

No. 119

JAPANESE COLOR PRINTS

THE COLLECTION OF
MRS. ADOLPHE BORIE
OF NEW YORK

TO BE SOLD AT UNRESTRICTED PUBLIC AUCTION
Thursday and Friday Evenings, May 1 and 2, 1919
AT 8:15 O'CLOCK

ON VIEW FROM SATURDAY, APRIL 26th, 9:30 TO 5:30 P. M.
INCLUDING SUNDAY, APRIL 27th, 10:30 TO 5:00 P. M.

THE WALPOLE GALLERIES
No. 10 EAST FORTY-NINTH STREET, NEW YORK

Entire sale \$ 5 700⁰⁰

Brought by Mrs. Max Morimus '85



5 125

Kisokaido Series, by Hiroshige and Yeisen
No. 9. Miyanokushi Mist and Moonlight
No. 60. Semba Moonlight

On View from April 26

No. 119

Sale May 1 and 2

Japanese Color Prints

The Important Collection of
Mrs. Adolphe Borie
of New York

Including

Complete Sets in the First States of the Rare Hiroshige Series of the Kisokaido, the Tokaido and the Marusei Tokaido; Kitao Masanobu's "Shin Bijin Awase Jijitsu Kagami" or "Beautiful Yoshiwara Girls Written Down as in a Mirror"; Eleven of Utamaro's "Silkworm Series," in the First Issue; Three Utamaro Prints from the De Goncourt Sale, Paris in 1898; Girls in the Rain by Harunobu; and other Hahiraye by Koriusai, Kiyonaga, etc. Prints by Yeishi, Toyokuni I. Kuniyoshi Landscape, Yeizan, Blue Prints by Kaisei Yeisen, and Hokusai's "Hundred Views of Fuji" in the First Edition dated 1834.

Lacquer Print by the Elder Masanobu
Hosoye by Buncho, Kiyomitsu and Toyonobu

To be sold at unrestricted public auction
Thursday and Friday Evenings, May 1 and 2 1919
at 8:15 o'clock

On View from Saturday, April 26th, 1919, 9:30—5:30 P. M.
Including Sunday, April 27th, 10:30—4:30 P. M.

The Walpole Galleries
No. 10 East Forty-Ninth Street, New York

Telephone: Murray Hill 6512

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7. The Walpole Galleries, if requested, will forward purchases at the buyer's risk and expense.

Material on exhibition five days before the sale.

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Catalogue \$1.00

THE WALPOLE GALLERIES.

Edward Turnbull

Lenore Young Turnbull

No. 10 East 49th Street, New York.

This sale will be conducted for the Walpole Galleries by

MR. WALTER S. SCOTT

Telephone, Murray Hill 6512.

THE JAPANESE PRINT COLLECTION

of MRS. ADOLPHE BORIE

Mrs. Borie secured her first prints from the De Goncourt sale in Paris in 1898, and she was fortunate enough to purchase there three fine Utamaro examples from that great collection. She spent some time in Japan in 1903, and enjoying the friendship of Mr. John Stewart Happer, with his guidance and advice the rest of her prints were mainly acquired. This fact, together with the condition of the prints themselves, insures a desirable authenticity, an extremely important point, and one which can be relied on by the amateur, who often hesitates to trust his own impressions.

Prints with a "pedigree" are valuable additions to a collection when they can be used as standards of comparison. The dispersal of such a collection is an event that can no longer be looked on with certainty, in view of the rapid disappearance of these fine early impressions.

An endeavor has been made to make the catalogue of permanent value by giving the accepted points which determine, as far as possible, the various states of the prints. These points have not been given the attention they deserve, but the extraordinary value of these impressions will be appreciated on comparing their early soft yet brilliant coloring, and their fine registration, with the late and careless printings which serve only to belie designs in which the delicately printed impressions in the Borie collection are of the most surpassing beauty.

Attention has been called on the title to the complete set of the Kisokaido, that wonderful collaboration of Hiroshige and Yeisen bought by the advice of Mr. Happer, with the "Mist and Moonlight at Miyano-koshi," the "Semba Moonlight," "Suhara Rain," "Itabana," and the moonlit shadowy bridge at Nagakubo; to the delicate beauty of the Marusei Tokaido with "Hodogawa Snow" in flawless collector's condition, "Mariko Snow," "Seki Night Snow" and "Yejiri"; to the Tokaido with its famous prints of snow, rain and wind, "Shono," "Oiso," "Kambara," etc.

There is also a first edition of Hokusai's three volume "100 Views of Fuji," 1834, with Hokusai's portrait of himself—illustrated—the "Beautiful Women as Seen in a Mirror" by Kitao Masanobu; eleven of the set of Utamaro's "Silkworm Series"; a superb lacquer print by the elder Masanobu; prints by Kiyomitsu, Buncho, Kiyonaga and Koriusai; a Kuniyoshi landscape; prints by Harunobu, Toyonobu, and a few very fine Utamaro examples, including those mentioned above secured at the De Goncourt sale in Paris in 1898.



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CATALOGUE

Japanese Print Collection of Mrs. Adolphe Borie

First Session, Lots Nos. 1-138

HIROSHIGE, 1797-1858.

1. TWO SMALL PRINTS. "Kameyama" from the "53 Views" and one from the "53 Views of Arai." (2 pcs.)
- ? 2. OMI HAKKEI. Five of the "Eight Views of Lake Biwa." Koban or small size, but having three of the best of the series, Ishiyama Moon, Hirado Snow and Karasaki Pine in Rain. (5 pcs.)
- ? 3. SEVEN PRINTS FROM THE SMALL SIZE "YEDO MEISHO," including Ryogoku Moonlight, Takanawa, Nakasu, Sumida River, etc. (7pcs.)
4. BROADSHEET WITH SIX ATTENDANTS OF A DAIMIO. Sheet from a triptych.
5. FAMILY SCENE. A little party with the Husband showing Fuji to the guests grouped at lunch, while his Wife calls attention to the view from the other window. A quite natural and home-like effect is given by their both talking at once. Signed. Oblong.
6. LANDSCAPE FROM THE "EIGHT VIEWS OF KANAZAWA." Low tide, with little boats seen beyond the promontory. Margins trimmed. Signed.

YEDO MEISHO HYAKKEI BY HIROSHIGE.

- ✓ 7. SWINGING LANTERN IN ASAKUSA KINRYUSAN. Fine snow print from the upright "Yedo Meisho" and an original impression, the globe shaped lantern oxidising finely in contrast with the black. Signed.
- ✓ 8. DRUM BRIDGE: Kameido Temple. From the Yedo Meisho Hyakkei, Signed, margins. The quaint high bridge and pretty pendant sprays of Wistaria make this one of the most sought for prints of the series. It is also rare.

THE WALPOLE GALLERIES, 10 East 49th Street, New York

SIXTY-NINE STATIONS OF THE KISOKAIDO.

The mountain road running through the centre of the island between Yedo and Kyoto. Hiroshige and Keisai Yeisen collaborated in this series, 23 of the plates being by the latter. The series was published by Takeuchi Hoyeido.

COMPLETE SET IN THE ORIGINAL CONDITION AS PUBLISHED IN A DOUBLE OPENING ALBUM. When the Happer catalogue appeared in 1909, Mr. Happer stated his set to be the only complete set of the Kisokaido to be offered by auction. The set of Mrs. Borie, secured with Mr. Happer's collaboration, is believed to be the second complete set offered since that time.

9. MIYANOKOSHI STATION. No. 37. Signed Hiroshige and Ichiryusai is given in the seal.
*In the Amsden and Happer book, this is picturesquely characterized as "Moonlight and Mist at Miyanokoshi Station—the finest picture of mist and moonlight of any known print." ARTIST'S IMPRESSION IN COLLECTOR'S CONDITION. A SUPERB ALBUM PRINT IN THE ORIGINAL COLORING.
(See Frontispiece)
10. ASAMA MOUNTAIN BY YEISEN. A very famous landscape from the Kisokaido, with a coolie pulling his tired horse at the base of the mountain of splendid brownish red.
*ORIGINAL IMPRESSION AND COLORING.
(See plate No. 4.)
11. AGEO: YEISEN LANDSCAPE FROM THE KISOKAIDO.
Fresh and crisp impression in the original condition.
*Mr. Happer states that of all Yeisen's plates known to him, he seldom reaches the power shown in the plates contributed by him to this set.
12. BRIDGE AT AKASAKA BY HIROSHIGE. An early spring time print with budding trees and blue water rippling over rocks.
13. ANAKA. By Hiroshige. A procession winding up the red path to the left, round a great grey-green hill. Fine original coloring.
14. ASHIDA STATION. By Hiroshige. Curiously treated in continuous curving blocks in green, blue and red-brown, with not unpleasing effect.
15. ATSUKAKA STATION. By Hiroshige. An inn, very clearly and well printed. Hiroshige with quaint conceit has placed the number on the horse cloth, instead of on a seal, and the signs contain the names of various engravers.
16. BABA STATION BY HIROSHIGE. Village Street with high green hills in the distance.

PLATE 2

Yamanaka, C.
\$52.00



Kisokaido Series

- No. 45. Hiroshige: Nagakubo Bridge
- No. 66. Hiroshige: Suhara Rain
- No. 41. Hiroshige: Mochizuki Moon

KISOKAIDO—Continued.

17. FUKATANI. By Hiroshige. Geishas arriving at a tea-house, a noted night scene with shadow figures from the Kisokaido.
*FIRST ISSUE shown by the marked distinction between light and shade from the traveller's lantern.
18. FUKUSHIMA STATION BY HIROSHIGE. A place of importance with barrier gate and guard-house with rich green banks either side.
19. FUSHIMI STATION BY HIROSHIGE. Travellers halting under a great tree. Note the rather lavish and unusual use of red used with great artistic effect.
20. RAIN AT HIRATSUKA BY YEISEN. Travellers bending against the sudden rain, the coolie leading the laden oxen watching the diminution of the shower at the left.
*Original impression and coloring.
(See plate No. 3.)
21. HOSOKUDE STATION. By Hiroshige. Sometimes called the "Two Trees" their arch forming a frame for a little village and distant landscape.
22. IMAZU STATION BY HIROSHIGE. A row of houses at the top of a Pass with rushes on the roof, a large tree on the opposite side and green hills in the distance.
23. INAGAWA BRIDGE AND WATERFALL BY YEISEN. Fresh and crisp impression of this extremely rare print.
*ORIGINAL ISSUE.
(See plate No. 3.)
24. INUYAMA STATION BY YEISEN. A fine river landscape with grey castle to left, and in the distance a range of grey and yellow hills.
*VERY FINE AND RARE. Mr. J. S. Happer writes of this print, "One of Yeisen's best."
25. ITABANA. By Hiroshige. The noted "snow landscape" of the Kisokaido. Original impression.
*Travellers reaching the little village over a road deep in snow and bordered with pine trees. Note the fresh color of the snow with blue shadows and the old orange sunset sky.
(See plate No. 3.)

KISOKAIDO—Continued.



No. 29. Hiroshige: Karuisawa

26. ITA BASHI. By Yeisen. Village bridge street with the usual animated scene of coolies, travellers, horses, etc.
27. IWAMURATA STATION BY YEISEN. Summer landscape with six blind masseurs fighting madly in the foreground, and a howling dog to add to the confusion.
28. KANO STATION BY HIROSHIGE. Daimio's Cortège issuing from the Castle, with long stretches of green fields and woods.
- ✓ 29. KARUISAWA STATION. By Hiroshige. One of his great night scenes, so inimitably portrayed. With margins.
 *SUPERB IN TECHNIQUE AND CONDITION, FIRST EDITION, with the lantern bearing the name "Iseiri" and the horse blanket with Kinjude's device. Hiroshige's signature is followed by the rare seal "Tokaido."
 COLLECTOR'S STATE with the contrasts between light and shade in the flames of the big bonfire.
 (See illustration above.)
30. KASHIWABARA STATION BY HIROSHIGE. The front view of an Inn, with Kago men resting.
31. CORMORANT FISHING AT KAWADO STATION. By Yeisen. Night scene.
 *CONSIDERED A MASTERPIECE OF YEISEN, and a very rich impression.
32. KONOSU STATION IN VIEW OF FUJI. By Yeisen. A rare landscape by Yeisen from the Kisokaido.

PLATE 3



Kisokaido Series

- No. 74. Hiroshige: Wada Pass
- No. 63. Yeisen: Shinryugawa Bridge
- No. 50. Hiroshige: Oi Snow

- No. 65. Yeisen: Shioziri Ice
- No. 25. Hiroshige: Itabana Snow
- No. 20. Yeisen: Hiratsuka Rain

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KISOKAIDO—Continued.

- ✓ 33. KOTAI OR ODAI. By Hiroshige. Very rare and desirable original impression. Four men in broad hats push through the tall autumn grasses over a little stream.
34. KUMAGAYA. By Yeisen. Travellers arriving at an Inn; Horse-feeding from a nose-bag. Fine crisp impression, note the quality of blue and the cloudy sky in sunset tones, and the seal "Take" on the horse-cloth.
35. KURAHANNO STATION. Tori River by Yeisen. A charming scene; two women at work on the edge of the river, while the boys bathe and play.
36. KUSATSU BY HIROSHIGE. Showing the spot where the Kiso-kaido joins the Tokaido.
37. MAGOME STATION BY YEISEN. Traveller on an ox passes green and grey hillsides, a little village and misty hills in the distance. Centre crease repaired.
38. MATSUIDA STATION ON THE KISOKAIDO. By Hiroshige. Hill road to right, horsemen going and coming.
39. MIEJI STATION BY HIROSHIGE. Twilight scene, with tall waving bamboo grasses and wild pink camellias to right.
40. MITONE IN SPRING. By Hiroshige. Coolies in the Rice Fields, and Plums in blossom at the Torii.
- ORIGINAL IMPRESSION AND CONDITION.
(See plate No. 4.)
- ✓ 41. MOCHIZUKI: OR CRYPTOMERIA TREES BY MOONLIGHT. By Hiroshige. A very famous moonlight print from the series.
*ORIGINAL IMPRESSION AND COLORING.
(See plate No. 2.)
42. MORIYAMA STATION BY HIROSHIGE. Showing the main street, pretty brown and yellow cottages and many Cherry Trees in blossom.
- ✓ 43. MOTOYAMA. By Hiroshige. Showing the huge tree fallen across the road, with woodchoppers seated on a log.

KISOKAIDO—Continued.

44. MUSA STATION BY HIROSHIGE. A bridge of boats, blue stream and waving bamboo grasses with small trees make this a very pleasing print. Fine original condition.
45. NAGAKUBO AND ITS MOONLIGHT SHADOWY BRIDGE. By Hiroshige. A celebrated Moonlight and shadow print from the Kisokaido.
 *THE VERY RARE ORIGINAL IMPRESSION. Considered one of the great "moonlight" prints in Japanese art, rivalling Miyanokoshi (see No. 9) in its artistic quality.
 (See plate No. 2.)
46. NAKATSU KAWA STATION. By Hiroshige. A low road through the rice fields leading from the village at the foot of brown and pink hills.
47. NARAI STATION BY YEISEN. A steep pathway with Inn and travellers resting, the roof laden with stones (as the mountain winds are wild).
 *Very fine sharp impression.
48. NIPPON BASHI SNOW. By Yeisen. Nippon Bridge, crowded with figures. Centre crease.
49. OCHIAI STATION. By Hiroshige. A beautiful sweep of green hills and dark foliage with blue mountains above. Centre crease strengthened.
50. OI SNOW SCENE FROM THE KISOKAIDO. By Hiroshige. One of the most picturesque compositions of the series in spite of the fact that in places the heavily falling snow has oxidised into greyish black.
 *VERY RARE ORIGINAL IMPRESSION.
 (See plate No. 3.)
51. OKAGAWA. By Yeisen. Peasants gossiping in the foreground while cleaning rice; fields and pretty flight of birds beyond.
52. OKUTE. By Hiroshige. A lonely scene on the mountain tops, with tired peasants loaded with fagots plodding wearily up.
53. OMIYA IN SPRING. By Yeisen. Landscape from the Kisokaido, with Mt. Fuji seen beyond the Cherry Trees.

KISOKAIDO—Continued.

54. ONTAKE STATION BY HIROSHIGE. Mountain tea-house at night, with misty blue mountains beyond. Fine impression.
55. OTA STATION BY HIROSHIGE. A River scene and an extended rose tinted sky, against which the three Pines show to great advantage.
56. OTSU STATION BY HIROSHIGE. A high point from which can be seen Lake Biwa. This print also forms a part of the Tokaido if desired.
57. SAKAMOTO. By Hiroshige. A famous print for the great round topped mountain and at its foot the pretty village with blue and yellow thatches.
- *Here the artist has not been determined, and Mr. Happer takes the position that while it resembles Yeisen the title is in Hiroshige script, and consequently gives it to the latter.
58. SAMEGAI STATION BY HIROSHIGE. With the great tree in the centre, just at the edge of the village.
59. SEKIGA HARA STATION BY HIROSHIGE. Tea-house with woman serving travellers who talk to a passing coolie leading a horse. Well printed.
60. SEMBA STATION ON THE KISOKAIDO.* By Hiroshige. The celebrated "Moonlight" print, very rare original condition. Signed.
- *PERHAPS THE MOST DIFFICULT TO SECURE of this much sought for series.
- (See frontispiece.)
61. SHIMONO SUWA STATION BY HIROSHIGE. A station on Suwa Lake showing the Inn with hot baths (an open door reveals the happy traveller).
62. SHINMACHI. By Hiroshige. Bridge and River, with hills of graded blue in the background.

*With this plate commences Hiroshige's contributions in some of his best color schemes. The aubergine and pale lemon colored clouds representing the marvellous atmospheric effects in Japan.

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KISOKAIDO—Continued.

63. BRIDGE AT SHINRYUGAWA. By Yeisen. A very rare Yeisen landscape from the Kisokaido, showing a Daimio's Cortege crossing the Bridge.

*ORIGINAL IMPRESSION AND CONDITION.
(See plate No. 3.)

64. SHIONADA STATION. By Hiroshige.

*Mr. Happer calls this "A perfect landscape" suffused with a soft yellow glow. Under a thatched roof by the stream coolies nearly nude are resting, while others approach, coming up from their bath.

65. YEISEN PRINT FROM THE KISOKAIDO. Shioziri near the frozen Lake Siwa. First impression, original coloring. A small spot in the sky.

(See plate No. 3.)

66. SUHARA RAIN FROM THE KISOKAIDO. By Hiroshige. A famous and very desirable rain scene.

*ORIGINAL IMPRESSION AND COLORING, and in remarkably fresh and clear printing.

(See plate No. 2.)

67. TAKAMIYA BY HIROSHIGE. People crossing the dry river bed; note the fine quality of the blue of distant hills and striated sky.

68. TAKASAKI. By Hiroshige. Tea-house and village, a winding blue stream and deep blue hills make up a very attractive landscape.

69. RAIN AT TARUI. By Hiroshige. A pretty rain print from the Kisokaido.

*ORIGINAL IMPRESSION AND COLORING.
(See plate No. 4.)

70. TORIMOTO BY HIROSHIGE. A tea-house on the steep side of a grey mountain commands a wide outlook of the river valley.

*The original issue with the mistake in the number ("No. 63" repeated when the plate is really No. 64).

71. TSUMAGOME STATION. By Hiroshige. Hill road, richly colored and looking to a sky with rosy streaks.

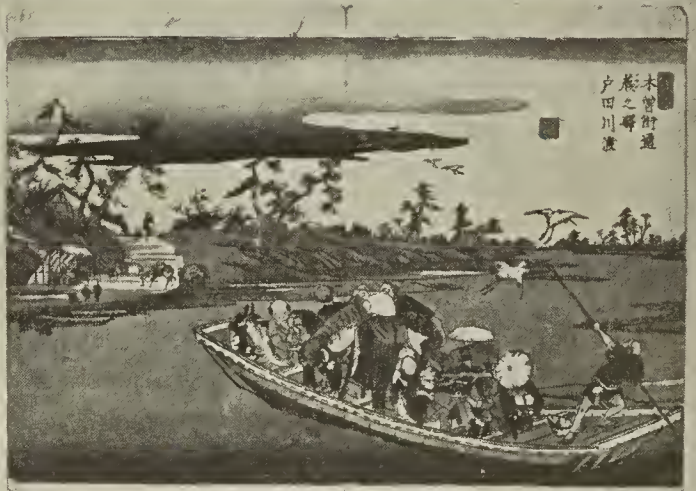
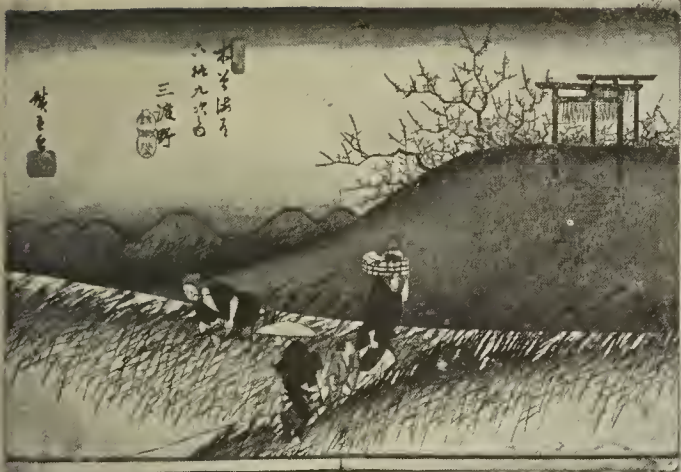
*Very fine impression.

72. UEGAMATSU. By Hiroshige. Showing the Waterfall from the Kisokaido.

*ORIGINAL IMPRESSION.
(See plate No. 4.)

THE WALPOLE GALLERIES, 10 East 49th Street, New York

PLATE 4



Kisokaido Series

- No. 40. Hiroshige: Mitone Spring
- No. 72. Hiroshige: Uegamatsu Falls
- No. 69. Hiroshige: Tarui Rain

- No. 10. Yeisen: Asama Mt.
- No. 75. Yeisen: Warabi Ferry
- No. 23. Yeisen: Inagawa Waterfall

not so good as mine

*Red trees like
man*
12

JAPANESE COLOR PRINTS

KISOKAIDO—Concluded.

73. URAYA FROM THE KISOKAIDO BY YEISEN. Village scene, on a yellow ground, with volcanic mountain in the background.
74. WADA. By Hiroshige. Tired travellers reach the highest Mountain Pass on their journey, a curved road between snowy mountain ranges. Original issue.
(See plate No. 3.)
75. WARABI NO EKI. By Yeisen. River scene from the Kisokaido, with picturesque Ferry Boat laden with people. Cloudy sky.
*ORIGINAL IMPRESSION.
(See plate No. 4.)
76. YABUHARA OR TORII TOGE BY YEISEN. The top of Torii pass, with peasant women loaded with faggots passing men seated, resting and smoking.
77. YAWATA STATION BY HIROSHIGE. A misty summer morning, with tall bamboos waving by the stream, and the distant hills impressed without outline in very desirable condition.
*Unusually fine impression.
78. YECHIGAWA STATION BY HIROSHIGE. A beautiful grey and yellow-green print showing the long pink footbridge over the Yechi River, a man leading a black bull in the foreground.
*Fine impression.

PLATE 5



No. 79. Buncho

No. 80. Harunobu

IPPITSUSAI BUNCHO: 1745-1796.

His best examples are his prints in hosoye form.

79. ACTOR AS A WOMAN. Hosoye. Her robes in pale ecru gaufréed in morning glories in aubergine stripes, while her rich soft uchikake of deeper tone is adorned with Iris Blossoms in gauffrage. She holds a fan and stands near a Bell of turquoise green, the bell tower oxidising into faint pink. Slight damage to left margin near the bottom. A VERY RARE PRINT PARTICULARLY THE FIGURE OF A WOMAN BY THIS ARTIST.

SUZUKI HARUNOBU. 1730-1770.

The artist of exquisite delicacy; the Botticelli of Japan.

80. TWO YOUNG GIRLS OF THE NOBILITY. They are on a verandah in pink tones with a Plum Tree in bloom at the entrance. One is seated writing, and her companion carries a tray with Pine boughs, their robes of ecru of a peculiar luminosity as if some gold had been used in the printing and the uchikake of the standing girl in a hichigata pattern in gauffrage. Mellowed print. Signed. Square form.

HARUNOBU—Continued.

PLATE 6



81. A SLEEPY BEAUTY AND A LETTER. Square form. Signed.

*A dainty little Courtesan getting sleepy over the long love letter she is writing; the young Kamuro attending her nodding openly with down dropped head and hand relaxed holding a fan. The accessories of toilet articles, ando, and writing case make a charming setting for the little lady seated near her green and pink Kaya or mosquito sleeping net. The kiri crest in gauffrage on the screen of palest yellow and the waving green of bamboo are symbolical of her youthful devotion. VERY FINE AND RARE ORIGINAL IMPRESSION.

82. HASHIRAYE. Two young girls in a summer shower. Signed. Collector's (Japanese) stamp on reverse.

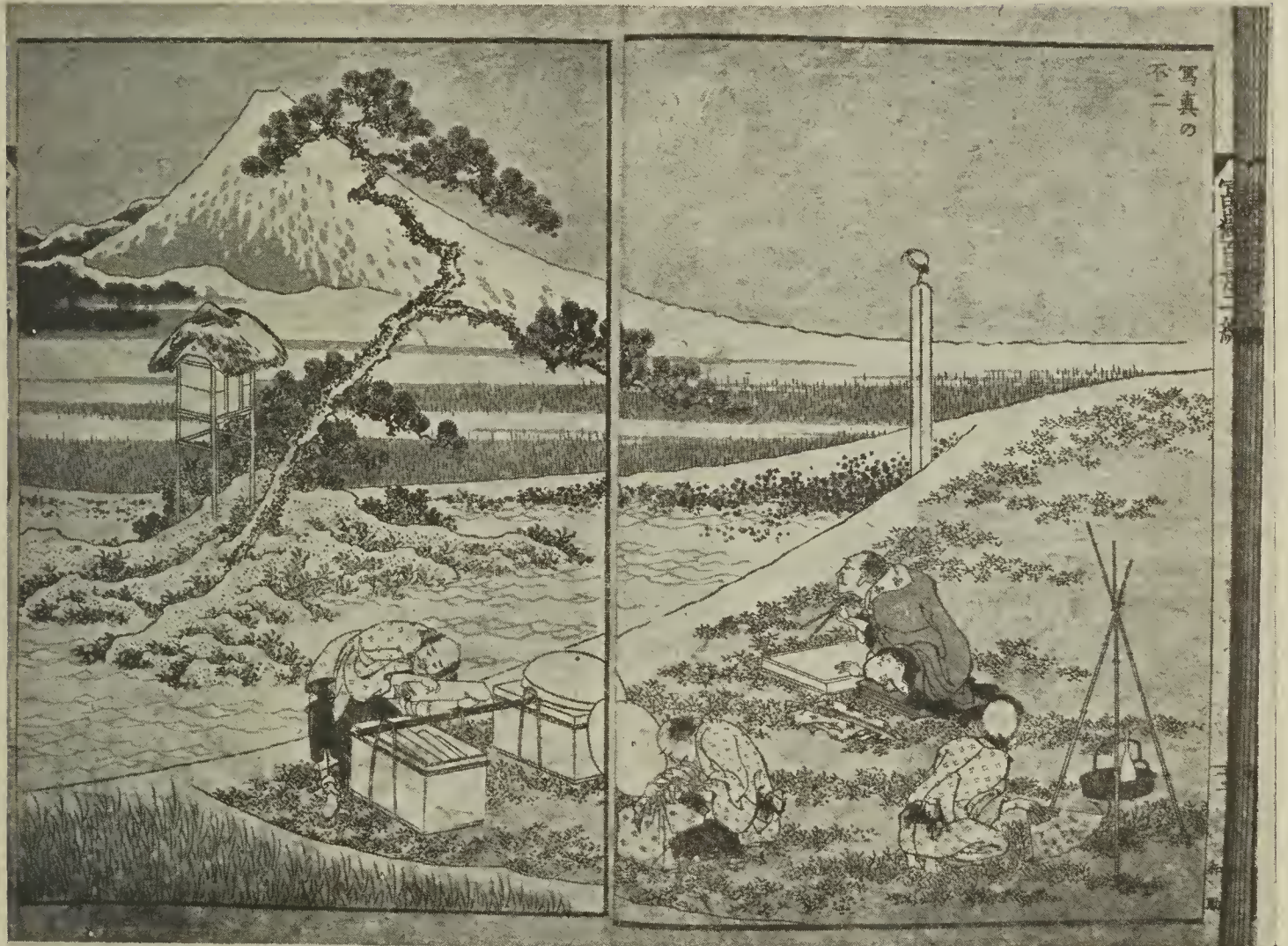
*HARUNOBU'S MOST DELICATE CREATIONS ARE HIS "RAIN PRINTS", and a hashiraye with two figures is rare indeed! One girl in delicate blue, her robes blown back from a slender girlish leg holds a pale yellow umbrella bordered in the same blue over her companion who stoops by the Iris Pond to rescue a toy boat; the undulating lines of her lavender robes simulating the ripples of the pond. The background a very soft yellow over which the sharp slanting rain is falling.

(See plate No. 26.)

KATSUSHIKA HOKUSAI: 1760-1849.

Japan's Greatest Artist.

PLATE 7



83. HOKUSAI'S MOST FAMOUS BOOK: "Fugaku Hyakkei," "The Hundred Views of Fuji," a superb set of compositions in tinted line. FIRST EDITION, complete in 3 volumes, with the pink covers, very fine register, clear and good condition, dated 1834. Publisher: Nishimura of Yedo. Laid in Japanese brocade cover.

*EXCESSIVELY RARE IN GOOD COPIES OF THE FIRST EDITION with all the famous prints "Fuji in Lightning," "Fuji in Snow Storms," "Great Wave," "Drum Bridge," "Rain Storm," etc., in their original condition as issued. The Introductory notice is one of the great pieces of literature of the world. In it Hokusai compares himself with Fuji, as "all solitary like the lonely mountain, and he wants his name to be as high as its peak—so beautiful is the Mighty Mountain, like silver in winter for snow, in moonlight filled with white beauty, and sometimes steep and dangerous. Hokusai's soul is in this book to show these views of the sacred mountain." On plate 13, Vol. II appears Hokusai's portrait of himself painting his Beloved Mountain. (See above.)

HOKUSAI—Continued.

PLATE 8



No. 84

84. YENOSHIMA. From the "36 Views of Fuji." Signed.

*Fresh and crisp impression of one of the rarer prints of the series. An unusual printing, note the very fine shade of blue on the roofs of the village and the slopes of Mt. Fuji, and the equally fine fresh green of the foliage.

85. HOKUSAI'S "53 VIEWS," Chuban or square form. Complete set of the original issue with the title (54 pieces). In the native box case.

*A FINE SET IN FRESH AND EARLY COLORING, Hokusai's contrast of broad sweeps of color, the many figures, each a study of costume, action and sentiment, the humorous play of his wit, all serve to emphasize the Japanese love for travelling about and admiring the beauties of their own country. As Prof. Fenollosa says, "It is an age when illustrated guide books of all famous scenes abound" and in his sympathy with nature and human nature, Hokusai stands unrivalled in this particular "Guide."

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HOKUSAI—Continued.

86. HOKUSAI'S "53 VIEWS." Koban size. Japanese illustrated book, PRINTED IN COLORS. "Traveller at the Well," "Boys on Black Bulls," "Two Men in the Rain," and the "Farmer Curry-ing his Horse" are some of the better known prints of this series. Original edition but somewhat timeworn.
87. YOSHINO CHERRY BLOSSOMS from the "Flower, Moon and Snow" series. Signed.
*Known as one of the prettiest prints of the series when in unworn condition as offered with the blossoms printed in gaufrage, in their soft pink masses.
88. THE LONE FISHERMAN. From the "36 Views of Fuji" series. Original impression but mellowed.
89. UBAGA YETSOKI. From the "100 Poems." Signed.
*Travellers mounting the steep path to the left view Fuji across mounting waves of graded blue.
90. TSUKUDAJIMA. From the "36 Views of Fuji" series, showing the small boats approaching the harbor. Mellowed print.
91. TAIKO BASHI, or the Drum Bridge at Kameido Temple. Very rare but timeworn.
92. ONDEN WATER WHEEL, from the "36 Views of Fuji" series; TOKYO VIEW, from the same. Original impressions but time worn. (2 pieces.)
93. FIVE SMALL HUMOROUS PRINTS BY HOKUSAI. Carica-ture Dancing, Fighting with Fans, Dignity Caricatured, etc. (5 pieces.)

UTAGAWA TOYOHIRO 1773-1828.

He died young, leaving few prints and his work expresses a rare sense of beauty.

94. TORCH BEARER. Narrow panel, the man seen in profile, wearing aubergine and black over mustard yellow. Signed.

TORII KIYONAGA. 1742-1815.

The Fourth Master of the Torii School, who lived at Yedo, considered the greatest of the Torii, with a wider range and greater command of color than his predecessors. Noted for the beauty of his women.

95. HASHIRAYE. Signed. Two Courtesans awaking their sleeping companion. Above, a girl leans over the lazy one, while below pushing aside the Screen is seen a tall and lovely figure in a Chrysanthemum robe over many folded pink underrobes.

96. COURTESAN IN BLACK UNDER A NANTEN TREE. Hashiraye, signed and with poem.

A PRINT OF NOBLE SIMPLICITY OF LINE, the black unrelieved save for the faint pink and ecru of her rich brocade obi and the slight "tan" of the wide straw sun-hat.

(See plate No. 26.)

ISODA KORIUSAI: 1725-1788.

Like Yeishi, Koriusai came of the Samurai class and his prints share the distinction which grace the Yeishi broadsheets. Strange says "No colour printer succeeded better with the difficult proportions of the hashiraye."

97. HASHIRAYE. The Stolen Letter. A play on the famous Japanese story. A youth stands on the Verandah reading a letter while above his Mistress in softest rose pink robes reads with the aid of her hand mirror. Koriusai has introduced a frog in place of the retainer who is usually seen peering at the letter from under the Verandah. FINE SUBJECT, FINE COLOR AND RARE, a most desirable triad of qualities.

98. HASHIRAYE. A Warrior of the olden time, printed in monochrome. Signed. Fine condition.

(See plate No. 26.)

KORIUSAI—Continued.

99. BOY WITH A FAN. Celebrating the "Boy's Festival Series."
Square print. Signed.

*Wonderfully printed in old aubergine, ecru and fine quality of "tan",
and gauffrage.

100. BOY SEATED BEFORE A DRUM. In a putty colored coat
patterned in gauffrage and lined with pink; the drum a fine
"tan." Square print. Signed. "Boy's Festival Series."

101. BOY TAPPING A TSUZUMI on his shoulder. From the "Boy's
Festival Series." Signed.

*Seen at full face, very rarely used by Japanese artists, with gauffrage
printing and early "tan" and pinks.

102. BOY PLAYING THE FLUTE. Signed square print from the
"Boy's Festival Series," with effective use of "tan" in the back-
ground.

103. BOY HOLDING A DRUM. Boys Festival Series. Well printed
with gauffrage and "tan," though having three holes.

KUNISADA : 1786-1865.

104. ILLUSTRATED BOOK : BROADSHEETS. "Children's Series."
The Story of the Genji Family, the famous Clan of Japanese
History who defeated the Taira at Dan no Ura after a "thirty
years war." A series of the Lucky Gods and Lucky Children.
22 full page single prints and diptychs, The "Genji" all "album
prints" in first impressions with gauffrage backgrounds; the
children's series contains a number of charming Mother and
Baby prints. Original Japanese Binding in brocade.

105. GATHERING BAMBOO SHOOTS. An important Kunisada
Triptych, the little boy shrieking with delight when his sister
tumbles over in her effort to pull up the shoots; in the background
is a lovely water view.

*These "Bamboo Triptychs" are the most sought for among the
series.

106. IWAI HANSHIRO ON A BOAT. A splendid composition in
black and ecru, as fresh as when issued.

PLATE 9

02 ✓



No. 108

425-

No. 107

Hamilton Easter Field
paid \$510 -

UTAGAWA KUNIYOSHI: 1798-1861

"An artist of more power than most of his contemporaries."

107. GATHERING NORI AT LOW TIDE. From the Toto Meisho
Signed. Oblong broadsheet.

*EXCESSIVELY RARE KUNIYOSHI LANDSCAPE. The scene is near Omori in Tokyo Bay, and is one of the best Kuniyoshi prints, showing great care in the printing, and a very unusual treatment of the clouds and sky. The publisher was Ryogoku Kagaya, who was the son of the Printer of the Sharaku heads.

108. ASAMA MOUNTAIN IN STORM. Travellers at Usuitogei look across the chasm to the storm clouds centering around Fuji, an angry cloud as a flame resting on the peak. Unusual use of blue, green and aubergine. Oblong broadsheet. Signed. Publisher: Yamaguchi.

*Kuniyoshi landscapes are very rare.

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PLATE 10



*Mrs. Mac Monnes
paid 57.50*

OKUMURA, MASANOBU: 1685-1764.

A publisher and bookseller, his opportunities for experiments led to his invention of the lacquer print or urushi-ye.

109. LACQUER PRINT. Lady with an incense burner. Signed. Publisher: Yemiya of Shiba Shimmei. Large Hosoye.

EXCESSIVELY RARE WHEN IN GOOD CONDITION AS OFFERED. With her right hand she holds together the rich folds of her robes of applied tan and aubergine, tied with an obi of pale yellow, her uchikake of superb lacquer printing has a butterfly crest, and "beni" collar.



No. 111

No. 110

TORII KIYOMITSU: 1735-1785.

The third leader of the Torii School. His prints are in demand by connoisseurs for their artistic qualities.

110. TWO COLOR HOSOYE PRINT IN BENI AND GREEN.
Signed.

*Segawa Kikunojio and Ichikawa Yaozo as lovers under a Plum Tree. A VERY FINE IMPRESSION in fresh and crisp coloring, a slight thinned place in the blank background.

ICHIKAWA TOYONOBU: 1711-1785.

Pupil of Shigenaga, he made the earliest attempts in two and three colors and is noted for the grace on his female figures.

111. LOVERS IN A SPRING SHOWER. Two color print in beni and green. Narrow panel or hosoye form.

*One of the best primitives in the collection. The Lovers stand under an umbrella by a Plum Tree in bud and blossom. The rain is so slight as to be negligible, but no one can withstand the charm of the young sweethearts under the umbrella of delicate rose and black.

TOKAIDO SERIES BY HIROSHIGE

FIRST EDITION OF THE "FIFTY-THREE VIEWS," "Tokaido Go-Ju-San Eki Fu Kei Tsuzuku Yoko Gwa"—*Drawn across continuous Views of the Fifty-Three Stations of the Tokaido*. COMPLETE SET OF THE 55 Views (including Yedo and Kyoto) from the first issue of the work in a volume of oblong sheets, with all the prints in the original form. One or two have been "thumbed" at the lower edge but fortunately these are ones that are not of the first importance.

The set is in condition known as "album" prints, having been kept in that form and not exposed to the deterioration that must come in the passing of years of exposure to sun and smoke. They retain their original color and with a desirable and restrained use of black and nothing has been done to close the original "point holes" (made by the soft paper "thread" that held the set together) in or near the inside margins. These are not considered a detriment as they are evidences of the freshness and purity of the printing. They have the margins as issued.

112. AKASAKA: Guests' Dining Room, with the country Geisha dressing in another room to go and entertain them. Only state, earliest coloring.
113. ARAI WITH FESTIVAL BOATS. A very gay and pretty print with all the charm of the first coloring of the original issues.
114. HORSE FAIR AT CHIRYU. First state without the hill in the background.
115. EJIRI. With distant view of Miho Beach. A beautiful early issue of a print that suffers greatly in later editions.
116. FUCHU. Travellers fording the Abe River. The only state; well printed with graded green and blue water.
117. FUJIEDA. Changing horses and coolies. FIRST ISSUE of the only state with the beautiful gradation of color in the ground lost in later issues.
118. FUJIKAWA: Highway scene with villagers bowing before a Daimio's cortege. Only state, first issue with the graded blue and orange sky with clouds.
119. FUJISAWA. The only state. Torii and bridge leading to Yugioji Temple.
120. TARUI OR FUKUROI. The first "bonfire" print in the first state with the grey curling smoke in gauffrage.

HIROSHIGE'S TOKAIDO—Continued

121. FUTAKAWA: or "The Monkey Race Course." Only state; early coloring.
122. GOYU. Tourists and women "Inn Runners." An amusing print.
*FIRST STATE, with the publisher's mark in the circle in the Tea-house.
123. HAKONE LAKE. First state and coloring.
*Connoisseurs will appreciate the soft harmony of colors in this early impression of the "Painted rocks" so different from the crude and glaring combination often seen in the later printings.
124. HAMAMATSU. The second "bonfire" print, showing a dreary winter scene, but finely printed in the first issue, with the smoke in gaufrage.
125. HARA: FUJI AT EARLY MORNING. Fuji dominating the scene and in the exquisite rosy flush of dawn that disappears in later issues of this print.
126. HIRATSUKA. Nawate Highway, known by the round hill. First state, no variations.
127. HODOGAWA. Only state. Coolies carrying a Norimon across Shinkame Bridge; a very pretty bridge and village print in the earliest coloring.
128. ISHIBE: Me River Village. Only state but beautifully printed earliest issue with the streaks of mist in their first perfection.
- 2 129. ISHIYAKUSHI. First state with the deep blue hill in the background.
- 3 130. KAKEKAWA. Distant view of Mt. Akiha, with travellers on the turf bridge watching flying kites. A very much liked "Windy Day" print in the first issue.
131. KAMEYAMA: CLEAR WEATHER AFTER SNOW.
FIRST STATE IN COLLECTOR'S CONDITON, retaining the rosy glow over the entire sky, beautifully graded; the icy blue grey of the hills as finely graded, and retaining the original touch of color finely restrained in the trunks and limbs of the wind-swept trees. Mr. Happer describes this as "*One of the masterpieces which give this series its well deserved renown.*"

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HIROSHIGE'S TOKAIDO—Continued

PLATE 12



132. EVENING SNOW KAMBARA. With margins.

*CONSIDERED AS ONE OF THE GREATEST SNOW PRINTS IN JAPANESE ART FIRST STATE, with the shaded roofs to left and the footprints. A small imperfection in the paper has resulted in a worn spot on the left side, but the damage is negligible when compared with the rich beauty of this early printing.

? 133. KANAGAWA. Sunset. Beautiful water print.

*FIRST STATE: The cloud forms to left, no posts in the foreground in the water, roof angles very sharp and the small boat near the large Junk.

24? 134. KANAYA FORD ON THE OI RIVER. A wide river bed much dreaded by passengers on account of the difficulty with which it is forded.

25 135. KAWASAKI. Ferry boat on Ryogoku River.

*FIRST STATE, with the man on the raft and the key-block line to Mt. Fuji, and the striated sky.

26 136. KUSATSU: Dispatch bearer carried past the Post House. Only state, in the earliest coloring.

27? 137. KUWANA; Mouth of the Seven Ri Ferry. A much liked boat print in the earliest coloring of graded green and blue sea.

28 138. THE LONG RED BRIDGE AT KYOTO. A favorite view of the dwellers of the Western Capital. Only state but original coloring.

SECOND SESSION

No. 139—302

HIROSHIGE'S TOKAIDO ROAD SERIES—Continued.

- 29 139. MITSUKE TEN RYU GAWA: "Heaven Dragon River" with its Ninety-Mile Rapids crossed here: the earliest printing with the misty shores finely rendered.
140. MINAKUCHI. Women peeling and drying Gourds in a field near a pretty village street. Only state, earliest coloring.
141. MIYA: Temple Festival, Atsuta Temple. Only state with the racing coolies, the first coloring in Torii oxidising with time
- ? 142. NARUMI. Village street in the first state, with the "Hiro" seal and "Take-uchi" on the shop front.
- ? 143. MORNING SCENE ON NIHON BASHI, fine early printing but little thumbed on the lower margin. The earliest block with fewer figures.
144. NISAKA PASS THROUGH SAYO MOUNTAIN. Showing the "Stone that cries at midnight." The only state but original coloring.
- ? 145. NUMAZU, or "Yellow Evening" with Pilgrims on the way to Kompira. A rich moonlight view in the earliest coloring.
146. ODAWARA: Fording the Sako River.
*FIRST STATE, with only two figures on the further shore, and the original and beautiful printing on the "one block" hills in gauffrage.
- ✓ 147. TIGER RAIN AT OISO.
*A NOTED RAIN PRINT, with a warm yellow sky, a very rare and desirable mark of the early impressions, and the "Tiger Rain" clearly and sharply defined.

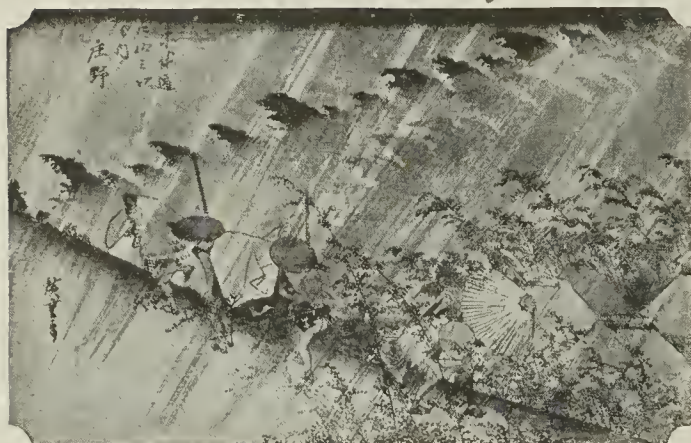
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HIROSHIGE'S TOKAIDO—Continued.

148. OKABÉ: The first printing with the coloring of the original issue, the hill being the same shade of green on each side.
149. MAISAKA. The white cone of Fuji seen at Imaki Point.
*Reproduced in the Happer catalogue as one of the finest landscapes of the series. Unfortunately the Borie copy has an imperfection in the paper (in the sky), although the earliest issue.
- ✓ 150. MARIKO, MEIBUTSU CHAYA. With the pretty tea-house.
*A splendid impression with margins, retaining the beauty of the unfaded rosy "beni" background, which throws into relief the young budding white plums. FIRST STATE, with the mis-printing "Maru-ko" of the place name.
- ✓ 151. MORNING MIST AT MISHIMA.
*THE MOST CELEBRATED PRINT, PERHAPS, of the many mist prints of Japanese Art. FIRST STATE with the proper blue, the trees appearing from the mist (as they should) in this fine early printing.
152. OKASAKI: Fine bridge print, in the first state with original coloring.
153. OKITSU. The only state carefully printed. Showing the "Fat Wrestlers" being forded over the river.
- 2 154. OTSU. Tea-house past which goes a string of picturesque ox-carts. Second issue (without the green hill) and good coloring.
- ✓ 155. SAKA NO SHITA, or "Throwing-away-the-brush-Peak," a saying originating in the despair of the artist to render its beauty and majesty. Only state, first issue.
156. SEKI: Early start from the Post. The only state but with the fine grading of the ground of the first issue and the splendid blue of the large Aztec-like crests of the hangings.
157. SHIMADA. Steep Bank of the Oi River. Only state fine early coloring.
158. SHIRASUKA or "Sea View Hill." The only state, in the earliest coloring of a sea vista which Mr. Happer says "delights the eye."

HIROSHIGE'S TOKAIDO—Continued.

PLATE 13



No. 159



No. 162

✓ 159. THE RAIN STORM AT SHONO. Margins.

*One of the most celebrated storm scenes of Japanese Art. An early block where a gust of wind sweeps across the scene. Note also the characters on the umbrella, a mark of the FIRST STATE. The point holes in the side cannot be considered a defect as they are evidences of the first freshness of this "album print."

✓ 160. TOTSUKA: Branch road, main street with Inn.

*FIRST STATE, with man getting off the horse, and the side of the Tea house Kome-ya open. The sky is striated and the middle tree has not been removed.

161. DAWN AT SHINAGAWA. First state, as described in the Happer catalogue, with fewer figures, and the sky with the pink of dawn clouds in the blue. Note the first register shown in the sails and roofs.

✓ 162. TSUCHIYAMA SPRING RAIN. Margins.

*SUPERB FIRST ISSUE OF THIS RENOWNED RAIN STORM PRINT, with the beautiful original coloring, particularly of the ground and trees seen through a sharp downpour under which the Damio's cortage in the foreground bend their heads in picturesque yellow mushroom hats.

(See illustration above.)

163. YOKKAICHI, SAN CHO KAWA. Also a famous storm print, showing the sweep of the wind and the mad race for the hat down the embankment.

*FIRST STATE, without the shadow on the man's cloak.

HIROSHIGE'S TOKAIDO—Continued.

164. YOSHIDA: The long bridge over the Toyo River, in the earliest coloring with the aubergine striated sky.

✓ 155. YOSHIWARA, celebrated as the only point on the Tokaido road where Fuji is seen to the left.

*FIRST STATE, and a very fine impression.

? 166. YUI. SATTA PEAK AND MINE. Fine early printing with view of Fuji beyond well graded blue water, and the orange sky at the top.

HISHIKAWA MORONOBU. 1646-1695.

Son of an Embroiderer, who became the creator of a popular style.

167. FOUR MEN AT A BARRED WINDOW. Signed. Oblong small print. Note the broad spacing and blots of color for which this artist was famous.

MORONOBU OR SUKENOBU.

168. THREE GIRLS DRESSING. Square print of fine quality and condition in black and white. Unsigned, but probably the work of Moronobu.

SHUNKO. 1770-1800.

Pupil of Katsugawa Shunyei. His prints are rare.

169. TRIPTYCH SHOWING SHIROKIYA ON NIPPON BASHI. The blue silk curtains of the shop with large lettering in white form an effective background for the many colored robes of the women, passing, shopping and entering. Signed. Fine print in good condition.

KATSUGAWA SHUNSEN: About 1795.

His prints are rare as he devoted himself almost entirely to faience.

170. A GEISHA DRESSED IN A CARP ROBE, her obi in bold black pattern. Kakemono print, toned.

SHUNZAN. 1750-1800.

An artist of force and originality; pupil of Shunsho.

171. GROUP AT THE GATE OF ASAKUSA TEMPLE, TOKYO. Mellowed by time but much liked for the group in their pretty sun-hats, interest centering in the soft black robe of the central figure.

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No. 172

KITAO MASANOBU. 1761-1816.

His prints are very few as he is also famed as novelist and poet under the name of Santo Kyoden.

172. TAKIGAWA AND A COMPANION. Two of the most famous Courtesans of Japan of the House of Atsukiya. From the famous "Beautiful Girls as in a Mirror" Series. Each is accompanied by a Shinzo or Maid and two little Kamuro, and the rich brilliancy and freshness of their robes of brocade form a Kaleidoscope of bewildering beauty enhanced by the subtle use of black. Date, 1784.

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KITAO MASANOBU—Continued.

173. YOSHIWARA SHIN BIJIN AWASE JIJITSU KAGAMI. "New Beautiful Yoshiwara Girls All Together Written Down as in a Mirror." Kokonoe and Homachi of the House of Matsukaniya. Kokonoe is shown directing a Maid with a tray while Homochi amuses herself with her music, wearing a beautiful white gown in a gauffrage pattern, her black uchikake slipping from her shoulders. Date 1784. Publisher: Tsutaya.

*Fine original coloring, noteworthy for the fine quality of "beni" used in the printing. The book which was issued in Yedo in 1784 in 14 full-sized pages of illustrations in color making 7 double-page pictures, is considered one of the finest books ever produced in Japan. All the plates are described with the 4 pages of text sold with the above. Signed Kitao Shinsai Masanobu.

174. HOUSE OF CHOSHIYA. The Beauty Hinazuru, her rich robes tied with a purple obi, with her two Komuro dressed to match holds up a blue robe to her companion Naraeru who is seated curled up in robes while the maid blows on the fire in Hibachi of black lacquer. Date, 1784.

*ORIGINAL IMPRESSION AND COLORING.

175. COURTESANS OF THE HOUSE OF SEGIYA EXAMINING BROCADE. From the "Beautiful Girls as in a Mirror" series. Segawa, famed for her beauty, and Matsuto, equally beautiful, with their attendants. Date, 1784. Signed. Publisher Tsutaya.

*Remarkable for the use of "beni" and old cherry color and black, as fresh as if just printed.

176. THE MOST BEAUTIFUL COURTESANS OF THE HOUSE OF OMONGIYA. From the "Beautiful Girls as in a Mirror" series. Showing Takasode, Hitomoto and a companion in robes of rich colors and black attended by Shinzo and little Komuros. Signed. Date, 1784. Publisher: Tsutaya.

*A FAMOUS EXAMPLE: note the quality of the gauffrage printing in the salmon pink dress of the lovely Hitomoto, repeated in that of her kneeling Shinzo adjusting a hairpin.

177. HOUSE OF KADOTO MAYA. With the Beautiful Women at their various occupations. From the "Beautiful Girls in a Mirror" Series. Date, 1784.

*Hanamurasaki, a noted beauty wears a fishnet robe over black, her kneeling Shinzo in "divine violet"; Koimurasake is lighting her pipe and her companion looks at rolls of brocade, wearing a rose pink brocade tied with black. The early color and the gauffrage printing in the robe so fine as to look like embossed work.

THE WALPOLE GALLERIES, 10 East 49th Street, New York

*Mr. Victor
R. Luggert*



178. HOUSE OF YOTSUMIYA. A balcony scene, with Five Women. From the "Beautiful Girls in a Mirror" series.

*FINE ORIGINAL IMPRESSION. The Courtesan Utagawa, in a green uchikake over gauffered white under-robos holds a tablet, while her companion Nanasata in pale blue tied with pink brocade obi and black uchikaka reads a letter. A well balanced and beautiful grouping of Five Women. Date 1784.

179. MOUNTAIN TEA-HOUSE. People on the verandah admire the view stretched out beneath them. Very soft tones, in pink and pearl gray with a touch of black.
180. GEISHA LEAVING A TEA-HOUSE. Winter night. A maid with a light shows her to the door, and behind her is shadowed the gay scene which she is leaving. Diptych, square form. Unsigned.

TOICHI.

Well designed and colored prints from an artist whose name does not appear in Ficke, Strange or other reference books consulted.

181. TRANSPLANTING A CHERRY TREE. Three coolies staggering under the tree which is in full bud: Two Coolies transplanting Rice in the Rain. Boys Dancing; Thunder Devil held under a hot plate. (4 prints.)

TOYOHARU. 1733-1814.

Fenollosa places him as above even Shunsho in genius.

182. THE SEVEN LUCKY GODS. Benten with her lute, Jurojin, God of Wisdom, Daikoku, Ebisu, etc.
*Hashiraye in printing of beni, old pink, and other early colors, but mellowed.

TOYOKUNI I. 1769-1825.

His subjects are treated with dignity and his color is always good.

183. THREE GIRLS IN A PRETTY GROUP. Broadsheet. Signed.
*They are clustered like butterflies and their flowing robes of violet and black, green and pink, are not unlike the soft wings of a moth.
184. THE FAN SHOP: A WELL KNOWN TRIPTYCH. The Fan Shop of Suyehiroya, with girls making and selling fans; the centre sheet showing a pretty flirtation between a youth and a young girl who is selling him a blue fan. Signed.
*A FAMOUS GROUPING.
185. TRIPTYCH BY TOYOKUNI I. Three Noblemen and their Retainers meeting; fine use of old red and black in their robes. Signed: Publisher: Kawashige, an early and fine producer of these prints.
186. THEATRE SCENE. TRIPTYCH. Kabugiza Theatre, Tokyo, interior with scene in action and the house crowded as the play is popular or "oiri" as they say. Signed.
*Notable for the skilful use of masses of people, each with different individual characteristics.
187. CIRCULAR PRINT ON A BROADSHEET. Very rare example by Toyokuni showing his favorite pyramidal composition (this time in circular form) of three actors, Yasusuke as a lady with Arugero and Santsugoro. Effect of ecru, mauve and dull green.

TOYOKUNI I.

188. MATSUMOTE KOSHIRO in a splendid white robe bordered in wide black and patterned in the same standing near the sea. Extremely rare when in such fresh condition.
189. ICHIKAWA DANZO APPROACHED BY A GHOST. Very fresh printing in rose pink, aubergine and pale yellow.
190. IWAI HANSHIRO HAULING A TRUNK FROM THE WAVES.
191. SAWAMURA GENNOSUKE AS A LADY. Wearing a long gown of cherry leaf green gauffraged with the flowers, tied with an obi of softest black.

TOYOKUNI II. 1787-1855.

Who produced much that is artistic and of great decorative quality.

192. SUMMER AMUSEMENT ON SUMIDA RIVER. A well known triptych showing boats under Ryogoku Bridge, whose passengers are lazily amused on a warm day by the antics of a crowd of "water conjurers." Signed. Fine condition.

*These bathing prints are scarce; they command attention for the quality of printing flesh under water.

HIROSHIGE'S "MARUSEI" TOKAIDO.

Another series of the Tokaido Road prints published by Marusei in the middle period celebrated for extreme delicacy of execution; they are sought for because of their greater simplicity and refinement, and are much rarer than the better known series. In 1842 began the so-called "Prohibition Period" when all sale of actor and courtesan prints was forbidden. This redoubled the demand for landscapes and the present series known as the "Marusei Tokaido" was Hiroshige's reply to that demand.

Special attention is called to the set which is truly remarkable for freshness and brilliancy; they have full margins, and having been secured by the advice of Mr. J. S. Happer, their condition leaves nothing to be desired. Complete in 55 sheets.

193. ARAI. Known as one of the most beautiful "blue" water views. Clearly printed, Fuji entirely white (original paper) the sail-boats the same and the foreground beyond the hills.

*It is difficult to express the difference in these clear fresh block printings from the ordinary impressions. An examination of their fine register, and careful workmanship will enable the collector to bear in mind the three salient points:

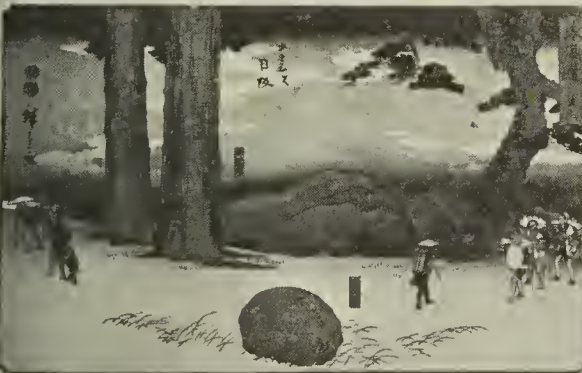
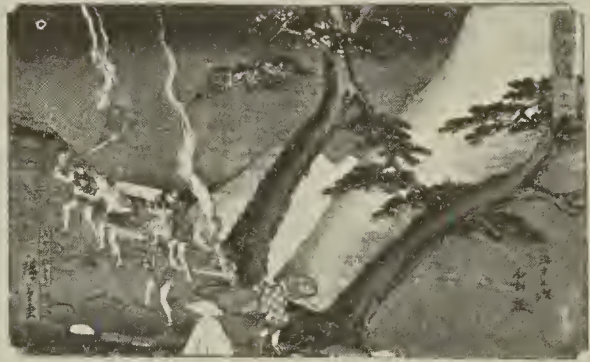
Condition: original.

Registration: perfect.

Desirability: from the standpoint of Beauty demanded by various tastes.

THE WALPOLE GALLERIES, 10 East 49th Street, New York

PLATE 16



Hiroshige--Marusei Tokaido
No. 222. Miya
No. 223. Minaguchi
No. 206. Hisaka Pass
No. 202. Hakone Night Scene
No. 199. Fuji Ye Rain
No. 204. Hamamatsu

HIROSHIGE'S "MARUSEI" TOKAIDO—Continued.

194. AKASAKA. Village street with the Inn and shops, showing good use of green and two tones of blue.
195. CHIRIFU. The River Road with the almost nude Coolies and their yellow bales.
196. NIGHT SCENE AT FUCHU. A very fine impression with arriving and departing travellers.
197. FUJIKAWA. A winding road between blue green hills with a Daimio and retainers approaching.
198. FUJISAWA. Night scene with many people passing the Torii.
199. FUJIYE RAIN: MARUSEI TOKAIDO. A celebrated "rain print"; the coolies soaked in the downpour, and the effect of the old pines seen through the mist in printing of remarkable quality.
(See plate No. 16.)
200. FUTAKAWA. Travellers arriving at the Post Station on the hilltop.
201. GOYU. Travellers on the river road pause under a beautiful old pendant willow to admire the View of Mt. Fuji between a break in the green hills.
*Very clear and beautiful impression.
202. HAKONE ON THE TOKAIDO. A daring composition boldly rendered. A mountain path at night crossed by two rugged pine trees, coolies carrying flaming torches to light a traveller borne in a Kago.
(See plate No. 16.)
203. HIRATSUKA. A field path shaded by large trees leads to a little village, a cluster of yellow roofs at the foot of a brown hill.
204. HAMAMATSU FROM THE MARUSEI TOKAIDO. Rough waves pitch and toss the little boats near the shore where three men pause under the two old Pine Trees.
(See plate No. 16.)

THE WALPOLE GALLERIES, 10 East 49th Street, New York

*Very effective in Japan
Open 2 1/2 to 4
49th*

HIROSHIGE'S "MARUSEI" TOKAIDO—Continued.

? 205. HARA ON THE TOKAIDO. A little village in the foreground, a stretch of grey and icy rice fields, foothills of green, a higher range of blue hills their tops catching the light, and then Mt. Fuji dominates the entire background with white mist curling over the steep bluish grey heights.

(See plate No. 18.)

206. HISAKA: MARUSEI TOKAIDO SERIES. Travellers passing the "Stone that cries at midnight" according to the old legend; the ground of pale yellow shading into green, and the graded blue of the sky with drifting white and bluish clouds make this a notable print.

(See plate No. 16.)

? 207. HODOGAYA ON THE TOKAIDO. A noted snow landscape.

fine *FAMOUS SNOW-SCENE IN FLAWLESS COLLECTOR'S CONDITION. In the grey background and softly graded blue of the water is seen the "grain of the wood block" showing the crispness and brilliancy of the impression. The unrivalled purity of the snow is shown by the absence of all printing.

(See plate No. 17.)

208. ISHIBE. A blue stone lantern, a little group of trees break the view of shops and inns.

209. ISHIYAKUSHI. The Post Station with groups of travellers. Night scene.

210. KAMBARA ON THE TOKAIDO. Pink and Aubergine boats filled with passengers approach the shore under deep green hills, beyond which rises Fuji clear and white in a sky toned with orange.

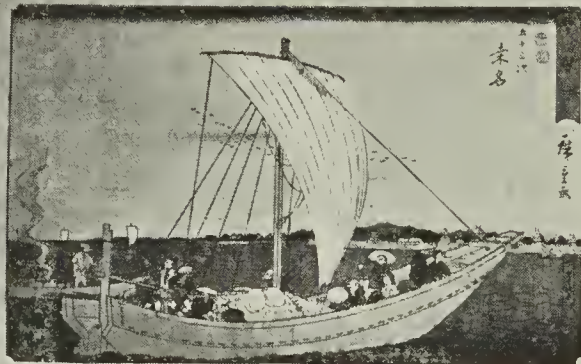
(See plate No. 18.)

211. KAMEYAMA. A castle moat, blue water and a foreground of clear yellow of great purity of tone.

212. YEDO BAY AT KANAGAWA. Twilight scene, with an enchanting row of yellow roofed tea-houses on the shore, many little boats putting into the harbor.

HIROSHIGE'S "MARUSEI" TOKAIDO—Continued.

PLATE 17



140

✓

✓

✓

\$ 80 Mr. Matsuzaka

- | | | | |
|----------|--------------|----------------------------|-----------------|
| | | Hiroshige: Marusei Tokaido | |
| No. 226. | Numatsu | No. 235. | Seki Night Snow |
| No. 219. | Mariko Snow | No. 241. | Totsuka |
| No. 216. | Kuwana Ferry | No. 207. | Hodogaya |

HIROSHIGE'S "MARUSEI" TOKAIDO—Continued.

213. KANAYA. With the Oi River flowing at the foot of the clear yellow and green hill; a rosy horizon beyond line of blue hills. Very fresh and clear impression.

214. KAWASAKI. Ferry boats crossing, and coming directly toward the spectator, a full sailed barge.

215. KUSATSU. An enchanting view of Lake Biwa and the ranges of hills in blue tones beyond; a few trees in the foreground and the yellow barges break the blue expanse of the rippling waters of the lake.

*Very fine impression of a rare print.

✓ 216. KUWANA: MARUSEI TOKAIDO. An Aubergine Ferry boat under billowing sail sweeps through the foreground on its way to Kuwana Harbor; a little flight of birds and misty clouds add to the artistic effect.

(See plate No. 17.)

217. KYOTO. View from the Sanjo Bridge.

218. MAISAKA. Sailboats drawn in under the lee shore, with the towering Imaki point whose rich green dominates the print.

— 219. MARIKO SNOW FROM THE MARUSEI TOKAIDO. A noted and very rare snow print.

*FLAWLESS IMPRESSION IN COLLECTOR'S CONDITION, retaining all the original purity of the first register, including the pearly mica band at the top simulating ice crystals.

(See plate No. 17.)

220. MISHIMA. Very fine printing of a startling composition. Note the grain of the block.

221. MITSUKE. A very rare water print. Artist's impression and condition.

222. MIYA ON THE TOKAIDO. A lovely water print of graded blues. Eight loaded pink and yellow boats in the harbor, while five more approach under full sail.

(See plate No. 16.)

\$ 145
Haulton Easter
Field

HIROSHIGE'S "MARUSEI" TOKAIDO—Continued.

223. MINAGUCHI. MARUSEI TOKAIDO. A pink and grey mountain path with traveller and coolie leading a black ox, between rolling hills of tender Bamboo green, the trees in foliage of deeper note with great masses of white clouds rising into the sky of purest blue.

(See plate No. 16.)

224. NARUMI. Two women gossiping in a village street lined with shops. Fine register and clear.

225. NIHON BASHI. The great arriving and departing place of all Japan. Very fine printing dominated by a white Fuji.

226. NUMADZU ON THE TOKAIDO. Fuji, down whose slopes pours melting snow rises sharply above foothills and rice fields.

*A FAMOUS PRINT IN FLAWLESS COLLECTOR'S CONDITION and an exquisite harmony of pearl grey and faint yellow; the little village an enchanting pink and the castle tower in lapis lazuli blue.

(See plate No. 17.)

227. ODAWARA WITH THE FORD OF THE SAKO RIVER. Also celebrated as a fine blue print.

228. OGAWA. Peasants working in the marshy rice fields, shaded by Giant pines near a fine old stone lantern and Torii.

229. OISO. Ladies under Pine and Pendant Willow admire a lovely stretch of water in three tones of blue, and a rosy horizon beyond.

230. OKABE. The grey road leading up Utsu Hill, printed in a fine Camellia leaf green, the foreground in sunny yellow and light tan. Signed. Full margins.

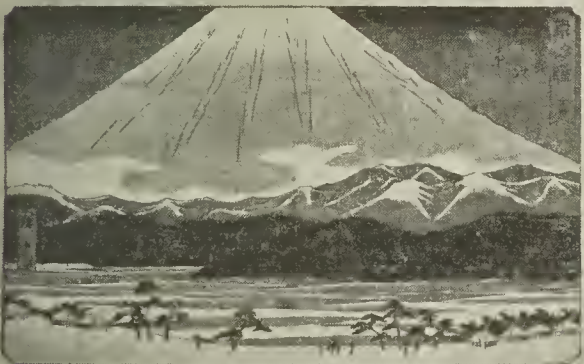
231. OKASAKI. A much liked Bridge and River print; waving rice fields with ripe grain, a grey roofed village, the castle and white mist creeping up a mountain of cool blue, all combine to make a most attractive scene.

232. OKITSU ON THE TOKAIDO. In the foreground a Sampan under full sail moves slowly between the spectator and Mt. Fuji rising in softly graded bluish-white beyond grey hills.

(See plate No. 18.)

HIROSHIGE'S "MARUSEI" TOKAIDO—Continued.

PLATE 18



Hiroshige. Marusei Tokaido

- No. 239. Shono
- No. 232. Okitsu
- No. 205. Hara

- No. 210. Hambara
- No. 246. Yoshiwara
- No. 243. Yejiri

HIROSHIGE'S "MARUSEI" TOKAIDO—Continued.

233. OTSU. A village street with the many customary scenes of Japanese Life, women quarreling over travellers, etc.

234. SAKANOSHITA. A bold composition of steep hills by a rushing river, with a few travellers on the road.

✓ 235. SEKI NIGHT SNOW. MARUSEI TOKAIDO. Heavy snow of bluish tinge over Torii, Temple and Pine Trees, with a few travellers struggling past. Night is falling quickly, the sky a deep greyish black with snow still falling.

AN ARTIST'S IMPRESSION IN COLLECTOR'S CONDITION, flawless impression retaining the pearly mica printing of the upper sky.

(See plate No. 17.)

236. SHIMADA. Passengers being carried across the Oi River Ford, admire a snowy Fuji rising over a range of hills of very unusual coloring.

237. SHINAKAWA. River road, and tea-house.

238. SHIRASUKA. A striking composition, the rounded yellow and green hills to the right rise almost directly from the water.

239. SHONO FROM THE MARUSEI TOKAIDO. The well known "bonfire" print of this series, retaining the original orange of the flames, and the pink of the budding trees which are printed in gauffrage.

(See plate No. 18.)

240. TARUI: WINDY DAY WITH KITES FLYING. All the rich original coloring retained.

✓ 241. TOTSUKA: MARUSEI TOKAIDO. Fuji to the right in a sky of delicate gradations and deep blue tones, with grey and aubergine foothills, and the "Three Trees" shading the travellers on the hill road to the left.

(See plate No. 17.)

242. TSUCHIYAMA. Superb impression of a very rare blue and green print. The river of finely graded blue is filled with boulders of grey stone.

HIROSHIGE'S "MARUSEI" TOKAIDO—Concluded.

243. YEJIRI FROM THE MARUSEI TOKAIDO. A famous "water print," Fuji in grey tones with melting snow purely white, the foothills in their original grey touched with rose, and the sky with drifting clouds obscuring the blue.

(See plate No. 18.)

244. YOKKAICHI. The pink Torii with a man making friendly advances to a white dog. Very still and peaceful, utterly unlike the better known "Yokkaichi" of the Tokaido with the mad race for the hat down the embankment.

245. YOSHIDA. Celebration of the Festival of the Fifteenth Day of the Sixth Month, with admiring villagers.

*Very fine first printing, showing the grain of the wood block on the sandy beach.

246. YOSHIWARA: MARUSEI TOKAIDO. A beautiful fresh and crisp impression of the famous "Pine Tree Path," the only point on the road where Mt. Fuji is seen to the left.

(See plate No. 18.)

247. YUI: SATTA PEAK, with the Inn at the foot, the grey cliffs towering out of sight over a stretch of water of fine blue, the undulating waves breaking on the shore.



UTAMARO, 1754-1806

Celebrated for the rare combination of dignity, delicacy and harmony of color, and as a painter of the human figure he has no equal in Japanese Art.

248. YAOYA OHICHI. Mistress of Kosho Kichisaburo and the heroine of the famous love story. Signed and with bird seal.

*A PRINT DISTINGUISHED FOR THE USE OF MASSED BLACK IN WHICH UTAMARO WAS UNRIVALLED. Her robes unrelieved save for the touch of palest rose at the throat, and the dull blue of obi and hair-ribbon. Forming a pair with the following print, and with the same unusual use of an additional block of fretted clouds in the background.

249. KOSHO KICHISABURO. Seen at half length. His orange colored robe bordered with velvety black, repeated in the thick masses of black hair dressed high on his head. Signed and with bird seal.

*BRILLIANT IMPRESSION, note the gauffrage printing in the fretted clouds in the background, a most unusual use of an additional block by Utamaro.

THE WALPOLE GALLERIES, 10 East 49th Street, New York

\$ 115

Mrs. Farmer

\$ 110

Mrs. Farmer

PLATE 20



No. 252



No. 250
Utamaro
Three Prints from the De Goncourt Sale, Paris, 1898



No. 251

THE WALPOLE GALLERIES, 10 East 49th Street, New York

THREE PRINTS BY UTAMARO

From the De Goncourt sale, Paris, 1898.

250. OSARU KOMACHI PLAYING WITH HER LITTLE SON. Seated near a bamboo screen, her soft robes exquisitely shaded in violet-pink, tied with an obi of green brocade. The baby lies on the floor at her feet, attracted by the rattle she holds for his amusement. Signed.

*BROADSHEET ON A GREY WASH GROUND. Very fine and brilliant first impression. These prints from the De Goncourt collections are the most desirable that come before the public. The French were the first to appreciate the art of the Ukiyoye and the De Goncourt collection has been famed for many years for the high quality of the material.

(See plate No. 20.)

251. SECHICHO KOMACHI WATCHING HER BABY. Clear and brilliant printing of a delightful subject. Broadsheet on a grey wash ground. Signed.

The Beautiful Komachi is seated on a green engawa, her smooth hair freshly dressed with floral pins. She leans over to watch the maid (whose striped robe is tied with rose color) help the baby in a little pink gingham doublewrapper who is learning to take his first steps.

(See plate No. 20.)

252. KOMACHI WATCHING HER BOYS PLAY BLIND MAN'S BUFF. Broadsheet on grey wash ground. Signed.

*Harmonious color of Utamaro's favorite violet pink, offset with touches of black; a deeper note of color introduced in the robe of the blindfolded boy of striped Indian red.

(See plate No. 20.)

253. BATHING THE BABY. A charming and intimate subject showing Utamaro at his best. In spite of the fact that he has his little bucket with which to play in the water, the baby is objecting seriously in the age-old manner and his mother is trying to suppress the yells. Broadsheet. Signed.

*A Utamaro print considered of the highest artistic importance.

(See plate 21.)



Utamaro's Silk Worm Culture

No. 256. No. 3 of the Series
 No. 255. No. 2 of the Series

No. 262. No. 10 of the Series
 No. 253. Bathing the Baby

UTAMARO'S SILK WORM SERIES

Eleven of the twelve sheets forming the set, ten of which were secured in Japan in 1903 and one from Bing in Paris in 1905 (lacking No. 4). Full size vertical upright prints, printed in lilac, pale yellow, green and blue with explanations in the yellow cloud like arrangement at the top.

All in the original condition and delicate coloring. Date about 1790.

254. THREE WOMEN BRUSHING SILKWORM EGGS. Two are doing the work and a third looking on; a flowering tree in the back. No. 1.

*Prof. Fenollosa considers that in this group Utamaro excelled in the use of the delicate purples or "divine violet" as Utamaro himself called it, and harmonious dull greens and pale yellows enhanced by the artistic use of black.

(See plate No. 22.)

255. THE LADY ON THE LADDER. A very famous and beautiful print of the series. Three girls are gathering leaves to feed silkworms. No. 2.

(See plate 21.)

256. THREE GIRLS WITH TRAYS OF COCOONS. Two carrying trays on their heads, while a third stoops, cutting up mulberry leaves. No. 3.

(See plate 21.)

257. FOUR GIRLS FEEDING THE SILKWORMS. No. 5.

*A woman dropping leaves to the silkworms, two women with baskets of leaves and a fourth bringing in a bundle of mulberry branches.

(See plate No. 23.)

258. THREE GIRLS BRINGING IN THE COCOONS. No. 6.

A girl holds a leafy branch of cocoons, another brings a tray, while a third stands combing her hair.

(See plate No. 23.)

259. GIRL WRAPPING HER HEAD, watching two girls mate butterflies. No. 7 of the series.

(See plate No. 23.)

260. TWO LADIES WATCHING THE BUTTERFLIES. One holds her baby, while the other directs the attention of a little boy to the butterflies. No. 8.

(See plate No. 23.)



Utamaro's Silk Worm Culture

No. 264. No. 12 of the Series
 No. 254. No. 1 of the Series

No. 261. No. 9 of the Series
 No. 267. No. 10 of the Series

UTAMARO SILK WORM SERIES.

261. THREE GIRLS DIPPING THE COCOONS, so that the silk can be wound off; one winding cocoons into boiling water, another smoking. No. 9.

(See plate No. 22.)

262. FOUR BAREFOOTED GIRLS beating and hanging up the silk. No. 10.

(See plate No. 21.)

263. TWO GIRLS WEAVING SILK. A woman seated winding silk on a bobbin; another smoking, with the loom between them. No. 11. [Secured from Bing in Paris.]

(See plate No. 22.)

264. THREE GIRLS CARDING SILK. It is warm work and one of the girls has thrown off her dress, baring her throat and breast. No. 12.

(See plate No. 22.)

FOUR PRINTS OF UTAMARO'S EARLIEST PERIOD

265. WRITING A SONG: SUMMER COOLING: NURSING A BABY: CARRYING A TRAY. Four prints of Koban size in one frame.

*The print of the four most characteristic of the style later developed by Utamaro is the one to the left showing a lady teaching a little girl "How to Carry a Tray," with much of the swing and grace of line we are familiar with in the later prints.

266. OISHI READING A LETTER, Kisagawa sits above him on the balcony reading it by the reflection in her mirror, and the attendant stoops under the verandah to look at it also. Famous print No. 7, from the "47 Ronins" series, but time-worn.

KEISAI YEISEN. 1789-1848

267. BLUE PRINT. KOMOYE IN FESTIVAL ROBES OF BLUE. From the "Eight Views." Printed in three tones of blue, and very rare in this hawthorn color.

268. BLUE TRIPTYCH: "FLOWERS OF YEDO" AT A MUSICAL CONCERT. Six girls and attendant grouped on a verandah overlooking the Sumida River.

*Fine condition, using four tints of blue and a rare triptych, particularly in blue.



Utamaro's Silk Worm Culture

No. 258. No. 6 of the Series
 No. 260. No. 8 of the Series

No. 259. No. 7 of the Series
 No. 257. No. 5 of the Series

PLATE 24



No. 270



No. 271

HOSODA CHOBUNSAI YEISHI: 1760-1829

Of aristocratic family and one of the few men of the Ukiyoe School who could claim this distinction; his prints reflect his inheritance and surroundings and are much in demand, particularly in Japan.

269. HASHIRAYE. Signed. Two girls on a warm morning. A tall girl in black gauze leans forward to hang a gold fish bowl in the window, the movement shadowing against the gauze the soft curves of her figure. Her companion in cool green sits at her feet with fan and pipe.

(See plate No. 26.)

270. YOUNG LORD GENJI ATTENDED, WATCHING FIRE-FLIES. A group of three on the bench over the Iris Pond; the robes in harmonious shades of violet and black, that of the standing girl particularly noticeable. Broadsheet. Signed.

(See plate above.)

YEISHI.

271. TWO COURTESANS WALKING WITH TWO KAMURO. Hinazuru and Kocho, two of the most beautiful women of the House of Choshiya. One wears a uchikake of black gauze, the other ecru with a little flying bird pattern in gauffrage, their obis of black brocade. Signed.

*A distinguished group in the soft pastel colors for which this artist was famous.

(See plate No. 24.)

YEIZAN TRIPTYCH

272. SEVEN GIRLS AS THE SEVEN GODS OF GOOD FORTUNE. Sailing away at sunrise on the Dragon Boat, typifying the Boat of Fate.

*A charming conceit in lovely color of pink and green seen to advantage with the use of rich black. Instead of the usual Fat God we see a dainty maiden with a Teapot as a Tortoise for her attribute; for an Ebisu we have a little lady in white with a bowl of pink fish, etc.

273. "THE YELLOW TRIPTYCH." A well-known print, showing two Geisha Girls in Imperial yellow robes, one tied with soft black, and their companion in purple (oxidizing), seated in front of a tea-house whose inmates are shadowed on the Shoji.

274. LISTENING TO ASAKUSA TEMPLE BELLS. A girl in soft old blue robe in two tones roused from her couch by the sound of the bells.

275. HARUGI OF THE HOUSE OF EBIYA. Signed. Late Spring snow on the Cherry Blossoms and pink cloud motifs form a perfect background for the beauty in her many folded robes, rich brocade obi and uchikake of softest black.

*VERY FINE EXAMPLE ON THICK SOFT PAPER. Collector's stamp on reverse.

276. ROKUTAMAGAWA SERIES. A tall girl in yellow with black obi. From the "Six Tama River" series. Signed.

277. GIRL AS AUTUMN. From the "Eight Views of the Flowers of Yedo." Signed. Publisher: Karaguchi.

A charming arrangement of black and violet. She stands on a yellow ground by an old grey-green stone lantern.

278. TWO GEISHA GIRLS NEAR A TEA-HOUSE. Printed on soft paper, forming a very pretty diptych.

PLATE 25



No. 279.

ICHIRIUSAI HIROSHIGE: 1797-1858

The perfecter of the "Landscape print" and in many cases the creator of a school, who effects a monumental impression with a few well blended colors.

13 PRINTS FROM THE YEDO (OR TOTO) MEISHO

279. RYOGOKU BRIDGE FROM THE "TOTO MEISHO." MOON-LIGHT. Oblong broadsheet, signed Ichiriusai Hiroshige. With full margins and a few moth holes.

*VERY RARE EXAMPLE, original coloring and condition; the great bridge seen with Whistler-like effect against the slowly rising full moon almost obscured by sunset clouds and rising mist.

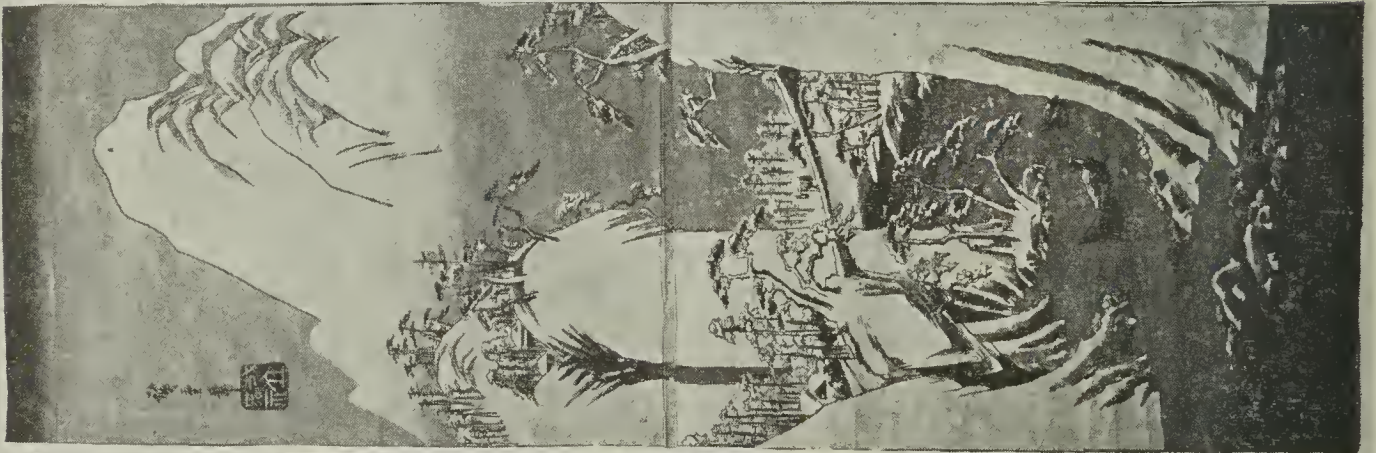
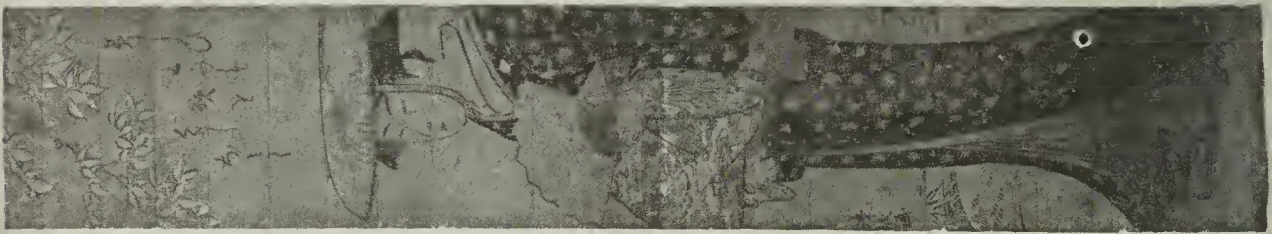
- ✓ 280. THE FAMOUS KAMEIDO TEMPLE SNOW, from the Yedo (or Toto) Meisho. Very fresh impression with the footprints over the drum bridge, though the tone of the buildings has oxidized into an even more beautiful color scheme than ever. Signed. Margins on three sides and margin line remaining on the left.

*A print famed for the "thick" effect of falling snow, showing remarkable quality of printing.

281. SHIBA ZOJOJI FROM THE YEDO MEISHO SERIES. Two color print, in tones of blue and old red. Signed.

THE WALPOLE GALLERIES, 10 East 49th Street, New York

HASHIRAYE.



#85-
pms
pawen

No. 82. Harunobu No. 269. Yeishi Hiroshige No. 96. Kiyonaga No. 97. Koriusai

HIROSHIGE.

282. HIROSHIGE'S FAMOUS KAKEMONO PRINT "FUJI-KAWA." The companion print to the equally famous "Monkey Bridge." Signed.

*THE SNOW GORGE OF FUJI RIVER IN WINTER. Snow is drifting on the woodcutter with his load crossing the narrow bridge over the icy chasm, and the overhanging pines weighted with snow sway in the chill breeze. Above, soft and luminous, the great heights stand clear above the snow flurry. VERY RARE WHEN IN SUCH FINE CONDITION AS OFFERED. Bought on advice of Mr. J. S. Happer.

(See plate No. 26.)

283. RYOGOKU BRIDGE FROM THE YEDO OR TOTO MEISHO. The well-known "long bridge" print; the color of the fireworks has oxidized with time. Signed.

284. ASAKUSA KINRYUSAN TEMPLE. A noted twilight blue landscape from the oblong Yedo Meisho. Signed.

285. PROCESSION ENTERING SHIBA SHIMMEI, the picturesque Torii in grey and pink. Oblong. Signed.

286. DRUM BRIDGE, KAMEIDO TEMPLE. From the "Toto Meisho," and one of the finest blue landscapes ever printed. Oblong. Signed.

*EXCESSIVELY RARE IN SUCH FINE BLUE. Printed on soft paper, full margins.

287. UYENO PARK, from the Toto Meisho, with view of Shimizudo. Also a very fine blue print. Slight tear in the full margins. Signed.

288. KANDA MIYOJIN TEMPLE. Travellers admire the view of pink toned village and cloudy sky. Oblong print of beautiful tone. Signed. "Toto Meisho" Series.

289. SHIBA ATAGOSAN AND RAINBOW. A very scarce print from the oblong Toto Meisho. Signed.

290. ASUKAYAMA FROM THE OBLONG "YEDO MEISHO." Note the fine quality of color, rarely seen, and the good blue of the clouds (rare in this form) against which are seen the sailboats. Signed.

HIROSHIGE: YEDO MEISHO.

- ✓ 291. NIHON BASHI IN RAIN. From the Yedo Meisho, and of a wonderful grey blue tone, the bridge a faint pink, and Mt. Fuji almost obscurely grey.
- 7 292. YOSHIWARA GATE BY MOONLIGHT IN CHERRY SEASON. The people subordinated into the effect of the long grey building beyond the Cherry Trees, whose blossoms are shadowed on the full moon just rising over them. Signed. "Yedo Meisho" series.
293. EVENING RAIN FROM THE "YEDO KINKO HAKKEL," or "Eight Views of Yedo." Timeworn, but the whole print pervaded with the melancholy of a chill evening rain that has made it one of the most famous rain prints of Japanese Art.
- *Quotation, letter from Mr. Happer to Mrs. Borie: "The set you want the title of is 'Yedo Kinko Hakkei' and the titles are 1 Adzumasho Yoru no Ame (Evening Rain), No. 1 is the one admired so much."
294. YASE NO SATO FROM THE KYOTO MEISHO." A very rare print in the original coloring and condition. Signed. Oblong.

REPRODUCTION

295. PORTRAIT OF HIROSHIGE BY KUNISADA; seated with beads. Reproduction by Kobayashi of Japan of the original print.
296. REPRODUCTION OF A HIROSHIGE PORTRAIT DRAWING with attached slips showing variation in drawing interesting from the standpoint of the artist. Kakemono shape.

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