

Volume 40 No. 2 Summer 2020

# International Netsuke Society Journal



国際根付ソサエティ





# Orientations Gallery

ANTIQUE JAPANESE MASTERPIECES

*Boxwood netsuke by Shunko of Ise*  
*Length: 1.5 inch (3.8 cm)*  
*Japan, mid-19th century (late Edo period)*



## Pet project...

This intriguing netsuke features a cicada resting on a woven straw object. One delightfully discovers it to be the lid to a bug box, reminiscent of childhood. The cover for a container of a pet insect provides a perfect compact form for a netsuke. These creatures thrilled young children who kept a favorite specimen. Perhaps the artist Shunko found pleasure in such a pet.

*Semi* (cicadas) are among the most important of the *mushi* (insect) world, their songs suggesting late summertime. An ancient symbol of transformation, they represent poignant notions of Buddhist reincarnation and cycles of life. Even, as in *The Tale of Genji*, evoking an evasive lover. The netsuke is

naturalistically carved with each leg grasping the lid, and the eyes are polished for contrast and vibrancy. The straw lid artfully simulates years of loving use.

The *netsuke-shi* Shunko hailed from the city of Tsu in the province of Ise. He likely was mentored by Tanaka Minko, also from Tsu, with whom he shares the *kanji* "ko" in his name. Shunko enjoyed elaborating this theme, as Meinertzhagen notes that he also carved the subject of a snail on a woven straw object.

Please contact Orientations Gallery for pet projects by the finest artists of ojime, netsuke, inro, and much more.



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# International Netsuke Society Journal

Volume 40, Number 2

Summer 2020

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Pipecase ensemble, featuring two frogs arm wrestling on the lid of  
the *tonkotsu*, Unsigned. Collection of Milton Stratos. (See page 14)

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# President's Letter

As most of the world is currently reopening from the COVID-19 pandemic, I hope all of you have remained healthy and are looking forward to returning to your normal lifestyle.

As I wrote in the last *Journal*, we were investigating various hotels for our 2021 INS Convention in Amsterdam. I am very pleased to announce that our convention will be held at the Amsterdam Marriott Hotel from Thursday, September 30, 2021, to Monday, October 4, 2021. Dr. Henk Hoogsteden researched, and after visiting several hotels recommended that the Amsterdam Marriott had the facilities we need and was willing to give us a good price for the meeting rooms and hotel rooms. All the meetings and the dealer exhibitions will be held on the ground floor. The hotel has a total of 368 rooms and twenty-eight suites, and our rate will be €249/single and €269/double for a deluxe room, which will include VAT, breakfast, and internet access. I want to thank Henk for all his work in finding the hotel for our next convention.

With many areas being under sheltering-at-home orders since March, most of the auctions and meetings of local netsuke chapters had to be cancelled. During this time some of our members discussed getting together via the internet. Robert Willford decided he would organize a Zoom meeting in April, and arranged for a netsuke quiz and a talk on reading signatures. At the time he thought he might get ten people who would participate. I recall there were about thirty people who participated in that first meeting, and the following four biweekly meetings have attracted up to forty-five people. It is amazing to me how it is possible to have people from around the world all connecting to listen and watch a "live" presentation where we can see everyone and ask questions just as if we were in the same room. The meetings started at 6:00 p.m. London time and, moving west, we had people from New York, California, New Zealand, Japan, China, France, and Netherlands, to name some of the countries represented.

Linda Meredith, our editor, is always looking for articles for the *Journal*, so if any of you are willing to write, please contact her.

I also hope that you mark your calendars to attend our 2021 Convention. We will be making additional announcements over the next year as the programs and events are finalized.

Wishing all of you a healthy summer. •

Marsha Vargas Handley  
[mvargashandley@outlook.com](mailto:mvargashandley@outlook.com)





# *Takara*

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## A S I A N A R T

---



A wood standing figure netsuke of Tekkai Sennin,  
depicted as a lame old man with a toad on his shoulder.  
This netsuke was probably carved by Shugetsu III.

19th century.

Signed: Shugetsu. Height: 2¼ inches (3.8 cm).

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## THE GHOST OF NAITO TOYOMASA



Self-Portrait of Naito Toyomasa (1773-1856),  
the reverse carved to reveal a 'negative mask' of  
a ghostly spirit. Signed Toyomasa at the age of 82,  
one year before his death.

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# Zooming through the Pandemic

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It's very easy to take for granted the friendships and generous hospitality that goes hand in hand with collecting netsuke; just the mention that you will be in their country brings with it offers of a bed for the night and the invitation to handle their collection. But as the Covid-19 pandemic lockdowns were imposed, all that was taken from us. The "new normal" is Zoom yoga, Zoom quizzes, Zoom cocktail evenings — basically, Zoom everything. So, I thought, "Why not a netsuke Zoom?"

The idea was to hold a regular chapter meeting virtually, to enable us to stay connected. During the lockdown we have held a meeting every other Saturday. We start with a quiz and move on to a lecture, then end with a show and tell. When I first floated the idea, I thought we might end up with seven or eight collectors in attendance. Well, I couldn't have been more wrong. Our first meeting opened with thirty-four slightly sceptical collectors, dealers, and enthusiasts logged on. Three meetings and six weeks later, we average between 40–45 per meeting and have been witness to many wonderful conversations between some of the great minds of netsuke.

## April 11, 2020. Reading Signatures on Netsuke and Inro, Part One

The first ever netsuke Zoom took place in early April. We had attendees from most time zones, including China, Japan, New Zealand, both U.S. coasts, and across Europe. We kicked off with a quiz consisting of questions based on netsuke subjects and Japanese legend. John Boyle made light work of my efforts, finishing with a perfect 10/10 score. He kindly offered to create and conduct the quiz for our next meeting. From that point on, it became the tradition that the winner of the previous quiz would create and run the next.

Next up we welcomed Sheng Wang of SZ Fine Arts. Sheng, who is based in China, logged on to deliver his lecture at 2:00 a.m.



local time! He put a huge amount of effort into creating a two-part lecture on Japanese *kanji*, starting with its history and development, then moving on to a practical worksheet he had kindly created for all attendees to use in their own studies. Sheng talked us through the different styles an artist might choose to write their art name and the meanings behind the most commonly seen kanji. It was as interesting as it was informative.

We moved on to the show-and-tell, with no specific theme for this meeting. It was a great experience, and we were treated to an array of wonderful netsuke and inro. A netsuke that sparked some great discussion between Max Rutherford and Jay Hopkins — and, after the meeting, a detailed follow up from Rosemary Bandini — was Peter Burton's lovely Hakata school netsuke of a *yamabushi* holding a conch shell.

### **April 25, 2020. Reading Signatures on Netsuke and Inro, Part Two**

Steve Koppich took charge of the second meeting and did a wonderful job. The meeting flowed, as we were all becoming more comfortable with the technology!

The word had spread, and our second meeting got under way with forty-two participants. John's quiz was certainly a step up from my effort, and Rosemary Bandini came up trumps, winning by one point, with a mixture of her knowledge and, by her own admission, one lucky guess.

**Willford**  
Japanese Art

In early July, I will publish a catalogue showcasing a private collection of netsuke and pipe cases along with a selection of my own stock.

To receive a copy, please email:  
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The second half of Sheng's talk delved deeper into the subject of Japanese art signatures, looking at specific artists, the deeper meaning behind their signatures, and common traits. He gave us all some great information on how a signature should be balanced and what to look for in a genuine signature. He also added to his original list, creating a great resource for collectors to use. The lecture ended with a rather difficult test on reading signatures. Thank you, Sheng, for delivering such a wonderful two-part lecture and helping to get our netsuke Zoom off the ground.

The show-and-tell again followed an open format with no set theme; we were treated to a lovely selection of netsuke on show. Oleg, a 16-year-old collector from St. Petersburg, submitted an interesting *kagamibuta* netsuke and wanted to know more about the subject. This created a good discussion, and it was decided that it represented a pair of *oni* bathing Emma-O in a cauldron. Or, as Emma-O is missing, perhaps they were cleaning the cauldron and getting the water temperature just right before he dipped in his toe?

Thank you to all who contributed to making the meeting a success.

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**Bat and two young**

Netsuke signed Masatoshi (Nakamura) 20th century  
Illustrated in "The Art of Netsuke carving" #203 & page 188

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## May 9, 2020. Year of the Nezumi

Our third instalment was packed with both people and content, with fourteen show-and-tells on the theme of *nezumi* (rats). We started with Rosemary Bandini's quiz. Rosemary raised the level another notch, setting probably the hardest quiz we have had to date. Clive Hallam emerged the winner, but many of us were left just scratching our heads.

We welcomed David Butsumyo who delivered a lecture on the "Year of the Nezumi," a follow-up on his article in the last issue of the *Journal* (Spring 2020, Vol. 40/1). He delighted those in attendance with a detailed explanation of the history of the rat in Japanese society and its place as a popular subject for netsuke. It felt like we had our very own rat sommelier: David paired each tale or key point of information with the perfect rat-themed netsuke.

The jam-packed show-and-tell was my favourite so far. Gopi Nayar rolled out a mini lecture on Kyoto vs. Osaka, showing several netsuke from his own collection, and provided an easy to follow guide to the key points of difference between Osaka and Kyoto. We then handed over to Alex Camel. Alex deserves special mention, as he shares his collection so freely with others. Each meeting my call goes out for content and each time Alex is first to answer with a selection of interesting netsuke. Alex has a real fondness for rat-themed netsuke and talked us through a number of those from his collection.

Off the topic of rat, an interesting encounter happened when Sue Romaine showed a lacquered wood piece of an oni scrubbing a cauldron, a similar subject to Oleg's netsuke from a previous meeting. Sue asked for information about a 1966 Christie's Auction Catalogue that contains her netsuke and received an amazing torrent of information. Several people recognized the auction as the deaccession sale from San Francisco's de Young Museum following Avery Brundage's donations, which became the core of today's Asian Art Museum. Astonishingly, Hugues Vuillefroy de Silly, who was on the call, also owns a piece from the 1966 Christie's sale that originated from the Wolfskill Collection. He has been researching the remarkable history of that family and their collection and promises us an article in the *Journal* soon. Finally, Sue asked for any information about the purchaser listed on the sale sheet as "Ryman," who paid a princely \$53 for her netsuke! Chip Lutton has researched this buyer and suspects he may be Herbert Ryman, a well-known painter and Disney artist who was art director of *Fantasia* and *Dumbo* and drew the original illustrations of Disneyland. If anyone can anyone corroborate this, Sue would very much like to hear from you.

I hope these meetings have helped raise the spirits of the attendees during what is a difficult time. We plan to continue to hold netsuke Zoom post-lockdown but will move to a more manageable schedule of once every six weeks.

Thank you to all who have contributed so far, especially Steve Koppich who has really made running a meeting every other week possible with his endless energy for getting things done! •

# A Japanese Pipecase, Tadamasa Hayashi, Art Nouveau, and Impressionism: A Lesson in Art History

Milton Stratos  
mss1980@aol.com



■ 1. Hayashi collection, #1291; later collection of Charles Cartier-Bresson (1853–1921), #662.

Old collection labels are often of great interest to modern day collectors. They represent a tangible connection to provenance and, by extension, history. Occasionally, an interesting example piques one's curiosity, especially when the previous collector was important to the evolution of Western art. Such an example is a pipecase ensemble recently offered at auction bearing the collection label of Tadamasa Hayashi, a pivotal figure in the nascent “art nouveau” movement in late 19th century Paris.

Japanese art, especially woodblock prints (*ukiyo-e*) and Japanese ceramics, had a profound influence on both the fine and the decorative arts of the late 19th and early 20th centuries. Artists grew tired of the rigid conventions of classicism

and began experimenting with new methods of expression, the “art nouveau.” Nowhere was this more evident than in Paris at the turn of the century, with one name, Siegfried Bing, inextricably linked to this dramatic movement.<sup>1</sup>

Bing, a German-born businessman (ceramics manufacture), collector, and (later) Oriental art dealer, became fascinated with the art works of the Far East, especially Japan. In this endeavor, he was greatly aided by Tadamasa Hayashi, the adopted child of an upper-class samurai family, who, after attending the University of Tokyo, traveled to Paris in 1878 to begin a new life abroad. This was the year of the third Paris world's fair, and Japanese art was well represented and popular. Hayashi first worked as a

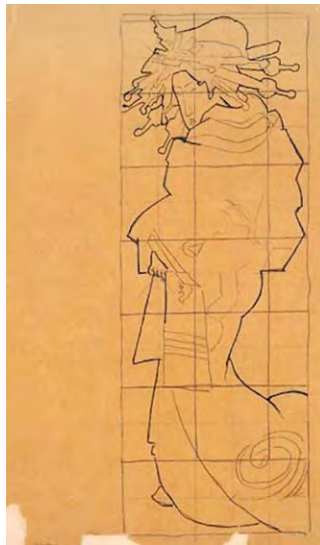


■ 2. Pre-1895 photo of Siegfried Bing (1838–1905).





■ 3. Cover of May 1886 edition of *Paris Illustré*.



■ 4. Van Gogh tracing for *The Courtesan*.



■ 5. *The Courtesan*, oil on cotton, 100.7 x 60.7 cm; Van Gogh Museum, Amsterdam.

translator, but then began a career as an art dealer and promoter of Japanese art, and is widely considered the Japanese art dealer who introduced traditional Japanese art such as ukiyo-e to Europe.<sup>2</sup>

In 1880, Bing traveled to the Far East, spending one year there, visiting both China and Japan, but it was Japanese art that particularly appealed to Bing, and he bought everything he could. It's interesting to note an article in the *Tokyo Daily News*, dated July 15, 1880, commenting on Bing's presence in Japan:

*M. Bing is a grand French merchant and also a connoisseur of art. He loves many kinds of art objects from our country and most especially the works of Shibata Zeshin [emphasis mine]. Since M. Bing wanted to meet him, Kiritsu Kosho Gaisha arranged for Bing to attend a party on the day before yesterday, that is the 13th, at the villa of Koume.... The German ambassador also joined this party. At this gathering M. Bing informed us that he had purchased many works by Korin from Japanese businessmen living in France. The elegant quality of these objects was appreciated by connoisseurs and all were unexpectedly sold.*<sup>3</sup>

Clearly Bing was interested both in acquisitions and in sales.

In 1883, the noted art critic and collector Louis Gonse organized a large exhibition of Japanese art in Paris to benefit the Union Centrale, a group of patrons interested in developing popular appreciation of the decorative arts. Bing lent more than 650 ceramic objects from his collection to this exhibition, and wrote an essay for a catalog of the ceramics exhibited (one of the first comprehensive evaluations of Japanese ceramic art published in the West). The exhibition was a critical and popular success.<sup>4</sup> With the assistance of Tadamas Hayashi, Gonse was able to determine provenance of a number of art pieces, the artists who created them and where they resided, and the particular

meaning behind the work. The publication of Louis Gonse's book, *L'Art Japonais*, written as accompaniment to the triumphant exhibit, forced writers, collectors, and connoisseurs to acknowledge Japanese art as a serious medium worthy of study.<sup>5</sup>

Hayashi not only lent his expertise to Bing and Gonse but, as an established Japanese arts dealer, cultivated and expanded the emerging *japonisme* craze in the West. It is well known that Vincent van Gogh was greatly influenced by Japanese woodblock prints. Less well known is van Gogh's connection to Siegfried Bing. The artist sold ukiyo-e prints, provided to Bing by Hayashi, to fellow artists on commission, and often took partial payment for his efforts in the prints themselves. Van Gogh's brother Theo took exception to his brother's work for Bing, but Vincent refused to sever the relationship, as Bing was his primary source of the Japanese prints that so interested him.<sup>6</sup>

Ukiyo-e not only inspired Vincent van Gogh, he used tracings as templates for at least three of his paintings. Tadamas Hayashi provided the text for the May 1886 edition of *Paris Illustré*, which featured on its cover a wood-block print of a Japanese courtesan by Kesai Eisen. Van Gogh traced this image, and used it as the basis for his painting *The Courtesan*, now housed at the Van Gogh Museum in Amsterdam.

This edition of *Paris Illustré* may have inspired van Gogh's perception of the Japanese artist, for he wrote,

*Just think of that; isn't it almost a new religion that these Japanese teach us, who are so simple and live in nature as if they themselves were flowers? And we wouldn't be able to study Japanese art, it seems to me, without becoming much happier and more cheerful, and it makes us return to nature, despite our education and our work in a world of convention.*<sup>7</sup>



■ 6. *Sudden Shower over Shin-Ōhashi Bridge and Atake* (1857) by Hiroshige.



■ 7. *The Bridge in the Rain* (after Hiroshige) (1887) by Vincent van Gogh.





■ 8. *Plum Park in Kameido* (1857) by Hiroshige.



■ 9. *Flowering Plum Tree (after Hiroshige)* (1887) by Vincent van Gogh.

Van Gogh also used two wood-block prints by Hiroshige as basis for paintings.

Vincent's enthusiasm for Japanese prints strongly influenced the French Impressionists. In a letter of July 1888 he refers to the Impressionists as the "French Japanese."<sup>8</sup> He still strongly admired the techniques of Japanese artists, however, writing to Theo in September 1888: *I envy the Japanese the extreme clarity that everything in their work has. It's never dull, and never appears to be done too hastily. Their work is as simple as breathing, and they do a figure with a few confident strokes with the same ease as if it was as simple as buttoning your waistcoat.*<sup>9</sup>

Tadamasa Hayashi went on to become the general commissioner of the Japanese art section at the 1900 Paris World's Fair. A remarkable, life-like bronze bust, modeled on a Noh mask, by the sculptor Albert Bartholomé, was presented at the Salon de la Société Nationale des Beaux-arts in 1894, and is now in the collection of the Musée d'Orsay.

Hayashi's influence on early collectors of Japanese art was profound. As noted by Jacques Carré, famous French collector (and quoted by Raymond Bushell in *NKSJ*, 9/4, p. 8): *Tadamasa Hayashi settled in Paris in 1878 as a dealer in Japanese art. He was abundantly supplied with prints and netsuke by his associates and backer in Japan. He was responsible for the formation of many fine European collections.*



■ 10. Bust of Hayashi.



■ 11. Portrait of Tadamasa Hayashi (1853–1906), photo date unknown.

As for the pipecase ensemble in **Figures 12a, b, c**, which initially piqued my interest, the *tonkotsu* depicts two frogs engaged in a match of *udezumo* (arm wrestling) on the lid; another frog, with its legs spread out, is carved on one side. The *kiseruzutsu* shows another frog with a naturally worked cord attachment in the form of an outgrowing branch. The piece was cataloged as late 18th to early 19th centuries, but to me the appearance suggests a somewhat later dating, perhaps latter half of the 19th century. What is most interesting to me is the very modern, stylized, almost “liquid” quality to the appearance of the frogs. •

### Endnotes

1. *Art Nouveau Bing: Paris Style 1900*
2. Wikipedia: Tadamasa Hayashi
3. “Futsujin Bing Shibata Zeshin ni Shinsal,” *Tokyo Daily News*, July 15, 1880. Translated for the author by Hisao Miyajima. Referenced in *Art Nouveau Bing: Paris Style 1900*.
4. *Art Nouveau Bing: Paris Style 1900*
5. *Ibid.*
6. *Ibid.*
7. Letter 686. note 21. Vincent van Gogh. The Letters. Amsterdam: Van Gogh Museum

8. Letter 642. Vincent van Gogh. The Letters. Amsterdam: Van Gogh Museum
9. Letter 686. Vincent van Gogh. The Letters. Amsterdam: Van Gogh Museum

### References

Weisberg, Gabriel P. *Art Nouvaeau Bing: Paris Style 1900*. New York: Harry N. Abrams, 1986, in association with the Smithsonian Traveling Exhibition Service.  
 Wikipedia: Tadamasa Hayashi  
 Wikipedia: Siegfried Bing



■ 12a. Ensemble, back.



■ 12b. Frog closeup.





■ 12c. Tonkotsu



## MIDORI GALLERY

### Changelings



Kyogen Fox Priest  
in Shinto ritual of  
bestowing blessings.  
Early 1800's. 4.3 cm



Tanuki shelters beneath  
enlarged scrotum,  
while lapping saké  
from his pail.  
18th century. 5.0 cm



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# Inro Tokei

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The translation of the *kanji* characters for *inro* (seal basket or seal case) implies that inro were originally developed to carry seals and ink. They evolved to have multiple vertically stacking compartments that held medications. As early as the latter part of the 18th century they may have been used more as fashion accessories than actually having a functional use.<sup>1</sup> A small number had another purpose, however, and those are known as *inro tokei* (inro clocks).

Inro tokei are relatively rare. Typically, they are a rectangular box that houses either a watch or a miniature clock, so are not much larger than most other inro. Some are designed so that the timepiece can easily be removed. They often have a compartment in which the winding key or other very small objects can be stored. In a sense, inro tokei were the equivalent of pocket watches in a culture that lacked pockets in its clothing.

Inro tokei varied in their decoration. Some were wooden cases that were simply stained or coated with a thin layer of clear lacquer to emphasize the esthetics of the natural wood grain (**Figure 1b**). Others were elaborately decorated with the lacquer and/



■ Fig. 1a. Removable miniature gilt metal clock. The Japanese numerals 9 to 4 label the toki, and each appears twice (once for each daytime hour and once for each corresponding nighttime hour). From Bonhams sale catalog *The Edward Wrangham Collection of Japanese Art, Part IV* (London, November 6, 2013) lot 339.



■ Fig. 1b . *Tagayasan* (ironwood) inro tokei with circular cutout for clockface.



■ Fig. 2. Photos and description courtesy of Orientations Gallery, New York.

or inlay techniques seen in the majority of other inro. **Figure 2** is an early 19th century example with a motif of the *junishi* animals. It is signed “Kofu saku” for the gold lacquer ground and for some of the animals in gold and silver lacquer. It also bears the signature of Goto Yoshinori for the finely detailed gold, silver, and *shakudo* inlays for the remaining *junishi*. Eleven figures can be counted on this inro, but all twelve *junishi* are represented as the snake serves double duty as the tail of the tiger! A few inro tokei even had exotic shapes (**Figure 6**).

The clockfaces were of four main types: the first was Western style; the other three were Japanese style and markedly different from Western style and each other. A brief history of timekeeping in Japan is needed to understand these differences.

The clock was introduced to Japan in 1555 by the Portuguese priest St. Francis Xavier. The first Japanese clocks were made during the Keicho era (1596–1615) by Tsuda Sukezaemon.<sup>2</sup> Western designs and mechanisms were later modified by the Japanese to create *wadokei* (Japanese clocks) to accommodate their time system. This system was adopted from the Chinese and was different from the West. Prior to 1873, the Japanese day was divided into two time periods, sunrise to sunset and sunset to sunrise (basically, day and night). Daytime was divided into six equal segments called *toki* (Japanese hours, which were approximately equal to two Western hours). Nighttime was also divided into six *toki* of equal duration. But while Western hours are uniformly sixty minutes in length, daytime *toki* were usually not exactly equivalent in duration to nighttime *toki* (except twice a year, during the equinox). This is because the exact lengths of day and night change slightly each day, with the differences caused by the changing seasons. *Wadokei* had actual indicators or mechanisms that could be adjusted every few weeks to account for these changes.<sup>3</sup> *Wadokei* typically had a single hand, with one revolution around the clockface equal to a complete day (twenty-four Western hours).

Inro tokei were made from approximately 1825 to 1875. The timepieces used were usually European watches (mainly English) or miniature *wadokei* made of brass, often





■ Fig. 3a, 3b. Photos and description from Bonhams sale catalog *Fine Japanese and Korean Art* (New York, September 12, 2018), lot 1146.

with elaborate engravings.<sup>4</sup> **Figure 3a** is an example using an English watch.<sup>5</sup> It is a sheath intro with the outer metal sheath decorated with scrolling vines in gold lacquer over a black lacquer ground. The inner case containing the watch is similarly decorated with scrolling vines of gold lacquer over a silver lacquer ground. Next to the watch in **Figure 3b** is a small drawer, removed from the back of the inner case and containing the key to wind the watch.

**Figure 4a** shows a simple wooden intro with a small removable brass wadokei. The clock has panels engraved with a scrolling foliage and flower design and is signed Norinobu (**Figure 4b**). **Figure 4c** shows the mechanism of this wadokei.

Japanese clockfaces were usually of three types. One type had the toki marked by the Japanese numerals nine through four (**Figure 1a**). This was keeping in tradition with an



■ Fig. 4a, 4b, 4c. Photos and description from Barry Davies, *Inro: One Hundred Selected Masterpieces* (London: Barry Davies Oriental Art, 1993), catalog 31.





■ Fig. 5a. Inro tokei. Chinese characters for the junishi mark the toki on this clock dial.



■ Fig. 5c. Keyholes in the back of the inro tokei.



■ Fig. 5b. Key to wind clock and set time.



■ Fig. 5d. Clock mechanism exposed after removing bottom lid of inro.

ancient system to let the public know the time. These numbers were equal to the number of times large temple or castle bells were struck at the beginning of a specific hour.<sup>6</sup> Each numeral appears twice on the clockface (once for each daytime toki and once for each corresponding nighttime toki). The numeral 9 was considered holy or lucky and was put at the equivalent of the twelve o'clock and six o'clock positions of a Western clockface (noon and midnight in Japanese time).<sup>7</sup> Dusk and dawn were represented by the numeral 6 and occupied the three o'clock and nine o'clock positions of a Western clockface. The hand of the clock ran from the numeral 9 to the numeral 4, counting backwards because the earliest Japanese timekeepers used the burning of an incense stick or a candle to count down the time.<sup>8</sup>

Another type of wadokei clockface used written characters representing the junishi animals of the Japanese zodiac. The junishi not only represented the years in a zodiac cycle, but they also stood for the months of each year, days of each month, and toki of each day. The characters used on the clockfaces were the Chinese characters and readings for these animals, which were used when referring to these animals in their zodiac capacity.<sup>9</sup> **Figure 5a** is such an example. It has a wood case with a glass cover to protect the clockface and was not designed for the clock to be removed easily as in some of the previous examples shown. The lid of the inro can be removed to open a shallow compartment to store a key (**Figure 5b**). The key can be inserted into two holes in the back of the inro (**Figure 5c**); one end of the key is used to wind the clock, the other end is inserted into the other hole and used to set the time. The bottom of the inro slides open to reveal part of the clock mechanism (**Figure 5d**).

The third type of wadokei clockface used images of the junishi rather than a written script to identify the toki. An example is shown in **Figure 6**. This is quite a rare intro as it has several unusual features in addition to detailed lacquer work. It is a sheath intro, in the exotic shape of an *oi*, which was the backpack used by the *yamabushi* (wandering warrior-priests of the mountains). The silver bamboo-form frame enclosed the intro, which is lacquered with a woven design consistent with the oi motif. The intro features two clockfaces, one on each side, one a Western-style face and the other a wadokei face. The wadokei face has the junishi illustrated in lacquer figures.<sup>10</sup> The clock could be removed through the top of this single case intro, which also contained a compass and a sundial.<sup>11</sup>

The intro tokei ensemble in **Figure 7** also has a compass and a sundial, with the latter two instruments being incorporated into the netsuke. The characters that label the directions on the compass are written in the Chinese script for the zodiac animals, as the junishi represent directions as well as time. •



■ Fig. 6. Late 19th century intro tokei signed Muramitsu for lacquer and Juvet for clock. Photos from Bonhams sale catalog *The Bluetie H. Kirchhoff Collection of Netsuke and Sagemono* (New York, September 16, 2009), lot 2163.



■ Fig. 7. Photo from Alain Ducros, *ibid*, p. 206.

#### Endnotes:

- 1 Arakawa Hirokazu, *The Go Collection of Netsuke* (Tokyo: Tokyo National Museum, 1983), p. 191.
- 2 Alain Ducros, *Inro et nécessaires de fumeur* (Monaco: Editions Cum Turri, 2006), p. 205.
- 3 The Seiko Museum website, Chapter 4: Treasuring Traditional Timekeeping. ([seiko.co.id/world/the\\_seiko\\_museum/visiting\\_the\\_seiko\\_museum/index4.html](http://seiko.co.id/world/the_seiko_museum/visiting_the_seiko_museum/index4.html)).
- 4 Wadokei.org website ([wadokei.org/wadokei-types/inro-dokei](http://wadokei.org/wadokei-types/inro-dokei)).
- 5 Figure 3b shows the maker of the watch to be William Cooper of Liverpool.
- 6 The numerals for three through one were not used on the wadokei. One, two, and three bell strikes were not used to tell the time but were signals to summon the townspeople to prayer or other religious events.
- 7 Wadokei.org website ([wadokei.org/wadokei-developments/edo-divisions-of-day](http://wadokei.org/wadokei-developments/edo-divisions-of-day)).
- 8 Time advanced as the incense stick or candle shortened.
- 9 Heinz and Else Kress, *Japan in Miniature: A Gift of Inro, Ojime and Netsuke* (Munster: Museum fur Lackkunst, 2018), p. 147.
- 10 The clock with the Western dial is engraved "Ed. Juvet a Fleurier." Edouard Juvet (1820–1883) worked in the Swiss town of Fleurier, where craftsmen specialized in making timepieces for the Asian market.
- 11 The inro is signed "Muramitsu saku" for the lacquer work. Provenance: Carl A. Kroch, Bluetette H. Kirchhoff. Published: Luigi Bandini, "Learning at the Auctions," *Netsuke Kenkyukai Study Journal* Vol 8/2, p. 27–28, and Bonhams sale catalog *The Bluetette H. Kirchhoff Collection of Netsuke and Sagemono* (New York, September 16, 2009), lot 2163.



# On the Continent

Max Rutherford  
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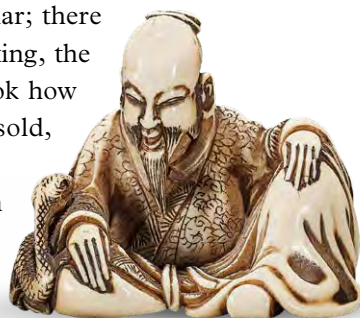
**Galerie Zacke, Vienna, March 27, 2020** (*Prices include buyer's premium*)

What extraordinary times we are living in—a pandemic of global reach, the long-term consequences of which we cannot yet fully imagine. Inevitably one of the casualties has been the auction scene, with almost no live sales of netsuke in either London or Paris. Under the circumstances, it was brave of Zacke to go ahead with their auction, not that they probably felt they had much option, having put the sale together and published another lavish catalogue before it was evident that lockdown was about to become the norm. As a dealer, I had already noticed there still seemed to be a market, presumably because those collectors who were fortunate not to have been affected financially were confined to their homes with little to do but indulge their collecting habit.

■ Lot 5 (H 7.2 cm)      Once again it was a large sale, 247 lots of netsuke, about half of which were ivory, followed by a few inro and smoking accessories. Observers of the sale may be a little confused by Zacke's idiosyncratic system of publishing an estimate and a starting price, the latter being roughly half the former. I think it is probably true that in general, though not always, the reserves were closer to the higher figure. The auction house also operates a system according to which they announce as "conditionally sold" lots that do not reach their reserve, but for which there is a bid. This practice makes it quite difficult, even for a seasoned auction watcher and former auctioneer such as I, to have a clear idea of what has and has not been sold. This also baffles online platforms such as thesaleroom.com, which reports as "sold" lots that may prove later not to have been.

The sale started with some attractive and relatively inexpensive early netsuke. According to my own notes, eight of the first ten lots were called as conditionally sold, while it was only the ninth and tenth that appeared as sold on the list of results. In general, these early netsuke did not prove popular; there is nothing unusual in that. While I myself find them interesting, the demand for them is limited to a few collectors only. But look how much character there is in the standing Hotei (**Lot 5**, unsold, estimate €1,500).

After nearly thirty lots the auction seemed to pick up, with some prices nearing the €6,000 mark. The most interesting of these was a netsuke of a seated sage with a snake by Hoshin, the rare early artist recorded in the *Sōken Kisho* of 1781 (**Lot 32**, €5,688). As the catalogue note pointed out,



■ Lot 32 (H 4.1 cm)





■ Lot 44 (L 4 cm) Frederick Meinertzhagen had his doubts about the authenticity of this piece. While in general I have huge respect for his opinions, I sometimes disagree with him categorically, as did the cataloguer and, presumably, the buyer.

Am I alone in liking Rantei? His output is mixed, but at his best he is an excellent carver. Fewer than 10 percent of his



■ Lot 46 (L 4.7 cm)

carvings are in wood. Of his thirty or so tigers, Fuld lists in his *Index* only one in wood, meaning that we now know of two. To me it seemed well-carved and to have that humorous caricatural quality of so many great tiger netsuke (Lot 44, €2,401). I thought it a better netsuke than the Kokei and Masanao (Ise) tigers in the same sale, Lots 73 and 74, which sold for more. Actually, there was a good selection of tigers in this sale. While



■ Lot 47 (L 4.1 cm)

Hakuryu and his followers appeal to me

personally less than Rantei, there was a group of tiger and cub by Hakuryu II that was most unusual for the darkness of its stain, the unstained areas providing striking and distinctive stripes. Zacke always seems to do well with this school, as demonstrated by this example, presumably by the second Hakuryu (Lot 46, €10,512), and a tighter, more compact group by his master (Lot 47, €15,990).

The most expensive netsuke in the sale was a Tomotada ivory recumbent dog with shell, previously in the Katchen collection (Lot 50). This was a conditional sale, confirmed afterwards at €25,280, a little less than when I sold it a few years ago, which is perhaps some indication of the market holding up. The second most expensive netsuke of the sale was the cover lot, a remarkable study of an eagle attacking three monkeys by a Hakata carver signing himself Toshimaru (Lot 105, €22,752).



■ Lot 50 (L 4.8 cm)

His identity is not entirely clear, but he is evidently associated with Otoman, and it was a very strong netsuke. The catalogue mistakenly described it as from a British collection, but its continental owner had picked it up for a song at a Sotheby's London sale in 2004.



■ Lot 105 (H 3.8 cm)

Kagetoshi is a curious artist. Much admired in his lifetime, he is not so popular today, perhaps in part because his netsuke are usually conceived with their function of holding *sagemono* evident in their shape. For that reason, I think one can consider it an achievement that two of three sold, the second for a high price for the artist (Lot 56, €4,803).



■ Lot 56 (L 4 cm)



■ Lot 68 (H 3.2 cm)



■ Lot 95 (L 5.4 cm)



■ Lot 131 (H 3.2 cm)

It seems that someone else agreed with me that the mid-20th century netsuke of two rats by Shoun was fine (**Lot 68**). Reminiscent of Kaigyokusai, as well as another later carver, Chokusai, it made €8,848.



■ Lot 146 (H 3 cm)

In their last sale Zacke seemed to do quite well with Iwami netsuke. This time it was harder, no doubt after the market had been spoilt by two sales of the Huthart collection at Bonhams London. That did not prevent a Masatoyo carp in waves from doing well (**Lot 95**, €14,454), while two boar's tusks were unsold.

Zacke has made a point of late of focusing on a particular artist or school. In this sale they had an interesting group of netsuke signed Ikkosai, the subject of two articles by Giovanni Rimondi and Lukas Zacke in *INS Journal*, vol. 39, issues 2 and 3. Here they had no fewer than ten works, including two ojime. They managed to sell them all (though not for very high prices it must be said), the most expensive being the seated snacking *kappa*, previously in the collections of David Swedlow and Jacques Carré (**Lot 131**, €5,688). There were similar groups of netsuke by Hoshunsai Masayuki and Yoshimura Shuzan, to which I will return later.

Another thematic group was of late stained and inlaid netsuke. Zacke normally does well with these, perhaps a little less well this time, though they recorded a good price for a Yasuaki of a woman in spectacles cutting her toenails (**Lot 146**, €6,570).

A surprising aspect of this sale was seeing ivory carvings of the 1960s to 1980s being sold. This late date did not prevent a Masatoshi based on a Masanao of Kyoto in the Kurstin collection from making €7,584 (**Lot 153**).



■ Lot 153  
(H 7.8 cm)



■ Lot 159  
(H 5.3 cm)

The next section of the sale was that famously difficult area for auction of contemporary netsuke. The highest price here was for a strange mastodon ivory netsuke of a ghost by Michael Birch (**Lot 159**, H5.3 cm, €5,688). The very able carver Alexander Derkachenko had four lots in the sale, of which only one sold, an interesting set of a fox netsuke confronting a hare ojime (**Lot 163**, €2,780).

Manju and stag antler were categories in which there seemed to be bargains (**Lot 169**, €2,365, and **Lot 172**, €2,148). I wonder if anyone else questioned the 18th century dating of the most



■ Lot 163 (L 5 cm)

expensive stag antler piece (**Lot 173**, €7,584).

In the Asakusa section I thought there was a bargain in the form of a Kokusai *obihasami* of a kappa, reminiscent of the carver's monkeys (**Lot 184**, €3,539). From this school, Zacke also managed to gather an interesting group of carvings by Hoshunsai Masayuki. My own favourite was the stag antler *mokugyo* with confronted dragons, exquisitely carved, which seemed cheap for such an accomplished netsuke (**Lot 187**, €7,380).



■ Lot 169 (D 6.1 cm)



■ Lot 172 (H 9 cm)



■ Lot 173 (H 9.8 cm)



■ Lot 184 (H 10.2 cm)



■ Lot 187 (H 4.3 cm)

Continued on p. 28 ►►





Signed: Tōkoku; with seal: Bairyū.

Tokyo, circa 1880s-1900s.

Diameter: 2.75 cm.

Mark Hindson, London

Raymond and Frances Bushell, Tokyo and San Francisco

Bushell, *Netsuke Familiar and Unfamiliar*, 1975, no. 284.

Sydney L. Moss Ltd., *Myth, Reality and Magical Transformation*, 2000, no. 71.

June Schuerch, Santa Barbara CA

Moss, *Kokusai the Genius*, 2016, no. 466.



Signed: Tōkoku; with seals: Bairyū and Tōkoku.

Tokyo, circa 1880s-1910s.

Height: 2.9 cm.

Carl A. Kroch, Laguna Beach CA

Gretchen Kroch Kelsch, Tucson AZ

John Hawley, Plano TX

Sydney L. Moss Ltd., *Kokusai the Genius*, 2016, no. 468.



# Sydney L. Moss Ltd.

Chinese and Japanese Art



Sealed: Bairyū [Tōkoku]  
Tokyo, *circa* 1880s-1920s.  
Length: 5.1 cm.

Raymond and Frances Bushell, Tokyo and San Francisco  
Bushell, *The Netsuke Handbook of Ueda Reikichi*, 1961, p. 300, no. 1184.  
Probably sold Christies New York, *Bushell Collection: part IV*, 23rd April 1991, lot 122.  
Probably *INSJ*, vol. 19, no. 4, p. 38, fig. 6.  
François Storno, Geneva  
Christie's London, 16th May 2007, lot 281.  
Sydney L. Moss Ltd., *Kokusai the Genius*, 2016, no. 467.

**12 Queen Street, London W1J 5PG**  
**+44 20 7629 4670   gallery@slmoss.com   www.slmoss.com**



■ Lot 202 (H 7.3 cm)

Mask netsuke — which I happen to like, and several of which came from the Peter Müller collection in Switzerland — made rather pedestrian prices. The exception was a large Gyodo mask of Kannon, probably an unsigned work of Naito Koseki from the early years of the 20th century (**Lot 202**, €6,067).

Yet another thematic group was of netsuke by or in the style of Yoshimura Shuzan, of variable quality and date. It is so difficult to know what is actually by him. Two bidders seemed to agree with me that the best of these was a running *kirin* (**Lot 210**, €10,744).

Finally, a small section of netsuke in various materials included a strong price for a porcelain netsuke, a beautifully modelled and glazed eggplant (**Lot 225**, €6,320).

All in all, this was a steady sale. By my own count 67 percent of lots in the auction were sold, which in such uncertain times is not a bad result at all. Hats off to Lukas Zacke and his team. •



■ Lot 210 (L 8.5 cm)



■ Lot 225 (H 5.5 cm)

# Some Inrō Allegedly Acquired in Japan in 1854 by the Captain of One of Commodore Perry's Black Ships

by ELSE and HEINZ KRESS

Commodore MATTHEW C. PERRY's (1794–1858) squadron of four Black Ships “set sail in late 1852, consisting of two sailing sloops (with cannons on deck), and two steam-powered [black] warships, a smaller fleet than he had planned.”<sup>1, 2</sup> In March 1854, while the commodore was busy negotiating the commercial treaty concerning the “opening” of Japan, some of ... *the American officers on shore leave found the countryfolk whom they encountered friendly and much interested in their strange visitors.... The Japanese negotiators were most interested in mechanical devices and lethal weapons, in particular revolvers, and in the intervals between sessions, showed great good temper and a convivial spirit, stimulated at times by strong liquors which were among the gifts brought by the American mission.*<sup>3</sup>

It seems most likely that the motley selection of *inrō* below shown was acquired by one of the American captains, who during a shore leave stepped into a second-hand shop to choose the widest possible variety of *inrō* available. *Inrō* were the perfect choice for souvenirs: they are small enough to be stored in a very narrow space, extremely Japanese, and, in the 1850s, they must have been the most fascinating curios imaginable to show to family and friends in Colorado. He probably selected them as we would pick up sea-shells at a beach: *One of this type, and perhaps that one ... and this strange-looking one ... and that one ... and this one ... and that ... and ....* There are as many different kinds of materials, styles, and ages as possible, dating from the early 17th century, at that time almost brand-new.

An exception to the above “second-hand shop theory” is one high-quality *inrō* (**Fig. 12**), which was probably a personal gift from a Japanese negotiator to the captain.

The captain's descendants also seem to have enjoyed the curios, until May 1932 when one of the captain's descendants, a Mr. WILLIS ADAMS MAREAN, loaned them to the Denver Art Museum in Colorado. This is corroborated by some existing copies of the museum's registration cards, all numbered with the letter L32- (for Loan No. 32-) and dated 12-5-32 (presumably, gifts to the museum were given the letter G for gift). It seems that the lending contract included a clause permitting the museum to dispose of any object not claimed by the owners within fifty years, and that the existence of any *inrō* or other Japanese curios were simply forgotten by the descendants of Mr. MAREAN.

Below is shown a selection of the existing Denver Art Museum labels, with handwritten numbers and glued inside the *inrō*, as well as some of the museum's registration cards and (not very expertly executed) ink sketches of the *inrō*. Gaps in the successive



registration numbers indicate that *netsuke* and/or other objects were included in this loan. While *ojime* and even the *inrō* cords are described on the registration cards, the word *netsuke* is either xxx-ed out or not mentioned at all.

At an unknown date in the 1980s, the Denver Art Museum de-accessioned the below-shown *inrō* to benefit the museum’s acquisition fund. At that time the *inrō* were bought by Mr. HOMER TORREY (1900–1991) of California, who subsequently sold the *netsuke* to the well-known literary agent and *netsuke* collector SCOTT MEREDITH (1923–1993) of New York, while at the same time the *inrō* were bought by JAY HOPKINS, Virginia, where we later photographed them.

Even while photographing the *inrō* we felt tempted to present them to a wider public. After recently discussing these historically interesting *inrō* with BEVERLY and JAY HOPKINS we now went ahead, hoping that some of the *INS Journal’s* knowledgeable readers may offer additional information on the *netsuke*.

In the following, the “MAREAN *inrō*” are sorted according to the registration numbers they received in 1932 when loaned to the Denver Art Museum.



■ Fig.1. A pair of ascending and descending three-clawed dragons among clouds appears below the auspicious swastika design outlining the pouch’s lobed lid. The *inrō* can be dated to the 17th century. A rectangular paper label inside the *inrō*-lid, printed with “Denver Art Museum,” was inscribed on May 12th, 1932, with the museum’s accession number L32-1934 (L = loan). Inside the bottom case another, slightly rubbed label reads # 10 057. The *inrō* measures 4.8 x 6.1 x 2.4 cm, *nashiji* and *fundame* interiors, weight 27 g. KRESS archives No. 20094.0140, JAY & BEVERLY HOPKINS collection.

CATALOGUE NO. L32-1934	RECEIVING LOT NO.	REGISTER NO.	APPROXIMATE VALUE \$35.00	DATE RECEIVED 12/5/32	127
DESCRIPTION OR TITLE Japanese inro; imitation pouch type, lacquer decoration.					
ARTIST	MEDIUM		IDENTIFICATION MARKS		
INFORMATION FOR LABELING OR STUDENT 2 cases. <i>Kinji</i> (gold lacquer) sprinkled with <i>fundame</i> . Cover represents top of pouch with conventional swastika diaper pattern. Gold dragons of <i>takamakiye</i> in clouds touched with <i>kirikane</i> ; on both sides. Interior: <i>yasuriko</i> . Purple cord.					
(CONTINUED ON BACK)					
HOW ACQUIRED (PURCHASE, GIFT OR LOAN). FROM WHOM AND ADDRESS Loan from Willis Adams Marean					
IF LOAN, FOR HOW LONG	IF MEMORIAL, IN MEMORY OF WHOM			INSURANCE	
CURATOR APPROVING ACCEPTANCE	ROOM AND CASE IN WHICH PLACED			DEPT. RECEIVING COPY Oriental	
WHEN ACKNOWLEDGED	WHEN LABELED	DISPOSITION			

■ Fig.1a. A facsimile of the Denver Art Museum registration card no. L32-1934, shows in the top right-hand corner the date 12-5-32. The description reads: *Japanese inro; imitation pouch type, lacquer decoration. ... Interior yasuriko [nashiji]. Purple cord.* No facsimile ink sketch for this *inrō* of the Denver Art Museum is found.



■ Fig. 2. The interesting structure of the birch-bark body is enhanced by the simple decoration in shades of gold and black *hiramakie* and *takamakie*. One side depicts against a black ground a *Hō-ō* bird within the circle of its own feathers. The reverse shows a hexagonal *shippō* pattern surrounded by scrolling clouds in two shades of gold *hiramakie*. Top and bottom are undecorated. The *inrō* has the Denver Art Museum accession number L32-1935; a second paper label with red border is inscribed # 39 70061 (not pictured). The 19th century *inrō* measures 7.8 x 5.5 x 2.5 cm, plain interiors, weight 28 g. KRESS archives No. 20094.0142, JAY & BEVERLY HOPKINS collection.



■ Fig. 2a. The ink sketch correctly gives the *inrō*'s outlines and neatly tied cords, but instead of the actual four segments, the drawing depicts five segments. The decoration of the *Hō-ō*-bird is simply rendered as a "daisy" within a circle.

CATALOGUE NO.	RECEIVING LOT NO.	REGISTER NO.	APPROXIMATE VALUE	DATE RECEIVED
132-1935.			\$50.00	12-5-32.
DESCRIPTION OR TITLE				
Japanese inro; snakeskin color with gold seals and green <del>netsuke</del> <i>ojime</i> .				
ARTIST	MEDIUM	IDENTIFICATION MARKS		
	Lacquer.			
INFORMATION FOR LABELING OR STUDENT				
Three cases. 19th century. Inro; natural bark with seals of gold <i>takamakie</i> ; interior natural wood. <i>ojime</i> ; green glass bead. Light blue silk cord.				
(CONTINUED ON BACK)				
HOW ACQUIRED (PURCHASE, GIFT OR LOAN), FROM WHOM AND ADDRESS				
loan: Willie Adams Karean.				
IF LOAN, FOR HOW LONG	IF MEMORIAL, IN MEMORY OF WHOM			INSURANCE
CURATOR APPROVING ACCEPTANCE	ROOM AND CASE IN WHICH PLACED			DEPT. RECEIVING COPY
	Room H. Case 774			
WHEN ACKNOWLEDGED	WHEN LABELED	DISPOSITION		

■ Fig. 2b. A facsimile of the Denver Art Museum registration card No. L32-1935, shows the date 12-5-32 in the top right-hand corner. Below, the word *netsuke* has been xxx-ed out and replaced with the word *ojime*. The *ojime* is described as "green glass bead," and a light blue silk cord is mentioned. The fact that the next *inrō* registration card number is L32-1937 makes it seem likely that a *netsuke* was listed as No. L32-1936, indicating that all *netsuke* were listed and presumably also stored separately.





■ Fig. 3. Style and technique of this small iron *inrō* indicate a production date in the early 17th century. The well-worked iron body is overlaid with a partially rubbed net of gold circles. The cords are drawn through six movable metal rings leading to a sturdy iron ring at the top, with a bell flower-shaped base placed on a spreading circle of metal rods.

The Denver Art Museum label inside the *inrō*-lid reads L32-1937; a registration card or ink sketch have not been found. The *inrō* measures 5.7 x 4.8 x 1.7 cm, interiors are of silver metal, weight 56 g. KRESS archives No. 20094.0144, JAY & BEVERLY HOPKINS collection.





■ Fig. 4. The raden inlays and black takamaki decoration of simple chrysanthemums show to advantage against a slightly mottled, glossy brown ground. The decoration reflects the influence of OGATA KORIN's (1658–1716) reduced *Rinpa* style. KORIN first began to work for a living in the early years of the 18th century after he had used up his considerable inheritance. The *Chrysanthemums growing at a fence* are a reference to a poem by TAO YUANMING (365–427), praising the simple life in a hermitage, far from the world of men...<sup>1</sup> After being sold in the 1980s, the raden inlay on one case was repaired. The Denver Art Museum label inside the *inrō*-lid reads L32-1943. The *inrō* measures 7.5 x 5.5 x 2.4 cm, interiors of black lacquer, weight 42 g. KRESS archives No. 20094.0154, JAY & BEVERLY HOPKINS collection.

■ Fig. 4a. No ink sketch for this *inrō* has been found, but a facsimile of the Denver Art Museum 1932 registration card No. L32-1943 does exist.

CATALOGUE NO. L32-1943	RECEIVING LOT NO.	REGISTER NO.	APPROXIMATE VALUE \$35.00	DATE RECEIVED 12/5/32	127
DESCRIPTION OR TITLE Japanese inro: brown lacquer with pearl leaf decoration.					
ARTIST		MEDIUM		IDENTIFICATION MARKS	
INFORMATION FOR LABELING OR STUDENT 19th century. Four cases. Rich brown with barley sprouts of inlaid pearl on one side; a trellis, butterflies and flowers on reverse side. Interior, black. Ojime; carnelian bead. Purple silk cord.					
(CONTINUED ON BACK)					
HOW ACQUIRED (PURCHASE, GIFT OR LOAN), FROM WHOM AND ADDRESS Loan from Willis Adams Mearns					
IF LOAN, FOR HOW LONG		IF MEMORIAL, IN MEMORY OF WHOM		INSURANCE	
CURATOR APPROVING ACCEPTANCE		ROOM AND CASE IN WHICH PLACED		DEPT. RECEIVING COPY Oriental	
WHEN ACKNOWLEDGED	WHEN LABELED	DISPOSITION			

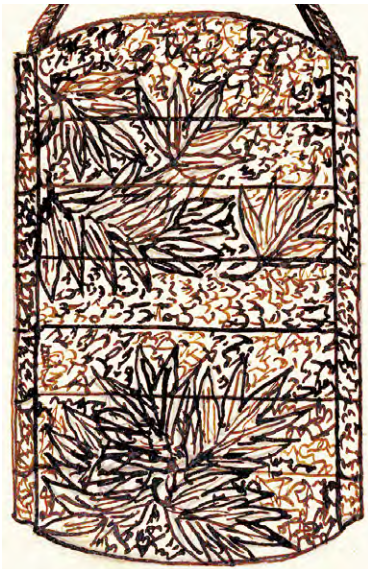


■ Fig. 5. Although the gold powder on the stag's body is slightly rubbed from handling, this cherry bark inrō was not very old when it came to Colorado. The foreground, tree trunks, and animals are (not very skilfully) shaped from lacquer putty thinly covered with a single layer of finest-ground gold powder. The maple leaves are executed in thin gold *hiramakie* over red lacquer bases. The Denver Art Museum label inside the *inrō*-lid bears the number L32-1945. No registration card or ink sketch are available. The *inrō* measures 7.2 x 4.8 x 2.3 cm, plain interiors, weight 23 g. Kress archives No. 20094.0152, JAY & BEVERLY HOPKINS collection.





■ Fig. 6. Seasonal inrō such as this one, decorated with a design of scattered maple leaves, could be worn only for a short time each year. The person first owning this elegant accessory probably had a large selection to choose from for each season, occasion, and outfit. The well-made inrō consists of six parts and is still in very good condition. The Denver Art Museum label inside the inrō-lid bears the number L32-1947, another label reads # 16 5717. The inrō measures 9.1 x 5.1 x 2.7 cm, nashiji and fundame interiors, weight 41 g. Kress archives No. 20094.0153, Jay & Beverly Hopkins collection.



■ Fig. 6a. As in Fig. 2, the ink sketch adds an extra case to the inrō. We have to admit that, even after thirty years of handling and describing inrō, we had problems matching these sketches to the actual photographs.

CATALOGUE NO.	RECEIVING LOT NO.	REGISTER NO.	APPROXIMATE VALUE	DATE RECEIVED
✓ L32-1947.			\$50.00	12-5-32.
DESCRIPTION OR TITLE			Maple Leaves	
Japanese inro; black lacquer with gold			#165717/165717/165717	
ARTIST	MEDIUM	IDENTIFICATION MARKS		
	Lacquer.			
INFORMATION FOR LABELING OR STUDENT				
19th century. Five cases. Black sprinkled with yasuriko and richly decorated with Japanese maple leaves in gold takamakiye tinged with red. Interior, nashiji.				
(CONTINUED ON BACK)				
HOW ACQUIRED (PURCHASE, GIFT OR LOAN), FROM WHOM AND ADDRESS				
loan: Willis Adams Harean.				
IF LOAN, FOR HOW LONG	IF MEMORIAL, IN MEMORY OF WHOM			INSURANCE
CURATOR APPROVING ACCEPTANCE	ROOM AND CASE IN WHICH PLACED			DEPT. RECEIVING COPY
	Room H. Cases 47 Shelf A.			
WHEN ACKNOWLEDGED	WHEN LABELED	DEPT. ATTENTION		

■ Fig. 6b. Facsimile of the Denver Art Museum 1932 registration card for inrō No. L32-1947.





■ Fig. 7. Shaped from a natural bamboo segment, the *inrō* is skillfully decorated in shades of gold, silver, and red *hiramakie* over black lacquer putty. On one side we can see a cock turning its head towards a tall pine tree while standing on one leg on the rim of a low *tsuitate* that is decorated with a view of Mt. Fuji above the pines of Matsubara.

The Denver Art Museum label inside the *inrō*-lid bears the number L32-1953, a circular paper label is inscribed with No. 528. The *inrō*, datable to 18th century, measures 10.7 x 3.6 x 3.0 cm, interiors are of *roiro* and *fundame*, weight 26 g. KRESS archives No. 20094.0147, JAY & BEVERLY HOPKINS collection.

■ Fig. 7a. Ink sketch of the cylindrical bamboo *inrō*: only a close look reveals a cock perched on a *tsuitate*.

CATALOGUE NO. ✓	RECEIVING LOT NO.	REGISTER NO.	APPROXIMATE VALUE \$20.00	DATE RECEIVED / 2 2 12-5-22.
DESCRIPTION OR TITLE L32-1953.				
Japanese inro; bamboo with gold decorations and acute ojime.				
ARTIST	MEDIUM Bamboo and lacquer.	IDENTIFICATION MARKS		
INFORMATION FOR LABELING OR STUDENT				
Three cases. Bamboo joint decorated on one side with pine tree and on the other side with a cock on a decorated screen all in gold, black and red takamakie enriched with kirikane. Interior black. Grey cord strung through silver loops attached to the sides of each case.				
(CONTINUED ON BACK)				
HOW ACQUIRED (PURCHASE, GIFT OR LOAN), FROM WHOM AND ADDRESS				
Loan: Willis Adams Mearns.				
IF LOAN, FOR HOW LONG	IF MEMORIAL, IN MEMORY OF WHOM	INSURANCE		
CURATOR APPROVING ACCEPTANCE	ROOM AND CASE IN WHICH PLACED	DEPT. RECEIVING COPY		
WHEN ACKNOWLEDGED	WHEN LABELED	Room B, Case 7174	Stelf A.	

■ Fig. 7b. Facsimile of the Denver Art Museum 1932 registration card for *inrō* No. L32-1953.





■ Fig. 8. Natural cryptomeria (*sugi*) wood *inrō*, decorated in applied red, gold, and silver lacquers, ceramic, and cloisonné with a tasselled *Ju-i* sceptre and scattered lotus petals. The square ceramic seal *KAN*, originally used by OGAWA HARITSU (RITSUO) (1663–1747), indicates here a follower of this famous master. In our archives two more wood *inrō* with identical decoration are documented, both signed *KEIGAI sha* 溪崖 寫 (copied by *KEIGAI*). The name *KEIGAI* 溪崖 was used by the 6th generation AKATSUKA HÖSENSAI RINPŌ (1827–1900).  
The Denver Art Museum label inside the *inrō*-lid bears the number L32-1969; a circular paper label is inscribed # 16 5717. The *inrō* measures 7.9 x 5.3 x 2.1 cm, with plain wood interiors, weight 22 g. KRESS archives No. 20094.0150, JAY & BEVERLY HOPKINS collection.



■ Fig. 8a. Ink sketch of the wood *inrō* (the 4-case *inrō* consisting here of five parts), depicting the sceptre's tasselled handle, a lotus petal, and the artist's seal.

CATALOGUE NO. V	RECEIVING LOT NO.	REGISTER NO.	APPROXIMATE VALUE \$35.00	DATE RECEIVED 12-5-32.
DESCRIPTION OR TITLE Japanese inro: bamboo with red lacquer decorations.				
ARTIST		MEDIUM Wood.	IDENTIFICATION MARKS	
INFORMATION FOR LABELING OR STUDENT Three cases. Decorated with a sword case and family seal in a foliated medallion; red, gold and green takamakiye. Interior, natural wood. Thin, white cord.				
(CONTINUED ON BACK)				
HOW ACQUIRED (PURCHASE, GIFT OR LOAN), FROM WHOM AND ADDRESS loan: Willis Adams Marean.				
IF LOAN, FOR HOW LONG	IF MEMORIAL, IN MEMORY OF WHOM		INSURANCE	
CURATOR APPROVING ACCEPTANCE	ROOM AND CASE IN WHICH PLACED Room H. Case 7, Shelf B.		DEPT. RECEIVING COPY	
WHEN ACKNOWLEDGED	WHEN LABELED	DISPOSITION		

■ Fig. 8b. Facsimile of the Denver Art Museum 1932 registration card for *inrō* No. L32-1969, described here as sword case and family seal in a foliated medallion.



- Fig. 9. This type of *inrō* was popular around the turn of the 18th/19th century, but the colour was not suitable for samurai. The reddish-brown lacquer ground, decorated in strong relief on one side depicts a white-faced SHŌKI seated in a shallow boat pulled upstream by two *oni*. SHŌKI's face is inlaid in carved and stained bone; the hat probably consists of applied black lacquer. His robe is shaped in lacquer putty covered with dark brown lacquer and decorated with a pattern of simple scrolls. Body and hair of the red *oni* were shaped from carved, reverse-painted horn, the "tiger skin" trousers are of black and gold lacquer. The second *oni*'s legs, arm, and horns are carved from various kinds of shell; his straw coat and hat are of lacquer painted brown and gold with some *kirikane* inlays.

The Denver Art Museum label inside the *inrō*-lid bears the number L32-1979; another label is inscribed with # 11 60052. The *inrō* measures 5.0 x 8.0 x 2.4 cm, interiors of black lacquer, weight 29 g. KRESS archives No. 20094.0155, JAY & BEVERLY HOPKINS collection.



- Fig. 9a. Ink sketch of SHŌKI seated in a boat. The 2-case *inrō* is modified here to four parts.

CATALOGUE NO. ✓ 102-1979.	RECEIVING LOT NO.	REGISTER NO.	APPROXIMATE VALUE \$50.00	DATE RECEIVED 12-5-32.
DESCRIPTION OR TITLE Japanese inro:red lacquer decorated by figure of black lacquer				
ARTIST with carved ivory face.	MEDIUM Lacquer	IDENTIFICATION MARKS		
INFORMATION FOR LABELING OR STUDENT He is Shoki the demon hunter. On the reverse side are two demons of colored takamiye, inlaid shell, inlaid silver and gold kirikane. Interior black. Brown cord. 18th century.				
(CONTINUED ON BACK)				
HOW ACQUIRED (PURCHASE, GIFT OR LOAN), FROM WHOM AND ADDRESS loan: Willis Adams Mearns.				
IF LOAN, FOR HOW LONG	IF MEMORIAL IN MEMORY OF WHOM	INSURANCE		
CURATOR APPROVING ACCEPTANCE	ROOM AND CASE IN WHICH PLACED 7/72 Room 4, Case 67, Shelf 3.	DEPT. RECEIVING COPY		
WHEN ACKNOWLEDGED	WHEN LABELED	DIPLOMA		

- Fig. 9b. Facsimile of the Denver Art Museum 1932 registration card for *inrō* L32-1979.





■ Fig.10. The 17th century *inrō* is covered with brown-stained *same* (ray skin). A sturdy pine tree trunk and its spreading branches, executed in slightly rubbed gold lacquer over a brown base, dominate the decoration on both sides, with some low *sasa* bamboo in the foreground. Evergreen pines stand for longevity, while bamboo, which bends but does not break, is emblematic of strength. A partially obliterated slender leafy tree, growing diagonally behind the pine trunk seems to bear ivy leaves, possibly a reference to an ivy *mon*. The *inrō*'s well-worn cloth cover is embroidered with a wisteria *藤 (fuji)* crest, used by the noble KATŌ 加藤, GOTŌ 後藤, and other clans.

The Denver Art Museum label inside the *inrō*-lid bears the number L32-1983. It measures 5.9 x 5.7 x 2.7 cm, interiors of *nashiji* and *fundame*, weight 46 g. KRESS archives No. 20094.0146, JAY & BEVERLY HOPKINS collection.



■ Fig. 10a. Ink sketch of the brown-stained *same inrō* and cloth pouch with family crest.

CATALOGUE NO. L32-1983.	RECEIVING LOT NO.	REGISTER NO.	APPROXIMATE VALUE \$50.00	DATE RECEIVED 12-5-32. / 22.
DESCRIPTION OR TITLE Japanese inro; brown lacquer pebbled with pearl, with gold tree decoration and cloth case.				
ARTIST	MEDIUM	IDENTIFICATION MARKS		
INFORMATION FOR LABELING OR STUDENT Interior-nashiji. Ojime; red, brown, and green enamel drip on wooden bead. Purple and white cord. 18th century. Three cases.				
(CONTINUED ON BACK)				
HOW ACQUIRED (PURCHASE, GIFT OR LOAN); FROM WHOM AND ADDRESS Loan: Willis Adams Marean.				
IF LOAN, FOR HOW LONG	IF MEMORIAL, IN MEMORY OF WHOM		INSURANCE	
CURATOR APPROVING ACCEPTANCE	ROOM AND CASE IN WHICH PLACED Room H. Cases 7-12 7-12 Shelf B.		DEPT. RECEIVING COPY	
WHEN ACKNOWLEDGED	WHEN LABELED	DISPOSITION		

■ Fig. 10b. Facsimile of the Denver Art Museum 1932 registration card for *inrō* No. L32-1983, described here as *Japanese inro; brown lacquer pebbled with pearl, with gold tree, decoration on cloth case*.



■ Fig. 11. On a slightly rubbed *kinji* ground the 17th century *inrō* is decorated on one side with three well-executed peonies in gold, silver, and copper metal. The reverse is decorated with "Chinese" carnations in carved *raden* and gold and *shakudō* metals. A carnation crest (*nadeshiko* 五つ鏢に唐撫子) was used by the FUJIWARA 藤原 and the SHINJŌ 新庄 families.  
The Denver Art Museum label inside the *inrō*-lid bears the number L32-1984, while a circular paper label is inscribed # 37 0001. No registration card and/or ink sketch have been found. The *inrō* measures 6.2 x 5.4 x 2.2 cm, *nashiji* and *fundame*, weight 32 g. KRESS archives No. 20094.0145, JAY & BEVERLY HOPKINS collection.





- Fig. 12. This high-quality *inrō* was probably a gift to Commodore PERRY's captain from one of the Japanese negotiators. Thatched buildings on a shore with distant hills are placed on a dark lacquer ground. The *inrō* was suitable to be worn in spring and autumn: on one side, a pair of red-breasted swallows are seen, on the reverse a descending flock of geese.

The *inrō* is signed KŌAMI TADAMITSU *saku* (made by). It measures 7.3 x 6.0 x 1.7 cm, interiors of *nashiji* and *fundame*, weight 35 g. Although written in a "nervous" style, the signature is genuine. So far, we have documented twenty-one signatures by this artist, seventeen of which show this style of script, sometimes followed by a *kaō* or square red seal.

There is no Denver Art Museum label inside the *inrō*-lid, instead there is a paper label inscribed "006". The museum's registration card bears the number L32-1960. In the field "Identification marks" the expertly written signature KŌAMI TADAMITSU 幸阿彌 忠光 *saku* 作 (made by) was added at a later date (most probably by a native Japanese). KRESS archives No. 20094.0139, JAY & BEVERLY HOPKINS collection.



- Fig. 12a. The ink sketch of the above *inrō* is executed in the usual poor quality.

CATALOGUE NO. ✓	RECEIVING LOT NO. L32-1960.	REGISTER NO.	APPROXIMATE VALUE \$50.00	DATE RECEIVED 12-5-32.
DESCRIPTION OR TITLE Japanese inro; black lacquer, with mottled gold sea decoration.				
ARTIST Koami Tadimitsu.	MEDIUM Lacquer.	IDENTIFICATION MARKS 幸阿彌 忠光 作		
INFORMATION FOR LABELING OR STUDENT 19th cent ry. Three cases. Black lacquer, sprinkled with fundame. Decorated with landscape, sea shore, mist and mountains in the distance. Geese and swallows flying overhead, all done in black, red gold to kumaki, enriched with kirikane, and inlaid shell. Interior-nashiji. Green cord.				
(CONTINUED ON BACK)				
HOW ACQUIRED (PURCHASE, GIFT OR LOAN), FROM WHOM AND ADDRESS loan: Willis Adams Marean.				
IF LOAN, FOR HOW LONG	IF MEMORIAL, IN MEMORY OF WHOM			INSURANCE
CURATOR APPROVING ACCEPTANCE	ROOM AND CASE IN WHICH PLACED Room B, Case 772 Shelf B.			DEPT. RECEIVING COPY
WHEN ACKNOWLEDGED	WHEN LABELLED	DISPOSITION		

- Fig. 12b. Facsimile of the Denver Art Museum registration card No. L32-1960.





■ Fig. 13. This *inrō* was produced on the Ryūkyū's (Okinawan islands). Ryūkyūan men did not wear *inrō*. *Inrō* were produced solely for export to Japan where their exotic style made them quite popular. Here a pre-cut layer of lacquer putty, rolled out to even thickness, was placed over a wooden *inrō* base, forming a frame on each case. Inside these frames small pellets of lacquer putty were placed, each stamped into place with a small tool carved either with the veins of a leaf, or with a grid, indicating a blossom. The cord channels, top, and bottom are also decorated in this method. After the putty had hardened the entire *inrō* was thinly covered with a gold-coloured paint, possibly even containing some gold powder. There is no Denver Art Museum label inside the *inrō*-lid. Instead there is a rectangular paper label inscribed # 0057. The *inrō* measures 9.6 x 4.9 x 3.2 cm, interiors of black lacquer and *nashiji*, weight 52 g. KRESS archives No. 20094.0141, JAY & BEVERLY HOPKINS collection.

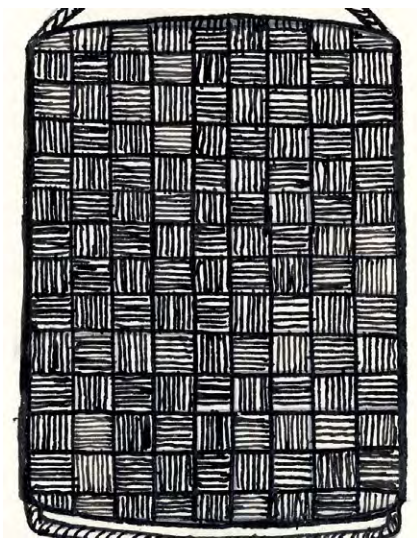
CATALOGUE NO. <b>L32-1948</b>	RECEIVING LOT NO.	REGISTER NO.	APPROXIMATE VALUE <b>\$50.00</b>	DATE RECEIVED <b>127</b> 12/5/32
DESCRIPTION OR TITLE <b>Japanese inro; brown with filigree decoration.</b>				
ARTIST	MEDIUM	IDENTIFICATION MARKS		
INFORMATION FOR LABELING OR STUDENT <b>Four cases. Reticulated floral scrolls in separate panels on each case. Plain gold lacquer touched with red. Interior; unfinished silver nashiji.</b>				
(CONTINUED ON BACK)				
HOW ACQUIRED (PURCHASE, GIFT OR LOAN), FROM WHOM AND ADDRESS <b>Loan from Willis Adams Mearns</b>				
IF LOAN, FOR HOW LONG	IF MEMORIAL, IN MEMORY OF WHOM	INSURANCE		
CURATOR APPROVING ACCEPTANCE	ROOM AND CASE IN WHICH PLACED	DEPT. RECEIVING COPY <b>Oriental</b>		
WHEN ACKNOWLEDGED	WHEN LABELED	DISPOSITION		

■ Fig. 13a. No ink sketch is found, but the facsimile of the Denver Art Museum registration card No. L32-1948 describes the *inrō* as having a *filigree* decoration.





■ Fig. 14. All sides of this bamboo *inrō* are covered with a bamboo veneer placed in a precisely worked chequerboard-pattern, even continuing over the cord channels. One of the cord channels slides upward, revealing a set of five tiny bamboo drawers with small bamboo handles, still fitting exactly today, and easily sliding in and out. The Denver Art Museum registration card is numbered L32-1957. Inside the *inrō*-lid is a rectangular paper label inscribed # 32 0024. The *inrō* measures 8.1 x 5.3 x 2.1 cm, weight 48 g. KRESS archives No. 20094.0143, JAY & BEVERLY HOPKINS collection.



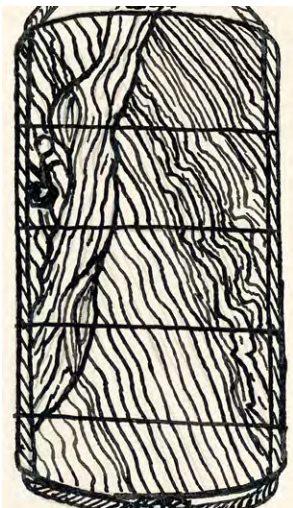
■ Fig. 14a. Ink sketch of the bamboo *sayā inrō*, covered with bamboo veneer.

CATALOGUE NO. 132-1957.	RECEIVING LOT NO.	REGISTER NO.	APPROXIMATE VALUE \$10.00	DATE RECEIVED 12-5-32.
DESCRIPTION OR TITLE Japanese inro; basket weave bamboo with five small compartments.				
ARTIST	MEDIUM bamboo.	IDENTIFICATION MARKS		
INFORMATION FOR LABELING OR STUDENT Five drawers inside revealed by removing sliding panel at the side. Only decoration is alternate grain of small fitted bamboo squares.				
(CONTINUED ON BACK)				
HOW ACQUIRED (PURCHASE, GIFT OR LOAN), FROM WHOM AND ADDRESS Loan: Willis Adams Marean.				
IF LOAN, FOR HOW LONG	IF MEMORIAL, IN MEMORY OF WHOM	INSURANCE		
CURATOR APPROVING ACCEPTANCE	ROOM AND CASE IN WHICH PLACED Room B, Case 77, Shelf A.	DEPT. RECEIVING COPY		
WHEN ACKNOWLEDGED	WHEN LABELED	DISPOSITION		

■ Fig. 14b. Facsimile of the Denver Art Museum 1932 registration card for *inrō* No. L32-1957, described as *Basket weave bamboo with five small compartments* (that is, drawers).



■ Fig. 15. A brushed, coarse-grained wood base was covered with transparent brown lacquer before being decorated with a gnarled flowering plum tree shaped with lacquer putty and covered with gold and silver *hiramaki*. Considering that the wood base was cut into six parts, the grain continues very smoothly across the entire surface. The plum tree trunk continues across the top case, spreading its decorative branches over both sides. The plum tree is one of the Three Friends of Winter. Gnarled old trees, bringing forth fresh blossoms in spring, were also popular with literati. There is no Denver Art Museum label inside the *inrō*-lid. Instead there is a rectangular paper label inscribed # 9 0051. The *inrō* measures 9.8 x 4.9 x 2.9 cm, interiors of rich *fundame*, weight 36 g. KRESS archives No. 20094.0149, JAY & BEVERLY HOPKINS collection.



■ Fig. 15a. Ink sketch of the wood *inrō*, depicting a simplified tree trunk placed diagonally to the wood grain.

CATALOGUE NO.	RECEIVING LOT NO.	REGISTER NO.	APPROXIMATE VALUE	DATE RECEIVED / 22.
132-1965.			\$40.00	12-5-32.
DESCRIPTION OR TITLE				
Japanese inrō of wood, with gold branch decoration.				
ARTIST	MEDIUM	IDENTIFICATION MARKS		
	Wood.			
INFORMATION FOR LABELING OR STUDENT				
Natural wood decorated with raised gold lacquer enriched with kirikane. The design is a prunus branch with buds and blossom. Interior gold lacquer. Purple cord. Five cases.				
(CONTINUED ON BACK)				
HOW ACQUIRED (PURCHASE, GIFT OR LOAN), FROM WHOM AND ADDRESS				
loan: Willis Adams Marean.				
IF LOAN, FOR HOW LONG	IF MEMORIAL, IN MEMORY OF WHOM		INSURANCE	
CURATOR APPROVING ACCEPTANCE	ROOM AND CASE IN WHICH PLACED		DEPT. RECEIVING COPY	
	Room 11, Case 772 Shelf B.			
WHEN ACKNOWLEDGED	WHEN LABELED	DISPOSITION		

■ Fig. 15b. Facsimile of the Denver Art Museum 1932 registration card for *inrō* No. L32-1965, described here as wood, with gold branch decoration.





■ Fig. 16. The well-executed *inrō* is shaped entirely from pale horn, and is decorated with two of the Seven Autumn Grasses in slightly rubbed gold *hiramakie* and *takamakie* over dark lacquer bases. Shown here is a spray of bellflowers and “Maiden” flowers (*ominaeshi*). The top is decorated with a gold dragonfly *takamakie*, and a cricket is shown on the bottom. The Denver Art Museum label inside the *inrō*-lid bears the number L32-1956. There is also a paper label inscribed # 54 10061. The *inrō* measures 6.6 x 4.6 x 2.3 cm, plain interiors, weight 42 g. KRESS archives No. 20094.0156, JAY & BEVERLY HOPKINS collection.

CATALOGUE NO. L32-1956	RECEIVING LOT NO.	REGISTER NO.	APPROXIMATE VALUE \$10.00	DATE RECEIVED 12/5/32	127
DESCRIPTION OR TITLE Japanese inro; horn, with lacquer decoration.					
ARTIST		MEDIUM		IDENTIFICATION MARKS	
INFORMATION FOR LABELING OR STUDENT 3 cases. Natural horn decorated with sprays in gold takamakiye Tan cord.					
(CONTINUED ON BACK)					
HOW ACQUIRED (PURCHASE, GIFT OR LOAN), FROM WHOM AND ADDRESS Loan from Willis Adams Marsan					
IF LOAN, FOR HOW LONG	IF MEMORIAL, IN MEMORY OF WHOM			INSURANCE	
CURATOR APPROVING ACCEPTANCE	ROOM AND CASE IN WHICH PLACED			DEPT. RECEIVING COPY Oriental	
WHEN ACKNOWLEDGED	WHEN LABELED	DISPOSITION			

■ Fig. 16a. There is found no ink sketch of this *inrō*, but there is a facsimile of the Denver Art Museum 1932 registration card No. L32-1956, describing it as *horn, with lacquer decoration*.



■ Fig. 17. Over a semi-transparent brown lacquer base, thinly sprinkled with gold powder, large plantain leaves and two crickets are executed in shades of gold, brown, and brownish-silver lacquer. There is no Denver Art Museum label inside the *inrō*-lid. Instead there is a paper label inscribed # 32 0021. The *inrō* measures 8.3 x 5.0 x 2.6 cm, *fundame* interiors, weight 52 g. KRESS archives No. 20094.0151, JAY & BEVERLY HOPKINS collection.

CATALOGUE NO. L32-1944	RECEIVING LOT NO.	REGISTER NO.	APPROXIMATE VALUE	DATE RECEIVED 12/5/32 127
DESCRIPTION OR TITLE Japanese inro; lacquer, with leaf and insect decoration.				
ARTIST	MEDIUM		IDENTIFICATION MARKS	
INFORMATION FOR LABELING OR STUDENT				
4 cases. Yasuriko, with leaves of brown, black and gold takamakiye.				
A cricket of black takamakiye on either face. Interior Kinji.				
Purple cord.				
(CONTINUED ON BACK)				
HOW ACQUIRED (PURCHASE, GIFT OR LOAN); FROM WHOM AND ADDRESS Loan from Willis Adams Mearns				
IF LOAN, FOR HOW LONG	IF MEMORIAL, IN MEMORY OF WHOM		INSURANCE	
CURATOR APPROVING ACCEPTANCE	ROOM AND CASE IN WHICH PLACED		DUPL. RECEIVING COPY Oriental	
WHEN ACKNOWLEDGED	WHEN LABELLED	DISPOSITION		

■ Fig. 17a. Facsimile of the Denver Art Museum 1932 registration card for *inrō* No. L32-1944, described here as with leaf and insect decoration.





- Fig. 18. This *inrō*, made for merchants and other townspeople, shows a design of a foxes' wedding procession at night. The simplified, very pleasing design, executed in black lacquer, depicts foxes carrying the bride's palanquin, with bending *susuki* grasses in the foreground. The red-lacquered lowest case is decorated with an eye-catching four-petal "Chinese blossom" (*karabana*). Gold-lacquered cord channels and the rim of the lid form a frame for this *Laterna magica* scene. Top and bottom are decorated with bands of gold foil on a dark grey ground, one of them, with a central circular incision, divides two precisely executed fan-shaped dark brown designs.
- There is no Denver Art Museum label inside the *inrō*-lid. Instead there is a paper label inscribed 1009. The *inrō* measures 7.8 x 4.6 x 2.7 cm, interiors of *roiro* and *fundame*, weight 38 g. KRESS archives No. 20094.0148, JAY & BEVERLY HOPKINS collection.



- Fig. 18a. There is no facsimile of the Denver Art Museum 1932 registration card for this *inrō*, but there is found an ink sketch that may be identified by three strange shapes above a few bending grasses and a reproduction of the above gold lacquer *karabana* flower shape.



Looking back on the years since the “Opening of Japan,” it seems that the time was ripe in 1853/1854 for Japan to open its harbours, to receive Western steamships on their increasingly international routes, and to permit people from other nations to enter its grounds.

Commodore PERRY’s historic mission was *to expand the prestige, commerce, and civilization of the United States in the Pacific*, which he did in impressive style.<sup>4</sup> However, it is interesting to consider that his mission was not in the first place initiated for political reasons. Already in 1848, the American Secretary of the Treasury had suggested that it would be an economic as well as a political gain, stating: *By our recent acquisitions on the Pacific [i.e. California], Asia has suddenly become our neighbor, with a placid, intervening ocean, inviting our steamships upon the track of commerce greater than that of all Europe combined.*

In 1851 the United States had also planned to send an *expedition to open Japan, ... since not only did that country have supplies of coal, mined near Nagasaki, but was also directly on the line from San Francisco to Shanghai.* This made Japan a country of major importance to any trans-Pacific steamer route.<sup>5</sup>

Considering how tightly continents and islands are connected today—and how many ships and airplanes are on their way to or from Japan to international destinations, and how many satellites circle day and night above us around the globe—it is surprising that nations are at all able to retain so much of their original languages and culture. •



■ Fig. 19. A not very flattering portrait of Commodore MATTHEW CALBRAITH PERRY (1794–1858) was painted in 1854 by TAKAGAWA KOREBUMI. Other portraits of PERRY by Japanese painters seem to have been copied from this one. Photograph furnished by the Historiographical Institute of Tokyo University. (GEORGE SANSOM, Plate 22, p.195)<sup>3</sup>

## Notes

1. SANSOM, GEORGE B., *A History of Japan*, Volume 3: 1615–1867. Stanford University Press, 1986, pp. 232–236. (Note 2 is also cited on p. 234.)
2. HAWKS, FRANCIS L., *Narrative of the Expedition of an American Squadron on the China Seas and Japan*, 3 volumes. In *Kodansha Encyclopedia of Japan*, Volume 6, 1856, p. 177.
3. See note 1, Plate 22, p. 195.
4. BEASLEY, W. G., University of London, “The Foreign Threat and the Opening of the Ports.” In *The Cambridge History of Japan*, Volume 5: The Nineteenth Century. Cambridge University Press, 1989, p. 268.
5. See note 4, pp. 268, 269.

# In Memoriam

## ANATOL IONIS

It is with great sadness that I share the news that our youngest Pacific Northwest INS Chapter member, Anatol Ionis, died unexpectedly on February 12, 2020. Anatol joined our chapter in the fall of 2012 and demonstrated to our group that he was an avid and knowledgeable collector. Even before coming to our first meeting he introduced himself to Dick Hieronymus with this brief email:

I've been collecting netsuke, ojime, and miniature masks (the biggest part of my Japanese collection, over two hundred items), and smoking paraphernalia (*kiseruzutsu* and *kiseru*) since the mid-1990s, and I'm probably one of the younger collectors, as I am 40 and most of the folks I know who share this hobby are in their 50s and older. Best regards, Anatol.

Anatol and I hit it off right from the start, as we were both excited to meet a fellow mask netsuke enthusiast. I also dabble in carving wood, antler, and tagua nut pendants that are usually of human faces, and Anatol was gracious enough over the years to buy a few to add to his mask collection. He is pictured here holding one of his purchases from me (piece is not included in the photo).

Anatol was a regular participant at our chapter meetings (when he wasn't traveling on business trips to Eastern Europe) and always had netsuke to share, based on the theme of the meeting, or had words of wisdom surrounding the discussion at hand. Besides masks he also owned over ninety ojime, and he sold me a beautiful dragon "bone" ojime that completed a dragon suite (intro, ojime, and netsuke) that I assembled.





One of the mysteries associated with a netsuke collection is how to properly display them. Many forms of netsuke are made to stand on their own; masks, on the other hand, need a form of support to be displayed properly. Anatol found that the easiest way to display the most masks was to mount them in a box frame, to show off each mask and be able to compare them next to their neighbor (see photo).

Within a week of receiving our Spring 2020 (Vol. 40/1) *INS Journal*, which features mask netsuke, I learned of Anatol's passing. We had both been waiting several years for an issue to focus on masks, and our most beloved, well-liked Northwest Chapter mask collector was no longer alive to see it.

May Anatol Ionis rest in peace. I am blessed to have known him and will keep him in my heart as I honor his legacy by continuing to collect and promote the craftsmanship of mask netsuke. •

Robert E. Hayden, Ph.D.  
rehayden2000@netscape.net



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