

Israel Goldman
Japanese Prints,
Paintings and Books

Catalogue 30
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1

Kitagawa Utamaro (1754–1806).

Two Women, One of Whom Is Holding a Fan with a Design of Iris. *Yamashita no ryōriya* (Restaurant at Ueno). From the series *Edo meisho asobi* (Amusements of Famous Places in Edo). Circa 1802. Pillar print. 59.3 x 11.8 cm. Fine impression and colour. Very good condition. A printer's crease. Unrecorded in the standard reference works on the artist.



2
Nishikawa Sukenobu (1671–1751). *Fūryū iro kai-awase* (Fashionable Erotic Shell Matching). 1711. Illustrated book. 1711. 2 volumes, lacking the colophon and the title-slip on volume 2, otherwise complete. 15 x 22 cm (covers). Fine impressions. Very good condition.



3
Harunobu School. Lovers
 Viewing Their Genitalia in a Mirror.
 Mid-1760's. Chūban. 20 x 28
 cm. Fine impression, colour and
 condition.

4
Isoda Koryūsai (Active circa
1764–1788). Lovers Beneath a
 Mosquito Net. Chūban. 19.9 x 26.1
 cm. Fine impression, colour and
 condition.



5
Katsukawa Shunshō (1726–1792), Utagawa Toyoharu (1735–1814), Utagawa Toyohiro (1774–1830) and others. Two shown from a rare album of 30 small surimono and egoyomi, most of which are dated to 1787. Meissner, *Japanese Woodblock Prints in Miniature*, plates 6 and 7 (these impressions). Meissner, *Japanische farbige Holzschnitte mit versteckten Kalenderdate*, plates 1–26 (these impressions). Provenance: Kurt Meissner. Fine impressions. Very good colour. Unrestored wormholes, otherwise very good condition. The actors for male roles in the Shunsho egoyomi (illustrated), indicate the long months for 1787 while the actors in female roles indicate the short months.



6

Hosoda Eishi (1756–1829).

A Beauty of the Samurai Class
Adjusting Charcoal in a Hibachi
with a Doll in the Foreground.

Omeshi nishiki-ori on-obiji (Silk
Brocade for an Obi Sash). From
the series *Fūryū mitate goyō-matsu*
(A Parody of Elegant Short Pines).
Mid-1790's. Aiban. 32.6 x 22.6 cm.
Fine impression and colour. Very
good condition.

7

Hosoda Eishi (1756–1829).

Young Woman Symbolically
Threading One of Her Seven
Needles at Tanabata. From the
series *Fūryū gosekku* (Elegant Five
Seasonal Festivals). Mid-1790's.
Ōban. 36.7 x 24.3 cm. Brandt 57,
no. 181. Fine impression. Very
good colour and condition.





8
Kitagawa Utamaro (1754–1806).
 Fishing at Iwaya in Enoshima. One sheet from a triptych. Circa 1790. Ōban. 38.7 x 26.3 cm. The left-hand sheet of a triptych. Shibui 23-1-1; Asano & Clark, no. 50. Provenance: Hayashi Tadamasa, *Collection Hayashi*, Paris, 1902, lot 820; Charles Haviland, *Estampes japonaises*, Paris, 1925, lot 117. Very good impression, colour and condition.

9
Kitagawa Utamaro (1754–1806).
 Female Awabi Divers Observed by Women Travellers. Circa 1788–1790. Ōban. The right-hand sheet of a triptych. 37.8 x 25.5 cm. Shibui 14-1-1; Asano & Clark, no. 49. Fine impression. Very good colour and condition. According to Asano & Clark the location appears to be Iwaya in Enoshima.



10
Utagawa Toyokuni (1769–1825).
 Ono no Komachi and Ariwara no Narihira with an Attendant. The middle sheet of a triptych titled *Fūryū rokkasen* (Fashionable Six Poetic Immortals). Early 1790's. Ōban. 37.5 x 25.1 cm. Fine impression with extensive metallic printing. Fine colour. Very good condition. The entire triptych is in Boston and the left-hand sheet is in the British Museum.

11
Utagawa Toyokuni (1769–1825).
 Matsumoto Kōshirō V as Banzui Chōbei and Bandō Mitsugorō III as Shirai Gonpachi. From the play *Banzui Chōbei shōjin manaita*. 1803. Ōban. 39.2 x 26.1 cm. Very good impression. Fine colour. Very good condition.



12

Utagawa Toyokuni (1769–1825).

Ehon imayō sugata. Illustrated book. 1802. 2 volumes complete. 21.5 x 15 cm (covers). Hillier, *The Art of the Japanese Book*, vol. II, plate 122, figs- 436–437. Fine impressions and colour. Very good condition. The book is extensively discussed by Hillier and he notes that 'in the earliest impressions, [before ours] the cartouches, in reserve on the coloured backgrounds, contain names and sometimes explanatory descriptions' (*op. cit.*, page 672).



13
Utagawa Toyokuni (1773–1828).
 Onoe Matsusuke II as Yamada no Saburō Holding a Lantern to Illuminate Onoe Shōroku I as the “Ghost of Hanjo” (*Hanjo no reikon*). From the play *Neya no ōgi sumizome zakura*. 1810. Ōban diptych. 37.2 x 50.5 cm. Provenance: Robert and Isabelle de Strycker (acquired at Galerie Wansart, Brussels, in 1949), by descent. Fine impression, colour and condition. According to Paul Griffith the blocks were originally used for a different play exactly a year earlier and re-cut for this production.

14
Utagawa Toyokuni (1773–1828).
 A Night Scene Showing Bandō Mitsugorō III as Koyamada Tarō, Onoe Matsusuke II as Fuchibe Iga-no-kami and Segawa Rokō IV as Isonami, wife of Koyamada. From the play, *Edozakura megumi no takanori*. 1812. Ōban triptych. 38 x 75.6 cm. Provenance: Robert and Isabelle de Strycker (acquired at Galerie Wansart, Brussels, in 1949), by descent. Fine impression, colour and condition.



15
Utagawa Toyohiro (1774–1830).
 Fujiwara no Nakafumi and Sanjōin
 Nyōkurōdo Sakon (Kodai no kimi).
 A group of 6 prints from the series
Fūryū hachi kajin (Eight Elegant
 Poets). Circa 1800. Chūban. 25.4
 x 18.9 cm (each). Provenance:
 Robert and Isabelle de Strycker
 (acquired at Galerie Leopold,
 Brussels, in 1948) by descent.
 Fine impressions and colour.
 Pristine condition. Two prints
 from the series, both described
 as surimono, are in the British
 Museum.



16
Kubo Shunman (1757–1820).
A Love Letter, a *Daishō* Calendar and a Toothpick Holder in the Shape of a Kimono Sleeve (*Tagasode*). Surimono. 9 x 18.6 cm. 1797. Fine impression with metallic printing. Fine colour and condition.



17
Ryūryūkyō Shinsai (Active circa 1799–1823). Wine cups. Circa 1810. Square surimono. 20.7 x 18.4 cm. Fine impression with mother-of-pearl on crepe paper. Fine colour. Very good condition. The unusual use of crepe paper adds an extra level of refinement. The only other impression we could locate is in the Havemayer surimono album at the Metropolitan Museum of Art, New York.



18
Teisai Hokuba (1771–1844).
 Three Courtesans. Circa 1805.
 Surimono. 14 x 28.5 cm. Fine
 impression with exquisite
 embossing and metallic printing.
 Fine colour and condition.
 Meissner, *Japanese Woodblock
 Prints in Miniature: The Genre of
 Surimono*, Cover and plate 21
 (this impression). Provenance:
 Kurt Meissner. A faded impression
 is in the Havemayer Collection,
 Metropolitan Museum, New York.



19
Yanagawa Shigenobu
(1787–1833). A Young Woman of
 Kyoto Looking at Violets Whilst
 Holding a Fan. Circa 1820's.
 Square surimono. 21.5 x 18.7
 cm. Fine impression with metallic
 printing. Brilliant colour. Very good
 condition.



20
Katsushika Hokusai (1760–1849). Scroll with an Image of a Male Couple and Yoshiwara Guide Book. *Kutsuwa machi* (Bridle Bit Quarters). From the series *Uma zukushi* (Everything Concerning Horses). 1822. Square Surimono. 21 x 19 cm. Amsterdam/III/52. Fine impression with metallic printing. Very good colour and condition.

21
Katsushika Hokusai (1760–1849). Kokyū Leaning against a Xylophone Stand. *Uma no su* (A Horse Tail). From the series *Uma zukushi* (Everything Concerning Horses). 1822. Square surimono. 20.8 x 18.2 cm. Amsterdam/III/41, *Reading Surimono* 171. Fine impression with extensive metallic printing. Fine colour. Very good condition.



22
Yashima Gakutei (Circa 1786–1868). The Legendary Poet Rin Nasei (*Lin Hejing*) with a Pet Crane. Circa late 1820's. Square surimono. 21 x 18.8 cm. McKee, *Japanese Poetry Prints: Surimono from the Schoff Collection*, fig. 95. Superb impression with extensive metallic printing and embossing. Fine colour and condition.

23
Ryūryūkyō Shinsai (Active circa 1799–1823). A Carp Swimming amongst Waterweeds. Circa 1820. Square surimono. 21.4 x 18.5 cm. Samuel Bing, *Artistic Japan*, no. 25, June 1890 (cover), Collection Werner Schindler, pl. 41, *Surimono: Prints by Elbow*, plate 408. Fine impression with metallic printing and embossing. Fine colour. Very good condition.



24
Yashima Gakutei (Circa 1768–1868). Yamato Takeru Staring at Mt. Fuji. Circa 1820. Surimono. 21 x 27.5 cm. Fine impression with metallic printing and extensive embossing. Another impression is in the Museum of Fine Arts, Boston.



25
Katsushika Hokusai (1760–1849). Zhao Yun and Takeuchi no Sukune. From the series *Zakurogaki-ren goban no uchi wakan e-kyōdai* (Five Sibling Pictures of China and Japan for the Zakurogaki Group). 1821. Square surimono. 20.7 x 18.9 cm. *Edo no surimono* (Chiba City Art Museum), no. 297. Fine impression with metallic printing and embossing. Fine colour and condition.



26

Totoya Hokkei (1780–1850).

The Itinerant Renga Poet Botanka Shōhaku. From the series *Shōshikai bantsuzuki* (A Series for the Shōshi Group). 1821/2. Square surimono. 21.2 x 19.3 cm. *Reading Surimono*, no. 86. Fine impression with metallic printing. Very good colour and condition.

27

Totoya Hokkei (1780–1850).

Chinese Warrior on Horseback. 1822. Square surimono. 20.7 x 19 cm. *Reading Surimono*, no. 88. Fine impression with metallic printing. Fine colour and condition.



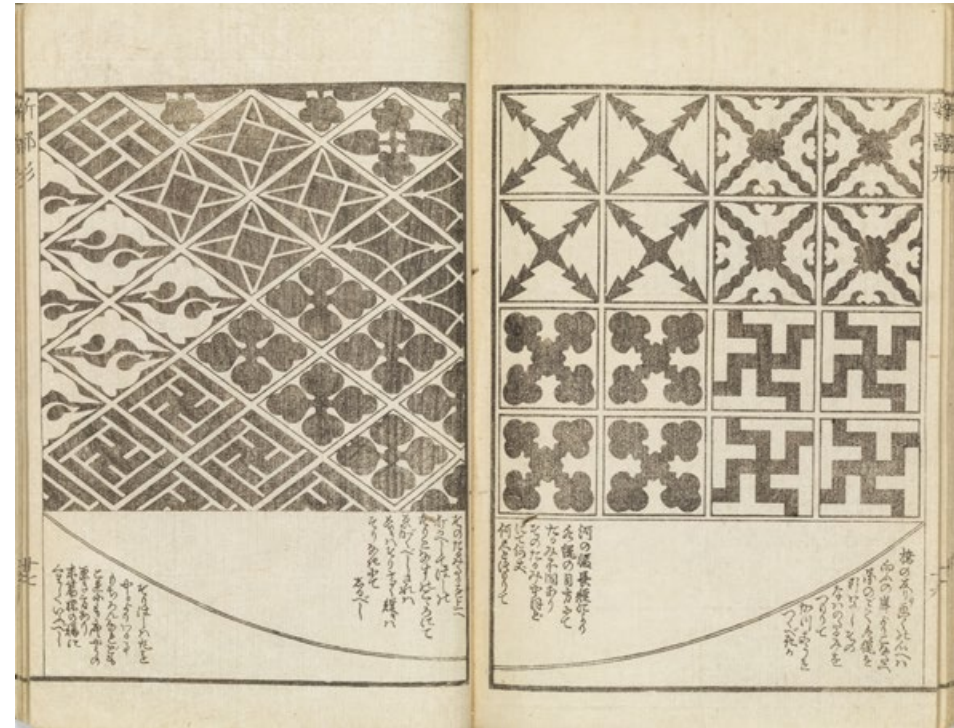
28
Utagawa Kunisada (1786–1865).
 Ichikawa Danjūrō VII as the Hero Watōnai Subduing a Tiger. From the play *Kokusenya kassen*. 1818. Surimono. 20.3 x 28 cm. Fine impression with metallic printing. Very good colour and condition.



29
Utagawa Kunisada (1786–1865).
 Arajishi Otokonosuke Driving Rats Away. From the play *Meiboku sendai hagi*. 1828. Square surimono. 19.9 x 17.2 cm. Bowie, *Art of Surimono*, no. 82. Fine impression with metallic printing. Fine colour and condition. Another impression was in the Schiewe Collection (Christie's, NY, 1989, lot 187).



30
Kinrin (dates unknown). *Asagao*
 sō. 1817. Illustrated book. Volume
 2 (only) of 2. 22 x 15 cm (covers).
 Fine impressions. Fine colour.
 Very good condition. The Pulverer
 Collection at the Freer also holds
 only the second volume, while the
 National Diet Library, Japan, has
 only the first.



31
Katsushika Hokusai (1760–1849). *Shoshoku ehon: Katsushika shin hinagata* (Illustrated Book of All Occupations: Katsushika's New Models. 1836. Illustrated book. 1 volume complete. 22.5 x 16.1 cm (covers). Toda, page 262; Hillier, *The Art of Hokusai in Book Illustration*, no. 245. Fine, early impressions of the first edition. Very good condition. Provenance: Henri Vever. One of the major books for craftsmen by Hokusai, this volume is devoted mainly to architectural structures and wooden carvings.



32
Katsushika Hokusai (1760–1849). *Hokusai manga* (Hokusai's Sketches). Illustrated book. Volume 12. 1834. 1 volume complete. 22.6 x 15.7 cm (covers). Provenance: Huguette Berès. Fine impressions in *sumi-e* only before the colour blocks were added. Very good condition.

33
Katsushika Hokusai (1760–1849). *Hokusai manga* (Hokusai's Sketches). Illustrated book. Volume 11. Circa 1830's. 1 volume complete. 22.6 x 15.8 cm (covers). Provenance: Huguette Berès. Fine impressions. Very good colour and condition.



34
Yashima Gakutei (Circa 1786–1868). *Ichirō gafu* (Ichirō's Picture Album). Illustrated book. 1823. 22.5 x 15.8 cm (covers). 1 volume complete. Toda, page 277; Hillier, *The Art of the Japanese Book*, vol. II, fig. 563. Unusually fine, atmospheric impressions. Fine condition.



35
Shunkōsai Hokushū (Active 1807–1832). Nakamura Utaemon III (Shikan) as Yakanbei. From the series *Uchiwa tōsei kurabe* (Contest of Fans of Today). From the play *Ashiya Doman ouchi kagami*. 1824. Ōban. 39 x 26.8 cm. *Kabuki Heroes on the Osaka Stage*, no. 229a. Fine impression with metallic printing. Fine colour and condition.

36
Hasegawa Sadanobu (1809–1879). Kataoka Gadō II as Chigo Tomimaru. From the series *Kyōfuku tōsei kurabe* (A Modern Competition for Mirror Covers). From the play *Katakiuchi Sōzen-ji baba*. 1841. Ōban. 37.6 x 25 cm. *Osaka kagami*, no. 105; Matsudaira, *Sadanobu*, no. 87; Schwaab, *Osaka Prints*, no. 194. Fine impression with metallic printing. Fine colour. Very good condition.



37
Utagawa Sadayoshi (Active 1837–1853). Memorial Portrait of Nakamura Tamasuke I (Utaemon III) by a Lotus Pond Being Greeted by Arashi Rikan II (d. 1837), Arashi Sangorō IV (d. 1837) and Nakamura Matsue II (d. 1835). 1838. Chūban triptych. 25 x 54.4 cm. Philadelphia 55. Fine impression and colour. Very good condition. This touching memorial portrait shows Utaemon III being welcomed to paradise to join his colleagues. The left-hand sheet is discussed by Keyes and Mizushima in the Philadelphia catalogue (page 150). The two other sheets were apparently unknown to them.



38
Konishi Hirosada (Active circa 1819–1865). Arashi Rikan III as the Buddhist Priest Mongaku Doing Penance under a Waterfall. From the play: *Sesshū Watanabe hashi kuyō*. 1861. Vertical chūban diptych. 49.3 x 17.4 cm. *Kamigata yakusha shūsei*, vol. IV, no. 536. Fine, early impression with metallic printing and woodgrain. Fine colour and condition.



39
Keisei Eisen (1790–1848).
 Kanbara. No. 16. From the untitled series commonly known as the *Bijin Tōkaidō* (Beauties on Stations of the Tōkaidō Road). Circa 1842. Ōban. 37.4 x 25.8 cm. Fine impression, colour and condition.

40
Keisei Eisen (1790–1848).
 Okabe. No. 22. From the untitled series commonly known as the *Bijin Tōkaidō* (Beauties on Stations of the Tōkaidō Road). Circa 1842. Ōban. 37.7 x 25.6 cm. Fine impression and colour. Very good condition with faint horizontal centrefold.



41

Utagawa Hiroshige (1797–1858).

A Seated Woman Writing a Letter. *Katata no rakugan* (Descending Geese at Katata). From the series *Ōmi hakkei* (Eight Views of Ōmi). Circa 1850. Ōban. 37.7 x 25.3 cm. Provenance: Robert and Isabelle de Strycker (acquired at Galerie Van Stockum, 1952), by descent. Fine impression. Very good colour and condition.



42

Utagawa Hiroshige (1797–1858).

A Seated Woman Making Tea. *Hira no bosetsu* (Evening Snow on Mt. Hira). From the series *Ōmi hakkei* (Eight Views of Ōmi). Circa 1850. Ōban. 37.7 x 25.3 cm. Provenance: Robert and Isabelle de Strycker (acquired at Galerie Van Stockum, 1952), by descent. Fine impression. Very good colour and condition.



43
Utagawa Hiroshige (1797–1858).
The Tenryū River near Mitsuke
(Mitsuke Tenryūgawa no zu). From
the series *Tōkaidō gojūsan-tsugi*
no uchi (Fifty-three Stations of the
Tōkaidō Road). 1833. Ōban. 24.9 x
38 cm. Van Vleck, page 34; Suzuki
(2004), no. 29. UTK/14/29. Fine
impression, colour and condition.
Faint centrefold.



44
Utagawa Hiroshige (1797–1858).
Suhara. From the series *Kiso kaidō*
rokujūku-tsugi no uchi (Sixty-nine
Stations of the Kiso-kaidō Road).
1836–late 1830's. Ōban. 23.4 x
35.5 cm. Van Vleck, page 78; Izzard
19; UTK/15/19. Provenance: Edwin
Grabhorn. Very good impression,
colour and condition. Narrow
margins.



45
Utagawa Kuniyoshi (1797–1861).
Seimenjū Yoshi (Yang Zhi, 'Blue Faced Beast'). From the series *Tsūzoku Suikoden gōketsu hyakuhachi-nin no hitori* (One of the 108 Heroes of the Popular Water Margin). 1827–30. Ōban. 38.7 x 26.8 cm. Robinson (1982) S2-57, Klompmakers 8. Provenance: Robert and Isabelle de Strycker (acquired at Galerie Wansart in 1949), by descent. Fine impression, colour and condition.

46
Utagawa Kuniyoshi (1797–1861).
Katsuenra Gen Shōshichi (Ruan Xiaoqi, 'Living King Yama'). From the series *Tsūzoku Suikoden gōketsu hyakuhachi-nin no hitori* (One of the 108 Heroes of the Popular Water Margin). 1827–30. Ōban. 39 x 26.8 cm. Robinson (1982) S2-40, Klompmakers 14. Provenance: Robert and Isabelle de Strycker (acquired at Galerie Wansart in 1949), by descent. Fine impression, colour and condition.



47
Utagawa Kuniyoshi (1797–1861). Hakumen rōkun Tei Tenju (Zheng Tianshou, 'Fair-skinned Gentleman'). From the series *Tsūzoku Suikoden gōketsu hyakuhachi-nin no hitori* (One of the 108 Heroes of the Popular Water Margin). 1827–30. Ōban. 39.3 x 26.8 cm. Robinson (1982) S2-20, Klomp makers 55. Provenance: Robert and Isabelle de Strycker (acquired at Galerie Wansart in 1949), by descent. Fine impression, colour and condition.

48
Utagawa Kuniyoshi (1797–1861). Chitasei Goyō (Wu Yong, 'Knowledgeable Star'). From the series *Tsūzoku Suikoden gōketsu hyakuhachi-nin no hitori* (One of the 108 Heroes of the Popular Water Margin). 1827–30. Ōban. 38.5 x 26.5 cm. Robinson (1982) S2-11; Klomp makers 9; Clark, *Kuniyoshi*, no. 3; Suzuki (1992), no. 81. Provenance: Robert and Isabelle de Strycker (acquired at Galerie Wansart in 1949), by descent. Fine impression, colour and condition.



49
Utagawa Kuniyoshi (1797–1861).
 Monk Nichiren Calms the Waves at Kakuda. *Sashū rukei Kakuda nami daimoku* (Banishment to Sado Island: Sutra Title on the Waves at Kukada). From the series *Kōso go-ichidai ryakuzu* (Concise Illustrated Biography of the Monk Nichiren). Circa 1835. Ōban. 24.7 x 37.5 cm. Robinson (1982) S6-9; Clark, *Kuniyoshi*, no. 88; Suzuki (1992), no. 182. Fine impression and colour. Very good condition.



50
Utagawa Kuniyoshi (1797–1861).
 Women Carrying Buckets of Brine for Salt. *Inpumon'in no Osuke*. No. 90. From the series *Hyakunin isshu no uchi* (One Hundred Poems by One Hundred Poets). Circa 1842. Ōban. 37 x 25 cm. Robinson (1982) S19-90; Clark, *Kuniyoshi*, no. 97. Provenance: Robert and Isabelle de Strycker (acquired at Galerie Wansart in 1949), by descent. Fine impression and colour. Very good condition.



51
Utagawa Kuniyoshi (1797–1861).
 Three Palace Guards around a Fire at Night. Onakatomi Yoshinobu no Ason. No. 49. From the series *Hyakunin isshu no uchi* (One Hundred Poems by One Hundred Poets). Circa 1842. Ōban. 37 x 25 cm. Robinson (1982) S19-49; Clark, *Kuniyoshi*, no. 94. Provenance: Robert and Isabelle de Strycker (acquired at Galerie Wansart in 1949), by descent. Fine, early impression with strong woodgrain. Fine colour. Very good condition.

52
Utagawa Kuniyoshi (1797–1861).
 View of a Large Sailing-junk with a Rowing Boat in the Foreground. Sangi Takamura. No. 11. From the series *Hyakunin isshu no uchi* (One Hundred Poems by One Hundred Poets). Circa 1842. Ōban. 37 x 25 cm. Robinson (1982) S19-11; Suzuki (1992), no. 189. Provenance: Robert and Isabelle de Strycker (acquired at Galerie Wansart in 1949), by descent. Fine, early impression. Fine colour. Very good condition. Trimmed to the borderline at bottom and expertly re-margined.

53
Utagawa Kuniyoshi (1797–1861).
 Ori-hime and Kengyū Mounted on an Ox among the Clouds and Stars—the Legend of the Milky Way. No. 6. Chūnagon Yakamochi. From the series *Hyakunin isshu no uchi* (One Hundred Poems by One Hundred Poets). Circa 1842. Ōban. 37 x 25 cm. Robinson (1982) S19-6. Provenance: Robert and Isabelle de Strycker (acquired at Galerie Wansart in 1949), by descent. Fine, early impression with strong woodgrain. Fine colour. Very good condition.



54
Utagawa Kuniyoshi (1797–1861). Benkei Approaching Ushiwakamaru on Gojō Bridge, Kyoto. *Yūgao*. From the series *Buyū nazorae Genji* (Heroic Comparisons for the Chapters of Genji). Circa 1843. Ō-tanzaku. 37.7 x 17 cm. Robinson (1982) S28-4; Suzuki (1992), no. 123. Fine impression. Very good colour and condition.

55
Utagawa Kuniyoshi (1797–1861). Susanoo no Mikoto and the Dragon. *Tatsu* (Dragon). From the series *Buyū mitate junishi* (Choice of Heroes for the Twelve Signs of Zodiac). Circa 1840. 37.2 x 12.4 cm. Chū-tanzaku. Robinson (1982) S17.5; Suzuki (1992), no. 113; Schapp, *Heroes and Ghosts*, no. 22. Fine impression and colour. Faint horizontal centrefold, otherwise, fine condition.



56
Utagawa Kuniyoshi (1797–1861).
 Mōsō (Meng Zong) Hunting for Bamboo Shoots in Winter. From the series *Nijū shi-kō dōji kagami* (Mirror of Twenty-four Paragons for Filial Piety for Children). Circa 1843. Ōban. 25.5 x 37.4 cm. Robinson S13-2; Schaap, *Heroes and Ghosts*, no. 217. Fine impression, colour and condition.

57
Utagawa Kuniyoshi (1797–1861).
 A Woman Catching an Octopus. From the series *Shiohi gōban no uchi* (A Series of Five on Shellfish Gathering at Low Tide). Circa 1830. 21.1 x 18.1 cm. Square surimono. Schaap, *Heroes and Ghosts*, no. 188; Keyes, “Kuniyoshi’s Low Tide at Susaki, a Five Panel Surimono,” *Andon*, 1981, no. 3. Fine impression with metallic printing. Fine colour and condition.



58
Utagawa Kuniyoshi (1797–1861).
 Taishun (the Great Shun) Hoing a Field with the Help of Elephants. From the series *Nijū shi-kō dōji kagami* (Mirror of Twenty-four Paragons for Filial Piety for Children). Circa 1843. Ōban. 26 x 37.4 cm. Robinson (1982) S13-1; Schaap, *Heroes and Ghosts*, no. 219. Fine impression, colour and condition.

59
Utagawa Kuniyoshi (1797–1861).
 Taishun (the Great Shun) Cultivates the Wilderness with the Help of Elephants. From the series *Tōdo nijūshi-kō* (Twenty-four Chinese Paragons of Filial Piety). Circa 1848–50. Chūban. 25.2 x 17.9 cm. Robinson (1982) S60-1; Clark, *Kuniyoshi*, 103.1. Fine impression with the surface of the paper heavily burnished apparently in imitation of the varnish applied to oil paintings. Fine colour and condition.



60
Utagawa Kuniyoshi (1797–1861).
 Kaidōmaru up a Tree with Monkeys
 Watched by His Mother, Yamauba.
Suma. From the series *Wakan*
nazorae Genji (Japanese and
 Chinese Comparisons for the
 Chapters of Genji). 1855. Ōban.
 37.7 x 25.7 cm. Robinson (1982)
 S88-12. Fine impression, colour
 and condition.

61
Utagawa Kuniyoshi (1797–1861).
 Kaidōmaru by a Waterfall with His
 Foot on the Head of a Prostrate
 Bearcub and a Monkey Behind
 Him. *Taian* (Auspicious Day). From
 the series *Rokuyōsei Kuniyoshi*
jiman (Six Conditions of Nature,
 Kuniyoshi's Pride). 1860. Ōban.
 36.2 x 24.8 cm. Robinson (1982)
 S93-3, fig. 15; Suzuki (1992), no.
 214. Fine impression and colour.
 Very good condition.



62
Utagawa Hiroshige (1797–1858).
 Cranes above a Crested Wave
 Flying towards the Sun. 1858.
 Vertical ōban diptych. 72.6 x 24.6
 cm. *Hiroshige, Nature and the City*,
 no. 359. Fine impression, colour
 and condition. This is the rare first
 state with the seal of the publisher,
 Izumiya Ichibei. Later editions lack
 the sun.



63
Utagawa Hiroshige (1797–1858).
 The Sea off Satta in Suruga
 Province (*Suruga Satta no kaijō*).
 From the series *Fuji sanjūrokkei*
 (Thirty-six Views of Mt. Fuji). 1858.
 Ōban. 36.5 x 24.6 cm. Van Vleck,
 page 108. Fine impression, colour
 and condition.



64
Utagawa Hiroshige (1797–1858).
 Hōrai Temple in the Steep
 Mountains of Mikawa Province
 (*Mikawa Hōrai-ji sangan*). From the
 series *Rokujūyoshū meisho zue*
 (Pictures of Famous Places in the
 Sixty-odd Provinces). 1853. Ōban.
 36.3 x 25.5 cm. Jansen 10; Van
 Vleck, page 95. Fine impression
 of the first edition. Fine colour and
 condition.

65
Utagawa Hiroshige (1797–1858).
 Kameyama: Rain and Thunder
 (*Fū raimei*). No. 47. From the
 series *Gojūsan tsugi meisho zue*
 (Famous Views of the Fifty-three
 Stations). 1855. Ōban. 37.7 x 25.7
 cm. Van Vleck, page 70; *Hiroshige,*
Nature and the City, no. 47. Fine,
 early impression. Fine colour and
 condition.



66
Utagawa Kunisada (1786–1865).
 Group of Pilgrims Going to the Mitsumine Shrine for a Special Viewing (*Mitsuminesan gokaichō sankei gunshū no zu*). Ōban triptych. 37.3 x 76.2 cm. Circa mid 1840's. Fine impression, colour and condition.

67
Utagawa Kunisada (1786–1865).
 Torii at Tomigaoka Hachimangū Shrine. Ōban triptych. Circa mid 1840's. Fine impression and colour. Very good condition.



68
Utagawa Kunisada (1786–1865).
 A Fake Murasaki and a Rural Genji (*Nise Murasaki Inaka Genji*), Mitsuuji
 Showing an Erotic Illustration to
 an Older Female Servant (top).
 A Geisha Trying to Stop Mitsuuji
 from Leaving (bottom). Mitsuuji and
 Wakamurasaki . Two illustrated
 from a complete set of 12 koban
 prints. Circa 1850's. 9.2 x 12.8 cm
 (each). Fine impressions, colour
 and condition.



69
Utagawa Kunisada (1786–1865).
 Drops of the Night (*Yoru no shizuku*). Three illustrated from a complete set of 12 koban prints. Circa 1850's. 9.1 x 12.4 cm (each). Fine impressions with embossing and metallic printing. Fine colour and condition. The seasonal plants and flowers in the background of each print represent the twelve months of the year.



70
Utagawa Kunisada (1786–1865).
 Pointing (*Yubi sashi*). From the series *Jūroku Musashi no uchi* (From the Game Sixteen Musashi). 1862. Ōban. 37.7 x 25.5 cm. Fine, early impression on deluxe paper. Brilliant colour. Pristine condition. *Jūroku Musashi* was a popular board game in the Edo period and Kunisada has incorporated part of the board in the design.

71
Utagawa Kunisada (1786–1865).
 Toothpick Holder (*Yōji sashi*). From the series *Jūroku Musashi no uchi* (From the Game Sixteen Musashi). 1862. Ōban. 37.7 x 25.5 cm. Fine, early impression with extensive burnishing on deluxe paper. Brilliant colour. Pristine condition. *Jūroku Musashi* was a popular board game in the Edo period and Kunisada has incorporated part of the board in the design.



72
Utagawa Kunisada II (1823–1880). Segawa Kikunō V as the Nun Myōchin. From the series *Hakkenden inu no sōshi no uchi* (From the Book of the Eight Dog Heroes), 1852. Ōban. 37.6 x 25.3 cm. Amsterdam/IV/180; Hillier, *Japanese Masters of the Colour Print*, 1954 (mistakenly catalogued as by the first Kunisada). Fine, early, atmospheric impression. Fine colour and condition. Myōchin's real identity is an old raccoon dog with magical power. This appears to be the finest extant impression.

73
Utagawa Kunisada II (1823–1880). Ichikawa Ebizō (Danjūrō VIII) as Akaiwa Ikkaku, Father of Kakutarō. From the series *Hakkenden inu no sōshi no uchi* (From the Book of the Eight Dog Heroes), 1852. Ōban. 37.5 x 25.3 cm. Fine, early impression. Fine colour and condition.



74
Toyohara Kunichika (1835–1900). Sawamura Tosshō II. From the series *Shashin gakuya kagami* (True Likenesses of Actors in a Dressing Room Mirror. 1868. Ōban. 37.2 x 25.1 cm. *Kunichika: Time Present and Time Past*, no 61. Fine impression, colour and condition.



75
Toyohara Kunichika (1835–1900). Nakamura Shikan IV. From the series *Shashin gakuya kagami* (True Likenesses of Actors in a Dressing Room Mirror. 1868. Ōban. 37.3 x 25.5 cm. Fine impression, colour and condition.



76
Toyohara Kunichika (1835–1900). Ichikawa Sadanji I as Ōkawa Tomoemon. From the play *Tsuta moyō chizome no gosho*. From the series *Meiji-za shin kyōgen* (New Plays of the Meiji-za). 1899. Ōban triptych. 37.5 x 76.5 cm. *Kunichika: Time Present and Time Past*, no. 117. Fine impression, colour and condition.

77
Toyohara Kunichika (1835–1900). Nakamura Shikan as Lord Seishō. From the play *Seishō daishin araki no ryūzō* (Standing Statue of Lord Seishō). 1873. Ōban. 38.1 x 25.3 cm. Riccar, *Kunichika*, no. 65. Fine impression with metallic printing on deluxe paper. Fine colour and condition.



78
Tsukioka Yoshitoshi (1839–1892). Bats in the Fifth Act of Chūshingura. *Kōmori no godanme*. From the series *Yoshitoshi ryakuga* (Sketches by Yoshitoshi). 1882. Chūban. 19 x 25.1 cm. Keyes 446-27. Very good impression. Fine colour and condition.

79
Tsukioka Yoshitoshi (1839–1892). Cry of the Fox. *Konkai*. From the series *Tsuki hyakushi* (One Hundred Aspects of the Moon). 1886. Ōban. 36.9 x 24.7 cm. Keyes 478-13, Stevenson 13. Fine impression, colour and condition.



80

Tsukioka Yoshitoshi (1839–1892). The Story of Otomi and Yosaburō (*Otomi Yosaburō no hanashi*). From the series *Shinsen azuma nishiki-e* (A New Selection of Eastern Brocade Pictures). 1885. Ōban diptych. 37.5 x 51 cm. Keyes 479-1, *Beauty & Violence* 55.1. Fine impression of the first edition with strong woodgrain and multi-coloured cartouche. Fine colour and condition. As Roger Keyes notes: 'This print has come to be considered one of the artist's masterpieces. Yoshitoshi himself expected it to be popular, and when the publisher informed him that it was not selling, he replied 'They're all blind' [*mekura sennin*] (*The Bizarre Imagery of Yoshitoshi*, 1980, no. 30, page 64).

81

Tsukioka Yoshitoshi (1839–1892). Poem by Hitotose, a Streetwalker. From the series *Tsuki hyakushi* (One Hundred Aspects of the Moon). 1887. Ōban. 36.7 x 25.1 cm. Keyes 478-49, Stevenson 49. Fine impression, colour and condition.



82

Kawanabe Kyōsai (1831–1889).

Blind Connoisseurs with a Painting of Two Birds Huddled Together on a Branch under the Moonlight and a Calligraphy of the Character 'Dragon'. Circa 1870's–1880's (possibly 1880 for the year of dragon). Hanging scroll. Ink and light colour on paper. Signed: *Seisei Kyōsai*. Sealed: *Shi o omou*.

83

Kawanabe Kyōsai (1831–1889).

Crow on a Branch with Willows. Circa 1880's. Hanging scroll. Ink on paper. Signed: *Seisei Kyōsai ga*. Sealed: *Shi* (or *Omou*).





84

Kawanabe Kyōsai (1831–1889).
Tengu Monkey Trainer (*Masaru no zu*). Circa 1880's. Shikishiban. 22.1 x 23.2 cm. KKM 1990, no. 305. Fine impression and colour. Very good condition.



85

Kawanabe Kyōsai (1831–1889).
Frog with Wild Boar, Bat and Insects. Circa 1880's. Shikishiban. 22 x 23 cm. KKM 1990, no. 306; *Kawanabe Kyōsai: Selected Works from the Israel Goldman Collection*, Tokyo, 2002, no. 65. Fine impression, colour and condition.



86

Kawanabe Kyōsai (1831–1889).

Rats' Revenge. Circa 1880's.

Shikishiban. 22.1 x 23.3 cm. KKM

1990, no. 310; *Kawanabe Kyōsai:*

Selected Works from the Israel

Goldman Collection, Tokyo, 2002,

no. 65; *This is Kyōsai*, 2017, no.

58; *Kyōsai's Animal Circus*, 2022,

page 43. Fine impression, colour

and condition.

87

Kawanabe Kyōsai (1831–1889).

Frogs' Revenge. Circa 1880's.

Shikishiban. 22 x 23 cm. KKM

1990, no. 311; *This is Kyōsai*, 2017,

no. 56; *Kyōsai's Animal Circus*,

2022, page 42. Fine impression,

colour and condition.



88

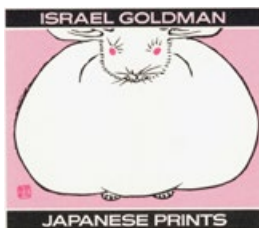
Kawanabe Kyōsai (1831–1889).
Kyōsai rakuga (Kyōsai's Drawings for Pleasure). 1881. Illustrated book. 2 volumes complete. 22.3 x 14.5 cm (covers). Clark, *Demon of Painting: The Art of Kawanabe Kyōsai*, no. 97; Hillier, *The Art of the Japanese Book*, vol. II, plate 180; *A Japanese Menagerie*, 2006, plates 4, 42 and 46; *This is Kyōsai!*, 2017, no. 49; *Kyōsai's Animal Circus*, 2022, pages 41, 46, and 47. Fine impressions on *tōshi* paper with the hand-stamped seals indicative of early impressions. Fine colour. Very good condition. Described by Hillier as 'perhaps Kyōsai's finest work in book format' (*op. cit.*, p. 941). Koto Sadamura has noted that the hand-stamped seal in the colophon appears to be an actual impression of one that Kyōsai frequently used on his own paintings.



89
Kawanabe Kyōsai (Circa 1880's). Cat and Rat under a Bow Moon. Circa 1870's–1880's. Ōban. 38.7 x 25.8 cm. *Animal Menagerie*, 2006, plate 43 and back cover (this impression); *This is Kyōsai*, no. 53 (this impression), page 54. Fine impression and colour. Very good condition. Only a handful of impressions have been recorded.



90
Kawanabe Kyōsai (Circa 1880's). Tanuki (Raccoon Dog) Impersonating a Priest in Moonlight. Circa 1870's–1880's. Ōban. 38.9 x 26.6 cm. Previously unrecorded, this is a marvellous addition to Kyōsai's graphic art. We know of only one additional impression.



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