

Israel Goldman
Japanese Prints
and Paintings

Recent Acquisitions Catalogue 16

2010





1
Katsukawa Shunsho
(1726-1792)

Ichikawa Danjuro V as
Watanabe Kiou Takiguchi.
From the play *Nue no mori*
ichiyo no mato. 1770. Hosoban.
32.4 x 15.1 cm. AIC/III/113,
Ukiyo-e Shuka Vol. V, no. 36.
Fine impression with embossing
on the outlines of the figure.
Fine colour and condition.
Remnants of backing on verso.
An outstanding hosoban actor
print.



2
Suzuki Harunobu
(1725?-1770)
A Woman Making Love
Underneath a Mosquito Net
Whilst Her Partner Sleeps
Unaware. Late 1760's. Chuban.
20.5 x 28.6 cm. Fine
impression, colour and
condition.

3
Katsukawa Shuncho
(Active Late 1770's-
Late 1790's)
A Woman Holding an Incense
Stick Accompanied by Her
Lover Underneath a Mosquito
Net. Ca. mid 1780's. Chuban.
18.6 x 25.7 cm. *Japanese
Erotic Fantasies* no. 35 (this
impression). Provenance: Ferry
Bertholet. Fine impression,
colour and condition. Faint
centrefold.



4
Katsukawa Shuncho
 (Active Late 1770's-
 Late 1790's)

Two Women Looking Out of a Window Onto a Rain Drenched Landscape. Yoshiwara. From the series *Edo hakkei* (Eight Views of Edo). Ca. late 1780's. Chuban. 25.6 x 18.9 cm. *Toulouse Lautrec, Utamaro*, Tokyo, 1980, no. 131 (this impression). Provenance: Ernest Le Veel, 2nd Sale, Hotel Drouot, Paris, 1980, lot 12. Fine impression. Restored wormhole. Top right corner replaced. Otherwise, very good condition.



5
Katsukawa Shun'ei
 (1762-1819)

Sawamura Sojuro III as Prince Outou-no-miya Moriyoshi and Sakata Hangoro III as Fuchibe Iga-no-kami. From the play *Iwai no hana mine no Kusunoki*. 1790. Aiban. 32.5 x 22.3 cm. Fine impression and colour. Very good condition. Apparently unrecorded. Another Shun'ei yellow ground aiban also published by Iseji (Iseya Jisuke) was in the Helmut Kuhne Sale, Sotheby's, London, 1993, Lot 221.



6

Utagawa Toyokuni
(1769-1825)

A Fashionable View of Children Practicing the First Calligraphy of the New Year (*Furyu terako kissho hajime keiko no zu*). 1804. Oban triptych. 38.3 x 77 cm. Fine impression and colour. Very good condition. A wonderful subject.

7

Hosoda Eishi
(1756-1829)

Morokoshi from the House of Echizenya. From the series *Seiro bijin rokkasen* (Six Immortal Beauties of the Green Houses). Mid 1790's. Oban. 38.1 x 25.9 cm. Brandt 48, no 169, UTS/7/501, V & I, Vol V, Plate IV, no. 18. Fine impression with embossing in the kimono. Fine colour. Some restored wormage. Very good condition. A fine example of the artist's supremely elegant designs.





8
Kitagawa Utamaro
(1753-1806)

Takashima Ohisa. From the series *Komei bijin rokkasen* (Renowned Beauties Likened to the Six Immortal Poets). Ca. 1795-6. Oban. 37.3 x 25.5 cm. Shibui 56-2-2, Asano & Clark no. 229, UTK/5/200, TNM/II/1891. Provenance: Tadamas Hayashi. Fine impression of the first state. Very good colour and condition. In the first state, Ohisa lacks eyebrows, indicating that she is married. An impression of the second state, with the eyebrows added, was in the Walter Amstutz Sale, Sotheby's, Tokyo, 1991, lot 130. A later printing is also known with a new title (*Furyu rokkasen*) and the rebus in the cartouche replaced with a portrait of the poet Otomo no Kuronushi.

9
Kitagawa Utamaro
(1753-1806)

The Interesting Type (*Omoshiroki so*). From the series *Fujin sogaku juttai* (Ten Types in the Physiognomic Study of Women). Ca. 1792-3. Oban. 37.8 x 25.1 cm. Shibui 49-2-1, Asano & Clark 56, UTK/V/18, TNM/II/1805. Fine impression with white mica ground, blind printing in the kimono, and traces of applied lacquer on the mirror. The second state lacking the sub-title in the cartouche. Very good colour. Backed. Faint horizontal centrefold. Very good condition. This famous design, from one of the most important series in ukiyo-e, shows a woman checking to see how well she has applied dye to her teeth. As Asano & Clark note, this series is amongst the earliest half-length portraits of women and also one of the earliest to employ a mica ground.



10
Kitagawa Utamaro
(1753-1806)

Two Women, One Holding a Fan. Ca. 1799. Koban.
16.3 x 11.3 cm. Provenance:
Ernest Le Veel, 2nd Sale, Hotel
Drouot, Paris, 1980, Lot 46.
Fine impression. Pristine colour.
Fine condition.



11
Kitagawa Utamaro
(1753-1806)

Two Lovers in the Rain
Underneath an Umbrella.
Ca. 1797. Oban. 39 x 26.4 cm.
Shibui 88-2-1, Asano & Clark
263, UTK/V/223. Provenance:
Paul Blondeau. Fine impression
and colour. Top right corner
restored. Printer's crease.
Otherwise very good condition.



12
Utagawa Toyokuni II
(1777-1835)

A Woman About to Play a Koto.
Mi (Snake). From the series
Furyu azuma sugata junishi
(Elegant Eastern Visions for the
Twelve Signs of the Zodiac).
Ca. late 1820's. Oban.
37.6 x 25.6 cm. Fine
impression, colour and
condition.

13
Utagawa Toyokuni II
(1777-1835)

A Woman Holding a Teacup.
Tatsu (Dragon). From the series
Furyu azuma sugata junishi
(Elegant Eastern Visions for the
Twelve Signs of the Zodiac).
Ca. late 1820's. Oban.
37.6 x 25.3 cm. Fine
impression, colour and
condition.



14
Hasegawa Sadanobu
 (1809-1879)
 Nakamura Tomijuro II as the Wet Nurse Shigenoi. From the play *Koinkyobo somewake tazuna*. 1841. Oban. 38.2 x 26.3 cm. *Kamigata yakusha-e shusei* Vol. III, no. 52 and cover. Fine impression with metallic printing. Fine colour and condition.

15
Shunkosai Hokushu
 (Active 1810-1832)
 Nakamura Utaemon III in his "Farewell Performance" as Kumagai no Jiro Naozane. From the play *Ichinotani futaba gunki*. 1825. Oban. 39.3 x 26.2 cm. *Gerstle, Kabuki Heroes on the Osaka Stage*, no. 233, *Osaka kagami* no. 48. Fine impression with metallic printing and embossing. Fine colour. Very good condition.



16
Hishikawa Kiyoharu
(Active 1820's-1830's)
Picture of the Tenman Shrine Festival in Osaka, Sesshu Province (*Sesshu Osaka tenmangu gosairei zu*).
Ca. 1830's. Tetrptych.
37.6 x 102.2 cm. *Kamigata yakusha-e shusei* vol. II, no. 432. Fine impression with metallic printing. Fine colour and condition. Only a handful of impressions have been recorded of what is surely one of the finest 19th century views of Osaka.



17
Katsukawa Shunsen
(1762-Ca. 1830)
A Courtesan on Parade.
Ca. 1810's. Vertical oban diptych. 74.9 x 25.2 cm.
Fine impression. Brilliant colour. Fine condition.



18

Sakai Hoitsu
(1761-1828)

Oson Gafu (The Drawing Book of Oson). 1817. Illustrated book. 27.8 x 18.7 cm (covers). One volume complete. Mitchell pages 443-4, Ryerson pages 362-3, Hillier, *The Art of the Japanese Book*, Vol. II, plates 120-121, figs. 427-9.

Fine impressions of the first edition with metallic printing and the silver wave pattern on the covers. Fine colour. Very good condition. One of the most beautiful of all Rimpa books.



19

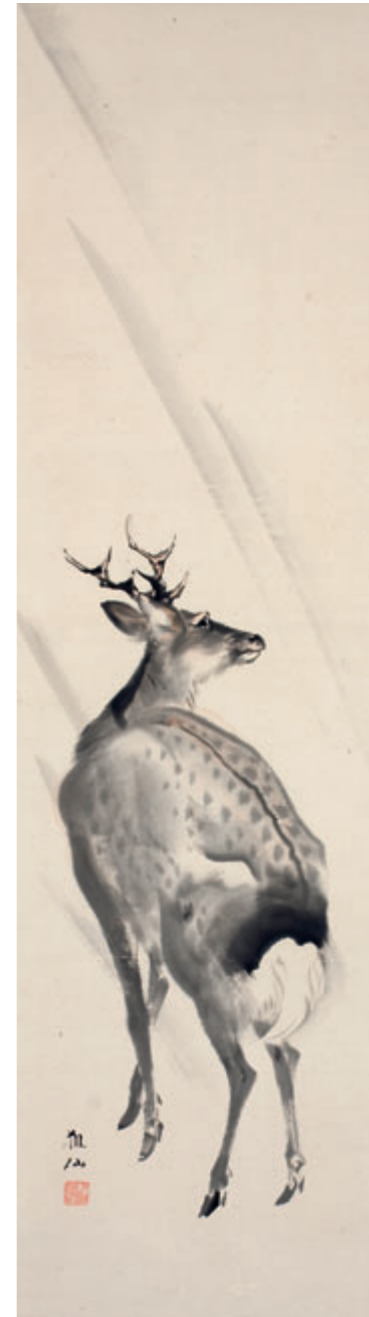
**Mori Sosen
(1747-1821)**

A Family of Monkeys. Early
19th century. Hanging scroll.
Ink and light colour on paper.
31.8 x 45.8 cm. Signed: *Sosen*.
Sealed: *Sosen*.

20

**Mori Sosen
(1747-1821)**

A Deer in the Rain. Early
19th century. Hanging scroll.
Ink and light colour on paper.
96.5 x 28.1 cm. Signed: *Sosen*.
Sealed: *Mori Shusho*.





21
Onishi Chinnen
(1792-1851)

Two Turtles Swimming. Early to mid 19th century. Album painting. 27.2 x 38 cm. Ink and colour on silk. Signed: *Chinnen*. Sealed: *Chinnen*. Chinnen was inordinately fond of painting turtles and the first plate of his celebrated book *Sonan Gafu* (1834) begins with a plate of swimming turtles (see Jack Hillier, *The Uninhibited Brush*, pages 318-9).



22
Onishi Chinnen
(1792-1851)

Three Turtles Swimming. Early to mid 19th century. Hanging scroll. Ink and slight colour on silk. 95.4 x 33.2 cm. Signed: *Chinnen*. Sealed: *Chinnen*, *Sonan*.



23
Katsushika Hokusai
 (1760-1849)

Sazai Hall of the Five Hundred Rakan Temple (*Gohyaku rakan-ji sazai-do*). From the series *Fugaku sanjurokkei* (Thirty-six Views of Mt. Fuji). Early 1830's. Oban. 26 x 38.5 cm. UTK/13/23. Provenance: Ernest Le Veel, 2nd Sale, Hotel Drouot, Paris, 1980, lot 75. Fine, early impression with strong woodgrain. Fine colour. Extremely fine, fresh condition.

24
Utagawa Hiroshige
 (1797-1858)

The Izu Mountains (*Izu no sanchu*). From the series *Fuji sanjurokkei* (Thirty-six Views of Mt. Fuji). 1858. Oban. 35 x 23.8 cm. Van Vleck page 108. Unusually fine, early impression with strong woodgrain. Fine colour. Restored binding holes and narrow margins on three sides. Otherwise, very good condition.



25

**Katsushika Hokusai
(1760-1849)**

Mishima Pass in Kai Province
(*Koshu mishima-goe*). From the
series, *Fugaku sanjurokkei*
(Thirty-six Views of Mt. Fuji).
Early 1830's. Oban.

25.8 x 38.8 cm. UTK/13/16.
Fine impression of the first
edition. Fine colour and
condition. The cloud pattern
at left has been unlinked in
places, but delicately
embossed instead.

26

**Katsushika Hokusai
(1760-1849)**

The Poet Kisen Hoshi. From
the series *Rokkasen* (The Six
Immortal Poets). Ca. 1810.
Oban. 39 x 25.9 cm.

Fine impression and colour.
Faint centrefold. Otherwise, fine
condition. The outlines of the
poet are formed by the Chinese
characters for his name. The
print is extensively discussed in
Craig Hartley, *Prints of the
Floating World*, The Fitzwilliam
Museum, Cambridge, 1997,
plate 32.





27
Utagawa Kunisada
(1786-1864)

The Warrior-monk Yokogawa Kakuhan. Ca. 1830. Oban. 37.7 x 25 cm. Iling, *The Art of Japanese Prints*, no. 142 (this impression). Provenance: Dr. Richard Iling. Fine impression and colour. Album backing. Very good condition.

28
Utagawa Kunisada
(1786-1864)

Tawara Toda and the Slain Mukade. Ca. 1830. Oban. 38 x 25.7 cm. Iling, *Later Japanese Prints*, no. 5 (this impression). Provenance: Dr. Richard Iling. Fine impression and colour. Album backing. Very good condition.



29
Ichiyusai Kuniyoshi
(1797-1861)

A Geisha Crouching in a Boat at Night. Ca. 1830's. Square surimono. 21.1 x 18.3 cm. Iling, *The Art of Japanese Prints*, no. 158 (this impression cited in the surimono checklist in Schaap, *Heroes & Ghosts*, page 252, no. 1.9). Provenance: Dr. Richard Iling. The only recorded impression. Fine impression with metallic printing. Fine colour and condition. Inexplicably, the top right corner was never printed. We don't recall ever having seen this before.



30
Ichiyusai Kuniyoshi
(1797-1861)

Bando Mitsugoro IV and Sawamura Gennosuke II. Ca. early 1830's. Surimono. 21.6 x 28.5 cm. Schaap, *Heroes and Ghosts*, no. 195 (this impression). Provenance: Dr. Richard Iling. Apparently the only recorded impression. Fine impression with metallic printing. Very good colour and condition.



31
Ichiyusai Kuniyoshi
(1797-1861)

Beauties Watching Children
Raising a Large Kite Decorated
with a Portrait of Daruma.
Mutsuki (January). From the
series *Gosseku no uchi*
(Five Annual Festivals).
Ca. mid-1840's. Oban triptych.
36.8 x 75 cm. Suzuki (1992)
263. Fine impression with strong
woodgrain. Fine colour. Faint
horizontal centrefolds. Very good
condition.

32
Ichiyusai Kuniyoshi
(1797-1861)

Shizuka-gozen. Ca. 1840's.
Vertical oban diptych.
73.2 x 24.9 cm. Fine impression
and colour. A paper flaw at
bottom. Otherwise, fine
condition.





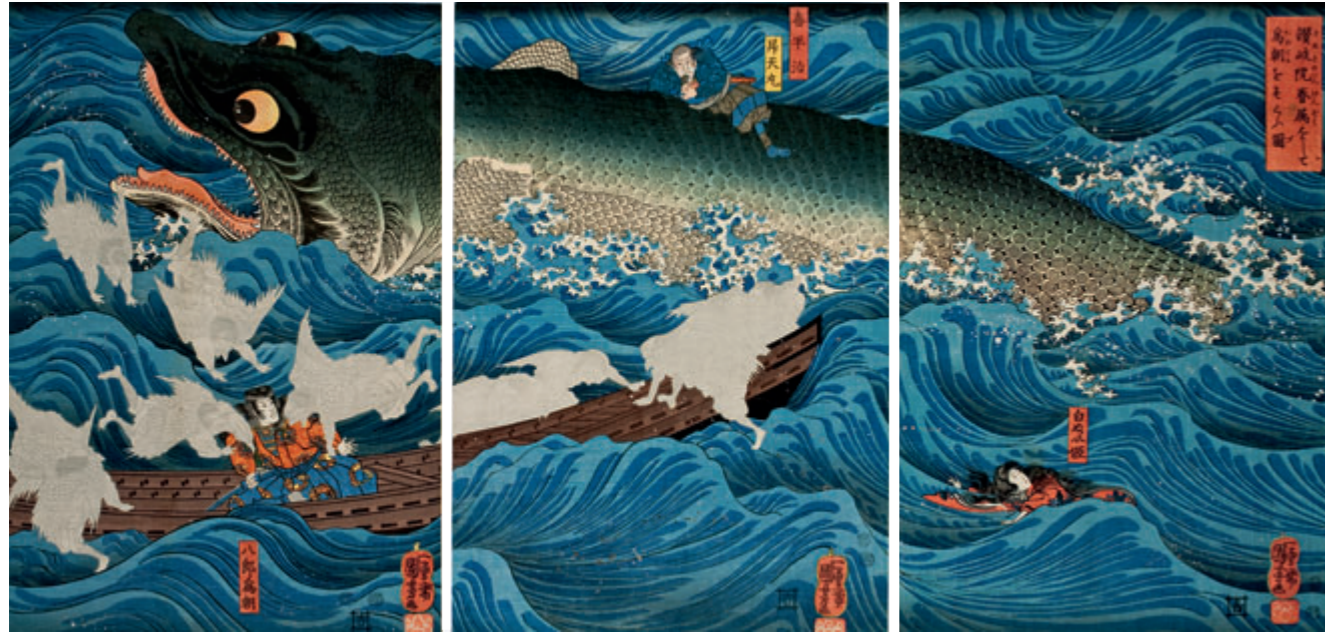
33
Ichiyusai Kuniyoshi
 (1797-1861)

Three Women Enjoying an Outing Along the Banks of the Ide River. *Yamashiro no Kuni Ide no Tamagawa* (The Jewel, River, Ide in Yamashiro Province). From an untitled series of *Mu Tamagawa* (Six Jewel Rivers). Ca. 1847. Oban triptych. 38.3 x 77.1 cm. Suzuki (1992) 265, Schaap, *Heroes and Ghosts*, no 144, Baur/II/G398. Fine impression and colour. Restored wormage. Otherwise very good condition.



34
Ichiyusai Kuniyoshi
 (1797-1861)

An Awabi Diver Arranging Her Hair on the Sea-shore. From the series *Tatoe-gusa oshie hayabiki* (Instructive Reference Index of all Sorts of Proverbs). Ca. 1843. Oban. 38 x 25.6 cm. Robinson (1961) fig. 65. Fine impression and colour. Slight wormage. Otherwise, fine condition.



35
Ichiyusai Kuniyoshi
(1797-1861)

Tametomo Shipwrecked by a Giant Fish (*Sanuki no kenzo ku o shite Tametomo o sukuu zu*). 1851. Oban triptych. 34.9 x 71.7 cm. Robinson T263, fig. 16. Suzuki (1992) 69, Clark, *Kuniyoshi*, no. 29, Schaap, *Heroes and Ghosts*, no. 89. Fine impression and colour with extensive splashed gofun. Album backing and trimming. Otherwise, very good condition. One of the finest designs of the artist.



36
Ichiyusai Kuniyoshi
(1797-1861)

Hatsuhana Prays Under a Waterfall. From the series *Kenjo reppu den* (Biographies of Wise Women and Virtuous Wives). Ca. 1842. Oban. 36.6 x 25.6 cm. Robinson S20-70, Clark, *Kuniyoshi*, no. 53, Iling, *Japanese Prints*, Phaidon, 1976, page 80 (this impression) Schaap, *Heroes and Ghosts*, no. 32. Provenance: Dr. Richard Iling. Fine impression. Very good colour. A few, faint printer's creases. Otherwise, very good condition.



37
Utagawa Kunisada
 (1786-1864)
 Three Women in an Interior.
 From the series *Tatsumi hakkei no uchi* (Eight Views of Fukagawa). Early 1840's. Oban triptych. 38.1 x 78.6 cm.
 Fine impression, colour and condition.



38
Utagawa Kunisada
 (1786-1864)
 Onoe Eizaburo III as Gaku no Kosan. From the play *Kasanegiku Kinugawazome*. 1833. Oban. 38.6 x 26.1 cm.
 Fine impression, colour and condition.



39
Utagawa Kunisada
(1786-1864)

A Courtesan Entering a Mosquito Net in Moonlight. *Deiri-cho* (Visitors Book). From the series *Kuchi mo te mo mitate hatcho* (Parodies of Eight Books of Proficiency and Eloquence). 1856. Fan print. 23.2 x 29.9 cm. Extremely fine, early impression with overprinting and woodgrain. Fine colour and condition.

40
Utagawa Kunisada
(1786-1864)

Onoe Baiko III as the Ghost of Kasane and Sawamura Tossho I as Her Husband Kinogawa Yoemon. From the play *Kuruwa Kuruwa Date no Ooyose*. 1836. Vertical oban diptych. 77.6 x 26.6 cm. Fine impression. Very good colour. A few restored wormholes. Very good condition.

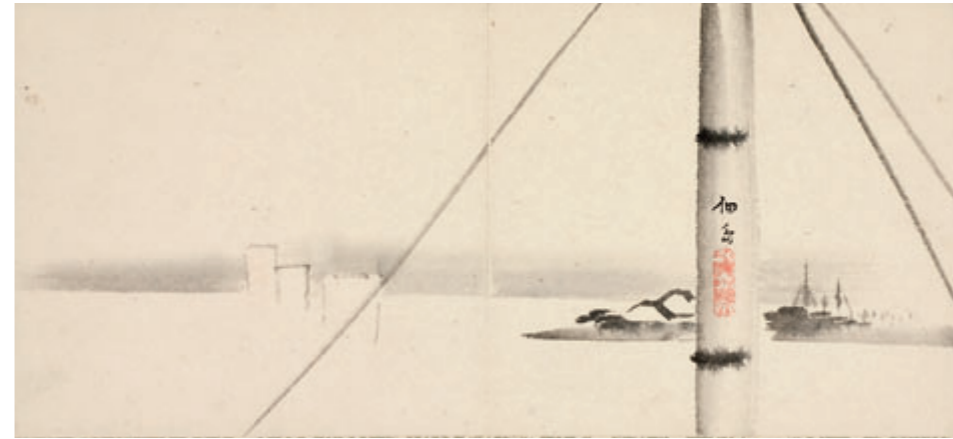
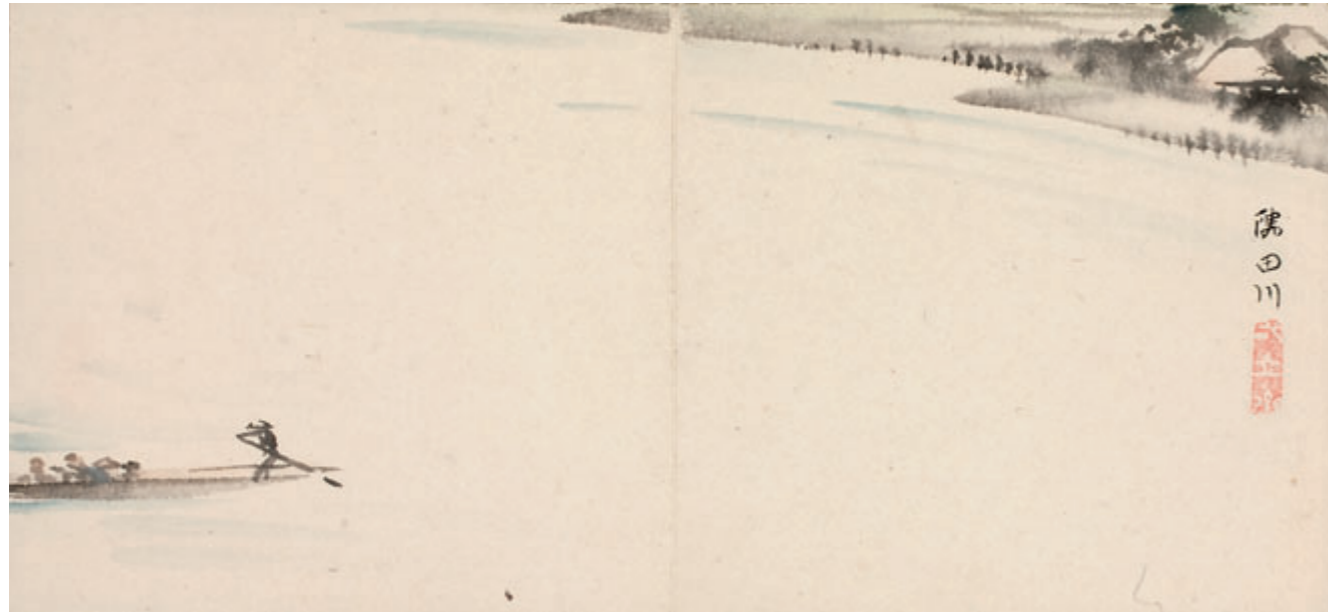


41
Utagawa Kunimasu
(Active 1834-1852)

Nakamura Utaemon IV as Kato Masakiyo. From the play *Keisei kiyome no funauta*. 1851. Chuban. 25.5 x 18.8 cm. *Kamigata yakusha-e shusei*, Vol. 3, no. 172. Extremely fine, early impression of the deluxe edition with extensive metallic printing. Fine colour and condition.

42
Utagawa Kunisada
(1786-1864)

Bando Kamezo as Konoshita Tokichi. 1860. Oban. 37.9 x 25.6 cm. *Konjaku kabuki meiyu ten*, no. 9. Fine impression with brilliant colour. Fine condition.



43
Utagawa Hiroshige
(1797-1858)
The Sumida River, Rain at
Shinobazu and Tsukudajima.
Three paintings from an album
of seventeen views of Edo.
10.2 x 22 cm (each painting).
Ca. 1850's. Ink and colour on
paper. Signed: *Hiroshige hitsu*.
Sealed: *Ichiryusai*.
Painting albums by Hiroshige
rarely come up for sale.



44

Utagawa Hiroshige
(1797-1858)

Spring Rain at Tsuchiyama
(*Tsuchiyama haru no ame*).
From the series *Tokaido gojusan tsugi no uchi* (Fifty-three Stations of the Tokaido Road). Ca. 1833. Oban. 24.8 x 36.2 cm. Suzuki 311, Tamba 289, UTK/14/50, Van Vleck page 36. Provenance: Edwin and Irma Grabhorn. Fine impression. Very good colour and condition. Faint centrefold.



45

Utagawa Hiroshige
(1797-1858)

Snow at Yamanaka Village near Fujikawa
(*Fujikawa: yamanaka no sato kyumei miyajiyama*).
From the series *Gojusantsugi meisho zue* (Pictures of Famous Places on the Fifty-three Stations). 1855. Oban. 36.5 x 25 cm. Van Vleck page 69. Fine impression, colour and condition.



46
Utagawa Hiroshige
 (1797-1858)

Mt. Fuji and Mt. Ashigara from Numazu in Clear Weather After a Snowfall (*Numazu: ashigarayama fuji yukibare*). From the series *Gojusantsugi meisho zue* (Pictures of Famous Places on the Fifty-three Stations). 1855. Oban. 36.5 x 25.2 cm. Van Vleck page 65. Fine impression with strong woodgrain. Fine colour and condition.

47
Utagawa Hiroshige
 (1797-1858)

Sukiyagashi in the Eastern Capital (*Toto sukiyagashi*). From the series *Fuji sanjurokkei* (Thirty-six Views of Mt. Fuji). 1858. Oban. 36.7 x 24.7 cm. Van Vleck page 106. Fine impression, colour and condition.

48
Utagawa Hiroshige
 (1797-1858)

Ushimachi, Takanawa. From the series *Edo meisho hyakkei* (One Hundred Famous Views of Edo). 1857. Oban. 36.9 x 25.1 cm. Suzuki 545, Smith 81, UTK/17/81, Van Vleck page 132. Fine impression with strong woodgrain. Fine colour and condition.



49
Utagawa Yoshikazu
(Active ca. 1850-1870)

The Transit of an American Steam Locomotive (*Amerikakoku jokisha orai*). 1861. Oban triptych. 37.1 x 75.6 cm. Tamba 143, *Yokohama Ukiyo-e* page 135, Yonemura, *Yokohama Prints from Nineteenth Century Japan*, no. 66. Fine impression colour and condition. The "locomotive," mistakenly described in the title, is actually a paddle-wheel steamboat.



50
Utagawa Yoshikazu
(Active ca. 1850-1870).

An American Couple Sightseeing. (*Amerikajin yugyo no zu*). 1860. Oban. 36.9 x 25.3 cm. Tamba 155, *Yokohama Ukiyo-e* page 287. Fine impression, colour and condition.



51
Utagawa Yoshikazu
 (Active ca. 1850-1870)
 A Foreigner Taking Photographs in Yokohama. *Gaikoku shashin-kyo no zu* (Picture of a Foreign Camera). 1860. Oban. 36.8 x 25.2 cm. *Yokohama Ukiyo-e* pages 114 & 289. Fine impression, colour and condition. This is the first edition. The second state has the added title *Fuyu shiki no uchi shashin-kyo zu* (Picture of Foreign Camera: Winter from the Four Seasons).

52
Utagawa Yoshikazu
 (Active ca. 1850-1870)
 An Exact Likeness of the English. (*Shoutsushi igirisujin*). 1861. Oban. 37.2 x 25.3 cm. *Yokohama ukiyo-e* page 130, Yonemura, *Yokohama Prints From Nineteenth Century Japan*, fig. 20. Fine impression and colour. A paper flaw at left. Very good condition. The woman holds a Yokohama print showing two western men.



53
Toyohara Kunichika
 (1835-1900)
 Kataoka Gado III Backstage
 (*Gakuya*). From the series *Tosei*
gata zokui zoro (Fashionable
 Modern Clothing). 1885. Oban.
 37.4 x 24.8 cm.
 Fine impression, colour and
 condition.

54
Toyohara Kunichika
 (1835-1900)
 Ichikawa Kuzo III as Okabe
 Rokuyata. From the series *Tosei*
gata zokui zoro (Fashionable
 Modern Clothing). 1885. Oban.
 37.8 x 24.7 cm.
 Fine impression, colour and
 condition.

55
Toyohara Kunichika
 (1835-1900)
 Nakamura Shikan IV as Akechi
 Backstage (*Akechi Gakuya*).
 From the series *Tosei gata zokui*
zoro (Fashionable Modern
 Clothing). 1885. Oban.
 37.5 x 25.6 cm.
 Fine impression, colour and
 condition.



56
Tsukioka Yoshitoshi
(1839-1892)

Looking Chilly: the Appearance of a Concubine of the Bunka Era (*Tsumeta-so: bunka nenkan mekake no fuzoku*). From the series *Fuzoku sanjuniso* (Thirty-two Aspects of Customs and Manners). 1888. Oban. 37.5 x 25.6 cm. Keyes 503-13, Stevenson 17. Fine impression, colour and condition.

57
Tsukioka Yoshitoshi
(1839-1892)

Itchy: The Appearance of a Kept Woman of the Kaei Era (*Kayu-so: kaei nenkan kakoi-mono no fuzoku*). From the series *Fuzoku sanjuniso* (Thirty-two Aspects of Customs and Manners). 1888. Oban. 37.3 x 25.9 cm. Keyes 503-24, Stevenson 16, *Beauty & Violence* 63-16. Fine impression, colour and condition.



58
Tsukioka Yoshitoshi
(1839-1892)

An Original Preparatory Drawing Together with the Published Print of the Last Stand of Nagayama Yaichi. From the series *Kagoshima Meianroku* (Records of Light and Darkness at Kagashima). 1878. Oban. Drawing: 34 x 24.3 cm. Print: 36.8 x 24.6 cm. Keyes 405-6, *Beauty & Violence* page 58. Fine impression and colour. Slightly trimmed at lower left. Very good condition. The print is extensively discussed in *Beauty & Violence*.

59
Tsukioka Yoshitoshi
(1839-1892)

An Original Preparatory Drawing Showing a Man Attacking a Woman. Mid 1870's. Red and black ink on paper. 33 x 24.3 cm. In style and format, this drawing appears to be for an unpublished print from the series *Yubin hochi shinbun* (Postal News).



60
Tsukioka Yoshitoshi
(1839-1892)

An Original Preparatory Drawing Together with the Published Print of the Geisha Umekichi Urging the Student Nakajima Seibi to Leave Her and Return to His Studies. From the series *Yubin hochi shinbun* (Postal News). 1875. Oban. Drawing: 32.6 x 23.9 cm. Print: 36.9 x 24.9 cm. Keyes 315-7. Very good impression, colour and condition.

61
Tsukioka Yoshitoshi
(1839-1892)

An Original Preparatory Drawing Showing a Group of Men Listening to a Seated Monk. Mid 1870's. Red and black ink on paper. 32.8 x 24.2 cm. In style and format, this drawing appears to be for an unpublished print from the series *Yubin hochi shinbun* (Postal News).



62
Tsukioka Yoshitoshi
(1839-1892)

An Original Preparatory Drawing of a Battle Scene. Ca. late 1870's. Red and black ink on paper. 33.6 x 74.8 cm. Signed *Tai(so) (Yoshi)toshi*. This drawing appears to be for an unpublished print depicting a battle from the Satsuma Rebellion. The Yoshitoshi triptych titled *Saigo takamori seppuku no zu* (The Suicide of Saigo Takamori) shows the same cartouche design and also features a similar ship in the background (see Keyes 364, fig. 26; Segi 73; and Amsterdam/V/32).



63
Tsukioka Yoshitoshi
(1839-1892)

An Original Preparatory Drawing Showing a Group of Men Apparently Stopped by the Police. Mid 1870's. Red and black ink on Paper. 32.7 x 24.3 cm. In style and format, this drawing appears to be for an unpublished print from the series *Yubin hochi shinbun* (Postal News).

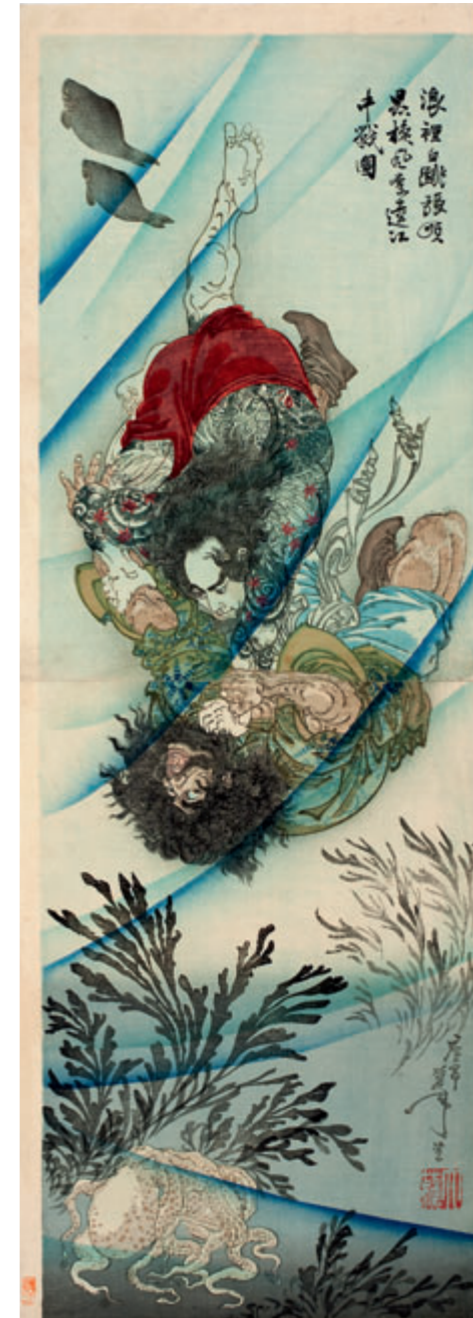


64
Tsukioka Yoshitoshi
(1839-1892)

Ichikawa Sadarji I as Goshō no Gorozō. From the series *Setsugekka no uchi* (Snow, Moon and Flowers). 1890. Oban triptych. 36.9 x 75 cm. Keyes 517-3, *Beauty & Violence* page 146. Fine impression, colour and condition. Untrimmed impressions of this design are rare.

65
Tsukioka Yoshitoshi
(1839-1892)

Looking Suitable: The Appearance of a Brothel Geisha of the Kōka Era (*Niai-so: kōka nenkan kuruwa no geisha fuzoku*). From the series *Fuzoku sanjuniso* (Thirty-two Aspects of Customs and Manners). 1888. Oban. 37.3 x 25.5 cm. Keyes 503-17, Stevenson 14. Fine impression with strong woodgrain and over-printing. Fine colour and condition.



66
Tsukioka Yoshitoshi
(1839-1892)

Kintaro Seizes the Giant Carp
(Kintaro rigyo o toru). 1885.
 Vertical oban diptych.
 74 x 27.8 cm. Keyes 473.
 Provenance: Kaburaki Kiyokata
 (1878-1973), a pupil of
 Yoshitoshi. Fine, early
 impression with gum applied
 to the eyes of Kintaro and the
 carp. Fine colour and condition.
 Both sheets joined.

67
Tsukioka Yoshitoshi
(1839-1892)

Chang Shun and Li Kuei
 Wrestling in the Water.
*(Rorihakucho chojun kokusenpu
 riki kochu ni tatakau no zu)*.
 Ca. 1887. Vertical oban diptych.
 73.8 x 25.7 cm. Keyes 497,
*The Bizarre Imagery of
 Yoshitoshi* no. 27, *Beauty &
 Violence* page 84. Provenance:
 Kaburaki Kiyokata (1878-1973)
 a pupil of Yoshitoshi.
 Fine impression, colour and
 condition. Both sheets joined.
 This appears to be the earliest
 of the numerous states of
 the design.



68

Torii Kiyosada
(1844-1901)

Jusoso Tadakiyo
(1847-1929)

Ichikawa Danjuro IX as Naritasan Fudo Myo-o; Ichikawa Danjuro IX as Soga Goro Takimune in the play *Yanone*. Two prints from the complete series of 18 plus title page and wrapper titled *Kabuki juhachiban* (A Set of Eighteen Kabuki Plays). 1896. Large oban. 44 x 28.3 cm. Fine, early impressions of the first edition with extensive blind-printing and burnishing. Fine colour and condition. Tadakiyo (also known as Hasegawa Kanbei XIV), was a friend of Danjuro IX and was particularly adept at drawing portraits of him. Prints from this series are amongst the most common of all late 19th century kabuki designs. However, when seen in impressions of this quality, the set is an extremely fine example of Meiji printing.



69
Kobayashi Kiyochika
 (1847-1915)
 Sasaki Takatsuna and Kajiwara Kagesue Crossing the Uji River at the Battle of Ujigawa (*Ujigawa sasaki takatsuna kajiwara kagesue*). 1898. Oban triptych. 37.5 x 75.3 cm. *Kiyochika*, Ota Memorial Museum, no. 179. Fine impression and colour. Very good condition.

70
Kobayashi Kiyochika
 (1847-1915)
 Akechi Samanosuke Mitsuharu Swimming Across Lake Biwa to the Karasaki Pines (*Akechi Samanosuke Mitsuharu kosui noriuchi karasaki matsu no zu*). 1899. Oban triptych. 37.8 x 76.2 cm. Amsterdam/V/73, Smith, *Kiyochika*, 106. UTK/12/116-8. *Kiyochika*, Ota Memorial Museum, no. 180.



71
Kobayashi Kiyochika
(1847-1915)

Moonlight on the Tea Houses
at Imado Bridge (*Imadobashi*
chatei no tsukiyo). Ca. 1880.
Oban. 25.3 x 37 cm.UTK/12/77,
Van Vleck page 227, *Kiyochika*,
Ota Memorial Museum, no. 6.
Fine impression and colour.
Very good condition.



72
Kobayashi Kiyochika
(1847-1915)

Ryogoku in Snowfall. Ca. 1880.
Oban. 24.3 x 36.5 cm.
UTK/12/88, *Kiyochika*,
Ota Memorial Museum, no. 7.
Fine impression with strong
woodgrain. Fine colour and
condition.



73
Kobayashi Kiyochika
 (1847-1915)
 A Picture of Deep Snow at Toshogu Shrine, Ueno (*Ueno toshogu seki setsu no zu*). 1879. Oban. 24.5 x 36.8 cm. UTK/12/76, Van Vleck page 225, *Kiyochika*, Ota Memorial Museum, no. 15. Fine impression, colour and condition.

74
Taguchi Beisaku
 (1864-1903)
 Braving Heavy Snow, A Japanese Officer Scouts Enemy Territory (*Taisetsu o okashite waga-shoko tanshin tekichi o teisatsu no zu*). 1895. Oban triptych. 37.8 25.3 cm. Tamba 289, Philadelphia 64. Fine impression, colour and condition.



75

Kono Bairei
(1844-1895)

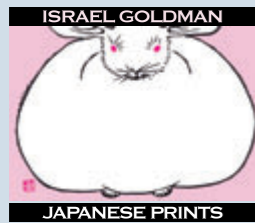
A Rabbit Pounding Rice for the New Year. Late 19th century. Tanzaku painting. 35 x 11.6 cm. Ink and colour on silk. Signed: *Bairei senshi*. Sealed: *Bairei*.

76

Sato Suikei
(1884-1935)

Two Rabbits Beneath the Full Moon. Early 20th century. Hanging scroll. Ink and colour on silk. 116.2 x 40.7 cm. Signed: *Suikei*. Sealed: *Suikei*.





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