



Israel Goldman  
Japanese Prints  
and Paintings

Thirty-fifth Anniversary Catalogue 22  
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**1**  
**Kitagawa Utamaro**  
**(1754-1806)**  
The Waitress Orise at the  
Chiyozuru Tea-House. Circa  
1794-5. Oban. 38.3 x 25.4 cm.  
Asano & Clark no. 208, Shibui  
194-1-2. Fine impression. Very  
good colour. Fine condition.





2

**Suzuki Harunobu**  
(1724/5-1770)

Lovers in Front of a Fishbowl.  
From the series *Wakoku kagami-e* (Mirror Picture of Japan). Late 1760's. Chuban. 20.6 x 28.2 cm. Fine impression with brilliant, fresh, unfaded colour. Faint centrefold. Fine condition.

3

**Suzuki Harushige**  
(1747-1818)

Lovers Seated on a Bench.  
*Hagi no Tama-gawa*  
(Tama River of Bush Clover). Circa early 1770's. Chuban. 25.8 x 18.9 cm. Very good impression, colour and condition. Slight trimming. Apparently unrecorded. Although the fan is signed *Harunobu ga*, stylistically the print appears to be the work of Harushige. The poem by Minamoto no Toshiyori refers to the bush clover of Tama River.





4  
**Suzuki Harunobu**  
**(1724/5-1770)**  
 Two Lovers Making Love  
 Under a Mosquito Net with a  
 Second Man Apparently Asleep.  
 Late 1760's. Chuban.  
 28.4 x 20.6 cm. Fine  
 impression, colour and  
 condition. Faint centrefold.

5  
**Torii Kiyonaga**  
**(1752-1815)**  
 A Middle-aged Woman Making  
 Love Beneath a Mosquito Net.  
*Toshima*. From the series *Imayo*  
*juni kagami* (Twelve Mirrors of  
 the Modern World). Mid 1780's.  
 Chuban. 19 x 25.9 cm.  
 Fine impression, colour and  
 condition.





6

**Suzuki Harunobu**  
(1724/5-1770)

A Young Kabuki Actor Sitting Backwards on Top of His Male Client. No. 5 from the series (*Furyu*) *Enshoku Mane'emon* (Elegant Amorous Mane'emon). 1770. Chuban. 20.4 x 27.6 cm. *Japanese Erotic Prints*, B.5. Fine impression and colour. Faint centrefold. Slightly trimmed at right. Very good condition.

7

**Kitao Shigemasa**  
(1739-1820)

Women Turning the Silkworms in Trays with Feathers. No. 4. From the series *Kaiko yashinai gusa* (Silkworm Cultivation). Circa 1772. Chuban. 18.6 x 24.8 cm. *Museo d'Arte Chiosonne, Genoa*, 1980, fig. 337. Fine, early impression with the outlines of the figures embossed. Fine colour with attractive oxidation. Fine condition. Prints from this collaborative series by Shunsho and Shigemasa were reprinted twice in book form in 1776 and 1786. These later impressions have a different colour scheme and show extensive wear.







8

**Kitagawa Utamaro  
(1754-1806)**

Two Women, One Holding a Fan with the *Mimasu* Pattern Mark of Ichikawa Danjuro. Circa 1799. Koban. 16.3 x 11.3 cm. Provenance: Ernest Le Veel, 2nd Sale, Hotel Drouot, Paris, 1980, Lot 46. Fine impression. Pristine colour. Fine condition.

9

**Kitagawa Utamaro  
(1754-1806)**

A Woman Lighting a Lantern. With an inscription reading, *Kiten no zu*. Circa 1803. Koban. 18.8 x 12.4 cm. Provenance: Ch. Gillot, Deuxieme Partie, Hotel Drouot Paris, 1904, Lot 1802. Very good impression. Faded. Very good condition.





10  
Kitagawa Utamaro  
(1754-1806)

*Ehon warai jōgo* (Picture Book: The Laughing Drinker). Circa 1803. Illustrated book. 3 volumes complete. 21.7 x 15.4 cm (covers). Asano & Clark 494, Clark, *Shunga: Sex and Pleasure in Japanese Art*, nos. 4 and 52. Fine, early impressions with superb, unfaded colour. Original covers and title-slips show wear, but internal contents are fine. This erotic masterpiece is thought to be Utamaro's final *shumpon*. Each volume opens with a half-length portrait of a beauty and closes with a detail of genitalia. The book is extensively discussed in Asano & Clark and *Shunga: Sex and Pleasure in Japanese Art* (op. cit. pages 52 and 207).





**11**  
**Utagawa Toyokuni**  
**(1769-1825)**  
 A Woman Seated with a Fan.  
*Shinpan Hanasaki jiji jo* (New  
 Edition of the Old Man Who  
 Made Flowers Bloom, Part I).  
 Circa 1795. Chuban.  
 25.4 x 18.8 cm. Two other  
 impressions are recorded – one  
 in Boston (ex Spaulding) and the  
 other ex Stoclet (Sothebys,  
 London, 2004, lot 331).

**12**  
**Katsukawa Shun'ei**  
**(1762-1819)**  
 The Wrestler Kagami-iwa  
 Hamanosuke. 1810. Oban.  
 39.4 x 26.6 cm. Fine impression  
 and colour on thick, heavy  
 paper. Very good condition.  
 There are impressions in Boston  
 and the George Mann Collection  
 (Ota Memorial Museum, 1994,  
 plate 49).



**13**  
**Okamoto Toyohiko**  
**(1773-1845)**

Cuttlefish. Fan painting.  
Ink and colour on paper.  
13.8 x 43.5 cm. Signed:  
*Toyohiko*. Sealed: *Toyo, Hiko*.

**14**  
**Maruyama Okyo**  
**(1733-1795)**

Sparrows. Hanging scroll.  
Ink and colour on paper.  
80.8 x 28.2 cm. Signed: *Okyo*.  
Sealed: *Okyo no in*.







15

**Mori Sosen**  
(1747-1821)

Seated Monkey. Hanging scroll.  
Ink and colour on silk.  
28.8 x 33.3 cm. Signed: *Sosen*.  
Sealed: *Sosen*.

16

**Mori Sosen**  
(1747-1821)

A Monkey Seated on a Rock with an Infant. Hanging scroll.  
Ink and colour on silk.  
108.3 x 38.3 cm. Signed: *Sosen*. Sealed: *Sosen*, *Mori Shusho* (or *Moritaka*).  
Provenance: According to the box inscriptions, the painting was in the possession of Itakura Katsunao, a daimyo lord in present-day Gunma, in 1808. In 1881, the painting was subsequently acquired by Negishi Shorei (1833-1897) a master swordsman who established the Negishi school of *shuriken*.





**17**  
**Utagawa Hiroshige**  
**(1797-1858)**

Snow at Akabane in Shiba  
(*Shiba Akabane no yuki*).  
From the series *Toto meisho*  
(Famous Places in the Eastern  
Capital), Mid 1830's. Oban.  
24.7 x 37 cm. *Hiroshige: The  
Selected Edo Landscapes*,  
nos. 514-5. Fine impression with  
strong woodgrain. Fine colour  
and condition. Impressions are  
also known with the publisher's  
mark and censor seal printed in  
black.

**18**  
**Utagawa Hiroshige**  
**(1797-1858)**

Long-tailed Blue Bird on a  
Branch of Flowering Plum.  
Early 1830's. Otanzaku.  
38.2 x 17.3 cm. Bogel &  
Goldman 16, UTK/XI/10,  
TNM/III/3484, Vever/III/872.  
Very good impression of the  
first edition. Very good colour  
and condition.







19

**Kano Tohaku I**  
(1772-1821)

Cranes. Hanging scroll diptych.  
Ink, colour and *gofun* on silk.  
116.5 x 48.7 cm (each painting).  
Signed: *Hogen Tohaku ga.*  
Sealed: *Kano Tohaku.*

20

**Higuchi Tangetsu**  
(1821-1896)

A Family of Tigers.  
Hanging scroll. Ink on silk.  
124.7 x 54.7 cm. Signed:  
*Tangetsu moriyasu hitsu.*  
Sealed: *Tangetsu, Moriyasu.*





21

**Totoya Hokkei**  
**(1780-1850)**

A Rat, Udo (Spikenard) and a Bowl of Adonis. From the series *Sanjurokkinn tsuzuki* (Series of Thirty-six Birds and Animals). Circa 1828. Square surimono. 20.9 x 16.8 cm. Amsterdam (2013) nos. 342 & 342a. Fine impression with metallic printing. Fine colour. Very good condition.

22

**Totoya Hokkei**  
**(1780-1850)**

Doe and Fawn. From the series *Sanjurokkinn tsuzuki* (Series of Thirty-six Birds and Animals). Circa 1828. Square surimono. 21.5 x 18 cm. Fine impression with printing of the utmost subtlety. Fine colour with the fugitive pink ground still present. Fine condition. Of the two other recorded examples, this is the finest and the only one to have the hand-stamped seal beneath the signature.







23  
**Ichiyusai Kuniyoshi**  
**(1787-1861)**  
 A Beauty Walking in the Snow.  
 From the series *Fuzoku onna Suikoden hyaku hachi-ban no uchi* (From One Hundred and Eight Designs of Customs of Women Likened to the "Tales of the Water Margin"). Circa late 1820's. Square surimono. 20.1 x 18.36 cm. *Edo no surimono* (Chiba City Art Museum) no. 258, *Heroes & Ghosts*, no. 189. Fine impression with embossing and metallic printing. Fine colour. Slightly trimmed at bottom, otherwise fine condition.



24  
**Utagawa Sadakage**  
**(Active 1818-1844)**  
 A Courtesan Adjusting a Hairpin Before a Mirror. *Shimai-beya shungetsu* (Dressing Room in Spring Moon). From the series *Kuruwa hakkei* (Eight Views of the Pleasure Quarter). Circa 1820's. Square surimono. 20.2 x 18.9 cm. Berlin no. 69. Fine impression with extensive metallic printing. Very good colour. Fine condition.





25  
**Totoya Hokkei**  
**(1780-1850)**  
 A Chinese Sage Evoking a Dragon. From the series *Ressenden bangumi* (*Lives of the Immortals*). Late 1810's. Square surimono. 20.1 x 18 cm. Fine impression with metallic printing. Very good colour and condition.

26  
**Utagawa Kuninao**  
**(1793-1854)**  
 An Awabi Diver. From the series *Bijin awase* (*A Comparison of Beautiful Women*). Mid-1820's. Square surimono. 20.5 x 18.4 cm. Keyes, Chester Beatty, Vol. 1, no. 236. Fine impression with metallic printing. Very good colour and condition. The rock to which the awabi diver is clinging is suggestive of male genitalia.





27

**Totoya Hokkei  
(1780-1850)**

A Beauty Seated Beside a Screen. *Shin* (Formal). From the series *Santai sanban tsuzuki* (A Series of Three Prints for Three Styles). 1820's. Square surimono. 21.3 x 18.4 cm. Polster & Marks, page 159. Fine impression with extensive metallic printing. Fine colour and condition.

28

**Yashima Gakutei  
(1786(?)-1868)**

Two prints from a hexptych showing men performing the sparrow dance (*suzume odori*). From the series *Katushika rokuban tsuzuki* (A Series of Six Prints for the Katsushika Poetry Club). Circa 1825. Square surimono diptych. 40 x 18 cm. No example of the complete hexptych is known. Institutions that possess a single impression of an individual sheet are the Metropolitan Museum, Chester Beatty Library and the Rijksmuseum, Amsterdam.





29

**Gatoken Shunshi  
(Active 1820's)**

Onoe Tamizo as Watonai. From the play *Kokusenya kassen*. 1827. Oban. 37.7 x 25.9 cm. Fine impression with metallic printing. Fine colour and condition.

30

**Gigado Ashiyuki  
(Active circa 1814-1835)**

Ichikawa Hakuen as Arajishi Otokonosuke. From the series *Nana yaku no uchi*. (Of Seven Roles). Oban. 39 x 26.5 cm. Fine impression and colour. Very good condition.

31

**Ryusai Shigeharu  
(1803-1853)**

Arashi Rikan II as the Shogun Taro Leaning Against a Large Rock in the Shape of a Toad. From the play *Soma Taro Hyobundan*. 1832. Oban. 38.2 x 25.4 cm. Fine, atmospheric impression with metallic printing. Fine colour and condition. Provenance: Hans Crzelltizer. This is the right hand sheet of a diptych illustrated in Schwaab, *Osaka Prints*, 1989, no. 153. That impression, now in the Princeton University Art Museum, lacks the hand-stamped seals and appears less subtly printed.





32

**Konishi Hirokada**  
(1819-1865)

Nakamura Gizaemon as Horiguchi Gentazaemon and Kataoka Gado II as Tamiya Gempachi. From the play *Osanago no adauchi* (The Child's Revenge). 1849. Chuban diptych. 36.1 x 25 cm. Philadelphia 63, *Hirokada, Osaka Printmaker*, no. 17. Fine impression with strong woodgrain, metallics and overprinting. Fine colour and condition. Album backing.

33

**Utagawa Sadamasu**  
(Active 1834-1852)

Okawa Hashizo I as Shimizu Yoshitaka. From the play *Ume no haru gojusantsugi*. 1848. Chuban. 25.2 x 17.6 cm. Fine impression with metallic printing. Fine colour and condition.





34

**Katsushika Hokusai**  
(1760-1849)

Hongan Temple at Asakusa in the Eastern Capital (*Toto asakusa honganji*). From the series *Fugaku sanjurokkei* (Thirty-six Views of Mt. Fuji). Early 1830's. Oban. 26.1 x 38.4 cm. UTK/13/11. Fine impression, colour and condition.



35

**Utagawa Hiroshige**  
(1797-1858)

The Outskirts of Koshigaya in Musashi Province (*Musashi Koshigaya zai*). From the series *Fuji sanjurokkei* (Thirty-six Views of Mt. Fuji). 1858. Oban. 35.3 x 24.1 cm. Van Vleck page 107. Fine impression and colour. Faint centrefold. Fine condition.





**36**  
**Katsukawa Shunsen**  
**(Circa 1762-1830)**

A Courtesan Biting on a Tissue. Circa 1820. Vertical oban diptych. 74.4 x 24.9 cm. Fine impression, colour and condition with the original paper mount.

**37**  
**Keisai Eisen**  
**(1790-1848)**

A Beauty Adjusting Her Hair. 1830's. Vertical oban diptych. 71 x 25.2 cm. Fine impression, colour and condition with the original paper mount.

**38**  
**Keisai Eisen**  
**(1790-1848)**

A Standing Beauty. 1830's. Vertical oban diptych. 72.5 x 24.8 cm. Fine, early impression. Fine colour and condition. The print retains its original paper mount.





39

Keisai Eisen  
(1790-1848)

*Shugen ironaoshi* (Wedding:  
Changing Colours of the  
Wedding Outfit). 1830's.  
Illustrated book. 3 volumes,  
lacking title-slips, otherwise  
complete. 22.4 x 15.7 cm  
(covers). Fine, early impressions.  
Fine colour and condition.





40  
**Ichiyusai Kuniyoshi**  
**(1797-1861)**  
 Tamayori-hime Making Fans.  
 From the series *Kenjo reppu den*  
 (Biographies of Wise Women and Faithful Wives).  
 Circa 1841. Oban.  
 37.1 x 24.5 cm. Robinson  
 (1982) S20-21. Fine impression,  
 colour and condition.

41  
**Ichiyusai Kuniyoshi**  
**(1797-1861)**  
 Kaji of Gion Seated on a Bench with Her Fans and Writing-brushes. From the series *Kenjo reppu den*  
 (Biographies of Wise Women and Faithful Wives). Circa 1841. Oban. 37.1 x 24.5 cm. Robinson (1982) S20-13. Fine impression, colour and condition.





42  
**Ichiyusai Kuniyoshi (1797-1861)**  
 Hatsuhana Praying Under the Waterfall. From the series *Kenjo reppu den* (Biographies of Wise Women and Faithful Wives). Circa 1841. Oban. 37.1 x 24.5 cm. Robinson (1982) S20-7, Clark, *Kuniyoshi*, no. 53, *Heroes & Ghosts*, no. 32. Fine, early impression with brilliant colour. Fine condition.

43  
**Ichiyusai Kuniyoshi (1797-1861)**  
 The Daughter of Dainagon Yukinari Seated at Her Drawing Table While Her Cat, Deceived by Her Realistic Painting of a Butterfly Leaps at it. From the series *Kenjo reppu den* (Biographies of Wise Women and Faithful Wives). Circa 1841. Oban. 37.1 x 24.5 cm. Robinson (1982) S20-31. Fine impression, colour and condition.





44

**Ichiyusai Kuniyoshi  
(1797-1861)**

The Poetess Seated by Her Writing Table Watching Cherry Blossoms Scattered by the Wind. Ono no Komachi. From the series *Hyakunin isshu no uchi* (One Hundred Poems by One Hundred Poets). Circa 1842. Oban. 37.1 x 24.6 cm. Robinson (1982) S19.9. Fine impression, colour and condition.

45

**Ichiyusai Kuniyoshi  
(1797-1861)**

Emperor Koko and His Attendants in Snow. Koko Tenno. From the series *Hyakunin isshu no uchi* (One Hundred Poems by One Hundred Poets). Circa 1842. Oban. 37.1 x 24.6 cm. Robinson (1982) S19-5, Clark, *Kuniyoshi*, no. 91. Fine impression with strong woodgrain. Fine colour. Narrow Margins. Very good condition.

46

**Ichiyusai Kuniyoshi  
(1797-1861)**

Ori-hime and Kengyu Mounted on an Ox among the Clouds and Stars – The Legend of the Milky Way. Chunagon Yakamochi. From the series *Hyakunin isshu no uchi* (One Hundred Poems by One Hundred Poets). Circa 1842. Oban. 37.1 x 24.6 cm. Robinson (1982) S19-6. Fine impression with strong woodgrain. Fine colour. Narrow margin at bottom, otherwise fine condition.





47  
**Ichiyusai Kuniyoshi (1797-1861)**  
 Palanquin Bearers on a Road at Night. Oe no Chisato. From the series *Hyakunin isshu no uchi* (One Hundred Poems by One Hundred Poets). Circa 1842. Oban. 37.1 x 24.6 cm. Robinson (1982) S19-23. Clark, *Kuniyoshi*, no. 93, Suzuki (1992) no. 188. Fine impression and colour. Narrow margins. Very good condition.

48  
**Ichiyusai Kuniyoshi (1797-1861)**  
 A Fisherman Operating a Fish-Trap in the Dawn Mists of the Uji River. Gonchunagon Sadayori. From the series *Hyakunin isshu no uchi* (One Hundred Poems by One Hundred Poets). Circa 1842. Oban. 36.8 x 24.7 cm. Robinson (1982) S19-64. A particularly fine, subtly printed impression with strong woodgrain of a design which often displays wide printing variations. Fine colour. Very good condition.

49  
**Ichiyusai Kuniyoshi (1797-1861)**  
 View of a Large Sailing-junk with a Rowing Boat in the Foreground. Sangi Takamura. From the series *Hyakunin isshu no uchi* (One Hundred Poems by One Hundred Poets). Circa 1842. Oban. 37.1 x 24.6 cm. Robinson (1982) S19-11. Fine impression and colour. Narrow margins. Very good condition.





50

**Ichiyusai Kuniyoshi  
(1797-1861)**

The Spirit of Retired Emperor Sutoku-in and a Storm at Sea. Shutoku-in. From the series *Hyakunin issu no uchi* (One Hundred Poems by One Hundred Poets). Circa 1842. Oban. 37.1 x 24.6 cm. Robinson (1902) S19-77, Robinson (1961), fig. 31, Clark, *Kuniyoshi*, no. 95, *Heroes & Ghosts*, no. 29. Fine impression with strong woodgrain. Fine colour and condition.

51

**Ichiyusai Kuniyoshi  
(1797-1861)**

The Poet at His Window at Night Sees an Apparition. Dainagon Tsunenobu. From the series *Hyakunin issu no uchi* (One Hundred Poems by One Hundred Poets). Circa 1842. Oban. 37.1 x 24.6 cm. Robinson (1982) S19-71. *Heroes & Ghosts*, no. 28. Fine impression, colour and condition.







52  
**Ichiyusai Kuniyoshi (1797-1861)**  
 The Pilot Tokuzo on Board Ship, Confronted by the Apparition of the *Umi Bozu* (the Sea-monk). Kuwana. From the series *Tokaido gojusan tsui* (Fifty-three Parallels for the Tokaido Road). Circa 1845-6. Oban. 36.6 x 24.7 cm. Robinson (1982) S44-44, Robinson (1961) fig. 49, *Heroes & Ghosts*, no. 50. Extremely fine, early impression (we know of none earlier) with strong woodgrain. Fine colour and condition.

53  
**Ichiyusai Kuniyoshi (1797-1861)**  
 The Cat Witch. Okabe. From the series *Tokaido gojusan tsui* (Fifty-three Parallels for the Tokaido Road). Circa 1845-6. Oban. 36.6 x 24.8 cm. Robinson (1982) S44-22. *Heroes & Ghosts*, no. 47. Fine impression, colour and condition.





54

**Utagawa Hiroshige**  
(1797-1861)

Nagakubo. From the series *Kisokaido rokujukyu tsugi no uchi* (The Sixty-nine Stations of the Kisokaido Road). Late 1830's. Oban. 25.6 x 38 cm. Suzuki 25, Vever/III/929, Van Vleck page 77, Izzard no. 28. Fine impression, colour and condition. As Jack Hillier notes in the Vever catalogue, this is "one of the most magical of the artist's evocations of moonlight" (*op. cit.*, page 953). To our knowledge, only one other comparable impression has been on the market since we began dealing in 1981.

55

**Utagawa Hiroshige**  
(1797-1861)

The Parting Water at Mitsumata (*Mitsumata wakare no fuchi*). From the series *Meisho Edo Hyakkei* (One Hundred Views of Famous Places in Edo). 1857. Oban. 36.1 x 24.7 cm. Smith 57, UTK/17/67, Van Vleck page 126. Fine impression of the first edition. Brilliant colour. Paper flaw at bottom margin. Fine condition.







56  
**Utagawa Kunisada**  
**(1786-1865)**  
 Bando Shuka I as Shirai  
 Gonpachi Reading a Letter by  
 the Light of a Lantern. From the  
 series *Mitate gonin otoko*,  
*go-hiiki no omoizashi* (A Parody  
 of the Five Chivalrous  
 Commoners; a Cup of Sake  
 From Their Fans). 1852.  
 Fan print. 23.3 x 29.7 cm.  
 Fine impression with strong  
 woodgrain. Fine colour and  
 condition. According to Paul  
 Griffith, the term *omoizashi*  
 refers to the act of pouring a  
 cup of sake for one's chosen  
 partner, here giving an  
 impression of intimacy and  
 affection between famous  
 actors and their patrons.

57  
**Utagawa Kunisada**  
**(1786-1865)**  
 Sawamura Chojuro V as Ume  
 no Yoshibe Holding a Lantern.  
 From the series *Mitate gonin*  
*otoko*, *go-hiiki no omoizashi*  
 (A Parody of the Five Chivalrous  
 Commoners; a Cup of Sake  
 From Their Fans). 1852.  
 Fan print. 23.3 x 29.7 cm.  
 Fine impression with burnishing.  
 Fine colour and condition.





58  
Utagawa Kunisada  
(1786-1865)

Ichikawa Danjuro VIII as  
Hanakawado Sukeroku. From  
the play *Sukeroku kuruwa no  
hanamidoki*. 1850. Fan print.  
23 x 30 cm. Fine impression,  
colour and condition.



59  
Utagawa Kunisada  
(1786-1865)

Ichikawa Danjuro VIII as  
Tsubone Iwafuji. From the play  
*Hana to mimasu yayoi no  
hatsuyaku*. 1853. Fan print.  
23 x 29.3 cm. Fine impression,  
colour and condition.





60  
**Utagawa Kunisada**  
**(1786-1865)**  
 A Portrait of Ichikawa Danjuro VII Viewing Himself in a Mirror. Circa 1850. Fan print. 23.3 x 29.7 cm. Extremely fine, early impression. Brilliant colour. Fine condition.

61  
**Utagawa Kunisada**  
**(1786-1865)**  
 Suketakaya Takasuke II as Karaki Masaemon. From an untitled series of actor prints. 1863. Oban. 36.6 x 24.1 cm. Fine impression and colour. Narrow margins at bottom, otherwise fine condition. According to Paul Griffith, this character, an expert swordsman, is associated with the famous revenge play *Igagoe Dochu Sugoroku*.





62  
**Utagawa Kunisada**  
**(1786-1865)**  
 Ichikawa Ichizo III as Kamiui Saisaburo. From an untitled series of actor prints. 1863. Oban. 36.3 x 25.2 cm. *Konjaku kabuki meiyu ten* no. 57. Fine impression on unusually thick, luxurious paper. Fine colour and condition.

63  
**Utagawa Kunisada**  
**(1786-1865)**  
 Bando Mitsugoro III as Kudo Saemon Suketsune. From an untitled series of actor prints. 1863. Oban. 35.9 x 24.2 cm. Fine impression on thick, deluxe paper with embossing and strong woodgrain. Fine colour and condition.





64  
**Tsukioka Yoshitoshi**  
 (1839-1892)  
 Songoku, the Monkey King  
 Battling Princess Iron Fan  
 (*Rasetsunyo*). From the series  
*Azuma no nishiki ukiyo kodan*  
 (Tales of the Floating World on  
 Eastern Brocade). 1868. Oban.  
 36.4 x 24.4 cm. Keyes 2-2-18,  
*Yoshitoshi Masterpieces From the*  
*Ed Freis Collection*, no. 53,  
 Yoshitoshi, Koln, plate 4.  
 Fine impression, colour and  
 condition.



65  
**Tsukioka Yoshitoshi**  
 (1839-1892)  
 The Wrestler Onogawa Kisaburo  
 Blowing Smoke at a One-eyed  
 Monster. From the series  
*Wakan hyaku monogatari*  
 (One Hundred Ghost Stories  
 of China and Japan). 1865.  
 Oban. 36.2 x 24.4 cm.  
 Keyes 134-20. Fine impression  
 with over-printing for the smoke.  
 Fine colour. Right margin  
 trimmed just outside and on  
 the borderline. Very good  
 condition.





66

**Tsukioka Yoshitoshi**  
(1839-1892)

Murai Chōan Murders His Brother at the Crossroads of Fudanotsuji. From the series *Shinsen azuma nishiki-e* (A New Selection of Eastern Brocade Pictures). 1886. Oban diptych. 37.2 x 51.1 cm. Keyes 479-7, *Beauty & Violence* 55.7. Keyes, *The Bizarre Imagery of Yoshitoshi*, no. 31. Fine impression of the first edition. Fine colour and condition.

67

**Tsukioka Yoshitoshi**  
(1839-1892)

The Story of Tamiya Botaro. From the series *Shinsen azuma nishiki-e* (A New Selection of Eastern Pictures). 1886. Oban diptych. 37.6 x 51.8 cm. Keyes 479-4, *Beauty & Violence* 55-14. Fine impression of the first edition. Fine colour and condition.





68

**Tsukioka Yoshitoshi**  
(1839-1892)

Urashima Taro Returning Home from the Palace of the Dragon King. From the series *Yoshitoshi manga* (Sketches by Yoshitoshi). 1886. Oban diptych. 37.6 x 50.6 cm. Keyes 482-3. Fine impression, colour and condition.

69

**Tsukioka Yoshitoshi**  
(1839-1892)

Moon Over Musashino Plain (*Musashino no tsuki*). From the series *Tsuki hyakushi* (One Hundred Aspects of the Moon). 1892. Oban. 35.6 x 24.2 cm. Keyes 478.97, Stevenson 91, *Beauty & Violence*, 54.97, *Yoshitoshi Masterpieces From the Ed Fries Collection*, no. 104. Fine impression, colour and condition.





70

**Kawanabe Kyosai  
(1831-1889)**

Silhouette: Dance of the Long-Nosed Goblins. From the series *Shinpan kage-zukushi* (Newly Published Shadow Series). 1867. Oban. 35.2 x 25 cm. *Comic Genius*, Kawanabe Kyosai no. 156 (this impression). Provenance: Fukutomi Taro. Fine impression, colour and condition. Prints from this and the following series are inexplicably some of the rarest of all Meiji designs and, in our view, amongst the most interesting.

71

**Kawanabe Kyosai  
(1831-1889)**

Shadow Picture of the Forms of the Hundred Night Demons (*Hyakki yagyō sugata utsushi-e*). 1867. Oban. 36.2 x 24 cm. Clark, *Demon of Painting: The Art of Kawanabe Kyosai*, no. 34 (this impression), KKM, 1990, no. 141 (this impression), *Comic Genius*, Kawanabe Kyosai no. 158 (this impression). Provenance: Fukutomi Taro. Fine impression. Very good colour and condition.





72  
**Toyohara Kunichika**  
**(1835-1900)**  
 Ichikawa Sadanji as Taira no Masakado. From the play *Zen Taiheiki magai no gyokuden*. 1890. Oban triptych. 36.8 x 75.3 cm. Fine impression, colour and condition.

73  
**Toyohara Kunichika**  
**(1835-1900)**  
 Sawamura Tossho II, Nakamura Shikan IV and Onoe Kikugoro V Enjoying Fireworks at the Ryogoku Bridge. *Yusuzumi hanabi no nigiwai*. 1871. Oban triptych. 37.1 x 74.4 cm. Fine impression with extensive mica on the fan. Fine colour and condition.





74

**Toyohara Kunichika  
(1835-1900)**

Ichikawa Danjuro IX as  
Kamakura Gongoro Kagemasa  
in *Shibaraku* (Wait a Minute!).  
1878. Oban diptych.

37.4 x 50.9 cm. *Kunichika:  
Time Present and Time Past*,  
no. 84. Fine impression with  
burnishing and metallic printing.  
Fine colour and condition.  
Impressions are also known  
with the addition of the title  
(*Shibaraku*) at top right.

75

**Toyohara Kunichika  
(1835-1900)**

Ichikawa Sadanji I as  
Urneomaru. From the series  
*Meiyu shikunshi* (Four Wise Men  
Played by Famous Actors).  
1894. Oban. 37 x 25.5 cm.  
*Kunichika: Time Present and  
Time Past*, no. 112.

Fine impression, colour and  
condition.





76

**Inoue Yasuji**  
(1864-1889)

Famous Places in Tokyo: Distant View of a Torpedo Explosion Seen From Azuma Bridge  
(*Tokyo meisho Azuma-bashi yori suirai no enbo no zu*). 1888. Oban triptych. 37.1 x 76.8 cm. Tamba 149, Swinton, *Terrific Tokyo*, no. 26. Fine impression, colour and condition.

77

**Kobayashi Kiyochika**  
(1847-1915)

Teppozu Bridge and a Distant View of Tsukudajima. From the series *Musashi hyakkei no uchi* (One Hundred Views of Musashi). 1884. Oban. 35.9 x 24.3 cm. Fine impression, colour and condition.





78  
**Kobayashi Kiyochika**  
**(1847-1915)**  
Manufacturing Pots and Kettle  
in Kawaguchi (*Kawaguchi*  
*nabekama seizo zu*). 1879.  
Oban. 24.7 x 36.5 cm. Smith,  
*Kiyochika: Artist of Meiji Japan*,  
no. 43. Unusually fine,  
atmospheric impression.  
Fine colour and condition.  
As Smith notes, this print “is  
unique, not only within the  
oeuvre of Kiyochika but within all  
of Meiji art: nowhere else can  
one find such a direct and  
dramatic expression of men at  
work” (*op. cit.* page 47).



79  
**Kobayashi Kiyochika**  
**(1847-1915)**  
Mannen Bridge as the Source  
of the Sokokura Hot Springs,  
Hakone (*Hakone sokokura*  
*yumoto mannen-bashi*). 1881.  
Oban. 36.6 x 24.7 cm.  
Fine impression, colour and  
condition.





80

**Kobayashi Kiyochika**  
(1847-1915)

Using an Electric Searchlight in the Attack on P'Yongyang (*Heijo kogeiki denki shiyo no zu*). 1894. Oban triptych. 37.6 x 75.3 cm. Tamba 280, Philadelphia 17, Smith, *Kiyochika: Artist of Meiji Japan*, no. 91. Fine impression, colour and condition.

81

**Kobayashi Kiyochika**  
(1847-1915)

Our Army Attacks the Chinese Camp at Pyongyang (*Waga gun heijo no shinei o osou*). 1894. Oban triptych. 37 x 75.3 cm. Smith, *Kiyochika: Artist of Meiji Japan*, no. 92. Fine impression, colour and condition.





**82**  
**Yodo Gyokuei**  
**(Active Late 19th century)**  
 Iris. Circa 1880's. Fan print.  
 24.2 x 24.9 cm. Fine impression  
 with extensive mica sizing.  
 Fine colour and condition.



**83**  
**Urushibara Mokuchu**  
**(1888-1953)**  
 Orchids with Butterfly and  
 Ladybird. Circa 1920's.  
 34.6 x 25.2 cm. Fine  
 impression, colour and  
 condition.



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