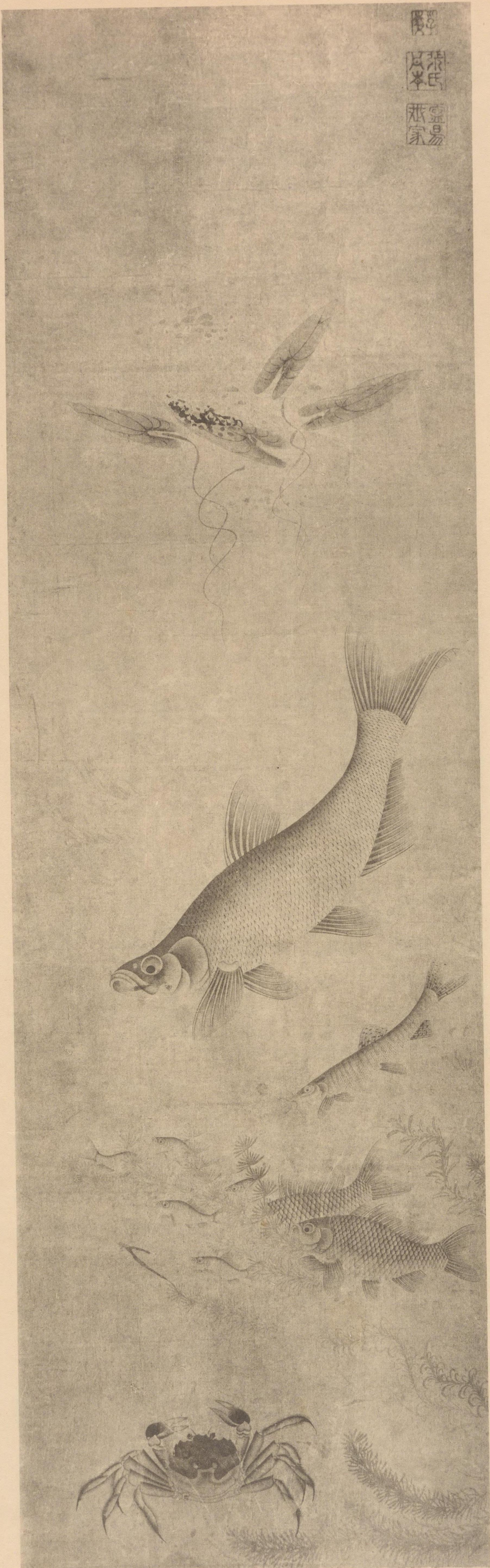


陽

張氏

家





第十五圖、第十六圖

白衣觀音及猿鶴圖 三幅對 牧谿筆

絹本水墨 各堅五尺七寸六分 横一尺八寸

京都 大徳寺藏

釋法常牧谿は南宋時代の名手にして、其畫は殊に我國人の尊崇する所たり、然るに支那人の或は評して、意思簡當粧飾を費さざるも、麤惡古法なく雅玩に非らずなど云へるは寧ろ奇とすべく、是れ或は其筆蹟の見るべきもの本國に傳ふること少きに因るか、牧谿の畫中我國に於て最も有名なるは大徳寺の五幅にして、就中此三幅は秀絶なり、是等何れも天山の方印を捺し、外題は能阿彌の筆蹟に成れり、筆墨秀靈の裡自ら優雅渾穆の趣を寓し、白衣觀音は姿勢溫和にして氣品甚だ高く、衣紋の描寫亦流暢なり、猿鶴の二幅更に感歎すべし、凡そ南宋畫家中馬夏は山水に於て梁楷は人物に於て各神韻の見るべきものを出せしも、動植の類に於て牧谿の此猿鶴の如く破格の妙あるもの蓋し稀なるべし

XV, XVI. KWANNON AND MONKEYS AND A CRANE

A SET OF 3 KAKEMONO; INK-SKETCHES ON SILK. BY MU-CHI

Size of each: H. 5 ft. 8 $\frac{1}{2}$  in., W. 2 ft. 9 $\frac{1}{2}$  in.

Collection of the Daitoku-ji Temple, Kyôto

Mu-ch'i, a painter of the South-Sung dynasty, has more than any other master of that period ruled the hearts of our connoisseurs. Strange to say, he has not been so well appreciated by his own countrymen some of whom have spoken of his creations as too coarse and too far removed from classic methods to be appealing. Such criticisms could hardly have been uttered, unless for the fact that no worthy specimens of his art exist in China to show it in its true light. Among Mu-ch'i's works extant here, those most famed are the five masterpieces in the keeping of the Daitoku-ji temple in Kyôto. Of these the three Kakemono under notice are especially meritorious. To each of these three pictures was affixed a square seal of Yoshimitsu, and the heading of each piece was indited by the famous Nô-ami. Grace and polish are here blended with vigorous touch. The merciful goddess, Kwannon, is represented in all her benignity and benevolence, yet in unapproachable dignity and supremacy. The rendering of the drapery is refined flowing. The other pieces, Monkeys and a Crane, are entitled to equal encomiums. Mu-ch'i showed unsurpassed excellence in animal and bird subjects, even as Liang-k'ai did in figures and Ma Yüan and Hsia Kuei in landscapes.











第十七圖

無準和尚像

絹本着色 竪四尺一寸四分 横一尺八寸四分

京都 東福寺藏

人物畫中肖像は支那に在て頗る早くより發達したるが如く、其見るべきもの亦尠からず、此無準禪師の像の如き宋代の肖像畫として最も賞美すべきもの、一なり、圖上の贊の告ぐる如く、此像は宋の理宗帝嘉熙二年中夏我が東福寺開祖なる辨圓の請に依り無準の親しく讀せしものなり、寺傳には之が筆者を牧谿なりと云ふ、牧谿は無準に従ひし事ありと云へば、或は特に之を圖せしやも知るべからざれど未だ確言する能はず、ともあれ筆路能く巨細の特相を寫し、當時明州第一たる禪僧の風神を遺憾なく描出したる、其手腕決して尋常畫匠の及ぶ所にあらず、古來宋畫の模範として貴重せらるゝや宜なり

XVII. PORTRAIT OF PRIEST WU-CHUN

PAINTED IN COLOURS ON SILK.

Size: H. 4 ft. 1 1/4 in., W. 1 ft. 10 in.

Collection of the Tôfuku-ji Temple, Kyôto

Apparently the art of portraiture developed in China as early as any other kinds of figure painting. In fact, some of the portrait paintings of classic ages exhibit by no means inconsiderable merits. Before us is a specimen worthy to be a production of the Sung period. The inscription on the top was indited, as is told therein, by Priest Wu-chun himself in the summer of 1238 A. D. at the request of our own Priest Benyen, the founder of the Tôfuku-ji temple, who was then in China for theological study. The author of this painting was Mu-ch'i, so says the established tradition of the Tôfuku-ji temple; this opinion is plausible though uncertain, for it is said that Mu-ch'i some time in his life studied religion under Wu-chun. At any rate the accompanying example is worthy of being taken as a typical Sung production of the kind, showing vividly both the physical and mental traits of the subject, Wu-chun, the greatest divine of the Zen sect in the province of Ming-chou in those distant days.



大宋國日本國天無  
根地無極一向定千古  
有誰分齒直驚起南  
山白額虫浩一清風  
言承翠  
日年久能念長老  
應子幻質請贊  
嘉熙戊戌中夏二  
大宋徑山無華老僧





第十八圖

夏景山水圖

絹本水墨 竪二尺九寸四分 横一尺八寸八分

大阪 村山龍平君藏

是畫水墨米法にして、夏景山村の趣を圖し、前景は水に沿へる村落の森林に圍まれたる所を現はし、後景には圓巒の疊々として殆ど其際涯を知らざらんとするが如き趣を示し、或は平遠に、或は高遠に、或は深遠に、支那山水の得意とせる所の風致はすべて遺憾なく之を描出し、作法穩和にして墨調甚だ麗はし、探幽此畫を鑑して南宋の人釋若芬玉澗の筆なりとす、畫の上部左方に方印二夥を捺し、一は白文にて「古崖」とあり一は朱文にて「林下趣」とあり、蓋し世に玉澗の畫と傳稱するもの或は刻劃的なるあり、或は剛柔を合したるものあり、是畫の如く渲淡にして而かも精妙を竭したるもの殊に珍重するに足れり

XVIII. A SUMMER LANDSCAPE

INK-SKETCH ON SILK.

Size: H. 2 ft. 11 in., W. 1 ft. 10½ in.

Collection of Mr. Ryūhei Murayama, Ōsaka

This ink-sketch, done in the style of Mi Fei, represents a mountain village in summer. In the foreground is a village, on one side facing a lake, and on the other protected by a wood: in the background stand mountain after mountain powerfully delineated, with all the essential attributes of the Chinese mountain drawing. The treatment is smooth and conscientious, being especially attractive in the tone of the ink. Our Tannyū judged this sketch to have been from the brush of Priest Yü-chien of the South-Sung dynasty. On the upper part of the painting towards the right are stamped two square seals, one of which reads Ku-ai and the other Lin-hsia-ch'ü. Some of the paintings attributed to Yü-chien are characterized by force and virility, whereas others combine vigour and softness to our wonder and admiration, but in this instance the style is strikingly refined and that of the most finished order.







第十九圖

羅漢圖 陸信忠筆

絹本着色 竪四尺七寸 横一尺六寸八分

京都 相國寺藏

羅漢畫の様式には種々あり、是は禪月様とも異り、又龍眠様顔輝様なども同様ならず、即ち其圖様は舊本に拘泥せずして、清新なる工夫を用ひたるもの、如し、是は十六幅ありて、その中には慶元府車橋石板巷陸信忠筆の落款を有するものあり、之によりて陸信忠が筆なるを知る、慶元府は寧波府のことなれば、陸氏は此地の人たるを知れど、其閱歴明かならず、されどその宋末か元初の人たるを疑はざるべし、其手法を見るに筆致細密、傳色麗美を極め、渲染の用法も巧にして、文様の描寫には頗る意匠を凝らせり、我國には陸信忠の畫と傳ふるもの此の外にも多々あり、其作畫の多く本邦に傳へられたるは、蓋し其住地の我國との交通の關門なりしを以てならん

XIX. AN ARHAT

PAINTED IN COLOURS ON SILK. BY LIU HSIN-CHUNG

Size: H. 4 ft. 8 in., W. 1 ft. 8 in.

Collection of the Shōkoku-ji Temple, Kyōto

There is a great variety in the styles of Arhat paintings; the Chan-yüeh, Lung-mien, Yen-hui and many other types. The picture here presented, however, is executed in a new style utterly regardless of time-honoured formulæ. It constitutes one of the sixteen pieces, some of which have a signature which reads: "Painted by Liu-Hsin-chung, Shih-pan Street, Chê-ch'iao in Ching-yüan-fu," whence came the ascription of this series to Liu Hsin-chung. We understand that he was a native of Ningpo, as the sea-port was formerly called as above mentioned, but nothing further is known to us in regard to his career. We shall not be far wrong to consider that the artist lived in the close of the Sung dynasty, or the early Yüan at the latest. As far as the technique is concerned, the dexterity of colouring and the delicacy of delineation, notably of various patterns are almost unequalled. Beside this series, there were imported to Japan a majority of paintings ascribed to Hsin-chung, which may be best explained by the fact that his native city was then the door of intercourse between Japan and the Continent.







第二十圖

孔雀明王圖

絹本著色 竪五尺五寸七分 横三尺三寸七分

京都 仁和寺藏

孔雀明王畫像の現存するものは、多く本邦に於て圖せられたるものにて、前掲の原氏藏本の如きは即ちその代表的なるものなり、然るに是は古く大陸より舶載せられたるものに屬し、其筆者は傳へて張思恭と云ふも確證あるにあらず、其圖を見るに尊容端然として孔雀の背上なる蓮華座に正面し、其狀貌は清秀にして筆法頗る謹勁なり、其賦彩に至りては尊身著衣に努めて清爽の調を用ひ、之れに絢爛壯麗なる孔雀の羽紋を配して照應の妙を盡せり、若し畫の作法上より考ふれば、かの原氏藏本の如きは唐朝の様式を傳ふるものなれども、是は宋朝の様式を示すものあり、製作年代に至りては恐らく南宋の末葉にあるべく、其意匠の自在なると風調の清潤なるとは、以て當時に於ける繪畫の特調となすべきものならん

XX. PORTRAIT OF KUJAKU-MYÔWÔ

PAINTED IN COLOURS ON SILK

Size: H. 5 ft. 6 $\frac{3}{4}$  in., W. 3 ft. 4 $\frac{1}{2}$  in.

Collection of the Ninna-ji Temple, Kyôto

The portraits of Kujaku-myôwô now in existence in Japan are for the most part the productions of our own painters, the work owned by Mr. Hara (Plate XVII) being the most typical of this kind. The figure with which we are dealing is among those pictures early emigrated from the Continent, and tradition ascribes it to Chang Ssü-kung, which is, however, open to question. The god is shown seated on a lotus pedestal with his face looking straightforward in a solemn, yet merciful manner. The refreshing colours of the god's drapery are contrasted with the gorgeous tone of the peacock's feathers with an effect that is highly impressive. Taking the mode of treatment into consideration the Hara Collection is derived from T'ang inspiration, whereas in the present portrait we get tantalising hints of the peculiarities of Sung painting. In all probability it may be assigned to the close of South Sung, and the unrestrained freedom of conception together with the loftiness of mood that is betrayed in this work was possibly the special features of art of the day.







第二十一圖  
釋迦圖

絹本著色 竪四尺七寸三分 横一尺四寸四分

京都 東福寺藏

支那畫の佛像を畫けるもの多く我國に傳はれども、古來最も人口に膾炙せるは東福寺の此釋迦圖なり、此畫形相端嚴筆法雄邁なり、或は其面相の優麗に過ぐるの感ありと云ふものあれど、是れ未だ以て其畫の價値を損するに足らざるなり、筆者に就ては唐の吳道子なりとの寺傳ありて我鑑識者の間には之を信じたるもの一時甚だ多かりしが、今や之を唐畫と定むるの不可なるは明白にして、畫の風致を以てすれば寧ろ宋畫と見るも適當とすべく、又美術學校の李龍眠様なる羅漢圖などよりも時代の新らしき所ありて、吾人は寧ろ之を南宋の畫となすの適當なるを覺ゆるなり

XXI. PORTRAIT ON ŚAKYAMUNI

PAINTED IN COLOURS ON SILK.

Size: H. 4 ft. 8 $\frac{3}{4}$  in., W. 1 ft. 5 $\frac{1}{2}$  in.

Collection of the Tōfuku-ji Temple, Kyōto

Amongst the ancient Buddhist paintings of China extant in Japan, the one popularly accepted as the most masterly is the portrait of Shaka here given. The figure, so powerfully treated in all its solemn and majestic features, conveys the feeling that here is something commandingly divine in the whole atmosphere. The face may be thought a little overdone, but this does not detract from the value of the painting. As to the authorship, tradition ascribes it to Wu Tao-tzū of the T'ang period; this judgment has long been accepted as indisputable, but for our part we hesitate to regard this picture as a creation of that period. Judging from the style, it may more properly be classed among Sung works than among those of the T'ang dynasty. Comparing this with the "Portrait of the Arhats" in the Li Lung-mien style (Collection of the Tōkyō Fine Art School), we discover here traits traceable to ages later than the time of that school, so that it seems to be more appropriate to call the painting in question a work of the latter part of the South Sung dynasty.





東和寺  
五



第二十二圖

夏冬山水圖

絹本水黒 竪三尺二寸四分 横一尺四寸四分

京都 高桐院藏

此山水雙幅亦吳道子の筆と傳稱せられて甚だ有名なるものなり、然れども之を唐畫と鑑するは適當ならざるべく、吾人は其筆墨布局等より察して、寧ろ南宋名家の作となすの穩當なるを覺ゆ、ともあれ畫は頗る秀妙なるものにして、夫の山岳樹木の趣より水激し石亂るゝの狀に至るまで、陰陽向背遠近照應等皆な全く自然に出で、皴法の雄拔にして、而かも形式的ならざる、俱に一種不可思議なる秀靈の氣を圖外に溢せしむ、蓋し京都の地に存する古代支那畫の山水中にては、是と竝に金地院の二幅とは大作にして、又最も秀でたるものなるべし、若し筆者の吳道子にあらずと定むるが故に尊重するに足らずと云ふものあらば、そは未だ畫を解せざるものゝみ

XXII. LANDSCAPES

INK-SKETCHES ON SINK.

Size of each: H. 3 ft. 2 $\frac{3}{4}$  in., W. 1 ft. 5 $\frac{1}{2}$  in.

Collection of the Kôtô-in temple, Kyôto

The two landscape sketches before us, along with the "Portrait of Shaka" in the preceding plate, are counted among the masterpieces ascribed to Wu Tao-tzū. We cannot quite agree with critics who have judged these to be T'ang creations; so far as we can judge from the brush-work, the ink-tone, and the general composition, they may more probably be called works of a master of the South-Sung period. At all events these pictures are of superior merit; every object here treated, from mountains and trees to a rushing stream and a confused mass of stones, has been rendered with fidelity to nature, whether in perspective or in chiaroscuro. Particularly commendable are the mountain wrinkles drawn so boldly and unconventionally that they bring home to us an effect truly enthralling. Together with the masterpieces in the collection of the Konchi-in temple, the works under review may be looked upon as unequalled specimens of ancient Chinese landscape paintings of great magnitude. The merit of the pictures in itself does not in the least suffer, if their authorship be attributed to some other than Wu Tao-tzū, though some critics may think otherwise, especially those who think of authorship as the first and last criterion by which to judge pictures.







第二十三圖

玄奘法師行脚圖

絹本著色 竪四尺四寸 横一尺九寸三分

横濱 原富太郎君藏

是圖は唐の玄奘法師が天竺に入りて求法の志を達し、今や笈を負ふて歸朝する所を圖したるものにて、鑑者或は之を日本書となしたるものもありしが、其筆法と立意乃至紋様の描寫等より察して、支那宋末の畫と定むる蓋し正鵠を誤まらざるべし、畫法は謹密にして、布置極めて穩當に設色の絢爛にして和諧の妙を得たる尤も賞美すべし、之を美術學校の羅漢圖に比するに氣品及び難き所あるべく、又東福寺の釋迦圖に較するに筆力爾かく雄邁ならずと雖も技術の精巧なるに至ては兩者に超越し、當時畫道進歩の狀況は之を以て其一斑を窺知するに足り、此點に於て是畫は頗る參考に資すべきなり

XXIII. PRIEST HSÜAN-CHUANG ON HIS HOMEWARD JOURNEY FROM INDIA

PAINTED IN COLOURS ON SILK.

Size: H. 4 ft. 4½ in., W. 2 ft. 1 in.

Collection of Mr. Tomitarō Hara, Yokohama

This painting shows the distinguished divine, Hsüan-chuang, on his homeward journey from India where he had been for religious study. Some critics hold that the picture was painted by a Japanese artist, but the strokes, the conception, and the designs so peculiarly depicted, seem to justify the opinion that it was a production of the closing days of the Sung dynasty. The style is careful and minute, all parts being happily arranged and the colouring remarkably beautiful. In point of nobility this may not equal the "Portraits of the Arhats" in the collection of the Tôkyô Fine Art School, and in boldness of brush-work it falls behind the "Portrait of Shaka" in the Tôfuku-ji temple, but it certainly excels both in finish of craftsmanship. At least this painting is a telling proof of how far the technical side of Buddhist painting had advanced in China in those days.







第二十四圖

鷄頭花圖

錢舜舉筆

紙本著色

竪八寸七分 横一尺三寸八分

京都 本法寺藏

錢舜舉は元代の初に出でたる名畫家にして、特に花卉に於ては黄筌徐熙以來の精妙を得たりと稱せらる、本邦舜舉の筆と傳ふるもの頗る多きも、之を精鑑するに眞贋相半し、其秀妙なるものに至つては甚だ少し、此鷄頭花圖は即ち其筆蹟中希觀の名品と云ふべく、其畫態及題詩等の特徴より察するに正しく舜舉が會心の作なり、趙子昂曰く舜舉年少丹青を愛し、花草を寫す、宛然生けるが如く、人争つて之を得んと欲す、其晚年益平淡に趨き、多く山水を作ると、即ち此畫は恐らく其壯年時の作に係りしなるべく、設色清麗筆致精巧圖樣整然として、寫生的なる裡に自ら高逸の韻致を有せる、誠に以て花卉圖の模範となすに足るなり

XXIV. A COCKSCOMB

PAINTED IN COLOURS ON PAPER. BY CH'EN SHUN-CHÜ

Size: H. 10 $\frac{3}{8}$  in., W. 1 ft. 4 $\frac{1}{2}$  in.

Collection of the Hōmpō-ji Temple, Kyōto

Appearing at the commencement of the Yüan period, Ch'ien Shun-chü made a great name for himself notably in the delineation of flowers, in which subject he developed talents unknown except in the cases of Huang Ch'üan and Hsü Hsi of earlier ages. This country preserves many of Ch'ien's supposed creations, of which nearly half are forgeries. Even of what may be called genuine, only a few are of first-class order. The "Cockscomb" here illustrated is one of the genuine pieces attributed to Ch'ien Shun-chü, his characteristic qualities being here evident in unmistakable light in the tonality and the autograph poem written above the picture. The illustrious literate, Chao Tzu-ang made the following complimentary remarks on the artist: "Ch'ien Shun-chü, from his young days had been devoted to art. Under his masterly treatment flowers appear as natural as if they were actually growing. His works on such subjects have eagerly been sought after by lovers of art. In his later years Ch'ien took to a quiet and sedate style, and tried his skill mostly on landscape subjects." From the foregoing extract it may be presumed that the sketch before us was a work of the artist in his younger years. Amid beauty of colouring, finish of touch and dexterity of composition, we also find the lofty sentiment which the artist has expressed with such poetic feeling.



昂，股頂迎秋日前，顧成基，顯無色  
花間換，生爭雄，唱秋一聲，天下白

琴





第二十五圖

夏景山水圖 傳孫君澤筆

絹本著色 竪三尺三寸七分 横二尺七寸六分

京都 養徳院藏

元朝初期の畫山水之を趙宋の作に私淑するもの  
滔々皆な然りと雖も、時に又模倣を脱して醇厚の  
風趣を有せざるものなきにあらず、此に出す孫君  
澤と傳稱する元畫山水の如き、布置曠濶にして、筆  
墨秀靈、加ふるに深玄なる畫趣の圖外に溢るゝあ  
り、前に掲げたる舜舉の花卉の如き精妙を以て能  
く當代の特色を現はし、此畫の如き亦其深玄なる  
氣象を以て宋畫に恥ぢざるの趣を示せり、蓋し孫  
君澤は其詳傳を得ざるも、もと馬遠夏珪に私淑し  
て山水を善くしたる人なりと云ひ、其筆蹟として  
傳ふるもの、率ね馬氏の流にして且つ獨創の手法  
を認むべく、就中此畫は優秀にして夙に賞玩家の  
歎賞を博せるものなり

XXV. A SUMMER LANDSCAPE

PAINTED IN COLOURS ON SILK. ATTRIBUTED TO SUN CHÜN-TSE

Size: H. 3 ft. 4 $\frac{1}{2}$  in., W. 2 ft. 6 $\frac{1}{2}$  in.

Collection of the Yōtoku-in Temple, Kyōto

Although the landscapists of the early Yüan period in general were no more than the followers of the preceding Sung masters, yet the works of some great Yüan painters display a rich subtle quality wholly free from traces of a mimicry of acknowledged models. The Yüan painting shown is of striking breadth of conception, exceptionally superior in brush-power and ink-tone, and mysteriously profound in general effect. The technical skill exhibited in the flower painting in the preceding plate well represents the characteristic traits of the style of the Yüan dynasty, and this one on the other hand defies the deep, mysterious tone of the preceding Sung dynasty. Not much is known about the artist, Sun Chün-tse, except that he affected the styles of Ma Yüan and Hsia Kuei; and that he distinguished himself in landscape art. Most of his extant works embody the essence of Ma Yüan style while at the same time he thought out many original features for himself. Of all such productions, this one has specially appealed to the taste of our connoisseurs.







第二十六圖

鐵拐蝦蟇二仙圖 顏輝筆

絹本著色 竪五尺三寸五分 横二尺六寸五分

京都 知恩寺藏

唐に在ては吳道子、宋に在ては李龍眠、而して元に至つては顏輝、是等皆な道釋仙佛の畫を以て名を當代に馳せたるものなり、史家或は顏輝の畫を評して、筆法奇絶八面生意ありと云ふ、此に出す知恩寺の所藏なる顏輝が鐵拐蝦蟇二仙人圖を見るに、誠に其評言の適中したるを覺ゆ、見よ其筆法峻爽にして颯然風を生ずるの勢あり、而して勁健沈鬱、毫も膚靡の病なく、觀者之に對して悚然容を改め襟を歛めんとす、蓋し顏輝の畫と稱して傳ふるもの率ね這般の風致あり、而かも秀絶是の如きものに至ては他に類を見ず、是れ或は顏輝が製作中の傑物なるか、畫中印章ありて其眞蹟たるに就ては全く疑を容るるの餘地なく、其傳歴の如き固より問ふを要せざるなり

XXVI. THE HERMITS T'IEH-KUAI AND HSIA-MA

PAINTED IN COLOURS ON SILK. BY YEN HUI

Size of each: H. 5 ft. 3 $\frac{3}{4}$  in., W. 2 ft. 7 $\frac{3}{4}$  in.

Collection of the Chion-ji Temple, Kyōto

The dynasties of T'ang, Sung and Yüan each produced a master portraitist of sage, hermit and Buddhist figures, the first-mentioned period being represented by Wu Tao-tzū, the second by Li Lung-mien, and the third by Yen Hui. In eulogy of Yen Hui's works on such subjects, critics have gone so far as to say that they "exhaust what could be done with the brush and present on every point the vividness of life and spirit." This eulogy may well be applied to the paintings here shown, executed in a manner so forcible and unrestrained that they leave on us an impression of deep reverence and admiration. This kind of effect is usually seen in productions attributed to Yen Hui, but seldom to such an extent as in the present case. These pictures, so far as we know, may well be regarded as some of Yen Hui's best, and being fully testified by his seals they are beyond any doubt of sure authenticity, no matter what tradition may exist as to this authorship.







第二十七圖

樓閣山水圖 傳任月山筆

絹本著色 竪三尺八寸六分 横一尺八寸七分

神戸 川崎芳太郎君藏

是は元人任月山筆と傳稱する雙幅の一なり、今ま其書法を見るに、松竹巖石の描法は、適勁挺拔を極め、屋宇界線また甚だ謹嚴にして、苟も筆を下さず、其人物服色器什の細に至るまで最も綿密精妙の書法を示し、細微盡さざるなき概あり、その構圖の如き變化に富みて、頗る工夫を凝らし、清勁の運筆と相俟ちて、謹密老健の風趣を湛ふ、果して月山の筆なりや否や明かならざるも其書風より見れば元末の作となすべきものならん、早く我國に傳はりて所謂東山傳來の一に數へられ、舊雲州家に藏せられしものといふ、蓋し本邦に傳ふる月山畫中の尤物にして、舊時狩野家にも此畫の粉本を傳へて尊重措かざりしものなりとす

XXVII. A LANDSCAPE

PAINTED IN COLOURS ON SILK. ATTRIBUTED TO JÊN YÜEH-SHAN

Size: H. 3 ft. 10 in., W. 1 ft. 10½ in.

Collection of Mr. Yoshitaro Kawasaki, Kōbe.

The present picture constitutes one of the pair of landscapes which have been by long tradition attributed to the famous Jên Yüeh-shan of the Yüan period. As far as the technique is concerned, the trees and rocks are delineated with vigorous and confident strokes; the buildings are reproduced seriously and minutely; the colouring is rather light and the general effect very pleasing to the eye. The scheme is natural, yet imbued with deep subtlety, and on the whole dominated by sincerity and delicacy, suggestive of the healthy maturity of the painter's manner. Apart from the hitherto accepted tradition which remains in the strict sense open to question, we shall not be far wrong to ascribe them to the close of Yüan dynasty. These works were long treasured by the Matsudaira family, the lord of Izumo, and what is also worthy of note is that they were greatly appreciated by our Kanô's who rendered transcriptions of them. At all events, it does not admit of any doubt that they are the representatives of Jên Yüeh-shan's art.







第二十八圖

林和靖圖

盛子昭筆

絹本著色

竪四尺七寸四分 横三尺三寸

東京 岸精一君藏

盛子昭は元代中期の名家にして、宋代の名畫家に比して遜色なしと稱せらる、我邦東山前後の畫家にして法を彼に取りしもの亦尠しとせず、此に出だす林和靖の圖は即ち子昭の傑作にして、布置精妙、著彩鮮潔、筆致雅淳、殊に品格の高きを覺ゆ、右の下方に細楷を以て武塘盛懋の款を署し、下に二方印を捺す、一は子昭にして、一は漫然讀みがたし、吾人子昭の畫と稱するものを見る、偶々款あるものあれど未だ是圖の如く畫致精妙なるもの知らず、古人或は子昭を評して精緻に過ぐと云ふものあれど、是畫の如き未だ其弊を認めず、來歴の如何は之を詳かにせざるも、恐らく足利時代に傳はりて往昔賞鑑家の珍玩なりしや知るべし

XXVIII. PORTRAIT OF LIN HO-CHING

PAINTED IN COLOURS ON SILK. BY SHÊNĜ TZŪ-CHAO

Size: H. 4 ft. 8½ in., W. 3 ft. 3⅜ in.

Collection of Mr. Seiichi Kishi, Tôkyô

Well-known as a great painter of the middle of the Yüan dynasty, Shêng Tzū-chao produced pictures in quality not to be surpassed, so it is said, even by masterpieces of the Sung era. Many Japanese painters in and after the Higashiyama period walked in the foot-steps of that eminent master. The creation under consideration fully sustains the reputation of Shêng, the polished composition, the lucid colouring, the tasty touch, and most of all the lofty sentiment forming the essential elements which constitute the beauty of this sketch. At the bottom, toward the right edge, is stamped a seal which reads Shêng Mou in Wu-t'ang and below this two other square seals, one of which mentions his name but the characters in the other are blurred beyond deciphering. We have seen some of his works containing his signatures, but none of such indisputable authenticity as this. Some ancient critics commending on Shêng's art said that it was over-finished and too conscientious in workmanship. But in this picture we cannot discover such flaws. When this picture was brought over hither from China is not exactly known, but most probably the days of Ashikaga.







第二十九圖

丹霞燒木佛圖 因陀羅筆

紙本水墨 竪一尺一寸六分 横一尺二寸二分

東京 侯爵黒田紙成君藏

世に因陀羅の筆と稱する畫の如きは所謂書畫一  
致の妙契を示して遺憾なきものと謂ふべし、此に  
出だす丹霞天然禪師が嚴冬大寒に遇ひて木佛を  
取り來つて之を焚くの圖は因陀羅畫中の秀逸に  
して、其瀟洒渾脫釋氣の中亦一種不可思議なる雅  
韻ある到底畫匠の筆墨を以て揮掃し能はざる所  
なり、蓋し因陀羅は元人にして或は梵僧の支那に  
歸化したるものならんとの説あれど詳ならず、楚  
石の其畫に題したるもの多く、此畫亦其一例にし  
て筆法秀靈風格甚だ高きを覺ゆ

XXIX. PRIEST TAN-HSIA BURNING A BUDDHIST STATUE

INK-SKETCH ON PAPER. BY YIN-T'Ō-LO

Size: H. 1 ft. 1 $\frac{3}{8}$  in., W. 1 ft. 2 $\frac{1}{2}$  in.

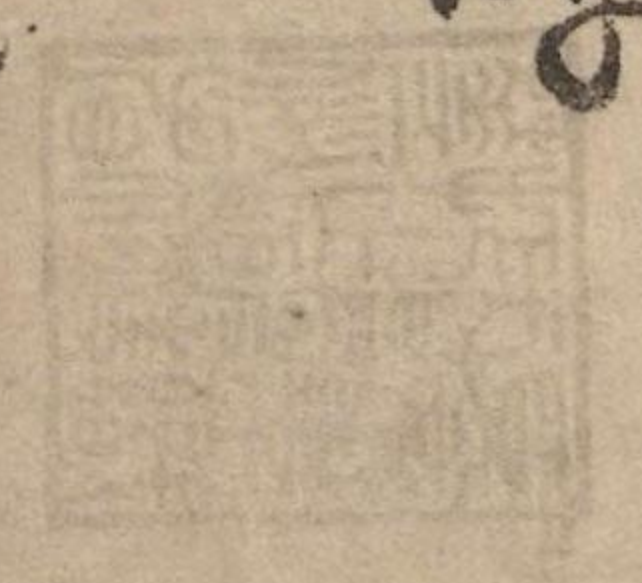
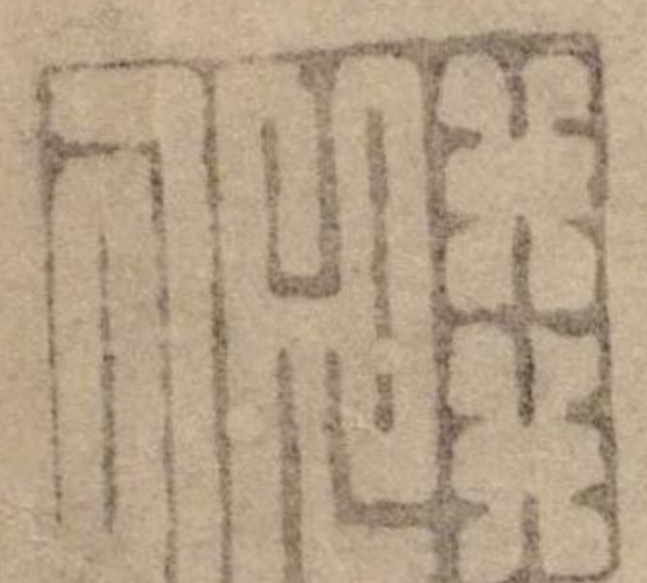
Collection of Marquis Nagashige Kuroda, Tôkyô

Paintings ascribed to this distinguished Yüan artist, Yin-t'o-lo usually exemplify to perfection the unification of calligraphy and painting. The subject treated shows Priest Tan-hsia, a man of eccentric conduct and independent views, in want of fuel, burning, one cold winter's day, a wooden statue of Buddha. When reprimanded by a fellow priest for this irreverent conduct, he coolly observed that he was taking out the *shari* (fragments of the bones left after burning the dead body of Buddha). "But how on earth can you get them out of this lifeless wooden statue," replied the other. "Well then," retorted the priest, "who do you condemn my act?" This picture is among the most worthy of Yin-t'o-lo's works; amid its simple grace and apparently immatured rendering there is evident poetic feeling. Some say that the artist priest was a Chinese of the Yüan period, and others, that he was a Hindoo priest naturalized in China. No record remains which gives the particulars of his nativity and life. But it is worthy of note that we find many of his productions inscribed with eulogies by priest Ch'u-shih, an expert calligrapher in the days of the artist, this work being an example of this kind.





古寺天寒夜一宵不寐風冷雪盈，改  
吳善如何奇特且取堂中木佛境





第三十圖

夏山雨後圖

傳高然暉筆

絹本著色 竪四尺七寸五分 横二尺三寸

横濱 原富太郎君藏

我國高然暉の畫と稱して傳ふるもの尠からざれど、就中其最も優れたるは此畫なり、此畫布置形象整然として善く自然の趣致に愜ひ、山は煙雲を纏ひて高遠の趣を現はし、近く山村と溪流とを寫せる所亦興趣の淺からざるを覺ゆ、筆墨に至ては毫も滯滞の痕跡を留めず、全幅を通じて一種秀潤靈活なる調の認めらるゝあり、筆者と傳稱せる高然暉に就ては支那の書には何等所載なく、唯我君臺觀左右帳記に高然暉元人山水彩繪墨繪元暉に似たりとあるのみ、或は是れ元人高彦敬を誤りたるものか、此畫何人の作なるやを知るべからずとするも、元朝の製作に係るは其畫風より察して明白なり

XXX. A MOUNTAIN AFTER THE RAIN

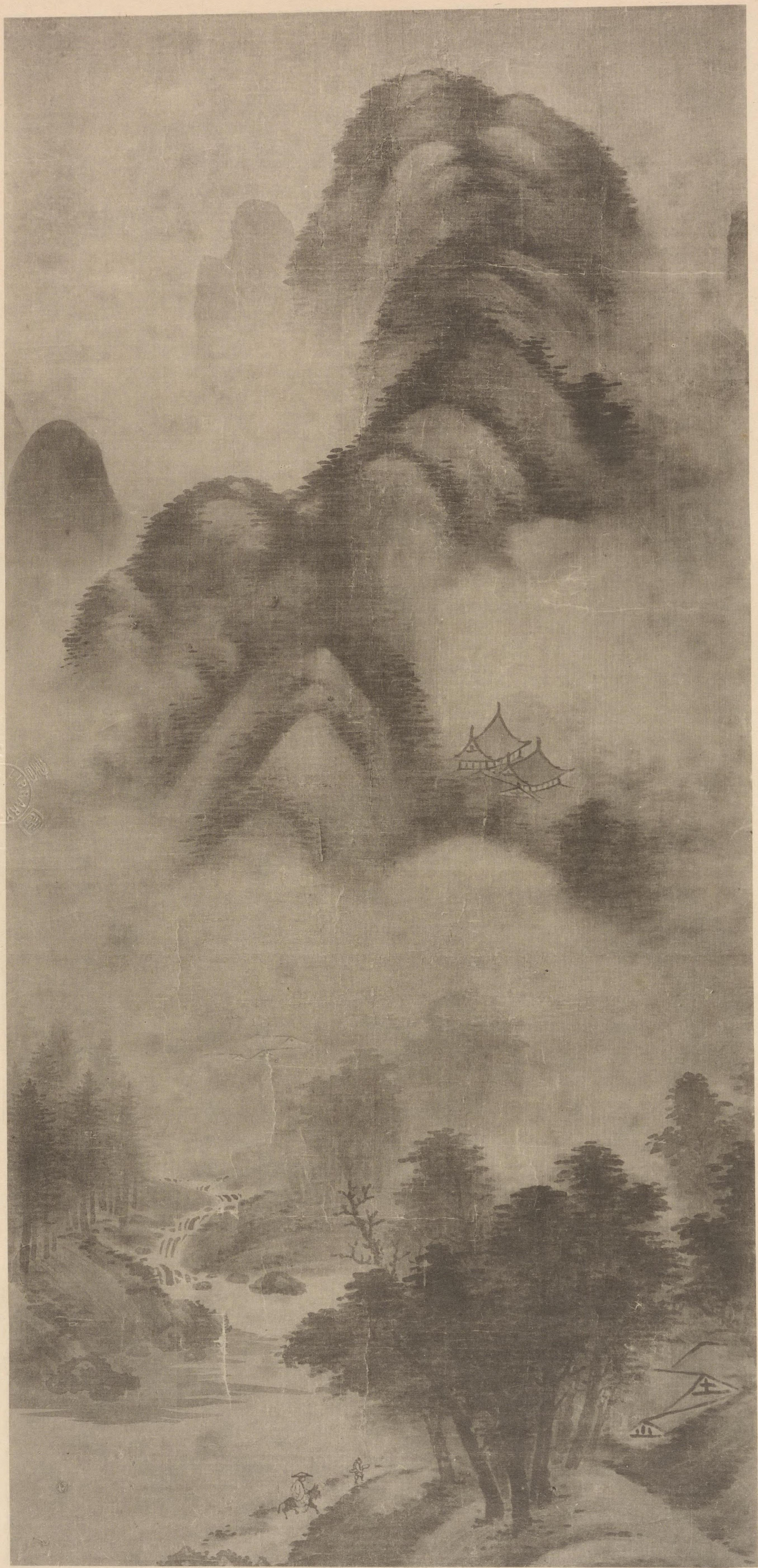
PAINTED IN COLOURS ON SILK. ATTRIBUTED TO KAO JAN-HUI

Size: H. 4 ft. 9 in., W. 2 ft. 3 $\frac{3}{4}$  in.

Collection of Mr. Tomitarô Hara, Yokohama

This powerful example shows Kao Jan-hui at his best. The form and the arrangements of parts, while precise and orderly, well suggest the real aspect of nature. The mountains mantled in clouds display an effect of great distance and height; no less effective is the scene in the foreground of a village with a stream near by. It is marvellous to see with what facility and freedom the artist handled the brush and ink, and the result is an inexpressibly commanding tone which pervades the whole painting. Curious to say, no Chinese writing makes mention of this artist, only the "*Kundai-kwan Sayûchôki*" compiled by our own Nô-ami notes that "Kao Jan-hui was a man of the Yüan dynasty, whose ink-sketched landscapes and coloured works remind one of the works of Yüan-hui." In all probability the painter's name was mistaken for Kao Yüan-ching. After all it is not certain who was really the author of this picture, though there is little doubt as to its being a Yüan production, if judgment be based on the style of painting.







明治四十一年六月三十日印刷  
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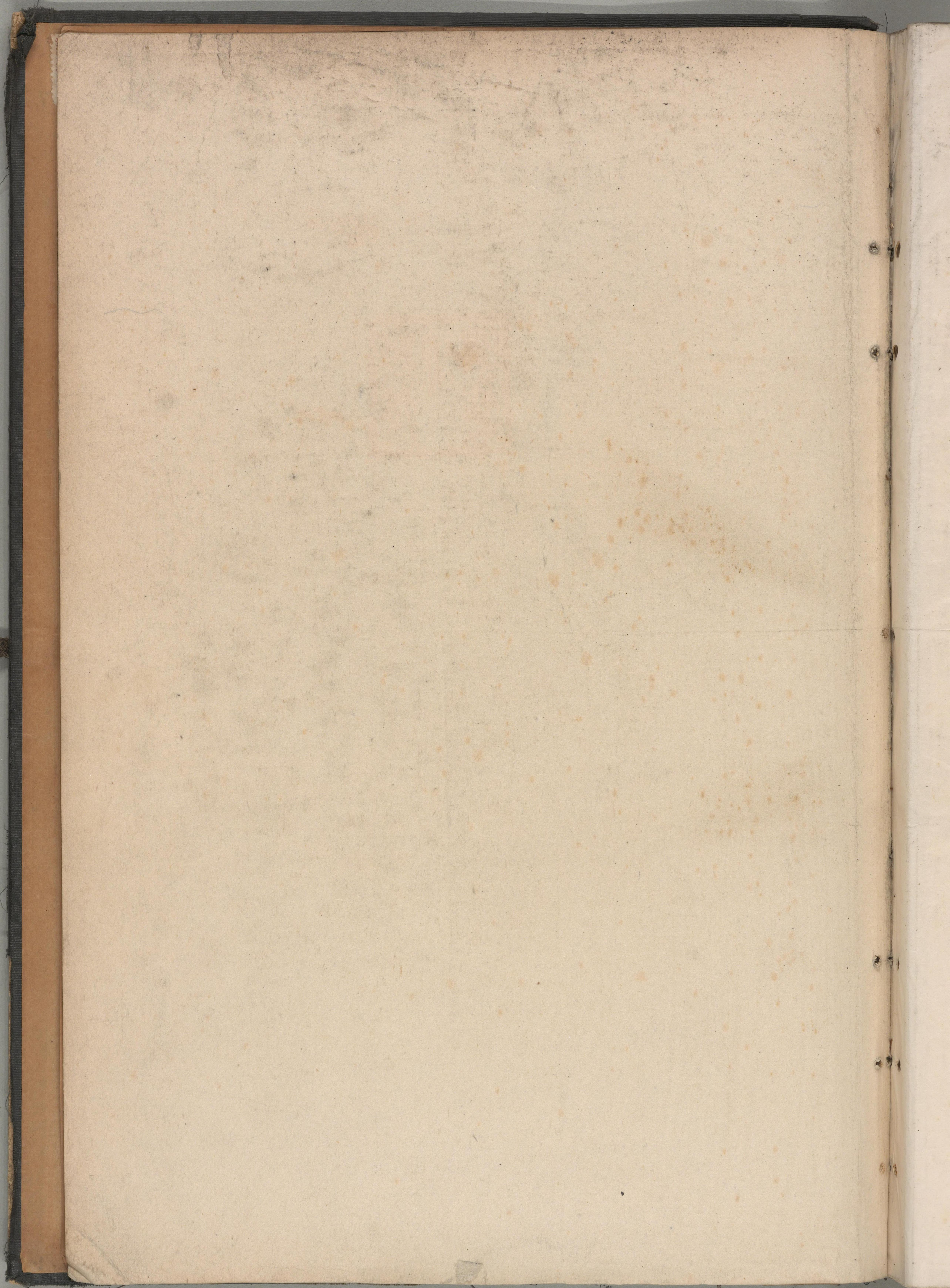
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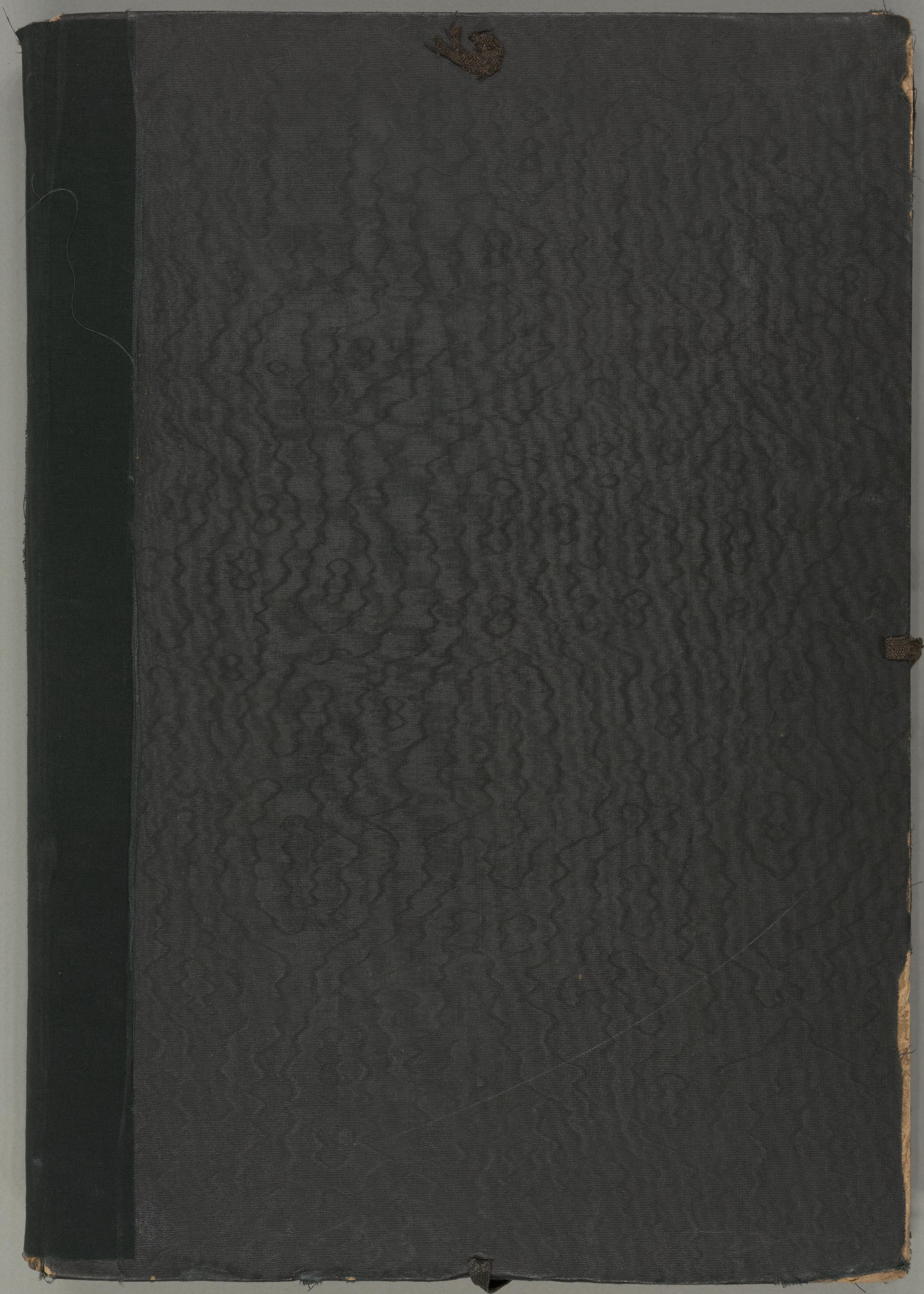
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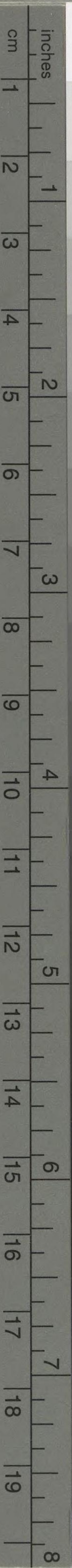




# KODAK Gray Scale

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**A** 1 2 3 4 5 6 **M** 8 9 10 11 12 13 14 15 **B** 17 18 19



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