Katsukawa Shunshō
(1726-1792)
Ichikawa Danjūrō V as
Watanabe Kō ichi gōchū.
From the play Nue no mori
ichiyō no mato. 1770. Hosoban.
32.4 x 15.1 cm. AICI/113,
Ukiyo-e Shuka Vol. V, no. 36.
Fine impression with embossing
on the outlines of the figure.
Fine colour and condition.
Remnants of backing on reverse.
An outstanding hosoban actor
print.
2 Suzuki Harunobu (1725?-1770)
A Woman Making Love Underneath a Mosquito Net Whilst Her Partner Sleeps Unawares. Late 1760’s. Chuban. 20.5 x 28.6 cm. Fine impression, colour and condition.

3 Katsukawa Shuncho (Active Late 1770’s- Late 1790’s)
4 Katsukawa Shuncho  
(Active Late 1770’s- Late 1790’s)  

5 Katsukawa Shunei  
(1762-1819)  
Sawamura Sojuro III as Prince Outou-no-miya Moriyoshi and Sakata Hangoro III as Fuchibe Iga-no-kami. From the play Iwai no nana mine no Kusunoki. 1790. Aiban. 32.5 x 22.3 cm. Fine impression and colour. Very good condition. Apparently unrecorded. Another Shunei yellow ground aiban also published by Iseji (Iseya Jisuke) was in the Helmut Kühne Sale, Sotheby’s, London, 1993, Lot 221.
Utagawa Toyokuni (1769-1825)
A Fashionable View of Children Practicing the First Calligraphy of the New Year (Furyu terako kosho hajime keiko no zu).
1804. Oban triptych. 38.3 x 77 cm. Fine impression and colour. Very good condition. A wonderful subject.

Hosoda Eishi (1756-1829)
8 Kitagawa Utamaro (1753-1806)
Takashima Ohisa. From the series Komei bijin rokkasen (Renowned Beauties Likened to the Six Immortal Poets). Ca. 1795-6. Oban. 37.3 x 25.5 cm, Shibui 56-2-2, Asano & Clark no. 229, UTK/5/200, TNM/II/1891. Provenance: Tadamasa Hayashi. Fine impression of the first state. Very good colour and condition. In the first state, Ohisa lacks eyebrows, indicating that she is married. An impression of the second state, with the eyebrows added, was in the Walter Amitzu Sale, Sotheby’s, Tokyo, 1991, lot 130. A later printing is also known with a new title (Furyu rokkasen) and the rebus in the cartouche replaced with a portrait of the poet Otomo no Kuronushi.

9 Kitagawa Utamaro (1753-1806)
The Interesting Type (Omoshiroki so). From the series Fujin sogaku jutai (Ten Types in the Physiognomic Study of Women). Ca. 1792-3. Oban. 37.8 x 25.1 cm Shibui 49-2-1, Asano & Clark 56, UTK/V/18, TNM/II/1805. Fine impression with white mica ground, blind printing in the kimono, and traces of applied lacquer on the mirror. The second state lacking the sub-title in the cartouche. Very good colour. Backed. Faint horizontal centrefold. Very good condition. This famous design, from one of the most important series in ukiyo-e, shows a woman checking to see how well she has applied dye to her teeth. As Asano & Clark note, this series is amongst the earliest half-length portraits of women and also one of the earliest to employ a mica ground.
10
Kitagawa Utamaro (1753-1806)

11
Kitagawa Utamaro (1753-1806)
12 Utagawa Toyokuni II (1777-1835)
A Woman About to Play a Koto. Mi (Snake). From the series *Furyu azuma sugata junishi* (Elegant Eastern Visions for the Twelve Signs of the Zodiac). Ca. late 1820’s. Oban. 37.6 x 25.6 cm. Fine impression, colour and condition.

13 Utagawa Toyokuni II (1777-1835)
A Woman Holding a Teacup. Tatsu (Dragon). From the series *Furyu azuma sugata junishi* (Elegant Eastern Visions for the Twelve Signs of the Zodiac). Ca. late 1820’s. Oban. 37.6 x 25.3 cm. Fine impression, colour and condition.
14 Hasegawa Sadanobu (1809-1879)

15 Shunkosai Hokushu (Active 1810-1832)
Hishikawa Kiyoharu
(Active 1820’s-1830’s)

Picture of the Tenman Shrine Festival in Osaka, Sesshu Province (Sesshu Osaka tenmangu gosairei zu). Ca. 1830’s. Tetraptych. 37.6 x 102.2 cm. Kamigata yakusha-e shusei vol. II, no. 432. Fine impression with metallic printing. Fine colour and condition. Only a handful of impressions have been recorded of what is surely one of the finest 19th century views of Osaka.

Katsukawa Shunsen
(1762-Ca. 1830)

Sakai Hoitsu (1761-1828)


Fine impressions of the first edition with metallic printing and the silver wave pattern on the covers. Fine colour. Very good condition. One of the most beautiful of all Rimpa books.
19
Mori Sosen (1747-1821)
Ink and light colour on paper.
31.8 x 45.8 cm. Signed: Sosen. Sealed: Sosen.

20
Mori Sosen (1747-1821)
Ink and light colour on paper.
96.5 x 28.1 cm. Signed: Sosen. Sealed: Motofu Shusho.
Onishi Chinnen (1792-1851)

21 Two Turtles Swimming. Early to mid 19th century. Album painting. 27.2 x 38 cm. Ink and colour on silk. Signed: Chinnen. Sealed: Chinnen. Chinnen was inordinately fond of painting turtles and the first plate of his celebrated book Sonan Gafu (1854) begins with a plate of swimming turtles (see Jack Hillier, The Uninhibited Brush, pages 318-9).

22 Onishi Chinnen (1792-1851)

23 Katsushika Hokusai (1760-1849)

24 Utagawa Hiroshige (1797-1858)
The Izu Mountains (Izu no sanchu). From the series Fij sanjurokkei (Thirty-six Views of Mt. Fuji). 1858. Oban. 35 x 23.8 cm. Van Vleck page 108. Unusually fine, early impression with strong woodgrain. Fine colour. Restored binding holes and narrow margins on three sides. Otherwise, very good condition.
25. Katsushika Hokusai (1760-1849)
Mishima Pass in Kai Province (Koshu mishima-goe). From the series, Fugaku sanjurokkei (Thirty-six Views of Mt. Fuji). Early 1830’s. Oban. 25.8 x 38.8 cm. UTK/13/16. Fine impression of the first edition. Fine colour and condition. The cloud pattern at left has been unlinked in places, but delicately embossed instead.

26. Katsushika Hokusai (1760-1849)
Utagawa Kunisada (1786-1864)

29
Ichiyusai Kuniyoshi
(1797-1861)
A Geisha Crouching in a Boat at Night. Ca. 1830's. Square surimono. 21.1 x 18.3 cm. Iling, The Art of Japanese Prints, no. 158 (this impression cited in the surimono checklist in Schaap, Heroes & Ghosts, page 252, no. 1.9). Provenance: Dr. Richard Iling. The only recorded impression. Fine impression with metallic printing. Fine colour and condition. Inexplicably, the top right corner was never printed. We don’t recall ever having seen this before.

30
Ichiyusai Kuniyoshi
(1797-1861)
Bando Mitsugoro IV and Sawamura Gennosuke II. Ca. early 1830’s. Surimono. 21.6 x 28.5 cm. Schaap, Heroes and Ghosts, no. 195 (this impression). Provenance: Dr. Richard Iling. Apparently the only recorded impression. Fine impression with metallic printing. Very good colour and condition.
31 Ichiyusai Kuniyoshi (1797-1861)

32 Ichiyusai Kuniyoshi (1797-1861)
Shizuka-gozen. Ca. 1840’s. Vertical oban diptych. 73.2 x 24.9 cm. Fine impression and colour. A paper flaw at bottom. Otherwise, fine condition.
Ichiyusai Kuniyoshi (1797-1861)

Three Women Enjoying an Outing Along the Banks of the Ide River. Yamashiro no Kuni Ide no Tamagawa (The Jewel, River, Ide in Yamashiro Province)


Ichiyusai Kuniyoshi (1797-1861)

An Awabi Diver Arranging Her Hair on the Sea-shore. From the series Tatoe-gusa oshie hayabiki (Instructive References Index of all Sorts of Proverbs), Ca. 1843.

35 Ichiyusai Kuniyoshi
(1797–1861)
Tametomo Shipwrecked by a
Giant Fish (Sanuki no kenzoku
o shite Tametomo o sukuu zu).
1851. Oban triptych.
34.9 x 71.7 cm. Robinson T263,
fig. 16. Suzuki [1990] 69, Clark,
Kuniyoshi, no. 29. Schaap,
Heroes and Ghosts, no. 89.
Fine impression and colour
with extensive splashed gofun.
Album backing and trimming.
Otherwise, very good condition.
One of the finest designs of
the artist.

36 Ichiyusai Kuniyoshi
(1797–1861)
Hatsuhana Prays Under a
Waterfall. From the series
Kenjo reppu den (Biographies of Wise
Women and Virtuous Wives).
Ca. 1842. Oban.
36.6 x 25.6 cm. Robinson
S20-70, Clark, Kuniyoshi,
no. 53. Iling, Japanese Prints,
Phaidon, 1976, page 80 (this
impression) Schaap, Heroes and
Ghosts, no. 32. Provenance:
Dr. Richard Iling.
Fine impression. Very good
colour. A few, faint printer’s
creases. Otherwise, very good
condition.
37 Utagawa Kunisada (1786-1864)  
Three Women in an Interior.  
From the series Tatsumi hakkei no uchi (Eight Views of Fukagawa). Early 1840’s. Oban triptych. 38.1 x 78.6 cm.  
Fine impression, colour and condition.

38 Utagawa Kunisada (1786-1864)  
Onoe Eizaburo III as Gaku no Kosan. From the play Kasanegiku Kinugawazome.  
1833. Oban. 38.6 x 26.1 cm.  
Fine impression, colour and condition.
Utagawa Kunisada (1786-1864)

Utagawa Kunisada (1786-1864)
Onoe Baiko III as the Ghost of Kasane and Sawamura Tossho I as Her Husband Kinugawa Yoemon. From the play Kuruwa Kuruwa Date no Ooyose. 1836. Vertical oban diptych. 77.6 x 20.6 cm. Fine impression. Very good colour. A few restored wormholes. Very good condition.
41  Utagawa Kunimasu  
(Active 1834-1852)  

42  Utagawa Kuniyada  
(1786-1864)  
Utagawa Hiroshige (1797-1858)
The Sumida River, Rain at Shinobazu and Tsukudajima.
Three paintings from an album of seventeen views of Edo. 10.2 x 22 cm (each painting).
Painting albums by Hiroshige rarely come up for sale.
Utagawa Hiroshige (1797-1858)


Utagawa Hiroshige (1797-1858)

46 Utagawa Hiroshige
(1797-1858)

47 Utagawa Hiroshige
(1797-1858)

48 Utagawa Hiroshige
(1797-1858)
49 Utagawa Yoshikazu (Active ca. 1850-1870)
The Transit of an American Steam Locomotive (Amerikakoku jokisha orai). 1861. Oban triptych. 37.1 x 75.6 cm. Tamba 143, Yokohama Ukiyo-e page 135, Yonemura, Yokohama Prints from Nineteenth Century Japan, no. 66. Fine impression, colour and condition. The “locomotive,” mistakenly described in the title, is actually a paddle-wheel steamboat.

50 Utagawa Yoshikazu (Active ca. 1850-1870).
An American Couple Sightseeing (Amerikajin yugyo no zu). 1860. Oban. 36.9 x 25.3 cm. Tamba 155, Yokohama Ukiyo-e page 287. Fine impression, colour and condition.
51
Utagawa Yoshikazu
(Active ca. 1850-1870)
A Foreigner Taking Photographs
in Yokohama. Gaikoku shashin-
kyo no zu (Picture of a Foreign
Camera). 1860. Oban. 36.8 x 25.2 cm. Yokohama
Ukiyo-e pages 114 & 289.
Fine impression, colour and
condition. This is the first
edition. The second state has
the added title Fuyu shiki no
uchi shashin-kyo zu (Picture of
Foreign Camera: Winter from
the Four Seasons).

52
Utagawa Yoshikazu
(Active ca. 1850-1870)
An Exact Likeness of the
English. Shoutsushi igirisu
jin. 1861. Oban. 37.2 x 25.3 cm. Yokohama
ukiyo-e page 130, Yonemura,
Yokohama Prints From
Nineteenth Century Japan,
fig. 20. Fine impression and
colour. A paper flaw at left. Very
good condition. The woman
holds a Yokohama print showing
two western men.
53 Toyohara Kunichika (1835-1900) Kataoka Gado III Backstage (Gakuya). From the series Tosei gata zoku zori/ Fashionable Modern Clothing. 1885. Oban. 37.4 x 24.8 cm. Fine impression, colour and condition.

54 Toyohara Kunichika (1835-1900) Ichikawa Kuzo III as Okabe Rokuuya. From the series Tosei gata zoku zori/ Fashionable Modern Clothing. 1885. Oban. 37.8 x 24.7 cm. Fine impression, colour and condition.

55 Toyohara Kunichika (1835-1900) Nakamura Shikan IV as Akechi Backstage (Akechi Gakuya). From the series Tosei gata zoku zori/ Fashionable Modern Clothing. 1885. Oban. 37.5 x 25.6 cm. Fine impression, colour and condition.
Tsukioka Yoshitoshi (1839–1892)

56

57
58
Tsukioka Yoshitoshi
(1839-1892)
An Original Preparatory Drawing Together with the Published Print of the Last Stand of Nagayama Yaichi. From the series Kagoshima Meianroku (Records of Light and Darkness at Kagashima). 1879. Oban. Drawing: 34 x 24.3 cm, Print: 36.8 x 24.6 cm, Keyes 405-6, Beauty & Violence page 58. Fine impression and colour. Slightly trimmed at lower left. Very good condition.

59
Tsukioka Yoshitoshi
(1839-1892)
An Original Preparatory Drawing Showing a Man Attacking a Woman. Mid 1870’s. Red and black ink on paper. 33 x 24.3 cm. In style and format, this drawing appears to be for an unpublished print from the series Yubin hochi shinbun (Postal News).
Tsukioka Yoshitoshi (1839-1892)

60

An Original Preparatory Drawing Together with the Published Print of the Geisha Umekichi Urging the Student Nakajima Seibi to Leave Her and Return to His Studies. From the series Yubin hochi shinbun (Postal News). 1875. Oban.
Drawing: 32.6 x 23.0 cm.
Print: 36.9 x 24.9 cm. Keyes 315-7. Very good impression, colour and condition.

61

An Original Preparatory Drawing Showing a Group of Men Listening to a Seated Monk. Mid 1870s. Red and black ink on paper. 32.8 x 24.2 cm. In style and format, this drawing appears to be for an unpublished print from the series Yubin hochi shinbun (Postal News).
Tsukioka Yoshitoshi (1839-1892)
An Original Preparatory Drawing of a Battle Scene.
Ca. late 1870's. Red and black ink on paper. 33.6 x 74.8 cm.
Signed Tai (so) (Yoshi) toshi. This drawing appears to be for an unpublished print depicting a battle from the Satsuma Rebellion. The Yoshitoshi triptych titled Saigo takamori seppuku no zu (The Suicide of Saigo Takamori) shows the same cartouche design and also features a similar ship in the background (see Keys 364, fig. 26; Slg 73; and Amsterdam/V/15).

Tsukioka Yoshitoshi (1839-1892)
An Original Preparatory Drawing Showing a Group of Men Apparently Stopped by the Police. Mid 1870's. Red and black ink on paper. 32.7 x 24.3 cm. In style and format, this drawing appears to be for an unpublished print from the series Yubin hochi shinbun (Postal News).
64 Tsukioka Yoshitoshi (1839-1892)
Ichikawa Sadanji I as Gosho no Gorozo. From the series Satsujūkka no achi (Snow, Moon and Flowers), 1890. Oban triptych. 36.9 x 75 cm. Keyes 517-3, Beauty & Violence page 146. Fine impression, colour and condition. Untrimmed impressions of this design are rare.

65 Tsukioka Yoshitoshi (1839-1892)
Looking Suitable: The Appearance of a Brothel Geisha of the Koka Era (Niai-so: koka nennkan kuruwa no geisha fuzoku). From the series Fuzoku sanjuniso (Thirty-two Aspects of Customs and Manners), 1888. Oban. 37.3 x 25.5 cm. Keyes 503-17, Stevenson 14. Fine impression with strong woodgrain and over-printing, fine colour and condition.
66 Tsukioka Yoshitoshi
(1839-1892)
Kintaro Seizes the Giant Carp
(Kintaro rigyo o toru). 1885.

67 Tsukioka Yoshitoshi
(1839-1892)
Chang Shun and Li Kuei
Wrestling in the Water. (Rorihakucho chojun kokusenpu di kyo no tatakau no zu). Ca. 1887. Vertical oban diptych. 73.8 x 25.7 cm. Kayes 497. The Bizarre Imagery of Yoshitoshi no. 27, Beauty & Violence page 84. Provenance: Kaburaki Kiyokata (1878-1973), a pupil of Yoshitoshi. Fine impression, colour and condition. Both sheets joined. This appears to be the earliest of the numerous states of the design.
Torii Kiyosada (1844-1901)

Jusoso Tadakiyo (1847-1929)

Ichikawa Danjuro IX as Naritasan Fudo Myō-o; Ichikawa Danjuro IX as Soga Goro Takimune in the play Yanone. Two prints from the complete series of 18 plus title page and wrapper titled Kabuki juhachiban (A Set of Eighteen Kabuki Plays), 1896. Large oban. 44 x 28.3 cm.


Tadakiyo (also known as Hasegawa Kanbei XIV), was a friend of Danjuro IX and was particularly adept at drawing portraits of him. Prints from this series are amongst the most common of all late 19th century kabuki designs. However, when seen in impressions of this quality, the set is an extremely fine example of Meiji printing.
69 Kobayashi Kiyochika (1847-1915)
Sasaki Takatsuna and Kajiwara Kagesue Crossing the Uji River at the Battle of Ujigawa (Ujigawa sasaki takatsuna kajiwara kagesue). 1898. Oban triptych. 37.5 x 75.3 cm. Kiyochika, Ota Memorial Museum, no. 179. Fine impression and colour. Very good condition.

70 Kobayashi Kiyochika (1847-1915)
Akechi Samanosuke Mitsuharu Swimming Across Lake Biwa to the Karasaki Pines (Akechi Samanosuke Mitsuharu kosui noruuchi karasaki matsu no zu) 1899. Oban triptych. 37.8 x 76.2 cm. Amsterdam/V73, Smith, Kiyochika, 106. UTK/12/116-8. Kiyochika, Ota Memorial Museum, no. 180.
Kobayashi Kiyochika (1847-1915)

73. **Kobayashi Kiyochika** (1847-1915)

*A Picture of Deep Snow at Toshō Shrine, Ueno (Ueno toshōgū sekii sesshu no zu).* 1879. Oban. 24.5 x 36.8 cm. UTK/12/76, Van Vleck page 225, Kiyochika, Ota Memorial Museum, no. 15. Fine impression, colour and condition.

74. **Taguchi Beisaku** (1864-1903)

*Braving Heavy Snow, A Japanese Officer Scouts Enemy Territory (Taisetsu o okashite waga-shoko tanshin tekichii o keisatsu no zu).* 1895. Oban triptych. 37.8 x 25.3 cm. Tamba 285, Philadelphia 64. Fine impression, colour and condition.
75. Kono Bairei (1844-1895)
A Rabbit Pounding Rice for the New Year. Late 19th century. Tanzaku painting. 35 x 11.6 cm. Ink and colour on silk. Signed: Bairei senshi. Sealed: Bairei.

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