

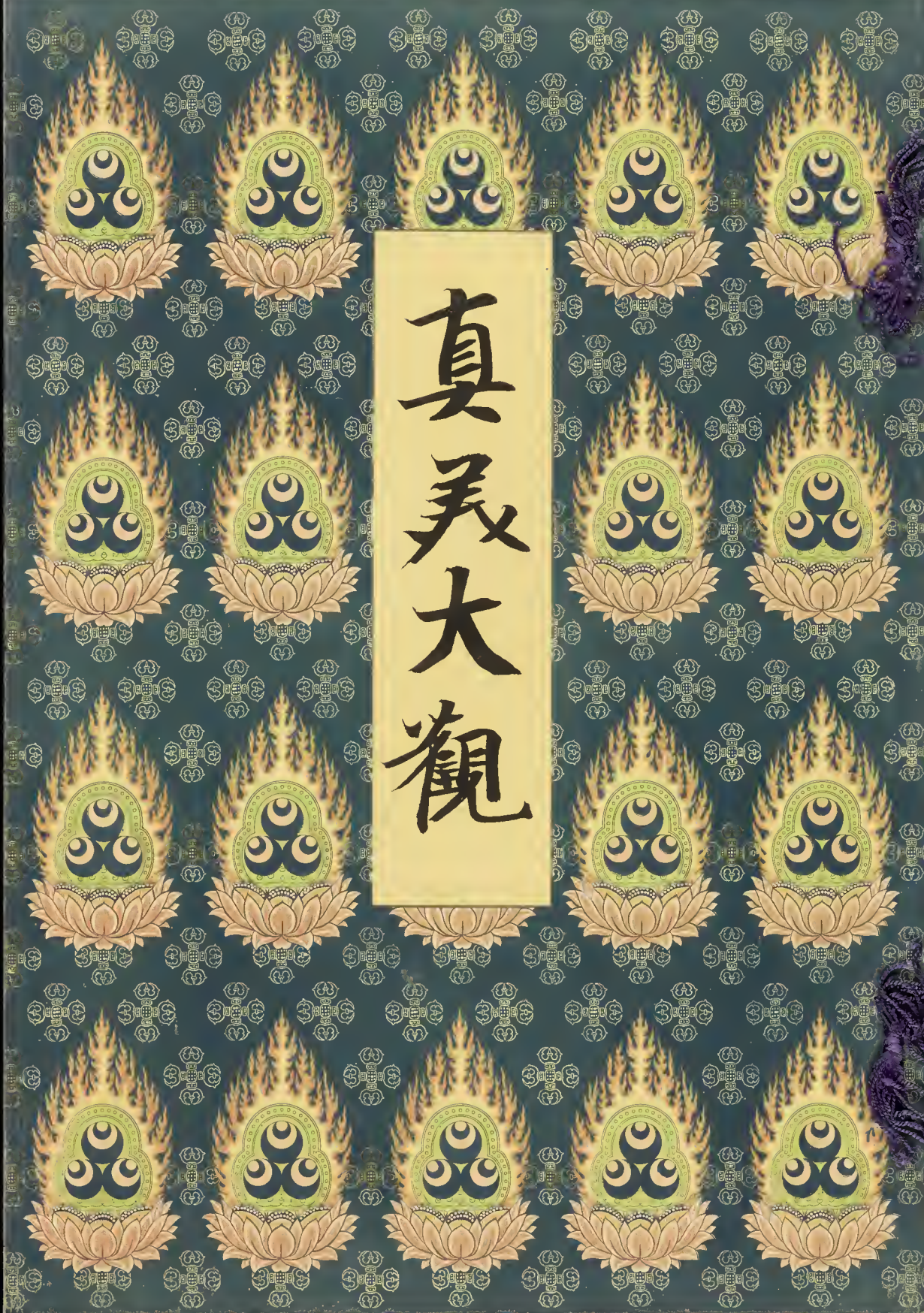
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of

JAPANESE ART

Vol. III.

EDITED BY S. TAJIMA.

真美大觀

第 三 册

PUBLISHED

BY

NIPPON BUKKYO SHIMBI KYOKWAI,

ZENKYOAN, KENNINJI, SHIMOKYOKU,

KYOTO, JAPAN.

1900.

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PRINTED AT THE TOKYO TSUKIJI TYPE FOUNDRY.

SELECTED REFINES

of

JAPANESE ART

Vol. VII

EDITED BY S. TAJIMA.

真大齋

第三卷

PUBLISHED

BY

NIPPON BUKKYO SHIMBI KYOKWAI,

GENROYA, KENKINJI, SHIMOKYOKU

YOKOYAMA, JAPAN.

1900

THE NIPPON BUKKYO SHIMBI KYOKWAI

PHOTOGRAPHED AND ENGRAVED BY K. OGAWA.

PRINTED AT THE TOKYO TOBACCO THE FOUNDRY

眞美大觀 第三册

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日 天

真天大羅 卷三 册

真天大羅

谷文昇華卅山春羅羅畫卷同

羅羅羅羅卅圖同

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如意輪觀世音菩薩木像 傳聖德太子作

(身長五尺二寸)

奈良縣下真言宗中宮寺藏

中宮寺は聖德太子西曆五七三年一六二一年の班鳩宮址の東隅に現存する尼寺にして太子の母后穴穗部間人皇女の宮を寺とせしたるものなり茲に出せる木像は其寺の本尊にして寺傳に聖德太子の作といへり如意輪觀世音のことは第一冊廬山寺の觀世音と東寺の六觀世音とに於て述べたるが如し但し彼の廬山寺の像の如く右手を立て、說法度生の相を爲すものは彌勒佛にしてこの說法の相は如意輪觀世音になきことなるに人多くは之れを知らずして指端を頰に觸るゝ如意輪思念の相と混同しすべて之れを如意輪觀世音とするは甚だしき誤なりといふものあり然れども經文に據るに如意輪には支願愍念相と立指說法相との兩様あることを説くを見れば廬山寺の像もこゝに掲ぐる像も共に如意輪觀世音なること疑なしこの種の觀世音は古代より我國に傳來し京都太秦廣隆寺にも亦二軀安置せられ一は太子の自作といひ一は百濟の貢獻なりといふ蓋し西曆紀元第一世紀頃に當り印度西北部に大乘佛教の興起せると共に佛天像の製作大に行はれ互に技工を競ひし極遠く西方希臘の彫刻法をも參酌せしことありしことなるが今この觀世音の像を見るに其面首幹肢の自然の發達を毀らず又相好の圓滿なる或は多少其餘響を受けしやも知る可からずこの像果して聖德太子の作なりや否やは断定し難きも其製作の優秀なる廣隆寺に傳ふるものより遙に其上にあり所謂推古時代木彫の至大なる標範として又比倫す可きものあるを見ざるなり

WOODEN IMAGE OF CAKRAVARTĪ-CINTĀ-MAÑI AVALOKITEŚVARA
(NYOIRIN KWANNON).

SAID TO BE BY SHŌTOKU TAISHI.

(5 feet 4 3/4 inches in height.)

OWNED BY THE TEMPLE CHŪGŪJI, NARA.

Chūgūji is a nunnery which was formerly a palace of the mother of Prince Shōtoku, and still stands in the eastern corner of the ancient site of the palace of Ikaruga, the old residence of the Prince (573-621 A.D.). The wooden image here reproduced is the chief object of worship of the nunnery and is a work of the Prince himself according to tradition. Of Avalokiteśvara we have spoken more than once. (see Vol. I that of Rosanji, and "Six Avalokiteśvaras" of Tōji). The image is in an attitude of meditation which is a characteristic of the saint. Such images have been handed down from olden times, two being found in the Kōriuji, Udzumasa, Kyōto, one said to be by Shōtoku, the other from Corea. In the present image we observe that the entire body, is very true to nature, which may indicate an influence of the ancient art of North India. Whether it is by the Prince or not we can not tell; but it is much better workmanship than that of the Kōriuji just mentioned; indeed it is the finest specimen of the Suiko period (593-628 A.D.).





觀勒僧正木像 作者不詳

— 身長三尺 —

奈良縣下法相宗大木山法隆寺藏

觀勒は百濟國の眞僧にして推古帝の十年西曆六〇二年に來朝せり、僧史を閲するに師は天文地理方術に精通したることを記すれども佛敎に於ては何種の法義に通達したるか詳ならず、嘗て聖徳太子西曆五七三年、六二年は星宿曆占を以て眞個の佛敎を糺亂するの處ありとなし、深く師を戒められたることありといふ、而も師は推古帝の三十二年西曆六二四年僧正に任せられ、我全國の寺院僧尼を統督したるを見れば、其伎倆と徳望とは當時に冠たりしこと知る可し。

こゝに出せるものは推古時代に作られたりと稱する僧正の肖像なるが、其斧削の痕と材質の時代とに由りて察するに、此傳説眞に近からん若し否らずとせせんも、恐らくは當代を距ること遠からざるの作なる可し、其高僧碩徳の相、眉宇の間に顯はれ、神采奕々眞に逸るが如き名工巨匠に非らずんば、豈能く斯の如くならんや、若し夫れ我國に存する古肖像中、其最も古くして且つ最も優なるものを求めんか、必ず先づ指をこの像に屈せざるを得ざるなり。

WOODEN IMAGE OF THE HIGH PRIEST, KWANROKU.

SCULPTOR UNKNOWN.

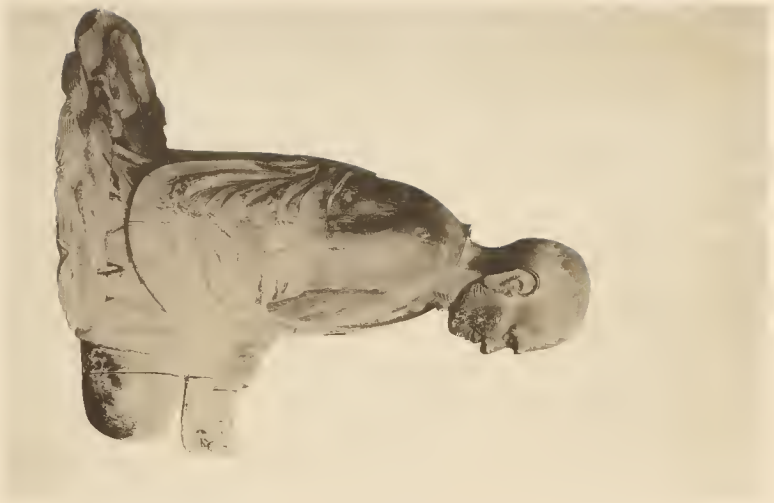
(2 feet 11; inches in height).

OWNED BY THE TEMPLE HÔRIUJI, NARA.

(COLLOTYPE.)

Kwanroku was a Korean priest who came to Japan in the tenth year of the reign of the Empress Suiko (602 A.D.). In a biography of priests it is stated that he was versed in astrology, geography and fortune-telling but we find no word as to the special branch of Buddhism he professed. Prince Shôtoku, it is said, once warned him that astrology, fortune-telling or the like might cause confusion in Buddhism. In 624 A.D., however, he was promoted to the rank of highest priest, whose duty it was to superintend all the priests and nuns of the Empire.

The image here reproduced is said to be representative of the sculpture of the Suiko period, and the tradition seems credible judging from the quality of the material used and the skill shown in the use of the knife. This is one of the oldest and most distinguished sculptures in Japan.





阿彌陀、觀音、勢至三尊銅像 作者不詳

(中尊身長一尺六寸、脇侍兩尊各身長八寸、
扉籠高一尺七寸五分、横二尺六寸)

奈良縣下法相宗大本山法隆寺藏

阿彌陀佛のことは第一、法然院の本尊に就きて説き觀音のことは同
册東寺の六觀世菩薩畫像の處に述べたるが如し、勢至は具には得大
勢至といひ觀世音と共に阿彌陀佛の教化を輔佐し、其淨土に往生せ
んと願ふものを迎攝する大士なるが觀無量壽經、地持第二册には此
大士の身量等は觀世音と同じく、其智慧光は普く一切衆生を照して三
塗、火刀血の三苦ある境界の苦を離れ無上力を得せしむるが故に、この
大士を大勢至といひ又其一毛孔より發する光明を見るに至れば直に
十方無量の佛光を見得るが故に無邊光とも號すと説き、首楞嚴經、觀
成軌第一册には大勢至菩薩も同因地に在りし時、念佛を以て无生忍を
得たれば、今此世界に於ても念佛の行者を攝取して淨土に歸せしめん
と説けることを記せり、以て此大士の性質及び行業を知る可し、其觀世
音と共に阿彌陀の左右に侍するの典據は觀無量壽經に、印度摩迦陀國阿
闍世王の母后韋提夫人が空中にこの三尊を拜したりといへる文及び
阿彌陀佛が二大士と共に念佛者の前に來現すといふ處の文あるに
由れり、但しこの二大士は同位同格にして大勢至の慧光と觀世音の慈
光と固より優劣のある可き道理なけれども、觀世音は支那日本等に於
て廣く信奉せられ、而して大勢至は世人の信仰を受くること厚からざ
るは奇といふ可し
こゝに掲ぐる三尊の銅像は古記に據れば光明皇后靈武帝の扈の母橘
夫人が念佛佛として鑄造せしめられしものにして、世に所謂天智天智
時代は西曆第七世紀の中頃と稱するものなり、其三尊の銅像が優美精
巧を極めて本邦に於ける造像術の一大發達を告げたる標幟たるのみ
ならず、後背の扉籠下段に寫出せるもの如き亦當代に於ける鑄造美
術の極粹なるもの其勁健にして而も優美なる曲線を以て巧に彼れが
如き精妙なる諸聖者文様を鑄成せる處、眞に驚嘆の外なきなり、また
扉には波文を作出し、三尊の蓮座を波面より抽出せしめて、曼荼羅を成
就せる處、意匠の巧妙なるを認む可し、洵に是れ當代に於ける製作品中
最も尊重推崇す可きものならん

COPPER IMAGES OF BUDDHA AMITĀBHA, BODHI-SATTVAS AVALOKITEŚVARA
AND MAHĀSTHĀMA WITH A FOLDING SCREEN.

ARTIST UNKNOWN.

(The middle Buddha 1 foot 5 1/2 inches in height, the two Bodhisattvas each 10 inches in height.)

OWNED BY THE TEMPLE HŌRIJŪI, NARA.

(COLLOTYPE.)

Of Amitābha and Avalokiteśvara we have already spoken in the first volume (see respectively the image of the Buddha of Hōnenin and the six Kwannon of Kyōwōgokokuji (i.e. Tōji). Mahāsthāma, or Mahāsthāma-pūṣṭa as he is otherwise called, is said to assist the Buddha in the work of salvation. According to the Amitāyur-dhāraṇa sūtra the size of his body is the same as that of Avalokiteśvara and the light of his wisdom is able to save all beings of the world and at the same time to impart a great power to them. Hence the name Mahāsthāma (possessor of great strength). In the Śūrāṅgama sūtra it is mentioned that he is a special protector of the believers in Amitābha for it was by virtue of his faith in that Buddha that he himself acquired the great resignation which qualified him to be a Bodhi-sattva (saint). In the sacred books of the Buddhists, we often find these three mentioned as a triad, in which Avalokiteśvara represents mercy or love, and Mahāsthāma wisdom while Amitābha is said to be possessed of both. The representative of mercy has become more popular than that of wisdom in all the Buddhist lands belonging to the northern school.

These images belonged, according to the tradition of the temple, to Lady Tachibana, mother of the Empress Kōmyō, she being said to have ordered them to be cast for her private use. It is in the style of the Tenchi period (latter part of the 7th century). The figures of the three saints so excellently worked out, the beautiful design of the screen with various deities depicted on it, the three lotus flowers and the waves on the floor, are all marks of the great development of the casting art in that period.

Year	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec
1910
1911

STATEMENT OF THE ...

...
...
...





聖觀世音菩薩銅像 作者不詳

(身長七尺)

奈良縣下法相宗大本山藥師寺藏

聖觀世音は六觀音の第一にして其形相には左手紅蓮花右手闍花相第一番東寺の六觀音畫像中に出せるもの、如し左手赤蓮花右手紅蓮花左手白蓮花右手施無畏印左手蓮花右手白拂子等種々の異あれども皆二臂にして寶冠には阿彌陀佛を戴くの例なるに、こゝに掲ぐるものは寶冠の化佛なきのみならず左手は鐵界界濟度の爲めに風頭撥空母指相捺りて聖觀世音に固有の印相を示せども右手は風頭指夾中指を接せしめ遮除障屏の力用を顯はすのみにして執達の相なし是れ如何なる典據に基けるものなるか詳ならずれども百濟高麗より傳來せし圖式に由りて造り成せしものならん蓋し我國の佛像は推古時代西曆第六七世紀の交の朝鮮風に始まり天智時代第七世紀の中頃を経て天智時代第八世紀の前半の最巧最妙に達せりこの天平時代も後期乃ち孝謙元西曆七四九年—七五八年時代のものには拙劣なるもの多く前期乃ち元正聖武の朝西曆七一五年—七四八年に成りしものには所謂印度希臘式混入調和し我國美術の優美圓熟の極點に達したりこゝに掲ぐる銅像はこの天平前期の前觸ともいふべきものにして其軀幹手足の自然なる天衣瓔珞の精妙なる人をしめて毫も材料の堅剛を感せしめざるは巧といふ可し寺傳にはこの像を百濟國の貢獻する所なりといへども彼の國果してこの靈軀を鑄造せる名工ありしや甚だ疑ふ可し若し果して外國製なりとせば寧ろ支那唐朝の良工が作れるものとするを妥當なりと信す

COPPER IMAGE OF ĀRYA AVALOKITEŚVARA.

ARTIST UNKNOWN.

(6 feet 10½ inches in height.)

OWNED BY THE TEMPLE YAKUSHIJI, NARA.

(COLLOTYPE.)

Ārya Avalokiteśvara is one of the Six Avalokiteśvaras. His picture has been given in Vol. 1 (see "Six Avalokiteśvaras" of Teiji) though that differs in several points from the present image. To what authority the difference must be referred we can not say. Perhaps the type of the present image is in imitation of a Korean work. Buddhist images in Japan follow the Korean style in the Suiko period (593-628 A.D.). Passing the transition period of Tenchi (middle of the 7th century) art reached the climax of its development in the Tempyō period (first half of the 8th century). The last named period is again divided into two, the earlier and the later. The later period i.e. the reign of the Empress Kōken (749-758 A.D.) already shows decline, but the earlier period i.e. the reigns of the Empress Genshō and the Emperor Shōmu (715-748 A.D.) contains some most excellent works which are rightly called Greco-Indian in type showing a very high grade of development. The present image is to be placed in the earlier period of Tempyō, or to speak more precisely, it is a forerunner of that period. The body and limbs are so natural, the heavenly garment and the garlands so beautiful and light that it does not strike one as being of metal. The tradition of the temple has it that it was presented to the court by Corea but we are much in doubt if Corea had an artist of so great merit. If it is really an imported image we should rather assign it to an artist of the Tang dynasty of China (7th, 8th and 9th centuries).

... (vertical Japanese text) ...

COOPER IMAGE OF ARYA AVATAR VSAVA

...

OWNED BY THE TEMPLE AVATAR...

... (English text, likely a book introduction or review) ...





九面觀世音菩薩木像

作者不詳

(身長一尺二寸五分)

奈良縣下法相宗大本山法隆寺藏

法隆寺は聖德太子(西暦五七三年—六二一年)の創立にして太子時代の佛像佛器等を藏すること夥しく又其金堂厨塔二玉門等も當代形式のまゝ、今日に至れるものなりといへば此寺は推古時代の技工即ち當時に於ける美術の如何を知る可き究竟の材料を學者に供給する名刹といふ可し茲に掲ぐる九面觀世音木像に就きては同寺の古記に種々の説あり曰く推古帝の三年淡路島に漂着せる沈水香木を聖德太子に獻せしかば之れを用ゐて觀音の尊容を彫刻せり今の九面の像は是れなりと又曰くこの夢殿の内に安置する身長一尺の十一面觀世音は聖德太子白檀を用ゐて自から彫刻し本尊とせられしものにして臺座は檜なりとこの二説に依れば九面と十一面との二種の觀世音が夢殿中に安置するが如く然れども古來この殿裡には九面の一體奉祀せらるゝのみ是を以て法隆寺の學僧訓海は説を爲して曰く九面に本面と太子の尊顔とを加ふれば十一面を成さん十一面觀世音の威印に由れば行者の面を合算することなきにあらずと是れ蓋し太子が世事出世事に關し深思熟慮の必要を感せらるゝに當りては毎にこの夢殿に入りて靜坐せられしといふ古傳説を珍御行者の修法に合勘せるものならん然れども良訓は首楞嚴經(藏經成軌第一冊)の觀世音が衆多の妙容を現じて無邊の秘密神咒を説き群生を利益する條に或は一尊三首五首七首九首十一首等を現せんとあるに據り九面を強て十一面とするの非を説けり今この像を見るに本面を合算するも九面あるのみ然るに之れを十一面といふは本面額上の化佛を一面として算入したりとせんか外に向七面の化佛あるを如何せん又此像の左手に寶瓶を捧げ右手に念珠を掛くるを以て十一面觀世音の祕印とするの説あれども九面觀世音の手印が之れに異なることを證明するの典據なければ吾人は寧ろ之れを九面觀世音とするの穩當なるを信す而して其製作に至つては或は推古時代といひ或は天智時代といひ或は天平時代といひ又或は唐代ともいひ其評論區々にして未だ是れが決定を見せずと雖も其體製瓊瑤衣裳等より觀るも推古時代に未だかゝる佛像の形式は存せざりしが如し之れを天智天平といふも此像の如き姿勢の俊秀にして技藝の精巧を極めたる木彫に至ては未だ其依準を得ず之れを唐代の作となすも亦他に未だ其比類を見ず故に其製作年代は容易に斷定す可きに非ずと雖も要するに此佛像が本邦藝術史上に最大の價値を有すること恐らくは何人も異論なき所なる可し

WOODEN IMAGE OF NAVA-MUKHA AVALOKITEŚVARA
(THE NINE-FACED KWANNON).

SCULPTOR UNKNOWN.

(1 foot 2 1/2 inches in height.)

OWNED BY THE TEMPLE HÔRIUJI, NARA.

(COLLOTYPE.)

Hôriuji was built by Prince Shôtoku (573-601 A.D.) and various images of Buddhas and Devas, and several Buddhist articles are stored there, most of them being contemporaneous with, or earlier than, the Prince. The Kondô (the Golden Hall), Pagoda, Niwô gate and others are still as he built them. The temple thus supplies fine materials for the study of the ancient architecture of Japan.

As to the wooden image of Nava-mukha Avalokiteśvara the traditional record of the temple gives two opinions. According to the one, the nine faced Kwannon was sculptured out of Aloe wood found in 595 on the sea-shore of an island in the province of Awa and presented to the Prince. According to the other, the Eleven-faced Kwannon, one foot high, which is enshrined in the Yumedono (the Hall of Dreams) of the temple was sculptured by the Prince himself out of white sandal-wood and made an object of worship. From the above records it appears as if there were two different images in the Hall but in fact we have only one, nor is there any further evidence of there ever having been another. Kunkai, a learned priest of the temple, is of the opinion that the nine faces with the principal one of the image and that of the Prince himself as worshipper make up the number of eleven as it is not unusual to count the face of the devotee. This signifies the union of subject with object according to the Yoga practice. The Prince is said to have sat there in the Hall before the image whenever he had any thing to take into serious consideration. But there are some of equal authority who oppose this view, and it seems perhaps better to call it the Nine-faced Kwannon, interpreting the mention of the Eleven-faced as a mistake on the part of the recorder.

As to the date of the image, opinions differ much. Some believe it is of the Sulko period (593-628 A.D.), others, of the Tenchi (668-671 A.D.) or the Tempyô (8th century). Some assign it to a Chinese artist of the Tang dynasty (from the beginning of the 7th century to the beginning of the 10th century). But in the Suiko period we find as yet nothing like this, no such drapery, no such ornamentation, nothing indeed at all in this style. Even in the Tenchi and the Tempyô periods we have no sculpture to be compared with this; much less in the Tang dynasty of China. We are quite unable to refer this to any art-period but no one would hesitate to call it the most excellent and noteworthy object of art ever produced in the history of Japanese sculpture.

民國一二年十月廿五日

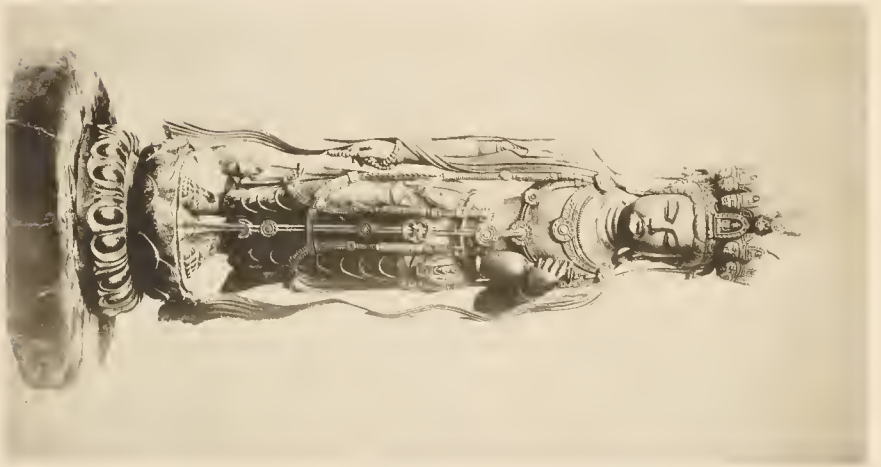
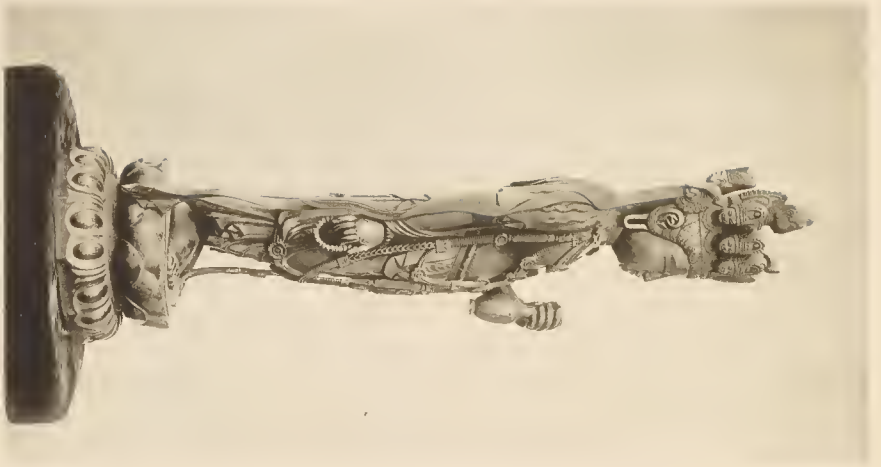
此圖畫對音音韻木辭

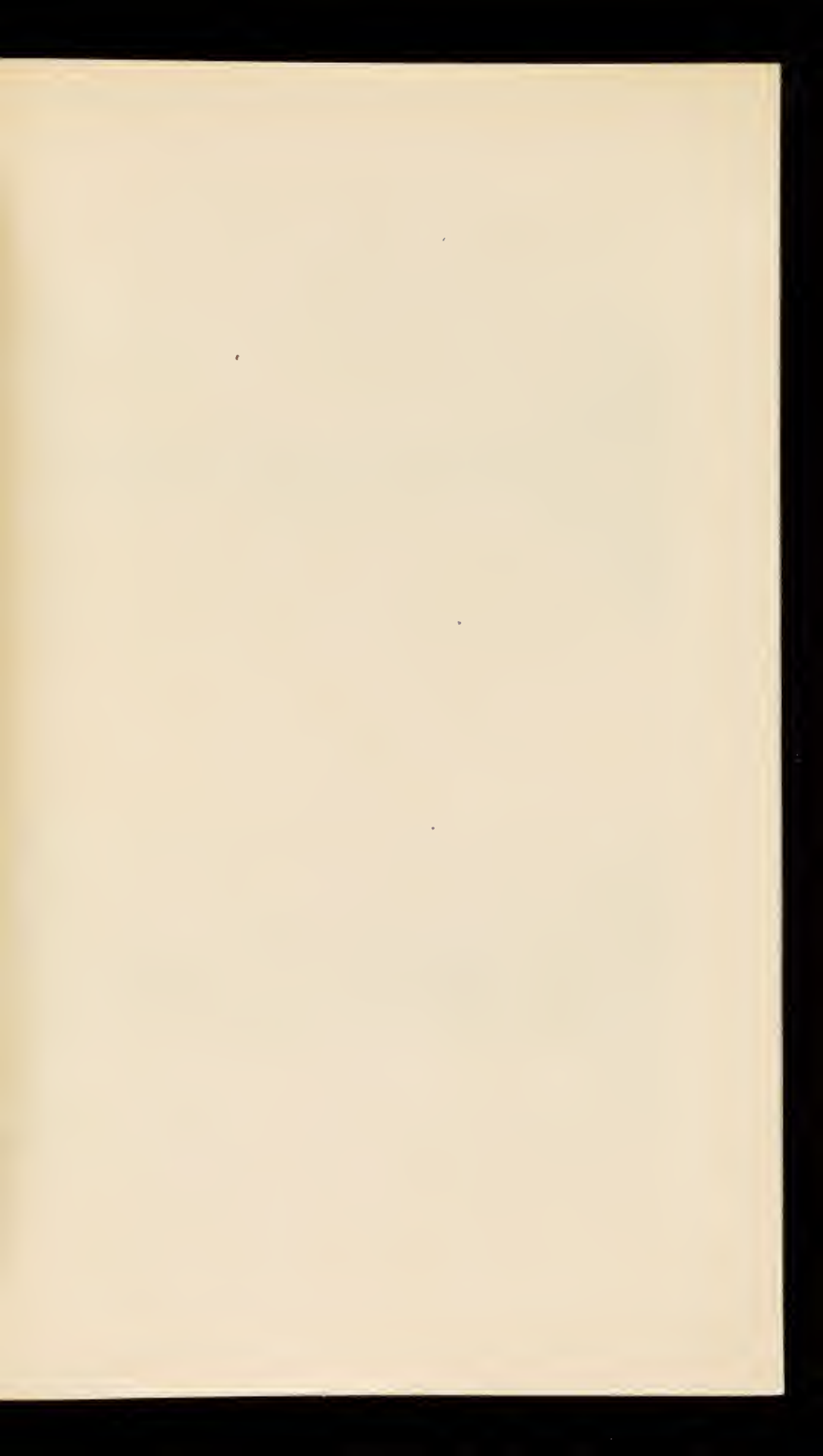
本此圖畫對音音韻木辭... (Main body of the phonetic diagram text, written vertically in columns)

WOODEN IMAGE OF NAVA-MU HA MAOKITSEVANA THE MAFACAD KVA'NONG

SOLELY BY THE TRINITE BORNIAU AREA

How was it by the... (English text describing the image and its context, written in columns)





釋迦牟尼佛銅像 作者不詳

(竪 八尺)

京都府下真言宗蟹浦寺藏

釋迦牟尼佛のことは既に第一冊狩野祐勢の釋迦文殊普賢畫像の處に述べたり然れども彼の畫像は佛が菩提樹下に於て大覺自證の後海印三昧に任して法樂を享受する狀を描きたるものにしてこの銅像は六道地獄餓鬼畜生阿修羅人間天界に輪廻する群生に對して說法し之れを濟度する心相を鑄成したるものなり其兩臂の印相を見るに左手は空握指夾中指を彈せんとするものにして佛智佛願を發動して無緣の大慈悲を行ふことを表示し右手は空握指風頭指相接して禪定精進兩ながら堅固に散亂懈怠なきことを顯彰せるもの、如し但し此印相は香門示現度生一切を嘗へる觀世音菩薩のものと同じ蟹浦寺の相傳に據ればこの像は源平時代西曆第十二世紀までは相樂那綺田村東の光明山頂に安置し曾て兵燹の爲めに堂宇灰燼に歸せし後は久しく露佛のみ、なりしを村人相護りて今の蟹浦寺に移し終に本尊として奉祀するに至れるなり、光明山上の堂宇は何の時代に何人が建立せしものなるかまた村人が蟹浦寺に移したるは何時の頃なりしか信證の敏す可きものなし然れども其意匠の高妙なる其相好の端正圓滿なる又其材料を自在に使役せるが如き諸點に照せば此銅像は天平西曆第八世紀前期の作と推斷せられざるにあらざる鑑藏家中には之れを天智時代西曆第七世紀の後宇の遺品といふ者あれども之れを彼の時代に成れりといふ奈良西京樂師寺の樂師三尊銅像に對觀せば技巧自ら甲乙の差異ありて其間若干の年代を隔つることを認む可しとまれ此像は本邦鑄造佛中有數の大作たること争ふ可からず

COPPER IMAGE OF ŚĀKYAMUNI.

ARTIST UNKNOWN.

(8 feet in height.)

OWNED BY THE TEMPLE KANIMANJI, KYŌTO.

(COLLOTYPE.)

Of the Buddha Śākyamuni we have already spoken more than once in the first volume of the present series (see e.g. Śākyamuni, Mañjuśrī, and Samantabhadra drawn by Kanō Yōsei).

This image represents him as preaching his law, as the saviour of the world of beings. According to esoteric Buddhism the sign made by his left hand i.e. the touching of the thumb and the middle finger means the exercising of his perfect wisdom and great vow, through which he shows his absolute compassion towards all beings. The thumb represents the void which further stands for wisdom and the middle finger the fire which is the symbol for his vow. In the same way the thumb of the right hand signifies meditation (also the void) and the second finger effort (the air). The touching of these two means the right application of thought and earnest effort in his work. This attitude is often assumed by Avalokiteśvara.

This image is said to have been left exposed till the Genpei period (12th century) on mount Kōnyō, Kabata in Kyōto, after the temple had been burnt down in a civil war. The people of the village brought it down and enshrined it in the temple Kanimanji. We know nothing of the first temple save that it is said to have been on mount Kōnyō but the image in question might be ascribed to the early part of the Tempyō period (8th century) judging from the excellence of design, the nobility of countenance and the richness of the material used in casting. Some connoisseurs would place this in the Tenchi period (latter part of the 7th century) but when we compare it with the image of Yakushi (Dharmakīrti Buddha) preserved in the temple Yakushiji, Nara, and which belongs to the Tenchi period, we observe a difference between the two in point of dexterity, a difference sufficient to preclude the possibility of their being contemporaneous. Any how this is one of the greatest works of sculpture in Japan.

Year	Jan	Feb	Mar	Apr	May	June	July	Aug	Sept	Oct	Nov	Dec
1875
1876
1877
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1884
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1897
1898
1899
1900

Summary of the above table

The following table shows the results of the above table, and is intended to give a general view of the progress of the work during the period covered by the above table. It is to be observed that the work has been carried on in a regular and systematic manner, and that the results have been most satisfactory. The progress has been steady and uniform, and it is believed that the work will continue to be carried on in the same manner for some time to come.





梵天乾漆像 作者不詳

(身長一丈三尺二寸)

奈良市華嚴宗大本山東大寺藏

梵天は古來印度人が造物主として信奉せる神にして彼の國の古典を見るに、太初梵天先づ生れ獨住せしこと一切なりしが、既にして思惟すらく希くは諸の有情此に來生せよ、此に於て多數の梵子一時に生出したりとあり而して印度の佛教徒も梵天を以て三千大千世界の主と稱すれども是れ國人の傳唱せし所を襲用せしに過ぎず、龍樹大士西曆第一世紀の末葉印度の西部に生れ大乘佛教を興隆せる高僧の如きは世界に神あり常に尊勝憍慢の法を求むるが故に目から天地人物は是れわが化作なりと言ふのみと、梵天を評せり蓋し佛教徒はすべて此等の神を否定せざるのみならず、佛徒中にはこの神の住する天界に身を寄せて修行の便を得るものありとも説けり又大乘佛教の説法にはこの神は常釋天と共に必ず來會し或は諸法者の列に加はり或は教法行者の護持者たらんことを誓ひ飽くまで佛教に柔順にして且つ有力なる作業を爲すといへり

こゝに掲ぐる像は東大寺三月堂の本尊不空罽索觀世音の脇士として常釋天と對立するものなり其顔貌の温和高雅にして而も端嚴なる三千大千世界の主としてはた又佛教の守護者として能く圓滿の能力を具備することを感得するに足れり作者は古來良辨僧正なりと傳へ善た正確ならずと雖も實に天平時代西曆第八世紀の古遺物中有數のものにして決して尋常彫刻家の作品にはあらざるなり

DRIED LACQUER IMAGE OF THE GOD BRAHMĀ.

ARTIST UNKNOWN.

(13 feet 4 inches in height.)

OWNED BY THE TEMPLE TÔDAIJI, NARA.

(COLLOTYPE.)

Brahmā is the supreme god in the Indian pantheon and especially as one of the triad he is the Creator (Śiva being the Destroyer, and Viṣṇu the Preserver). According to the Indian tradition he himself came into being first and lived alone for a Kalpa (a long period so named); he then desired the creation of other beings, and thus were all beings created. Indian Buddhists called him the "Lord of the Earth" (Brahmā, Sahāmpati). He is often mentioned together with Indra at the beginning of a sacred text (sūtra) and is one of the patron gods of the religion.

The image here given belongs to the Sangwatsudō of the temple Tōdaiji, Nara, and is enshrined beside Amogha-pāśa Avalokiteśvara, the chief divinity of the temple. Notice the folded hands (a sign of reverence to Buddha) and the sublime dignity of the head and face worthy of the lord of the earth and the lord patron of Buddhism. It is certainly one of the best art-relics of the Tempyō period (the 8th century A.D.).





伐折羅毘羯羅二大將塑像 作者不詳

藥師如來十二神將塑像中の二尊

(身長各五尺八寸)

奈良市華嚴宗新藥師寺藏

十二神將は藥師瑠璃光如來の十二大願具足の名號を領得せる大將にして各七千の藥叉を有し藥師佛の教法及び其修行者を護衛し一切の苦難障害を排除し志願を成就せしめんと誓ふものなりといふこと、に掲ぐるは其第二位伐折羅大將と第十二位毘羯羅大將となり前者の本地は得大勢至菩薩にして十二支中の子に當り後者の本地は釋迦牟尼如來にして戌に當るとて縁近の佛工が此等の神像を造るには鼠牛虎兎等の首を刻み出すを例とすれども其典據は藥師經の中には存せず

こゝに出せる十二神將の像は寺傳に止利佛師西曆第六七世紀の交の人の作なりといへども是れ無稽の言にして天平時代第八世紀のものたること疑なし惟ふに新藥師寺の創建に際し聖武天皇曆七二四年—七四八年在位が當時の良工に命じて造らしめ給ひしものならん試みに之れを第一冊に掲載せる彼の東大寺戒壇院の四天王に比せば殆んど同時代の作たることを認むるに難からざるを感ず可し其意匠の巧妙技術の卓越なる兩者共に天平時代塑像美術の最優品として極めて尊重す可きものにして且つ新藥師寺の此像は本邦各寺の十二神將中第一に位す可きものなり

EARTHEN IMAGES OF VAJRA AND VYĀKĀRA, THE SECOND
AND THE TWELFTH OF THE TWELVE DIVINE HEROES.

ARTIST UNKNOWN.

(Each, 5 feet 8½ inches in height.)

OWNED BY THE TEMPLE SHINYAKUSHIJI, NARA.

(COLLOTYPE.)

The twelve divine heroes represent the twelve great vows of the Buddha Bṛhadrāśī (Yakushi). Each governs 7,000 demons (Yakṣas) with whom he is said to protect the teaching and the devotees of the Buddha from all dangers that may befall them. The second is Vajra and the twelfth Vyākāra.* The former is said to be an incarnation of the Bodhi-sattva Mahāsthāna and the latter that of the Buddha Śākyamuni.

The twelve heroes of Shinyakushiji are said to have been the works of Tori (between the 6th and 7th centuries). But in our opinion there is no doubt whatever that they belong to the Tempyō period (8th century). When the temple Shinyakushiji was built early in the 8th century, they might have been manufactured by some artist of renown by Imperial order, as was often done at that time. When we compare these with the images of the four regents of heaven (Shitenwō) of Kaidanin, Tōdaiji (Vol. I), we see that they are almost certainly contemporaneous works. The excellence of design and the skilful workmanship are characteristic of the sculpture of the Tempyō period. These are the best of all the images of the twelve heroes extant in Japan.

* Or perhaps Vikāra.

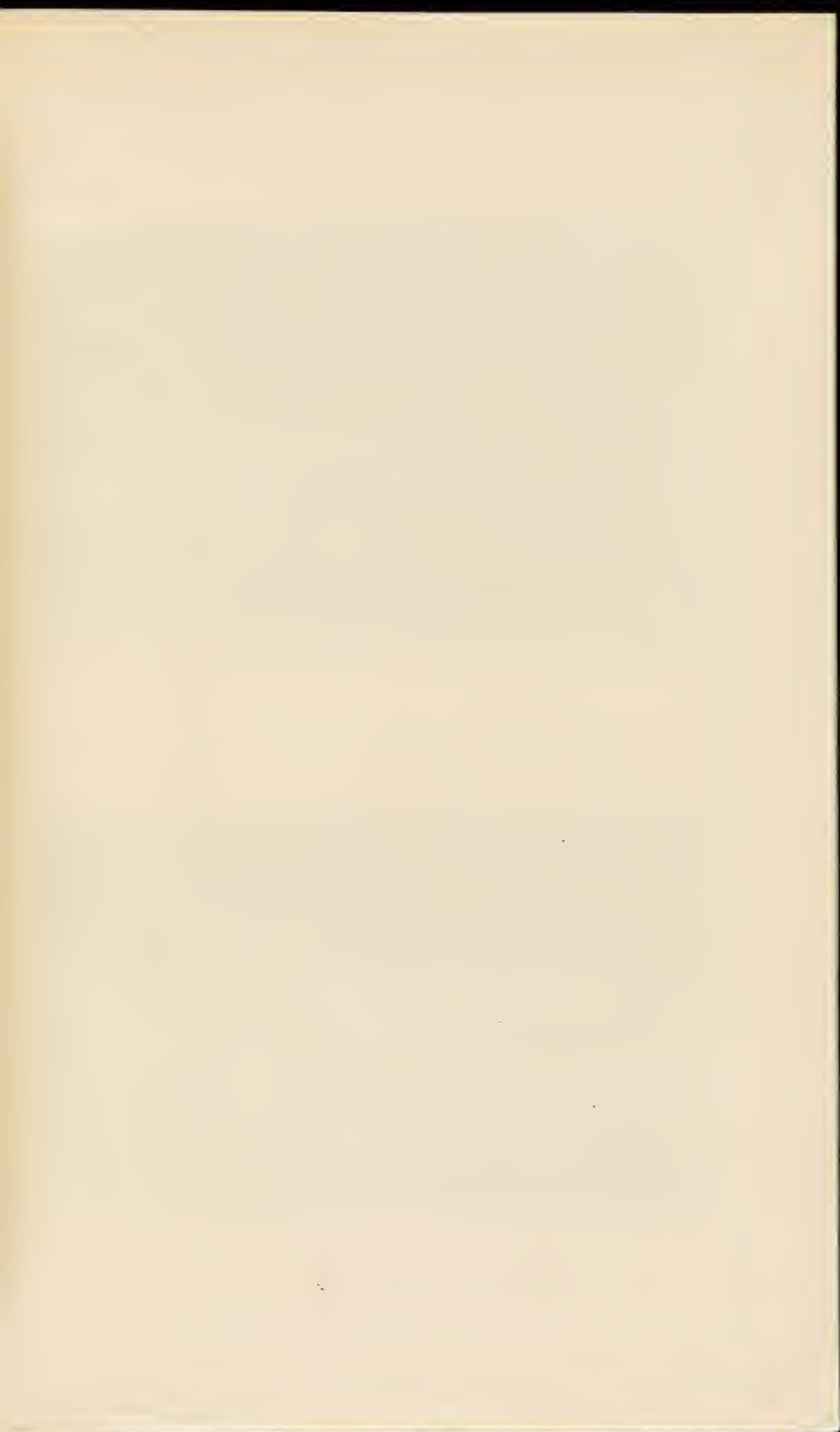
一、 關於... 二、 關於... 三、 關於... 四、 關於... 五、 關於... 六、 關於... 七、 關於... 八、 關於... 九、 關於... 十、 關於...

THE BOARD OF DIRECTORS OF THE COMPANY

OWNERS OF THE COMPANY

I, the undersigned, do hereby certify that the above is a true and correct copy of the...





山水圖雙幅絹本墨畫 傳支那唐朝吳道子筆

全幅五尺三寸三分、横一尺四寸三分

京都府下臨濟宗大徳寺塔頭高桐院藏

吳道子西曆第八世紀の傳は第一衢東福寺の釋迦三尊の處に逢へたるが道子初め書を熟知輩等の名手に學びしも成らず丹青の技に入りて始めて其性情に適することを悟り研修功を積み遂に百代の畫聖と稱せらるゝに至れり吳道子嘗て李思訓と共に嘉陵江(四川省重慶府南二百餘里間の山水圖を描きしが思訓が累月にして成功せし所のもの一日にして成る玄宗帝西曆七一年一七五五年之れを見て李思訓數月の功吳道子一日の蹟皆其妙を極むと稱贊せられたりといふ以て其手腕の疾速勁健なりしこと知る可し時の將軍吳道子の書を得んと欲し厚く金帛を贈遣して其意を通せしに道子一も之れを受けずたゞ曰く希くは將軍我が爲めに劍舞一番せよ我れ其壯氣をかりて毫を揮はんと長爲めに劍を把りて舞踏一面せしに瞬間にして一妙畫を造り了れり其筆には恰も冥助あるかの如く神采奕々として當時作中の冠絶と稱せられたりとまた以て彼れが意到筆到の自在を證得したるを知る可し其早年の作はやゝ細密なりしも中年以後は行筆頗る磊落となりといふ

茲に掲ぐる山水圖は古來傳へて彼れの遺作と稱せらるれども鑒藏家中或は之れを宋元時代西曆九六三年—一三六七年のものならんといふものあり然れども今試みに二幅を連接一觀せよ其着想の超逸巧妙にして遊筆の自由自在なる筆力の雄健赫赫して一筆一點氣力の充溢せる假令道子の筆にあらずとすその道子其人の如き靈腕にあらざれば恐らくはこゝに至ること能はざらん然らば則ち直に以て道子の作と稱するも決して不可なる可し本邦傳ふる山水畫それ多しと雖も此畫に超越するもの果して幾何かある眞に神品といふ可し

LANDSCAPES.

SAID TO BE BY WU TAO-TZE (CHINESE).

(Two Kakemono, ink-sketch; each, 3 feet 2½ inches by 1 foot 4½ inches.)

OWNED BY THE TEMPLE KÔTÔIN, DAITOKUJI, KYÔTO.

(COLLOTYPE.)

The life of **Wu Tao-tze** (8th century) is given under the picture of "Śākyaniuni and two Saints" of the Temple Tôfukuji, Vol. 1. At first he studied penmanship under Ka Chi-chang and others, but did not succeed. He then tried painting and found that this art suited his genius. By dint of hard study and practice he at last attained the most exalted position among ancient and modern painters. Once he and Li Shi-kun undertook to paint a view of the Kia-ling River (south of Chong-king in Su-chuan), scenery extending over three hundred "li." Su-kun worked several months before he could complete it, but Tao-tze finished it in one day. The Emperor Hsuen-tsung (713-755 A.D.) on seeing these pictures, is said to have highly praised them, saying that Shi-kun's production of several months' labour and Tao-tze's work of one day were both equally perfect in art. This shows what a skilful and vigorous painter Tao-tze was. Pi Ming, a general of that time, wishing to get a painting of Tao-tze, sent him a rich present and communicated his wish. But Tao-tze declined the present and only asked the general to dance a sword dance for him, saying that he would catch the heroic spirit from it and under its influence would paint. The general danced, and instantly he produced a picture. It is said that the picture showed almost supernatural genius, it was so spirited and life like; it was considered one of his best productions. This shows how skilful he was in producing on canvas what were pure mental conceptions. In the earlier part of his life, he used to paint, it is said, fine delicate pictures, but in his maturer years his style became more bold and rough.

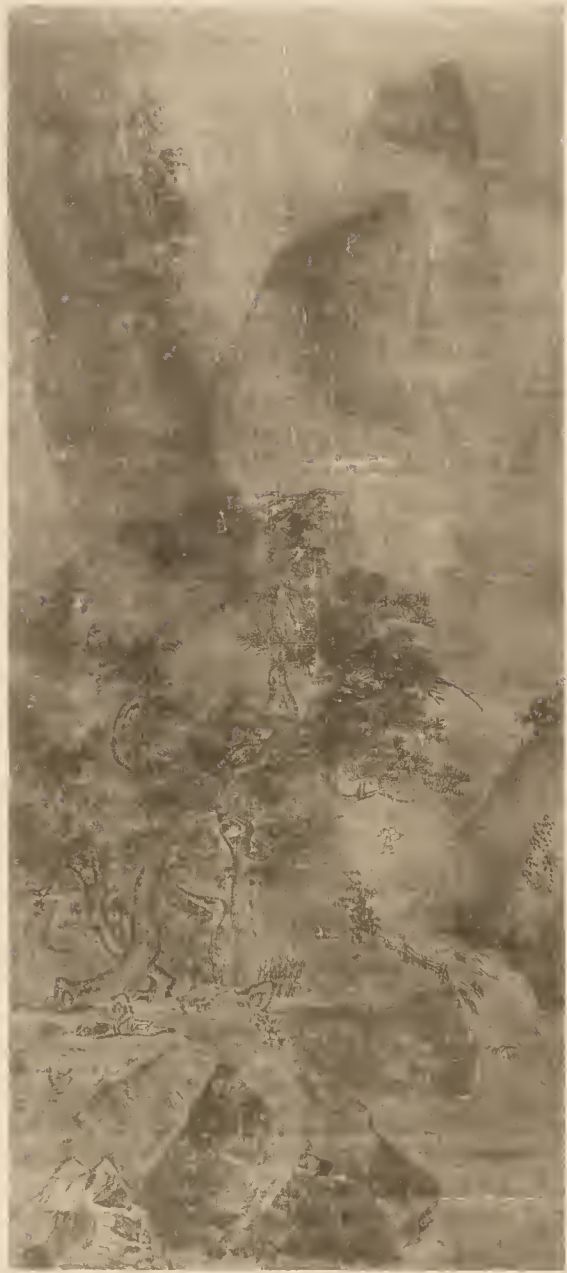
The two landscapes here given have been handed down from generation to generation as Tao-tze's works. Some connoisseurs, however, say that they are productions of probably the Sung or Yuen dynasties. But place the pictures side by side and look well at them. What a grand and happy conception! What powerful and skilful touches! Every line and every point is full of vigour. If they are not the work of Tao-tze, they must be at least productions of an artist not inferior to him; and we do not see any impropriety in calling them the works of Tao-tze. Many masterpieces of landscape paintings are preserved in Japan, but how few of them are comparable to these two pictures. They are indeed unique works of art.

（以下は非常に淡く印刷された縦書きの文章）

（中央の目録的な見出し）

（中央の一行の文字）

（下部の淡く印刷された縦書きの文章）









蓮花圖(絹本着色) 傳支那五代徐熙筆

雙幅中の一軸

(竪四尺三寸、横二尺四寸四分)

京都市淨土宗大本山知恩院藏

徐熙は支那五代西曆九〇七年—九五四年の人物、南唐に仕へて楊子江南の名族たり、善く花卉禽魚蔬果の類を畫き、幾ど造化の妙を得たり、殊に花卉を描くや先づ落墨を以て其の枝葉葉脈を寫し、然る後に色彩を施すを常とせり、故にかの色を以て暈淡して成れるものと異なり、管氣餘りあり、神韻は尤充足し、毫も俗筆を留むることなし、評者曰く、黃筌五代の名工の畫は神にして而も妙ならず、趙昌北宋の大家の畫は妙にして而も神ならず、神と妙との二者を兼ねたる者、それ徐熙なるか、と必ずしも溢美の言にあらざる可し、古來徐熙の遺作として本邦に傳ふるもの少からず、就中こゝに掲ぐる蓮花圖は其尤なるものにして、筆を我後素家に與へしこと多々なるや、論なし、太液の芙蓉嬌態を清澄玉の如きの鏡面に弄し、芳香を薫風に散ずるの處に一羽の紫鴨を添へて、畫面を活動せしめたる手腕、酷だ愛賞するに堪へたり、熙の子孫には徐崇、嗣徐崇勳、徐崇矩の如き、能手の開えあるもの少からず、また斯道の名族といふ可し。

LOTUS.

SAID TO BE BY HSU HSI (CHINESE).

(A Kakemono, coloured; 4 feet 1/2 inch by 2 feet 4 1/2 inches.)

OWNED BY THE TEMPLE CHONIN, KYŌTO.

(COLLOTYPE.)

Hsü Hsi, a Chinese artist who lived in the Wu-tai period (907—954 A.D.). The Hsü family was one of the most famous in the valley of the Yang-tse-kiang and is said to have served at the court of the Southern Tang dynasty. He was most skilled in painting plants, flowers, birds, fishes and the like, his productions looking as if they were works of Nature herself. In drawing a flower he would first execute in ink all the branches, leaves, petals, pistils and stamens, and then apply paints. The structure of the object is thus complete and the spirit of it is always faithfully kept. A critic says: "The paintings of Huang Sien (a famous artist of the Wu-tai period), are full of spirit but dexterity is somewhat wanting; and those of Chao Chang (a great painter of the Northern Sung dynasty), are dexterous enough but lack spirit. Hsü Hsi, however, surpasses both artists in these points." We can not too much praise his productions. We have in Japan several paintings said to have been left by him, the lotus here reproduced being considered his best. No doubt it has served as a model for Japanese artists. The delicate flowers of the lotus, the young rush and the wild duck are all as natural as they can be. His family seems to have been especially distinguished in art, for among his descendants we find the famous artists Chung-ssu and Chung-chu.





二祖調心圖雙幅紙本墨畫 支那宋朝石恪筆

竪一尺一寸七分、横二尺一寸二分

京都府下淨土宗正法寺藏

石恪字は子專支那五代の末西曆第十世紀の始西蜀四川省成都に生れ南水を師として道釋人物書を學び出藍の譽を得たり然れども其奇矯詭譎なる氣象は筆端に顯はれ縱逸にして繩墨の外に馳せ務めて新奇を貴びしが故に書面をして往々怪譎ならしめたり宋の太祖支那を一統して後其名を聞き蜀より招きて帝都相國寺に壁書を造らしめ書院待詔の職を授けしも固辭して故山に歸れりといふ惟ふに石恪また一個の好漢食祿に耽せられて二君に事ふるを屑とせざりしものならん其人と爲り滑稽を喜び口辨を阿びしも物と忤ふことなし然れども人の書を誦ふて意に滿たざることあれば必ず諷議の意を畫中に寓し至も忌避する所なかりきといふ試に茲に掲ぐる二祖の圖を見よ何ぞ其書畫の奇矯なるや而して所謂其折蘆描法は恰も紙縑を劈き去らんとするの勢あり氣格超邁なる真剗底丹青に衣食せんと欲する徒の描き得るものにあらざるなり、畫僧牧饒第一冊觀音猿鶴の處に其傳ありの如きは石恪に後る、こと數世なりしも其遺作の多數を見得るに便ある地に生れたれば或は彼れに起されたる筆痕に私淑する所ありて遂に彼れが如き機軸を出し、にはあらざるか識者の言に書面に存する印影は何れも宋の皇帝が内帑の珍什に捺せしめたるものにして損齋寶玩の四字は當代貴神の手澤なるべしといへり又以てこの畫の如何に尊重せられしかを知るに足らん二祖とは何人なるか詳ならざれども虎に倚れるは十六羅漢の第六位跋陀羅尊者が入定禪心の態にして頤を支ふるは第九位茂練迦尊者が香醉山中に濟化の方處を觀想するものに似たり、この畫幅は徳川氏の初世西曆第十七世紀の始下家床の御室某女が正法寺へ寄附せしものなることは彼の寺の古文書中に記する所なれども某女が之れを何處より得たるかは未だ詳ならず

TWO ASCETICS IN MEDITATION.

BY SHI KO (CHINESE).

(A pair of Kakemono, ink-sketch; each, 2 feet 1 1/2 inches by 1 foot 1 7/8 inches.)

OWNED BY THE TEMPLE SHÔHÔJI, KYÔTO.

(COLLOTYPE.)

Shi Ko, whose other name was Sau-sfen, was born at Chin-tu in Sau-chuan in the latter part of the Wu-tai dynasty (beginning of the 10th century). He studied the mode of painting Taoistic and Buddhist characters under Chang Nanpen, and won the fame of being even superior to his master. He was, however, a very eccentric and humorous man, and his humours clearly show themselves in his paintings. Being also a man of free mind who could not endure the restraints of rules, he tried to make his painting novel and unusual. Thus his pictures are often grotesque and false. When the Emperor Tai-tsu of the Sung dynasty had subdued China, hearing of the fame of Shi Ko, he summoned the artist from Ssu-chuan and ordered him to paint on the walls of the temple Hsiang-kuo-ssu of the capital. The Emperor offered him a post at the Imperial Picture Gallery, which, however, he declined and retired to his native place. He was a man of honour, and probably thought it disgraceful to serve under a second master for the sake of wealth. He was very fond of jokes and loved conversation, but seldom contradicted others. However, when any one asked him to paint and he had any reason to be displeased, he was sure to express some sarcastic meaning in his picture. Look at these pictures of the two ascetics here given. They are very odd pictures indeed, but his "broken reed outlines" (so called because he drew with a broken reed) are so vigorous that they seem almost to tear the canvas. Notice also the boldness and grandeur. These are not the kind of pictures, that can be produced by those who paint for the sake of lucre. Mu-chi (Mokkei whose life is given under the picture of "Kwannon, Monkey, and Crane," Vol. 1.) although a painter who flourished several ages after Shi Ko, was born at a place where Shi Ko's productions were very numerous; may it not have been Shi Ko's influence that raised Mu-chi to the eminence he attained? So also with Liang-hai. May it not have been his admiration for Shi Ko's bold and grand style that enabled him to form his own excellent one? Antiquarians say that the stamps pressed on this painting are all of them those with which the emperors of the Sung dynasty used to mark their treasures, and the four ideographs written on it, meaning "The treasure of Sun-chai" are said to have been written by a high nobleman of the time. This shows how much these paintings were prized at that time. Who the two saints here painted are, is not certain; but the one leaning on the tiger seems to be Ārya Bhadra, the sixth of the sixteen Arhats lost in a holy reverie, and the other the ninth Arhat, Ārya Jivaka, reflecting on the method of enlightening and saving the world. There remain at the Temple Shôhōji records that these pictures were presented to the temple by a lady of the household of Iyeyasu, the first Shōgun of the Tokugawa Family; but where the lady got it, is not certain.

1875

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二祖圖
乳後六、月、白、前、石、松、馬





十一面觀世音菩薩畫像(絹本着色) 傳春日隆能筆

(重二尺六寸四分 横一尺二寸四分)

京都市真言宗教王護國寺塔頭觀智院藏

こ、に出せる十一面觀世音は支那宇文周時代西曆第六世紀の後半に、印度の耶舍曇多が支那に傳來せし造像法に由りて書けるものにして、二臂中左手は藻瓶を把り其瓶口より蓮花を出し右手は垂れも無畏の印を結べり頂上十一面の配置が像に由りて必ずしも彼此同じからざるは作者の意匠に隨ふものにして別に典據なきに似たり經文には其配置を前と左右とに各三面頂と後とに各一面と定めたるが其十一面中前の三は藥王普賢の二菩薩と毘沙門天左の三は彌勒勢至寶光の三菩薩右の三は龍樹文殊地藏の三菩薩後は虚空藏菩薩頂上は多寶如来を表示するものなりとの古説あれども如何なる文證に基けるものなるかは詳ならず座下の左右に寫し出せる男女の二影は觀世音の力用たる悲智を顯はす分化身なるが如し

筆者隆能は土佐畫派の祖春日基光の子ともいひ或は爲隆の子又は清隆の子ともいひ所傳一ならず然れども扶桑名畫傳の著者はすべて此等の説を排し藤原清綱の子にして繪所預となり正五位下に叙し參河守に任せられ天仁(西曆一一〇八年)一一〇九年頃に世に榮へし人なりといへり蓋し隆能は畫系に於ては基光の後繼として土佐畫風を興隆せる妙工なりしも其血族にあらざるは明なり茲に出せる圖は刻落殊に甚しく畫様を毀損せしもの勢からざれども筆鋒緊細彩染巧緻面相端嚴氣魄超凡にして當代に於ける佛畫の標本として實に缺くべからざる逸品なり

EKĀDAŚĀ-MUKHA AVĀLOKITEŚVARA (THE ELEVEN-FACED KWANNON),

SAID TO BE BY KASUGA TAKAYOSHI.

(Coloured; 2 feet 7½ inches by 1 foot 2½ inches.)

OWNED BY THE TEMPLE KWANCHIN, TŌJI, KYŌTO.

(COLLOTYPE.)

This picture of the Eleven-faced Avalokiteśvara is executed according to the "Rules of Images" imported to China by Yaśogūṭha of India during the posterior Chou dynasty (latter half of the 6th century). The left hand holds a water jar from the mouth of which appears a lotus and the right hand is upheld making the sign of Abhayanda (gift of fearlessness). There seems to have been no definite authority for the positions of the eleven faces on the head as they differ with different artists. The male and the female beside the image represent the saint's wisdom and love.

Takayoshi, the painter, was, according to the "History of the Pictorial Artists of Japan" ("Fusō Meigwaden"), a son of Fujiwara Kiyotsuna, but according to another tradition he was a son of Tosa Motomitsu, the founder of the Tosa school. He became superintendent of the Picture Bureau during the period of Tennin (beginning of the 12th century). Though Takayoshi succeeded Motomitsu in art he was in no way connected with him in blood. The picture here reproduced, though faded and injured by wear, is a fine specimen of the Buddhist paintings of the time. The strict use of the brush, the exquisite colouring, the beauty of the face and the strength of the whole figure are to be specially noticed.

十一 臺灣省各縣地籍調查本卷目

Table listing survey details for various counties in Taiwan, including columns for county names and page numbers.

臺灣省各縣地籍調查本卷目

Table listing survey details for various counties in Taiwan, including columns for county names and page numbers.





釋迦牟尼佛涅槃圖絹本着色 筆者不詳

(竪六尺二寸、横五尺五寸)

奈良市華嚴宗新樂師寺藏

こ、に出せる圖は釋迦牟尼佛が在世八十年間大小半滿の教法を説きて群生を濟度し中印度吠舍釐國拘尸那揭羅城外の娑羅雙樹下に於て將に涅槃に入らんとする相を寫し出せるものなり佛入涅槃時乃も逝去時の狀況は大乗經と小乗經と互に相傳を異にし小乗經は當時佛の左右に隨侍せるものは阿難と阿菴樓陀の二人のみにして高足摩訶迦葉の如きも漸く遺教茶毘の際に來會したるが如く記し大乗經は佛の入滅を聞きて來集せるものは其弟子のみならず神鬼鳥獸等に至るまで其類を盡くして皆共に金床の下に懺哭したりと説けりこ、に掲ぐる圖はこの大乘經說に據りて畫けるものなり神鬼佛弟子等の悲歎號泣の情は各種の面貌と姿態とに表顯せられ局線輕健體影溫實なりたゞ釋迦佛の顔觀甚だ安詳に過ぎ臨終の相に乏しきの感あれども是れ蓋し大乘佛教の教義に基き所謂死生一如の意を表現したるに由れるならん鑑識家或はこの畫を以て藤原中期(西暦第十一世紀)の交我が名家の手に成りしものならんといへりその八百餘年前のものたること毫も疑ふ可からず眞に稀世の珍寶なり

THE GREAT DECEASE OF BUDDHA.

ARTIST UNKNOWN.

(Coloured; 6 feet 1 1/2 inches by 5 feet 5 inches.)

OWNED BY THE TEMPLE SHINYAKUSHIJI, NARA.

(COLLOTYPE.)

The picture here reproduced depicts Śākyamuni, after the conclusion of his great career as prophet and reformer, lying on his death bed in the avenue of Sāra trees near the town of Kuśīnagara in Vaiśālī, N. India. About the Nirvāṇa (Decease) of Buddha traditions differ in the Mahāyāna and the Hinayāna schools of Buddhism. According to the Hinayāna, on the eve of his Nirvāṇa the disciples Ānanda and Anuruddha were with him and Kāśyapa came after seven days at the time of the cremation. According to the Mahāyāna, however, those who attended Buddha at his death were not only all of his disciples but also gods, demons, birds, animals, etc., who all mourned for the loss of the Saviour.

Our picture is in accordance with the Mahāyānistic tradition. A heartfelt grief is seen in every face and attitude. It is no doubt the work of a master hand, the lines being so clear and the colours so exquisite. The expression of Buddha is too calm and natural for an ordinary person at the time of death but in the case of a Buddha for whom death is the highest bliss no agony nor sorrow could be appropriate. Connoisseurs assign the picture to the middle of the Fujiwara period (between the 10th and the 11th centuries) though the artist is not known. At any rate it is certainly more than 800 years old.

冊の發賣す。

〜の八百餘年前のものと云ふこと證も疑も可成り上其の
 年表十十、通譯の交譯は各家の予、譯りしものも、
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新編 半近佛聖樂圖譜本音(司) 卷第小

THE GREAT DEBARTH OF BUDDHA.

ARTIST UNKNOWN.

OWNED BY THE TEMPLE SRINAYAKARSHUJI NARA.

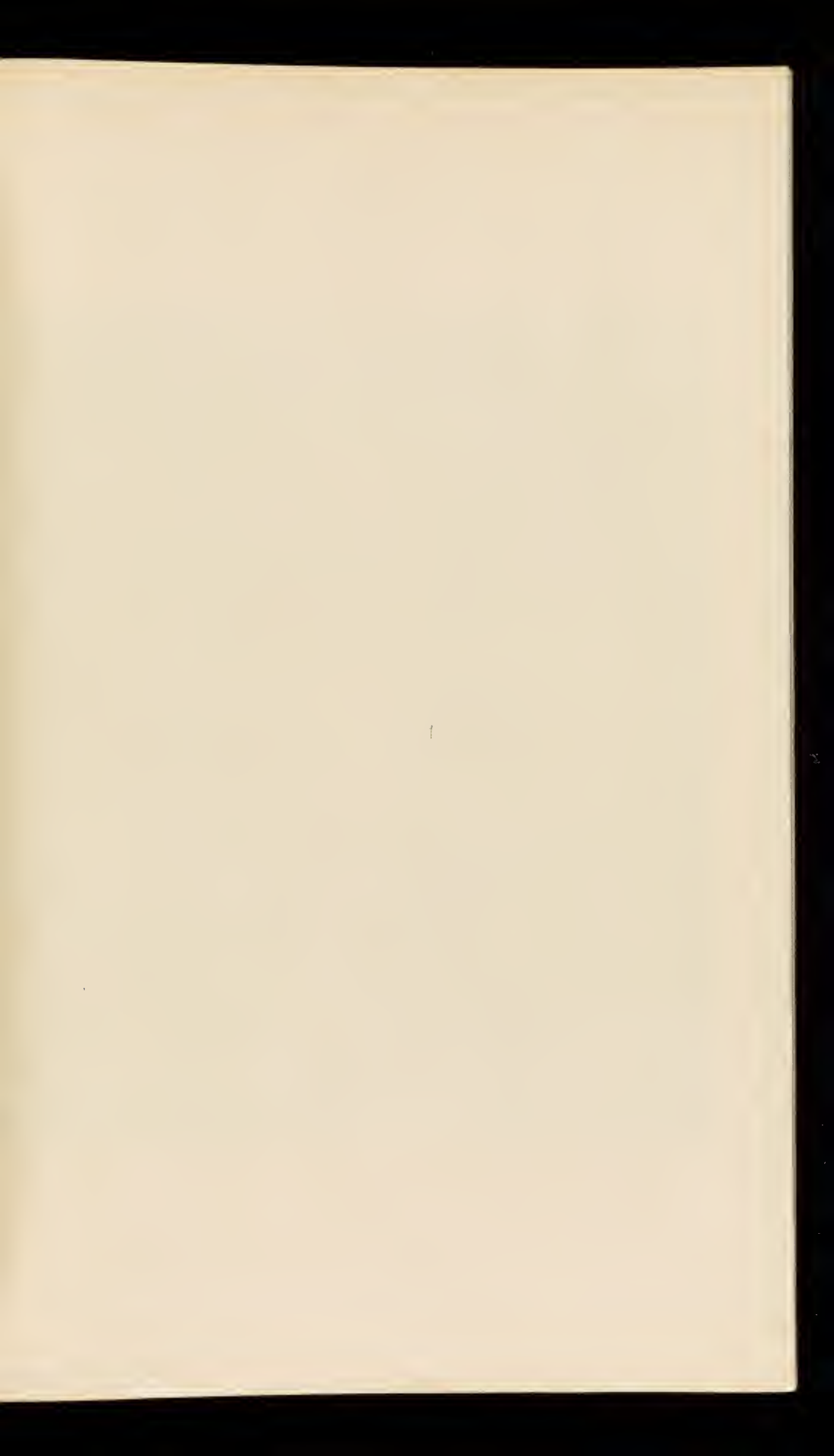
(COLLOTYPE)

The picture here reproduced depicts Śākyamuni after the conclusion of his
 prophet and reclined, lying on his death bed in the presence of his disciples near the town of Kushinara
 in Vāśālī, M. India. About the Nirvāṇa (Liberation) of Buddha traditions differ in the Mahāyāna and
 the Hinayāna schools of Buddhism. According to the Hinayāna, on the eve of his Nirvāṇa the
 disciples Ananda and Arundhata were with him and Śākyamuni came into seven days in the time of
 the cremation. According to the Mahāyāna, however, those who attended Buddha at his death were
 not only all of his disciples but also gods, demons, birds, animals, etc. who all mourned for the loss
 of the Nirvāṇa.

Our picture is in accordance with the Mahāyāna tradition. A heavenly light is seen in every
 face and attitude. It is no doubt the work of a master hand, the lines being so clear and the colours
 so excellent. The expression of Buddha is so calm and natural for an ordinary person at the time
 of death but in the case of a Buddha for whom death is the highest bliss no agony nor sorrow could
 be experienced. (Annotations assign the picture to the middle of the Tenth century between the
 10th and the 11th centuries) though the artist is not known. At any rate it is certainly more than
 500 years old.

奈良市華嚴宗講堂藏
 第五〇五七
 第五〇五七





孔雀明王畫像(絹本着色) 傳支那張思恭筆

(竪五尺五寸七分、横三尺三寸七分)

京都府下眞言宗大本山仁和寺藏

孔雀明王は秘密佛敎にて崇奉する神なるがこの神を召請祈念するの法は支那梁時代西曆第六世紀より幾度か支那に譯傳せられしも未だ完全なるものなかりき唐時代西曆第八世紀の始に至り譯經僧義淨始めて詳細具備せるものを傳來し爾後この神を信仰すること彼の國に流行し更に我國に入りては平安朝以來西曆第八世紀の終以降眞言宗に於て吳延命を求むる爲め此神祈念の修法存りに行はれたり經文にこの神を信念するものは水火盜譯毒蛇猛獸魔障の害及び一切の病患を悉く除去し得と説けりまた其像は赤白色にして白色の裾をつけ寶蓮華上に坐し黄金の瓔珞を以て其身を裝飾し右方の第一手は柚子第二手は蓮華左方の第一手は吉祥菓第二手は孔雀尾三璽を持つとあり世間に存する畫像の中には此經說に合せざるもの多く乃ち此に掲ぐる圖の如く六臂にして右方の第一手は戟第二手は箭左方の第一手は除障怖魔の印第二手は弓左右の第三手は蓮華合掌の印なるものあり惟ふに後者は鏡をこの思恭の遺作に取りしものなる可し此の畫は何の典據によりて造りしか詳ならずれども其相好の微妙超勝なる一たび之れを拜するときは何人も自から崇敬の念を禁ずること能はざらん

張思恭の遺作と稱せらるゝ佛天の畫像にして我國の名畫巨刹に珍藏せらるゝもの頗る多し而して何れも皆精緻美麗を盡さざるはなし然れども何れの畫史にも思恭の紀傳を記さず或は北宋時代西曆九六〇年—一二六〇年の人ならんといひ或は元時代西曆一二六〇年—一三六七年の人ならんといひ殆んど一定の確説なきが如し而して評者或は思恭の畫を以て色彩華麗なれども品位高からずといへりこゝに掲ぐる明王の像にして眞に彼れの遺作なりとせば思恭の畫必ずしも品位の卑野なるものにあらず蓋し此畫は思恭と傳ふるもの、中に於て最も秀逸なるものなり

MAYÛRA-VIDYĀRĀJA (KUJAKU-MYŌWŌ).

SAID TO BE BY CHANG SSU-KUNG (CHINESE).

(Coloured; 5 feet 5 1/2 inches by 3 feet 3 1/2 inches.)

OWNED BY THE TEMPLE NINWAJI, KYŌTO.

(WOOD-CUT.)

Mayūra-vidyārāja is a deity who is worshipped in mystic Buddhism. The worship began in the Liang dynasty of China (6th century) but although the book on it had been often times translated into Chinese there was no authentic work till at last in the Tang dynasty (8th century) I-tsing imported a minute text and translated it into Chinese. From that time the deity became very popular in China and was brought to Japan where it has been worshipped chiefly by the Shingon sect since the Heian era (end of the 8th century). The deity is said to defend one against the dangers of fire, water, thieves, snakes, beasts, demons and sickness. His characteristics as mentioned in the sacred book differ from those of the present picture, authority for which we are unable to ascertain.

The works of Chang Ssu-kung are numerous in Japan, almost all being pictures of Buddhas or deities, and of unequalled dexterity. The picture here given is the most famous of all that exist. None of the biographies of artists mention his name and nothing more of him is known. He is said to have been an artist of the Northern Sung dynasty (960-1126 A.D.) or of the Yuen dynasty (1260-1367 A.D.). Some criticize his paintings as wanting in nobility though the colouring is fine and beautiful. But the picture here reproduced is by no means wanting in nobility.





龍燈鬼天燈鬼木製 康辨作

(各柱二尺六寸)

奈良市法相宗大本山興福寺藏

鎌倉佛師の祖運慶は佛像彫刻の正宗を承け我國の彫工術をして偉大なる發展を致さしめたる人なり而して七百年後の今日尚且つ其影響を彫刻の部面に及ぼせる所以のものは漢唐康運康辨康勝運賀運動等の子孫が其真実を繼ぎて昔彫刻の術に巧に能く巨多の製作を世に遺したるに由れり但し彼等の木職は佛師なるが故に佛天の像を造るに日もまた足らず爲めに他の什器莊飾品等に其意匠を凝らし技工を試むるの餘暇なかりしに由り佛天像以外に彼等の製作の世に存するものは極めて稀なるが茲に出せる二個の燈鬼は建保三年西曆一二一五年に運慶の第三子康辨が作れるものにして其意匠頗る奇なるのみならず二鬼の骨格筋肉等其伸縮能く度に通し體形頗る法に合せり人或は其兩脚の短きに失するを語れどもこれ其持する燈籠に對して比喩を取り且つ父運慶の法に由りて是の如く刻み成せるものならん要するに此二燈鬼の如きは其傳來の正確なる其技術の高妙なる既に國寶として尊重するに足るものなりといふ可し

WOODEN IMAGES OF DEMONS; LAMP-STANDS
(RIUTÔKI AND TENTÔKI).

BY KÔBEN.

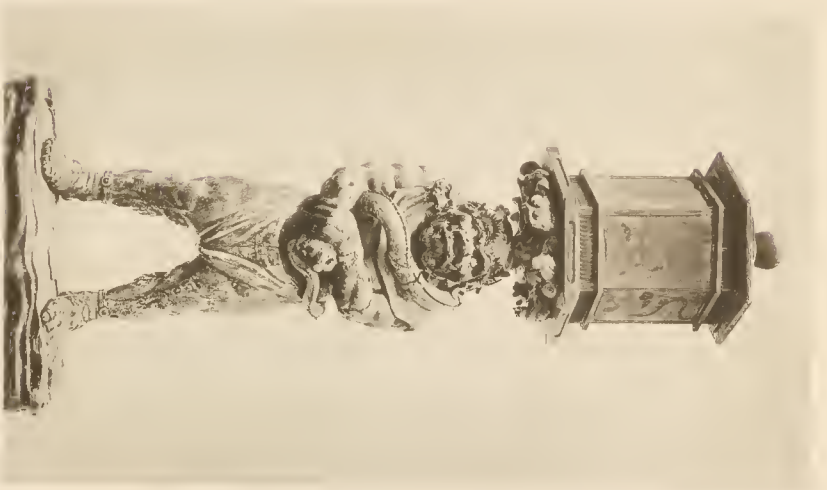
(2 feet 6½ inches in height.)

OWNED BY THE TEMPLE KÔFUKUJI, NARA.

(COLLOTYPE.)

Unkei, the founder of the Kamakura school of sculptors, was a man of exceptional genius and effected a great development in Buddhistic sculpture. Today after 700 years he still exercises a considerable influence through the numerous works left by his descendants, Tankei, Kôun, Kôben, Kôshô, Unga and Unjo, who were all excellent sculptors. But they were almost exclusively Buddhistic sculptors and had no time to devote to other fields.

The two lamp-stands here reproduced are by Kôben, the third son of Unkei. The design is very curious but the workmanship excellent, the faces and muscles being especially noteworthy. The legs are purposely short so as to be in proportion to the lamp. These images are striking examples of the style handed down by Unkei and are now registered as national properties, their history being so certain and the workmanship so exquisite.





詩聖李白圖紙本墨畫

支那宋朝梁楷筆

縦二尺六寸八分、横一尺一分

伯備松平直亮君藏

李太白は支那唐朝玄宗時代西曆第八世紀の人なり幼時より縦横の術を好み財を輕んじ義を重んじ任侠を尚べり嘗て翰林の供奉となりしも帝の寵姫楊太真と合はず免官せられて廬山に退隱し詩酒に興を遣れり安祿山反するに追ひ其部下に強ひられて再び世に出でしが廬山敗るゝや坐せられて夜郎貴州省に流さるゝに於て途次洞庭湖南省長沙府附近、峽江湖北省宜昌附近の諸勝を歴觀し、放されて後は岳陽湖南省岳州府西、涇陽江西省九江附近等に漫遊し六十四歳の時族人陽水が家に寓し金陵江蘇省に放せり其書は張旭の風ありて頗る妙境に至り其詩は杜牧と共に其道の聖人と稱せらる生ながらにして仙骨を具へ言行室も俗益を帯びず飲酒一斗詩百篇身は明媚なる支那南部の風光と同化し其吟歌せるものは一々宇宙の靈機を發露せるものにあらざるはなし。

この畫の筆者梁楷は支那南宋寧宗時代西曆一一九五年—一二二四年の人にして後素の技を買師古に學び山水人物及び道釋鬼神の像を畫くに妙を得たり嘉泰年間西曆一二〇一年—一二〇四年召されて畫院待詔となり金帯を賜はりしも是れを纏ふて人に誇るを厭ごせず之れを院内に掛け日夕豪飲して以て興を遣り傍ら人なきが如し同列目して梁風子となす然も亦其放達を稱し敢て許す所なきとていふ其人物鬼神の像を畫くや首面手足等の主要部分は落筆譎戲與道子第一册東福寺所藏釋迦文殊普現畫像及び本冊中高柯院所藏山水圖の說明を見よ等の筆法に倣へども其衣帶に至つては得意の減筆を用ひて一氣に揮灑したるを當とせり殊に山水畫は樹石の配置極めて洒落にして雅健の氣象紙上に溢るゝを見るこゝに掲ぐる李白行吟の圖は乃ち一氣呵成の作にして所謂減筆の極點に達せるものなり梁楷が畫風の如何を知るには蓋し絶好の標本ならん

LI TAI-PEH, THE CHINESE POET.

BY LIANG KAI (CHINESE).

(A Kalemmons, ink-sketch, 2 feet 7½ inches by 1 foot 1¼ inches.)

OWNED BY COUNT NAOSUKE MATSUDAIRA.

(COLLOTYPE.)

Li Tai-peh was a poet of China, who flourished during the reign of the Emperor Hsien-tsung of the Tang dynasty (8th century). In the prime of youth he was already fond of politics and slighting self-interest beat his energies to the good of others. Once he was made an officer in the Hsien-lin (university) but as he was not on good terms with Lady Yang Tai-shin, the favourite of the Emperor, he resigned and retired to Lu-shan and passed his time composing poems and drinking wine. At the time of the rebellion of An Lu-shan he was compelled to serve him, and on his downfall was exiled to Ya-lang (in Kuei-chow), on the road whither he passed Lake Tong-ting (in Hu-nan) and the river Kiao-kiang (in Hu-peh) both favourite places with poets. When he was released from exile he travelled further in Yo-yang (in Hu-nan), Jin-yang (in Kiang), etc. He died at the age of sixty-four at Kiu-ling (now Nan-king) in the house of Yang Ying, a relation of his. His writing was excellent bearing the characteristics of Chang-kiu and in poetry he and To Mu were called the "Two Stars" of the period. By nature he was a man of ascetic type and his words and deeds are beyond the reach of ordinary men. The more he drank the more he wrote. The natural beauties of southern China so inspired him that his productions are, so to speak, expositions of the secret of nature.

Liang Kai is an artist of the Southern Song dynasty and a disciple of Ka Su-hu, a famous painter. He was skilled in painting landscapes, human figures and Taoistic and Buddhist deities. During the Kia-tai period (1201-1204 A.D.) of the Emperor Nin-tsung he was appointed an artist of the Picture Academy and invested with the "Golden Belt." However, he did not like to show off the Belt and hung it up in the Academy while indulging in drink. In depicting figures, either human or divine, the important points, such as the head, face, hands and feet, are done with special care and attention in imitation of the style of Wu Tao-tze (Vol. I, Three Saints of Tō-fuku-ji; the present volume, Landscapes of Kōtōin). But the Garments and outward decoration he finished in a few bold strokes, a method favourite with him and known as "outline drawing."* In his landscapes the distribution of trees and stones is especially to be noted the whole being finished with elegance and vigour. A good example of his "outline drawing" can be seen in this picture of the poet Li Tai-peh, familiarity with which will make it easy to distinguish his style from others.

* This is what we have called in Vol. II, "outlined system of painting."

對本志のハ

前記の事... 山本... 其入... 山本... 其入... 山本... 其入...

山本... 其入... 山本... 其入... 山本... 其入...

山本... 其入... 山本... 其入... 山本... 其入...

山本... 其入... 山本... 其入... 山本... 其入...

山本... 其入... 山本... 其入... 山本... 其入...

THE JAPANESE...

THE JAPANESE... THE JAPANESE... THE JAPANESE...

The Japanese... The Japanese... The Japanese... The Japanese... The Japanese...





竹圖(絹本墨畫) 支那宋朝趙孟堅筆

(竪五尺三寸、横三尺一寸四分)

京都市臨濟宗大本山兩願寺藏

趙孟堅字は子固、蘇齋居士と號す。支那南宋朝の末期に出で、理宗の寶慶二年(西曆一二六二年)進士となりしが、宋亡びて後、秀州(浙江省嘉興府)に隱居せり。其人と爲り、才思俊邁、博學宏識なりしも、曾て世事を口にせず。詩書畫の三技に身を潛し、所謂文墨三昧に住せしに由り、人之れを米南宮に比せり。南宮は北宋朝の人名は、董字は元章、資性疎淡、高邁字を作るに尤も巧なりしが、其畫は董源に私淑し、氣格を崇び、細節を顧みざりきといふ。孟堅二船を有し、之れに圖書玩好几榻を載せ、日夕吟咏を事とし、爲めに寢食を忘るゝに至れりといふ。其最も得意なるは水墨白描にして、水仙花、梅、蘭、山、竹、石に妙を得たり。其畫澁密多姿、頗る風雅に富む。又梅譜あり、世に傳ふ。こゝに掲ぐる圖は、曾て白河樂翁(西曆第十八九世紀の交に徳川氏の政府に宰たりし俊傑)が文見に命じて搦めしめたる集古十種の中にも撰出せられたるものなれば、世に之れを知る人多からん。其疎々密々涼風を篩ふて、婆娑たる趣、縁外に溢れ、人の衣袂を襲ふの感あり、唯だ暖むらくは保存宜しきを得ず、素練煤烟の燻する所となれるを。

BAMBOOS:

BY CHAU MENG-CHIEN (CHINESE).

(A Kakemono, ink-sketch; 5 feet 2 3/4 inches by 3 feet 1 1/2 inches.)

OWNED BY THE TEMPLE NANZENJI, KYŌTO.

(COLLOTYPE.)

Chau Meng-chien lived toward the end of the Southern Sung dynasty and became in the year 1226 a candidate for civil service. After the fall of Sung he retired in Shū-chou (in Tse-kiang). By nature he was intelligent and clever and became well versed in every branch of science. But while engaged in literary or art work he gave no thought to political or social questions, but shut himself up alone in a little boat he had fitted out as a sort of study, and is said to have become so engrossed in whatever work he had in hand that he forgot even to take food. In water-colour sketches of Suisen flowers, plums, orchids, pinks and the like he had no rival.

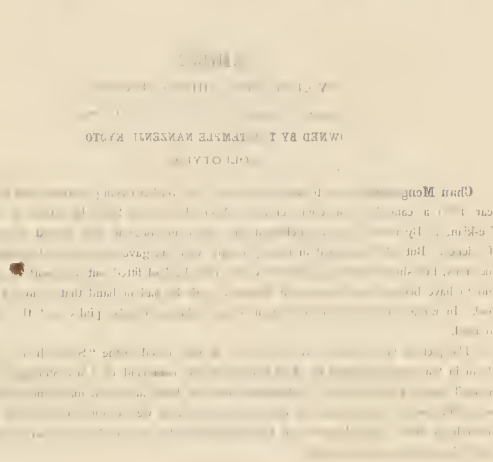
The picture here given is well known, as it was copied in the "Shūko Jishu" (a historical album in ten parts) compiled by Tani Bunchō at the command of Lord Shirakawa (a minister in the Tokugawa Shōgunate). His bamboos, here in dense and solid mass, there light and airy, sway with such natural grace in the gentle breeze that we feel ourselves actually refreshed at the sight of them. It is, however, to be regretted that the picture has been so poorly preserved that it has become sadly clouded.

蒸餾器の器なる酒に由る也
 の以射を地えの酒也、糖質甜酒の、糖質甜酒と名を付す
 八支の、其類の酒、蒸餾器の、以て、糖質甜酒と名を付す
 十支の中、其類の酒、蒸餾器の、以て、糖質甜酒と名を付す
 以て、糖質甜酒と名を付す
 蒸餾器の、以て、糖質甜酒と名を付す
 蒸餾器の、以て、糖質甜酒と名を付す

蒸餾器の器なる酒に由る也
 の以射を地えの酒也、糖質甜酒の、糖質甜酒と名を付す
 八支の、其類の酒、蒸餾器の、以て、糖質甜酒と名を付す
 十支の中、其類の酒、蒸餾器の、以て、糖質甜酒と名を付す
 以て、糖質甜酒と名を付す
 蒸餾器の、以て、糖質甜酒と名を付す
 蒸餾器の、以て、糖質甜酒と名を付す

蒸餾器の器なる酒に由る也
 の以射を地えの酒也、糖質甜酒の、糖質甜酒と名を付す
 八支の、其類の酒、蒸餾器の、以て、糖質甜酒と名を付す
 十支の中、其類の酒、蒸餾器の、以て、糖質甜酒と名を付す
 以て、糖質甜酒と名を付す
 蒸餾器の、以て、糖質甜酒と名を付す
 蒸餾器の、以て、糖質甜酒と名を付す

官圖 倣本 又 圖



官圖 倣本 又 圖
 官圖 倣本 又 圖





華嚴緣起畫卷紙本着色 藤原信實筆

八軸内二軸中第六軸中的一段

(各軸全長五丈四尺餘、幅一尺五分)

京都府下梶尾眞言宗高山寺藏

華嚴緣起は大乘佛教の一派なる華嚴宗が印度に起因し支那朝鮮日本に傳弘せる由來を描けるものなり其根元を釋經に釋迦牟尼世尊菩提樹下に端坐し味爽明星出づるの時廓然として大悟し一切種智を具足して無上道を享受せ爾來三七日の間尙は樹下を去らず海印三昧に任して萬有を觀察し法樂を享受せられたる其狀態を録出せるもの之れを大方廣佛華嚴經支那譯には八十卷のものとして六十卷のものとの二種ありといふこの華嚴經は印度の龍樹大士に由りて世に紹介せられ尋で世觀大士も此經の宗義を宣揚せしが支那に傳はりては唐朝の始西曆第七世紀の始頃社順法師この經を譯説し則天武后の治世西曆第七世紀の終頃に至り賢首大師法藏時君の歸依を受け華嚴宗を確立せり朝鮮にては其以前より既に此經の法門研究せられ又日本に入りては奈良朝西曆第八世紀に於て帝室の崇敬をうけ總國分寺たる東大寺に此宗の本山となりしも其後新渡の天台眞言諸宗に敬域を侵され法運次第に衰下せり然るに北條時代の始西曆第十三世紀の中頃に至り明惠上人高辨京都西山の梅尾に在りて此宗を再興せり(第二册)明惠上人坐禪圖の説明を參看す可し)こに出せる圖は唐朝の始に當り新羅朝鮮の東部の僧義湘元曉の二人が華嚴の宗義を研究せんとて海門唐國の界に至りしに偶風浪濤ならざるに會し曉は遂に渡海を中止し湘獨り勇猛心を起して進發する所なり湘支那に入り留まること數年にして故國に歸り智通表調覺證等の諸高僧を其門下より出し朝鮮華嚴宗の初祖となれりこの圖の筆者藤原信實は初め隆實といひ正四位下左京權太夫中務大輔に歷任せらる石京大夫隆信の子にして頗る和歌に巧なり丹青の技を父に學び且つ藤原光長西曆第十二世紀中頃の人の筆意をも慕ひ其妙訣を得たり晩年蓋髮して京西と號す卒年確かならず或はいふ文永二年西曆一二六五年八十九歳を以て京都に没せりと元來後素の技は信實の本業にあらざる然も其遺作を觀れば風趣活氣共に光長のものに比して毫も遜色なきを覺ゆ殊に京都北野神社所藏の天神緣起は圓伊の一逼上人緣起第二册に其一段を出せりと相並びて我國畫卷物中の巨擘と稱せらるる今こゝに掲ぐる畫卷の妙は和畫流の筆法を以て巧に外國の風俗を寫出せる所にあり風格の清雅にして運筆の輕妙なる到底尋常畫師の企て及ぶ所にあらざるなり

A HISTORICAL PICTURE OF THE AVATĀMSAKA SCHOOL.

BY FUJIWARA NOBUZANE.

(A portion of the 6th of the eight rolls, light coloured; each roll, 53 feet 5 inches by 1 foot 3/4 inch.)

OWNED BY THE TEMPLE KŌZANJĪ, KYŌTO.

(COLLOTYPE.)

The "Historical sketch of the Avatamsaka school" ("Kegon-yengi") is a series of pictures explaining the origin and propagation of this school of Buddhism in India, China, Corea and Japan. After the Buddha first awoke to the highest enlightenment at the foot of the Bodhi-tree in Buddhagayā, he stayed on the spot for three weeks enjoying the Omniscience which he had obtained. These facts are recorded in the Avatamsaka sūtra, which was first introduced to the world by Nāgārjuna and propagated by Vasubandhu in India. In China Jushun for the first time preached the sūtra in the Tang dynasty (7th century). During the reign of Wu-hou the Usurper (end of the 7th century) Hsien-shou Ta-ssu (Genju Daishi) established the Avatamsaka school under the patronage of the Empress. The sūtra was also much studied in Corea, whence the Japanese obtained the doctrine. In the Nara period (8th century) almost all Japanese temples belonged to this school, Tōdaiji, the head quarters of Buddhism, being also the centre of this teaching. Afterwards when the Tendai, Shingon and other sects which had been newly imported from China gained favour with the people the school fell gradually into decline. At the beginning of the Heijō period (middle of the 13th century) there was a revival of the school at Toganowo, Kyōto, where a priest Myōyō by name, was earnestly engaged in its propagation (about Myōyō, see Vol. II. "Meditation of Myōyō").

The picture here reproduced depicts an incident which happened in Corea. Wi-sang (Gishō) and Wōn-hyo (Gwangyō), Corean priests, intended to travel in China during the Tang dynasty in search of the Avatamsaka doctrine. When they were about to start from Tang-chow (a harbor in eastern Corea), they met a great storm, and anxiety about the voyage arose. At last Wōn-hyo yielding to his fears stayed behind and but Wi-sang spurred on and encouraged by his piety started out alone. After several years' stay in China he returned to Corea and gave all his time to the propagation of the doctrine, becoming in fact the founder of the school in Corea, with several learned disciples under him.

Fujiwara Nobuzane, the painter, a son of Takanobu, was versed in poetry as well as skilled in the art of painting, which latter he learned from his father. He was an admirer of Fujiwara Mitsunaga, a famous artist of the middle of the 12th century. After his retirement, he is said to have assumed the priestly name of Jyakusai. The date of his death is not known; but according to a tradition he died in Kyōto in 1265 at the age of eighty-nine. Though painting was not his speciality yet he is not behind Mitsunaga in taste and spirit. His "Historical pictures of Kitano" ("Tenjin-yengi") are to be compared very favourably with the famous rolls of Ippen Shōnin (see Vol. II.). Indeed these two are called the best of their kind in Japan. In the present picture the foreign figures and manners are successfully depicted, and there is no lack of either nobility or dexterity. No ordinary hand could produce such a work as this.





十一面觀世音菩薩木像 作者不詳

(身長二尺八寸)

京都府下真言宗法金剛院藏

十一面觀世音のことは第一冊東寺所藏六觀世音畫像等の處に詳記したり、但し東寺の觀世音の手相は不空支那唐朝時代即ち西曆第八世紀の末に印度より來りて秘密佛敎の畫を譯し其敎法を弘通せる高僧の傳來に隨ひ右方の第一手は念珠第二手は施無畏印左方の第一手は蓮花第二手は軍持なりどもここに掲ぐるものは左方の兩手相彼れに同じきも右方の二臂は其位置顛倒し第一手施無畏第二手念珠となれり其典據は詳ならざれども古佛畫中には之れと同じき圖の存するもあれば強ちに密敎的作法に反けるものともいふを得ざらん又第一施無畏手に錫杖を添へたるの理由も詳ならざれども錫杖は聖人の禪道法の禪にして智行功德の本を彰はすものといふ意義に出たるものならん

この木像の製作時代を検せんに像の底面に北條時代の末期なる正和西曆一三二一年—一三二六年元應—一三一九年—一三二〇年の二年號を記せり惟ふに其様式莊飾等より推考するも鎌倉時代西曆第十二世紀の終より第十四世紀の中頃迄の彫刻發展して其美を極めたる際に成りしものならん蓋し鎌倉時代の初に當り逆慶其傳は第二冊興福寺維摩居士木像の處に在り伏慶其傳は同册東大寺二王木像の處に在り等の名工輩出して我國在來の彫刻圖畫を研究し又外國交通の影響を受けて幾多の新工夫を凝らし造像の巧を極むるに至りしがこの像の如きは實に其成功を示すに足る可き逸品にして又鎌倉時代に於ける彫刻の進歩を見る可き好個の標本なり觀世音の顔貌股幹の優美圓滿なる其紋様を畫ける衣裳及び蓮座精緻なる光背其他胸間腰邊寶座を飾れる環珞等殆んど吾人の眼を眩せんとす寺傳にはこの像も多田滿仲の念持佛にして仁和寺京都に在りしを文祿三年西曆一五九四年法金剛院に移安置したるものなりといへり若し此説に據らばこの像は藤原時代第九世紀の遺品とせざる可らず然れども是れ固より僅を置くに足るの傳説にはあらず

WOODEN IMAGE OF EKĀDAŚĀ-MUKHA AVALOKITEŚVARA
(THE ELEVEN-FACED KWANNON).

SCULPTOR UNKNOWN.

(2 feet 9 inches in height.)

OWNED BY THE TEMPLE HŌKONGŌIN, KYŌTO.

(COLLOTYPE.)

About the Eleven-faced Kwannon we have spoken in Vol. I. under the "Six Avalokiteśvaras" of Tōji. There is a difference in some points between this image and those. However we omit the discussion here. At the bottom of the image we find two dates written, one being Shōwa (1312-1316 A.D.), and the other Gwanō (1319-1320 A.D.). According to the tradition of the temple this image was used as an object of worship by Tada Manjū, having been formerly in Ninwaji (Kyōto) and later on in 1594 removed to Hōkongōin. If this tradition be correct the image must be assigned to the Fujiwara period (9th-10th centuries). But the tradition is by no means trustworthy and from the general type and the ornaments we should infer that it was produced at the height of the Kamakura period (from the end of the 12th century to the middle of the 14th century), as the inscribed dates declare. At the commencement of this period the famous sculptors, Unkei (see Vol. II. "Vimalakīrti"), Kwaikei (see Vol. II. "Two Deities, Nārāyaṇa and Vajrapāṇi" of Tōdaiji) and others appeared one after another and with a consummate knowledge of Japanese and Chinese sculpture produced some epoch-making works. The present image is one of the most successful sculptures of the time and marks the highest development of the art. The beautifully rounded face, the faultlessness of the limbs, the decorative robe, the lotus seat, the garlands, the halo and the ornaments behind—all are worthy of note.

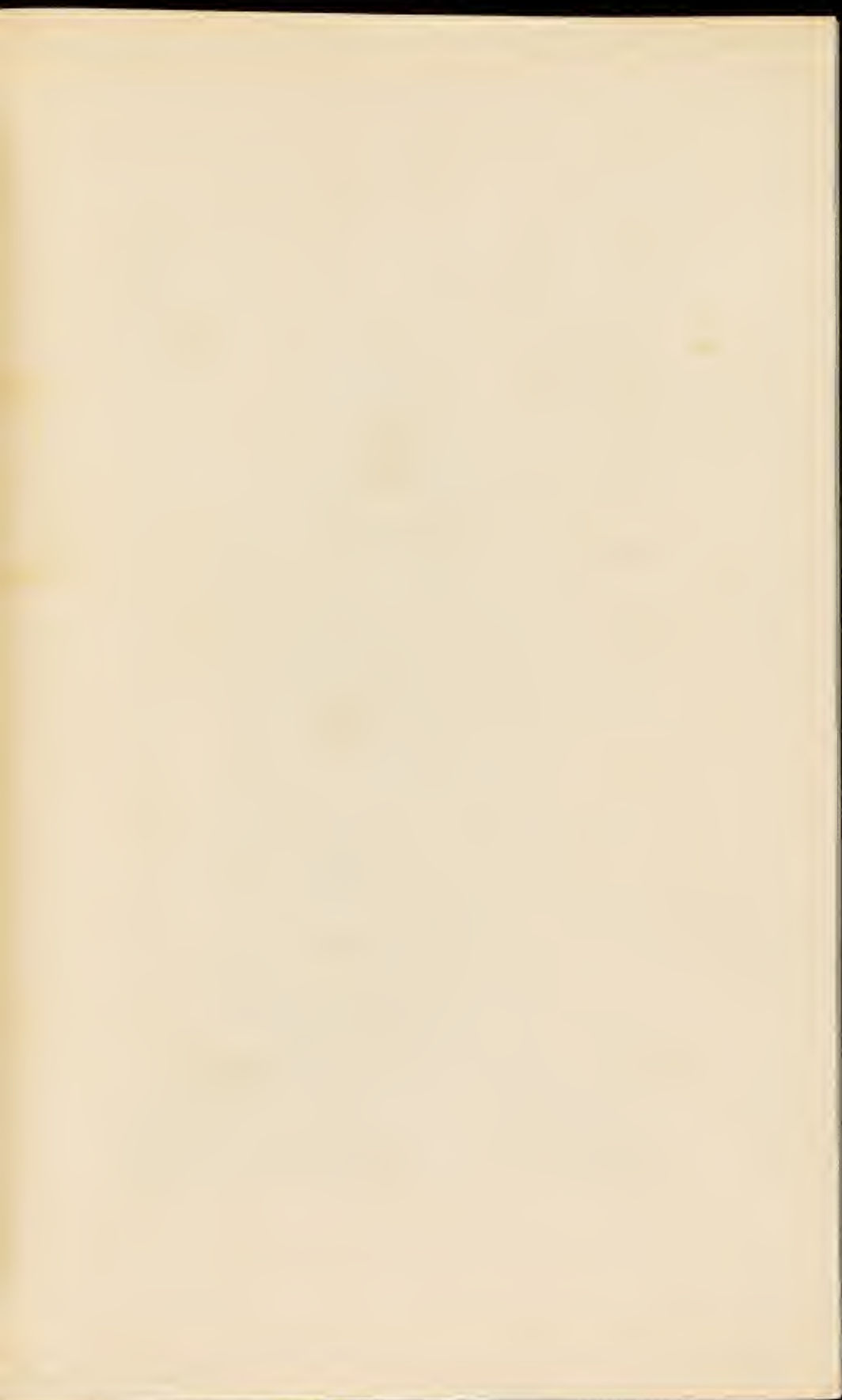
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寒山拾得圖雙幅紙本淡彩 傳僧兆殿司筆

第一圖寒山子 第二圖拾得子

(各幅縦七尺二寸五分、横三尺六寸八分)

京都市臨濟宗大本山東福寺藏

支那唐領太宗帝の時代西曆第七世紀の中頃に當り天台出浙江省台州府西園清寺に愚千禪師と名くる高僧あり遊鶴の次一子を拾ひ得て歸り其名を拾得と呼び厨房の事を知らしめしが當時台州府興縣西の寒巖に孤棲せる一貧士あり常に糝皮を冠とし破衣を纏ひ木屐を穿てるに由り人これを呼びて寒山子と號せり時々國清寺に來り拾得より餘飯菜滓を與へられて之れを喫し或は長篇を發行し或は禪語獨笑し又は大聲を發して三界輪廻の句を振唱するなど其態全く風狂に異ならず之れを逐はんとせば却て留まり掌を拍ちて呵々大笑すること少時にして始めて去り或は牧童村兒と嬉戯歌笑して以て年光を送れり名士閻丘風台州の刺史となるや豐干禪師に會晤し其言に由りて寒山は文殊大士の化身にして國清に邂逅し拾得は普現大士の權化にして風狂に似たれども共に仰で師とするに足るものなるを知り往て二子を禮せしに二子乃ち聲を連ねて風を鳴し且つ云く豐干饑苦なり彌陀をも且つ誦らす我れを禮して何にかせんと走りて寺を出で寒巖に入りて復た出で來らず此に於て胤は止むことを得ず一子が竹水石甃等に録せる詩偈を蒐集し世に傳へたりといふかの寒山子詩集又は三聖詩集三聖は二子と豐干となりし名を以て今に至るまで世に行はるもの即ち是れなり蓋し二子は逍遙悠々無礙自在真にこれ遊戯三昧中の人にして其自然に咏出せる言句は適かに世俗の外に超脱し誦し去り誦し來れば博其趣味の長きを覺ゆ

こに出せる二子の圖は鑿識に富める狩野水納も以て飛殿司西曆一三五二年一四三一年の異筆とするものなり其墨痕を見るに行筆豪放にして粗ならず布置亦整正俊に宋元名工の墨を厚し露聖の風半宛然紙上に躍如たり殿司の傳は第一冊五百羅漢圖東福寺所藏及び第二冊水園金地院所藏の處に載せればこゝには之れを再說せざる可し

KANZAN AND JITTOKU (HAN-SHAN AND SHI-TEH),

SAID TO BE BY MYŌCHŌ.

(A pair of two Kakemono, Light coloured, 7 feet 11 inches by 3 feet 7 1/2 inches.)

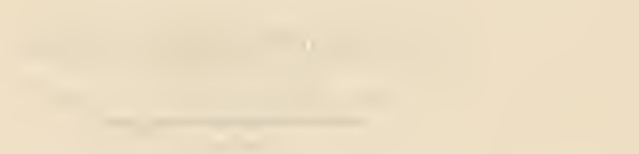
OWNED BY THE TEMPLE TŌFUKUJI, KYŌTO.

(COLLOTYPE.)

i. Kanzan. ii. Jittoku.

In the reign of the Emperor Tai-tsung (middle of the 7th century) of the Tang dynasty of China, there lived in the temple Kuo-ching-szu (Kokuseiji) of Tientai-shan a high priest by the name of Feng-kan. In one of his tours this divine picked up a homeless boy, whom he named Jittoku (Shi-teh) and employed in his kitchen. About that time at Han-yen which lies to the west of Tang-hing in Tai-chou, there lived a man called Kanzan (Han-shan) who was very poor, clothed with rags and wore wooden clogs and a hood made of birch bark. This man used to come often to the temple and beg Jittoku for remnants of food. He did not seem to be quite sane for he would stroll about the corridors of the temple, talking or laughing to himself, or sometimes proclaiming aloud such platitudes as that all things are impermanent in the world of existence! If any one told him to go away he would stay instead, clapping his hands, and laughing loudly, nor would he go away until he got ready. Sometimes he would play with boys and village urchins, laughing and singing with the best of them. Leu Kiu-in, on becoming Governour of Tai-chou, had occasion to see Feng-kan above mentioned and was told that Kanzan was an incarnation of Mañjuśrī (a saint), and Jittoku that of Samantabhadra (also a saint), and that, though they were like madmen, they were really two great sages worthy to be respected as masters. So the governour went to the two sages and made obeisance, but they scolded him with one voice and said: "Feng-kan is too talkative. What use is there for you to pay respect to us, you who know nothing of Amitābha (Buddha) yet?" After this the two sages left the temple, went to Han-yen, and never came out. Whereupon Leu Kiu-in took upon himself the task of collecting the poems written by these sages on walls, trees, bamboos, etc., and handed them down to posterity. These are still extant in the "Collection of Poems of Han-shan" and the "Collection of Poems of the Three Sages" (i.e. the above named three). They were indeed sages whose lives were passed in peace and happiness, and their poetry is of transcendental purity and exquisite sweetness.

The pictures of the two sages here reproduced are judged by Kanō Yeinō, a great connoisseur, to be genuine paintings of Myōchō or Chōdōsensu. They are indeed works of great vigor and of excellent design and are worthy to be ranked among those of the ablest artists of the Sung and Yuen dynasties. The sages' calm superiority to all worldly concerns is vividly depicted. The biography of Myōchō is given under the "Arhats" in Vol. 1 and also under the "Landscape" by him in Vol. 11.











秋江暮景圖(紙本淡彩)

僧周文筆

(竪二尺八寸四分、横九寸八分)

大阪市藤田傳三郎君藏

周文(西曆第十五世紀の始は養育と稱す其印文に越溪周文とあるは曾て近江國山上永源寺の境に居りしを以てなりといふ京都臨濟宗大本山相國寺の都司となり支那明朝より歸化せる僧如雪を師として書法を學び出藍の稱あり又彫刻に巧みなり而して其山水人物花鳥を畫くや馬遠夏珪又は梁楷の法を撫し時に或は牧溪玉澗共に支那南宋時代の筆意を參酌し盛んに支那畫風を宣揚したるを以て本邦に於ける繪畫の趨勢は宋朝の一方に傾き終に本邦の畫法に一大變化を來し凡そ畫筆を搦るもの始んど其流を汲み其風を追はざるものなきに至れりかの能藝相の三阿彌小栗宗丹曾我鈍足雪舟等の如きも皆周文の書法を楷格として宋元名工の堂奥に達したるものに非ざるはなしこゝに出せる秋景山水圖は周文遺作中の逸品にして趣致瀟灑筆力遒勁宋人の上乗に造れるものといふ可し古人が周文を評して胸に王吳を呑み眼に韋郭を睨める畫中の三昧手といへるもの竝に溢美の言にあらず

AN AUTUMNAL EVENING SCENE.

BY SHŪBUN.

(A Rakemono, light coloured; 2 feet 9½ inches by 1 foot 1¼ inches.)

OWNED BY Mr. DENZABURŌ FUJITA, ŌSAKA.

(COLLOTYPE.)

Shūbun, whose pseudonym was Shuniku was an artist of the beginning of the 15th century. While he was curator of the temple Shōkokuji he studied painting under Josetsu a nationalized Chinese priest. He was skilled also in sculpture. In depicting landscapes, human figures, flowers and birds he would now imitate the styles of Ma Yuen (Bayen), Hsia Kwei (Kakei) and Liang Kai (Ryōkai) and now adopt the spirit of Mu-chi (Mokkei) and Yueh Kan (Gyokkan) (of the Southern Sung dynasty). Through his influence the styles of the Sung dynasty of China commended themselves to the public mind and became so widely adopted by artists that they caused a great modification and development in Japanese art. Nōami, Geiami, Sōami, Oguri Sōtan, Soga Jasoku, Scsshū and others all started with the study of Shūbun and became well versed in the secrets of the masters of Sung and Yuen dynasties of China.

The picture here reproduced is one of the most distinguished works of our artist. It can well be compared with the most excellent productions of Sung in the high taste shown and the vigorous use of the brush. We can not praise him too highly.

「さき」の漢字「新」の音に「さき」

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AN AUTUMN EVENING SCENE

BY SHIBUKI

OWNED BY MR. DEASBURG EULITT, OSAKA

COLLTYPE

The picture here reproduced is one of the most distinguished works of our artist. It can well be compared with the most excellent productions of ming in the high taste shown and the vigorous use of the brush. It can not praise him too highly.

Shibuki who, as a painter, was shown in an exhibit of the ... of the 1910 He was selected also in sculpture. In depicting landscapes, human figures, flowers and birds he would now maintain the style of Ma Yuan (Ma Yuan, Han Kwei (Kwei) and Wang Kai (Kai)) in a new spirit of Ma-chi (Ma-chi) and Yen Kuei (Yen Kuei) for the Southern Song figures (Yen Kuei). Through his influence the style of the Song figures of China emanated themselves to the public mind and became an alphabet by which they caused a great unification and development in Japanese art. Study of Shibuki and his work served in the sector of the masters of Sung and Yuan dynasties of China.

霜華欲零尚為花不佳
 斯道日陸遊一身歸去
 浪頭忽預被新圖寫
 我姿 甲戌歲夏之仲
 江心寓意 一翁 畫





山水圖屏風紙本墨畫 傳能阿彌筆

(竪五尺二寸 横一丈一尺七寸)

京都府下臨濟宗大木山妙心寺藏

由來宗教と美術とは甚深なる關係を有す故に前者が繪畫彫刻其他の美術に影響を及ぼせること古今東西其揆を一にせり試みに帝制重々無盡の法門が崇敬を受けし奈良朝の時代を見よまた三諦一諦胎金四曼の教義が信奉せられし平安朝の時代を見よ其遺物の體制複雑にして而も法度を失はず恰も三千の宮嬪粉黛を隨して君王の盛宴に列侍するが如き觀あるにあらずや降りて鎌倉足利の時代を點檢せよ此時代に成りし美術品は其結構布置筆力刀痕共に豪壯雄偉にして細節に拘泥せる所なきを認む可し是れ他なし組織複雜なる華嚴天台眞言の諸宗に代りて不立文字の禪宗及び他方易行の念佛宗が勢力を社會に得たるに由るのみ故に此時代に於て玉調牧深を始めとし能阿彌藝阿彌等の瀟灑高潔なる圖畫が國民に歡迎せられたるは蓋し自然の趨勢といふ可し

能阿彌氏は中尾名は真能春鷗齋又は鷗齋と號す足利將軍義政西曆一四四四年—一四七三年に仕へて同朋となる頗る風流韻事に長じ書畫を能くし和歌に長じ亦點茶の道に精通す就中書は相國寺の僧周文西曆第十五世紀の始の人に學びまた牧溪に私淑し山水人物花鳥皆濃淡の墨色を用ゐて巧に虛冲平淡なるものを描けりご、に出せる屏風畫は古來能阿彌の眞筆として稱贊せらるゝものなるが、全幅の山水樹石巨瀑帆船家人物に至るまで一として神采奕々たらざるはなく、宋人の筆致紙上に躍如たるを覺ゆ眞能は子の眞藝孫の眞相と共に三阿彌と稱せらるる皆書道の達人にして又鑑識に長せり

LANDSCAPE.

SAID TO BE BY NŌAMI.

(A folding screen, ink-sketch; 11 feet 4½ inches by 5 feet 13½ inches.)

OWNED BY THE TEMPLE MYŌSHINJI, KYŌTO.

(COLLOTYPE.)

When a religious faith gets hold of the minds of people, its influence is so great and vast that as a necessary consequence it modifies or raises the pictorial, the sculptural, and the industrious arts of the nation. It is always so. In the Nara period when the ideal Avataṃsaka school flourished under Imperial patronage, and in the Heian period when the mystic Mantra school reached its climax all branches of art were highly developed and consequently there are numerous art-reliefs of these periods left to us. But in the Kamakura and the Ashikaga periods we find the art-productions generally on a large scale, designs being grand, and works vigorous, minor details being generally overlooked. And this not without ground. In these periods the complex form of the older doctrines had lost its favour and the spiritual doctrine of contemplation and the bold teaching of the Pure Law became influential in society. It is most natural therefore that in these days the vigorous and rough styles of the Mu-chi (Mokkei) and Yueh Kan (Gyokkan) of China, Nōami, Geiami, etc. of Japan were welcomed by the people at large.

Nōami, whose family name was Nakao, was otherwise known as Shinsō and Shunwōsai. He served the Shōgun Yoshinasa (1444-1473 A.D.) as page. He was skilled in writing and painting and versed in poetry and tea-ceremonies. In painting especially he was a disciple of Shōbun of Shōkokuji, Kyōto (beginning of the 15th century), and imitated the style of Mu-chi (Mokkei) of China. He showed his exceptional skill in ink-sketches of landscapes, human figures, flowers and birds, producing simple but noble pictures with beautiful lights and shades.

The picture here reproduced is said to be by Nōami. The hills, rocks, trees, waterfalls, sailing boats, human figures, and houses are all full of spirit and vigour. It is like a painting by an artist of the Sung dynasty of China. Nōami, his son Geiami and his grandson Sōami are called the "Three Amis." All were able artists and connoisseurs.

丁文鏡集の註抄

謝子平の眞遊集の眞味と其の三阿羅と稱せらるる智識家の説人の
一 謝子平の眞遊集の眞味と其の三阿羅と稱せらるる智識家の説人の
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一 謝子平の眞遊集の眞味と其の三阿羅と稱せらるる智識家の説人の

謝子平の眞遊集の眞味と其の三阿羅と稱せらるる智識家の説人の
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一 謝子平の眞遊集の眞味と其の三阿羅と稱せらるる智識家の説人の

山水圖類纂本經通 卷四 謝子平阿羅

LANDSCAPE
WITH THE TEMPLE MYOGEN IN KYOTO
COLLOTYPE

When a temple is built in the mind of people, its influence is so great that it is as if the
conscience is higher or lower the picture, the sculpture, and the inscriptions are of the same. It is always so in the
East period when the rich Avamizaka school flourished under Imperial patronage and in the olden times when the noble
Mandara school reached its climax. The pictures of art were highly developed and consequently there are numerous artistic
these pictures are to be seen in the Kamakura and the Ashikaga periods and the art is not only generally on a large scale
these pictures being great and works vigorous, many details being carefully executed. And this is a natural ground. In the
period the complex sense of the older doctrine had been in favor and the spiritual doctrine of a court dignitary and the
teaching of the Five Pure Earths influencing in depth. It is most natural that in the pictures and scrolls
styles of the Ma-chi (Tobetsu) and Yushu Kan (Yushu) of China, Yuan, and Ming, etc. of Japan are welcomed by
people of that time.

Yōmei, who is mentioned in the text, was collected from a Chinese and Japanese. He saved the picture
Yōmei (1144-1177) was a scholar. He was skilled in writing and painting, and worked in poetry and record books. In
painting especially he was a disciple of the school of Shide (Yuechi) of China. He showed his exceptional skill in the pictures of landscapes, but in figures, flowers, and birds
producing simple but noble pictures with beautiful lines and shades.

The picture here reproduced is said to be by Yōmei. The picture is a landscape, which is the best human figure
and possess are all full of spirit and vigor. It is like a painting by an artist of the first rank of China. Yōmei, his son
Genjin and his grandson Genjin are called the "Three Yōmei". All were able artists and connoisseurs.





洞庭秋月及遠浦歸帆圖紙本墨畫 僧祥啓筆

瀟湘八景畫帖中の二葉

(各葉一尺二寸、横七寸八分)

子爵秋元興朝君藏

瀟湘八景圖のことは既に第一冊中元信所畫の圖に於て記し、如く支那洞庭湖南の風光最も明媚なるもの八景を撰びて古來後素家が畫題とせるものなり然れども彼等の描き出せる圖様を以て直に寫眞的實景と見るは非なりたゞ是れ作者の胸懷裡に蘊蓄せる無邊の風月無盡の烟霞につきて自家の尤も適意なるものを筆端に發露せるものに外ならざるなり

祥啓の傳は第二冊普悲阿彌二觀世音菩薩畫像の處に述べたれば、こゝには之れを省略す可し

こゝに掲ぐる二圖は秋元子爵の所藏にかゝる瀟湘八景の畫帖中より寫出せるものなり第一圖は皎たる月明に乗じて、二葉の小舟蘆花疎なる處に巨口細鱗を網せんとす其情趣の何ぞ冲澹溫雅なるや第二圖は歸客を送るの孤帆晚風を帯び山水樹石また皆各秋色を露はし圖中一點の數筆を留めず何ぞ其手腕の自由自在なるや蓋し只管寫眞的筆繩のみによりて此種の繪畫を品臨せんとするは我美術の一半に暗きものといはざる可らず

TWO OF THE EIGHT FAMOUS SCENES IN HSIAO AND HSIANG.

BY SHŌKEI.

(Ink sketch; each picture, 1 foot 2 1/4 inches by 9 1/4 inches.)

OWNED BY VISCOUNT OKITOMO AKIMOTO.

(COLLOTYPE.)

I. The Autumnal moon over Lake Tong-ting.

II. A boat homeward bound sailing by a distant coast.

"The eight famous scenes in Hsiao and Hsiang" are, as has already been noticed in Vol. 1. under paintings by Kanō Motonobu, the eight most picturesque sceneries on the southern coast of Lake Tong-ting, China. From olden times they have been favourite subjects with painters. Such pictures, however, are not to be taken as photographic likenesses of the places, but rather as ideals, products of the artist's imagination simply.

The life of Shōkei, the painter, will be found in Vol. 11. under the pictures of "Two Avalokiteśvaras Samanta-karūṅka and Anuttara."

The pictures here given are two of the eight scenes. The one is a picture of two fishing boats among rushes, casting their nets in the light of the autumn moon; a quiet and tasteful scene! The other is of a little boat, setting out for home. The sail is filled with the evening breeze; the mountains and the trees, the water and the rocks all have an autumnal appearance. There is not a superfluous touch. These sketches are good specimens of his easy, unconstrained style! And it may be well to notice here that those who would criticize such pictures as these according to realistic standards show an ignorance of one side of Japanese art.





渡頭垂柳圖(紙本墨畫) 僧宗淵筆

(竪一尺三寸、横九寸八分)

子得福岡孝弟君藏

足利氏の初葉西暦第十五世紀の始如雪周文の二匠が修禪の餘暇筆を弄して相國寺に一種の畫風を創するや雪舟出でて之れを發揚大成し幾多の諸名手又其門に顯はれて我繪畫に一大變化を生せしめたり宗淵藏主の如き亦其一人なりき宗淵は相國國に生れ如水又は才木子と號し周防國山口の雲谷庵に投じ雪舟に師事すること數年なりしが明應四年西暦一四九五年の春將に辭し去るに臨み師の一圓を得て其糞糞となさんことを請ふ雪舟其志に感じ破墨の山水圖を描き且此技に於て自ら覺證したる所のものを題し宗淵をして長く衛徽すべき方所を知らしめたり其雪舟の破墨山水圖は第二冊に收載したれば此圖と對觀せんには轉興味の深きを感ず可し古人宗淵の畫を評して毎に千里を咫尺に縮むるの妙ありといひしがこの小頓の如きも微雨蕭索たる秋江無限の風色を屋々三株の老柳と五個の人物とに寫し出して神韻纏綿たる所眞に其然るを證す筆力は未だ雪舟の如く强健ならざれども其氣格の清疎にして情趣の平淡なる所實玩するに足る

THE WILLOWS BY THE FERRY.

BY SŌYEN.

(A Kakemono, ink-sketch; 1 foot 3 $\frac{1}{2}$ inches by 1 foot 1 $\frac{1}{2}$ inches.)

OWNED BY VISCOUNT TAKACHIKA FUKUOKA.

(COLLOTYPE.)

The Chinese school of painting, the foundation of which was laid by Josetsu and Shūbun in the beginning of the Ashikaga period (beginning of the 15th century) was brought to perfection in the time of Sesshū, the founder of the Unkoku school. His famous disciples Shūgetsu, Shūkō and others have effected a great development in Japanese paintings. Sōyen, whose pseudonym is Josui, was also one of his disciples. Leaving his native place Sagami he went to Yamaguchi in Suō and staying in Unkokuan, studied painting under Sesshū for some years. When he was taking leave in 1495 he asked his teacher for a picture drawn by himself. Sesshū then gave him a landscape in ink with the remarks that it was what he himself had acquired through his long study in China and Japan. The landscape by Sesshū has been already reproduced in the second volume of the present series, and a comparison of the present picture with it will be interesting. With only three willow trees and five persons he has successfully depicted the grand autumnal scene on the river. Though the handling is not so strong and vigorous as that of Sesshū the tasteful design and noble simplicity are certainly worthy of his teacher.

此岸の南側に小舟を渡す酒肆ありて

酒肆の其然るを以て舟人を未だ其の故に

其の故に其然るを以て舟人の未だ其の故に

其の故に其然るを以て舟人の未だ其の故に

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THE WILLOWS BY THE RIVER

OWNERS BY VISCOUNT TAKAGIBIKI KUROKAWA

The Chinese character meaning 'the foundation' was brought to Japan in the 17th century. It was brought to Japan in the 17th century. It was brought to Japan in the 17th century. It was brought to Japan in the 17th century.





葡萄圖(紙本墨畫) 僧愚菴筆

(竪二尺二寸五分、横一尺五分)

京都市日蓮宗大本山本法寺藏

畫史にいふ愚菴師智は畫僧なり、猿猴をかく描く毎に其上に讀す牧溪の風を慕へりと此外傳記更に詳ならず、今この葡萄圖を見るに牧溪の風あらざる、曾て宋人廉宣仲の畫を見たることありしが、大に此畫の風格を存せり、意ふに愚菴の此圖を描くや、夫れ或は是等の法格に倣ひたるものに非ざるか、此畫を以て評すれば、牧溪を學びたりと云はんより寧ろ廉宣仲を學びたりといふの適切なるに如かざるが如し、愚菴の年代詳ならざれども、此畫の風趣に依て考ふれば、蓋し足利氏末葉西暦第十六世紀の上半の人なる可し。

VINES.

BY GUAN.

(A Kakemono, Ink sketch, 2 feet 2½ inches by 1 foot ½ inch.)

OWNED BY THE TEMPLE HONPŌJI, KYŌTO.

(COLLOTYPE.)

In the "History of Japanese Paintings" it is recorded that Guan was a priest who was also a skilled artist, being especially adept in ink sketches of monkeys. Above all his pictures we find a line or two of poetry written by himself. Except that he was of an imitator of Mu-chi (Mokkei) of the Sung dynasty of China we know at present nothing more of this artist.

The picture here reproduced reminds us of the style of Lien Sien-chung of the Sung dynasty, and indeed Guan may have been an admirer of this artist rather than of Mu-chi as one is at first inclined to think. It probably belongs to the latter part of the Ashikaga period (first half of the 16th century).

THE
LAW
OF
THE
STATE

OF
THE
STATE





孔子杏壇絃歌圖絹本着色 支那明朝誠意筆

(竪四尺八寸二分、横三尺四寸五分)

伏見宮殿下御藏

杏壇は支那の大聖孔子西曆紀元前五五一年一四七九年が門弟子を會合したる所にして魯國の首府今の山東省兗州府にありといふ茲に描き出せるものは夫子が杏花正に開かんとするの候七十の弟子を集めて相與に絃歌に逸情を慰め所謂不淫の樂を極むる趣を描けるものなるが結構巧妙筆致清勁設色淡雅を極む筆者誠意は明の永樂年間西曆第十五世紀の始に金門書史となれる人なりと説くものあれども其傳詳ならず此畫幅我國に傳はりてより久しく大阪の豪商平野屋五兵衛の珍藏たりしが書匠田能村竹岡田半江彌西崖等相繼で之を模寫し或は徳川幕府に呈し或は諸侯の學序に納めしことは人のよく知る所なり五兵衛家遺裏ふるに逸ひ之れを保有すること能はず終に伏見王府の寶什となれるものなりといふ

CONFUCIUS AND HIS DISCIPLES ON THE TERRACE OF APRICOTS.

BY CHIN I (CHINESE).

(A Kakeemono, coloured; 4 feet 9 inches by 3 feet 4½ inches.)

OWNED BY H. I. H. PRINCE FUSHIMI.

(COLLOTYPE.)

"The Terrace of Apricots" is the name of the place where the great Chinese sage Confucius (551-479 B.C.) used to assemble his disciples, and is said to lie in the capital city of the province of Lu (Yen Chou of the Shan-tung peninsula). The scene of this picture is on this Terrace, when the apricots are about to burst into bloom; Confucius has assembled his seventy disciples and with them is enjoying music, the "music of moderation." The composition of this picture is exquisite, the touches pure and vigorous, and the colouring light and elegant. The painter **Chin I** was, some say, an artist of the "Golden gate" (the Imperial Academy) in the period of Yung-lo (beginning of the 15th century) of the Ming dynasty, but his life has not been handed down to us. This painting for many years belonged to the house of Hiranoya Gohci, a rich merchant of Osaka; and it is well known that such noted painters as Tanomura Chikuden, Okada Hankō, Hazama Seigai, and others took copies of it, some of which were presented to the Shōgun Tokugawa, others to various schools established by feudal lords in their dominions. After the decline of his fortunes Gohci was not able to keep the picture, and it is now in the possession of H. I. H. Prince Fushimi.

支那畫壇の發展

支那畫壇の發展

支那畫壇の發展... 支那畫壇の發展... 支那畫壇の發展...

CONGOU AND HIS DISCIPLES ON THE TERRACE OF APHRODITE BY CHIN I CHINSEH

The Terrace of Aphrodite is the name of the place where the Great... CONGOU AND HIS DISCIPLES ON THE TERRACE OF APHRODITE...





山水漁舟圖(絹本墨畫) 支那明朝蔣嵩筆

(墨五尺一寸五分、絹三尺三寸八分)

京都市臨濟宗大本山南禪寺藏

蔣嵩は支那明朝時代(西暦一三六八年—一六四三年)に楊子江畔の大郡金陵に住せし人にして三松と號せり喜んで枯筆を用ひて巧に山水人物を書き時人の嗜好に投じて頗る愛賞せられけるが其行筆粗莽にして多く短度を越ゆ時に鄭顛仙張復陽鍾欽禪張平山の徒と狂態を逞うす時の人目けて邪學となす其山水は吳儂明朝の人小仙と號し山水畫に妙を得たり落筆雄健にして白描尤も佳なりと稱せらるに學べるものなりといふ

こゝに掲ぐる山水圖には三松の印影さへありて彼れの眞蹟なることは疑ふ可からざるもその得意の枯筆なるものは認め難し、二隻の漁舟を操れる四個の人物はもとより遠山近樹若草水禽何れも描法非凡にして江山の風趣削するに餘りあれども之れを一編の圖としては全體の調和を缺きたるの感なき能はざるが如し然れどもこの圖が吾來我國文人一派に大なる助力を興へしことは吾人の説る可からざる所なり

LANDSCAPE.

BY CHIANG SUNG (CHINESE).

(A Kakemono, ink-sketch; 5 feet $3\frac{1}{2}$ inch by 3 feet $3\frac{3}{4}$ inches.)

OWNED BY THE TEMPLE NANZENJI, KYŌTO.

(COLLOTYPE.)

Chiang Sung, otherwise known as Sansung, was an artist of the Ming dynasty (1368-1643 A.D.) who lived in Chin-ling (now Nan-king), a town on the Yang-tze-kiang. He displayed his skill in painting landscapes and human figures with a worn-out brush. This happening to meet the inclination and taste of the time he was much favoured by the people, though his dashing strokes often infringed the rules of painting. Together with Ching Tien-sien, Chang Fu-yang, Chung Chin-li, Chang Ping-shan he formed a band of irregular artists, whom people looked upon as heterodox. His style in landscapes is said to have been derived from that of Wu Wei otherwise called Shao-sien, who lived in the Ming dynasty and was most skilled in landscape-painting.

The picture here reproduced is a genuine production of his as his sign-manual at the bottom shows. However it is impossible to find any evidence of a worn-out brush having been used. The two boats, the four figures, the hills, the trees, the rushes and the birds on the water are very skilfully executed and at once attract the eye when taken separately. But as a whole the picture seems to be somewhat wanting in harmony. Nevertheless it has influenced our artists to a great extent.

大なる傾式を興へしことお名人の爲る可いならん。酒を
 飲むる時其の味を味し然りしもの。國が古き其國又人、
 酒を飲むるときは、諸の國へしは各體の味を味するに
 酒を飲むる時其の味を味し然りしもの。國が古き其國又人、
 酒を飲むるときは、諸の國へしは各體の味を味するに
 酒を飲むる時其の味を味し然りしもの。國が古き其國又人、
 酒を飲むるときは、諸の國へしは各體の味を味するに

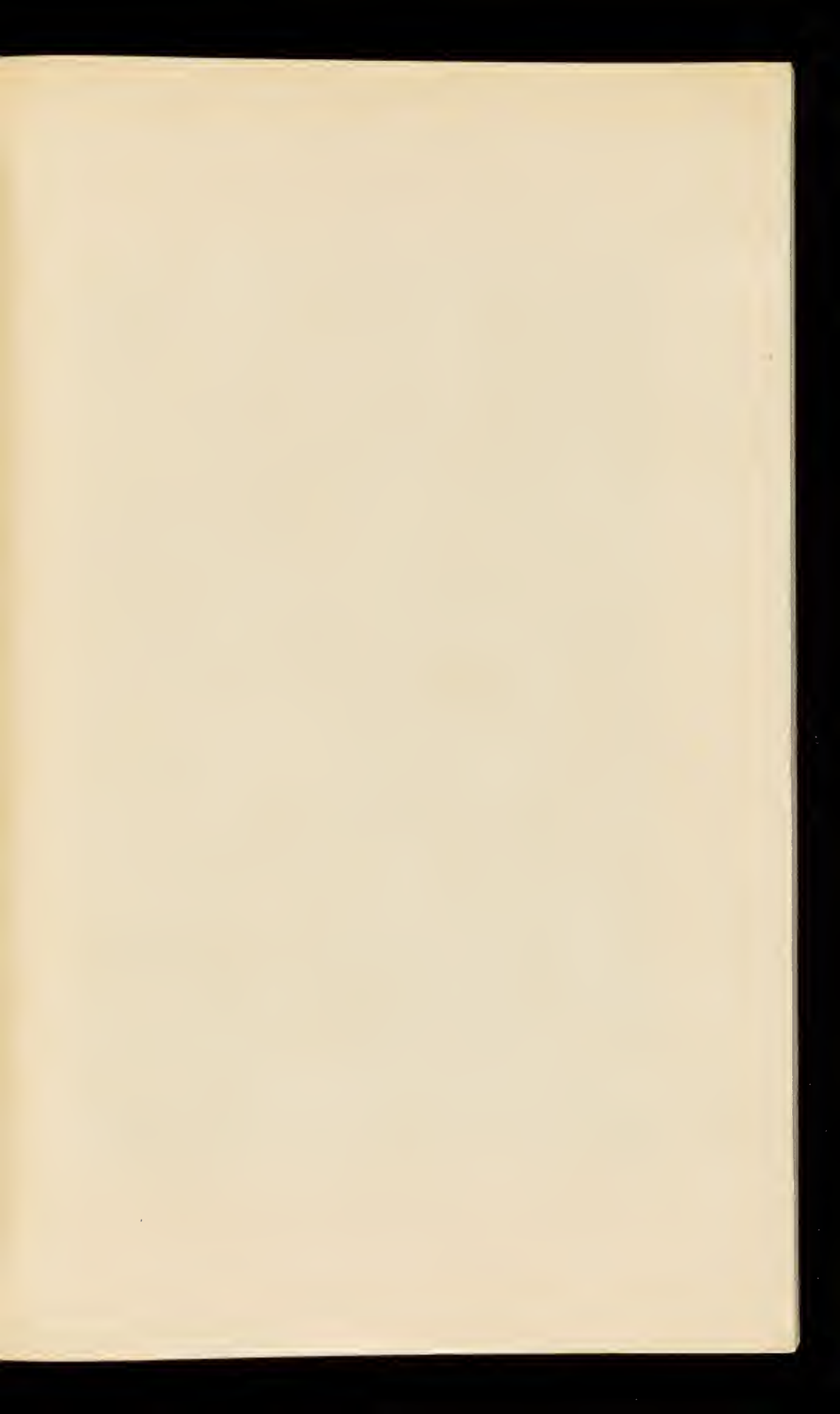
白龍水と其の味を味し然りしもの。國が古き其國又人、
 酒を飲むるときは、諸の國へしは各體の味を味するに
 酒を飲むる時其の味を味し然りしもの。國が古き其國又人、
 酒を飲むるときは、諸の國へしは各體の味を味するに
 酒を飲むる時其の味を味し然りしもの。國が古き其國又人、
 酒を飲むるときは、諸の國へしは各體の味を味するに

山本熊良岡様本墨蹟
 文淵閣藏書
 三六八号
 一八四三至百三十七

LANDSCAPE
 BY CHANG SUNG CHIN-PAI
 OWNED BY THE TEMPLE NAZENET KYOTO
 (COLTYPE)

Chang sung chin-pai was a native of the town of
 Yung-tze-king. He displayed his skill in painting landscapes and human figures
 with a worn-out brush. This happened to meet the inclination and taste of the
 time he was much favored by the people though his drawing strokes often
 infringed the rules of painting. Together with Chang Ten-ai, Chang Ten-yang
 Chang Chin-i, Chang Tung-shan he formed a band of irregular artists whom
 people looked upon as heterodox. His style in landscapes is said to have been
 derived from that of Wu Wei otherwise called Shao-shen, who lived in the
 picture here reproduced is a genuine production of his as his sign
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 a worn-out brush having been used. The two birds, the four figures, the hill,
 the boat, the water and the birds on the water are very skilfully executed and
 it once struck the eye when taken separately. But as a whole the picture seems
 to be somewhat wanting in harmony. Nevertheless it has induced our artist
 to a few words.





山水圖雙幅絹本淡彩

支那明朝劉俊筆

全幅五尺一寸五分 横二尺九寸三分

子爵松平承君藏

畫史を閲するに劉俊は支那明朝時代西曆一三六八年—一六四三年の間に字を延偉といひ山水人物を畫くに工なりとあるのみまた其錦衣都指揮といへる官を有せしことは、こゝに掲ぐる春景圖上の落款に由りて知らる蓋し其畫風の如きは法を夏珪南宋時代即ち西曆一一二七年—一二五九年の名工にして唐代の畫法に自家の簡率なる意匠を加へ一生面を開きし人に撫し範を馬氏一派に採りて更に一機軸を出したるもの、如しこゝに出せる第一圖は莽野遠征の人を送る處にして詩仙王維唐朝の人其傳は第二冊瀑布圖の處に在りしが君に勸む更に一盃の酒を盡せ西のかた陽關を出でなば故人なからんと友人元二に酒を勸むるの情趣あり第二圖は李涉唐朝の詩人が員太祝の門を叩き水を望み山を尋ねて二里餘竹林斜に到る地仙の居といへる如く、秋日知心の友が山居を訪ふの興を書き筆致強健にして情趣餘りあり卒然之れに對するときは吾人をして其元朝以上の遺作にあらざるなきかて疑はしむ蓋し我國劉俊の遺蹟を尊重するものに偶然にあらざるを知らん

TWO LANDSCAPES.

BY LIU SHUN (CHINESE).

(A pair of Kakemono, light coloured; each, 5 feet $\frac{1}{2}$ inch by 2 feet 10 $\frac{1}{2}$ inches.)

OWNED BY VISCOUNT NORITSUGU MATSUDAIRA.

(COLLOTYPE.)

According to the "Biographies of Artists" Liu Shun, of the Ming dynasty of China (1368-1643 A.D.) was skilled in painting landscapes and the human figure. We know nothing more of him but he seems to have been an official judging from what is written over the picture here given. His style is derived from those of Hsia Kuei, an artist of the Southern Sung dynasty (1127-1259 A.D.) and of Ma and his colleagues though he invented a new style of his own.

In the first picture here given he depicts an out-of-door toast to a friend who is going away on a spring morning. The second picture gives a visit to a friend's resort on an autumn day. Two famous poems of the Tang dynasty seem to have suggested the paintings.* They are excellent works, the taste being rich and the touch vigorous. At first glance one would take them for old paintings before the Yuen dynasty. It is not without reason that his works are generally much valued in Japan.

* Wan Wei's poem of farewell:—"I bid you take another glass of wine, for you will have no friend in the west beyond the Yang-kwan pass."

Li Chan's visit to his friend, Ying T'ai-shu:—"Fore more than two miles have I passed hills and streams; a road by a bamboo forest leads me to the resort of an earthy yssai."

一、同族口立、乃、吾族、

由、吾族、乃、吾族、乃、吾族、

由、吾族、乃、吾族、乃、吾族、

由、吾族、乃、吾族、乃、吾族、

由、吾族、乃、吾族、乃、吾族、

由、吾族、乃、吾族、乃、吾族、

由、吾族、乃、吾族、乃、吾族、

由、吾族、乃、吾族、乃、吾族、

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由、吾族、乃、吾族、乃、吾族、

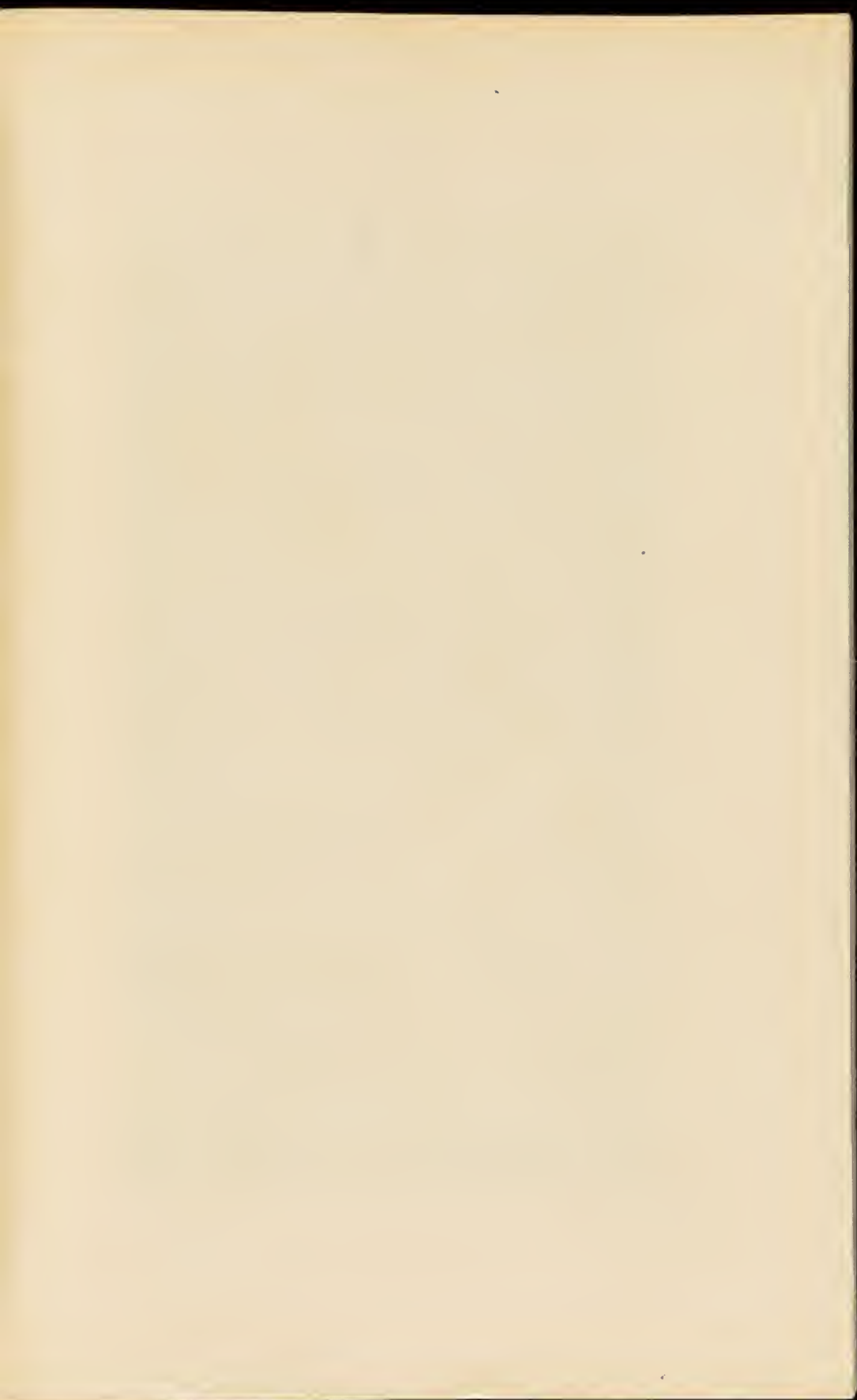
由、吾族、乃、吾族、乃、吾族、

THE UNIVERSITY OF CHICAGO

OWNED BY ALCOHOL AND MARIJUANA

In the first place, the... (faint text)









舊藏白鷺圖紙本着色 僧雪村筆

(竪三尺二寸五分、横一尺四寸二分)

子爵松平乗承君藏

雪村は名族佐竹氏の支流にして常陸國久慈郡に生れ平藏と稱せしが其父彼れを廢して庶子を嗣と爲さんと欲するを知り雅髮して曹洞宗の僧となれり天性後素の技を嗜み初は相國寺の書僧周文の筆意を學び後雪舟の遺韻を研鑽し兩匠の名に因みて周繼雪村と號せしが晩年更に宋の牧溪元の顔類其に第二冊に其傳あり等の畫風を參究し別に一生面を開くに至れり其歿年は詳ならざれども天文第十六世紀の中頃の頭最も盛んに手腕を揮ひたるもの、如し其長處は澁墨淡雅にして奇趣に富める草畫にありといふ者あれども是れ寧ろ其中年の作に就て斷案を下せるに過ぎず、こゝに出せる圖幅を見よ毫も狂逸奇趣の體なくして却て用意の周密落筆の精健なる處眞に驚く可きものあるに非ずや惟ふに是れ雪村が周文雪舟二流の姿態を脱して漸く圓熟の域に入れる晩年の作ならん若し圖中落款なからんには觀者或は認めて以て別人の作とす可し何となれば雪村の遺作の世に存するものは所謂澁墨淡雅にして奇趣に富めるもの多く精緻巧麗なること此畫の如きものは頗る稀少なればなり

ROSES AND SNOWY HERONS.

BY SESSON.

(A Kakemono, coloured; 3 feet 2½ inches by 1 foot 4¾ inches.)

OWNED BY VISCOUNT NORITSUGU MATSUDAIRA.

(COLLOTYPE.)

Sesson, a scion of the famous family Satake, was born in Kuji in the province of Iltachi and was called Heizō. On learning that his father was inclined to adopt his illegitimate son as his heir, he shaved his head and entered the priesthood in the Sōtō sect. He was naturally fond of pictorial art, and first studied the style of Shūbun of Shōkokuji and afterwards that of Sesshū. Adopting the initial characters of the names of these two masters he named himself "Shikei Sesson." Later on he created a new style of his own by investigating the method of Mu-chi (Mokkei) of Sung and Yen-hui (Ganki) of Yuen of China. He executed most of his works during the Tembun period (middle of the 16th century). He was most skilled in ink-sketches of plain and simple design but rich in taste. But this holds good only for those of his works which were produced before middle life up to which time he was still much influenced by his two masters.

The picture here reproduced bears no trait of such influence, however, but on the contrary we notice in it an exceptional attention to execution and detail and a strong use of the brush. We therefore conclude that it is a production of his later years when he reached the height of his perfection. Were the picture anonymous we might assign it to another painter, for most of his productions are plain ink-sketches and we rarely see such fine and dexterous work as this.





田家秋收圖襖紙本淡彩 狩野之信筆

二枚連横 竪五尺八寸六分 横九尺三寸八分

京都府下臨濟宗大徳寺塔頭大仙院藏

狩野雅樂助之信號を朝隠といふ狩野派の祖正信第一冊大徳寺所藏釋迦文殊普賢畫像の説明を看よの子にして右法眼元信第一冊瀟湘八景圖の説明を看よの弟なり畫法を父に學びて妙境に臻る其風格は兄に酷似し遺作の中落款又は傳承なきものは元信の畫と誤らるゝこと多しといふ其生存せし時代は足利將軍の末葉に當り京都は戰爭の巻となりて文墨の士の事居を許さざりしかば之信兄弟は去りて大徳近江の三井寺に寄寓し扇子畫を作りて糊口に賣したりしが足利氏滅亡して京都小康を得たる後は樂野の大徳寺中に客となり其子院の障壁等に得意の手腕を揮ひたりといふ之信早年にして没したるよし諸書に見ゆれども畫事備考に天正三年西曆一五七五年六十三歳を以て逝けりとするもの異なるが如し

こ、に出せる田家秋收圖は大徳寺中の大仙院に現存する遺作の一なり試みに之れを元信の作品中に置かば何人も其兄弟何れの手になりたるものなるかを判別するに苦まん用筆飽くまで厚重にして而も骨力の餘ある設色極めて淡泊にして而も氣韻の瀟爽なる觀者をして嘆賞に堪へざらしむ鑒識家が往々之信の畫を評して老成ならずとするものは未だ此畫の如きものを觀ざるに由らん

THE HARVEST.

BY KANÔ YUKINOBU.

(Sliding screens, light coloured; 9 feet 2½ inches by 5 feet 9½ inches.)

OWNED BY THE TEMPLE DAISENIN, DAITOKUJI, KYÔTO.

(COLLOTYPE.)

Kanô Yukinobu was a son of Masanobu, the founder of the Kanô school, and a brother of Motonobu (see Vol. I., "Eight Sceneries on the Rivers Hsiao and Hsiang"). He learned painting from his father but in several points his works so resemble his brother's, that when not signed, they are often mistaken for them. The two brothers lived in the latter part of the reign of the Shôgun Ashikaga and left Kyôto for Ôtsu, for the capital was then the seat of civil war. While staying in the Mûidera (Ôtsu) they painted fans for their livelihood. After the fall of the Ashikaga Shôgunate they went back to Kyôto and lived in the Daitokujî, where they were mostly engaged in painting walls and screens for decorative purposes. It is said that Yukinobu died in 1575 aged sixty-three but some doubts have been expressed about the date.

The picture of the harvest here reproduced is in the possession of Daisenin, Daitokujî, Kyôto and is a genuine production of Yukinobu. If placed among his brother's works, however, it could never be distinguished. For the light and heavy strokes of the brush, the strength and vigour, the light and simple colouring and the nobility of spirit we have no words of praise too strong. Among his early works there is nothing so fine as this.





豊國祭圖「屏風一雙(金碧紙本着色) 傳岩佐又兵衛勝以筆

(各集懸五尺五寸二分、横一丈一尺六寸)

侯爵蜂須賀茂韶君藏

慶長三年西曆一五九八年、太閤豊臣秀吉薨するや、遺骸を京都東山阿彌陀峯頭に葬り、翌年朝廷より豊臣大明神の神號を賜ひ峯の西段、方廣寺の境内に壯麗なる神殿を造營せり。こゝに掲ぐる圖は、慶長九年西曆一六〇四年八月、豊太閤の爲め豊臣氏が海内の精紳豪族を會し、京都全市の士民に令して古來未有の大祭を舉行せしめたる其盛況を描けるものなり。筆者勝以は土佐氏の血族にはあらざれども、其畫風土佐の流を招めるに由り、人呼んで土佐勝以ともいへり。慶長年間に京都に生活してこの盛典を目撃したるのみならず、風俗畫を作るに最も妙を得たりとの名ありしに由り、此圖を描くことを囑せられたるものならん。第一圖は豊國社頭に文武官を召して舞樂を演せしむるの狀及び門外街頭に都鄙の士人が狂奔するの態を描き、第二圖は人馬活動の畫面を更に明了ならしめんが爲め、第一圖中の一部を擴大して描寫せるものなり。第三圖は太閤秀吉が天正六年西曆一五七八年に創建せる方廣寺の大佛前に、上下兩京の市民が互に盛裝を凝らし、鼓笛を鳴らし、華傘を弄して歌舞に餘念なき體を寫せり。其人馬雜沓の狀は宛然戰場の如くなり、れども仔細に點檢すれば、上月卿雲客より下皂隸輿僮に至るまで、祝酒の徽醴を帯びて太閤の光榮を頌するものにあらざるは、なく豊臣氏の盛威と當時士民の風俗とは、この一雙の屏風畫に收めて餘蘊なきものといふ可し。非常の達筆にあらざれば、苟んぞ能く是の如くなるを得んや。

THE FESTIVAL OF TAIKŌ.

SAID TO BE BY IWASA SHŌI,

(A pair of folding screens, coloured; each, 11 feet 5½ inches by 5 feet 5½ inches.)

OWNED BY MARQUIS YOSHIAKI HACHISUGA.

(COLLOTYPE.)

Taikō Hideyoshi died in the year 1598 and was buried on Mt. Amida, Higashiyama, Kyōto. In the following year the then ruling Emperor gave him the posthumous title of Toyokuni Dainyōjin, and dedicated to him a great altar within the precinct of the temple Hōkōjōji. In 1604 his son, Hidetsugu invited all the nobles and feudal lords to Kyōto where he proclaimed a great festival in memory of the late *de facto* sovereign. This incident is depicted in the picture here reproduced.

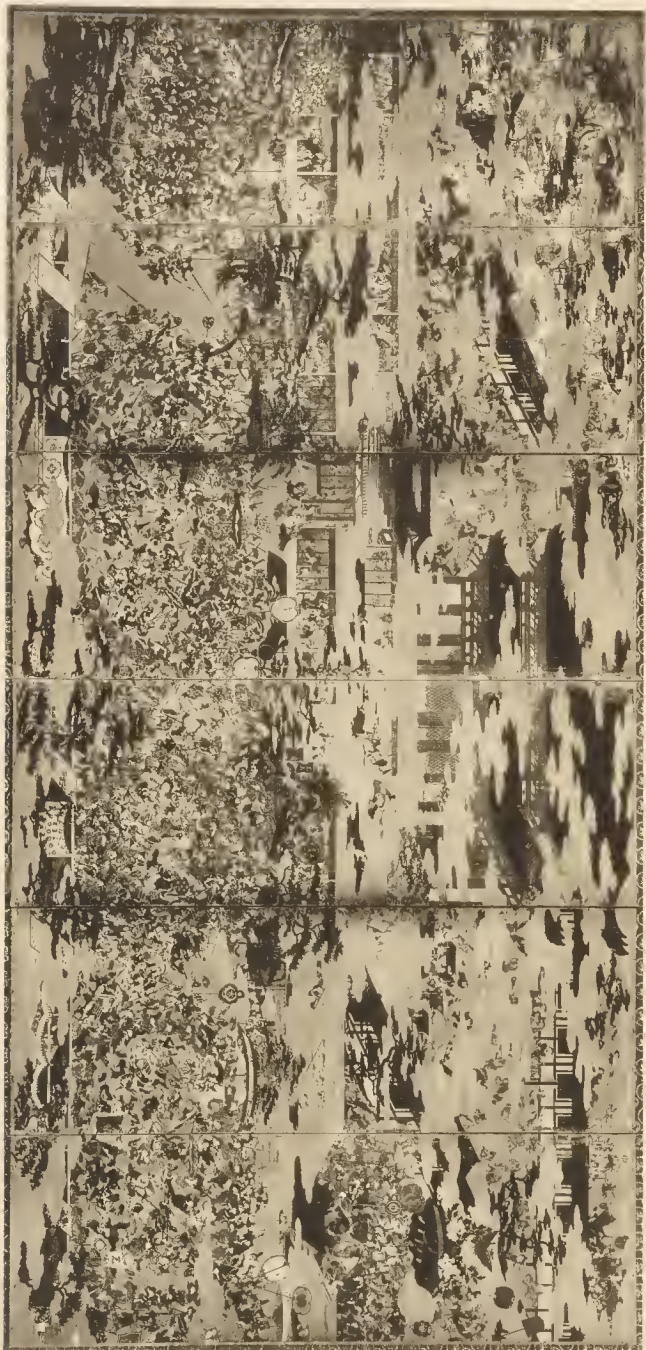
Iwasa Shōi, the painter, otherwise known as Matabei, is in no way connected by blood with the Tosa family yet as he is an artist of the Tosa school people call him Tosa Shōi. He was living at Kyōto at the time of this festival and saw the great ceremonies. The first part is a picture of the dance given to music by all the civil and military officers in front of the altar in the presence of an immense audience. The second is a magnified copy of the first showing the movements of the men and the horses during the dance. The great confusion of the festival makes the picture seem at first glance like one of a battle-field but, when on closer examination, one notices that every man woman and child seems to have had "a drop too much," and is wholly given over to the enjoyment of the dance. The third part is a popular dance by the citizens all of course dressed in their best in honour of the occasion. The splendour of Taikō and the customs of the townspeople at that time are faithfully drawn.

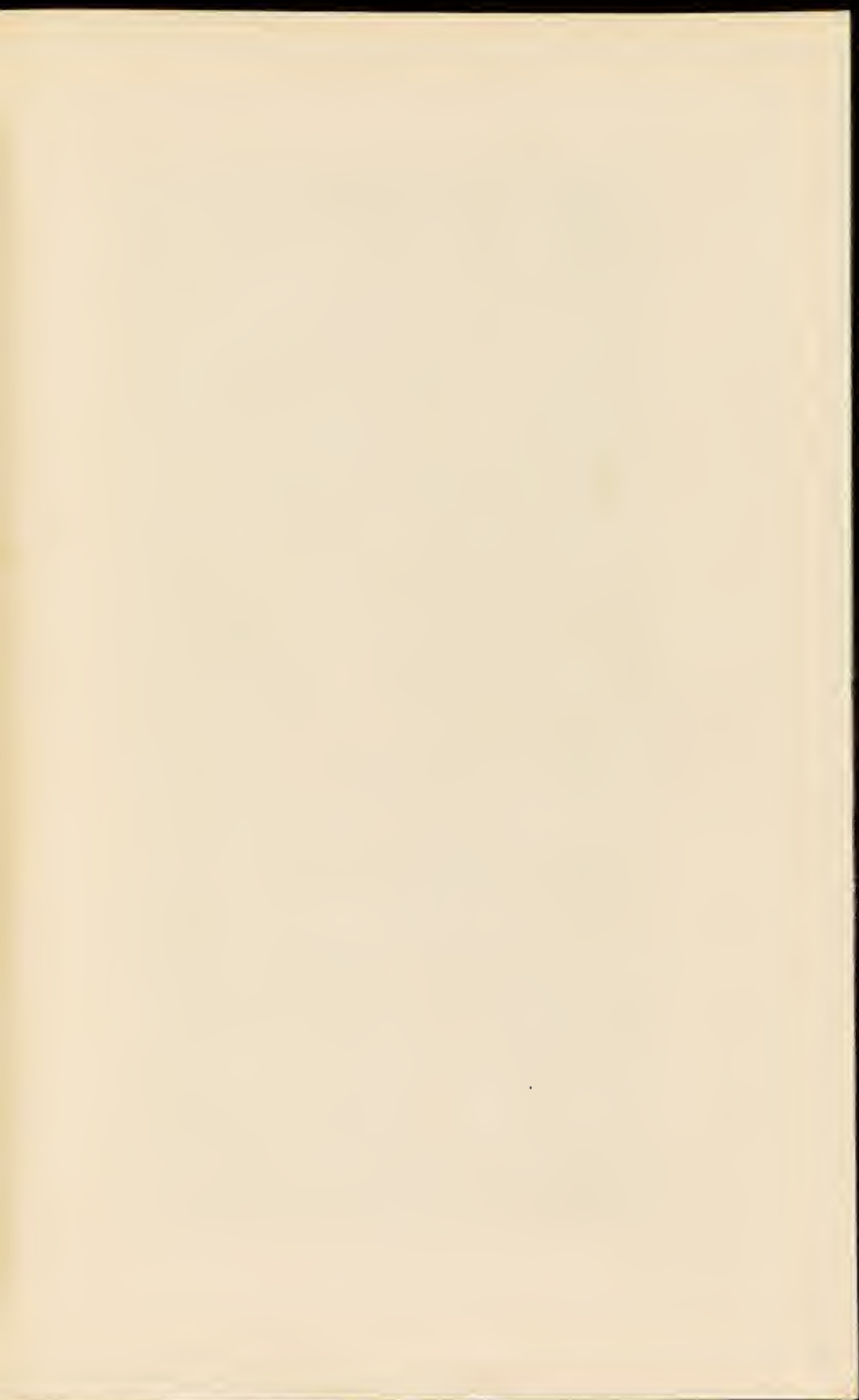












京狩野派の祖山樂光類の傳は既に第二冊塗平花園の説明中に述べたる所の如し、山樂効にして豊臣秀吉の侍童となりしが其丹骨を好める天性は秀吉に知られ命に由りて名工狩野永徳の門に入り、其筆法を嫡傳して遂に養子となれり然も其所作の圖書を觀るに單に狩野の流風を繼承せしのみにはあらずして古土佐の筆意を取れる趣をも存し又支那宋元諸大家の長所を參酌せし痕迹の歴然たる處もあり殊に其龍虎鷹鷹の如きに至りては遼筆尤も雄渾にして毫も凝滯の病なく師父永徳に超出するの手腕を有せり然れども其生涯を後素の一技にのみ委了するを屑とせず豊秀吉に隨ふて陣頭に立ち戦國時代の士人として他に譲らざる程の武功を顯はし、ことあり豊臣氏瓦解の後は京都勇山の瀧木坊に身を寄せ近畿の諸大寺及び家族の請に應じ専ら繪畫を作りて其天年を終へたり京福附近の寺院に山樂の遺作多きは之れが爲なり

こ、に出せる屏風畫は本派本願寺の所藏なるが國中の樹石を觀るときは古法眼の遺韻を掬す可く其鷲鷹の如きは永徳の筆法を參取し巧に之れを融合し打て一九となせるの趣あり其手腕の自由自在なりしこと知る可し吾人はまた此圖に對して一種の感なくんばあらず盛し繪畫のみならず凡ての文學技術が時勢の氣臭を帯ぶるは東西古今其揆一なるを以て戰國時代の山樂が殺氣を含める圖書を作りしこと異むに足らざらん而も悲憤憤懣たる本書の如きは更に吾人をして當代の時勢を蹤跡し理想を深からしむぞれ若鷹の逐ふ所のものは可憐なる細頭歌脚の白鷺にして猛鷲の捕獲せるものは滑稽無邪氣の彌欲にあらずや笑ふぞ知らん山樂之れに由りて其主家が徳川氏の爲めに攫奪吞喰せられたる階級の情を漏らすにあらざるなきやを

VULTURE AND EAGLE.

BY KANÔ SANRAKU.

(A folding screen, ink-on-silk; 11 feet 11 inches by 4 feet 11½ inches.)
OWNED BY THE TEMPLE NISHI-HONGWANJI, KYÔTO.
(COLLOTYPE.)

The life of **Sanraku**, the founder of the so-called Kyô-Kanô school has been given in the second volume (the "Moraing Glory"). While young he served Taikô Hidetoshi as an attendant. Observing his natural inclination toward art his master ordered him to go to Yeitoku, the famous painter of the Kanô school, to learn drawing. He soon distinguished himself in it and having been adopted as his son, on the death of his teacher succeeded him. From his productions we may see that he was versed not only in the secrets of the Kanô school but also in the style of the old Tosa school. In some we observe a certain trace of his adoption of the styles of the Sung and Yuen artists of China, especially in dragons, tigers, eagles etc., where his style is so distinct from his father's in strength and dexterity.

He was also a brave soldier in the field helping Taikô Hidetoshi more than once. After the downfall of the Toyotomi family (*de facto* rulers, first of whom was Hidetoshi) he retired to Takimotoobô, Otokoyama, in Kyôto, where he used to paint for great temples and noble families in the neighbourhood of Kyôto.

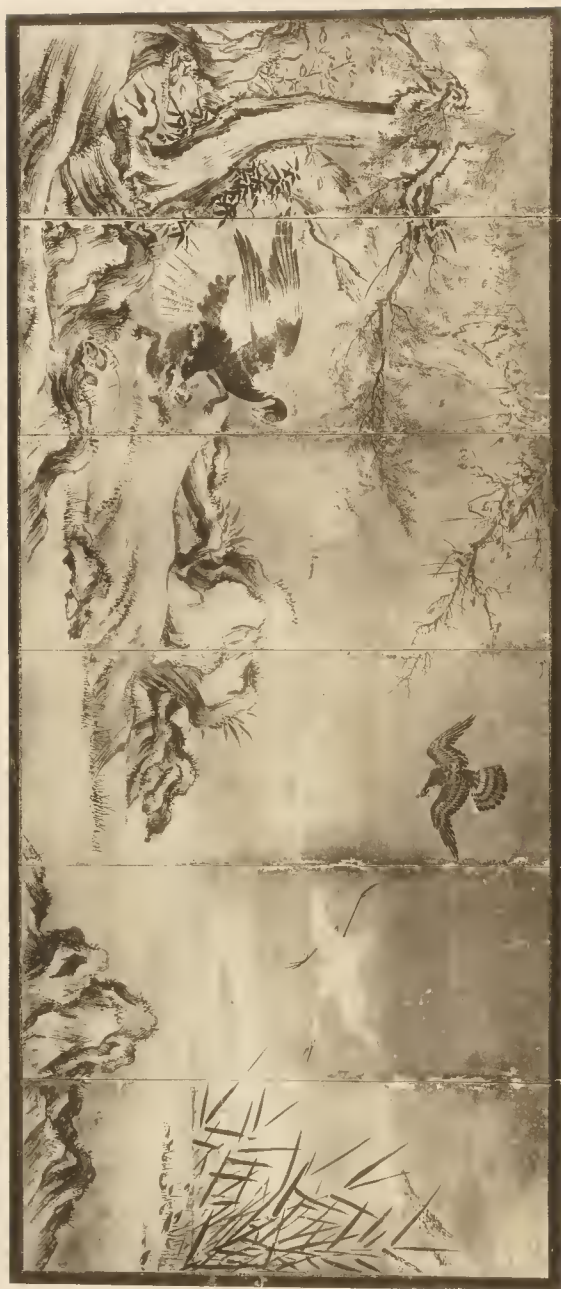
The picture here reproduced is by Sanraku. The trees and stones in the picture show a trace of the style of Motonobu while the vulture and the eagle are a skillful modification of Yeitoku's style. It is but natural that he, as an artist of the time of continued civil war, should conceive and paint such a cruel and blood-thirsty scene. See the fine but feeble heron trying to escape from the claws of the eagle and the large monkey already a victim to the cruel vulture. At the time when his master's family had just been outraged by Tokugawa after a civil war characterized by most heartless massacres, the depiction of such a scene must have been a consolation to his brave spirit!

The first part of the report deals with the general conditions of the country, and the progress of the various branches of industry and commerce. It is found that the country is generally prosperous, and that the various branches of industry and commerce are all thriving. The report also mentions that the country is well supplied with food and clothing, and that the people are generally contented.

STATE OF THE COUNTRY

The second part of the report deals with the state of the country, and the progress of the various branches of industry and commerce. It is found that the country is generally prosperous, and that the various branches of industry and commerce are all thriving.

The third part of the report deals with the state of the country, and the progress of the various branches of industry and commerce. It is found that the country is generally prosperous, and that the various branches of industry and commerce are all thriving.





(各幅縦九寸三分、横一尺四寸)

東京府下谷田孝君藏

阿羅漢は釋迦佛の弟子等が修行して得たる證位の名なることは既に第一册飛騰司筆五百羅漢圖の處に述べたるが如し十六阿羅漢の處に於ては釋迦佛滅後八百年の頃執師子國錫蘭の羅提婁多羅と呼べる高僧が其將に歿せんとする時に當り佛が教法を十六の大阿羅漢に付嘱して永く信者の福田たらしめ給ふと説けり佛が遺教を十六の國に傳へて我が國にては此の十六羅漢の像を安置し釋迦佛の遺法を永遠に傳弘護持するの爲として佛敎するの寺院多し但し此等の羅漢は時と處を問はず召請供養の法會を設くる時は各其容態を隨へて來現し以て彌勒佛の出世を俟つことあれば其神通自在なること知る可しに拘へる阿は羅漢が愆愆も描き出せるものなれば各羅漢の題名を一つずつ正確に指示すること難けれど第一圖の左方に經卷を懸けるは僧伽婆沙の論を迦者第七草箇に坐して調心するは北俱盧洲の蘇陀訶尊者第十四羅漢にして剃髮せし諸羅漢尊者第五高麗に仰臥するは可住山の伐那婆斯尊者第十四羅漢にして剃髮せし諸羅漢尊者第六仰いで天を指すは持輪山の注茶半訶尊者第十二にして蓮花を淨瓶に合掌して彼の指す方を拜するは畢利羅洲の羅枯結尊者第十二にして蓮花を淨瓶に合掌しては慧峯山の阿氏多尊者第十五なるが如し又第二圖の左方に如意を持てるは廣脇山の因持尊者第十三之れに對向するは迦濕彌羅の迦諾迦伐隴尊者第二經卷を携へて嬉笑するは東勝身洲の諸迦跋釐尊者第三床に憑りて叱咤の狀を爲すは三十三天の半訶迦尊者第十一之れに面して安坐し裳を褰けて冷然たるは香摩山の茂縛迦尊者(第九經卷)を率て、羅睺星の寶度羅羅尊者第十尊者第八其背に在りて楊子を口にしんとするは西羅耶那洲の伏聞羅多羅尊者第八其背に在りて香爐を携ふるは半度波山的那伽耶那尊者第十三なるが如し筆者昭乘は大和國奈良に生る俗姓中沼氏幼にして山城國男山の瀨本坊に投じて寶乘

THE SIXTEEN ARHATS (JUROKU RAKAN),

BY SHŌKWADŌ.

(A pair of Kakemono, light coloured, each, 1 foot 4 1/2 inches by 1 foot 1 in. h.)

OWNED BY Mr. TAKASHI MASUDA, TŌKYŌ.

(I. WOOD-CUT. II. COLLOTYPE.)

The disciples of Śākyamuni who reached the grade of sanctification are called Arhats, among them sixteen being especially distinguished. Eight hundred years after the Buddha's Nirvāṇa, Nandi-mitra, a high priest of Ceylon, declared on the eve of his death that Buddha's doctrine had been handed down to the sixteen great Arhats who were to serve as objects of faith for the world. The worship of the Sixteen Saints took rise from his words. Many of the temples in Japan possess their images and honour them as Patrons of Buddhism.

The pictures here reproduced seem to have been products of the artist's imagination pure and simple and therefore it is difficult to point out the names of all. But from certain traditional characteristics we may distinguish them as follows:

I. From the left.

- 1. Kāśhka (7th), reading a sacred text.
- 2. Nakula (8th), leaning on an arm-rest.
- 3. Śhonda (6th), having his head shaved.
- 5. Nāhna (11th), looking up to heaven and worshipping.

II. From the left.

- 9. Āgda (13th), with a wining balon.
- 11. Nāga-lāhārya (12th), laughing, with a sacred text in his left hand.
- 15. Vṛoka (6th), sitting on a stool against Paṅhaka.
- 15. Pīpāda-lāhārya (13th), using his tooth-brush.
- 10. Kamka-vāra (2nd), facing toward Indra.
- 12. Paṅhaka (7th), with angry face and leaning on a stool.
- 14. Vajrapātra (8th), with a long sick.
- 16. Nāga-sena (12th), with an incense burner.

Shōkwadō, the painter, whose family name was Nakanuma, was a native of Nara, Yamato. When grown up he went to the temple Taki-no-motobō of Otokoyama, Kyōto, where he became a disciple of Jitōjū, a priest of the Shingon sect. He soon distinguished himself in the study of the mystic doctrine of Mantra, advanced to the position of Ācharya (teacher), and was appointed official priest of the Shintō temple of Otokoyama. Later in his life he retired and built himself a small hut called "Shōkwadō" on the southern slope of the mountain. He called himself Shōjōwō and associated with the worthies of the time, Konoye Nobuhito, Kobori Sōho, etc., and spent his time in writing, painting or tea ceremonies. He died in the year 1639 aged fifty-six. The "Biographies of High-priests" calls him a possessor of surpassing ability and gentle character. That he was a man of ambition can be known from the fact that he once intended to retire in Yoshino (a place of political importance). In writing he followed the style of Kōbō Daishi, founder of the Shingon sect (774-835 A.D.) and created his own style called "Shōkwadō" and is one of the well-known "Three pens" * of the Kwanyei period. In painting he was a disciple of Kanō Sanraku (see Vol. II. "Morning Glories") and an admirer of Mu-chi (Mokkei) of the Sung dynasty of China, see Vol. I. Kwannon, Monkey and Crane). In nobility of spirit his productions compare well with the noted artists of the Higashiyama period (middle of the 15th century). In the skilful use of the brush we hardly recognize the Kanō style, a fact which shows that he was not a slavish imitator of his teacher.

The Sixteen Arhats here reproduced were painted by him for his friend, Kobori Sōho, the tea-master, who prized them as one of his family treasures. The sixteen faces are so lightly drawn. All the expressions differ from one another, yet agree in indicating nobility of intellect. The pictures are worthy of the Patrons of the Faith.

* Nalāhīno, Kōpōsai, Shōkwadō are the "Three Pens."









鴻雁圖屏風 一雙 紙本墨畫 宮本武藏筆

(各張五尺一寸四分、横一丈一尺九寸二分)

侯爵細川謹成君藏

宮本武藏又は無三四名は正名幼名官次郎後に武藏と呼び二天と號す、播磨の武人新免無二齋の男なり、劍法を研究して遂に二刀流の祖となれり其武術に於ける手腕は向ふ所天下に敵なく四方に遊歴して到る處に劍法各流の首魁を仆し六十四年の生涯中生命を賭して輸贏を試みしこと六十餘回必ず敵の眉間を打ちて勝を制し、一たびも敗を取りしことなかりきといふ、慶長年中西暦第十六世紀の終關ヶ原の戦役等に従事して功あり、後肥後の細川氏今の侯爵細川家に屬し、正保二年西暦一六四五年蘆木城下に歿す年六十四、武藏の武勇は今日に至るまで三尺の童孩も之れを知らざるなく、その木片を以て父の誓佐々木巖流を擊殺せし事の如きは、劍道の佳話として演劇談話の好題目となれり、武藏は斯く武勇卓絶なりしのみならず、畫道に於ても亦頗る造詣する所あり、其畫法は海北友松に學び又長谷川風の法格をも參取し、之れを豪宕なる自家の手腕に任せて揮灑せるに由り、越致超凡氣雄力沈武藏其人の意氣紙練の上に躍如たるを見る

こゝに出せる二圖は武藏が主家細川氏の爲めに描きたるものにして、一は秋色漸く閑なる薄暁に十數羽の素鴨を寫し、一は雪花繽紛萬物蕭索たる水邊に數羽の青雁を畫けり、就中第一圖は殊に筆々遒勁風物調諧吾人をして嘆賞に堪へざらしむ、畫伯田能村竹田の如きは此流の畫を喜ばざる人なりしも、然も武藏の布袋圖を愛藏して惜かず筆法簡頓墨色沉酣阿堵一點奕々射人と稱贊するに至る、蓋しこの屏風畫は武藏が作品中の尤も優等なるものにして、實に侯爵家の珍件たるのみならず、また實に國家の重寶といふ可し

WILD DUCKS.

BY MIYAMOTO MUSASHI.

(A pair of folding screens, ink sketch; each, 11 feet 9 inches by 5 feet 3/4 inch.)

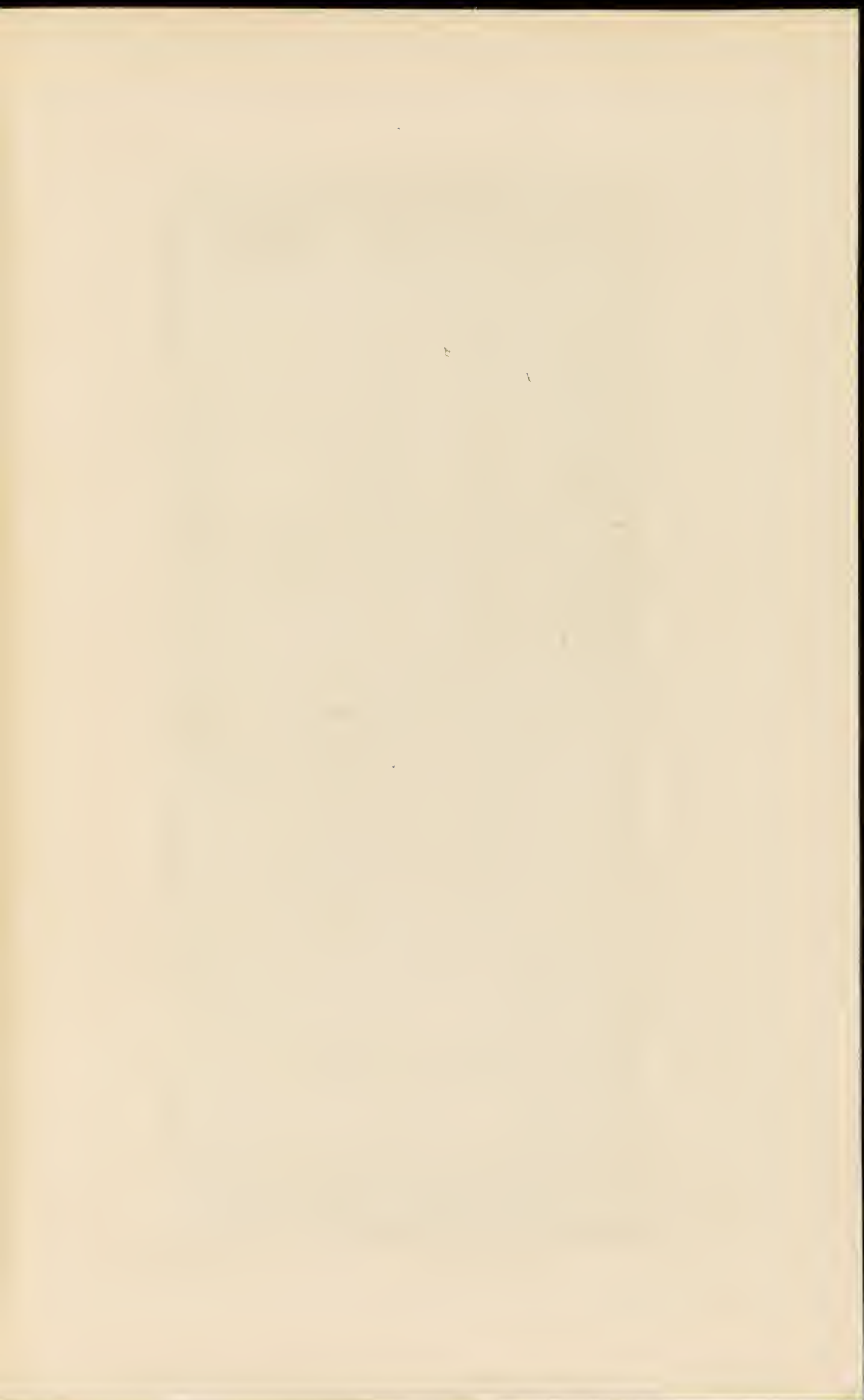
OWNED BY MARQUIS MORISHIGE HOSOKAWA.

(COLLOTYPE.)

Miyamoto Musashi, whose real personal name was Masana, also called Kwanjitō in his boyhood, and whose artistic pseudonym was Niten, was a son of Munisai, a warrior of the province of Harima. Musashi studied the art of fencing and it was with him that the idea originated of using two swords, one in each hand. In the use of the sword he had no equal, and in his travels all over the country he beat the ablest swordsmen of every school. In his little more than three score years he successfully defended his life nearly as many times, invariably striking his antagonist on the forehead. During the period of Keichō (latter part of the 16th century) he fought in the battles of Sekigahara and other places. Afterwards he became a vassal of Lord Hosokawa (of the family of the present Marquis Hosokawa), and died in 1645 A.D. at Kumamoto aged sixty-four. Every boy knows of his bravery. His revenge on Sasaki Ganriū, the murderer of his father, how he slew him with nothing but two pieces of wood, is a favourite subject with theatres and storytellers. Not only was Musashi unequalled in bravery and swordsmanship, but he was also proficient in the peaceful art of painting, which he studied under Kaihoku Yūshō, adopting also the style of the Hasegawa school. Executed in his bold dashing manner his paintings are elevated, spirited and vigorous, his energetic spirit plainly discovering itself on the canvas.

The two pictures here given were painted by Musashi for his Lord Hosokawa. In one a number of wild ducks are in a valley in the height of its autumnal beauty. The other is a snow scene, with a few wild geese on a dreary wintry bank. Of the two the former is especially admirable for its vigorous touches and harmonious composition. The great artist Tanomura Chikuden had a prejudice against this style of paintings, but even he admired and highly prized a picture in his possession of "Hotai" painted by Musashi. Indeed these two paintings are treasures not only of Marquis Hosokawa, but of the nation.









秋草鶉圖(絹本着色) 土佐光起同光成合作

(竪二尺八寸一分、横一尺四寸五分)

東京帝室博物館蔵

土佐光起は光則の男なり、從五位下左近衛將監に叙任せられ繪所預となる後別髪して法名を常昭といひまた春可軒と號す青年にして父を襲ひ祖父光吉の門人某に就て累代の畫法を學び兼ねて唐宋諸家の蠶桑を尋釋し遂に光信以後姿態振はざりし土佐派の畫風を再興し光長承安頃即ち西曆第十二世紀の中頃、光信永正頃即ち西曆第十六世紀の始と共土佐の三筆と稱せらるゝに至れり、晚年屢禁中に召されて造書を詔覽に供する榮を得たりしが元祿四年西曆一六九一年七十五歳を以て歿せり其宮殿樓閣臺觀亭榭を描くや能く婉麗の妙巧を示し其草木花實鳥獸蟲魚は動靜の姿態を盡さるなし殊に鶉に至りては最も寫生に意を用ひ且つ南宋の畫院待詔李安忠の筆意に倣ひて其神髓を得たるに由り、後世圓山應舉一派の寫生家が極力して描き出せるものと雖も遂に光起の作に凌駕すること能はざりきといふ、こゝに掲ぐる鶉圖は則ち光起得意の作にして筆々精妙眞に三昧に至れるものといふ可し

光成は光起の子にして左衛門尉左近衛將監及び刑部權大輔に歴任せられ從五位下に至り繪所預となる後權髪して常山と號せしが寶永七年西曆一七一〇年六十五歳を以て歿せり父の榮を繼で能く家法を傳へ屢禁中に召され御前に於て人物花鳥を描くの榮を荷へりといふこゝに出せるものは父光起との合作にして其描くところ一株の素菊と二三根の草花に過ぎざれども其筆致の閑雅なる其傳彩の鮮麗なる能く清爽無限の秋色を収め盡せりもし彼れの落款ならんには殆んど父の作と區別すること能はざらん、光成もまた良工にあらずや

AUTUMN GRASS AND A QUAIL (UDZURA).

BY TOSA MITSUOKI AND TOSA MITSUNARI.

(A Kakeemon, coloured; 2 feet 9 $\frac{1}{2}$ inches by 1 foot 5 inches.)

OWNED BY THE IMPERIAL MUSEUM, TOKYO.

(WOOD-CUT.)

Tosa Mitsuoki, son of Mitsuonori, was a general in the Imperial guards and superintendent of the picture bureau. When he retired he took the Buddhist name *jōshō* and used also the pseudonym *Shunkaken* in addition to his familiar name. Having lost his father while still young he learned the secrets of art from a pupil of his grand-father *Mitsuoyoshi*, besides studying the styles of the Chinese artists of Tang and Sung. He revived the art of the Tosa school, which had been waning since *Mitsunobu*, (beginning of the 16th century) and is generally ranked with him and *Mitsunaga* (middle of the 12th century) they together forming the "Three Artists" (lit. three pens) of the Tosa school. In his old age he was often invited to the Imperial court and ordered to draw before the Throne. He died in the year 1691 A.D. in his seventy-fifth year. His paintings of palaces, halls, houses, huts or the like are generally very excellent and those of plants, flowers, birds, animals, etc., are exquisite and exact copies of the natural objects. This life-like picture of the quail (*udzura*) is said to have cost him much study. He acquired in it the secret of the style of *Li An-chung* of the southern Sung dynasty. Later realists, like *Mariyama Ōkyo*, endeavoured to surpass him in depicting quails but no one was successful in it. The picture here reproduced is an excellent sample of his work.

Mitsunari, son of Mitsuoki, succeeded his father in his official posts. He too assumed a Buddhist name *Jōsan* when he retired. He died in the year 1710 A. D. aged sixty five. In depicting human figures, flowers, birds etc., he was not much behind his father, and similar Imperial favour was often granted him. The flowers here reproduced are by him; they were done in co-operation with his father who drew the quail alone. The skillful handling and beautiful colouring make us feel as if we were actually on the autumnal field. Had they left it unsigned, we could hardly believe that it was not all the work of one hand.

「法鏡」として刊行された。

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OWNED BY THE IMPERIAL MUSEUM, TOKYO
MUSEUM OF NATURAL HISTORY
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This is a reproduction of a page from a book, likely a technical manual or scientific text. The text is oriented vertically on the page. The page contains several paragraphs of text, some of which are partially obscured or cut off at the top and bottom. The text appears to be in Chinese characters, but the image is very blurry and low resolution, making it difficult to read the specific content. The page number '117' is visible at the top right corner. The overall appearance is that of a scanned document page.



菊
李法眼畫

雞
李法眼畫



徳川氏の顯業は第三の家光將軍の世に至りて定まりて海内また不逞の徒を出さず民庶各其業に安んずるに迫り上下共に優遊樂樂の暇を得たり而して第四の家綱第五代綱吉の時代には技藝文學宗教等何れも官府の保護を蒙りて互に技巧を闘はし研鑽に餘念なかりしが爲め名家一時に輩出して煥然たる文物は前後を照映するに至れり我史乘を翻ぐものは隱元木庵即非心越祐天元政等の諸名僧契沖李吟東滿真淵等の國學者道春齋關齋山順庵仁齋益軒白石祖徠鳩巢觀瀾等の漢學家瑞軒昆陽等の起業家芭蕉其角風雲許六等の俳人巢林子西鶴等の戯作者探幽僧信光起守景常僧光琳師宣一雙祐信長春等の丹書家仁清乾山等の陶工前後相繼現して彼の二將軍の時代を莊嚴し而して萬葉代匠記本朝通藝禮儀類典日本全國の諸書の如き東叡山の根本中堂文殊堂等を始め倭學院京極吹上江戸城西後樂園江戸小石川の林泉の如きこの時に成り伊萬里松本長門園慈粟田燒丸谷燒清水燒の如き亦此時代に起れり所謂元祿時代西暦第十七世紀の終は此の如く人才輩出し文學に美術に工藝に各其得意を發揮せしが故に恰も百花燦然一時に煥發したるの觀を呈せり而してこゝに掲ぐる南天圖の筆者小川破笠もまた此盛觀を構成せる一因子たり

破笠氏は小川名は尚行通稱を平助といひ觀宗字破笠翁夢中庵卯觀子等と號す少壯の時に在りては世漸に勤かされ放蕩逸遊を以て曠達と誤解し遂に落魄の餘憤を人の門頭に乞ふに至りしことありしが後江村家に仕へたり曾て芭蕉の門に入りて俳諧を善くし陶工は尾形乾山に學べりまた漆器を造るに妙を得陶片象牙水石を嵌入して時胎を施すことを發明せり所謂堂翁細工の盛名世に高し又天性書を好み其師承する所詳ならざれども或は狩野尚信に學び其子常信と親交ありきといふ而して其傳彩の妍麗なるは彼れが最も長所とする所なりこゝに出せる南天圖を見るに筆力精銳設色巧妙にして而も一片の霸氣をも留めず蓋し其會て雅門に於て養成せる一種の趣味が能く毫頭を發露し斯道に於て儼に一家を成すに至れる所以なる可し破笠延享四年西曆一七四七年に歿す時に八十五齡なりきといふ

NANTEN (NANDINA DOMESTICA) IN SNOW.

BY OGAWA HARITSU.

(A Kakemono, coloured; 2 feet 6½ inches by 1 foot 4 inches.)

OWNED BY BARON RIUICHI KUKI.

(WOOD-CUT.)

The Tokugawa Shogunate became firmly established in the time of the third Shōgun Iyemitsu; peace was restored over the whole land, and people were able to pursue their various occupations unmolested. The high and the low now found leisure for peaceful amusements and diversions; and during the time of the fourth Shōgun Iyetsuna and the fifth Tsunayoshi, industry, literature, art, religion, etc. were developed, under encouragement from the government, into a splendour unsurpassed in the annals of Japan. Great geniuses and divines appeared one after another, and those who read the history of Japan will find this epoch adorned by such great names as Ingen, Mokuan, Sokubi, Shinyetsu, Yūten, and Genshō in Buddhist literature; Keichō, Kigin, Tōman, Mabuchi in Japanese literature; Dōshun, Shunsai, Ansaï, Hanzan, Junan, Jinsai, Yeiken, Hakuseki, Sorai, Kiusō, and Kwanran in Chinese literature; Zulkan, Konyō and others in the field of business; Bashō, Kikaku, Ransetsu, Kyoroku and others in "Haikai" (a kind of short poetry); Sōrinshi (Chikamatsu Monzaemon), Sekaku and others in light literature; Tanyū, Naonobu, Mitsuoki, Morikage, Tsunenobu, Kwōrin, Moronobu, Ichō, Sukenobu and Nagaharu in painting, and Jinsai, Kanzan and others in porcelain. Books such as a Commentary on Manyōshū (Manyō Daishōki), a History of Japan (Honchō-tsugan), a Record of Ceremonies (Reigi-ruten) and a Map of Japan (Nippon Zenzu) were written in this time; the temples in Ueno (Tōyōizan) were built; the gardens of Shugakuin (Kyōto), Fukiage (Yedo, now Tōkyō) and Kōrakuyen (Kōshikawa, Yedo), were laid out; various kind of pottery such as Imari, Matsumoto (Iragi, Nagato province), Awata, Kutani, Kiyomizu were originated, all in this period. In short, industry, art, and literature flourished everywhere in the Empire, and those above named were the flowers of the so-called "Genroku" era (end of the 17th century).

Ogawa Haritsu, the author of the picture here reproduced was one of the greatest artists of this period. His family name is Naoyuki and his given name Heisuke, and he had many pseudonyms, Haritsu, Sōwu, Kwan, Ritsuwō, Muchōan, Bōkwanshi, etc. When young he fell into the vice of the time, and led a dissipated life, mistaking licentiousness for unrestrained genius. This mode of life, it is said, reduced him to such straits that he actually begged alms at people's doors. Later on, however, he came into service under Lord Tsugaru of the province of Mutsu. He was a good composer of "Haikai" being a pupil of Bashō and was also skilled in the art of pottery which he learned from Kanzan, and in lacquer work, in which he invented what is known as "Ritsuwō art," a kind of mosaic work of gold lacquer inlaid with pieces of pottery, ivory, wood, or stone. By nature he was fond of painting and is said to have studied under Kanō Naonobu; at any rate Kanō Tsunenobu, son of Naonobu was a friend of his. The picture here given is a drawing of great vigour and exquisite colouring (which latter was his forte, by the way); and there is not the least trait of vulgarity discernible in it. A kind of stoicism which the painter imbibed from Bashō permeates all his work making it in a way unique, and perhaps enlightening him to be ranked among artists of not only great, but original genius. He died in 1747 at the age of eighty-five.

MEMORANDUM

TO : THE BOARD OF TRUSTEES

FROM : THE PRESIDENT

SUBJECT: [Illegible]

[The following text is extremely faint and largely illegible due to the quality of the scan. It appears to be a formal report or memorandum.]

STATE OF [Illegible]

IN SENATE

[The following text is extremely faint and largely illegible. It appears to be a legislative document or a report presented to a senate.]



保津川眞景圖屏風一雙紙本淡彩 圓山應舉筆

(各隻五尺一寸、横一丈五尺九寸三分)

京都市西村總左衛門君藏

圓山應舉字は仲選逸稱を主水といふ丹波國桑田郡に生れ京都に來り狩野派の石田幽汀に就て書を學び出藍の譽を得たり後支那及び日本の古名畫を檢討して各派の長所を取り且つ力を寫生に致して鮮麗輕妙なる一新機軸を創せり是れによりて京都の書風は一變し流派の何れを問はず多少應舉の氣習を帯びざるなきに至れり世に朝廷の命を奉じて書を獻じ數々優賞を蒙りしが特に大津近江三井寺の圓福院に於て書ける七難七福圖の如きは光格天皇深く愛惜し勅して寺門の外に出すを禁じ給へりといふ以て其畫が如何に貴重せられしかを知る可し其遺作の世に現存するもの少からざる中に花卉鳥魚の類は筆姿斌媚設色精純よく其狀を曲盡し匠心の微妙はた至らざる所なし但だ山水畫は却て得意なる寫生的傾向に制せられ専ら形似を事とせるが爲め烟霞縹緗描く可く描く可らざるの處に山水の妙味自から存することを遺れたるの觀ありと評する者あり然れども吾人は寧ろ没りに神韻を形似の外に求めて不自然の怪譎の表現を得意とするの輩を去つて天然の美を直寫し其活動を盡さる者に就かんぞす

こゝに出せる八曲の屏風畫は即ち應舉の大伴にして京都嵐山の麓を流る大堰川の流源なる保津川丹邊急瀨の圖なり景は是れ近畿諸勝の冠冕輕舸を控れば河身の兩岸に出沒錯峙する奇巖怪石は之れを點綴する數珠の老松と共に氷を碎き珠を跳らせる澄潭に反映して宛然畫中を行くの趣あり而して本圖は其風光の最も明媚なる處を應舉の靈腕を以て寫し出せるもの故に一つたび之れに對すれば眞に仙境に在るの思ひあらん餘に其奔瀾の勢に至りては筆致生動水聲將に紙中より發出し來らんとするの感なくんばあらず畫史を見るに應舉の死は寛政七乙卯西曆一七九五午七月十七日に在り而して此圖の左隻には其年の晩夏に寫せることを記せり彼が六十三歳の老境に達し而も歿する前一月尙且つ強健斯の如きの筆を揮ふて此大畫を作るの手腕を有せしは實に驚嘆の外なきなり其狩野探幽以來の大家と稱せらるもの宜なりといふ可し探幽の傳は第二冊竹林虎圖の處に在り

SCENERY ON THE RIVER HÔDZU.

BY MARUYAMA ÔKYO.

(A pair of folding screens, light coloured; each, 5 feet 1½ inches by 15 feet 8½ inches.)

OWNED BY MR. SÔZAYEMON NISHIMURA, KYÔTO.

(COLLOTYPE.)

Maruyama Ôkyo, otherwise known by the name of Mondo, was born in Kuwada in the province of Tanba. While still young he went to Kyôto where he studied painting with Ishida Yûtei who belonged to the Kanô school. He soon distinguished himself in art, and on investigating the styles of the old masters of China and Japan, took a special interest in life-like pictures, on which he founded his own exquisite style. His influence upon the artists of the capital was so great that it caused a revolution in art, all the schools more or less imitating him. He painted many pictures by Imperial or Shôgunate orders and won several high prizes. The Emperor Kôkaku was so pleased with his picture of the seven grades of adversity and the seven grades of prosperity, which he painted in Yennanin, Miidera, Ôtsu, that he strictly forbade it to be brought out of the precinct of the temple.

Many of his productions have been preserved to us, among which his plants, flowers, animals, insects and fishes are simply excellent in handling and fine in colouring, and show his great ability in the life-like copying of small objects. But we cannot agree with those of his critics who claim that this realistic tendency of his was a drawback to him in depicting landscapes, for we equally admire those of his which we have, and which show his earnest endeavour to copy the natural beauty of mountains and rivers as they are, and contain none of those objects of an imaginary character, which are seen in the paintings of some artists.

The pictures on the pair of folding screens here reproduced are by Ôkyo. They represent the river Hôdzu in Tanba, which is a favourite place with pleasure seekers at all seasons. The dark and curious-formed rocks with their old pines are well contrasted with the snowy whiteness of the seething torrent. Indeed, so vivid are these pictures that we feel ourselves on the very spot. These were painted just a month before his death (1795 A. D.) as the date found on the right edge of the first picture shows. He was then sixty three years old and yet seems to have still preserved his strength, to be able to produce such large pictures. These were no doubt his very last works. He is renowned as the greatest artist since Kanô Tanyû, whose life is to be found in the second volume of the present series.

CHAPTER I
THE EARLY HISTORY OF THE UNITED STATES
The first European settlement in North America was established by Christopher Columbus in 1492. The Pilgrims arrived in 1620, and the Declaration of Independence was signed in 1776.

CHAPTER II
THE REVOLUTIONARY WAR

The Revolutionary War began in 1775 and ended in 1783. The Continental Congress fled to Lancaster and York, Pennsylvania, before moving to Lancaster, York, and finally Philadelphia. The war concluded with the signing of the Treaty of Paris in 1783.









絹猴圖(絹本着色) 森祖仙筆

三幅對中の二幅

各幅竪三尺五寸一分、横一尺二寸九分

侯爵伊達宗徳君藏

森祖仙名は守象字は叔牙祖仙晩年祖仙と改むは其號にして又蓋明菴とも稱す延享四年(西曆一七四七年)生る攝津西宮の人或はいふ九州長崎の人なりと後大阪に移住す始め狩野派の流を思ひ種々の畫を用ゆるしが既にして大に悟る所あり限りあるの手腕を以て力を多方に用ゆるの途に大名を成す所以にあらざるを思ひ専ら心を寫猴の一途に傾注したりしかば其寫猴の畫は能く入神の妙を極め果して一世の稱譽を得するに至れり傳へいふ其始め長崎に在るの日一獵者に托して一猴を得たり乃ち之れを庭樹に繫ぎ自ら其傍に横臥して猴の形狀動作を寫すこと幾回なるを知らず一日繚上に浮寫して某士の鑑を乞ふ某云く惜むらくは是れ人家養畜の猴にして山中自在の猴にあらざると是に於て山中に入り切硯年を重ねて大に得る所ありきと而して生平の起居動作の如きも宛然猴の如くなりきといふ蓋し其技に熱心なるより遂に細察三昧を發得して然りしにあらざるを得んや其所作の猴圖が逼真の妙を極むるはたまたま以て俗眼を悦ばしむるに見るも未だ雅賞に値せずといふ者あれどもこれ過酷の評のみ試みに此に掲ぐる二圖を見よ一は玲瓏たる老幹に母子の春猿を寫して慈愛の情滿幅に溢れ一は平枯の樹梢に一雙の愁猿を畫きて將に客腸を寸斷せんとするの趣あるにあらざるやかの緻密なる寫生を以て一派を開きし圓山應舉の如きも其動物を畫くや祖仙の筆法を參酌したりといふ良に故ありといふ可し而して此畫は彼れが壯年の作なる可し祖仙の死は文政四年(西曆一八二一年)にあり時に七十五歳なりといふ

MONKEYS.

BY MORI SOSEN.

(Two Kakemono, coloured; each, 3 feet 5½ inches by 1 foot 3¼ inches.)

OWNED BY MARQUIS MUNENORI DATE.

(COLLOTYPE.)

Mori Sosen, otherwise known as Morikata or Reimyōan, was born in 1747 at Nishinomiya, Settsu, or at Nagasaki according to another authority, afterwards removing to Ōsaka. While he was engaged in painting pictures of various sorts in the style of the Kanō school the happy thought came to him all of a sudden that the application of one's whole attention to one subject is the only way for a man of limited talent to win great fame. From that time on he applied himself exclusively to the life-like drawing of monkeys, in which he became a famous, indeed an unrivalled artist. While in Nagasaki he is said to have asked a hunter to catch a monkey alive. On obtaining it he fastened it to a tree in his garden, sat himself down near it and sketched it from day to day in different attitudes. Once he showed a copy to a friend of his, who though admiring it, said that the monkey was a tame and not a wild one. On this he betook himself to the forest in order to draw a wild monkey, and after undiring efforts for several years succeeded. His own manners are said to have become somewhat monkeyish through his keen interest in the study. The two reproductions here given are excellent specimens of his monkey-pictures. One depicts a mother monkey with her baby on the branch of a plum tree in full bloom; the other shows two old ones mourning on a pine tree. That great realistic painter, Maruyama Ōkyo, is said to have imitated Sosen's style of painting animals. These pictures seem to be productions of his younger days. He died in 1821 aged seventy-five.





西王母圖屏風(金碧紙本着色) 狩野探信筆

竪五尺三寸八分、横八尺二寸五分

京都府下臨濟宗大本山大徳寺藏

狩野書派は祐勢に起り、其子元信に追ひて、主佐書派に對し、巍然一家を爲せしが、彼この書派は京と江戸とに分れ、江戸の狩野家は更に分岐して、居處に隨ひ各其稱呼を立つるに至れり。申橋狩野殿治、橋狩野木挽町狩野嘯河臺狩野等、即ち是れなり。探信は探牧の子にして、鍛冶橋狩野に屬し、名を守道といひ、興齋と號す。畫法を父に學び、頗る能手の聞えあり。將軍家の爲めに手腕を揮ひて、其愛玩を受けたりといふ。天保六年(西曆一八三五年)五十一歳を以て世を終れり。是れより先き、狩野探幽の子にも探信と號せし者あり。故に世人之れを區別せんが爲めに、この圖の筆者を守道探信と呼べり。こゝに掲ぐる圖は、西王母と名くる女仙の瑤池上に於ける居處を寫し出せるものなり。王母の仙話は、支那周朝の末、西曆紀元前第七世紀頃より民間に存せしものなるが、前漢の武帝の時、西曆紀元前第二世紀、王母は五色の斑龍を駕せる紫雲輦に乗じ來りて、七枚の桃實を獻じ、この美菓は三千年にして一たび花を開き、更に三千年を経て其實熟す。人若し之れを食ふときは、長生不死の壽を得と告げたりといふことあり。此圖は此の仙話に基き、王母が漢皇を訪はんとして、仙桃を探らしむるの狀を描けるものなり。着筆設彩共に精巧にして、能く家道を守るものといふ可し。但し人物の顔貌同一にして、表現に乏しきは、甚だ惜む可き點なれども、探信の作としては免れ難き所なる可し。

HSI-WANG-MU (SEIWŌBO),

BY KANŌ TANSHIN.

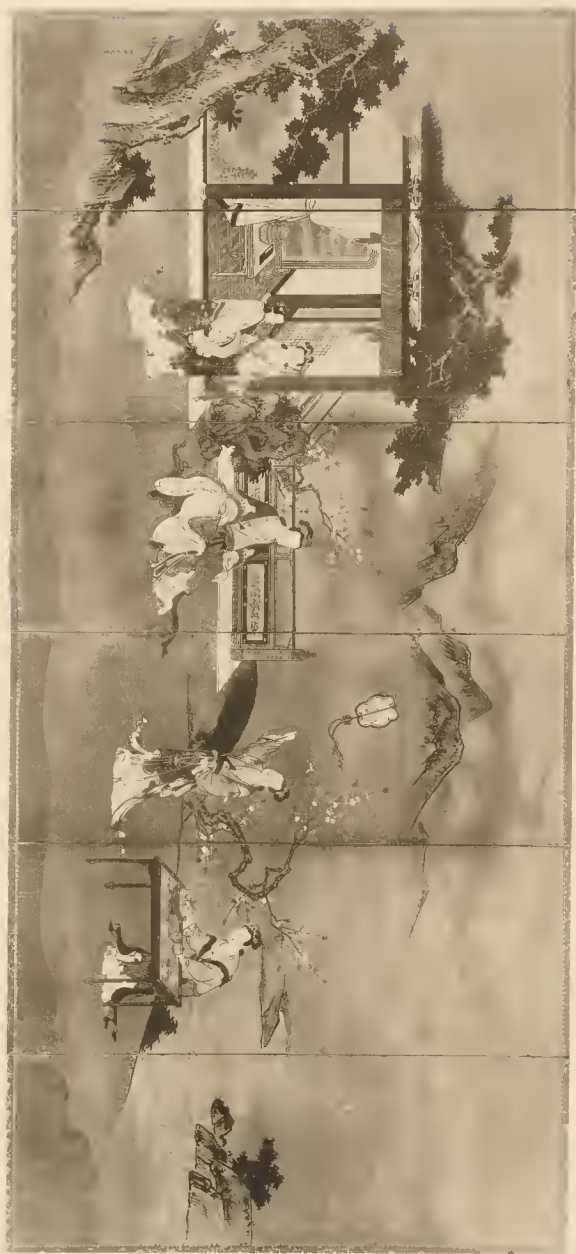
(A gold folding screen, coloured; 5 feet 3½ inches by 8 feet 2 ½ inches.)

OWNED BY THE TEMPLE DAITOKUJI, KYŌTO.

(COLLOTYPE.)

The Kanō school began with Yūsei but its fame was first firmly established against the Tosa school by Motonobu, son of Yūsei. Later on it was divided into two branches, the Kyōto and the Yedo, which latter was again split up into four subdivisions which were distinguished by the names of the places where each of the four Kano lived, viz. Nakabashi, Kajibashi, Kobkichō and Surugadai. Our artist, Tanshin, was a son of Tanboku and belonged to the branch of the Kajibashi Kanō. He was known also under other names, as Morimichi and Kōsai. He learned painting from his father and won fame as an able artist, which brought him to the position of painter to the Shōgunate. He died in 1835 aged 51. Among the sons of Kanō Tanyū there was an artist of the name of Tanshin. To distinguish our artist from him people called him "Morimichi Tanshin."

The picture here reproduced gives the resort of a fairy Hsi-wang-mu (Seiwōbo) who is said to have lived on the bank of the Yan-chi pond. The fairy tale of Hsi-wang-mu dates from the Chou dynasty of China (7th century B.C.). She is said to have appeared riding in a cloud-vehicle and to have brought seven beaches to present to the Emperor Wu of the Former Han dynasty (2nd century B.C.). She explained that the beautiful beaches blossomed but once in 3,000 years and bore fruit once in another 3,000 years and that, if a man ate of this fruit he would enjoy everlasting life. This picture here given shows her gathering the fruit previous to her visit to the Emperor. We see that Tanshin in it strictly observed the traditional method of his school, each line being so fine and delicate and the colouring so exquisite. There is very little variety in the figures, however, and they are somewhat wanting in expression. But save for these two points we find nothing to criticize.





孔雀圖(絹本着色) 岸駒筆

(竪七尺 横五尺)

京都市西村總左衛門君藏

岸駒姓は佐伯氏は岸謙は昌明一名を駒といひ幼名を健介といふ、
眞然は其字なりまた岸駒同功館蘭齋、扇異樓可觀堂、虎頭館等の號
あり其父文右衛門はもと越中富山の藩士なりしが致仕して加賀
に徙れり駒は寛延二年西曆一七四九年同國金澤に生る長じて諸
方に遊び京都に赴きて有栖川宮に仕へ侍臣となり雅樂介と稱す、
後朝延に召され主殿大膳より轉じて越前介となり屢官中の書事
を勤む天保七年享年の功勞に依りて藏人所兼に補し從五位下に
叙せられ越前守に遷む同九年西曆一八三八年壽九十にして卒す、
その洛北岩倉の一慶寺を修理して之れに居り又一菴を山腹に作
りて天開窟と號せしは晩年のことなりきといふ駒幼にして書を
好み沈餘南蘋と號し支那浙江省吳興の人畫に工なり享保十六年
即ち西曆一七三一年始て長崎に來り我畫界に貢獻せし所少なか
らざりきを慕ひ其筆風を學びて翎毛花卉を畫き後諸家を折衷し
て自ら一格を創し一家を成して名聲を海内に揚ぐ遠近乃ち其畫
を争ひ求め一門子姪爲めに書を業とする者夥しきに至れり、
茲に掲ぐる孔雀の大畫は岸駒が壯年時代の作にして用意周密傳
彩妍麗雨霰の遺韻澤々洵すべし駒が當時關山四後の流派各、盛を
競ひ時尙を嗣するの時に方り新たに生面を開きて之れと相對峙
せる所以の偶然ならざるを知るに足れり洵に是れ彼れが遺蹟中
の傑作なりといふ可し

PEACOCKS.

BY GANKU.

(A Kakekoma, coloured; 6 feet 10½ inches by 4 feet 1¼ inches.)

OWNED BY MR. SÔZAEEMON NISHIMURA, KYÔTO.

(COLLOTYPE.)

Ganku was a native of Kanazawa, Kaga province. At the age of twenty-five he went to Kyôto, where he became acquainted with Prince Arisugawa and became his attendant, afterwards entering the Court as an official at the Palace Keepers Bureau. He painted screens and sliding doors in the Palace and also presented many pictures to the Shôgun, and thus was loaded with favours. From a position at the Imperial Treasury he was promoted to the Governourship of Echizen and was given the Court Rank of the "Lower Fifth Grade." He died in the 9th year of the Tempô period (1838 A.D.), at the age of ninety. Ganku studied, at first, the style of Chin Sien (a native of Wu-hung, Tse-kiang, China). He was highly skilled in painting human figures, flowers, birds, orchids, and chrysanthemums. Afterwards he studied the excellencies of various great masters, and at last formed his own style. His pictures were not only delicate and beautiful, but also subtle and brilliant. Kwayô, Dôkôkwan, Ransai, Kyôsôrô, Kakwandô, Tenkaikatsu, etc. were his art names. Once some Chinese asked him to paint a picture of Mount Fuji, and as remuneration presented him with a tiger's head. He was very much pleased with the present, and from that time used still another pseudonym, Kotôkwan, meaning "Tiger's head hat." He also studied from this head how to paint tigers, in which he became very skilful.

The picture of the peacocks here given is one of his earlier productions. It is an elaborately executed and brilliantly coloured picture; and very typical of his style. He was indeed a great painter and held his own against the Maruyama and Shijô schools at the time when they were at the height of their popularity. This picture is one of the best of his works.

此書圖譜本音也

此書圖譜本音也... 試以... 此書圖譜本音也... 試以... 此書圖譜本音也... 試以...

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石山寺縁起畫卷紙本着色 谷文晁筆

七軸中第六軸の一景

(巻軸全長五丈五尺七寸餘、堅幅一尺一寸二分)

滋賀縣下真言宗石山寺藏

石山寺の觀世音大士が藤原時代西暦第九世紀の末より第十二世紀に至るより殊に貴賤上下の信仰を得遠近の諸國より參詣祈願する者多かりしことは既に第二冊畫卷の縁起畫卷に就て記し、がこの大士が信者に與へたる利益の奇異なる事蹟を描きたるものを石山寺縁起とす。全數七卷あり首の三卷は高階隆發第四卷は土佐光信第五卷は栗田口隆光の筆と傳へ、第六第七の二卷は白河義隆西暦第十八九世紀の安徳川幕府の執政となり賢士が文化西暦第十九世紀の始の頃寺主の需に應じて飛鳥井雅章卿のか、れし詞書のありしに基き新たに詞を作りて、文晁に書かしめ二卷となして本編に補綴せられしものなり其圖は専ら年中行事、春日驗記其他の古畫によることへども、新意を出したり、こゝに掲ぐる圖は第六卷中の一景なるが正應年間西暦一二八八年—一二九二年京都白河に住せし少女が母の貧苦を悲み石山寺の觀世音に援助を祈りし其験なかりしに山り遂に身を大津滋賀縣の浦に賣り得たる所の金を母に遣り己れば琵琶湖上の船に投せしに偶暴風俄に起りて船を覆し八番共に溺死の厄に罹りたるに獨り後の少女のみ一頭の白馬に助けられ湖岸に安着するを得たりしかば浦人は其孝心深きが爲めに大士の救に遇へるものとし母の家に送還したりといへる靈驗記に基き、少女岸に達し大士の冥助によりて危難を救はれたる狀を浦頭の人々に語る處を描けるものなり其奇蹟に驚ける貴賤老若及び風浪に値れたる少女の姿態一々紙上に宛然たり下部の波濤は上部の人物家屋に對して聊か調和を成るの嫌あれども、是れ筆ら筆者が石山寺の遺法を參照して一趣向を立てたるものなれば彼の隆發等の筆蹟と對比せんに、おのづから其意匠の妙處を了悟するを得べし

谷文晁は江戸の人物は文朝といひ、後文佐といふ俗稱は文五郎寫山樓畫學薈無二、肥後等の號あり、江戸の人にして谷蘆谷の男なり幼より丹書を嗜み加藤文晁渡邊玄對繪木芙蓉等に就きて其法を學び後宋元明清諸名家の畫法を檢討し又雪舟探幽以後多く比倫を見ざるの大家なり、文晁の山水畫には推瀧縦横なる墨畫と青綠なる金碧畫とあるは人の知る所なるが其樂翁侯の命に依て著す所の集古十種の如きは本邦歴史及び美術の史料として實に一日もなかる可からざるものたり、又本朝諸畫文晁畫譜等を著せり天保十二年西暦一八四一年歿す時に年七十八

A HISTORICAL PICTURE OF THE TEMPLE ISHIYAMADERA.

BY TANI BUNCHŌ.

(A portion of the sixth of the seven rolls, coloured; each roll, 55 feet 8 1/2 inches by 1 foot 11 inches.)

OWNED BY THE TEMPLE ISHIYAMADERA, ŌMI.

(COLLOTYPE.)

Avalokiteśvara of the temple Ishiyamadera began to be universally worshipped from the Fujiwara period (middle of the 9th century to the 12th century), pilgrims from all quarters thronging there in increasing numbers from year to year. This fact has been spoken about in Vol. II ("Takakane's "Historical Picture of Ishiyamadera"). The present rolls purport to record the beneficial works done by the Bodhi-sattva Avalokiteśvara. They are seven in all. The first three were drawn by Takahaashi Takakane, the fourth by Tosa Mitsunobu, the fifth by Awataguchi Takamitsu and to these the sixth and seventh were added by Tani Bunchō by order of Lord Shirakawa (a minister in the Shogunate of Tokugawa between the 18th and 19th centuries). There is a work recording the miracles of the Avalokiteśvara of Ishiyamadera by Asukai Masaaki. The pictures were therefore ordered to be painted in accordance with this record.

The reproduction here given is a section of the 6th roll and the incident depicted in it is as follows:—"In the Shōwō period (1288-1292) there was a young girl in Shirakawa, Kyōto, who was very poor and had no means whatever of supporting her mother. She earnestly prayed for help to the patron saint of the temple there, but all in vain. So she at last determined to sell herself and thereby getting a certain amount of money, sent it to her mother. When she was crossing Lake Biwa to Ōtsu, she was so unfortunate as to meet with an unexpected storm. The ship was capsized and all the people and all the animals on board were drowned but she was happily rescued by a white horse who swam safely to the shore. The people of Ōtsu considering that by virtue of her exceptional filial piety, Avalokiteśvara had saved her life sent her back to her mother. Here in this picture the conclusion of the incident is shown. The girl (she at the left with long hair) is just out of the water and is telling the people what she has experienced, all wondering at the miraculous occurrence. The wonder on all the faces, young and old, and the girl's emaciated features are skillfully depicted. The waves breaking on the shore may seem to be somewhat out of harmony but the exquisiteness of the design will be seen by comparing this with the rolls by Takakane for it is in this that the painter adopting the style of the old Tosa school originated a device of his own.

Tani Bunchō, the painter, was a native of Yedo (now Tokyo). He had many pseudonyms, Bungo, Shazanō, Gwagakusai, etc. While still young he was fond of art and began to study it under Katō Bunsei, Watanabe Gentai, and Sudzuki Fuyō. Afterwards he investigated all the styles of Sung, Yuen, Ming, and Ching (the present dynasty) of China and studied also the methods of Scsshū, Tanyū and the Tosa school. He at last became the founder of a new style and served as an artist under the Shogunate and Lord Tayasu. He was skilled in landscapes, human figures, flowers, birds, insects, fishes and the like; in these not many have excelled him since Kanō Tanyū. It is a well known fact that there are in his works two kinds of landscape paintings, one being a rough ink-sketch, the other a minute colour-sketch. The "Shūko Jissu" (a historical album in ten parts) which he compiled by order of Lord Shirakawa is important indeed indispensable not only for the artist but for the historian as well. There are two works written by him i.e. "Iionchō Gwanan" (a collection of Japanese pictures) and "Bunchō Gwanan" (a treatise on paintings). He died in 1841 aged 78.

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STATEMENT OF WORK

1. PROJECT OBJECTIVES

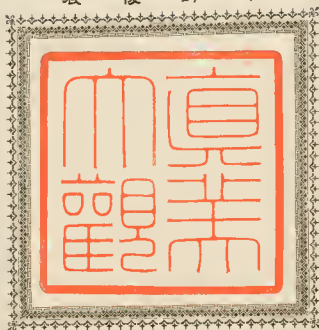
The primary objective of this project is to develop a comprehensive understanding of the chemical and physical properties of the system under study. This involves a series of experiments designed to measure the rate of reaction, the equilibrium constants, and the activation energy of the process. The data obtained will be used to test the proposed mechanism and to determine the nature of the transition state. The project will also include a detailed study of the effect of temperature and concentration on the reaction rate, and a comparison of the experimental results with theoretical predictions.





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