

Israel Goldman
Japanese Prints
and Paintings

Recent Acquisitions Catalogue 19

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1

Torii Kiyomasu
(active circa 1697-1720)

Sanjo Kantaro II as Oshichi
Fixing a Comb in Her Hair. From
the play *Nanakusa Fukuju Soga*.
1718. Hosoban. 32 x 15.4 cm.
Von Seidlitz, 1911, pl. X (this
impression), V & I, no. 95 (this
impression). Provenance: Henri
Vever, Part III, Sotheby's,
London, 1977, lot 7 (£2,500).
Very good impression and
colour. Slight, restored wormage
and small flaws. Very good
condition. Jack Hillier concludes
in the Vever sale catalogue
(*op. cit.*), that this is a late work
by Kiyomasu I, rather than an
early work by Kiyomasu II.
What appears to be a pirated,
unsigned version of this design
is illustrated in Ledoux,
Primitives, no. 29.



2
Attributed to Isoda Koryusai
(active circa 1764-1788)

A Couple Making Love While Another Woman Sleeps Behind a Screen. Circa 1770. Chuban. 20 x 26.4 cm. Fine impression. Very good colour. Fine condition. The mark on the *noren* reads *matsu* (pine tree). A painting of a pine is also depicted inside the room.



3
Suzuki Harunobu
(1725?-1770)

A Woman Playing With a Pet Monkey. Late 1760's. Chuban. 27.1 x 20.6 cm. *Harunobu zenshu* 292. Fine impression with extensive embossing around the outline of the figure. Very good colour. Fine condition. This is one of the rarest of the many designs by the artist of a woman playing with a pet monkey. The only other example we have been able to locate is the trimmed impression in *Harunobu zenshu*.



4

Isoda Koryusai
(active circa 1764-1788)

Two designs of lovers from the complete set of twelve. From the series *Juni kyoku iro gassen* (Twelve Poems of Love Battles). Circa 1770. Koban. 14.2 x 15.3 cm. Hockley, Appendix 5, no. 17. Fine impressions. Fine, fresh, unfaded colour. Fine condition.



5

**Torii Kiyonaga
(1752-1815)**

A Middle-aged Woman Making Love Beneath a Mosquito Net. From the series *Imayo juni kagami* (Twelve Mirrors of the Modern World). Mid-1780's. Chuban. 19.2 x 26.5 cm. Fine impression, colour and condition.



6

**Torii Kiyonaga
(1752-1815)**

A Manservant Carrying a Lantern Towards a Group of Women at a Tea-house. Circa 1790. Oban. 19.2 x 26.5 cm. Provenance: Unidentified collector's mark on verso. Fine impression and colour. Expertly restored wormage at top. Very good condition. This is an oban version of a long surimono in the Museum of Fine Arts, Boston (Hirano 939) with different patterns on the kimonos and a change to the mark on the curtain. According to Hirano (page 431) this design was exhibited at Kiyonaga's one hundred and twentieth memorial exhibition. The colour scheme of this version appears similar to the early printings of Utamaro's Shell Book.



7

Katsukawa Shunsho
(1726-1792)

Ichikawa Danjuro V Holding a Lantern. 1770's. Hosoban.
32.5 x 14.8 cm. Fine impression and colour. A few expertly restored wormholes, otherwise fine condition

8

Hosoda Eishi
(1756-1829)

Kasugano of the Ogiya
Attended by Kocho and Wakaba. Circa 1793. Aiban.
31.6 x 22.4 cm. Fine impression, colour and condition. What appears to be another print from this untitled series is illustrated in Brandt, 169, no. 133.



9
Katsukawa Shuncho
(active late 1770's-1790's)
Lovers. Late 1780's. Aiban.
22.4 x 32.3 cm. Fine
impression. Very fine, fresh,
unfaded colour. Centrefold.
Very good condition.

10
Katsukawa Shuncho
(active late 1770's-1790's)
Lovers. Late 1780's. Aiban.
22.4 x 32.3 cm. Fine impression
and colour. Centrefold. Very
good condition.



11
Katsukawa Shunei
(1762-1819)

Sawamura Sojuro III,
Segawa Kikunojo III, and
Kataoka Nizaemon VII.
Circa 1795. Hosoban triptych.
32.8 x 44.6 cm. AIC/III/704
(right sheet), TNM/I/1207
(middle sheet). Fine impression.
Brilliant, fresh, unfaded colour.
Fine condition. Unfaded
hosoban actor triptychs are
extremely rare on the market.

12
Katsukawa Shunei
(1762-1819)

Nakamura Nakozo II as
Ono Sadakuro. 1795. Act V
(the Yamazaki Highway from the
play *Kandehon Chushingura*).
Oban. 38.1 x 25.6 cm.
Fine impression. Very good
colour and condition. From an
outstanding series of grey
ground actor prints.



13
Kitagawa Utamaro
 (1754-1806)
 A Woman Seated with a Fan. *Kameido no Fuji* (Wisteria at Kameido). From the series *Edo hana meisho jukkei, jumai tsuzuki no uchi* (Ten Views of Famous Floral Places in Edo, From a Set of Ten). Circa 1805. Oban. 38.3 x 26.3 cm. Fine impression. Brilliant, unfaded colour. Fine condition.

14
Kitagawa Shikimaro
 (active circa 1810's)
 Tachibana of the Tsuruya, Kamuro Ukon and Sakon (*Tsuruya uchi Tachibana, Ukon, Sakon*). From the series *Imayo onna kasen, sanju-roku-ban tsuzuki* (Female Poetic Immortals in the Modern Style, a Set of Thirty-six). 1813. Oban. 38.9 x 26.4 cm. Fine impression and colour. Very good condition.



15

Sakai Hoitsu
(1761-1828)

Oson gafu (The Picture Album of Oson). 1817. Illustrated book. One volume complete. 27.9 x 18.7 cm (covers). Mitchell pages 443-4, Ryerson pages 362-3, Hillier, *The Art of the Japanese Book*, Vol. II, plates 120-21, figs. 427-9. Fine, early impressions of the first edition with woodgrain, metallic printing and the silver wave pattern on the covers. Fine colour. Very good condition. This is the finest copy we recall having seen of one of the most beautiful of all Rimpa books.



16

Keisai Masayoshi
(1764-1824)

Soka ryakugashiki (Plants and Flowers in the Abbreviated Style). 1813. Illustrated book. One volume complete. 27.2 x 18.1 cm (covers). Mitchell pages 497-8, Ryerson 214, Hillier, *The Art of the Japanese Book*, Vol. I, Plate 81, Fig. 319. Fine impressions of the first edition with the five hand-stamped seals of the publishers in the colophon. Fine colour. Very good condition. As Hillier writes, "Because of the technique of the block-cutters who not only omitted outlines, but employed surface gradations, the rare beauty of this work can only be experienced from careful, early impressions" (*op. cit.*, page 481).



17
Katsushika Hokumei
(active circa 1804-1830)
Hokumei gafu (Hokumei's
Picture Album). 1830. Illustrated
book. One volume complete.
22.6 x 15 cm (covers).
Hillier, *The Art of the Japanese
Book*, Vol. II, fig. 519,
Ryerson 399, *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 copy of
this book is extremely rare.



18
Mori Sosen
(1747-1821)

Two Deer, a Stag and a Hind,
Under Maple. Hanging Scroll.
Ink and colour on silk.
46 x 66.2 cm. Signed: *Sosen*.
Sealed: *Shu, Sho* (for his given
name Shusho).

19
Mori Ippo
(1798-1871)

A Rabbit in Tall Grass. Hanging
scroll. Ink and light colour on
paper. 110.5 x 29.3 cm.
Signed: *Ippo*. Sealed: *Kei, Shi*
(for his given name Keishi).





20

**Onishi Chinnen
(1792-1851)**

Resting Ox. An album drawing mounted as a hanging scroll. Ink and slight colour on paper. 21.8 x 33.5 cm. Signed: *Chinnen*. Sealed: *Unka*. Similar to the well known drawing formerly in the Chaikin collection and a fine example of Shijo School brushwork (see *The Uninhibited Brush*, no. 248).

21

**Onishi Chinnen
(1792-1851)**

Sleeping Cat. Hanging scroll. 63.2 x 28.6 cm. Ink and slight colour on paper. Signed: *Chinnen*. Sealed: *Taiju*.





22

**Katsushika Hokusai
(1760-1849)**

Hodogaya on the Tokaido Road
(*Tokaido hodogaya*). From the
series *Fuji sanjurokkei* (Thirty-six
Views of Mt. Fuji). Early 1830's.
Oban. 38.7 x 26 cm.

UTK/13/36, V & I, Vol. V,
no. 259 (this impression).
Provenance: Tadamasa Hayashi,
Vte de Sartiges. Fine
impression, colour and
condition. This is the earliest
version of this print with the lime
green colouring.



23

**Totoya Hokkei
(1780-1850)**

Mt. Fuji Above Clouds. From an
untitled series of the Three
Lucky Dreams. Mid-1820's.
Square surimono.

20.4 x 18.1 cm. Vever/III/763.
Provenance: Paul F. Walter,
Christies, New York, 1992,
lot 23 (\$6,050). Fine impression
with extensive metallic printing.
Fine colour. Very good condition.



24

Totoya Hokkei
(1780-1850)

A Couple at the Entrance Gate of Enoshima. 1820's. Square surimono. 21 x 18.4 cm. Fine impression with metallic printing and embossing. Fine colour. Very good condition. Mt. Fuji is printed in gauffrage in the top right corner. Previously, known only from Meiji copies (see Keyes, Chester Beatty, Vol. II, page 516, no. 67).

25

Utagawa Kunisada
(1786-1864)

Komachi Praying for Rain. Circa 1840. Vertical oban diptych. 73.5 x 24.1 cm. Fine impression, colour and condition.





26
Yashima Gakutei
 (1786?-1868)
 Genzanmi Yorimasa. From the series *Buke rokkasen* (Warriors as the Six Famous Poets). Circa 1827. Square surimono. 21.1 x 18.8 cm. Provenance: Tadamasa Hayashi. Fine impression with extensive metallic printing. Fine colour. Very good condition.



27
Yashima Gakutei
 (1786?-1868)
 A Court Lady at Her Desk, About to Write a Poem on a Tanzaku. 1820's. Square surimono. 21 x 18.1 cm. Fine impression with metallic printing. Fine colour. Very good condition.



28

**Totoya Hokkei
(1780-1850)**

Ono no Tofu. From the series *Shoshikai bantsuzuki* (A Gathering of the Elders of Poetry). Circa 1820. Square surimono. 21.5 x 18.4 cm. Amsterdam/III/140, *The Frank Lloyd Wright Collection of Surimono*, Fig. 1, no. 101 (the print is also extensively discussed by John Carpenter on pages 51-52). Fine impression with metallic printing. Fine colour. Very good condition. Displayed here is an early episode from the life of the celebrated 10th century poet, who despairing about his life, was given encouragement by a frog that he observed endlessly jumping to reach a branch of willow.



29

**Ichiyusai Kuniyoshi
(1797-1861)**

Onoe Kikugoro III as a Geisha in Snow. *Sanban tsuzuki* (A Set of Three). Circa 1829. Square surimono. 20.9 x 18.2 cm. *Heroes & Ghosts*, no. 197. Fine impression with metallic printing. Fine colour and condition. The print is extensively discussed in *The Artist's Touch, The Craftsman's Hands*, Portland Art Museum, 2011, no. 1010.



30
Yanagawa Shigenobu
 (1787-1832)
Kyōka momo chidori.
 Circa 1830. Illustrated book.
 1 volume incomplete with 24
 plates. 22.4 x 15.2 cm (covers).
 Hillier, *The Art of the Japanese*
Book, Vol. II, plate 149. Fine
 impressions with metallic
 printing. Fine colour. Very good
 condition. Hillier knew of only
 two copies in Western
 collections (*op. cit.*, page 785).
 However there is another
 incomplete copy in the Chester
 Beatty Library which seems to
 have the same pagination as
 ours (see Keyes, Chester Beatty,
 Vol. II, no. 397). The printing of
 this book is of surimono quality
 and its rarity is a result of the act
 of breaking up the book to sell
 the plates as single sheets.



31

Keisai Eisen
(1790-1848)

A Woman Dining By the Light of the Moon. 1820's. Square surimono. 20.7 x 17.8 cm. Fine impression with extensive metallic printing and embossing. Very good colour. Fine condition.



32

Keisai Eisen
(1790-1848)

A Woman Reclining Against a Shamisen Box. Circa late 1820's. Square surimono. 20.7 x 17.8 cm. Amsterdam/IV/249. Fine impression with metallic printing. Lightly backed. Very good condition. An apparently later state of this print is known, lacking the poem on the panel.



33

Totoya Hokkei (1780-1850)

A European Woman with a Goat. 1823. Square surimono. 21.1 x 18.1 cm. Chiba, no. 111. Provenance: Samuel Tuke. Fine impression with metallic printing. Fine colour. Very good condition.



34

Yashima Gakutei (1786?-1868)

Pangu Seated on a Rock. The first in a continuous series of ten prints titled *Katsushikaren meisu juban* (Ten Numbers for the Katsushika Circle). Circa 1823. Square surimono. 20.4 x 18 cm. Amsterdam/III/229, Chester Beatty, Vol. 1, no. 65, Chiba 146/47. Fine impression with extensive metallic printing and embossing. Fine colour and condition. Impressions are known both with and without the series title. The two states are illustrated in Chiba, page 83.



35
Utagawa Kunisada
(1786-1864)

Ichikawa Danjuro VII, Iwai Kumesaburo II and Matsumoto Koshiro V on the Bank of the Sumida River in Snow. From an untitled series of *Settsugekka* (Snow, Moon and Flowers). Circa 1825. Koban triptych. 18.2 x 37 cm. Izzard, *Kunisada's World*, no. 45. Fine impression with extensive blind printing. Fine colour. Backed. Very good condition.

36
Utagawa Kuninao
(1793-1854)

A Portrait of Ichikawa Danjuro VII with His Family. Circa 1830. Square surimono. 20.3 x 18.2 cm. Fine impression, colour and condition.



37
Shunkosai Hokushu
 (active 1810-1832)

Ichikawa Ebijuro I as Yokanbei.
 From the series *Uchiwa tosei-kurabe* (Comparison of Contemporary Fashions in Fans). 1824. Oban.
 39.2 x 27 cm. *Kabuki Heroes of the Osaka Stage*, no. 229b. Fine impression with metallic printing. Fine colour. Very good condition.

38
Konishi Hirosada
 (1819-1865)

Mimasu Daigoro IV as Umako Daijin, Ichikawa Ebizo V as Umayo Daijin, and Jitsukawa Ensaburo as Prince Shotoku.
 From the play *Shitennoji garan kagami*. 1849. Chuban triptych.
 25.2 x 51.1 cm. Keyes, *Hirosada, Osaka Printmaker*, no. 14. Fine impression with extensive metallic printing. Very good colour. Album backing. Very good condition.



39
Utagawa Kunisada
(1786-1864)

A Beauty Reading a Letter by the Light of a Lantern. *Toka yakoju* (Candle Light and Shining Jewel). Circa late 1830's. Fan print. 29.3 x 22.8 cm. Fine, early impression. Fine colour and condition. An exquisite example of Tempo period commercial engraving.

40
Utagawa Kunisada
(1786-1864)

A Woman Seated Next to a Shamisen Box. Sweets from Fukagawa (*Fukagawa no kashi*). From the series *Tosei teikin orai* (Contemporary Models for Correspondence). Circa 1830. Oban. 38.7 x 26.6 cm. Fine impression and colour. Very good condition.



41
Utagawa Toyokuni
(1769-1825)

A Woman Dressing. From the series *Tosei azuma fuzoku* (Modern Fashions From the East). Circa 1818. Oban. 39.2 x 26.5 cm. Fine impression, colour and condition. A similar print by Toyokuni dated to the late Bunka period, from the series *Tosei kotoba no hana*, is illustrated in *Bunka-Bunsei bijin fuzoku ukiyo-e shu* (plate 6).



42
Utagawa Kunisada
(1786-1864)

A Young Woman From a Samurai Household on a Visit to a Shrine. Early 1830's. Square surimono. 20.6 x 17.6 cm. Carpenter, *Reading Surimono*, no. 204. Fine impression with embossing and metallic printing. Fine colour and condition. The background of this impression of the print has been "creped" for added texture which is highly unusual.



43
Keisai Eisen
(1790-1848)

A Courtesan Reading a Letter.
Circa 1830. Vertical oban
diptych. 74.5 x 24.8 cm.
Fine impression. Very good
colour and condition.

44
Utagawa Kunisada
(1786-1864)

A Woman Holding a Straw Hat
and a Samisen. Circa 1830.
Vertical oban diptych.
72.5 x 24.6 cm. Fine impression.
Very good colour and condition.





45

Keisai Eisen
(1790-1848)

No. 4: Kanagawa Inns
(*Kanagawa shuku*). From the
series "commonly known" as
Bijin Tokaido (Beauties on the
Stations of Tokaido Road).
Circa 1842. Oban.
37.4 x 25.5 cm. Fine impression
with strong woodgrain. Fine
colour. Very good condition.

46

Keisai Eisen
(1790-1848)

No. 26. Nissaka Station
(*Nissaka-eki*). From the series
"commonly known" as *Bijin*
Tokaido (Beauties on the
Stations of the Tokaido Road).
Circa 1842. Oban.
37.6 x 25.4 cm. Fine impression
and colour. Horizontal
centrefold. Very good condition.





47

Keisai Eisen
(1790-1848)

Itahana. From the series *Kisokaido rokujukyu-tsugi no uchi* (Sixty-Nine Stations on the Kisokaido Road). Circa 1835. Oban. 24 x 37 cm. Van Vleck page 76, Izzard 15. Very good impression, colour and condition.

48

Totoya Hokkei
(1780-1850)

Ukifune (Boat Upon the Waters). Chapter 51 from the Tale of Genji. 1826. Square Surimono. 20.5 x 17.8 cm. Amsterdam/III/185, *The Frank Lloyd Wright Collection of Surimono*, no. 23. Fine impression with metallic printing. Very good colour and condition.



49
Ichiyusai Kuniyoshi (1797-1861)
 Monk Jakuren and His Attendant in Evening Rain. *Jakuren-hoshi*. From the series *Hyakunin isshu no uchi* (From One Hundred Poems by One Hundred Poets). Circa 1842. Oban. 37.4 x 25.3 cm. Robinson S19-87, *Heroes & Ghosts*, no. 30, Clark, *Kuniyoshi*, no. 96. Fine impression, colour and condition.



50
Ichiyusai Kuniyoshi (1797-1861)
 Loyal Retainer Tomimori Suke'emon Masakata. From the series *Seichu gishi den* (Biographies of Loyal and Righteous Samurai). 1847. Oban. 37.6 x 25.6 cm. Robinson S54-27, Weinberg, no. 127, *Heroes & Ghosts*, no. 67, Clark, *Kuniyoshi*, no. 44. Fine impression, colour and condition.



51
Ichiyusai Kuniyoshi (1797-1861)
 Sodesuri Inari Shrine. From the series *Tazunazome uma no en'ichi* ([Women] in Tazuna-striped Fashions Visiting Shrines on Festival Days). Circa 1845. Oban. 37.7 x 26 cm. Fine impression, colour and condition.



52
Utagawa Hiroshige
(1797-1858)

The Sagami River (*Sagamigawa*).
 From the series *Fuji sanjurokkei*
 (Thirty-six Views of Mt. Fuji).
 1858. Oban. 36.2 x 24.4 cm.
 Van Vleck page 108, UTK/8/176.
 Fine impression colour and
 condition. Narrow margin at
 bottom. Otherwise, fine
 condition.



53
Utagawa Hiroshige
(1797-1858)

Tile Kilns and the Hashiba Ferry
 on the Sumida River
 (*Sumidagawa hashiba no*
watashi kawaragama). From
 the series *Meisho edo hyakkei*
 (One Hundred Views of Famous
 Places in Edo). 1857. Oban.
 35.7 x 23.4 cm. UTK/16/37,
 Smith 37, Van Vleck page 128.
 Fine impression of the first
 edition with strong woodgrain
 and overprinting. Fine colour.
 Very good condition with small
 margins on three sides.



54

Utagawa Hiroshige
(1797-1858)

Ochanomizu in the Eastern Capital (*Toto Ochanomizu*). From the series *Fuji sanjurokkei* (Thirty-six Views of Mt. Fuji). 1858. Oban. 37.9 x 25.5 cm. Van Vleck page 106. Fine, early impression. Fine colour and condition with large margins.



55

Utagawa Hiroshige
(1797-1858)

Night Rain at Karasaki (*Karasaki no yau*). From the series *Omi hakkei* (Eight Views of Omi Province). 1858. Oban. 37 x 25.2 cm. Van Vleck page 83. Fine impression, colour and condition.



56

Utagawa Hiroshige
(1797-1858)

Bikuni Bridge in Snow (*Bikunibashi setchu*). From the series *Meisho edo hyakkei* (One Hundred Views of Famous Places in Edo). 1858. Oban. 36 x 24.1 cm. UTK/17/114, Smith 114, Van Vleck page 135. Fine impression with strong woodgrain. Fine colour and condition.



57
Utagawa Hiroshige
(1797-1858)

Kogane Plain in Shimosa Province (*Shimosa Koganehara*). From the series *Fuji sanjurokkei* (Thirty-six Views of Mt. Fuji). 1858. Oban. 36.5 x 23.8 cm. Van Vleck page 109. Fine impression, colour and condition.

58
Utagawa Hiroshige
(1797-1858)

Inume Pass in Kai Province (*Kai inumetoge*). From the series *Fuji sanjurokkei* (Thirty-six Views of Mt. Fuji). 1858. Oban. 36.5 x 23.8 cm. Van Vleck page 109. Fine impression and colour. Faint printer's crease. Otherwise, fine condition.

59
Utagawa Hiroshige
(1797-1858)

The Otsuki Plain in Kai Province (*Kai otsukigahara*). From the series *Fuji sanjurokkei* (Thirty-six Views of Mt. Fuji). 1858. Oban. 36.5 x 23.8 cm. Van Vleck page 109, Tamba 384. Fine impression, colour and condition.



60
Utagawa Kunisada
(1786-1864)

The Happy Type (*Ureshiso*).
From the series *Imayo sanjuni-so*
(Thirty-two Contemporary
Physiognomies). 1859. Oban.
38.6 x 26 cm. Fine, early
impression with blind-printing on
thick, deluxe paper. Fine colour
and condition.

61
Utagawa Kunisada
(1786-1864)

The Well Put Together Type
(*Agari ga yosaso*). From the
series *Imayo sanjuni-so*
(Thirty-two Contemporary
Physiognomies). 1859. Oban.
39.2 x 26.2 cm. Extremely fine,
early impression on thick, deluxe
paper. Fine colour and
condition.



62
Utagawa Kunisada
(1786-1864)

Iwai Kumesaburo III as Tamamo no Mae, Silver Grass in Nasuno Field (*Nasuno no susuki*). From the series *Tosei mitate sanjurokkasen* (Contemporary Kabuki Actors Likened to a Selection of Thirty-six Flowers). 1862. Oban. 36.9 x 25.1 cm. Fine impression, on luxurious paper with extensive oxidation. Fine colour and condition.

63
Utagawa Kunisada
(1786-1864)

Kawarasaki Gonjuro I (Ichikawa Danjuro IX) as Watonai. Safflowers on the Water (*suimen no beni no hana*). From the play *Kokusenya kassen* (The Battle of Coxinga). From the series *Tosei mitate sanjurokkasen* (Contemporary Kabuki Actors Likened to a Selection of Thirty-six Flowers). 1861. Oban. 36.9 x 25.1 cm. TNM/III/2917. Fine, early impression on deluxe paper. Fine colour and condition.





64
Utagawa Yoshitora
(active circa 1850-1880)

Onoe Kikugoro V as Gofukuya Kiyoshichi. From an untitled series of large heads. 1869. Oban. 37.1 x 25.5 cm. *Konjaku kabuki meiyu ten*, no. 68. Fine impression, colour and condition.



65
Utagawa Kunisada
(1786-1864)

Nakamura Tsuruzo as Hiraga Jirozo. From an untitled series of large heads. 1863. Oban. 38.3 x 26.1 cm. *Konjaku kabuki meiyu ten*, no. 27. Extremely fine, early impression on thick deluxe paper with strong woodgrain and extensive burnishing. Fine colour and condition with large margins.



66
Hasegawa Sadanobu
(1809-1879)
English Capital, London (*Igirisu no miyako Rondon-fu*). From the series *Bankoku keihin denbun mosha shu harimaze ga* (Collection of Reported Objects and Views From Around the World). Circa 1860. Oban. 37.5 x 25.4 cm. Fine impression with mica sizing in the sky and strong woodgrain. Fine colour and condition.

67
Utagawa Yoshiiku
(1833-1904)
Giant Elephant (*Ozo no zu*). From the series *Shashin kagami* (Mirror of True, Photographic Views). 1861. Oban. 37.2 x 25.1 cm. *Yokohama Ukiyo-e* page 310. Fine impression with extensive surface polishing. Fine colour. Very good condition.



68
Tsukioka Yoshitoshi
(1839-1892)

The Fever of Taira no Kiyomori
(*Taira no Kiyomori hi no yamai no zu*). 1883. Oban triptych.
37.5 x 76.5 cm. Keyes 457,
Keyes, *The Bizarre Imagery of Yoshitoshi*, no. 19. Fine
impression, colour and
condition.



69
Tsukioka Yoshitoshi
(1839-1892)

Inuzuka Shino and Inukai
Kenpachi. From the series *Ikkai
zuihitsu* (A Miscellany by Ikkai).
1873. Oban. 37 x 25 cm. Keyes
280-8, *Yoshitoshi Masterpieces
from the Ed Fries Collection*,
no. 66. Fine impression, colour
and condition.



70
Toyohara Kunichika
(1835-1900)

A Woman Applying Make-up.
From the series *Adesugata kesho jiman* (Pride of Beauties Applying Cosmetics). 1866. Oban. 37.2 x 25.1 cm. Fine impression, colour and condition. An extra block is unusually printed in *gofun* for the application of make-up on the woman's neck.



71
Tsukioka Yoshitoshi
(1839-1892)

Looking Suitable: The Appearance of a Brothel Geisha of the Koka Era (*Niaiso: koka nenkan kuruwa no geisha fuzoku*). From the series *Fuzoku sanjuniso* (Thirty-two Aspects of Customs and Manners). 1888. Oban. 37.6 x 25.5 cm. Keyes, 503-17, Stevenson 14. Fine, early impression with metallic printing and strong woodgrain.



72
Kobayashi Kiyochika
(1847-1915)
Fireworks at Ikenohata (*Ikenohata hanabi*). 1881. Oban.
36.3 x 24.6 cm. Smith,
Kiyochika, Artist of Meiji Japan,
no. 31. *The New Wave*, no. 13,
Amsterdam/V/56. Fine,
atmospheric impression. Fine
colour and condition.

73
Kobayashi Kiyochika
(1847-1915)
Snow at Surugacho (*Surugacho*
yuki). Circa 1880. Oban.
35.6 x 24.7 cm. UTK/12/85.
Fine impression and colour.
Very good condition.



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Watanabe Seitei
(1851-1918)

Crow with Camelias on a Plum Branch in Snow. Hanging scroll. Ink, colour and *gofun* on silk. 119 x 49.8 cm. Signed: *Seitei*. Sealed: *Seitei*.

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Shibata Zeshin
(1807-1891)

Crows in Flight at Sunset. 1888. Shikishiban. 24 x 25.1 cm. *The New Wave* no. 33. Fine impression, colour and condition.

Typography: Trevor Gray
Photography: Dr. Ferdinand Carabott
Printing: Henry Ling Limited

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