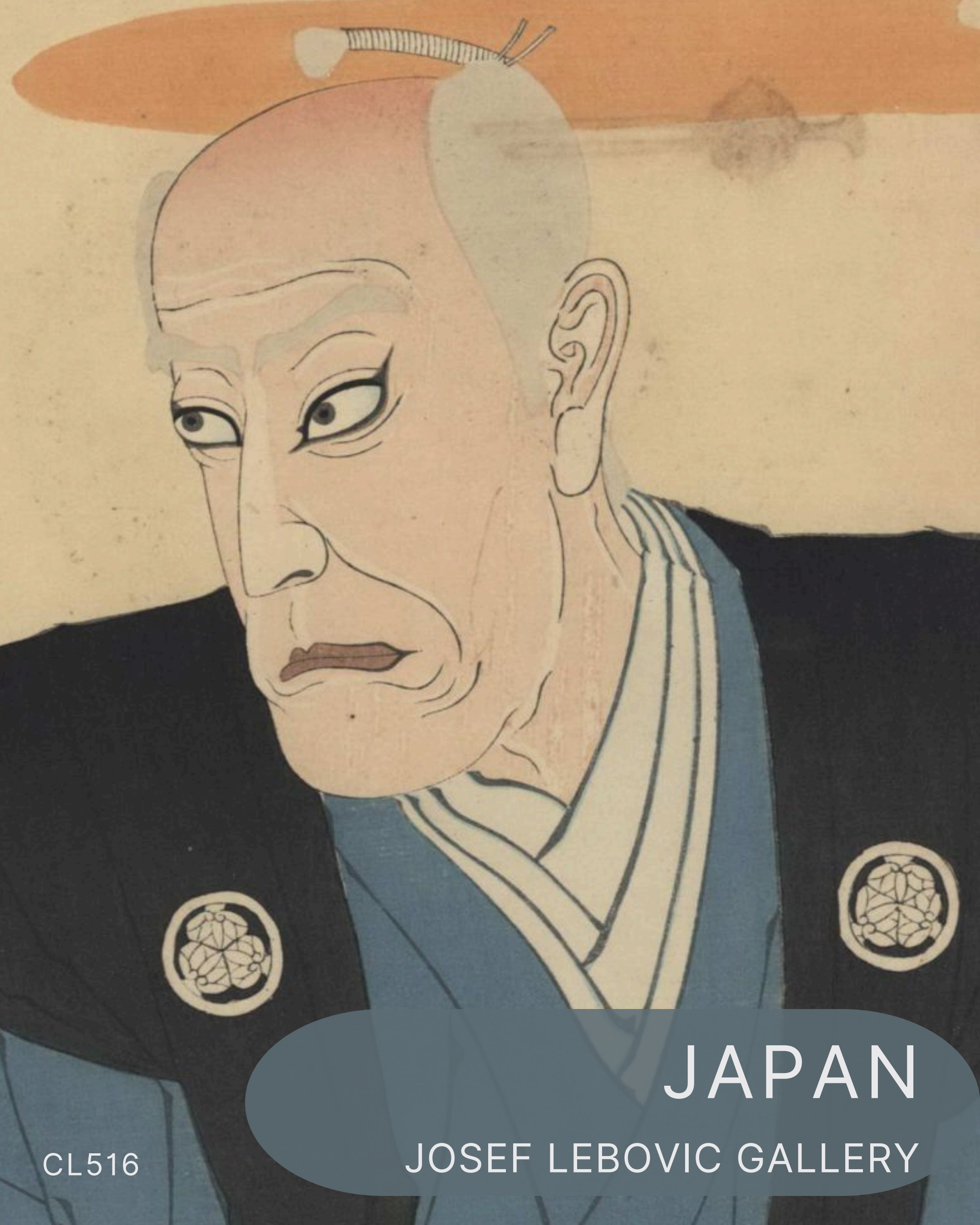




JAPAN

JOSEF LEBOVIC GALLERY

CL516

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Japan

This catalogue brings together a richly varied group of works that collectively trace Japan's visual and cultural evolution from the mid-nineteenth century through to the post-war period. Rather than presenting a single, fixed narrative, the selection reveals a series of overlapping perspectives, moving between observation and interpretation, tradition and reinvention.



The earliest material, including hand-coloured albumen and platinum photographs, offers a compelling record of daily life, labour, and ritual. These images, often produced for both domestic audiences and an emerging international market, balance documentary clarity with carefully staged composition. They sit alongside woodcuts and paintings that demonstrate the enduring strength of Japanese aesthetic traditions, where line, pattern, and tonal subtlety are used to evoke both atmosphere and emotion.



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Japan

As Japan entered the twentieth century, a shift becomes apparent. Modern print culture, commercial design, and tourism imagery reflect a nation increasingly outward-looking, engaging with global audiences while refining its own visual language. Posters, maps, and games speak to changing ideas of identity, education, and aspiration, revealing how imagery was used not only to represent Japan, but to position it within a wider world.

Equally significant are the objects within the catalogue, from Ningyo dolls to pictorial board games, which extend this story into the realm of material culture. These works embody craftsmanship, symbolism, and social values, offering insight into both everyday life and ceremonial practice.



Together, the works presented here form a nuanced and layered portrait of Japan across time. They invite close looking and comparison, rewarding the viewer with shifts in tone, purpose, and perspective, and underscoring the depth and diversity of Japan's visual culture.



[Diverse Images Of Japan]

Shinoda Mitsuhiro (Japanese).

1930s-1960s. Collection of 84 vintage silver gelatin photographs, 25.3 x 30.7cm to 26 x 25cm.

Shinoda's body of photography, mostly landscapes, ranges from soft focus work dated 1930 through to sharper, modernist landscapes of the 1940s to 1960s. With experiments in surrealist tableaux, nudes and abstraction, his work is suffused with a particular dark tonality and luminous high tones characteristic of the lush black-and-white Japanese photography of the postwar era by Mt Fuji devotee Koyo Okada (1895-1972) and poetic landscapist Hiroshi Hamaya (1915-1999).

\$44,000

CL191-176



Japanese Ningyo Dolls

c1850s-1890s. Group of six composition dolls with wood, gofun paint, lacquered paper, metal and silk, some with additional woven straw or glass eyes, sizes range from 17 x 7.8 x 7.5cm to 31.5 x 30 x 18.5cm.

Ningyo dolls are a traditional craft in Japan, made to resemble children, figures of the imperial court, warriors and heroes, fairy-tale characters, gods and demons.

\$5,550

CL194-20



Kawana Hotel, Ito, Japan

c1936. Colour process lithograph, signed "K. Siby [?]" in image lower right, 81.4 x 60.7cm. Linen-backed.

Built in 1928 by British-educated Baron Kishichiro Okuraas as an English-style luxury retreat, the Kawana Hotel attracted wealthy and famous Japanese and overseas guests, including actor Marilyn Monroe and baseball player Joe DiMaggio, and actor John Wayne.

\$3,300

CL189-55



[Japanese Historical Atlas Of China]

Sekisui Nagakubo (Japanese, 1717–1801).

1835. Containing 13 double-page colour woodblock maps, Japanese accordion binding with paper-covered boards, title in Hiragana characters on slip affixed to cover, red seal to title page, 34.8 x 20.5cm (book), approx. 33.5 x 39cm (map).

This Japanese historical atlas contains maps of China, tracing Chinese history through to the Qing Dynasty. It provides an overview of the “various provinces of China divided and sorted by different generations.

\$3,800

CL206-6



Tsurezure [Boredom]

Ishikawa Toraji (Japanese, 1875–1964).

c1934. Colour woodcut, signed in ink with artist's red seal on image upper right, stamped or printed Japanese characters in left margin, 30.1 x 37.9cm.

From the series Ten Types of Female Nudes. Image shows a woman idly flipping through a book with a cat sleeping by her side. Alternative titles include Leisure Hours.

Held in Art Gallery of NSW; National Gallery of Victoria.

\$3,500

CL206-47



["Kiseru" Smoking Pipe Craftsmen At Work, Japan]

Attrib. Felice Beato (Brit., 1832-1909).
c1870s. Hand-coloured albumen paper
photograph, partially illegible stamp
verso, 20.7 x 26.9cm.

Italian-born Felice Beato was a British
photographer who was one of the first
to take photographs in East Asia and
one of the first war photographers
(Indian Rebellion of 1857 and the
Second Opium War).

\$2,950

CL173-59



[Basket And Broom Sellers, Japan]

Attrib. Felice Beato (British, 1832-1909).
c1870s. Hand-coloured albumen paper
photograph, 20.6 x 27cm.

Most of the wares displayed are likely
to be made of bamboo. A related image
appears in Ohara (ed.), Japan 100
Years Ago: Peabody Museum of Salem,
E.S. Morse Collection/Photography,
Shogakukan, Japan, 1983, p127.

\$2,950

CL173-60



[Russo-Japanese War Stills]

1904-1905. Twenty-three (23) printout paper photographs, three captioned in negative lower left, 13 annotated in Japanese or English in various hands in pencil, ink or crayon verso, 9.3 x 13.3cm to 9.9 x 14.3cm. Captions in English include "203 Metre Hill. Visited June 18, [19]09, 3.15pm"; "No. 4, the deserted scene at the battery of East Keikan Hill"; "Mingled corpses at 203 Metre Hill"; "Casemate of the North Fort"; and "Japanese 11-inch gun. Visited this place June 18, [19]09, 3.15pm."

In 1904 Russia and Japan went to war over territory and colonial rights, particularly in Manchuria and Port Arthur, a coastal town in north-east China now known as the Lüshunkou District. Russia experienced multiple defeats, giving Japan a major military victory.



[Two Japanese Girls With Bonsai]

c1880s. Ambrotype in original Paulownia wood case, 9.5 x 5.7cm (image), 11.3 x 8.6 x 1.4cm (case).

\$2,850

CL173-72



[Western Tourists Sightseeing In Rickshaws In Kobe, Japan]

Hide Kawanishi (Japanese, 1894–1965).

c1941. Colour woodcut, artist's seal in block lower left, 33.5 x 24.7cm.

Kawanishi's work is held in numerous international museums, including MoMA, the Art Institute of Chicago, and the British Museum. Kawanishi was born in the city of Kobe, where he lived all his life and which was the main subject of his work.

\$2,850

CL202-44



Funeral Of A Kabuki Actor, Japan

Henri Cartier-Bresson (French, 1908-2004).

1965/c1979. Silver gelatin photograph, photographer's name, title and date in label affixed verso, 11 x 16.3cm.

Text in label includes "This exhibition, organized by the International Center of Photography, New York, is curated and circulated by Robert Delpire, Paris, and is made possible by a grant from the American Express Foundation." Ref: Delpire, Henri Cartier-Bresson, 1979.

\$2,200

CL173-91



[Cormorant Fishing, Japan]

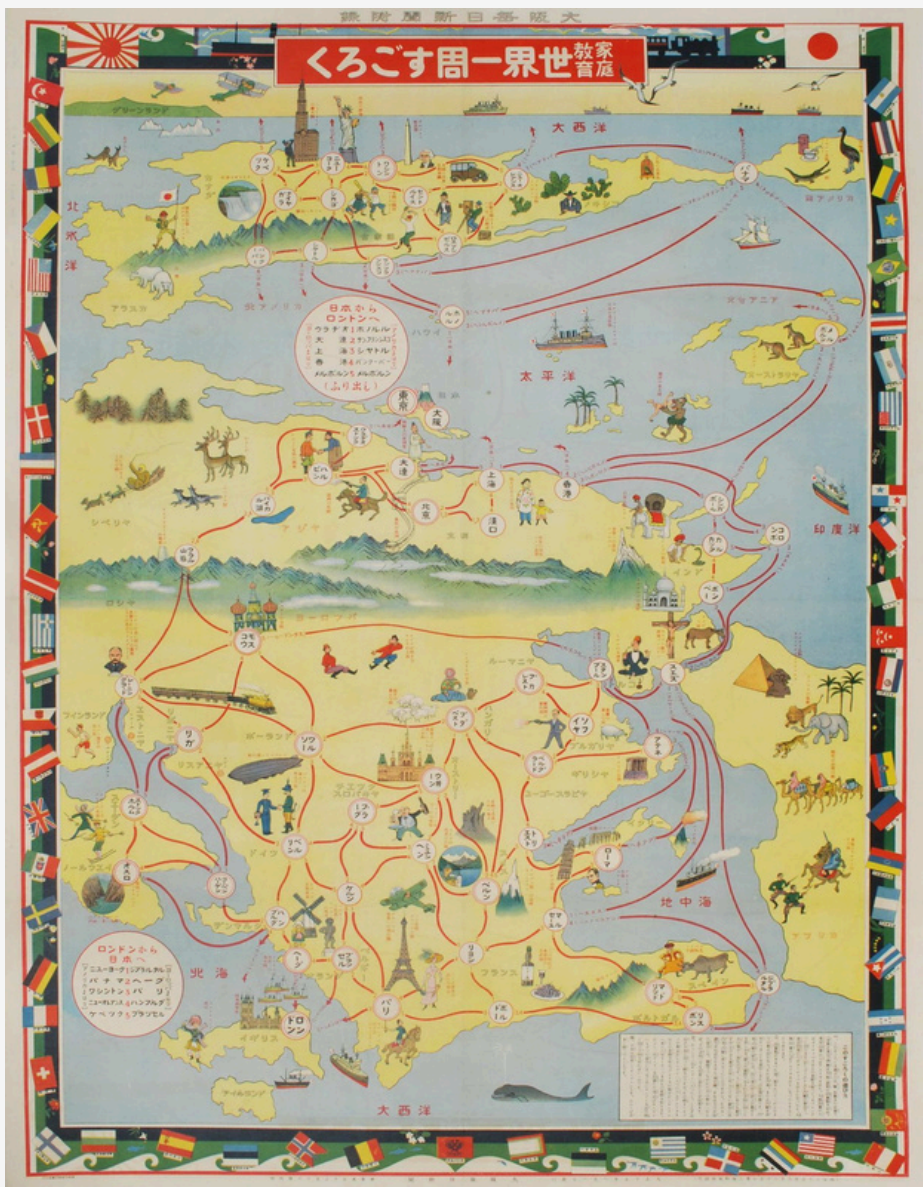
Seko (Japanese).

c1890s. Three printout paper photographs, two with Japanese characters in negative lower left or right, 20.4 x 26.8cm (approx. each).

Text translates as “Cormorant fishing, Gifu prefecture, Nagaragawa River” and “Seko”, the name of the photographer.

\$2,650

CL173-73



(Home Education: Around The World Board Game)

1926. Colour process lithograph with text in Japanese, 107 x 79cm. Linen-backed.

Held in Cotsen Children's Library, Princeton University with the comment “These games reflect people's interest in new transportation tools, Japan's admiration of Western civilization, the nation's aspiration to expand its colony and territory, and a growing awareness and (mis)understandings of a culturally and racially diverse global world.

\$2,200

CL189-18



[Japanese Woman With Tattoos, Biting A Cloth]

c1950s. Ink and watercolour, 34.7 x 20cm (image), 43.7 x 29.1cm (paper).

From the late 19th century until the end of WWII, tattoos were outlawed in Japan as the Japanese government wanted to protect its image and make a “good first impression in the face of its new international status.”

\$2,200

CL201-42



[Broom Seller, Fishmonger, Rickshaw Runner, Japan]

Takashi Nakayama (Japanese, 1893-1978).

c1930s. Three watercolours, each signed lower right, 30.8 x 16.2cm (approx. each, paper size).

The Japanese term for a rickshaw runner is jinrikisha, which literally translates as man-powered wheels.

\$1,950

CL173-88



“Morning Glory”

Keisai Eisen (Japanese, 1790–1848).

c1840s. Colour woodcut, printed on two sheets, signed with Japanese characters, censor’s and printer’s seals in block lower left, poem in Japanese characters in image upper left to right, 65.5 x 22.2cm.

The poem, Morning Glory, is a haiku by female poet Kaga no Chiyo (1703–1775). The printer’s seal appears to read “Gin.”

\$2,200

CL205-5

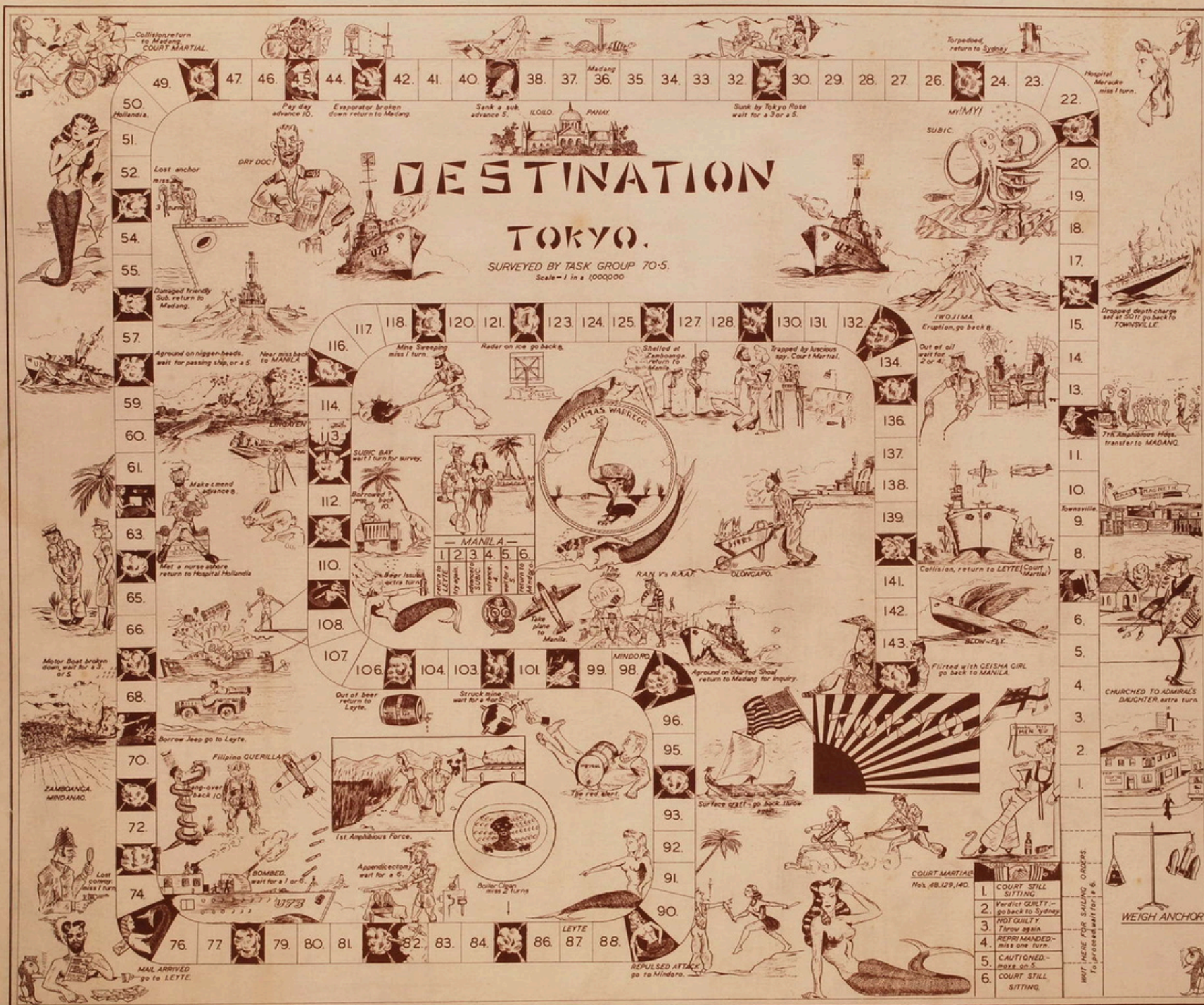


[Japanese Women With Mirror And Fan, And With Writing Desk]

c1880s. Pair of hand-coloured albumen paper photographs, 27.1 x 21cm (each).

\$1,850

CL173-70



Destination Tokyo

1944. Lithograph, 81.5 x 70.6cm. Linen-backed.

This poster was designed as a WWII goose game by the sailors on board the Australian HMAS Warrego (U73). Held in Dutch Navy Museum. One of the vignettes shows an unflattering image of "Tokyo Rose" with a sailor in a sinking rowboat.

Iva Toguri (1916–2006), also known as "Tokyo Rose," was an infamous Japanese-American radio personality who broadcasted propaganda to American troops during WWII.

\$1,950

CL177-70



[Japanese Sugoroku. Pictorial Map Of The World]

1926. Colour lithograph, text in Japanese, 54.1 x 76.4cm. Linen-backed.

In this sugoroku Australia is represented by an Indigenous man, kangaroos, sheep, a lyre bird, and an incongruous monkey. Sugoroku ('double-sixes') are Japanese board games that can be traced back to the twelfth century and became popular in the seventeenth century. They originated for adults as a dice-based contest for gambling, but as commercial publishing expanded in twentieth century Japan, they became more oriented towards children's board games. While sugoroku were made for recreation, some carried political, nationalistic or educational messages as government agencies, the military, educators and companies appropriated the format.

\$1,950

CL194-124



Japan. Qantas

Frank Nanninga (Aust., 1920–1999).

c1950s. Colour lithograph, signed in image lower left, 100.1 x 71.8cm. Linen-backed.

Text continues “Australia’s international airline. Qantas Empire Airways in association with British Overseas Airways Corporation and Tasman Empire Airways Ltd. Posters Pty Ltd, Litho. Sydney.” Held in NLA.

\$1,850

CL197-63



[Yokohama Fire Brigade, Japan]

c1880. Hand-coloured albumen paper photograph, 20.6 x 26.1cm.

Signs on display include the English acronym “YFB” and “6” in Japanese. The firemen’s uniforms bear “16th” in Japanese. Illustrated in Ohara (ed.), Japan 100 Years Ago: Peabody Museum of Salem, Tokyo, 1983, p140. A related image appears in Winkel, Souvenirs from Japan, 1991, p88.

\$1,650

CL173-62



Kintaro. Tango No Sekku **(Boy's Day).**

c1950s-1960s. Colour lithograph with woodcut, 77.4 x 53.8cm. Linen-backed.

Japanese characters read "Kyugetsu Doll Co., Tokyo, Asakusa. Tango no sekku (boy's day). Warrior doll and carp." Poster advertises toys.

\$1,650

CL177-92



[Fruit Bowl And Vase]

Urushibara Mokuchu (Jap, 1888-1953).

c1920. Colour woodcut, signature and artist's seal stamped on image centre left, annotated "no. 20" and signed in pencil in lower margin, 27.2 x 37.6cm.

Urushibara Yoshijirô ('art name' of Mokuchu) was influential in the English revival of colour woodblock printing in the 1920s and 1930s.

\$1,650

CL184-120



[Thatched Huts By A Mountain Stream, Japan]

c1910. Watercolour, 31.8 x 66.2cm.

\$1,650

CL173-83



[Homes By A Mountain Stream]

A. Yoshida (Japanese, active 1917-1930s). c1920s.
Watercolour, signed lower left, 32.6 x 51cm.

\$1,100

CL173-86



[Vase Of Roses]

Urushibara Mokuchu (Jap, 1888-1953).
c1920s. Colour woodcut, signature and
artist's seal stamped on image centre
right, annotated "no. 117" and signed in
pencil in lower margin, 38.9 x 27.6cm.

Urushibara worked with English and
French designers on prints, notably
with Frank Brangwyn. The two artists
worked together until Urushibara's
departure for Japan in 1940.

\$1,650

CL184-121



[Sweet Flag Flowers And Gerberas In Vase With Fish Motif]

Urushibara Mokuchu (Jap, 1888-1953).
c1925. Colour woodcut, signature and
artist's seal stamped on image centre
right, annotated "no. 14" and signed in
pencil in lower margin, 41.6 x 27.6cm.

Demonstrated printing techniques at
the Anglo-Japanese Exhibition of 1910.
He remained in London after the
exhibition, restoring prints and
mounting scrolls at the British Museum.

\$1,650

CL184-122



Collage Of Babies: One Thousand And Seven Hundred Children That In Three Years Came To My Shop

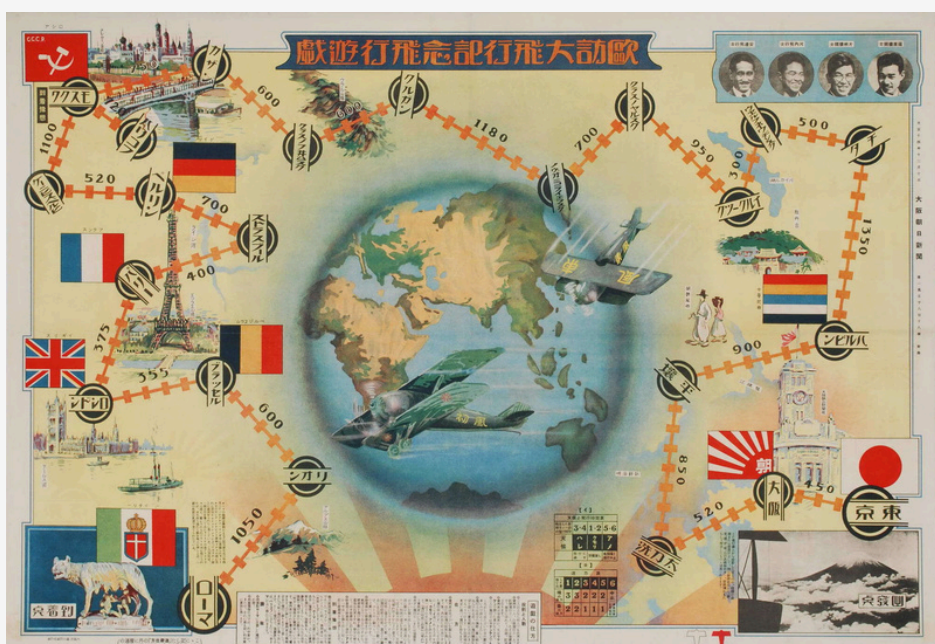
Esaki Reiji (Japanese, 1845-1910).

c1893. Composite albumen paper photograph, 26.3 x 18.6cm.

A student of Renjo Shimooka in 1871, Reiji opened a photography studio in Tokyo the same year, and moved to Asakusa the following year to become one of Tokyo's top portrait studios during the late 19th century.

\$1,650

CL185-22



(Great European Visit Memorial Flight Game)

1925. Colour process lithograph with text in Japanese, 54.3 x 78.5cm.

Linen-backed.

This map was published as a supplement to the Japanese newspaper Asahi Shinbun issue of December 10, 1925. Earlier in the year the newspaper sponsored two pilots to fly in bi-planes across Europe, a landmark occasion in Japanese aviation.

\$1,650

CL189-17



The Bad Lady Puppet and The Usurer Puppet

Margaret Preston (Aust., 1875–1963).

1935. Two woodcuts on a single sheet, each image initialled in block lower centre with title, medium and artist in letterpress in lower margin, 14.6 x 18.1cm (overall).

These woodcuts were published in an edition of 1200 in Manuscripts no. 12, 1935, p17, to illustrate Preston's article "The Puppet Show of Osaka, Japan.

\$1,650

CL199-110



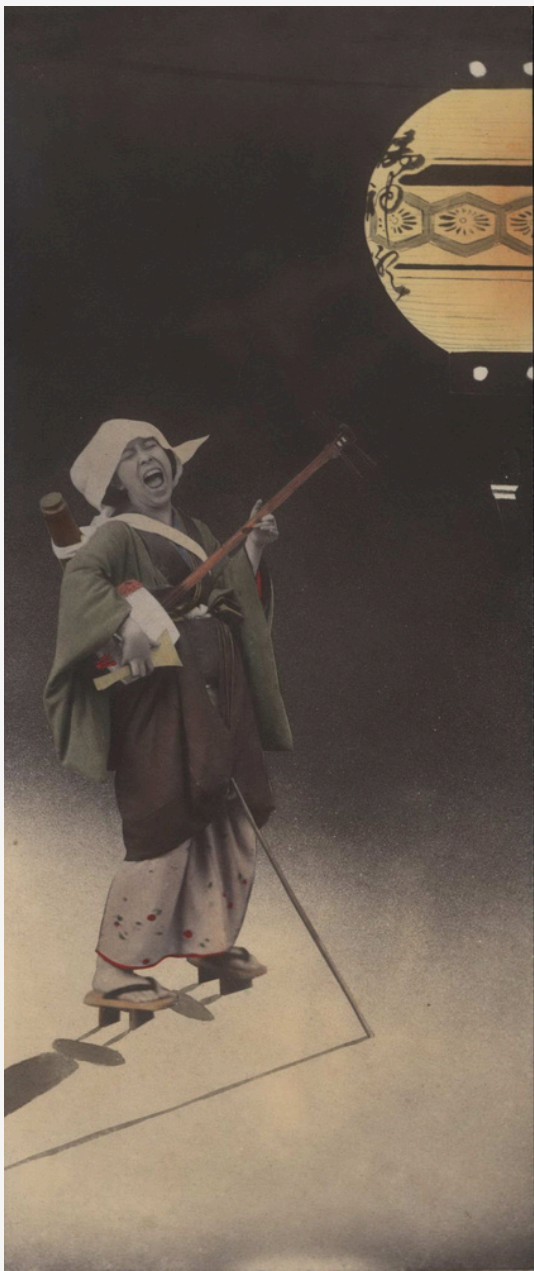
(New Guide For The Meiji Woman).

1910. Colour lithograph, 54.8 x 80cm. Linen-backed.

Designed by Kimoto Gensei, this sugoroku board game consists of 23 panels, illustrating the occupations and life events of "modern" young women. Scenes include becoming a graduate student, a doctor, teacher, and telephone operator, and starting a family.

\$1,450

CL197-1



**[Blind Japanese Woman
Singing And Playing Shamisen]**

c1890s. Hand-coloured platinum photograph, 28.9 x 12.1cm.

\$1,350

CL173-75



**2nd Hozumi Momota Art Award
& Japanese Australian Festival**

Brett Whiteley (Australian, 1939-1992).

1980. Screenprint, initials stamped in image upper right, 76.1 x 50.6cm.

Linen-backed.

Text continues "Oct 6-13. Sydney Square." Illustrated in Brett Whiteley: The Graphics 1961-1992, pl.152.

\$1,350

CL182-160



Geisha Girls [Street Musician Playing Shamisen, Japan]

c1900. Hand-coloured platinum photograph, annotated "L89" and titled in negative with obscured original negative annotations lower right, 28.5 x 22.4cm.

This image, depicting a woman playing a shamisen, a three-stringed lute, was printed from an inter-neg from an earlier photograph.

\$1,250

CL173-82

[Cock Fight]

Fuji Nakamizo (Jap./Amer., 1889-1950).

c1930s. Etching with hand-colouring, signed in pencil and artist's seal in lower margin, 20 x 35cm.

Japanese-born artist and illustrator Nakamizo learned printmaking from Joseph Pennell. Nakamizo's work was included in several exhibitions held in various venues including the Chicago Institute of Art, and the Brooklyn Museum and Montross Gallery in New York City.

\$1,250

CL175-109





[Goldfish]

Fuji Nakamizo (Japanese/Amer., 1889-1950).

c1930s. Etching, signed in plate lower right, signed in pencil in lower margin, 20 x 25.3cm.

Japanese-born artist and illustrator Nakamizo learned printmaking from Joseph Pennell. Employed under the Federal Public Works of Art Project during the 1930s, Nakamizo's work was included in several exhibitions held in various venues including the Chicago Institute of Art, and the Brooklyn Museum and Montross Gallery in New York City. During WWII Nakamizo was interned at the Japanese-American internment camp in Topaz, Utah. Work held in Library of Congress. Ref: Brooklyn Daily Eagle, 1933, 1936, Brooklyn Museum, Smithsonian, Library of Congress, USA.

\$1,250

CL175-110



Kabuki Actor Named Danjuro Ichikawa

Gototei Kunisada (Japanese, 1786-1865).

c1835-1840. Colour woodcut, signed and titled in Japanese in block, 36 x 24.3cm.

An original certificate of purchase from a Japanese dealer in 1958 is attached to the mount verso.

\$1,250

CL175-90



(“Naniwa Gakuin” High School Festival, Osaka, Japan).

c1930. Colour lithograph, 53.7 x 38cm.
Linen-backed.

Naniwa-kyo was an historical Japanese capital city, which was located in present-day central Osaka city.

\$1,250

CL197-19



Tokugawa Ieyasu From “One Hundred Roles Of Ichikawa Danjuru”

Toyohara Kunichika (Jap., 1835–1900). 1898. Colour woodcut with embossing, signed, artist’s seal, publisher’s line and block-cutter in Japanese characters in block upper portion and margins, 33.1 x 21.2cm.

Tokugawa Ieyasu (1543–1616) was the founder and first shogun of the Tokugawa shogunate of Japan.

\$1,150

CL199-58



[Thief With Sword Peering At Woman Sleeping Under Mosquito Net, Japan]

c1880. Hand-coloured albumen paper photograph, 20.1 x 26.4cm.

\$1,100

CL173-63



[Three Workers Husking Rice, Japan]

c1880s. Hand-coloured albumen paper photograph, numbered “3329” in Japanese in negative lower right, 21.1 x 27.3cm.

Depicts a machine with a fan inside it, for separating the chaff from the husked rice. A related image appears in Ohara (ed.), Japan 100 Years Ago: Peabody Museum of Salem, Tokyo, 1983, p94.

\$1,100

CL173-64



N. Nogawa. Manufacturer Of Bronze Ware [Japan]

Caption continues “No. 22. Shijo Otabichio, Kioto [Kyoto], Japan.”

c1880s. Albumen paper photograph, captioned in negative lower right, 20.5 x 26.3cm.

\$1,100

CL173-66



[Two Vegetable Sellers, Japan]

c1880s. Hand-coloured albumen paper photograph, 21.1 x 27.3cm.

Both men are wearing traditional “raincoats” made of straw. Related images appear in Bayou, Felice Beato et l’Ecole de Yokohama, Centre National de la Photographie, Paris, 1994, plate 49, and Crombie, Shashin: Nineteenth Century Japanese Studio Photography, NGV, 2004, plate 36.

\$1,100

CL173-69



[Japanese Woman Pouring Sake]

c1890s. Hand-coloured platinum photograph, 29 x 12cm.

\$1,100

CL173-74

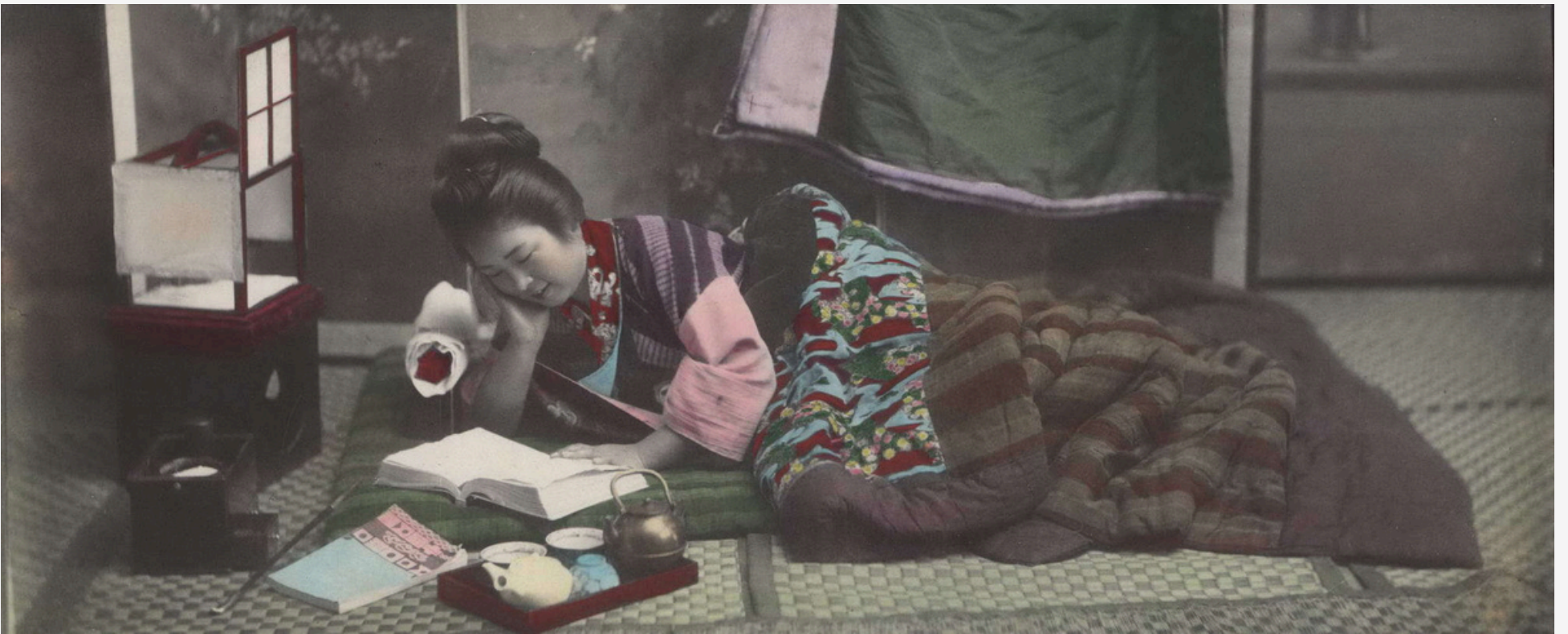


[Japanese Workers In Rice Paddy]

c1890s. Hand-coloured platinum photograph, 12.1 x 29.8cm.

\$1,100

CL173-76



[Woman Reading In Bed, Japan]

c1890s. Hand-coloured platinum photograph, 12.1 x 29.2cm.

\$1,100

CL173-77



[Figure On Forest Road]

A. Yoshida (Japanese, active 1917-1930s).

c1920s. Watercolour, signed lower left, 50.7 x 34.3cm.

\$1,100

CL173-85



JAL's Warm Welcome To The Winter Olympics

1971. Colour process lithograph, 100 x 63.2cm. Linen-backed.

Text continues "Japan Air Lines, official airline for the XIth Olympic Winter Games, Sapporo, February 3 to 13, 1972. CGA '71 May, PO-535 SOOC-X-02. Printed in Japan."

\$1,100

CL197-105



[Young Woman With Spinning Wheel, Japan]

c1880s. Hand-coloured albumen paper photograph, numbered "A350" in negative lower right, 21 x 27.2cm.

The woman appears to be spinning cotton. A kiseru tobacco-smoking pipe appears by her left side.

\$990

CL173-68



P'ing.[Playing] Music And Dancing.[Japan]

c1900. Hand-coloured platinum photograph, numbered "1765" and abbreviated title in negative lower right, 22.6 x 28.3cm.

\$990

CL173-81



[Woman And Children In Rural Landscape, Japan]

c1910s-1920s. Watercolour, signed "Fukanori" lower left, 49.3 x 33.2cm.

Provenance: W.A. Pennell estate.

\$990

CL173-84



Japan Travel Bureau [Geisha In Red Kimono]

Uemura Shoen (Japanese, 1875–1949).

c1950s. Colour and process lithograph, artist's seal in image lower right, 101.1 x 62.9cm. Linen-backed.

This poster is after a 1936 watercolour by Japanese artist Uemura Shoen. It was originally entitled The dance of the beginning or Jo-no-mai (dance performed in Noh play).

\$990

CL197-62



Right Panel From Triptych Of Kabuki Actors

Utagawa Kuniyoshi (Japanese, 1798–1861).

1847. Colour woodcut, signed with artist's and censors' seals "Muramatsu, Yoshimura" in block centre right, 36.1 x 24.4cm.

Utagawa Kuniyoshi was one of the last great masters of the Japanese ukiyo-e style of woodblock prints and painting.

\$990

CL199-16



Australian Printed Fabric With Japanese-style Landscapes

c1950s. Printed cotton, near-full bolt with original cardboard core, text printed in selvedge, original printed labels attached to selvedge with stamped information and added detail in ink, 121cm (width) x 18.5m (approx. length).

Text in selvedge reads "Nishida - Kingston Screenprint." Labels include "Textile Printers Association of Australia."

\$990

CL207-33



Osaka Castle [Japan]

c1880s. Albumen paper photograph, numbered "A57" and titled in negative lower right, 20.9 x 26.8cm.

\$880

CL173-65



[Three Male Performers, Japan]

c1880s. Hand-coloured albumen paper photograph, 20.7 x 26.9cm.

\$880

CL173-67



["Gonin Bayashi" Court Musicians, Singer And Drummer, Japan]

c1890s. Hand-coloured albumen paper photograph, 20.1 x 26.2cm.

Gonin Bayashi court musicians are often portrayed by dolls in the Hinamatsuri festival, which is also known as Girls' Day or Dolls' Day.

\$880

CL173-78



“The Bund”, Kobe, Japan

c1880s. Albumen paper photograph, annotated “A 215” and captioned in negative lower left, titled in pencil verso, 20.6 x 26.5cm.

Caption reads “Bund of Settlede [sic] at Kobe.”

\$880

CL173-71



Scene In Imperial Gardens, Tokio [Tokyo], Japan

c1890s. Hand-coloured albumen paper photograph, titled in pencil verso, 20 x 25.3cm.

\$880

CL173-79



Japanese Funerals

c1890s. Hand-coloured albumen paper photograph, titled in negative lower left, 20.8 x 26.4cm.

\$880

CL173-80



[Rural Scene, Japan]

Suigetsu (Japanese).

c1920s. Watercolour, signed in pencil lower right, 25.8 x 38cm.

\$880

CL173-87



Japan

Frederick Halpern (Austrian/Aus., b.1909).

c1955. Etching and aquatint, printed à la poupée, editioned 6/25, titled and signed in colour pencil in lower margin, 26.4 x 17.3cm.

Austrian-born artist and writer Frederick Halpern studied painting and printmaking techniques in both Vienna and Paris. Throughout his career he travelled extensively. He settled in Australia in the early 1950s.

\$880

CL173-90



[Japanese Kimono Design]

c1890s. Colour woodcut, artist's seal in block lower right, 23.9 x 31.5cm.

This kimono design illustrates a trail of white hares running towards the moon. In Japanese and Chinese legends, a white hare is said to inhabit the moon. Ref: Wiki; Library of Congress.

\$880

CL199-51



Der Japanische Angriff Bei Port Arthur [The Japanese Attack At Port Arthur, Russo-Japanese War]

c1905. Hand-coloured lithograph, German text including caption above and below image, 33.9 x 43cm.

Translated German text includes “War between Russia and Japan, 1904. No. 1795. Printed and published by C. Burckardt’s successor, Weissenburg, Alsace.”

\$880

CL199-64



[Sumo-Wrestling Frogs – “Choju-giga” Animal Characters]

c1860s. Woodcut, 20.4 x 25.7cm (paper size).

This image is from the Edo period (1603–1867). Anthropomorphism of animals including toads or frogs has been used in Japan since the Heian period (794–1185). These caricatures were initially created to make fun of Japanese priests, suggesting an early form of manga (cartoon/comics).

\$660

CL206-9

The Josef Lebovic Gallery

Established in 1977, the Josef Lebovic Gallery in Kensington, Sydney, specialises in Australian and international vintage works on paper and photographs dating from the 15th to 20th century.

Josef Lebovic is one of Australia's most well known and respected figures in the field of original prints and photography. Josef is a member the Australian Art & Antique Dealers Association (AAADA), Australian and New Zealand Association of Antiquarian Book Dealers (ANZAAB),

Association of International Photography Art Dealers (AIPAD-USA) and the International Vintage Poster Dealers Association (IVPAD-USA).



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Gallery*