

Israel Goldman  
Japanese Prints and Paintings

Recent Acquisitions Catalogue 20  
2014



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**1**  
**Katsukawa Shunko**  
**(1743-1812)**  
Nakamura Noshio I as a  
Harugoma Dancer.  
Circa late 1770's. Hosoban.  
31.4 x 15.2 cm.  
Fine impression, colour and  
condition. An impression with  
similar, fine colour is in the  
Harvard University Art  
Museums.



2  
**Suzuki Harunobu**  
**(1724/5-1770)**

A Couple Making Love Whilst Viewing Water Lilies on Shinobazu Pond in Ueno. *Ueno no bansho* (Vespers Bedmate at Ueno). From the series *Furyu Edo hakkei* (Eight Elegant Views of Edo). Late 1760's. Chuban. 27.6 x 20.9 cm. Waterhouse, *The Harunobu Decade*, no. 459. Klompmakers, *Japanese Erotic Prints*, fig. 6 (this impression). Fine impression, colour and condition. A related Harunobu design showing a couple wading through a lotus pond is illustrated in Yoshida no. 238 and Vever/1/152.



3  
**Suzuki Harunobu**  
**(1724/5-1770)**

Courtesan on Parade with Two Kamuro and Two Shinzo. Mid 1760's. Chuban. 26.6 x 20.8 cm. Gale/1/67, Philadelphia 40, *Worldly Pleasures, Earthly Delights*, no. 6. Fine impression with brilliant colour. Trimmed at top, otherwise fine condition. This is the second state. David Waterhouse has noted what appears to be a unique first state with two seals in Hartford (*The Harunobu Decade*, Vol. 1, p. 86). The signed, third state which lacks part of the obi and kimono design is in Boston (Waterhouse, *op. cit.* No. 92).



4  
**Isoda Koryusai**  
 (Active 1764-1788)  
 Lovers in a Bathhouse. *Satsuki*  
 (The Fifth Month). From the  
 series *Furyu juniki no eika*  
 (Prosperous Flowers of the  
 Elegant Twelve Months).  
 Early 1770's. Chuban.  
 28.2 x 21.8 cm. Klompmakers,  
*Japanese Erotic Prints*, D.3,  
 pages 108/109. Fine impression  
 and colour. Centrefold,  
 otherwise fine condition.

5  
**Isoda Koryusai**  
 (Active 1764-1788)  
 A Young Woman Seated Against  
 a *Kotatsu* Adjusting a Pin in Her  
 Hair. *Momiji no ga* (Beneath the  
 Autumn Leaves: Chapter 7).  
 From the series *Yatsushi Genji*  
 (Genji in Modern Guise).  
 Early 1770's. Chuban.  
 25.8 x 19.2 cm. Vever/I/170,  
 Hockley, Appendix 1, c-1, 19.  
 Fine impression with the outline  
 of the figure extensively blind-  
 printed. Brilliant colour. Faint  
 printer's crease, otherwise  
 pristine condition.



**6**  
**Isoda Koryusai**  
**(Active 1764-1788)**

A Young Woman Discovering a Man with a Fox Mask Having Sex. *Sakurazuki* (The Third Month). From the series *Furyu juniki no eiga* (Prosperous Flowers of the Elegant Twelve Months). Early 1770's. Chuban. 25.8 x 19.2 cm. Klompmakers, *Japanese Erotic Prints*, D.2, page 106/107, Evans, *Shunga*, plate 20. Fine impression and colour. Centrefold. Very good condition.

**7**  
**Isoda Koryusai**  
**(Active 1764-1788)**

A Sleeping Man, Unaware of the Lovers Beside Him. *Kikuzuki* (The Ninth Month). From the series *Furyu juniki no eiga* (Prosperous Flowers of the Elegant Twelve Months). Early 1770's. Chuban. 25.8 x 19.2 cm. Klompmakers, *Japanese Erotic Prints*, D.7, pages 106/107. Fine impression and colour. Centrefold, otherwise fine condition.



**8**  
**Katsukawa Shuncho**  
**(Active Late 1770's-**  
**Late 1790's)**

Women Using a Dildo. Late 1780's. Aiban. 22.5 x 32.4 cm. Very good impression. Fine colour. Centrefold and expertly restored wormholes. Very good impression. This unrecorded print is surely one of the great ukiyo-e lesbian designs. It predates by around a dozen years, the famous image of the same subject by Eiri from the series *Fumi no kiyogaki* (see, *Shunga, Sex and Pleasure in Japanese Art*, British Museum, 2013, no. 83).



**9**  
**Katsukawa Shuncho**  
**(Active Late 1770's-**  
**Late 1790's)**

Lovers. Late 1780's. Oban. 25 x 37.7 cm. Fine impression. Very good colour. Extremely faint centrefold. Fine condition.



**10**  
**Katsushika Hokusai**  
**(1760-1849)**

A Netsuke Workshop. A plate from the poetry album *Sandara kasumi* (The Mist of Sandara). 1798. Aiban. 31.4 x 21.8 cm. Hillier, *Art of the Japanese Book*, Vol. 1, fig. 322, Veve/III/683, Forrer, *Hokusai*, Royal Academy, London, 1992, no. 114. Duplicate impression from the Kunsthalle Bremen. Fine impression and colour. Centrefold. Very good condition. A wonderful subject. The current whereabouts of any copy of the complete book which contains three plates is unknown, though a volume was in the first Javal sale (Paris, Hotel Drouot, 1927, no. 80).

**11**  
**Utagawa Toyokuni**  
**(1769-1825)**

Courtesans Parading on the Nakanochō in Yoshiwara. The left-hand sheet from a triptych. Circa 1790. Oban. 37.4 x 26 cm. Fine impression, colour and condition. Impressions of the complete triptych are in Boston, Honolulu and Cleveland.





12  
Kitagawa Utamaro  
(1754-1806)  
Lovers. Late 1790's. Oban.  
25 x 37.7 cm. Fine impression,  
colour and condition. Faint  
centrefold. This and the  
following design are apparently  
unrecorded.



13  
Kitagawa Utamaro  
(1754-1806)  
Lovers. Late 1790's. Oban.  
25 x 37.7 cm. Fine impression,  
colour and condition. Faint  
centrefold.



14  
Yamaguchi Soken  
(1759-1818)

*Yamato Jinbutsu gafu* (The People of Yamato Picture Album). Illustrated book. Three volumes complete. 26.3 x 18.2 cm (covers). Fine impressions. Very good condition. Mitchell pages 552-553, Hillier, *Art of the Japanese Book*, Vol. 1, figs. 344-345. Keyes, *Ehon: The Artist and the Book in Japan*, no. 30. This is a fine copy (Keyes 1st edition of 8) of this innovative and influential book. As Hillier notes, . . . "we have a sense of people, the bustle of movement, the humour of situation, and all the time the black line and mass of the woodcut can be read separately as a musical score that can be enjoyed without a note being played" (*The Uninhibited Brush: Japanese Art of the Shijo Style*, London, 1974, page 111).



**15**  
**Torii Kiyomitsu II**  
**(1787-1868)**

Kintoki Beating a Drum with a Dancing Bear and a Seated Rabbit. Circa 1805. Oban. 38 x 26.1 cm. Fine impression and colour. Very good condition. This print of the boy hero Kintoki playing with the animals who were his only childhood companions is very similar to a number of designs by Kiyonaga, the artist's teacher. Kintoki was one of the favourite roles of Ichikawa Danjuro and, accordingly, the boy hero bears the actor's crest on his kimono.

**16**  
**Totoya Hokkei**  
**(1780-1850)**

A Pet Monkey Attempting to Play with a Toy Dog. From the series *Sanjurokkin tsuzuki* (A Series of Thirty-six Birds and Animals). Circa 1828. Square surimono. 21 x 18 cm. Fine impression with metallic printing. Fine colour. Very good condition. The same, illegible hand-stamped seal adjacent to the signature is present on another design from this series (see Forrer, *Surimono*, Rijksmuseum, 2013, no. 342). Though this design is listed by Forrer we have been unable to find another impression illustrated in the literature.



**17  
Higashiyama Giryo  
(d. 1865)**

Peonies. Circa 1830's. Large surimono. 34.6 x 50.5 cm. Fine impression with extensive flakes of gold-leaf. Fine colour. Very good condition. Other surimono by this artist are in the British Museum and the Minneapolis Institute of Arts.



**18  
Suibokuan Yushin  
(Active circa 1820's)**

Still-life with an Incense box, a Falcon-feather and a Camellia. From the series *Ko-awase shichiki no uchi* (Seven Utensils for the Incense Competition). Square surimono. 21.4 x 19 cm. Fine impression with extensive metallic printing and embossing. Very good condition. The only other recorded impression is illustrated in *Jewels of Japanese Printmaking*, Ota Museum, Tokyo, 2000, no. 116.



**19**  
**Ryuryuko Shinsai**  
**(Active circa Late 1780's-  
 Early 1820's)**

A Carp Swimming Amongst Waterweeds. 1820(?). Square surimono. 19.8 x 18.1 cm. Samuel Bing, *Artistic Japan*, no. 25, June, 1890 (cover). Collection Werner Schindler, pl. 41, *Surimono: Prints by Elbow*, pl. 408. Fine impression with metallic printing. Slight soil, otherwise very good condition. On the mount of the print is an old label stating that this was the actual impression from Bing's collection which was used for the cover of *Artistic Japan*.



**20**  
**Utagawa Toyokuni**  
**(1769-1825)**

The Strong Woman Okame Holding the Runaway Horse. 1822. Square surimono. 21.8 x 19 cm. Spencer no. 237. Fine impression with metallic printing. Fine colour. Restored wormhole. Very good condition.



21  
**Utagawa Kunisada**  
**(1786-1865)**

Ichikawa Danjuro VII in *Shibaraku* Costume Throwing Beans at Setsuban. Circa 1822. Square surimono. 20.9 x 18.5 cm. Bowie, *The Art of Surimono*, cover illustration. Izzard, *Kunisada's World*, no. 32. Fine impression with metallic printing. Fine colour and condition.



22  
**Utagawa Kunisada**  
**(1786-1865)**

A Woman Holding an Umbrella. From the series *Hyakunin bijo* (One Hundred Beauties). Circa 1830. Koban. 18.7 x 12.7 cm. Fine impression with metallic printing and embossing on the outline of the figure. Fine colour and condition.



23

**Nishiyama Hoen  
(1804-1867)**

Fox Priest. One page from a complete painting album. Ink and colour on paper. Circa late 1860's. 27.2 x 15.7 cm (covers). Signed on the final painting: *Senko iboku Kan'ei shin* (Autograph of the Deceased Investigated by Kan'ei). Sealed: *Taira Seisho in, Hoen, Nishi*.

A Shijo school album with twelve pages showing various landscape and kacho-e subjects in addition to a painting of Fukurokuju, one of the Seven Lucky Gods.

24

**Mori Sosen  
(1747-1821).**

A Monkey Observing a Spider. Hanging scroll. Ink and colour on silk. 70.8 x 25.2 cm. Signed: *Sosen*. Sealed: *Sosen Shu in*. Jack Hillier writes of a similar Sosen composition with a monkey watching a hornet in the Price Collection, ". . . every hair, and every claw and toe, bears out the monkey's intense, passion to get that hornet, fiercely willing it to come within range" (*The Uninhibited Brush: Japanese Art of the Shijo Style*, London, 1974, page 256).





25  
**Utagawa Kunisada**  
 (1786-1865)  
 A Bust Portrait of a Beauty Reflected in a Mirror Painting Her Lips. From the series *Imafu kesho kagami* (Modern Make-up Mirrors). Early 1820's. Oban. 39.1 x 26.1 cm. UTK/10/109. Fine impression, colour and condition. From the one of the artist's finest and rarest *bijin* series.



26  
**Utagawa Kunisada**  
 (1786-1865)  
 A Woman Standing in Front of a Screen. *Massaki Misogi*. From the series *Edo jiman* (Pride of Edo). Circa 1818-20. Oban. 38.5 x 26 cm. Fine impression and colour. Very good condition.





27

**Keisai Eisen**  
(1790-1848)

*Irojiman Edo Murasaki* (Tales of Sexual Conquest and the Violet of Edo). Illustrated Book. 1836. 3 volumes lacking title slips on two volumes, otherwise complete. 22.1 x 15.1 cm (covers). Fagioli, *Shunga: Ars Amandi in Giappone*, no. 110. Extremely fine, early impressions with metallic printing. Fine colour and condition. An outstanding fold-out plate, one of several, is illustrated. The first volume of the book is in Honolulu.

28

**Keisai Eisen**  
(1790-1848)

*Entangled Lovers*. 1830's. Oban. 38.3 x 25.9 cm. Fine impression with metallic printing. Fine colour. Faint centrefold. Very good condition.



29  
**Konishi Hirosada**  
(Circa 1810-1864)  
Nakamura Utaemon IV as Higuchi Jiro and Ichikawa Ichizo I as the Boatmen Gonshiro. 1851. 24.8 x 35 cm. Chuban diptych. Fine, early impression with metallic printing and strong woodgrain. Fine colour. Album backing, otherwise fine condition.

30  
**Konishi Hirosada**  
(Circa 1810-1864)  
Nakamura Tomosa II as Giheiji and Nakamura Utaemon IV as Danschichi Kurobe. 1850. Chuban diptych. 24.8 x 36.2 cm. Fine, early impression. Fine colour. Album backing, otherwise fine condition.



31  
**Okamoto Toyohiko**  
(1773-1845)

Sparrow and Horsetail.  
Unmounted painting. Ink and  
light colour on paper.  
30.1 x 30.1 cm. Bogel &  
Goldman, *Hiroshige Birds  
and Flowers*, fig. 9.  
Signed: *Toyohiko*.  
Sealed: *Toyohiko no in*.



32  
**Utagawa Hiroshige**  
(1797-1858)

A Bird on Wisteria. Circa  
early 1840's. *Chu-tanzaku*.  
35 x 11.6 cm. Very good  
impression, colour and  
condition. A graceful aspect  
of this design is the way the  
placement of the poetry and  
the drawing of its characters  
echoes the stem of the wisteria.



33  
**Utagawa Hiroshige**  
 (1797-1858)  
 Moon at Yoshiwara. From the series *Edo meisho: Tsuki* (Famous Places in Edo: Moon). Circa 1850. Fan print. 21.5 x 28.8 cm. Tamba 42. Fine impression, colour and condition with the usual slight trimming.



34  
**Utagawa Kunisada**  
 (1786-1865)  
 Memorial Portrait of Hiroshige in the Vestments of a Priest with Shaven Head and the Buddhist Rosary in His Hand. 1858. Oban. 35.6 x 24.6 cm. Suzuki 74, Tamba 1, Van Vleck page 258, Hillier/III/823. Fine impression and colour. Slight trimming. Very good condition. The print is signed by Kunisada with the words, *Omoi kiya rakurui nagara* (While Thinking of Him We Shed Tears). Adjacent to Hiroshige's biography is the artist's death poem, "Abandoning my brush in Edo, I travel to Paradise to see its famous views."



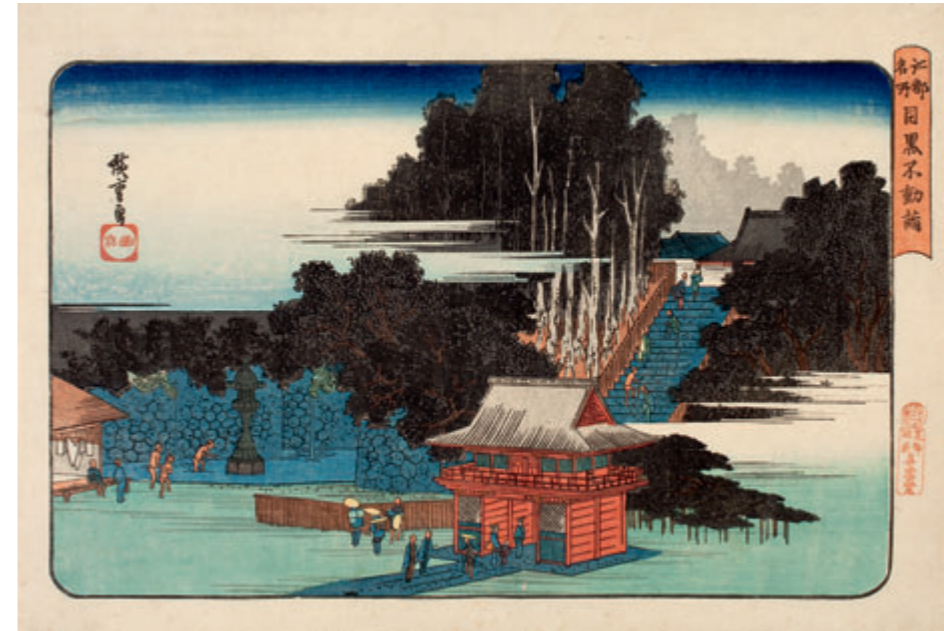
35  
**Utagawa Hiroshige**  
(1797-1858)  
Crossing the Yoroi Waterway  
(*Yoroi no watashi*). From the  
series *Koto shokei* (Fine Views  
of Edo). Circa 1837. Oban.  
23.7 x 36.1 cm. Tamba 198,  
UTK/11/45, *Hiroshige: The  
Selected Edo Landscapes*,  
nos. 542/543. Fine, early  
impression. Fine colour and  
condition. This is very similar  
to the Spaulding impression  
in Boston.

36  
**Utagawa Hiroshige**  
(1797-1858)  
Ohashi Bridge and Nakasu  
(*Ohashi Nakasu no zu*). From  
the series *Koto shokei* (Fine  
Views of Edo). Circa 1837.  
Oban. 23.6 x 36.1 cm.  
*Hiroshige: The Collected Edo  
Landscapes*, no. 533. Fine  
impression. Very good colour.  
Fine condition.



**37**  
**Utagawa Hiroshige**  
**(1797-1858)**

Tenman Shrine at Kameido in Snow (*Kameido Tenmangu keidai yuki*). From the series *Toto meisho* (Famous Places in the Eastern Capital). Mid 1830's. Oban. 25.1 x 38.3 cm. Suzuki 12, Tamba 188, *Hiroshige: The Collected Edo Landscapes*, no. 485. Fine impression, colour and condition.



**38**  
**Utagawa Hiroshige**  
**(1797-1858)**

Visit to Fudo Temple, Meguro. From the series *Toto meisho* (Famous Places in the Eastern Capital). Mid 1830's. Oban. 38.8 x 26 cm. *Hiroshige: The Collected Edo Landscapes*, nos. 461 & 474. Fine, early impression. Fine colour and condition.



39  
**Utagawa Hiroshige**  
 (1797-1858)  
 Night Rain at Koizumi (*Koizumi no yau*). From the series *Kanzawa hakkei* (Eight Views of Kanazawa). Oban. 25.8 x 38 cm. Suzuki 430, Tamba 300, Van Vleck page 88, UTK/11/159. Fine impression colour and condition. Rare.

40  
**Utagawa Hiroshige**  
 (1797-1858)  
 The Noda Tama River in Mutsu Province (*Mutsu Noda no Tamagawa*). From the series *Shokoku Mu-Tamagawa* (Six Jewel Rivers in Various Provinces). Mid 1830's. Oban. 24.5 x 36.5 cm. Van Vleck page 86, Keyes, Oberlin, plate 1237, *Hiroshige: Michener Collection*, 111-7-B. Fine impression, colour and condition.



**41**  
**Utagawa Hiroshige**  
**(1797-1858)**

Noge and Yokohama in Musashi Province (*Musashi Noge Yokohama*). From the series *Fuji sanjurokkei* (Thirty-six Views of Mt. Fuji). 1858. Oban. 36.4 x 24 cm. Van Vleck page 107. Fine impression, colour and condition.

**42**  
**Utagawa Hiroshige**  
**(1797-1858)**

The Entrance Gate at Enoshima in Sagami Province (*Soshu Enoshima iriguchi*). From the series *Fuji sanjurokkei* (Thirty-six Views of Mt. Fuji). 1858. Oban. 36.4 x 24 cm. Van Vleck page 108. Fine impression, colour and condition.

**43**  
**Utagawa Hiroshige**  
**(1797-1858)**

Koshigaya in Musashi Province (*Musashi Koshigaya za*). From the series *Fuji sanjurokkei* (Thirty-six Views of Mt. Fuji). 1858. Oban. 36.4 x 24 cm. Van Vleck page 107. Fine impression, colour and condition.





富士三十六景  
伊豆の山中

橋本雪村

十四



三節  
各所  
逆舟

橋本雪村

44  
**Utagawa Hiroshige**  
(1797-1858)

The Izu Mountains (*Izu no sanchu*). From the series *Fuji sanjurokkei* (Thirty-six Views of Mt. Fuji). 1858. Oban. 36.4 x 24 cm. Van Vleck page 108. Fine impression, colour and condition.

45  
**Utagawa Hiroshige**  
(1797-1858)

Sakasai Ferry (*Sakasai no watashi*). From the series *Edo meisho hyakkei* (One Hundred Famous Views of Edo). 1857. Oban. 35.6 x 23.4 cm. UTK/16/58, Smith 67, Van Vleck page 130. Fine impression of the first edition. Fine colour. Narrow margins. Very good condition.



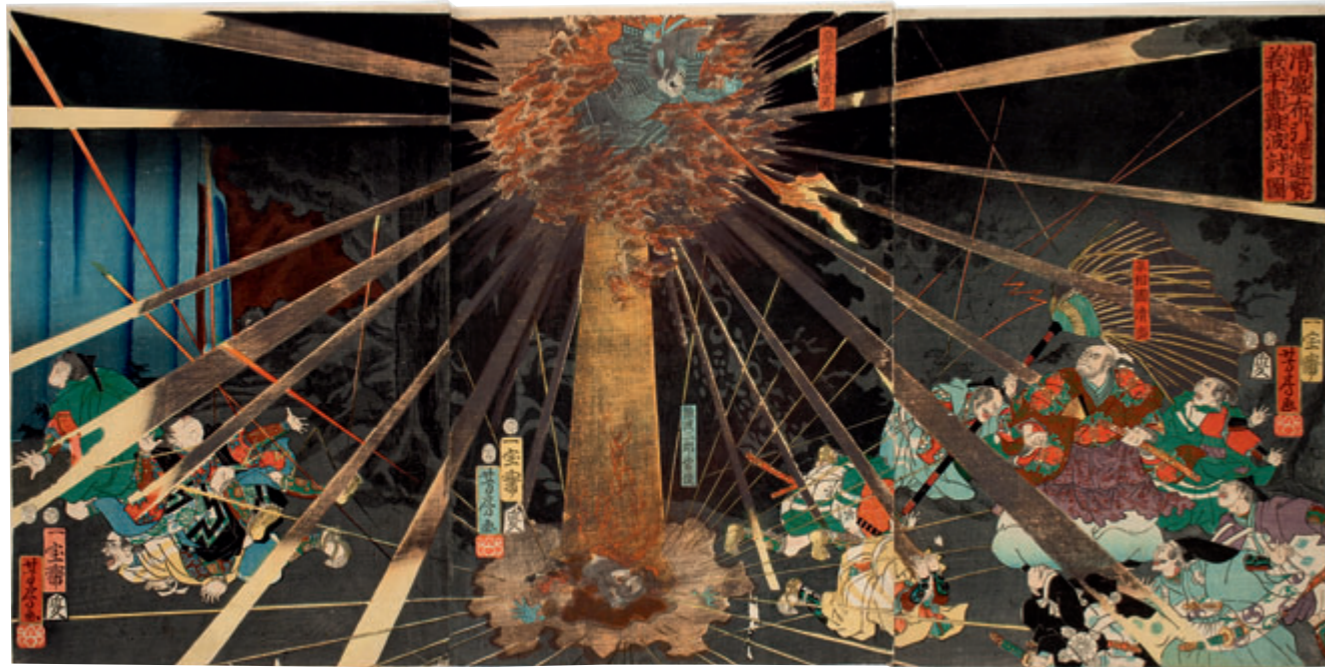
46  
**Ichiyusai Kuniyoshi**  
 (1797-1861)

The Magic Toads Watched by Shoguntaro Taira Yoshikado, Iga Jutaro, Takiyashi-hime and Their Followers. Circa 1842-3. Oban triptych. 37.1 x 75.9 cm. Robinson T-89. Very good impression, colour and condition. Rare.



47  
**Ichiyusai Kuniyoshi**  
 (1797-1861)

The Dutiful Woman of Kawada Village Reading a Scroll Surrounded by Crabs. From the series *Kokon honcho meiji hyakuden* (A Hundred Stories of Famous Women of Our Country, Ancient and Modern). Circa 1843. Oban. 37.6 x 25.5 cm. Robinson S30-4. Fine impression with the rays of light at top right printing clearly. Fine colour. Very good condition.



48  
**Utagawa Yoshifusa**  
(Active circa 1837-1860)  
The Ghost of Akugenta  
Yoshihira Striking Down Nanba  
Jiro with a Thunderbolt at the  
Nunobiki Waterfall. 1856. Oban  
triptych. 37.4 x 76.5 cm.  
Fine impression with oxidation  
and traces of splashed *gofun*.  
Fine colour and condition.



49  
**Ichiyusai Kuniyoshi**  
(1797-1861)  
A Female Diver Arranging Her  
Hair on the Sea-shore. From the  
series *Tatoe-gusa oshie hayaiki*  
(Instructive Reference Index  
of All Sorts of Proverbs).  
Circa 1843. Oban.  
37.8 x 25.4 cm. Robinson  
(1961) fig. 65. Very good  
impression, colour and  
condition.



50  
 Utagawa Kunisada  
 (1786-1865)

A complete set of triptychs showing pine, bamboo and plum. From the series *Tosei Suikoden* ("A Contemporary *Suikoden*," Contemporary Actors in Roles Compared to Heroes of the *Suikoden*). Oban triptychs. Each triptych approximately 36.8 x 78 cm. Pine Tree Background. 1858. Kawarasaki Gonjuro I as Ude no Kisaburo compared to the ascetic, Gyoja Busho, Arashi Kichisaburo III or Nakamura Fukusuke I as Asahina Tobe compared to Kaosho Rochishin. Ichikawa Ichizo III as Nozarashi Gosuke compared to Kumonryu Shishin. Bamboo Background. 1859. Bando Hikosaburo V as Samezaya Shirozo compared to Rinchu. Ichikawa Ebizo V as Banzui Chobei compared to Kosonsho. Kataoka Nizaemon VIII as Yume no Ichirobei compared to Chojun. Plum Background. 1859. Iwai Kumesaburo III as Yakko no Koman compared to Kosanjo. Ichikawa Kodanji IV as Danshichi Kurobei compared to Gen Shoji. Arashi Kichisaburo III as Token Gonbei compared to Yoshi. Fine impressions with strong wood-grain and overprinting. Fine colour and condition. We know of no other complete set of this fine example of mid-19th century commercial engraving.



51  
**Utagawa Yoshitora**  
(Active 1850-1880)

Bando Mitsugoro VI as Yushide, the Daughter of Shindo Saemon. 1862. Oban. 38.9 x 26.8 cm. *Konjaku Kabuki meiyu ten*, no 61. Fine, early impression with extensive burnishing, blind-printing and wood-grain on deluxe paper. Fine colour. Some toning, otherwise, fine condition.

52  
**Utagawa Kunisada**  
(1786-1865)

A Half-length Portrait of a Beauty. *Wakare ga iya so* (The Type That is Sad From Parting). From the series *Imayo sanjuni so* (The Modern Thirty-two Types). 1859. Oban. 37.9 x 25.6 cm. Izzard, *Kunisada's World*, 95/2. Fine impression, colour and condition.



53  
**Utagawa Kunisada**  
**(1786-1865)**

Ichikawa Ichizo III as Inaba Kozo Sankichi. From the series *Toyokuni manga zue* (Toyokuni's Sketches). 1859. Oban. 38.1 x 26.4 cm. Extremely fine, early impression on thick, deluxe paper. Fine colour and condition.

54  
**Utagawa Kunisada**  
**(1786-1865)**

Ichikawa Ichizo III as Orochimaru. From the series *Toyokuni manga Zue* (Toyokuni's Sketches). 1859. Oban. 39.1 x 26.8 cm. Extremely fine, early impression with blind-printing on thick, deluxe paper. Fine colour and condition.

55  
**Utagawa Kunisada**  
**(1786-1865)**

Nakamura Fukusuke I as Hakamadare Yasusuke. From the series *Toyokuni manga Zue* (Toyokuni's Sketches). 1859. Oban. 38.9 x 26.3 cm. Superb impression on thick, deluxe paper with extensive burnishing, over-printing and mica sizing. Fine colour and condition.



56

**Tsukioka Yoshitoshi**  
(1839-1892)

Oniwakamaru Observing the Great Carp in the Pond  
(*Oniwakamaru chichu ni rigyo o ukaga u zu*). From the series *Shinkei sanjurokkaisen* (New Forms of Thirty-six Ghosts). 1889. Oban. 36.8 x 25 cm. Keyes 509-8, Stevenson VII. Fine impression of the first edition. Fine colour and condition.

57

**Tsukioka Yoshitoshi**  
(1839-1892)

Saginoike Heikuro Catches Sight of a Giant Serpent While Fishing. From the series *Wakan hyaku monogatari* (One Hundred Ghost Stories of China and Japan). 1865. Oban. 36.2 x 24.1 cm. Keyes 134-21. Fine impression of the first edition on deluxe paper with extensive burnishing and embossing. Fine colour. Very good condition.





58  
**Tsukioka Yoshitoshi**  
**(1839-1892)**

Looking Cool: The Appearance of a Geisha in the Fifth or Sixth Year of Meiji (*Suzushiso: Meiji go-roku nen irai geisha no fuzoku*). From the series *Fuzoku sanjuniso* (Thirty-two Aspects of Customs and Manners). 1888. Oban. 37.4 x 25.4 cm. Keyes 503-20, Stevenson 24, Keyes, *The Bizarre Imagery of Yoshitoshi*, no. 40. Fine impression, colour and condition.

59  
**Tsukioka Yoshitoshi**  
**(1839-1892)**

Looking Itchy: The Appearance of a Kept Woman of the Kaei Era (*Kayuso kaei nenkan kakoimono no fuzoku*). From the series *Fuzoku sanjuniso* (Thirty-two Aspects of Customs and Manners). 1888. Oban. 37.3 x 25.6 cm. Keyes 503-24, Stevenson 16, *Beauty & Violence*, 63-16. Fine impression, colour and condition.





60  
Tsukioka Yoshitoshi  
(1839-1892)

The Cry of the Fox (*Konkai*).  
*Tsuki Hyakushi* (One Hundred  
Aspects of the Moon). 1886.  
Oban. 36.9 x 24.8 cm.  
Keyes 478-13, Stevenson 13.  
Fine impression, colour and  
condition.



61  
Tsukioka Yoshitoshi  
(1839-1892)

The Fox-woman Kuzunoha  
Leaving Her Child (*Kzunoha-  
gitsune doji ni waka ruru no zu*).  
From the series *Shinkei  
sanjurokkaisen* (New Forms of  
Thirty-six Ghosts). 1890. Oban.  
36.6 x 25.1 cm. Keyes 509-22,  
Stevenson 20. Fine impression  
of the first edition. Fine colour.  
Very good condition.



**62**  
**Tsukioka Yoshitoshi**  
**(1839-1892)**

Sogo Goro Gallops Bareback to Oiso (*Soga Tokimune hadakuma ni norite Oiso ni kakeru*). 1885. Oban triptych. 37 x 76.5 cm. Keyes 481, *Beauty & Violence*, no. 56, *Yoshitoshi Masterpieces from the Ed Freis Collection*, no. 85. Fine impression, colour and condition. Untrimmed impressions are rare.

**63**  
**Tsukioka Yoshitoshi**  
**(1839-1892)**

Fireman Watching the Moon Through Smoke (*Enchu no tsuki*). From the series *Tsuki hyakushi* (One Hundred Aspects of the Moon). 1889. Oban. 37.5 x 25.3 cm. Keyes 478-21, *Stevenson 22*. Fine impression, colour and condition.



64

**Migita Toshihide**  
(1863-1925)

Taira no Tadamori Capturing the Priest of Mido Temple. An original preparatory drawing for an oban triptych. Circa 1890's. 35.6 x 72.2 cm. The technique, especially the pentimenti and the red under-drawing are highly reminiscent of Yoshitoshi, the artist's teacher. No published version of either triptych is recorded.

65

**Migita Toshihide**  
(1863-1925)

Minamoto no Tametomo of Herculean Strength Hunting Down His Enemies. An original preparatory drawing for an oban triptych. Circa 1890's. 36.1 x 79.6 cm.



66

**Migita Toshihide**  
(1863-1925)

Ichikawa Danjuro IX as Benkei.  
1893. Oban. 37.2 x 25.2 cm.  
Fine, early impression with  
embossing and burnishing.  
Fine colour and condition.



67

**Migita Toshihide**  
(1863-1925)

Ichikawa Danjuro IX as Taira  
no Kagekiyo. 1893. Oban.  
37.4 x 25.6 cm. Fine, early  
impression. Fine colour and  
condition.



68  
**Adachi Ginko**  
 (Active 1870's-1890's)  
 Illustrated Explanation of Women's Hairstyles in Great Japan (*Dai-nihon fujin sokuhatsu zukai*). 1885. Oban triptych. 37 x 74.5 cm. Fine, early impression with the back-grounds of each "postcard" printed with what is essentially a mica ground. Fine colour and condition.



69  
**Toyohara Chikanobu**  
 (1838-1912)  
 The Meiji Emperor and His Consort Viewing Cherry. *Kokoku kiken kanka no zu* (The Dignitaries of the Empire Enjoying Flowers). 1887. Oban triptych. 36.6 x 74.1 cm. Tamba 103. Fine, early impression with extensive metallic printing and burnishing. Fine colour and condition.



70  
**Kobayashi Kiyochika**  
 (1847-1915)  
 Soga at the Ferry Landing – An Authentic View (*Soga watashiba no zu, shinga*). 1884. Oban triptych. 36 x 73.8 cm. Smith, *Kiyochika: Artist of Meiji Japan*, no. 71. Unusually fine, early impression with extensive spashed *gofun* for the snow. Fine colour and condition.



71  
**Kobayashi Kiyochika**  
 (1847-1915)  
 Taira no Tadanori Under the Cherry Tree. 1884. Oban triptych. 36.5 x 75.3 cm. Amsterdam/V/65. Fine impression with strong woodgrain. Fine colour. Some toning in the margins. Very good condition. A later printing with a light background is illustrated in *Kiyochika*, Ota Museum, no. 182.



72

**Shibata Zeshin**  
(1807-1891)

Persimmons Drying. 1890's.  
Shikishiban. 23.8 x 25.1 cm.  
Amsterdam/V/9. Unusually fine,  
early impression. Fine colour  
and condition.

73

**Urushibara Mokuchu**  
(1888-1953)

Misty Moon. Circa 1920's.  
35.7 x 26.7 cm. Provenance:  
by descent to the artist's son.  
Fine atmospheric impression  
with wood-grain. Fine colour  
and condition.





74  
**Takahashi Shotei (Hiroaki)**  
(1871-1945)  
Seated Cat. 1924. Oban.  
36.1 x 25.8 cm. Fine impression  
with extensive blind-printing.  
Fine colour and condition.

75  
**Ohara Koson**  
(1877-1945)  
Crow on Snowy Bough.  
Early 1900's. O-tanzaku.  
37.6 x 19 cm. *Crows, Cranes  
& Camellias*, no. 48a. Fine  
impression with extensive  
blind printing and burnishing.  
Fine colour and condition.





76

**Yoshida Hiroshi  
(1876-1950)**

Cranes. Circa 1930's. Hanging scroll painting. Ink and colour on silk. 129.4 x 50.7 cm. Signed: *Hiroshi*. Sealed: *Yoshida Hiroshi in*. The original box is titled *Tsuru* (crane) and also sealed *Yoshida Hiroshi in*.

77

**Yoshida Hiroshi  
(1876-1950)**

Crane. Circa 1930's. Hanging scroll painting. Ink and light colour on paper. 130.6 x 31.2 cm. Signed: *Hiroshi*. Sealed: *Yoshida Hiroshi*. The original box is titled *Tsuru* (crane). The style of this painting is reminiscent of Ito Jackuchu.



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