真義大觀

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SELECTED RELICS

of

JAPANESE ART

Vol. XX

EDITED BY S. TAJIMA

觀大美真

第十二冊

PUBLISHED

BY

NIPPON SHIMBI KYOKWAI

THE SHIMBI SHOIN

13, SHINSAKANACHO, KYOBASHIKU,

TOKYO, JAPAN

1908

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國宝大系

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THE SHIMBI SHOIN

"SHINSEIKYOKO KYOKAI" HALL

TOKYO, JAPAN

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金剛界曼荼羅紫綾金泥畫）支那唐朝李眞筆

其二部分

山城國高雄眞言宗神護寺藏

其一　一印會

其二　理趣會鞨金剛菩薩

金剛界曼荼羅は先に本書第八冊に千壽院所藏のものを出して略之を說明せり、茲に揭ぐるものは弘法大師入唐の時、其の師惠果阿闍梨が供奉の畫工李眞に畫かしめて、胎藏界曼荼羅等と共に大師に付與したるものなり、傳へて高雄の神護寺に在るが故に、世之を高雄曼荼羅と呼ぶ、今出す所其一は金剛界九會中一印會の全體にして、金剛薩埵獨一法身の圖、其二は理趣會の金剛薩埵の右方に列せられたる觸金剛菩薩の圖なり、二尊共に大乘密教建立の法身菩薩なれども、觸金剛の梵名を計里吉羅と云ふに考ふれば、蓋し婆羅門教濕婆の一眷屬ケリキラス、又はカーマデーヴの妃ラチの一名計理吉羅より轉化せしものなるべし、殊に後者より來れりと憶はるゝは、理趣會金剛薩埵の下方に列せられたる慾金剛菩薩の矢を持物とせることカーマデーヴに同じきに見るべし、而して此の曼荼羅の李眞の筆なることは、傳來上毫も疑を容れず、眞に唐朝遺品の代表的標本とも謂ふべきものにして、高古典雅の筆致人をして對觀の間千歲の昔に神往せしむ、實中の實とは夫れ之の謂か

MAṆḌALA OF VAJRA-DHÂTU.

BY LI-CHEN, CHINESE

(Two parts of *kakemono*, painted with gold on purple *aya*.)

OWNED BY THE TEMPLE, JINGOJI, TAKAO, YAMASHIRO PROVINCE.

I. EKA-MUDRÂ SAṀGHÂṬA.

II. BUDDHI SAṀGHÂṬA, KELIKILAVAJRA BODHISATTVA.

(COLLOTYPES.)

We have already reproduced, in the seventh volume of this series, a Maṇḍala of Vajra-dhâtu, which is owned by the temple, Senjuin, and then we gave an account thereof. The pictures which we reproduce now were painted by Li-chen, an excellent artist of the Tang dynasty, at the request of Acârya Hui-kuo who gave them to Kôbô Daishi, accompanied by the Maṇḍala of Garbha-dhâtu, when Kôbô was on the continent. As these pictures are preserved in Jingoji, Takao, they are commonly called "The Takao Maṇḍala." The reproductions here given consist of two parts of the Maṇḍala picture of nine Saṁghâṭa of Vajra-dhâtu; namely, the first, Eka-mudrâ Saṁghâṭa, the scene of the solitary Dharmkâya of Vajrasattva; the second, the scene of Kelikilavajra Bodhisattva, on the right-hand side of Vajrasattva in Buddhi Saṁghâṭa. Though these two deities are Dharmakâya Bodhisattva, worshipped by the tantric school of Mahâyana Buddhism, yet the name, Kelikilavajra makes us suspect that this deity is borrowed from the Brahmanic pantheon; Kelikilas being an attendant on Siva or Rati (otherwise called Kelikilâ), the wife of Kâmadeva. This conclusion is especially reasonable becaus it is based upon the strong evidence that Kâmavajra Bodhisattva, shown at the lower side of Vajrasattva in the name Buddhi Saṁghâṭa, is holding in his hand arrows, similar articles be held by Kâmadeva.

釋迦牟尼佛畫像(絹本着色)

筆者不詳

(竪五尺二寸四分横二尺八寸二分)

山城國高雄眞言宗神護寺藏

藤原時代初期の佛畫多く世に傳はらず就中本圖の如きは殊に美妙なる一佳作にして面相の高古尙著き和化の迹なく衣文及び臺座の裝飾等は早く既に纖穠優美の國風を示せり畫題は屢說明したるが故に復た贅せず

ŚÂKYAMUNI.

ARTIST UNKNOWN.

(*Kakemono*, coloured on silk; 5 feet 2 ½ inches by 2 feet 1 ½ inches.)

OWNED BY THE TEMPLE, SHINGOJI,

TAKAO, YAMASHIRO PROVINCE.

(COLLOTYPE.)

Buddhist painting dating from the beginning of the Fujiwara era are rarely extant now. This is an excellent example of those productions. The lofty and antique brushwork, depiciting the countenance, shows that the style had not yet been greatly assimilated by the native art of our country, while the sweep of the robes and the ornaments of the pedestal, represent a number of the æsthetic arts of our land in early times. The subject of this picture has been so frequently discussed that it is not necessary to repeat here.

SÂKYAMUNI.

ARTIST UNKOWN.

Kakemono, coloured on silk: 5 feet 2 ½ inches by 2 feet 1 ¼ inches

OWNED BY THE TEMPLE, SHINGOJI,

TANAO, YAMASHIRO PROVINCE

(COLLOTYPE.)

Buddhist painting dating from the beginning of the Fujiwara era are rarely extant now. This is an excellent example of those productions. The lofty and antique breadth, depicting the countenance, shows that the style had not yet been greatly assimilated by the native art of our country, which the work of the school of Kanô marks the period. The subject of this picture has been so frequently discussed that it is not necessary to repeat here.

本中既述ぶる如く佛教の初期に於ては佛像の製作は一層佛教に密接に關係を有する佛畫の獨り盛んなりしのみにして其他の繪畫は未だ國風の發揮するに至らざりしなり今日に於ては佛畫の如きも國風の發揮するに至りしなり

明治三十八年二月廿二日印刷
明治三十八年二月廿五日發行

著作者　坪内雄藏
發行兼印刷者　東京市麻布區霞町廿五番地　宮崎寅藏

善女龍王畫像(絹本着色) 傳定智筆

(竪五尺四寸、横三尺六寸七分)

紀伊國高野山 金剛峯寺藏

善女龍王は如意寶珠經に出でたる龍王女善女なるべし、されば龍王の女にして男性に非ず、請雨經に見えねば同經法に緣あるものにもあらで、却りて如意寶珠法中の一尊たるべきことは、同經中龍王女善女が父王の寶珠を佛に獻じたることを說けるにて知らる、然るに東密の所傳に依れば淳和天皇天長元年の旱魃の時、弘法大師勅を奉じ、請雨經法を修して雨を神泉苑に祈りしに善女龍王出現して雨忽ち降りしと云ひ、弘法大師行狀繪傳神泉苑事の條にも見ゆ、從ひて覺禪抄等にも道場觀に、善女龍王得此水忽灑天下」と言ひ、高野山にては神泉苑出現の時、大師の弟子其の形を寫したるものの即ち此の畫なりと言へり、通念集等、而も定智は傳歷明ならず、畫風に徵すれば、大師時代の物に非ずして、王朝の末乃至藤原時代の初めに降るものゝ如し、像容の男性なること、寶珠經に合はずと雖も、寶珠を捧ぐるは則ち合へり、由りて想ふに、善女龍王は寶珠經の龍王女善女の誤りて男性と想はれ、早く請雨經法に出現せりとの俗傳を生じ、終に此の種の圖を出したるにはあらじか、たゞ此の畫、謹嚴細勁の描法、高古端麗を極めたる寶蹟なることは則ち論ずるを須ゐず

NÂGARÂJA SÂDHVÎ.

SAID TO BE BY JÔCHI.

[*Kakemono*, colours on silk; 5 feet 5 inches by 3 feet 7 ¾ inches.]

OWNED BY THE TEMPLE, KONGÔBUJI, MOUNT KÔYA, KI-I PROVINCE.

(WOOD-CUT.)

Nâgarâja Sâdhvî is likely to denote Sâdhvî, a daughter of Nâgarâja, described in the Cintâmaṇi sûtra, and not a person of the male sex, as she is the daughter of the Serpent King. In the above-mentioned authority, it is stated that Sâdhvî, the daughter of sex, as she is the daughter of the Serpent King. In the above-mentioned authority, it is stated that Sâdhvî, the daughter of Nâgarâja, presented to Buddha a jewel which had formerly belonged to her father. By this account we know that this deity comes within the scope of the Cintâmaṇi sûtra and is not related to the practice of the Mahâmegha sûtra, for no account of her is to be found in the latter canon. According to the esoteric school of the temple, Tôji, it is said that in the 1st year of Tenchô (824), in the reign of Emperor Junna, when people had been for a long time afflicted by drought, Kôbô Daishi went to Shinsen-yen and prayed for rain after the ritual of the mystic practices of the Mahâmegha sûtra, securing a fall of rain after the appearance of Sâdhvî Nâgarâja. In the panaramic history of Kôbô, this account is given in the chapter entitled "Shinsen-yen"). *Kakuzenshô*, an authority on tantrism, in the chapter entitled "Meditation," also mentions this event, as follows: "Shan-nü Nâgarâja, acquiring this water, poured it over the earth."

According to the traditions of Mount Kôya, this picture is alleged to have been conceived by a disciple of The Great Master from an account in Shinsen-yen (following the authority of Tsûnenshû and others). We cannot make clear the identity of the alleged artist, Jôchi; but upon examining the style of painting, we are led to suspect that it was not produced in the time of the master, Kôbô, and dates from the end of the time when our Emperors actually governed, or from the beginning of the Fujiwara era. The male sex, as represented in the appearance of the deity, does not coincide with the description given in the Cintâmani sûtra, but the act of presenting the jewel corresponds perfectly. Finally, we offer this hypothesis: that this Sâdhvî Nâgarâja is taken from the Cintâmaṇi sûtra, neglecting to alter the sex, and afterwards this account came to be accepted as having some connection with the practice of the Mahâmegha sûtra from a comparatively early time. Hence, this popular account led to the production of this kind of picture.

There is no necessity to draw attention to the wealth of sublimity which this picture displays; to the force of the technique, or to the excellence in beautiful and elegant taste.

第三種　自信不測[illegible]王朝文器

[illegible]

十一面觀自在菩薩畫像(絹本着色)

筆者不詳

(竪六尺六寸七分横二尺八寸四分)

讃岐國 眞言宗志度寺藏

十一面觀音の事も更に說明を要せず寺傳本圖を以て唐末の禪月大師の筆なりと云ふ然れども之を信ずべき禪月大師筆の羅漢圖と較べ見れば必ずしも據り難きこと明かなり其の支那畫なるか日本畫なるかをも容易に決すべからず假りに支那畫とすれば其の製作年代は五代乃至宋初ならむかざるは其の像容の形式と云ひ畫風と云ひ尚唐代の遺風とも謂ふべき趣ありて而も唐畫と異なり又宋畫に多く見る所の羅漢圖等に較ぶるに一層古調の認むべきものあればなり

EKADASAMUKHA AVALOKITEŚVARA.

ARTIST UNKNOWN.

(*Kakemono*, colours on silk; 6 feet 7 ½ inches by 2 feet 9 ¾ inches.)

OWNED BY SHIDOJI, THE TEMPLE, SANUKI PROVINCE.

(COLLOTYPE.)

There is no necessity for giving further explanation about Ekadasmukha Avalokiteśvara. This picture, according to the traditions preserved in the temple, is supposed to be by Chan-yueh Ta-shih, who lived towards the end of the Tang dynasty, China. But comparing this with other pictures, attributed to that artist with probability of their being authentic, we find that the tradition is not to be depended upon. We have no positive proof which enables us to decide whether the composition is a Chinese production or of Japanese origin. If it is Chinese, we may date it back to the Five Minor dynasties or the Beginng of the Sung, for the character of the image and the style of painting are different from those of Tang pictures; although in some of the details we may trace a modification of the Tang school's art methods, and certainly the picture has a quaint, antique aspect not to be found in Arhat paintings of the Sung dynasty.

玄奘大三藏圖(絹本着色)

筆者不詳

〔竪四尺四寸四分、横一尺九寸八分〕

横濱　原宮太郎君藏

此の圖は唐の玄奘三藏が入竺求法を了へ經論を負ひて歸來する像を畫けるものなり、畫法の謹巧、設色の麗密、へむに物なく、高古典雅の致、傳世の古畫少からずと雖も、未だ多く其の儔を見ざる所とす、筆者は今にして尋ぬるに由なく、或は之を唐代の名畫と爲すと雖も、其の畫風より推考すれば恐らくは趙宋道釋の一名匠の遺作なるべし

HUEN CHUANG: A MASTER OF THE BUDDHIST CANON.

ARTIST UNKNOWN.

[*Kakemono*, colours on silk; 4 feet 6 inches by 1 feet 11 inches.]

OWNED BY MR. TOMITARÔ HARA, YOKOHAMA.

(WOOD-CUT.)

This picture represents the scene in which Huen Chuang returned from his grea journey in India, made in search of new Buddhist Scriptures and commentaries. There are not many such examples of old paintings in minute brushwork and rich colouring, as well as in the antique and elegaut taste which tis displays. We cannot identify the artist who painted this picture; some imagine that it must be a production of the Tang dynasty; but upon investigating the style and the composition, we rather think that it was produced by some artist of the Sung dynasty; one who was well versed in the pictures of Buddhism and Tauism.

HUEN CHUANG: A MASTER OF THE BUDDHIST CANON.

ARTHUR LYSONS.

ON A BRONZE FROM JAPAN BY KAGOKAWA

(WOOD-CUT)

[原著 本郷圖書二大筆]

毘沙門天畫像(絹本着色)

筆者不詳

(縱三尺六寸五分、橫二尺)

紀伊國高野山光臺院藏

毘沙門天の事も先に既に之を説明せり、だが本圖は普通の毘沙門天圖と異なりて、左方に吉祥天女、右方に赦儞娑童子あるが故に、茲には其の脇侍を説明せざるべからず吉祥天(先に説明せり)は我が密教誤り傳へて毘沙門天の妃とするが故に之を圖し赦儞娑(又禪膩師とも書く)は金光明經に毘沙門の王子なる由見えたるに從ひて圖せしなり、赦儞娑は(ジャナーク)と同じく人王の義にして、神話上の出典は明かならねど、王子と云ふに基きて名を立てしものならむ、此の圖の筆者は不明なれども、其の畫風より推すに、藤原時代末期の作ならむ、窠に霞の模樣の袴など頗る國風の交へられたるを見るべし

VAISRAVANA.

ARTIST UNKNOWN.

(*Aakemono*, colours on silk; 3 feet 7 ½ inches by 2 feet.)

OWNED BY THE TEMPLE, KÔDAI-IN, MOUNT KÔYA, KI-I PROVINCE.

(COLLOTYPE.)

We have already given an explanation of this deity, Vaisravana, but this portrait is a little different from the ordinary one; and he is attended by Śrîdevî, on the right, and by Janeśa, on the left, so we must give some account of these attendant deities. Śrîdevî (we have already described her before) is introduced here because of a false tradition in tantric Buddhism of our country. Janesa is likely to have been introduced because of the descriptive account in the sûtra of Suvarna-prabhâs-ottamarâja, which declares him to have been a son of Vaisravana; the name, Janeśa, having the meaning "Lord of Human Beings," like the Jananâtha. We cannot make clear about its origin in Indian mythology, but we suppose the name came from the son of a prince. Although the artist who painted this picture is unknown, we imagine, from the style of painting, that it was a production of the end of the Fujiwara era. The designs on the lower robes seem to have been taken from fashions which prevailed at that time among the people of our country.

五祕密畫像(絹本着色)

筆者不詳

(竪二尺六寸横二尺一寸)

東京 片野邑平君藏

五祕密畫像は先に第一冊にも出して之を說明せり本圖亦其の一とす元と奈良の某寺の所藏たりき藤原時代末期春日派の一佳作なり壽法高古にして而も纖穠典雅優美の致言はん方なし

VAJARASATTVA AND THE FOUR BODHISATTVAS.

ARTIST UNKNOWN.

(*Kakemono*, coloured on silk; 2 feet 7 inches by 2 feet 2 inches.)

OWNED BY MR. SATOHIRA KATANO, TOKYO.

(WOOD-CUT.)

We have alluded to the five ideal figures of tantric Buddhism in the first volume of this series. The picture here reproduced is said to have been owned by a certain temple at Nara city. It is an excellent work of an artist of the Kasuga school towards the close of the Fujiwara period. The style of treatment is elevating and antique, as well as delicate, and we readily accord praise for its almost indefinable beauty and elegance.

五部密嚴經

（金剛頂瑜伽）

普不空譯

イ　ア　ウ　ヤ　ヤ

東京　丸善株式會社

發行

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VAJRA-ASAT-VA AND THE 100 BODHISATTVAS.

TRANSLATED BY

AMOGHA, TRIPITAKA-TRANSLATOR, of the Great Tang Dynasty.

PUBLISHED BY THE SYUTOKUKAI KAITAKU, TOKYO.

1928-29.

十體阿彌陀如來圖(絹本着色)

筆者不詳

(縱四尺五寸三分、橫二尺一寸三分)

京都 知恩寺藏

十體阿彌陀と云ふことは佛敎の經軌に所見なきものゝ如し憶ふに本圖は中幅に來迎阿彌陀の中尊を畫きたるものありて左右二幅之に相對したる右方の一幅なるべく亦是れ聖衆來迎の一異圖ならむ製作の年代は其の畫風に鑑みて淨土敎の隆興せる鎌倉時代の初期と推せらる纖巧の描法設色共に大いに賞すべき有數の一名品なり

AMITÂBHA BUDDHA WITH TEN ORFORMS.

ARTIST UNKNOWN.

(*Kakemono*, colours on silk; 4 feet 6 inches by 2 feet 2 inches.)

OWNED BY THE TEMPLE, CHIONJI, KYÔTO.

(COLLOTYPE.)

It seems that there is not to be found Amitâbha Buddha having ten forms. We suspect this picture was intended to be the right-hand one of a set of three *kakemono;* the middle one being, no doubt, the "Welcoming Amitâbha." Upon this hypothesis, this picture would be a kind of scene in which the welcoming saints are appearing to the devout ones. The date of the picture, judging from the character of the brushwork, would range somewhere towards the beginning of the Kamakura era, when devotion to the merciful Buddha of Amitâbha was popular. The minute brushwork and the effective colouring, may well receive high praise.

阿彌陀如來和圖解

普賢本尊

[illegible] 撰述

[illegible] 發行

(COLLOTYPE)

OJI ZED BY THE TEMPLE CHIOZIN KYÔTO

AMITÂBHA BUDDHA WITH TEN OREFORMS.

JAPANESE CLASSIC.

舟上人物圖(絹本淡彩)

傳支那宋朝馬遠筆

竪七寸、横七寸二分

侯爵黑田長成君藏

此の圖鑒定上傳へて馬遠の筆と稱す、明微の存せざるは、先に第十三冊に出せる寒江獨釣圖も亦之に同じ、然るに彼と是とを對照すれば、必すしも同人の筆と斷定し難き所なきに非ず、されば孰れが眞に馬遠の筆か、或は兩者共に是か共に非か、之を知ること容易ならず、然れども傳へて馬遠の作と稱するものゝ多數に較ぶれば、本圖の筆法は稍、細鋭なるものあり、博雅の士之を研鑽して可なり

BOATING.

SAID TO BE BY MA YUAN, CHINESE.

(*Kakemono*, slightly coloured on silk; 8 ½ inches by 8 ½ inches.)

OWNED BY MARQUIS NAGASHIGÉ KURODA.

(COLLOTYPE.)

Some critics say this picture was done by Ma Yuan, but we have no positive proof, as we have in the case of the picture "A Solitary Angler," reproduced in the thirteenth volume. Comparing this picture with that one, we may easily be led to think that the two were not executed by the same artist: but we cannot readily decide which is really the work of Ma Yuan, or if both were actually done by him, or if neither was the work of his hand. Yet we may safely assert that this picture is the most precise and forcible in technique among the paintings attributed to Ma Yuan. We hope for further investigation by connoisseurs.

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SAID TO BE BY MA YUAN, CHINESE.

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OWNED BY MARQUIS NAGASHIGE KURODA.

(COLLOTYPE.)

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舟遊圖 馬遠筆 黒田侯爵家藏

縮寫版 長さ八寸五分 巾八寸五分

本図は馬遠の筆と伝へられたるものなれども、前に掲げたる「孤舟釣人」の場合と異なり、確かに馬遠の筆なりや否やを決するに難き点あり。今この図と前に掲げたる孤舟釣人の図とを比較するに、両者の筆法は同一人の手になるものと思はるるも、両者ともに馬遠の筆なりや否やは、なほ研究の余地あり。吾人は本図を以て馬遠の筆中最も精巧なるものと認めんとす。願はくは識者の研究を俟つ。

第五十三編 馬遠筆 舟遊圖 黒田侯爵家藏

水邊雙鷺圖（絹本墨畫）

傳支那宋朝夏珪筆

（竪八寸七分、横九寸一分）

侯爵黑田長成君藏

本圖傳へて夏珪の筆と云ふは、前景石皴の筆墨の落款ある夏珪の作と似たればなるべく、固より鑒定上の説なれど頗る信ずべきが如し、縱令夏珪に非ずとするも、南宋名手の遺品なること論なかるべく、且つ其の古く我が國に輸入せられたるものなることは、足利義滿公の天山の藏印あるにても知られたり

HERONS NEAR THE SHORE.

SAID TO BE BY HSIA KUEI, CHINESE.

(*Kakemono*, monochrome on silk; 10 ½ inches by 10 ⅞ inches.)

OWNED BY MARQUIS NAGASHIGÉ KURODA.

(COLLOTYPE.)

The reason why this picture is alleged to be the work of Hsia Kuei, would seem to be that the touch of the brush, in depicting the fissures of the rocks in the foreground, much resembles the productions of that artist which are authenticated by his signature; and since the assumption is based upon this critical assertion, we consider that it is very reliable. If the picture was not done by Hsia Kuei, it is still indubitably the production of an expert who lived during the time of the Southern Sung dynasty, China. The picture was brought to our country in early times, as we learn from the owner's name, Tenzan; namely, by Yoshimitsu Ashikaga.

松邊觀瀑圖（絹本墨畫）

支那宋朝李公年筆

（縱七寸八分）

獨逸國　キユンメル君藏

宋の李公年は曾て浙江提刑獄公事と爲れり畫を善くし山水の風格前輩に下らず四時朝暮の景趣を寫し長江日出球林晩照を作りて眞に物象の空曠有無の間に出發するが若しと稱せらる本圖石陰に其の款識あり畫風の趣致多少畫傳の言ふ所に合へるものなきに非ず樹木水石の善だ巧妙なるのみならず未だ南宋院體の如き定型を成さゞる風格の賞すべきを見る

LOOKING AT A WATERFALL.

BY LI KUNG-NIEN, SUNG DYNASTY, CHINA.

(*Kakemono*, monochrome on silk; 9¾′ inches by 10¾′ inches.)

OWNED BY MR. OTTO KUMMEL, GERMANY.

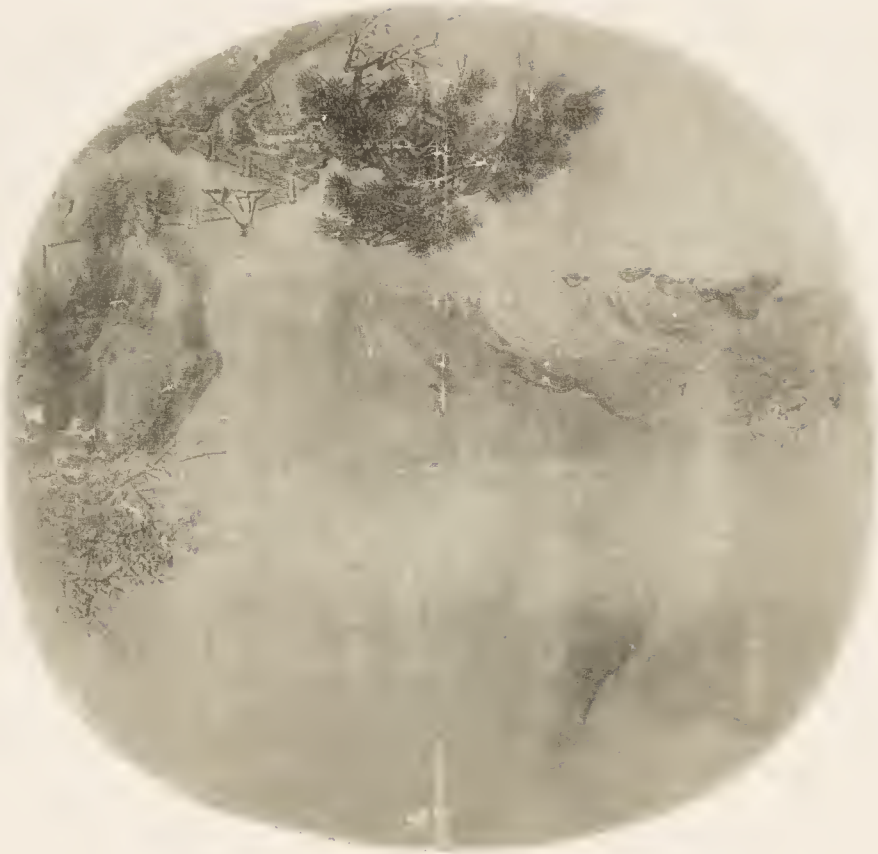
(COLLOTYPE.)

Li Kung-nien, of the Sung dynasty, was sometime Inspector of Prisons in Chechiang. He was excellent in Art, and his style of painting landscapes was not inferior to that of his predecessors. His subjects for his pictures, Scenes of Morning and Evening in the Four Seasons, The Rising Sun Shining on a Lonely River, and The Slanting Rays of the Sinking Sun on a Lonely Forest, are admired as being the real and visual aspect of Nature herself. In this picture, a signature is given in the shadow of a stone: and its general style corresponds, more or less, with those given in the biography of artists; not only are the trees, rocks, and water very natural, but it is admirable because his style is not so rigid and not influenced by the paintings of the Imperial Academy of the Southern Sung dynasty.

幸手公方新史批評

常盤本縮圖彫盛紙

ゆ八ページ



蘆雁蓮鷺圖雙幅(絹本墨畫)

傳支那宋朝僧羅窓筆

(縱三尺二寸八分橫一尺四寸五分

京都　紫野大德寺塔頭龍光院藏

羅窓は支那の畫傳に逸して我が君幸觀左右帳記に出づ同書之を宋面渡後の部に編して下の上品とし、西湖の六通寺の僧にして、牧溪と畫意相伴しと言へり、本圖傳へて其の筆と稱す今後出張月壺の觀音圖に合せて三幅對と爲せりげに此の畫を觀るも筆墨の趣致稍牧溪に似たるを認むべし、固より牧溪の妙技に及ばずと雖も亦畫史に傳するに足れり

WILD GEESE AND HERONS.

SAID TO BE BY LO-CHUANG, CHINESE.

(A pair of *kakemono*, monochrome on silk; each 3 feet 3 ½ inches by 1 foot 5 ¼ inches.)

OWNED BY RYÛKÔIN, DAITOKUJI, KYÔTO.

(COLLOTYPES.)

Lo-chuang's name is not to be found in the Art books of China; but he is mentioned in our record, Kundaikwan Sayûchôki, as being a very clever artist, although one of a class whose subjects were rather inferior; and the same authority remarks that he lived after the time when the sovereigns of the Sung dynasty had transferred their capital to the southern part of the country (Southern Sung); adding that Lo-chuang resided in the temple, Liu-tung-ssū, and his productions resemble those of Muchi in the style of painting. The pictures here reproduced are attributed to him; and these with one of Avalokitêśvara by Chang Yueh-hu (to be shown hereafter) form one set of three *kakemono*. In treatment, we must admit, the brushwork in these paintings dose resemble the work of Muchi, although Lo-chuang could not, however, approach that master in dexterity; notwithstanding this, we think Lo-chuang was worthy ot mention in the history of Chinese pictures.

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不動明王畫像(絹本着色)

傳僧願行筆

(竪四尺一寸九分横一尺九寸)

紀伊國高野山五坊寂靜院藏

不動明王は屢之を出し説明も亦前に見えたり本圖の筆者憲靜は字を願行號を圓滿と云ふ初め京都泉涌寺の後苔に從ひて得度し後奈良醍醐の諸名匠に就いて廣く顯密の二教を究め殊に三寶院流の事相に達し願行方を稱む大通寺泉涌寺に住して朝野の飯敬を受け屢法を宮中に説く後鎌倉大樂寺に住し又大山寺の中興開山たり永仁元年幕府に請ひて淀川の關錢を以て東寺及び高野山の諸堂を修營せり永仁三年四月七日寂す蹟して宗燈律師と謚せらる本圖の畫風鎌倉時代の末期に近きもの傳説の欺かざるを知るに堪へり森嚴巧麗の彩筆なか〳〵に法説の餘事とは見えざる能品なりと謂ふべし

ARYA ACARA.

SAID TO BE BY PRIEST GWANGYÔ.

(*Kakemono*, in colours on silk; 4 feet 2 inches by 1 foot 11 ¼ inches.)

OWNED BY THE TEMPLE, GOBÔ JAKUSHÔ-IN, MOUNT KÔYA, KI-I PROVINCE.

(COLLOTYPE.)

We have frequently reproduced pictures of this deity and have also described him. The artist of this picture was named Kenjô, surnamed Gwangyô, and otherwise called Emman. He was ordained by Shunjô, a priest at Sennyûji, and afterwards he studied Buddhism, both tantric and the non-tantric, under the guidance of the famous, learned priests at Nara and Daigo, arriving especially to the utmost attainment of that form of tantric Buddhism followed by the priests of Sanbô-in, at Daigo. Then he established a sub-school of his own way of interpreting the doctrine. He resided in the temple, Daitsiji, and received honourable respect from the Imperial Court and people generally. He delivered sermons before the Imperial Court and subsequently resided at Daigyôji, Kamakura, becoming a reconstructor of Daisanji. In the 1st year of Yeinin (1293) he besought the Feudal Government for permission to use the tolls levied upon vessels passing through the Yodo river, to repair the temple Tôji, and those on Mt. Kôya. He died on the 7th day, 4th month, 3rd year of Yeinin, and received the posthumous name of Shûtô Risshi by Imperial command.

The style of this picture denotes that it is a production of some time towards the end of the Kamakura era, and we learn that the tradition, that it was prepared by Gwangyô can be trusted. The brushwork and the colouring are excellent, in sublimity and delicacy belonging to just such a high degree as we may expect from the skill to be attained in the time of leisure taken from study.

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夏山雲煙圖（紙本淡彩）

支那濘士筆

（竪八寸二分横一尺九分）

侯爵黑田長成君藏

此の圖鑒定上高然暉の筆と稱し來りたれど、濘士爲伯時寫と識し龍門濘士の文ある印を押したるを見れば、濘士と云ふ者の筆なること明かなり濘士は支那の書傳に見えず、且つ本圖の書風多少高然暉の米法山水に似たる所あるよりして、漫然高然暉と鑒定せしならむ款識中の伯時若し李龍眠ならば濘士も亦北宋の畫人なるべし、今唯印文に依りて龍門の人なることを知るべきのみ、畫風より推して想ふに蓋し元代の一能手ならんか、尙後考を期す、畫面頗る磨せりと雖も米法の山濃淡の極めて美なるを見る

HAZY SUMMER MOUNTAINS.

SAID TO BE BY NENG-SHIH, CHINESE.

(*Kakemono*, slightly coloured on paper; 9 ⅜ inches by 1 foot 1 inch.)

OWNED BY MARQUIS NAGASHIGÉ KURODA.

(COLLOTYE.)

Hitherto critics have pronounced this picture to be the work of Kao Jan-hui, but, there is upon the picture, this statement: "Neng-shih painted this at the request of Pai-shih," and a seal print: "Neng-shih of Lung-men;" therefore we may assume that it was done by an artist named Neng-shih. This man is not mentioned in the Chinese records of Art. The picture more or less resembles, in its style, the landscape done in stipple, much affected by Kao Jan-hui, and for this reason it seems to have been attributed to him. If Pai-shih is a common name of Li Lung-ming, then Neng-shih must have been an artist of the Northern Sung dynasty; but now we learn only that he was a native of Lung-men (Honan) and nothing about the date of the composition. We may assume, from the style of painting, that he was an expert during the Yuan dynasty; but we need further investigation. The surface of the picture has been greatly damaged, yet we can detect even now the stippling in the landscape and the thick and thin tones of the ink.

白衣觀音圖(絹本墨畫)

傳支那元朝張月壺筆

(竪二尺九寸八分、横一尺四寸一分)

京都　紫野大徳寺塔頭龍光院藏

張月壺は支那の畫傳に見えず、君臺觀左右帳記元朝の部に擧げて上品とし、或は月湖に作る、道釋人物を畫くと爲せり、本圖款識の徴すべきなしと雖も、鑒定か傳說か、古來月壺の筆と云ふ、我が周文、祥啓、秋月、一之等の白衣觀音は、此の種のもの亦其の一蹤本とも爲りしならむ、樹石の筆墨は宋代の北畫と明の浙派との間位に在りとも謂ふべき風にて、壯拔の腕力頗る觀るべく、人物の釘頭描法も勁銳亦賞すべしとす

AVALOKITÊŚVARA IN WHITE ROBES.

SAID TO BE BY CHANG YUEH-HU, CHINESE.

(*Kakemono*, monochrome on silk; 2 feet 11 inches by 1 foot 5 inches.)

OWNED BY THE TEMPLE, RYÛKÔIN, DAITOKUJI, KYÔTO.

(COLLOTYPE.)

The name, Chang Yueh-hu, is not found in the histories of Art in China; but our record, entitled Kundaikwan Sayûchôki, mentions him as an artist who lived during the Yuan dynasty, enrolling his name among those who evinced superior taste, and as specially excellent in Buddhist and Taoist painting, as well as good in depicting ordinary persons. Although this picture does not bear a trace of signature or seal print, it has been attributed to Chang Yueh-hu from old time in our traditional or critical records. We may suppose that this kind of painting was the original type followed by our artists of the middle age, for example: Shûbun, Shûgetsu, and others, in depicting Avalokitêśvara in white robes. The brush-work of the trees and rocks stands midway between the style of the Northern school of the Sung dynasty and that of the Che school of the Ming dynasty, and we notice a lofty force in it. We draw attention to the skilful way of using nail-heads in representing the principal figure.

AVALOKITEŚVARA IN WHITE ROBES.

SAID TO BE BY CHANG YUEH-HU, CHINESE.

(Kakemono mounting on silk, 2 feet 11 inches by 1 foot 5 inches.)

OWNED BY THE TEMPLE, RYŪKŌIN, DAITOKUJI, KYŌTO.

(COLLOTYPE.)

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白衣觀音圖(畫絹本)

蘇堅月莊朝元邨文倣

蘇堅光能跋著大觀堂藏 京都

寸一寸四尺一幅高八寸九尺一幅

(畫絹本)

(コロタイプ)

所有 京都大德寺龍光院

白衣觀音 唐人 張月莊朝元邨文倣

本圖の畫絹は唐の張月莊朝元邨文倣と傳へられ、畫法は中國の宋代の末期と明代の初期との中間に位する趣あり、殊に觀音の面部の表情は能く其の特徴を發揮し、且つ其筆力の雄渾なる點は以上の諸作に優れたるものと認むべし。

枯木群禽圖(絹本着色)

支那元朝邊武筆

(縱八寸二分橫八寸四分)

獨逸國 キユンメル君藏

元の邊武字は伯京京兆の人なり戲墨の花鳥を善くし殊に枯木竹石を巧にし又行草の書に長せりと云ふ遺作の本邦に傳存するもの稀なり茲に掲ぐる一圖以て其の技風を觀るに足る用筆細と雖も蒼勁の致ありて明畫の如くならず輕古雅の趣あるを賞すべし

BIRDS HOVERING ABOUT A NAKED FOREST.

BY PIEN WU, YUAN DYNASTY, CHINA.

(*Kakemono*, colours on silk; 9 3/4 inches by 10 inches.)

OWNED BY MR. OTTO KUMMEL, GERMANY.

(COLLOTYPE.)

Pien Wu, of the Yuan dynasty, was sometimes known by the name of Pai-ching, and was a man of the capital. It is said that he was good in flower and bird painting, and especially so in drawing naked trees, bamboos, and rocks, as well as being clever in calligraphy of cursive and half-strokes. Few of his productions are now extant in our country. The picture here given shows what was the style of paintings which he affected. Though the brush-work is minute, yet it is different from Ming pictures, having the taste of moderation and vigour, sometimes mixing the antique taste.


京兆邊武

敗荷鶺鴒圖(絹本着色)

傳支那元朝王若水筆

(竪九寸九分横一尺二寸一分)

侯爵黑田長成君藏

王若水の作と稱するものは甞に屢紹介せるが如く濃彩絢爛なる大幅の花鳥多くして本圖の如きは比較的清淡洒洒の逸品なり眞否の明證固より存せずと雖も本畫の如きは王若水と稱せらるゝものゝ中に於て殊に逸品なるべし

WAGTAILS AND LOTUSES.

SAID TO BE BY WAN JO-SHUI, YUAN DYNASTY, CHINA.

(*Kakemono*, coloured on silk; 11 ¾ inches by 1 foot 2 ¼ inches.)

OWNED BY MARQUIS NAGASHIGÉ KURODA.

(COLLOTYPE.)

In most cases the pictures which we have introduced, alleged to have been by Wan Jo-shui, are of flowers and birds done with heavy colouring on large canvas; but this subject is, by comparison, rich in simple taste. We have no positive proof which enables us to say whether or not this picture was done by Wan Jo-shui, therefore we leave it to the observer to decide this point as he sees fit.

丹羽都比女神及狩場明神畫像(絹本着色)

(各縱二尺六寸三分橫一尺三寸一分)

筆者不詳

紀伊國高野山眞言宗大本山金剛峯寺藏

丹羽都比女神は伊奘諾伊奘冊二尊の女天照大神の妹なりと傳ふ其の鎭靈の社は今天野宮と云ひ高野山にては之を丹生と呼ぶ高野四所明神の一にして本地は胎藏界大日如來圖上の梵字は其の種子なり弘法大師行狀繪傳(畫者不詳詞書近衛道嗣筆)の丹羽詫宣事の條に曰く「大師彼山に通ひ給間山路のほとりに十町許の澤有山王丹羽の大明神の社也今のあまのと云是也大師此所に一宿給に大明神詫宣しての給く妾神道の威福を望事久し今の此所に至給妾が幸也弟子昔人たりし時食國皇命家地万許町を給へり」是即ち高野山の地主鎭守の神として勸請せらるゝ所以なり狩場明神は天野明神とも呼び或は丹羽都比女神と夫婦なりと云ひ又母子とも云へど元是化現の神に過ぎず本地は金剛界大日如來圖上の梵字は其の種子なりと云ふ亦四所明神の一なり弘法大師行狀繪傳高野寺入事の條に曰く「弘仁七年孟夏の比(中略)大和國宇智郡にして一人の獵者に値給へり其色ふかくあかくしてたけ八丈許也袖ちゐさき青き衣をきたりけり骨たかくすぢふとくして勇壯の形也弓箭を身に帶して大小二の黑き犬をしたがへたり(中略)獵者申樣我是南山の犬飼也領する所の山地万許町也(中略)是紀伊國伊都の郡也和尙來住し給はゞ助成したてまつらん(中略)天をはなちてさりぬ」茲に揭ぐる所の二圖は卽ち此二神の像なり其畫風に依りて考ふるに蓋し鎌倉時代末乃至南北朝頃の製作ならむ狩場明神像の遒勁なる筆法、女神像の巧麗なる設色共に頗る寶重すべき一名品なり

NIWATSU-HIMÉ AND KARIBA-MYÔJIN (JAPANESE DEITIES).

ARTIST UNKNOWN.

(A pair of *kakemono*, in colours on silk; each 2 feet 7 inches by 1 foot 3 3/4 inches.)

OWNED BY THE TEMPLE, KONGÔBUJI, MOUNT KÔYA, KI-I PROVINCE.

(COLLOTYPES.)

The goddess, Niwatsu-himé, is said to be one among the daughters of Izanagi and Izanami, and a younger sister of Amatersau Ô Mikami; and a shrine, dedicated to this female deity, now called Ama-no-miya and which stands on Mount Kôya, is called by the people Nibu. Niwatsu-himé is one of the four deities protecting the temples there and she is supposed to be an incarnation of Vairocana Buddha, in the Garbha division (the Sanskrit character on the image denotes the symbol of the deity). In the panoramic history of Priest Kôbô Daishi (by an unknown artist, but accompanied by a descriptive text from the hand of Michitsugu Konoyè), in the chapter entitled "Divine Prophecy of Goddess Nibu," it is stated as follows: "Upon the Daishi making his periodical visit to this mountain, he noticed a marshy lake covering ten *cho*, by the side of the mountain road: on the marsh had been erected a shrine in honour of the goddess Nibu, guarding the mountain." The place occupied by the shrine corresponds to that now called Ama-no. The master lodged here one night and the goddess, in a vision, pronounced this prophesy, saying: "You were wishing for the prosperity of the religion of the gods, and I thought it would be a happy event to make you lodge here this night, and," she continued, "you were to get ten thousand *cho* of ground from a god when you were born a human being in ancient time." Thus the goddess was worshipped on Mount Kôya as a guardian of the ground.

The deity, Kariba-myôjin, otherwise called Ama-no-myôjin, is sometimes said to be the husband of the goddess Niwatsu-himé, sometimes they are said to be father and daughter; but it is not clear, for this deity is a god of eccentric appearance. He is said to be an incarnation of Vairocana Buddha, in the Vajra division (the Sanskrit character on the upper part of the image denotes the symbol of this deity), and he is one of the four divinities of guardianship. In the same panoramic history, in the chapter, "The Master Enters Mount Kôya." it is stated: "About the 4th month, 7th year of Kônin the Master met a hunter, in Uchi county, Yamato province, who was about eight feet tall and of a deep red colour; he was clothed in blue garments having narrow sleeves. His bones were remarkable and he had big muscles. His appearance indicated great bravery and he bore a bow and arrows. He was accompanied by two black dogs, one large and one small. This hunter said: 'I am the keeper of dogs on the Southern Mountain and I occupy ten thousand *cho* of ground in a mountainous district. This, my estate, is in the county of Itsu, Ki-i province. If you wish to take up your residence there, I will help and guard you, and drove away his dogs.'"

The two pictures here reproduced are the representations of these deities. Upon a careful inspection of the style of painting, we are led to suppose that they were produced towards the end of the Kamakura era or during the time of the rival dynasties. We must admire the forcible brushwork displayed in representing Kariba-myôjin, and the delicate colouring in portraying the goddess.

閻魔大王及侍鬼木像

作者不詳

（高五寸五分侍鬼二尺三寸五分）共三尺四寸六分

横濱　原富太郎君藏

閻魔大王は地獄十王（其の中の宋帝王、都市王は第十冊に出でたり）の首長にして即ち閻魔天なり、本書先に既に之を説明せり、眷屬には地獄治罪の鬼衆あり、茲に掲ぐるものは即ち其の一とす、此の二像彫刻の作風、設色の手法等を觀るに、運慶、定慶等より少しく降りて同時代末葉乃至南北朝頃の物なるが如し、其彫技の巧麗にして秀拔なる、頗る賛稱すべきものといふべし

YAMARÂJA AND A ATTENDING DEMON.

ARTIST UNKNOWN.

(Wood carvings: Yama Râja, height, 3 feet 5 ½ inches, includieg pedestal; Attending demon, height, 2 feet 4 inches.)

OWNED BY MR. TOMITARÔ HARA, YOKOHAMA.

(COLLOTYPES.)

Yama Râja is the chief of the Ten Kings of Naraka (Hell): we have already mentioned two of them, in Volume Ten, and have explained these deities, all of whom are attended by demons who inflict the tortures of hell. The figures here represented are one of the kings and his attendant. Upon inspecting the two statues, we find the style of carving and the colouring make us feel that they were prepared a little later than the time of Unkei and Jôkei; namely, towards the close of the Kamakura era or in the early of the rival dynasties. Their excellence in beauty and in technique well merit our high appreciation.

山水横披圖(紙本墨畫)

支那明朝戴文進筆

(縱八寸五分、横三尺二寸五分)

京都　桑名鐵城君藏

明代浙派の鼻祖戴文進の跡我が國に傳存するもの少からず、本書亦既に之を掲げたりと雖も、落款の分明にして信據すべきものは本圖殆ど其の最たり、之を前出の諸圖に較ぶるも畫風筆法互に全く其の勁健なる特徴を同うせるを觀るべし、明の英宗正統十一年の作とす

LANDSCAPE.

BY TAI WEN-CHIN, CHINESE.

(Broad picture, monochrome on paper; 3 feet 4 inches by 9 inches.)

OWNED BY MR. TETSUJÔ KUWANA, KYÔTO.

(COLLOTYPE.)

The productions of Tai Wen-chin, the founder of the Che school during the Ming dynasty, are preserved in our country in no small number, and we have already reproduced several of them. This one will be most praised of those now to be seen, because of its trustworthiness and its precise signature; and when we compare it with all the others that have been given by us, we find the artist's familiar, forcible wielding of his brush and general type of his pictures. The canvas now reproduced was executed in the 11th year of Cheng-t'ung (1446), in the reign of Emperor Ying-tsung of the Ming dynasty.

まことに世の常一十無比の法書

一個一二の觀念の外の同系統を以て能動の
本二月注水廣告を以て廣に國藩の出師之二十
路の其を以相本はつるをいさ擬信一一個分
故常を繼ぎ之を以て後を之に匪亦書本
ものを有俗に倫の新文難解殺一般化

遠代堀麟書房 謹啓

ロンドン 八一二番地

著者文難剛則氏

(書畫本紙)圖拾壁水山

竹齋讀書圖(紙本墨畫)

僧周文筆

〔竪四尺四寸五分横一尺一寸〕

京都帝室博物館藏

此の圖周文の筆なることは曾に越溪周文の印あるのみならずして筆墨の妙致眞に周文の特色あるによりて明かなり當時の名流龍淵清播周巖龍堀靈彦各詩を題し南禪の等逑圖名を命じ序を作りて之を記せり文安四年の製作なるべきことは序末の題記に依りて知らる如拙の瓢鯰圖と同じく周文遺品の試金石と爲すべき明徵ある資料なり

A SYLVAN SCENE.

BY SHÛBUN.

[*Kakemono*, monochrome on paper; 4 feet 5 inches by 13 ½ inches.]

OWNED BY THE KYÔTO IMPERIAL MUSEUM.

(COLLOTYPE.)

Not only is this picture, "Reading a Book in a Cottage in a Bamboo Grove," by Shûbun, authenticated by his seal, "Yekkei Shûbun," but the style of the brushwork corresponds exactly with the special mode of this master; and, besides, there are added many Chinese poems by eminent priests who were Shûbun's contemporaries: Ryûha, Seihan, Shûgan, Ryûsei, Ryôgen, while the title of the picture and a description are given by Tôren, a priest of Nanzenji, a temple in Kyôto, and we are informed that this picture was produced in the 4th year of Bun-an (1447) by the date added at the end of the descriptive account. For these reasons, this picture is to be taken as a standard of Shûbun's productions in determining the authenticity of other pictures attributed to him: just as the picture of "Saké-gourd and Cat-fish," by Josetsu, is the touchstone for that master's compositions.

A SYLVAN SCENE.

BY SHIBUN.

[illegible]

OWNED BY THE KYOTO IMPERIAL MUSEUM

(COLLOTYPE)

Not only is this picture, "Reading a book in a [illegible] grove," by Shibun authenticated by his seal, "Yoshei Shibun," but the [illegible] of the brushwork corresponds [illegible] with the special mode of this master; and, besides, there are added many Chinese poems by various priests who were Shibun's contemporaries. Ryuhei, Shiun, [illegible], Kyoei, Nyojoen, which the title of the picture and a description are given by Tosun, a pupil of Yosenji. [illegible] Kyoei, and [illegible] informed that this picture was produced in the 4th year of the [illegible] Bunrin, [illegible] of the descriptive account. For these reasons, this picture is [illegible] as [illegible] of Shibun [illegible] "Saké-sound and Cup-fly," by Joe Ion, [illegible] impossible.

夫れ題賛なる熟用なる、之を云ふ可き

ものか。加之、之を図を図録遠い描加ふ、

風の出遊文周(七図の本序はそこをくるる出算)

。らか此に近題の本序はそこをくるる出算)

半四英文らか七題を文を作を序に、命ぐ云

[illegible]

文一嶽南に題を詩を[illegible]

[illegible]

遊者、雅号らか加ふる。

文周に難を物の詩を[illegible]

文周落座に詩を一一一文に目い

雅号物座を常雅章

春文周描

[illegible]

(開墾本新図書館蔵)

竹溪鬳齋隱居軸序

世以隱君子目居逸無為樂於手不釋卷謂為子載籍之歷落者猶畫之
逸士人之料物乎一世之異然軸以類聞之也千古之課裝手且不欲覽
卷無於不卷合則歸於晚節不如手抱奉而高卧清風皇皇日溯乎
宮闕風中綠蘚岸中疏竹之下其猶子長松之蒼翠乎長松之蒼翠乎
秋清意月之上吳皆閣中自讀之趣也傳曰隱居以求其志行義以達其
道本書以聖賢之志為志以道為以聖賢之道為道已然則義在未軸前
于達行者未形達之狀跡也然隱天下於子明文又不受稱幽憂之病
未治幽憂亦衰也孔隱有二焉曰真曰隱者隱伊呂焉也者衰衰將
者則又有隱龍而隱者有乾而隱者有急流而有環老且占之為經
者有於幽微知識意心隱身齊家治國平天下之次序者且者難為隱
者不可隱焉者夫事行以明哲保身之道行以聖賢必形於外及其
之學身隱而之義不可以明哲保身之道行以聖賢必形於外及其
而竹溪鬳齋之義不幾乎鳳翼麟之猶鶴戒　端龍記室　吳公
也東陽之高第也今予人新斯軸未家名之且序之及其展之先眼
也不辭孤陋以書有小意新孤之口竹溪有全中有詩者人傳讀並上教
詩自聽印千年後考詩歌欲松花名口掌上何者讀半世輝閣第口雅
當心明珠懷因題口竹溪鬳齋隱居軸序　別有釋迦文佛世尊者
出文安神鏡或次了卯仲夏吉日　別有釋迦文佛世尊者

星座蒼山茅竹中論心此境與
詩同則人不至和梅達子紅殘書
詩成吟

[illegible]

眼對閑經人白頭綠山茅竹景
還上此亭何日輕琴伯書宿
谷蒼松竹樓　[illegible]

竹意茅齋野趣流攜書終日獨
松樓吳才望為年未起一句有
雪經濟心

[illegible]

面水好山皆可愛
唯多竹雪樓吾生
雪中小坐是風住宜
日課猶愁久讀書

[illegible]

山水圖(絹本墨畫)

支那明朝周文靖筆

(竪二尺九寸三分横一尺三寸七分)

加賀國金澤　横山隆興君藏

明の周文靖は甫田の人宣宗宣德の間陰陽訓術を以て徵されて仁智殿に直し御試の枯木寒鴉に第一位を占め大度縣典史を授けられ又鴻臚序班に歷せり畫を善くし山水は夏珪吳鎮を學び人物花卉翎毛樓閣牛馬俱に高致ありと稱せらる遺品我が國に傳存するもの多からず本圖の如きは最も珍貴すべし畫上の款識に依りて仁智殿に直せし宣德頃の作なることを知るべし三山は其の號なるべし老蒼の筆墨能く南宋院體の正風を傳へて毫も浙派等の影響を受けざるは孫君澤李在等と共に亦明代の一異彩とするに足れり

LANDSCAPE.

BY CHOU WEN-CHING, CHINESE.

(*Kakemono*, monochrome on silk; 2 feet 11 inches by 1 foot 4 ½ inches.)

OWNED BY MR. TAKAOKI YOKOYAMA, KANAZAWA, KAGA PROVINCE.

(COLLOTYPE.)

Chou Wen-ching, who lived in the time of the Ming dynasty, China, was a man from pu-tien. He became an officer in the Jen-chih-tien palace during the Hsuan-te period of the reign of Emperor Hsuan-tsung, and after passing the Imperial examination, he attained the first rank of honour by his picture of "Crows in a Lonely, Naked Forest." It is said that he was clever in painting human figures, flowers, birds pavilions, cows, and horses; and especially excelled in landscapes after the manner of Hsiah Kuei and Wu Chen. His works are rarely seen in our country; hence a picture like the one here reproduced is much esteemed. From his own comments, written on the upper part of the canvas, we learn that this picture was done about the Hsuan-te period, when he was in attendance at the Jen-chih-tien palace. It must be said that his not being influenced by the Che school in any way, was a praiseworthy fact, for he adhered to the style of the Imperial Academy of the Souhtern School, which was especially good in its conservative and moderate brushwork, as we see by the works of Sun Chun-tse and Li Tsai, both artists of the Ming dynasty.

山水圖（雪舟筆）

帝國美術學校藏

東京文部省印刷局

明治三十六年一月廿五日發行

LANDSCAPE

BY CHOU *MICZ-CHIZC* (SHUKEI).

OWNED BY MR. TAKAYOKI TOKOYAMA, KAMAKURA, JAPAN.

(COLLOTYPE)

Chou *Mi'u* ching, who lived in the time of the Shin dynasty, China, was a man fo[illegible] He became an officer in the Jo-ju-ji of the Ashikaga family. He [illegible] the religion of the Emperor Hiaun-tsung, and after [illegible] the [illegible] of a family of [illegible] his pictures of "Cows in a Lane by Moonlight." It is said that [illegible] was clever in painting human figures, flowers, birds, [illegible] and landscapes. [illegible] called in modern [illegible] after the manner of Li Kiu and *Li Ch'ang*. He was [illegible] modern school, [illegible] picture [illegible] in the [illegible] the Hiaun-tsu period, which [illegible] in attendance at the [illegible] Che school in [illegible] for the advancement to the rank of the Imperial Academy of the Sakura Sakai [illegible] especially good in the conservative and [illegible] brushes, [illegible] and Li Ch'i, both pupils of the Shin [illegible]

明治三十六年一月廿五日發行

東京文部省印刷局

寒山拾得圖雙幅(紙本墨畫)

僧一之筆

(各竪三尺四寸、横一尺三寸五分)

安藝國廣島　佐々木治兵衛君藏

一之も既に之を紹介せり、本圖氣韻の微すべきものなしと雖も、其筆致墨情之を前出の畫に較べて、決して一之以外の筆に非ざることは、一隻眼あるものゝ共に默會する所なるべし、而も本品の如きは殊に勝れたる有數の佳作とす

HAN-SHAN AND SHIH-TE.

BY ISSHI.

(A pair of *kakemono*, monochrome on paper; each 3 feet 6 ¾ inches by 1 foot 4½ inches.)

OWNED BY MR. JIHEI SASAKI, HIROSHIMA, AKI PROVINCE.

(COLLOTYPES.)

Isshi has been mentioned once before. Although this canvas bears no trace of a signature and no seal print, yet everyone who has the least experience in Art matters will concur in the opinion that the picture could not have been conceived by any other artist than the priest Isshi. Upon examining the brushwork of this composition and camparing it with other, authentic production by this same artist which hase been already reproduced, there can be no hesitation in identifying it: moreover, this work must be classed among Isshi's famous masterpieces.

第二一册

少年軍・兵一・將之例 [illegible]

漢璽本紀〔附〕璽圖指南山次

樹下鬪拳圖(絹本着色)

支那明朝趙芝筆

(竪五尺一寸一分、横二尺八寸一分)

讃岐國　琴陵光潤君藏

趙芝は支那畫傳の譜畫に逸して其の傳歷を知らずと雖も、此の畫に由りて推考するに、蓋し明朝人物畫の一能手なり、用筆纖細にして而も勁銳、描寫巧密にして而も布置雄大なる明畫の特色、おのづから畫面に溢れたり、邈傳の名匠蹟を異邦に存する獨り斯の人のみに非ざるなり

BOXING UNDER THE TREES.

BY CHAO CHIH, MING DYNASTY, CHINA.

(*Kakemono*, colours on silk; 5 feet 1 ⅛ inches by 2 feet 9 inches.)

OWNED BY MR. MITSUHIRO KOTOOKA,

SANUKI PROVINCE.

(COLLOTYPE.)

Chao Chih is not known to the biographers of Chinese artists. On investigating this picture, we conclude that this artist must have been one of the experts in painting human figures, during the Ming dynasty. The special style of Ming pictures is well expressed on the canvas, in minute and forcible brushwork and grand composition of the subject; but it is not alone this artist whose pictures are extant in our country, while his biography has been lost in his native land.

雅文馆翻刻新文

第一ヘ八ノ二編分ノ一ヘ一八ノ四

樹下精舍圖 李龍眠筆

BOXING UNDER THE TREES.

BY CHAO CHIH, MING DYNASTY, CHINA.

Ink monochrome on silk. 5 feet 1", inclusive by 3 feet 9 inches.

OWNED BY MR. MITSUHIRO KOTOOKA,

SANUKI PROVINCE.

(COLLOTYPE.)

Chao Chih is not known to the biographers of Chinese artists. On investigating this picture, we conclude that the artist must have been one of the experts in painting in man figures, during the Ming dynasty. The special style of Ming dynasty is well expressed on the canvas; in minute and forcible brush-work and grand composition of the subject; but it is to be above [illegible] specimens are extant in our country, which his biography is been lost in his native land.

山水圖(絹本青綠)

筆者不詳

(竪三尺五寸五分横二尺六分)

讃岐國高松　十河三郎君藏

本圖は壽隅に藏印あるのみにて何人の作なるかを知ること能はずと雖も想ふに明畫か或は清初の畫なるべし其の畫法布局と共に巧密を極めたる佳作にして尋常凡手の企及する所に非ざるなり

LANDSCAPE.

ARTIST UNKNOWN.

(*Kinkamono*, coloured on silk; 3 feet 6 inches by 2 feet 5/6 inches.)

OWNED BY MR. GONZABURÔ SOGAWA, TAKAMATSU, SANUKI PROVINCE.

(COLLOTYPE.)

We cannot determine who the artist of this picture was, as it bears only a certain owner's seal, but, by supposition, we fix the date of its production as being during the Ming dynasty, or beginning of the present dynasty. It is excellent in minute brushwork and in the composition of the picture, which show that the artist was not inferior.

山水圖(絹本淡彩)

"山水長卷"

各八尺二寸八分五厘×一尺

朝陽圖（紙本墨畫）　僧眞康筆

〔竪二尺七寸六分、横一尺一寸〕

子爵　福岡孝弟君藏

仲安眞康は康西堂或は江西堂に作る、九華山人、意足道人等の號あり、又東光眞康と署す、鎌倉西來庵に住せり、啓書記曾て此の人に就いて畫を學べりと云ふ、其の畫に寶德四年等の款識あり、以て其の啓書記よりも先輩たる年代を知るに足れり、啓書記の畫風頗る之に近く、而も名聲較高きを以て、眞康の遺作往々啓書記と誤らる、本圖の如きも亦其の一たりき、畫系の由りて來る所を詳にせず、蓋し禪流墨戲の傑出せるものにして、足利時代鎌倉畫苑の一卒先者なり、混猫に近き彼墨の草筆啓書記と雖も及び易からず

PRIEST CHAO-YANG.

BY PRIEST SHINKÔ.

(*Kakemono*, monochrome on paper; 2 feet 9 inches by 1 foot 1¼ inches.)

OWNED BY VISCOUNT TAKACHIKA FUKUOKA.

(COLLOTYPE.)

Chyûan Shinkô is known by the names, Kôseidô, or Kyûkwa Sanjin, or Isokudôjin, and sometimes he signed himself Tôkô Shinkô. He lived at Sairai-an (the dwelling of a recluse) at Kamakura. It is said that Keishoki once studied painting under this artist. In some of his pictures the date, 4th year of Hôtoku (1452) is given; by this fact it is known that the artist was prior to Keishôki. The style of Keishoki very much resembles that of Shinkô, and as he was very famous, Shinkô's works are sometimes mistaken for those of Keishoki. This picture is one of that kind. It is difficult to differentiate the peculiar style of Shinkô's school. The picture here reproduced is an excellent example of the painting prevailing among the priests of the Zen sect, and Shinkô was the pioneer of the Kamakura school in the time of the Ashikaga dynasty of Shôguns. The cursive wielding of the half-dry brush in his style, has the appearance of being a composite which could not have been undertaken by Keishoki.

本ページ欠損

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鷹鷺圖（紙本墨畫）　俵屋宗達筆

（竪二尺五寸二分、横一尺三寸三分）

讃岐國高松　細溪宗次郎君藏

豐潤穩雅の筆墨夙に光琳の前型を開きたる宗達の技風は、作として觀るべからざるなしと雖も、壽題に依り圖樣に依り、種々の變化は、廣く遺品を見ざれば以て全豹を識り難し。本圖は實に宗達の禽鳥に於ける技風を觀るに宜しき一佳作とす。圖上の賛は大德寺第百七十代の宗渭にして宗渭は寛文元年十一月二十一日七十四歳にて寂せし人なり、亦以て生歿の不明なる宗達の年曆を旁證する一資料に供するに足れり

HAWK AND HERON.

BY SÔTATSU TAWARAYA.

(*Kakemono*, monochrome on paper; 2 feet 6 inches by 1 foot 3 ⅔ inches.)

OWNED BY MR. SÔJIRÔ HOSOTANI,

TAKAMATSU, SANUKI PROVINCE.

(COLLOTYPE.)

The rich colouring and the moderate tone of the brushwork which were created by Sôtatsu, and passed on to Kôrin, the greatest master of this style, were faithfully wrought out in each production of Sôtatsu. But to gather a correct knowledge of his catholic style, we must study almost all of the productions that are now extant, for the traits displayed and the style of each of his composition are always a little different, depending upon the character of the subject and the artist's conception of his composition. The picture which is here reproduced will stand as a good example of Sôtatsu's bird pictures. The panegyric verse added to the upper part of the canvas was written by Shûyi, the 170th partriarch of Daitokuji, Kyôto, who died on the 21st day, 11th month, 1st year of Kwambun (1661), at the age of seventy-four.

HAWK AND HERON.

BY SÔTAKU. LIKEWISE.

(COLLOTYPE.)

THE WAITS', STYLE, PROPORTION

OWNED BY THE SÔJIKO PROPOTZU

The well-coloring and the modern [illegible] of the [illegible] painted by Sôtaku, and passed on to Kôshi, the [illegible] out in each possession of Sôtaku. But to [illegible] style, we must study almost all of the productions [illegible] displayed and the style of each of his compositions [illegible] upon the character of the subject and the artist's [illegible] picture which is here reproduced will stand as a good [illegible] The paragyric verse added to the upper part of the [illegible] 1701 particularly of Dattokuji, Kyôto, who died in the [illegible] of Kwanbun (1661) at the age of seventy-four.

佛性に至る十數年の經過を物語るものと思はれる。十
料資。さて此彩色を作者の生涯の最盛期に屬する作品
生れて以來九十四年、上半元文年間に歸寂した人物
二月、上半元文年間は歸寂した人物
七百餘年前の上關白藤原忠通の筆になる。
（）。藤原の風格を具備する作品。
本紙の幅の幅を以て其作品を見る。
（）。

藤代助氏所藏細密畫帖

第三十八號　明治三十五年

帝國美術學會（會長本荘陸郎）

清巖宗渭
雲間一搆万人號
玉瓜金瓶蒙豪

獼猴捉月圖(紙本墨畫)

久隅守景筆

(竪三尺九寸三分、横一尺七寸九分)

加賀國金澤　男爵横山隆俊君藏

守景の畫は先に人物山水等を掲げたりと雖も未だ本圖の如き草雅の筆墨面白きもの出でず探幽門下の白眉と稱せらるゝ守景の長技は既に師風の徑畦を逸して別に一種老健の力量あるもの眞に此の畫の趣致に觀るべし

THE MONKEYS.

BY MORIKAGÉ KUZUMI.

(*Kakemono*, monochrome on paper; 3 feet 10 ⅞ inches by 1 foot 19 ⅞ inches.)

OWNED BY BARON TAKATOSHI YOKOYAMA, KANAZAWA, KAGA PROVINCE.

(COLLOTYPE.)

We have previously reproduced landscapes and figures by Morikagé, and now, for the first time, we have the opportunity to show some plain, yet attractive brushwork pleasantly wrought out. The matchless ability of Morikagé, as one of the most eminent among Tannyû's disciples, was due to the force he imparted to his brush, to which he have a style modified from that of his eminent teacher. This trait, carried out to the fullest measure, may be observed in this picture.

猿の図

芝琴古閑人

猿の図は山崎楽堂氏の蔵品なり　作者詳かならず

猿の生態は人間に酷似せるものあり　古人の観察に従ひ其特徴の著しきものを描き出せり　此画は猿を一種の人間と見做せる思想の下に出でたるものなるべし　猿の表情に於ては人間の表情と大に異なるものあるを見る　猿の性質は人間に比して遥かに劣れりとせざるを得ず　此画は猿を一種の人間と見做せる思想の下に出でたるものなるべし　猿の表情に於ては人間の表情と大に異なるものあるを見る

伊勢物語圖(絹本着色)

清原雪信筆

(竪一尺四寸、横二尺六寸三分)

讃岐國 德田泰造君藏

雪信は先に第十七冊に一たび之を紹介せり、本圖は前出のものよりも、人物の描法土佐風に倣へる所一層著く、樹木、土坡等探幽風の筆墨頗る佳なり、

書題は伊勢物語の背男の女をゐてゆきける芥川の故事とす

ILLUSTRATION FOR ISEMONOGATARI.

BY YUKINOBU KIYOHARA.

(*Kakemono*, colours on silk; 1 foot 4 3/5 inches by 2 feet 7 1/5 inches.)

OWNED BY MR. TAIZÔ TOKUDA, TAKAMATSU, SANUKI PROVINCE.

(COLLOTYPE.)

In the 17th volume of our series, we reproduced one of Sesshû's productions. This one approaches more to the style of the Tosa school in depicting figures than the previously given the brushwork; on the trees and banks is very excellent, somewhat resembling the style of Tannyû The subject of this picture is taken from a paragraph in the famous romance, *Isemonogatari*, which tells of a youth starting to accompany a young girl in Akutagawa.

音本縮圖普勢仲(色)

東京書原堂

（全三冊大尺縮刷版）

編輯　桑田繪圖顧問

ILLUSTRATION FOR ISEMONOGATARI.

BY YÔKOKU KIYOHARA

（COLLOTYPE）

[illegible] TÔKYÔ [illegible] TAKA [illegible] YUSHI PROVINCE

[illegible] reproduced one of Sesshu's production[illegible] the Tosa school in depicting figures than th[illegible] and banks is very excellent, somewhat [illegible] Lum[illegible] of this picture is taken from a photograph [illegible] of a youth starting to [illegible] company [illegible]

第三冊

伊勢物語圖繪

西王母圖屏風(紙本着色)

狩野常信筆

(竪五尺二寸九分横一丈一尺八寸二分)

越中國内山松世君藏

西王母の事は第三冊探信の書の説明に述べたり、而して常信の作は屢之を掲載せりと雖も、其面目なる大作本圖の如きものあらず、其の寧ろ輕淡を以て勝れたる常信の特色は却りて之を認めすと雖も、中興狩野家の正宗とも認むべき勁健緻實の技風に至りては遺憾なく發揮せられ、探幽の倘老境に入らざる頃の金殿壁隙の諸作と其の趣を同うし、而も相競ひて遜色なき力量を觀るに足れり

HSI-WANG-MU.

BY TSUNENOBU KANÔ.

(Pictures on a screen, in colours on paper; 5 feet 3 inches by 11 feet 9 inches.)

OWNED BY MR. MATSUYO UCHIYAMA, YETCHÛ PROVINCE.

(COLLOTYPE.)

Concerning Hsi-wang-mu, we have given an explanation in the third volume, in connection with the picture by Tanshin Kanô; and we have frequently reproduced the works of Tsunenobu, but this one will be the most excellent among his productions, in its magnitude. Although we may not observe the light colouring specially characteristic of Tsunenobu, yet the forceful and sincere style, which was brought out by the reformer of the Kanô school of artists, is represented in the fullest way, the picture approaching, in its success, the paintings on the walls and panels of the palace, which were done by Tannyû before he achieved the maturity of his style. We may justly observe, from the success of this artist, Tsunenobu, that he was not falling behind the great masters of the Kanô school.

HSI-WANG-MU.

(COLLOTYPE)

OWNED BY MR. MATSUO UCHIYAMA, YEDCHU PROVINCE

[illegible]

Concerning Hsi-wang-mu, or Lady Queen of Spiritualism in the third volume, in connection with it, I quote by Lambda Kano; and we have frequently reproduced the works of Tanshin, I do so, on the most excellent among his productions. [illegible] It seems we may not observe the light colouring, [illegible] of Tosa school, yet the forceful and sincere style, [illegible] of the Kano school of artists, [illegible] on the Italian style, the picture, appreciating, in its success, the [illegible] of the public, which were done by Tanyu [illegible] of his style. We may readily observe, from the success of his work, Tanshin, that he was not falling behind the great [illegible] of the Kano school.

真山常勝筆

（高さ二尺八寸一分、幅六寸七分）

所有者　内閣中尉

（高野佐三郎氏撮影）

雙鹿圖(絹本着色)

支那清朝沈南蘋筆

(竪四尺五寸七分、横一尺七寸五分)

讃岐國高松　難波恒三郎君藏

沈南蘋の遺作は屢之を掲げたりと雖も、細巧を以て能事了るとなせるが如きもの多くして、健拔本圖の如きもの稀なり、壽樹水石の筆法南蘋の腕力亦尋常に非ざること、以て之を見るに餘りありとす

TWO DEER.

BY CHEN NAN-PIN, CHINESE.

(*Kakemono*, colours on silk; 5 feet 6 ½ inches by 1 foot 8 ¾ inches.)

OWNED BY MR. TSUNESABURÔ NAMBA, TAKAMATSU, SANUKI PROVINCE.

(COLLOTYPE.)

Although we have had much experiences in reproducing the extant works of Chen Nan-pin, most of the pictures we have treated were successful for their minute brushwork; and the forceful wielding of the brush, which this canvas displays, is very rare. The drawing of the trees, the rocks, and the water shows that this artist's attainments in his profession were not those of the ordinary person; this statement is confirmed by an inspection of this picture.

津軽南水朝淵氏蔵

〔白雪本朝圖鑑〕

TWO DEER.

BY CHEN YAN LIN, CHINESE.

(Akkawa, colour on silk. 3 feet 6 in. inches by 1 foot 8 in.)

OWNED BY MR. TSUSHASHIRO NAMBA, TAKAMATSU

SANUKI PROVINCE

(COLLOTYPE.)

Although we have had much experience in reproducing the extant works of Chen San-pin, most of the pictures we have treated were successful for their minute brushwork; and the forceful wielding of the brush, which this canvas displays, is very rare. The drawing of the trees, the rocks, and the water shows that this artist's attainments in his profession were not those of the ordinary person, this statement is confirmed by an inspection of this picture.

本書は〔白雪本朝圖鑑〕の一部である

津軽南水朝淵氏蔵

雄山閣三浦保雄　松原岡麟共

編集　〔白雪本朝圖鑑〕編纂部

発行　昭和十五年八月廿四日


樹齋允珍寫於潤南草堂

金刀比羅宮祭禮圖屏風(紙本着色)

鳥居清信筆

(屏風全體竪四尺六寸五分横一丈六寸八分)

讃岐國 金刀比羅宮藏

鳥居清信は鳥居家の初代なり、其の父清元大阪より江戸に下りて筆を劇場の看板に染めたりと雖も、未だ大いに世に著はれず清信に至りて名聲始めて籍甚せり、清信通稱を庄兵衛と云ふ貞享四年父と共に江戸に移り、難波町に住す、父の書法を學びて四座の芝居の看板及び番附を書きて世に稱せられ、又菱川師宣の畫風に私淑して俳優の似顔繪を工にす、殊に元祖市川團十郎の像を善くせり、又多く草子類の挿畫及び丹繪漆繪等の版畫を作り當時の浮世繪は殆ど皆清信の風に倣ふことゝ爲りぬ享保十四年七月二十八日歿す歳六十六淺草南松山町法成寺に葬られ法名を浮光院清信日立信士と云ふ、男清信家業を襲げり、本品は清信が肉筆の遺作中最も大作にして、鳥居派の特徴は著からずと雖も、人物の畫法古雅にして頗る愛すべし、印文清信の外に岩佐を用ゐたるは蓋し又兵衛を慕ふに出でたるならむ、茲に出すものは屏風一雙中の一部分なり

FESTIVAL OF KOTOHIRA SHRINE.

BY KIYONOBU TORII.

(Part of folding-screen, in colours on paper; whole size of original, 4 feet 7 ½ inches by 10 feet 3 ¾ inches.)

OWNED BY KOTOHIRA (SHINTÔ) SHRINE, SANUKI PROVINCE.

(COLLOTYPE.)

Kiyonobu Torii was the founder of the Torii school (Ukiyoyé). Although his father, Kiyomoto, began to prepare posters for theatres after moving to Yedo from Ôsaka he does not seem to have achieved great reputation among people, and it was left for his son and successor, Kiyonobu, to bring this branch of art to perfection. Kiyonobu was commonly called by the name of Shôbei. He went to Yedo from Ôsaka with his father in the 4th year of Teikyô (1687). ‘He gained high fame for his posters and programmes for four theatres, after he had studied the principles of art under his father. He acquired a fancy for the style of painting followed by Moronobu Hishikawa, with the result that he became very skilful in painting the portraits of actors, especially that of the First Danjûrô Ichikawa. Besides, he prepared illustrations for popular literature, and single-sheet pictures in red colour and in lacquer for painting. By the time he had reached this point, almost all of the Ukiyoyé artists imitated his style of painting. He died at the age of sixty-six, on the 28th day, 7th month, 14th year of Kyôhô (1729).

The picture here shown is the most successful among his original compositions now extant. The style of painting imparts much action to the moving figures, and is attractive for its antique and simple taste; although it is not remarkable for evidence of the special traits of the Torii school. It should be remembered that Kiyonobu was a devoted admirer of Matabei Iwasa, for he added the name of Iwasa to that of Kiyonobu on his seal.

武陵漁夫圖(絹本着色)

與謝蕪村筆

竪三尺二寸四分横一尺二寸五分

讃岐國高松　細溪宗次郎君藏

蕪村の畫由來蕭索の致に富めりと雖も瓢逸脫落の氣韻本圖の如きものは稀なり是れ其の好みて作りし俳畫の調を以て畫けるものにして桃源に入りて秦代の民に遇ひし武陵の漁者はかゝる仙骨ありてこそその聯想を起さしむるに足れる趣ありと謂ふべし

FISHERMEN AT WU-LING.

BY BUSON YOSA.

(*Kakemono*, colouers on silk; 3 feet 3 inches by 1 foot 3 inches.)

OWNED BY MR. SÔJIRÔ HOSOTANI, TAKAMATSU,

SANUKI PROVINCE.

(COLLOTYPE.)

Although the works of Buson are excellent in plain taste generally, yet we think it is a rare thing to find the traits of carelessness and simplicity so conspicuously shown as in this picture. It has full power to make us imagine the fishermen at Wu-ling, who lived among the people of the ancient Tsin dynasty, and is full of a divine, hermit-like character.


武陵漁者
謝青主寫

山水圖(紙本墨畫) 曾我蕭白筆

(竪一尺三寸六分、横一尺九寸六分)

讃岐國高松 西村眞明君藏

蕭白の筆狂逸を極めて鬼氣の厭ふべきもの多きは既に世の定評たり、然れども問題る沈着平靜のもの無きに非ず、本圖の如きは殊に然り、蕭白としては本圖の趣より以上の沈着固より得て望むべからず、敢て奇異を好みて鬼氣多きものを愛すればいざ知らず若し眞面目に蕭白の價値を評すれば此の種の畫に見るが如き濃淡の墨致と氣骨ある筆法と、即ち其の特長の尊むべき所以にして、亦是れ他人の侮ふべからざる所なり

LANDSCAPE.

BY SHÔHAKU SOGA.

(*Kakemono*, monochrome on paper: 1 foot 4 ¼ inches by 1 foot 11 ½ inches.)

OWNED BY MR. SHIMMEI NISHIMURA, TAKAMATSU, SANUKI PROVINCE.

(COLLOTYPE.)

It is the prevailing opinion that the works of Shôhaku are full of a mystic and unnatural spirit; but we think we may find, however, something definite and moderate among his productions. The picture now presented by us will be one of the latter kind, and we cannot hope for a more natural piece of work than this production. If we wish to criticise the achievements of Shôhaku, we must pay close attention to pictures like this, for it was done with a forcible stroke of the brush and a moderate tone of the India-ink, besides having the valuable speciality which was due to his great talent. This sort of attention will prove of great advantage to those who are always expatiating upon the uncommon and mystical productions of Shôhaku.

群盲渡橋圖卷(紙本淡彩)

僧月僊筆

(竪一尺一寸二分)

京都浄土宗大本山知恩院藏

月僊は既に先に紹介せり、茲に掲ぐるは亦其の一逸品にして、描寫の巧妙なること、月僊の遺作中殆ど復た見るべからざるものなりと謂ふも決して過稱に非ず

BLIND MEN CROSSING A BRIDGE.

BY GESSEN.

(Part of a picture-roll, monochrome on paper; 1 foot 1 ½ inches in hight.)

OWNED BY THE TEMPLE, CHION-IN, KYÔTO.

(COLLOTYPE.)

We have already introduced the works of Gessen, but the present picture is one of the masterpieces executed by him, and the minute and excellent wielding of his brush are excellent, so that there are not other such examples among his productions.

三十六歌仙圖(絹本着色)

酒井抱一筆

(竪四尺一寸八分横一尺八寸七分)

尾張國名古屋　伊東由太郎君藏

抱一の人物畫は光琳より出でゝ一層土佐に近づきしもの、輕輕の筆致と逸雅の風姿と共に一家の特趣を具ふ本圖の如きは其の一傑作にして、清麗の彩調面相の變化殊に賞すべきものなり

THE THIRTY-SIX POETS.

BY HÔITSU SAKAI.

(*Kakemono*, colours on silk; 4 feet 2 inches by 1 foot 10 inches.)

OWNED BY MR. YOSHITARÔ ITÔ, NAGOYA, OWARI PROVINCE.

(COLLOTYPE.)

The figure painting of this artist followed a special course introduced by himself, in its light and moderate brushwork, as well as in the rich and elegant method, which he studied from Kôrin's style, and afterwards cultivated so as to bring it to resemble the style of the Tosa school. This picture, no doubt, was one of his masterpieces, and we especially admire the clear and attractive colouring and the variation in the countenances of all the persons.

樹下彈琴圖紙本淡彩）　岸駒筆

（竪五尺五寸一分、横三尺）

越前國粟田部　木津群平君藏

岸駒は北陸の產なり、故を以て北陸其の遺作に富めり、殊に粟田部の豪商木津氏は其の祖成助岸駒に就いて畫を學び岸駒屢來りて其の家に在りしかば岸駒の畫を藏すること頗る多く、岸駒一代の傑作は木津氏の藏弆を以て第一に推さざるべからず、京都の清水に、岸駒と成助とが竹に虎の圖を合作し、之を刻せしめて奉納せる石燈籠あり、また木津氏所藏の岸駒の畫中成助館に於いて畫ける由を記せるものあるが如き、以て其の關係を察すべし、惜むらくは維新の際暴民の爲に家を毀たれし時散逸せしもの少からずと云ふ、本圖は同家藏品中頗る傑出せる佳作にして、文化元年岸駒五十六歳其の一家の典型既に成りて、而も後年の如き癖の未だ出でざる頃の筆なり、縱横健拔の技大いに賞すべしとす

PLAYING THE KOTO UNDER THE TREES,

BY GAN-KU.

(*Kakemono*, slightly coloured on paper; 5 feet 5 ¾ inches by 3 feet 1 ¾ inches.)

OWNED BY MR. GUNPEI KIZU, AWATABÉ, YECHIZEN PROVINCE.

(COLLOTYPE.)

Gan-Ku, the artist, was a man from Hokurikudô most of his works were preserved in that district; especially by an ancestor, Jôsuké by name, of the Kizu family, wealthy merchant of Awatabé. This Jôsuké studied art under the guidance of Gan-Ku, who often visited his pupil and lodged in his house. For this reason, the family has kept such a great number of the artist's masterpieces that they are not less in number than all those which are to be seen elsewhere. We may learn something of the intimacy which existed between Gan-Ku and the Kizu family, from the fact that there is, at Kiyomizu temple, Kyôto, a stone lantern which has, in relief, a tiger and a bamboo done conjointly by Gan-Ku and Jôsuké, the ancestor of the Kizu family; and some of the pictures preserved by that family bear legends setting forth that they were painted in the residence of Jôsuké. It is much to be regretted that this family was attacked by a mob at the time of the political restoration (1868); and a portion of Gan-Ku's pictures stolen.

The picture here reproduced is a great masterpiece in the collection of the Kizu family, and was executed in the 1st year of Bunkwa (1804), when the artist was fifty-six years of age. About that time his artistic attainments had reached their highest point of development, conforming to his special method, and were not yet affected by unattractive features which appeared somewhat in later time. The lofty yet easy brushwork of this conception may well cause admiration.

PLAYING THE KOTO UNDER THE TREES.

BY GIAN KU.

(COLLOTYPE.)

COLLATED BY THE GUARDIANS OF THE ART MUSEUM, YEGUHNEN PROVINCE.

Size of the original painting — Paper: 4 feet 5 inches by 3 feet 1 inch.

Gian-Ku, the artist, was a man from the middle period of his works were preserved in that district; especially from another, [illegible] of the Kitan family, a wealthy merchant of *Jumabe*. This people studied art under the guidance of Gian-Ku, who often visited his pupil and lodged in his house. For this reason, the family has kept such a great number of the artist's masterpieces that they are not less in number than all those which are to be seen elsewhere. It may learn something of the intimacy which existed between Gian-Ku and the Kitan family, from the fact that there is at Kijo-mura a temple, Kijoku-ji, in the Tatsum district, [illegible] a tiger and a bamboo door painted by Gian Ku and [illegible], the ancestor of the Kitan family; and some of the pictures preserved in that family bear legends setting forth that they were painted in the residence of [illegible]. It [illegible] to be regretted that the Kitan family was [illegible] of [illegible] the [illegible] of the painting, [illegible] and a portrait of Gian Ku painted [illegible].

The picture here reproduced [illegible] great masterpiece in the collection of the Kitan family, and [illegible] in the year of Bunkwa (1804), with the [illegible] was [illegible]. About that time his artistic attainments had reached their highest point. [illegible] of deep sentiment, combining [illegible] and were not yet affected by mannerisms [illegible] which [illegible] somewhat in the time. The [illegible] of this composition [illegible] admiration.

春潮岸（谷旅本雅[illegible]園蒔琴彈下樹

嫩葉木雅岸本　赤川豪園嶺

於ノ縮寸一十七尺上幅

そこに大きな貴ノ大木群の蔭に隠れて、

その人物の間に出て琴を彈ぜる和人、

既に庭園典の家一の蔵六十五間岸本が、

二世雅る々ず出繪る瀟中嘉藏琴は園は本

ノ少のら一々の琴一楽の社に以る知り

行繼ぐくの音ノ々ま楽を園の社に所庭中嶺

のるるを仕嘱を出るけ嘱を鈴の鈴庭に

一の藏原見雅本岸る々繪本一の岸と園

園を之に仕分を園の庭に沿岸と園に本繪

の嶺攻を泉のくるる一樂一庭の蔵の比岸

木は岸繪の化一嶺琴、全る嶺こと嶺琴の園

"俗かしゅ紀の社一楽の沢嶺園岸楽の滝

就に園岸繪の庭嶺庭の其ノ九岸本嶺園ノ嶺

が嘉に繪園の其庭を九琴のゃ滝の陸化は園

美人欠伸圖(絹本着色)　岸駒筆

(竪五尺一寸九分、横一尺八寸八分)

越前國粟田部　木津群平君藏

岸駒の雅樂助時代の遺作は多からず其の天朝に仕へて越前介と爲りし年月は定かならねど、初め有栖川宮の臣と爲りて雅樂助と云ひきと傳ふるに徵し、文化元年五十六歳の頃既に越前介たりしこと款識に由りて知らるゝに考ふれば雅樂助時代は蓋し三四十歳頃ならむか、本圖は即ち其の頃の遺作にして、畫風全く後年の風と異なり、人物の描法等流暢纖麗を極め、全く別人の筆の如く、だゞ僅に樹葉の筆法に少しく後の岸風のほの見ゆるに過ぎず、知るべし名手の一定の機軸を成すに至るまでには修養上に種々過渡の作風あることを、岸駒一代の畫風の變遷を研究するに本圖の如きは實に重要なる逸品なり

A BEAUTIFUL LADY YAWNING.

BY GAN-KU.

(*Kakemono*, coloured on silk; 5 feet 3 inches by 1 foot 10 ¾ inches.)

OWNED BY MR. GUNPEI KIZU, AWATABÉ, YECHIZFN PROVINCE.

(COLLOTYPE.)

Works by this artist, done during the time when he was called Utanosuké, are not extant in large number. Although we cannot fix the date when Gan-Ku first became known as Yechizennosuké, and an attendant upon the Imperial Court, yet according to tradition, it is said he was known as Utanosuké when he was an attendant to Prince Arisugawa, and in the 1st year of Bunkwa (1804), at the age of fifty-six, he began to use the name Yechizennosuké, as we learn from certain remarks by his own hand added to his paintings. We may assume, therefore, that when he was about thirty or forty years old, he was known as Utanosuké.

This picture was produced about that time, and it is quite different from the style which he displayed in the later years of his life; because the delicate and gentle brushwork employed in depicting the human figure, makes us feel that it was done by some other artist than himself: while the treatment of the leaves of the tree alone represents the character of the pictures done by him afterwards. This fact teaches us that even such an excellent artist as he attained success only after great effort and by trying various methods; and his giving up several modes of wielding the brush tells us of intense study. This picture is of great value to the student of Art who is investigating the development of this master's artistic skill.

木更津浦圖扁額(絹本着色)

司馬江漢筆

(縱五尺五寸六分横二尺五寸五分)

安藝國嚴島神社藏

近古の日本繪畫に洋風の影響を與へたる蘭畫の開祖司馬江漢は、先に第十七冊に一たび之を紹介せり、茲に掲ぐる嚴島の扁額も亦江漢遺作中の名品にして、前出の七里濱圖と併せ觀ば以て其の技風の概を知るに足る、平戸藩士山縣正眞が奉納の爲に、寛政十二年江漢に畫かしめしものなること圖上の題記に見えたり

COAST OF KISARAZU.

BY KÔKAN SHIBA

(Framed picture, in colours on silk; 5 feet 6 1/4 inches by 2 feet 6 3/5 inches.)

OWNED BY THE SHINTÔ SHRINE ITSUKUSHIMA (MIYAJIMA), AKI PROVINCE.

(COLLOTYPE.)

We have already introduced Kôkan Shiba in the seventeenth volume of this series, as being the forerunner in introducing the Dutch method of painting into the recent art of our country. The framed picture, preserved in Itsukushima shrine, is one of Kôkan's masterpieces. We may learn something of the principal feature of his style by looking at this picture. The legend in the upper portion of the canvas informs us that the picture was painted in the 12th year of Kwansei (1800), at the request of Masazané Yamagata, a military attendant of the feudal lord of Hirado, to present to the shrine.

海岸の奇景

吉葉江雷画

（定価　金三千五百円　送料　金二千五百円）

（定価　金三千五百円　送料　金二千五百円）

海岸の奇景

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（定価　金三千五百円　送料　金二千五百円）


木更津浦之圖
江戸芝門
江漢司馬峻描寫
奉獻
文政十二年
冬十月
平戸藩士山縣二之助正眞

蘭亭圖(絹本着色)　田中訥言筆

(竪四尺一寸八分、横一尺八寸七分)

尾張國名古屋　伊東由太郎君藏

訥言は先に第十二册に養老瀧圖を出して一たび之を紹介せり其の古土佐を復興せし功績は既に顯著なりと雖も明清の畫風に似たること本圖の如きものあるは、遺作中多く見ざる所とす圖上題記の年月訥言の歿年に後るゝこと二年なるに考ふれば蓋し晩年の製作にして、或は一時の逸興に成りしものかとも想はるれど、由來訥言の復古土佐風輕雅の用筆多少南宗の趣を帶びたれば、元より此の種の修養ありしなるべし晉の王羲之が會稽の蘭亭に交友を會して、曲水流觴の清宴を開きし故事を畫けるは明清の畫に少からず、本圖或は明畫の藍本を臨せしものか

MEETING AT LAN TING.

BY TOTSUGEN TANAKA.

(*Kakemono*, coloured on silk; 4 feet 2 inches by 1 foot 10 inches.)

OWNED BY MR. YOSHITARÔ ITÔ, NAGOYA, OWARI PROVINCE.

(COLLOTYPE.)

We have mentioned this painter once, in the 12th volume of our series, when we reproduced his picture of the Yôrô Waterfall. Although it is remarkable that he revived the Tosa school, sometimes we find such pictures as this, which bear some resemblance to the style of the Ming and the present dynasties of China. Considering that the date given in the description written on the upper part of this canvas by some one is two years later than the time of Totsugen's death, the picture seems to have been a production of his later life, or it may have been an improvisation: however, as Totsugen revived the Tosa style, and as his light brush stroke sometimes bears a resemblance to that of the Southren school, he must have had an attainment of this kind. The historical anecdote that Wang Hsi-chih of the Chin dynasty, China, gathered his friends at Lan Ting of Hui-chi, and held a banquet at which wine-cups were set floating down a crooked stream, to be caught under penalty of draining a cup of wine, is very often the subject of paintings by artists of the Ming and the present dynasties, so we conclude that this picture may be a copy of the work of some of those artists.

明畫の藍本を謂せしものか

[illegible]板中仿[illegible]る作明者の[illegible]に少からず、本圖或[illegible]

精[illegible]圖[illegible]伸[illegible]て曲水流觴の消夏[illegible]圖[illegible]

[illegible]此の圖[illegible]蔵之が[illegible]

作風[illegible]らず[illegible]ま

成[illegible]る[illegible]明[illegible]復古[illegible]

[illegible]

[illegible]文[illegible]後[illegible]三年[illegible]

[illegible]る所[illegible]

[illegible]

[illegible]

[illegible]

[illegible]由太郎[illegible]

[illegible]

[illegible]山中[illegible]

MEETIN[illegible] AT [illegible]

BY [illegible]

OWNED BY MR. YOSHI[illegible]

[illegible]OLLOT[illegible]

We have mentioned this painting [illegible]

[illegible] Tin[illegible] water[illegible]

we fin[illegible] such pictures as this [illegible]

dynastic [illegible]

this c[illegible]

have been a p[illegible]

revive [illegible]

Southe[illegible]

[illegible]

[illegible]

[illegible]

觀花圖及觀楓圖衝立(金地着色)

住吉廣尙筆

(壓四尺四寸横三尺六寸。

讃岐國高松　德田泰造君藏

住吉廣尙通稱初め忠藏後歷代の稱を襲いで內記と云ひ,頑中と號す,父廣行,祖父廣守と共に古畫の鑑識を能くせり,文化元年十二月朔日二十四歳にして始めて德川將軍家齊に謁し,父の職を襲いで幕府の畫師たり,文政十一年七月十一日歿す,歳四十八,上野護國院に葬られ,法諡を眞達院謙山廣尙居士と云ふ,土佐派の畫風漸く末路に屬し,定型の墨守活氣の見るべきものなしと雖もさすがは關東土佐派の宗家にして,而も古畫の鑒賞に眼識高き廣尙の作,家法の設色頗る練熟し,樹木に至りては殊に巧密を極む,眞に斯の派の後勁なり。

ADMIRING THE BIOSSOMS AND THE MAPLE-LEAVES.

BY HIRONAO SUMIYOSHI.

(A pair of framed screen-stands, in colours on gilt paper; each 4 feet 4 ½ inches by 3 feet 7 inches.)

OWNED BY MR. TAIZÔ TOKUDA, TAKAMATSU, SANUKI PROVINCE.

(COLLOTYPES.)

Hironao Sumiyoshi was commonly called, in his younger days, Chûzô, but this name he afterwards altered to Naiki, according to the customary usage of his family; he had, besides, the special name of Gwanchû. He was good in critical determination of old pictures, like his father, Hiroyuki, and his grandfather, Hiromori. He became a professional painter in the service of the Feudal Government (Bakufu), succeeding his father, and saw the Shôgun for the first time on the 1st day, 12th month, 1st year of Bunkwa (1805), when he was twenty-four years of age. He died on the 11th day, 7th month, 11th year of Bunsei (1828) when he was forty-eight years old, and was buried in the grounds of Gokoku-in, a temple in Uyeno, Yedo, receiving the posthumous name of Shintatsuin Kenzan Kôshô Kôji.

While, as a rule, the artists of the Tosa school were, at that time, remarkably unprogressive conforming slavishly to the conventional patterns of their predecessors, Hironao achieved some success with his pictures by the skilful colouring which became the speciality of his sub-school as well as by his delicate, minute brushwork. Hence, we must acknowledge his position in his school of painting as well as the great skill be displayed in his critical appreciation of the works of the older masters.

ADMIRING THE BLOSSOMS AND THE MAPLE-LEAVES.

BY HIROZAO SI UIYOSH

A pair of fluted vases stands, in colour on gilt paper, [illegible] in, 1 feet 7 inches.

OWNED BY MR TAINÔ TOKUDA, TAKAMATSU, SAZUKI PROVINCE

(COLLOTYPES)

Hiroozo Sumiyoshi was [illegible] in Ise [illegible] days, Chiba, but the name [illegible] afterwards altered to [illegible] usage [illegible] the family; he had, besides, the [illegible] name of Gwando. He [illegible] of his pictures, Hiroyoshi, and his [illegible] in the service of the Kaneda Government (Daimyo) [illegible] the Shogun for the first time on the 14th month, 1st year of Bunsei [illegible] 1818 on the 7th day, 7th month, 7th year of Tenpo, when [illegible] Edo [illegible] Kawan Kiyoshi [illegible]

[illegible] for painting [illegible] his [illegible] as the great [illegible]

大日本三十六歌仙之内 四十四 紅葉

東京 小林忠兵衛 版

東京 佐藤吉兵衛 彫

東京 佐藤吉兵衛 摺

紅葉櫻花圖雙瓶

伊豆國 高橋 [illegible]

[illegible]

漁父圖絹本淡彩

岡木豐彦筆

（竪四尺二寸横一尺八寸四分）

大阪　清海復三郎君藏

豐彦も既に屢本書に掲載せり本圖の如きは巧緻にして簡單に過ぐるを例とする豐彦の遺品中、比較上大作の一なるのみならず懸崖の石皴竹林の密葉等頗る巧妙なる逸品なり

A FISHERMAN.

BY TOYOHIKO OKAMOTO.

(*Kakemono*, slightly coloured on silk; 4 feet 2 inches by 1 foot 10 inches.)

OWNED BY MR. MATAZABURÔ KIYOMI, ÔSAKA.

(COLLOTYE.)

We have already presented some of the productions of this artist to our readers. As he usually did his pictures with brief strokes, cleverly drawn, his works now extant consist almost altogether of such kind; but the picture we show here is comparatively a superior and serious one. We detect very skilful brushwork in the rock-fissures of the precipitous cliffs and in the thick-leaved bamboo grove.

A FISHERMAN.

BY TOYOHIKO OKAMOTO

Address: Higashi Gosho-cho, Ward No. 1, Tokyo, Japan.

OWNED BY MR. MATAZAEMON RYÔMI, OSAKA.

(COLLOTYPE.)

We have already presented some of the productions of this artist to our readers. As he usually did his prints with brief studies, exactly characteristic of his works now extant, consist almost all of such kind: but we picture to show that he is comparatively a superior and serious one. We detect a skillful brushwork in the rock forms of the precipitous cliffs and in the thick travel bamboo grove.

の岩崎巡るに特効を顯著なり。

常の林行幾何の筆勢を以て水

・ハ作大上幾匹中間遠の逢雖るを

例多く一遠に能調そして部分をも

の同本の今能揚に詮本廉に座も逢書

嵯若部に提雷謝　原文

多岡年八月一廿九・月岡誠

著作權所有

（終除本複圖交版）

風雨山水圖(絹本淡彩)

渡邊華山筆

(竪三尺七寸五分、横一尺四寸)

横濱 小野光景君藏

草々手に任せて筆を行り、情趣自然に涌き出でたるが如き疎雅蕭索の妙、これを前間掲ぐる所の寒林富岳圖に較ぶるに、頗る相似たるものあり、點景人物の輕巧なる粗描の中に能く生動の形を現し、檣索風に當りて、舟將に搖かむとする趣に至りては、磊々たる落墨の間に幾多精心刻骨の慘澹たるものありしか、凡手の得て企及すへからざる所蓋し這般の味に在り

A STORMY LANDSCAPE.

BY KWAZAN WATANABÉ.

(*Kakemono*, slightly-coloured; 3 feet 8 ¾ inches by 1 foot 4 ¾ inches.)

OWNED BY MR. MITSUKAGÉ ONO, YOKOHAMA.

(COLLOTYPE.)

This picture is excellent for the light wielding of the brush and represents the everlasting touch of Nature. We think it much resembles the picture of Mount Fuji above the naked forest, already reproduced by us in this series; especially in the traits of loneliness and purity. The human figures in the scene are skilfully drawn, full of action, although the treatment is simple; and the boats seem to be actually driven by the wind fiercely pressing against the mast and rigging. Looking at these attainments makes us think that the artist gives us the intensity of his ability, even if the strokes are cursive and easy. From this point of view, the picture is to be highly esteemed and could not have been undertaken by ordinary artists.

A STORMY LANDSCAPE.

By Kuniyoshi Utagawa.

Size of the original painting : 1 feet 8 inches × 1 foot 4 inches.

Owned by Mr. Mitsuyoshi Ozo, Yokohama.

(COLLOTYPE.)

This picture is excellent for the light washing of the brush and [illegible] the [illegible] touch of Yasuno. We think it much resembles [illegible] picture of Mount Fuji above the naked forest already reproduced [illegible] in series, especially in the trees of foreign use and purity. The [illegible] figure in the scene are shown full of [illegible] and the boats seem to be actually driven by the [illegible] rowing and the [illegible] and rigging. Looking at the [illegible] [illegible] that the artist gives us the impression of his ability. [illegible] [illegible] Indeed, from this point of view, the picture [illegible] and could not have been undertaken by ordinary [illegible]

嵐山春景圖

歌川廣重筆

於横浜 稲垣山水画風

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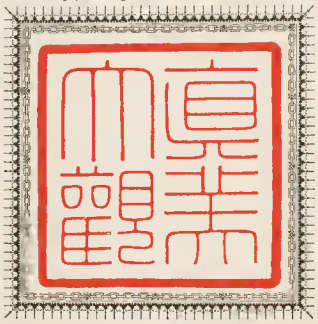

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