第四十五圖

夏冬山水圖　雪村筆

紙本淡彩　各幅　縱三尺四寸四分　横一尺三寸三分

東京帝室博物館藏

足利時代の末葉に出でゝ、雪舟に私淑したる畫家多しと雖も、獨り雪村は雪舟の眞髓を得て、更に卓拔なる獨創の妙技を發揮したるものなり、蓋し雪村は山水、人物、花鳥何れも之を能くし、山水は或は濃厚に或は輕快にして自然の眞趣を穿ち、人物花鳥の意匠は殊に飄逸にして縱横すべからず、殊に出す夏冬山水圖は雪村が山水の逸品中最も優秀なるものにて、古來賞鑑家の歎賞措く能はざる所、圖法極めて謹密、手法亦濃厚なれども、其筆力の俊逸なるに至ては、或は雪舟に於ても未だ見るべからざる所あり、夏景は當時流畫家の多くが圖する所の意匠に似たれど、冬景に至ては單純にして而かも幽玄の趣ありて、殊に雪村が本來の面目を表はすこと大なり

XLV. SUMMER AND WINTER SCENES

PAINTED IN SIGHT COLOURS ON PAPER. BY SESSON

Size of each: H. 3 ft. 5 in., W. 1 ft. 3¼ in.

Collection of the Tôkyô Imperial Museum

Many a painter in the closing days of the Ashikaga period followed the footsteps of Sesshû, but none succeeded in the attempt so well as Sesson, who besides entering into the spirit of that master's art started a style distinctively his own. Sesson was equally adept in all kinds of subjects, but more particularly in landscapes in which he never failed to translate the true aspect of nature, no matter how he treated them, whether in a rich and careful manner or in a swing of apparently careless strokes. Then his delineations of human figures, birds and flowers are so bold and fanciful as to surpass the limits of one's imagination. The summer and winter scenes here displayed are among the most highly praised of his creations: in addition to his carefully finished composition and conscientious method the artist has here evinced a marvellous brush power, in some respects even excelling that of Sesshû. Of the two pictures that of the summer landscape is not altogether new in conception, it being a subject often handled by our painters of the Chinese school in his days, but in the winter landscape Sesson appears at his best, as in it he has expressed in his characteristic simple treatment deep mysterious features without which an idealistic work like the present seems to lose half of its effect.

夏冬山水圖　雪舟筆

第四十四圖

第四十六圖

山水圖　秋月筆

紙本墨彩　各幅竪五尺　横一尺三寸

東京　男爵　伊達宗曜君藏

秋月は名を等觀と云ひ、薩摩國に生る、壯年の時國を出でゝ、周防に赴き雪舟に從つて其弟子となる、雪舟の門下にありて、師の眞骨を傳へたるものは實に秋月なり、又彼れは師の明に渡るや、隨從して彼地に至り、師來久しく其許にありて畫道の要を究めたるが如し、秋月の畫にして落款なきものは世人往々にして之を雪舟と誤認す、此山水圖雙幅を見るに、筆力雄勁にして、圖法は奇逸、其老蒼の風尚は寔として雪舟の氣格を察ふものあり、此畫入密秋月筆の落款あり、蓋しその晩年の作なるべく、秋月が遺作中眞に世に喧傳せらるゝものなり

XLVI. A LANDSCAPE

PAINTED IN INDIA-INK ON PAPER. BY SHÛGETSU

Size: H. 4 ft. 11¾ in., W. 1 ft. 3¾ in.

Collection of Baron Sôyô Date, Tôkyô

Shûgetsu, otherwise known as Tôkwan, was born in the province of Satsuma. As a youth he proceeded to the province of Suô and became a disciple of the famous Sesshû. Indeed it was he that inherited the special features of the great master. When Sesshû paid a visit to China, Shûgetsu went abroad in company with him, and on his return to Japan, he still assiduously studied painting under the master. He was so celebrated that his works without signature have been very often mistaken for Sesshû's art. The pair of landscapes here reproduced give the impression of virility and loftiness, thus almost eclipsing the mature art of his master. They bear the signature which reads "Painted by Shûgetsu who has been in China." Possibly as the works of his last years the present pictures are the most reputed of all his surviving works.

山水圖　淡彩畫

第四十六圖

第四十七圖

商山四皓圖　海北友松筆

紙本著色屏風　竪五尺八寸八分　横一丈二尺

京都　妙心寺藏

海北友松は狩野元信の門に出で、其進歩を極め、更に一派を成し、海北流の祖となる、此商山の四皓を描きたる金屏風は、妙心寺にある彼が大作の一にして、能くその特長を發揮せるものあるを見る、彼は狩野派に學ぶ所ありしも、後漸く梁楷の減筆を倣したるが、此圖の如きも卽ち這般の造詣を示して遺憾なく、狩野の手法より出で、、別に斬新奇拔の趣致を現せるものあり、而かも其賦色の鮮麗風致の豪宕なるは、彼が生時の桃山時代に在るを語るものにあらずして何ぞ、彼の畫の覇氣多きを擧げて、漫に之を斥くるが如きは、未だ彼の時代と關係を知らざるの徒のみ

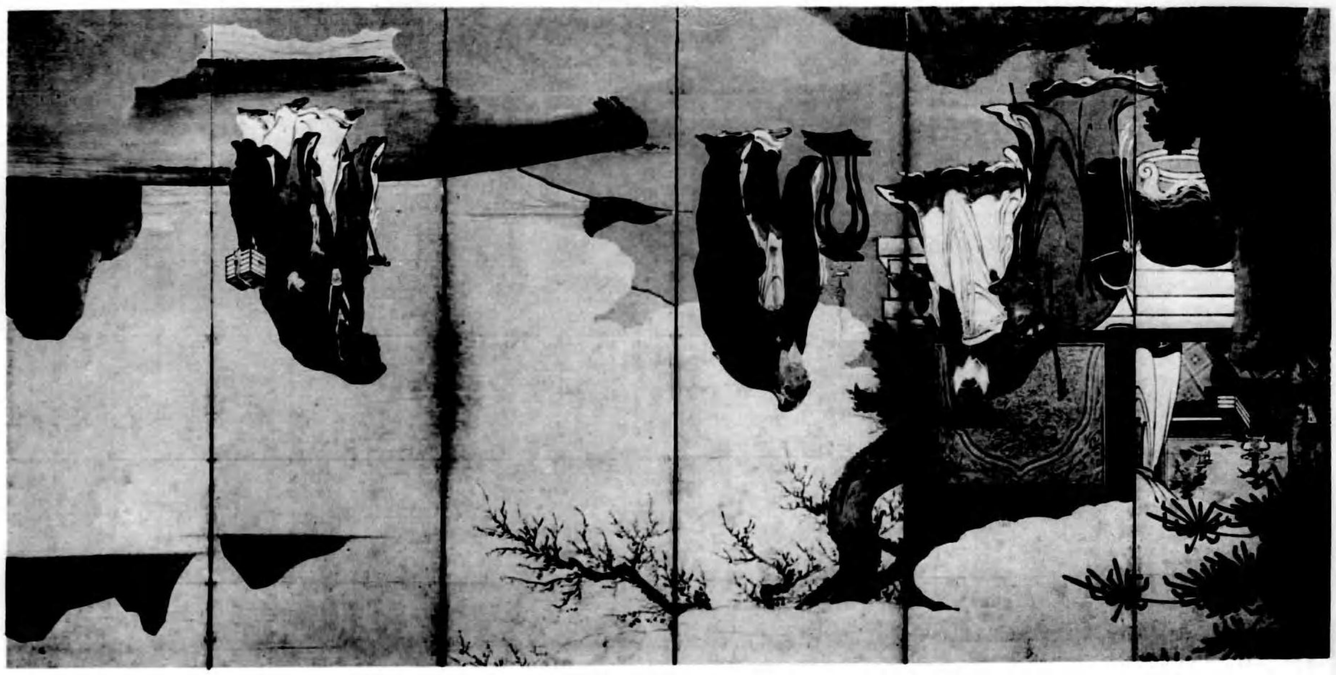
XLVII. FOUR SAGES ON MOUNT SHANG-SHAN

PAINTED IN COLOURS ON A PAPER SCREEN. BY YÛSHÔ KAIHOKU

Size: H. 5 ft. 10¼ in., W. 11 ft. 11 in.

Collection of the Myôshin-ji Temple, Kyôto

Yûshô Kaihoku (1533–1615) was at first a disciple of Motonobu Kanô whose art he thoroughly fathomed; but in the end he founded a school of his own. The accompanying work is one of his masterpieces, a work of great size, representative of his characteristic excellencies, especially in the matter of economized strokes which in his later years he studied from the models of the Chinese painter, Liang K'ai. The fresh and unique conception coupled with the brilliance of colouring faithfully echoes the spirit and taste of the Momoyama period in which the artist flourished. We should not wonder if his works be sometimes a little too worldly, when we consider the trend of his time and the manner of the life he led.



第四十二圖　狩獵圖

第四十三圖　同上

第四十八圖

車爭圖　狩野山樂筆

屏風紙本著色　竪五尺七寸六分　横一丈一尺二寸

東京　公爵　九條道實君藏

山樂を以て尋常狩野の名手と見るは謬れり、蓋し山樂は其山水花鳥に於ては永徳の大成したりし桃山式の技術を襲ふものなりと雖も、亦に歴史的人物畫に於て新たに大和繪の淵奥を究めて精妙の作をなしたるや、前人に於て未だ曾て其類を見ず、此に一部を出したる車爭圖は卽ち山樂が人物畫に於ける逈般の特質を現はせるものにして最も秀傑なり、是はもと襖繪にて、圖意は源氏物語葵の卷にある車爭の故事に因みて畫き、筆致は流暢にして、彩色亦光艶の逸風を傳へ、殊圖は襖繪として適當なる宏濶の風を帶、殊に多數人物の混亂爭鬪せる狀、活潑飛動、眞に人事を寫すの妙訣を得たるものと云ふべし、されば吾人の此に之を出すもの、亦其近世の初めに於ける復興的製作の模範として缺くべからざるを以てなり

XLVIII. A SCENE FROM THE GENJI-MONOGATARI

PAINTED IN COLOURS ON A PAPER SCREEN. BY SANRAKU KANÔ

Size: H. 5 ft. 8¾ in., W. 11 ft. 1¾ in.

Collection of Prince Michizane Kujô, Tôkyô

To regard Sanraku simply as a master of the Kanô school is not doing him justice. Admittedly he followed the Momoyama style which had been perfected by Eitoku Kanô, but in the portrayal of historical subjects he drew his inspiration from the old Tosa school, the mystery of whose art he had fathomed more thoroughly than any other master in or after his days. The painting on the Kuruma-Arasoi (Carriages forcing a Passage) here presented eloquently bears out this fact, bringing out in full the special method of figure painting which he owed to the Yamato-ye school. This painting was originally intended for a panel decoration, but in later ages it was remounted on a folding screen. The subject was taken from the chapter of Aoi in the *Genji-Monogatari*, and depicts a panic-stricken street scene on the occasion of a consecration service at the Kamo Shrine, as some carriages which conveyed ladies of rank contested a passage through the densely crowded thoroughfare. The fluent strokes are here accompanied by graceful colouring which reminds one of Mitsunaga's art. As a panel painting no happier composition could hardly be conceived, being so delightfully broad and comprehensive. Probably the most artistic part of the picture is the part where is delineated a multitude of figures in a state of stirring activity. The value of this painting is all the more enhanced if we take it as a model production illustrative of the renaissance of the classic methods.

車牽圖　狩野山樂筆

第四十八圖

第四十九圖

彦根屏風

屏風紙本金地著色　竪三尺一寸　横八尺九寸二分

東京　伯爵　井伊直忠君藏

彦根屏風とは舊彦根の井伊家に藏せらるゝを以て其名あり、圖は慶長より寛永に至る頃の風俗を以て、琴棋書畫に因める士女遊樂の狀を描けるなり、作法は人物の姿態など變化ありて典型に泥まず、面貌毛髮の描寫頗る微細を極め、著色亦苦だ麗はし、筆法は溫和なれども正さしく狩野の特質を現はし、師川氏初世の浮世繪として實に無比の名畫なり、又從來は之を又兵衛の筆と言傳へしが、今や又兵衛の眞筆と比較するに大なる相違あるを覺え、殊に人物の面貌など彼の畫に於ける如く豐頰長顎の風なく、筆法亦彼より淳厚なり、其他に或は山樂と云ひ、或は興意と云ふものあれど、未だ容易に肯定すべからず、唯寛永の頃に出でたる狩野畫人の善く諸派の特長を綜合して、別に一新機軸を出したる人の作たるや疑なし

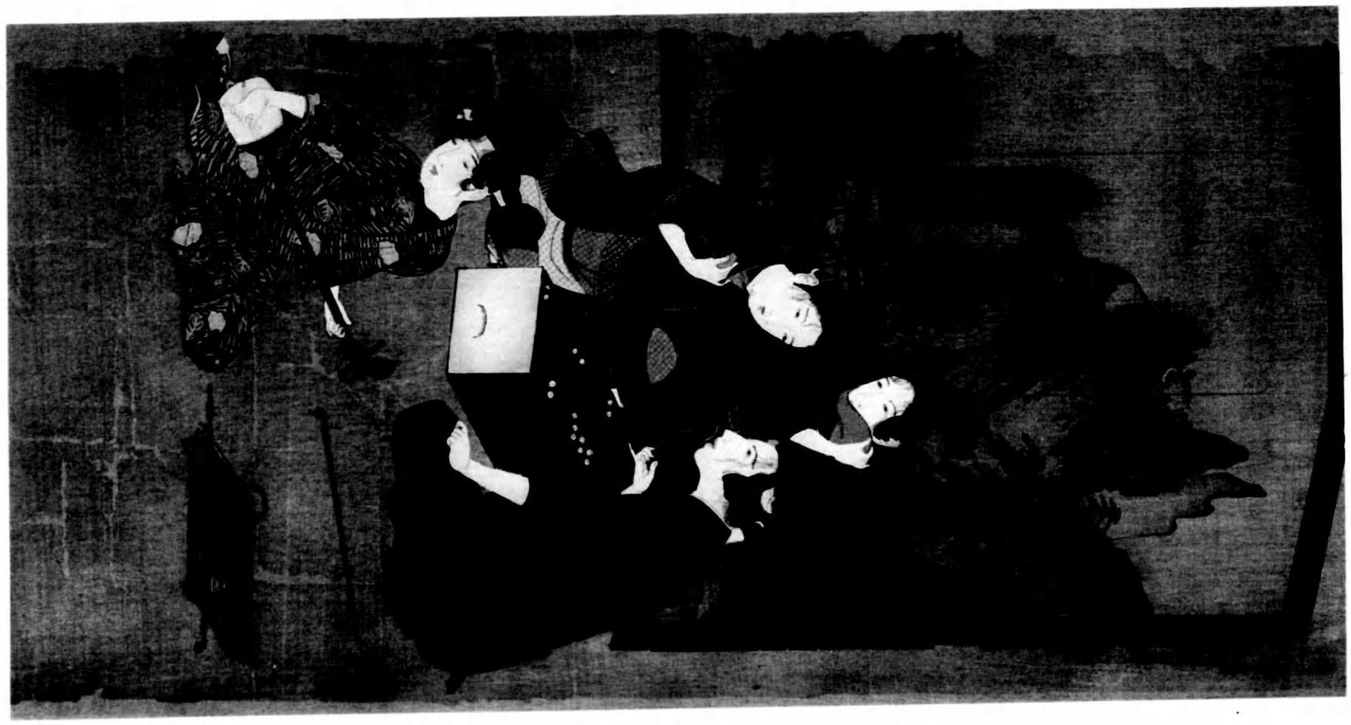
XLIX. THE HIKONE-BYÔBU

PAINTED IN COLOURS ON A PAPER SCREEN

Size: H. 3 ft. 1 in., W. 8 ft. 10½ in.

Collection of Count Naotada I-i, Tôkyô

The screen painting in the accompanying plate is treasured in the I-i family, formerly of the Hikone clan, hence the name, the Hikone-Byôbu. The picture in this screen depicts the popular customs of the ages extending from the Keichô down to the Kan-ei period, showing men and women engaged in playing. The attitudes were delineated unconventionally and in endless varieties, while the faces and hair were treated with remarkable minuteness. The colouring is beautiful, and the touch mild and fluent, revealing here and there the characteristic qualities of the Kanô style. Nevertheless this is a painting of the Ukiyo-ye type of an earlier date, about the beginning of the Tokugawa period. This painting has long been accepted as a work of Matabei, but there are many points in it which suggest the style of another hand. For instance, the faces have no such full cheeks and long chin as in the case of Matabei's figures, moreover the strokes are richer and more subtle than those of that painter. Some critics are disposed to attribute the picture to Sanraku, and others to Kôi, but either judgment is open to question. It is almost certain that the author must have been a Kanô painter of about the Keichô era, who tried an individual style which combined the superiorities of different schools.



第五十圖

枯木鳴鵙圖　宮本二天筆

紙本水墨　竪四尺一寸六分　横一尺八寸

東京　内田薫作君藏

宮本武藏二天と號す、劍道の名手にして二刀流を創始す、繪畫は其餘技に過ぎずと雖も、其飄逸輕快にして、而かも能く自然を穿てる筆法は、尋常畫匠の及ぶ能はざる所あり、其遺品として信すべきもの固より世に多からず、此に出す枯木鳴鵙圖は蓋し二天が傑作中の傑作ならん、見よ其簡略なる運筆の間に如何に深大なる精神の漲々たるかを、單鵙の枯木枝上に立ちて悠然烟眼を放ちて四隣を睥睨したる其姿態は、眞に當代の武門を詠じて恰好なる一種の舒情詩にあらずや、渡邊華山曾て此畫の市にあるを見て感歎措く能はず、購はんと欲するも貲なく、唯他人の攫取するを恐れ友人に謀つて遂に其有たらしめりと云ふ、以て其如何に珍重すべきかを知るに足らん

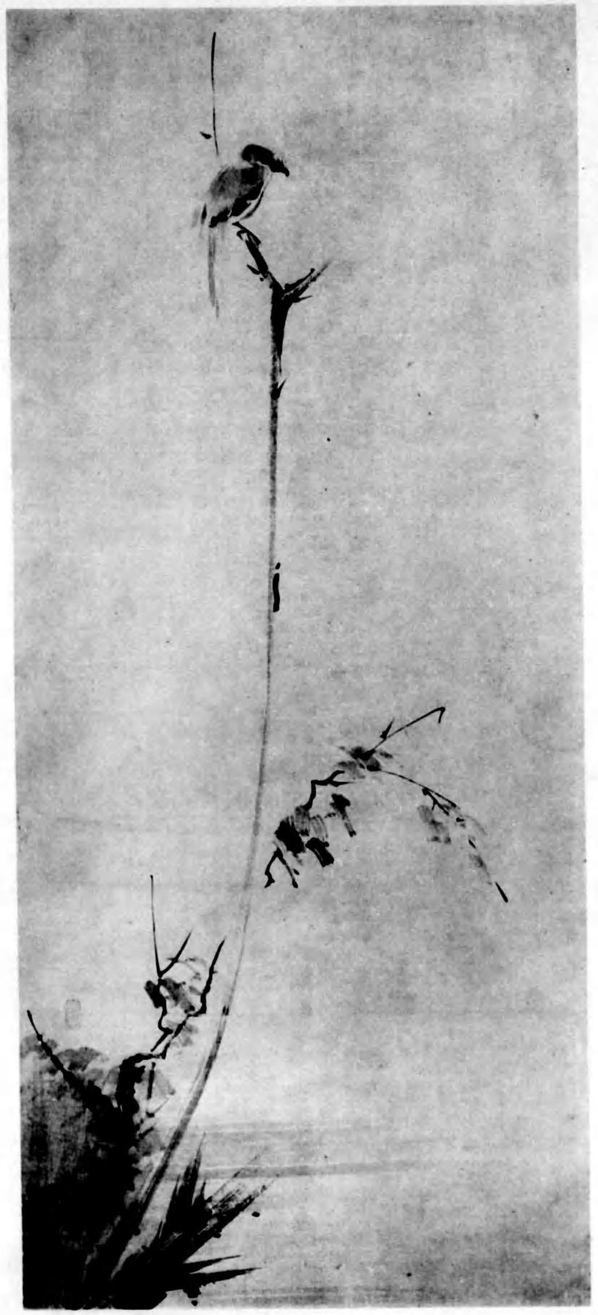
L. A SHRIKE

PAINTED IN INK-SKETCHES ON PAPER. BY NITEN MIYAMOTO

Size: H. 4 ft. 1¾ in., W. 1 ft. 9¾ in.

Collection of Mr. Kunsaku Uchida, Tôkyô

Niten was the signature of Musashi Miyamoto (1582–1645), a noted swordman who invented the so-called Nitô-ryû (the method of using two swords simultaneously). He pursued art simply as a pastime, but his accomplishments in this direction put to shame that of even many known professionals. It is only by rare chance that we meet with his production of reliable authenticity; without any gainsaying the "Shrike" here reproduced is the best known masterpiece of this warrior-painter. The treatment is as simple as it can be, but so wonderfully expressive is the picture that it may be taken as a sort of one which describes the ideals of the military men of his time. The domineering attitude of the bird with vigilant eyes tells the meaning of the whole story. Tradition runs that Kwazan Watanabe once saw this picture on sale, but having no money to buy it, he persuaded a friend to get possession of it, and even this one fact sufficiently proves the sterling merit of this production.



東京　西田重井春廣

神水水墨　昭和九年八月　第二八八七

宮本二天筆　猿顔圖

第正十圖

第五十一圖

伊勢物語圖卷　土佐光起筆

絹本著色　竪九寸九分

東京　侯爵井上勝之助君藏

近世の初めに於て土佐派の名手として最も名ありしものは光起なり、彼は近世の文藝復興の機運に乘じ足利末葉に於て、衰頽の域に沈淪せし國風畫をして、再び興隆の運に向はしめたるなり、此圖卷は彼れの遺作の代表的なるもの、一にして二卷あり、是は上卷に於ける一段にして伊勢物語中有名なる「うちわびて落穗ひらふときかませばわれも田づらに行かましものを」の歌ある段なり、その畫法を見るに用筆頗る精細にして著彩巧麗、彼れの最も得意とする風調を遺憾なく發揮せるを見るべし

LI. A SCENE FROM THE ISE-MONOGATARI

PAINTED IN COLOURS ON SILK. BY MITSUOKI TOSA

Size: Height, 11¼ in.

Collection of Marquis Katsunosuke Inouye, Tōkyō

On the threshold of the modern age Mitsuoki towered head and shoulders above all painters of the Tosa school. Taking the literary renaissance into advantage, he endeavoured with brilliant success to revive the national style of painting which had fallen into decadence towards the end of the Ashikaga period. The picture here published from two scrolls illustrating the *Ise-monogatari* which are considered to be the representative of his art, illustrates a certain poem of the romance. What is remarkable in this work is the delicacy of brush stroke, notably the gorgeousness of colour scheme in which he was most happy and felicitous.

図二十三　谷間の落合

第五十二圖

官女觀菊圖　岩佐勝以筆

紙本著色　竪四尺三寸五分　横二尺八寸六分

東京　鍋倉直君藏

風俗畫を試みて近世浮世繪隆興の端を啓きたるは岩佐勝以なり、彼れの遺作は武藏國川越東照宮の歌仙繪額を始めとして世に傳ふるもの少からざるが、此圖は十二圖ありて六曲屏風一雙に仕立てられ、勝以が故郷越前福井に於て傳へられしものなり、彼れが畫途中には土佐風のほか、狩野の作風に從へるものあり、また兩者を混融せるものもあり、此圖は概して大和繪の作法に從へるも、水墨を主調として、所謂土佐の風格に比して、蓋だ濃厚の趣を出せり、彼れが濃厚巧麗なる畫態のほか一種かくの如き新工夫を示せるが如き、其才鋒の敏なるにあらずんば能はざる所なるべく、その德川初期に於ける風俗畫の大手として名聲を一時に馳せたるもの寄宜なりと云ふべし

XLII. A CHRYSANTHEMUM PARTY OF COURT LADIES

PAINTED IN COLOURS ON PAPER. BY SHÔI IWASA

Size: H. 4 ft. 3⅞ in., W. 1 ft. 10⅛ in.

Collection of Mr. Tadashi Nabekura, Tôkyô

Shôi Iwasa was the pioneer of the Ukiyo-ye painting of the modern ages. There exist a number of his works, not to mention the "Portraits of Eminent Poets" now in the collection of the Tôshôgû shrine at Kawagoe in the province of Musashi. This work formed part of the twelve pictures originally painted for a pair of folding screens, and was handed down at Fukui where was his native town. Some of his works are in the Tosa style; some, that of Kano; and others, the assimilated style of the above two. On the whole this picture is executed in the Yamato-ye style, and yet he adheres to simple colours and methods, carefully avoiding to employ the elaborate colour scheme of the Tosa school. That he succeeded in establishing such a novel type beside his gorgeous paintings shows that he was a painter of no ordinary talent. Well has it been said that he figured high as painter of the Ukiyo-ye at the beginning of the Tokugawa period.

第五十二圖　浮世繪圖　浮世繪以前

東京　藤倉藏品

藤吉は自分の家の前に立ちながら、ぼんやりと考へこんでゐた。

彼は今日の午後、一人の藤吉の女房が、ある料理屋の二階で、ある男と、ひそかに、何か、ささやいてゐるのを、見てしまつた。

藤吉は、その男を、ちらつと、見たのだけれども、その男は、藤吉の、ちやうど、眼の前を、すつと、通り過ぎて、行つてしまつた。

藤吉は、その男の、後姿を、ぼんやりと、見送つてゐた。

その男は、藤吉の、女房の、ちやうど、眼の前を、すつと、通り過ぎて、行つてしまつた。

藤吉は、その男の、後姿を、ぼんやりと、見送つてゐた。

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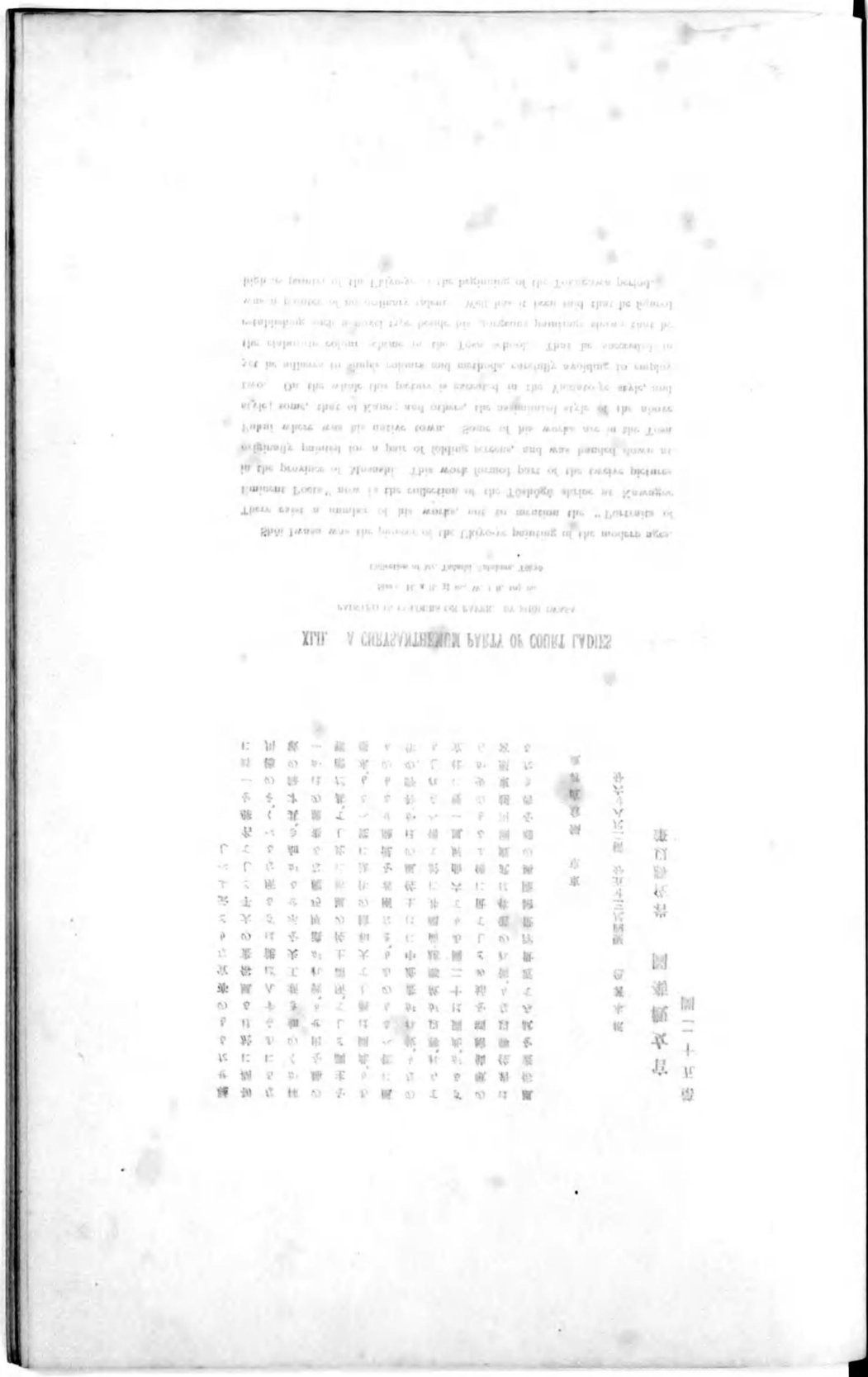
その男は、藤吉の、女房の、ちやうど、眼の前を、すつと、通り過ぎて、行つてしまつた。

藤吉は、その男の、後姿を、ぼんやりと、見送つてゐた。

その男は、藤吉の、女房の、ちやうど、眼の前を、すつと、通り過ぎて、行つてしまつた。

藤吉は、その男の、後姿を、ぼんやりと、見送つてゐた。



XLII　A CHRYSANTHEMUM PARTY OF COURT LADIES

MURAKATA SHIKIBU'S "GENJI MONOGATARI" IN HIGH COLOUR

Shiki Jū Ni Ki Ni Ki Ni Ki Ni Ki

Collection of Mr. Tomio Takeuchi, Tokyo

Japan never saw the heroines of the Tokugawa Period in the modern sense. There exist a number of old works, such as the illustration of the "Portraits of Famous Poets," now in the collection of the Tokugawa family in Kyoto, in the province of Ahnaeki. This work formed part of the twelve hundred and seventy twenty-first year of the reign of Goshō Tennō, and was painted upon a Japan screen for the use of the Court. Some of the people who sit in the front row are evidently meant for the ancient Fujiwara family, that is, the aristocratic style of the upper classes. On the whole the heroine is dressed in the Kamakura style, but for the outline of gauze or gauze-like material is carefully avoided to emphasize the elaborate robes, which, as we know, were the delight of the Court ladies. That the conception is unmistakably modern, and a direct transcription from nature, that the composition is well-balanced, and that the painting is in the Tokugawa period.

第五十三圖

虎溪三笑圖　松花堂筆

紙本水墨　竪九寸七分　横一尺四寸九分

東京　馬越恭平君藏

德川氏の初世に於て書畫一致の妙奚を體して、一種の詩味ある畫態を創したるもの光悦にあらずんば卽ち松花堂昭乘なり、凡そ昭乘の畫は足利時代の能畫に似たれども、其意匠や亦自ら之と異りて獨創的なる所あり、殊に筆墨ともに神趣あるに至ては、雪舟其他二三の輩の能く之に比肩するのみ、此に出す三笑圖は其遺品中に在ても傑作と稱すべく、人物の描線簡淨にして而かも多大の含蓄を有し、一點一劃自然の形相に悖らずして、且つ形似以上の味を浮べ、後方の樹木に至ては淡々たる沒骨の潑墨人物と相照應して調和の妙をなす、世の松花堂を以て單に茶事に用ふる畫幅の戲墨に類するものをのみ善くすと見るもの、須らく之に依て了悟する所あるべし

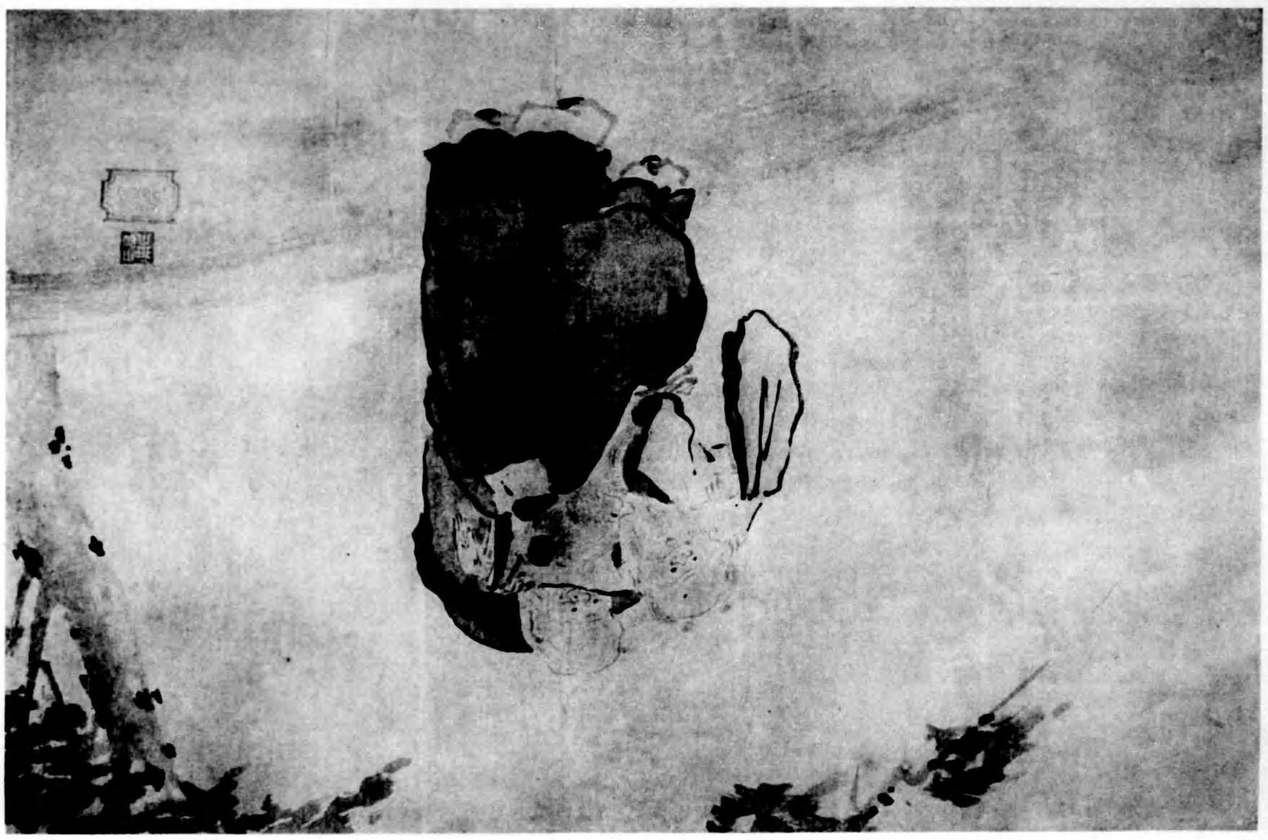
XLIII. THE THREE SMILING SAGES AT THE TIGER'S VALE

PAINTED IN INK-SKETCHES ON PAPER. BY SHÔKWADÔ

Size: H. 11½ in., W. 1 ft. 5½ in.

Collection of Mr. Kyôhei Umakoshi, Tôkyô

In the beginning of the Tokugawa era there rose two artists who inaugurated poetic styles of painting by unifying the principles of caligraphy and painting, one Kôetsu and the other Shôkwadô (1584–1638). Shôkwadô's work, though somewhat akin in style to that of painters of the Ashikaga era, is in conception distinctively individual. Then in brush-work and in the effectiveness of ink-tone, the artist has had no equals, probably excepting Sesshû and a few others. The picture before us is among the best of his extant creations: most admirable is the line work which in every detail accords with nature and implies a deep meaning. The tree in the background is equally well rendered, and in perfect harmony with the saintly figures beneath it. A painting like this shows the error of those who think that Shôkwadô was good only at indifferent sketchy productions to decorate a Chanoyu room.



第十三圖
第十四圖

第五十四圖

百人一首料紙畫　本阿彌光悅筆

零物斷片　紙本金銀泥畫　竪一尺一寸　横二尺六寸二分

東京　別府金七君藏

本阿彌光悅は繪畫の外書法と蒔繪とを能くし、殊に繪畫は裝飾的なれども、亦自ら高雅の氣象を有し、其筆法古き倭畫の特長を取りて、更に之を支那流なる畫態に融和せしめたり、光悅が眞筆の畫と稱するもの世に多く傳はれども、零物扇面類の裝飾畫に草木花卉を寫せしものに於て殊に見るべきあり、此に出すは百人一首を書せる長零の一段にて、書畫ともに光悅のものする所、畫は金銀泥のみを以て蓮花の淨潔なる趣致を寫し、作法簡略にして而かも餘韻の嫋々たるを覺ゆ、是れ豈に尋常の裝飾紋樣としてのみ其美を稱すべきものならんや

LIV. FROM AN ILLUMINATED SCROLL CONTAINING THE HYAKUNIN-ISSHU VERSES

A FRAGMENT OF A SCROLL. PICTORIAL DESIGNS IN GOLD AND SILVER PAINT. BY KÔETSU HONNAMI

Size: H. 1 ft. 1¼ in., W. 2 ft. 7½ in.

Collection of Mr. Kinshichi Beppu, Tôkyô

Kôetsu Honnami (1557–1637) made himself renowned as well in painting as in caligraphy and lacquering art. His paintings, for all their decorative features, endowed with nobility and grace, his methods blending harmoniously the characteristic beauties of the Yamato-ye and the sedate traits of Chinese art. Many of his masterly creations remain to this day; among them those of particulary noticeable merit are often found in plant and flower studies executed on scroll, fans and on other similar objects. The example here shown forms part of a long illuminated scroll on which were inscribed the well-known Hyakunin-isshu verses. Both the writing and the paintings were done by the same hand, namely, Kôetsu's. The artist's taste here asserts itself in the rendering of lotus flowers in gold and silver paint, in order to bring out the idea of purity and cleanliness, which qualities are associated with the lotus. The treatment is simple but the impression given by it is nevertheless great, and this is why we should appreciate this production in a higher light than that of a simple decorative design.

百八一百 芙蓉

雪岩芙蓉図

宋 江西 十四図

芙蓉は秋の花の代表的なものである。蓮は夏の盛りに咲くが、芙蓉は秋の風に揺れる。この図は雪の中に咲く芙蓉を描いている。白い花弁と黄色い蕊、そして雪の白さとの対比が、この絵の最も美しい点である。

芙蓉は中国では「木蓮」とも呼ばれ、蓮とは別の植物である。蓮は水の中に咲くが、芙蓉は陸に咲く。蓮は仏教の象徴であり、芙蓉は秋の詩の題材である。

この絵の作者は不明である。宋代の花鳥画には、作者の名が伝わらないものが多い。それは、絵が商品であって、作者の名よりも絵そのものが重んじられたからである。

一百八 芙蓉

雪岩芙蓉図

宋 江西 十四図

芙蓉は秋の花の代表的なものである。蓮は夏の盛りに咲くが、芙蓉は秋の風に揺れる。この図は雪の中に咲く芙蓉を描いている。白い花弁と黄色い蕊、そして雪の白さとの対比が、この絵の最も美しい点である。

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第五十五圖　蓮花水禽圖　野村宗達筆

紙本水墨　竪三尺八寸　横一尺六寸五分

東京　酒井正吉君藏

光悦の創したる畫意をして更に精妙ならしめたるは野村宗達なり、此に出す蓮花水禽圖は宗達が作品中の傑作なること、抱一が其匣面に特記したる所の如し、見よ其瀟洒秀麗なる筆を以て蓮花の露に雫ふ狀と、綾に水禽の穏かに泛び遊べる所を寫したる、人をして自ら名圖晩香の間に徘徊するの感あらしむ、蓋し本邦は墨畫の名品に富むと雖も、其多くは支那流の畫なり、然るに是は圖法絃に筆法に於て頗る倭繪に學びて而かも換骨脱胎の妙致を示し、夫の足利時代の淺畫若くは狩野一派の作に見がたき優雅の氣風を湛へたり、故に或は之を日本的なる墨畫の一標範として擧ぐるも濫か首肯せざるものあらん

LV. A LOTUS POND

PAINTED IN INK-SKETCHES ON PAPER. BY SÔTATSU NOMURA

Size: H. 3 ft. 9⅝ in., W. 1 ft. 7⅝ in.

Collection of Mr. Masakichi Sakai, Tôkyô

The man who brought Kôetsu's art to a higher degree of perfection was Sôtatsu Nomura, who lived in the beginning of the 17th century. That the ink-sketch reproduced is among his foremost masterpieces may be known from the words of Hôitsu, written on the lid of the box which encloses this example. In the middle of a pond grow lotus plants with flowers fresh from their morning toilet in dew, and below are swimming a pair of fowl, to all appearance, happy in the reposeful atmosphere of their surroundings. Masterly pictures in black and white there are many in Japan, but in almost all instances they are of the Chinese style. But in this picture the artist shows a style which may be traced to the Yamato-ye, yet which is distinctively his own, rich in a grace and delicacy not to be seen in Chinese productions or in those of the Kanô school. In short, the accompanying production may be looked upon as an ink-sketch essentially Japanese.

蓮池水鳥圖　狩野宗益筆

圖五十五

第五十六圖

黃帝圖　狩野探幽筆

屏風絹本著色　竪五尺二寸七分　横一丈一尺九寸七分

東京　侯爵　池田仲博君藏

狩野派衰運の餘弊を承くるを甘せず、卓落の質以て雪舟、古法眼、梁楷、馬遠及土佐派の所長を渾合し遂に近世一代畫宗の盛名を博したる探幽は、其畫踏の今に傳ふるもの頗る多く、或は淵淡に、或は詳密に手法の變化殆ど窮る所なしと雖も、殊に其手腕の大なるを寔ふべきものは襖繪屏風等に描きし豪壯なる濃麗の作品に在りとす、此に出す黃帝圖屏風は探幽が六十歳の作にて、圖意は恐らく黃帝が舟車を作りて通せざるを濟すといへる傳說を寫せるなるべく、其支那に於ける絕大なる理想的人物を寫し、最良の理想的時代を表現せんとするや、規模壯重行るに謹嚴の筆致を以てし、施すに濃麗の彩良を以てす、蓋し探幽にあらずんばなし能はざる所ならん

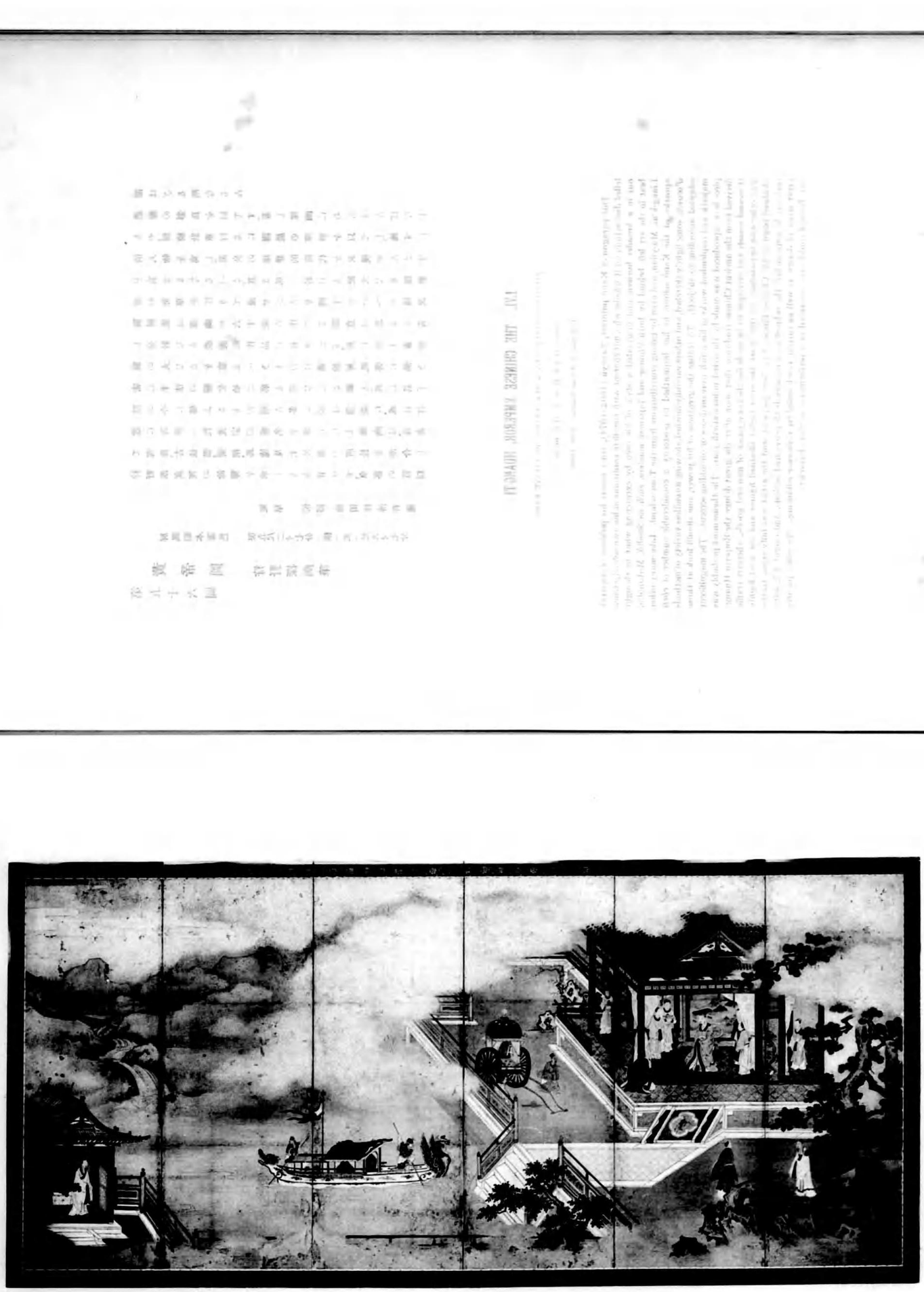
LVI. THE CHINESE EMPEROR, HUANG-TI

PAINTED IN COLOURS ON A SILK SCREEN. BY TANNYÛ KANÔ

Size: H. 5 ft. 2¼ in., W. 11 ft. 10¼ in.

Collection of Marquis Nakahiro Ikeda, Tôkyô

This paragon of Kanô painters, Tannyû (1602–1674), truly merits his pedestal of unparallelled distinction, for it was he who, not content with the effete traditions of his own school, struck out in a broader horizen, and originated a style of his own by extracting what he thought best in the art left behind by both Chinese and Japanese masters, such as Sesshû, Motonobu, Liang-k'ai, Ma-yüan, and even by taking contributions from the Tosa school. Like many other apostles of the Kanô school, he has bequeathed to posterity a considerable number of *chefs d'œuvre*, some lightly sketched, and others carefully finished, showing an endless variety of methods adapted according to subjects. To realize the greatness of his power, one should look at those majestic and resplendent works of his which were on doors or on folding screens. The magnificent piece here reproduced was made by the artist in his sixtieth year. The theme most probably was derived from the ancient Chinese tradition, that soon after the great deluge the Emperor Huang-ti caused vessels and carriages to be made for the conveyance of men and goods, wherever traffic was otherwise impossible. In this work the most highly idealised figures and the most highly idealised reign of the Chinese Empire have been pictured, and the artist was fully equal to the task, as he approached the subject in a manner both grave and serious, and executed it with great scope of design as well as careful touch aided by elaborate colouring. No other painter but Tannyû could have succeeded in a performance of this character.



第五十七圖

山水圖　久隅守景筆

絹本水墨　各竪三尺三寸九分　横一尺四寸

東京　益田孝君藏

探幽の門下には敏腕健筆の士に乏しからざるも、その手腕の最も卓出したるは守景なり。彼れの畫には師の作風の一面なる雄健莊重の趣は之を求め難きも、輕妙洒脫の風に至つては師よりも更に一歩を進めたるものあり。是處に出す山水は彼れの得意とする手法を以てせるものにて、六曲屏風一雙十二圖の中なり。圖法簡淨其風調は能く彼れが恬淡寡欲の性格に一致するものあり。其畫の秀妙匹儔を得がたきものあるにも拘らず遂に一流を作るに及ばざりしは、恬淡の性情、却つて彼れをして小成に安んせしめたるにあらざるなきか

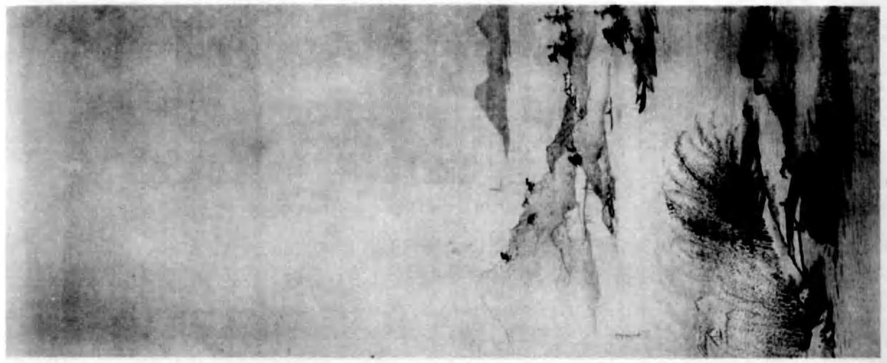
LVII. LANDSCAPES

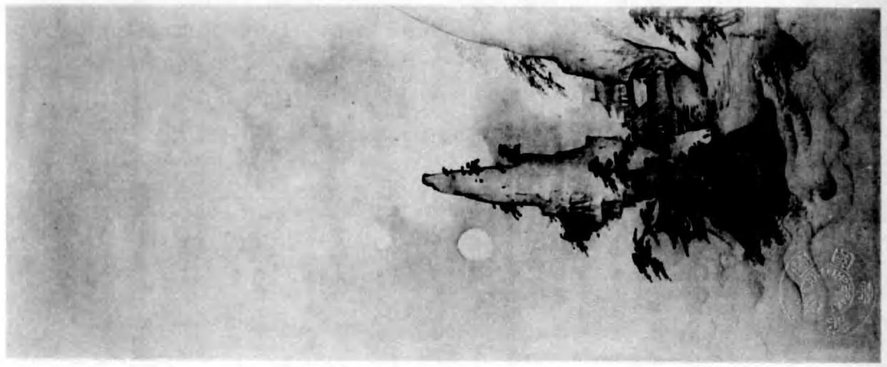
PAINTED IN INDIA-INK ON SILK. BY MORIKAGE KUSUMI

Size: H. 3 ft. 4½ in., W. 1 ft. 4½ in.

Collection of Mr. Takashi Masuda, Tôkyô

Of a galaxy of disciples of the famous Tannyû the most celebrated and talented was Morikage. Although he did not inherit his masters's forcefulness and grandeur, he outshone Ôkyo in the quality of humour and buoyancy. The landscapes here published are those of the twelve sketches rendered on a pair of six-leaved folding screens. Pure and simple as they may seem, they betray what was his inborn nature. The reason why he did not establish a school inspite of the unrivalled skill of workmanship was probably that he was too indifferent to worldly fame and riches.





第五十二圖　水墨山水

四

ゴッホの日記の中に、「ある人々は、日本人は、ものを見ることを知っている。彼らの芸術は、ものを見ることを教えてくれる。それは、ものを見ることを教えてくれる。それは、ものを見ることを教えてくれる。それは

第五十八圖

觀劇圖　菱川師宣筆

屏風紙本著色　竪五尺四寸　横一丈二尺一寸

横濱　原富太郎君藏

浮世繪は又兵衛を以て開祖となすと云ふも、其個之を大成して餘蘊なからしめしは師宣の力なり、師宣の畫は活達にして趣味の豊しからざる所あり、夫の後世浮世繪家の新を追ひ奇を爭ひて、徒らに艶妖の態をなすものとは同日の論にあらず、其技術や寧ろ古き土佐畫の風趣を取りて之を現時の畫題に適用するものと見るべし、此屏風は元祿當時の演劇と并に之に伴ふ諸種の光景を委曲に描寫したるものにて其精密なること其に驚くべく、而かも筆法は縱逸にして小工を弄せず、實に師宣の眞蹟を傳ふるもの尠からずと雖も、是の如き大作の精妙なるもの未だ曾て之を見ず

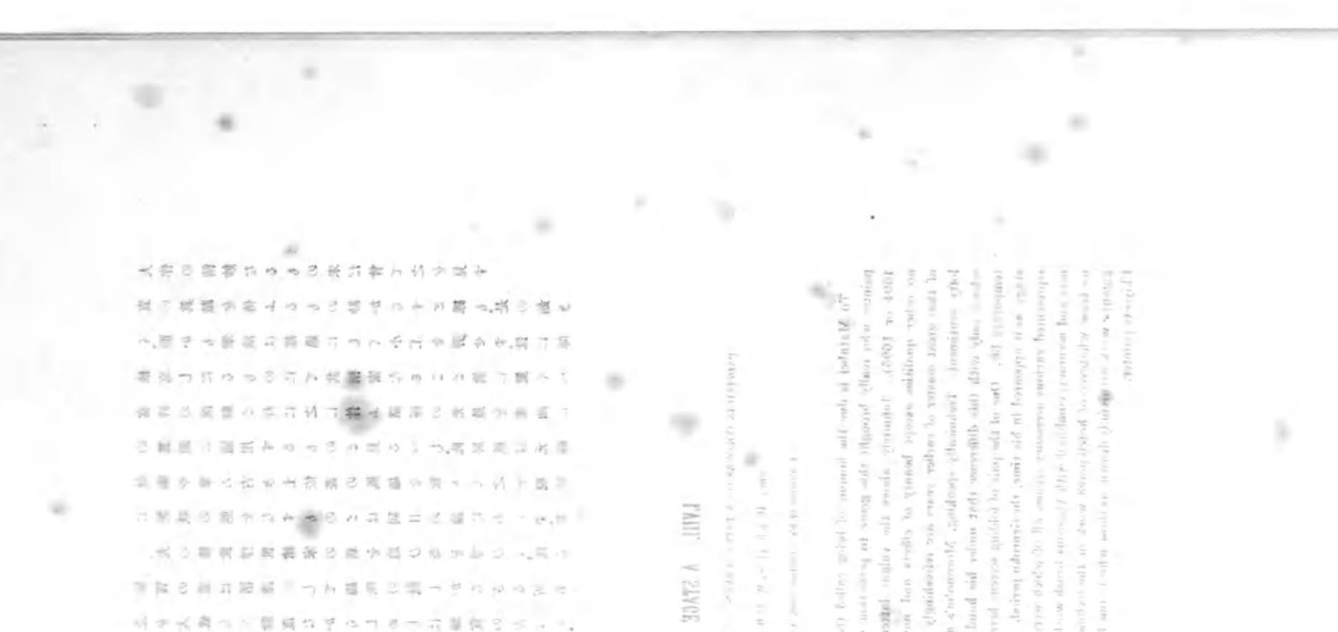
LVIII. A STAGE

PAINTED IN COLOURS ON A PAPER SCREEN. BY MORONOBU HISHIKAWA

Size: H. 5 ft. 4¾ in., W. 12 ft. ¾ in.

Collection of Mr. Tomitarô Hara, Yokôhama

To Matabei is due the honour of being called the father of the Ukiyo-ye, but the painter who really brought this genre to perfection was Moronobu Hishikawa (died, 1694 or 1695). Infinitely above the vulgar latter-day Ukiyo-ye productions with no other qualities except beauty of effects and novel fantastic designs, the works of that great master of earlier years are refreshingly bold and free and not wanting in lofty sentiment. Technically speaking, Moronobu's art favours that of the old Tosa school, only with this difference that under his hand all subjects were taken from contemporary life. One of the pair of folding screens here reproduced depicts the scene of a stage as it appeared in his time, the Genroku period. Along with the main theme, were represented various accessory scenes, all of which were rendered with wonderful minuteness and accuracy, combined with vigorous brush-work. In short there is in this picture no trace whatever of hotch-potch work in the technical part. We have yet to see such gigantic work so carefully drawn, as those which came from the brush of this distinguished Ukiyo-ye painter.



第五十九圖

梅花圖　尾形光琳筆

屏風紙本著色　竪五尺一寸五分　横五尺七寸一分

東京　伯爵　津軽承昭君藏

光琳は何種の畫も之を能くせざるなきも、其最も入神の妙を得たるは花木なりとす、是梅花圖屏風畫は光琳が作品中にても殊に有名なるものにて、意匠は巧奇にして裝飾の旨をも兼ね、色彩は壯麗にして渾厚の趣あり、凡そ光琳の是の如き意匠はもと宗達に學びし所多からんも、其技法の精妙なるに於ては宗達も及ばず、殊に其金地の燦爛たる上に、淡き紺青を以て水波を畫き、波紋を作るに銀泥を以てして、面して梅樹を寫すに至つて濃墨を以てする如き大膽なる配色は、實に光琳にして始めて之を能くすべきなり

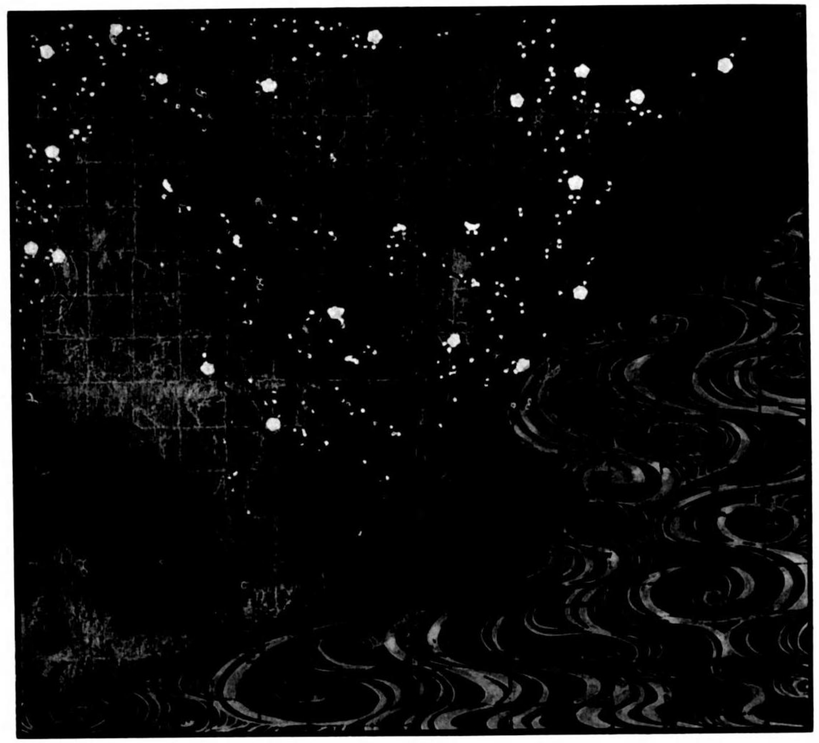
LIX. A PLUM TREE

PAINTED IN COLOURS ON A PAPER SCREEN. BY KWÔRIN OGATA

Size: H. 5 ft. 1¾ in., W. 5 ft. 8¼ in.

Collection of Count Tsugaakira Tsugaru, Tôkyô

Kwôrin was an adept in almost every kind of subject, but pre-eminently in flowery plants. In these paintings he may be seen in his full glory; he gives full play to his unrestrained fancy in conception which is at the same time decorative, and to heighten the effect he freely uses colours brilliant yet admirably subdued. Probably Kwôrin owed his kind of conception largely to Sôtatsu, but in technique he attained a degree of skill not attained by the latter. Who could have ventured so successfully, as did Kwôrin in this case, upon the employment of the colours of such great contrast? For here, on the dazzling ground, is water painted a heavy blue, the wave lines in silver paint, and the pine tree in deep black.



第六十圖

雪竹圖　尾形乾山筆

紙本水墨　竪三尺二寸六分　横一尺一寸二分

東京　別府金七君藏

近代に於ては藝術の數種を兼ねて、之を能くするもの屢出現す、乾山の如き其一人にして、彼は陶器に於て秀妙の手腕あり、而かも同畫筆を執りて其興味を揮らすあり、彼れの畫事に於けるや家兄光琳に倣きて之を修めたれど、天成の風懷、また別樣の趣致を有す、この一圖の如きは卽ち彼れが畫賦中の傑物にして、竹葉の雪重げなる樣を畫き出でたるもの、水墨に於ける濃淡の別を軟和なる筆鋒に托して、巧みに雅淨の圖を成せるを見るべし、圖上の和歌に於ける筆蹟また優美にして、畫の筆致と出づる所を一にして所謂書畫一致の妙奚を最も能く體現するものあり、その晩年の作なる事は、自ら七十九翁と款せる事を以てするも之を知るべし

LX. A SNOW-CLAD BAMBOO

PAINTED IN INDIA-INK ON PAPER. BY KENZAN OGATA

Size: H. 3 ft. 2¾ in., W. 1 ft. 1¼ in.

Collection of Mr. Kinshichi Beppu, Tôkyô

In modern times there appeared from time to time the geniuses who acquired fame in different fields of art. Kenzan, for instance, was an expert in the arts of ceramics and painting. As for painting, he studied under his brother Kôrin, and nevertheless his art had the peculiar characteristics of its own. The present work being a capital specimen of his art represents bamboo stalks heavily covered with snow. The graceful caligraphic style of the Japanese poem inscribed by him on the upper part of the canvas harmonizes well with the whole scheme of the picture, thus perfectly embodying the unification of the two arts. Judging from the inscription we understand that this piece was done towards the close of his life.

圖版第六十

第六十一圖　布晒舞圖　英一蝶筆

紙本著色　竪九寸八分　横一尺八寸三分

東京　男爵　神田乃武君藏

元祿時代を代表する畫家の一人なる英一蝶は、其始め狩野を學びしと雖も、決して狩野の流風に拘束せられず、其當時を代表する一個の名手たる所以は、卽ち夙に尙古的なる支那風の畫態を脫して一種の風俗畫を描き、若くは自然景を寫したるに因る、殊に其人物畫の如き能く倭畫の趣致をも加味して活達の趣を示し、更に其俳句に於ける才能は自ら畫面にも流露して、輕妙洒脫の風致を滿へしむ、是畫一蝶が若年の作ならんも、亦以て其傑作として推賞するに足る、凡そ畫に舞踊を寫すもの多けれど、かゝる俳樂の活達なるものを寫すは難事に屬し、若し徒らに濃密精緻の筆法を以て之に臨まんか、寧ろ其形に拘して、其動作を現はすに至らざるべし、一蝶の輕快なる筆を以て之を寫す、始めて其眞致を得たりと云ふべし

始至に難の作へ能加にて所利真

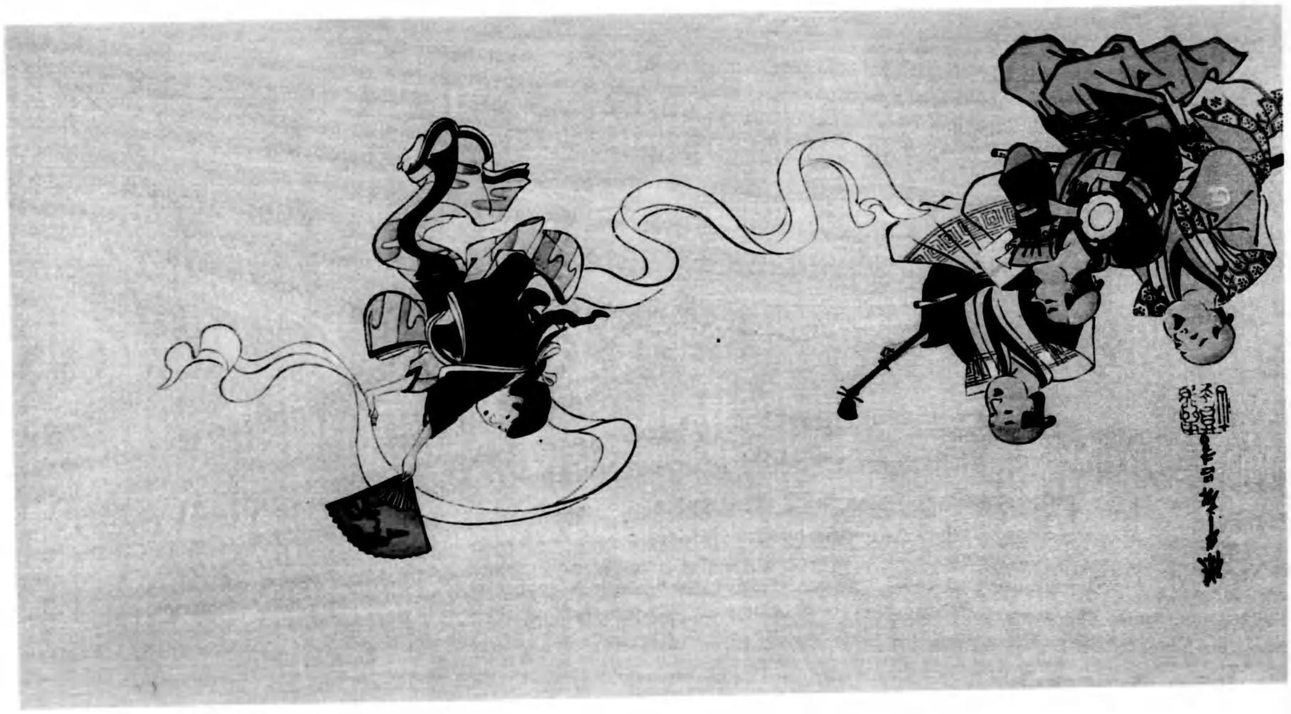
LXI. THE NUNOZARASHI DANCE

PAINTED IN COLOURS ON PAPER. BY ITCHŌ HANABUSA

Size: H. 11¾ in., W. 1 ft. 9¾ in.

Collection of Baron Naibu Kanda, Tōkyō

This representative painter of the Genroku era, Itchô Hanabusa (1652–1724), began by studying the art of Kanô, but as might have been expected from a man of his ability, he soon set about evolving a style of his own. Breaking away from the Chinese style which was ever prone to classicism, he started a new movement in the way of depicting the life of the street and natural scenes of an actual kind. This is indeed where his fame rests. In figure painting, Itchô availed himself of the essentials of the Yamato-ye, to which source is to be traced his vivid qualities in that particular line. His poetic talent, for Itchô was a master composer of the *Hai-kai* poem, is reflected upon his pictures, so facile and unworldly. The present painting, a work of his younger days, remains as an eloquent testimonial of his artistic ability. The effective handling of a subject like the present is of extreme difficulty; if too minutely finished, it is apt to end in the mere representation of form to the loss of that of movement. With a very light touch, the artist has here brought out the points of the subject to full effect, and what more telling treatment could possibly be conceived?



第十四圖　三味線の音に踊る人の姿を描きたるもの

第十一圖　三味線の音に踊る人の姿を描きたるもの

FIG. THE MONNAIRE DANCE

Illustration of a dancer to the music of the samisen.

This commemorative print is of the Genroku era, 1688 to 1704. It is signed Ippo, meaning that it was made by a pupil of Ippo, the great master of the Chinese-style school of Japanese painting. Ippo was a native of Kyoto, and was a pupil of Kano Tsunenobu, the founder of the Kano school of painting. Ippo was a pupil of Kano Tsunenobu, the founder of the Kano school of painting. Ippo was a native of Kyoto, and

第六十二圖

秋夜管弦圖　宮川長春筆

絵物絹本著色　竪一尺一寸

東京三越呉服店藏

宮川長春は享保明和の際に於ける浮世繪の一名家にして、奥村政信、鈴木春信と共に其名を馳す、而かも其畫の高雅優麗にして、市井の氣を含むこと少なきは長春を以て第一となすべし、此圖は長春が德川將軍の閲覽に供せんとして畫きし四季游樂畫帖中の一段にして、其人物配合の巧にして、賦色の艶麗を極めたる、又其衣服の意匠に工夫を凝らして、各々變化を畫せる、實に浮世繪中の一優品と謂するに足るのみならず、亦以て當代富豪の奢侈游宴に耽り、風流を誇まゝにせる光景を窺ふべきなり

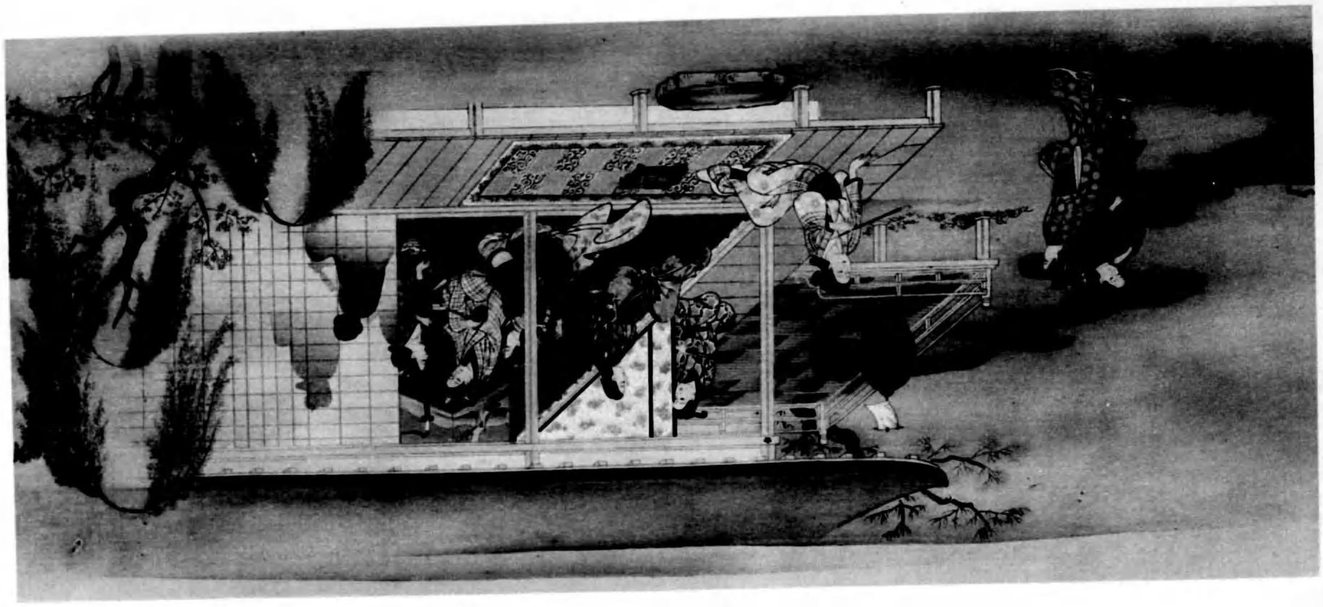
LXII. A MUSICAL FEAST IN AUTUMN NIGHT

PAINTED IN COLOURS ON A SILK SCROLL. BY CHÔSHUN MIYAGAWA

Size: Height, 1 ft. 3¾ in.

Collection of the Mitsukoshi Dry Goods Store, Tôkyô

Chôshun Miyagawa (1681–1752) was a celebrated painter, who along with Masanobu Okumura and Harunobu Suzuki, made an immortal name for himself in the popular school of the Ukiyo-ye. Chôshun's productions are by far the foremost among those of his school, for, characterised by nobility, grace and elegance; they are not marred by the vulgar tastes which too often dominate in the others. The accompanying piece constitutes a part of his "Amusements in Four Seasons," which he executed on a scroll, for the inspection of the Shôgun of his days. What a dexterous combination of figures, what a resplendency of colours, what painstaking designs wrought on the dresses! Apart from its artistic merit, this picture mirrors graphically the extravagant life led by the moneyed people of those days.



第六十四圖
源氏物語

第六十三圖

高士圖　池大雅筆

巻物絹本著色　竪五寸五分

大阪　村山龍平君藏

德川時代の中世流學の勃興と共に盛行したるは明清の風格を傳へたる南宗文人の畫なり、祇南海、柳里恭は斯流の先驅なるも、其之を大成せしものは卽ち大雅と蕪村とに外ならず、此圖はもと素霞堂の藏せる所に係り、四高士と題せる横巻中子猷の隈邊を寫せるものにして、大雅の作畫中最も謹厚清逸を極めたるものなり、元來大雅の畫の如きは畫匠の畫を以て目すべきにあらず、文學の餘に出でゝ、無形の畫を以て有象の詩賦となせるものに過ぎず、而して是れ實に文人畫の本質なり

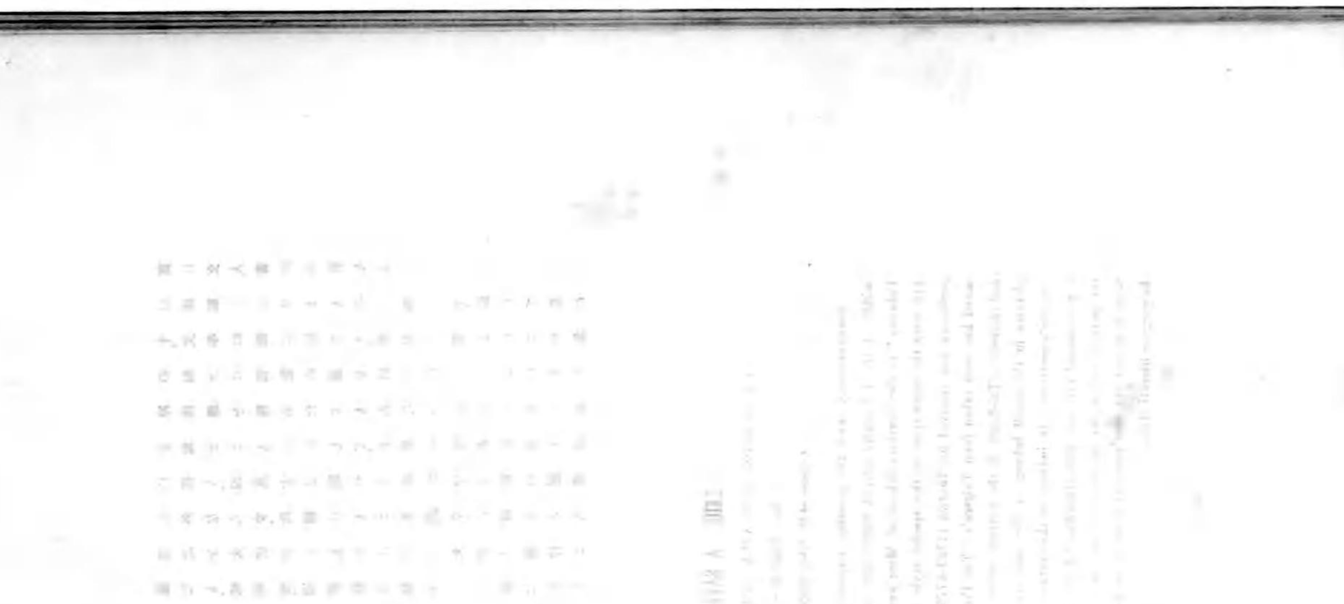
LXIII. A SAVANT

PAINTED IN COLOURS ON A SILK SCROLL. BY TAIGWA IKENO

Size: Height, 6¼ in.

Collection of Mr. Ryôhei Murayama, Ôsaka

Simultaneously with the growing popularity of the Chinese classic in the middle of the Tokugawa period, there came into predominance the "Literal Painting" of the Southern School of Ming and Ch'ing. Ginankai and Ryûrikyô were the originators in this special style of painting in this country, but perfection was reserved for Taigwa (1723–1776) and Buson. The painting here noted has been taken from Taigwa's "The Four Savants" drawn on a scroll, and represents Tzü-hsien in the solitude of his retired life. This and the other pictures in the scroll belong to the most conscientious and most chaste of Taigwa's creations. In judging of this picture, one should not scrutinize it with a professional eye, for, with Taigwa, art was but a by-product of his literary occupation, and in his mind a painting was but "a poem without sound." Such is in fact the true conception of art as advocated by the followers of the *Bunjingwa* literati style.


林處士常泛小艇西湖諸寺有客至浦所居則一童子應門延客坐為開籠綴窪良久浦必棹小船而歸雖異趣而亦陶之亞
杖策招隱士荒塗橫古今巖穴無結構丘中有鳴琴白雲停陰岡丹砂曜陽林是左詩半詠忽命於舟師子猷興

第六十四圖

山水圖　與謝蕪村筆

絹本著色　竪四尺五寸五分　横一尺四寸一分

東京　西村寅四郎君藏

蕪村は實に大雅と共に近世支那畫の大家たり、此圖は四季山水中の一幅なる夏景にして、蕪村の晩年に紀梅亭の爲めに畫き贈れるものなり、見よ、突兀たる山峯は雲嶺に連なつて、山更に高からんとし、樹蔭深き處旅客清流を汲んで三伏の暑衝く忘られんとす、畫幅の狹小なるに係らず、風景の深大にして、山と巒と人と木と、相接し相離れて、情趣尤も深きものあるは、此圖の特に秀拔なる所なり、其山骨を描きたる筆法人物樹木の作法の優れたるは今更云はずもがな、思ふに蕪村作中の傑出の品たるのみならず、近世南宗畫中屈指のものたらん

LXIV. A SUMMER LANDSCAPE

PAINTED IN COLOURS ON SILK. BY BUSON YOSA

Size: H. 4 ft. 6½ in., W. 1 ft. 4⅞ in.

Collection of Mr. Torashirô Nishimura, Tôkyô

The author of this landscape sketch, Buson Yosa (1724–1783), was contemporaneous with Taigwa, and like the latter was a great master of modern Chinese art. The example here shown is one of the four Kakemonos with "Landscapes of Four Seasons," which the artist drew in his later years at the request of Baitei Ki. Yonder tower majestically lofty heights partly enveloped in clouds, and below the shady nook of a grove rests a traveller refreshing himself with a cool drink from the stream near by. The scene, though treated on a small scale, is in effect broad and far-reaching, every object being portrayed in admirable proportions, either in arrangement or in distance, a point of special excellence in this sketch. The way in which the mountain wrinkles, the figures and the trees have been rendered, stands the test of the keenest criticism; withal this sketch represents not only the most powerful of Buson's works, but is likewise a typical specimen of the productions of the modern Southern School.

第六十五圖

葬花狗兒圖　圓山應擧筆

杉戸著色　竪三尺二寸八分　横四尺五寸二分

東京　益田孝君藏

此圖は書と尾張國馬島村明眼院の客殿にして、今は益田氏の邸内なる所謂應擧閣中に存するものなり、其製作の年代は天明四年卽ち畫伯が五十二歳老熟の時に係る、應擧は初め石田幽汀に師事し、後ち元明の花鳥畫を學び、寫生を主として圓山派の一流を開けるものにして、花鳥は最も得意とする所、風景と人物とに至りては卽ち之に亞ぐ、彼の我繪畫史上に於ける特色は、其忠實なる寫生的手法を創始して、粗慢なる意想畫に對抗せるに在り、而して此狗兒の圖の如きは、善く狗兒が草花に戯るゝ形態を寫し、應擧が這般の特長と主義とを發揮して、殆ど餘蘊なきに庶幾し

LXV. PUPPIES AND CONVOVULUS

PAINTED IN COLOURS ON WOODEN DOOR-LEAVES. BY ÔKYO MARUYAMA

Size: H. 3 ft. 3¼ in., W. 4 ft. 5¼ in.

Collection of Mr. Takashi Masuda, Tôkyô

The charming picture before us decorates the drawing-room of the Myôgan-in temple in Owari, which has been removed to the premises of Mr. Masuda's residence in Shinagawa, known as the "Ôkyo-hall." This *chef d'œuvre* was a work of the artist's fifty-second year, when his art had reached the height of maturity. Ôkyo (1733–1795) owed his first artistic training to Yûtei Ishida, but afterwards studied nature at first hand, besides mastering the secrets of the bird and flower painting of China of the Yüan and the Ming dynasties. He finally succeeded in founding a school of his own, which bears his own patronymic, Maruyama. He was at his best in avian and floral themes, followed by landscapes and figures. His high place in our art history is due to the new movement he started for a realistic style against the dominant daub-like methods of idealistic painting. The subject here rendered brings out in full light what brought to Ôkyo his enviable reputation. None but a careful observer of nature could have produced a work like this.

第六十六圖

桐花鳳凰圖　狩野常信筆

屏風紙本着色　竪五尺七寸六分　横一丈二尺一寸三分

東京美術學校藏

近世に於ける狩野の畫は、探幽に至りて其畫風の最高潮を示せりと雖も、彼れの後に出でゝ能く家法の面目を失はざりし者は古川奥常信なり、彼れは早く其父尚信に別れたれば、その後伯父の探幽に從ひて畫法の要を悟へり、彼れの遺作中には甚だ簡淨清淡の趣を有するものあれど、本畫に收むる一圖は寧ろ濃厚華麗なる趣を有す、その岩石樹木は勁拔にして之に流水の優美なる風致を對せしめ、更に雙鳳の白翼彩羽は地に掩映して甚だ壯麗なり、その作風には大に探幽の遺法を示せるものあれど、彼れに比して少しく典型的となる憾なきにあらず、而かも探幽の以後にありて、かくの如き手腕あるもの常信を措いて他に求むべからざるべく、彼れも亦一代の達腕たるに愧ぢず

LXVI. PHOENIXES AND PAULOWNIA IMPERIALIS

PAINTED IN COLOURS ON PAPER. BY TSUNENOBU KANÔ

Size: H. 5 ft. 7½ in., W. 12 ft. ¾ in.

Collection of the Fine Arts School, Tôkyô

The pictorial art of the Kanô school in modern times attained its climax and maturity in that of Tannyû; but on his death the artist who was successful in keeping the school in high respect was Kosensô-Tsunenobu. While young, his father Naonobu passed away, and afterwards he learned painting from his uncle Tannyû. Some of his works are characterized by simplicity and refinement, and yet the present one leaves the impression of gorgeousness. The vigorous method on the part of rocks and trees is well contrasted with the elaborate style of the flowing water, and still further the white plumage of the phoenixes against the gold ground of the screen compels our wonder and admiration. Though his art was a little conventional, he successfully took up the superb characteristics of Tannyû. True, there was none but Tsunenobu after the death of the greatest star, who was so highly gifted with talent.

第十六大圖

圖

第十六大圖

FIG. 16. PHOSPHORESCENCE AND FLUORESCENCE IMPOSSIBLE

第六十七圖

嵐山圖　長澤蘆雪筆

紙本水墨　竪四尺六寸二分　横二尺三寸三分

大阪　村山龍平君藏

應挙の門下にありて、眞に能腕逸筆の士を求むれば先づ指を蘆雪に屈せざるべからず、彼れは師の温籍渾厚の風を止めず、其畫く所卓落不羈、遂に師の容るゝ所とならずして、破門せられたりと云ふが如きは固より惟しむに足らざるのみ、從つてその畫蹟中には剛氣の甚だ厭ふべきもの少からず、然るに此畫の如きは、這般の弊なく、而かも彼れが縱横の才筆は纖素の間に溢るゝを見るなり、蘆し圓山流の諸家は好んで京畿の山川を寫し、殊に嵐峡を畫く最も多きも、彼等は概ね奇勝を凡化し了るを常とす、だゞ蘆雪の此圖の如きは最も奇警なる布置に從ひて、且つ寫實に依らずして寫意を旨として巧みに天下の勝景を活躍せしむ、是れは彼れが才氣才情の師を凌げりとせらるゝ所以ならんか

LXVII. A LANDSCAPE

PAINTED IN INDIA-INK ON PAPER. BY ROSETSU NAGASAWA

Size: H. 4 ft. 7½ in., W. 2 ft. 3¾ in.

Collection of Mr. Ryôhei Murayama, Ôsaka

If we should search among many disciples of the eminent Ôkyo for one whose work was characterized by freedom and confidence, we must first point to Rosetsu. Unlike his master he was utterly independent and unrestrained in his inborn nature. His dismissal by Ôkyo shows how passionate and genius-like he was throughout his life. There are, therefore, not a few of his works which are full of ambition. But this picture gives the impression of boldness and freedom, being quite exempt from his bad quality. All artists of the Maruyama school were fond of painting the scenery of Kyôto and its environs, but it was conventional with them to modify the landscape, however fine, and make it very common and uninteresting like that everywhere can be seen. An examination of the present picture, nevertheless, shows how great pains and care he took in executing the subject. Without having recourse to realism, he laid much stress on conception, and from this reason possibly he is said to excel even his master.

圖版第十六　雪山圖

第十六圖　雪山圖

東京帝國博物館藏

PLATE 16 A LANDSCAPE

PAINTED IN CHINA BY KANO, IN JAPANESE ACADEMY

SIZE: 11 x 7 FT. OF A FINE JAPANESE PAPER

COPIED IN THE EARLY JAPANESE PERIOD

It is strongly believed among many students of the ancient Chinese that one whose work was characteristical of Kanoism has conquered, we mean that point in Kaoseng. Chiefly the interest is now already independent and concentrated in the pictorial artistic. His chinese pt Chiro spring from hemisphere and familiarity to more chronologic the life. There are, therefore, not a few of his works which are left to amplifications that the pictures Kyoto the impression of Japanese and Kanoism, people drew excellent from the pen despite. All matter of the chronologic which were good of hemisphere the century of Kyoto and he conclude, for it were consequent with epoch to weight the landscape powerful that and made it very common and unintelligent the that contempora can be seen. An consumption of epi hymns hymns, mysteri- ous, stone flow. Short hymns and were to study to necessity the sculpture. Without furnish common to contain, to fall much strain or conception and from the reason homeopath to is said to exist even the mission.

第六十八圖

美人圖　喜多川歌麿筆

絹本著色　竪三尺九寸　横一尺七寸六分

横濱　原富太郎君藏

歌麿は菱川、宮川等浮世繪の諸流より出で、別に一家をなし、里巷の俗態を寫し、男女の姿態を畫す、浮世繪の艶麗は歌麿に至りて極まれりと謂ふべし、固より彼は纖麗の極多少の病弊に陷れるものなきにあらざるも、彼の技倆の優秀なる、決して之を看過すべからざるものあるなり、宜なり彼の聲價が中外に高くして世俗に愛好せらるゝこと甚しきや、此美人圖は蓋し彼が圖中の一傑作にして、其の姿容の艶冶、衣裝の洒麗なる、よく當時に於ける遊女の風情を描出し得たるものあり、我が浮世繪を論ずるものは、彼が病癖を寛假して、必ずや之を辨せざるべからざるなり

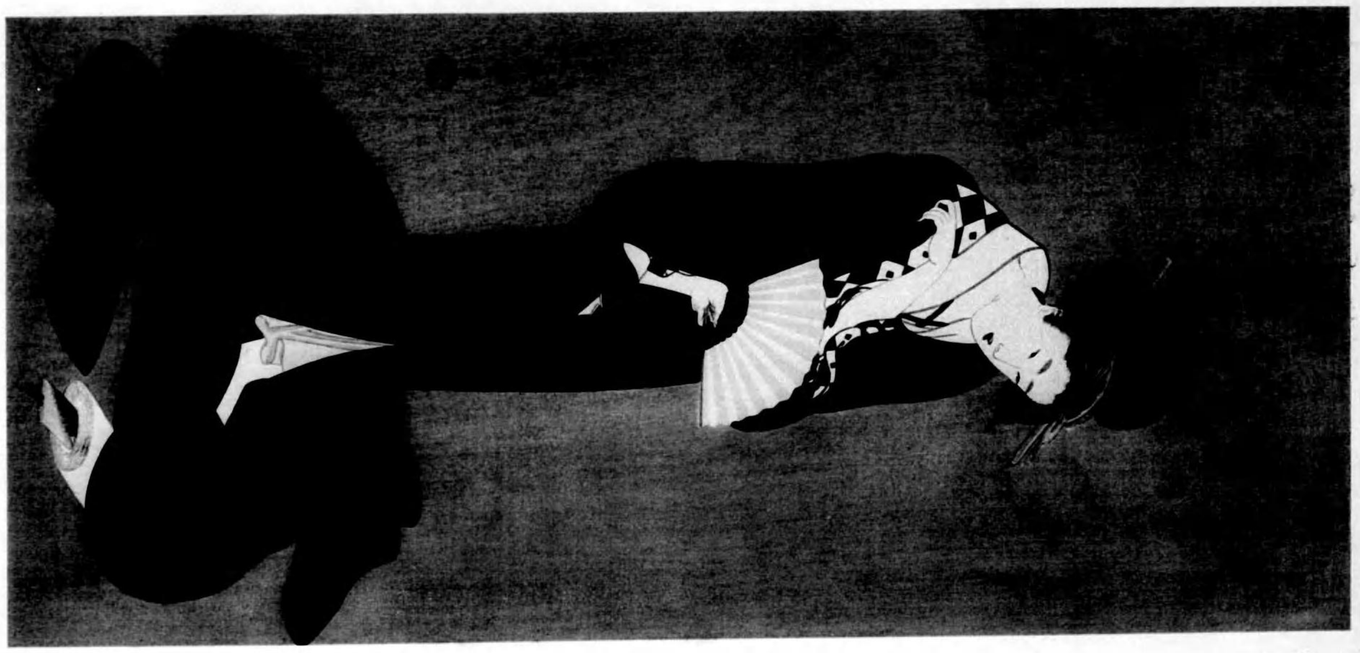
LXVIII. A BEAUTY

PAINTED IN COLOURS ON SILK. BY UTAMARO KITAGAWA

Size: H. 3 ft. 10½ in., W. 1 ft. 9 in.

Collection of Mr. Tomitarô Hara, Yokohama

Out of the traits developed by earlier Ukiyo-ye masters such as Hishikawa and Miyagawa, this celebrated member of that popular school, Utamaro Kitagawa (died in 1807), evolved a style distinctively individual. Seeking his subjects in the lower sections of society, he exhibited before the public scenes of ill-famed quarters with gaily dressed harlots, light-hearted youths, etc. The iridescent beauty of Ukiyo-ye painting reached its climax at the hand of Utamaro. The dazzling character of his art is not without its attending evils, but nevertheless his many excellent qualities more than atone for whatever imperfections may be imputed to him. Naturally his paintings have appealed most to the plebeian class. We see before us a masterpiece of his, the portrait of a woman extravagantly attired. The common weakness of the latter-day Ukiyo-ye i.e., vulgarity, may possibly be here; but let us pass it over and appreciate the artistic side of the subject, where we can estimate the artist at his true worth.



第六十九圖　楓鹿圖　吳春筆

紙本著色屏風　竪六尺六分　横五尺六寸

京都　市田理八君藏

蘆村の南宗畫より出でて、更に應擧の風格を參じ、以て四條の一派を開きしは卽ち吳春其人なり、彼の畫は應擧に比して一層の精緻を極め、優麗の裡自から洒落なる氣韻の見るべきものあり、彼亦山水人物を能くするも、其尤も長ずる所は花鳥に在りて存す、此圖は一株の楓樹と、孤鹿の姿容とを寫して、別に何等の景物を加へず、而かも善く畫面の調和を得て、技巧を完了せるものあり、若し他の庸工をして之を描かしめば則ち奈何、繁侮蕪雜却つて初夏の清凉を現し得ざるものあらん、宜なり四條の畫家今に至て此畫を以て同派の最大なる標範となすや

LXIX. A DEER BY A MAPLE TREE

PAINTED IN COLOURS ON A PAPER SCREEN. BY GOSHUN

Size: H. 6 ft. ¼ in., W. 5 ft. 6¾ in.

Collection of Mr. Rihachi Ichida, Kyôto

Goshun (1752–1811) established a branch of the Shijô school by blending Ôkyo's realistic elements with the idealistic features of the Southern School as originated by Buson. Even more polished than Ôkyo's works, those of Goshun are significant for the intrepid spirit which is manifested amid their grace and beauty. He developed no small talent in landscapes and figures, but his chief excellence was in bird and flower subjects. In this painting he drew only a single deer and a single maple-tree, leaving out all unavailing accessories. Yet the picture is in itself full and complete, showing in every point the touch of a master hand. Let mediocrity try this kind of subject, and infallibly there would come out a composition borne down with laborious minutiae and exhaustless complexity. No wonder the followers of the Shijô school have to this day looked upon this painting as a model of unsurpassed merit.

第六十人圖　藤魚圖　京春筆

雲華　中田國太郎彫

Gochu (1671-1741) established a school of the Shijo school of painting which became widely popular with the Kyoto merchants. Even more popular than Ukiyo-e among the townspeople was the intuitive style of painting in monochrome ink, which was a combination of the Chinese Sung and Yuan styles. He specialized on some bright color paintings, but he also produced some masterpieces in the monochrome style. In this painting he took up a subject which was a favorite of the Sung painters, but he added a touch of humor by showing the frog looking at the moon. The moon is not in the sky but in the water, and the frog looks as if it is about to jump into the water. The composition is simple, but very effective. The artist has used the ink very sparingly, and the brushwork is very free and lively. The moon is not a complete circle, but it looks like a full moon because the artist has left the rest of the circle to be imagined by the viewer.

第六十人圖　A FROG BY A MAPLE TREE

京春筆　中田國太郎彫

Gochu (1671-1741) は四条派の創始者で、彼の作品は当時の京都の商人の間で広く人気があった。彼の作品の中で最も人気があったのは、水墨画の伝統的な表現法を用いた作品であった。彼は、宋と元の様式を組み合わせた中国の水墨画の伝統的な表現法を用いた。彼は、宋の画家たちが好んで描いた主題を扱い、カエルが月を見ているというユーモアを加えた。月は空にあるのではなく、水の中にあるように見える。カエルは、まるで今にも水に飛び込もうとしているかのように見える。構図は簡単だが、とても効果的である。画家は墨を節約し、筆遣いは自由で生き生きとしている。月は完全な円ではないが、画家が残した円の部分を鑑賞者が想像することで、満月のように見える。

第七十圖

梅花鴛鴦圖　松村景文筆

紙本著色屏風　竪五尺八寸　横一丈五尺九寸

京都　吉田長兵衛君藏

四條派は吳春に次いで景文の朝を稱するあり、其花鳥畫の艶麗なるに於ては近世畫家中或は彼に及ぶもの少からん、此圖の如きは則ち彼が製作中の優品にして、其精妍なる寫生、艶美なる賦彩、卿毛と花卉との自然を寫して、自然よりも更に美はしきを加ふるものあるを見る、思ふに這種花鳥の寫生は應擧の創むる所を承け、吳春を經て景文に至りて、其大成の域に達せるものなるべく、但し其末葉に至りては、此寫生的手法の餘弊を踏襲して、纖弱膚腐に陷れるものに過ぎず

LXX. MANDARIN DUCKS AND PLUM TREES

PAINTED IN COLOURS ON A PAPER SCREEN. BY KEIBUN MATSUMURA

Size: H. 5 ft. 9½ in., W. 15 ft. 9½ in.

Collection of Mr. Chôbei Yoshida, Kyôto

Keibun (1779–1844), a painter of natural genius, affiliated himself with that branch of the Shijô school which was founded by Goshun. Few bird and flower painters of modern ages can cope with him in beauty of execution. The beautiful example reproduced in this plate is unquestionably one of his best; it is more than a faithful copy of nature, which appearing here in all the fascination of tints, looks even more beautiful than it does in reality. This kind of realistic treatment started by Ôkyo, received further polish from Goshun, and a final touch from the hand of Keibun. Painters of lesser ability have followed this method with little success, for in most cases their attempts have ended in the production of milk-and-water works, helplessly spiritless and effeminate.

第七十七圖　鴛鴦梅花圖　狩野探幽筆

第七十一圖

雨後夏草圖　酒井抱一筆

屏風紙本著色　竪五尺四寸　横六尺

東京　伯爵　德川達道君藏

光琳の流を汲んで、其堂に上り、更に艶麗の趣致を發揮したるものは酒井抱一なり。彼もと華胄の家に生れて、途に彩管に親しむ、故に其畫に富麗高雅の趣ある亦自然の勢なりと謂ふべし。此夏草の圖は光琳が金地に雷神を描きたる屏風の裏面に寫されたものにして、表面の豪宕雄渾なるに反して、頗る優雅温麗の精神を示現するに力め、其對應の妙眞に敬服すべきものあり。卽ち地は銀色にして、夏時の草花が沛然たる雷雨に打たれて、半ば傾倒し、而かも其の元氣恢復し色澤の美益鮮麗なるを示せる、吾人は抱一の意匠の精妙に服すると共に、其色彩家たる手腕に驚かざるを得ざるなり

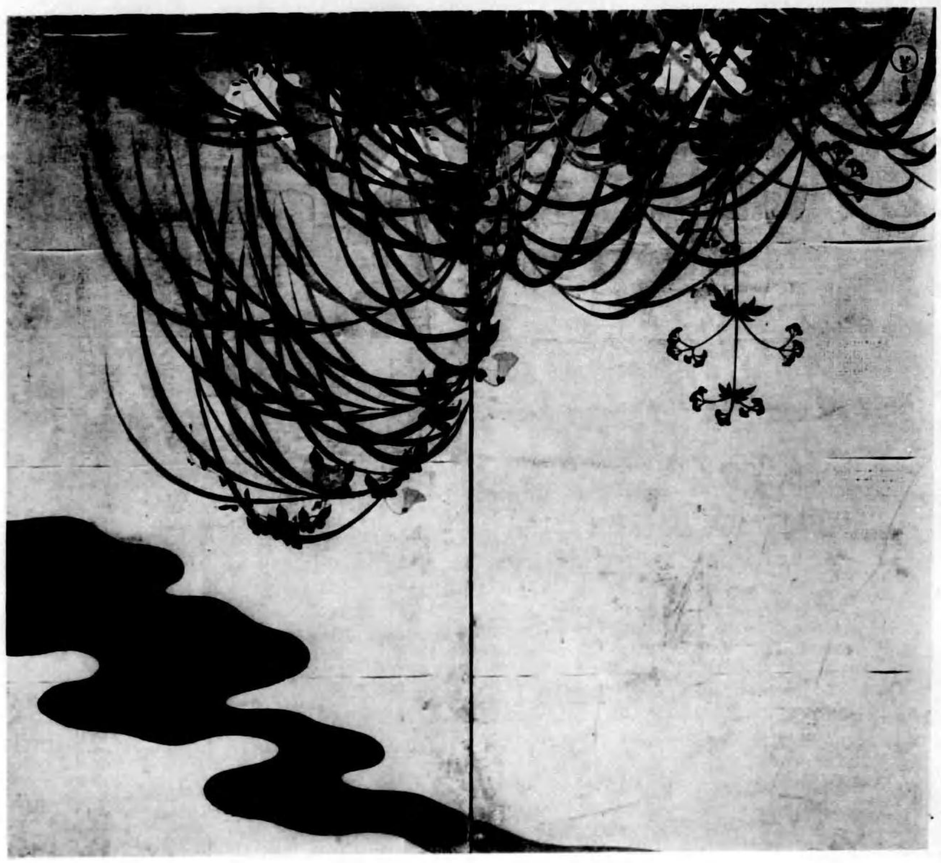
LXXI. FLOWERING PLANTS IN SUMMER AFTER A SHOWER

PAINTED IN COLOURS ON A PAPER SCREEN. BY HÔITSU SAKAI

Size: H. 5 ft. 4½ in., W. 5 ft. 11½ in.

Collection of Count Tatsumichi Tokugawa, Tôkyô

Hôitsu Sakai (1761–1828) followed Kôrin's style, which in his hands was made more attractive than ever by workmanship of exceptional beauty. The peculiarities of Hôitsu's art, namely, beauty and grace, mirror his genteel and polished breeding, for this artist was born in a princely family. The present picture was painted on the back of a folding screen with Kôrin's sketch of the thunder god. Contrary to the bold and unrestrained features of the last-mentioned painting the subject before us conveys ideas of grace and beauty, showing the plants looking fresh and bright after a shower. The conception here is extremely happy, even more so is the colouring which is in full agreement with the recognised fame of Hôitsu as a supreme colourist.



第十七圖　夕顏

第十八圖　夕顏

第七十二圖

樓閣山水圖　谷文晁筆

絹本著色　各竪四尺八寸七分　横二尺三分

東京　伯爵　德川達孝君藏

近世畫家中倭畫と漢畫とに亙り、山水人物花鳥の諸畫を通じて、技倆を兼ねゝにせるは谷文晁なり、彼は足利時代に於ける古法眼元信と其の位置を等うすべからずと雖も、其手腕の大なるに至ては殆んど彼の墨を摩せり、茲に掲ぐる樓閣山水圖對幅は文晁が最も精力を揚して畫きたるものにして、圖法嚴密、施すに金碧を以てし、高逸清麗元明の名家を凌げり、或は云ふ文晁の畫は酒脫なる作品に於て却つて妙趣の取るべきものありと、然れども其偉才なる所以は寧ろ斯の如き眞面目の大作に於て證明するを得るなり

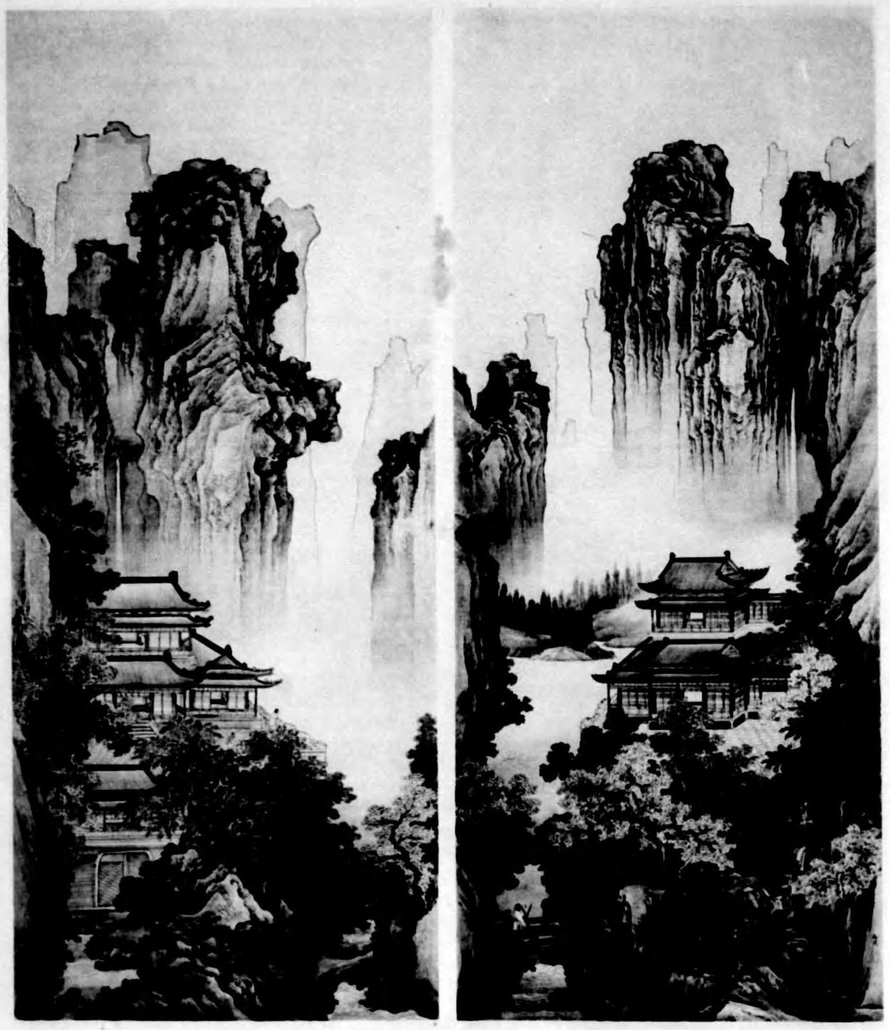
LXXII. LANDSCAPES

PAINTED IN COLOURS ON SILK. BY BUNCHÔ TANI

Size of each: H. 4 ft. 10 in., W. 2 ft. ½ in.

Collection of Count Tatsutaka Tokugawa, Tôkyô

If there were one in the ranks of our modern painters, who could handle with success the two opposite styles of the Yamato-ye and the Chinese schools, and who was equal to any subject, be it in landscapes, or in figures, or in birds and flowers, such a painter must have been Bunchô Tani (1763–1840). He may not have come up in this respect to the level of Motonobu, but, barring Motonobu, there is scarcely any painter that can rival Bunchô in breadth of power. In these landscapes Bunchô has exhausted his skill; without any gainsaying they challenge the master productions of any great Ming landscapist. In addition to a careful and painstaking composition, the luminous colours of gold and green were here employed with an impressive and at the same time captivating effect. Some say that Bunchô's intrinsic merit is better seen in indifferent sketches than in such elaborate creations. We cannot but demur to this opinion, for in our mind the greatness of his power is far more forcibly evidenced in seriously executed works like the present.



華文谷　圖水山閣樓

圖二十七第

第七十三圖

松巒古寺圖　田能村竹田筆

紙本著色　竪四尺四寸八分　横一尺

羽前國　真島延年君藏

此圖は竹田自身の題辭に示すが如く、始め友人頼山陽の需めに應じて之を描き、畫成りて携へて京に至れば、則ち山陽歿して數月を經たり、竹田茲に於て、更に之を友人本米老人に贈れるものにして、彼が此畫に於ける感懷は、最も深きもの是れありしならん、彼の著「自畫題語」中亦た此事を記せるあり、見よ、清流澐を回り、山を迂り、松巒深き所白雲起り、古寺之に倚る、此圖に對するもの誰か悠遠の情を發して、其溫雅の筆致を愛せざる、蓋し是れ竹田が作畫中傑出のものたるのみならず、亦以て彼が近世南宗畫家に於ける位地を定むるに足る有力の資料なり

LXXIII. AN OLD TEMPLE ON A PINE-CLAD MOUNTAIN

PAINTED IN COLOURS ON PAPER. BY CHIKUDEN TANOMURA

Size: H. 4 ft. 5⅞ in., W. 11¼ in.

Collection of Mr. Yennen Mashima, Uzen

As explained by the artist's own inscription at the top of this painting, Chikuden (1777–1854) painted it at the request of his friend Sanyô Rai, who, however, died before the picture was done. Chikuden then presented the painting to his friend, Mokubei, though he deeply regretted, as he confesses in one of his writings, the "Jigwa-daigo," that he had been unable to get the picture finished while the one for whom it had been first intended was still living. At any rate the work produced proved to be of the most appealing character; an old temple stands in the distance and by a pine-grove partly covered with white clouds, and a stream flows in its winding course through the mountains. Looking at this picture one feels almost thrilled with the calm and solitary aspect of nature, executed in a manner so refined and genteel. Even this one specimen entitles the painter to an exalted place among the followers of the Southern school.

第七十三圖　田能村竹田山水

紙本著色　縱四尺六寸　橫二尺

田能村竹田は文政十年（一八二七）の頃から、天保十年（一八三九）の頃に至る間、大阪に居住して、頼山陽・篠崎小竹・頼春水・頼杏坪・頼三樹三郎等の諸名士と交遊した。竹田は、山陽の紹介で、小竹の門に入り、詩を学んだ

第七十四圖

雪中孤雁圖　渡邊華山筆

絹本著色　竪四尺　横一尺七寸五分

下野國　鈴木要三君藏

華山は固より士人にして、後素の事の如きは、或は其の本領にはあらざりしならん、慷慨世に處して窮迫身に迫る、而かも其精神學識の凝る所此名畫を成す、雪中孤雁圖は蓋し華山が花鳥畫に於ける傑作の一にして、其布置結構に苦心を致したるは、遺存の草稿を見ても窺ふに足るものあり、孤雁の悠然として蘆荻の間に立てる、後方には翦翠の高く柳枝に止まるを寫し、能く景物の自然を藉りて、無限の情趣を示せるを見る、洵に華山の如き人物にあらずんば、到底之を作し能はじ

LXXIV. A GOOSE IN THE SNOW

PAINTED IN COLOURS ON SILK. BY KWAZAN WATANABE

Size: H. 3 ft. 11¾ in., W. 1 ft. 8¾ in.

Collection of Mr. Yôzô Suzuki, Shimotsuke

Absorbed in greater matters of national concern, Kwazan (1793–1841) of course never took professional interest in art, which to him was but the occupation of his leisure hours. Poverty started him in the face, but that he minded not, for he had a great mission to fulfil for the sake of his country. His lofty spirit and profound learning mirrored themselves in his pictorial productions. What pains he took in the production of this masterpiece, may be known from the original draft which is extant along with the finished work. The painting is idealistic in a way, for one may read volumes of sentiments in the subject, a wild goose in a defiant attitude watched by a kingfisher from the top of a leafless willow tree.

第七十五圖

山水圖　岡田半江筆

紙本水墨　竪四尺三寸三分　横一尺四寸二分

近江國　柴田源七君藏

京都は大雅蕉村の歿後、他の諸流の畫の盛行に依りて、南宗文人の畫風は著しき發展を見る能はざりしが、大阪は之に反して此流の諸家競ひ起りて、德川末葉に至るまで、蓋だ盛觀を呈せり、半江は實にその代表者にして、その畫甚だ溫雅、殊に筆墨の清潤なるを以て稱せらる、此山水圖は重疊する山巒と之を繞ぐれる谿流とを畫き、之に配するに屋宇林樹を以てせるものにして、其圖法甚だ奇警なれど、其筆端には些の覇氣を存せず、其皴法の如きは彼れの好んで用ふる所の披麻皴に從ひて頗る老蒼の氣格を示せり、然によりて天保十三年の作たるを知るべく、其晩年に於ける代表的逸作たるや論なし

LXXV. A LANDSCAPE

PAINTED IN INDIA-INK ON PAPER. BY HANKŌ OKADA

Size: H. 4 ft. 4¼ in., W. 1 ft. 4¼ in.

Collection of Mr. Genshichi Shibata, Ōmi

On the death of Taiga and Buson the Literati school of Kyôto was eclipsed by others that enjoyed great prestige there. In Ôsaka, on the contrary, all the schools continued to vie one another downward to the last days of the Tokugawa regime. As a representative painter of the school, Hankô's art was characterized by suavity. The picture here reproduced shows a mountainous landscape in which we get a glimpse of clustered cottages through trees thick with leaves, under which a pure rivulet murmurs as it winds about the foot of the mountain. The composition full of restrained variety is in harmony with Nature, and interest in the painting is heightened by a study of the mountain wrinkles which the artist himself was so fond of handling. At the top of the work is inscribed the statement that the picture was produced in 1842. It is doubtless an achievement of his closing years while at the summit of his artistic powers.

第七十六圖

小督圖　岡田爲恭筆

絹本著色　各竪三尺六寸三分　横一尺一寸一分

東京　別府金七君藏

近代に入りて光起具慶等の力に依り再興の運に向ひし大和繪も、德川の中期以後一時見るに足らざる狀態に陷りしが、德川末葉に至りて更に復興の運に會せんとするに至れり。此運動に最も力を致たせし者として田中訥言、浮田一蕙等と共に逸すべからざるは爲恭なり。此圖は彼れが筆に係り、清少納言及び源義家の二圖と合せて雪月花三幅對を成すものにて、小督が嵯峨野の民舍にあるを仲國の訪つるゝ狀なり。描法謹嚴にして蓋だ精細を極め、屋蓋樹木等には白描法を參じて巧みに月夜の情趣を表はす。彼れや不幸にして不意の長に會して、天壽を全うせず、僅かに四十餘歲にして歿せしも、若し彼をして長壽を保たしめたらんには其造詣計るべからざりしならんを、惜しむべき哉

LXXVI. LADY KOGÔ

PAINTED IN COLOURS ON SILK. BY TAMEYASU OKADA

Size: H. 3 ft. 7¼ in., W. 1 ft. 1¼ in.

Collection of Mr. Kinshichi Bepps, Tôkyô

The Yamato-ye school which was revived with brilliant success by a group of powerful painters, such as Mitsuoki and Gukei again experienced a gradual decline after the middle of the Tokugawa period. It only tended to become degenerate and dormant until the later days of the regime, when fortunately there appeared Totsugen Tanaka, Ikkei Ukita and other geniuses to proclaim a revival of the school. The present artist Tameyasu Okada was one of these remarkable factors. The picture under consideration constitutes a triptych together with "Lady Seishônagon" and "General Yoshiiye." This work represents Nakakuni on his way to visit Lady Kogô who took refuge in the village of Saga. Its sober and delicate style, notably the delineation of roofs and trees are sufficient to impress the sentiment of the moonlit night. Unfortunately this master of great promise died young, only a few years past forty. Could he have lived a dozen years more, he would undoubtedly have contributed much to our art treasures.

第七十七圖

素盞雄尊圖　葛飾北齋筆

木板著色　竪四尺二寸　横九尺二寸

東京　牛島神社藏

葛飾北齋は我が浮世繪畫家中、特異の手法を揮ひて、廣く畫題を萬有に求め、其優柔艶美の陳套より脱して活潑の筆を揮ひし人なり、宜なる哉、西人の彼を認めて一大天才と爲すや、人或は彼の缺點を指摘して一概に之を斥くるが如きは、未だ眞に美術家を評隲するを知らざるものと謂ふべし、此圖は素盞尊が厄病神を折伏するの圖にして、醜惟なる厄鬼が尊の威力に懼れて或は平服し或は苦悶し、或は血誓せる所を寫す、其意想奇拔にして、手法の自由なる、北齋にあらずんば到底之を能くせじ、蓋し是れ北齋が本所石原町に住せし時、町中より奉納する所に係ると云ふ

LXXVII. "SUSANÔ-NO-MIKOTO"

PAINTED IN COLOURS ON WOOD. BY HOKUSAI KATSUSHIKA

Size: H. 4 ft. 2¼ in., W. 9 ft. 1¾ in.

Collection of the Ushijima Shrine, Tôkyô

Hokusai (1760-1843) is the most individualistic of Ukiyo-ye painters. He not only hunted for subjects every conceivable source, but also freeing himself from the conventional effeminate beauty of the Ukiyo-ye, sullied forth to a healthier region of boldness and vigour. Western critics have called him a great genius, and this eulogy is not altogether without foundation. Other critics have stood in the opposite camp, vehemently criticising this or that weakness of his art with a spirit not at all becoming an impartial judge. The subject here rendered shows Susanô-no-mikoto, a well-known ancestral god of Japan, in the act of exterminating spirit of sickness who were thus brought to order. Such a novelty of conception, such a freedom of touch, can hardly be expected outside of Hokusai. Tradition says that this picture was made by him at the time when he was leading a humble life at Ishiwara Street in Honjo ward, Yedo (now Tôkyô), and this at the request of the inhabitants of that street who afterwards presented the picture to the temple where it is still preserved.

第七十八圖

東海道宿驛圖　安藤廣重筆

絹本淡彩　各竪八寸八分　横七寸三分

東京　男爵　神田乃武君藏

葛飾北斎が浮世繪に於ける人物畫に一種奇拔の意匠を發揮せるに對し、風景畫に於て市民的趣味を代表する特殊の妙致を示現したるは一立齋安藤廣重なり、彼は從來の風景畫家の如き空想的自然を描かず、自ら彩管を携せて四方に遊び、街道の眺景を實寫せり、而かも其風景たるや必ず人生と相交渉せる活畫となる、此圖は彼の眺望東海道宿驛圖にして頗る珍とすべきものなり、茲には箱根と大井川との圖を抄出す、景趣の清新にして筆致の磊落なる、誰か之を歎賞せざるものあらん

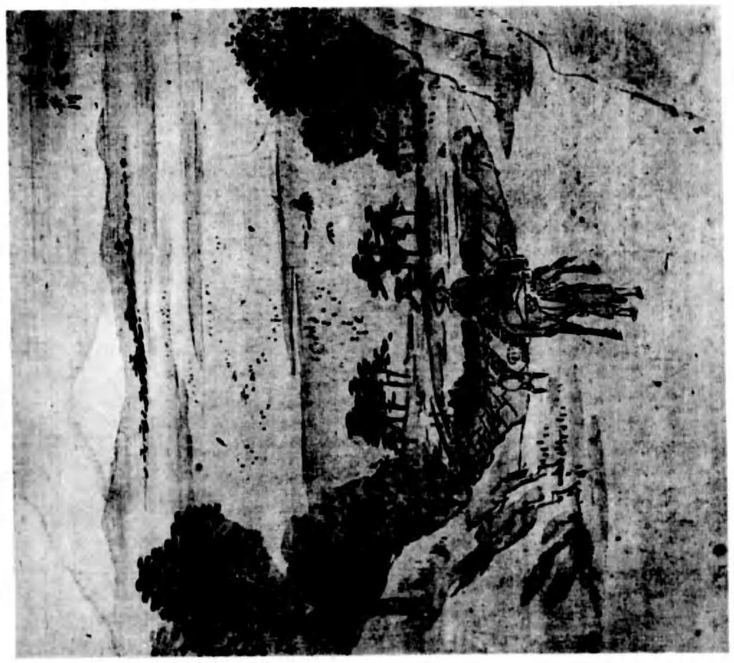
LXXVIII. TÔKAIDÔ SCENES

PAINTED IN LIGHT COLOURS ON SILK. BY HIROSHIGE ANDÔ

Size: H. 10¾ in., W. 8¼ in.

Collection of Baron Naibu Kanda, Tôkyô

While Hokusai introduced some new and striking features in Ukiyo-ye figure painting, Hiroshige (1797-1858) did the same for its landscape painting. Instead of trying the idealistic treatment as had been done by the advocates of the orthodox school, Hiroshige exerted himself to bring out a treatment suitable to popular taste. With brush and ink in his portmanteau, he traveled through different parts of the country sketching as he went along scenes of places of natural beauty. His landscapes are not mere imaginary poems as in the case of the idealistic painters of the Chinese school, but the living pictures of the living world. The sketches here reproduced have been chosen from his hand-painted views of that old national highway, the Tôkaidô, which extended from Kyôto to Yedo. One of the pictures represents the portal picture of Hakone, and the other, the river Ôigawa. In both cases the freshess of tone and the easy freedom of brushwork commend them to our unstinted admiration.



東海道五十三次

掛川 夕立の雨

Kakegawa: Evening Shower

*Hiroshige (1797–1858) is the most popular landscape artist in Japan's history. He became a pupil of the Utagawa school at the age of 15 and was influenced by the woodcuts of Hokusai. Hiroshige created planned to paint the Tokaido series, a travelogue of the Edo period. Hiroshige's work is distinguished by its harmonious, delicate colors, and by the emotive atmosphere he creates in his landscapes. He paintings are not mere landscapes, but also poetic portraits of the people and natural beauty. He paintings are not mere landscapes, but also poetic portraits of the people of the Japanese countryside. The exercise was intended to be a travel guide for the Tokaido road, the main thoroughfare connecting Edo (Tokyo) to Kyoto. Hiroshige's work is distinguished by its harmonious, delicate colors, and by the emotive atmosphere he creates in his landscapes. He paintings are not mere landscapes, but also poetic portraits of the people and natural beauty. The exercise was intended to be a travel guide for the Tokaido road, the main thoroughfare connecting Edo (Tokyo) to Kyoto. One of the features referring to the horse, because it illustrates the fact that the road was the main thoroughfare for the Tokaido road. The work was commissioned from Kyoto to Edo. One of the features referring to the horse, because it illustrates the fact that the road was the main thoroughfare for the Tokaido road. The work was commissioned from Kyoto to Edo. In fact, even the number of trees has its own distinct meaning. Hiroshige's work is distinguished by its harmonious, delicate colors, and by the emotive atmosphere he creates in his landscapes. He paintings are not mere landscapes, but also poetic portraits of the people and natural beauty. The exercise was intended to be a travel guide for the Tokaido road, the main thoroughfare connecting Edo (Tokyo) to Kyoto

中國畫比較

CHINESE PAINTINGS

唐繪番外

CHINESE PAINTINGS

第一圖

不空金剛像　李眞筆

絹本著色　竪六尺　横四尺九寸八分

京都　教王護國寺藏

唐畫として古來我國に傳はれるもの少なからずと雖も、其最も信ずるに足るべきものは、此圖を措いて殆ど他に求むるを得ざるのみならず、廣く萬城に探訪するも是の如きもの亦た多く觀る能はざらん。李眞は、唐德宗時代の人にして、寺觀の壁畫を畫きて名あり、常に惠果阿闍梨に從ひて佛畫を作れり。此圖は弘法大師の將來に係る眞言五祖像中の一にして、其筆致は暢達にして墨氣を主とせず、彩色は簡雅にして過重ならず、面貌寫生的にして高僧の神采奕々として仰視せしむるに足る。其梵漢兩樣の題名及び圖下の贊辭は空海の眞蹟として、亦頗る尊重すべきものなり

I. PORTRAIT OF PRIEST PU-K'UNG-CHIN-KANG

PAINTED IN COLOURS ON SILK. BY LI CHÊN

Size: H. 6 ft. 11¾ in., W. 4 ft. 11¾ in.

Collection of the Kyôwôgokoku-ji Temple, Kyôto

Not a few examples of the so-called T'ang productions are extant in Japan; of these one of the most undisputed authenticity is the picture here reproduced, the like of which probably does not exist even in China. As a painter of the time of the Emperor Tê-tsung (close of the 8th century), Li Chên acquired great fame by the wall paintings of various temples, and very often produced Buddhist pictures on the suggestion of priest Hui-kuo. The present subject constituting one of the portraits of the "Five Apostles of the Shingon Sect" was brought over by Kôbô-Daishi. The touch is of marked freedom and ease as may be seen in the outlines which betray no trace of conscientious effort to bring out the effects of ink-tone. Moreover the colouring is gracefully simple and light, and best of all, the physiognomy is true to life, besides effectively expressing the spirit and sentiment of the subject. The value of the picture is enhanced by the descriptive inscription in Chinese and the heading written in both Sanscrit and Chinese characters, all these from the brush of Kôbô-Daishi.

第二圖

蓮花水禽圖　顧德謙筆

絹本着色　竪四尺九寸五分　横三尺

東京　侯爵　井上勝之助君藏

この圖には顧德謙の款あり、顧氏は江寧の人にして名南唐に於て人物道釋の外、動植物を工にせるを以て名あり、その風格特異にして、評家或は彼を賞揚して晉の顧愷之に對立せしめ、古には愷之あり今に於ては德謙ありと云へり、此圖を見るに精到なる筆鋒を用ひて、生態を得、且つその構圖の重疊と傅彩の濃麗と相映帶して、實に雄大深秀の氣象を滿へ、一見して筆者手腕の凡庸ならざるを想はしむ、蓋し支那花鳥遺迹の本邦に傳はるもの甚だ多しと雖も、此畫の如きはその最も優秀なるものゝ一なるのみならず宋代畫院に於ける寫生風なる花鳥畫の淵源を語るものとして、逸すべからざるものと云はざるべからす

II. BIRDS AND FLOWERS

PAINTED IN COLOURS ON SILK. BY KU TÊ-CH'IEN

Size: H. 4 ft. 11 in., W. 2 ft. 11½ in.

Collection of Marquis Katsunosuke Inouye, Tôkyô

The picture under review bears the signature of Ku Tê-ch'ien. As a native of Chiang-ning, he was felicitous in plants and animals side by side with human figures in Nan-t'ang. On one occasion a certain critic highly commended his art which was quite novel, saying in comparison with Ku K'ai-chih of Chin: "the Ku family may well pride themselves upon having produced such immortal artists as K'ai-chih in olden times and Tê-ch'ien in our own day." The examination of the present work shows even to a casual observer how extraordinary the painter was in his artistic ability. It charms one with the gorgeous colouring and the delicacy of the general scheme; while higher still, grandeur of mood dominates the whole canvas. At all events, this painting is not only a work of first importance among the numerous relics of its kind, now extant in Japan, but also bespeaks the origin of the bird-and-flower painting in the realistic style in the Sung Academy.

第三圖

羅漢圖

絹本著色　縱四尺二寸七分　横一尺八寸三分

東京美術學校藏

宋代の文治を飾驍し、唐の吳道子に繼ぎて後世繪畫の法門を傳へしものは、龍眠居士李公麟なりとす、龍眠は熙寧中進士の第に登り、遂に畫を以て其の名を天下に馳せ、當時鄭東坡、黄山谷の詩文及米元章の書と倶に一代の文華を潤飾したりしなり、世の龍眠の畫と稱するもの多けれども、信據すべきは甚だ罕なり、此に出す東京美術學校の羅漢圖は元來十六幅ありしものならんが、今は佚して僅かに二幅を存す、或は鑑して張思恭の筆と云ふも、世上思恭の筆と稱して傳ふるものを比觀するに之と相似す、其立意と布置骨法との雄拔渾厚なる所を以て見るに、龍眠が畫の風致を傳へたるものゝ如く、假令之をして其の龍眠の筆にあらざらしむるも、必や技倆龍眠と相似たるものゝ手に成りしものなるべし

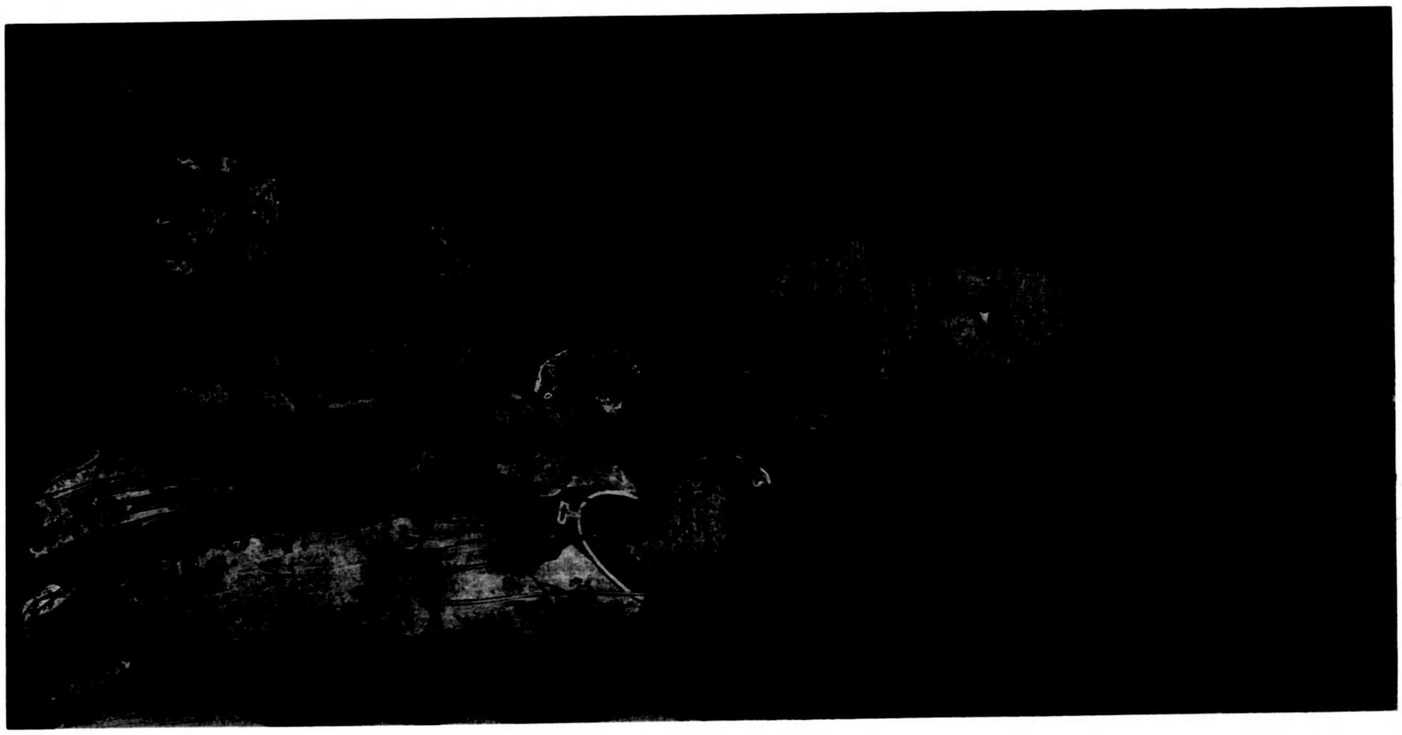
III. PORTRAIT OF AN ARHAT

PAINTED IN COLOURS ON SILK.

Size: H. 4 ft. 3 in., W. 1 ft. 9¾ in.

Collection of the Tôkyô Fine Art School

The world has long cherished the name of Li Lung-mien as a great contributor to the artistic movement of the Sung dynasty, for indeed he was what Wu Tao-tzu was to that of the preceding T'ang dynasty. At first the artist devoted himself to literary pursuits in which he won a high scholarly degree in the Hsi-ning period (1068–1077), but in the end he made his mark in painting in which he won fame as did his contemporaries, Su Tung-p'o and Huang Shan-ku in literary work and Mi Yüan-chang in caligraphy. Of the many extant creations attributed to this painter, few are authenticated. It is probable that this kind of portrait of an Arhat originally numbered sixteen in all, but all of them were lost in the course of time with the exception of only two. Some critics are inclined to ascribe this work to Chang Ssu-kung, but it bears little resemblance to the works known to have been from his brush. The characteristic qualities of this conception as well as of the composition and treatment lead us to believe the picture in question to have been executed after the fashion of Li Lung-mien., and if not by himself, by some contemporary artist of similar standing.



第四圖

江汀群鳧圖　傳趙大年筆

絹本著色　竪七寸三分　横八寸二分

横濱　原富太郎君處

此畫はもと狩野家に藏處せられ、我國遺存の宋畫中最も有名なるもの、一なり、老柳秋疎にして暮烟杳靄たり、水禽或は旋飛し、或は浮游す、畫趣秀爽神韻圖外に溢れり、之を趙大年の筆と定むる固より確證あるにあらずと雖も、必しも失當の鑑識にあらざるべし、大年は宋の宗室にして詩文に達し、螢ねて畫を善くす、或は云ふ畫は東坡先生に學び小山叢竹を作ると、想ふに果は唐人名家の妙蹟に參し、清機發越、遂に此妙境に詣るものか、其畫蹟の宣和御府に藏するもの二十四幅の多きに至り、而して其品目中に秋塘群鳧圖一幅江汀叢雁圖一幅あり、其圖樣風趣は此江汀群鳧圖に似たることなきか、蓋し此種の畫は或は大年が得意の圖なるべし

IV. A FLOCK OF GULLS IN THE RIVER

PAINTED IN COLOURS ON SILK. ATTRIBUTED TO CHAO TA-NIEN

Size: H. 8¾ in., W. 9¾ in.

Collection of Mr. Tomitarô Hara, Yokohama

This worthy specimen of Sung production was formerly treasured in the Kanô family. The subject shows an autumn scene with aged willow trees already bereft of foliage and with gulls, some flying and the others sporting in the water. The misty atmosphere pervades the whole scene, and the effect is irresistible. Though no positive evidence exists to support the opinion, it may not be far from the mark to accredit this painting to Chao Ta-nien. The artist was related to the ruling family of his time, and distinguished himself also in letters. It is said that he studied art under Su Tung-p'o and that he was fond of treating hills and bamboo groves. In all likelihood he cultivated his art by a close personal study of the masterpieces of eminent T'ang painters, and finally scored a success equalled by few. His masterpieces preserved in the Treasury of the Emperor Hui-tsung number twenty-four, and are said to comprise among others two masterly creations, one treating "A Flock of Gulls in Autumn," and the other "Geese on the Riverside." Most possibly the present subject is akin to those of the works just mentioned, a kind of subject apparently to the taste of the artist.

第五圖

秋冬山水圖

絹本著色　竪四尺一寸九分　横一尺八寸

京都　金地院藏

此畫布置警拔、筆力雋逸にして、詩趣蒼だ深遠なり、以て宋代山水名畫の標範とするに足る、畫中三顆の藏印あり、二は支那人の印にして、一は天山とある印なり、則ち其支那より傳來して足利義滿の珍藏に歸したるものなるを知る、又記錄に依れば此畫義滿の手より轉じて大内義隆の有に歸し、天龍寺塔頭妙智院の開祖策彥禪師明より歸朝の時義隆之を策彥に施し、策彥の弟子含彰更に之を金地院の崇傳和尚に贈れりと、古人は之を鑑して徽宗皇帝の眞筆なりと云ふと雖も、そは當らず、寧ろ南宋一名家の作と見るを可とせん

V. AUTUMN AND WINTER LANDSCAPES

PAINTED IN COLOURS ON SILK.

Size: H. 4 ft. 2 in., W. 1 ft. 9¾ in.

Collection of the Konchi-in Temple, Kyôto

Striking in composition, forcible in strokes, and poetic in tone, the accompanying examples may well be taken as model landscape paintings of the Sung dynasty. Three different seals were affixed to the pictures, all indicating the owners in whose hands they had been at different times. Two of the seals are Chinese, and the other that of our own Tenzan (a *nom-de-plume* of General Yoshimitsu). According to tradition, Yoshimitsu made a present of these paintings to Yoshitaka Ôuchi, who afterwards presented them to Priest Sakugen, the founder of the Myôchi-in temple, Kyôto. Subsequently for a third time they changed owners, for a record has it that Reishô, a disciple of Priest Sakugen, presented them to Priest Sôden of the Konchi-in temple. Although the ancients accepted them as the genuine works of the Emperor Hui-tsung (11th century), it is hardly credible to us. We are inclined to attribute the present pieces to a certain illustrious artist of South Sung.

第五圖　拜冬山水圖

第六圖

雪中歸牧圖　李迪筆

絹本著色　竪七寸九分　横八寸

東京　益田孝君藏

南宋名畫家中沈練著實の筆を以て花卉山水を善くしたるもの先づ指を李迪に屈すべし、世に李迪の畫多けれども、此畫の如く秀妙なるもの亦罕なるべし、此畫は雙幅の一にして、雪中牧人の牛に跨り、笠子を戴て、遠く家に歸らんとする所を圖し、圖樣單節なれども、立意卓拔にして、殊に曉多堂家景物蕭條の趣寫し得て妙なり、南都松屋家名物集に依れば、是はもと後藤氏の所藏にして、後藤氏は常德院殿より拜領したりとあり、常德院殿とは足利將軍義尙にして、後藤氏とは恐らく金工後藤祐乘の事なるべし、後ち有名なる奈良の茶人松屋に傳はりて名物と稱せられ、今は遂に益田氏の有に歸す、所謂名物の中にても是畫の如きは最も著明にして鑑者の推賞を煩せるものなり

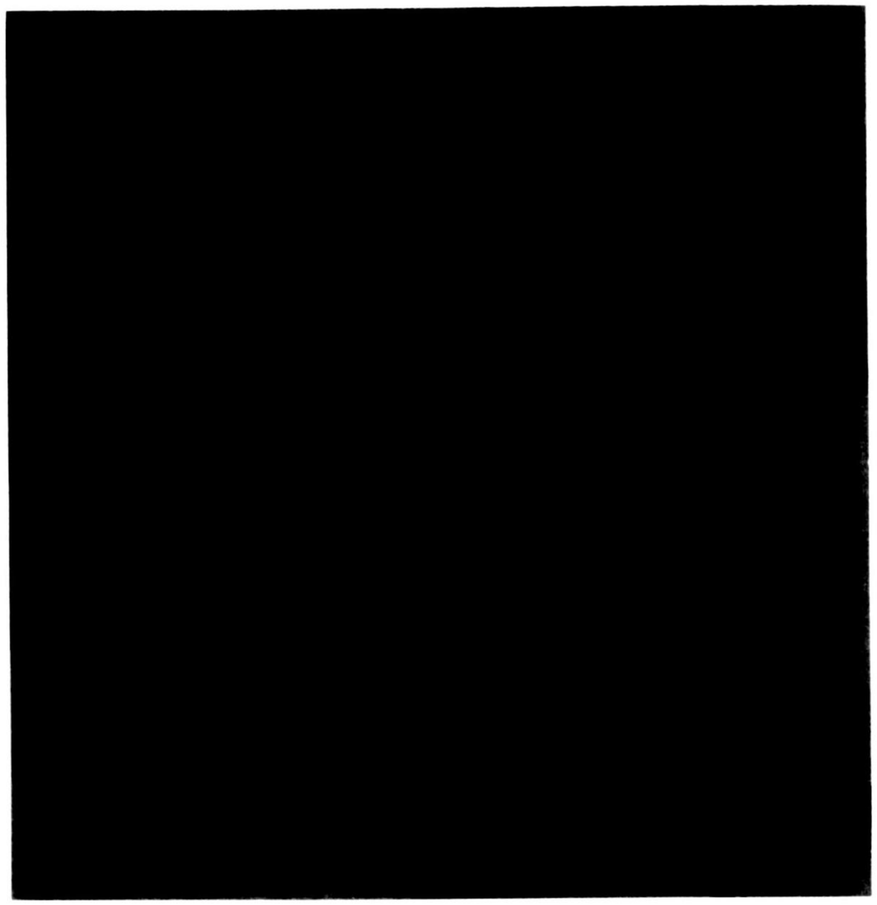
VI. A HERDSMAN RETURNING HOMEWARD

PAINTED IN COLOURS ON SILK. BY LI TI

Size: H. 9⅞ in., W. 9⅞ in.

Collection of Mr. Takashi Masuda, Tôkyô

Amongst the masters of the South-Sung dynasty, Li Ti stood foremost in the delineation of flowers and landscapes in sober and unaffected methods. We have seen no small number of pictures attributed to that painter, but hardly any of such commanding merit as the one here reproduced. This picture, one of a set of two Kakemono, shows a herdsman on a bullock returning homeward on a snowy day. The composition is simple, but the conception is exceptionally happy, giving a vivid picture of the solitary aspect of the late winter. The *Matsuya-ke-Meibutsushû* (Catalogue of the Noted Art Treasures in the keeping of the Matsuya Family), remarks that this painting was once owned by one Gotô who had obtained it from Yoshihisa Ashikaga. The Gotô referred to must have been Yûjô Gotô, a celebrated metal carver, who flourished at the time of that noted patron of art. This rare pictorial work which, as already mentioned, was included among the rich collections of Matsuya, a noted master of the Chano-yu in Nara, is to-day in the hands of Mr. Masuda. The present work was one of the most highly appraised among the masterpieces once possessed by that eminent Chano-yu master.



第七圖

秋野牧牛圖　傳閻次平筆

絹本著色　竪三尺二寸一分　横一尺六寸七分

東京　子爵秋元春朝君藏

深遠雄大の氣象と幷に安穩靜寂の趣を得るに長じたるは支那山水畫の特色なり、然れども其徒らに形似を疎外して韵致をのみ學ばんと欲するものは、未だ以て畫圖の妙奚を得たるものと云ふべからず、此畫の如き實は自然に悖反せずして而かも深遠靜寂の趣を得、之を以て支那山水畫中上乘の作と云ふ誰れか詩張の言となさん、古人此畫を鑑して宋人閻次平の作となす、閻平次は孝宗帝隆興の初に用ひられ、山水人物を畫き、殊に牛を畫くに巧なりと云ふ、蓋し李唐の流か、足利將軍義政此畫を珍藏し、相阿彌之が題簽を附したり、技術の秀逸なるは勿論我國に傳はる宋畫山水の著色大幅としても之に匹儔すべきもの少からん

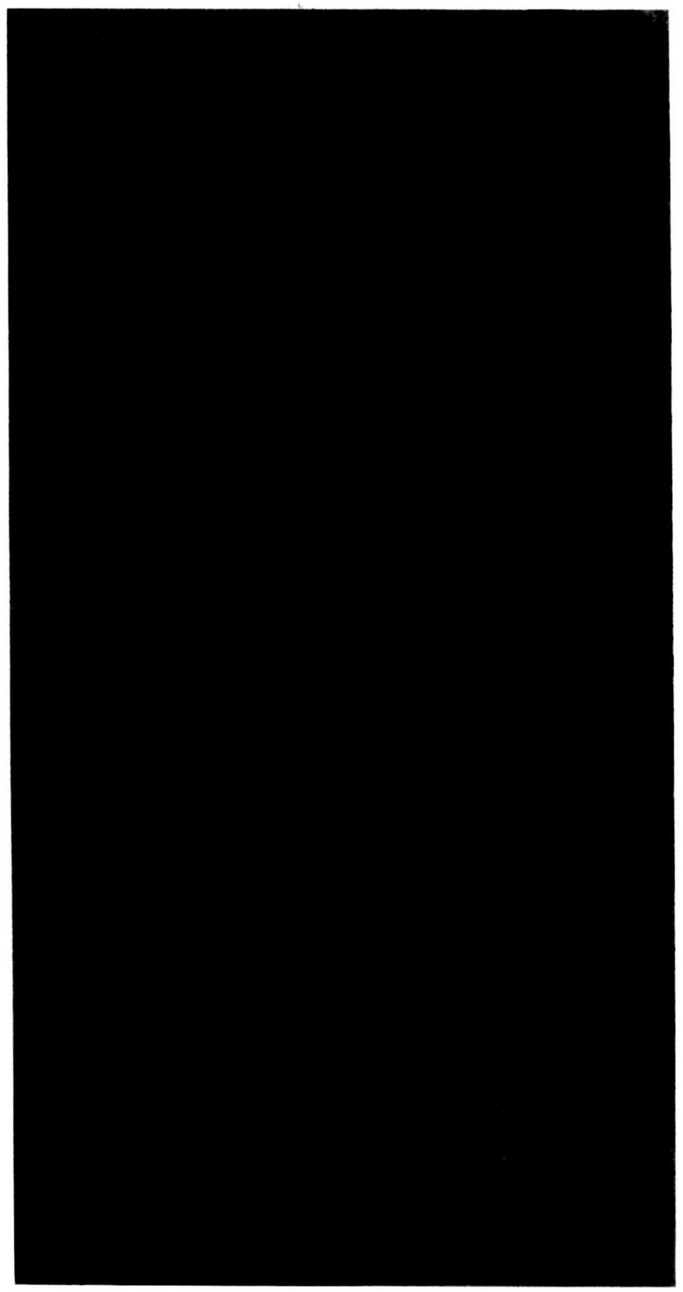
VII. A HERD OF CATTLE IN THE FIELD

PAINTED IN COLOURS ON SILK. ATTRIBUTED TO YEN T'ZU-P'ING

Size: H. 3 ft. 2¼ in., W. 1 ft. 8 in.

Collection of Viscount Harutomo Akimoto, Tôkyô

The characteristic superiorities of Chinese landscape art rest on their majestic spirit and serene, solitary tone. An effort to attain a lofty, poetic tone even at the sacrifice of a correct representation of form, is, however, not in consonance with the true spirit of Chinese art. The example before us embodies the ideals of Chinese landscape painting, for the desired effect of majesty and solitude are here produced without deviation from nature. Old critics judged this to have been from the brush of Yen T'zu-p'ing, and this judgment, we believe, is very plausible. Yen lived in the beginning of the 12th century, and acquired his artistic fame chiefly in the delineation of bullocks, as in the case of Li T'ang. Along with many other similar productions, the painting reproduced was once included in the collection of the Ashikaga family. It is interesting to note, that the title of the subject was given by Sô-ami.



第八圖

狗兒圖　傳毛益筆

紙本著色　竪八寸四分　横八寸五分

東京　子爵福岡孝弟君藏

此畫傳へて毛益の筆と云ふ、毛益は孝宗帝の乾道年中畫院の待詔となり、花卉御毛を善くして盛名を博したり、所謂畫院の畫は金碧彩となりて氣力耗竭したるが、當時希有の技倆を抱くもの皆な畫院中に雇養せられたるを以て畫道益盛なりと謂つべし、此に出す狗兒の圖は他の靈猫圖と雙幅たり、其寫生精細巧妙、狗兒の描寫宜彩微に入り、毛尾の貴々たる狀態に至るまで、よく其を穿ちて躍々動かんとす、一叢の草花石坡を挽ふ所、精緻の裡亦自ら骨氣の認むべきあり、蓋し畫院の態を學ぶものとしては最も秀逸に屬し、之を馬夏一派の畫と對比すれば、風格全く相同じからずと雖も、亦以て當時一面の畫風を代表するものとして尊重すべし

VIII. PUPPIES

PAINTED IN COLOURS ON PAPER. ATTRIBUTED TO MAO I

Size: H. 10 in., W. 10¼ in.

Collection of Viscount Kōtei Fukuoka, Tōkyō

Mao I, to whom the present piece has hitherto been ascribed, was an illustrious painter who was appointed an Academician by the Emperor Hsiao-tsung in the beginning of the 12th century. Mao made his great name by bird-and-flower painting. In his time the Academy paintings became more than ever effeminate and spiritless, though art itself was in a most flourishing condition, as painters of talent were then all taken in to the Academy. The "Puppies" here reproduced constitute, along with the "Sacred Cats," a set of two Kakemono. The subject handled is a veritable copy of life, delineating in all small particulars the characteristics of the animal even to its last hair. Minute workmanship is not all there is in this painting, for power and vigour assert themselves in the part where flowering plants grow by a rock. As an Academy painting, this certainly is hard to be surpassed. While this example is somewhat of a different type from the works of Ma Yüan and Hsia Kuei, it at least ably represents a style current in the days of the artist.

第九圖

藥山李翺禪會圖　馬公顯筆

絹本著色　竪三尺七寸五分　横一尺九寸

京都　南禪寺藏

馬氏が一家は、わが狩野家の如く、南宋の畫場に於て最も重望を擔ひしものなり、公顯は紹興の間、畫院の侍詔となりて金帶を賜ひ、馬氏が一族中有數の大家にして、かの有名なる馬遠馬逵等はその甥なり、此畫は藥山禪師が朗州の刺史李翺と會して禪機を指示する狀にして、其用筆の遒勁にして構圖の淨潔なる馬氏が一家の風尚を最も能く示せるものなり、此畫古くよりわが國に傳來せるものにして、わが足利時代に於ける畫家が之に學びて畫きしもの往々世に存す、そのわが國の畫家に及ぼせし影響も亦尠少にあらざるや知るべし

IX. PRIEST YAO-SHAN PREACHING

PAINTED IN COLOURS ON SILK. BY MA KUNG-HSIEN

Size: H. 3 ft. 8¼ in., W. 1 ft. 11 in.

Collection of the Nanzen-ji Temple, Kyôto

The Ma family gave birth to as many artistic geniuses and consequently held as an important place in the art circles of South Sung as did our Kanôs. The present artist Ma Kung-hsien in particular was so pre-eminent that in the Shao-hsing era he was honoured by the Court with a place in the Academy and with the Chin-tai or Gold Belt which was the most coveted mark of distinction. It is worthy of note that the celebrated Ma Yüan and Ma K'uei were his nephews. The painting here reproduced, representing Priest Yao-shan imparting the secrets of the Zen creed to Li Ao, Governor of the province of Lang-chou, is characterized by forcefulness of the brush stroke and loftiness of the general scheme, admirably betraying what was the special features of his family. This work was from early times handed down with great appreciation in Japan. The existence of certain works painted after the style of Ma Kung-hsien by our artists of the Ashikaga period fully testifies to the influence which was profoundly exerted upon our painters.

第八圖　養山寺閑靜貴圖

第十圖

高士觀月圖　傳馬遠筆

絹本著色　竪一尺九寸一分　横八寸九分

東京　侯爵　黑田長成君藏

馬遠は光寧の朝に在りて畫院の待詔に任せられしも、卓磊の質前人の踐徑に落つるを屑しとせず、遂に畫道の變革を致したるものなり、我國馬遠の筆として傳ふるもの甚だ多し、然れども其最も著明なるは黑田家所藏の此高士觀月圖なりとす、布置簡略にして筆墨秀靈、殊に其詩的なるや正に是れ古人の月夜の賦を誦するが如く、情趣深玄盡致際涯なからんとす、此畫其傳來を詳にせざれども恐らく足利時代に我國へ渡來したるものなるべく、其實に支那の一名蹟たるに止らず、古來邦畫家の景仰して以て山水畫の範鑑となしたるもの果して幾何ぞや

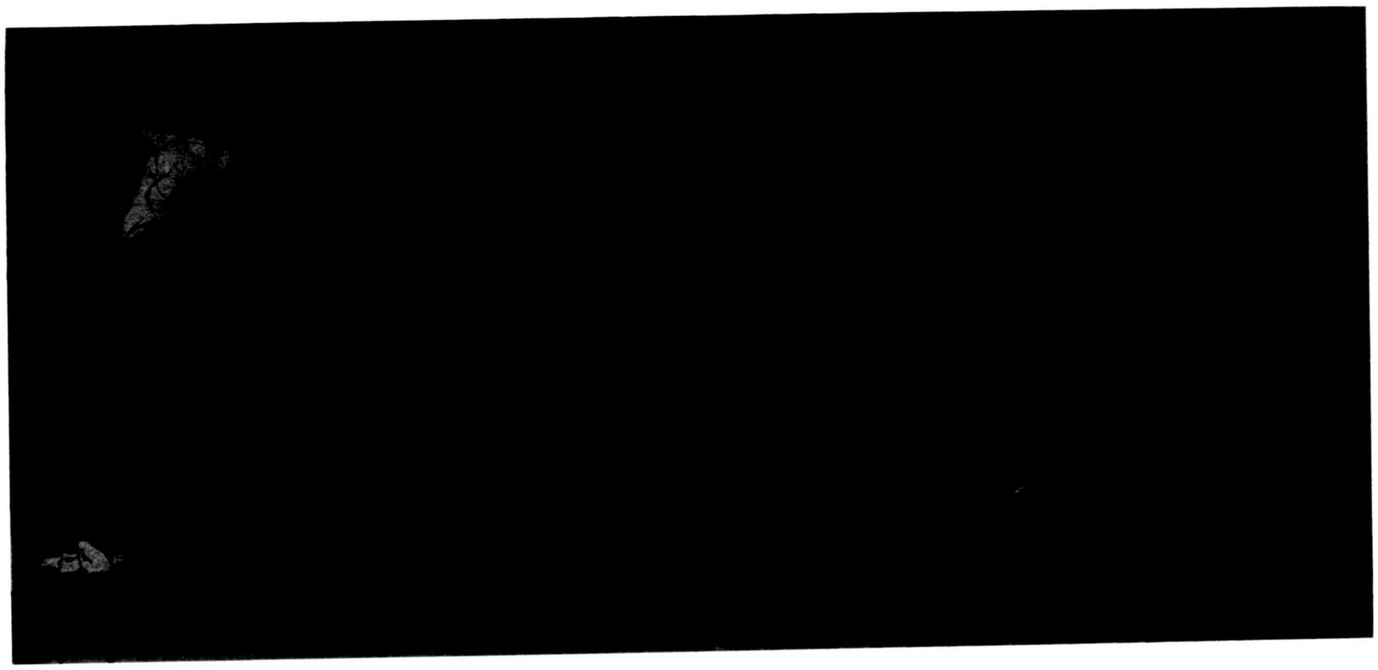
X. A SAGE ADMIRING A MOON-LIT VIEW

PAINTED IN COLOURS ON SILK. ATTRIBUTED TO MA YÜAN

Size: H. 1 ft. 10 in., W. 10⅞ in.

Collection of Marquis Nagashige Kuroda, Tōkyō

Though appointed an Academician at the close of the 12th century, Ma Yüan was too independent in his views to be won over by the set conventions of the Academy; on the contrary, he exerted himself to revolutionize the prevailing style. Foremost among the extant works ascribed to him stands the piece here shown. It is a simple composition, yet it fully displays the dexterous use of brush and ink. The picture is a poem itself, in sentiment as well as in feeling. It is uncertain how and when this painting was brought over to this country, most likely it was imported hither from China during the Ashikaga era. This remarkable production is to be valued not merely as a Chinese masterpiece, but as one which has given great inspiration to our landscape painters of all ages.



第十一圖

寒江獨釣圖　傳馬遠筆

絹本著色　竪八寸九分　横一尺六寸六分

東京　侯爵　井上勝之助君藏

此畫亦馬遠畫中の傑作なり、蓋し寒江獨釣圖は支那人の好畫題にして之を圖したるもの多けれども、未だ是の如く蕭洒たる長江の水色寒碧一島をも飛ばしめず、一葉の扁舟に漁翁の絲を垂るゝ所をのみ寫して、以て寒凉孤冷詩趣の無限なるを現はしたるものあらず、其用筆の勁健賦色の淡雅にして毫も無用の潤飾をなさゞる、是れ固より技法の靈活なる所以なりと雖も、是等亦其立意に基きて然るものにして、單に樣式を見て其胎元を察せざる者の如き、未だ決して之を學ぶを得ざるなり、想ふに是種の畫は支那に在ても、殊に其國に特有なる作法を發揮して類例多からざるものならんか

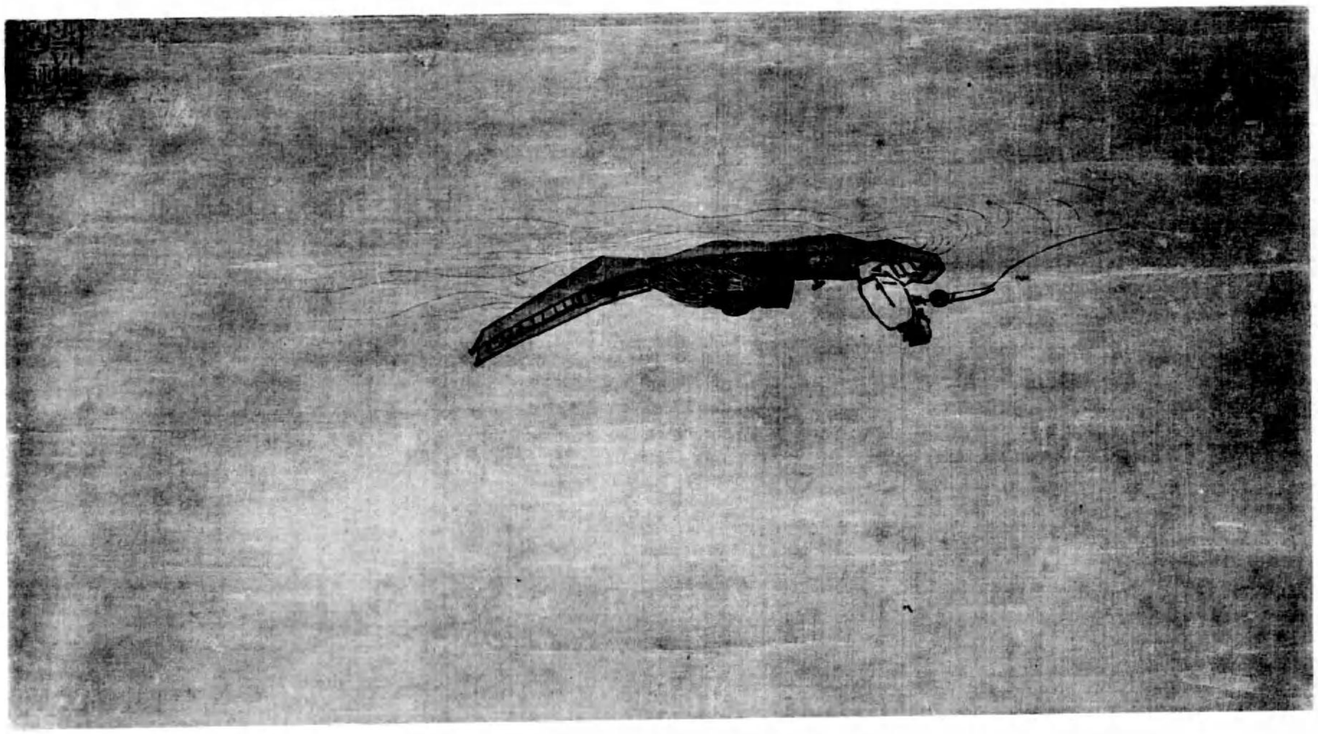
XI. A SOLITARY ANGLER IN A WINTRY RIVER

PAINTED IN COLOURS ON SILK. ATTRIBUTED TO MA YÜAN

Size: H. 10¾ in., W. 1 ft. 7¾ in.

Collection of Marquis Katsunosuke Inouye, Tōkyō

This painting is, like its predecessor, one of the best among Ma Yüan's creations extant in Japan. The theme rendered has been popular with Chinese artists, but none we know of has been treated so individually as in the present instance. Here are no unnecessary accessories simply given to fill up the space: there stretches only a flowing stream on which a solitary angler in a boat is enjoying his leisurely occupation; but these are sufficient, under such masterly treatment, to convey to our minds the lonely aspect of a wintry scene with all its poetic features. The powerful brush-work, the light tasty colouring, and the absence of unavailing elaboration, ——all these may have been products of high art, but at bottom they emanated from the happy conception of the subject. After all, these qualities are beyond the reach of those who struggle with the technical part of art and not its spirit. It may be easily imagined that this class of paintings reveals in every nicety the characteristics of Chinese art.



第十二圖

棧道圖　傳夏珪筆

絹本著色　竪三尺三寸三分　横一尺六寸九分

東京　子爵　秋元春朝君藏

美の極致は壯大と優美とを兼ぬるに在り、然れども畫の之を表現せんこと固より容易の事にあらず、其壯大の氣を得んと欲するもの寧ろ柔弱に陷らんとす、此畫頗大なる眼界を以て棧道の趣を寫し、全幅の布置卓拔にして雄壯の氣を有し、而かも其裡自ら優雅精妙の趣を得たるものあり、蓋し世間稀に見るの名品ならん、筆者に就ては古來傳へて夏珪なりと云へども、或は夏珪とは稍や其畫法を異にする所ありと云ふものあり、然れども其南宋時代の產物なるは明白にして、又其筆墨の秀靈なる所を以て見るに、必ずや夏珪以下の作者の筆に成るにあらず、要するに支那宋代の山水畫として是の如く具體の妙を得たるもの亦罕ならん

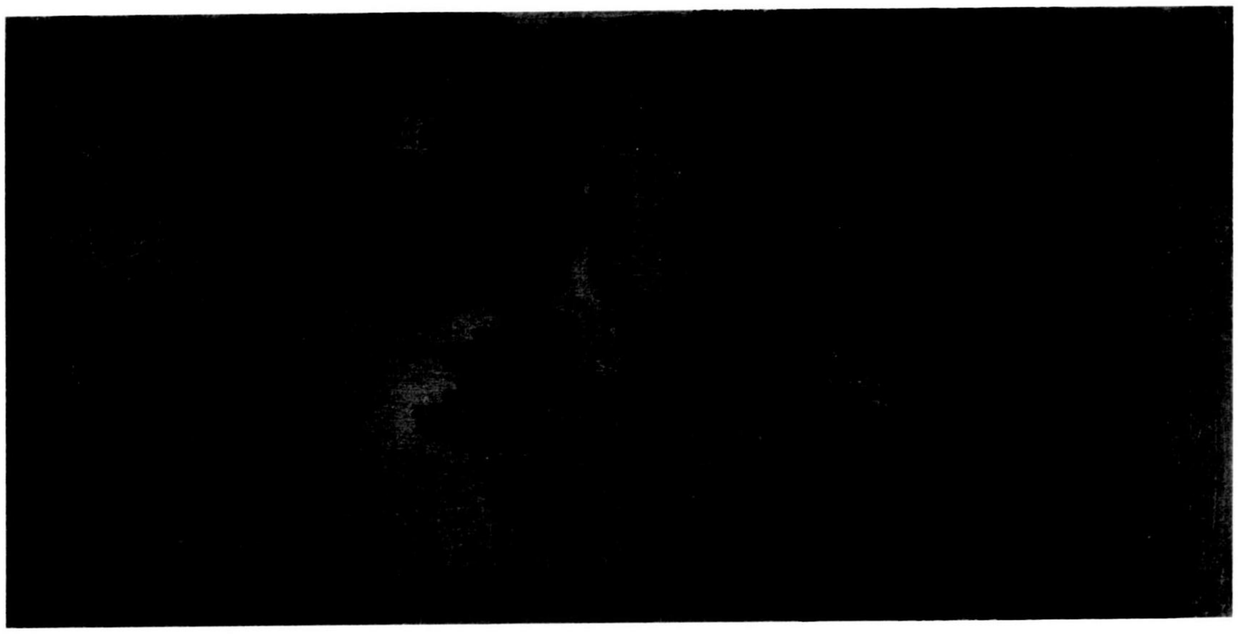
XII. A CRAGGY MOUNTAIN LANE

PAINTED IN COLOURS ON SILK. ATTRIBUTED TO HSIA KUEI

Size: H. 2 ft. 3 in., W. 1 ft. 8 in.

Collections of Viscount Harutomo Akimoto, Tōkyō

The consummation of the beautiful lies in the blending of majesty and grace. The realization of this ideal is, however, a matter of insuperable difficulty. For a crude attempt to produce majestic features surely ends in indifferent coarseness, while conscientious efforts to bring out beauty of grace end with equal certainty in spiritless effeminacy. The production before us is a triumph, since it meets in every detail the high requirements of art just referred to, being of magnificent breadth in scope and yet exquisitely graceful in rendering. This has long been accepted as a work of Hsia Kuei, though some think that there is something in the treatment hardly worthy of that great master. The fact, however, remains true that this painting was a product of the South-Sung period. On the other hand the subtle tune of the ink-colour here seems to justify the long-standing opinion as to the authorship of this creation. Whoever may have been its author, this much is certain that as a landscape painting of the Sung dynasty the specimen in question is one of the few which perfectly conform to the popular ideals of Chinese painting.



第十三圖

踊布袋圖　梁楷筆

紙本水墨　竪二尺六寸七分　横一尺一寸

大阪　村山龍平君藏

梁楷は嘉泰年中畫院の待詔となりて金帶を賜ひしも受けずして之を院内に挂け、酒を嗜み、自ら號して梁風子と云ふ、畫の飄逸なるに至ては馬遠夏珪と雖も及ばざるなり、此畫は梁楷の作品中最も卓絶したるものにて、今ま梁楷は布袋を寫すに踊舞歌謡、最も蕭愛的なる遊化の相を以てし、形相自ら寫生を離れず、而かも手法は其得意とせる草草減筆に成り、墨色亦輕調にして其減筆と相待て能く布袋の理想に於ける瀟洒淡泊の趣に相應せり、圖上大川の贊あり、又「羅華室」と記せる鑑藏の印を捺す、小堀遠州は其玩賞名物記中に特記して東山御物となせり、蓋し足利時代に傳はりし宋代の人物畫中神品に屬すべきものならん

XIII. A DANCING PU-TAI

INK-SKETCH ON PAPER. BY LIANG-K'AI

Size: H. 3⅞ in., W. 1 ft. 1¼ in.

Collection of Mr. Ryôhei Murayama, Ôsaka

A man of independent views, Liang-k'ai rose above fame and honour. He was elected a member of the Academy in the beginning of the 13th century, and was further decorated with the Gold Belt, which he, however, never wore but left hung up in the hall of the honoured institution. His eccentric personality asserted itself in his art, so bold and unrestrained, qualities in which even Ma Yüan and Hsia Kuei could not surpass him. The ink-sketch here presented is unquestionably the best of his creations known to exist in this country. In portraying the subject, the artist gave full play to his characteristic fancy. Pu-tai here appears in all his customary joviality, good heartedness, and devotion to nature. What a masterly handling of the subject! only a few strokes yet these few strokes exhaust what is required in the theme, and this without falling into unnaturalness. Added to this, the tone of ink is indescribably fascinating; withal the style of execution is in perfect accord with the spirit of the subject. On the top is an inscription by one Tai-ch'uan, a comtemporary of Liang-k'ai and close by his signature is a seal giving the name of the owner of the picture. Enshû Kobori, a noted Chanoyu master, judged this picture to have once been included in the famous Higashiyama Collection. This opinion is very probable, and if such was the case, it must have been one of the most prominent figure paintings of the Sung era which were brought over to this country from China in the days of Ashikaga.

圖版 第十三圖

雖有觀瀑花石

第十四圖

遊魚圖　傳范安仁筆

紙本著色　縱三尺五寸九分　横一尺九分

大阪　村山龍平君藏

范安仁は寶祐年間畫院の待詔となりて善く魚を畫くを以て名あり、范子の筆に成ると稱せらるゝ遊魚の圖之を觀ること尠からざるも、此畫は其最も秀妙なるものゝ一なり、畫法は細密精緻、院體の流風を脱せやと雖も、亦おのづから一種の風韻を有するものあり、蓋し院體の動植物畫は形似の精巧を以て特質となし、殊に神趣を失するを短所となすも、特に新意を出して美象の眞致を穿たんと欲するもの亦其一長なり、范子が山水人物花鳥の外に魚類を寫して精妙後人の模範となりしが如き、眞に宋代の畫運を隆興するに與つて大なりと謂ふべし

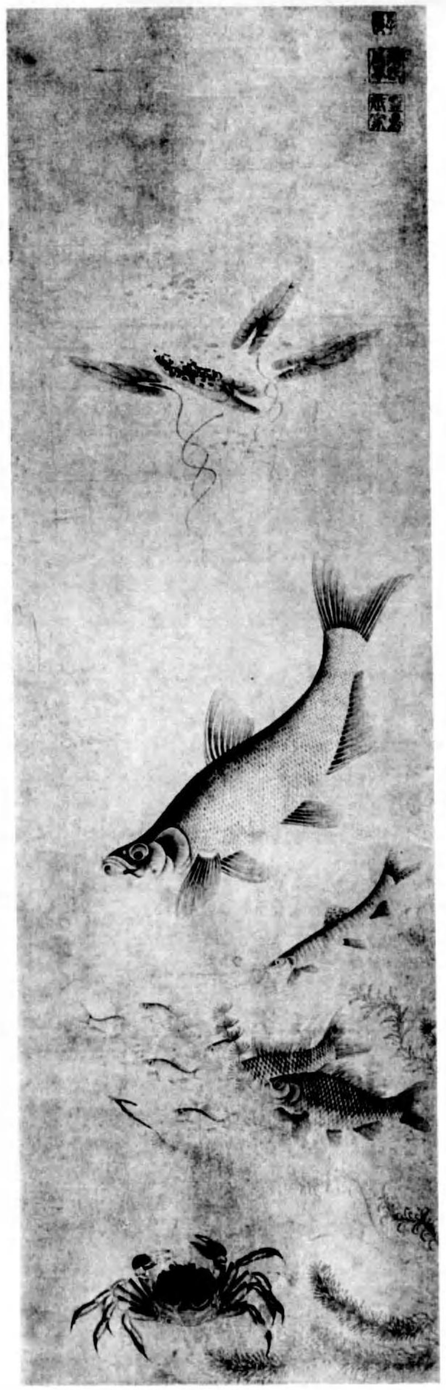
XIV. FISH IN NATURE

PAINTED IN COLOURS ON PAPER. ATTRIBUTED TO FAN AN-JÊN

Size: H. 3 ft. 7 in., W. 1 ft. 1 in.

Collection of Mr. Ryôhei Murayama, Ôsaka

A prominent Academician of the middle of the 13th century, Fan An-jên distinguished himself in depicting fish. His productions on this theme exist in no small number, but few of them bear comparison with this piece in beauty of form. His careful and minute workmanship betrays more or less the prevailing taste of his contemporary Academicians, for all that his conscientious strokes are instinct with poetic feeling. The so-called Academy art plumed itself on the skilful representation of form, for which it too often discarded the expression of the inner things of the spirit; yet in this very weakness lies its strength, for no effort was spared by the Academicians to attain perfection in the delineation of form. Fan An-jên contributsd in no small degree to the elevation of Sung art, inasmuch as he bequeathed to posterity the priceless heritage of immortal works, not only in fish subjects but also in those of human figures and landscapes.



第十四圖　魚圖　狩野探幽筆

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　各竪五尺七寸六分　横二尺八寸

京都　大德寺藏

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、蘊藉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德寺の五幅にして、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、筆墨秀整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樂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-CH'I

Size of each: H. 5 ft. 8¾ in., W. 2 ft. 9¼ 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 encominiums. 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.

白衣觀音及猿鶴圖　雪舟筆

第十五圖　第十六圖