



Israel Goldman
Japanese Prints
and Paintings

Recent Acquisitions Catalogue 18
2012

秋
聖
筆



Israel Goldman

Japanese Prints and Paintings

Recent Acquisitions Catalogue 18

2012





1

**Okumura Masanobu
(1686-1764)**

Shoki, the Demon Queller.
Ca. 1745. Kakemono-e.
65.1 x 24.8 cm. AIC/I/104,
Hartley, *Prints of the Floating
World*, Cambridge, no. 2. Fine
impression with hand colouring.
Very good colour and condition.



2
Isoda Koryusai
(active ca. 1764-1788)

Lovers Relaxing in Front of a Mosquito Net. Early 1770's.
Chuban. 20 x 26.8 cm.
Fine impression, colour and condition.

3
Ishikawa Toyonobu
(1711-1785)

Nakamura Kiyosaburo I as Oshichi and Onoe Kikugoro I as her lover Kichisaburo. Probably from the play *Kayokami Chidori Soga* performed in 1750.
Large oban. 45.4 x 31.7 cm.
TNM/I/380. Very good impression. Faded. Otherwise, very good condition.



4
Katsukawa Shunsho
(1726-1792)

Ichikawa Ebizo III (Danjuro IV)
as Akushichibyoe Kagekiyo
Disguised as a Beggar. From the
play *Kamuri Kotoba Soga no*
Yukari. 1776. Hosoban.
32.4 x 15.1 cm. AIC/III/327.
Fine impression, colour and
condition.

5
Katsukawa Shunsho
(1726-1792)

Otani Hiroji III Holding a Print in
His Mouth Which shows the
Encampment Below Mt. Fuji.
Ca. 1780. Hosoban.
30.6 x 14.5 cm. TNM/I/935.
Fine impression, colour and
condition. This print may depict
the Soga Brother's night attack
in the rain.

6
Suzuki Harunobu
(1725?-1770)

A Couple Making Love At Night
Underneath a Willow Tree While
an Attendant Chases Fireflies.
Late 1760's. Chuban.
18.9 x 25.2 cm. Fine impression
with attractive oxidation. Good
colour. Very good condition.
According to Dr. Aki Ishikawa,
this design, like many by the
artist, is based on an earlier
book illustration attributed to
Nishikawa Sukenobu.



7
Katsukawa Shuncho
(active late 1770's-late 1790's)
A Couple Kissing Whilst Making Love. 1780's. Oban.
25.7 x 38 cm. Fine impression with metallic printing. Fine colour. Very good condition. A fine example of *benigirai-e* printing.

8
Katsukawa Shuncho
(active late 1770's-late 1790's)
Two Lovers. From the series *Geisha no fuzoku* (Customs of the Geisha). 1780's. Aiban.
22.3 x 31.9 cm. Fine impression and colour. Restored wormage. Very good condition.



9
 Kitagawa Utamaro
 (1753-1806)

The Shell Book. *Shiohi no tsuto* (Gifts From the Ebb Tide). 1789. Oban. 27.2 x 38.9 cm. Asano and Clark 466, Hillier, *The Art of the Japanese Book*, Vol. 1, plates 62-63, Keyes, *Ehon: The Artist and the Book in Japan*, no. 25. The complete eight plates from the poetry album commonly known as the Shell Book. Disbound and lacking the covers, the preface and the colophon. Fine impressions of the utmost subtlety with blind-printing, gold-leaf and mother-of-pearl. Very good colour. Restored wormage. Very good condition. The first edition with applied gold-leaf on the screen of the final plate (see Asano and Clark, *op. cit.*).



10
Kitagawa Utamaro
(1753-1806)

A Mother with Her Two Children Holding a Morning-Glory and a Bag of Sweets. *En-nichi no yoru no ame* (Evening Rain at a Temple Festival). From the series *Nazorae hakkei* (A Comparison of Eight Views). Ca. 1795. Aiban. 32.4 x 22.8 cm. Shibui 175-1-1. Fine impression. Faded. Otherwise, very good condition.



11
Kitagawa Utamaro
(1753-1806)

Women Pounding Rice to Make Mochi. *Tonari-doshi fuji no hito-mune* (Neighbours with Adjoining Wisteria Flowers). Ca. 1792. Chuban. 25.8 x 19.1 cm. Provenance: Charles Haviland, Premier Vente, Hotel Drouot, Paris. 1922, Lot 283. Fine impression. Very good colour. Slightly trimmed at left. Otherwise, fine condition.



12
Kitagawa Utamaro
(1753-1806)

Ehon iro sugata. Ca. 1802.
Illustrated book. 12 x 16.7 cm
(covers). 1 volume complete
with 17 double-page
illustrations. Covers worn.
Traces of original title-slip.
Fine impressions and colour.
Very good condition.



13
Attributed to Rekisentei Eiri
(Active ca. 1790-1800)
A Couple Making Love Behind a
Screen. Ca. late 1790's. Oban.
24.6 x 38.1 cm. Evans,
plate 14. Fine impression.
Very good colour and condition.



14
Hosoda Eishi
(1756-1829)
A Samurai's Wife Holding a Tray
With Chrysanthemum.
The Chrysanthemum Festival.
From the series *Gosekku furyu*
(The Five Fashionable Yearly
Festivals). Ca. 1795. Oban.
39.1 x 26.7 cm. Brandt 58,
no. 182. UTS/7/524,
TNM/II/2185. Fine impression,
colour and condition.



15
Kitagawa Utamaro
(1753-1806)
 A Half-length Depiction of a Courtesan. From the series *Keisei juni-so* (Twelve Aspects of Courtesans). Ca. 1805. Koban. 18.6 x 12.5 cm. Fine impression. Brilliant colour. Restored wormhole. Otherwise, fine condition.

16
Keisai Eisen
(1790-1848)
 A Beauty Emerging From a Mosquito Net. From the series *Ukiyo-e fuzoku bijo kurabe* (Beauty Contest of Contemporary Women). Ca. 1820's. Oban. 37.5 x 25 cm. UTK/10/51. Fine impression on thick paper. Fine colour. Very good condition. One of the artist's finest half-length designs. The poem reads, "The glow of fireflies in the autumn grass" (*Banten no suikei wa akigusa no naka*).



17
Katsushika Hokusai
(1760-1849)

Two Women Visiting a Memorial Roadside Shrine at the New Year. From the series *Mitate nijushi-ko* (Parodies of The Twenty-four Paragons of Filial Piety). Ca. 1810. Chuban. 22.8 x 17.9 cm. Fine impression, colour and condition.

18
Katsushika Hokusai
(1760-1849)

A Man in a Straw Coat in the Snow. From the series *Mitate nijushi-ko* (Parodies of the Twenty-four Paragons of Filial Piety). Ca. 1810. Chuban. 23.3 x 17.7 cm. Fine impression, colour and condition. This design is based on a Hokusai surimono in the British Museum from the series *Nijushiko* (Twenty-four Paragons of Filial Piety). See Mathi Forrer, *Hokusai, A Guide to the Serial Graphics*, series no. 92, plate 41.

19
Attributed to Ryountei Wakai

A Dancing Shojo. Ca. 1820's. Square surimono. 20.4 x 18 cm. Ward, *One Hundred Surimono*, no. 95. *Egoyomi et Surimono*, no. 74. Fine impression with extensive metallic printing. Fine colour. Very good condition.



20

Anonymous

Two Specimen Trays of Different Species of Plum Blossoms. Ca. 1820's. Square surimono. 21.3 x 18.6 cm. Fine impression with metallic printing and burnishing. Very good colour and condition. The poems which mention flowering plum are by Gurendo and Kyokado.



21

Totoya Hokkei (1770-1850)

Unfolded Fan Papers with a Fan Box. *Toji-ume* (Winter Solstice Plum). From the series *Hanazono bantsuzuki* (A Series for the Hanazono Club). 1823. Square surimono. 21.3 x 18.8 cm. Fine impression with metallic printing. Fine colour. Very good condition. The vignette at right shows plum blossoms at the Mieido Hall in Kyoto during the winter solstice. The poems which tell of the first blossoms of the year and of the fragrance of plum are by Shigetudo Nakakuni, Renkido Kazumasu and Renjitsuan Umekazu.



22

Anonymous

Two Puppies. 1790. Small surimono. 13.2 x 13.6 cm. Fine impression, colour and condition. The text reads, "Produced at the residence of Shibaura on a spring day in 1790" (*Kanoe inu shunjitsu Shibaura-teichu ni oite tsukuru*). Another impression is in an album of surimono in the British Museum.



23

Utagawa Kuninao (1793-1854)

Geisha and Attendant Walking in Snow. From the series *Bijin awase* (A Collection of Beautiful Women). Early to mid 1820's. Square surimono. 21.4 x 18.8 cm. Chester Beatty, Vol. II, no. 235, Vever/III/332. Fine impression with metallic printing and gauffrage. Fine colour. Very good condition.



24

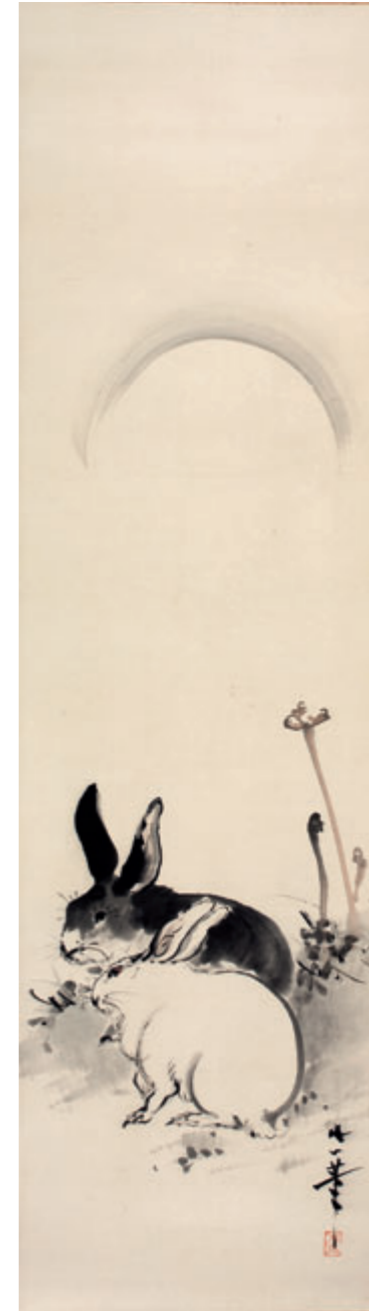
Onishi Chinnen
(1792-1851)

Deer. Hanging scroll. Ink and colour on paper.
23.5 x 17.5 cm. Signed:
Chinnen. Sealed: *Sonan*.

25

Tani Bun'ichi
(1787-1818)

Rabbits in Moonlight with
Bracken. Hanging scroll.
Ink and colour on paper.
124.3 x 34.2 cm. Signed:
Bun'ichi hitsu (painted by
Bun'ichi). Sealed: *Bun'ichi*.





26

Keisai Eisen
(1790-1848)

Catching Shirauo Off the Coast of Tsukuda (*Tsukada-oki no shirauo tori*). *Toto hana-goyomi* (Floral Calendar of the Eastern Capital). Ca. early 1830's. Chuban. 16.5 x 22.9 cm. Fine impression, colour and condition.

27

Keisai Eisen
(1790-1848)

A Bird on a Branch of Camelia. Ca. 1830's. Chutanzaku. 34 x 11.5 cm. Fine impression and colour. Very good condition.





28

Utagawa Hiroshige
(1797-1858)

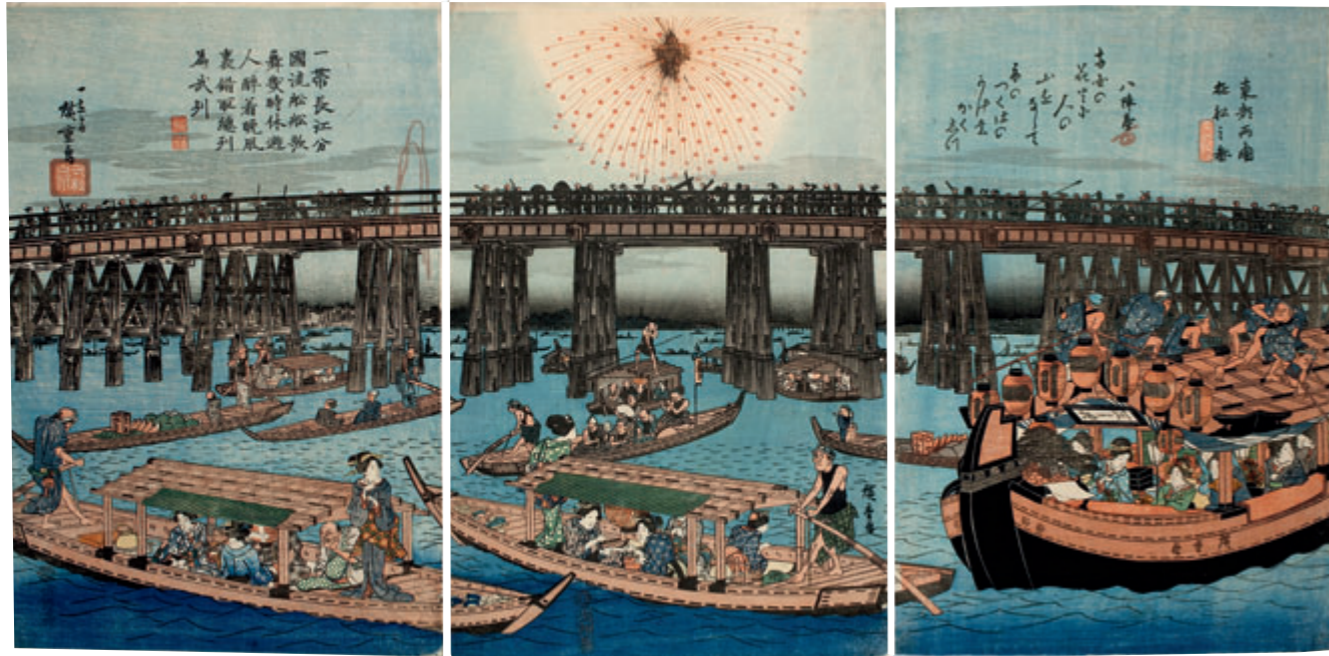
Two Gunnard and a Flounder.
From an Untitled Series of Large
Fish. Early 1830's. Oban.
26.2 x 38 cm. Suzuki 588,
Van Vleck page 169,
Vever/III/883 (this impression).
Provenance: Tadamas Hayashi,
Henri Vever, Highly Important
Japanese Prints, Part I,
Sotheby's, London, 1974,
lot 392 (£430 to Hayashi).
Fine impression with blind-
printing and extensive mica
applied to the fish. Fine colour
and condition.

29

Utagawa Hiroshige
(1797-1858)

Egrets with Iris. Ca. 1840.
Chuban. 26.2 x 19 cm.
UTK/11/101, TNM/III/3552.
Fine impression, colour and
condition. This corresponds to
the *Ukiyo-e Taikai* impression
from the Nikaido Ukiyo-e Bunko
collection. The Tokyo National
Museum has an alternative state
with slight differences in the
printing of the eyes of the bird
and the blue background block.





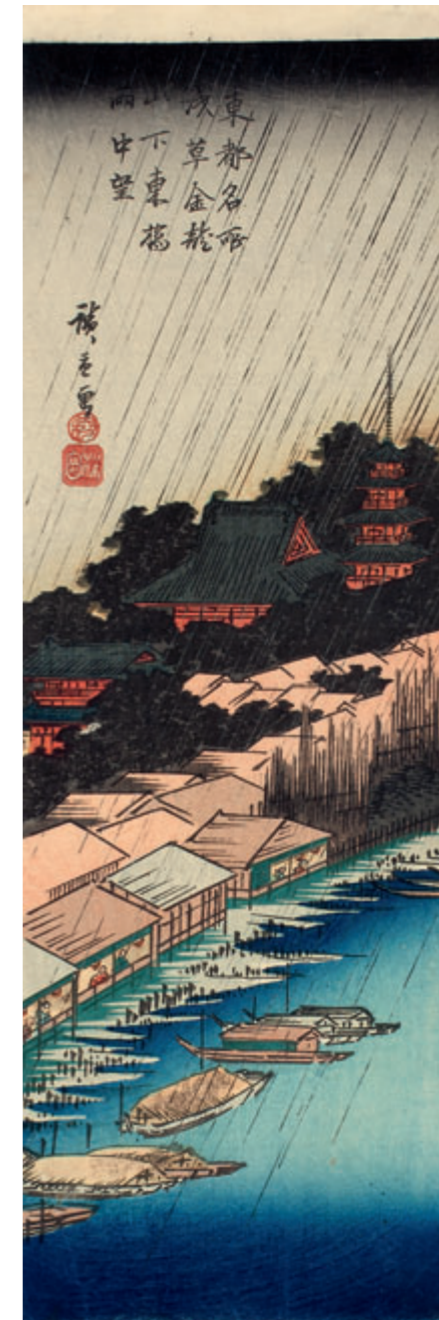
30
Utagawa Hiroshige
(1797-1858)

Pleasure Boats at Ryogoku Bridge in the Eastern Capital-a Triptych (*Toto ryogoku yusen no zu-sanmai tsuzuki*). Early 1830's. Oban triptych. 38.6 x 77.1 cm. Baur, Vol. II, G-469. *Hiroshige: The Collected Edo Landscapes* no. 402. Fine impression, colour and condition. Rare.



31
Utagawa Hiroshige
(1797-1858)

Takeshi Beach in Izumi Province (*Izumi takashinohama*). From the series *Rokujuyoshu meisho zue* (Pictures of the Famous Places in the Sixty Odd Provinces). 1853. Oban. 37.3 x 25.6 cm. Jansen 4, Van Vleck, page 95. Fine impression of the first edition with strong woodgrain. Fine colour. Very good condition.



32
Utagawa Hiroshige
(1797-1858)

Mariko. From the series *Tokaido gojusan tsugi* (The Fifty-three Stations of the Tokaido Road). The "so-called" *Reisho Tokaido*. Ca. 1850. Oban. 24.8 x 37.1 cm. Van Vleck page 57. Fine impression, colour and condition.

33
Utagawa Hiroshige
(1797-1858)

Rain at Azuma Bridge Below Kinryuzan Temple (Asakusa kinryuzan shita azumabashi uchibo). From the series *Toto meisho* (Famous Places in the Eastern Capital). Ca. late 1830's. Chutzanzaku. 38.5 x 12.8 cm. Van Vleck page 147, *Hiroshige: The Collected Edo Landscape Prints*, no. 1028. Fine impression, colour and condition.



34
Utagawa Kunisada
 (1786-1864)
 A Standing Beauty. *Tsumabiki*
 (Plucking Strings). From the
 series *Furyu choshi bue*
 (To Blow a Fashionable Tune).
 Ca. mid-1820's. Oban.
 39.1 x 26.9 cm. UTS/11/137.
 Fine impression, colour and
 condition.



35
Utagawa Kunisada
 (1786-1864)
 A Woman Preparing to Sharpen
 a Blade. *Yondan-me* (Act Four).
 From the series *E-kyodai*
Chushingura (Brother Pictures
 From *Chushingura*). Ca. 1830's.
 Oban. 39.3 x 26.4 cm.
 Fine impression, colour and
 condition.



36
Utagawa Kunisada
(1786-1864)

Ichikawa Danjuro VII compared to *Otomo no Kuronushi*. From the series *Tosei rokkasen* (A Selection of Six Contemporary Flowers). 1830. Fan print. 22.6 x 29.4 cm. Fine impression and colour. Very good condition. As Paul Griffith has kindly noted, the characters for *rokkasen* here mean "a selection of contemporary flowers," but *rokkasen* also refers to the six immortal poets of whom Otomo no Kuronushi was one.

37
Utagawa Kunisada
(1786-1864)

Nakamura Shikan II on an Outing to View the Summer Fireflies. *Ukiyo hotarugari* (Firefly Viewing in the Floating World). 1831. Fan Print. 22.3 x 29.4 cm. Fine impression and colour. Very good condition.



38
Utagawa Kunisada
 (1786-1864)

Onoe Baiko III as the ghost of Kasane and Mimasu Gennosuke I as her husband Kinegawa Yoemon. From the play *Kuruwa Kuruwa Date no Ooyose*. 1836. Oban. 37 x 25.6 cm. Fine impression, colour and condition.



39
Utagawa Kunisada
 (1786-1864)

Onoe Bakio III as the Ghost of Kasane and Sawamura Tossho I as her husband Kinegawa Yoemon. From the play *Kuruwa Kuruwa Date no Ooyose*. 1836. Vertical oban diptych. 74.2 x 25.5 cm. Fine impression and colour. A paper fiber in the bottom sheet. Very good condition.



40
Utagawa Sadahide
(1807-1873)
Sasaki Takatsuna Advancing
Towards Kajiwara Genta
Kagesue at the Battle of Uji
River (*Uji-gawa senjin arasoi no*
zu). 1861. Oban triptych.
37 x 77.1 cm. Fine impression,
colour and condition.



41
Utagawa Kunisada
(1786-1864)
Egara no Heita Slaying the Giant
Snake at Izu Mountain. 1830's.
Oban. 37.8 x 25.8 cm.
Fine impression, colour and
condition.



42
Ichiyusai Kuniyoshi
(1797-1861)

Yoshiharu Overthrowing a Giant Boar (*Inaba-sanchu ni oite doji Yoshiharu*). Ca. 1847-50. Oban triptych. 37.4 x 75.3 cm. Robinson T202. Fine, early impression with strong woodgrain. Fine colour and condition.

43
Ichiyusai Kuniyoshi
(1797-1861)

Shirafuji Hikoshichiro Carrying His Horse. From the series *Eiyu yamato juni-shi* (Japanese Heroes for the Twelve Signs). 1854. Oban. 38 x 25.9 cm. Robinson S84-7. Fine impression, colour and condition.





44
Ichiyusai Kuniyoshi
(1797-1861)

Onoe Kikugoro III as Tenjiku Kaja
 Conjuring Up Rats. 1836. Oban
 triptych. 37.5 x 76.8 cm. Clark,
Kuniyoshi, 107. Fine impression,
 colour and condition. The only
 other recorded impression of the
 complete triptych is extensively
 discussed in Clark (*op. cit.*).

45
Ichiyusai Kuniyoshi
(1797-1861)

Ichikawa Ebizo V as Tamiya
 lemon and Onoe Kikugoro III as
 the Ghost of Oiwa. 1836. Oban
 diptych. 38.2 x 51.8 cm.
 Robinson (1961) 74 (left-hand
 sheet), *Kuniyoshi, Spectacular*
Ukiyo-e Imagination, 2011,
 no. 139. Very good impression,
 colour and condition. Rare.



46
Ichiyusai Kuniyoshi
(1797-1861)

The Thief Kido Maru Looking at His Reflection by Moonlight. Ox. From the series *Buyu mitate juni-shi* (Choices of Heroes for the Twelve Signs). Ca. 1840. Chutanzaku. 37.7 x 12.6 cm. Robinson S17-2, Suzuki (1992) 110. Fine impression, colour and condition.



47
Ichiyusai Kuniyoshi
(1797-1861)

The Monkey-king Songoku Conjuring an Army of Monkeys to Attack His Enemy the Pig. Monkey. From the series *Buyu mitate junishi* (Choices of Heroes of the Twelve Signs). Ca. 1840. Chutanzaku. 36.9 x 12.8 cm. Robinson S17-9, Suzuki (1992) 117. Fine impression, colour and condition. Suzuki illustrates what appears to be an earlier state with an unprinted white pattern above the cartouche.



48
Ichiyusai Kuniyoshi
(1797-1861)

The Monk Nichiren in the Snow at Tsukahara. From the series *Koso go-ichi dai ryakuzu* (Concise Illustrated Biography of Monk Nichiren). Ca. 1835. Oban. 25.5 x 36.1 cm. Robinson S6-10, Suzuki (1992) 183, UTK/10/31, Clark, *Kuniyoshi*, no. 87. Fine, atmospheric impression with splashed *gofun* for the snow. Fine colour. Trimmed just outside the borderline at right. Otherwise, very good condition.

49
Ichiyusai Kuniyoshi
(1797-1861)

Moso Hunting for Bamboo Shoots in Winter. From the series *Niju-shiko doji kagami* (Mirror of Twenty-four Paragons for Filial Piety for Children). Ca. 1843. Oban. 24.7 x 37 cm. Robinson S13-2, Schapp, *Heroes and Ghosts*, no. 217. Fine impression with extensive splashed *gofun* for the snow. Fine colour. Very good condition.



50
Utagawa Kunisada
(1786-1864)

Ichimura Uzaemon XIII as Osaraba Kozo Denji. From the series *Toyokuni manga zue* (Toyokuni's Sketches). 1860. Oban. 36.6 x 24.6 cm. Fine impression with strong wood-grain on deluxe paper. Brilliant colour. Very good condition.

51
Utagawa Kunisada
(1786-1864)

Nakamura Shikan IV as Kumokiri Nizaemon. From the series *Toyokuni manga zue* (Toyokuni's Sketches). 1860. Oban. 36.6 x 24.6 cm. Fine impression with over-printing on deluxe paper. Fine colour. Very good condition.

52
Utagawa Kunisada
(1786-1864)

Kataoka Nizaemon VIII as Ishikawa Goemon. From the series *Toyokuni manga zue* (Toyokuni's Sketches). 1860. Oban. 36.6 x 24.6 cm. Extremely fine, early impression with strong wood-grain on deluxe paper. Brilliant colour. Very good condition.



53

Utagawa Kunisada
(1786-1864)

Bando Hikosaburo IV. From the series *Mitate sanjurokkasen no uchi* (An Imaginary Thirty-six Poets). 1852. Oban. 36.8 x 25.1 cm. Extremely fine, early impression with splashed gofun, over-printing and attractive oxidation on deluxe paper. Fine colour and condition.

54

Utagawa Kunisada
(1786-1864)

Ichikawa Danjuro VIII as the Ghost of Seigen. From the series *Mitate sanjurokkasen no uchi* (An Imaginary Thirty-six Poets). 1852. Oban. 36.8 x 25.1 cm. Izzard, *Kunisada's World*, no. 91. Extremely fine, early impression on deluxe paper. Fine colour and condition. Frequently illustrated in early 20th century sale catalogues, this print was singled out as one of the masterpieces of the artist. The only other deluxe example we have located (Keyes, *The Male Journey in Japanese Prints*, no. 137) lacks the highly atmospheric oxidation of this impression.





55
Utagawa Kunisada
(1786-1864)
Nakamura Nakazo II as Toneri Matsuomaru. From the series *Mitate sanjurokkasen no uchi* (An Imaginary Thirty-six Poets). 1852. Oban. 36.9 x 25.1 cm. Fine impression with over-printing on deluxe paper. Fine colour and condition.

56
Utagawa Kunisada
(1786-1864)
Ichikawa Danjuro VI as Otokonosuke. From the series *Mitate sanjurokkasen no uchi* (An Imaginary Thirty-six Poets). 1852. Oban. 36.9 x 25.1 cm. Extremely fine, early impression with strong wood-grain and over-printing on deluxe paper. Fine colour and condition.

57
Utagawa Kunisada
(1786-1864)
Bando Hikosaburo as Sasaki Takatsuna. From an Untitled Series of Large Heads. 1863. Oban. 36.4 x 26.4 cm. *Konjaku kabuki meiyu ten*, no. 28. Fine impression on deluxe paper. Fine colour and condition.



58
Tsukioka Yoshitoshi
(1839-1892)

Torii Suneemon Katsutaka. From the series *Bidan musha hakkei* (Eight Views From Fine Tales of Warriors). 1868. Oban triptych. 36.6 x 75.6 cm. Keyes 200.5, *Beauty & Violence* 19.5.

Fine, early impression with over-printing for the rain and blind-printing in the herons. Fine colour and condition.

59
Tsukioka Yoshitoshi
(1839-1892)

Fujiwara no Yasumasa Playing the Flute by Moonlight. *Toin no aki no tsuki* (Autumn Moon).

From the series *Bidan musha hakkei* (Eight Views From Fine Tales of Warriors). 1868. Oban triptych. 36.3 x 72.2 cm.

Beauty and Violence page 64, Uhlenbeck and Newland, *Yoshitoshi Masterpieces from the Ed Freis Collection*, no. 51. Fine impression with wood-grain and over-printing. Fine colour. Very good condition.



60
Tsukioka Yoshitoshi
(1839-1892)

An Original Preparatory Drawing Together with the Published Print of Iioka Sukegoro With a Spear. From the series *Keisei Suikoden* (Biographies of Valiant Drunken Tigers). 1874. Oban. Drawing: 35 x 25.2 cm. Print: 36.8 x 25.1 cm. Keyes 289-10. Fine impression, colour and condition. A number of preparatory drawings for this series are recorded in the literature.

61
Tsukioka Yoshitoshi
(1839-1892)

The Ghost of Saigo Takamori Bearing a Letter (*Saigo Takamori yumei hoshō*). 1878. Oban. 36.3 x 24.2 cm. Keyes 412. *Beauty & Violence* no. 37. Fine impression, colour and condition. Rare.



62
Tsukioka Yoshitoshi
(1839-1892)

Kintaro Riding the Carp. From the series *Yoshitoshi ryakuga* (Sketches by Yoshitoshi). 1882. Chuban. 18.3 cm x 24.6 cm. Keyes 446-3. Fine impression, colour and condition.

63
Tsukioka Yoshitoshi
(1839-1892)

The Competition in Magic Tricks Between Hakamadare Yasusuke and Kidomaru (*Hakamadare Yasusuke Kidomaru jutsukurabe*). 1885 (?). Vertical oban diptych. 74.2 x 25.1 cm. Keyes 502, Amsterdam/V/38, Uhlenbeck and Newland, *Yoshitoshi Masterpieces from the Ed Fries Collection*, no. 92. Fine impression of the first edition with the additional seals at lower right. Fine colour and condition.



64
Tsukioka Yoshitoshi
(1839-1892)

Bats in the Fifth Act of *Chushingura*. From the series *Yoshitoshi ryakuga* (Sketches by Yoshitoshi). 1882. Chuban. 19 x 25.2 cm. Keyes 446-27. Fine impression, colour and condition.



65
Tsukioka Yoshitoshi
(1839-1892)

The Jade Rabbit (*Songoku*). From the series *Tsuki hyakushi* (One Hundred Aspects of the Moon). 1889. Oban. 37 x 25.2 cm. Keyes 478-73, Stevenson 73. Fine, early impression with strong wood-grain. Brilliant colour. Pristine condition.



66
Tsukioka Yoshitoshi
(1839-1892)

The Spirit of the Komachi Cherry Tree (*Komachi-zakura no sei*). From the series *Shinkei sanjurokkaisen* (New Forms of Thirty-six Ghosts). 1889. Oban. 36.5 x 25 cm. Keyes 509-7, Stevenson 8. Fine impression of the first edition. Fine colour and condition.



67
Tsukioka Yoshitoshi
(1839-1892)

Picture of the Old Woman Retrieving Her Arm (*Roba kiwan o mochisaru zu*). From the series *Shinkei sanjurokkaisen* (New Forms of Thirty-six Ghosts). 1889. Oban. 36.9 x 25.2 cm. Keyes 509.4, Stevenson 6. Fine impression of the first edition. Fine colour and condition.



68
Tsukioka Yoshitoshi
(1839-1892)

Looking as if She is Enjoying a Stroll: The Appearance of a Married Woman of the Meiji Era (*Sanpogashita-so: Meiji nenkan saikun no fuzoku*). From the series *Fuzoku sanjuni-so* (Thirty-two Aspects of Customs and Manners). 1888. Oban. 38.1 x 26.2 cm. Keyes 503-23, Stevenson 32. Fine impression with strong wood-grain. Fine colour and condition.

69
Tsukioka Yoshitoshi
(1839-1892)

Looking Smoky: The Appearance of a Housewife of the Kyowa Era (*Kemu-so: Kyowa nenkan naishitsu no fuzoku*). From the series *Fuzoku sanjuni-so* (Thirty-two Aspects of Customs and Manners). 1888. Oban. 38.1 x 26.2 cm. Keyes 503-22, Stevenson 6. Fine, atmospheric impression. Fine colour and condition.



70

Tsukioka Yoshitoshi
(1839-1892)

The Painting "Fujiwara [no] Yasumasa Plays the Flute by Moonlight" Displayed at the Exhibition for the Promotion of Painting in Autumn 1882 (*Meiji jugo mizunoe uma kisho Kaiga Kyoshinkai shuppinga Fujiwara [no] Yasumasa gekka roteki zu*). 1883. Oban triptych.

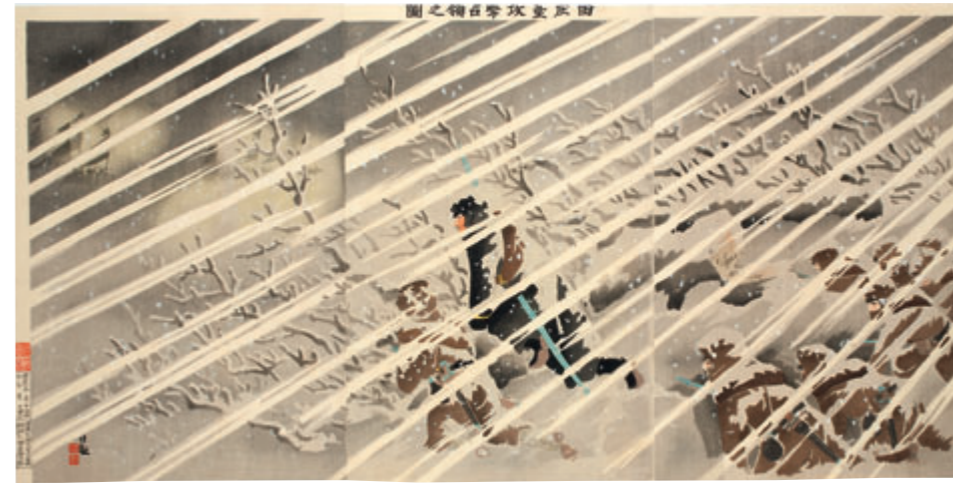
36.6 x 74.4 cm. Provenance: Darrel C. Karl. Keyes 455, UTK/12/27-29, Uhlenbeck and Newland, *Yoshitoshi Masterpieces from the Ed Freis Collection*, no. 81 (this impression cited). Extremely fine, early impression with strong wood-grain, over-printing, and metallic pigments. Fine colour and condition. This is one of only three known impressions of the first state of the print as described by Uhlenbeck and Newland (*op. cit.*). The main differences between the first and subsequent editions are the following: an extra block for the reeds on the left-hand sheet, changes in the seals, over-printing in the sky running from left to right, orange (not yellow) colour for Yasumasa's cloak, and an additional block for the metallic printing on Yasumasa's cloak and inner sleeves.

71

Tsukioka Yoshitoshi
(1839-1892)

Iga no Tsubone and the Ghost of Kiyotaka 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. 37.1 x 25.1 cm. Keyes 478-14, Stevenson 15. Fine, early impression. Fine colour and condition.





72
Kobayashi Kiyochika
(1847-1915)

Moonlight on the Tea Houses
at Imado Bridge (*Imadobashi*
chatei no tsukiyo). Ca. 1880.
Oban. 36.3 x 24.6 cm.
UTK/12/77, Van Vleck page
227, *Kiyochika*, Ota Memorial
Museum, no. 6. Fine impression
and colour. Small restored
wormholes in the margins.
Otherwise, fine condition.

73
Kobayashi Kiyochika
(1847-1915)

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



74

**Shibata Zeshin
(1807-1891)**

An Owl on a Branch.
Ca. 1888. Hanging scroll.
Ink on paper. 28.8 x 39.2 cm.
Sealed: *Zeshin*.



75

**Shibata Zeshin
(1807-1891)**

Two Mice. 1888. Hanging Scroll.
Ink on paper. 20.5 x 24.2 cm.
Sealed: *Hachiju-o Zeshin* (Eighty
Year Old Zeshin). 1888 was a
Rat Year.



76

Kawanabe Kyosai
(1831-1889)

Kyosai rakuga (Kyosai's Drawings for Pleasure). 1881. Illustrated Book. 2 volumes (bound as one) complete. 22.3 x 15 cm (covers). Clark, *Demon of Paintings*, no. 97, Hillier, *The Art of the Japanese Book*, Vol. II, page 180, Buckland, Clark and Oikawa, *A Japanese Menagerie*, plates 4, 42, and 46.

Fine impressions on *toshi* paper with the hand-stamped seals on all plates (with the exception of the cat with rats indicative of an early edition. Fine colour and condition. Described by Hillier (op. cit. page 941) as "Kyosai's finest work in book form . . ." Koto Sadamura has noted that the hand-stamped seal on the colophon, *Beiju-o in* (Old Man of Rice-juice [Sake]), appears to be an actual impression of a seal frequently used by the artist on his original paintings.



77

Kono Bairei
(1844-1895)

A Branch of Flowering Cherry.
Fan painting mounted as a
hanging scroll. Ink and colour on
paper. 19.1 x 50.3 cm.
Signed: *Bairei*. Sealed: Unread.

78

Watanabe Seitei
(1851-1918)

A Stream with Falling Maple
Leaves. Hanging scroll. Ink and
colour on silk. 17.6 x 20.6 cm.
Signed: *Seitei*. Sealed: *Seitei*.



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

printed in a limited edition of 700 copies



P.O. Box 584
London NW3 1EQ
England U.K.
T (+44) (0) 20 7794 2686
F (+44) (0) 20 7431 1439
E-mail izzygoldman@btconnect.com
www.israelgoldman.com