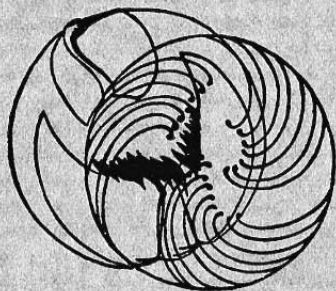


1917
YEAR FILE ARCHIVES

ANTIQUE COLOUR
PRINTS FROM THE
COLLECTION OF
FRANK LLOYD WRIGHT



THE ARTS CLUB OF
CHICAGO EXHIBITION
FINE ARTS BUILDING
BEGINNING NOVEMBER
TWELVE :: ENDING
DECEMBER, FIFTEEN

SHIBARAKU.

It is the Japanese word for "wait a moment"—a dramatic moment made famous by the great actor Danjuro in the role of that name as he came forward in the splendid red, flowing robes patterned with the gigantic white crests that were the mon of his distinguished house. To all who would "look" this is the "wait and listen" moment to let it be said that in ancient Tokyo an art was born nearer "democratic" than any ever seen. The people loved and possessed it. It was made for them, except as the humble artists made it for themselves with that joy in the making that alone lives in art.

You are to see a few rare, perishable leaves from a prolific, wondrous volume, and richly voluminous and beautifully embroidered it was in that time. Since then what has escaped destruction has been scattered by the winds of chance to the far corners of Earth. For Tokyo civilization was as frail as it was exquisite. Its framework and utensils were of beautifully treated wood and silken paper. Its sword was keen and of steel. Were it not for reverential Japanese care for things beautiful all these exciting traces of the image-seeking mind would have perished because they were then regarded no more seriously than we now regard printed souvenirs of our holidays and seasons or photographs of favorite actors and actresses. And since the time of Harunobu all Tokyo has been shaken or burned to the ground at least five times.

Country people returning from visits to the new capital—Tokyo—stowed them away in the devices of their domesticity and forgot them or pasted them on screens or hung them upon pillars of their houses as decoration, and so were the unwitting means of saving most of "our" collections.

From remote country districts, from Ise to Sendai, little by little, as prices have soared pieces have come fluttering back to Tokyo to be seized and gloated over by the Epicurean collector with his strange combination of love and self-interest—love for the beautiful and sordid calculation.

But thanks to his acquisitive instinct!

He, too, has been the means of handing over to us in great variety the precious record of a glory that was Old Japan; a civilization wherein art was not divorced from nature, when Eternity was Now.

It is a record, rich with the motifs that made that civilization what it was to the eye.

And it was primarily a festival for eyes.

The figure pieces of this great period from 1740 to 1820 reveal the incomparable instinct for harmonious elegance that characterized the time and its traditions. The range of discovered subjects is already wide—as wide as it is likely to be, although a few new pieces still come to light each year.

It ranges from the monumental simplicity of the primitives of the Kwaiget-sudo, printed in black, and the painted Urushiye, to the fully developed color prints in the sweet refinement of Harunobu and the bewildering gamut of Shunsho. Then on by way of masterly Kiyonaga with his regal compositions and swinging calligraphic stroke to the dissolute, sentient grace of the consummate Utamaro, the idol of the "artist absolute." Then downward to the decline and confusion of all noble qualities in Yeisen, Yeizan and Kunisada.

The landscapes (a later development) are the most complete and poetic interpretation of the nature of a natural domain ever recorded by native sons.

Fascinating as each subject is in itself it is in the aggregate that the

salient native charm and full integrity of means to ends of this Art and Craft becomes so convincing and entrancing. Then it lives as a vivified revelation of that unity in variety that is the soul of the whole visible world of form—and that does not pass. It is of the inward sea, treasure of the profound depths of the soul. These garnered leaves from a perished volume are stamped with an intrinsic art.

So long as Art lives they will remain the basis of a world-wide clearing away of the rubbish a vain "realism" has unloaded upon a too human world. Imbued with a point of view inevitable to them, our vision, too, seeks essentials of form, line and color and the rhythms peculiar to each. Scenes familiar enough to us all about us live again with significance renewed and refreshed, not only as landscape or as Japanese prints, but a simplifying light, spiritual in quality, has come through them to unburden the Western mind sagging with its sordid load.

Our land is richer in every sense than their land.

They were richer in what Life is than we are.

These Iridian sheets of tender, lustrous fiber, stamped with colored carvings, teach us lessons we have good reason to receive with gratitude.

The slender stock the whole world holds of these perishable documents ought to be cherished and guarded by custodians not too selfish—and yet sensible, too, of the priceless character of the record held in trust as an original force, a light in all future culture.

* * * *

The Japanese were awakened too late to the precious character of this inheritance peculiar to them.

The Aristocracy despised it as vulgar. The old type of aristocracy despised anything held in common. The new aristocracy had not yet arisen. It is still slow in coming.

The subject matter of the figure pieces is still offensive to Japanese polite society. Not so the landscapes of Hiroshige and Hokusai; and as the art and institutions of Old Japan give way to uglier Western models the Japanese gentleman of leisure now sees the most valuable poetic record of a beauty fast passing away forever from him and from his land, filched from his children before his eyes—and for a sum paltry enough. With characteristic prodigality where works of art are concerned he now vies with others in paying "the highest price." But the value of works of art in Japan seems, along with the other modern improvements, to be augmented by the importance of him who once owned it or the size of the sum paid for it. No Japanese cares to make and hold a collection if foredoomed to remain inferior in it, and our Western collections have gained much in recent years by this trait of his.

Hiroshige—"outcasts"—of a few years ago, are now bought by the Japanese themselves at prices that make the hardened avidity of even the American collector hesitate.

* * * *

Hiroshige is the latest arrival in the sacred places of upper printdom. His fertility of resource and his industry are alike amazing. Yet, among the thousand or more subjects signed by him none lacks true artistic distinction seen properly printed. For it must be borne in mind that this product was stamped in a mutable medium upon a mutable substance by a means that could never be

twice alike except by strange coincidence. After it was stamped the fabric of the whole underwent transmutation by time and was modified as light had its way with colors that etherealize as they wane. So the fabric as a whole is one of delightful differences and heart breaking or ravishing surprises. Frequently I have got together five or six Hiroshige—all prints of the same subject, so differently printed that they were in effect as many different designs.

No subject which there is good reason to believe a composition by Hiroshige is negligible in art. But art and craftsmanship are inseparable in the print. The bane of any attempt to form an idea of the splendid flight and range of his genius is found when the craftsmanship failed in the disreputable remnant of cheap, badly printed editions carelessly struck from worn-out blocks, to be had for a dollar or two in curio shops. These inferior prints have cursed and confused their superiors which are alone representative, and especially so as Hiroshige prints of superior editions are as rare as primitives.

Hiroshige is coming into his own largely through the conservation in the past ten years of really fine examples of his work in the great collections by the discerning amateur. The Spaulding collection of Boston is an astonishing revelation of Hiroshige's extent and the grasp and sweep of his genius. It is almost unbelievable that so much good work could be done within the lifetime of a single artist. But Hiroshige loved much, so was tireless and doubtless inspired many to take his designs and work with him upon them "in character" in details that might safely be entrusted to them by the master. But why attempt to explain?

It is certain that the mass of work signed by his name is all of a piece and in the same feeling, except certain instances in later work.

While the style swings easily from the delicate, expressive tenderness and grace of the early horizontal compositions to the sure strength and splendid breadth of the uprights in the "Hundred Views," yet it is the same character, the same hand, the same soul in all.

As always about artistic phenomena, literature has gathered about the print since the initial brochures of the DeGoncourt. Primarily it was French. France, the discoverer, discovered the print. In English we have been treated to much perfunctory misinformation. Germany later took up the subject with more weight than light. Japan at last is contributing with authority.

America, meantime, has taken to prints as she takes to everything, reckless of cost and determined to win—whatever that may mean. But we have genuine amateurs among us who understand, and in the hands of several such are the greatest collections in the world, save, possibly, one, and that one is French. Minor collections of great importance are many and in good hands. America, too, has the best of the literature, for not only can she say it. She can sing it better than anyone ever said it. There is no dearth of writing, nor ever will be.

There are not enough exhibitions.

* * * * *

So a fascinating world within a world has grown rapidly among us these past twenty years, increasing steadily in extent and significance as collections have grown richer and as appreciation deepens, and the collections become shrines for the artist pilgrims in need of worship or in search of light.

But still the precious original is all too sacred to the few who, chosen by it, are enslaved by it. Because it is no secret that the prints choose whom they love and there is then no salvation but surrender.

Taliesin, Oct. 12, 1917.

FRANK LLOYD WRIGHT.

IN arranging the exhibition I have chosen prints in varied "condition."

They are composed on the walls—toned and bright together—like an autumnal forest wherein the trees, once all verdant, have asserted themselves in those glowing changes which have their counterpart in the antique print.

It has always seemed to me a stupid crime to use the white mat as a uniform standard for a collection of prints. It naturally crucifies all but "bright" prints. Those richly endowed by time are ignorantly neglected or ruthlessly sacrificed by the average connoisseur. The time will soon come when collections made in that way will be referred to as all "very bright clean stuff," but the most glorious print and eventually the most sought for will be that masterpiece time has mellowed and honored with the development of its inner nature—an element precious in old pottery. Qualities indescribably rich and tender develop in and from the print as verdigris comes to bronze—qualities that as legitimately enhance its value.

This will be true of the print that still lives in color, because only then is it enriched by its honorable age. Lifeless brown prints, or prints merely faded, will never be desirable.

The upstanding bright print has, owing to the white-mat standard, commanded enormous premiums, relatively absurd. Premiums should go the other way.

Abuse, or wear and tear, are never beautiful, but age should, and will always be a richer qualification, not a disqualification, in all that really lives, and especially so of the freshness of youth.

But beautifully mellowed prints will always be rare. Most of them go down to ruin with use and the trials of exposure to smoke and light. There will always be one hundred "bright" prints to every one developed beautifully by age.

F. LL. W.

CATALOGUE

The exhibit is composed upon the walls in various groups, and begins on the west wall of the larger gallery. Each group is designated by a letter of the alphabet to be found on the wall below, beginning at the center of the west wall of the larger gallery with "A." The various prints in each group are designated by a number fixed to the print itself.

Although the various chronological periods are disregarded in the arrangement for the sake of harmonious and instructive contrasts, the development of the print may be traced from the A groups on the west wall of the larger gallery to fully developed printing when the craft was at its height, as seen in the prints of Hokusai and Hiroshige placed on the walls of the middle galleries. The work that came later than their period is worthy of little consideration. All the prints exhibited are proof copies of original editions, unless otherwise noted.

TERMINOLOGY

"UKIOYE" is the name given to the school of art to which the print designers belonged.

YE means picture.

MEISHO means collection of views.

HAKKEI means a set of eight views—a kind of graphic sonata based upon Chinese precedent.

NOTAN means the gradation of color.

Prints were made in certain standard forms, the width limited by the print block that could be cut from the cherry tree.

OBAN—The ordinary broad sheet.

CHUBAN— $\frac{3}{4}$ Oban.

KOBAN— $\frac{1}{2}$ Oban.

HOSOYE means, literally, narrow picture. It is usually $\frac{1}{2}$ vertical Oban. The popular form for actor prints.

HASHERAKAKE—The narrow tall pillar print.

These forms were used horizontally or vertically, as desired by the designer.

The designs were carved in the block—a separate block for each color—impressions were taken by hand on dampened sheets of paper.

The artists' designs were turned over to the publisher, who had his engravers and printers, many of them superlative craftsmen whose names have no connection with their work. Rarely was the engraver's name ever mentioned.

The printing and engraving of these designs was probably the high water mark in the world's craftsmanship.

The early impressions were, of course, superior, as the blocks gradually wore down with use. How many prints were originally made from them it is impossible to say. In some cases several hundred. In other cases very few.

The colors used were:

Sumi—Black Chinese Ink. Unalterable.

Tan—Red lead, unalterable, except as it oxidizes, which it does frequently.

Midori—A mineral green. Unalterable.

Ki—Gamboge—A yellow from China. Unstable.

Beni—Cochineal red from China. Unstable.

Ai—Indigo from China. Unalterable.

Awo—Blue. A fugitive color leaving in most prints after lapse of time only a soft yellow trace.

These colors were usually applied pure, and when the prints were fresh, they were nearly uniform in color scale. Time has modified them all into the complex combinations seen in them today.

Red was mixed with blue to produce purple or printed over the blue.

Blue was printed over yellow to produce green or vice versa.

Interesting experiments in mixing colors with white lead were often tried which produced the oxidizing of colors other than tan or red lead. But in the main the prints were a stereotyped convention as to color when they were made, and the shade held true to name in most of the prints, but varied in intensity as it was brushed thickly or thinly on the block. The notan, so beautiful in toned prints, is caused by the unequal thickness of the color applied with the stroke of the brush to the block, and the color is also beautifully qualified by the grain of the wood in the block. The less the paper is saturated with color, the more quickly the color fades. The blocks were frequently wiped to produce the notan, so essential to the later work of the landscapes.

All colors were mixed with rice paste to keep them from running and to give them more lustre.

The paper is in every case literally stained by the colors. The color is in the fibre, not on the surface only, and the silken sheen of the paper also qualifies the color.

LARGE GALLERY

Group A.

1. PRIMITIVE. TANYE. ARTIST UNKNOWN. An example of the first color to be applied to the black line print, preceding the Urushiye, or lacquered print. The color was "tan" or red-lead.
2. OKUMURA MASANOBU. PRIMITIVE. Urushiye—colored by hand with colors mixed in lacquer. Made before the art of applying color to the block was discovered.
3. SHIGENAGA. PRIMITIVE. Urushiye—colored by hand before the art of applying color to the block was discovered.
4. KORIUSAI—An example of the Hasherakake or pillar print in several colors, preceding the richer full color prints of this same artist and his contemporary, Harunobu.
5. KORIUSAI—The tan or red-lead, the only color remaining in full force. Other complex colors still visible.
6. MORONOBU—Three early examples of the work of the founder of the
7. art of printing from carved wooden blocks.
- 8.

NOTE:—On door panels—reproductions of Primitives. Original designs by Kiyomasu, made by Kiyomine in 1779.

Group A-1.

1. SUKENOBU—Primitive period. Example of this great artist's earlier work.
2. SHIGENAGA—Beniye or print of the period following the Urushiye shown in No. 3, Group A.
3. KIYOMASU—Same period as No. 2. Many noble pictures in black line of large size were made by this great artist.

4. TOYONOBU—BRIDE—Early color print in which the fugitive blue which began to appear in the prints of this period is still preserved.
5. KIYONOBU—Early primitive. Hand colored print just preceding the Urushiye or lacquer-print.
6. BUNCHO—An early and remarkable example of this master's work in which the color scale is preserved nearly intact. The fugitive blue is still clear and strong.

The original colors of A-1, No. 2, and A-1, No. 3, may be seen in this print in their original state. Prints of this period retaining the blue are extremely rare.

Group A-2.

1. SUKENOBU—Primitive black line print, early example of this master's work.
2. KIYOMITZU—Two charming HOSOYE (Actor Prints) by this artist.
3. Color beautifully preserved.
4. KORIUSAI—Developed example of period following Kiyomitsu. One of series of six scenes typifying verses of six fashionable poets.
5. TOSHINOBU—Primitive Urushiye or lacquer print designed by one of the most powerful of the artists of his time.
6. KORIUSAI—Earlier example than No. 4. Title "Miscellaneous." An episode.

Group B.

1. YEISHI—Triptych. In purple, gold, green and grey. A favorite color scheme of this artist. Published fifth year of Kwansei—1773. Illustrating old Japanese romantic legend.
2. KIYONAGA—Left sheet of famous Triptych. Yoshitsune serenading the lady Jorurihime.
3. UTAMARO—Peeling persimmons. (Mica glass.)
4. KIYONAGA—Right sheet of Triptych of which No. 2 is the left sheet.
5. UTAMARO—Triptych. "Summer Evening Fete." Fireworks at Riyo-goku bridge over the Sumidagawa.
6. Omitted.
7. UTAMARO—"Fujinsogaku." The hand mirror. One of a series of ten types of womankind. Mica ground.
8. KUBO SHUNMAN—Septiptych. "Tamagawa." One of the rarest and most important works of Ukioye—of which but six pieces have so far been found. The left end sheet is missing. Originally printed in grey with very little color. Yellow and green in background with very few touches of beni only. Original edition, beautifully toned condition. Shunman was publisher of his own designs.
9. UTAMARO—Portrait of beautiful Okita—Serving Maid in Naniwaya Tea House. (Mica ground.)

Group B-1.

1. UTAMARO—"The Blue Umbrella." Beautifully toned. Grey ground.
2. SHUNSHO—Hosoye. The actor, Dengoro, in classic tragedy.
3. SHUNSHO—The actor Hiroji.
4. SHUNSHO—The actor Hidematsu in female role.
5. SHUNSHO—The actor Hidematsu as "gentleman of leisure."
6. SHUNSHO—The actor Hidematsu in female role.

Group B-2.

1. UTAMARO—The Fish Plate.
2. SHUNSHO—The actor Yaozo.
3. SHUNSHO—The actor Sukegoro.
4. SHUNSHO—The actor Hanshiro in female role.
5. SHUNSHO—The actor Hidematzu.
6. SHUNSHO—The actor Hanshiro in female role.

Group B-3.

1. UTAMARO—Matron's toilette.
2. UTAMARO—Beautifully toned copy of a famous experiment by Utamaro in printing color without outlines. The hair only in black line, the features outlined in red.
3. SHUNCHO—Beautifully toned copy of his famous portrait of the tea house maid, "Hisa"—Takashima.
4. SHUNZAN—Middle sheet of Triptych, toned. Evening fete—Fireworks at Ryogoku.
5. UTAMARO—One of series of "Six Jewels." Types of feminine beauty. Flesh outlined in red. Grey ground.
6. Omitted.
7. Omitted.
8. YEISHI—Two sheets of a rare and beautiful Triptych. An interesting study in decorative costume. Single figures regularly spaced a la colonnade, but charmingly relieved in detail.
9. KIYONAGA—Triptych. Boating Party on the Sumidagawa. The masterpiece of this great figure in Ukiyo. (If he was ever guilty of producing anything that deserved to be singled out as such. He was not, I believe, an artist of that calibre.) Prints in ideal state.
10. YEISHO—Two sheets in a series of studies of Yoshiwara beauties by a pupil and contemporary of Yeishi. Exquisite and original in detail as Yeisho invariably was. Prints in beautiful state as to condition and color.

Group B-4.

- 1.
2. KORIUSAI, OIRAN—Exquisitely conditioned prints of a series of studies of famous courtesans and their pupils or kamuros. The masterly differentiation in arrangement of the gorgeous but monotonous theme
3. is worthy of study.
- 4.
- 5.
6. Omitted.
7. Omitted.
8. Omitted.
9. YEISHI—Two sheets of Triptych—"The Pool." One of the strongest and most beautiful of Eishi's compositions. In "ideal" color state.
10. TOYOKUNI—Triptych. "The Balcony." The versatile Toyokuni—prosperous ideal of the Japanese, at his best. Perfect state.
11. YEISHI—Two lovely sheets of beautiful Triptych. In "ideal" condition.

Group C.

1. TOYOKUNI—Pentiptych. "Episode in the Yoshiwara." Originally printed in color and gold bronze. Prints toned with beautiful effect.

2. KIYONAGA—Two sheets of a Triptych. "Cherry Festival." Tying poems on the blossoming trees in spring. Toned.
3. YEISHI—Right and left sheets of an extraordinary Triptych, printed in a color scheme affected by Yeishi, Shuncho, Utamaro and Toyokuni.
4. An appeal to the "refined taste" of the period—probably.
5. KIYONAGA—Hasherakake. "Hydrangea Robe."

Group C-1.

1. SHUNSHO—Early period. "The actor Ichikawa Somegaro." A splendid subject in incomparable state.
2. HARUNOBU—"The Lovers." Harunobu at his best.
3. HARUNOBU—Hasherakake. "Kuranosuki."
4. HARUNOBU—Hasherakake. "The Falconer."

Group D.

1. UTAMARO—Septiptych. "Korean Bridal Procession." A beautiful professional—or fete day celebration in costume. One of the most ambitious attempts at sustained composition on a large scale, in Ukiyo by the most facile and successful of its masters. Prints in perfect state.
2. UTAMARO—Large head—silver ground. One of the six beauties, typifying six famous poets. A play upon the title "Rokasen."
3. KUNIMASA—"The Broken String." A Samisen player. By an artist whose all too rare work is much sought in Japan, where he is valued as one of the greatest masters of Ukiyo.
4. TOYOKUNI—Pentiptych. Daimyo Processional imitated by women for fete day purposes. A beautiful impression, but probably not of the first edition as the Spaulding collection of Boston contains a copy in richer and more complete color, although the blocks in both cases are in "proof" condition.
5. KAKO. A rare pseudonym of Hokusai. A masterpiece in every sense, left as it was found. A new light upon the versatility of the "mightiest genius of them all" is shed by the discovery of this print.
6. TOYOKUNI—Pentiptych. "Cherry Blossom Celebration in the Yoshimara." A Parisian favorite.
7. BUNCHO—The actor Matsue in female role.
8. SHUNSHO—The actor Dajuro as the Miser.
9. SHUNMAN—Three examples of Shunman's creation of exquisite Surimono.
10. HOKUSAI—Three exquisite examples of Hokusai Surimono. It is interesting to contrast them with No. 5, the "Kako."
11. SHUNSHO—The actor Hiroeman as a Fishmonger.
12. SHUNYEI. OKITA SAN of Naniwaya. Tea house maid and Asakusa beauty.

Group D-1.

1. UTAMARO—Triptych. Perfect "bright" state. Lady of high degree with attendants. Interesting for embroidery of polychrome and lack of disturbing background. A purely decorative treatment of a popular theme.
2. KORIUSAI—Hasherakake or pillar print. "Poetess and Cat."
3. YEISHI—Large head. Lady of high degree—probably "literary."
4. HARUNOBO—Hasherakake. "Cup of Tea."

13. HIROSHIGE—TOKAIDO—Yui. One of the popular series of the fifty-three stations at the old port road between Yedo and Kyoto.
14. HIROSHIGE—TOTO MEISHO—"On the way from the Yoshiwara at dawn."
15. HIROSHIGE—YEDO HYAKKEI. HORIKIRI. Iuse.
16. HIROSHIGE—YEDO HYAKKEI. "Entrance to Yoshiwara." Dawn.
17. HIROSHIGE—YEDO HYAKKEI MEGURO. "Evening Light on the Snow."
18. HIROSHIGE—YEDO HYAKKEI—Saruwaka-Cho. Theatre street by moonlight. One of the few subjects in which Hiroshige began to introduce shadows.

Group H.

- 1.
2. HIROSHIGE—Three Kwa Cho. Rare subjects in exquisite condition.
- 3.
4. YEDO KINKO HAKKEI—Now the rarest, as it was perhaps the most beautiful set of eight views, among Hiroshige prints. "Clearing Weather After Storm."
5. NIHON MINATO ZUKUSHI—"Famous harbors of Japan." Shinagawa, Tokyo Bay.
6. SANKAI MITATE-SUMO—Series of Mountains and Oceans compared to wrestlers. The referee's fan used as the seal of the set. Bizon Province, Snow Scene.
7. YEDO KINKO HAKKEI—Famous subject. "Midnight Rain at Azuma." A perfect proof copy.
8. YEDO KINKO HAKKEI—"Tamagawa." Autumnal Moon. Perfect proof copy.
9. YEDO KINKO HAKKEI—"The Open Shoji."
10. YEDO KINKO HAKKEI—"Suzaki Eagle."
11. YEDO KINKO HAKKEI—"Oji."
New Year's Eve.
Fable of the Fox and Geese.
Star Light.
12. YEDO KINKO HAKKEI—Asakusa Temple Lantern. Asakusa Temple grounds in snow.
13. KYOTO MEISHO—One of the ten famous views of Kyoto. "The Cherry Trees in Bloom in Arashiyama."
14. YEDO MEISHO—"Moonlight on Tokyo Bay from Takanawa Hill."
15. KYOTO MEISHO—Hase Village. "Fagot Gatherers."

Group I.

1. HONCHO MEISHO—Horaiji. "Pilgrims' Passage."
2. NANIWA MEISHO. Dotonbori. Theatre street in distance.
3. YEDO KINKO HAKKEI—Haneda. "Homing Geese at Sunset."
4. YEDO KINKO HAKKEI—Asukayama. "Evening Snow."
5. TOTO MEISHO—Tokyo Bay from Takanawa Hill.
6. KWA CHO—Beautifully toned. "Heron in Reeds."
7. "Pheasant and Pine in Snow."
8. "Owl and Pine."

9. TOKAIDO—"Shoya," "Bamboo in Rain."
10. YEDO MEISHO—"Takanawa Night Fete."
11. YEDO HYAKKEI—Ohashi. "Rain."
12. ROKUJU-YO-SHU. "Pines of Maiko Beach."
13. ROKUJU-YO-SHU. Kajikoyama. "Pine and Cherry."

Group J.

1. TOTO MEISHO—One of a charming series of vertical half sheets. "Autumnal Moonlight at Imonzaka."
2. TOKAIDO—One of the fifty-three stations. Snow at Kawayama.
3. KYOTO MEISHO—"Gion Shrine in Snow."
4. CHUSHINAURA—A scene from a set of eleven pieces picturing the heroism of the "Forty-Seven Ronin," noble warriors.
5. ROKUJU YO SHU—Tsushima Island. "The Rainbow," one of the rarest and loveliest compositions in this series of sampan and blue water.

Group K.

1. TOTO MEISHO—Banks of the Sumida River in Rain.
2. TOTO MEISHO—Asakusa. "Temple in Snow."
3. TOTO MEISHO—"Roof of Temple in Snow."
4. KISOKAIDO—Moshizuki. "Moonlight."
5. ROKUJU YO SHU—Iki Island. "Solitude and Snow."

Group L.

1. YEDO MEISHO—Night Scene in Shin Yoshiwara.
2. YEDO MEISHO—Night Scene in Shin Yoshiwara.
3. YEDO MEISHO—Triptych. "Kiso Mountain in Snow."

Group M.

1. Nine pieces of a rare set of twelve views of Yedo beautifully engraved and printed. Great care was taken with many small sets of this character, most of which are unfortunately lost.
2. KISOKAIDO—Semba Moon. Hauptman speaks of this print in Atlantis as the "Great Hiroshige poem of the Moon." One of the famous set of seventy pieces. A set containing many of the broadest and finest of Hiroshige's earlier works.
3. KISO KAIDO—OYE. "Travelers in Snow Storm."
4. KISO KAIDO—Nagakubo. "Moon." "Weary Travelers."
5. TOTO MEISHO—"Kanda Museum in Snow." (Oxidized sky.)
6. TOTO MEISHO—"Kameido Temple Grounds in Snow."
7. TOTO MEISHO—"Autumn. Kaijani Temple Grounds."
8. TOTO MEISHO—Akabani Snow. (Near Shiba Park.)
9. YEDO HYAKKEI—Hundred Views of Yedo. Goten yama. "Springtime."
10. YEDO HYAKKEI—From Yushima Tenjin Shrine looking down on Shinobazu Pond. In Winter.
11. YEDO HYAKKEI—Mikawajima. "Flying Crane."
12. YEDO HYAKKEI—Mitsumata. "Shallow Water."
13. KISOKAIDO—Miyanokoshi. "Moonlight."
14. KISOKAIDO—Annaka. "Spring."
15. KOTO MEISHO—Uyeno Park, "Springtime."
16. TOKAIDO—Ejiri. "Sampan and Blue Water."
17. HONCHO MEISHO. Enoshima. Wave.