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 mark of his distinguished house. "To all who would 'look' this to the "wait and listen" moment to let it be said that in ancient Tokyo an art was born never "democratic" thus 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, perfidious traces from a prolific, wondrous volume, and richly voluminous and beautifully embroidered it was in that time. Since then what has escaped destruction has been soothing by the winds on the far corners of Earth. For Tokyo civilization was as frail as it was exquisite. Its framework and essentials were of beautifully treasured wood and silken paper. Its sword was bone and of steel. Were it not for reverenceful Japanese care for all the most beautiful traces of the image-worked mind would have perished because they were then regarded as mere perishable things. Slowly, however, over the years, a new generation has been formed. Photographs of favorite actors and actresses. And since the time of Harumichi all Tokyo has been shaken or moved or to the ground at least five times. Country people returning from visits to the new capital—Tokyo—stayed or moved in the thrill of their democracy and forgot them or passed them on screens or hung them upon pillars of their homes as decoration, and so were the unwilling means of saving most of our collections.

From a remote country district, from too to Sendai, little by little, as prices have soared pieces have come flooding back to Tokyo to be seized and chased over by the Kyosuwa collector with his strange combination of love and self-interest—love for the beautiful and artistic calculations.

But thanks in his acquisitive instinct!

No, too, has been the means of handing over to us in great variety the precious record of a story that was Old Japan: a civilization whose art was not divorced from nature, whom 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 incommensurable instinct for harmonious elegance that characterized the time and the 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 cannot be the monotonous simplicity of the primitives of the Kwajet-sado, painted in black, and the painted Tsuchibay, to the fully developed color painting in the sweet refinement of Harunobu and the bewitching paint of Shunbo. Then on by way of mastery Kiyomasa with his real compositions and soaring calligraphic stroke to the Shinsen, aesthetic grasp of the com- merce. Uramura, the idol of the "artist absolute." Then downward to the decline and confusion of all noble qualities in Yosai, Yetsu and Kunisada.

The landscape (a later development) are the most complete and poetic interpretations of the nature of a natural domain ever recorded by native souls.

Peculiar in each subject is in itself it is in the aggregate that the
saliency, native charm and full integrity of means to ends of this Art and Craft becomes so convincing and enthralling. Then it lives as a vivid revelation of that unity in variety that is the soul of the whole visible world, and that does not pass. It is an interpreted son, treasure of the profound depths of the soul. These gargled leaves from a perished volume are stamped with an

So long as Art lives they will remain the basis of a world-wide clearing away of the rubbish a rare "reality" has unfolded upon a too human world. Indeed, with a point of view invincible to them, our vision, too, seeks essentials of form, line, and color and the rhythms parallel to each. Scenes familiar enough to us all about us live again with significance renewed and rehashed, not only as landscapes in Japanese prints, but a simplifying light, spiritual in quality, has come through them to unburden the Western mind slogging with its worldly load.

Our land is richer in every sense than their land.

They were richer in what life is than we are.

These Irarain sheets of tender, luminous 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 curiosians 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 capture.

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

The Artocracy despised it as vulgar. The old type of aristocracy despised anything held in common. The new artocracy 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 Hokusaı; and as the art and institutions of Old Japan give way to earlier Western models the Japanese gentleman of leisure now sees the most valuable poetic record of a beauty that passes away forever from him and from his land, fitted from his children before his eyes—and for a sum paltry enough. With characteristic prodigality where works of art are concerned he now views 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 it forebodes to remain inferior in it, and our Western collectors have gained much in recent years by this trait of his. Hiroshige—"Ukiyo-e"—of a few years ago, are now bought by the Japanese themselves at prices that make the hardened audacity of even the American collector hesitate.

Hiroshige is the latest arrival in the sacred places of upper printers. 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 mended 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 otherwise as they were. So the fabric as a whole is one of delightful differences and heart breaking or arresting surprises. Frequently I have got together five or six Hiroshige—all prints of the same subject, as differently printed that they were in effect as many different designs. No subject which there is no reason to believe a composition by Hiroshige is negligible in art. But art and craftsmanship are inseparable in the print. The sense of any attempt to form an idea of the splendid light and range of his genius is found when the craftsmanship fails in the disorderly remnant of cheap, badly printed editions carelessly struck from woodcut blocks, as he had for a dollar or two in curio shops. Those inferior prints have cured and confused their superior 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 Spalding 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 restless inspired many to take his designs and work with him upon them in character in details that might safely be entrusted to him by the master. But why attempt to explain?

It is certain that the name of work signed by his name is all of a piece and in the same feeling, except certain instances of 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 weights in the "Hundred Views", yet it is in 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 Delcognert. Primarily it was French. France, the discoverer, discovered the print. In English we have been treated to much peremptory misinformation. Germany later took up the subject with more weight than light. Japan at last is contributing with authority.

America, mention, 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 say it better than anyone ever said it. There is no dearth of writing, nor ever will be.

There are not enough exhibits.

So a fascinating world within a world has grown rapidly among us these past twenty years, increasing in extent and significance as collections have grown, richer and as appreciation deeper, and the collections become shrines for the artist pigrimage in need of worship or in search of light. But the precious original is all too sacred to the few who, chosen by it, never tire in adoration of it. Therefore it is no secret that the prints choose whom they love and there is then no salvation but surrender.

Tulioon, Oct. 12, 1917.

FRANK LLOYD WRIGHT.
In arranging the exhibition I have chosen prints in varied "condition."

They are composed on the whole—toned and bright together—like an antumnal forest wherein the trees, once all verdant, have assumed themselves to 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 crushes all but "bright" prints. Those richly endowed by time are ignominiously 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 gorgeous print and eventually the most sought for—will be that masterpiece time has meekened and softened 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 toned, are however not to be considered.

The outstanding bright print has, owing to the white-mat standard, commanded enormous premiums, relatively absurd. Premiums should go the other way. Prints, on 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 as of the weakness of youth.

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

P. 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 listed in the print itself.

Although the various chronological periods are disregarded in the arrangement for the sake of harmonious and instructive contrast, the development of the print may be traced from the A group 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

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

Yô means picture.

Zôsho means collection of views.

Hakkei means a set of eight views—a kind of graphic series based upon Chinese precedent.

Notan means gradated color.

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

Hon—The ordinary, broad sheet.

Churan—1/4 Obara.

Korâ—1/2 Obara.

Hoso-e means, literally, narrow picture. It is usually 1/4 vertical Obara.

The popular term for actor prints.

Hashidzukuri—The narrow roll 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 expertive 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:

Rumi—Black Chinese ink. Unalterable.

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

Minori—A mineral green. Unalterable.

Kô—Umber—a yellow from China. Unalterable.

Bünt—Cochineal red from China. Unalterable.
AL—Indigo from China. Utable.

two—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 tone. Time has modified them all into the complex combinations now 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 rice versa.

Interesting experiments in mixing colors with white lead were often tried which produced the astounding colors other than tan or red lead. But in the many the prints were a stereotyped convention as to color, when they were made, and the makers would select a color that gave the best contrast to the color of the prints, but varied in intensity as it was brushed, thinly or thickly on the block. The tonal, as bound, produced colors caused by the natural mechanical qualities of the papers, the quality of the black or the grain of the wood in the block. The lead the paper is saturated with color, the more quickly the color fades. The blocks were frequently wiped to produce the color as 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 texture.

The paper is in every case literally stained by the colors. The color is in the fiber, not on the surface only, and the slender sheet of the paper also qualifies the color.

Group A

LARGE GALLERY

1. PRIMITIVE. TANYU. ARTIST UNKNOWN. An example of the first color to be applied in the black line print, preceding the Utagawa, or lacquered print. The color was "tan" or red-lead.

2. OKUNIURA SAKANORI. PRIMITIVE. Utsukushi—colored by hand with colors mixed in lacquer. Made before the art of applying color to the block was discovered.

3. SHIGENOBU. PRIMITIVE. Utsukushi—colored by hand before the art of applying color to the block was discovered.

4. KORIYAMA. An example of the Shikaihakado or pillar print in several colors, preceding the richer full color prints of this same artist, and his contemporary, Harunobu.

5. KORIYAMA. The tan or red-lead, the only color remaining in full force. Other colors make colors still visible.

6. MOROYOSHI. Three early examples of the work of the founder of the art of printing from carved wooden blocks.


Group A

1. SHIINOBU—Primitive period. Example of this great artist's earlier work.

2. SHIINOBU—Begin or print of the period following the Utagawa shown in No. 5, Group A.

3. KITOKUNI—Shinano period as No. 2. More noble pictures in black line of larger size were made by this great artist.
4. TOYONIYORI—BRIDE—Early color print in which the fugitive blue which
began to appear in the prints of this period is still preserved.
5. KITONOBU—Early primitive. Hand colored print just preceding the
Ukiyoe or woodcut-print.
6. BUNCHO—An early and remarkable example of this master’s work in
which the color state is preserved nearly intact. The fugitive blue is
still clear and strong.

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

Group A-1.
1. SUKENORI—Primitive black line print, early example of this master’s
work.
2. KITOMITSU—Two charming HOBOYU (Actor Prints) by this artist.
3. Color beautifully preserved.
4. KOMUSAI—Developed example of period following Kiyonobu. One
of series of six scenes illustrating verses of six fashionable poets.
5. TOYOHUSAI—Primitive Ukiyoe or woodcut print designed by one of
the most powerful of the artists of the time.
6. KOMUSAI—Rarer example than No. 4. This “Miscellaneous.” An
example.

Group B.
1. TSHEH—Triglych. In purple, gold, green and gray. A favorite color
scheme of this artist. Published fifth year of Kwansei—1873, illus-
trating old Japanese romantic legend.
2. KITONAGA—Left sheet of famous Taiglych. Yoshidae ascending the
Mount Fuji.
3. UTAMARO—Feeding peregrine. (Mica ground.)
4. KITONAGA—Right sheet of Taiglych of which No. 2 is the left sheet.
5. UTAMARO—Triglych “Fireworks and Actor Evening Fete.” Fireworks
at Kyoto bridge over the Sumidagawa.
6. OIRISI-
7. UTAMARO—“Pulmazaka.” The hand mirror. One of a series of ten
plates of wondrous silk. Mica ground.
8. KUBO SHUNSAMA—Seigiyo. “Shunsam,” one of the rarest and
most important works of Twelve—of which but six copies have so far
been found. The left and middle are missing. Originally printed in
grey with very little color. Yellow and green in background with
very few touches of blue only. Original edition, beautifully bound.
condition. Shunsam was publisher of his own designs.
9. UTAMARO—Portrait of beautiful Okita—Serving Maid in Nanzawa
Tea House. (Mica ground.)

Group B-1.
1. UTAMARO—“The Blue Umbrella.” Beautifully toned, Grey ground.
2. SHUNSAMA—Huang. The actor, Dancom, in classic tragedy.
3. SHUNSAMA—The actor Hioji.
4. SHUNSAMA—The actor Hidenori in male role.
5. SHUNSAMA—The actor Hidenori as “princesse of tosere.”
6. SHUNSAMA—The actor Hidenori in female role.
Group B-2
1. UTAMARO—The Fish Plate.
2. SHUNRO—The actor Yosono.
3. SHUNRO—The actor Totogoro.
4. SHUNRO—The actor Nanaboku in female role.
5. SHUNRO—The actor Hidenobu.
6. SHUNRO—The actor Hanshiro in female role.

Group B-3
7. UTAMARO—Matron's toilet.
8. UTAMARO—Beautifully tinted copy of a famous experiment by Utamaro in printing color without outlines. The hair only in black line, the features outlined in red.
9. SHUNRO—Beautifully tinted copy of his famous portrait of the tea house maid, "Jane"—Kashiusa.
10. SHUNRO—Middle sheet of Triptych, toned. Evening scene—Fireworks on Ryogoku.
12. Omitted.
15. KIYOMASA—Triptych. Dancing Party on the Sumida River. 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 caliber.) Prints in ideal state.
16. YOKO—Two sheets in a series of studies of Yoshibara beauties by a pupil and contemporary of Yeashi. Excellent and original in detail as Yoshibara certainly was. Prints in beautiful state as to condition and color.

Group B-4
1. KIYOMASA—Exquisitely conditioned prints of a series of studies of famous courtesans and their pupils or kamuro. The masterly differentiation in arrangement of the gorgeous but monotonous theme is worthy of study.
2. Omitted.
3. Omitted.
4. Omitted.
5. YOKO—Two sheets of Triptych—"The Pool." One of the strongest and most beautiful of Yeashi's compositions. In "ideal" color state.
7. YOKO—Two lovely sheets of beautiful Triptych. In "ideal" condition.

Group C
3. YESSHI—Right and left sheets of an extraordinary Triptych, printed in a color scheme affected by Yoshibi, Shinsa, Utamaro and Toyokuni. An appeal to the "refined taste" of the period—probably.
4. KIVONAGA—Hashrekake. "Hydrangea Belle."

Group C:
1. SHUNSHO—Early period. "The actor Ichikawa Ichimura." A splendid subject in incomparable state.
2. HARUNOBU—"The Levee." Harunobu at his best.

Group D:
1. UTAMARO—Seijo Triptych. "Korean Bridal Procession." A beautiful professional—or elite day celebration in costumes. One of the most ambitious attempts at unattained composition on a large scale, in Ukioye by the most facile and successful of its masters. Prints in perfect state.
2. UTAMARO—Large head—silver ground. One of the six copies, typifying six famous poets. A play upon the title "Sakaisa."
3. KUNIMARU—"The Broken String." A Samian 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 Ukioye.
4. TOYOKUNI—Penjyo Triptych. Daigo Processional imitated by women for festival day purposes. A beautiful impression, but probably not of the first edition as the Hoppin collection of Boston contains a copy in richer and more complete color, although the blacks 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.
7. HUNCH—The actor Matsuo in female role.
8. SHUNSHO—The actor Dajuro as the Miser.
9. SHUNSHO—Three examples of Shunsho's creation of exquisite Suci- dons.
10. HOKUSAI—Three exquisite examples of Hokusai Suci-dons. It is interesting to contrast them with No. 1, the "Kako."
11. SHUNSHO—The actor Hikomasu as a Vishnou.
12. SHUNTEI ORITA RAN—Of Nanwars. The home maid and Asakusa Beauty.

Group D-1:
2. KOBUSAI—Hashrekake or pillar print. "Poete and Cat."
3. YESSHI—Large head. Lady of high degree—probably "literary."
4. HARUNOBU—Hashrekake. "Cup of Tea."


13. HIROSHIGE—TOKARUO—Yeti. One of the popular series of the fifty-three stations of the old post road between Yedo and Kyoto.
14. HIROSHIGE—TOTO MEISHO—"On the way from the Yoshidaya at dawn."
15. HIROSHIGE—YEDO HYAKKEI HOKIBI—Rice.
16. HIROSHIGE—YEDO HYAKKEI—"Entrance to Tsukiyusura." Dawn.
18. HIROSHIGE—YEDO HYAKKEI—Satuwaka-Cho. Theatres street by moonlight. One of the few subjects in which Hiroshige began to introduce shadows.

Group H.

1. HIROSHIGE—Three Kwa Cho. Rare subjects in exquisite condition.
2. YEDO KINKO HAKKI—Now the street, as it was perhaps the most beautiful set of eight views, among Hiroshige prints. "Clouding Weather After Storm."
3. NIHON MINATO GURASHI—Famous harriers of Japan. Shingawa, Tokyo Bay.
4. HANKAI HITATE-RUMO—Series of Mountains and Seascape compared to wreathers. The reference's fan used on the seal of the set. Hiroshige, Kwa Cho.
7. YEDO KINKO HAKKI—"The Obon Shop." "
8. YEDO KINKO HAKKI—"Shuzki Eagle." "
9. YEDO KINKO HAKKI—"Oji." New Year's Eve. "
11. KYOTO MEISHO—One of the ten famous views of Kyoto. "The Chivery Trees in Bloom in Arashiyama." "
12. YEDO MEISHO—"Moonlight on Tokyo Bay from Takawau Hill."

Group I.

1. HONCHO MEISHO—Hovuji. "Pilgrims' Passages."
2. NANTWA MEISHO—Donohi, Theatre street in distance.
3. YEDO KINKO HAKKI—Haneeda. "Hanging Goose at Sunaet." "
4. YEDO KINKO HAKKI—Asakusana. "Snowing Snow." "
5. TOTO MEISHO—Tokyo Bay from Takawau Hill.
6. KWA CHO—Beautifully toned. "Harum in Reeds." "
7. "Peaceful and Free in Sunlight."
8. "Owl and Pine."
9. TOKAIDO—“Shofu,” “Sumida in Rain.”
10. YEDO MEISHO—Tobanawa, Night Pea.
11. YEDO HIYAKKE—Ohashi, “Rain.”
12. ROKUJOYO-SHU, “Waves of Matsuo Beach.”
13. ROKUJOYO-SHU, Kajikoyama, “Fine and Cherry.”

Group 2.
1. TOTO MEISHO—One of a charming series of vertical half sheets. “Aerumnal Moonlight at Demazuka.”
2. TOKAIDO—One of the sky-view stations. Snow at Kawagaya.
3. KYOTO MEISHO—Daimyo Shinto in Snow.”
4. CHUSHINSHAURA—A scene from a set of eleven pieces picturing the ceremonies of the “Parade of the Nobility.”
5. ROKUJOYO-SHU—Tashima Island. “The Rainbow,” one of the rarest and loveliest compositions in this series of sampan and blue water.

Group H.
1. TOTO MEISHO—Banko of the Sumida River in Rain.
2. TOTO MEISHO—Asakusa, “Temple in Snow.”
3. JAPAN IN SNOW—“Roof of Temple in Snow.”
4. KISOKAIDO—Mishmerki, “Moonlight.”
5. ROKUJOYO-SHU—In Island. “Sadness and Snow.”

Group M.
1. YEDO MEISHO—Night Scene in Shin Yoshiwara.
2. YEDO MEISHO—Night Scene in Shin Yoshiwara.

Group W.
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—Sembu Moon. Hampton says of this print in Atkins 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 KAIKO—OYE. “Travelers in Snow Storm.”
5. TOTO MEISHO—“Kanda Museum in Snow.” (Goldened Sky.)
6. TOTO MEISHO—“Rankeo Temple Grounds in Snow.”
7. TOTO MEISHO—“Arashio, Kamejiro Temple Grounds.”
8. TOTO MEISHO—Akabane Snow, (Near Shinjuku Park.)
11. YEDO HIYAKKE—“Shibun Temple looking down on Shinobu Pond, In Winter.”
12. YEDO HIYAKKE—Nikkoji, “Flying Crane.”
14. YEDO HIYAKKE—“Moonlight.”
15. KISOKAIDO—Asakusa, “Spring.”
17. TOKAIDO—Kori, “Banana and Blue Water.”
18. HONCHO MEISHO—Kanazawa, Wave.