

Israel Goldman
Japanese Prints,
Paintings
and Books

Recent Acquisitions Catalogue 24 2018



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1
Ippitsusai Buncho
(Active circa 1765-1792)

Arashi Otohachi I. Circa late
1760's. Hosoban.

31.2 x 14.6 cm. Fine impression
with attractive oxidation and the
outlines of the figure embossed.
Fine colour and condition.
Apparently unrecorded.



2
Nishikawa Sukenobu
(1671-1751)

Nishikawa yasa sugata
(Nishikawa's Elegant Looks).
Circa 1730. Illustrated book.
1 volume apparently complete
with 20 individually signed
plates; original covers, and
title-slip. 26.7 x 18.9 cm
(covers). Provenance:
Theodore Duret; Louis Gonse
(3rd sale, Hotel Drouot Paris,
1926, lot 410). Very good
impressions with a few areas
of original hand-painting.
Very good condition. A great
rarity. Only two other copies are
recorded; one with 20 plates
and original covers in the
Museum of Fine Arts, Boston
(listed as *Nishikawa tsuya*
sugata) and another in the
National Diet Library, Tokyo with
only 14 plates and replacement
covers. A number of pages are
recorded as individual sheets in
the Art Institute of Chicago
(AIC/I/66); the British Museum
and the MFA.



3
Katsukawa Shunko
(1743-1812)

Ichikawa Danjuro V.
Circa late 1780's. Hosoban.
32.8 x 14.4 cm. Fine impression
with very fine, fresh, unfaded
colour. Expertly restored
wormage at top, otherwise
very good condition. This is the
left hand sheet of a diptych.
The right-hand sheet shows
the actor, Kataoka Nizaemon VII
holding up a print. The complete
diptych is in the Metropolitan
Museum of Art.

4
Katsukawa Shunko
(1743-1812)

Morita Kan'ya VIII.
Circa 1786-1788. Hosoban.
32.8 x 14.2 cm.
Fine impression, colour and
condition. We have not been
able to locate another
impression of this design.

5
Katsukawa Shunko
(1743-1812)

Ichikawa Raizo II as Kojiro
Masahira and Ichikawa Danzo IV
as Doe no Yataro. 1774.
Hosoban. Size: 32.1 x 14.4 cm.
AIC/III/545. Fine, early
impression. Very good condition.
Restored binding holes in
unprinted area at top. Very good
colour. A fine, early example by
the artist.



6
Isoda Koryusai
(Active 1764-1788)

Lovers in a Bathhouse. From the series *Enshoku hoyaho* (Sensual Colours; A Phoenix Released in the Field). Circa 1775. Oban. 25.2 x 37.4 cm. Fine, early impression on heavy paper. Brilliant colour. Very good condition.

7
Isoda Koryusai
(Active 1764-1788)

Lovers Beside a Sleeping Cat. From the series *Enshoku hoyaho* (Sensual Colours; A Phoenix Released in the Field). Circa 1775. Oban. 25.3 x 37.9 cm. Fine, early impression on heavy paper. Brilliant colour. A few printer's creases. Very good condition.



8
Kitagawa Utamaro
(1753-1806)

Shiohi no tsuto (Gifts from the Ebb Tide). Commonly known as "The Shell Book." 1789. Illustrated book. 1 volume complete. 25 x 19 cm (covers). Fine impressions of the edition with the purple wave pattern on each of the 6 plates of shells. Extensive metallic printing, gaufrage, mica and mother-of-pearl. Very good colour with some fading of the first and last plates. Slight restored wormage. Very good condition



9
Kitagawa Utamaro
(1753-1806)

Lovers in Front of a Screen.
From the album *Ehon*
Komachi-biki (Picture Book:
Pulling Komachi). 1802. Oban.
26.3 x 39.1 cm. Asano and
Clark no. 492. Very good
impression. Fine colour.
Very good condition.



10
Utagawa Toyokuni
(1769-1825)

Onoe Matsusuke I as Kudo
Saemon Suketsune and
Bando Hikosaburo III as Soga
no Goro Tokimune. From an
unidentified Soga play. Circa
1800. Oban. 38.3 x 25.8 cm.
Fine impression. Very good
colour and condition. Several
small restored wormholes..



11
Isoda Koryusai
(Active 1764-1788)

Still-life of Vegetables. Hanging scroll. Ink and colour on silk. 32.3 x 44.6 cm. Signed: *Koryusai ga*. Sealed: *Masakatsu no in*. A highly unusual subject for the artist.

12
Suzuki Kiitsu
(1796-1858)

Siebold's Magnolia (Oyama Renge). Hanging scroll. Ink, colour and gold on silk. 28.4 x 26.2 cm. Signed: *Seisei Kiitsu*. Sealed: *Shukurin*.





13
Yashima Gakutei
(Circa 1768-1868)

Carp Swimming Among Water Weeds. Circa 1820's. Square surimono. 20.9 x 18.2 cm. Fine impression with extensive metallic printing. Fine colour. Very good condition. Genuine impressions can be distinguished from the deceptive group "A" copy by the flaw in the block at lower left in the former. This example closely corresponds to that in the Gerhard Pulverer Collection and the Metropolitan Museum of Art (ex Hayashi and Havemeyer).



14
Onishi Chinnen
(1792-1851)

Swimming Turtles. Hanging scroll. Ink and light colour on paper. 96 x 44.3 cm. Signed: *Chinnen*. Sealed: *Kao*. Chinnen was inordinately fond of painting turtles: the first plate of his celebrated book *Sonan gafu* (1834) begins with a plate of swimming turtles (see Jack Hillier, *The Uninhibited Brush*, pages 318-19).



**15
Totoya Hokkei
(1780-1850)**

A Woman Seated in Front of a Wind Curtain with the Elliptical Emblem of the Nogawa Poetry Club. *Hanami goban tsuzuki* (A Poets Picnic, Flower Viewing, a Set of Five). 1823. Square surimono. 21 x 18.6 cm. Amsterdam/III/157b. Fine impression with extensive metallic printing. Very good colour and condition. This is one sheet of a pentptych showing a cherry blossom viewing party. The complete work is in Amsterdam.

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

Woman with a Statue of the Monkey God of the Sanno Shrine. 1824. Square surimono. 21 x 18.5 cm. Unidentified collector's mark on verso. Fine impression with extensive metallic printing. Fine colour and condition.



17
Ryuryukyo Shinsai
(Active 1799-1823)
 A Woman Blackening Her Teeth.
Iwazaru (Say No Evil).
 From the series *San'en* (The
 Three Monkeys: See No Evil,
 Hear No Evil, Say No Evil).
 Circa 1820's. Square surimono.
 20.7 x 19 cm. Fine impression
 with metallic printing.
 Fine colour and condition.



18
Ryuryukyo Shinsai
(Active 1799-1823)
 A Woman Seated in Front of
 Bonsai. *Aka* (Red). From the
 series *Goshiki no uchi* (Five
 Colours). Circa 1820's. Square
 surimono. 21.2 x 18.6 cm.
 Fine impression with metallic
 printing. Fine colour. Very good
 condition.



19
Konishi Hirotsada
(1819-1865)

Ichikawa Ebizo V as Ono no Imoko and Jitsukawa Ensaburo as Hata no Kawakatsu.
From the play *Shitennoji garan kagami*. 1849. Chuban diptych. 25.7 x 38.1 cm. Extremely fine, early impression with extensive metallic printing and extraordinary gaufrage. This and catalogue no. 20 are unusual amongst Osaka chuban prints in that they have never been bound in an album and thus have never been backed or trimmed.

20
Kiyosada
(Active circa 1848)

Jitsukawa Ensaburo I as Kojin (Filial Son) Yojiro, a Monkey Trainer. 1848. Chuban. 26 x 19.1 cm. Fine, early impression with exquisite blind printing. Fine colour and condition.



21
Tani Buncho
(1763-1840)

Butterflies. Fan painting.
Ink and colour on paper.
43.8 x 13.9 cm. Signed:
Buncho. Sealed: [Unread].



22
Matsumoto Kozan
(1784-1866)

Rabbit. 1862. Hanging scroll.
Ink, light colour and gold on silk.
90.4 x 27.5 cm. Signed: *Yowai*
nanaju-ku Hogen Kozan Hata
Shinsai Mufunbetsushitsu nite
shasu (At the age of 79, Hogen
Kozan Hata Shinsai painted
this at Mufunbetsushitsu).
Sealed: *Kozan in*. The artist
was a pupil of Tani Buncho.



23

Mori Sosen
(1747-1821)

Two Monkeys Clinging to a Branch. Hanging scroll.
Ink and colour on paper.
100.7 x 28.1 cm. Signed:
Sosen hitsu. Sealed: *Sosen*.

24

Mori Sosen
(1747-1821)

A Monkey Distracted by a Bee. Hanging scroll. Ink and light colour on paper.
114.2 x 28.1 cm. Signed:
Sosen. Sealed: *Sosen*.





25

**Katsushika Hokusai
(1760-1849)**

Ippitsu gafu (Album of Drawings with One Stroke of the Brush). 1823. Illustrated book. 1 volume complete. 22.7 x 15.7 cm (covers). Hillier, *The Art of Hokusai in Book Illustration*, no. 214; Toda 258.

Provenance: Emile Javal, Hotel Drouot, Paris, 1927, lot 134. Fine impressions with the hand-stamped seal of the publisher, Eirakuya Toshiro, on the colophon. Very good colour. Some wear to covers. Very good condition. Hillier describes this book as "an enchanting succession of colour prints that show Hokusai exalting in the virtuosity of his calligraphic line" (*op. cit.*, page 191). This is an early example, superior to the copies in the Metropolitan Museum (ex Vershbow), British Museum (ex Hillier) and Freer[Sackler Galleries (ex Pulverer).



26
Utagawa Hiroshige
(1797-1858)

Karuizawa. From the series *Kisokaido rokujukyu-tsugi no uchi* (Sixty-nine Stations of the Kisokaido Road). Circa late 1830's. Oban. 24.5 x 37.4 cm. Van Vleck page 76, Izzard 19, Suzuki 356, UTK/15/19. Fine impression. Very good colour. Faint centrefold. Very good condition.



27
Utagawa Hiroshige
(1797-1858)

Winter Desolation at Hamamatsu (*Hamamatsu fuyugare no zu*). From the series *Tokaido gojusan-tsugi no uchi* (Fifty-three Stations of the Tokaido Road). Hoeido Tokaido. 1833. Oban. 24.8 x 37.1 cm. Van Vleck page 34, Suzuki (2004) no. 30, UTK/14/30/. Fine impression, colour and condition.



28
Keisai Eisen
(1790-1848)
A Woman Holding Her Kimono
in the Wind. 1830's. Vertical
oban diptych. 74.2 x 25 cm.
Fine impression, colour and
condition.

29
Kikugawa Eizan
(1787-1867)
A Woman Lighting a Lantern.
Circa 1830's. Vertical oban
diptych. 74.2 x 37.1 cm.
Fine impression on luxurious
paper. Very good colour and
condition with a few expertly
restored wormholes.

30
Kikugawa Eizan
(1787-1867)
Woman with Umbrella.
Circa 1820's. Vertical oban
diptych. 75.4 x 25 cm.
Fine impression, colour and
condition.



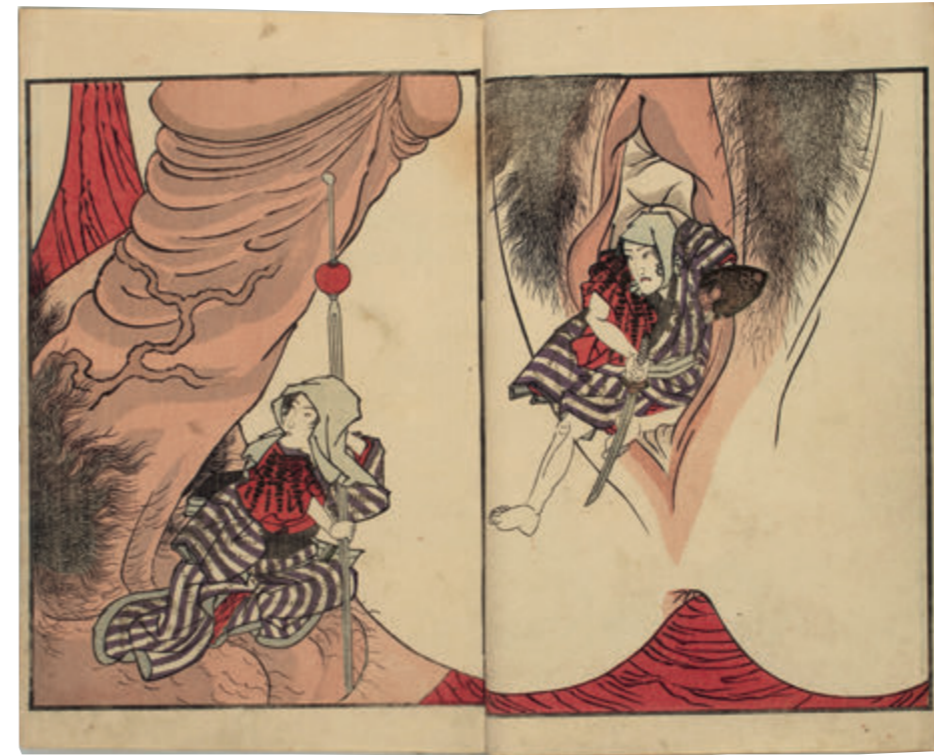
31
Utagawa Kunisada
(1786-1865)

A Woman Reading a Letter by the Light of a Lantern.
Hitotsume no Bente (One-eyed Bente). 1840. Fan print.
Provenance: *Japanese Prints, Paintings and Screens*, Christies, New York, 1997, lot 93 (\$5,520), *The Collection of Paul F. Walter*, Christies, New York, 2017, lot 341.
Fine impression and colour. Expertly restored wormholes in lower margin. Otherwise, fine condition.



32
Keisai Eisen
(1790-1848)

Standing Woman. Circa 1830's.
Vertical oban diptych.
71 x 24.9 cm. Fine, early impression. Fine colour.
Slight creasing. Fine condition.
The print retains its original paper mount. A later impression with a different colour scheme is illustrated in *Keisei Eisen: Artist of the Floating World*, Chiba City Museum of Art, 2012, no. 79.



33

Utagawa Kunisada
(1786-1865)

Sento shinwa (New Stories of the Bathhouse). Circa 1820's. Illustrated book. 3 volumes complete. 21.8 x 15.5 cm (covers). Fine impressions with metallic printing. Fine colour. Very good condition. We are not aware of any example in Western collections of this wonderful *shunpon*. The first volume has a fine, double-sided "fold-out" of the interior of a bathhouse (illustrated) amongst other related scenes of this very popular Utagawa School subject.



34

**Utagawa Kunisada
(1786-1865)**

(Kacho yojo) Azuma Genji
(Deep Feelings of Birds and
Flowers: Genji of the East).
1837. Illustrated book.

3 volumes complete with silk
title-slips, original wooden box
and wrapper. *Shunga: Sex and
Pleasure in Japanese Art*,
no. 65, *Genji's World in
Japanese Woodblock Prints*,
pages 58-60. Superb
impressions with extensive
gaufirage, burnishing, metallic
printing, gold-leaf and mother-
of-pearl. Very fine, fresh,
unfaded colour. Fine condition.
Each volume of this tour de
force of 19th century
printmaking begins with a large
head portrait of a beautiful
woman and ends with a detailed
close-up of genitalia.



35
Utagawa Kunisada
(1786-1865)

Snow at Mimeguri (*Mimeguri no yuki*). From the series *Shiki no uchi* (Four Seasons).
Circa 1830's. Oban triptych.
38.7 x 78.6 cm. Oka Isaburo and Suzuki Juzo, *Koki Ukiyo-e*, Vol. 7, plate 25 (this impression).
Fine impression, colour and condition.

36
Utagawa Kunisada
(1786-1865)

Ochiyo and Hanbei. From the series *Joruri zukushi* (A Collection of Joruri Libretti).
Circa 1832. Oban.
38.6 x 26.5 cm. UTS/11/309.
Oka Isaburo and Juzo Suzuki, *Koki Ukiyo-e*, Vol. 7, no. 25 (this impression).
Fine impression and colour.
Very good condition.
As Sebastian Izzard notes, "In this series of ten images, Kunisada compares contemporary beauties with the heroines of famous double-suicide plays. The dialogue of the lovers appears on the libretto in the background"
(*Kunisada's World*, New York, 1993, page 130).



37
Utagawa Kunisada
 (1786-1865)
 A Woman Playing with a Cat.
Yometori yoshi (An Auspicious
 Day to Welcome a Bride).
 From the series *Hanagoyomi*
kichijitsu sugata (Images from
 Auspicious Days in the Floral
 Calendar). 1844. Oban.
 37 x 25 cm. Fine impression,
 colour and condition.



38
Utagawa Kunisada
 (1786-1865)
 A Woman Holding a Cat.
 Nabekin of Osakamachi.
 From the series *Toji komei*
kaiseki zukushi (A Collection of
 Famous Restaurants of Modern
 Times). Circa 1820. Oban.
 38.1 x 25.6 cm. UTS/11/283.
 Fine impression, colour and
 condition.



39
Utagawa Kuniyoshi
 (1797-1861)
 A Snowy Morning (*Yuki no asa*).
 From the series *Setsugekka no uchi* (Snow, Moon and Flowers).
 Circa 1850. Oban triptych.
 37.5 x 76.3 cm. Baur/II/G-405.
 Fine impression, colour and condition.



40
Utagawa Kuniyoshi
 (1797-1861)
 Whetstone Suggesting the
 Tonsure. From the series
Shimazoroi onna Benkei
 (Women in Benkei-checked
 Fabrics). Circa 1844. Oban.
 37 x 25.3 cm. Robinson (1961)
 no. 137. Fine impression,
 colour and condition.



41
Utagawa Kuniyoshi
(1797-1861)

A Woman on a Terrace Dancing with a Fan. From the series *Enkyoku zoroi* (Collection of Charming Music). 1853. Fan print. 22.9 x 29.4 cm. Provenance: *Japanese Prints, Paintings and Screens*, Christies, New York, 1994, lot 145 (\$4,830); *The Collection of Paul F. Walter*, Christies, New York, 2017, lot 338. Fine impression, colour and condition.



42
Utagawa Kuniyoshi
(1797-1861)

Oiko Striking a Light with a Pipe in Her Mouth. From the series *Ken'yu fujo kagami* (Mirror of Women of Wisdom and Courage). Circa 1843. Oban. 36.8 x 24.9 cm. Robinson S29-7. Fine impression, colour and condition.



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43

Utagawa Kuniyoshi
(1797-1861)

Min Ziqian Sweeping for His Mother Who Reclines Beside a Peacock. From the series *Todo nijushi ko* (Twenty-four Chinese Paragons of Filial Piety). Circa 1848-1850. Chuban. 25.2 x 17.9 cm. Robinson S60-5; Robinson (1961) plate 39; Clark, *Kuniyoshi*, 103.1. Fine impression with the surface of the paper heavily burnished apparently in imitation of the varnish applied to oil paintings. Fine colour and condition.

44

Utagawa Kuniyoshi
(1797-1861)

Taishun Cultivates the Wilderness with the Help of Elephants. From the series *Todo nijushi ko* (Twenty-four Chinese Paragons of Filial Piety). Circa 1848-1850. Chuban. 25.2 x 17.9 cm. Robinson S60-1; Clark, *Kuniyoshi*, 103.1. Fine impression with the surface of the paper heavily burnished apparently in imitation of the varnish applied to oil paintings. Fine colour and condition.



45
Utagawa Kuniyoshi
(1797-1861)
Penis-snake, Penis-snail and
Frog-testicle; Vagina-angel
Holding Her Penis-baby; and
Ghost Vagina. Three prints
illustrated from the complete
set of 12 ghost prints showing
sexual organs, titled *Kaitei*
momongawa. Circa 1840.
Koban. 13.1 x 9.7 cm (approx.).
Suzuki Kenko, *Tondemo*
Shunga, 2017, pages 28-31.
Very good impressions. Very
good colour and condition.



46
Utagawa Kunimori
(1818-1843)
Shunshoku tama zori.
Circa 1850. 3 volumes
complete. 24.5 x 16.7 cm
(covers).
Fine impressions and colour.
Very good condition.



47
Utagawa Yoshitsuya
 (1822-1866)
 Hakamadare Yasusuke and Kidomaru Competing in Magic Tricks. *Ryozoku shinzan yojutsu kurabe no zu* (The Two Enemies in a Witchcraft Match in the Deep Mountains). 1860. Oban triptych. 37.5 x 76.2 cm. Fine impression, colour and condition.



48
Utagawa Kuniyoshi
 (1797-1861)
 Horikoshi Dairei Drawing His Sword Against the Ghostly Manifestations of Asakura Togo. Hosokute. From the series *Kisokaido rokujukyu-tsugi no uchi* (Sixty-nine Stations of the Kisokaido Road). 1852. Oban. 37.4 x 25.3 cm. Robinson S74-50, Thompson no. 49. Fine impression, colour and condition.



49
Utagawa Kunisada
(1786-1865)

Sumo Wrestlers and Actors at the Public Viewing of the Shakyamuni of Saga at the Eko-in Temple Compound Adjacent to Ryogoku Bridge. (*Eko-in keidai no zu. Saga no Shakuson kaicho no zu*). 1836. Oban triptych. 38.3 x 78.6 cm. Utagawa Kunisada, 150th Anniversary of His Death, Ota Memorial Museum, 2014, no. 178. The wrestlers shown are Inazuma, Koyanagi, Hiodoshi, Kuroiwa and Sekinoto, amongst others. The actors depicted include Bando Mitsugoro IV; Ichimura Uzaemon XII, Onoe Kikugoro III, Iwai Shijaku I and Ichikawa Danjuro VII.

50
Utagawa Kunisada
(1786-1865)

Picture of a Grand Fundraising Sumo Tournament (*Kanjin ozumo no zu*). 1853. Oban triptych. 38 x 77.7 cm. Fine impression with strong woodgrain. Fine colour. Fine, fresh condition.



51
Utagawa Kunisada
(1786-1865)

A Beauty Seated in a Boat.
From the series *Mitate hachō*
(A Parody of Eight Books).
1856. Fan print. 23.3 x 30 cm.
Provenance: *Israel Goldman, Japanese Prints, Catalogue 11, 2005, no. 37, The Collection of Paul F. Walter, Christies, New York, 2017, lot 341.*
Fine impression, colour and condition. The title contains the saying: "Kuchi mo hachō te mo hachō (As quick with one's hand as one's tongue)."

52
Utagawa Kunisada
(1786-1865) and
Utagawa Kunihisa II
(1832-1891)

A Geisha Eating Edamame
Aboard the Boat of the Atari-ya
Teahouse. From the series
Kyūka sanpuku (Three Summer
Women). 1860. Fan print.
22.7 x 29.6 cm. Provenance:
Israel Goldman, Japanese Prints, Catalogue 9, 2003, no. 35. The Collection of Paul F. Walter, Christies, New York, 201, lot 341.
Fine impression, colour and condition. The title is a pun on "kyūka sanpuku" meaning the hottest point of the summer. The background view is by Kunisada's pupil Kunihisa.



53
Utagawa Hiroshige
(1797-1858)

Clouds of Dawn at Nihon Bridge (*Nihonbashi toun no kei*). No. 1. From the series *Gojusan-tsugi meisho zue* (Pictures of Famous Places on the Fifty-three Stations). 1855. Oban. 36.5 x 24.5 cm. Van Vleck page 64. Fine impression, colour and condition.

54
Utagawa Hiroshige
(1797-1858).

The dangerous Satta Pass Near Yui (*Yui Satta toge oyashirazu*). No. 17. From the series *Gojusan-tsugi meisho zue* (Pictures of Famous Place on the Fifty-three Stations). 1855. Oban. 37.2 x 25.5 cm. Van Vleck page 66. Fine impression, colour and condition.

55
Utagawa Hiroshige
(1797-1858)

The Fuji Marsh and Ukishima Plain Near Yoshiwara (*Yoshiwara Fuji no numa Ukishimagahara*). No. 15. From the series *Gojusan-tsugi meisho zue* (Pictures of Famous Places on the Fifty-three Stations). 1855. Oban. 36.3 x 24.9 cm. Van Vleck page 66. Fine impression, colour and condition.



56
Utagawa Hiroshige
(1797-1858)

The Hoda Coast in Awa Province (*Boshu Hoda no kaigan*). From the series *Fuji sanjurokkei* (Thirty-six Views of Mt. Fuji). 1858. Oban. 37.9 x 25.5 cm. Van Vleck page 110. Fine, early impression with strong woodgrain. Fine colour and condition with large margins.

57
Utagawa Hiroshige
(1797-1858)

Cherry Blossoms at Honmoku in Musashi Province (*Musashi Honmoku no hana*). From the series *Fuji sanjurokkei* (Thirty-six Views of Mt. Fuji). 1858. Oban. 38.1 x 25.8 cm. Van Vleck page 107. Fine, early impression with strong wood-grain. Fine colour and condition with large margins.

58
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. 37.3 x 25.3 cm. Van Vleck page 109. Fine, early impression. Fine colour and condition with large margins.



59
Utagawa Hiroshige (1797-1858)
 Evening Glow at Seta (*Seta no sekisho*). From the series *Omi hakkei* (Eight Views of Omi Province). 1857. Oban. 36.4 x 25.5 cm. Van Vleck page 83. Fine impression, colour and condition.

60
Utagawa Hiroshige (1797-1858)
 Returning Sails at Yabase (*Yabase no kihan*). From the series *Omi hakkei* (Eight Views of Omi Province). 1857. Oban. 35.9 x 24.2 cm. Van Vleck page 83. Unusually fine, early impression of the first edition. Brilliant colour. Fine condition.

61
Utagawa Hiroshige (1797-1858)
 Night Rain at Karasaki (*Karasaki no yau*). From the series *Omi hakkei* (Eight Views of Omi Province). 1857. Oban. 36.4 x 25.4 cm. Van Vleck page 83. Fine impression of the first edition. Fine colour and condition.



62
Utagawa Hiroshige
(1797-1858)

Bikuni Bridge in Snow
(Bikunibashi setchu). From the series *Edo meisho hyakkei* (One Hundred Views of Famous Places in Edo). 1858. Oban. 35.8 x 24.2 cm. Van Vleck page 135, UTK/17/114, Smith 114. Fine impression with strong wood-grain. Fine colour and condition

63
Utagawa Hiroshige
(1797-1858)

Bikuni Bridge in Snow
(Bikunibashi setchu). From the series *Edo meisho hyakkei* (One Hundred Views of Famous Places in Edo). 1858. Oban. 35.6 x 23.5 cm. Van Vleck page 135, UTK/17/114, Smith 114. Fine impression of the first edition with strong wood-grain on thick paper. Fine colour. Faint centrefold. Otherwise, fine condition.

64
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. 36.5 x 24.5 cm. Van Vleck page 128, UTK/16/30, Smith 30. Fine impression of the second edition with wood-grain and before the wear on the green block. Fine colour. Very good condition.



65
Utagawa Hiroshige
(1797-1858)

Yushima Seido and Kanda River from Shohei Bridge (*Shoheibashi Seido Kandagawa*). From the series *Edo meisho hyakkei* (One Hundred Views of Famous Places in Edo). 1857. Oban. 37.5 x 25.3 cm. Van Vleck page 29, UTK/16/46, Smith 47. Fine, atmospheric impression. Fine colour and condition with large margins.

66
Utagawa Hiroshige
(1797-1858)

Horikiri Iris Garden (*Horikiri no hanashobu*). From the series *Edo meisho hyakkei* (One Hundred Views of Famous Places in Edo). 1857. Oban. 36.5 x 24.2 cm. Van Vleck page 130, UTK/16/56, Smith 64. Fine impression with wood-grain. Fine colour. Very good condition.

67
Utagawa Hiroshige
(1797-1858)

Minami-Shinagawa and Samezu Coast (*Minami-Shinagawa Samezu kaigan*). From the series *Edo meisho hyakkei* (One Hundred Views of Famous Places in Edo). 1857. Oban. 35.8 x 24.2 cm. Van Vleck page 135, UTK/17/109, Smith 109. Fine impression of the first edition. Brilliant colour. Fine condition.



68
Utagawa Hiroshige
(1797-1858)

Jumantsubo Plain at Fukagawa Susaki (*Fukagawa Susaki Jumantsubo*). From the series *Edo meisho hyakkei* (One Hundred Views of Famous Places in Edo). 1857. Oban. 35.9 x 24 cm. Van Vleck page 135, UTK/17/107, Smith 107. Fine impression of the second edition. Fine colour and condition.

69
Utagawa Hiroshige
(1797-1858)

Kinryuzan Temple, Asakusa (*Asakusa Kinryuzan*). From the series *Edo meisho hyakkei* (One Hundred Views of Famous Places in Edo). 1856. Oban. 36.5 x 24.8 cm. Van Vleck page 134, UTK/17/99, Smith 99. Fine impression of the second edition. Fine colour and condition.



70
Utagawa Hiroshige
 (1797-1858)
 Mannen Bridge, Fukagawa
 (*Fukugawa Manenbashi*).
 From the series *Edo meisho*
hyakkei (One Hundred Views of
 Famous Places in Edo). 1857.
 Oban. 35.7 x 23.8 cm. Van
 Vleck page 130, UTK/16/51,
 Smith 56. Fine impression of
 the first edition. Fine colour.
 Narrow margins at right and
 bottom. Trimmed to the
 borderline at left and
 re-margined. Very good
 condition.



71
Utagawa Hiroshige
 (1797-1858)
 Bamboo Yards, Kyo Bridge
 (*Kyobashi takegashi*).
 From the series *Edo meisho*
hyakkei (One Hundred Views of
 Famous Places in Edo).
 1857. Oban. 35.4 x 23.1 cm.
 Van Vleck page 132,
 UTK/17/76, Smith 76.
 Fine impression of the first
 edition. Brilliant colour.
 Very good condition.



72
Utagawa Kunisada
(1786-1865)

The Well-turned-out Type (*Deki ga yosaso*). From the series *Imayo sanjuni-so* (The Modern Thirty-two Types). 1859. Oban. 36.4 x 24.7 cm. Fine impression on deluxe paper. Fine colour. Very good condition.

73
Utagawa Kunisada
(1786-1865)

The Cool Type (*Suzushiso*). From the series *Imayo sanjuni-so* (The Modern Thirty-two Types). 1859. Oban. 36.4 x 25 cm. Fine impression on deluxe paper. Fine colour. Very good condition.

74
Utagawa Kunisada
(1786-1865)

The Sleepy Type (*Nemuso*). From the series *Imayo sanjuni-so* (The Modern Thirty-two Types). 1859. Oban. 36.2 x 24.8 cm. Fine impression on deluxe paper. Brilliant colour. Very good condition.



75
Utagawa Kunisada (1786-1865) and Utagawa Hiroshige (1797-1858)
 Ichikawa Danjuro VIII as Takeda Katsuyori and Koshuya in Soto-Kanda. From the series *Toto komei kaiseki zukushi* (Famous Restaurants in the Eastern Capital). 1852. Oban. 38.6 x 25.5 cm. *Hiroshige: The Collected Edo Landscape Prints*, no. 45. Extremely fine, early impression on thick paper with embossing, over-printing and burnishing. Brilliant colour. Fine condition.

76
Utagawa Kunisada (1786-1865)
 Nakamura Shikan IV as Kobayashi no Asahina. From the series *Tosei mitate sanjuokkasen* (Modern Parallels of Thirty-six Flowers). 1862. Oban. 38.6 x 26.3 cm. Fine, early impression of the first edition with strong wood-grain and embossing on thick, deluxe paper. Fine colour. Very good condition.



77
Utagawa Kunisada
 (1786-1865)
 Arashi Kichisaburo III as
 Akatsuki Hoshigoro. From the
 series *Toyokuni kigo kijutsu*
kurabe (Toyokuni's Comparison
 of Magic). Oban. 1863.
 37.5 x 25.6 cm. Fine, early
 impression with burnishing on
 deluxe paper. Fine colour.
 Very good condition.



78
Utagawa Kunisada II
 (1823-1880)
 Segawa Kikunojo V as the Nun
 Myochin. From the series
Hakkenden inu no soshi no uchi
 (From the Book of the Eight
 Dog Heroes). 1852. Oban.
 Amsterdam/IV/180; Hillier,
Japanese Masters of the Colour
Print, 1954, no. 78 (mistakenly
 catalogued as by the first
 Kunisada). Myochin's real
 identity is an old raccoon dog
 with magical power.



79
Utagawa Yoshitora
(Active 1850-1880)

Otani Tomoemon IV as Adachi Motoemon. From an untitled series of Large Head actor portraits. 1863. Oban. 36.1 x 25 cm. *Konjaku kabuki meiyu ten*, no. 56; Schaap & Uhlenbeck, *Kunisada*, checklist 2, no. 8, page 79. Fine, early impression on deluxe paper. Brilliant colour. Fine condition.

80
Utagawa Kunisada
(1786-1865)

Ichikawa Kodanji I as Tennichibo Hosaku. From an untitled series of Large Head actor portraits. 1863. Oban. 39.4 x 26.8 cm. *Konjaku kabuki meiyu ten*, no. 10, Schaap & Uhlenbeck, *Kunisada*, checklist 2, no. 3, page 164. Fine impression on thick, deluxe paper. Fine colour. Very good condition with large margins.





81
Tsukioka Yoshitoshi
(1839-1892)

Fudo Threatening Yuten with His Sword. 1885. Oban triptych. 37.2 x 76.5 cm. Keyes 471, Keyes, *The Bizarre Imagery of Yoshitoshi*, no. 26. Fine impression with strong wood-grain and over-printing. Fine colour and condition.



82
Tsukioka Yoshitoshi
(1839-1892)

Fireman Watching the Moon Through Smoke (*Enchu no tsuki*). From the series *Tsuki hyakushi* (One Hundred Aspects of the Moon). 1886. Oban. 37 x 24.9 cm. Keyes 478-21, Stevenson 22. Fine impression with extensive splashed *gofun*. Fine colour and condition.



83

Tsukioka Yoshitoshi
(1839-1892)

Uesugi Kenshin Riding into Battle; Yamato Takeru no Mikoto Killing Kawakami no Takeru, the Chief of Kumaso; Matsunaga Hisahide Preparing to Commit Suicide. Illustrated are 3 prints from the complete set of 33 from *Yoshitoshi musha burui* (Yoshitoshi's Courageous Warriors). 1883. Oban.

37.2 x 25.3 cm (approx.).
Keyes 460-1-33.

Fine impressions, colour and condition. This is the finest complete set we have seen on the market since we began dealing in 1981.



84
Tsukioka Yoshitoshi
(1839-1892)

Looking Cold: The Appearance of a Concubine of the Bunka Era (*Tsumetaso: Bunka nenkan mekake no fuzoku*). From the series *Fuzoku sanjuni-so* (Thirty-two Aspects of Customs and Manners). 1888. Oban. 37.9 x 26.6 cm. Keyes 503-13, Stevenson 7. Fine, early impression. Fine colour and condition.

85
Tsukioka Yoshitoshi
(1839-1892)

Looking Delighted: The Appearance of a Present-day Geisha of the Meiji Era (*Ureshiso: Meiji nenkan tokon geigi no fuzoku*). From the series *Fuzoku sanjuni-so* (Thirty-two Aspects of Customs and Manners). 1888. Oban. 37.3 x 25.5 cm. Keyes 503-32, Stevenson 31. Fine impression, colour and condition.

86
Tsukioka Yoshitoshi
(1839-1892)

Looking as if She Wants to Go on a Stroll: The Appearance of a Married Woman of the Meiji era (*Sanpo ga shitaso: Meiji nenkan saikun no fuzoku*). From the series *Fuzoku sanjuni-so* (Thirty-two Aspects of Customs and Manners). 1888. Oban. 36.9 x 25.4 cm. Oban. Keyes 503-23, Stevenson 32. Fine impression and colour. Very good condition.



87
Tsukioka Yoshitoshi
(1839-1892)

Iga no Tsubone and the Ghost of Fujiwara no Mototo with a Midnight Moon in the Yoshino Mountains (*Yoshinoyama yowa no tsuki*). From the series *Tsuki hyakushi* (One Hundred Aspects of the Moon). 1886. Oban. 37.2 x 25.1 cm. Keyes 478-14, Stevenson 15. Fine impression, colour and condition.

88
Tsukioka Yoshitoshi
(1839-1892)

Fox Practicing a Transformation Trick under the Moonlight at Musashi Plain (*Musashino no tsuki*). From the series *Tsuki hyakushi* (One Hundred Aspects of the Moon). 1892. Oban. 35.8 x 24.5 cm. Keyes 478-97, Stevenson 91. Fine impression with over-printing on the moon. Fine colour and condition.

89
Tsukioka Yoshitoshi
(1839-1892)

The Ghost of Yugao from the Tale of Genji (*Genji Yugao no maki*). From the series *Tsuki hyakushi* (One Hundred Aspects of the Moon). 1886. Oban. 36.5 x 23.9 cm. Keyes 478-28, Stevenson 29. Fine impression with blind-printing in the flowers. Fine colour and condition. One of the most difficult designs from the set to find in an early impression.



90
Tsukioka Yoshitoshi
(1839-1892)

Ghost of a Faithful Wife Prays under the Waterfall for Her Husband's Victory (*Seppu no rei taki ni kakaru zu*). From the series *Shinkei sanjurokkaisen* (New Forms of Thirty-six Ghosts). 1892. Oban. 36.1 x 24.3 cm. Keyes 509-33, Stevenson 33. Fine impression of the first edition. Fine colour and condition. The scene is from the play *Hakone reigen hizari no adauchi* (Miracle at Hakone: The Cripple's Revenge).

91
Tsukioka Yoshitoshi
(1839-1892)

Kiyomori Sees Hundreds of Skulls at Fukuhara (*Kiyomori Fukuhara ni suhyaku no jinto o miru zu*). From the series *Shinkei sanjurokkaisen* (New Forms of Thirty-six Ghosts). 1890. Oban. 36.1 x 24.6 cm. Keyes 509-18, Stevenson 22. Fine impression of the first edition. Fine colour and condition.

92
Tsukioka Yoshitoshi
(1839-1892)

The Lucky Tea Kettle of Morin Temple (*Morin-ji no bunbuku chagama*). From the series *Shinkei sanjurokkaisen* (New Forms of Thirty-six Ghosts). 1890. Oban. 37 x 24.8 cm. Keyes 509-34, Stevenson 34. Fine impression of the first edition. Fine colour and condition.



93
Toyohara Chikanobu
(1838-1912)
Ichikawa Danjuro IX as Mongaku
Shonin Doing Penance Under
the Waterfall. 1883. Oban
triptych. 71.9 x 36.5 cm.
Fine impression, colour and
condition with the 3 sheets
attached.



94
Migita Toshihide
(1863-1925)
Ichikawa Danjuro IX as Mongaku
Shonin. From the series *Mimasu
aisugata* (Danjuro in Various
Appearances). 1893. Oban.
36.7 x 25.3 cm. Fine impression
and colour. Very good condition.



95
Kawanabe Kyosai
(1831-1889)
Crow on a Branch. Circa
1880's. Octagonal fan print.
22.3 x 28.9 cm.
Fine impression, colour and
condition. Faint centrefold
(as always).



96
Yoshijiro Urushibara
(1888-1953)
Heron in Rain. Circa 1920's.
Large oban. 42.3 x 29.6 cm.
Chapman and Horner, *Yoshijiro*
Urushibara, C13. Provenance:
By descent to Ichiro Urushibara
(the artist's son). Fine impression
and colour. Fine condition with
a few, slight printer's creases in
lower and top margin.

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

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P.O. Box 584
London NW3 1EQ
England U.K.
T (+44) (0) 20 7794 2686
E-mail izzygoldman@btconnect.com
www.israelgoldman.com