



The James A. Rose Collection of Netsuke & Sagemono

Tuesday September 17, 2013 at 10am
New York

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of Netsuke & Sagemono**
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New York

Bonhams

580 Madison Avenue
New York, New York 10022
bonhams.com

Preview

Friday September 13, 10am to 5pm
Saturday September 14, 12pm to 5pm
Sunday September 15, 12pm to 5pm
Monday September 16, 10am to 7pm

Bids

+1 (212) 644 9001
+1 (212) 644 9009 fax

To bid via the internet please
visit www.bonhams.com

Sale Number: 21485
Lots 2001 - 2096

Catalog: \$35

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Automated Results Service
+1 (800) 223 2854

Online bidding will be available
for this auction. For further
information please visit:
www.bonhams.com/21485

Please see pages 2 to 6
for bidder information including
Conditions of Sale, after-sale
collection and shipment.

Illustrations

Front cover: Lots 2068, 2014,
2012, 2006 & 2064
Back cover: Lots 2081, 2029,
2084, 2024 & 2066

CONDITIONS OF SALE

The following Conditions of Sale, as amended by any published or posted notices or verbal announcements during the sale, constitute the entire terms and conditions on which property listed in the catalog shall be offered for sale or sold by Bonhams & Butterfields Auctioneers Corp. and any consignor of such property for whom we act as agent. If live online bidding is available for the subject auction, additional terms and conditions of sale relating to online bidding will apply; see www.bonhams.com/WebTerms for the supplemental terms. As used herein, "Bonhams," "we" and "us" refer to Bonhams & Butterfields Auctioneers Corp.

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the purchaser. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the purchaser EQUAL TO 25% OF THE FIRST \$50,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$50,000 UP TO AND INCLUDING \$1,000,000, AND 12% OF THE AMOUNT OF THE BID PRICE OVER \$1,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any California, Arizona, Connecticut, Georgia, Illinois, Massachusetts, Nevada, New York, Pennsylvania, Texas, Washington, D.C., Washington state, or other state or local sales tax (or compensating use tax) and other applicable taxes.

2. On the fall of the auctioneer's hammer, the highest bidder shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility thereof, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred. Any person placing a bid as agent on behalf of another (whether or not such person has disclosed that fact or the identity of the principal) may be jointly and severally liable with the principal under any contract resulting from the acceptance of a bid.

Unless otherwise agreed, payment in good funds is due and payable within five (5) business days following the auction sale. Whenever the purchaser pays only a part of the total purchase price for one or more lots purchased, we may apply such payments, in our sole discretion, to the lot or lots we choose. Payment will not be deemed made in full until we have collected good funds for all amounts due.

Payment for purchases may be made in or by (a) cash, (b) cashier's check or money order, (c) personal check with approved credit drawn on a U.S. bank, (d) wire transfer or other immediate bank transfer, or (e) Visa, MasterCard, American Express or Discover credit, charge or debit card. A processing fee will be assessed on any returned checks. Please note that the amount of cash notes and cash equivalents that can be accepted from a given purchaser may be limited.

The purchaser grants us a security interest in the property, and we may retain as collateral security for the purchaser's obligations to us, any property and all monies held or received by us for the account of the purchaser, in our possession. We retain all rights of a secured party under the California Commercial Code. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to other remedies available to us and the consignor by law, including without limitation, the right to hold the purchaser liable for the purchase price, we at our option may either (a) cancel the sale, retaining as liquidated damages all payments made by the purchaser or (b) resell the property, either publicly or privately, and in such event the purchaser shall be

liable for the payment of any deficiency plus all costs and expenses of both sales, our commission at our standard rates, all other charges due hereunder, attorneys' fees, expenses and incidental damages. In addition, where two or more amounts are owed in respect of different transactions by the purchaser to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the purchaser. If all fees, commissions, premiums, bid price and other sums due to us from the purchaser are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

3. We reserve the right to withdraw any property and to divide and combine lots at any time before such property's auction. Unless otherwise announced by the auctioneer at the time of sale, all bids are per lot as numbered in the catalog and no lots shall be divided or combined for sale.

4. We reserve the right to reject a bid from any bidder, to split any bidding increment, and to advance the bidding in any manner the auctioneer may decide. In the event of any dispute between bidders, or in the event the auctioneer doubts the validity of any bid, the auctioneer shall have sole and final discretion either to determine the successful bidder or to re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

5. If we are prevented by fire, theft or any other reason whatsoever from delivering any property to the purchaser or a sale otherwise cannot be completed, our liability shall be limited to the sum actually paid therefor by the purchaser and shall in no event include any compensatory, incidental or consequential damages.

6. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the consignor, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid therefor to protect such interest. **CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.**

7. All statements contained in the catalog or in any bill of sale, condition report, invoice or elsewhere as to authorship, period, culture, source, origin, measurement, quality, rarity, provenance, importance, exhibition and literature of historical relevance, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS OR WARRANTIES. No employee or agent of Bonhams is authorized to make on our behalf or on that of the consignor any representation or warranty, oral or written, with respect to any property.

8. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth in the "Buyer's Guide" portion of the catalog. If not so removed, daily storage fees will be payable to us by the purchaser as set forth therein. We reserve the right to transfer property not so removed to an offsite warehouse at the purchaser's risk and expense, as set forth in more detail in the "Buyer's Guide." Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the purchaser. Bonhams can provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

9. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or its licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent.

10. These Conditions of Sale shall bind the successors and assigns of all bidders and purchasers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

11. These Conditions of Sale and the purchaser's and our respective rights and obligations hereunder are governed by the laws of the State of California. By bidding at an auction, each purchaser and bidder agrees to be bound by these Conditions of Sale. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the consignor by the purchaser of lots consigned hereunder) shall be resolved by the procedures set forth below.

Mediation and Arbitration Procedures

(a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share such mediator's fees. The mediator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent arbitration, mediation or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.

(b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national arbitration service agreed to by the parties, and shall be selected as follows: (i) If the national arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the national arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on a national arbitration service, the arbitration shall be conducted by the American Arbitration Association, and the arbitrator shall be selected in accordance with the Rules of the American Arbitration Association. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

(c) Unless otherwise agreed to by the parties or provided by the published rules of the national arbitration service:

(i) the arbitration shall occur within 60 days following the selection of the arbitrator;

CONDITIONS OF SALE - CONTINUED

(ii) the arbitration shall be conducted in the designated location, as follows: (A) in any case in which the subject auction by Bonhams took place or was scheduled to take place in the State of New York or Connecticut or the Commonwealth of Massachusetts, the arbitration shall take place in New York City, New York; (B) in all other cases, the arbitration shall take place in the city of San Francisco, California; and

(iii) discovery and the procedure for the arbitration shall be as follows:

(A) All arbitration proceedings shall be confidential;

(B) The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;

(C) Discovery, if any, shall be limited as follows: (I) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor; (II) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (III) Compliance with the above shall be enforced by the arbitrator in accordance with California law;

(D) Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;

(E) The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

To the fullest extent permitted by law, and except as required by applicable arbitration rules, each party shall bear its own attorneys' fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitrator.

Limited Right of Rescission

If within one (1) year from the date of sale, the original purchaser (a) gives written notice to us alleging that the identification of Authorship (as defined below) of

such lot as set forth in the **BOLD TYPE** heading of the catalog description of such lot (as amended by any saleroom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any glossary contained therein), and (b) within 10 days after such notice returns the lot to us in the same condition as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot will be rescinded and, unless we have already paid to the consignor monies owed him in connection with the sale, the original purchase price will be refunded.

If, prior to receiving such notice from the original purchaser alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original purchaser the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the purchaser on the sale and make demand on the consignor to pay the balance of the original purchase price to the original purchaser. Should the consignor fail to pay such amount promptly, we may disclose the identity of the consignor and assign to the original purchaser our rights against the consignor with respect to the lot the sale of which is sought to be rescinded. Upon such disclosure and assignment, any liability of Bonhams as consignor's agent with respect to said lot shall automatically terminate.

The foregoing limited right of rescission is available to the original purchaser only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The purchaser hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the purchaser's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. THE PURCHASER'S SOLE AND EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

"Authorship" means only the identity of the creator, the period, culture and source or origin of the lot, as the case may be, as set forth in the **BOLD TYPE** heading of the print catalog entry. The right of rescission does not extend to: (a) works of art executed before 1870 (unless these works are determined to be counterfeits created since 1870), as this is a matter of current scholarly opinion which can change; (b) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the **BOLD TYPE** heading identifying the Authorship; (c) Authorship of any lot where it was specifically mentioned that there exists a conflict of specialist or scholarly opinion regarding the Authorship of the lot at the time of sale; (d) Authorship of any lot which as of the date of sale was in accordance with the then generally-accepted opinion of scholars and specialists regarding the same; or (e) the identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication.

Limitation of Liability

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD "AS IS." NEITHER BONHAMS NOR THE CONSIGNOR MAKES ANY REPRESENTATION OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE PURCHASER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST'S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE PURCHASER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES.

SELLER'S GUIDE

SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at www.bonhams.com/us for more information or call our Client Services Department at +1 (800) 223 2854 ext. 3550.

Auction Estimates

The first step in the auction process is to determine the auction value of your property. Bonhams' world-renowned specialists will evaluate your special items at no charge and in complete confidence. You can obtain an auction estimate in many ways:

- Attend one of our Auction Appraisal Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Appraisal Events is available at www.bonhams.com/us.
- Call our Client Services Department to schedule a private appointment at one of our galleries. If you have a large collection, our specialists can travel, by appointment, to evaluate your property on site.
- Send clear photographs to us of each individual item, including item dimensions and other pertinent information with each picture. Photos should be sent

to Bonhams' address in envelopes marked as "photo auction estimate". Alternatively, you can submit your request using our online form at www.bonhams.com/us. Digital images may be attached to the form. Please limit your images to no more than five (5) per item.

Consigning Your Property

After you receive an estimate, you may consign your property to us for sale in the next appropriate auction. Our staff assists you throughout the process, arranging transportation of your items to our galleries (at the consignor's expense), providing a detailed inventory of your consignment, and reporting the prices realized for each lot. We provide secure storage for your property in our warehouses and all items are insured throughout the auction process. You will receive payment for your property approximately 35 days after completion of sale.

Sales commissions vary with the potential auction value of the property and the particular auction in which the property is offered. Please call us for commission rates.

Professional Appraisal Services

Bonhams specialists conduct insurance and fair market value appraisals for private collectors, corporations, museums, fiduciaries and government entities on a daily basis. Insurance appraisals, used for insurance purposes, reflect the cost of replacing property in today's retail market. Fair market value appraisals are used for estate, tax and family division purposes and reflect prices paid by a willing buyer to a willing seller.

When we conduct a private appraisal, our specialists will prepare a thorough inventory listing of all your appraised property by category. Valuations, complete descriptions and locations of items are included in the documentation.

Appraisal fees vary according to the nature of the collection, the amount of work involved, the travel distance, and whether the property is subsequently consigned for auction.

Our appraisers are available to help you anywhere and at any time. Please call our Client Services Department to schedule an appraisal.

Estate Services

Since 1865, Bonhams has been serving the needs of fiduciaries – lawyers, trust officers, accountants and executors – in the disposition of large and small estates. Our services are specially designed to aid in the efficient appraisal and disposition of fine art, antiques, jewelry, and collectibles. We offer a full range of estate services, ranging from flexible financial terms to tailored accounting for heirs and their agents to world-class marketing and sales support.

For more information or to obtain a detailed Trust and Estates package, please visit our website at www.bonhams.com/us or contact our Client Services Department.

BUYER'S GUIDE

BIDDING & BUYING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or call our Client Services Department at +1 (800) 223 2854 ext. 3550.

Catalogs

Before each auction we publish illustrated catalogs. Our catalogs provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. The catalogs also include the dates and the times for the previews and auctions. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at www.bonhams.com/us.

Previews

Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Except as expressly set forth in the Conditions of Sale, items are sold "as is" and with all faults; illustrations in our catalogs, website and other materials are provided for identification only. At the previews, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request.

Estimates

Bonhams catalogs include low and high value estimates for each lot, exclusive of the buyer's premium and tax. The estimates are provided as an approximate guide to current market value based primarily on previous auction results for comparable pieces, and should not be interpreted as a representation or prediction of actual selling prices. They are determined well in advance of a sale and are subject to revision. Please contact us should you have any questions about value estimates.

Reserves

Unless indicated by the α symbol next to the lot number, which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum auction price that the consignor is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

Auction House's Interest in Property Offered at Auction

On occasion, Bonhams may offer a lot in which it has an ownership interest, in whole or in part. Such property, if any, is identified in the catalog with a \blacktriangle symbol next to the lot number.

Similarly, Bonhams may have an economic interest in a lot beyond its commission as a result of making an advance against anticipated proceeds to the consignor which is secured by the consigned property or where it has guaranteed the consignor a minimum auction price for consigned property. Such property, if any, is identified in the catalog with a \circ symbol next to the lot number.

Bidding at Auction

At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams' live online bidding facility. Absentee bids can be submitted in person, online, via fax or via email.

Valid Bonhams client accounts are required to participate in bidding activity. You can obtain registration information online, at the reception desk or by calling our Client Services Department.

By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale.

Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor by placing responsive or consecutive bids for a lot up to the amount of the reserve, but never above it.

We assume no responsibility for failure to execute bids for any reason whatsoever.

In Person

If you are planning to bid at auction for the first time, you will need to register at the reception desk in order to receive a numbered bid card. To place a bid, hold up your card so that the auctioneer can clearly see it. Decide on the maximum auction price that you wish to pay, exclusive of buyer's premium and tax, and continue bidding until your bid prevails or you reach your limit. If you are the successful bidder on a lot, the auctioneer will acknowledge your paddle number and bid amount.

Absentee Bids

As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of auction online or in writing on bidding forms available from us. "Buy" bids will not be accepted; all bids must state the highest bid price the bidder is willing to pay. Our auction staff will try to bid just as you would, with the goal of obtaining the item at the lowest bid price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at www.bonhams.com/us, at offsite auction locations, and at our San Francisco, Los Angeles and New York galleries.

By Telephone

Under special circumstances, we can arrange for you to bid by telephone. To arrange for a telephone bid, please contact our Client Services Department a minimum of 24 hours prior to the sale.

Online

We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit www.bonhams.com/us for details.

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

\$50-200	by \$10s
\$200-500	by \$20/50/80s
\$500-1,000	by \$50s
\$1,000-2,000	by \$100s
\$2,000-5,000	by \$200/500/800s
\$5,000-10,000	by \$500s
\$10,000-20,000	by \$1,000s
\$20,000-50,000	by \$2,000/5,000/8,000s
\$50,000-100,000	by \$5,000s
\$100,000-200,000	by \$10,000s
above \$200,000	at auctioneer's discretion

The auctioneer may split or reject any bid at any time at his or her discretion as outlined in the Conditions of Sale.

Currency Converter

Solely for the convenience of bidders, a currency converter may be provided at Bonhams' auctions. The rates quoted for conversion of other currencies to U.S. Dollars are indications only and should not be relied upon by a bidder, and neither Bonhams nor its agents shall be responsible for any errors or omissions in the operation or accuracy of the currency converter.

Buyer's Premium

A buyer's premium is added to the winning bid price of each individual lot purchased, at the rates set forth in the Conditions of Sale. The winning bid price plus the premium constitute the purchase price for the lot. Applicable sales taxes are computed based on this figure, and the total becomes your final purchase price.

Unless specifically illustrated and noted, fine art frames are not included in the estimate or purchase price. Bonhams accepts no liability for damage or loss to frames during storage or shipment.

All sales are final and subject to the Conditions of Sale found in our catalogs, on our website, and available at the reception desk.

Payment

All buyers are asked to pay and pick up by 3pm on the business day following the auction. Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within 5 business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank. For payments sent by mail, please remit to Cashier Department, 220 San Bruno Avenue, San Francisco, CA 94103.

Sales Tax

California, Arizona, Colorado, Connecticut, Florida, Georgia, Illinois, Nevada, New York, Massachusetts, Pennsylvania, Texas, Washington state and Washington DC residents must pay applicable sales tax. Other state or local taxes (or compensating use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed above.

Shipping & Removal

Bonhams can accommodate shipping for certain items. Please contact our Cashiers Department for more information or to obtain a quote. Carriers are not permitted to deliver to PO boxes.

International buyers are responsible for all import/export customs duties and taxes. An invoice stating the actual purchase price will accompany all international purchases.

Collection of Purchases

Please arrange for the packing and transport of your purchases prior to collection at our office. If you are sending a third party shipper, please request a release form from us and return it to +1 (212) 644 9009 prior to your scheduled pickup. To schedule collection of purchases, please call +1 (212) 644 9001.

Handling and Storage Charges

Please note that our offices have requirements for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. Bonhams will hold all purchased lots in our gallery until Thursday September 26 without penalty. After September 26 collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment.

Bonhams reserves the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. Handling and storage fees will apply.

Auction Results

To find out the final purchase price for any lot following the sale, please call our automated auction results line at +1 (800) 223 2854 ext. 3400. All you need is a touch-tone telephone and the lot number. Auction results are usually available on the next business day following the sale or online at www.bonhams.com/us.

CONTACTS

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BONHAMS *

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Prints & Photographs
Christina Geiger, (212) 644 9094
Cassandra Hatton, (212) 461 6531

Chinese Works of Art & Paintings
Bruce MacLaren, (917) 206 1677

Collectors' Motorcars & Motorcycles
Rupert Banner, (212) 461 6515
Eric Minoff, (917) 206 1630
Evan Ide (Consultant)

Furniture, Decorative Arts & Silver
Karl Green, (212) 710 1305
Victoria Ayers, (212) 461 6532
Madeline Ring, (212) 710 1300

Fine Art

American

Alan Fausel, (212) 644 9039
Kayla Carlsen, (917) 206 1699

Contemporary

Jeremy Goldsmith, (917) 206 1656

European Paintings

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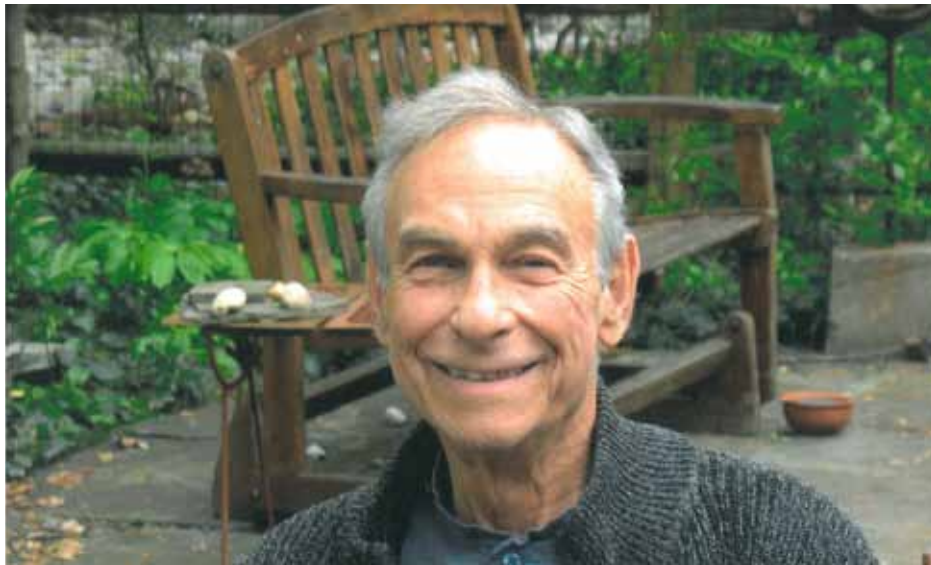
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CHRONOLOGY

Jomon period	ca. 10,000BC - ca. 300BC	Edo period	1615 - 1868
Yayoi period	ca. 300 BC - 300AD	Kan'ei era	1624 - 1644
Kofun period	ca. 593 - 710	Kanbun era	1661 - 1673
Nara period	710 - 794	Genroku era	1688 - 1704
Heian period	794 - 1185	An'ei era	1772 - 1781
Kamakura period	1185 - 1333	Tenmei era	1781 - 1789
Muromachi period	1333 - 1573	Kansei era	1789 - 1801
Nanbokucho period	1336 - 1392	Kyowa era	1801 - 1804
Momoyama period	1573 - 1615	Bunka era	1804 - 1818
Bunroku era	1592 - 1596	Bunsei era	1818 - 1830
Keicho era	1596 - 1615	Meiji period	1868 - 1912
		Taisho period	1912 - 1926
		Showa period	1926 - 1989
		Heisei period	1989 - present



Dr. James A. Rose Collection of Netsuke & Sagemono

Dr. James A. Rose was an extraordinary man. He enjoyed life as he saw fit, and always followed his bliss. It only took one netsuke, given to him by his mother, to spark a lifelong journey into the world of Japanese art. Netsuke quickly became his passion!

Jim was an extremely gifted and accomplished man whose innate talents, kindness, and generosity filtered into every aspect of his life. He was a family man, the father of six sons, who loved nothing more than being at home in his study with his netsuke, his books and catalogs piled around him, and his phone close at hand. It was there that he spent hours in artistic and intellectual pursuit. It was there that he savored the intrigue of discovery and acquisition!

When one looks back at his pre-netsuke years, it is easy to see how his character and interests fed into his appreciation for netsuke. He was born in New York City in 1931 to immigrant parents. He was interested in everything around him; the curious sort. He brought home every stray snake, frog, snapping turtle, tortoise, baby squirrel, or praying mantis that might cross his path and became a dog-lover early on. At a young age he mastered the piano well enough to play Beethoven sonatas. And, he delighted in building and launching huge model airplanes and beautiful motor boats.

As a young man he became an outdoorsman who enjoyed tromping through the mountains and woods of the Northeast. He hunted deer there as well, and later in life, spent hours sitting under trees observing the nature surrounding him while waiting for the turkeys of the Virginia foothills to present themselves. He was a camp counselor and wilderness guide in Maine and fished its lakes with the locals. As an avid fisherman, he spent time with his family deep-sea fishing off the coast of Florida and enjoyed crabbing and fishing on the Chesapeake Bay and in the Florida Keys. He patiently taught family members to fish for trout in the streams of Montana and Pennsylvania. It is not surprising that he was drawn to nature-related netsuke and marveled at the artists' choice of materials, carving skill, and accuracy in depicting the subjects of nature in such small masterpieces.

Jim's expertise and interests spanned both art and science. After graduating from Dartmouth, he earned his medical degree from Harvard. He was a gifted diagnostician and was held in high regard, which resulted in an internship and residencies at prestigious teaching hospitals. He settled in Maryland to start his distinguished career at the National Institutes of Health (NIH). As a Commissioned Officer in the Public Health Service, he began his career as a physician in the Cancer Institute and then moved on to the Institute of Allergy and Infectious Diseases specializing in virology; a new field in medical research at that time. He was a self-taught biochemist,

and head of several laboratories over his 30-year career at NIH. Jim was highly regarded in his field and pioneered many medical advancements. He was proud of his work and the fact that he touched so many lives. Jim maintained his board certification in internal medicine well into his 70s. He always considered going into clinical practice, but instead chose to be at home with his family and, of course, his netsuke!

Jim was a traditional collector with an eclectic collection. He was revered by fellow collectors for his knowledge, integrity, and discerning eye. He 'possessed an uncanny ability to empathize with the artist.' As a great storyteller and historian, Jim had a fascination with the Japanese culture and language, and was charmed by its legends and folktales. His journey into collecting started out with classic pieces – Kyoto and Nagoya animals, perhaps fostered by his childhood fascination. As time went on, he became more enthralled with older pieces. The originality, heft, and folklore of the tall figures spoke to him. His quiet sense of humor and medical background fueled his search for rare netsuke with unique twists including physical anomalies and the macabre.

Jim's photographic memory and analytical mind were legendary. Discovering a piece of interest propelled him into an exhaustive mission to identify and study the artist, the provenance, and to find other examples carved by the same hand. When one discussed a piece with him, he was able to provide not only the physical and intellectual nuances of the piece from memory, but also the page numbers found in his books and catalogs that supported his findings.

Jim sought out others who shared his passion. He was a long-time member of the Board of Directors of the International Netsuke Society, and was president of the Washington Chapter for 23 years. He was generous about sharing his expertise, and very supportive of beginning collectors. During this time frame, Jim combined his love of netsuke and photography. It was exhilarating for him to share netsuke in larger-than-life images in a slide show at meetings and conventions.

Jim's acquisition of knowledge was never-ending, and the quality of his collection grew with it. His love of the masters and the joy they gave him never ceased either. His philosophy about his netsuke was very clear. He considered himself a temporary guardian. He appreciated the opportunity to own his netsuke, and wanted others to be able to appreciate and value them as well. Jim wanted this unique and under-appreciated art form to stay alive for future generations. With this sale, his netsuke will start that journey!

Cathie Rose
July 2013



2001



2002



2002 (reverse)

Mythical Animals

2001^Y

A dark wood and ivory netsuke of a kappa on a clamshell
By Komin, Tokyo, Edo period (19th century)

The sprite shown with a distressed expression as he realizes his foot is caught fast in the closed shell of the clam, some of the fleshy interior of the bivalve exposed and rendered in ivory, signed *Komin* and with *kao*

1 11/16in (4.3cm) wide

\$2,000 - 3,000

A similar example of this subject by the artist was sold Bonhams, London, *Fine Japanese Art*, 16 May, 2013, lot 38.

2002

A wood netsuke of a coiled dragon

By Ikkan, Nagoya, Edo period (19th century)

The serpentine dragon curled in compact loops with its head at the top and its legs held close to the body emanating flames, the wood with a rich, warm patina, signed in an oval reserve *Ikkan*

1 3/8in (3.5cm) wide

\$4,000 - 5,000

Published:

Netsuke Kenkyukai Study Journal, vol. 11, #4, Winter, 1991, pg.11, fig. 9



2003

2003^Y

An ivory netsuke of a running dragon
Kyoto, Edo period (18th century)

Carved as a lithe, serpentine dragon running while holding a sacred jewel in his front right paw, his feet and claws tucked in close to his body forming a compact composition, stained dark
6in (15.2cm) long

\$15,000 - 25,000

Provenance:

ex collection His Royal Highness The Prince Henry, Duke of Gloucester, KG.,KT.,KP, sold Christie's, London *Japanese Art and Design Including Netsuke from the Estate of His Royal Highness The Prince Henry, Duke of Gloucester, KG.,KT.,KP*, 12 & 13 July, 2006, lot 674



2004



2005



2005 (reverse)

2004

A stag antler netsuke

Late Edo/early Meiji period (19th century)

Carved as a serpentine dragon with its horns and wings pressed close to its body, long whiskers trailing from its snout, the eyes inlaid in dark horn, the detail highlighted with stain

6 5/8in (16.8cm) long

\$700 - 900

2005^Y

An ivory netsuke of a shishi

Inscribed Tomotada, Edo period (18th century)

The robust beast carved seated with its back left paw raised, its head turned back over its left shoulder with a curled mane and tail, the incised detail highlighted in dark stain, its eyes inlaid in dark horn, a small ball rolling loose in its mouth, signed *Tomotada*

2in (5cm) high

\$7,000 - 9,000

Provenance:

previously sold Sotheby's, New York, September 19, 1995, lot 272



2006

2006^Y

An ivory netsuke of a recumbent kirin

By Okatomo, Kyoto, Edo period (late 18th/early 19th century)

The mythical animal shown reclining, looking back over its right haunch with its mouth open in a snarl, its tail laying over its hips and its feet tucked in beneath its body forming a compact design, the details finely carved and stained dark, eyes inlaid in dark horn, signed in a rectangular reserve *Okatomo*

1 7/8in (4.8cm) long

\$25,000 - 35,000

Provenance:

ex Jack Mang collection

ex Joseph Seo collection

This is an unusual rendering of this subject. Kirin are more commonly shown seated with their heads up as if baying. This netsuke seems to show more affinity with the familiar model of recumbent goats who are often showed looking back over their shoulders. For such a model of a goat by Okatomo see Neil K Davey, *Netsuke: A comprehensive study based on the M. T. Hindson Collection* (London, 1974), pg 75, no 193.



2007



2007



2008



2009 (part lot)

Animals

2007^Y

Two netsuke of dogs

Late Edo/Meiji period (19th century)

The first in marine ivory carved as a seated long-haired dog, its head turned back over its right shoulder, two small balls balanced under its right paw, the eyes inlaid; the second in ivory carved as a recumbent long-haired dog, its head turned to the right, with a brocade ball clutched in three of its paws, the eyes inlaid, signed *Gyokuzan*
1 3/4in (4.5cm) high, the first; 1 5/8in (4.1cm) wide, the second

\$3,000 - 5,000

2008^Y

An ivory netsuke of a recumbent ox

Kyoto, Edo period (18th/19th century)

Depicted with all four feet tucked under the body, its head tilted to the left, with a rope harness and attached lead trailing over its back, the incised detail stained dark, the eyes inlaid in horn

2 5/8in (6.7cm) long

\$1,200 - 1,800

2009

Two netsuke

Late Edo/Meiji period (19th century)

The first in walrus tusk carved as Guan Yu on horseback, a halberd clutched in his hands, the eyes inlaid; the second in bone carved as a reclining ox, wearing a harness and rope trailing over its back, the eyes inlaid, signed in an oval reserve *Tomomasa*

3in (7.6cm) high, the first; 2 1/2in (6.4cm) long, the second

\$700 - 900



2010

2010^Y

An ivory netsuke of an ox and oxherd

By Yoshimoto, Kyoto, Edo period (18th century)

Carved as a herdsman, possibly Ushidoji, on the back of a large recumbent ox, the man's sleeves tied up in the manner indicating he has been hard at work, the ox licking its snout as it looks up, the animal's hair rendered with fine lines and stained for effect, signed on the underside *Yoshimoto*

3 3/8in (8.6cm) long

\$6,000 - 8,000

Provenance:

ex Jacques H. Carre collection, sold Eskenazi, London, *Netsuke from the Carre collection*, 1993, no. 152

ex Emile Veranneman collection

previously sold Sotheby's, London, *Fine Netsuke and Inro*, June 23, 1976, lot 28



2011

2011

A large wood netsuke of a cow and calf

Kyoto, Edo period (late 18th century)

Both shown lying down, the mother encircling her calf while he affectionately licks the side of her face, the details skillfully carved and the wood bearing a warm, rich patina

3 1/2in (8.9cm) wide

\$4,000 - 5,000

For a similar example in wood signed Tomotada see George Cohen, *In Search of Netsuke and Inro* (London, 1974), no. 239.

This subject in wood is rare.



2012

2012

A wood netsuke of a standing horse

Edo period (18th century)

Shown standing with its feet together and head lowered and looking back to the left, the long, flowing tail sweeping around the back and forming the *himotoshi* in a compact composition

2 7/8in (7.3cm) high

\$10,000 - 15,000

Provenance:

ex Joseph Seo collection

ex Charles Greenfield collection

A similar example of a standing horse formerly in the collections of Frederick Meinertzhagen and Mark T. Hindson was sold Sotheby's, London, June 21, 1995, *The Carlo Monzino Collection of Netsuke, Inro and Lacquer, Property of a Private Trust*, lot 178.



2013

2013^Y

An ivory netsuke of a rolling horse

Kyoto, Edo period (late 18th century), attributed to Masanao

The animal shown rolling on its back in a playful attitude, its neck straining to keep the head forward, the long tail spreading out underneath the flanks, the ivory showing a caramel colored patina in spots and generally well polished overall from handling

2 1/4in (5.7cm) wide

\$5,000 - 7,000

For a similar model of a rolling stallion in ivory attributed to Masanao, see Frederick Meinertzhagen and George Lazarnick (ed.), *MCI, the Meinertzhagen Card Index on Netsuke in the Archives of the British Museum* (New York, 1986), pg 439 and also, *International Netsuke Society Journal*, vol. 23, no. 3, Fall, 2003, pg. 26.



2014

2014^Y

An ivory netsuke of a goat

Kyoto, Edo period (19th century), attributed to Mitsuharu

Carved standing with its right leg lifted, its head turned back over its right shoulder as if examining the underside of its hoof, its trailing beard and hair finely carved and highlighted with dark stain, the eyes inlaid in dark horn

2 1/8in (5.4cm) high

\$8,000 - 12,000

For a similar example signed Mitsuharu see *The netsuke collection of W. G. Bosshard, part 1*, Barry Davies, London, November 12, 1994, pg 31.



2015

2015^Y

An ivory netsuke of a recumbent stag

By Yoshimitsu, Kyoto, Edo period (18th century)

Lying with its head turned to the left and looking down, the long horns pressed back over the neck and the front left leg raised, the hair finely carved and stained dark, eyes inlaid in dark horn, signed *Yoshimitsu*

2 3/16in (5.6cm) wide

\$7,000 - 9,000



2016

2016

A wood netsuke of a tiger

By Masanao, Ise, Edo period (19th century)

Seated with its tail curled around in front of its forelegs, looking to the left and snarling, the stripes rendered in patches of fine lines alternating with polished areas, the eyes inlaid in pale and dark horn, signed on the underside of the left rear leg *Masanao*

1 1/2in (3.8cm) wide

\$2,000 - 3,000



2017

2017

An ebony netsuke of a boar

By Bokugyukun Toshiharū, Iwami, Edo period (19th century)

Bearing a fine patina, carved as a recumbent boar with its feet tucked close to the body, its snout slightly elongated, the details deeply carved, signed *Bokugyukan*

4in (10cm) long

\$4,000 - 5,000

Bogugyukun is an Iwami artist who may have been a pupil of Seiyodo Tomiharū. His work is rare.



2018



2018

2018^Y

Two ivory netsuke
Edo period (18th/19th century)

The first carved as an eagle attacking a monkey, the bird of prey digging its beak into the neck of the primate, its body pinned beneath the eagle's outstretched wings, both with eyes inlaid and the carved detail stained dark, inscribed *Okatomo* in a rectangular reserve; the second carved as a monkey leaning on top of a *namazu* fish, the monkey wearing a robe, a gourd clutched in its paws, the fish with its tail curled over the monkey's back, its eyes inlaid, the carved detail highlighted with stain
2 3/8in (6cm) long, the first; 2 1/8in (5.4cm), the second
\$2,400 - 3,600

Provenance:
the eagle and monkey netsuke previously sold Christie's, London, September 9, 2008, lot 56



2019

2019

A wood netsuke of a monkey eating persimmons
By Tomokazu, Edo period (19th century)

Carved as a seated monkey eating a persimmon while a branch with more fruit lies across his his lap and is secured by his right rear foot, the *himotoshi* formed by his bent left leg, the well-toned wood worn to a high polish, eyes inlaid in pale and dark horn, signed in an oval reserve *Tomokazu*
1 1/2in (3.8cm) high
\$3,500 - 4,500

Provenance:
ex Joseph Seo collection

Another model of a monkey eating persimmon was sold Bonhams, London, *The Harriet Szechenyi Collection of Japanese Art*, November 8, 2011, lot 153.



2020



2021



2020 (underside)



2021 (reverse)

2020

A wood netsuke of a turtle

By Tomokazu, Edo period (19th century)

Carved as a turtle almost completely withdrawn into its shell, its head poking out and turned slightly to the right, the wood well patinated and polished to a rich gloss, signed *Tomokazu*

1 7/8in (4.7cm) long

\$2,500 - 3,500

Provenance:

ex Raymond and Frances Bushell collection, sold Sotheby's, London, *Netsuke from the Collection of Raymond and Frances Bushell*, November 18, 1999, lot 279

2021

A wood netsuke of a monkey on a turtle

By Tomokazu, Edo period (19th century)

The playful ape shown kneeling on the back of a turtle, waiting for the animal to extend its head from within, the monkey's fur carved with fine lines and the eyes inlaid in pale and dark horn, the wood bearing a warm reddish-brown patina, signed in an oval reserve *Tomokazu*

1 5/8in (4.2cm) long

\$7,000 - 9,000



2022



2023



2022 (reverse)



2023 (reverse)

2022^Y

An ivory netsuke of a rat
Edo period (18th/19th century)

The rodent depicted on its side with its tail curled around the front of its body and clutched in two of its paws, its head turned to the left, the carved details highlighted with dark stain, the eyes inlaid

1 11/16in (4.3cm) wide

\$2,500 - 3,500

2023^Y

An ivory netsuke of squirrels
Edo period (18th/19th century)

Carved with three of the playful rodents atop a large overturned mushroom, with one looking over its shoulder at the squirrel behind, nibbling at its tail, a third perched atop the large mushroom stem, the fine detail stained dark with the eyes inlaid in dark horn

2 1/8in (5.4cm) wide

\$2,500 - 3,500



2024



2024

A wood netsuke of a rat with a chestnut

By Mitani Goho, Iwami, Edo period (19th century)

The rodent shown jealously guarding a large chestnut, the animal's hair rendered with fine lines and the eyes inlaid in amber, signed on the underside *Goho*

1 7/8in (4.7cm) long

\$12,000 - 18,000

This is a rare subject for Goho who was best known for his studies of frogs and shells.



2025

2025^Y
 A kagamibuta netsuke with an owl in a tree
 By Akishige, Edo period (19th century)
 The ivory bowl fitted with a *shibuichi* disc
 decorated with an owl perched in a tree in *iroe*
takazogan, *takabori*, *hirazogan* and *sukashibori*,
 signed on the underside of the plate Akishige
 1 3/4in (4.4cm) diameter
 \$1,200 - 1,800



2026

2026
 A shibuichi manju netsuke with a crane
 and tortoise
 By Taroemon Hei'shichi, Edo period
 (19th century)
 Designed with a crane in flight above crashing
 waves and a rising sun, all rendered in silver,
shakudo, copper and gold *takazogan* against
 a *shakudo migakiji* ground, the reverse with
 a long-tailed tortoise in *katakiribori*, signed
 Taroemon Hei'shichi
 1 3/4in (4.4cm) diameter
 \$800 - 1,200



2027

Sansukumi & Other Creatures

2027^Y
 A kagamibuta netsuke with Kintaro and
 a snake
 Edo period (19th century)
 The *shibuichi* plate decorated with Kintaro
 prying open the jaws of an enormous snake,
 all rendered in *iroe takazogan* and *takabori*, set
 into an ivory bowl
 2 1/8in (5.4cm) diameter
 \$800 - 1,200



2028



2028 (reverse)



2029



2029 (reverse)

2028

A wood netsuke of a snake

By Keitoku, Edo period (late 18th century)

The sinuous serpent carved in dark stained wood bearing a fine patina, shown coiled in asymmetric loops, its head resting on the largest coil, the eyes inlaid in horn, signed *Keitoku*

2 1/8in (5.4cm) wide

\$800 - 1,200

2029

A wood netsuke of a snake

By Seiyodo, Iwami, Edo period (19th century)

Coiled in loops piled upon itself with its head slightly raised, the scales carved in relief and gradually becoming smaller towards the ends, eyes inlaid in dark horn, signed *Seiyodo*

1 3/4in (4.5cm) wide

\$6,000 - 8,000

For a similar example of the subject by Keitoku, see Frederick Meinertzhagen and George Lazarnick (ed.), *MCI, the Meinertzhagen Card Index in the Archives of the British Museum* (New York, 1986), pg. 320.

2030

A dark horn netsuke

Late Edo/early Meiji period (19th century)

Realistically carved as a cicada, its wings tucked close to the body, a branch of two berries and foliage clutched tightly in its legs, the *himotoshi* formed where the wings touch, the details finely wrought

2 3/4in (7cm) long

\$1,500 - 2,500

For a similar example see *The Raymond and Frances Bushell Collection of Netsuke: Part I*, Christie's, London, October 27, 1987, lot 258.

2031

An ebony netsuke of a cicada

By Garaku, Osaka, Edo period (early 19th century)

Bearing a rich patina, the insect carved with its legs tucked close to its body and its wings slightly touching, the detail finely wrought; signed in an oval reserve *Garaku*

1 7/8in (4.8cm) long

\$2,000 - 3,000

2032

A wood netsuke of a snail

By Kokkido, Edo period (19th century)

Shown emerging from its shell and wrapping around the side, its antennae folded back against its head, its fleshy body exposed beneath, the *himotoshi* running through a central hole on the underside and passing through a removable cap on the apex of the shell in the manner found on *manju* netsuke, signed *Kokkido*

1 3/4in (4.5cm) wide

\$1,500 - 2,500

2033^Y

An ivory netsuke of two snails

By Masatomo, Edo period (19th century)

Carved as a large snail with a smaller snail on its back, both emerging from their shells, the surface scored with fine lines emanating out from the center of the shells' apex in imitation of the natural surface, stained dark, signed *Masatomo*

1 9/16in (4cm) wide

\$1,000 - 1,500

2034

Two wood netsuke of toads

The second by Hisatada, Edo period (19th century)

The first carved as a toad with its young resting on its back, the mother toad with its chest puffed out and its eyes inlaid in horn, the wood bearing a fine patina with the carved detail highlighted with dark stain; the second in dark wood, compactly carved as a stout toad, its head turned slightly to the left, its eyes double-inlaid in amber and horn, signed *Hisatada*

2 1/4in (5.7cm) long, the first; 1 1/4in (3.2cm) high, the second

\$1,200 - 1,800

2035

Two wood netsuke

Edo period (19th century)

The first carved as a bumpy toad, its head tilted slightly to the left, its eyes inlaid, the wood bearing a fine patina, the *himotoshi* lined with green-stained bone, signed *Issai*; the second in ebony, carved as a bat at rest, one wing partially extended, its eyes inlaid in silver, signed *Kosen*

1 1/8in (3cm) high, the first; 1 3/16in (3cm) high, the second

\$1,200 - 1,600



2030



2031



2032



2033



2034



2035



2034



2035



2036



2037

2036^Y

Three netsuke

Late Edo/early Meiji period (19th century)

The first in ivory carved as two hares, one resting on the others back with incised fur stained dark and inlaid horn eyes, the lower hare with eyes inlaid in amber; the second an ebony netsuke of a spider on a lotus leaf, its legs extending over its web; the third in ivory carved as a crayfish with its tail curled up under its body and its feelers and legs compactly extended forward, its eyes inlaid in horn, the carved detail highlighted with dark stain

1in (2.5cm) high, the first; 2 3/8in (6cm) long, the second; 3 1/8in (7.9cm) long, the third

\$1,600 - 2,000

Sea Creatures

2037^Y

A large ivory netsuke

Edo period (18th/19th century)

Formed as the head of a dried salmon, the finely carved scales and gills highlighted in dark stain, with silver mounts, inscribed *Tsu han chu Minko and kao*

4in (10cm) wide

\$700 - 900



2038



2039



2040



2041

2038

A marine ivory netsuke of a group of fish
By Gyokuho, late Edo period (19th century)

The *manju* netsuke pierce-carved with a variety of fish, a squid and an abalone shell along with a fishmonger's pick and an accounts ledger, signed on the corner of the ledger *Gyokuho*

1 5/8in (4.2cm) diameter

\$800 - 1,200

2039

A wood netsuke of a wrapped fish

By Yoshimitsu, Meiji period (late 19th century)

Carved as a fish wrapped in a bamboo mat, a coral bead strung through the twine emerging from its mouth, a red-lacquer reserve on the side engraved with an expression of good wishes, signed *Yoshimitsu*

3in (7.5cm) long

\$1,500 - 2,500

Provenance:

ex Cornelius V. S. Roosevelt collection, sold Sotheby's, New York, *The Cornelius V. S. Roosevelt Collection of Netsuke*, June 2, 1992, lot 1
ex Raymond Bushell collection

2040

A wood netsuke of a fish

By Masakazu, Meiji period (late 19th century)

Bearing a fine patina, carved with its large mouth agape, exposing a row of teeth along the top and bottom jaw, the bulbous eyes with pupils inlaid in horn, signed *Masakazu*

2 1/4in (5.7cm) long

\$800 - 1,200

Provenance:

ex Raymond Bushell collection

Published:

Bernard Hurlig, *Netsuke Art* (New York, 1973), p. 48, fig. 129

2041

A wood netsuke of an octopus

By Jugyoku, Tokyo, late Edo period (19th century)

The large octopus shown with its tentacles entwined in a mass and framing its bulbous head, the eyes inlaid in hardstone, signed *Jugyoku*

2 1/4in (5.7cm) high

\$2,000 - 3,000

2042^Y

An ivory netsuke of clams

By Raku, Osaka, Edo period (19th century)

Carved as a group of three clams, the large clam surmounted by two small clams, the ivory with a fine patina, signed in an oval reserve *Raku*
1 3/4in (4.5cm) wide

\$1,200 - 1,800

For a similar example by Raku see Neil K Davey, *Netsuke: A comprehensive study based on the M. T. Hindson Collection* (London, 1974), pg 39, no 77.

2043

A dark wood netsuke of the clam's dream

By Ichiraku, late Edo/early Meiji (19th century)

The clam opened to reveal an intricate landscape scene carved in *anabori* of figures seated on a verandah in a castle landscape, signed in a reserve *Ichiraku*
1 1/2in (3.8cm) wide

\$700 - 900

2044

A horn netsuke of a fish

Edo period (19th century)

Carved from a section of translucent horn as a swimming fish, the scales and fins carved with fine lines, the eyes inlaid in silver
5 1/2in (14cm) long

\$1,500 - 2,500

2045

A wood sashi netsuke of a dried fish

By Masakzu, late Edo period (19th century)

Carved as a dessicated fish, the mouth agape and the *himotoshi* formed by the open gills on the left side, signed *Masakazu* and with *kao*
6 5/8in (16.9cm) long

\$1,000 - 1,500

2046

An unimatsu netsuke of a namazu

By Kyusai Tetsugen, Osaka, Meiji period (late 19th-early 20th century)

The slender fish elegantly carved, utilizing the natural form of the material, the *himotoshi* formed by a loop at the tip of the tail, the eyes inlaid in amber and dark horn, signed on the underside *Tetsugen*
5 1/2in (14cm) long

\$4,500 - 5,500

2047

An unimatsu sashi netsuke of a dried fish

Tokyo, Edo period (19th century)

Designed as a dried salmon, the interior carved to resemble the exposed spine and ribs, eye inlaid in translucent and dark horn, signed
Edo Honkokuan junin
5 3/4in (14.7cm) long

\$800 - 1,200

Provenance:

ex Joseph Seo collection



2042



2043



2044



2047



2045



2046



2048 (part lot)



2048 (part lot)



2049

2048

Four wood netsuke

Late Edo/Meiji period (19th century)

The first carved as a group of mushrooms, three medium and five small bunched beneath one large fungus, the underside of the caps with finely incised detail, the wood bearing a fine patina; the second carved as a stylized fish in *mokugyo* form, a small ball in its mouth, the eyes inlaid; the third in the form of a straw sandal, the *himotoshi* a single hole through the sole; the fourth carved as a solitary mushroom with a fleshy cap, the incised detail on the underside of the cap highlighted in stain

1 7/8in (4.8cm) wide, the first; 3 1/4in (8.3cm) wide, the second; 2 1/2in (6.4cm) long, the third; 1 1/4in (3.2cm) high, the fourth

\$1,600 - 1,800

Flora

2049

A wood netsuke of a mushroom group

By Tadatashi, Nagoya, Edo period (19th century)

Carved as a group of mushrooms, the largest with a broad cap with a lobed edge, the underside with gills finely carved in relief, the wood bearing a chocolate-brown patina polished to a rich sheen, signed in *ukibori* technique *Tadatashi*

1 3/4in (4.5cm) wide

\$1,000 - 1,500

Provenance:

ex Raymond and Frances Bushell collection, sold Sotheby's, New York, *The Raymond and Frances Bushell Collection of Netsuke*, March 21, 2000, lot 159



2050

2050
A wood netsuke of reishi fungus
Late Edo/early Meiji period (19th century)
The dark wood bearing a fine patina, carved as two long, sinuous stems of fungus, a third smaller stem sprouting at the base, the detail highlighted with dark stain
6 1/4in (15.9cm) high
\$2,000 - 3,000

Provenance:
ex Scott Meredith collection



2051

2051
A stag antler netsuke of reishi fungus
By Rosetsu, Edo period (19th century)
Carved as a group of three fungus sprouting off of a common stem, the surface finished to resemble the plant's rough texture and stained dark, signed *Rosetsu*
1 1/4in (3.3cm) wide
\$1,200 - 1,800

For the artist, see George Lazarnick, *Netsuke and Inro Artists and How to Read Their Signatures* (Honolulu, 1982), p.881.



2052

2052
A wood netsuke of bean pods
Late Edo/early Meiji period (19th century)
Bearing a fine patina and naturalistically carved as three edamame bean pods attached to a single stem, one edge of each of the pods split open to expose five beans inside, three of which are loose within the pod
2 1/2in (6.3cm) long
\$800 - 1,200

2053
A large obi-hasami netsuke of a wood bean
Late Edo/Meiji period (19th century)
Bearing a fine patina, the large bean pod attached to a winding stem with foliage, a loop at the top of the stem forming the *himotoshi*, a small grub inlaid in bone on a loose piece of wood towards the bean's tip
10in (25.4cm) long
\$1,500 - 2,500



2053



2054



2055



2056



2057

2054^Y

A lacquered wood and ivory netsuke of an eggplant
Meiji period (late 19th century)
Realistically modeled as an eggplant on a curly stem, the skin split open revealing the white flesh and seeds within, with a *kao*
6in (15.2cm) long
\$1,500 - 2,500

2055

A dark wood netsuke of an eggplant
Edo period (19th century)
The wood bearing a fine patina, carved with a large cricket perched on an eggplant, its legs spread out for support, the eggplant with a cap of foliage and a curved stem
1 3/4in (4.5cm) long
\$600 - 800

2056

A wood netsuke of eggplants
Late Edo/early Meiji period (19th century)
Carved as two eggplants attached to a foliate stem, bearing a fine patina, the finely wrought detail stained dark
1 3/4in (4.5cm) high
\$600 - 800

2057

A wood netsuke of a group of eggplants
By Masanao, Ise, Edo period (19th century)
Carved as a cluster of three eggplants, the stalk of one curving around to form the *himotoshi*, signed on the underside *Masanao*
1 5/8in (4.2cm) wide
\$1,200 - 1,800

Provenance:
ex Lawrence E. Gichner collection



2058



2059



2060



2061

2058

A wood netsuke of a branch of loquats
By Masanao, Ise, Edo period (19th century)
Carved as a branch of fruiting loquats, the surfaces treated to resemble the rough bark of the branch and the smooth skin of the fruits, the wood worn to a pleasing warm patina, signed on the stem *Masanao*
1 1/2in (3.8cm) wide
\$800 - 1,200

2059

A wood netsuke of a pumpkin
By Tadatoshi, Nagoya, Edo period (19th century)
Realistically carved as a pumpkin, the surface finished to reveal the natural rough texture of the vegetable's skin, the *himotoshi* formed by the stem, signed on the tip of the stem in *ukibori* style *Tadatoshi*
1 3/8in (3.4cm) wide
\$1,000 - 1,500

Provenance:
ex Frankel collection
ex Mellin collection
ex Aschberg collection
ex Rogran collection

Published:
Ragnar Aschberg, *Katalog över en Samling Netsuke* (Stockholm, 1923), no 175

2060

A wood netsuke of a chestnut
By Tadayuki, Nagoya, late Edo period (19th century)
The large nut bearing a fine patina, the carved detail highlighted with dark stain, signed on the cap in a raised reserve *Tadayuki*
1 3/4in (4.5cm) wide
\$800 - 1,200

2061^Y

An ivory manju netsuke of chrysanthemums
Late Edo/early Meiji period (19th century)
Carved with two large blooms and two smaller blooms surrounded by winding foliage, the fine detail stained dark
2 5/8in (6.7cm) wide
\$800 - 1,200



2062 (part lot)



2062 (part lot)



2063

Figures, Supernatural Beings & Others

2062^Y

Four ivory netsuke

Late Edo/Meiji period (19th century)

The first carved as five clams piled atop one another in a curved line, the *himotoshi* running through the second clam from the bottom; the second carved as a reclining Hotei with his sack wrapped around him, his lips stained red; the third in the form of an Okame mask, the reverse carved with a wood-grain pattern; the fourth carved as a cat wearing a ribbon, curled around an awabi shell, its tail draped over its haunches

2 1/8in (5.4cm) long, the first; 2 1/4in (5.7cm) wide, the second; 1 1/2in (3.8cm) high, the third; 1 5/8in (4.1cm) wide, the fourth

\$1,800 - 2,500

2063^Y

An ivory figural okimono

By Gyokushu, Meiji period (late 19th century)

In the form of five fighting blind men, grabbing and choking one another, one brandishing his *geta* as a weapon, the finely carved detail highlighted with dark stain, a decorative *himotoshi* on the underside, signed in a rectangular *tsuishu* lacquer reserve Gyokushu

1 7/8in (4.8cm) high

\$1,200 - 1,800



2064

2064

A large wood netsuke of a sumo wrestler

Edo period (late 18th century)

The wrestler shown standing adjusting his *kessho mawashi* with an expression of fierce determination as if he is about to step into the ring to face an opponent, his *mawashi* finely carved with crashing waves

4 1/2in (11.4cm) high

\$12,000 - 18,000

This powerfully carved netsuke is unusual in that it is a depiction of a wrestler standing alone. More often sumo are shown paired with an opponent in mid-bout. Woodblock printed portraits of famous Yokozuna became popular during the mid-Edo period. It is not impossible to imagine that this netsuke too is a representation of an actual wrestler.



2065

2065^Y

An ivory netsuke of a Chinese palace guard
Kyoto, Edo period (late 18th century)

The tall figure shown standing at attention holding a halberd close to his left side, the figure dressed in a tunic decorated with stylized dragons and punctuated with a ruff collar and floral apron
4 7/8in (12.3cm) high

\$5,000 - 7,000

Provenance:

previously sold Sotheby's, London, July 14, 2005, lot 1095



2066

2066^Y

A tall ivory netsuke of a Chinese court noble
Kyoto or Osaka, Edo period (18th century)

The tall figure showing gently smiling as he holds a flower blossom to his cheek, the flower vase in his right hand held next to his hip, his long tunic set off with an under robe decorated with wisteria bands and a mantle decorated with stylized dragons, his hair dressed in curls piled on the top of his head

5 3/8in (13.7cm) high

\$12,000 - 18,000

Provenance:

previously sold Sotheby's, New York, September 25, 1997, lot 324

This elegant figure, standing slightly *contrapposto* and with a youthful almost feminine appearance, sports a most unusual head of hair. It is amusing to conjecture whether this subject was intended to be an exotic foreigner, or perhaps a woman in costume.



2067

2067

A wood netsuke of a South Sea Islander

Attributed to Suzuki Katsusuke, Tokyo, Edo period (18th century)

The dark wood figure shown standing dressed in a leafy skirt grimacing as he holds two snakes above his protruding belly, the snakes eyes inlaid in gold and the figure's eyes and teeth inlaid in bone and dark horn

4 3/16in (10.2cm) high

\$6,000 - 8,000

This netsuke, while unsigned, shows affinities with the work of Suzuki Katsusuke, a follower of Miwa I. He seemed to prefer working in dark wood and was known for his use of inlays of metal, ivory or bone. For examples by the artist, see George Lazarnick, *Netsuke and Inro Artists and How to Read Their Signatures* (Honolulu, 1982) p. 794.



2068

2068

A wood netsuke of Guan Yu

Edo period (18th/19th century), style of Jogyoku

The god of war carved standing, turned slightly to the right, holding a halberd in his right hand and stroking his long beard with the other, the wood bearing a warm and rich patina

3 7/8in (9.7cm) high

\$10,000 - 15,000

Provenance:

ex Carlo Monzino collection, sold Sotheby's, London, *The Carlo Monzino Collection of Netsuke, Inro and Lacquer, The Property of a Private Trust*, lot 47

For a similar example see Neil K Davey, *Netsuke: A comprehensive study based on the M. T. Hindson Collection* (London, 1974), p.129, no.380.



2069



2070



2071

2069^Y

A wood netsuke of Daruma
By Minko, late Edo/early Meiji period
(19th century)

Carved as seated Daruma, his mouth open in a hearty laugh, the details finely wrought, with an oxidized pewter earring and a gold bangle on his wrist, one hole of the *himotoshi* lined in green-stained ivory; signed *Minko*
2 3/8 in (6cm) high
\$2,000 - 3,000

2070^Y

An ivory netsuke of Kinko sen'nin on a carp
Edo period (19th century)

Carved as the immortal Kinko looking up from his reading while riding on the back of a large carp leaping from a crashing wave, the fish's eyes inlaid in dark horn and the details stained for effect
2 1/4 in (5.7cm) high
\$2,500 - 3,500

2071^Y

An ivory netsuke of Kinko sen'nin on a large carp

By Ikko, Edo period (19th century)
The immortal shown reading a scroll, seated on the back of a giant carp thrashing in turbulent waves, the details well carved and stained dark, signed *Ikko*
2 1/8 in (5.4cm) high
\$2,500 - 3,500



2072

2072^Y

An ivory netsuke of Gamma sen'nin
Edo period (18th century)

Carved standing with his head turned slightly to the left, dressed in a mugwort cape and apron, inelegantly holding his toad familiar by one leg, the upside-down creature bracing itself against Gamma's waist, the figure's right hand curled close to his face, with two tight curls of hair on either side of the figure's brow, the eyes inlaid in dark horn

5 1/2in (14cm) high

\$7,000 - 9,000

Provenance:
ex Worthington collection

For a similar example see Rosemary Bandini, *In a Nutshell: Japanese netsuke from European collections*, pg. 21, fig. 12, from the Frederick W. Mayor collection, National Museums Liverpool.



2073

2073^Y

An ivory netsuke of Jofuku sen'in
Late Edo/early Meiji period (19th century)

The sage seated upon his crane, clutching a *ruyi* scepter in his right hand, his ragged mugwort robes open at the front revealing his bony chest and round belly, the detail finely carved and highlighted with dark stain, the crane's eyes inlaid

1 7/8in (4.8cm) high

\$1,500 - 2,500



2074

2074

A stag antler netsuke
Late Edo period (19th century)

Playfully carved as Ashinaga and Tenaga with the former supporting his long-armed friend on his back as he grabs a pesky octopus curled around Ashinaga's legs, both with grass skirts and curling locks, the eyes inlaid in dark horn

4 5/8in (11.7cm) high

\$2,000 - 3,000



2075



2075 (reverse)



2076



2076 (reverse)

2075^Y

An ivory netsuke of a sen'nin with a shishi
Kyoto, Edo period (18th century)

The figure shown standing dressed in flowing robes open at the waist exposing his round belly, and a skirt and mantle of mugwort leaves, his right hand holding a large fly whisk and his left hand holding the top of his head as he turns to look at the *shishi* perched on his shoulders, the reverse with three large *himotoshi*
4 3/16in (10.2cm) high

\$5,500 - 6,500

2076^Y

A tall ivory netsuke of a sen'nin with an oni on his head
Kyoto, Edo period (18th century)

The emaciated figure dressed in loose robes with a fly whisk stuck through his sash at the back and balancing his right fist against his chin as he reaches up with his left to support an *oni* who playfully climbs on the immortal's head
4 5/8in (11.7cm) high

\$6,000 - 8,000



2077



2078



2078 (reverse)

2077^Y

An ivory netsuke of a drunken oni in straw hat holding onto a lantern
By Kiyofusa, Edo period (19th century)

The demon seated leaning against a stone lantern, looking up through a part in his large straw hat as he raises a sake cup to his lips, the details stained for effect, signed *Kiyofusa*

2 1/4in (5.7cm) high

\$2,500 - 3,500

2078^Y

An ivory netsuke of Shoki
Edo period (18th/19th century)

Carved standing with a fierce look on his face, leaning over a squirming *oni* clutched by its hair in his left hand, a sword strapped to his back, the carved detail highlighted with stain

3 3/4in (9.5cm) high

\$3,000 - 4,000



2079

2079

A painted wood netsuke of Tekkai sen'nin

Style of Yoshimura Shuzan, Osaka, Edo period (18th century)

The immortal shown standing on one leg, leaning on a staff, supporting his other leg on its base, and looking up and to the left as if searching for his exhaled spirit, the wood covered in gesso and painted in polychrome pigments

4 15/16in (10cm) high

\$9,000 - 12,000

For a similar example of Gamma sen'nin previously in the Katchen collection see Sotheby's, London, *The Katchen Collection of Netsuke, part 1*, November 8, 2005, lot 15.

For the style, see Hirokazu Arakawa, *The Go Collection of Netsuke* (Tokyo, 1983), nos. 1-23, of which the figure of Tekkai sen'nin bears a resemblance to the present example.



2080

2080^Y

An ivory netsuke of a Chinese doctor
Kyoto, Edo period (18th century)

The tall figure dressed in Chinese style robes with his hair pulled back and gathered in a chignon,
his left hand holding a medicinal plant and his right hand held next to his ear
4 3/4in (12.1cm) high

\$6,000 - 8,000

A similar netsuke was sold Christie's, London, November 25, 1980, lot 94.



2081

2081^Y

An ivory netsuke of Ryujin holding a tama
Kyoto, Edo period (18th century)

The powerful figure standing and looking slightly to the right, his left hand cradling a sacred jewel and his right hand held up to the side of his chin, his face held in a fierce scowl framed by curly beard and locks, eyes inlaid in dark horn

3 5/8in (9.3cm) high

\$8,000 - 12,000



2082



2083



2083 (reverse)

2082

A large wood netsuke of Shojo

By Masaharu, Edo period (19th century)

The figure shown lying on her left side with her head resting in her hand while she dozes, her left knee bent, her robes carved with geometric and cloud patterns, signed on a rectangular reserve on the left foot *Masaharu*

2in (5.1cm) wide

\$1,500 - 2,500

Provenance:

ex Charles A. Greenfield collection

2083^Y

An ivory netsuke of a skeleton

Inscribed Gyokko, late Edo period (19th century)

Carved in a seated position, the knees bent close to the chest with the right foot overlapping the left, both arms curled close to the rib cage behind the legs, one of the ribs with a gold repair, signed on the left side of the pelvis *Gyokko*

2 7/8in (7.3cm) high

\$1,500 - 2,500



2084

2084^Y

An ivory netsuke of a ghost

By Yoshihiro, late Edo period (19th century)

Carved as the ghost of Oiwa, emerging from the flames, her left eye slightly drooping and mouth open in a wail, the spirit hunching over the baby she clutches to her emaciated chest, signed in an oval reserve *Yoshihiro*

3 1/4in (8.3cm) high

\$8,000 - 12,000

The character of Oiwa originated in *Yotsuya Kaidan*, a popular *kabuki* play by Tsuruya Nanboku. After being tricked into applying a poisonous face cream, the disfigured Oiwa is accidentally killed by a man sent by her husband to rape her and give him grounds for divorce. She returns as a ghost and exacts her revenge on all involved in her demise.

Published:

George Lazarnick, *Netsuke & Inro Artists, and How To Read Their Signatures* (Honolulu, 1981), pg 1307, in the section listing unreadable signatures



2085

2085^Y

One ivory and two marine ivory objects

Meiji period (late 19th century)

The first an ivory billiard ball carved with a man's face, his mouth open as if drawing breath to blow off the insect perched on his nose, the face stained dark; the second a rectangular *hako* netsuke with a stag beetle amid grasses in black and gold lacquer; the third a pipe bowl carved as a naturalistic model of a skull

2in (5cm) high, the first; 1 3/8in (3.5cm) wide, the second; 1 5/8in (4.1cm) high, the third

\$1,200 - 1,800



2086

Sagemono

2086

Three inro

Edo period, (19th century)

The first a three-case cherry bark *inro* with inlaid fish and shell design in various materials; the second a four-case gold lacquer *inro* with two crayfish in colored *takamakie*; the third a four-case black lacquer *inro* with two hares in gold *takamakie* amid grasses, with green glass *ojime* 3 3/8in (8.6cm) high, the first; 2 3/4in (7cm) high, the second; 3 1/8in (7.9cm), the third \$1,800 - 2,200



2087



2088



2088

2087

A stag antler cane handle

Meiji period (late 19th century)

Carved with a monkey grappling with a snake, the serpent's body emerging from a hollow and curling around the monkey's shoulders, the finely carved detail highlighted with stain, the snake's eyes inlaid

6in (15.2cm) high

\$700 - 900

2088^Y

Two wood tonkotsu

Meiji period (late 19th century)

The first in Shibayama-style with a recumbent deer and foliage inlaid in ivory and various materials, signed on an inlaid ivory plaque *Shibayama*, with a carved ivory *ojime* depicting a scholar reading a scroll beneath a pine tree; the second carved in relief with a tiger and dragon amid swirling clouds and bamboo, the eyes inlaid, with a carved bone *ojime* of a Hyottoko mask with a loose die in its mouth

3 5/8in (9.1cm) wide, the largest

\$1,400 - 2,000



2089



2090



2089

2089

Two tabako-ire (tobacco pouches)
Meiji period (late 19th century)

The first pouch in tooled leather with a copper and silver *mae-kanagu* in the form of two crouching rats, the interior side with Daitoku's attributes in mixed metals, signed *Tozan*, with blue glass *ojime*; the second pouch in snake-skin with a *shakudo* and gold *mae-kanagu* in the form of a running boar

5 1/4in (13.3cm) wide; 5in (12.7cm) wide

\$800 - 1,200

2090^Y

A leather smoking set with a large kagamibuta netsuke
Meiji period (late 19th century)

The leather *tabako-ire* with a large silver and gold *mae-kanagu* of a dragon clutching a *tama*, the pipe sheath in leather; the *kagamibuta* netsuke with a large ivory bowl decorated with finely carved swirling clouds highlighted with dark stain, the plate in silver carved with clouds with a gilt-copper dragon, perhaps a re-mounted *menuki*; the set held together with a large silver chain comprised of multiple strands gathered into a rounded rectangular clasp decorated with a *mon* of two overlapping feathers

6in (15.2cm) wide, *tabako-ire*; 3in (7.6cm) diameter, *kagamibuta*

\$800 - 1,200



2091

2091

A group of five kiseruzutsu (pipe cases)

Meiji period (late 19th century)

The first in stag antler of slightly curved *otoshi-zutsu* form carved in relief with a sinuous pine tree framing a Chinese landscape with figures; the second of *senryu-zutsu* form in stag antler carved with a foreigner playing a wind instrument wearing a 'pork-pie' hat, with silvered-metal and horn pipe; the third of *senryu-zutsu* form in *umimatsu* carved to resemble a stalk of bamboo; the fourth in antler of *otoshi-zutsu* form carved as a large bean pod with a frog and insects amid the foliage, inscribed *Sekko* and sealed *nao*; the fifth of *senryu-zutsu* form in stag antler carved as an octopus with trailing tentacles

8 1/4in (21cm) the longest

\$3,000 - 4,000



2092



2093

2092

A dark wood kiseruzutsu (pipe case)

By Baido Shuraku, Meiji period (late 19th century)

Of *muso-zutsu* form, the dark wood case with a large dragonfly attached with rope to a bamboo pole inlaid in silver, with two inlaid silver roundels, one on the reverse with a *kakihan* and one on the case insert bearing the seal *Do* beneath a plum branch; the mounts in silver with cherry blossoms inlaid in gilt and silver

8 3/4in (22.2cm) long

\$1,500 - 2,500

Shuraku was a pupil of Tenmin and like him was a fine metalworker and produced sword fittings, but was specially noted for his fine *kanamono* and the metal plates for *kagamibuta* netsuke.

2093

A group of four kiseruzutsu (pipe cases)

Meiji period (late 19th century)

The first of *muso-zutsu* form in carved red and black lacquer with birds in flight amid dense foliage; the second of *otoshi-zutsu* form in horn carved with a meditating monk seated beneath a large waterfall; the third in horn of *senryu-zutsu* form carved as a long stalk of reishi fungus; the fourth in horn of *otoshi-zutsu* form carved with a crouching mythical beast holding up a gourd with its long arms, the details highlighted with dark stain, the eye inlaid

8in (20.3cm) the longest

\$3,000 - 4,000



2094



2095



2096

2094
 A wood bokuto
 Meiji period (late 19th century)
 Carved in relief as a stylized dragon with an almost *baku*-like curled snout, the detail highlighted with dark stain, the eyes inlaid in horn
 19in (48.2cm) long
 \$600 - 800

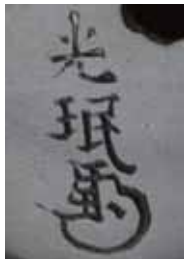
2095
 A dark wood bokuto
 Meiji period (late 19th century)
 Naturalistically carved as a dried salmon with a ball in its mouth, the scales intricately wrought
 18 7/8in (47.9cm) long
 \$800 - 1,200

2096
 An "inside edged" tanto in rattan and stag horn mounts
 Edo period (19th century)
 The blade forged with a deep *sori* in *katakiriha* configuration with the cutting edge on the inside and carved with a *bohi* on one side, 10 7/8in (27.6cm) long

The *koshirae* comprising a wood *saya* and *tsuka* wrapped in rattan and fitted with stag horn fittings, including *menuki* carved as a *hechima* gourd and a knife and the scabbard applied with a gourd
 \$800 - 1,200

End of Sale

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2001



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2006



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2009



2010



2015



2016



2018



2019



2020



2021



2024



2028



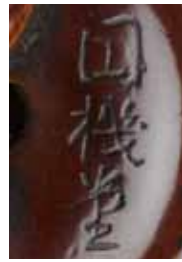
2029



2031



2032



2033



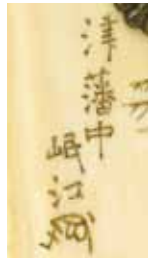
2034



2035



2035



2037



2038



2039



2041



2042



2043



2045



2046



2047



2049



2051



2057



2058



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1793

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Clockwise from top left:
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1880 \$4 Stella Coiled Hair Cameo
PF-67 NGC
\$1,000,000 - 1,500,000
1891 \$20 Ultra Cameo PF-68★
NGC
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1907 \$20 Saint Gaudens
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\$400,000 - 500,000

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