

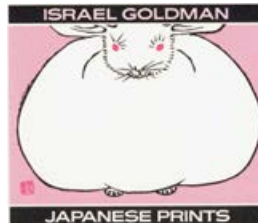
Israel Goldman
Japanese Prints,
Paintings and Books

Catalogue 29
2023



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1
Ippitsusai Buncho (Active circa 1765–1792)

Ichikawa Danjuro V in a Shibaraku role (presumably Watanabe Kio Takiguchi). From the play *Nue no mori ichiyo no mato*, 1770. Hosoban. 31.2 x 13.7 cm. Fine impression. Very good colour with the typical fading of the fugitive blue ground. Trimmed at left, otherwise very good condition.



2
Ishikawa Toyonobu (1711–1785)

Two Girls Playing with a Thread Ball at New Year. Circa 1750. Hosoban. 31.2 x 13.7 cm. Provenance: Crespin, Robert and Isabelle de Strycker (acquired at Galerie Leopold, Brussels, 1945), by descent. Fine impression. Very good colour and condition. The other recorded impressions are in the National Museum of Asian Art (Smithsonian), Minneapolis, the Library of Congress and the Austrian Museum of Applied Arts.

3
Suzuki Harunobu (1724/5–1770)

Couple Reading a Letter at a Kotatsu. A Parody of Act 7 of the Play *Chushingura*. Late 1760's. Chuban. 28.7 x 21.1 cm. *Harunobu zenshu*, plate 230. UTS/4/66. Provenance: Robert and Isabelle de Strycker, by descent. Fine impression. Very good colour and condition. Other known impressions are in the V&A and the Honolulu Museum of Art.



4 Suzuki Harunobu (1724/5–1770)

Two Lovers Under a Mosquito Net with a Man Apparently Asleep. Late 1760's. Chuban. 19.9 x 27.9 cm. Fine impression, colour and condition.



5 Isoda Koryusai (Active 1764–1788)

A Young Woman Opening a Mosquito Net for Her Mistress: Kokyo. From the series *Furyu Yamato nijushi ko* (Fashionable Japanese Versions of the Twenty-four Paragons of Filial Piety). Circa 1771. Chuban. 26.8 x 19.9 cm. Fine impression with extensive embossing on thick paper. Fine colour. Fine condition with a few inobtrusive printer's creases. Provenance: Sigisbert Chretien Bosch Reitz (1860–1938). A particularly fine example of Koryusai's art. This is a *mitate* of the Chinese story of Huang Xiang whose mother died when he was seven. Thereafter he devoted his life to the care of his father.



6
Suzuki Harunobu (1724/5–1770)

A Woman Behind a Sliding Screen Peeking at Two Lovers. Late 1760's. Chuban. 19.9 x 28 cm. *Japanese Erotic Fantasies*, plate 16. Fine impression, colour and condition. The woman who is having sex was making paper boat and cranes. The dolls at the far left indicate that this scene takes place during the annual Doll Festival in the third month.

7
Katsukawa Shunsho (1726–1792)

Ichikawa Yaozo III Carrying a Large, Closed Umbrella. Hosoban. Circa early 1780's. 32.8 x 15 cm. Fine impression, colour and condition. The same blocks were re-used for another hosoban with the plugged-in face of Ichikawa Danjuro. An impression of this later version is at Harvard.





8
Katsukawa Shunsho (1726–1792)
Onoe Matsusuke I. Circa 1770. Hosoban. 30.1 x 13.7 cm. Fine impression and colour. Very good condition.

9
Katsukawa Shunsho (1726–1792)
Sumo Wrestlers of the Eastern Group: Tsurugataki Go'emon and Kajigahama Rikiemon, both from the Province of Awa. Circa early 1780's. Oban. 39.3 x 26.6 cm. Fine impression. Very good colour. Inobtrusive horizontal centrefold. Very good condition.



10
Katsukawa Shunko (1743–1812)
Nakamura Nakazo I. Circa 1780.
Hosoban. 32.3 x 14.2 cm. Fine
impression. Very good colour and
condition. According to Paul Griffith
the character, with his travelling
cap and backpack, seems to be an
itinerant priest.

11
Tori Kiyonaga (1752–1815)
Sawamura Sojuro III as Sainenbo,
Segawa Kikunojo III as Koito
and Ichikawa Monnosuke II as
Renseibo with Chanters Koide
Ichijuro and Shibata Kogenji and
Accompanist Kineya Shojiro, in a
Dojo-ji Dance in the Play *Edo no
hana Mimasu Soga*. 1783. Oban.
38.6 x 25.5 cm. Hirano 467, plate
LXXIX. Fine impression. Very good
colour. Fine condition. Provenance:
Tadamasa Hayashi, Robert and
Isabelle de Strycker (acquired at
Galerie Van Stockum in 1951), by
descent. Other impressions can be
found in the MFA, the Art Institute
of Chicago, the Honolulu Museum
of Art, and the Tsubouchi Memorial
Theatre Museum, Waseda
University.



12
Tori Kiyonaga (1752–1815)
Lovers. From the series *Shikido juniban* (Twelve Scenes in the Way of Love). 1784. Oban. 25.2 x 37.8 cm. Fine impression and colour. Very good condition. A fine and rare series.

13
Tori Kiyonaga (1752–1815)
Lovers. From the series *Shikido juniban* (Twelve Scenes in the Way of Love). Circa 1784. Oban. 25.2 x 37.8 cm. Fine impression on thick, deluxe paper. Fine colour. Very good condition.



**14
Katsukawa Shuncho (Active late 1770's-late 1790's)**

Lovers in a Bathhouse. From the series *Keichu makura nishiki* (Multi-coloured Pillows in Bed). Circa 1789. Chuban. 19.3 x 26.3 cm. Fine impression. Very good colour and condition.



**15
Katsukawa Shuncho (Active late 1770's-late 1790's)**

Three Women by the Sumida River. Ryogoku. From the series *Koto hakkei* (Eight Views of Edo). Circa late 1780's. Chuban. 26.1 x 19.5 cm. Very good impression, colour and condition.



16
Katsukawa Shuncho (Active late 1770's-late 1790's)
Fourth month: A Man Making Love to his Wife. From the series *Koshoku zue juniko* (Erotic Illustrations for the Twelve Months). Circa 1788. Oban. 25.4 x 38.4 cm. *Japanese Erotic Fantasies*, plate 36a. Clark et al, *Shunga: Sex and Pleasure in Japanese Art*, page 192-93. Fine impression with very fine colour. Faint centrefold. Fine condition.



17
Katsukawa Shuncho (Active late 1770's-late 1790's)
Lady-in-waiting Meeting a Lover during an Outing. Late 1780's. Chuban. 19.5 x 26.2 cm. Fine impression and colour. Very good condition. Faint centrefold.



18

Kitao Shigemasa (1739–1820)

Ehon musha waraji (Picture Book of the Warrior's Sandals). 1787. Illustrated book. 2 volumes, lacking colophon, otherwise complete. 26.5 x 18.7 cm (covers). Toda, pages 193–94. Provenance: Eugene Gillet, 3rd sale, Hotel Drouot, Paris, 1964, lot 167. Fine impressions with brilliant, fresh, unfaded colour. Fine condition. This splendid book illustrates many of the most famous warrior subjects of Japanese culture. The two plates illustrated show Watanabe no Tsuna with the Demon and Ushiwakamaru training with a group of tengu. The plates are not numbered and their order seems to differ in every recorded copy. The Pulverer Collection only contains the second volume. The example from the Vershbow Collection (now in the Metropolitan Museum), which we sold to the collectors in 1997, has both volumes bound together. The Art Institute of Chicago copy, as with ours, also lacks the colophon. The book has identical covers to Utamaro's 'Insect Book' of 1788 and both were published by Tsutaya Jusaburo.

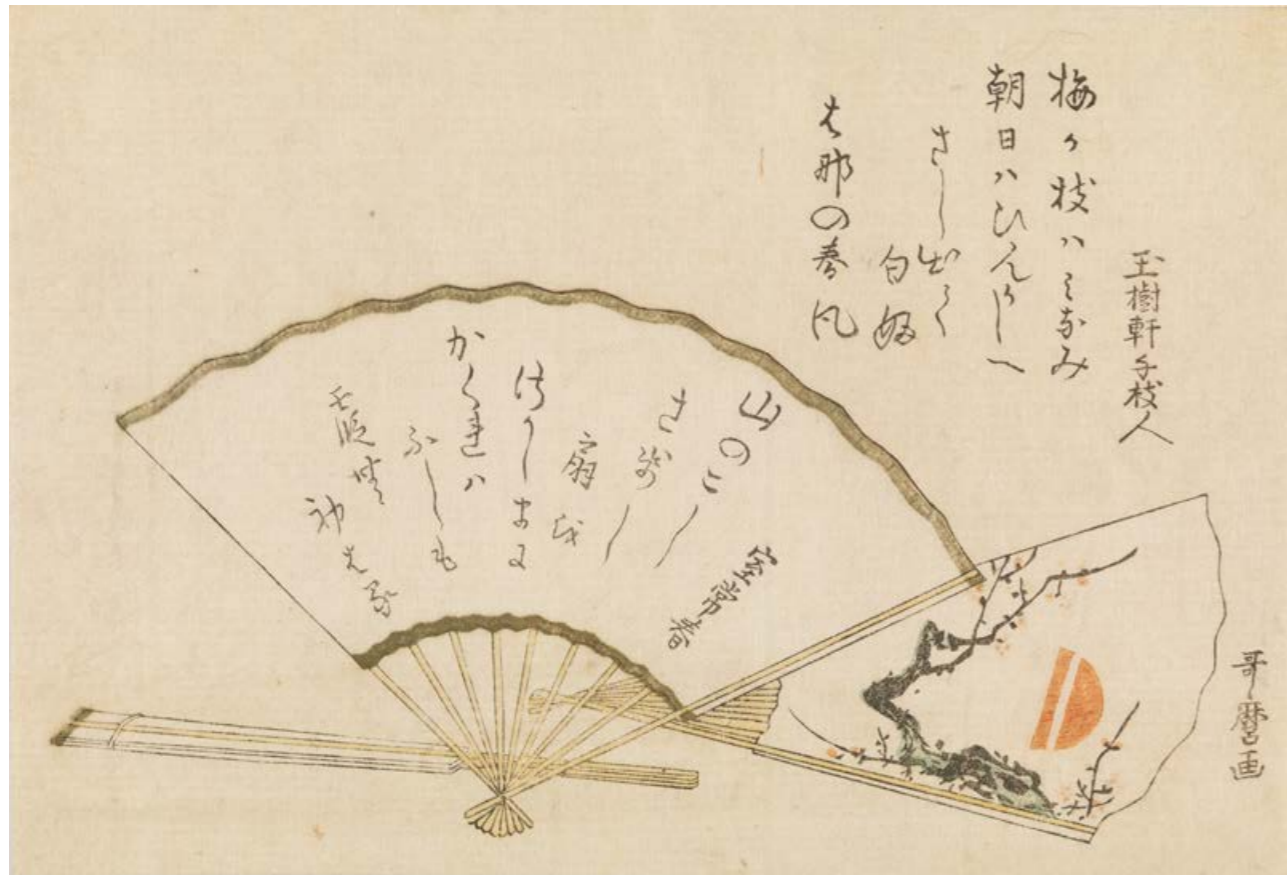


19
Attributed to Kitagawa Utamaro (1754–1806)

A Courtesan and a Young *Kamuro* Standing by the Great Gate of Yoshiwara. 1797. Small New Year's surimono. 13 x 16.7 cm. Fine impression, colour and condition. The *kyōka* poem on this surimono is by Shogatsudo Minatomo Atsumaru who is known to have collaborated with Utamaro on other prints.

20
Shokei (dates unknown)

A Woman Reading a Score for Chanting with Shamisen Accompaniment. A *daisho egoyomi* for 1797. Small surimono. 18.7 x 8.5 cm. Fine impression, colour and condition.



21
Kitagawa Utamaro (1754–1806)
 A Still-life of Fans with Rising Sun and Plum Blossoms. Early 1790's. Small New Year's surimono. 12.8 x 18.8 cm. Fine impression with metallic printing. Fine colour and condition. All surimono by Utamaro are rare and this example is apparently unrecorded. The poems refer to plum branches, the rising sun, the spring wind, flowers, fans and the New Year.

22
Kitagawa Utamaro (1754–1806)
 Two Women, One Holding a Fan with the Mimasu Mark of Ichikawa Danjuro. Circa 1799. Koban. 16.3 x 11.3 cm. Provenance: Ernest Le Veil, 2nd sale, Hotel Drouot, Paris, 1980, lot 46. Fine impression and condition. Pristine colour.



23
Kitagawa Utamaro (1754–1806)

Two Courtesans Dressed as Young Men. *Sato no hana banzei no ishizue*. From the series *Seiro Niwaka* (The Niwaka Festival in the Yoshiwara). Circa 1803. Aiban. 34.2 x 22.5 cm. Very good impression, colour and condition.

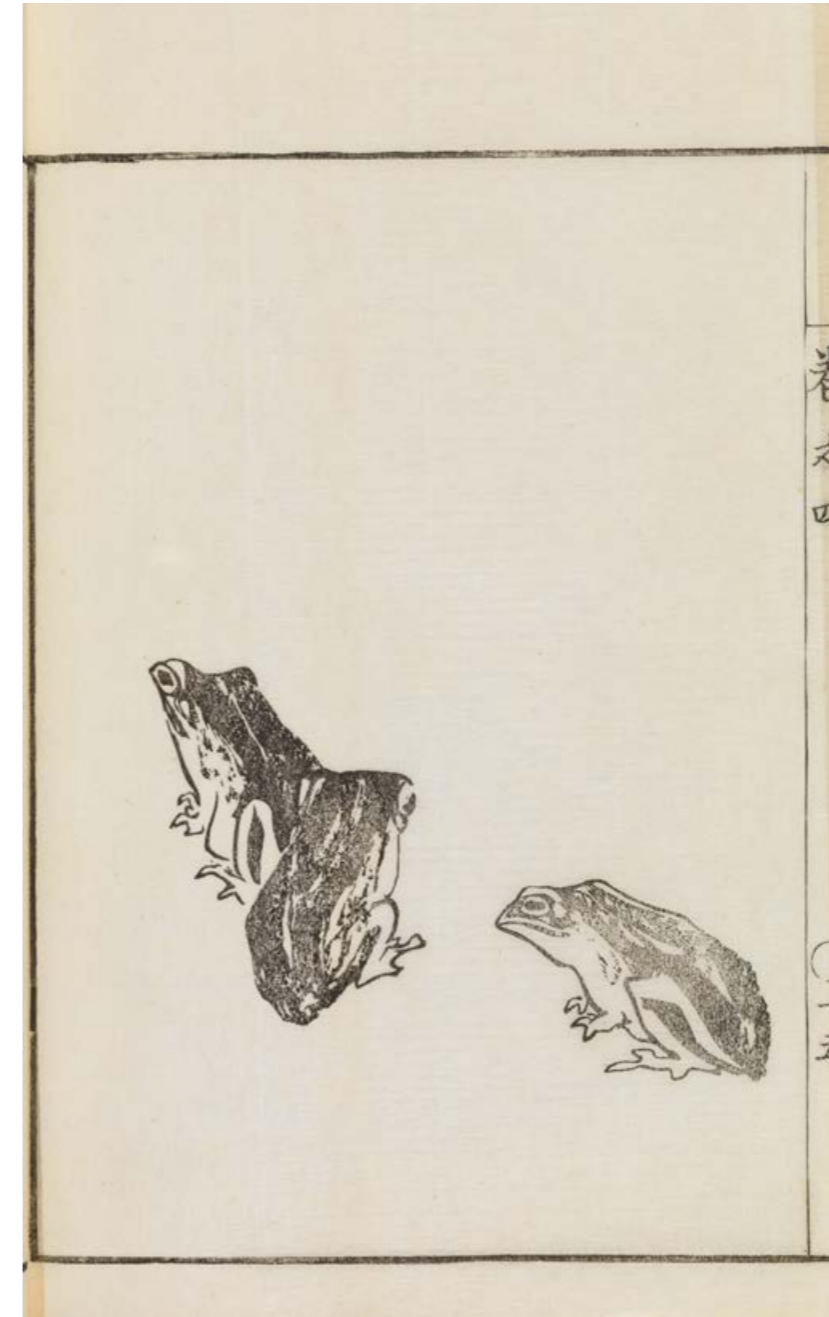


24
Kitagawa Utamaro (1754–1806)

The Courtesan Karakoto of the Chojiya with her Kamuro, Ageha and Yayoi. *Yoru no ame* (Night Rain). From the series *Kayoi kuruwa sakari hakkei* (Eight Views of Visits to the Flourishing Pleasure Quarter). Circa 1804. Oban. 38.4 x 25.7 cm. *Ukiyo-e shuka*, vol. 3, list no. 315.6. Fine impression. Very good colour and condition. The courtesan is viewing a page from a volume of the artist's celebrated 1804 book, *Seiro ehon nenju gyoji* (Annals of the Green-houses) with the other volume in front of her. We know of only one other example in ukiyo-e where the written title of a specific book is illustrated within the design of the print. There is another impression in Boston.



25
Kitagawa Utamaro (1754–1806)
(Ehon)Toko no ume (Picture Book: Plum of the Bedchamber). Illustrated book. 1 volume complete. 1800. 18.1 x 12.8 cm (covers). Asano & Clark 491. Very good to fine impressions. Fine colour. Very good condition. The twelve plates in this book constitute the only examples of *benigirai* printing within Utamaro's shunga oeuvre. The book is extensively discussed in Asano & Clark (*op. cit.*). We know of only two other copies in Western collections.



26
**Cho Gessho (1772-1832) and
Kazaore Yujo (?-1797)**
Zoku koya bunko (The Sequel to
the Koya Library). Illustrated book.
5 volumes complete. 1798. 27 x
18.5 cm (covers). Toda, page 389;
Mitchell, page 564; Hillier, *The
Art of the Japanese Book*, vol. 2,
figs. 358 and 359; Keyes, *Ehon:
The Artist and the Book in Japan*,
no. 27. Provenance: Louis Gonse,
Eugene Gillet, Gillet 2nd sale, Hotel
Drouot, Paris, 1964, lot 14. Very
good impressions. Some of the
plates in volumes 1, 2 and 5 have
touched-in colours. Otherwise,
fine condition. A marvellous book
with any number of exciting and
innovative designs. According
to Hillier, this is '[t]he greatest
anthology of printed *haiga* [...] a
summation of practically everything
that can be said in the *haiga* form'
(*op. cit.*, page 550).



27
Nishimura Nantei (1775–1834)
Nantei gafu (A Book of Drawings by Nantei). Illustrated book. 3 volumes complete. 26.4 x 18.1 (covers). Toda, page 374; Mitchell, pages 431–32; Hillier, *The Art of the Japanese Book*, vol. II, fig. 460. Provenance: Henri Vever. Fine impressions of the first edition with the poems on each page. Fine condition. Nantei's 'great forte was capturing the life and movement of groups of figures in a dashing line of great *bravura*. The 1804 *gafu* records the Kyoto scene vividly, the streets, the river-side, the hawkers, singers, dancers, nuns, lovers, sake-parties and picnickers are projected on the page in lines that dance with excitement and fly about in all directions at once to achieve an effect of constant flux' (Hillier, *The Uninhibited Brush: Japanese Art in the Shijo Style*, page 153).



28
Katsushika Hokusai (1760–1849)
Itako zekku shu (Songs of Itako). Illustrated book. 2 volumes complete bound in 1. 19.5 x 13.4 cm (covers). Hillier, *The Art of Hokusai in Book Illustration*, no. 98, plate 21; *Hizo ukiyo-e taikan Beresu korekushun* (The General Survey of Treasure Ukiyo-e Prints: The Beres Collection), plates 230–32 (this example). Provenance: Theodore Duret, Huguette Beres (*Collection Huguette Berès*, 2nd sale, Sotheby's, Paris, 2003, lot 225, sold for 16,800 euros). Fine impressions. Very good colour and condition.



29
Katsushika Hokusai (1760–1849)

Ehon kyōka yama mata yama
 (Picture Book of Kyōka Poems:
 Mountains upon Mountains).

Illustrated book. 3 volumes
 complete. 26.5 x 17.2 cm (covers).
 Toda, page 241–42; Hillier, *The Art
 of Hokusai in Book Illustration*, no.
 114, plates 38–39; Forrer, *Hokusai
 and His School*, no. 82; Hillier,
The Art of the Japanese Book,
 vol. 1, plate 85. Provenance: Emile
 Javal, *Livres japonaises*, deuxième
 partie, Paris, 1928, lot 197; Eugene
 Gillet. Fine, early impressions.
 Fine colour. Restored wormage
 and some soiling in volume 3.
 Otherwise very good condition.



30
Katsushika Hokusai (1760–1849) and others
Hitori hokku (Individual Verses). Illustrated book. 2 volumes complete. Circa 1808. 27.2 x 18.5 cm (covers). Hillier, *The Art of Hokusai in Book Illustration*, no. 153 and plate 108; Forrer, *Hokusai and His School*, no. 84. Provenance: Tadamas Hayashi, Eugene Gillet, 1st sale, Hotel Drouot, Paris, 1963, lot 166. Fine impressions in *sumi-e* and *grisaille*. Fine condition. The book was a private publication, hence its rarity. Best known for the plate by Hokusai of descending geese (illustrated). The other illustrations in the book are by Sakai Hoitsu (1761–1829), Nakamura Hochu (d. 1819), Shiba Kokan (1747–1818) and Kitao Masayoshi (1764–1824), among others.



31
Totoya Hokkei (1780–1850)
 Fujiwara no Sadaie Seated by his Writing Table. From the series *Shōshikai bantsuzuki*. 1820's. Square surimono. 21.8 x 18.5 cm. Fine impression with metallic printing. Fine colour. A few faint creases, otherwise fine condition. Gakutei designed a similar print of this celebrated poet (Amsterdam/III/256). What appears at first, a rather routine design is enlivened by the virtuosic metallic printing and the exquisite burnishing of the poet's *mon* in his black kimono. Another recorded impression is in the Rijksmuseum Volkenkunde, Leiden.



32
Kubo Shunman (1757–1820)
 A Court Lady with a poem slip. Surimono. 1799. 21 x 10.8 cm. Provenance: Tony Straus-Negbauer (*Sammlung Straus-Negbauer*, Berlin, 1928, lot 257). Fine impression with metallic printing. Very good colour and condition.



33
Yanagawa Shigenobu (1787-1833)

A Man Having Sex with a Younger Actor. From the series *Yanagi no arashi* (Willow Storm). Late 1820's. Oban. 25.5 x 38.7 cm. Fine impression with metallic printing. Brilliant colour. Fine condition.



34
Utagawa Toyokuni (1769-1825)

Ichikawa Danjuro VII in a Shibaraku Scene for the New Year. Circa 1818-21. Square surimono. 21 x 19 cm. Fine impression with metallic printing. Fine colour and condition. Paul Griffith has kindly confirmed the date based on the style of signature.



35
Yashima Gakutei (Circa 1786–1868)
 Kuro Hogan Yoshitsune. From the series *Katsushika nijushisho* (Twenty-four Generals for the Katsushika Circle). Square surimono. Circa 1821. 20.8 x 18.5 cm. Provenance: Theodore Scheiwe. Carpenter, *Reading Surimono*, page 119. Fine impression with metallic printing. Fine colour and condition. Another impression is in the British Museum.

36
Yashima Gakutei (Circa 1786–1868)
 Taira no Tadanori. From the series *Buke Rokkasen* (Warriors as Six Poetic Immortals). Circa 1827. Square suirmono. 21 x 18.6 cm. Fine impression with extensive metallic printing. Fine colour. Very good condition. Two versions are known, both of which are identical, save for differing poems. Both examples are illustrated in Ohki's *The Private World of Surimono*, nos. 105 and 106.



37
Katsushika Hokusai (1760–1849)
 Ceramics from Soma (*Somayaki*). From the series *Uma zukushi* (The Horse Series). 1822. Square surimono. 20.6 x 18 cm. Fine impression with metallic printing and embossing. Fine colour. Very good condition. Album backing. Other impressions can be found in the Yale University Art Gallery, the Rijksmuseum, the National Gallery, Prague, and the Sumida Hokusai Museum.



38
Totoya Hokkei (1780–1850)
 A Street Palanquin by the First Torii Gate of Enoshima Shrine. 1824. The poem explains that the palanquin is stationed without its bearers who are attending the *mimachi* ritual. This is also indicated from the text in the lanterns at top right. In 1824, the *mimachi* day fell on Risshun, the first day of spring. Square surimono. 20.5 x 17.9 cm. Fine impression with metallic printing. Fine colour and condition. A highly unusual and abstract design. The only other impression we could locate was used as the cover design for *Zehntausendfaches Glück* (Munich, 1959) which illustrates 16 surimono from the collection of Emil Preetorius.



39
Yanagawa Shigenobu (1787-1833)

The Spirit of a Courtesan in Incense Smoke. Circa 1830. Square surimono. 20.8 x 17.1 cm. Fine impression with metallic printing. Fine colour. Some trimming. Very good condition. A memorial surimono commemorating the Courtesan Kokonoe (Kokonoe tayu) with her death poem. Other recorded impressions are in Boston and the Library of Congress. We are unable to recall any other surimono with ghost subjects.



40
Yanagawa Shigenobu (1787-1833)

The Strongwoman Okane Holding the Runaway Horse. From the series *San yūfu* (Three Valiant Women). Circa 1830. Square surimono. 20.9 x 18.7 cm. Polster & Marks, *Surimono: Prints by Elbow*, page 351; Ohki, *The Private World of Surimono*, no. 218. Fine impression with metallic printing. Fine colour. Very good condition.



**41
Yanagawa Shigenobu (1787-1833)**

Miura no Osuke on Horseback. From the series *Kotobuki goban no uchi* (Five Prints on Longevity). Circa mid-1820's. Square surimono. 21.3 x 18.6 cm. Fine impression with metallic printing, embossing and extensive mica sizing. Fine colour. A few faint printer's creases, otherwise fine condition. Meiji copies of this print are frequently encountered and Roger Keyes notes that there are no original versions of this print (list no. 137 in 'Copies of Square Surimono', *The Art of Surimono*, vol. II, page 518). However, in addition to our impression, genuine examples are in RISD and the LA County Museum.



**42
Yanagawa Shigenobu (1787-1833)**

Urashima Taro Sleeping on a Giant Rock. From the series *Kotobuki goban no uchi* (Five Prints on Longevity). Circa mid-1820's. Square surimono. 22.1 x 19 cm. McKee, *Colored in the New Year's Light*, no. 113; Carpenter, *Reading Surimono*, no. 225. Fine impression with extensive embossing and metallic printing. Fine colour and condition. Carpenter discusses this print and also illustrates the Meiji copy which is frequently encountered (*op. cit.*, page 349). Other genuine impressions are in Boston, Harvard, and RISD.



43
Totoya Hokkei (1780–1850)

A Woman Standing Next to an Offering Tray for Myoken (deification of the North Star). *Yanagishima* (Willow Island). From the series *Yanagi bantsuzuki* (A Series of Willows). In the top-left circle, the seven stars of the Big Dipper and a turtle symbolising Genbu, the guardian of the north sky, are depicted. Circa 1828. Square surimono. 20.2 x 17.6 cm. Carpenter, *Reading Surimono*, no. 108. Fine impression with extensive metallic printing. Fine colour and condition. Carpenter extensively discusses this design (*op. cit.*, page 233).

44
Totoya Hokkei (1780–1850)

A Samurai by a Street Lantern with a Crescent Moon Above. *Bushi* (Samurai). From the series *Jinbutsu juban tsuzuki* (Ten Kinds of People). Circa 1820's. Square surimono. 19.3 x 18.5 cm. Fine impression with metallic printing. Fine colour and condition. An impression was in the Scheiwe sale, part II, Christie's, NY, 1989, lot 77. Another example is in Boston.



45
Totoya Hokkei (1780–1850)
 A Woman Standing on a Balcony. From the series *Kokin kyokasen* (A Selection of Ancient and Modern *Kyōka* Poems). Circa 1830's. UTS/9/26. Provenance: Robert and Isabelle de Strycker (acquired at Galerie Leopold, Brussels, 1948), by descent. Chu-tanzaku. 34 x 15 cm. Fine impression and colour. Very good condition. The printing of the red cartouche of this rare design is highly unusual. Another impression is in the British Museum.



46
Totoya Hokkei (1780–1850)
 A Demon Priest Preparing to Write on a Buddhist subscription list. From the series *Kokin kyokasen* (A Selection of Ancient and Modern *Kyōka* Poems). Circa 1830's. Chu-tanzaku. TNM/III/3901. 34.5 x 15.9 cm. Fine impression, colour and condition. An *Otsu-e* subject.



47
Yashima Gakutei (Circa 1786-1868)
Kyōka ryakuga sanjuurokkasen
 (Abbreviated Drawings of the Thirty-six Poets). 1831. Illustrated book. 1 volume complete. 22.6 x 15.8 cm (covers). Forrer, *Hokusai and His School*, no. 94. Provenance: Eugene Gillet, 2nd sale, Hotel Drouot, Paris, 1964, lot 12. Fine impressions, colour and condition. Rare. In his usual note attached to the inside front cover, Gillet, one of the most discerning of all collectors of Japanese books, has described this copy as: 'Belle exemplaire de la bonne édition, en tirage délicat et soigné, parfait état.'



48
Utagawa Kunisada (1786–1865)

Ichikawa Danjuro VII as Nikki Danjo (left) and Ichikawa Danjuro VIII as Arajishi Otokonosuke (right). 1849. Oban. 23.7 x 35.8 cm. Fine impression with metallic printing. Fine colour and condition. This print is featured in *Datemoyo*, a rare, privately printed book which celebrates the return of Danjuro VII to Edo after his exile in Osaka. However, the plate from a copy of the book in Chiba, is reduced in size and the seal to the immediate right of the portrait of Danjuro VII (as Nikki Danjo) is printed in sumi and not embossed as here (*Japanese Picture Books from Ravicz Collection*, Hiraki Ukiyo-e Museum, no. 185). In addition, this impression has no centrefold—it may therefore have been issued separately.



49
Utagawa Kunisada (1786–1865)

Sugawara no Michizane Praying on Mount Tenpai. Circa 1830. Vertical oban diptych. 75.4 x 25.5 cm. Fine, early impression with metallic printing. Very good colour and condition. The print is signed: 'Gototei Kunisada *haiga* (Painted respectfully by Gototei Kunisada)'. The printing of the wind and Michizane's hair is of surimono quality. We know of no other impression of this impressive design.



勝川
春扇画



東都名所八景

隅田川雪

菊川英山筆

50
Katsukawa Shunsen (Active 1880's-1830's)
A Beauty in a Snowstorm. Circa 1810. Vertical oban diptych. 71.8 x 24.3 cm. Very good impression and colour. Fine condition. The print retains its original paper mount.

51
Kikukawa Eizan (1787-1867)
A Woman Standing in a Snowy Landscape. *Sumida-gawa yuki* (Snow on the Sumida River). From the series *Toto meisho hakkei* (Eight Views of Famous Places in the Eastern Capital), 1812. Oban. 38.1 x 25.6 cm. Fine impression. Very good colour and condition.



52

Keisai Eisen (1790–1848)

A Courtesan Reading a Letter.
Circa 1830. Vertical oban diptych.
745. X 24.8 cm. Fine impression.
Very good colour and condition.



53

Keisai Eisen (1790–1848)

Nissaka Station (*Nissaka-eki*). No. 26 from the series 'commonly known' as *Bijin Tokaido* (Beauties on the Stations of the Tokaido Road). Circa 1842. Oban. 37.6 x 25.4 cm. Fine impression and colour. Horizontal centrefold. Very good condition.



54
Utagawa Kunisada (1786–1865)
A Woman Carrying a Case for a Shamisen. From the series *Hyakunin bijo* (One Hundred Beauties). Circa 1824. Koban. 19.3 x 12.8 cm. Fine impression with metallic printing and embossing. Fine colour and condition.

55
Utagawa Kunisada (1786–1865)
A Woman Strolling with an Umbrella. From the series *Hyakunin bijo* (One Hundred Beauties). 1824. Koban. 18.7 x 12.7 cm. Schaap, *Kunisada*, no. 136 (this impression). Fine impression with metallic printing and embossing. Fine colour and condition. The print is a *daisho* calendar and has the date in the umbrella.

56
Utagawa Kunisada (1786–1865)
A Woman Emerging from a Mosquito Net to Light Her Pipe. From the series *Hyakunin bijo* (One Hundred Beauties). Circa 1824. Koban. 19.6 x 12.9 cm. Fine impression with metallic printing and embossing. Fine colour and condition.



57

Keisai Eisen (1790–1848)

A High-ranking Courtesan. Circa 1830. Vertical oban diptych. 72.2 x 24.8 cm. Clark et al, *Shunga: Sex and Pleasure in Japanese Art*, no. 130. Fine impression, colour and condition. The print retains its original paper mount. The example in the British Museum, which was acquired from us in 2000, also preserves its original mount.

58

Keisai Eisen (1790–1848)

Tatsumi Geisha. From the series *Imayo mime kurabe* (Contest of Modern Beauties). Oban. 37 x 25.8 cm. UTS/10/35. Fine impression and colour. A few faint creases, otherwise very good condition. Tatsumi geisha from Fukagawa in Edo were noted for being purely entertainers.



59
Yanagawa Shigenobu (1787-1833)
Saibara: Ise no umi (Saibara Song: The Sea of Ise). From the series *Suetsumuhana* (A Dyer's Saffron). *Awabi Divers*. Circa 1830. Oban. 26.3 x 38.8 cm. *Japanese Erotic Fantasies*, no. 67. Very good impression, colour and condition. A few creases.

60
Yanagawa Shigenobu (1787-1833)
A Woman with a Labourer. From the series *Suetsumuhana* (A Dyer's Saffron). Circa 1830. Oban. 26.3 x 38.8 cm. *Japanese Erotic Fantasies*, no. 68. Fine impression and colour. A few faint creases, otherwise fine condition.



61
Utagawa Hiroshige (1797–1858)
Three Women with Battledores
for the New Year. Circa 1850.
Oban triptych. 37.5 x 77.1 cm. Fine
impression, colour and condition.
Rare.

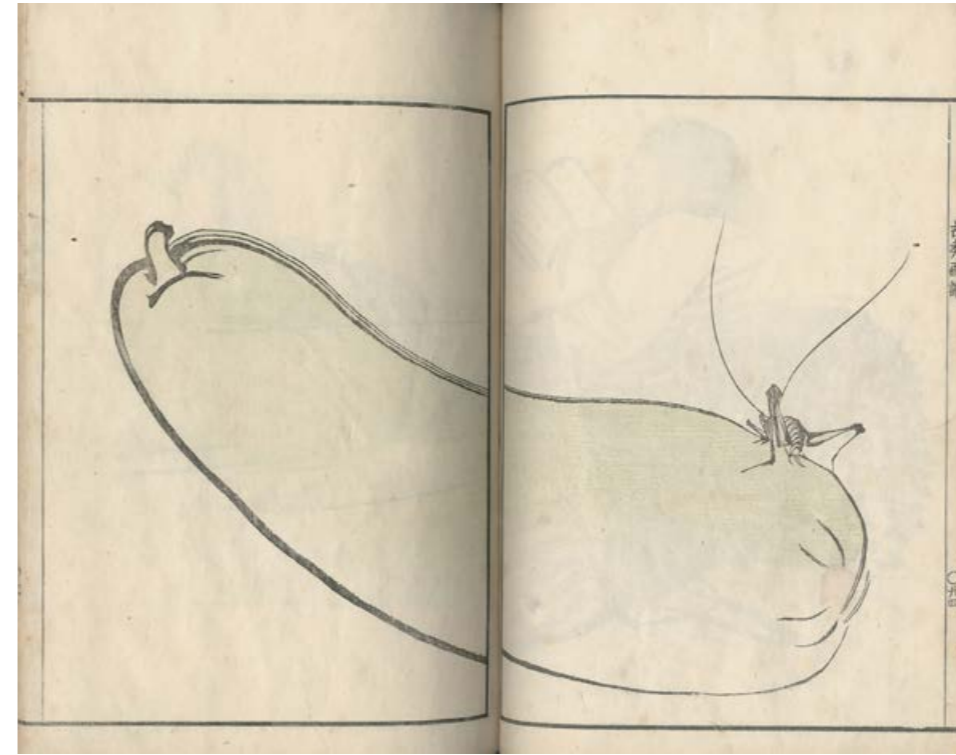


62
Utagawa Kunisada (1786–1865)
A Woman in a Kimono Decorated
with Morning Glory, Reading
a Letter. Early 1840's. Vertical
oban diptych. 72 x 24.7 cm. Fine
impression and colour. Very good
condition.



63

Kawamura Bunpo (1779–1821)
Bunpo gafu nihon (A Book of Drawings by Bunpo, 2nd volume). 1811. Illustrated book. 1 volume complete. 25.8 x 18.3 cm (covers). Mitchell, page 228; Toda, page 384. Provenance: Eugene Gillet, 2nd sale, Hotel Drouot, Paris, 1964, lot 7. Fine impressions, colour and condition.



64

Hatta Koshu (1760–1822)

Koshu gafu (A Book of Drawings by Koshu). 1812. Illustrated book. 1 volume complete. 26.4 x 18.4 cm (covers). Mitchell, page 378; Toda, page 367; Hillier, *The Art of the Japanese Book*, vol. II, plate 133 & fig. 466. Very good impressions of the first edition. Very good colour. Some damage to the back cover, otherwise very good condition.



65
Kawamura Kiho (1778–1852)
Kiho gafu (A Book of Drawings by Kiho). 1827. Illustrated book. 1 volume complete. 25.8 x 17.5 cm (covers). Mitchell, pages 360–61; Toda, page 388. Fine impressions and colour. Some rubbing and soiling to the covers, otherwise very good condition. This is Mitchell's example 'A' with the stencilled waves in silver on the light blue covers.



66
Nishiyama Kan'ei (1834–1897)
Kan'ei gafu (A Book of Drawings by Kan'ei). Illustrated book. 1 volume complete. 28 x 18 cm (covers). Mitchell, page 334; Hillier, *The Art of the Japanese Book*, vol. II, plate 88. Provenance: Eugene Gillet, 2nd sale, Hotel Drouot, Paris, 1964, lot 131. Fine, early impressions. Fine colour and condition. Instead of the usual stiff covers, this copy has paper covers with an embossed design.



67
Utagawa Kuniyoshi (1797–1861)
 Hakoomaru at Hakone. From the series *Daigan joju arigataki-jima* (Grateful Thanks for Answered Prayers: Waterfall-striped Fabrics). Circa 1843–47. Oban. 36.8 x 25.5 cm. *Heroes & Ghosts*, no. 127. Fine impression, colour and condition.



68
Utagawa Kuniyoshi (1797–1861)
 Mongaku Shonin at the Nachi Waterfall. From the series *Daigan joju arigataki-jima* (Grateful Thanks for Answered Prayers: Waterfall-striped Fabrics). Circa 1843–47. Oban. 37.1 x 25.3 cm. Fine impression, colour and condition.



69
Utagawa Kuniyoshi (1797–1861)
Mizushi Hatsujo (The Maidservant Hatsu). From the series *Kenjo reppu den* (Lives of Wise and Heroic Women). Circa 1841–42. Oban. 37.2 x 24.5 cm. Robinson (1982), S20-6. Fine impression, colour and condition.

70
Utagawa Kuniyoshi (1797–1861)
Izutsu-hime. From the series *Kenjo reppu den* (Lives of Wise and Heroic Women). Circa 1841–42. Oban. 37.2 x 24.5 cm. Robinson (1982), S20-11. Fine impression, colour and condition.

71
Utagawa Kuniyoshi (1797–1861)
Tokiwa Gozen. From the series *Kenjo reppu den* (Lives of Wise and Heroic Women). Circa 1841–42. Oban. 37.5 x 25.3 cm. Robinson (1982), S20-23; *Heroes & Ghosts*, no. 31. Fine impression. Very good colour. Slight surface soiling, otherwise very good condition.



72
Utagawa Kuniyoshi (1797-1861)
 Yoko (Yang Xiang) Shielding His Father from a Tiger.
 From the series *Nijushi-ko doji kagami* (Twenty-four Paragons of Filial Piety for Children). Circa 1843. Oban. 23.1 x 36.8 cm. Robinson (1982), S13-9; Clark, *Kuniyoshi*, no. 101. Fine impression, colour and condition.



73
Utagawa Kuniyoshi (1797-1861)
 He (No. 6, Seashore): A Diver Arranging Her Hair. From the series *Tatoe-gusa oshie hayabiki* (Instructive Index of All Sorts of Proverbs). Circa 1843. Oban. 36.1 x 25.2 cm. Robinson (1961), fig. 65. Very good impression, colour and condition.



74
Utagawa Kuniyoshi (1797-1861)
 The Poet at His Window at Night
 Sees an Apparition. Dainagon
 Tsunenobu. From the series
Hyakunin isshu no uchi (One
 Hundred Poems by One Hundred
 Poets). Circa 1842. Oban. 36.8
 x 24.6 cm. Robinson (1982),
 S19-71; *Heroes & Ghosts*, no. 28.
 Extremely fine, early impression
 (we know of none earlier). Fine
 colour. Very good condition.



75
Utagawa Kuniyoshi (1797-1861)
 Kuwana: The Story of the Sailor
 Tokuzo (*Funanori Tokuzo no den*).
 From the series *Tokaido gojusan*
tsui (Fifty-three Parallels for the
 Tokaido Road). Circa 1845-46.
 Oban. 36.6 x 24.7 cm. Robinson
 (1982), S44-44; *Heroes & Ghosts*,
 no. 50. Extremely fine, early
 impression (we know of none
 earlier) with strong woodgrain. Fine
 colour and condition. The sailor is
 confronted by the Apparition of the
Umi Bozu (the Sea-monk).



76
Utagawa Kuniyoshi (1797–1861)
Ichimura Uzaemon XII as a Female Mask Peddler. An original preparatory drawing. 17.8 x 21.2 cm. Signed: *Ichiyusai Kuniyoshi ga.* Provenance: Felix Tikotin, Robert et Isabelle de Strycker (acquired at Galerie Beer, Brussels, 1949), by descent. Paul Griffith has identified the actor and notes that the orange blossoms depicted in the border are associated with him.

77
Utagawa Kuniyoshi (1797–1861)
Asahina Saburo Yoshihide Wrestling with a Crocodile Underwater. An original preparatory drawing for an apparently unpublished chuban print. Circa late 1840's. 29.7 x 21.9 cm. This fine, unrecorded drawing relates to two triptychs by the artist of the same subject (Robinson, 1982, T119 and T218, plate 56). For a thorough discussion of the subject, see Clark, *Kuniyoshi*, no. 28, page 81.



78
Utagawa Kunisada (1786–1865)
Lovers at night. From *Yukari no utsushi-e* (Magic Lantern Pictures of Affinity), a complete set of 12 prints together with their wrapper. Koban. 8.9 x 12.3 cm (each). Fine impressions. Fine colour and condition. The black ground on each print is most unusual.



79
Utagawa Hiroshige (1797–1858)
 Kazusa (Shirasato Beach), Hitachi (Mt. Nantai and Mt. Nyotai of Tsukuba) and Shimosa (maples). No. 7. From the series *Kunizukushi harimaze zue* (Cutout Pictures of the Provinces). 1852. Oban. 37.6 x 25.5 cm. Van Vleck, page 175. Fine impression, colour and condition.

80
Utagawa Hiroshige (1797–1858)
 Wakasa (drying flounder), Echizen (gathering sea urchins), Noto (Mt. Hiyori of Wajima), and Kaga (Benkei kanjincho) from *Hokurikudo nanakakoku* (Seven Provinces along the Hokuriku Road). No. 10. From the series *Kunizukushi harimaze zue* (Cutout Pictures of the Provinces). 1852. Oban. 38 x 25.9 cm. Van Vleck, page 175. Fine, early impression. Fine colour and condition.

81
Utagawa Hiroshige (1797–1858)
 Etchu (Giant octopus in Nameri River), Echigo (Niigata Dance), and Sado (Yuki no Takahama). No. 11. From the series *Kunizukushi harimaze zue* (Cutout Pictures of the Provinces). 1852. Oban. 37.3 x 25.5 cm. Van Vleck, page 176. Fine impression, colour and condition. The preparatory drawing for this print is owned by Robert Medaugh (ex-Pulverer Collection).



82
Utagawa Hiroshige (1797–1858)
 Ishiyakushi. No. 45. From the series *Tokaido gojusan-tsugi no uchi* (Fifty-three Stations of the Tokaido Road). The 'so-called' *Gyosho Tokaido* (semi-cursive style Tokaido). Early 1840's. Aiban. 22.3 x 34.1 cm. Van Vleck, page 50. Fine impression with large margins. Fine colour and condition. This is the first edition with the publisher's seal beneath the signature.



83
Utagawa Hiroshige (1797–1858)
 Kogane Plain in Shimosa Province (*Shimosa Koganehara*). From the series *Fuji sanjurokkei* (Thirty-six Views of Mt. Fuji). 1858. Oban. 36.3 x 24.6 cm. Van Vleck, page 109. Fine impression, colour and condition.



84
Utagawa Hiroshige (1797-1858)
 Evening Glow at Seta (*Seta no sekisho*). From the series *Omi hakkei* (Eight Views of Omi Province). 1857. Oban. 37.4 x 25.4 cm. Van Vleck, page 83. Fine impression with large margins. Fine colour and condition.



85
Utagawa Hiroshige (1797-1858)
 Mt. Kyodai and the Moon Reflected in Each of the Rice Paddies at Sarashina in Shinano Province (*Shinano Sarashina tagoto no tsuki Kyodaisan*). From the series *Rokuju-yo-shu meisho zue* (Pictures of Famous Places in the Sixty-odd Provinces). 1853. Oban. 36.5 x 24.8 cm. Van Vleck, page 97; Jansen 25. Fine impression, colour and condition.



86
Utagawa Kunisada (1786–1865)
The Quick-to-sober Up Type (*Yoi ga same*so). From the series *Imayo sanjuni-so* (Thirty-two Aspects in the Modern Style). 1859. Oban. 38.2 x 26.2 cm. Fine impression with strong woodgrain on deluxe paper. Brilliant colour. Fine condition.

87
Utagawa Kunisada (1786–1865)
The Sleepy Type (*Nemuso*). From the series *Imayo sanjuni-so* (Thirty-two Aspects in the Modern Style). 1859. Oban. 36.4 x 25 cm. Fine impression with strong woodgrain on deluxe paper. Brilliant colour. Fine condition.



88
Utagawa Hiroshige II (1826–1869)

The Upper Floor of the Gankiro Tea House in Yokohama (*Yokohama Gakiro jo*). 1860. Oban triptych. 37.4 x 75 cm. *Yokohama Ukiyo-e*, page 207. The image shows the venue's famous 'Hall of Fans' with foreign guests. Extremely fine, early impression with strong woodgrain. Fine colour. Pristine condition.



89
Utagawa Hiroshige II (1826–1869)

True View of Hirose in Izumo Province (*Unshu Hirose shinkei*). From the series *Shokoku meisho hyakkei* (One Hundred Famous Views in the Various Provinces). 1859. Oban. 36.4 x 25.1 cm. Fine impression of the first edition. Brilliant colour. Fine condition.



90
Tsukioka Yoshitoshi (1839–1892)
 Iga no Tsubone and the Ghost of Fujiwara no Mototou with a Midnight Moon at the Yoshino Mountains (*Yoshinoyama yowa no tsuki*). From the series *Tsuki hyakushi* (One Hundred Aspects of the Moon). 1886. Oban. 37.1 x 25.3 cm. Keyes 478-14, Stevenson 15. Fine impression colour and condition. This impression was never placed in an album and, as such, has large, full margins.



91
Tsukioka Yoshitoshi (1839–1892)
 Ghost of Okiku at the Mansion of the Plates (*Sara-yashiki Okiku no rei*). From the series *Shinkei sanjurokkaissen* (New Forms of Thirty-six Ghosts). 1890. 37 x 25.1 cm. Keyes 509-17, Stevenson 17. Unusually fine, atmospheric impression of the first edition. Fine colour and condition.



92
Tsukioka Yoshitoshi (1839–1892)
 The Wild Woman Yamauba and Kaidomaru. From the series *Ikkai zuihitsu* (Essays by Yoshitoshi). 1873. Oban. 36.1 x 24.2 cm. Keyes 280-7; *Beauty & Violence*, no. 23.7. Provenance: Robert and Isabelle de Strycker (acquired at Galerie Leopold, Brussels in 1946), by descent. Fine impression and colour. Very good condition.



93
Tsukioka Yoshitoshi (1839–1892)
 Lu Zhishen in a Drunken Rage Smashing the Guardian Figure at the Temple on the Five-crested Mountain (*Rochishin ransui ni Godaisan Kongoshin o uchikowasu no zu*). 1887. Vertical oban diptych. 75.6 x 26.3 cm. Keyes 498; Keyes, *The Bizarre Imagery of Yoshitoshi*, no. 37. Fine, early impression with strong woodgrain and atmospheric oxidation. Fine colour and condition.



94
Toyohara Kunichika (1835–1900)
 Various Scribbles on the Storehouse Wall (*Kabe no mudagaki iroiro*). 1867. Oban diptych. 37.5 x 50 cm. Newland, *Kunichika: Time Present and Time Past*, no. 83; *Kunichika yakusha kagami*, plate 80. Fine impression, colour and condition. This is Kunichika's homage to Kuniyoshi with the latter's famous series updated with contemporary actors. For a full list of the actors portrayed, see Newland (*op. cit.*, page 83). Untrimmed examples, such as here, are rare.



95
Toyohara Kunichika (1835–1900)
 A Woman Operating a Tripod Camera. No. 31: *Shashin* (Photography). From the series *Kaika ninjo kagami* (A Mirror of Human Nature in a Flowering Age of Enlightenment). 1878. Oban. 38.3 x 25.7 cm. Fine impression with large margins and burnishing on the camera. Fine colour and condition. An early depiction of photography in Japan. According to Dr. Rosina Buckland, this series features the rapidly changing customs and fashions of women in the new era of *bunmei kaika* (Civilization and Enlightenment).



96
Toyohara Kunichika (1835–1900)
 Kawarazaki Gonnosuke as Daroku. From an untitled series of large head actor portraits. 1869. Oban. 37.4 x 25.5 cm. *Kunichika yakusha kagami*, plate 12. Fine impression, colour and condition.

97
Toyohara Kunichika (1835–1900)
 Ichikawa Sadanji I as the Fishmonger Fukashichi. From the series *Jidai sewa haiyu kagami* (Mirror of Actors in Tales of Modern History). 1883. Oban. 36.7 x 24.8 cm. Newland, *Kunichika: Time Present and Time Past*, no. 91; *Kunichika yakusha kagami*, plate 74. Fine impression with metallic printing. Fine colour and condition.



98

Kawanabe Kyosai (1831–1889)

Illustration of a Giant Vagina Inside of Which a Man and Two Women are Having Sex. *Otogi banashi* (Fairy Tale). 1867. Folding accordion album. 27.4 x 9.8 cm (covers). Fine impressions with extensive metallic printing and embossing. The album contains a number of unrelated, koban shunga prints by unknown artists which are pasted to the back of the Kyosai fold-out. One of only three known examples, this unusual album is extensively discussed by Dr. Sadamura Koto in *Sex and Laughter with Kyosai: Shunga from the Israel Goldman Collection*. Sadamura writes: 'In the center of the opened gatefold is a giant vagina inside of which a man and two women are having sex beside the framed image of a vagina. The representation of a vagina within a vagina surrounded by four vaginas creates the impression of a hall of mirrors' (page 99).



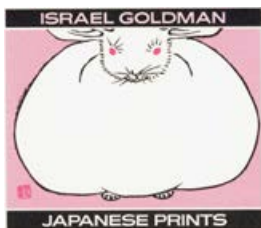
99

Kawanabe Kyosai (1831–1889) and Utagawa Kunisada II (1823–1880)

The Courtesan Suzukawa Koharu Standing with a Shamisen. 1867. Vertical oban diptych. 25.5 x 74.1 cm. Fine impression and colour. Very good condition.



100
Watanabe Seitei (1851–1918)
Kacho gafu (A Book of Drawings of Birds and Flowers). 1903.
Illustrated book. 25 x 17 cm
(covers). 1 volume complete. Toda,
page 428; Mitchell, page 319.
Fine impressions. Fine colour and
condition.



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