

# Fine Netsuke & Sagemono

AUCTION

Friday, September 25<sup>th</sup> 2020



# ZACKE

SINCE 1968

THE CROUCHING WELL-FED CAT  
BY KAIGYOKUSAI MASATSUGU (1813-1892)

The fat cat walks across a wet rock, bending down towards the water to take a drink after a fulfilling meal. It smiles ambiguously. A butterfly has landed on its back. One wonders how the sated cat will react; will it just keep staring at its own reflection?



ANIMALS OF THE JAPANESE ZODIAC



# ZACKE

SINCE 1968

AUCTION

## Fine Netsuke & Sagemono

Friday, September 25<sup>th</sup> 2020, at 1:00<sup>pm</sup> CET

CATALOG NE0920

VIEWING

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

IN OUR GALLERY

PREVIEW VIENNA:

7.9.2020 - 25.9.2020

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)

TERMS OF AUCTION

§ 1) The auction shall be carried out in accordance with the provisions of the rules of procedure of GALERIE ZACKE ©, SZA VERSTEIGERUNGEN UND VERTRIEBS GMBH, MARIAHILFERSTRASSE 112, 1070 WIEN (hereinafter referred to as the company) as well as in accordance with sections 244-246 of the GEWERBEORDNUNG [Industrial Code] of 1994. The auction shall be carried out on commission. The auctioneer shall be entitled to withdraw lots exceptionally, to conduct the auction deviating from the order of the 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 re- quirements are met, and the proof of exportation is provided. The value added tax shall not be shown separately on the invoice.

§ 5) The auction buyer must pay the purchase price immediately upon acceptance of the bid (final and highest bid plus 22% surcharge, plus the value added tax applicable to the surcharge to the amount of 20%). However, the company may grant the auction buyer a respite for the payment of the purchase price in whole or in part in individual cases. If a respite is refused, the acceptance of the bid may be revoked, and the item may be reoffered. In the event of revocation of the acceptance of the bid, the company shall be entitled to accept the last bid from the underbidder.

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

§ 7) The buyer can take acquired items in possession, as far as possible, immediately or after the end of the auction. Items which have been fully paid for shall be handed over in our show rooms in GALERIE ZACKE, 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, quali- fied, limited and unmatured claims to which the company is entitled and which result from all legal transactions concluded with the buyer.

§ 9) The items received for auction will be exhibited and may be viewed prior to the auction. In doing so, the company shall give everyone the opportunity to check the nature and the condition of the exhibited items to the extent deemed possible within the scope of the exhibition. Every bidder shall be deemed to act on its own behalf unless it provides a written confirmation saying that it acts as a representative 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 deter- mine the starting prices unless otherwise stated in the catalogue or expert opinion. The infor- mation concerning production technique or material, state of preservation, origin, design and age3 of an item is based on published or otherwise generally accessible (scientific) findings concluded by the company's expert with the necessary care and accuracy. The company shall warrant to the buyer according to §22 of the AGB (General Terms and Conditions) that proper- ties 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 cata- logue 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 condi- tion 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 ac- cept 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 per- formance 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 begin- ning of the auction.

§ 12) The company may refuse to process a purchase order without explanation until offer- ing 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- cent auction re- duced 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 miscalcu- lation 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 sev- eral times. In such a case, the auctioneer may accept a second or third etc. bid from the underbidder(s) In this case, the text om the catalogue and not the illustration in the cata- logue 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 ac- knowledge 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 begin- ning 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 respec- tive 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 declara- tion, 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 custom- er, which is in accordance with the basic model of the commission agreement. Customers and contributors shall already now give their ex- plicit consent to this contract assignment.

ABSENTEE BIDDING FORM

FOR THE AUCTION **Fine Netsuke & Sagemono NE0920**

ON DATE **SEPTEMBER 25<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	DATE & SIGNATURE
<input type="checkbox"/> <b>CREDIT CARD PAYMENT</b> PLEASE CHECK THE DESIRED CARD	<input type="checkbox"/> AMEX <input type="checkbox"/> DINERS <input type="checkbox"/> MASTERCARD <input type="checkbox"/> VISA
<input type="checkbox"/> <b>COLLECTION BY CLIENT</b> WITH PAYMENT ON THE PREMISES IN CASH, BY CERTIFIED CHEQUE OR CREDIT CARD	NAME
<input type="checkbox"/> <b>INVOICE PAYMENT</b> VIA BANK WIRE AFTER RECEIPT OF INVOICE SHIPPING AFTER RECEIPT OF PAYMENT	ADDRESS
<input type="checkbox"/> <b>EXPRESS PARCEL SERVICE</b> REQUIRED (ACCORDING TO TERMS AND CONDITIONS OF GALERIE ZACKE)	CARD NUMBER
<input type="checkbox"/> <b>SHIPPING INSURANCE</b> REQUIRED (ACCORDING TO TERMS AND CONDITIONS OF GALERIE ZACKE)	EXPIRY DATE
	SECURITY CODE

GALERIE ZACKE

Mariahilferstrasse 112, 1070 Vienna, Austria

Email: office@zacke.at

Tel: +43-1-532 04 52

Fax: +43-1-532 04 52 20

IMPORTANT NOTICE:

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.



## ABSENTEE BIDDING FORM

FOR THE AUCTION **Fine Netsuke & Sagemono NE0920**  
ON DATE **SEPTEMBER 25<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**

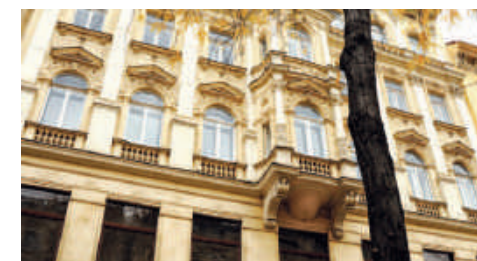
**BY CAR:**

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:**

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



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





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 expressively receive the purchaser's written denial of this service. Payments due to the company under the insurance contract will be charged to the customer. The company is also entitled to assign claims under the insurance contract to the customer providing the terms of the insurance contract do not prevent this. In any case, the company is only required to make payment to the customer specifically if payment has effectively been received from the insurance company.

COLOR AND CONDITION

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

ENDANGERED SPECIES / CITES INFORMATION

Some items in this catalogue may consist of material such as for example ivory, rhinoceros-horn, tortoise shell, coral or any rare types of tropical wood, and are therefore subject to the Convention on International Trade in Endangered Species of Wild Fauna and Flora [CITES]. Such items may only be exported outside the European union after an export permit in accordance with CITES has been granted by the Austrian authorities. We would like to inform you that such licenses are typically not granted. For objects which have a low ivory content or have been proven beyond doubt to be in the Eu before 1982 please contact our office for more information on how to obtain a CITES license.



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)



Dear Collectors of Netsuke Art!

Once again, we are proud to have assembled another fine selection of **Netsuke & Sagemono** for our autumn auction. Also, I believe I can say with some certainty that we have produced our most interesting cover image yet, and I would like to talk briefly about how it came to be. One defining characteristic of **lot 90** – the crouching cat by Kaigyokusai Masatsugu – is that the highly expressive face and smile is only visible when turning the netsuke in the hand and when looking at it slightly from below. However, when placed on a reflective surface, one can see both the body and face of the cat – surely this must have been intended by the artist, as it simply looks too perfect to be a coincidence – now the challenge was to portray this, exactly as we saw it, to our collectors around the world. We decided it would be most fitting to show the cat in its natural habitat, so to speak 'in situ'. Many stones and plants were gathered, and we ended up building a miniature landscape for our feline friend. The result, in our opinion, is quite spectacular, and we believe we have caught some of the essence of what the artist wanted to portray when he conceived this artwork. We would also like to thank our highly talented photographer Georg Bodenstein for the long hours put into this one photograph.



A picture of the set-up for the photograph seen on the cover of the catalog – no need to worry, the cat always stayed dry!

One core thematic of this catalog are the collectors of netsuke, as without them this catalog, or any netsuke catalog for that matter, would not be possible. A total of fifty notable collectors are listed in the provenances of this catalog (the full list is shown on the inside cover in the back), and a number of them had formed their collections at the turn of the 20th century. In addition, three collections are separately categorized in this catalog, and I will now briefly introduce these in order of appearance.

An Old Viennese Private Collection Assembled in the 1980s/1990s

This selection of fourteen netsuke from a Viennese private collector is special for many reasons. The private collector assembled his collection with a limited budget and this at a time when netsuke were arguably at their highest prices. Even though what is on offer here is only a small selection of a rather large collection, the character of the collection is still evident. He preferred old, worn netsuke, full of life and with an honest patina. He had a good eye for quality and managed to find special pieces at reasonable prices. A good example of this is **lot 44** – The Stag Antler Sumo Wrestler – which now almost twenty years later is surely as desirable as many of the much more expensive netsuke at the time. A number of the netsuke were purchased from our gallery and the collector was always a welcome guest at our various exhibitions.



Property from the Collection of Jacques H. Carré

It is an honour to be offering a selection of eleven netsuke and one kiseruzutsu from the collection of Jacques H. Carré who collected netsuke and sagemono for over fifty years. Mr. Carré was already an avid collector when Sotheby's offered the important collection of M.T. Hindson between 1967 - 1969. **Lot 98** - Jurojin by Hojitsu - was, for instance, acquired at this sale. He always had a fondness for leporid subjects, this being his zodiac sign, as did he for the Osaka master Ueda Kohosai. **Lot 91** - The Crouching Hare - marries both subject and carving mastery in a wonderful example. The diverse selection on offer here illustrates his interest in the various schools and periods of this art form, always guided by a fine taste and a discerning eye.



Mask Netsuke from the European Private Collection P. Jacquesson

Mask netsuke have long been neglected by the general collecting populace, and after seeing the magnificent collection of P. Jacquesson I struggle to understand why. Raymond Bushell was dedicated to show the appeal of mask netsuke, which embody one of the most important cultural aspects of Japan, and many of the netsuke on offer here are illustrated in his book 'Netsuke Masks', published in 1985. Perhaps one of the reasons this art form has been overlooked is that pieces of high quality rarely appear at auction. This selection of twenty netsuke certainly belongs to the very finest examples, and there is no need to go into any further detail here, as the pieces speak for themselves.

Further images of each lot are available online at [www.zacke.at](http://www.zacke.at), and for any questions please do not hesitate to contact us!

Lukas Zacke

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EARLY NETSUKE

1 | AN EARLY IVORY NETSUKE OF A REPENTING ONI

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

The ivory of a deep yellowish color with an appealing patina. Depicted is a repenting oni with his belly resting on a temple gong as he is about to beat it with a mallet which he holds in his right hand over his shoulder, the other hand holding a rosary. The face is expressively carved. Himotoshi through the underside.



HEIGHT 3.4 cm  
  
Condition: Good condition with age-related wear and age cracks.  
Provenance: Belgian private collection.

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

2 | MITSUTOSHI: AN IVORY NETSUKE OF RAIJIN

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

The oni-like deity depicted banging on his horn-studded drum with a mallet to create thunder. Raijin leans on a large bag of wind, suggestive of his counterpart Futen. Rich honey patina to the back. Signed underneath MITSUTOSHI.

LENGTH 4 cm

Condition: Good condition with a very appealing, natural patina. Age cracks. One of the mallets possibly with an old, worn down loss.  
Provenance: Austrian private collection, with old label reading '133, voc, By Toshimitsu'.

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







3 | A FINE IVORY NETSUKE OF SHOKI AND ONI

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

The grim demon queller standing and holding his downward-pointing sword before him, dressed in an elaborately decorated and flowing robe, his beard finely inked and incised. On his right shoulder sits an oni, much to Shoki's grievance who looks at the little devil in dismay. The ivory is finely stained, and the reverse has developed a rich orange-caramel patina. Large, functional himotoshi through the reverse.

HEIGHT 6.9 cm

Condition: A section of the left foot of Shoki is repaired. Generally, in very good condition with a stunning patina and few age cracks.  
Provenance: British collection.

Estimate EUR 2.500,-  
Starting price EUR 1.250,-



4 | A RARE IVORY NETSUKE OF A SENNIN WITH ONI

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

The gleefully laughing sennin standing tall and dressed in an elaborately flowing robe with incised cloud designs and wearing a tiger pelt cloak over his shoulders. He holds a fruiting branch in one hand while a mischievously grinning oni seated behind on his shoulders is grasping after the stem of the branch. Fine patina, particularly to the back.

HEIGHT 9.3 cm

Condition: Very good condition. The ivory slightly worn with a fine patina. A signature has been added, though is easily removed.  
Provenance: British collection.

Estimate EUR 2.500,-  
Starting price EUR 1.250,-





5 | A TALL IVORY NETSUKE OF GAMA SENNIN

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

A large and powerful ivory netsuke of Gama Sennin stroking his beard and holding a small toad, another very large toad is on his back. Gama has an emaciated rib cage, a finely carved flowing robe with long draping sleeves and his face is expressively carved. Good, asymmetrical himotoshi through the back.

HEIGHT 10.2 cm

Condition: Good condition with age cracks. It appears the netsuke was once heavily inked, as vestiges remain in the crevices.  
Provenance: British collection.

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



6 | AN IVORY NETSUKE OF GAMA SENNIN

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

Gama Sennin is standing with one foot raised, leaning on a cane with one hand, the other hand caressing the toad which sits on his shoulder. The details are well-carved, particularly the face is expressive as Gama looks towards the heavenly skies. Good, asymmetrical himotoshi through the back.

HEIGHT 7.9 cm

Condition: Good condition, the ivory slightly worn with age cracks.  
Provenance: British collection.

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



7 | A WOOD NETSUKE OF TEKKAI SENNIN

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

A spirited old carving depicting Tekkai Sennin holding his staff upside down in one hand, the other held close to his face, as he looks upwards towards the heavenly skies. He wears a loose robe, showing his belly and emaciated rib cage, and a hyotan (double gourd) is attached to his obi. The eyes are inlaid in dark horn. Good himotoshi through the back.

HEIGHT 8.5 cm

Condition: Good, worn condition. Fine patina. The feet are repaired.  
Provenance: British collection.

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



8 | AN EARLY IVORY NETSUKE OF A PRIEST

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

Standing and leaning on a craggy cane, dressed in an elegantly flowing robe, his straw hat tied and hanging on his shoulders, well-carved and visible in the back. The priest gazes upwards towards the heavenly skies, his mouth slightly opened as if in awe. Good, asymmetrical himotoshi and stunning patina to the back.

HEIGHT 6.7 cm

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

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





9 | GISHO: AN IVORY NETSUKE OF A SARUMAWASHI

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

The monkey trainer depicted standing and beating a drum, while his trained monkey sits on his shoulder, one hand resting on the sarumawashi's head. The clothing of the man is elaborately decorated with large, finely carved leaves against a dotted background. His face is well-carved, as he looks upwards to his left, his mouth opened as if he was chanting. Signed next to the well hollowed-out himotoshi in the reverse – GISHO. The artist appears to be very rare, with only two other netsuke being recorded.

HEIGHT 7.2 cm

Condition: The rope that was once attached to the monkey has been largely lost, furthermore there appears to be some damage to the hand, where the rope passed through. Otherwise good condition, with a fine patina and expected age cracks.  
Provenance: French private collection.

Estimate EUR 3.000,-  
Starting price EUR 1.500,-



10 | SHUYO: A RARE IVORY NETSUKE OF A BOY HOLDING A LOTUS FLOWER

By Shuyo, signed Shuyo 秀予  
Japan, early 19th century, Edo period (1615-1868)

The boy standing tall, the eye pupils attractively inlaid in reddish horn, holding one hand to his ear and the other holding a large blooming lotus stem, the end with a finely carved lotus bud and a crumpled leaf. The boy is dressed in a quite unusual attire, elegantly decorated with various patterns, the sleeves finely flowing. The depiction is probably a symbol for a Kannon (Guanyin), who is frequently seen holding a lotus flower in this position and who is also known as the goddess of motherly compassion. Well-placed, functional himotoshi to the back and signed on a fold of his garment near the knee SHUYO – a rare artist.

HEIGHT 8.5 cm

Condition: Superb and original condition – few, fine age cracks. Good, yellowish patina to the reverse.  
Provenance: Belgian private collection.

Estimate EUR 3.000,-  
Starting price EUR 1.500,-



11 | A VERY RARE IVORY NETSUKE OF A FOX PRIEST (HAKUZOSU)

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

The fox priest Hakuzosu depicted here entirely in human form (very rare), with a finely carved face resembling an old man. He is almost entirely clothed in a hooded robe, only the face, the hands leaning on the cane, and the feet are visible. Fine patina and good asymmetrical himotoshi through the back.

Hakuzosu is the name of a popular kitsune character who shapeshifted into a priest 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.

HEIGHT 9.4 cm

Condition: Very good condition, the ivory slightly worn.  
Provenance: Old private collection Milan, Italy.

Estimate EUR 4.000,-  
Starting price EUR 2.000,-





12 | A RARE AND EARLY WOOD NETSUKE OF HOTEI

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

The lucky deity shown seated in voluminous robes revealing his bulging stomach and chest, leaning against his treasure bag and holding a Buddhist wish-fulfilling jewel (chintamani) in his right hand. His face is carved expressively. The wood with an exceptional patina from centuries of handling and some remnants of a black coating is visible in the crevices. The exceptionally large and hollowed out himotoshi are found in the back and underside.

This netsuke belongs to a group of early and often quite simple netsuke, which are best recognizable by the extraordinarily large and functional himotoshi. Usually they are carved from ivory, making this netsuke particularly interesting.

HEIGHT 3.4 cm

Condition: Good age-related condition with some surface wear including old cracks (notably to the back of the head), surface scratches and tiny nicks.  
**Provenance:** Ex collection Walter Lionel Behrens (1861-1913), sold at Glendining's, London, 1 December 1913, lot 360B. Estate Albert Brockhaus (1855-1921), acquired at the above auction.

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



Portrait of  
Walter Lionel Behrens



Portrait of  
Albert Brockhaus



13 | AN EARLY WOOD NETSUKE OF OKAME IN A BATHTUB

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

The wood netsuke of a good size and depicting the Shinto goddess Okame bathing herself in a tub. She has a pronounced forehead, large chubby cheeks, and one of her breasts is revealed, the other is hidden behind her raised knee. Rather amusingly, she tries to reach her back with her hands, to wash herself with the sponge she is holding, but due to her exaggerated proportions is unable to do so. Remnants of black lacquer in the crevices and large, asymmetrical himotoshi to the underside, both indications for an early netsuke.

HEIGHT 3.7 cm, DIAMETER 3.9 cm

Condition: Good condition with associated wear and fine patina. An old smoothed down chip to the edge of the tub.  
Provenance: British collection.

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

14 | A WOOD NETSUKE OF A TEMPLE SERVANT (EJI)

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

The temple servant (eji) taking a break resting on top of a parasol. His expression is crafted very well, showing him in high spirits, though his facial features are worn-out from his hard work. Good patina. Himotoshi through the parasol.

LENGTH 7.1 cm

Condition: Very good condition with age-related surface wear.  
Provenance: European collection.

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





15 | A WOOD NETSUKEREFERENCING OTA DOKAN

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

A wood netsuke depicting a straw hat, a sickle and a bundle of yamabuki flowers (yellow wild rose, *kerria japonica*), all carved on top of a finely incised mino (straw raincoat). The details are finely rendered, and the underside is pierced with large asymmetrical himotoshi. The netsuke references a legend where Ota Dokan, a daimyo who died in 1486, was caught in a storm and was forced to build a shelter, asking a nearby girl to loan him a mino. Instead she brought him a bundle of yamabuki flowers, signifying by using a clever pun that she has no mino (as mino also means seed, and the double-petaled yamabuki bears no seed).

LENGTH 4.5 cm  
  
Condition: Excellent condition.  
Provenance: European collection.

**AUCTION COMPARISON**  
A similar netsuke was offered at Quinn's Auction Galleries, The Mang Collection of Japanese Netsuke, 7 December 2012, Falls Church, lot 555 (estimate 2.000-2.500 USD).



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



16 | AN OLD WORN WOOD NETSUKEREFERENCING BIRDS AND MONKEYS IN A PLUM TREE

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

A wonderfully worn and old wood netsuke, simplistic yet charming in its nature. Depicted is a section of a tree with finely incised ume (plum) blossoms. Several birds and two monkeys are carved onto the surface. 'Natural himotoshi' cleverly integrated into the composition in the form of a branch.

LENGTH 5.1 cm  
  
Condition: Good condition. Attractively worn. Stunning patina.  
**Provenance:** Ex collection Ted Adameck.

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



17 | AN EARLY WOOD NETSUKEREFERENCING A TOAD

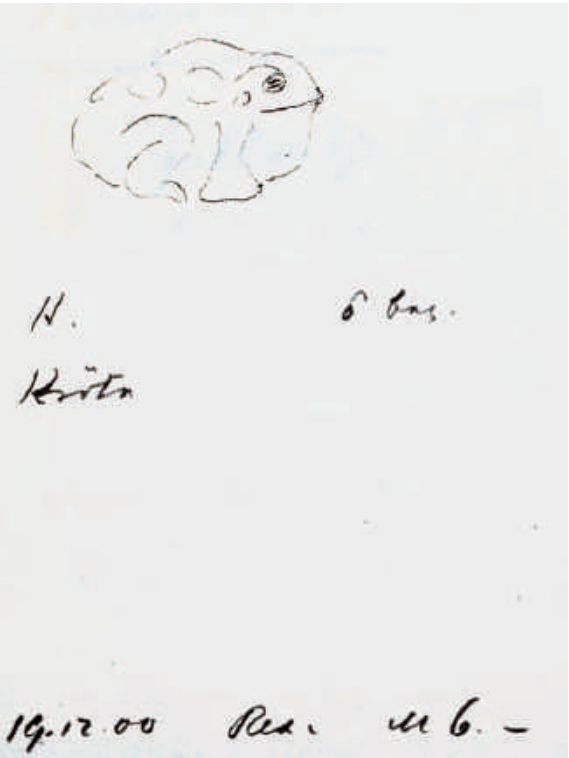
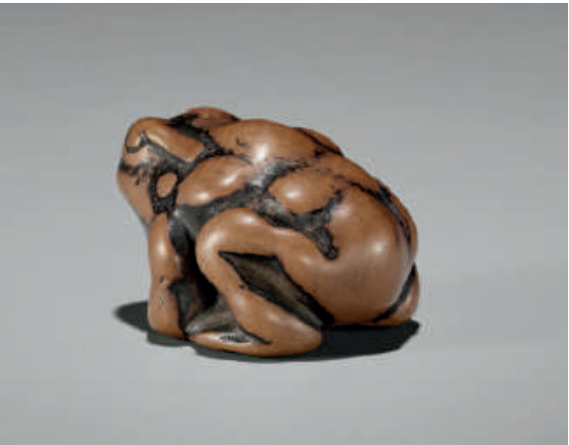
Unsigned  
Japan, 18th century, Edo period (1615-1868)

**Published:** Brockhaus, Albert (1905) Netsuke. Versuch einer Geschichte der japanischen Schnitzkunst, p. 445, no. 806.

A pleasingly worn and tactile wood netsuke of a bulky seated toad, formerly in the important ancient collection of Albert Brockhaus. The original black coating is rubbed through wear but still present in the crevices, providing an appealing contrast to the chocolate brown color of the wood. Himotoshi through the underside.

LENGTH 4.1 cm  
  
Condition: Very good condition with age-related surface wear including tiny nicks. Beautiful patina.  
**Provenance:** Ancient collection Albert Brockhaus (1855-1921), Leipzig, acquired at Rex & Co., Berlin, on 19 December 1900.

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



Portrait of  
Albert Brockhaus



**18 | A RARE AND EARLY IVORY NETSUKE OF A MONKEY WITH YOUNG**

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

A well-loved and early piece with significant amount of wear and a beautiful patina. Depicted is a large male monkey with a smaller monkey resting on his thigh. The larger monkey is looking upwards, with many wrinkles in his face and bulging eyes, while the younger monkey is depicted sensitively with closed eyes and sleeping, producing an interesting contrast. The father rests one hand on the young monkey's back, which visually calms him, and uses the other to scratch his own back. Good and well-hidden himotoshi through the side and the belly.

HEIGHT 4.8 cm

Condition: An old chip to the feet of the monkeys near the area of the himotoshi. Many expected age cracks, beautiful patina with some honey colored areas.  
**Provenance:** British private collection with two valuations from Sotheby's, by Neil K. Davey, dated 1974 & 1984, inventory no. 99.

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



**19 | A RARE IVORY NETSUKE OF A WASP ON NASUBI**

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

A rare subject, particularly unusual in ivory, depicting a wasp on top of a nasubi (eggplant). The ivory has a nice tactile feel to it and a fine, glistening patina turning deep caramel-orange near the himotoshi.

LENGTH 5.2 cm

Condition: Good condition with expected age cracks and age-appropriate wear.  
Provenance: Old Austrian private collection.

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



**20 | A FINE IVORY NETSUKE OF A SNAIL ON LARGE MUSHROOM**

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

An old, pleasingly tactile, and finely stained ivory netsuke with a stunning patina. Depicted is a naturalistically carved snail slithering across the radial gills of a large mushroom with a thick stem in the center, the underside of the stem with a finely stippled surface. The reverse showing the mushroom's cap and himotoshi.

HEIGHT 5.8 cm

Condition: Good condition, stunning honey patina. Age cracks.  
Provenance: French private collection.

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





21 | **A RARE AND LARGE IVORY SEAL  
NETSUKES OF YOJO AND CHO BUJUTSU**

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

**Published:** Barry Davies Oriental Art, Chicago 1999, no. 17.

An exceptionally well-carved, dynamic, and large ivory seal netsuke with a rare depiction of Cho Bujutsu on horseback passing down his cloak to Yojo on the ground, the horse's feet standing on a base with a finely decorated edge. The expressions convey the scene very well, as Cho hands down the cloak with a spirited and taunting demeanor to his sorrowful rival, the horse lifting its head and neighing triumphantly. The horse has both of its right legs lifted, the garments are flowing – it appears as if Cho is simply passing by to hand over the cloak – all of this lends movement to this exceptional seal netsuke, which is quite a feat as ingyo netsuke are usually rather static. The underside is cut with a five-character seal in mirror image which was interpreted as translating: "reverent saint near to paradise" – probably referring to Yojo who subsequently stabbed the cloak given to him by Cho and then committed an honorable suicide. Himotoshi through the side and underside of the horse's saddle. Fine yellowish patina.

HEIGHT 6 cm, LENGTH 4.7 cm

Condition: Very good condition. Fine age cracks and surface wear.  
**Provenance:** Belgian private collection, acquired from Barry Davies in 1999.

**Literature comparison:**  
Another netsuke of the same subject, also showing Cho Bujutsu on horseback, is illustrated in Karl M. Schwarz (1992) Netsuke Subjects, no. 132.

The story of Cho Bujutsu and Yojo is described in Henri L. Joly, Legend in Japanese Art, p. 569. Yojo (in Chinese Yu Jang) wanted to avenge the death of his master by the hands of Cho Bujutsu. Several futile attempts ended up with Yojo begging for Cho's royal mantle, which he then stabbed into shreds with his sword as a token of his revenge. Afterwards Yojo killed himself as he could no longer live under the same heaven as his rival.

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





22 | **KANO TESSAI: A RARE IVORY NETSUKE OF AN 18TH CENTURY GRAZING HORSE**

By Kano Tessai (1845-1925), signed Tessai 鐵哉 to 刀 and sealed Tessai 鐵哉  
Japan, late 19th to early 20th century

Carved by Kano Tessai (1845-1925) who is known to have engaged in copying old objects and is perhaps most famous for his copies of old Gigaku masks. The netsuke is carved after the classic 18th century ivory netsuke depicting a grazing horse, a model Tessai surely encountered and which became the inspiration for the present netsuke. When comparing the carving of the tail and signature it is evident these were carved at the same time. The backside is finely stained emulating the rich honey patina of this type. Large, asymmetrical himotoshi. Signed TESSAI to (carved) and sealed Tessai.

HEIGHT 5.9 cm

Condition: Very good condition. Age cracks.  
**Provenance:** Acquired at Bonhams, Fine Japanese Art, 12 May 2016, London, lot 183 (sold for 1.250 GBP).

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



23 | **AN IVORY NETSUKE OF A STANDING HORSE**

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

**Published:** Cabinet Portier, 100 ans, 1909-2009, p. 56.

An ivory netsuke of a horse standing with its four long legs drawn closely together. The backside with an appealing patina. The himotoshi through the back and underside, flanking the finely incised swinging tail. An unusual and rather amusing variation of the grazing horse motif (no. 22), as the horse cannot reach the ground due to its long legs.

HEIGHT 7 cm

Condition: Good condition, expected age cracks.  
**Provenance:** Old French private collection, acquired at Ader, Paris, 2nd February 1965, lot 63 (FF 2.500).

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



24 | **A RARE AND EARLY IVORY NETSUKE OF A SEATED DUTCHMAN READING**

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

Seated with his legs stretched out, one hand placed on his lap and the other resting on the floor. A book is placed on his lap and he wears a conical hat. His face is carved well with typical European facial features and a chin beard. The ivory of a very good color with a beautiful yellowish-honey patina. Himotoshi through the underside.

LENGTH 4.7 cm, HEIGHT 3.6 cm

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

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







**25 | A RARE IVORY NETSUKE OF A DANCING KUMOSUKE (TOKAIDO ROAD PORTER)**

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

A powerful ivory netsuke, dynamic and bold in its execution, depicting the rare subject of a kumosuke (Tokaido road porter) dressed in typical attire and shown in a striking pose, singing and dancing. Very good yellowish patina, particularly to the reverse, where the himotoshi are also located (one of them in a somewhat humorous position).

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

HEIGHT 7.4 cm

Condition: Very good condition. Expected fine age cracks. Excellent patina.  
Provenance: British collection.

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





26 | A LARGE IVORY NETSUKU OF KAN'U

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

The god of war standing tall, stroking his beard with one hand, and holding his dragon-bladed halberd down with the other. His gauntlets are adorned with inlaid horn buttons. His expression is powerful and deeply focused. His facial hair and the surface of his robe are finely engraved and inked for texture. The backside shows an attractive yellow color and large asymmetrical himotoshi.

HEIGHT 11.8 cm

Condition: Excellent condition with expected age cracks.  
Provenance: British private collection.

**Literature comparison:**  
Compare to a similar netsuke of a standing Kan'u likely by the same hand in Sydney L. Moss Ltd. (2004) Outside the Box, pp. 26-27, no. 8.

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



27 | A VERY RARE TALL IVORY NETSUKU OF A CHINESE DOCTOR

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

The ivory netsuke finely stained and with a rich patina. Depicted is a Chinese doctor with characteristic facial features and a chin beard. He wears a doctor's cap, holds a bamboo basket before him and a finely carved medicinal leaf is draped over his shoulder. His well-carved flowing robe is incised with cloud patterns and the himotoshi in the reverse are spectacularly large and functional, indicative of the early period.

HEIGHT 9.4 cm

Condition: Very good condition. Tiny, old restoration to a section of the toes of the right foot.  
Provenance: French private collection.

<b>AUCTION COMPARISON</b> Another netsuke depicting the subject of a Chinese doctor was sold by Bonhams, The James A. Rose Collection of Netsuke and Sagemono, 17 September 2013, New York, lot 2080 (sold for 11.875 USD).	
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**Estimate EUR 3.000,-**  
Starting price EUR 1.500,-







28 | **AN EXQUISITE IVORY NETSUKE  
OF A DIVING GIRL (AMA)**

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

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

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

HEIGHT 7.4 cm

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

**Provenance:** Austrian private collection, acquired from Sagemonoya, Tokyo.

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





29 | **A SUPERB AND VERY LARGE  
WOOD NETSUKES OF ASHINAGA**

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

A very large and powerfully carved wood netsuke depicting the long-legged yokai Ashinaga laughing and leaning on a large gnarled cane with one hand, the other hand resting on the back of his head in an amusing gesture. His face is particularly well-carved, his beard and long hair in the back show powerfully crafted curls. Ashinaga has an emaciated rib cage and spine, and a large protruding belly. He wears a mugwort leaf skirt with a large hyotan (double gourd) attached to his obi (belt). The wood is of a very good color, with a rich and natural hand patina, and remnants of black lacquer in the crevices. Natural himotoshi between the body and the right arm, though the netsuke could also be inserted into the belt as an obi-hasami.

HEIGHT 17 cm (!)

Condition: Good condition. Minor damages as is to be expected from an early and large figure - the edges of both feet are professionally restored, and a section of the cane has been reattached.  
Provenance: British private collection, acquired in the 1970s-1980s.

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







30 | AN EARLY AND AMUSING IVORY NETSUKE OF CHOKARO'S HORSE STUCK IN A GOURD

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

**Published:** Zacke (1987), Netsuke, Vienna, no. 66.

The ivory netsuke depicting Chokaro Sennin's horse emerging from a gourd, however the gourd is tied up like a bag in the middle and the horse is unable to surface from it completely. The resulting expression of the horse is quite amusing as it has become aware of its predicament. The ivory is appealingly glossy, typical for early pieces, and shows a fine yellowish patina with spots of honey. 'Natural' himotoshi through the gourd.

LENGTH 4.6 cm

Condition: Expected age cracks, stunning patina. The two feet in the front probably with an old smoothed down chip to the very end.

**Provenance:** Ex collection Marcel Lorber (1900-1986), collection no. 29, sold by Zacke in 1987 and since then in a Viennese private collection.

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



Portrait of  
Marcel Lorber



31 | AN EARLY IVORY NETSUKE OF A TANUKI

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

A pleasingly worn and tactile, and above all early netsuke - the color, patina, age cracks and gloss very much resembling related carvings of the Chinese Ming dynasty (1368-1644). Depicted is a tanuki wearing a large and veiny lotus leaf hat and holding his two hands close to his exposed scrotum. The backside which would touch the kimono when suspended from the obi is heavily worn and feels smooth to the touch, and interestingly has also significantly less age cracks. Himotoshi through the mythical creature's tail.

HEIGHT 6 cm

Condition: The ivory beautifully worn with several natural age cracks. The feet with an old, smoothed, and worn-down chip.  
**Provenance:** Old Viennese private collection, collection no. 88, acquired from Galerie Gemini (Hohenadl) on 24th April 1994.

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





**32 | AN EARLY IVORY NETSUKE OF CHINNAN SENNIN**

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

An early ivory netsuke depicting Chinnan Sennin with an expressively carved face, standing and holding an alms bowl before him, a dragon emerging from it and resting its head on the hermit's back. The ivory has a beautifully glossy, yellowish patina turning into a deep caramel color throughout. Note the finely carved scales of the dragon and flowing sleeves of the sennin. Good, angled himotoshi through the back.

HEIGHT 6.1 cm

Condition: Very good condition with expected age cracks and stunning, natural patina.  
**Provenance:** Old Viennese private collection, collection no. 28, acquired from Galerie Zacke.

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



**33 | A RARE IVORY NETSUKE OF A DUTCH CHILD PLAYING THE DRUM**

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

Depicting a Dutch boy with distinct European facial features, wearing a studded robe inlaid in buffalo horn of various colors. The boy holds a horn-studded drum before him, beating it with the two mallets he is holding. The ivory is of a very good color, pleasingly worn and tactile, and shows a very good yellowish patina, turning orange in the back. Excellent, generously excavated himotoshi through the back and side.

HEIGHT 7.6 cm

Condition: Old repair (completely original) to both legs. Otherwise good condition with expected age cracks.  
**Provenance:** Old Viennese private collection, collection no. 94, acquired from Galerie Gemini in May 1995.

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







34 | **YOSHINAGA: A SUPERB AND RARE  
IVORY NETSUKU OF A BUCKET SELLER**

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

The ivory of a very good color, beautifully worn and with a fine, smooth, and lustrous patina. Depicted is a bucket seller (also known as Okeya 桶屋), walking and carrying a large bag over his shoulder, a smoking set consisting of a kiseruzutsu and a tobacco pouch is attached to his obi on one side, and a bag with the character oke 桶 (meaning bucket) on the other side. His facial expression is crafted extremely well, full of character, and the eyes are inlaid in dark-reddish buffalo horn. Very good, generously excavated himotoshi through one side, the larger one of oval shape. Signed within a rectangular reserve YOSHINAGA.

HEIGHT 6.1 cm

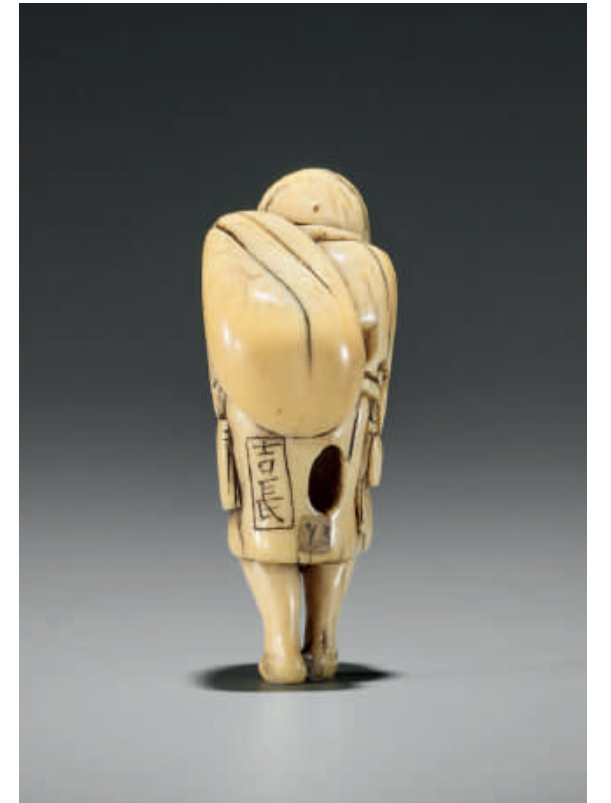
Condition: Good condition with age-related wear and a beautiful patina. Old smoothed-down chip to the feet. Age cracks.

**Provenance:** Old Viennese private collection, collection no. 43, purchased from Lempertz, auction 673, 1991, lot 771. Additional collection no. 216.

**Literature & Auction comparison:**

There are only two other similar recorded netsuke by Yoshinaga, described as depicting farmers – one is illustrated in Lazarnick, George (1982) Netsuke & Inro Artists, and How to Read Their Signatures, Vol. 2, p. 1241. Another was sold by Sotheby's, formerly in the Brockhaus collection, 13 March 1987, London, lot 11. Though there are some similarities, the present netsuke is significantly better.

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





35 | A WOOD NETSUKU OF A SHISHI  
ATTRIBUTED TO CHIKUYOSAI TOMOCHIKA I

Attributed to Chikuyosai Tomochika I, unsigned  
Japan, Edo, early 19th century, Edo period (1615-1868)

A rather large and powerfully crafted wood netsuke, depicting a seated Shishi lifting its left hind leg as it is about to scratch its ear. The Buddhist lion has boldly carved curls, a flowing mane, and a well-carved bushy tail. The eye pupils are inlays of dark horn. Natural himotoshi through the legs. The netsuke is unsigned, however very similar pieces exist that are signed Tomochika, which are probably some of the earliest netsuke by the master.

HEIGHT 4.5 cm, LENGTH 4.8 cm

Condition: Good condition with a fine patina. Two age cracks, the larger one to the left leg and tail.  
**Provenance:** Old Viennese private collection, collection no. 62, acquired in the late 1980s to early 1990s.

AUCTION COMPARISON

A very similar netsuke signed Tomochika was sold by Bonhams, Fine Japanese Art, 16 May 2013, London, lot 66 (sold for 1.750 GBP).



Estimate EUR 1.200,-  
Starting price EUR 600,-



36 | AN IVORY NETSUKU OF A TENGU MASK  
ON A FEATHERED FAN

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

Depicting the mask of a karasu-tengu, with a large expressive beak, on top of a feathered fan - an allusion to the fan the tengu king Sojobo carries with him. The ivory shows a glossy yellowish patina with spots of honey. The tengu's large eyes are inlaid in dark horn. Good himotoshi through the back.

HEIGHT 5.3 cm

Condition: Several natural age cracks. Beautiful patina.  
**Provenance:** Old Viennese private collection, collection no. 95, acquired from Galerie Gemini in 1995.

AUCTION COMPARISON

A very similar netsuke by Hidemasa was sold by Zäcke, Japanische Netsuke und andere Sagemono, 1986, Vienna, no. 23.



Estimate EUR 1.200,-  
Starting price EUR 600,-



37 | HIDEMASA: A FINE IVORY  
NETSUKU OF KIYOHIME

By Hidemasa, signed Hidemasa 秀正 and kakihan  
Japan, Osaka, first half of 19th century, Edo period (1615-1868)

Finely carved and stained, depicting the wrathful female demon Kiyohime holding a mallet, her dragon-like body tightly wrapped around the bell of Dojo-ji. Her scales are minutely incised, and her robe is adorned with finely carved floral patterns. As is to be expected from a Hidemasa netsuke, the face is carved extremely well – expressive with inlaid eyes of dark horn and with a healthy dose of humor. Good himotoshi through the bell, and signed HIDEMASA with a kakihan inside a rectangular reserve.

HEIGHT 3.8 cm

Condition: Excellent condition.  
**Provenance:** Old Viennese private collection, collection no. 38, acquired in 1990 in Munich.

Estimate EUR 2.000,-  
Starting price EUR 1.000,-







38 | **HIDEMASA: A RARE IVORY NETSUKU OF FUKUROKUJU PLAYING KEMARI**

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

**Published:** Zache (1989) Netsuke von Meistern, no. 57  
(illustrated in color!).

A finely stained and carved ivory netsuke depicting the lucky god Fukurokuju playing kemari by heading a small ball with his amusingly large and elongated head, which truly makes him the ideal kemari player. Kemari, a popular athletic game during the Heian period (794-1185), is one of the earliest versions of football and it is a non-competitive game where the goal is to keep the ball in the air. In this netsuke Fukurokuju pulls his head back to head the ball, which is balancing on his forehead. He seems to greatly enjoy himself, and his facial features are masterfully carved, typical for Hidemasa of Osaka. One foot is raised, lending movement to the composition, and in one hand he holds his beard, straightening it. The signature HIDEMASA is found in the back just below the head, and the himotoshi are well-hidden in the god's flowing sleeves.

HEIGHT 4.3 cm

Condition: Excellent condition.  
**Provenance:** Old Viennese private collection, collection no. 52, acquired from Zache in 1989, Netsuke von Meistern, no. 57.

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







**39 | TOSHIMASA: AN EXCELLENT WOOD NETSUKES OF A SLEEPING SHOJO**

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

An excellent wood netsuke depicting a shojo in a deep slumber after drinking a hefty amount of sake. Her head is resting on her upturned hand and her knees are bent towards her body. One of her distinctive attributes is her full long hair, which was crimson and said to contain a much sought-after dye. Her long hair is delicately carved in the present netsuke, flowing down her back and all the way to the underside. Her cloud-patterned brocade dress is equally well-carved. Her facial features are serene, and one can truly see how tired she is from all the drinking. The wood is finely stained and has developed an appealing patina. The underside with good, asymmetrical himotoshi and the signature, inside a rectangular reserve, in raised ukibori characters – TOSHIMASA – one of the rarer artists of the Nagoya school of carvers.

LENGTH 4.5 cm

Condition: Excellent condition.  
**Provenance:** Old Viennese private collection, collection no. 48, acquired from Galerie Gemini in 1991.

**AUCTION COMPARISON**

A similar netsuke by Tadatoshi, was sold by Bonhams, Fine Japanese Art, 10 November 2016, London, lot 294 (**sold for 4.375 GBP**). Another by Tadatoshi sold at Quinn's Auction Galleries, The Mang Collection of Japanese Netsuke, 7 December 2012, Falls Church, lot 204 (**sold for 6.000 USD**).



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



**40 | IKKO: A FINE WOOD NETSUKES OF A MONKEY WITH YOUNG**

By Ikko, signed Ikko 一光  
Japan, Nagoya, late 19th century, Meiji period (1868-1912)

The pale wood lightly stained and finely carved to depict an adult female monkey caressing her young, pulling on one of its feet, while the young exclaims. The eyes of the pair are double inlaid in pale and dark horn, and the hairwork is finely incised. Natural himotoshi and signed in a characteristic eye-shaped reserve - IKKO.

HEIGHT 3.5 cm

Condition: Excellent condition.  
**Provenance:** Old Viennese private collection, collection no. 63, acquired at the auction house Dorotheum, Vienna, November 1991.

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



**41 | GYOKKO: A FINE WOOD NETSUKES OF A MASK SELLER**

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

The mask vendor depicted here seated and opening a mask box, presumably to show to a buyer, with a minutely carved ivory mask carved inside. The wood is finely stained and accentuated in black lacquer in the expressively carved garment folds. His face is carved with excellent detail. Large, asymmetrical himotoshi through the back and underside, the signature located inside a rounded reserve between the two – GYOKKO.

HEIGHT 3.7 cm

Condition: Excellent condition.  
**Provenance:** Old Viennese private collection, collection no. 20, acquired in 1988.

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







42 | **KOGYOKU: A FINE WOOD NETSUKU OF AN ONI STEALING SHOKI'S BELONGINGS**

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

**Published:** Joly, Henri L. (1975) Catalogue of the H. Seymour Trower Collection of Japanese Art, no. 282B (unillustrated).

Depicting a mischievously grinning oni scampering off with Shoki's boots attached with a rope to the demon hunter's sword, which the little devil carries over his shoulder. The details well-carved and the wood finely stained and accentuated in black lacquer. Himotoshi between the boots and the oni's back and signed underneath KOGYOKU.

HEIGHT 3.4 cm, LENGTH 4.3 cm

Condition: Excellent condition with minimal surface wear.  
**Provenance:** Formerly collection H. Seymour Trower, who formed his collection between 1876-1910, then old Viennese private collection, collection no. 11, purchased from Zacke in 1988.

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



43 | **A RARE LACQUERED DARK WOOD NETSUKU OF DARUMA**

Unsigned  
Japan, second half of 19th century

Bodhidharma is shown seated meditatively, completely enveloped in his robe, the robe covered in stunning negoro lacquer. The red lacquer is highly contrasting to Daruma's black body, which shows the dark wood underneath. The netsuke is considerably heavy, so it is possible that the wood used is Chinese Zitan wood. The hair on his body is rendered in extremely fine lacquer, almost appearing like ukibori. He has a stern-faced expression with the eyes painted in red, surrounded by gold lacquer, and with black pupils. Himotoshi through the underside.

HEIGHT 3 cm

Condition: Very good condition.  
**Provenance:** Old Viennese private collection, collection no. 92, purchased from Zacke on 30th May 1994.

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



**44 | A SUPERB STAG ANTLER NETSUKE  
OF A SUMO WRESTLER**

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

Carved from a solid, pale section of stag antler, beautifully polished, with a lustrous and tactile feel to it. Depicted is a proud sumo wrestler, dressed only in a finely decorated skirt, with a large protruding belly and hanging breasts. His arms are carved extremely well, overflowing with fat, and one hand forms a fist and the other is leaning against the body. His eye-pupils are inlaid in dark horn. The overall plasticity of the netsuke is overwhelming, especially when turning the netsuke in the hand. Much of the spongyform, porous surface of the material is reserved for the bottom and top of the netsuke, showing the artist's superior skill in working the material. Good, angled himotoshi through the back.

HEIGHT 5.1 cm

Condition: Excellent condition.

**Provenance:** Old Viennese private collection, collection no. 56, purchased from Dorotheum on 24th May 1991, catalog no. 36.

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







45 | MITSUHARU: AN IVORY NETSUKE OF A TARTAR ARCHER

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

The standing archer wearing a typical broad hat, with an inlaid horn finial, and dressed in an elaborately decorated robe. In one hand he holds a pair of arrows by their heads and the other hand holds a bow, partially hidden within his sleeve in the back. The 'natural' himotoshi is located between the archer's back and his dragon-headed quiver. Unsigned, however bearing all the idiosyncratic features of a Mitsuharu netsuke. Beautiful patina, particularly to the back.

HEIGHT 8.7 cm

Condition: Good overall condition with age-related surface wear and age cracks.  
Provenance: British collection.

AUCTION COMPARISON

A similar netsuke was sold by Bonhams, Fine Japanese Art, 9 November 2017, London, lot 20 (sold for 4.750 GBP).



Estimate EUR 5.000,-  
Starting price EUR 2.500,-



46 | AN IVORY NETSUKE OF HOTEI ON HIS TREASURE BAG BEING PULLED BY A KARAKO

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

A charming ivory study depicting the lucky god Hotei seated on his treasure bag, holding an uchiwa fan and laughing, while a karako pulls him along. The robes are incised with scrolling vines and the ivory is of a very good color, finely stained. The manner of the carving, expressions and decoration of the garments suggests Kyoto school and probably by a follower of Yoshitomo. Good, functional himotoshi through the underside.

LENGTH 5.5 cm

Condition: Very good condition. Expected age cracks. Fine patina.  
Provenance: French private collection.

Estimate EUR 2.000,-  
Starting price EUR 1.000,-

47 | OKAKOTO: A RARE IVORY NETSUKE OF KINKO SENNIN ON A CARP

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

A fine and dynamically crafted ivory netsuke depicting Kinko Sennin seated on the back of a huge carp with its body arched and tail swinging upwards. Kinko attentively reads from an opened scroll. The scales of the carp are finely incised, and its eye pupils are inlays of dark horn. Fine patina. Good, asymmetrical himotoshi underneath and signed within a rectangular reserve OKAKOTO.

HEIGHT 3.8 cm, LENGTH 4.2 cm

The subject appears to be unique for the artist and for the Oka-school. The subject of Kinko Sennin has been executed by several members of the Yoshi- school.



Condition: Very good condition. The ivory slightly worn with fine age cracks.  
Provenance: Old French private collection acquired at Sotheby's London, 16 March 1983, lot 10.

Estimate EUR 1.500,-  
Starting price EUR 750,-





**48 | AN EXCEPTIONAL KYOTO SCHOOL  
IVORY NETSUKE OF A RAT**

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

**Published:** Bandini, Rosemary (November 2014) Japanese Netsuke  
from the Collection of Teddy Hahn, no. 29.

An exceptional, large and compact ivory netsuke depicting a rat (nezumi) with its head lowered and lifting its right hindleg up to scratch its ear, while the two hands firmly grab hold of the well-carved tail which curls around in front of the animal. The hairwork is minutely incised and characteristically worn for a late 18th century Kyoto-school work. Note the large ears and nose with incised whiskers. The eyes are large inlays of lustrous black buffalo horn. The underside shows the left hindleg neatly tucked underneath the body, and the generously excavated, asymmetrical himotoshi.

When comparing this unsigned netsuke to the various Kyoto school artists, it compares best to the rats of Masanao of Kyoto due to the strikingly large ears.

HEIGHT 3 cm, LENGTH 4.7 cm

Condition: Excellent condition with age-related surface wear and age cracks.  
**Provenance:** Ex collection Teddy Hahn, Darmstadt, Germany.

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







49 | AN IVORY KYOTO SCHOOL NETSUKE OF TWO RATS

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

A charming Kyoto school study of two rats (nezumi). A large rat rests its paws on a smaller rat before it, the tail of the former curling around in the front. The larger rat is left unstained, the ivory smoothly polished with a fine patina, and the eyes are inlays of red amber. The smaller rat in the front is stained and has a finely incised fur coat, partially worn, and the eyes are inlaid in dark horn. Himotoshi through the underside.

HEIGHT 3.3 cm,  
LENGTH 4 cm

Condition: Overall good condition. One tiny chip to the larger rat's right ear, one fine age crack near the tail and some minor surface wear as is to be expected. One inlaid eye of the larger rat is possibly replaced. Fine, appealing patina.  
Provenance: British private estate.

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



50 | RANMEI: AN IVORY NETSUKE OF A MONKEY WITH PERSIMMON

By Ranmei, signed Ranmei 蘭明  
Japan, Kyoto, 19th century, Edo period (1615-1868)

A decidedly male monkey (saru) holds a ripe persimmon with one hand and one leg as he takes a large bite. The two other free limbs show pierced holes which function as himotoshi, making for an interesting and unusual cord attachment. The hairwork is finely incised, appropriately worn, and the eyes are inlays of reddish horn with dark pupils. Signed underneath in sosho (running script) within an oval reserve RANMEI.

Ranmei was a pupil of Hogen Rantei who produced similar monkeys (see auction comparison).

HEIGHT 2.9 cm

Condition: Good, complete condition with age-appropriate wear and age cracks.  
Provenance: French private collection.

**AUCTION COMPARISON**

Compare to a similar netsuke sold in these rooms by Zacke, Fine Netsuke, Sagemono & Okimono, 27 April 2019, Vienna, lot 110 (**sold for 4.424 EUR**).



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



51 | OKATORI: A FINE IVORY NETSUKE OF A MONKEY WITH A PEACH

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

A finely carved ivory netsuke showing precisely incised hairwork and a very appealing yellowish patina. Depicted is a joyful male monkey, the eyes inlaid in reddish horn, holding a fruiting branch in his left hand, while fondling the peach with his other hand, the bony fingers carved very well. He looks up at the viewer (or perhaps the carver), grateful to have been given the peach, which is also a symbol of longevity. His expression, which certainly has anthropomorphous features, underlines Okatori's superior carving ability, which is discussed at length in Meinertzhagen / Lazarnick (1986) MCI, Part B, p. 622. Natural himotoshi and signature on the monkey's right buttock within a rectangular reserve OKATORI.

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

HEIGHT 4.2 cm

Condition: Very good, undamaged condition. The ivory slightly worn and with a good patina. Age cracks, one inlaid horn pupil is likely replaced.

**Provenance:** French private collection, purchased at Sotheby's, 22 November 1990, London, lot 22.

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





## 52 | OKATORI: AN EXCELLENT IVORY NETSUKE OF TWO MONKEYS

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

**Published:** Davey, Neil K. (1974) Netsuke: A comprehensive study based on the M.T. Hindson Collection, p. 77, no. 203.  
Sydney Moss Ltd (1993) Zodiac Beasts and Distant Cousins: Japanese Netsuke for Connoisseurs, no. 23.  
Sydney Moss Ltd (2004) Outside the Box, pp. 60-61, no. 28.

Depicting a male and female monkey huddled side by side, the female picking fleas off her leg while the male crosses his hands. The composition is well-rounded and shows very fine hairwork. The eyes are inlaid in pale horn. The underside is well-carved, showing the many feet which provide several possibilities for the cord attachment. Signed on the buttock of the male monkey within a rectangular reserve OKATORI.

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

HEIGHT 2.7 cm, LENGTH 4.5 cm

Condition: Good, undamaged condition. The ivory shows appropriate wear with some age cracks.

**Provenance:** French private collection, formerly in the M. T. Hindson collection.

**Estimate EUR 15.000,-**  
Starting price EUR 7.500,-







54 | YAMAGUCHI OKATOMO: A FINE IVORY NETSUKES OF A PUPPY WITH WARAJI

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

A sweet ivory netsuke, particularly appealing due to the deep yellow-orange patina, depicting a young chubby puppy playing with a worn-out sandal (waraji). The pupils are inlays of dark horn. Signed within a rectangular reserve OKATOMO. Natural himotoshi.

HEIGHT 2.7 cm, LENGTH 4 cm

Condition: Small, professional restoration to the rope of the sandal. The ivory worn with a very good patina.  
Provenance: French private collection.

**Auction comparison:**  
Though there are several variations of puppies by Okatomo, there is only one other recorded netsuke of a puppy with waraji, which sold at Christie's, The Raymond and Frances Bushell Collection of Netsuke Part I, 27 October 1987, London, lot 236 (estimate 6.000-8.000 GBP).

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

53 | OKAKOTO: A FINE IVORY NETSUKES OF A COCKEREL

By Yamaguchi Okakoto, signed Okakoto 岡言  
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.

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 few 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 (sold for 3.750 GBP).

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



55 | AN IVORY NETSUKES OF A RECUMBENT BOAR ATTRIBUTED TO OKATOMO

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

A large and powerful ivory netsuke of a recumbent boar (inoshishi) with finely incised, appropriately worn, hairwork. The boar, which is feared and known for its recklessness and ferocity, is shown here somewhat surprised, the expression amusingly crafted as the inlaid eyes peer behind. Presumably, this netsuke depicts the scene just before the boar starts running (see auction comparison). The underside with himotoshi and the finely carved legs, which are drawn in for compactness.

LENGTH 5.2 cm

Condition: Very good condition with age-related wear and age cracks.  
**Provenance:** French private collection, purchased from the personal collection of Paris dealer Robyn in 1999, by repute.

**AUCTION COMPARISON**  
Compare with a very similar running boar, attributed to Okatomo, sold by Bonhams, Fine Netsuke from the Adrienne Barbanson Collection, 13 May 2013, London, lot 25 (sold for 16.250 GBP).

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





56 | A GOOD KYOTO SCHOOL IVORY  
NETSUKE OF TWO RESTING BOARS

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

The netsuke depicts a tranquil scene of a boar and its young resting on a bed of autumn leaves and grasses, with two branches extending from the bottom and resting on the larger boar's back. The adult boar rests its head against a rock, and quite unusually, the eyes are opened and inlaid in dark horn. Several leaves and grasses are carved across its face, and the boar looks tired, as if it has just woken up. In contrast, its young is serenely sleeping, closely huddled up to its parent. The beautifully carved underside with very good, asymmetrical himotoshi, the larger one through the rock. The underside showing a very appealing, warm, yellowish patina.

LENGTH 5.1 cm

Condition: Good, worn condition. Several expected age cracks. Old chips to the stem extending up the adult boar's back, some smaller nicks to the edges throughout. Beautiful patina to the underside.  
Provenance: Private collection Paris, France, acquired from the local art market.

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



57 | A FINE KYOTO SCHOOL IVORY  
NETSUKE OF TWO RESTING BOARS

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

The ivory of elongated shape, pleasingly tactile and compact, carved as a boar with its young resting on a bed of finely carved autumn leaves – a symbol for the autumn period. The adult boar's snout is resting against a thick curling stem with leaves which extend up towards the animal's side, resting against its head. The young boar in the back nestles up to its parent and is of a much smaller size, almost hidden away. The hairwork of the pair is finely incised and pleasingly worn. The underside shows further finely carved leaves and a stunning, glossy caramel patina. The excellent functional himotoshi are found on the underside and to the side.

LENGTH 7.8 cm

Condition: Good, age-appropriate condition with expected surface wear, age cracks and minor old, worn-down chips mostly to the edge of the leaves.  
Provenance: British private estate.

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

58 | RANICHI: AN EXQUISITE IVORY  
NETSUKE OF A RECUMBENT BOAR

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

An exquisite small ivory netsuke depicting a recumbent boar (inoshishi) with a long snout and double inlaid eyes of pale and dark horn. The hairwork is minutely incised and the legs are drawn close together for compactness. The underside with himotoshi and the signature in an eye-shaped reserve RANICHI – a pupil of Rantei from Kyoto.

HEIGHT 2.1 cm,  
LENGTH 4 cm

Condition: Excellent condition.  
Provenance: Italian private collection.

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







59 | **TOMOTADA: A FINE IVORY  
NETSUKES OF A RECUMBENT COW**

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

A fine and powerfully crafted ivory netsuke of a recumbent cow with her head turned to the right, the eyes carefully inlaid in dark horn giving life to the expression. The bulky animal has a pronounced spine, a finely incised fur coat, and a rope halter passes through the nose ring, over the horns and all the way around to its tail, ending in a little loop. The underside equally carved well and showing the hooves tucked underneath the body and the cow's udder. Generously excavated and asymmetrical himotoshi on the underside, in-between the signature in a rectangular reserve TOMOTADA.

LENGTH 6.4 cm

Condition: Very good condition. Expected age cracks.  
**Provenance:** British collection.

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



60 | **TOMOTADA: A RARE IVORY NETSUKES  
OF A RECUMBENT COW WITH TWO CALVES**

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

Finely carved as a recumbent cow with finely incised hairwork and with a rope halter attached to its nose, the rope curling around over its back. The cow has powerfully carved, bulky proportions and a pronounced spine. Two (!) calves are nestling up to her, one in the back and one in the front, each licking the mother's fur. The eye pupils of the adult cow are inlaid in dark horn. The well-carved underside houses the asymmetrical, generously excavated himotoshi, the signature in-between within a rectangular reserve – TOMOTADA. Fine yellowish patina throughout.

This may well be the only netsuke signed Tomotada with two calves.

LENGTH 6.1 cm

Condition: Very good condition with minor wear and few expected horizontal age cracks through the body of the mother.  
Provenance: Ex collection Irving Gould.

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





61 | **TOMOTADA: A SUPERB  
IVORY NETSUKE  
OF A RECUMBENT  
COW AND CALF**

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

An exceptionally fine and pleasingly worn rendition of the Tomotada cow and calf motif, though in this particular model the calf lies under the mother's raised head and is larger than usual, as well as carved with a heightened sense of detail. The cow's eyes are of dark reddish horn, carefully inlaid to give life to her expression. Deep-yellow patina, especially to the underside which houses the generously hollowed-out and asymmetrical himotoshi, as well as the coherent signature TOMOTADA within a typical rectangular reserve.

Positive attributions of Tomotada oxen are difficult, but the unusual positioning of the calf, the quality of carving overall and the excellent inlay of the eyes all are good indications of this netsuke being by the master himself.

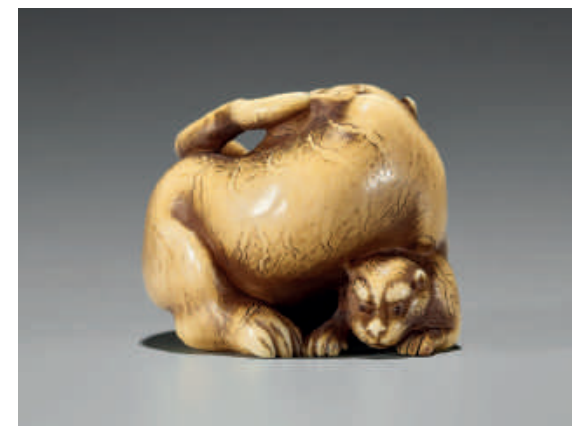
LENGTH 6.1 cm

Condition: Good condition. The ivory is worn, excellent patina. Age cracks. A section of the right horn and ear with an old restoration. Provenance: Old French private collection.

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







**62 | UNSHO HAKURYU I: A SUPERB IVORY NETSUKE OF A MALE TIGER AND CUB**

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

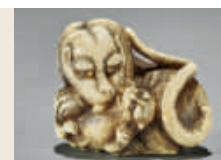
A compact and dynamically crafted ivory netsuke depicting a snarling male tiger protectively shielding its somewhat frightened cub underneath its body, both paws firmly placed on the young's back. The ivory is finely stained, attractively worn, and the tiger fur markings are naturalistically expressed throughout. The contorted body of the adult tiger almost forms a complete circle, the tail swings wildly up over the back – a characteristic trait of the artist. The eyes are not inlaid as usual with mother-of-pearl, but with dark horn pupils, nevertheless the idiosyncratic 'Hakuryu expression' is as distinct as ever. Also note the muscular body and pronounced shoulder bones. The underside with finely carved paws, one of them housing the slightly worn signature within a circular reserve HAKURYU.

HEIGHT 3.1 cm, LENGTH 4.1 cm

Condition: Very good condition, the ivory and staining slightly worn, particularly near the tails of the tigers.  
Provenance: French private collection.

**AUCTION COMPARISON**

For another netsuke by the artist, recently sold in these rooms, see Zacke, Fine Netsuke & Sagemono, 27 March 2020, Vienna, lot 47 (**sold for 15.990 EUR**).



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



63 | UNSHO HAKURYU II: A SUPERB IVORY  
NETSuke OF A TIGER WITH TWO CUBS

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

A powerful and dynamically crafted ivory netsuke of a tigress placing one paw protectively on her sleeping cub, while another climbs up over her back. 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 sleeping cub below her is almost entirely nestled underneath her body, its chin resting on its paws, the tail swinging around to its side. The climbing cub is determined and bravely snarling, baring teeth, the tail also curling around over its back. The ivory is realistically stained orange and the bellies are stained in a lighter color. The stripes are stained brown and the surrounding areas polished to emulate the tiger's natural fur coat. The eyes of the mother and larger cub are characteristically inlaid in mother-of-pearl with the pupils far apart. Natural himotoshi and signed on the mother's behind HAKURYU inside a gourd-shaped reserve.

HEIGHT 3 cm, LENGTH 4.6 cm

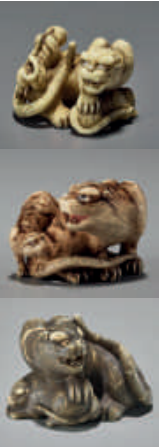
Condition: The very tip of the climbing cub's tail is restored.  
Otherwise excellent condition.  
Provenance: British private estate.



AUCTION COMPARISON

Several netsuke of tigers by Hakuryu have been recently sold in these rooms. The present netsuke appears to be a mirror image of the one sold by Zacke, Fine Netsuke, Sagemono & Okimono, 2 November 2019, Vienna, lot 105 (**sold for 13.904 EUR**), however the orange stain of the present netsuke is decidedly different and one cub is sleeping.

Further similar netsuke by Hakuryu were sold by Zacke, Fine Netsuke, Sagemono & Okimono, 27 April 2019, Vienna, lot 86 (**sold for 13.904 EUR**), and Zacke, Fine Netsuke & Sagemono, 27 March 2020, Vienna, lot 46 (**sold for 10.512 EUR**).



Estimate EUR 5.000,-  
Starting price EUR 2.500,-





64 | **HAKURYU:  
AN IVORY NETSUKE  
OF A TIGER WITH  
TWO CUBS**

By a follower of Unsho Hakuryu II,  
signed Hakuryu 白龍  
Japan, Kyoto, second half of 19th  
century

Dynamically carved as a tigress with  
her two cubs, one sleeping as the  
mother protectively places one paw  
on its back, and the other climbing  
up on her back. The eyes are inlays  
of mother-of-pearl and the ivory  
is finely stained, the fur coat being  
naturalistically rendered with brown  
patches and fine hairwork. Natural  
himotoshi and signed within a gourd-  
shaped reserve HAKURYU.

HEIGHT 2.8 cm,  
LENGTH 4 cm

Condition: Good condition. One age  
crack through the adult's tail and one  
or more of the inlaid eyes are replaced.  
Provenance: British private estate.

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



65 | **HAKURYU: A FINE IVORY NETSUKE OF A TIGER**

By a follower of Unsho Hakuryu II, signed Hakuryu 白龍  
Japan, Kyoto, second half of 19th century

Carved as a seated and snarling male tiger, with pronounced  
shoulder bones and a characteristically curling tail. The ivory is  
lightly stained, the hairwork is finely incised, and the naturalistic fur  
coat of the tiger is rendered in stained brown stripes. The eyes are  
double inlaid in bone with dark horn pupils. Natural himotoshi and  
signed within a gourd-shaped reserve HAKURYU.

HEIGHT 3.2 cm,  
LENGTH 4.3 cm

Condition: Good condition,  
few age cracks.  
Provenance: Czech private  
collection.

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



66 | **AN EXCELLENT KYOTO SCHOOL IVORY  
NETSUKE OF A TIGER ON BAMBOO**

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

The tiger (tora) seated on top of a leafy node of bamboo (take),  
another smaller node carved next to it. The tiger is carved  
powerfully, depicted in movement, sharply turning its head to its  
left and looking upwards disgruntledly. The fur is minutely incised  
and inked, the stripes left plain. Very good patina to the backside.  
One himotoshi through the bamboo stalk underneath the tiger, the  
other through the 'natural' opening of the bamboo.

This motif is called take ni tora, "tiger in bamboo". There are many  
different interpretations; the tiger has a strong nature, is flexible  
and resilient like the bamboo, but it is also said that the strong tiger  
is looking for shelter underneath the bamboo, as any earthly power  
is inferior to the forces of nature. Moreover, the tiger and bamboo  
represent the power of faith in Buddhism.

LENGTH 4.9 cm

Condition: Very good condition with age-appropriate wear and very  
few expected age cracks.  
Provenance: British collection.

**AUCTION COMPARISON**  
A related netsuke was sold by Van  
Ham, Asian Art, 7 December 2017,  
Cologne, lot 2336 (**sold for 3.000 EUR**).  
Another was sold by Bonhams,  
Fine Japanese Works of Art,  
19 March 2013, New York, lot 2133  
(**sold for 6.875 USD**).



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





**67 | AN EXCELLENT KYOTO SCHOOL IVORY  
NETSUKE OF A GROOMING YOUNG TIGER**

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

**Published:** Bandini, Rosemary (2018) Japanese Netsuke and Works of Art, no. 7.

A visibly satisfied young tiger sitting with its left front paw outstretched as it leans to lick its fur. The eyes, with inlaid dark horn pupils, are cast downwards as it concentrates on its task. The ivory netsuke is powerfully sculpted bearing all the hallmarks of a good Kyoto school netsuke – bushy eyebrows, pronounced shoulder bones and spine, and a thick tail which curls up over the tiger's back. Good, deep himotoshi through one paw and the belly.

HEIGHT 3 cm, LENGTH 4.3 cm

Condition: Very good and complete condition. Age-appropriate wear, particularly to the backside and few age cracks.  
Provenance: British collection.

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



**68 | TOMOTADA: A GOOD IVORY  
NETSUKE OF A TIGER**

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

Powerfully crafted as a seated tiger (tora) scratching his chin with its right hind paw. The tiger looks upwards with a satisfied expression, the pupils are inlaid in dark-reddish buffalo horn, and the thick eyebrows are very typical for the work of Tomotada. The tiger stripes and hairwork is largely worn, but where still present show fine incision work. The ivory of a fine yellowish color with spots of amber patina, particularly by the tail which curls around the tiger's side. Very good himotoshi to the underside and signed within a rectangular reserve TOMOTADA.

LENGTH 4.1 cm

Condition: The left foreleg is restored. Otherwise good, worn condition with a stunning patina and few, fine age cracks.  
Provenance: French private collection.

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







# 69 | A LARGE IVORY NETSUKES OF A BAYING KIRIN

Unsigned  
Japan, in Kyoto style, probably 20th century

The fantastic mythical creature is baying with its neck extended and head raised, the large eye-pupils inlaid in dark horn. Its four hooves are placed firmly on the ground, its belly and neck are finely incised with reptile-like scales. Its powerfully sculpted body is covered with muscular tissue, like that of a shishi, and it has a long curling mane and a bushy tail which extends all the way up to its neck. Finely carved flames emanate from the kirin's sides and the defining attribute is of course its finely polished and curved horn. Large himotoshi through the reverse. A superbly carved copy from the 20th century, possibly even by the celebrated artist Tokisada Nakamura, best known under his artist name Masatoshi.

The kirin, derived from the Chinese mythical beast qilin, is one of the four divine creatures, the others being the dragon, phoenix, and turtle.

HEIGHT 11.3 cm

Condition: Excellent condition with simulated, inked age cracks.  
**Provenance:** Formerly in an old Italian private collection, Milan, acquired c. 30 years ago from Eskenazi Ltd. (by repute).

**AUCTION COMPARISON**  
Another late kirin in the style of the 18th century was sold by Zucke, Fine Japanese and Netsuke Art, 22 June 2019, Vienna, lot 273 (**sold for 52.560 EUR**).



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





71 | AN IVORY NETSUKE OF A MONKEY ON ZABUTON

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

The monkey (saru) resting on a large cushion (zabuton), the surface of the zabuton and hairwork of the monkey finely incised. The reverse with a fine yellowish patina and himotoshi.

LENGTH 4.2 cm

Condition: The details slightly worn. Very good condition.  
Provenance: British collection.

**Literature comparison:**  
Compare to a similar netsuke attributed to Garaku in Bandini, Rosemary (2017) Japanese Netsuke, Kiseruzutsu Lacquer and Works of Art, no. 14.

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



72 | SHUGYOKU: AN INLAID IVORY NETSUKE OF JIZO AND A NIO WRESTLING ON A LOTUS LEAF

By Shugyoku (also known as Shugyokusai or Hidetama), signed Shugyoku 秀玉  
Japan, Osaka, late 19th century, Meiji period (1868-1912)

A dynamically crafted and finely stained ivory netsuke depicting Jizo Bosatsu and a Nio wrestling on top of a lotus leaf. The urna of Jizo is inlaid with mother-of-pearl and the shorts and arm-bracelets of the Nio are inlaid with bone and metal. Himotoshi through the stem of the leaf on the underside and signed SHUGYOKU.

Jizo is a bodhisattva, patron of deceased children and has the ability to open the gates of hell. He is typically shown wrestling on top of a lotus leaf with some of the inhabitants of hell, be it an oni, a gaki, Emma-o or in this case a Nio.

HEIGHT 3.3 cm, LENGTH 3.8 cm

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

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



70 | ISSHU: AN IVORY NETSUKE OF TWO SUMO WRESTLERS

By Isshu, signed Isshu 一秀  
Japan, probably Osaka, early 19th century, Edo period (1615-1868)

The scene depicts two wrestlers engaged in a match, dressed only in a fundoshi, the one in the front executing the kawazu gaku technique (one leg entanglement drop), as he coils his leg around his opponent's, effectively using his weight to topple him. The artist has captured this dynamic powershift with humor, typical for the Osaka school. The eyes are inlaid with large dark horn pupils further enforcing the caricatural nature of the carving. Himotoshi through the back and signed ISSHU within a rounded reserve.

HEIGHT 6 cm

Condition: Good condition. Fine patina. Age cracks.  
**Provenance:** Ex T. E. Beddard collection, sold at Christie's, 14 April 1969, London, lot 12.

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







**73 | SANKO: A SUPERB AND RARE IVORY NETSUKE OF YAMAUBA WITH KINTOKI**

By Sanko, signed Sanko 三小  
Japan, Osaka, late 18th century, Edo period (1615-1868)

The mountain hag adorned with horns and fangs, lending her a demonic, yet brilliantly caricaturistic countenance. She is shown walking at a vigorous pace, her garment folds finely flowing in the wind, and she holds a gnarled staff in one hand and a sickle in the other. The plump and naked Kintoki is seated on her shoulder, facing the other way, and pulling at a rope with a dragonfly at the end. The backside with a fine patina and good, asymmetrical himotoshi. Signed on the inside of Yamauba's robe – SANKO – a highly sought after Soken Kisho artist.

The abandoned son of a samurai Kintoki (also known as Kintaro) was taken up by Yamauba (literally meaning mountain witch) and grew up to be a prodigiously powerful child, cited in various legends and even fighting bears.

HEIGHT 6.5 cm

Condition: Superb condition, the ivory slightly worn with age cracks. Good patina.  
**Provenance:** Dr. Jay Hopkins, Lynchburg VA.



**Literature comparison:**  
Although they are very rare to come by, Sanko made about half a dozen variants of this subject, none being exactly the same and ranging in heights between 5.7 and 8.3 cm. For one example see Eskenazi (1993) Japanese Netsuke from the Carré collection, pp. 76-77, no. 62.

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





74 | **HIDEMASA: AN IVORY NETSUKU OF A MAN TEASING A KARAKO WITH AN ONI MASK**

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

An ivory netsuke of a man holding a large oni mask before him, a karako at his feet tugging at the tasseled cord attached to the mask. Very good, asymmetrical himotoshi through the man's back and signed within a wavy reserve HIDEMASA.

HEIGHT 5 cm

Condition: Very good condition, fine patina. Expected age cracks.  
Provenance: French private collection.

**AUCTION COMPARISON**  
A comparable netsuke by the same artist was sold by Van Ham, Netsuke und Japanische Kunst, 8 June 2017, Cologne, lot 1637 (sold for 1.677 EUR).

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

75 | **A FINE IVORY NETSUKU OF SHOKI EMERGING FROM A SCROLL ATTRIBUTED TO HIDEMASA**

Attributed to Hidemasa, unsigned  
Japan, Osaka, early 19th century, Edo period (1615-1868)

Depicting the demon queller Shoki with his sword drawn emerging from an unrolling scroll. Shoki has a fierce expression, his large eye pupils and the roller ends are inlaid in dark horn. The reverse shows finely incised scrolling vines where the brocade mounting of the scroll would be, and large asymmetrical himotoshi.

HEIGHT 4.5 cm

Condition: Very good condition with fine age cracks.  
Provenance: French private collection.

**Literature comparison:**  
A similar netsuke by Hidemasa is illustrated in Chappell, Welch (1999) Netsuke: The Japanese Art of Miniature Carving, no. 105.

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



76 | **DOYU: AN INLAID IVORY MANJU NETSUKU OF SHOKI AND ONI AS MUSICIANS**

By Doyu(sai), signed Doyu 道友  
Japan, Osaka, second half of 19th century

The ivory manju netsuke of thick, oval shape and carved in the front with an image in high relief of Shoki and an oni as musicians, the latter playing a broom which resembles a samisen. The details are finely inlaid in tortoiseshell, mother-of-pearl, stained bone, horn and shibuichi. A metal loop in the reverse functions as the cord attachment. Signed within an inset rectangular mother-of-pearl plaque DOYU – a pupil of Dosho(sai) of Osaka.

LENGTH 5.1 cm

Condition: An inlaid section of the broom has been lost. Otherwise excellent condition with very few fine age cracks.  
Provenance: French private collection.

**Auction comparison:**  
A similar netsuke was sold by Zacke, Kunst der Netsuke und Inro Japans - Ausstellung 1991, Vienna, no. 30.

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

77 | **DOSHO: AN UNUSUAL WOOD KARAKURI (TRICK) NETSUKU OF HOTEI, EX BUSHELL**

By Dosho (1828-1884), signed Dosho 道笑  
Japan, Osaka, second half of 19th century

An unusual and finely carved dark wood netsuke depicting the lucky god Hotei leaning against his sack, his teeth and tongue inlaid in ivory. This netsuke can be categorized as a karakuri (trick) netsuke, as the inlaid tongue and the separately carved inset head are movable. Good asymmetrical himotoshi ringed in horn on the underside, as well as the minutely incised signature DOSHO.

HEIGHT 3.8 cm, LENGTH 4.6 cm

Condition: Very good condition, minimal wear and surface scratches.  
**Provenance:** Ex collection Raymond Bushell, sold Sotheby's, New York, 21st March 2000, lot 167 (part lot, sold for 4.600 USD).

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







78 | A FINE IVORY NETSUKU OF A MAN LIFTING A RICE BALE ATTRIBUTED TO ANRAKU

Attributed to Shukosai Anraku(sai), unsigned  
Japan, Osaka, mid-19th century, Edo period (1615-1868)

A finely stained and carved ivory netsuke depicting a man of pronounced muscular stature, completely naked except for a loincloth, bending over and straining to lift a heavy, finely inked and incised, rice bale. The comical facial expression and staining strongly suggest the hand of Shukosai Anraku(sai) of Osaka. Natural himotoshi.

HEIGHT 3.5 cm

Condition: Very good condition, fine age cracks and wear to staining.  
Provenance: British collection.

**AUCTION COMPARISON**  
Compare the manner of the face, staining and use of sumi (ink) to a netsuke recently sold by Lempertz, Netsuke aus der Sammlung Albert Brockhaus, 27 June 2020, Cologne, lot 476 (sold for 10.000 EUR).



Estimate EUR 2.000,-  
Starting price EUR 1.000,-



80 | AN IVORY NETSUKU OF AN EMA (VOTIVE TABLET)

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

Carved in the shape of an ema (votive tablet) and incised with fine kebori depicting a hawk on a branch, sharply turning to the right. The backside incised with a branch and vines, hiding the natural cracks in the material. Good himotoshi through the reverse.

The carving style reminds of the Osaka school and particularly Ohara Mitsuhiro (1810-1875) who frequently used kebori and katakiri on his works, though this piece is certainly earlier.

HEIGHT 4.2 cm, LENGTH 4.5 cm

Condition: Very good condition, fine patina to the back. Natural age cracks.  
Provenance: French private collection.

Estimate EUR 600,-  
Starting price EUR 300,-

79 | OHARA MITSUHIRO: A FINE IVORY NETSUKU OF TSUITATE WITH DARUMA AND PINE TREE

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

The tsuitate (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.

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 (sold for 10.000 GBP).

Estimate EUR 2.000,-  
Starting price EUR 1.000,-





**81 | OHARA MITSUHIRO: A FINE WOOD  
NETSUKU OF A BIZEN CERAMIC OF HOTEI**

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

A faithfully carved wood netsuke of a Bizen ceramic figure depicting Hotei holding a fan and his treasure bag, finely carved and stained. A seam runs around the whole piece, as it would through the real Bizen ceramic. The finish imitates the salt glaze very well. Typical small himotoshi to the reverse, the other 'natural' through the hollow opening. Signed MITSUHIRO with seal OHARA. Wood netsuke by Mitsuhiro are considerably rare.

This type is described in Takarabukuro (Mitsuhiro's notebook) under no. 152 (p. 128) as 'Hotei, Fushimi Ware': "An exact copy. Finish with a round knife. Hollow out fully and give it an antique feeling. Make use of the hollowed part for a cord-hole. Carve it after a real object."

HEIGHT 4.5 cm

Condition: Excellent condition.  
Provenance: British collection.

**AUCTION COMPARISON**

An ivory variant was sold by Bonhams, The Edward Wrangham Collection of Japanese Art Part I, 9 November 2010, London, lot 163 (sold for 5.400 GBP).



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





82 | OHARA MITSUSADA: A FINE IVORY NETSUKES OF A SNAIL ON BAMBOO

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

A sublimely stained ivory netsuke, typical for the Osaka master who was one of Ohara Mitsuhiro's most accomplished students. Depicted is a snail slithering across a thick section of bamboo. The curvature and spiraling shell of the mollusc lend movement to the composition. Typically small himotoshi through the back, the other 'natural' through the opening of the bamboo section. Signed MITSUSADA.

LENGTH 5.1 cm

Condition: Excellent condition, two fine age cracks near the base.  
**Provenance:** Sold at Sotheby's London, 20th December 1983, lot 47. Since then in a private French collection.

**Literature comparison:**  
Ohara Mitsuhiro produced several examples of this type, a very similar one being reproduced in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part A, p. 539. The present example is the only recorded variant by his student Ohara Mitsusada.

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



83 | A FINE IVORY NETSUKES OF A CICADA ON BAMBOO

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

A very fine, and relatively large ivory netsuke, beautifully stained and depicting a stately cicada on a slender section of bamboo. The veining of the insect's wings is rendered naturalistically. Fine spots of honey patina. Himotoshi through the underside.

The execution of the cicada rivals those by Kaigyokusai Masatsugu of Osaka and Ishikawa Rensai of Asakusa, Tokyo.

LENGTH 5.5 cm

Condition: Very good condition. Extremely minor seamless old repair to the right wing tip.  
**Provenance:** H.G. Beasley collection, sold at Sotheby's London, 14th March 1984, lot 129. Since then in a private French collection.

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





84 | **TADAKAZU:  
A FINE WOOD NETSUKU  
OF A TURTLE PILE**

By Tadakazu (Chuichi), signed Tadakazu 忠一  
Japan, Osaka, early 19th century,  
Edo period (1615-1868)

A captivatingly dense wood netsuke full of individual character and charm depicting four young turtles on top of a larger turtle, forming a pile. Each one is smiling, with inlaid eyes of dark horn, all with the same goal – to get to the top where the sun is the strongest and to enjoy a healthy sunbathing. The wood is of a good color, attractively stained, and the turtles are carved with masterful detail. Particular attention has been given to the carapace of each of the five reptilians. Large and irregular himotoshi underneath, rimmed on the inside in horn, as well as the signature in an oval reserve TADAKAZU. The present netsuke underlines why the artist became famous for this model.

HEIGHT 5 cm

Condition: Excellent condition.  
**Provenance:** Purchased at Sotheby's New York, 16th October 2001, lot 19.

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



85 | **UEDA KOHOSAI: AN IVORY NETSUKU OF  
A CARP ON CUTTLEFISH BONE**

By Ueda Kohosai (died 1907), signed Kohosai 公鳳齋  
Japan, Osaka, mid-19th century, Edo period (1615-1868)



An interesting composition depicting a naturalistically rendered cuttlefish bone carved from pure white ivory, the tapering end executed with great skill as it is thin as a wafer, and the other end stippled. The front is inlaid with an amusing image of a carp with its mouth opened, the scales finely incised and inked and the visible eye inlaid in dark lustrous horn. The execution of the carp is very much in the manner of Anraku and this could suggest a collaboration between the two artists, which belonged to the same school. The finely stained reverse with himotoshi and signature KOHOSAI.

LENGTH 5.5 cm

Condition: One chip to the edge of the bone, otherwise perfect condition.  
Provenance: British collection.

**Literature comparison:**  
The design can probably be credited to Ohara Mitsuhiro. A similar netsuke is illustrated in Davey, Neil K. (1974) Netsuke: A comprehensive study based on the M.T. Hindson Collection, p. 45, no. 95.

<b>AUCTION COMPARISON</b> A similar netsuke by Kohosai was sold at Bonhams, The Julius and Arlette Katchen Collection of Fine Netsuke Part II, 10 May 2017, London, lot 174 ( <b>sold for 3.000 GBP</b> ).	
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**Estimate EUR 1.500,-**  
Starting price EUR 750,-

86 | **UEDA KOHOSAI: AN EXCELLENT IVORY  
AND GOLD NETSUKU OF A FLOWERING  
CHRYSANTHEMUM**

By Ueda Kohosai (died 1907), signed Kohosai 公鳳齋  
Japan, Osaka, late 19th century, Meiji period (1868-1912)



Finely carved as a flowering chrysanthemum, the petals carved naturalistically and overlapping each other. The central section is inlaid in gold, finely carved to resemble layers of pollen, cleverly serving as the removable cord attachment through the central himotoshi in the back. Signed KOHOSAI in partially erased characters.

DIAMETER 4.3 cm

Condition: Very good condition. There used to be a metal ring around the himotoshi in the back, which is now lost.  
**Provenance:** The Gabor Wilhelm Collection.

Ueda Kohosai was a member of the Osaka school and probably close to Dosho(Sai) and Tetsugendo Kyusai, who carved similar flowers.

**Literature comparison:**  
For two further floral compositions by the artist see Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part A, p. 356.

<b>AUCTION COMPARISON</b> For a similar netsuke by Tetsugendo Kyusai see Bonhams, The Julius and Arlette Katchen Collection of Fine Netsuke, 10 May 2017, London, lot 189 ( <b>sold for 6.250 GBP</b> ).	
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**Estimate EUR 1.500,-**  
Starting price EUR 750,-





**87 | KAIGYOKU MASATSUGU:  
AN IVORY NETSUKE OF A MOKUGYO,  
EX TOMKINSON AND BUSHELL**

Signed Kaigyoku Masatsugu 懷玉 正次  
Japan, Osaka, mid-19th century, Edo period (1615-1868)

**Published:** Tomkinson, Michael (1898) A Japanese Collection, no. 965.

The temple gong with confronting dragon handles is finely carved and hollowed out so that when struck it makes a similar sound as its real-life counterpart would. The ivory is lightly stained, and the incision work is treated with sumi (ink). The himotoshi are natural through the opening of the gong on each side. Signed in sosho (running script) on the underside KAIGYOKU MASATSUGU.

HEIGHT 2.5 cm, LENGTH 3.5 cm

Condition: Excellent condition.  
**Provenance:** Ex Michael Tomkinson, collection no. 965. Ex Collection Bushell, sold at Sotheby's, Netsuke from the Collection of Raymond and Frances Bushell, 18 November 1999, London, lot 24 (part lot).

**Literature comparison:**  
Another similar temple gong signed Kaigyoku Masatsugu is in Arakawa, H. (1983) The Go Collection of Netsuke, no. 106.

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



**88 | JITSUGA:  
A SUPERB IVORY  
NETSUKE OF JO AND  
UBA INSIDE A CLAM**

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

Carved from two parts to naturalistically resemble a hamaguri clam shell, hinged in the back and when opened revealing a plethora of minutely detailed, microscopic carving. One half of the shell is finely carved inside with an image of Jo and Uba, holding a rake and broom respectively, and standing underneath a pine tree, a minogame at their feet. The other half is carved in relief with cranes, waves and the moon. Signed on the outside next to the himotoshi – JITSUGA.

According to Miriam Kinsey in her book on contemporary netsuke, Jitsuga was the third master of the school of Hakumin of Edo and originated the ivory clamshell with detailed inside carving. Similar examples exist by members of the school of Kaiyokusai Masatusugu of Osaka.

LENGTH 4.5 cm

Condition: Superb condition. Only the two parts need to be attached to the hinge and are now loose.

Provenance: French private collection.

**AUCTION COMPARISON**

For two similar netsuke signed Kaigyokusai Masatsugu, see Bonhams, the Julius and Arlette Katchen Collection of Fine Netsuke Part II, 10 May 2017, London, lot 28 (**sold for 3.500 GBP**), and Bonhams, Fine Japanese Art, 12 May 2009, London, lot 170 (**sold for 3.600 GBP**).

Another netsuke by Jitsuga (erroneously described as Sanemasa, which is another reading for Jitsuga) was sold by Zacks, Fine Netsuke, Sagemono & Okimono, 24 November 2018, Vienna, lot 153 (**sold for 3.942 EUR**).

Furthermore, Jitsuga also appears to have provided carving for a snuff bottle, see Bonhams, Fine Japanese Art, 12 May 2011, London, lot 268 (**sold for 7.200 GBP**).



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





89 | **GAHO: A FINE IVORY NETSUKES OF THE SHICHIFUKUJIN WITHIN DAIKOKU'S BAG**

By Gaho (1901-1986), signed Gaho 雅邦  
Japan, Tokyo, first half of 20th century

The superbly stained and polished ivory netsuke in the shape of Daikoku's tied up bag of riches, a rat with red eyes seated on top. The netsuke consists of two parts, the hinge in the shape of a scroll, and can be opened to reveal the Shichifukujin (seven lucky gods). One side shows Jurojin, Ebisu, Hotei, Daikoku, Benten & Bishamonten inside the takarabune (treasure ship). The carving is beautifully detailed, even the gods in the back show extremely fine carving. The other side shows Fukurokuju flying on a crane amongst clouds, carved in high relief. Himotoshi through the underside of the bag above the signature GAHO.

Gaho's carving heritage goes back to the Hakumin school of Edo, which he entered at fifteen. He was the pupil of Jitsuga (previous lot 88).

LENGTH 4.5 cm

Condition: Superb condition.  
Provenance: French private collection.

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







90 | **KAIGYOKUSAI MASATSUGU:  
A MASTERFUL IVORY NETSuke OF  
A WELL-FED CROUCHING CAT**

By Kaigyokusai Masatsugu (1813-1892), signed Kaigyokusai  
Masatsugu 懷玉齋正次  
Japan, Osaka, mid to late 19th century

**Published:** Meinertzhagen, Frederick / Lazarnick, George (1986)  
MCI, Part A, p. 294.  
Netsuke Kenkyukai Study Journal, Vol. 12, no. 3, p. 13.

A masterful ivory netsuke bearing all the trademarks of an authentic netsuke by the Osaka master Kaigyokusai Masatsugu. A visibly well-fed cat, with amusingly bulky proportions, is shown crouching with its head lowered to the ground, the ears curiously laid back. It sports an enigmatic smile, flanked by finely incised whiskers, as it has spotted something near the ground. The subject may be a clever homage to the motif of the rat-catcher, as what the cat is actually looking for has landed on its back – a butterfly, finely carved from the same piece of ivory, its marking stippled and inked. The poor fat housecat is not a very good hunter! Perhaps it is also nearing the water to take a drink, and then it will spot the butterfly on its back in the reflection.

The eyes are characteristically double inlaid in reddish and dark horn. The hairwork is masterful, not a single stroke is misplaced, and the ivory is left largely unstained, smoothly polished, giving the surface an appealing gleam as well as being very pleasant to touch. The underside shows the beautifully carved paws and the asymmetrical himotoshi, the larger one hollowed out to accommodate the knot. Signed within a polished reserve KAIGYOKUSAI MASATSUGU.

The originality of the design, the treatment of the hairwork, the polish and overall quality of execution, leave no doubt as to the authenticity of the piece.

LENGTH 4.1 cm

Condition: Overall good and **completely original** condition. Two age cracks, one near the first kanji 'Kai' 懷 and the other just below the mouth. A small section of the tail has been re-attached.  
Provenance: German private collection.

**AUCTION COMPARISON**

Only two other cats are known by the artist. Another crouching cat, formerly in the Hindson collection (illustrated in Davey, Neil K. (1974) Netsuke: A comprehensive study based on the M.T. Hindson Collection, no. 132) was recently sold at Lucien Paris, 24 September 2015, lot 391 (**hammered down at 45.500 EUR, excl. premium**). The other is forever locked away in the LA County Museum, formerly in the Bushell collection, accession no. 1998.249.80.



**Estimate EUR 40.000,-**  
Starting price EUR 20.000,-





91 | UEDA KOHOSAI: A SUPERB IVORY NETSUKES OF A CROUCHING HARE WITH AMBER EYES

By Ueda Kohosai (died 1907), signed Kohosai 公鳳齋  
Japan, Osaka, second half of 19th century

A wonderfully rounded and compact netsuke depicting a well-fed, bulky rabbit or hare (usagi) crouching with its legs folded beneath, trying to fit its large body on an amusingly small cushion. Its long ears are laid back, resting on its back for compactness. The creamy white ivory is left unstained and largely unworked, but polished to a high degree, smooth to the touch, comparable with works by Kaigyokusai or Mitsuhiro of the Osaka school. The eyes are inlaid in amber. Good, asymmetrical himotoshi through the cushion underneath and signed KOHOSAI. Fine spots of honey patina and the nerve channel of the tusk is visible at the apex of the back.

LENGTH 3.8 cm

Condition: Superb condition.  
Provenance: Ex collection Jacques H. Carré.

Estimate EUR 10.000,-  
Starting price EUR 5.000,-



Picture of Jacques H. Carré holding a netsuke





92 | **A SUPERB IVORY KISERUZUTSU  
WITH EN SUITE KISERU DEPICTING  
CRABS AND SEAWEED**

The kiseruzutsu sealed Yoshitoshi 義利, the kiseru signed Katsuhiro 勝廣 (Kagawa Katsuhiro) with seal  
Japan, second half of 19th century

**Published:** London Netsuke Committee (1980) *Contrasting Styles*,  
p. 72, no. 146.  
Museum für Ostasiatische Kunst Köln (1982-83) *Netsuke, Inro u.a.*  
Sagemono, no. 22, illustrated p. 119.  
Max Rutherford Ltd. (2018) *Kitsuengu from Jacques Carré and  
others*, no. 26.

Of muso-zutso shape; The surface of the ivory superbly polished  
and carved in high relief with three crabs (kani) disputing a blade  
of seaweed. The carving is extremely fine, the crabs are depicted  
naturalistically with minutely stippled shells. Signed underneath  
within a red inked seal YOSHITOSHI. The cord attachment in the  
shape of a reishi fungus near the rim.

With a stunning gold, copper and bamboo pipe depicting crabs  
amongst seaweeds. Signed KATSUHIRO (Kagawa Katsuhiro, 1853-  
1917), who was an important metalwork artist.

HEIGHT (kiseruzutsu) 22.3 cm

Condition: Superb condition.

**Provenance:** Ex collection Jens Rasmussen, sold at Sotheby's,  
14 November 1996, London, lot 483, purchased by Jacques Carré.

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





93 | MASASADA: A POWERFUL AND RARE  
WOOD NETSUKES OF RAIJIN WITH DRUM

By Masasada (Masakazu), signed Masakazu 昌貞  
Japan, probably Tanba, early 19th century, Edo period (1615-1868)



A powerful wood netsuke of the thunder god Raijin squatting, wearing a large drum strapped to his back and holding a geta with both hands in front of him. The oni-like deity is portrayed with a boldly carved muscular body and well-defined anatomy. In contrast, his facial features are humoristic, animated and imbued with originality and character – very typical for this rare artist. Raijin has inlaid ivory horns and fangs, and the studs on the drum and his eyes are inlaid in horn. Unusually, he has an inlaid ear plug to one ear, presumably to protect himself from the sound of the roaring thunder. Good himotoshi through the deity's back and underside and the signature in a rectangular reserve underneath - MASAKAZU, however the artist is known as Masasada 昌貞.

HEIGHT 3.1 cm

Condition: Excellent condition, very good patina.  
**Provenance:** Sotheby's London, 16th March 1983, lot 56. Ex Skiersobolski collection, sold at Bernaerts auction, Antwerp, 13th December 2010, lot 124. Then Jacques H. Carré collection.

**Literature & Auction comparison:**  
For a similar model of a Raijin see Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part A, p. 430. For a discussion on the artist see International Netsuke Society Journal, Vol. 30, no. 3, pp. 22-26, where Jay Hopkins suggests that the artist is probably of Tanba origin.  
For a model of a tengu by this rare artist see Lempertz, Asiatische Kunst, 5 December 2015, Cologne, lot 761 (sold for 9.300 EUR).

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



94 | A POWERFUL SHUZAN STYLE SAISHIKI  
NETSUKES OF RYUJIN'S ATTENDANT

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

Powerfully carved from hinoki (cypress) wood and painted in polychrome pigments, gesso, and some gold, depicting one of Ryujin's attendants turning sharply to the left and holding a vase with a branch of coral in both hands before him. His face is carved expressively. He wears a loose robe falling from his shoulders and a scabbard shaped like a dragon fish, the sword resembling its protruding tongue is attached to his back. 'Natural' himotoshi between the scabbard and his back.

HEIGHT 10.7 cm

Condition: Good condition with expected surface wear to the polychrome pigments and gesso.  
**Provenance:** Ex collection Mrs. Gunvor Bjorkman, then collection Jacques H. Carré purchased from Sagemonoya, Tokyo, in 2016.

**AUCTION  
COMPARISON**  
A very similar netsuke as sold by Bonhams, Fine Japanese At, 16 May 2013, London, lot 40 (sold for 5.000 GBP).

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





96 | **A RARE IVORY NETSUKE OF A RECLINING  
GAMA SENNIN ATTRIBUTED TO YOSHINAGA**

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

**Published:** Rutherford & Bandini (2013) Japanese Netsuke, no. 27.

A highly unusual variation of the Gama Sennin subject, which has been frequently depicted by members of the Yoshi- school. Gama is shown reclining, in a pose reminding of the classic sleeping sarumawashi motif, his large three-legged toad clambering over him. He has characteristic long arched eyelids and his long hair falls onto his back, rendered by deeply carved grooves for the locks. His robe is lightly engraved with clouds. The toad's eyes are large inlays of dark horn. Fine, even yellowish patina. Himotoshi through the underside.

LENGTH 6 cm

Condition: Good condition, age crack and wear to incised details.  
**Provenance:** Ex collection Jacques H. Carré.

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



95 | **AN EARLY IVORY NETSUKE OF  
TADAMORI CATCHING THE OIL THIEF**

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

The ivory of a very good lustrous color, smoothly polished and worn through generations of handling, a deep honey patina to the back. Depicted is a dramatic study of Taira no Tadamori capturing the oil thief Abura Bozu, the former with a fierce demeanor while the latter shrieks in surprise while holding the telltale ewer filled with oil in his right hand. The oil thief wears a tattered parasol on his head, which explains why Tadamori thought he was an evil demon, instead it was just a poor old soul, stealing a tiny bit of oil from the many lamps in the forest near the Yasaka no Yashiro temple. Very good, functional chimney himotoshi through the back and underside.

HEIGHT 5.1 cm

Condition: Good, worn condition with age cracks and old worn-down chips.

**Provenance:** Ex collection Jacques H. Carré, formerly in the collection Pontigbaud, sold at Drouot Paris, 13 June 1972, lot 376.

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





97 | **TOMOTADA: A SUPERB IVORY NETSUKES OF AN EMACIATED WOLF WITH MONKEY**

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

A large, powerful, and very expressive ivory netsuke of an emaciated wolf or yama-inu (mountain dog). The voracious beast has large inlaid eye-pupils of dark horn and an opened mouth, showing the sharp rows of teeth, as it pins down a poor helpless monkey, which it is about to devour. The monkey's expression is crafted very well as it struggles, holding onto the wolf's jaw, trying to break free. The fur of the pair is carved exceptionally well, and the shoulder bones, ribs and spine of the wolf are particularly highlighted. Much of the original staining is present, appropriately worn at the high points. Signed underneath the left haunch TOMOTADA within a rectangular reserve. Natural himotoshi.

LENGTH 5.6 cm, HEIGHT 3.2 cm

Condition: Excellent condition, fine patina.

**Provenance:** Ex collection Jacques H. Carré.

**Literature comparison:**

For another netsuke of a wolf with monkey by Tomotada see Joly, Henri L. (1966) W. L. Behrens Collection, Part 1, no. 2653 and illustrated on plate XXXIV.

**AUCTION COMPARISON**

For a Tomotada wolf with crab see Bonhams, The Julius and Arlette Katchen Collection of Fine Netsuke Part II, 10 May 2017, London, lot 121 (sold for 15.000 GBP).



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







99 | **SHUKOKU: A FINE WOOD  
NETSUKE OF DARUMA**

By Shukoku, signed Shukoku 舟谷  
Japan, Edo/Tokyo, second half of 19th century

Finely carved as the Zen patriarch Daruma, bare-chested and almost completely enveloped in his robe, with a stern-faced meditative expression. The garment folds are powerfully accentuated, and the facial expression is masterfully crafted. The lightly stained wood is appealingly worn. Daruma has large earrings inlaid in bone and unusually, his nipples are also inlaid in horn. The underside with inlaid ivory himotoshi, the smaller one stained green, next to the signature SHUKOKU. Shukoku was a pupil of Shumin who originated this model.

HEIGHT 3.8 cm

Condition: Excellent condition.

**Provenance:** Ex collection Jacques H. Carré purchased from Kitsune, Brussels in 2013.

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



98 | **MEIKEISAI HOJITSU: AN EXCEPTIONAL  
WOOD NETSUKE OF JUROJIN**

By Meikeisai Hojitsu, signed Meikeisai 明鷄齋  
Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

**Published:** Davey, Neil K. (1974) Netsuke: A comprehensive study based on the M.T. Hindson Collection, p. 149, no. 445.  
Weber, V. -F. (1965), Koji Hoten, pl. XVI, no. 9.

A beautifully stained and very finely carved rendition of the lucky god Jurojin standing and holding a scroll before him with both hands. He wears a hood and his robe is elegantly flowing. Typically small himotoshi to the reverse above the signature MEIKEISAI incised on an inlaid shell tablet.

HEIGHT 4.3 cm

Condition: Excellent condition.

**Provenance:** Ex Guest collection (no. 1679), W. F. Weber and M. T. Hindson collections, sold at the fifth sale from Hindson, Sotheby's London, 25th November 1968, lot 786. Bought at the sale by Jacques H. Carré.

**AUCTION  
COMPARISON**

A related model in ivory by Gyokkosai was sold by Zacke, Fine Netsuke, Sagemono & Okimono, 2 November 2019, Vienna, lot 180 (**sold for 6.320 EUR**).



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





**100 | GENRYOSAI MINKOKU: A RARE MARINE IVORY NETSUKE WITH OTSU-E DESIGN OF FUJIHIME AND ONI NEMBUTSU**

By Genryosai Minkoku, signed Genryosai 玄了齋  
Japan, Edo (Tokyo), 19th century, Edo period (1615-1868)

**Published:** Katchen, Arlette (2010) Netsuke 7, Vol. 1, pp. 298-299, no. K938.

The marine ivory glossy and of a very appealing color, deep yellow in the back. The form may be a stylized image of a scroll on which Otsu-e motifs were depicted, as the netsuke shows a pronounced curvature, in part also due to the natural orientation of the material used. The front side is decorated with an image of Fujihime carrying a branch wisteria and her hat, the finial inlaid in mother-of-pearl. The reverse shows a repenting oni holding a gong, a mallet, and a Buddhist subscription list. Himotoshi through the reverse, above the signature GENRYOSAI.

HEIGHT 5.1 cm

Condition: Very good condition, with minor wear to inked features. Small crack through the mother-of-pearl inlay.  
**Provenance:** Julius and Arlette Katchen collection, Paris, sold in their sale at Sotheby's London, 8th November 2005, Part I, lot 63 (sold for 6.720 GBP). Then collection Jacques H. Carré.

Otsu-e were popular woodblock prints or paintings during the Edo period, which were sold in the town of Otsu and featured Buddhist and humoristic images, often depicting Oni nembutsu and Fujihime, as in the present netsuke.

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



**101 | KOMIN: A DARK WOOD NETSUKE OF A KAPPA EMERGING FROM A CONCH**

By Komin, signed Komin 光珉 with kakihan  
Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

An incredibly fine and detailed carving from dark wood with reddish hues. A kappa is shown emerging from a large conch, its claws placed on the exterior and its gloomy eyes staring. Its expression is quite amusing, and the hairdo is somewhat unusual, almost resembling an old British court wig. The conch is smoothly polished, providing a stark contrast to the masterful ukibori used on the mythical being's unarmored body parts and the well-detailed shell. The hollow section on the kappa's head, which according to legend hold its vital fluids, is inlaid in pewter and lacquer. Good, asymmetrical himotoshi through the underside and signed KOMIN plus kakihan.

Several netsuke by Komin depicting kappa are known, however this is the only variant showing the creature emerging from a conch rather than having its foot stuck inside a hamaguri clam.

LENGTH 4.8 cm

Condition: Excellent condition.  
**Provenance:** Ex collection Harriet Szechenyi sold in her sale at Bonhams, 8 November 2011, London, lot 53 (**sold for 4.750 GBP**). Then collection Jacques H. Carré.

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







**102 | KO: A RARE STAG ANTLER NETSUKE WITH LIZARD AND VINE**

Signed with a single character Ko 光  
Japan, Tokyo, Asakusa, second half of 19th century

**Published:** Eskenazi (1993) Japanese Netsuke from the Carré collection, pp. 150-151, no. 195.

Carved from a beautiful, choice piece of stag antler in manju shape. A vine grows out of a hole in the wall, while a lizard creeps over the surface, its long tail carved in motion similar to how the vine grows out. The lizard's eyes are inlaid in light horn. The reverse is carved with an image of a stylized, moon-shaped temple gong and a finely carved hossu (Buddhist fly whisk), which serves as the himotoshi. Signed within an inlaid mother-of-pearl cartouche with a single character KO.

LENGTH 4.3 cm

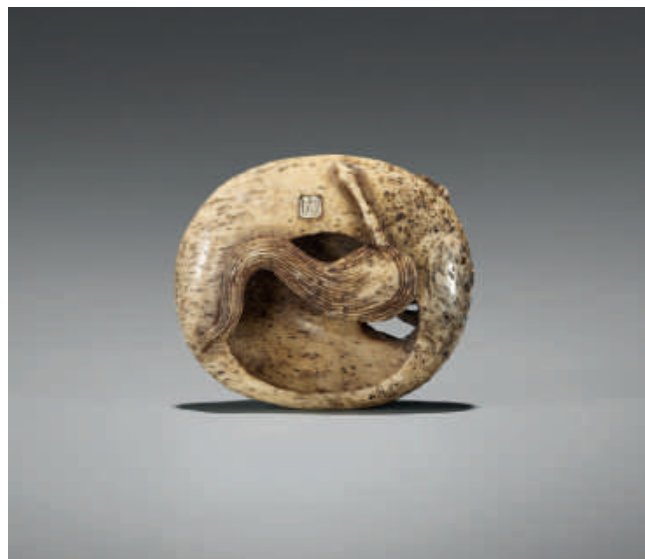
Condition: Very good, complete condition.  
**Provenance:** Purchased at Sotheby's London, 16th July 1973, lot 72. Then collection Jacques H. Carré.

**Literature comparison:**

The single character Ko may suggest Koichi, as a similar netsuke with a lizard and with an inlaid mother-of-pearl cartouche is illustrated in Sydney Moss Ltd. (2016) Kokusai The Genius: and Stag-antler Carving in Japan, Part 3, pp. 274-275, no. 502.

**Estimate EUR 2.000,-**

Starting price EUR 1.000,-



**103 | A FINE STAG ANTLER MANJU NETSUKE OF A TURTLE AMONGST LEAVES**

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

**Published:** Eskenazi (1993) Japanese Netsuke from the Carré collection, pp. 154-155, no. 202.

The turtle emerging from an elaborately carved bundle of autumn leaves, half of its body hidden within. The reptile's carapace is finely carved, as are the leaves all around, which partially form an open-worked structure. The underside with 'natural' himotoshi formed by the stalk of a reishi fungus, which like the turtle, symbolizes longevity.

LENGTH 4.1 cm

Condition: Excellent condition.  
**Provenance:** Ex collection Jacques H. Carré, purchased from Sydney L. Moss Ltd. in 1975.

**Estimate EUR 3.000,-**

Starting price EUR 1.500,-





104 | TADATOSHI: A FINE WOOD NETSUKE OF A TURTLE PYRAMID

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

A very fine Nagoya school wood netsuke, both compact and dynamic, depicting five turtles climbing over one another to reach the highest point and the most sun. Their individual carapaces show fine detail, typical for the school. The finely stained wood is of a very appealing color. Signed underneath in sosho (running script) TADATOSHI. Natural himotoshi.

HEIGHT 3 cm

Condition: Excellent condition.  
**Provenance:** Ex Raymond Bushell, sold Sotheby's New York, 21st March 2000, lot 160 (sold for 4.370 USD).

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



105 | A RARE NAGOYA SCHOOL WOOD NETSUKE OF A MERMAID AND YOUNG

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


The mermaid (ningyo) shown with her fish-like tail curling around, the scales finely incised, and holding her child close to her, lifting one breast to suckle her offspring. The wood is finely stained, typical for the Nagoya school, and bears a good patina. Natural himotoshi through the tail of the adult mermaid.

LENGTH 4.5 cm

Condition: Very good condition with expected surface wear.  
**Provenance:** US private collection, purchased from Bonhams, Fine Japanese Works of Art, 16 September 2014, New York, lot 2070 (sold for 2.000 USD).



**AUCTION COMPARISON**  
Though several examples of mermaids are known across the Nagoya school, the combination of a mermaid with child is considerably rare. For another example see Bonhams, The Edward Wrangham Collection of Japanese Art Part III, 15 May 2012, London, lot 96 (sold for 6.875 GBP). Another netsuke of the same subject by Kokei was sold by Bonhams, The Harriet Szechenyi Sale of Japanese Art, 8 November 2011, London, lot 65 (sold for 6.875 GBP).



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







106 | IKKYU: A SUPERB WOOD NETSUKE OF AN OCTOPUS IN A POT, TAKO-TSUBO

By Ikkyu, signed Ikkyu 一丘  
Japan, Nagoya, second half of 19th century

**Published:** Netsuke Kenkyukai Study Journal, Vol. 9, Fall 1989, p. 56, lot 101 (illustrated in the report of the Sotheby's sale).

A well-sized, very finely carved and humorous wood netsuke depicting an octopus (tako) clinging to the side of a pot trap which is covered in various barnacles and shells. The octopus' tentacles are carved with a superior sense of naturalism, five of them hanging over the pot in the back, two fondling a large awabi shell, one curling inside the pot to form the himotoshi and the last touching its head in a humorous gesture, apparently completely unaware of the deadly trap within the pot. Its funnel-shaped mouth is pressed forward, and the amusingly large eyes are double inlaid in bone and dark horn. Signed to the side of the pot within an oval cartouche IKKYU.

The octopus was one of Ikkyu's favorite subjects and he executed them in his own imaginative and immediately recognizable design. The mixture of the humorous character coupled with the very fine and detailed carving make his netsuke incredibly unique, and as a result high in demand.

HEIGHT 4.5 cm, LENGTH 4.3 cm

Condition: Excellent condition.  
**Provenance:** Sotheby's New York, 25 May 1989, lot 101 (hammered down at 9.500 USD, excl. premium). Since then in a German private collection.

**Literature comparison:**  
Compare to a similar netsuke, dated early Meiji, illustrated in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part A, p. 228.

**AUCTION COMPARISON**  
Another netsuke by the artist, but with two octopi, was sold at Bonhams, The Bluetie H. Kirchhoff Collection of Netsuke and Sagemono, 19 September 2009, New York, lot 2032 (sold for 54.900 USD).



**Estimate EUR 15.000,-**  
Starting price EUR 7.500,-





107 | **IKKAN: A FINE WOOD NETSUKU OF A RECUMBENT HORSE**

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

**Published:** Bandini, Rosemary (2019) The Larry Caplan Collection of Japanese Netsuke, p. 52, no. 27.

The horse is shown in a classic recumbent posture, turning its head back over its left shoulder. The animal's expression is sensitively crafted, the mane is finely incised and falls in tresses over its neck. The hairwork is minutely incised and appropriately worn in all the right places. The tail sweeps round to the front. The underside is equally beautifully carved, showing the legs neatly tucked in for compactness. Signed IKKAN in a polished reserve on the underside. The 'natural' himotoshi runs through the horse's left front and hindleg.

HEIGHT 2.7 cm, LENGTH 3.7 cm

Condition: Excellent condition.  
**Provenance:** Collection of Larry Caplan, Toronto.

**AUCTION COMPARISON**

Compare to another horse by the artist sold by Bonhams, The Julius and Arlette Katchen Collection of Fine Netsuke Part I, 8 November 2016, London, lot 83 (sold for 8.125 GBP).  
Another horse, more closely related to the present example, was sold by Christie's, Japanese Art and Design including Lacquer and Works of Art, 12 November 2003, London, lot 202 (sold for 4.182 GBP).



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



108 | **MASAJO: A FINE WOOD NETSUKU OF A RECUMBENT OX**

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

A fine wood netsuke of a recumbent ox with one hoof slightly raised close to the body, the other three tucked neatly underneath for compactness. The hairwork is very finely incised and smoothly polished. The eye pupils are lacquered in black. Natural himotoshi through one hindleg, where also the signature MASAJO is located within a polished reserve.

Though Masajo hails from Nagoya (according to Ueda Reikichi), his carvings show similarities with Tsu-school works and his signature style indicates he may have been a pupil of Masanao of Ise-Yamada. The present netsuke shares characteristics of all three schools.

LENGTH 4 cm

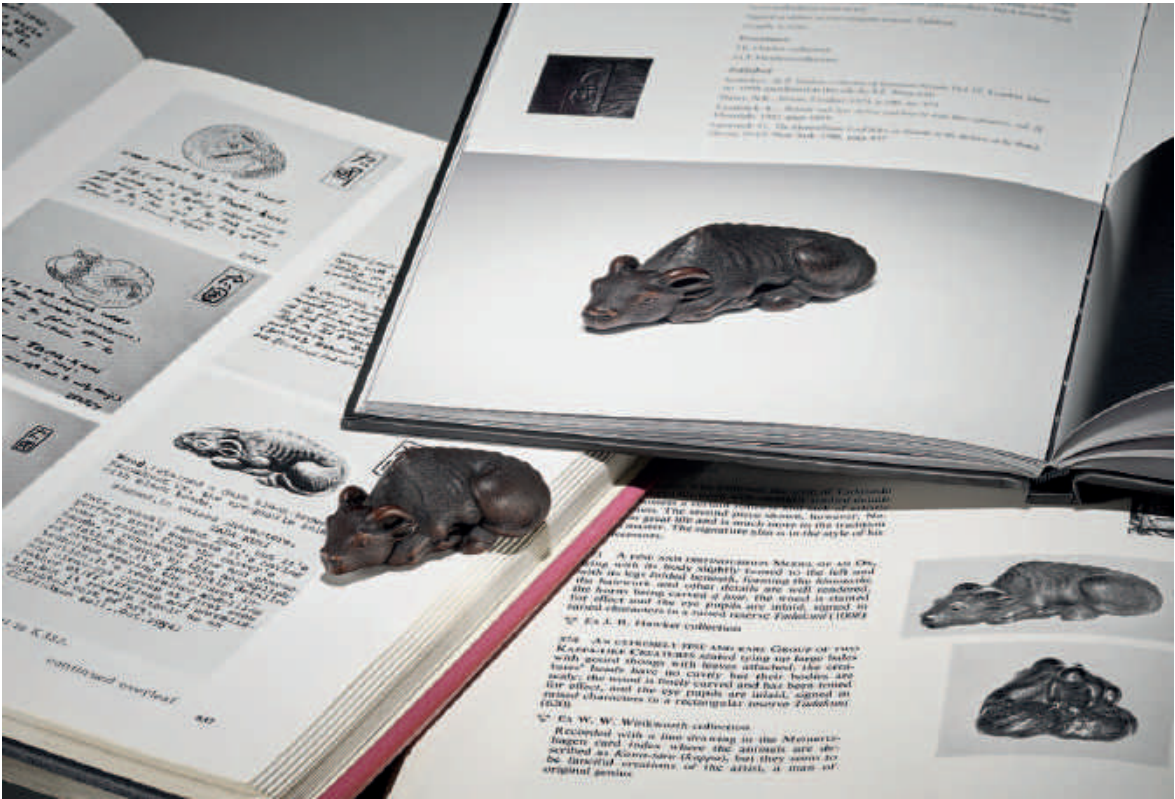
Condition: Excellent condition.  
Provenance: British collection.

**Literature comparison:**  
Compare to an ox by Masanao of Yamada, illustrated in Hurtig, Bernard (1973) Masterpieces of Netsuke Art, p. 210, no. 875.

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







109 | TADAKUNI: A SUPERB WOOD  
NETSUKE OF A RECUMBENT OX

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

**Published:** Davey, Neil K. (1974) Netsuke: A comprehensive study based on the M. T. Hindson Collection, p. 190, no. 573. Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part B, p. 837. Rutherford & Bandini (2011) The Sheila M. Baker Collection of Japanese Netsuke and Inro, no. 43.

Exceptionally well-carved and depicting a recumbent ox with its head rested on the ground and its legs neatly tucked underneath the body for compactness. The ox has a pronounced spine with well-defined ribs and the hairwork is masterful with immaculate incision work. The animal's expression is naturalistic and sensitive, enhanced by the minutely inlaid eye-pupils of dark horn. The finely stained wood is of a very appealing color, particularly to the smoothly polished and curved horns. Natural himotoshi and signed within a raised rectangular reserve in splendid ukibori characters TADAKUNI.

LENGTH 6.2 cm

Condition: Excellent condition.  
**Provenance:** JR Hawker collection, Mark Hindson collection, Sheila M. Baker collection, H. I. H. Princess Takamado collection (with an inscribed tomobako storage box from the princess).

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





110 | KOKEI: A FINE WOOD NETSUKE OF A TIGER

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

A fine, compact and dynamic study of a snarling tiger, its pronounced chubby paws placed afore and the thick tail curling over its back. 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.

This model is slightly smaller in size than other known tigers by the artist, though it excels in its movement, making it considerably more unique.

HEIGHT 2.6 cm, LENGTH 3.7 cm

Condition: Excellent condition.  
Provenance: British 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**  
A similar netsuke was sold recently by Zacke, Fine Netsuke & Sagemono, 27 March 2020, Vienna, lot 73 (sold for 5.256 EUR).



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



111 | A FINE TANBA SCHOOL WOOD NETSUKE OF TENGU NO TOMAGO

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

A fine and ideally shaped wood netsuke depicting a karasu tengu hatching from an egg, also known as 'tengu no tomago'. The carving is executed in typical Tanba school style and could confidently wear the signature of Naito Toyomasa (1773-1856) or one of his pupils. The wood is of a characteristic reddish color, finely polished, and the carving of the mythical creature's feathers and wings are extremely fine with immaculate incision work. The eyes, as well, are inlaid in the typical manner of the Toyomasa school with gleaming yellowish horn with drilled pupils which peer to the right, giving life to the tengu's amusing expression. Very good, asymmetrical himotoshi through the underside.

HEIGHT 3.7 cm, LENGTH 3.9 cm

Condition: Excellent condition.  
Provenance: British private collection.

**AUCTION COMPARISON**  
Compare to a similar netsuke signed Toyomasa, sold by Bonhams, Fine Japanese Art, 12 November 2015, London, lot 112 (sold for 6.000 GBP).



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







**112 | NAITO TOYOMASA: A SUPERB WOOD NETSUKE OF A WASP ON NEST**

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

An incredibly fine and naturalistic representation of a large wasp atop its nest. Many larvae with inlaid horn 'eye' are shown on the underside of the nest, some of them are movable and make a rattling sound when shook. The wood is of a very good color, accentuated and darkened – very typical for this celebrated master carver. Signature to the side of one of the segments TOYOMASA. Natural himotoshi through the gnarly stem.

HEIGHT 4 cm

Condition: Good condition, minor professional touch-ups to the antennae and stem (all restored to invisibility).  
Provenance: European private collection.

**Literature comparison:**  
A similar netsuke is illustrated in Bushell, Raymond (1961) The Netsuke Handbook by Ueda Reikichi, p. 91.

**AUCTION COMPARISON**  
A similar netsuke sold at Christie's, Japanese Art & Design, 4 November 2009, London, lot 60 (sold for 15.000 GBP).

**Estimate EUR 15.000,-**  
Starting price EUR 7.500,-





114 | A WOOD NETSUKES OF A COILED RAT

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

The rat (nezumi) almost entirely coiled into a ball, one paw grasping its tail, and another scratching itself. The bulging eyes are inlaid in dark, lustrous horn. Natural himotoshi through an opening between the body and tail.

HEIGHT 3.3 cm

Condition: Very good condition. Minor surface wear. The left ear with a small, old, and worn-down chip.  
Provenance: Private estate Vienna, Austria.

Estimate EUR 1.500,-  
Starting price EUR 750,-



113 | A RARE TANBA SCHOOL WOOD NETSUKES OF A RAT INSIDE A MIKAN

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

A finely carved and rounded composition depicting a rat 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), however usually a dragon is depicted instead of a rat. The attractively worn wood is finely darkened and accentuated for effect. The rat has eaten its way inside the mikan, its body and head separated by the stippled skin of the mikan, and its tail is finely curling around. The large eyes are inlaid in dark horn. Himotoshi through the stem, from which a finely carved leaf trails down the side.

HEIGHT 2.6 cm, DIAMETER 3.5 cm

Condition: Good condition, a section of the rat's tail with some wear.  
Provenance: European collection.

Estimate EUR 1.500,-  
Starting price EUR 750,-



115 | MASANAOS: A FINE WOOD NETSUKES OF A COILED RAT

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

A finely carved wood netsuke of a rat (nezumi) tightly coiled into a ball. A genius design when considering the functionality as a netsuke, but also the uniqueness of the depiction. This model is believed to originate from the Masanao family of Ise-Yamada and was executed in different variations and sizes across members of the school/family. The 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 MASANAOS. One of the finer renditions of this model, perhaps even by an accomplished member of the school such as Masakatsu (see auction comparison).

HEIGHT 3.6 cm

Condition: Very good condition, some areas with minor losses to staining.  
Provenance: Belgian private collection.

**AUCTION  
COMPARISON**  
For another rat by Masakatsu see Zacke, Fine Netsuke, Sagemono & Okimono, 2 November 2019, Vienna, lot 92 (sold for 8.541 EUR).



Estimate EUR 5.000,-  
Starting price EUR 2.500,-





**116 | A FINE YAMADA SCHOOL  
NETSUKU OF A RAT ON A  
GROUP OF NASUBI**

Unsigned, inscribed Gisaku 儀作  
Japan, Ise-Yamada, 19th century,  
Edo period (1615-1868)

A finely carved rat is seated atop a large nasubi (eggplant), with two further nasubi carved next to it. The wood is finely stained, the details are rendered very well, and the eyes of the rat are inlaid in dark horn. Interestingly, the netsuke is not signed but inscribed GISAKU – meaning carved for fun or in amusement.

LENGTH 4.7 cm

Condition: Excellent condition. Natural flaws to the nasubi.  
Provenance: European collection.

**Literature comparison:**

For a similar netsuke of a snail on eggplant signed Gisaku, see The Metropolitan Museum of Art, accession no. 10.211.2206. This is likely by the same hand and it appears that a carver from the Masanao school of Yamada sometimes signed his netsuke in this manner.

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

**117 | KIMIHIRO: A WOOD  
SHUNGA NETSUKU  
OF A NASUBI**

Signed Kimihiro 侯廣  
Japan, Ise-Yamada, 19th century,  
Edo period (1615-1868)

Carved as a nasubi with a long stem and naturalistically rendered leaves. The flesh is revealed on the underside, sensually, and very much resembles female private parts. The wood of a good color with a fine patina. Himotoshi near the signature KIMIHIRO – the artist appears to be unrecorded, however the style is certainly that of the Ise-Yamada school.

HEIGHT 5.5 cm

Condition: Excellent condition.  
Provenance: US private collection, old collection no. 17.

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



**118 | A FINE NETSUKU OF  
A RAT ON A MORTAR**

Unsigned  
Japan, Ise-Yamada, second half of  
19th century

**Published:** Brockhaus, Albert (1905)  
Netsuke. Versuch einer Geschichte der japanischen Schnitzkunst, p. 434, no. 116.

A finely carved and quite amusing netsuke of a rat lifting itself up and using one leg to push down the handle, the pestle at the other end crushing the contents of the mortar. The rat's eyes inlaid with black horn, the fur minutely incised. There are natural possibilities for the cord attachment, though this fine carving is certainly more a miniature okimono.

HEIGHT 2.8 cm, LENGTH 3.2 cm

Condition: Excellent condition.  
**Provenance:** Ancient collection Albert Brockhaus (1855-1912), acquired in London, 31 August 1896.

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



Portrait of Albert Brockhaus





119 | SUZUKI MASAKATSU: A MASTERFUL WOOD  
NETSUKES OF A BITCH WITH TWO PUPS

By Suzuki Masakatsu (active 1840-1899), signed Masakatsu 正勝 and kakihan  
Japan, Ise-Yamada, 19th century, Edo period (1615-1868)

**Published:** Malcolm Fairley Japanese Works of Art (2008) Netsuke  
from a Private European Collection, Part II, no. 26.

A masterful and precisely carved study of a reclining bitch with two pups, one of the pups suckling at the teats of its mother, the mother protectively placing a paw on its head and grooming the young pup in return. Another pup with piebald markings climbs up on the mother's back, seeking attention. The pupils of all three are minutely inlaid in dark horn. The wood netsuke is clearly a symbol of motherly compassion. The fur coats are rendered with miniscule incisions, smoothly polished. The spine of the mother is expressed, and the rib cage is beautifully carved on the underside, which shows the many crisply carved legs and paws, one of the legs forming the natural himotoshi. Signed within a polished reserve MASAKATSU and kakihan.

LENGTH 3.8 cm

Condition: Excellent condition.  
Provenance: British collection, acquired from Malcolm Fairley.

**Literature comparison:**

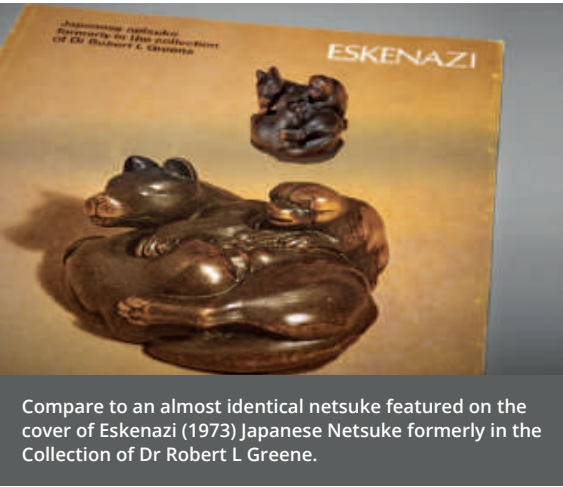
An almost identical netsuke (the only noticeable difference is that the mother licks the pup in the present netsuke) is featured on the cover of Eskenazi (1973) Japanese Netsuke formerly in the Collection of Dr Robert L Greene (see image comparison) and on p. 29, no. 64.

**AUCTION COMPARISON**

A related wood netsuke by Suzuki Masakatsu depicting a horse was sold by Christie's, An important European Collection of Netsuke, 14 November 2001, London, lot 8 (sold for 13.152 GBP).



**Estimate EUR 15.000,-**  
Starting price EUR 7.500,-



Compare to an almost identical netsuke featured on the cover of Eskenazi (1973) Japanese Netsuke formerly in the Collection of Dr Robert L Greene.







**120 | A FINE RYUSA MANJU NETSUKU OF A QUAIL AND MILLET**

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

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**Published:** Scholten Japanese Art (2001) Expressions of Style Netsuke as Art, p. 155, no. 199.

Of thick ryusa-manju shape, the front and back separated by a concentric central band. Depicted is a plump feathery quail standing on a rock underneath a canopy of millet grasses. The finely stained wood is carved with stunning detail, showing densely bundled and elegantly flowing grasses. The quail's visible eye is inlaid in dark horn. Several natural openings for the cord attachment.

The combination of quail and millet is popular in Japanese art and symbolizes Autumn.

DIAMETER 3.8 cm, THICKNESS 3 cm

Condition: Excellent condition.  
Provenance: US private collection.

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



**122 | SHOKO: A WOOD NETSUKU OF AN ONI STIRRING MISO**

By Shoko Sugunoya, signed Shoko 尚古  
Japan, Takayama, Hida school, mid-19th century, Edo period (1615-1868)

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Finely carved as a seated oni vigorously stirring miso paste inside the suribachi before him, the oni's eyes inlaid in dark horn. He wears a monk's robe, with one shoulder uncovered, decorated with clouds – signifying he is a repentant oni, now performing the serious task of stirring miso paste, rather than causing mischief. Natural himotoshi, though the carving certainly has okimono-character. Signed underneath the bowl SHOKO.

HEIGHT 5.1 cm

Condition: Excellent condition.  
Provenance: European collection, old Japanese collection label.

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

**121 | MASANAO SHINZAN: A WOOD NETSUKU OF A COILED SNAKE**

By Masanao Shinzan (1904-1982), signed Masanao 正直  
Japan, 20th century

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The lurking snake (hebi) forms a dense bundle with its sinuously curling body, resting its head at the very top, the focusing eyes inlaid in dark horn. The scales are realistically rendered, executed with alternating polished areas in-between finely incised ridges. The underside with the signature MASANAO and 'naturally' worked himotoshi.

As is evident in the style of the carving, Masanao Shinzan (1904-1982) was a member of the Masanao family of Yamada. His daughter Masami is the last surviving member and still carves netsuke to this day.

HEIGHT 3.6 cm

Condition: Excellent condition.  
Provenance: European private collection.

**Auction comparison:**  
A similar netsuke was sold by Zacks, Netsuke, Shin Hanga und Sosaku Hanga - Ausstellung 2009, lot 74.

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





123 | **SHOKO: A FINE WOOD NETSUKE OF A SKELETON STIRRING MISO**

By Shoko Sugunoya, signed Shoko 尚古  
Japan, Takayama, Hida school, mid-19th century, Edo period (1615-1868)

A finely carved netsuke of a skeleton stirring miso inside a large suribachi. Skeletons were one of Shoko's favorite subjects, probably to show off his superior skill in carving them. Note the anatomically precise details of the individual bones and ribs. The finely stained wood of a very good color. Natural himotoshi and signed underneath the suribachi SHOKO.

HEIGHT 4.3 cm

Condition: Old repair (completely original) to the right femur, otherwise excellent condition.  
Provenance: US private collection.

**Literature comparison:**

A similar netsuke is shown in Davey, Neil K. (1974) Netsuke: A comprehensive study based on the M. T. Hindson Collection, p. 239, no. 741.

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



124 | **MATSUDA SUKENAGA: A FINE WOOD NETSUKE OF A FROG ON ROOF TILE**

By Matsuda Sukenaga (1800-1872), signed Sukenaga 亮長 and kakihan  
Japan, Takayama, Hida school, mid-19th century, Edo period (1615-1868)

A fine wood netsuke of a large frog on top of a broken rooftile, its limbs splayed in an alert position. The realistically rendered amphibian's skin is carved extremely well with alternating grooves and ridges in-between finely polished areas. The double-inlaid eyes of pale and dark horn give life to the creature. Note also the finely carved and particularly thick fingers, which are a trademark of Matsuda Sukenaga, who is perhaps best known for his netsuke depicting frogs. The front of the rooftile is finely stippled and decorated with a formal image of a flower and vine. The underside with a central himotoshi and the signature SUKENAGA with an exuberant kakihan.

LENGTH 4.2 cm

Condition: Excellent condition.  
Provenance: British private collection.

**Literature comparison:**

A very similar example is illustrated in Scholten Japanese Art (2001) Expressions of Style Netsuke as Art, p. 137, no. 167.

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







125 | **AN IMPORTANT EBONY WOOD  
NETSUKES OF A FROG ON DRIFTWOOD  
ATTRIBUTED TO SEIYODO TOMIHARU**

Attributed to Seiyodo Tomiharu, 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. 1, p. 67, no. 48.

The large amphibian squatting on a multi-tiered, worn piece of driftwood, the underside smoothly polished showing a fine grain with a reddish streak and housing the two well hollowed-out and slightly asymmetrical himotoshi. The frog has bulky proportions, its wonderfully carved legs are splayed and ready to push off the ground as it visibly urges to leap forward. The texture of the skin is achieved naturalistically – with finely carved ridges on the amphibian's exterior and precisely rendered ukibori pimples on its underside. The large eyes show pupils of inlaid reddish horn imbuing life into this spectacularly rendered aquatic creature. Unsigned, however certainly by Seiyodo Tomiharu, founder of the Iwami school of carvers.

SIZE 2.6 x 4.6 x 4.6 cm

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

**AUCTION COMPARISON**

Compare to another frog by Seiyodo Tomiharu sold at Bonhams, The Robert S. Huthart Collection of Iwami Netsuke Part II, 6 November 2019, London, lot 20 (**sold for 20.687 GBP**). Also compare to Bonhams, The Robert S. Huthart Collection of Iwami Netsuke Part I, 15 May 2019, London, lot 18 (**sold for 26.312 GBP**).



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





126 | **KANMAN: A RARE UMIMATSU NETSUKU OF A TREE FROG ON A BRANCH**

Attributed to Kanman (1793–1859), signed Iwami no ju horu 石見住口...彫  
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. 359, no. 335.

A fine and pleasingly tactile umimatsu (sea-pine) netsuke of a frog seated on a slender tree branch. The small arboreal amphibian has an amusing body shape, its extremities stretched out in various directions as it grabs on to a node of the branch with its left front leg. The umimatsu is of a beautiful and rich color with caramel inclusions. The himotoshi through the underside above the partially worn and illegible characters reading Iwami no ju... horu [carved by... Of Iwami province]. The carver is likely Kanman who seems to have preferred umimatsu as a carving medium and signed in a similar fashion.

LENGTH 7.3 cm

Condition: Very good condition, the signature worn.  
**Provenance:** The Robert S. Huthart Collection.

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



127 | **SUEYOSHI SEKISHU: A FINE UMIMATSU NETSUKU OF A SNAIL ON A BRANCH**

By Sueyoshi Sekishu, signed Sekishu Iwami 石州 石見  
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. 346, no. 322.

Finely carved as a large snail slithering across a slightly curved branch. The snail is carved with a superior sense of naturalism, its feelers are stretched out as it navigates across the branch. Note particularly the finely carved, wavy foot. The umimatsu (sea-pine) with beautiful inclusions of caramel color, particularly to the snail's spiraling shell. Good himotoshi to the underside and signed SEKISHU Iwami.

LENGTH 6.6 cm

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

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







128 | SEIYODO TOMIHARU: A RARE WOOD  
NETSUKU OF A SNAIL ON A TARO LEAF

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

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

LENGTH 7 cm

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

**AUCTION COMPARISON**  
A similar netsuke by Seiyodo Tomiharu was sold at Bonhams, The Robert S. Huthart Collection of Iwami Netsuke Part I, 15 May 2019, London, lot 31 (sold for 16.937 GBP).



Estimate EUR 15.000,-  
Starting price EUR 7.500,-



# 129 | HIDARI ISSAN: A SUPERB WOOD NETSUKE OF A COILED SMOOTH DRAGON

By Hidari Issan, signed Hidari Issan 左一山  
Japan, Iwashiro, c. 1840, Edo period (1615-1868)

**Published:** Bandini, Rosemary (2019) The Larry Caplan Collection of Japanese Netsuke, pp. 42-43, no. 21.

A masterpiece in its conception, execution, and expression. The smooth dragon is shown twisted and contorted, its body forming an openworked bundle of irregular loops, its head placed in the center on the top as the mythical being lets out an ambiguous snarl, frightening yet imbued with a healthy dose of humor. The dragon clutches a tama (magical pearl) in its left foreclaw and has large inlaid ivory eyes with black pupils, characteristically ringed in gold lacquer. The underside shows the many crisply carved claws and the segmented underside of the body, providing a stark contrast to the smooth dorsal side. Signed beneath in a raised oval reserve HIDARI ISSAN. Plenty of natural openings function as the cord attachment.

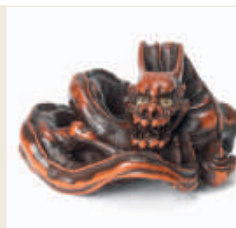
LENGTH 4.2 cm

Condition: Excellent condition, minor wear to the lacquer around the right eye.

**Provenance:** Collection of Larry Caplan, Toronto.

## AUCTION COMPARISON

The artist has carved several variations of this subject, though none of them are exactly alike. Another was sold at Bonhams, The Julius and Arlette Katchen Collection of Fine Netsuke Part II, 10 May 2017, London, lot 72 (sold for 11.250 GBP).



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







**130 | OTOMAN: A RARE IVORY NETSuke OF KINTARO WITH TWO MONKEYS**

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

A fine and dynamically crafted ivory netsuke depicting the strong boy Kintaro holding his axe behind his back, one monkey peeking out from underneath him and the other trying to grapple the axe from Kintaro's grasp by pulling on a rope. The expressions are very typical for the work of Matsushita Otoman, who this work is confidently attributed to. The ivory of a good color with a fine yellowish patina. Himotoshi through the axe in the back and the other hidden underneath Kintaro.

HEIGHT 4.8 cm

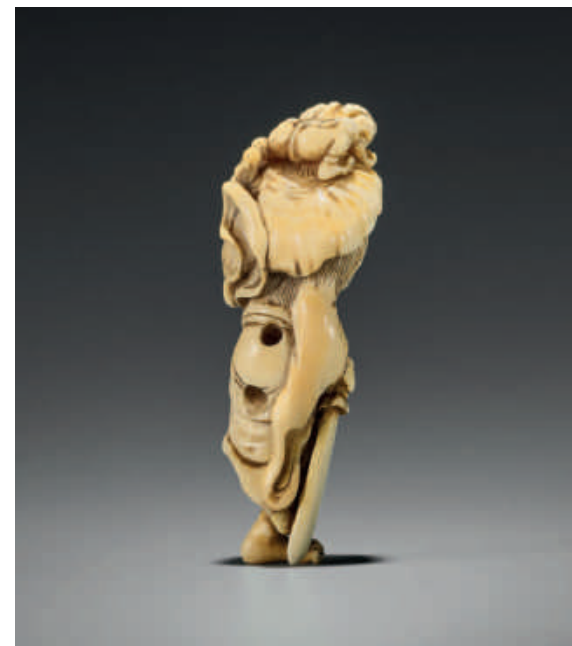
Condition: Very good condition. The details slightly worn and few expected age cracks.  
Provenance: British collection.

**Literature comparison:**  
A number of works can be compared which underline the attribution to Matsushita Otoman. Note the very similar face with closed eyes and the typical broad nose, shown in the netsuke by Otoman of a sleeping temple servant, illustrated in Zacke, Kunst der Netsuke und Inro Japans - Ausstellung 1991, no. 39.

**AUCTION COMPARISON**  
Compare also to a netsuke by the same artist recently sold in these rooms, Zacke, Fine Netsuke and Sagemono, 27 March 2020, lot 104 (**sold for 7.584 EUR**).



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



### 131 | A SUPERB HAKATA SCHOOL IVORY NETSUKE OF SHOKI AND ONI

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

**Published:** Joly, Henri L. (1966) The W. L. Behrens Collection, Part 1, Netsuke, no. 3264 and illustrated on plate XXXIX. Bulletin Société Franco-Japonaise, no. 1, pp. 30-31, fig. 11.

A powerfully crafted and dynamic carving, formerly in the Behrens collection, depicting the demon queller Shoki furiously holding the brim of his large hat, while an oni crouches above. Shoki is standing on one foot, the other foot raised dynamically, and looks upwards exclaiming, his large pupils of deep-black horn are placed at the very edge, typical for the Hakata school of carvers, the most notable one being of course Matsushita Otoman. The demon queller has long hair and a bushy beard and eyebrows, all neatly incised and inked. He holds his sword to his side, about to strike the mischievous little demon which cowers above on his hat. The backside with a fine yellowish patina and good himotoshi.

HEIGHT 7.6 cm

Condition: Very good condition – minimal age cracks and wear.

**Provenance:** Ex collection Walter Lionel Behrens (1861-1913), then collection Paul Corbin, sold at Hotel Drouot (Ader, Picard, Tajan) 30-31 May 1983, lot 252 (sold for FF 30.000, since then in French private collection.

**Estimate EUR 15.000,-**  
Starting price EUR 7.500,-



Portrait of  
Walter Lionel Behrens





132 | SEISAI: A POWERFUL DARK WOOD  
NETSUKE OF ONI NO NEMBUTSU

By Seisai, signed Seisai 清齋 to 刀  
Japan, early 19th century, Edo period (1615-1868)

**Published:** Meinertzhagen, Frederick / Lazarnick, George (1986)  
MCI, Part B, p. 713.

The large and boldly carved oni is sitting cross-legged and holding a mallet in his right hand with which he is about to strike the temple gong before him. The repentant oni has large curved horns, long hair, and an expressively carved face. His loose robe hangs by his shoulders and is finely flowing. The underside shows the well-carved feet, himotoshi and the signature SEISAI to (carved).

HEIGHT 5 cm, LENGTH 5 cm

Condition: Excellent condition with minor surface wear.  
**Provenance:** Ex Mrs. Beddard collection, seen by Meinertzhagen on October 9th, 1927.

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



133 | A WOOD NETSUKE OF AN ONI  
AND YOUNG AT SETSUBUN

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

The pair hiding underneath a tattered sun hat covered with roasted beans, inlaid in bone, the adult oni protectively shielding its young underneath its body. The wood finely stained and the details well-carved. Note particularly the amusing expressions and the fine incision work to the hat. Himotoshi through the underside between the legs.

HEIGHT 3.3 cm

Condition: Excellent condition.  
Provenance: British private estate.

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





134| A WOOD NETSUKU OF RAIJIN

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

The thunder god seated, exclaiming, with his legs and arms crossed, his thunder drums attached to his back. The wood of an appealing color with remnants of black lacquer in the crevices. Himotoshi through the back.

HEIGHT 4 cm

Condition: Very good condition. Fine patina.  
Provenance: European collection.

Estimate EUR 1.200,-  
Starting price EUR 600,-



135| A RARE WOOD NETSUKU OF KUMAGAI NAOZANE ON HORSEBACK

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

This finely carved wood netsuke depicts a famous scene from the battle of Ichi-no-Tani (1184) where the warrior Kumagai no Jiro Naozane pursues and ultimately beheads the teenage prince Taira no Atsumori. The netsuke depicts Kumagai on horseback, the horse fiercely galloping with its legs spread wide apart. Kumagai, dressed in full armor, holds a war fan (tessen), a large brocade bag tied to his back and supported by the horse's swinging tail. The wood of a good color with a fine, natural hand patina. The horse's eyes are inlaid in pale horn. Asymmetrical himotoshi through the underside. The subject is very rarely seen in netsuke art.

LENGTH 4.2 cm

Condition: The horse's front feet are repaired. Otherwise excellent condition with a fine patina.  
Provenance: US private collection.

Estimate EUR 800,-  
Starting price EUR 400,-



A Japanese Edo-period screen depicting the same scene

136| UNBOKU: A FINE WOOD NETSUKU OF A TEMPLE SERVANT POLISHING A BELL

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

Published: Brockhaus, Albert (1905) Netsuke. Versuch einer Geschichte der japanischen Schnitzkunst, p. 316, no. 346.

The temple servant (ejji) is depicted here dressed only in a fundoshi (loin cloth) and polishing a huge temple bell, struggling to hold on as he spreads his limbs wide in an effort to encompass the massive round structure. One foot is placed inside the opening of the bell and with his free hand he is holding on to the bell's attaching loop. His strained expression is crafted humorously. To make matters worse his fundoshi is unravelling, the loose section ingeniously forming the himotoshi. The wood of a very good color with a fine natural hand patina. A clever and amusing composition of ideally compact netsuke shape. A loose ball is inside the bell, so the netsuke rattles when shook. Signed within an oval reserve UNBOKU.

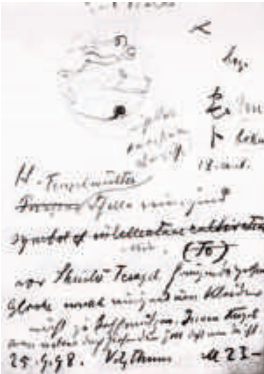
HEIGHT 3.6 cm

Condition: Excellent condition with a fine natural hand patina.  
Provenance: Ancient collection Albert Brockhaus (1855-1921), Leipzig, acquired on 25th September 1898.

Estimate EUR 1.500,-  
Starting price EUR 750,-



Portrait of Albert Brockhaus







137 | A RARE WOOD NETSUKE OF A MOKUGYO

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

Carved as a Buddhist percussion instrument, also known as a mokugyo (meaning literally wooden fish), resembling a leaping carp. The surface worked with beautifully rendered scales. The underside is hollowed out so that when struck it makes a similar sound as its real-life counterpart would.

LENGTH 3.8 cm

Condition: Excellent condition.  
Provenance: European collection.

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



139 | A RARE IVORY NETSUKE OF A SLEEPING CAT

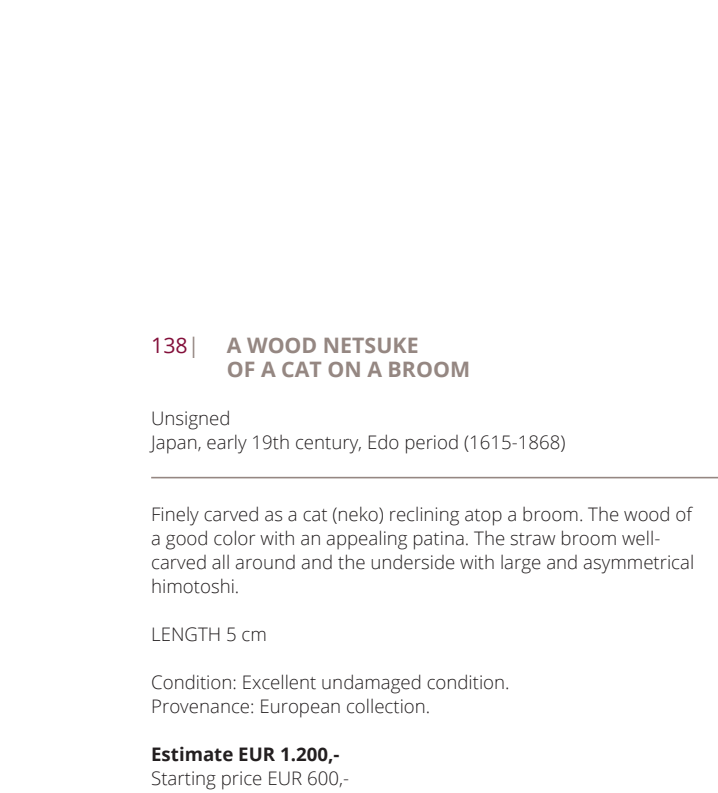
Unsigned  
Japan, 19th century, Edo period (1615-1868)

The cat (neko) is considerably rare in netsuke art. Here it is depicted sleeping serenely, its head and front paws rested on an opened uchiwa fan. The hairwork is finely incised, appropriately worn, and the long tail extends over its back. The underside with good, asymmetrical himotoshi.

LENGTH 3.8 cm

Condition: Good condition. Expected age cracks and wear.  
Provenance: French private collection.

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



138 | A WOOD NETSUKE OF A CAT ON A BROOM

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

Finely carved as a cat (neko) reclining atop a broom. The wood of a good color with an appealing patina. The straw broom well-carved all around and the underside with large and asymmetrical himotoshi.

LENGTH 5 cm

Condition: Excellent undamaged condition.  
Provenance: European collection.

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



140 | SEIMIKEN: AN IVORY NETSUKE OF A MONKEY ON TOP OF A BEEHIVE

Signed Seimiken 青未軒  
Japan, early 19th century, Edo period (1615-1868)

An ivory netsuke of a monkey seated atop a beehive with incised honeycombs. The monkey's fur is finely worked and beautifully worn. The ivory of a good color with a fine patina. Good himotoshi through the hive and signed within a wavy reserve SEIMIKEN.

HEIGHT 3.8 cm

Condition: Good condition, fine patina, age cracks.  
Provenance: French private collection.

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



141 | A CHARMING IVORY NETSUKE OF TWO EMBRACING RABBITS

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

A simplistic yet charming ivory netsuke depicting two rabbits (usagi) embracing each other. The eyes are inlaid in pink-orange coral. The ivory is stained appealingly. Natural himotoshi.

HEIGHT 4.1 cm

Condition: Good condition, minor natural imperfections to the material.  
Provenance: French private collection.

Estimate EUR 1.500,-  
Starting price EUR 750,-



143 | SEIUN: AN AMUSING IVORY OKIMONO NETSUKE OF FOUR FIGHTING BLINDMEN

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

An animated and intricately carved study depicting four fighting blindmen, each one in a different attitude and full of character. Two of them are armed with a club and one has a sagemono tied to his obi. The underside shows the many feet and is carved with two geta and a parasol. Signed in red color to the side of one of the blindmen SEIUN.

HEIGHT 2.7 cm, LENGTH 4.2 cm

Condition: Excellent condition.  
Provenance: Belgian private collection.

Estimate EUR 1.500,-  
Starting price EUR 750,-



142 | GYOKUTEI: AN IVORY NETSUKE OF MOMOTARO NEXT TO A FIGHTING BEAR AND BOAR

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

An ivory netsuke with an appealing glossy patina. The naked peach boy Momotaro is holding a fan and acting as a referee for the boar and bear which are fighting next to him. The entire composition is set on a base, the underside with a central, florally rimmed himotoshi and signed GYOKUTEI, a rare artist who was evidently active during the Meiji period.

HEIGHT 3.7 cm, LENGTH 4 cm

Condition: Good condition, age cracks, the inked features slightly worn.  
Provenance: French private collection.

Estimate EUR 1.000,-  
Starting price EUR 500,-



144 | ISSAI: A LARGE IVORY NETSUKE OF MANY SHELLS

By Issai, signed Issai 一齋  
Japan, 19th century, Edo period (1615-1868)

A large ivory netsuke depicting a variety of shells clinging onto a large awabi shell. The underside showing the smooth surface of the awabi, as well as a hermit crab which peeks out from its shell. Himotoshi between a group of shells. Signed within a polished reserve ISSAI.

LENGTH 5.3 cm

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

Estimate EUR 1.500,-  
Starting price EUR 750,-







145 | **NOBUAKI: A LARGE AND AMUSING IVORY NETSUKE OF A DRUNKEN SHOJO WITH TURTLES**

By Nobuaki, signed Nobuaki 延秋  
Japan, second half of 19th century

A large okimono-style ivory netsuke depicting a laughing shōjo holding an overflowing sakazuki (sake cup) for four turtles which lap up the alcohol, one falling backwards. An amusing composition with lots of detail – note the fine decorations of the shōjo's kimono, the large ladle visible underneath and the stalks of reishi fungus – which is, like the turtles and sake, a symbol of longevity. Natural himotoshi.

HEIGHT 3.6 cm, LENGTH 4.7 cm

Condition: Excellent, undamaged condition.  
Provenance: Belgian private collection.

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



146 | **AN EARLY EDO SCHOOL WOOD NETSUKE OF DAIKOKU SHAVING FUKUROKUJU**

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

A rather large and early wood netsuke depicting an unusual variation of the known subject of Daikoku shaving the amusingly large head of Fukurokuju. Instead of the commonly seen ladder, Daikoku stands on a distinctive stool with a generous large knot, while Fukurokuju holds a pan to catch any falling bristles, though at an angle which would inevitably lead to their falling to the floor. The wood is of an attractive chocolate brown color, with a natural developed, beautiful patina. Remnants of black lacquer in the recesses, typical for early wood netsuke.

The carving style can be attributed to the circle of hands around Gessho or Shugetsu.

HEIGHT 5.2 cm

Condition: Good condition with expected wear and a beautiful patina. Some smaller chips, the largest one to the edge of the pan.  
Provenance: British collection.

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



147 | **GESSHU: AN EARLY EDO SCHOOL WOOD NETSUKE OF AN ACTOR DRESSED AS A TEMPLE SERVANT**

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

The actor standing and leaning forwards. He wears a mask, an eboshi hat, courtly robes and holds a fan in his right hand. The wood of a good color with an appealing natural hand patina. Generous himotoshi to the reverse, typical of early Edo school carvings. Signed in the back GESSHO.

HEIGHT 5.4 cm

Condition: Both feet professionally restored. Fine patina.  
Provenance: British 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 2.000,-**  
Starting price EUR 1.000,-

148 | MINZAN: A WOOD NETSUKÉ OF DAIKOKU AND EBISU

By Minzan, signed Minzan 民山  
Japan, probably Edo, early 19th century, Edo period (1615-1868)

A boldly carved and animated study of Ebisu and Daikoku standing side by side, holding a fan and a hammer, respectively. The pair is masquerading as Manzai dancers. The wood of a very good color with remnants of black lacquer in the crevices. Himotoshi and signature MINZAN through Daikoku's bag in the back.

This carver who signed Minzan is possibly a pupil of Genryosai Minkoku I, as they share the first kanji 民, and F. Meinertzhagen notes that there was a Minzan who worked in ivory, who was a pupil of Minkoku II.

HEIGHT 5.4 cm

Condition: Very good condition with expected wear. Remnants of red paint on the underside.  
Provenance: French private collection.

Estimate EUR 1.200,-  
Starting price EUR 600,-



150 | MIWA: AN EDO SCHOOL WOOD NETSUKÉ OF A DRUNK STORYTELLER

Signed Miwa 三輪  
Japan, Edo, early 19th century, Edo period (1615-1868)

The wood of an appealing chocolate brown color with an excellent hand patina. Depicted is a storyteller dressed in a long flowing robe, a low table before him with an open book, showing finely incised calligraphy. One hand is placed on the table (note the finely carved, bony fingers) and the other holds a cup, presumably filled with an alcoholic beverage (sake), as his face is quite telling. His wide-jawed mouth is opened, as he is bellowing the contents from the book before him. The underside with one typically large himotoshi and the other ringed in stained bone. Signed MIWA.

HEIGHT 3.3 cm, LENGTH 3.1 cm

Condition: Excellent condition.  
Provenance: Japanese private collection.

Though the work certainly has all the characteristics of a Miwa netsuke, it is this author's opinion that this was in fact an unsigned Miwa netsuke and the signature appears to have been added later.

Estimate EUR 2.000,-  
Starting price EUR 1.000,-



149 | HOKUSHU: A WOOD NETSUKÉ OF FUKUROKUJU

By Hokushu, signed Hokushu 北秀  
Japan, probably Edo, early 18th century, Edo period (1615-1868)

Published: Katchen, Arlette (2010) Netsuke 7, Vol. 2, pp. 245-246, no. K969.

Depicting the lucky god standing, one hand holding an uchiwa fan and the other supporting his large, suggestively bulbous head. Large himotoshi through the back of the head, one of them ringed in yellow-stained bone. The carving, choice of material and inlaid himotoshi are certainly suggestive of the early Edo school. Signed near the foot – HOKUSHU.

HEIGHT 10.4 cm

Condition: Worn old cracks to the cranium.  
Provenance: Julius and Arlette Katchen collection, Paris.

Estimate EUR 2.500,-  
Starting price EUR 1.250,-



151 | SHOGYOKU: AN INLAID WOOD NETSUKÉ OF ONI AT SETSUBUN

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

A well-carved wood netsuke depicting an oni cowering underneath a large straw hat, almost completely hidden underneath it, except for the clawed hand visible on top which holds the hat in place. Three small ivory pellets are inlaid, two of them stained green, resembling the roasted soybeans which are pelted at the oni during the oni-yarai ceremony at setsubun day. The underside shows one visible eye and the overlapping limbs forming the himotoshi. Beautiful patina throughout.

LENGTH 3.6 cm

Condition: Good condition. Fine patina. One worn down chip to the front of the hat.  
Provenance: Ex collection Ted Adameck, collection no. 157 (valued at 2.000 USD). Copy of old inventory available.

Estimate EUR 1.200,-  
Starting price EUR 600,-







152 | **A POWERFUL EDO SCHOOL WOOD  
NETSUKU OF AN ONI STIRRING MISO**

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

Powerfully sculpted as an oni dressed only in a loincloth and holding a suribachi between his legs, stirring miso. The oni has finely carved long hair, pronounced muscles and a defined spine, and his fangs, eyes and horns are inlaid in ivory. Large, functional himotoshi through the underside of the suribachi and oni.

HEIGHT 3.8 cm, LENGTH 4.5 cm

Condition: Very good condition with an excellent patina and age-related surface wear.  
Provenance: British private estate.

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



153 | **A SUPERB EDO SCHOOL WOOD  
NETSUKU OF AN ONI AT SETSUBUN**

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

A superbly crafted wood netsuke of profound sculptural quality depicting a dynamic image of an oni being pelted with roasted soybeans during Setsubun. The oni is kneeling with one leg bent and is reaching with his right hand over his shoulder to remove one of the inlaid ivory beans which cover his back. His horns and fangs are inlaid in ivory as well, and his eyes are double inlays of ivory and dark horn. The expression is certainly quite enigmatic, he does not look terrified but somewhat confident with a haunting expression, after all this is certainly a distinctly muscular and powerful specimen. Good, functional 'chimney-like' himotoshi through the underside and back. The wood of a fine color with a superb patina.

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

HEIGHT 4.5 cm

Condition: The leftmost claw of the left foot has been chipped. Otherwise excellent condition with a beautiful patina.  
Provenance: British private estate.

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





**154 | GENRYOSAI MINKOKU I: A LARGE AND POWERFUL WOOD NETSUKU OF A STANDING KAN'U**

By Genryosai Minkoku I, signed Minkoku 民谷  
Japan, Edo, late 18th century, Edo period (1615-1868)

A powerful and large figure, of profound sculptural quality, depicting the god of war Kan'u in a windswept stance, grasping his halberd with both hands, ready for action. His robe is adorned with cloud motifs and a lion mask with tasseled chains hangs from his obi. His face and long beard are finely carved. The typical asymmetrical himotoshi in the reverse are generously excavated. Signed in the back within a rectangular reserve MINKOKU.

Several variants of this model are known by Minkoku. The present netsuke is among the largest and the only one where the god of war grasps the halberd with both hands.

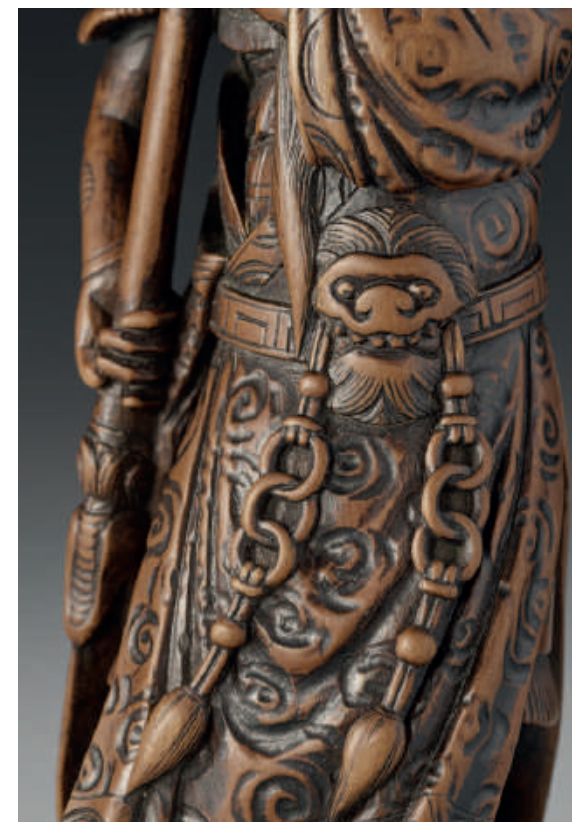
HEIGHT 9.4 cm

Condition: Both feet have been re-attached, and the pommel of the halberd is professionally restored. Otherwise fine condition.  
Provenance: Private Japanese and Russian collections.

**Literature comparison:**

A similar smaller variant (8 cm) is currently in the LA County Museum, formerly in the Bushell collection, accession no. 91.250.183.

**Estimate EUR 15.000,-**  
Starting price EUR 7.500,-







155 | MINKOKU: A RARE IVORY NETSUKU OF A TENNIN

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

**Published:** Bandini, Rosemary (1999) Shishi and other Netsuke. The Collection of Harriet Szechenyi, p. 46, no. 63.

The Buddhist angel depicted in flight, gracefully smiling, her hair elegantly tied, neatly incised and inked, held together by a chrysanthemum tiara. She holds a large lotus bud over her shoulder like a scepter. Her robe flutters in the breeze, a soft scarf encircling her head and flowing back towards her feet. Himotoshi and signature inside a rounded reserve MINKOKU underneath.

LENGTH 4 cm

Condition: Excellent condition, the inked details ever so slightly worn.

**Provenance:** Harriet Szechenyi collection, sold in her sale at Bonhams London, 8th November 2011, lot 75 (sold for 3.000 GBP). Then Belgian private collection.

**Literature comparison:**

For another example of the subject by Minkoku, see Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part A, p. 519.

**Estimate EUR 4.000,-**

Starting price EUR 2.000,-

156 | MINKOKU: A FINE MIXED MATERIAL NETSUKU-OKIMONO OF TWO CORAL FISHERMEN

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

A very fine study carved mainly from finely polished ebony wood with details in coral, beautifully stained ivory, and silver wire. Depicted are two kurombojin, also known as coral fishermen or south sea islanders. One of them is kneeling in the front and carrying an amusingly large piece of coral hoisted onto his back by his islander companion behind him. The kneeling islander is visibly strained as he pulls on the rope which is wrapped around the coral. The amusing scene has a certain parodic quality, enhanced by the fact the standing islander looks at the viewer, bemused and almost questioning his grotesque task. The details show extremely fine carving, such as the fine curls of the characteristically curly hair. The interaction of the various materials used is pleasing to the eye. The entire composition is set on a base with a central himotoshi and the signature is within a rectangular reserve underneath – MINKOKU.

HEIGHT 4 cm

Condition: Good condition – some old glue residue visible and the right hand of the kneeling islander with an old repair.

**Provenance:** Private collection, purchased from Christie's, 28 May 1980, lot 82.

**AUCTION COMPARISON**

A similar netsuke by the same hand was sold at Bonhams, The Julius and Arlette Katchen Collection of Fine Netsuke Part II, 10 May 2017, London, lot 43 (sold for 6.250 GBP).



**Estimate EUR 4.000,-**

Starting price EUR 2.000,-





157 | **KAGETOSHI: A LARGE CHERRY WOOD  
NETSUKES OF A BOY ON GOAT**

By Kagetoshi, signed Kagetoshi 景利  
Japan, c. 1830, Edo period (1615-1868)

**Published:** Hurtig, Bernard (1973) Masterpieces of Netsuke Art, p. 176, no. 735.  
Bandini, Rosemary (2019) The Larry Caplan Collection of Japanese Netsuke, p. 54, no. 29.

An exceptionally large work when considering Kagetoshi's usual output. Depicted is a Chinese boy seated atop a goat, the carving executed in striking detail, particularly to the animal's shaggy fur. The carving radiates with tranquility, in part owed to the sensitive expressions and to the choice of material. The cherry wood shows hues of red shimmering through. The underside with deeply excavated and asymmetrical himotoshi and signature within a rectangular reserve KAGETOSHI.

HEIGHT 3.6 cm, LENGTH 4.9 cm

Condition: The left foreleg is re-attached. Otherwise excellent condition.

**Provenance:** Ex collection Victor Topper and Larry Caplan, Toronto.

The subject is an unusual combination. In Chinese an innocent child is sometimes referred to as Xiao Yang, or 'innocent little goat'.

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



158 | **KAGETOSHI: AN EXQUISITE EBONY WOOD AND  
IVORY NETSUKES OF AN OX WITH BOKUDO**

By Kagetoshi, signed Kagetoshi 景利  
Japan, Tokyo, mid to second half of 19th century

A small and exquisitely carved netsuke depicting an ox herder (bokudo) playing the flute atop a recumbent ox. The ox, carved from ebony wood, has extremely finely rendered hairwork (best appreciated under a microscope), as well as a finely carved rope which passes through the rope halter attached to its nose and all the way over its back, underneath the boy. The bokudo is minutely carved from ivory and climbs up over the ox's back playing the flute. The underside is equally well carved showing the many hooved feet, three of them are neatly tucked underneath the body, the other slightly raised next to the body. Himotoshi through the underside and signed within a rectangular reserve KAGETOSHI.

Though there are some doubts about Kagetoshi's origin, some of his later works are certainly in the style of the Tokyo school, such as the present piece.

HEIGHT 2.3 cm, LENGTH 3.7 cm

Condition: Generally, in good age-appropriate condition. The tip of the ox-herder's flute has been professionally restored. The raised foot and one horn have been professionally re-attached and are completely original!  
Provenance: Austrian private collection.

**Literature comparison:**  
Compare to a similar netsuke by Tokoku, in The Metropolitan Museum of Art, accession no. 10.211.780.

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







**159 | KAGETOSHI: A FINE IVORY NETSUKE OF THREE SHOJO**

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

A fine and compact netsuke depicting three drunken shōjo, one holding a barrel of sake and the other two playing instruments. Each shōjo has long hair, an elaborately adorned robe and their expressions convey their drunkenness very well. Signed in a rectangular reserve underneath KAGETOSHI. The himotoshi through the underside are cleverly worked into the composition.

HEIGHT 2.5 cm, LENGTH 3.6 cm

Condition: Very good, complete condition.  
**Provenance:** Ex collection E. Wrangham, sold in his sale Part II, 10 May 2011, lot 140. Then collection Jacques Carré.

**Literature comparison:**  
A related netsuke depicting three shōjo inside a sake barrel is pictured in Hurtig, Bernard (1973) Masterpieces of Netsuke Art, p. 116, no. 451.

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



**160 | KAGETOSHI: A RARE INLAID EBONY KARAKURI (TRICK) WOOD NETSUKE OF SEIOBO**

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

The leafy peach finely carved from ebony wood, two of the leaves inlaid in stained bone. The peach can be opened to reveal a minutely carved ivory structure on the inside, executed in sukashi-bori, and depicting Seiobo (known for her immortality-granting peaches) and an attendant below a pine tree. Central himotoshi on the underside of the peach, next to the signature within a rectangular reserve – KAGETOSHI.

HEIGHT 3.2 cm

Condition: Very good condition. The pin which keeps the peach closed has been lost but is easily replaced.  
**Provenance:** Ex collection Ted Adameck.

**Literature comparison:**  
A very similar netsuke (described as sea-princess and attendants in peach) is illustrated in Hurtig, Bernard (1973) Masterpieces of Netsuke Art, p. 176, no. 455.

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



**161 | KAGETOSHI: AN UNUSUAL WOOD KARAKURI (TRICK) NETSUKE OF SEIOBO INSIDE A PEACH PIT**

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

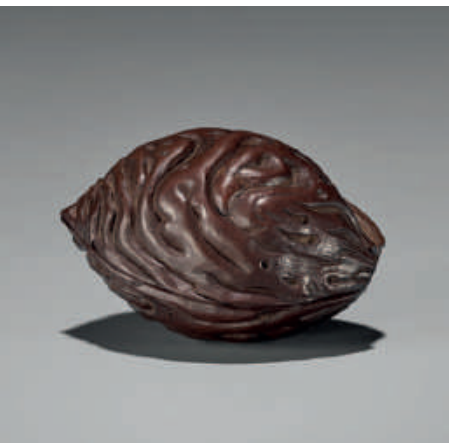
The outside realistically carved from wood in two halves held together by a cord to depict a peach pit, the inside revealing the Queen Mother of the West Seiobo, minutely carved from an actual peach pit, and holding a fan whilst leaning against a rock. The inside with an inlaid ivory signature tablet KAGETOSHI.

An amusing take on the subject, as Seiobo (Xiwangmu) was known for her garden where immortality-granting peaches grow.

LENGTH 5 cm

Condition: Small chips to the edge of the exterior peach on one side. Otherwise perfect condition.  
**Provenance:** US private collection.

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





**162 | JUGYOKU: A FINE INLAID WOOD NETSUKE OF AN OKINA DANCER**

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

**Published:** Zacke (1992), Netsuke und Sagemono von Meistern aus Japan, no. 47a.

Finely carved as a dancer from the Noh play Okina holding a mother-of-pearl inlaid fan and depicted in a dancing posture. The dancer wears an inlaid ebony eboshi and a minutely inlaid ivory Okina mask with sensitively crafted features. His robe is adorned with finely carved asanoha patterns and the edge of his sleeves are inlaid in green-stained bone. His shoes on the underside as well are inlaid in ivory. The precise carving and elegant choice of inlays make for a spectacular netsuke. Large, asymmetrical himotoshi through the back and signed behind the left leg JUGYOKU.

HEIGHT 4.5 cm

Condition: Very good condition with minimal surface wear. The right hand with an old, smoothed down chip.  
**Provenance:** Old Austrian private collection, acquired from Zacke in 1992.

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



**163 | JUGYOKU: A FINE IVORY NETSUKE OF A SHISHI WITH BALL**

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

The ivory beautifully stained, simulating the honey patina of older examples of shishi netsuke. The Buddhist lion sits with one paw firmly placed on a ball, a loose ball inside the mouth. The curly mane and bushy tail are finely carved. Signed to the underside of the ball JUGYOKU tasukeru.

HEIGHT 2.5 cm, LENGTH 3.4 cm

Condition: Very good condition. Minimal expected age cracks.  
Provenance: Belgian private collection.

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



**164 | AN INLAID DARK WOOD NETSUKE OF AN ONIGAWARA ROOF TILE**

Unsigned  
Japan, Edo/Tokyo, late 19th to early 20th century

The well-carved stained ivory mask inset into the mount of typical roof tile form. Central himotoshi through the reverse and the cord attachment at the back of the mask. The backside of the mask shows a peculiar purple discoloration which can sometimes be seen on mammoth ivory. The subject and execution can be attributed to the school of Ryukosai Jugyoku.

HEIGHT 4.6 cm

Condition: Excellent condition.  
Provenance: French private collection.

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







**165 | A VERY RARE CORAL AND IVORY  
NETSUKU OF A DRAGON IN A CLOUD**

Unsigned  
Japan, Tokyo, second half of 19th century to Meiji period  
(1868-1912)

An extraordinarily rare and unusual netsuke depicting a dragon inside a cloud. The cloud is carved from a solid piece of coral with finely incised curls imitating the swirling structure of the cloud. The mythical being's head 'pops' out of an opening of the cloud, its two claws placed firmly in front of its body. Further openings in the coral show the dragon's scaly body as it winds itself throughout the coral cloud. The dragon is inlaid in green stained ivory, and the volutes emanating from its body are left unstained. The underside shows the dragon's tail which forms a loop, functioning as the himotoshi. The work is clearly Tokyo school and may suggest the hand of Jugyoku.

Though rarely seen in netsuke art, the combination of coral and dragon is a popular motif, as it embodies the sky and the sea, and likely serves as a symbol for the dragon king of the sea Ryujin.

LENGTH 4.5 cm

Condition: Repair to the right claw and some discoloration to the underside of the coral.  
Provenance: Austrian private collection.

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



**166 | GYOKKOSAI: A RARE IVORY NETSUKU  
OF TWO RAKAN AND DRAGON**

By Gyokkosai, signed Gyokkosai 玉光齋  
Japan, Edo, mid-19th century, Edo period (1615-1868)

An ivory netsuke by the accomplished artist Gyokkosai of the Ikkosai school (see also no. 167). Depicted is an unusual subject showing two rakan (Buddhist disciples), the one to the right standing and holding a hossu (Buddhist fly whisk) and the other (probably Handaka Sonja) sitting and holding an alms bowl from which a finely carved sinuous dragon emerges, curling around the back and resting its hand on the standing rakan's hand. Signed underneath GYOKKOSAI.

HEIGHT 4 cm, LENGTH 3.4 cm

Condition: Excellent condition with minor wear to ivory.  
**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 2.500,-**  
Starting price EUR 1.250,-



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





167 | **GYOKKOSAI: A RARE IVORY NETSUKE OF A KAPPA WITH CHILD**

By Gyokkosai, signed Ikkosai 一光齋  
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, p. 19, fig. 19.

An unusual and somewhat ambiguous depiction of a kappa with a young child. The kappa is seated next to the child, looking rather deviantly, one arm holding the other nervously, his expression quite humorous. Kappa were known to drown children. His supposed victim next to him looks away towards the left, smiling and holding one finger to the mouth. The netsuke may have some hidden shunga undertones. The ivory is finely stained and the kappa's staring pupils are inlaid in dark horn. The shell in the back is beautifully stippled. The underside with the signature IKKOSAI within an oval reserve.

As suggested in the article where this netsuke was recently published, the characteristic writing of the second kanji ko 光 suggests that this is in fact an early work of Ikkosai's pupil Gyokkosai, before he signed under his own name.

HEIGHT 3.4 cm

Condition: Excellent condition, minor age-appropriate wear to staining.  
Provenance: Austrian private collection.

**AUCTION COMPARISON**

Compare the manner of the kappa (particularly the staining and stippling of the shell) to a kappa by Ikkosai sold by Bonhams, Fine Japanese and Korean Art, 12 September 2012, New York, lot 3204 (**sold for 6.000 USD**). Now recently re-sold in these rooms, Fine Netsuke & Sagemono, 27 March 2020, Vienna, lot 131 (**sold for 5.688 EUR**).



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



168 | **KOMIN: AN INLAID WOOD NETSUKE OF A KAPPA ON HAMAGURI CLAM**

By Komin, unsigned  
Japan, Edo, mid-19th century, Edo period (1615-1868)

An amusing study, typical for the artist Komin, depicting a young Kappa with a slightly startled look as it realized it has its left hindleg stuck inside a hamaguri clam. The Kappa's eyes are inlays of bone within gilt metal surrounds, with stained pin prick pupils which peer to the left. The hinge of the shells shows inlays of shell and the barely visible flesh of the clam in the back is inlaid in bone. The hollow section of the kappa's head, which holds its vital fluids, is inlaid in mother-of-pearl. The mythical creature's shell is finely carved and the unarmored body parts are covered in masterful ukibori pimples. Himotoshi through the underside.

HEIGHT 3 cm, LENGTH 3.6 cm

Condition: Very good condition. Minor wear to the gilt metal surrounds of the eyes.  
Provenance: British collection.

**AUCTION COMPARISON**

A similar example by Homin was sold by Bonhams, Fine Japanese Art including two masterpieces by Kitaoji Rosanjin (1883-1959), 7 November 2013, London, lot 3 (**sold for 1.750 GBP**).



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







**169 | SUZUKI TOKOKU: A VERY FINE WOOD  
NETSUKES OF THE INFANT PRINCE SHOTOKU**

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

**Published:** Hurtig, Bernard (1973) Masterpieces of Netsuke Art, no. 705.  
Bandini, Rosemary (2019) The Larry Caplan Collection of Japanese  
Netsuke, no. 58.

A charming and exquisitely carved wood netsuke depicting the infant prince Shotoku (Shotoku Taishi, 574-622 AD) sitting cross-legged and holding a Haniwa pottery model of a horse next to him by the ear. In the other hand he cradles a Haniwa warrior, seemingly speaking to it. The warrior's smooth head is pierced in the center, indicating the fixing point for a helmet. A finely carved dish with a key-fret border design holds two maga-tama (curved comma-shaped beads from pre-historic Japan), which he offers to his toys. Shotoku's hair is minutely incised and the wood is finely polished. The sparse red color on the stippled surface of the horse gives an impression of unglazed Haniwa clay. The himotoshi underneath ringed in bone, next to the signature TOKOKU with gold seal BAIRYU.

HEIGHT 2.8 cm, LENGTH 3.4 cm

Condition: Excellent condition.

**Provenance:** Ex collections Victor Topper and Larry Caplan.

**Estimate EUR 5.000,-**

Starting price EUR 2.500,-



170| SHOUNSAI JORYU: A FINE IVORY NETSUKE OF AN EGG-TESTER

By Shounsai Joryu (active 1800-1840), signed Joryu 如柳  
Japan, Edo, first half of 19th century, Edo period (1615-1868)

A spirited and finely carved rendition of an egg tester, his back arched and face amusingly distorted as he concentrates on inspecting the egg which he holds before his left eye, a basket of further eggs is strapped to his shoulder. The man, who appears like an islander with long curling hair, is dressed only in a loincloth, but is wearing boots – an unusual combination, but an attribute all the egg testers seem to share. The ivory has a lustrous stain and feels smooth to the touch. Signed to the back JORYU next to the angled, asymmetrical himotoshi.

HEIGHT 5.5 cm

Condition: Very good condition. One foot has been re-attached.  
Provenance: Belgian private collection.

Literature comparison:

Though several variants of this subject by Shounsai Joryu exist, they are usually made from wood with an ivory egg, the only other one from ivory being in the Leiden Museum accession no. RV-2101-1.

Estimate EUR 2.500,-  
Starting price EUR 1.250,-



171| RYUEI: AN IVORY NETSUKE OF THE ROKKASEN

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

Depicting the Rokkasen, the six great poets of the early Heian period – Otomo no Kuronushi, Ono no Komachi, Ariwara no Narihira, Kisen Hoshi, Sojo Henjo and Fun'ya no Yasuhide – all seated or standing side by side, arranged in a circle. The ivory is finely stained, and the details are rendered very well including fine markings to the clothes. Himotoshi and signature RYUEI underneath. The carver comes from a line of carvers from Ryukei of Edo.

HEIGHT 3.2 cm

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

Literature comparison:

Compare to two similar netsuke by Ryuei in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part B, pp. 667-668.

Estimate EUR 1.200,-  
Starting price EUR 600,-



172| TOMOCHIKA: AN IVORY NETSUKE OF KAN'U

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

The god of war Kan'u is standing proudly, stroking his long beard, and holding his trusty dragon-bladed halberd by his side. He has a lion mask buckle and an inro is attached to his obi. The ivory is finely stained, and his robe is adorned with minutely incised patterns, both in the typical manner of the artist. The artist is from the Tomochika school and considering the functional himotoshi, overall compactness and superior level of carving, this is likely from either Chikuyosai Tomochika I or II. Signed in the typical wavy reserve TOMOCHIKA.

HEIGHT 6 cm

Condition: The very top of the halberd is chipped. Otherwise fine condition.  
Provenance: French private collection.

Auction comparison:

A similar netsuke depicting Kan'U and Chohi by Tomochika (note that Kan'U has the same inro tied to his obi) was sold by Zackle, Japanische Netsuke - Ausstellung 1990, Vienna, no. 108.

Estimate EUR 1.200,-  
Starting price EUR 600,-



173| AN IVORY NETSUKE OF ASHINAGA AND TENAGA ATTRIBUTED TO TOMOCHIKA

Attributed to Tomochika, unsigned  
Japan, Edo/Tokyo, second half of 19th century

A large, finely stained ivory netsuke depicting the two legendary fishermen from the Kyushu islands. The symbiotic pair is performing an acrobat feat, as Tenaga (long arms) hangs from Ashinaga's (long legs) shoulders, grasping at the latter's ankles. The placement of Tenaga's head between Ashinaga's legs is quite amusing. Natural himotoshi. Attributed to the Tomochika school.

HEIGHT 8.4 cm

Condition: Good, undamaged condition with slightly worn features and age cracks.  
Provenance: British private collection.

Estimate EUR 2.000,-  
Starting price EUR 1.000,-







174 | TOMOKAZU: A POWERFUL IVORY  
NETSUKE OF BUSHO SLAYING THE TIGER

Signed Tomokazu 友一  
Japan, Edo, mid-19th century, Edo period (1615-1868)

An impressive ivory netsuke depicting Busho with his left knee and hand firmly pushing down on a tiger, his other hand raised to deliver a deadly blow. The poor tiger is squirming underneath trying to break free, snarling and turning upwards to face its attacker, its behind raised and the thick tail curling up around Busho's back. The ivory is well stained, and the details are finely engraved. Both Busho and the tiger have inlaid pupils of dark horn. Natural himotoshi and signed TOMOKAZU within an oval reserve.

Busho was part of a band of brigands who terrorized China in the 13th century. According to legend, he could kill a tiger by delivering a single blow, as depicted in this netsuke.

HEIGHT 5.2 cm

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

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



175 | HIDEHISA: A POWERFUL EDO SCHOOL WOOD  
NETSUKE OF AN EAGLE SNATCHING A FOX

By Hidehisa, signed Hidehisa 秀久  
Japan, Edo, early 19th century, Edo period (1615-1868)

An early and powerfully sculpted wood netsuke of an eagle firmly grasping a helpless fox in its talons, one of the claws covering the fox's eye. The reverent bird of prey has a fierce expression with inlaid eyes of pale horn, its head is slightly tilted downwards, and its beak is opened voraciously. The feathers and crest of the bird are boldly carved. Large, generously excavated himotoshi through the back and signed underneath within a wavy reserve HIDEHISA – an early piece from the Tomochika school of Edo.

HEIGHT 4.5 cm

Condition: Very good condition with expected surface wear and a very good patina.  
Provenance: British collection.

**Literature comparison:**  
An almost identical netsuke by Hidehisa is illustrated in in Lazarnick, George (1982) Netsuke & Inro Artists, and How to Read Their Signatures, Vol. 1, p. 458.

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





176| TOMOCHIKA: A RARE IVORY NETSUKE OF A MERMAID ENAMORED WITH AN OCTOPUS

By Tomochika, signed Tomochika 友親  
Japan, Edo/Tokyo, second half of 19th century

The pair locked in a tranquil embrace, the soft tentacles of the octopus (tako) entangling the mermaid's (ningyo) scaly body. The mermaid's expression is sensitively crafted, and the octopus's bulging eyes are inlays of dark horn. The surface is lightly stained, worked with sumi-e (ink) and finely stippled. Signed on the octopus's head inside a typical wavy reserve TOMOCHIKA. Natural himotoshi.

LENGTH 6,1 cm

Condition: Very good condition. The ivory slightly worn with expected age cracks.  
Provenance: French private collection.

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



178| TOMOCHIKA: AN IVORY NETSUKE OF A CLUSTER OF SEVEN RATS

By a member of the Tomochika school, signed Tomochika 友親  
Japan, Edo/Tokyo, second half of 19th century

A beautiful and lively piece, each of the seven rats are depicted in movement grabbing hold of each other. Some are grabbing each other by the tail, and others seem to be fighting, clawing at each other. The composition is very dense, and each rat is carved sensitively and naturalistically. Each rat has a different fur coat pattern, some are completely smooth, while others are piebald or stained dark. There are several 'natural' openings for himotoshi. The eyes are inlaid with dark horn or umimatsu (black sea pine). The signature is found in a polished wavy reserve - TOMOCHIKA.

LENGTH 4 cm

Condition: The ivory slightly worn. Very good condition.  
Provenance: British private estate, with an old label attached to it.

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



177| TOMOCHIKA: AN IVORY NETSUKE OF TWO RATS WITH AN EGG

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

A charming ivory netsuke depicting two rats, the larger one lying on its back, holding a huge egg, while the smaller rat nibbles at its tail. Both rats with inlaid eyes of dark horn and finely engraved hairwork. Signed underneath in a wavy reserve TOMOCHIKA.

LENGTH 5,4 cm

Condition: Very good condition. The details ever so slightly worn and one small age crack by the signature.  
Provenance: Belgian private collection.

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







179 | **MASAMITSU: AN IVORY NETSUKES OF A SWARM OF RATS WITH DARUMA DOLL**

By Masamitsu, signed Masamitsu 正 光  
Japan, Tokyo, late 19th century, Meiji period (1868-1912)

A classic model for this well-known artist who specialized in dense groups of animals, mostly rats. Eleven rats swarm around a stern-faced daruma doll, holding a hossu. The rats are all depicted in different attitudes, scurrying around, or fighting each other, some of them entering and exiting through torn holes in the doll. All eyes are inlaid in dark, lustrous horn. Signature on the flat base MASAMITSU next to the himotoshi.

HEIGHT 2.9 cm

Condition: Very good condition. Amazingly, all the inlaid eyes remain intact.  
Provenance: British private estate.

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



180 | **MASAMITSU: AN IVORY NETSUKES OF A SWARM OF RATS WITH ONI MASK**

By Masamitsu, signed Masamitsu 正 光  
Japan, Tokyo, late 19th century, Meiji period (1868-1912)

Another variant from this famous artist who specialized in dense rat groups (see also lot 179). Circa nine rats swarm around a somewhat disintegrating oni mask. The rats are all depicted in different attitudes, scurrying around, or fighting each other, one of the rats emerging from the oni's mouth and another forming the himotoshi underneath. All the rodent's eyes are inlaid in dark, lustrous horn. Signed underneath MASAMITSU.

LENGTH 4.2 cm

Condition: Very good condition. Amazingly, all the inlaid eyes remain intact.  
Provenance: British private estate.

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

181 | **IKKOSAI: A FINE INLAID WOOD NETSUKES OF A RAT INSIDE A PUMPKIN**

By Ikkosai Saito Itaro (1804-1876), signed Ikkosai 一光齋  
Japan, Tokyo, c. 1870, Meiji period (1868-1912)

The wood netsuke of manju shape and depicting a naturalistically rendered pumpkin with an inlaid stained ivory stem. A finely carved and movable ivory rat with inlaid eyes peeks out of a hole in the front. The reverse with the himotoshi ringed in ivory next to the signature IKKOSAI within an oval mother-of-pearl cartouche. The signature style is certainly that of the founder of the Ikkosai school, Saito itaro (1804-1876), and it appears to be one of his later works, shortly before he died.

DIAMETER 4 cm

Condition: Excellent condition.  
Provenance: British private estate.

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





182 | IKKOSAI: A VERY FINE IVORY NETSUKU OF A MONKEY WITH SLEEPING YOUNG

By 'Saru' Ikkosai, signed Ikkosai 一光齋  
Japan, Edo/Tokyo, second half of 19th century

**Published:** Joly, Henri L. (1975) Catalogue of the H. Seymour Trower Collection of Japanese Art, no. 508.  
Galerie Zacke (1984) Netsuke und Inro, no. 115.  
Rimondi, Gianni / Zacke, Lukas: Combien de Ikkosai. Part 2. In: International Netsuke Society Journal, Vol. 39, no. 3, Fall 2019, p. 31, fig. 30.

Depicted is a male monkey holding its sleeping young close to its body as it is about to examine a flea which it holds up with its finely carved, bony fingers. The expression of the sleeping monkey is peaceful and serene, showing extremely fine carving on a limited space. The pupils of the father monkey are inlaid in dark horn. The ivory is beautifully stained and the hairwork is masterful, nothing short of a netsuke by Osaka carver Kaigyokusai Masatsugu. In fact, the two carvers must have had a shared sphere of influence as there are related models, strikingly similar in both quality and style, that are signed Kaigyokusai Masatsugu (see literature comparison). Natural himotoshi through the feet of the adult monkey and signed within a polished reserve underneath IKKOSAI.

HEIGHT 2.5 cm

Condition: Excellent condition with minor wear to staining.  
**Provenance:** Ex collection Seymour Trower, collected between 1876 and 1910.

**Literature comparison:**  
Compare to an ivory netsuke by Kaigyokusai Masatsugu in Hurtig, Bernard (1973) Masterpieces of Netsuke Art, no. 701.

**AUCTION COMPARISON**

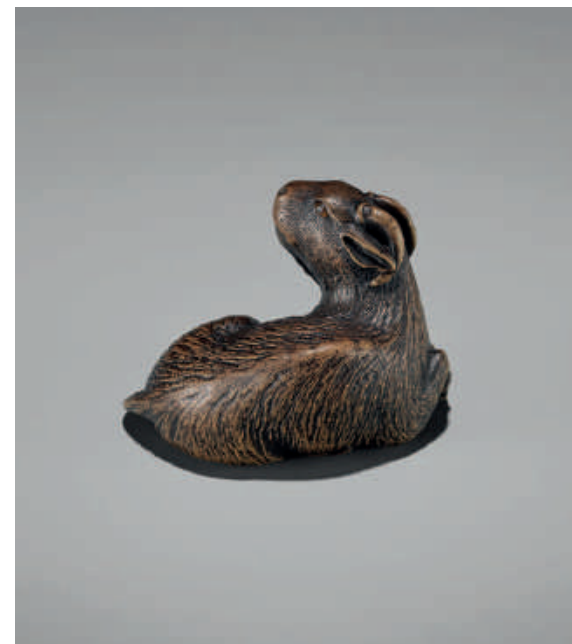
Compare to a similar monkey signed Hojitsu, sold at Bonhams, The Julius and Arlette Katchen Collection of Fine Netsuke Part II, 10 May 2017, London, lot 113 (sold for 8.750 GBP).

A group of three monkeys by Ikkosai was sold at Bonhams, The Julius and Arlette Katchen Collection of Fine Netsuke Part I, 8 November 2016, London, lot 101 (sold for 4.000 GBP).

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







**183 | HOKYUDO ITSUMIN: A SUPERB WOOD NETSUKE OF A RECUMBENT GOAT**

By Hokyudo Itsumin (active 1830-1870), signed Itsumin 逸民  
Japan, Edo, mid-19th century, Edo period (1615-1868)

A finely carved and sensitive study of a recumbent goat. The animal curiously raising its head and looking back over its shoulder, the slight lift of its body supported by one half-bent leg, the other three legs rested and neatly tucked underneath the body for compactness. The fur is masterfully incised with polished areas for contrast and the goat's sensitive expression is enhanced by beautifully double-inlaid eyes of pale-orange and dark horn. Natural himotoshi and signed underneath the right shoko haunch ITSUMIN within a rounded rectangular reserve.

Though there are several variants recorded of a goat with young, this appears to be the only model which features a goat on its own.

HEIGHT 2.7 cm, LENGTH 3.6 cm

Condition: Superb condition.  
Provenance: British collection.

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



184 | **HOKYUDO ITSUMIN: A FINE WOOD OKIMONO  
NETSUKE OF MONKEYS WITH A WASP NEST**

By Hokyudo Itsumin, signed Hokyudo Itsumin 逢丘堂 逸民  
Japan, Tokyo, second half of 19th century

The wood stained dark and carved as an adult female monkey with two of its young, the mother holding a wasp nest while her two young climb up on her side, grabbing at the nest. A rather large wasp protecting its larvae is carved on top of the nest, so perhaps they are heading for a nasty surprise. The adult monkey has a quite serious expression, while her two young are visibly excited by her find. The hairwork is minutely incised and the expressions are lively, enhanced by the double inlaid eyes of pale and dark horn. The underside with the neatly incised signature HOKYUDO ITSUMIN within a rounded reserve. Natural himotoshi, though certainly more functional as an okimono.

HEIGHT 5.6 cm

Condition: Very good condition, two of the eyes have been replaced.  
Provenance: Belgian private collection.

**AUCTION COMPARISON**  
For another group of monkeys with wasp nest by the carver, arguably weaker, see Bonhams, Fine Japanese Art, 10 November 2011, London, lot 121 (sold for 5.000 GBP).



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



185 | **MASATAMI: AN IVORY NETSUKE  
OF A MONKEY WITH YOUNG**

By Masatami (Shomin), signed Masatami 正民  
Japan, Tokyo, late 19th century, Meiji period (1868-1912)

Finely stained and carved, depicting an adult male monkey and young, both holding branches of persimmon (kaki). Very typical expressions for the artist, the eyes are inlaid. Note the finely carved bony fingers and precisely rendered hairwork. Signed underneath within a rectangular reserve MASATAMI.

HEIGHT 3.8 cm

Condition: Good condition with minor expected wear to staining.  
Provenance: French private collection.

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



186 | **AKITSUGU: A VERY FINE MINIATURE  
NETSUKE OF A TANUKI STIRRING MISO**

By Akitsugu, signed Akitsugu 明次  
Japan, probably Edo/Tokyo, second half of 19th century

A very fine miniature carving depicting a tanuki stirring miso inside the suribachi before him. The tanuki is a folkloric shapeshifting creature, and here it is wearing human clothes, and joyously stirring miso paste. The details are rendered finely, particularly when considering the size of the carving. Himotoshi underneath and signed AKITSUGU.

HEIGHT 2.3 cm (!)

Condition: Excellent condition.  
**Provenance:** Ex collection Ted Adameck.

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



187 | SHIBAYAMA: A FINE INLAID WOOD  
NETSUKU OF A GRAPEVINE (BUSO)

By a member of the Shibayama family, signed Shibayama 芝山 saku  
Japan, 19th century, Edo period (1615-1868)

Carved in the shape of a tree trunk-like structure overgrown with leafy grapevines, the leaves inlaid in various materials such as mother-of-pearl, tortoiseshell, pewter lacquer, green stone, and one even carved from wood. The grapes are suggested by many carved holes on the surface. The quite functional himotoshi in the form of a carved loop and through the underside. Signed within an inset mother-of-pearl plaque SHIBAYAMA saku (made by). One of the earlier netsuke embellished by this famous family.

HEIGHT 4.1 cm

Condition: Very good condition, the lacquer inlay with some minor wear.  
Provenance: Private collection Dover, USA.

Estimate EUR 1.000,-  
Starting price EUR 500,-



188 | SHIBAYAMA: A FINE INLAID  
IVORY MANJU NETSUKU

By a member of the Shibayama family, signed Shibayama 芝山  
Japan, second half of 19th century

The two-part ivory manju beautifully stained and with a rich caramel patina, particularly to the back and on the inside. The front side is inlaid in precious materials including gold, silver, mother-of-pearl, tortoiseshell, coral, amber and spinach green jade to depict household objects including objects for the tea ceremony and a kiri mon. The central himotoshi in the back is ringed in horn and the signature is found within a mother-of-pearl cartouche – SHIBAYAMA.

DIAMETER 4.3 cm

Condition: Minor wear and natural age cracks. Very good condition, the inlays are completely original! Tiny chip to the horn-ringed himotoshi.  
Provenance: Italian private collection.

Estimate EUR 1.000,-  
Starting price EUR 500,-



189 | SHIBAYAMA: A FINE INLAID IVORY  
NETSUKU OF A CAPARISONED ELEPHANT

By a member of the Shibayama family, signed Shibayama 芝山  
Japan, late 19th century, Meiji period (1868-1912)

Carved from a choice piece of ivory, lightly stained and finely polished, and depicting a caparisoned elephant set on a base. The netsuke is inlaid in various precious materials such as horn, mother-of-pearl, coral, silver, tortoiseshell and turquoise. Central himotoshi ringed in tortoiseshell underneath and signed SHIBAYAMA.

HEIGHT 4.2 cm, LENGTH 4.2 cm

Condition: Very good condition, two small age cracks to the base and extremely minor wear to inlays.  
Provenance: French private collection.

Estimate EUR 3.000,-  
Starting price EUR 1.500,-



190 | **KIKUGAWA: A LARGE IVORY MANJU  
NETSUKE OF BENKEI KILLING THE  
GIANT CARP**

By a member of the Kikugawa family, signed with a kakihan  
Japan, Tokyo, second half of 19th century



A large and thick ivory manju netsuke showing exceptional carving in shishiabari (sunken relief). Details of the design are minutely engraved and stippled, with copious use of inking. Depicted is Onikawa (the young Benkei) wrestling with a gigantic carp, his tanto (dagger) raised to deliver a killing blow. The finely engraved rinbo pattern on Benkei's garment refers to his later life as a yamabushi monk. The carp's visible eye is inlaid in dark horn ringed with silver. The reverse with finely engraved rockwork. Particularly clever is the way that the artist has disguised an original age crack in his material with the ridge of the fish's back. Cord attachment through the central peg.

Signed with a characteristic kakihan of the Kikugawa family, most closely corresponding to Kikugawa Jorinsai (see Lazarnick, George (1982) Netsuke and Inro Artists, p. 1281, kakihan no. 28 & 29.)

For a detailed discussion of the depiction see Seaman, Joyce (2013) Manju: Netsuke from The Collection of the Ashmolean Museum, p. 232, no. 94.

DIAMETER 6.3 cm, THICKNESS 2.8 cm

Condition: Excellent condition.  
**Provenance:** Ex collection Jury Kolodotschko.

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



191 | **SHOZAN: A SUPERB MINIATURE  
OKIMONO OF A SKULL**

By Shozan, signed Shozan 松山  
Japan, Tokyo, Meiji period (1868-1912)

A superbly carved and anatomically correct representation of a human skull – a symbol of mortality. The precisely carved skull has large cavernous eyes, a realistically carved nose with visible structures inside and minutely carved rows of teeth. The surface is finely stippled and worked to resemble the heterogenous bony structure of the skull. The lower jaw is carved separately, is movable, and is attached to the upper jaw by copper springs. Signed to the back within a rounded reserve SHOZAN. The carver was a pupil of Asahi Gyokuzan of Tokyo, who became famous for his realistic representations of skulls, though arguably his pupil Shozan surpassed him in this instance.

HEIGHT 3.7 cm, LENGTH 5.1 cm, WIDTH 3 cm

Condition: Excellent condition.  
Provenance: British collection.

**Literature comparison:**  
Compare with a similar but larger skull by Asahi Gyokuzan in Joly, Henri L. (1975) Catalogue of the H. Seymour Trower Collection of Japanese Art, p. 29, no. 461, illustrated on plate VII.

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







193| **NORISHIGE: A WOOD NETSUKE OF AN ONI GETTING HIS EAR CLEANED BY A BIJIN**

By Norishige, signed Norishige 則重  
Japan, Tokyo, second half of 19th century

The wood covered in a light stain, similar to the stain used by the So-school of Tokyo. Depicted is a bijin (beauty) cleaning the ear of an oni, a sign of affection, which is also known as mimikaki. The oni is a repentant oni, as he wears a loose monk's robe and holds a rosary in his right hand. Natural himotoshi and signed underneath NORISHIGE.

HEIGHT 4.1 cm, LENGTH 4.2 cm

Condition: Very good condition.  
Provenance: British private estate.

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



192| **A RARE INLAID WOOD NETSUKE OF SEIOBO, URASHIMA TARO AND MIURA NO OSUKE DRINKING SAKE**

By Tomotoshi, signed Tomotoshi 友利  
Japan, Tokyo, Meiji period (1868-1912)

**Published:** Meinertzhagen, Frederick / Lazarnick, George (1986)  
MCI, Part B, p. 924.

A finely carved wood netsuke depicting the three paragons of immortality. Urashima Taro is to the left, a minogame at his feet, holding out a large sakazuki (sake cup) as Seiobo, the Queen Mother of the West, pours sake into it from a double gourd. Seiobo wears an elaborate phoenix headdress and a basket of peaches, granting immortality, is carved below her. The figure to the right is Miura No Osuke; he is holding a fan, his garment is inlaid with mother-of-pearl roundels and he has an ivory sword tied to his obi. The underside with the himotoshi ringed in ivory and the signature within a green-stained tablet reading TOMOTOSHI.

LENGTH 4.9 cm, HEIGHT 3.3 cm

Condition: One tiny chip to the edge of Seiobo's garment to the back, otherwise perfect condition.  
**Provenance:** Ex collection Ted Adameck, collection no. 13 (valued at 7.000 USD). Copy of old inventory available.

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



194| **OUCHI GYOKUSO: A FINE IVORY NETSUKE OF A FOX WITH CUB**

By Ouchi Gyokuso (1879-1944), signed Gyokuso 玉藻  
Japan, Tokyo, early 20th century

The adult fox, finely carved with a sly expression, resting one paw affectionately and protectively on her cub, which raises its head towards the mother. The ivory with an attractively light, yellowish stain and the hairwork is masterfully incised and inked. The underside shows the well-carved paws and natural himotoshi through the swinging bushy tail. Signed in the back within a polished reserve GYOKUSO.

Ouchi Gyokuso (1879-1944) was, together with Morita Soko, the most important pupil of Joso, the founder of the So school in Tokyo.

HEIGHT 3.2 cm

Condition: Very good condition. The sumi (ink) used to highlight the hairwork is ever so slightly worn.  
**Provenance:** Ex Farley collection, sold at Sotheby's, 10 July 1974, London, lot 57. Since then in a French private collection.

**Auction comparison:**  
Gyokuso carved this model in both wood and ivory. The only other ivory one was sold at Christie's, The Raymond and Frances Bushell Collection of Netsuke Part II, 18 October 1988, London, lot 108.

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



CONTEMPORARY NETSUKE



195 | **TANETOSHI: A LARGE AND UNUSUAL INLAID WOOD NETSUKE OF HANNYA WITH FAMILY**

By Hiraga Tanetoshi (born 1947), signed Tanetoshi 胤寿 with seal Mei 明  
Japan, Tokyo, second half of 20th century

Superbly carved and depicting a large Hannya-like being with an inlaid ivory horn and malachite-colored eyes with dark horn pupils. She has expressively carved, long hair which flows down the sides of her breasts, with inlaid horn nipples, and down her back where it terminates in a powerful curl grabbing hold of the head of a deceased child. Her body is adorned with flames, a butterfly, and many small amber beads. A one-horned child is sheltered below her, his horn, eyes, and fangs inlaid in ivory. Behind her back she holds a mallet, referencing the legend of Hannya and the Dojo-ji bell. Signed in the back within a rectangular cartouche TANETOSHI with the characteristic artist's seal MEI. Natural himotoshi.

HEIGHT 9.8 cm

Condition: Excellent condition.  
**Provenance:** Ex collection Ted Adameck, collection no. 27 (valued at 8.000 USD). Copy of old inventory available. The description reads as follows:  
"Tanetoshi, the amazing! A one-horned Hannya's helper, who fathered Okame's cherubic, now dehorned son, bind his family together w/ his long hair. Wood, w/ the bell striker, the eyes & the horns in ivory."

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



196 | **MASAYUME: AN IVORY NETSUKE OF A BOAR AND SNAKE**

By Masayume, signed Masayume 正夢  
Japan, 20th century

The boar (inoshishi) and snake (hebi) are opposing animals in the Japanese zodiac and thus sometimes depicted in a struggle, as in the present netsuke. Fine hairwork, the boar with inlaid eyes. The underside with himotoshi and signed within a polished reserve MASAYUME.

LENGTH 4.5 cm

Condition: Excellent condition.  
Provenance: Private collection.

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



197 | **DERKACHENKO: A WOOD NETSUKE OF A BOAR WITH ACORN**

By Alexander Derkachenko  
Ukraine, 2020

Depicting a boar (inoshishi) with double-inlaid eyes of pale and dark horn and with inlaid mammoth-ivory tusks. His joy has no limit as he has found a huge acorn. He sits dreaming in anticipation of his meal, though the acorn has a surprise in the form of a long, movable maggot inlaid in mammoth ivory. Asymmetrical himotoshi through the underside next to the artist signature. With original felted wood box.

HEIGHT 4.1 cm

Condition: Excellent condition.

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







198 | **DERKACHENKO: A MAMMOTH IVORY  
NETSUKE OF A HARE WITH GARNET EYES**

By Alexander Derkachenko  
Ukraine, 2020

The pure white rabbit or hare sits and scratches its ear, holding a cabbage between its paws, the beautiful red eyes inlaid in garnet stone. Derkachenko has always been intrigued by the eyes of rabbits in the natural world, and rather than using amber he thought garnet would best represent them. This is particularly evident when light enters the eyes. Asymmetrical himotoshi through the underside next to the artist signature. With original felted wood box.

HEIGHT 3.2 cm

Condition: Excellent condition.

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



199 | **DERKACHENKO: A WOOD  
NETSUKE OF THE SANSUKUMI**

By Alexander Derkachenko  
Ukraine, 2020

A large frog, with realistically rendered skin, is seated on top of a fruit from which a snake emerges; a snail carved beside it. The netsuke depicts the sansukumi motif, meaning 'mutual control'. The snake will consume the frog, however there is a catch – the frog has already eaten a poisonous snail, so too the snake must perish. The frog's eyes are double inlaid in pale and dark horn and the snake's tongue is inlaid in dark-stained mammoth ivory. Asymmetrical himotoshi through the underside next to the artist signature. With original felted wood box.

HEIGHT 2.9 cm

Condition: Excellent condition.

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

200 | **MICHAEL WEBB: A WOOD  
NETSUKE OF TWO FROGS**

By Michael Webb (1934-2009), signed with artist's monogram 'MW'  
England, Yorkshire, c. 1980

The two frogs seated side by side on top of two overlapping lily pads, the amphibian's skins rendered naturalistically with extremely fine incision work and ukibori. The leaves, as well, are carved with great detail, utilizing finely carved alternating ridges and polished areas which simulate the heterogenous surface of the leaf very well. Himotoshi through the loop formed by the stem of one of the leaves and signed in ukibori 'MW'.

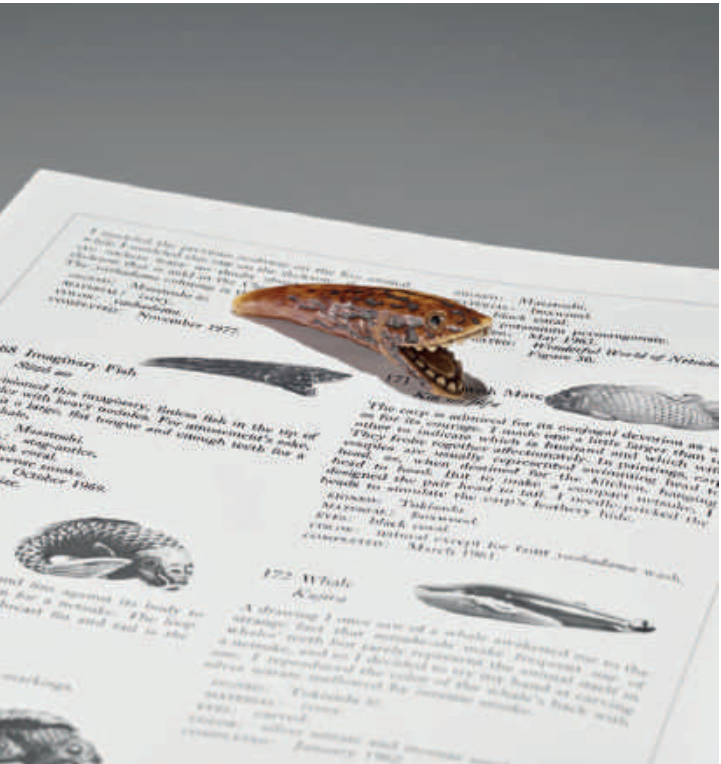
LENGTH 6.6 cm

Condition: Excellent condition.  
Provenance: British private collection.

Michael Webb (1932-2009), formerly director and auctioneer at Sotheby's, carved netsuke as a hobby until 1976. Afterwards he moved to Yorkshire and started mastering the art with the guidance of Luigi Bandini of Eskenazi Ltd. He excelled in naturalistic representations of animals and mastered the difficult technique of ukibori, as shown in the present example.

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





201 | MASATOSHI: A SUPERB STAG ANTLER NETSUKE OF AN IMAGINARY FISH (SOZU-O)

By Tokisada Nakamura (Masatoshi) (1915-2001), signed Masatoshi 雅俊  
Japan, Tokyo, October 1969

**Published:** Bushell, Raymond (1992) The Art of Netsuke Carving by Masatoshi as told to Raymond Bushell, no. 168, p. 182 and illustrated in color.

Masatoshi writes in the above publication on this netsuke: "I envisioned this imaginary, finless fish in the tip of an antler with heavy nodules. For amusement's sake, I gave it a large, flat tongue and enough teeth for a sperm whale."

The stag antler is of a truly beautiful color (described as incense smoke) and the eyes are inlaid in umimatsu (sea pine or black coral). It appears as if the fish was leaping out of the water, presumably to catch a low-flying bird. One pierced himotoshi and the other 'natural' through the mouth. Signed MASATOSHI.

LENGTH 7.5 cm

Condition: Excellent condition.  
**Provenance:** Ex collection Ted Adameck, collection no. 344 (valued at 12.000 USD). Copy of old inventory available.

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



202 | MASATOSHI: A SUPERB STAG ANTLER NETSUKE OF A CIRCLET WITH BATS, KOMORI NO KAZARIWA

By Tokisada Nakamura (Masatoshi) (1915-2001), signed Masatoshi 雅俊 to 刀  
Japan, Tokyo, December 1979

**Published:** Bushell, Raymond (1992) The Art of Netsuke Carving by Masatoshi as told to Raymond Bushell, no. 353; p. 136 (illustrated in color) and p. 222.

When Masatoshi acquired this ring, it was plain and undecorated, and as stated in the above-mentioned publication he believed it was a kuwara, a kind of brooch for fastening a priest's robe. He also notes that the antler is much harder than that of the Japanese deer and thus the ring is probably of Chinese origin. Therefore, the original design could also be derived from a Chinese archaic jade ring. The ring is fittingly decorated with three joined bats, and the wing tips and ears form finely carved curls. The surface of the antler is beautifully speckled and shows an appealing brown-caramel tone, which has developed a stunning, unique patina. Signed to the backside MASATOSHI to (carved).

Bats are ancient and important Chinese and Japanese symbols for longevity.

DIAMETER 5.9 cm

Condition: Excellent condition.  
**Provenance:** Ex collection Ted Adameck, collection no. 349 (valued at 13.000 USD). Copy of old inventory available.

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







Self portrait of Michael Birch, unsigned, undated, c. 1972

203 | MICHAEL BIRCH: A DISCOMFITED DUTCH GENTLEMAN

By Michael Henry Birch (1926-2008), signed with artist's initials 'MHB'  
c. 1996

**Published:** Birch, JKL (2013) The Art & Life of Michael Birch, p. 87.  
**Exhibited & Illustrated:** The Carvings of Michael Henry Birch, I.N.S.C., Honolulu, 1997.  
Netsuke Sculptures by Michael Henry Birch, I.N.S.C., Honolulu, 2004.

Carved from a fine piece of highlands stag antler, the wide-brimmed hat made of Molokai Taxis deer antler. The Dutchman's coat terminates in elegant curls near his waist, and the three buttons are inlaid in dark horn. His eyes are inlaid with drawn crystal rods. When viewing the netsuke one does get the tingling sensation that this Dutch gentleman is somewhat discomfited – he stands on his toes uncomfortably with his thighs close together, yet his expression still remains proud – after all he is a gentleman.

Dutchmen are certainly one of Michael Birch's most popular subjects and he was acknowledged for his ability to create character in a face that is rarely any more, and often much less, than one centimeter in height. Some collectors consider many of the faces to be self-portraits, a notion which the artist strongly denied.

HEIGHT 10 cm

Condition: Excellent condition.  
**Provenance:** From the collection of Jonathan Birch, son of Michael Henry Birch.

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



204 | MICHAEL BIRCH: FIERCE-FACE MASK

By Michael Henry Birch (1926-2008), signed with artist's initials 'MHB'  
c. 1995

**Published:** Birch, JKL (2013) The Art & Life of Michael Birch, p. 97. I.N.S.J., Vol. 16, No. 2, 1996.  
**Exhibited:** The Carvings of Michael Henry Birch, N.K.C., New York, 1995.  
Michael Birch, Netsuke Carver and Sculptor, National College of Art & Design, Dublin, 1997.

Carved from the coronet of the stag antler, the outer part smoothly polished but left uncarved to retain the natural beauty of the material. The center is masterfully carved with an expressively fierce face mask.

In his catalogue for Netsuke and Sculpture, Eskenazi Oriental Art, London, 1976, Michael Birch wrote:  
"Masks have been used by cultures throughout history in religious ceremonies, dances and theatrical performances. In Japan, they play a vital part in representing the principal performers in Noh theatrical dramas, in their classical roles as heroes, gods, demons, ghosts, legendary animals and foreigners. Masks have long been subjects for netsuke, usually carved singly and sometimes in pairs or compact groups."

HEIGHT 4.6 cm

Condition: Excellent condition.  
**Provenance:** From the collection of Jonathan Birch, son of Michael Henry Birch.

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



205 | MICHAEL BIRCH: JUVENILE TANUKI

By Michael Henry Birch (1926-2008), signed with artist's initials 'MHB'  
c. 1994

**Published:** Birch, JKL (2013) The Art & Life of Michael Birch, p. 69.  
**Exhibited:** Sotheby's Bonds Street London, 1994.  
The Carvings of Michael Henry Birch, N.K.C., New York, 1995.  
**Exhibited & Illustrated:** Tactiles by Michael Henry Birch, I.N.S.C., Boston, 2001.

Carved from dark-stained boxwood, the head carved from stag antler with the head stripes inlaid in lustrous black lacquer. The eyes are in drawn crystal rod. Signed on an inlaid gold plaque 'MHB'.

The tanuki badger, the legendary raccoon-like mischievous creature that is credited with supernatural magical powers is, in fact, a racoon-faced dog. According to one legend it disguises itself as a monk and, feigning sleep, squats motionless by the roadside, eager to waylay and harass passing travellers. By beating its distended stomach or scrotum like a drum it frightens them away and then steals the possessions they dropped as they fled in terror.

HEIGHT 2.8 cm, LENGTH 3.7 cm

Condition: Excellent condition.  
**Provenance:** From the collection of Jonathan Birch, son of Michael Henry Birch.

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



206 | MICHAEL BIRCH: RATTY RAT

By Michael Henry Birch (1926-2008), signed with artist's initials 'MHB'  
c. 2002

**Published:** Published: Birch, JKL (2013) The Art & Life of Michael Birch, p. 114.

Carved from a fine piece of stag antler, much of the porous section near the base. Michael Birch made several of this type, though each is different. Depicted is the 'ratty rat', an abstract design of a rat with large inlaid eyes of mussel pearls. The laid-back ears and elongated snout and neck give a vivid impression of alertness.

Michael Birch writes the following on this subject: "Despite the ravages they cause, rats are viewed by the Japanese with a measure of resignation and even some humor. Traditional netsuke rats tend, on the whole to be quite gentle attractive creatures. I really wanted this one to be tense, tough... a ratty rat".

LENGTH 5.4 cm

Condition: Excellent condition.  
**Provenance:** From the collection of Jonathan Birch, son of Michael Henry Birch.

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



STAG ANTLER & ASAKUSA NETSUKE



207 | A RARE AND EARLY STAG ANTLER NETSUKE OF KIKUJIDO

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

Depicting the chrysanthemum boy Kikujido in a very Chinese manner, dressed in an elegantly flowing robe and leaning against a rock. Behind him is a towering, flowering, and budding leafy branch of chrysanthemums surrounding the boy like a halo and carved in fine openwork. The netsuke is carved from a hollow branch of antler, unplugged at the bottom and top. One pierced himotoshi through the rock, the other 'natural'. Very good yellowish patina, almost appearing like ivory.

HEIGHT 5.2 cm

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

Estimate EUR 1.500,-  
Starting price EUR 750,-



208 | A RARE STAG ANTLER NETSUKE OF A FOX PRIEST

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

An early stag antler figure depicting a kitsune (fox) disguised as a priest completely enveloped in its robe, only the characteristic long face with whiskers peeking out, and leaning on a cane, the hands certainly that of a human. The antler of an appealing color. Large himotoshi to the back. Carved from a hollow branch of stag antler, thus plugged at the top and bottom, the upper plug incised with a flower from which a leaf trails downwards.

HEIGHT 7.7 cm

Condition: Excellent, original condition.  
Provenance: Private collection Dover, USA.

Estimate EUR 1.500,-  
Starting price EUR 750,-



209 | A RARE STAG ANTLER NETSUKE OF KAN'U

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

A rare stag antler netsuke depicting the god of war Kan'u stroking his long beard and holding his characteristic halberd by his side. Carved from a hollow branch of stag antler, thus cleverly plugged at the top and bottom. Good, asymmetrical himotoshi through the back.

HEIGHT 8.5 cm

Condition: Good condition, the features slightly worn.  
Provenance: British collection.

Estimate EUR 1.500,-  
Starting price EUR 750,-





210 | **HOSHUNSAI MASAYUKI: A RARE MINIATURE STAG ANTLER OKIMONO OF A RAKAN**

By Hoshunsai Masayuki, signed Masayuki 正之  
Japan, Tokyo, Asakusa, second half of 19th century

A miniature stag antler okimono, delicately carved, depicting a Buddhist ascetic (rakan) standing barefoot and dressed in typical attire, revealing his emaciated rib cage. His expression is sensitively crafted, he has a 'third eye' and his long hair terminates in finely carved curls. Very appealing brownish patina to the reverse. Signed within an oval reserve to the back MASAYUKI – the second character yuki 之 in typical seal form. With a small box.

HEIGHT 4,5 cm

Condition: Good, complete condition. Several age cracks.  
Provenance: British collection.

Though rarely seen, Masayuki appears to have made several okimono depicting Buddhist figures, though this is certainly by far the smallest example.

**Literature comparison:**

Another okimono is pictured in 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).

**AUCTION COMPARISON**

Another was recently sold by Zucke, Fine Netsuke & Sagemono, 27 March 2020, Vienna, lot 186 (sold for 6.952 EUR).



**Estimate EUR 2.500,-**

Starting price EUR 1.250,-



211 | **A STAG ANTLER SASHI NETSUKU OF A BAT ON REISHI FUNGUS**

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

Carved from a large and attractive piece of pale stag antler and depicting a large stalk of a reishi fungus, the coronet ingeniously used to resemble the cap. A bat with outstretched wings lands on the side of the mushroom. The combination of bat and reishi is a popular motif, originally coming from China, which symbolizes longevity. Good, asymmetrical himotoshi just below the coronet.

HEIGHT 13.2 cm

Condition: Excellent condition.  
**Provenance:** Ex collection Ted Adameck.

**Estimate EUR 2.000,-**

Starting price EUR 1.000,-







**212 | A FINE STAG ANTLER RYUSA MANJU NETSUKE OF A WATER DRAGON GRASPING A TAMA**

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

An expressively carved stag antler ryusa-manju depicting a sinuous water dragon, with a characteristically long curved snout, ferociously grasping a tama (magical pearl) in one claw. Many finely carved curls adorn the surface of the ryusa-manju, some emanating from the dragon and most resembling waves. The mythical being's slender body curls around the edge of the manju to the other side, ending in a bifurcated tail, its beautifully rendered claws carved along the way. The antler of a very appealing color with most of the natural spongiform surface appearing around the central himotoshi in the back.

DIAMETER 3.7 cm

Condition: Good condition with a fine, natural hand patina. The terminus of one of the crashing waves has been chipped near the himotoshi.  
Provenance: British private collection.

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



**213 | A FINE STAG ANTLER MANJU NETSUKE WITH MOKUGYO AND LOTUS**

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

The manju netsuke in the form of a crumpled lotus leaf holding a mokugyo (temple gong) and a lotus bud within. The stag antler of a very appealing color. The front is pierced with three holes which resemble a face and may suggest a highly stylized KOKU (for Ozaki Kokusai) seal. The backside shows the finely carved veins of the leaf and the large himotoshi.

DIAMETER 3.8 cm

Condition: Excellent condition.  
Provenance: British private collection.

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



**214 | OZAKI KOKUSAI: A FINE IVORY RYUSA MANJU NETSUKE WITH KIKU DESIGN**

By Ozaki Kokusai, signed Koku 谷  
Japan, Tokyo, Asakusa, second half of 19th century

A beautifully stained and pierce-carved ivory manju netsuke with a formal design of a kiku (chrysanthemum) flower encircled by a scrolling design of water, the individual folds appearing like stylized inome (boar's eyes). The central stamens of the kiku blossom, which are encircled with six-lobed petals, are removable and function as the cord attachment in the back. Signed within a square sunken reserve KOKU.

DIAMETER 4.5 cm

Condition: Excellent condition with minor expected wear to staining.  
Provenance: Belgian private collection.

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





215 | **ISHIKAWA RENSAI: A FINE AND RARE IVORY MANJU NETSUKE WITH SOKEN KISHO DESIGN OF AN ONI ON VAJRA**

By Ishikawa Rensai, unsigned  
Japan, Tokyo, Asakusa, second half of 19th century

A superbly stained two-part ivory manju netsuke carved in highly polished sunken relief within a lobed reserve depicting an oni sitting atop a three-pronged vajra. The design appears exactly as shown in the Soken Kisho of 1781, the first publication on netsuke and their carvers. The central relief carving is set on a masterfully stippled ground emulating the fur of a tiger, appearing like billowing clouds. 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

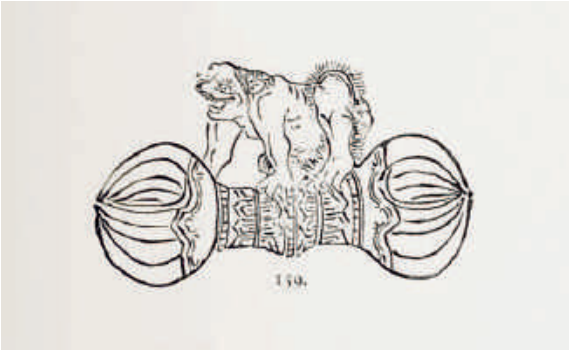
Condition: The exterior in very good condition with only one thin age crack and minor wear to the staining. There is some damage to the inside cord attachment. The manju closes but is slightly warped.  
**Provenance:** Ancient collection Charles Cartier-Bresson (1853-1921), collection no. 841. Charles 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 an ivory netsuke by Rensai with the same lobed reserve see Sydney L. Moss Ltd. (2016) Kokusai the Genius: and Stag-antler Carving in Japan, no. 359.

**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



A sketch taken from the Soken Kisho



217 | **A FINE IVORY NETSUKE OF A CRAB AND BAMBOO IN THE MANNER OF RENSAI**

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

The entire composition set on a base simulating a woven bamboo tray, carved on top with a crab (kani) crawling up a segment of leafy bamboo. The ivory is finely stained, and the crustacean's eyes are inlays of dark, lustrous horn. Two of the leaves extend to the other side where the himotoshi are located, the larger one in the shape of a clam.

DIAMETER 4 cm

Condition: Very good condition. Minor wear to staining.  
Provenance: Belgian private collection.

**AUCTION COMPARISON**  
The stain, manner of the leaves and crab are very much reminiscent of Ishikawa Rensai or one of his followers. For a related example in stag antler see Zacke, Netsuke von Meistern - Ausstellung 1989, Vienna, no. 47.

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

216 | **AN IVORY NETSUKE OF A BIRD ON A KASA HAT BY A FOLLOWER OF ISHIKAWA RENSAI**

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

The ivory typically stained and depicting a bird perched on top of a discarded kasa hat, a leafy vine emerges from a tattered opening, the entire composition set on a base. The staining, manner of the leaves and bird are very typical for the workshop of Ishikawa Rensai. Central himotoshi through the base, the other 'natural' through the opening of the kasa.

LENGTH 3.5 cm

Condition: Excellent condition, two small, fine age cracks to the base.  
Provenance: French private collection.

**AUCTION COMPARISON**  
A comparable unsigned netsuke attributed to Rensai is illustrated in Cohen, George (1974) In Search for Netsuke & Inro, plate 5, no. 68, and recently sold at Zacke, Fine Netsuke, Sagemono & Okimono, 24 November 2018, Vienna, no. 102 (**sold for 3.792 EUR**).

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







218 | ISHIKAWA RENSAI: A SUPERB STAG  
ANTLER RYUSA NETSUKE WITH  
SONGBIRD AND KIKU BLOSSOM

By Ishikawa Rensai, signed Ren 蓮  
Japan, Tokyo, Asakusa, second half of 19th century

The antler masterfully hollowed out and carved in openwork, the surface stippled to simulate rockwork and some of the perforations worked to show clouds. The front is carved in high relief with a chirping songbird, its head turned back and the visible eye inlaid. Next to the bird is an elaborately carved and towering kiku flower (chrysanthemum), both budding and blooming. The reverse shows more of the heavily stippled ground below Chinese bellflowers. Typically large and generously excavated himotoshi on the reverse, one of them oval and the other round. Signed in a raised rectangular reserve in seal form – REN.

It is known that most of Ishikawa Rensai's output relates to or is heavily influenced by Chinese iconography. As noted by Wolfmar Zacken in the catalog description when this lot was last sold in 1998, the source of inspiration for this particular netsuke may be from the series of prints 'ten bamboo hall' or 'mustard seed garden', which were the first color-printed books in the world and found great popularity in Japan.

HEIGHT 3.2 cm, LENGTH 3.7 cm

Condition: Excellent condition.

**Provenance:** Zacke, Netsuke von großen alten Meistern und modernen - Ausstellung 1998 (offered for 140.000 Austrian Schillings), subsequently in a Munich private collection.

**Literature comparison:**

Compare to a very similar netsuke in Sydney Moss Ltd. (2016) Kokusai The Genius: and Stag-antler Carving in Japan, Part 3, pp. 64-65, no. 366.

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



219 | ISHIKAWA RENSAI: A SUPERB  
STAG ANTLER NETSUKE OF A BASKET  
WITH WILTING KIKU FLOWERS

By Ishikawa Rensai, signed Ren 蓮  
Japan, Tokyo, Asakusa, second half of 19th century

Depicted is a rustic basket with a spray of wilted kiku (chrysanthemum) flowers hanging out from the opening. The leaves are executed in the typical manner of the artist. The present netsuke is a fine example of where the choice of material must have dictated the subject matter. One cannot imagine that Rensai could have worked one of his fine animals, which are usually carved from the 'purest' section of the antler, into this composition. The subject matter is rather triste, which is portrayed very well using this dark, rough, and heavily porous material. The reverse shows the central himotoshi (the cord attachment is inside), below a singular kiku flower. Signed within a raised square reserve REN.

HEIGHT 3.4 cm

Condition: Excellent condition.  
Provenance: From an American private collection.

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



MASK NETSUKES FROM THE EUROPEAN PRIVATE COLLECTION P. JACQUESSON



221 | SHOMAN: A RARE LACQUERED MASK NETSUKES OF DAIKOKU

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

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

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

LENGTH 3.7 cm

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

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



220 | A SUPERB STAG ANTLER MASK NETSUKES OF HOTEI

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

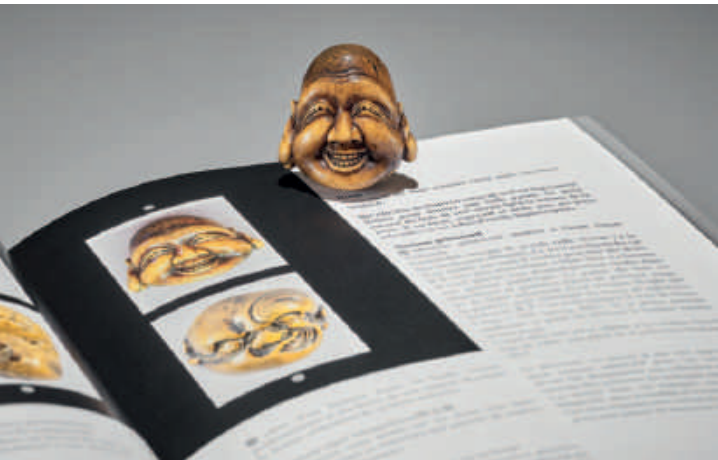
**Published:** Bulletin Franco Japonais, no.143, Masques Extraordinaires, January 2020, p. 21, no. 37.

A masterfully crafted representation of the lucky god Hotei carved from stag antler. The natural beauty of the antler is used to full effect here and the subsequently developed patina, so unique to the material, elevates this artwork to a whole other level. Hotei has a smooth bald head and thick earlobes. He is joyously grinning and showing his teeth. The underside with two plugged sections of the naturally porous antler. The backside shows deeply incised lines simulating the grain of wood and houses the himotoshi in-between a central bar.

HEIGHT 4.7 cm

Condition: Superb condition, natural 'flaws' to the material.  
**Provenance:** Ex Collection Charles Greenfield, sold at his sale at Sotheby's London, 18 September 1998, no. 189. Acquired by the present owner, P. Jacquesson, from Paul Moss of Sydney Moss Ltd., during the International Netsuke Collector's Society Convention in Miami 2007.

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



222 | RYUUN: A RARE PAINTED WOOD MASK NETSUKES OF GOJO

By Ryuun, signed Ryuun 凌雲 to  
Japan, second half of 19th century to early 20th century

The netsuke depicting the gigaku mask of Gojo, also known as lady of Wu, as she represents a court lady from the Wu Kingdom (222-280). The wood is painted, and the details are refined. The backside shows interesting himotoshi in the form of two large oval openings flanking the signature RYUUN to (carved).

HEIGHT 3.5 cm

Condition: Minor flaking to applied paint. Good condition.  
**Provenance:** Purchased in 2003 from a local French auction house by the European private collector P. Jacquesson.

**Literature comparison:**  
The artist appears to have made masks in similar style to Tessai and his followers. See for example Zacke, Netsuke und Inro - Ausstellung 1984, no. 145.

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





**223 | MATSUKI HOKEI: A SUPERB TSUISHU LACQUER NETSUKU OF EMMA-O**

By Matsuki Hokei, signed Hokei 豊慶 to 刀  
Japan, Tokyo, late 19th century, Meiji period (1868-1912)

**Published:** Netsuke Kenkyukai, Vol. 8, Spring 1988, illustrated on the back cover.  
Eskenazi (1997) Japanese Netsuke, Ojime and Inro from the Dawson Collection, pp. 24-25, no. 24.  
Bulletin Franco Japonais, no. 143, Masques Extraordinaires, January 2020, p. 18, no. 20.  
**Exhibited:** Bonhams, Paris, during the International Netsuke Collector's Society Convention October 2019.

A superbly carved mask netsuke, lacquered in tsuishu red, and depicting the king of hell Emma-O. Emma-O is represented here with a fierce expression enhanced by deeply carved, pronounced features. The eyebrows are furrowed and in the shape of a stylized reishi fungus in the center. The beard and hair in the back show minutely incised lines and are flowing. Emma-O wears the typical Chinese judge's cap with an incised key-fret border and the symbol 王 for king on the top. The reverse is lacquered in roiro-nuri, except for the bridge which form the himotoshi and houses the signature HOKEI to (carved).

HEIGHT 5 cm

Condition: Excellent condition.  
**Provenance:** Ex collection Bearsted, sold at Christie's London 15 December 2017, lot 157. Then collection Dawson and purchased from Eskenazi by the present owner P. Jacquesson.

Emma-O, in Japanese Buddhist mythology, is the equivalent to the Hindu deity Yama and judges the soul of men in hell.



**AUCTION COMPARISON**  
For another mask netsuke by Matsuki Hokei see Bonhams, The Edward Wrangham Collection of Japanese Art Part II, 10 May 2011, London, lot 98 (sold for 4.800 GBP).

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





**224 | A RARE LACQUERED WOOD MASK NETSUKES OF AN ONI**

Inscribed with the name of the mask 'haha oni' 母鬼  
Japan, 19th century, Edo period (1615-1868)

**Published:** Bushell, Raymond (1985) Netsuke Masks, p. 20, no. 32.

The mask netsuke expressively carved and lacquered in creamy white, black, and red lacquer to depict a powerfully grimacing oni. The oni has large, bushy black-lacquered eyebrows which loom over his eyes. The devilish mask has a curling beard, a large pronounced nose and its mouth is opened, baring huge black-lacquered fangs. The lacquer is intentionally worn-down to give the impression of an old mask. Himotoshi through the central bridge in the reverse. The mask is not signed but rather inscribed with the name of the mask – 'haha oni' – which means mother oni.

HEIGHT 4.5 cm

Condition: Very good condition with intentional and age-related wear to lacquer.

**Provenance:** Ex collection Raymond Bushell, then European collection P. Jacquesson.

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



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

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

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

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

HEIGHT 4.7 cm

Condition: Excellent condition with minor expected surface wear to lacquer.

**Provenance:** European private collection P. Jacquesson, purchased from Sagemonoya, Tokyo, in 2012.

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





**226 | A VERY RARE WOOD MASK NETSUKES OF TSUCHIGOMO ATTRIBUTED TO KOKEISAI SANSHO**

Attributed to Kokeisai Sansho (1871-1926), unsigned  
Japan, Osaka, early 20th century

**Published:** Bulletin Franco Japonais, no. 143, Masques  
Extraordinaires, January 2020, p. 19, no. 26.

The mask in the shape of a one-eyed bakemono spider, probably a variation of the famous yokai Tsuchigomo (meaning literally earth spider). The mask netsuke is carved from a lightly stained, pale wood, the details finely rendered. Tsuchigomo has one large, central eye with a pierced pupil, terrifyingly large and sharp mandibles in the front, and four legs carved on each side. The choice of wood, stain, and carving style are highly suggestive of Kokeisai Sansho (1871-1926). The cord attachment is around the central bridge in the reverse.

HEIGHT 4.5 cm

Condition: Excellent condition.  
**Provenance:** Ex collection Dr. E. Franckel, Vienna, sold by Kunsthandel Klefisch, 21 June 1997, no. 402, purchased by the European private collector P. Jacquesson.

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





227 | **A SUPERB WOOD MASK NETSUKE OF A MONKEY ATTRIBUTED TO KOKEISAI SANSHO**

Attributed to Kokeisai Sansho (1871-1926), unsigned  
Japan, Osaka, early 20th century

**Published:** Eskenazi (1998), Japanese Netsuke, Ojime and Inro from a Private European Collection, p. 119, no. 136.  
**Exhibited:** Bonhams, Paris, during the International Netsuke Collector's Society Convention October 2019.

Carved from pale boxwood, lightly stained, and very finely carved as a mask netsuke of a monkey, smiling ambiguously - gently yet somewhat reserved with furrowed eyebrows. The choice of wood, stain, and carving style are highly suggestive of Kokeisai Sansho (1871-1926). The cord attachment around the central bridge in the reverse.

HEIGHT 4.5 cm

Condition: Very good condition, some discoloration to the surface of the wood and one tiny crack to the inside near the bottom.  
**Provenance:** European collection P. Jacquesson, acquired from Rosemary Bandini.

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



228 | **KOKEISAI SANSHO: A SUPERB WOOD MASK NETSUKE OF A FELINE CREATURE**

By Kokeisai Sansho (1871-1926), signed with the artist's kakihan  
Japan, Osaka, early 20th century

**Published:** Bushell, Raymond (1985) Netsuke Masks, no. 259.  
Lazarnick, George (1982) Netsuke & Inro Artists, and How to Read Their Signatures, Vol. 2, p. 1290.

Expressively carved from pale and lightly stained boxwood and depicting a feline creature with its mouth opened wide, baring its minutely carved, sharp teeth and fangs. The cat-like creature has carved slits for eyes and finely incised whiskers and eyebrows. Its well-carved pointed ears almost appear like horns. An interesting detail is that the jaw is 'attached' to the side with a simulated hinge, but is not movable. The characteristic kakihan of the artist is incised on the central bridge in the reverse which forms the himotoshi.

HEIGHT 3.8 cm

Condition: Excellent condition.  
**Provenance:** Ex collection Bushell, purchased by the European collector P. Jacquesson from Sotheby's, Netsuke From The Collection of Raymond and Frances Bushell, 21 March 2000, lot 202.

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







229 | HOGEN: A RARE WOOD MASK NETSUKE

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

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

HEIGHT 4.9 cm

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

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

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

230 | A RARE HORNBILL IVORY MASK NETSUKE OF A LAUGHING RED-BEARDED FOREIGNER

Unsigned  
Japan, second half of 19th century

**Published:** Bulletin Franco Japonais, no. 143, Masques Extraordinaires, January 2020, p. 20, no. 34.

A rare mask netsuke carved from hornbill ivory (honen). Depicted is an amusing representation of a bearded foreigner, the beard ingeniously crafted from the natural red section of the bill. The expression radiates with joy and laughter and the pronounced features are well carved. The backside shows the large, generous himotoshi through a central bridge.

HEIGHT 5.9 cm

Condition: Very good condition, some age cracks through the back.  
**Provenance:** Purchased from Robert Fleischel of Sagemonoya during the Miami Kappa Convention (International Netsuke Collector's Convention) 2007.

**AUCTION COMPARISON**  
For a similarly crafted mask from hornbill ivory by Jugyoku see Sotheby's, The Katchen Collection of Netsuke, 8 November 2005, London, lot 65 (**sold for 5.040 GBP**).

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



231 | ISSHIN: A RARE LIGHT WOOD MASK NETSUKE

By Isshin, signed Isshin 一心  
Japan, 18th to early 19th century, Edo period (1615-1868)

**Published:** Bushell, Raymond (1985) Netsuke Masks, p. 64, no. 269.

The expressively carved mask netsuke made from a wood (possibly paulownia/kiri wood) which feels extraordinarily light in the hand and has a leathery feel to it. Depicted is a characterful face with large protruding eyes and a prominent, well-carved nose. The ears form a pleasing transition to the central bridge in the reverse which houses the himotoshi and signature ISSHIN.

The netsuke is very rustic in its appearance and shows remnants of green pigments, indicating it has a good age and was heavily worn.

HEIGHT 4.7 cm

232 | MINRYOSAI: A VERY RARE KURUMI MASK NETSUKE

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

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

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

HEIGHT 3.5 cm



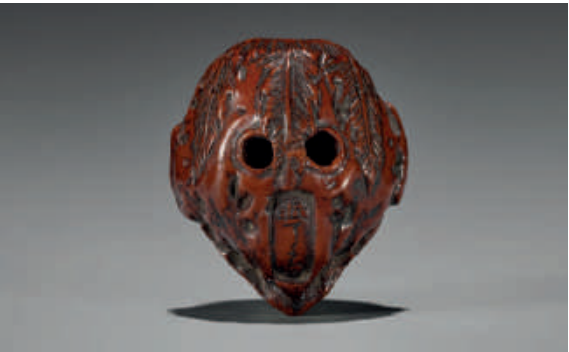
Condition: Very good condition, the green pigments worn.  
**Provenance:** Ex Collection Raymond Bushell sold in his sale at Sotheby's London, 21 March 2000, lot 301. Then European collection P. Jacquesson.

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

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

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

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





233 | A SPECTACULAR AND LARGE WOOD MASK NETSUKÉ OF A FEMALE DEMON

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

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

HEIGHT 8 cm

Condition: Excellent condition, beautiful patina.  
**Provenance:** Ex collection Dr. Walter Heihs, sold in his sale at Sotheby's, 17 June, 1998, lot 563, purchased by the European collector P. Jacquesson.

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



234 | MITSUYUKI: A SUPERB AND RARE IVORY MASK NETSUKÉ OF THE FEMALE GHOST OIWA

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

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

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

HEIGHT 4.1 cm


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

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



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

**AUCTION COMPARISON**  
Mitsuyuki was known for his extremely fine ivory mask netsuke, for another depicting a more common subject see Bonhams, The Bluetie H. Kirchoff Collection of Netsuke and Sagemono, 16 September 2009, New York, lot 2133 (sold for 2.318 USD).



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







235 | **NAITO TOYOMASA: AN  
IMPORTANT WOOD MASK  
NETSUKE OF WARAI JO TYPE  
DEPICTING A SELF-PORTRAIT  
OF THE ARTIST, THE REVERSE  
CARVED AS HIS GHOST**

By Naito Toyomasa (1773-1856), signed Hachijuni  
Toyomasa 八十二豊昌  
Japan, dated 1855, Edo period (1615-1868)

**Published:** Netsuke Kenkyukai Vol. 16, no. 1,  
Spring 1996, p. 42.  
Bulletin Franco Japonais, no. 50, October 1996,  
p. 26, fig. 16 & in the subsequent issue no. 51.

A masterfully carved depiction of Warai-jo  
(laughing old man) with a finely incised long beard  
which extends to the other side. The mouth is  
opened showing both rows of teeth, the nose  
and cheek bones are prominently carved. The  
eyebrows are raised and furrowed. The dense  
root-like wood is of a very good color with  
accentuated darkened areas, typical of the artist.

As noted in the International Netsuke Society  
Journal (1996) Volume 16, no. 1, the type of  
Warai-jo is utilized as a 'stepping-stone' towards  
something much stronger and more individual –  
one suspects it to be the self-portrait of the artist  
in his old age carved one year before his passing  
at the age of 82. The stylized 'negative-mask' in  
the interior further underlines this assumption,  
as it shows a ghostly face, as if to be carried off  
by the wind into the afterlife. Himotoshi through  
the central bar in the reverse, below the signature  
Hachijuni TOYOMASA (Toyomasa at the age of 82).

HEIGHT 5.1 cm

Condition: Excellent condition, expected wear.  
**Provenance:** European Collection P. Jacquesson,  
purchased from Klefisch on 26 November 1995,  
lot 382 (**hammer price of 6.900 Deutsche  
Mark**).

**Literature comparison:**

Another mask netsuke of Hannya, carved at the  
age of 74, is illustrated in Ducros, Alain (1994)  
Paris Edo Convention 1994, no. 9. It seems  
probable that only this and the present example  
are authentic works by Toyomasa, the other ones  
being later copies, most likely by his pupils.

**AUCTION  
COMPARISON**  
A mask signed Toyomasa,  
though likely by a pupil,  
was sold by Matthew  
Barton Ltd., European  
& Asian Works of Art, 6  
June 2018, London, lot 83.  
(**hammered  
down at 3.600 GBP**).



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





236 | A RARE WOOD GYODO MASK  
NETSUKE OF TAMONTEN

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

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

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

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

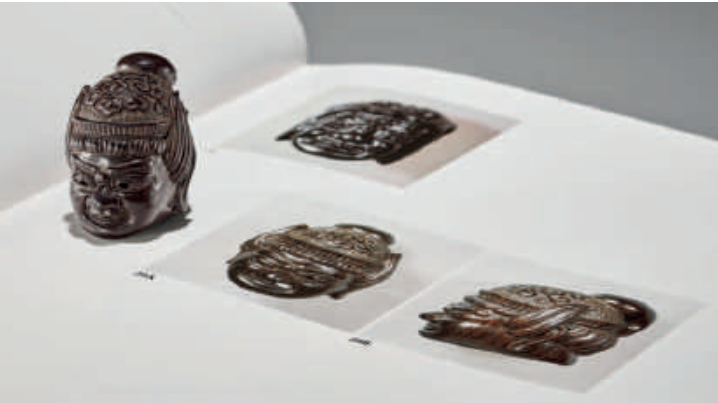
and decorated with a finely incised flower, indicating the four directions, in high relief against a stippled ground. One central himotoshi through the back, above the inscription 'Tamonten', the other himotoshi natural through the opening of the mask in the underside.

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

HEIGHT 3.5 cm, LENGTH 3.3 cm

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

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



237 | A LARGE AND POWERFUL WOOD MASK  
NETSUKE OF A NIO

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

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

HEIGHT 6.6 cm

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

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







238 | AN EXTREMELY RARE BUGAKU MASK NETSUKES OF CHIKYU

Unsigned, inscribed with the name of the mask 'Chikyu' 地久 Japan, 19th century, Edo period (1615-1868)

**Published:** Bushell, Raymond (1985) Netsuke Masks, p. 15, no. 11. Bulletin Franco Japonais, no.1 43, Masques Extraordinaires, January 2020, p. 16, no. 8.

A faithful representation of the Bugaku mask of Chikyu worn for the Chikyu dance. The mask represents a young barbarian with a happy and broad smile. The main features are a long prominent nose, gracefully curved eyes and eyebrows, and a characteristic medallion above the bridge of the nose. The netsuke is treated with red and black pigments, probably copied faithfully from the original Bugaku mask. The reverse is carved with a central bridge, functioning as himotoshi, housing the inscription CHIKYU – the name of the mask. The sides with two small perforations which show where the string would be attached in the original mask.

It is common to find Bugaku mask netsuke inscribed with the name of the mask rather than signed by the artist, it can be assumed that this is out of respect for this ancient art form and for the sculptors of the masks used in the respective dances.

Bugaku masks are used for the Bugaku dance in the traditional music and dance performance known as Gagaku. The defining elements of this dance were introduced through Southeast Asia to the Chinese Tang court and its use in Japan dates back to the Heian period (794-1185) and is still performed today. The Southeast Asian influences are particularly evident in the present mask.

HEIGHT 4 cm

Condition: Minor expected wear to polychrome pigments, the wear is likely at least partially simulated. Very good condition.

**Provenance:** Ex Collection Raymond Bushell sold in his sale at Sotheby's London, 18 November 1999, lot 145. Then European collection P. Jacquesson.

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



A Bugaku mask of Chikyu from the Kamakura period (1185–1333)



239 | AN EXTREMELY RARE BUGAKU MASK NETSUKES OF KOTOKURAKU

Unsigned, inscribed with the name of the mask 'Kotokuraku' 胡德桑 Japan, 19th century, Edo period (1615-1868)

**Published:** Bushell, Raymond (1985) Netsuke Masks, p. 17, no. 18 (with two views).

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

Like no. 238, this extremely rare mask netsuke is a faithful copy of another Bugaku mask, this time of Kotokuraku, used for the Kotokuraku dance. The defining attribute is the prominently phallic nose, which in the original dance is attached by a cord to the mask and moves with the movement of the actor, swinging back and forth. This addition of movable elements in the masks is unique to Gagaku and to the Bugaku dances and masks. The cord attachment of the nose is ingeniously simulated in this netsuke with a carved loop. The side view of the mask also conveys the assumption that the nose is movable. The mask represents a young barbarian who is ecstatically drunk. The netsuke is treated with red and black pigments, probably copied faithfully from the original Bugaku mask. Central bridge through the reverse, functioning as himotoshi, housing the inscription KOTOKURAKU – the name of the mask. The sides with two small perforations which show where the string would be attached in the original mask.

As with previous no. 238, it is common to find Bugaku mask netsuke inscribed with the name of the mask rather than signed by the artist, it can be assumed that this is out of respect for this ancient art form and for the sculptors of the masks used in the respective dances.

Bugaku masks are used for the Bugaku dance in the traditional music and dance performance known as Gagaku. The defining elements of this dance were introduced through Southeast Asia to the Chinese Tang court and its use in Japan dates back to the Heian period (794-1185) and is still performed today. As with previous no. 238, the Southeast Asian influences are particularly evident in the present mask.

HEIGHT 3.8 cm

Condition: Minor expected wear to polychrome pigments, the wear is likely at least partially simulated. Very good condition.

**Provenance:** Ex Collection Raymond Bushell sold in his sale at Sotheby's London, 18 November 1999, lot 145. Then European collection P. Jacquesson.

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



A Bugaku mask of Kotokuraku from the Heian period (794–1185)



240 | A SUPERB AND MASSIVE SAISHIKI  
NETSUKE OF TEKKAI SENNIN  
ATTRIBUTED TO YOSHIMURA SHUZAN

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

**Published:** Malcolm Fairley Japanese Works of Art (2007) Netsuke  
from a Private European Collection, Part I, no. 30.

A massive and expressive saishiki (painted) hinoki wood netsuke of original and powerful design, depicting Tekkai Sennin standing with a foot and hand braced against his long gnarly staff. His head is turned upwards to his right, as he exhales his soul with a concentrated, stern-faced expression. His curly hair and bushy beard are well-carved, and his elaborate robe is flowing. Himotoshi through one of the sleeves, which extends to the back.

As with no. 241, much of the polychrome pigments and gesso remains intact, as it is known that coloring applied by Yoshimura Shuzan, who was a Kano school painter, would not wear off so easily as with later copies. Shuzan's netsuke were generally of exceptional size and he also never signed his netsuke. These are all good indications that this netsuke may very well be by the great master himself.

HEIGHT 11.8 cm

Condition: Very good condition with typical associated wear.  
Provenance: German private collection.

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







241 | A SUPERB AND LARGE SAISHIKI  
NETSUKE OF RYUJIN ATTRIBUTED  
TO YOSHIMURA SHUZAN

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

**Published:** Östasiatiska Museet (1999) Netsuke. Netsukeutställning  
16 Oktober 1999 - 9 Januari 2000, p. 47.  
**Exhibited:** Östasiatiska Museet, Netsukeutställning, Sweden,  
Stockholm, 16 October 1999 – 9 January 2000.

A large and imposing saishiki (painted) hinoki wood netsuke depicting the dragon king of the sea Ryujin, standing and smiling, his long beard forming mighty curls, and holding a pearl in both hands. A long dragon is on his back, its large head placed on top of Ryujin's head. Natural himotoshi beneath the dragon.

The polychrome pigments and gesso, as well as the gold accents are well preserved, as it is known that coloring applied by Yoshimura Shuzan, who was a Kano school painter, would not wear off so easily as later copies. Shuzan's netsuke were generally of exceptional size and he also never signed his netsuke. These are all are good indications that this netsuke may very well be by the great master himself.

HEIGHT 12.7 cm

Condition: Very good condition, relatively minor wear to polychrome pigments and gesso.  
**Provenance:** Ex-Collection Mrs. Gunvor Bjorkman.

**Literature comparison:**  
Compare to a near identical netsuke in the F.M. Jonas collection, pictures both in his book and Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part B, p. 800.

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



242 | A GOOD TALL SHUZAN STYLE  
SAISHIKI NETSUKE OF RYUJIN

Unsigned  
Japan, Osaka, late 18<sup>th</sup> century, Edo period (1615-1868)

A tall saishiki (painted) hinoki wood netsuke depicting the dragon king of the sea Ryujin standing and holding a jewel in one hand while stroking his beard with the other. A long dragon is on his back, its head placed on top of Ryujin's head. The hinoki (cypress) wood colored in polychrome pigments and gesso is relatively well preserved. Beautifully large himotoshi through the back, underneath the dragon.

HEIGHT 10.3 cm

Condition: Very good condition, relatively minor wear to polychrome pigments and gesso.  
**Provenance:** Ex-Collection Mrs. Gunvor Bjorkman.

**AUCTION  
COMPARISON**  
Compare to a similar netsuke  
sold by Bonhams, Fine  
Japanese Art, 6 November  
2012, London, lot 160  
(sold for 9.375 GBP).



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





243 | AN EXCELLENT SHUZAN STYLE SAISHIKI  
NETSUKE OF A FISHERMAN

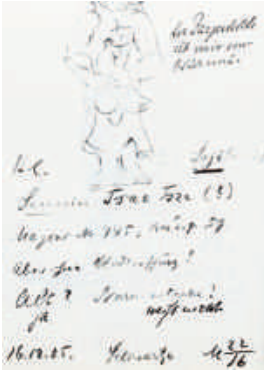
Unsigned  
Japan, Osaka, late 18th century, Edo period (1615-1868)

Expressively carved and depicting a standing fisherman, wearing only a loincloth, his muscular arms, spine, and rib cage rendered powerfully. The bearded fisherman has long curling hair and holds a large fish and a hyotan (double gourd) in his hands – an unusual combination. The netsuke is carved from hinoki (cypress) wood, and is colored in polychrome pigments and gesso, largely worn through centuries of handling. Good himotoshi through the back.

HEIGHT 9.2 cm

Condition: Good condition with age-related wear.  
**Provenance:** Ancient collection Albert Brockhaus (1855 - 1921), Leipzig, acquired at J. C. F. Schwartz, Berlin, 16th December 1905.

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



Portrait of  
Albert Brockhaus



244 | A RARE AND LARGE SAISHIKI NETSUKE  
OF AN AMA WITH AMOROUS OCTOPUS

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

A large saishiki (painted) hinoki (cypress) wood netsuke depicting an ama (diving or fisher girl) engaged in a lustful struggle with an octopus. The ama has long hair which gently flows down her back and she is dressed only in a red skirt, which the octopus pulls down, revealing her voluptuous behind in the back. The octopus is entangled around her right leg, his arms forming sinuously curling bundles. His lips are pressed forwards suggestively, the eyes gazing at her private parts. The ama has one hand placed on her chest frivolously and the other pressed against her cheek – she is clearly enjoying the octopus' company. The hinoki wood is treated with polychrome pigments and some gesso, attractively worn all around. The himotoshi in the back are indicative of the period, and are generously excavated, exactly as they should be.

HEIGHT 12.5 cm

Condition: Good age-related condition, the polychrome pigments worn as is to be expected.  
Provenance: British collection.

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







245 | **A RARE AND MASSIVE KRIS HANDLE RE-PURPOSED AS A NETSUKES OF A MALAYAN STYLE WINGED DEVIL**

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

An Indonesian kris handle which was re-purposed as a netsuke, and which belongs to a rare group of carvings which entered Japan and served as inspiration for Yoshimura Shuzan's later designs which are mentioned in the Soken Kisho. Depicted is a Malayan demon with large protruding eyes, thick curved horns and sharp fangs. To its sides are boldly carved wings. Large himotoshi through the underside and backside. Remnants of polychrome pigments probably added later.

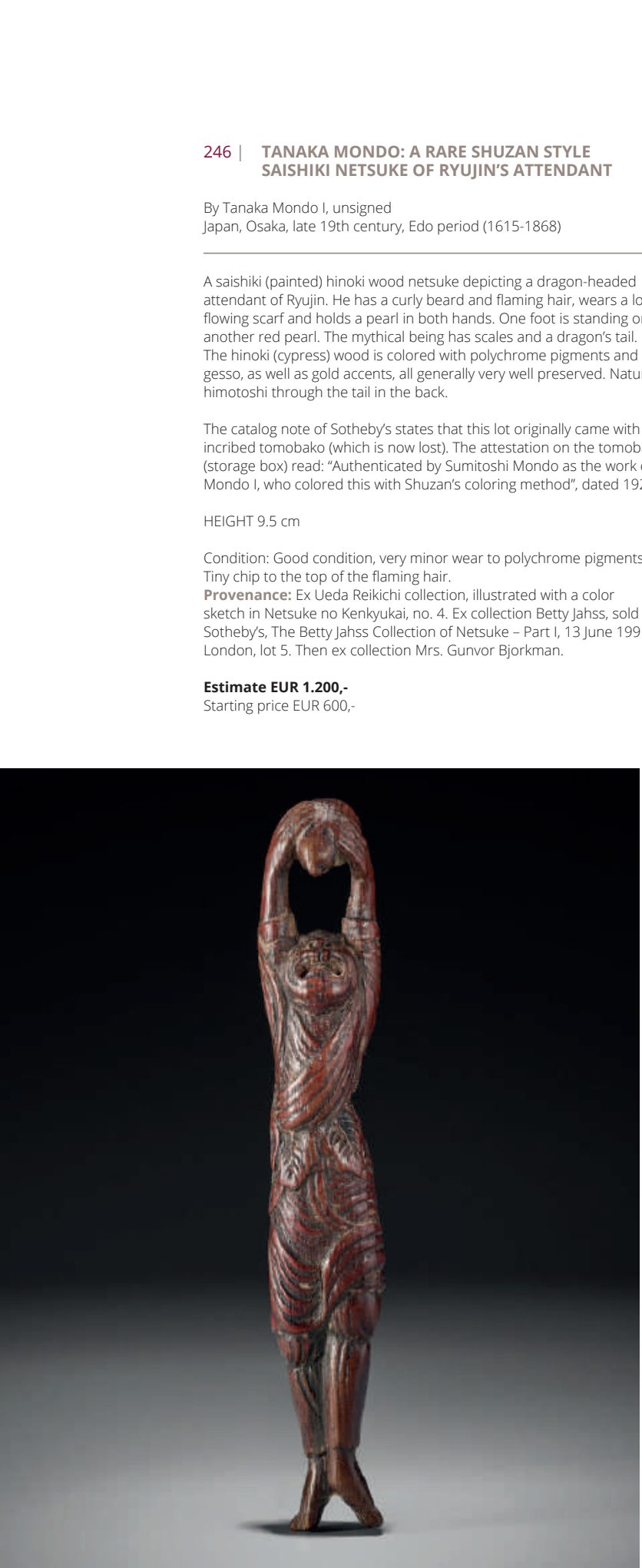
HEIGHT 11.5 cm

Condition: Good condition, the polychrome pigments almost entirely worn off.  
**Provenance:** Ex-Collection Mrs. Gunvor Bjorkman.

**Literature comparison:**  
Compare to two similar netsuke in Joly, Henri L. (1966) W. L. Behrens Collection, Part 1, Netsuke, nos. 3422-3423 – one a re-purposed Kris handle similar to the present netsuke and the other a copy accredited to Yoshimura Shuzan.

**AUCTION COMPARISON**  
A related netsuke was offered at Bonhams, The Julius and Arlette Katchen Collection of Fine Netsuke Part II, 10 May 2017, London, lot 18.

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



246 | **TANAKA MONDO: A RARE SHUZAN STYLE SAISHIKI NETSUKES OF RYUJIN'S ATTENDANT**

By Tanaka Mondo I, unsigned  
Japan, Osaka, late 19th century, Edo period (1615-1868)

A saishiki (painted) hinoki wood netsuke depicting a dragon-headed attendant of Ryujin. He has a curly beard and flaming hair, wears a long flowing scarf and holds a pearl in both hands. One foot is standing on another red pearl. The mythical being has scales and a dragon's tail. The hinoki (cypress) wood is colored with polychrome pigments and gesso, as well as gold accents, all generally very well preserved. Natural himotoshi through the tail in the back.

The catalog note of Sotheby's states that this lot originally came with an incirbed tomobako (which is now lost). The attestation on the tomobako (storage box) read: "Authenticated by Sumitoshi Mondo as the work of Mondo I, who colored this with Shuzan's coloring method", dated 1927.

HEIGHT 9.5 cm

Condition: Good condition, very minor wear to polychrome pigments. Tiny chip to the top of the flaming hair.  
**Provenance:** Ex Ueda Reikichi collection, illustrated with a color sketch in Netsuke no Kenkyukai, no. 4. Ex collection Betty Jahss, sold at Sotheby's, The Betty Jahss Collection of Netsuke – Part I, 13 June 1991, London, lot 5. Then ex collection Mrs. Gunvor Bjorkman.

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



247 | **A RARE AND UNUSUAL HINOKI WOOD SASHI NETSUKES OF CHOKARO SENNIN ATTRIBUTED TO YORITAKE**

Attributed to Yoritake, unsigned  
Japan, 18<sup>th</sup> century, Edo period (1615-1868)

**Published:** Östasiatiska Museet (1999) Netsuke. Netsukeutställning 16 Oktober 1999 - 9 Januari 2000, p. 28.  
**Exhibited:** Östasiatiska Museet, Netsukeutställning, Sweden, Stockholm, 16 October 1999 – 9 January 2000.

Of simplistic yet bold design, depicting Chokaro Sennin standing on his toes, stretching out his body and holding his hyotan (gourd), which he uses to conjure a horse, over his head. Unusually, his mouth is opened as if he were to drink from the gourd. Very good flowing detail to his robe and mugwort leaf skirt. The face is expressively carved. Some very light traces of gesso pigment.

HEIGHT 14.7 cm

Condition: Good condition, appropriately worn. Tiny chip to one toe. The gesso pigments almost completely worn away.  
**Provenance:** Ex-Collection Mrs. Gunvor Bjorkman.

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



248 | **A LARGE AND VERY RARE  
SHUZAN STYLE SAISHI NETSUKE  
OF A COILED DRAGON WITH TAMA**

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

A large saishiki (painted) boxwood netsuke depicting a sinuously coiled dragon grasping a tama in one claw. The surface is treated with polychrome pigments of brown, green and red, and with gesso highlights. The dragon has long flowing whiskers, flames emanating from its body and finely carved scales. The head is carved expressively, and the eyes are inlaid in shimmering mother-of-pearl, with inset dark pupils which follow the viewer when the netsuke is turned (!). Several possibilities for natural himotoshi.

LENGTH 7.4 cm

Condition: Very good condition with expected surface wear to the polychrome pigments and gesso.  
Provenance: German private collection.

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



249 | **A MASSIVE SHUZAN  
STYLE SAISHIKI NETSUKE  
OF A CHINESE LADY  
WITH BASKET**

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

Carved from hinoki (cypress) wood and painted in largely worn polychrome pigments and gesso, depicting a Chinese lady with delicate facial features and with her hair tied in an elegant topknot. Her back is slightly arched, and she carries a basket. Very large, generously excavated himotoshi through the back.

HEIGHT 18.5 cm (!)

Condition: The polychrome pigments and gesso are heavily worn, flaking in some areas, and could use some stabilization.  
Provenance: British collection.

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





**250 | A LARGE SHUZAN STYLE SAISHIKI NETSUKE OF A CHINESE BOY WITH PEACH**

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

A large hinoki (cypress) wood netsuke painted in polychrome pigments and gesso, depicting a Chinese boy holding up a large peach. His robe is elaborately flowing and finely decorated with various patterns. Good 'chimney' himotoshi through the back and underside.

HEIGHT 11 cm

Condition: Good condition, much of the pigment still preserved.  
Provenance: British collection.

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



**251 | A RARE SAISHIKI NETSUKE OF A RECLINING BOY**

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

The small boy reclining with his legs crossed and supporting his rather large head on one arm, the other placed on his belly. His clothes are colored in polychrome pigments and gesso accents, all appropriately worn. Good himotoshi through the underside.

LENGTH 5.5 cm

Condition: Very good, appropriately worn condition with abrasions to polychrome pigments.  
**Provenance:** Ex-Collection Mrs. Gunvor Bjorkman.

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

**252 | A SAISHIKI NETSUKE OF A RECLINING COURT OFFICIAL**

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

**Published:** Östasiatiska Museet (1999) Netsuke. Netsukeutställning 16 Oktober 1999 - 9 Januari 2000, p. 73.  
**Exhibited:** Östasiatiska Museet, Netsukeutställning, Sweden, Stockholm, 16 October 1999 - 9 January 2000.

An amusing netsuke depicting a temple servant lying on his belly, his legs crossed at the back, and holding a sakazuki (sake cup) before him, as he is about to drink. The visibly drunk man's expression is quite amusing, highlighted by red pigment. His courtly robe and hat are also covered in polychrome pigments and gesso, all characteristically worn. Himotoshi through the belly.

LENGTH 7 cm

Condition: Good, complete condition. The pigments characteristically worn as visible in the provided images.

**Provenance:** Ex-Collection Mrs. Gunvor Bjorkman.

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



**253 | A GOOD SAISHIKI NETSUKE OF BOYS AT SHISHIMAI ATTRIBUTED TO NAGAMICHI SHUZAN**

Attributed to Nagamichi Shuzan, unsigned  
Japan, Osaka, 19th century, Edo period (1615-1868)

Carved from a light wood (probably hinoki wood) and covered in rich polychrome pigments with gold accents and depicting two young boys with a traditional lion mask worn during the Shishimai festival. A charming composition full of movement, realistically modelled, capturing the energy and joy of the two boys. Natural himotoshi.

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

HEIGHT 6.4 cm

Condition: Very good condition, only minimal wear to polychrome pigments.  
Provenance: French private collection.

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





254 | SHURAKU: A FINE NARWHAL TUSK SHUNGA NETSUKE OF A BOY WITH OKAME MASK

By Kawamoto Shuraku, signed Shuraku 舟楽  
Japan, Edo, 19th century, Edo period (1615-1868)

Carved from a beautifully lustrous section of a narwhal tusk, a material that was preferred by the Edo artist Kawamoto Shuraku. Depicted is a young boy, wearing a sleeveless jacket, opened in the middle and revealing his naked body, an amusingly grimacing Okame mask suggestively placed before his body and covering his private parts. The boy's expression is sensitively crafted, the mouth is slightly opened, and his hair is finely incised and inked. Large, generously excavated and asymmetrical himotoshi through the reverse and signed within a raised oval reserve SHURAKU.

HEIGHT 5.2 cm

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

Estimate EUR 1.500,-  
Starting price EUR 750,-



255 | A FINE SPERM WHALE TOOTH NETSUKE OF A NAKED MAN TYING HIS FUNDOSHI

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

Carved from a perfectly smooth and shimmering sperm whale tooth and depicting a naked man tying his fundoshi (loin cloth), presumably after a bath. He is visibly delighted; his facial features are carved expressively, and the perfection of the material used conveys his cleanliness very well. One foot is raised, the toes are crisply carved, and the arm which ties the fundoshi in the back forms an arch, which functions as the 'natural himotoshi'. The carving is polished to an extremely high degree and feels smooth to the touch.

HEIGHT 6.5 cm

Condition: Excellent condition.  
Provenance: German private collection.

Literature comparison:  
A related piece in ivory is in the Los Angeles County Museum of Art, formerly in the Bushell collection, accession no. M.91.250.167.

Estimate EUR 2.500,-  
Starting price EUR 1.250,-







**256 | A VERY RARE BOAR TUSK  
NETSUKE WITH LUNAR HARES  
INSIDE THE CRESCENT MOON**

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

Finely stained and carved from a boar tusk to resemble a half-crescent moon and carved inside in openwork depicting crashing waves and three rabbits pounding mochi. The sprays of the waves are inlaid in blue glass and the eyes of the rabbits in red glass. The expression and hairwork of the rabbits show very fine carving. Good, asymmetrical himotoshi through the underside.

LENGTH 7.5 cm, HEIGHT 10.5 cm

Condition: Some general and age-related wear. One side of the crescent moon with some old damage, possibly just an imperfection to the material. Smaller age cracks throughout. Generally, in good condition.

**Provenance:** Ex collection Karl M. Schwarz, Vienna.

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





257 | **A RARE UMIMATSU NETSUKE OF A LAMENTING ONI WITH RASHOMON ARM**

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

Carved from a beautiful piece of umimatsu and depicting the severed arm of the Rashomon demon, with finely incised hairs, some of them utilizing the reddish inclusions of the material. A small oni has its head buried and is lamenting the death of the demon as it literally hangs around the arm, one foot trailing underneath and another trying to climb up, as it slips off the side of the huge, smooth arm. The terminus of the muscular arm clenches into a three-fingered fist, one of the sharp nails shows further fine inclusions in the material. Large, generous himotoshi underneath.

LENGTH 6.2 cm

Condition: Excellent condition.  
Provenance: British collection.

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



258 | **A LARGE WOOD SEAL NETSUKE**

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

A rather large rectangular seal carved with an elephant as the handle. The elephant is covered in a cloth incised with an asanoha pattern and a single pierced inome (boar's eye), which functions as the himotoshi. Unusually, the seal beneath is inset with a very finely carved horse out of ebony wood, which was added later and is likely of European manufacture.

HEIGHT 4.1 cm, LENGTH 4.6 cm

Condition: Good condition, the wood characteristically worn. Minor damage to one leg of the horse on the underside.  
Provenance: British collection.

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



259 | **A RARE IVORY SEAL NETSUKE OF A SUISEI**

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

The suisei has a long horn, flames emanating from its side and hooves – all like a kirin. However, what distinguishes it is its carapace, like that of a turtle. The eyes are inlaid in horn and the mythical animal stands on a base, the underside smooth and uncut, though made to house a seal. The cord attachment is beneath the suisei's body.

HEIGHT 3.7 cm

Condition: Good condition, minor wear and accumulation of dust.  
Provenance: European private collection, collection no. 91.

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







260 | **A FINE AND RARE IVORY  
ASHTRAY NETSUKE WITH DRAGON  
ATTRIBUTED TO HASEGAWA IKKO**

Attributed to Hasegawa Ikko, unsigned  
Japan, early 19th century, Edo period (1615-1868)

Carved as a bowl decorated in high relief with an image of a scaly, roaring celestial dragon (tatsu) amidst beautifully carved swirling clouds. The bowl has an elegant shape and functions as an ashtray netsuke. The central himotoshi is surrounded by concentric swirls and the crisply carved claws of the dragon. Ashtray netsuke were often quite simple objects of daily use, and rarely carved to this detail. The inside of the bowl shows traces of use as an ashtray.

Attributed to Hasegawa Ikko, one of the most influential netsukeshi of the 19th century.

DIAMETER 4.2 cm

Condition: Very good condition with an attractive, fine patina. The previously missing peg has been added.  
**Provenance:** The Gabor Wilhelm Collection.

**Literature comparison:**  
Compare the manner of the dragon to a hako netsuke signed by Hasegawa Ikko illustrated in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part A, p. 224.

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





## 261 | HASEGAWA IKKO: A LARGE AND RARE IVORY ASHTRAY NETSUKES WITH THE JUNISHI

By Hasegawa Ikko, signed Ikko 一光  
Japan, late 18th to early 19th century, Edo period (1615-1868)

**Published:** Davey, Neil K. (1974) Netsuke: A comprehensive study based on the M.T. Hindson Collection, p. 217, no. 664. Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part A, p. 224.

An exceptional and large ashtray netsuke, the bowl superbly carved with the twelve animals of the zodiac (junishi). The ivory shows a very good patina. The zodiac animals are carved with incredible detail and searching for each one is a true joy, as they are tightly bundled together and some are slightly hidden, like the rat which scurries around the edge of the bowl or the goat which pops its head out ever so slightly. Some animals take up a considerable amount of space, curving around the rounded structure of the bowl, like the galloping horse and the imposing dragon. The animals have inlaid eyes of horn, except for the dragon and tiger which are double inlaid in mother-of-pearl and horn. The interior is lined in silver.

DIAMETER 4.6 cm

Condition: Excellent condition with age-appropriate wear and a stunning patina. The metal inset peg is a recent addition.  
**Provenance:** J. A. Fairley collection, sold at his sale, July 1936, lot 648. M.T. Hindson collection, sold at his sale, Sotheby's London, 9th July 1968, lot 637, to Spink & Son. Then F. Meinertzhagen collection.

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





262 | A RARE KURUMI (WALNUT)  
NETSUKE OF A SKULL

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

A cleverly crafted netsuke, carved from a walnut, depicting a skull with large cavernous eye sockets, the inside of the walnut ingeniously used to reflect the natural cavity of the skull. The teeth as well are carved by using the natural terminus of the nut. Fine patina. Natural himotoshi.

LENGTH 3.2 cm

Condition: Excellent condition.  
Provenance: Private collection, Dover, USA.

**AUCTION COMPARISON**  
A similar netsuke was sold by Lempertz, Netsuke, Inro und Sagemono, 7 June 2019, Cologne, lot 410 (sold for 1.860 EUR)



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



263 | HIDARI ISSAN: A KURUMI NETSUKE OF A QUAIL

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

Carved from a kurumi (walnut) and depicting a plump quail, the feet and wings finely carved. The eyes are inset silver rings. The netsuke is ideally shaped and tactile, showing an excellent, unctuous hand patina resulting from generations of handling. Typical himotoshi through the underside between the signature HIDARI ISSAN.

LENGTH 4 cm

Condition: The natural line of the nut which separates the two halves has become slightly larger, more resembling a crack now. There is some damage to the right foot, as is to be expected with kurumi netsuke.  
Provenance: Austrian private collection.

**AUCTION COMPARISON**  
Compare to a similar netsuke by Hidari Issan, sold by Bonhams, The Harriet Szechenyi Sale of Japanese Art, 8 November 2011, London, lot 192 (sold for 2.250 GBP).



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



265 | A RARE KURUMI (WALNUT)  
NETSUKE WITH DRAGON FISH

Inscribed Mito hama suiyo, tenroku rokugatsu, yurou kiyo 水戸濱水上、天六六月、ユロウキヨ  
Japan, 19th century, Edo period (1615-1868)

A particularly unusual and rare netsuke due to the material and subject matter. The netsuke is carved from a walnut, retaining much of its original shape, and is finely incised with a striking image of a dragon fish (makatsugyo), its fish-like tail swinging upwards and terminating at the pointed edge of the walnut. The reverse continues the image with finely carved waves. Inscribed “Mito hama suiyo, tenroku rokugatsu, yurou kiyo” [arrival on the beach, in the sixth month of the 6th year (of the Kaei era), in the sea of Mito Bay]. The inscription might refer to the arrival of the US Navy Commodore Perry’s Black Ship on the 3rd of the 6th month in the Kaei 6th year (8th of July, 1853 in the Western calendar). It looks as if the dragon fish is a metaphor for the dramatic and threatening arrival of the unknown Black Ship. Himotoshi through the back and underside.

HEIGHT 3.8 cm

Condition: Very good condition with a fine natural hand patina. Minor nicks and scratches as are to be expected with walnut netsuke, though this example is in particularly fine condition.  
Provenance: European private collection.

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



264 | HIDARI ISSAN: A FINE KURUMI NETSUKE  
OF A ROLY POLY DARUMA

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

A fine and humorous kurumi (walnut) netsuke depicting a rolling daruma completely enveloped in his robe, only his well-carved face with stubby beard is visible, as he looks upwards. Himotoshi to the reverse and signed ISSAN within an oval reserve.

HEIGHT 3 cm

Condition: Excellent condition. Natural flaws to the walnut.  
Provenance: US private collection.

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





266 | **AN EXQUISITE SMALL BAMBOO AND SOFT METAL KAGAMIBUTA NETSUKE OF UNKAKU SENNIN**

Unsigned  
Japan, 19th century

A delicate and exquisitely small kagamibuta netsuke. The bowl is made from bamboo, covered in a light stain to underline the natural beauty of the material. The inset disc is made from shibuichi with gold inlays depicting Unkaku Sennin holding a scroll, which is usually inscribed “under the shadow of the pine and the plum-tree, sleeping on a high rock, Unkaku knows not how run the years; there is no calendar in the mountains”. The pine tree above is finely incised in meticulous katakiri. The himotoshi in the reverse is ringed in green-stained bone.

HEIGHT 1 cm, DIAMETER 2.9 cm (!)

Condition: One repaired crack through the bowl, otherwise in excellent condition.  
Provenance: Belgian private collection.

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



267 | **A RARE WOOD AND SILVER KAGAMIBUTA NETSUKE WITH A TURTLE**

Unsigned  
Japan, second half of 19th century

The wood bowl inset with shibuichi disc inlaid with a magnificent silver turtle. The shell is naturalistically carved, and the reptilian has inlaid gold eyes.

DIAMETER 4 cm

Condition: Good condition. The loop for cord attachment underneath is an ornamental replacement.  
Provenance: Austrian private collection.

**Literature comparison:**  
The manner of the turtle reminds one of the important silver turtle netsuke by Kikugawa in the British museum, accession no. HG.291.

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



269 | **KAN: A RARE LACQUERED CERAMIC NETSUKE OF OKAME**

School of Ogawa Haritsu (1663-1747), sealed Kan 観  
Japan, late 18th to 19th century, Edo period (1615-1868)

Depicting the Shinto goddess Okame standing and mischievously grinning, her right hand holding her robe closed, suggesting her naked body underneath. The ceramic netsuke is almost entirely covered in black, red, brown, and gold lacquer, except for the face. The underside shows a square seal reading KAN – a seal used by members of the school of Ogawa Haritsu (1663-1747). The pinkish seal used may suggest the work of Michizuki Hanzan (1743-1790).

HEIGHT 4.3 cm

Condition: Small chip to the right hand, associated general wear and minor wear and touch-ups to lacquer.  
Provenance: French private collection.

**AUCTION COMPARISON**  
Netsuke bearing the seal Kan are considerably rare, for another see Bonhams, The Edward Wrangham Collection of Japanese Art Part I, 9 November 2010, London, lot 136 (sold for 8.160 GBP).

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



268 | **A FINE LACQUERED MANJU NETSUKE WITH GRAZING HORSE**

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

A beautifully lacquered two-part manju netsuke with a brown and black lacquered takamaki-e image of a grazing horse, the grass executed by kirikane gold flakes; the entire composition set on a kinji ground which continues to the other side. The horse has gold lacquered eyes, ears, and hooves. The inside of black lacquer with sprinkled gold flakes. Central himotoshi through the backside and the cord attachment on the inside.

DIAMETER 3.6 cm

Condition: Very good condition with expected wear to lacquer and a few small surface scratches, particularly to the back.  
Provenance: American private collection.

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





270 | **KAJIKAWA: A RARE LACQUERED WOOD  
NETSUKE OF AN ONI WITH OFFSPRING**

By the Kajikawa family, signed Kajikawa 梶川  
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 greenlacquered oni before him. The expressions of the pair are 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 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 1.500,-**  
Starting price EUR 750,-



271 | **A RARE AND EARLY TSUISHU LACQUER  
NETSUKE WITH SHELLS AND REISHI**

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

The tsuishu (carved red lacquer) netsuke of rounded rectangular shape and usable as a container with a lid. The surface is decorated with various finely carved shells and one reishi fungus in high relief against a minutely incised background simulating waves. The bottom and lid are further decorated with shells. The inside is fitted with a brass lining, the back of this lining with a loop for cord attachment, the cord passing through the himotoshi in the back, thus separating the outside and the inside of the container so that nothing can fall out. The color of the tsuishu and overall carving style indicates that this is an early piece.

HEIGHT 5.7 cm

Condition: Good condition with minor expected surface wear.  
Provenance: Japanese private collection.

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





272 | **KAN: A RARE FOUR-CASE LACQUER INRO WITH CHINESE AND JAPANESE COINS**

School of Ogawa Haritsu (1663-1747), sealed Kan 観  
Japan, late 18th to early 19th century, Edo period (1615-1868)

A rather large, wide-bodied four-case inro depicting ten old Chinese and Japanese coins of various designs in takamaki-e against a silver background. The interior compartments of black roiro lacquer and gold fundame. Gold seal underneath KAN – a seal used by members of the school of Ogawa Haritsu (Ritsuo).

HEIGHT 8.5 cm, LENGTH 6.8 cm

Condition: Very good condition, extremely minor expected wear to lacquer.

**Provenance:** Ancient collection John Clarke Hawshaw (1841-1921), sold at Glendining and Co. Ltd. 8th May 1911 – The property of J.C. Hawshaw, p. 21, no. 171. Then ex collection Soame Jenyns (1904-1976).

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



Roger Soame Jenyns  
(1904-1976)



273 | **OGAWA HARITSU: A FOUR-CASE POTTERY INLAID LACQUER INRO**

By Ogawa Haritsu (1663-1747), inscribed Kagayaku name ni yoru yadori, hitotsu no gyosen 煌波夜宿弍漁船 and signed Ritsuo 笠翁  
and sealed Kan 観  
Japan, c. 1700, Edo period (1615-1868)

The four-case inro with a combed green, black and gold ground reminiscent of wakasanuri, inlaid with two pottery fish, including a flounder. The reverse with a gold takamaki-e inscription of a poem reading when translated: “Glimmering waves, overnight fishing, a single boat” and signature RITSUO with a worn green pottery seal KAN. Exterior silver cord runners and the interior with nashiji.

The image evocatively depicts a night-time fishing scene. Although there is no depiction of a fishing boat, the Chinese-style poem on the inro says it all. The artist suggests the mysterious fertility and abundance of the sea.

HEIGHT 7.2 cm

Condition: Two hair cracks to the top section. Surface damage to the seal and one pottery fish as well as the interior lacquer all indicate an early dating.  
Provenance: British collection.

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



274 | **A FOUR CASE LACQUER INRO WITH SAMBASO DANCER**

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

The four-case inro bearing a roiro ground, with a gold hiramaki-e stage on which an actor performs the Sambaso dance, dressed in the typical attire and holding a fan and bell tree, and lacquered in fine takamaki-e of various colors. The interior compartments of dense nashiji.

HEIGHT 6.6 cm

Condition: Worn condition. Overall wear to lacquered details, surface scratches small chips.  
Provenance: British collection.

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





276 | A FIVE-CASE GOLD LACQUER INRO WITH THE SEVEN SAGES OF THE BAMBOO GROVE

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

A tall, slender five-case inro, rounded at the top and bottom. Decorated on both sides with the seven sages of the bamboo grove, reading from scrolls and conversing in a dense bamboo forest with clouds above them, their robes finely decorated with hiramaki-e patterns. The interior of nashiji and gold fundame.

The seven sages, a band of poets and scholars also referred to as the seven worthies, would meet in the bamboo forest near the country estate of the writer and alchemist Ji Kang, in Shanyang (near the modern day Henan province). Once there, they would write verses, enjoy copious amounts of wine and the freedom to express their opinions.

HEIGHT 9.6 cm

Condition: Very good condition with minimal surface wear and microscopic chips to the edges of the risers.  
Provenance: British collection.

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



275 | SHIOMI MASANARI: A FINE FOUR-CASE LACQUER INRO WITH MIMIKAKI (EAR CLEANING)

By Shiomi Masanari, unsigned  
Japan, late 18th to 19th century, Edo period (1615-1868)

Bearing a roiro-ground and depicting three shrine attendants lacquered in gold and colored togidash-e. The front shows a temple servant (eji) cleaning his master's ear, a sign of affection and respect, also known as mimikaki. The reverse shows another temple servant roaring in laughter, wildly swinging his arms. Their robes are outlined in gold togidash-e appearing like brushstrokes and filled with e-nashiji, a technique rarely seen in inro, masterfully executed here. As Sydney Moss Ltd. states in a similar inro (see literature comparison) the subject may very well be an allusion to the three stages of drunkenness.

HEIGHT 8.2 cm

Condition: Very good condition with very minor chips to the edges of the risers and general surface wear.  
**Provenance:** Ex collections J.C. Hawkshaw and Col. Gaskell collections, their labels pasted respectively in the bottom and top cases. Sold by Sotheby's, 16 June 1994, London, lot 245 (including a snippet of a catalog description stating the price of **FF 75.000**).

**Literature comparison:**  
Compare to a very similar inro by Shiomi Masanari in Sydney L. Moss, Ltd (2010) They are all fire and every one doth shine, pp. 154-155, no. 35.

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



277 | AN EARLY THREE-CASE GOLD LACQUER INRO WITH MONKEYS AND WATERFALL

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

The gold lacquered inro decorated in gold and silver takamaki-e and hiramaki-e, depicting several monkeys in various attitudes amongst blooming cherry trees and a waterfall. The floor and the trees are decorated with kirikane flakes. With a metal ojime and wood netsuke of a monkey resting on an awabi shell. A finely lacquered, early inro with a charming depiction.

HEIGHT inro 6 cm

Condition: Good, age-related condition with minimal surface wear.  
Provenance: French private collection.

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







279 | A FINE FOUR-CASE LACQUERED IVORY INRO ENSEMBLE WITH PHEASANTS AND SPARROWS

By Hara Yoyusai, signed Yoyusai 羊遊齋 saku 作  
Japan, second half of 19th century

The four-case ivory inro decorated in the front with gold, silver, green and red takamaki-e depicting two pheasants, the larger male perched on top of a gnarly, blooming cherry tree. The tree extends to the other side which features two sparrows in flight. Signed underneath YOYUSAI saku (made by). With a reticulated ivory ojime and a matching ivory hako-netsuke depicting gold-lacquered sparrows amongst falling petals.

HEIGHT 8.5 cm

Condition: Excellent condition.  
**Provenance:** Ex collection Harriet Szechenyi, sold at her sale at Bonhams, 8 November 2011, London, lot 290 (**sold for 3.500 GBP**).

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



278 | YAMADA JOKASAI: A FINE FOUR-CASE GOLD LACQUER INRO WITH GILT METAL BEARS

By Yamada Jokasai, signed Jokasai 常嘉齋 saku 作  
Japan, 19th century, Edo period (1615-1868)

The front finely inlaid in gilt metal depicting a bear playing with her cubs, the fur minutely incised. The background shows trees and rocks worked in gold takamaki-e with kirikane flakes, the entire composition set on a gold kinji ground. The reverse shows a salt burner's hut on the shore with bundles of sticks, inlaid in gilt metal and shakudo, below pine trees. The suggested ocean shows finely lacquered seaweeds, starfishes, and shells. Signed underneath JOKASAI saku (made by).

HEIGHT 8.1 cm

Condition: Very good condition. Very minor wear, particularly around the edges of the risers.  
Provenance: British collection.

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







**280 | TOBE KOFU: A SUPERB GOLD-INLAID FOUR-CASE LACQUER INRO WITH THE JUNISHI**

By Tobe Kofu (1888-1965), signed Kofu 公風 saku 作  
Japan, 20th century

**Published:** Sagemonoya (2004) *Sleeping Beauties*, p. 45, no. 35.

The inro in the shape of a pouch tied with a gold rope in takamaki-e, each of the twelve zodiac animals, known as the junishi, shown against its own circular reserve. The bottom half of the ground is rendered in a dense gold gyobu and the top, leafy tendrils are rendered in fine gold hiramaki-e. The boar and the snake, which are opposing animals in the zodiac, are beautifully inlaid in gold, the other animals are executed in fine takamaki-e of various colors, these include: a recumbent goat, a tiger shown as a wooden wheeled child's toy, a pair of dogs depicted as inubariko, a performing monkey, a cockerel, a dragon amongst swirling clouds, rats feeding on rice, two rabbits playing, an ox under a shelter and a horse tied to a tree. The interior compartments of dense nashiji and gold fundame. Signed underneath on the gyobu ground KOFU saku (made by).

HEIGHT 9.3 cm

Condition: Superb condition.  
**Provenance:** Purchased from Sagemonoya, Tokyo, in 2004.

<p><b>AUCTION COMPARISON</b></p> <p>Compare to two inros with gold inlay by the artist, both sold by Bonhams. One in Fine Japanese Art including two masterpieces by Kitaoji Rosanjin (1883-1959), 7 November 2013, London, lot 126 (<b>sold for 5.000 GBP</b>), and the other in Fine Japanese Works of Art from the Edward Wrangham Collection (Online only), 9 July 2018, London, lot 133 (<b>sold for 5.000 GBP</b>).</p>	
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**Estimate EUR 4.000,-**  
Starting price EUR 2.000,-







281 | 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, its shell rendered naturalistically. The reptile has its head reared slightly to the right and the eyes are double inlaid in pale and dark horn. The underside shows the finely carved, wrinkled and scaly clawed feet. The silk cord is hidden well within the tortoise's carapace.

LENGTH 10.5 cm

Condition: Very good condition, minor surface wear  
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) — 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 (sold for GBP 4.000).



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



282 | A FINE AND LONG WOOD  
KISERUZUTSU OF A DRAGON

Unsigned  
Japan, 19th century

The kiseruzutsu (pipe case) of senryu-zutsu type, carved as a long scaly dragon, the scales minutely incised. The dragon has an expressive face, the eyes formed by concentric rings. The cord attachment through a silver loop.

LENGTH 26.6 cm

Condition: The original cord attachment formed by the curling end of the tail has been restored with red lacquer. As a replacement a silver loop has been attached. This shows wear and age, indicating this has been made in the 19th century and that this kiseruzutsu was in use.  
**Provenance:** Ex Jury Kolodotschko collection, Munich, purchased from Kunsthandel Klefisch, Cologne, 27th September 2008, lot 417.

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







283 | **RYUSAI: A STAG ANTLER KISERUZUTSU WITH BUDDHIST IMAGERY**

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

A kiseruzutsu (pipe case) of otoshi-zutsu type, carved from stag antler, depicting Buddhist imagery. A beautifully carved lotus with flowers, leaves and a pod emerges from behind a rock. The cord attachment is in the shape of Shinto/Buddhist shide. The reverse with the signature RYUSAI.

Ryusai, whose given name was Sano Tokuemmon, was a pupil of Oishi Hosai and excelled in relief carving in a distinctive graceful manner. He died young in the early Meiji period.

HEIGHT 20.3 cm

Condition: Excellent condition.  
Provenance: Hungarian private collection.

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



284 | **A STAG ANTLER KISERUZUTSU WITH PHOENIX**

Unsigned  
Japan, 19th century

The kiseruzutsu (pipe case) of muso-zutsu type, carved from stag antler, and decorated with an elegant image of a phoenix in the front. The reverse continues the image showing the elegantly flowing, furcated tail. With a bamboo and metal kiseru (pipe).

HEIGHT 21.5 cm

Condition: Very good condition.  
Provenance: Private collection  
US, Dover.

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

285 | **A FINE STAG ANTLER KISERUZUTSU WITH SHISHI ON A ROCK AMONGST PEONIES**

Unsigned  
Japan, 19th century

The kiseruzutsu (pipe case) of senryu-zutsu type, carved from a hollow branch of stag antler, plugged on the underside. The surface is finely carved with a roaring Shishi leaning against a rock, amongst leafy flowering peonies. The Buddhist lion's eyes are inlaid in gilt metal. The stag antler of a beautiful color with a fine patina.

HEIGHT 20 cm

Condition: Overall very good condition. One gilt eye of the Shishi has been replaced and the signature tablet has been lost and is now inlaid in plain metal.  
**Provenance:** Ex collection Jury Kolodotoschko, Munich, acquired from Sagemonoya gallery, Tokyo.

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







286 | **HAKUOSAI: A STAG  
ANTLER KISERUZUTSU  
OF ASHINAGA**

By Hakuosai, signed Hakuosai 白翁齋  
Japan, Tokyo, Asakusa, second half of  
19th century

The kiseruzutsu (pipe case) of senryu-  
zutsu type, finely carved as the long-  
legged Ashinaga, his short stubby arms  
joined to encircle the pipe. His face is  
expressively carved with inlaid eyes of  
mother-of-pearl with pierced pupils. The  
cord attachment runs through a little  
carved loop to his side, just above the  
tobacco pouch which is attached to his  
obi. Signed in the back near the base  
within a raised reserve HAKUOSAI.

HEIGHT 21 cm

Condition: Excellent condition.  
Provenance: British collection.

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

287 | **A RARE STAG ANTLER  
KISERUZUTSU  
ATTRIBUTED TO OZAKI  
KOKUSAI**

Attributed to Ozaki Kokusai (1835-1892),  
unsigned  
Japan, Tokyo, Asakusa, second half of  
19th century

The kiseruzutsu (pipe case) of otoshi-  
zutsu type, carved from stag antler,  
featuring stylized mon-like images,  
typical for the artist. The front is  
decorated with a rain dragon guarding  
a floral mon above a peculiar humanoid  
mon, which possibly resembles a highly  
stylized koku seal. The bottom with  
another such humanoid figure and the  
top carved with the cord attachment  
in the form of two curls from a reishi  
fungus. The stag antler bearing a fine  
patina, indicating it has been worn.

HEIGHT 20.6 cm

Condition: Good condition with some  
wear to details, as well as some cracks  
and natural flaws to the material. Fine  
patina.  
Provenance: Dutch private collection.

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



288 | **A RARE STAG ANTLER  
KISERUZUTSU OF A DRAGON**

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

The kiseruzutsu (pipe case) of senryu-zutsu type, carved from  
stag antler, and depicting a ferociously snarling dragon with large  
fangs and curling limbs, held close to the body. The stag antler of a  
beautiful color with a fine patina. Himotoshi through the underside  
by the dragon's neck. With a bamboo and silver pipe.

LENGTH 20.5 cm

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

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







**289 | A SUPERB STAG ANTLER  
KISERUZUTSU OF A MERMAID**

Unsigned  
Japan, 19th century

**Published:** Sagemonoya (2009) Sans Ivoire, p. 68, no. 178.

The kiseruzutsu (pipe case) of otoshi-zutsu type, carved from stag antler, and decorated with a superb image of a mermaid (ningyo) rising from the waves and reaching upwards, her hand ingeniously forming the cord attachment.

HEIGHT 19.5 cm

Condition: Excellent condition, one natural age crack near the rim and the details ever so slightly worn.

**Provenance:** Ex collection Jury Kolodtoshko, Munich, purchased from Sagemonoya, Tokyo, in 2009.

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





290 | **KAITO: AN EBONY WOOD KISERUZUTSU WITH FINE METAL INLAY**

Signed Kaito (Eto) 槐東  
Japan, 19th century

The ebony wood kiseruzutsu (pipe case) of muso-zutso type and beautifully inlaid in mixed metal with a design of hechima (sponge gourd or loofah vegetable). Some of the design, including the vines, flowers and leaves, are carved in masterful relief. One flower is inlaid in gilt metal and further leaves and the gourd are inlaid in shibuichi. There are several finely inlaid gold dew-drops throughout the design. The rim is lined in silver. Signed within a gold-inlaid plaque KAITO – although the artist does not seem to be recorded, he appears to have been very skilled in both wood carving and metalwork.

HEIGHT 19 cm

Condition: Very good condition. The silver eyelet which functioned as the cord attachment has been lost.  
Provenance: French private collection.

**AUCTION COMPARISON**  
For another fine kiseruzutsu by this artist showing his superior skill in wood carving and inlaid metalwork see Lempertz, Auction 1101, 8 December 2017, Cologne, lot 553 (sold for 1.240 EUR).



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



291 | **MORITA SOKO: A FINE SANDALWOOD KISERUZUTSU OF HOTEI**

By Morita Soko (1879-1942), signed Soko  
蘆己 to 刀  
Japan, Tokyo, early 20th century

The kiseruzutsu (pipe case) of muso-zutsu type, the surface of the sandalwood polished to a high degree, depicting the lucky god Hotei seated and leaning against his bag. The carving is very fine and executed in shishiabori (sunken relief). Note particularly the finely carved hands and feet. Signed in the reverse SOKO to (carved). The cord attachment in the form of an eyelet near the rim, which is lined in metal.

Morita Soko (1879-1942) was, together with Ouchi Gyokuso, the most important pupil of Joso, the founder of the So school in Tokyo.

HEIGHT 20.3 cm

Condition: One small thin age crack near the feet of Hotei, otherwise superb condition with minimal surface wear.

**Provenance:** Ex collection Jury Kolodotoschko, Munich, acquired from Sagemonoya gallery, Tokyo.

**AUCTION COMPARISON**  
Kiseruzutsu by this celebrated artist are extraordinarily rare, for another see Bonhams, The Edward Wrangham Collection of Japanese Art Part IV, 6 November 2013, London, lot 94 (sold for 7.750 GBP).



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







292 | **A RARE MOTHER-OF-PEARL TONKOTSU WITH UMIMATSU KISERUZUTSU AND OJIME**

Unsigned  
Japan, 19th century

The tonkotsu (tobacco container) carved from two sections of a nautilus shell, much of the natural orientation of the material still recognizable and joined at the top by two metal clamps. The lid is separately carved from the same material. The ojime and senryu-zutsu kiseruzutsu (pipe case) are carved from umimatsu (sea pine).

HEIGHT (tonkotsu) 8.5 cm, LENGTH (kiseruzutsu) 20.5 cm

Condition: Excellent condition.  
Provenance: Austrian private collection.

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



293 | **JIKAN GANBUN: A RARE INLAID WOOD TONKOTSU**

By Jikan Ganbun, signed Jikan Ganbun 自侃眼文 and kakihan  
Japan, 19th century

The lidded wood tonkotsu (tobacco container) of rectangular shape and inlaid with gilt metal, coral, shakudo and stained bone. The design features inlaid gilt ants and various inlaid vegetables including edamame beans, a chili pepper, a nasubi (eggplant) and a turnip. On one side an inlaid shakudo rat nibbles at a chili pepper. The simulated handles on each side are inlaid in purposely worn gilt metal in the form of reishi fungi. Signed on an inlaid ebony wood cartouche JIKAN GANBUN and kakihan. With a wood ojime decorated with a dragon.

HEIGHT 6.3 cm, LENGTH 7.7 cm

Condition: Good condition with minor surface wear and fine cracks.  
Provenance: French private collection, old label to the interior of the lid.

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





294 | **A VERY LARGE INLAID WOOD TONKOTSU WITH TIGER AND BAMBOO**

Unsigned  
Japan, 19th century

The large wood tonkotsu inlaid with a gilt brass tiger, with finely rendered stripes, rearing its head to roar at an inlaid stalk of leafy bamboo. The stalk and leaves are executed in green-stained bone, some of the leaves in tortoiseshell and horn. The reverse shows further leaves. With a bone ojime in the form of a hut and a wood netsuke of a shishimai mask.

HEIGHT 8.5 cm, LENGTH 13 cm

Condition: The bamboo stalk in the reverse has been lost. Otherwise good condition.  
Provenance: Private collection  
Dover, USA.

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

295 | **TWO TOBACCO POUCHES WITH KANAMONO**

Unsigned  
Japan, Edo period (1615-1868)

The first of imported gilt European leather, depicting leaves and grapes. The kanamono of shakudo depicting two oxen with gilt eyes

The second of fabric decorated with formal designs and with a finely cast copper and gold kanamono depicting a spiny lobster (ebi). With a glass ojime.

LENGTH each ca. 12 cm

Condition: Good overall, used condition. Both with wear as visible in the provided images.  
Provenance: Austrian private collection.

**Estimate EUR 400,-**  
Starting price EUR 200,-



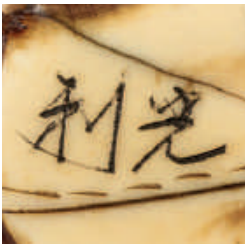


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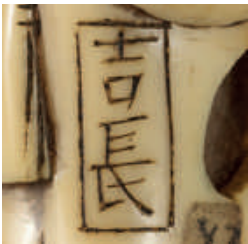
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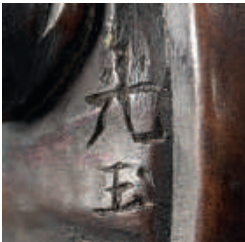
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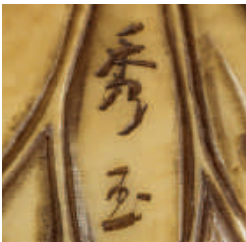
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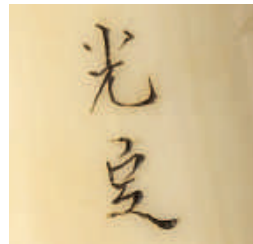
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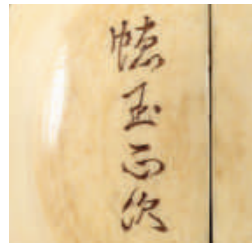
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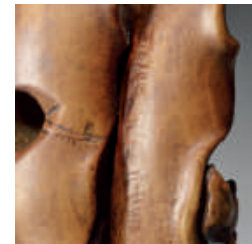
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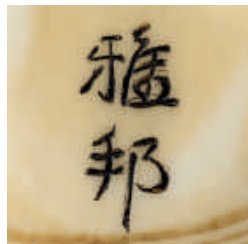
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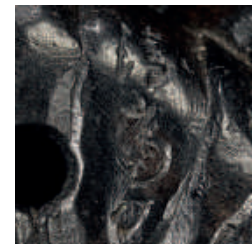
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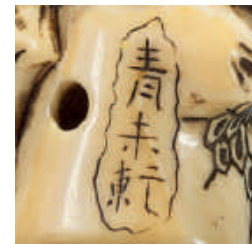
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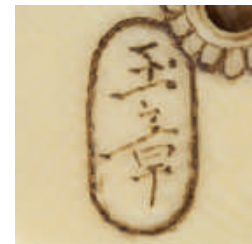
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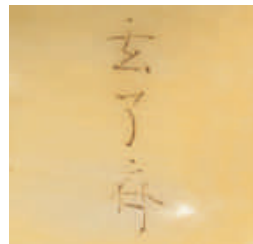
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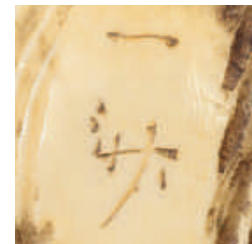
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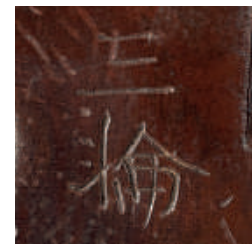
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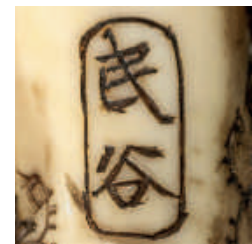
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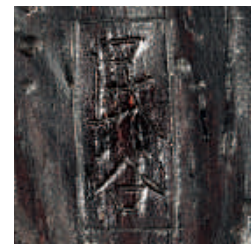
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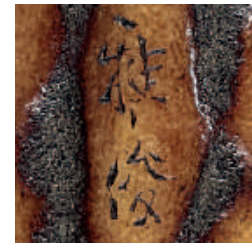
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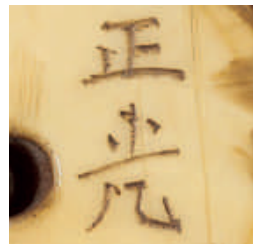
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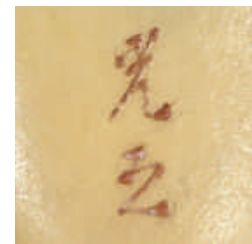
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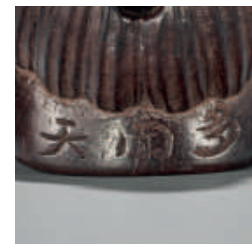
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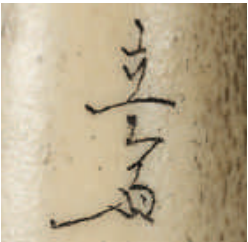
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Tel (0043-1) 532 04 52  
Email: office@zacke.at

**Editors**  
Lukas Zacke  
Marion Schor

**Expert**  
Lukas Zacke

**Assistance**  
Max Zacke

**Assistance with signature readings**  
Mieko Gray  
Giovanni Rimondi

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Georg Bodenstein

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Hermann Kienesberger

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