

Fine Netsuke & Sagemono



SESSION I
A SELECTION
OF FINE INRO

AUCTION
Friday,
3 November
2023

ZACKE





Fine Netsuke & Sagemono

AUCTION

Friday, 3 November 2023

SESSION I

A Selection of Fine Inro (Lots 1-62): 11 AM CET

SESSION II

Netsuke, Ojime & Kiseruzutsu (Lots 101-362): 1 PM CET

CATALOG NE1123

EXHIBITION

30 October – 31 October 2023

10 am – 6 pm

2 November 2023

10 am – 6 pm

as well as by appointment

GALERIE ZACKE

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SINCE 1968

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www.zacke.at

IMPORTANT INFORMATION

According to the general terms and conditions of business of Galerie Zacke Vienna, Founded 1968, SZA Versteigerungen & Vertriebs GmbH, 1010 Wien, online at www.zacke.at

ABSENTEE BIDDING

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

PLEASE SEND ABSENTEE BIDS FOR THIS AUCTION TO:

Fax: +43 1 532 04 52 20 or
Email: office@zacke.at or
Mail: Galerie Zacke, Sterngasse 13, 1010 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)

TELEPHONE BIDDING

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

ESTIMATES AND STARTING PRICES

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

SHIPPING AND TRANSPORT INSURANCE


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

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

COLOR AND CONDITION

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

ENDANGERED SPECIES / CITES INFORMATION

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



COMPLAINTS

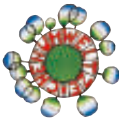
At its auctions, Galerie Zacke sells consigned lots on behalf of third-party consignors. For this reason, any complaints related to purchased lots must be in accordance with §32-48 of the general terms and conditions of business of Galerie Zacke, which can be found on www.zacke.at

IMPORTANT INFORMATION

Whenever making a bid, whether personally or via an agent, in writing, online, telephone, or in any other way, the bidder fully and unconditionally accepts the Terms of Auction, the 'Important Information' section in the auction catalog, the Terms and Conditions (AGB) of Galerie Zacke, §1-50, the Fee Tariff, and the Bidding Increments table, all as published on www.zacke.at on the day of the auction

THE ART LOSS REGISTER

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



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ABSENTEE BIDDING FORM

FOR THE AUCTION **Fine Netsuke & Sagemono NE1123**
ON DATE **3 NOVEMBER 2023**

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

MY PHONE NUMBER

IMPORTANT NOTICE:

Bids do not include buyer's premium and VAT. Margin taxation applies. Items with added VAT are marked in the online catalog.

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 the starting price on your behalf.

TERMS OF PAYMENT, SHIPPING AND COLLECTION:

NAME

EMAIL

ADRESS

CITY, COUNTRY

POSTCODE

PHONE NUMBER

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

DATE & SIGNATURE

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

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

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

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

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

☐ AMEX ☐ MASTERCARD ☐ VISA

NAME

ADDRESS

CARD NUMBER

EXPIRY DATE

SECURITY CODE

IMPORTANT NOTICE:

Whenever making a bid, whether personally or via an agent, in writing, online, telephone, or in any other way, the bidder fully and unconditionally accepts the Terms of Auction, the 'Important Information' section in the auction catalog, the Terms and Conditions (AGB) of Galerie Zacke, §1-48, the Fee Tariff, and the Bidding Increments table, all as published on www.zacke.at on the day of the auction.

ABSENTEE BIDDING FORM

FOR THE AUCTION **Fine Netsuke & Sagemono NE1123**

ON DATE **3 NOVEMBER 2023**[illegible]

Further images of all lots at www.zacke.at

TERMS OF AUCTION

5.1 The auction shall be carried out in accordance with the provisions of the rules of procedure of GALERIE ZACK & SZA VERSTEIGERUNGEN UND VERTRIEBS GMBH, Sternengasse 13, 1010 WIEN (hereinafter referred to as the company) as well as in accordance with sections 244-246 of the GEWERBEORDNUNG [Industrial Code] of 1994. The auction shall be carried out on commission. The auctioneer shall be entitled to withdraw lots exceptionally, to conduct the auction deviating from the order of the catalog numbers and to offer lots jointly. In the event of any dispute concerning a double bid or if the auctioneer has missed a bid, the auctioneer shall be entitled to revoke acceptance of a bid and to continue auctioning the item. The figures stated in the catalog shall be the highest bid in Euro (€) expected by the respective expert. As a rule, the bid shall be increased by 10% of the last bid. (See table of the bidding increments).

5.2 The acceptance of a bid shall be granted to the highest bidder unless a hidden reserve has been agreed upon with the consignor of the item in question. Such a hidden reserve (also called limit or just reserve) shall be the minimum price under which the item will not be sold during the auction. This reserve will be disclosed upon request and after the auction only and may exceed the estimate. The auctioneer will in this case bid on behalf of the seller against all other bidders until the reserve has been reached. If a reserve is not reached during the auction, the auctioneer will knock down the item to the highest bidder at the final bid, but the sale will be conditional of the acceptance of this final bid by the seller. In this case the highest bidder shall be bound to his/her last bid for a term of 8 days starting with the day of the knockdown. If the winning bidder does not receive a written cancellation notice within this term of 8 days, the knockdown becomes unconditional and the sale is final. Typically, only a minority of all items in an auction have a hidden reserve.

§ 3) Most items shall be subject to differential taxation. A uniform surcharge of 25% plus the value added tax applicable to the surcharge to the amount of 20% shall be added to the achieved highest bid (final and highest bid). Thus, the surcharge shall be 30% of the final and highest bid in total. Items with added VAT are marked † in the online catalog.

S 4) In the event of sales abroad, the value added tax will be repaid if the item is sold to a country which is not a member country of the European Union (third country), the legal requirements are met, and the proof of exportation is provided. The value added tax shall not be shown separately on the invoice.

§ 5) The auction buyer must pay the purchase price immediately upon acceptance of the bid (final and highest bid plus 25% surcharge, plus the value added tax applicable to the surcharge to the amount of 20%, or the added VAT on top of the final price, when a lot is highlighted accordingly in the auction catalog). The company may grant an auction buyer a term of payment for the purchase price in whole or in part when this has been formally applied for in writing before the auction.

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

§ 7) The buyer should take acquired items into possession, as far as possible, immediately or after the end of the auction. Items which have been fully paid for shall be handed over in our show rooms in GALERIE ZACKE, Sterngasse 13, 1010 VIENNA. If a deferred purchase price is not paid within the set period, the company shall be entitled to auction the item again in order to recoup its claim from the defaulting auction buyer. In this case, the defaulting auction buyer shall be liable to the company for the total loss of commission incurred by the company due to the re-auctioning as well as for any default interest and storage charges.

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

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

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

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

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

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

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

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

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

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

§ 16) A registration for a bid by telephone for one or several items shall automatically represent a bid at the estimate price of these items. If the company cannot reach a bidder by telephone, it will bid the starting price on behalf of this bidder when the respective lot is up for auction.

§ 17) Payments made to the company by mistake (through the payer's fault) (e. g. due to miscalculation of the exchange rate by the payer) or payments made to the company for the same invoice several times shall be compensated in form of a credit note for goods for an indefinite period of time. The repayment of such payments in cash shall be excluded.

§ 18) Certain auction lots may exist several times (multiples). In such a case, the auctioneer may accept a second, third or even more bids from the underbidder(s). In this case, the text in the catalog and not the illustration shall be exclusively binding with regard to the warranty.

§ 19) The company reserves the right to assign to the buyer all rights and obligations resulting from the contractual relationship between the company and the seller by way of a respective declaration, as well as to assign to the seller all rights and obligations resulting from the contractual relationship between the company and the buyer by way of a respective declaration, in each case in terms of a complete assignment of contract with the result that the contractual relationship - following the submission of the aforementioned declarations by the company - shall exclusively be between the seller and the buyer, all of which is in accordance with the basic model of the commission agreement. Buyers and sellers shall already now give their explicit consent to this contract assignment.

§ 20) The place of performance of the contract brought about between the company on the one hand and the seller as well as the buyer on the other hand shall be the place of business of the company. The legal relationships and contracts existing between the company, the sellers and the buyers shall be subject to Austrian law. The company, the sellers and the buyers shall agree to settle all disputes resulting from, concerning and in connection with this contract before the territorially competent court of Vienna.

§ 21) The export of certain art objects from Austria shall require a permit from the Bundesdenkmalamt [Federal Monuments Office]. The company will orally provide information about art objects for which such export permit will probably not be granted at the beginning of the auction.

§ 22) Whenever making a bid, whether personally or via an agent, in writing, online, telephone, or in any other way, the bidder fully and unconditionally accepts the Terms of Auction, the 'Important Information' section in the auction catalog, the Terms and Conditions (AGB) of Galerie Zache, §1-50, the Fee Tariff, and the Bidding Increments table, all as published on www.zache.at on the day of the auction.

1

A LARGE AND RARE FOUR-CASE
LACQUER INRO WITH HOTEI AND DARUMA

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

The large, bulky inro bearing a roiro ground, finely lacquered to both sides in rubbed gold and red hiramaki-e with highlights of kirigane, raden (shell inlays), and nashiji, to depict a seated Hotei raising a tama (flaming pearl) high and sitting before an iridescent flame issuing from a censer. The reverse similarly decorated with Daruma (Bodhidharma) holding a hossu (Buddhist fly whisk) symbolizing the sweeping away of mental distractions and ignorance. The interior compartments lacquered in gold. With a finely carved bone ojime.

HEIGHT 7.6 cm, LENGTH 7.2 cm

Condition: Very good condition with minor typical rubbing to lacquer and expected losses to shell and kirigane inlays.
Provenance: Galerie Souquet, Paris, October 17, 1966. Collection of Robert and Isabelle de Strycker, acquired from the above.

LITERATURE COMPARISON

For a related example depicting Chinese figures sitting by a waterfall see Sydney L. Moss Ltd. (2014) Lac Lacquer Lacquest, pp. 54-55.



Estimate EUR 4,000
Starting price EUR 2,000



2

A RARE SINGLE-CASE LACQUER INRO
WITH TEMPLE SERVANTS AND CHARIOT

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

The large, wide-bodied single-case inro bearing a beautifully polished, chestnut-red ground, with some black mottling, lacquered in hiramaki-e and large sectional inlays of raden (shell), depicting two temple servants sitting across from each other, each wearing an eboshi and dressed in courtly attire, the verso similarly decorated with a large chariot. The interior cases of roiro with gold fundame rims.

HEIGHT 6.2 cm, LENGTH 8.5 cm

Condition: Good, worn condition, with some losses to the lacquered ground, particularly to the top from contact with an ojime.
Provenance: Galerie Pader, Paris, April 1943. Collection of Robert and Isabelle de Strycker, acquired from the above and thence by descent in the same family. The upper case with an old collector's label, 'L 565.'

Estimate EUR 2,500
Starting price EUR 1,200



3

**A SUPERB AND RARE FOUR-CASE
LACQUER INRO WITH BUGAKU ACCESSORIES**

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

Of rectangular form and oval section, finely layered with two-toned nashiji on a roiro ground and takamaki-e with iridescent aogai (mother-of-pearl) and gold-leaf inlays depicting the various accessories needed to perform the Bugaku dance. A large fan lacquered to one side with dense decorations including a fierce oni mask surrounded by a sinuous dragon. The reverse with two torikabuto and a sho flute. The interior cases of nashiji with gold fundame rims. With a rock crystal ojime.

HEIGHT 7.5 cm LENGTH 6.7 cm

Condition: Very good condition with minor wear, expected losses to the kirigane flakes, and light rubbing to the edges. Presenting beautifully.

Provenance: Glendining and Co. Auction, 17 June 1953. Private collection, acquired from the above, assembled by the previous owner's great-grandfather and thence by descent. The interior with an old collector's label, '678 g. 17/6/53. 1/-/-.'

Bugaku is a Japanese traditional dance. 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.

Estimate EUR 5,000
Starting price EUR 2,400





4
A RARE FOUR-CASE LACQUER INRO
WITH DHARMA WHEELS, HORIN

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

Of upright rectangular form and oval section, bearing a lustrous roiro ground, finely lacquered to both sides in gold takamaki-e with highlights of kirigane and aogai to depict the dharma wheels of Buddhism, horin, the composition spilling over the edge and continuing to the top of the case. Further with manji designs in hiramaki-e, which are partially worn away. The interior compartments of nashiji with gold fundame edges. With a silver lacquer ojime.

HEIGHT 7.2 cm, LENGTH 5.4 cm

Condition: Very good condition with minor wear along the edges, some wear to lacquer, light surface scratches, and some losses to kirigane and aogai. Presenting beautifully.

Provenance: Sotheby's, 8 June 1950, London. Private collection, acquired from the above, assembled by the previous owner's great-grandfather and thence by descent. The interior with an old label reading, 'Buddhism Wheels of the Law in pearl and kirikane, on black ground, Old 17th century piece in excellent condition. S. 8/6/50. ph lot 40. Say C/Bx/-' and sticker '514, S. 8/6/50, C/Bx/-'.

Estimate EUR 3,000
Starting price EUR 1,500



5
A RARE FOUR-CASE LACQUER
INRO DEPICTING UCHIWA

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

The well-sized inro bearing a roiro ground, finely decorated with gold and red hiramaki-e to depict uchiwa (on either side. One enclosing stylized shishi and peonies detailed with iridescent raden and aogai, the sides issuing further floral blooms in red lacquer. The reverse similarly decorated within the outline of the fan with scholars in deep discussion next to a pavilion, their robes illuminated by iridescent shell and aogai. The interior compartments of nashiji with gold fundame rims. With a guri lacquer ojime. The accompanying 18th-19th century tsuishu lacquer manju netsuke carved with opulent flowers against a wood ground.

HEIGHT 7.4 cm, LENGTH 6.5 cm

Condition: Very good condition with minor typical wear and few losses to aogai inlays.

Provenance: From the collection of Arend Louis Serné. An old collector's label to the interior, 'G 188.' Arend Louis Serné (1925-2021) was the fourth-generation owner of the firm A. Serné & Son, Costumiers, located on the Groenburgwal, Amsterdam, Netherlands, established in 1866. An avid piano player, he was also fond of modern literature, and a passionate collector of inro. He started his inro collection in the late 1970s. At that time, he entered the gallery Aalderink Oriental Art along the Spiegelgracht in Amsterdam and was immediately captivated by the beauty of inro. He began his collection with three simple specimens but hoped to own more. He remarked, "Oh that's nothing, a decent collection must be about a hundred pieces!" And collect he did. Arend was not concerned with the signature or the rarity, but with the intrinsic poetic beauty embodied in this very Japanese art form.

Estimate EUR 3,000
Starting price EUR 1,500





6
A FINE SILVER-INLAID FOUR-CASE LACQUER INRO DEPICTING A TIGER AND DRAGON

Unsigned
Japan, late 17th century, Edo period (1605-1868)



Of rectangular form and oval section, bearing a fine roiro ground and decorated in takamaki-e and hiramaki-e with small gold and red lacquer kirigane flakes. One side decorated with a powerful dragon, inlaid in silver, surrounded by swirling clouds and gold whisks of wind. The reverse with a tiger, inlaid in shakudo, on a riverbank with rolling waves and bamboo shoots sprouting from the shore. Both frames set within a recessed floral panel. The base and top decorated with light nashiji clouding and the interior cases of dense nashiji with fundame rims.

HEIGHT 6.7 cm, LENGTH 5.8 cm

Condition: Very good condition with minor wear, light rubbing, and typical losses to the kirigane flakes.
Provenance: Sotheby's, 8 June 1950, London. Private collection, acquired from the above, assembled by the previous owner's great-grandfather and thence by descent. The interior with an old label reading, 'Silver dragon in clouds: on reverse tiger and bamboo. Old 17th century piece. S 8/6/50 W/BX/-'

The dragon and tiger are symbols of the two opposing and yet complimentary forces of yin and yang. The dragon, a mythical animal thought to reign over the heavens, stands for yang. The tiger, respected in ancient China as the mightiest of the wild beasts, stands for yin. They are often paired together in painting compositions but appear substantially less often in suzuribakos. Furthermore, the female tiger here is represented with spotted fur resembling a leopard. As the leopard is not native to Japan, artists had only seen leopard fur on occasion and had deduced it must belong to a female tiger.

MUSEUM COMPARISON

Compare a closely related inro bearing a similar design of tiger and dragon in the Metropolitan Museum of Art (The MET), New York, accession no. 12.134.19



Estimate EUR 2,500
Starting price EUR 1,200

7
AN INLAID FOUR-CASE LACQUER INRO DEPICTING KYOYU AND SOFU

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

Of rectangular form and oval section, finely lacquered in gold and silver with details in hiramaki-e and with kirigane flakes. Inlaid in silvered metal, Kyoyu is depicted kneeling at the dark waterfall and washing his ears while looking back over his shoulder towards Sofu; the hermit surrounded by rockwork with foliage and an overhanging pine branch. On the reverse, Sofu, surrounded by similar fauna, stands next to his recumbent ox looking towards Kyoyu in realization he can no longer wash his ox in the waterfall. The base and top with gold fundame. The interior cases of nashiji with gold fundame edges. With a florally incised metal ojime.

HEIGHT 6.1 cm, LENGTH 5.2 cm

Condition: Good condition with wear, signs of use, light rubbing, and minor chips to the corners of the cord runners.

Provenance: Galerie Pader, April 1943, Paris. Norton Gallery, 7 April 1959, Paris. Collection of Robert and Isabelle de Strycker, acquired from the above and thence by descent in the same family. The upper case with an old collector's label, 'L 574.'

Gyo was among of the most highly esteemed of the ancient Chinese emperors. He abdicated the throne upon hearing the plight of the poor hermit named Xu You (Jap. Kyoyu). Upon abdicating the throne, Gyo offered his throne to the hermit, but after hearing the emperor's offer, Xu You immediately traveled to Eisen River to wash his ears free of the temptation the emperor had filled them with. As he was washing out his ears the hermit Chao Fu (Jap. Sofu) met him, leading an ox he intended to bathe in the same waterfall. However, after speaking with Xu You, he realized he could not bathe the animal in such dirty waters, calmly moving on in search of cleaner water.

This story is often recounted as an illustration of the Daoist ideal of nothingness, but it was also popular among members of the military class as an anecdote with a wry, cynical attitude toward worldly success or failure; this same story subsequently was made a frequent theme of paintings done in the Chinese style.

Estimate EUR 1,500
Starting price EUR 800





8
**A GOLD LACQUER FOUR-CASE INRO
DEPICTING A KIRIN AND HO-O BIRD**

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

Of upright rectangular form and oval section, the four-case inro lacquered in gold and iro-e takamaki-e against a gold fundame ground, depicting a galloping kirin with its head turned slightly, with flames emanating from its body. The reverse depicting a descending ho-o bird, its plumage rendered in shades of gold and brown with kirigane highlights. The interior lacquered in nashiji with gold fundame rims.

With a patterned glass ojime in stripes of blue, white, and red. The accompanying red-lacquered pressed horn manju netsuke depicting Kato Kiyomasa slaying the tiger.

HEIGHT 6 cm, LENGTH 4.9 cm

Condition: Good condition with minor wear to lacquered ground, with streaks of black lacquer coming through. Some tiny, typical losses along the edges of the risers. A small age crack to the side of the third case.

Estimate EUR 1,500
Starting price EUR 800

9
**CHIKANAO: A FINE
LACQUERED THREE-CASE INRO
OF A HO-O BIRD AND KIRI**

By Ueda Chikanao, signed Chikanao 近直 zu圖
Japan, 18th century, Edo period (1615-1868)

Of upright rectangular form, bearing a black-lacquered ground, finely decorated in gold hiramaki-e with highlights of silver and red lacquer to depict a ho-o bird perched on a paulownia (kiri) tree to one side, the other with another ho-o bird flying near peony blossoms issuing from craggy rocks, all within a foliate reserve. The feathers neatly detailed and colored to highlight the plumage of the bird which is further highlighted by kirigane. The rocks, tree trunk, and stems similarly decorated. The clever inclusion of red lacquer in the fruit and flowers further exemplifying the composition. The interior compartments of nashiji with gold fundame edges. Signed underneath in red lacquer CHIKANAO zu [painted by Chikanao]. With a faceted bone ojime.

HEIGHT 6.2 cm, LENGTH 5.3 cm

Condition: Good condition and presenting well. Tiny losses to edges, some losses to lacquer and kirigane, light surfaces scratches, all as expected with this type of early inro.

Ueda Chikanao is mentioned in the Soken Kisho of 1781.

Estimate EUR 1,500
Starting price EUR 800



10
**A RARE TWO-CASE LACQUER INRO
DEPICTING AN IDYLIC LANDSCAPE**

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

The small two-case inro bearing a fine roiro ground, each side featuring a quatrefoil lobed reserve framed by raden (shell) inlay, one side depicting an idyllic scene of two pavilions surrounded by large craggy rocks, prunus, and a towering willow. The other side with further prunus, hills, and ferns. The lacquer techniques are mostly gold hiramaki-e with some kirigane. The exterior of the reserves lacquered with a hiramaki-e hanabishi design. The interior cases of roiro with gold fundame rims.

HEIGHT 5.8 cm, LENGTH 6.5 cm

Condition: Good condition with minor wear and minuscule losses to the shell inlay. The cord runners with minor chips, two of them with repairs in gold lacquer.

Estimate EUR 1,500
Starting price EUR 800



11
**AN EARLY THREE-CASE LACQUER
INRO WITH TEA CEREMONY
UTENSILS (CHADOGU)**

Unsigned
Japan, late 17th to early 18th century,
Edo period (1605-1868)

The early, small three-case inro of rectangular and oval form, bearing a roiro ground, decorated in takamaki-e with hiramaki-e details, depicting a large natsume (tea caddy) decorated with gold kiku (chrysanthemum) blossoms, sitting on a brocade cloth with various geometric designs and kiku medallions. The reverse with a gold-splashed chawan (tea bowl) resting on the cloth. The top and sides embellished with further kiku motifs. The interior cases of nashiji with gold fundame rims.

HEIGHT 5.6 cm, LENGTH 5.2 cm

Condition: Good condition with typical wear along the edges, tiny losses, and some surface scratches.

Provenance: Hotel des ventes Giroux, 4 October 1947, Brussels. Galerie Duval, 2 February 1949, Brussels. Collection of Robert and Isabelle de Strycker, acquired from the above and thence by descent in the same family. The upper case with an old collector's label, 'L 574.'

Estimate EUR 1,500
Starting price EUR 800





12
A FINE FOUR-CASE INRO DEPICTING BIRDS IN FLIGHT
ABOVE NETS AND FISH TRAPS

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



Of rectangular and flattened form, finely lacquered in hiramaki-e on a roiro ground which is polished in sections to reveal the red lacquer base giving the piece a superbly rustic appearance. The front decorated with birds flying near a drying net, both inlaid with iridescent mother of pearl. The reverse with a fisher's trap made of mother-of-pearl on the shore next to swirling water. The layers of lacquer are highlighted by gold hiramaki-e, most visible in the design of the water. The edges with karakusa designs in hiramaki-e. The interior cases of roiro with gold fundame edges. With a reticulated antler ojime.

HEIGHT 5.8 cm, LENGTH 5 cm

Condition: Very good condition with minor wear, minuscule losses to the mother-of-pearl, light rubbing to the edges, and a small nick to one corner of the cord runner.

Provenance: From a private collection in Switzerland. The interior with an old collector's number, '108.'

Gulls and other seabirds typically follow fishing boats in order to pick up scraps left in their wake. This lot depicts a moment of stillness, when the fishermen have left and the birds are free to pick the scraps from the nets of the fishermen.

MUSEUM COMPARISON

Compare a related inro with the same shape and with a similar motif of a heron next to a fish trap, unsigned, dated between the 17th and 18th century, in the Musée National des Arts Asiatiques-Guimet, accession number 16073.0016.



Estimate EUR 3,000
Starting price EUR 1,500



13
A RARE AND AMUSING
THREE-CASE LACQUER INRO
DEPICTING A PERFORMING TROUPE

Attributed to Tsuchida Soetsu (c. 1660-1745), unsigned
Japan, late 17th to early 18th century, Edo period (1615-1868)

The early small three-case inro of rectangular form, bearing a roiro ground, decorated in gold takamaki-e and hiramaki-e with some typical inlays of mitsuda (pewter) and mother-of-pearl. The charming motif depicting a troupe of performers with three figures on one side pulling desperately at an inlaid rope attached to a stuck pole on which a stubborn monkey sits, wearing an inlaid mother-of-pearl hat, as a crowd of five figures gesticulate and laugh as they watch. The top and bottom as well as the sides decorated with gold-lacquered geometric designs. The interior cases of nashiji with gold fundame edges. With a reticulated bone ojime.

HEIGHT 5.3 cm, LENGTH 6.1 cm

Condition: Good condition with wear, losses to some inlays and ojime, tiny nicks, some losses to the interior gold fundame lining, all consistent with age and use and overall presenting well.

Provenance: Gallery Van Stockum, the Hague, 25 June 1957. Collection of Robert and Isabelle de Strycker, acquired from the above and thence by descent in the same family. The upper case with an old collector's label, 'L 565.'



Hanabusa Itcho (1652-1724), performers travelling in a boat. Bonhams, Fine Japanese Art, 10 November 2011, London, lot 256

The first Tsuchida Soetsu may have lived between 1660-1745, possibly a descendant of one of the Tsuchida artists living and working at Koetsu's Takagamine enclave near Kyoto. His inro are said to have been large, but most examples of his work still in existence are rather small in size. The first Soetsu later changed his name to Shoetsu, handing on the name of Soetsu to his successors in the lineage.

The design was likely copied or inspired by the work of Hanabusa Itcho (1652-1724), the comical faces and subject matter being very much in line with Itcho's work.

AUCTION COMPARISON

Compare a related three-case lacquer inro depicting a carp and fishnet, signed Shoetsu, with similarly applied mother-of-pearl inlays, at Bonhams, The Edward Wrangham Collection of Japanese Art Part IV, 6 November 2013, London, lot 140 (**sold for GBP 5,250**).

Estimate EUR 3,000
Starting price EUR 1,500





14
**A CHARMING SMALL FOUR-CASE GOLD
LACQUER INRO WITH THE MOON RABBIT**

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

The five-case inro lacquered in takamaki-e against a gold kinji ground, depicting the silhouette of a rabbit's head next to three young fern shoots (warabi) inlaid in mother-of-pearl. The reverse with a large moon in pewter (mitsuda). The interior compartments of black lacquer with gold fundame edges.

HEIGHT 5.7 cm, LENGTH 4.8 cm

Condition: Worn condition with some rubbing to lacquer, few losses, particularly to the pewter-inlaid moon, and some cracking throughout.
Provenance: Marché Biron, Paris, April 1943. Collection of Robert and Isabelle de Strycker, acquired from the above, and thence by descent within the same family. An old collector's label to the interior, 'L,542.'

Estimate EUR 1,500
Starting price EUR 800



15
**YOSEI: A FINE TSUISHU AND
MITSUDA INLAID THREE-CASE LACQUER
INRO WITH BUFFALO AND DRAGONFLIES**

By Tsuishu Yosei, signed Yosei 楊成 zo 造
Japan, 17th-18th century, Edo period (1615-1868)

Of upright rectangular form and oval section, bearing a lustrous roiro ground, lacquered in tsuishu (carved red lacquer) with frolicking dragonflies above grasses and leaves incised and filled with gold lacquer. The reverse similarly decorated and with a stumpy ox inlaid in mitsuda (pewter), sitting with his back facing the viewer, as he rests on the ground. The interior compartments of roiro with gold fundame edges. Incised to the bottom YOSEI zo [made by Yosei].

HEIGHT 6.9 cm, LENGTH 5.3 cm

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

Provenance: From an old French private collection. Three old collector's labels to the first case, '58,' '58,' and 'Yosei, E/EG/B.'

The Yosei family can be traced back to as early as the 14th century, however, the school was formally founded in the first half of the 17th century by Tsuishu Yosei VIII. He was succeeded by another twelve generations. The school mainly focused on the tsuishu technique, but also worked in tsuikoku, guri, and chinkinburi. A great variety of artifacts were produced including inro, netsuke, and ojime.

MUSEUM COMPARISON
A closely related lacquered inro with tsuishu dragonflies over flowers by Yosei is in the Toledo Museum of Art, Ohio, object no. 1950.75C.



AUCTION COMPARISON
Compare a related lacquered inro of five formal characters by Yosei at Bonhams, Fine Japanese Art, 16 May 2013, lot 144 (**sold for GBP 25,000**).

Estimate EUR 2,000
Starting price EUR 1,000





16
SOSHU: A FINE TSUISHU AND SHIBAYAMA INLAID SINGLE-CASE INRO DEPICTING A CRANE AND PEACH

By Soshu (Munemori), signed Soshu 宗守
Japan, Tokyo, Meiji period (1868-1912)

The wide-bodied two-case inro bearing a finely polished, lustrous roiro ground, inlaid to the front in tsuishu (carved red lacquer) with a crane depicted mid-flight, the verso depicting a fruiting peach branch inlaid in the Shibayama-style with mother-of-pearl, hardstone, wood, and pewter, next to gold hiramaki-e swirls. Both the crane and peach are auspicious symbols of longevity. Signed to the underside within an inlaid seal signature tablet SOSHU (Munemori) – likely a pupil of Shibayama Soichi (Munekazu). With an agate ojime.

HEIGHT 7.5 cm, LENGTH 5.5 cm

Condition: Very good condition with minor wear along the edges of the risers and some minor general wear throughout. Few tiny cracks.

Provenance: From the collection of Donald Snow, Boston, Massachusetts, USA.

Estimate EUR 3,000
Starting price EUR 1,500



17
A FINE MOTHER OF PEARL AND HARDSTONE INLAID FOUR-CASE LACQUER INRO WITH FRUITING PEACHES

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

Of upright rectangular form and oval section, bearing a lustrous roiro ground, finely decorated in gold takamaki-e with kirigane and inlays of mother-of-pearl and hardstone, to depict a verdant peach branch with blossoming flowers and buds, and some ripe fruits, all borne on leafy stems. The interior compartments of red lacquer with gold fundame edges.

HEIGHT 8.3 cm, LENGTH 5.3 cm

Condition: Good condition with minor wear, few light scratches, some tiny losses along the edges and some minor rubbing and losses to lacquer.

Provenance: From the collection of Arend Louis Serné. An old Japanese label to the interior of the top case. Arend Louis Serné (1925-2021) was the fourth-generation owner of the firm A. Serné & Son, Costumiers, located on the Groenburgwal, Amsterdam, Netherlands, established in 1866. An avid piano player, he was also fond of modern literature, and a passionate collector of inro. He started his inro collection in the late 1970s. At that time, he entered the gallery Aalderink Oriental Art along the Spiegelgracht in Amsterdam and was immediately captivated by the beauty of inro. He began his collection with three simple specimens but hoped to own more. He remarked, "Oh that's nothing, a decent collection must be about a hundred pieces!" And collect he did. Arend was not concerned with the signature or the rarity, but with the intrinsic poetic beauty embodied in this very Japanese art form.

Estimate EUR 3,000
Starting price EUR 1,500



18

**A FINE KOAMI-SCHOOL LACQUERED
SINGLE-CASE INRO WITH DRAGONFLIES**

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

The wide-bodied, single-case inro of horizontal rectangular form and oval section, bearing a superbly polished, lustrous roiro ground, finely lacquered in thick red and gold takamaki-e with five dragonflies, the thick lacquer pooling attractively and spilling over the edges. The eyes inlaid with iridescent mother-of-pearl, the wings and legs detailed with gold hiramaki-e. The interior cases of red lacquer with gold fundame rims.

HEIGHT 5.1, LENGTH 9.3 cm

Condition: Very good condition with minor wear to lacquer along the edges and some minor rubbing to the high points. Tiny chip to the edge of one of the cord holes.

Provenance: Glendining & Co Auction, 15 December 1947. A noted private collection, assembled by the previous owner's great-grandfather and thence by descent. With an old collection label to the interior of the top case.

The Koami family is one of the most famous dynasty of lacquerers, founded according to tradition by Docho. The family worked extensively for the court and the shogunate until well into the 19th century and had a considerable influence on the development of lacquer art through its leadership of the teams of craftsmen that worked on important shrines and palaces and other national projects. The family is also credited with having created the technique and style known as kodajimaki-e. The shapes, subjects, and techniques of Koami inro are so varied that no family style can be identified.

MUSEUM COMPARISON
A closely related lacquered inro with dragonflies by Koami Nagataka is in the Metropolitan Museum of Art (The MET), New York, accession no. 13.67.23.

Estimate EUR 5,000
Starting price EUR 2,400





19
**TOYOSAI: A SUPERB TWO-CASE LACQUER INRO
 DEPICTING ISE-EBE AND SALMON**

By Kanshosai Toyosai, signed Toyosai 桃葉齋 with seal Kanshosai 観松齋
 Japan, Edo (Tokyo), late 18th to early 19th century, Edo period
 (1615-1868)

Of horizontal rectangular form and oval section, bearing a lustrous roiro ground, one side lacquered in thick red takamaki-e to depict an ise-be (spiny lobster) in front of a hiramaki-e ferns in gold, the other side with a gold and silver takamaki-e salmon attached to a cord, the fish partly scaled to reveal the lustrous reddish-silver insides. The interior compartments of nashiji with gold fundame edges. Signed to the bottom TOYOSAI in gold lacquer with a red-lacquered seal Kanshosai.

HEIGHT 5.6 cm, LENGTH 7.4 cm

Condition: A fine crack to the top case. Some light surface scratches. Generally in very good condition with minor typical wear to edges and presenting well.

Provenance: Old French private collection. Three old collector's labels affixed to the exterior and interior of the top case, including an old Japanese label and two further collector's labels '55,'.

Kanshosai Toyosai was a distinguished lacquerer and inro decorator who worked during the second half of the 18th century in Edo.

AUCTION COMPARISON

Compare a related five-case lacquer inro by the Kajikawa family depicting nine ise-bei at Bonhams, The Harriet Szechenyi Sale of Japanese Art, 8 November 2011, London, lot 297 (**sold for GBP 21,250**).

Estimate EUR 6,000
 Starting price EUR 3,000





20
HARA YOYUSAI: A SUPERB AND VERY RARE FIVE-CASE GOLD LACQUER INRO WITH DUTCHMEN

By Hara Yoyusai (1772-1845/6), signed Yoyusai saku 羊遊齋作 Japan, first half of 19th century, Edo period (1615-1868)

Published: Oriental Art Magazine (1957), vol. 3, no. 1, p. 15.

Of upright form and oval section, bearing a beautiful and lustrous gold kinji ground, lacquered in iro-e takamaki-e with some hiramaki-e details, depicting to the front a Dutchman dressed in traditional robes and holding a cane and long kiseru (pipe), looking to his left at a hound being presented to him by his fellow countryman. The verso depicts a Dutch ship arriving at Nagasaki harbor, amid turbulent waves and silver-lacquered sprays, a few Dutchmen visible on the ship below the majestically towering masts and sails. Signed to the underside YOYUSAI. The interior cases of nashiji with gold fundame rims.

With a fine gold ojime depicting a cricket amongst grasses.

HEIGHT 11.3 cm, LENGTH 5.5 cm

Condition: Excellent condition with only very minor wear.
Provenance: Sotheby's, 17 December 1957, London. A noted private collection, assembled by the previous owner's great-grandfather and thence by descent. With old collection labels to the interior of the top case.

The design of the present inro were likely taken from Nagasaki prints, Nagasaki-e, a genre of ukiyo-e woodblock prints, produced in Nagasaki during the Edo period, that depict the port city of Nagasaki, the Dutch and Chinese who frequented it, and other foreign curiosities such as exotic fauna and Dutch and Chinese ships.

Hara Yoyusai (1772-1845/6) lived in Edo and worked under the patronage of Lord Matsudaira.

AUCTION COMPARISON

Compare a related silver lacquer five-case inro by the same artist and signed Yoyusai saku, depicting Portuguese traders at Bonhams, 6 November 2012, London, lot 37 (**sold for GBP 46,850**). Also compare a related gold lacquer five-case inro, depicting Dutchman, by the Kajikawa family, at Zackle, Fine Netsuke & Sagemono, 28 April 2023, Vienna, lot 343 (**sold for EUR 10,400**).



Nagasaki print of a Dutchman depicted in a similar style as the present inro





A Dutch ship entering Nagasaki bay, from Oranda fune (The Dutch Ship), from Nihon sankai meisai zue (Famous Products of Japan's Mountains and Seas, Illustrated), 1799

21
A VERY RARE TSUISHU AND LACQUER
TWO-CASE INRO, MOST LIKELY
COMMISSION BY A DUTCH SETTLER

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

The two-case inro bearing a superb tsuishu (carved red lacquer) frame with alternating asanoha and manji designs, with a circular panel to either side, one featuring a view of a Dutch ship entering Nagasaki bay, decorated in gold and silver hiramaki and takamaki-e, with some nashiji. The panel on the verso bearing a nashiji ground and decorated in gold and colored takamaki-e with a zodiac (junishi) compass, the central roundel decorated with gold karakusa and the needle pointing at the rat (nezumi). Most likely this inro was commissioned by a Dutch settler born in the year of the rat.

With a matching gold-lacquered ojime and wood and lacquer kagamibuta netsuke decorated with European enameling and depicting scenes with foreigners. The netsuke with the initials 'AJ.' to the top and the wood bowl lacquered with a blossoming and budding flower.

HEIGHT 6.3 cm, LENGTH 7.3 cm
DIAMETER (the netsuke) 3.7 cm

Condition: Very good condition with only very minor wear.
Provenance: Sotheby's, 17 December 1951, London. A noted private collection, acquired from the above, assembled by the previous owner's great-grandfather and thence by descent. With old collection labels to the top case.

Estimate EUR 8,000
Starting price EUR 4,000





22
**A TSUISHU LACQUER FOUR-CASE
 INRO DEPICTING KYOYU AND SOFU,
 WITH EN SUITE NETSUKES AND OJIME**

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

Of tall rectangular form with a lenticular profile, finely carved in relief with Kyoyu washing his ears in the waterfall surrounded by impressive rockwork with pine branches and bamboo, and further with finely incised manji and asanoha. The reverse with Sofu, holding his ox by one horn, standing beneath a tall pine with similarly decorated grounds. Each frame is set within the recess of a geometric frame surrounded by etched brocade patterns. The upper case decorated with a central pine branch within the recess of a similar frame, and the base with a manji diaper.



The en suite tsuishu netsuke in the form of a star-shaped Chinese low table, with the upper recess decorated with a literati looking up at the moon with his attendant beneath a gnarled pine tree. Further with a mixed metal ojime decorated with kiku (chrysanthemum) blossoms beneath a cloudy moonlit sky bearing the artist's signature in an oval reserve Kagenori.

HEIGHT 9.4 cm, LENGTH 3.7 cm

Condition: Very good condition with minor wear and traces of use to the interior. The ojime and netsuke similarly in very good condition with only minor typical wear.

Provenance: Ex-collection of Donald Snow, United States. The interior with an old Japanese label.

Gyo was among of the most highly esteemed of the ancient Chinese emperors. He abdicated the throne upon hearing the plight of the poor hermit named Xu You (Jap. Kyoyu). Upon abdicating the throne, Gyo offered his throne to the hermit, but after hearing the emperor's offer, Xu You immediately traveled to Eisen River to wash his ears free of the temptation the emperor had filled them with. As he was washing out his ears the hermit Chao Fu (Jap. Sofu) met him, leading an ox he intended to bathe in the same waterfall. However, after speaking with Xu You he realized he could not bathe the animal in such dirty waters, calmly moving on in search of cleaner water.

This story is often recounted as an illustration of the Daoist ideal of nothingness, but it was also popular among members of the military class as an anecdote with a wry, cynical attitude toward worldly success or failure; this same story subsequently was made a frequent theme of paintings done in the Chinese style.

Estimate EUR 2,000
 Starting price EUR 1,000



23
**A FINE TSUISHU THREE-CASE
 LACQUER INRO WITH KARAKO AT PLAY,
 WITH EN SUITE NETSUKES AND OJIME**

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

The three-case inro of upright form and oval section, lacquered in tsuishu (carved red lacquer) and finely worked in high relief within panels depicting playing karako boys. In one room, obscured partially by a thick curtain, one boy plays with his 'fish-on-wheels' as another teases an infant with a rattle. The room detailed with screens and thatched floors, with a window to the outside. The reverse similarly depicting playing karako, one peering over a screen detailed with karakusa, all below pine trees against a wave ground. The sides incised with swirls. The interior cases lacquered in black.

With a beautifully matching tsuishu ojime decorated with foliate scrolls and a fine tsuishu kagamibuta netsuke with a bat amongst blooming peony, the top carved with a scholar reserved within a rinzu band, the underside with a central himotoshi and a finely incised asanoha ground.

HEIGHT 7.4 cm, LENGTH 6 cm

Condition: Very good condition with minor wear and rubbing, the lid of the kagamibuta with some losses.



Estimate EUR 2,000
 Starting price EUR 1,000



24
**ZOKOKU: AN UNUSUAL TWO-CASE TSUISHU
 LACQUER INRO WITH PEONY, LILIES, AND REISHI**

By Tamakaji Zokoku (1806-1869), signed Zokoku 象谷
 Japan, Kagawa, c. 1850, Edo period (1615-1868)



Of unusual form and oval section, containing one large and one smaller case for medicine, finely carved in low relief with a large peony blossom extending from the right side, borne on a leafy stem against a neatly incised wave ground. The reverse carved with a spray of lilies with one reishi rising from behind. Each frame is set with a quadrilobed border and flanked above and below by a rinzu band. The top and bottom are finely decorated with a large floral medallion surrounded by curling leaves, the bottom bearing the seal signature of the artist, ZOKOKU, within the center of the medallion. With a faux coral ojime.

HEIGHT 10 cm, LENGTH 5.8 cm

Condition: Very good condition with only minor wear and traces of use.

Provenance: Collection of Robert and Isabelle de Strycker, acquired from the above and thence by descent in the same family. The upper case with an old collector's label, 'L 619.'



Isabelle and Robert de Strycker, c. 1930-1935

The production of lacquerware in Kagawa (Shikoku) was encouraged by daimyo Yorishige Matsudaira (1622-1695) and many artisans took up residence the area. Zokoku Tamakaji was born in Takamatsu in 1806, but at the age of 20 he moved to Kyoto to study with various painters and lacquerers and had the opportunity to research Chinese lacquer techniques, then bringing his knowledge to Kagawa and helping to seal its reputation as a major lacquerware producing area.

Estimate EUR 6,000
 Starting price EUR 3,000





25
**A FINE TSUISHU THREE-CASE LACQUER INRO
 DEPICTING CONFUCIUS MEETING WITH LAO TZU**

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

The three-case inro of rounded upright form and oval section, lacquered in tsuishu (carved red lacquer) and finely worked in high relief depicting Confucius's meeting with Lao Tzu. Confucius depicted receiving a set of scrolls from Lao Tzu, who has retired to a life of asceticism, as he sits on a craggy rock under a pine tree. The landscape with high peaks detailed in black lacquer, all beneath finely carved pine trees. The verso carved with a departing Confucius seated within a carriage drawn by horses and surrounded by his students curious to know what their master has learnt. The details carefully carved in relief and the sides incised with guri lacquer swirls. The interior compartments lacquered in black.

HEIGHT 8.7 cm, LENGTH 5.6 cm

Condition: Very good condition with minor wear and tiny losses along the edges.

Provenance: Norton Gallery, London, 13 November 1957. Collection of Robert and Isabelle de Strycker, acquired from the above, and thence by descent within the same family. An old collector's label, 'N 289 bis.'

Estimate EUR 3,000
 Starting price EUR 1,500



26
**KAJIKAWA: AN UNUSUAL TWO-CASE LACQUER
 INRO WITH VARIOUS LACQUER TECHNIQUES**

By a member of the Kajikawa family, signed Kajikawa 梶川 saku 作 with seal Ei 榮
 Japan, 18th-19th century, Edo period (1615-1868)

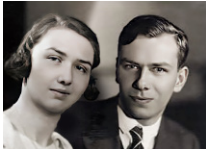
The small two-case inro of oval shape, bearing a lustrous gold kinji ground and decorated in takamaki-e with five roundels worked in various lacquer techniques such as guri, tsuishu, and tsuikoku, depicting old Chinese motifs. The gold kinji ground bearing a further design of scrolling lotus in red and gold hiramaki-e. Signed underneath KAJIKAWA saku [made by Kajikawa] with red tsubo (pot) seal Ei. The interior cases of nashiji with gold fundame rims. With a small bone ojime.

HEIGHT 6 cm, LENGTH 4 cm

Condition: Very good condition with minor, typical wear. Few tiny losses to the edges of the roundels and a microscopic dent from contact with an ojime to the top case.

Provenance: Gallery Van Stockum, The Hague, 21 May 1958. Collection of Robert and Isabelle de Strycker, and thence by descent within the same family.

Estimate EUR 3,000
 Starting price EUR 1,500



Isabelle and Robert de Strycker, c. 1930-1935



27

KAN: A SUPERB CERAMIC-INLAID THREE-CASE LACQUER INRO DEPICTING A PARROT, WITH HAIKU POEM BY MATSUO BASHO

By Ogawa Haritsu (Ritsuo, 1663-1747), sealed Kan 観
Japan, c. 1700, Edo period (1615-1868)



Portrait of Basho by Hokusai, late 18th century

The three-case inro of square shape and bearing a superbly polished roiro ground, lacquered in red and gold takamaki-e, with creamy-white ceramic inlay, depicting a parrot lowering its head towards a bird feeder. The verso fittingly inscribed with a famous poem by the haiku poet Matsuo Basho (1644-1694): mono ieba, kuchibiru samushi, aki no kaze [When you say something, your lips will feel the chill of an autumn wind]. It is a caution against idle talk. The two sides of the inro thus combining very well, as parrots (and some people) tend to repeat everything they hear. The interior cases lacquered in red with fundame rims. With two further characters inscribed Basho 芭蕉 and sealed Kan [for Ogawa Haritsu, Ritsuo].

HEIGHT 7 cm, LENGTH 7 cm

Condition: Very good condition with minor wear to lacquer and very light rubbing to the ground.
Provenance: From the collection of Arend Louis Serné. Arend Louis Serné (1925-2021) was the fourth-generation owner of the firm A. Serné & Son, Costumiers, located on the Groenburgwal, Amsterdam, Netherlands, established in 1866. An avid piano player, he was also fond of modern literature, and a passionate collector of inro. He started his inro collection in the late 1970s. At that time, he entered the gallery Aalderink Oriental Art along the Spiegelgracht in Amsterdam and was immediately captivated by the beauty of inro. He began his collection with three simple specimens but hoped to own more. He remarked, “Oh that’s nothing, a decent collection must be about a hundred pieces!” And collect he did. Arend was not concerned with the signature or the rarity, but with the intrinsic poetic beauty embodied in this very Japanese art form.

Ogawa Haritsu, also known as Ritsuo, one of the great individualists in the history of lacquer, was a poet as well as a painter, potter and lacquerer. In the 1680s, he became a disciple of the haiku poet Matsuo Basho (1644-1694).

Matsuo Basho was the most famous poet of the Edo period in Japan. During his lifetime, Basho was recognized for his works in the collaborative haikai no renga form; today, after centuries of commentary, he is recognized as the greatest master of haiku (then called hokku).

Estimate EUR 8,000
Starting price EUR 4,000





28
**A FINE RITSUO-STYLE STITCHED
 CHERRY-BARK AND CERAMIC-INLAID THREE-CASE
 LACQUER INRO WITH A HAWK AND SPARROW**

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

Of oval section, formed from clear-lacquered cherry-bark, stitched at both edges. One side with a superbly inlaid ceramic hawk, confidently looking for its prey, perched on craggy rocks lacquered in thick takamaki-e with highlights of aogai. The fleeing sparrow in red takamaki-e with gold details and the leaves lacquered in gold hiramaki-e. Unsigned, however in the style of the famous lacquerer and ceramicist Ogawa Haritsu (Ritsuo, 1663-1747).

HEIGHT 8.3 cm, LENGTH 5.2 cm

Condition: Very good condition with minor wear to lacquer and typical losses to outer layer of the cherry bark. Presenting beautifully.

Provenance: Ex-collection Claudio Perino, a collector with a keen interest in Japanese, Chinese and Far Eastern cultures. His collection consists of over 2000 works of art, partly loaned to the Museum of Oriental Arts (MAO) in Turin, Italy and to the Museo delle Culture (MUSEC) in Lugano, Switzerland. An exhibition of Kakemono scroll paintings was on view in the MUSEC until end of April 2021.

Japanese mountain cherry, Yamazakura, is a wild species which has a strong vitality and bark that regenerates after being carefully stripped. The collected bark is dried for more than three years before it is whittled and polished by hand, cut to the appropriate shape, and glued to the surface of a wooden base using nikawa animal glue. Other techniques entail carving pre-assembled layers of cherry bark into small shapes and polishing them for jewelry and other uses.

Ogawa Haritsu (formerly often referred to outside Japan by his alternative name of Ritsuo) was among the first Japanese lacquer artists to establish an independent reputation outside of the hereditary craft dynasties of Kyoto, Edo, and Kanazawa. Following an early career as a haiku poet, he is thought to have first turned his attention to lacquer design in middle age and soon attracted a wide following thanks to his novel choice of subject matter and pioneering and imaginative use of unusual materials; at some point after 1710 he was hired by Tsugaru Nobuhisa (1669-1747), lord of a domain in northern Japan, for whom he worked until 1731.

Estimate EUR 5,000
 Starting price EUR 2,400



29

**A SUPERB AND RARE CERAMIC-INLAID
LACQUER THREE-CASE INRO DEPICTING A SHISHI,
SIGNED KAJIKAWA AND SEALED KAN**

The lacquer work by the Kajikawa family, the ceramic-inlay by Ogawa Haritsu (Ritsuo, 1663-1747) or Mochizuki Hanzan (1743-1790), sealed Kan 観 and signed Maki-e 蒔絵 Kajikawa 梶川 saku 作 with seal Ei 榮 Japan, 18th century, Edo period (1615-1868)

Published: Joly, Henri L. (1912) The W. L. Behrens Collection, Part 2, Lacquer and Inro, no. 906, illustrated on pl. XLIV.

The boldly carved wood inro of almost square shape and oval section, bearing a beautiful, natural grain, lacquered in unusually thick takamaki-e with rich gold depicting a continuous image of a craggy rock with leafy hiramaki-e bamboo sprays in gold, next to an imposing snarling shishi, filling out the other half of the composition, inlaid in bright turquoise-blue ceramic. The image spilling over to the upper and lower area of the top and bottom case. Signed underneath Maki-e KAJIKAWA saku [the lacquer made by Kajikawa] with gold seal Ei and further with a red and white glazed ceramic seal KAN [for Ogawa Haritsu, Ritsuo]. The interior cases and rims of gold lacquer.

HEIGHT 7.5 cm, LENGTH 6.3 cm

Condition: Excellent condition with only very minor wear and expected firing flaws to the ceramic inlay.

Provenance: Ex-collection W. L. Behrens (1861-1913). Sold at Glendining & Co Auction,, 21 November 1946. A noted private collection, acquired from the above, assembled by the previous owner's great-grandfather and thence by descent. With old collection labels to the top case.



**Portrait of Walter
Lionel Behrens
(1861-1913)**

The Kajikawa family are a famous dynasty of lacquerers founded in the 17th century in Edo. The combination of lacquer work by the Kajikawa family and ceramic-inlay by Ritsuo is very rare.

Ogawa Haritsu (formerly often referred to outside Japan by his alternative name of Ritsuo) was among the first Japanese lacquer artists to establish an independent reputation outside of the hereditary craft dynasties of Kyoto, Edo, and Kanazawa. Following an early career as a haiku poet, he is thought to have first turned his attention to lacquer design in middle age and soon attracted a wide following thanks to his novel choice of subject matter and pioneering and imaginative use of unusual materials; at some point after 1710 he was hired by Tsugaru Nobuhisa (1669-1747), lord of a domain in northern Japan, for whom he worked until 1731.

Mochizuki Hanzan, thought to have lived from 1743 to 1790, called himself Haritsu II and was a close follower of Ogawa Haritsu (1663-1747) though he was neither his son nor his pupil. His works are sometimes sealed 'Kan' and it has become a challenge for scholars and collectors to distinguish some of these works from those of Ogawa Haritsu.

AUCTION COMPARISON

For a related lacquer suzuribako with simialrily bright inlays, by Hanzan, and bearing a similar seal, see Zacke, Fine Japanese Art, 3 December 2021, Vienna, lot 165 (**sold for EUR 50,560**).



Estimate EUR 10,000
Starting price EUR 5,000





30
RITSUO: A MASTERFUL AND RARE INLAID TWO-CASE INRO DEPICTING THE YOKAI BOX FROM THE SHITAKIRI SUZUME, WITH EN SUITE NETSuke AND OJIME, THE NETSuke BY OHARA MITSUHIRO

By Mochizuki Hanzan (1743-1790), signed Ritsuo 笠翁 and kagikan Japan, 18th century, Edo period (1615-1868)

The remarkable two-case inro of box shape, acting as a trompe-l'œil optical illusion, with a 'hinged lid' opening to reveal several yokai creatures, inlaid in stained horn, antler, amber, ceramic, and various metals. A rokurokubi-esque snail creature with a single cycloptic eye is seen to the very left, poking its long neck through a hole in the box, next to a praying mantis with gilt eyes, and two anthropomorphic frog-creatures to the right. The ground is lacquered in an attractive reddish-brown, simulating a basketweave design, the front decorated with a gold sparrow crest, a metal-inlaid snail slithering through teared holes to either side of the inro and further with carved red lacquer flames emerging from within throughout the composition. A wasp and a butterfly are visible within the opening to the sides of the inro. With realistically modeled metal fittings posing as the hinges and closing mechanism of the box. Signed underneath in gold lacquer RITSUO with a red-lacquered kagikan, identifying the artist as Mochizuki Hanzan (Haritsu II, 1743-1790). The interior of dense nashiji with gold fundame rims.

With an en suite bone ojime depicting a stylized sparrow and a beautifully matching, thick manju netsuke carved from walrus tusk and depicting a sparrow above bamboo, executed in sumi-stained kebori, signed MITSUHIRO (Ohara Mitsuhiro, 1810-1875) and with the artist's kagikan.

HEIGHT 6.6 cm, LENGTH 7 cm
 DIAMETER (the netsuke) 4.5 cm

Condition: Very good condition. Only minor wear and rubbing to lacquer, some typical minuscule losses along the edges, some light surface scratches to the underside.



Mochizuki Hanzan, thought to have lived from 1743 to 1790, called himself Haritsu II and was a close follower of Ogawa Haritsu (1663-1747) though he was neither his son nor his pupil. The kagikan (artist's cursive monogram) on the present inro is a close match to a kagikan seen on an inro bearing his signature, the signature illustrated in Wrangham, E. A. (1995) The Index of Inro Artists, p. 67.

The inro depicts the famous treasure box from the Tongue-Cut Sparrow (Shitakiri Suzume), which was opened by the story's culprit, Arababa, and contains a host of supernatural bakemono and yokai. The manju netsuke and ojime are matching as well, both depicting sparrows.

Estimate EUR 15,000
 Starting price EUR 8,000

MOEI: A SUPERB FOUR-CASE TOGIDASHI LACQUER INRO DEPICTING A DRAGONFLY

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

Of upright rectangular form and oval section, bearing a lustrous roiro ground, lacquered in red hiramaki-e and gold and silver togidashi-e, as well as some highlights of gold sprinkles. The front with a luminescent dragonfly sitting atop a blossoming flower, the reverse with further blooms and buds on a sprig. The red and gold in sharp contrast to the stunning roiro ground. The interior compartments of nashiji with gold fundame edges. Signed to the bottom MOEI in gold lacquer.

HEIGHT 7.7 cm, LENGTH 5.2 cm

Condition: Very good condition with minor wear to the edges and some minuscule wear to the lacquer.
Provenance: Ex collection Jay Hopkins, Lynchburg, Virginia, Unites States. Two old collector's labels, 'HOPKINS 6853' and '25.'

Togidashi-e is a variety of the 'maki-e' decorative technique in lacquer, first popular in the Heian period. After hardening, the low relief sprinkled design and ground is covered in transparent or black lacquer, then polished down with charcoal until the design is flush with the new ground.

Moei was a togidashi specialist, who worked from the late 18th to early 19th century, and is noted as one of the most beguiling practitioners of soft-edged, 'boneless' togidashi techniques, often using bold, warm colors for his bird and animal subject matter, as seen in the present lot.

AUCTION COMPARISON

Compare a related four-case lacquer inro by Moei depicting an otter swimming underwater at Christie's, Japanese and Korean Art, 20 March 2007, New York, lot 156 (sold for USD 9,600).



Estimate EUR 8,000
Starting price EUR 4,000



32

**A VERY RARE THREE-CASE
TOGIDASHI LACQUER INRO DEPICTING
A KITSUNE LURED INTO A FOX TRAP**

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



The Fox Dancing before a
Fox Trap in the Kyogen Play
Tsurigitsune, by Utagawa
Hiroshige, c. 1840



The Cry of the Fox,
by Yoshitoshi, 1886

The wide-bodied three-case inro bearing a roiro ground with finely sprinkled silver and gold lacquer, decorated in superb togidashi-e with gold and silver takamaki-e and hiramaki-e, depicting a scene from the Kyogen play Tsurigitsune, the fox disguised as a priest, a hyotan (double gourd) tied to its waist, emerging from the mist amid tall grasses and ferns, looking towards a trap with a rat as the bait, all beneath the crescent moon. The interior cases of dense nashiji with gold fundame rims. With a polychromed wood ittobori-style netsuke.

HEIGHT 7.8 cm, LENGTH 8.5 cm

Condition: Very good condition with only very minor expected wear. Some light warping to the top case.

Provenance: From an old Geneva collection, with an old collection number and label to the interior of the top case.

Kitsune 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.

The inro depicts a scene from the Kyogen play Tsurigitsune ('Fox trapping'), in which a fox hunter is visited by his uncle, the priest Hakuzosu, who lectures his nephew on the evils of killing foxes. The hunter is nearly convinced, but after the priest departs, he hears the cry of the fox and realizes it wasn't his uncle at all but a fox in disguise. The fox resumes his natural form and reverts to his wild ways, takes the bait in a trap, and is captured by the fox hunter.

Estimate EUR 6,000
Starting price EUR 3,000





33
A FINE FIVE-CASE LACQUER INRO
OF AN IDYLIC LANDSCAPE

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

Of upright rectangular form and oval section, bearing a lustrous roiro ground, finely decorated in gold takamaki-e and hiramaki-e with nashiji and kirigane to depict an imposing, undulating mountainous landscape following the path of a meandering river. Several pavilions and houses dot the landscape, a Tori gate to the distance, some details rendered in red and brown lacquer. The scenery with a flush river which supports fishermen who haul their catch to the shore in several boats, few geese fly nearby, as an elderly gentleman crosses a bridge. The interior compartments of nashiji with gold fundame edges. With mixed-metal ojime of floral design.

HEIGHT 10.3 cm, LENGTH 5.2 cm 0

Condition: Very good condition with minor wear and typical losses to kirigane and lacquer along the edges.

Provenance: From a noted private collection in Geneva, Switzerland, assembled since the 1960s, and thence by descent. An old collector's label to base, 'Art Ancien Chine & Extr-Orient Geneva: 2460, THAA' and '2460 HIRSSAN.' And two more labels inscribed, 'Five case, black lacquer inro decorated gold takamaki-e hiramaki-e, togidashi and [...] landscape pf water, pavilions, boats, rocks, trees' and '2460/328.' An important part of this collection was on permanent loan and was exhibited over several decades at the Asia-Africa Museum in Geneva.

AUCTION COMPARISON

Compare a closely related lacquered inro of a continuous landscape village scene of hills and trees by a river, by the Kajikawa family, at Bonhams, Fine Japanese Art, 16 May 2013, lot 202 (sold for GBP 3,125).

Estimate EUR 4,000
Starting price EUR 2,000



34
A RARE STITCHED CHERRY BARK THREE-CASE
LACQUER INRO WITH CHERRY BLOSSOMS

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

Of upright rectangular form and oval section, the inro formed from clear-lacquered cherry-bark, stitched at both edges. The design featuring sprigs of cherry-blossoms with buds and blooms in gold and silver takamaki-e on one side, the other similarly lacquered with cherry stems and leaves. The top, base, and interior rims lacquered in gold fundame. With a carved wood ojime decorated with reishi fungi and with gilt cord holes.

HEIGHT 8.3 cm, LENGTH 4.8 cm

Condition: Good condition with typical losses and minimal wear. One chip to the edge of the bottom case.

Provenance: From the collection of Arend Louis Serné. Arend Louis Serné (1925-2021) was the fourth-generation owner of the firm A. Serné & Son, Costumiers, located on the Groenburgwal, Amsterdam, Netherlands, established in 1866. An avid piano player, he was also fond of modern literature, and a passionate collector of inro. He started his inro collection in the late 1970s.

Japanese mountain cherry, Yamazakura, is a wild species which has a strong vitality and bark that regenerates after being carefully stripped. The collected bark is dried for more than three years before it is whittled and polished by hand, cut to the appropriate shape, and glued to the surface of a wooden base using nikawa animal glue. Other techniques entail carving pre-assembled layers of cherry bark into small shapes and polishing them for jewelry and other uses.



Estimate EUR 4,000
Starting price EUR 2,000



35
TOSHI: A FINE THREE-CASE LACQUER INRO DEPICTING A VIEW OF THE KATSURA RIVER

By Iizuka Toyo III, signed Toshi 花押 with kakihan
Japan, c. 1800, Edo period (1615-1868)

Of upright oval shape, the three-case inro bearing an attractive roiro ground, lacquered in colored hiramaki-e and togidashi-e with rich gold, depicting a scene of the Katsura river at Arashiyama, Kyoto, with an idyllic scene of two men steering a raft to one side and with a bridge below a towering pine tree and cherry blossoms, a hilly landscape in the distance to the other. Signed in gold lacquer to the underside TOSHI and kakihan. The interior cases of nashiji with gold fundame rims. With an amber ojime.

HEIGHT 7.5 cm, LENGTH 5.8 cm

Condition: Excellent condition with only very minor typical wear.



Rafting on the Katsura river, Utagawa Hiroshige, c. 1834

Toshi (Iizuka Toyo III) was a fine lacquerer who is said to have learnt the art as a pupil of Toyo(sai) I and to have followed Toyo II (Toju(sai)) in the family succession. He excelled at a variety of different techniques, togidashi being one of them, as is evident on the superb use on the present inro. For more information on the artist see Wrangham, E. A. (1995) The Index of Inro Artists, pp. 304-305, where also identical kakihan (artist's cursive monogram) are illustrated.

Estimate EUR 4,000
Starting price EUR 2,000



36
KAJIKAWA: A FINE FOUR-CASE LACQUER INRO WITH CRANES

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

Of upright rectangular shape and oval section, bearing a lustrously polished roiro ground, lacquered in gold and silver takamaki-e, with some red lacquer, and further embellished with a profusion of kirigane. Depicted are two cranes to either side, flying or bellowing at the sky, framed by richly decorated landscapes with waterfalls, a stream, craggy rocks, hills, camellia, and pine. Signed to the underside KAJIKAWA saku [made by Kajikawa] with red tsubo (pot) seal Ei. The interior cases of nashiji with gold fundame rims. With an associated wood storage box (tomobako).

HEIGHT 7 cm, LENGTH 5 cm

Condition: Excellent condition with only very minor typical wear, particularly along the edges of the risers.

Provenance: Ex-collection J. Bellhouse Gaskell, collection no. 188, with an old label to the top case 'G188'.

Estimate EUR 3,000
Starting price EUR 1,500





37
**A FINE TOGIDASHI FIVE-CASE INRO
 DEPICTING PHEASANTS AND TURTLE DOVES**

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

Of rectangular form, finely decorated in togidashi and light nashiji clouding depicting a pheasant and hen beneath a tall bush clove with softly rounded leaves. The reverse with three turtle doves perched in a leafless tree with a gnarled trunk flanked by two taller trees, each trunk decorated with kirigane flakes. The interior with a dense nashiji ground and gold fundame edges.

HEIGHT 8 cm LENGTH 5.1 cm

Condition: Very good condition with minor wear and minuscule chips to the lower edge of the bottom case.
Provenance: Lempertz, 30 November 1991, Cologne, lot 981. A private collection in Munich, Germany, acquired from the above. The interior with an old collector's label, 'INRO, 6tlg., abgesetzte

Schnurführung. Außen allseitig Schwarzlack mit locker gruppiertem jashiji. Darin, auf beide Seiten übergreifend, Ausschnitt einer herbstliche Landschaft mit Fasanenpaar (eine Seite) und deren, auf einem Baumstamm hockenden Jungvögel (andere Seite) in mit Rot und feinen Gold-togidashi. Innen heller, feinkörniger jashiji. Ende 18. Jh. 7,9 x 5 cm. Geringfügige Gebrauchsspuren. 981.'

Togidashi is a variety of the 'maki-e' decorative technique in lacquer, first popular in the Heian period. After hardening, the low relief sprinkled design and ground is covered in transparent or black lacquer, then polished down with charcoal until the design is flush with the new ground.

The bush clove blooms during the late summer, early fall, suggesting the motif depicts the changing seasons from fall to winter. The turtle dove (kame hato) which roost in the wintry landscape are a symbol of loyalty and fertility, while pheasant were a symbol of imperial elegance.

Estimate EUR 3,000
 Starting price EUR 1,500

38
**SEKIGAWA KATSUNOBU: A FINE THREE-CASE LACQUER
 INRO OF PLOVERS ABOVE WAVES**

By Sekigawa Katsunobu, signed Sekigawa 関川 saku 作 and sealed Katsunobu
 Japan, early 19th century, Edo period (1615-1868)

The three-case inro lacquered in gold takamaki-e with migrating plovers (chidori) in flight against mura-nashiji clouds, the turbulent water below rendered in gold hiramaki-e with gold and silver togidashi. The interior compartments of nashiji with gold fundame edges. With a reticulated metal ojime.

HEIGHT 7.3 cm, LENGTH 7.1 cm

Condition: Very good condition with rubbing to the side where the edges meet, revealing the fundame underneath.

For further information on the artist see Earle, Joe [ed.] (1995) The Index of Inro Artists, p. 118.

MUSEUM COMPARISON

A closely related lacquered inro of a sleeping cat by Sekigawa is in the Rijksmuseum, Amsterdam, object no. AK-MAK-868.

Estimate EUR 3,000
 Starting price EUR 1,500





39
A FINE FIVE-CASE LACQUER INRO
DEPICTING AN EAGLE AND MONKEY

By Koma Koryu, signed Koma Koryu 古満巨柳
Japan, 19th century, Edo period (1615-1868)

Of tall upright form with an ellipsoid profile, bearing a lustrous roiro ground lacquered in gold and silver takamaki-e with hiramaki-e detailing as well as gold leaf and kirigane along the gnarled branch of the oak tree. Decorated with a fierce eagle with frilled feathers standing on a leafy oak branch carrying acorns. The attention of the eagle is captured by a small monkey cowering beneath the branches, its frightened face finely lacquered in red. The underside signed in gold KOMA KORYU saku [made by Koma Koryu]. The interior cases of nashiji with gold fundame edges.

HEIGHT 9.9 cm, LENGTH 4.9 cm

Condition: Very good condition with minor wear, typical wear to the gold-leaf inlays, and slight rubbing to the lacquer along the edges.

Koma is the family name of one of the most famous dynasties of lacquer artists. The dynasty was founded by Koma Kyui who worked in Edo in the 17th century, and his descendants were lacquerers of the court and shogunate until well into the 19th century.

Estimate EUR 4,000
Starting price EUR 2,000



40
A FIVE-CASE LACQUER INRO
DEPICTING A CHARMING WINTER SCENE

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

Of upright shape and lenticular section, bearing a lustrous roiro ground, lacquered in gold and silver takamaki-e with some kirigane, depicting an egret lifting one leg to warm itself below a snow-covered willow, the reverse showing a fisherman's hut below a snowy plum tree, the cool wind rushing into the hut. The interior cases of nashiji with gold fundame rims. With a coral ojime.

HEIGHT 8 cm, LENGTH 5.1 cm

Condition: Very good condition with minor wear and minuscule chips to the lower edge of the bottom case.
Provenance: Old French private collection, with two old collection numbers to the top case and interior of the top case, '9' & '209'.

Estimate EUR 2,000
Starting price EUR 1,000



41
**KAJIKAWA: A SUPERB FOUR-CASE LACQUER
INRO WITH HAWKS AND CHERRY BLOSSOMS**

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



Of upright rectangular shape and oval section, bearing a fine gold kinji ground, beautifully polished and lustrous, lacquered in gold takamaki-e with some gold leaf inlay depicting to one side a hawk perched on the branch of a blossoming sakura (cherry) tree, the tree embellished with kirigane, the eyes of the hawk double inlaid, the verso similarly decorated with a second hawk in mid-flight. The interior cases of nashiji with gold fundame rims. Signed underneath in gold lacquer KAJIKAWA saku [made by Kajikawa] and with the red tsubo (pot) seal Ei. With a ceramic ojime with gilt floral décor.

HEIGHT 8.7 cm, LENGTH 5.3 cm

Condition: Very good condition with only minor wear. Some light surface scratches and rubbing to lacquer.
Provenance: From the collection of Arend Louis Serné. An old collector's label to the interior, 'G 188.' Arend Louis Serné (1925-2021) was the fourth-generation owner of the firm A. Serné & Son, Costumiers, located on the Groenburgwal, Amsterdam, Netherlands, established in 1866. An avid piano player, he was also fond of modern literature, and a passionate collector of inro. He started his inro collection in the late 1970s. At that time, he entered the gallery Aalderink Oriental Art along the Spiegelgracht in Amsterdam and was immediately captivated by the beauty of inro. He began his collection with three simple specimens but hoped to own more. He remarked, "Oh that's nothing, a decent collection must be about a hundred pieces!" And collect he did. Arend was not concerned with the signature or the rarity, but with the intrinsic poetic beauty embodied in this very Japanese art form.

Estimate EUR 6,000
Starting price EUR 3,000



Hawk in Flight, by Katsushika Hokusai





42
JOKASAI: A FINE FOUR-CASE GOLD LACQUER INRO DEPICTING A FALCON AND HERON

Lineage of Yamada Jokasai, signed Jokasai 常嘉齋
Japan, 19th century, Edo period (1615-1868)



Of upright rectangular form and oval section, bearing a bright gold nashiji ground, finely worked in gold and silver takamaki-e and hiramaki-e, with some inlays, depicting two large roundels to either side. The larger roundel to the front with a silver-lacquered falcon gripping the neck of a heron surrounded by leaves inlaid with tsuishu (carved red lacquer), shibuichi, bright turquoise enamels, and mitsuda (pewter), some with gold hiramaki-e veins, all set on a fine gyobu-nashiji ground. The smaller roundel to the reverse decorated with rich gold takamaki-e peony blossoms and butterflies with mother-of-pearl inlaid wings, and a large white ceramic-inlaid peony blossom set on a cloudy nashiji ground. The interior lacquered in silver. Signed underneath in gold lacquer JOKASAI.

HEIGHT 8.5 cm, LENGTH 6.7 cm

Condition: Good condition with minor wear, typical losses to the gyobu-nashiji, minor discoloration to the lacquer ground, a minor dent to the upper case, a small crack to the second case, and typical rubbing to the inner silver lacquer. Overall presenting very well.

Provenance: From an old French private collection, with an old label to the interior of the top case.

The Yamada Jokasai lineage lasted until the end of the Edo period. The first Yamada Jokasai lived in Tokyo in the late 17th century and worked for the shogunate, originally at the Kajikawa school. He crafted inro and kobako alongside the famous Koami Choho, later breaking off to establish his own school in Tokyo.

LITERATURE COMPARISON

Compare a related inro with similar inlays, signed Jokasai, illustrated in Moss, Sydney L. (2014) *Lac Lacquer Lacquest*, p. 128-129, no. 34.

Estimate EUR 4,000
Starting price EUR 2,000



43
A FINE INLAID AND LACQUERED THREE-CASE INRO WITH CARP

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

Bearing a roiro ground and lacquered in fine gold hiramaki-e, with some kirigane highlights, further embellished with various inlays such as gilt metal, silver, mother-of-pearl, hardstone, tortoiseshell, and horn, depicting a carp swimming amongst aquatic plants and reeds. The interior cases lacquered in black. With an aventurine-splashed glass ojime.

HEIGHT 8.7 cm, LENGTH 5.3 cm

Condition: Good condition with minor wear and rubbing to lacquer as is to be expected. A small chip to the edge of the cord runner of the top case. Some light crackling to the sides. The top with remnants from an old label and some light bruising from contact with the ojime. Overall presenting beautifully.

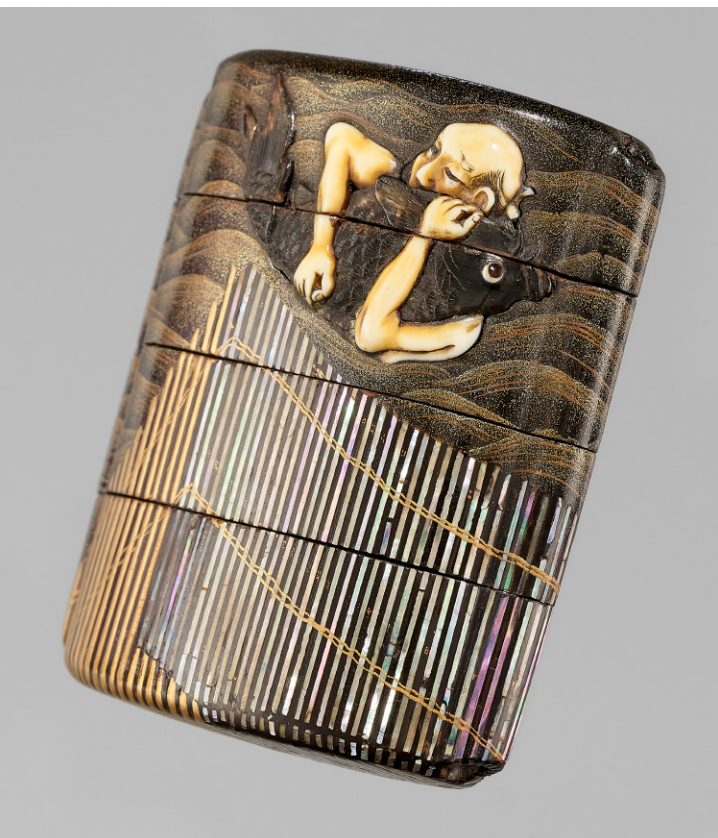
Provenance: Ex-collection Rabeuf, collection no. 1426. With some old labels to the interior of the top case. The Rabeuf collection of Japanese art was published in 1909.

MUSEUM COMPARISON

Compare a related lacquer inro with a similar, by Shomosai, in the collection of The Metropolitan Museum of Art (The MET), New York, Accession number 13.67.21.

Estimate EUR 3,000
Starting price EUR 1,500





44
A SUPERB INLAID THREE-CASE LACQUER
INRO DEPICTING DIVING FISHERMEN

Unsigned
Japan, 19th century

Of rectangular form and oval section, decorated with nashiji waves on a roiro ground and further embellished with various inlays including tortoiseshell and marine ivory. The front depicting a fisherman cradling a large fish with double-inlaid eyes, as he treads water in rounding waves above a paneled fish trap inlaid with mother-of-pearl and gold takamaki-e. The reverse depicts a fisherman partly submerged underwater with his inlaid feet sticking out as he is diving towards the trap, which is laced together by a string of gold hiramaki-e. The net continuous along the base of the inro. The interior cases of nashiji.

HEIGHT 6.5 cm, LENGTH 5.6 cm

Condition: Good condition with minor wear, typical wear to the edges, and minor losses to the mother-of-pearl inlay.

Provenance: From an old English private collection. The interior with two old collector's numbers, '558' and '583.'

The inro is designed as a continuous frame with both fishermen diving for fish in the same trap net. The inro exhibits a variety of different techniques, the most impressive being the togidashi-e used for the parts of the man submerged in water, which is in deep contrast to his inlaid feet. The inlaid marine ivory of the surfaced sections of the swimmers is finely stained to highlight their muscular arms and legs.

Estimate EUR 6,000
Starting price EUR 3,000



45
**HOYU: A FINE SHIBAYAMA INLAID
GOLD LACQUER FOUR-CASE INRO WITH HAWKS**

By Hoyu, signed Hoyu 豊遊 saku 作
Japan, second half of 19th century

Published: E. A. Wrangham, The Index of Inro Artists, Harehope, Northumberland, 1995, p. 324, EW 981 (only the signature illustrated).



Edward 'Ted' Wrangham with Her Majesty Queen Elizabeth II, 1980

Of lenticular form, bearing a lustrous gold kinji ground, lacquered and inlaid on either side with a hawk tethered to a perch, in gold takamaki-e and hiramaki-e, the birds inlaid with raden (shell) in the Shibayama-style. Signed underneath in gold HOYU saku [made by Hoyu]. The interior cases of nashiji with gold fundame rims. With a matching mixed metal ojime worked in takazogan with a bird on a branch.

HEIGHT 8.5 cm, LENGTH 5.5 cm

Condition: Very good condition with some light chipping to the edges of the risers and some minor general wear.
Provenance: Collection Edgar Franckel, sold at Sotheby's London in 1969. Ex-collection Edward A. Wrangham, collection no. 981, acquired from the above. Sold at the latter's fourth sale, Bonhams, London, 5 November 2014, lot 170 (**sold for GBP 2,000**). Edward A. 'Ted' Wrangham (1928-2009) formed one of the most important collections of Japanese Art in modern times. His reference book 'The Index of Inro Artists' (1995) is considered one of the most important English-language studies on Japanese lacquer ever published.

Estimate EUR 3,000
Starting price EUR 1,500



46
**A FINE LACQUER FOUR-CASE INRO DEPICTING
SHISHIMAI DANCERS, WITH EN SUITE NETSUKE**

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

Of upright rectangular form and oval section, the four-case inro bearing a beautifully dense gyobu nashiji ground, finely decorated in red and gold takamaki-e with mother-of-pearl inlays to depict shishimai dancers. One side decorated with one dancer bent forward, the hands reaching to beat the drum, as his hips sway to the music. The drum-shell decorated with a manji-diapered ground, and the iridescent robe highlighted with foliate medallions in hiramaki-e. The reverse similarly decorated with another dancer, dressed in striped lacquer pants, as he peeks through the opening in the shishi mask. The interior cases of nashiji with gold fundame rims.

With an amber ojime The en suite Edo school wood netsuke carved as a seated shishimai dancer.

HEIGHT 7.4 cm, LENGTH 6.8 cm

Condition: Excellent condition with only minor wear.

The shishi masked dance (shishimai) is performed to ward off disease and calamity. It originated as a religious ceremony but the excitement of the dance, the music, and the rhythms increased over the centuries, so that over time it was performed for entertainment rather than ritualistic purposes.

Estimate EUR 3,000
Starting price EUR 1,500





47
**KOMA SADAHIDE:
 A SUPERB INLAID FIVE-CASE
 LACQUER INRO DEPICTING
 DEERS IN NARA PARK**

By Koma Sadahide, signed Koma
 Sadahide 古満貞榮
 Japan, 18th-19th century, Edo period
 (1615-1868)

Of upright form and lenticular profile, bearing a lustrously polished roiro ground, the front decorated with a deer couple below temple lanterns and falling maple leaves, the stag executed in colored togidashi beautifully contrasting against his mother-of-pearl deer companion. The leaves are lacquered in gold hiramaki-e or inlaid with mother-of-pearl or horn. The lanterns are, like the stag, lacquered in gold togidashi-e. The verso similarly decorated with a large stag inlaid in buffalo horn with antler horns. Signed underneath in gold characters KOMA SADAHIDE. The interior cases of nashiji with gold fundame rims.

With a reticulated metal ojime and a two-part ryusa manju netsuke, one side carved in antler with billowing clouds and reishi, and the other side of metal and depicting a ho-o (phoenix) with a kiri (paulownia) sprig in its mouth, the details gilt.

HEIGHT 9 cm, LENGTH 4.5 cm
 DIAMETER (the netsuke) 4 cm

Condition: Very good condition with minor typical wear, particularly along the edges of the risers. The manju netsuke with minor wear to gilt.

Provenance: From a noted private collection in Geneva, Switzerland, assembled since the 1960s, and thence by descent. An old collector's label to the base, 'Art Ancien Chine & Extr-Orient Geneva'. An important part of this collection was on permanent loan and was exhibited over several decades at the Asia-Africa Museum in Geneva.

Estimate EUR 5,000
 Starting price EUR 2,400



48
**KANSHOSAI TOYO: A SUPERB TWO-CASE LACQUER
INRO WITH HORSES AND BLOSSOMING CHERRY TREE**

By Kanshosai Toyo (Iizuka Toyo I) or a close follower, signed
Kanshosai 觀松齋
Japan, late 18th to early 19th century, Edo period (1615-1868)

The wide-bodied two-case inro bearing a fine roiro ground and lacquered in gold hiramaki-e with calligraphically cut raden (shell) in the Somada-style, depicting a mare feeding its young, the raden shell of the mother purposely worn away and filled in with kinpun to give the appearance of an old Somada-style inro. The beautifully contrasting verso with an opulent, flowering cherry tree executed in thick gold takamaki-e against a stunning nashiji ground and with some sparse kirigane. Signed underneath in gold lacquer KANSHOSAI (Iizuka Toyo). The bottom case with a central divider and of nashiji, the top case of gold fundame. With a lacquered wood ojime.

HEIGHT 5.6 cm, LENGTH 7.8 cm

Condition: Very good condition with only very minor wear and few light scratches.
Provenance: From the collection of Arend Louis Serné. Arend Louis Serné (1925-2021) was the fourth-generation owner of the firm A. Serné & Son, Costumiers, located on the Groenburgwal,

Amsterdam, Netherlands, established in 1866. An avid piano player, he was also fond of modern literature, and a passionate collector of inro. He started his inro collection in the late 1970s. At that time, he entered the gallery Aalderink Oriental Art along the Spiegelgracht in Amsterdam and was immediately captivated by the beauty of inro. He began his collection with three simple specimens but hoped to own more. He remarked, “Oh that’s nothing, a decent collection must be about a hundred pieces!” And collect he did. Arend was not concerned with the signature or the rarity, but with the intrinsic poetic beauty embodied in this very Japanese art form.

Iizuka (Kanshosai) Toyo was a distinguished lacquerer and inro decorator during the second half of the 18th century in Edo. He had many followers and used a wide range of techniques. The boldness and originality of the design may indicate an original work by this artist. For more information on the artist see Wrangham, E. A. (1995) The Index of Inro Artists, pp. 312-313.

MUSEUM COMPARISON

Compare a related lacquer inro with a similar design of horses, by Jokasai, in the collection of The Metropolitan Museum of Art (The MET), New York, Accession number 13.67.54.



Estimate EUR 4,000
Starting price EUR 2,000





49
**JOKASAI: A SUPERB FOUR-CASE
LACQUER INRO DEPICTING SHISHI**

Lineage of Yamada Jokasai, signed Jokasai 常嘉齋
Japan, late 18th to early 19th century, Edo period (1615-1868)

The four-case inro bearing a neatly polished wood ground with a heightened grain, lacquered in thick gold takamaki-e with some silver and gold leaf inlay, depicting a large shishi holding a peony in its mouith, the eyes inlaid in mother-of-pearl. The verso with a further prancing shishi, turning back and snarling at its bushy tail, its visible eye inlaid in bright-blue ceramic. The interior risers are decorated in togidashi-e, hiramaki-e, and nashiji with concentric wave designs and stylized cherry blossoms. The interior cases and rims of gold fundame. Signed underneath in gold characters JOKASAI.

With a fruit nut ojime depicting a Chinese landscape and with a beautifully matching plain wood two-part manju netsuke.

HEIGHT 7.3 cm, LENGTH 7 cm
DIAMETER (the netsuke) 4.2 cm

Condition: Minor losses to lacquer, particularly to the gold leaf inlays. The top case with a crack to the side (visible also to the interior). The riser of the bottom case lost with associated repairs. Overall presenting well.

Provenance: A noted private collection, acquired at Glendining & Co Auction, assembled by the previous owner's great-grandfather and thence by descent. With old collection labels to the interior of the top case.

The Yamada Jokasai lineage lasted until the end of the Edo period. The first Yamada Jokasai lived in Tokyo in the late 17th century and worked for the shogunate, originally at the Kajikawa school. He crafted inro and kobako alongside the famous Koami Choho, later breaking off to establish his own school in Tokyo. The ornate decoration to the interior risers, as seen on the present inro, is typical for this school.

Estimate EUR 4,000
Starting price EUR 2,000





50
**KAJIKAWA: A SUPERB FIVE-CASE
 GOLD LACQUER INRO WITH MINOGAME
 DESIGN AND WITH EN SUITE NETSUKE**

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

Of upright shape and oval section, bearing a beautifully lustrous kinji ground, lacquered in gold takamaki-e and hiramaki-e with a design of four minogame and one young not having fully developed its seaweed tail yet, their carapaces realistically rendered and eyes inlaid. Signed underneath KAJIKAWA saku [made by Kajikawa]. The interior cases of nashiji with gold fundame rims.

With a coral ojime and beautifully matching square two-part manju netsuke depicting a minogame on a craggy rock, the rock with some fine kirigane detailing, the interior of nashiji and with silver rims. Signed to the underside Koju 光寿 Sei 製 [made by Koju]. According to E. A. Wrangham the artist made inro for the shogunate.

HEIGHT 9.3 cm, LENGTH 4.8 cm
 SIZE (the netsuke) 3.8 cm x 3.8 cm

Condition: The inro with some minor losses along the edges of the cases. The netsuke with a fine crack to the upper area and with some typical losses to the kirigane flakes. Both inro and the netsuke generally presenting well.

Provenance: A noted private collection, assembled by the previous owner's great-grandfather and thence by descent. With old collection labels to the interior of the top case.

Estimate EUR 5,000
 Starting price EUR 2,400



51
**RYUSAI: A SUPERB SINGLE-CASE LACQUER INRO
DEPICTING THE SANSUKUMI**

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

The large single-case inro bearing a beautiful gyobu-nashiji ground, decorated in iro-e takamaki-e with an imposing snake coiling around the composition and around the large, warty toad to the other side, its skin masterfully emulated with light sprinkles of gold and silver. Signed underneath in gold lacquer RYUSAI. The interior of red lacquer. With a roiro-lacquered ojime.

HEIGHT 9 cm, LENGTH 6.8 cm

Condition. Very good condition with only very minor, typical wear to lacquer.

The toad is depicted with its mouth full, presumably having half-swallowed a snail, thus completing the trinity of the sansukumi; the frog, snake, and snail. Sansukumi translates to 'the three who are afraid of one another'. The three animals are in a state of mutually assured destruction: the snake will consume the frog, however the frog has already eaten a poisonous snail, so the snake must perish as well. This motif is connected to sansukumi-ken, a category of Japanese hand games played by using three hand gestures. The

oldest sansukumi-ken game is mushi-ken, a game originally from China. In mushi-ken, the 'frog' represented by the thumb wins against the 'slug' represented by the pinkie finger, which, in turn defeats the 'snake' represented by the index finger, which wins against the 'frog'. Although this game was imported from China, the Japanese version differs in the animals represented. In adopting the game, the original Chinese characters for centipede or millipede were apparently confused with the characters for the 'slug'. The centipede was chosen because of the Chinese belief that the centipede was capable of killing a snake by climbing and entering its head. One of the few surviving sansukumi-ken games is jan-ken, which was brought to the West in the 20th century as rock paper scissors.

Literature comparison: For an inro with the same design by Kansai (presumably Koma Kansai), see Kurstin, Joe (1999) *Miniature Masterpieces: The Storytelling Art of Japanese Inro*, pp. 72-73.

AUCTION COMPARISON

Compare a related inro bearing a similar ground and with a similar design of snakes, at Christie's, Arts of Japan, 5 December 2017, London, lot 38 (**sold for GBP 16,250**).

Estimate EUR 10,000
Starting price EUR 5,000





52
**SEKIFU: A FINE TWO-CASE LACQUER INRO
DEPICTING CRABS ON THE SHORESIDE**

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

Of short, rectangular form, the dense nashiji ground decorated with takamaki bamboo sprouts and a single crab on the shore detailed with kirigane flakes, the current of the water highlighted with hiramaki-e. The reverse with a small and large crab on the shoreside with delicately detailed grass in hiramaki-e; each crab has one thick pincer clamped while the other is opened. Signed underneath in gold lacquer SEKIFU saku [made by Sekifu]. The interior cases of nashiji with gold fundame rims.

HEIGHT 5.7 cm LENGTH 7.9 cm

Condition: Very good condition with minor wear, typical losses to the kirigane, and light rubbing.

Provenance: From the collection of Vice-Admiral Edgar Humann, and thence by descent in the same family. Edgar Eugène Humann (1838-1914) was a French naval officer who rose through the ranks to Admiral. In 1892, he was placed in command of the Far East naval division. From 1894 to 1895, he served as Chief of Staff of the French Navy, and in 1898, he was made Inspector General and Grand Officer of the Legion of Honor. He retired from active duty in May 1903.



Rear Admiral Edgar Humann (1838-1914) on the cover of Le Petit Journal, 29 July 1893

LITERATURE COMPARISON

Compare a related inro depicting fish jumping swimming near the shoreside, signed Sekifu, illustrated in Lazarnick, George (1981) Netsuke & Inro Artists, and How to Read Their Signatures, vol. 2, p. 929.



Estimate EUR 2,500
Starting price EUR 1,200

53
**A RARE TWO-CASE LACQUER
INRO DEPICTING THE IMMORTAL
ROKO RIDING A MINOGAME**

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

The unusual circular two-case inro bearing a stunning nashiji ground and lacquered in gold and silver takamaki-e and hiramaki-e, with some red lacquer and kirigane, depicting the Chinese immortal Roko riding on a minogame, amid swirling waves, and feeding a fish to the dragon-headed and seaweed-tailed mythical animal. The verso with a large kirigane-detailed, craggy rock amid further waves. The interior cases of nashiji with gold fundame rims.

HEIGHT 6 cm, LENGTH 6.4 cm

Condition: Very good condition with minor typical wear. Some light bruising to the top of the top case and to the bottom of the bottom case.

Provenance: Lempertz, 25-26 November 1994, Cologne, lot 1073. A private collection in Munich, Germany, acquired from the above.

Estimate EUR 2,500
Starting price EUR 1,200



54
YASUCHIKA: A RARE MIXED METAL TWO-CASE INRO WITH BUTTERFLIES AND ASAGAO (MORNING GLORY)

By Tsuchiya Yasuchika V (1787-1852), signed Yasunobu 安信
Japan, 19th century, Edo period (1615-1868)

Published: E. A. Wrangham, The Index of Inro Artists, Harehope, Northumberland, 1995, p. 324, EW 1995 (only the signature illustrated)



Edward 'Ted' Wrangham with Her Majesty Queen Elizabeth II, 1980

Of rounded rectangular form and oval section, the two-case inro in shibuichi decorated in gold, silver, copper, and shakudo takazogan with asagao (morning glory) and butterflies. The interior compartments in silver. With a fine shibuichi ojime carved with a bird with wings spread and incised gold highlights.

HEIGHT 6 cm, LENGTH 3.8 cm

Condition: Excellent condition with only minor typical wear.
Provenance: Phillips, London, 1989, purchased by Edward A. Wrangham, collection, no.1955. Sold at the latter's fifth sale, Bonhams, London, 5 November 2014, lot 194. Edward A. 'Ted' Wrangham (1928-2009) formed one of the most important collections of Japanese Art in modern times. His reference book 'The Index of Inro Artists' (1995) is considered one of the most important English-language studies on Japanese lacquer ever published.

Tsuchiya Yasuchika V (H 11108.0) was the student of the fourth Yasuchika (H11107). He worked in a combination of the late Mito styles and the late Edo kinko styles.

Estimate EUR 1,500
Starting price EUR 800



55
A RARE INLAID AND LACQUERED KIRI WOOD SINGLE-CASE INRO DEPICTING CHRYSANTHEMUM FLOWERS

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

The ingot-shaped, Rinpa-style single-case inro finely carved from a choice piece of paulownia (kiri) wood and decorated with chrysanthemums (kiku) borne on leafy stems. The stems made of gold takamaki-e and the leaves of red lacquer, gold, and pewter (mitsuda) as well as mother of pearl and antler inlays, some leaves with gold hiramaki-e veins. The wood is of a rich, attractive grain. The interior lacquered in lustrous, black roiro.

HEIGHT 5.5 cm, LENGTH 10.2 cm

Condition: Good condition with minor wear and rubbing, and a minor loss with associated repair to one of the ringed cord holes.
Provenance: From an old private collection in France. The interior and exterior with old collector's numbers, 'No. 39.'

Estimate EUR 1,500
Starting price EUR 800





56
KOMATSU MITSUKATA: A RARE TWO-CASE EBONY WOOD INRO DEPICTING GAMA AND TEKKAI SENNIN

By Komatsu Mitsukata, signed Komatsu Mitsukata 小松光方 Japan, c. 1800, Edo period (1615-1868)

Of rounded rectangular form, carved intricately to each side of the naturalistically textured bark of ebony with a sennin under a thick gnarled pine tree, one side depicting Gama sennin talking in an animated manner to his large toad, the sennin wearing a loose-fitting robe with billowing sleeves, his face in a grimace as he conjures an incantation. The reverse with Tekkai sennin seated on a craggy rock holding on to his cane, his head turned to the side, the face with an intense expression and puffed cheeks as he exhales his soul in the form of a small figure trudging dutifully along in mid-air, suspended in a cloud-scroll vapor trail. The base incised with the signature KOMATSU MITSUKATA – little known is known about this artist, who appears to have made mostly fine wood inro carved from shitan or ebony and working in the lwami style.

HEIGHT 8.5 cm, LENGTH 6.7 cm

Condition: Good condition with minor wear and miniscule nibbling along the edges of the risers. One small loss to the side of the top case.

LITERATURE COMPARISON

For a related three-case inro by Komatsu Mitsukata carved in shitan with a tiger under a pine tree to one side and a horse drinking from a river watched by a monkey to the other, see Ducros, Alain (1994) Paris Edo, no. 42.



Estimate EUR 5,000
 Starting price EUR 2,400



A page from Ehon Tsuhashi, showing Tekkai sennin in a similar pose. The inscription reads: Tekkai Sensei (Teacher)



A two-case inro of plum wood by Komatsu Mitsukata carved with two minogame on a rocky outcrop above crashing waves to one side, and two snakes with a pine tree to the other, was recently offered by Rosemary Bandini Japanese Art



57
A FINE EBONY WOOD AND TSUIKOKU THREE-CASE INRO WITH EN SUITE OJIME AND NETSUKU

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

Finely carved and worked in tsuikoku (carved black lacquer), depicting on one side two boys admiring a fishbowl, a net by their side, the verso showing a third boy playing with a spinning top, all set against a fine manji-diapered ground, and further with blooming chrysanthemums (kiku) enriching the composition, the top and bottom with further finely carved floral designs. With an en suite gilt metal ojime, also bearing a manji-diapered design, and with a matching two-part manju netsuke decorated with a boy pointing at a dragonfly and with further kiku flowers.



HEIGHT 6 cm, LENGTH 4.8 cm
 DIAMETER (the netsuke) 3.3 cm

Condition: Excellent condition with only very minor typical wear. **Provenance:** Old Swiss private collection. Old Japanese label to the interior of the top case and with a further old descriptive label reading: "Inro, carved wood, lacquered, one one side children in a garden with gold fish in a bowl, on the other a child and whipping top; three compartments, 2 1/2in. by 2 1/8 in."

Estimate EUR 2,500
 Starting price EUR 1,200



58
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, which is carved with finely detailed plates. 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 wrinkly and scaly clawed feet. The cord is hidden well within the tortoise's carapace.

LENGTH 10.5 cm

Condition: Good condition with minor wear, natural flaws, traces of use, and a minor crack to the second case with associated old repairs.

Literature comparison: For a discussion of this type of inro, probably offered as 60th birthday gifts, see Kress, Heinze and Elise: Tortoise-shaped Wooden Inrō Carved by the Left-handed (左 = Hidari) Ichizan (Issan) 一山, Resident of Aizu (Wakamatsu), North of Fukushima. In: International Netsuke Society Journal, Vol. 38, no. 4, Winter 2019, pp. 47-51.



AUCTION COMPARISON

Compare a near identical three-case wood inro of a tortoise, at Zacke, Fine Netsuke & Sagemono, 25 September 2020, Vienna, lot 281 (**sold for 5,056**).

Estimate EUR 4,000
 Starting price EUR 2,000



59
A FINE WOOD TWO-CASE INRO DEPICTING HO-O BIRDS

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

Finely carved in relief with a large ho-o bird to either side. Each with tall crests and exquisite plumage, soaring and diving amid scrolling clouds against a finely stippled and stained ground. Three exterior metal cord runners to each side.

HEIGHT 9.4 cm, LENGTH 5.9 cm

Condition: Very good condition with minor wear and traces of use to the interior

Provenance: From the collection of Donald Snow, Boston, Massachusetts, USA.

Estimate EUR 2,000
 Starting price EUR 1,000





60
**SANDOKU: A SUPERB SHIBAYAMA
 INLAID SINGLE-CASE WOOD INRO WITH
 A COCKATOO AND BUTTERFLIES**

By Sandoku, signed Sandoku 三獨
 Japan, Meiji period (1868-1912)

Finely inlaid with Shibayama-style inlays of mother-of-pearl, bone, and stained horn, with a pearl white cockatoo seated on a blossoming prunus branch. The other side with a delicate wisteria branch with iridescent butterflies flying around its white blossoms which hang delicately from the branches. The interior of the case fitted with a miniature shelf complete with sliding door cabinets, storage boxes, and drawers, inlaid with bone handles and dark stained wood.

With an en suite wood mandarin duck (oshidori) netsuke attached to the end of the cord above a small daruma doll ojime with copper inlaid eyes and a hirazogan nyoi scepter to the back.

HEIGHT 6.6 cm, LENGTH 5.5 cm
 LNEGTH (the netsuke) 4.1 cm

Condition: Excellent condition with only very minor wear.
Provenance: Ex-collection of His Royal Highness Prince Henry, Duke of Gloucester (1900-1974), by repute.

Estimate EUR 5,000
 Starting price EUR 2,400





61
ARMIN MÜLLER: A PORCELAIN (YAKIMONO) SAGEMONO SET OF A TWO-CASE INRO, NETSUKE AND OJIME

By Armin Müller (1932-2000), sealed Sui 水
 Santa Barbara, California, USA, 1994

Of cylindrical shape, finely glazed in celadon green, the inro modeled as a section of bamboo with a few leaves and three ants crawling up the body, the individual nodes of the bamboo stalk cleverly incorporated as the cases. The similarly glazed ojime in the form of a frog perched on a bamboo node and the netsuke naturalistically modeled as a chasen (tea whisk). The inro, ojime, and netsuke signed with the artist's single character seal signature Sui 水.

HEIGHT (the inro) 8.2 cm
 HEIGHT (the netsuke) 4.6 cm

Condition: Excellent condition.

Armin Müller (1932-2000) was an American contemporary netsuke artist who specialized in porcelain netsuke, inro, and ojime. A very moving tribute to Armin, written by David Carlin, was printed in the Fall 2000 issue of the INS Journal.

AUCTION COMPARISON

Compare a closely related porcelain sagemono set of a dragonfly amid aquatic plants and frogs by Armin Müller at Zacke, Fine Netsuke & Sagemono, 16 April 2021, Vienna, lot 325, **(sold for EUR 1,952)**.

Estimate EUR 2,000
 Starting price EUR 1,000



62
ARMIN MÜLLER: A PORCELAIN (YAKIMONO) SAGEMONO SET OF A TWO-CASE INRO, NETSUKE AND OJIME, KAPPA WITH MELONS

By Armin Müller (1932-2000), signed Müller AJ 91 and sealed Sui 水
 Santa Barbara, California, USA, 1991

Of cylindrical shape finely glazed in celadon green, the inro bearing a design of leaves, vines and melons on one side, and a tortoise, grasses and a dragonfly on the other side. The similarly glazed ojime modeled as a tortoise and the netsuke as a kappa with three melons. The inro signed MÜLLER and AJ. 91 and signed with the artist's single character seal signature Sui 水. With the original wood tomobako (storage box), which shows the artist's s seal as well.

HEIGHT (the inro) 4.9 cm
 HEIGHT (the netsuke) 3.5 cm

Condition: Excellent condition.

Provenance: Ex-collection June Schuerch (1930-2000). With an old cardboard label reading "Kappa with Melons 1991 inro en suite: Armin Müller porcelain June Schuerch".

Armin Müller (1932-2000) was an American contemporary netsuke artist who specialized in porcelain netsuke, inro, and ojime. A very moving tribute to Armin, written by David Carlin, was printed in the Fall 2000 issue of the INS Journal.

Estimate EUR 2,000
 Starting price EUR 1,000

ARTIST SIGNATURES



9
Chikanao
近直



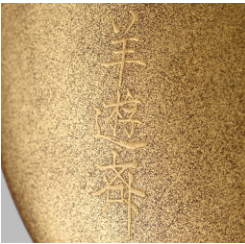
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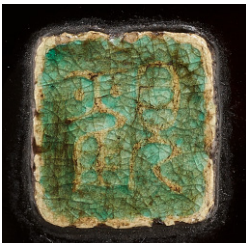
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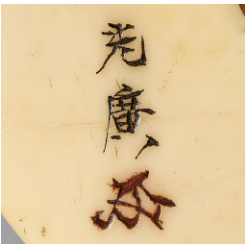
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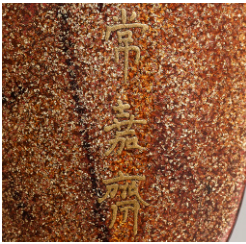
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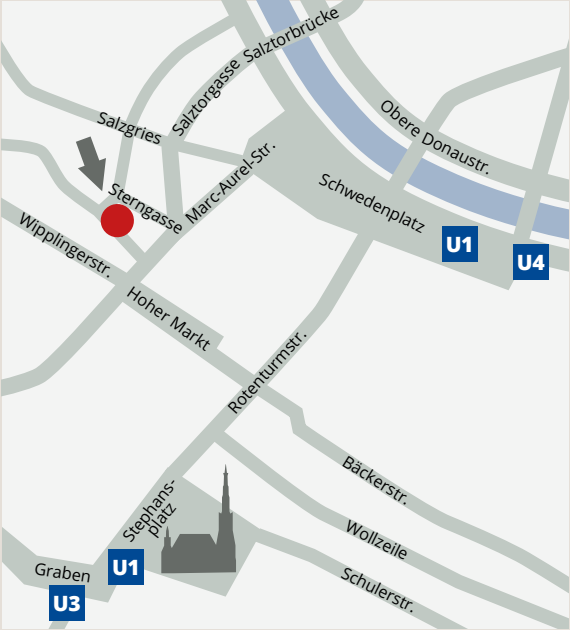
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Fine Netsuke & Sagemono

AUCTION

Friday,
3 November
2023

SESSION II

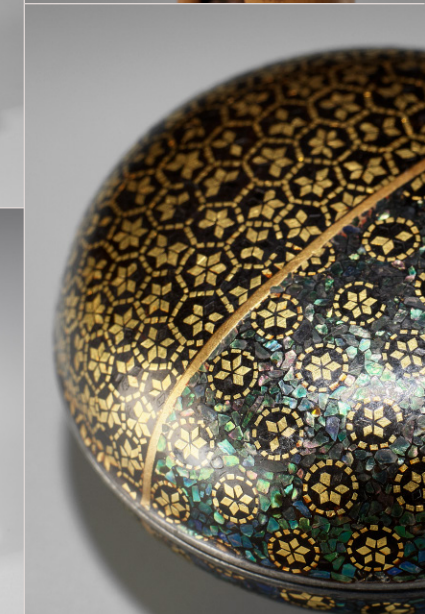
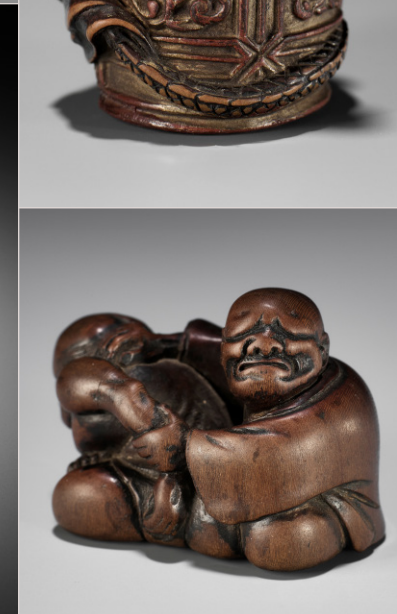
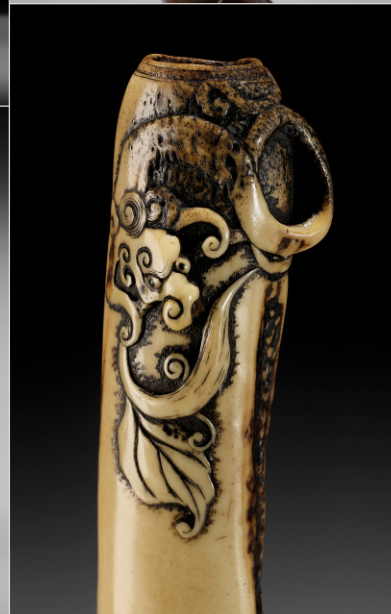
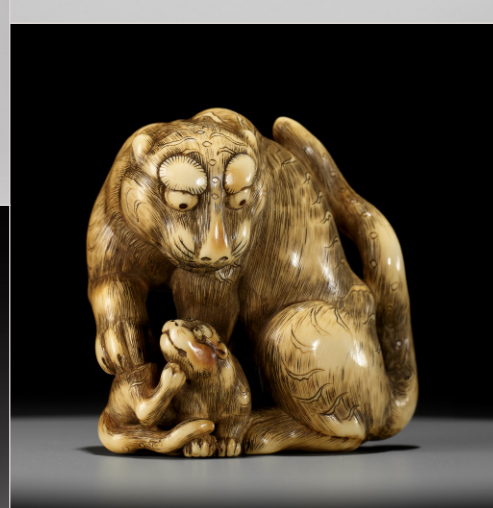
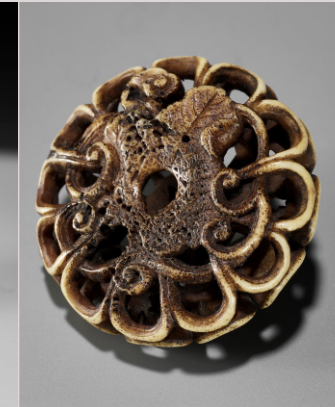
Netsuke, Ojime
& Kiseruzutsu



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Fine Netsuke & Sagemono

AUCTION

Friday, 3 November 2023

SESSION I

A Selection of Fine Inro (Lots 1-62): 11 AM CET

SESSION II

Netsuke, Ojime & Kiseruzutsu (Lots 101-362): 1 PM CET

CATALOG NE1123

EXHIBITION

30 October – 31 October 2023

10 am – 6 pm

2 November 2023

10 am – 6 pm

as well as by appointment

GALERIE ZACKE

Sterngasse 13

1010 VIENNA AUSTRIA

ZACKE
SINCE 1968

Tel +43 1 532 04 52 Fax +20
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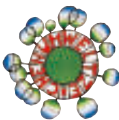
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FOR THE AUCTION **Fine Netsuke & Sagemono NE1123**
ON DATE **3 NOVEMBER 2023**

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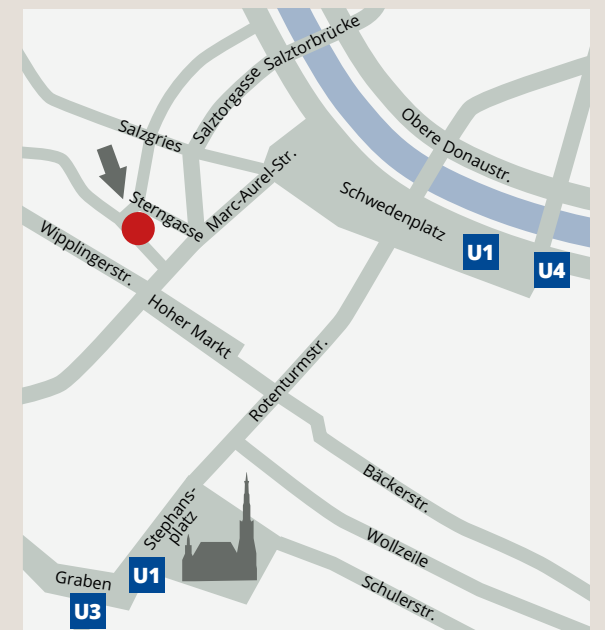
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101
A POWERFUL IVORY NETSUKE OF KAN'U

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

The ivory netsuke of triangular sankaku type, typical for early ivory netsuke, depicting the God of War standing tall, one hand pensively stroking his beard, the other holding his halberd down. Clad in a voluminous robe with gauntlets peeking through his billowing sleeves, his expression powerful and contemplative. The facial hair and the surface of the robe finely engraved and stained for texture. The back with an attractive honey-yellow patina and with good, asymmetrical himotoshi.

HEIGHT 8.8 cm

Condition: Excellent condition with expected age cracks and typical minor wear.
 Provenance: From a German private collection.

AUCTION COMPARISON
 Compare a related large ivory netsuke of Kan'u at Zacke, Fine Netsuke & Sagemono, 25th September 2020, Vienna, lot 26 (**sold for EUR 7,584**).

Estimate EUR 2,000
 Starting price EUR 1,000



102
A GOOD IVORY NETSUKE OF A DUTCHMAN WITH DOG

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

Standing, his body twisted ever so gently as he cradles a European mutt with a turned nose against his chest, one hand supporting its hindlegs, the other held against its shoulder. Dressed in a long coat stopping well above the knees, exposing his paned breeches. The face with a stifled smile under a characteristically large hat. The back with an attractive honey patina and an asymmetrical himotoshi.

HEIGHT 8.5 cm

Condition: Very good condition with minor wear, commensurate with age and few age cracks.
Provenance: From a German private collection.

MUSEUM COMPARISON
 Compare a closely related ivory netsuke of a Dutchman with dog in the Victoria & Albert Museum, London, Museum number FE.284-1995.

Estimate EUR 2,000
 Starting price EUR 1,000





103
**A GOOD TALL IVORY NETSUKE
 OF A TARTAR ARCHER**

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

Finely carved standing with the feet pointing in opposite directions, wearing an elaborately patterned robe with wavy collar, key-fret band, and cloud and wave designs, carrying a quiver of arrows on his back and holding a bow tightly to his side with his left hand, the right hand raised toward his shoulder, his head turned upward to the side, the face showing a fierce expression with large bulging eyes, inked pupils, a broad nose with flaring nostrils, and a wide-open mouth, two asymmetrical himotoshi to the back. The ivory bearing a fine patina.

HEIGHT 11.4 cm

Condition: Very good condition with only minor surface wear and expected natural age cracks.
Provenance: Zacke, Fine Netsuke & Sagemono, 16 April 2021, Vienna, lot 23. German private collection, acquired from the above.

The Tartars were a race of Mongolian nomads, occupying areas in Northern China. They tended to drive south in the winter and invaded China and Japan in the 13th century, finally founding the Yuan dynasty (1279-1368) in China under Kublai Khan, a grandson of Genghis Khan.

AUCTION COMPARISON

Compare a closely related netsuke at Bonhams, Fine Japanese Art, 12 May 2016, lot 245 (**part lot, sold for GBP 4,375**). Another was sold at Zacke, Fine Netsuke & Sagemono, 28 April 2023, Vienna, lot 19 (**sold for EUR 4,940**).

Estimate EUR 3,000
 Starting price EUR 1,500



104
**A GOOD TALL IVORY NETSUKE
 OF A SARUMAWASHI (MONKEY TRAINER)**

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

Superbly carved as a monkey trainer wearing a cloud-patterned robe, a food basket tied to his waste, holding a long taming stick in one hand, the other hand handing a peach to the monkey clambering on his shoulder. The foreigner-esque face of the sarumawashi is carved expressively with large eyes and a wide grin baring teeth. The ivory bearing a deep-yellowish patina, turning honey-colored in the back, the back with large and asymmetrical himotoshi placed at an angle to each other.

HEIGHT 9.7 cm

Condition: Very good condition with wear and traces of use consistent with age and handling. Several natural age cracks. A tiny old chip to the edge of the monkey trainer's hat.
Provenance: Sotheby's, 25 October 1994, Amsterdam, lot 663. Ex-collection Dr Anton C. R. Dreesmann (1923-2000), old inventory no. E-41 pasted to the back. Sold at Christie's, The Dr Anton C. R. Dreesmann Collection: Dutch Pictures & Works of Art, 16 April 2002, London, lot 1330.

Dr Anton C. R. Dreesmann (1923-2000), third-generation member of the founding family of the biggest Dutch department store, Vroom & Dreesmann, was a passionate collector, amassing over 1,300 works of art, barely ever selling any of his beloved acquisitions. Among his collection were famous works by French impressionist and post-impressionist painters such as Claude Monet and Georges Seurat, but he also formed a small collection of netsuke mostly depicting foreigners and Dutchmen.

Estimate EUR 3,000
 Starting price EUR 1,500



Dr. Anton C. R. Dreesmann (1923-2000)



105
A FINE IVORY NETSUKE OF ROSHI ON AN OX

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

The ox meekly standing foursquare, its nose pierced and roped, controlled by Roshi seated atop the cattle holding on to the incised rope. The old master clad in a voluminous robe with billowing sleeves, his face carved with a flowing beard, his hair tied into a topknot. The animal with its head bowed, its tail and fur finely detailed, all supported on thick strong hooves. The ivory bearing an attractive patina with a superb golden-yellow hue.



HEIGHT 6.7 cm

Condition: Very good condition with minor wear and few natural age cracks.
Provenance: Sharen Chappell, September 1995. Ex-collection Guy de Lasteyrie, acquired from the above. De Lasteyrie is a member of the Lasteyrie du Saillant family and is considered among the leading French collectors of netsuke.

Roshi, the ancient philosopher, the venerable Prince, is the founder of the Taoist system of philosophy. According to legend, Roshi's mother conceived at the sight of a falling star and carried Roshi for eighty-one years in her body. He was born with a grey beard, with a white and yellow face. He had large eyes, fine eyebrows, ragged teeth in a square mouth, a double ridge to his nose, ten toes on each foot, and ten lines in each hand, and his enormous ears had three passages each. Artistic representations, however, do not adhere to this depiction and Roshi is usually shown as an old Chinese man, seated upon an ox on which he is miraculously carried to paradise.

LITERATURE COMPARISON
Compare a closely related ivory netsuke, depicting Laotse seated on a bullock, illustrated in Lazarnick, George (1981) Netsuke & Inro Artists, and How to Read Their Signatures (LNIA), Vol. 1, p. 84.

Estimate EUR 6,000
Starting price EUR 3,000



106
A TALL IVORY NETSUKE OF A SENNIN

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

A powerful, tall ivory netsuke depicting a sennin-immortal holding an unravelling scroll before him and securing his large hat in the back. The balding immortal is depicted with long hair falling against his shoulders and with a long, pointed beard, his loosely fitted artemisia leaf robe opening at the chest, the himotoshi in the back formed by one hole above the waist, the cord channel running through an opening of the draping sleeve. The sennin's expression is boldly crafted, the mouth agape dramatically, the glaring eyes inlaid with dark horn pupils. The ivory bearing a superb, honey-yellow patina.

HEIGHT 9.7 cm

Condition: Excellent condition with minor wear and only very few light age cracks.

Estimate EUR 2,000
Starting price EUR 1,000



107
A GOOD IVORY NETSUKE OF ROSEI'S DREAM

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

Rosei is depicted as a reclining figure resting on his side, one hand supporting the head, the other wrapped around the handle of the uchiwa, wearing a floral scroll and karakusa detailed robe cinched at the waist with a hyotan to the back. The face lost in a daydream with a gentle smile across the face. Excellent himotoshi through the underside, the larger oval hole generously excavated.

LENGTH 7.4 cm

Condition: Very good condition with natural age cracks and a few natural imperfections.

Estimate EUR 2,500
Starting price EUR 1,200



In the original 8th century Chinese tale, Rosei (Lu Sheng) leaves his village in search of an illustrious career in the civil service. This tale inspired the 15th Century Japanese Noh play 'Kantan,' and was modified to reflect the Buddhist philosophy of Noh Theatre's elite warrior audience. In the Noh drama, Rosei falls asleep at an inn while waiting for his meal and dreams that he is visited by a grand entourage that invites him to become the emperor. When the innkeeper awakens him, Rosei immediately realizes that his fifty-year reign as emperor was only a vain dream. Rosei's awakening is comparable to a spiritual awakening or enlightenment that recognizes the transience of human life and the vanity of human ambition. Rosei abandons his dream of self-advancement and returns to his village.

108
**A RARE TALL IVORY NETSUKU
OF THE PRAWN SENNIN KENSU**

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

Published: Östasiatiska Museet (1999) Netsuke, p. 63.
Exhibited: Östasiatiska Museet, Sweden, Stockholm, 16 October 1999 – 9 January 2000.

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

HEIGHT 12.2 cm

Condition: Very good condition with minor expected wear and few natural age cracks.
Provenance: Ex collection Mrs. Gunvor Bjorkman. Zacke, Fine Netsuke & Sagemono, 27 March 2020, Vienna, lot 13. German private collection, acquired from the above.

Estimate EUR 6,000
Starting price EUR 3,000





109
**A TALL AND RARE WOOD NETSUKE
OF AN AMA (DIVING GIRL)**

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

A tall and pleasingly worn wood netsuke depicting an ama with sensitively crafted features, naked save for a loincloth, lifting one leg and slightly hunched over to wring the water from her skirt, her long hair neatly tied and lacquered in black. Very large and generously excavated himotoshi to the back. The well-toned wood bearing a beautiful and dark, unctuous patina.

HEIGHT 10.9 cm

Condition: Very good condition with minor wear. The black-lacquered details attractively worn.
Provenance: Kirin Gallery, December 1990. Ex-collection Guy de Lasteyrie, acquired from the above. De Lasteyrie is a member of the Lasteyrie du Saillant family and is considered among the leading French collectors of netsuke.

Netsuke depicting ama are much more commonly seen carved from ivory, moreover they are usually depicted holding a shell or knife. The present piece is not only unusual due to the choice of material, but the size and rather unique portrayal make this netsuke a true rarity.

Estimate EUR 4,000
Starting price EUR 2,000



110
**A SUPERB AND RARE IVORY NETSUKE
OF A TENNIN (BUDDHIST ANGEL)**

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

Published:
Joly, Henri (1908) Legend in Japanese Art, p. 521.
Joly, Henri L. (1912) The W. L. Behrens Collection, Part 1, Netsuke, no. 274 and illustrated on pl. V.

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

LENGTH 7.2 cm

Condition: Good condition with minor wear and few age cracks. Some old, non-distracting chips here and there.

Provenance: Ex-collection W. L. Behrens (1861-1913). Sold at Sotheby's, 19 June 1996, London, lot 170. Ex-collection Guy de Lasteyrie, acquired from the above. De Lasteyrie is a member of the Lasteyrie du Saillant family and is considered among the leading French collectors of netsuke.

AUCTION COMPARISON
Compare a closely related ivory netsuke of a tennin, of slightly larger size (7.9 cm), at Zacks, Fine Netsuke & Sagemono, 29 October 2021, Vienna, lot 23 (**sold for EUR 15,168**).

Estimate EUR 6,000
Starting price EUR 3,000



**Portrait of Walter
Lionel Behrens
(1861-1913)**





111
A LARGE AND RARE WOOD NETSUKU OF A FOX PRIEST (HAKUZOSU)

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

Standing enveloped in a long robe, a large cowl draped over its head, tied at the back, the superbly carved face with a sly expression. The carving is imbued with fantastic movement, as the kitsune confidently turns its head to left, its loosely fitted robe with billowing sleeves swaying in the wind as a result. Generously excavated and very large himotoshi to the back. The beautifully worn, old wood netsuke bearing a stunning, dark patina.

HEIGHT 9 cm

Condition: Worn condition with few old chips and tiny nicks here and there. A section of the staff lost. Presents well.

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

AUCTION COMPARISON

While many variants of this 18th-century subject exist in ivory, they are exceedingly rare carved in wood. For another example carved in wood, unsigned, see Sotheby's, Fine Netsuke from the Henri Vever Collection, 27 March 1974, London, lot 90.



Estimate EUR 4,000
 Starting price EUR 2,000



112
A GOOD IVORY NETSUKU OF A FOX PRIEST (HAKUZOSU)

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

Standing enveloped in a long robe, a large cowl draped over its head, the two ears visible through the cloth at the top, the face with a sly expression, the mouth slightly agape. The attractive pose, standing on one leg with the head turned to the right looking down, draws the eye and captures the balance of the composition. Generously excavated, perfectly functional himotoshi to the back.

HEIGHT 9 cm

Condition: Expected age cracks, natural fissures, minor losses, the staff likely lost. The ivory has a rich yellow patina darkening along the back.

Provenance: Kunsthandel Klefisch, 30 June 1982. Collection Caliri, Milan, acquired from the above. Kunsthandel Klefisch, 27 April 2013, Cologne, lot 180 (**sold for EUR 2,750**). German private collection, acquired from the above.

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

AUCTION COMPARISON

Compare a related ivory netsuke of a fox priest, 9.5 cm high, at Zacke, Fine Netsuke & Sagemono, 4 November 2022, lot 6 (**sold for EUR 7,150**).

Estimate EUR 4,000
 Starting price EUR 2,000





113
**HOGEN SHUZAN: A SUPERB AND LARGE
 WOOD NETSUKES OF SHOKI AND ONI**

Signed Hogen Shuzan 法眼周山
 Japan, 18th century, Edo period (1615-1868)

The tall figure boldly carved as a standing Shoki, with menacingly grim expression, grabbing a flailing oni by its hair, his iconic ken-sword drawn behind his back. The reddish wood bearing an attractive, dark patina and the eye-pupils of both inlaid in black wood. Good, functional himotoshi to the back and signed Hogen SHUZAN.

HEIGHT 9.8 cm

Condition: Good condition with some typical wear and few old chips and nicks here and there.

The work can be attributed to Yoshimura Shuzan (1700-1776) or a close follower. Yoshimura Shuzan was a painter who also carved netsuke, being mentioned in the Soken Kisho (the first publication on netsuke) in 1781. He came from Shimanouchi, Osaka, and studied with the Kano-school painter Niekawa Mitsunobu and received the honorary rank 'hogen'. While the design and remarkably bold execution are certainly in line with this artist's work, his netsuke were usually carved from cypress wood and painted with polychrome pigments. It is also said that he never signed his works. For the reasons above, a firm attribution is impossible.



LITERATURE COMPARISON

Compare a related saishiki (painted hinoki wood) netsuke, attributed to Yoshimura Shuzan and of similar design, illustrated in the International Netsuke Collectors Society Journal (INCSJ), vol.3, no. 1, p. 26, no. 33.

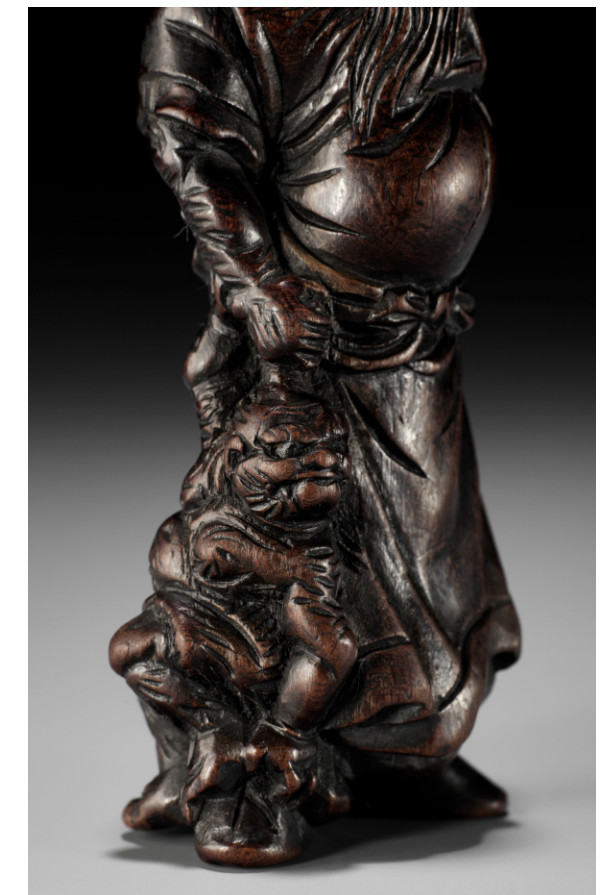


AUCTION COMPARISON

Compare a related Shuzan-style wood netsuke, unsigned and without polychrome pigments, of similar size and boldness, depicting a Chinese general, at Bonhams Cornette de Saint Cyr, Myth, Mirth and Magic – Important Netsuke and Sagemono from the Guy de Lasteyrie Collection, 14 June 2023, Paris, lot 24 (**sold for EUR 20,480**). The design for this netsuke is also illustrated in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part B, p. 800.



Estimate EUR 6,000
 Starting price EUR 3,000





114
**A SUPERB SAISHIKI NETSUKU
 OF SHOKI WITH HIS SWORD,
 ATTRIBUTED TO YOSHIMURA SHUZAN**

Attributed to Yoshimura Shuzan, unsigned
 Japan, Osaka, 18th century, Edo period (1615-1868)

Boldly carved from cypress (hinoki wood) and well-painted as the demon queller Shoki lifting his left leg while holding his sword in his right hand. The fierce expression on Shoki's face marked by large, furrowed brows and a long, neatly incised beard and long hair falling down the middle of his back. Good, functional himotoshi finely excavated to the back.

With an associated shikibako box bearing an attestation by the famous artist Kano Tessai (1845-1925) confirming the attribution to Yoshimura Shuzan. The top reading:

'Shuzan saku, shoki, netsuke' [A netsuke, Shoki, by Shuzan] and the underside of the hakogaki sealed 'Ko' [of Kotaro, art name of Tessai] and reading, 'The carving knife is handled freely by the master, as if it is a living thing, this is undoubtedly a genuine work of Shuzan, attested by Tessai, a man of Tao, at the residence in Nara in the early winter of the year of Tsuchinoto-hitsuji (Taisho 8, 1919).'

HEIGHT 8.1 cm

Condition: Good condition with minor wear, the remnants of blue, green, gold, and red pigments with expected losses.

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. The finely preserved pigments as well as the attribution to him by the artist Kano Tessai strongly advocate this netsuke was made by the great master himself.



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

AUCTION COMPARISON
 Compare a related Saishiki netsuke of Shoki and oni, in the style of Yoshimura Shuzan, at Zacke, Fine Netsuke & Sagemono, 29 October 2021, lot 275 (**sold for EUR 12,640**).

Estimate EUR 4,000
 Starting price EUR 2,000



115
**A FINE SAISHIKI NETSUKU
 OF HOTEI DRESSED AS A KUMOSUKE
 (TOKAIDO ROAD PORTER)**

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

Carved from hinoki (cypress wood) and painted in polychrome pigments, boldly carved in the form of a robust Hotei standing on one foot and dressed in the robes of a kumosuke. The spry Hotei balancing a teapot on his head while standing on one foot holding his robes up with both hands. Wearing a large grin, his robe opening at the chest exposing his rotund belly. Two functional himotoshi to the back.

HEIGHT 7.9 cm

Condition: Good condition with expected wear to the pigments and a few light scratches.

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. This depiction of Hotei dressed as a kumosuke express a comical aspect of Japanese religious and political satire.

LITERATURE COMPARISON
 Compare a related wood saishiki netsuke of a Dragon sennin similarly posed on one foot, illustrated in Arakawa, Hirokazu (1983) The Go Collection of Netsuke. Tokyo National Museum, p. 16, no. 11.

Estimate EUR 2,500
 Starting price EUR 1,200





116
**A SUPERB AND RARE WOOD AND
 LACQUER NETSUKES OF KIYOHIME**

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

Superbly carved as the vengeful, serpentine monster Kiyohime, encircling the bell of Dojo-ji, its scaly body boldly carved and the tail terminating in the tip of a ken-sword. The bell is adorned with cloud scroll and studs, and Kiyohime's loosely fitted robe and long hair are elaborately carved and stained dark for effect. Kiyohime holds a striker in one hand and the looped handle of the bell in the other, her Hannya-like face is marked by a defiant grin, the tongue sticking out in mockery of Anchin who had dismissed her love. The bell is embellished with brilliant gold and red lacquer. One large himotoshi through the bell, tucked under the body of Kiyohime.

HEIGHT 5.8 cm

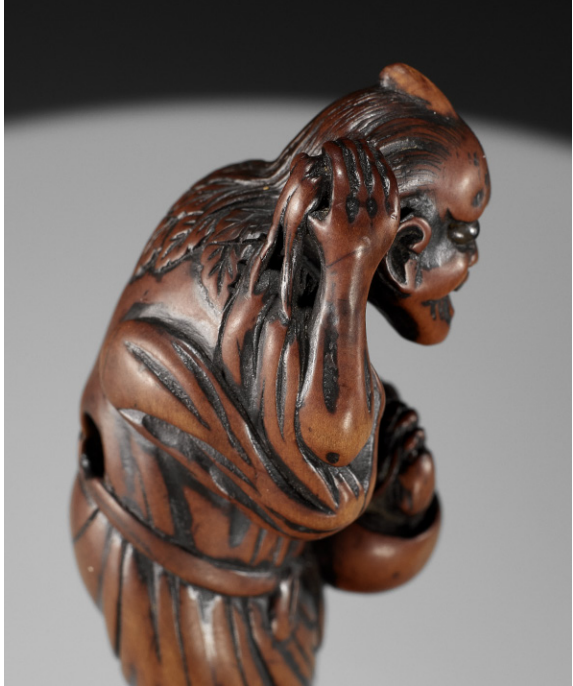
Condition: Old repair to section of bell underneath. A further crack with associated old repair near the upper band of decoration to the bell. A small chip to the hair by the right side of the face. Generally in good condition and presenting beautifully.

AUCTION COMPARISON

The present netsuke belong to an illustrious group of characterful netsuke of bold design which utilize lacquered elements for effect. For two examples recently sold at auction see Bonhams, Netsuke from the Collection of Joseph and Elena Kurstin, 16 December 2022, New York, lot 1 (**sold for USD 21,674**) and Bonhams Cornette de Saint Cyr, Myth, Mirth and Magic – Important Netsuke and Sagemono from the Guy de Lasteyrie Collection, 14 June 2023, Paris, lot 97 (**sold for EUR 12,160**).

Estimate EUR 6,000
 Starting price EUR 3,000





117
**A REMARKABLE TALL WOOD NETSUKE OF CHINNAN
SENNIN WITH DRAGON, ATTRIBUTED TO SOSHIN**

Attributed to Soshin, unsigned
Japan, Osaka or Kii, c. 1800, Edo period (1615-1868)

Published:
Hurtig, Bernard (1973) Masterpieces of Netsuke Art: One Thousand Favorites of Leading Collectors, p. 201, no. 841.
Sydney L. Moss Ltd. (2006) More Things in Heaven and Earth, pp. 40-41, no. 11.

A remarkable wood figure of the immortal Chinnan stroking a loose strand of hair and holding an alms bowl from which a minutely carved dragon emerges, the creature looking up at its conjuror and gently placing one claw against Chinnan's chest. This small yet striking detail is executed with peculiar sensitivity, almost surprising the viewer, giving a rare glimpse into the bond shared by the dragon and sennin. Chinnan's glaring eyes, inlaid in pale and dark horn, and opened mouth confirm this heightened sense of pleasure induced by the dragon's touch. The immortal wears a neatly incised leaf cloak and has a curious horn-like protrusion emerging from his head, which is usually an attribute of rishi such as the immortal Ikkaku. The back with large, asymmetrical, and generously excavated himotoshi placed at an angle. The wood bearing a fine, dark patina.

HEIGHT 9.3 cm

Condition: The feet have been replaced a long time ago (already visible in the 1973 publication quoted above) and are convincing and respectful repairs. They have been probably lost due to fire damage as indicated by some light singing to the left sleeve. Few natural age cracks and typical wear. Appealingly dark patina.
Provenance: Ex-collection Georges Weil. Georges Weil (b. 1938) was a jewelry designer and sculptor of precious metals who formed an important collection of netsuke in the 1960s and also started carving netsuke in the 1970s. His works have been featured in many important exhibitions throughout the world, and are in the collections of many noted museums, such as the British Museum. With Sydney Moss Ltd., London, 1993. An American private collection, acquired from the above. Christie's, 21 December 2009, Paris, lot 46. Ex-collection Guy de Lasteyrie, acquired from the above. De Lasteyrie is a member of the Lasteyrie du Saillant family and is considered among the leading French collectors of netsuke.

LITERATURE COMPARISON

Compare a related figure of Tekkai sennin, by Soshin, note the similar crispness of the carving and the expression with peculiarly inlaid eyes, illustrated in Sydney L. Moss Ltd. (2006) More Things in Heaven and Earth, no. 37.



Estimate EUR 12,000
Starting price EUR 6,000





118
**YUSAI: A VERY LARGE WOOD
NETSUKE OF A SHISHI WITH BALL**

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

Published: Joly, Henri L. (1912) The W. L. Behrens Collection, Part 1, Netsuke, no. 2599, illustrated on pl. XXXV (erroneously numbered 2579 in the 1966 reprint illustration).

Boldly carved as a large and muscular shishi baring its teeth and protectively placing its right forepaw on an openworked brocade ball, the interior fitted with two loose dice, the shishi's mouth with a further loose dice within. This impressive shishi has a very finely incised bushy mane and curling tail and many muscular bulges covering the mythical beast's bulky body. Natural himotoshi and signed to the underside YUSAI. Beautiful, dark patina, the wood bearing a very attractive grain.

HEIGHT 5.2 cm, LENGTH 5.7 cm

Condition: Good condition with minor wear and traces of use, some old chips here and there.

Provenance: Ex-collection Lt.Col. J. B. Gaskell, collection no.789 (old label 'G 789' pasted to the underside). Ex-collection W. L. Behrens (1861-1913). Ex-collection Betty Jahss, sold at Sotheby's, The Betty Jahss Collection of Netsuke – Part 1, 13 June 1991, London, lot 114. Ex-collection Ex-collection Guy de Lasteyrie, acquired from the above. De Lasteyrie is a member of the Lasteyrie du Saillant family and is considered among the leading French collectors of netsuke.

Estimate EUR 5,000
Starting price EUR 2,400





119
AN IMPORTANT AND EXCEEDINGLY RARE WOOD
NETSUKE OF A HAKUTAKU

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

Published:
Jahss, Melvin and Betty (1971) Inro and Other Miniature Forms of Lacquer, p. 271, no. 191.
Netsuke Kenkyukai Study Journal (1991), vol. 11, no. 3, p. 66 (full page advert for the Betty Jahss sale).
Netsuke Kenkyukai Study Journal (1992), vol. 12, no. 1, p. 63 (auction report on the Betty Jahss sale).
Earle, Joe (2001) Netsuke: Fantasy and Reality in Japanese Miniature Sculpture, Boston, MFA Publications, 2001, p. 106, no. 70.
International Netsuke Society Journal (2002) vol. 22, no.2, p. 54, no. 70.
Dr. van Laere-Fischer, Suzy (2004) "Kudan: In Search of the Archetype," International Netsuke Society Journal, vol. 24, no. 3, p. 23, fig. 5.
International Netsuke Society Journal (2013) vol. 32, no.4, illustrated on the cover and p.11, fig.2.

Exhibited: Museum of Fine Arts, Boston, September 2001-November 2002.

Boldly carved, the man-faced mythical beast with a total of nine eyes, inlaid in dark horn, with six eyes to the body, three in the front looking to the right and three in the back looking straight ahead. This rare and exotic animal has a wild curly beard, two large, curved horns, a lion's mane with further incised curls, a mustache framing the slightly opened mouth with protruding fangs and upper teeth, and one eye on the forehead, the last two eyes with inlaid

pupils pointing downwards. The hakutaku is brilliantly captured mid-movement, the bulky body tilting forwards, and one leg slightly raised backwards and touching the right hind leg. The body is covered in neatly incised hairwork, beautifully worn, and the outer ribs are formed by superbly carved, protruding spikes arranged in two rows to either side of the expressed spine. The short tail curves around the back in a sweeping motion, lending further movement to the composition. Very large, asymmetrical himotoshi to the underbelly and back, the larger himotoshi beautifully hollowed and housing kanji characters.

HEIGHT 4.5 cm

Condition: Very good condition with minor expected wear and traces of use. The right beard spike with a microscopic, old, and smoothed chip to the very edge.
Provenance: Ex-collection Betty Jahss. Sold at Sotheby's, The Betty Jahss Collection of Netsuke -Part II, 14 November 1991, London, lot 127 (sold as the most expensive netsuke, hammered down at GBP 42,000 (excl. premium), or approx. EUR 105,340 converted and adjusted for inflation at the time of writing). Ex-collection Joe Kurstin, acquired from the above. Dr. M. Joseph 'Joe' Kurstin (1931-2021) was a prominent Miami ophthalmologist who arguably built one of the greatest netsuke collections of all time. He was known by netsuke and inro lovers worldwide and made many lifelong friends in this tight-knit community. He published several books and articles on the subject and generously lent his collection for exhibitions at the Yale University Gallery, Museum of Fine Arts, Boston, Epcot Center at Disney World, and The Tobacco and Salt Museum, Tokyo.



Elena and Joseph Kurstin



There has been much confusion as to the name of this mythical creature. A well-researched article by Rosemary Bandini, titled “Kudan versus Hakutaku” finally dispels any doubts and correctly names this creature as a hakutaku. A painting by the Zen Priest Hakuin (1658-1768), which bears a close resemblance to the present netsuke, was exhibited in the Bunkamura Museum in Shibuya between December 2012 and February 2013, where it was clearly described in the catalogue as a Chinese imaginary animal with the body of a cow, face of a human, having three eyes on its face and additional six eyes on its body and two horns on its head.



Painting by the Zen Priest Hakuin (1658-1768), the word ‘hakutaku’ labelled in red

The hakutaku (C. Bai Ze) is a mythical creature with a head of a man and the body of an ox, often with three eyes on each flank and horns on its back. According to legend, one day the Yellow Emperor (C. Huangdi), a legendary sovereign in ancient China,

encountered the hakutaku during his journey to the east. The animal is said only to appear to leaders who are virtuous. Through its thorough knowledge of all kinds of evil supernatural creatures, it taught the emperor how to avoid and overcome them. This incident later helped him in dealing with disasters and diseases caused by demons. In the Edo period (1615-1868) Japan, images of hakutaku were believed to protect the wearer against danger and bad luck, and so they were carried while travelling and also kept by the pillow while sleeping. This netsuke may well have been worn as such a talisman.

Museum comparison

As noted by Joe Kurstin in INSJ, vol. 32, no.4, the hakutaku (described there as a kudan) is the rarest of subjects in netsuke art, with only seven other antique netsuke of this type known, none of which can equal the craftsmanship of the present netsuke, other than perhaps an important ivory netsuke of a hakutaku, by Masanao of Kyoto, in the collection of the British Museum, registration no. F.816.



Estimate EUR 120,000
Starting price EUR 60,000





120
A LARGE AND UNUSUAL WOOD NETSUK
OF A MAN WITH MUSHROOM

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

Published & Exhibited: Contrasting Styles, A Loan Exhibition of Netsuke & Kiseruzutsu from Private English Collections, 25-30 May 1980, no. 124.

A strikingly large and tall wood netsuke depicting a man, possibly an actor in the role of Okame, naked save for the cloth wrapped around his waist, his hair neatly coiffed on top of his head, holding a towel draped over his right shoulder in one hand and suggestively clutching a long-stemmed mushroom in the other. The wood bearing a beautiful dark patina. Large himotoshi through the towel in the back.

HEIGHT 11.5 cm

Condition: Good condition with minor wear and a fine patina. The edge of one foot has been restored.

Provenance: Ex-collection Marcel Lorber (1900-1986), sold at Sotheby's, 12 June 1986, London, lot 98. Ex-collection Joe Kurstin, acquired from the above. Dr. M. Joseph 'Joe' Kurstin (1931-2021) was a prominent Miami ophthalmologist who arguably built one of the greatest netsuke collections of all time. He was known by netsuke and intro lovers worldwide



Elena and Joseph Kurstin

and made many lifelong friends in this tight-knit community. He published several books and articles on the subject and generously lent his collection for exhibitions at the Yale University Gallery, Museum of Fine Arts, Boston, Epcot Center at Disney World, and The Tobacco and Salt Museum, Tokyo. Ex-collection Guy de Lasteyrie, acquired from the above in March 1999. De Lasteyrie is a member of the Lasteyrie du Saillant family and is considered among the leading French collectors of netsuke.

LITERATURE COMPARISON

Compare a related wood shunga netsuke of Okame, signed Deme saku, 6 cm high, dated 18th century, illustrated in Scholten Japanese Art (2001) Expressions of Style: Netsuke as Art, p. 47, no. 58.



AUCTION COMPARISON

Compare a related wood netsuke depicting the same subject and also from the collection of Joe Kurstin at Bonhams, Netsuke from the Collection of Joseph and Elena Kurstin, 16 December 2022, New York, lot 7 (sold for USD 6,375).



Estimate EUR 6,000
Starting price EUR 3,000



121
A SUPERB AND VERY LARGE
WOOD NETSUKES OF TEKKAI SENNIN

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

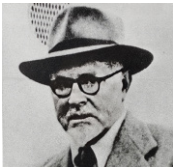
Published:
Davey, Neil K. (1974) Netsuke: A Comprehensive Study Based on the M.T. Hindson Collection, p. 392, no. 1171.
Kurstin, M. Joseph (1995) Netsuke Kenkyukai Society Journal, vol.15, no.1, p. 50, fig. 30.

An exquisitely carved netsuke depicting the standing sennin looking up while holding a gnarled staff. His features are that of a foreigner, with curling locks for his beard and hair. A voluminous robe is draped over one shoulder, falling in elegant folds, with mugwort leaves tied to his belt, his exposed shoulder revealing his emaciated ribs and spine. His expression, while serene, holds a tense feeling of yearning in his inlaid eyes of amber and dark horn; the amber and horn so finely polished that it glimmers in the light. Two excellent asymmetrical himotoshi to the back, placed at angle, exactly as they should be. The wood has a rich, dark patina at the high points of his robes, staff, and hair.

HEIGHT 14.8 cm

Condition: Very good condition and minor repairs to the lower staff and the edge of the right foot. Presenting beautifully with a gorgeous patina.

Provenance: Ex-collection W. Guest, no. 1227. Ex-collection of Mark T. Hindson, acquired from the above. Ex-collection Joe Kurstin. Dr. M. Joseph 'Joe' Kurstin (1931-2021) was a prominent Miami ophthalmologist who arguably built one of the greatest netsuke collections of all time. He was known by netsuke and inro lovers worldwide and made many lifelong friends in this tight-knit community. He published several books and articles on the subject and generously lent his collection for exhibitions at the Yale University Gallery, Museum of Fine Arts, Boston, Epcot Center at Disney World, and The Tobacco and Salt Museum, Tokyo.



Mark T. Hindson



Elena and Joseph Kurstin



Dr. M. Joseph 'Joe' Kurstin dates this lot to the early 18th century due to its exceptional size, wear, and lack of signature, saying: "[Netsuke] were usually unsigned until early to mid-18th century. Their large size has been explained for use in carrying large, bulky, or heavy sagemono for travelers or for picnics...This could explain how patination and wear may have come more from fondling as with a rosary or worry bead rather than from simple garment abrasion. Patina is a function of age and handling produced by surface oxidation. Wear comes only from rubbing." (Kurstin, M. Joseph (1995) Netsuke Kenkyukai Society Journal, vol.15, no.1, p. 53).

Tekkai Sennin is usually depicted hunched over his staff or standing on one foot. This lot's unique pose, with its upright posture, highlights the spirit of yearning that this piece communicates. Tekkai Sennin is the Japanese adaptation of one of the Eight Immortals (Baxian), an assemblage of Daoist and/or folk deities. He was thought to be capable of leaving his body, sometimes traveling for extended periods. On one occasion, he asked a disciple to watch over his body and instructed him to burn it if his spirit did not return in seven days. On the sixth day, however, the disciple's mother died, so he burned his master's body and went home. Returning on the seventh day, Tekkai's spirit found his body gone, leaving him no choice but to adopt the corpse of an emaciated beggar that he found beside the road. Here, Tekkai is embodied in the beggar's body, glancing upward, yearning for worlds beyond.

LITERATURE COMPARISON

Compare a closely related Sennin of similar size and with similar wear, dated to the 17th century by Dr. Kurstin, illustrated in Kurstin, M. Joseph (1995) Netsuke Kenkyukai Society Journal, p. 50, fig. 26.

Estimate EUR 60,000
Starting price EUR 30,000





122
**YOSHITOSHI: A SUPERB AND LARGE WOOD
NETSUKES OF KAN'U STROKING HIS BEARD**

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

Published: Sagemonoya (2022) A Selection of Netsuke & Sagemono from the Collection of Georgina & Gabor Wilhelm, p. 12, no. 9.

A powerfully sculpted and large netsuke of remarkable thickness depicting the God of War Kan'u (Guan Yu) standing proudly and stroking his long and elegantly flowing beard. The legendary general wears a cloud-patterned robe below a cuirass with beast-masked shoulder plates. Note the superbly carved facial features and fingers which curl around his beard and are placed against his hip. Two large himotoshi to the back and signed towards the hem of the robe YOSHITOSHI.

HEIGHT 8.8 cm

Condition: Good condition with minor wear and traces of use. Some light chipping with associated repairs to the edge of the robe in the back.

Provenance: The Gabor Wilhelm Collection, Paris.

Guan Yu (died 220) was a Chinese military general serving under the warlord Liu Bei during the late Eastern Han dynasty of China. Guan Yu's life was lionised and his achievements glorified to such an extent after his death that he was deified during the Sui dynasty. He is reported to have had a 'peerless beard'. In the present netsuke he is depicted in a portraitist manner with particular attention devoted to the long beard, which is central to the composition, the eyes of the viewer being immediately drawn to the curved, elegant fingers caressing this legendary figure's facial hair.

LITERATURE COMPARISON

Only two works are recorded by this exceptionally rare artist in Fuld's Netsuke and Ojime Index. One depicting Gama Sennin is illustrated in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part B, p. 992, and the other depicts a man tying his fundoshi illustrated in Barry Davies Oriental Art, The Netsuke Collection of W.G Bosshard Part 1, no. 92.



Estimate EUR 15,000
Starting price EUR 7,500





123
**OKAKOTO: AN IMPRESSIVE AND LARGE
IVORY NETSUKU OF A TARTAR ARCHER**

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

Published & Exhibited: Association Franco-Japonaise, Netsuke
Sagemono, Paris, 2019, p. 66, no. 110.



A dramatic representation of a Tartar archer dynamically swinging his bow back, his loose sleeve swinging upwards as a result, and readying two arrows as he eyes an enemy in the distance. His detailed robe is beautifully carved and engraved with various sumi-stained patterns, the buttons of his coat are inlaid in dark horn, as are the eyes and finial of his quadrilobed hat. The archer has a grim expression with a wild windswept beard, reminiscent of the demon queller Shoki. The superbly carved backside, which is unusually thick and appealingly rounded, shows the kirin-form quiver with neatly incised scales and head, and the beautifully excavated, asymmetrical himotoshi next to the signature within a rectangular reserve OKAKOTO. The ivory bearing a deep-yellow patina, particularly to the back.

HEIGHT 8.2 cm

Condition: Very good condition, few natural age cracks and typical wear.
Provenance: Jan Lühl Antiques, Paris, April 1991. Ex-collection Guy de Lasteyrie, acquired from the above. De Lasteyrie is a member of the Lasteyrie du Saillant family and is considered among the leading French collectors of netsuke.

Yamaguchi Okakoto was a pupil and younger brother of Yamaguchi Okatomo. His work is considerably rarer than those of other members of the Oka school. While this is a known subject by Okakoto (Fuld's Netsuke and Ojime Index lists five examples) this appears to be the largest and finest model of this group, possessing remarkable sculptural quality and boldness in the execution.

AUCTION COMPARISON

Compare a closely related, yet smaller (6.8 cm), ivory netsuke of a Tartar archer by Okakoto at Christie's, Japanese Art & Design, 12 May 2010, London, lot 1 (sold for GBP 10,625).



Estimate EUR 12,000
Starting price EUR 6,000





124
**MASANAO: A SUPERB IVORY NETSUKE
 OF HOTEI WITH A TREASURE BAG**

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

The pot-bellied God of Luck, dressed in a voluminous robe finely engraved with karakusa and flowers across the various pleats and folds, smiling a toothy grin as one hand supports the linen bag on his head in which he stows away the Precious Things, Takaramono, while the other lifts his hem off the floor in preparation to ford a stream. The sack detailed with foliate designs and tied to one side with a finely incised braided rope issuing tassels. The back with generously excavated and angled himotoshi and the neatly engraved signature MASANAO.

HEIGHT 6.2 cm

Condition: Some age cracks, repairs to the feet and to the tassels of the treasure bag, otherwise in good condition. Fine natural patina overall. The decorations to the robe and bag likely added later by a talented engraver such as Hidemasa of Osaka.

Provenance: Bonhams, Fine Japanese Art, 10 November 2016, London, lot 217. French private collection, acquired from the above.

Masanao's place as one of the greatest of all netsuke carvers is justified by the outstanding genius displayed in his work. His netsuke, from their daring originality, bold design, beautiful modeling and living spirit stand in a class of their own. Such is the outstanding character of an exceptional Masanao netsuke that it immediately attracts the eye. Combined with a free and bold style it has a fine and delicate finish. Perhaps to a greater degree than with any other netsuke carver, Masanao's netsuke strike one instantly as the creation of an inspired master and with the power of direct expression. Notably, Masanao is listed in the Soken Kisho, the first publication on netsuke published in 1781.

LITERATURE COMPARISON

Compare a closely related wood netsuke illustrated in Sagemonoya (2004) Ninety-Nine Netsuke & One Inro, p. 10-11, no. 13.

AUCTION COMPARISON

Compare a related ivory netsuke of Daikoku by Masanao with similar tassels to the bag, manner of carving and himatoshi at Bonhams, Fine Japanese Art, 6 November 2012, London, lot 114 (sold for GBP 34,850).

Estimate EUR 12,000
 Starting price EUR 6,000



125
**A KYOTO SCHOOL IVORY
NETSUKE OF HOTEI**

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

Of typical triangular section (sankaku), depicting the lucky god Hotei dressed in a loosely fitted, cloud-patterned robe revealing his potbelly. Hotei is seated at ease and has an amusing expression formed by a wide grin framed by large, pendulous earlobes. Good himotoshi to the back and underside. The ivory bearing a fine, yellowish patina. Unsigned, however in the manner of Yoshinaga of Kyoto and his followers.

HEIGHT 4.5 cm, LENGTH 5.2 cm

Condition: Very good condition with minor typical wear and few natural age cracks.
Provenance: Collection of Robert and Isabelle de Strycker, and thence by descent in the same family.

Estimate EUR 1,500
Starting price EUR 800



126
A GOOD IVORY NETSUKE OF SHOKI

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

The ivory netsuke of typical triangular sankaku-type depicting the demon queller Shoki standing in an animated pose with a grimace on his face, one hand to his side drawing the hilt of his sword, the other in a fist to his chest. Clad in voluminous robes with billowing sleeves, the face framed by a thick flowing beard and long, wild locks. Well-hollowed himotoshi back.

HEIGHT 7.3 cm

Condition: Good condition with age cracks and possible losses to the tip of the sword hilt.
Provenance: German private collection.

Estimate EUR 1,000
Starting price EUR 500



127
A RARE TALL IVORY NETSUKE OF A KOKYU PLAYER

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

The musician holding the kokyū in one hand and the accompanying horsehair strung bow in the other, clad in a kimono tied at the waist with an obi detailed with a geometric design, the smiling face with raised brows and full cheeks, the head covered with a headdress. The back with a generously excavated, angled himotoshi.

HEIGHT 9.1 cm



Condition: Very good condition with minor wear and traces of use. A few natural age cracks.
Provenance: From a German private collection. To the pad of the foot, an old collector's number inscribed, '127.'

The kokyū is a traditional Japanese string instrument, the only one played with a bow. Horse tail hair is bound to make the hair for the bow. This hair is detachable; a cord is attached to the tip of the hair on the side of the hand; and the cord is tied to a small metallic ring attached to the wood part of the bow. Most of the bows of Kokyū that are used in the genre of Sangyoku (played in combination with Kokyū and two other Japanese instruments) are long, and bows with a hair length of seventy centimeters and a total length exceeding one meter are common. In addition, a large amount of hair is used, and it is a feature of the bows of this type to have the hair string attached at a moderate tension.



Kunichika Toyohara (1835-1900), Courtesan Koman Enjoys Playing Kokyū

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

AUCTION COMPARISON

Compare a related Osaka school ivory netsuke of a street vendor at Zacke, Fine Netsuke & Sagemono, 4th November 2022, Vienna, lot 8 (**sold for EUR 8,596**).

Estimate EUR 1,500
Starting price EUR 800



128
A WOOD NETSUKE OF A TIGER ON BAMBOO

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

The cat-like feline depicted seated atop a bamboo node grooming and licking its paws. The face animated with long lashes and a broad snout, the ears short and alert, the fur neatly incised and beautifully worn. Natural himotoshi through the bamboo node and with a pierced aperture near the base.

HEIGHT 4.8 cm



Condition: Good condition with typical wear and an old chip to the bamboo node.

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.

Estimate EUR 1,500
Starting price EUR 800



129
AN AMUSING OSAKA SCHOOL
IVORY NETSUKE OF A TIGER

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

A compact depiction of a recumbent tiger, or tora, its head slightly raised and its tail curling over its back. The tiger is the third animal of the zodiac, the tiger and dragon are considered the most powerful animalistic forces in the universe. Tigers also served as talismans for a safe return, as it was said that a tiger could travel for a thousand miles and still safely return home. This tiger’s expression is crafted in Osaka style and is very amusing. The eyes are inlays of reddish horn. Good, thoroughly excavated himotoshi underneath.

LENGTH 4.3 cm

Condition: Good condition with some natural age cracks and surface wear.
Provenance: Zacke, Fine Netsuke, Sagemono & Okimono, 24 November 2018, Vienna, lot 11. German private collection, acquired from the above.

Estimate EUR 1,500
Starting price EUR 800



130
A KYOTO SCHOOL IVORY NETSUKE OF A TIGER

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

The alert tiger seated and stretched slightly forward as if moving to lie down, its tail resting along its back. Its face curling into a snarl and its fierce eyes set beneath large brows. The body finely incised with rows of stripes. Generously excavated himotoshi to the underside of the tiger.

LENGTH 5.1 cm

Condition: Good condition with minor wear, expected age cracks, and a plugged nerve channel to the back.
Provenance: Collection of a London gentleman, assembled over 40 years. Galerie Zacke, 22 June 2019, lot 394. Private collection in Germany, acquired from the above.

Estimate EUR 1,500
Starting price EUR 800



131
A FINE IVORY NETSUKE DEPICTING
TWO RABBITS WITH CORAL-INLAID EYES

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

Finely carved as two hares with laid back ears, seated with one resting its front paws on the haunch of the larger rabbit. Their small feet detailed with soft features while their eyes are inlaid with coral. Each delicately stained with a few beige spots. Two small himotoshi to the base.

LENGTH 4.6 cm

Condition: Very good condition with minor wear and expected age cracks.
Provenance: Collection of Charles Rozenfeld, Antwerp, Belgium. Charles Simon Rozenfeld (1943-2020) was a Belgian diamond dealer and keen collector of Japanese art, particularly ivory.

MUSEUM COMPARISON

Compare a closely related ivory netsuke, likely from the same hand, depicting a single rabbit with coral-inlaid eyes, in the Metropolitan Museum of Art (The MET), New York, accession no. 10.211.10.

Estimate EUR 1,500
Starting price EUR 800



132
AN IVORY NETSUKE OF A BAYING KIRIN

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

Boldly carved, the kirin's body and neck turned backwards dynamically, the head and snout upturned as it bays. The striking pose allowing the beast's beard and mane to fall elegantly down its body, connecting with its bushy upturned tail. Himotoshi to the side and base.

HEIGHT 7.1 cm

Condition: Good condition with minor wear, one foot restored, some expected natural age cracks.
Provenance: Lempertz, Netsuke, Inro und Sagemono aus einer Rheinischen Sammlung 8 December 2018, Cologne, lot 437. German private collection, acquired from the above.

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

Estimate EUR 2,500
Starting price EUR 1,200



133
TOMOTADA: AN IVORY NETSUKE OF A RECUMBENT OX

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

Boldly carved, the ox seated on its legs craning its neck to the side. Its textured horns, spine and ribs giving a naturalistic element to the harnessed ox, incised all over with delicate strokes. A rope attached to the ox's harness lies across the back of the bulky animal. Two well-hollowed himotoshi to the base and signed within an oval reserve TOMOTADA. The oval reserve together with some stylistic animals such as the position of the legs indicate Risuke Garaku and his followers as a likely artist, rather than Tomotada.

LENGTH 5.1 cm

Condition: Very good condition with minor wear and expected age cracks.
Provenance: Kunsthandel Klefisch, Auction 91, 10 October 2009, Cologne, lot 77. German private collection, acquired from the above.

Estimate EUR 1,500
Starting price EUR 800



134
A FINE, OLD IVORY NETSUKE OF A FARMER WITH A STRAW BASKET

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

Finely carved in the form of a seated farmer holding his straw basket filled with tools slung over his shoulder. The farmer looking exhausted, resting his heavy head on his raised left knee, closing his eyes in a pained expression. The basket is filled with rope, a scythe, and other farming implements. With an antler ojime carved as a mushroom. The top of the basket is separately carved and houses the cord attachment in the form of an eyelet.

LENGTH 3.9 cm

Condition: Good condition with minor wear, expected age cracks, a chip to the basket lid, and the farmer's right foot lost. The ivory bearing a beautiful, deep-yellow patina.
Provenance: Estate of an Austrian collector, the collection was assembled in the 1980s – 1990s through purchases at Galerie Zacke and other specialized galleries in Vienna. The base with an old inventory number '142-54882-58.'

Estimate EUR 1,500
Starting price EUR 800





135
**A VERY LARGE IVORY NETSUKU OF
TWO RATS GNAWING AN UMBRELLA**

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

Finely carved as two rats gnawing on a tattered umbrella, one peering through the folds, the other recumbent on its hindlegs, the fur inked for texture with the beady eyes inlaid with dark lustrous horn. The base with a himotoshi and a second natural aperture through the folds of the parasol.

LENGTH 9.6 cm

Condition: Very good condition with typical wear. The left ear of the larger rat chipped.

Netsuke motifs often come from interesting proverbs from old times. Tales and poems with metaphors were popular among ordinary people in the Edo period, which had an influence on motifs. According to Yukari Yoshida and Joseph Kurstin, this netsuke illustrates the Japanese proverb, "If an umbrella is eaten by a rat, the owner's family will make a fortune." This netsuke represents the spirit of making the best out of any given situation.

AUCTION COMPARISON

Compare a closely related large ivory netsuke of two rats gnawing a tattered umbrella at Christie's, Japanese and Korean Art, 21st September 2006, New York, lot 399 (**sold for USD 2,040**).



Estimate EUR 5,000
Starting price EUR 2,400





136
**AN AMUSING AND RARE IVORY
NETSUKU OF A RECUMBENT SHISHI**

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

The fierce shishi carved in a peculiar and whimsical pose, sprawled on its side with one leg resting lazily on its side while the others curl and extend in an indolent posture. With its abnormally large head, the face is powerfully carved with its mouth agape exposing its large teeth and tongue, its bulging eyes beneath furrowed brows, and its mane incised with large curls. Two well-hollowed himotoshi to the base. The polished ivory is pleasing to touch and has a rich, honey-yellow hue to the base.



LENGTH 5.2 cm

Condition: Good condition with minor, natural expected age cracks, and a nerve channel on the back

MUSEUM COMPARISON

Compare a closely related ivory netsuke depicting a reclining shishi, unsigned, dated mid-18th century, in the Metropolitan Museum of Art (the MET), New York, accession no. 10.211.1098.



Estimate EUR 4,000
Starting price EUR 2,000





137
**A POWERFUL WOOD NETSUKE
OF SHISHI SCRATCHING ITS JOWL,
ATTRIBUTED TO RISUKE GARAKU**

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

Seated with its head turned back to the left, its legs drawn in for compactness, save the one scratching its jowl, the eyes closed in satisfaction as it scratches its itch, the body with thick curling fur and mane. The slightly worn wood bearing a fine patina. Good himotoshi to the side passing through the base.

HEIGHT 4 cm

Condition: Very good condition with minor typical wear, particularly along the edges of the paws.

LITERATURE COMPARISON

Compare a closely related wood netsuke by Garaku, depicting a seated shishi, illustrated in Lazarnick, George (1981) Netsuke & Inro Artists, and How to Read Their Signatures (LNIA), Vol. 1, p. 397.



AUCTION COMPARISON

Compare a closely related wood netsuke of a seated shishi, attributed to Risuke Garaku and signed Garaku, at Bonhams, The Harriet Szechenyi Sale of Japanese Art, 8 November 2011, London, lot 30 (**sold for GBP 10,000**).



Estimate EUR 3,000
Starting price EUR 1,500



138
**TOMOTADA: A POWERFUL WOOD
NETSUKE OF A SNARLING SHISHI**

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

Superbly carved as a seated shishi turning its head curiously, the face with a prominent reishi nose. The details are finely carved – the mythical lion dog has a thick bushy tail and curling mane, accentuated with light black staining for effect. Natural himotoshi, the signature TOMOTADA within a rectangular reserve underneath.

LENGTH 4.6 cm

Condition: Restoration to the upper snout and expected minor wear, otherwise in good condition.

MUSEUM COMPARISON

Wood netsuke bearing the signature Tomotada are to be considered rare, for another example depicting a shishi and signed Tomatada, formerly in the Trumpf collection, see the Linden Museum, Stuttgart, accession no. OA 18970.

Estimate EUR 7,000
Starting price EUR 3,400





139
**A SUPERB IVORY NETSUKE OF A TIGER WITH CUB,
ATTRIBUTED TO TOMOTADA**

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

Published: Netsuke Kenkyukai Study Journal, vol. 6, no. 2, p. 28.

Published & Exhibited: Association Franco-Japonaise, Netsuke
Sagemono, Paris, 2019, p. 70, no. 123.



A remarkably sculptural, large, tactile, and boldly carved ivory netsuke depicting a male tiger protecting its young cub, placing one paw on its back while the young impishly scratches its chin, looking up at its father with an amusingly innocent expression. The adult tiger in contrast is shown as a mighty creature, towering over its cub, its eyes with inlaid horn pupils glaring down towards the ground, the muscular body with pronounced shoulders, the thick tail curling up over the tiger's back. The neatly incised hairwork and stripes are executed in the typical manner of the Tomotada studio and are remarkably well-preserved with only minor wear at the exposed areas and high points. The ivory bearing a yellowish patina with deep spots of honey. The underside shows the superbly carved, large paws and one large himotoshi, the other is below the belly.

HEIGHT 5 cm, LENGTH 4.8 cm

Condition: Excellent and remarkably well-preserved condition. Minor wear and few natural age cracks. Beautiful, deep patina.
Provenance: Ex-collection Guy de Lasteyrie, acquired from the above. De Lasteyrie is a member of the Lasteyrie du Saillant family and is considered among the leading French collectors of netsuke.

MUSEUM COMPARISON

Compare with a related ivory netsuke of a tiger and cub by Tomotada (note the similar position of the cub) in The Victoria & Albert Museum, London, accession no. A.49-1915.



AUCTION COMPARISON

Compare a related ivory netsuke of a tigress with cub by Tomotada at Zacks, Fine Netsuke & Sagemono, 16 April 2021, Vienna, lot 53 (**sold for EUR 36,600**). Also compare with a related ivory netsuke of a tigress with two cubs at Christie's, Art of Japan, The Tony & Johanna Oey Collection of Netsuke, 8 December 2016, London, lot 3 (**sold for GBP 42,500**).



Estimate EUR 40,000
Starting price EUR 20,000



140

**TOMOTADA: A GOOD KYOTO SCHOOL
IVORY NETSUKE OF A DOG WITH AWABI**

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

A sublimely carved and beautifully worn, old ivory netsuke, bearing an unctuous yellowish patina, depicting a dog wearing a collar and holding a large awabi shell between its paws. The dog (inu) has floppy ears, inlaid eyes, and a pleasingly curling tail, all executed in the manner of Yamaguchi Okatomo. The hairwork is neatly incised but heavily worn, mostly visible in the crevices and unexposed areas of the carving. Signed underneath one leg TOMOTADA. Large himotoshi formed by one cord hole underneath and two further holes to one side.

HEIGHT 3.5 cm, LENGTH 3.7 cm

Condition: Good condition with several natural age cracks and some tiny old, smoothed-out chips.

LITERATURE COMPARISON

Compare a closely related ivory netsuke depicting the same subject, signed Okatomo, illustrated in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part B, p. 620.



AUCTION COMPARISON

Compare a related ivory netsuke of a dog and pup, attributed to Yamaguchi Okatomo, at Zacke, Fine Netsuke & Sagemono, 22 April 2022, Vienna, lot 47 (**sold for EUR 7,584**).



Estimate EUR 5,000

Starting price EUR 2,400

141

**A FINE EBONY WOOD NETSUKE OF A
PUPPY ON AWABI, ATTRIBUTED TO HOSHIN**

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

Finely carved from ebony wood, the puppy slouching on a large, neatly detailed awabi shell and biting into a rope attached to the mollusk. The large, generously excavated himotoshi are found underneath.

LENGTH 4.5 cm

Condition: Good overall condition with minor wear and age cracks with associated repairs.

Despite the relative simplicity of this motif, the puppy and awabi combined have an auspicious innuendo. Puppies are often a symbol of fertility, while on the other hand the awabi symbolizes the female pudenda. These two symbols likely represent the wish for fertility.

AUCTION COMPARISON

Compare a closely related netsuke of a puppy on an awabi, signed Hoshin, sold at Zacke, Fine Netsuke & Sagemono, 22 April 2022, Vienna, lot 43 (**sold for EUR 4,666**).



Estimate EUR 3,000

Starting price EUR 1,500



142
A FINE EBONY WOOD NETSUKE
OF CHOKARO'S HORSE AND GOURD

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

Finely carved from a choice piece of ebony, beautifully polished, depicting Chokaro's horse seated on his large double gourd (hyotan) with its long tail swishing to one side. Note the minutely incised hairwork and fine grain of the wood. The himotoshi formed by the natural gap between the horse and the gourd.

LENGTH 4.1 cm

Condition: Very good condition with minor wear.

The horse is the companion of Chokaro Sennin, who is able to conjure the animal out of a gourd at will. The Japanese expression hyotan kara koma (lit. 'a horse in the gourd') refers to a completely unexpected event which has come to pass.

Estimate EUR 3,000
Starting price EUR 1,500



143
A FINE IVORY NETSUKE
DEPICTING A GRAZING HORSE

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

Finely carved as a horse standing with its head extended down to graze. The mane is parted down the middle and is intricately incised with strands of hair, its ears emerging from the folds of hair. The horse is naturalistically carved with gentle eyes, and a long tail curling around its leg. Two himotoshi to the back. The beautifully smooth ivory bearing a fine, yellowish patina.

HEIGHT 5.6 cm

Condition: Very good condition with minor wear and small natural age cracks.

Provenance: From an old private collection in Hungary. The interior of one himotoshi has an old collector's number, '443.'

AUCTION COMPARISON

Compare a closely related ivory netsuke depicting a grazing horse, unsigned, at Lempertz, 7 June 2019, Cologne, lot 462 (sold for EUR 3,472).

Estimate EUR 3,000
Starting price EUR 1,500





144
**RANJO: A SUPERB AND RARE WOOD
NETSUKE OF A RECUMBENT BOAR**

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

Naturalistically carved, the resting boar sitting on its legs, three tucked beneath it with a single front leg partly outstretched, lending movement to the composition. The heavy animal with its ears laid back, its eyes double-inlaid in pale translucent horn with dark pupils. Its flat nose with two large wrinkles finely detailed on the edge of its snout, the mouth inlaid with stained-bone tusks. The hairwork is masterfully incised and beautifully worn. Two asymmetrical himotoshi generously excavated to the base. Signed to the base within an oval reserve RANJO. A remarkably sensitive and naturalistic carving, executed in the Kyoto style, by a very rare carver.

LENGTH 5.2 cm

Condition: Very good condition with minor wear and traces of use. One microscopic chip to the very edge of one hoof. One eye-pupil replaced.

Provenance: From an old private collection in Austria.

Literature comparison: Compare the only other known work by the artist, an ebony netsuke of a minogame with inlays, signed Ranjo, illustrated in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part B, p. 636.

Estimate EUR 6,000
Starting price EUR 3,000





145
**A SUPERB OSAKA SCHOOL IVORY NETSUKE
 OF A RABBIT WITH TREE BRANCH**

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

Finely carved, the recumbent hare (usagi) places its delicately carved feet on the side of a hollow log, which is finely detailed with splits and a bark that only partly covers the rotten tree branch. The full cheeks and delightful nose naturalistically depicted with incised hair and inlaid eyes of lustrous buffalo horn. The himotoshi pierces the base of the log and ends in the natural hollow of the log. The ivory has a deep yellow patina to the underside.

LENGTH 5.6 cm

Condition: Good condition with minor wear, some light chipping to the right ear, and natural expected age cracks.
Provenance: Nagel Auction, 16 December 2019, Stuttgart, lot 4068. German private collection, acquired from the above.

AUCTION COMPARISON
 Compare a related netsuke from the early Osaka school depicting a lunar hare, sold at Zacke, Fine Netsuke & Sagemono, 29 October 2021, Vienna, lot 63 (**sold for 4,803 EUR**).

Estimate EUR 5,000
 Starting price EUR 2,400



146
**YOSHINAGA: AN IVORY NETSUKE
 OF A CROUCHING RABBIT**

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

Published: Sagemonoya (2022) A Selection of Netsuke & Sagemono from the Collection of Georgina & Gabor Wilhelm, p. 58, no. 93.

A beautifully tactile and pleasingly worn ivory netsuke bearing a lustrous patina. Depicted is a long-eared hare crouching into a half-ball, its forepaws rubbing its belly underneath, the amusingly large eyes inlaid in highly polished dark horn. Large, generously excavated himotoshi underneath next to the signature within a rectangular reserve YOSHINAGA.

HEIGHT 3.5 cm

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

AUCTION COMPARISON
 Compare a related ivory netsuke of a crouching hare by Yoshinaga, signed Bokushosai Yoshinaga, at Sotheby's, The Kitchen Collection of Netsuke Part I, 8 November 2005, London, lot 46 (**sold for hammer price GBP 10,000**).
 Compare a related ivory netsuke of a crouching hare by Yoshinaga at Bonhams, The Julius & Arlette Katchen Collection of Fine Netsuke Part I, 8 November 2016, London, lot 72 (**sold for GBP 8,125**).

Estimate EUR 5,000
 Starting price EUR 2,400





147
**IKKO: A FINE IVORY NETSUKÉ
OF A RABBIT EATING A LOQUAT**

By Ikko, signed Ikko 一光
Japan, probably Kyoto, early 19th century, Edo period (1615-1868)

Naturalistically carved from a choice piece of ivory, the hare (usagi) sitting on the stem of a loquat branch and holding the fruit delicately with one paw, biting into it. Its ears are laid back and the fine hairwork is incised with minute strokes. The himotoshi is formed by the natural hollow between the branch and its leaf beneath the rabbit. The underside of the branch signed IKKO. The ivory has a rich, yellowish patina.

LENGTH 3.7 cm

Condition: Good condition with minor wear, light expected age cracks, a natural nerve channel between the ears, one of the eyes has been replaced.
Provenance: Galerie Zucke, Vienna, 24 November 2018, lot 13. German private collection, acquired from the above.

AUCTION COMPARISON

Compare a related ivory netsuke of a hare from the same school, signed Rantei, sold at Bonhams, The Harriet Szechenyi Sale of Japanese Art, 8 November 2011, London, lot 131 (**sold for 2,750 GBP**).



Estimate EUR 3,000
Starting price EUR 1,500



148
**RANICHI: A FINE IVORY NETSUKÉ
OF A PIEBALD RAT EATING A PEANUT**

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

Naturalistically carved, the crouching rat holding a small peanut which it sinks its teeth into. The eyes are inlaid with dark buffalo horn and its body is incised with fine hairwork and stained brown for the spots. The tail which curves beneath its body forms the natural himotoshi. The base of the tail is signed RANICHI within the typical elliptic reserve.

LENGTH 3.8 cm

Condition: Very good condition with minor wear and expected age cracks.
Provenance: Mastromauro Japanese Art, Milan, 30 August 2021. German private collection, acquired from the above.

AUCTION COMPARISON

Compare a related seated rat, signed Ranichi, sold at Bonhams, Fine Japanese Art, 17 May 2018, London, lot 102 (**sold for GBP 2,500**).



Estimate EUR 3,000
Starting price EUR 1,500



149
A CHARMING IVORY NETSUKE
OF A PUPPY ON A STRAW MAT

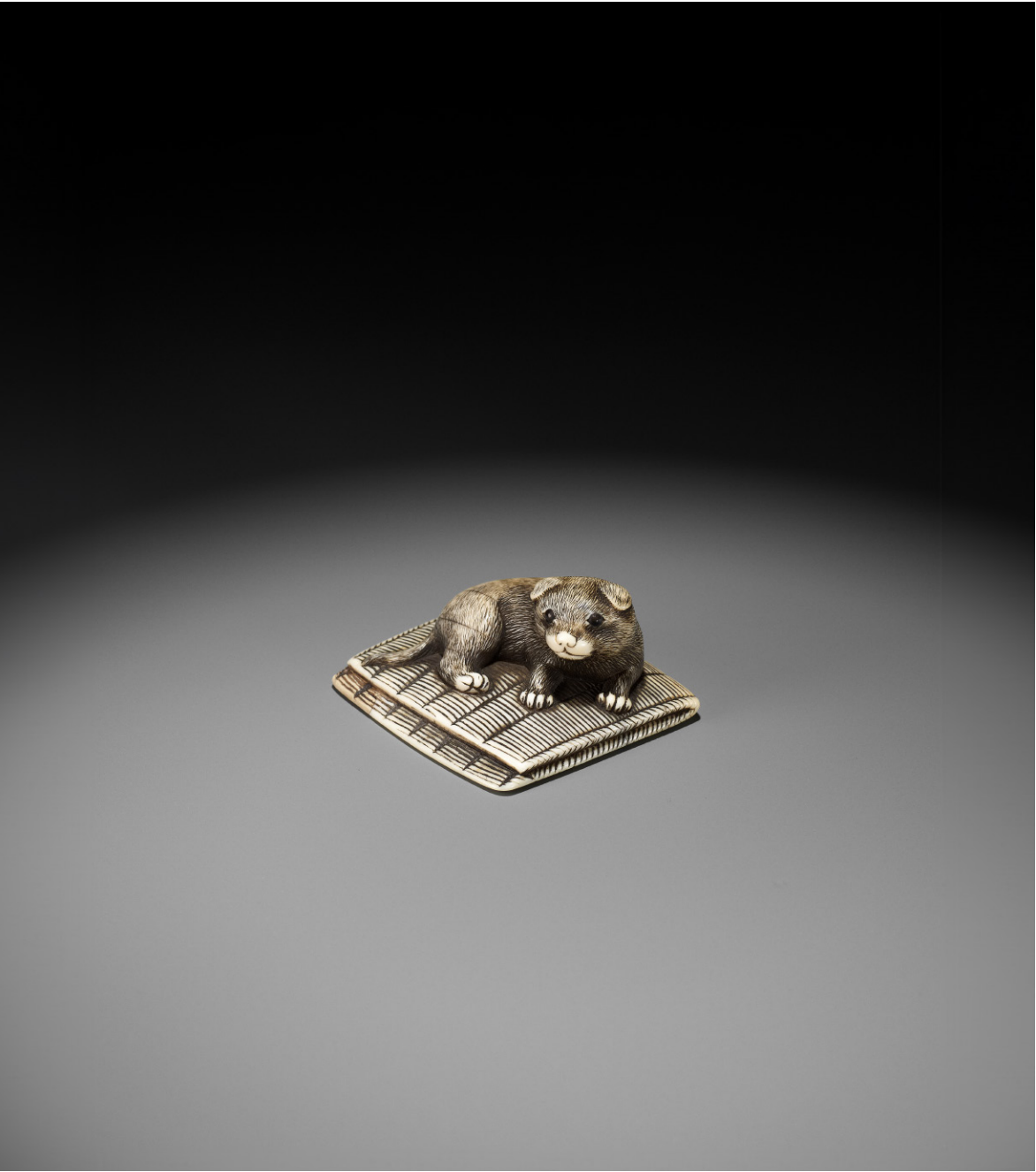
Unsigned
Japan, Osaka, late 18th to early 19th century, Edo period
(1615-1868)

The recumbent canine lying on a folded straw mat as it gazes into the distance with big puppy eyes inlaid with black horn. Its neatly incised fur textured and inked, the snout small and gleaming, the ears flopping over its head. The base with asymmetrical himotoshi.

LENGTH 4.1 cm

Condition: Good condition with wear commensurate with age. Small restoration to one edge of the mat.
Provenance: European collection. Zacke, Fine Japanese and Netsuke Art, 22 June 2019, Vienna, lot 217. German private collection, acquired from the above.

Estimate EUR 2,000
Starting price EUR 1,000



150
AN IVORY SEAL-TYPE (INGYO) NETSUKE
OF A SHISHI, ATTRIBUTED TO ANRAKU

Attributed to Shukosai Anraku, unsigned
Japan, Osaka, second half of the 19th century

Finely carved, the shishi sitting on a base with a key-fret (rinzu) border, propped up on its large-clawed paws, and looking backwards. The head of the floppy-eared Buddhist lion flattened, its mane and tail finely incised, and its body decorated with spiral spots. The ivory is finely stained in the typical style of the artist and has a rich patina with dark yellow tone.

LENGTH 3.2 cm

Condition: Very good condition with minor wear.
Provenance: Estate of an Austrian collector, the collection assembled in the 1980s – 1990s through purchases at Galerie Zacke and other specialized galleries in Vienna.

AUCTION COMPARISON
Compare a related ivory shishi with ball with the same spiral spots, signed Anraku, sold at Zacke, Fine Netsuke & Sagemono, 16 April 2021, Vienna, lot 73 (**sold for EUR 2,196**).

Estimate EUR 1,200
Starting price EUR 600



151
AN IVORY SEAL-TYPE (INGYO) NETSUKE
OF A SHISHI, ATTRIBUTED TO ANRAKU

Attributed to Shukosai Anraku, unsigned
Japan, Osaka, second half of the 19th century

Finely carved, the seal-type netsuke with a male lion posed on the top of a waisted Chinese alter table with a key-fret (rinzu) border and tapering legs. The lion posed dynamically with its head turned back over his shoulder, placing one hand on a ball, with an elaborately incised mane and tail. Natural himotoshi between the table legs. The ivory finely stained in the manner characteristic of the artist Anraku.

HEIGHT 4.6 cm

Condition: Good condition with minor wear and a small loss to the apron of the alter table.
Provenance: Duval Gallery, Brussels, 30 May 1945. Collection of Robert and Isabelle de Strycker, acquired from the above, and thence by descent within the same family.

AUCTION COMPARISON
Compare a closely related netsuke of a shishi with a ball on a table, signed Anraku, sold at Sotheby's, A Collection of Netsuke, Inro and Lacquer Wares, 16 November 1983, London, lot 1 (**sold for GBP 495**).

Estimate EUR 1,000
Starting price EUR 500





152
**A RARE MARINE IVORY NETSUKES BY TANUKI
HARA TSUZUMI, ATTRIBUTED TO MASATAMI**

Attributed to Masatami, unsigned
Japan, Tokyo, second half of the 19th century, Meiji period (1868-1912)

Depicting tanuki no hara tsuzumi (belly drumming raccoon dog), the fur finely incised, the lustrous marine ivory beautifully stained, the spine expressively carved, the face with sharp fangs, upwards turned snout, double-inlaid eyes in mother-of-pearl and black horn, and a jovial expression – he is visibly delighted as he drums on his large and smooth belly, with his left front paw raised in a dynamic posture. Himotoshi to the underside and to the back.

HEIGHT 3.8 cm

Condition: Very good condition with only minor surface wear and a flaw to the material by the creature's shoulder.
Provenance: Zacke, Fine Japanese Art, 4 June 2021, Vienna, lot 202. German private collection, acquired from the above.

The tanuki possesses magical powers and can change forms, sometimes into Buddhist monks; they are jovial, but also dangerous, as they have been known to suffocate hunters with their enormous scrotums. The act of drumming on the belly, according to legend, was used by tanuki to beguile travelers and hunters and to lead them astray. However, it has also been said that tanuki would get together just for fun, drumming on their bellies under the moonlight, perhaps even with some sake involved.

MUSEUM COMPARISON

Compare a closely related ivory netsuke, signed Masatami, at the Asian Art Museum, San Francisco, object number B70Y1039.



Estimate EUR 2,000

Starting price EUR 1,000

153
**TOYO: A SUPERB AND LARGE
OSAKA SCHOOL IVORY NETSUKES
OF A DRUNKEN TANUKI**

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

The amusing raccoon dog depicted standing on one foot with a wide-brimmed straw hat secured under its chin. It carries a bulbous sack, decorated with karakusa, which is tied to the front in a bow, the bottom wrapped with a large, furled lotus leaf with the curved stem amusingly doubling as the tanuki's tail. The fur finely executed with incision work, inking, and staining. Well excavated himotoshi to the side and signed TOYO within a wavy reserve – the artist appears to be unrecorded, however from the style and manner of the signature reserve it can be deduced that the carving is Osaka school and from the circle of hands around Garaku.

HEIGHT 9 cm

Condition: Very good condition with minor wear.
Provenance: Ex- collection Kati and Marc Wilwers, Luxembourg.

Museum comparison:

Compare a related ivory netsuke of a Tanuki as a sake vendor, also Osaka school and by Garuka, in the Metropolitan Museum of Art (The MET), New York, accession no. 10.211.1436.



Auction comparison:

Compare a related Osaka school ivory netsuke of a tanuki as a sake vendor at Lempertz, Auction 1044, 6 December 2014, Cologne, lot 928 (**sold for EUR 4,960**).



Estimate EUR 4,000

Starting price EUR 2,000





154
**A RARE WOOD NETSUKÉ-OKIMONO
 OF A CAT GEISHA AND CLIENT**

Unsigned
 Japan, second half of 19th century

Finely carved as a cat geisha dressed in a typical kimono and with one forepaw raised in a dancing posture, her cat client curled up around her feet. The eyes are minute inlays of dark horn. Natural himotoshi.

HEIGHT 5.5 cm

Condition: Some small chips with associated repairs. Otherwise, good condition with minor wear.

MUSEUM COMPARISON

Compare a closely related netsuke, dated to the 19th century, in the collection of the Metropolitan Museum of Art, accession number 10.211.2035.



AUCTION COMPARISON

Compare a closely related netsuke-okimono depicting the same subject at Zucke, Fine Netsuke & Sagemono, 29 October 2021, Vienna, lot 201 (**sold for 8,848 EUR**).

Estimate EUR 8,000
 Starting price EUR 4,000



155
**AN IVORY NETSUKÉ OF
 A CAT GROOMING ITSELF**

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

The cat (neko) is depicted reclining with one hind leg raised and with its head lowered to lick its paw. Beautiful honey patina and large asymmetrical himotoshi through the underside.

LENGTH 4.4 cm

Condition: Very good condition with expected age cracks.

Provenance: Zucke, Fine Netsuke & Sagemono, 29 October 2021, Vienna, lot 33. German private collection, acquired from the above.

MUSEUM COMPARISON

Compare a closely related ivory netsuke in The British Museum, accession no. HG.717.



Estimate EUR 2,000
 Starting price EUR 1,000



156
**A FINE IVORY NETSUKÉ
 OF A SLEEPING CAT**

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

The recumbent cat carved fast asleep on its side atop a pleated fan. One forelimb resting on an awabi (abalone) shell pillow, the other supporting its head. The neck with a knotted collar issuing an incised tassel. The two himotoshi generously excavated, one shaped like a bean. Beautiful, deep patina.

LENGTH 4.5 cm

Condition: Good condition with minor wear and age cracks. The tip of the tail chipped.
Provenance: Estate of an Austrian collector, the collection was assembled in the 1980s – 1990s through purchases at Galerie Zucke and other specialized galleries in Vienna.

Estimate EUR 1,500
 Starting price EUR 800



157
**RANSUI: AN IVORY NETSUKE
OF A TEAPOT WITH FLY**

By Ransui, signed Ransui 蘭水
Japan, Kyoto, 19th century, Edo period (1615-1868)

Finely carved as a teapot with a curved handle and spout, the lid carved with a floral knop, one side applied with a fly. The lightly stained ivory bearing a beautiful, deep patina. Signed underneath within the raised circular foot rim RANSUI within an oblong reserve. The artist was a pupil of Hogen Rantei of Kyoto and only very few netsuke are recorded by him.

HEIGHT 2.3 cm, LENGTH 3.8 cm

Condition: Good condition with minor material flaws and few tiny nicks here and there.

Estimate EUR 1,500
Starting price EUR 800



158
**AN IVORY ASHTRAY NETSUKE
DEPICTING A STYLIZED
PLOVER AND MOON**

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

Finely carved as a stylized plover (chidori) depicted mid-flight with outstretched wings, with a curved beak and large inlaid eyes, the front hollowed so that the netsuke can be used as an ashtray. The cord attachment formed as a small peg shaped as the crescent moon. The beautifully stained ivory bearing a fine patina.

LENGTH 4.6 cm

Condition: Very good condition with minor wear, the interior with remnants of dried ash, two pegged nerve channels to the back.

LITERATURE COMPARISON

Compare a closely related ivory netsuke by Ohara Mitsuhiro, signed Mitsuhiro, illustrated in the International Netsuke Society Journal (2002), vol. 22, no. 2, p. 34.



Estimate EUR 2,000
Starting price EUR 1,000



159
**GYOKUYOSAI: A RARE AND FINE IVORY
NETSUKE OF A YABUMI (LOVE LETTER)**

By Gyokuyosai, signed Gyokuyosai 玉陽齋
Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

A beautifully stained ivory netsuke in the form of a folded yabumi (love letter), the front finely decorated with various elaborate mon designs enclosed in sunken panels, the fine engraving enhanced with sumi (ink). The back with two himotoshi and the signature GYOKUYOSAI.

LENGTH 5.4 cm

Condition: Excellent condition with minor typical wear.

LITERATURE COMPARISON

Compare a closely related ivory netsuke of a love letter by Gyokuyosai bearing a different design, illustrated in Davey, Neil K. (1974) Netsuke: A comprehensive study based on the M.T. Hindson Collection, no. 394.



Estimate EUR 2,000
Starting price EUR 1,000



A woodblock print Suzuki Harunobu (d. 1770), titled Love-letter Arrow and depicting a man about to send off a yabumi, is in the collection of the Tokyo National Museum (accession number A-10569-112)

160
**GYOKUSEN: AN IVORY NETSUKE OF
FUKURA SUZUME (PUFFED-UP SPARROW)**

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

The squat chubby bird looking ahead, its eyes inlaid with dark horn, the tail erect, and the wings spread. The ivory bearing a fine honey patina. The underside with a generously excavated himotoshi between feet carved in low relief and signed GYOKUSEN.

LENGTH 3.3 cm

Condition: Very good condition with minor wear commensurate with age. Few age cracks and one old and smoothened chip.
Provenance: From a European collection. Zacke, Fine Netsuke & Sagemono, 16 April 2021, Vienna, lot 7. German private collection, acquired from the above.

AUCTION COMPARISON
Compare a closely related ivory netsuke of a formalized sparrow by Tomoharu at Bonhams, Netsuke from a European Private Collection, 8 May 2016, London, lot 40 (**sold for GBP 3,000**).



Estimate EUR 1,500
Starting price EUR 800



161
**RANSEN: A FINE WOOD NETSUKE
OF A FLEDGLING CHICK**

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

The chick rising from a cracked eggshell, one foot placed on the edge of the shell while the other is intricately carved inside. The bird delicately carved, the tips of its wings incised, the eyes inlaid with dark horn. Good himotoshi to the base and signed underneath RANSEN – a pupil of Hogen Rantei of Kyoto.

HEIGHT 3.6 cm

Condition: Very good condition with minor expected wear.

MUSEUM COMPARISON
A closely related ivory netsuke of a hatching chick, signed Yoshinaga, formerly in the Trumpf collection, is in the collection of the Linden Museum, Stuttgart, accession no. OA 19144. The subject is rarer in wood.



Estimate EUR 2,000
Starting price EUR 1,000



162
RYUMEI: AN IVORY NETSUKE OF A COCKEREL

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

The rooster with neatly incised wings, plumage, and tail as well as a finely stippled comb and wattle, the long tail curving elegantly towards the underside and terminating in the ingot-shaped reserve, with the signature RYUMEI, with the feet incised to the other side, with two himotoshi to either long side of the reserve.

HEIGHT 2.9 cm, LENGTH 3.6 cm

Condition: Very good condition with minor surface wear, few natural age cracks.
Provenance: Zacke, Fine Netsuke & Sagemono, 16 April 2021, Vienna, lot 195. German private collection, acquired from the above.

Estimate EUR 2,000
Starting price EUR 1,000



163
**MASAKAZU: A RARE IVORY NETSUKE
 DEPICTING ARABABA AND THE SPARROW**

By Masakazu, signed Masakazu 正一
 Japan, Osaka, mid-19th century, Edo period (1615-1868)

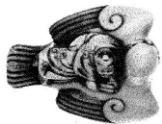
Depicting a disconcerting scene from the Tongue-Cut Sparrow (Shitakiri Suzume), the cantankerous Arababa holds her shears while the sparrow, whose tongue will soon be cut, flees behind her. The hag is finely carved with a wrinkled face bearing an innocent smirk, she wears a fine kimono and holds her belt with her left hand and the shears in her right. Her long hair, carved with fine strokes, falls elegantly down her back and is tied into her belt. The sparrow fleeing behind her left shoulder has its visible eye inlaid in dark horn. The asymmetrical himotoshi are finely excavated and functional. The artist's signature, MASAKAZU, etched within an elliptical reserve on the back of her right leg.

HEIGHT 4.8 cm

Condition: Very good condition with minor wear.

AUCTION COMPARISON

The present variation of this subject is very rare. For a more common depiction of Arababa riding the back of the sparrow and holding her shears, see at Sotheby's, Fine Netsuke & Ojime from the H.G. Beasley Collection, London, 14 March 1984, lot 2.



Estimate EUR 2,000
 Starting price EUR 1,000



164
**AN OSAKA SCHOOL IVORY
 NETSUKE OF GAMA SENNIN**

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

Gama Sennin is depicted straining under the weight of a huge toad on his shoulder, the sage grinning as he supports the amphibian on his arched back while holding onto his curved staff. Dressed in a flowing robe detailed with the typical sennin leaf cloak, the tattered sleeves exposing his hairy arms inked for texture. The toad with an expressively carved warty skin and large inlaid eyes of reddish horn. The back with an attractive honey patina and thoroughly excavated himotoshi.

HEIGHT 5.6 cm

Condition: Good condition with minor wear and traces of use. Few age-related cracks, tiny scratches and rubbing.
Provenance: From a German private collection.

AUCTION COMPARISON

Compare a closely related ivory netsuke of Gama Sennin attributed to Masakazu at Zacke, Fine Japanese Art, 16th June 2023, Vienna, lot 358 (**sold for EUR 3,120**).



Estimate EUR 2,000
 Starting price EUR 1,000



165
**AN AMUSING OSAKA SCHOOL IVORY
 NETSUKE OF SHOKI CAPTURING AN ONI,
 ATTRIBUTED TO HIDEMASA**

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

Amusingly carved and depicting the demon queller Shoki holding down his large straw hat which covers a struggling oni whose head has humorously poked through the top of the hat. Wearing his iconic sword, Shoki pins the arm of the oni, the fierce struggle visible on his face, while the oni grits its teeth. The functional himotoshi are finely excavated to the base.

LENGTH 4.7 cm

Condition: Very good condition with minor wear and expected age cracks. The ivory bearing a fine, yellowish tone.

LITERATURE COMPARISON
 A similar netsuke, by Hidemasa and signed Hide(masa), depicting an oni on Shoki's hat, is illustrated in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part A, p. 139.



Estimate EUR 3,000
 Starting price EUR 1,500



166
**A FINE WOOD NETSUKE OF EBISU ON A
 BLOWFISH (FUGU), ATTRIBUTED TO HIDEMASA**

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

Finely carved, depicting the lucky god Ebisu holding tightly to the top of an inflating blowfish whose tale writhes to its side in apparent agitation. Ebisu's expression is one of determination, while the fish's lips are downturned in a comical frown. The skin of the fugu is finely textured with minute stippling, and its eyes are inlays of dark buffalo horn. Generously excavated and asymmetrical himotoshi underneath. Unsigned, however confidently attributed to Hidemasa of Osaka, who only rarely carved in wood.

LENGTH 4.6 cm

Condition: Excellent condition with minor wear.

AUCTION COMPARISON
 Compare a closely related ivory netsuke of Ebisu on a fugu, signed Hidemasa, at Lempertz, 7 June 2019, Cologne, lot 304 (**sold for EUR 2,108**).



Estimate EUR 3,000
 Starting price EUR 1,500





167
ANRAKU: A FINE WOOD NETSUKU OF A STRETCHING DARUMA

By Shukosai Anraku(sai), signed Anraku 安楽
 Japan, Osaka, second half of the 19th century

Daruma stretches his arms above his head and yawns languorously, his eyes wide and brows raised in an exaggerated manner of a man desperately in need of rest. His eyes and teeth are finely inlaid in bone. His toes are crisply carved with his legs peeking out beneath his thick robes. Large, asymmetrical himotoshi underneath and signed ANRAKU – the artist was a pupil of Doraku and only rarely carved in wood.

HEIGHT 4.9 cm

Condition: Very good condition with minor expected wear.

LITERATURE COMPARISON

Compare two related wood netsuke by the same artist, depicting Daruma in different poses, with similar inlaid eyes and teeth, signed Anraku, illustrated in Netsuke Kenkyukai Study Journal, Vol. 6, No. 1, p. 22-23, fig. 6 & 11.

Estimate EUR 3,000
 Starting price EUR 1,500



168
A RARE AND AMUSING INLAID WOOD KARAKURI (TRICK) NETSUKU OF CHOKARO SENNIN AND HIS HORSE

Unsigned
 Japan, 19th century

Finely carved as a bearded Chokaro, dressed in a loose-fitting robe, clutching his double-gourd (hyotan) vessel, his eyes inlaid with dark horn, and mouth carved in a wide grin as he conjures his horse from his magical gourd. The interior of the hyotan inlaid with an minutely carved moveable horse carved with gilt eyes. Himotoshi to the back.

HEIGHT 3.7 cm

Condition: Very good condition with minor wear. The wood with a smooth patina.

Provenance: Ex-collection Guy de Lasteyrie. De Lasteyrie is a member of the Lasteyrie du Saillant family and is considered among the leading French collectors of netsuke.

The horse is the familiar of Chokaro Sennin, who is able to conjure the animal out of a gourd at will. The Japanese expression hyotan kara koma (lit. 'a horse in the gourd'), referring to a completely unexpected event that actually comes to pass, akin to the flight of pigs in the English-speaking world.

AUCTION COMPARISON

Compare a related wood figure of Chokaro sennin, also with movable horse, at Christie's, Art of Japan, 5 December 2017, London, lot 7 (**sold for GBP 2,750**).

Estimate EUR 2,500
 Starting price EUR 1,200





169

**A SUPERB AND LARGE
OSAKA SCHOOL INLAID WOOD
NETSUKES OF GAMA SENNIN,
ATTRIBUTED TO KOKEISAI SANSHO**

Attributed to Kokeisai Sansho (1871-1926),
unsigned
Japan, Osaka, late 19th to early 20th century

The strikingly tall figure superbly carved as an amused Gama Sennin with his toad playfully clambering on his shoulder. The toad, with one arm under sennin's neck and the other on top of his head, seems to be unwilling to extricate itself from his master's shoulder. Gama is shown with his mouth agape in a humorous, wide-open grin, his face set with large eyes of inlaid bone with reddish horn pupils, as he holds one of the toad's legs, in an attempt to pull it down, while the toad embraces his master's head in impish resistance. The immortal is clothed in a loosely fitted robe with long draping sleeves, typical of hermits, the leaves inlaid with stained bone and horn. The amphibian's skin is finely textured, and the eyes are inlaid in gilt with reddish horn pupils. Two very large and asymmetrical himotoshi ringed in green-stained bone to the back. The light wood, typically used by the Osaka master Kokeisai Sansho (1871-1926), finely polished with a smooth grain.

HEIGHT 14.8 cm

Condition: One foot with a repair and possibly minor repairs to inlays. Generally very good condition and presenting beautifully.
Provenance: Toledano, Arcachon, October 1988. Ex-collection Guy de Lasteyrie, acquired from the above. De Lasteyrie is a member of the Lasteyrie du Saillant family and is considered among the leading French collectors of netsuke.

This superb carving of Gama Sennin is remarkable not only due to its size but also due to its irresistible charm and character imbued with a healthy sense of humor. The use of various inlays against the pale, polished wood creates a very appealing color contrast. This is all very typical of the work of Kokeisai Sansho (1871-1926).

MUSEUM COMPARISON

Compare a related wood netsuke of Gama Sennin from an Osaka artist, signed Tsuji, in the British Museum, accession number 1912,1012.4.



AUCTION COMPARISON

Compare a related wood netsuke of a warrior with a closely related expression and pose, at Christie's, A Private Collection of Japanese Art, 20 October 2015, New York, lot 53 (sold for USD 37,500).



Estimate EUR 15,000

Starting price EUR 8,000





170
SHUZAN YASUSADA: A SUPERB WOOD NETSUKE OF CHORYO AND KOSEKIKO

By Shuzan Yasusada, signed Shuzan Yasusada 秋山安定 saku 作 Japan, Echigo Province, 19th century, Edo period (1615-1868)



Finely carved with Choryo riding a dragon and handing the recovered shoe to Kosekiko atop his horse on a naturalistically carved base. The dragon's scaly body carved to the side of the of the base looking up at the horse with a fierce expression. The horse's saddlecloth bearing gorgeous inlaid mother-of-pearl tassels with green stained bone. A single himotoshi through the base. Signed to the base SHUZAN YASUSADA saku [made by Shuzan Yasusada]—the artist is rarely encountered and belongs to the enigmatic Echigo group of carvers.

HEIGHT 4.7 cm

Condition: Good condition with minor wear and a small nick to the edge of the base.
Provenance: French private collection. The base with an old sale's label, '129.'

Zhang Liang (known as Choryo in Japanese) was a Chinese military strategist and politician who lived in the early Western Han dynasty. The present netsuke depicts the legend of when Choryo met the old man Kosekiko (Huang Shigong) on a bridge. The old man began to teach the art of war to Choryo and one day Kosekiko wanted to test Choryo and threw a shoe into the river where a powerful water dragon lived. The dragon seized the shoe and Choryo defeated it and gave the shoe back to Kosekiko. The present netsuke shows exactly this scene – the proud Choryo, with one foot on the dragon's head is presenting the shoe to Kosekiko who is mounted on a horse atop a bridge. According to legend, Choryo used the teachings of Kosekiko as a military adviser to Liu Bang, the founder of the Han dynasty.

Estimate EUR 4,000
 Starting price EUR 2,000

171
IKKO: A RARE INLAID WOOD NETSUKE OF KIKUJIDO BENEATH A MOONLIT SKY

By Hasegawa Ikko, signed Ikko 一光 Japan, early to mid-19th century, Edo period (1615-1868)

Of quadrilobed, manju-style, low table form, finely carved depicting a recumbent Kikujido wearing a mugwort leaf skirt, holding a brush, next to three reishi sprouts, all beneath a cloudy sky with a full moon. The moon and brush are inlaid with mother-of-pearl while the reishi and leaf skirt are inlaid with green stained antler and translucent horn respectively; the eyes are minute inlays of dark buffalo horn. Chrysanthemum leaves decorate the sides, which are carved in openwork, the underside pierced with a single floral himotoshi. Signed to the back IKKO on a mother-of-pearl inlaid tablet.

LENGTH 4.1 cm

Condition: Very good condition with minor wear and remnants of gold and red lacquer. Some wear to the cord hole.
Provenance: From a noted private collection in Geneva, Switzerland, assembled since the 1960s, and thence by descent. An important part of this collection was on permanent loan and was exhibited over several decades at the Asia-Africa Museum in Geneva.

Kikujido (the chrysanthemum boy) appears in Makurajido and remained youthful even with the passing of 700 years after writing the lines of the Lotus Sutra, graciously gifted to him by the Emperor, on the leaves of a chrysanthemum, when the dew drops from the chrysanthemum became an elixir for immortality.



LITERATURE COMPARISON

Compare a related manju netsuke in the form of a nyoi sceptre, signed Ikko and with similar use of inlays, illustrated in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part A, p. 224.



Estimate EUR 4,000
 Starting price EUR 2,000





172
**MINKO: A TALL AND RARE WOOD NETSUKE
 OF A KAPPA FONDLING A CUCUMBER**

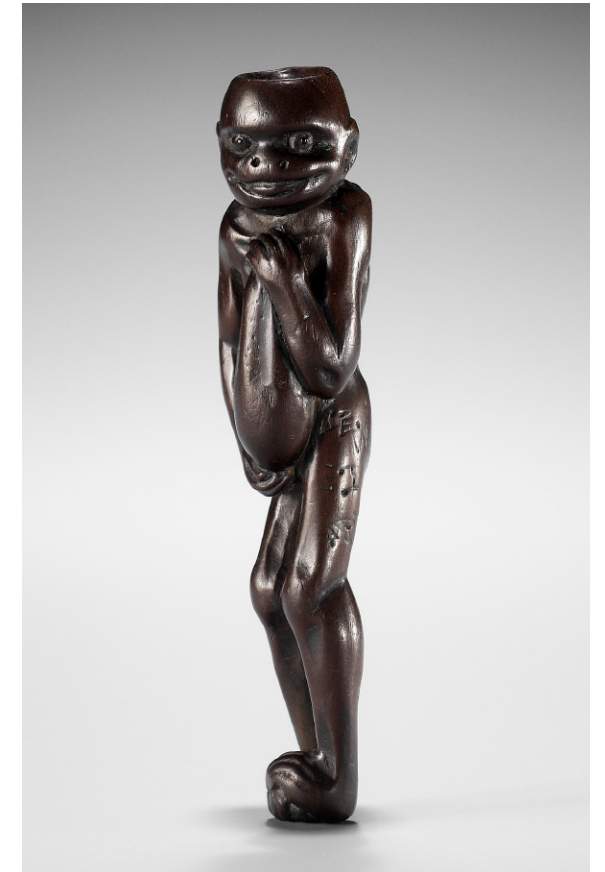
By Tanaka Juntoku Minko (1735-1816), signed Minko 岷江 and kakihan
 Japan, Tsu, late 18th century, Edo period (1615-1868)

Boldly carved in dark-reddish wood as a naked standing kappa, its body emaciated with pronounced musculature and ribs, fondling a large cucumber with both hands, the feet clenched and overlapping, its face with an amusing expression as the mythical creature slightly extends its tongue and glares to the left, the pupils inlaid in dark horn. The top of the head is carved with a concave section to simulate the natural cavity which retains the kappa's vital fluids. Signed MINKO with a kakihan to the side of the left leg. The large and functional himotoshi are formed by one hole to the back and one under the right arm.

HEIGHT 10 cm

Condition: Very good condition with minor typical wear and traces of use

According to folklore there are two ways to escape a kappa encounter unharmed. One is to feed it with a cucumber, which is the kappa's favorite food, and the other is to bow, as kappa are exceedingly polite creatures and find it difficult to resist returning the favor, thus spilling its vital fluids from its head cavity.



Tanaka Juntoku Minko (1735-1816) was one of the few names mentioned in the Soken Kisho of 1781, the first publication mentioning netsuke. He was famous during his lifetime and is widely regarded as one of the greatest netsuke carvers. At first, he was a carver of Buddhist shrines, and only carved netsuke later, setting up a school in Tsu. His earlier output was focused largely on tall figures, such as the present piece, carved with bold features and often with overlapping feet. Much of his later work was dedicated to carvings of animals of the zodiac. His figures, such as the present piece, possess remarkable power and sculptural quality.

LITERATURE COMPARISON

Compare a closely related wood figure of a kappa with cucumber illustrated in Sagemonoya (2004) Ninety-Nine Netsuke & One Inro, p. 50, no. 71.

AUCTION COMPARISON

Compare a related wood netsuke of a male kappa by Minko at Bonhams, The Edward Wrangham Collection of Japanese Art Part V, 5 November 2014, London, lot 54 (**sold for 6,875 GBP**).

Estimate EUR 8,000

Starting price EUR 4,000





173
**MINKO: A LARGE AND POWERFUL
 WOOD NETSUKU OF A TIGER**

By Tanaka Juntoku Minko (1735-1816), signed Minko 岷江 with kakihan
 Japan, Tsu, dated 1815, Edo period (1615-1868)

The large and boldly carved tiger (tora) facing backwards, its mouth agape in a roar showing teeth and tongue accentuated with some red pigment, the eyes inlaid in brass with dark horn pupils, its thick tail curling up against its back. The tiger's fur coat is boldly rendered with raised polished areas against finely incised lines. The underside shows the typically large and chubby paws with long claws. Signed underneath with some red pigment to the hind paws hachijusai MINKO [Minko at the age of 80] with the artist's kakihan.

LENGTH 4.7 cm

Condition: Very good condition with only very minor wear and typical traces of use. Fine patina.

Tanaka Juntoku Minko (1735-1816) was one of the few names mentioned in the Soken Kisho of 1781, the first publication mentioning netsuke. He was famous during his lifetime and is widely regarded as one of the greatest netsuke carvers. The present tiger is a typical, yet remarkably forceful work by the artist who excelled in the carving of Zodiac animals.

AUCTION COMPARISON

Compare a closely related, yet smaller (4.1 cm) wood netsuke of a tiger by Minko at Zacke, Fine Netsuke, Sagemono & Okimono, 27 April 2019, Vienna, lot 85 (**sold for EUR 6,320**).



Estimate EUR 6,000
 Starting price EUR 3,000



174
**MINKO: A RARE WOOD
 NETSUKU OF MOSO**

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

Boldly carved as Moso, one of the Twenty-Four Filial Exemplars, who went into the woods in the middle of winter to look for bamboo shoots, a favorite dish of his ailing and dying mother. Here he is depicted standing happily, wearing a typical hat, two large bamboo shoots slung over his back. The well-toned pale boxwood bearing a fine patina. Signed underneath the left foot MINKO and kakihan.

HEIGHT 4.8 cm

Condition: Good condition with few tiny nicks here and there, a small crack to the stick.

LITERATURE COMPARISON

A closely related or possibly the same wood netsuke, formerly in the collections Henri T. Reiss and W. W. Winkworth, is recorded in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part A, p. 515. Meinertzhagen notes: "It is a genuine & a humorous masterpiece".



Estimate EUR 3,000
 Starting price EUR 1,500





176
**A GOOD EBONY WOOD NETSUKE
 OF A RECLINING SHISHI**

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

A well-carved and compact ebony wood netsuke of a reclining shishi depicted in a hunched pose, the back slightly arched and mouth opened in anticipation, ready to pounce at its prey at any moment. The bushy mane and tail are boldly incised. Large, asymmetrical himotoshi underneath.

LENGTH 5.2 cm

Condition: Very good condition with minor typical wear.

Estimate EUR 1,500
 Starting price EUR 800



175
**KOSHUKU: A TSU SCHOOL EBONY
 WOOD NETSUKE OF KIYOHIME AND
 THE BELL OF THE DOJOJI TEMPLE**

Signed Koshuku 虎肅 with kakihan
 Japan, Tsu, late 18th to early 19th century, Edo period (1615-1868)

Boldly carved, depicting Kiyohime as a monstrous, fire-breathing serpent, wrapped around the bell of the Dojoji Temple. The ghostly figure dressed in a voluminous robe, her long hair falling down her back, with two horns on the top of her head. Her face in agony as she mourns the loss of her infatuation, now lost to her rage, the mouth agape with the jaw appearing unhinged, all below sorrowful eyes inlaid in metal. Through the hole, one can peer at the skeleton of Anchin, minutely carved in stained bone, his flesh burnt away. The lid removable allowing a full view of the skull. Good, asymmetrical himotoshi underneath and signed KOSHUKU with kakihan.

HEIGHT 4 cm

Condition: Very good condition with minor wear.

AUCTION COMPARISON

Compare a closely related ebony netsuke of Kiyohime wrapped around the Dojoji temple bell by Minko at Zacke, Fine Netsuke, Sagemono & Okimono, 24 November 2018, Vienna, lot 70 (**sold for EUR 8,670**).



Estimate EUR 3,000
 Starting price EUR 1,500



177
**RYUZAN: A FINE EBONY NETSUKE
 OF GAMA SENNIN**

By Ryuzan, signed Ryuzan 龍山
 Japan, early 19th century, Edo period (1615-1868)

Gama Sennin is depicted in the Iwami style, carved from ebony wood, laughing wide hunched over a gigantic toad, one foot resting on the amphibian's back, the other flat on the ground. Dressed in a flowing robe open at the chest, detailed with the typical sennin artemisia leaves to the back, the sleeves billowing, the sage supported on a staff. The toad with an expressively carved warty skin and large double inlaid eyes of pale translucent horn with red pupils. Natural himotoshi and signed RYUZAN.

HEIGHT 4.4 cm

Condition: Very good condition with minor wear and traces of use. One inlaid pupil to the toad's eye lost.

AUCTION COMPARISON

Compare a related Iwami school ebony netsuke of Gama sennin by Gokyotei Baiseki at Bonhams, The Robert S. Huthart Collection of Iwami Netsuke, 6 November 2019, London, lot 98 (**sold for GBP 2,805**).



Estimate EUR 1,500
 Starting price EUR 800





178
**A TSU SCHOOL DARK WOOD
 NETSUKE OF TWO WRITHING DRAGONS**

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

Finely and densely carved as two writhing dragons, their scaly bodies intertwining and forming a tightly wound composition, each with flames emanating from their bodies and with long, flowing whiskers. The underside with two himotoshi.

LENGTH 3.5 cm

Condition: Tiny repairs to two of the whiskers. Otherwise good condition with minor typical wear. Presents beautifully.

Estimate EUR 3,000
 Starting price EUR 1,500



179
**A REMARKABLE, LARGE MANJU WOOD
 NETSUKE OF A DRAGON CHASING A TAMA**

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

A powerfully carved, large and thick manju wood netsuke with a circumferential design of a writhing dragon with boldly incised scales, flames, and whiskers, chasing a flaming tama which it clutches in one claw. The deeply stained wood bearing a fine patina. One large, central himotoshi. The top and underside show a neatly incised swirling design from which cresting waves emerge, crashing against the sides. Signed underneath within an oval reserve MASATOMI – the artist is rare with only very few works recorded, evidently working in the Tanba style.

DIAMETER 6.2 cm

Condition: Very good condition with minor wear to exposed areas, few tiny nicks here and there, possibly an old, tiny fill to the top of the dragon's body.

AUCTION COMPARISON
 Compare a closely related wood netsuke depicting a dragon by the same artist, signed Masatomi, at Sotheby's, The Cornelius V.S. Roosevelt Collection of Netsuke, 2 June 1992, New York, lot 75.

Estimate EUR 3,000
 Starting price EUR 1,500





180
**AN AMUSING
 TSU SCHOOL
 WOOD NETSUKE
 OF TWO MONKEYS**

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

Finely carved, the charming
 monkeys seated side by side,
 meticulously combing the ragged
 hair of each other for fleas. The one
 monkey, having found its score,
 places its findings in its mouth.
 Each finely detailed with incised
 hair, their naturalistic faces carved
 with bemused expressions. The
 himotoshi formed by the arm of
 the monkey placing the flea in its
 mouth. The dark wood bearing a
 fine grain.

LENGTH 5.1 cm

Condition: Good condition with
 minor wear and minor repairs to
 the base.

Estimate EUR 2,500
 Starting price EUR 1,200



181
**A WOOD NETSUKE OF A MONKEY
 AND OCTOPUS WRESTLING**

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

A charming and amusingly carved wood netsuke depicting a
 monkey engaged in an epic struggle with an octopus wearing a
 headband, the cephalopod wriggling his tentacles around the
 simian who in return grabs the octopus' mouth. The hairwork of
 the monkey is neatly incised and provides an appealing contrast to
 the smoothly polished surface of the octopus. Natural himotoshi
 through the many tentacles, the eyes of the octopus are inlays of
 dark horn.

LENGTH 4.2 cm

Condition: Very good condition with minor wear and traces of use
 consistent with age and handling. A few tiny nicks here and there.
Provenance: From a noted private collection in Geneva,
 Switzerland, assembled since the 1960s, and thence by descent.

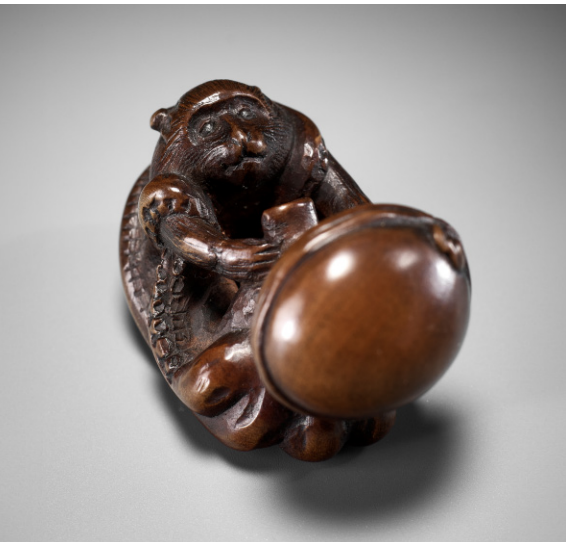
The subject of monkeys fighting an octopus references a legend in
 which the octopus-physician of Ryujin, the Dragon King of the Sea,
 prescribes a monkey's liver to heal the king's daughter.

AUCTION COMPARISON

Compare a related wood netsuke of a monkey
 and octopus (the octopus also wearing a
 headband) at Bonhams, Fine Netsuke from a
 French Private Collection, 4 November 2020,
 London, lot 123 (**sold for GBP 2,295**).



Estimate EUR 2,500
 Starting price EUR 1,200





182
**A FINE WOOD NETSUKE
OF A MONKEY AND YOUNG**

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

The dark-reddish wood netsuke finely carved as two monkeys eating fruit, the adult inspecting the ear of its young while the latter sits on the adult's lap. The details such as the bony fingers and ears are very finely carved and the hairwork is neatly incised against the deeply polished wood. Natural himotoshi.

HEIGHT 4.1 cm, LENGTH 3.5 cm

Condition: Very good condition with minor wear and traces of use consistent with age and handling. Fine patina.

Estimate EUR 2,500
Starting price EUR 1,200



183
**A WOOD NETSUKE
OF TWO MONKEYS**

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

Finely carved as two monkeys, one clambering on top of the other and eating a fruit stolen out of the larger monkey's hands. The hairwork is beautifully incised and the eyes are double inlaid in pale horn with dark horn pupils. The well-toned wood bearing a very fine patina. Large, asymmetrical himotoshi through the back of the larger monkey.

HEIGHT 4.6 cm

Condition: Good condition with minor wear, few light scratches, a tiny old chip to the smaller monkey's left ear. Two inlaid pupils are replaced.

Estimate EUR 2,000
Starting price EUR 1,000

184
**MINKO: A FINE WOOD NETSUKE
OF A MONKEY EATING FRUIT**

Workshop of Tanaka Juntoku Minko (1735-1816), signed Minko 岷江
Japan, Tsu, early 19th century, Edo period (1615-1868)

Finely carved as a monkey (saru) seated, grabbing both its feet, forming a compact composition, and biting into a small fruit. The eyes are double inlaid in pale and dark horn and the upper row of teeth are inlaid in bone. The wood is beautifully stained and polished, the fur neatly engraved. Natural himotoshi and signed MINKO within a polished reserve underneath the left leg.

HEIGHT 2.9 cm

Condition: Very good condition, minor wear, few tiny nicks consistent with age and handling.

Provenance: Hotel Drouot, 16 October 1989. Piasa, 16 December 2004, Paris, lot 204. French private collection, acquired from the above. Sold at Bonhams, Fine Netsuke from a French Private Collection, 4 November 2020, London, lot 80 (**sold for GBP 1,912**).

Tanaka Juntoku Minko (1735-1816) and his followers excelled in the carving of zodiac animals, producing many examples of goats, tigers, horses, and boars; the monkey, however, is a relatively rare subject by this carver.

Estimate EUR 3,000
Starting price EUR 1,500





185
MASANAQ: A FINE WOOD NETSUKE OF A COILED RAT

By a member of the Masanao family, signed Masanao 正直
Japan, Yamada, Ise province, 19th century, Edo period (1615-1868)

An ideally rounded and finely carved wood netsuke depicting a rat tightly coiled into a ball, with one fore paw holding the thick base of its sinuous tail, the hind paws grabbing its nose and left ear. The fur is neatly incised and the tail is well-detailed. The large eyes are inlaid with black wood. Natural himotoshi and signed within a polished reserve MASANAQ.

HEIGHT 3.5 cm

Condition: Several splits to the wood. Some tiny nicks here and there. Two repaired sections to the tail. Beautiful, deep patina.

AUCTION COMPARISON
Compare a closely related wood netsuke of a coiled rat by Masanao at Zache, Fine Netsuke & Sagemono, 25 September 2020, Vienna, lot 115 (**sold for EUR 8,216**). Another by Ittan was sold at Zache, Fine Netsuke & Sagemono, 28 April 203, Vienna, lot 77 (**sold for EUR 4,160**).

Estimate EUR 3,000
Starting price EUR 1,500



186
KOKEI: A CHARMING WOOD NETSUKE OF A HARE

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

Charmingly carved as a seated male rabbit (usagi) raising its head and one paw, its long ears laid back in a curious attitude, the fur very neatly engraved. Natural himotoshi and signed within a polished tablet underneath KOKEI. The finely stained wood bearing an attractive patina.

LENGTH 3.5 cm

Condition: A tiny chip to the right ear and a microscopic nibble to the left ear. Otherwise excellent condition with minor wear and beautiful patina.

The present subject is rarely treated by Kokei and recorded examples usually depict the hare in groups of 2 or more.

AUCTION COMPARISON
Compare a closely related wood netsuke of a hare at Bonhams, The Julius & Arlette Katchen Collection of Fine Netsuke Part II, 10 May 2017, London, lot 68 (**sold for GBP 5,000**).

Estimate EUR 4,000
Starting price EUR 2,000



187
MASANAO: A WOOD NETSUKU OF A SNAIL ON A STRAW SANDAL

By a member of the Masanao family, signed Masanao 正直
Japan, Yamada, Ise province, mid-19th century, Edo period (1615-1868)



Finely carved in the form of a large snail crawling across a folded straw sandal (waraji). The soft, textured body of the snail stretching forward with its delicate antennae towards the edge of the sandal, trailing its spiral shell. The base signed MASANAO on a raised rectangular reserve.

LENGTH 3.7 cm

Condition: Excellent condition with minor wear. The polished wood is covered in a rich, naturally grown patina.

LITERATURE COMPARISON

Compare a closely related wood netsuke of a snail on an overturned sandal, signed Masanao, illustrated in George (1981) Netsuke & Inro Artists, and How to Read Their Signatures (LNIA), Vol. 1, p. 722.



AUCTION COMPARISON

Compare a related wood netsuke of a snail and three reishi on a well bucket, at Zacke, Fine Netsuke & Sagemono, 29 October 2021, Vienna, lot 121 (**sold for EUR 3,034**).



Estimate EUR 1,500
Starting price EUR 800



188
MASANAO: A FINE WOOD NETSUKU OF A RECUMBENT OX

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

Finely carved, the recumbent ox raising its head, curling its tail to the side and laying its ears back. Its horns curving to the back and its body carved all over with minuscule incision work to simulate hair. Its eyes inlaid with black wood and its forehead naturalistically carved with a central whorl. Signed to the base in an oval, recessed reserve MASANAO. Natural himotoshi.



LENGTH 6 cm

Condition: Good condition with minor wear and a restoration to the right ear.

LITERATURE COMPARISON

Compare a related wood netsuke of a recumbent ox, signed Masanao, illustrated in Hurtig, Bernard (Summer 1976) Contemporary Netsuke, International Netsuke Society Journal, vol. 4, no. 1, p. 27.



Estimate EUR 2,500
Starting price EUR 1,200



189
A LARGE AND UNUSUAL WOOD NETSUKU OF A RECUMBENT OX

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

Boldly carved in dark-reddish wood as an ox with curved horns and a realistically rendered spine, the hairwork executed in fine, light strokes, the eyes inlaid with pale translucent horn. The underside finely carved, the legs tucked under the body for compactness, and with generously excavated himotoshi. An unusual piece, the expression may suggest an anonymous Hakata carver.

LENGTH 6 cm

Condition: Very good condition with minor wear.

Estimate EUR 3,000
Starting price EUR 1,500





190
**TAKUSAI: A SUPERB
EBONY NETSUKE OF A GOAT**

By Tatekawa Takusai (1817-1887), signed Takusai 啄齋
Japan, Suwa, Shinano Province, mid-19th century, Edo period
(1615-1868)

Recumbent with its head lowered, the body skillfully carved and textured throughout to denote the variance in the overcoat and undercoat, the tuft of beard similarly long and curling, the differing tones of the ebony wood masterfully utilized to simulate the heterogenous surface of the goat's shaggy fur, while the 'purest' sections of the wood are used for the eyes, which appear as inlaid, and for the horns. The face modeled naturalistically with wideset eyes and a gently tipped snout, all below curved horns flanked by funnel shaped ears. The base carved with cloven hooves and generously excavated asymmetrical himotoshi, signed TAKUSAI.

LENGTH 4.7 cm



Condition: Excellent condition with minor wear.

Tatekawa Takusai (1817-1887) was a taented carver who excelled in using the structure of different woods. Takusai's daughter, Matsuyo, whose art name is Shoran, compared his sculptures to Hokusai drawings and deemed him as the Hokusai of sculpture. For an interesting discussion of the artist and the Tatekawa family see Ducros, Alain (2000), Tatekawa Family of Wood Carvers, International Netsuke Society Journa vol. 2, no. 2, pp. 23-31.

MUSEUM COMPARISON:
Compare a related wood netsuke of a tigress with cub, formerly in the Trumpf collection and now in the Linden Museum Stuttgart, inventory number OA 19060.



Estimate EUR 10,000
Starting price EUR 5,000





191
**BAISEKI: A SUPERB WOOD NETSUKU
 OF A SNAIL ON A FURLED LEAF**

By Gokyotei Baiseki, signed Baiseki kore o chokoku 榎石彫刻之 with seal sha 社
 Japan, Iwami province, late 18th century, Edo period (1615-1868)

Published: Earle, Joe (2000) The Robert S. Huthart Collection of Iwami Netsuke, Vol. II, p. 296, no. 266.

A well-sized wood netsuke depicting a large, fully grown snail slithering out of its shell and onto a leaf, both of which are carved with remarkable detail and near-unfathomable naturalism, the old shell of the mollusk and the decaying veiny leaf detailed with intentional wear and irregularities. The snail's body is detailed with beautiful, large ukibori pimples as it folds its head over the shell, slowly extending its tentacles. The underside shows the asymmetrical himotoshi and the neatly engraved signature BAISEKI kore o chokoku (Baiseki carved this) with a square seal sha (社 shrine).

LENGTH 5,3 cm

Condition: Good condition with minor wear and traces of use. Some small chips to the leaf.

Provenance: Ex-collection Virginia Atchley, California. Ex-collection Robert S. Huthart, acquired from the above.

Literature comparison: Baiseki is a rarely encountered artist from the Iwami province with a likely affiliation to Bokugyuken Toshiharu and Baitetsu. The seal sha [shrine] is invariably found on his carvings, indicating a religious affinity which is certainly reflected in the carver's choice of subject matter. A selection of most of his recorded works is illustrated in Lazarnick, George (1981) Netsuke & Inro Artists, and How to Read Their Signatures (LNIA), Vol. 1, pp. 302-304.

MUSEUM COMPARISON

A closely related wood netsuke of a snail is in the Metropolitan Museum of Art (The MET), New York, accession no. 91.1.1054. This netsuke is also illustrated in Lazarnick, George (1981) Netsuke & Inro Artists, and How to Read Their Signatures (LNIA), Vol. 1, p. 304.



AUCTION COMPARISON

Compare a related wood netsuke of a snail on taro leaf by the Iwami master carver Seiyodo Tomiharu at Zucke, Asian Art Discoveries, 29 June 2022, Vienna, lot 445 (sold for EUR 11,376).



Estimate EUR 8,000

Starting price EUR 4,000





192
**A RARE WOOD NETSUKE OF
 A SNAKE ON A ROOF TILE**

Unsigned
 Japan, 19th century

Naturalistically carved, the twisting snake coiling around an old roof tile with two bird feathers resting near its head from its recent meal. The skin of the snake is finely detailed with scales all over, its mouth is carved slightly agape exposing its forked tongue; its expression is one of deep satisfaction. The glistening eyes are inlaid with translucent buffalo horn. Its body drapes slightly over the curved roof tile, which is carved on the side with a decorative tama exuding flames. The himotoshi to the base is formed by a raised arch.

LENGTH 4.8 cm

Condition: Very good condition with minor wear.

The subject appears to be very rare, quite possibly unique, with no other examples recorded in public collections and literature.

Estimate EUR 4,000
 Starting price EUR 2,000



193
A FINE WOOD NETSUKE OF A SNAKE

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

A fine model of a coiled snake, its head placed on top of its body, the mouth slightly opened and with glaring eyes double inlaid in pale and dark horn. The scales of the winding serpentine body are executed in neatly incised lines and the underside with fine curved lines, creating a naturalistic and anatomically correct representation of the reptile. The snake has a swollen section next to its head, indicating it has just enjoyed a meal. Natural himotoshi.

LENGTH 4.1 cm

Condition: Very good condition, one of the inlaid pupils is replaced.

Estimate EUR 4,000
 Starting price EUR 2,000





194
**SUKEYUKI: A SUPERB WOOD
 NETSUKE OF A LONG-HAIRED KAPPA**

By Sukeyuki, signed Sukeyuki 亮之
 Japan, Takayama, Hida province, Meiji period (1868-1912)

Superbly carved as a kappa seated on its haunches, turning his head to look behind. Its webbed feet are carved in a dynamic position, one hind leg reaching up towards its neck as if scratching. Its long and finely incised hair encircles the kappa's swirling mother-of-pearl inlaid vital fluids on the top of its head, and drapes across its body which is finely textured with watery skin in ukibori. The face is set with an inquisitive expression with reddish eyes of inlaid buffalo horn. Signed to the base in a polished reserve SUKEYUKI.

LENGTH 3.3 cm

Condition: Very good condition with minor wear.

Kappa (lit. "river-child") are amphibious yokai found in traditional Japanese folklore. They are usually seen as mischievous troublemakers or trickster figures. Kappa are also exceedingly polite creatures and find it difficult to resist returning a bow. This is a problem for the kappa as the cavity on top of their head retains water, and if damaged or its liquid is lost, the kappa is severely weakened.

MUSEUM COMPARISON

Kappa are only rarely depicted on their own by Hida-Takayama netsuke-shi, but more often depicted on top of a clam. Compare two related wood netsuke of seated kappa, signed Sukenao and Shoko, in the Metropolitan Museum of Art (the MET), New York, accession numbers 10.211.1857 and 10.211.1858.

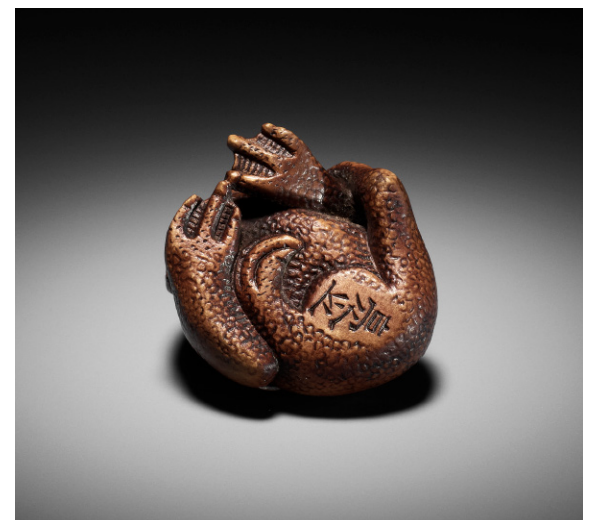


AUCTION COMPARISON

Compare a related wood netsuke of a kappa on a clam, dated mid-19th century, sold at Zacke, Fine Netsuke & Sagemono, 16 April 2021, Vienna, lot 148 (sold for EUR 5,490).



Estimate EUR 8,000
 Starting price EUR 4,000





195
**A SUPERB AND LARGE WOOD
 NETSUKU OF A HORSE**

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

Finely carved, the horse standing with its hooves drawn delicately together. Its tale swishing to its side as it cranes its neck over its back. Its mane is parted and carved with fine incision work. A single himotoshi to the side and another to the underbelly. The rich, reddish wood is of a superb grain with a naturally grown, dark patina.

HEIGHT 8.8 cm

Condition: Very good condition with minor wear and a few tiny nicks here and there.

Provenance: Ex-collection Guy de Lasteyrie. De Lasteyrie is a member of the Lasteyrie du Saillant family and is considered among the leading French collectors of netsuke.

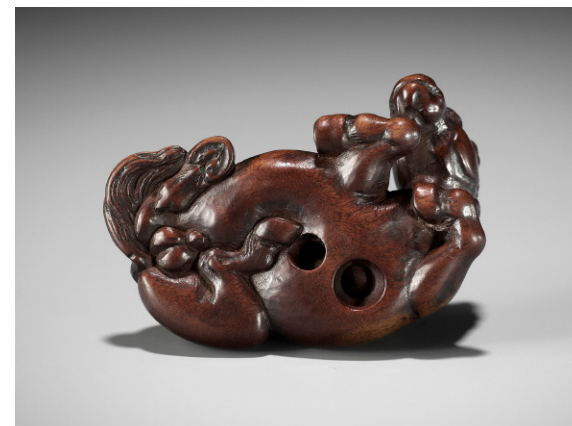
AUCTION COMPARISON

Compare a related wood netsuke of a standing horse similarly posed, signed Tomotada, at Bonhams, The Harriet Szechenyi Sale of Japanese Art, London, lot 145 (**sold for GBP 30,000**).



Estimate EUR 8,000
 Starting price EUR 4,000





196
A SUPERB WOOD NETSUKE OF A RECUMBENT HORSE

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

Published: O'Brien, Mary Louise (1980) Netsuke: A Guide for Collectors, no.7.

Masterfully carved with naturalistic detail, the resting horse with its head turned to the right and its ears pricked up. The mane is finely incised with hair falling to either side of the neck. Two well-excavated himotoshi to the vase. The wood is of an attractive grain with a rich, naturally grown patina.

LENGTH 5.5 cm

Condition: Excellent condition with only minor wear.

Provenance: Collection of William de Rham. Christie's London, 14 November 2001, lot 12. Ex-collection Guy de Lasteyrie, acquired from the above. William de Rham (b. 1922) was born in Saint-Sulpice, Switzerland. He developed a passion for horseback riding in his youth, competing from an early age in numerous equestrian events. He competed for the Swiss Olympic equestrian team in the 1956 Olympics in Sweden. His passion for horses grew into a passion for collecting equestrian related art.



William de Rham, 1956

The artist captured the animal with incredible naturalism; note the rotund haunches and stomach which elegantly bulge underneath its own weight. Along with this, the eyes of the horse look out across the body, giving the graceful animal a life-like brilliance.

Estimate EUR 10,000
 Starting price EUR 5,000



197
**ITTAN: A RARE AND FINE NAGOYA SCHOOL
 WOOD NETSUKES OF A HORSE WITH FOX**

By Ittan, signed Ittan 一旦 gi 戯 saku 作
 Japan, Nagoya, 19th century, Edo period (1615-1868)

Published: Netsuke Kenkyukai Study Journal (1995) vol. 15, no. 2,
 p. 47.

Superbly carved from cherry wood as a recumbent horse with its head raised and feet drawn close for compactness, the shaggy mane and bushy tail neatly incised, a small fox clambering onto the horse's back, raising one paw as if to tap the horse on its shoulder. Natural himotoshi and signed underneath ITTAN gi saku [carved in fun by Ittan].

LENGTH 4.1 cm

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

Provenance: Ex-collection M. H., sold at Hotel Drouot, 31 March 1995, Paris, lot 18 (sold for FF 50,000). French private collection, acquired from the above.

LITERATURE COMPARISON

Fuld's Netsuke and Ojime Index lists only three netsuke depicting this rare and unusual subject. One is the present netsuke by Ittan and two are by Yoshihisa, one being illustrated in Davey, Neil K. (1974) Netsuke: A comprehensive study based on the M.T. Hindson Collection, no. 672.



AUCTION COMPARISON

Compare a related wood netsuke by Ittan, depicting a cat geisha and also with the suffix gi 戯 (fun) at Zacke, Fine Netsuke & Sagemono, 16 April 2021, Vienna, lot 131 (**sold for EUR 10,980**).



Estimate EUR 8,000
 Starting price EUR 4,000





198
HOKKYO SESSAI: A FINE NAGOYA SCHOOL WOOD NETSUKE OF A FUKURONEZUMI (OPOSSUM)

Signed Hokkyo Sessai 法橋 雪斎 to 刀
Japan, mid-19th century, Edo period (1615-1868)



Published:
Lazarnick, George (1981) Netsuke & Inro Artists, and How to Read Their Signatures (LNIA), Vol. II, p. 940.
Sagemonoya (2022) A Selection of Netsuke & Sagemono from the Collection of Georgina & Gabor Wilhelm, p. 78, no. 128 (the signature transcribed as Hokkyo Unsai to).

Finely carved from cherry wood, the rodent with neatly incised fur, laid back ears, and inlaid eyes, possessively sprawled over a bunch of leafy grapes issuing vines which are carved along its body. The underside shows the well-carved leaf with 'naturally grown' holes functioning as the himotoshi and signed to the edge of the leaf Hokkyo UNSAI to {carved by Hokkyo (an honorific title) Unsai}. The dark-reddish cherry wood bearing a fine, unctuous patina.

LENGTH 3.6 cm

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

AUCTION COMPARISON
Compare a closely related wood netsuke depicting the same subject (described as a squirrel and grapes) by Ichimin at Bonhams, Myth, Mirth and Magic – Important Netsuke and Sagemono from the Guy de Lasteyrie Collection, 14 June 2023, Paris, lot 98 (**sold for EUR 3,584**).



Estimate EUR 4,000
Starting price EUR 2,000



199
A WOOD NETSUKE OF A TANUKI AND RAT, ATTRIBUTED TO BAZAN

Attributed to Bazan, unsigned
Japan, Nagoya, second half of 19th century

Depicting a tanuki ripping apart the fibers of a sugegasa as it tries to maul its way through the hat to hunt the rat hidden below. The rodent curled in the circular crevice of the hat, its paws curled, the tail flung to one side as it grips onto a noose. The hairwork and details are delicately rendered, and the rat's visible eye is inlaid in dark horn. The cord attachment running through underneath the rodent.



LENGTH 3.8 cm

Condition: Very good condition with minor wear and traces of use.

Bazan is said never to have made two netsuke from one design. Netsuke by Bazan do not occur very often and are immediately recognizable, firstly from the motif and secondly because of their unique form of expression, which is expressed in careful precision. He was neither quick nor over-refined, the plasticity somewhat eccentric, not at all soft, but with a witty way of looking at things.

According to Neil Davey, his second favorite subject was the "fox on an old straw hat, while a trapped rat forms the himotoshi underneath." However, arguably the 'fox' carved on these netsuke appear to be tanuki, distinguishable from their long snout and torso and thick bushy tails.

LITERATURE COMPARISON
Compare to three wood netsuke of a fox and rat on a straw hat, by Bazan, illustrated in Davey, Neil K. (1974) Netsuke: A comprehensive study based on the M. T. Hindson Collection, p. 207, no. 631-633. Compare a closely related wood netsuke of a dog on a sugegasa by Bazan at Zacke, Netsuke von Meistern - Ausstellung 1989, Vienna, no. 48.

Estimate EUR 3,000
Starting price EUR 1,500





200
**KAZUTOMO: A FINE WOOD NETSUKU
 OF A RAT WITH SHOGI TILE**

By Kazutomo, signed Kazutomo 一友
 Japan, Gifu or Nagoya, c. 1850, Edo period (1615-1868)

A finely carved wood netsuke of a male rat, looking up and gripping a shogi chess tile under its forepaw, the other paw raised, its thick tail coiled neatly under the body. The hairwork is finely incised and the eyes are inlaid in dark horn. Natural himotoshi and signed in an elliptical reserve KAZUTOMO – a pupil of Kano Tomokazu. The underside of the shogi tile is inscribed with the character To と, which signifies a promoted pawn.

LENGTH 3.5 cm



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

AUCTION COMPARISON

Compare a closely related wood netsuke depicting the same subject by Tomokazu at Zucke, Fine Netsuke & Sagemono, 22 April 2022, Vienna, lot 114 (**sold for EUR 6,952**).

Another by Ikkan was sold at Zucke, Fine Netsuke & Sagemono, 28 April 2023, Vienna, lot 86 (**sold for EUR 7,150**).

Estimate EUR 4,000
 Starting price EUR 2,000



201
**GYOKUZAN: A FINE WOOD NETSUKU
 OF A RAT WITH EDAMAME BEAN PODS**

By Gyokuzan, signed Gyokuzan 玉山
 Japan, Gifu or Nagoya, 19th century, Edo period (1615-1868)

A fine and pleasingly tactile wood netsuke depicting a fat rat crouching on top of two edamame bean pods, nibbling at the end of one, its well-carved curling tail nestled in-between its body and the beans. The hairwork is beautifully incised and the large eyes are inlaid in dark buffalo horn. Signed underneath GYOKUZAN within an oval reserve. Natural himotoshi.

The artist appears to be unrecorded but evidently worked in the style of Kano Tomokazu and Ikkan.

LENGTH 3.8 cm

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

Estimate EUR 5,000
 Starting price EUR 2,400



202
**MASANAGA: A MASTERFUL NAGOYA SCHOOL
WOOD NETSUKES OF TWO PLAYING RATS**

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



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

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

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

HEIGHT 3.2 cm, LENGTH 3.8 cm

Condition: Excellent condition with minor associated surface wear.

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



**Hayashi Tadamasa
(1853-1906)**



**Wood netsuke of a
balled rat by Masanaga**

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

AUCTION COMPARISON

Compare a related wood netsuke of two rats, by Ikkan, at Zacke, Fine Netsuke & Sagemono, 28 April 2023, Vienna, lot 85 (sold for EUR 18,200).



Estimate EUR 10,000
Starting price EUR 5,000





203
**SHIGEMASA: A SUPERB WOOD NETSUKE
OF A FROG ON WELL BUCKET COVER**

By Shigemasa, signed Shigemasa 重正 and kakihan
Japan, Nagoya, c. 1860

Masterfully carved from a single block of wood, utilizing various different stains, some with only very subtle color differences, depicting a large frog with stippled skin crouching on top of a well bucket cover, its webbed feet splayed and back hunched, ready to spring into action. The underside with himotoshi and the signature within a polished reserve SHIGEMASA and with the artist's characteristic kakihan.

LENGTH 4.3 cm

Condition: Excellent condition with minor expected wear.

MUSEUM COMPARISON

Compare to a closely related wood netsuke of a frog on a well bucket cover by Shigemasa is in the collection of the Los Angeles County Museum of Art (LACMA), accession number M.91.250.45.



AUCTION COMPARISON

Compare a related wood netsuke of a snail on well bucket cover by Tomoshige at Zacke, Fine Netsuke & Sagemono, 28 April 2023, Vienna, lot 105 (sold for EUR 5,850).



Estimate EUR 6,000
Starting price EUR 3,000





204
**TOMONOBU: A WOOD NETSUKE
OF A FROG, NASUBI AND PUMPKIN**

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

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

LENGTH 4.3 cm

Condition: Very good condition with minor wear and traces of use consistent with age and handling.

AUCTION COMPARISON

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



Estimate EUR 2,500
Starting price EUR 1,200



205
**ISSAN: A FINE WOOD NETSUKE OF
SUMO WRESTLING FROGS ON A LOTUS LEAF**

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

A finely carved and compact wood netsuke, bearing a fine, dark patina, depicting three frogs nestled within a lotus leaf, two of them engaged in a sumo battle and a further frog acting as the referee and rather amusingly holding a leaf instead of a gunbai fan. The eyes of the frogs are inlaid in dark horn. The underside shows the well-carved lotus leaf with a furled stem functioning as the cord attachment.

LENGTH 4.2 cm

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

Provenance: Ex-collection Alan R. Liss, Sotheby's, Fine Netsuke Including Property from the Collection of Alan R. Liss, 2 September 1993, Chicago, lot 29. Kunsthandel Klefisch, Auction 53A, 20 November 1993, Cologne, lot 1145. German private collection, acquired from the above.

Ryusansai Issan was a contemporary of Hidari Issan and always worked in wood. However, this is as far as the similarities between the two go. Ruysansai made naturalistic animals in a lifelike style, not always compact but certainly always functional. The features of his creatures are carefully detailed and the eyes are inlaid. See Davey, Neil K. (1974) Netsuke: A comprehensive study based on the M.T. Hindson Collection, p. 260.

Estimate EUR 4,000
Starting price EUR 2,000





206
**HIDARI ISSAN: A SUPERB WOOD
NETSUKE OF A RECUMBENT OX**

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

Finely carved as a recumbent ox, bearing irresistible character and charm, the carving somewhat rustic, yet still remarkably refined. The ox has its head slightly lowered and turned to the left, the crisply carved feet are tucked under the body for compactness, the spine and neck folds are expressed, the eyes inlaid in dark horn, and the hairwork beautifully incised. The underside with two himotoshi and signed to the haunch within the typical raised oval reserve HIDARI ISSAN.

LENGTH 3.9 cm

Condition: Very good condition. Microscopic nicks to the edge of one hoof and one ear. Minor expected wear.

LITERATURE COMPARISON

Oxen are a rare subject by Hidari Issan. For another example see Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part A, p. 250.



Estimate EUR 5,000
Starting price EUR 2,400



207
**SARI: A SUPERB WOOD NETSUKE
OF A RECLINING DOG**

By Sari, signed Sari 左里
Japan, Iwashiro Province, c. 1800-1820, Edo period (1615-1868)

A large and remarkable wood netsuke, pleasingly tactile and compact, depicting a dog tightly coiled into a ball, its fur masterfully rendered with minute incision work. The slender, bushy tail sweeps around to the front, resting between the dog's face and its paw, as the hound stares forwards, its glaring, enigmatic eyes inlaid in bright, translucent orange glass. The underside shows the lanky curved legs forming a dense bundle, the 'natural' himotoshi running through underneath, and signed within an oval reserve in cursive script SARI.

LENGTH 4.2 cm

Condition: Very good condition with minor wear including some light surface scratches throughout.

LITERATURE COMPARISON

Compare a closely related wood netsuke of a dog with puppy (note the similar reishi-shaped snout) illustrated in Coullery, Marie-Therese / Newstead, Martin S. (1977) *The Baur Collection*, pp. 342-343, no. C 1070.



Estimate EUR 7,000
Starting price EUR 3,400





208
**TOMOKAZU: A FINE WOOD NETSUKU
OF A MONKEY EATING PERSIMMONS**

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

Finely and naturalistically carved as a monkey (saru) holding a leafy branch of ripe persimmons bearing two fruits, the simian taking a bite into one, its upper lip and brows slightly arched as a result, producing an amusing expression. The wood is beautifully stained and polished, the fur is neatly engraved, and the eyes are double-inlaid in pale and dark horn. Natural himotoshi formed by one leg which also bears the signature within the typical oval reserve TOMOKAZU.

HEIGHT 3.5 cm

Condition: Good condition with minor wear. The left ear with a loss and associated repair.
Provenance: From an old French private collection.

AUCTION COMPARISON

Compare a closely related wood netsuke of a monkey eating fruit, also signed Tomokazu, at Bonhams, Fine Netsuke from the Adrienne Barbanson Collection, 13 May 2013, London, lot 19 (**sold for GBP 6,000**).

Estimate EUR 4,000
Starting price EUR 2,000



209
**MASAKAZU: A SUPERB WOOD NETSUKU
OF A MONKEY AND TORTOISE**

By Masakazu, signed Masakazu 正一
Japan, Nagoya or Gifu, 19th century, Edo period (1615-1868)

Published: Bandini, Rosemary (2001) Expressions of Style, Netsuke as Art, Scholten Japanese Art, New York, p. 130, no. 160.



A very finely carved, stained wood netsuke of a monkey crouching on top of a tortoise, gripping the edge of the reptile's carapace and pointing its finger and thumb, preparing to prod at its head. The tortoise in return is almost entirely retracted into its shell. The eyes of the monkey are double inlaid in pale and dark horn. Large, asymmetrical himotoshi underneath and signed within an oval reserve MASAKAZU – likely a pupil of Kano Tomokazu.

LENGTH 4.5 cm

Condition: Very good condition, minor surface wear. Few tiny age cracks. One inlaid eye possibly replaced.
Provenance: Scholten Japanese Art, New York, 2001. A German private collection, acquired from the above.

As noted in the publication where the present netsuke is illustrated, the subject matter here references a famous legend: "This combination of creatures refers to the folk tale of the monkey and the jellyfish. Ryujin, Dragon King of the Sea, asked Kurage, a servant in the form of a turtle, to fetch him the liver of a monkey to cure an ailment. Kurage found a monkey for this purpose and transported him on his back, but the wily simian jumped off and escaped, leaving him to return empty-handed. Ryujin was so furious with his servant that he lashed him until his shell and bones were all reduced to jelly".



Woodblock print of a monkey riding a tortoise by Utagawa Hiroshige

Literature comparison: A near-identical wood netsuke by Masakazu is illustrated in Coullery, Marie-Therese / Newstead, Martin S. (1977) The Baur Collection, pp. 336-337, no. C 1053.

AUCTION COMPARISON

Compare to a closely related wood netsuke by Tomokazu at Bonhams, The James A. Rose Collection of Netsuke and Sagemono, 17 September 2013, New York, lot 2021 (**sold for USD 16,250**).

Estimate EUR 5,000
Starting price EUR 2,400





210
SHUGETSU: A FINE WOOD NETSUKE OF A TORTOISE

By Hara Shugetsu, signed Shugetsu 舟月
Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

Naturalistically carved as a tortoise with its limbs almost entirely retracted within its carapace, its shell rendered with impressive layering. Beneath its shell, its legs and head covered in minutely etched scales and its feet with large claws. Its eyes are inlaid with buffalo horn. The cord attachment in the form of an eyelet, inset into the removable scale within the carapace. Signed to the base SHUGETSU.

LENGTH 4.9 cm

Condition: Very good condition with minor wear and minuscule nibbling to the edges.

Estimate EUR 3,000
Starting price EUR 1,500



211
YOSHISHIGE: A SMALL EBONY WOOD NETSUKE OF A TORTOISE

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

A simple, finely carved, and tactile wood netsuke depicting a tortoise almost completely retracted within its carapace. The outer shell is decorated with neatly arranged hexagonal patterns and the underside shows the retracted limbs and head, covered in minutely etched scales. The cord attachment in the form of an eyelet, inset into the removable scale within the carapace. Signed to the base YOSHISHIGE – a rare artist whose work rarely appears.

LENGTH 3.3 cm

Condition: Good condition with minor wear, traces of use, minor ship to the edge of the himotoshi section and minuscule nibbling to edges.

Estimate EUR 1,500
Starting price EUR 800

212
TOMOKAZU: A FINE WOOD NETSUKE OF THREE TORTOISES

Signed Tomokazu 友一
Japan, Gifu, early 19th century, Edo period (1615-1868)

Finely carved, the parent shown just emerging from its carapace with the head ever so slightly stretching outwards, two of its young clambering across its back, one on top of the other. The details are naturalistically rendered. Asymmetrical himotoshi to the base and signed within an oval reserve TOMOKAZU.

LENGTH 4 cm

Condition: Very good condition with minor wear.

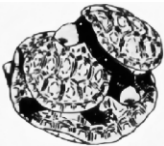
MUSEUM COMPARISON

A closely related wood netsuke of a turtle mother and young, by Tomokazu, from the Raymond and Frances Bushell Collection, is in the collection of the Los Angeles County Museum of Art, accession number M.91.250.254.

LITERATURE COMPARISON

Compare a closely related wood netsuke of three tortoises, two small ones crawling on the back of a larger one, by Tomokazu, illustrated in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part B, p. 900.

Estimate EUR 2,000
Starting price EUR 1,000





213
A WOOD NETSUKE OF TWO TORTOISES

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

Finely carved as a large tortoise stretching its neck to face its young clambering on top of its back, the carapaces neatly detailed and eyes minutely inlaid in dark horn. Natural himotoshi.

LENGTH 4.8 cm

Condition: Good condition with minor wear. The larger tortoise with tiny chips to the edge of the carapace and one small loss to one toe.

Estimate EUR 2,000
 Starting price EUR 1,000



214
A YAMADA SCHOOL WOOD NETSUKE OF A SNAKE COILED AROUND A TORTOISE

Unsigned
 Japan, Yamada, Ise province, late 19th century

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

LENGTH 5 cm

Condition: Very good condition, minor wear.

AUCTION COMPARISON

Compare a closely related wood netsuke sold at Zache, Fine Japanese Art, 4 June 2021, Vienna, lot 218 (**sold for EUR 4,045**).

Another closely related wood netsuke was sold at Lempertz, Auction 1146, 7 December 2019, Cologne, lot 226 (**sold for EUR 4,464**).

Estimate EUR 3,000
 Starting price EUR 1,500



215
**MASAYOSHI: A RARE MINIATURE
NAGOYA SCHOOL WOOD NETSUKES
OF KANZAN AND JITTOKU**

By Sato Masayoshi (1819-1865), signed Masayoshi 正義
Japan, Nagoya, mid-19th century, Edo period (1615-1868)

A miniature wood netsuke, possibly intended for a child, depicting the two famous immortals Kanzan (Hanshan) and Jittoku (Shide), the latter holding a broom, each dressed in finely carved and voluminous robes with long draping sleeves, their expression radiating with wisdom and humor. The back with small himotoshi and the neatly incised signature MASAYOSHI – a rare and previously unrecorded subject by the Nagoya carver Sato Masayoshi (1819-1865).

HEIGHT 2.5 cm

Condition: Very good condition with minor wear and few old microscopic nicks here and there.
Provenance: Ex-collection Irene Segeler, Zurich. Irene Segeler specialized in collecting tiny children's netsuke, acquiring over 80 examples, which is quite remarkable as they are exceptionally rare. A few pieces from her collection are illustrated in Children's Netsuke (2001), The International Netsuke Society Journal (INSJ), vol. 21, no. 2, pp. 26-30.

Estimate EUR 1,500
Starting price EUR 800



216
**A FINE NAGOYA SCHOOL WOOD
NETSUKES OF ONO NO KOMACHI**

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

Ono no Komachi, one of the 6 great poets of the 9th century, once a beautiful and vibrant woman, is depicted here as an old woman seated on the floor with a large straw hat on her back and a gnarled cane in her left hand, her right hand clutching a pouch. Dressed in a tattered robe decorated to the hem with a geometric design, her long hair, parted in the middle, falls over her back. The deep-reddish cherry wood bearing a superb patina. Good himotoshi to the back.

HEIGHT 3 cm

Condition: Losses to the staff and some minor wear, otherwise in good condition.

Ono no Komachi was a Japanese waka poet, one of the Rokkasen (six best waka poets of the early Heian period) and was renowned for her extraordinary beauty. Several legends tell of her mistreatment of her many lovers. In the arts, she is often depicted as an old, withered hag and has thus become a symbol of the impermanence of beauty.

LITERATURE COMPARISON

Compare a closely related boxwood netsuke of Ono no Komachi, signed Masakatsu, illustrated in Davey, Neil K. (1974) Netsuke: A comprehensive study based on the M.T. Hindson Collection, p. 225, no. 690.



Estimate EUR 1,500
Starting price EUR 800



217
**MASATOMO: A WOOD NETSUKES
OF FUKUROKUJU**

By Masatomo, signed Masatomo 正友
Japan, c. 1800, Edo period (1615-1868)

The God of Longevity carved standing with his arms together in the front, enveloped in his loose-fitting robe with voluminous folds, secured at the waist with a belt, a small fan attached to it, and wearing a cowl over his characteristically elongated head, the face with a cheerful expression as he lets out a hearty laugh, the facial features neatly detailed, the patina dark and polished, asymmetrical himotoshi to the back passing through the base.

HEIGHT 4.9 cm

Condition: Very good condition with minor wear and a tiny, old chip to the edge of one foot. Beautiful, deep patina.

AUCTION COMPARISON

Compare a closely related wood netsuke signed Masatomo at Lempertz, Netsuke aus der Sammlung Kolodotschko II, 6 December 2014, lot 686 (**sold for 4,464 EUR**).

Estimate EUR 2,000
Starting price EUR 1,000





218
**ITTAN: A FINE WOOD NETSUKE OF
 RAIJIN PEERING THROUGH CLOUDS**

By Ittan, signed Ittan 一坦 with kakihan
 Japan, Nagoya, c. 1850, Edo period (1615-1868)

A powerful wood netsuke of the thunder god Raijin squatting, leaning forward to peer through a hole in the swirling clouds supporting him. The oni-like deity carved with muscular arms and legs with finely detailed clawed feet. His drum is suspended from his neck and resting on his back, and his head is finely detailed with horns and curly hair. His face is set with a furious expression, his furrowed brows visible from the side and his fierce eyes visible through the hole in the clouds. One fine himotoshi to the base of the clouds exiting through the swirl design behind the deity. Signed along the underside ITTAN with the artist's characteristic kakihan.

LENGTH 3.4 cm

Condition: Very good condition with minor wear
Provenance: Ex-collection Randon. Piasa, 1 June 2005, Paris, lot 115. A private collection in France, acquired from the above.

LITERATURE COMPARISON
 Compare a closely related wood netsuke of Raijin peering through the clouds, signed Ittan, illustrated in Coullery, Marie-Therese / Newstead, Martin S. (1977) *The Baur Collection*, p. 61, C 17.



Estimate EUR 5,000
 Starting price EUR 2,400





219
MASAKAZU: A RARE NAGOYA SCHOOL KARAKURI (TRICK) WOOD NETSUKE OF SHOKI AND ONI

By Masakazu, signed Masakazu 正一
Japan, Nagoya, 19th century, Edo period (1615-1868)

Superbly carved as a large rock with two oni cowering and seeking shelter within its crevices, their horns inlaid in stained bone, the rock opening to reveal two halves hinged into a central piece which is finely carved with the demon queller Shoki sitting next to his sword and throwing roasted beans to drive the oni away. Signed MASAKAZU to the interior of the rock. The central himotoshi ringed in bone underneath.

HEIGHT 3.5 cm, LENGTH 7 cm (when opened)

Condition: Excellent condition, minor typical wear.
Provenance: Ex-collection Guy de Lasteyrie. De Lasteyrie is a member of the Lasteyrie du Saillant family and is considered among the leading French collectors of netsuke.

The present netsuke was likely carved as a talisman for the Setsubun festival which is celebrated during the first day of spring and includes the rite of oni-yarai or mame-maki, where roasted beans are thrown at oni to rid the coming year of any demons and disease-bringing spirits.

AUCTION COMPARISON
Also compare a related karakuri netsuke by Kagetoshi at Zacke, Fine Netsuke & Sagemono, 25 September 2020, Vienna, lot 160 (**sold for EUR 6,952**).



Estimate EUR 3,000
Starting price EUR 1,500



220
MASAKAZU: A NAGOYA SCHOOL WOOD NETSUKE OF A COWERING ONI DURING SETSUBUN

By Masakazu, signed Masakazu 正一
Japan, Nagoya, first half of 19th century, Edo period (1615-1868)

The oni cowering underneath a kasa (straw hat) trying to shield himself from a barrage of roasted beans being thrown at him during the oni-yarai ceremony at Setsubun day. The worn kasa is executed with intricate detail and is carved with two roasted beans in high relief. The body of the oni underneath shows extremely fine carving with powerfully accentuated muscles and a neatly incised tiger skin loincloth. The visible eye is double inlaid in bone. 'Natural' himotoshi through the limbs and signed MASAKAZU. Beautiful, dark patina.

LENGTH 3.4 cm

Condition: Excellent condition, minor wear. Fine patina.

AUCTION COMPARISON
Compare a near-identical wood netsuke by Masakazu sold at Zacke, Fine Netsuke & Sagemono, 28 April 2023, Vienna, lot 64 (**sold for EUR 3,900**).



Estimate EUR 3,000
Starting price EUR 1,500



221
**MASAHIDE: AN AMUSING TANBA SCHOOL WOOD
NETSUKE OF A RUNNING SHISHI**

By Masahide, signed Masahide 正秀
Japan, Tanba province, mid-19th century, Edo period (1615-1868)

Facing ahead, the shishi running with an intent expression as it sprints with its forepaws drawn in and its hindlegs outstretched. The fur finely executed with incision work and staining. The Buddhist lion wears an amusingly elaborate hairstyle and has finely carved curls. The paws crisply carved in the Tanba style and with a loose ball within the shishi's mouth. Himotoshi to the underbelly and signed within an oval reserve to the side MASAHIDE.

LENGTH 5.4 cm

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



Conte Don Enrico
Lucchesi Palli
(1861-1924)

Masahide is recorded by Meinertzhagen (The Card Index, p. 4111) as working in the style of Toyomasa, making both figures and animals.

LITERATURE COMPARISON
Compare a closely related wood netsuke of a running shishi by Masahide at Sotheby's, The Betty Jahss Collection of Netsuke Part I, 13 June 1991, London, lot 101.



AUCTION COMPARISON
Compare a related wood netsuke of two fighting shishi, by Toyokazu, from the same collection, at Zacke, Fine Netsuke & Sagemono, 29 October 2021, Vienna, lot 82 (**sold for EUR 6,320**).



Estimate EUR 6,000
Starting price EUR 3,000





222
SHIGEKAZU: A FINE WOOD NETSUKE OF A TIGER

By Shigekazu, signed Shigekazu 重一
Japan, Tanba Province, 19th century, Edo period (1615-1868)

Finely carved as a seated male tiger (tora) with a beautifully worked fur coat, the tiger stripes rendered with polished areas against the neatly incised hairwork, the docile feline turning to its left, rather amusingly trying to appear like a powerful creature, its mouth closed with fangs visible at the corner, and the enigmatic, somber eyes inlaid with lustrously polished, brown horn. The underside shows the well-carved paws and the signature within an oval reserve SHIGEKAZU – a rarely encountered pupil of Shugasai Toyokazu who is widely regarded as the most accomplished pupil of Naito Toyomasa (1773-1856), founder of the Tanba school of carvers.

LENGTH 4.2 cm

Condition: A tiny, old chip to the edge of one paw. A section of the tail has been lost with associated repair. Minor touch-up to the right ear.

Provenance: From an old private collection in Geneva, Switzerland.

AUCTION COMPARISON

Compare a related wood netsuke of a tiger by Toyokazu at Bonhams Cornette de Saint Cyr, Myth, Mirth and Magic – Important Netsuke and Sagemono from the Guy de Lasteyrie Collection, 14 June 2023, Paris, lot 67 (**sold for EUR 15,360**).



Estimate EUR 8,000

Starting price EUR 4,000





223
**TOYOKAZU: A SUPERB WOOD
NETSUKE OF A SEATED MONKEY**

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



Published: Moss, Sydney L (2006) More Things in Heaven and Earth: Japanese Netsuke and Ojime, p. 106-107, no. 952.

Very finely carved and warmly stained, depicting a seated monkey (saru) with its hands resting on its outstretched legs with its feet clinched. The simian's large eyes are inlaid in beautifully translucent pale and dark horn, and its fur coat is rendered with neatly stained and engraved lines. The natural himotoshi formed by the hollow between its touching feet. Signed within the typical oval reserve in neatly incised characters TOYOKAZU.

LENGTH 3.3 cm

Condition: Very good condition with only very minor wear.

Shugasai Toyokazu is widely regarded as the most accomplished pupil of Naito Toyomasa (1773-1856). Toyokazu usually carved monkeys in combination with a peach or chestnut. The present example showing the monkey in a seated position can be considered rare and is more commonly associated with Naito Toyomasa.

AUCTION COMPARISON

Compare a closely related wood netsuke of a seated monkey holding a peach, signed Toyokazu, at Zacke, Fine Netsuke & Sagemono, 22 April 2022, Vienna, lot 87 (**sold for EUR 12,640**). Compare a related wood netsuke of a group of three fighting monkeys, signed Toyomasa, at Bonhams, The Harriet Szechenyi Sale of Japanese Art, 8 November 2011, London, lot 155 (**sold for 85,250 GBP**).

Estimate EUR 12,000
Starting price EUR 6,000



224

**HOKKYO SHIMA SESSAI:
A RARE AND SUPERB WOOD SASHI NETSUKU
OF FUKUROKUJU GETTING A SHAVE**

By Hokkyo Shima Sessai (1820-1879), signed Sessai 雪斎 to 刀 Japan, Echizen, mid-19th century, Edo period (1615-1868)

Published:
Joly, H. L. (1913) Catalogue of the H. Seymour Trower Collection of Japanese Art, no. 56, illustrated on pl. D.
Davey, Neil K. (1974) Netsuke: A Comprehensive Study Based on the M.T. Hindson Collection, p. 266, no. 821.
Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part B, p. 724.
Lazarnick, George (1981) Netsuke & Inro Artists, and How to Read Their Signatures, vol. 2, p. 939.
Kurstin, Joe (1994) Netsuke: Story Carvings of Old Japan, Epcot Centre, Disney World, p. 40.
Earle, Joe (2001) Netsuke: Fantasy and Reality in Japanese Miniature Sculpture, p. 158, no. 124.

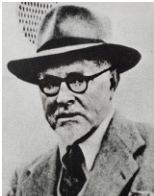
Exhibited:
Eskenazi Oriental Art, 19-24 September 1991, San Francisco International Netsuke Convention
Epcot Center, Disney World, Orlando, Florida, 11 May 1993-10 May 1997
Museum of Fine Arts, Boston, September 2001-November 2002

Carved with mastery and charm, the amusingly tall head of the seated Fukurokuju twisting up like a tree, wrapped by the rope scaffolding the barbers require to shave the highest point of his head. The body of Fukurokuju, only a fifth the size of the rest of his head, is enveloped in the front by his bushy beard, his face wearing a bemused look with full cheeks and elongated lobes. One barber sumitting the god's tall head, leaning over the side with a razor as the other clings to the side of his head with a comb. Signed along the side of the head SESSAI to ['carved by Sessai']. The pale wood has a rich, dark patina in the recesses.

HEIGHT 16 cm

Condition: Very good condition with minor typical wear, a natural age crack to the side of Fukurokuju, and small repairs to the left hand and comb of one barber.

Provenance: Ex-collection of H. Seymour Trower. Ex-collection of J. Bellhouse Gaskell. Glendining's Auction, 8 March 1926, lot 832. Ex-collection of G.E. Duveen, acquired from the above. Glendining's Auction, July 1952. Ex-collection of Isobel Sharpe, acquired from the above. Ex-collection of Mark T. Hindson, acquired from the above. Sotheby's London, 26 June 1967, lot 299. Ex-collection of Emiel Veranneman, acquired from the above. Ex-collection Joe Kurstin, acquired from the above. Dr. M. Joseph 'Joe' Kurstin (1931-2021) was a prominent Miami ophthalmologist who arguably built one of the greatest netsuke collections of all time. He was known by netsuke and inro lovers worldwide and made many lifelong friends in this tight-knit community. He published several books and articles on the subject and generously lent his collection for exhibitions at the Yale University Gallery, Museum of Fine Arts, Boston, Epcot Center at Disney World, and The Tobacco and Salt Museum, Tokyo.



Mark T. Hindson



Elena and Joseph Kurstin



Hokkyo Shima Sessai (1820-1879) was an excellent carver who earned the honorary title of Hokkyo during his lifetime and served the lord of the Echizen clan. Sessai was a master of exaggeration, using his artistic license to endow his netsuke with humor. His work is scarce as he died at a relatively young age; only 15 netsuke from his hand have been documented. Using primarily wood, Sessai's works are powerful and original, never failing to display some point of artistry in each carving, often using distortion to bring the pieces to life.

LITERATURE COMPARISON

Compare a related tall wood netsuke of Ashinaga, by Sessai and signed Sessai, in Davey, Neil K. (1974) Netsuke: A Comprehensive Study Based on the M.T. Hindson Collection, p. 265, no. 819..Also compare a related sashi netsuke of a hossu (Buddhist fly whisk), by Sessai and signed Sessai, illustrated in Lazarnick, George (1981) Netsuke & Inro Artists, and How to Read Their Signatures, vol. 2, p. 940.



Estimate EUR 40,000
Starting price EUR 20,000



225
**A LARGE WOOD NETSUKES OF A DRUMMING
 ASHINAGA WITH MOVABLE TONGUE**

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

Finely carved as a long-legged Ashinaga, depicted as an islander with curly hair and dressed only in a loincloth, arching his body as he leans backwards in a jubilant pose with his head tilted back and his mouth wide as he calls out. The balding head of the elderly islander set with a wrinkling forehead as he raises his brows; his eyes are minutely inlaid with dark buffalo horn. Holding a drum with similar buffalo horn inlays and its mallet, the islander's chest is visible above his brocade skirt, which suspends a pouch on one side. Like the mallet, his loose tongue is minutely carved from bone. Good, functional himotoshi to the back. The wood is of an attractive grain and has a rich, naturally grown patina. Unsigned, however attributable to an early Edo school artist such as Chikuyosai Tomochika I or Hara Shugetsu.

HEIGHT 8.9 cm



Condition: Good condition with minor wear, the left foot restored.
Provenance: Kunsthandel Klefisch, 16 November 1991, lot 1570. Damm collection, Grünwald, acquired from the above. Kunsthandel Klefisch, 27 April 2013, lot 214. Ex-collection Guy de Lasteyrie, acquired from the above. De Lasteyrie is a member of the Lasteyrie du Saillant family and is considered among the leading French collectors of netsuke.

While the figure has an exaggerated posture, arching his back forward, the composition remains balanced. The flat feet support the figure perfectly, giving the carving a remarkably realistic appearance imbued with spectacular movement.

LITERATURE COMPARISON

Compare a closely related wood netsuke in Barry Davies Oriental Art (2002) Netsuke & Inro from European Collections, p. 105, no. 115.

Estimate EUR 5,000
 Starting price EUR 2,400



226
MIWA I: A SUPERB WOOD NETSUKES OF A BOY WITH HANNYA MASK

By Miwa I, signed Miwa 三輪 with seal
 Japan, Edo (Tokyo), 18th century, Edo period (1615-1868)

Boldly carved from plum or isu wood, of an attractive grain and color, depicting a young boy wearing an elaborate hairstyle and dressed in an apron and jacket, the eyes double inlaid in bone and dark wood, and sticking his coral-inlaid tongue out to emulate the expression of the Hannya mask he holds before his body. The Hannya mask with remarkably expressive features, the back with very large, asymmetrical himotoshi. Signed underneath the right foot MIWA with the artist's characteristic seal.

HEIGHT 8.8 cm

Condition: Very good condition with minor wear.

Fuld's Netsuke and Ojime Index records several netsuke depicting karako with Hannya masks, although these are all of relatively small size and invariably show the boys seated with the mask behind their backs. Furthermore, these are likely carved by the followers of the first Miwa, while the present lot is carved by Miwa I.

AUCTION COMPARISON

Compare a related tall wood netsuke of an islander, attributed to Miwa Katsusuke, at Bonhams, The James A. Rose Collection of Netsuke and Sagemono, 17 September 2013, New York, lot 2067 (**sold for USD 22,500**).

Estimate EUR 8,000
 Starting price EUR 4,000





227
A BOXWOOD NETSUKU OF WASHERWOMAN

By Hakusen, signed Hakusen 白仙
Japan, Edo (Tokyo), c. 1800, Edo period (1615-1868)

The woman slightly bent over a round tub as she beats her clothes clean with a pestle. The mortar naturalistically fashioned with a simulated carved crack held together with two bone staples, one of which is stained green. The base with a large himotoshi and a second aperture through the side. Signed underneath HAKUSEN – a rare early Edo school artist with only very few works recorded.

HEIGHT 4.8 cm

Condition: Very good condition with minor wear commensurate with age. A tiny, old, smoothed out chip to the edge of one foot.
Provenance: H. Van Hoof, 23 July 1945. Collection of Robert and Isabelle de Strycker, acquired from the above and thence by descent in the same family.

MUSEUM COMPARISON

A closely related boxwood netsuke of a woman washing clothes, by the Edo netsuke-shi Gyokurintei, is in the Bristol Museum, United Kingdom, accession no. N6199.

Estimate EUR 2,500
Starting price EUR 1,200



228
AN EARLY WOOD NETSUKU DEPICTING ROSEI

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

Depicting Rosei resting on his side against a pillow with geometric designs to one side, one hand wrapped around the stem of an uchiwa, the warrior dressed in a voluminous robe with billowing sleeves which falls elegantly in incised folds. The face lost in a daydream with a gentle smile across the face. The base with a generously excavated, asymmetrical himotoshi.

LENGTH 4.4 cm

Condition: Very good condition with minor wear and a smooth patina to the wood.

In the original 8th century Chinese tale, Rosei (Lu Sheng) leaves his village in search of an illustrious career in the civil service. This tale inspired the 15th Century Japanese Noh play ‘Kantan,’ and was modified to reflect the Buddhist philosophy of Noh Theatre’s elite warrior audience. In the Noh drama, Rosei falls asleep at an inn while waiting for his meal and dreams that he is visited by a grand entourage that invites him to become the emperor. When the innkeeper awakens him, Rosei immediately realizes that his fifty-year reign as emperor was only a vain dream. Rosei’s awakening is comparable to a spiritual awakening or enlightenment that recognizes the transience of human life and the vanity of human ambition. Rosei abandons his dream of self-advancement and returns to his village.

Estimate EUR 2,000
Starting price EUR 1,000





229
**AN AMUSING EDO SCHOOL WOOD NETSUKE
 OF A SLEEPING MILLSTONE DRESSER**

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

Finely carved as a blissfully sleeping millstone dresser, his head resting on a large millstone, a hammer carved on top, a mischievous boy about to poke him with a long rod. The netsuke amusingly captures the moment right before the millstone dresser's rude awakening. The wood bearing a fine, dark patina. Large, asymmetrical and generously excavated himotoshi through the underside.

LENGTH 4 cm

Condition: Good condition with minor expected wear and minuscule nibbling to edges. A small chip to the edge of the man's kimono.

Estimate EUR 2,000
 Starting price EUR 1,000



230
**A SUPERB WOOD NETSUKE
 OF A BLIND MASSEUR AND CLIENT,
 ATTRIBUTED TO JOBUN**

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

Amusingly and boldly carved, the client grimacing in agony with one eye closed and the other rolling to the side as the blind masseur holds his arm back with one hand, digging the other hand into the back of his neck. A central tama-shaped himotoshi through the base. The expressions are masterfully crafted in the manner of Jobun, whom this work is confidently attributed to (see Museum comparison).



LENGTH 4.7 cm

Condition: Very good condition with minor wear, particularly to the underside. A small age crack to the side with an associated old fill.

MUSEUM COMPARISON
 Compare a related wood netsuke of a blind masseur lifting a strength stone having a closely related expression, signed Jobun, in the Los Angeles County Museum of Art (LACMA), accession number M.91.250.168.



Estimate EUR 4,000
 Starting price EUR 2,000





231
**AN AMUSING WOOD NETSUKE OF
 TWO FIGHTING BLIND MEN AND A HOUND**

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



The two blind men in a tussle, hands grabbing each other as they push to move forward, the pommel of the staff knocking against the chin of one man as the other attempts to ward off an attacking European hound with ribs detailed. Clad in voluminous robes with billowing sleeves, the waist with a sagemono set tied to his obi, the tobacco pouch with a copper inlaid kanamono. The frowning faces detailed with squinting eyes looking up to the sky, one man with his mouth agape with a bulbous boil to his forehead. The back with generously excavated himotoshi and the neatly engraved signature TAKETOMO - the artist appears to be unrecorded but from the style it is likely that he belongs to the Hida-Takayama school.

HEIGHT 5 cm

Condition: Good condition with minor wear and traces of use. Tiny chip to one foot and a loss to the edge of the staff.
Provenance: Ex-collection Guy de Lasteyrie, previously acquired by his grandmother, and thence by descent. De Lasteyrie is a member of the Lasteyrie du Saillant family and is considered among the leading French collectors of netsuke.

MUSEUM COMPARISON

A related wood netsuke of a blind man with stone in clog, by Suganoya Shoko, dated to the mid-19th century, from the Raymond and Frances Bushell Collection, is in the collection of the Los Angeles County Museum of Art, accession number M.91.250.160.

AUCTION COMPARISON

Compare a related wood netsuke of a blind man and a puppy by Shoko at Zacke, Fine Netsuke & Sagemono, 28th April 2023, Vienna, lot 183 (**sold for EUR 3,900**).

Estimate EUR 3,000
 Starting price EUR 1,500



232
**GYOKUSAI: A FINE WOOD NETSUKE OF
 A BLIND MASSEUR LIFTING A CHIKARAISHI**

By Gyokusai, signed Gyokusai 玉哉
 Japan, Edo (Tokyo), c. 1800, Edo period (1615-1868)

A well-carved netsuke depicting an old masseur crouching to lift a strength stone, his muscular arms wrapped around the heavy rock as his knees attempt to pull the weight. The face animated and contorted into a grimace, the dead bulging eye cleverly inlaid in bone like his two teeth which bite into his bottom lip, all below furrowed brows. The emaciated body with ribs bearing, clad in a simple loincloth as a stray testicle humorously escapes the incised folds. The underside with a generously excavated himotoshi and the neatly engraved signature GYOKUSAI.

LENGTH 3.7 cm

Condition: Very good condition with minor wear and traces of use. A microscopic old chip to one toe. Smooth patina overall.
Provenance: Purchased from Kirin Gallery, November 1988. Ex-collection Guy de Lasteyrie, acquired from the above. Ex-collection Guy de Lasteyrie, acquired from the above. De Lasteyrie is a member of the Lasteyrie du Saillant family and is considered among the leading French collectors of netsuke.

Massage plays an important role in Japanese medicine. Mainly practiced by the blind, who strengthened their muscles in between with the help of chikaraishi or strength stones, chikaraishi have been used since at least the 8th century and even today can be found at some Shinto shrines, where they were used for competitions of strength, or for divination purposes. Today some have been designated as Important Cultural Assets.

LITERATURE COMPARISON

Compare a closely related wood netsuke of a blind man lifting a stone by Gyokusai at Zacke, Kunst der Netsuke und Inro Japans - Ausstellung 1991, Vienna, no. 87.

Estimate EUR 2,500
 Starting price EUR 1,200





233
**AN OLD EDO SCHOOL
WOOD NETSUKU OF AN OLD MAN
WITH CHILD**

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

The slender wood netsuke depicting a man supporting a child on his back with one arm while the other hangs to the side. Both man and child wearing voluminous robes, looking up with charming smiles, having detailed facial wrinkles on their beguiling faces. The protruding ears of the man have a monkey-like resemblance and his robe which slips from his shoulder, exposing his ribs, suggests a humorous element to this figure. The 'natural' himotoshi between the man's arm and body.

HEIGHT 7.2 cm

Condition: Good condition with minor wear.
The wood is covered in a rich naturally
grown patina.

An intriguing comparison is provided by an
ivory netsuke depicting a mother with child,
by Chikamasa, at Galerie Zacke, 27 May 2022,
Vienna lot 238. The way the robe slips in the
present netsuke likely parodies the mother and
child motif in which the robe similarly slips from
her shoulder, exposing her breast.

Estimate EUR 2,000
Starting price EUR 1,000



234
**A FINE EDO SCHOOL WOOD NETSUKU DEPICTING
GAMA SENNIN ON A THREE-LEGGED TOAD,
ATTRIBUTED TO SHUGETSU I**

Attributed to Hara/Higuchi Shugetsu I, unsigned
Japan, Edo (Tokyo), late 18th century, Edo period (1615-1868)

The immortal wearing a superbly detailed mugwort leaf cape and skirt, his emaciated chest and distended stomach left bare, a hyotan (double gourd) containing the elixir of life tied to his waist. Gama touches his head in an amusing gesture of disbelief, his facial features masterfully carved, as he sits on a gigantic three-legged toad, its warty skin minutely stippled. The underside with very large and generously excavated himotoshi. The wood bearing a fine, dark patina.

HEIGHT 5.3 cm, LENGTH 5.5 cm

Condition: Repairs to right leg and arm of Gama sennin, and
repairs to the two fore legs of the toad. Some tiny nicks here and
there. Otherwise good condition with minor wear and a beautiful,
naturally grown patina.

AUCTION COMPARISON

Compare a related wood netsuke by
Shugetsu I, depicting Tekkai sennin,
at Zacke, Fine Netsuke & Sagemono,
28 April 2023, Vienna, lot 168 (**sold
for EUR 5,200**).

Estimate EUR 2,500
Starting price EUR 1,200





235
**MIWA: AN AMUSING WOOD NETSUKE
OF A SARUMAWASHI (MONKEY TRAINER)**

By Miwa, signed Miwa 三輪
Japan, Edo (Tokyo), c. 1800, Edo period (1615-1868)

Published: Barry Davies Oriental Art (1996) Netsuke from the
Teddy Hahn Collection, no. 69.

A finely carved wood netsuke, bearing irresistible character and
charm, depicting a seated monkey trainer with his attention-seeking
monkey clambering onto his lap and pulling him by the ear. The
sarumawashi's expression is masterfully crafted and imbued with
humor, typical for the Miwa lineage, his face contorted into an
indulgent smile as he grabs the monkey by a patch of fur on its
back. Large himotoshi to the back and underside. Signed MIWA.

HEIGHT 4 cm, LENGTH 3.8 cm

Condition: Some old repairs. Otherwise, good condition with minor
wear and an excellent, old patina.

Provenance: From the collection of Teddy Hahn,
Darmstadt. Theodor "Teddy" Hahn was a well-known
and respected collector of netsuke and other Asian
works of art. After spending time in museums
to study the early cultures of the world, finding
particular interest in their sculptures, he began
collecting, remarking "I somehow knew it would have
a profound influence on my life. How right I was.
And how happy I have been." Barry Davies Oriental
Art, London, 1996. Hotel Drouot, December 2005.
Ex-collection Guy de Lasteyrie, acquired from the
above. De Lasteyrie is a member of the Lasteyrie du Saillant family
and is considered among the leading French collectors of netsuke.



**Teddy Hahn
(1933-2012)**

MUSEUM COMPARISON

Compare a closely related wood netsuke of
a monkey trainer with monkey by Miwa in
the Fitzwilliam Museum, Cambridge, object
number O.69-1991.



AUCTION COMPARISON

Compare a related wood netsuke
of Gama sennin by Miwa (compare
particularly the similarly crafted facial
features) at Zache, Fine Netsuke &
Sagemono, 28 April 2023, Vienna, lot
164 (**sold for EUR 11,052**).



Estimate EUR 4,000
Starting price EUR 2,000





236
DEME: A VERY RARE WOOD NETSUKE OF A MONKEY
By a member of the Deme family, signed Deme 出目
Japan, Edo (Tokyo), late 18th century, Edo period (1615-1868)



Published:
Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part A, p. 35.
Sagemonoya (2022) A Selection of Netsuke & Sagemono from the Collection of Georgina & Gabor Wilhelm, p. 69, no. 109.

A brilliantly simple and finely carved wood netsuke with an attractive grain and reddish streaks, depicting a monkey seated in a peculiar position with its body tightly hunched together, the hand resting on its knees, the face with a charmingly carved expression, enigmatically smiling, the eyes inlaid in dark horn. Very large himotoshi through the back and signed in large, engraved characters DEME.

HEIGHT 4,1 cm

Condition: Very good condition, minor wear and traces of use consistent with age and handling.
Provenance: Christie's, 26 November 1984, London, lot 735. The Gabor Wilhelm collection, Paris, acquired from the above.

The Deme family were a famous line of mask carvers who only very rarely carved figural netsuke. In the publication above, F. Meinertzhagen remarks the following: "A quaint simple little carving with no pretensions to fine workmanship but possessing charm + character: 18th cent. It is quite exceptional to find this signature on any but mask netsuke, but the present piece appears to be quite genuine signed by its maker. The wood is similar to that used by many mask carvers".

Estimate EUR 3,000
Starting price EUR 1,500



237
A CHARMING KUROGAKI (BLACK PERSIMMON) WOOD NETSUKE OF A MONKEY AS A SAMBASO DANCER
Unsigned
Japan, first half of 19th century, Edo period (1615-1868)

A charmingly and finely carved kurogaki wood netsuke depicting a seated monkey dressed in courtly robes neatly embellished with pines and a crane in relief, wearing a tall eboshi hat, and holding a bell tree and fan. The eyes are inlaid in dark horn above some red staining. Large, asymmetrical himotoshi underneath.

HEIGHT 3.9 cm

Condition: Excellent condition with minor wear.

Estimate EUR 3,000
Starting price EUR 1,500





238
**HOKYUDO ITSUMIN: A FINE WOOD
 NETSUKE OF A KOSHINTO STONE WITH
 THE THREE WISE MONKEYS (SAMBIKI SARU)**

By Hokyudo Itsumin, signed Hokyudo Itsumin 蓬丘堂逸民 to 刀
 Japan, Edo (Tokyo), second half of 19th century

Finely carved as the Three Wise Monkeys (Sambiki Saru) forming a pyramid in front of a stele inscribed with the character Ko 庚. The monkeys are carved in a humorous and naturalistic manner, typical for the artist. The eyes are double inlaid in pale and dark horn. The finely stained wood bearing an attractive color, the pillar neatly polished and with a simulated grain. Natural himotoshi and signed underneath within a rectangular reserve HOKYUDO ITSUMIN to [carved by Hokuyo Itsumin].

HEIGHT 4.9 cm

Condition: Very good condition with minor typical wear. One inlaid eye is replaced.

The character Ko 庚 on the stele refers to Koshin 庚, a Japanese folk belief influenced by Taoism, Shinto, and Buddhism. It involves the Koshin-ko event held every 60 days. Believers stay awake to prevent Sanshi from reporting their actions to the deity Tentei. The belief gained popularity among the Imperial court in the 9th century and spread through writings by Buddhist monks. Monuments called Koshinto 庚申塔 were erected across Japan and often feature the Three Wise Monkeys which are central to the Koshin belief.



A Koshinto stele depicting the Three Wise Monkeys



AUCTION COMPARISON
 Compare a related wood netsuke depicting a monkey trainer by Hokyudo Itsumin at Zacke, Fine Netsuke & Sagemono, 4 November 2022, Vienna, lot 53 (**sold for EUR 8,450**).

Estimate EUR 3,000
 Starting price EUR 1,500



239
**ISSHIN: AN AMUSING WOOD NETSUKE OF
 THREE MONKEYS FIGHTING OVER A PEACH**

By Isshin, signed Isshin 一心
 Japan, c. 1800, Edo period (1615-1868)

Published: Joly, Henri (1975) Catalogue of the H. Seymour Trower Collection of Japanese Art, no. 118 B (unillustrated).

Finely and amusingly carved as three seated monkeys arranged in a triangle, somewhat reminiscent of the sambiki saru, two of them viciously fighting over a peach branch, their expressions amusingly crafted, crazed by the greed for the peach, the third monkey seemingly an innocent bystander as he hides a further peach in the palm of his foot. The well-toned wood bearing a fine patina. Natural himotoshi and signed underneath ISSHIN – a rare artist whose work is seldomly encountered.

LENGTH 3.7 cm

Condition: Good condition, some minor old, worn-down chips.
Provenance: Ex-collection H. Seymour Trower (recorded in Henri Joly's catalog, no. 204). With an old label '319'.

Auction comparison: See another netsuke by this rare artist, depicting a Mandarin duck, at Bonhams, The Julius & Arlette Katchen Collection of Fine Netsuke Part I, 8 November 2016, London, lot 146 (**sold for GBP 4,000**).

Estimate EUR 3,000
 Starting price EUR 1,500

240
**SHOZAN: A FINE IVORY NETSUKE
OF A MACAQUE AND A SNAKE**

By Shozan (Masayama), signed Shozan 正山
Japan, Tokyo, Meiji period (1868-1912)

The seated monkey (saru) entangled with a snake (hebi) coiling tightly around the simian's body and delivering a fatal kiss to the macaque's cheek. The monkey caught off guard, one hand tucked under his leg, the other moving to slap the snake away, the expression livid with teeth baring. The details are naturalistically rendered with careful engraving to the fur of the monkey and the scaly body of the snake. Natural himotoshi and signed within an oval reserve underneath SHOZAN – a pupil of Asahi Gyokuzan (1843-1923).

HEIGHT 3.7 cm

Condition: Good condition with minor wear and few fine age cracks. Two fingers underneath are repaired and one small chip to the left hand.

Estimate EUR 2,000
Starting price EUR 1,000



241
**KAIGYOKUSAI: A FINE IVORY NETSUKE OF
A FISHER GIRL (AMA) WITH TENAGA MONKEYS**

School of Kaigyokusai Masatsugu (1813-1892), signed Kaigyokusai
懷玉齋
Japan, Osaka, second half of the 19th century

Finely carved, the standing fisher girl turning to look up at the monkey seated on her shoulders, stabilizing the monkey's two legs, as the long-armed monkey reaches down and holds the arms of its young seated at the ama's feet. The fisherwoman dressed in the grass skirt of a pearl diver, having a serene expression on her face, a pouch tied to her waist. The monkeys are naturalistically carved and have inlaid eyes of tortoiseshell. The 'chimney type' himotoshi formed by one aperture to the back with the second beneath the skirt. Signed within a polished reserve KAIGYOKUSAI.

HEIGHT 6.8 cm

Condition: Very good condition with minor wear.

This rather unique netsuke is finely balanced by the lanky arms which link the two monkeys, and which are a reference to the legendary yokai-fisherman Tenaga. In this amusing netsuke, the ama employs a Tenaga-monkey to fish its young out of the water.

AUCTION COMPARISON

Compare a related ivory netsuke attributed to Kaigyokudo (Kaigyokusai) Masatsugu, signed Masatsugu, depicting Okame with a monkey, at Christie's, The I.A. and Cecile Mann Victor Collection of Netsuke, 20 April 1989, New York, lot 58.



Estimate EUR 3,000
Starting price EUR 1,500





242
CHOKUSAI: A RARE WALRUS TUSK SEAL (INGYO) NETSUKES DEPICTING THE TWELVE ZODIAC ANIMALS (JUNISHI)

By Miyagi Chokusai, signed Chokusai 直齋
Japan, Tokyo, Meiji period (1868-1912)

Exquisitely carved, the zodiac animals clamoring together with the large dragon twisting and coiling at its center. Vivid with palpable movement, each animal captured in dynamic movement, running or baring its teeth with a lively expression. The 'natural' cord attachment running through underneath the leg of the dog. The artist's seal CHOKUSAI to the back of the horse. The base of the ingyo netsuke bearing the seal cut characters 若君 Wakagimi [Young Lord]. The walrus tusk with beautiful, dense marbling.

HEIGHT 5.8 cm

Condition: Very good condition with minor wear, natural flaws, expected age cracks, and a few tiny losses
Provenance: Family collection of either Felix Tikotin (1893-1986) or his son-in-law Louis (Loek) Borensztajn (1935-2021), Netherlands.
Felix Tikotin (1893-1986) was an architect, art collector, dealer, and founder of the first Museum of Japanese Art in the Middle East. He became one of the world's leading collectors of Japanese art, starting at the age of 18, and continued to collect and work as an art dealer in Berlin in the 1920s. In the 1930s Felix Tikotin fled from the Nazis and hid his collection in the Netherlands. After the war, he decided that his collection should be taken to Israel, where in 1959 and with the help of Abba Hushi, who was the mayor of Haifa, The Tikotin Museum of Japanese Art was established. The Museum's collection comprises more than 8,000 items of art and crafts.



AUCTION COMPARISON
Compare a related work by the artist of similarly dense composition at Zacke, Fine Netsuke & Sagemono, 16 April 2021, Vienna, lot 233 (**sold for EUR 4,880**).

Estimate EUR 2,000
Starting price EUR 1,000



243
A VERY RARE MARINE IVORY JINGASA (WAR HAT) WITH THE TWELVE ANIMALS OF THE ZODIAC (JUNISHI)

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

Published: Sagemonoya (2022) A Selection of Netsuke & Sagemono from the Collection of Georgina & Gabor Wilhelm, p. 87, no. 156.

The furled helmet with a lipped rim depicting the twelve animals of the zodiac: monkey, horse, dog, snake, rabbit, tiger, ox, boar, rooster, sheep, dragon, and rat. The himotoshi cleverly incorporated to the interior where the cords would traditionally be fastened.

LENGTH 4.7 cm

Condition: Very good condition with minor wear and traces of use.

Fuld's Netsuke and Ojime Index records no other example of a jingasa as the subject.

Estimate EUR 2,000
Starting price EUR 1,000



Iron jingasa with dragon design, Myochin school, Lempertz, Auction 1146, 7 December 2019, Cologne, lot 82





244
**HOSAI MASAHIRO: A FINE ANABORI
 IVORY NETSUKE REFERENCING THE
 LEGEND OF CHORYO AND KOSEKIKO**

By Hosai Masahiro, signed Masahiro 正廣 with seal Hosai 芳齋
 Japan, Tokyo, c. 1860



A remarkable and intricately carved ivory netsuke, the manju-type netsuke fitted with a 'faux lid' carved in relief with a ferocious sinuous dragon forming a circle, one side pierce-carved in anabori with a design of Choryo handing back the shoe to Kosekiko after having defeated the water dragon. Two himotoshi and signed MASAHIRO with red seal HOSAI underneath. The artist was known for his meticulous anabori carvings and was a pupil of Adachi Masanobu.

DIAMETER 3.7 cm

Condition: Very good condition with few natural age cracks.
Provenance: Sold at Sotheby's, 13 March 1987, London, lot 39. German private collection, acquired from the above.

Zhang Liang (known as Choryo in Japanese) was a Chinese military strategist and politician who lived in the early Western Han dynasty. The present netsuke depicts the legend of when Choryo met the old man Kosekiko (Huang Shigong) on a bridge. The old man began to teach the art of war to Choryo and one day Kosekiko wanted to test Choryo and threw a shoe into the river where a powerful water dragon lived. The dragon seized the shoe and Choryo defeated it and gave the shoe back to Kosekiko. The present netsuke shows exactly this scene – the proud Choryo, with one foot on the dragon's head, is presenting the shoe to Kosekiko who is mounted on a horse atop a bridge. According to legend, Choryo used the teachings of Kosekiko as a military adviser to Liu Bang, the founder of the Han dynasty.

Estimate EUR 3,000
 Starting price EUR 1,500

245
**KAIGYOKUSAI MASATSUGU:
 A FINE IVORY NETSUKE
 OF JO AND UBA INSIDE
 A PINECONE**

School of Kaigyokusai Masatsugu (1813-1892), signed Kaigyokusai Masatsugu 懷玉齋正次
 Japan, Osaka or Tokyo, late 19th century, Meiji period (1868-1912)

Depicting a pinecone, carved from two parts, hinged together and openable, the lustrous exterior superbly polished, naturalistically carved, and with pine needles, the inside revealing a densely carved and remarkably intricate depiction. The famous elderly couple Jo and Uba are nestled under an imposing pine tree, sharing tea. The other side of the pinecone is carved in relief with swirling clouds. Signed underneath KAIGYOKUSAI MASATSUGU.

HEIGHT 4 cm

Condition: The hinged mechanism is repaired. A tiny chip to the edge of the pine tree to the interior. Generally good condition and presenting well.
Provenance: Old French private collection, acquired in Tokyo, May 8, 1968, from the Tokyo Art Club.

Jo and Uba, the pine spirits who were thought to inhabit two pines at Takasago and Sumiyoshi, are depicted here as an old couple. According to legend, Jo makes a trip to Sumiyoshi nightly to visit his love. The two spirits represent eternal fidelity, good fortune, and longevity.

AUCTION COMPARISON
 Compare a near-identical ivory netsuke, attributed to Kaigyokusai Masatsugu, at Bonhams, Fine Japanese Art, 19 May 2009, London, lot 170 (**sold for GBP 3,600**).



Estimate EUR 5,000
 Starting price EUR 2,400





246
**HOKUREI: AN AMUSING WOOD
NETSUKE DEPICTING OKAME AND AN ONI**

By Hokurei (Hokuryu), signed Hokurei 北嶺
Japan, Meiji period (1868-1912)

Published: Meinertzhagen, Frederick / Lazarnick, George (1986)
MCI, Part A, p. 183 (unillustrated).

Intricately carved, the seated Shinto deity Okame holding a fan in her left hand, shielding her face, while staring intently at a miniature netsuke, still attached to its intro, depicting an oni shielding its face. Behind her stands a large and muscular oni mirroring the pose of the miniature netsuke, with a panicked expression on its face. The defensive pose of both devils alludes to the Setsubun festival during which the participants, such as Okame, would hurl roasted soybeans at oni in order to ward off the evil spirits. Himotoshi to the base and signed HOKUREI.

LENGTH 3.8 cm

Condition: The raised arm of the oni has been repaired. The horns of the oni chipped. Otherwise good condition with minor wear.
Provenance: Ex-collection J. Bellhouse Gaskell, sold at his sale on 17 June 1926.

Estimate EUR 2,500
Starting price EUR 1,200



247
**JUJO: A FINE WOOD NETSUKE
OF AN ONI FORGING HIS KANABO**

By Jujo (Toshinori), signed Jujo 壽乗 and kakihan
Japan, Edo/Tokyo, second half of 19th century



The hulking figure seated on a platform and hammering his faceted iron club into shape, the demonic face carved into a grin with bone-inlaid incisors sharp peering through the smile, the body muscular and imposing, and the head with long curling locks and two horns. The details superbly carved and finished, the wood bearing a good polish. The base with large, asymmetrical himotoshi, the smaller hole ringed in green-stained bone, and signed JUJO with a red kakihan.

LENGTH 2.7 cm

Condition: Excellent condition with minor wear and minimal traces of use.

Provenance: Ex-collection Max G. Ritter. Sold at Sotheby's, 24 January 1975, Honolulu, lot 42. French private collection, acquired from the above.

The kanabo is a mythical weapon, often used by oni, which reputedly possessed superhuman strength. This is alluded to by the Japanese saying 'like giving a kanabo to an oni'—meaning to give an extra advantage to someone who already has the advantage (i.e. the strong made stronger).

AUCTION COMPARISON

Compare a related wood netsuke of a hare in a boat by the same artist, signed Jujo and kakihan, at Zacke, Fine Netsuke and Sagemono, 28th April 2023, Vienna, lot 205 (sold for EUR 3,640).



Estimate EUR 2,000
Starting price EUR 1,000

248
**TOMOMASA: A FINE IVORY NETSUKE
DEPICTING AN ONI POLISHING A MOKUGYO**

By Tomomasa, signed Tomomasa 友正 to 刀
Japan, Edo/Tokyo, second half of 19th century

Intricately carved in the form of an oni bent over a large mokugyo bell. The gleeful expression of the demon contrasting with the immense effort he exudes while polishing, visible through the strained muscles of his biceps and legs. The oni wearing a tobacco pouch inscribed 'Hi yoshin' ('Beware of fire'). The himotoshi placed in the natural hollow of the bell. The base of the bell signed TOMOMASA to [carved by Tomomasa].

HEIGHT 3.8 cm

Condition: Very good condition with minor wear.
Provenance: From a German private collection.

AUCTION COMPARISON

Compare the closely related ivory netsuke of an oni polishing a large cauldron, signed Tomomasa, sold at Sotheby's, Fine Japanese Works of Art, 20 March 2012, New York, lot 2096 (sold for USD 2,750).



Estimate EUR 1,500
Starting price EUR 800





249
**MASAYOSHI: AN AMUSING
 WOOD NETSUKES OF A PARASOL MAKER
 WITH A MOVABLE HEAD**

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

The seated parasol-maker bent over a block of wood, hard at work, one foot resting over an incomplete parasol, the other against the block of wood, his hands sharpening his tools. Dressed in a robe incised with foliate motifs, his obi suspends a tabako-ire, and strewn to his back is a thatched bag. His movable head with cheerful countenance surmounted by an incised conical hat. Himotoshi to the back.

HEIGHT 5 cm

Condition: Some minor repairs and a small crack to the underside. Generally good condition and presenting well.

LITERATURE COMPARISON

Compare a related wood netsuke of a figure with a moving head, by Masayoshi, illustrated in Arakawa, Hirokazu (1983) The Go Collection of Netsuke, Tokyo National Museum, p. 119, no. 232-33.

Estimate EUR 2,000
 Starting price EUR 1,000



250
**IPPOSAI: AN AMUSING INLAID
 IVORY AND WOOD KARAKURI (TRICK)
 NETSUKES OF A DARUMA DOLL**

By Ipposai Jitsumin, signed Ipposai 一宝齋
 Japan, Edo (Tokyo), first half of 19th century, Edo period (1615-1868)

A beautifully rounded and compact wood netsuke depicting a daruma doll, the dark-toned wood superbly polished and attractively tactile, the face inlaid in finely stained ivory with a stern expression and incised stubble, the eyes switching between three moods (looking left, looking right, and looking ahead) when lightly tapped. Large, asymmetrical himotoshi underneath and signed IPPOSAI within an inlaid ivory-tablet. The artist was a pupil of the famous Meikeisai Hojitsu.

HEIGHT 3 cm

Condition: Excellent condition with minor wear.
Provenance: Ex-collection Haviland, 1925. Hotel Drouot, March 1998. Ex-collection Guy de Lasteyrie, acquired from the above. De Lasteyrie is a member of the Lasteyrie du Saillant family and is considered among the leading French collectors of netsuke.

AUCTION COMPARISON

Compare a related wood trick netsuke of a daruma doll, switching between two sets of eyes, by Minko at Zacke, Fine Netsuke and Sagemono, 28 April 2023, Vienna, lot 146 (**sold for EUR 1,792**).

Estimate EUR 2,000
 Starting price EUR 1,000





251
**A FINE WOOD AND EBONY
NETSUKE OF A HUNTER AND
DOG WITH A SUBDUED BOAR**

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

Finely carved, the hunter standing tall wearing an expression of extreme satisfaction at the yield of his hunt. Hogtied at its feet, a large boar is shown lying on its back with its mouth slightly opened, exposing its sharp tusks. The hunter holds his staff in one hand and a pipe (kiseru) in the other, and next to him stands a dog, separately carved from ebony wood, looking up at its master with sublime admiration, raising one paw. The eyes of the dog are inlaid with aventurine. Finely hollowed himotoshi to the back. Signed within a rectangular reserve on the back MINKOKU.

HEIGHT 4.3 cm

Condition: Good condition with minor wear. The edge of the right foot repaired.
Provenance: Kunsthandel Klefisch, Auktion 61, 30 November 1996, Cologne, lot 253. Ex-collection Guy de Lasteyrie, acquired from the above. De Lasteyrie is a member of the Lasteyrie du Saillant family and is considered among the leading French collectors of netsuke.

Estimate EUR 3,000
Starting price EUR 1,500



252
**MINKOKU: A RARE MARINE IVORY
NETSUKE OF AN OLD MAN WITH A FOX**

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



Having released the fox from his trap, the seated old man wearing an endearing straw hat looking forward with an expression of exhaustion. The finely carved fox placing its paw gently on the man's hand as if in show of gratitude, lifting and curling its tail. Two himotoshi to the base. The underside signed MINKOKU.

HEIGHT 3.2 cm

Condition: Good condition with minor wear, a tiny chip to one ear of the fox.

This charming motif is very rare, and much more commonly the fox is being trapped by the hunter rather than being released. Foxes, often seen as trickster animals in Japanese folklore, were believed to possess shapeshifting abilities. But in ancient Japan, close proximity to foxes developed the earlier belief that these mystical creatures acted as family guardians.

LITERATURE COMPARISON

Compare a related netsuke depicting a man trapping a fox, signed Mitsutsugu, illustrated in Schwarz, Karl M. (1992) Netsuke Subjects, p. 99, no. 261.



Estimate EUR 1,500
Starting price EUR 800

253
**AKISHIGE: A FINE TOKYO SCHOOL
IVORY NETSUKE OF A STRETCHING MAN**

By Akishige, signed Akishige 明重
Japan, Tokyo, Meiji period (1868-1912)



Finely carved as a seated man, paused mid-reading, yawning and stretching his arms high above his head, channeling his inner Daruma. Robed in an expertly carved kimono with detailing to the hems, tied at the back, the Buddhist scripture open on his lap has impressive sumi-stained text detailed on both pages. Two small himotoshi to the back. The netsuke is carved from a choice piece of ivory with a beautifully lustrous polish, sealed to the base with a rectangular, red-lacquered tablet AKISHIGE.

HEIGHT 3.7 cm

Condition: Excellent condition with minor wear.

AUCTION COMPARISON

Compare a related netsuke of a stretching Hotei by the same artist, signed Akishige, sold at Zacke, Asian Art Discoveries, 20 January 2023, Vienna, lot 1527 (**sold for EUR 3,640**).



Estimate EUR 2,000
Starting price EUR 1,000





254
**GYOKUSUI: AN AMUSING IVORY NETSUKE
 OF A CRYING INFANT AND CRAB**

By Gyokusui, signed Gyokusui 玉翠
 Japan, Tokyo, late 19th century, Meiji period (1868-1912)



The infant crying out in pain as a crab in a shallow bowl pinches him with its claw, his face in agony as tears well up in his eyes, the mouth agape revealing his teeth and tongue. The robe finely incised with brocade patterns interspersed with foliate designs in coral and mother of pearl inlay, the buffalo horn belt suspending a kinchaku pouch in tsuishu lacquer detailed with mother-of-pearl and stained antler inlays. The base with asymmetrical and florally rimmed himotoshi and the neatly engraved signature within a red-lacquered reserve GYOKUSUI.

HEIGHT 3.8 cm

Condition: Excellent condition with minor wear and traces of use.
Provenance: Ex. William F. du Pont Collection. Christie's, The William F. du Pont Collection of Netsuke and Inro, 1 November 1996, lot 7. French private collection, acquired from the above.

AUCTION COMPARISON
 Compare a closely related ivory and wood netsuke of a priest resting on mokugyo, by the same artist and signed Gyokusui, at Zacke, Fine Japanese Art, 2nd December 2022, Vienna, lot 220 (**sold for EUR 7,150**).



Estimate EUR 5,000
 Starting price EUR 2,400



255
**A FINE IVORY NETSUKE
 OF A BOY WITH AN ELEPHANT**

Unsigned
 Japan, Tokyo, late 19th century

Finely carved in the round with a seated boy being gently nuzzled by the trunk of the caparisoned elephant sitting beside him. The boy with an amused look on his face, holding a drumstick and trumpet, kneeling atop a rock base. The elephant's mouth wide with glee, squinting as if in mid laughter with a leaf gracefully resting on its ear. A single himotoshi to the base with an orange agate filling.

LENGTH 3.1 cm

Condition: Very good condition with minor wear and small losses to the agate filling.

The netsuke-shi who created this piece chose a section of surface ivory. Working in the round, the artist integrated the rough exterior of the ivory into the rock base on which the boy and elephant sit. The superb execution and usage resulted in a finely textured base, pleasing to the touch.

Estimate EUR 2,500
 Starting price EUR 1,200





256
**TAKAHASHI HOUN:
AN IMPORTANT WOOD NETSUKÉ
OF A MYTHICAL ELEPHANT**

By Takahashi Houn (Hogen Houn, 1810-1854), signed Houn 鳳雲
Japan, c. 1850, Edo period (1615-1868)

Published:
Joly, Henri L. (1912) The W. L. Behrens Collection, Part 1, Netsuke, no. 5327 and illustrated on pl. LXIX.
Hurtig, Bernard (1973) Masterpieces of Netsuke Art: One Thousand Favorites of Leading Collectors, p. 211, no. 891.
Bandini (1977) Values and Record prices, Part II in Journal of the International Netsuke Collectors' Society, 5 /3, p. 20, listed as joint 5th most expensive netsuke at auction in that year.
Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part A, p. 200.
La Gazette Drouot, no. 21, 27 May 2011 p. 177.
D. Wright's report of the Wrangham sale in International Netsuke Society Journal, 31/2, p. 35, discussed and illustrated.
G. Wilhelm's report of the same in Bulletin Association Franco-Japonaise, no. 110, pages unnumbered, discussed and illustrated.

Exhibited:
Ashmolean Museum, Oxford, Inro. An exhibition of Japanese Inro from the collection of E.A. Wrangham, October-November 1972, no. 34.

Finely carved, the elephant-like animal reclining with its head turned back, the movement producing folds throughout the body and neck, the mouth slightly opened smiling benevolently, with large wrinky ears and trunk, the trunk curling around one of the long tusks which rest against the mythical animal's body, forming a compact composition. The underside with generously excavated himotoshi and the signature in Tensho characters HOUN.

LENGTH 4.7 cm



Edward 'Ted' Wrangham with Her Majesty Queen Elizabeth II, 1980

Condition: Very good condition, few light surface scratches.
Provenance Ex-collection W. L. Behrens (1861-1913). Sold at Glendining's, London, 1-8 December 1913. Glendining's, London, November 1931. Anonymous sale, Sotheby's London, 11 January 1965, lot 93, purchased by Edward A. Wrangham. Sold at the latter's second sale, Bonhams London, 10 May 2011, lot 90 (**sold for GBP 19,200**). French private collection, acquired from the above reputedly in competition with Edward 'Ned' Johnson III.



Portrait of Walter Lionel Behrens (1861-1913)

MUSEUM COMPARISON
Compare a related wood figure of The Eleven-Headed Kannon, by Takahashi Houn, in the collection of the Ashmolean Museum.

Estimate EUR 30,000
Starting price EUR 15,000



Takahashi Houn was a pupil of Kokei (lot no. 186) and worked in Edo (Tokyo), where he was awarded the title Hogen for his carving of Buddhist images. He was highly respected during his lifetime, carving the 500 Rakan (fig. 1.) for the Kamakura temple. Furthermore, he was the master of Takamura Toun, a highly respected carver of Buddhist wood figures and master of the celebrated artist Takamura Koun (1852-1934), for an example of the latter's work see fig. 2.



The 500 Rakan in the Kamakura temple, by Takahashi Houn (fig. 1)



Equestrian statue of Kusunoki Masashige outside the Imperial Palace in Tokyo, by Takamura Koun (1852-1934) (fig. 2)

Only very few netsuke are recorded by Takahashi Houn and this is the only illustrated netsuke by the carver in literature. The reason is likely that he focused his attention on carving larger scale Buddhist images commissioned by various temples. The unique treatment of material and subject clearly show the roots of this celebrated carver, the present carving really being more a Buddhist sculpture rather than a netsuke, akin to the highest-level Kamakura carvings, though in miniature form.



Fugen Bosatsu seated on an elephant by Bunshichi Kobayashi

The elephant-like mythical being depicted in this netsuke is by no means an ordinary elephant, but rather a religious creature frequently depicted in early Buddhist art or a baku (nightmare-devouring creature). The wrinkly body and trunk, long tusks, and smiling attitude bear an uncanny resemblance to the famous imaginary elephants (sozo-no-zo) from the Nikko Toshogu. This type of elephant was also frequently depicted in Buddhist art as the familiar of Fugen Bosatsu or on various architectural elements depicting baku.



Imaginary elephants (sozo-no-zo) from the Nikko Toshogu



An architectural support in the form of a baku's head at a temple in Nagahama, Shiga Prefecture





257
**KYOKUSAI: A MASTERFUL
SO SCHOOL WOOD NETSUKES OF
FUGEN BOSATSU WITH ELEPHANT**

By Tsukamoto Kyokusai, signed Kyokusai 旭齋
Japan, Tokyo, late 19th to early 20th century

Exquisitely carved with remarkable detail, the large elephant of the bodhisattva seated next to the small standing figure. Fugen reading from a scroll wearing long, elaborately layered robes with billowing sleeves which drape from her arms, falling in elegant folds to the floor. The bodhisattva's face is set with a serene expression with a central byakugo beneath an intricately carved tiara. The skin of the elephant is carved with naturalistic wrinkles, its trunk coiling towards its opened mouth with a charming expression, revealing the mastery of the artist. The himotoshi formed by the bodhisattva's sleeve which flows underneath the elephant. The same sleeve forms the reserve for the artists signature, KYOKUSAI.

LENGTH 4.5 cm

Condition: Very good condition with only very minor wear and a microscopic chip to the very edge of one tusk.
Fugen Bosatsu (Samantabhadra) is the bodhisattva associated with the practice of Buddhist teaching and joins Manjushri, the lord of transcendent wisdom, in a trinity with Shakyamuni Buddha. The deity is known as 'He whose bounty is omnipresent' and represents the Buddhist Law and compassion. The bodhisattva is borne by a white elephant, symbolic of the strength achieved through the practice of Buddhism.

LITERATURE COMPARISON

Compare a closely related wood netsuke of Monju Bosatsu seated on his lion, signed Kyokusai, carved with similar billowing sleeves, illustrated in Jonas, F.M. (1928) Netsuke, p. 65, no. 53. Compare a related wood netsuke of Gama Sennin, signed Kyokusai, who reads from a scroll in the same manner of Fugen, illustrated in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part A, p. 402.



Auction comparison: Compare an ivory netsuke of a cherry blossom by the same artist, signed Kyokusai, at Quinn's Auction Galleries, The Helen and Jack Mang Collection of Netsuke, 7 December 2012, Falls Church, lot 170 (**sold for USD 21,060**).

Estimate EUR 12,000
Starting price EUR 6,000





258
**SOSUI: A FINE SO SCHOOL WOOD
NETSuke OF A SEAHORSE**

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

Published: Sagemonoya, So School Netsuke, no. 36.

Naturalistically modeled as a stylized seahorse with a defined and rigid torso, the face with large round eyes and a small mouth at the end of a tubular snout. The cord attachment formed by the swirling tail. Signed in neatly incised characters SOSUI.

HEIGHT 8 cm

Condition: Excellent condition with only very minor wear.

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

MUSEUM COMPARISON

Compare a closely related wood netsuke of a seahorse, by Isshin, from the Raymond and Frances Bushell Collection, in the collection of the Los Angeles County Museum of Art (LACMA), accession number M.91.250.16.



Estimate EUR 4,000
Starting price EUR 2,000





259
KANGYOKU: A FINE CONTEMPORARY WOOD NETSUKES OF A PUPPY

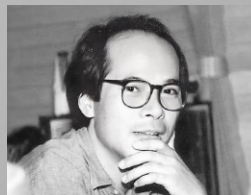
By Noriyoshi Tachihara (Kangyoku), signed Risshisai Kangyoku 立志齋 寛玉
 Japan, Tokyo, late 20th century

A pleasingly tactile and superbly carved wood netsuke depicting a decidedly fat puppy with large floppy ears and chubby paws, its mouth agape revealing sharp teeth, the glaring eyes double inlaid in shell. The surface is beautifully polished and lightly stained, 'clouds' of stippled markings simulate the piebald fur coat of the dog., Good, asymmetrical himotoshi underneath, signed to one hind paw RISSHISAI and to the other KANGYOKU.

LENGTH 4.5 cm

Condition: Excellent condition.
Provenance: Old Swiss private collection. Old label 'R139' pasted underneath.

Noriyoshi Tachihara (art name Kangyoku) was born in Tokyo in 1944. He learned carving from his father, Fasukichi Tachihara, who was a member of the school of the famous netsuke-shi Hojitsu. His favored subjects are animals and mythological creatures and he usually carved in mammoth ivory but can also carve various woods very successfully.



Noriyoshi Tachihara (Kangyoku)

Estimate EUR 3,000
 Starting price EUR 1,500



260
MASATOSHI: ABSTRACT BIRD (CHUSHO-DORI)

By Nakamura Tokisada (Masatoshi) (1915-2001), signed Masatoshi 雅俊
 Japan, Tokyo, December 1962

Published: Bushell, Raymond (1992) The Art of Netsuke Carving by Masatoshi as told to Raymond Bushell, no. 41.



Carved from teak wood as an abstract bird, the naturally porous surface brilliantly simulating the bird's plumage, the eyes inlaid in black shell, two himotoshi underneath and signed within a red horn-inlaid plaque MASATOSHI.

Masatoshi writes on this piece: "I had no particular species in mind when I designed this bird. Instead, I aimed at a high degree of simplification and abstraction, while striving for an appealing, avian shape in a size suitable for use with an inro. I selected teak for the subject – one of teak's advantages in this case being that its numerous pores, a little enlarged, suggest the feathers of a bird. The symmetrical bulges on the sides represent wings, and the slight elevation at the rear, tail feathers. I inlaid my signature on a label of red hornbill because of the difficulty of carving characters clearly on a porous surface, especially in the case of small netsuke".

LENGTH 3.8 cm

Condition: Excellent condition.

AUCTION COMPARISON

Compare a closely related antler netsuke of a swelling sparrow from the same artist, illustrated in Bushell, Raymond (1992) The Art of Netsuke Carving by Masatoshi as told to Raymond Bushell, no. 53, and sold at Zacke, Fine Netsuke & Sagemono, 29 October 2021, Vienna, lot 212 (sold for EUR 3,539).

Estimate EUR 4,000
 Starting price EUR 2,000





261
MICHAEL WEBB: A WOOD NETSUKE WITH TWO FIGHTING STAG BEETLES, DATED 1987

By Michael Webb (1934-2009), signed with artist's monogram 'MW' England, Yorkshire, dated December 1982

Finely carved as a large decaying log with two stag beetles locked in battle, the details naturalistically executed and heightened by black staining. The eyes of the two insects are inlays of dark buffalo horn. Large, asymmetrical himotoshi underneath and with a neatly engraved 'Iwami-style' signature revealed by a layer of peeling bark: 'MW carved this at Cropton near York December 1987'.

LENGTH 6.1 cm

Condition: Excellent condition.

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 under the guidance of Luigi Bandini of Eskenazi Ltd. He specialized in British animals, insects, crustaceans and other sea life, always working in boxwood and utilizing various complex mixes of dyes and stains. He was deeply inspired by the naturalism of Iwami carvers and mastered the technique of ukibori carving.

AUCTION COMPARISON

Compare a closely related wood netsuke of two carrion beetles by Michael Webb at Bonhams, The Robert S. Huthart Collection of Iwami Netsuke Part I, 15 May 2019, London, lot 176 (**sold for GBP 7,562**).



Estimate EUR 3,000
 Starting price EUR 1,500



262
MICHAEL WEBB: A WOOD NETSUKE OF A CICADA ON DRIFTWOOD, DATED 1996

By Michael Webb (1934-2009), signed with artist's monogram 'MW' England, Yorkshire, dated 1996

Finely and naturalistically carved as a large cicada with folded wings perched on a section of driftwood, the insect's eyes inlaid in pale, translucent agate. The himotoshi underneath are cleverly incorporated into the design. Signed 'MW 1996'.

LENGTH 5.2 cm

Condition: Excellent condition.

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 under the guidance of Luigi Bandini of Eskenazi Ltd. He specialized in British animals, insects, crustaceans and other sea life, always working in boxwood and utilizing various complex mixes of dyes and stains. He was deeply inspired by the naturalism of Iwami carvers and mastered the technique of ukibori carving.

Estimate EUR 2,500
 Starting price EUR 1,200





263
LEIGH SLOGGETT: SHARK

By Leigh Sloggett (b.1960), signed LS Biri 美里
Australia, 1993

Finely carved as a ferocious shark twisted in motion, the mouth opened revealing sharp teeth and tongue, the eyes inlaid in dark horn, the gills neatly incised and the wood superbly polished. Signed underneath with the artist's initials 'LS' and with the artist's art name given to him by Bishu Saito BIRI 美里. The 'natural' cord attachment is formed by the twisting tail underneath.

With the original wood box signed by the artist and with the title of the work 'Shark'.

LENGTH 5.7 cm

Condition: Excellent condition.

Leigh Sloggett (b.1960) is an Australian contemporary netsuke carver who combines the traditional and functional attributes of the netsuke with innovative ideas, forms and concepts which come from his personal experiences. Mr. Sloggett studied fine arts, majoring in painting and sculpture. He started carving netsuke in 1992 and studied under Bishu Saito, Yasufusa Saito, Ryoshu Miyazawa, Mitsuyuki Aoki and Goraku Matsuda. His work has been exhibited in museums and galleries around the world, including: the British Museum, Tokyo National Museum, Los Angeles County Museum and can be found in important private collections.

Estimate EUR 3,000
Starting price EUR 1,500



264
**GUY SHAW: A CONTEMPORARY WOOD
NETSUKU OF AN OCTOPUS, 'PHOSPHORESCENCE'**

By Guy Shaw (1951-2003), signed with the artist's initial GS
England, late 20th century

Ingeniously designed as the water flows around the body of the camouflaging octopus. The tentacles curled and loose against the body, ebbing and flowing with the current, highlighted and illuminated by the gentle sprinkling of gilt highlights that brighten its form. Shaw works them out with a precise sense of realism and at the same time poetry that is typical of him. The eyes are rendered in reddish horn with dark pupils. The core of the octopus—an alert mind and sharpness of cognition, the tentacles arbitrary all-around, soft, evasive, flowing, indeterminable, somehow in the flow of endless time. Natural himotoshi and the initials delicately rendered as a thread of water forming the G and the S in a single duct.

LENGTH 7.1 cm

Condition: Excellent condition.

On the subject of octopuses, the late Guy Shaw opines, "A young octopus lets itself be carried by the current of the water wherever. His eyes he holds very little above the water, the tentacles he lets hang arbitrarily, as the current just wants it. The goal is movement without haste, without pressure and haste, activity without reaction." Similar to the principle once defined in Japan as the 'Ukiyo,' the 'Flowing World,' by Asai Ryoi in 1611 in the Ukiyo Monogatari, in which he speaks "of enjoying the moment, of letting oneself drift along like a pumpkin in the great stream."



LITERATURE COMPARISON
Compare a closely related boxwood netsuke of an octopus 'drifting' by Guy Shaw at Zacke, Netsuke von großen alten Meistern und modernen - Ausstellung 1997, Vienna, no. 104.

Estimate EUR 4,000
Starting price EUR 2,000





265
**VADYM PYVOVAR:
A TEAK WOOD NETSUKU OF A RAT**

By Vadym Pyvovar, signed with the artist's initials
Ukraine, 10th June 2023

Seated, the head raised and twisted to the left,
bearing an alert expression as it sniffs the air while
holding its long tail as it curls around its body, the
wood with a fine patina and the eyes inlaid in black
coral. Natural himotoshi and the base incised with the
artist's initials. The carving is inspired by netsuke of
rats by Masanao of Kyoto.

LENGTH 4.4 cm

Condition: Very good condition with one plugged knot
to the wood.

Estimate EUR 1,500
Starting price EUR 800



266
**VADYM PYVOVAR:
A WOOD NETSUKU OF A WHALE,
AFTER RISSHISAI KANGYOKU**

By Vadym Pyvovar, signed with the artist's initials
Ukraine, 2023

The whale carved with the tail curling up over its
flattened head to form a loop, its forelimb flippers
held close to the sides, with incised accents and
amber inlaid eyes. Well-excavated himotoshi and the
side incised with the artist's initials.

LENGTH 3.8 cm

Condition: Excellent condition.

LITERATURE COMPARISON
Compare to a related antler
study of a whale in waves
by Kangyoku illustrated in
Michael Spindel Ltd., An
Exhibition of Contemporary
Netsuke and Ojime, 1991,
New York, no. 19.

Estimate EUR 1,000
Starting price EUR 500



267
**VADYM PYVOVAR: A BOXWOOD
NETSUKU OF A FREEZING KARASU TENGU**

By Vadym Pyvovar, signed with the artist's initials
Ukraine, 2023

A fine wood netsuke described by Gabor Wilhelm as
"tengu frieux" or freezing tengu, in our opinion very
fittingly, as the mythical, bird-like being clutches its
large wings together, standing rather stiffly, the three-
clawed feet clenching together, and its expression
shuddering – one imagines the cold breeze fluttering
by. The karasu (crow-beaked) tengu has long finely
carved hair, wears a token cap inlaid in lustrous black
coral, the pupils inlaid with amber. The plumage
well-detailed. Asymmetrical, generously excavated
himotoshi through the back and one thigh incised
with the artist's initials. The carving inspired by the
many hallmarks of the Tanba school.

HEIGHT 5.5 cm

Condition: Excellent condition.

AUCTION COMPARISON
Compare an example by the Tanba school
which inspired this model at Zacke, Fine
Netsuke & Sagemono, 29 October 2021,
Vienna, lot 83 (**sold for EUR 37,920**).

Estimate EUR 1,500
Starting price EUR 800



268
**VADYM PYVOVAR: A BOXWOOD
NETSUKU OF TWO MONKEYS
FIGHTING OVER A PEACH,
AFTER NAITO TOYOMASA**

By Vadym Pyvovar, signed with the artist's initials
Ukraine, September 2022

Clambering one on top of the other, the two monkeys
tussling over a peach. The eyes inlaid in amber, and
the fur finely executed with incision work, inking, and
staining. Natural himotoshi. One haunch to the base
incised with the artist's initials.

HEIGHT 4.9 cm

Condition: Excellent condition.

AUCTION COMPARISON
Compare an example by Toyomasa
of two monkeys fighting over a
peach which inspired this model
at Tessier Sarrou, Arts D' Asie, 13
December 2021, Paris, lot 60 (**sold
for 160,000 EUR**).

Estimate EUR 1,500
Starting price EUR 800





269
**GYOKUIN: A SUPERB AND LARGE WOOD MASK
 NETSUKU OF A LAMENTING KARASU TENGU**

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

Published:
 Brockhaus, Albert (1909) Netsuke. Versuch einer Geschichte der japanischen Schnitzkunst, p. 463, no. 889 (unillustrated).
 Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part A, p. 95 (unillustrated).
 Wilhelm, Gabor (1992) Netsuke Kenkyukai Society Journal, vol. 12., no. 4, p. 37.

Masterfully carved, the tengu's face set with a comically distraught expression. Its eyes, made of inlaid metal, looking woefully upwards beneath furrowed brows. Its beaked mouth is closed tightly, creating wrinkles around the edges, and its humanoid face has boy-like hair falling in strands to both sides. The nostrils are humorously carved with abnormally long nose hair. Pleasing to the touch, the smooth wood is finely polished and has a rich, unctuous patina. The central himotoshi bar to the back with the signature GYOKUIN – this appears to be the only recorded work by this artist.

HEIGHT 6.4 cm

Condition: Very good condition with minor wear. The back with an antique Japanese restoration to an old crack in the form of a metal staple.

Provenance: Ancient collection
 Albert Brockhaus (1855-1921),
 Leipzig. Kunsthandel Klefisch,
 Auction 50, September 1992,
 Cologne, lot 347. European collection
 P. Jacquesson, acquired from the
 above.



**Portrait of Albert
 Brockhaus**

Tengu were considered the embodiment of powerful and usually malevolent spirits who, in Japanese folk beliefs, inhabit the woodlands of high mountains. There are two principal forms of tengu: the karasu tengu and konoha tengu. They are typically represented as having human bodies, wings, and sometimes talons in place of hands and feet. The karasu tengu has a birdlike head complete with a strong, sharp beak. The konoha tengu has a human face, distorted by an enormously long nose.

Estimate EUR 10,000
 Starting price EUR 5,000



270
A FINE IVORY MASK NETSUKU OF A KARASU TENGU

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

Finely carved, the exaggeratedly long beak of the tengu curving downwards, the large eyes set with heavy bags and a sorrowful expression. Its furrowed brows and beak finely detailed with small hairs. Good himotoshi to the back, which bears a simulated wood grain, and the nostrils pierced as well, so that the netsuke could also be worn as a pendant. The ivory bearing a fine, glossy patina.

LENGTH 5.3 cm

Condition: Very good condition with minor wear and expected age cracks
Provenance: Ancient collection Albert Brockhaus (1855-1921). Kunsthandel Klefisch, Auction 50, September 1992, Cologne, lot 346. Lempertz, 10 June 2006, Cologne, lot 906. European collection P. Jacquesson, acquired from the above.



Portrait of Albert Brockhaus

Tengu were considered the embodiment of powerful and usually malevolent spirits who, in Japanese folk beliefs, inhabit the woodlands of high mountains. There are two principal forms of tengu: the karasa tengu and the konoha tengu. They are typically represented as having human bodies, wings, and sometimes talons in place of hands and feet. The karasu tengu has a birdlike head complete with a strong, sharp beak. The konoha tengu has a human face, distorted by an enormously long nose.



AUCTION COMPARISON
Compare a closely related ivory mask netsuke of karasu tengu, signed Garaku, with similar bags beneath the eyes, at Kunsthandel Klefisch, Auction 60, 15 June 1996, Cologne, lot 638.

Estimate EUR 6,000
Starting price EUR 3,000



271
TOMOKAZU: A FINE IVORY MASK NETSUKU OF KARASU TENGU

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

Finely carved, the crow-beaked tengu with distinct human features, wearing a cloth tied around his head as if from a toothache. The expression on its face is stern, its furrowed brows set above inlaid buffalo horn eyes. The back carved with a simulated wood grain and with good functional himotoshi. Signed to the back TOMOKAZU. The ivory bearing a fine, glossy patina.

HEIGHT 3.8 cm

Condition: Very good condition with minor wear and expected age cracks.
Provenance: European collection P. Jacquesson.

Tengu were considered the embodiment of powerful and usually malevolent spirits who, in Japanese folk beliefs, inhabit the woodlands of high mountains. There are two principal forms of tengu: the karasa tengu and the konoha tengu. They are typically represented as having human bodies, wings, and sometimes talons in place of hands and feet. The karasu tengu has a birdlike head complete with a strong, sharp beak. The konoha tengu has a human face, distorted by an enormously long nose.

Estimate EUR 3,000
Starting price EUR 1,500



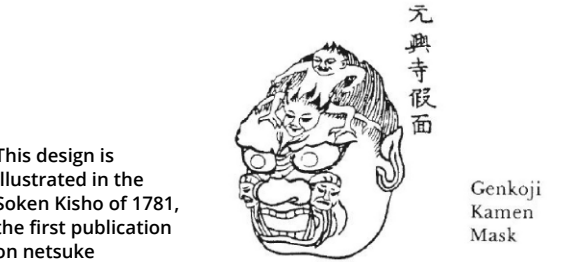
272
**A FINE WOOD BUGAKU MASK
NETSUKE OF GENKOJI KAMEN**

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

The Bugaku type mask well-carved, the head surmounted by a demonic, humanoid and long-limbed creature with claws for feet, one head frowning menacingly, the other growling with teeth baring and hair raised in flaming spikes. The central oni-like face with a fierce expression, the teeth with long incisors poking through, two angry faces carved further on the apple of the cheeks, all under bulging eyes with hollow pupils. Himotoshi bar to the reverse. Unsigned, however stylistically, this is likely carved by a member of the illustrious Deme family of mask carvers, such as Deme Uman.

HEIGHT 4.4 cm

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



This design is illustrated in the Soken Kisho of 1781, the first publication on netsuke



LITERATURE COMPARISON
Compare a near-identical wood mask netsuke by Deme Uman, described as a Genkoji mask, illustrated in Jirka-Schmitz Patrizia, The World of Netsuke, The Werdelmann Collection at the Museum Kunst Palast Düsseldorf, p. 215, no. 935.

Estimate EUR 3,000
Starting price EUR 1,500



273
**A RARE WOOD MASK NETSUKE
OF THE BAKEMONO MITSUME KOZO**

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

Published: Bushell, Raymond (1985), Netsuke Masks, pl. 262.

The bakemono of the three-eyed priest boy, a relatively benign monster from Japanese folklore, depicted as a bald, boyish face with a third large eye in the middle of his forehead, inlaid with bone and ebony. The carved face with full cheeks and gaunt eyes under arched brows. The back finely incised in kebori with two bats and further pierced with two himotoshi.

HEIGHT 4.6 cm

Condition: Very good condition with minor wear.
Provenance: Ex-collection Raymond Bushell. European collection P. Jacquesson.

The supernatural became a fashionable theme in popular culture during the Edo period (1615-1868), and stories and images of ghosts and goblins were common subjects in the genres of Kabuki theater, ukiyo-e prints, and netsuke.

Estimate EUR 2,500
Starting price EUR 1,200





274
AN ANTLER MASK NETSUKU OF HANNYA

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

Boldly carved from a tubular section of naturally hollowed antler, the elongated face set with a devious expression with sharp fangs, and two small horns protruding from its finely incised hair. The eyes and nostrils pierced and the forehead extending in an exaggerated arch. Large central himotoshi to the thick bar in the back. The antler finely stained and bearing a superb, deep patina.

HEIGHT 6 cm

Condition: Very good condition with minor wear and typical natural flaws to the material
Provenance: Ex-collection Richard R. Silverman. European collection P. Jacquesson, acquired from the above on 29 September 2005. Richard R. Silverman (1932-2019) was a renowned Asian art collector with one of the largest private collections of netsuke outside of Japan. He lived in Tokyo between 1964 and 1979 and began to collect netsuke there in 1968. From the 1970s onward, he wrote and lectured about netsuke and was an Asian art consultant for Christie's, Sotheby's, and Bonhams. His gift of 226 ceramic netsuke to the Toledo Museum of Art constitutes perhaps the largest public collection of these miniature clay sculptures in the world. After moving to California, Silverman became a member of the Far Eastern Art Council at the Los Angeles County Museum of Art in 1984. In 1993, he joined LACMA's Executive Board. He served on the board of directors for the International Society of Appraisers from 1986 to 1994 and served nine years as chair for the City of West Hollywood Fine Arts Commission. Richard Silverman was posthumously awarded the Order of the Rising Sun for his decades-long promotion of Japanese culture.

MUSEUM COMPARISON

Compare a related antler mask netsuke, formerly in the Trumpf collection and now in the Linden Museum Stuttgart, inventory number OA 18928.

Estimate EUR 2,500
Starting price EUR 1,200



275
AN ANTLER MASK NETSUKU OF A FROWNING MAN

Unsigned
Japan, 19th century

Finely carved from a tubular section of naturally hollowed antler, the distraught face of the man set with wrinkled brows, weepy eyes, and lips upturned in a frown. The thick himotoshi bar to the back with two pierced cord holes and with incised cross-hatched lines.

HEIGHT 4.9 cm

Condition: Good condition with minor wear, typical natural flaws, and the two himotoshi on the bar possibly a later addition.
Provenance: Robert Fleischel, Paris, May 2015. European collection P. Jacquesson, acquired from the above.

Estimate EUR 1,200
Starting price EUR 600



276
A FINE WOOD NETSUKU OF OKAME AND HANNYA MASKS

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

Published: Bushell, Raymond (1985), Netsuke Masks, pl. 270A, 270B.



One side carved as an Okame mask with characteristic plump cheeks and bawdy smile, her eyes narrowed in laughter below her arched eyebrows and neatly combed hair. The reverse with a Hannya mask with a gaping mouth, strong jaw, sharp teeth, large bulging eyes with pierced pupils, and two horns. The contrast between the two masks, one symbolizing mirth and the other rage and jealousy, is achieved brilliantly. The himotoshi through the pierced aperture on Okame's side and through the 'natural' opening between the two masks.

HEIGHT 3.7 cm

Condition: Very good condition with minor expected wear.
Provenance: Ex-collection Raymond Bushell. Sotheby's, Netsuke from the Collection of Raymond and Frances Bushell, 21 March 2000, New York, lot 303. European collection P. Jacquesson, acquired from the above.

MUSEUM COMPARISON

A closely related wood netsuke of Okame and Otobide masks is in the Metropolitan Museum of Art (The MET), New York, accession no. 10.211.2417.

Estimate EUR 1,200
Starting price EUR 600





277
A FINE AND RARE PALE WOOD MASK NETSUKES OF A HEIKE CRAB MAN, ATTRIBUTED TO KOKEISAI SANSHO

Attributed to Kokeisai Sansho (1871-1936), unsigned
Japan, Osaka, early 20th century

Published: Sagemonoya (2007) Netsuke at the Miami Kappa Convention: From Sea to Shore, pl. 60.

Carved with grotesque, crab-like features, the mask with hollowed pupils on bulging eyes, a broad and prominent nose with pierced nostrils, and a distinctly shaped mouth displaying an upper row of teeth. The mask surmounted by horns shaped like pincers, the nose as well with crab pincers, the full cheeks stippled with crab-skin, the gaping mouth similarly textured. The reverse with a central himotoshi bar.

HEIGHT 3.8 cm

Condition: Small crack with a repair to the himotoshi bar, otherwise in very good condition with only very minor surface wear.

Provenance: Robert Fleischel, Paris, 2007. European collection P. Jacquesson, acquired from the above.

Literature comparison: Compare a closely related netsuke of a 'heike crab' mask illustrated in Bushell, Raymond (1985), Netsuke Masks, pl. 323. For further examples of wood mask netsukes attributed to and signed by Kokeisai Sansho, see Boris Filatov (Spring 2012) Kokeisai Sansho: Mystery of the Genius International Netsuke Society Journal, vol. 32, no. 1, p. 25.



AUCTION COMPARISON
Compare a related wood mask netsuke by Mitsuki at Zacke, Asian Art Discoveries-Japanese Art, 8 September 2023, Vienna, lot 826 (sold for EUR 2,600).

Estimate EUR 3,000
Starting price EUR 1,500



278
KIKUYAMA: A WOOD MASK NETSUKES OF A ONE-HORNED ONI

By Kikuyama, signed Ranjintei Kikuyama rofu 蘭人亭 菊山 老夫
Japan, late 18th to early 19th century

Published: Welch, Matthew / Chappell, Sharen (1999) Netsuke: The Japanese Art of Miniature Carving, p. 51, no. 53.

Boldly carved and depicting an oni with an amused expression, the sneering grin with antler-inlaid fangs piercing through the corners of the mouth, the eyes black inlay against a red ground, all under bushy, shabby brows surmounted by a single horn. The reverse with a central himotoshi bar and signed Ranjintei KIKUYAMA rofu [Kikuyama, an old man, the art name Ranjintei].

HEIGHT 4.7 cm

Condition: Very good condition with minor wear.

Provenance: Sotheby's, 26 July 2007, London, lot 65. Robert Fleischel, Paris, 2007. European collection P. Jacquesson, acquired from the above.

LITERATURE COMPARISON
Compare a closely related red lacquer netsuke of a one-horned oni illustrated in Bushell, Raymond (1985), Netsuke Masks, pl. 45.

Estimate EUR 3,000
Starting price EUR 1,500





279
SHOUNSAI JORYU: A RARE HONEN (HORNBILL) MASK NETSUKU OF AN ONI

By Shounsai Joryu, signed Shounsai 升雲齋 with kakihan
Japan, Edo (Tokyo), first half of 19th century, Edo period (1615-1868)

Published: Collectors' Encyclopedia of Antiques (1973), no. 568.
Bushell, Raymond (1985), Netsuke Masks, pl. 46.

The hornbill remarkably carved, thinning at the edges, depicting an oni with an amusing expression, the naturally red areas used for the hair, horns, eyebrows, and blushing cheeks. The reverse with a central himotoshi bar and signed SHOUNSAI (Joryu) with a red kakihan.

HEIGHT 3.3 cm

Condition: Very good condition with minor wear and few natural age cracks.
Provenance: Ex-collection Raymond Bushell. Christie's, The Raymond and Frances Bushell Collection of Netsuke, Part I, 27 October 1987, New York, lot 187. Robert Fleischel, Paris, France. European collection P. Jacquesson, acquired from the above.

The hornbill is a bird of the Bucerotidae family having a large bill with a basal bony protuberance partly colored bright orange, known as honen and often used for inlaying the eyes of netsuke depicting rats, rabbits, and other animals whose eyes are red. Netsuke entirely carved from honen are exceedingly rare.



AUCTION COMPARISON
Compare to a closely related oni mask by Joryu's contemporary Jugyoku at Sotheby's, The Katchen Collection of Netsuke, 8 November 2005, London, lot 65 (**sold for 5,040 GBP**).

Estimate EUR 4,000
Starting price EUR 2,000



280
A RARE HONEN (HORNBILL) MASK NETSUKU OF A HAIRY FOREIGN DEMON

Unsigned
Japan, Meiji period (1868-1912)

The hornbill remarkably carved, depicting an oni with a fierce expression, the jagged teeth baring and framed by two sharp incisors, the tongue sticking out mockingly, all under bushy brows and bulging eyes. The naturally red areas used to carve the curling horns down the side of the face. The reverse with a vertical bar pierced with two large himotoshi.

HEIGHT 4 cm

Condition: Very good condition with minor wear and few natural age cracks.
Provenance: Robert Fleischel, Paris, France, November 2006. European collection P. Jacquesson, acquired from the above.

AUCTION COMPARISON
Compare a closely related honen mask netsuke of an oni at Zucke, Fine Japanese Art, 16 June 2023, Vienna, lot 435 (**sold for EUR 2,340**).

Estimate EUR 2,500
Starting price EUR 1,200





281
**YOSHITSUGU: A RARE SILVER-PATINATED
BRONZE NETSUKU OF JUROJIN**

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

Published: Bushell, Raymond (1985), Netsuke Masks, p. 64, pls. 267.

Finely cast depicting Jurojin with his large bushy beard, wrinkled forehead, and large ears with pendulous lobes. His mouth is upturned in a scowl and his brows are furrowed with small eyes, the large nose pierced with nostrils. Signed to the interior YOSHITSUGU. Looped himotoshi to the back. The bronze finely polished and patinated to a silverish tone.

HEIGHT 4.3 cm

Condition: Excellent condition with minor typical surface wear.
Provenance: Ex-collection Raymond Bushell. Sotheby's, Netsuke from the Collection of Raymond and Frances Bushell, 21 March 2000, lot 301. European collection P. Jacquesson, acquired from the above.

Estimate EUR 2,000
Starting price EUR 1,000



Pl. 265: Yamabushi; ivory; signed, Okakoto; formerly
Marcel Lorber collection; signature list, no. 220
Pl. 266: Foreigner; wood; signed, Shingetsu; signature
list, no. 221
267: Foreigner; silver; signed, Yoshitsugu; signature
list, no. 411
268: Chinese; ivory; unsigned
269: Character mask; wood; signed, Isshin; sig-
list, no. 113

282
**SEKISEN: AN ONKO POTTERY
MASK NETSUKU OF TENGU**

By Sekisen, signed Sekisen 石仙
Japan, late 19th to early 20th century, Meiji period (1868-1912)

Finely modeled, the karasu tengu with a small beak with slanted nostrils and showing a frown, all below large bulging eyes painted in white enamel, and with pierced pupils and furrowed brows.

HEIGHT 4.6 cm

Condition: Repair to a section of the forehead. Otherwise good condition.
Provenance: Denis Brugerolles of Galerie Yamato, Paris, 6 March 2004. European collection P. Jacquesson, acquired from the above.

The largest number of ceramic mask netsuke are Onko ware. These netsuke are unglazed. The preparation of the clay and the way they were fired in the kiln created a unique texture that is very impressive. These masks were produced during the late 19th and early 20th century and are known for their robustness. The prominent signatures (or seals) are Sekisen (father and son) and Sekiho. Others such as Onko, Futaminoura, and Shinryoen are rarer. Some of the works are unmarked.

Estimate EUR 800
Starting price EUR 400



283
**SEKISEN: AN ONKO POTTERY
MASK NETSUKU OF TOBI, KO-TENGU**

By Sekisen, signed Sekisen 石仙
Japan, late 19th to early 20th century, Meiji period (1868-1912)



Published: Rutherford, Max (2017) Japanese Masks, Peter E. Müller, no. 152.

Finely modeled, the short-beaked tengu with distinct human features, the expression on its face amused, the eyes painted with white enamel and the pupils hollowed, all below bushy, furrowed brows. Himotoshi through the central bar to the back and sealed SEKISEN.

HEIGHT 4.7 cm

Condition: Some repairs around the area of the eyes.
Provenance: Robert Fleischel, Paris, France, November 2006. European collection P. Jacquesson, acquired from the above.

The largest number of ceramic mask netsuke are Onko ware. These netsuke are unglazed. The preparation of the clay and the way they were fired in the kiln created a unique texture that is very impressive. These masks were produced during the late 19th and early 20th century and are known for their robustness. The prominent signatures (or seals) are Sekisen (father and son) and Sekiho. Others such as Onko, Futaminoura, and Shinryoen are rarer. Some of the works are unmarked.

MUSEUM COMPARISON

Compare a wood mask netsuke of the same type, by Kimura Ryumin, formerly in the Raymond and Frances Bushell Collection, in the Los Angeles County Museum of Art (LACMA), accession number M.91.250.379.



Estimate EUR 800
Starting price EUR 400



284
AN ANTLER NETSUKE OF A DUTCHMAN

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

Carved from a hollow triangular branch of antler as a Dutchman holding a large fan and wearing a typical hat, plugged at the top, and pensively stroking his long beard in the manner of an immortal. Large himotoshi formed by one hole in the back, the cord channel running through the natural opening at the bottom.

HEIGHT 8.8 cm

Condition: Excellent condition, minor wear.

Estimate EUR 2,000
Starting price EUR 1,000

285
AN ANTLER NETSUKE OF SHOKI AND ONI

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

The demon queller depicted in typical manner with a grim expression, standing with his sword drawn and reaching after the oni which is hiding on top of his hat, the details boldly carved, the antler bearing a fine, unctuous patina. Large, asymmetrical, and generously excavated himotoshi through the back.

HEIGHT 8.5 cm

Condition: The plugged legs are replacements. Some old chips to the oni and hat.

AUCTION COMPARISON
For a related Kyoto school ivory netsuke of Shoki and oni see Zache, Fine Netsuke & Sagemono, 16 April 2021, Vienna, lot 42 (**sold for 2,928 EUR**).



Estimate EUR 1,500
Starting price EUR 800



286
A GOOD ANTLER NETSUKE OF KAN'U

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

The God of War standing with his dragon-bladed halberd by his side and pensively stroking his beard. Himotoshi through the back. The antler bearing an appealing patina.

HEIGHT 5 cm

Condition: Excellent condition with minor wear and few natural 'flaws' to the material.

AUCTION COMPARISON
Compare a related, yet larger, antler netsuke likely from the same workshop (note particularly the similar backside) and depicting Kan'u at Zache, Fine Netsuke & Sagemono, 29 October 2021, Vienna, lot 233 (**sold for EUR 6,952**).



Estimate EUR 1,500
Starting price EUR 800





287
**A SUPERB ANTLER NETSUKE OF
 A BLIND MAN AND OCTOPUS**

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

Published: Katchen, Arlette (2010) Netsuke 7, Vol. 2, pp. 328-329, no. K695 (described, rather amusingly, as a "Wall-eyed man climbing on head of seated drunk octopus").

Finely carved from a tubular section of antler as an octopus wearing a headband and standing on all of its eight wriggly tentacles with neatly detailed suckers, a blind man climbing up on its large head from behind crying out in terror having just identified the creature by touch. The perfectly functional himotoshi formed by the natural hollow opening of the antler beneath, the cord running through the opening of the blind man's sleeve. The lightly stained antler bearing an attractive color and patina.

HEIGHT 7.9 cm

Condition: Excellent condition with few natural 'flaws' to the material.

Provenance: Sotheby's, The Katchen Collection of Netsuke Part I, 8 November 2005, London, lot 163 (**sold for hammer price GBP 4,000**). Ex-collection Guy de Lasteyrie, acquired from the above. De Lasteyrie is a member of the Lasteyrie du Saillant family and is considered among the leading French collectors of netsuke.

Estimate EUR 4,000
 Starting price EUR 2,000



288
A LARGE ANTLER SASHI NETSUKE OF AN EEL

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

Carved from a branch section of the antler of a sika deer and depicting an eel swimming in water, the natural orientation of the material ingeniously utilized for the swimming motion of the fish. The eyes are inlaid in black wood and the fins are kept close to the body for compactness. The cord channel runs through the natural opening of the mouth and beneath the gills.

LENGTH 17.1 cm

Condition: Excellent condition with minor wear.

AUCTION COMPARISON
 Compare a closely related, yet smaller (10.7 cm) antler netsuke of a fish at Lempertz, Asian Art, 16 December 2020, Cologne, lot 911 (**sold for 1,625 EUR**).

Estimate EUR 3,000
 Starting price EUR 1,500



289
**A GOOD ANTLER NETSUKE
OF RAT ON LOTUS POD**

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

Boldly carved as a rat with a long and curling tail, its eyes inlaid in dark horn, cowering on top of a large lotus seed pod, the entire composition nestled within a lotus leaf. Large, asymmetrical himotoshi to the back, the antler bearing a good patina.

HEIGHT 5.2 cm

Condition: Excellent condition with minor wear and few natural 'flaws' to the material.

Estimate EUR 2,000
Starting price EUR 1,000



290
**A RARE ANTLER NETSUKE OF A PUPPY,
ATTRIBUTED TO TSUNEMASA**

Attributed to Tsunemasa, unsigned
Japan, Kyoto, early to mid-18th century, Edo period
(1615-1868)

A simple, yet intrinsically charming and pleasingly tactile antler netsuke, bearing an attractive caramel patina (compare also to no. 291) and depicting a young pup crouching and barking at the viewer. Large, asymmetrical himotoshi through the underside. The naturally hollow material plugged at the front and back.

LENGTH 3.8 cm

Condition: Excellent condition with minor wear and few natural 'flaws' to the material.

LITERATURE COMPARISON

The only recorded netsuke with a dog signed by Tsunemasa (who seldomly signed his works) depicts a Dutch lady with a puppy illustrated in Harris, Victor (1987) *The Hull Grundy Collection in the British Museum*, p. 29, no. 47.



Estimate EUR 1,500
Starting price EUR 800



291
**A RARE ANTLER NETSUKE OF A GRAZING HORSE,
ATTRIBUTED TO TSUNEMASA**

Attributed to Tsunemasa, unsigned
Japan, Kyoto, early to mid-18th century, Edo period (1615-1868)

A simple, yet intrinsically charming and pleasingly tactile antler netsuke, bearing an attractive caramel patina and depicting a grazing horse, lowering its head with a twisting motion, the feet drawn together and tail kept close to the body for compactness. The material is brilliantly utilized, much of the spongiform and porous sections hidden away so that they are not visible when the netsuke is worn on the obi. Large and generously excavated himotoshi to the back.

HEIGHT 4 cm

Condition: Excellent condition with minor wear and few natural 'flaws' to the material.

LITERATURE COMPARISON

Compare a closely related antler netsuke of a grazing horse, signed Tsunemasa, illustrated in Lazarnick, George (1981) *Netsuke & Inro Artists, and How to Read Their Signatures* (LNIA), Vol. 2, p. 1198.

Estimate EUR 2,500
Starting price EUR 1,200





292

**A SUPERB ANTLER OBI-HASAMI NETSUKE
DEPICTING A SHISHI-HEADED MONSTER,
ATTRIBUTED TO OZAKI KOKUSAI**

Attributed to Ozaki Kokusai (1835-1892), unsigned
Japan, Shiba, Tokyo, c. 1860-1880

The obi-hasami netsuke (made to be inserted into the obi/sash) carved as a peculiar mythical beast standing upright with long and slender anthropomorphic feet opening in the middle and joining at the bottom forming curls and two short upturned 'handle' arms. The head is carved as a stylized shishi with a curling mane and bushy brows, a reishi nose, inlaid eyes, and a grim expression. Two apertures at the corners of the mouth house a silk cord to which a small bone seal and a metal seal paste container is attached. The antler stained to an attractive caramel tone.

HEIGHT 10.9 cm

Condition: Excellent condition, few natural 'flaws' to the material as are to be expected.

Provenance: Alain Ducros, Paris, October 1987. Ex-collection Guy de Lasteyrie, acquired from the above. De Lasteyrie is a member of the Lasteyrie du Saillant family and is considered among the leading French collectors of netsuke.

The seal face of the carved miniature bone seal reads: Teraoka 寺岡, a common Japanese family name, indicating that this seal was for personal use.

LITERATURE COMPARISON

Compare a closely related obi-hasami netsuke, also unsigned, in Eskenazi (1998) Japanese Netsuke, Ojime and Inro from a Private European Collection, p. 158-159, no. 194. Also compare a closely related obi-hasami netsuke by Ozaki Kokusai in Sydney L. Moss Ltd. (2016) Kokusai the Genius: and Stag-antler Carving in Japan, vol. II, pp. 258-259, no. 219. Also compare a closely related obi-hasami netsuke by Ozaki Kokusai, particularly note the similarly stylized features of the head, in Sydney L. Moss Ltd. (2016) Kokusai the Genius: and Stag-antler Carving in Japan, vol. II, pp. 254-255, no. 217.

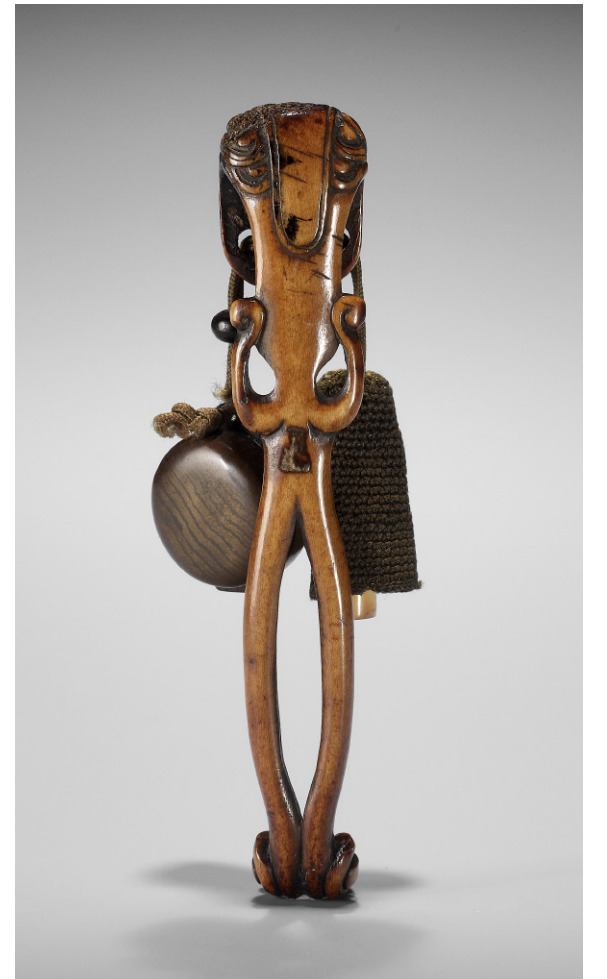


AUCTION COMPARISON

Compare a related antler obi-hasami netsuke by Ozaki Kokusai at Bonhams, The Bluetie H. Kirchhoff Collection of Netsuke and Sagemono, 16 September 2009, New York, lot 2035 (sold for USD 36,600).

Estimate EUR 10,000

Starting price EUR 5,000





293
KOKUSAI: A SUPERB ANTLER KISERUZUTSU WITH MON-CRESTS AND SHOCHIKUBAI

By Ozaki Kokusai (1835-1892), sealed Kokusai 谷齋
 Japan, Shiba, Tokyo, c. 1860-1880

The muso-zutsu pipecase of slender form, carved in openwork and sunken relief (shishiaibori) with seven crests depicting a sinuous rain dragon, a bat with two cash coins (shippo), a tomo-e crest, and with pine, plum, and bamboo, together forming the Three Friends of Winter (Shochikubai). The rim decorated with scrolling design and a three-pronged reishi forming the cord attachment. Using the natural porous elements of the antler, the artist partly hides his seal KOKUSAI, as if emerging from a cloudy mist.

LENGTH 19.9 cm

Condition: Very good condition with minor wear and natural 'flaws' to the material.
Provenance: Robert Fleischel, Paris, November 2010. Ex-collection Guy de Lasteyrie, acquired from the above. De Lasteyrie is a member of the Lasteyrie du Saillant family and is considered among the leading French collectors of netsuke.

Not only does the artist subtly hide his signature using the natural shading of the antler, he also places the pine crest below the rim of the cap causing it only to appear when the cap is removed. Halfway down the body, the plum blossom medallion is carved in openwork, which is then sealed by the cap when fully closed. These elements point to this master's genius usage and understanding of the materials he chose.

The 'Three Friends of Winter' motif is frequently used across various mediums in Japanese art. Comprising of pine, bamboo and prunus, this motif is emblematic of the Confucian virtues of fortitude and resilience. As the pine and bamboo are evergreen plants and the prunus a plant that has lived for a long time, the three together are also an auspicious symbol of longevity.

LITERATURE COMPARISON

Compare a closely related musozutsu type kiseruzutsu with similar crest medallions, integrating the dark shading and porous material in a similar fashion to hide a rain dragon chasing a tama, signed Kokusai, illustrated in Moss, Sydney L. (2016) Kokusai The Genius: and Stag-antler Carving in Japan, vol. II, p. 358-359, no. 274. Compare a related musozutsu pipecase with a similar reishi-form cord attachment, signed Kokusai, illustrated in Moss, Sydney L. (2016) Kokusai The Genius: and Stag-antler Carving in Japan, vol. II, p. 360-361, no. 275.



Estimate EUR 4,000
 Starting price EUR 2,000





294
**OZAKI KOKUSAI:
A RARE ANTLER KISERUZUTSU
WITH COINS**

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

The wari-zutsu pipe case carved with three old coins pierced through the center. The uppermost coin finely carved with the relief seal script characters Daquan wushi ['large coin, fifty'], the script of one coin of the Wang Man interregnum, and the second bears the characters Buquan ['spade coin'], an auspicious coin which was believed to grant women a son in childbirth if they wore it on their sash. The cord attachment is a playful rendition on an old Chinese coin carved in sunken relief within rounded-corner borders with a central aperture. The lowest square coin bears the artists signature KOKU. The unusually dark antler is of a deep red color with fine natural spongiform inclusions.

LENGTH 20.1 cm

Condition: Good condition with minor wear, natural flaws, and a chip to the upper rim.

A wari-zutsu pipe case is slit at the sides, leaving two flexible leaves. Bamboo and wood are the usual materials, because of the need for flexibility, although occasionally antler is utilized. See Stratos, Milton (Spring 2016) Kiseruzutsu, the Other Sagemono. A Modest Appreciation, International Netsuke Society Journal, Vol. 36, No. 1, p. 19.

LITERATURE COMPARISON

Compare two related antler otoshizutsu pipe cases with closely related antique coins, signed Kokusai, illustrated in in Moss, Sydney L. (2016) Kokusai The Genius: and Stag-antler Carving in Japan, vol. II, p. 352-353.



Estimate EUR 2,000
Starting price EUR 1,000

295
**A FINE ANTLER KISERUZUTSU
WITH WATER DRAGONS**

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

The otoshi-zutsu pipecase beautifully stained and finely carved in high relief with a peculiar baku-snouted water dragon coiling its slender body along the rim, its eyes inlaid in dark horn. The base carved with an uneven roundel with sunken relief (shishiaibori) crests depicting a stylized water dragon in an oval reserve chasing a pearl next to two further stylized crests, one with a single cash coin (shipo) and emerging from behind the roundel is a nyoi scepter with a cross-hatched head. The sinuous body of the upper water dragon forming one cord attachment on the side and its baku-snout pierced to form a second. The antler is finely stained with one side left partly uncarved exposing the original texture of the antler.

LENGTH 20.2 cm

Condition: Very good condition with minor wear and natural flaws.
Provenance: From a private collection in Germany, acquired February 1988. The interior with an old, handwritten collector's note, 'H/h Pfeifen Behälter, Feb. '88. Im Kokusai-Stil (Asakusa-) sehr dekorativ, gut erhalten.'

LITERATURE COMPARISON

A closely related antler kiseruzutsu with a single water dragon, likely from the same hand, is illustrated in Atchley, Virginia / Davey, Neil (2006) The Virginia Atchley Collection of Japanese Miniature Arts, p. 303, no. S42. A closely related antler netsuke signed and by Ozaki Kokusai is illustrated in Moss, Sydney L. (2016) Kokusai the Genius: and Stag-antler Carving in Japan, vol. II, p. 376-377, no. 284. Another closely related antler netsuke, attributed to Ryu, is illustrated in Moss, Sydney L. (2016) Kokusai the Genius: and Stag-antler Carving in Japan, vol. III, p. 340-341, no. 540.



Estimate EUR 2,500
Starting price EUR 1,200





296
**A FINE ANTLER KISERUZUTSU
WITH BASHO LEAVES AND SNAIL**

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

The otoshi-zusu pipecase naturalistically carved as overlapping basho (banana) leaves with a single snail slithering across. The leaves splitting at the edges, carved using openwork, giving an added aspect of realism to the carving as well as remarkable three-dimensionality. The antler bearing a beautifully stained finish.

LENGTH 20.2 cm

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

LITERATURE COMPARISON

Compare a related netsuke depicting a snail, crawling along an oak leaf, signed Kokusai, illustrated in Moss, Sydney L. (2016) Kokusai The Genius: and Stag-antler Carving in Japan, vol. II, p. 46-47, no. 88.



Estimate EUR 2,500
Starting price EUR 1,200



297
**A FINE ANTLER KISERUZUTSU WITH
RAIN DRAGON (AMARYU) AND BAKU**

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

The muso-zutsu pipecase finely carved in sunken relief (shishiaibori) with a central, openwork lattice above a sinuous rain dragon gripping a flaming tama in its mouth, its furcated tail trailing behind. The cap decorated with a reishi medallion and the cord attachment in the form of a baku, its trunk functioning as the himotoshi.

LENGTH 21.2 cm

Condition: Good condition with minor wear, minor old fill to the porous area likely inherent to manufacturing, and natural 'flaws' to the material.

While this piece is unsigned, it can be attributed to Ozaki Kokusai (1835-1892) or a close follower such as Hakusai or Hakumin (see literature comparisons).

Baku are Japanese supernatural beings that are said to devour nightmares. According to legend, they were created by the spare pieces that were left over when the gods finished creating all other animals. They have a long history in Japanese folklore and art but are relatively rare as subjects, especially combined with rain dragons (amaryu).

LITERATURE COMPARISON

Compare a related antler kiseruzutsu, carved with a similar dragon in sunken relief, signed Kokusai, illustrated in Moss, Sydney L. (2016) Kokusai The Genius: and Stag-antler Carving in Japan, vol. II, p. 370-371, no. 281. Compare a related antler kiseruzutsu, carved with a closely related baku head cord attachment, signed Kokusai, illustrated in Moss, Sydney L. (2016) Kokusai The Genius: and Stag-antler Carving in Japan, vol. II, p. 374-375, no.283. Compare a related antler musozutsu style kiseruzutsu, carved with a closely related baku head cord attachment, attributed to a contemporary of Kokusai or possibly by the artist himself, illustrated in Moss, Sydney L. (2016) Kokusai The Genius: and Stag-antler Carving in Japan, vol. II, p. 378-379, no.285. Compare a related antler kiseruzutsu, carved in a similar fashion with a sinuous dragon, signed Hakusai, illustrated in Moss, Sydney L. (2016) Kokusai The Genius: and Stag-antler Carving in Japan, vol. II, p. 170-171, no. 439.



Estimate EUR 2,000
Starting price EUR 1,000





298
**KOKUSAI: A FINE ANTLER RYUSA
MANJU NETSUKE WITH PRUNUS BLOSSOM**

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

Published: Sydney L. Moss Ltd. (2016) Kokusai The Genius and
Stag-antler Carving in Japan, pp. 130-131. no. 141.



A clever and visually pleasing antler ryusa netsuke carved in openwork within a simple triple ring outline with the design of a stylized five-petaled prunus blossom, most likely sakura (cherry), sitting above five stylized and neatly incised leaves. The reverse with the looped cord attachment, the seal signature KOKU, and a single kanji character kimi 君, which means, especially in a Chinese poetic-Confucian context, “the gentleman”; or in aristocratic circles is used as an honorific form of address; “you”, indicating this was likely a commission for an important and distinguished individual. The antler bearing a beautiful caramel tone.

DIAMETER 3.9 cm

Condition: Excellent condition with typical ‘flaws’ to the material.
Provenance: Ex-collection Raymond Bushell. Christie’s, The Raymond and Frances Bushell Collection of Netsuke Part II, 18 October 1988, New York, lot 141. Ex-collection John and Donnie Hawley, Texas, USA, acquired from the above.

Interestingly, the reverse of the five petals in combination with the Koku seal form a stylized outline of a dancer, the Koku seal forming the face, which was a stylistic element frequently used by this genius carver. See for example Sydney L. Moss Ltd. (2016) Kokusai the Genius: and Stag-antler Carving in Japan, vol. II, no. 225.

LITERATURE COMPARISON

Compare a closely related antler manju by Kokusai of similar construction with a ring outline and a looped cord attachment illustrated in Sydney L. Moss Ltd. (2016) Kokusai the Genius: and Stag-antler Carving in Japan, vol. II, pp. 126-127, no. 138.



Estimate EUR 6,000
Starting price EUR 3,000





299
**OZAKI KOKUSAI: A SUPERB ANTLER RYUSA
 KAGAMIBUTA NETSUKE WITH BATS**

By Ozaki Kokusai (1835-1892), sealed Kokusai 谷齋 (谷山)
 Japan, Shiba, Tokyo, c. 1860-1880

The circular bowl with the sides carved with openwork inome [boar's eye] designs encompassing the removable plate of four bats encircling a lotus medallion. The underside featuring superbly carved petals on curling cloud vines around a central floret. The central himotoshi carved through the floret, the cord attachment beneath the plate. With the rarely encountered anchor seal KOKUSAI (Kokuzan) carved in sunken relief to the interior.

DIAMETER 4.2 cm

Condition: Very good condition with minor wear, natural flaws, some fine cracks.
Provenance: Collection of Gabor Wilhelm, Paris. Ex-collection Guy de Lasteyrie, acquired from the above in 1995. De Lasteyrie is a member of the Lasteyrie du Saillant family and is considered among the leading French collectors of netsuke.

LITERATURE COMPARISON

Compare a related antler kagamibuta netsuke carved in a similar fashion, sealed with the anchor seal of Kokusai to the interior, illustrated in Moss, Sydney L. (2016) Kokusai The Genius: and Stag-antler Carving in Japan, vol. II, p. 182, no. 175.



AUCTION COMPARISON

Compare a related ivory ryusa netsuke of a double-dragon mokugyo, also signed with the anchor seal of Kokusai, at Zacke, Fine Netsuke & Sagemono, 22 April 2022, lot 267 (**sold for EUR 5,056**).



Estimate EUR 4,000
 Starting price EUR 2,000



300
**A STUNNING ANTLER RYUSA MANJU NETSUKE,
 ATTRIBUTED TO OZAKI KOKUSAI**

Attributed to Ozaki Kokusai (1835-1892), unsigned
 Japan, Shiba, Tokyo, c. 1860-1880

Published & Exhibited: Association Franco-Japonaise, Netsuke Sagemono, Paris, 2019, p. 58, no. 83.



The stunning ryusa netsuke formed as a stylized 12-petaled flower masterfully interlaced with curling vines, the central area of the flower formed as a shippo (cash coin) medallion. The reverse is, quite brilliantly, left unworked, showing the natural surface of the antler, with only a few vines, a reishi fungus and a furled leaf emerging from the cloudy 'mist' that is the natural spongiform surface of the antler. The brilliant use of the material, central shippo medallion, and the sensually pleasing design of interlocking vines, appearing woven rather than carved, strongly suggest Ozaki Kokusai as the carver of this deceptively simple netsuke.

DIAMETER 4.4 cm

Condition: Very good condition, few natural 'flaws' to the material as are to be expected. A tiny old repair to the one vine attached to the interior of one petal in the back.
Provenance: Rosemary Bandini, London, November 1999. Ex-collection Guy de Lasteyrie, acquired from the above. De Lasteyrie is a member of the Lasteyrie du Saillant family and is considered among the leading French collectors of netsuke.

AUCTION COMPARISON

Compare a closely related ivory netsuke, also with a central shippo medallion and similar cresting vines and reishi, at Zacke, Fine Netsuke & Sagemono, 22 April 2022, Vienna, lot 266 (**sold for EUR 8,848**).



Estimate EUR 3,000
 Starting price EUR 1,500

301
**A FINE GOLD-INLAID RYUSA WALRUS
TUSK MANJU NETSUKE REFERENCING
THE TEN OX HERDING PICTURES**

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

Finely carved in openwork with a central gold-inlaid ox seated in a meadow next to a scythe and farmers basket beneath a pine tree. The pine is intricately detailed with needles and gnarled branches, while the back is detailed with swirling clouds. The walrus tusk has a lustrous finish and typical cloudy inclusions.

DIAMETER 4 cm

Condition: Very good condition with only very minor wear.
Provenance: Ex-collection June Schuerch (1930-2009).

The auspicious scene depicted here relates to the Ten Ox Herding Pictures and the Zen Buddhist parable of enlightenment regarding the ox and ox herder. This parable is most famously portrayed in the series of paintings (originally only eight) accompanied by a series of short poems by Kakuan Shien. In the story, the oxherd is separated from his ox. In his search for the ox, the herdsman reconciles his fundamental identity with the ultimate reality which transcends all distinctions. The oxherd symbolizes the self, who initially identifies with the individuated ego, separate from the ox, but who is progressively enlightened during his search. The ox symbolizes the ultimate, undivided reality, the Buddha-nature, which is the ground of all existence.

Estimate EUR 2,000
Starting price EUR 1,000



302
**HAKUHAKUSAI: AN AMUSING WALRUS
TUSK RYUSA MANJU NETSUKE DEPICTING
A STRETCHING DARUMA**

By Hakuhakusai, signed Hakuhakusai 白々斎
Japan, Edo (Tokyo), mid-19th century, Edo period (1615-1868)

Of circular form, partly carved in openwork, poking fun at a yawning and stretching Daruma in front of iron bars – an allusion to a brothel window. The face is finely detailed with incised facial hair, hooped earrings, and sumi-stained chest hair. The reverse with an inscribed poem, 'Momo kuri sannen kaki hachinen, Daruma wa kyunen narikaneru' 桃栗三年柿八歳、達磨八九年成兼る ('Planted peach and chestnut trees take three years to bear fruit, persimmons take eight, and it took Daruma nine years [of facing the wall and meditating] to achieve enlightenment'). This humorous depiction of Daruma satirizes the enlightenment he achieved. The reverse with a single himotoshi, the cord attachment within. Signed on the back, HAKUHAKUSAI. The stained ivory has a rich yellow with a deep, honey-yellow hue.

DIAMETER 3.8 cm

Condition: Good condition with minor wear, some nibbling to the interior rim.
Provenance: Tamenne Gallery, Brussels, 24 May 1968. Collection of Robert and Isabelle de Strycker, acquired from the above, and thence by descent in within the same family.

Estimate EUR 2,000
Starting price EUR 1,000



Isabelle and Robert de Strycker, c. 1930-1935



303
A FINE ANTLER RYUSA MANJU NETSUKES DEPICTING A WATER DRAGON WITH A NYOI SCEPTRE

Unsigned
 Japan, Tokyo, Asakusa District, mid to late 19th century

Of circular form, finely carved with a central dragon, twisting its body in an S-shape next to a large nyoi scepter on a foliate ground. The reverse, a part-openwork tripartite geometric arrangement resembling the tomo-e, with three sasa bamboo leaves around a central himotoshi. The antler is beautifully stained with fine, natural spongiform inclusions.

DIAMETER 4.3 cm

Condition: Good condition with minor wear, natural flaws, and a minor old filling likely inherent to manufacturing.

Provenance: Estate of an Austrian collector, the collection was assembled in the 1980s – 1990s through purchases at Galerie Zacke and other specialized galleries in Vienna.

LITERATURE COMPARISON

Compare a closely related ryusa manju netsuke depicting a sinuous dragon, decorated to the back with a similar tripartite geometric arrangement, illustrated in Moss, Sydney L. (2016) Kokusai The Genius: and Stag-antler Carving in Japan, vol. III, p. 414-415, no. 583.



AUCTION COMPARISON

Compare a related antler ryusa manju netsuke with two baku, at Zacke, Fine Netsuke & Sagemono, 22 April 2022, Vienna, lot 259 (**sold for EUR 5,056**).



Estimate EUR 1,500
 Starting price EUR 800



304
A RARE IRON AND ANTLER KAGAMIBUTA WITH BUDDHIST SYMBOLS

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

An attractive mixed material kagamibuta netsuke depicting a pensive Daruma on the iron lid, the image worked in relief with gold takazogan and hirazogan highlights. The antler bowl is very finely carved with a design of a hossu (Buddhist flywhisk) encircling the iron lid, the back with a densely carved image of a frog emerging beneath a lotus leaf, and further leaves, flowers, and buds, a small snail carved to one side. The himotoshi is encircled by a floral medallion, the cord attachment is underneath the iron disc.

DIAMETER 3.7 cm

Condition: Excellent condition.

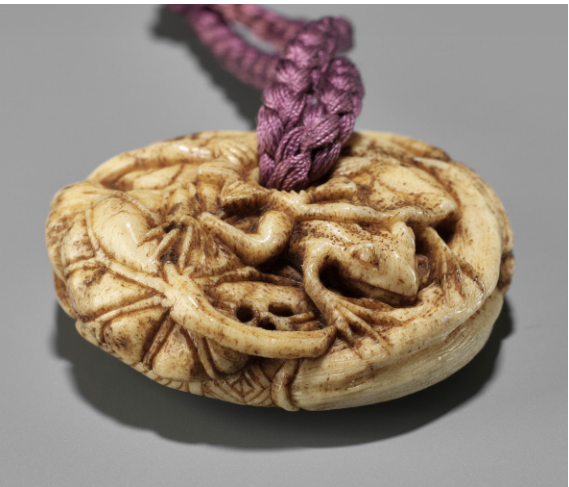
While the frog and lotus design is certainly reminiscent of Ishikawa Rensai's work (see Auction comparison) it lacks the sublime finish which characterizes Rensai's work. The earthy quality of the netsuke brings to mind Ozaki Kokusai, who was known to create bowls for and collaborate with the kagamibuta metal artists. For a selection of kagamibuta netsuke by Kokusai see Sydney L. Moss Ltd. (2016) Kokusai the Genius: and Stag-antler Carving in Japan, vol. II, pp. 178-185, nos. 173-178.

AUCTION COMPARISON

Compare the antler bowl to an antler netsuke by Rensai at Bonhams, The Julius & Arlette Katchen Collection of Fine Netsuke Part III, 6 November 2018, London, lot 134 (**sold for GBP 5,625**). Also compare a related antler and mixed metal kagamibuta, by Kokusai, at Bonhams, Fine Japanese and Korean Art, 20 March 2019, New York, lot 275 (**sold for USD 4,075**).



Estimate EUR 3,000
 Starting price EUR 1,500



305
**A LARGE IVORY AND MIXED METAL
KAGAMIBUTA WITH ROOSTER, BAMBOO,
SNAIL AND SPIDER**

Unsigned
Japan, c. 1860

The shibuichi disc worked in iro-e takazogan with a proud long-tailed rooster and offspring next to bamboo shoots and a long bamboo stalk with a crawling snail, the top showing bamboo leaves and a spiderweb with a spider hanging from a loose thread. The back with a central himotoshi, the cord attachment beneath the disc.

DIAMETER 5 cm

Condition: Very good condition with few expected natural age cracks to the bowl and some nibbling to edges of the metal disc.

Provenance: La Licorne, Paris, September 1995. Ex-collection Guy de Lasteyrie, acquired from the above. De Lasteyrie is a member of the Lasteyrie du Saillant family and is considered among the leading French collectors of netsuke.

Estimate EUR 1,200
Starting price EUR 600



306
**TENMIN: A RARE KAGAMIBUTA
NETSUKE DEPICTING A
SCHOLAR AT WORK**

By Asama Tenmin, signed Tenmin 天民 with kakihan
Japan, Tokyo, late 19th century

The solid shibuichi plate flush fitted into a lustrous roiro lacquer bowl and engraved in katakiribori and kebori with a scholar at his desk composing a letter, a hand brazier detailed with gold hirazogan next to his desk. The reverse decorated in gold and silver hiramaki-e with shadow silhouettes of two dancing figures, both with elaborate hairstyles and ornate hairpins. Central himotoshi and looped cord attachment on the inside, which is lacquered in black.

LENGTH 3.7 cm

Condition: Very good condition with minor surface wear to the shibuichi disc and minor wear to the lacquer. The looped cord attachment to the interior repaired.

LITERATURE COMPARISON

Tenmin rarely worked in a combination of metal and lacquer. An example of a related metal and guri lacquer netsuke of a fly inside a bowl by Tenmin is illustrated in Eskenazi (1997) Japanese Netsuke, Ojime and Inro from a private European collection, p. 139, no. 164.



Estimate EUR 1,000
Starting price EUR 500



307
**AN IVORY AND MIXED METAL KAGAMIBUTA
WITH NIO GUARDIAN AND NESTING SPARROWS**

Unsigned
Japan, c. 1860

The shibuichi disc worked in gold and copper takazogan with the head of a Nio guardian statue, a small sparrow nesting within its mouth and calling up at its mother which is descending towards it. The disc is fitted into a superbly polished, shallow ivory bowl. Central himotoshi to the back, the cord attachment beneath the disc.

DIAMETER 4.5 cm

Condition: Excellent condition, only very few faint age cracks.
Provenance: Kunsthandel Klefisch, 18 November 1989, Cologne, lot 704. Ex-collection Guy de Lasteyrie, acquired from the above. De Lasteyrie is a member of the Lasteyrie du Saillant family and is considered among the leading French collectors of netsuke.

Literature comparison: Fuld's Netsuke and Ojime Index lists only one netsuke depicting this subject which was formerly in the Behrens collection and is signed Masayuki (Mitsuo). It is published (unillustrated) in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part A, p. 388.

Estimate EUR 1,500
Starting price EUR 800





308
**A RARE COROZO NUT NETSUKE
OF BLOOMING PEONY**

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

A pleasingly tactile and well-carved stained corozo nut netsuke depicting a blooming peony (botan). The individual petals are neatly incised and the furled stem issuing leaves functions as the 'natural' cord attachment.

LENGTH 3.5 cm

Condition: Excellent condition, minor wear.

This material is rarely encountered in netsuke art as it is notoriously difficult to carve but was on occasion used by carvers of the Tokyo school. Corozo nut is also known as 'vegetable ivory' due to its similar appearance. The surface of the present netsuke is reminiscent of deeply stained, caramel-toned ivory from the 18th century.

Estimate EUR 1,500
Starting price EUR 800



309
**A FINE WALRUS TUSK NETSUKE OF
A MUSHROOM WITH LOTUS AND GINKGO**

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

Finely carved as a mushroom cap with a ginkgo leaf on top of it, the underside with the neatly incised radial gills and a budding leafy lotus flower forming the cord attachment. The walrus tusk bearing an attractive color and with pleasing 'milky' inclusions throughout.

LENGTH 3.8 cm

Condition: Excellent condition, minor wear, few natural age cracks.

Estimate EUR 1,500
Starting price EUR 800

310
**MASATOMO: A NAGOYA
SCHOOL WOOD NETSUKE OF
A WASP NEST WITH LARVAE**

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

Finely and naturalistically carved as a deteriorating wasp nest, some of the larvae having already hatched and left the nest, a few bone-inlaid larvae still remaining, the largest carved from wood and movable in the central alveoli. The well-toned wood bearing a beautiful patina. The 'natural' himotoshi cleverly incorporated into the design. Signed in a rectangular reserve in slightly worn characters MASATOMO.

HEIGHT 3 cm

Condition: Very good with minor expected wear and traces of use consistent with age and handling.
Provenance: Collection of Ted Adameck, thence by descent in the same family. Ted Adameck (1924-2019) was a legendary collector of Netsuke, active for many decades, operating two antique shops in Honolulu and writing countless articles and books on the subject as well as many others on Asian art and culture.

Estimate EUR 1,200
Starting price EUR 600



311
**A RARE STAINED BONE
AND WOOD NETSUKE OF
AN AWABI (ABALONE)**

Unsigned
Japan, second half of 19th century

Depicting an awabi shell, consisting of two parts, the dark wood exterior with the characteristic opening of the shell, finely carved and cleverly using the grain of the wood to simulate the natural surface of the awabi, the fleshy underside carved from stained bone. Himotoshi through the wood section, the cord attachment to the interior of the stained bone section.

LENGTH 3.7 cm

Condition: Small chip to the edge of the wood shell, otherwise excellent condition with only minor wear.

Estimate EUR 1,200
Starting price EUR 600





312
**A FINE UMIMATSU NETSUKE
OF A LOTUS LEAF AND SPIDER**

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

Finely carved as a folded lotus leaf with a spider delicately carved to the side. The veins of the leaf are naturalistically carved as are its uneven edges. The umimatsu having reddish inclusion and left partly uncarved underneath, drawing the eye to the natural form of this beautiful material. Large, generously excavated and asymmetrical himotoshi to the underside.

LENGTH 5 cm

Condition: Minor wear, expected age cracks, natural flaws, some losses to the area around the stem.
Provenance: From a noted private collection in Geneva, Switzerland, assembled since the 1960s, and thence by descent. An old collector's label to base, 'Art Ancien Chine & Extr-Orient Geneva: 2631. RRA, XVIIIe' and a second label tied to the himotoshi, 'Rare Netsuke, umematsu (piu-d'eau) araiquee sur une feuille de lotus e d'uis, replice, et rouge per us verre.' An important part of this collection was on permanent loan and was exhibited over several decades at the Asia-Africa Museum in Geneva.

Umimatsu (lit. 'sea pine'), commonly known as black coral, is a soft deep-water coral. Many patterns of growth are unique to black coral, growing in whips, trees, fans, or coils, and their size ranges from 10 to 300 cm. While it is commonly used in various forms of jewelry in Japanese art, it is also believed to have apotropaic power and is for this reason used in various medical treatments as well.

Estimate EUR 4,000
Starting price EUR 2,000



313
**A RARE INLAID UMIMATSU
NETSUKE OF A FROG ON LOTUS**

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

Finely carved from umimatsu, the material bearing beautifully reddish inclusions, depicting a furled lotus leaf with neatly incised veins and inlaid dew drops of coral, translucent horn and metal, a small frog seated on one side of the leaf. The underside with very large and generously excavated himotoshi.

LENGTH 4.1 cm

Condition: Good condition with typical crackling and natural flaws to the material. One small inlaid dew drop lost.

Umimatsu (lit. 'sea pine'), commonly known as black coral, is a soft deep-water coral. Many patterns of growth are unique to black coral, growing in whips, trees, fans, or coils, and their size ranges from 10 to 300 cm. While it is commonly used in various forms of jewelry in Japanese art, it is also believed to have apotropaic power and is for this reason used in various medical treatments as well.

Estimate EUR 2,500
Starting price EUR 1,200



314
**GESSAN: A FINE AND RARE EBONY
WOOD NETSUKES OF EDAMAME BEAN PODS**

By Gessan, signed Gessan 月山 with seal Gessan 月山
Japan, 19th century, Edo period (1615-1868)

Finely carved as three edamame pods borne on one stem, one of them split to reveal a single seed carved from pale wood. Each bean pod exhibits splendid curvatures and a high degree of naturalism, the surface covered in masterful ukibori veins. Natural himotoshi and signed GESSAN with seal Gessan.

LENGTH 6.8 cm

Condition: Very good condition with minor wear, a tiny nibble to the edge of the opening.

Little is known about this carver and only few netsuke are recorded. From an inscription found on a fine netsuke of a chestnut one can deduce the Suo Province (which borders the Iwami province) as a likely workplace of Gessan. It is also believed that he was a pupil of Bazan of Nagoya.

LITERATURE COMPARISON

A very similar example depicting three edamame pods is illustrated in Meinertzhagen, Frederick / Lazarnick, George (1986) MCI, Part A, p. 77, where F. Meinertzhagen notes “Very clever example of plant subject”.



Estimate EUR 2,000
Starting price EUR 1,000



315
**A FINE WOOD NETSUKES OF TWO
CHESTNUTS WITH INLAID MAGGOTS**

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

Naturalistically carved as two chestnuts (kuri), the smaller flattened nut on top of the larger, the surface beautifully stained and polished, with minute stippling, a worm inlaid in dark wood and bone seen leaving a trail through the nut, a further movable bone maggot emerging from two holes. Large, asymmetrical himotoshi underneath.

LENGTH 4.4 cm

Condition: Excellent condition with only minor wear.
Provenance: Collection of Ted Adameck, thence by descent in the same family. Ted Adameck (1924-2019) was a legendary collector of Netsuke, active for many decades, operating two antique shops in Honolulu and writing countless articles and books on the subject as well as many others on Asian art and culture.

The quality of the present netsuke is remarkable and rivals the fine wood netsuke of chestnuts by the member of the So school.

Estimate EUR 1,500
Starting price EUR 800

316
**SHUZAN: A RARE BAMBOO NETSUKES
OF A BUDDHA'S HAND FINGER CITRON**

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

A rare netsuke, both due to the choice of material and subject matter, depicting a Buddha's hand finger citron with curved tendrils and a stem issuing decaying leaves. With two himotoshi and signed within a rectangular reserve SHUZAN. The artist clearly had a heightened appreciation for the material, brilliantly utilizing its rough dotted surface near the root to naturalistically achieve the surface of the fruit.

LENGTH 4.2 cm

Condition: Excellent condition with minor wear.

While an identical signature is illustrated in Lazarnick, George (1981) Netsuke & Inro Artists, and How to Read Their Signatures (LNIA), Vol. 1, p. 1018 where it is attributed to Ranrinsai Shuzan, it is more plausible that the artist belongs to a group of talented carvers using the kanji 山 who excelled in the use of bamboo and often carved skulls (see auction comparison).

The finger citron is also known as 'Buddha's hand' because of the long tendrils that look like fingers. Although inedible, the fruit has a strong citrus fragrance which is often used for scenting rooms, and for offering at the Buddhist altar. Its auspicious symbolism derives from the play on the Chinese word for finger citron, foshou, homophonous with the words for blessings, fu, and longevity, shou.



AUCTION COMPARISON

Compare a related bamboo netsuke depicting a skull, by Kazan, at Zucke, Fine Netsuke & Sagemono, 29 October 2021, Vienna, lot 270 (**sold for EUR 5,056**).



Estimate EUR 1,500
Starting price EUR 800

317
A WOOD NETSUKES OF REISHI FUNGI

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

Finely carved as a cluster of reishi consisting of nine individual fungi with beautifully carved, ridged caps and gnarled, smooth stems. Natural himotoshi.

LENGTH 3.6 cm

Condition: Good condition with some tiny old chips to the edges of the caps and some general minor wear consistent with age and handling.
Provenance: Old French private collection, with an old label pasted to the underside '339'.

Estimate EUR 1,500
Starting price EUR 800



318
A FINE KURUMI (WALNUT) NETSUKES WITH CELESTIAL DRAGON

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

Of natural shape, the front finely carved with a celestial dragon emerging from billowing clouds, the back left uncarved save for the two himotoshi. Beautiful, dark brown patina.

HEIGHT 4.5 cm



Condition: Good condition with typical natural ‘flaws’ to the material. A chip to one himotoshi.

AUCTION COMPARISON
Compare a related kurumi netsuke with dragon design at Zacke, Fine Japanese Art, 27 May 2022, Vienna, lot 278 (**sold for EUR 2,781**).

Estimate EUR 2,000
Starting price EUR 1,000



319
SEIMIN: A RARE INLAID DOUBLE WALNUT (KURUMI) NETSUKES

By Seimin, signed Seimin 晴民
Japan, Iwashiro, c. 1850, Edo period (1615-1868)

A finely carved and attractively stained double-walnut with a design of The Queen Mother of the West, Seiobo, dressed in voluminous robes, wearing an ornate tiara, and holding a fan, a karako attendant handing her an immortality-granting peach. The carving is embellished with various stained inlays including antler, horn, mother-of-pearl, coral, and pewter. One of the himotoshi ringed in green-stained antler and signed to the back within a raised oval reserve SEIMIN.

LENGTH 5 cm

Condition: Good condition. Some typical losses to inlays with associated repairs. Some ‘natural flaws’ such as tiny pinholes and typical wear associated with kurumi netsuke.
Provenance: Collection of Robert and Isabelle de Strycker, and thence by descent in the same family.

AUCTION COMPARISON
Compare a related Kurumi netsuke, attributed to Seimin, at Zacke, Fine Netsuke & Sagemono, 29 October 2021, Vienna, lot 285 (**sold for 1,896 EUR**).

Estimate EUR 2,000
Starting price EUR 1,000



320
A VERY FINE KURUMI (WALNUT) NETSUKES WITH SHISHI AND PEONY

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

Of natural shape, the surface minutely incised with an intricate asanoha pattern, much of the natural growths along the seam of nut retained and used to simulate craggy rockwork amongst waves, one side depicting a Shishi reclining with its head lowered curiously, the other side showing blooming peonies and a butterfly. The two large and asymmetrical himotoshi are mounted with silver.

HEIGHT 3.5 cm

Condition: Excellent condition with some typical natural flaws.
Provenance: From an old Japanese private collection.

Estimate EUR 2,500
Starting price EUR 1,200



321
KOKUSUI: A FINE AND RARE KURUMI (WALNUT) HAKO NETSUKES DEPICTING RATS AND DAIKON

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

Very finely carved in shishiaibori (sunken relief) with a group of six rats, their eyes inlaid in dark horn and with neatly incised fur coats. The back carved with a daikon (radish) and incised with the signature KOKUSUI and kakashan. Central himotoshi through the back, the looped cord attachment to the interior. The two halves of the nut are fixed to each other with two pegs so that this netsuke also functions as a hako (box).

LENGTH 4 cm

Condition: Very good condition with minor wear and natural ‘flaws’ typical for this material. One inlaid eye is replaced.

Both the rat and the daikon are attributes of the lucky god Daikoku.

MUSEUM COMPARISON
Compare a closely related netsuke depicting the same subject by Kokusui in the Victoria & Albert Museum, London, accession no. A. 50 and illustrated in Hutt, Julia (2003) Japanese Netsuke, p. 40, no. 26.

Estimate EUR 2,000
Starting price EUR 1,000



322
**A RARE AND LARGE BAMBOO
NETSUKE OF FUKUROKUJU**

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

Carved from a choice section of the hollow culm, the central node with a natural deformation appearing like burlwood, depicting the Lucky God swaying merrily, his body enveloped in voluminous robes, the first section of the node carved with his suggestively bulbous head covered in a veil, the face smiling warmly and the inlaid eyes gentle and inviting. The natural curvature of the smoothly polished material dictating the shape of the carving. Himotoshi to the back.

HEIGHT 9 cm



Condition: Very good condition with minor wear and natural flaws.
Provenance: The Gabor Wilhelm Collection, Paris. The back with an old collector's number, '246.'

Bamboo is extremely prolific, ubiquitous, and cheap. Most bamboo netsuke are carved from chikkon, a term that includes both the true root and the underground portion of the culm or stem, which are solid. Other bamboo netsuke are carved from the hollow culm or from certain species that have solid or partially solid culms. Netsuke-shi often selected rare and abnormal bamboo growths for their efforts. Since the price of the material is inconsequential, the product stands solely and squarely on the craftsmanship and artistry with which it is endowed. See Bushell, Raymond Netsuke (1975) Familiar & Unfamiliar, p. 96.

Estimate EUR 2,000
Starting price EUR 1,000

323
**A RARE EBONY WOOD
NETSUKE OF AN INK CAKE**

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

Realistically modeled in the form of an ink stick with simulated cracks and fine craquelure. Inscribed to one side in raised seal script, the reverse with a relief design of scrolling clouds, one short side inscribed with 松雨 'Shou' ('rain in a pine forest'). Himotoshi to one side and with a silk cord secured with a coral ojime.

HEIGHT 4.3 cm

Condition: Excellent condition with minor wear.

Estimate EUR 1,500
Starting price EUR 800



324
**A RARE METAL-INLAID UMIMATSU NETSUKE
DEPICTING BUDDHA AMITABHA WITHIN A GROTTO**

Unsigned
Japan, 19th century

Finely carved from a thumb-size piece of black coral (umimatsu), a central section excavated to house the patinated copper figure of Buddha Amitabha, seated in dhyanasana atop a lotus pedestal with his hands resting in dhyana mudra. Two himotoshi to the back. The umimatsu has an attractive grain with fine reddish inclusions.

HEIGHT 4.4 cm

Condition: Very good condition with minor wear and natural flaws.

Umimatsu (lit. 'sea pine'), commonly known as black coral, is a soft deep-water coral. Many patterns of growth are unique to black coral, growing in whips, trees, fans, or coils, and their size ranges from 10 to 300 cm. While it is commonly used in various forms of jewelry in Japanese art, it is also believed to have apotropaic power and is for this reason used in various medical treatments as well.

The tradition of carving the image of Buddha in stone into cliff walls and natural caves began in India, where they carved out their gods from the rocks. This practice was transferred to China and then Korea and became a common icon of Buddhist hermitages across the far east. These grottos were key sites for pilgrimage for the devote followers of the Buddha.

Estimate EUR 1,500
Starting price EUR 800



325
A RARE KEMARI-SHAPED
LACQUER NETSUKE

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

Of spherical kemari shape,
bearing an intricately worked
and unusual design of slightly
recessed uzumaki spirals varying
in size and worked in stunning
guri lacquer, the spaces in
between lacquered in roiro and
embellished with gold scrolling
hiramaki-e vines. One large
himotoshi, the cord attachment
fitted under a circular inset which
is seamlessly integrated into the
composition.

HEIGHT 3.5 cm

Condition: Excellent condition
with minimal traces of use.

Estimate EUR 1,200
Starting price EUR 600



327
A RARE TSUISHU
MANJU NETSUKE
WITH SQUIRREL
AND GRAPES

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

The two-part manju
decorated with beautiful
tsuishu (carved red lacquer)
depicting a squirrel munching
on grapes among thick leafy
vines, all enclosed by a rinzu
band. Central himotoshi and
looped cord attachment
to the interior, which is
lacquered in black.

DIAMETER 4 cm

Condition: Very good
condition with minor wear
and traces of age.

Estimate EUR 1,500
Starting price EUR 800



326
A RARE AND LARGE NEGORO
LACQUER NETSUKE OF THE INARI FOX

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

The protective deity with a fierce expression, clutching a hoshi no
tama pearl between its paws, its head turned back with pricked ears
and licking its large tail. The wood surface is covered in carefully
polished, thick negoro lacquer. Natural himotoshi.

HEIGHT 8.9 cm

Condition: Very good condition with intentional
wear and some tiny losses to lacquer.

AUCTION COMPARISON

Compare a near-identical negoro lacquer netsuke
of an Inari fox with tama pearl at Sotheby's, The
George and Verna Lazarnick Collection of Netsuke,
14 November 2000, London, lot 38.
Compare a related negoro lacquer netsuke of a
bat at Zacke, Fine Netsuke & Sagemono, 27 March
2020, Vienna, lot 233 (**sold for EUR 5,056**).

Negoro ware is characterized by relatively simple shapes and by a
red lacquer surface rubbed to reveal an underlying layer of black.
The name derives from that of a temple, Negoro-ji in present-day
Wakayama Prefecture, where this technique was discovered by
accident in the thirteenth century.

Estimate EUR 2,500
Starting price EUR 1,200



328
A TSUISHU LACQUER
HYOTAN-FORM NETSUKE

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

Finely lacquered in tsuishu (carved red lacquer), with a revolving
image of Chinese boys (karako) running and flying kites while others
sweep and sieve rice, the landscape with scrolling clouds, shrubs,
craggy rocks, and the moon's reflection, all against a fine wood
ground incised with an asanoha design. Silver and patinated metal
mounts serve as stopper and looped himotoshi.

HEIGHT 6 cm

Condition: Excellent condition, only very minor surface wear.
Provenance: Wright Gallery, London, 23 October 1967. Collection
of Robert and Isabelle de Strycker, acquired from the above, and
thence by descent in the same family. A collector's label, 'N, 285.'

This type of netsuke was part of a yatate sagemono set and was
used to store powdered ink.

AUCTION COMPARISON

Compare a closely related tsuishu
hyotan-form netsuke with kemari
players at Zacke, Fine Netsuke &
Sagemono, 22nd April 2022, Vienna,
lot 332 (**sold for EUR 2,022**).

Estimate EUR 1,500
Starting price EUR 800



329
**A TOKYO SCHOOL INLAID WOOD
AND LACQUER NETSUKE OF A BOY**

Unsigned
Japan, Edo/Tokyo, second half of the 19th century



Finely carved, the seated boy holding a branch with takaramono (treasures) attached to its ends, including koban coins, tama, a single die of inlaid bone, and metal beads. Dressed in gold-lacquered robes decorated with karakusa in gold hiramaki-e along his robes and trousers, the boy's face wears a gleeful expression with eyes wide and mouth opened in elation. The himotoshi underneath ringed in bone.

HEIGHT 3.2 cm

Condition: Very good condition with minor wear.

The branch with takaramono seen on the present netsuke is usually associated with the lucky dwarf Fukusuke, from when he returns home from the toro no itchi market.

Estimate EUR 1,500
Starting price EUR 800



330
**MASATAMI: A CHARMING
LACQUERED IVORY NETSUKE OF
A BOY CLIMBING ATOP A DRUM**

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



The mischievous boy hiding behind a fox mask as he attempts to crawl on top of the drum, one hand holding a mallet, the other positioning the mask to obscure his face. The boy's robe decorated in gold hiramaki-e with karakusa and medallions inlaid with kirigane and mother of pearl. The mallet decorated with red lacquer and gilt, and the mask and drum similarly with gilt highlights and horn inlays. Himotoshi to the base and signed MASATAMI.

LENGTH 2.7 cm

Condition: Very good condition with minor wear, particularly to lacquer.

Provenance: German private collection.

Estimate EUR 1,500
Starting price EUR 800



331
**AN AMUSING NEGORO-STYLE LACQUER
NETSUKE OF A DRUNKEN SHOJO IN A SAKE CUP**

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

The drunken Shoho shown inside a large sakazuki (sake saucer), her hands on the rim and leaning her head over the cup as if to catch her breath after drinking, her face with a drunkenly bemused expression. She is dressed in a voluminous robe with hems adorned with carved wave designs, her long finely incised hair falling neatly down her back. Good, asymmetrical himotoshi through the underside of the saucer.

LENGTH 3.6 cm

Condition: Good condition with minor wear to lacquer. One chip to the edge.

Provenance: Galerie Souquet, Paris, June 7, 1951. Collection of Robert and Isabelle de Strycker, acquired from the above, and thence by descent within the same family.



Isabelle and Robert de Strycker, c. 1930-1935

A Shoho is a Japanese sea spirit with similarities to a ghost but differing from the latter in the fact that Shoho are tangible. It enjoys drinking alcohol, especially sake. Legend has it that workers at breweries in Japan have seen Shoho lurking about after indulging in their products.



Negoro-ware is characterized by relatively simple shapes, and by a red lacquer surface rubbed to reveal an underlying layer of black. The name derives from that of a temple, Negoro-ji in present-day Wakayama Prefecture, where the technique for making the wares was discovered by accident in the thirteenth century.

Estimate EUR 2,000
Starting price EUR 1,000

332
**FUKAGAWASAI: A FINE LACQUER
MANJU NETSUKE DEPICTING SHOJO
WITH A SAKE JAR AND SAUCER**

Signed Fukagawasai (Shinsensai) 深川斎
Japan, 19th century

The two-part wood manju netsuke bearing an attractive grain, lacquered in gold and red takamaki-e with a Shojo sleeping against an enormous jar filled with sake, her smiling face cradled in the palm of her hands, probably dreaming of drinking more sake. The reverse with a sakazuki (sake-saucer) lacquered in takamaki-e and nashiji and inscribed with the character ju 寿 ('long life'), which is usually associated with drinking sake. The Shojo's robe, accompanying ladle, and sake jar embellished with fine hiramaki-e patterns. Signed to the back FUKAGAWASAI – the artist appears to be unrecorded. Central himotoshi through the back, the cord attachment within.



DIAMETER 3.6 cm

Condition: Very good condition with minor wear to lacquer.
Provenance: From a noted private collection in Geneva, Switzerland, assembled since the 1960s, and thence by descent. An old collector's label to the base, 'Art Ancien Chine & Extr-Orient Geneva: 2623, HAA, SHINSENSAI' and another inscribed label describing the manju netsuke. An important part of this collection was on permanent loan and was exhibited over several decades at the Asia-Africa Museum in Geneva.

A Shojo is a Japanese sea spirit with similarities to a ghost but differing from the latter in the fact that Shojo are tangible. It enjoys drinking alcohol, especially sake. Legend has it that workers at breweries in Japan have seen Shojo lurking about after indulging in their products.

Estimate EUR 2,000
Starting price EUR 1,000

334
**A FINE GOLD LACQUER
NETSUKE WITH KIKU FLOWERS**

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

The oval manju style netsuke bearing a lustrous kinji ground lacquered in rich gold takamaki-e with kiku (chrysanthemum) flowers above crashing waves, the details embellished with kirigane flakes. The base with a silver kiku fitting with a looped cord attachment.

LENGTH 5.1 cm

Condition: Very good condition with minor wear, the kirigane with typical wear and some losses.

Estimate EUR 1,500
Starting price EUR 800



335
**A CHARMING LACQUER
NETSUKE OF A TOY DOG**

Unsigned
Japan, Meiji period (1868-1912)

Charmingly carved, the silver-lacquered dog sitting on its haunches and looking straight ahead. The stylized pup decorated to the back with chrysanthemum (kiku) blossoms borne on leafy stems, executed in colored lacquer with gold hiramaki-e petals and further with nashiji and some kirigane. The himotoshi formed by a loop to the underside.

HEIGHT 3.2 cm

Condition: Good condition with minor wear and typical losses to some of the kirigane flakes.

Estimate EUR 1,200
Starting price EUR 600





336
**SHIBATA ZESHIN:
A FINE LACQUER ITOMAKI NETSUKE**

By Shibata Zeshin (1807-1891), signed Zeshin 是真 Japan, c. 1860

The two-part cushion-shaped netsuke serving as a silk spool (itomaki), silver thread wrapped tightly around it in one direction and gold in the other, a small section of loose gold thread visible near the bottom, all against a stunning red and black mokume ground. The interior with gold fundame edges and densely sprinkled nashiji, the looped cord attachment of silver. Signed to the reverse within a double-ringed oval reserve in carefully lacquered characters ZESHIN.

LENGTH 4 cm



Condition: Excellent condition.
Provenance: Ex-collection Charles Greenfield, old collection label 'Greenfield Collection' pasted inside. Sold at Zacke, Fine Netsuke & Sagemono, 22 April 2022, Vienna, lot 239, **for EUR 5,526**.

The subject references the Tanabata festival and enduring love.

LITERATURE COMPARISON
A closely related example by Shibata Zeshin is illustrated in Bandini, Rosemary (2020) The Larry Caplan Collection of Japanese Netsuke, no. 53.



Estimate EUR 5,000
Starting price EUR 2,400



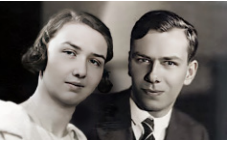
337
**A RARE SOMADA-STYLE MOTHER-OF-PEARL
INLAID LACQUER MANJU NETSUKE**

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

The two-part manju decorated with geometric motifs inlaid in part with iridescent Somada-style aogai inlays separated by a thick hiramaki-e border. The interior of dense nashiji with silver rims and a looped metal kiku fitting with a cord attachment passing through a silver kiku himotoshi to the exterior.

DIAMETER 4.2 cm

Condition: Very good condition with minor typical losses to inlays.
Provenance: Tamenne Gallery, Brussels, November 29, 1967. Collection of Robert and Isabelle de Strycker, acquired from the above, and thence by descent within the same family. An old collector's label, 'N 286 bis.'



Isabelle and Robert de Strycker, c. 1930-1935

Lac Burgauté or Laque burgauté is a technique of decorating lacquer ware with inlaid designs by employing shaped pieces of the iridescent blue-green shell of the sea-ear (Haliotis). This shell inlay is sometimes engraved and occasionally combined with gold and silver. Workmanship is exquisite; therefore, laque burgauté is principally used to decorate small-scale objects like tiny boxes, miniature table screens, vases, and little silver-lined wine cups. Laque burgauté seems to have originated in China, with examples occurring as early as the Ming dynasty and was especially popular in the Qing dynasty. In Japan, it was widely used by craftsmen in the Tokugawa (Edo) period and is referred to as aogai and was often used by the Somada family.

AUCTION COMPARISON
Compare a related small Chinese lac burgauté box and cover, Kangxi period, at Zacke, Fine Chinese Art: Buddhism and Hinduism, 10 March 2023, Vienna, lot 283 (**sold for EUR 10,400**).



Estimate EUR 3,000
Starting price EUR 1,500





338
**A FINE ROIRO LACQUER WOOD
 NETSUKE OF AN EGGPLANT (NASUBI)**

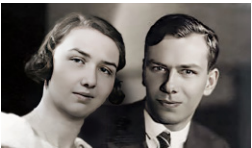
Unsigned
 Japan, 19th century

Superbly modeled as an eggplant (nasubi) with an elegantly trimmed stem, the flesh of lustrous roiro lacquer with the area around the stems masterfully stippled with some red lacquer. The back with well-hollowed himotoshi.

LENGTH 7.2 cm

Condition: Very good condition with small wear and traces of use.
Provenance: Galerie Duval, Brussels, 19 February 1949. Collection of Robert and Isabelle de Strycker, acquired from the above, and thence by descent within the same family.

Estimate EUR 1,500
 Starting price EUR 800



Isabelle and Robert de Strycker, c. 1930-1935

339
**AN UNUSUAL LACQUER
 MANJU NETSUKE**

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

The circular manju netsuke bearing a lustrous roiro ground and lacquered in gold and colored hiramaki-e with sprouting grasses and a rustic roof tile with mitsutomo-e to one half, the other with a simulated carved rattan-weave design. The cord attachment through the green-stained eyelet peg housed inside the central himotoshi.

DIAMETER 4.2 cm

Condition: Good condition with tiny losses to lacquer and expected traces of use.

Estimate EUR 1,000
 Starting price EUR 500



340
**A RARE BUFFALO
 HORN NETSUKE OF AN
 EGGPLANT (NASUBI)**

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

The buffalo horn superbly modeled as an eggplant (nasubi) with an elegantly trimmed stem, the flesh cleverly incorporating the variations in tone with the area around the stems naturally stippled with lighter patches. The netsuke wonderfully tactile and ideally shaped. The back with good, functional himotoshi.

LENGTH 5.8 cm

Condition: Very good condition with minor wear, some natural flaws to the material.
Provenance: Collection of Robert and Isabelle de Strycker. An old collector's label, 'N 289 bis.'

Estimate EUR 1,000
 Starting price EUR 500





341
**KASANSAI: A FINE LACQUERED IVORY
MANJU NETSUKE WITH BUTTERFLIES**

By Kasansai, signed Kasansai花山斎
Japan, 19th century

The two-part ivory manju netsuke finely decorated in gold and silver takamaki-e with five stylised butterflies. The reverse with the gold-lacquered signature KASANSAI (literally meaning a studio of flowers and mountains) next to the central himotoshi, the cord attachment within.

DIAMETER 3.5 cm

Condition: Very good condition with some wear and occasional light scratches. Fine, honey-yellow patina.

Provenance: Galerie Eymery, Paris, February 1944. Collection of Robert and Isabelle de Strycker, acquired from the above, and thence by descent within the same family. An old collector's label, 'N 289 bis.'

Estimate EUR 1,500
Starting price EUR 800



342
**A RARE LACQUER NETSUKE REFERENCING
SOSHI DREAMING OF THE BUTTERFLY**

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

Of foliate form, the stunning matte sabiji-nuri ground lacquered in rich gold hiramaki-e and nashiji with butterflies detailed with kirigane, the center reserve with the kanji character 'yume' 夢 (dream) raised in takamaki-e. Asymmetrical himotoshi to the back.

LENGTH 3.3 cm

Condition: Very good condition with minor wear and rubbings to the nashiji. The kirigane with typical wear and some losses.
Provenance: Galerie Eymery, Paris, February 1944. Collection of Robert and Isabelle de Strycker, acquired from the above, and thence by descent in the same family.

The present netsuke references Soshi (Zhuang Zhou, commonly known as Zhuangzi), who was an influential Chinese philosopher who lived around the 4th century BC during the Warring States period. He is credited with writing one of the foundational texts of Daoism, known by his name, the Zhuangzi. The most famous of all Zhuangzi stories – Zhuang Zhou Dreams of Being a Butterfly – appears at the end of the second chapter, On the Equality of Things: "Once, Zhuang Zhou dreamed he was a butterfly, a butterfly flitting and fluttering about, happy with himself and doing as he pleased. He didn't know that he was Zhuang Zhou. Suddenly he woke up and there he was, solid and unmistakable Zhuang Zhou. But he didn't know if he was Zhuang Zhou who had dreamt he was a butterfly, or a butterfly dreaming that he was Zhuang Zhou. Between Zhuang Zhou and the butterfly there must be some distinction! This is called the Transformation of Things." (Zhuangzi, chapter 2 [Watson translation])

Estimate EUR 1,500
Starting price EUR 800



343
**A FINE LACQUER HAKO NETSUKE
DEPICTING AUTUMNAL FLOWERS**

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

The two-part hako (box) netsuke bearing a highly attractive roiro ground and lacquered in rich gold takamaki-e and e-nashiji with blooming autumn flowers amongst leaves, the details embellished with kirigane flakes. The interior of dense nashiji with gold fundame rims. Central himotoshi to the back, the cord attachment within.

LENGTH 3.2 cm

Condition: Very good condition with minor wear, the kirigane with typical wear and some losses.
Provenance: Tamenne Gallery, Brussels, December 26, 1967. Collection of Robert and Isabelle de Strycker, acquired from the above, and thence by descent within the same family. An old collector's label, 'N 289 bis.'

Estimate EUR 1,500
Starting price EUR 800

344
**A RARE LACQUER
AND CERAMIC HAKO NETSUKE
WITH A VIEW OF MOUNT FUJI**

Unsigned
Japan, 19th century

The two-part hako (box) netsuke with an overhanging cover bearing a highly attractive dark-brown ground. The cover inlaid with ceramic in a fan-shaped reserve decorated with a view of Mount Fuji in underglaze blue and further flanked by shaped reserves depicting camellia and nandina, rendered in gold and silver takamaki-e and nashiji. The interior of nashiji. Central himotoshi to the back, the cord attachment within.

LENGTH 3.5 cm

Condition: Good condition with minor wear to the edges, traces of use, and some minuscule losses to lacquer.
Provenance: Tamenne Gallery, Brussels, November 29, 1967. Collection of Robert and Isabelle de Strycker, acquired from the above, and thence by descent in the same family. An old collector's label, 'N, 220.'

Estimate EUR 1,500
Starting price EUR 800



345
AN AMUSING HIRADO PORCELAIN
NETSUKE OF A FAT PUPPY

Unsigned
Japan, 19th century

Finely modeled as a recumbent and very fat puppy, the head slightly raised and turned to one side, wearing a plain fabric collar tied in a bow, the short tail elegantly swung and curled to one side, the chubby animal further detailed with almond-shaped eyes, floppy ears, and neatly incised fur, the underside with two asymmetrical himotoshi.

LENGTH 4.9 cm

Condition: Excellent condition with minor wear and firing irregularities.

AUCTION COMPARISON

Compare a closely related Hirado ware porcelain netsuke of a puppy at Zacke, Fine Netsuke & Sagemono, 22 April 2022, Vienna, lot 311 (**sold for EUR 1,696**).



Estimate EUR 1,500
Starting price EUR 800



346
A PLAYFUL HIRADO PORCELAIN
NETSUKE OF A CHILD CARRYING AN INFANT

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

Depicting a karako (Chinese boy) carrying an infant, one foot crossed, the other bent as he attempts to hoist the playful infant in the air. The boy dressed in a deep blue robe with brown highlights, his face partially covered by the child's hand, the infant with a wide smile on his face, the tongue sticking out, teasing the onlooker. The back with generously hollowed, asymmetrical himotoshi.

HEIGHT 4.7 cm

Condition: Very good condition with minor wear and firing irregularities including few darks spots and very minor pitting.

The fragility of porcelain and utilitarian function of the netsuke form an incongruous combination. Yet, ceramic netsuke such as this piece depicting a Chinese boy (karako) carrying an infant were extremely popular.

MUSEUM COMPARISON

A Hirado ware netsuke of a child carrying an infant is in the Metropolitan Museum of Art (The MET), New York, accession no. 23.225.81.



AUCTION COMPARISON

Compare a closely related Hirado ware netsuke of a boy with a Daikoku mask at Zacke, Fine Japanese Art, 3 December 2021, Vienna, lot 290 (**sold for EUR 2,402**).



Estimate EUR 1,500
Starting price EUR 800

347
AN INTRICATE HIRADO WARE
NETSUKE OF THE CLAM'S DREAM

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

Beautifully modeled as a clam revealing within its depths the insides of a pavilion rendered in anabori, three figures are seated inside, two in a raised chamber and the third at the bottom of the stairs leading up to the rooms. The shell decorated to the top with an idyllic landscape detailed in polychrome enamel and to the bottom with some hills. The hollowed base with an asymmetrical himotoshi.

LENGTH 4.8 cm

Condition: Excellent condition with minor wear and firing irregularities. Very minor dark spots.

Provenance: Tamenne Gallery, Brussels, 2 September 1967. Collection of Robert and Isabelle de Strycker, acquired from the above, and thence by descent within the same family.

MUSEUM COMPARISON

A closely related Hirado-ware netsuke in the form of the Clam's Dream is in the Los Angeles County Museum of Art (LACMA), accession number M.2004.216.25. A closely related Imari ware netsuke of an embracing couple inside a clamshell is in the Toledo Museum of Art, Ohio, object no. 2009.73.



Estimate EUR 1,500
Starting price EUR 800



348
A RARE HIRADO PORCELAIN
NETSUKE OF A SHOJO

Unsigned
Japan, 19th century

Finely modelled as a drunken Shojō, wearing a large sake saucer as a hat and holding a ladle. The netsuke covered in an attractive, pure-white glaze. The back with large, asymmetrical himotoshi.

HEIGHT 5.9 cm

Condition: Very good condition with minor wear and firing irregularities.

Estimate EUR 1,000
Starting price EUR 500



349
**A CELADON GLAZED PORCELAIN
NETSUKE OF DARUMA**

Unsigned
Japan, Kyoto, 19th century

The patriarch of Zen Buddhism seated enveloped in his voluminous robe bearing a resigned expression, his hands raised to his chin, the wrinkled face with gaunt eyes above a broad nose, covered overall in a lustrous sea-green glaze pooling at the recesses, stopping evenly before the foot to reveal the buff ware burnt to orange. The back with two himotoshi.

HEIGHT 4.4 cm

Condition: Very good condition with minor wear and firing irregularities.

After nine straight years of meditation, Daruma's arms and legs atrophied and fell off.

MUSEUM COMPARISON

A related porcelain netsuke of Daruma, also Kyoto ware, is in the Toledo Museum of Art, Ohio, object no. 2009.213.



Estimate EUR 1,500

Starting price EUR 800



350
**A BIZEN-YAKI NETSUKE OF
A DARUMA DOLL**

Unsigned
Japan, 19th century

The patriarch of Zen Buddhism seated enveloped in his voluminous robe bearing a resigned expression, his hands raised to his chin, the grumpy face with highlights of gold to his eyes and round earrings. The body with three flaming jewels representing his enlightenment and place as one of the three sacred jewels, sanbo, of Buddhism. The back with a generously excavated asymmetrical himotoshi.

HEIGHT 3.6 cm

Condition: Very good condition with minor wear and firing irregularities. Minor wear to gilt.

Provenance: Hotel Drouot, November 1999. Ex-collection Guy de Lasteyrie, acquired from the above.

MUSEUM COMPARISON

A near-identical Bizen-yaki netsuke of Daruma with gold eyes is in the Toledo Museum of Art, Ohio, object no. 2009.262.



Estimate EUR 2,000

Starting price EUR 1,000



351
**A PAINTED AND GLAZED CERAMIC
NETSUKE OF A SOUTH SEA ISLANDER
WITH A PORCELAIN JAR**

Unsigned
Japan, 19th century

The seated South Sea islander cradling a blue and white porcelain jar with one hand, the other resting on his lap, dressed in a loincloth, his eyes painted coral-red. The jar detailed with blue enamel. The underside with himotoshi.

HEIGHT 3.3 cm

Condition: Good condition with minor wear and firing flaws. Minor touch-ups.

Provenance: Collection of Charles Rozenfeld, Antwerp, Belgium. Charles Simon Rozenfeld (1943-2020) was a Belgian diamond dealer and keen collector of Japanese art, particularly ivory.

Estimate EUR 1,000

Starting price EUR 500



352
**A RARE IRON AND CERAMIC NETSUKE
OF A HYOTAN (DOUBLE GOURD)**

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

The double gourd shaped netsuke beautifully detailed in thick enamels with scrolling veins in turquoise issuing coral double gourds and white leaves, all suffusing from the supple lid. The toggle banded at the waist in bronze and finished with a loop which doubles as the handle and himotoshi.

HEIGHT 5.6 cm

Condition: Good condition with old wear and firing irregularities. Some losses to enamel.

Provenance: Gallery Themis, Brussels, March 5, 1949. Collection of Robert and Isabelle de Strycker, acquired from the above.

MUSEUM COMPARISON

A closely related ceramic netsuke with metal mountings in the shape of a gourd is in the collection of the Freer Gallery of Art in the National Museum of Asian Art, Smithsonian Institution, accession number F1902.83a-b.



Estimate EUR 1,000

Starting price EUR 500





353
**A VERY RARE MYOCHIN SCHOOL IRON
 NETSUKE OF AN EMA WITH A CICADA**

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

Published: illustrated in Davey, Neil K. (1974) Netsuke: A comprehensive study based on the M.T. Hindson Collection, no. 1243.

The ema of rectangular form with crenellated raised sides, the cicada shown in the center in high relief. The underside with a looped cord attachment.

LENGTH 4.9 cm

Condition: Excellent condition with minor surface wear.
Provenance: Ex W. Rothschild collection. Ex H.L. Joly collection. Ex Streatfield collection. Ex Adam collection. Ex Gunther collection, no. 2390. Ex M. T. Hindson collection, no. 1243.

The ema are pictures hung in Buddhist temples as votive offerings.

Iron netsuke are very rare and it is probable that they were the work of the armorers of the famous Myochin family. The Myochin family are the best-known among armor makers of Japan, with branches spread throughout the country active from around the 16th century until the Meiji Restoration in 1868.

Estimate EUR 4,000
 Starting price EUR 2,000



354
**TAKEYAMA MASAHIKO: A SUPERB AND RARE GOLD
 AND MIXED METAL NETSUKE OF A SNAIL ON A LOG**

By Takeyama Masahiko, signed Masahiko 真彦 saku 作
 Japan, c. 1880, Meiji period (1868-1912)

Superbly modeled and chiseled as a snail slithering across a textured 14K gold log, the mollusc with a shibuichi shell and extending its feelers, both the log and snail achieved with remarkable naturalism. Himotoshi through a cleverly placed opening of the log and through the underside. Signed in cursive script MASAHIKO saku [made by Masahiko].

LENGTH 4.6 cm
 WEIGHT 42.6 g

Condition: Very good condition with minor rubbing to the snail's body and light surface scratches to the underside.

For more information on the artist Takeyama Masahiko, see Robert Haynes, The Index of Sword Fittings and Associated Artists, Ellwangen, Germany, Nihon Art Publishers, 2001, no. H03766. "Masahiko was a pupil of Wada Isshin (1814-1882) and may also have studied under Goto Ichijo (1791-1876). "

Literature comparison: This appears to be the only recorded netsuke by the artist, who also made gold ojime. For some examples of his work see Lazarnick, George (1981) Netsuke & Inro Artists, and How to Read Their Signatures (LNIA), Vol. 1, p. 702.

Estimate EUR 6,000
 Starting price EUR 3,000





355
**TAKACHIKA: A VERY RARE SOLID GOLD OJIME
SET OF THE SEVEN LUCKY GODS (SHICHIFUKUJIN)**

By Sano Takachika, each ojime signed Takachika 隆親
Japan, Tokyo, c.1900, Meiji period (1868-1912)

Masterfully worked in solid gold with intricate detail depicting the Shichifukujin (Seven Lucky Gods) with details picked out in shakudo. The seven gods depicted are as follows—Fukurokuju (God of Wisdom and Health) holding a staff with a scroll tied to it; Hotei (God of Happiness and Good Fortune) holding a gnarled cane; Daikoku (God of Wealth and Agriculture) holding a mallet in one hand and a sack of treasure strewn on his back with the other; Ebisu (God of Prosperity and Fishing) carrying a sea bream; Jurojin (God of Longevity) with a nyoi scepter in his hand; Bishamonten (God of War) dressed in armor with a pagoda in his right hand; and Benten (Goddess of Literature and Music) playing a biwa. Each of the seven signed to the base TAKACHIKA, the Hotei signed TAKACHIKA koku (engraved by Takachika).

HEIGHT 1.9 cm (largest)
WEIGHT 77.2 g (total), 9.6 g, 12.8 g, 10.4 g, 13.3 g, 11.4 g, 11 g, 8.7 g (individually)

A woodblock print of Takarabune by Utagawa Hiroshige depicting the Seven Gods of Good Fortune on their treasure ship, dated c. 1840, is in the Victoria & Albert Museum, accession number E.3461-1886



Condition: Excellent condition with minor wear.
Provenance: The collection of Josephine Bird Hall and thence by descent. Josephine Bird Hall (1888 - 1948) was the daughter of Joseph Taylor Bird Sr., founder of Kansas City's Emery, Bird, Thayer Department Store, founded in 1884. A lifelong collector of Asian and other antiques, Hall's collection was assembled in the early days of the twentieth century.

Sano Takachika was a celebrated and accomplished artist and by 1894 a member of the Tokyo Chokokai (Tokyo Carvers' Association). His works are held in important private and museum collections, such as the Khalili collection. He is listed in Haynes, Robert E. (2001) The Index of Japanese Sword Fittings and Associated Artists, p. 1846, H 09259.0. The artist was active circa 1900-1920 and worked in Tokyo.

LITERATURE COMPARISON

Compare a closely related gold and shakudo ojime by Takachika depicting Shoki standing with a drawn sword, illustrated in Lazarnick, George (1981) Netsuke & Inro Artists, and How to Read Their Signatures (LNIA), Vol. 2, p. 1067. Compare a closely related gold and shakudo ojime by Takachika of a shishimai dancer illustrated in the International Netsuke Society Journal (INSJ), 1999, vol. 18, no. 2, p. 40.



Estimate EUR 40,000
Starting price EUR 20,000





356
**A VERY RARE SOLID GOLD
 OJIME PORTRAYING DARUMA**

Unsigned
 Japan, late 19th century

Bodhidharma, known as Daruma in Japan, is depicted here in a portrait-like manner, grasping his robe around himself, the characterful face sculpted with an extraordinary amount of detail.

HEIGHT 2.1 cm
 WEIGHT 7.06 g

Condition: Excellent condition, minor wear.
Provenance: British private collection purchased from Christie's, London, 4 July 1984, lot 567. Zacke, Fine Netsuke & Sagemono, 29 October 2021, Vienna, lot 315 (**sold for EUR 10,112**). A noted private collector, acquired from the above.

Estimate EUR 5,000
 Starting price EUR 2,400



357
**RYUMIN: A VERY RARE
 SOLID GOLD OJIME OF SHOKI**

By Serizawa Ryumin (born ca. 1836), signed Ryumin 立民
 Japan, late 19th century

Masterfully worked with an astonishing amount of detail, depicting the demon queller Shoki brandishing his sword, ready to strike.

HEIGHT 1.9 cm
 WEIGHT 6.20 g

Serizawa Ryumin studied under Tenmin and was a talented metalworker focusing mostly on kanamono and kagamibuta.

Condition: Excellent condition, minor wear.
Provenance: British private collection purchased from Christie's, London, 4 July 1984, lot 567. Zacke, Fine Netsuke & Sagemono, 29 October 2021, Vienna, lot 314 (**sold for EUR 17,696**). A noted private collector, acquired from the above.

Estimate EUR 6,000
 Starting price EUR 3,000





358
HIDETOMO: A LARGE AND RARE INLAID SENTOKU BRONZE MANJU NETSUKE DEPICTING CHIDORI ABOVE WAVES

By Omori Hidetomo, signed Hidetomo 秀和
Japan, Edo (Tokyo), late 18th century, Edo period (1615-1868)



The large circular manju netsuke embellished with takazogan inlays of gold, silver, shibuichi, and bronze to depict chidori (plovers) flying above cresting waves engraved in katakiribori and kebori. The cord attachment through the eyelet housed inside the central kiku peg and signed HIDETOMO within a silver-inlaid plaque.

DIAMETER 6.2 cm

Condition: Very good condition with wear and tiny blemishes.

Omori Hidetomo was a student of Omori Teruhide and Terumasa, and the son of Nobara Hidetomo of Sendai. He received permission to use the Omori name from his teachers. Netsuke by the Omori lineage are very rare.

Literature comparison: Compare a closely related ojime in the form of a drum decorated with a flying bird and moon by Omori Hidetomo, illustrated in Lazarnick, George (1981) Netsuke & Inro Artists, and How to Read Their Signatures (LNIA), Vol. 1, p. 462.

Estimate EUR 2,000
Starting price EUR 1,000



359
A RARE MIXED METAL NETSUKE OF A MINIATURE TANEGASHIMA TEPPU (RIFLE), ATTRIBUTED TO BAITETSU

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



A closely related copper and silver netsuke by Baitetsu, length 5.6 cm, is housed in the Liang Yi Museum, Hong Kong

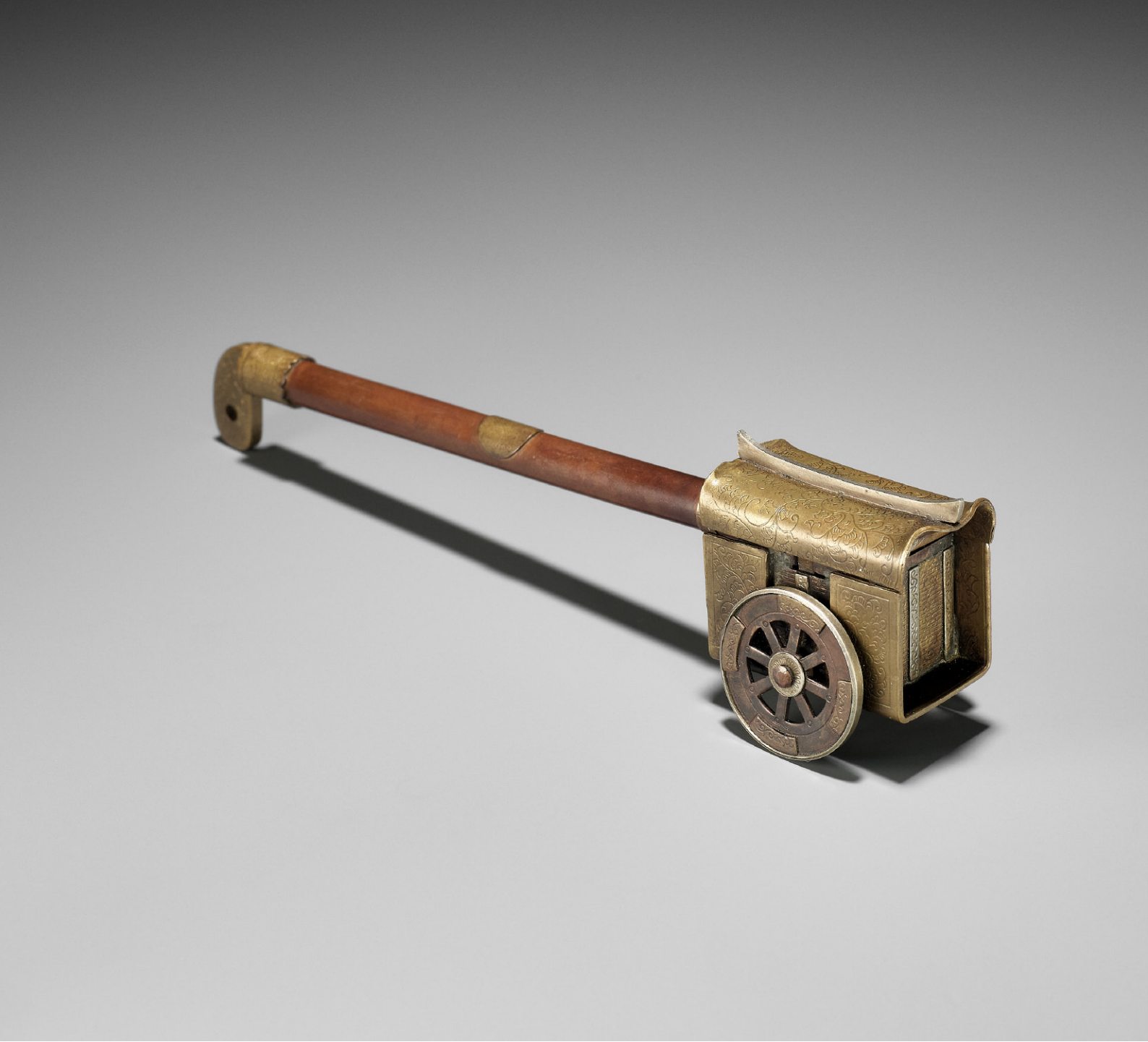
The miniature replica with working mechanism, finely crafted from silver, soft metals, and sentoku bronze as a matchlock pistol (known as tanegashima, a firearm introduced to Japan through the Portuguese Empire in 1543 and used by the samurai class). The teppo chiseled with karakusa designs and silver-mounted floral aoi mons. The underside with a looped floral himotoshi.

LENGTH 5.1 cm

Condition: Very good condition with minor surface wear.

Auction comparison: Compare a related silver-mounted bronze 'Tanegashima' yatate by Baitetsu at Zacke, Fine Japanese Art, 3rd December 2021, Vienna, lot 288 (**sold for EUR 3,792**).

Estimate EUR 2,000
Starting price EUR 1,000



360
BAITETSU: A RARE SENTOKU AND BRONZE YATATE

By Baitetsu, signed Baitetsu 梅哲
Japan, late 19th century, Meiji period (1868-1912)

The yatate in the form of a gabled ox-carriage incised with karakusa, the movable wheels with similar designs and kiku motifs to the center, the slim long pipe container detailed with tomo-e mon and further floral motifs. The top opening to reveal the sumi-tsubo (ink container) and with two openings for the cord attachment at either end of the tubular section for the brush. The moving parts all functioning.

LENGTH 16.5 cm

Condition: Very good condition with minor wear.
Provenance: Ex-collection Guy de Lasteyrie. De Lasteyrie is a member of the Lasteyrie du Saillant family and is considered among the leading French collectors of netsuke.

AUCTION COMPARISON
Compare a related silver-mounted bronze 'Tanegashima' yatate by Baitetsu at Zacke, Fine Japanese Art, 3rd December 2021, Vienna, lot 288 (**sold for EUR 3,792**).

Estimate EUR 3,000
Starting price EUR 1,500





361
**IKKEI: A FINE PALE
 WOOD KISERUZUTSU
 DEPICTING A PAIR OF
 TURTLES BENEATH
 YOUNG PINE SPROUTS**

By Ikkei, signed Ikkei 逸溪 to 刀 and sealed Kei 溪
 Japan, late 19th to early 20th century, Meiji period (1868-1912)

The muso-zutsun pipecase finely incised with two turtles beneath two young pine tree sprouts, the fine kebori and katakiribori engraving emulating an ink painting. The carapaces of both turtles stained and engraved with naturalistic detail. Signed to the back IKKEI to [carved by Ikkei] and sealed KEI. The pale wood is of an attractive grain and is beautifully polished.

LENGTH 21.7 cm

Condition: Excellent condition with only minor wear.

Estimate EUR 1,500
 Starting price EUR 800

362
**ZOKOKU: A REMARKABLE
 WARIZUTSU BAMBOO
 KISERUZUTSU DEPICTING
 RAKAN AND BUDDHA**

By Zokoku, signed Zokoku 象谷 to 刀
 Japan, 18th century, Edo period (1615-1868)

The wari-zutsu pipecase intricately carved with 108 rakan (arhat) surrounding Buddha, seated beneath a large pine tree above which angelic figures, finely etched, are hovering in an open sky. The attention of some of the Buddha's disciples is captivated by the teachings of Buddha, while others yawn or engage in other discourse. The gaunt bodies of the rakan are illustrated by their emaciated ribs. On the reverse, the greater crowd of rakan pack together holding alms bowls and censers, one of the rakan conjuring a dragon. The cord attachment formed by two pierced himotoshi. The base signed ZOKOKU to [carved by Zokoku].

LENGTH 21.9 cm

Condition: Very good condition with minor wear.

A wari-zutsu pipe case is slit at the sides, leaving two flexible leaves. Bamboo and wood are the usual materials, because of the need for flexibility, although occasionally antler is utilized. See Stratos, Milton (Spring 2016) Kiseruzutsu, the Other Sagemono. A Modest Appreciation, International Netsuke Society Journal, Vol. 36, No. 1, p. 19.

**LITERATURE
 COMPARISON**

Compare a closely related bamboo warizutsu carved in relief with rakan and Buddha, by Masayuki, illustrated in Moss, Sydney L. (2016) Kokusai The Genius: and Stag-antler Carving in Japan, vol. III, p. 132.

Estimate EUR 2,000
 Starting price EUR 1,000



ARTIST SIGNATURES



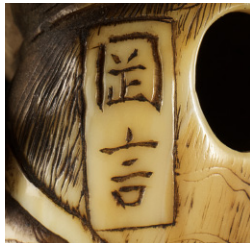
113
Hogen Shuzan
法眼周山



118
Yusai
友斎



122
Yoshitoshi
慶寿



123
Okakoto
岡言



124
Masanao
正直



175
Koshuku
虎肅



177
Ryuzan
龍山



179
Masatomi
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184
Minko
岷江



185
Masanao
正直



133
Tomotada
友忠



138
Tomotada
友忠



140
Tomotada
友忠



144
Ranjo
蘭如



146
Yoshinaga
吉長



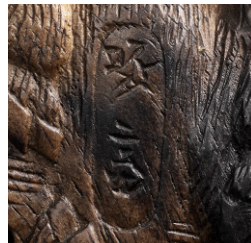
186
Kokei
虎溪



187
Masanao
正直



188
Masanao
正直



190
Takusai
啄齋



191
Baiseki
樸石



147
Ikko
一光



148
Ranichi
蘭一



153
Toyo
東陽



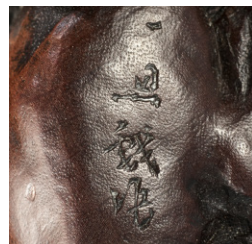
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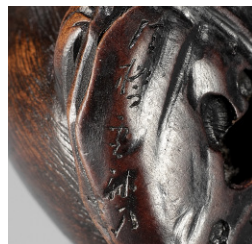
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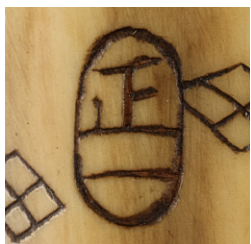
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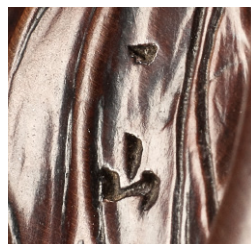
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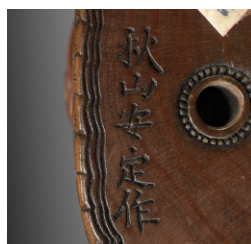
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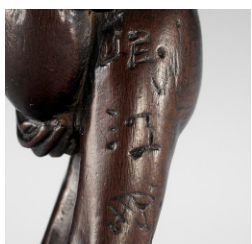
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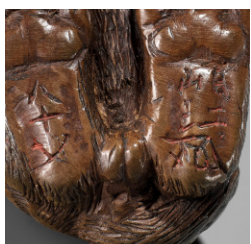
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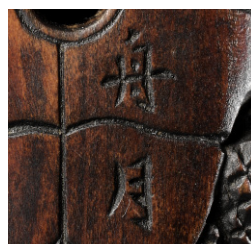
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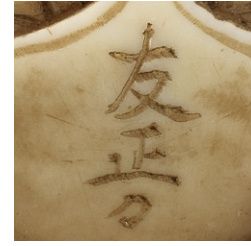
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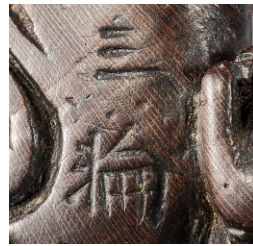
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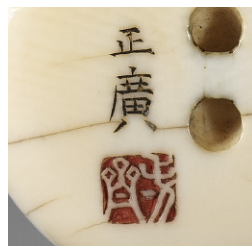
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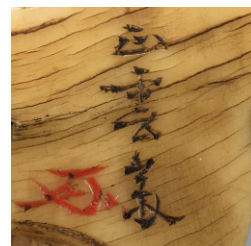
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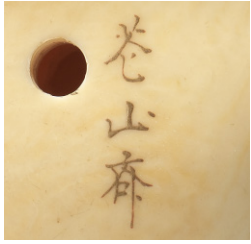
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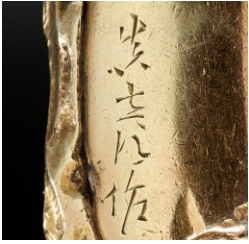
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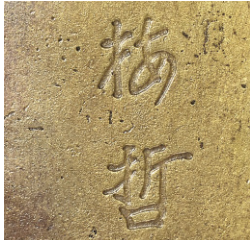
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Ikkei
逸溪



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Zokoku
象谷

TERMS OF AUCTION

§ 1) The auction shall be carried out in accordance with the provisions of the rules of procedure of GALERIE ZACKÉ, SZA VERSTEIGERUNGEN UND VERTRIEBS GMBH, Sterngasse 13, 1010 WIEN (hereinafter referred to as the company) as well as in accordance with sections 244-246 of the GEWERBEORDNUNG [Industrial Code] of 1994. The auction shall be carried out on commission. The auctioneer shall be entitled to withdraw lots exceptionally, to conduct the auction deviating from the order of the catalog numbers and to offer lots jointly. In the event of any dispute concerning a double bid or if the auctioneer has missed a bid, the auctioneer shall be entitled to revoke acceptance of a bid and to continue auctioning the item. The figures stated in the catalog shall be the highest bid in Euro (€) expected by the respective expert. As a rule, the bid shall be increased by 10% of the last bid. (See table of the bidding increments).

§ 2) The acceptance of a bid shall be granted to the highest bidder unless a hidden reserve has been agreed upon with the consignor of the item in question. Such a hidden reserve (also called limit or just reserve) shall be the minimum price under which the item will not be sold during the auction. This reserve will be disclosed upon request and after the auction only and may exceed the estimate. The auctioneer will in this case bid on behalf of the seller against all other bidders until the reserve has been reached. If a reserve is not reached during the auction, the auctioneer will knock down the item to the highest bidder at the final bid, but the sale will be conditional of the acceptance of this final bid by the seller. In this case the highest bidder shall be bound to his/her last bid for a term of 8 days starting with the day of the knockdown. If the winning bidder does not receive a written cancellation notice within this term of 8 days, the knockdown becomes unconditional and the sale is final. Typically, only a minority of all items in an auction have a hidden reserve.

§ 3) Most items shall be subject to differential taxation. A uniform surcharge of 25% plus the value added tax applicable to the surcharge to the amount of 20% shall be added to the achieved highest bid (final and highest bid). Thus, the surcharge shall be 30% of the final and highest bid in total. Items with added VAT are marked † in the online catalog.

§ 4) In the event of sales abroad, the value added tax will be repaid if the item is sold to a country which is not a member country of the European Union (third country), the legal requirements are met, and the proof of exportation is provided. The value added tax shall not be shown separately on the invoice.

§ 5) The auction buyer must pay the purchase price immediately upon acceptance of the bid (final and highest bid plus 25% surcharge, plus the value added tax applicable to the surcharge to the amount of 20%, or the added VAT on top of the final price, when a lot is highlighted accordingly in the auction catalog). The company may grant an auction buyer a term of payment for the purchase price in whole or in part when this has been formally applied for in writing before the auction.

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

§ 7) The buyer should take acquired items into possession, as far as possible, immediately or after the end of the auction. Items which have been fully paid for shall be handed over in our show rooms in GALERIE ZACKÉ, Sterngasse 13, 1010 VIENNA. If a deferred purchase price is not paid within the set period, the company shall be entitled to auction the item again in order to recoup its claim from the defaulting auction buyer. In this case, the defaulting auction buyer shall be liable to the company for the total loss of commission incurred by the company due to the re-auctioning as well as for any default interest and storage charges.

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

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

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

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

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

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

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

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

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

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

§ 16) A registration for a bid by telephone for one or several items shall automatically represent a bid at the estimate price of these items. If the company cannot reach a bidder by telephone, it will bid the starting price on behalf of this bidder when the respective lot is up for auction.

§ 17) Payments made to the company by mistake (through the payer's fault) (e. g. due to miscalculation of the exchange rate by the payer) or payments made to the company for the same invoice several times shall be compensated in form of a credit note for goods for an indefinite period of time. The repayment of such payments in cash shall be excluded.

§ 18) Certain auction lots may exist several times (multiples). In such a case, the auctioneer may accept a second, third or even more bids from the underbidder(s). In this case, the text in the catalog and not the illustration shall be exclusively binding with regard to the warranty.

§ 19) The company reserves the right to assign to the buyer all rights and obligations resulting from the contractual relationship between the company and the seller by way of a respective declaration, as well as to assign to the seller all rights and obligations resulting from the contractual relationship between the company and the buyer by way of a respective declaration, in each case in terms of a complete assignment of contract with the result that the contractual relationship - following the submission of the aforementioned declarations by the company - shall exclusively be between the seller and the buyer, all of which is in accordance with the basic model of the commission agreement. Buyers and sellers shall already now give their explicit consent to this contract assignment.

§ 20) The place of performance of the contract brought about between the company on the one hand and the seller as well as the buyer on the other hand shall be the place of business of the company. The legal relationships and contracts existing between the company, the sellers and the buyers shall be subject to Austrian law. The company, the sellers and the buyers shall agree to settle all disputes resulting from, concerning and in connection with this contract before the territorially competent court of Vienna.

§ 21) The export of certain art objects from Austria shall require a permit from the Bundesdenkmalamt [Federal Monuments Office]. The company will orally provide information about art objects for which such export permit will probably not be granted at the beginning of the auction.

§ 22) Whenever making a bid, whether personally or via an agent, in writing, online, telephone, or in any other way, the bidder fully and unconditionally accepts the Terms of Auction, the "Important Information" section in the auction catalog, the Terms and Conditions (AGB) of Galerie Zacke, §1-50, the Fee Tariff, and the Bidding Increments table, all as published on www.zacke.at on the day of the auction.

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