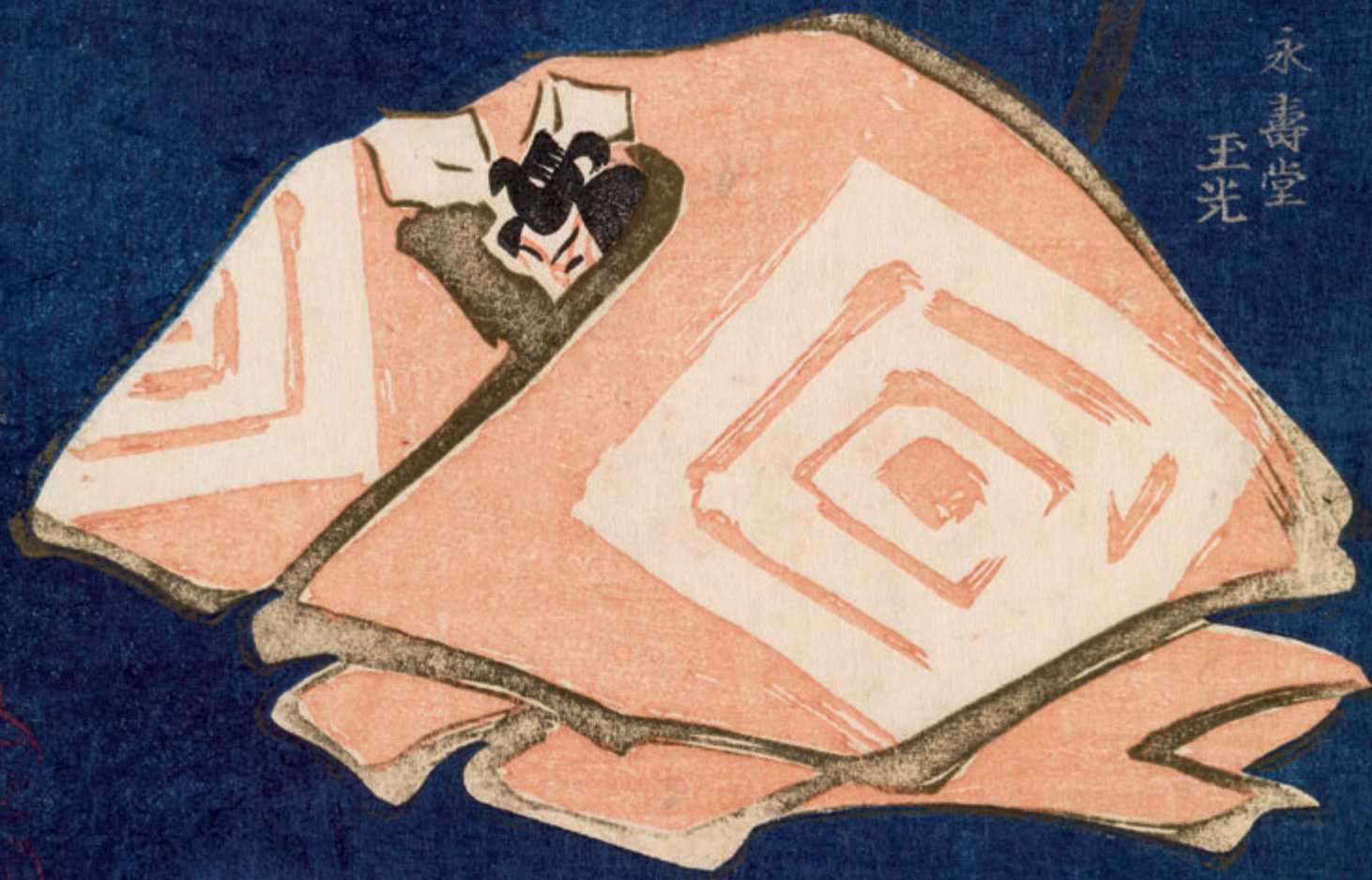


Israel Goldman  
Japanese Prints and Paintings

Fortieth Anniversary Catalogue 27  
2021



# Israel Goldman Japanese Prints and Paintings

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**1**  
**Kitagawa Utamaro**  
**(1754-1806)**

A Half-length Portrait of a Courtesan Holding an Umbrella. *Gogatsu* (The Fifth Month). From the series *Furyu gosekku asobi* (Fashionable Amusements of the Five Festivals). Circa 1803. Aiban. 37 x 24.8 cm. Fine impression, colour and condition. Apparently unrecorded. This untrimmed aiban is printed on thick, heavy paper which is most unusual for the period.



2

**So Shiseki  
(1715-1786)**

*So Shiseki gafu* (So Shiseki's Picture Album). 1765. Illustrated book. 3 volumes bound in 1, complete. 26.5 x 17.6 cm (covers). Toda page 414; Mitchell page 502 (this copy cited); Hillier, *The Art of the Japanese Book*, vol. 1, plate 26, fig. 191. Provenance: Collection Hubert (Estampes et Livres Japonais, Hotel Drouot, Paris, 1928, lot 55), Owen Holloway (*Fine Japanese Prints and Illustrated Books*, Sotheby's, London, June 1, 1978, lot 395, sold for £520). Very good impressions. Fine colour. Very good condition with losses to the title slip. The book is justly famous for its early and innovative colour printing.





3  
**Katsukawa Shuncho**  
 (Active late 1770's-late 1790's)

A set of twelve shunga prints from an untitled series (two illustrated). Late 1780's. Koban. Approx. 10.9 x 16.3 cm. each. Very good impressions, colour and condition.



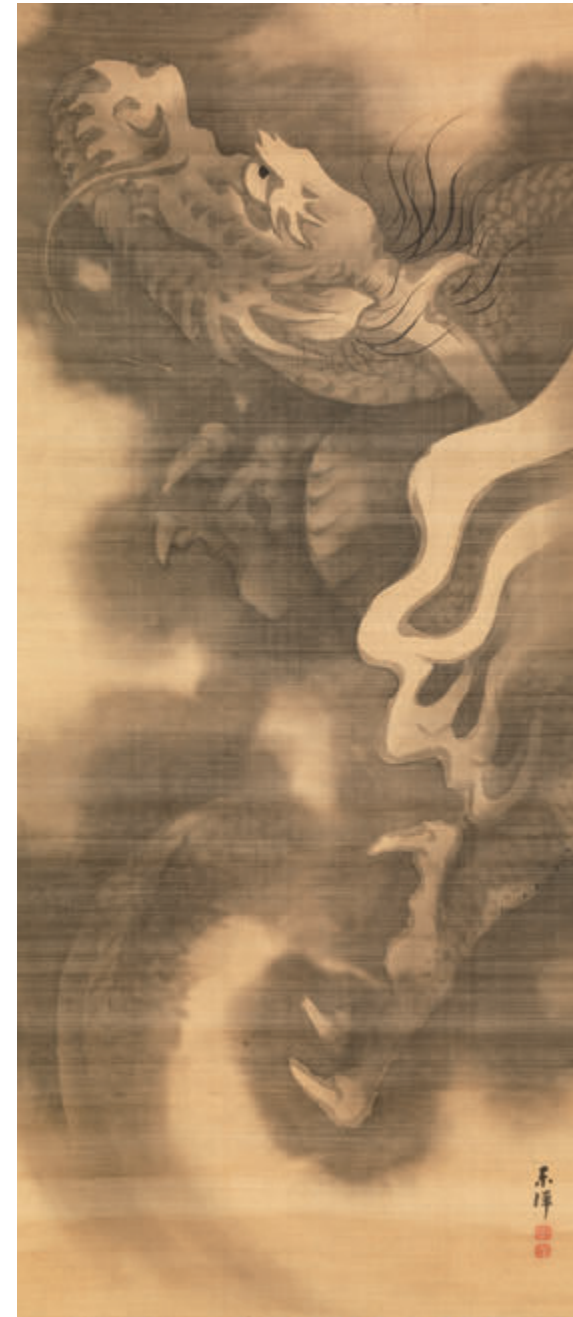
4  
Tani Buncho (1763-1841),  
Ota Nanpo (1749-1823),  
Ichikawa Kansai (1749-1820),  
Kameda Bosai (1752-1826),  
Okubo Shibutsu (1767-1837),  
Kita Busei (1776- 1857),  
Yamazaki Toretsu (1786-1837),  
and Ooka Unpo (1765-1848)

Plum (by Buncho),  
Chrysanthemum (by Toretsu),  
Narcissus (by Busei), and  
Pomegranate (by Unpo). 1818.  
Hanging scroll. Ink and colour  
on paper. 133.4 x 63.7 cm.  
A fine collaborative work with  
prominent painters and  
calligraphers of the period.  
Ichikawa Kansai and Ota Nanpo  
who were born in 1749 signed  
the painting, both stating their  
age of 70 years. Signatures:  
*Buncho, Nanpo Tan shoji toshi*  
*shichiju, Shichiju-o Kansai Nei,*  
*Bosai Rojin sho, Sibutsu Rojin,*  
*Busei hitsu, Toretsu sha, Unpo.*

5  
Kaigan Joko Kakutei  
(1722-1786),  
Ike no Taiga (1723-1776),  
Yosa Buson (1716-1784),  
Yanagisawa Kien (1703-1758),  
Takebe Ayatari (1719-1774),  
and Miyazaki Inpo (1717-1775)

Myna Birds (by Kakutei),  
Chrysanthemum (by Taiga),  
Rock and Grass (by Buson),  
Chinese Figures (by Kien), and  
Fish (by Ayatari). Before 1774.  
Hanging scroll. Ink and colour  
on paper. 122.7 x 55.3 cm.  
A collaborative work with  
celebrated painters of the  
period. Signatures: *Kakutei,*  
*Kyuka Sansho sha, Shainsei,*  
*Gyokkei, Kan'yosai sha, Kaisai*  
*Miyazaki daisho.*





**6**  
**Kano Yosen'in Korenobu**  
**(1753-1808)**  
 Dragons. Hanging scrolls. Ink on silk. 150 x 53.8 cm. each.  
 Signed: *Yosen Hogen hitsu*. Sealed: *Genshisai*. The paintings, which retain their original wooden box, form a triptych with the centre scroll depicting Gama Sennin (Toad Immortal; not shown). The artist was the seventh head of the Kobikicho Kano atelier. The triptych can be dated between 1781-1794 when the artist held the Buddhist title of *Hogen*.

**7**  
**Azuma Toyo**  
**(1755-1839)**  
 Dragon Amidst Clouds. Hanging scroll. Ink on silk. 113 x 50 cm.  
 Signed: *Toyo*. Sealed: *To, Yo*. The dragon fills almost the entire space of the painting which is highly reminiscent of compositions of this subject by Maruyama Okyo.



8

**Katsushika Hokusai  
(1760-1849)**

A group of ten shunga prints  
(two illustrated). From the series  
*Tsui no hinagata* (Models of  
Couples). 1812. Oban.  
25.4 x 38.8 cm. Fine  
impressions with metallic  
printing. Brilliant colour.  
Centrefolds, otherwise fine  
condition.





9

**Totoya Hokkei  
(1780-1850)**

Fire: Song Jiangming (*Ka, So Komei*). From the series *Suiko gogyo* (Heroes of the *Water Margin* for the Five Elements). Early 1830's. Square surimono. 21.1 x 18.1 cm.

Amsterdam/III/195 (second state); Polster page 145 (second state); *Reading Surimono*, no. 122 (first state); *Private World of Surimono*, Yale, no. 122 (second state).

Fine impression with extensive metallic printing. Very good colour and condition. This is the second state with the poem by Shun'yutei Umeaki replacing that of Kokyoen Umekado.

10

**Totoya Hokkei  
(1780-1850)**

Wood: Lu Zhishen (*Moku, Ro Chishin*). From the series *Suiko gogyo* (Heroes of the *Water Margin* for the Five Elements). Early 1830's. Square surimono. 21.2 x 18.2 cm. *Masterpieces of Ukiyo-e from the Pulverer Collection*, no. 2-50; *Edo no Surimono* (1997), no. 248; Polster page 201; Schoff (2006), no. 57. Fine impression with extensive metallic printing. Very good colour. Fine condition. This is the second state with the poem by Kachoya Noriyasu replacing that of Ryutoen Baikai. Other impressions of this state are in the Pulverer Collection (*op. cit.*) and the Metropolitan Museum of Art.





**11**  
**Ichikawa Danjuro VII**  
**(1791-1859)**  
**and Ota Nanpo**  
**(1749-1823)**  
Self-portrait of Danjuro VII in a Shibaraku Performance. Circa 1811. Hanging scroll. Ink and light colour on paper. 97.4 x 26.9 cm. Signed: *Nanadaime Sansho*. Sealed: *Ichikawa, Sansho*. According to Dr. Fumiko Kobayashi, Ota Nanpo recorded the same poem in his manuscript, *Houkashu*, after attending the annual kabuki *Kaomise* in the 11th month of 1811. This painting, together with the following print, shows the most famous actor of the day in his signature role. Both are rare examples of Japanese self-portraiture.

**12**  
**Ichikawa Danjuro VII**  
**(1791-1859)**  
Self-portrait of Danjuro VII in a Shibaraku Performance. 1828. Square Surimono. 20.3 x 17.9 cm. Bowie, *The Art of Surimono*, Indiana, no. 7; *The Private World of Surimono*, Yale, no. 73. Fine impression with metallic printing. Fine colour and condition. In addition to the present example, the two impressions cited above appear to be the only others that are known.





13

**Teisai Hokuba**  
(1771-1844)

Book of Poetry, Spring Section (*Haru no bu*). Circa 1820's. Square surimono. 19.8 x 18.3 cm. *The Private World of Surimono*, Yale, no. 154. Fine impression with metallic printing and embossing. Very good colour and condition. In addition to the Yale impression, there is another example in the Museum of Fine Arts, Boston.

14

**Keisai Eisen**  
(1790-1848)

Two Books of Fabric Samples with Adonis. Circa 1820's. Square surimono. 20.9 x 18.5 cm. Fine impression with metallic printing. Very good colour and condition. We are unable to locate another impression of this design.



**15**  
**Ryuryukyo Shinsai**  
**(Active 1799-1823)**

The Six Poets. Circa 1810's.  
Surimono. 19 x 26.9 cm.  
Fine impression with metallic  
printing. Very good colour and  
condition. A few restored paper  
losses. No other impression  
appears to be recorded.

**16**  
**Suzuki Kiitsu**  
**(1796-1858)**

Japanese Woman Holding a  
Maple Leaf and a Chinese  
Woman a Peony. Circa 1820's.  
Square surimono.  
22.4 x 18.5 cm. Fine impression  
with metallic printing and  
embossing. Very good colour  
and condition. Though  
apparently unrecorded, two  
other Kiitsu surimono, similarly  
signed with a jar (*tsubo*)-shaped  
seal (ex Stoclet Collection) are  
now at Yale (*The Private World  
of Surimono*, nos. 178 and 179).





**17**  
**Tani Buncho (1763-1841),**  
**Sakai Hoitsu (1761-1828),**  
**Tani Bun'ichi (1787-1818),**  
**Seki Kokumei (1768-1835),**  
**and Seki Shiryo (1796-1830)**

Bat (by Buncho), Deer (by Hoitsu), and Crane (by Bun'ichi). Before 1818. Hanging scroll. Ink and light colour on silk. 99.5 x 36 cm. Signatures: *Buncho, Hoitsu hitsu, Bun'ichi hitsu, Seki Kokumei, Seki Shiryo* [illegible]. The bat, deer and crane are all auspicious subjects, but combined, the three represent Fukurokuju, one of the Seven Lucky Gods.



**18**  
**Mori Sosen (1747-1821)**  
A Monkey with Her Young. Hanging scroll. Ink and light colour on paper. 126 x 27.5 cm. Signed: *Sosen*. Sealed: *Mori Moritaka*. The tender relationship between the monkeys is beautifully rendered.



19  
**Mori Sosen (1747-1821),  
 Nakamura Hochu (d. 1819),  
 Mori Tetsuzan (1775-1841),  
 Watanabe Nangaku  
 (1767-1813), and others.**  
 Foxes (by Tetsuzan) and Rats  
 with Eggs (by Hochu). Two from  
 a complete album of 17  
 paintings of animals by various  
 artists active in the late 18th and  
 early 19th centuries which  
 include a number of Okyo  
 pupils. Ink and colour on silk.  
 32.4 x 45 cm each. These  
 high-quality album paintings in  
 unusually large format seem to  
 have been bound together by  
 Maruyama Osho (1904-1981)  
 in 1923. Osho was an artist  
 and connoisseur who was  
 acknowledged as a specialist in  
 judging Maruyama-Shijo-school  
 paintings.





20

**Kikukawa Eizan  
(1787-1867)**

A Courtesan Underneath a  
Mosquito Net Making Love.

Circa 1810's. Oban.

25.4 x 38.7 cm.

Fine impression, colour and  
condition. Faint centrefold.

An unusually fine "mosquito net"  
design which appears to be  
unrecorded.

21

**Kikukawa Eizan  
(1787-1867)**

Lovers. Circa 1810's. Oban.

25.4 x 38.7 cm.

Fine impression, colour and  
condition. Faint centrefold.



**22**  
**Keisai Eisen**  
**(1790-1848)**

Lovers. 1820's. Oban.  
25.7 x 38.2 cm. Fine  
impression, colour and  
condition. Faint centrefold.  
Other designs from this untitled  
series are in the Rijksmuseum,  
Amsterdam (see *Japanese  
Sexual Imagery*, nos. 58a and  
58b).



**23**  
**Keisai Eisen**  
**(1790-1848)**

A Standing Courtesan Reading  
a Letter. Circa 1820's. Vertical  
oban diptych mounted as a  
kakemono. 73.1 x 24 cm.  
Fine impression. Very good  
colour and condition.





24  
**Utagawa Kunisada**  
 (1786-1865)  
 Nakamura Shikan II as Gotobei.  
 From the play *Yoshitsune*  
*Koshigoe-jo* (Yoshitsune's Letter  
 at Koshigoe). 1830. Fan print.  
 22.9 x 26.7 cm. Fine impression  
 and colour. Very good condition.

25  
**Utagawa Kunisada**  
 (1786-1865)  
 Nakamura Shikan II as the  
 Barrier Guard Sekibei. From the  
 play *Tsumoru koi yuki no seki*  
*no to*. Circa 1831. Square  
 surimono. 20.1 x 18.1 cm.  
 Fine impression with metallic  
 printing. Fine colour and  
 condition. There is a faded  
 impression in the Museum of  
 Fine Arts, Boston.





26

**Ryusai Shigeharu**  
(1803-1853)

The Courtesan Miyo of the Izutsuya as a *Hachitadaki*. From the series *Naniwa shimanouchi nerimono* (Costume Parade in Shimanouchi, Osaka). 1828. Oban. 38.3 x 25.9 cm. Schwaab, *Osaka Prints*, no. 26; Luhl, 2013, no. 196. Fine impression with metallic printing. Fine colour and condition. *Hachitadaki* were strolling performers who sold tea whisks and chanted Buddhist prayers while striking a gourd.

27

**Ryusai Shigeharu**  
(1803-1853)

The Courtesan Shima of the Oniya in a Robe of Many Colours, with Fusa of the Same House as a Zen Acolyte. From the series *Naniwa shimanouchi nerimono* (Costume Parade in Shimanouchi, Osaka). 1828. Oban. 38.2 x 26.5 cm. Fine impression with metallic printing. Fine colour and condition.

28

**Ganjosai Kunihiro**  
(Active circa 1815-1843)

The Courtesan Take of the Matsuturuya as the Bodhisattva Fugen with the Elephant. From the series *Naniwa shimanouchi nerimono* (Costume Parade in Shimanouchi, Osaka). 1828. Oban. *Kamigata yakusha-e shusei*, vol. II, no. 50. Fine impression with metallic printing. Fine colour and condition.





29  
**Hasegawa Sadanobu (1809-1879)**  
 Jitsukawa Enzaburo as Hotei Ichimon. From the play *Otokodate itsutsu karigane*. From the series *Kyofuku tosei kurabe* (A Modern Competition for Mirror Covers). 1841. Oban. 37.6 x 25 cm. *Kamigata yakusha-e shusei*, vol. III, no. 45; *Osaka kagami*, no. 102; Schwaab, *Osaka Prints*, no. 191. Fine impression. Very good colour and condition.

30  
**Hasegawa Sadanobu (1809-1879)**  
 Nakamura Tomijuro II as the Wet Nurse Shigenoi. From the play *Koi nyobo somewake tazuna*. From the series *Kyofuku tosei kurabe* (A Modern Competition for Mirror Covers). 1841. Oban. 37.6 x 25.5 cm. *Kamigata yakusha-e shusei*, vol. III, no. 52 & front cover; *Osaka kagami*, no. 104. Fine impression with metallic printing and embossing. Fine colour and condition.





**31**  
**Utagawa Kunisada**  
**(1786-1865)**  
 New Higurashi (*Shin Higurashi*):  
 Double Blossoms, Single  
 Blossoms, Mountain Cherry  
 (Yae, Hitoe, Yamazakura). From  
 the series *Edo hanami-zsukushi*  
 (Cherry Blossom Viewing Spots  
 in Edo). Circa 1830. Oban.  
 38.2 x 26.4 cm.  
 Fine impression, colour and  
 condition.

**32**  
**Utagawa Kunisada**  
**(1786-1865)**  
 Ueno: Parasol Cherry, Mt. Koya  
 Cherry, Mountain Cherry, Higan  
 Cherry, Double Blossoms, Single  
 Blossoms (*Kinugasa sakura*,  
*Koyazakura*, *Yamazakura*, *Higan*  
*sakura*, *Yae*, *Hitoe*). From the  
 series *Edo hanami-zsukushi*  
 (Cherry Blossom Viewing Spots  
 in Edo). Circa 1830. Oban.  
 38 x 26.3 cm. Fine impression,  
 colour and condition.

**33**  
**Utagawa Kunisada**  
**(1786-1865)**  
 Moto Hachiman: Single  
 Blossoms, Double Blossoms  
 (*Hitoe*, *Yae*). From the series  
*Edo hanami-zsukushi*  
 (Cherry Blossom Viewing Spots  
 in Edo). Circa 1830. Oban.  
 38 x 26.5 cm. Fine impression,  
 colour and condition.





**34**  
**Teisai Sencho**  
**(Active circa 1830-1850)**  
 Fukagawa: The Courtesan Aimachi of the Sugata-Ebiya. From the series *Zensei azuma fukei* (Flourishing Scenes of the East). Circa 1830. Oban. 37.8 x 26.4 cm. Fine impression, colour and condition.

**35**  
**Teisai Sencho**  
**(Active circa 1830-1850)**  
 The Plum Garden (*Ume yashiki*): The Courtesan Nanaoka of the Sugata-Ebiya. From the series *Zensei azuma fukei* (Flourishing Scenes of the East). Circa 1830. Oban. 38.2 x 26.4 cm. Fine impression, colour and condition.

**36**  
**Teisai Sencho**  
**(Active circa 1830-1850)**  
 Sumida River (*Sumida-gawa*): The Courtesan Nagato of the Owariya. From the series *Zensei azuma fukei* (Flourishing Scenes of the East). Circa 1830. Oban. 38.3 x 26.3 cm. Fine impression, colour and condition.





37

**Keisai Eisen**  
(1790-1848)

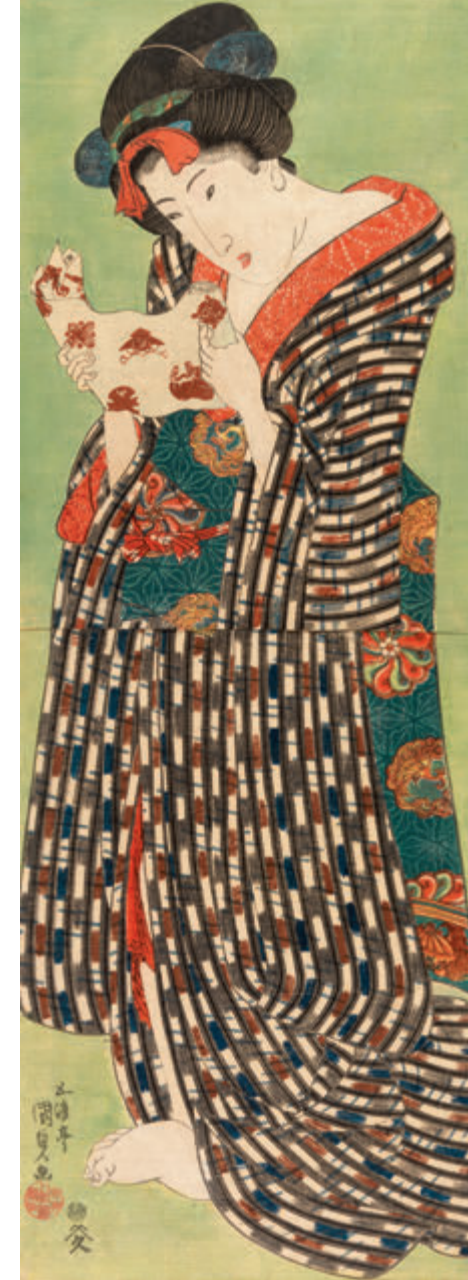
The Fourth Month: Changing Clothes, Green Bamboo Blinds (*Shigatsu koromogae aosudare*). The Courtesan Hinanosuke of the Daikokuya. From the series *Shin Yoshiwara nenju gyoji* (Annual Events in the New Yoshiwara). Circa 1830. Oban. 38.2 x 26.2 cm. Very good impression. Fine colour and condition.

38

**Utagawa Toyoshige**  
(1777-1835) and  
**Utagawa Kunihiro**  
(Active circa 1815-1840)

A Half-length Portrait of a Woman Holding a Sword (by Toyoshige). Rat and Adonis (by Kunihiro). From the series *Furyu azuma sugata junishi* (Eastern Elegance, the Twelve Animals of the Calendrical Cycle). Circa 1830. Oban. 38.2 x 25.9 cm. Fine impression, colour and condition.





**39**  
**Utagawa Kunisada**  
**(1786-1865)**

Morning pick-up in Yagurashita (*Yagurashita mukai*). From the series *Tatsumi hakkei no uchi* (Eight Views of Fukagawa). Two courtesans going back to their lodgings in the early morning, led by the brothel matron. Early 1840's. Oban triptych. 39 x 78.6 cm. Fine impression, colour and condition.

**40**  
**Utagawa Kunisada**  
**(1786-1865)**

A Woman Standing, Whilst Reading a Letter. 1830's. Vertical oban diptych. 24.7 x 72.9 cm. Fine impression. Fine colour with an unusual green ground. Fine condition. Two additional impressions of this design, both faded, are in the Museum of Fine Arts, Boston.



41

**Yokoyama Seiki**  
(1792-1864)

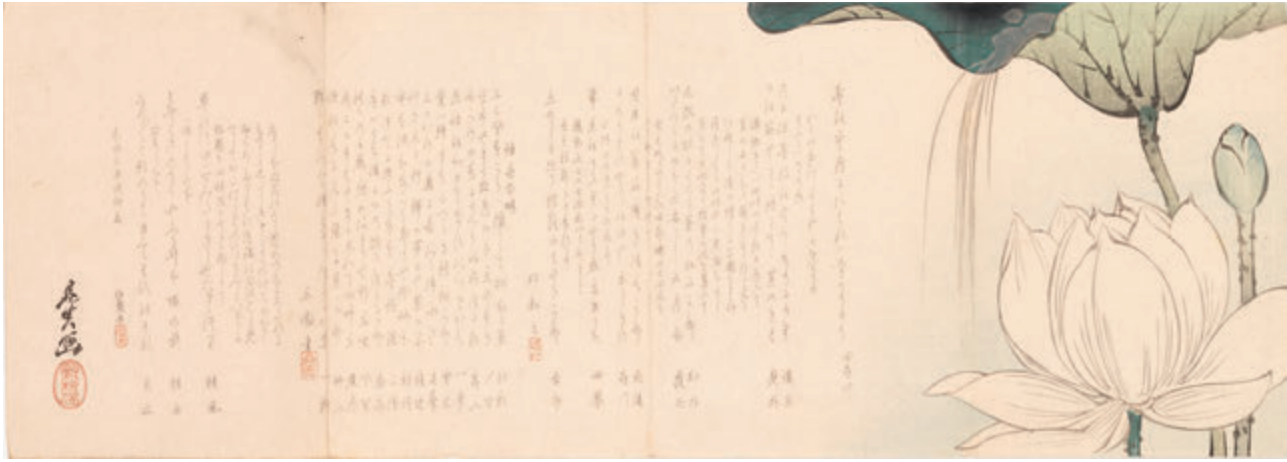
Cat. Landscape. Two sheets from an album of 12 paintings. Early in the ninth month of 1825. Painting album. 25.8 x 30.5 cm each. Ink and colour on paper. Signed: *Seiki*, Sealed: *Sei*, *Ki*. The paintings are only sealed but there is an end page of the album that is signed, sealed and dated.





42  
**Shibata Zeshin**  
**(1807-1891)**  
A Group of Mice. 1852.  
Surimono with original wrapper  
titled *Shichifukujin* (Seven Lucky  
Gods). 20.1 x 28 cm.  
Fine impression with metallic  
printing. Fine colour. Very good  
condition. The mice at top are  
dragging away a metal seal  
with Zeshin's name in red,  
displaying the artist's typical wit.  
Apparently unrecorded.

43  
**Shibata Zeshin**  
**(1807-1891)**  
A Rat with Daikoku's Mallet and  
New Year's Lucky Jewels. 1864.  
Surimono with original wrapper.  
13.9 x 18.7 cm.  
Fine impression, colour and  
condition.



44

**Shibata Zeshin**  
**(1807-1891)**

A Lotus in Flower. 1850. Long surimono with original wrapper titled *Tamuke no eda*.

19.5 x 56.8 cm. Fine impression with metallic printing.

Fine colour and condition with the usual folds as the print would have originally been placed in a wrapper for distribution. Unrecorded.



45

**Shibata Zeshin**  
**(1807-1891)**

Wave with Rising Sun. 1842. Surimono with original wrapper titled *Miyo no asahi* (Rising Sun in the Blessed Reign).

20 x 27.2 cm. Fine impression and colour. Very good condition with the usual folds as the surimono would have originally been placed in a wrapper for distribution. An unrecorded and early Zeshin surimono.





**46**  
**Utagawa Kuniyoshi**  
**(1797-1861) and**  
**Shibata Zeshin**  
**(1807-1891)**

A Still-life of an Album Open to Portraits of Danjuro VII and Danjuro VIII Surrounded by a Gourd Vine and a Portable Writing Case. 1849. Large surimono. 42 x 59.2 cm. Very fine impression with extensive metallic printing and embossing. Fine colour. Fine condition with faint staining at top. Additional impressions are in the British Museum and the Masao Takashima Collection, Tokyo.

**47**  
**Utagawa Toyoshige**  
**(1777-1835)**

The Chrysanthemum Boy (*Kiku Jido*). 1832. Large surimono. Fine impression. Very good colour and condition. 42.7 x 57 cm. According to Paul Griffith, the print commemorates the name-taking ceremony of the singer Wakatayu who succeeded to the more illustrious name of Tokiwazu Wakatayu III. The subject alludes to Wakatayu's family crest of a chrysanthemum flower within a diamond, known as *kiku-bishi*. He went on to found the *Kiku-bishi* school of Tokiwazu, one of the four major schools of traditional narrative singing with vocal music accompanied by the shamisen which was performed in Kabuki.





48  
**Utagawa Kuniyoshi (1797-1861)**  
Loyal Retainer Tomimori Suke'emon Masakata. From the series *Seichu gishi den* (Biographies of Loyal and Righteous Samurai). 1847. Oban. 37.6 x 25.6 cm. Robinson S54-27; Weinberg, no. 127; Clark, *Kuniyoshi*, no. 44. Fine impression and colour. Pristine condition.

49  
**Utagawa Kuniyoshi (1797-1861)**  
The Tattooed Tengan Isobei Throwing Yasha Arashi in a Wrestling Bout. From the series *Honcho Suikoden goyu happyakunin no hitori* (One of the Eight Hundred Heroes of the Water Margin of Japan). 1832. Oban. 38.1 x 26.1 cm. Robinson S4a-17. Fine impression and colour. Very good condition.





50

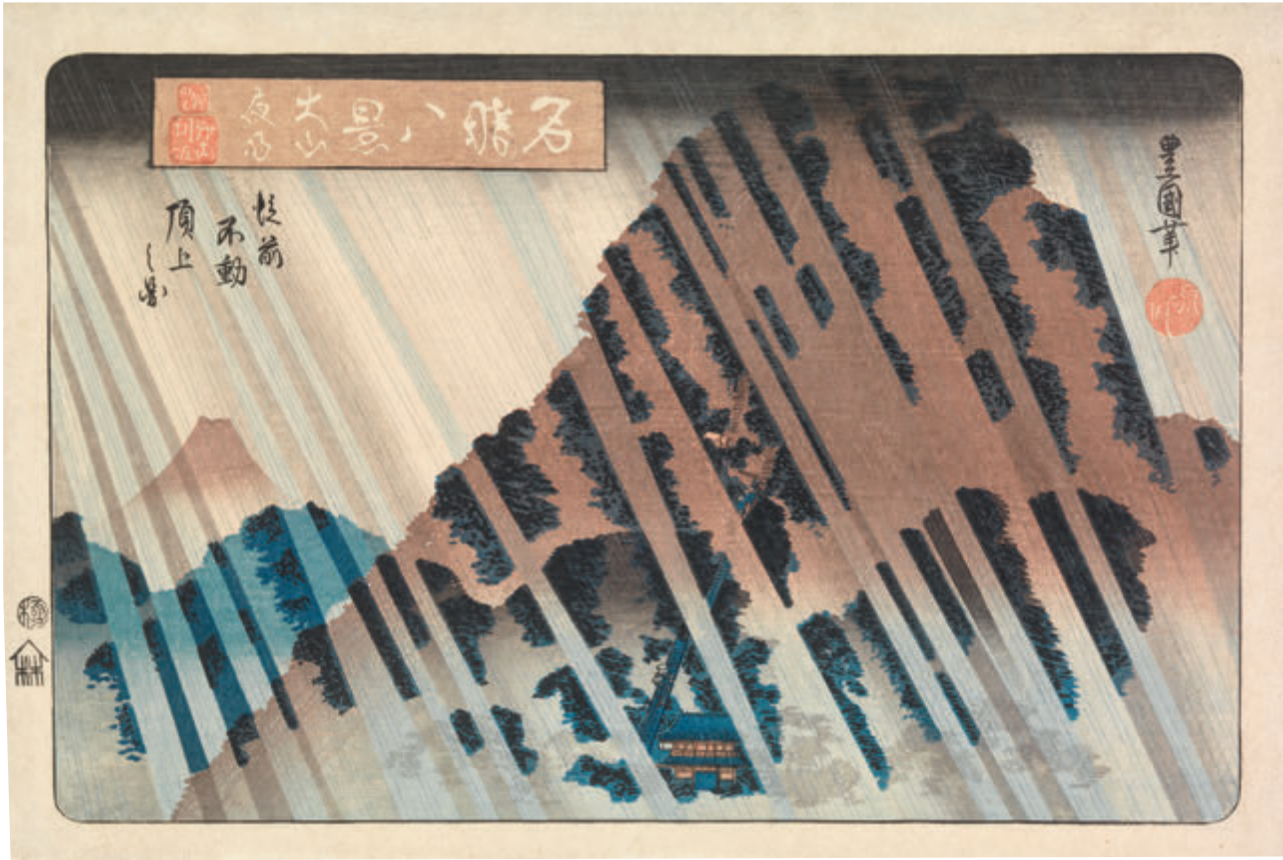
**Konishi Hirosada**  
(Active late 1810's-  
early 1860's)

Nakamura Daikichi III as Toki Hime, Ichikawa Sukejuro as Sasaki Takatsuna and Arashi Rikaku II as Miuranosuke. From the play *Kamakura sandaiki*. Ichikawa Ebizo V as Nippon Daemon and Kataoka Gado II as Tamashima Kohei. From the play *Akiba gongen kaisen-banashi*. Two designs from a complete album containing 55 chuban prints. 1849.

25.5 x 17.7 cm (covers).

Triptych: Keyes; Philadelphia 63; *Hirosada, Osaka Printmaker*, no. 25 and front cover. Diptych: *Hirosada, Osaka Printmaker*, no. 23. Fine, early impressions with extensive metallic printing and embossing. Fine condition with brilliant colour. This chuban album, which contains a number of Hirosada's greatest designs, is an excellent example of the technical brilliance of 19th-century Osaka printmaking and the finest example we have seen on the market since the 1980's.





51  
**Utagawa Toyoshige**  
**(1777-1835)**

Night Rain at Oyama (*Oyama yau*). From the series *Meisho hakkei* (Eight Views of Famous Places). 1830's. Oban. UTK/9/62; Kikuchi, *A Treasury of Japanese Woodblock Prints*, plate 81; Keyes, *Oberlin*, plate 94. Fine impression of the second state. Very good colour and condition. The first state in Oberlin has the title printed in a less cursive script. This impression corresponds to both the Tokyo National Museum and *Ukiyo-e taikei* impressions.

52  
**Utagawa Hiroshige**  
**(1797-1858)**

Summer: The Moon Over Ryogoku (*Natsu: Ryogoku no tsuki*). From the series *Shiki koto meisho* (Views of Edo in the Four Seasons). Mid-1830's. Chu-tanzaku. 38.4 x 13 cm. Suzuki 16; Van Vleck, page 136; *Hiroshige: The Collected Edo Landscapes*, no. 1025; UTK/11/216. Fine impression, colour and condition.





53

**Utagawa Hiroshige**  
(1797-1858)

Mt. Haruna in Snow, Kozuke Province (*Kozuke Harunasan setchu*). From the series *Rokujuyoshu meisho zue* (Pictures of Famous Places in the Sixty-odd Provinces). 1853. Oban. 36.3 x 24.7 cm. Jansen 26; Van Vleck, page 97. Fine, early impression. Fine colour and condition.

54

**Utagawa Hiroshige II**  
(1826-1869)

Ochanomizu. From the series *Edo meisho zue* (Views of Famous Places in Edo). 1861. Oban. 36 x 24.1 cm. Fine impression, colour and condition.







55  
**Utagawa Kunisada**  
**(1786-1865)**  
Ichikawa Danzo I in the role of Kudo Suketsune, Ichikawa Danzo II in the role of Soga no Goro, Ichikawa Danzo III in a Shibaraku scene, Ichikawa Danzo IV in the role of Sato Masakiyo and Ichikawa Danzo V in the role of Shunkan. 1857. Large surimono. 40.1 x 55 cm. Fine impression with burnishing. Fine colour. Very fine condition. The two poems on the left are by Danjuro VI (signed: *Shikoan San'en*) and Danjuro VII (signed: *Jukai Rojin Hakuen*).

56  
**Utagawa Kunisada**  
**(1786-1865)**  
Ichimura Uzaemon XIII as Tenjiku Tokubei. From the series *Toyokuni manga zue* (Toyokuni's Caricature Pictures). 1860. Oban. 38.5 x 26.5 cm. Extremely fine, early impression of the deluxe edition on thick, luxurious paper. Fine colour. Pristine condition.





57  
**Utagawa Kunisada**  
**(1786-1865)**

A pair of prints showing Ichikawa Kodanji IV as the archvillain Nikki Danjo Naonori and Ichikawa Danjuro VIII as the hero Arajishi Otokonosuke Terumitsu. The *Yukashita* scene from the play *Kozotte kuruwa mimasu no datezome*. 1852. Oban. 36.5 x 25.2 cm. each. Fine impressions with strong woodgrain. Very good colour and condition.

58  
**Utagawa Kunisada**  
**(1786-1865)**

Kawarazaki Gonjuro as Danshichi Kurobei. From the series *Rien kyokaku den* (Heroic Commoners in Kabuki). 1863. Oban. 37 x 24.8 cm. Fine, early impression of the deluxe edition on heavy paper. Fine colour. A few expertly restored wormholes, otherwise fine condition.





59

**Utagawa Kunisada**  
(1786-1865)

Ichikawa Danjuro VIII as Genkai Nadaemon. 1859. Oban. 38 x 26.3 cm. From the series *Toyokuni manga zue* (Toyokuni's Caricature Pictures). Extremely fine, early impression of the deluxe edition with strong woodgrain, burnishing and applied gum to the dragon's eyes on thick, deluxe paper. Brilliant colour. Pristine condition.

60

**Utagawa Kunisada**  
(1786-1865)

Kataoka Nizaemon VIII as Ishikawa Goemon. From the series *Toyokuni manga zue* (Toyokuni's Caricature Pictures). 1859. Oban. 38.5 x 26 cm. Extremely fine, early impression of the deluxe edition on luxurious paper with strong woodgrain and burnishing. Brilliant colour. Pristine condition.





**61**  
**Utagawa Kunisada**  
**(1786-1865)**  
 Nakamura Shikan IV as  
 Kumokiri Nizaemon. From the  
 series *Toyokuni manga zue*  
 (Toyokuni's Caricature Pictures).  
 1860. Oban. 38.6 x 26.4 cm.  
 Extremely fine, early impression  
 of the deluxe edition with over-  
 printing on thick, luxurious  
 paper. Fine colour. Pristine  
 condition.

**62**  
**Utagawa Kunisada**  
**(1786-1865)**  
 Ichikawa Ichizo III as Hebimaru.  
 From the series *Toyokuni manga*  
*zue* (Toyokuni's Caricature  
 Pictures). 1860. Oban.  
 39.1 x 26.7 cm. Schapp &  
 Uhlenbeck, *Kunisada*, no. 92.  
 Extremely fine, early impression  
 of the deluxe edition with  
 extensive blind-printing on thick,  
 luxurious paper. Fine colour.  
 Pristine condition.

**63**  
**Utagawa Kunisada**  
**(1786-1865)**  
 Nakamura Shikan IV as the  
 Shogun Taro Yoshikado. 1860.  
 Oban. 38.4 x 25.8 cm. From the  
 series *Toyokuni manga zue*  
 (Toyokuni's Caricature Pictures).  
 Extremely fine, early impression  
 of the deluxe edition with  
 burnishing and woodgrain on  
 heavy paper. Brilliant colour.  
 Pristine condition.





64

**Utagawa Kunisada  
(1786-1865)**

Kawarasaki Gonjuro I as Misuji  
no Tsunagoro. From an untitled  
series of large head actor prints.  
1860. Oban. 37.1 x 24.8 cm.

*Konjaku kabuki meiyu ten*,  
no. 18; Schaap and Uhlenbeck,  
*Kunisada*, no. 13.

Fine impression and colour on  
deluxe paper. Narrow margin at  
left, otherwise fine condition.

65

**Utagawa Kunisada  
(1786-1865)**

Nakamura Shikan IV as  
Kiyomizu no Chigo  
Sutewakamaru. From an untitled  
series of large head actor prints.  
1860. Oban. 37 x 24.6 cm.

*Konjaku kabuki meiyu ten*,  
no. 13; Schaap and Uhlenbeck,  
*Kunisada*, checklist 2, no. 7.

Fine impression on deluxe  
paper. Fine colour. Very good  
condition. Narrow margin at left.

66

**Utagawa Kunisada  
(1786-1865)**

Ichikawa Ebizo V as Usui  
Arataro Sadamitsu. From an  
untitled series of large head  
actor prints. 1863. Oban.  
37 x 26.2 cm.

*Konjaku kabuki  
meiyu ten*, no. 36; Schaap and  
Uhlenbeck, *Kunisada*, no. 106.

Fine impression on thick, deluxe  
paper. Fine colour. Fold mark in  
right margin, otherwise fine  
condition. Surely, one of the  
most dramatic of all  
19th-century kabuki prints.





67

**Migita Toshihide**  
(1863-1925)

Ichikawa Danjuro IX as Taira no Tomomori in the play *Yoshitsune senbon zakura*. 1893. Oban. 37.4 x 25.6 cm. From the series *Mimasu ai sugata* (Danjuro in His Various Roles). Fine impression with metallic printing. Fine colour and condition.

68

**Migita Toshihide**  
(1863-1925)

Ichikawa Danjuro IX as Kumagai Naozane in the play *Ichinotani futaba gunki*. 1893. Oban. 37.4 x 25.5 cm. From the series *Mimasu ai sugata* (Danjuro in His Various Roles). Fine impression with strong woodgrain. Fine colour and condition.

69

**Migita Toshihide**  
(1863-1925)

Ichikawa Danjuro IX as Soga no Goro in the play *Yanone Goro*. 1893. Oban. 37.4 x 25.5 cm. From the series *Mimasu ai sugata* (Danjuro in His Various Roles). Fine impression, colour and condition.





70

**Kawanabe Kyosai  
(1831-1889)**

A *Sugoroku* Game Board. 1862.  
49.5 x 71.2 cm. KKM, 1990,  
no. 396 (this impression);  
*Kawanabe Kyosai gashu* (1994),  
vol. III, no. 31 (this impression).  
Provenance: Fukutomi Taro.  
Fine impression. Very good  
colour and condition. Rare.

71

**Kawanabe Kyosai  
(1831-1889)**

Woman Fighting with Naginata  
and Others. From the series  
*Kyokumusubi osana etehon*  
(A Children's Handbook of  
String Pictures). 1863. Oban.  
36.3 x 25.2 cm. KKM, 1990,  
no. 100; *Comic Genius:  
Kawanabe Kyosai*, no. 140.  
Fine impression, colour and  
condition. Rare.







72

**Kawanabe Kyosui  
(1868-1935)**

Shoki the Demon Queller.  
Circa 1920's. Hanging scroll.  
Ink, colour and gold on silk.  
120.4 x 48.8 cm. Signed:  
*Kyosui*, Sealed: *Sui (Midori)*.  
A major work by Kyosai's  
daughter and pupil.

73

**Kawanabe Kyosai  
(1831-1889)**

Shoki Dangling a Demon off a  
Cliff. 1870's-1880's. Hanging  
scroll. Ink and light colour on  
paper. 123 x 48.6 cm. Signed:  
*Seisei Kyosai*. Sealed: *Raisui*.  
A number of autograph painted  
versions of this subject by  
Kyosai are known as well as  
an illustration in *Kyosai suiga*,  
vol. 1, 1882.





74  
**Tsukioka Yoshitoshi**  
**(1839-1892)**  
 Ghost of a Faithful Wife Prays Under the Waterfall for Her Husband's Victory (*Seppu no rei taki ni kakaru zu*). 1892. Oban. 36 x 24.2 cm. From the series *Shinkei sanjurokkaisen* (New Forms of Thirty-six Ghosts). Keyes 509-33, Stevenson 33. Fine impression with three-colour cartouche. Fine colour and condition.

75  
**Tsukioka Yoshitoshi**  
**(1839-1892)**  
 The Ghost of Okiku at the Mansion of the Plates (*Sara-yashiki Okiku no rei*). 1890. Oban. 36 x 24.5 cm. From the series *Shinkei sanjurokkaisen* (New Forms of Thirty-six Ghosts). Keyes 509-17, Stevenson 17. Fine impression with two-colour cartouche. Fine colour and condition.

76  
**Tsukioka Yoshitoshi**  
**(1839-1892)**  
 The Spirit of the Komachi Cherry Tree (*Komachi-zakura no sei*). 1889. Oban. 36 x 24.5 cm. From the series *Shinkei sanjurokkaisen* (New Forms of Thirty-six Ghosts). Keyes 509-7, Stevenson 8. Fine impression with two-colour cartouche. Fine colour and condition.





77

**Adachi Ginko**  
(Active 1870's-1890's)

Illustrated Explanation of Women's Hairstyles in Great Japan (*Dai-Nihon fujin soku-hatsu zukai*). 1885. Oban triptych. 37.2 x 76.2 cm. Fine impression, colour and condition.

78

**Kobayashi Eitaku**  
(1843-1890)

Peoples of the World. (An American Indian, A Chinese Man, a Japanese Man, and a Western Man and Woman). Circa 1880. Fan print. 24 x 31.2 cm. Fine impression, colour and condition.





79

**Toyohara Kunichika**  
(1835-1900)

Lovers in Western Dress.

Lovers on a Western-style Sofa.

Two paintings from a complete

album of thirteen, titled *Hime*

*warai* (Erotic women). Dated:

November, 1890 on the *chitsu*.

Ink, colour and gold on silk.

20.5 x 26.5 cm. each. The final

painting in the album is signed:

*Toyohara Kunichika* and sealed:

*Kuni, Chika*. High quality shunga

paintings by major artists of the

early Meiji period are extremely

rare.





80  
**Kobayashi Kiyochika**  
**(1847-1915)**  
Distant View of the Ichinohashi  
Bridge from the Great River  
(Sumida) Embankment  
(*Okawagishi Ichinohashi enkei*).  
1880. Oban. 36.5 x 24.9 cm.  
Fine impression, colour and  
condition.



81  
**Kobayashi Kiyochika**  
**(1847-1915)**  
Snow in Kusatsu. Circa 1880's.  
Hanging scroll. Ink and colour  
on silk. 112.6 x 41.5 cm.  
Signed: *Kiyochika*. Sealed:  
*Shinsei*. The sign in the image  
says "*Kusatsu oryori*" (Kusatsu  
cuisine). High-quality, detailed  
paintings on silk by Kiyochika  
are rare on the market.



82

**Shibata Zeshin  
(1807-1891)**

Crows in Flight. 1887. Long surimono with original wrapper titled *Hatsu akari* (First Sunlight of the Year). 21.5 x 57.8 cm. Fine impression with metallic printing. Fine colour and condition with the usual folds. This surimono appears to be the original version of the *shikishiban* with orange/red sky which is one of the artist's most famous prints and is similarly signed, "Eighty-one-year-old Zeshin".



83

**Shibata Zeshin  
(1807-1891)**

Flying Cranes. Circa 1880's. Fan print. 14.6 x 48.3 cm. Fine impression, colour and condition.





84

**Shibata Zeshin**  
**(1807-1891)**

Cucumber on the Vine.  
Ink and colour. Fan painting.  
13.6 x 41.5 cm. Signed: *Zeshin*.  
Sealed: *Shin*.



85

**Shibata Zeshin**  
**(1807-1891)**

Morning Glory. Circa 1860's  
Surimono fan print.  
14 x 46.6 cm. Fine impression,  
colour and condition. A rare  
format and apparently  
unrecorded.



86

**Mochizuki Kinpo  
(1846-1915)**

Rabbits. Rats. Two paintings from a complete album of twelve. Titled *Junishi cho* (Album of the Twelve Animals of the Chinese Calendrical Cycle). 1910. Ink and light colour on silk. Painting album. 15 x 19.5 cm (covers).

Mochizuki Kinpo was a fine, Shijo-style painter who specialized in animals. He was a pupil of both Nishiyama Hoen and Nishiyama Kan'ei.





87

**Mori Kansai  
(1814-1894)**

Rabbits. 1881. Hanging scroll.  
Ink and colour on silk.  
115.5 x 55.5 cm. Inscription:  
*Meiji juyonen kanoto-mi hachi-  
gatsu gi Okyo hitsui* (Imitating  
the style of Okyo, August, the  
year of *kanoto-mi*, Meiji 14).  
Signed: *Kansai*. Sealed:  
*Tachibana Koshuku in*. The  
painting is an homage to the  
celebrated rabbit paintings of  
Maruyama Okyo. Mori Kansai  
was a student of Mori Tetsuzan  
who was himself an Okyo pupil.



88

**Suzuki Kason  
(1860-1919)**

Monkey Watching a Spider.  
Circa 1890's. Unmounted  
painting. Ink and light colour on  
silk. 28.3 x 21.2 cm. Signed:  
*Kason*. Sealed: *Kason*.  
The artist taught Ohara Koson  
and this work demonstrates  
how closely the pupil could  
follow the master.

Typography: Trevor Gray  
Photography: Ken Adlard  
Printing: Henry Ling Limited





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