

Israel Goldman  
Japanese Prints and Paintings

Thirtieth Anniversary Catalogue 17

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1

**Hosoda Eishi  
(1756-1829)**

A Beauty Dreaming of the *Tales of Ise*. Ca. 1800. Hanging scroll. Ink and colour on silk.

79.7 x 30 cm.

Signed: *Chobunsai Eishi hitsu*. Sealed: *Eishi*. Box lid inscription by Muneshige Narazaki.

*Nikuhitsu ukiyo-e taikan* (Kobayashi Tadashi, editor)

Vol. 6. no. 30. Provenance: Azabu Museum of Arts and Crafts, Tokyo. *An Important Collection of Japanese Ukiyo-e Paintings*, Christies, New York, 1998, lot 67. Eishi is known to have repeated his painting compositions and there are two other recorded versions of this subject, one in the British Museum and the other in the Chiossone Museum, Genoa (see Tim Clark, *Ukiyo-e Paintings in the British Museum*, 1992, plate 75).



2

**Katsukawa Shunsho  
(1726-1792)**

Nakamura Juzo II. 1774.  
Hosoban. 32 x 15.1 cm.

*The Theatrical Prints of the  
Katsukawa Masters*, Riccar Art  
Museum, Tokyo, 1992, no. 22  
(this impression).

Fine impression. Very good  
colour and condition.

3

**Katsukawa Shunsho  
(1726-1792)**

Yamashita Kinsaku I as Asaka  
no Tsubone in a Storm at Night.  
From the play *Keisei momiji no  
uchikake*. 1772. Hosoban.

31.3 x 14.6 cm. *Japanese Prints  
of the Ledoux Collection*,  
*Harunobu and Shunsho*, 1945,  
no. 48. Fine impression. Very  
good colour and condition.

As Ledoux (*op. cit.*) notes,  
“when Shunsho is fine, he is fine  
indeed and there will be few  
lovers of his work who will fail to  
accord this subject high rank ...  
It is masterly in composition and  
masterly in dramatic power and  
every line of it helps to build the  
total effect.”





4

**Suzuki Harunobu**  
(1725?-1770)

A Traveller Drags a Maid Servant  
Underneath a Mosquito Net.  
Late 1760's. Chuban.  
20.9 x 28.9 cm. Provenance:  
Hugette Beres. Fine impression,  
colour and condition.

5

**Suzuki Harunobu**  
(1725?-1770)

A Couple Making Love While a  
*Shinzo* Watches From Between  
a Shop Curtain. Late 1760's.  
Chuban. 20.5 x 27.4 cm.  
*Japanese Erotic Fantasies*  
no. 20. Fine impression.  
Very good colour and condition.



6

**So Shiseki  
(1712-1786)**

*So Shiseki Gafu* (So Shiseki's Picture Album). 1765. Illustrated Book. Three volumes complete. 27.1 x 17.9 cm (covers). Mitchell page 502, Toda page 414, Hillier, *The Art of the Japanese Book*, Vol. 1, fig. 191, plate 26. Provenance: Louis Gonse, *Premier Vente*, Hotel Drouot, Paris, 1924, lot 174. Very good impressions. Fine colour. Unusually fine, fresh condition. This book is justly famous for its early and innovative colour printing.

7

**Tachibana Morikuni  
(1679-1748)**

*Umpitsu Soga* (The Technique of Cursive Brushwork). 1749. Illustrated book. Three volumes complete. 27.1 x 18 cm (covers). Toda page 319, Hillier, *The Art of the Japanese Book*, Vol. 1, figs. 139-40. Provenance: Charles Haviland, *Deuxieme Partie*, Hotel Drouot, Paris, 1923, lot 498 ("Belle exemplaire de cet ouvrage remarquable"). Fine, early impressions. Some wormage, otherwise very good condition.



8

**Hosoda Eishi  
(1756-1829)**

A Beauty of the Samurai Class Adjusting Charcoal in a Hibachi with a Doll in the Foreground. *Omeshi nishiki-ori on-obiji* (Silk Brocade for an Obi Sash). From the series *Furyu mitate goyo-matsu* (A Parody of Elegant Short Pines). Mid 1790's. Aiban. 32.6 x 22.6 cm. Fine impression and colour. Very good condition.



9

**Hosoda Eishi  
(1756-1829)**

The Courtesan Takigawa of Ogiya with Attendants Onami and Menami. From the series *Seiro moyo awase* (A Comparison of Patterns of the Greenhouses). Ca. 1795. Oban. 36.5 x 25.1 cm. Fine impression. Brilliant, fresh, unfaded colour. Fine condition.



**10**  
**Katsukawa Shuncho**  
**(Active Late 1770's-1790's)**  
*Ehon Momijibashi*. Late 1780's.  
 Illustrated book. One volume  
 complete. 23.2 x 16 cm  
 (covers). Provenance: Tadamasa  
 Hayashi, *Collection Hayashi*,  
 Hotel Drouot Paris, 1902,  
 lot 1536. Henri Vever. Fine, early  
 impressions. Fine condition.  
 Published by Tsutaya Jusaburo.  
 According to Dr. Ellis Tinios,  
 there are only four other  
 recorded copies of this kyoka  
 book and none in Japanese  
 institutional collections.

**11**  
**Kitagawa Utamaro**  
**(1753-1806)**  
 The Lovers Umegawa and  
 Chubei. From the series  
*Tokiwazu Tomimoto Joruri*  
*Zukushi* (A Collection of *Joruri*  
 Ballad Dramas of the Tokiwazu  
 and Tomimoto Schools).  
 Ca. 1802. Pillar Print.  
 61.1 x 10.6 cm. Shibui 231-1-1,  
 UTK/5/258, Pins 767.  
 Fine impression, colour and  
 condition.





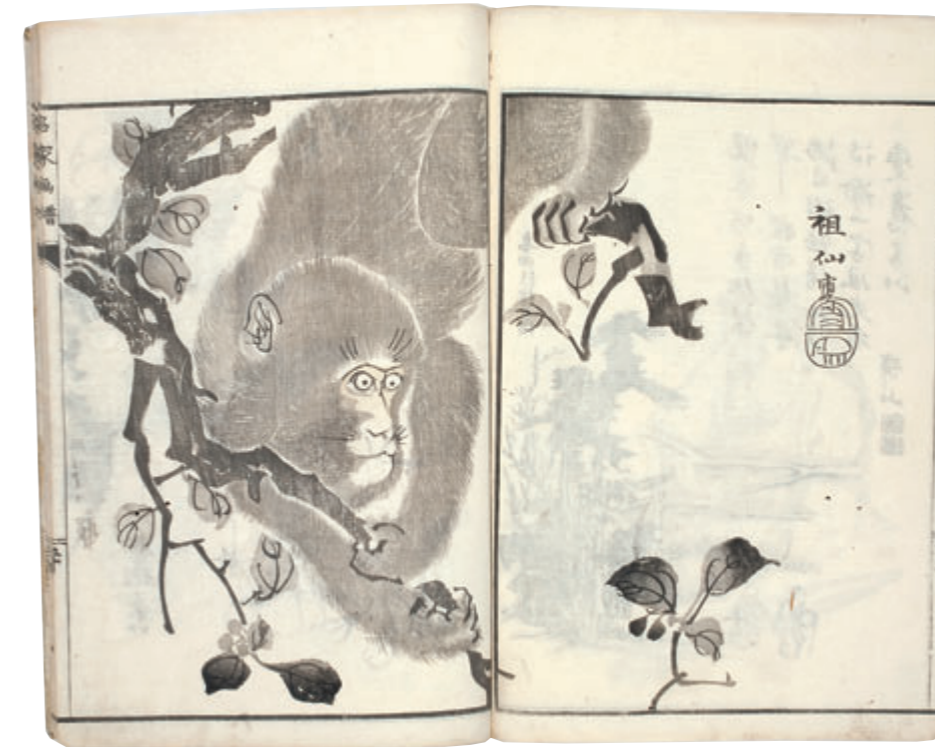
**12**  
**Utagawa Toyokuni**  
**(1769-1825)**

Fireworks Over Ryogoku Bridge.  
Ca. 1805. Oban triptych.  
38.8 x 17.9 cm. Fine impression  
on thick, heavy paper. Fine  
colour. Restored paper losses  
on centre sheet, otherwise very  
good condition. Amongst the  
revellers in the boats in the  
foreground are the actors  
Sawamura Gennosuke I and  
Matsumoto Koshiro V.

**13**  
**Katsukawa Shunei**  
**(1762-1819)**

Ichikawa Danjuro V in a  
Shibaraku Role. Ca. 1790.  
Hosoban. 31.9 x 14.3 cm.  
Very good impression, colour  
and condition.





14

**Various Artists**

*Meika Gafu* (Pictures by Famous Artists). Shown here are Frog by Matsumoto Hoji; *Akebi* plant by Oguri Hakkei and Monkey by Mori Sosen. 1814. Illustrated book. Two volumes complete. 27.9 x 19 cm (covers). Mitchell pages 407-9. Toda pages 382-3, Jack Hillier, *The Art of the Japanese Book*, Vol. II, figs. 490-91, plate 139. Roger Keyes, *Ehon: The Artist and the Book in Japan*, no. 46. Volume 1: Very good impressions and colour. Lacking title slip. Very good condition. Volume 3: Fine impressions and colour. Very good condition.



15

**Mori Sosen**  
(1747-1821)

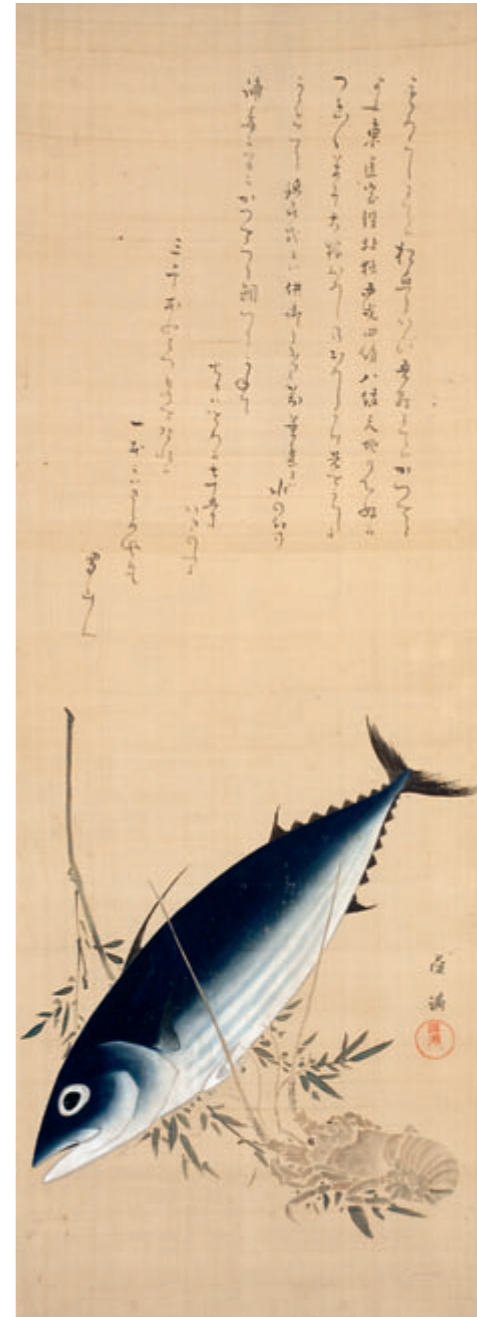
Monkey. Fan painting. Ink and colour on prepared paper.  
18.2 x 46 cm. Sealed: *Morikata*.  
Signed: *Sosen utsusu*.



16

**Mori Sosen**  
(1747-1821)

Monkey and Deer. Hanging scroll. Ink and colour on silk.  
125.5 x 49.8 cm.  
Titled: *Bien no zu* (Picture of a monkey). Signed: *Sosen*.  
Sealed: *Sosen*.

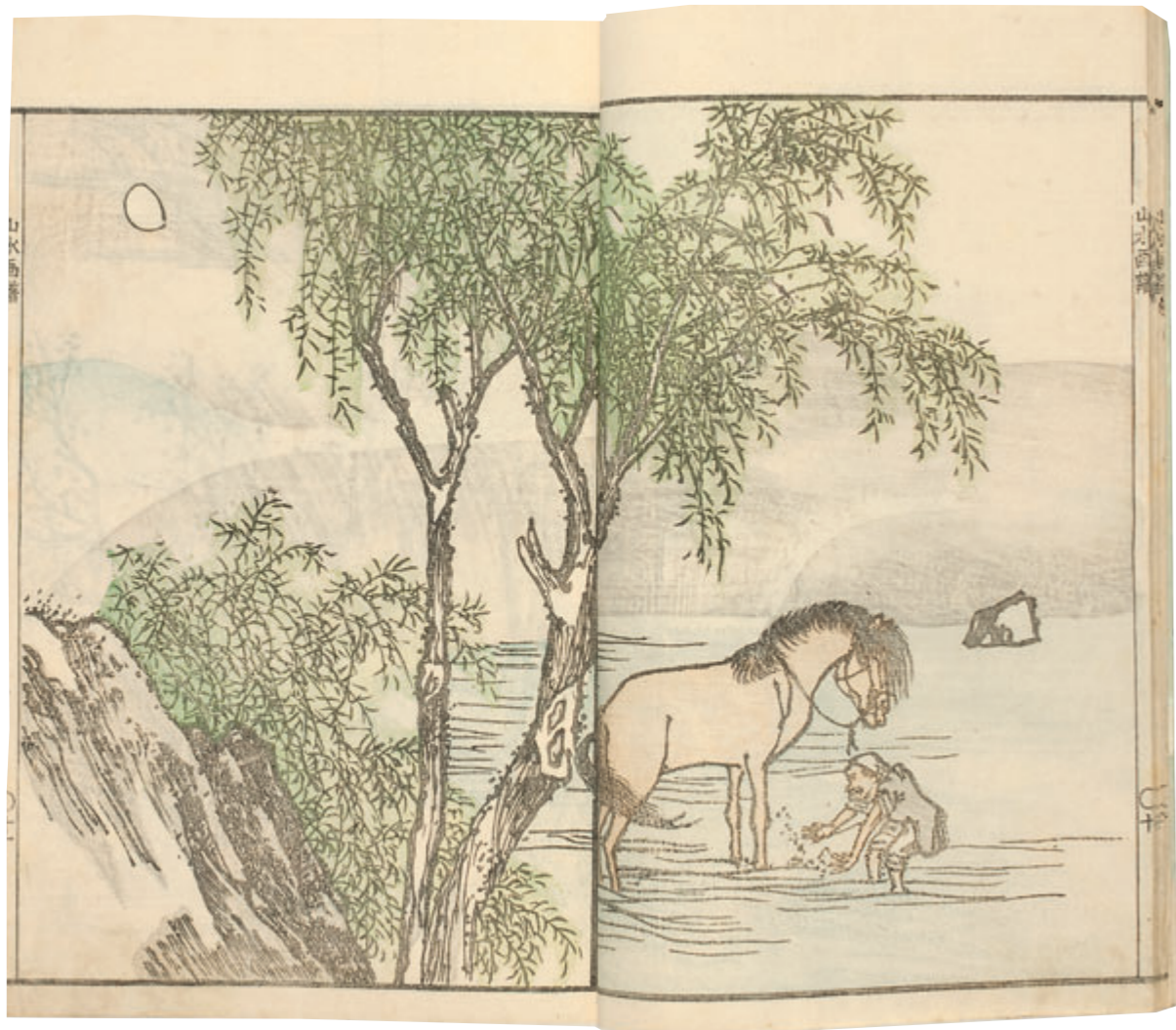


**17**  
**Kameda Bosai (1752-1826)**  
**Tani Buncho (1763-1840)**  
**and others**

A *Gassaku* of Plants, Insects and Calligraphy. 1822. Hanging scroll. Ink and colour on silk. 104.8 x 36.7 cm. The calligraphy at top left is by Bosai and the butterfly by Buncho. The wasps are by Onishi Keisai (the father of the artist Onishi Chinnen). The flower is by Kaburagi Untan. The poem in the middle of the painting is by Ichikawa Beian. The poem at the lower right is by Kikuchi Gozan. The painting of the bamboo is by Haruki Nanko. The painting of a butterfly by Buncho, a favourite subject of the artist, has a date seal for 1822 (*Bunsei mizunoe uma Buncho gain*). For additional *gassaku* by Bosai and his contemporaries, see Stephen Addiss, *The World of Kameda Bosai*, 1984, pages 83-6.

**18**  
**Kubo Shumman (1757-1820)**

Bonito and Lobster. Ca. 1800. Hanging scroll. Ink and colour on silk. Size. Signed: *Shumman*. Sealed: *Shumman*. The poetry is by Ota Nampo, one of the leading literati figures of his day.



19  
Kawamura Bumpo  
(1779-1821)

*Bumpo sansui gafu* (A Book of Landscapes by Bumpo). 1824.  
One volume complete.  
25.9 x 16.6 cm (covers). Mitchell pages 228-9, Toda page 387, Hillier, *The Art of the Japanese Book*, Vol. II figs. 454-5.  
Provenance: P.A. Issac, Hotel Drouot, Paris, 1925, Lot 451.  
Fine impressions and colour.  
Very good condition.



20  
**Katsushika Hokusai**  
 (1760-1849)  
 A Monkey Riding on a Tortoise.  
 From the series *Mukashi*  
*banashi chijin'yu* (Wisdom,  
 Benevolence and Bravery in  
 Fairy Tales). Ca. 1821. Square  
 surimono. 18.5 x 21 cm.  
 Fine impression with metallic  
 printing. Very good impression  
 and colour.



21  
**Watanabe Kazan**  
 (1784-1837)  
 A Monkey with Her Infant.  
 Surimono. 14.9 x 18.1 cm.  
 Fine impression with extensive  
 blind printing. Fine colour.  
 All four corners trimmed.  
 Otherwise very good condition.





24

**Totoya Hokkei  
(1780-1850)**

The Three Gods of Japanese Poetry (*Waka sanjin*). Ca. late 1820's. Square surimono triptych. 20.6 x 48 cm. Amsterdam/III/176 (left-sheet only). Fine impression with metallic printing and gauffrage. Fine colour. The purple border trimmed. Otherwise, fine condition. Another impression of the complete triptych is in the Museum of Fine Arts, Boston.

25

**Yashima Gakutei  
(ca. 1786-1868)**

The Courtier and Poet Fujiwara Teika Seated at His Writing Table. *Kami, Teika* (Paper, Fujiwara) Teika). From the series *Ichio-ren bunbo shiyu* (Four Companions of the Writing Studio for the Ichio Circle). 1830's. Square surimono. 21.2 x 18.6 cm. Bowie, *Art of the Surimono*, no. 45, Amsterdam/III/256, Carpenter, *Reading Surimono*, no. 66. Fine impression with extensive metallic printing and burnishing. Fine colour. Restored wormhole. Very good condition.





26  
**Yashima Gakutei**  
 (ca. 1786-1868)  
 Tada no Mitsunake Slaying a Dragon. From the series *Katsushika nijushiko* (Twenty-four Generals for the Katsushika Circle). Ca. 1821. Square surimono. 20.5 x 17.9 cm. Keyes, *Chester Beatty: The Art of Surimono*, Vol. 1, no. 43, Carpenter, *Reading Surimono*, page 119. Fine impression with metallic printing. Fine colour. Very good condition.



27  
**Yashima Gakutei**  
 (Ca. 1786-1868)  
 Tawara no Toda Hidesato. From the series *Katsushika nijushiko* (Twenty-four Generals for the Katsushika Circle). Ca. 1821. Square surimono. 20.5 x 17.9 cm. Carpenter, *Reading Surimono*, page 115. Fine impression with metallic printing. Fine colour and condition.



28

**Shunkosai Hokuei**  
(Active 1824?-1837)

Promenading Actors. Nakamura Tomosa II, Iwai Shijaku I, Arashi Rikan II, Nakamura Utaemon III, Nakamura Karoku I, Iwai Shijaku I, Asao Kuzaemon II and Onoe Tamizo II, Nakamura Matsue IV, Nakamura Tomijuro II. *Hatsuharu yuki no akebono* (A Snowy Day-break of the New Year). 1835. Oban triptych. 38.3 x 80.7 cm. *Kamigata yakusha-e shusei*, Vol. II, no. 340, Schwaab, *Osaka Prints*, no. 159 (this impression). Provenance: Haber. Fine impression, colour and condition.

29

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

Kataoka Ichizo I as Akechi Mitsuhide. From the play *Toki wa ima kikyō no hataage*. 1841. Chuban. 26.2 x 19.5 cm. *Kamigata yakusha-e shusei*, Vol. III, no. 132, *Osaka kagami* no. 90. Fine impression with extensive metallic printing. Fine colour and condition.





**30**  
**Utagawa Hiroshige**  
**(1797-1858)**

A Blue Bird and Iris. Early 1830's. Koban. 13.5 x 19.7 cm. Bogel & Goldman 83. Fine impression, colour and condition.

**31**  
**Utagawa Sadayoshi**  
**(Active 1837-1853)**

Silver Carp with Falling Cherry. Ca. 1850. Small panel print. 25 x 19.7 cm. Schwaab, *Osaka Prints*, 311 (this impression). Provenance: Haber. Fine impression, colour and condition. This is a reduced copy printed in Osaka of a Kuniyoshi *kacho-e* (see *Exhibition of Ukiyo-e by Kuniyoshi*, Riccar Art Museum, 1978, no. 219).





**32**  
**Katsukawa Shunsen**  
**(1762-ca. 1830)**

A Standing Courtesan.  
Ca. 1815. Long panel print.  
50.5 x 17.7 cm. Fine impression  
and colour. Slight creasing.  
Very good condition. Unusual  
in format, this print retains its  
original paper mount.

**33**  
**Keisai Eisen**  
**(1790-1848)**

A Court Lady Holding a Lacquer  
Tray on Which Rest Tanzaku  
Poem Slips. From the series  
*Yamashiro meisho meibutsu*  
(Famous Places and Products  
in Yamashiro Province).  
Ca. 1820's. Square surimono.  
21.3 x 18.5 cm. Fine impression  
with metallic printing.  
Fine colour. Very good condition.



**34**  
**Katsushika Hokusai**  
**(1760-1849)**

Studies of a Dancing *Oni* and a Crouching *Oni*. Ca. 1820's-30's. Original drawing. Black and red ink on paper pasted on to a single backing sheet.

22.3 x 28.5 cm (backing sheet). This impressive drawing is unrecorded. The *pentimenti*, the hand-stamped seals, the pasted-on corrections and the red under-drawing are consistent with the artist's other working studies. It has been suggested that the seal, stamped eleven times on the edge of the drawing reads *su*, an abbreviation of *Susanbo*, the name of the firm of Kobayashi Shinbei, a leading Hokusai publisher with whom the artist worked from the 1830's. (See Matthi Forrer, *Hokusai*, Royal Academy, London, 1991, plate 100.)

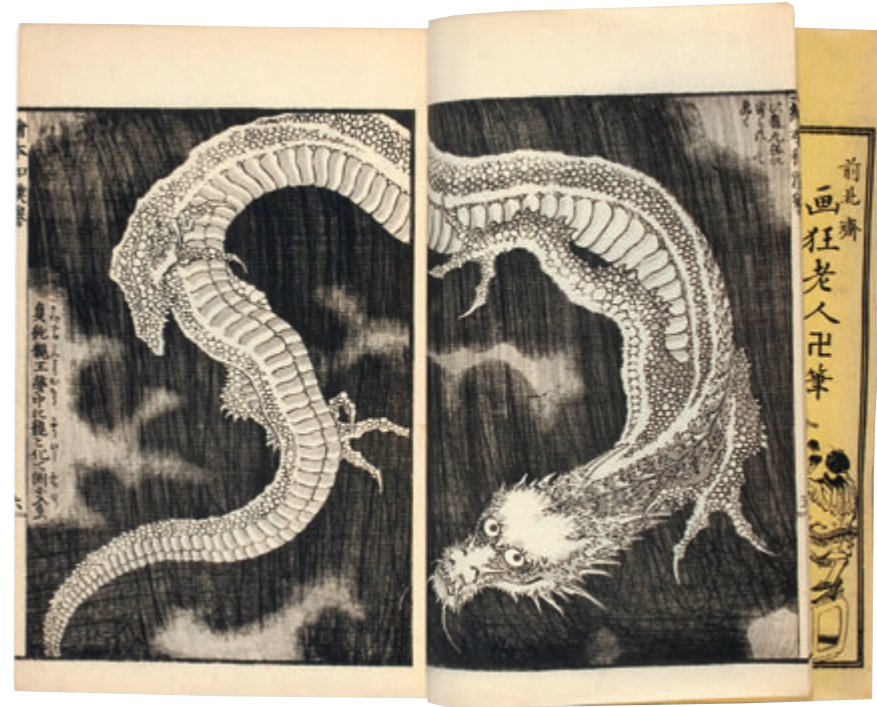
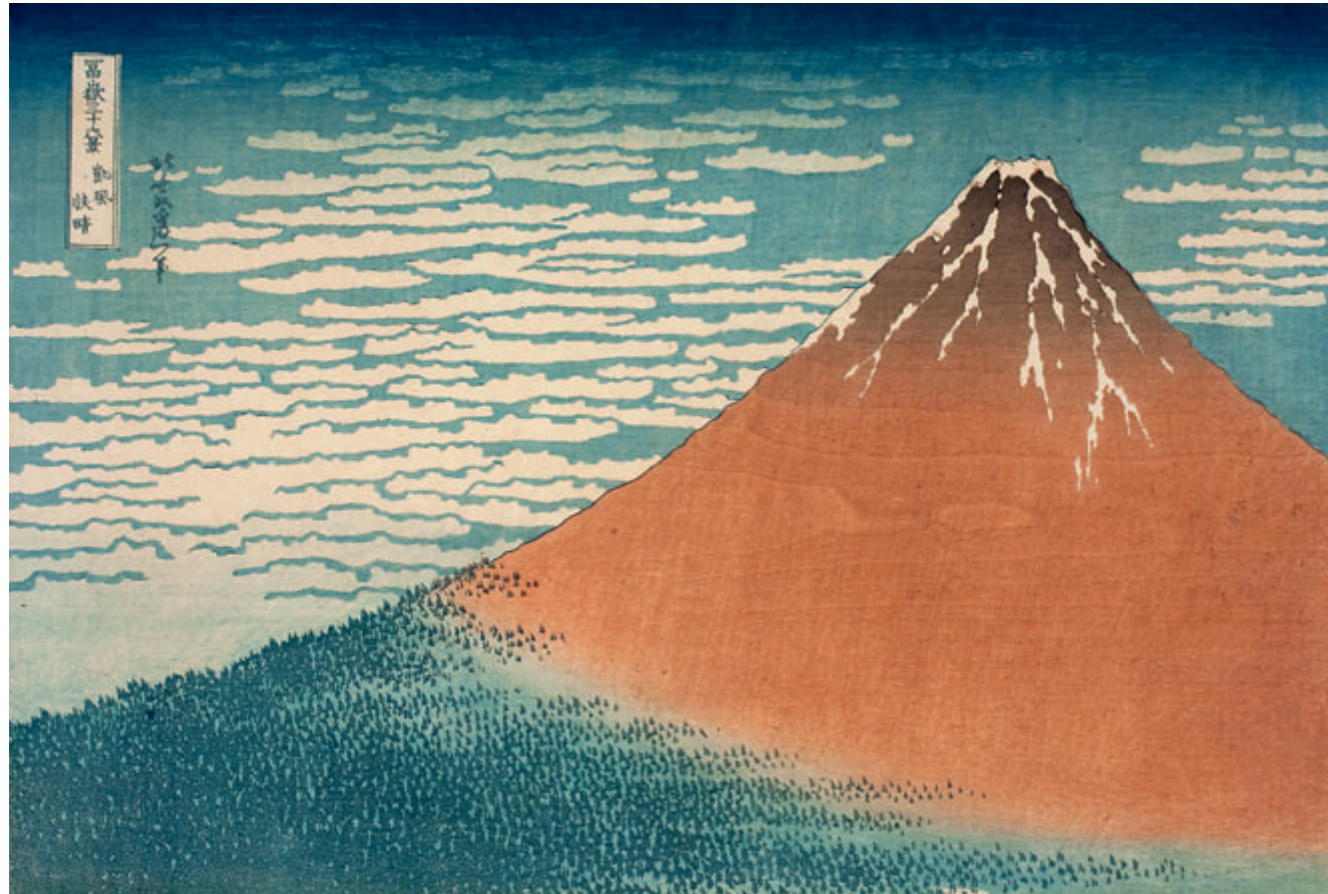
A similar crouching *oni* is illustrated in a page from the fourth volume of *Hokusai Manga* (1814).

**35**  
**Yashima Gakutei**  
**(ca. 1786-1868)**

*Ichiro Gafu* (Ichiro's Picture Album). 1823. Illustrated book. One volume complete.

22.6 x 15.9 cm (covers). Toda page 277, Hillier, *The Art of the Japanese Book*, Vol. II, fig. 563. Provenance: Henri Vever.

Fine impressions. Very good condition.

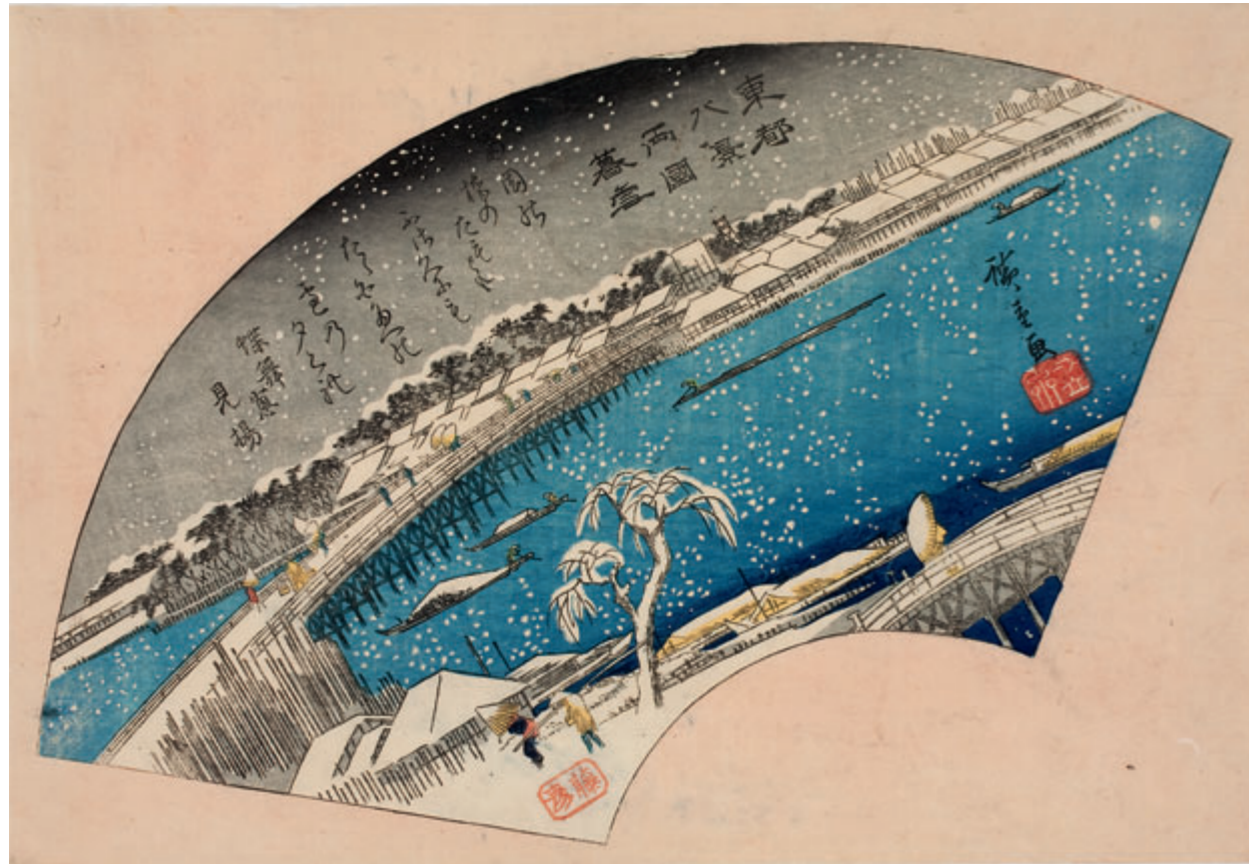


**36**  
**Katsushika Hokusai**  
**(1760-1849)**

South Wind, Clear Sky (*Gaifu kaisei*). From the series *Fugaku sanjurokkei* (Thirty-six Views of Mt. Fuji). Early 1830's. Oban. 37.3 x 25.5 cm. UTK/13/23. Fine, early impression with strong wood-grain. Fine colour. One small restored wormhole. Fine condition. This is Keyes state 1-3 (of 11) before the scraping of the brown block of the mountain to connect the "eyes" in the horizontal wood-grain pattern (see *Impressions*, Vol. 29, 2007-2008, page 74).

**37**  
**Katsushika Hokusai**  
**(1760-1849)**

*Ehon Wakan no Homare* (The Picture-book of the Glories of China and Japan). Ca. 1850. Illustrated book. One volume complete. 23 x 16 cm (covers). Hillier, *The Art of Hokusai in Book Illustration*, figs. 213-14, Hillier, *The Art of the Japanese Book*, Vol. II, fig 592. Fine impressions. Fine condition.



38  
**Utagawa Hiroshige**  
 (1797-1858)

Evening Snow at Ryogoku  
 (*Ryogoku bosetsu*).  
 From the series *Toto hakkei*  
 (Eight Views of the Eastern  
 Capitol). Ca. 1839. Aiban.  
 33.4 x 23.1 cm. Suzuki 33,  
 Van Vleck page 138.  
 Fine impression, colour and  
 condition.

39  
**Utagawa Hiroshige**  
 (1797-1858).

Evening Snow at Mt. Hira  
 (*Hira no bosetsu*). From the  
 series *Omi Hakkei* (Eight Views  
 of Omi Province). Ca. 1830.  
 Koban. 11.5 x 17 cm.  
 Suzuki 92. Fine impression and  
 colour. Very good condition.



**40**  
**Ichiyusai Kuniyoshi**  
**(1797-1861)**

Sompu, the Wind God and Shinrai, the Thunder God.  
Ca. 1840's. Ink on paper.  
Original drawings.  
33.2 x 48.8 cm. For a similar diptych in oban format, see *Exhibition of Ukiyo-e by Kuniyoshi*, Riccar Art Museum, 1978, Cover and Juzo Suzuki, *Kuniyoshi*, 1992 nos. 215-6. These drawings are extremely interesting for their link between the artist's usual sketch-like working studies and his highly finished, block-ready *hanshita-e*.

**41**  
**Ichiyusai Kuniyoshi**  
**(1797-1861)**

Higuchi Jiro (Kanemitsu)  
Struggling with a Giant Monkey.  
Ca. 1825. Oban.  
36.5 x 25.8 cm. Robinson S1a.14 and frontispiece, Iling, *Later Japanese Prints*, no. 10 (this impression). Provenance: Dr. Richard Iling. Fine impression. Very good colour and condition.





42  
Ichiyusai Kuniyoshi  
(1797-1861)

Soshin Hurrying Home Across a Bridge to the Assistance of His Mother. From the series *Nijushi-ko doji kagami*, "Twenty-four Paragons of Filial Piety for Children." Ca. 1844-46. Oban. 36.8 x 24.8 cm. Robinson S13.4, Suzuki (1992) 194, *Heroes & Ghosts* 216, Clark, *Kuniyoshi*, fig. 4. Fine impression, colour and condition. One of the Kuniyoshi prints most influenced by western art.

43  
Ichiyusai Kuniyoshi  
(1797-1861)

Japanese Troops Attacking a Korean City (*Nin-o jugodai jingo kogo sankan seibatsu takenouchi*). Ca. 1845. Oban triptych. 36.9 x 76.9 cm. Robinson T45, plate 55. Fine impression and colour. Very good condition.



44  
**Ichiyusai Kuniyoshi**  
**(1797-1861)**

The Sculptor Hidari Jingoro Surrounded by Statues (*Meiyo migi ni teki nashi Hidori Jingoro*). Ca. 1848. Oban triptych. 37.4 x 76.5 cm. Suzuki (1992) 399, *Heroes & Ghosts* fig. 13, Kuniyoshi, *Spectacular Ukiyo-e Imagination*, 2011, no. 373. Fine impression. Very good colour and condition. As usual, with Kuniyoshi's attempt to evade the censor, all is not what it seems. The statues that have sprung to life depict some of the leading kabuki actors of the day, while the sculptor Jingoro with a depiction of the King of Hell on his kimono, is in fact, a self-portrait. As usual with Kuniyoshi self-portraits, the face of the artist is hidden from view.



45  
**Ichiyusai Kuniyoshi**  
**(1797-1861)**

Kanichikotsuritsu Shuki. From the series *Tsuzoku Suikoden goketsu hyakuhachinin no hitori* (One of the 108 Heroes of the Popular Water Margin). 1827-30. Oban. 39.1 x 26.5 cm. Robinson S2.27, Suzuki (1992) 79, Kuniyoshi, *Spectacular Ukiyo-e Imagination*, 2011, no. 22. Fine impression, colour and condition.



**46**  
**Ichiyusai Kuniyoshi**  
**(1797-1861)**

Sawamura Sojuro V as Tamashima Itto, Ichimura Uzaemon XII as Tsukimoto, Inabanosuke and Onoe Kikugoro III as Usugumo and the Cat-ghost of Okabe.  
*Mukashibanashi no tawamure: neko mata toshi o hete furudera ni kai a nasu zu* (A Stage Play of an Old Legend Temple Apparition of the Monstrous Cat at the Old Temple). Ca. 1847-8. Oban triptych. 36.8 x 76.5 cm. *Heroes & Ghosts* no. 162. Fine impression and colour. Very good condition.



**47**  
**Ichiyusai Kuniyoshi**  
**(1797-1861)**

Bando Shuka I as the Courtesan Shiraito of Hashimoto-ya. From the play *Sumidagawa tsui no Kagamon*. 1852. Oban. 36.5 x 25 cm. Robinson (1961) 78. *Kuniyoshi, Spectacular Ukiyo-e Imagination*, 2011, no. 153. Extremely fine, early impression with oxidation, metallic printing and strong wood-grain. Fine colour. Very good condition.





50  
Utagawa Kunisada  
(1786-1864)

A Woman Holding a Lantern on Which a Large *Toshidama* Seal is Printed. From the series *Arigataki miyo no kage-e* (Shadow Pictures of an Auspicious Age). Ca. 1845. Oban. 37.6 x 25.3 cm. Very good impression, colour and condition.

51  
Keisai Eisen  
(1790-1848)

A Woman Lighting a Lantern. Ca. 1830's. Vertical oban diptych. 68 x 23.1 cm. Fine impression, colour and condition.





52  
**Utagawa Kunisada**  
(1786-1864)

Three Women With Mirrors in an Interior. From the series *Tatsumi hakkei no uchi* (Eight Views of Fukagawa). Early 1840's. Oban triptych. 39 x 78.6 cm. Fine impression, colour and condition.

53  
**Utagawa Kunisada**  
(1786-1864)

Three Women Standing in Front of a Water Barrel. From the series *Tatsumi hakkei no uchi* (Eight Views of Fukagawa). Early 1840's. Oban triptych. 38.1 x 78.3 cm. Fine impression, colour and condition.



54  
**Utagawa Kunisada**  
 (1786-1864)

Three Beauties Standing in Front of Daimaru-ya. Early 1840's. Oban triptych. 38.5 x 78.3 cm. Fine impression, colour and condition.



55  
**Utagawa Kunisada**  
 (1786-1864)

Yoshiwara. From the series *Tokaido gojusan tsugi no uchi* (The Fifty-three Stations of the Tokaido). Ca. 1838-42. 25.4 x 18.2 cm. Fine impression, colour and condition. Kunisada used Hiroshige's famous series of the *Hoeido Tokaido* as the landscape background for this set of beauties.



56  
**Utagawa Kunisada**  
 (1786-1864)

Three Women Crossing a Bridge in a Rain Storm. *Niwaka-ame no orai* (Travelling in Sudden Rain). Ca. 1850. Oban triptych. 36 x 74.7 cm. Fine impression and colour. Very good condition.



57  
**Utagawa Kunisada**  
 (1786-1864)

A Woman Dressed as a Monkey Trainer. Okazaki. From the series *Tokaido gojusan tsugi no uchi* (The Fifty-three Stations of the Tokaido Road). Ca. 1838-42. Chuban. 25.3 x 18.2 cm. Fine impression, colour and condition.





58  
**Utagawa Kunisada**  
(1786-1864)

Yokkaichi. From the series  
*Tokaido gojusan tsugi no uchi*  
(The Fifty-three Stations of the  
Tokaido Road). Ca. 1838-42.  
Chuban. 25.4 x 18.2 cm.  
Fine impression, colour and  
condition.

59  
**Utagawa Kunisada**  
(1786-1864)

Hamamatsu. From the series  
*Tokaido gojusan tsugi no uchi*  
(The Fifty-three Stations of the  
Tokaido Road). Ca. 1838-42.  
Chuban. 25.4 x 18.2 cm.  
Fine impression, colour and  
condition.

60  
**Utagawa Kunisada**  
(1786-1864)

Kambara. From the series  
*Tokaido gojusan tsugi no uchi*  
(The Fifty-three Stations of the  
Tokaido Road). Ca. 1838-42.  
Chuban. 25.4 x 18.2 cm.  
Fine impression, colour and  
condition.



61  
**Utagawa Hiroshige**  
 (1797-1858)

The Go Gorge in Bitchu Province (*Bitchu gokei*). From the series *Rokujuyoshu meisho zu* (Pictures of Famous Places in the Sixty Odd Provinces). 1853. Oban. 37.3 x 25.4 cm. Jansen 48, Van Vleck page 99. Fine impression, colour and condition.



62  
**Utagawa Hiroshige**  
 (1797-1858)

Yoro Waterfall in Mino Province (*Mino yoro no taki*). From the series *Rokujuyoshu meisho zu* (Pictures of Famous Places in the Sixty Odd Provinces). 1853. Oban. 37.5 x 25.7 cm. Jansen 23, Van Vleck page 97. Fine, early impression of the first edition with strong wood-grain. Fine colour and condition.



63

**Utagawa Hiroshige**  
(1797-1858)

Clouds of Dawn at Nihon Bridge  
(*Nihonbashi toun no kei*).  
From the series *Gojusantsugi meisho zue* (Pictures of Famous Places on the Fifty-three Stations). 1855. Oban. 36.3 x 24.7 cm. Van Vleck page 64. Fine impression, colour and condition.



64

**Utagawa Hiroshige**  
(1797-1858)

Ushimachi, Takanawa. From the series *Edo meisho hyakkei* (One Hundred Famous Views of Edo). 1857. Oban. 35.4 x 24.4 cm. Suzuki 545, Smith 81, UTK/17/81, Van Vleck page 132. Fine impression of the first edition. Fine colour. Narrow margin at bottom. Otherwise, fine condition.



**65**  
**Utagawa Kunisada**  
**(1786-1864)**

Ichimura Kakitsu as Shirataki no Sakichi. From the series *Rien kyokaku-den* (Story of a Chivalrous Man in the Theatrical World). 1863. Oban. 37 x 24.5 cm. Fine, early impression of the deluxe edition. Fine colour. Album backing. Very good condition.

**66**  
**Utagawa Kunisada**  
**(1786-1864)**

Bando Hikosaburo V as Kenkaya Gorokichi. From the series *Rien kyokaku-den* (Story of a Chivalrous Man in the Theatrical World). 1863. Oban. 37 x 24.5 cm. Fine, early impression of the deluxe edition. Fine colour. Album backing. Very good condition.

**67**  
**Utagawa Kunisada**  
**(1786-1864)**

Kawarazaki Gonjuro. From the series *Rien kyokaku-den* (Story of a Chivalrous Man in the Theatrical World). 1863. Oban. 36.7 x 25 cm. Fine, early impression of the deluxe edition on thick, heavy paper. Fine colour and condition.



68  
Tsukioka Yoshitoshi  
(1839-1892)

Warrior on a Skull. From the series *Wakan goki zoroi* (Valour in China and Japan). 1868. Chuban. 24.5 x 17.5 cm. Keyes 211-5. Fine impression and colour. Album backing. Very good condition. Prints from this chuban series are extremely rare.

69  
Tsukioka Yoshitoshi  
(1839-1892)

Tawara Toda and Dragon. From the series *Wakan goki zoroi* (Valour in China and Japan). 1868. Chuban. 24.6 x 17.6 cm. Keyes 211-4. Fine impression and colour. Album backing. Very good condition.



70  
**Tsukioka Yoshitoshi**  
 (1839-1892)

The Priest Nichiren Prays for the Restless Spirit of the Cormorant Fisher at the Isawa River (*Nichirin shonin isawagawa nite ukai no meikon o saido shitamau no zu*). 1885. Oban triptych. 37.3 x 76.2 cm. Keyes 472, *Beauty & Violence* no. 49. Fine, early impression. Fine colour and condition.



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

Benkei and the Moon Over the Bay of Daimotsu (*Daimotsu kaijo no tsuki-Benkei*). From the series *Tsuki hyakushi* (One Hundred Aspects of the Moon). 1886. Oban. 37.5 x 25.3 cm. Keyes 478-12, Stevenson 12, *Beauty & Violence* 54.12. Fine impression, colour and condition.



72

**Tsukioka Yoshitoshi**  
(1839-1892)

The Fever of Taira no Kiyomori  
(*Taira no Kiyomori hi no yamai no zu*). 1883. Oban triptych.  
37.6 x 75.9 cm. Keyes 457,  
Keyes, *The Bizarre Imagery of Yoshitoshi*, no. 19.  
Fine impression, colour and  
condition.

73

**Tsukioka Yoshitoshi**  
(1839-1892)

Lu Chi Shen in a Drunken Rage  
Smashing the Guardian Figure  
at the Temple on the Five-  
crested Mountain (*Rochishin  
ransui godaisan kangojin o  
uchikowasu no zu*). 1887.  
Vertical oban diptych.  
74.2 x 25.3 cm. Keyes 498,  
Keyes, *The Bizarre Imagery of  
Yoshitoshi*, no. 37. Fine, early  
impression on thick, heavy  
paper with strong oxidation.  
The outlines of the figures  
embossed. Fine colour and  
condition.



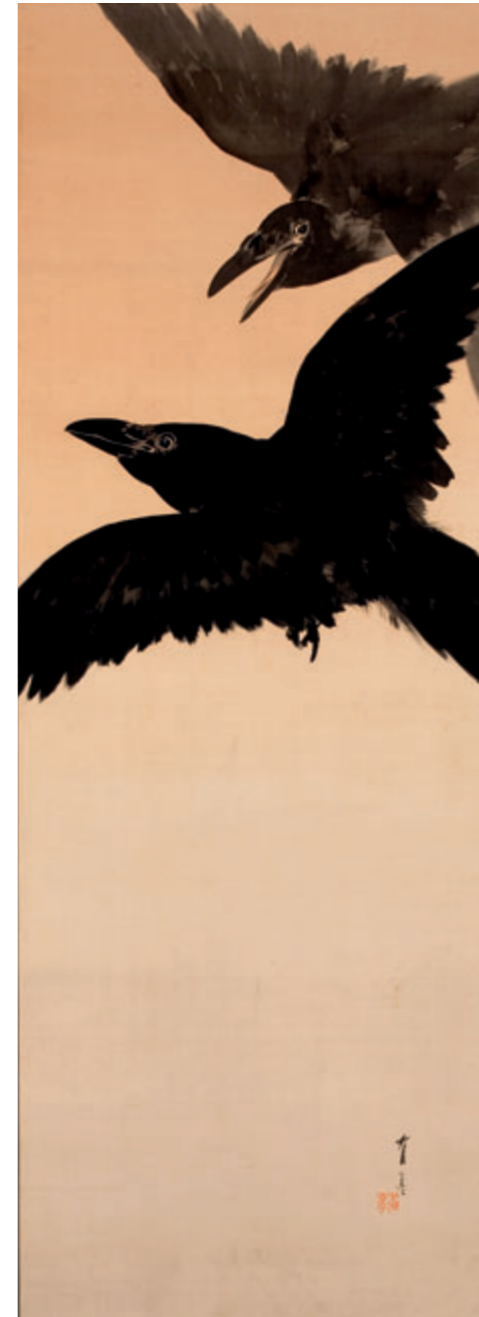


74  
**Kawanabe Kyosai**  
**(1831-1889)**

Crow on a Branch. 1880's.  
Octagonal fan print.  
22.3 x 28.9 cm.  
Fine impression, colour and  
condition with the usual  
centrefold.

75  
**Watanabe Seitei**  
**(1851-1918)**

Crows in Flight. Hanging scroll.  
Ink and colour on silk.  
110.8 x 39.7 cm.  
Signed: *Seitei*. Sealed: *Seitei*.







76

**Ohara Koson**  
(1877-1945)

Rabbits in Moonlight. 1931.  
Oban. 38.2 x 25.2 cm. *Crows,*  
*Cranes and Camellias* S41-7.  
Fine impression with extensive  
wood-grain and blind-printing.  
Fine colour and condition.

77

**Watanbe Seitei**  
(1851-1918)

A Rabbit and the Full Moon.  
Hanging scroll. 114.8 x 32 cm.  
Ink and colour on paper.  
Signed: *Seitei*. Sealed: *Seitei*.



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