

Israel Goldman
Japanese Prints,
Paintings and Books

Catalogue 28 2022



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1 Isoda Koryusai (Active 1764–1788)

Shoki the Demon Queller. Circa 1782-1788. (In 1782, the artist received the prestigious rank of Hokkyo with which he signed this work.) Oban. 39.4 x 26.7 cm. Fine impression, colour and condition. A number of pillar prints by Koryusai depicting Shoki are known. However, we were unable to locate another impression of this oban design. The inscriptions read: Sesshu hitsu. Hokkyo Koryu mosha (Brushed by Sesshu. Copied by Hokkyo Koryu).







Torii Kiyonaga (1752-1815)

A Courtesan and Her Kamuro Gathering Shells. *Nanshu no shiohi* (Shell Gathering at Shinagawa). From the series *Tosei yuri hakkei* (Eight Scenes in the Modern Pleasure Quarter). 1778. Tanzaku. 32.7 x 7.2 cm. Hirano 150. Fine impression. Pristine colour and condition. Previous to the discovery of this example, only keyblock proofs, not the published print, were known.

3

Torii Kiyonaga (1752-1815)

A Teahouse Maid with a Fan Standing by a Square Lantern. Ryogoku no seiran (Clearing Storm at Ryogoku). From the series Furyu Edo hakkei (Fashionable Presentations of Eight Scenes in Edo). 1778. Tanzaku.

32.1 x 7.3 cm. Hirano 140. Fine impression. Pristine colour and condition. Previous to the discovery of this example, only keyblock proofs, not the published print, were known.

4

Torii Kiyonaga (1752-1815)

Two Women Clasping Hands. Asuka no suika (Intoxicating Flowers of Asukayama). From the series Tosei yuri hakkei (Eight Scenes in the Modern Pleasure Quarter). 1778. Tanzaku. 32.6 x 7.5 cm. Hirano 147. Fine impression. Pristine colour and condition. Previous to the discovery of this example, only keyblock proofs, not the published print, were known.





Torii Kiyonaga (1752–1815)

Two Courtesans Looking Out Towards Shinagawa Bay Through a Latticed Window. *Shinagawa no kihan* (Sailing Homeward on the Shinagawa Bay). From the series *Furyu Edo hakkei* (Fashionable Presentations of Eight Scenes in Edo). 1778. Tanzaku. 32.2 x 7.2 cm. Hirano 138. Fine impression. Pristine colour and condition.

Torii Kiyonaga (1752–1815)

A Courtesan Standing in Deep Thought. *Yoshiwara no yau* (Evening Rain at Yoshiwara). From the series *Furyu Edo hakkei* (Fashionable Presentations of Eight Scenes in Edo). 1778. Tanzaku. 31.5 x 7.4 cm. Hirano 136. Fine impression. Pristine colour and condition. Previous to the discovery of this example, only keyblock proofs, not the published print, were known.





7 Katsukawa Shunsho (1726–1792) Onoe Matsusuke I. 1780. Hosoban. 31 x 14 cm. Very good impression, colour and condition. Another impression is in the Museum of Fine Arts, Boston.

Utagawa Toyokuni (1769–1825)
Onoe Matsusuke I as Kaji no Ocho.
From the play *Keisei byobugaura*.
1800. Hosoban. 32.4 x 14.9 cm.
Fine impression with brilliant, unfaded colour. Fine condition.
Slight printer's crease. Paul Griffith has noted that there is an oban design by Toyokuni depicting the same subject at the Achenbach Foundation for Graphic Art, San Francisco.





Anonymous

Two puppies. 1790. Small surimono. 13.2 x 13.6 cm. Fine impression, colour and condition. The only other known impression of this design is in an album of surimono at the British Museum. The text reads: *Kanoe inu shunjitsu Shibaura teichu ni oite tsukuru Kansei* (Produced at the Shibaura villa on a spring day in 1790, Kansei era).

10

Totoya Hokkei (1780–1850)

A Boy Playing the Flute while Riding an Ox with Mt. Fuji in the Distance. 1829. Square surimono. 20.8 x 18 cm. Hokkei designed a number of surimono of oxen for the year of ox. The same cartouche in the shape of an ox is on a surimono at Harvard showing a man, boy and ox at the Sanno Festival. There is text in that cartouche which reads *Matsuri no* [ox] ([ox] for festival).





Kitagawa Utamaro II (d. 1831?)
Two Courtesans Beneath Wisteria. Sono murasaki yukari no fujinami. Circa 1808. Oban. 37.8 x 25.9 cm. Very good impression, colour and condition. The title refers to the colour purple and its association with wisteria, which alludes to the Tale of Genji with the symbols of cherry blossoms.

Kitagawa Utamaro (1754–1806) The Flashy One (*Adamono*). From the series Saki-wake kotoba no hana (Variegation of Blooms According to their Speech). 1802. Oban. 38.7 x 25.5 cm. Fine impression. Very good colour and condition. The series is extensively discussed in Asano & Clark, vol. II, pages 321-2.





Kubo Shunman (1757–1820) A Courtesan Seated at a Writing Table with Two Attendants.
Early 1790's Chuban surimono.
18.8 x 26.1 cm. Fine impression. Very good colour and condition. An unusually, early surimono by the artist and apparently unrecorded.

Utagawa Toyokuni (1769–1825) Two Women. 1823. Fan print. 23.3 x 26.2 cm. Fine impression

and colour. Very good condition.





Onishi Chinnen (1792–1851) Young Woman Threading a Needle. Circa 1830. Surimono. 20.5 x 24.7 cm. Iling, *The Art of Japanese Prints*, no. 173 (this impression). Fine impression with metallic printing. Fine colour. Very good condition. The contrast between the eyesight of the two women is observed with affectionate humour. This is the only recorded impression. Presumably the poetry has been trimmed.

Onishi Chinnen (1792-1851)

A Young Woman and a Girl Playing Marbles. Circa 1830. Square surimono. 21.5 x 18.6 cm. Fine impression, colour and condition. The only other known impression (ex-Samuel Tuke collection) was sold by us to the British Museum in 1993.







17 Kano Tanshin Morimichi (1785–1835)

Tiger and Dragon. Hanging scroll diptych. Ink on silk. 128 x 55 cm. each. Signed: *Tanshinsai Fujiwara Morimichi hitsu*, Sealed: *Morimichi*. Kano Tanshin was the seventhgeneration head of the Kajibashi Kano Line.

Matsumura Keibun (1779–1843)

Waxwing (*Hirenjaku*) on a Plum Tree. Hanging scroll. Ink and light colour on paper. 106 x 41.5 cm. Signed: *Keibun*. Sealed: *Keibun*, *Shiso*.





19 Keisei Eisen (1790–1848) Turtle with Morning Glory. Fan painting. Ink and light colour. Signed: Keisai Eisen. Sealed: Ei, Sen.

Matsumoto Keibun (1779–1843), Yoshimura Kosho (n/d), Yoshimura Ryosai (Kobun; 1793–1864), Yoshimura Kokei (1769–1836), Yoshimura Kokei (1769–1836), Yoshimura Ranshu (1739–1817), Oku Bunmei (1773–1813), Maruyama Oshin (1790–1838), Kinoshita (Maruyama) Oju (1777–1815), Suenari (n/d), Yamaguchi Soken (1759–1818), Bessho Tokei (n/d), Katayama Tori (Kyuko; n/d), Hatta Koshu (1760–1822), Azuma Toyo (1755–1839), and Maruyama Ozui (1766–1829) Turtles. 1813. Hanging scroll. Ink on Silk. 108.6 x 54.2 cm. Note the charming depiction at bottom left of the turtle hatchling emerging from its shell.





21
Suzuki Kiitsu (1796–1858)
Cricket and Gourd. Fan painting.
Ink and light colour on silk.
Signed: Kiitsu hitsu.
Sealed: [illegible]

22

Mori Sosen (1747–1821)
A Monkey Holding Gohei. Circa
1807-1821. Hanging scroll.
Ink and light colour on paper.
107.2 x 27 cm.
Signed: Sosen hitsu.
Sealed: Mori Moritaka.





23 Seiyosai Shunshi (Active 1820's)

Onoe Fujaku III as Kobayakawa Takakage. Mid 1820's. Oban. 39.6 x 26.7 cm. Fine impression, colour and condition. The only other impression we could locate is in the Metropolitan Museum of Art.

Ebikane (Active 1820's)

Ichikawa Ichizo II as Gokumon no Shobei and Nakamura Baigyoku (Utaemon III) as Kurofune Chuemon. From the play Otoko ippiki sukui no tatehiki. 1827. Oban. 38.8 x 26.9 cm. Philadelphia 36. Fine impression, colour and condition. Rare. As the artist is only known to have designed two prints, Keyes and Mizushima suggest that he may have been a wealthy amateur or possibly the actor Ichikawa Ebijuro II who is depicted in both prints (The Theatrical World of Osaka Prints, Philadelphia, 1973, page 208).



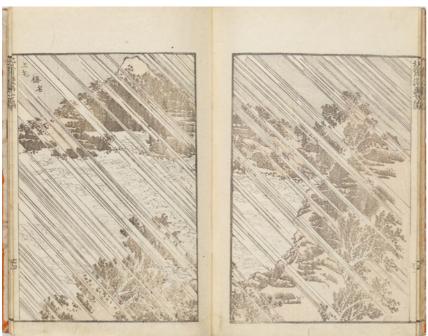


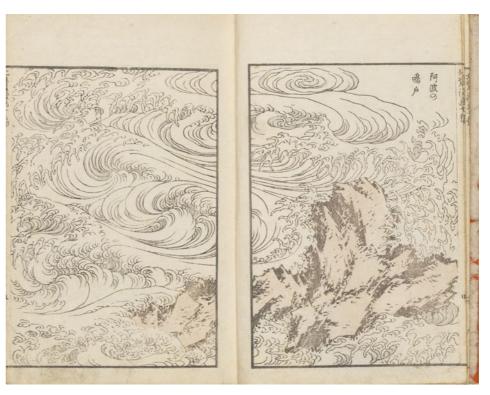
Kiyosada (Active circa 1848) Jitsukawa Ensaburo I as Kojin (Filial son) Yojiro, a Monkey Trainer. 1848. Chuban. 26.1 x 19 cm. Fine, early impression with exquisite embossing. Fine colour and condition.

Shunkosai Hokushu (Active 1810-32)

Sawamura Kunitaro II as Ayame no Mae and Arashi Kitsusaburo II as Gen Sanmi Yorimasa. From the play Yorimasa nue monogatari. 1822. Oban. 38 x 25.7 cm. Kamigata yakusha-e shusei, vol. 3, no. 532. Fine impression on thick, deluxe paper with extensive use of metallic printing. Fine colour. Very good condition.







27 Katsushika Hokusai (1760– 1849)

Hokusai manga (Hokusai's Sketches). Volumes 1 through 10 complete. Circa 1830's. 22.7 x 15.8 cm (covers). Very good impressions, colour and condition. This is a reasonably early uniform set, with orange covers, of the first 10 volumes of the Hokusai manga. Though we can find no specific mention of this edition in the literature, the publisher's advertisements for additional books in many of the volumes list titles published no later than 1825. As volume 11 was published around 1834, we suggest that these volumes may have been printed somewhat earlier.





Totoya Hokkei (1780–1850) Sansai tsuki hyakushu (A World of Moons in One-hundred Verses). 1829. Illustrated book. 1 volume complete, lacking title slip. 22.4 x 15.9 cm (covers). Hillier, *The* Art of the Japanese Book, vol. II, plate 159. Keyes, The Ehon: The Artist and the Book in Japan, no. 50. Fine impressions. Very good colour and condition. The second of the artist's three volumes on the theme of snow, moon and flowers. Two of the three plates in this volume were later re-designed as square surimono copies printed in the 1890's.







Utagawa Kunisada (1786-1865)

lwai Hanshiro V as Oshun. From the series *Tosei oshi-e hagoita* (Contemporary Pressed-Cloth Battledores). Circa 1823. Oban. 37 x 24.3 cm. *Masterful Illusions*, Ann Van Biema Collection, no. 37, Clark, *Sex and Pleasure in Japanese Art*, no. 142. Fine impression and colour. Very good condition.

30

Utagawa Kunisada (1786-1865)

Matsumoto Koshiro V as Takechi Mitsuhide. From the series *Tosei* oshi-e hagoita (Contemporary Pressed-Cloth Battledores). Circa 1823. Oban. 37 x 24.3 cm. Izzard, *Kunisada's World*, no. 35. Fine impression and colour. Very good condition.

31

Utagawa Kunisada (1786–1865)

Ichikawa Omezo I as Umeomaru. From the series *Tosei oshi-e hagoita* (Contemporary Pressed-Cloth Battledores). Circa 1823. Oban. 37 x 24.3 cm. Fine impression and colour. Very good condition.





Utagawa Hiroshige (1797–1858) Changing Porters and Horses at Fujieda (Fujieda: Jimba tsugitate). From the series Tokaido gojusantsugi no uchi (Fifty-three Stations of the Tokaido Road). 1833. Oban. 24.8 x 37.5 cm. Van Vleck, page 33; Suzuki (2004), no. 23; UTK/14/23. Extremely fine, early impression. Fine colour and condition. Faint centrefold.

Utagawa Hiroshige (1797-1858)

Mekawa Village near Ishibe (Ishibe: Maekawa no sato). From the series Tokaido gojusan-tsugi no uchi (Fifty-three Stations of the Tokaido Road). 1833. Oban. 25 x 37.4 cm. Van Vleck, page 37; Suzuki (2004), no. 52; UTK/14/52. Fine impression and colour. Very good condition.





Utagawa Hiroshige (1797-1858)

Mt. Fuji in the Morning from Hara (Hara: Asa no Fuji). From the series Tokaido gojusan-tsugi no uchi (Fifty-three Stations of the Tokaido Road). 1833. Oban. 24.7 x 37.1 cm. Van Vleck, page 32; Suzuki (2004), no. 14; UTK/14/14. Fine impression, colour and condition. Faint centrefold.

35

Utagawa Hiroshige (1797-1858)

Winter Desolation at Hamamatsu (Hamamatsu: Fuyugare no zu). From the series Tokaido gojusantsugi no uchi (Fifty-three Stations of the Tokaido Road). 1833. Oban. 24.7 x 37.1 cm. Van Vleck, page 34; Suzuki (2004), no. 30; UTK/14/30. Fine impression, colour and condition.





Utagawa Hiroshige (1797-1858)

The Sakawa River near Odawara (Odawara: Sakawa-gawa). From the series Tokaido gojusan-tsugi no uchi (Fifty-three Stations of the Tokaido Road). 1833. Oban. 24.9 c 37.8 cm. Van Vleck, page 33; Suzuki (2004), no.10; UTK/14/10. Extremely fine, early impression. Fine colour. Fine condition. Faint centrefold.

37

Utagawa Hiroshige (1797-1858)

The Great Bridge at Sanjo in Kyoto (Keishi: Sanjo ohashi). From the series Tokaido gojusan-tsugi no uchi (Fifty-three Stations of the Tokaido Road). 1833. Oban. Van Vleck, page 37; Suzuki (2004), no. 55; UTK/14/55. Fine impression, colour and condition.





Utagawa Hiroshige (1797–1858)

Clear Weather After Snow at Kameyama (*Kameyama: Yukibare*) From the series *Tokaido gojusantsugi no uchi* (Fifty-three Stations of the Tokaido Road). 1833.

Oban. 24.3 x 36.3 cm. Van Vleck, page 36; Suzuki (2004), no. 47; UTK/14/47. Fine impression, colour and condition.

19

Utagawa Hiroshige (1797–1858)

Riverbank at Sukiya in the Eastern Capital (*Toto Sukiya-gashi*). From the series *Fuji Sanjurokkei* (Thirtysix Views of Mt. Fuji). 1858. Oban. 35.1 x 24.7 cm. Van Vleck, page 106. Fine impression with brilliant colour. Trimmed to the borderline and expertly re-margined, otherwise fine condition.





Utagawa Kunisada (1786–1865)

Three Women on a Veranda. From the series *Tatsumi hakkei no uchi* (Eight Views of Fukagawa). Early 1840's. Oban triptych. 37.5 x 77.4 cm. Fine impression, colour and condition.

Utagawa Kunisada (1786–1865) Three Women in an Interior. From

Three Women in an Interior. From the series *Tatsumi hakkei no uchi* (Eight Views of Fukagawa). Early 1840's. Oban triptych. 38.3 x 77.4 cm. Fine impression, colour and condition.





42 Katsukawa Shunsen (1762– circa 1830)

A Standing Courtesan. Circa 1810. Vertical oban diptych. Fine impression and colour. Very good condition with some old creasing. The print retains its original paper mount.

Utagawa Kunisada (1786-1865) Komuso (itinerant Buddhist monk) with a Young Girl. Circa 1840. Vertical oban diptych. Fine impression and colour. Very good condition. The print retains its original paper mount. It was not uncommon for ukiyo-e artists to depict beautiful men as itinerant





44 Utagawa Kunimori II (Active 1830–1861)

Judgements on the Erotic Charms of Women (Enshoku shina sadame). Circa 1852. Illustrated book. 3 volumes complete. 25.5 x 18.5 cm (covers). Carpenter et. al, The Tale of Genji: A Japanese Classic Illuminated, Metropolitan Museum of Art, 2019, no. 100; Keyes, Ehon: The Artist and the Book in Japan, no. 56 (ascribed to Utagawa Kunisada); Marks, Genji's World, plates 9-11. Fine impressions with extensive metallic printing and embossing. Fine colour and condition. The book is extensively discussed by John Carpenter et al, where it is stated that this is "One of the most outrageous erotic versions of the Tale of Genji" (op. cit., page 310)





Utagawa Kuniyoshi (1797–1861) A Children's Calligraphy Gathering (Yodo sekigaki-kai). Circa 1843. Oban triptych. 37.5 x 75.5 cm. Kuniyoshi & Kunisada, MFA, 2016, no. 92. Fine impression, colour and condition. During the Edo period it was customary for school teachers to hold exhibitions of their pupils work twice a year.

Utagawa Kuniyoshi (1797–1861)

Poem by Oe no Chisato. From the series Hyakunin Isshu no uchi (One Hundred Poets by One Hundred Poems). Circa 1842. Oban. 36.7 x 25.1 cm. Robinson (1982), S19-23; Clark, Kuniyoshi, no. 93. Fine impression and colour. Very good condition.





Utagawa Kuniyoshi (1797–1861) A Seated Courtesan Hiding a Letter from the Woman in the Lantern (Okaru). Act VII (Nanadanme). From the series Mitate chochingura (Parody of the *Chushingura* in Lanterns). Circa 1850. Oban. 37 x 25.5 cm. Fine impression, colour and condition.

Utagawa Kunisada (1786–1865) A Woman Slicing Red Fish. Red

(Aka). From the series Ukiyo goshiki awase (Matching with Five Colours of the Floating World). 1844. Oban. 37 x 25.5 cm. Fine impression, colour and condition.





Utagawa Kunisada (1786-1865)

Prince Genji on a Beach with Awabi Divers. Ise no ama naga-awabi tsukuri no zu (View of the Ise Divers Processing Abalone). 1860. Oban triptych. 37 x 74.1 cm. Marks, Genji's World, plate 251, G266; Baur/II/324; UTS/12/205. Fine impression with strong woodgrain. Fine colour and condition. Marks (op. cit.) notes that this is the deluxe of version of the print with more expensive pigments. It is interesting to note that both Van Gogh and Monet owned impressions of this design.

50

Utagawa Kunisada (1786-1865)

Prince Genji Getting Ready to Depart on a Veranda. *Naniwa no besso akebono no zu* (Dawn at the Villa in Osaka). 1855.
Oban triptych. 37.5 x 75 cm.
Marks, *Genji's World*, G231. Fine impression with burnishing. Fine colour and condition.





Utagawa Hiroshige (1797-1858) Yochibei Robbed by Sadakuro in Heavy Rain on the Road from Kyoto to Yamazaki. Act V (Godanme). From the series Chushingura (The Storehouse of Loyal Retainers). Mid-1830's. Oban. 25.4 x 37.3 cm. Van Vleck, page 186; Tamba 431. Fine impression, colour and condition.

Utagawa Hiroshige (1797-1858)

No. 47 Wind, Rain and Thunder at Kameyama (Kameyama: Fuu raimei). From the series Gojusantsugi meisho zue (Famous Views of the Fifty-three Stations). 1855. Oban. 36.2 x 24.6 cm. Van Vleck, page 70. Fine, early impression. Fine colour. Very good condition.







Utagawa Hiroshige (1797-1858)

Nihonbashi Bridge and Edobashi Bridge (Nihonbashi Edobashi). From the series Meisho Edo hyakkei (One Hundred Famous Views of Edo). 1857. Oban. 37 x 25.3 cm. Van Vleck, page 129; Smith 43; Suzuki 504; UTK/16/43. Fine impression, colour and condition with large margins.

Utagawa Hiroshige (1797–1858) Fudo Falls, Oji (*Oji Fudo no taki*). From the series Meisho Edo hyakkei (One Hundred Famous Views of Edo). 1857. Oban. 37 x 25 cm. Van Vleck, page 129; Smith 49; Suzuki 510; UTK/16/47. Fine impression with woodgrain. Fine colour and condition with large margins.

Utagawa Hiroshige (1797-1858)

Meguro Drum Bridge and Sunset Hill (Meguro Taikobashi Yuhi no oka). From the series Meisho Edo hyakkei (One Hundred Famous Views of Edo). 1857. Oban. 37 x 25 cm. Van Vleck, page 135; Smith 111; Suzuki 576; UTK/17/111. Fine impression with woodgrain. Fine colour and condition.







Utagawa Hiroshige (1797-1858) The Sagami River (Sagamigawa). From the series Fuji sanjurokkei (Thirty-six Views of Mt. Fuji). 1858. Oban. Van Vleck, page 108. Fine impression, colour and condition.

Utagawa Hiroshige (1797-1858)

The Otsuki Plain in Kai Province (Kai Otsuki no hara). From the series *Fuji sanjurokkei* (Thirty-six Views of Mt. Fuji) 1858. Oban. Van Vleck, page 109. Fine impression, colour and condition.

Utagawa Hiroshige (1797-1858)

The Hoda Coast in Awa Province (Boshu Hoda no kaigan). 1858. Oban. From the series Fuji sanjurokkei (Thirty-six Views of Mt. Fuji). Van Vleck, page 110. Fine impression, colour and condition.







Utagawa Hiroshige II (1826– 1869)

Gathering Cliff Fungus at Kumano in Kii Province (Kishu Kumano iwatake tori). From the series Shokoku meisho hyakkei (One Hundred Famous Views of the Provinces). 1860. Oban. 35.4 x 24.4 cm. Fine impression of the first edition. Fine colour and condition.

60 Utagawa Hiroshige II (1826– 1869)

Kokebuchi at Hida in Bungo Province (*Bungo Hida Kokebuchi*). From the series *Shokoku meisho hyakkei* (One Hundred Famous Views of the Provinces). 1861. Oban. 36.8 x 25.1 cm. Fine impression of the first edition. Fine colour and condition.

Utagawa Hiroshige II (1826– 1869)

True View of Muro Harbour in Harima Province (*Banshu Muro-no-tsu shinkei*). From the series *Shokoku meisho hyakkei* (One Hundred Famous Views of the Provinces). 1859. Oban. 35.8 x 23.9 cm. Fine impression of the first edition. Fine colour and condition.





Ochiai Yoshiiku (1833-1904)

Nakamura Shikan IV as Yottsuibishi Chogoro, Bando Hikosaburo V as Kogashira Mekurajimanohiko, Bando Kamezo I as the Otokodate Kanehara (or Kinbara) no Kamezo and Ichikawa Ichizo III as Mitsuhiki Ichigoro. From the play *Mukashigatari Azuma no tatehiki* (An Old Tale of Conflict in the East). 1860. Oban triptych. 37.6 x 75.6 cm. Fine impression, colour and condition. Another impression of this design is in the Museum of Fine Arts, Boston.

63 Utagawa Yoshitora (Active c. 1850–1880)

Fireworks at Ryogoku. Evening Cool at Ryogoku (*Ryogku yusuzumi*). Oban triptych. 37.8 x 74.4 cm. Fine impression, colour and condition.





64 Toyohara Kunichika (1835– 1900)

Once Kikugoro V as Torii
Tsune'emon Returning to
Mikawa. From the play Mikawa
go-fudoki. 1884. Oban triptych.
35.9 x 74.4 cm. Kunichika: Time
Present and Time Past, no. 94. Fine
impression with metallic printing.
Fine colour. Very good condition.

65 Toyohara Kunichika (1835– 1900)

Kawarazaki Sansho (Gonjuro I) as Togakushi. From an untitled series of large head actor portraits. 1869. Oban. 37.3 x 25.6 cm. *Kunichika yakusha kagami*, plate 20. Fine impression, colour and condition with large margins.





Toyohara Kunichika (1835-1900)

Ichikawa Danjuro IX as Banzuiin Chobei in a palanquin in the scene of Suzugamori. From the play Gozonji Banzuiin Chobei. 1895. Oban triptych. 37.5 x 75.6 cm. Fine impression, colour and condition.

Toyohara Kunichika (1835-1900)

Onoe Kikugoro V as Yukanba Kichisa. From an untitled series of large head actor portraits. 1869. Oban. 38 x 25.7 cm. Kunichika yakusha kagami, plate 15. Fine impression, colour and condition. The Museum of Fine Arts, Boston has what may be a unique impression of the first state with a red ground and multi-coloured cartouche.







68 Toyohara Kunichika (1835– 1900)

Kawarazaki Gonnosuke as Oboshi Yuranosuke Presenting Eighteen Justifications for the Raid in *Chushingura*. From an untitled series of large head actor portraits. 1869. Oban. 37 x 25 cm. *Kunichika: Time Present and Time Past*, no. 66; *Kunichika yakusha kagami*, plate 15. Fine impression, colour and condition.

69 Toyohara Kunichika (1835– 1900)

Otani Tomoemon V as Michikaze. From an untitled series of large head actor portraits. 1869. Oban. 36.9 x 25.3 cm. *Kunichika yakusha kagami*, plate 13. Fine impression, colour and condition.

70 Toyohara Kunichika (1835– 1900)

Kawarazaki Gonnosuke as Daroku. From an untitled series of large head actor portraits. 1869. Oban. 37.5 x 25.7 cm. *Kunichika yakusha kagami*, plate 12. Fine impression, colour and condition.







71 Toyohara Kunichika (1835– 1900)

Bando Shinsui (Bando Hikosaburo V) as Kirare Yosaburo. From an untitled series of large head actor portraits. 1869. Oban. 36.7 x 25.1 cm. *Kunichika yakusha kagami*, plate 2. Fine impression, colour and condition.

Toyohara Kunichika (1835–1900)

Sawamura Tossho II as Karukaya Doshin. From an untitled series of large head actor portraits. 1869. Oban. 37.3 x 25.8 cm. *Kunichika yakusha kagami*, plate 14. Fine impression, colour and condition.

73 Toyohara Kunichika (1835– 1900)

Nakamura Sagisuke II as Chugen Kanji (?). From an untitled series of large head actor portraits. 1869. Oban. 37 x 24.8 cm. *Kunichika yakusha kagami*, plate 16. Fine impression, colour and condition.





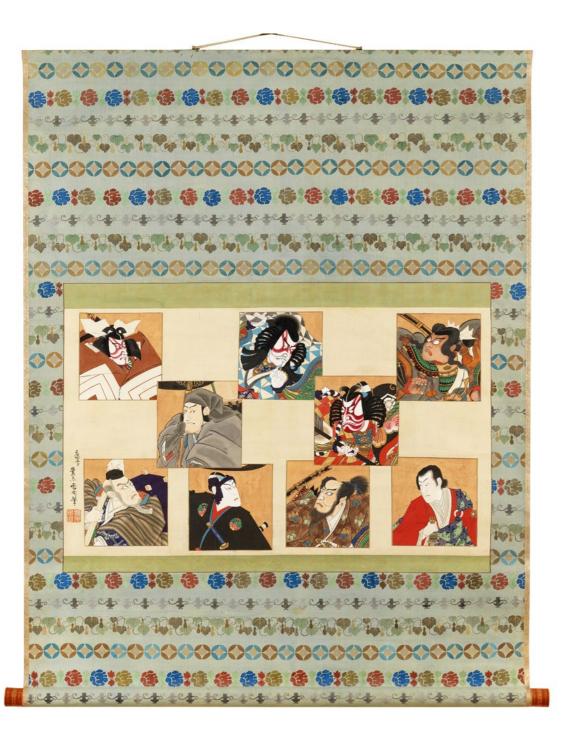
Toyohara Kunichika (1835-1900)

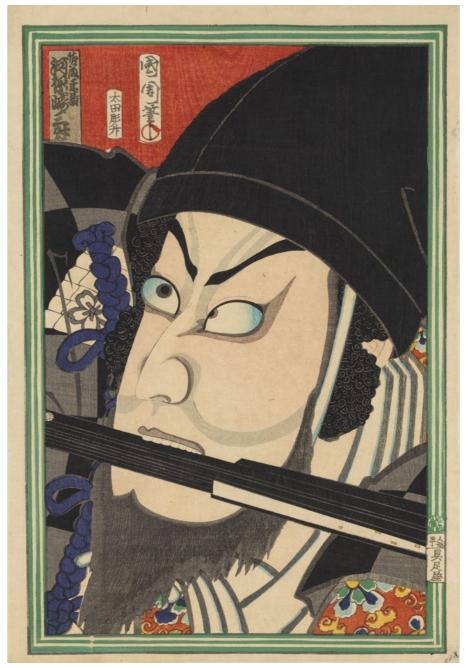
Bando Hikosaburo V as Nikki Danjo. From an untitled series of large head actor portraits. 1869. Oban. 37.5 x 25.7 cm. *Kunichika: Time Present and Time Past,* no. 67; *Kunichika yakusha kagami,* plate 17. Fine impression, colour and condition.

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Toyohara Kunichika (1835-1900)

Nakamura Shikan IV as Ishikawa Hachiemon. From an untitled series of large head actor portraits. 1869. Oban. 36.8 x 24.8 cm. *Kunichika: Time Present and Time Past*, no. 63; *Kunichika yakusha kagami*, plate 10. Fine impression, colour and condition.





Toyohara Kunichika (1835-1900)

Nine Generations of Ichikawa Danjuro. Danjuro I in an unspecified role; Danjuro II as Goro in Yanone, Danjuro III as the priest Narukami in the play of that name. Danjuro IV as Kagekiyo in the play of the same name. Danjuro V in an unspecified role. Danjuro VI in Shibaraku. Danjuro VII as Benkei in Kanjincho. Danjuro VIII as Sukeroku in the play of the same name. Danjuro IX as Kato Masakiyo in Momoyama Monogatari. Hanging scroll. Ink, colour and gold on silk. Signed: Oju Toyohara Kunichika hitsu (Painted by Toyohara Kunichika by request). Sealed: Toyohara Kunichika. A magnificent painting showing nine generations of the most famous theatrical lineage in Kabuki. The elaborate painted mount contains symbols of the Danjuro line. Paul Griffith has kindly identified the actors and their roles. Many of these repeat those of the famous square surimono series of Danjuro by Toyokuni I.

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Toyohara Kunichika (1835-1900)

Kawarazaki Sansho (Gonjuro I) as Sato Masakiyo. From an untitled series of large head actor portraits. 1869. Oban. 37.3 x 25 cm. *Kunichika yakusha kagami*, cover and plate 19. Fine impression with strong woodgrain. Fine colour and condition.





78 Tsukioka Yoshitoshi (1839–1892)

Taira no 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.

Tsukioka Yoshitoshi (1839–1892)

Lu zhishen in a Drunken Rage Smashing the Guardian Figure at the Temple on the Five-Crested Mountain (Rochishin ransui ni Godaisan Kongoshin o uchikowasu no zu). 1887. Vertical oban diptych. 75.3 x 25.8 cm. Keyes 498; Keyes, The Bizarre Imagery of Yoshitoshi, no. 37. Fine impression and colour. Very good condition.





Kawanabe Kyosai (1831-1889)

The complete set of 12 prints from the series *Hana-goyomi* (Flower Calendar). 1864. Koban.
9.3 x 12.9 cm (approximatel).
Two designs are illustrated: Shoki happening upon a couple making love (5th month) and a man startling a couple gathering mushrooms with his enormous penis (9th month). Lacking wrapper. Ishigami and Sadamura, *Sex and Laughter with Kyosai*, pages 26–36. Fine impressions with extensive embossing. Fine colour and condition.





Kawanabe Kyosai (1831–1889)

Comic One Million Turns of the Rosary (Doke hyakumanben). From the series Kyosai hyakko (One Hundred Pleasantries by Kyosai). 1864. Oban triptych. 38.6 x 78 cm. KKM, 1990, no. 7; Clark, Demon of Painting: The Art of Kawanabe Kyosai, no. 75; Comic Genius: Kawanabe Kyosai, no. 117; Marks, Japanese Woodblock Prints in 200 Masterpieces, plate 165 (this impression). Fine impression and colour. Very good condition.

82

Kawanabe Kyosai (1831-1889)

Dancing Demons. From the series Hyakki yagyo sugata utsushi-e (Shadow Pictures of the Forms of the Hundred Night Demons). 1867. Oban. 36.8 x 25.5 cm. This is Kyosai!, no. 152. Very good impression, colour and condition. A few restored wormholes. Prints from this and the similar series by Kyosai, Shinpan kage zukushi (Newly Published Collection of Shadow Pictures) are amongst the finest of all Meiji prints and are inexplicably rare. For example, only one other impression of this design is currently known.





Kawanabe Kyosai (1839-1892) Blind Connoisseurs. Circa 1880. Hanging scroll. Ink and light colour on paper. 115.6 x 43.4 cm. Signed: Seisei Kyosai. Sealed: Raisui (Thunder drunk). Kyosai painted a number of scrolls on this witty theme. For two other examples, see: Sadamura, Kyosai: The Israel Goldman Collection, Royal Academy of Arts, London, 2022, nos. 75 and 76. As Sadamura Koto notes: 'The subject is related to the artist's own experience and can be read as an acerbic commentary on the critics and judges at the competitive exhibitions frequently

Kawanabe Kyosai (1839–1892)Crow on a Branch. Circa 1880. Hanging scroll. Ink on paper. 131 x 31 cm. Signed: *Seisei Kyosai*. Sealed: *Beiju-o in* (Seal of the old man of rice juice).

organized by the Meiji government'

(op. cit. page 160).





Toyohara Chikanobu (1838–1912)

Emperor Meiji Relaxing with Two Ladies in a Garden at Night. *Koki nokyo no zu* (Nobles Enjoying the Summer Cool). 1887. Oban triptych. 37.3 x 25.2 cm. Fine impression, colour and condition.

86 Toyohara Chikanobu (1838– 1912)

Emperor Meiji Viewing Plum Blossoms with Court Ladies in Western Dress. Scene of Plums in Full Bloom (*Baika mankai* no zu). 1888. Oban triptych. 36.8 x 72.4 cm. Fine impression, colour and condition.





87 Kobayashi Kiyochika (1847– 1915)

Our Field Artillery Attacks the Enemy Camp at Jiuliancheng (Waga yasen hohei Kyurenjo bakuei kogeki). 1894. Oban triptych. 37.5 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.

88 Kobayashi Kiyochika (1847– 1915)

Scouts near Newchang on a Snowy Night (*Gyoso fukin setsuya no sekko*). 1894. Oban triptych. 37.2 x 75 cm. Tamba 288; UTK/12/119–121; Smith, *Kiyochika: Artist of Meiji Japan,* no. 98; Baekeland, *Art of the Meiji Era*, front cover and no. 70. Fine impression with white over-printing for the snow. Fine colour. Very good condition.





89 Kobayashi Kiyochika (1847– 1915)

Braving the Bitter Cold, Our Troops Camp at Yingkou (*Eiko no genkan o okashite waga gun roei o haru no zu*). 1895. Oban triptych. 37.3 x 75 cm. Tamba 285; UTK/12/123–5; Philadelphia 44; Swinton, *In Battle's Light*, no. 22. Fine atmospheric impression with strong woodgrain. Fine colour and condition.

90 Kobayashi Kiyochika (1847– 1915)

Our Army Attacks the Chinese Camp at Pyongyang (Waga gun Heijo no shin-ei o osou). 1894. Oban triptych. 37 x 75.3 cm. Smith, Kiyochika: Artist of Meiji Japan, no. 92. Fine impression with strong woodgrain. Fine colour and condition.





91 Kobayashi Kiyochika (1847– 1915)

Scene of the Land-based Battery at Weihaiwei (*lkaiei rikujo hodai kogeki no kokei*). 1895. Oban triptych. 37.3 x 75 cm. Fine impression, colour and condition.

Taguchi Beisaku (1864–1903)

Foreign-looking Manchurian
Horsemen on an Expedition to
Observe the Japanese Camp in the
Distance near Sauhoku (*Sokako*fukin Nichijin enbo Manshu kihei
iso shutsujin no zu). 1895. Oban
triptych. 37.3 x 75 cm. Tamba
267; Conflicts of Interest, no. 46;
Philadelphia 40. Fine impression
with unusually brilliant colour. Fine
condition.



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