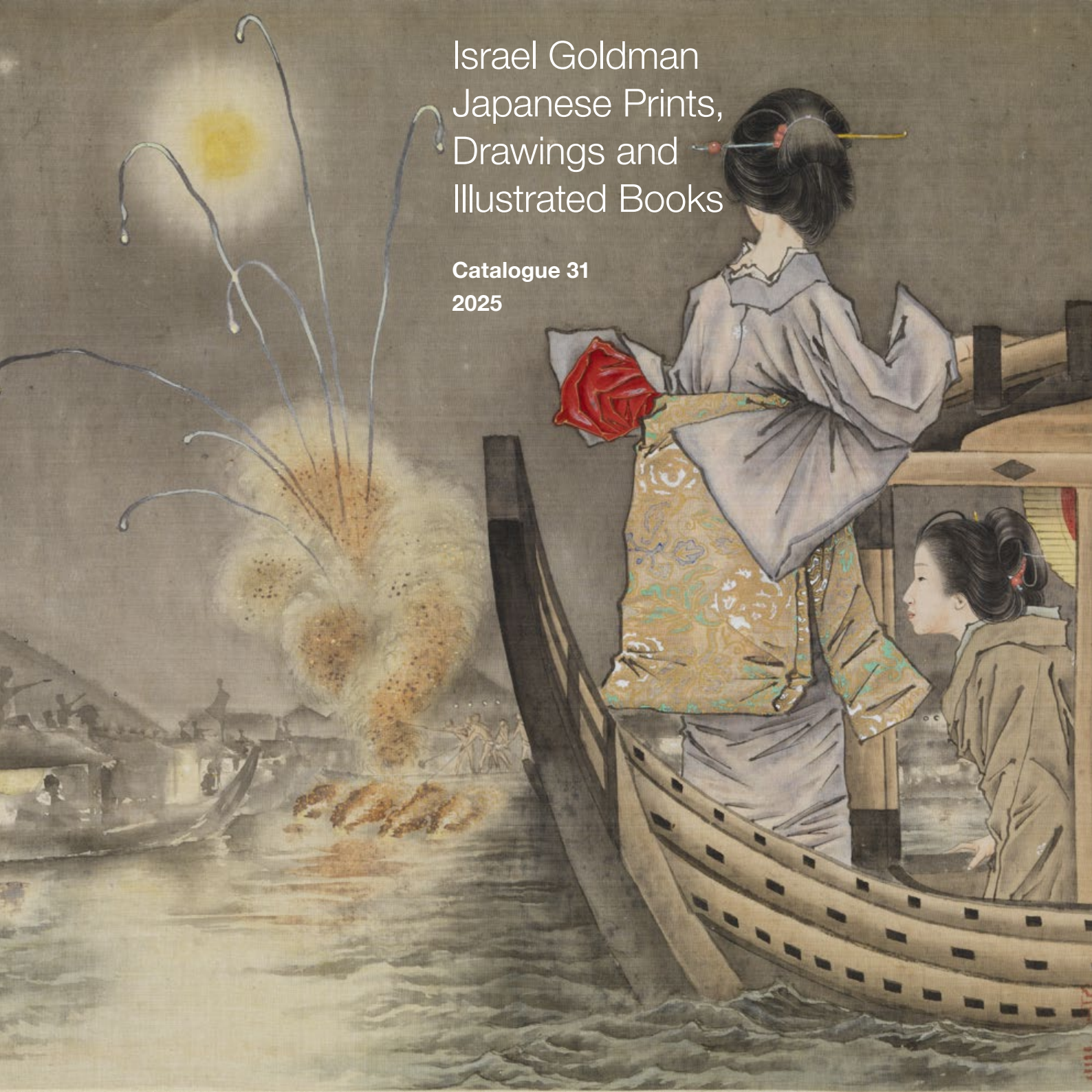


Israel Goldman
Japanese Prints,
Drawings and
Illustrated Books

Catalogue 31
2025



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1

Isoda Koryūsai (Active circa 1764–1788). Dragon by Yan Hui.

Circa 1770. 38.6 x 25.6 cm. Oban.
Fine impression and condition. We
know of no other impression.



2
Suzuki Harunobu (1724/5–1770).
 Lovers under a Mosquito Net
 Disturbed by Lightning. Late
 1760's. Chuban. 20.6 x 28 cm.
 Evans, *Shunga*, plate 6.3. Fine
 impression with the outlines of the
 figures embossed. Fine colour and
 condition.



3
Suzuki Harunobu (1724/5–1770).
 A Couple on a Veranda in a
 Teahouse in Autumn. Parody of the
 Armour-Pulling Scene (*Kusazuri-
 biki*) from the Soga play cycle.
 Late 1760's. Chuban. 28.6 x 21.4
 cm. Waterhouse, *The Harunobu
 Decade*, no. 244; Yoshida 298. Fine
 impression. Very good colour. Fine
 condition. In addition to the Boston
 example (Waterhouse, *op. cit.*)
 there are impressions in the British
 Museum and the New York Public
 Library.



4
Suzuki Harunobu (1724/5–1770).
 A Fan-seller with His Lover. Late
 1760's. Chuban. 21.3 x 27.9 cm.
 Fine impression with brilliant colour.
 Fine condition.

5
Suzuki Harunobu (1724/5–1770).
 Lovers behind a Screen. Late
 1760's. Chuban. 19.8 x 28.2 cm.
 Fine impression with brilliant colour.
 Fine condition.



6
Katsukawa Shunshō (1726–1792). Nakamura Sukegoro II in an Unidentified Role. Circa 1768-1770. Hosoban. 31.9 x 14.1 cm. Fine impression. Very good colour and condition.

7
Katsukawa Shunshō (1726–1792). Nakamura Sukegoro II as a Samurai. Circa 1771. Hosoban. 32.4 x 14.8 cm. Fine impression and colour. Very good condition with slight restored wormage at top.

8
Katsukawa Shunshō (1726–1792). Ichikawa Raizō II as Murakami Hikoshirō Yoshiteru. From the play *Ōyoro ebidō Shinozuka*. 1772. Hosoban. 30.8 x 14.3 cm. Clark & Ueda, *The Actor's Image*, no. 203. Fine impression, colour and condition.



9
Takebe Ayatari (Kan'yōsai; 1719–1774). *Ri Yōun chikufu* (Li Yongyun's Bamboo Album). 1771. Illustrated book. 27.3 x 18.9 cm (covers). 1 volume complete. Hillier, *The Art of the Japanese Book*, vol. I, fig. 187; Mitchell, p. 451 (this copy cited). Provenance: Emile Javal, *Livres japonais illustres, première partie*, Paris, 1927, lot 67. Very good impressions. Very good condition. This is the first edition. The book was re-printed in 1802 and 1806.



10
Isoda Koryūsai (Active circa 1764–1788). Koshikibu of the Takeya with Brushes and an Ink Stone. From the series *Hinagata wakana hatsu moyō* (Models for Fashion: New Year Designs as Fresh as Young Leaves). 1776. Oban. 38.2 x 25.9 cm. Hockley 2003, p. 226, I-B-10. Fine impression and colour. Exceptionally fine, fresh condition. Other impressions are in the MFA, Boston and the British Museum. The poem on the painting of a maple branch is by the famous female poet Shūshiki jo (1669–1725) and reads: *Mononofu no/ momiji ni korizu/ onna to wa.*

11
Katsukawa Shunkō (1743–1812). Segawa Kikunojō III. Circa 1776. Hosoban. 33 x 15 cm. Clark & Ueda, *The Actor's Image*, no. 555. Fine impression and colour. Very good condition. Clark & Ueda suggest that the role is that of the courtesan Takamura of Ono-Teruya from the play *Sugata no hana yuki no kuronushi* performed in 1776.



12
Rekisentei Eiri (active c. 1789–1801). Lovers at the Bath.
 From the series *Fumi no kiyogaki* (Clean Draft of a Love Letter, or Pure Drawings of Female Beauty).
 1801. Oban. 25.6 x 38.9 cm.
Japanese Erotic Fantasies, no. 49b and cover. Fine impression. Very good colour and condition.



13
Katsukawa Shunkō (1743–1812). Nakamura Noshio I as a Harugoma Dancer. Circa late 1770's.
 Hosoban. 31.4 x 15.2 cm. Fine impression, colour and condition.
 An impression with similar, fine colour is in the Harvard University Art Museums.



14
Rekisentei Eiri (active c. 1789–1801). Lovers under a Mosquito Net. Circa 1801. Oban. 25.5 x 37.7 cm. Fine impression, colour and condition. From a fine, rare and untitled series.

15
Rekisentei Eiri (active c. 1789–1801). A Maiden and Her Lover. Circa 1801. Oban. 25.5 x 37.8 cm. Fine impression, colour and condition. From a fine, rare and untitled series.



16
Rekisentei Eiri (active c. 1789–1801). A Maiden and Her Lover behind a Transparent Screen. Circa 1801. Oban. 25.5 x 37.8 cm. Evans, *Shunga*, plate 14. Fine impression, colour and condition. From a fine, rare and untitled series.

17
Rekisentei Eiri (active c. 1789–1801). Lovers. Circa 1801. Oban. 25.5 x 37.8 cm. Fine impression, colour and condition. From a fine, rare and untitled series.

18
Rekisentei Eiri (active c. 1789–1801). Widow and Her Lover. Circa 1801. Oban. 25.5 x 37.8 cm. Fine impression, colour and condition. From a fine, rare and untitled series.



19
Attributed to Katsukawa Shun'ei (1762–1819). Ichikawa Danjuro V in a Shibaraku role. 1792. Small surimono. 12.8 x 13.8 cm. Provenance: Roger Keyes. Fine impression, colour and condition.



20
Utagawa Toyokuni (1769–1825). Ichikawa Danzo IV as Matsuōmaru and Bandō Hikozaaburō III as Takebe Genzō in the famous Terakoya (The Village School) scene from Act IV of the play *Sugawara denju tenarai kagami*. Performed at the Morita-za in the 5th month of 1799. Oban. 39 x 26.7 cm. Fine impression, colour and condition.



21
Katsushika Hokusai (1760–1849). Seated Poet. From the series *Kyōka-shi zō shū* (Collection of Portraits of Kyōka Poets). Circa 1805. Koban. 13 x 8.9 cm. Provenance: Tony Strauss-Negbauer. Fine impression, colour and condition.

22
Katsushika Hokusai (1760–1849). Seated Poet. From the series *Kyōka-shi zō shū* (Collection of Portraits of Kyōka Poets). Circa 1805. Koban. 13 x 8.9 cm. Provenance: Tony Strauss-Negbauer. Fine impression, colour and condition.

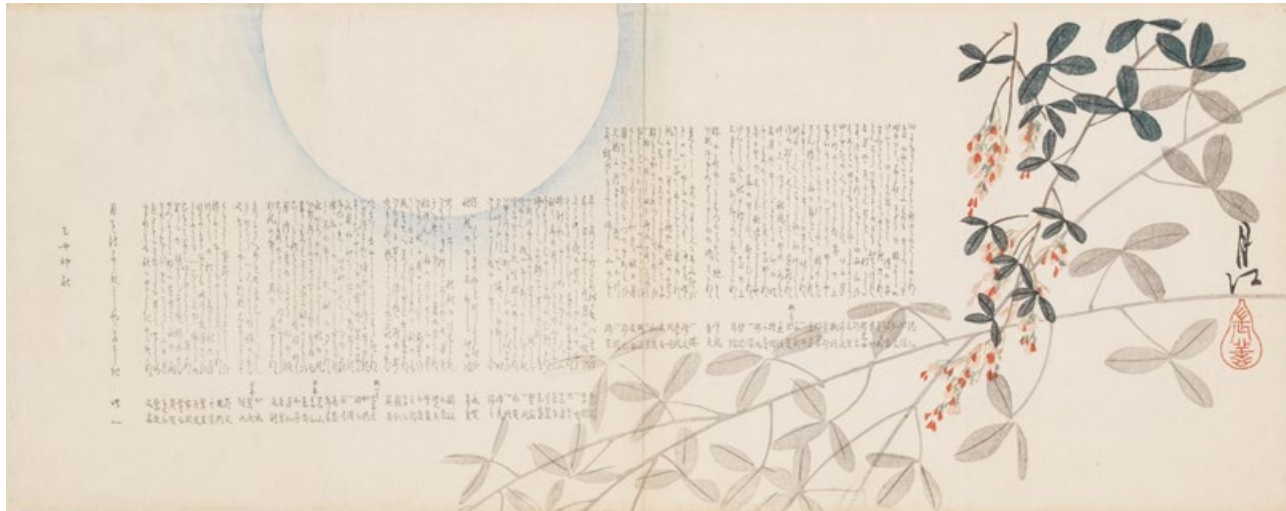
23
Katsushika Hokusai (1760–1849). *A Woman Walking with a Lantern and Umbrella.* Musashiya in Mukojima. Late 1796 or early 1797. Small surimono. 10.8 x 12.5 cm. Provenance: Roger Keyes. Very good impression, colour and condition.



24
Katsushika Hokusai (1760–1849). Okazaki. From an untitled series of the Tokaido Road. 1804. Surimono. 13.5 x 36.5 cm. TNM/III/3690. *Hokusai et son temps*, no. 96. Fine impression, of the first edition with the poetry at top left. Very good colour. Fine condition.



25
Totoya Hokkei (1780–1850). Tie-dyed Fabric (*Narumi shibori*). From the series *Go-gawa shokoku meibutsu Shunman sei* (Famous Products of Various Provinces, Produced by Shunman for the Go-gawa Group). 1818. Square surimono. 20.2 x 18.2 cm. *Frank Lloyd Wright Collection of Surimono*, fig. 2; no. 97. Provenance: Roger Keyes. Fine impression with metallic printing and extensive embossing. Fine colour. Very good condition. The print is extensively discussed by John Carpenter with the poetry translated in the *Frank Lloyd Wright Collection of Surimono* (pp. 39–40).



26
Funakoshi Gekkō (1830-1881).
Flowering Bush Clovers and Moon.
1849. Long surimono. 21.9 x 57.1
cm. Fine impression and colour.
Fine condition with the usual folds.

27
**Katsushika Taiga (formerly
Hokugyū) and Kumezō
(Senchō).** Butterfly with
Persimmons and Iris. Circa
1810's. Oban. 37.9 x 26.3 cm. Fine
impression, colour and condition.



28
School of Kikukawa Eizan
(1787–1867). Lovers Embracing
 Under a Mosquito Net. Circa
 1810's. Koban. 12.5 x 18.8 cm. Fine
 impression, colour and condition.



29
Keisai Eisen (1790–1848).
Amagoi Komachi Rain Praying
Komachi (Amagoi Komachi) from
 the series *Fūryū nana Komachi*
 (The Elegant Seven Komachi).
 Circa 1830. Oban. 38.4 x 26.2 cm.
 Fine impression with embossing
 around the outline of the figure.
 Fine colour and condition.



30
Shunkōsai Hokushū (Active circa 1802–1832). Memorial Portrait of Arashi Koroku IV. 1826. Oban. 38.1 x 25.8 cm. 1826. Provenance: Roger Keyes. Fine impression with extensive embossing and metallic pigments. Fine colour and condition. Another impression is in the Princeton University Art Museum.

31
Utagawa Sadamasu (Kunimasu, active 1834–1852). Ōkawa Hashizō I as Shimizu Yoshitaka. Mii. From the series *Hakkei no uchi* (From the Eight Views). From the play *Ume no haru gojūsantsugi*. 1848. Chuban. 25.2 x 17.6 cm. Provenance: Roger Keyes. Fine impression with metallic printing. Fine colour and condition.



32

Kawamura Bunpō (1779–1821).

Bunpō sansui gafu (A Book of Landscapes by Bunpō). 1824.

Illustrated book. 25.8 x 17.1 cm

(covers). One volume lacking

colophon, otherwise complete.

Mitchell, pp. 228–9 (this copy

cited); Toda, p. 387; Hillier, *The Art*

of the Japanese Book, vol. II, figs.

454–5. Provenance: Emile Javal,

Livres japonais illustres, première

partie, Paris, 1927, lot 115. Fine

impressions and colour. Very good

condition. Both Kuniyoshi and

Kunisada used designs from this

book as the basis for some of their

finest landscape prints.



33
Utagawa Kunisada (1786–1865).
 Lovers. From the series *Enshoku shiki no nagame* (Erotic Views of the Four Seasons). Three illustrated from a complete set of 12 koban prints. Each print is 9.6 x 13.3 cm. Circa 1840. Fine impressions and colour. Very good condition.





34
Utagawa Kunisada (1786–1865).
 Wild goose at night (*yokari*).
 Copper pheasant (*yamadori*).
 Chicken (*niwatori*). From the series
Kachō-zukushi (Collection of Birds
 and Flowers). Three illustrated from
 a complete set of 12 koban prints.
 Each print is 9.4 x 12.5 cm. Circa
 1840. Fine impressions and colour.
 Very good condition. We know
 of no other shunga series which
 combines scenes of coupling with
 bird and flower vignettes.



35
Utagawa Kunisada (1786–1865).
 A Standing Woman Extracting
 a Roll of Tissue from Her Obi.
 From the series *Fujo Yamato*
sugata (Image of a Japanese
 Woman). 1830's. Vertical oban
 diptych. 72 x 25.2 cm. Fine, early
 impression with woodgrain. Fine
 colour. Very good condition. The
 print retains its original paper
 mount. An impression of this
 design with a completely different
 kimono pattern is in the Art Institute
 of Chicago.



36
Katsukawa Shunsen (Active
1880's–1830's). A Standing
 Courtesan Holding a Roll of
 Tissues in Her Mouth. Circa 1810.
 Vertical oban diptych.
 73.2 x 25 cm. Fine impression
 and colour. Very good condition.
 The print retains its original paper
 mount.



37
Katsushika Hokusai (1760–1849). (*Wakan*) *Ehon sakigake* (Picture Book of the Leaders of China and Japan). 1836. Illustrated book. 22.6 x 15.6 cm (covers). 1 volume complete. Hillier, *The Art of Hokusai in Book Illustration*, 245; Hillier, *The Art of the Japanese Book*, vol. II, fig. 590; *Hokusai and his school*, Frans Hals Museum, 1982, no. 102; Toda 263. Fine, early impressions of proof-like quality. Very good condition.



38
Utagawa Kuniyoshi (1797–1861).
 Three Women at Night Collecting Bush Clover. The Tama River of Noji in Ōmi Province (*Ōmi no kuni hagi no Tamagawa*) from an untitled series of *Mu Tamagawa* (Six Jewel Rivers). 1847-52. Oban triptych. 36.5 x 74.3 cm. Suzuki (1992) 266. Fine, early impression. Fine colour and condition.



39
Utagawa Kuniyoshi (1797–1861).
 Ono no Komachi (no. 9). From the series *Hyakunin issbu no uchi* (One Hundred Poems by One Hundred Poets). Circa 1842. Oban. 36.8 x 26.2 cm. Robinson 1982, S19-9 (illustrated). Provenance: Roger Keyes. Fine impression and colour. Trimmed to the borderline at bottom and re-margined. Otherwise, fine condition.



40
Utagawa Kuniyoshi (1797–1861).
Shirai Gonpachi.
From the series *Kuniyoshi moyō shōfuda tsuketari genkin otoko* (Men of Ready Money with True Labels Attached, Kuniyoshi Style). 1845. Oban. 36.4 x 24.5 cm. Robinson 1982, S40-6 (illustrated). Fine impression, colour and condition.

41
Utagawa Kuniyoshi (1797–1861).
Woman Biting on Her Sleeve and Leaning on a *Kotatsu*. No. 42, *Harebottai* (Feeling Swollen); *Noto saba* (Mackerels from Noto). From the series *Sankai medeta zue* (Celebrated Treasures of Mountains and Seas). 1852. Oban. 37.5 x 25.5 cm. Fine impression, colour and condition.



42
Utagawa Kuniyoshi (1797–1861).
 Uneme of Atsuta Exorcizing a
 Monstrous Serpent from a Lake.
 From the series *Honchō nijūshi kō*
 (Twenty-four Japanese Paragons
 of Filial Piety). Chuban. 24.7 x 17.8
 cm. Circa 1842–3. Robinson 1982,
 S23-23, and pl. 16. Provenance:
 Roger Keyes. Fine impression and
 colour. Slightly trimmed, otherwise
 fine condition.



43
Utagawa Kuniyoshi (1797–1861).
 Kusunoki Masatsura Beside an
 Armillary Sphere on a Starry Night.
 From the series *Honchō nijūshi kō*
 (Twenty-four Japanese Paragons of
 Filial Piety). Circa 1842–3. Chuban.
 26 x 18.8 cm. Robinson 1982, S23-
 15 (illustrated). Provenance: Roger
 Keyes. Fine impression, colour and
 condition.



44
Utagawa Kuniyoshi (1797–1861).
 A Man Seated on a Giant Crab
 Unrolling a Hand-scroll before a
 Woman Forming a Buddhist Hand
 Seal. Original preparatory drawing
 for a *gōkan*. Sumi ink on paper.
 17 x 24 cm. Provenance: Samuel
 Tuke.



45
Utagawa Kuniyoshi (1797–1861).
 Three Figures Greeting a Warrior.
 Original preparatory drawing for a
gōkan. Sumi ink on paper. 17 x 24
 cm. Provenance: Samuel Tuke.



46
Utagawa Kuniyoshi (1797–1861).
 Two Samurais Holding down a
 Yamabushi and a Female Figure
 Defeating a Group of Men. Original
 preparatory drawing for a *gōkan*.
 Sumi ink on paper. 17 x 24 cm.
 Provenance: Samuel Tuke.



47
Toyohara Kunichika (1835–1900). Taira no Kiyomori's Visit to the Nunobiki Waterfall (*Kiyomori nyūdō Nunobiki no taki yūran*). 1861. Oban triptych. 35.5 x 76 cm. Fine impression and colour. Very good condition. A fine, early design by the artist showing the strong influence of Kuniyoshi who made a triptych of the same subject with the ghost of Akugenda Yoshihira striking down Nanba Jirō.



48
Utagawa Kuniyoshi (1797–1861). Ding Desun (Chūsenko Tei Tokuson) Attacking a Huge Snake with His Spear. From the series *Tzūzoku Suikoden goketsu hyakuhachinin no uchi* (108 Heroes of the Popular Water Margin). Circa 1845–52. Chuban. 24.8 x 17.8 cm. Robinson 1982, S47-4. Fine impression and colour. Very good condition. Slightly trimmed.



49
Utagawa Hiroshige (1797–1858).
 No. 37, Miyanakoshi. From the series *Kisokaidō rokujūkyū tsugi no uchi* (The Sixty-Nine Stations of the Kisokaidō Road). 1836–40. Oban. 23.6 x 35.3 cm. Suzuki 26; Van Vleck, p. 78; Izzard 37. Provenance: Roger Keyes. Fine impression with woodgrain. Fine colour. Narrow margins at right; trimmed on and just outside the borderline at left. Otherwise, very good condition. Roger Keyes, who acquired this from us in 2019 (*Israel Goldman Catalogue* 25, no. 42,) felt that it was the most perfectly printed impression of this celebrated design that he had ever seen.

50
Utagawa Hiroshige (1797–1858).
 No. 12, Shinmachi. From the series *Kisokaidō rokujūkyū tsugi no uchi* (The Sixty-Nine Stations of the Kisokaidō Road). 1836–40. Oban. 24.1 x 35.8 cm. Suzuki 349; Van Vleck, p. 75; Izzard 12. Unidentified collector's mark at bottom right. Fine, early impression with the purple cloud at top left. Fine colour. Centrefold and narrow margins at right and left. Otherwise, very good condition.



51
Utagawa Hiroshige (1797–1858).
 No. 39, Agematsu. From the series *Kisokaidō rokujūkyū tsugi no uchi* (The Sixty-Nine Stations of the Kisokaidō Road). 1836–40. Oban. 25 x 36.2 cm. Suzuki 378; Van Vleck, p. 78; Izzard 12. Gale/II/275. Unidentified collector's mark at bottom right. Fine, early impression with splashed pigment. Fine colour. Centrefold. Very good condition.

52
Utagawa Hiroshige (1797–1858).
 Lake Suwa in Shinano Province (*Shinshū Suwa no mizuumi*). From the series *Fuji sanjūrokkei* (Thirty-six Views of Mt. Fuji). 1858. Oban. 37.2 x 25.5 cm. Van Vleck, p. 109. Fine impression with woodgrain. Fine colour and condition.



53
Utagawa Hiroshige (1797–1858)
and Utagawa Kunisada (1787–1865). Two Women on a Balcony
 Spying Genji Walking Through the
 Reeds at Akashi Bay. Akashi. From
 the series *Fūryū Genji* (An Elegant
 Genji). 1853. Oban triptych. 36.2 x
 73.8 cm. Marks, *Genji's World*, no.
 233. Fine, early impression with
 strong woodgrain and over-printing
 on the moon. Fine colour. Very
 good condition.



54
Utagawa Hiroshige (1797–1858).
 Cherry Island in Ōsumi Province
 (*Ōsumi Sakurajima*). From the
 series *Rokujūyoshū meisho zue*
 (Pictures of Famous Places in the
 Sixty-Odd Provinces). 1856. Oban.
 35 x 24.5 cm. Van Vleck, p. 101;
 Jansen 66. Fine, early impression
 with over-printing and strong
 woodgrain.
 Fine colour and condition.



55
Totoya Hokkei (1780–1850).
 A Demon Priest Preparing to Write on a Buddhist Subscription List. From the series *Kokin kyōkasen* (A Selection of Ancient and Modern Kyōka Poems). Circa 1830's. Chū-tanzaku. 34.4 x 15.8 cm. TNM/III/3901. Fine impression, colour and condition. An *Ōtsu-e* subject.

56
Utagawa Hiroshige (1797–1858).
 Shōki, the Demon Queller. Circa 1850. Ō-tanzaku. 36.6 x 16.6 cm. Keyes, Ainsworth Collection, Oberlin, no. 116. Hiroshige, *Nature and the City*, no. 380. Provenance: Theodore Schiewe. Fine impression and colour. Very good condition. Rare.



57
Utagawa Kunisada (1786–1865).
 Ichikawa Ebizō V as Inuyama Dōsetsu Tadatomō (R) and Bandō Shūka I as Inusaka Keno Tanetomo (L); Iwai Kumesaburō III as Inue Shinbei Masashi (R) and Sawamura Chōjūrō V as Inumura Daikaku Masanori (L); Ichikawa Danjūrō VIII as Inuzuka Shino Moritaka (R) and Bandō Hikosaburō IV as Inukai Genpachi Nobumichi (L); Ichimura Uzaemon XIII as Inuta Kobungo Yasuyori (R) and Ichikawa Kodanji IV as Inukawa Shōsuke Yoshitō (L). From the series *Satomi Hakkenshi no hitori* (Eight Dog Heroes of Satomi). 1847-50. Oban hexaptych. 148 x 50 cm. MFA, Kuniyoshi & Kunisada, 2016, no. 19; Chiba City Museum of Art, *Hakkenden no sekai*, 2008, no.164. Fine impression and colour. Very good condition.

58
Utagawa Kunisada (1786–1865).
 Nakamura Fukusuke I as the Shirabyōshi Dancer Sakurako, from the series *Imayō oshi-e kagami* (Mirrors for Padded Cloth Pictures in the Modern Style). 1860. Oban. 39.1 x 27.6 cm. Fujisawa, *Kabuki Edo hyakkei*, 2022, p. 66. Extremely fine, early impression of the deluxe edition on thick, heavy paper. Fine colour and condition.



59
Utagawa Kunisada (1786–1865).
 Iwai Hanshirō VI as the Loyal Wife
 Hatsuhana. From the play *Hakone*
reigen izari no adauchi. Hakone.
 From the series *Tōkaidō gojūsan*
tsugi no uchi (Fifty-three Stations
 of the Tōkaidō Road). 1852. Oban.
 36.1 x 25.4 cm. Marks, *Kunisada's*
Tōkaidō, 2013, T63-11, p. 125.
 Provenance: Roger Keyes. Fine
 impression with extensive blind-
 printing. Fine colour and condition.

60
Utagawa Kunisada (1786–
1865). Ichikawa Danjūrō VIII
 as Seigen, from the series
Mitate sanjūrokkasen no uchi
 (Comparisons for Thirty-six
 Selected Poems). 1852. Oban.
 36.8 x 25.1 cm. MFA, *Kuniyoshi*
& Kunisada, 2016, no. 25; Izzard,
Kunisada's World, 1993, no. 91;
 Addiss, *Japanese Ghosts and*
Demons, 1985, p. 67. Provenance:
 Roger Keyes. Extremely fine,
 early, atmospheric impression on
 deluxe paper. Fine colour. Very
 good condition. This is the rare,
 first edition with applied gum to the
 eyes and additional colouring to
 the lips of Danjūrō.



61
Utagawa Kunisada (1786–1865).
 Difficult to Please (*Kimuzukashisō*).
 From the series *Imayo sanjūni-sō*
 (The Modern Thirty-two Types).
 1859. Oban. 39 x 26.2 cm. Brilliant
 impression on extremely thick,
 deluxe paper. Brilliant colour.
 Pristine condition.

62
Utagawa Kunisada (1786–
1865). Sawamura Tosshō II as
 the Handsome Thief, Tsukushi
 Gonroku. Originally from the play
Keisei hako denju. From the series
Toyokuni manga zue (Toyokuni's
 Caricature Pictures). 1859. Oban.
 39 x 26.4 cm. Very fine, early
 impression on thick, deluxe paper.
 Pristine colour and condition.



63
Toyohara Kunichika (1835–1900). Kawasazaki Sanshō (later Ichikawa Danjūrō IX) as Banzui Chōbei Tweezing. From the series *Makezu otorazu*. 1871. Oban. 37.6 x 25.5 cm. Fine impression, colour and condition.



64
Utagawa Kunisada (1786–1865). Onoe Kikugorō IV as the Notorious Female Thief, Kijin Omatsu. From the series *Toyokuni manga zue* (Toyokuni's Caricature Pictures). 1859. Oban. 39.1 x 26.7 cm. Very fine, early impression with the rain embossed, on thick, deluxe paper. Pristine colour and condition.



65

Utagawa Yoshitora (Active 1850's–1880's). The Port of London, England (*Igirisu Rondon no minato*). From the series *Bankoku meisho-zukushi no uchi* (Complete Enumeration of Scenic Places in Foreign Nations). 1862. Oban triptych. 36.4 x 76.5 cm. The view in the central panel is taken directly from the logo of the *London Illustrated News*. Fine impression with strong woodgrain. Fine colour. Very good condition.



66

Utagawa Hiroshige II (1826–1869). The Great Harbour at Mikuni in Echizen Province (*Echizen Mikuni no ominato*). From the series *Shokoku meisho hyakkei* (One Hundred Famous Views in the Various Provinces). 1860. Oban. 35.7 x 24 cm. Fine, first edition impression. Fine colour and condition.



67
Utagawa Yoshitora (Active 1850's–1880's). Prince Genji on an Inlet Observing Awabi Divers. *Hikaru no kimi awabi tori no zu* (Illustration of the Shining Lord and Abalone Picking). From the series *Sankai yūran no uchi* (The Excursion to Mountains and Seas). 1868. Oban triptych. 37.1 x 76.8 cm. Marks, *Genji's World*, no. 199. Fine impression, colour and condition.

68
Utagawa Kunisada (1786–1865). Prince Genji Drinking Sake in a Boat whilst Watching Awabi Divers. *Mitsuujii iso asobi sono ni* (Mitsuujii's Amusement at the Seashore, Number Two). 1858. Oban triptych. 37.9 x 77.5 cm. Marks, *Genji's World*, no. 195; Baur/II/342. Fine impression, colour and condition.



69
Tsukioka Yoshitoshi (1839–1892). A Fleet of Warriors at Mitsuke. From the series *Suehiro gojūsantsugi* (The Fifty-three Stations of the Tōkaidō Road with Cartouches in the Shape of Fans). 1865. Oban. 36.3 x 24.8 cm. Keyes 138–9. Fine impression with strong woodgrain. Fine colour and condition.

70
Tsukioka Yoshitoshi (1839–1892). Wakashima Gon'emon and the Bell. From the series *Azuma no hana ukiyo kōdan* (Tales of the Floating World on Eastern Brocade). 1867. Oban. 36.1 x 24.2 cm. Keyes 202-13; *Beauty & Violence* 20.13. Fine impression, colour and condition.



71
Tsukioka Yoshitoshi (1839–1892). An original preparatory drawing of Ōtori Teinosuke seated on a Drum together with the published print. From the series *Keisei Suikoden* (Biographies of Valiant Drunken Tigers), 1872. Sumi and red ink on paper. Oban. Drawing: 34.8 x 24.4 cm. Print: 37.3 x 25.2 cm. Keyes 289-15. Provenance: Roger Keyes. A number of the original preparatory drawings for this series are known.

72
Kobayashi Eitaku (1843–1890). An original preparatory drawing for an illustrated book. Sumi and red ink on paper. 34.6 x 24.6 cm. The text reads *Sensai Eitaku gafu shohen* and *Sensai Eitaku hencho* (Edited and written by Sensai Eitaku).



73
Tsukioka Yoshitoshi (1839–1892). Yotsuguruma Daihachi and Kotengu Heisuke Duelling during the Battle between the Firemen and the Wrestlers at the Shinmei Shrine in Shiba. From the series *Shinsen azuma nishiki-e* (A New Selection of Eastern Brocade Pictures). 1886. Oban diptych. 37 x 50.2 cm. Keyes 479-8. Keyes, *The Bizarre Imagery of Yoshitoshi*, no. 33. Fine impression with three-colour cartouche. Fine colour and condition.



74
Tsukioka Yoshitoshi (1839–1892). Hazy Evening Moon — Kumasaka. (*Oboroyo no tsuki*). From the series *Tsuki hyakushi* (One Hundred Aspects of the Moon). 1887. Oban. 36.3 x 24.7 cm. Keyes 478-45, Stevenson 45. Provenance: Roger Keyes. Fine impression, colour and condition.



75
Tsukioka Yoshitoshi (1839–1892). The Priest Nichiren Praying for the Restless Spirit of the Isawa River (*Nichiren shōnin Isawa-gawa nite ukai no meikon o saido shitamau no zo*). 1885. Oban triptych. 37.3 x 75.9 cm. Keyes 472. Fine impression, colour and condition.

76
Tsukioka Yoshitoshi (1839–1892). Cry of the Fox (*Konkai*). From the series *Tsuki hyakushi* (One Hundred Aspects of the Moon). 1886. Oban. 36.9 x 24.7 cm. Keyes 478-13, Stevenson 13. Fine impression, colour and condition.



77

Tsukioka Yoshitoshi (1839–1892). Women in a Boat Watching Summer Fireworks on the Sumida River. Hanging scroll. Ink and colour on silk. 28 x 31.2 cm. Circa 1880's. Signed: *Yoshitoshi*. Sealed: *Yoshi, Toshi*. We know of no painting by Yoshitoshi on silk that displays more exquisite technique than this.



78
Tsukioka Yoshitoshi (1839–1892). The Lucky Tea Kettle of Morin Temple (*Morin-ji no bunboku chagama*). From the series *Shinkei sanjūrokkaisen* (New Forms of Thirty-six Ghosts). 1890. Oban. 37.4 x 25.6 cm. Keyes 509-34, Stevenson 34. Fine impression of the first edition. Fine colour and condition.

79
Tsukioka Yoshitoshi (1839–1892). Ghost of Okiku at the Mansion of the Plates (*Sara yashiki Okiku no rei*). From the series *Shinkei sanjūrokkaisen* (New Forms of Thirty-six Ghosts). 1890. Oban. 37 x 25. Keyes 509-17, Stevenson 17. Unusually fine, atmospheric impression of the first edition. Fine colour and condition.



80

Kawanabe Kyōsai (1831–1889).

Comic One Million Turns of the Rosary (*Dōke hyakumanben*). From the series *Kyōsai hyakkyō* (One Hundred Pleasantries by Kyōsai). 1864. Oban triptych. 38.2 x 76.5 cm. KKM, 1990, no. 7; Clark, *Demon of Painting: The Art of Kawanabe Kyōsai*, no. 75; *Comic Genius: Kawanabe Kyōsai*, no. 117; Marks, *Japanese Woodblock Prints in 200 Masterpieces*, plate 65. Fine impression, colour and condition.

81

Kawanabe Kyōsai (1831–1889).

The Enlightenment of Fudō Myōō (*Fudō Myōō kaika*). No. 5. From the series *Kyōsai rakuga* (Drawings for Pleasure by Kyōsai). 1874. Oban. 35.5 x 3.7 cm. KKM, 1990, no. 151; Clark, *Demon of Painting: The Art of Kawanabe Kyōsai*, 1993, no. 82. Fine impression, colour and condition



82

Kawanabe Kyōsai (1831–1889).

The Enlightenment of Hell. No.

1. From the series *Kyōsai rakuga* (Drawings for Pleasure by Kyōsai). 1874. Oban. 35.5 x 23.7 cm. KKM, 1990, no. 147. Fine impression, colour and condition.



83

Kawanabe Kyōsai (1831–1889).

School for Spooks (*Bakebake gakkō*). No. 3. From the series

Kyōsai rakuga (Drawings for Pleasure by Kyōsai). 1874. Oban. 35.5 x 23.7 cm. KKM, 1990, no. 49; *This Is Kyōsai!*, 2017, no. 101. Fine impression and colour. Narrow margin at bottom, otherwise fine condition.



84
Kawanabe Kyōsai (1831–1889).
The Lion in Love from Aesop's Fables (Issopu monogatari shishi renbo no hanashi). No. 6. From *Kyōsai rakuga* (Drawings for Pleasure by Kyōsai). 1874. Oban. 37.1 x 25.3 cm. KKM, 1990, no. 52; Clark, *Demon of Painting: The Art of Kawanabe Kyōsai*, 1993, no. 81; *This Is Kyōsai!*, 2017, no. 68. Fine impression with unusually large margins. Fine colour. Expertly restored paper loss at bottom left margin, otherwise fine condition.

85
Kawanabe Kyōsai (1831–1889).
Sakakibara Kenkichi Wandering around the Mountains (Sakakibara Kenkichi yūgyō no zu). No. 2. From *Kyōsai rakuga* (Drawings for Pleasure by Kyōsai). 1874. Oban. 35.5 x 23.7 cm. KKM, 1990, no. 48; *This Is Kyōsai!*, 2017, no. 147. Fine colour. Narrow margin at bottom, otherwise fine condition.



86
Kobayashi Kiyochika (1847–1915). Nihonbashi at Night (*Nihonbashi yoru*). 1881. Oban. 24.8 x 36.7 cm. Fine, early, atmospheric impression with strong woodgrain. Fine colour and condition.

87
Kobayashi Kiyochika (1847–1915). Fireworks at Ikenohata (*Ikenohata hanabi*). 1881. Oban. 24.8 x 36.2 cm. Smith, *Kiyochika, Artist of Meiji Japan*, no. 31; *The New Wave*, no. 13; Amsterdam/V/56. Fine, atmospheric impression. Fine colour and condition.



88
Watanabe Seitei (1852–1918).
 Crow in Flight with Falling Ginkgo
 Leaves. 1916. Oban. 27.9 x 37.7
 cm. From the series *Seitei kachō*
ga (Seitei's Birds and Flowers). Fine
 impression with woodgrain. Fine
 colour. Very good condition.



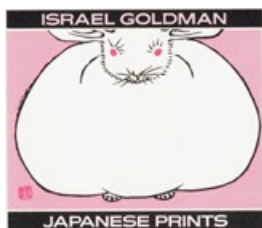
89
Shibata Zeshin (1807–1891).
 Crows in Flight at Sunrise. 1888.
The New Wave, no. 33. Chuban.
 23.2 x 24.5 cm. Fine impression
 and colour. Very good condition.



90
Kawanabe Kyōsui (1868–1935).
 A Crane. Painting. Tanzaku. 36 x 6 cm. Ink and colour on a silver ground. Signed: *Kyōsui*. Sealed: *Kogetsuan*.



91
Kawanabe Kyōsui (1868–1935).
 Okame Holding a Fan. Painting. Tanzaku. 36.6 x 6 cm. Ink and colour on a gold ground. Signed: *Kyōsui ga*. Sealed: *Kogetsuan*.



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