart Collection.

**Estimate EUR 8.000,-**  
Starting price EUR 4.000,-







95 | **MASATOYO: A VERY RARE AND IMPORTANT WOOD NETSUKE OF A CARP ASCENDING A WATERFALL**

By Masatoyo, signed Masatoyo  
Japan, Tomita, Iwami province, late 18th century, Edo period  
(1615-1868)

**Published:**  
Hull Grundy, Anne (1961) Netsuke Carvers of The Iwami School, fig. 114.  
Davey, Neil K. (1974) Netsuke: A comprehensive study based on the M.T. Hindson Collection, p. 255, no.786.  
Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part A, p. 480.  
Earle, Joe (2000) The Robert S. Huthart Collection of Iwami Netsuke, Vol. 2, p. 324, no. 295.  
Burditt, David: The Iwami Carvers: Lone Stars. In: International Netsuke Society Journal, Vol. 23, no. 1, Spring 2003, p. 40, fig. 6.

The carp depicted swimming valiantly against the crashing waves of the waterfall, a symbol of strength and perseverance. The waves form an open-worked structure with plenty of possibilities for cord attachment. The scales of the carp are finely incised, though worn, and the eyes are beautifully double inlaid in pale and dark horn, achieving a powerfully naturalistic expression. Not only is the subject very rare for Iwami carvers, but this netsuke has gone through the hands of some of the most important netsuke collectors including Frederick Meinertzhagen and M.T Hindson. Plenty of natural openings and signed in the back on one of the waves MASATOYO 昌豊 in raised ukibori characters.

LENGTH 5.4 cm

Condition: Very good condition with minor expected surface wear.  
Provenance: Ex F. Meinertzhagen collection. Ex Mander collection, sold at Sotheby's in the Mander Sale on February 12, 1939 (lot 117), where it was purchased by G. W. Ellis, who sold it to Harriet Jaffé. Then sold at Glendining & Co., London, September 1955 and purchased by M.T. Hindson. Finally, Robert S. Huthart Collection.



In her article on Iwami carvers Anne Hull Grundy writes: "The drawing on figure 114 comes from the Meinertzhagen Card Index, but unfortunately does not do justice to the extremely fine ebony "carp in waterfall"...but it is the quality of the carving, and the beautifully inlaid eyes that are exceptional."

It is evident that Masatoyo was a master of expression, which is also visible in the Kirin sold in these rooms on 2nd November 2019.

Auction comparison: For another netsuke by this rare and exceptional artist see Zacke, Fine Netsuke, Sagemono & Okimono, November 2nd, Vienna, lot 231.

**Estimate EUR 10.000,-**  
Starting price EUR 5.000,-





96 | **A RARE UMIMATSU NETSUKU  
OF A FROG ON A TREE TRUNK**

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

**Published:** Earle, Joe (2000) The Robert S. Huthart Collection of Iwami Netsuke, Vol. 2, p. 361, no. 337.

Carved from a choice piece of umimatsu (sea-pine) with almost no inclusions, almost appearing like a smoothed down piece of ebony. A frog (kaeru) is seated, spread out across a tree trunk, camouflaged with his deep-black body against the log. The amphibian's eyes appear to be inlaid, however are fossilized inclusions in the material, brilliantly utilized by the artist! The appealing himotoshi, found in the backside, are cleverly worked into the composition.

HEIGHT 4.3 cm

Condition: Excellent condition.  
Provenance: Collection Robert S. Huthart.

**Estimate EUR 1.500,-**  
Starting price EUR 750,-



97 | **SUEYOSHI SEKISHU: AN EBONY WOOD  
NETSUKU OF A TORTOISE**

By Sueyoshi Sekishu, signed hachijurokusai Sekishu  
Japan, Iwami province, late 18th to early 19th century, Edo period (1615-1868)

**Published:** Earle, Joe (2000) The Robert S. Huthart Collection of Iwami Netsuke, Vol. 2, p. 365, no. 341.

A finely carved, compact ebony wood netsuke depicting a tortoise almost entirely retracted within its carapace. The eyes of the reptilian are beautifully inlaid with a pale-orange material, which appears to be amber, and gives the tortoise a stunning expression. The individual sections of the shell are carved in a very accomplished manner, with the underside showing the beautifully wrinkled and scaly skin of its clawed limbs and tail. The himotoshi is formed by a section of the shell removable on the top and a central hole on the underside, where also the signature and inscription hachijurokusai SEKISHU 石舟 (Sekishu at the age of 86) is found.

LENGTH 4.6 cm

Condition: Very good condition with age-related and expected surface wear.  
Provenance: Raymond and Frances Bushell Collection, Willi G. Bosshard Collection, Robert S. Huthart Collection.

According to Lazarnick, Sekishu carved many tortoises and lived to a great age, with some of them being signed even 104 years old.

**Estimate EUR 1.500,-**  
Starting price EUR 750,-







**98 | SEIYODO TOMIHARU (ATTR.): A FINE EBONY WOOD NETSUKE OF A RECUMBENT OX**

Attributed to Seiyodo Tomiharu (1733-1810), unsigned Japan, Iwami province, late 18th to early 19th century, Edo period (1615-1868)

**Published:** Earle, Joe (2000) The Robert S. Huthart Collection of Iwami Netsuke, Vol. 2, p. 283, no. 252.

A sensitively crafted depiction of an ox with its legs neatly tucked underneath the body and the head slightly raised. The eyes are beautifully inlaid in pale horn with black pupils. The rope halter attached to the ox's nose is minutely carved and extends in an s-shape over the animal's back. The ebony wood is smoothly polished, appearing glossy, and the hairwork is phenomenal – so fine that one only really appreciates it under magnification. The bulky proportions of the ox are achieved very well by angularly cut sections, typical for Iwami oxes. Good himotoshi to the underside.

LENGTH 5.1 cm



Condition: Excellent condition.  
Provenance: Robert S. Huthart Collection.

Auction comparison: Compare to an ebony study of an ox by Seiyodo Tomiharu, sold at Bonhams, Japanese Works of Art, 19 September 2008, New York, lot 5060.

**Estimate EUR 4.000,-**  
Starting price EUR 2.000,-



**99 | MITANI GOHO: A RARE MARINE IVORY NETSUKE OF A MYRIAD OF SHELLS AND CRAB**

By Mitani Goho, signed and inscribed Bunka Kinoe-inu, juichi-toshi, shogatsu, Goho Japan, Aki province, dated 1814, Edo period (1615-1868)

An elaborately crafted still life scene depicting a cluster of various shells and conches, and a minutely crafted crab with inlaid eyes. This motif is also referred to as Kai-tsukushi ("myriad of shells"). The present netsuke belongs to the rare group of ivory carvings by the celebrated carver Mitani Goho, which are very much unlike his more well-known Iwami style carvings, mostly of toads. The staining is superb, and the carving quality is refined and imbued with an excellent sense of naturalism. 'Natural himotoshi' through one of the conches on the underside, next to the inscription and signature reading Bunka Kinoe-inu, juichi-toshi, shogatsu, GOHO 五鳳 [January, Bunka 11th year (1814), the year of Kinoe-inu, Goho].

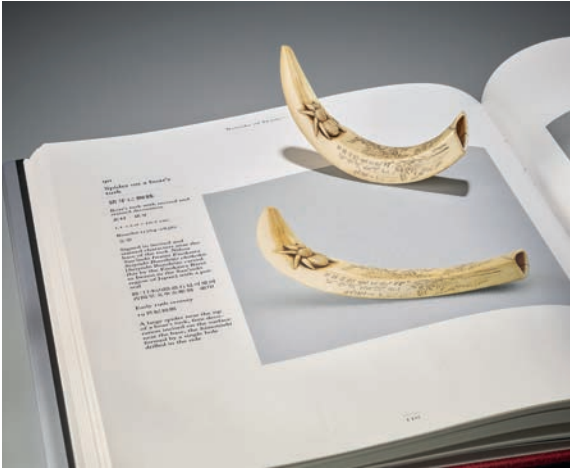
LENGTH 4.9 cm

Condition: Very good condition, fine age cracks and surface wear.  
Provenance: French private collection.

Literature comparison: For a group of similar netsuke illustrated with a line drawing by Frederick Meinertzhagen, see the Meinertzhagen Card Index, pp. 414f.

**Estimate EUR 5.000,-**  
Starting price EUR 2.500,-





100 | SEIYODO BUNSHOJO: A SUBLIME BOAR-TUSK NETSUKES WITH SPIDER AND FERNS

By Seiyodo Bunshojo (1764-1838), signed Nihon San'indo Iwami Enokawa Seiyodo Bunshojo chokoku Japan, Iwami province, late 18th to early 19th century, Edo period (1615-1868)

**Published:** Earle, Joe (2000) The Robert S. Huthart Collection of Iwami Netsuke, Vol. 1, p. 110, no. 90.

Carved from a choice, beautifully shimmering boar tusk with pronounced curvature. Towards the narrow end the artist has carved a large spider in high relief with incised hair on its thick segmented body, large fangs and inlaid eyes. The spider is carved with a superior sense of naturalism, which is extraordinarily rare for comparable Iwami tusk netsuke with spiders. Below the arachnid are delicately engraved ferns next to the signature and inscription reading SEIYODO BUNSHOJO 青陽堂 文章女 carved this by the Eno River in the San'indo region of Japan. With a zoomorphic pot seal.

LENGTH 10.8 cm

Condition: Very good condition with natural veining and minor age cracks.  
Provenance: The Robert S. Huthart Collection.

Seiyodo Bunshojo (1764-1838) was the eldest daughter of Seiyodo Tomiharu (1733-1811), the founder of the Iwami school. Her work is deemed as of equal stature of her father's and she achieved widespread recognition as a professional artist by the men of her time - which was an incredibly rare feat in the Japan of the 18th century.

Auction comparison: Compare to two similar boar tusk netsuke by Seiyodo Bunshojo, which also illustrate the superior carving of the spider in the present netsuke. The first sold at Bonhams, The Robert S. Huthart Collection of Iwami Netsuke Part I, 15 May 2019, London, lot 47. The second sold at Bonhams, The Harriet Szechenyi Sale of Japanese Art. 8 November 2011, London, lot 247.

**Estimate EUR 7.000,-**  
Starting price EUR 3.500,-



101 | SEIYODO GANSUI: A SUBLIME BOAR TUSK NETSUKES WITH A POEM OF THE EIGHT VIEWS OF OUMI HAKKEI

By Seiyodo Gansui (1809-1848), signed Seiyodo Gansui koku, Iwami Enokawa-nishi Japan, Iwami province, early 19th century, Edo period (1615-1868)

**Published:** International Netsuke Society Journal, Volume 27, No.1, pp. 8-11.

A sublime, shimmering boar tusk netsuke with pronounced curvature. The surface is left uncarved other than minutely incised calligraphy featuring eight poems which relate to the eight views of Oumi Hakkei (Lake Biwa). Each of the eight poems written in sosho (running script) features a four-character poetic title, here translated in order: Clearing Mist of Awazu, Night Rain at Karasaki, Descending Geese at Katata, Returning Sails at Yabase, Evening Snow at Mt. Hira, Sunset Glow at Seta River, Evening Bell at Miidera Temple and Autumn Moon at Ishiyamadera Temple. The design is probably inspired by the woodblock print set by famous artist Ando Hiroshige (1797 - 1858), who was a contemporary of Gansui. Signed SEIYODO GANSUI 青陽堂巖水 koku, Iwami Enokawa-nishi [Carved by Gansui, by the West of Enokawa River in Iwami Province].

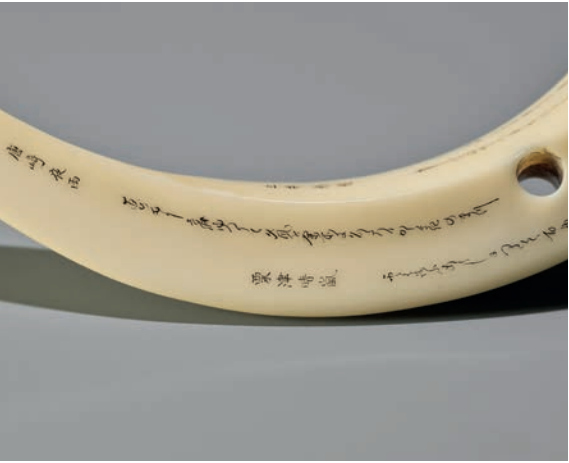
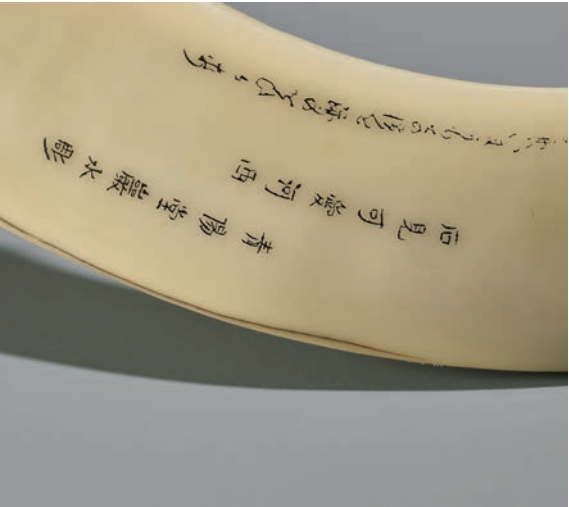
LENGTH 10.5 cm

Condition: Good condition with fine age cracks and a tiny chip to the opened terminus of the tusk.  
Provenance: Collection John and Donnie Hawley.

A full translation of the poems can be found in the journal of the International Netsuke Society, Volume 27, no.1, pp. 8-11.

Seiyodo Gansui (1809-1848) was the grandchild of Seiyodo Tomiharu (1733-1810) and son of Seiyodo Bunshojo (1764-1838). His output is considerably rarer than most Iwami province carvers.

**Estimate EUR 7.000,-**  
Starting price EUR 3.500,-







102 | **BAZAN: AN AMUSING WOOD NETSUKE OF A FOX TRAPPING A RAT**

By Bazan, unsigned  
Japan, Iwashiro or Nagoya, 19th century, Edo period (1615-1868)

A classic model by the rare artist Bazan, though the position of the rat is always different. Here the fox has trapped a rat underneath a tattered straw hat, however the rat has broken through the surface of the hat, apparently with some help from the fox who is tearing at the fabric with his mouth. Half of the rat is visible above, the other half visible on the underside, its tail curling around the string used to attach the hat. The surface is lightly stained and accentuated with black coloring. The fur of the combatants is rendered precisely, and the visible eye of the rat is inlaid in dark horn. The underside with himotoshi.

LENGTH 3.6 cm

Condition: Very good condition.  
Provenance: British collection.

It is recorded that Bazan was born in Gifu and moved at some point to Tokyo but has been placed by experts in the Nagoya school. However, it is also probable that he was active in Iwashiro, birthplace of Hidari Issan. The reason for this is that Bazan and Basui are surely connected, in part due to the peculiar writing of the first kanji Ba 馬. When comparing Basui and Hidari Issan's tortoises it becomes clear that they are connected as well. Therefore, my assumption is that all three mentioned carvers were at some point active in Iwashiro. The carving style of the present netsuke certainly shows some similarities with netsuke by Hidari Issan, who also shares the second kanji zan 山.

Literature comparison: Compare to similar netsuke by Bazan in Davey, Neil K. (1974) Netsuke: A comprehensive study based on the M.T. Hindson Collection, p.207, nos. 631-633.

**Estimate EUR 2.000,-**  
Starting price EUR 1.000,-



103 | **SARI: A FINE WOOD NETSUKE OF A CLUSTER OF RATS**

By Sari, signed Sari  
Japan, Iwashiro, late 18th century, Edo period (1615-1868)

A small, compact study depicting seven rats (nezumi) clambering over each other and grasping the tails of one another. The hairwork is finely incised and the individual eyes are inlaid in dark horn. The underside shows the dense congregation of paws and tails, as well as the signature written in sosho inside the typical oval reserve SARI 左里. Natural himotoshi.

HEIGHT 2.5 cm, LENGTH 3.5 cm

Condition: Very good condition, appealing patina.  
Provenance: British collection.

Literature comparison: Another example of a group of rats by Sari are in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part B, p. 703 (unillustrated).

**Estimate EUR 2.000,-**  
Starting price EUR 1.000,-



**104 | MATSUSHITA OTOMAN: AN IVORY  
NETSUKE OF A HORSE AND GROOM**

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

An early piece by the master carver Matsushita Otoman of Hakata. Depicted is a horse led on a halter by his groom, all set on an oval base. The horse's saddlecloth shows a shippo design, typical for Otoman. The horse has inlaid eyes of horn, typically inset at the very bottom, a finely incised mane and a swinging tail. The groom's expression is very typical for the Hakata carver, so idiosyncratic that one does not need to see to signature, to recognize his work. Signed OTOMAN 音満 on the underside of the base.

HEIGHT 2.9 cm

Condition: Excellent condition with expected wear.  
Provenance: British collection.

Literature comparison: For a related netsuke by Otoman which is set on a base, see the British Museum, museum number F. 663. For another netsuke by Otoman depicting Shoki mounted on a horse, see Barry Davies Oriental Art (1998) The Robert S. Huthart Collection of Non-Iwami Netsuke, pp.188f., no. 135. Note the similarity of the swinging tail of the horse.

**Estimate EUR 7.000,-**  
Starting price EUR 3.500,-







105 | **NAKAMURA TOSHIMARU:  
A SPECTACULAR IVORY NETSUKES OF  
AN EAGLE WITH THREE MONKEYS**

By Nakamura Toshimaru, signed Chikushu Nakamura Toshimaru  
Japan, Hakata, mid-19th century, Edo period (1615-1868)

A powerful and dynamic scene of an eagle clutching not one, but three monkeys (!), between its talons, as it greedily fixates them, its beak opened dramatically, tongue pressed forward greedily, and the inlaid pupils of lustrous dark horn inset at the very front for further dramatic effect. The ivory is heavily stained, black for the feathers, which show superb hairwork, and the crown and beak are purposely left white. The monkeys show some red pigment, suggesting blood where the talons have pierced through their bodies, as they screech and cower in agony. The signature is neatly incised in a rectangular reserve chikushu NAKAMURA TOSHIMARU 中村利丸. Natural himotoshi between the left wing and one of the monkey's paws.

HEIGHT 3.8 cm

Condition: One tiny, professionally done and invisible to the naked eye, restoration to the very tip of the left wing. Very good condition with minor expected wear to staining.  
Provenance: Sotheby's, Chinese and Japanese Works of Art, 7 April 2004, Olympia, lot 94. Then British collection.

This extremely rare Hakata carver (only the present netsuke appears to be recorded) was a pupil, together with Matsushita Otoman and Nakamura Toshimitsu, of Bokugyukuken Toshiharu. The expressions of the monkeys and the position of the pupils in the eagle are very much reminiscent of Otoman's work.

Literature comparison: Compare with a similar netsuke by Nakamura Toshimitsu in Rutherford & Bandini, 'Japanese Netsuke', May 2013, no. 26 (illustrated on the front and back cover). Also compare to a similar netsuke in Bernard Hurtig, Masterpieces of Netsuke Art, page 78, no. 255, where the signature is undeciphered but presumably reads Bokugyukuken. Note the similarities in the manner of carving and the placement of the signature, neatly written inside a rectangular reserve.

**Estimate EUR 25.000,-**  
Starting price EUR 12.500,-





**106 | A POWERFUL WOOD NETSUKU OF A COILED DRAGON**

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

**Published:** Östasiatiska Museet (1999) Netsuke, p. 40.  
**Exhibited:** Östasiatiska Museet, Sweden, Stockholm, 16 October 1999 – 9 January 2000.

A relatively large and powerful wood netsuke of a coiled dragon (tatsu), its double-horned head resting on its scaly body. The scales are carved very well and accentuated with black lacquer. The dragon's expression is slightly comical as it lets out a snarl, the eyes inlaid in dark horn. The mythical animal has long whiskers, finely carved flames emanating from its body and a sweeping tail which forms the himotoshi. The claws which grasp its sinuous body are wonderfully rendered. The wood of a reddish color with a fine patina.

HEIGHT 4 cm, LENGTH 4.5 cm

Condition: Very good condition with minor associated wear.  
Provenance: Ex collection Mrs. Gunvor Bjorkman.

**Estimate EUR 3.000,-**  
Starting price EUR 1.500,-



**107 | NEGORO SOKYU: A RARE WOOD NETSUKU OF A ONE-HORNED COILED DRAGON**

By Negoro Sokyū, signed Sokyū  
Japan, Osaka, mid-18th century, Edo period (1615-1868)

**Published:** Östasiatiska Museet (1999) Netsuke, p. 38.  
**Exhibited:** Östasiatiska Museet, Sweden, Stockholm, 16 October 1999 – 9 January 2000.

A perfectly compact and tactile composition depicting a one-horned dragon with large protruding eyes and long whiskers. Its mouth is opened, and the tongue is visible. The scales and dorsal spines are finely carved. The underside shows the sweeping tail which forms the himotoshi. Signed SOKYU 宗休.

LENGTH 4 cm

Condition: Very good condition with expected, minor wear.  
Provenance: Ex collection Mrs. Gunvor Bjorkman.

Negoro Sokyū was a skilled Osaka-born carver. He is best known for his works in negoro-nuri lacquer. His works are extremely rare.

**Estimate EUR 2.000,-**  
Starting price EUR 1.000,-







109 | AN UNUSUAL WOOD NETSUKE OF A HORSE

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

A well-worn wood netsuke of a recumbent horse, its tail swinging to its side and the legs drawn in for compactness. The horse (uma) has its head turned backwards, its mane finely carved, and (very unusually) biting into its behind, perhaps it is trying to clean itself. The large eyes are double inlaid in pale and dark horn. Natural himotoshi through an opening between the right hindleg and the body.

LENGTH 4.8 cm

Condition: Good, complete, worn condition.  
Provenance: European collection.

**Estimate EUR 1.500,-**  
Starting price EUR 750,-



110 | AN AMUSING IVORY NETSUKE OF A TIGER CUB ON BAMBOO

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

The tiger cub with precisely carved fur still appears more like a house cat due to its small size, its eyes amusingly wide opened. The take (bamboo) is part of the stalk, polished smooth and almost white, serving as a fine contrast to the tiger. The body's curvature shows a good appreciation of movement by the artist. Himotoshi through the bamboo stalk.

LENGTH 3.8 cm

Condition: Very good, complete condition. One minor age crack through above the elbow of the tiger, minor surface scratches.  
Provenance: British private collection, acquired at Bonhams, Fine Japanese Art, 9 November 2017, London, lot 28 (1.625 GBP).

**Estimate EUR 1.500,-**  
Starting price EUR 750,-



111 | A FINE IVORY NETSUKE OF TWO HARES WITH AMBER EYES

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

The ivory finely stained and depicting two piebald rabbits with inked patches of fur and inlaid eyes of glistening amber, seated next to a rockwork. The individual expressions are incredibly charming – the hare closer to the rockwork has a determined expression, one paw leaning on the rock as it props itself upwards, while the other faces in the other direction, upwards to the moon, and is simply adorable. Small himotoshi through the backside.

LENGTH 5.3 cm

Condition: Good condition, possibly one tiny chip to one paw.  
Provenance: German private collection.

**Estimate EUR 2.500,-**  
Starting price EUR 1.250,-





**112 | NOBUKAZU: A FINE WOOD NETSUKE OF THE JUNISHI**

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

An animated study of the twelve zodiac animals (junishi). The animals are arranged in a circle, climbing on top of each other. Two monkeys (saru) are climbing up on the dragon (tatsu), one of them pulling on his whiskers and the other grabbing the snake (hebi). The other animals – horse (uma), tiger (tora), goat (hitsuji), boar (inoshishi), rooster (tori), dog (inu), rabbit (usagi) and ox (ushi) – are all arranged in a circle underneath the imposing dragon. Two rats (nezumi) are well hidden, one on the underside and one on the horse's tail. The underside shows the finely carved dense congregation of various legs and hooves and the signature inside an oval reserve NOBUKAZU 信一 to (made by).

HEIGHT 3.7 cm

Condition: Good condition with minor wear and a well-done restoration to the horse's right leg.  
Provenance: European collection.

**Estimate EUR 3.000,-**  
Starting price EUR 1.500,-

**113 | A RARE WOOD NETSUKE OF A FISHERMAN WITH FUGU**

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

An amusing wood netsuke of a very muscular fisherman, dressed only in a loincloth and wearing a headband, lifting a huge fugu, tied to a rope, over his shoulder. The fugu has a bloated body with large inlaid eyes of dark horn. The man too has inlaid eyes. Himotoshi on either side of the fugu. The wood of a very appealing color with a fine stain and hand patina.

HEIGHT 6.9 cm

Condition: Very good condition, one inlaid eye of the man is lost.  
Provenance: British collection.

**Estimate EUR 1.500,-**  
Starting price EUR 750,-



**114 | A FINE WOOD NETSUKE OF AN ACTOR**

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

The actor, wearing a grinning demonic mask, stands on one foot in a dancing posture with his arms spread out. His robe shows decorations of phoenixes and dragons amongst clouds, executed in extremely fine incision work on a small space. The actor's finely incised long hair flows all the way down his back, the himotoshi 'hidden' between one of the strands.

HEIGHT 4 cm

Condition: Excellent condition.  
Provenance: European collection.

**Estimate EUR 1.500,-**  
Starting price EUR 750,-



**115 | MORIKAWA TOEN: A RARE TALL WOOD NETSUKE OF A NIO AT THE TODAIJI TEMPLE**

By Morikawa Toen  
(1820-1894), signed Todaiji  
Nandaimon Nio mosu  
Toen  
Japan, Nara, mid-19th  
century, Edo period  
(1615-1868)

Depicting a Nio, an athletic temple guardian, minimalistically and expressively carved. The backside is inscribed and signed Todaiji Nandaimon Nio mosu TOEN 杜園 - copied by Morikawa Toen from the Nio Sculpture at the Great South Gate of the Todaiji Temple.

HEIGHT 17.2 cm

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

Morikawa Toen (1820-1894) was a skilled sculptor and poet. He excelled in the carving style of ittobori (single cut), also exhibited on the present piece. At the Second Naikoku Kangyo Hakurankai of 1881 he exhibited a wood sculpture of Ryutoki and won first prize (myogi Itto sho).

Literature comparison: A similar netsuke is depicted in Davey, Neil K. (1974) Netsuke: A comprehensive study based on the M.T. Hindson Collection, p. 255, no.837. Another is illustrated in an advert by Sydney Moss Ltd. in the International Netsuke Society Journal, Vol. 19, no. 3, p. 37.

**Estimate EUR 1.200,-**  
Starting price EUR 600,-







116 | A WOOD NETSUKES OF A DRUNKARD

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

Depicting a seated emaciated man, wearing only a loincloth, holding a sakazuki (sake cup) and a double gourd shaped flask, pouring himself yet another drink. He is looking downwards exclaiming, one eye closed and the other opened, his face expressively carved. The wood of a very good color, the patina worn. Himotoshi through the back. Inscribed underneath SANSO 三笑 and kakihan. The face is very much in the manner of Jobun.

HEIGHT 4.7 cm

Condition: Very good condition, fine patina.  
Provenance: British collection.

Estimate EUR 1.500,-  
Starting price EUR 750,-

117 | AN EARLY WOOD NETSUKES OF ONO NO KOMACHI

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

Finely carved as the seated poetess Ono no Komachi, wearing a straw cape, and holding a cane and a sun hat in front of her. Her facial features are expressively carved, she has many wrinkles, her beauty has faded, nevertheless she still gently smiles, signifying her wisdom. Her hair which is tied into a knot at the back is finely incised. Very good, large asymmetrical himotoshi through the back. The expression is reminiscent of netsuke by the 18th century netsukeshi Jobun.

HEIGHT 4 cm

Condition: Good condition, old restoration to the edge of one foot.  
Provenance: European collection.

Estimate EUR 1.200,-  
Starting price EUR 600,-



118 | SHUGETSU: AN EXCELLENT WOOD NETSUKES OF AN EGG TESTER

By Hara Shugetsu I, signed Shugetsu  
Japan, Edo, late 18th century, Edo period (1615-1868)

Exhibited: State Hermitage Museum, St. Petersburg, Netsuke, Japanese Miniature Sculptures from Private Collections, July - October 2016, no. 136.

An amusing netsuke of a pot-bellied man, bare-chested, dressed in a loincloth and wearing boots. One hand is placed at his side and the other holds up a smoothly polished ivory egg, his facial features finely carved as he concentrates on inspecting the quality of the egg. His hair forms crisply carved curls and the himotoshi in the back are large and generous, exactly as they should be. Signed Shugetsu 舟月.

HEIGHT 7.5 cm

Condition: Good condition, minor wear, fine patina. A tiny chip to the inside of left foot.  
Provenance: Ex Michael Tomkinson collection, sold at Drouot/Piasa in 1999, lot 425 (sold for 38.000 French Francs), reported in INSJ 1999, volume 19, no. 3, page 56.

Auction comparison: Compare to a similar netsuke by Shugetsu sold by Bonhams, Netsuke from a European Collection, 8 May 2016, London, lot 108.

Estimate EUR 4.000,-  
Starting price EUR 2.000,-



119 | A POWERFUL WOOD NETSUKES OF AN ONI ATOP A CLOUD WITH SHRINE

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

**Published:** Atchley, Virginia / Davey, Neil (2006) The Virginia Atchley Collection of Japanese Miniature Arts, p. 210, no. IN25 (part of an intro).

A powerfully sculpted wood netsuke depicting an oni fleeing atop a cloud, holding a pagoda-shaped shrine in his hands, presumably stolen from Bishamon Ten (one of the seven lucky gods derived from the Hindu deity Kubera). The muscular oni has a grim expression, long finely carved hair and is wearing a tiger-skin loincloth. His feet are enveloped in the densely carved cloud, which is depicted in movement. Large, asymmetrical himotoshi, appearing like a flaming screaming head, on the underside. The wood of a very good color with a stunning patina.

HEIGHT 4.5 cm

Condition: Very good condition with a stunning patina. One minor, old chip to the cloud (visible in the catalog illustration).  
Provenance: Ex Virginia Atchley Collection.

**Estimate EUR 3.000,-**  
Starting price EUR 1.500,-



120 | GESSHO: A RARE EARLY WOOD NETSUKES OF A HATCHING TENGU

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

A powerful, perfectly rounded composition of a hatching tengu lifting itself from the cracked eggshell, his head turned upwards letting out a powerful screech. The clawed hands are crisply carved and show a vivid sense of movement in the composition. The hairwork is worn, as is the entire surface which shows a pleasing and smooth patina from generations of handling. The himotoshi are generous, well-hollowed out and asymmetrical – indicative of the period. Signed GESSHO 月生.

HEIGHT 5 cm

Condition: Good, worn condition. Stunning patina. Small nicks, surface scratches, minor wear to the inside of the beak – all as expected for a piece of this age.  
Provenance: French private collection.

Gessho, also known as Gessei, was a member of the Shugetsu school. The subject is unusual; however, the execution, patina and signature are coherent with his authenticated works.

**Estimate EUR 1.500,-**  
Starting price EUR 750,-







## 121 | HARA SHUMIN: AN IMPORTANT WOOD NETSUKU OF A HATCHING TENGU

By Hara Shumin, inscribed Kodokan, matsu kaede, komei ni yori and signed Tachihara Nin gikoku with kakihan  
Japan, Edo, c. 1830-1840, Edo period (1615-1868)

An early rendition of the well-known hatching tengu subject by Hara Shumin, also referred to as 'tengu no tomago'. The underside shows a finely carved image of a pine and maple leaf. The tengu wears an inlaid token cap, the face is typically expressive, and the feathery wing is neatly incised and worn. The eggshell shows several cracks and openings, some of them with the protruding, sharp claws of the mythical bird. The himotoshi on the underside, one of them 'natural'.

The importance of this netsuke is the lengthy inscription which reads: Kodokan, matsu kaede, komei ni yori, TACHIHARA NIN 立原任 gikoku and with a kakihan [By the order of Lord Kodokan (Tokugawa Nariaki, 1800-1860), pine and maple trees, inscribed with righteousness by Tachihara Nin (Tachihara Kyosho, 1785-1840)].



**Tokugawa Nariaki,  
9th Lord of Mito (1800-1860)**

The netsuke was made by special order for The Lord of Kodokan, better known as Tokugawa Nariaki, the 9th lord of Mito (in office 1829-1844) and is inscribed with fine calligraphy by the Nanga painter Tachihara Nin, better known as Tachihara Kyosho, who served the 7th-9th lords of the Mito Tokugawa clan. The tengu depicted is hatching from an egg in the pine and maple woods of the grounds of Kodokan. The Kodokan was the largest Han school of the Edo period and was built by Tokugawa Nariaki and includes the Kairakuen Park

famous for pine and maple trees. The motif of pine and maple is frequently seen on this model, and the present netsuke with inscription perhaps explains why this is the case. The netsuke is unsigned since it was ordered by a man of high status, however it is certainly by Hara Shumin of Edo, who is credited with the creation of this model.

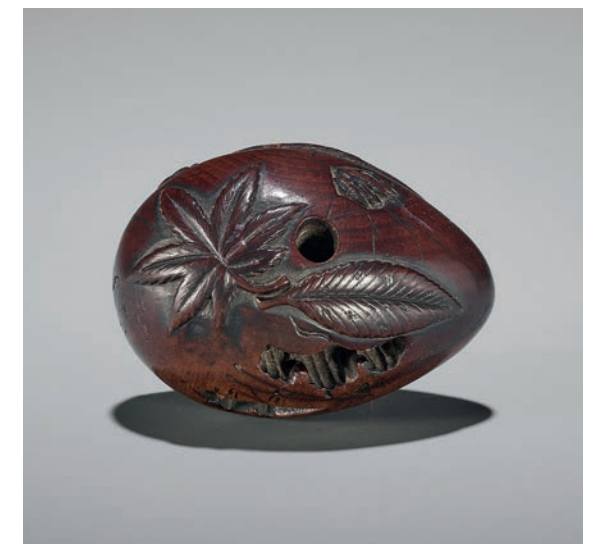
LENGTH 4.4 cm

Condition: Good, worn condition. Fine patina.

Provenance: British collection, formerly purchased at Sotheby's London, 27th June 1979, lot 176. Made by order of Tokugawa Nariaki (9th Lord of Mito, 1800-1860).

Auction comparison: For a similar example by Hara Shumin see Bonhams, Fine Japanese Art, London, 17 May 2018, lot 7.

**Estimate EUR 4.000,-**  
Starting price EUR 2.000,-



122 | **MIWA (ATTR.):  
A FINE WOOD  
NETSUKE OF  
A SOUTH SEA  
ISLANDER**

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

**Published:** Östasiatiska Museet  
(1999) Netsuke, p. 74.  
**Exhibited:** Östasiatiska  
Museet, Sweden, Stockholm, 16  
October 1999 – 9 January 2000.

The south sea islander  
depicted standing and wearing  
a mugwort leaf skirt and shin  
guards. A satchel is tied to his  
obi and he is holding a clam  
before him. His expression is  
finely carved, his eyes double  
inlaid in bone with dark horn  
pupils, looking slightly upwards  
yearningly. Good, asymmetrical  
himotoshi through the back.

HEIGHT 10 cm

Condition: Very good condition  
with minor surface wear.  
Provenance: Ex collection Mrs.  
Gunvor Bjorkman.

**Estimate EUR 2.500,-**  
Starting price EUR 1.250,-



123 | **MASATOMO: A RARE  
WOOD NETSUKE OF  
AN ACTOR AS A TEMPLE  
SERVANT**

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

The Noh actor shown in a dancing  
posture, one foot raised, wearing a  
mask and holding a parasol in one hand  
and a rosary in the other. The wood  
is well-worn and shows a fine hand  
patina. The expression of the mask and  
the garment folds are finely carved.  
Himotoshi through the back and slightly  
abbreviated signature MASATOMO 正友  
inside an oval reserve on the underside.

HEIGHT 4 cm

Condition: Very good, worn condition.  
Provenance: European collection.

There are several Noh plays which  
feature temple servants, such as the  
Dojo-ji play. Though there are plenty  
of netsuke depicting temple servants,  
an actor portraying one is considerably  
rare.

**Estimate EUR 1.500,-**  
Starting price EUR 750,-



124 | **A WOOD SHUNGA  
NETSUKE OF AN  
ONI WITH CLAM**

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

A wood netsuke depicting an oni seated,  
wearing only a tiger skin loincloth,  
holding a clam in one hand, and a plier  
to open the clam in the other. The soft  
flesh of the clam's insides is partially  
revealed, resulting in the amusing  
expression of the mischievous devil.  
The wood with a good patina and  
the himotoshi on the underside are  
asymmetrical and well-hollowed out.

HEIGHT 4 cm

Condition: Very good, complete  
condition. Fine patina, minor surface  
wear/scratches.  
Provenance: German private collection.

**Estimate EUR 1.000,-**  
Starting price EUR 500,-







125 | **TAKUSAI: A VERY FINE WOOD NETSUKES OF A NIO POUNDING MOCHI**

By Takusai, signed Takusai with seal Gyo/Kyo  
Japan, 19th century, Edo period (1615-1868)

The athletic temple guardian, with a fierce expression, tests his strength by pounding two large Mochi cakes which are crackling under the pressure. The carving is very fine – the Nio has expressed muscles, and flowing heavenly garments are carved in the back. The underside shows his well-carved feet and the one of the himotoshi ringed in bone next to the signature TAKUSAI 卓齋 with inlaid bone seal Gyo/Kyo.

HEIGHT 3.1 cm

Condition: Excellent condition.  
Provenance: French private collection, formerly offered at Van Ham, Asian Art, 4 December 2018, Cologne, lot 2284 (Estimate 3.200-3.600 EUR).

**Estimate EUR 2.500,-**  
Starting price EUR 1.250,-



127 | **AN EDO SCHOOL IVORY NETSUKES OF ASHINAGA AND TENAGA**

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

The pair of yokai-fishermen from the Kyushu islands depicted seated, Ashinaga placing his long arms on Tenaga's long legs, which the latter grips tightly against his body. An amusing composition with a fine stain. Singular himotoshi on the underside (the other natural). Unsigned, however Edo school and either by the Ikkosai or Tomochika school.

HEIGHT 2.9 cm

Condition: Good condition with minor wear to details. A spot of green discoloration to Ashinaga's elbow.  
Provenance: British collection.

**Estimate EUR 1.000,-**  
Starting price EUR 500,-



126 | **GYOKUSAI: A FINE WOOD NETSUKES OF SHOKI AND ONI**

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

A dynamically crafted wood netsuke from Gyokusai, who was known for his fine carvings, mostly in boxwood. The demon queller Shoki is shown on top of an oni, with his sword drawn, pressing him down and pushing his weight onto him. The oni is clenching his clawed limbs, though his attempts to struggle appear futile. The individual expressions are finely carved, the pupils minutely inlaid in dark horn. Shoki's robe is adorned with various patterns and his finely incised beard is wild and flaming, flowing to his sides from the sheer force of his advance on the helpless demon. The wood is finely stained and accentuated. Natural himotoshi and minutely incised signature GYOKUSAI 玉齋 in the back inside a wavy reserve.

HEIGHT 4 cm

Condition: Very good condition.  
Provenance: European collection.

Auction comparison: For another netsuke by the artist see Bonhams, Fine Japanese Works of Art, 19 March 2013, New York, lot 2160.

**Estimate EUR 1.500,-**  
Starting price EUR 750,-







128 | CHIKUYOSAI TOMOCHIKA:  
A SUPERB AND IMPRESSIVELY LARGE  
IVORY NETSUE OF EGUCHI NO KIMI

By Chikuyosai Tomochika, signed Chikuyosai Tomochika and kagikan  
Japan, Edo, mid-19th century, Edo period (1615-1868)

According to legend, Kimi was a courtesan in the village of Eguchi and was so devoted to Buddhist scripture that she became the incarnation of Fugen Bosatsu (Boddhisattva Samantabhadra). In this netsuke she is shown seated atop a very large reclining elephant and holding a long scroll over her knees. Her robe is adorned with various patterns, her hair is inked and finely incised, and her garment folds are accentuated. Kimi has a sensitively crafted expression. The ivory is superbly polished and shows a fine yellowish stain, particularly to the back. The wrinkly skin of the elephant is achieved masterfully, and its expression transmits wisdom and benevolence. The underside shows the well-carved feet, himotoshi and signature CHIKUYOSAI TOMOCHIKA 竹陽齋友親 and kagikan.

HEIGHT 5.2, LENGTH 6.8 cm

Condition: Very good condition with minor wear and age cracks.  
Provenance: British collection.

Auction comparison: Compare to an almost identical netsuke by Tomochika sold at Lempertz, The Papp Collection of Netsuke, 16 June 2018, Cologne, lot 1057.

Estimate EUR 5.000,-  
Starting price EUR 2.500,-



Ikkosai Saito Itaro (lots 129-132)

It is a great pleasure to offer a selection of 10 works from the Ikkosai School of Edo/Tokyo in this catalog. Most of the pieces offered are published in the two-part article by Giovanni Rimondi and Lukas Zacke in the International Netsuke Society Journal, Vol. 39, nos. 2 & 3. They come from the collection of the author and various other collections. The signatures below have been attributed to their corresponding artists according to the findings of the articles (fig.1).



Ikkosai Saito Yataro (Kojitsu) (lot 134)

Art name	Signature	Main characteristics
IKKOSAI		Saito Itaro, founder of one of the main Edo/Tokyo workshops active until the early Meiji era.
IKKOSAI AND TOUN		Creative pupil of the above, who developed his personal style and used also the art name Toun.
IKKOSAI TOUN		Follower; may be related to the above. Typical of his late style are small netsuke in elaborate designs.
IKKOSAI KOJITSU		Saito Yataro, second master of his father's workshop, made many manju.
SARU IKKOSAI		Artist active from mid-19th century to the Meiji era, inspired by Kaigyokusai school. His main subjects were animals, mostly monkeys.

fig.1



“Saru” Ikkosai (lots 135, 136 & 138)





129 | **IKKOSAI: AN IVORY NETSUKE OF SHOKI AND ONI**

By Ikkosai Saito Itaro, signed Ikkosai  
Japan, Edo, mid-19th century, Edo period (1615-1868)

**Published:** Rimondi, Gianni / Zacke, Lukas: Combien de Ikkosai. Part 2. In: International Netsuke Society Journal, Vol. 39, no. 3, Fall 2019, p. 21, fig.4.

Finely carved as the demon queller Shoki, wearing a tasseled hat and a Chinese winter robe with celestial scarf, depicted with his usual flaming beard, pinching the cheek of a struggling oni, who attempts to flee, keeping in his left hand a stolen pagoda-shaped shrine. The ivory netsuke is finely stained, and the flowing robe of Shoki is finely carved and decorated with neatly incised patterns. Himotoshi in the back above the signature IKKOSAI 一光齋.

HEIGHT 5 cm

Condition: The left foot of the oni and part of the scarf restored. Otherwise excellent condition.  
Provenance: French private collection.

**Estimate EUR 1.500,-**  
Starting price EUR 750,-



130 | **IKKOSAI: AN IVORY NETSUKE OF A NIO APPLYING MOXA**

By Ikkosai Saito Itaro, signed Ikkosai  
Japan, Edo, mid-19th century, Edo period (1615-1868)

**Published:** Rimondi, Gianni: Combien de Ikkosai. Part 1. In: International Netsuke Society Journal, Vol. 39, no. 2, Spring 2019, page 16, fig.7.

The usually powerful athletic temple guardian, here poked fun at, is depicted with an expression of suffering while he clutches his right leg with both hands, to which he has applied burning moxa. The ivory is finely stained and has developed a rich patina, particularly to the back. Good detail to the garland and to the folds of his flowing robe. Himotoshi to the back and signature IKKOSAI 一光齋 to the underside.

HEIGHT 3.6 cm

Condition: Fine condition with minor wear to details and beautiful, rich patina.  
Provenance: British collection.

Moxibustion is a traditional Chinese medicine therapy used to heat particular points of the body by using burning dried mugwort.

**Estimate EUR 1.200,-**  
Starting price EUR 600,-



131 | **IKKOSAI: A FINE IVORY NETSUKE OF A KAPPA**

By Ikkosai Saito Itaro, signed Ikkosai  
Japan, Edo, mid-19th century, Edo period (1615-1868)

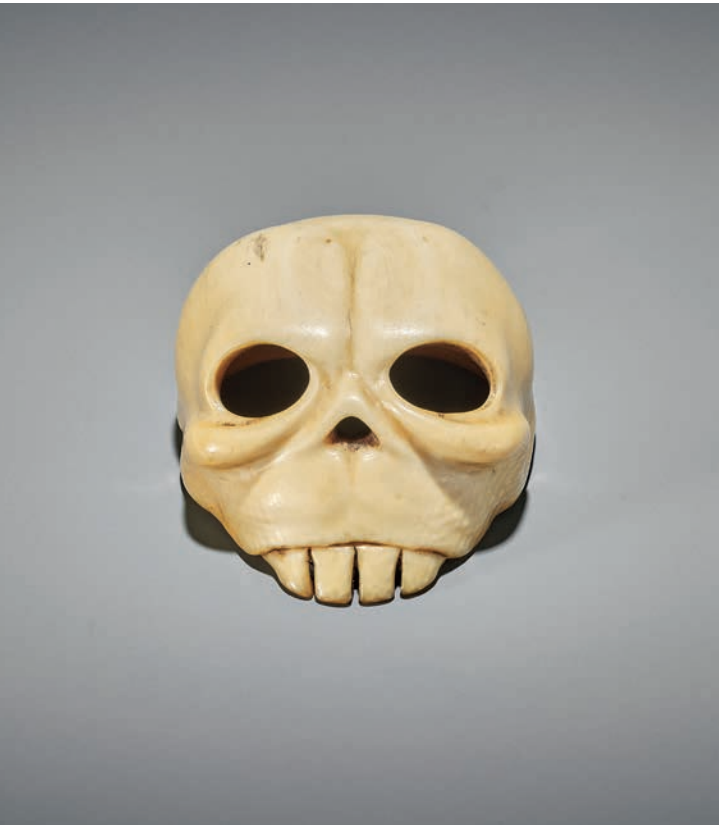
The kappa is depicted seated holding a water basin and a cucumber, according to legend the favorite food of this mythical being. The hair is finely incised and the shell at the back beautifully stippled. The river-child wears a leaf skirt, minutely carved on the underside, where also the signature IKKOSAI 一光齋 in the typically raised oval reserve is located. Small himotoshi through the shell.

HEIGHT 3.2 cm

Condition: Excellent condition.  
Provenance: Collection David Swedlow, sold at Bonhams, Fine Japanese and Korean Art, 12 September 2012, New York, lot 3204 (6.000 USD), then collection Jacques Carré.

**Estimate EUR 6.000,-**  
Starting price EUR 3.000,-





133 | **IKKOSAI: A FINE IVORY NETSUE OF SUSANO-O NO MIKOTO SLAYING THE DRAGON**

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

Depicting Susano-o no Mikoto with a fierce expression, biting down on his lip, grabbing a dragon by his horns and plunging his sword down the beast's throat. The hair of the hero is finely incised and inked. The flames and mouth of the dragon, and Susano-o's lip shows some red pigment - this and the manner of the dragon are very typical for Ikkosai Saito Itaro, though the present piece is most likely by a talented pupil, as the signature is incised in a peculiar manner. Himotoshi through the reverse, above the signature IKKOSAI 一光齋.

HEIGHT 4.3 cm

Condition: Very good condition with age cracks.  
Provenance: European collection, formerly offered at Van Ham (estimate 3.500 EUR), Asiatische Kunst, 7 December 2012, Cologne, lot 2292.

**Estimate EUR 2.500,-**  
Starting price EUR 1.250,-

132 | **IKKOSAI: A RARE IVORY NETSUE OF A SKULL**

By Ikkosai Saito Itaro, signed Ikkosai  
Japan, Edo, mid-19th century, Edo period (1615-1868)

Finely carved as a slightly flattened, stylized skull with cavernous holes for eyes, sunken eye sockets and four teeth. The underside with a fine patina, a loop for cord attachment and the slightly worn signature IKKOSAI 一光齋.

HEIGHT 2.2 cm, LENGTH 4.2 cm

Condition: Good condition with surface scratches and wear.  
Provenance: British collection.

Though a very unusual subject for Saito Itaro, the signature is quite idiosyncratic for the master (see INSJ, Vol. 39, no. 3, Fall 2019, p. 35.)

**Estimate EUR 2.000,-**  
Starting price EUR 1.000,-



134 | **IKKOSAI KOJITSU: A FINE IVORY OKIMONO OF ENTERTAINERS**

By Ikkosai Saito Yataro (Kojitsu), signed Ikkosai  
Japan, Tokyo, Meiji period (1868-1912)

**Published:** Rimondi, Gianni: Combien de Ikkosai. Part 1. In: International Netsuke Society Journal, Vol. 39, no. 2, Spring 2019, p. 30, fig.38.

The finely carved ivory okimono depicts a street entertainer along with his two children during the Shishimai (lion dance) festival. The adult and older child are banging their drum, while the youngest stands on his feet and hands in an acrobatic position. Both children have characteristic lion headdresses. Note the expressively carved face of the adult. The robes are adorned with patterns, the ivory is lightly stained and a sagemono set is tied at the back to the man's obi. Signature IKKOSAI 一光齋 inside a wavy reserve.

HEIGHT 7.6 cm

Condition: Excellent condition.  
Provenance: British collection.

As noted in the article on Ikkosai in INSJ volume 39, no. 2, the okimono is particularly interesting as it shows Saito Yataro (Ikkosai Kojitsu) had changed his output during the Meiji period, as netsuke became less fashionable and the demand for okimono increased drastically.

**Estimate EUR 2.000,-**  
Starting price EUR 1.000,-







135 | IKKOSAI: A FINE IVORY NETSUKES OF A PUPPY WITH OCTOPUS

By 'Saru Ikkosai', signed Ikkosai  
Japan, Edo, mid-19th century, Edo period (1615-1868)

**Published:** Rimondi, Gianni / Zacke, Lukas: Combien de Ikkosai. Part 2. In: International Netsuke Society Journal, Vol. 39, no. 3, Fall 2019, p. 29, fig. 22.

A fine composition of a dog struggling with an octopus, the latter pressed against the ground trying to escape, while the dog chews at one of its tentacles. The octopus has a wide-eyed terrified expression, looking up at the dog, its funnel-shaped beak pressed forward, and pupils inlaid in dark horn. The dog too has inlaid pupils and is visibly content with sensitively crafted facial features. The juxtaposition of the individual expressions is achieved very well. Beautiful staining to the smoothly polished ivory. Natural himotoshi and signature IKKOSAI 一光齋 on the underside.

HEIGHT 4.5 cm

Condition: Good condition with age cracks and minor wear to staining.  
Provenance: Collection of the author, purchased at Bonhams, Fine Japanese Art, 17 May 2018, London, lot 99 (1.875 GBP).

For more information on the artist see INSJ Vol. 39, no. 3, Fall 2019, pp. 29-34.

Literature comparison: Compare to a cat wrestling with an octopus in The Baur collection, Marie-Therese Coullery and Martin S. Newstead, Geneve, 1977, C 702. Compare also to a monkey fighting an octopus in Zacke, Fine Netsuke, Sagemono & Okimono, 2 June 2018, Vienna, lot 5.

**Estimate EUR 2.500,-**  
Starting price EUR 1.250,-



136 | IKKOSAI: AN UNUSUAL AND RARE IVORY NETSUKES OF A DOG, MONKEY AND HARE

By 'Saru Ikkosai', signed Ikkosai  
Japan, Edo, mid-19th century, Edo period (1615-1868)

**Published:** Rimondi, Gianni / Zacke, Lukas: Combien de Ikkosai. Part 2. In: International Netsuke Society Journal, Vol. 39, no. 3, Fall 2019, page 30, fig. 25.

A very unusual, perhaps even unique, shunga-esque netsuke depicting a monkey grabbing a dog from behind who wrestles a hare, pressing it against the floor. The monkey's eyes are double inlaid with pale and dark horn, his expression is very amusing, and the fur coat is incised but heavily worn. The dog is crafted in typical Ikkosai manner, comparable to no. 135, and the hare's eyes are inlaid in reddish horn. A lively, dynamically crafted composition. The subject most likely relates to the two companions of the golden boy Kintaro engaged in a wrestling match, and the addition of the dog appears to be an artistic license of Ikkosai. Natural himotoshi and signature IKKOSAI 一光齋 on the underside. The ivory has developed a stunning honey patina.

LENGTH 4 cm

Condition: Worn condition with age cracks, small chip to the edge of the hare's foot. Good condition.  
Provenance: Collection of the author, purchased at Woolley and Wallis, Japanese & Korean Art, 23 May 2018, Salisbury, lot 864 (2.250 GBP).

For more information on the artist see INSJ Vol.39, no. 3, Fall 2019, pp. 29-34.

**Estimate EUR 2.500,-**  
Starting price EUR 1.250,-



137 | IKKOSAI: A VERY FINE IVORY OJIME OF A MONKEY

By 'Saru Ikkosai', unsigned  
Japan, Tokyo, second half of 19th century

Finely carved and beautifully stained, depicting a monkey, his hands positioned so that he grabs the cord. Superb hairwork.

HEIGHT 1.6 (!) cm

Condition: Excellent condition.  
Provenance: French private collection.

Literature comparison: For a similar example by Kaigyokusai Masatsugu see Sotheby's, Fine Netsuke & Ojime from the H.G Beasley Collection, 1984, no. 186.

**Estimate EUR 1.500,-**  
Starting price EUR 750,-



fur is finely incised and stained. Signed IKKOSAI 一光齋 on one of the tentacles on the underside. Figural ojime of this quality are extremely rare.

HEIGHT 1.5 (!) cm

Condition: Excellent condition.  
Provenance: Ex collection Teddy Hahn, Darmstadt.

Auction comparison: Compare to a netsuke of a monkey fighting an octopus in Zacke, Fine Netsuke, Sagemono & Okimono, 2 June 2018, Vienna, lot 5.

**Estimate EUR 3.000,-**  
Starting price EUR 1.500,-





139 | **KYOKUSEI: A FINE INLAID WOOD NETSUKES OF A KUROMBO DIVER**

By Kyokusei, signed Kyokusei  
Japan, Tokyo, second half of 19th century

A dark wood netsuke exhibiting a variety of skill in various materials. Depicted is a standing coral diver holding a piece of coral attached to an ebony rope, draped over his shoulder. He has an amusing expression, sticking his red-lacquered tongue out, and the eyes are ringed in gold lacquer and double inlaid in bone with dark horn pupils. A tobacco pouch, executed in negoro lacquer, with a bone ashtray netsuke hangs from his obi. The obi is inlaid in green-stained bone, as is the inlaid cartouche with incised signature KYOKUSEI 旭生. Good, asymmetrical himotoshi to the reverse.

HEIGHT 6.8 cm

Condition: Excellent condition.  
Provenance: European collection.

The carver is probably related to Jugyoku and Ryukei II.

Literature comparison: For a similar netsuke see Davey, Neil K. (1974) Netsuke: A comprehensive study based on the M.T. Hindson Collection, p. 199, no. 511.

**Estimate EUR 2.000,-**  
Starting price EUR 1.000,-

140 | **SHUNSAI: A FINE INLAID WOOD NETSUKES OF A CARPENTER**

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

Very finely carved as a carpenter balancing on a log, supported by another log on the underside, and cutting through the wood with a saw. The texture of the wood is achieved naturalistically, the saw is inlaid in tortoiseshell, and the man wears a sagemono set tied to his obi, inlaid in coral and mother-of-pearl. The underside with a singular himotoshi ringed in ivory and the signature SHUNSAI 春齋 within a rectangular ivory inlaid cartouche.

HEIGHT 3.5 cm, LENGTH 3.4 cm

Condition: Excellent condition.  
Provenance: European collection.

Literature comparison: A very similar netsuke is shown in Lazarnick, George (1982) Netsuke & Inro Artists, and How to Read Their Signatures, Vol. 2, p. 1000.

**Estimate EUR 2.000,-**  
Starting price EUR 1.000,-



141 | **SHUNSAI: AN UNUSUAL LACQUERED WOOD OKIMONO-NETSUKES OF JIZO AND ONI**

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

An unusual dark wood netsuke with lacquered details depicting an oni cowering in front of a tsuitate (standing screen) while the Bodhisattva Jizo stands behind it, peeking, and scaring the oni with his red-lacquered tongue stretched out. The tiger-skin loincloth of the oni is lacquered in gold with black stripes and the front of the tsuitate shows a tranquil mountainous scene lacquered in gold hiramaki-e. Jizo's eyes are inlaid, his belt is lacquered in red and his kimono shows a golden spiderweb. The underside with a floral himotoshi ringed in bone and the signature SHUNSAI 春齋.

HEIGHT 4.8 cm

Condition: A section of the base is reattached. Minor wear to lacquered details. Good condition.  
Provenance: French private collection.

Literature comparison: A similar netsuke is shown in Lazarnick, George (1982) Netsuke & Inro Artists, and How to Read Their Signatures, Vol. 2, p. 1000.

**Estimate EUR 2.000,-**  
Starting price EUR 1.000,-







**142 | ISSHIN: AN IVORY NETSUKE OF AN ONI AND EMMA-O**

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

An amusing ivory study of the king of hell, Emma-o, seated in a bathtub and letting a loyal oni servant scrub his back. Emma-o is looking downwards, laughing, while grabbing on to the edge of the tub and holding a towel which drapes over the side. All eyes are inlaid in dark horn. The underside of the bathtub is finely stippled. A little bucket is carved next to the oni. The signature on an oval bridge on the underside ISSHIN 一真. Natural himotoshi.

LENGTH 4 cm

Condition: Good condition. The horn of the oni slightly chipped.  
Provenance: Czech private collection.

Auction comparison: For a similar netsuke by the maker see Tessier & Sarrou, Art Du Japon, 10 October 2018, Paris, lot 88.

**Estimate EUR 1.000,-**  
Starting price EUR 500,-



**143 | MASAMITSU: AN IVORY NETSUKE OF MANY RATS**

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

A classic model from the carver Masamitsu who became famous for his compact studies of animal groups, particularly rats. This ivory netsuke depicts roughly thirty rats bunched together, clambering, fighting and gnawing at each other. All their eyes are inlaid in dark horn and the surface is beautifully stained. The underside shows the himotoshi and the signature MASAMITSU 正光 on some rockwork.

LENGTH 5.2 cm

Condition: Good condition, minor losses to inlaid eyes and some wear.  
Provenance: French private collection with Sotheby's label.

**Estimate EUR 1.200,-**  
Starting price EUR 600,-



**144 | FUKENSAI SEKIJU: A VERY FINE IVORY AND SHIBAYAMA NETSUKE OF AN ELEPHANT PARADE**

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

An incredibly intricate ivory netsuke set on a base, and depicting a caparisoned elephant surrounded by three boys, dressed in Korean clothes, playing various instruments. The metal-lined saddle of the elephant is lavishly decorated with mother-of-pearl and coral tassels and is topped off by a blooming flower inlaid with coral in the center. The underside with a singular himotoshi and signature FUKENSAI SEKIJU 不審齋 石寿.

HEIGHT 2.5 cm, LENGTH 3 cm

Condition: Superb condition  
Provenance: French private collection.

The netsuke shows a festival scene – a reenactment of a procession of the Korean embassy through Japan to Edo (now Tokyo).

Literature comparison: For another netsuke by this rare artist in similar style, showing Sekiju's incredible skill in intricate carving on limited space, see Coullery, Marie-Thérèse / Newstead, Martin S. (1977) The Baur Collection, pp. 132f., C 290. It is also the only other example which shows the full signature.

**Estimate EUR 2.000,-**  
Starting price EUR 1.000,-

145 | **YASUAKI: A SUPERB INLAID IVORY  
TOKYO SCHOOL NETSUKE OF NASAKEJI  
OPENING THE TREASURE BOX**

By Kodama Yasuaki, signed Yasuaki (Homei)  
Japan, Tokyo, Meiji period (1868-1912)

An incredibly fine and detailed study of Nasakeji opening a treasure box, the inside showing coins, scrolls and jewelry inlaid in stained horn, ivory, mother-of-pearl and tortoise shell. This depiction relates to the story of the tongue cut sparrow. Nasakeji, here shown as a bucktoothed old and simple man, is visibly surprised from the contents of the box – the facial features are sensitively crafted with a superior sense of detail. The backside shows a tabako-ire set tied to his obi, with a coral netsuke, mother-of-pearl ojime, green-stained ivory cord and a tortoise shell tonkotsu. The underside shows the himotoshi and signature YASUAKI 保明 (Homei) with inlaid seal Kodama 見玉.

HEIGHT 3.8 cm

Condition: Superb condition.  
Provenance: French private collection.

Auction comparison: An almost identical model was just sold recently by Zacke, Fine Netsuke, Sagemono & Okimono, 2 November 2019, Vienna, lot 197.

**Estimate EUR 4.000,-**  
Starting price EUR 2.000,-



146 | **YASUAKI: A VERY FINE TOKYO SCHOOL  
IVORY NETSUKE OF A WOMAN CUTTING  
HER TOENAILS**

By Yasuaki (Homei), signed Yasuaki  
Japan, Tokyo, Meiji period (1868-1912)

A fine carving depicting a woman wearing a headscarf and dressed in a green-stained kimono underneath a vest, the clothing forming elaborate folds. Her entire robe is finely embellished with inlays of mother-of-pearl and tortoise shell. The seated lady bends forward to cut her toenails with clippers, inlaid in dark horn. Her facial features are very fine, and she wears tortoise shell spectacles. The ivory is superbly polished. The underside with himotoshi ringed in horn next to the signature YASUAKI 保明 (Homei) in red pigment.

HEIGHT 3 cm

Condition: Few fine age cracks. Very good condition.  
Provenance: French private collection.

Auction comparison: For a similar netsuke by Yasufusa, see Christie's, Art of Japan, 8 December 2016, London, lot 15.

**Estimate EUR 3.000,-**  
Starting price EUR 1.500,-







147 | TAKAMURA KOUN: A FINE IVORY NETSUKE OF A BOY PLAYING THE SHELL MATCHING GAME

By Takamura Koun (born 1852), signed Koun  
Japan, Tokyo, Meiji period (1868-1912)

The boy, with a charming expression, holds up a shell next to his head with one hand, the other hand holding one half of a shell, revealing a drum-shaped structure inside. The boy is playing the shell matching game (Awase-Gai). His clothes are finely stained in green and adorned with various intricate patterns, as well as inlaid with floral elements made from silver and horn. A pouch is tied to the boy's obi at the back. The underside with the himotoshi ringed in horn and the signature inside a red-lacquered cartouche KOUN 光雲.

HEIGHT 3.4 cm

Condition: Good condition with minor losses to inlays and a tiny chip to the signature cartouche.  
Provenance: French private collection.

Takamura Koun was an appointed professor of carving at the Tokyo Art School. He was also an art adviser to the imperial household.

Estimate EUR 1.500,-  
Starting price EUR 750,-



148 | YASUTAKA: A TOKYO SCHOOL IVORY NETSUKE OF A BOY WITH DRUM

By Yasutaka (Hoko), signed Yasutaka  
Japan, Tokyo, Meiji period (1868-1912)

Carved as a seated smiling boy peeling the skin of a drum before him. His clothes are stained in green, decorated with various patterns and embellished with floral elements of silver and horn. The himotoshi on the underside ringed in horn next to the signature within a red-lacquered cartouche YASUTAKA 保孝 – a pupil of Yasuaki (catalog nos. 145, 146 & 149).

HEIGHT 3 cm

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

Estimate EUR 1.000,-  
Starting price EUR 500,-



149 | YASUAKI: A FINE IVORY NETSUKE OF A SEATED MAN

By Yasuaki (Homei), signed Yasuaki  
Japan, Tokyo, Meiji period (1868-1912)

A fine, small carving depicting a seated man with a movable head and tongue. The man has both of his hands placed on his lap, his trousers are stained in green, and the hat behind him is tied in the front with a minutely carved green-stained rope. His entire robe is embellished with green-stained ivory, horn and mother-of-pearl. The underside with the himotoshi ringed in horn and the signature on his behind in seal form YASUAKI 保明 (Homei) within a red-lacquer cartouche. The ivory is superbly polished and lustrous in its appearance.

HEIGHT 2.8 cm

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

Estimate EUR 1.500,-  
Starting price EUR 750,-





150 | **OUCHI GYOKUSO: A VERY FINE WOOD NETSUKES OF A PRIEST WITH COURTESAN**

By Ouchi Gyokuso (1879-1944), signed Gyokuso  
Japan, Tokyo, first half of 20th century

Extremely fine carving of a priest sharing a pipe with a courtesan atop a lotus leaf, an offering bowl placed in front of them with a rosary hanging on the outside, one of the pearls inlaid in coral. The priest wears an armlet which is inlaid with jadeite. The wood is typically stained with a very fine polish, the individual expressions are masterfully executed, and the robe of the courtesan is finely decorated. The underside shows the beautiful veiny structure of the lotus leaf, the himotoshi formed by the stem, and the signature GYOKUSO 玉藻 on an inlaid red-lacquer cartouche. It is possible that the priest depicted is here is Ikkyu, who enjoyed the company of courtesans.

HEIGHT 3 cm

Condition: Excellent condition.  
Provenance: Austrian private estate.

Ouchi Gyokuso was a distinguished member of the So-school, and pupil of Miyasaki Joso. Furthermore, he was the father of Ouchi Sosui (1911-1972).

Literature comparison: This netsuke is perhaps best comparable to a netsuke of Jizo and an oni wrestling atop a lotus leaf by Gyokuso in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part A, p. 106.

**Estimate EUR 4.000,-**  
Starting price EUR 2.000,-



151 | **JOUNSAI: A WOOD NETSUKES OF A PROFESSIONAL SNEEZER**

By Jounsai, signed Jounsai  
Japan, probably Tokyo, late 19th/early 20th century, Meiji period (1868-1912)

Depicting a seated professional sneezer, tickling his nose for the amusement of bypassers. His distorted expression is quite amusing, as he is about to sneeze. A sagemono set is tied to his obi at the back and the himotoshi, next to the signature JOUNSAI 如雲齋 on the underside, are ringed in bone. The wood is finely polished and the stain very appealing, very much reminiscent of the stain used for pieces from the So-school in Tokyo.

HEIGHT 4.2 cm

Condition: Excellent condition.  
Provenance: Sold at Lempertz, 25 November 1994, lot 966.

**Estimate EUR 1.500,-**  
Starting price EUR 750,-



152 | **NAKAMURA KUYA: A FINE WOOD NETSUKES OF MOMOTARO**

By Nakamura Kuya (1881-1961), signed Kuya  
Japan, Tokyo, 20th century

Depicting Momotaro emerging from a peach, the wood beautifully stained. The peach boy is naked and chubby, his hair is finely incised. The expression is sensitively crafted. Note the naturalistically rendered surface texture of the inside of the peach. Himotoshi through the leafy stem on the underside and signed KUYA 空哉.

HEIGHT 3.2 cm

Condition: Excellent condition.  
Provenance: British collection.

Nakamura Kuya was the teacher and father of famous carver Nakamura Tokisada, better known under his go Masatoshi (catalog no. 153).

Auction comparison: For another netsuke by this carver see Bonhams, The Bluetie H. Kirchhoff Collection of Netsuke and Sagemono, 16 September 2009, New York, lot 2136.

**Estimate EUR 1.500,-**  
Starting price EUR 750,-





153 | MASATOSHI: A SUPERB IVORY NETSUKE OF A DUTCHMAN WITH HARE

By Tokisada Nakamura (Masatoshi) (1915-2001), signed Masatoshi Japan, Tokyo, c. 1960-1980

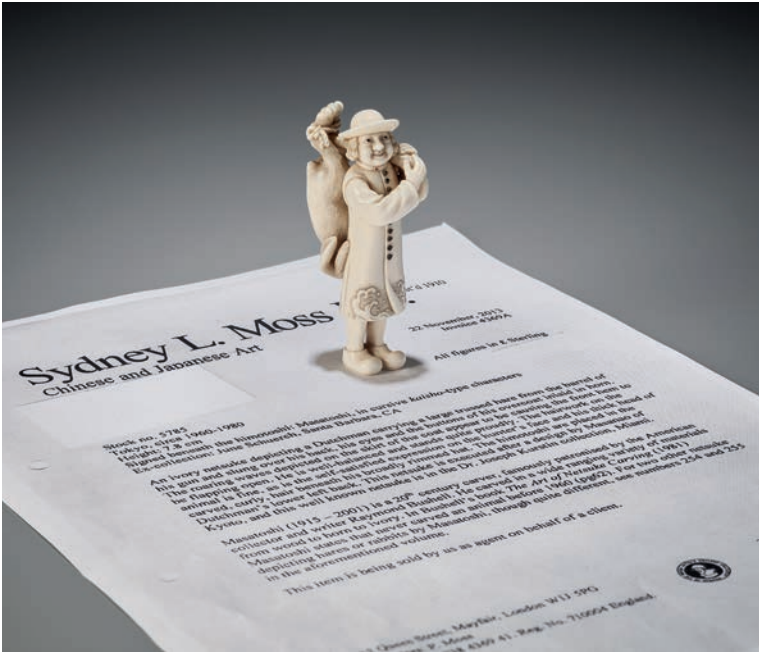
Depicting a standing jolly Dutchman carrying a large hare slung over his back and tied to the double-barrel of his rifle, the bullet hole visible on the top of the poor hare's head. The Dutchman's pupils are inlaid in dark horn, as are the buttons on his coat. The hem of the coat shows finely engraved turbulent waves, which appear to cause the front hem to flap open. The hare's fur is finely engraved, the expression is somewhat peaceful as the front paws exhibit rigor mortis. The Dutchman stands proudly and is wearing an allonge wig, with finely carved curly hair beneath a broadly rimmed hat. Good asymmetrical himotoshi above the signature MASATOSHI 雅俊.

HEIGHT 7.8 cm

Condition: Excellent condition. Provenance: Ex collection June Schuerch, purchased from Sydney Moss Ltd. by the present owner. (This lot is accompanied by a copy of the invoice from Sydney Moss Ltd.)

This netsuke is executed after a design by the Masanao of Kyoto, currently residing in the collection of Dr. Joseph Kurstin, Miami.

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



154 | SEIHOSAI MEIKEI: A SUPERB IVORY NETSUKE OF KURONOSUKE AND OYURA

By Seihosai Meikei (born 1932), signed Meikei Japan, Tokyo, c. 1980

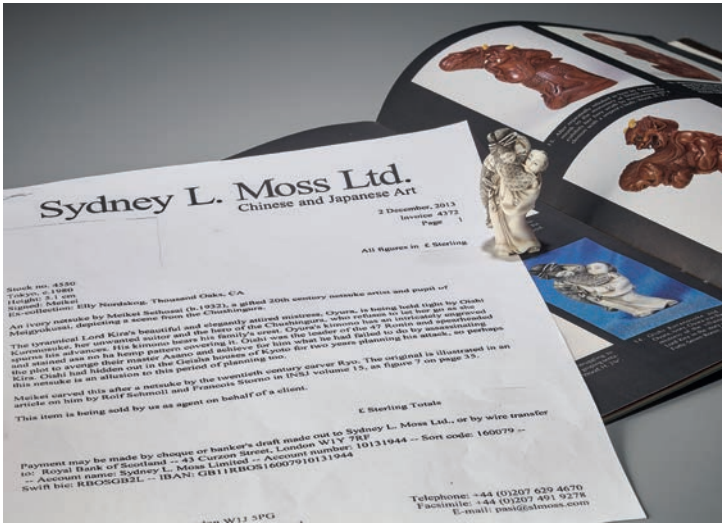
Published: Temple, Charles R.: Seihosai Meikei. In: Journal of the International Netsuke Collectors Society, Vol. 12, no. 3, December 1984, p. 32, fig. 14.

A superbly carved ivory netsuke conveying the movement of the composition masterfully. Depicted is Oyura being lifted and held tightly by Oishi Kuronosuke, the leader of the 47 Ronin and her unwanted suitor, who refuses to let her go as she spurns his advances. Oyura's kimono is intricately engraved with an asanoha pattern and Oishi's shows his family crest. Himotoshi and signature MEIKEI 明恵 to the reverse.

HEIGHT 5.1 cm

Condition: Excellent condition. Provenance: Ex collection Elly Nordskog, purchased from Sydney Moss Ltd. by the present owner. (This lot is accompanied by a copy of the invoice from Sydney Moss Ltd.)

Oyura was the mistress of the villainous Lord Kira in the story of the 47 Ronin. The present netsuke is carved after a netsuke by the contemporary master Ryo. The original is illustrated in an article on him by Rolf Schmoll and Francois Storno in the Journal of the International Netsuke Collectors Society, Vol. 15, p. 35, fig.7.



Seihosai Meikei, born 1932 in Tokyo, was a fine creator of netsuke bursting with energy and force. His versatility becomes particularly evident when viewing the netsuke he carved after antique masterpieces (Journal of the International Netsuke Collectors Society, Vol. 12, no.3, pp. 36f.).

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



155 | YASUFUSA: A FINE IVORY NETSUKE OF A BITCH WITH TWO PUPS

By Saito Yasuo (Yasufusa) (born 1931), signed Yasufusa  
Japan, Tokyo, 20th century

A very fine carving, depicting a mother dog with her two young pups, all of them closely huddled together, their eyes double inlaid in pale and dark horn. The hairwork and staining is superb, very much reminiscent of the works of Kaigyokusai Masatsugu of Osaka, who is known to have been a big influence for the artist. Note the charming and playful expressions of the pups. The underside showing the finely carved legs and the good, asymmetrical himotoshi. Signed YASUFUSA 保房 inside a rounded rectangular reserve. With the original tomobako (storage box), titled on the lid: Sodachi yuku toki, meaning 'nurtured its cherished offspring', signed and sealed on the underside: Yasufusa.

HEIGHT 3.2 cm, LENGTH 3.5 cm

Condition: Excellent condition.  
Provenance: British collection.

Saito Yasuo (Yasufusa) is the cousin of contemporary master Bishu.

Auction comparison: Another fine netsuke by the artist was recently sold at Zacke, Fine Netsuke, Sagemono & Okimono, 24 November 2018, Vienna, lot 115.

**Estimate EUR 2.000,-**  
Starting price EUR 1.000,-



156 | HIDEYUKI: A FINE IVORY NETSUKE OF A CHRYSANTHEMUM FLOWER

By Hideyuki, signed Hideyuki  
Japan, Tokyo, 20th century

This netsuke depicts a chrysanthemum flower, executed naturalistically in a choice peace of ivory. The flowing stem on the underside is expressed and the signature is found on an inlaid gold reserve HIDEYUKI 秀之. Original inscribed wood box.

HEIGHT 2.5 cm, LENGTH 3.5 cm

Condition: Excellent condition  
Provenance: Collection of Sam Felton. Acquired from Rare Art, Inc. on December 30th 1982.

Miriam Kinsey (1977) writes in her book 'Contemporary Netsuke': "[...] his netsuke are executed with his own original ideas and with delicate, detailed, and meticulous workmanship. He is also a master at carving plum-blossom and other flower netsuke."

Interestingly Hideyuki was close friends with Kangyoku and Bishu and they actively exchanged ideas. The affinities to their work are present in this netsuke.

**Estimate EUR 2.000,-**  
Starting price EUR 1.000,-





CONTEMPORARY NETSUKE

157 | MICHAEL BIRCH: A RARE WALRUS TUSK IVORY SHUNGA NETSUKE OF A YAWNING DARUMA

By Michael Henry Birch (1926-2008), signed with the artist's initials 'MHB'  
Late 20th century

Carved from walrus tusk, perhaps the only time Michael Birch carved from this material, and depicting a very amusing yawning Daruma, with a large cavernous mouth and precisely carved tongue on the inside. The squinting eyes and stifled yawn create a wry expression. The composition is tactile and ideally shaped as a netsuke and the material is superbly polished, gleaming and with a beautiful grain, especially to the backside which shows the playful nature of the material, which was a constant source of inspiration to Michael Birch. Signed above the himotoshi in the back inside a gold cartouche 'MHB'.

The archetype of this netsuke, which was a special order, can be seen in Birch, JKL (2013) The Art & Life of Michael Birch, pp. 28f. The first netsuke of this type was carved by Michael Birch from a billiard ball and as a gift to his father, in return for a childhood gift of the same subject. When comparing the manner of the nose to the three netsuke depicted in the book, one can see the shunga undertones – when Michael Birch was asked about it, he smilingly denied any intent.

HEIGHT 4 cm

Condition: Excellent condition.  
Provenance: Ex collection John and Donnie Hawley.

Estimate EUR 3.000,-  
Starting price EUR 1.500,-



158 | MICHAEL BIRCH: A STAG ANTLER NETSUKE OF A CROUCHING DUTCHMAN

By Michael Henry Birch (1926-2008), signed with artist's initials 'MHB'  
1994

**Published:**  
Birch, JKL (2013) The Art & Life of Michael Birch, p. 88.  
Burditt, David: Michael Birch. In: International Netsuke Society Journal, Volume 16, no.2, Summer 1996, p. 40, fig. 11.  
**Exhibited:**  
Sotheby's Bond St. London, 1994.  
The Carvings of Michael Henry Birch, N.K.C, New York, 1997.

Carved from a superb piece of stag antler near the corona and depicting a crouching Dutchman, possibly inspecting something at a low level. As JKL Birch notes, knowing Michael Birch's sense of humor, the Dutchman is probably not inspecting something but rather flashing his behind. The porous sections of the antler are filled with clear lacquer, giving the surface a unique glossy feel, the clasp is inlaid in pink coral and the blue eyes in a drawn crystal rod. Signed within a gold lacquer cartouche 'MHB'.

HEIGHT (when standing) c. 5 cm

Condition: Excellent condition.  
Provenance: Swiss private collection.

Estimate EUR 2.000,-  
Starting price EUR 1.000,-



159 | MICHAEL BIRCH: THE GHOSTLY GHOST

By Michael Henry Birch (1926-2008), signed with artist's initials 'MHB'  
1997

**Published:** Birch, JKL (2013) The Art & Life of Michael Birch, p. 25.  
**Exhibited:** The Carvings of Michael Henry Birch, International Netsuke Society Convention, Honolulu, 1997.

After being prompted by fellow carver friend Ryushi to carve a ghost of total freedom, Michael Birch decided to carve an entirely different ghost, a truly ghostly ghost, tightly coiled and compact, at one with the dark flames from which she was about to spring up and startle her treacherous lover. Michael Birch carved this ghost from a flawless section of (deeply stained) ivory cut from an exceptionally rare piece of North American mastodon tusk given to him by fellow carver Masatoshi (catalog no. 153) sixteen years before he made this netsuke. The fossil ivory is over a million years old (!).

For the full description of this netsuke, by Michael Birch, see Birch, JKL (2013) The Art & Life of Michael Birch, p. 25.

HEIGHT 5.3 cm

Condition: Excellent condition.  
Provenance: British collection.

Estimate EUR 4.000,-  
Starting price EUR 2.000,-







160 | **GEORGES WEIL: AN AMUSING BANDED AFRICAN EBONY NETSUKE OF A KAPPA HEAD**

By Georges Weil, signed with artist's initials 'GW' 1977

**Published:** Rutherford, Max (2017) Japanese Masks, Peter E. Müller, no. 225.

Carved from banded African ebony and depicting the head of a kappa, the crown which contains the being's vital fluids, is made from the naturally light part of the wood. The eyes are inlaid in dark horn with gold pupils. Large himotoshi to the underside and signature within a gold tablet 'GW'.

HEIGHT 4 cm

Condition: Excellent condition.  
Provenance: Purchased by Peter E. Müller from Douglas J. K Wright.

Georges Weil was born in Vienna in 1938 and moved to England one year later. He became a famous jewelry designer and sculptor of precious metals and his works are highly collectible to this day. Weil started collecting netsuke in the 1960s and started carving netsuke in the 1970s. His works have been featured in many exhibitions throughout the world, and are in the collections of many museums, such as the British museum.

**Estimate EUR 1.000,-**  
Starting price EUR 500,-



161 | **ALEXANDER DERKACHENKO: A BOXWOOD NETSUKE OF ONI WITH SHOKI**

By Alexander Derkachenko Ukraine, 2019

A famous scene of "Oni and Shoki", which is addressed by many netsuke masters, most notably by Kano Tomokazu. Here, Alexander Derkachenko depicts the muscular oni trapping the Shoki under the basket with the help of a scarf. Finely carved details. His horns are inlaid in black horn. Natural himotoshi through Shoki's sword. With original box.

HEIGHT 3 cm

Condition: Excellent condition.

**Estimate EUR 1.500,-**  
Starting price EUR 750,-



162 | **ALEXANDER DERKACHENKO: A BOXWOOD NETSUKE OF A GOAT WITH BEER (KOZEL)**

By Alexander Derkachenko Ukraine, 2019

This work is Alexander Derkachenko's interpretation of the famous Czech beer brand Velké Popovice "kozel". The highlight of this work is not the beautifully depicted goat hair, not his expressive eyes, but a glass with foaming beer. It was amber that was best suited to convey the color, transparency and naturalism of a glass of beer (Derkachenko recommends not to taste it). The eyes are inlaid with horn and the beer foam carved from mammoth horn. Himotoshi through the underside. With original box.

LENGTH netsuke 5 cm, HEIGHT ojime 2 cm

Condition: Excellent condition.

**Estimate EUR 1.800,-**  
Starting price EUR 900,-



163 | **ALEXANDER DERKACHENKO: A MAMMOTH IVORY NETSUKE AND OJIME OF A FOX WITH HARE**

By Alexander Derkachenko Ukraine, 2019

The subject of this composition was inspired by a picture where a fox was photographed during a hunt. For the ojime, Alexander Derkachenko depicted a hare curled up, like the well-known netsuke of the Yamada School "coiled rat." The result is an amusing and clever composition. The eyes inlaid with horn and natural himotoshi. With original box.

HEIGHT netsuke 5 cm, HEIGHT ojime 2 cm

Condition: Excellent condition.

**Estimate EUR 1.800,-**  
Starting price EUR 900,-



164 | **ALEXANDER DERKACHENKO: A BOXWOOD NETSUKE OF A RAT WITH NUT**

By Alexander Derkachenko Ukraine, 2019

Finely carved from boxwood and depicting a rat with half walnut, the eyes inlaid with horn. The rat is a sign of the Eastern horoscope, a symbol of prosperity and wealth. The walnut is a symbol of fertility and wisdom. Himotoshi through the underside. With original box.

HEIGHT 3.7 cm

Condition: Excellent condition.

**Estimate EUR 1.600,-**  
Starting price EUR 800,-





165 | **MORITOSHI KOSAI: AN EARLY MANJU NETSUKES OF SATO TADANOBU**

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

An early two-part manju netsuke with a good patina and finely carved in shishiabori (sunken relief) on both sides (!) depicting Sato Tadanobu fighting for his life, being attacked from behind. The backside shows a warrior with the go-board Tadanobu famously used to subdue his attackers, before eventually committing ritual suicide. Signed in the back MORITOSHI 守壽 with the characteristic flying crane kakihan.

DIAMETER 4.7 cm

Condition: Very good condition, the inked features slightly worn.  
Provenance: Collection John and Donnie Hawley.

**Estimate EUR 2.000,-**  
Starting price EUR 1.000,-



166 | **MEIKEISAI HOJITSU: A FINE IVORY MANJU NETSUKES OF BENKEI, KANJINCHO**

By Meikeisai Hojitsu, signed Meikeisai Hojitsu with kakihan  
Japan, Edo, mid-19th century, Edo period (1615-1868)

A superbly polished and lightly stained manju netsuke carved in shishiabori (sunken relief) on the front depicting Benkei reading from a Buddhist subscription list. This scene is known as kanjincho. The backside with a finely engraved image of a cane and hat resting on an o'l (travelling straw basket). Signed MEIKEISAI HOJITSU 明鶏齋法實 with kakihan.

DIAMETER 4.4 cm

Condition: Superb condition.  
Provenance: English private collection.

Benkei is one of the great heroes of the 12th century and became famous for his adventures wrapped in legend. He became friends with another famous hero, Minamoto no Yoshitsune, and when the latter was pursued by his brother Yoritomo, Benkei saved him with a genius bluff. They were stopped at a bridge by Yoritomo's men and Benkei pretended to read from a Buddhist subscription list, identifying themselves as money collectors for the temple of Nara, effectively fooling the guards. This scene is depicted in this netsuke.

**Estimate EUR 1.500,-**  
Starting price EUR 750,-



167 | **KIKUGAWA MASAMITSU: A FINE INLAID IVORY MANJU NETSUKES**

By Kikugawa Masamitsu, signed Kikugawa Masamitsu and kakihan  
Japan, Edo, mid-19th century, Edo period (1615-1868)

Crafted from a finely polished and choice piece of ivory and carved in shishiabori (sunken relief) in the front with an image of a boy as a sambaso dancer, wearing an eboshi decorated with red lacquer, and holding a fan and a bell tree. Beautifully crafted facial features and details inlaid in green-stained ivory. The backside with a finely engraved image of an uprooted pine sapling, an allusion to ne no hi no asabi (entertainment of the day of the rat), and the signature KIKUGAWA MASAMITSU 菊川正光 and kakihan.

DIAMETER 4.5 cm

Condition: Very good condition. One tiny chip on the inside and fine age cracks to the backside.  
Provenance: French private collection, old collection number on the inside.

Literature comparison: Compare to a similar manju netsuke in Seaman, Joyce (2013) Manju: Netsuke from The Collection of the Ashmolean Museum, p. 127, no. 49.

**Estimate EUR 1.200,-**  
Starting price EUR 600,-

168 | **ISSHINSAI MASAYUKI: AN IVORY MANJU NETSUKES WITH NOH DANCER**

By Isshinsai Masayuki, signed Isshinsai with kakihan  
Japan, Osaka, mid-19th century, Edo period (1615-1868)

An unusually thick two-part manju netsuke carved in the front in shishiabori (sunken relief) with a Noh actor wearing a Hannya mask, his robe decorated with fine patterns and with some red pigment. The reverse shows a finely engraved peony branch with a blooming and budding flower. Signed ISSHINSAI 一心齋 with red kakihan. Central himotoshi and cord attachment on the inside.

DIAMETER 4.7 cm, THICKNESS 2.8 cm (!)

Condition: Excellent condition.  
Provenance: British collection.

Literature comparison: A very similar netsuke by the artist described as a Shakkiyo dancer is in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part A, p. 496.

**Estimate EUR 1.000,-**  
Starting price EUR 500,-





**169 | A LARGE AND RARE IVORY MANJU NETSUKE OF TAMAMO NO MAE**

Unsigned  
Japan, second half of 19th century

The legendary courtesan depicted atop a nine-tailed fox, holding a fan, with rays of sunlight emanating from above her. The carving is in shishiabori (sunken relief) and shows fine details such as the individual garment folds and patterns on her clothes. The backside of this unusually thick manju shows a banner showing a humanoid kitsune holding a fan and a bow and arrow.

DIAMETER 6.1 cm, THICKNESS 2 cm

Condition: Excellent condition with minor expected surface wear  
Provenance: Old Zagreb private collection.

Literature comparison: For another manju with the same depiction see Barry Davies Oriental Art (1996) Netsuke from the Teddy Hahn Collection, pp. 120f., no. 177.

**Estimate EUR 2.000,-**  
Starting price EUR 1.000,-



**A Woodblock print showing Tamamo no Mae with similar rays of sunlight above her.**

STAG ANTLER & ASAKUSA NETSUKE



**171 | A RARE STAG ANTLER SHUNGA NETSUKE OF OKAME AND TENGU MASKS**

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

Carved as the mask of the Shinto goddess Okame behind the mask of a long-nosed tengu. Okame is suggestively grinning at the phallic shape of the exaggeratedly long nose. The use of the material is superior. A branch section of antler was used, with the long nose resembling a natural branch, brilliantly utilized. The central section is hollow. Only the underside really shows the characteristic porous surface of the antler, the rest appears like beautifully stained ivory. One pierced himotoshi and the other natural through the hollow section between the two masks.

HEIGHT 3.3 cm, LENGTH 6.3 cm

Condition: Very good condition.  
Provenance: The Gabor Wilhelm Collection.

**Estimate EUR 1.500,-**  
Starting price EUR 750,-



**170 | MUNETOMO: AN AMUSING STAG ANTLER NETSUKE OF HOTEL BEING CRUSHED BY HIS BAG**

By Munetomo (Sochi), signed Kudo ani no tame, Munetomo to  
Japan, 19th century, Edo period (1615-1868)

**Published:** Barry Davies Oriental Art (1996) Netsuke from the Teddy Hahn Collection, pp. 112f., no. 160.

A relatively large and tactile, pebble-shaped netsuke depicting the lucky god Hotel shown here typically pot-bellied and exclaiming as he is crushed by his huge sack, visible in the back. The heavily porous, spongiform material is visible in the top and bottom. The backside with himotoshi and inscription Kudo ani no tame, MUNETOMO 宗知 to, which means 'for my brother/mentor/esquire Kudo, by Munetomo'. It could, however, also be casually translated: 'to a jolly good fellow Mr Kudo' – as this netsuke has a possible hidden Shunga meaning, since Hotel's sack is sometimes referred to as Kobukuro 子袋 (meaning womb or baby sac) and could thus relate to female private parts.

SIZE 5 x 5,5 x 2,2 cm

Condition: Excellent condition with a fine, light hand patina and 'natural flaws' to the material.  
Provenance: Ex Teddy Hahn collection, then British private collection.

**Estimate EUR 1.500,-**  
Starting price EUR 750,-





172 | **AN EXCELLENT STAG ANTLER NETSUKU OF A STANDING DUTCHMAN**

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

Carved as a standing curly-haired Dutchman with a wide-brimmed hat, formed by the natural corona of the antler. The dutchman has a finely carved grotesque expression, his hands placed in front of him in a praying gesture, entirely hidden underneath his cloak. The surface has developed a beautiful patina, unique to the material. Large, asymmetrical himotoshi.

HEIGHT 9 cm

Condition: Excellent condition, natural flaws. The hat possibly with some old chips, though most likely natural.  
Provenance: British private collection.

The use of the corona as a hat is considerably rare, see for example Sydney L. Moss Ltd. (2016) Kokusai the Genius: and Stag-antler Carving in Japan, Part 1, pp. 208f., no. 58.

Literature comparison: For a similar netsuke see Wilhelm, Gabor: On the continent. In: International Netsuke Society Journal, Vol. 16, no. 2, Summer 1996, p. 49, no. 359.

**Estimate EUR 2.000,-**  
Starting price EUR 1.000,-



173 | **A SUPERB AND UNUSUAL STAG ANTLER NETSUKU OF A FOREIGNER**

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

**Published:** Östasiatiska Museet (1999) Netsuke, p. 69.  
**Exhibited:** Östasiatiska Museet, Sweden, Stockholm, 16 October 1999 – 9 January 2000.

A stag antler carving depicting a hooded man completely enveloped in his robe, with only the face and hands in the back visible. The face is certainly that of a foreigner, the curly beard very much resembling a Dutchman's facial hair in netsuke art. The man is smiling with wide-opened eyes, the pupils inlaid in dark horn. The folds of the robe are superbly carved, tassels hang from the man's belt, as well as a double gourd, perhaps the man is a foreigner disguised as a monk, the gourd being a religious symbol and holding the elixir of life. The naturally hollow section of the antler in the bottom is used as the himotoshi, which leads all the way to the other cord hole in the backside, above the beautifully carved, gnarled hands.

HEIGHT 9.8 cm

Condition: Excellent condition, age crack through the back.  
Provenance: Ex collection Mrs. Gunvor Bjorkman.

**Estimate EUR 3.000,-**  
Starting price EUR 1.500,-





**174 | AN EARLY AND TALL STAG ANTLER NETSUKE OF A DUTCHMAN**

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

An early netsuke carved from stag antler which has developed a very appealing patina. The Dutchman, wearing his wide-brimmed hat, has a grotesque expression and holds a branch with both hands. His beard and his hair at the back form finely carved curls and his well-carved robe is flowing. Himotoshi through the back.

HEIGHT 10.5 cm

Condition: Excellent condition with few fine and expected age cracks.  
Provenance: English private collection.

**Estimate EUR 1.200,-**  
Starting price EUR 600,-



**175 | AN EARLY STAG ANTLER NETSUKE OF SHOKI**

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

A stag antler netsuke of Shoki with his sword drawn, flowing beard and grasping at a strand of his hair. Good details to his flowing robe. Unusually, he is wearing an artemisia leaf-cloak, usually reserved for Sennin. Carved from a hollow piece of antler, thus plugged at the top and left hollow at the bottom for the cord channel which leads to the himotoshi in the backside. Good patina.

HEIGHT 7 cm

Condition: Good, worn condition, old chip to one foot.  
Provenance: French private collection.

**Estimate EUR 1.000,-**  
Starting price EUR 500,-



**177 | AN AMUSING STAG ANTLER TRICK NETSUKE OF AN OCTOPUS INSIDE A POT**

Unsigned  
Japan, Tokyo, second half of 19th century

The pot finely carved simulating a wicker basket, the inside revealing something movable. An octopus (tako) hides within the pot, a play on the takotsubo motif, and when tilting the netsuke, jumps out. The tako has large inlaid eyes and his funnel-shaped mouth is pressed forward. A copper loop is attached to the basket and functions as the cord attachment.

HEIGHT (of basket) 3 cm

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

**Estimate EUR 1.500,-**  
Starting price EUR 750,-



**176 | A STAG ANTLER NETSUKE OF A KIRIN**

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

A stag antler netsuke depicting a baying Kirin in classical posture, its mouth slightly opened with sharp fangs, and with a finely carved mane, bushy tail and flames emanating from its sides. The hooves of the mythical beast are drawn close to the body for compactness. Large asymmetrical himotoshi to its side.

HEIGHT 6.9 cm

Condition: Good condition, age cracks.  
Provenance: French private collection.

**Estimate EUR 1.500,-**  
Starting price EUR 750,-







**178 | AN ASAKUSA STYLE  
STAG ANTLER RYUSA  
NETSUKE**

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

Carved in openwork and depicting  
a suzume (sparrow) with its  
wings stretched out within a  
framework of leafy bamboo and  
kiku (chrysanthemum) heads. The  
sides show finely carved curls. The  
reverse continuing the image with a  
stylized bird made from the heavily  
porous and spongiform material of  
the antler. Himotoshi through the  
backside.

DIAMETER 4.2 cm

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

**Estimate EUR 1.000,-**  
Starting price EUR 500,-



**180 | A FINE IVORY NETSUKE OF A GROUP OF SHISHI**

Unsigned  
Japan, Tokyo, second half of 19th century

Finely carved as a lively group of a mother Shishi with her three cubs, the entire  
composition set on a circular base. The mother is snarling, while the three  
young Shishi have their heads lifted to the sky. Fine details, the underside with  
himotoshi. The manner of carving and stain is very much reminiscent of Ishikawa  
Rensai of Asakusa, Tokyo.

HEIGHT 2 cm, DIAMETER 3.3 cm

Condition: Excellent condition.  
Provenance: British collection.

Auction comparison: Compare the manner of carving and stain to a netsuke sold  
by Zacke, Fine Netsuke, Sagemono & Okimono, 24 November 2018, Vienna, lot  
144.

**Estimate EUR 2.000,-**  
Starting price EUR 1.000,-



**179 | A FINE IVORY MANJU  
NETSUKE WITH  
SHISHI**

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

The manju netsuke finely stained  
and carved on both sides with two  
Buddhist lions, depicted in different  
attitudes, within an oval reserve  
and above a finely stippled ground.  
Cord attachment through the peg  
in the center.

DIAMETER 4.2 cm

Condition: Fine spots of honey  
patina. Minor age cracks.  
Provenance: French private  
collection.

**Estimate EUR 800,-**  
Starting price EUR 400,-



181 | **ISHIKAWA RENSAI (ATTR.): A FINE IVORY NETSUKE OF A SHISHI**

Attributed to Ishikawa Rensai, unsigned  
Japan, Asakusa, Tokyo, second half of 19th century

Finely carved as a seated Shishi with its paws placed firmly on the ground and looking upwards. The mythical animal has a grim expression with furrowed bushy eyebrows, and the pupils are ringed and minutely inlaid in dark horn. The curly mane and bushy tail are carved very well. The lightly stained ivory is smoothly polished. The slightly flattened underside with a bridge functioning as himotoshi.

HEIGHT 3.3 cm

Condition: Very good condition with a visible nerve channel running through the ivory.  
Provenance: European collection.

Auction comparison: Compare to a netsuke by Rensai, sold by Zacke, Japanische Netsuke - Ausstellung 1990, Vienna, no. 50

The expression, placement of the pupils, manner of the curls and treatment of the ivory justify the attribution to the Asakusa master Ishikawa Rensai.

**Estimate EUR 4.000,-**  
Starting price EUR 2.000,-

182 | **HAKUYOSAI KOGYOKU: A VERY RARE IVORY NETSUKE OF A SHISHI CENSER**

By Hakuyosai Kogyoku, signed with a kakihan  
Japan, Asakusa, Tokyo, mid to late 19th century

**Published:** Bulletin Franco Japonais, no. 30, October 1990.

An ivory two-part manju-shaped netsuke, genius in its originality and design, in the shape of a shishi-headed censer. The removable head, which houses the cord-attachment, shows finely carved curls, floppy ears and a yearning expression, directed upwards, with spiraling eyes and an opened mouth through which the smoke would escape. The head fits perfectly into the superbly polished ivory bowl, which is further decorated with a cross-etched pattern. The underside shows a pleasing structure in imitation of bamboo! A kakihan belonging to Hakuyosai Kogyoku is carved onto an inlaid silver plaque next to the central himotoshi.

HEIGHT 2.7 cm, DIAMETER 3.7 cm

Condition: Excellent condition.  
Provenance: Formerly collection Nelly Davies, then French private collection.

The erroneous attribution to Rensai in the Bulletin Franco Japonais is understandable as the spiraling eyes and curls, choice and treatment of material and cross-etched 'Asakusa' pattern are very much in the manner of the artist. The characteristic kakihan is however that of Hakuyosai Kogyoku (Lazarnick, page 638), a rare artist who made mostly manju. Interestingly, one netsuke signed Hakuyosai is found in Sydney Moss Ltd. (2016) Kokusai The Genius: and Stag-antler Carving in Japan,Part 3, pp. 176f., no. 443.

**Estimate EUR 5.000,-**  
Starting price EUR 2.500,-





183 | **ISHIKAWA RENSAI:  
A FINE AND RARE IVORY  
MANJU NETSUKÉ OF A  
BUDDHIST LION AND VAJRA**

By Ishikawa Rensai, unsigned  
Japan, Asakusa, Tokyo, second half of 19th century

A superbly stained two-part ivory manju netsuke carved in highly polished sunken relief within a lobed reserve depicting a Buddhist lion sitting atop a three-pronged vajra. The motif is very unusual, full of hidden meaning and appears to be quite unique – the Buddhist lion (Shishi) has the appearance of a rikishi (wrestler) and sits atop a vajra (kongosho), therefore the motif is likely an allusion to the athletic temple guardians more commonly referred to as Nio (Kongo Rishiki). The lion has a fierce expression, muscular limbs and wears a loin-cloth belt (mawashi), all very much reminiscent of a Nio. The central relief carving is set on a masterfully stippled ground emulating the fur of a tiger, appearing like billowing clouds.

Another possible interpretation is that the Buddhist lion is metamorphosing into the Kongo Rikishi by receiving the tantric power from the kongosho. The vajra is used by esoteric Buddhism as an omnipotent symbolic vehicle embodying the power of diamond and thunderbolt. The equally beautifully stained backside with a florally rimmed himotoshi. The staining, reserve and depiction are typical for Ishikawa Rensai (see Literature comparison).

DIAMETER 4.4 cm

Condition: The exterior in very good condition with only one thin age crack and minor wear to staining. The inside has been fitted with a structure for cord attachment, as the original structure may have been damaged.  
Provenance: Ancient collection Charles Cartier-Bresson (1853 – 1921), collection no. 841. Charles Cartier-Bresson was a textile industrialist and art collector specializing particularly in works from Japan. He is the great uncle of famous photographer Henri Cartier-Bresson. Additional collection no. '149'.

Literature comparison: For another netsuke of a Shishi on a vajra by Rensai see Kokusai the Genius: and Stag-antler Carving in Japan, Sydney L. Moss Ltd., 2016, no. 337. For an ivory netsuke by Rensai with the same lobed reserve see Kokusai the Genius: and Stag-antler Carving in Japan, Sydney L. Moss Ltd., 2016, no. 359.

**Estimate EUR 4.000,-**  
Starting price EUR 2.000,-



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

184 | **KOKU: AN UNUSUAL IVORY  
OBI-HASAMI NETSUKÉ OF A KAPPA**

After Ozaki Kokusai (1835-1895), signed Koku  
Japan, Asakusa, Tokyo, second half of 19th century

An expressive and unusual obi-hasami (inserted into the belt) ivory netsuke in emulation of Ozaki Kokusai. Depicted is a kappa, with glaring large eyes, the pupils inlaid in dark horn, pensively holding his chin with one hand, while supporting the arm with the other. Signed to the reverse in sunken relief within an atypical circular reserve KOKU 谷. The finely stained ivory with a very good patina.

HEIGHT 10.2 cm

Condition: Excellent condition, two thin age cracks.  
Provenance: French private collection.

Literature comparison: Compare to an ivory obi-hasami netsuke in Sydney L. Moss Ltd. (2016) Kokusai the Genius: and Stag-antler Carving in Japan, Part 2, pp. 226f., no.203, also referred to as 'after Kokusai', but certainly, like the present piece, of high artistic value.

**Estimate EUR 3.000,-**  
Starting price EUR 1.500,-



185 | **KOKU: A FINE STAG ANTLER SASHI  
NETSUKÉ OF A BAMBOO STALK**

After Ozaki Kokusai (1835-1895), signed Koku  
Japan, Asakusa, Tokyo, second half of 19th century

Beautifully carved sashi netsuke made from a choice piece of stag antler, attractively stained and resembling a stalk of bamboo with four nodes. The reverse shows the beautifully porous surface of the antler. Signed within an atypical circular reserve in sunken relief KOKU 谷.

LENGTH 19.4 cm

Condition: Excellent condition.  
Provenance: French private collection.

**Estimate EUR 1.000,-**  
Starting price EUR 500,-







**186 | HOSHUNSAI MASAYUKI: A VERY RARE AND SPECTACULAR STAG ANTLER OKIMONO OF BODHIDHARMA**

By Hoshunsai Masayuki, signed Masayuki with kakihan Japan, Asakusa, Tokyo, second half of 19th century

A superbly carved stag antler okimono depicting a windswept Bodhidharma (Daruma). Bodhidharma, depicted here in Chinese style, is shown wearing a hat carved near the corona of the antler, his bushy eyebrows and beard sensitively carved. His face is carved with extremely fine detail, the eyes formed by two concentric rings, typical for the artist. His expression resonates with wisdom. The face builds quite a contrast towards the rest of the carving which is covered in the typical porous and rough texture of the stag antler, which is considerably difficult to carve around. Probably Masayuki had already carved a couple of his very fine netsuke from this branch of antler and had kept this section of 'waste material' to create this spectacular carving. Bodhidharma is completely enveloped in his robe, which sways in the wind to his left, dictated by the natural shape of the antler. His finely carved feet stand on a separately carved and removable base. The underside of the base, heavily porous, shows the signature MASAYUKI 正之 and kakihan.

HEIGHT (with base) 13.2 cm

Condition: Excellent condition with minor flaws to the material, note the flaws to the back of the hat.

Provenance: Ancient collection Charles Cartier-Bresson (1853-1921) collection no. 472. Charles Cartier-Bresson was a textile industrialist and art collector specializing particularly in works from Japan. He is the great uncle of famous photographer Henri Cartier-Bresson. Old collection number to base.

Literature comparison: For another figure of Daruma by Masayuki see Poole, John: Collecting Legends: Art and Ethnography. In: Journal of the International Netsuke Collectors Society, Vol. 8, no. 2, September 1980, p. 53, no.4 (left).

**Estimate EUR 7.000,-**  
Starting price EUR 3.500,-



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





187 | **HOSHUNSAI MASAYUKI: A MASTERFUL  
STAG ANTLER NETSUKU OF A DRAGON-HEADED  
MOKUGYO**

By Hoshunsai Masayuki, signed Masayuki  
Japan, Asakusa, Tokyo, second half of 19th century

A Buddhist mokugyo (wooden fish-gong) with two confronting dragon heads sharing a tama (magical pearl) between their mouths. The dragon heads are dramatically three-dimensional, and one of them is covered in heavily spongiform material, yet still as finely carved as its opposite – a true masterpiece in every sense of the word! Thus, they appear like confronting opposites, embodying the yin and yang principle of ancient Chinese philosophy – a great source of inspiration to the Asakusa carvers. The long horns of the dragons extend downwards to either side of the instrument, forming fine curls along the way, and encircling an elaborate pierce-carved formal design on each side, raised above an openworked wave ground. Central himotoshi above the signature in a raised square reserve in seal form MASAYUKI 正之. The other himotoshi 'natural' through the opening of the gong on the underside.

HEIGHT 4.3 cm

Condition: Very good condition with one age crack near the signature.  
Provenance: Ancient collection Charles Cartier-Bresson (1853-1921) collection no. 262. Charles Cartier-Bresson was a textile industrialist and art collector specializing particularly in works from Japan. He is the great uncle of famous photographer Henri Cartier-Bresson. Additional collection no. 490.

Literature comparison: Compare to similar netsuke in Sydney L. Moss Ltd. (2016) Kokusai the Genius: and Stag-antler Carving in Japan, Part 3, pp. 98-191, nos. 391-393.  
Auction comparison: Compare to a similar netsuke sold at Van Ham, Netsuke & Japanische Kunst, 8 December 2016, Cologne, lot 1675.

**Estimate EUR 5.000,-**  
Starting price EUR 2.500,-



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







188 | **HOSHUNSAI MASAYUKI: A SUPERB STAG ANTLER NETSUKE OF A ZOOMORPHIC WINE VESSEL**

By Hoshunsai Masayuki, signed Masayuki  
Japan, Asakusa, Tokyo, second half of 19th century

**Published:** Ducros, Alain (1987) Netsuke & Sagemono, p. 63.

A Buddhist ritual wine vessel, the pouring aperture in the form of a very unusual and strikingly bizarre 'dragon head', whimsical in its appearance and with delicately carved features. The horns of the creature emanate in two spiraling curls, similarly to the ornately crafted handle which appears to be the tail of the mythical creature. The vessel stands on four stubby legs and the center of the composition is carved on both sides with varying motifs in openwork, incredibly fragile but firmly in place – a testament to the unique hardness of the material. One side shows a very Chinese congregation of tendrils and vines, with a flower in the middle. Under closer inspection the flower appears to be in the shape of a stylized bird, a playful trait of the artist. The other side shows a star-shaped openwork pattern housing the asymmetrical himotoshi. The vessel is surmounted by an elaborately crafted lid. The signature is found in seal form inside a square reserve MASAYUKI 正之.

HEIGHT 4.1 cm

Condition: Excellent condition.  
Provenance: Collection Alain Ducros, then French private collection.

Though variants of this model exist, they are all unique in their appearance, differing in size, the expression of the 'dragon head' and the openworked central structure. The present netsuke seems to be slightly smaller and more delicate with a uniquely whimsical expression. There are four variants in Sydney L. Moss Ltd. (2016) Kokusai the Genius: and Stag-antler Carving in Japan, Part 3, pp. 102-105, nos. 394-396. Another is in the current stock of reputed dealer Max Rutherford.

**Estimate EUR 7.000,-**  
Starting price EUR 3.500,-



189 | **HOSHUNSAI MASAYUKI: A FINE STAG ANTLER RYUSA NETSUKE**

By Hoshunsai Masayuki, unsigned  
Japan, Asakusa, Tokyo, second half of 19th century

Spectacularly carved in openwork, the front depicting a formal design of lotus flowers and winding vines. The reverse shows a floral himotoshi surrounded by flaring arms which appear like the sinuous body of a rain dragon. The sides of the netsuke show the heavily porous spongiform material of the antler – what a feat to carve around it in this manner!

The firm attribution to Hoshunsai Masayuki is owed to the formal design of the netsuke, which appears to be unique to the carver and can also be seen on lot 188. Furthermore, the choice of pale antler, and ability to carve from what some would call 'useless material' further underlines this attribution.

LENGTH 3.6 cm

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

For further comparisons see Sydney L. Moss Ltd. (2016) Kokusai the Genius: and Stag-antler Carving in Japan, Part 3, pp. 102-111, nos. 394-400. No. 400 is likely the best comparison – note also the heavily porous spongiform material on the sides.

**Estimate EUR 3.000,-**  
Starting price EUR 1.500,-







190 | **HOSHUNSAI MASAYUKI: A RARE WOOD  
NETSUKU OF A YOUNG MONK BEATING  
A MANCHURIAN**

By Hoshunsai Masayuki, signed Masayuki and kakihan  
Japan, Tokyo, second half of 19th century

The young monk seated on top of the Chinese man, pushing him down and holding his fist up threateningly. The man is cowering, his hands underneath put together in a begging gesture, and has multiple boils on his head from the repeated beating he has endured. Both expressions are carved very finely, and the Chinese man has a minutely carved braided ponytail (queue), worn by Manchurian men, which extends to the underside. The underside with asymmetrical himotoshi and signature MASAYUKI 正之 and kakihan in a gourd-shaped reserve.

HEIGHT 3.5 cm

Condition: Excellent condition.  
Provenance: European collection.

Literature comparison: A similar netsuke of a young monk beating a kappa-like monster is illustrated in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part A, p. 494.

Auction comparison: For a related netsuke of a boy on a tortoise showing the same gourd-shaped reserve, see Bonhams, Fine Japanese Art, 15 May 2014, London, lot 49.

**Estimate EUR 2.500,-**  
Starting price EUR 1.250,-



191 | **HOSHUNSAI MASAYUKI: A FINE WOOD  
NETSUKU OF A HATCHING TENGU**

By Hoshunsai Masayuki, signed Masayuki with kakihan  
Japan, Tokyo, second half of 19th century

A fine, compact model depicting a hatching tengu, also known as 'tengu no tomago'. A popular model by the artist better known for his fine stag antler carvings (nos. 186-189). The tengu, wearing a token cap, lifts itself from the edge of the cracked eggshell with a yearning expression, his eyes formed by two concentric rings. A fine detail to the back is a stem of fan-shaped mushroom and a finely carved crumpled leaf. The underside with asymmetrical himotoshi, one of them ringed in ivory, and the signature MASAYUKI 正之 with kakihan.

LENGTH 3.2 cm

Condition: Excellent condition.  
Provenance: British collection.

Literature comparison: Compare with an ivory variant in Sydney L. Moss Ltd. (2016) Kokusai the Genius: and Stag-antler Carving in Japan, Part 3, p. 84f., no. 380.

**Estimate EUR 2.500,-**  
Starting price EUR 1.250,-



192 | **HIDARI ISSAN:  
A BOXWOOD MASK  
NETSUKE OF OTO**

By Hidari Issan, signed Hidari Issan  
Japan, Iwashiro, first half of 19th  
century, Edo period (1615-1868)

**Published:** Rutherford, Max (2017)  
Japanese Masks, Peter E. Müller,  
no. 97.

This pale boxwood netsuke mask  
depicts Oto, a mask used for female  
characters in Kyogen, a form of  
traditional Japanese comic theatre.  
She is depicted with plump cheeks  
and smiling, the hair lacquered in  
black. Himotoshi on the central  
bridge on the reverse and signature  
HIDARI ISSAN 左一山.

HEIGHT 4.6 cm

Condition: Very good condition,  
minimal wear to black lacquer.  
Provenance: Peter E. Müller Mask  
Collection.

**Estimate EUR 800,-**  
Starting price EUR 400,-



193 | **AN AMUSING  
WOOD MASK  
NETSUKE OF  
A PEASANT**

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

Carved to depict a  
commoner with large nose.  
The surface treatment is  
quite unusual featuring  
ittobori (single cut) incision  
work. Himotoshi on the  
central bridge on the  
reverse.

HEIGHT 6 cm

Condition: Very good  
condition, a microscopic  
chip to one ear.  
Provenance: European  
collection.

**Estimate EUR 800,-**  
Starting price EUR 400,-



194 | **A WOOD  
DOUBLE MASK  
NETSUKE OF  
SOJOBO AND  
OKAME**

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

An unusual double mask  
netsuke depicting the tengu  
king Sojobo on one side, and  
Okame on the other, both  
depicted with amusingly  
absurd facial proportions.  
The himotoshi goes through  
Okame's nose.

HEIGHT 5.3 cm

Condition: Minor wear. Good  
condition.  
Provenance: European  
collection.

**Estimate EUR 800,-**  
Starting price EUR 400,-



195 | **A RARE LACQUERED WOOD  
MASK NETSUKE OF USOFUKI**

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

**Published:** Rutherford, Max (2017) Japanese  
Masks, Peter E. Müller, no. 176.

Carved and lacquered in black and gold as  
the mask of an expressive and very octopus-  
like Usofuki with comically funnel-shaped  
pressed forward lips. Himotoshi through the  
central bridge on the reverse.

HEIGHT 4.6 cm

Condition: Wear to lacquer. Good condition.  
Provenance: Peter E. Müller Mask Collection.

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

196 | **A FINE SHITAN WOOD  
MASK NETSUKE OF IKKAKU  
SENNIN**

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

**Published:** Rutherford, Max (2017) Japanese  
Masks, Peter E. Müller, no. 149.

Expressively carved as a stern-faced Ikkaku  
Sennin. Inlaid brass pupils and himotoshi on  
the central bridge on the reverse.

HEIGHT 4.2 cm

Condition: Very good condition, excellent  
patina and wood grain. A microscopic chip to  
the backside.  
Provenance: Peter E. Müller Mask Collection.

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





197 | A FINE WOOD MASK  
NETSUKE OF HYOTTOKO

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

A finely stained, comical mask netsuke of Hyottoko. His mouth is twisted, and one eye is squinting. When turned upside down, the bump on the top of his head may suggest a female body part. Eyes inlaid in horn and himotoshi on the central bridge on the reverse.

HEIGHT 4.5 cm

Condition: A restored crack to one side, otherwise very good condition. Beautiful patina.  
Provenance: European collection.

Estimate EUR 800,-  
Starting price EUR 400,-



198 | A WOOD NETSUKE  
OF A CLUSTER OF  
SEVEN NOH MASKS

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

Comprising six masks including Kitsune, Okame, Hyottoko, Kojo, Buaku, Shoji and a man sticking out his tongue. Signed with a kakihan next to the himotoshi.

LENGHT 5 cm

Condition: Very good condition.  
Provenance: European collection.

Estimate EUR 800,-  
Starting price EUR 400,-



199 | A WOOD MASK  
NETSUKE OF KITSUNE

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

Expressively carved as the mask of a ferocious kitsune (fox), showing rows of sharp and finely carved teeth. Singular himotoshi on the central bridge in the reverse.

HEIGHT 4.8 cm

Condition: Very good condition, excellent patina.  
Provenance: British collection.

Estimate EUR 800,-  
Starting price EUR 400,-



200 | MASANAO: A SMALL AND  
FINE WOOD MASK NETSUKE  
OF A MONKEY

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

Published: Rutherford, Max (2017) Japanese Masks,  
Peter E. Müller, no. 92.

Carved as the face of a monkey (saru) with a finely carved expression and amber inlaid eyes. The fur rendered with finely incised lines. The reverse with central bridge, singular himotoshi and signature MASANAO 正直.

HEIGHT 3 cm

Condition: Very good condition.  
Provenance: Peter E. Müller Mask Collection.

Estimate EUR 1.000,-  
Starting price EUR 500,-



201 | HIDEKAZU: A RARE WOOD  
MASK NETSUKE OF SHISHI

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

Expressively carved as the mask of a Shishi with a movable jaw revealing rows of teeth and the tongue. Himotoshi on the underside where also the signature HIDEKAZU 秀一 is located.

LENGTH 4.2 cm

Condition: Excellent condition.  
Provenance: European collection.

Estimate EUR 1.500,-  
Starting price EUR 750,-





202 | **NAITO KOSEKI: AN IMPORTANT  
AND LARGE WOOD GYODO MASK  
NETSUKE OF KANNON**

By Naito Koseki (1874-1948), unsigned  
Japan, early 20th century, Taisho period (1912-1926)



A superbly carved and large wood Gyodo mask netsuke depicting Kannon. Note the fine, downcast eyes and meditative expression, signifying wisdom, compassion and enlightenment. She has heavy pendulous ears, a finely carved nose, on her forehead is a third eye and her lips are gently pressed forwards. Her hair is beautifully incised, and she wears a crown. The staining of the boxwood is masterful. Slightly asymmetrical himotoshi through the central bridge in the reverse.

HEIGHT 7.3 cm

Condition: Superb condition.  
Provenance: British collection.

Naito Koseki (1874-1948) was a celebrated sculptor of Buddhist art. He was not a professional carver of netsuke, however received commissions from notable collectors. See for example the important netsuke of Endo Morita in Rosemary Bandini's latest catalog 'The Larry Caplan Collection of Japanese Netsuke' or the very similar Gyodo Mask sold at Matthew Barton Ltd (see auction comparison). It is very likely that the collector who commissioned this piece specifically asked it to not be signed, a courtesy often extended by netsukeshi.

Auction comparison: Compare with a very similar mask netsuke of Kannon sold at Matthew Barton Ltd., European & Asian Works of Art, June 6 2018, London, lot 91 (Hammer price 7.000 GBP), now in the stock of Sydney Moss Ltd. Note that the mask is slightly smaller and does not have the crown. This is the only other known mask netsuke along with a mask netsuke of a Nio in the British Museum (Accession number 1945,1017.530) carved by Naito Koseki.

**Estimate EUR 6.000,-**  
Starting price EUR 3.000,-





203 | A KUROGAKI WOOD MASK NETSUKES OF KIYOHIME

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

**Published:** Rutherfordston, Max (2017) Japanese Masks, Peter E. Müller, no. 46.

The kurogaki (black persimmon) wood carved to depict the female demon Kiyohime, here shown with small horns and eyes inlaid in silver. The reverse with an unusual addition of a mallet, an allusion to the bell of Dojo-ji, which forms the himotoshi bar.

HEIGHT 5.2 cm

Condition: Very good condition.  
Provenance: Peter E. Müller Mask Collection.

**Estimate EUR 800,-**  
Starting price EUR 400,-



204 | RYUZAN: A BOXWOOD MASK NETSUKES OF A DEMON

By Ryuzan, signed with a kakihan  
Japan, second half of 19th century

**Published:** Rutherfordston, Max (2017) Japanese Masks, Peter E. Müller, no.146

Expressively carved as a reversible mask of a demon, when held upside down one sees a fantastic bearded face. Himotoshi through a lobed bridge on the reverse and signed with the artist's kakihan.

HEIGHT 4.8 cm

Condition: Very good condition, excellent patina.  
Provenance: Peter E. Müller Mask Collection.

The attribution is based on comparison with several signed netsuke in the Peter Müller collection.

**Estimate EUR 800,-**  
Starting price EUR 400,-



206 | KANO TESSAI: A WOOD MASK NETSUKES OF OTO

By Kano Tessai (1845-1925), signed Tessai with kao  
Japan, second half of 19th century

**Published:** Rutherfordston, Max (2017) Japanese Masks, Peter E. Müller, no. 99.

Carved as a mask of Oto, a mask used for female characters in Kyogen, a form of traditional Japanese comic theatre. The wood is accentuated with black lacquer and Oto is depicted with plump cheeks and smiling. The reverse with large himotoshi through a central bridge and signature TESSAI 鐵哉 with kakihan.

HEIGHT 5.6 cm

Condition: Very good condition.  
Provenance: Peter E. Müller Mask Collection.

An unusual and early netsuke by Kano Tessai, since he rarely made mask netsuke of plain wood.

**Estimate EUR 800,-**  
Starting price EUR 400,-



207 | KANO TESSAI: A LACQUERED WOOD MASK NETSUKES OF KONGO-RIKISHI

By Kano Tessai (1845-1925), signed Tessai with kakihan  
Japan, early 20th century

**Published:** Rutherfordston, Max (2017) Japanese Masks, Peter E. Müller, no. 9.



A miniature portrait of the Gigaku mask of Kongo-Rikishi. A central bridge forms the himotoshi on the reverse, where also the signature TESSAI 鐵哉 and kakihan is located.

With original tomobako (wood storage box), inscribed Shosoin, gyobutsu no ichi (gomotsu no ichi), Tessai tsutsushinde mosu (kinmo) [One of the treasures of the Shosoin Repository, Tessai copied with reverence] and sealed Tessai with kakihan.

HEIGHT 4.9 cm

Condition: Good condition. Minor wear and remains of old paint, the flaking of the lacquer is partially on purpose, as Tessai was known to reproduce exact images of historical masks.  
Provenance: Peter E. Müller Mask Collection.

**Estimate EUR 1.200,-**  
Starting price EUR 600,-



208 | ICHIKAWA TETSURO: A LACQUERED WOOD MASK NETSUKE OF CHIDO

By Ichikawa Tetsuro, signed Tetsuro with kagikan Japan, Nara, early 20th century

**Published:** Rutherford, Max (2017) Japanese Masks, Peter E. Müller, no. 3.

Carved and lacquered in brown with reddish hues, depicting the Gigaku mask of Chidō. A central bridge forms the himotoshi on the reverse, where also the signature TETSURO 鉄琅 and kagikan is located.

HEIGHT 4.8 cm

Condition: Minor wear and flaking to the lacquer, most of it done on purpose to simulate wear. Good condition.  
Provenance: Peter E. Müller Mask Collection.

Ichikawa Tetsuro was a pupil of Kano Tessai.

**Estimate EUR 1.500,-**  
Starting price EUR 750,-



SAISHIKI NETSUKE



209 | A VERY RARE SAISHIKI NETSUKE OF A BAKU HEAD

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

The saishiki (painted) hinoki wood netsuke depicting the head of a baku, the devourer of nightmares, with large glaring eyes and its mouth opened, the red tongue sticking out. The baku stands on two feet and is attached to a structural element, through which the himotoshi goes through. Such a head would be typically installed at the end of beams in temples. The gesso and polychrome pigments characteristically worn.

LENGTH 6.7 cm

Condition: Good, characteristically worn condition.  
Provenance: Ex collection Mrs. Gunvor Bjorkman.

**Estimate EUR 2.000,-**  
Starting price EUR 1.000,-





210 | A VERY RARE AND LARGE SAISHIKI  
NETSUKES OF A RUNNING KIRIN

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

**Published:**  
International Netsuke Society Journal, Vol. 20, no. 1, Spring 2000,  
p. 13, fig.1.  
Östasiatiska Museet (1999) Netsuke, p. 36.

**Exhibited:**  
Östasiatiska Museet, Sweden, Stockholm, 16 October 1999 –  
9 January 2000.

A large, dynamic saishiki (painted) hinoki wood netsuke of a running Kirin. The one-horned mythical creature looks backwards, its finely carved curls flowing in the wind. The eyes are inlaid in dark horn. The hooves are wide apart, the dynamism of the composition is captured very well by the artist. Large, asymmetrical himotoshi through the underside. The hinoki (cypress) wood is colored in polychrome pigments and gesso, characteristically worn.

LENGTH 8.5 cm

Condition: Good, appropriately worn condition.  
Provenance: Ex-collection Mrs. Gunvor Bjorkman.

The Kirin is one of the divine creatures and is a symbol for gracefulness, goodness and virtue. It is also very shy and runs so fast that neither man nor animal can keep up with it. This very rare netsuke is the only recorded Kirin executed in saishiki.

**Estimate EUR 5.000,-**  
Starting price EUR 2.500,-





## 211 | A SUPERB TALL SAISHIKI NETSUKE OF RYUJIN

Style of Yoshimura Shuzan, unsigned  
Japan, Osaka, 18th century, Edo period (1615-1868)

A very large saishiki (painted) hinoki wood netsuke depicting the dragon king of the sea Ryujin standing tall, holding a magical jewel in one hand in front of him, and the tail of a dragon in the other. The dragon extends to the other side and sits on Ryujin's head, ferociously screaming, his long whiskers flowing in the wind. Ryujin's expression is quite amusing, as if he was crushed by the weight of the dragon's head. The hinoki (cypress) wood is colored in polychrome pigments and gesso, characteristically worn. Large, used himotoshi through the back.

HEIGHT 14 cm

Condition: Very good age-related condition including some wear to pigments and small chips to the cypress wood.  
Provenance: Ex-collection Mrs. Gunvor Bjorkman.

**Estimate EUR 2.500,-**  
Starting price EUR 1.250,-





212 | **NAGAMICHI SHUZAN:  
A RARE SAISHIKI NETSuke  
OF CHINNAN SENNIN**

By Nagamichi Shuzan, signed Shuzan  
Japan, Osaka, late 18th to early 19th  
century, Edo period (1615-1868)

**Published:** Östasiatiska Museet (1999)  
Netsuke, p. 31.  
**Exhibited:** Östasiatiska Museet,  
Sweden, Stockholm, 16 October 1999 –  
9 January 2000.

A dynamically crafted, expressively  
carved boxwood netsuke with applied  
polychrome pigments. Depicted is  
Chinnan Sennin in a dancing posture  
with one foot placed on the dragon he  
has conjured, the scaly serpentine body  
of the mythical being winding around the  
Sennin's back. The applied polychrome  
pigments are worn. Large, asymmetrical  
himotoshi through the back and signed  
in tensho underneath the right leg  
SHUZAN 周山.

HEIGHT 9 cm

Condition: The end of the dragon's tail  
has been lost a long time ago and is worn  
down and smooth. Expected losses to  
polychrome pigments.  
Provenance: Ex-collection Mrs. Gunvor  
Bjorkman with two old collection or  
inventory numbers 'A 115' and 'G 741'.

Literature comparison: A similar netsuke  
is shown in Meinertzhagen, Frederick /  
Lazarnick, George (1986) MCI, Part B, p.  
801.

**Estimate EUR 2.000,-**  
Starting price EUR 1.000,-



213 | **SHUZAN: A TALL SAISHIKI WOOD  
NETSuke OF TEKKAI SENNIN**

After Yoshimura Shuzan, signed Shuzan with kakihan  
Japan, Osaka, late 18th century, Edo period (1615-1868)

**Published:** Östasiatiska Museet (1999) Netsuke, p. 63.  
**Exhibited:** Östasiatiska Museet, Sweden, Stockholm, 16 October  
1999 – 9 January 2000.

Expressively carved as Tekkai Sennin exhaling his spirit. Tekkai has  
finely carved garment folds and holds his long flowing beard, as he  
looks upwards, pressing his lips forward, the eyes are finely painted.  
The worn hinoki (cypress) wood shows remnants of gesso and  
polychrome pigments. Large himotoshi and signature SHUZAN 周山  
and kakihan on the back.

HEIGHT 12.7 cm

Condition: Good, worn condition. Some cracks, losses and  
significant wear to paint.  
Provenance: Ex-collection Mrs. Gunvor Bjorkman.

**Estimate EUR 3.000,-**  
Starting price EUR 1.500,-



214 | A RARE SAISHIKI NETSUKE  
OF AN IMAGINARY FIGURE

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

The one-horned, dragon-faced being is standing smilingly and holding a pot before it with both hands. The hinoki (cypress) wood is colored in polychrome pigments and gesso, characteristically worn. Large himotoshi through the reverse.

HEIGHT 7 cm

Condition: Good, characteristically worn condition.  
Provenance: Ex collection Mrs. Gunvor Bjorkman.

Estimate EUR 1.000,-  
Starting price EUR 500,-



215 | NAGAMICHI  
SHUZAN:  
A SAISHIKI  
NETSUKE OF  
A BUTTERFLY  
DANCER

By Nagamichi Shuzan, signed  
Shuzan  
Japan, Osaka, 19th century,  
Edo period (1615-1868)

A well-worn painted light wood netsuke depicting a butterfly dancer performing the kocho no mai with his arms stretched out, the wings and tail visible in the back. The painting is executed in polychrome pigments and gesso. Himotoshi through the back and signature SHUZAN 周山.

HEIGHT 4.9 cm

Condition: Good and appropriately worn condition.  
Provenance: Ex collection Mrs. Gunvor Bjorkman.

Estimate EUR 800,-  
Starting price EUR 400,-

216 | A RARE SAISHIKI NETSUKE  
OF A SEATED CLOTHED MONKEY

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

Published: Östasiatiska Museet (1999) Netsuke, p. 13.  
Exhibited: Östasiatiska Museet, Sweden, Stockholm, 16 October 1999 – 9 January 2000.

A relatively large and unusual wood netsuke depicting a seated monkey wearing a red cloth. The surface is treated with gesso and applied with polychrome pigments in black and red. Himotoshi through the back.

HEIGHT 6.5 cm

Condition: Worn condition including abrasions to polychrome pigments and smaller losses.  
Provenance: Ex-collection Mrs. Gunvor Bjorkman.

Estimate EUR 1.500,-  
Starting price EUR 750,-







**217 | A RARE LARGE SHUZAN STYLE SAISHIKI NETSUKE OF BISHAMON TEN**

Style of Yoshimura Shuzan, unsigned  
Japan, Osaka, 18th century, Edo period (1615-1868)

**Published:** Östasiatiska Museet (1999) Netsuke, p. 75.  
**Exhibited:** Östasiatiska Museet, Sweden, Stockholm, 16 October 1999 – 9 January 2000.

Expressively carved saishiki (painted) hinoki wood netsuke depicting Bishamon Ten holding a pagoda-shaped shrine before him and wielding a large axe next to him, a sheathed dagger is attached to his side. The heavenly king of the north is shown thick-bearded and looking upwards to his left. His robe is carved very well, decorated with various pigments underneath a gesso layer, and shows fine flowing heavenly garlands. Himotoshi through the reverse.

HEIGHT 10 cm

Condition: Good, worn condition – appropriate for this type of netsuke.  
Provenance: Ex-collection Mrs. Gunvor Bjorkman.

Auction comparison: Compare to a related netsuke sold by Bonhams, Fine Japanese Art, 12 May 2016, London, lot 236.

**Estimate EUR 2.000,-**  
Starting price EUR 1.000,-

**218 | A RARE SAISHIKI NETSUKE OF A STANDING BEARDED FOREIGNER**

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

**Published:** Östasiatiska Museet (1999) Netsuke, p. 75.  
**Exhibited:** Östasiatiska Museet, Sweden, Stockholm, 16 October 1999 – 9 January 2000.

Depicting a standing foreigner, carved from a light hinoki (cypress) wood, holding his beard in one hand and a short knife in the other. He looks upwards, his face is expressive, and the painted eyes are wide opened. His face and upper body are colored in red paint. His garment with celestial bands is decorated with blue and white pigments. Large himotoshi through the back.

HEIGHT 10.5 cm

Condition: Good, worn condition.  
Provenance: Ex-collection Mrs. Gunvor Bjorkman.

**Estimate EUR 2.000,-**  
Starting price EUR 1.000,-





**219 | A SUPERB TALL SAISHIKI NETSUKU  
OF A FISHERMAN**

Style of Yoshimura Shuzan, unsigned  
Japan, Osaka, late 18th century, Edo period (1615-1868)

**Published:** Östasiatiska Museet (1999) Netsuke, p. 63.

**Exhibited:** Östasiatiska Museet, Sweden, Stockholm, 16 October  
1999 – 9 January 2000.

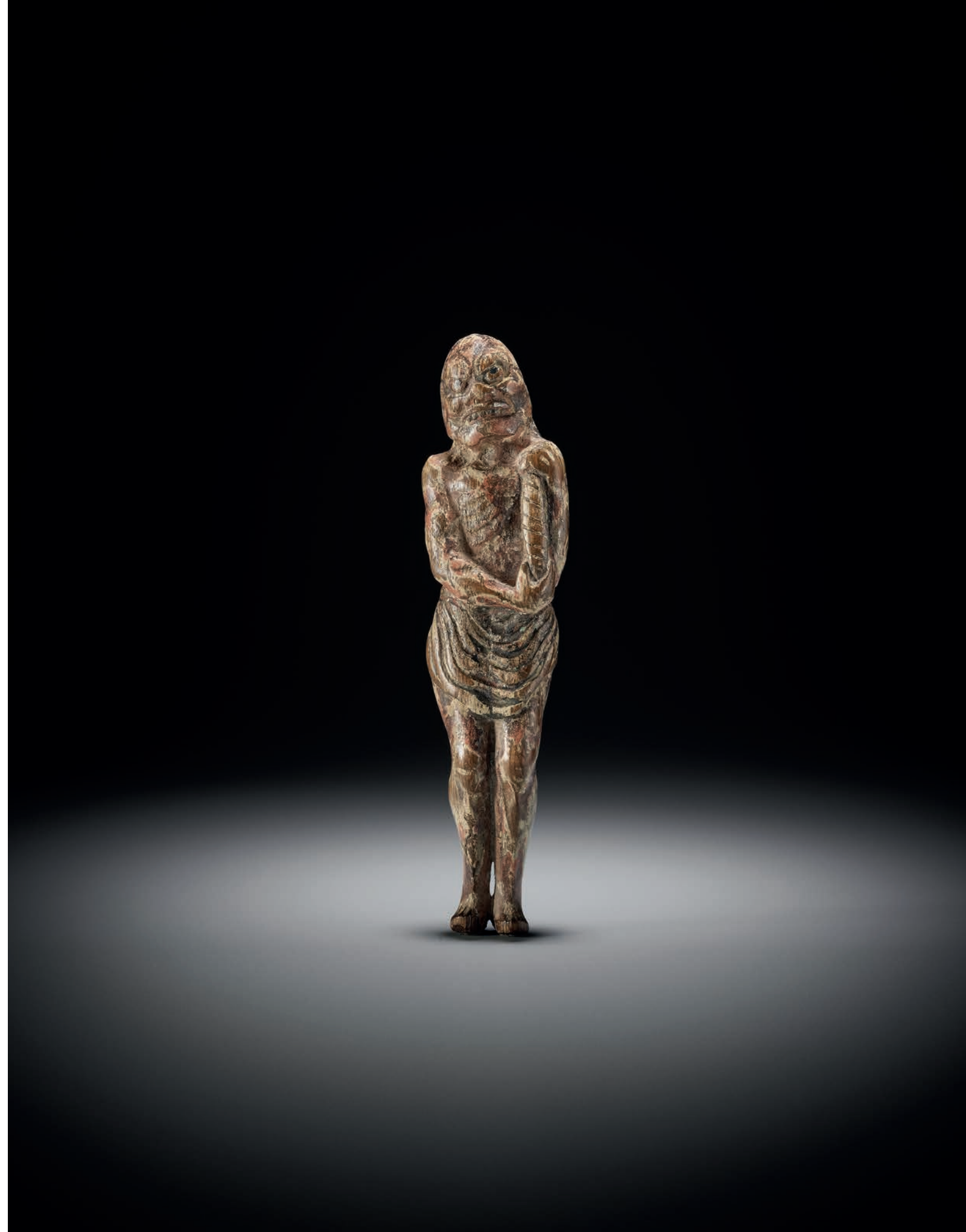
A very expressive and tall saishiki (painted) hinoki wood netsuke depicting a standing fisherman holding a piece of coral in both hands. The islander wears only a skirt and has long hair which terminates in curls in the back. The expression is powerfully sculpted. Large, asymmetrical and worn himotoshi through the man's behind. The hinoki (cypress) wood is colored in polychrome pigments and gesso, characteristically worn.

HEIGHT 12,9 cm

Condition: Good, appropriately worn condition, including expected losses to pigment.

Provenance: Ex-collection Mrs. Gunvor Bjorkman.

**Estimate EUR 3.000,-**  
Starting price EUR 1.500,-







**220 | A SUPERB SAISHIKI NETSUKE OF KANSHIN**

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

**Published:** Östasiatiska Museet (1999) Netsuke, p. 60.  
**Exhibited:** Östasiatiska Museet, Sweden, Stockholm, 16 October 1999 – 9 January 2000.

A saishiki (painted) hinoki wood netsuke of Kanshin crawling through the legs of a rogue challenger, looking to the right with an amusingly humiliated expression. The challenger lifts his robe letting Kanshin pass through, the opening forming the himotoshi, looking backwards disgruntled. The juxtaposition of the individual expressions is masterful. The hinoki (cypress) wood is painted with gesso and polychrome pigments, characteristically worn.

HEIGHT 6.2 cm

Condition: Excellent, characteristically worn condition.  
Provenance: Ex collection Mrs. Gunvor Bjorkman.

Kanshin was the grandson of the Chinese prince of Han, dispossessed of his land and reduced to living in poverty. One day walking through a marketplace, he was challenged by a coarse ruffian who refused to let him pass unless he would draw his sword or crawl through his legs. Kanshin chose the latter as he refused to fight anyone of lower birth.

**Estimate EUR 2.500,-**  
Starting price EUR 1.250,-



**221 | A RARE SAISHIKI NETSUKE OF AN IMMORTAL WITH HOSSU**

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

A rare saishiki (painted) hinoki wood netsuke depicting a standing immortal holding a hossu (Buddhist fly whisk) over his shoulder. His emaciated ribs are shown. His face is expressively carved, and the mouth is opened. The cypress wood is colored in polychrome pigments and gesso, characteristically worn, the white gofun ground visible underneath. Very large, beautifully worn himotoshi through the back.

HEIGHT 10.6 cm

Condition: Good, appropriately worn condition with abrasions to polychrome pigments.  
Provenance: Ex-collection Mrs. Gunvor Bjorkman.

Auction comparison: A related netsuke, probably carved by the same hand, was sold by Lempertz, Asiatische Kunst, 7 June 2019, Cologne, lot 374.

**Estimate EUR 1.500,-**  
Starting price EUR 750,-



**222 | A GOOD SAISHIKI NETSUKE OF A SCHOLAR**

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

**Published:** Östasiatiska Museet (1999) Netsuke, p. 69.  
**Exhibited:** Östasiatiska Museet, Sweden, Stockholm, 16 October 1999 – 9 January 2000.

A fine and expressive hinoki (cypress) wood carving with applied green and black pigments. Depicted is a scholar, smiling, and carrying a pack of scrolls on his back attached to a green-colored rope. The scholar's obi is colored green as well. The garment folds are finely carved and accentuated with black pigments. Large, wonderfully worn himotoshi through the back.

HEIGHT 9.4 cm

Condition: Very good age-related condition including some wear to pigments and small chips to the cypress wood.  
Provenance: Ex-collection Mrs. Gunvor Bjorkman.

**Estimate EUR 1.500,-**  
Starting price EUR 750,-

RARE MATERIALS, SEALS & LACQUER NETSUKE

223 | TEIJI (ATTR.): A RARE CERAMIC NETSUKE OF TAKOTSUBO

Attributed to Teiji, unsigned  
Japan, Nagoya, mid-19th century, Edo period (1615-1868)

A fine and rare ceramic netsuke, coated in a layer of thin red lacquer, and depicting an octopus trapped inside a pot, also known as takotsubo. The inlaid grimacing octopus has emerged from the trap, bursting through the pot, two tentacles pressed against the side of the pot, in an effort to escape. The ceramic inlay is a creamy white with fine craquelure. Another inlaid tentacle is shown emerging from the mouth of the pot, and fine barnacles are inlaid on the sides of the tsubo. A section of the red lacquer has been purposely removed and glazed green, showing fine craquelure, to imitate the oxidation of the metal tsubo. One central himotoshi and the other ‘natural’ through the opening of the pot.

HEIGHT 3.6 cm

Condition: Excellent condition with minor wear to lacquer coating.  
Provenance: French private collection.

The takotsubo is an old Japanese design used to catch octopi. Teiji, pupil of Seiji, was originally a potter and made unique netsuke with ceramic inlays. It is evident from the quality of the ceramic inlay in this netsuke that only a highly trained ceramicist could achieve this, and Teiji was known to execute this design.

Estimate EUR 2.000,-  
Starting price EUR 1.000,-



224 | MIURA KEN'YA: A VERY RARE CERAMIC NETSUKE OF A BAKEMONO BOX

By Miura Ken'ya (1825 – 1889), signed Kenzan  
Japan, second half of 19th century

A rare glazed ceramic netsuke depicting a wicker basket containing a group of bakemono bursting through various torn holes. This includes a long-necked cycloptic creature, a ghost with eerily long arms and a karasu tengu. One interesting detail is the green-glazed rope which turns out to be a snake coiling around the arm of the ghost. The underside with himotoshi and signature KENZAN 乾, however most likely by Miura Ken'ya who was known to sign Kenzan at times.

HEIGHT 3.8 cm, LENGTH 3.4 cm

Condition: Excellent condition with minor wear to glaze.  
Provenance: New York private collection.

Literature comparison: Compare to two ‘goblin boxes’ in Sagemonoya (2004) Ninety-nine Netsuke & One Inro, p. 35, nos. 47-48.

Estimate EUR 2.000,-  
Starting price EUR 1.000,-



225 | A SUPERB HIRADO PORCELAIN NETSUKE OF A NASUBI (EGGPLANT)

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

Published: Atchley, Virginia / Davey, Neil (2006) The Virginia Atchley Collection of Japanese Miniature Arts, p. 177, no. N249. Journal of the International Netsuke Collectors Society, Vol. 3, no. 2, September 1975, p. 19, fig.20.  
Exhibited: Honolulu, 1975.

The nasubi (eggplant) is covered in a sublime, beautifully polished white hirado-glaze, with two crumpled leaves in hirado-blue and the calyx in a coarse grey biscuit glaze. Very good, asymmetrical himotoshi to the reverse.

HEIGHT 5.5 cm

Condition: Excellent condition, one tiny firing fault near the base.  
Provenance: Collection Virginia Atchley purchased from Douglas J.K. Wright, then collection John and Donnie Hawley.

Probably one of the finest porcelain netsuke ever recorded, beloved by the late Virginia Atchley.

Estimate EUR 3.000,-  
Starting price EUR 1.500,-







**226 | A VERY RARE HAMANO SCHOOL  
SHIBUICHI AND GOLD HAKO NETSUKE  
OF TWO MONKEYS**

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

Made from shibuichi of a high silver content and depicting a monkey delousing another monkey. The fur is finely incised, and their expressions are amusing, the eyes inlaid in gold. The netsuke has a hidden mechanism, effectively making it a hako (box) netsuke – when pulling the two monkeys gently apart, an opening is revealed, which shows fine gilding. The underside shows the well-carved paws and the himotoshi.

HEIGHT 3.9 cm  
WEIGHT 70 g

Condition: Excellent condition.  
Provenance: European collection.

Literature comparison: An older model, signed Hamano Noriyuki, is illustrated in the Journal of The International Netsuke Collectors Society, Vol. 3, no. 1, May 1975, p. 31, no. 75.

**Estimate EUR 4.000,-**  
Starting price EUR 2.000,-



**227 | AN UNUSUAL AND RARE INLAID  
DRIFTWOOD NETSUKE OF A SNAKE**

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

A piece of natural driftwood, with a beautiful grain, embellished with a coiled copper snake in the center. The scales are finely incised, and the glaring eyes are inlaid in gold. The snake is held in place by a metal peg which forms a loop on the other side, which functions as himotoshi. One of the sides is inlaid with bow-shaped ivory inset.

LENGTH 5 cm

Condition: Natural cracks and some wear to the snake. Good condition.  
Provenance: French private collection.

**Estimate EUR 1.500,-**  
Starting price EUR 750,-

**228 | A VERY RARE MOTHER-OF-PEARL  
NETSUKE OF A FROG**

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

Carved from a choice piece of shimmering mother-of-pearl with little inclusions, finely polished, and depicting a smiling frog (kaeru). Large, asymmetrical himotoshi through the underside. Mother-of-pearl katabori netsuke of this quality are extremely rare.

LENGTH 4.5 cm

Condition: Excellent condition.  
Provenance: French private collection.

Auction comparison: Another mother-of-pearl netsuke of similar quality was sold at Zacke, Fine Netsuke, Sagemono & Okimono, 2 November 2011, Vienna, lot 86.

**Estimate EUR 1.500,-**  
Starting price EUR 750,-



**229 | A RARE SPERM WHALE TOOTH  
NETSUKE OF A CHUBBY KARAKO**

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

Netsuke made from sperm whale tooth (cabochon) are incredibly rare and unique in their appearance. The material is very smooth, and almost white with a yellowish hue and many inclusions. Depicted is a chubby boy dressed in an apron, which he holds up in the front, revealing his genitals. He is looking upwards to his left, the facial features achieved very expressively. Good and large himotoshi through the side and back.

HEIGHT 5.4 cm

Condition: One very small age crack on the back, plugged nerve channel on the inside of the thigh and restored feet - generally, in good condition.  
Provenance: Viennese private collection.

**Estimate EUR 1.500,-**  
Starting price EUR 750,-

230 | A VERY FINE AND RARE IVORY SEAL NETSUKE OF A DEER

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

An ingyo (seal) netsuke with a square seal block on which a finely spotted deer (shika) stands. This deer is considered a messenger of the gods (kami no tsukai) in Kasuga shrine in Nara Prefecture. Its head is leaning down with finely carved antlers and inlaid eyes, the four fragile legs are carved extremely delicately. The underside shows four characters incised back-to-front as well as remnants of seal paste.

HEIGHT 3.6 cm

Condition: Excellent condition.  
Provenance: Bluth collection with old label.

**Estimate EUR 1.500,-**  
Starting price EUR 750,-



231 | A FINE IVORY SEAL NETSUKE OF TWO EMBRACING GOATS

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

A charming ivory ingyo (seal) netsuke surmounted by two finely carved goats embracing each other. The fur of the pair is neatly incised. The polished ivory base is uncut. Natural himotoshi.

HEIGHT 3.1 cm, LENGTH 3.3 cm

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

**Estimate EUR 1.500,-**  
Starting price EUR 750,-



232 | A RARE IVORY SEAL NETSUKE OF A DROMEDARY

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

A rare ivory ingyo (seal) netsuke of a dromedary standing on its long, frail legs and looking backwards with a charming expression, the eyes inlaid in dark horn. The long neck and hump are characteristic for the animal, which was imported by Dutch, thus being often depicted with a Dutchman. Loop for cord attachment underneath the dromedary and the incised characters underneath 'Saibi' conveying the philosophy of achieving virtue by following good moral values. Fine spots of honey patina.

HEIGHT 5.1 cm

Condition: Very good condition, fine age cracks. Remnants of seal paste on the underside.  
Provenance: French private collection.

Auction comparison: Compare with a netsuke belonging to the same workshop, sold at Lempertz, Asiatische Kunst, 7 June 2019, Cologne, lot 466.

**Estimate EUR 1.500,-**  
Starting price EUR 750,-







**233 | A VERY RARE NEGORO LACQUERED  
WOOD SASHI NETSUKE OF A BAT**

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

**Published:** Östasiatiska Museet (1999) Netsuke, p. 15.  
**Exhibited:** Östasiatiska Museet, Sweden, Stockholm, 16 October 1999 – 9 January 2000.

A masterful and very rare sashi netsuke depicting a bat hanging from a ceiling, the surface brilliantly lacquered in negoro-nuri. The veiny surface of the wings is achieved by a dense, playful interaction of black, red and orange lacquer inside a carved ribbed surface. The bat has large ears and eyes, the eyes are inlaid in black lustrous horn. Asymmetrical himotoshi, the larger one oval.

LENGTH 18,6 cm

Condition: Excellent condition.  
Provenance: Ex collection Mrs. Gunvor Bjorkman.

**Estimate EUR 4.000,-**  
Starting price EUR 2.000,-



234 | **A RARE NEGORO  
LACQUERED WOOD  
NETSUKE OF RYUJIN'S  
ATTENDANT**

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

**Published:**  
Östasiatiska Museet (1999) Netsuke, p. 49,  
Zacke (1990) Japanische Netsuke und  
Okimono, Sagemono, no. 54.  
**Exhibited:**  
Östasiatiska Museet, Sweden, Stockholm,  
16 October 1999 – 9 January 2000.

The very light wood (probably hinoki wood) is expressively carved and lacquered in negoro-nuri, depicting one of the two attendants of the dragon king of the sea, Ryujin. The attendant is shown with a large, expressively carved face, his arms are crossed in the front, and he wears a loincloth and another cloth over his shoulders. His rib cage is expressed very well. The surface is applied with gold lacquer accents. In the back is a scaly slender dragon, its head resting on the attendant's head. Himotoshi between the tail of the dragon.

HEIGHT 10.3 cm

Condition: Excellent condition with minor expected wear to lacquer  
Provenance: Ex collection Mrs. Gunvor Bjorkman, purchased at Galerie Zacke in 1990.

**Estimate EUR 1.500,-**  
Starting price EUR 750,-



235 | **A VERY RARE LACQUERED WOOD  
NETSUKE OF A HUMAN-FACED SHISHI**

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

**Published:** Östasiatiska Museet (1999) Netsuke, p. 55.  
**Exhibited:** Östasiatiska Museet, Sweden, Stockholm, 16 October 1999 – 9 January 2000.

A wonderfully weird netsuke, possibly unique in its design. Depicted is a Shishi with a finely carved bushy tail and fur which parts in the middle. Its right paw is placed on a small ball. The mythical being has the face of a human resembling the grotesque face of foreigner, the nose certainly reminiscent of netsuke depicting Dutchmen and the beard of Chinese men. Perhaps also, this being is related to the legendary Kudan, which has the face of a human, however the Kudan usually has a horn, the body of a bull and three



eyes on its flanks. The wood is covered in a thin coat of red lacquer, worn in some areas, creating an appealing heterogenous surface. The eyes are lacquered in black. The underside shows the large and worn himotoshi.

HEIGHT 3.8 cm

Condition: Very good, worn condition.  
Provenance: Ex-collection Mrs. Gunvor Bjorkman.

Auction comparison: A related netsuke of a Kudan sold at Quinn's Auction Galleries, The Mang Collection of Japanese Netsuke, 7 December 2012, lot 483.

**Estimate EUR 1.500,-**  
Starting price EUR 750,-





**236 | A SUPERB AND RARE LACQUERED IVORY NETSUKE OF GAMA SENNIN**

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

Gama Sennin is depicted here standing and leaning on a cane, holding a toad in one hand and another is climbing up on his side. A hossu (Buddhist flywhisk) is tucked into his sleeve visible in the backside, next to the asymmetrical well-hollowed out himotoshi. The ivory netsuke is lacquered in three colors – green, dark-red and bright red negoro lacquer.

HEIGHT 8.5 cm

Condition: Minor wear to lacquer, thin age cracks – very good condition.  
Provenance: French private collection, ex collection Beasley sold at Sotheby's March 1984, lot 109 and purchased from Alain Ducros in 1988.

**Estimate EUR 4.000,-**  
Starting price EUR 2.000,-



**237 | AN EARLY LACQUERED WOOD NETSUKE OF A MAN WITH HIBACHI**

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

Depicting a man, probably a tea ceremony master, warming his hands on a hibachi (fire bowl). The man's facial features are worn, and he is visibly exhausted. His robe, as well as the underside are covered in fine and partially worn negoro lacquer. The backside shows a tobacco pouch and netsuke hanging from his obi (belt). The underside with large asymmetrical himotoshi.

HEIGHT 3.4 cm

Condition: Good, worn condition.  
Provenance: French private collection.

**Estimate EUR 1.200,-**  
Starting price EUR 600,-

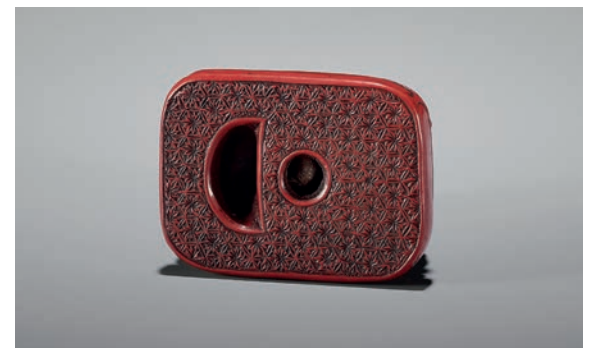


**238 | A RARE TSUISHU LACQUER NETSUKE OF SENNIN CHOKARO**

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

The sennin is depicted here seated and visibly delighted as his horse emerges from the magical hyotan (double gourd) he is holding. His robe is ornately decorated with floral patterns. The netsuke is lacquered in tsuishu red, an ancient technique developed during the Yuan dynasty in China (also referred to as cinnabar lacquer). The base on which Chokaro sits is decorated on both sides with a fine asanoha pattern and the underside houses the large asymmetrical himotoshi.

HEIGHT 3.2 cm



Condition: Very good condition. Minor expected wear and discoloration to lacquer.  
Provenance: German private collection.

**Estimate EUR 1.200,-**  
Starting price EUR 600,-



**239 | A RARE INLAID TSUISHU MANJU NETSUKE WITH JUROJIN AND CRANE**

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

A relatively thick two-part tsuishu (carved red lacquer) manju netsuke depicting the lucky deity Jurojin, finely inlaid in shibuichi, next to his trusty crane companion, surrounded by rocks and below a pine tree. The pair is standing on a bridge with a finely incised asanoha ground. The reverse is plain red with a central himotoshi and the cord attachment is on the inside.

DIAMETER c. 4 cm

Condition: Minor wear to the shibuichi inlay and to incised lacquer details. Good condition.  
Provenance: French private collection.

**Estimate EUR 1.000,-**  
Starting price EUR 500,-



240 | A RARE TSUISHU LACQUER NETSUKE OF A KARAKO WITH PUPPY

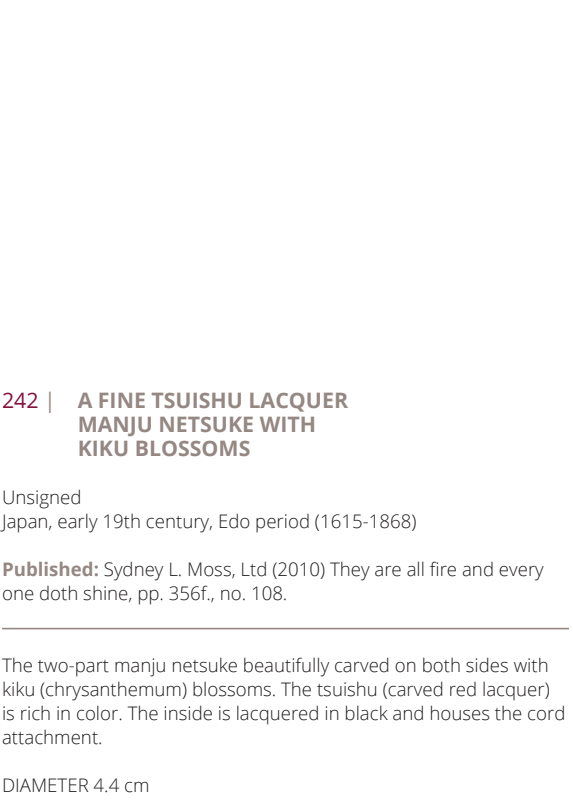
Unsigned  
Japan, 19th century, Edo period (1615-1868)

The tsuishu (carved red lacquer) netsuke depicts a boy wearing an apron, sitting cross-legged and holding a little puppy. The apron shows a finely incised brocade pattern. One himotoshi through the back and the other natural through the karako's legs.

HEIGHT 3.7 cm

Condition: Good condition, minor expected wear.  
Provenance: Old German private collection, with two old collection numbers '1018' & '188' placed inside the himotoshi.

**Estimate EUR 1.200,-**  
Starting price EUR 600,-



242 | A FINE TSUISHU LACQUER MANJU NETSUKE WITH KIKU BLOSSOMS

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

**Published:** Sydney L. Moss, Ltd (2010) They are all fire and every one doth shine, pp. 356f., no. 108.

The two-part manju netsuke beautifully carved on both sides with kiku (chrysanthemum) blossoms. The tsuishu (carved red lacquer) is rich in color. The inside is lacquered in black and houses the cord attachment.

DIAMETER 4.4 cm

Condition: Excellent condition. Minor flaking to lacquer on the inside.  
Provenance: Formerly collection Elly Nordskog, sold by Sydney Moss Ltd.

**Estimate EUR 2.500,-**  
Starting price EUR 1.250,-



241 | A RARE TSUISHU LACQUER NETSUKE OF TWO FIGHTING SHISHI

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

The ideally shaped tsuishu (carved red lacquer) netsuke depicts two fighting Shishi, biting at each other's tails and paws. The bushy curls and padded areas of the body are achieved very well. Natural himotoshi.

HEIGHT 3.1 cm

Condition: Good condition, minor expected wear. Beautiful rich colors.  
Provenance: Old German private collection, with old collection number '768'.

**Estimate EUR 1.200,-**  
Starting price EUR 600,-







243 | **MATSUKI HOKEI: A FINE TSUISHU LACQUER NETSUKES OF A NOH ACTOR**

By Matsuki Hokei, signed Hokei  
Japan, Tokyo, late 19th century, Meiji period (1868-1912)

An extremely fine solid tsuishu (carved red lacquer) netsuke depicting a Noh actor wearing a Hannya mask and holding a cloak over him with his arms extended. The cloak is decorated with various patterns, including asanoha, billowing clouds, stylized swastikas and key-fret borders, showing off the diverse skill of Matsuki Hokei in carving tsuishu. The face of the Hannya mask is carved expressively. Characteristic ringed himotoshi through the reverse and the underside with the incised signature HOKEI 豊慶.

HEIGHT 3.7 cm

Condition: Minor discoloration and extremely minor wear to lacquer. Very good condition.  
Provenance: Sold at Christie's, Japanese Art, 11 November 1991, London, lot 194. Acquired by Eskenazi and purchased by Jacques Carré.

Matsuki Hokei was an appointed professor at the Tokyo Academy of Fine Arts.

Auction comparison: Compare to a similar netsuke by Hokei sold by Christie's, Japanese and Korean Art, 18 March 2014, New York, lot 480. Also compare to a similar netsuke by Hokei sold by Bonhams, Fine Japanese Works of Art from the Edward Wrangham Collection (online only), 9 July 2018, London, lot 38.

**Estimate EUR 5.000,-**  
Starting price EUR 2.500,-



244 | **TETSUGENDO KYUSAI: A FINE LACQUERED WOOD NETSUKES OF REISHI FUNGI, EX BUSHELL**

By Tetsugendo Kyusai (1879-1938), signed Kyusai  
Japan, dated 1927, Showa era (1926-1989)

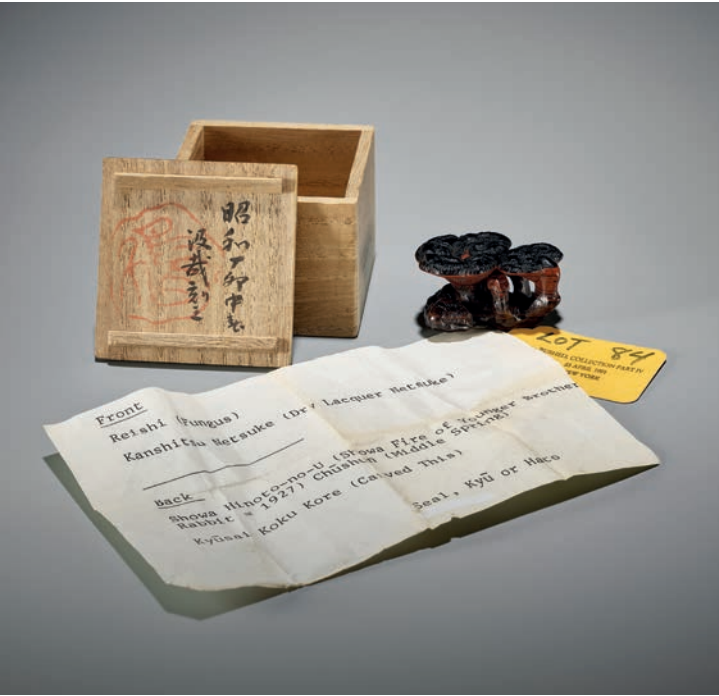
Carved in varying shades of red and black lacquer as several stalks of reishi fungus overlapping each other. The surface is brilliantly achieved on both sides of the fungus. Signed KYUSAI 汲哉.

With a wood tomobako (storage box) inscribed on the lid Reishi kanshitsu netsuke (dried-lacquer netsuke of a fungus) and signed on the underside Kyusai kore o kizamu (Kyusai carved this) and dated Showa hinoto-u chushun (February 1927) and sealed Kyu.

HEIGHT 2.1 cm, LENGTH 4.5 cm

Condition: Superb condition.  
Provenance: U.A. Casal Collection, no. 5218. Raymond and Frances Bushell Collection, sold at Christie's, Bushell Collection Part IV, 23 April 1991, lot 84. Dr Edmund and Julie Lewis Collection.

**Estimate EUR 2.500,-**  
Starting price EUR 1.250,-





246 | A LACQUERED IVORY HAKO NETSUKE WITH CRANES AND THREE FRIENDS OF WINTER

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

A lightly stained square-shaped ivory hako (box) netsuke lacquered in gold takamaki-e with an image of three red-crested cranes each one holding one of the 'three friends of winter', the bamboo, pine and plum, in their beaks. Fine spots of honey patina. Central himotoshi in the reverse and loop for cord attachment on the inside.

SIZE 3.7 x 3.6 cm

Condition: Good condition with minor wear to lacquered details.  
Provenance: British private collection.

**Estimate EUR 800,-**  
Starting price EUR 400,-

245 | A RARE INLAID AND LACQUERED WOOD NETSUKE OF A DANCING SHOJO

Unsigned  
Japan, second half of 19th century

Depicting a drunken dancing Shoyo holding a sake ladle, her red face inlaid in coral, the facial features finely carved. Her robe is lacquered in gold and decorated with various patterns in hiramaki-e and takamaki-e. Her hair is lacquered in bright red. Himotoshi through the reverse.

HEIGHT 4.1 cm

Condition: Very good condition with minor wear to lacquer and to himotoshi.  
Provenance: Austrian private collection.

**Estimate EUR 1.200,-**  
Starting price EUR 600,-



247 | KAJIKAWA: A RARE LACQUERED WOOD NETSUKE OF AN ONI WITH OFFSPRING

By the Kajikawa family, signed Kajikawa  
Japan, 19th century, Edo period (1615-1868)

An unusual and rare netsuke depicting a standing oni, dressed in a gold-lacquered tiger skin loincloth and holding a small green-lacquered oni before him. The expressions of the pair is enigmatic and very peculiar. The skin of the larger oni is of a matte silver lacquer and shades of red lacquer shimmer through the hair, which is topped off by golden horns. The underside of one foot shows the signature KAJIKAWA 梶川 in gold takamaki-e. The himotoshi is cleverly placed in the form of a single hole through the mid-section, hidden by the oni's elbow in the front.

HEIGHT 8.6 cm

Condition: Minor expected surface wear, very good condition.  
Provenance: Collection I. A. und Cecile Mann Victor sold at Christie's, New York, 20 April 1989, Lot 103 (Hammer price 2.000 USD).

**Estimate EUR 2.000,-**  
Starting price EUR 1.000,-







248 | AN EARLY AND LARGE LACQUERED  
FOUR-CASE INRO WITH EN SUITE NETSUKE

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

A relatively large black ground four-case inro decorated on one side with Okame, lacquered in red and brown takamaki-e with golden hiramaki-e details, the other side depicting three mushrooms. The en suite wood netsuke carved as Okame holding a mushroom. Old museum number to the underside.

HEIGHT inro 8 cm, HEIGHT netsuke 5.2 cm

Condition: Wear to the edges of the inro and the lacquer, discoloration. The netsuke in good condition.  
Provenance: European collection, old museum number to the underside.

**Estimate EUR 2.000,-**  
Starting price EUR 1.000,-



249 | KAN: A FINE INLAID LACQUER TONKOTSU

School of Ogawa Haritsu (1663-1747), sealed Kan  
Japan, late 18th to early 19th century, Edo period (1615-1868)

Carved from wood and densely embellished in gold takamaki-e, mother-of-pearl, pewter, copper and pottery to depict leafy blooming lotus flowers, flies and a butterfly. The underside with a seal reading KAN 観, a seal used by members of the school of Ogawa Haritsu (Ritsuo).

LENGHT 11 cm, HEIGHT 8.1 cm

Condition: Minor wear to the edges and the lacquer, otherwise very good condition.  
Provenance: Austrian private collection.

**Estimate EUR 1.000,-**  
Starting price EUR 500,-





250 | **RITSUO: A RARE TWO-CASE LACQUER 'RITSUO REVIVAL' INRO WITH BUDDHIST DESIGN**

In honor of Ogawa Haritsu (1663-1747), signed Ritsuo and sealed Kan  
Japan, dated 1772 or 1832, Edo period (1615-1868)

**Published:**  
Jahss, Melvin and Betty (1971) Inro and Other Miniature Art Forms of Japanese Lacquer Arts, pl. 204.  
Eskenazi (1982) Japanese Inro from Private Collections, no. 27.  
Sydney L. Moss, Ltd. (2010) They are all fire and every one doth shine, pp. 44-47, no. 5.

**Exhibited:** Pacific Asia Museum, Japanese Lacquer from Southern California Collections, illustrated on p. 27.

A two-case lacquer inro with a formalized lobed square reserve framed by a silver lacquer ground with a gold lacquer border. The inside of the reserve showing a fine red-brown ground imitating faded roiro below spectacular inlays showing Chinese Buddhist-derived designs of an archaistic incense burner inlaid in ceramic with a lacquer imitation metalwork open cover, with a red-lacquered nyo scepter resting behind it. The reverse shows six large silver takamaki-e archaic Chinese characters dating it to the Kyoho period and with a cyclical date of 1712, 1772 or 1832, etc. The last two characters show the signature RITSUO 笠翁 and pinkish ceramic seal KAN 観. The inside with fine, dense nashiji. With a fine guri-lacquer ojime and a lacquer netsuke showing a hossa (Buddhist fly whisk). The lacquer netsuke bears an illegible seal.

HEIGHT 6.5 cm, LENGTH netsuke 6 cm

Condition: Superb condition with extremely minor surface wear.  
Provenance: Sotheby's London, 12 April 1965, lot 131. Dr and Mrs Jahss, New York. Victor Topper, Toronto. Then collection Drs. Edmund und Julie Lewis, New York.

In the publication 'They are all fire and every one doth shine' by Sydney L. Moss there is a detailed description of why this seemingly genuine and superior example by Ritsuo is categorized as a 'Ritsuo revival' piece (making it no less important). The synopsis is that the artist of this inro, no doubt a very talented craftsman, has purposely left a clue in the cyclical date of 1712 as it cannot correspond to the Kyoho period (1716-1735). It is likely that the artist made this inro in 1772 or 1832, after Ogawa Haritsu had died and in fact dated the inro correctly, but left the discrepancy in the Kyoho period date as a clue to show that this in fact a revival piece for the important and influential master Ogawa Haritsu.

**Estimate EUR 2.500,-**  
Starting price EUR 1.250,-



251 | **CHIKUZAN: A RARE LACQUERED FOUR-CASE INRO WITH CRICKET**

Signed hachiju hachi-o and sealed chiku and zan  
Japan, late 18th to early 19th century, Edo period (1615-1868)

A four-case wood inro decorated on one side with a raised design of a cricket inlaid in ceramic, amongst autumnal pampas grass lacquered in gold hiramaki-e and takamaki-e. The black ground is sprinkled with gold flakes. The reverse showing a half-crescent moon inlaid in pewter and fine gold calligraphy. The inside with dense nashiji. The underside signed hachiju hachi-o ("inscribed by an old man aged eighty-eight") and sealed CHIKU 竹 and ZAN 山.

HEIGHT 9.2 cm

Condition: Good age-related condition, with few thin cracks, only one visible in the inside.  
Provenance: British private collection.

A very unusual inro due to the combination of the pewter inlay, usually seen on early inro, and the quite modernistic ceramic inlay, which suggests the school of Ogawa Haritsu (Ritsuo). The artist is not identifiable.

**Estimate EUR 2.500,-**  
Starting price EUR 1.250,-







**252 | YAMADA JOKASAI: A MAGNIFICENT AND LARGE LACQUERED THREE-CASE INRO**

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

**Published:**  
The Netsuke Kenkyukai Study Journal, Vol. 14, no. 2, Summer 1994, p. 31, fig. 20.  
Wrangham, E.A. (1995) The Index of Inro Artists, p. 99.

**Exhibited:** The Ashmolean Museum, Oxford, 1972, no. 21.



Auction result from Bonhams



An unusually large three-case inro with a roiro ground and sprinkled with dense green powder creating a unique and rare surface. The image on both sides is executed in gold lacquer and colored togidashi-e and depicts Gama Sennin holding his frog over his shoulder on one side, and Tekkai Sennin blowing out his soul on the other. The risers on the inside showing gold kinji and the inside with red matte lacquer. Signed JOKASAI 常嘉齋 on the underside in gold.

HEIGHT 8.5 cm,  
LENGTH 8.5 cm

Condition: Very good and original condition. Very few surface scratches and miniscule expected wear to lacquer.  
Provenance: Sir Trevor Lawrence collection, no. 576. F.A. Richards collection, purchased at Sotheby's London, 1964. Wrangham collection, no. 339 (with old label inside). Then collection Drs. Edmund und Julie Lewis, New York.

The images of Gama Sennin and Tekkai Sennin are taken from a Chinese painting by the fourteenth century artist Yen Hui, published in Inro fu, a book of designs for inro taken from Chinese originals, printed in 1717.

**Estimate EUR 5.000,-**  
Starting price EUR 2.500,-



Published in Netsuke Kenkyukai Study Journal, vol. 14, no. 2, p. 31, fig. 20, showing the inro design was influenced by the 14th century Chinese painter Yen Hui.

**253 | A VERY RARE INRO ZUSHI (PORTABLE SHRINE) WITH KOKUZO BOSATSU**

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

The outside appearing like a conventional saya-inro fitted into a shibuichi sheath. The front and back with very fine gold, silver and red togidashi-e lacquer depicting two Nios (temple guardians) behind a temple gate, one of them holding a vajra. The ground is lacquered in black roiro-nuri with sparse gold flakes. The temple guardians are protecting what is revealed inside, and what a revelation it is! Inside is a hidden zushi (portable shrine) depicting Kokuzo Bosatsu (Akashagarbha Bodhisattva) atop a flaming lotus pedestal, holding a sword and tama (sacred jewel). The details are rendered in extremely fine polychrome lacquer and pigments. The opposite panel depicts a stylized lotus flower shedding five leaves.

With a silvered brass ojime of two masks and a kagamibuta netsuke showing the Nara Daibutsu, signed NAGATOSHI 長利.

HEIGHT (of inro) 10 cm

Condition: The inro in good condition with minor general wear, thin cracks to the side, a small chip to the underside and minor wear to the inside. The kagamibuta netsuke with a large chip to the ivory bowl.  
Provenance: Collection Patrick Donald, who formed an eclectic collection of Japanese Art. With neatly written cue card with detailed description and sketches.



**Estimate EUR 4.000,-**  
Starting price EUR 2.000,-

Patrick Donald at Southside House, Wimbledon







254 | KOMA KORYU:  
A FINE FOUR-CASE  
LACQUERED INRO

By Koma Koryu, signed Koma Koryu saku  
with kakihan  
Japan, 19th century, Edo period  
(1615-1868)

Very finely lacquered wood inro with a black ground and embellished with gold, silver and red takamaki-e, hiramaki-e, kirigane and nashiji. Both sides decorated with images relating to the legend of the tongue cut sparrow (shitakiri suzume). One side shows Nasakeji holding a cane and wearing a basket filled with treasure strapped to his back, being led away by a humanoid sparrow, all set below fine, leafy stalks of bamboo. The reverse shows two further sparrows in human dress standing in front of the hidden sparrow village inside a bamboo grove. The inside covered in dense nashiji. The underside signed KOMA KORYU 古満巨柳 saku (made) and kakihan.

HEIGHT 10.2 cm

Condition: Excellent condition, with extremely minor wear to lacquer.  
Provenance: British private collection.

The legend of the tongue cut sparrow (shitakiri suzume) is a tale of friendship, greed and jealousy. Nasakeji saved an injured sparrow in the mountains and cared for it at home, though his wife did not approve of this. One day when Nasakeji left again for the mountains, his wife cut the sparrow's tongue and let it fly away. Nasakeji searched for his sparrow friend along with other sparrows and found him in a bamboo grove, where many sparrows lived. They sang and danced for Nasakeji and presented him with a choice of a large or smaller basket as a present. He chose the latter as it would be lighter for him to carry. When his wife found out that there was a larger basket, she rushed to the village to receive it, however in it were deadly snakes, which startled her so much she tumbled down the mountain to her death.

Auction comparison: For an inro with a similar design by Yamada Jokasai see Bonhams, The Harriet Szechenyi Sale of Japanese Art, 8 November 2011, London, lot 334.

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



255 | KOMA KORYU: A VERY FINE GOLD  
AND SILVER FOUR-CASE INRO OF  
MANDARIN DUCKS AND SNOW

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

**Published:** Art at Auction, The Year at Sotheby Parke  
Bernet 1978/79, p. 329.

The four-case inro with a fine gold-lacquered ground, depicting a proud male oshidori (mandarin duck) seated atop a snow-covered, blossoming ume (plum) tree. The snow is executed in fine silver lacquer, as is the ducks' breast-plumage, which is adorned with fine gold takamaki-e feathers. The gnarly tree is decorated with kirigane flakes. A branch of the plum tree extends to the other side, which shows the female duck swimming in mildly wavy water. The eyes of the pair are inlaid, their crests are lacquered in black, and their beaks in orange lacquer. The underside with the signature KOMA KORYU 古満巨柳 saku (made by). The interior of dense, fine nashiji.

HEIGHT 8.1 cm

Condition: Very good condition with extremely minor expected wear and surface scratches.  
Provenance: Purchased from Sotheby Parke Bernet, August 1978, London, lot 136 (1.300 GBP).

Auction comparison: A similar inro by Koma Koryu depicting pheasants and snow, was sold at Bonhams, Fine Japanese Art, 7 November 2019, London, lot 42.

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







## 256 | KOMA KANSAI: A RARE AND AMUSING LACQUERED FOUR-CASE INRO

By Koma Kansai, signed Koma Kansai and with a red pot seal  
Japan, 19th century, Edo period (1615-1868)

A fine four-case lacquer inro with a gold kinji ground and decorated in gold, red and silver takamaki-e. Depicted is an amusing scene, one side showing a woman trying to bludgeon a large eel in order to prepare it for dinner, the club and chopping board is shown in front of her. However, rather amusingly, the eel has slipped out of her hands and attacks her husband on the other side, who is screaming and holding up a large plate. The eel's eyes are inlaid with mother-of-pearl. The inside covered in dense nashiji. With a finely lacquered ojime. The underside signed KOMA KANSAI 古満寛哉 and with a red pot seal.

HEIGHT 8 cm

Condition: Minor wear to the lacquered surface and edges, as visible in the provided images. Good condition.  
Provenance: British private collection.

**Estimate EUR 3.000,-**  
Starting price EUR 1.500,-



## 257 | A VERY FINE SHIBAYAMA INLAID THREE-CASE WOOD INRO DEPICTING HOTEI

Unsigned  
Japan, second half of 19th century

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

HEIGHT 8 cm

Condition: Very good condition.  
Provenance: European collection.

**Estimate EUR 4.000,-**  
Starting price EUR 2.000,-







**258 | A VERY FINE THREE-CASE IVORY SHIBAYAMA INLAID INRO WITH SHISHI AND PEONIES**

Unsigned  
Japan, second half of 19th century

**Published:** Allen, George (1899) Specimens of Japanese Art from the Collection of Michael Tomkinson, p. 126, no. 311.

The three-case inro is carved from ivory and densely embellished on both sides with neatly incised inlays of coral, horn, stained ivory, malachite and mother-of-pearl in high relief, the scene depicting two Shishi amongst rockwork and peonies. Attached plain, smoothly polished ivory ojime.

HEIGHT 9.4 cm

Condition: Very good condition with minor wear. Not a single inlay is missing!  
Provenance: Ex. Michael Tomkinson collection, with old label to base.

**Estimate EUR 4.000,-**  
Starting price EUR 2.000,-



**259 | SHIBAYAMA AND SHOKASAI: A VERY FINE INLAID FOUR-CASE INRO WITH SHISHI**

The lacquer work by Shokasai and the inlay by the Shibayama family, signed Shokasai and Shibayama  
Japan, 19th century, Edo period (1615-1868)

A four-case inro with a gold kinji ground, the front finely inlaid with a prancing mother-of-pearl Shishi, with meticulously incised bushy tail and curly mane, amidst rockwork executed in gold lacquer takamaki-e and with gold kirigane flakes. The reverse shows a waterfall and pinetree. Signed on the underside in gold SHOKASAI 松可齋 and within a mother-of-pearl cartouche SHIBAYAMA 芝山. The interior of dense, fine nashiji.

HEIGHT 8.1 cm

Condition: Good condition with minor associated wear and surface scratches. Old restoration to the top of the top case.  
Provenance: French private collection, formerly Ader, 26 November 1962, lot 170 (old lot number inside the top case of the inro).

Auction comparison: An almost identical inro sold at Christie's, The William F. du Pont Collection of Netsuke and Inro, 1 November 1996, New York, lot 98 (4.370 USD).

**Estimate EUR 3.000,-**  
Starting price EUR 1.500,-







**261 | A FINE THREE-CASE WOOD INRO OF A TORTOISE**

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

Naturalistically carved as a tortoise with its limbs almost entirely retracted within its carapace. The reptile has its head reared slightly to the left and the eyes are inlaid in dark horn. The underside shows the finely carved, wrinkled and scaly clawed feet which provide the cord runners, as if the tortoise was grasping at the cord.

LENGTH 10.5 cm

Condition: Very good condition, minor wear to the areas surrounding the cord runners.  
Provenance: British collection.

Literature comparison: For a discussion of this type of inro, probably offered as 60th birthday gifts, see Kress, Heinze and Elise: Tortoise-shaped Wooden Inrō Carved by the Left-handed (左 = Hidari) Ichizan (Issan) 一山,, Resident of Aizu (Wakamatsu), North of Fukushima. In: International Netsuke Society Journal, Vol. 38, no. 4, Winter 2019, pp. 47-51.

Auction comparison: Compare to a very similar inro, signed Tomokazu, sold at Bonhams, Fine Japanese Art, 10 November 2016, London, lot 185.

**Estimate EUR 2.000,-**  
Starting price EUR 1.000,-



**260 | SHOZAN: A RARE FOUR-CASE WOOD INRO WITH DRAGON**

Signed Shozan with seal Okuyama  
Japan, 19th century, Edo period (1615-1868)

Finely carved and depicting a dragon among billowing clouds, Mount Fuji in the background, the reverse showing an old pine tree standing by a gushing waterfall under swirling clouds. The bottom signed SHOZAN 松山 and with seal Okuyama 奥山.

HEIGHT 9.3 cm

Condition: Very good condition.  
Provenance: European collection.

Though the artist appears to be unknown the design and execution shows similarities with Hidari Issan of Iwashiro.

**Estimate EUR 1.500,-**  
Starting price EUR 750,-





**262 | MASA HARU: A RARE WOOD TONKOTSU  
SIMULATING A LEATHER POUCH**

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

An elaborately worked set consisting of a wood tonkotsu (tobacco container) and an ebony wood netsuke. The tonkotsu is carved in relief with scrolling vines décor and shows a ho-o bird (phoenix) with an inlaid ivory crest and beak on the lid. A netsuke depicting a ship with travelers inside is attached with a linked floral chain to the tonkotsu, both carved in ebony wood. The design simulates a leather tobacco pouch but is in fact a tonkotsu. The netsuke signed MASA HARU/SEIJI 政治.

LENGHT tonkotsu 10.3 cm, HEIGHT netsuke 3.4 cm

Condition: Excellent condition.  
Provenance: European collection.

**Estimate EUR 2.000,-**  
Starting price EUR 1.000,-



**263 | A RARE INLAID AND LACQUERED CAMPHOR  
WOOD TONKOTSU WITH FUTEN**

Unsigned  
Japan, second half of the 19th century

A very finely lacquered and inlaid tonkotsu depicting the Wind God Futen, striding against the blowing wind, his hair and wind bag amusingly flowing. The wind bag is inlaid in mother-of-pearl and Futen is worked in gold and reddish takamaki-e. On the reverse the Thunder God Raijin's drums and drumsticks in gold takamaki-e. The underside of the lid with inscription reading Yoshino kusu 吉ノクス [Camphor wood of Mount Yoshino, Nara]. Camphor tree wood is very fragrant and often used as material for Buddhist sculptures.

LENGHT 10.8 cm, HEIGHT 8.2 cm

Condition: Minor wear to the edges and the lacquer, generally in very good condition.  
Provenance: German private collection.

**Estimate EUR 2.000,-**  
Starting price EUR 1.000,-







265 | MYOSAI: A SUPERB ZESHIN SCHOOL  
KISERUZUTSU

Signed Myosai  
Japan, second half of 19th century

Of musozutsu type and carved from a light, grainy wood. The surface is lacquered in gold, silver and black takamaki-e with a design of leafy nasubi (eggplant). The leaves are beautifully lacquered in seido-nuri (imitating patinated bronze), with gold veins, very typical of the school of Shibata Zeshin (1807-1891). Silvered copper looped cord attachment and lining around the opening. Signed MYOSAI 苗齋.

HEIGHT 22.5 cm

Condition: Good condition with minor overall wear, most notably a minor loss to lacquer between one stem which leads to the leaf on the reverse.

Provenance: Ancient collection Charles Cartier-Bresson (1853-1921) collection no. 701. Charles Cartier-Bresson was a textile industrialist and art collector specializing particularly in works from Japan. He is the great uncle of famous photographer Henri Cartier-Bresson. With additional old collection labels '136' and '359'.

Auction comparison: A kiseruzutsu signed Zeshin with a similarly executed design was sold recently at Zacke, Fine Japanese Art, 29 November 2019, Vienna, lot 87.

Estimate EUR 1.500,-  
Starting price EUR 750,-



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



264 | A SET CONSISTING OF A WOOD TONKOTSU  
& KISERUZUTSU WITH FROGS

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

An early and elaborately worked set consisting of a tonkotsu (tobacco container) and a kiseruzutsu (pipecase) of senryu-zutsu type – all naturalistically carved by the same hand in imitation of branches and decorated with frogs and leaves. The tonkotsu shows two frogs engaged in a match of udezumo (arm wrestling) on the lid and a further frog is carved on one side with its legs spread out. The kiseruzutsu showing another well-carved frog and the naturally worked cord attachment in the form of an outgrowing branch.

HEIGHT tonkotsu 6.5 cm, HEIGHT kiseruzutsu 25.2 cm

Condition: A small area of the lid has been restored, otherwise very good condition with a beautifully worn patina.  
Provenance: Ancient collection Hayashi, the underside with old collector's label reading Hayashi 1291. Then Ancient collection Charles Cartier-Bresson (1853-1921), collection no. 662. Charles Cartier-Bresson was a textile industrialist and art collector specializing particularly in works from Japan. He is the great uncle of famous photographer Henri Cartier-Bresson.

Estimate EUR 2.000,-  
Starting price EUR 1.000,-



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







266 | **KYOKUSHO: AN IMPORTANT  
IVORY KISERUZUTSU  
WITH THE EIGHT CHINESE  
IMMORTALS**

By Naito Akimatsu (Kyokusho), signed  
Kyokusho  
Japan, Tokyo, c. 1897, Meiji period  
(1868-1912)

Of muso-zutsu type and depicting in extremely fine low relief, with miniscule incision work, the eight Chinese immortals He Xiang, Cao Guojiu, Li Tieguai, Lan Caihe, Lü Dongbin, Han Xiangzi, Zhang Guolao and Zhongli Quan. They are shown in various attitudes, mostly drunken, one of them holding a large sake jar. Another has a goblet beside him and is holding a paintbrush, the scroll before him and a Chinese boy below him rubbing an ink stick on an ink stone. Signed to the reverse inside an oval reserve KYOKUSHO 旭松.

HEIGHT 21 cm

Condition: Very good condition, age cracks to the bottom.  
Provenance: German private collection.

Naito Akimatsu (Kyokusho) was a member of the Tokyo Sculptors' Association from 1904 to 1922.  
In the list of competitions of the Tokyo Choko Kai (Tokyo Sculptors' Association) he is mentioned as the winner of two awards at the 12th sculpture competition held from 3-25 March 1897, one of them being for our kiseruzutsu of 8 Chinese Immortals (Source: Yasutami, Fukui (1996), History of Japanese Ivory Carving, p. 237.)

**Estimate EUR 4.000,-**  
Starting price EUR 2.000,-

267 | **EISHI: A RARE STAG ANTLER  
KISERUZUTSU OF RAKANS**

By Eishi, signed Eishi  
Japan, second half of 19th century

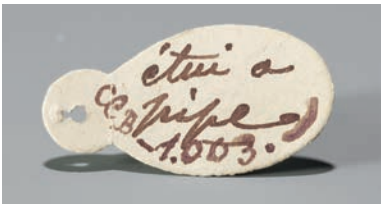
Depicting the Rakan Handaka Sonja surrounded by a halo and lifting his alms bowl aloft a Buddhist deity appearing from the mist. Handaka Sonja wearing a hooded robe has an expressively carved face and his dragon staff is visible on his back. The insert shows an image of Rakan Kanaka Baridaja Sonja (one of the eighteen arhats) holding his alms bowl aloft. The reverse decorated with an image of a pine tree, naturally worked with the porous structure of the antler, which extends to the front side and forms the looped cord attachment. Signed in the back EISHI 榮之.

HEIGHT 22.8 cm

Condition: Excellent condition.  
Provenance: Ancient collection Charles Cartier-Bresson (1853-1921), collection no. 1003. Charles Cartier-Bresson was a textile industrialist and art collector specializing particularly in works from Japan. He is the great uncle of famous photographer Henri Cartier-Bresson. Additional collection no. '355'.

Auction comparison: For some of the imagery influencing this design see a set of scrolls by Kawanabe Kyosai sold by Bonhams, Fine Japanese Art, 12 November 2015, London, lot 231.

**Estimate EUR 1.000,-**  
Starting price EUR 500,-



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







**268 | OZAKI KOKUSAI: A SUPERB IVORY  
KISERUZUTSU WITH RAIN DRAGON**

By Ozaki Kokusai, signed Kokusai  
Japan, Asakusa, Tokyo, second half of 19th century

Of muso-zutsu form, the ivory superbly stained and the front pierce-carved with a fine and expressive image of a coiled, screaming rain dragon amongst billowing clouds, above an inome (boar's eye) design. The looped himotoshi surrounded by further clouds, which extend to the other side. The insert is carved with a circumferential band depicting highly stylized chidori (plovers), fishing nets and waves. The signature panel in the reverse with the full signature in seal form KOKUSAI 谷斎.

HEIGHT 22 cm

Condition: Very good condition, two small age cracks.  
Provenance: British collection.

Auction comparison: For a very similar kiseruzutsu in stag antler by Kokusai see Bonhams, Fine Japanese Art, 15 May 2014, London, lot 104.

**Estimate EUR 5.000,-**  
Starting price EUR 2.500,-





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No. 51



No. 52



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No. 54



No. 55



No. 56



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No. 62



No. 63



No. 64



No. 65



No. 66



No. 67



No. 68





No. 69



No. 70



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No. 74



No. 120



No. 121



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No. 125



No. 126



No. 75



No. 76



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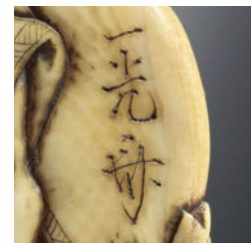
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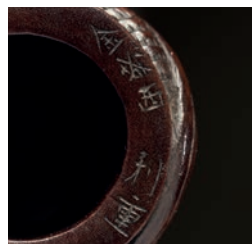
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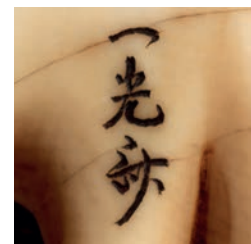
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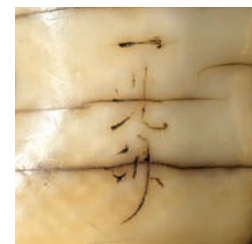
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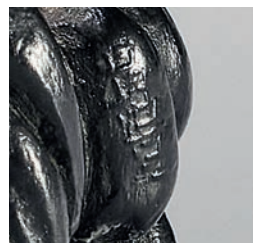
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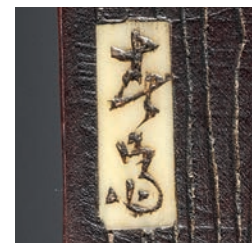
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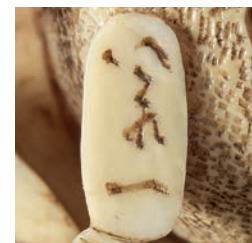
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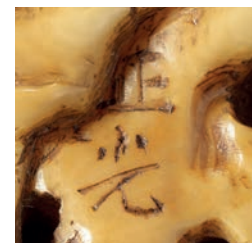
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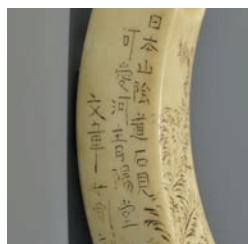
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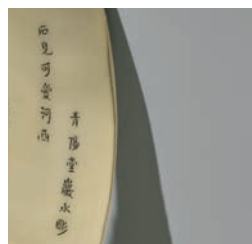
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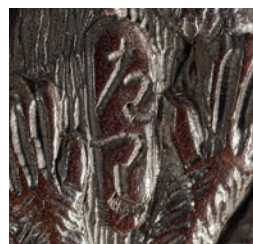
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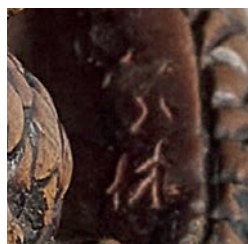
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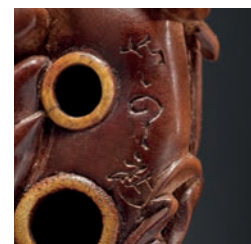
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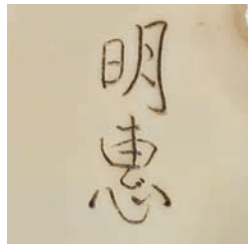


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No. 156



No. 157



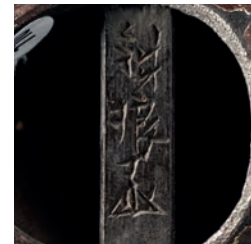
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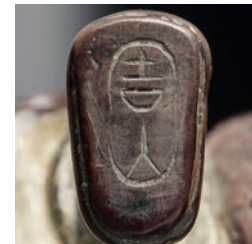
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No. 160



No. 161



No. 162



No. 163



No. 215



No. 224



No. 243



No. 244



No. 247



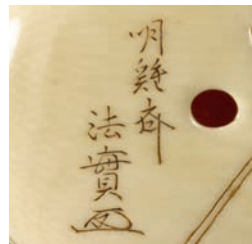
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No. 164



No. 165



No. 166



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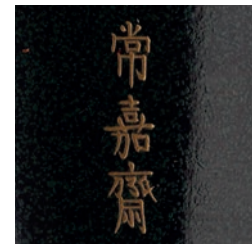
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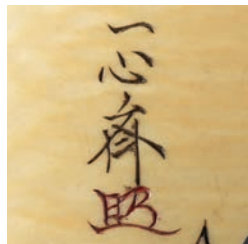
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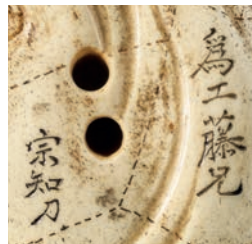
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No. 253



No. 168



No. 170



No. 182



No. 184



No. 185



No. 254



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No. 259



No. 260



No. 186



No. 187



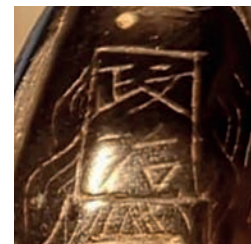
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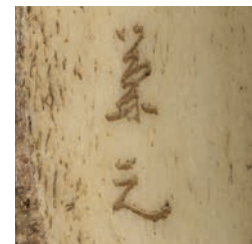
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No. 268



No. 192



No. 198



No. 200



No. 201

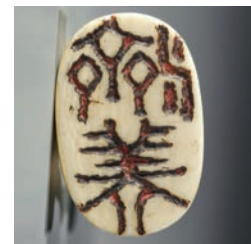


No. 204

Seals:



No. 230



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Tel (0043-1) 532 04 52  
Email: office@zacke.at

**Editors**  
Lukas Zacke  
Marion Schor

**Expert**  
Lukas Zacke

**Assistance**  
Max Zacke  
Julia Pastor

**Assistance with Signature readings**  
Mieko Gray  
Giovanni Rimondi

**Photography**  
Georg Bodenstein

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Hermann Kienesberger

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1070 VIENNA AUSTRIA . MARIAHILFERSTRASSE 112

Tel +43 1 532 04 52 . Fax +20 . E-mail [office@zacke.at](mailto:office@zacke.at)

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