

Israel Goldman
Japanese Prints
and Paintings

Recent Acquisitions Catalogue 15

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1
Kitagawa Utamaro
(1753-1806)

A Woman Emerging From a Mosquito Net with Her Lover Beside Her. Ca. 1799. Oban. 38.9 x 26 cm. Shibui 205-3-3, TNM/II/1930, Hillier, *Utamaro*, 1961, pl. 66. Fine, early impression. Fine colour and condition. This appears to be the finest extant impression of this design.



2

Suzuki Harunobu
(1725?-1770)

A Woman Throwing a Snowball at Two Lovers. Ca. late 1760's. Chuban. 20.5 x 28.4 cm. Evans, *Shunga*, colour plate 5. Provenance: Eugene Biederman. Fine impression with extensive embossing. Fine colour and condition. Perhaps the artist's finest shunga print.

3

Isoda Koryusai
(active ca. 1764-1788)

Mamesuke and His Lover Embracing Underneath a *Kaimaki* on a Snowy Winter's Day. Early 1770's. Chuban. 19.3 x 25.4 cm. Fine impression. Very good colour. A few slight creases, otherwise very good condition.



4

Kitao Shigemasa
(1739-1820)

Keika Toridasuki. 1783.
Illustrated book. 1 volume
complete with twelve
illustrations. 27.2 x 18.2 cm
(covers). Fine impressions.
Brilliant, fresh, unfaded colour.
Fine condition.



5

Isoda Koryusai
(active ca. 1764-1788)

A Woman Dreaming of Her
Lover; A Couple Making Love.
Two designs from the complete
set of twelve. From the series
Shikido torikumi juni awase
(Twelve Encounters on the
Road of Sensuality). Early
1770's. Koban. 14.2 x 15.5 cm
(approximately).
Fine impressions and colour.
Very good condition.



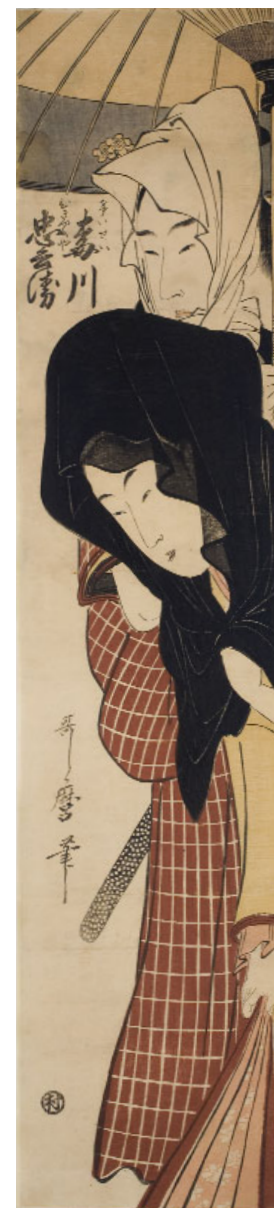
6
Katsukawa Shuncho
(Active late 1770's-late 1790's)

A Man Making Love to Six Women. From the series *Shiki burui juni-ko* (Twelve Tales in the Classification of Passion). 1780's. Large oban. 39 x 52 cm. Fine, early impression. Fine colour. Numerous printer's creases and other small flaws. Otherwise, very good condition. In design, technique and format, surely one of the finest of all shunga prints. The only other recorded impression is a softly faded example in the British Museum. One other design from the series is known.



7
Toyokawa Eishin
(Active ca. 1795-1817)

A Standing Courtesan Adjusting Her Hairpins. Ca. late 1790's. Hanging scroll. Ink and colour on silk. 88.6 x 31.2 cm. Signed: *Choensai Eishin Hitsu*. Sealed: *Eishin* (?). Eishin was a pupil of Hosoda Eishi. The pose seen here was frequently repeated in paintings by Eishi and his pupils. (See Brandt, *Hosoda Eishi*, 253, no. 432; 256, no. 435; 357, no. 523; and 358, no. 524.)



8
Kitagawa Utamaro
(1753-1806)

The Courtesans Shizuka and Akashi of the Tamaya House. Ca. 1799. Pillar print. 63.2 x 14.1 cm. Pins 803. Fine impression. Fine, fresh, unfaded colour. Fine condition.

9
Kitagawa Utamaro
(1753-1806)

The Eloping Lovers Keisei Umegawa and Hikyakuya Chubei. Ca. 1799. Pillar print. 64.2 x 14.8 cm. Shibui 231-2; Pins, frontispiece and no. 773; V & I, no. 4, no. 285. Fine impression. Very good colour and condition. A few restored wormholes. Acknowledged as one of Utamaro's masterpieces in this format.



10
Utagawa Toyokuni
(1769-1825)

Sawamura Sojuro III as Demura Shinbei and Ichikawa Yaozo III as Tamaya Shinbei. From the play *Tomigaoka koi no yamabiraki*. 1798. Oban. 38.1 x 25.5 cm. *Shibai nishiki-e shusei* (Tokyo, 1919) no. 242. Fine impression and colour. A number of small, restored wormholes, otherwise very good condition. The extensive oxidation on the face and hands of Yaozo III heightens the tension and drama of the scene.

11
Shunkosai Hokushu
(Active 1810-1832)

Nakamura Utaemon III as Ishikawa Goemon. From the play *Kinmon gosan no kiri*. 1822. Oban. 39.1 x 26.2 cm. Philadelphia 22; Matsudaira, *200 Years of Kamigata Ukiyo-e*, no. 77; *Osaka Kagami*, no. 20; Gerstle, *Kabuki Heroes on the Osaka Stage*, no. 230. Fine impression with extensive metallic printing and burnishing. Fine colour. Very good condition. The first edition with the hand-stamped seal of the artist. The print was re-issued in 1826 with additional text at top right.



12
Utagawa Sadamasu
(active 1834-1852)

Ichikawa Ebizo V as Jiraiya.
From the play *Yaemusubi jiraiya monogatari*. 1850. Chuban.
25.9 x 18.8 cm. *Kamigata yakusha-e shushei*, vol. 3,
2001, no. 167. Fine, early
impression with extensive
embossing and metallic
printing. Fine colour. Extremely
fine, fresh condition. Another,
less elaborate version is known,
lacking the clouds, the moon
and the printed border.

13
Utagawa Sadamasu
(1834-1852)

Nakamura Utaemon IV as
Ono Sadakuro. From the play
Kanadehon chushingura. 1838.
Oban. 37.9 x 25.4 cm.
Kamigata yakusha-e shushei,
vol. 3, 2001, no 116;
Matsudaira, *200 Years of*
Kamigata Ukiyo-e, no. 184.
Fine impression on heavy paper
with metallic printing and
embossing. Fine colour and
condition. This is the deluxe
version of this design, printed
surimono-style with a variegated
cartouche.



14
Kubo Shumman
(1757-1820)

A Koto. *Kudan* (Chapter Nine). From the series *Asakusagawa ise monogatari* (Tales of Ise for the Asakusa Club). 1812. Square surimono. 20.3 x 18.1 cm. Markus, *Surimono*, page 72 (this impression). Provenance: Eugene Biederman. Fine impression with embossing and metallic printing. Very good colour and condition. Apparently the only recorded impression. *Kudan*, in addition to meaning 'chapter nine', is also the word for a specific type of koto music with nine movements.



15
Totoya Hokkei
(1780-1850)

Still-life of a Preserved Salmon and a Bow with Arrows. Ca. 1820's. Square surimono. 20.7 x 18.2 cm. Markus, *Surimono*, page 23 (this impression). Provenance: Tadamasa Hayashi; Eugene Biederman. Fine impression with metallic printing. Fine colour. Very good condition.



16
Utagawa Toyohiro
(1773-1829)

Sake Cup and Flowering Adonis. Probably 1820. Square surimono. 20.9 x 18.5 cm. Chester Beatty, Vol. 2, no. 346; *Egoyomi et Surimono*, Collection Werner Schindler, Geneva, 1983, no. 21. Fine impression with metallic printing and burnishing. Fine colour. Some surface dirt. Otherwise, very good condition.



17
Katsushika Taito II
(Active mid 1810's-ca. 1850)

Carp Swimming Among Waterweeds. Probably 1832. Square surimono. 21.3 x 19.4 cm. Chester Beatty, Vol. 2, no. 335; Baur/1/6224. Fine impression with metallic printing. Fine colour and condition.



18
Totoya Hokkei
(1780-1850)

The Shinto God Sarutahiko Carrying a Jeweled Spear. *Sono ni* (The Second). From the series *Haru no iwato* (The Boulder Door of Spring). 1825. Square surimono. 20.9 x 18.2 cm. Amsterdam/III/172; Ota 44; *Japanese Poetry Prints*, no. 54. Fine impression with extensive embossing and metallic printing. Fine colour. Very good condition. Backed. The second sheet from a pentptych.



19
Totoya Hokkei
(1780-1850)

Tomoe-gozen Grasping an Uprooted Pine Tree. From the series *Musha shochikubai bantsuzuki* (A Series of Warriors: Pine, Bamboo and Plum). Ca. 1828. Square surimono. 21 x 18.4 cm. *Edo no surimono*, Chiba City Art Museum, no. 244; *Egoyomi et surimono*, Collection Werner Schindler, Geneva, 1983, no. 108; Mirviss, *The Frank Lloyd Wright Collection of Surimono*, no. 127. Fine impression with extensive metallic printing. The cartouche at right faded; otherwise, very good colour and condition. The cartouche in the impression formerly in the Werner Schindler collection is similarly faded and appears, like ours, to have been printed with a different pigment to that of the impression in Chiba.



20

**Totoya Hokkei
(1780-1850)**

A Woman Scooping Sake from a Wooden Vat. *Sake-zukuri yoshi* (It is Favourable to Brew Sake). From the series *Hanazono bantsuzuki* (A series for the Hanazonoren Circle). Early 1820's. Square surimono. 20.8 x 18.2 cm. Amsterdam/III/167; Markus, *Surimono*, page 18; Carpenter, *Reading Surimono*, no. 92. Fine impression with metallic printing. Very good colour and condition.

21

**Totoya Hokkei
(1780-1850)**

A Standing Woman. *Yudono hajime yoshi* (It is Favourable to Take the First Bath). From the series *Hanazono bantsuzuki* (A Series for the Hanazonoren Circle). Early 1820's. Square surimono. 21 x 18.6 cm. Fine impression with metallic printing. Very good colour and condition.



22
Ryuryukyo Shinsai
(Active 1799-1823)
 Still-life With Writing Box, Maple Leaves and Autumn Moon.
 Ca. 1820's. Large surimono.
 39 x 52 cm. Fine impression with metallic printing. Fine colour and condition. Apparently unrecorded.



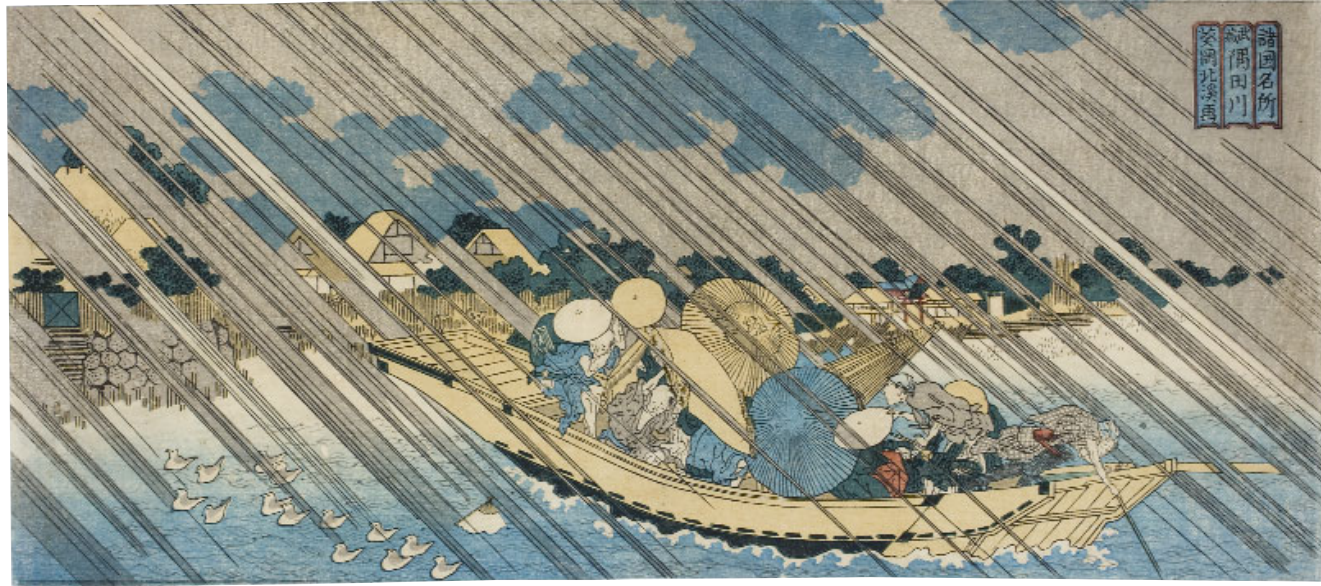
23
Ryuryukyo Shinsai
(Active 1799-1823)
 A Koto in Its Silk Brocade Cover.
 Ca. 1820's. Square surimono.
 21 x 18.8 cm. Fine impression with embossing and metallic printing. Fine colour and condition.



24
Katsushika Hokusai
 (1760-1849)
 Hakone Lake in Sagami
 Province (*Soshu hakone kosui*).
 From the series *Fugaku*
sanjurokkei (Thirty-six Views of
 Mt. Fuji). Early 1830's. Oban.
 24.6 x 37.1 cm. UTK/13/34.
 Fine impression and colour.
 Very good condition.



25
Utagawa Hiroshige
 (1797-1858)
 The Tenryu River, Mitsuke. From
 the series *Tokaido gojusantsugi*
no uchi (Fifty-three Stations of
 the Tokaido Road). Ca. 1833.
 Oban. 24.8 x 37.9 cm. Suzuki
 290; UTK/14/29; Van Vleck
 page 34. Fine impression of the
 second state. Very good colour
 and condition. Slight, restored
 wormage.



26

**Totoya Hokkei
(1780-1850)**

The Sumida River in Musashi Province (*Musashi sumidagawa*). From the series *Shokoku meisho* (Famous Views of the Provinces). 1830's. Yoko Otanzaku. 16.5 x 37.1 cm. UTK/8/70; *Masterpieces of Landscape, Ukiyo-e Prints from the Honolulu Academy of Arts*, no. 171; *L'art Japonais Dans Les Collections Suisse, Martigny*, 1982, no. 175 (this impression). Provenance: Eugene Biederman. Fine impression and colour. Faint centrefold. A few small, restored wormholes. Otherwise, very good condition. One of the finest rain scenes in ukiyoe. We have been able to locate only four other impressions; Honolulu Academy of Arts, Museum of Fine Arts Boston, Riccar Art Museum and ex Jacquin collection (Walpole Galleries, New York, 1921, lot 195).

27

**Totoya Hokkei
(1780-1850)**

Musashi Plain (*Musashino*). From the series *Shokoku meisho* (Famous Views of the Provinces). 1830's. Yoko Otanzaku. 16.4 x 37.2 cm. *L'art Japonais Dans Les Collections Suisse, Martigny*, 1982, no. 174 (this impression). Provenance: Eugene Biederman. Fine impression and colour. Centrefold. Very good condition. Prints from this series have long been prized for their unusual size; the quality of their design and their extreme rarity. Another impression was in the Jacquin Sale (Walpole Galleries, New York, 1921 Lot 199). The only other impression that we have been able to locate is in Boston.



28
Utagawa Kunisada
(1786-1864)

Three Women on a Balcony at Night. *Tsuki* (Moon). From the series *Jitsu getsu sei no uchi* (Sun, Moon, and Stars). Oban triptych. 37.2 x 74.7 cm. Fine impression and colour. Very good condition.



29
Utagawa Kunisada
(1786-1864)

Three Beauties. From the series *Edo murasaki azuma genji* (Purple of Edo with the Eastern Genji). 1830's. Oban triptych. 38 x 78 cm. Fine impression with embossing around the outlines of the figures. Fine colour. Very good condition. Faint horizontal centrefold.



30
Ichiyusai Kuniyoshi
(1797-1861)

Yoshitsune's Ship Is Attacked By Ghosts of the Taira Warriors at Daimotsu Bay. Ca. 1851. Oban triptych. 36.2 x 74.5 cm. Provenance: Willy Boller. Robinson T242; Suzuki (1992) 71; Schaap, *Heroes and Ghosts* no. 86; Clark, *Kuniyoshi* no. 86. Fine impression of the first state with the eyes of the ghosts 'unfilled' and the thin white lines on the waves. Very good colour and condition. One of the acknowledged masterpieces of the artist.

31
Utagawa Yoshikazu
(Active 1850-1870)

Illustration of The Storm at Daimotsu Bay (*Daimotsunoura nanpu no zu*). 1860. Oban triptych. 37.3 x 75.8 cm. Very good impression, colour and condition.



32

**Ichiyusai Kuniyoshi
(1797-1861)**

Tadatsune About to Receive the Charge of the Monstrous Boar Watched by Yoritomo and His Suit (*Kenkyu yonen Minamoto no Yoritomo Fuji maki-gari no zu*). Ca. 1839-1841. Nagaban triptych. 50.8 x 69 cm. Robinson T72, plate 46 (this impression). Provenance: B. W. Robinson. Fine impression on thick, heavy paper. Very good colour. Fine condition. Highly unusual in format, there appears to be only one other recorded impression of this print.

33

**Ichiyusai Kuniyoshi
(1797-1861)**

Sarashina-hime with Her Son Shikanosuke and a Bear-cub. From the series *Honcho bunyu hyakunin isshu* (A Hundred Poets from the Literary Heroes of Our Country). Ca. 1842-3. Chuban. 24.6 x 18 cm. Robinson S22-14; Robinson (1961) plate 36 (this impression). Provenance: B. W. Robinson. Fine impression and colour. Very good condition.





34
Ichiyusai Kuniyoshi
(1797-1861)

Minazuru-hime Shielding a Lantern with Her Sleeve.
 From the series *Honcho bunyu hyakunin isshu* (A Hundred Poets from the Literary Heroes of Our Country). Ca. 1842-3. Chuban. 26.1 x 18.4 cm. Robinson S22-11. Provenance: B.W. Robinson. Fine impression, colour and condition.



35
Ichiyusai Kuniyoshi
(1797-1861)

Chiyono-hime Standing in the Wind.
 From the series *Honcho nijushiko* (Twenty-four Paragons of Filial Piety of Our Country). Ca. 1842-3. Chuban. 26.2 x 18.8 cm. Robinson S23-2. Provenance: B. W. Robinson. Fine impression, colour and condition.



36
Ichiyusai Kuniyoshi
(1797-1861)

Kaji of Gion Watching the Smoke Issued from a Fumigator.
 From the series *Jikken onna ogi* (Ten Wise Women's Fans). Ca. 1843. Chuban. 24.4 x 18.4 cm. Robinson S25.1 (this impression); Suzuki (1992) 247. Provenance: B. W. Robinson. Fine impression. Very good colour. Fine condition.



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一甲齋
國廿五
画

父



耀武景 堀川晴嵐
江田鶴藏 菊の屋
輕あし 阿く 社もの 三の 斎
あつし 風しん せん

37
Ichiyusai Kuniyoshi (1797-1861)
 Katsuenra Genshoshichi Climbing out of the Water Leaving His Vanquished Foe at the Bottom. From the series *Tsuzoku suikoden goketsu hyakuhachinin* (One Hundred and Eight Heroes of the *Water Margin*). Ca. 1850. Chuban. 24.4 x 18.4 cm. Robinson S47.14; Suzuki (1992) 152. Fine impression with strong woodgrain. Fine colour and condition.

38
Ichiyusai Kuniyoshi (1797-1861)
 Eda Genzo Amid a Shower of Arrows. *Horikawa seiran* (Clearing Weather at Horikawa). From the series *Yobu hakkei* (Military Brilliance for the Eight Views). 1852. Oban. 36.4 x 25.4 cm. Robinson S76.6, plate 25; Schaap, *Heroes and Ghosts* no. 94. Provenance: Takashima Masao. Fine, early impression with strong woodgrain. Fine colour and condition.



39
Utagawa Kunisada
(1786-1864)

A Beauty Reading by the Light of a Lantern. *Yozakura* (Evening Cherry-blossoms). From the series *Hana-goyomi* (Floral Calender). Ca. 1850. Fan print. 23.5 x 30 cm. Fine, early, atmospheric impression. Fine colour and condition.



40
Ichiyusai Kuniyoshi
(1797-1861)

Tomoe-gozen, the Mistress of Kiso Yoshinaka, Holding a Helmet. From the series *Kenyu fujo kagami* (Mirror of Women of Wisdom and Courage). Ca. 1843. Oban. 37.6 x 25.6 cm. Provenance: S. Tuke; B. W. Robinson. Fine, early impression with strong woodgrain. Brilliant colour. Fine condition. Though this print comes from Robinson's own collection, it is not recorded with the other prints from this series in his 1982 monograph on Kuniyoshi's warrior prints. Nor was it included in the privately published supplement distributed by Professor Arthur Miller in 1996.



41
Ichiyusai Kuniyoshi
(1797-1861)

Yaegaki-hime Dancing with The Helmet of Shingen While Ghost-foxes Dance Behind Her. *Shimo no suwa*. From the series *Kisokaido rokujuku tsugi* (The Sixty-nine Stations of the Kisokaido Road). 1852. Oban. 35.7 x 24.5 cm. Robinson S74.31. Fine impression and colour. Restored wormhole at top left. Album backing. Otherwise, very good condition.

42
Ichiyusai Kuniyoshi
(1797-1861)

The Swordsman Miyamoto Musashi Suspended Over a Chasm in a Traveling Cradle Strikes at a Monstrous Bat. *Musa*. From the series *Kisokaido rokujuku tsugi* (The Sixty-nine Stations of the Kisokaido Road). 1852. Oban. 35.9 x 24.5 cm. Robinson S74.68. Fine impression with strong woodgrain and attractive oxidation. Fine colour. Very good condition. Album backing.

43
Ichiyusai Kuniyoshi
(1797-1861)

Kintoki Attended by a Monkey and a White Hare Capturing a Small Tengu. *Mochizuki*. From the series *Kisokaido rokujuku tsugi* (The Sixty-nine Stations of the Kisokaido Road). 1852. Oban. 35.9 x 24.5 cm. Robinson S74.27. Fine impression and colour. Very good condition. Album backing.



44

**Ichiyusai Kuniyoshi
(1797-1861)**

A Cat and a Rat Eating and Drinking Together. From the series *Shingaku osana etoki* (Moral Philosophy Illustrated for Children). Ca. 1842. Chutanzaku. 37.9 x 13 cm. Provenance: B. W. Robinson. Fine impression. Very good colour and condition. According to the text on the print, the rat is too easily seduced by the cat who offers him a gift of food and drink. The demise of the rat is inevitable. The moral of the story is that one should not be taken in by a smooth talker.

45

**Ichiyusai Kuniyoshi
(1797-1861)**

Susanoo no Mikoto and the Dragon. From the series *Buyu mitate junishi* (Choice of Heroes for the Twelve Signs). Ca. 1840. Chutanzaku. 37.2 x 12.4 cm. Robinson S17.5; Schaap, *Heroes and Ghosts*, no. 22. Fine impression, colour and condition.





46
Utagawa Kunisada
 (1786-1864)

A Woman Biting on a Tissue.
Yodogawa seiran (Clearing
 Weather at Yodo River). From
 the series *Ryūko hauta hakkei*
 (Eight Views of Popular Songs).
 1852. Fan print. 23.6 x 30.2 cm.
 Fine impression, colour and
 condition.

47
Utagawa Kunisada
 (1786-1864)

A Half-length Portrait of a
 Beauty Adjusting Her Hair.
Yo ga ake so (In the Early Hours
 Type). From the series *Imayo*
sanjuni so (The Modern Thirty-
 two Types). 1859. Oban.
 39.4 x 27 cm. Fine impression
 with embossing on thick, heavy
 paper. Fine colour. Very good
 condition.



48
Utagawa Kunisada
(1786-1864)

Ikazuchi Osho Biting on a Tissue. *Suisei* (Water). From the series *Gogyo gonin onna* (Five Women for Five Elements). Ca. 1850. Fan print. 22.3 x 28.4 cm. Fine impression, colour and condition.

49
Utagawa Kunisada
(1786-1864)

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. 27.8 x 25.5 cm. Izzard, *Kunisada's World* 95/2. Fine impression, colour and condition.



50
Utagawa Kunisada
(1786-1864)
An Actor as Ohara Takematsu.
1860. Oban. 37 x 25.5 cm.
Fine impression, colour and
condition.



51
Utagawa Kunisada
(1786-1864)
Zhuang Shi Xinchi Slaying a
Tiger. From the series *Kan-so*
gundan (Battle Tales of the Han
and Chu). Ca. 1827. Oban.
37.8 x 25.7 cm. Izzard,
Kunisada's World 43/3. Fine
impression and colour. Very
good condition. Album backing.
According to Izzard, this is the
first edition of the print published
by Nishimuraya Yohachi (Eijudo).



52
Utagawa Kunisada
(1786-1864)

Ichikawa Danjuro VIII as Narushima Dairyo with Other Actors in the roles of Jijo Okoto and Aisho Kocho. From the play *Hana no saga nekomata hanashi*. 1853. Oban triptych. 37.7 x 78 cm. Fine impression, colour and condition.

53
Utagawa Kunisada
(1786-1864)

Year End Fair at Asakusa Temple: Famous places of the Eastern Capital (*Toto meisho asakusa toshinoichi*). Oban triptych. 1854. 36.5 x 73.3 cm. Fine impression with strong woodgrain and attractive oxidation. Very good colour and condition.



54
Utagawa Hiroshige II
 (1826-1869)
 Hirokoji Street in Shitaya (*Shitaya hirokoji*). From the series *Toto sanjurokkei* (Thirty-six Views of the Eastern Capital). 1862. Oban. 36.3 x 24.2 cm. Fine impression with multi-coloured cartouche. Fine colour. Very good condition.

55
Utagawa Hiroshige II
 (1826-1869)
 Tsukuda Island at the Mouth of the Sumida River. From the series *Toto sanjurokkei* (Thirty-six Views of the Eastern Capital). 1862. Oban. 36.3 x 24.2 cm. Stewart, *Subjects Portrayed in Japanese Colour Prints*, plate 29, no. 3. Fine impression with multi-coloured cartouche and over-printing in the sky. Fine colour. Very good condition. According to Stewart, the masterpiece of the set (*op. cit.*, page 178).

56
Utagawa Hiroshige
 (1797-1858)
 The Paulownia Plantation at Akasaka (*Akasaka kiribatake*). From the series *Edo meisho hyakkei* (One Hundred Famous Views of Edo). 1856. Oban. 35.2 x 23.4 cm. UTK/16/48; Smith 52; Van Vleck page 129. Fine impression of the first edition with strong woodgrain and over-printing. Brilliant colour. Small margins. Otherwise, very good condition.



57
Utagawa Kunisada
(1786-1864)

Nakamura Shikan IV as Shogun Taro Yoshikado. From the series *Toyokuni kigo kijutsu kurabe* (Toyokuni's Comparison of Magic). 1861. Oban. 36.5 x 25 cm. Fine, early impression with strong woodgrain and extensive burnishing. Fine colour. Very good condition.

58
Utagawa Kunisada
(1786-1864)

Nakamura Tsuruzo I as Iwatetsu Hoin. From the series *Toyokuni kigo kijutsu kurabe* (Toyokuni's Comparison of Magic). 1861. Oban. 36.5 x 25.1 cm. Fine, early impression. Fine colour. Very good condition.



59
Utagawa Kunisada
(1786-1864)

An Actor as Genkai Nadaemon.
From the series *Toyokuni manga zue* (Toyokuni's Sketches). 1859. Oban. 36.7 x 24.6 cm. Fine impression on deluxe paper. Brilliant colour. Very good condition. Album backing.

60
Utagawa Kunisada
(1786-1864)

Ichikawa Ichizo III as Orochimarū.
From the series *Toyokuni manga zue* (Toyokuni's Sketches). 1859. Oban. 36.7 x 24.6 cm. Extremely fine, early impression. Fine colour. Very good condition. Album backing.



61
Utagawa Kunisada
(1786-1864)

Ichikawa Ichizo III as Inaba Kozo Sankichi. From the series *Toyokuni Manga Zue* (Toyokuni's Sketches). 1859. Oban. 38 x 26.9 cm. Extremely fine, early impression on deluxe paper. Brilliant colour. Fine condition.



62
Utagawa Yoshitora
(Active 1850-1880)

Onoe Kikugoro V as Gofukuya Seishichi. From an untitled series of large head actor portraits. 1869. Oban. 37 x 24.9 cm. *Konjaku kabuki meiyu ten*, Riccar Museum, no. 68. Fine impression and colour. Very good condition.



63

Utagawa Yoshiiku
(1833-1904)

Kawarazaki Gonnosuke as Kumagae Jiro Naozane. From the series *Haiyu shashin-kyo* (Photographic Mirror of Actors). 1870. Oban. 37.1 x 25 cm.

Fine impression with the entire print surface polished. Fine colour and condition. For a discussion of this interesting Meiji series, the prints of which are woodblock imitations of photographs, see *Andon*, vols. 27/28, page 124.

64

Utagawa Yoshiiku
(1833-1904)

Ichikawa Sadanji I as Aratota. From the series *Haiyu shashin-kyo* (Photographic Mirror of Actors). 1870. Oban. 36.9 x 25.3 cm. Fine impression with the entire print surface polished. Fine colour and condition.



65
Utagawa Yoshiiku
(1833-1904)

Sawamura Tossho II as Sasaki Gennosuke. From the series *Haiyu shashin-kyo* (Photographic Mirror of Actors), 1870. Oban. 37.5 x 25.4 cm. Fine impression with the entire print surface polished. Fine colour and condition.

66
Utagawa Yoshiiku
(1833-1904)

Onoe Kikugoro V as Mamushi no Jirokichi. From the series *Haiyu shashin-kyo* (Photographic Mirror of Actors), 1870. Oban. 36.5 x 25.1 cm. Fine impression with the entire print surface polished. Fine colour and condition.

67
Utagawa Yoshiiku
(1833-1904)

Sawamura Tossho II as Hanagaki Shichisaburo. From the series *Haiyu shashin-kyo* (Photographic Mirror of Actors), 1870. Oban. 37 x 24.9 cm. Fine impression with the entire print surface polished. Fine colour and condition.



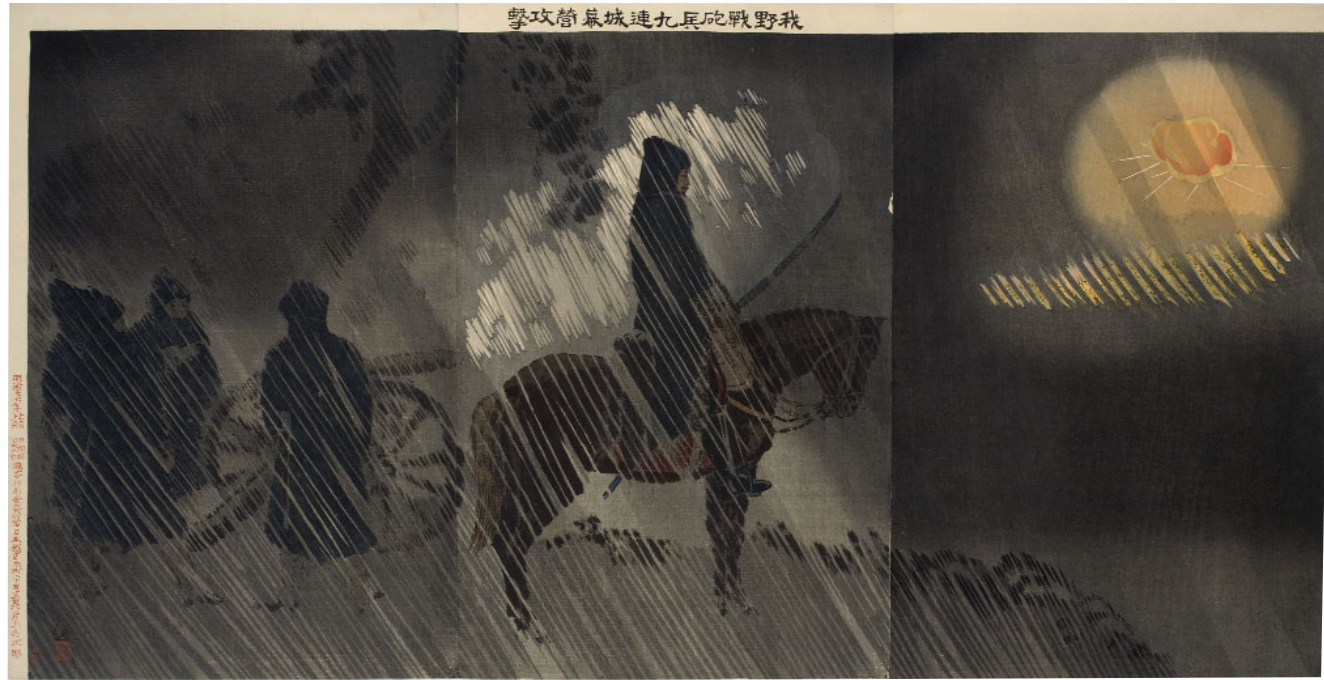
68
Tsukioka Yoshitoshi
 (1839-92)
 Masakiyo's Difficult Battle From
 the Taiheiki Chronicles. 1866.
 Oban triptych. 36.5 x 75.6 cm.
 Keyes 178 (plate 11).
 Fine impression, colour and
 condition. One of the artist's
 most important early prints.

69
Tsukioka Yoshitoshi
 (1839-92)
 The Badger That Turned Into a
 Tea Kettle at Morinji. From the
 series *Shinkei Sanjurokkaisen*
 (New Forms of Thirty-six
 Ghosts). 1892. Oban.
 37.1 x 25.4 cm. Keyes 509-34;
 Stevenson 34. Fine impression
 of the first edition. Fine colour
 and condition.



70
Kobayashi Kiyochika
 (1847-1915)
 Illustration of the Destruction by
 Fire of the Imperial Diet
 (*Teikoku gijido enjo no zu*). 1891.
 Oban triptych. 37.1 x 75 cm.
 Fine impression and colour.
 Very good condition.

71
Kobayashi Kiyochika
 (1847-1915)
 Taira no Tadamori Captures
 the Priest of Mido Temple.
 Ca. 1883-4. Oban triptych.
 37 x 75.6 cm. UTK/12/110-12;
 Henry Smith, *Kiyochika: Artist of
 Meiji Japan*, no. 72; *Kiyochika*,
 Ota Memorial Museum,
 nos. 9 & 10. Fine impression,
 colour and condition. The Ota
 Memorial Museum catalogue
 illustrates both states of the
 triptych; with the printed border
 (as here), and without.

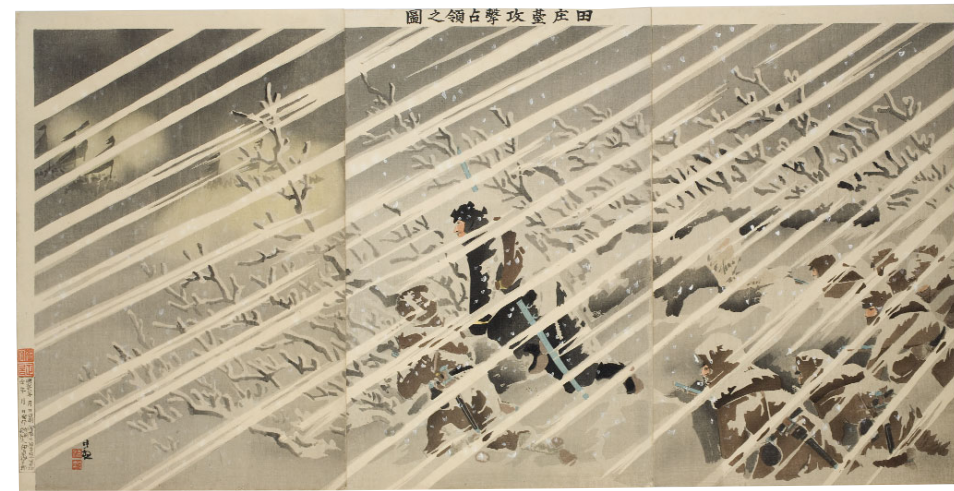


72

Kobayashi Kiyochika
(1847-1915)

Our Field Artillery Attacks the Enemy Camp at Jiuliancheng (*Waga yasen hohei kyurenjo bakuei kogeki*). 1894. Oban triptych. 37.6 x 75 cm. Tamba 284; UTK/12/11-13. Swinton, *In Battle's Light*, no. 12.

Fine impression, colour and condition. In our view, the finest of all the war triptychs.



73

Kobayashi Kiyochika
(1847-1915)

Illustration of the Attack and Occupation of Tien-chuang-tai (*Denshodai kogeki senryo no zu*). 1895. Oban triptych. 36.9 x 75.9 cm. Fine impression with splashed gofun for the snow. Fine colour and condition.

Fine impression with splashed gofun for the snow. Fine colour and condition.



74

**Torii Kiyotada VII
(1875-1941)**

Ichikawa Danjuro in a Shibaraku role. Early 20th Century. Painting. Ink and colour on silk. 42.1 x 28.7 cm. Signed: *Kiyotada hitsu*. Sealed: *Torii*.

75

**Kobayashi Kiyochika
(1847-1915)**

A Beauty Standing Underneath A Cherry Tree at the Sumida River. Ca. mid-1890's. Hanging scroll. Ink and colour on silk. 96.2 x 35.3 cm. Signed: *Kiyochika*. Sealed: *Shinsei*.





76

Shibata Zeshin
(1807-91)

Crab with Convolvulus;
Elephant. Two prints from the
series *Hana Kurabe*.
'Comparison of Flowers.' 1875-
1890. Chuban. 19.1 x 25.3 cm
(approximately). Mitchell pages
287-8. Fine impressions.
Fine colour. Very good to fine
condition; some prints with
small flaws. Mitchell notes that
the complete series contains
12 single sheet prints in
10 individual wrappers. (It was
later issued bound in two
volumes.) This group contains all
of the wrappers and 116 of the
120 prints. Only a few complete
sets are recorded.



77

Ogata Gekko
(1859-1920)

A White Rabbit. Ca. 1900.
Chuban. 24.1 x 25 cm.
Amsterdam/V/94. Fine
impression and colour with the
fur of the rabbit printed in *gofun*.
Fine condition.

78

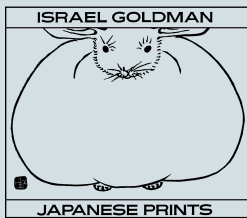
Ohara Koson
(1877-1945)

Rabbits in Moonlight. 1931.
Oban. 38.3 x 25.6 cm. *Crows,*
Cranes and Camellias S41-7.
Fine impression with extensive
blind-printing and woodgrain.
Fine colour and condition.



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