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NETSUKE
KENKYUKAI

Study Journal
Volume 4, Number 3, 1984



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of a reclining horse, influenced by
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Wood. L. 1¾".

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Cover:
Yatate en suite, by *Zeshin*.
Inkbowl, netsuke, and small *inro*
on the netsuke are all signed.
From coll. Elly Nordskog, ex coll.
Dave and Sandy Swedlow. Photo
by Michael B. Glass
(See Fig. 20A-F, p. 18)

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PUBLISHER
Michael B. Glass & Associates, Inc.
Old Westbury, New York 11568

Printed in the U.S.A.

Submission of articles and materials for consideration for publication in the Study Journal are solicited at the submitter's risk. Send to Netsuke Kenkyukai Study Journal, c/o Robert L. McGowen, 2400 First National Tower, Tulsa, Oklahoma 74103, U.S.A.

Advertising and other information may be obtained by writing to us at P.O. Box 309, Monroe, Connecticut 06468, U.S.A.

Additional copies of this Study Journal may be ordered from P.O. Box 309, Monroe, Connecticut 06468, U.S.A. at a cost of U.S. \$10.00 each.

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Netsuke Kenkyukai Society
Library of Congress Cataloging Data
ISSN 0743-8087

NETSUKE KENKYUKAI

Study Journal

Volume 4, Number 3 Fall 1984

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Netsuke Kenkyukai Society is a non-profit organization. The purpose of the Society, as stated in its By-Laws, is to promote the study of netsuke and their related appurtenances, the artists who created them and the society from which they evolved. Such study is accomplished through conventions, exhibits, lectures, workshops and the dissemination of written materials, photographs and its Study Journal, published four times a year.

FROM YOUR EDITOR



Robert L. McGowen

Since commencement of publication of the Study Journal it has grown steadily in size, color, content and coverage. From 12 we have published issues of 52 pages. From black and white, we moved first to color for front and back and inside cover pages and then have added inside color pages periodically. The number of photographs has greatly increased in quantity and, by and large, quality. While gremlins still breed typos and more errors than we wish hopefully we will continue to move closer to their eradication. Our content has increasingly advanced toward our original avowed emphasis on the art and the artists rather than economics and prices. Coverage has broadened to include such "related appurtenances" as pipe cases, lacquer articles, metal work and *yatate*. And not all of the materials are of recent origin. Through Raymond Bushell and others old materials of but limited circulation have been published. No one could be surprised nor fail to note the great

improvements which have come with Virginia Atchley joining as an editor.

Early on I noted the great increases in recent years of publications regarding netsuke. The Journal of the International Netsuke Collectors Society maintains its high quality. New books continue to be published. Yet the surface remains scarcely scratched. It is our hope that we can continue to expand and provide additional scholarly materials of interest to the serious collector, be he new or old.

Under James Hume's capable management, our Journal's contribution is steadily improving. Expansion and the quality of the Study Journal are dependent entirely upon the submissions we receive. Our goal is to supplant our present worry over whether we will be able to fill an issue with the high grade worry of having to select among submissions. We are all volunteers and independent.

At first I thought we would run out of money. It would be a shame if we must curtail our growth or even cut back because of a lack of materials. We have a continuing need for your articles or other materials.

Bob McGowen

PRESIDENT'S MESSAGE



James Hume

We have received so many positive comments on the expanded color summer issue of the study journal. Your encouragement is appreciated. We plan to do inside color again in the winter issue. With the continuing support of our current members and advertisers we should be able to manage inside color in every other issue from now on. This falls short of my objective to have expanded inside color for every issue, however, it is a major step forward. One of our most important goals is to increase the size of our membership. If any of you have any innovative ideas on how this may be achieved, I would like to hear from you. In a recent issue of Fine Woodworking Magazine an article on netsuke appeared which mentioned our organization. This publicity resulted in many inquiries some of whom have become new members. This prompts me to consider some form of advertising or publicity campaign to make our organization more widely known. Your ideas are welcome!

On the subject of membership renewals there's no plan for an increase in membership fees for 1985.

By the time you receive this issue or shortly after,

you will receive a draft copy of our membership directory. This will contain only the information which you have given us permission to publish. A large number of you have given us no indication as to whether or not you wish to be included in our directory. Other associations simply publish this information to members only without asking for permission, however, we have chosen to opt for a positive confirmation from you. We would appreciate your indicating this on the renewal form. In the event you have been excluded from the list and would like to be included in the final version, just let us know.

One of the new objectives I have established for the coming year will be that of increasing our communication with our members. One way of accomplishing this could be by producing a regular newsletter in addition to the Study Journal. If there is anyone out there who would be willing to take this on as a project, please get in touch with me.

With regrets I have accepted the resignation of Jerome Spiller as chapter head for the New York Chapter. Jerry will stay on as Regional Vice-President and will help me select another individual with more available time to devote to getting the New York activity under way.

Best wishes and Happy Collecting!
James

NOTICES

New Book By Raymond Bushell

Kodansha International has accepted a manuscript about mask netsuke from Raymond Bushell and expects that the book will be ready for sale in Japan before the end of the year, and in America and Europe about March, 1985. The book will have well over 300 color illustrations, and fourteen chapters dealing with Gigaku, Bugaku, Gyodo, Folk Play, Oni, Shishi, Noh, Kyogen, carvers, and signatures.

Exhibition of Bushell Netsuke at the Los Angeles County Museum of Art,

November 21, 1984 through June 2, 1985

One hundred and fifty netsuke especially selected by Mr. Bushell from his large collection will be display in Los Angeles for more than six months. The exhibition will include the 100 netsuke shown during the London Convention, October 21 - 27. Copies of the catalogue prepared for the London exhibition will be available, plus material on the additional 50 pieces. The Museum's Far Eastern Art Council will honor Mr. Bushell at a preview reception, and will schedule workshop and lecture during the showing.

Anne Hull Grundy

We regret to announce the death of Anne Hull Grundy in England on August 6, 1984, following a protracted illness. Not many of us knew Mrs. Grundy personally but all netsuke collectors over the world have greatly profited from the rather extraordinary pioneering work she did during the 1950's and 60's in the numerous articles she wrote on many aspects of netsuke. A large part of her collection is already housed in the British Museum.

Netsuke Theft in England

On July 1, 1984, a large number of netsuke, together with "a quantity" of *inro*, were stolen from Chiddingstone Castle, in Kent, England. Those of you who attended the first London Convention in 1976 will recall a special expedition through the lovely Kentish countryside to this

romantic—looking pseudo—Gothic castle crammed with one man's (Denys E. Bower) treasure hoarding of a lifetime.

London Netsuke Convention

Almost upon us is the next London Netsuke Convention, October 21 - 27, 1984, with headquarters at the Park Lane Hotel, off Piccadilly. There will be a special exhibition of 100 netsuke (with catalogue, available for purchase directly from Christies') from the Raymond Bushell collection, and netsuke auctions at both Christie's and Sotheby's. At the current writing, workshops and/or lectures will be given by the following 18 members of the Netsuke Kenkyukai Society (in alphabetical order): Virginia Atchley, Luigi Bandini, M. J. Barrett, Michael Birch, Sharen Chappell, Barry Davies, N. M. Davies, Alain Ducros, Trudel Klefisch, Edie Kurstin, Paul Moss, James Rose, Richard Silverman, Jerome Spiller, Denis Szesler, Susan Tripp, Sachi Wagner, Ted Wrangham.

Honolulu Convention

The sixth Honolulu Netsuke Convention is scheduled for January 26 - February 2, 1985 — as always, in the superb Kahala Hilton Hotel with its own private beach. The Hurtigs' hospitality at these gatherings has become legendary. Again, workshops and lectures, as well as a Sotheby netsuke auction, will be part of a full agenda.

Los Angeles Chapter Netsuke Kenkyukai

A special gathering of this group was held on the evening of September 7, 1984, at the Tail of the Cock Restaurant on La Cienega Boulevard. The featured speaker was Norman Sandfield who passed around dozens of netsuke made from different materials, along with a self—quiz for all participants - the kind of "hands—on" workshop that he has presented at some of our conventions. A thoroughly enjoyable and rewarding evening.

Norman is the long—time head of the Chicago Netsuke Kenkyukai Society, and is a contributor to this issue of the NK Study Journal.

Local Chapters of the Netsuke Kenkyukai Society

London Mr. Karol Ashken, 18 Leonard Ave., Morden, Surrey SM4 6DW, England

Los Angeles Dr. Victor E. Israel, 15052 E. Rosecrans, Suite 202, La Mirada, Ca. 90638

New York Mr. Jerome S. Spiller, 146 West 74th Street, New York, N.Y. 10023

San Francisco Mrs. Maybelle (Betty) Dore, P.O. Box 2004, Walnut Creek, Ca. 94595

Washington D.C. Dr. James Rose, P.O. Box 34623, Bethesda, MD. 20817

OOPS...

ERRATA: Typos seem harder to lick than the gremlins (the computer's fault, of course). We apologize to the Parkers and our readers, and ask that you note the following corrections for their article on pipecase artists in our Summer issue:



AKIYUKI.* Ivory. All-over grass-style calligraphy, with incised traveller's hat and staff.
Correction: N.K. Study Journal Vol. 4, No. 2, p. 10.



CHOCHO*. Ivory. Iris and Mandarin ducks in mother-of-pearl inlay.
RBAA
Correction: N.K. Study Journal Vol. 4, No. 2, p. 10.



HOMIN.* Ivory. Dahlias, wild orchids, plum blossoms, and bamboo fronds among floating clouds.
Correction: N.K. Study Journal Vol. 4, No. 2, p. 11.



HOYUSAI.* Stag antler. Seal designs of *kanji* and *shishi*. RBAA
Correction: N.K. Study Journal Vol. 4, No. 2, p. 11.



ISSAI.* Bamboo strips. Miniature pipecases for women. WBPAA
Correction: N.K. Study Journal Vol. 4, No. 2, p. 12.



KANGETSU.** Lacquer. 1) *Togidashi* autumn mountain scene. 2) *Sho* musical instrument, in wood, bamboo, and various lacquer styles.
Correction: N.K. Study Journal Vol. 4, No. 2, p. 13.



KOGYOKU.* Inlay. Wooden squid, clams on woven rattan.
Correction: N.K. Study Journal Vol. 4, No. 2, p. 13.



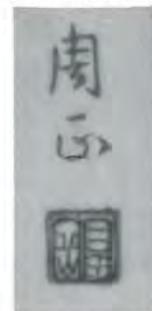
RENSAI, Ishikawa.* Stag antler, ivory, and walrus ivory. Worked about 1850 to about 1880 in Asakusa. 1) Bee on lotus. 2) *Shishi* on stand.
RBAA, GL, UR
Correction: N.K. Study Journal Vol. 4, No. 2, p. 15.



SEIKO.* Lacquer. White heron under willow on striped ebony pipecase.
Correction: N.K. Study Journal Vol. 4, No. 2, p. 16.



SEISHO.* Lacquer. Pine tree in gold on greenish black lacquer.
RBAA
Correction: N.K. Study Journal Vol. 4, No. 2, p. 16.



SHUSEI, Tomioka.* Ivory. Puppies playing. Possibly same artist as in GL.
Correction: N.K. Study Journal Vol. 4, No. 2, p. 17.



TESSO, Nagikawa.* Wood. About 1870 to 1934. Early apprentice of *TESSAI, Kano*. 1) Designs of four *Soken Kisho* artists. 2) Chinese fable. 3) Japanese at work. GL, RSNK
Correction: N.K. Study Journal Vol. 4, No. 2, p. 18.

On page 19 the pipecase labeled SHUGETSU was done by KYOKA, and vice versa.

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MAIL TO: The Netsuke Kenkyukai Society, P.O. Box 309, Monroe, CT 06468, U.S.A.

STOLEN-STOLEN-STOLEN

Netsuke Theft in Tokyo

On June 24, 1984, Sunamoto Ivory Company, Ltd. of Tokyo suffered what Mr. Sunamoto, with classic understatement, called "an unfortunate accident." Thieves broke into his store, smashed his showcase, and absconded with nearly 900 items, including 96 contemporary netsuke by *Ryushi*, *Shingetsu*, *Shodo*, *Hodo*, *Mitsuyuki*, *Ikku*, and others. Mr. Sunamoto who, with the artist *Ryushi*, attended the Netsuke Kenkyukai Convention in Los Angeles in 1981, has had to abort his plans for a celebration of Sunamoto Ivory Company's 100th anniversary.

The following is a list of the most important pieces that were stolen:

NETSUKE

By *Shingetsu*:

Buddha Mask, lightly stained with brown.
Dragonfly, richly colored with red and gold Japanese lacquer.
Bachil, complicated patterning with rich Japanese lacquer.
Monkey, stained, minute hair carving.
Crane (long neck), black and white contrast with silver dust and gold dust.
Swan, unstained, except for beak.
Crane (short neck), color is the same as the other one.
White Snake, unstained with platinum applied on scale.
Cock, unstained except for its crest.
Ladybird, stained with red and black.

By *Ryushi*:

Sunrise, girl about to remove her blue jeans, upper body is bare.
Lingering Snow, tall netsuke, with color on sash and hair.
Hagoromo, heavenly maid, soaring in the sky, her robe colored pink, upper body is bare.
Hotei, one of the Seven Lucky Gods, stained with light brown.
Penguin (box wood), laying an egg on a foot, egg is ivory.
Fukurokuju, one of the Seven Lucky Gods, in ebony.
Crane Dancer, wearing a crane hat which is colored crimson, balancing on one foot.
A Boy on a Toy Dog, papier-mache dog on which a boy is astride; color on dog.
Picture Scroll, engraved court lady and man, colored.

By *Hodo*

Kanjin-cho, Kabuki actor, holding a scroll; Japanese lacquer is applied gorgeously.
Sumo Wrestler, grand champion, colored.
Bamboo Shoot, lightly stained, boy trying to extract the shoot.
Thunder, lightly stained, a boy holding his head in his arms, in fear of thunder.
An Evening Glow, lightly stained, a boy holding persimmons.
A Boy with Frog, colored with lacquer, boy holding a frog.
Abstract, egg-shaped, combined ebony and ivory with silver.

By *Ikku*:

Snowy Heron, unstained, delicately perforated on wing.

OKIMONO (ornament)

By *Hodo*:

Yuya, A Noh player, richly colored with Japanese lacquer.
Izutsu, A Noh player, colored with Japanese lacquer.
Kanjin-cho, Kabuki actor, holding a stick, thick lacquer.
Kanjin-cho, Kabuki actor, stamping forward, balanced on one foot.
Sumo Wrestler, wearing a champion loincloth, in rich Japanese lacquer.
Han-jyo, A Noh player (small ornament), colored with Japanese lacquer.
Hotei, one of the Seven Lucky Gods (small ornament) colored.

By *Mitsuyuki*:

Japanese Dance, unstained ivory.

By *Dozan*:

Sennin & Queen, the Queen holds immortal peach basket (a pair).

By *Ryugetsu*:

Takasago, an old man and old lady.

By *Shinryo*:

Kintaro, tusk ornament, engraved, showing boy with animals. ■

Own a Masterpiece



Noriyoshi Tachihara (Kangyoku), shown here at home with Michael Spindel (right), during a recent visit.



Kangyoku in his studio creating a meticulously carved masterpiece.



The artists' most recent interpretation of his favorite subject. Ivory with tortoise shell inlaid eyes. Signed Kangyoku Risshisai.

Enhance your collection with an investment in timeless beauty.

Antique netsuke by great masters are highly desirable. However, when available, they often cost more than most collectors are willing to invest. How frustrating!

On the other hand, a true contemporary masterpiece by a recognized genius like Kangyoku, is well

within the price range of most serious netsuke collectors. Kangyoku is considered to be one of the greatest netsuke carvers of all time. The quality and originality of his works rival any of the old masters. His netsuke are treasured in many of the world's most exemplary collections.

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YATATE

THE PORTABLE JAPANESE WRITING CASE.

By F. M. Jonas
with an Introduction by Raymond Bushell



Fig. 1. Two yatate, both of lacquered wood with design in gold makie of butterflies on one and grasses on the other.



Fig. 2. Ceramic yatate with stylized designs of waves, flowers, etc.

In the following presentation Raymond Bushell introduces to our readers the subject of *yatate* and generously shares with us a long and illuminating article by F.M. Jonas which is both a history of *yatate* and a study of its origins and uses.

In the course of his article, Mr. Jonas provides considerable information about the concomitant usage of pipe-smoking paraphernalia and quivers (case for carrying arrows). Because these related, if somewhat digressionary, details are absorbing in themselves, we have chosen to print the entire article just as Mr. Jonas wrote it (sometime before 1951).

Very little has appeared in print on the subject of these portable writing cases, although there are many of them around. Your editor has looked for published material on this type of *sagemono* for some time, without success. Mr. Bushell's contribution is therefore highly welcome; and, once again, we are grateful to him.

.....
As we go to press, we have just received an announcement of the first book on Yatate to be published in Japan. The author is Soichi Tawara, the publisher is Hoyusha Co., Ltd., 21-33, 1-chrome, Higashinaka-jima, Higashiyodogawa-ku, Osaka 533, Japan. There is an English summary and caption for each illustration. The price is ¥15,000 (sold by order only). The book includes a History of Yatate, People Who Used Yatate, Style of Yatate, Material of Yatate, Decoration of Yatate, Unusual Yatate; plus a bibliography and list of signatures.

The collector is wise when he is sensitive to the market effect of an article which calls attention to some neglected or overlooked facet of netsuke or related craft. To the everlasting credit of Anne Hull Grundy is her spotlighting of the *Iwami* carvers and *Kokusai*. She merited the satisfaction of witnessing her undervalued examples elevated to price pinnacles which reflected their true quality. Other collectors may claim credit for discovering the desirability of other types which theretofore had lain moldering in the damp of neglect.

Sometimes an ambitious collector will ask what aspects of Japanese art remain to be recognized and collected before the inevitable price surge puts them beyond reach.

Other items *do* exist besides such obvious ones as netsuke of porcelain, lacquer, and metal, and pipecases and seals. If I am challenged, as I sometimes am, to enumerate a few specific categories, I often mention wrought silver boxes, artificially shaped gourds, bamboo objects, woven baskets, women's combs, and hair ornaments. And there are others. An outstanding category, as closely related to netsuke as the pipecase, is the *yatate*. The *yatate* is a portable "fountain pen,"



Fig. 3. Wood yatate carved with design of Ashinaga and Tenaga, the latter holding a basket between Ashinaga's legs. Signed with seal in tensho on cover of ink bowl (which contains ink and inkstone).



Fig. 4. Cloisonne yatate, showing the interlocking mechanism.

actually a case for individual writing brush and inkpot, a *sagemono* hung at the sash with a netsuke in the same manner as the *inro*, pouch, or purse. Sometimes the inkpot of the *yatate* served as the netsuke to hang the brush holder, but more often both inkpot and brush holder were supported together by a netsuke hung at the *obi*.

Fred Jonas wrote the first book about netsuke in English.* He was a remarkable man, the offspring of an English tea merchant and a Japanese mother, equally well educated at English and Japanese universities. He was vitally interested in all aspects of Japanese art and culture; there was hardly a subject on which he could not shed some interesting insight. I was fortunate to have him as my mentor from my arrival in Japan in September 1945 until his death in 1951. One aspect of his wide-ranging interest in things Japanese may be considered

eccentric: once he committed his knowledge of a subject to writing, his interest terminated and he turned to something else.

So many years ago that recollection is fuzzy he gave me an undated copy of *A Study of Yatate* which he had written. I believe he told me that the war coming along interrupted his cultural and publishing pursuits. I remember his showing me his collection of about one hundred *yatate* which he later disposed of. With his article written, he lost further interest. I am reasonably certain that the article has never been published and I have no fear of assuming full responsibility for its publication at this time in the *Study Journal* of the *Netsuke Kenkyukai*. I am certain I do his memory no disservice.

Raymond Bushell

*NETSUKE, F.M. Jonas; Kegan Paul, Trench Trubner Co., Ltd., London, and J.L. Thompson & Co., Ltd., Kobe, 1928. (Reprint by Charles E. Tuttle Co., Rutland, Vt. and Tokyo, 1960.)



Fig. 5. Round inkpot with soroban (abacus). The brush holder is attached to a long silver chain.

STUDY OF YATATE

by F.M. Jonas

Among the articles which adorned men's attire during the *Tokugawa* period was the *yatate*, the name given to a receptacle for writing instruments and thus fulfilling the function of the modern fountain pen. The *yatate* was carried stuck in the girdle, *obi*, in a similar manner to the pipecase.

The custom of carrying writing instruments is known to have been in existence in China from very ancient times. In the *Ruishu Meibutsu-ko*, written by *Yamaoka Myoami*, who died on October 15, 1780, it is stated: "In modern times the article carried in the place of the *suzuri* is called a *yatate*. In ancient times it was placed inside the *ebira* (quiver) and may have been called *yatate* for this reason. On the other hand, it may have been so called because it resembles in shape a *koroku* (quiver), particularly those known as *dohyo utsubo*. The manner in which the brush was thrust in made it resemble the arrows in a quiver, and from this the appellation may have been derived." *Ise Teijo* (1714-1784) in his jottings entitled *Teijo Zakki* also refers to *yatate-no-suzuri* in similar terms.

No other articles bear such an erroneous name as does the *yatate*. The characters with which it is written literally mean *ya*, an arrow, and *tate*, a stand. This would be an appropriate name for a quiver, but a quiver in Japanese is called *koroku* or *yanagui*, an open receptacle for holding arrows, and these terms are known to have been in use as far back as the eighth century. Among the treasures stored in the *Sho-so-in* (Imperial Treasure House) at Nara there are some fine specimens of both *koroku* and *yanagui*. The former is an open quiver, resembling a bowl, made of wickerwork to hold the ends of the arrows; the latter is of more

elaborate construction and has an open tray connected with the holder.

During the *Buke* period, that is, between the twelfth and sixteenth centuries, the term *ebira* was commonly used. Visitors to the Ikuta Shrine at Kobe are shown, among other things of note within the precincts of the shrine, an aged plum tree, known as the *Ebita-no-ume*. Legend has it that during the battle of Ikuta, fought in February 1184, *Kajiwara Genda Kagesue*, a *Minamoto* chieftain, placed in his quiver (*ebira*) a large branch of a plum tree covered with blossoms, which made him an easy mark for the arrows of the opposing *Taira*. Twice he dashed into the enemy's forces, finally losing his helmet and narrowly escaping death. The branch of the plum tree which he had carried was stuck into the ground and there rooted, to remain until the present day. A helmet adorned with a plum branch is a common artistic reminder of this incident.

[The battles of *Ikuta* and *Ichinotani* were parallel operations in the February 1184 campaign of the *Minamoto* vs. *Taira*. For more about this military maneuver, see James Hume's article, *What's In A Netsuke*?, page 28 Ed.].



Fig. 6. Lady's yatate in copper, interlocking type, with chrysanthemum design.



Fig. 7. Another lady's yatate, in silver, gourd design.

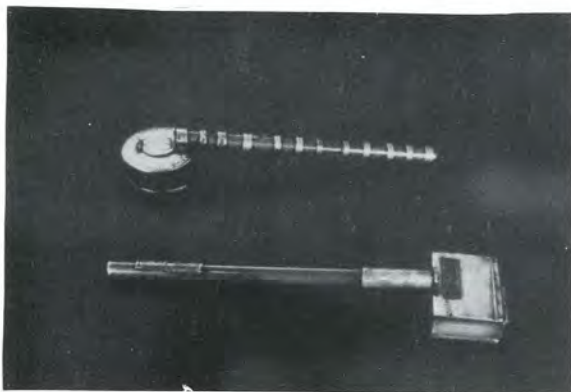


Fig. 8. Two yatate in various metals, by *Baitetsu*. Upper piece is made in the shape of a drum and flute. Lower yatate has an inkpot in the shape of a book, with signature on the cover.



Fig. 9. Brass yatate with design of a dragon encircling the inkpot, and the brush case in the form of a boar.



Fig. 10. Two yatate made of bamboo, with some metal. The top piece has a carved design of *Okame* on the bowl and a long inscription along the brush holder.

Some fifty arrows were usually carried in the open quiver, but this was later replaced by a covered container called a *yazutsu* or *utsubo*, in which a much smaller number of arrows was enclosed and which thus decreased the weight of the load to be carried. Moreover, men on horseback found this form of quiver more convenient, as the arrows escaped being damaged when the horses were galloping.

The *dohyo utsubo* referred to in the *Ruishu Meibutsu-ko* was a kind of covered quiver, and was so called because the lower half was made of plaited bamboo and resembled in shape the straw bags filled with sand used for temporary repair work.

From very early times the Japanese exercised the art of composing *waka* or poems, which were written in the cursive form of Japan's calligraphy. This was the medium for the expression of feelings of joy and sorrow, love and friendship, ecstasy and grief, upon all and every occasion. Both court officials and warriors were equally proficient in the

art, and as a necessary adjunct to the composition of such poems it was the custom to carry a *suzuri* (stone slab on which to rub the ink cake before adding water to make ink) and a writing brush inside the quiver. The stone was called the *yatate-no-suzuri*.

Mention is made of this in the *Gempei Seisuiiki*, where it is recorded that *Yoshitsune*, on arriving at the River *Uji* and finding that the bridge had been destroyed, called for volunteers from among the men in the fishing villages to ford the river and open communication with the other side. After this had been accomplished, he took out his *yatate-no-suzuri* and wrote a full account of the valiant deed for dispatch to the headquarters at Kamakura. This took place on the 20th of January, 1184, but the book itself was written some hundred years later by an unknown author.

Earlier in the same work, under the heading, "Written Prayer Dedicated to the *Hachiman* Shrine," it is mentioned that *Kiso Yoshinaka*, at the battle of *Kurikara Yama*, gave orders to his

secretary, *Tayubo Kakumyo*, to inscribe a prayer to the spirit of *Hachiman*, who was enshrined at that place. Thereupon *Kakumyo* dismounted from his steed and, making an obeisance to *Kiso*, took out a *yatate* from his *ebira* and, inking the brush, wrote a prayer as easily and fluently as if he were making a copy of an old script.

From these records it seems clear that *yatate* were carried in the *ebira*. In another part of the same work, however, under the heading of "Sentences of Banishment on *Morotaka*," Lord *Tokitada* is quoted as taking out a *yatate*, *sumi* (India ink), and *fude* (brush) from his bosom and writing a few lines of censure of an official. It seems therefore that the *yatate* was not necessarily the *suzuri* carried in the quiver, but that the same name was given to *suzuri* carried in the bosom, or even in the pocket on the sleeve of the armor worn by the warriors. It is rather uncertain, therefore, whether, when the portable article was invented later, the term *yatate* was adapted as an

abbreviation of the longer name *yatate-no-suzuri*, or, as seems equally probable, the name was applied because the earlier specimens were made in the shape of a quiver.

It is also not quite certain when *yatate* took the portable form to which the term is now given. Judging from the specimens that are found in noted collections in Japan, artisans and craftsmen of the *Tokugawa* period were responsible for their production. However, unlike the *inro*, which was a necessary adjunct to the ceremonial garb of the *daiymo* and *samurai*, and upon which art and skill were freely lavished, very few *yatate* of artistic value are known to have been produced. The chief aim was to make them useful, and most of the specimens in existence are conspicuous for their simplicity and absence of extravagant decoration, quite contrary to what was the case with all other articles made for personal use.

Yatate are mostly made in metal and lacquer, either with the inkpot and brush case separate or



Fig. 11. Silver *yatate*, with inro-type ink bowl.



12A. Portuguese gun in various metals, signed *Baitetsu*. 19th C.



12B. Opened to show apertures for brush, ink, and inkwell, for use as traveling *yatate*.



Figs. 13A and B, dual-purpose netsuke.
13A. *Daikoku's mallet* in silver and *shakudo mokume*. Unsigned. Mid-19th C.



13B. Opened, showing placement of articles for use as portable *yatate*.

with both combined in one piece. The inkpots are invariably made of metal, but the brush cases are made of either metal or bamboo, in a form adapted for holding the brushes most conveniently. The two pieces are usually joined together by means of a cord or other ingenious contrivances. In the case of lacquerware, the space for the inkwell is lined with silver or other metal. The surfaces of both the metal and the lacquer *yatate* are artistically ornamented and give the impression of being distinctly productions of the Tokugawa period, and not of earlier origin. It therefore seems safe to conclude that the portable *yatate* came into existence with the fashion of carrying tobacco pipes and cases.

Tobacco found its way into Japan from Luzon about the first year of the *Tensho* era (1573-1591). It was brought over by the Portuguese and Dutch ships that frequented Nagasaki, and in twenty years it was fairly well known throughout Japan. It is a remarkable fact that within fifty years of the introduction of tobacco into Europe it was already known in this distant island empire of the Far East. It was not, however, until the tenth year of the *Keicho* era (1605) that tobacco was actually cultivated in Japan at a place called *Sakurano-baba*, near Nagasaki. Originally it was smoked wrapped

in paper leaves, but later bamboo pipes were invented. Metal pipes were first introduced into Japan, from China or Korea, during the latter part of the reign of *Toyotomi Hideyoshi*, those in previous use being identical with the pipes used in China. In these early days tobacco was very expensive, and smoking was considered a luxury only for the wealthy. It was thus indulged in by the *daimyo* but only in the privacy of their homes. As the habit of smoking tobacco became more general, tobacco was freely offered to guests, the same as tea, and it was considered etiquette to smoke the pipes offered by the host.

The carrying of tobacco and pipes seems to have begun during the *Kwanei* era (1624-1643), when parties that were formed to see the cherry blossoms or other flowers began carrying pipes measuring over three feet in length. These were carried more for show than for use and were lavishly decorated, the use of such expensive pipes making smoking still more of a luxury. During the *Kwanbun* era (1661-1672) the feud that existed between the *machiyakko* of Edo and the retainers of the *hatamoto* came to a climax and constant quarrels took place between them. The *machiyakko* were employed by the large labor contractors, and, as they were not of *samurai* rank, they were denied the right to wear swords. As a weapon of



Figs. 14A and 14B, a dual-purpose netsuke.
14A. Very small *yatate* with stem and bowl in silver and copper gilt. Signed, on accompanying *tomobako*, *Shojusai*. Early 20th C.



14B. With cover lifted to show ink and inkspot. The brush which slides out from the stem is extended, as shown.



Fig. 15. Long (12") heavy metal yatate (type used as a weapon). Complete with ojime and metal inkbowl-netsuke in gourd shape. Unsigned.



Fig. 16. Yatate in fan shape, in wood, with metal coin designs. Opens sideways to show inkbowl and brush. Unsigned.

defense they adopted the tobacco pipe, made entirely of iron and some fifteen to sixteen inches in length. These proved to be formidable weapons with which to crack the skulls of their opponents. They were known as *kenka-kiseru* (fighting pipes) and their use was ultimately prohibited by the Shogun's government. They were then replaced by the *shakuhachi* (flute made of bamboo) and the *yatate*.

Huge *yatate*, made entirely of iron and measuring some fifteen to eighteen inches in length, are without doubt the first portable specimens of *yatate* in existence. (See Fig. 15) They took the place of the forbidden fighting pipes. The timber merchants of Kiso later used these large *yatate* as a convenient article to carry when they went into the mountains to buy lumber, and the carrying of such *yatate* is still in vogue at the present time. Earlier specimens were made of iron and brass, and later other

alloys were brought into use. At that time the pipes were smoked only indoors, but during the *Empo* era (1673-1680) they began to be carried, and, when the custom of carrying pipes had become common, attention was directed to the convenience of carrying *yatate*. Fine specimens of *yatate* in *shibuichi* and *shakudo*, with silver inlay, are undoubtedly the products of the *Genroku* (1688-1703) and later eras.

During the *Shotoku* era (1711-1715) we read of lacquer being used in decorating the bamboo stem of the pipe. Almost surely, lacquered *yatate* were also made about this time. Lacquered *yatate* bearing the signature of *Kyuhaku* are occasionally found, testifying to the period when they were made. During the *Horeki* era (1751-1763) we are told that solid iron and brass pipes, without a bamboo stem, were made. These were later decorated with engravings. During the *Meiwa*



Fig. 17. Metal yatate with silver zodiac and compass on inkbowl cover. Has a kogai (knife) as shown, as well as writing brush. Unsigned.



Fig. 18. Dual-purpose netsuke. Engraved gourd-shaped netsuke of silver and antimony. Large leaf at bottom swings open on a hinge to release brush and to uncover inkwell. Unsigned. 19th C.

Figs. 19A, B, C.

This is a fascinating and unique double-or-triple purpose netsuke. Ivory, 6½ in. long. The Dutchman's hat lifts to disclose inkwell for black ink writing. The cover of the purse on his back pushes sideways for red ink. His left leg unscrews to release writing brush. And the bottom of the long trumpet pushes aside to release an ivory seal. Probably early – mid 20th C.



19A. Dutchman, front view, as netsuke



19B. Back view, disassembled for use as yatate



19C. Detail showing brush and seal.

era (1764-1771) class distinctions were strictly enforced as to the styles of pipes carried. *Samurai* (military class), *chonin* (common people, artisans, and merchants), and *gainin* (professional entertainers, actors, and so on) all carried pipes of different shape and execution. The custom of carrying tobacco pouches after the manner of *inro* also became popular during this period, together with the carrying of *yatate* with the inkpot and brush separate. During the *Kyowa* era (1801-1803) *yatate* with designs in relief in brass, copper, and silver were first made.

During the *Bunsei* era (1815-1829) attention was directed towards the artistic decorations of articles carried by men, and much labor and expense were lavished on design and finish. This is the period when artistic *yatate* were made, especially those in two pieces. Carpenters, stonemasons, and blacksmiths all took to carrying *yatate*, but *yatate* were not by any means the monopoly of men in the lower stations of life. *Daimyo*, as well as men of the literary class, also carried them. A specimen in the author's collection is executed in lacquer after the style of *okoya-mono* and was formerly in the possession of a *daimyo* of Shikoku. It is decorated with gold and silver inlay on lacquer, and the design, *botan ni karashishi* (peony and lion), is indicative of the purpose for which it was made — that is, as a present from the *Shogun* to the *daimyo*.

Jinchu yatate, that is, "camp *yatate*," was the term applied to those used by warriors while in camp. They were invariably in the shape of a folded fan made of lacquered wood. (See Fig. 16) The brush and ink were put in a hollowed-out space in the center, and the rivet of the fan served to hold the lid, which revolved on it as a pivot. The idea originated in the *tessen*, a folding fan made of iron in place of bamboo, usually carried by the soldiers in the battlefield. The *jinchu yatate* was carried in the hand in a similar manner as the *tessen*. *Kaichu yatate*, that is, "bosom *yatate*," were small metal boxes carried inside a pocketbook or a purse, which was kept concealed in the bosom. The boxes usually contained all the necessary paraphernalia for a *yatate*, and were mostly made of silver, copper, brass, or other metal alloy, usually beautifully decorated, but sometimes plain. Composers of poems and men engaged in literary pursuits favored the *kaichu yatate*.

The style and shape of *yatate* varied according to the locality in which they were manufactured. *Yatate* with a round brush case, with the end slightly bent and tapered, were made at Himeji, a castle town lying some thirty-six miles west of Kobe. It was in the *Temmei* era (1781-1789) that *Salai Utanokami*, the Lord of Himeji, being desirous of having a *yatate* made after his own design and liking, gave the order to a coppersmith who resided at Hyuchomachi. When the *yatate*



Fig. 20A. *Yatate*, en suite, by *Zeshin* (see cover)



20C. Gold seal, *Shin*, on inkbowl.



20B. *Yatate* open, showing brush.

Fig. 20A-F. Inkbowl is a dried and lacquered tangerine with lacquer seal, *Shin*. Brush case is bamboo with calligraphy in two small lacquer designs. Netsuke is a folded straw hat in two-tone wood (probably persimmon) with a design of a gold lacquer *inro*, complete with *ojime* and netsuke. Both netsuke and small gold *inro* are signed *Zeshin* in gold lacquer.



20D. Netsuke showing gold *inro* design.



20E. Lacquer signature, *Zeshin*, inside netsuke.



20F. Detail of netsuke showing *Zeshin* signature on *inro*.

was delivered he was so pleased with it that he honored the maker with a surname and made him a retainer. The younger son of this lord was no other than the noted artist, *Sakai Hoitsu*, who also had a *yatate* designed after his own liking. These *yatate* were later freely copied and exported to Osaka. They were commonly known as *Himeji* or *Kinugasa yatate* and were much prized. A descendant of the original craftsman still resides at the same place and carries on the trade under the surname of *Kinugasa*, which had been granted to his ancestor, and the sign board which hangs outside the house today is the identical one which has been in use since the *Temmei* period.

A worker in brass named *Tansai* who lived in Ise made brass *yatate*, highly decorated in relief work, during the *Tempo* era (1830-1844), the date of production being marked on the back of the inkpot. These are known as *Ise yatate*. *Yatate* formed in the shape of a quiver were made at Kyoto in highly polished *shibuichi* often decorated with simple designs in inlaid silver. They bear the signatures of such makers as *Ryubundo*, *Kibindo*, *Ryoundo*, *Seiryodo*, etc. Similar ware was also produced at Edo, Mito, and Kaga.

The privilege of wearing swords was enjoyed only by the military classes, but civilians when

going on long journeys took the liberty of carrying a small dagger as a means of protection against robbers and also for use in case of necessity should unprovoked quarrels be thrust upon them on the way. This type of sword was called the *dochu wakizashi*. *Yatate* resembling in shape such a sword were carried by travelers and were known as *wakizashi yatate*. The sheath was so contrived as to hold the money required for traveling expenses, instead of the blade, while the hilt contained the inkpot and brush.

The lid on most of the metal *yatate* manufactured during the *Tokugawa* period was fastened to the inkpot by means of a hinge by which it was made to open either to the right or to the left, or to the forward or the backward position. Because *yatate* were usually thrust into the girdle on the left side of the body, it was found to be more convenient if the lid opened to the left. Most of the *yatate* used by civilians were so made that the lid would open either to the left or to the front, but those carried by the *samurai* were made with the lid opening to the right. Because the *samurai* carried their swords on the left, a *yatate* which opened that side would be in the way.

Towards the latter part of the *Tokugawa* period and during the early years of *Meiji*, fancy-shaped



Fig. 21. Polished wood *yatate*, inlaid with various insects in mother-of-pearl, tinted ivory, aogai, coral, and lacquer, in *shibayama* style. Unsigned. Mid to late 19th C.



Fig. 22. Wood *yatate* with coin designs in lacquer and ceramic. Signed Minko.

yatate were made, largely at Osaka. Almost every conceivable subject was chosen for the inkpot, to which the brush cases were ingeniously attached. Lanterns, musical instruments, baskets, cooking utensils, and the like were all used as subjects, and these *yatate*, when decorated with crests and marks in other precious metals, produced very choice effects. Slightly larger in size than other *yatate*, they were carried by merchants. *Yatate* were also indispensable to carpenters, blacksmiths, stone carvers, and other professional workmen, but these people preferred simple articles in plain copper and brass, sometimes with a measure marked on the top of the brush case. The account books of the tradespeople were hung from the girdle attached to a netsuke, which often took the form of a *yatate* made in a fancy shape, such as a gourd or a melon. They are so contrived as to hold the brush and ink without disclosing their true purpose. It may be added that the India ink was ground and diluted before being put into the inkwell, and, to prevent its being spilt, some absorbent substance, such as cotton, *moxa*, or similar material, was steeped in it. *Moxa* is the best suited for the purpose, but because of its high cost it was used only by the wealthy. ■

Figures 1 - 3 are *yatate* from the collection of Tadashi Takeda, Tokyo. Figures 4 - 11: from Robert A. Fleischel, Tokyo. Figures 13, 14, 18, and 19: from Richard Silverman, Los Angeles. Figures 12, 15, 16, 17, 20, 21, and 22: from Virginia Atchley, Margaret Conried, and Elly Nordskog all of Los Angeles.



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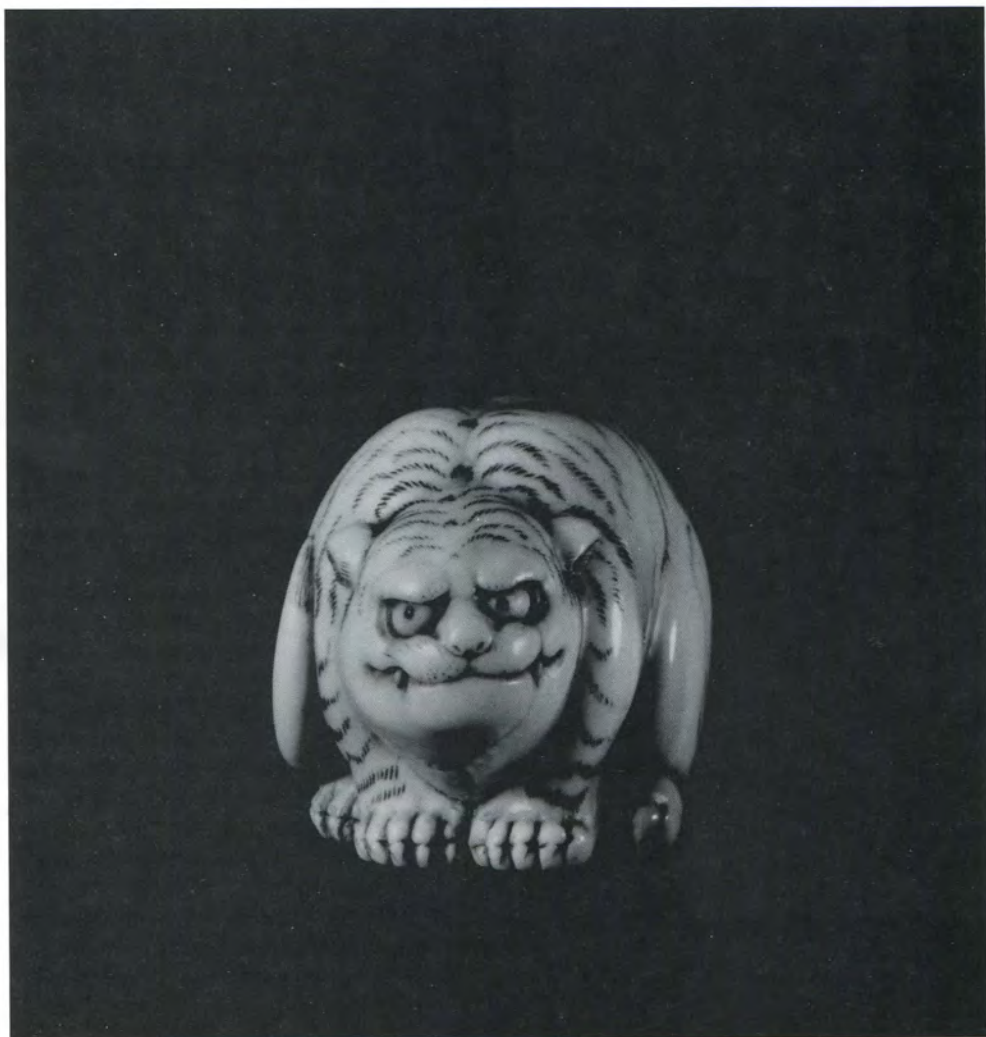
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NIHON (NO) KINKO:

MASTER OF METAL WORK: KANO NATSUO

by Craig A. Bird



The period between 1850-1900 in Japan was a time of tumultuous social, cultural and artistic change. Despite what may seem as a stifling atmosphere many fine artisans worked in Japan at this time, such as *Yoshitoshi (ukiyo-e)*, *Komei (netsuke-shi)*, *Shibata Zeshin* (lacquerer and painter), and the noted metalworker *Kano Natsuo*. *Kano Natsuo*, like many of the other artisans of the period prior to and after the Meiji restoration in 1868, was a highly versatile and prolific artist of extraordinary skill.

Kano Natsuo was born April 11, 1828, in Yamashiro province into a family of rice merchants. His father, *Fushimaya*, and mother, *Miyo*, named their son *Jisaburo* and later put him out for adoption. The family of *Kano Jisuke*, a sword family, adopted *Jisaburo* in 1834 at the age of seven. Here he was given his first instruction in metalworking where his natural ability was readily apparent. In 1840 *Natsuo*, now 12 years old, was sent to study advanced metalworking under the *Otsuki* school sword-fittings master, *Ikeda Takatoshi (Koju)*, with whom he stayed until 1845.

Natsuo came to Kyoto in 1845 and opened up his own metalworking shop in 1848 at the age of 20. During his stay in Kyoto, and later in Edo, he studied painting in the *Maruyama Shijo* school under *Nakajima Raisho* and calligraphy under *Tanematsu Tanemori*. News of *Natsuo's* skill spread upon his arrival in Edo in 1854, and he was commissioned to work for many nobles and wealthy merchants. Popular as he was, pieces began to surface with the *Natsuo mei* (signature) that were not made by him.

Between 1869-1879 *Natsuo* was the official designer for gold and silver coinage at the Imperial Mint of Tokyo. Having drawn the attention of the Imperial family, *Natsuo* was commissioned in 1871 to mount a *katana* (long sword) in court fashion for *Emperor Meiji*. In 1890 he received a position as professor at the Tokyo Art School (presently Tokyo University of Art) and in October of that same year he was made Court Artist (*Teishitsu*

Gigei-in) of the Imperial Art Board where he stayed until his death on February 3, 1898.

Kano Natsuo led a very productive life during his 71 years. He was the father of three sons and two daughters and trained many pupils in metal working. Some of his noteworthy pupils were *Unno Shomin*, *Katsumori*, *Ikeda Takao*, and *Tsukada Shukyo*. Despite the 1876 *Haitorei* (edict which abolished the *samurai* class and prohibited the wearing of swords) *Natsuo* continued to make sword mountings and, due to his versatile nature, *katabori netsuke*, *kagamibuta netsuke*, *ojime*, *kanamono*, and pouch clasps.

Although trained in the traditions of *Otsuki* school metalworking, *Natsuo* followed in the footsteps of the *machibori* (urban carving) exponents. Unlike *Goto Ichijo* (1791-1876) who was restricted by the bonds of tradition, *Natsuo's* designs were innovative and original, and had a very refreshing quality. His favorite material was iron (patinated to a lustrous brownish-black) but he also used *shakudo* (of a deep and rich purple hue) *shibuichi*, *rogin*, *akagane*, *yamagane*, and solid gold (see the duck netsuke in *Jahss*, page 189). His major themes were designs from nature, such as snowflakes, peonies, bamboo, prawns, and birds, although deities and heroes are seen in some of his works.

Kano Natsuo signed his *mei* in several styles with the majority in *kanju hiragana*, and *in* (seal). Examples of his *kanji-mei* are shown on dated pieces as follows: Fig. A, 1850; Fig. B, 1860; Fig. C, 1863; Fig. D, 1864; Fig. E, 1867; and Fig. F, 1897 (Meiji 29). The *hiragana-mei*, Fig. G, was the only dated piece of this nature encountered, with a date of 1868. Figures H, I, and J are included as other examples. For *in-mei*, Fig. K is dated 1866 and means KOI (old man); Fig. L, dated 1878, also means KOI; Fig. M is undated and untranslated but is probably circa 1870-1898, his later period; and, lastly, Fig. N is dated 1893. Because *Natsuo* preferred the *katakiri-bori* engraving, V-shaped in nature, and imitation of calligraphic brush strokes,

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Fig. A

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Fig. B

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Fig. C

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Fig. D

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Fig. E

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Fig. G

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Fig. H

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Fig. I

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Fig. J

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Fig. K

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Fig. L

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Fig. M

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夏雄

Fig. N



Figure 1. Example of Natsuo's work.



Figure 2. Natsuo's signature.

his *mei, kao, (kakihan)* and *in* are inscribed in that manner.

The accompanying illustrations aid in understanding the style and feeling of the numerous *Kano Natsuo mei*; they are not exact but rather approximate. If anyone wishes to see masterpieces of *Natsuo* metal work, the Boston Museum of Fine Arts has on display a mounted court-style *katana* and approximately six other pieces, including the famous "Peony and Butterflies" swordguard and the "Chidori above Waves" *kozuka* (utility knife).

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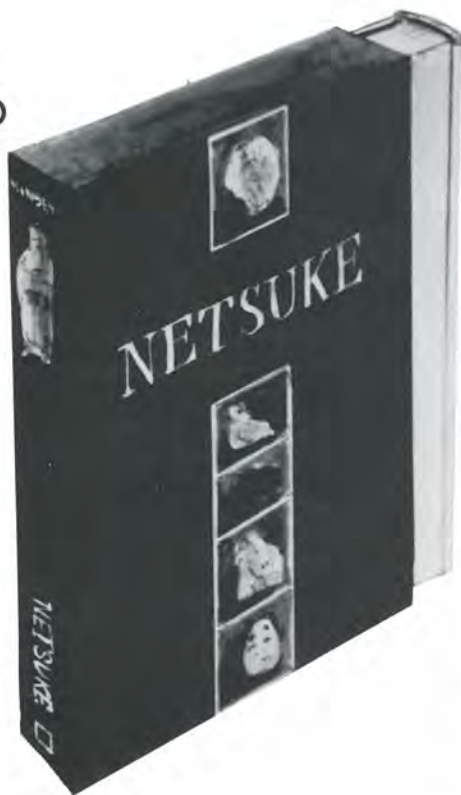
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Figure 1. Kirin. Blackwood. Signed, in *sosho*, *Unkei*.

Prompted by the suggestion in Michael and Lucy Foster's letter in the Vol. 4, No. 1, 1984 of the *STUDY JOURNAL*, George Lazarnick reports an addition/correction to his *Netsuke and Inro Artists, and How to Read Their Signatures*.

That sounds simple and unexciting enough in itself. But the story that lies behind it and the revelation of the sometimes acerbic personalities involved can only bring a delighted and amused smile to the face of the reader.

Let George tell it:

On page 1204 of my book I list an artist named

Unkei, illustrate a *kirin* of black wood (see Fig. 1), and show the *sosho* signature that is incised on it. (The netsuke is also shown in color on page 88.) The signature clearly reads *Unkei*, although it was catalogued by Christie's in their Brockhaus sale of 11/25/80 as "signed by *Sekkei*," an error easy to make because *Un* and *Set*su have the same upper half.

At the time that I was putting *N&IA* together I pointed out to my Japanese reader [George calls *Iku* his Japanese Living Treasure] that I thought I saw some *ukibori* on the back of the creature's hind legs. She would have none of it.

G.G.D. sent me in 1943 a Kamachi wood, signed, he thought, UNKEI. It was like one of mine, which was not signed "afresh" but had had the signature Minna badly impressed in the wrong place - it is not in Minna's style. If the signature on G.G.D.'s piece reads SETSO-KA as I think it does, it is explained: the style (like MASAKAZU) is the same. I suggest then that UNKEI may be "Setsuba" in this case too. However, this is doubtful - the characters may be different.

But I only mention this to propose another solution than the hypothesis of the "zealous idiot".

Netsuke often bear two signatures - sometimes alternative names, (2292 sometimes as in the Behrens piece) two different artists.

But of course there are pieces with false signatures - my Kamachi is one. Here the reason is plain. The original signature, UNKEI according to Dravis, I believe, has acc. to me, was worn away on my piece, and a false signature added. Added names in this sense, i.e. false signatures are something some famous name - I always added without regard for the style of the artist concerned.

Blackwood. contortionist dragon.

Signed, Masa-toyo

of — (name of place too much worn to be legible)

("Some zealous idiot has improved the opportunity by signing this piece afresh 'Unkei in sosho'") H.L.J.

Behrens coll #1442.

Without seeing these signatures, one can't judge. But I am not much impressed by the hypothetical idiots, zealots, fakers and other criminals who appeared so strongly to H.L.J.'s fiery nature - he had a touch of Sherlock Holmes, but his criminals were just as fictional as those of Conan Doyle very often, I think. They made things more exciting of course - H.L.J. was a temperamental cataloguer, & his genius emerges as eccentricity at times. My own explanation, equally hypothetical, is 'w.w.w.'.

Figure 2. Card from Meinertzhagen Card Index

Long after the publication of *N&IA* I read on a card of the Meinertzhagen Card Index (Fig 2.) the following:

"Black wood. Contortionist dragon. Signed Masatoyo of (name of place too much worn to be legible).

('some zealous idiot has improved the opportunity by signing this piece afresh - Unkei in sosho. H.L.J.')

(H.L.J. is, of course, Henri Joly who catalogued the W.L. Behrens collection. The quote is from Behrens #1442.)

Below these remarks, W.W. Winkworth, in whose hands Frederick Meinertzhagen placed the Card Index during the World War II days, has added:

"Without seeing these signatures one can't judge. But I am not much impressed by the hypothetical idiots,

zealots, fakers, and criminals who appealed so strongly to H.L.J.'s fiery nature. He had a touch of Sherlock Holmes, but his criminals were just as fictional as those of Conan Doyle very often, I think. They made things more exciting of course. H.L.J. was a temperamental cataloguer, and his genius emerges as eccentricity at times."

After reading all the above, I examined the *ukibori* very carefully and found that it read: *Tomita ju* (resident of *Tomita*) on one leg and *Masatoyo* on the other! *Masatoyo* is a rare *Iwami* artist listed in *N&IA* on pages 738 and 739. So! temperamental or not, Mr. Joly was right.

.....

The following postscript to the above may have some interest. After the above quotation from his addendum to the MCI card, Mr. Winkworth continues:

"My own explanation, equally hypothetical, is overleaf:

"G.G.D. (Davies) sent me in 1943 a *Komachi*, wood, signed, he thought, UNKEI. It was like one of mine, which

wasn't 'signed afresh' but had had the signature MIWA badly incised in the wrong place — it is not in MIWA's style. If the signature on G.G.D.'s piece reads SEKSUKA, as I think, then all is explained: the style fits. I suggest then that UNKEI may be SETSUKA in this case too. [Lazarnick says "no way."] However, this is doubtful — the characters may be different.

"But I only mention this to propose another solution than that hypothesis of the 'zealous idiot.' Netsuke often bear two signatures — sometimes alternative names, sometimes, as in the Behrens piece 3292 (see under IKKO), two different artists. But of course there are pieces with fake signatures — my *Komachi* is one. Here the reason is plain. The original signature, UNKEI, according to Davies, or SETSUKA, according to me, was worn away on my piece and a MIWA signature added. Added names in this sense, *i.e.*, fake signatures, are usually from famous names — and always added without regard for the style of the artist concerned."■

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WHAT'S IN A NETSUKE?

A LOT IF YOU LOOK FOR IT!

by James Hume

YOSHITSUNE AND THE BATTLE OF ICHINOTANI



Fig.A. "A rare and fine netsuke" (Neil Davey) depicting the battle of Ichinotani by *Ikkosai Toun*

Yoshitsune, one of the most famous warriors of Old Japan, was born in 1159. He is often described in legend as having spent the early part of his life amongst the *Tengus* and is depicted fighting with them under the supervision of the *Tengu* king. One famous incident in his life was his battle with *Benkei*, whom he defeated on the *Gojo* bridge.

In 1184 he fought for the *Minamoto (Genji)* in the *Gempei* war against the *Taira (Heiki)*. The *Taira* had cleverly built their main castle and fortifications on the sea side of a steep mountain slope which was believed to be accessible only by water. The slope was so steep that the castle was safe even from the apes who were said never to descend it, and the castle was easily defended on the water



Figure B. A picture of the Hiroshige print.

side. It was from this seemingly impenetrable vantage that the *Taira* successfully waged war on neighboring clans.

Working for the *Minamoto*, *Yoshitsune* devised an ingenious plan to attack the *Taira* from the mountain side, totally unexpected by the *Taira*. More than one hundred horses were equipped with special shoes to enable them to descend the slope. *Yoshitsune* led his force of three thousand men to the top of the mountain. Two riderless horses were led over the edge and when it was discovered that they were able to descend safely, *Yoshitsune* led his horsemen and troops down the slope and took the *Taira* completely by surprise.

Yoshitsune attacked the castle and set it ablaze. In the pandemonium that followed, his men crushed the *Taira* forces, although some were able to escape by boat.

“A rare and fine netsuke” (Fig. A) is a particularly unusual netsuke in that it depicts, in the round, several scenes from this famous battle.

Scene 1 - Peace and Calm before the Battle
Viewing first from the bottom, one sees a peaceful scene of rock and flora. It is here that the artist has placed his signature and the *himotoshi*.

Scene 2 - Climbing the Mountain
This next scene is a view showing *Yoshitsune* leading his forces up the mountain in full regalia with banners flying. Because of the incredible detail one can distinguish the individual soldiers as they climb the mountain and muster at the top.

Scene 3 - The Charge Down the Mountain
Here we see the horsemen charging down the steep slope to the castle precincts. Some riders are leading their horses down in the charge to the castle.

Scene 4 - Sacking the Castle
This next scene shows the castle ablaze with clouds of smoke overhead. Close examination shows traces of red stain depicting flames rising from the buildings.

Scene 5 - The *Taira* Fleeing by Boat
Lastly we see the disoriented *Taira*, in total



Figure 1. A view of Scene 1, which is the bottom of the netsuke.



Figure 2. Scene 2: shows the climb up the mountain with banners flying.



Figure 3. Scene 3: The horsemen charge down the steep slope to the castle.



Figure 4. Scene 4: The sacking of the castle. Notice the clouds of smoke overhead.



Figure 5. Scene 5: Some of the *Taira* are trying to escape by boat.

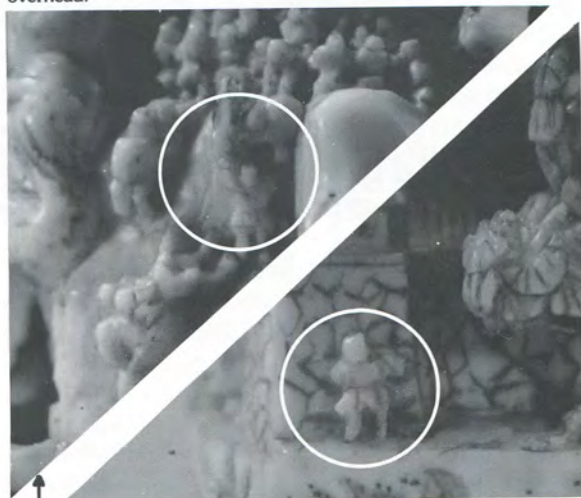


Figure 6. Here in a close-up of Scene 3 one can see the thrown rider hanging onto the reins, for dear life, over the cliff.

Figure 7. A close-up of the man standing close to the wall, facing it with his hands in front of him.

confusion, fleeing the castle. Some of them are shown trying to escape by boat.

Some pleasant surprises and hidden humor

The first pleasant surprise was in finding that this is not just another finely carved scene netsuke. Very few netsuke have so much going on at one time.

One evening, when my wife Charlotte and I were reading about the historical aspects of this netsuke, she burst out laughing while examining the piece under a high power glass. What she had discovered was that in Scene 3 one of the horses had balked at the edge of the cliff, causing its rider to be thrown forward. The dismounted rider is still clinging to the reins, hanging on for dear life, over the edge of the cliff.

One could probably own this netsuke for a lifetime without discovering this delightful bit of hidden humor.

During a visit with a Japanese friend of mine we discussed the netsuke and he examined it very closely. I asked him what he was looking for and he suggested that, knowing the Japanese sense of humor, there might be further hidden surprises in store for the viewer. After several minutes he shouted, "I found it" — and he was laughing so hard that tears were rolling down his cheeks. He showed me his discovery: between Scenes 4 and 5, in the midst of the confusion, there stands a lone soldier by the wall of a building. Close inspection shows that he is standing close to the wall, facing it with his arms lowered in front of him. I guess we can only speculate as to what he is doing.

and the story goes on....

We have shared this wonderful netsuke with a number of nice people. One of the nicest is everyone's friend, James Rose. One evening I received a call from a excited Dr. Rose. While studying a Sotheby's sale catalog on prints, he had spotted a *Hiroshige* print from a series on *Yoshitsune*. The subject?....The Battle of *Ichinotani*! Fortunately, Charlotte was the successful bidder in the sale.

The print (Fig. B) portrays Scene 3 on the netsuke, The Charge Down the Mountain. A comparison between the print and the netsuke shows that the compositions of the mountain and the view are almost identical.

Some research into *Toun* and *Hiroshige* was in order. After checking the information about *Toun* in the books of George Lazarnick, *Ueda Reikichi*, and Frederick Meinertzhagen, I concluded that this particular netsuke was probably carved between 1790 and 1835.

The print series on *Yoshitsune* was published by *Senkakudo* ca. 1832-1834, which incidentally includes at least one other print showing a scene on the netsuke (Scene 2, Climbing the Mountain). Further research might answer some of the questions this comparison begs:

*Are there other *Hiroshige* prints showing other scenes on the netsuke?

*Was *Toun* inspired to carve this piece as a result of *Hiroshige's* work? (It is hard to imagine that *Hiroshige* was inspired by this particular netsuke of *Toun*.) Regardless of the outcome, these works go well together and if this article is any proof, "What's In a Netsuke" can also be found in Japanese prints — although very close inspection of the print shows that *Hiroshige* did not have the same sense of humor as *Toun*! ■

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Fine
Good
Fine and amusing
Expressive
Extremely fine
Good and rare and early
Fine and detailed
Unusual
Very fine and rare
A lively representation
Rare and fine
Charming
Rare
Late
Very good
Good and attractive
Very fine
Good and rare
Rare incised
Very fine early group
Fine and rare
Boldly carved
Massively carved

Some suggested new Catalog descriptions

Catalogers seem to have exhausted their supply of superlatives. The following new and up-to-date descriptions may be usable:

Terrific
Really great or really old or really good
Fan-tastic
Best ever
One of a kind
Wow!
New
New and improved
Really keen
Peachy keen
Keen-o
For sure
Finely restored
A moldy oldie
Finely chipped
Boldly chipped
A beaut
Fabulous
Will knock your eyes out
Bloody good
A contender
Top ten
A hot item.

NETSUKE IN FRANCE

MUSEUMS AND DEALERS

by Alain Ducros



Fig. 1. Tiger eating a bamboo shoot. Ivory. Signed Tomotada. Musee d'Ennery.

Alain Ducros, author of the excellent book, *Netsuke and Sagemono*, published in France in 1978, and ardent connoisseur of netsuke and everything related to them, has written the following account concerning netsuke in French museums, especially in Paris. For good measure, and for use by those attending the London convention (October 21-27) who may wish to include France in their itinerary, he gives information about some reliable Paris dealers.

The main museum for netsuke in Paris is the Musee d'Ennery, 59 Avenue Foch, Paris 16 (first floor). Here are the only netsuke in France on permanent display, thanks to the Will of the donor. Adolphe D'Ennery, who was born in 1811 and died in 1899, was a writer whose wife collected netsuke. Mme. d'Ennery favored legends and daily life subjects, as well as mythical animals. She amassed a large collection, the largest in France, but because of lack of discrimination there are very few good pieces. She bought about half of her netsuke from the dealers Bing and Langueil, but apparently they kept their best pieces for



Fig. 2. Wrestler, with ivory body and wooden head. Unsigned. Early, possibly end of 17th C. Musee d'Ennery.



Fig. 3. Tokaido porter. Ivory. Unsigned. Early 18th C. Musee d'Ennery.

other collectors who had smaller collections but wanted only the finest.

This collection of more than 1500 netsuke is displayed today exactly as it was during the collector's time. The lighting is poor and, unfortunately, the Musee d'Ennery is open only on Sunday afternoons. There is a bit of everything everywhere, with a show case for each subject. One case, for example, is full of *Daruma*, another of *Okame*, set out on ascending levels; a number of *oni* are crowded on another. There are many little polychrome figures, and many *ittobori* pieces. All the netsuke remain just as they were first left, and the wood carvings are rather dry, but nobody seems to care.

A few pieces should be noted: A *Shoki*, which is really more an *okimono*, signed by the *Soken Kisho* artist *Seibei*, and dated May 1750 (illustrated in Lazarnick's *Netsuke and Inro Artists* Vol. II, page 918, as well as in the *Koji Hoten*, Vol. II, Fig. 875, page 304). A powerful ivory tiger eating a bamboo shoot, by *Tomotada* (Fig. 1). A very early carving (possibly dating to the end of the 17th C.) of a wrestler with an ivory body and a wooden head (Fig. 2). Another early 18th C. piece of a Tokaido porter in ivory (Fig. 3). A Dutchman playing the trumpet and carrying a boy on his back. In the same case with the Dutchman are a camel and a good sparrow dancer. There are many wood netsuke with ivory faces and many *Shuzan*-style netsuke, only two of which might be the work of *Yoshimura*.

What is perhaps most interesting about the exhibition of netsuke in the Musee d'Ennery is the indication it gives of how people collected and how they displayed their collections at the end of the 19th C.

After the Musee d'Ennery one would expect to find the best collection in the Musee Guimet where many netsuke collections are supposed to have been gathered together. But the Guimet is disappointing. Except for perhaps half a dozen pieces — especially a deer signed *Tomotada* and a *karako* by *Mazakazu* (both from the Musee Cluny which contributed eighty of the best pieces in the Guimet) — they are hardly worth talking about, mostly Tokyo School. For another thing, only three netsuke are on display, and they are almost lost among lacquer boxes. The rest are stored away. The three exhibited are all ivory: a recumbent deer among leaves signed *Tomotada*, mentioned above and unfortunately damaged; a *Daruma* carved in a *mokugyo* and a good Kyoto School *nue* with an arrow in its throat.

The Guimet has a collection of 46 *inro*, the late Riviere collection, most of them from the 17th and 18th C., many inlaid with *aogai*. Attached to one showing a carp leaping a waterfall is a good wood netsuke of *Shoki* looking down a well, a favorite subject of *Kigyoku*. There are also some fine pipe

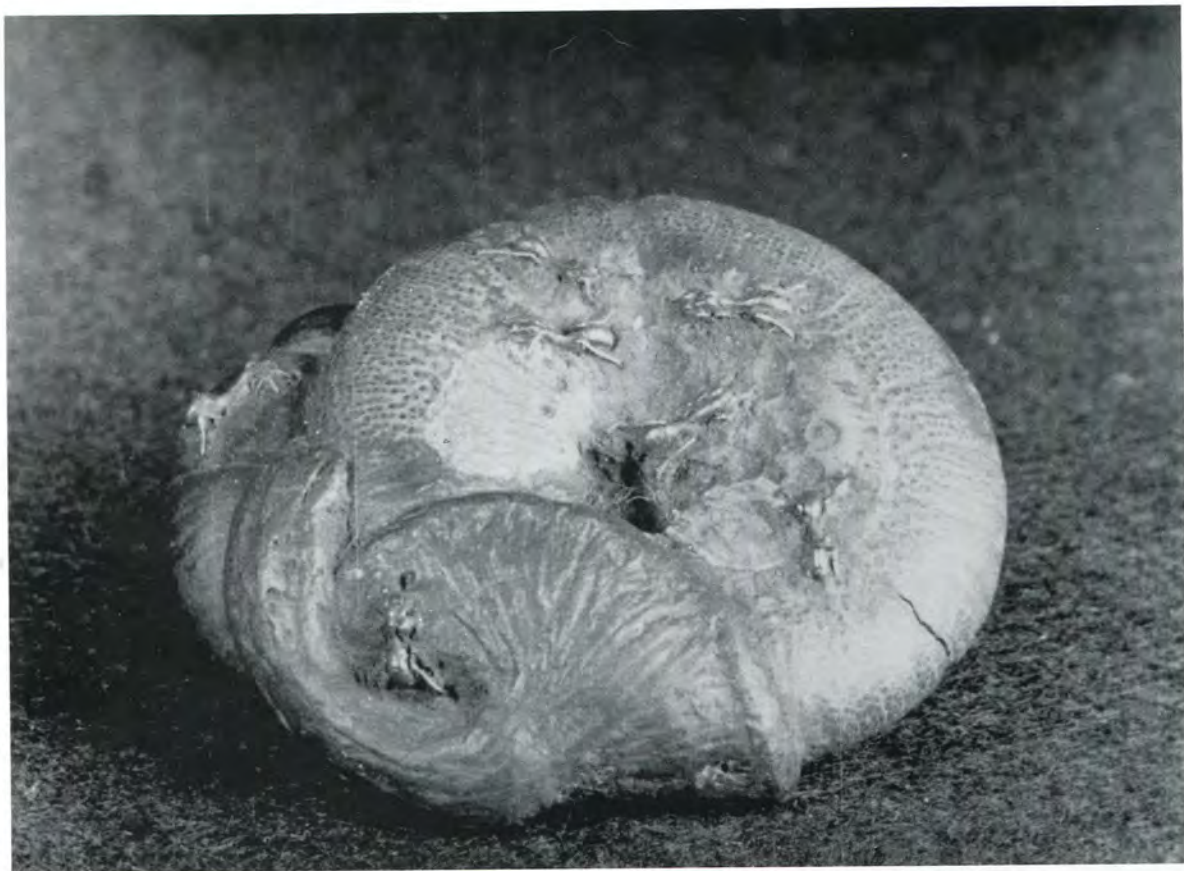


Fig. 4. Mushrooms. Wood, with metal ants. Signed *Gambun*. Musee des Arts Decoratifs.

cases, *kiseruzutsu*: one in the style of *Gambun* with a cicada and ants, one by *Ikko*, one in the shape of a *tai* fish, and one with a matching *tonkotsu* on which *Minko* carved a design of badgers. But the best *kiseruzutsu* is one in lacquer imitating bamboo by *Hashi-ichi*, a wonderful piece, which, unfortunately, is not on display.

The Musee Guimet is located in the Place de Iena, Paris 16. The few netsuke on display are

exhibited on the second floor as you enter on the left.

The best museum collection of netsuke in Paris is in the Musee des Arts Decoratifs, 107 rue de Vivoli, Paris 75001, though none are on display. Here again there are a goodly number (about 200) Tokyo School pieces, and this clearly shows how eager the French were to learn about Japan at the end of the 19th C. But there is also a range of netsuke from every school, several *manju*, and some wonderful masterpieces, including animals by *Tomotada*, *Okatomo*, *Okakoto*, and *Okatori*. I name the following as worthy of special mention, for which I could get from the Museum only five photos, not always of the best pieces:

A group of mushrooms, in wood, with metal ants, by *Gambun* (Fig. 4)

A hare by *Masanao* of Kyoto

A well-patinated wood *baku* (some polychrome left) with blue eyes, unsigned (Fig. 5)

A goat and a cow in wood, by *Kokei*

A boxwood tiger by *Toshikazu* (Fig. 6)



Fig. 5. *Baku*. Polychromed wood, with blue eyes. Unsigned. 18th C. Musee des Arts Decoratifs.

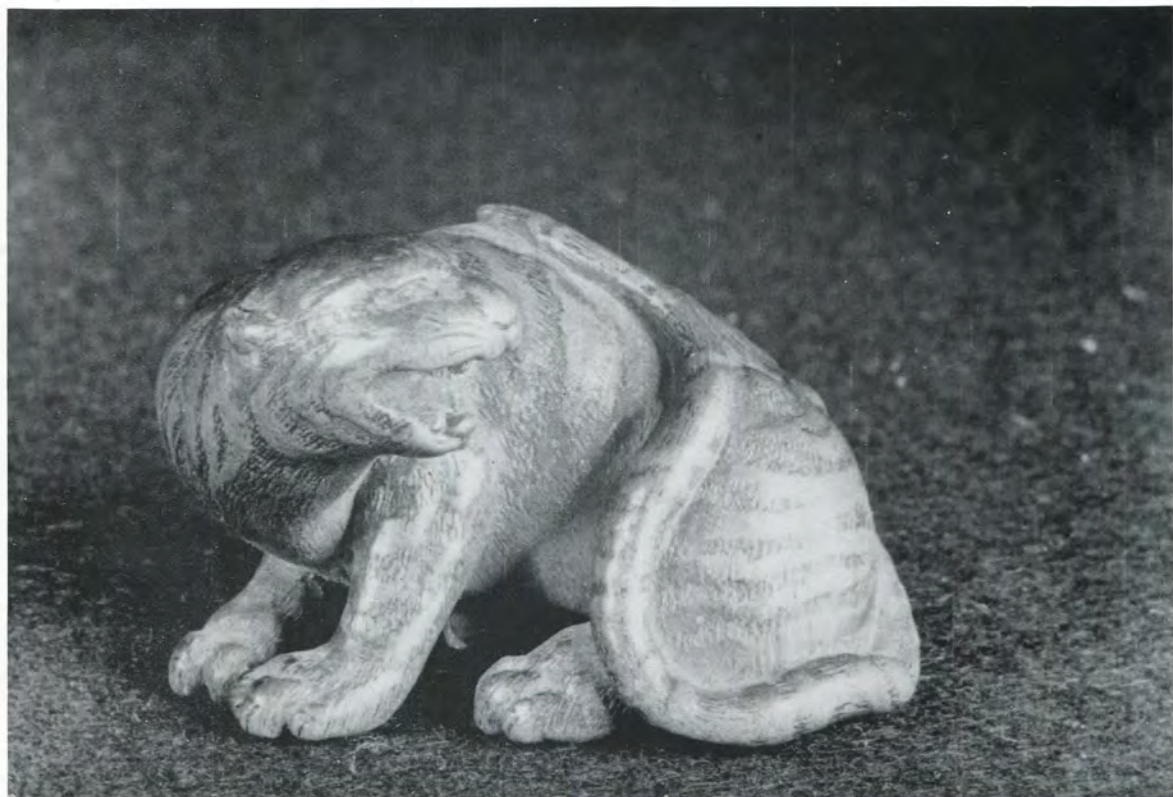


Fig. 6. Tiger. Boxwood. Signed Toshikazu. Musee des Arts Decoratifs.



Fig. 7. Standing cat wearing kimono. Boxwood. Unsigned. Early 19th C. Musee des Arts Decoratifs.

A wood mare with two young, signed *Kasho*

A boxwood cat wearing a *kimono*, unsigned (Fig. 7)

An ivory group of beans by *Kiyokatsu*

A *shitan* wood crouching cat, catching a mouse (Fig. 8)

Outside Paris, you can find netsuke in three towns: Angers, Lyon, and Toulouse. But only in Toulouse are any netsuke on display — at the Musee Georges-Labit, 43 rue des Martyrs de la Liberation.

As for Paris dealers in netsuke, there are a few shops:

AOGAI, 21 rue de Beaune. A knowledgeable dealer, who is more of a scholar and a netsuke addict, a hopeless character who has no great sociability but has a charming partner specialist in prints..

ART DU JAPON, 17 rue de Grenelle. A good dealer who knows how to manage people.

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Fig. 8. Crouching cat, catching a mouse. Shitan wood. Unsigned. Early 19th C. Musee des Arts Decoratifs.

YAMATO, 23 rue Jean Jacques Rousseau, not far from Le Louvre des Antiquaires. A reliable dealer, married to a Japanese, who mainly deals in *tsuba* but who has netsuke as well.

THE VIEUX VENISE, rue du Faubourg Saint Honore. An old dealer in an expensive street, who keeps a few netsuke.■



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Ivory netsuke of two wrestlers.
Unsigned. Attributed to "Masakazu".
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SPREAD THE WORD

TEACHING A BASIC CLASS OF NETSUKE

by Norman L. Sandfield

Quite often we are concerned that we are not doing enough to prevent new and unknowing collectors from spending their money on commercial quality netsuke. No matter how much we try to spread the word, we never can reach everyone. Publications like this one do a good job of educating those people who have discovered the world beyond "airport netsuke;" our local netsuke societies, including chapters of Netsuke Kenkyukai, are educating more people every year; and every month more and more collectors join our groups. But no complete and comprehensive program is available for the education of the beginning and/or naive collector.

In October, 1975, I gave a workshop for the beginning collector at the Cape Cod Convention. Five years later, at an antique show here in Chicago, I was still receiving compliments on the success and the *importance* of that workshop to some of those who attended. As president (read program chairman) of the Chicago Netsuke Society for six of its eight years, I have been continually aware of the problem of finding (or creating) programs that are educational, as well as interesting, for the beginner and the sophisticated collector alike.

One key point should be mentioned: while there is a temptation to do so, we should not and do not need to talk down to beginners. There is so little technical Japanese vocabulary in our field (as compared to the study of *samurai* swords, for example), that most beginners will feel comfortable attending an advanced lecture on any netsuke subject, and will often learn a lot from it, if they are personally motivated. But even when the programs are good (or great!!) too many people sit back and listen without being sufficiently aware of the basics.

I have finally found a format for educating the beginners who really want to learn. I recently finished teaching my fourth six-week class that is part of an adult education evening school program: three times for the Francis Parker School, and once for Chicago's Field Museum of Natural History. Most of the people who sign up (and pay) for this course are interested collectors, who want to learn. Even though most have previously purchased only commercial quality netsuke, and

not all of them will go on to collecting better pieces, they do leave with a significantly higher awareness of the many aspects of the art form, which they will enjoy and share with their friends.

The course outline that I use is presented below. Anyone who wishes to teach the course can change it slightly to fit his areas of expertise, and also to fit the netsuke that are available as examples to pass around in class. A broad range of netsuke is necessary to cover all aspects of the program, although one netsuke can often be used as an example of several points (i.e. material, age, legend, signature). While book illustrations and slides are interesting, there is no way that they can replace the hands-on, pass-them-around experience that enables the students to make close-up comparisons.

Class handouts that I use include a two-page suggested bibliography, my convention workshop notes on materials, my "Cheat Sheet" on signatures, and membership applications for Netsuke Kenkyukai and the Chicago Netsuke Society.

Some of you will be lucky enough, as I am, to have a local museum exhibit to use as a resource. Even though the pieces cannot be handled, I use the exhibit (which focuses on lacquer and inro, with the netsuke only as accessory) from the John Leslie Collection at the Field Museum as the basis for the final exam that I give my students. Yes, I give an actual written final test, which usually surprises my students, even though it is listed on the course outline. There are two reasons: First, it gives the students a chance to see more netsuke than I could bring to class. Second, and more importantly, after it is over, most of my students feel that this last class was a great learning experience because it forced them to really think on their own. The test is self-graded.

This final exam is, of necessity, based on the exhibit and changes as the exhibit changes. I ask specific questions, requiring the students to distinguish netsuke by material, age, style (*kagamibuta*, *ryusa*, etc.), and subjects. The twenty-question test takes just over half an hour. Afterwards we take time to appreciate the beauty of the pieces, independent of the test questions.

Another important point is that I encourage

A STUDY OF NETSUKÉ

Norman L. Sandfield

<p>1. What Are They?</p> <p>Pronunciation Meaning Function, how they are worn <i>Sagemono</i> (hanging things): <i>Inro</i> (seal cases or medicine boxes) Tobacco boxes Pipecases Pouches Purses Etc.</p> <p><i>Ojime</i></p> <p>Vs. Chinese toggles</p> <p>History/Development Early netsuke Tobacco Decline Modern/Commercial/ Tourist/Contemporary</p> <p>Bibliography</p> <p>Sources Chicago Netsuke Society Field Museum</p>	<p>Art Institute Libraries-Evanston INCS Journal Netsuke Kenkyukai Journal Conventions: NK, INCS, Europe</p> <p>2. Judging Age</p> <p>Criteria, styles, quality, detail Early: 18th C. <i>himotoshi</i>, patina Middle: 19th C. detail Late: 1868-? Contemporary vs. Modern</p> <p>3. Materials</p> <p>List using samples Bushell's % data</p> <p>4. Styles</p> <p>Sculptured-<i>katabori</i> <i>Manju</i> (rice cake) <i>Ryusa manju</i> <i>Kagamibuta</i> (mirror lid) <i>Sashi</i> <i>Sumo</i></p>	<p>Functional Natural Adapted <i>Obihasami</i> Mask</p> <p>5. Subjects and Legends</p> <p>Serious Humorous Ordinary Erotic (<i>shunga</i>)</p> <p>6. Signatures, reading</p> <p>Cheat Sheet</p> <p>7. Artists</p> <p>Relation to other art form "Schools"</p> <p>8. Final Exam</p> <p>View the <i>Inro</i> exhibit and the Chinese Toggle exhibit.</p> <p>9. Test on materials, age, subjects, styles, quality, etc.</p>
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students to bring in netsuke from their own collections for discussion. This adds to the number of pieces to be passed around and compared, and the collector can learn, for better or worse, about netsuke that he already owns and is interested in. Although it is difficult to have to explain to someone that all his pieces are almost valueless, it is a good learning experience for him and for the rest of the class.

While the program covers many aspects of netsuke knowledge, the main thing that I try to get across is the difference between modern commercial and collectable - quality netsuke. This point is basic, and the rest of the information cannot be applied correctly unless this is learned well. It is a point that comes up every week, and is rediscussed until it is understood.

Student response to the course has been very

positive, and that makes all the work worth while. The longer that I teach the course, the more studying that I do, the better I become, and the course becomes easier to teach each time, with increasing response from my students.

I encourage all of you who have the knowledge, resources, and incentive, to find the appropriate local program where you can volunteer to teach a class on netsuke. You will gain knowledge because of the work you will do to prepare the material, and you will help spread the word about quality, collectable netsuke. Good Luck!!

P.S. I would like to hear from anyone who has taught a class like this. I am interested in seeing your class outline, and any other printed material you use. You can write me at 3150 N. Sheridan Road, Chicago, Illinois 60657. ■

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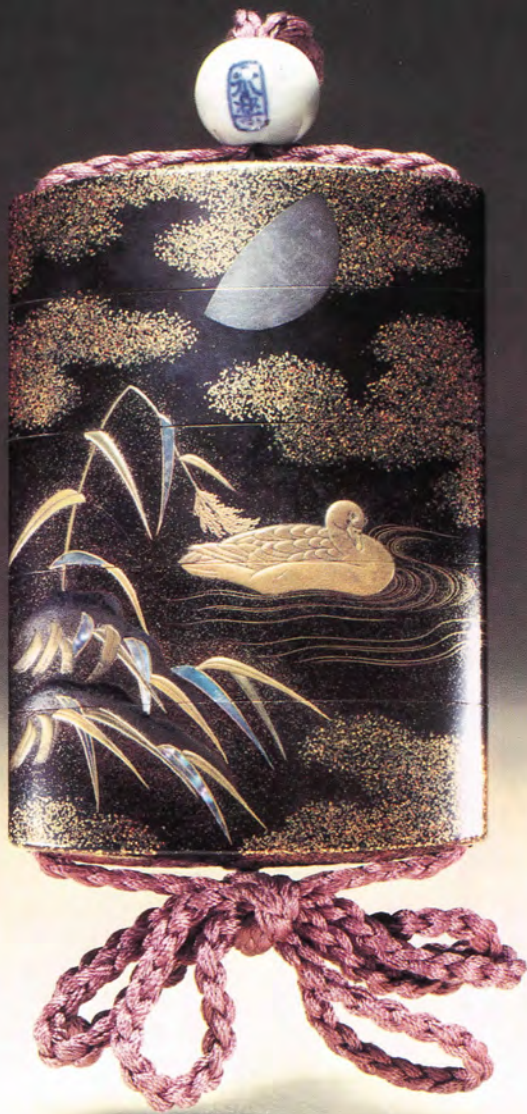
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A pair of Horses gracefully intertwined in an upward leap. Ivory. Signed BISHU (B. 1942). Height 3 $\frac{3}{4}$ ".

Kurstin / Chappell

fine netsuke, inro, lacquer ware and pipe cases

Exhibiting at the London Netsuke Convention, October 20-27, 1984.



It is well documented that there were many generations of *Kajikawa* artists who worked for the *Shogunate* beginning in the 17th Century and continuing well into the 19th Century. The range of quality of these artists' works is vast. Occasionally a masterpiece appears.

Quiet elegance. A charming and elegant *inro* featuring a pair of ducks, one on either side, languidly swimming in a stream beneath overhanging grasses. A silver half-moon adds to the serenity of the scene. Details in *togadashi*, *takamakie* and *hiramakie* with inlays of *Aogai*. signed: *Kajikawa*. late 18th early 19th Century.

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Ivory wolf, signed: *Rantei*,
Kyoto school, Japan, 18th C.



Ivory goat, signed: *Tomotada*,
Kyoto School, Japan, 18th C.



Ivory figure of a Chinaman,
Unsigned, Japan, early 19th C.



Ivory rabbit, signed: *Okatori*,
Kyoto School, Japan, 18th C.



Wood hen and chicks,
signed: *Masanao*,
Kyoto School, Japan, 18th C.

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