

**ILLUSTRATED CATALOGUE OF A
VERY IMPORTANT COLLECTION
OF RARE AND VALUABLE
JAPANESE COLOR PRINTS: PART
I. JAPANESE COLOR PRINTS**

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Illustrated Catalogue of a Very Important Collection of Rare and Valuable Japanese Color Prints: Part I. Japanese Color Prints by Frederic May & Mr. Frederick W. Cookin & Thomas E. Kirby

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FREDERIC MAY & MR. FREDERICK W. COOKIN & THOMAS E. KIRBY

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PART I. JAPANESE COLOR PRINTS

ILLUSTRATED CATALOGUE
OF
A VERY IMPORTANT COLLECTION
OF
RARE AND VALUABLE
JAPANESE COLOR PRINTS

FORMED BY THE WIDELY KNOWN CONNOISSEUR
THE LATE

FREDERIC MAY
OF WASHINGTON, D. C.

TO BE SOLD AT UNRESTRICTED PUBLIC SALE
BY DIRECTION OF EUGENE GOFF, Esq., EXECUTOR
AT THE AMERICAN ART GALLERIES
ON THE EVENINGS HEREIN STATED

CATALOGUE BY MR. FREDERICK W. GOOKIN

THE SALE WILL BE CONDUCTED BY
MR. THOMAS E. KIRBY
AND HIS ASSISTANT, MR. O. BERNET, OF THE
AMERICAN ART ASSOCIATION, MANAGERS
NEW YORK
1918

FOREWORD

Frederic May was a lover of beautiful things; yet only a few of his close friends were aware of the extent and quality of the treasures that he had gathered. These treasures were his constant solace and delight. He lived with them in an intimate daily association and it was his wish that after he had done with them, they should pass into the hands of other collectors who might derive like joy from their possession.

Mr. May was particularly fond of his Japanese prints, and he succeeded in getting together a very fine lot of them. Although he entered the field rather late to secure some of the greatest rarities, and in filling sets had sometimes to be content with impressions which he hoped to replace, most of his purchases, especially the later ones, were made with excellent judgment. Taken as a whole, his print collection is distinguished by an average high quality. The collection includes notable prints by all the leading Ukiyoe artists, save Sharaku. The prints by the so-called "primitive" artists are not many in number, but are very choice. Among them are two fine examples of the work of Kondo Kiyoharu, and a distinguished pillar print by Kiyomitsu, "Girl Catching Fireflies." There is an especially fine group of prints by Harunobu, among which the "Football Player," a pillar print, "A Breezy Day by the Sea" and "The Marriage Ceremonies" set call for particular mention. Koryusai, Shigemasa, Kiyonaga, Shuncho, Shunsho, Shunko, Shunyei, Toyokuni, Toyohiro, Utamaro, Hokusai, Hiroshige, Keisai Eisen and others are all represented by notable works. It is not possible in this brief foreword to specify all of the finer prints, but attention should be drawn to two important triptychs by Kiyonaga which are in the class known to collectors as "prizes"; to Kitao Masanobu's "Celebrated Women of the Greenhouses and Poems written by Them"—seven superb double-page prints in a folding album; to an unusual number of triptychs by Hiroshige; to the fine impression of Hiroshige's "Bow-shaped Moon"; to the choice

lot of "Flower and Bird" subjects by that master; and to the very beautiful and extremely rare "Chi-e no Ume" series of prints by Hokusai.

Mr. May gathered also a number of Japanese illustrated books. Among these is a group (Lots 1252-3-4-5) by Utamaro, which cannot be passed by without special mention, since these books added greatly to Utamaro's fame and the prints that they contain take rank with his most exquisite works.

FREDERICK W. GOOKIN.

CONDITIONS OF SALE

1. Any bid which is merely a nominal or fractional advance may be rejected by the auctioneer, if, in his judgment, such bid would be likely to affect the sale injuriously.

2. The highest bidder shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. Payment shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale shall be a charge against such purchaser.

4. Delivery of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

Deliveries will be made on sales days between the hours of 9 A. M. and 1 P. M., and on other days—except holidays—between the hours of 9 A. M. and 5 P. M.

Delivery of any purchase will be made only at the American Art Galleries, or other place of sale, as the case may be, and only on presenting the bill of purchase.

Delivery may be made, at the discretion of the Association, of any purchase during the session of the sale at which it was sold.

5. Shipping, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, and will not be performed

by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

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Storage charges will be made upon all purchases not removed within ten days from the date of the sale thereof.

7. Guarantee is not made either by the owner or the Association of the correctness of the description, genuineness or authenticity of any lot, and no sale will be set aside on account of any incorrectness, error of cataloguing, or any imperfection not noted. Every lot is on public exhibition one or more days prior to its sale, after which it is sold "as is" and without recourse.

The Association exercises great care to catalogue every lot correctly, and will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued, and, in its judgment, may either sell the lot as catalogued or make mention of the opinion of such expert, who thereby would become responsible for such damage as might result were his opinion without proper foundation.

AMERICAN ART ASSOCIATION,
American Art Galleries,
Madison Square South,
New York City.

CATALOGUE

FORMATS

Japanese words for which there are no English equivalents furnish the most convenient way of designating the size of the prints.

Hashira-e (pillar print). Vertical format; height, about 27 inches; width, from 4 to 5 inches.

Wide Hashira-e. Vertical format: Height, about 28 inches; width, about 9 inches.

Kakemono-e. Vertical format: Height, 22 to 27 inches; width, about 12 inches.

Makimono-e. Horizontal format: Height, about 12 inches; length, about 27 inches.

Oban. Vertical format: Height, about 15 inches; width, about 10 inches.

Yoko-e. Horizontal format: Height, about 10 inches; width, about 15 inches.

Chuban. Vertical format: Height, about 11 inches; width, about 8 inches.

Koban. Vertical format: Smaller than Chuban.

Hoso-e. Vertical format: Height, about 12 inches; width, about 6 inches.

SIGNATURES

Ga. This term, the equivalent of *yegaku*, signifies "drawn by."

Hitsu. Brush. The alternative pronunciation "fude" is not used for *Ukiyo-e* works.