

No. 115

JAPANESE COLOR PRINTS

THE COLLECTION OF
FREDERICK W. HUNTER, Esq.
OF NEW YORK

TO BE SOLD AT UNRESTRICTED PUBLIC AUCTION
WEDNESDAY EVENING, MARCH 12, 1919
AT 8:15 O'CLOCK

ON VIEW FROM MARCH 5, 1919, 9:30—5:30 P. M.
INCLUDING SUNDAY, MARCH 9, 10:30—4:30 P. M.

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



鈴木春信画

No. 84. 11¼ x 8½
Harunobu: The Flute Players

We deeply regret to announce the death on February 18th, while the catalogue was in course of preparation, of the owner of the collection, Mr. Frederick W. Hunter.



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On View from March 5

No. 115

Sale March 12

Japanese Color Prints

The Important Collection of
Frederick W. Hunter, Esq.,
of New York

Including as well all of
Mr. Hunter's Japanese Collections
Japanese Books, Japanese Ivories which have been Exhibited
at the Metropolitan Museum and English Books
on Japan with his Catalogues and Books
of Reference on Japanese Prints.

To be sold at unrestricted public auction
Wednesday Evening, March 12, 1919
at 8:15 o'clock

On View from March 5, 1919, 9:30—5:30 P. M.
Including Sunday, March 9, 10:30—4:30 P. M.

The Walpole Galleries
No. 10 East Forty-Ninth Street, New York
Telephone Murray Hill 6512

CONDITIONS OF SALE

1. All bids to be per lot. They are executed free of charge by the Walpole Galleries and the items are bought at the lowest price permitted by competitive bids.

2. The highest bidder to be the buyer; in case of disputed bids the lot shall be resold, but the Auctioneer will use his judgment as to the good faith of all claims and his decision shall be final. He may also reject any fractional or nominal bid calculated to delay or injuriously affect the sale.

3. Buyers to give their names and addresses and to make such cash payments on account as may be required in default of which the lots purchased to be immediately resold.

4. Goods bought to be removed at the close of the sale. If not so removed, they will be held at the risk of the purchaser and these Galleries will not be responsible if such goods are lost, stolen, damaged or destroyed. No deliveries will be made during the sale.

5. Terms Cash. If accounts are not paid at the conclusion of the sale, or, in the case of absent buyers, when bills are rendered, these Galleries reserve the right to dispose of the goods without notice to the defaulting buyer and all costs of such re-sale will be charged to the defaulter. This condition is without prejudice to the rights of the Company to enforce the sale contract and collect the amount due without such re-sale at its own option.

6. This catalogue has been compiled by competent cataloguers; the various lots offered are described with care and accuracy and they will be sold not subject to return.

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

Material on exhibition seven days before the sale.
Priced copies of this catalogue at \$2.50 each.

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. DANIEL R. KENNEDY.

Telephone, Murray Hill 6512.

FOREWORD

Mr. Frederick W. Hunter, the authority on early American Glass and eminent collector of Chinese Porcelain was also one of the pioneer lovers of Japanese Prints. His collection is now to be dispersed.

The collection consists of one hundred and fifty prints in rare examples solely, with all the important prints in fine state of preservation, embracing the work of the great print designers from Kiyomasu to Hokusai. Most wonderful are the eleven Sharaku prints from hosoye to large glimmering oban and the fifteen beautiful Harunobus among which is the world-famous "Flute Players," in a state of flawless perfection. The marvel of the collection is the hosoye triptych, a collaboration of Harunobu, Kiyotsune and Kiyomitsu—a set of historical importance which is a great treasure.

The owner of the collection has discriminating taste as a judge of Chinese Porcelain and each print of his collection has intrinsic value enhanced by unquestionable genuineness and quality. The "Wave" of Hokusai in this collection is perhaps the earliest and best preserved example extant. Since the Fenollosa-Ketcham exhibition of Ukiyoye paintings and prints in 1896, no such important collection has been submitted to the public.

The admiration for Japanese Ukiyoye prints in Europe and America awakened the impulse of native art among the Japanese themselves, who are now paying formidable prices when the resources of this long unappreciated art among them are nearly exhausted. It is impossible to expect now-a-days that prints of great merit can come from Japan.

It is a rare privilege as well as inspiration to catalogue these prints which are recognized as art treasures of the world.

BUNKIO MATSUKI.

Ten years ago, after Mr. Niewa had returned from Japan, unable to purchase any more prints of artistic merit or interest, Mr. Frederick W. Hunter placed in a safe one hundred and fifty Japanese Color Prints, satisfied that with that number, which are described in the following pages, he best had succeeded both from an Oriental and European point of view in getting together a collection, which would represent, in his opinion, the great masters of Japanese Wood-Block printing, and at the same time would show the modern art-world prints that would be an inspiration.

For the last ten years prints of artistic merit in fine condition have been so difficult to secure that Mr. Hunter decided to discontinue adding to his collection; he was also devoting his spare time to his Chinese Porcelains and Snuff Bottles and to his study of Colonial Furniture and Pre-Revolutionary American Glass. His collection of Stiegel glass he presented to the Metropolitan Museum of Art and his book on the subject is an authority.

Mr. Hunter's persistence in securing the impossible enables us to make the statement that of the less than fifty known examples of the work of Sharaku, no less than eleven are described here, seven of which are on silver ground. The unknown and remarkable prints made prior to 1764 by Harunobu, Kiyomitsu and Shigemasa showing the first appearance of Impressionism had their unmistakable influence on European art. For these Japan was searched and all possible specimens secured. An unknown hosoye triptych in flawless condition representing the collaboration of Harunobu, Kiyotsune and Kiyomitsu, in three beautiful women as the Hawthorn, Wistaria and Cherry Blossom symbolizes the cities of Osaka, Yedo and Kyoto. Hokusai's Lotus Pond, never before sold in this country in this coloring; a probably unique print of Hokusai's "Fuji in Snow" mentioned as having been seen by Professor Fenollosa; and Hokusai's "Wave" in an unknown state with the boats in red and an additional block in the sky indicating the heavy clouds of the storm. A very scarce and fine lot of fifteen prints in blue, made to rival the blue and white porcelains of the famous K'ang-hsi era; a small but exceptionally choice group of Ivory Carvings which have been exhibited at the Metropolitan Museum of Art, and preceding these Mr. Hunter's books relating to Japanese Prints, including the books of Professor Fenollosa, Strange, Bing (both the German and English editions), etc.

Mr. Matsuki's discoveries in regard to Sharaku's notation on three of his prints Nos. 204, 205, 206, and his proof of the collaboration of the Torii Masters and Harunobu in making the remarkable series of "Impressionistic" Prints Nos. 98-105 will be appreciated by all lovers and students of Ukiyoye.

In the gathering of these 150 prints, the famous Wakai and Hayashi collections yielded their toll and rare prints were secured from the late John La Farge before the latter made his public sales. Mr. Niewa scoured Japan for Mr. Hunter and Mr. Clarence Buckingham. From Mr. Yamanaka of New York, and Mr. B. Matsuki of Boston, he secured some of the choicest Harunobu and Hokusai prints in flawless condition which will startle the expert—truly, the world of the collector is full of surprises.

THE WALPOLE GALLERIES.

INDEX

| | No. |
|---|---------|
| BLUE PRINTS | 184-199 |
| BOOKS (ENGLISH, FRENCH, ETC.) | 1- 41 |
| BUNCHO: 1745-1796 | 57- 58 |
| CHOKI: 1785-1805 | 59 |
| HARUNOBU: 1705-1772 | 83- 97 |
| HARUNOBU, KIYOMITSU, SHIGEMASA: Important Dis- covery | 98-105 |
| HARUNOBU, KIYOMITSU, KIYOTSUNE: Hosoye Trip- tych in collaboration | 83 |
| JAPANESE IVORY CARVINGS | 42- 56 |
| HOKUSAI: 1760-1849 | 60- 80 |
| HOKUSAI: Prints from "36 VIEWS OF FUJI" | 64- 72 |
| HOKUSAI: Prints from "NOTED BRIDGES" | 74- 76 |
| HOKUSAI: Prints from the "100 POEMS" | 60- 63 |
| HOKUSAI: Book: "100 VIEWS OF FUJI" | 81 |
| KIYOHIRO: 1750-1758 | 106-107 |
| KIYOMASU: 1685-1764 | 108-109 |
| KIYOMITSU: 1735-1785 | 110-112 |
| KIYONAGA: 1742-1814 | 113-118 |
| KOKWAN (SHIBA): 1747-1818 | 119 |
| KORIUSAI: 1725-1788 | 120-123 |
| KUNINOBU: 1664-1780 | 124 |
| MASANOBU-KIODEN: 1761-1818 | 125-126 |
| NAGAHIDE: 1704-1760 | 127 |
| SEKIHO: 1790-1810 | 128 |
| SHARAKU: 1760-1799 | 200-210 |
| SHIGEMASA: 1739-1819 | 130-133 |
| SHIGEMASA AND SHUNSHO: Book, "Beauties of the Green Houses" | 129 |
| SHIGENAGA: 1697-1756 | 134 |
| SHUNKO: 1760-1827 | 135-138 |
| SHUNSHO: 1726-1792 | 139-141 |
| SHUNYEI: 1767-1819 | 143 |

| | | |
|-------------|--------------------------------|---------|
| TOSHINOBU: | 1709-1743..... | 142 |
| TOYOKUNI: | 1769-1825..... | 144-148 |
| TOYOMASA: | 1765 (worked) | 149 |
| TOYONOBU: | 1711-1785 | 150 |
| UTAMARO: | 1753-1806..... | 151-171 |
| YEIRI: | 1760-1810 | 172 |
| YEISHI: | 1760-1829..... | 173-180 |
| YEISHO: | 1790-1805..... | 181-182 |
| YEISUI: | 1795-1900 (worked) | 183 |
| ZENPUKUSAI: | Nineteenth Century: Book | 82 |

CATALOGUE

The F. W. Hunter Japanese Collections

English Books on Japan, Works of Reference by Fenollosa, Strange, Sale Catalogues, Etc.

- 1 JAPAN UND OSTASIEN IN DER KUNST. *Illustrated*. Foreword by Prof. T. Uno. Narrow 8vo, wrappers, inscribed to Mr. Hunter on the title. Munchen, 1909.
- 2 JAPANISCHE VOGELSTUDIEN. 12 Blatter, K. K. Oster Handels Museum. Wien, 1895. 12 *plates of drawings of birds in monochrome and color on Japan paper*. Folio, laid in portfolio. Vienna, 1895. Oshino
2.50
- 3 BACON (ALICE M.). Japanese Girls and Women. Sm. 8vo. Bost., 1891. 6.50
- 4 BIGOT (G.). Croquis Japonais, 1886. 29 *etchings from life*. Folio, Japan paper issue. Tokio, 1886. 1.00
- 5 AUDSLEY (G. A.) AND BOWES (J. L.). Ceramic Art of Japan. *Marks and monograms, and plates, some in colors and heightened with gold*. Thick tall 8vo. Lond., 1881. 1.00

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- X 6 AUDSLEY (G. A.) AND BOWES (J. L.). *Keramic Art of Japan. Illustrated.* 2 vols., folio, half crimson morocco, gilt tops, by Alfred Matthews. Liverpool, 1885.

11.00
*Edition for subscribers only and superbly produced with the plates in colors and heightened with gold, many in the size of the originals, showing the finest workmanship in porcelain, earthenware, etc., of Japan, with tables of marks in actual sizes, and other valuable information for this study.

- X 7 BOWES (JAS. L.). *Japanese Marks and Seals: Part I: Pottery. Part II: Mss. and Printed Books; Part III: Lacquer, Enamels, Metal, Wood, Ivory, etc. Fully illustrated.* Thick tall 8vo, gilt top. Lond., 1882.

6.00
*With presentation inscription from the author.

- X 8 BOWES (JAS. L.). *A Vindication of the Decorated Pottery of Japan. Plates in color.* Tall sq. 8vo, boards. N. p. (Liverpool). Printed for private circulation, 1891.

3.00
*Printed in answer to an attack by Prof. Morse.

- X 9 BOWES (JAS. L.). *Notes on Shippo: a Sequel to Japanese Enamels. Illustrated.* Roy. 8vo, cloth back. Lond., 1895.

- X 10 BING (S.). *Artistic Japan: A monthly illustrated Journal of Arts and Industries.* English edition by M. B. Huish. Sm. folio. Lond., n. d.

1.00
11.00
O.
*Superbly produced with more than 80 plates in the colors of the originals from prints, paintings, porcelain, lacquer, enamels, etc., and numerous text illustrations. Wm. Anderson, Ph. Burty, L. Gonse, Duret, De Goncourt, and other connoisseurs contributed the text. LONG OUT OF PRINT AND VERY SCARCE.

- X 11 BING (S.). *Japanischer Formenschatz. Unter Mitarbeiterschaft den Herren Ph. Burty, E. de Goncourt, L. Gonse, T. Hayashi, Ary Renan, Wm. Anderson, etc.* 6 vols., in the original 36 parts. Leipzig (about 1888).

6.00
O.
*360 full page plates in tint and color of prints, bronzes, paintings, tapestry, and other arts of Japan; in addition there are 36 extra plates of prints and drawings on the covers all in colors. Descriptive text accompanies each of the plates. There are articles on Woodcarving by T. Duret, on Prints by Wm. Anderson, Ritsuo by E. Hart, Hokusai's Mangwa by Renan, Hiroshige by Wm. Anderson, all illustrated in the text. The complete original German edition. Very scarce.

- X 12 COLLINOT (E.) ET DE BEAUMONT (A.). *Ornements du Japon, recueil de Dessins pour l'Art et l'Industrie.* 40 plates containing about 60 examples, mainly of birds and flowers printed in blue, colors, etc. Large folio, half mor. rubbed. Paris, 1883.

6.00
*A limited edition handsomely produced.

- 13 COLLINOT (E.) ET DE BEAUMONT (A.). Ornaments de la Chine. Similar work, with the 40 plates relating to China, in colors and some heightened with gold. Large folio, half morocco, rubbed. Paris, 1883. 4 50
0.

*Also limited edition and a superb production.

- 14 FENOLLOSA (E. F.). The Masters of Ukiyoye. A complete Historical Description of Japanese Paintings and Colour Prints of the Genre School. Preface by F. W. Gookin. Tall 8vo, boards. N. Y., 1896. 50-

*Fine copy of this excessively rare and valuable work of the late E. F. Fenollosa.

- 15 FENOLLOSA (E. F.). Catalogue of the Exhibition of Ukiyoye Paintings and Prints at the Yamanaka Galleries (written by Mr. Fenollosa). 12mo, wrappers. N. Y., 1908. 7⁰⁰

*Interesting copy, with the prices quoted by Yamanaka for these rare prints penciled against many of them.

- 16 FENOLLOSA CATALOGUE. Another copy, boards. 5-50

- 17 FENOLLOSA CATALOGUE. Another copy, boards. 5-

- 18 FENOLLOSA (E. F.). Epochs of Chinese and Japanese Art. *Fully illustrated from the rarest originals of prints, paintings, carvings and other artistic mediums.* 2 vols., sq. tall 8vo, half boards and cloth, uncut. Lond., 1912. 12

*Fine copy of this valuable work; Mr. Fenollosa is an accepted authority on Japanese Art.

- 19 GOOKIN (F. W.). Catalogue of a Loan Exhibition at the Art Institute of Chicago of Japanese Color Prints; with notes explanatory and descriptive and essay by F. W. Gookin. *Illustrated.* Sq. 8vo, wrappers, pp. 132. Chicago, 1908. 20-

*The fine collection of Mr. Clarence Buckingham, compiled by an expert, difficult to secure and very valuable for reference.

- 20 GOOKIN (F. W.). Buckingham Memorial Exhibition. Japanese Color Prints from the Clarence Buckingham Collection. With notes, etc., by F. W. Gookin. *Illustrated.* 8vo, wrappers, pp. 133. Chicago: Art Institute, 1915. 3 50

- 21 HIROSHIGE. The Heritage of Hiroshige. By Dora Amsden and J. S. Happer. *Illustrated with prints from the Happer Collection.* 8vo, bound in Japanese fashion. San Francisco, 1912. 7⁰⁰

- 7
22 HOKUSAI. *L'Art Japonais, Les Livres Illustres, Les Albums Imprimés.* Hokousai. Par Theodore Duret. *Illustrated.* Roy. 8vo, wrappers. Paris, 1882.
*Scarce monograph by a noted French critic and collector.
- 9
23 JACQUEMART (ALBERT). *Histoire de la Ceramique, étude descriptive et raisonnée des Poteries. 200 woodcuts and 12 etchings by Jacquemart, and 1000 marks and monograms.* Thick tall 8vo, half crushed brown levant morocco. Paris, 1875.
*Handsome copy of this fine work, with the original Jacquemart etchings in unmarred condition.
- 24 JAPAN. *The Connoisseur Collection of the Arts of Japan, Drawing, Painting, Engraving, Printing.* Maeda Special Edition. 4 vols., folio. N. Y., n. d.
*Copy E, limited to 26 lettered copies, superbly produced in the full page plates showing colors of the originals of primitives in prints and paintings, etc. The volumes in a handsome binding of dark blue morocco tooled in gold with the Kiku crest and stork, gilt border tooling and corner ornaments; wide inside band of tooled morocco in a key pattern, watered silk end-papers and linings, and polished gilt edges. The author is not given, but the excellent color plates are made under the direction of G. A. Audsley and the subscription price was \$1,000.
- 25 OSBORN (CAPT. SHERARD). *Japanese Fragments. Many illustrations mainly from prints, including six colored plates.* Sm. 8vo, gilt edges. Lond., 1861.
*Very scarce.
- 4
26 REIN (J. J.). *The Industries of Japan, with its Agriculture, Forestry, Arts and Commerce. 44 illustrations and 3 maps, the frontispiece, etc., in lacquer colors.* Thick tall 8vo, cloth. N. Y., 1889.
- 350
27 REGAMEY (FELIX). *Japan in Art and Industry, with a Glance at Japanese Manners and Customs.* Authorized translation by French-Sheldon. *100 illustrations.* 8vo. N. Y., 1893.
- X 8
28 SLADEN (DOUGLAS). *Queer Things about Japan. 7 colored plates and 30 Hokusai examples never before reproduced in England.* Thick 8vo, gilt top. Lond., 1904.
- X 7
29 SLADEN (DOUGLAS). *More Queer Things about Japan.* First edition. With the "Letters of Will Adams." Written from Japan, 1611-1617, and Japanese Life of Napoleon. *Plates in colors including ten plates by Hokusai.* Thick 8vo, gilt top, uncut. Lond., 1904.

X 30 STRANGE (E. F.). The Color Prints of Japan, an Appreciation and History. *Numerous illustrations, some in color.* 12mo, limp leather. Lond., 1904. 5-50

X 31 STRANGE (E. F.). Japanese Color Prints. *84 plates and 8 pp. of artists' signatures.* 8vo, wrappers. Lond., 1904. 5-50

*The hand book of the South Kensington Museum. With additional facts not in the bound volume.

X 32 STRANGE (E. F.). Japanese Illustration; a History of the Arts of Wood Cutting and Color Printing in Japan. *Profusely illustrated, including 8 plates in color.* 8vo. Lond., 1904. 12-50

*Second edition revised and enlarged.

SALE CATALOGUES.

33 BLANCHARD PRINT SALE. Japanese Color Prints; the collection of Mrs. J. O. Blanchard. *Illustrated.* 8vo, wrappers. N. Y. American Art Galleries, April, 1916. 3

34 COLONNA (E.) COLLECTION. Rare Japanese Prints. *Priced and named.* 8vo. N. Y., American Art Association, 1908. 13

35 FIELD (HAMILTON E.) COLLECTION, 1907. Priced and named, and 6 other catalogues, including the Nomura prints (Copley Society) and Anderson sale. *Illustrated.* 7 pcs. 1907-8 and 1915. 13

36 HAYASHI COLLECTION CATALOGUE. Objets d'Art du Japon et de la Chine, peintures, livres, réunis par T. Hayashi. *Fully illustrated.* Sm. folio wrappers, pp. 310. Paris, 1902. 35

37 IKEDA COLLECTION, including prints. *Illustrated.* Priced and named. 12mo, wrappers. N. Y., 5th Ave., Auction Rooms, 1908. 1-

38 LA FARGE COLLECTIONS. 1908. Priced and partly named (Amer. Art Assoc.); 1909, partly priced and named (Anderson's); Loan Exhibition catalogue, Japan Society, introduction by F. W. Gookin. N. Y., 1911. (3) 10-

39 MATSUKI COLLECTIONS, 1907-1908. The Prints in each catalogue priced and named. *Illustrated.* 8vo, wrappers. American Art Association, N. Y., 1907-8. (2) 7

SALE CATALOGUES—Continued.

- 1- 40 TAKAYANAGI COLLECTION, Fifth Ave. Auction rooms, priced, and 3 others of the same including the Yoshiy Japanese Prints. All priced and partly named. N. Y., 1906-8. (4 pcs.)
- 6- 41 VON HEYMEL COLLECTION. Japanese Color Prints. *Illustrated*. Priced and named. Sq. 8vo wrappers. Lond., Sotheby, 1910.

IVORY CARVINGS

An exceptionally choice group of Ivories which have been exhibited as a Loan Collection at the Metropolitan Museum of Art, from 1885 to 1897, the majority of them bearing the Exhibition label

- 16 42 WOODCUTTER AND HIS FAMILY. Height $3\frac{3}{4}$ inches. Finely carved. Signature: *Shokyosai*. Seal: *Homin*. Date about 1870.
- 9 43 FISHERWOMAN AND OCTOPUS. Finely carved. Height 4 inches. Date about 1845.
- 22⁵⁰ 44 HOTEI AND A CHILD. Height $2\frac{3}{4}$ inches. Hotei resting on his Bag of Plenty, with a child on his back. Date about 1850.
- 20 45 MONKEY HOLDING A HORSE. Height $2\frac{1}{2}$ inches. Signature: *Ichiyusai*. Date about 1850.
- 7⁵⁰ 46 SHOKI AND HIS ORCHESTRA. Height $2\frac{1}{2}$ inches. Date about 1875.
- 22⁵⁰ 47 SEIWOBO, SAINT OF LONGEVITY. Height 4 inches. Attended by Karako Boy holding up a basket of peaches. Signature: *Tounsai*. Date about 1840.
*An ivory carving of early and fine execution.
- 11 48 THE MUSHROOM HUNTERS. Height $3\frac{1}{2}$ inches. Early and fine specimen. Date about 1840.
- 15 49 EBISU AND DAIKOKU WITH TAI FISH. Height 3 inches. One of the earliest works in ivory. The quality of the ivory and the workmanship both very fine. Date about 1840.
- 21.00 50 KWANNON, GODDESS OF MERCY. Height $6\frac{1}{2}$ inches. Standing on the back of a swimming carp. Signature: *Keisai*. Date about 1850.

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2 1.00
Cabrera

IVORY CARVINGS—Continued.

- 51 THE BOY KINTOKI WITH HIS MOTHER AND PETS. Height 6 inches. His playmates the monkey and bear with his mother make a pleasing group. Signature: *Kogetsu*. Date about 1870. 19
- 52 COURTESAN UNFRIGHTENED BY AN EVIL SPIRIT. Height 5¾ inches. Signature: *Tomoyuki*. Date about 1865. 16
- 53 GEISHA IN A LOOSE KIMONO. Which she holds together with her right hand. Height 12 inches. The whole composition is one of consummate grace. The ornaments of the headdress, the details of costume, and the free folds of the draperies are examples of the most delicate achievements of Japan's unsurpassed carver, Meido Kizamu. Signature: *Meido Kizamu*. ✓
~~42.50~~
42.50
- 54 GRANDFATHER WITH BURDEN OF TWO FIGHTING CHILDREN. Height 10 inches. The expressions of the amiable elderly man, and of the crying and laughing little boys he bears on his shoulders are wonderfully executed. Fine modelling, particularly the characteristic Japanese feet of the children. Great example of grace and skill. By the famous artist Wasui. Signature: *Wasui*. 45—
- 55 FARMER WITH BOY ADMIRING A BIRD. Height 13 inches. A farmer showing compassion for a helpless bird while an eager child tries to gain possession of the frightened creature. Great example of grace and skill. By the famous Jubun. Signature *Jubun*. ~~35—~~
37.50
- 56 PEDDLER OF BAMBOO SHOOTS. Height 11 inches. He wears a coat of goat skin, with an armful of bamboo shoots, leaning on his axe, tobacco pouch and mountain dagger at his belt. Very fine carving, beautifully wrought of the best ivory. BY THE CELEBRATED HOZAN. Signature: *Hozan*. ✓
52.50

JAPANESE COLOR PRINTS

IPPITSUSAI BUNCHO. 1745-1796

An associate artist of Shunsho and a master of line modelling and color composition, noted for the characteristic expression of his faces. Prints by him are very rare.

57 ACTOR ONOYE AS YURANOSUKE.

Wearing a robe of opaque gray stripes with light aubergine Haori or summer coat, with the collar and lining in rose pink. He stands at a well under a Pine Tree near a barred window in which hangs a cage of Singing Insects, all printed in an exquisite light "tan" which no other artist has ever approached.

Signature: *Ippitsusai Buncho ga.* Seal: *Mori uji.*

*HOSOYE IN FLAWLESS CONDITION, and in perfect tonal harmony.



No. 57. 12¾ x 5⅞

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105
Chandler

BUNCHO—Continued.



No. 58. 12¾ x 5⅞

58 ACTOR ICHIKAWA YAOZO IN THE ROLE OF THE SAMURAI GUNSUKE.

One of the most famous of Buncho's actor series as the portrait of Yaozo is considered his best work in hosoye form. He wears a Jiban or short undercoat of rose color flowered with Iris in pale green; his aubergine robe thrown off at the waist. He stands near a barred window at a staircase, the woodwork of that and his hat in ochre orange.

Signature: *Ippitsusai Buncho ga.* Seal: *Mori uji.*

*HOSOYE IN PERFECT CONDITION.

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90
Chandler

YEISHOSAI CHOKI: 1785-1805.

Pupil of Sekiyen; Contemporary of Utamaro, sometimes known as Shiko, an excellent and very rare artist.

59 HACHIDAMME (8TH SCENE). SERIES CHUSHINGURA OR "47 RONINS."

Tonase and Konami passing a Rice Field while travelling. The actors Kikunojio and Yonesaburo take the parts of these ladies. The prevailing tone is pink and light brown on a yellow and olive green ground.

60-

Signature: *Choki*. Publisher: *Tsuruya*.

*AN EXCESSIVELY RARE PRINT IN FLAWLESS CONDITION.



No. 59. 10 1/8 x 7 3/4

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

KATSUSHIKA HOKUSAI: 1760-1849.

The man who claimed he would be a perfect painter if Heaven would give him longevity of one hundred years, and who used the seal "Century" for a few years before he died at the age of 89, is known world wide as Hokusai.

It is said that an insult he received from his early teacher Shunsho aroused a reactionary spirit in him and he labored madly to attain the rank of a great painter. He sought no more instruction from men but to rival nature by using the gift of his imagination he made his aim. His landscapes are considered by the Western World to be his greatest works. As a print designer, he has immortalized Fuji, the Sacred Mountain of his country, in his "Thirty-Six Views."

60 THE LOTUS POND.

50-
 "Funya no Asayusu." Five Court Pages in a boat are gathering Lotus leaves, with Hokusai's attempt to portray the poetical expression of the poet Asayusu in the splashing of showers of water upon the Lotus Leaves which rebound and fall as myriads of dew-drops. The rarest print of the series "Hyakunin Isshu Ubaga Yetoki," or "Pictorial Definition of One Hundred Odes by the Nurse."

Signature: *Zen Hokusai Manji.*

A SUPERB EXAMPLE OF THE RAREST PRINT OF THIS SERIES, unrivaled in the deep blue of the water and the verdure green of the banks. The subdued rose-color, chocolate and blue of the dresses of the boys usually occur in much brighter colors, particularly the reds, thereby destroying the artistic effect as sought and found by Hokusai in this impression of the print. The best print from the "100 Poems."



No. 60. 15 x 10

HOKUSAI: "SERIES OF 100 POEMS"—Continued.



No. 61. 10¼ x 15



No. 62. 10¼ x 15

61 POEM BY KIYOWARA NO FUKAYABU.

The prow of a great yellow Pleasure Boat lit by an arched row of lanterns sails into view, majestically dividing smaller boats, in the grey and soft blue of a summer dawn.

Signature: *Zen Hokusai Manji*. Publisher: *Eijudo*. Seal: *Approval*.

*IN PERFECT STATE OF PRESERVATION, with all the original color values preserved.

27 50 —

62 POEM BY ONO NO KOMACHI.

A group of villagers engaging in their daily work; though Cherry Flowers are in full blossom above their heads, life is too earnest to admire the sweetness of the flowers.

Signature: *Zen Hokusai*. Publisher: *Eijudo*. Seal: *Approval*.

*ALL COLORS AS IN THE EARLIEST PRINTED STATE, with the Cherry Blossoms in gauffrage.

25

HOKUSAI: "100 POEMS"—Continued.



No. 63. 10 x 14½

63 ABE NO NAKAMARO: Series "One Hundred Poems."

70 A Japanese Statesman travelling in China, viewing the Moon's reflection and longing for his native land. A night scene of strong blue and black, which harmonizes well with the peculiar shade of turquoise green of the composition.

Without signature. Publisher: Eijudo. Seal: Approval.

*A FLAWLESS EXAMPLE, the coloring in fresh and crisp proof state.

HOKUSAI—Continued.

HOKUSAI'S "THIRTY-SIX VIEWS OF FUJI."

"Fugaku Sanju Rokkei." Nine Selected Prints, Which Include the Rarest of the Series, Some in Unknown Artist's Proof State.

64 GREAT WAVE OF KANAGAWA INLET.

The Wave rendered in the strongest deep blue shaded with the rare Hawthorn blue. The two boats almost swallowed in the trough of this great engine of destruction are tinted in red brown, and in the sky a formidable storm cloud is modulated with dark auergine.

Signature: *Hokusai Aratame Tamekazu Hitsu.*

*A MAGNIFICENT AND VERY RARE IMPRESSION IN FLAWLESS CONDITION; the earliest and finest that has come under my attention in a long experience. The introduction of a block in the sky showing the approaching storm is unknown to collectors generally as is the coloring of the boats in red. It is safe to say that no such print was ever offered to the public and it might be added that it will be long before another such impression appears. The modulation and quality of the blue are astounding.



No. 64. 10 $\frac{7}{8}$ x 15 $\frac{1}{4}$

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

7100-

325⁰⁰

HOKUSAI: 36 VIEWS—Continued.



No. 66. 10¼ x 15



No. 65. 10¼ x 15

X
80-
Poor color
65 MISAKA SUIMEN, KOSHIU.

Fuji mirrored in Lake Misaka, Province of Kai. Mt. Fuji tinted in modulated greys growing white at the crest, with a touch of glowing sunset rose at the base of either slope. The sky is clear with a stroke of red-brown across the top. The hills, rising either side the lake, are a clear blue enclosing the village all white with grey shadows, with the mountain mirrored in the pellucid blues of the lake at its feet.

Signature: *Zen Hokusai Tamekazu Hitsu.*

*In collector's condition, showing an unusual and very rare color scheme not hitherto offered at public sale.

X
110-
66 FUJI SEEN FROM INUME PASS, PROVINCE OF KAI.

Fuji is rendered in a superb modulation of the deep shades of green, violet and magenta, on which the snow is melting; the cone of exquisite purity in color and modelling seen against a sky of palest orange with deeper streaks of the same shading to rose at the base. In the foreground, rise hills of dark green with deeper shadows on which are seen two travellers, with tired horses and coolies just starting up the steep ridge below.

Signature: *Zen Hokusai Tamekazu Hitsu.*

*The EARLIEST ISSUE, in a coloring not before offered to the public.

HOKUSAI: 36 VIEWS—Continued.



No. 67. 10 $\frac{7}{8}$ x 15 $\frac{1}{4}$



No. 68. 10 $\frac{7}{8}$ x 16 $\frac{1}{2}$

67 FUJI OF GAIFU KWAISEI. Mighty Mountain seen from afar.

Fuji as the Peace of the Universe. This view is from nowhere but everywhere when the day is clear and the wind is crisp. A symphony in blue and green. With inimitable brush strokes the mountain rises from deeper green of foliage to the majesty of grey, with its slopes in deep blue shadows over which streams melting snow from the snowy crest. It rises in lonely majesty against a pure blue twilight sky with fretted clouds across the top.

Signature: *Hokusai Aratame Tamekazu Hitsu.*

*A SUPERB AND VERY RARE COLORING OF THIS PRINT IN FINE CONDITION, with the margin lines untouched and the additional block in the sky. Considered as one of the gems of the collection. Professor Fenollosa mentions having seen it, and it was not in the Hayashi collection.

125
✓
~~125~~

Poor condition

68 FUJI FROM YAMASHITA. "White Mountain Under Rain."

Fuji seen from Yamashita in the midst of a Thunder Shower. Lofty and supreme Fuji rises above the destruction unconcerned, let the lightning flash at its base! The glowing majestic mountain peak, red for an instant with the reflection of the terrific lightning flash, rises among the jadelike green of the surrounding hills over which translucent white clouds curl into the distant horizon shading into blue.

Signature: *Hokusai Aratame Tamekazu Hitsu.*

*A MAGNIFICENT IMPRESSION IN FLAWLESS CONDITION, believed to be the finest print of this series ever offered. The magenta tones of the mountain exquisitely modulated and the translucent curling clouds so printed in gauffrage as give the impression of floating out into the landscape over the jade green hills.

250-

HOKUSAI: 36 VIEWS—Continued.



No. 69. 10¼ x 15



No. 70. 10¼ x 15

69 FUJI FROM THE TEA PLANTATION IN KATAKURA.

27 ⁵⁰/₅₀

The thatched roofs and dams across the canals are in pink, with many coolies at the yellowish plants beyond toning into green where Fuji in blue shadows and melting snow rises against a sky of graded blue. Slight reparation in upper right.

Signature: *Zen Hokusai.*

70 FUJI FROM GO-HIYAKU RAKWAN-JI.

27 ⁵⁰/₅₀

Fuji from the upper verandah of the Pagoda of the "Five Hundred Rakkan" at Yedo, with men, women and children on a pilgrimage; all the dresses in shades of blue and yellow. The water of modulated light greenish blue, across which is seen Mt. Fuji with white cone and blue-black base significant of the approaching storm hinted at by the grey brush sweep at the top.

Signature: *Zen Hokusai Tamekazu Hitsu.*

*IN PERFECT CONDITION.

HOKUSAI: 36 VIEWS—Continued.



No. 71. 10 $\frac{7}{8}$ x 15 $\frac{1}{8}$



No. 72. 10 $\frac{1}{4}$ x 15

X 71 MT. FUJI SEEN FROM FUJIMIHARA, PROVINCE OF OWARI.

A famous print of Fuji seen through the opening of a great cask on which the cooper is at work. But the print in its present purity of coloring will be a revelation to collectors.

Signature: *Hokusai Aratame Tamekazu Hitsu.*

*COLLECTOR'S PROOF IN FLAWLESS CONDITION. The immediate foreground clear, modulating into sulphur yellow-green, with the rocks in blue with aubergine shadows. Beyond the rice fields in modulated grey rise green hills and a sky of a marvelous pink tint, grading into white and shaded blues, all of the most astonishing freshness of coloring and printing.

2250
B. Matankai

X 72 FUJI SEEN FROM YOSHIDA TEAHOUSE.

Wayfarers resting on the balcony while the maid who serves tea points out the mountain rising in the distance. The coolie to the left beating out his leather sandal a characteristic Hokusai figure.

Signature: *Zen Hokusai Tamekazu Hitsu.*

*A color harmony in shades of blue and green, in perfect preservation.

1750

THREE PRINTS FROM HOKUSAI'S SERIES OF
NOTED BRIDGES.

Shokoku Meikyo Kiran, or "Quaint Views of Noted Bridges of
Various Provinces."

73 YECHIZEN FUKUI BASHI.

The Bridge which separates two feudal domains, built half of
wood and half of stone, as one man was rich and the other poor.

Signature: *Zen Hokusai Tamekazu Hitsu.*

*No. 2 of the Series, in perfect condition, noted for the tone strength-
ening from right to left.



No. 73. 10¼ x 15⅛

HOKUSAI: NOTED BRIDGES—Continued.



No. 75. 10¼ x 15½



No. 74. 10¼ x 15½

74 TOGEKKYO OF ARASHIYAMA. Cherry season, the apple green mountain, the mingling of green of pine and pink of blossom, with the deep blue shading of the stream across which is thrown a bridge of pale yellow unite in producing a print of superb tone.

Signature: *Zen Hokusai Tamekazu Hitsu.*

*In collector's condition.

75 TSURIBASHI OR SUSPENSION BRIDGE. At the boundary of Hida and Yechu Provinces. The print is mellowed with time but this has only increased the color value of the deep blues and greens.

Signature: *Zen Hokusai Tamekazu Hitsu.* Publisher: *Eijudo.*

Seal: *Approval.*

*A clear and crisp impression.

17 50

22 50

X

HOKUSAI:—Continued.



No. 76. 10½ x 9¾

76 MONKEY BRIDGE IN MOONLIGHT.

One of the famous Hokusai prints, and called the "perfect landscape print." The composition is enhanced in this print of Mr. Hunter's by the unusual coloring, the cliffs on either side being in red-brown instead of yellow, the boat having a reflection and the modulation of blues with overhanging green foliage.

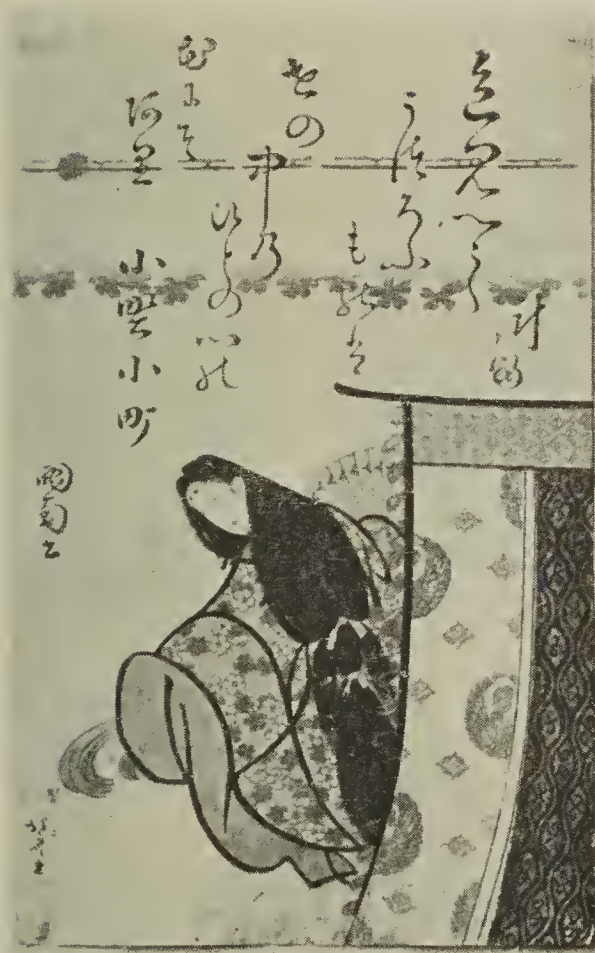
Signature: *Katsushika Taito*.

*A BRILLIANT IMPRESSION OF THE SQUARE DESIGN OF HOKUSAI'S "Monkey Bridge," with all margins.

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

260—
 Light in
 tone

HOKUSAI—Continued.



No. 77. 15 x 9½



No. 78. 15 x 7

77 ONO-NO KOMACHI: THE SAPPHO OF JAPAN.

One of Hokusai's early prints, and very interesting as showing evidences of his later marvellous delineation of character. The poem is in the calligraphy of Tonan, the Poet.

Signature: *Katsushika Hokusai ga.*

78 THE UNSTEADY STEP OF AN INTOXICATED GIRL.

A famous print, the execution of which must have given Hokusai a mischievous pleasure. The Chinese Poem by Ten-Wo shows that the title is not exaggerated. She is proud yet uncertain and stepping high with an attempt at dignity, her costume shows disorder and she is losing her side-combs. In black, olive red and blue coloring.

Signature: *Katsushika Hokusai.* Publisher: *Yechi-cho.*

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

25

missing

X

HOKUSAI—Continued.



No. 79. 9 x 14½



No. 80. 9 x 6¾

79 FISHING BOAT WITH GIRLS ON YEDO BAY AT SUNRISE.

One girl standing pulling in a large fish in a net. In aubergine, gray, rose and green.

Without Signature.

*AN UNKNOWN PRINTING OF THIS HIGHLY ARTISTIC COMPOSITION, usually found embrowned and in dull coloring. The color of the great slowly rising sun reflected on the horizon and repeated in the touches on the robes of the women on the boat. A REMARKABLE RENDERING.

In perfect preservation, the rippling waves in gaufrage.

80 CARICATURE: JANUARY DANCING.

A scene at Hayashi House, showing caricature dancing on a cube, with caricature music, under a canopy. Chuban printed in two tones of grey.

Signature: *Hokusai ga.*

*Secured as an example of the genius displayed by Hokusai in humorous characterization.

81 HOKUSAI: JAPANESE BOOK. "FUGAKU HYAKU ZU."

Hundred Views of Fuji Mountain. Complete in three volumes. Date about 1870.

Artist: *Katsushika Hokusai.*

Publisher: *Katano Toshiro, Aichi District, Province of Owari.*

Engraver: *Egawa Sentaro.*

82 ZENPUKUSAI. SKETCH-BOOK. Mainly of figures, with birds, tortoise, etc., in bold outline strokes, and printed in two tones, blue and pink. With note, on the author: "Originally found by Hokusai, who recommended a publisher for edition." Date: 1870.

40-

5

✓ X
Poor
printing
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与居清經画

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与居清満画

SUZUKI HARUNOBU: 1730-1770

(See also Nos. 101-105)

The pupil of Nishimura Shigenaga, lived all his life near Ryogoku Bridge on the Sumida River. He perfected polychrome color or "brocade" prints in 1765. Fenollosa places him among the Four Great Masters of Ukiyoe—and calls him the successor of Matahei, Moronobu and Masanobu

- 83 HOSOYE TRIPTYCH BY TORII KIYOMITSU: 1735-1785.
 TORII KIYOTSUNE: 1738-1768.
 SUZUKI HARUNOBU: 1730-1770.

Three beautiful Courtesans as the Wistaria, the Hawthorn and the Cherry represent the Three Capitals of Japan—Kyoto, Yedo and Osaka. As illustrated, in the centre is the print by HARUNOBU, the lady of the Cherry Blossoms, Kyoto, wearing an aubergine uchikake and maye-obi over delicate salmon pink and grey, standing by a red Koto. The print by KIYOMITSU to the left, showing the Wistaria of Yedo, the girl wearing a robe of mustard yellow-green over which is a pink uchikake tied with an obi of aubergine. The Hawthorn or Osaka Beauty to the right is by KIYOTSUNE; she reads a book by the light of slender taper in a red stand at her feet, her robes in the same tones as the other pendant of the triptych. There are Love Songs written on each sheet, and the robes of the girls disclose the crests of their favorite actors, Nakemura, Segawa and Nakayama. The foreground is in mustard yellow, with a grey wall on which are three sliding screens, against which these serene young women stand, which show the separate floral designs of indescribable delicacy, and the apogee of all interior adornment in the Art of Ukiyoe.

Signatures: *Torii Kiyomitsu, Torii Kiyotsune, Suzuki Harunobu.* Date about 1765.

*FLAWLESS PROOF IMPRESSIONS OF GLORIOUS QUALITY, AND UNTOLD HISTORIC VALUE, as an unknown example of the collaboration of Harunobu with the Torii Masters. It shows a little of the primitive influence and is all the sweeter for this simplicity. It is indeed a rare treasure of the transition period of Meiwa.

400—

HARUNOBU—Continued.

84 THE FLUTE PLAYERS.

400-

A Youth seated on a bench assisting a girl in playing the flute. Sometimes known as "Flute Players on a Bench" or "The Flute Lesson." Two lovers with a flute seated on a large Suzumi-dai covered with Chinese vermillion. The youth wears a steel grey mokume shibori with a loose haori or summer coat of exquisite iron-rust shade, showing the crest of a flying white stork. The girl's hitoye or summer gown of light pearl grey has a design of delicate blossoming Ominayeshi in a vinelike pattern. The ground of the print of exquisite tender green, with curving stream in the background in which grow plants with bronzelike leaves and "beni" flowers.

Signature: *Suzuki Harunobu ga.*

*FLAWLESS IN CONDITION, IMPRESSION AND COLORING, on thick paper. THE MASTERPIECE OF THE COLLECTION, so fresh that it can only be compared to the flowers of the early morning dewy with moisture and fragrance. Of these fine Harunobu prints Arthur Ficke has said "Perfect condition is a vital requirement, for in the process of fading, his prints lose that delicate color-orchestration which is their supreme glory." Note the triangular composition interrupted only by the little slipper that has fallen between them.

(See Frontispiece.)

HARUNOBU—Continued.



No. 85. 11¼ x 8½



No. 86. 11¼ x 8½

85 A YOUNG NOBLEMAN HAVING HIS FIRST ADVENTURE.

Hiding by a fence in the autumnal twilight after rain, leaning on his Amagasa (paper umbrella) in a blue patterned robe with aubergine sashinuki waiting and longing for the welcome signal from his mistress.

100-

Without signature. (See note to No. 87.) Date about 1767.

*VERY FINE AND RARE; from the Hayashi Collection, Paris, with his red seal "Tadamasa Hayashi."

86 BOY HERDERS ON THE SHORE.

One boy riding a black bull playing the flute, the saddle cushion and harakake in "beni," his dress of aubergine; his companion cutting grass with a sickle wears a juban in "beni" stripes; a Pine Tree in "tan" and green and a hill of silvery apple green behind them; while beyond the waves rippling in gauffrage, curl on the shore.

250

Signature: *Suzuki Harunobu ga.* Date about 1766.

*FROM THE HAYASHI COLLECTION OF PARIS WITH HIS SEAL. A FLAWLESS IMPRESSION IN PERFECT CONDITION ON THICK PAPER WHOSE GAUFFRAGE PRINTING IS OF A QUALITY TO ROUSE THE ADMIRATION OF COLLECTORS. (See note to No. 87.) One of the most important prints described.

HARUNOBU—Continued.



No. 87. 11¼ x 8½

87 MUSUME AND HER MAID LEAVING THE BATH HOUSE.

Series: Zashiki Hakkei, or "Eight Scenes of Indoors," a complement to the Biwa Lake Views. The print is entitled "Ogi no Seiran," or "Clear breeze from the fan." The Musume's dove grey robe in a gauffrage design of drooping snow-laden willow branches sways with her forward movement and is tied with an obi of pink and blue brocade.

Without signature. Date about 1766. Fenollosa, Strange, and other authorities unite in the statement that Harunobu did not sign many of his best prints: "Their beauty is their own excuse for being."—Harunobus!

*A FLAWLESS IMPRESSION IN PERFECT CONDITION. Almost as rare and considered to be of the same artistic perfection as "The Flute Players" (No. 84). In regard to the artistic use of gauffrage printing mentioned so often in this and other catalogues wood engravers in Japan learn from traditional oral instruction that there were three print designers in Ukiyoye who laid great stress on the value of wood-carving and printing. These men were Moronobu, Harunobu and Hokusai. They also assert that the ART OF GAUFFRAGE WAS FIRST INTRODUCED BY HARUNOBU AND THAT THIS WAS DONE TO THE BEST ADVANTAGE BY RUBBING THE PAPER WITH THE NAKED ELBOW JOINT INSTEAD OF THE "BAREN."

525-

HARUNOBU—Continued.



No. 88. 11¼ x 8½



No. 89. 11½ x 8½

- 88 A CLANDESTINE MEETING. A girl disclosing herself by opening a sliding wooden door to greet her lover with a gesture of caution. He is wrapped in a hood of lacquered black with its folds deeply printed in gauffrage.

Signature: *Harunobu ga.* Date about 1767.

*A print which uses practically all of the blocks which Harunobu termed his "tone-series." ON THICK, SOFT PAPER.

- 89 DARUMA IN A BOAT POLED BY A GIRL.

Daruma with a yellow robe of quality like chamois skin drawn over his head and printed in gauffrage of remarkable depth (see no. 87) gazes at his reflection which appears in the water in a subdued shade of yellow tone showing the high quality of the workmanship in printing. In superb contrast is the rich violet iron-rust glaze of the robe of the standing girl who poles the boat beyond a green bank through undulating waves.

Signature: *Suzuki Harunobu.* Date about 1766.

*A FLAWLESS IMPRESSION IN PERFECT CONDITION.

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

180-

50-

HARUNOBU—Continued.



No. 90. 11¼ x 8½



No. 91. 11¼ x 8½

90 LOVERS STUDYING SHOGI (CHESS) ON SUMMER EVENING.

80
An interior scene; their robes of bluish grey and aubergine patterned in gauffrage, the chess-board and box a deep yellow, while the sleeping-net to the left is canopied in pink: the tatami is a pleasing pale apple green with ash-grey yengawa.

Signature: *Suzuki Harunobu ga.* Date about 1767.

*AN IMPRESSION ON FINE, THICK PAPER from the La Farge collection.

91 GIRL HELPING A BOY TO GATHER SHELLS.

29 50
Standing on a grey foreground washed by an apple green sea of luminous quality; the figures actually gauffered into the foreground with marvellous artistic effect.

Without signature. (See note No. 87.) Date about 1767.

*ONE OF THE RAREST OF THE HARUNOBU PRINTS, NOT THE REPRINT, BUT THE GENUINE ORIGINAL IMPRESSION.

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

HARUNOBU—Continued.



No. 92. 11¼ x 8½

92 MATSUKAZE WITH HER TWO KAMUROS.

Series: Ukiyo Bijin Yosebana or "Garnered Floral Beauties of the Floating World," a title in itself sufficient to give the print distinction. All the robes are silvery grey over rose color and aubergine with a delicate gauffered pattern in bamboo trees in cream, tied with obis of soft black striped with ivory.

Signature: *Harunobu ga.* Date about 1767.

*FLAWLESS IN COLORING, IMPRESSION AND CONDITION. Conceded by collectors to be among the most exquisite and desirable of the Harunobu prints, and as Prof. Fenollosa states of them "of a soft charm more delicate and varied than the Greek."

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

85

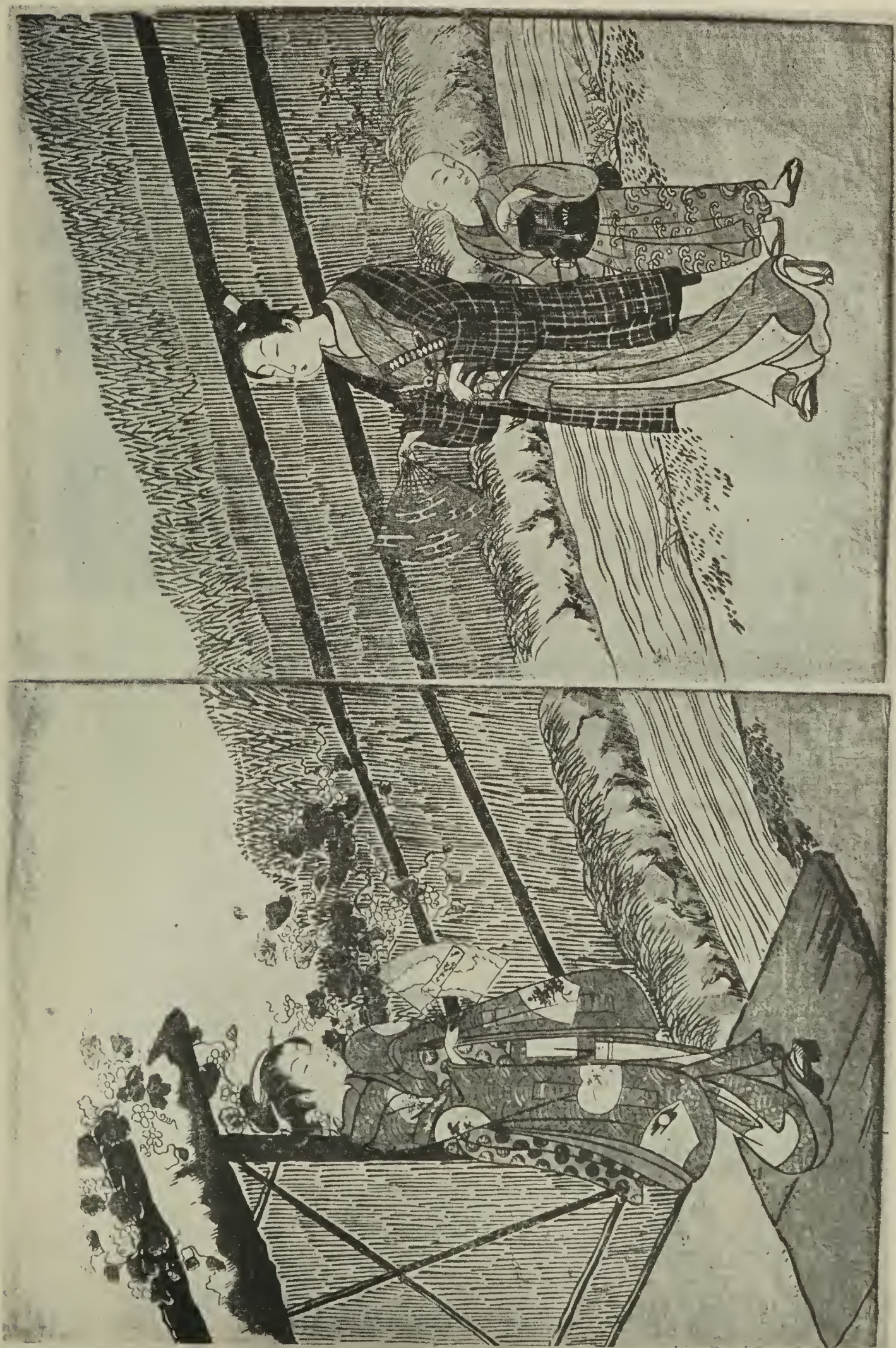
HARUNOBU—Continued.

93 DIPTYCH: GIRL WELCOMING HER LOVER.

200
The charming grace of the girl who cannot restrain her eagerness, but has left the gate and is crossing the little bridge over the stream to meet her lover, is a mark of Harunobu's best period. The Youth, attended by a boy who bears a gift—a nightingale in a cage—moves by the side of the stream to meet her, waving his pink fan in a salute.

Without signature. (See note No. 87.) Date about 1767.

*IN PROOF CONDITION, RETAINING ALL THE COLOR VALUES AND AS A DIPTYCH EXCESSIVELY RARE.



11¼ x 8¼

No. 93. Harunobu. Diptych.

11¼ x 8¼

HARUNOBU—Continued.



No. 94. 11¼ x 8½



No. 95. 11¼ x 8½

94 LOVERS LIGHTING PIPES BY GARYOBAI PLUM TREE.

Plum Flower Garden with the famous Garyobai Plum Tree in full blossom on a grey wash ground beyond the bamboo fence. The lovers exchanging lights stand in the foreground attended by a small boy dressed in green carrying a pair of clogs. The robes of the lovers are in rich contrasting aubergine and magenta enhanced by gauffrage and the figures embossed on the background with Harunobu's peculiar grace and delicacy.

Signature: *Suzuki Harunobu ga.* Date about 1768.

*FLAWLESS IN CONDITION AND IMPRESSION, RETAINING EVERY COLOR VALUE AS FRESH AS WHEN PRINTED, notable for the rich "beni" of the robe-linings. On thick paper. From the La Farge collection.

95 LOVERS PLAYING HANETSUKI ON NEW YEAR'S.

A print of dove greys and blues with subtle use of black, for which Harunobu is unrivalled; their robes turquoise blue and greys warm with yellow tones or violet, harmonize with the pearly grey foreground, the wall of palest pink tints, and the barred windows through which is seen a Plum Tree in blossom against a turquoise sky.

Signature: *Harunobu ga.* Date about 1768.

*A COLLECTOR'S PRINT OF PERFECT PURITY OF TONE, of exceptional artistic and aesthetic charm and merit.

130

90

HARUNOBU—Continued.

96 SERIES OF "SEVEN DISGUISED KOMACHIS."

As a wood-cutter's wife with a load of faggots resting on a log under a Cryptomeria tree while the boy is preparing to throw a rock. Their robes of ecru, the tree, faggots, etc., in Indian red, and the background toned.

Without signature. (See note to No. 87.) Date about 1763.

*VERY early Hosoye form in fine condition.

20

97 WOMAN AND GIRL GOING TO THE THEATRE.

The woman wears a pale aubergine hood and olive green robe lined with beni; the child wearing a pale orange stripe Kimono; the entire background is grey, with the Theatre in the upper left side in beni, and the signature in white reserve.

Signature: *Harunobu ga.* Date about 1767.

*The print is mellowed by time, but retains its original charm of composition.

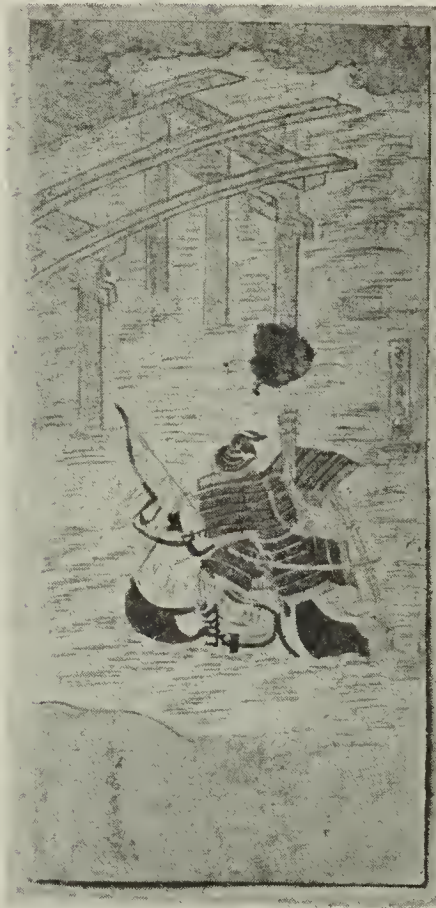
15



No. 96. 12¼ x 5½



No. 97. 11¼ x 5¾

No. 98. $11\frac{3}{4} \times 5\frac{1}{2}$

AN IMPORTANT DISCOVERY

The following eight prints were secured by Mr. Hunter as the work of Shiba Kokwan (see No. 119). They are parts of three different series bearing the signatures of Kiyomitsu, Shigemasa and Harunobu. During the making of the catalogue Mr. Matsuki deciphered the name of a publisher with his trade mark on the Kiyomitsu print No. 98, and a close study convinced him that these artists must have collaborated their designs and printed at the Okumura Establishment and that of Iriyamamoto Omiya between 1757-1764.

TORII KIYOMITSU: 1735-1785.

98 THREE COLOR IMPRESSIONISTIC PRINT: BENI GREY AND CHINESE WHITE (GOFUN).

The Warrior Sasaki Shiro Takatsuna crossing the Uji River on Horseback, a portion of the destroyed bridge silhouetted in the background. A wave in gauffrage is tossing at an ashen blue-grey beach. (See also No. 110.)

Signature: *Torii Kiyomitsu*. Publisher: "Gourd" trade mark and *Okumura Ban* or *Okumura Wood Engraved*.

*APPARENTLY THE PRINT WAS ISSUED AT THE HANDS OF OKUMURA MASANOBU, as witnessed by the seal of the Publisher and the "Gourd" trademark, and IT THEREFORE MUST BE ONE OF THE EARLIEST KNOWN PRINTS OF KIYOMITSU ABOUT 1757. ITS IMPRESSIONISTIC QUALITIES AT THIS EARLY DATE RENDER THIS ONE OF THE MOST REMARKABLE AND IMPORTANT DISCOVERIES IN JAPANESE UKIYOYE; Whistler, Monet and Matthew Maris have been influenced by it to a remarkable extent.

65

IMPORTANT DISCOVERY—Continued.



No. 99. 10½ x 6



No. 100. 11 x 5½

KITAO SHIGEMASA: 1739-1819.

99 THREE COLOR IMPRESSIONISTIC PRINT IN BENI, GREY AND CHINESE WHITE.

Series: "Chinese and Japanese Scholars"; a poor but studious Chinese Scholar leaning out of the circular window of a hut reading by snow light. (See also Nos. 130-133.)

Signature: *Kitao Shigemasa ga.* Date about 1758.

The print shows remarkable impressionistic treatment.

100 TWO COLOR PRINT IN BENI AND GREY.

Series: "Chinese and Japanese Scholars." Ono-no-Tofu watching a frog under a willow tree in a rain storm.

Without signature.

*REMARKABLE IMPRESSIONISTIC PRINT OF THIS ARTIST. The rain-storm and his robe in "beni" on a delicate blue grey and Chinese white. It illustrates a pretty story. "Ono-no-Tofu was a Japanese nobleman who was lazy and had no ambition. Attired in a beautiful robe he went every day to learn to write, but each day came home without anything accomplished, so Father gave him hell. Going to school this rainy day he watched frog trying to climb on willow branch, and everytime the wind blow and he fail. After two hours he finally was successful. Then Ono-no-Tofu went to his writing with determination and soon was no more trouble to his beloved Father, but later became one of three greatest calligraphers of Japan."

35
Chameller

20

IMPORTANT DISCOVERY—Continued.

No. 101. $11\frac{3}{4} \times 5\frac{1}{2}$ No. 102. $11 \times 5\frac{1}{2}$

HARUNOBU: 1730-1770. (See Also Nos. 83-97.)

101 DANCING OF DOJIOJI. TWO COLOR PRINT IN BENI AND BLUISH GREEN.

The Bell Tower in bluish green, with the pillars and arches in beni, as are the poem, the signature of Harunobu, and the figure of the Dancing Girl, who stands by the bell tower.

Signature: *Suzuki Harunobu ga.* Publisher's seal at lower right cannot be deciphered.

*FROM THE SAME IMPRESSIONISTIC SERIES AND SUPPOSED TO BE ONE OF THE FEW PRINTS EXTANT DONE BY HARUNOBU IN THIS MANNER.

102 TWO COLOR HOSOYE, BENI AND BLUISH GREEN.

A girl by a gate overhung by snow-laden bamboo boughs accosting an aged woman. The figures in beni with touches of green.

Without signature. Date about 1758.

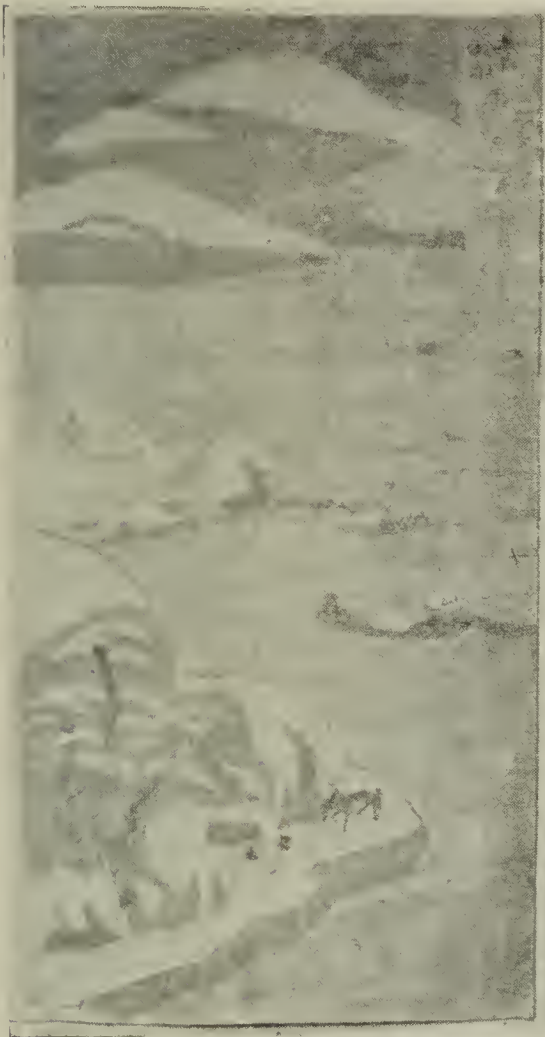
*A REMARKABLE AND EARLY IMPRESSIONISTIC INTERPRETATION BY HARUNOBU.

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

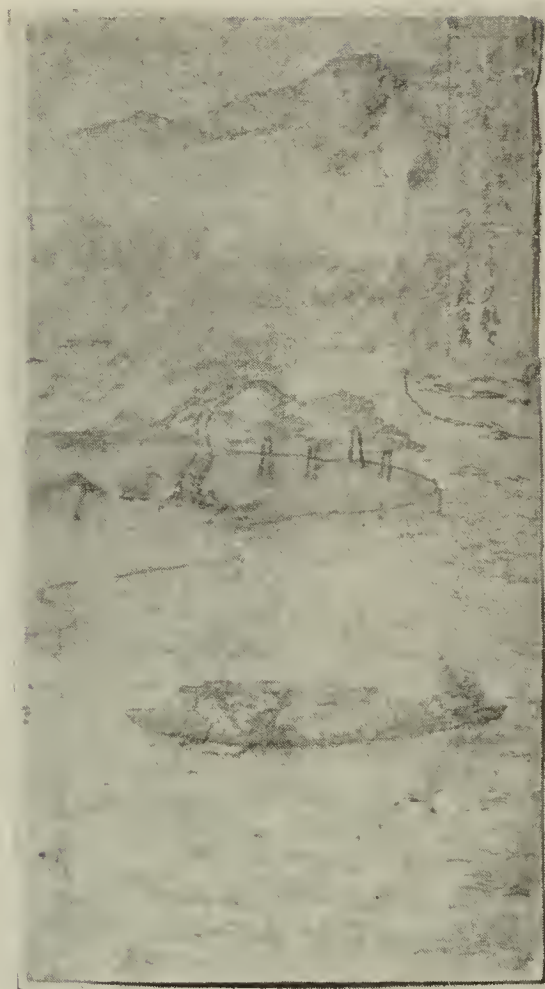
20

1750

IMPORTANT DISCOVERY—Continued.



No. 103. 10½ x 6



No. 104. 10½ x 6

- 103 EIGHT VIEWS OF BIWA: FOUR COLOR HOSOYE, beni grey, blue and violet.

“Hira-no-Bosetsu,” or “Snow Clad Hira Mountain in the Twilight.” A horseman with his burden of wood is leading his horse along the snow covered banks of the Lake, a fishing boat in the distance.

Without signature (but see signatures on two following prints of this series). Artists did not consider it necessary to sign the whole series. Date about 1758.

*ONE OF THE SET OF “EIGHT VIEWS OF LAKE BIWA,” showing Harunobu’s excellence in painting landscape which astonished the world. The impressionistic treatment of the Pine Trees, the water of charming blue, with the undulating lines in gaufrage and the exquisite violet shadows, prove this artist a master of landscape as well as the figures of women.

- 104 THREE COLOR HOSOYE: Beni, green and lavender.

Series: “Eight Views of Lake Biwa.” Karasaki-no-Yau, or “Evening Rain on Karasaki Pine Tree.”

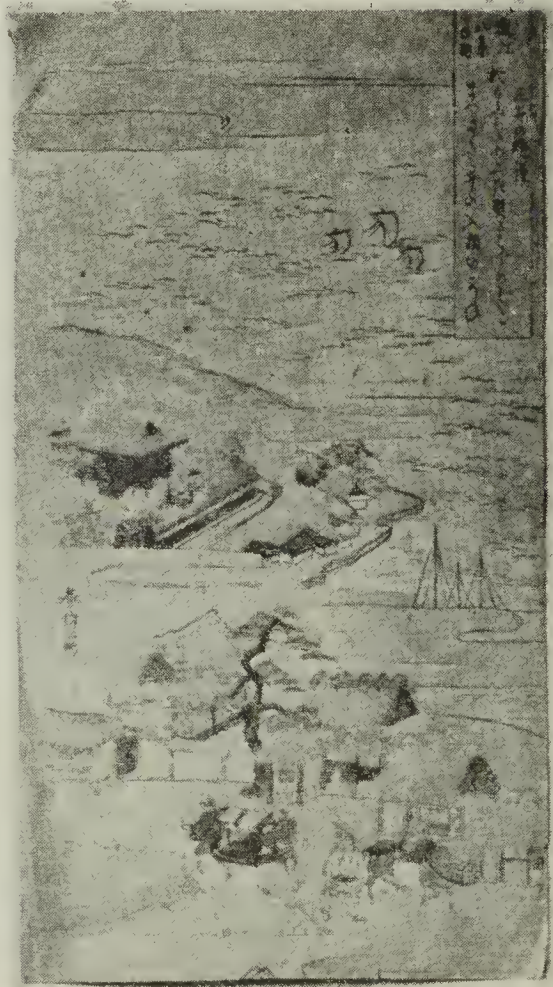
Signature: *Suzuki Harunobu ga.* Publisher: *Iriyamamoto Omiya.*

*AN ALMOST UNBELIEVABLE EXAMPLE OF THE WORK OF HARUNOBU with the rain in violet blue shadows pouring over old Karasaki Pine printed in beni and faint green of foliage.

120
Samborne

40 ✓

IMPORTANT DISCOVERY—Continued.



No. 105. 10½ x 6

105 EVENING BELLS OF MII TEMPLE. BY HARUNOBU.

Three color hosoye, beni, green and lavender. From the series "Mii-no-Bansho" or "Eight Views of Lake Biwa." Wayfarers in the foreground travelling in Kago and on the back of a bull, pass enchanting small thatched houses in violet blue, the Buddhist Temple in beni and Temple yard in violet blue in the background. Beyond little sail boats on undulating waves of faint green.

Signature: *Harunobu ga.* Publisher: *Iriyamamoto Omiya.*

*AN IMPRESSIONISTIC PRINT IN FINE CONDITION.

21⁵⁰

TORII KIYOHIRO: Flourished 1750-58.

Very little known of Kiyohiro except his few prints.

106 TWO COLOR RAIN PRINT IN BENI AND GREEN.

Amagoi Komachi, or the Rain Praying Komachi. The Princess carrying a ship under the umbrella held by an attendant; a sharp slanting rain is falling.

Signature: *Torii Kiyohiro Hitsu.* Publisher: *Maruko Ban.*

Date about 1754.

*Unsurpassed in poise and aesthetic charm.

20 -

107 THREE COLOR PRINT.

Blue, beni and yellow the last two toning into pale buff. A girl disguised as a Young Samurai with an attendant who holds an open umbrella passing under a pine tree. Traces of the mica ground remain.

Signature: *Torii Kiyohiro Hitsu.* Publisher: *Maruko Ben*

Tori Aburacho. Date about 1754.

3250
Chamaller



No. 106. 12 x 5 3/4



No. 107. 12 x 5 3/4

TORII KIYOMASU: 1685-1764.

Succeeded his father, Kiyonobu, the founder of the Torii Family, and became the second head of the School. The contemporary of Okumura Masanobu, their work in lacquer printing is hard to distinguish

108 URUSHIYE OR LACQUER-PRINT AS WELL AS BENIYE.

Actor Sanjio Kanataro as a wandering girl carrying the bough of a tree. His robe in hand-coloring of "beni" and orange heightened by the use of black lacquer in a delicate gauffered design. Parts of the sleeves of this overdress of black lacquer are tinted in gold powder, with a sash of aubergine modulated on white.

Signature: *Yamatoyeshi Torii Kiyomasu*. Publisher: *Murata*.

Date about 1725.

*IN FLAWLESS CONDITION retaining every color with which it was adorned by the artist.



✓
385-

Chandler

KIYOMASU—Continued.



No. 109. 12½ x 5½

109 ACTOR OTANI HIROJI AS HONDA HARUNAGA.

Two-color print in old Chinese blue and palest yellow with black "mon" and sash. Slight repair.

Signature: *Torii Kiyomasu*. Publisher: *Maru-kichi Kami-mura*. Date about 1745.

*Harmonious rendering of yellow and blue.

37-50

TORII KIYOMITSU: 1735-1785.

The son of Torii Kiyomasu, who succeeded as the Third Scion of the Torii Family. An important leader, in advance of his times, he originated a decidedly new school.

110 ACTOR ICHIMURA KAMEZO AS KIO-NO-JIRO.

Two-color print in blue and yellow, showing a story-teller who has just landed from a boat, beginning the relation of a legend.

Signature: *Torii Kiyomitsu Hitsu*. Publisher: *Yamashiroya*.

Date about 1754. (See Also No. 98.)

15-

111 THREE COLOR PRINT, BENI, GREEN AND BLUE.

Scene from a Drama: Nakamura Tomijuro as Matsukaze in a robe with "feather-wheel" Crest; Ichimura Kamezo as Yakihira; Arashi Otohachi as Sanzayemon stooping between them.

Signature: *Torii Kiyomitsu Hitsu*. Seal: *Kiyomitsu*. Publisher: *Maruko Tori Aburacho*. Date about 1758.

*From the La Farge Collection, selected before he made his public sales. Fine condition.

100'



No. 110. 12 x 5½



No. 111. 12 x 5¾

KIYOMITSU—Continued.



No. 112. 12 x 5¼



No. 114. 10½ x 7¾

112 TWO COLOR PRINT IN BENI AND GRAY.

Bando Hikosaburo as Hanaregoma Chokichi holding his black horse.

Signature: *Torii Kiyomitsu Hitsu*. Publisher: *Okumura Ban*, Gourd trade mark. Date about 1756.

One of the early and best prints of Kiyomitsu.

45

TORII KIYONAGA: 1742-1814.

Ukiyoe artist of great distinction, who succeeded to the title of the fourth generation of the Torii Family and a pupil of Kiyomitsu. His brush stroke in line modelling is so marvellous that Professor Fenollosa often compared him with Li-Ryo-Men of China

113 TWO GIRLS ON THE VERANDAH.

Series: "Shiki-Hakei" or Eight Scenes in Four Seasons. The print represents the month of the Chrysanthemum. The dresses are green and ecru tied with obis of ochre-orange of great beauty.

Signature: *Kiyonaga ga.* Publisher: *Eiju.*

*An important print of the early Kiyonaga period. A CRISP IMPRESSION IN PERFECT STATE ON THICK PAPER.

114 GROUP OF TRAVELLERS.

A man, two women and boy attendant. The colors are mellowed but beautifully balanced by the use of the rich, soft black of the robe of the central figure which dominates the print.

Signature: *Kiyonaga ga.*

*From the Hayashi collection, with his seal: "Hadamasa Hayashi."



No. 113. 16 $\frac{1}{8}$ x 7 $\frac{3}{4}$

70

20-
Hall

KIYONAGA—Continued.



No. 115. 8½ x 5¼

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

KIYONAGA—Continued.

115 TWO COURTESANS AT A LATTICE WINDOW.

Series: "Rokkasen," Poem of Otomo Kuronushi. Two Courtesans at a barred window, robed in pink gaufered into artistic designs, one wearing an aubergine uchikake, a tall and beautiful figure standing at the window watching a flight of wild geese; her companion seated at her feet absorbed in writing a love letter. The wood-work including the panes of the shoji is tinted a light tan, the orchid wall-paper in palest green on luminous grey.

Signature: *Kiyonaga ga.* Publisher: *Eijuban.*

*A VERY IMPORTANT AND BEAUTIFUL CHUBAN of marked similarity in composition to the rare famous series, "Barred Window and Waning Moon, Minami Juniko or the Twelve Seasons of Shinagawa."

30

KIYONAGA—Continued.

116 A STAGE WITH ACTORS AND CHORUS.

Segawa Kikunojio and Iwai Hanshiro as Osome and Hisamatsu in a dramatization of the familiar love story. Slight reparation at right edge.

Signature: *Kiyonaga ga.* Engraver: *Takatsu.*

*A remarkable composition of interlocked triangles of black and delicate yellow.

117 HINAGATA WAKANA NO HATSUMOYO.

Series: "Foremost Patterns of Young Leaf Models." The tall and beautiful Segawa of Matsubaya promenading with Takeno and Sasano her attendants. All are attired, as customary, in holiday robes in the same design of blooming Iris Flowers in subdued rose, ecru and green.

Signature: *Kiyonaga ga.* Engraver: *Eijudo.*

*A harmony of color showing a beautiful rendering of the complementary pinks and greens.



No. 116. 15 x 9½



No. 117. 14¾ x 10

2750

Evans

KIGONAGA—Continued.



No. 118. 13¼ x 9

118 FURYU KODOMO ASOBI GOSEKKU.

Series: "Five Seasons of Boys' Festivities." The Chrysanthemum Month showing a group of four boys, the smallest carried on the shoulders of his big brother, peeping through the fence at the Chrysanthemum Exhibition. Slight reparation in upper right.

Without signature. Publisher: *Iriyamamoto Omiya.*

*Omiya was a well-known old color print publisher in Asakusa Yedo.

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

2750

SHIBA KOKWAN: 1747-1818.

The follower of Harunobu. See "Important Discovery," 98-105

119 SERIES: OMI HAKKEI.

Two scenes of the series printed on a long narrow sheet of unusual shape. "Wild Geese at Katada," and "Twilight at Seta," alternating with two dainty little figures of Harunobuesque quality. Prevailing tones: brown, with a purple tint and ochre orange.

Signature: *Harunobu ga.* Publisher: *Nishimura.*

*IN COLLECTOR'S CONDITION. EXCESSIVELY RARE. A good example of the artistic license of Japan, inasmuch as here the artist signs the name of Harunobu his master. His own reputation is established as one of the Great Impressionists of Japan, and his work is so rare as to be known by name only to most collectors. (See preliminary note to No. 98.)



No. 119. 6 x 12½

ISODA KORIUSAI: 1725-1788.

The follower of Shigenaga and Harunobu

120 A COURTESAN'S DRESSING ROOM: INTERIOR.

Over a lacquered Kimono rack is thrown a robe of soft violet tone lined with rose color. To the right stands a small coal black dog with long hair who looks mischievously at the low bowl of brilliantly colored sweet cakes. The delicate violet tone of the wall behind oxidising with the passing of time, and the reserve ground of silvery apple green.

Signature: *Isoda Koriusai*. Date about 1768.

*Connoisseurs will consider this one of the most remarkable prints in the Hunter Collection. In a flawless state of preservation, it represents the witchery of this beautiful creature who has thrown off her every day self and in the guise of a small, black dog, with wicked, sparkling amber-colored eyes, takes one last look at the things of the day before she starts out through that violet grey dusk of the background into a night as black and mysterious as she is herself.

IN SUPERB COLLECTOR'S CONDITION, the gauffrage printing on the robe is very fine and that on the dog of such remarkable workmanship that it looks as if it might almost have been applied instead of printed.



KORIUSAI—Continued.



No. 122. 15 x 10½



No. 121. 15 1/3 x 10 1/3

121 UTAGAWA OF MATSUBAYA WITH ATTENDANTS.

“Hinagata Wakana No Hatsumoyo,” Series: “Foremost Patterns of Young Leaf Models,” The Beauty in a rose colored Uchikake or outer garment with an obi of magnificent black gauffered in white cherry blossoms is a striking figure, while her opaque cream underrobe with grey cherry flowers is enchanting in color. This is probably the earliest print of this set published by Koriusai which produced an immediate demand for others.

Signature: *Buko Yagenbori Inshi Koriusai ga.* Publisher: *Eiju Ban.* Date about 1774.

*The print is crisp and on thick, soft paper. A proof of the earliest sheet of this series, the work of Koriusai's culminating period.

122 TAMAGAWA WITH TWO KAMUROS AND TWO MAIDS.

Series: “Foremost Patterns of Young Leaf Models.” The lovely modest Tamagawa with Tasoya, Kichiji and two girls form a glowing group in rose, blue, dove grey and aubergine passing the black bell-tower under a misty blue-grey sky, with a house in the distance whose roof is modulated by time into a rich orange color.

Signature: *Koriusai ga.* Publisher: *Eiju.* Date about 1775.

*The glowing brilliance of coloring, enhanced by the masses of black, render this one of the most charming prints in the collection.

55

55
Chandler

KORIUSAI—Continued.



No. 123. 10½ x 7¾

123 LOVERS IN A SNOWY TWILIGHT.

“Furiu Nagauta Hakkei,” Series: “Eight Tasteful Scenes from Love Songs.” The Youth followed by his sweetheart and a boy attendant enjoying an outing in the snowy twilight near a bamboo fence and wood lantern whose orange tones are softened by their weight of snow; snow still falling in the background, from a steel blue sky, which offsets the pink, aubergine, green and ochre-orange of the robes.

Signature: *Korion ga.* Date about 1770.

*Chuban of faultless impression in perfect preservation.

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

45

KUNINOBU: 1664-1780.

The Follower of Harunobu, whose work is excessively rare

124 TWO BOYS GOING FISHING.

The color mellowed by time into soft grey and yellow, but the beautiful lines hold their value.

Signature: *Kuninobu*. Date about 1775.

*This print was secured by Mr. Hunter from the La Farge collection before Mr. La Farge made his public sales. VERY RARE.



No. 124. 12 x 5½

KITAO MASANOBU, or Santo Kyoden, 1761-1816.

Pupil of Kitao Shigemasa, and artist as well as a great novelist and composer of popular ballads. Masanobu left comparatively few prints, and they rank very high among collectors.

125 SHINSEN ZASHIKI HAKKEI.

Series: "Eight newly selected Indoor Scenes." Young woman in a glorious black Furisode or long robe in a pattern of snowy bamboo, and flying birds rolling up a kakemono at Tokonoma watched by her little son and kneeling maid.

*FLAWLESS CONDITION.

55

126 YOUTH ACCOSTING A YOUNG WOMAN AND HER MAID.

Tosei Yatsushi fu Jikkei Zu. Series: "Ten Lavish Models of the Present Day." The Young girl wears a furisode of white toning into grey and gauffered in a chrysanthemum crest pattern at the border, in contrast to the strong red-brown and dark olive and black of the figures either side of her; her pink brocade obi harmonizes the rich color scheme.

Signature: *Kitao Masanobu zu.* Date about 1779.

*In perfect condition save for a slight strengthening of the sky near the blank top margin.

60



No. 126. 10½ x 7¾

No. 125. 10 x 7¼



No. 127. 13½ x 6

NAGAHIDE: 1704-1760.

✓
1750

127 Pupil of Shigenaga, whose prints are among the rarest extant
KIRARAYE OR MICA PRINT.

Amiuchi, a fish-net caster, in a Gion Festival procession costume held at Miyako (Kyoto); the long coat and hat printed in silvery glimmering mica, with Shibori spots on the robe in violet, over a lining of orange. His boy attendant is in pink, aubergine and sulphur yellow.

Signature: *Nagahide ga.* Publisher: *Kano Ki Nawate, Kio.*

Date about 1760.

*COLLECTOR'S PRINT, EXCESSIVELY RARE. Published and printed in Kioto instead of Yedo.

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No. 128. 13¾ x 9⅞

SEKIHO: 1790-1810.

Follower of Utamaro

128 FISHING PARTY OF A YOUTH AND TWO GIRLS.

A young man in ecru robe tied with black and held above the knees, wades into the stream carrying on his back a girl in a red brown robe tied with pink; their companion in black gauze with ochre and cream obi wades beside them carrying the black net.

Signature: *Sekiho Hitsu*. Publisher: *Marujin*. Date about 1803. Some reparation.

*A PRINT OF EXCEPTIONAL BEAUTY AND CHARM.

129 SHIGEMASA AND SHUNSHO. JAPANESE BOOK.

"Seiro Bijin Awase Kagami" or Mirror of the Beauties of the Green Houses. Complete in three volumes, small folio. 1776.

*FIRST EDITION. VERY RARE AND DESIRABLE; one of the most sought for of all the Japanese illustrated books, celebrated for the beauty and grace of its women, and the delicate rose pink, violet and old yellow of the coloring offset by the most artistic use of black. The Egerias, Phrynes and Sapphos of Japan are shown, with

"Who is Lesbia, What is She?"

smoking a dainty pipe, playing games, coming from the bath, admiring flowing stream or listening to Singing Insects. THE ORIGINAL EDITION, DONE IN COLLABORATION BY KITAO SHIGEMASA (1728-1909) AND KATSUKAWA SHUNSHO (1726-1792).

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

2750

125-

Evans

KITAO SHIGEMASA: 1739-1819.

Celebrated as the producer of the most beautiful illustrated books of Japan, and a pupil of Shigenaga. His most famous work is "Seiro Bijin" or "Women of the Green Houses," (see No. 129), a work of collaboration with Shunsho. (See No. 99.)

130 SILK WORM SERIES. No. 2.

"Kaiko Yashinai Gusa," Series: "Silk Cocoon Raising." Three girls gathering mulberry leaves by a stream, in ochre orange, ecru and aubergine, the sky oxidising into grey blue against the distant hills.

Signature: *Kitao Shigemasa ga.*

*IN COLLECTOR'S CONDITION.

131 SILK WORM SERIES. No. 5.

"Kaiko Yashinai Gusa," Series: "Silk Cocoon Raising." Two women busily engaged in feeding the cocoons on a glowing mat of ochre orange, while idle musume and baby bother them in their work. Coloring in brilliant tender green, rose, aubergine and ochre orange.

Signature: *Kitao Shigemasa ga.*

*IN COLLECTOR'S CONDITION.



No. 131. 10¾ x 7¼.



No. 130. 10¾ x 7½

SHIGEMASA—Continued.



No. 133. 10¼ x 7½

No. 132. 10¼ x 7½

132 YATSUSHI HAKKEI:

Series: "Eight scenes of Biwa Lake in parody." The print represents "Evening Rain over Karasaki Pine Tree," the simply outlined shadow of the Pine Tree on the Shoji, and the poetical conception of the wind in the leaves rendered by the noise of the playing children. Fine condition.

Signature: *Kitao Shigemasa ga.*

133 NOVEMBER: Shimofuri Zuki (Eleventh Month): Series "Twelve Months."

A group of Pilgrims in a Shinto Temple yard under the red Torii; the Father with Baby on his shoulder followed by Mother, a maid and little boy, in aubergine, green and pink. The print is diagonally divided, the lower left corner showing a charming snow scene with a man lighting a huge snow-lantern for the watching girl at the window.

Signature: *Kitao Shigemasa ga.*

*IN PUBLISHED STATE. The dash of black dividing the daring composition.

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2750

40

NISHIMURA MAGOSABURO SHIGENAGA: 1697-1756.

The son of Shigenobu, artist and book publisher. Influenced by Masanobu, called the inventor of three-color printing. Harunobu spent his early days with him

134 URUSHIYE OR LACQUER PRINT.

The actor Arashi Wakano as the Youth Gompachi about to don his large straw hat detained by a boy messenger; the rich designs of the robes are hand-colored in yellow and light tan. One of the most important prints of Shigenaga in the manner of Okumura Masanobu.

Signature: *Nippon Gako Nishimura Shigenaga Hitsu*. Publisher: *Igaya, Motomacho*. Date about 1728.

*The work of Shigenaga is the most important bridge between the Primitives and the later schools.



No. 134. 12¼ x 5¾

40

Poor condition

KATSUKAWA SHUNKO: 1760-1827.

The Pupil of Shunsho, and one of his two important followers.
His full sheet prints are very rare and his best work.

135 DAIMIO AND A PRINCESS.

Ichikawa Monnosuke as the Daimio and Segawa Kikunojio as a Princess. His overrobe of aubergine over rose and grey. The furisode of the Princess is warm grey with floral crests in violet.

Signature: *Shunko ga.* Date about 1778.

*A BROADSHEET OF SUPERB COMPOSITION IN FINE CONDITION.

80
Chaveller



SHUNKO—Continued.



No. 136. 12¾ x 6.



No. 137. 10¼ x 5¼.



No. 138. 12½ x 5½

136 ICHIKAWA MONNOSUKE AS OTOKODATE.

His coat of stripes in old red, black and cream over apricot. He stands in the rice field on a yellow ground.

Signature: *Shunko ga.* Date about 1780.

*HOSOYE FROM THE HAYASHI COLLECTION, with seal "Tadamasa Haya-shi." A MAGNIFICENT IMPRESSION IN COLLECTOR'S CONDITION.

137 THE ACTOR OTANI IN THE ROLE OF A SAMURAI.

A crisp impression in grey, ecru and "tan," the maple leaves, sword ornaments and robe lining a glorious "tan."

Signature: *Shunko ga.* Date about 1780.

*It bears comparison with the best work of his Master Shunsho.

138 IWAI HANSHIRO AS A DRUM CARRIER.

Hosoye in soft tones of apricot, ecru and yellow, tied with a black sash.

Signature: *Shunko ga.* Date about 1780.

*A print in rare, beautiful condition, unsurpassed in poise.

2250

10-

4250
Hall

KATSUKAWA SHUNSHO, 1726-1792.

Shunsho's mastery of art is derived from his great Ukiyoe master Miyagawa Choshun, who was a painter of great merit. Shunsho was a collaborator with Shigemasa in the illustrated books "Seiro Bijin" or "Women of the Green Houses" (see No. 129). His most important works are the series of hosoye actor prints here offered

139 SAMURAI PORTRAYED BY AN OTANI SCHOOL ACTOR

The flesh in deep rose, the robe of aubergine with spots of "tan."

Signature: *Shunsho ga.* Date about 1775.

*With the exception of a foxed spot in the upper left corner, a hosoye in superb collector's condition and perfect registration.

15
B, Matsumori

140 A FEROCIOUS SAMURAI.

The upper coat of warm grey patterned in Falcon feathers in light tan, his robe of exquisite bamboo green over a pale rose kumadori, the face tinted.

Signature: *Shunsho ga.* Date about 1775.

*A fine Hosoye print of the culminating period of this artist, 1775. An inspiration for the cubists.

15
Hall



No. 139. 13 x 6 7/8

No. 140. 12 1/2 x 6 7/8

SHUNSHO—Continued.

141 AN ACTOR AS A FENCING MASTER.

In an ecru leather haori over old rose; the hakama or wide and long trousers in opaque grey; the spear in "tan."

Signature: *Shunsho ga.* Date about 1774.

*SEEN IN PROFILE, the dignity of pose and intensity of expression show a resemblance to Hendrik Ibsen.

OKUMURA TOSHINOBU: Son of Masanobu.

Pupil and son of the master, born in 1709, he died young in 1743.

His lacquer prints are lithe in design and powerful in coloring

142 URUSHIYE OR LACQUER PRINT.

Man with his hand on the shoulder of a youth talking with the mistress of a Tea-house; his kimono in black lacquer, while the others are hand-colored in rose, blue and yellow. The upper sliding door shows traces of gold powder.

Signature: *Yamato Gako Okumura Toshinobu Hitsu.*

Publisher: *Izutsuya in front of Shimmei Temple.* Date: 1725.

*Rare and unusual lacquer print.



No. 141. 13 x 6 $\frac{7}{8}$



No. 142. 12 $\frac{1}{4}$ x 6

10

21⁵⁰—

SHUNYEI: 1767-1819.

The most important pupil of Shunsho, the delineation of his actor prints strongly influenced by his teacher, although in the portrayal of groups in the roles of women he shows the quality and manner of Kiyonaga

143 KUDAN-ME (NINTH STAGE) SERIES CHUSHINGURA.

The noble lady Tonase with Konami, her daughter, at the entrance of the house of Yuranosuke, on a snowy day in Spring accosting the maid. The mother in rich black, and the girl in youthful white toned into grey, tied with a black obi, over cherry color. The maid leans over the verandah of pink tone, and beyond the tender green of young bamboo, covered with a light fall of snow, shadows a snowy landscape stretching to low hills on the horizon.

60

Signature: *Shunyei ga.* Publisher: *Eiju.*

*A CRISP IMPRESSION ON THICK, FINE PAPER WITH EVERY COLOR OF THE ARTIST PRESERVED. EXCESSIVELY RARE. SHUNYEI PRINT.



No. 143. 10 $\frac{1}{8}$ x 7 $\frac{3}{4}$

UTAGAWA ICHIOSAI TOYOKUNI: 1769-1825

The Pupil of Toyoharu, early skilled in the portrayal of actors, he later devoted himself mostly to drawing female figures. His early work in the manner of Shunsho and Kiyonaga is very rare.

144 THE LOVERS OSOME AND HISAMATSU.

Iwai Hanshiro and Nakamura Noshio in the roles of these famous and unhappy lovers, seen at half length. Her dress of aubergine with a cherry flower pattern of delicate pink and rose, and plain green obi; her collar, hair ornaments and ribbons in warm rose color, show to advantage against his striped black coat.

Signature: *Toyokuni ga.* Publisher: *Tomoyeya.* Seal: *Approval.* Date about 1790.

*Early work of exceptionally mellow and fine tone.

145 MAN WITH A WOMAN ON HORSEBACK.

Bando Hikosaburo as Kichiza and Iwai Hanshiro as Ohichi; her robe of star shell pattern in violet on white; while the wide violet stripes of his robe are gauffered in white, with rose pink underdress. The horse of reddish-brown is a rare portrayal of the animal by this artist. Two moth holes filled.

Signature: *Toyokuni ga.* Publisher *Tsuruya.* Date 1794.

*An early Toyokuni from the La Farge collection, with his red seal.



No. 144. 13½ x 10



No. 145. 13 x 9¼

TOYOKUNI—Continued.



No. 147. 14½ x 10

No. 146. 14¾ x 10

146 THE FINISHING TOUCH: DATED PRINT.

Series of "Six Tamagawa Rivers." The man in a robe of light peach, over which is a summer coat of black gauze through which is seen the patterned peach color of his underrobe in printing of such remarkable quality that it deserves the closest attention. He holds a mirror of black lacquer while putting the finishing touch to his hair arrangement.

Signature: *Toyokuni ga.* Publisher: *Kanetsuru.* Date 1794.

*A SUPERB IMPRESSION ON THICK "HOSHO" PAPER. The significance of the date should be noted as of Toyokuni's early period, and the fact must be emphasized that DATED PRINTS ARE ALMOST UNKNOWN.

147 CURIOSITY.

Two women kneeling, their backs partly to the spectator peeping through holes which they have broken in the shoji; their obis of rich brocade over robes which have mellowed with time into the most enchanting apricot and pale yellow.

Signature: *Toyokuni ga.* Date about 1798.

*Beautifully oxidised, retaining the highest artistic qualities in color and composition, a notable example of juxtaposition of coloring.

30

4/5

TOYOKUNI—Continued.

148 TWO ACTORS, A MAN AND WOMAN.

Seen at half length in robes of brown, pale green and (faded) blue, the obis in black and green.

Signature: *Toyokuni*. Publisher: *Tsuruya*. Date about 1798.

*One of the earliest and rarest examples of Toyokuni—a characteristic pyramidal composition.



No. 148. 14 x 9½

ISHIKAWA TOYOMASA: Worked about 1765.

Pupil of Toyonobu

149 MAZUKI, THE MOUSE MONTH.

Series: "Twelve Signs of the Zodiac." Five boys are busily packing the harvest of rice and treasures of coins and precious stones with the help of a crowd of mice. Among the Signs of the Zodiac the mouse is the symbol of the collection and amassing of wealth. In tones of pale orange and yellow.

Signature: *Ishikawa Toyomasa*. Date about 1766.

*Examples of five-color printing of this artist are very rare.



No. 149. 10 $\frac{1}{8}$ x 7 $\frac{3}{4}$

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No. 150. 12¼ x 6

ISHIKAWA TOYONOBU: 1711-1785.

One of the greatest artists of the Primitives

150 BENI YE. WOMAN WITH A TRAY.

Two color print in beni and green, with portions of the dress so crisp and clear as to look like embossed work. Some holes to left filled.

Signature: *Ishikawa Toyonobu*. Publisher: *Maruuroko*, owner of engraving. Date about 1750.

*Secured from Mr. John La Farge before he made his public sales, and of the artistic quality for which the La Farge collection is celebrated; for instance, the "line of beauty" from the head turned and thrown back to the end of the sweeping robe should be noted, balanced by the tray with her "Seven Emblems of Treasure." A HOSOYE OF FLAWLESS GRACE.

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60

Hall

KITAGAWA UTAMARO: 1753-1806.

As a youth Utamaro served the Tokugawa Government but soon retired and studied painting of Kano Masters, and later with Toriyama Sekiyen. He lived for many years in the home of Tsutaya, then a very popular book and Nishikiye publisher of Yedo. He seems to have been influenced more by the work of Kiyonaga, but his characteristic portraits of women soon gave him an unrivalled place in Japanese art

151 "FUJIN SOGAKU JITTAL." SERIES: "TEN WAYS OF PHYSIOGONOMY."

A beautiful woman seen at half length praying before a shrine for the desired fulfilment of matrimony. A striking and harmonious composition in ochre, yellow and black; the obi of dark, olive green. Utamaro assume the role of a physiognomist and signs the print as follows: "This countenance signifies one who is strong in self-restraint, as well as temperament, and as a friend she may render service as all womanly virtue deserves."

Without signature. Publisher: *Tsuruya.*

*An unrivaled composition. Professor Fenollosa calls this "the balloon-shaped head."

75

152 A COURTESAN DETAINING HER LOVER.

Daring composition of artistic excellence, in perfect harmony of coloring, it is one of the great prints of the collection.

Without signature.

*A VERY RARE PRINT and of exceptional artistic merit.

45



UTAMARO—Continued.

153 FUJIN TEWAZA JUNIKO.

Series: "Twelve Manual Accomplishments of Women." An elder Sister leaning over the shoulder and guiding the hand of the younger, in a lesson in calligraphy. Beautiful, soft coloring in dark ochre, brown and pink.

Signature: *Utamaro Hitsu*. Publisher: *Hishiwaka*.

154 TWO GIRLS IN CONVERSATION.

They are seen at half length. A charming and clearly printed composition in pink and black. The treatment of the coiffure, showing the whalebone hair bow of the upper figure, places it as the early work of Utamaro.

Signature: *Utamaro ga*.

*AN INTERESTING ASSOCIATION PRINT. It was purchased by Shojio Kiosai, a famous painter, in 1866, as shown by his characteristic and inimitable calligraphy to the left, and later passed into the hands of Sanko, a noted metal manufacturer of Tokyo as also noted on the print.



No. 153. 14½ x 9½



No. 154. 13¾ x 9

UTAMARO—Continued.



No. 155. 13 x 9¼



No. 156. 14½ x 9½

155 GIRL SEEN AT BUST LENGTH WITH CUP OF TEA.

“Azuma Bijin Erami,” Series: “Selected Beauties of the East.” The large head of a girl, her hair wrapped in a tenuguri, which bears an ivy crest in blue and the letters “Fuku” and “ju”— Happiness and Longevity.

Signature: *Utamaro ga.*

*PERFECT CONDITION. Utamaro’s title “Ada-ge,” a coquettish coiffure.

37 50

156 KIRARAYE OR MICA PRINT WITH LARGE HEAD.

Bust of a Musume, Series: “Competition of Yedo Musume.” Ochiye of Koiseya, utterly absorbed in reading a yellow covered book published by Santo Kioden (Kitao Masanobu). The earliest work of Utamaro, shown by the knot of hair being much smaller and the primitive rendition of the short hair at the neck, also in the square signature and seal.

Signature: *Utamaro ga.* Publisher: *Kawaju.* Date about 1786. Slight reparation in upper edge.

*IN FINE CONDITION AND REGISTRATION, and with a pretty tribute to his predecessor, Kioden, in showing the Musume reading his book.

55

UTAMARO—Continued.

- ✓
55
- 157 TAKIGAWA OF TEAHOUSE OGIYA, AFTER HER BATH.
"Seiro Nana-Komatchi," Series: "Seven Living Komachis of the Teahouse." Warm from her bath, she wipes a few drops of moisture from her ear with the loose sleeve of her shibori or bathrobe of misty blue pattern, while the rendering of the half-dried hair is astonishingly realistic. Traces of pink shadow the eyes and the entire background is tinted in grey.

Signature: *Shomei Utamaro Hitsu*. Publisher: *Izumisa*.

*A SUPERB COLLECTOR'S PRINT FROM THE WAKAI AND HAYASHI COLLECTIONS with their seals; the upper oval seal being that of the famous connoisseur of Tokyo, Kanesaburo Wakai, the one below that of Tademasa Hayashi of Paris. A print having the seal of approval of these two famous experts is worthy of attention.

THREE IMPORTANT UTAMARO PRINTS
THE FLESH-LINES IN PINK

- 2750
Oshin
- 158 GIRL SEEN AT BUST LENGTH: FLESH LINES IN PINK.
Series of "Six Tamagawa Rivers." A girl just from the bath wearing an aubergine shibori. The entire background in gauf-
frage in a design of Yamabuki flowers on a stream.

Signature: *Utamaro Hitsu*. Publisher: *Yamamatsu*.

*A FAULTLESS PROOF IMPRESSION, showing the original aubergine border line, and with flesh lines in pink.



No. 158. 15 x 9½

No. 157. 14½ x 9½

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

UTAMARO—Continued.



No. 159. 14 x 9 $\frac{3}{8}$

No. 160. 14 $\frac{1}{4}$ x 9 $\frac{3}{8}$

159 LARGE HEAD WITH FLESH LINES IN PINK.

Series: "Six Tamagawa Rivers." The masses of her black hair, wet from its recent washing, lying on her shoulders. Such rendering of the hair cannot be found in the pictorial art of Japan since the work of the Tosa Masters in the Twelfth Century. The flesh lines of the face and hands are modelled in pink, and there are traces of pink tint over the eyes; the robes of old rose with cherry blossoms in gauffrage, and the entire background in gauffrage printing of "cloth bleaching sticks" floating on a stream.

Signature: *Utamaro Hitsu*. Publisher: *Yamamatsu*.

*Flawless proof impression in collector's condition.

160 A GIRL AT BUST LENGTH, FLESH LINES IN PINK.

An early Utamaro print of great rarity with the flesh lines of face, ear and throat rendered in pink, with the delicate pink shadows of the eyes exquisitely preserved. The entire background is printed in gauffrage with Hagi blossoms on a stream. Series: "Six Tamagawa Rivers."

Signature: *Utamaro Hitsu*.

*FLAWLESS PROOF IMPRESSION IN PERFECT CONDITION.

70- ✓
80

37-50 ✓
O. Linn

161 HANAZUMA SEATED.

Toji Zensei Nigawo Zoroe, Series of "Competition of Present Day Beauty." A print of lovely long lines. Hanazuma wears a black gauze through which her underdress shows faintly pink, bordered and lined with rose pink; the obi of rich old reddish brown brocade, all on a reserve ground of palest yellow.

Signature: *Utamaro Hitsu*. Publisher: *Hishiwaka*.

*A FINE IMPRESSION IN COLLECTOR'S CONDITION.

162 A GIRL AT BUST LENGTH, COMING FROM THE BATH.

The use of masses of rich black in hair and robe, the elongation of the head and neck are characteristic of his manner in the Kwansei period of 1795. The color of her 'jiban' or underrobe is of aubergine, but the print is dominated by the use of the massed black, and every line is clear and crisp.

Signature: *Utamaro Hitsu*. Publisher: *Tsuruya*.

*A RARE PRINT IN FINE CONDITION, of exceptional artistic merit.



No. 161. 15 x 9½



No. 162. 15 x 9½

UTAMARO—Continued.



163. 15 x 10



164. 15 x 10%

163 TWO GIRLS UNDER PENDANT WISTARIA BLOSSOMS.

A symphony of yellow, pale pink and opaque grey, as they stand together, seen at half length.

Signature: *Utamaro Hitsu*. Publisher: *Hishiwaka*.

*A superb impression, the rendering of the hair, now a lost art, in exquisite registration, and harmony of color.

25

164 THREE WOMEN WAITING ON THE BRIDGE.

The figure to the right in a fresh and beautiful violet robe tied with pink, holding a blue umbrella with her companion whose robes of pink with black gauze overdress are tied with a black and aubergine obi. The third of these "Three Graces" wears a robe of apricot tied with pink, holding an open umbrella of the same steel blue at her side. Slight reparation at right edge.

Signature: *Utamaro Hitsu*. Publisher *Omiya*.

*A sheet of a famous Triptych whose simplicity of line and color harmonies make it recognized at once as a distinguished print. A VERY FINE IMPRESSION, fresh and brilliant.

60

UTAMARO—Continued.



No. 165. 15 x 10 1/6

No. 166. 15 x 10 1/6

165 KARAKOTO OF CHOJIYA AFTER THE BATH.

A semi-nude girl in a loose robe of delicate blue, with the sleeve of which she wipes the moisture from her ear. The color of her robe is well preserved, together with the red of her lips and the translucent yellow of the tortoiseshell kogai in her smooth black hair. Slight reparations.

Signature: *Utamaro Hitsu*. Publisher: *Yamafuji Yamashiro*.

*A rare example of large head and semi-nude.

166 A LADY ON A FLOWER OUTING.

"Yashiki Fu." Series: *Tosei Fuzoku Tsu*, or "Knowledge of Present Day Customs." A lady of a Samurai family holding a fan on which is inscribed a poem suggesting that she is on "O'Hanami" or "Honourable Flower Outing." Slight stain at lower right hand corner.

Signature: *Utamaro Hitsu*.

*Wonderful printing, retaining the original delicate pink tone of the pretty sun-hat and the pink shadows under the brow.

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V
V
V
40
Hall

30

UTAMARO—Continued.

167 KIRARAYE OR MICA PRINT. WAKAMUME WITH ATTENDANT.

A print of soft brilliance. The beauty is seen at half length, her pink robe slipping from the green underdress, tied with an obi of black and apricot brocade. Reparation in upper right, in the background of mica printing.

Signature: *Utamaro Hitsu*. Publisher: *Tsutaya*.

* A remarkable rendering of the complementary green and pink tone.

45

168 THREE PILGRIMS ON THEIR WAY TO THE TEMPLE.

Shimotsuki No Kamimode, Series: "Furiushiki no Asobi," or "Elegant Outings of the Four Seasons." A favorite pyramidal composition of Utamaro. A youth who carries a girl in pink on his right shoulder, engages in conversation the lady who accompanies them. Pink predominates, offset by black and green.

Signature: *Utamaro Hitsu*. Publisher: *Tsuruya*.

*A rare example retaining the color tints on the man's face.

20



No. 168. 15 x 10

No. 167. 14¾ x 10

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UTAMARO—Continued.



No. 169. 15 1/4 x 10 1/4



No. 170. 15 1/3 x 10 1/3

169 YOUNG WOMAN CHANGING HER ROBE.

“Natsu Isho Tosei Bijin,” series: “Summer Wear for Present Day Beauty.” The semi-nude figure of a young woman changing her summer robe for a newly acquired ‘Jofu’ linen gown. A print of warm grey and soft yellow touched with rose color. Slight reparation at top and lower left corner.

Signature: *Utamaro Hitsu*.

*Rare example of the nude and showing the quaint idea of anatomy possessed by the Japanese.

170 TWO DROWSY MUSUMES.

“Musume Hidokei,” Series: “Dial for Young Girls at the Dragon’s Hour” (nine in the morning). Two Musumes robed in blue Nemaki, just out of bed and trying to dispel their drowsiness by admiring a pot of Morning Glories. They have not yet washed their faces, as one Musume still keeps her toothbrush in her mouth.

Signature: *Utamaro Hitsu*. Engraver: *Marumura*.

*A rare example showing the faces impressed in gauffrage.

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UTAMARO—Continued.

171 MUSUME PLAYING THE SAMISEN.

Series: "Edo no hana Musume Jioruri," or "The Flowers of Yedo, the Musume Musicians." She wears a dark blue gauze patterned in white, with light brown brocade obi. The ribbons of her hair, and the Camelia flowers in deep rose. Slight reparation on the forehead.

35

Signature: *Utamaro Hitsu*. Publisher: *Kaneto*.

*Here Utamaro used at least ten blocks. A rare example in this coloring.

REKISENTEI YEIRI: 1760-1810.

Pupil of Yeishi and follower of Utamaro of whom Strange says, "His prints are rarely met with in Europe"

172 SANKATSU AND HANHICHI SEEN AT BUST LENGTH.

25

The Mother holding the baby, with her robes treated in three different shades of yellow, in contrast to the deep red-brown leather coat of the man. Signature: *Rekisentei Yeiri*.

*One of the rarest prints in Mr. Hunter's collection in fine condition and printing with use of gauffrage.



No. 171. 15 x 10 1/8



No. 172. 13 1/2 x 10

HOSODA CHOBUNSAI YEISHI: 1760-1829.

The grandson of Hosoda Tamba, Financial Commissioner of Tokugawa; the name "Yeishi" was given by the Shogun Iyeharu during his short service as assistant to the Commissioner and Court Painter. Of all Ukiyoye, the work of Yeishi excites the greatest admiration among the Japanese Art Collectors. His knowledge of Court Life at Yedo gave him his inspiration for the production of the sumptuous series "Lavish and Extravagant Genji"

173 IZUTSU OR THE PALACE WELL.

50
A young Nobleman with three female attendants, stopping at the well under a blooming plum tree. The white robe of nobility is gaufered with an ayagata pattern. Behind him stands a lovely creature in aubergine attended by a child in grey and black, while in the foreground, a more lovely stooping figure in green holds his sword. Oxidised clouds in the crisp ochre-orange background.

Signature: *Yeishi*. Publisher: *Eiju*. Seal: *Approval*.

*A distinguished print characteristic of the "feeling of repose" so perfectly expressed by this aristocrat among Color Print artists.



No. 173. 15½ x 10

YEISHI—Continued.



No. 174. 15½ x 10

174 HANAOGI OF TEAHOUSE OGIYA, WITH TWO KAMUROS.

The rare beauty of this print lies in the stately carriage, the sweep of the long robe of light aubergine over pink, and palest green held up under a rose-colored obi, and the unusual aubergine ribbon garniture which falls from her coiffure over her shoulder.

Without signature.

*Connoisseurs will appreciate this magnificent impression of a highly artistic composition, with the introduction of fretted clouds and pink tones on the pearl grey ground.

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YEISHI—Continued.



175. 15½ x 10



No. 176. 15 x 9½

175 FOUR BEAUTIFUL COURTESANS WALKING.

47 ⁵⁰ / —

Senzan on the right, of exquisite grace in green and pink, with her companions Misayama in pale yellow over lavender, lined with pink and Itotaki in violet over pink; Orihae follows in delicate lavender over green and pink, and the stately onward sweep of their movement can only be compared with some noble ship slowly approaching harbor.

Signature: *Yeishi*. Publisher: *Eiju*. Seal: *Approval*.

*PROOF IN FLAWLESS COLLECTOR'S CONDITION, every color of the artist and gauffrage preserved, including the light apricot tint of the background. Considered the most distinguished and beautiful group in the whole range of Yeishi's Art.

176 THREE COURT LADIES ADMIRING A PAINTING.

47 ⁵⁰ / —

The little girl in blue kneeling on the floor beside them follows their example. A beautiful print of clear crisp lines showing the famous "Yeishi green" in two shades with subtle use of rich black and violet. The Tatami and Verandah are in an exquisite tone of clear yellow.

Signature: *Yeishi ga*. Publisher: *Eiju*. Seal: *Approval*.

177 THE COURTESAN TAKIGAWA WITH TWO KAMUROS.

Series: "Seiro Moyo Awase," or "Matchless Teahouse Patterns."
 Famous for the sweep of line and color harmony of a Uchikake of deep bamboo-green over ochre-orange and light aubergine, the colors repeated in the dresses of the Kamuros.

Signature: *Yeishi zu.* Publisher: *Eiju.* Seal: *Approval.*

*MAGNIFICENT CONDITION on a yellow ground toning into grey, a charming touch given by open fans gauffered into the background.

25-

178 HANAZUMA OF HYOGOYA.

Series: "Seiro Moyo Awase," or "Matchless Teahouse Patterns."
 A beautiful Courtesan walking, accompanied by two Kamuros, in a pink asanoha dress enhanced with delicate pattern in gauffrage, black uchikake and obi of pale green brocade in contrast with the opaque blue of the dresses of the Kamuros, one of whom walks in front, the other to the back.

Signature: *Yeishi ga.* Publisher: *Eiju.* Seal: *Approval.*

*A MASTERPIECE OF THE ARTIST IN PERFECT PROOF CONDITION. The drapery lines and color composition, the restrained and beautiful use of the contrasting black on the grey wash ground combine to make this a notable print of flawless execution.

45-



177. 15 x 10 1/4

No. 178. 15 x 10 1/4

YEISHI—Continued.

No. 179. 15 x 10 $\frac{1}{8}$ No. 180. 15 x 10 $\frac{1}{8}$

179 SOMENOSUKE OF MATSUBAYA TEAHOUSE, WITH SHINZO AND TWO KAMUROS.

She is in Holiday Dress of white gauffered in a diamond pattern, over which is a rose pink Uchikake, with branches of the flowering plum in gauffrage. The two little Kamuros are dressed to match, while the tall Shinzo, as beautiful as her Mistress, wears white to correspond, with touches of pink and bordered with green, her obi of green brocade of luminous beauty.

Signature: *Yeishi zu*. Publisher: *Eiju*. Seal: *Approval*.

*FROM THE COLLECTION OF WAKAI OYAJI, the famous early collector of Tokyo, and with his seal. A print noted for its refinement of delicacy.

180 YUKUN ROKKA SEN.

Series: "Six Beauties in a Parody on the Six Great Poets." The two Beauties, Hinazuru of Teahouse Chojiya and Shinowara of Tsuruja, the latter holding a long pipe. A lovely and delicate color harmony in a softly brilliant rose, pale aubergine, pink and yellow. Slight reparation.

Signature: *Yeishi zu*. Publisher: *Maru Iwa*.

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

30
Hall

25



No. 181. 14½ x 9½

CHOKOSAI YEISHO: Flourished 1790-1805.

Pupil of Yeishi

181 HANAOGI OF TEAHOUSE OGIYA.

Series "Yukunwaka Sanjin," or "Three Beautiful and Poetical Goddesses." She wears a robe of soft black unrelieved save for the pink crepe sash which has a small design printed in gaufrage and the border of her underrobes which are flowered in detached cherry blossoms. The ecru carpet on which she sits is patterned in pale yellow Chrysanthemums and on the lacquer rack to the left is thrown an exquisite uchikake of warm grey lined with yellow. All on a "wash" background of delicate pearl grey.

Signature: *Yeisho ga.* Publisher: *Yamaguchi.* Date about 1798.

*A very beautiful print in fine condition. A masterpiece of design and conception.

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181-1

YEISHO—Continued.

182 LARGE HEAD OF WAKA-MURASAKI OF TEAHOUSE KADOTAMAYA.

Series: Kuruwa-Bijin-Zoroe, or "Competition of Kuruwa Beauties." The Geisha is putting a goldfish into a glass jar. The color mellowed by time into a soft brown, though the simple but impressive brush strokes and the superb black of the coiffure make this a distinguished print.

Signature: *Chokosai Yeisho ga.* Publisher: *Yamato.*

ICHIRAKUTEI YEISUI: Flourished about 1795-1800

Pupil of Yeishi

183 SHIZUKA OF TEAHOUSE TAMAYA: LARGE HEAD.

A magnificent head, with robes of soft pastel green, rose and aubergine. She holds a "Kibioshi" or novel by Jippensha Ikku in a mustard yellow cover.

Signature: *Ichirakutei Yeisui ga.* Publisher: *Marubun.* Date about 1799.

*A SUPERB IMPRESSION OF A VERY RARE EXAMPLE, and a print of aristocratic distinction. Mr. Matsuki characterizes it as the best Yesui he has ever seen.



No. 183. 14¾ x 10

No. 182. 14½ x 9½

SIXTEEN PRINTS IN BLUE.

Made to rival the famous Blue-and-White Porcelains of the
K'ang-hsi era

Of rare production, framed in a tone to match the prints and, with
one exception, all are 15½ x 11 inches

KEISAI YEISEN: 1789-1848.

Pupil of Kikugawa Yeizan

- 184 YEDO BEAUTIES AT A MUSICAL CONCERT. Triptych.
They stand on a verandah overlooking the Sumida River. Four
tints of blue are used in this triptych. Very rare series and well
preserved.

Signature: *Keisei Yeisen ga.* Date about 1830.

*These are prints which usually occur in five or six colors, but a few
examples were made at the time in order to rival the famous K'ang-
hsi porcelains, and they are very rare in the one-block blue print.
They were used by Mr. Hunter as a background for his Blue- and-
White Chinese Collection.

- 185 GIRL ATTIRED IN HOLIDAY COSTUME.

Resting on the Verandah. Sumida River Series, "Yedo Meisho
Zukushi." Three tints of blue are used.

Signature: *Keisai Yeisen ga.* Dated about 1830.

- 186 HANAMADO WITH SHINZO.

Series "Yoshiwara Bijin" or the Beauties of the Yoshiwara. In
four different tones of blue.

Signature: *Keisai Yeisen ga.* Publisher: *Tsutoya.*

KIKUGAWA YEIZAN: 1800-1829.

Pupil of Shigenaga

- 187 HANAMADO OUTING.

With Two Kamuros: Series, "Shin Yoshiwara-Dochiu Zu."

Signature: *Kikugawa Yeizan Hitsu.* Publisher: *Marujin.*

Date about 1815.

SIXTEEN BLUE PRINTS—Continued.

ICHIYUSAI KUNIYOSHI: 1797-1861

Pupil of Toyokuni

- ✓
12
12 50
22
- 188 COMPETITION OF BEAUTIES.
Series "Bijin Zoroye."
Signature: *Ichiyusai Kuniyoshi ga.* Publisher: *Kawacho.*
- 189 GIRL STANDING ON THE BANK OF A RIVER.
Series: "To-Sei Fuzoku Konomi," "Fascinating Costumes of the Present Day." In delicate pink and three tones of blue.
Signature: *Ichiyusai Kuniyoshi ga.*
- 12 50
190 GIRL STANDING ON THE BANK OF A RIVER.
Series: "To-Sei Fuzoku Konomi," "Fascinating Costumes of the Present Day." In delicate pink and three tones of blue.
Signature: *Ichiyusai Kuniyoshi ga.*
*Companion to the preceding.
- 12 50
191 TWO COLOR PRINT, RED AND BLUE.
Geisha Girl promenading on the Sumida River Bank.
Signature: *Ichiyusai Kuniyoshi.* Publisher: *Kawacho.*
- 12 50
192 TWO COLOR PRINT IN RED AND BLUE.
✓ Geisha Girl promenading on the Bank of the Sumida River.
Signature: *Ichiyusai Kuniyoshi.* Publisher: *Kawacho.*
*Companion print to the preceding.
- 15
193 FISHERMAN'S WIFE WITH THREE CHILDREN.
Viewing with excitement a whale fishing. Series: "Sankai Meisan Zukushi," or Products of Land and Sea. Printed in blues and pink tint.
Signature: *Ichiyusai Kuniyoshi ga.* Publisher: *Shin-Iseya.*
- 15
194 PORTRAIT OF A BEAUTY.
"One of Seven of Yebiya Teahouse."
Signature: *Ichiyusai Kuniyoshi at the request.*

SIXTEEN BLUE PRINTS—Continued.

TOYOKUNI: 1769-1825.

195 MUSUME WITH HAGOITA NEAR GNARLED PLUM TREE.

Series: "Tosei-Bijin Hana-Awase," or Flowery Match of Present Day Beauties. Printed in two tones of blue.

Signature: *Toyokuni ga.* Date about 1810.

1250

196 MUSUME WITH PIPE.

Standing near Hydrangea. Series: "Flowery Match of Present Day Beauties." Printed in three tones of blue.

Signature: *Toyokuni ga.* Publisher: *Shimizu.* Date about 1810.

10-

GOTOTEI KUNISADA: 1785-1864.

Pupil of Toyokuni

197 GIRL UNDER CHERRY TREE IN BLOSSOM.

Series: "Mei Hitsu Ukiyoye Kagami," or Competition of Beauty with Master Works of Ukiyoye. In the background is a kake-mono by Iwasa Matahei. Printed in three tones of blue.

Signature: *Gototei Kunisada ga.*

10

TAIGAKU: About 1800.

Pupil of Hokusai

198 CHINESE LANDSCAPE. Size 7½ x 10½ inches.

Printed in four tones of blue.

Signature: *Taigaku ga.* Date about 1820.

10

UTAGAWA SADATORA: Worked in the 19th Century

Pupil of Kunisada

199 TRIPTYCH: "Sumida-Gawa-no-Yugure," or, Twilight on the Sumida River. Three figures of women watching flying wild geese. Landscape with Fuji adorning the horizon with beautiful row of teahouses. Printed in pink and four tints of blue.

Signature: *Gofutei Sadatora.* Date about 1815.

1750



No. 200. 15 x 10

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SAITO TOSHUSAI SHARAKU: 1760-1799.

The unique genius of all Japanese Ukiyoe, whose realistic and natural portrayal of Japan's great dramatic actors astounded the modern European world, was kept in oblivion for over a century. The Japanese themselves did not appreciate Sharaku, and no authentic account of him will probably ever be possible. He was born apparently in the last of Horeki (1760) in Yedo and lived only to about age 40.

As a youth he was a Noh Actor of uncommon talent, which led to his being taken from Yedo to Tokushima, the home castle of Lord Hachisuka. The profession of Noh Actor included the accomplishments of dancing and singing, as the Noh is a short Lyric Drama, accompanied by a Chorus with primitive orchestra. The classical movements of the Noh Dance possess the greatest dignity, enhanced by superb costumes of costly brocades. The performance is patronized by the Shogun and all the Daimyos of Japan. The stage is built of fragrant white mahogany, beneath which a number of huge empty earthen jars are buried to supply the resonant vibration for the characteristic foot-stamping of the chief actors. Ordinary actors had no such settings, and were disregarded for centuries by the name of "Kawara-Mono" or "Herds of the River Bed" from the pebbled soil of the river bank on which their theatrical tents were pitched.

In primitive Noh Dancing the climax was expressed by singing and music, and never conveyed by the facial expression, whether the Masque was used or not. But Sharaku's knowledge of the classical movement of the Noh Dance, conformity to which is the fundamental principle of all the dancing of today, so inspired him that he was able to portray the concentrating expression of each actor at the psychological moment.

Sharaku came back to Yedo at the high water mark of Dramatic Art, and the rendition of the Chushingura or Revenge of the "47 Ronins" was in its zenith.

His inspirations of the climactical moment, for he must have been thrilled by the power of the actor, have survived only by the foresight of the wealthy publisher Tsutaya of Yedo, who alone dared to put out these large, expensive glimmering kiraraye from about 1793 to 1795. About fifty are known, and Mr. Hunter has been able to secure eleven, seven of which are on silver.

200 KARARAYE OR MICA (SILVER) GROUND PRINT.

Actor Arashi Riuzo as Amakawayu Gihei. Wearing a coat of ochre-orange checked with olive and red stripes; the printing of the eyelids in dark rose, and pink tints on the head and round the eyes; the upper-lip, chin and base of ear shadowed in grey; the black of hair and eye-brows and line of lip repeated in the collar of his robe.

Signature: *Toshusai Sharaku ga.* Publisher: *Tsutaya.* Seal: *Approval.*

*A SUPERB SPECIMEN OF A "SILVER GROUND" SHARAKU WITH EVERY COLOR VALUE PRESERVED AS EXECUTED BY THE ARTIST IN 1794, AND ONE OF THE MOST MAGNIFICENT PRINTS IN EXISTENCE.

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

800

SHARAKU—Continued.



No. 201. 13 x 9¼

201 THE ACTOR ICHIKAWA DANJURO AS MATSUWO.

Seen at half length in an apple green coat lined with pink, and Indian red upper robe, on a reserve ground of ochre yellow.

Signature: *Sharaku ga*. Publisher: *Tsutaya*. Seal: *Approval*.

Crest: *Carp against the rapids, Naritaya Sansho*.

*A BRILLIANT, FRESH IMPRESSION IN FLAWLESS CONDITION, WITH COLOR AND PAPER ENTIRELY PERFECT, OF SHARAKU'S EARLY PERIOD. Among the greatest rarities in Ukiyoye.

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

375

SHARAKU—Continued.



No. 202. 13 x 9¼

202 ACTOR IN A FEMALE PART.

Iwai Hanshiro as Ochiyo, the wife of Matsuwo, in a robe of red brown and ochre-orange stripes over rose color; the reserve ground in ochre yellow. Note the exquisite printing of her hair through the translucent ivory combs.

Signature: *Sharaku ga.* Publisher: *Tsutaya.* Seal: *Approval.*

*IN PERFECT CONDITION AND A HARMONY OF DEEP OPAQUE COLORS, slightly relieved by traces of silvery mica printing. The complement (as wife of Matsuwo) to the preceding lot. Also see note to No. 206.

203 KIRARAYE OR MICA GROUND PRINT.

The Actor Ichikawa Monnosuke as Takabe Genzo in a robe of light pinkish brown over apple green and rose-color, seen at half length on a silver ground. The streak at the lower left side is not a defect as it exists in all these prints known.

Signature: *Toshusai Sharaku ga.* Publisher: *Tsutaya.* Seal: *Approval.*

*A SUPERB EXAMPLE IN COLLECTOR'S CONDITION, the silver ground unworn.

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

350-

250-

SHARAKU: IMPORTANT DISCOVERY.

204 KIRARAYE OR MICA GROUND PRINT. A NOCTURNE.

975-

The Actor Sakata Hangoro as a Ronin in *The Ronins' Revenge*. He is seen at half length wearing a dark grey robe, shadowed in mica, a brawny hand thrust in either sleeve with its lining of dull green; the collar, hair and brow of thick black, the loose hairs of his headdress gauffered into the silver background, apparently by the use of an additional block; the lips and eyes are printed partly in grey, heightened with black.

Signature: *Toshusai Sharaku*. Publisher: *Tsutaya*. Seal: *Approval*.

*A SUPERB EXAMPLE IN COLLECTOR'S CONDITION, WITH THE TITLE AND DATE ADDED IN THE HAND OF SHARAKU, MAKING THE PRINT IN ITS FLAWLESS CONDITION ONE OF THE MOST IMPORTANT IN THE COLLECTION.

An important point which should be noted and which we believe is now first called to the attention of collectors, in connection with this and the two following silver ground prints, is the contemporary writing that appears on the prints (in addition to the printed signature), not only in the Hunter Collection, but in other American and European collections of mica ground prints. This writing gives the name of the actor and the month and year of Kwan-sei (generally Ko-in, ninth month, which corresponds to September, 1794). That this writing was done shortly after the printing is proved by the fact that it suffers in the same degree by the wearing of time and rubbing. More important still, a close study of the calligraphy shows THAT IT MUST HAVE BEEN DONE BY SHARAKU'S OWN HAND. THESE PRINTS THEREFORE NOW BECOME OF SUPERLATIVE VALUE AS ASSOCIATION ITEMS PRACTICALLY UNKNOWN IN UKIYOYE.



No. 204. 14 x 10½



No. 203. 15 x 10

SHARAKU: IMPORTANT DISCOVERY—Continued.



No. 205. 14¼ x 10

No. 206. 14¼ x 10

205 KIRARAYE OR MICA GROUND PRINT.

Actor Bando Hikosaburo as Yuranosuke holding a hexagonal paper lantern of strong black lines, seen at half length on a silver ground, wearing a robe of red brown and ecru. The streaks seen at the stork crest above the shoulder line appear in all of these prints in existence.

Signature: *Toshusai Sharaku ga.* Publisher: *Tsutaya.* Seal: *Approval.*

*Very rare example, with title and date added in the hand of Sharaku (see No. 204), making the print of the greatest importance.

206 KIRARAYE OF AN ACTOR IN A FEMALE PART.

Iwai Hanshiro as Oishi, the wife of Yuranosuke, holding an amulet bag of brocade in pink and yellow. The fan patterns on her light ecru robe are also in pink, with the collar in pearly mica, all on a reserve silver ground.

Signature: *Toshusai Sharaku ga.* Publisher: *Tsutaya.* Seal: *Approval.*

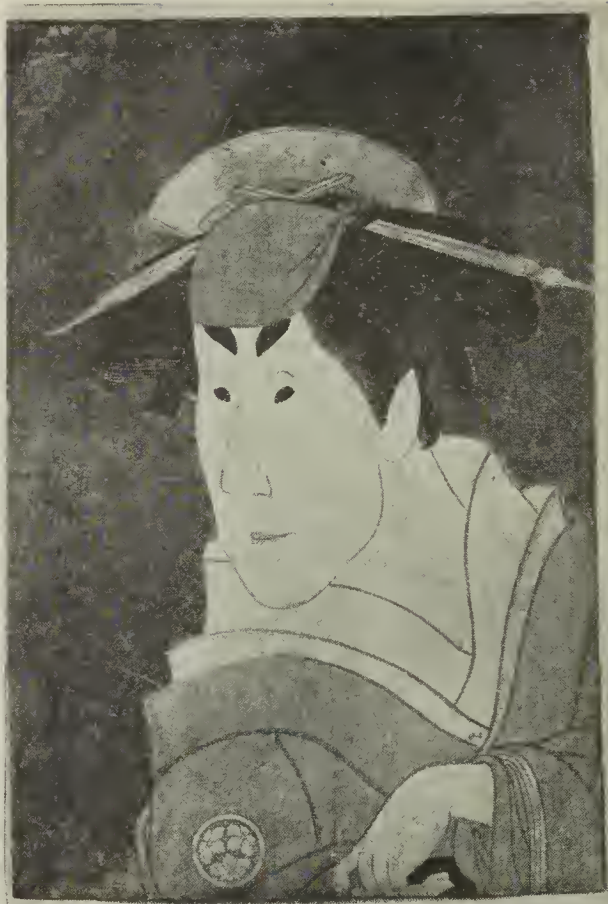
*VERY RARE ON SILVER, WITH THE TITLE AND DATE ADDED IN THE HAND OF SHARAKU, MAKING THE PRINT ONE OF SUPERLATIVE IMPORTANCE. (See also note to No. 204.)

200

375



No. 208. 12½ x 5¾



No. 207. 13¾ x 9½



No. 209. 12½ x 5¾

207 KIRARAYE OF AN ACTOR IN A FEMALE PART.

Kosegawa Tsuneyo as Tonase, the wife of Honzo. Seen at half length wearing an apricot colored dress and hair band; the tortoiseshell comb in translucent yellow through which is shadowed the dark coil of her hair in printing of remarkable quality. Her collar is of pearly mica, all on a silver ground.

Signature: *Toshusai Sharaku ga.* Publisher: *Tsutaya.* Seal: *Approval.*

*EXCESSIVELY RARE. A Japanese "Mona Lisa."

208 THE ACTOR MATSUMOTO KOSHIRO AS OTOKODATE.

A red brown long coat over a checked robe of opaque grey with pink stripes; the oversash, pouch and pipe stem in orange red with traces of pink about the eyes, all on a yellow ground repeated in the lining of his robe are merely the proper adjuncts to the bold simplicity of the line modelling and the poise and strength of the figure.

Signature: *Toshusai Sharaku.* Publisher: *Tsutaya.* Seal: *Approval.*

HOSOYE PRINT, IN PERFECT CONDITION, of Sharaku's earliest period. Rarer than in broad-sheets when in collector's condition as above.

209 HOSOYE ON A YELLOW GROUND.

The Actor, Segawa Tomisaburo as a woman defending a child. Her robe of aubergine over pink is tied with a black sash; the child's robe of pink heightened with gauffrage printing.

Signature: *Toshusai Sharaku.* Publisher: *Tsutaya.* Seal: *Approval.*

*HOSOYE PRINT, IN PERFECT CONDITION, Excessively rare.

200

275

275



No. 210. 15 x 10

210 KIRARAYE OR MICA GROUND AND LACQUER PRINT.

The actor Ichikawa Danjuro or Ebizo as Kono Moronao. Black head crest, the hair in strong black lacquer, a coat of superb ochre-orange with a Chinese blue Kataginu or shoulder cover with a touch of rosy toning. The reserve in dark grey mica.

Signature: *Toshusai Sharaku ga* at the upper left edge.

*AMONG THE RAREST AND MOST DESIRABLE OF THESE SHARAKU PRINTS FROM THE HAYASHI COLLECTION, with his seal at the lower right corner. Probably unique in its present coloring of ochre-orange and blue.

The scene is that in which Lord Yenya receives the ambassadors from the Emperor to the Shogun, where Moronao so persistently insulted him that he was provoked to draw his sword. This was an offence punishable with death, leaving his Lordship's 47 retainers "ronins" who swore to avenge their master, thus originating the story of the "Chushingura," or the "47 Ronins' revenge."

Sharaku portrays, with masterly art, the critical moment when the sneering glance of Moronao has aroused his Lordship to fury.

825-

Admin 158 ←
160

30
1,125
12,50
167,50

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