

Israel Goldman Japanese Prints, Paintings and Books

Recent Acquisitions

Catalogue 26

2020



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1

Unknown

The Death of Buddha. Circa 1700-1710. Hand-coloured *sumizuri-e*. Kakemono-e. 51.7 x 28.3 cm. Vever/I/62. Very good impression with extensive brass dusting and traces of applied gum. Toned, otherwise very good condition. Roger Keyes believes this to be the earliest version of which there are two later examples with completely different blocks by Shigenobu and Shigenaga (*Ainsworth Collection*, Oberlin, 1984, pages 115-116, and 136). These are dated to the 1730's-1740's. Keyes lists the Vever impression which is similar to ours and illustrates the example in the Cleveland Museum of Art which lacks the metallic dust, but is also from the same blocks.



2

**Okumura Masanobu
(1686-1764)**

A Patron in a Brothel Reclining with Male and Female Prostitutes. The First Month. From the series (*Someiro no yama*) *Neya no hinagata* (Mountains of Dyed Colours: Patterns for the Bedroom). Circa 1740. Hand-coloured *sumizuri-e*. Oban. 27.4 x 35.9 cm. Clark, *Shunga: Sex and Pleasure in Japanese Art*, British Museum, no. 36, page 148; AIC/I/81; Vever/I/23; Ledoux, *The Primitives*, no. 23. Fine impression. Very good condition. Centrefold. One of the most celebrated of the artist's prints. The series is one of the masterpieces of shunga and is extensively discussed by Clark (*op. cit.*, pages 147-151).

3

**Okumura Masanobu
(1686-1764)**

Shoki the Demon Queller. Circa 1745. Hand-coloured *sumizuri-e*. Kakemono-e. 61.3 x 23.6 cm. AIC/I/104; Hartley, *Prints of the Floating World*, Cambridge, fig. 2; Keyes, *The Male Journey in Japanese Prints*, fig. 109. Fine impression with the hand-colouring in both *sumi* and brown ink. Very good condition.





4
Okumura Masanobu
(1686-1764)

Lovers with Shamisen in Front of a Screen Depicting Ishiyama Temple. The Sixth Month. From the series (*Someiro no yama*) *Neya no hinagata* (Mountains of Dyed Colours: Patterns for the Bedroom). Circa 1740. Hand-coloured *sumizuri-e*. Oban. 27.3 x 35.6 cm. Fine impression. Very good condition. Centrefold.



5
Okumura Masanobu
(1686-1764)

Lovers Underneath a *Kotatsu*. The Twelfth Month. From the series (*Someiro no yama*) *Neya no hinagata* (Mountains of Dyed Colours: Patterns for the Bedroom). Circa 1740. Hand-coloured *sumizuri-e*. Oban. 27.3 x 35.6 cm. Very good impression and condition. Centrefold.



6
Suzuki Harunobu
(1724/5-1770)

A Traveller Embracing a Maid
Servant Underneath a Mosquito
Net. Late 1760's. Chuban.
20.9 x 28.9 cm. Provenance:
Huguette Beres, *Estampes,*
dessins et livres illustrés
japonais, Sotheby's, Paris, 2002,
lot 29. Fine impression.
Very good colour. Fine condition.

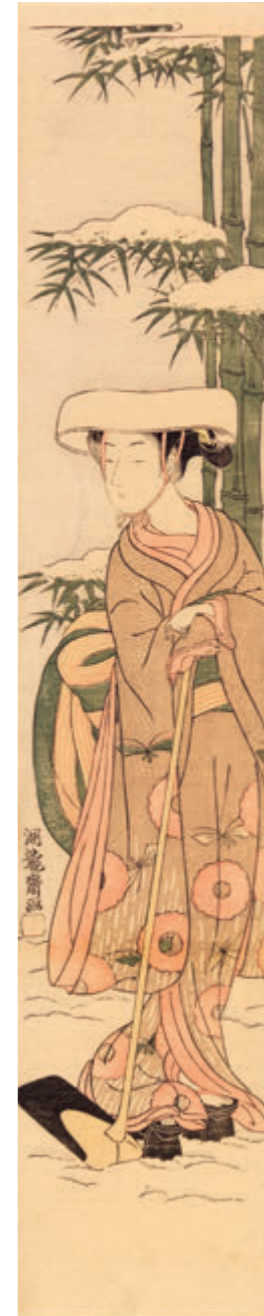
7
Suzuki Harunobu
(1724/5-1770)

Lovers on a Balcony.
Late 1760's. Chuban.
18.4 x 24.7 cm. Fine impression
with atmospheric oxidation and
the outlines of the figures
extensively embossed. Fine
colour and condition. We have
not been able to locate another
impression.



8
Attributed to Suzuki Harunobu
(1724/5-1770)

Rabbits and Bush Clover in Moonlight. Late 1760's. Chuban. 25.9 x 18.7 cm. Vignier & Inada/II/243, UTS/4/125. Fine impression with embossing. Very good condition. Unidentified collector's mark at bottom right. An outstanding rabbit print and a great rarity. We know of only four other impressions: the example in Vignier & Inada reprinted in *Ukiyo-e taisei*, Paul Blondeau (Sotheby's, London, 1912, lot 80), the Art Institute of Chicago and Harvard. The Chicago impression has an additional outline for the sky and may have been re-vamped. The faded Harvard impression has been attributed to Koryusai.



9
Isoda Koryusai
(Active 1764-1788)

A Woman Digging Bamboo Shoots in the Snow. Circa 1770. Pillar print. 70.1 x 13 cm. Fine impression. Very good colour. Fine condition. No other impressions of this lovely design appear to be recorded.



10
Isoda Koryusai
(Active 1764-1788)

A Couple Making Love on
a Veranda. Early 1770's.
Chuban. 19.9 x 26.6 cm.
Fine impression. Pristine colour
and condition.



11
Isoda Koryusai
(Active 1764-1788)

Lovers Beside a Screen;
a View of Mt. Fuji from the
Window. Circa 1779. Chuban.
19.6 x 26.1 cm. Klompmaker,
Japanese Erotic Prints, C.7.
Fine impression, colour and
condition.



12
Katsukawa Shuncho
(Active late 1770's-late 1790's)
Lovers Underneath a Mosquito Net. The Seventh Month. From the series *Koshoku zue juniko* (Erotic Prints for the Twelve Months). Late 1780's. Oban. 25.4 x 36.6 cm. Fine impression and colour. Centrefold. Very good condition.



13
Katsukawa Shuncho
(Active late 1770's-late 1790's)
A Woman Trying to Burn Mosquitoes Inside A Mosquito Net While Making Love. Circa mid-1780's. Chuban. 18.6 x 25.7 cm. *Japanese Erotic Fantasies*, no. 35 (this impression). Provenance: Ferry Bertholet. Fine impression, colour and condition. Faint centrefold.



14
Katsukawa Shuncho
(Active late 1770's-late 1790's)

Lovers. From the series *Keichu makura nishiki* (Multi-coloured Pillows in Bed). Late 1780's. Chuban. 19.4 x 26.3 cm. Fine, early impression with exquisite *benigirai* printing. Fine colour and condition.



15
Katsukawa Shuncho
(1743-1812)

Sumo Wrestlers: Yokozuna Onogawa accompanied by Nihonmatsu Iwanosuke. Circa late 1780's (1789). Aiban. 36.3 x 23.6 cm. *Katsukawa Shuncho*, Ota Memorial Museum, 2015, no. 119. Fine impression and colour with the fugitive blue ground intact. Fine condition.



16
Kitagawa Utamaro
(1754-1806)
 Light blue (*Hana-iro*). From the series *Edo some ada moyo: jjiro shinan* (Coquettish Patterns of Edo Dyes: Instructions on Love Affairs). Circa 1803. Koban. 19.2 x 12.2 cm. Fine impression, colour and condition.

17
Kitagawa Utamaro
(1754-1806)
 Purple (*Murasaki-iro*). From the series *Edo some ada moyo: jjiro shinan* (Coquettish Patterns of Edo Dyes: Instructions on Love Affairs). Circa 1803. Koban. 19.2 x 12.1 cm. Fine impression, colour and condition.

18
Kitagawa Utamaro
(1754-1806)
 Reddish yellow (*Kaba-iro*). From the series *Edo some ada moyo: jjiro shinan* (Coquettish Patterns of Edo Dyes: Instructions on Love Affairs). Circa 1803. Koban. 19.1 x 12.2 cm. Fine impression, colour and condition.



19
Yanagawa Shigenobu
(1787-1833)

European Couple. From the series *Yanagi no arashi* (Storm of Willows). Circa 1832. Oban. 38.1 x 25.1 cm. Clark, *Shunga: Sex and Pleasure in Japanese Art*, no. 120; *Japanese Erotic Fantasies*, 65C. Fine impression, colour and condition. One of the most unusual of all shunga prints. Scholars have noted the influence of Western copperplate engravings on this design, but there is also a strong resemblance to chiaroscuro woodcuts.



20
Utagawa Toyokuni
(1769-1825)

Ichikawa Komazo III as Hige no Ikyu and Otani Tokuji I as Kanpera Monbei. From the play *Sukeroku kuruwa no hanamidoki*. 1799. Oban. 38.9 x 26 cm. Very good impression. Fine colour. Very good condition with a few expertly restored wormholes.



21
Katsushika Hokusai
(1760-1849)

A Couple Making Love. From the series *Tsui no hinagata* (Patterns of Loving Couples). 1812. Oban. 25.6 x 38.3 cm. Hillier, *The Art of Hokusai in Book Illustration*, plate 146. Fine impression of the first edition with metallic printing on luxurious paper. Fine colour. Very good condition.



22
Yashima Gakutei
(Circa 1786-1868)

Tawara no Toda Hidesato. From the series *Katsushika nijushisho* (Twenty-four Generals for the Katsushika Circle). Circa 1821. Square surimono. 20.5 x 17.9 cm. Carpenter, *Reading Surimono*, page 115; Polster 84. Fine impression with metallic printing. Fine colour and condition.



23
Ryuryukyo Shinsai
 (Active 1799-1823)

A Woman Looking into a Mirror. Circa 1820. Square surimono. Fine impression with metallic printing. Very good colour and condition. Half-length depictions of beautiful women are surprisingly rare in surimono. 21.1 x 18.8 cm. The other only impression we could locate is at Harvard.



24
Ryuryukyo Shinsai
 (Active 1799-1823)

Setting for a New Year Meal: Soup Bowl on a Tray, Wine Kettle and Miniature *Shochikubai*. Circa 1820. Square surimono. 20.6 x 18 cm. *Frank Lloyd Wright Collection of Surimono*, no. 45; Polster 405. Fine impression with metallic printing. Fine colour. Very good condition.



25
Matsukawa Hanzan
(1818-1882)
 Crane and Rising Sun.
 1850's. Large surimono.
 35.7 x 50.9 cm. Fine impression
 and colour. Very good condition.



26
Nagayama Koin
(1765-1849)
 Cranes in Flight. 1825. Large
 surimono. 43.4 x 57.5 cm.
 Gerstle, *Kabuki Heroes on the
 Osaka Stage*, British Museum,
 231b; Keyes, *Ainsworth
 Collection*, Oberlin, no. 141.
 Fine impression with embossing.
 Fine colour. Very good condition
 with the usual folds. This is one
 half of an impressive surimono
 diptych commemorating the
 retirement of Nakamura
 Utaemon III. For an extensive
 discussion of the diptych, see
 Gerstle (*op. cit.*, page 248).



27
Kuwagata Keisai
(Kitao Masayoshi)
(1764-1824)
Jinbutsu ryakuga-shiki (Figures in the Abbreviated Style). 1799. Illustrated book. 1 volume complete. 26.7 x 18.3 cm (covers). Mitchell, page 316; Hillier, *The Art of the Japanese Book*, vol. 1, pl. 78, fig. 312. Provenance: Tadamas Hayashi. Fine, early impressions. Very good colour. Toning on a few plates. Very good condition. As Hillier notes, "the book abounds in some of [Keisai's] cleverest and funniest creations" (*op. cit.*, page 474).



28

Kawamura Kiho
(1778-1852)

Kiho gafu (A Book of Drawings by Kiho). 1827. Illustrated book. 1 volume complete.

25.7 x 17.4 cm (covers).

Mitchell, pages 360-361; Hillier, *The Art of the Japanese Book*, vol. II, plate 130, fig. 459;

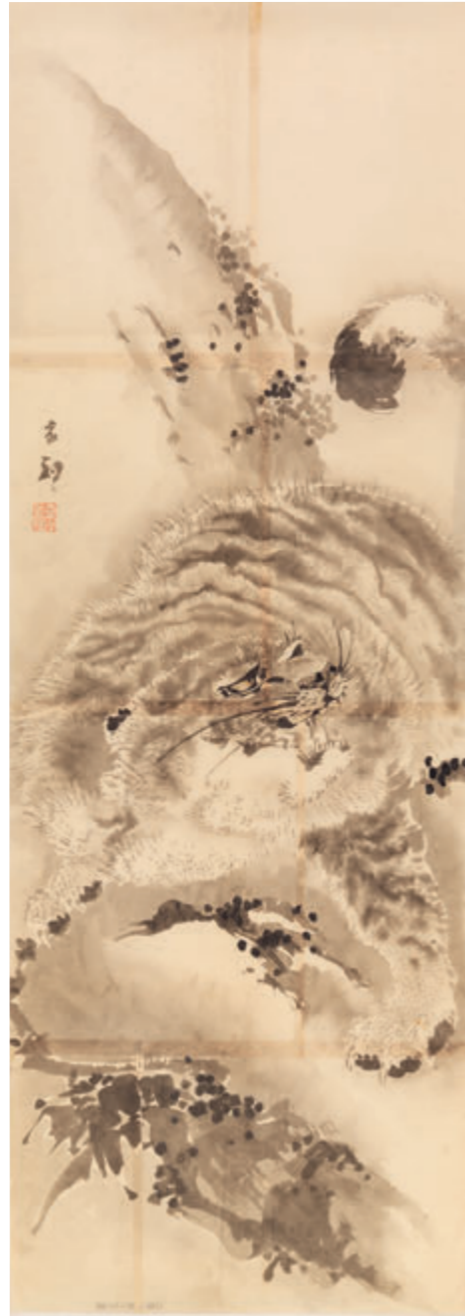
Keyes, *Ehon: The Artist and the Book in Japan*, fig. 14 (illustration of cover).

Fine impressions. Fine colour.

Very good condition. This is Mitchell's example "A", with the stencilled waves in silver on the light blue covers.



29
Katsushika Hokumei
(Active circa 1804-1830)
Hokumei gafu (Hokumei's Picture Album). 1830. Illustrated book. 1 volume complete. 22.6 x 15 cm (covers). Ryerson 399; Hillier, *The Art of the Japanese Book*, vol. II, fig. 519; *Hokusai and His School*, no. 106. Provenance: Samuel Tuke. Fine impressions. Fine colour. Very good condition. This is the second edition of two, lacking the splashed *gofun* on several plates. Any edition of this book is extremely rare. Apparently the only recorded copy of the first edition is in the Freer Sackler Galleries (ex-Gerhard Pulverer Collection).



30

Kishi Ganku
(1749/56-1838)

Tiger on a Ledge. Ink on paper.
100.8 x 36.1 cm. Signed:
Ganku. Sealed: *Kakan, Ganku*.
An unmounted preparatory
drawing for a painting (*gako*).
Gako were pictorial drafts that
were kept as models for future
use by the artist and his studio.

31

Mori Sosen
(1747-1821)

A Monkey with Her Young.
Ink and colour on paper.
80 x 39.1 cm. Signed: *Sosen*.
An unmounted preparatory
drawing for a painting (*gako*).
Notes on colouring are found
next to the signature.

32

Mori Tetsuzan
(1775-1841)

A Tiger in the Wind. Hanging
scroll. Ink and light colour on
silk. 94.8 x 34.4 cm. Signed:
Tetsuzan. Sealed: *Shunshin*.



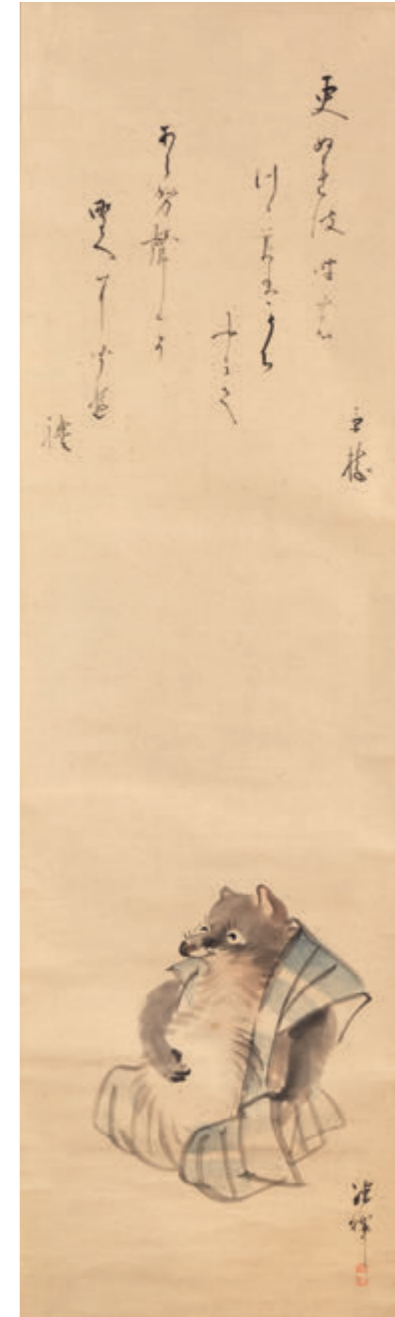
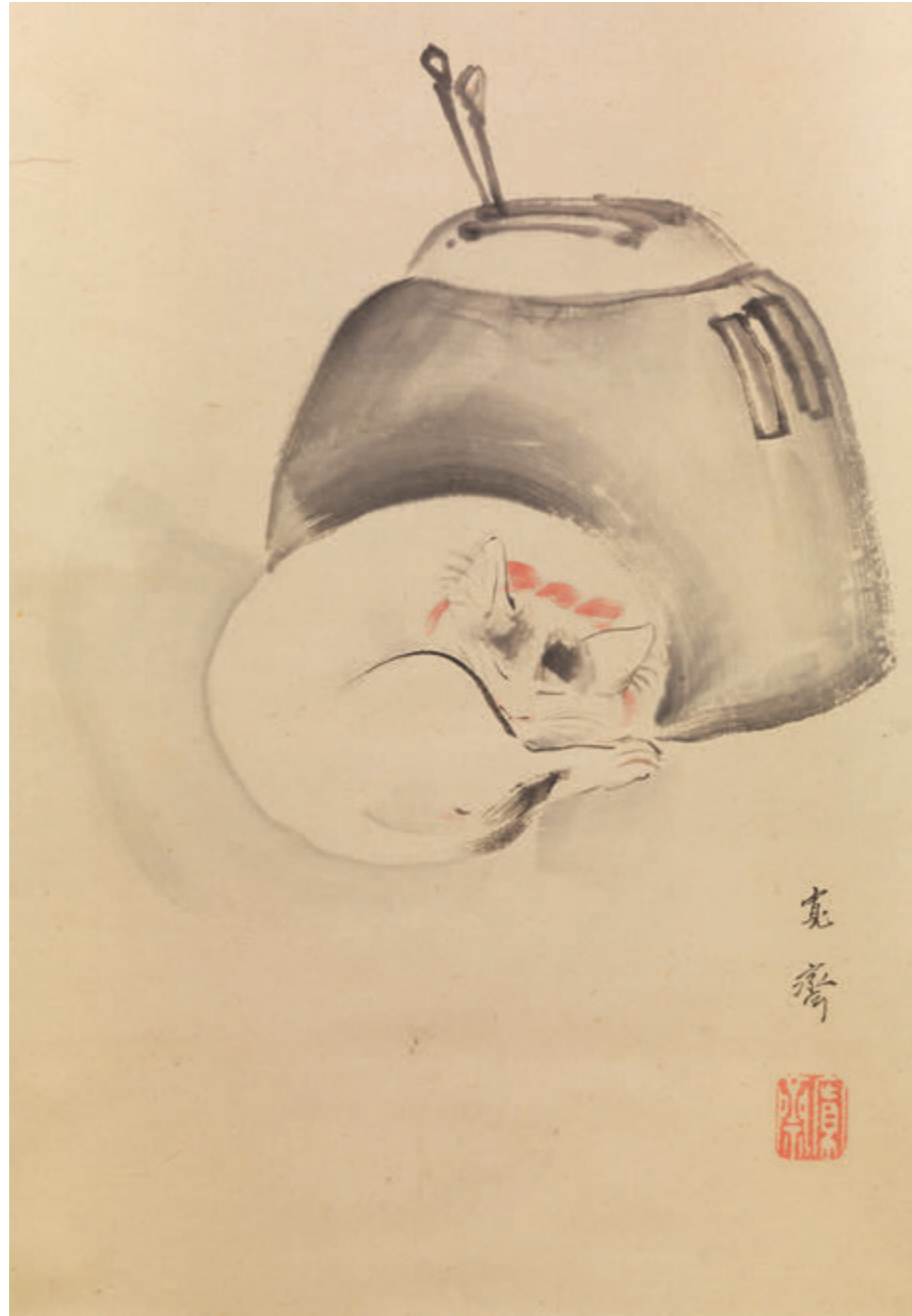
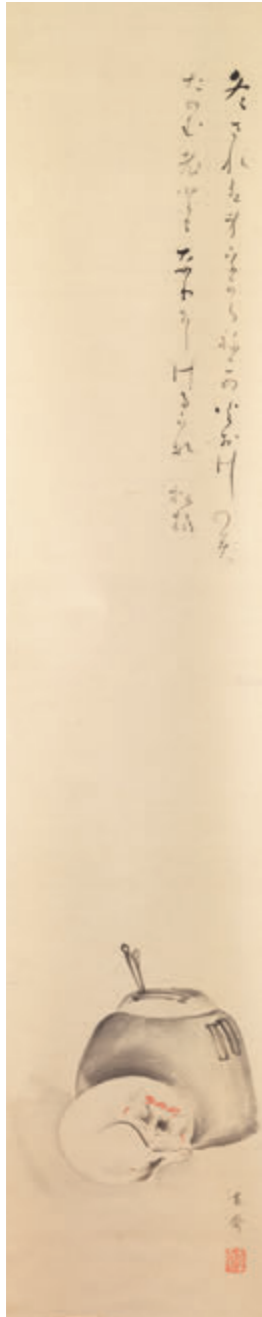
33
Mori Sosen
(1747-1821)

A Sleepy Owl on a Branch.
Hanging scroll. Ink on paper.
35.3 x 45.7 cm. Signed: Sosen.
Sealed: Sosen.

34
Suzuki Nanrei
(1775-1844)

Landscape. Circa 1820's.
Hanging scroll.
102.7 x 35.6 cm. Ink and light
colour on silk. Signed: *Nanrei*.
Sealed: *Kijun*. Jack Hillier
considers Nanrei's paintings,
along with those of Chinnen, to
be the ultimate expression of
the Maruyama/Shijo school
especially in their spontaneous
brushwork (Hillier, *The*
Uninhibited Brush: Japanese Art
in the Shijo Style, page 306).
For a similar painting of trees in
moonlight by Nanrei, see Hillier
(*op. cit.*, fig. 239).





35
Mori Kansai
 (1814-1894)
 Sleeping Cat. Hanging scroll.
 Ink and light colour on paper.
 133.1 x 28 cm. Signed: *Kansai*.
 Sealed: *Kansai*.

36
Yokoyama Seiki
 (1792/93-1864/65)
 A Tanuki Dressed as a Samurai
 Beating His Tummy as if it Were
 a Drum. Hanging scroll.
 Ink and colour on paper.
 127.2 x 36.8 cm. Signed: *Seiki*.
 Sealed: *Sei, Ki*.
 The calligraphy is by Kagawa
 Kageki (1768-1843).



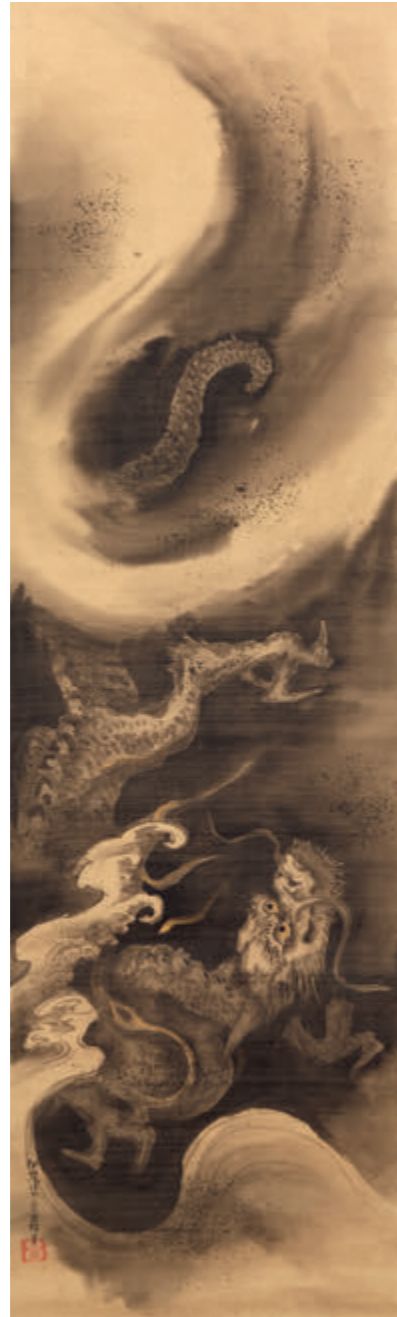
37
Onishi Chinnen
(1792-1851)

Rabbits in Moonlight. Hanging scroll. Ink and *gofun* on silk. 104 x 41.6 cm. Signed: *Chinnen*. Sealed: *Taiju*.



38
Watanabe Nangaku
(1767-1813)

Puppies and Camelia. Hanging scroll. Ink and colour on silk. 105.6 x 36.5 cm. Signed: *Nangaku*. Sealed: *Gen no in, Iseki*.



39

Kano Isen'in
(1775-1828)

Dragons. After 1816. Hanging scroll diptych. Ink and gold on paper. 109.6 x 33.2 cm (each painting). Signed: *Isen'in Hoin Fujiwara Naganobu hitsu*.

Sealed: *Gensho*. According to the British Museum, the artist was the eighth-generation head of the Kobikicho branch of the Edo Kano school.

40

Kawabe Kakyo
(1844-1928)

Dragon and Waves. 1892. Hanging scroll. Ink and gold on silk. 101.9 x 36.2 cm. Signed: *Jin shin saitan sha/Kakyo*.

Sealed: *Kakyo in; Teruhiko*. The artist was born in Osaka and trained by his father – a painter at the Chugu-ji Temple in Nara. He then learned the Tosa, Kano and Southern Song styles. Subsequently, he taught at the Kyoto Prefectural School of Painting and exhibited at a number of official exhibitions.



41
Ryusai Shigeharu
(1802/03-1852/53)

Nakamura Tozo III as Iwase Kibunta and Nakamura Uta'emon III as Jiraiya. From the play *Yaemusubi Jiraiya monogatari*. 1832. Oban diptych. 37.6 x 52.4 cm. *Kamigata yakusha-e shusei*, vol. II, no. 162. Fine, early impression with metallic printing and hand-stamped seals. Fine colour. Fold mark on right-hand sheet. Very good condition.

42
Hasegawa Sadanobu
(1809-1879)

Kataoka Gado II as Chigo Tomimaru in the play *Katakiuchi Sozen-ji baba*. From the series *Kyofuku tosei kurabe* (A Modern Competition for Mirror Covers). 1841. Oban. 37.6 x 25 cm. *Osaka kagami*, no. 105; Matsudaira, *Sadanobu*, no. 87; Schwaab, *Osaka Prints*, no. 194. Fine impression with metallic printing. Fine colour. Very good condition.



43
Ryusai Shigeharu
(1802/03-1852/53)

Arashi Rikan II as Soma Taro, Leaning Against a Large Rock in the Shape of a Toad, Nakamura Karoku I as Takiyosa, and Ichikawa Sukejiro in an unidentified role, in a Shijo-style Landscape. From the play *Soma Taro mibae bundan*. 1832. Oban diptych. 37.6 x 25 cm. Schwaab, *Osaka Prints*, no. 153. Fine impression with metallic printing. Fine colour. Fold mark. Very good condition. Rare. The hand-stamped seals of the artist and engraver, in the present example, are lacking in most impressions.

44
Shunkosai Hokushu
(Active 1810-1832)

Arashi Rikan II as a Magician Performing Toad Magic. 1831. Oban. 37.5 x 25.6 cm. *Osaka kagami* 65. Fine impression on thick, deluxe paper with extensive metallic printing. Fine colour. Very good condition.



45
Shunkosai (Shunbaisai) Hokuei
(Active 1828-1836)

Arashi Rikan II as Yakko no Koman. From the play *Sugata kurabe deiri no minato*. 1834. Oban. 37.6 x 26.1 cm. Schwaab, *Osaka Prints*, no. 160. Fine impression with metallic printing. Fine colour. Restored wormhole. Very good condition.

46
Ryusai Shigeharu
(1802/03-1852/53)

Nakamura Shikan II as Sojo Henjo, *Bun'ya no Yasuhide*, Ariwara no Narihira, Kisen Hoshi and Otomo no Kuronushi. Nakamura Baika as Ono no Komachi. From the play *Rokkasen sugata no irodori*. 1834. Oban. 37.6 x 25.7 cm. Philadelphia 46; Gerstle, *Kabuki Heroes on the Osaka Stage*, British Museum, no. 273. Fine impression with metallic printing. Fine colour. Expertly restored wormhole. Very good condition. Shikan II in a theatrical tour de force, plays all of the five male roles in this dance play.



47
Shunkosai (Shunbaisai) Hokuei
(Active 1828-1836)

Arashi Rikan II as Danshichi Kurobei in the Night Murder Scene from the Play *Natsu Matsuri Naniwa Kagami*. 1832. Oban. 37.5 x 25.4 cm. Matsudaira 171; Keyes, *The Male Journey in Japanese Prints*, fig. 176 and cover; TNM/III/3899; Meech & Oliver, *Designed for Pleasure*, no. 32. Fine impression with metallic printing and hand-stamped seals. Fine colour. Fold mark. Very good condition. One of the most dramatic of all Osaka prints.

48
Shunkosai (Shunbaisai) Hokuei
(Active 1828-1836).

Arashi Rikan II as Soma Taro Unrolling a Handscroll in the Presence of a Spirit Fire. From the play *Soma Taro mibae bundan*. 1832. Oban. 37.5 x 24.9 cm. Keyes, *The Male Journey in Japanese Prints*, fig. 175; Schwaab, *Osaka Prints*, no. 154; Meech & Oliver, *Designed for Pleasure*, no. 31. Fine impression with metallic printing and the hand-stamped seals of artist and engraver. Brilliant colour. Very good condition.



49
Utagawa Kunisada
(1786-1865)

Utagawa Hiroshige
(1797-1858)

Onoe Tamizo II (above) as Musashibo Benkei and Bando Takesaburo I (below) as Ushiwakamaru, in the dance *Kokimazete haru no nishiki-e* (centre sheet). Bando Hikosaburo V (above) as the 'shirabyoshi' dancer Sakuragi, Arashi Kichisaburo III (below) as the priest Seitakabo (left-hand sheet), and Bando Kamezo I as the priest Kongarabo (right-hand sheet) from the dance *Musume Dojoji*. 1858. Oban triptych. 37.8 x 76.8 cm. Fine impression, colour and condition. According to Paul Griffith, on the night of the 9th of the 1st month, 1858, a fire broke out at the Morita-za in Edo which burnt down both that theatre and the Ichimura-za. Several actors who were scheduled to appear at the Morita-za took this opportunity to visit Osaka. This triptych illustrates actors and their roles from two dances staged at Osaka's Naka-no-za later in the 1st month. Hiroshige depicts Dotonbori, Osaka, on the right-hand sheet.



50
Utagawa Kunisada
(1786-1865)

Ichikawa Ebizo V in a Shibaraku Role. *Kichirei* (Festive Annual Custom). Circa 1833. Oban. 38.6 x 25.5 cm. Shindo, *Gototei Kunisada yakusha-e no sekai* (1993), plate 88; *Utagawa Kunisada, 150th Anniversary of His Death*, Ota Memorial Museum, no. 169. Fine impression, colour and condition.



51
Utagawa Kunisada
 (1786-1865)
 Three Women in an Interior.
 From the series *Tatsumi hakkei no uchi* (Eight Views of Fukagawa). Early 1840's.
 Oban triptych. 38.1 x 78.3 cm.
 Fine impression, colour and condition.



52
Utagawa Kunisada
 (1786-1865)
 The Osaka Courtesan Nakasashi Kneeling on a Futon Looking at Her Reflection in a Mirror. *Osaka Shima-no-uchi Nakasashi* (Nakasashi from Shima-no-uchi in Osaka). From the series *Ukiyo meisho (meijo) zue* (Remarkable Women of the Floating World). Early 1820's.
 Oban. 38.4 x 26.5 cm.
 UTS/XI/125; Schaap, *Kunisada*, no. 6. Fine impression and colour. Very good condition.



53
**School of Kikukawa Eizan
(1787-1867)**
Lovers Embracing Under a
Mosquito Net. Circa 1810's.
Koban. 12.5 x 18.8 cm.
Fine impression, colour and
condition.



54
**Kikukawa Eizan
(1787-1867)**
An Elegant Woman Holding an
Umbrella. Circa 1820's. Vertical
oban diptych. 77.8 x 25 cm.
Fine impression. Very good
colour and condition.



55
Utagawa Kunisada
(1786-1865)

A Woman Measuring Cloth.
From the series *Atsurae ori jisei konomi* (Fabrics to Order in Current Taste). 1844. Vertical oban diptych. 74.8 x 25.5 cm. Fine, early impression with strong woodgrain. Fine colour and condition. The depiction of a woman holding a ruler is most unusual.



56
Utagawa Kunisada
(1786-1865)

A Woman in a Kimono
Decorated with Morning-glory.
Early 1840's. Vertical oban diptych. Fine impression and colour. Very good condition. This print retains its original paper mount.



57
Utagawa Kuniyoshi
 (1797-1861)

Onoe Kikugoro III as Nikki, actually Tenjiku Kaja Masanori, Mimasu Gen'nosuke I as Ikazuchi Tsurunosuke and Ichimura Uza'emon XII as Shiozawa Tanzaburo. From the play *Kuruwa kuruwa date no oyose*. 1836. Oban triptych. Fine impression and colour. Album backing. Slight, restored wormage. Very good condition. Rare. Another 1836 triptych, showing the same actors and roles is in the British Museum (Clark, *Kuniyoshi*, no. 107).



58
Utagawa Kuniyoshi
 (1797-1861)

A Woman Reading a Fortune Slip Next to a Sleeping Cat. *Hayaku kimetai* (Wanting to Decide [the person to marry] Right Away). *Banshu Takasago tako* (Octopuses of Takasago, Harima Province). From the series *Sankai medetai zue* (Auspicious Pictures of Land and Sea). 1852. Oban. 36.6 x 24.9 cm. *Heroes & Ghosts*, no. 152. Fine, early impression with strong woodgrain and embossing on the cat. Fine colour and condition. The sitting posture of the cat, seen here, resembles the shape of an incense box, which is part of a traditional bridal trousseau; it alludes to the young woman's wish to get married.



59

Utagawa Hiroshige
(1797-1858)

Autumn Moon Over the Emon Slope by the New Yoshiwara (Shin Yoshiwara Emon-zaka no shugetsu). From the series *Toto meisho* (Famous Places in the Eastern Capital). Mid-1830's. Chu-tanzaku. 38.1 x 12.6 cm. Van Vleck, page 147; Suzuki 126; *Hiroshige: The Collected Edo Landscape Prints*, no. 1039. Fine impression, colour and condition.

60

Utagawa Hiroshige
(1797-1858)

Winter: Snow on the Sumida River (*Fuyu, Sumida-gawa no yuki*). From the series *Shiki Edo meisho* (Famous Places in Edo in the Four Seasons). Mid-1830's. Chu-tanzaku. 38 x 12.9 cm. Suzuki 15; *Hiroshige: The Collection Edo Landscape Prints*, no. 1027. Fine impression, colour and condition.



61
Utagawa Hiroshige
(1797-1858)

The Twin Sword Rocks in Bo Bay in Satsuma Province (*Satsuma bo-no-ura Sokenseki*). From the series *Rokujuyoshu meisho zue* (Pictures of Famous Places in the Sixty-Odd Provinces). 1856. Oban. 37.4 x 25.4 cm. Jansen 67; Van Vleck, page 101. Fine impression, colour and condition.

62
Utagawa Hiroshige
(1797-1858)

Saijo in Iyo Province (*Iyo saijo*). From the series *Rokujuyoshu meisho zue* (Pictures of Famous Places in the Sixty-Odd Provinces). 1855. Oban. 37.9 x 25.3 cm. Jansen 57; Van Vleck, page 100. Fine impression, colour and condition.

63
Utagawa Hiroshige
(1797-1858)

The Yamabushi Gorge in Mimasaka Province (*Mimasaka Yamabushi-dani*). From the series *Rokujuyoshu meisho zue* (Pictures of Famous Places in the Sixty-Odd Provinces). 1853. Oban. 36.9 x 25 cm. Jansen 46; Van Vleck, page 99.



64
Utagawa Hiroshige
 (1797-1858)

Shimadai, Ainame and Nandina. From an untitled series of fish subjects. Mid-1830's. Oban. 25.3 x 36 cm. Van Vleck, page 171. Fine impression, colour and condition. Faint centrefold.



65
Utagawa Hiroshige
 (1797-1858)

Azuma Bridge and Komagata Hall (*Komagata-do Azumabashi*). From the series *Meisho Edo hyakkei* (One Hundred Views of Famous Places in Edo). 1857. Oban. 36.8 x 25.3 cm. Van Vleck, page 130; UTK/16/55; Suzuki 171; Smith 62. Fine impression with strong woodgrain and overprinting. Fine colour and condition.



66
Utagawa Kunisada
(1786-1865)

A Woman Reading a Letter, Holding a Teacup. *Jirettaso* (The Impatient Type). From the series *Imayo sanjuni-so* (The Modern Thirty-two Types). 1859. Oban. 36.5 x 24.8 cm. Fine impression on deluxe paper. Fine colour and condition.

67
Utagawa Kunisada
(1786-1865)

A Courtesan Hastily Tying an *Obi* While Holding a Bunch of Tissue in Her Mouth. *Ki ga sekiso* (The Hurried Type). From the series *Imayo sanjuni-so* (The Modern Thirty-two Types). 1859. Oban. 37.8 x 25.6 cm. Fine impression on deluxe paper. Fine colour and condition.

68
Utagawa Kunisada
(1786-1865)

A Woman Holding a Theatre Programme. *Ureshiso* (The Happy Type). From the series *Imayo sanjuni-so* (The Modern Thirty-two Types). 1859. Oban. 37.8 x 25.9 cm. Fine impression with embossing on deluxe paper. Fine colour and condition.



69
Tsukioka Yoshitoshi
(1839-1892)

A Woman Looking at Her Reflection in a Lacquer Box. *Domo nemuttai* (I Somehow Want to go to Sleep). From the series *Mitate tai-zukushi* (A Collection of Desires). 1877. Oban. 36.5 x 24.4 cm. Keyes 370-1; Keyes, *The Bizarre Imagery of Yoshitoshi*, fig. 5. Unusually fine, early impression with burnishing. Fine colour and condition.



70
Tsukioka Yoshitoshi
(1839-1892)

A Geisha Reading of Her Illicit Affair in a Newspaper. *Torikeshitai* (I Really Wish I Had Not Done That). From the series *Mitate tai-zukushi* (A Collection of Desires). 1878. Oban. 37.4 x 25.3 cm. Keyes 370-8; *Beauty & Violence*, fig. 11; *Yoshitoshi: Ed Freis Collection*, no. 75. Very good impression. Fine colour and condition.



71
Tsukioka Yoshitoshi
 (1839-1892)

The Suicide of Saigo Takamori
 (*Saigo Takamori seppuku no zu*).
 1877. Oban triptych. Keyes 364;
Beauty & Violence, fig. 10.
 Fine impression and colour.
 Very good condition.



72
Tsukioka Yoshitoshi
 (1839-1892)

A Fleet of Warriors at Mitsuke.
 From the series *Suehiro*
gojusantsugi (The Fifty-three
 Stations of the Tokaido Road
 with Cartouches in the Shape
 of Fans). 1865. Oban.
 36.6 x 24 cm. Keyes 138-9.
 Fine impression with strong
 woodgrain. Fine colour and
 condition.



73
Tsukioka Yoshitoshi
(1839-1892)

Sakura Sogo Leaving His Family.
 From the series *Shinsen azuma nishiki-e* (A New Selection of Eastern Brocade Pictures).
 1885. Oban diptych.
 36.9 x 50.4 cm. Keyes 479-2;
 Keyes, *The Male Journey in Japanese Prints*, fig. 19.
 Fine impression of the first edition with multi-coloured cartouche and extensive woodgrain. Fine colour.
 Very good condition. Keyes describes the tragic subject of this print in *The Male Journey* (*op. cit.*, page 23).



74
Tsukioka Yoshitoshi
(1839-1892)

Danjo Matsunaga Hisahide
 Preparing to Commit Suicide.
 From the series *Yoshitoshi masha burui* (Yoshitoshi's Courageous Warriors).
 1883. Oban. Keyes 460-4; Keyes, *The Bizarre Imagery of Yoshitoshi*, no. 21. Very good impression. Fine colour. Fine condition with large margins.



75
Toyohara Kunichika
(1835-1900)
Kwarazaki Gon'nosuke VII as
Oboshi Yuranosuke. From an
untitled series of actor portraits.
From the play *Kanadehon*
Chushingura. 1869. Oban.
35.8 x 24.9 cm. *Kunichika: Time*
Present and Time Past, no. 64;
Kunichika yakusha kagami,
plate 11. Very good impression.
Fine colour. Very good condition.

76
Toyohara Kunichika
(1835-1900)
Ichikawa Danjuro IX in His
Dressing Room. From the series
Shashin gakuya kagami (A Mirror
of Actor's True Likenesses
Backstage). 1868. Oban.
36.7 x 25.5 cm. Fine impression
and colour. Very good condition.



77
Toyohara Kunichika
(1835-1900)

Ichikawa Danjuro IX as Ishikawa Go'emon in the Nanzen-ji Gate Scene. From the play *Sanmon gosan no kiri*. *Meiji-za sangatsu kyogen* (The Meiji-za's play in March). 1896. Oban triptych. 36.3 x 73.8 cm. Fine impression with extensive burnishing. Fine colour and condition.



78
Toyohara Kunichika
(1835-1900)

Ichikawa Danjuro IX as Ishikawa Go'emon in the Nanzen-ji Gate Scene. From the play *Sanmon gosan no kiri*. 1896. Oban triptych. 37.3 x 75.9 cm. Fine impression with metallic printing and extensive burnishing. Fine colour and condition.



79
Toyohara Kunichika
 (1835-1900)
 Ichikawa Sadanji I as Okawa Tomo'emom Amidst Flames. From the play *Tsuta-moyo chizome no goshuin*. *Meiji-za shin-kyogen* (New Plays of the Meiji-za). 1899. Oban triptych. 36.3 x 25.5 cm. *Kunichika: Time Present and Time Past*, no. 117. Fine impression, colour and condition.

80
Toyohara Kunichika
 (1835-1900)
 Ichikawa Sadanji I as the Fisherman Fukashichi. From the series *Jidai sewa haiyu kagami* (Mirror of Actors in Tales of Modern History). 1883. Oban. 37.6 x 75.6 cm. *Kunichika: Time Present and Time Past*, no. 91; *Kunichika kagami yakusha*, plate 74. Fine impression with metallic printing. Fine colour and condition.

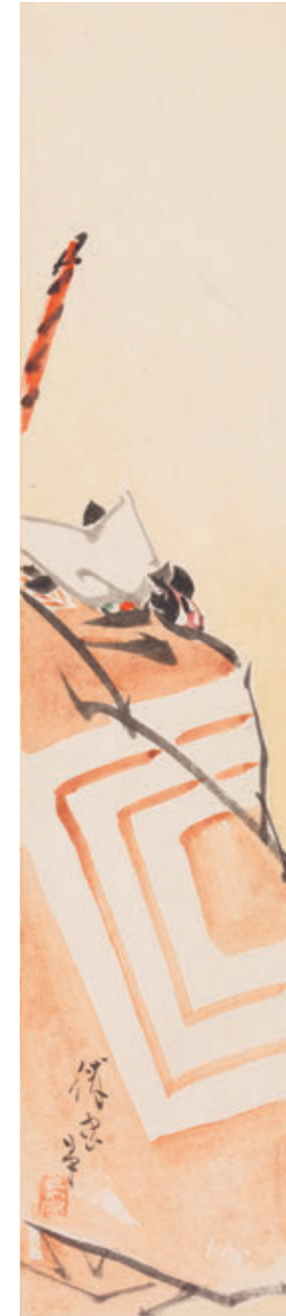


81
Toyohara Kunichika
(1835-1900)

Onoe Kikugoro V as Nikki Danjo.
From the play *Ura omote date-zome kosode*. 1888. Oban triptych. 37.1 x 74.8 cm. Fine impression with metallic printing. Fine colour and condition.

82
Torii Kiyotada VII
(1875-1941)

Ichikawa Danjuro in a Shibaraku Role. Circa 1920's-1930's. Tanzaku painting. 36.2 x 7.5 cm. Signed: *Kiyotada hitsu*. Sealed: *Torii*. A similar Kiyotada painting of the same subject is illustrated in our catalogue 15 (2009, no. 74) and yet another version is in the British Museum.





83

Satake Eiko
(1835-1909)

A Monkey with Her Young.
Circa 1880's. Album painting.
Ink and colour on silk.
28.7 x 32 cm. Signed: *Eiko*.
Sealed: *Eiko*.

84

Kawabata Gyokusho
(1842-1913)

A Cat Enjoying a Scratch.
Circa 1880's. Album painting.
Ink, colour and *gofun* on silk.
28.7 x 32 cm. Signed:
Gyokusho. Sealed: *Shibun*.





85

**Kawanabe Kyosai
(1831-1889)**

Kyosai rakuga (Kyosai's Drawings for Pleasure). 1881. Illustrated book. 2 volumes complete. 22.2 x 14.8 cm (covers). Clark, *Demon of Painting: The Art of Kawanabe Kyosai*, no. 97; Hillier, *The Art of the Japanese Book*, vol. II, plate 180; *A Japanese Menagerie*, plates, 4, 42 and 46; *This Is Kyosai!*, 2017, no. 49. Fine impressions on *toshi* paper with the hand-stamped seals indicative of early impressions. Fine colour. Very good condition. Described by Hillier as "perhaps Kyosai's finest work in book form" (*op. cit.*, p. 941). Koto Sadamura has noted that the hand-stamped seal in the colophon appears to be an actual impression of one that Kyosai frequently used on his own paintings.



86
Urushibara Yoshijiro
(1888-1953)

Heron in Rain. Circa 1920's.
Large oban. 40.4 x 28.5 cm.
Chapman and Homer, *Yoshijiro Urushibara*, C13. Provenance:
By descent to Ichiro Urushibara
(the artist's son).
Fine impression, colour and
condition. An apparently
unrecorded variant to the
following design, printed in
shades of grey ink, rather than
black.

87
Urushibara Yoshijiro
(1888-1953)

Heron in Rain. Circa 1920's.
Large oban. 42.2 x 29.8 cm.
Chapman and Homer, *Yoshijiro Urushibara*, C13. Provenance:
By descent to Ichiro Urushibara
(the artist's son).
Fine impression, colour and
condition.

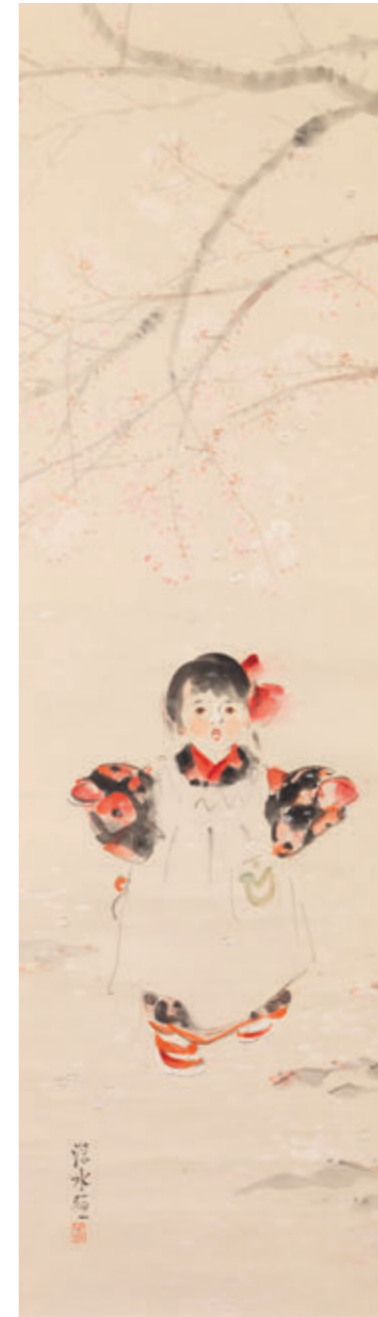


88
Takeuchi Seiho
(1864-1942)

A Fox and a Woman's Hat.
Circa 1930's. Large oban.
39 x 47.8 cm. Fine impression
with white over-printing.
Fine colour and condition.
A Japanese audience would
presume that the sneaky fox,
once it had taken human form,
would use the woman's hat to
add to the deception.

89
Ito Shinsui
(1898-1972)

A Young Girl Standing Amongst
Cherry Blossoms. Circa 1930's.
Hanging scroll. Ink, colour
and *gofun* on paper.
104.5 x 30.2 cm. Signed:
Shinsui ga. Sealed: *Shinsui.*
The outside of the original box
is labelled *Shojo* (Young Girl).
The inside is signed *Shinsui dai*
(Titled by Shinsui) and sealed
Shinsui. The painting is
accompanied by two certificates
of authenticity from the Tokyo
Art Club, dated 1976 and 2016.



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