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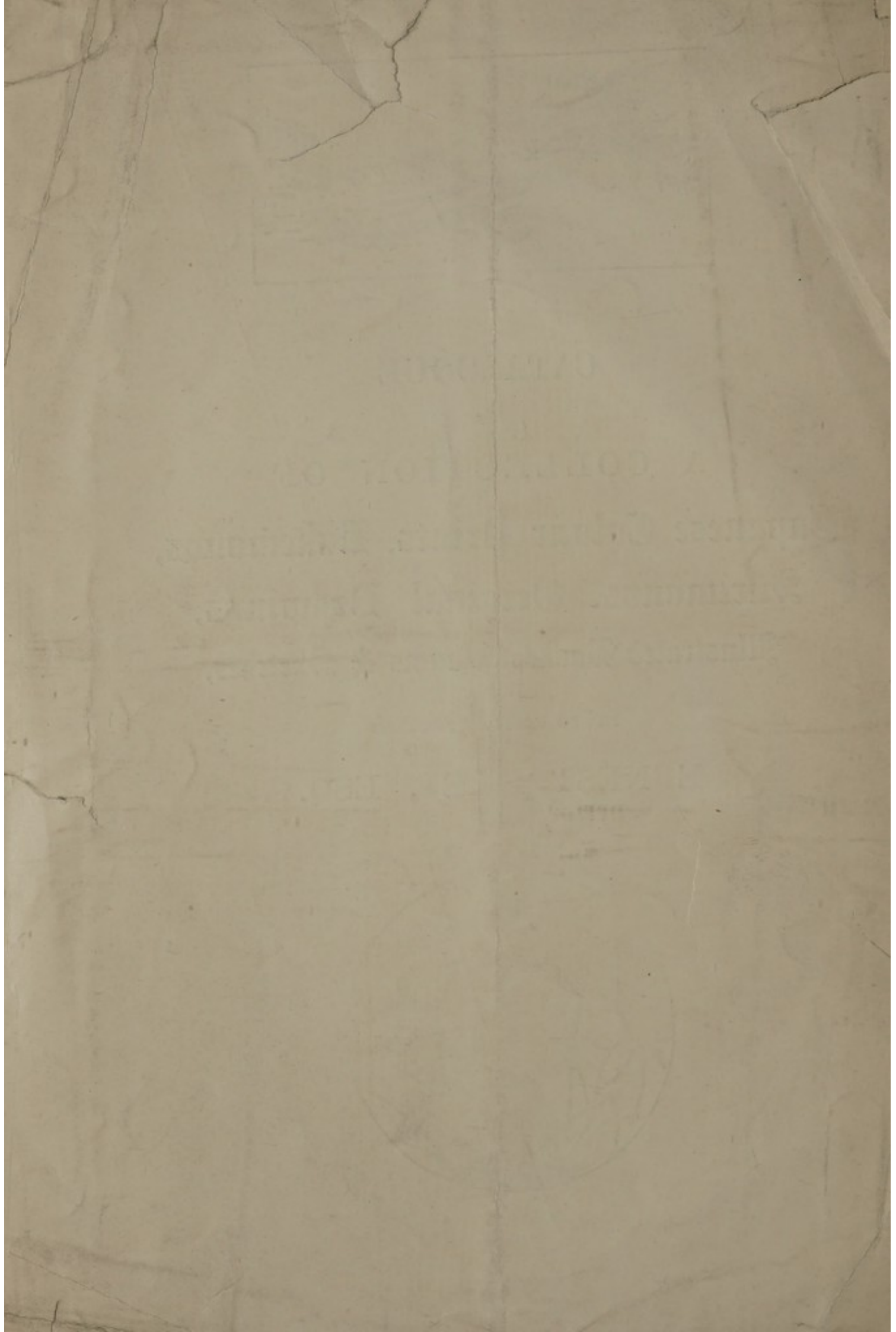


CATALOGUE
OF
A COLLECTION OF
Japanese Colour Prints, Hakemonos,
Surimonos, Original Drawings,
Illustrated Books, Albums & Sketches,

THE PROPERTY OF THE LATE

ERNEST HART, ESQ.





CATALOGUE
OF
A COLLECTION OF
Japanese Colour Prints, Kakemonos,
Surimonos, Original Drawings, Illustrated
Books, Albums & Sketches,

THE PROPERTY OF THE LATE

ERNEST HART, Esq.

INCLUDING THE WORKS OF

KANAOKA, MATAHEI, SOSEN, OKIO, MASANOBU, MORO-
NOBU, KIYONAGA, SHUNSHO, UTAMARO, TANYU, KORIN,
RITSUO, TOYOKUNI, HIROSHIGE, HOKUSAI, HOKKEI,
SHIGENOBU, YEIZAN, AND WATANABE SEITEI,

AND OTHER REPRESENTATIVE ARTISTS.

Extending over a period of One Thousand Years of
Japanese Art.

WHICH WILL BE SOLD BY AUCTION,
BY MESSRS.

SOTHEBY, WILKINSON & HODGE,

Auctioneers of Literary Property & Works illustrative of the Fine Arts,
AT THEIR HOUSE, No. 13, WELLINGTON STREET, STRAND, W.C.
On THURSDAY, the 7th day of JULY, 1898, and following Day,
AT ONE O'CLOCK PRECISELY.

MAY BE VIEWED TWO DAYS PRIOR. CATALOGUES MAY BE HAD.

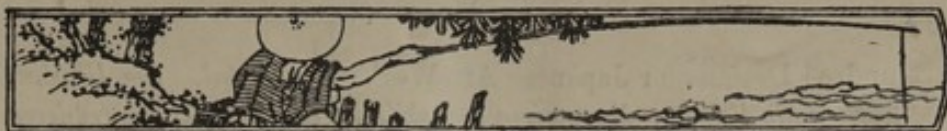
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Gentlemen, who cannot attend this sale, may have their Commissions faithfully executed by their humble Servants,

SOTHEBY, WILKINSON & HODGE,
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CATALOGUE
OF
A COLLECTION OF
Japanese Prints & Drawings,

THE PROPERTY OF THE LATE

ERNEST HART, Esq.

FIRST DAY'S SALE.

Illustrated Books and Book Illustrations,
IN BLACK AND WHITE.

MITCHINOBU.

LOT

- 1 COLLECTION of Sketches, 2 vol. published 1736. Kano School

MITSUNOBU & KOSAI.

- 2 Books of Etiquette, 2 vol.

SADATAKI.

- 3 Twenty-eight Prints of Warriors

TACHIBANA MORIKUNI.

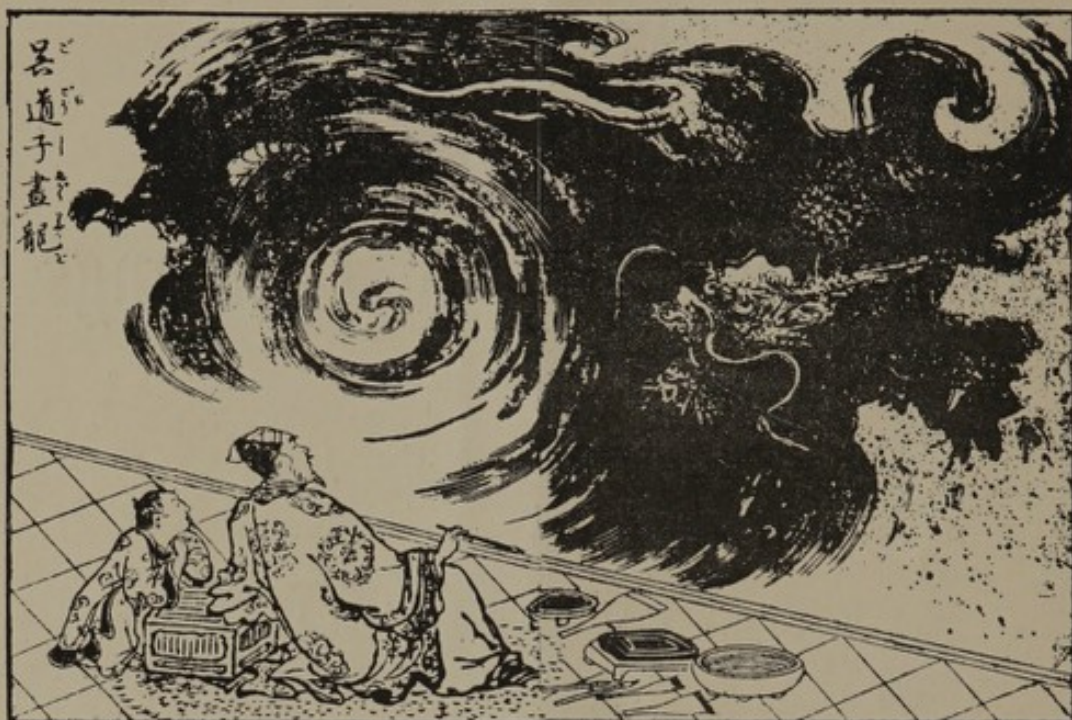
(1670-1748).

"One of the most important book illustrators of the eighteenth century."—Anderson.

- 4 Sixty Illustrations, *mounted, rare*

- 5 Hundred Designs for Japanese Art Workers, mounted. See Illustration

"Morikuni's well conceived and skilfully executed designs rendered a service to the cause of 'artizan art' it would be difficult to estimate."—Anderson.



Wu-Tao-tsz and the pictured Dragon, by Tachibana Morikuni.

- 6 Chinese and Japanese Legends, illustrated, 2 vol. signed Kosoken, published in 1716, a very rare book

OKUMURA MASANOBU.

(Works published between 1690-1720).

- 7 Poems illustrated, signed Tanchosai, published about 1700

SEKIYEN.

(Master of Utamaro).

- 8 Pictures of a Hundred Ghosts, 2 vol. published 1776, very rare

TAKATA KEIHO.

(1674-1755).

"An original and talented artist."—Anderson.

- 9 Sketch Book, published 1789

OGATA KORIN.

(1640-1716).

- 10 Collection of Sketches, 1 vol. published by Hoitsu
- 11 Another Collection, published by Hoitsu
- 12 A hundred Designs, 2 vol. published 1864

HOITSU.

(1761-1828).

- 13 Collection of Sketches, 1 vol.
- 14 Ten Volumes of Stories, illustrated by Kiyonaga, Masanobu, Sankioku, Sancho, Toyokuni I, and Masayoshi, published 1803, *a series very valuable to the collector*

NISHIGAWA SUKENOBU.

(Early 18th century).

“Sukenobu won his reputation by his drawings of women, attractive little personages with every charm that graceful and varied action, gently undulating contours, and clinging folds of cunningly-devised drapery were able to confer. The woodcuts in his more noted albums are amongst the most pleasing pictures of his century.”—Anderson.

- 15 Twenty Studies of Birds and Flowers ; ten Prints of Famous Personages ; and twelve Prints, various subjects
- 16 Twelve Prints of Women
- 17 Nine Prints illustrating Social Customs
- 18 Illustrations of Old Customs, 1 vol. published 1743
- 19 The same subject, 1 vol.
- 20 Illustrations of the Ancient Customs of Japanese Women, 3 vol. published 1755
- 21 Illustrations of Women's Conduct, 1 vol. published 1744

22 Illustrations of Social Life, twenty prints, figures large size, published 1755, very rare. See Illustration



One of the Illustrations of Social Life, by Sukenobu.

- 23 Another Set of twenty Prints
 24 Historical Subjects, 3 vol. published 1745

HOKUSAI.
(1740-1849).

- 25 Twelve Prints, *mounted*
- 26 Illustrations of the Chinese War, *mounted*, sixteen sheets
- 27 Story of the Forty-seven Ronins, thirty-four illustrations
- 28 Illustrations of a Thousand Characters, very delicate work, thirty-five prints
- 29 Several hundred Designs for Art Workers
- 30 Album of Illustrations of the priest Nichiren
- 31 Album containing eighteen Prints, various subjects; and two Albums containing a large number of Sketches
- 32 The War between Korea and Japan, illustrated, 4 vol. published 1830, *very rare*
- 33 Dramatic Subjects, *good impressions*, published 1840
- 34 Illustrated Legends, 2 vol. *fine impressions*
- 35 Illustrations of Chinese Poems, complete, forty-eight prints, *mounted*
- 36 Portraits of Warriors, *fine impressions*, published 1786
- 37 Illustrations of Chinese Poems, complete, twenty-eight prints, *mounted*
- 38 The hundred Views of Fujiyama. *See Illustration*



One of the Hundred Views of Fujiyama, by Hokusai.

- 39 The Mangwa, 3 vol. old edition
- 40 Views of the Tokaido, old edition

HOKKEI.

(Pupil of Hokusai).

- 41 Twelve Prints, *mounted on cardboard*
 42 Portraits of Celebrated Poets

GAKUTEL.

(Pupil of Hokusai).

- 43 Portraits of the hundred and eighty Comic Poets, *mounted*

TAITO.

(Pupil of Hokusai).

- 44 Collection of Designs for Pipe-makers



Portraits of the Actor Ichikawa Hakuyen in three different characters. By Utagawa Kunisada.

SHIGENOBU.

(1781-1842).

(Pupil and Son-in-law of Hokusai).

- 45 Portraits of the hundred and eight Chinese Heroes, published 1829, a
rare book
- 46 Illustrations of a Romance, fourteen prints

UTAGAWA KUNISADA.

(1787-1865).

"One of the principal designers of book illustrations in the present century."—Anderson.

- 47 Ten Prints of Dramatic Scenes, *fine impressions*. See *Illustration*
- 48 Portraits of eighteen famous Actors
- 49 Twenty outline Sketches

KUNIYOSHI.

- 50 Dramatic Illustrations, 1 vol.

ITSHI KINSAI.

- 51 Pictures of Famous Men, published 1750

SONKEISEN.

- 52 Twenty-four Prints of Birds and Flowers
- 53 A similar lot
- 54 A similar lot
- 55 A similar lot

SENSAI EITAKU.

- 56 Album of Sketches, 2 vol.



Nishiki-Ūe, or Colour Prints.

"There are no coloured engravings in the world that may be compared with those of Japan in the long period from the coming of Torii Kiyonaga to the passing of Utagawa Toyokuni: the eye is beguiled by a brush stroke of ineffable calligraphic beauty, and by a tender harmony of colour that cheers, but never wearies the senses. In most of the popular broadsides of this time an almost feminine gentleness pervades the choice of motive and its treatment, and it is but rarely, as in some of the earlier work of Toyokuni and his pupil Kuniyasu, that a stronger chord is struck. As schemes of dramatic decoration they are scarcely to be surpassed and have rarely been equalled, and the time is not far distant when the sheets which brought to artist and engraver the pittance of a mechanic, and were sold for a low price in the streets of Yedo, Osaka and Kyoto, will rank in the estimation of the collector with the masterpieces of the engraver's art."—Anderson.

"The first colour print from a wood block was produced in Japan in 1743."—Fenollosa.

OKUMURA MASANOBU.

(1680-1745).

"Masanobu's forte does not lie in strength so much as in delicacy."—Fenollosa.

- 57 "Music and Tea," coloured by hand, probable date 1720
- 58 "In the Rice-fields," coloured by hand, *very rare print*, probable date 1720
- 59 "Eagle on the branch of a Tree," coloured by hand, signed and sealed, *very rare print*, probable date 1720
- 60 "A Group of Three Women "
- * * * A print of unusual size and in fine condition, probable date about 1745, shortly after the introduction of colour-printing, and the work of Masanobu near the end of his life. These early colour prints of Masanobu are very rare even in Japan.
- 61 "A Duet on the Samisen," of the same date and quality as the previous
- 62 "At Play," the same

SUZUKI HARUNOBU.

(His best work published between 1763 and 1779).

"Noted for drawings of reigning beauties."—Anderson.

- 63 Three Portraits, unsigned. ("In some of Harunobu's earliest work he disdained signature."—Fenollosa.)
 - (a) Fortune-telling by the Flowers
 - (b) A fair Lady
 - (c) Ladies walking

- 64 Three Portraits
 (a) Nursing the baby
 (b) Hair-dressing
 (c) Child and cat
- 65 Three Portraits
 (a) Walking in the country
 (b) Lady with a fan
 (c) Lady and child
- 66 Three small-sized Prints
 (a) Opening a letter
 (b) Girl with a Samisen
 (c) Girl and a Goto
- 67 Three small-sized Prints
 (a) Girl with a Samisen
 (b) The same subject
 (c) Girl with a fan

IPPITSUSAI BUNCHO.

(Principal works published between 1760-1780).

"The colour prints after Buncho's pictures are highly esteemed."—Anderson.

- 68 Two prints—(a) A Samurai with a fan ; (b) Portrait of a Lady

TORII KIYOMITSU.

(His best work published between 1750-1765).

- 69 Two Portraits—(a) An Actor, printed in dull blue and red, a fine example of early colour-printing ; (b) A Lady, printed in grey and pink
- 70 Girls picnicing under the Cherry-blossoms ; printed with four blocks, a print of unusual size, and in excellent preservation for such early work

TORII KIYONAGA.

(1765-1790).

"Kiyonaga's colour-prints, which are unfortunately scarce, nearly reached the limits of perfection in their combined grace of drawing and purity of tones."—Anderson.

- 71 Two Prints—(a) The New Year's Visitor ; (b) The fair Smoker ; both are delightful in colour and graceful in drawing
- 72 "The Toilet," published about 1780, a very charming example of this master's work
- 73 Actors and Orchestra

TORII KIYOMINE.

"The Torii line closed near the end of the century with Kiyomine."—Anderson.

- 74 Three Portraits of Ladies, in circles
- 75 Three others
- 76 Diptych—Girls at play in a garden, a brilliant example of colour-printing at the end of the last century
- 77 Triptych—Girls feeding the swans

MIYAGAWA CHOKI.

(18th century).

- 78 Two Girls Conversing, heads large size on silver background, a very interesting print

KORIUSAI.

(Pupil of Harunobu).

(Best work between 1770-1781).

"Koriusai is a colourist of the very first order."—Anderson.

- 79 Two Kakemono-yé—(a) Yebishu with his fish ; (b) Diakoku producing the vision of the Marriage Festival of the Mice in the smoke of his pipe
- 80 Kakemono-yé—Three figures
- 81 Kakemono-yé—Wrestler lifting a Girl by the finger
- 82 Kakemono-yé—Two figures, one of which is a Lady playing the Goto, a brilliant example of Koriusai's work, in fine state
- 83 Belles of the Yoshiwara, a very fine print, a rich effect is obtained by embossing with an un-inked block, published about 1780
- 84 Kakemono-yé—A noble youth with a falcon

SHIGEMASA.

(1739-1809).

"Shigemasa's prints are extremely rare. His work has a special look, dignified, carefully thought out, cool in colour, and choice in sentiment."—Anderson.

- 85 Kakemono-yé—A Warrior on horseback fording a river
- 86 Diakoku, the God of Good Fortune

KITAO MASAYOSHI.

(1788-1800).

"He is especially noted for rapid sketches in which the characteristics of the objects depicted were suggested with remarkable skill by a few apparently careless strokes of the pencil and a hasty wash of colour."—Anderson.

- 87 Two Kakemono-yé—both representing Shoki, the demon destroyer. The subject is treated with great force and originality.

KATSUGAWA SHUNSHO.

(His best work published between 1770-1790).

"From about 1770 arose a new line, that of the Katsugawas. Its founder, Katsugawa Shunsho, deserves to be ranked with Torii Kiyonaga amongst the leaders of the popular school... His pictorial mirror of fair women is perhaps the most beautiful album of colour-prints that Japan has ever produced."—Anderson.

- 88 Two Prints of actors
 89 Two Prints of warriors—(a) On a black horse, a very fine composition ;
 (b) The strong man
 90 Portrait of a tall graceful Lady, in shades of chrome, buff and black
 91 Portrait of a Lady, in black and rose
 92 Portrait of a Lady, sitting and drinking tea, a harmony of pale greens,
 reds and white, a very beautiful print
 93 Portrait of a Lady, in pale browns and green
 94 Portrait of a Lady, with a fan, in a damask kimono of buff, grey and
 pink, a fine example of the master's work
 95 Portrait of a Lady, by the sea-shore, carrying a basket of sea-weed on
 her head, a very harmonious composition
 96 Eight Prints, illustrating the lives of noble ladies, work of great delicacy,
 minuteness of detail and richness of colour, coloured by hand
 97 Portraits of the Hundred famous Poets of Japan
 "Shunsho's collection of portraits of the hundred poets of Japan is
 one of the treasures of the collector."—Anderson.

SHUNKO.

(Pupil of Shunsho).

(His best work published between 1780-1800).

"Good specimens of Shunko's work are rare."—E. F. Strange.

- 98 Two Portraits of Actors ; harmonious compositions in tones of yellow
 99 Two Portraits—(a) Actor with sunshade, in black, pink and grey ;
 (b) Lady, in same colours, fine condition
 100 Diptych—Actor and Actress dancing, in warm greys and pinks ; note
 the elaborate diapers of the draperies.
 101 Portrait of a Lady, in buffs and yellows, with draperies blown by the wind
 102 Portrait of a Lady, a study of greys and orange
 103 Portrait of a Lady, in warm tones of grey and rose, a beautiful print, in
 fine condition

KATSUGAWA SHUNYEI.

(Pupil of Shunsho).

(1761-1819).

- 104 Two Portraits of Actors
 105 Tall graceful Lady, in a pale green kimono with yellow sash, and bars
 of black behind



Kakemono-ye by Shuncho.

KATSUGAWA SHUNCHO.

(1800-1820).

"Shuncho's prints of holiday scenes are amongst the most delicate and pleasing of the broadsides of the end of the last century."—Anderson.

- 106 A Lady and her attendants under a fir tree, a very delicate and graceful composition
 107 The Tea party, beautiful drawing and colour
 108 Kakemone-yé—Three figures in black and white, rare. *See Illustration.*

KATSUGAWA SHUNTEI.

(Pupil of Shunyei).

(1800-1820).

- 109 Triptych—Ladies and the Demons

KATSUGAWA SHUNSEN.

(Pupil of Shunyei).

(1800-1818).

- 110 Two Prints—(a) A noted Beauty ; (b) A Lady and child
 111 Two Prints—(a) Girls in a boat in the snow ; (b) Portrait of a Lady
 112 Portraits of three Belles of the Yoshiwara, fine examples of Shunsen's work
 113 Eleven Prints, representing dramatic scenes
 114 Five Prints, representing scenes of country life
 115 Two large and long Prints of Ladies, in sumptuous draperies
 116 Two others

HOKUSAI.

(1760-1849).

- 117 Six Prints, illustrating the story of the Forty-seven Ronins
 118 Two Prints of the bridges of Japan
 119 Two others
 120 Two Views of Fujiyama, printed in blue and white
 121 Two Views of Fujiyama, printed in blue and green
 122 Two Views of the Peerless Mountain, from the Tokiado, *very fine impressions*
 123 Two Views of Fujiyama
 124 View of Kodzuki in the snow, framed, *fine impression*
 125 Birds and Cherry-blossom, *fine and rare impression*
 126 Birds and Wisteria blooms, *fine and rare impression*
 127 Two Views of Fujiyama
 128 One other, *fine impression*
 129 Portrait of a Poetess

- 130 Three Views, part of a series of 36, being the last published work by Hokusai and never finished; the original drawings by Hokusai, in this collection, were prepared for this series shortly before the master's death



Lady with girl and attendant making tea. By Utamaro.

GOGAKU.

(Pupil of Hokusai).

- 131 Two Prints—(a) Inside a Tea-house ; (b) A Pleasure-boat under a bridge

HOKUGA.

(Pupil of Hokusai).

- 132 Triptych, representing the struggle of Tametomo and his retainer with a python which is fighting a wolf, *a very rare and remarkable print*

KITAGAWA UTAMARO.

(1754-1806).

- 133 Kakemono-yé—Portraits of two Ladies, very delicate colour
 134 Two Kakemono-yé—Two figures, a man and woman in each
 135 Two Nishiki-yé—(a) Lady in a black Kimono reading a letter ; (b) Ladies with a puppet
 136 Two others—Portraits of Belles of the Yoshiwara, *fine impressions*
 137 Two others—(a) Lady walking under the Cherry-blossoms ; (b) Lady with attendants
 138 Diptych—Procession in the Yoshiwara
 139 *Large Heads.* Portrait of a celebrated Beauty
 140 Woman and child
 141 Woman, child and parrot
 142 Portraits of two Ladies
 143 Another
 144 Portrait of a Lady, *printed in blue*
 145 A Lady with girl and attendant making tea, *in black and white, very rare. See Illustration.*
 146 A visitor behind the screen, *a very beautiful print, framed*
 147 Triptych—A noble Lady with attendants, giving succour to a sick woman, *a very fine print*
 148 Triptych—Three Lady Musicians, a masterpiece of harmonious colour-printing

TSUKIMARO.

(Pupil of Utamaro).

- 149 Diptych—A Bride and her Attendants, a very beautiful composition

SHIKIMARO.

(Pupil of Utamaro).

- 150 Three brilliant Prints of Ladies, in gorgeous damask attire
 151 Three others
 152 Three others
 153 Three others
 154 Three others



Kakemonos or Hanging Pictures.

KANAOKA.

(850-860).

"All that remains to represent the genius of Kanaoka are a few Buddhist paintings, but some of these evidence a power of design and colouring sufficient to dispel any suspicion that might be aroused by the hyperboles of his contemporaries."—Anderson.

These kakemonos have been preserved with great and secret care for a thousand years among the archives and treasures of temples and noble families. Professor Fenellora considers there are about fifteen paintings by Kanaoka in existence.

- 155 The present example of Kanaoka's art represents Buddha sitting on a red lotus flower, supported by a golden vase of elaborate design, which is again supported on a red lotus; the figure has 6 arms, 2 are raised, 1 holds a sceptre, another a bow, a fifth , and the sixth . Delicate tracery in gold and fine substantial colour remain to testify to the work of a great master, but the painting, which is on silk, evidences also its great age. The picture has been remounted.

TAKUMA.

(12th century).

- 156 Buddha standing on a lotus flower, painted on silk
 * * * The figure has 8 hands, in 6 of which are borne the symbolic ball, arrow and wheel of life, and 2 hands are folded in attitude of prayer. The draperies are exquisitely and elaborately worked in gold diapers on colour. An extremely interesting example of the religious art of Japan 700 years ago.

GETTEN.

(15th century).

- 157 Buddha standing on a pedestal, painted on paper, one of a temple set of five; the colour of the draperies and the gold diapers have been well preserved; the right hand is raised, and left bears a globe containing the figure of a rabbit.

SESSHU.

(1421-1507).

"An original and powerful artist. His materials were few. He usually painted upon Chinese paper with a moderately large brush, and his drawings were either in monochrome or strongly outlined in ink, with a few light washes of local colour. His touch was wonderfully firm, expressive and facile."—Anderson.

- 158 Hotei and a boy in a boat, in sepia

OGURI SOTAN.

(15th century).

- 159 Peony and bird, painted on paper, sealed

SHUSEI.

(15th century).

- 160 Fudo, the God of War, with his two retainers, signed

KANO MASANOBU.

(Founder of the Kano School).

(1424-1520).

- 161 Eagle on a rock, in monochrome, painted on paper, a very vigorous drawing, sealed

KANO MOTONOBU.

(1477-1559).

"His paintings were dashed in with extraordinary facility and with a calligraphic force which has never been surpassed."—Anderson.

- 162 Squirrel on the branches of an oak tree, in sepia, sealed

YAMADA DÔAN.

(16th century).

163 Shoki, sealed

IWASA MATAHEI.

*(The founder of the Ukiyoyé School).**(Early 17th century).*

Professor Anderson says in his Catalogue of Japanese and Chinese paintings in the British Museum "Matahei's manner of drawing and colouring resembled that of the Tosa Line, but other existing works attributed to his brush, one of which is in the Ernest Hart Collection, tend to support the statement made by native writers, that the Ukiyo revival of the latter part of the seventeenth century was in direct imitation of the example of Matahei."

164 The Portrait of Ono No Komachi, the most famous poetess of Japan, exquisitely painted with the finest execution in colours and gold

TOSA MITSUOKI.

(17th century).

"Mitsuoki was distinguished by the elaborate delicacy of his drawing and colouring."—Anderson.

165 Quails on silk, signed and sealed

MIYAGAWA CHOSHUN.

(17th century).

166 Figure of a Lady richly robed, signed and sealed

* * * An exact replica of this kakemono in colour is given in Audsley's "Arts of Japan," and is thus described: "The painting is executed on paper of a cold buff tint, almost entirely in body colours, very evenly applied. The colour generally is rich and refined, combining force and harmonious repose with singular skill. The figure is thoroughly well drawn from a Japanese art stand-point, and is expressive of meditation which accords well with an attitude so full of elegance and tranquillity."

KANO TANYU.

(1602-1674).

"Tanyu was one of the most prolific and original painters of his time and carried the impressionist style to its highest extreme."—Anderson.

167 A dove on a bough, painted on silk, signed and sealed, a beautiful example of this master's work and in perfect condition

- 168 Landscape with rocks and river in the fore-ground, and Fujiyama, wreathed in clouds, in the distance; signed and sealed; painted in sepia on silk; a very beautiful and perfectly preserved work of the master. *See Illustration*



Landscape and Fujiyama, by Kano Tanyu.

KANO YASUNOBU.

(Brother of Tanyu, 1632-1685.)

- 169 Bamboo, signed and sealed

HISHIGAWA MORONOBU.

(17th century).

- 170 Lady in pale blue robes walking, painted on paper, signed and sealed
 171 An Entertainment, with Geishas dancing and playing, finely painted on silk, signed and sealed

SCHOOL OF MORONOBU.

- 172 Set of three small kakemonos representing ladies and a gentleman engaged in summer amusements, very delicately painted, unsigned
 173 Figure of a Lady, painted on silk

SOTATSU.

*(Master of Korin).**(1623-1685).**"Sotatsu was an artist of great originality, and is regarded as one of the best colourists in Japan."—Anderson.*

- 174 New Year's Dancers, signed and sealed

OGATA KORIN.

*(1640-1716).**"Korin est peut-être le plus original et le plus personnel des peintres de Nippon, le plus Japonais des Japonais. Son style ne ressemble à aucun autre et désoriente au premier abord l'œil des Européens. Il semble à l'antipode de notre goût et de nos habitudes. C'est le comble de l'impressionnisme, du moins, entendons nous, de l'impressionnisme d'aspect, car son exécution est fondue, légère et lisse; son coup de pinceau est étonnamment souple, sinueux et tranquille. Le dessin de Kôrin est toujours étrange et imprévu; ses motifs, bien à lui et uniques dans l'art Japonais, ont une naïveté un peu gauche qui vous surprend, mais on s'y habitue vite, et si l'on fait quelque effort pour se placer au point de vue de l'esthétique Japonais, on finit par leur trouver un charme et une saveur inexprimables, je ne sais quel rythme harmonieux et flottant qui vous enlace."—Gonse.*

- 175 Bird on a blossoming plum-tree, painted on silk, signed and sealed, a very forcible impressionist sketch. See Illustration



Kakemono by Korin.

176 White peony, painted on paper, sealed Hoshuku.

* * * A fine specimen of Korin's pure decorative style, obtained by Mr. Hart at Tokio from Mr. Wakai, the well-known Japanese expert. Illustrated in Anderson's Pictorial Arts of Japan (fig. 29).

177 Jurojin—the God of Wisdom—mounted on his attendant stag with stork in the background. “An excellent example of Korin's calligraphic or cursive method, his breadth of treatment and his power of line.”—E.H.

INEN.

(17th century).

- 178 Wisteria, painted on silk, signed

HANABUSA ITCHO.

(1651-1724).

- 179 Landscape with pagoda, in sepia, signed and sealed

OGAWA RITSUO.

(1663-1747).

- 180 Portrait of the Emperor Inchio, painted in 1726, when Ritsuo was seventy-three years old, signed Ritsuo and sealed, a striking example of this master's versatility

- 181 Peony and Iris in a basket, signed Bokanshi Ritsuo, and sealed

MARUYAMA OKIO.

*(The founder of the Shijo School).**(1733-1795)*

- 182 A white Fox among reeds, a very typical example of this master's work

YOSHINOBU TOSHUN.

(Early 18th century).

- 183 Peacock on a rock with peonies, brilliantly painted, signed Toshun

TAKUYO.

(18th century).

- 184 A Girl knocking icicles off a roof, and boy beside her blowing on his hands to keep them warm; beautifully painted and enriched with gold

ARTIST UNKNOWN.

- 185 A Duck and Drake—the Japanese symbol of conjugal fidelity—standing amidst flowers with a blue bird above



Surimonos.

"The Surimonos or New Year's Cards, which became the fashion in Yedo in the last quarter of the century, are gems of chromoxylography, and display the technical resources of the engraver at his best."—Anderson. They were never made for sale, but were specially designed by some noted artist for distribution among the friends of the patron. They are delicately drawn, printed in colours, gold and silver, and often embossed with uninked blocks to give richness of effect. The principal artists who produced Surimonos—which are now much sought after both in Europe, America and Japan—are Hokkei, Hokusai, Shigenobu, Toyohiro, Shinsai, and, in modern times, Zeshin. Albums of collections of Surimonos were of ten made in Japan by connoisseurs.

- 186 Six Surimonos, by Shigenobu, Hokkei, and Hokusai
- 187 Six others, by Shigenobu, Gakutei, Hokkei, and Keisai
- 188 Six others, by Toyohiro, Shunkio-sai, and Gakutei
- 189 Six others, by Gakutei
- 190 Six others, by Keisai, Shigenobu, Hokusai, and Hokkei
- 191 *Album containing twenty Surimonos of the finest quality*, by Hokusai, Shunsho, Kunisada, Hokkei, Kuniyoshi, and Gakutei
- 192 Six Surimonos, by Keisai, Hokkei, Shinsai, and Shigenobu
- 193 Six others, by Zonsai, Hokkei, Shinsai, and Shigenobu
- 194 Six others, by Utamaro, Hokusai, Hokkei, Shuntei, and Shigenobu
- 195 Six others, by Keisai, Shuntei, Shinsai, Hokkei, and Shigenobu
- 196 Three others, large size, by Zesshin
- 197 Three others
- 198 Three others
- 199 An Album of thirty-five Surimonos, collected by a Japanese connoisseur, in which are found examples of the work of Shuntei, Suyedo, Hodai, Bokugai, Tanioka, Suio, Raisho, Hanzan, Monsho, Choshin, Soshin, Tokai, Nitto, Kakei, Toga, Shuzan, Giokuyen, Sadanobu, Shinyo, and Tosen.





SECOND DAY'S SALE.

Illustrated Books and Book Illustrations

IN COLOUR.

KEISAI MASAYOSHI.

(Chief Pupil of Shigimasa).

(Died in 1824).

"He is one of the leading exponents of a style of illustration which has scarcely yet received sufficient notice. The method of working of this school is curiously modern; the main outlines are barely indicated by a few bold strokes; a mere suggestion of colour applied in one or two tints obtains what one may perhaps venture to term an impressionistic effect of absolute realism."—Ed. F. Strange.

LOT

- 200 Sketches of Animals and People, 2 vol.
- 201 Sketches of Flowers, Animals, Landscapes and People, 3 vol.
- 203 Sketches of People chiefly, 1 vol.
- 204 Sketches of Groups and Landscapes, 1 vol.

OGATA KORIN.

- 205 Sketch Book

KOKAI KIMBUSTA.

- 206 Two Albums of Comic Sketches

TACHIBANA MINKO.

- 207 The Saigwa Shokunin Burui, or the illustrated book on workmanship and workers, LARGE PAPER EDITION, contains twenty-four exquisitely-executed illustrations of artizans engaged in their various handicrafts, published in 1770. "*The edition of this work on large paper is a treasure any collector may be proud of.*"—Ed. F. Strange.

HOKUSAI.

(1760-1829).

- 208 Views of Yedo, nine prints, *mounted*
 209 The same
 210 Views of Yedo, twenty-nine prints, *mounted*
 211 The same
 212 Views of Yedo, twenty prints, *mounted*
 213 The same

SHIGENOBU & HOKUSAI.

- 214 Sixty-four Illustrations of the Tokaido, *mounted*

SHIGENOBU.

- 215 The Album of A Hundred Beauties, delicately printed in the suri-mono style

HOKKEI.

(Pupil of Hokusai).

- 216 Twenty-one celebrated Views of Japan

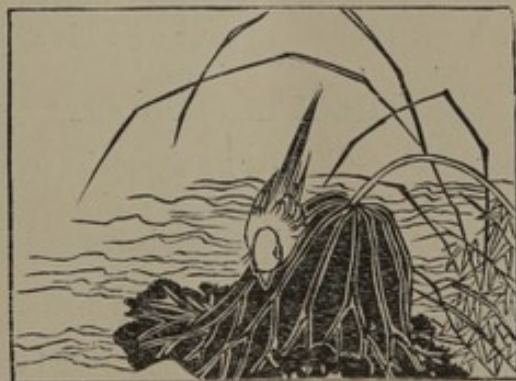
HOKUGA.

(Pupil of Hokusai).

- 217 Eleven Illustrations of the Story of the Forty-seven Ronins

KEISAI.

- 218 Sketches of Animals of a tragi-comic character, very original



Original Paintings and Drawings.

A Collection of Ten Drawings by the Masters of the Kano and Tosa Schools, each mounted on cardboard, gilded. This Collection was originally made by a Japanese connoisseur in Japan.

KANO MOTONOBU.

(1477-1559.)

"Motonobu's pictures, whether of bird, flower, sage or rishu, bear the stamp of a master hand."—Anderson.

- 219 Picture of Daruma, painted in water-colour on paper, sealed

MORONOBU.

- 220 Ladies playing games, in water-colour, on paper, very rare work
 221 The game of football, the same
 222 Paying visits, the same

UNKEI.

(About 1535.)

- 223 The Head of Daruma, painted in water-colour on paper, signed and sealed

SOTATSU.

(Master of Korin.)

- 224 Two Sketches, of a pink peony and of a white flower

MARUYAMA OKIO.

(1733-1795).

- 225 A Chinese traveller on horseback, with attendants, painted on silk.
 An early work of the master when still under Chinese influence, and before he went direct to nature for his motifs

THE KANO SCHOOL.

- 226 Benkei giving fans to Children, painted in colours on paper, 16th century
 227 A Rakan asleep on a Tiger, with attendants, sealed, 16th century

KORIN SCHOOL.

- 228 White Peony, painted on silk, signed and sealed Ginshin

KANO MOTONOBU.

- 229 Chinese nobleman and attendant, water-colour on paper, framed
- 230 Three Sketches, on silk, by artists of the Kano School, 17th century—
A boy with a flower, by Houn, signed and sealed; A stork, by
Chinkai, sealed; The six poets, by Veino

KANO TANYU.

(1602-1674.)

*A series of Five Paintings on silk, with sunago backgrounds. Painted by
Tanyu, in 1668.*

- 231 Sennin riding on the hairy tortoise
- 232 Autumn flowers
- 233 Landscape, with rocks and trees in the foreground
- 234 Landscape of mountain and lake, with house and trees in the fore-
ground
- 235 A blossoming cherry tree in the snow, signed "Kunaikio Ho-in Tanyu
when he was sixty-four years old."

KANO SCHOOL.

- 236 Two water-colour Drawings of Fuji-yama, by Kano Yasunobu and
Kano Masachika
- 237 Two Drawings of the same subject, by artists of the Kano School
both sealed
- 238 Six Sketches—A Goose, by Kano Yasunobu, *see Illustration*; An old
man, by the same; Birds in flight; A leaping tiger, by Kano
Keishin; Two landscapes, by Kogen



Sketch of a Goose, by Kano Yasunobu.

- 239 Six Sketches—Lotus flower and bird, and A sage, by Kano Yasunobu ;
A lotus flower, by Shoyen ; A daffodil, by Shumin ; and two others
240 Six Sketches, by Kano Yasunobu

THE SHIJO SCHOOL.

MARUYAMA OKIO.

(Founder of the Shijo or Naturalistic School).

(1733-1795).

"He invented a new style, painting birds, flowers, grass, quadrupeds, insects and fishes from nature."—Japanese Author.

- 241 Four Sketches—Two boys playing with gold fishes ; Ducks ; Peacock
on a rock ; A boy riding a bull
242 Four Sketches—Two quails ; Farmer on a horse ; A group of storks ;
and a landscape

TANI BUNCHO and his Pupils.

- 243 Six Sketches of Flowers
244 Twelve outline Drawings of Chinese sages
245 Twelve monochrome Drawings, after Kano and Moronobu, early 17th
century



A Sketch of Horses by Kano Tanyu.

HOYEN.

"His paintings of animal and vegetable life combine a perfectly delicate touch with great fidelity to nature."—Anderson.

- 246 Three Paintings on silk—A group of three rabbits; An ox feeding; and a landscape

SHUKEI.

(Pupil of Nangaku.)

- 247 Six Sketches of birds and of landscapes
 248 Six Sketches of animals and of landscapes
 249 Ten Sketches of birds and of flowers, in colour
 250 Fifteen Sketches of birds and of flowers, in black and white
 251 Twenty-one Sketches of birds and of flowers, in colour
 252 Twenty one Sketches of birds and of flowers, in black and white
 253 Six Studies of flowers in pots, painted on silk, sealed
 254 Six others

CHINESE SCHOOL.

- 255 Nine Drawings, landscape subjects, by Seisai, sealed, early 19th century
 256 Nine others

TOSA SCHOOL.

- 257 Album of Dramatic Subjects and Landscapes, painted on silk
 258 Album of various subjects, painted on silk, by Sobun, modern
 259 Album containing pictures of the Six Poets, finely painted on silk, by Rietsu Tosa
 260 Two Fans, painted in gold and colours
 261 Album of Sixteen Paintings, on silk, of birds and flowers

HOKUSAI.

- 262 Twelve sheets of original pen and ink Drawings, very rare
 263 Twelve others
 264 Twelve others
 265 Nine others
 266 Original pen and ink Drawing, framed. *This drawing was intended by Hokusai for one of the illustrations of the Hundred Poets he was engaged in bringing out at the time of his death. About twenty-five of the series were published, but Hokusai died before the completion of the publication; hence these drawings, almost the last products of his facile brush have been preserved as they issued from the hands of the master. In Japan, the drawing to be engraved is pasted on the wood block, and the engraver cuts through it in the task of reproduction; the original drawing is thus lost. This is the reason why so few of Hokusai's drawings have been preserved. This drawing and the next one of the same series must have been executed by Hokusai when he was nearly ninety years of age, but they show no failure of power in the drawing of line. Signed Hokusai Manji, and sealed.*

- 267 Another Drawing of the same series
- 268 Twelve Drawings in water-colour on silk, copies of Hokusai's Illustrations of the Saiyuki
- 269 Book of water-colour copies of Hokusai's Illustrations of the War between Japan and the Korea

KYOSAI.

(19th century).

- 270 Demons at play, water-colour drawing
- 271 Three Drawings—the same subject
- 272 Three Albums of Sketches of Designs for metal-workers
- 273 Two Artist's Sketchbooks
- 274 Three books of original Designs for kimonos
- 275 Three others



Kakemonos or Hanging Pictures.

KANO SCHOOL.

- 276 Falcon on perch, signed and sealed, 18th century

KAIYEN.

(18th century).

- 277 Flowers in vases, painted on silk, signed and sealed, beautiful work
- 278 Peonies and other flowers in hanging basket, signed and sealed
- 279 Rats in the corn, signed and sealed

UTAMARO.

(1756-1804).

- 280 Portrait of a Beauty, a painting of great rarity, an appended testimonial in Japanese from the exhibition at Tokio, attests its genuineness, signed and sealed

SOSEN.

(The Landseer of Monkeys).

(1746-1821).

Sosen est connu chez nous comme peintre de singes. Il avait pris peu à peu, dit-on les manières, les mouvements, presque le physique des singes qu'il allait étudier pendant des mois entiers dans les forêts des environs d'Osaka, vivant lui-même de fruits et de racines. Il est certain qu'il a peint ces quadrumanes avec beaucoup d'esprit et une connaissance incomparable de leurs habitudes et de leur anatomie. On peut dire qu'aucun artiste ne les a rendus avec cette intensité de vie."—Gonse.

"Notwithstanding Sosen's pencil was extremely prolific, his works are rarely to be met with and difficult to procure."—Audsley.

- 281 Parent monkey with a small one on his back, signed and sealed
282 A Monkey, signed

"A superb example of the master's work.--E. H.

HOYEN.

- 283 Birds on a flowering shrub, painted on silk, signed and sealed, a charming composition charmingly painted

GANKU.

(Founder of the Ganku School).

(1749-1838).

"His manner of painting displayed a vigorous individuality. He was especially noted for his drawings of tigers."—Anderson.

- 284 Tiger drinking at a stream, a drawing of astonishing strength and originality, signed and sealed

CHOBUNSAI YEISHI.

(18th century).

- 285 Portrait of a Lady, signed, mounted on a beautiful silk and gilt damask ; a colour print of this kakemono is in existence.

SHOMAI.

(18th century).

- 286 Stork on a rock, signed and sealed

HOKUSAI.

(1760-1849).

"Hokusai, est le plus grand artiste que le Japon ait produit. Il est du petit nombre de ces hommes qui ont la puissance de marquer à leur coin tout ce qu'ils touchent. On peut donc dire qu'il a su donner un caractère nouveau aux nombreux sujets qu'il a traités, qui sont dès lors demeurés avec une physionomie différente de celle qu'ils avaient auparavant."—Duret. "Paintings by Hokusai," Professor Anderson wrote in 1886, "are rare, but fortunately Europe possesses a few examples to show his power of brush. M. Gonse has two kakemonos and two rolls of album sketches, bearing the signature of the master, and others are in the collections of Dr. Gierke and Mr. Ernest Hart."

- 287 Puppies at play, painted on silk, signed and sealed
 288 The "No-dancers, painted on silk, signed Hokusai Manji, and sealed
 289 Ofuku throwing beans at a demon, a replica of this kakemono in colours was published in Audsley's "Ornamental Arts of Japan," and is thus described—"the Kakemono is painted on paper, for the most part in transparent colours dexterously laid on with large brushes. It is probable that the entire subject did not occupy the master above a couple of hours. Kakemonos by this highly esteemed master are very few in number and are valued at high prices by collectors"
 290 Wild Goose with foliage, painted on silk when Hokusai was 88 years old, signed Hokusai Manji and sealed

KIKUGAWA YEIZAN.

(about 1830).

- 291 Portrait of a Yoshiwara Lady, signed, very fine colour

RAISHO.

(19th century).

- 292 Quail and Begonia, signed and sealed

SESSO.

(19th century).

- 293 A Lady sitting near a window, draperies very delicately painted, sealed

ITIMIORU.

(19th century).

- 294 The Storm Dragon on Fujiyama, signed and sealed

KUNIHIDE.

(19th century).

- 295 Portrait of a Lady, signed and sealed

HOKUBA.

(Pupil of Hokusai, 19th century).

- 296 Pleasure boat under the Cherry blossoms on the Sumida river, signed and sealed

ARAKI KWANPO.

(19th century).

- 297 A Pheasant among flowers, sealed

WATANABE SEITEI.

(The most popular modern Japanese artist).

- 298 Flowers and grasses in the moonlight, signed and sealed
 299 Bird and Cherry blossom, touched in with this artist's peculiar delicacy
 300 Two Fishes swimming, painted as only the Japanese can paint fish
 301 A Group of five Pigeons, a picture of great beauty and fine quality.

See Illustration.

- 302 Two Storks standing in water
 303 A Snake twined round the branch of a tree
 304 A snow Landscape

Coloured Wood Engravings of Landscapes.

HIROSHIGE.

(1797-1858.)

"Hiroshige has left some of the most energetic and truthful representations of Japanese scenery that have been produced in his school during the present century."—Anderson.

- 305 Triptych—The Music Festival of the Girl-Students at Enoshima
 306 Three Views—Uyeno Park in cherry blossom time ; Snow Scene ;
 A Tea-house by the wayside
 307 Three Views—Picnicing under the cherry blossoms ; The Hat Shop ;
 The Ferry-boat in the snow
 308 Three Views —A Street in Yokohama ; View of Yoshida ; A Moonlight
 Rendezvous
 309 Three Views—Pine Trees on the hillside in snow, *see Illustration* ;
 Girls under a portico ; Carrying the Mask to the fair by moonlight



- 310 Three Views—In the Rain ; A River Scene ; A Village in the snow
 311 Three Views—A Procession crossing a bridge ; The Rice Fields beneath
 Fujiyama in the snow ; A fleet of white-sailed Boats on a blue sea
 312 Three Views—On Lake Biwa ; Snow Scene ; A Village in the rain
 313 Three Views—Horses in the fields ; The Temple of Chionin ; By the
 Sea
 314 Three Views—A Street at Enoshima ; Bathing in the river ; A Junk
 315 Three Views—A long Bridge ; Under the Pine Trees ; Fujisan

- 316 Three Views—In the Rice Fields ; A Street Scene ; The Road to the Pass
- 317 Three Views—The Blue Sea ; Pine Woods ; On the Temple Platform
- 318 Three Views—Fireworks ; The Rice Fields ; In the Temple Gardens
- 319 Three Views—A Village Scene ; The Outskirts of the Temple ; A Ferry Boat
- 320 Sixteen Illustrations of the Story of the Forty-seven Ronins
- 321 Three Views—A Lady walking by the river at night ; A Snow Scene at Tokio ; A River Scene with a bridge
- 322 Three Views—Cherry Trees at sunset ; Under the Bridge at Teitai by moonlight ; On the Mountain Side
- 323 Three Views—Lanterns and Moonlight ; A Spring Landscape ; A wide View
- 324 Four Prints of Fishes
- 325 Four others
- 326 Four others
- 327 Five Prints of Fishes

SADANOBU.

(Early 19th century.)

- 328 Twenty Views of Kioto, published 1830

HOKKEI.

- 329 Three Landscapes



Nishiki-ye.

TOYOHIRO.

(Pupil of Toyoharu. 1800-1820.)

- 330 At the Draper's Shop, *rare*

CHOBUNSAI YEISHI.

(Master of Yeisho.)

"Yeishi's prints are rare and of much beauty."—Ed. F. Strange.

- 331 Two Prints—Groups of Ladies

- 332 Two Prints—Ladies in the prow of a boat, *brilliant impressions*

YEISHO.

(Son of Yeiji.)

"Yeisho's prints are rarely met with in Europe."—Ed. F. Strange.

- 333 Kakemono-yé—Lady and companions

YEIRI.

(Pupil of Yeishi.)

- 334 Two Kakemono-yé—A Lady and her lover ; Two Ladies on a balcony,
published about 1800

KIKUGAWA YEIZAN.

(Pupil of Yeishi).

(Prints published between 1800-1820).

*"His composition is always good, its lines flowing with boldness, grace,
and sometimes originality."*—Ed. F. Strange.

- 335 Triptych—Girls playing the hand game

- 336 Three Diptychs—A bridal procession ; Girls at play ; Two Ladies with
attendants in a garden

- 337 Two Kakemono-yé—Two heads in each

- 338 Triptych—Girls by the seashore

- 339 Three Prints—Portraits of Ladies, mounted on cards in Japan

- 340 Two Prints, mounted on cards in Japan—A group of three girls, and
A Lady in green

- 341 Three Prints—Meditating a letter ; Mother and child, and Admiring
herself

- 342 Three Prints—Portraits of Ladies

- 343 Three Prints—Portraits of famous Beauties

- 344 Three others

- 345 Three others

- 346 Three Prints—A Yoshiwara Belle ; The Sisters, and Mother and child

- 347 Three Prints—Portraits of Ladies

- 348 Three others—A fair musician and her admirer ; A Lady with a letter ;
The Geisha

- 349 One Print, framed—Ladies painting, a brilliant impression

UTAGAWA TOYOKUNI.

(1772-1828.)

"His later prints are more highly pitched in tone than the earlier specimens, but are exceedingly effective and harmonious. He is said to have introduced the use of purple into colour printing."—Anderson.

- 350 Two Prints—Portraits of Actors
- 351 Two Prints, early work, mounted in Japan—Actors with attendants
- 352 Three early prints—Processional subjects
- 353 Two Prints—Group of Girls; Group of Actors, very harmonious colouring, and charming composition
- 354 Two Prints, each containing two portraits of Actors
- 355 One Print—Four Ladies lighting candles for a festival, a beautiful example of the master's work
- 356 Triptych—Girls fishing in the Tama river, *a very beautiful and rare print*

KUNISADA OR TOYOKUNI II.

(Pupil of Toyokuni, he adopted the name and signature of his Master after 1849).

(1787-1865).

- 357 Two Kakemono-yé, large size—Portraits of Ladies
- 358 Two Triptychs, representing festivals at night under the cherry blossoms
- 359 Two Diptychs, each representing three female figures
- 360 Three Diptychs—Scenes of Japanese life
- 361 Three Diptychs—Scenes of Japanese Life
- 362 Six Prints—Portraits of celebrated Beauties
- 363 Six others
- 364 Six others
- 365 Six others
- 366 Six others
- 367 Six others
- 368 Six others
- 369 Six others
- 370 Six Prints—Scenes of Japanese Life
- 371 Six others
- 372 Kakemono-yé—Figure of a woman in long draperies, *fine impression*
- 373 Two Prints—Lady with a tea pot; Lady with a cup, *fine impressions*, date 1840
- 374 Triptych—A Bridal Procession, beautiful and harmonious colouring, in the artist's best style
- 375 Two Triptychs, representing famous actors in gardens by the river
- 376 Three Triptychs—Scenes in the Yoshiwara
- 377 Three Triptychs—Each containing three figures of noted Geishas

KUNIYOSHI.

(1800-1861.)

(Pupil of Toyokuni).

- 378 Two Triptychs—Games in the garden at night ; A visitor
 379 Five small long Prints—Female subjects, fine examples of later colour printing

SADAKAGE.

(1840-1860.)

- 380 Three Prints—Portraits of Ladies, fine impressions

UTAMARO II.

(Also called Shuncho. He married Utamaro's widow and continued to issue new prints with the dead artist's signature.)

- 381 Triptych—The Procession of a Bridegroom, signed Utamaro
 382 Triptych—The Draper's Shop, signed Utamaro

SHIGENOBU.

(Pupil of Hiroshige.)

- 383 Two Prints—Portraits of Ladies

SHIGENOBU.

(Pupil of Hokusai.)

- 384 Two Prints—Portraits of two famous dancers

KEISAI YEISEN.

(Prints published between 1825-1845.)

(Chief pupil of Yeizan).

- 385 Three Kakemono-yé, large size—Portraits of Ladies
 386 Six Prints—Portraits of famous beauties
 387 Six others
 388 Six others
 389 Six others
 390 Six others
 391 One Print—Large head, *fine and rare print*
 392 Two Prints—Of birds, in blue and white, rare

HIROSHIGE AND TOYOKUNI II.

- 393 Triptych—Garden in the snow, with figures

KENYA YOSHIKIRA.

- 394 Twelve Prints of flowers, early and impressionist work

SUGAKU.

- 395 Twelve Prints—Flowers and birds, published 1804
 396 Twelve others

Books on Japanese Art.

- 397 The Pictorial Arts of Japan, by William Anderson, F.R.C.S., 4 vols., folio, *artist's proof*, signed. Only 100 proof copies were published of this sumptuous work of which this is No. 43.
- 398 The Ornamental Arts of Japan, by George Ashdown Audsley, F.R.I.B.A., 4 vols., folio
- 399 Notes on Shippo, by James I. Bowes; The Masters of Ukiyoe, by Ernest Francisco Fenollosa; L'Art Chinois, by M. Paleologue
- 400 Collection des Goncourt; Japanese Wood Engraving, by Wm. Anderson, F.R.C.S.; Lectures on Japanese Art Work, by Ernest Hart



A Lobster by Zeshin.

Books in the Series

- 307 The Pictorial Art of Japan, by William Anderson, F.R.S., 4 vols. This series of 4 vols. contains 100 woodcuts were published in this complete work of which the first is...
- 308 The Ornamental Art of Japan, by G. G. Ashdown Acland, F.R.S., 4 vols. 1880.
- 309 Notes on China, by James E. Bruce, The Mission of Bruce, 1828-30, 2 vols. 1831.
- 310 China, Past and Present, by M. P. Johnson, 1843.
- 311 Collection of Chinese Wood Engraving, by Wm. Anderson, F.R.S., 1843.
- 312 Lectures on Japanese Art Work, by Bruce Hart, F.R.S., 1843.

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