

Israel Goldman  
Japanese Prints,  
Paintings  
and Books

Recent Acquisitions Catalogue 25  
2019



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**1**  
**Katsukawa Shunsho**  
**(1726-1792)**

Shoki the Demon Queller.  
Circa 1770's. Pillar print.  
62.5 x 8.4 cm. Fine impression.  
Very good condition. Though  
Shunsho designed a number  
of prints of this subject, this  
particular design appears to be  
unrecorded.



**2**  
**Suzuki Harunobu**  
**(1724/5-1770)**

A Couple Making Love Beneath a Bamboo Curtain on a Veranda. Late 1760's. Chuban. 19.1 x 25.1 cm. Fine impression with the outlines of the figures embossed. Fine colour with attractive oxidation. Fine condition.

**3**  
**Suzuki Harunobu**  
**(1724/5-1770)**

A Couple Making Love Underneath a Futon, Behind a Screen. Late 1760's. Chuban. 19.9 x 27.9 cm. Fine impression with embossing. Fine colour and condition.



4

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

Lovers Beside a Vase of Iris.  
Late 1760's. Chuban.  
19.9 x 27.8 cm. Fine impression  
with extensive embossing on  
the outlines of the figures.  
Fine colour and condition.

5

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

A Couple Making Love While a  
Boy Plays with Goldfish. Circa  
1770. Chuban. 20 x 28 cm.  
Waterhouse, *The Harunobu  
Decade*, no. 659. Fine  
impression with oxidation.  
Fine colour and condition. The  
transparency of the woman's  
*yukata* is beautifully depicted.  
Waterhouse has attributed the  
faded impression in Boston to  
Kitao Shigemasa which, in our  
view, appears implausible. Their  
impression is mounted in a hand  
scroll together with nineteen  
other prints which are all by  
Harunobu.





**6**  
**Isoda Koryusai**  
**(Active 1764-1788)**

Lovers in an Interior with Attendant. No. 2. From the series *Haikai meoto Mane'emon* (Poems of the Male and Female Mane'emon). Circa 1770. Chuban. 21.2 x 28.1 cm. Fine impression, colour and condition. Faint centrefold. Apparently unrecorded. This is a large series with prints numbering up to twenty-four, though many designs are currently unknown.

**7**  
**Isoda Koryusai**  
**(Active 1764-1788)**

A Man Making Love to a Woman and a Younger Man. Circa 1770. Chuban. 21.1 x 28.1 cm. Fine impression. Very good colour and condition with several restored wormholes at top. An unusual subject for shunga.



**8**  
**Katsukawa Shunsho**  
**(1726-1792)**

Segawa Kikunojo III, Iwai Hanshiro IV and Ichikawa Monnosuke II in a Theatrical Scene in a Boat. 1784. Hosoban triptych. 32.4 x 45.1 cm. *The Theatrical Prints of the Katsukawa Masters*, Riccar Art Museum, Tokyo, 1992, nos. 39-41 (this impression). Fine impression, colour and condition. Unfaded hosoban actor triptychs are extremely rare on the market. A faded impression of the far right sheet is in the British Museum.

**9**  
**Katsukawa Shunsho**  
**(1726-1792)**

Nakamura Nakazo I as a Samurai. Circa 1770. Hosoban. 32.4 x 14.8 cm. Fine impression and colour. Very good condition with slight restored wormage at top.



**10**  
**Katsukawa Shunko**  
**(1743-1812)**

Nakamura Tomijuro I in the Lion Dance (*Shakkyo*) from a Dance of Seven Changes. From the play *Kurikaesu shichiyo kagami*. 1778. Hosoban.

31.5 x 15.3 cm. UTS/8/161.  
Fine impression. Very good colour. Fine condition. There are impressions in Boston and Minneapolis.

**11**  
**Kastukawa Shunko**  
**(1743-1812)**

Segawa Kikunojo III. Circa 1776. Hosoban. 33 x 15 cm. Clark & Ueda, *The Actor's Image*, AIC/III/555.

Fine impression, colour and 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**  
**Katsukawa Shunsho**  
**(1726-1792)**

Ichikawa Monnosuke II as a Street Vendor. Circa mid-1780's. Hosoban. 32.8 x 14.9 cm. Fine impression, colour and condition.

**13**  
**Katsukawa Shunko**  
**(1743-1812)**

Nakamura Denkuro as Suketsune Holding a Lantern. Circa 1785. Hosoban. 32.6 x 14.9 cm. Fine impression with extremely fine colour. Fine condition. This is the right-hand sheet of a diptych. The left-hand sheet shows Ichikawa Monnosuke II as Soga no Goro.



**14**  
**Kitagawa Utamaro**  
**(1753-1806)**

Hanahito of the Ogiya. From the series *Gosetsu hana awase* (Contest of Flowers of the Five Festivals). Mid-1790's. Oban. 38.9 x 26.3 cm. Very good impression. Fine colour. A few restored wormholes, otherwise fine condition.

**15**  
**Kitagawa Utamaro**  
**(1753-1806)**

Morokoshi of the Echizenya. (*Kamuro*) Ayano and Orino. From the series *Toji zensei nigao-zoroe* (Array of Supreme Portraits of the Present Day). 1794. Oban. 38.6 x 25.3 cm. Asano & Clark, no. 140 (this impression apparently cited on page 133); Shibui 144-1-2, TNM/11/1859. Provenance: Charles Haviland, *Estampes Japonaises* (first sale), Hotel Drouot, Paris, 1922, lot 291, "Superb estampe, en parfait etat," purchased by Andre Spoerry (1891-1940) for 950 francs. Fine impression with exquisite blind-printing in the kimono and the face of the courtesan embossed. Fine colour and condition. This is the only recorded impression of the first state, before the title was changed to *Toji zensei bijin-zoroe* (Array of Supreme Beauties of the Present Day). Five other designs from this series are known with the earlier title. For an extensive discussion of the prints from this series, see Asano & Clark (*op. cit.*, pages 132-136).



**16**  
**Kitagawa Utamaro**  
**(1753-1806)**

Woman of Ohara (*Oharame*). From the series *Onna fuzoku shinasadame* (Comparisons of the Customs of Women). Circa 1801. Koban. 19 x 12.6 cm. Fine impression, colour and condition. Keyblock impressions of this and the following five prints are in Boston.

**17**  
**Kitagawa Utamaro**  
**(1753-1806)**

Shrine Maiden (*Miko*). From the series *Onna fuzoku shinasadame* (Comparisons of the Customs of Women). Circa 1801. 19.1 x 12.9 cm. Koban. Fine impression, colour and condition.

**18**  
**Kitagawa Utamaro**  
**(1753-1806)**

Courtesan (*Yujo*). From the series *Onna fuzoku shinasadame* (Comparisons of the Customs of Women). Circa 1801. Koban. 19.2 x 12.8 cm. Fine impression, colour and condition.



19  
Kitagawa Utamaro  
(1753-1806)  
Wife (*Nyobo*). From the series *Onna fuzoku shinasadame* (Comparisons of the Customs of Women). Circa 1801. 19.1 x 12.7 cm. Koban. Fine impression, colour and condition. A faded and damaged impression is in Minneapolis.

20  
Kitagawa Utamaro  
(1753-1806)  
Widow (*Goke*). From the series *Onna fuzoku shinasadame* (Comparisons of the Customs of Women). Circa 1801. Koban. 19.1 x 12.9 cm. Fine impression, colour and condition.

21  
Kitagawa Utamaro  
(1753-1806)  
Wet nurse (*Uba*). From the series *Onna fuzoku shinasadame* (Comparisons of the Customs of Women). Circa 1801. Koban. 19.1 x 12.8 cm. Fine impression, colour and condition.



22  
Kitagawa Utamaro  
(1753-1806)  
Woman Cleaning Her Ears.  
From the series *Bijin menso juttai no zu* (Ten Types of Women's Physiognomies).  
Circa 1803. Koban.  
18.8 x 12.7 cm. Shibui 54-1-1.  
Very good impression, colour and condition.



23  
Kitagawa Utamaro  
(1753-1806)  
Woman Clipping Her Nails.  
From the series *Bijin menso juttai no zu* (Ten Types of Women's Physiognomies).  
Circa 1803. Koban.  
18.9 x 12.7 cm. Shibui 54-2-1.  
Very good impression, colour and condition.



24  
Kitagawa Utamaro  
(1753-1806)  
Woman Picking Her Teeth.  
From the series *Bijin menso juttai no zu* (Ten Types of Women's Physiognomies).  
Circa 1803. Koban.  
18.6 x 12.7 cm. Shibui 54-1-4.  
Very good impression, colour and condition.

25  
Kitagawa Utamaro  
(1753-1806)  
Woman Holding a Sake Cup.  
From the series *Bijin menso juttai no zu* (Ten Types of Women's Physiognomies).  
Circa 1803. Koban.  
18.8 x 12.8 cm. Very good impression, colour and condition.



26

**Hosoda Eisho**  
(Active 1790's)

A Seated Women Reading a Book. From the series *Fuzoku juni tsuki* (Customs and Manners in the Twelve Months). Mid-1790's. Chuban. 32.2 x 17.5 cm. Brandt 420, no A110. Very good impression. Rather faded. Very good condition.

27

**Eishosai Choki**  
(Active circa 1790's-early 1800's)

Hinazuru of the Chojiya with (*Kamuro*) Tsuruji and Tsuruno. Circa mid-1790's. Aiban. 32.6 x 22.9 cm. Very good impression, colour and condition. Faint horizontal centrefold. We are unable to locate another impression.



28

**Kubo Shumman  
(1757-1820)**

Flowering Plum with Moon.  
Hanging scroll. Ink on silk.  
92.8 x 30.6 cm. Signed:  
*Shumman*. Sealed: *Shumman*.  
The *kyōka* verses are by  
Rokujūen (Ishikawa Masamochi,  
1754-1830); Shokusanjin  
(Ota Nampo, 1749-1823),  
Shikatsube no Magao  
(Kitagawa Kahei, 1753-1829),  
and Shakuyakutei Nagane  
(Sugawara Saburobei, 1767-  
1845).

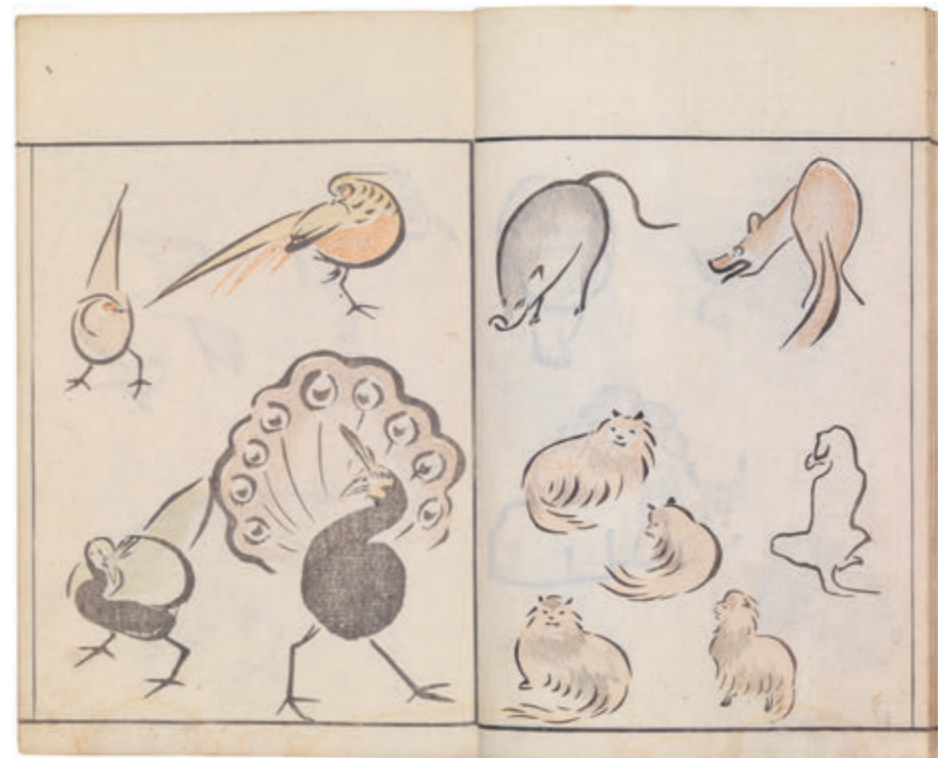
29

**Kubo Shumman  
(1757-1820)  
and Sakai Hoitsu (1761-1828)**

Flowering Plum with Moon.  
Hanging scroll. Ink on silk.  
94.2 x 31.3 cm. Signed:  
*Shumman hei sha*. Sealed:  
*Shumman*. Signed: *Hoitsu  
Kishin*. Sealed: *Monsen*.  
The *kyōka* verses are by  
Shakuyakutei Nagane  
(Sugawara Saburobei, 1767-  
1845); Shokusanjin (Ota Nampo,  
1749-1823); Shikatsube no  
Magao (Kitagawa Kahei, 1753-  
1829), Rokujūen (Ishikawa  
Masamochi, 1754-1830), Yomo  
no Takimizu Komendo (Enomoto  
Jihei, dates unknown), Asakusa-  
an Ichindo (Ogaki Kyūemon,  
1755-1820), and Enando  
(Katsura no Mayuzumi, 1763-  
1833).







30

**Kitao Masayoshi**  
(1764-1824)

*Chōju ryakuga-shiki* (Methods of Cursive Drawings of Birds and Animals). 1797. Illustrated book. 1 volume complete.

26.5 x 18 cm (covers). Mitchell, page 240; Hillier, *The Art of the Japanese Book*, vol. 1, pl. 79, fig. 313. Fine, early impressions. Very good colour and condition. A wonderful volume, full of charming, endearing and inventive depictions of birds and animals.



**31**  
**Kunii Obun**  
**(1833-1887)**

Waterfall. 1872. Hanging scroll.  
Ink on paper. 132 x 55.2 cm.  
Inscribed: *Sosofu Okyo hitsui ni narau; Meiji Mizunoe saru chuka, Obun mosha* (In the style of Okyo, my great-grandfather; copied by Obun, May 1872).  
Sealed: *Obun no in*, unread.



**32**  
**Kishi Ganku**  
**(1749/56-1838)**

A Tiger on a Rocky Ledge.  
Hanging scroll. Ink and colour on silk. 100.4 x 40.2 cm.  
Signed: *Echizen no suke Ganku*.  
Sealed: *Hyakkan Ganku*.



33  
**Mori Sosen**  
(1747-1821)

Two Monkeys Playing on Plum Branches. Hanging scroll.  
Ink and colour on silk.  
19.7 x 17.6 cm. Signed: Sosen.  
Sealed: So, Sen.



34  
**Mori Sosen**  
(1747-1821)

A Monkey with Her Young. Hanging scroll.  
Ink and colour on silk. 107.3 x 38.2 cm.  
Signed: Sosen. Sealed: Sosen.



**35**  
**Nishiyama Hoen**  
**(1804-1867)**

Turtles at a Drinking Party.  
A section of a handscroll.  
Ink and colour on paper.  
59.7 x 29.1 cm. Sealed: *Nishi*  
*Hoen*.

**36**  
**Nishiyama Hoen**  
**(1804-1867)**

Turtles Making Music. A section  
of a handscroll. Ink and colour  
on paper. 67.2 x 29.1 cm.  
Signed: *Hoen*. Sealed: *Hoen*,  
*Nishi Hoen*.



37

**Onishi Chinnen  
(1792-1851)**

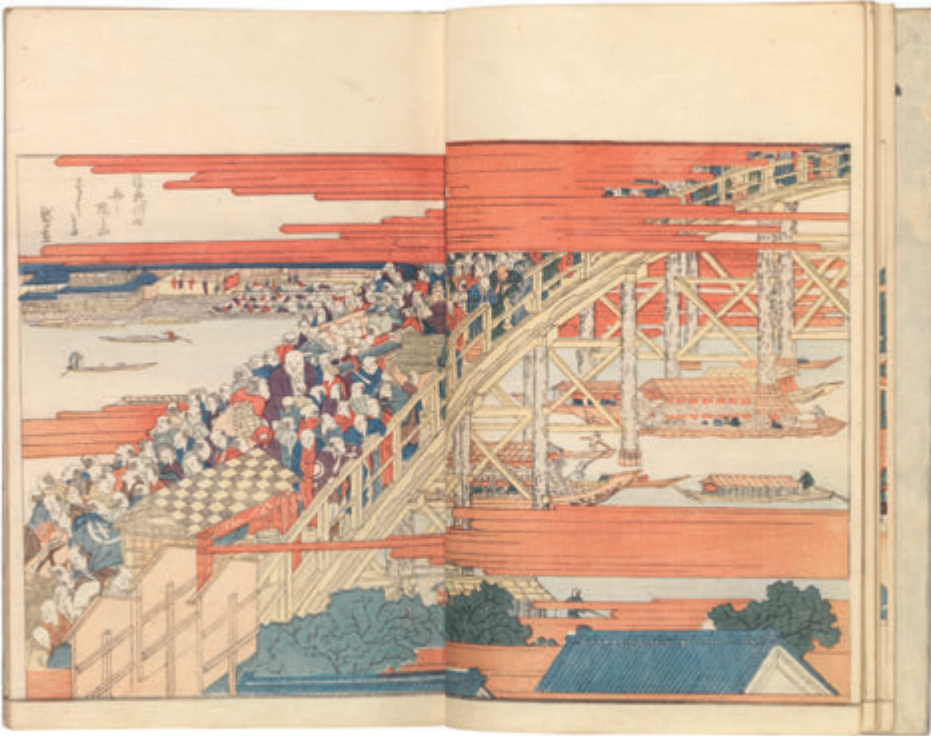
Twelve Animals of the Zodiac.  
Handscroll. Ink and colour on  
paper. 27.9 x 578 cm. Inscribed:  
*Kinoto hitsuji san-gatsu nijuroku-  
nichi* (The 26th of the third  
month, 1835). Signed: *Chinnen*.  
Sealed: *Taiju*. A fine example  
of Maryuama/Shijo school  
brushwork. The resting ox is  
similar to the well-known  
painting formerly in the Chaikin  
collection (see *The Uninhibited  
Brush*, no. 248).



38  
**Keisai Eisen**  
(1790-1848)  
Courtesan (*Shogi*). From the series *Imayo mime kurabe* (Contests of Beautiful Women). Circa 1830. Oban. 38.8 x 26.3 cm. Very good impression, colour and condition. Rare.

39  
**Utagawa Toyokuni**  
(1769-1825)  
A Seated Beauty Adjusting Her Hair. Seki-dera Komachi. From the series *Imayo musume nana komachi* (Beauties of the Present Day Compared to the Seven Komachi). Circa 1810's. Oban. 39.1 x 26.5 cm. Provenance: unidentified collector's seal on verso. Fine impression with embossing on deluxe, heavy paper. Fine colour and condition.





40

**Akatsuki no Kanenari  
(1797-1860)**

*Yodogawa ryogan shohei zue*  
(Excellent Views of Both Banks  
of the Yodo River). 1824.

Illustrated book. 2 volumes  
complete. 25.5 x 17.9 cm  
(covers). Toda, page 285;

Hillier, *The Art of the Japanese  
Book*, vol. II, fig. 571.

Fine impressions. Fine colour.  
Very good condition.

Topographical views of Osaka  
during this period are  
surprisingly rare. The book  
shows the artist's debt to  
Hokusai's *Ehon Sumidagawa  
ryogan ichiran* of circa 1806.





41

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

An Album of Fifty Shunga Prints.  
Circa 1819. Koban.  
13.8 x 9.8 cm each  
(approximately). Fine, early  
impressions with extensive  
embossing and metallic printing.  
Fine colour and condition. The  
prints, eighteen of which have  
calendar marks for 1819, are of  
surimono quality. This is the  
finest koban shunga album that  
we recall having seen on the  
market.

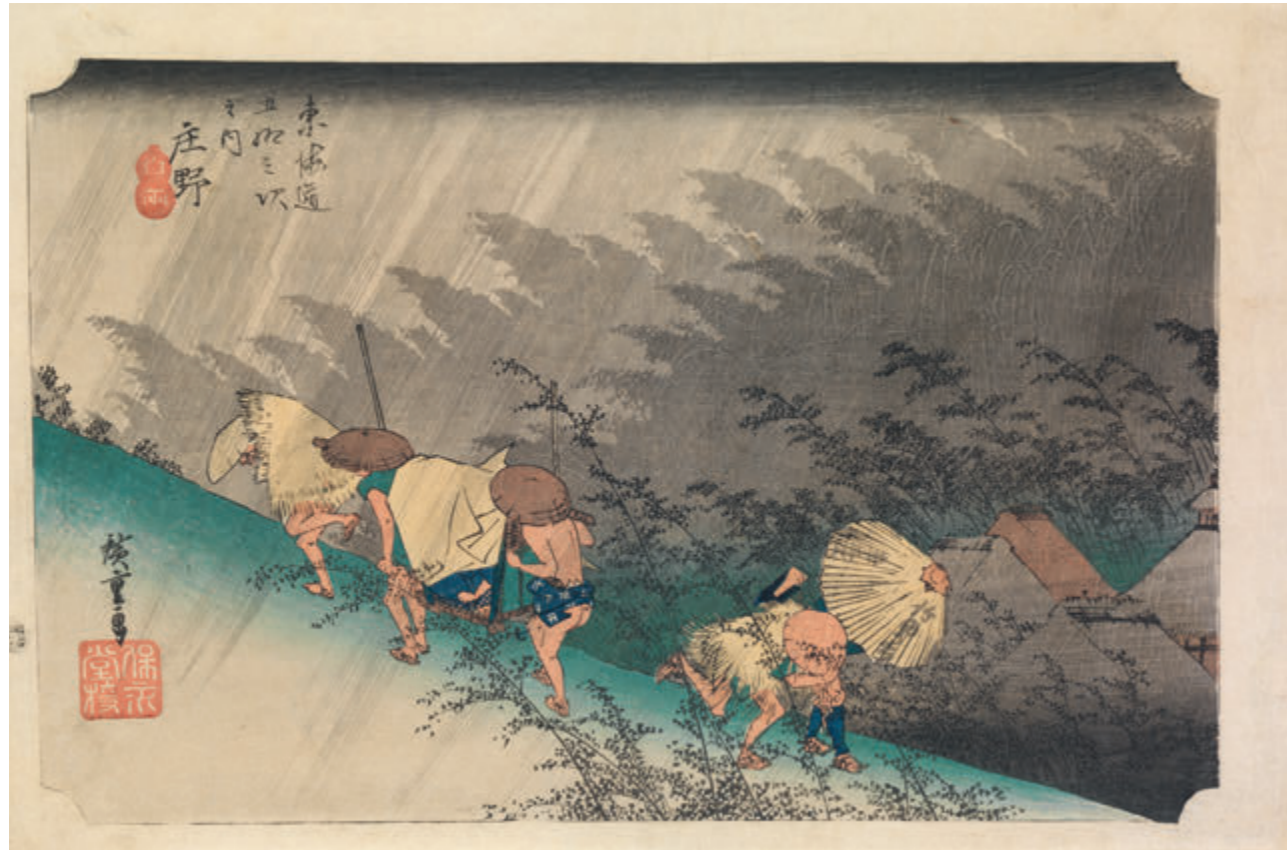


42  
**Utagawa Hiroshige**  
 (1797-1858)

Miyakoshi. From the series *Kisokaido rokujukyu tsugi no uchi* (The Sixty-Nine Stations of the Kisokaido Road). 1836-late 1830's. Oban. 23.6 x 35.3 cm. Suzuki 26; Van Vleck, page 78; Izzard 37. Fine impression with woodgrain. Fine colour. Narrow margins at right; trimmed on and just outside the borderline at left. Otherwise, very good condition.

43  
**Utagawa Hiroshige**  
 (1797-1858)

Odai. From the series *Kisokaido rokujukyu tsugi no uchi* (The Sixty-Nine Stations of the Kisokaido Road). 1836-late 1830's. Oban. 25.4 x 38 cm. Suzuki 359; Van Vleck, page 76; Izzard 22. Fine impression, colour and condition. According to Izzard, this is the first edition with *bokashi* in the stream.



**44**  
**Utagawa Hiroshige**  
**(1797-1858)**

Shono: Haku-u (Driving Rain in Shono). From the series *Tokaido gojusan tsugi no uchi* (Fifty-three Stations of the Tokaido Road). 1833. Oban. 38.4 x 25.5 cm. Suzuki 6; Tamba 56; Van Vleck, page 36. Provenance: Otto Hundt. Fine, early atmospheric impression of the first edition with the *baren* marks at top right providing an additional sense of driving rain. Fine colour. Very good condition with large margins.



**45**  
**Utagawa Kunisada**  
**(1786-1865)**

Memorial Portrait of Hiroshige in the Vestments of a Priest with Shaven Head and the Buddhist Rosary in His Hand. 1858. Oban. 36.3 x 24.7 cm. Suzuki 74; Tamba 1; Van Vleck, page 258; Hillier/III/823. Fine impression and colour. Very good condition. The print is signed by Kunisada with the words, *Omoikiya rakurui nagara* (While Thinking of Him We Shed Tears). Adjacent to Hiroshige's biography is the artist's death poem, "Abandoning my brush in Edo, I travel to Paradise to see its famous views."



**46**  
**Utagawa Kunisada**  
**(1786-1865)**

A Standing Woman Reading a Letter. 1830's. Vertical oban diptych. 73 x 25 cm. Fine impression and colour with an unusual green ground. Very good condition.

**47**  
**Utagawa Kunisada**  
**(1786-1865)**

A Beauty in the Snow. 1830's. Vertical oban diptych. 73.6 x 24.5 cm. Fine impression and colour. Very good condition.





**48**  
**Utagawa Kunisada**  
**(1786-1865)**

A Standing Woman Extracting a Roll of Tissue from Her *Obi*. 1830's. Vertical oban diptych. Fine, early impression with woodgrain. Fine colour and condition. The print retains its original paper mount.

**49**  
**Utagawa Kunisada**  
**(1786-1865)**

A Standing Beauty. 1845. Vertical oban diptych. Fine impression and colour. Very good condition. The print retains its original paper mount.

**50**  
**Keisai Eisen**  
**(1790-1848)**

A Woman Holding an Umbrella in a Snowstorm. Circa 1830's. Vertical oban diptych. Very good impression, colour and condition. The print retains its original paper mount.



51  
**Utagawa Kunisada**  
**(1786-1865)**  
 Clearing Weather on the Sumida Embankment (*Sumida tsutsumi no seiran*). From the series *Edo hakkei no uchi* (Eight Views of Edo). 1844. Oban triptych. 37.3 x 76.5 cm. Fine impression, colour and condition.



52  
**Utagawa Kunisada**  
**(1786-1865)**  
 A Woman Washing Her Hair. Imagawabashi Bridge. From the series *Edo meisho hyakunin bijo* (Famous Places of Edo Compared to One Hundred Beautiful Women). 1858. Oban. 38 x 26.1 cm. Fine impression with woodgrain. Fine colour and condition.



53  
**Utagawa Kuniyoshi**  
 (1797-1861)  
 A Woman Holding a Teacup.  
*Tango taka* (Hawks from Tango).  
 From the series *Sankai medetai zue* (Auspicious Pictures of Land and Sea). 1852. Oban.  
 37.6 x 24.8 cm. Fine impression with strong woodgrain.  
 Fine colour and condition.



54  
**Utagawa Kuniyoshi**  
 (1797-1861)  
 Chiyo-jo with Morning Glory.  
 From the series *Ken'yu fujo kagami* (Mirror of Women of Wisdom and Courage).  
 Circa 1843. Oban. 37 x 25 cm.  
 Robinson, S29-1.  
 Fine impression, colour and condition.



55

**Utagawa Kuniyoshi**  
(1797-1861)

*Takarabune hichi fukujin* (The  
Females Treasure Ship). 1853.

Illustrated book. 3 volumes  
complete (bound as 1).

24.9 x 17.1 cm (covers).

Fine, early impressions with  
metallic printing. Fine colour  
and condition.





56  
**Utagawa Kunisada**  
 (1786-1865)

A Sumo Tournament. *Kanjin ozumo dohyo-iri no zu* (Wrestlers Entering the Sumo Ring for Fund-raising Matches). 1845. Oban triptych. 36.8 x 76.2 cm. Fine impression, colour and condition.

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

Fun'ya no Yasahide. From the series *Hyakunin issu no uchi* (One Hundred Poems by One Hundred Poets). Circa 1842. Oban. 37.7 x 25.5 cm. Robinson, S19-22. Fine, early impression with strong woodgrain. Fine colour. Very good condition.





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

Prince Genji Drinking Sake in a Boat Whilst Watching Awabi Divers. *Mitsuuji iso asobi sono ni: awabi no zu* (Mitsuuji's Amusement at the Seashore, Number Two: An Illustration of Abalone). 1858. Oban triptych. 37.9 x 77.5 cm. *Genji's World in Japanese Woodblock Prints*, no. 195; Baur/11/342. Fine impression, colour and condition.



**59**  
**Utagawa Kuniyoshi**  
**(1797-1861)**

Prince Genji in a Boat with the Ladies Looking at Ducks in the Water with a Snow Covered Scene Behind. *Sui: Ukifune* (Water: A Drifting Boat). From the series *Mitate gogyo* (Visual Parody of the Five Elements). Circa 1850. Oban triptych. 38.2 x 75.1 cm. Fine impression, colour and condition. *Genji's World in Japanese Woodblock Prints*, no. 24. The title of the print alludes to the winter elopement by boat of Ukifune with Prince Niou.



60  
**Utagawa Kunisada**  
(1786-1865)  
Difficult to Please  
(*Kimuzukashiso*). From the series  
*Imayo sanjuni-so* (The Modern  
Thirty-two Types). 1859. Oban.  
37.1 x 25.8 cm. Fine impression  
on thick, deluxe paper.  
Brilliant colour. Fine condition.

61  
**Utagawa Kunisada**  
(1786-1865)  
She Doesn't Like to Part  
(*Wakare ga iyaso*) From the  
series *Imayo sanjuni-so*  
(The Modern Thirty-two Types).  
1859. Oban. 37.8 x 25.5 cm.  
Fine impression on deluxe  
paper. Fine colour and  
condition.

62  
**Utagawa Kunisada**  
(1786-1865).  
Wanting to Meet (*Aitaso*). From  
the series *Imayo sanjuni-so*  
(The Modern Thirty-two Types).  
1859. Oban. 37.8 x 25.5 cm.  
Fine impression on deluxe  
paper. Fine colour and  
condition.



63  
**Utagawa Kunisada**  
(1786-1865)

Looking Lively (*Nigiyakaso*).  
From the series *Imayo sanjuni-so*  
(The Modern Thirty-two  
Types). 1859. Oban.  
39.3 x 27.2 cm. Fine impression  
with strong woodgrain on  
extremely thick, deluxe paper.  
Brilliant colour. Fine condition  
with unusually large margins.



64  
**Utagawa Kunisada**  
(1786-1865)

Looking Cold (*Samuso*). From  
the series *Imayo sanjuni-so*  
(The Modern Thirty-two  
Types). 1859. Oban. 38.3 x 26.5 cm.  
Fine impression on thick, deluxe  
paper. Fine colour and  
condition.



65  
**Utagawa Kunisada**  
 (1786-1865)  
 Sightseeing Famous Places  
 in the Eastern Capital: The  
 Year-end Fair at Asakusa  
 (*Toto meisho yuran: Gokugetsu  
 Asakusa ichi*). Mid-1840's.  
 Oban triptych. 38.1 x 77.9 cm.  
 Fine impression, colour and  
 condition.

66  
**Utagawa Kunisada**  
 (1786-1865)  
 Lovers in a Brothel. Circa 1860.  
 12 Koban prints forming a  
 complete composition.  
 39.2 x 37.9 cm.  
 Fine impressions. Fine colour  
 and condition.



67  
**Utagawa Kunisada**  
(1786-1865)  
Ichikawa Danzo IV as Sato  
Masakiyo; Hakugin. No. 26.  
From the series *Edo meisho*  
*zue* (Views of Famous Places  
in Edo). 1852. Oban.  
36.8 x 25.3 cm. Fine  
impression, colour and  
condition.



68  
**Utagawa Kunisada**  
(1786-1865)  
Ichikawa Danjuro VI as  
Otokonosuke. From the series  
*Mitate sanjurokkasen*  
(An Imaginary Thirty-six Poets).  
1852. Oban. 36.8 x 25.3 cm.  
Extremely fine, early impression  
with over-printing and strong  
woodgrain on very heavy,  
deluxe paper. Fine colour and  
condition.



69  
**Utagawa Kunisada**  
(1786-1865)

Ichikawa Ebizo V as Soga Goro Tokimune; Sanjusangendo Temple. No. 32. From the series *Edo meisho zue* (Views of Famous Places in Edo). 1852. Oban. 37 x 25.5 cm. Fine impression, colour and condition.



70  
**Utagawa Kunisada**  
(1786-1865)

Ichikawa Ebizo V as Tokimune; Festival Dance at Nihonbashi Bridge in the Eastern Capital (*Toto Nihonbashi, omatsuri no odor*). From the series *Kisokaido rokujuukyū eki* (The Sixty-nine Stations of the Kisokaido Road). 1852. Oban. 37.1 x 25.6 cm. Fine impression, colour and condition.



71  
**Tsukioka Yoshitoshi**  
**(1839-1892)**

Torii Sune'emon; Night Rain at Nagashino Castle. From the series *Bidan musha hakkei* (Eight Views from Fine Tales of Warriors). 1868. Oban triptych. 36.9 x 75.9 cm. Keyes 200.5, *Beauty & Violence* 19.5. Fine, early impression with over-printing for the rain and blind-printing in the herons. Fine colour and condition.



72  
**Tsukioka Yoshitoshi**  
**(1839-1892)**

Chikamatsu Kanroku Minamoto no Yukishige. From the series *Seichu gishin den* (Portraits of True Loyalty and Chivalrous Spirit). 1868. Oban. 36.3 x 24.3 cm. Keyes 221-4, *Beauty & Violence* 21.5. Fine impression and colour. Very good condition with a few restored wormholes.





**73  
Tsukioka Yoshitoshi  
(1839-1892)**

A Prostitute Strolling Beside a River by Moonlight. Illustration of a Poem by Hitose. From the series *Tsuki hyakkei* (One Hundred Aspects of the Moon). 1887. Oban. 37.3 x 25 cm. Keyes 478-49, Stevenson 49. Fine impression, colour and condition.



**74  
Tsukioka Yoshitoshi  
(1839-1892)**

Hakuga no Sammi and a Stranger Playing a Flute by Moonlight at Ogurusu in Yamashiro Province. From the series *Tsuki hyakkei* (One Hundred Aspects of the Moon). 1887. Oban. 37.2 x 25.1 cm. Keyes 479-19, Stevenson 20. Fine impression, colour and condition.



75  
**Kobayashi Kiyochika**  
**(1847-1915)**  
 The Great Fire on Ryogoku Bridge as Sketched from Hamacho (*Hamacho yori utsushita Ryogoku taika*). 1871. Oban. 36.5 x 24.7 cm. Smith, *Kiyochika, Artist of Meiji Japan*, no. 47; UTK/XII/90; Van Vleck, page 230. Fine impression, colour and condition. An unusual, variant printing with heightened purple and dark sky.

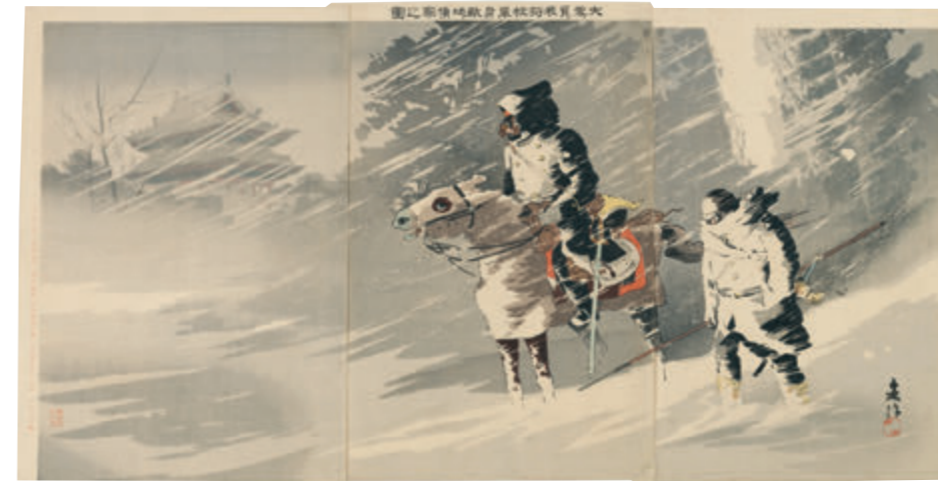


76  
**Kobayashi Kiyochika**  
**(1847-1915)**  
 Distant View of the Bridge, Ichinohashi Bridge from the Great River (Sumida) Embankment (*Okawagishi Ichinohashi enkei*). Oban. 33.8 x 25.4 cm. Very good impression and colour. Faint centrefold. Very good condition.



77  
**Kobayashi Kiyochika**  
**(1847-1915)**

Braving the Bitter Cold, Our Troops Camp at Yingkou (*Eiko no genkan o okashite waga gun roei o haru no zu*). 1895. Oban triptych. 37.1 x 75 cm. Tamba 285; UTK/12/125-5; Swinton, *In Battle's Light*, no. 22. Fine, atmospheric impression with strong woodgrain. Fine colour and condition.



78  
**Taguchi Beisaku**  
**(1864-1903)**

Braving Heavy Snow, a Japanese Officer Scouts Enemy Territory (*Oyuki o okashite waga shoko tanshin tekichi o teisatsu no zu*). 1895. Oban triptych. 37.7 x 77.4 cm. Tamba 289, Philadelphia 64. Fine impression, colour and condition.



**79**  
**Shibata Zeshin**  
**(1807-1891)**

Leaping Carp. Circa 1880's.  
Fan print. 24.2 x 25.6 cm.  
*Meiji: Japanese Art in Transition*,  
1987, no. 358 (this impression).  
Provenance: Karel and Betsy  
Reisz. Fine impression and  
colour with mica sizing. Top left  
corner cut; otherwise fine  
condition. We are unaware of  
any other impressions.

**80**  
**Kobayashi Kiyochika**  
**(1847-1915)**

A Cat Grabbing the Tail of a Rat  
Escaping inside a Lantern.  
Hanging scroll. Ink and colour  
on paper. 130 x 31.5 cm.  
Signed: *Kiyochika*. Sealed:  
*Kiyochika*. The same subject as  
one of the artist's most famous  
prints.



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

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