



Israel Goldman  
Japanese Prints  
and Paintings

Recent Acquisitions Catalogue 21  
2015

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1  
**Suzuki Harunobu**  
(1724/5-1770)

A Beauty Riding a Crane and a Young Man on a Giant Turtle.  
A *mitate* of Jokaku Sen'nin and Urashima Taro. Late 1760's.  
Hosoban. 32.2 x 14.1 cm.  
*Ukiyo-e Shuka*, Vol. 10, fig. 47 (this impression). Provenance: Edwin & Irma Grabhorn. Very good impression, colour and condition. Apparently unique. Another design in the same unusual format, showing Fugen and Monju, is illustrated in *Harunobu Zenshu*, page 115.





**2**  
**Isoda Koryusai**  
**(Active 1764-1788)**

A Night Scene of a Woman  
Disturbed by Two Lovers.  
Early 1770's. Chuban.  
19.4 x 26.1 cm. Evans, *Shunga*,  
3-G. Fine impression, colour  
and condition.



**3**  
**Isoda Koryusai**  
**(Active 1764-1788)**

A Couple Making Love Beside  
a Scholar's Table. Early 1770's.  
Chuban. 19.5 x 26.5 cm.  
Fine impression and colour.  
Pristine condition.





**4**  
**Katsukawa Shunsho**  
**(1726-1792)**

Onoe Matsusuke I. Circa 1780.  
Hosoban. 31.6 x 14.7 cm.  
Fine impression. Very good  
colour and condition.

**5**  
**Katsukawa Shunsho**  
**(1726-1792)**

Nakamura Tomijuro I performing  
Sanboso. From the play *Kyo*  
*Osaka Edo Sanganotsu*  
*Kaomise Mitate*. 1775.  
Hosoban. 31.2 x 14.3 cm.  
Fine impression. Very good  
colour and condition. The  
right-hand sheet of a diptych,  
whose left-hand sheet shows  
Yoshizawa Iroha I as Senzai.  
An impression of the complete  
diptych is in Boston. This  
particular scene represents a  
theatrical presentation  
demonstrating *Kaomise*  
performances in Kyoto, from  
the three cities of Kyoto, Osaka  
and Edo.

**6**  
**Katsukawa Shunko**  
**(1743-1812)**

Bando Mitsugoro I. Circa  
1780's. Hosoban. 32.3 x 15 cm.  
Fine impression, colour and  
condition.





7  
**Katsukawa Shuncho**  
(Active Late 1770's-  
Late 1790's)  
A Woman Stroking Her Lover's  
Penis. Late 1780's. Chuban.  
19.1 x 25.9 cm.  
Fine impression. Brilliant,  
unfaded colour. Fine condition.

8  
**Katsukawa Shuncho**  
(Active Late 1770's-  
Late 1790's)  
Lovers Beside a Screen.  
Late 1780's. Chuban.  
19.3 x 25.7 cm.  
Fine impression. Very fine,  
unfaded colour. Fine condition.





9  
**Katsukawa Shuncho**  
(Active Late 1770's-  
Late 1790's)  
Lovers. Late 1780's. Chuban.  
19.3 x 25.8 cm. Extremely  
fine impression, colour and  
condition.



10  
**Katsukawa Shuncho**  
(Active Late 1770's-  
Late 1790's)  
Lovers in Front of a Window.  
Late 1780's. Chuban.  
18.8 x 24.9 cm.  
Fine impression, colour and  
condition.





11  
Katsukawa Shuncho  
(Active Late 1770's-  
Late 1790's)

Lovers in a Bathhouse. From the series *Keichu makura nishiki* (Two Colours of Pillow Inside the Bedroom). Late 1780's. Chuban. 19.5 x 26.3 cm. Fine impression, colour and condition.



12  
Gokyo  
(Active 1790's)

The Courtesan Tochi of the House of Ogiya with Two *Shinzo* and a *Kamuro*. Circa 1790. Oban. 37.6 x 25.6 cm. Brandt 535, no. D22. Fine impression. Very good colour and condition. The left-hand sheet of a triptych by this rare Eishi pupil. An impression of the complete triptych is in the British Museum.





13  
Kitagawa Utamaro  
(1754-1806)

Coquettish Patterns of Edo  
Dyes: Instructions on Love  
Affairs with Young Women  
(*Edosome ada moyo: Jiro  
shi'nan*). Circa 1803. Koban.  
19 x 12 cm. Fine impressions,  
colour and condition.  
A complete set of twelve prints  
plus wrapper (two illustrated).  
Each design shows a pair of  
lovers. The wrapper is signed  
Utamaro. We don't recall having  
seen a complete Utamaro  
koban series on the market in  
the last thirty-five years.





14  
**Attributed to Rekisentei Eiri**  
**(Active circa 1790-1800)**  
A Couple Making Love Beside  
a Screen. Late 1790's. Oban.  
38.6 x 25.8 cm. Fine impression  
on thick, deluxe paper. Fine  
colour. Slight printer's crease.  
Fine condition.



15  
**Bunro**  
**(Active Early 1800's)**  
Young Couple with Falcons.  
Circa 1805. Aiban.  
34.9 x 22.9 cm. TNM/II/2099.  
Very good impression.  
Fine, unfaded colour. Slight soil.  
Very good condition.





16

**Kubo Shumman**  
(1757-1820)

Deer with Maple Leaves. Early 19th century. Hanging scroll. Ink and colour on silk. 90.2 x 30.1 cm. Signed: *Shumman*. Sealed: *Shumman*. The poems on this *gassaku* are by Shumman himself and many of the leading *kyōka* poets of the day; Shokusanjin (Ota Nampo), Shikatsube no Magao, Sandara-hoshi, Asakusa no Ichihito, Shakuyakutei Nagane, and Rokujuen (Yadoya no Meshimori). Ota Nampo began using the name Shokusanjin from 1801 and Sandara-hoshi died in 1814, so the painting must date from this period.

17

**Mori Sosen**  
(1747-1821)

Two Monkeys Hanging From Branches. Hanging scroll. Ink and colour on Silk. 93.8 x 35 cm. Signed: *Sosen hitsu*. Sealed: *Sosen*.





18  
Nakamura Nagaharu  
(Active circa 1810's and  
1820's)

Blue-and-white Flycatchers, Redstarts, and Maple. Circa 1820. Large surimono. 38 x 50.6 cm. Fine impression and colour. Very good condition. Apparently unique. As Jack Hillier notes, other than a few book illustrations, Nagaharu's "work seems to have been confined to a small number of superb surimono, of a quality that makes it extraordinary that they, and the artist, should not be more widely known (*The Uninhibited Brush: Japanese Art in the Shijo Style*, 1974, page 212)." Other surimono by the artist are in Minneapolis (ex Charles Mitchell Collection).



19  
Kō

A Leaping Carp. 1832. Large surimono. 44.6 x 58.3 cm. Fine, early impression with metallic printing. Very good colour and condition with some surface soiling. This surimono celebrates the name change of the Osaka actor Shibazaki Rinzaemon III to Asao Kuzaemon II (see Philadelphia, page 291). A trimmed and soiled impression is illustrated in the Gillot Sale Catalogue (Part II, Paris, 1904, lot 1163), and we sold another example in 1996 (*Israel Goldman, Japanese Prints and Paintings*, Catalogue 3, no. 16).





**20**  
**Utagawa Toyohiro**  
**(1773-1828)**

Still-life of an Actor's Wig and Robe in the Role of Soga no Goro. Circa 1820's. Square surimono. 20.8 x 18.9 cm. Fine impression with metallic printing and burnishing. Very good colour and condition. The print seems meant to honour Ichikawa Danjuro VII as he was particularly associated with the role of Soga no Goro. In addition, one of the poems is by the poet and author Sakuragawa Jihinari, a leading patron of the actor.



**21**  
**Anonymous**

Still-life of a Netsuke, Tobacco Pouch and Telescope. Circa 1820's. Square surimono. 19.8 x 18.2 cm. Fine impression with metallic printing. Fine colour and condition. The background is printed with the symbol for the Iwagaki Poetry Club.





22  
**Nagayama Koin**  
 (1765-1849)

Still-life of Incense Burner, Coral and Shell-encrusted Rock. Circa 1820's. Large surimono. 36.8 x 52.6 cm. Extremely fine impression with superb metallic printing and extensive embossing. Fine colour. Very good condition with the usual folds.



23  
**Totoya Hokkei**  
 (1780-1850)

A Nobleman Observing Descending Cranes at Wakanoura Bay. Circa 1820's. Square surimono. 21.3 x 18.8 cm. Fine impression with extensive metallic printing. Fine colour. Very good condition. There are impressions at Harvard and the Museum of Fine Arts, Boston.





**24**  
**Utagawa Kunisada**  
**(1786-1865)**

Iwai Kumesaburo II. Seated on a Bench. *Sotoba* (The Gravepost). From the series *Mitate Nana Komachi* (A Parody of the Seven Komachi). Late 1820's. Koban. 19.3 x 12.7 cm. Extremely fine impression with embossing, metallic printing and extensive burnishing. Brilliant colour. Fine condition.

**25**  
**Utagawa Kunisada**  
**(1786-1865)**

A Courtesan Seated with a Koto on Her Lap. *Hodogaya*. From the series *Bijin awase gojusantsugi* (Collection of Beauties for the Fifty-three Stations). Circa 1830. Koban. 18.9 x 12.7 cm. Fine impression with metallic printing. Fine colour and condition.

**26**  
**Ryuryukyo Shinsai**  
**(Active 1790-1823)**

*Hina* Dolls. Circa 1810's. Small surimono. 20.8 x 13.9 cm. Fine impression with metallic printing and exquisite gauffrage. Fine colour and condition.





27  
**Utagawa Sadamasu**  
 (Active 1834-1852)

A Memorial Portrait of Onoe Kikugoro III as the Ghost of Kasane. 1849. Chuban diptych. 24.4 x 35.8 cm. Matsudaira 187. Fine impression with metallic printing. Fine colour. Trimmed at right. Album backing. Very good condition.



28  
**Utagawa Kunihiro**  
 (Active circa 1813-1841)

Onoe Tamizo as Tenjiku Tokubei Performing Toad Magic. From the play *Otonikiku ikoku no irifune*. 1832. Oban. 36.5 x 25.1 cm. Fine impression. Very good colour and condition.





29  
**Utagawa Sadamasu**  
 (Active 1834-1852)  
 Jitsukawa Ensaburo Making Up.  
 Circa 1841. Oban.  
 37.4 x 25.8 cm. Schwaab 192.  
 Fine impression, colour and  
 condition.



30  
**Utagawa Kunisada**  
 (1786-1865)  
 Ichikawa Omezo I as  
 Umeomaru. From the series  
*Tose oshi-e hagoita atarikyogen*  
*no uchi* (Popular Performance:  
 Contemporary Pressed-cloth  
 Battledores). Circa 1823. Oban.  
 38.4 x 25.5 cm. Fine impression  
 and colour. Restored wormage,  
 otherwise very good condition.





31

**Keisai Eisen**  
(1790-1848)

A Beauty Holding a Pouch in Her Mouth. *Bijin kaichu kagami* (A Pocket Mirror of Beauties). From the series *Jisei rokkasen* (Six Contemporary Beauties). 1820's. Oban. 36.6 x 24.8 cm. Fine impression and colour. Very good condition.



32

**Kikugawa Eizan**  
(1787-1867)

A Beauty Holding a Robe For the Actor Iwai Hanshiro V. *Matsumoto no yau* (Night Rain at Matsumoto). From the series *Edo sunago koguya hakkei* (Eight Views of Incense Makers in Edo). 1806. Oban. 39.1 x 27 cm. UTS/10/313. Fine impression with brilliant colour. Very good condition. An unusually fine print by the young Eizan.





33

**Keisai Eisen**  
(1790-1848)

A Young Woman Seated with a Travelling Straw Hat. Fujisawa. Number 7. From the series commonly known as *Bijin Tokaido* (Beauties on Stations of the Tokaido Road). Circa 1842. Oban. 37.9 x 25.8 cm. Fine impression, colour and condition.

34

**Keisai Eisen**  
(1790-1848)

A Young Woman Seated with a View of Fuji in the Distance. Mitsuke. Number 29. From the series commonly known as *Bijin Tokaido* (Beauties on Stations of the Tokaido Road). Circa 1842. Oban. 38 x 25.8 cm. Fine impression, colour and condition.

35

**Keisai Eisen**  
(1790-1848)

A Young Woman with an Umbrella. Hamamatsu. Number 30. From the series commonly known as *Bijin Tokaido* (Beauties on Stations of the Tokaido Road). Circa 1842. Oban. 37.4 x 25.4 cm. Fine impression, colour and condition.





36

**Keisai Eisen  
(1790-1848)**

A Standing Beauty Holding an Umbrella. Circa late 1820's. Vertical oban diptych. 73 x 24.8 cm. Fine impression and colour. Very good condition.

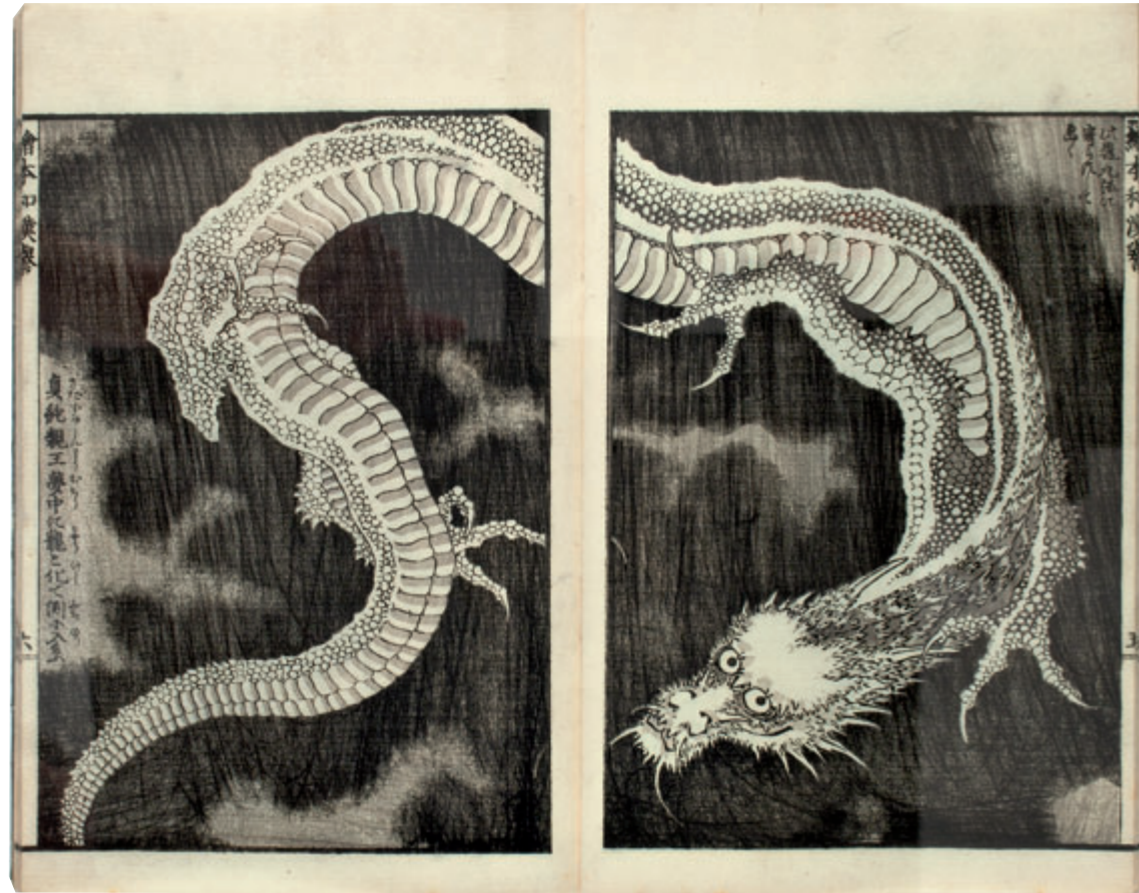
37

**Keisai Eisen  
(1790-1848)**

A Standing Courtesan. Circa early 1830's. Vertical oban diptych. 72.4 x 24.6 cm. Fine impression and colour. Very good condition. The print retains its original paper mount. A fine example of the use of Prussian blue in Japanese prints.







38  
Katsushika Hokusai  
(1760-1849)  
*Ehon wakan no homare* (The Picture-book of the Glories of China and Japan). Circa 1850. Illustrated book. 1 volume complete. 23.1 x 15.6 cm (covers). Hillier, *The Art of Hokusai in Book Illustration*, figs. 213-4. Hillier, *The Art of the Japanese Book*, Vol. II, fig. 592. Fine impressions. Fine condition.





39  
**Utagawa Kunisada**  
(1786-1865)  
Catching Fireflies at Night.  
*Hoshi (Stars)*. From the series  
*Nichi getsu sei no uchi (Sun,*  
*Moon and Stars)*. Early 1840's.  
Oban triptych. 38 x 77.4 cm.  
Fine impression, colour and  
condition.

40  
**Utagawa Kunisada**  
(1786-1865)  
A Beauty Putting Out a Floor  
Lamp. From the series *Tsuki*  
*no kage shinobiau yo (Secret*  
*Meetings by Moonlight)*. Circa  
1836-8. Oban. 38.9 x 26.1 cm.  
*Kunisada's World 73/1* (this  
impression). Fine impression,  
colour and condition.





**41**  
**Ichiyusai Kuniyoshi**  
**(1797-1861)**

Woman with Fishing Net. Yui.  
 From the series *Tokaido gojusan tsui* (Fifty-three Parallels for the Tokaido Road). Circa 1845-6. Oban. 36.4 x 24.5 cm. Robinson S44-17, *Heroes & Ghosts* no. 46. Fine impression, colour and condition.

**42**  
**Ichiyusai Kuniyoshi**  
**(1797-1861)**

The Pilot Tokuzo on Board Ship, Confronted by the Apparition of the "Sea-monk" (*Umi Bozu*). Kuwana. From the series *Tokaido gojusan tsui* (Fifty-three Parallels for the Tokaido Road). Circa 1845-6. Oban. 36.8 x 24.9 cm. Robinson (1982) S44-44, Robinson (1961) plate 49, *Heroes & Ghosts* no. 50. Fine impression, colour and condition.

**43**  
**Ichiyusai Kuniyoshi**  
**(1797-1861)**

Mongaku Shonin Doing Penance Under the Waterfall. *Senbu* (Not a Very Lucky Day). From the series *Rokuyosei Kuniyoshi jiman* (Six Conditions of Nature: Kuniyoshi's Pride). 1860. Oban. 37.3 x 25.7 cm. Robinson S 93-4, fig. 29, Suzuki (1992) 212, *Heroes & Ghosts* no. 104. Fine impression with splashed pigment. Fine colour. Faint centre crease, otherwise fine condition. Untrimmed examples of this design are rare.





44  
Ichiyusai Kuniyoshi  
(1797-1861)

Kiln at Satsuma with a Woman Who Has a Headache. From the series *Sankai medetai zue* (Celebrated Treasures for Mountains and Seas). 1852. Oban. 37.6 x 25.6 cm. Fine impression, colour and condition.



45  
Ichiyusai Kuniyoshi  
(1797-1861)

Whales of Iki with a Woman Who Would Like to Change Her Lover's Mind. From the series *Sankai medetai zue* (Celebrated Treasures for Mountains and Seas). 1852. Oban. 37.6 x 25.6 cm. Suzuki (1992) 272. Fine impression, colour and condition.





**46**  
**Utagawa Hiroshige**  
**(1797-1858)**

Black Bream and Two Small Red Bream with Sansho.  
 From an untitled series of fish subjects. 1830's. Oban.  
 25.7 x 37.5 cm. Suzuki 589, Van Vleck page 170. Very good impression with extensive mica sizing. Fine colour and condition.

**47**  
**Utagawa Hiroshige**  
**(1797-1858)**

Carp. Mid 1830's. From an untitled series of fish subjects. 1830's. Oban. 25.6 x 37.7 cm. Suzuki 193, Tamba 424, Van Vleck page 179. Very good impression and colour with traces of mica sizing. Fine condition.

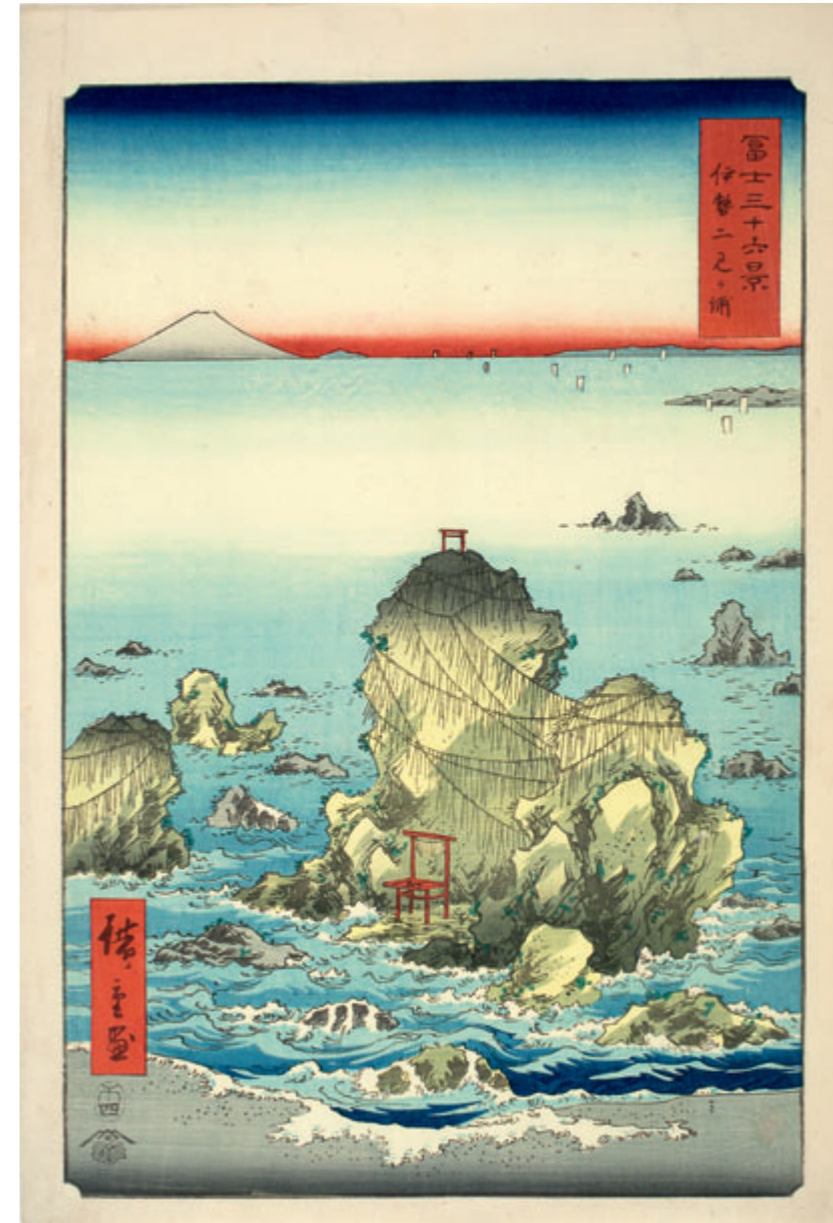




48

**Utagawa Hiroshige**  
(1797-1858)

Fireworks at Ryogoku. From the series *Edo meisho* (Famous Places in Edo). Mid 1830's. Oban. 35.9 x 24.4 cm. Suzuki 114, *Hiroshige: The Collected Edo Landscape Prints*, no. 532. Fine, atmospheric impression. Fine colour. Very good condition.



49

**Utagawa Hiroshige**  
(1797-1858)

Futami Bay in Ise Province (*Ise futami-ga-ura*). From the series *Fuji sanjurokkei* (Thirty-six Views of Mt. Fuji). 1858. Oban. 37.4 x 25.4 cm. Fine, early impression. Fine colour and condition.





50  
Utagawa Hiroshige  
(1797-1858)

Okabe, Fuchu, Ejiri, Mariko.  
No. 6. From the series *Tokaido harimaze zue* (Cutout Pictures of the Tokaido Road). 1856. Oban. 36.8 x 24.8 cm. Van Vleck page 180. Fine impression, colour and condition.

51  
Utagawa Hiroshige  
(1797-1858)

Okitsu, Yui, Kanbara. No. 5.  
From the series *Tokaido harimaze zue* (Cutout Pictures of the Tokaido Road). Oban. 36.7 x 24.8 cm. 1856. Van Vleck page 180. Fine impression, colour and condition.

52  
Utagawa Hiroshige  
(1797-1858)

Maisaka, Hamamatsu, Mitsuke.  
From the series *Tokaido harimaze zue* (Cutout Pictures of the Tokaido Road). Oban. 36.6 x 25.4 cm. 1856. Van Vleck page 180. Fine impression, colour and condition.





53

**Utagawa Hiroshige**  
(1797-1858)

The Parting Waters at Mitsumata (*Mitsumata Wakarenofuchi*). From the series *Edo meisho hyakkei* (One Hundred Views of Famous Places in Edo). 1857. Oban. 36.8 x 25.1 cm. UTK/17/67, Smith 57, Van Vleck page 131. Fine impression of the second edition. Brilliant, unfaded colour. Pristine condition.



54

**Utagawa Hiroshige**  
(1797-1858)

The Plum Orchard at Kameido (*Kameido ume yashiki*). From the series *Edo meisho hyakkei* (One Hundred Views of Famous Places in Edo). 1857. Oban. 35.9 x 24.6 cm. UTK/16/30, Smith 30, Van Vleck page 128. Fine impression of the second edition with wood-grain and before the wear on the green block. Fine colour and condition.





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

Bust Portrait of the Edo hero, Benkei Tazaemon. *Otokodate Benkei Tazaemon*. From a series showing backgrounds of unusual textile designs. Mid 1840's. Oban. 37 x 25 cm. Fine impression, colour and condition. This series is discussed in Sebastian Izzard's, *Kunisada's World*, 1993, pages 156-7.



56  
**Utagawa Kunisada**  
 (1786-1865)

A Woman Cutting Her Toenails. From the series *Hanagoyomi kichinichi sugata* (Lucky Days From the Almanac). 1844. Oban. 37 x 24.9 cm. Fine impression, colour and condition. As Roger Keyes notes, this is "a fine example of the exquisite delicacy of the best mid-19th century Edo engraving (*Nineteenth Century Japanese Figure Prints I*, R. E. Lewis, 1975, no. 46)."





57  
**Utagawa Kunisada**  
**(1786-1865)**

A Portrait of a Beauty Holding a Tea-cup. *Jiretta so* (The Anxious Type). From the series *Imayo sanjuniso* (The Modern Thirty-two Types). 1859. Oban. 38.1 x 26 cm. Fine, early impression on thick, deluxe paper. Fine colour and condition.

58  
**Utagawa Kunisada**  
**(1786-1865)**

A Woman Combing Her Hair. *Deki ga yosa so* (The Well-turned Out Type). From the series *Imayo sanjuniso* (The Modern Thirty-two Types). 1859. Oban. 38.1 x 25.3 cm. *Kunisada's World*, no. 95/1. Fine impression on thick, deluxe paper. Fine colour and condition.

59  
**Utagawa Kunisada**  
**(1786-1865)**

A Portrait of a Beauty Adjusting Her Hair. *Yo ga ake so* (In the Early Hours Type). From the series *Imayo sanjuniso* (The Modern Thirty-two Types). 1859. Oban. 38.3 x 26.3 cm. Fine impression with embossing on thick, deluxe paper. Fine colour and condition.





60  
**Utagawa Kunisada**  
(1786-1865)

Bando Yasosuke as Hige no Ikyu. From an untitled series of actor prints. 1863. Oban. 36.4 x 24.1 cm. *Konjaku kabuki meiyu ten* no. 44. Fine impression with extensive embossing on thick, deluxe paper. Fine colour and condition.



61  
**Utagawa Kunisada**  
(1786-1865)

Ichikawa Ebijuro I as Asamazaemon Terutsura. From an untitled series of actor prints. 1863. Oban. 36.4 x 24.1 cm. *Konjaku kabuki meiyu ten* no. 37. Fine impression with extensive embossing and burnishing on deluxe paper. Fine colour and condition.





62  
**Utagawa Kunisada**  
(1786-1865)

Arashi Rikaku II as Genkuro Kitsune. From an untitled series of actor prints. 1863. Oban. 36.3 x 24.8 cm. *Konjaku kabuki meiyu ten* no. 15. *Kunisada's World* no. 96/7. Fine impression with embossing and strong wood-grain. Brilliant colour. Fine condition.



63  
**Utagawa Kunisada**  
(1786-1865)

Ichikawa Ebizo V as Usui Arataro Sadamitsu. From an untitled series of actor prints. 1860. Oban. 36.4 x 24.1 cm. *Konjaku kabuki meiyu ten* no. 36. Fine impression on thick, deluxe paper. Fine colour and condition. This is, surely, one of the most dramatic of all nineteenth century Kabuki portraits.





64  
**Tsukioka Yoshitoshi**  
 (1839-1892)

Yamato Takeru no Mikoto. From the series *Dai Nippon shiryaku zue* (Short Illustrated History of Great Japan). 1880. Oban triptych. 36.8 x 75.6 cm. Keyes 418-8, *Beauty & Violence* 38.8. Fine, early impression with atmospheric oxidation. Fine colour and condition. A preparatory drawing for the print is in the British Museum.



65  
**Tsukioka Yoshitoshi**  
 (1839-1892)

Ichikawa Kodanji IV as Torii Matasuke. 1860. Oban. 37.4 x 25.7 cm. Keyes 17, *Beauty & Violence* 2, *Yoshitoshi Masterpieces From the Ed Fries Collection*, no. 9. Fine impression, colour and condition.





**66**  
**Tsukioka Yoshitoshi**  
**(1839-1892)**

The Story of Sano Jirozaemon (*Sano jirozaemon no hanashi*). From the series *Shinsen azuma nishiki-e* (A New Selection of Eastern Brocade Pictures). 1886. Oban diptych. 37.1 x 50.4 cm. Keyes 479-10, *The Bizarre Imagery of Yoshitoshi*, no. 32. Fine impression of the first edition. Fine colour and condition.

**67**  
**Tsukioka Yoshitoshi**  
**(1839-1892)**

Looking Sleepy: the Appearance of a Harlot of the Meiji Era (*Nemu-so: Meiji nenkan shogi no fuzoku*). From the series *Fuzoku sanjuniso* (Thirty-two Aspects of Customs and Manners). 1888. Oban. 37.3 x 25.5 cm. Keyes 503-18, Stevenson 30. Fine impression, colour and condition.





**68**  
**Tsukioka Yoshitoshi**  
**(1839-1892)**

The Story of Otomi and Yosaburo (*Otomi Yosaburo no hanashi*). From the series *Azuma nishiki-e* (A New Selection of Eastern Brocade Pictures). 1885. Oban diptych. 37 x 50.6 cm. Keyes 479-1, *Beauty & Violence* 55.1.

Fine impression with strong wood-grain and multi-coloured cartouche. Fine colour and condition. As Roger Keyes notes, "This print has come to be considered one of the artist's masterpieces. Yoshitoshi himself expected it to be popular, and when the publisher informed him that it was not selling, he replied 'They're all blind' [*mekura sennin*] (*The Bizarre Imagery of Yoshitoshi*, 1980, no. 30, page 64)."

**69**  
**Tsukioka Yoshitoshi**  
**(1839-1892)**

Kumonryu Shishin on a Moonlit Night at the Village of the Shi Clan. From the series *Tsuki hyakushi* (One Hundred Aspects of the Moon). 1885. Oban. 37 x 25.4 cm. Keyes 478-6, Stevenson 6. Fine impression and colour. Very good condition with large margins.





70  
**Tsukioka Yoshtiochi**  
**(1839-1892)**

Chunagon Yuki-hara Ason  
 Meeting the Divers Murasame  
 and Matsukaze During His Exile  
 at Suma Bay. From the series  
*Yoshitoshi manga* (Sketches by  
 Yoshitoshi). 1886. Oban diptych.  
 37.2 x 50.4 cm. Keyes 482-5,  
*Beauty & Violence* 57.5.  
 Fine impression, colour and  
 condition. Rare in early  
 impressions.

71  
**Tsukioka Yoshitoshi**  
**(1839-1892)**

Prostitute Strolling Beside a  
 River by Moonlight, Illustration of  
 a Poem by Hitotose. From the  
 series *Tsuki hyakkei* (One  
 Hundred Aspects of the Moon).  
 1887. Oban. 36.8 x 25.1 cm.  
 Keyes 478-49, Stevenson 49.  
 Fine, early impression with  
 wood-grain. Fine colour. Paper  
 flaw in top margin, otherwise  
 fine condition.





72

**Torii Tadakiyo**  
(1847-1929)

Ichikawa Danjuro IX as Suckeroku. From the play *Suckeroku yukari no Edo-zakura*. 1896. Oban triptych. 37 x 75.3 cm. Fine impression with metallic printing and burnishing. Fine colour and condition.

73

**Toyohara Kunichika**  
(1835-1900)

Bando Hikosaburo V as Nikki Danjo. From an untitled series of actors. 1869. Oban. 35.1 x 23.5 cm. Riccar, *Kunichika*, no. 17, *Kunichika: Time Present and Time Past*, no. 67, UTK/12/230. Fine impression with blind-printing and mica extensively applied to the grey ground. Fine colour. Very good condition.





74  
Kobayashi Kiyochika  
(1847-1915)

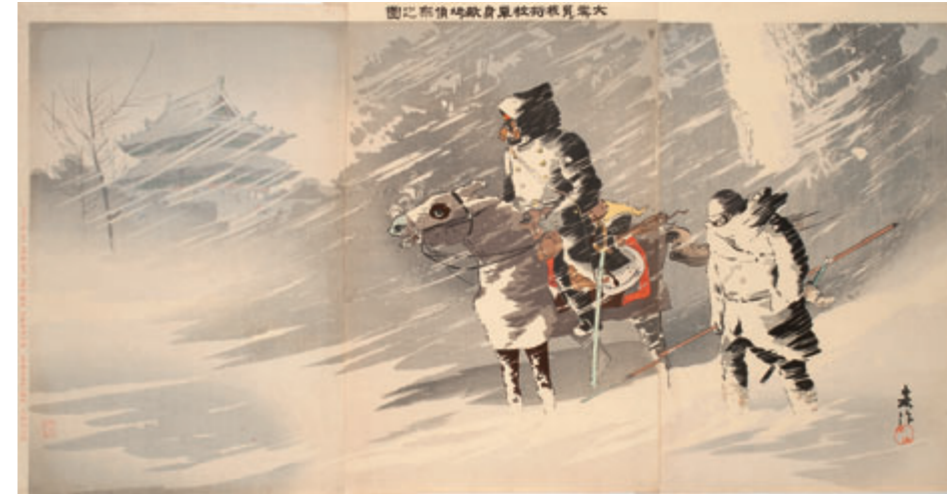
Summer Night at Asakusa,  
Kurame. 1881. Oban.  
34.2 x 23.6 cm. Smith,  
*Kiyochika: Artist of Meiji Japan*,  
no. 23. Fine, early impression  
with over-printing. Fine colour.  
Faint centrefold, otherwise very  
good condition.



75  
Kobayashi Kiyochika  
(1847-1915)

Dawn at Ryogoku Hyappon-kui.  
1879. Oban. 24.5 x 36.6 cm.  
Fine impression and colour.  
Restored wormage in left  
margin, otherwise fine condition.





76

**Ogata Gekko**  
(1859-1920)

Plum Blossom at Kameido.  
(*Kameido garyubai*) From the series *Hana bijin meisho awase* (Flower Beauties at Famous Places). 1895. Oban triptych. 37 x 25.6 cm. UTK/12/271-3. Fine impression with extensive splashed *gofun*. Fine colour and condition.

77

**Taguchi Beisaku**  
(1864?-1903)

Braving Heavy Snow,  
a Japanese Officer Scouts  
Enemy Territory (*Oyuki o  
okashite waga shoko tanshin  
tekichi o teisatsu no zu*). 1895.  
Oban triptych. 37.4 x 76.5 cm.  
Tamba 289, Philadelphia 64.  
Unusually fine, early impression.  
Fine colour and condition.



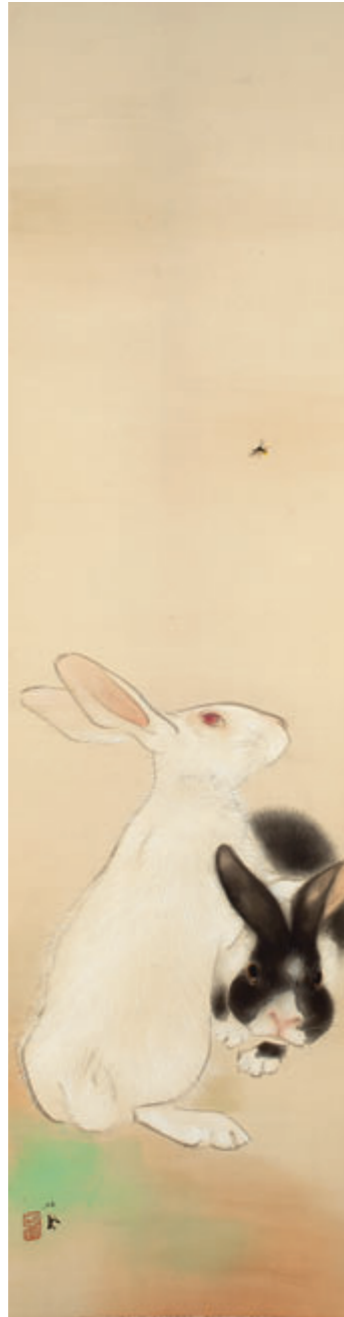


78

**Asai Chu**  
(1856-1907)

A Lithographer and a  
Woodblock Carver;  
A Photographer and His Model.  
*Tosei fuzoku goju-ban uta*  
*awase* (Fifty Poems on  
Contemporary Customs). 1907.  
Illustrated book. 2 volumes  
complete. 24.9 x 18.1 cm  
(covers). Mitchell page 534,  
Hillier, *The Art of the Japanese*  
*Book*, Vol. II, figs. 660/661.  
Fine, early impression with the  
burnished patterns on the  
covers as described by Mitchell.  
Slight damage to covers,  
otherwise fine.





79

**Takeuchi Seiho  
(1864-1942)**

Rabbits. 1936. Hanging scroll.  
Ink and colour on silk.

107.1 x 28.6 cm.

Signed: *Seiho*. Sealed: *Seiho*.

The box inscription reads:  
*Showa hinoe-ne shoto Seiho dai*  
(Inscribed by Seiho in early  
Winter, Showa 11).

80

**Nakajima Shuzan  
(Active Late 19th Century)**

Butterflies. Hanging scroll.  
Ink and colour on silk.

120.6 x 49.5 cm. Signed:

*Shuzan*. Sealed: *Nakajima  
Shuzan*. Provenance: *Oriental  
Ceramics and Works of Art*,  
Christie's South Kensington,  
London, January 5, 1995,  
lot 250 (sold for £1,870), cover  
illustration.





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