

第四十六圖

虎溪三笑圖 松花堂昭乘筆

紙本水墨 竪九寸七分横一尺四寸九分

東京 馬越恭平君藏

徳川氏の初世に於て書畫一致の妙契を體して、一種の詩味ある書態を創したるもの光悦にあらずんば即ち松花堂昭乘なり、凡そ昭乘の書は足利時代の能書に似たれども、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倅らずして、且つ形似以上の味を浮べり、後方の樹木に至ては淡々たる没骨の濕掃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書幅の戲墨に類するものをのみ善くすと見るもの、須らく之に依て悟了する所あるべし

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

INK-SKETCH ON PAPER. BY SHÔKWADÔ SHÔJÔ

Size: H. 11½ inches, W. 17½ inches

Collection of Mr. Ryôhei Umakoshi, Tôkyô

In the beginning of the Tokugawa era, there rose two artists who inaugurated poetic styles of painting by unifying the principles of calligraphy 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.



第四十七圖

百人一首下繪 本阿彌光悅筆

横卷斷片 紙本金銀泥書 竪一尺一寸横二尺六寸二分

東京 別府金七君藏

徳川時代の始に出でたる名書家中本阿彌光悦は繪畫の外書法と詩繪とを能くし、殊に繪畫は裝飾的なれども、亦自ら高雅の氣象を有し、其筆法古き倭書の特長を取りて、更に之を支那流なる書態に融和せしめたり、光悦が眞筆の書と稱するものに多く傳はれども、卷物扇面類の下繪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卷の一段にて、書畫ともに光悦のものする所、下繪なる書は金銀泥のみを以て蓮花の淨潔なる趣致を寫し、作法簡畧にして而かも餘韻の嫺々たるを覺ゆ、是れ豈尋常の裝飾紋様としてのみ其美を稱すべきものならんや

XLVII. FROM AN ILLUMINATED SCROLL CONTAINING
THE HYAKUNIN-ISHU VERSES

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

Size: H. 13½ inches, W. 31½ inches

Collection of Mr. Kinshichi Beppu, Tôkyô

Coming into prominence in the earlier part of the Tokugawa period, Kôetsu Honnami (1557-1637) made himself renowned as well in painting as in calligraphy and lacquering art. His paintings, for all their decorative features, are 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 particular noticeable merit are often found in plant and flower studies executed on scrolls, 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-ishu 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.

春の風

玉露結ふ花の香

一ひたひたの春

花の香

花の香も
はら

花の香

袖た

花の香

春の風

花

花

第四十八圖

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

光悦の創したる書態に基きて更に之を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、見よ其潇洒秀麗なる筆墨を以て蓮花の露に霑ふ状と竝に水禽の程かに泛び遊べる所を寫したる、人をして自ら名國曉香の間に徘徊するの感あらしむ、蓋し本邦は墨書の名品に富むと雖も、其多くは支那流の書なり、然るに是は圖法竝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、夫の足利時代の漢書若くは狩野一派の作に見がたき優雅の氣風を滿へたり、故に或は之を日本的なる墨書の一標範として擧ぐるも誰か首肯せざるものあらん

XLVIII. A LOTUS POND

INK-SKETCH ON PAPER. BY SÔTATSU NOMURA

Size: H. 45½ inches, W. 19½ inches

Collection of Mr. Masakichi Sakai, Tôkyô

The man who brought Kôetsu's art to a higher degree of perfection was Sôtasu 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.



第四十九圖

黃帝圖 狩野探幽筆

屏風絹本着色 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凌合し、遂に近世一代畫宗の盛名を博したる探幽は其畫蹟の今に傳ふるもの頗る多く、或は瀟淡に、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窺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説を寫せるなるべく、其支那に於ける絶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、施すに濃麗の彩色を以てす、蓋し探幽にあらずんばなし能はざる所ならん

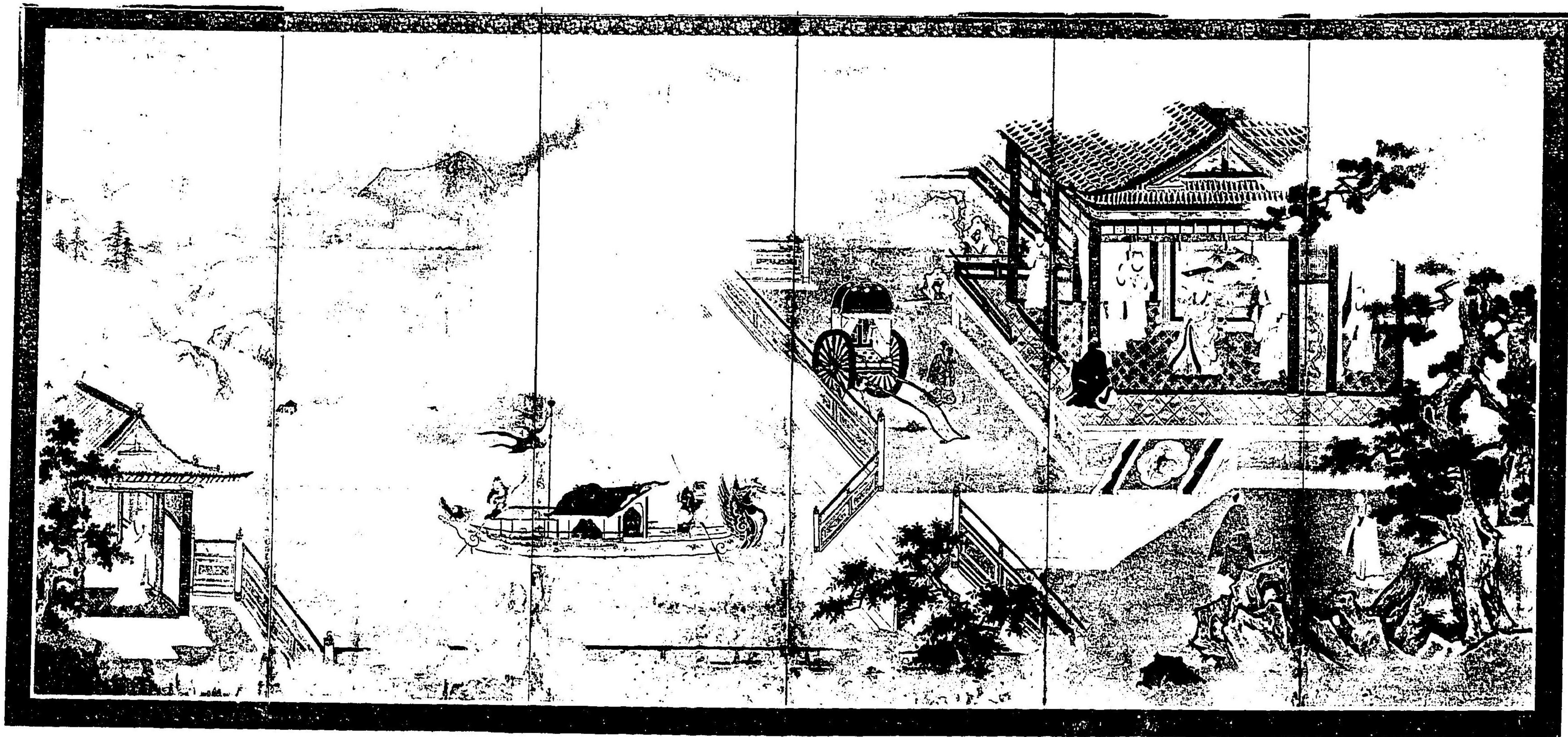
XLIX. THE CHINESE EMPEROR, HUANG-TI

PAINTED IN COLOURS ON A SILK FOLDING-SCREEN. BY TANNYŪ KANŌ

Size: H. 62½ inches, W. 133½ inches

Collection of Marquis Nakahiro Ikeda, Tokyo

This paragon of Kanō painters, Tannyū (1602-1674), truly merits his pedestal of unparalleled distinction, for it was he who, not content with the effete traditions of his own school, struck out in a broader horizon, 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 Sesshū, Motonobu, Liang-k'ai, Ma-yüan, and even by taking contributions from the Tosa school. Like many other apostles of the Kanō 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 Tannyū could have succeeded in a performance of this character.



第五十圖

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、眞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賤しからざる所あり、夫の後世浮世繪家の新を追ひ奇を争ひて、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眞に驚くべく、而かも筆法は雄邁にして小工を弄せず、世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

L. A STAGE

PAINTED IN COLOURS ON A PAPER FOLDING-SCREEN. BY MORONOBU HISHIKAWA

Size: H. 64½ inches, W. 144½ inches

Collection of Mr. Tomitarō Hara, Yokohama

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 and 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.

第五十圖

觀劇圖 菱川師宣筆

屏風紙本着色 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、眞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賤しからざる所あり、夫の後世浮世繪家の新を追ひ奇を争ひて、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眞に驚くべく、而かも筆法は雄邁にして小工を弄せず、世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

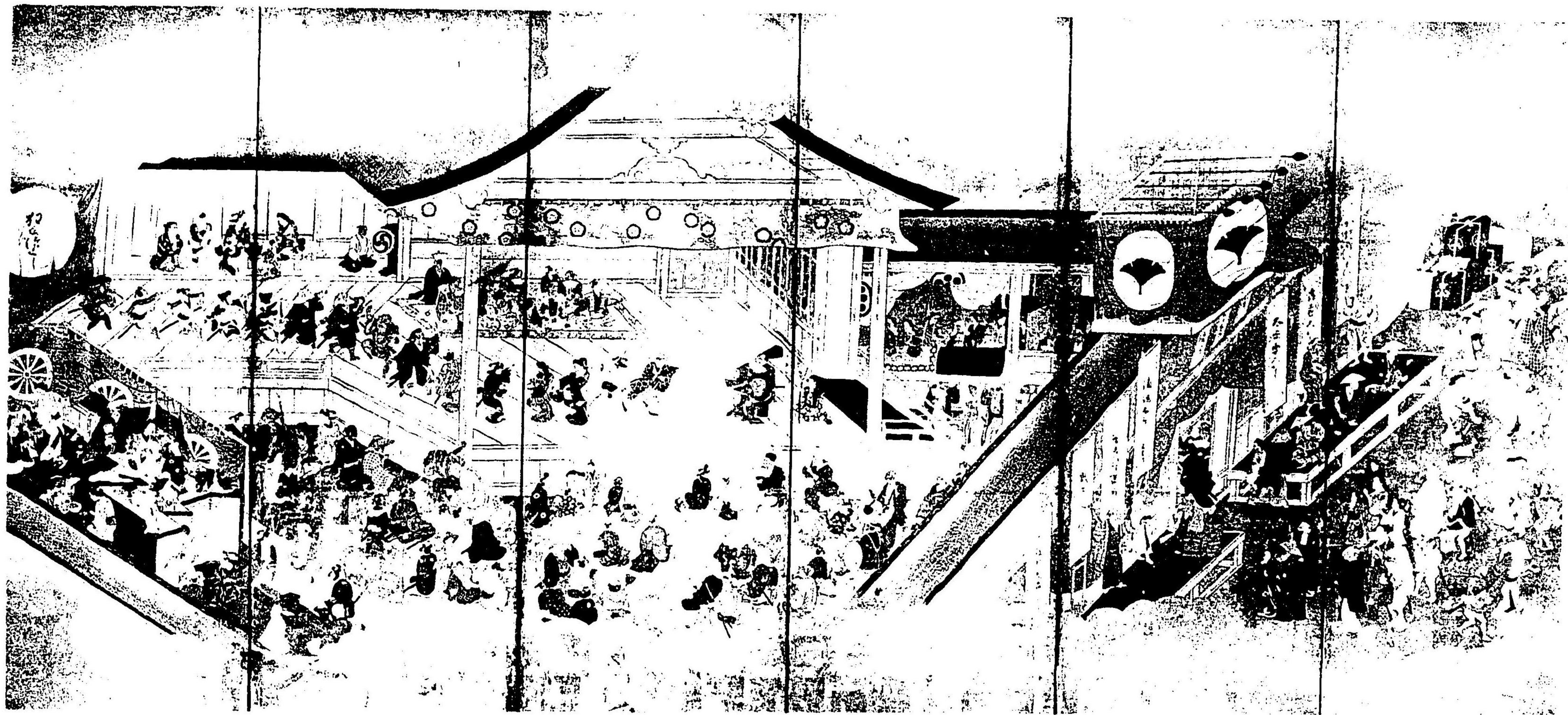
L. A STAGE

PAINTED IN COLOURS ON A PAPER FOLDING-SCREEN. BY MORONOBU HISHIKAWA

Size: H. 64 $\frac{1}{2}$ inches, W. 144 $\frac{1}{2}$ inches

Collection of Mr. Tomitarō Hara, Yokohama

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 and 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.



第五十一圖

梅花圖 尾形光琳筆

屏風紙本着色 竪五尺一寸五分横五尺七寸一分

東京 伯爵津輕承昭君藏

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卉なりとす、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、意匠は逸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未だ是の如き大なる成效をなしたるを見ず、殊に其金地の燦爛たる上に、濃き紺青を以て水波を畫き、波紋を作るに銀泥を以てして、而して梅樹を寫すに至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

II. PLUM TREE

PAINTED IN COLOURS ON A PAPER FOLDING-SCREEN. BY KÔRIN OGATA

Size: H. 61½ inches, W. 68½ inches

Collection of Count Tsugakira Tsugaru, Tôkyô

Kôrin was an adept in almost every kind of subject, but preëminently in flowers. 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 Kôrin owed this 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 Kôrin 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.



第五十二圖

布晒舞圖 英一蝶筆

紙本着色 堅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、即ち夙に向古的なる支那風の畫態を脱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繪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、輕妙洒脱の風致を湛へしむ、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、凡そ畫に舞蹈を寫すもの多けれどかゝる俗樂の活達なるものを寫すは非常の難事に屬し、若し徒らに濃密精緻の筆法を以て之を試みんか、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、始めて其真致を得たりと云ふべし。

LII. THE NUNOZARASHI DANCE

PAINTED IN COLOURS ON PAPER. BY ITCHÔ HANABUSA

Size: H. 11½ inches, W. 21¼ inches

Collection of Baron Naibu Kanda, Tôkyô

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 Haikai 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?

藤井麻呂吉



第五十三圖

秋夜管弦圖 宮川長春筆

絹本着色 横巻 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、而かも其畫の高麗優麗にして、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、此圖は長春が徳川將軍の閱覽に供せんとして畫きし四季游樂畫巻中の一段にして、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、各々變化を盡せる、實に浮世繪中の一優品と鑑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、風流を肆まゝにせる光景を窺ふべきなり

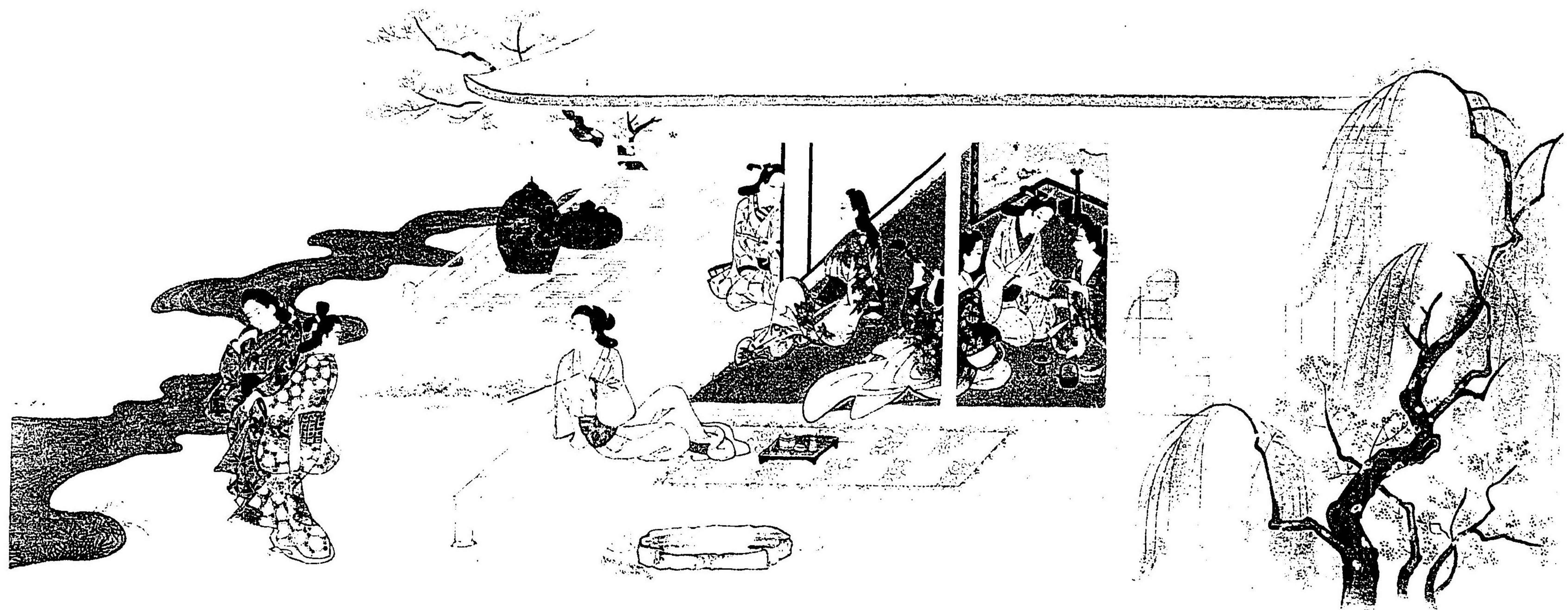
LIII. A MUSICAL FEAST IN AUTUMN NIGHT

PAINTED IN COLOURS ON A SILK SCROLL. BY CHÔSHUN MIYAGAWA

Size: H. 13½ inches

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 dextrous 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.



第五十四圖

高士圖 池大雅筆

絹本着色横巻 竪五寸五分

大阪 村山龍平君藏

徳川時代の中世漢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即ち大雅と蕪村とに外ならず、此圖はもと兼叟堂の藏せる所に係り、四高士と題せる横巻中子猷の隱逸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、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

LIV. A SAVANT

PAINTED IN COLOURS ON A SILK SCROLL. BY TAIGWA IKENO

Size: H. 6½ inches

Collection of Mr. Ryūhei Murayama, Ōsaka

Simultaneously with the growing popularity of the Chinese classics in the middle of the Tokugawa period, there came into predominance the "Literary Painting" of the Southern School, which combined the traits of the Ming and Ch'ing styles. Ginankai and Ryūrikyō 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 Tzu-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* style.



林處士常泛小艇西湖諸寺有客至通所
居則一童子應門延客坐為開籠縱雀良
久浦必掉小船而歸雖異趣而亦陶之亞



杖策拾隱士荒塗橫古今巖穴魚結世
丘中有鳴琴白雪停陰崗丹以配曜陽林
是左詩半詠忽命於舟師子猷哉

壬午春日 無名



第五十五圖

山水圖 興謝燕村筆

絹本着色 竪四尺五寸五分横一尺四寸一分

東京 西村寅四郎君藏

燕村は實に大雅と共に近世支那畫の一大家たり、此圖は四季山水中の一幅なる夏景にして、燕村の晩年に紀梅亭の爲めに書き贈れるものなり、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漸く忘られんとす、畫幅の狭小なるに係らず、風景の深大にして、山と瀟と人と木と、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、其山骨を描きたる皴法人物樹木の作法の優れたるは、今更云はずもがな、思ふに燕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

LV. A SUMMER LANDSCAPE

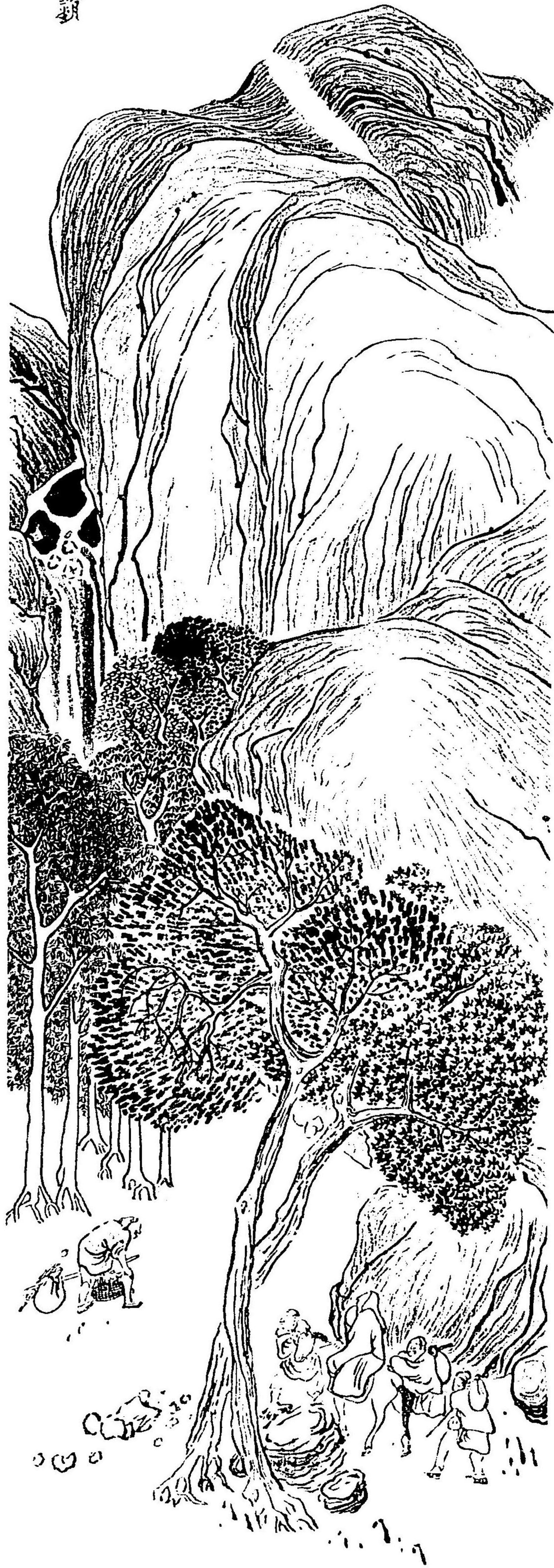
PAINTED ON SILK IN COLOURS. BY BUSON YOSA

Size: H. 54½ inches, W. 16½ inches

Collection of Mr. Torashirō Nishimura, Tōkyō

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 especial 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.

註
復
謝
類



第五十六圖

薺花狗兒圖 圓山應舉筆

杉戸着色 堅三尺二寸八分横四尺五寸二分

東京 益田孝君藏

此圖は舊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舉閣中に存するものなり、其製作の年代は天明四年即ち書伯が五十二歳老熟の時に係る、應舉は初め石田幽汀に師事し、後ち天明の花鳥書を學び、寫生を主として圓山派の一流を開けるものにして、花鳥書は最も得意なる所、風景と人物とに至りては即ち之に亞ぐ、彼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、粗獷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、應舉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

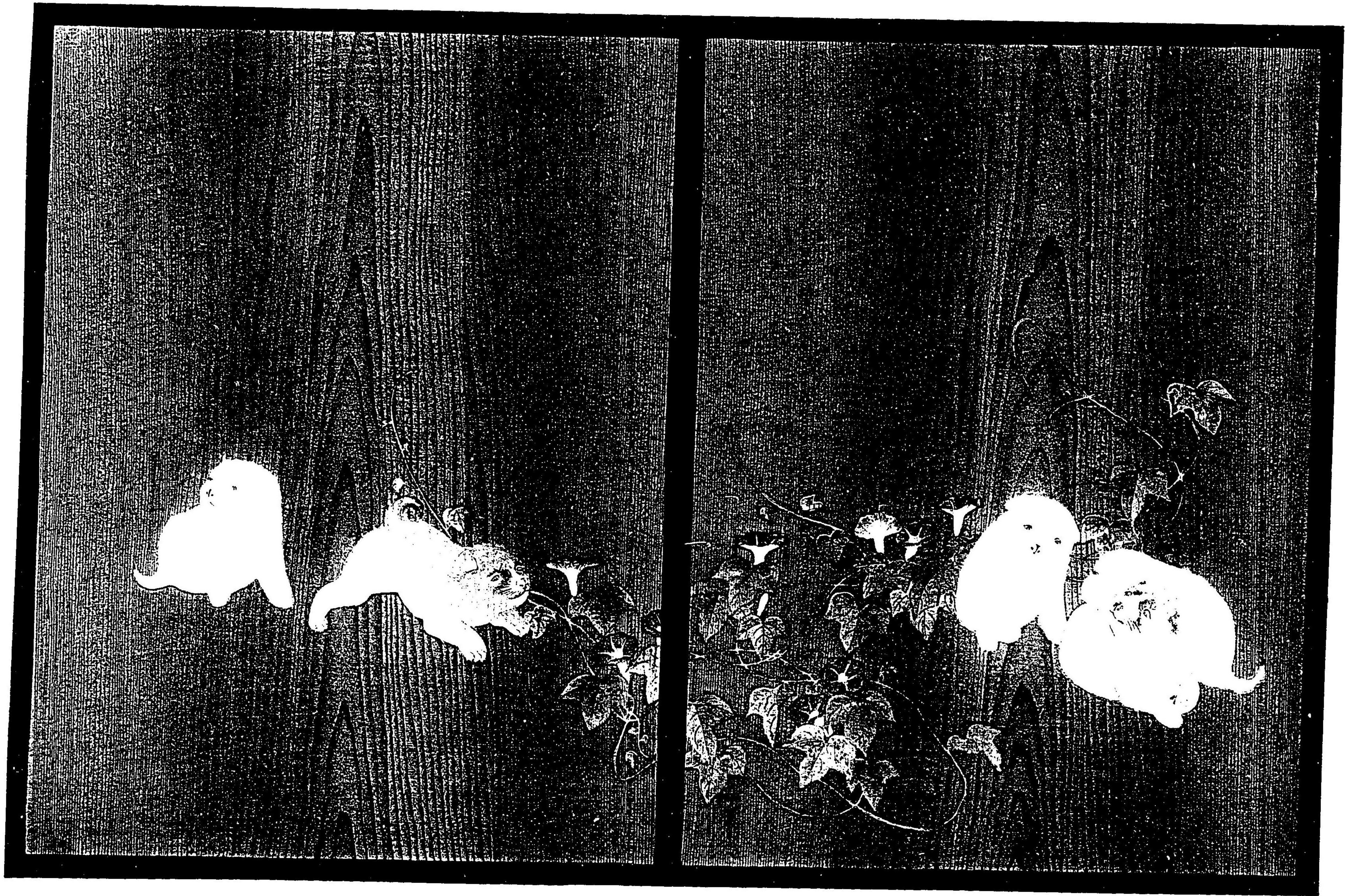
LVI. PUPPIES AND CONVULVULUS

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

Size: H. 39½ inches, W. 54 inches

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 the 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.



第五十七圖

美人圖 喜多川歌麿筆

絹本着色 竪三尺九寸横一尺七寸六分

横濱 原宮太郎君藏

歌麿は菱川、宮川等浮世繪の諸流より出で、別一家をなし、里巷の俗態を寫し、男女の姿態を曲盡す。浮世繪の艶麗は歌麿に至りて極まれりと謂ふべし、固より彼は織麗の極已に多少の病弊に陥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、彼が病弊を寛假して、必ずや之を稱せざるべからざるなり

LVII. A BEAUTY

PAINTED IN COLOURS ON SILK. BY UTAMARO KITAGAWA

Size: H. 46½ inches, W. 21 inches

Collection of Mr. Tomitarō 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.



歌麿

第五十八圖

楓鹿圖 松村吳春筆

紙本着色屏風 竪六尺六分横五尺六寸

京都 市田理八君藏

蕪村が南宗畫より出でて、更に應舉の風格を參じ、以て四條の一派を開きしは即ち吳春其人なり、彼の畫は應舉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、繁穢蕪雜却つて初夏の清涼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

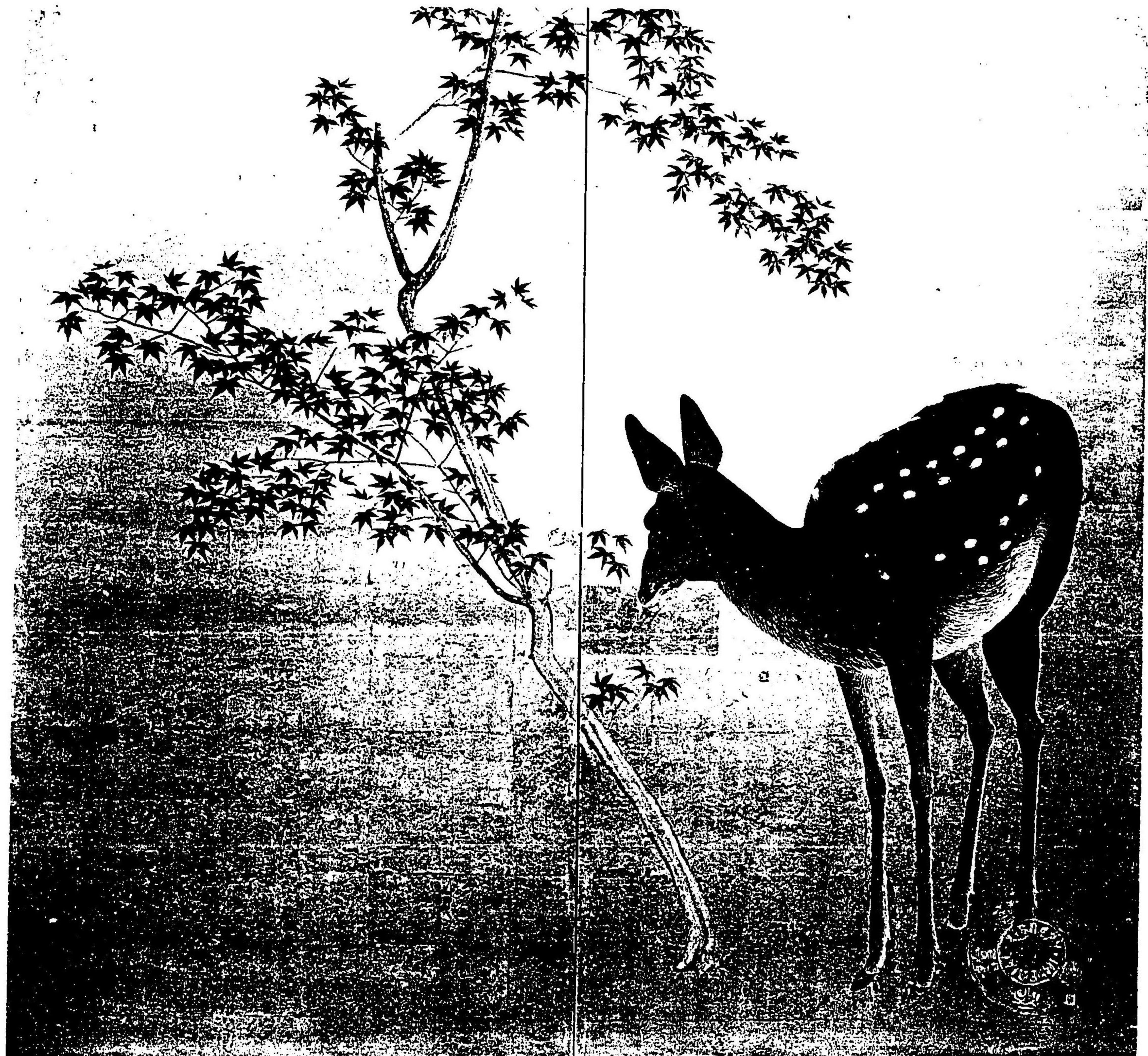
LVIII. A DEER BY A MAPLE TREE

PAINTED IN COLOURS ON A PAPER FOLDING-SCREEN. BY GOSHUN MATSUMURA

Size: H. 72½ inches, W. 66½ inches

Collection of Mr. Rihachi Ichida, Kyōto

Goshun (1752-1811) established a branch of the Shijō school by blending Ōkyō's realistic elements with the idealistic features of the Southern School as originated by Buson. Even more polished than Ōkyō'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 Shijō school have to this day looked upon this painting as a model of unsurpassed merit.



第五十九圖

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

景文は吳春が開ける四條派に出でたる一天才なり、其花鳥畫艶麗なるに於ては近世畫家中或は彼に及ぶもの少なからん、此圖の如きは則ち彼が作中の一優品にして、其精研なる寫生、艶美なる賦彩、翎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舉の創むる所を承け、吳春を経て景文に至りて、其大成の域に達せるものなるべく、但し其末輩に至りては、此寫生的手法の餘弊を踏襲して、纖弱陳腐に陥れるものに過ぎず

LIX. MANDARIN DUCKS AND PLUM TREES

PAINTED IN COLOURS ON A PAPER FOLDING-SCREEN. BY KEIBUN MATSUMURA

Size: H. 69½ inches, W. 180½ inches

Collection of Mr. Chōbei Yoshida, Kyōto

Keibun (1779-1844), a painter of natural genius, affiliated himself with that branch of the Shijō 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 Ōkyo, 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.



第六十圖

雨後夏草圖 酒井抱一筆

屏風紙本着色 磨五尺四寸横六尺

東京 伯爵徳川達道君藏

尾形光琳の流を汲んで、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、彼もと華麗の家を生れて、遂に彩管に親しむ、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るものにして、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、其對應の妙真に敬服すべきものあり、即ち地は銀色にして、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々鮮麗なるを示せる、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

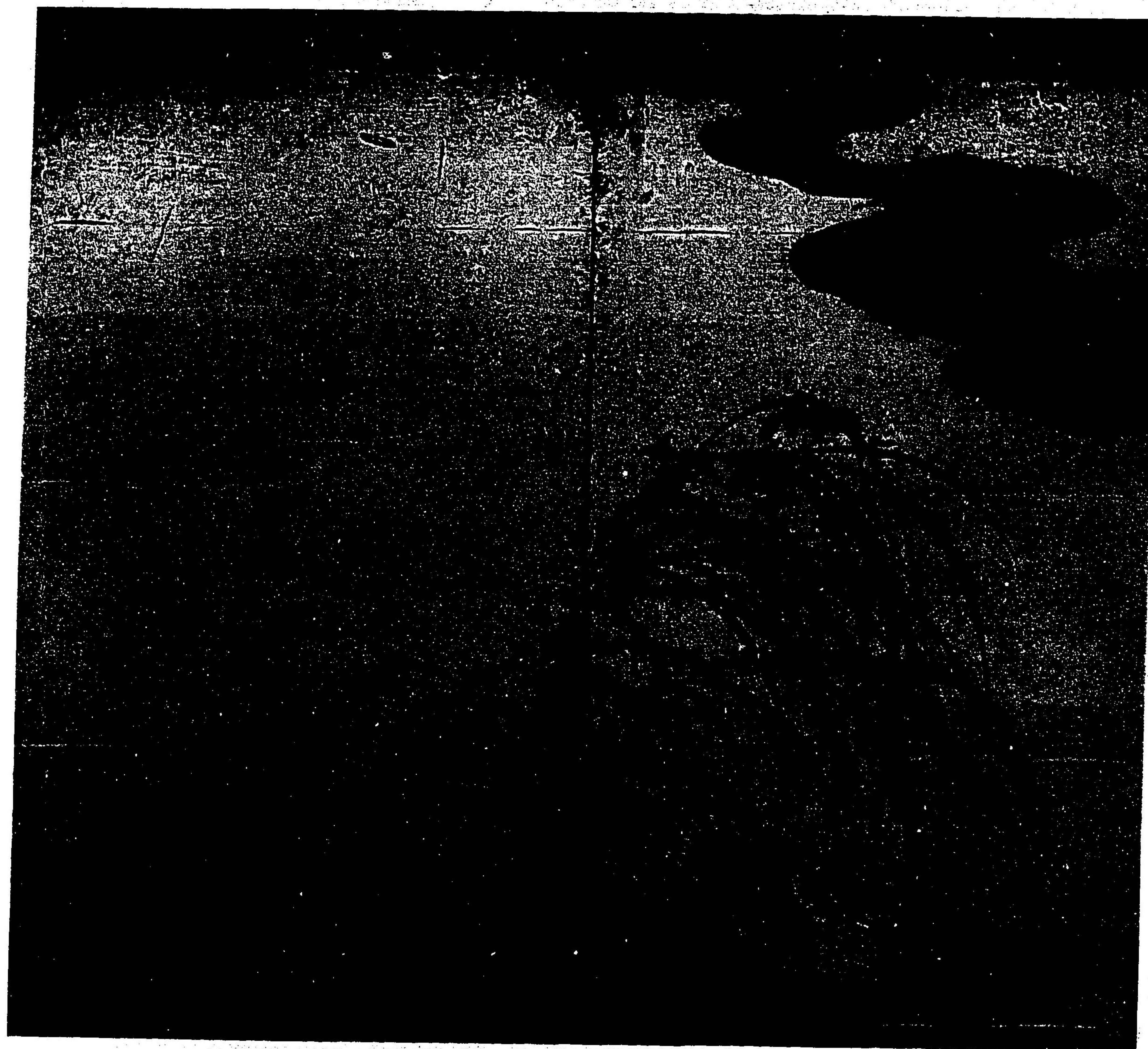
LX. FLOWERING PLANTS IN SUMMER AFTER A SHOWER

PAINTED IN COLOURS ON A PAPER FOLDING-SCREEN. BY HÔITSU SAKAI

Size: H. 60 $\frac{3}{4}$ inches, W. 72 inches

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 the 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.





第六十一圖

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 伯爵徳川達孝君藏

近世畫家中大和繪と漢畫とに互り、山水人物花鳥の諸畫を通じて、技倆を悉ま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及ぶもの尠し、茲に掲ぐる樓閣山水圖對幅は文晁が最も精力を竭して畫きたるものにして、圖法嚴密施すに金碧を以てし、倚逸清麗、元明の名家を凌げり、或は云ふ文晁の畫は洒淡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

LXI. LANDSCAPES

PAINTED IN COLOURS ON SILK. BY BUNCHÔ TANI

Size of each: H. 58 inches, W. 24 $\frac{1}{2}$ inches

Collection of Count Tatsutaka Tokugawa, Tokyo

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.



第六十二圖

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

羽前圖 真島延年君藏

此圖は竹田自賛に示すが如く、始め友人頼山陽の
需めに應じて之を描き、書成りて携へて京に至れ
ば、則ち山陽歿して數月を経たり、竹田茲に於て、更
に之を友人木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「自書題語」中、亦た此事を記せるあり、見よ、
清流溪を回り、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、其温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

LXII. AN OLD TEMPLE ON A PINE-GLAD MOUNTAIN

PAINTED IN COLOURS ON PAPER. BY CHIKUDEN TANOMURA

Size: H. 53 $\frac{3}{4}$ inches, W. 11 $\frac{1}{2}$ inches

Collection of Mr. Yennen Mashima, Buzen

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 Sanyō 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.



第六十三圖

雪中孤雁圖 渡邊華山筆

絹本着色 竪四尺横一尺七寸五分

下野國 鈴木要三君藏

華山は固より幕末の一士人なり、後素の事の如きは彼に取りて、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逼る、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、其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、後方には翡翠の高く柳枝に止まるを寫し、能く景物の自然を新りて、無根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

LXIII. A GOOSE IN THE SNOW

PAINTED IN COLOURS ON SILK. BY KWAZAN WATANABE

Size: H. 47½ inches, W. 20½ inches

Collection of Mr. Yōzō 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 stared 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.



天保鶴年
孫月
月又日
校於
全樂堂
華山
莊者
遠至

Red seal impression

Red seal impression

第六十四圖

素盞雄尊圖 葛飾北齋筆

板地著色扇類 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達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、或は單に彼の缺點を指して斥くるが如きは、未だ眞に美術家を評議するを知らざるものと謂ふべし、此圖は素盞が厄病神を折伏するの圖にして、醜恠なる厄鬼が、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、其意想奇抜にして、手法の自由なる、北齋にあらずんば到底之を能くせし、傳へ云ふ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

LXIV. PORTRAIT OF SUSANŌ-NO-MIKOTO

PAINTED IN COLOURS ON WOOD. BY HOKUSAI KATSUSHIKA

Size: H. 50½ inches, W. 11 inches

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 spirits 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 Honjô 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.



第六十五圖

東海道宿驛圖 一立齋廣重筆

絹本淡彩 各壁八寸八分横七寸三分

東京 男爵神田乃武君藏

著飾北齋が浮世繪に於ける人物畫に一種
奇抜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
の風景畫家の如き理想的自然を描かず、自
ら彩管を載せて四方に遊び、街道の眞景を
寫生せり、而かも其風景たるや、實世間の人
物と交渉せる一活畫となる、此圖は彼の眞
筆東海道宿驛圖にして頗る珍とすべきも
のなり、茲には宮根と大井川との圖を抄出
す其景趣清新にして筆致の磊落なる、誰か
之を賞鑑せざるものあらん

LXV. TÔKWAI-DÔ SCENES

PAINTED IN LIGHT COLOURS ON SILK. BY ICHIRYŪSAI HIROSHIGE

Size: H. 9 $\frac{1}{4}$ inches, W. 8 $\frac{1}{4}$ inches.

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 travelled 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 Tokaidô, 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 freshness of tone and the easy freedom of brushwork commend them to our unstinted admiration.



鳥羽
大井川

支那畫史

Chinese Paintings

第一圖

不空金剛像 唐人李眞筆

絹本著色 竪七尺横四尺九寸八分

京都 教王護國寺藏

唐畫として我國に傳はれるもの少なからずと雖も、其最も信す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、廣く禹域に探訪するも是の如きもの亦た多く獲る能はざらん。李眞一に李紳に作る、其傳明かならざれども、唐徳宗時代の人にして、常に弘法大師空海に從ひて佛畫を作れることは、大師の請來目錄に依りても知らる。圖は眞言七祖像中の一にして、龍智龍猛の二圖は大師自ら書く所なり、其筆致は暢達にして墨氣を主とせざる界線に過ぎず、彩色は端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、其梵漢兩様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-'KUNG-CHIN-KANG

PAINTED IN COLOURS ON SILK. BY LI CHÊN

Size: H. 83½ inches, W. 59½ inches

Collection of the Kyōwōgokoku-ji Temple, Kyōto

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. Like many other ancient painters, the author of this painting, Li Chên, has fared ill with biographers: only this fact is noted in Kōbō-Daishi's *Shōrai-mokuroku* that he flourished about the time of the Emperor Tê-tsung (close of the 8th century), and tried his hand on Buddhist painting, and furthermore that he became a disciple of Kōbō-Daishi then on a visit to China. The present subject comprises portraits of the "Seven Apostles of the Shingon Sect" (the images of Lung-chih and of Lung-mêng, if tradition be accepted, were drawn by Kōbō-Daishi himself). 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 Kōbō-Daishi.

第二圖、第三圖

羅漢圖 傳宋人李龍眠筆

絹本 著色 竪四尺二寸七分 横一尺八寸三分

東京美術學校藏

宋代の文治を黻黜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、當時蘇東坡、黃山谷の文詩及米元章の畫と俱に一代の文華を潤飾したりしなり。世に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筆と稱すべきものは蓋し此幅に在らんか、假令之をして眞に龍眠の筆にあらざらしむるも、必ず伎倆龍眠と等しきものゝ作になりしものなるべし。

II, III. PORTRAITS OF TWO ARHATS

PAINTED IN COLOURS ON SILK. ATTRIBUTED TO LI LUNG-MIEN

Size: H. 51 inches, W. 21 $\frac{1}{2}$ inches

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 calligraphy. Of the many extant creations attributed to this painter, few are authenticated. It is probable that these portraits of the Arhats originally numbered sixteen in all, but only the two here shown remain to this day. Some critics are inclined to ascribe these to Chang Sûs-kung, but they bear little resemblance to the works known to have been from his brush. The characteristic qualities of the conception as well as of the composition and treatment lead us to believe them to have been executed by Li Lung-mien., and if not by himself, by another contemporary artist of equal standing.





第四圖

江汀群鳧圖 傳宋人趙大年筆

絹本着色 竪七寸三分横八寸二分

横濱 原富太郎君藏

此畫はもと狩野家に襲藏せられ、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、奮越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、兼ねて書を善くす、或は云ふ書は東坡先生に學び、小山叢竹を作ると、想ふに渠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、江汀集雁圖一幅ありと云ふ、其圖様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. 8½ inches, W. 9½ inches

Collection of Mr. Tomitarō Hara, Yokohama

This worthy specimen of Sung production was formerly treasured in the Kanō 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 these of the works just mentioned, a kind of subject apparently to the taste of the artist.





第五圖

雲山圖 宋人龍門漫士筆

紙本著色 竪八寸二分横一尺一寸

東京 侯爵黒田長成君藏

新雨始めて歇み沉々たる樹色緑未だ明ならず、雲
烟山を覆ひ、忽にして嶺を現はし、忽にして麓を萎
む、高士あり杖を曳いて徐ろに其清軒に歸らんと
す、神韵飄渺として雲山變化無盡の妙を極む、此畫
黒田家筆耕園中の名品にして古人は之を鑑して
高然暉と稱するも、款に漫士爲伯時寫とあり、下に
龍門漫士の方印を捺す、故に或は云ふ龍門漫士と
は恐らく米芾の別號にして、是れ米芾が其友人伯
時即ち李龍眠の爲めに書く所ならんと、畫致破格
にして、後世畫匠の徒らに點滴塗抹して雲山の趣
を得たりとするものと同日に語るべからず、とも
あれ其宋代の製作に係りて南宋の的確を得たる
名品なること何人か首肯せざるものある

V. MOUNTAINS AFTER RAIN

PAINTED IN COLOURS ON PAPER. BY LUNG-MÊN-MAN-SHIH

Size: H. 9 $\frac{1}{2}$ inches, W. 13 $\frac{1}{4}$ inches

Collection of Marquis Nagashige Kuroda, Tokyo

The rain has just passed away: misty clouds still linger partly mantling the mountains. Yonder comes a sage, cane in hand, leisurely wending his way homeward. The delicate handling of the atmospheric phenomena tells the touch of a masterly hand. This remarkable creation is found in the pictorial album owned by Marquis Kuroda, an album which contains many representative specimens of noted Chinese masters of old. Tradition has ascribed this to Kao Jan-hui; on the other hand the inscription 漫士爲伯時寫 (Drawn by Man-shih for Pai-shih) and the seal at the bottom with the characters 龍門漫士 (Lung-mên-man-shih) have given rise to the surmise that probably Lung-mên-man-shih was a signature of Mi Fu who drew this for his friend Pai-shih (another name of Li Lung-mien). The treatment is wholly out of the ordinary, free from the conventional method of mountain drawing affected by artists of later ages. No one will hesitate to regard this as a typical Sung creation of the Southern School with all its sterling qualities.



第六圖、第七圖

秋冬山水圖 傳徽宗皇帝筆

絹本着色 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、詩趣甚だ深遠なり、
以て宋代山水名畫の標範となすに足る、其筆者は
傳へて徽宗皇帝なりと云ふ、畫中三顆の鑑藏印あ
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、能阿彌、探幽、安信等の題簽之
に伴ひ、何れも皆な鑑して徽宗皇帝の眞筆なりと
す、又記録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彦禪
師明より歸朝の時義隆之を策彦に施し、策彦の弟
子令彰更に之を金地院の崇傳和尚に贈れりと、本
邦徽宗皇帝の畫と稱して傳ふるもの尠からざれ
ど名品是の如きに至ては殆ど他に類例なし

VI, VII. AUTUMN AND WINTER LANDSCAPES

PAINTED IN COLOURS ON SILK. ATTRIBUTED TO THE CHINESE EMPEROR HUI-TSUNG

Size: H. 50 inches, W. 21½ inches

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. The author of these pictures is supposed to have been the Emperor Hui-tsung, who reigned from the close of the 11th to the beginning of the 12th century. 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-plum* of General Yoshimitsu). The genuineness of the works is further backed up by the autograph testimonials of Nô-ami, Tannyû, and Yasunobu. 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. At all events it is difficult to find among the many alleged works of that august personage one so meritorious as the present.





第八圖

雪中歸牧圖 宋人李迪筆

絹本著色 竪七寸九分横八寸

東京 益田孝君藏

南宋名畫家中沈鍊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雉子を得て遠く家に歸らんとする所を圖し、圓様單筋なれども立意卓抜にして殊に晚冬荒寒景色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徳院殿より拜領したりとあり、常徳院殿とは足利將軍義尚にして、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、所謂名物の中にも是畫の如きは最も著明にして鑑者の推賞を値せるものなり

VIII. A HERDSMAN RETURNING HOMEWARD

PAINTED IN COLOURS ON SILK. BY LI TI

Size: H. 9½ inches, W. 9½ inches

Collection of Mr. Takashi Masuda, Tokyo

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-Meibutsushu* (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.



第九圖

秋野牧牛圖 傳宋人間次平筆

絹本着色 竪三尺二寸一分横一尺六寸七分

東京 子爵秋元與朝君藏

深遠雄大の氣象と并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酌致をのみ學ばんと欲するものは未だ以て畫圖の妙契を得たるものと云ふべからず、此畫の如き實に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誇張の言となさん、古人此畫を鑑して宋人間次平の作となす蓋し至當の品鑑らん、間次平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るなり、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少からん

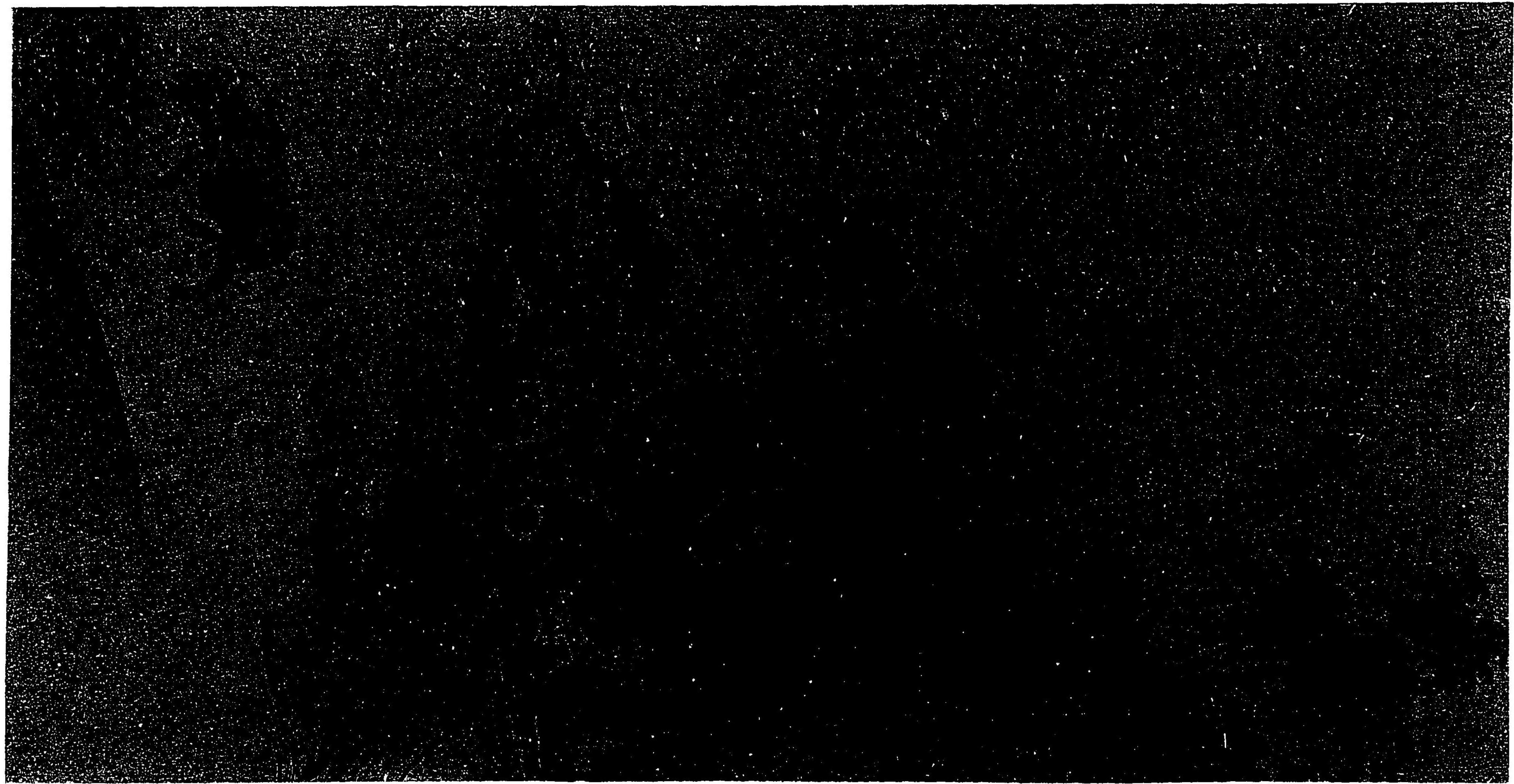
IX. A HERD OF CATTLE IN THE FIELD

PAINTED IN COLOURS ON SILK. ATTRIBUTED TO YEN 'TZU-P'ING

Size: H. 38½ inches, W. 20 inches

Collection of Viscount Okitomo 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 'Tzu-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.



第十圖

狗兒圖 傳宋人毛益筆

紙本著色 竪八寸四分横八寸五分

東京 子爵福岡孝弟君藏

毛益は孝宗帝の乾道年中書院の待詔となり、花卉翎毛を善くして盛名を博したり、所謂書院の畫は愈々纖弱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書院中に祿養せられたるを以て書道益々盛なりと謂つべし、此に出す毛益と傳稱する狗兒の圖は他の靈猫圖と雙幅たり、其寫生精細巧妙、狗兒の描寫渲彩微に入り、毛尾の茸々たる状態に至るまで折寫眞を穿ち躍々動かんとす、一叢の草花石坡を掩ふ所精緻の裡亦自ら骨氣の認むべきあり、蓋し書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

X. PUPPIES

PAINTED IN COLOURS ON PAPER. ATTRIBUTED TO MAO I

Size: H. 10 inches, W. 10½ inches

Collection of Viscount Kōtei Fukuoka, Tokyo

Mao I 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 Kuci, it at least ably represents a style current in the days of the artist.



第十一圖

高士觀月圖 傳宋人馬遠筆

絹本着色 竪一尺九寸一分 横八寸九分

東京 侯爵黒田長成君藏

院態の精微を破りて重きを立意に措き筆墨の妙用を示したるは馬遠夏珪梁楷に始まる。想ふに馬遠は光寧の朝に在りて畫院の待詔に任せられしも、卓犖の質前人の蹊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黒田家所藏の此高士觀月圖なりとす、布置簡畧にして筆墨秀靈、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、情趣深玄畫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、其畫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龜鑑となしたるもの果して幾何ぞや

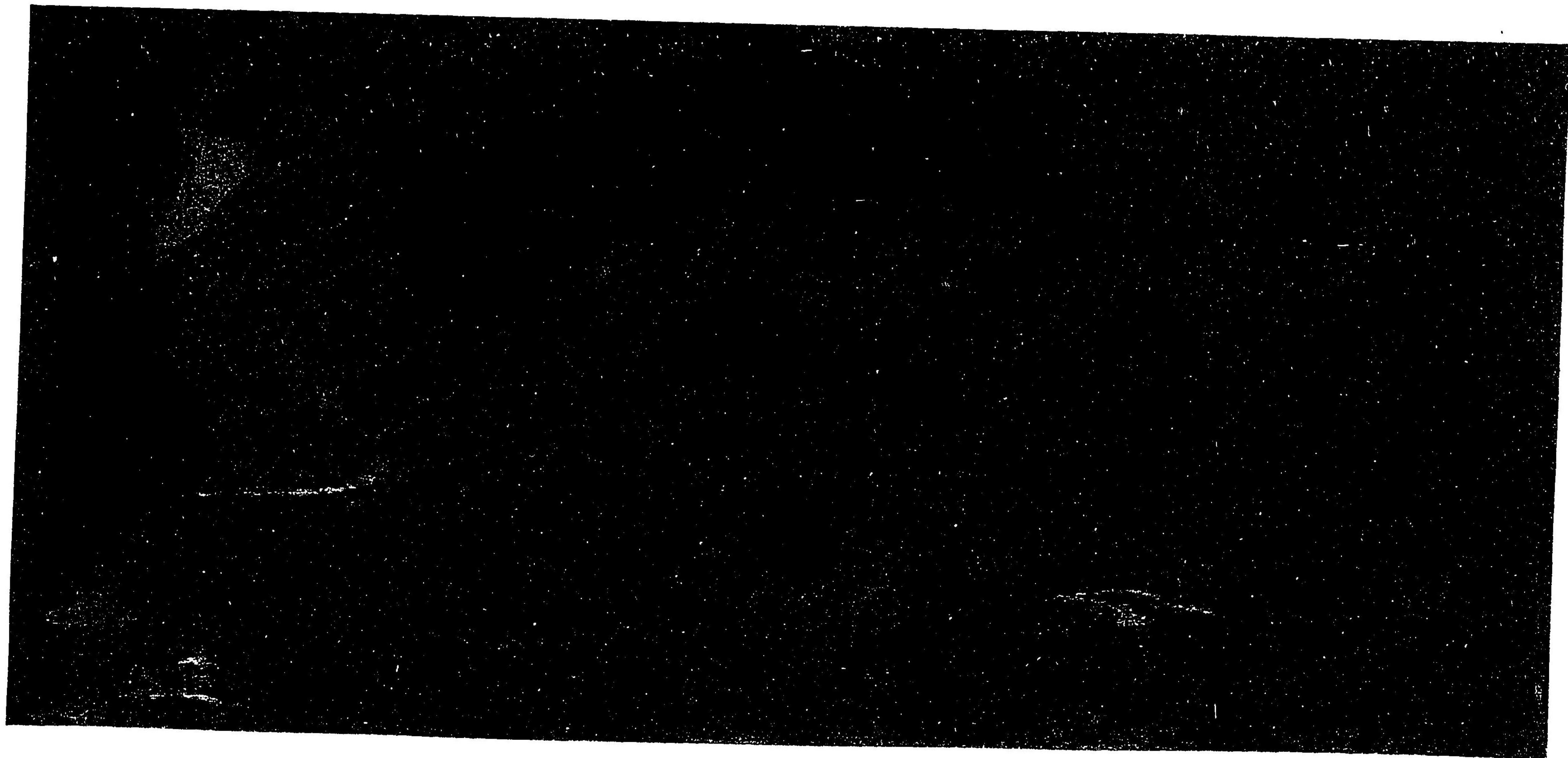
XI. A SAGE ADMIRING A MOON-LIT VIEW

PAINTED IN COLOURS ON SILK. ATTRIBUTED TO MA YÜAN

Size: H. 22½ inches, W. 10½ inches

Collection of Marquis Nagashige Kuroda, Tokyo

Breaking away from the weak, overfinished technique of Academy art, Ma Yüan, Hsia Kuei and Liang-k'ai started a new movement, in which they advocated conception, brush-work and subtlety of ink-colour as essentials of pictorial art. 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.



第十二圖

寒江獨釣圖 傳宋人馬遠筆

絹本着色 竪八寸九分横一尺六寸六分

東京 侯爵井上馨君藏

此畫亦馬遠が傑作中の傑作なり、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、未だ是の如く森漫たる長江の水色寒碧一鳥をも飛ばしめず、一葉の扁舟に漁翁の絲を垂る所をのみ寫して、以て寒涼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ない、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、單に様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

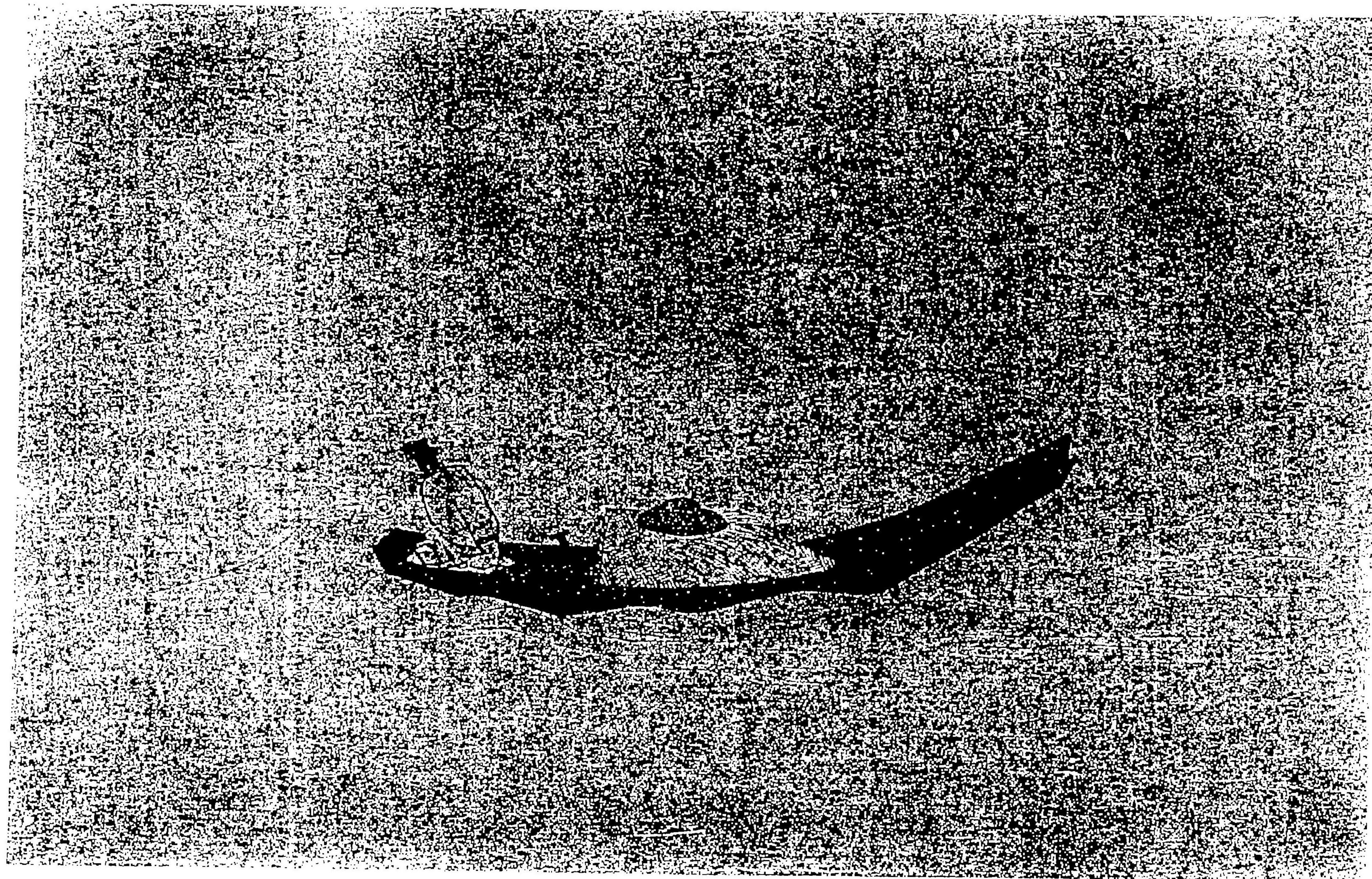
XII. A SOLITARY ANGLER IN A WINTRY RIVER

PAINTED IN COLOURS ON SILK. ATTRIBUTED TO MA YÜAN

Size: H. 10 $\frac{1}{2}$ inches, W. 19 $\frac{1}{2}$ inches

Collection of Marquis Kaoru Inouye, Tokyo

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.



第十三圖

雪江漁樂圖 傳宋人馬麟筆

絹本着色 竪二尺六分横一尺七寸一分

東京 侯爵黒田長成君藏

馬麟は遠の子にして能く家法を傳へ當代名手の譽を得たる人なり、此雪江漁樂の圖は馬麟と稱するもの、上乘なるのみならず、又宋畫中の一標範としても推賞せらるべし、此畫圖法謹嚴にして布置整然たり、其手法李迪に似たるも、更に蒼勁なる所あり、幽絶の風致は父に似て而かも精巧を加へり、古人或は麟の書を以て父に遠ばざること遠しとす、蓋し立意に於ては其然るを認むべきも技巧に至ては家法以外別に新意を出したるものなしとせず、想ふに後世宋畫の山水を究むるもの亦馬麟を推して一の畫宗となすは、其畫の穩健にして高潔の氣あるを以ての故なるべし、麟や固より滔滔たる畫院者流と同一視すべき者にあらず

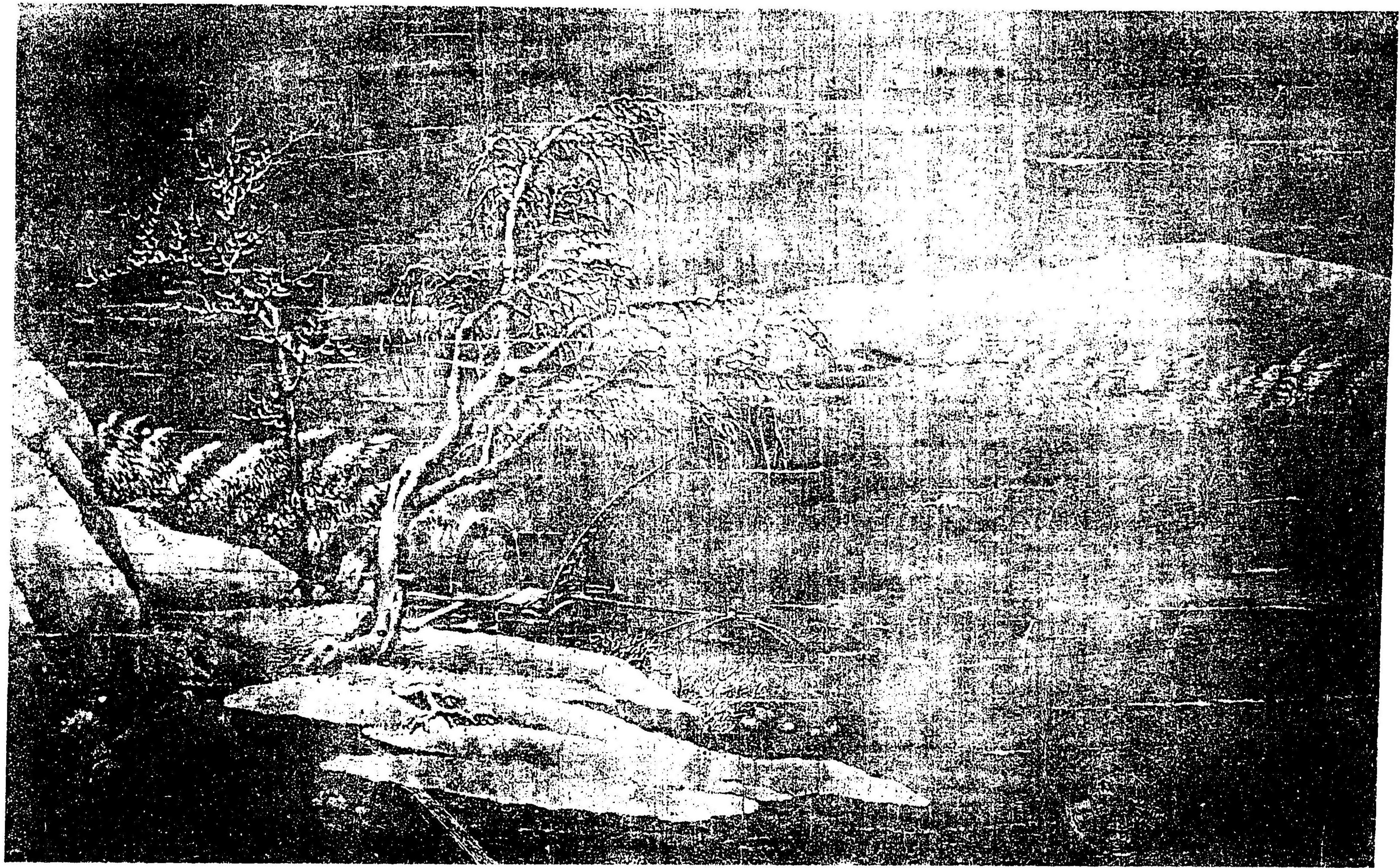
XIII. A WINTER SCENE

PAINTED IN COLOURS ON SILK. ATTRIBUTED TO MA LIN

Size: H. 24½ inches, W. 20½ inches

Collection of Marquis Nagashige Kuroda, Tokyo

The son of the distinguished Ma Yüan, Ma Lin nobly sustained the fame and honours won by his distinguished father. The example under review is not only one of Ma Lin's extant masterpieces but a typical specimen of Sung productions. The sober treatment and the well-balanced composition remind us in some degree of Li Ti's technique, only being of a still more forcible order. Critics have made adverse criticism of Ma Lin's works in comparison with those of his father; true, in conception such criticism may hold good, but in technique it is out of place, for in this direction Ma Lin developed individual features foreign to his father's art. The artist has been held in great veneration by the followers of Sung art, most probably because his method is unaffected and vigorous, besides being characterised by purity and nobleness. Under no consideration should Lin be placed side by side with the Academicians of his time, who were under the spell of the degenerating influences then in force.



第十四圖

夏景山水圖 傳宋人夏珪筆

絹本水墨 竪一尺一寸二分横八寸五分

東京 侯爵黒田長成君藏

夏珪は寧宗の朝に書院の待詔となりて馬遠と共に書院の末勢を一振して氣力剛健の能を創したり、古人或は夏珪を評して其書人物醜醜墨色變化の妙を極め傳粉の色の如く筆法蒼老、墨汁淋漓として滴らんと欲す、雪景を書けば全く范寬の風あり、書院中の人にして山水を書くは李唐より以下其右に出づるものなしと云へり、本邦夏珪の書として傳ふるもの甚だ多く、此書は黒田家筆耕園中に收むる所なるが、同帖には此外に猶ほ團扇形湖邊舟を繋ぐの圖あり、何れも秀妙にして參考となすを得べし、蓋し此書は著想尤も見るべく、其風致の深遠なる固より尋常書匠の學び得ざる所あり、筆力亦雋逸、墨色に至ては殊に古人の所謂墨汁淋漓として滴らんと欲するの趣あり

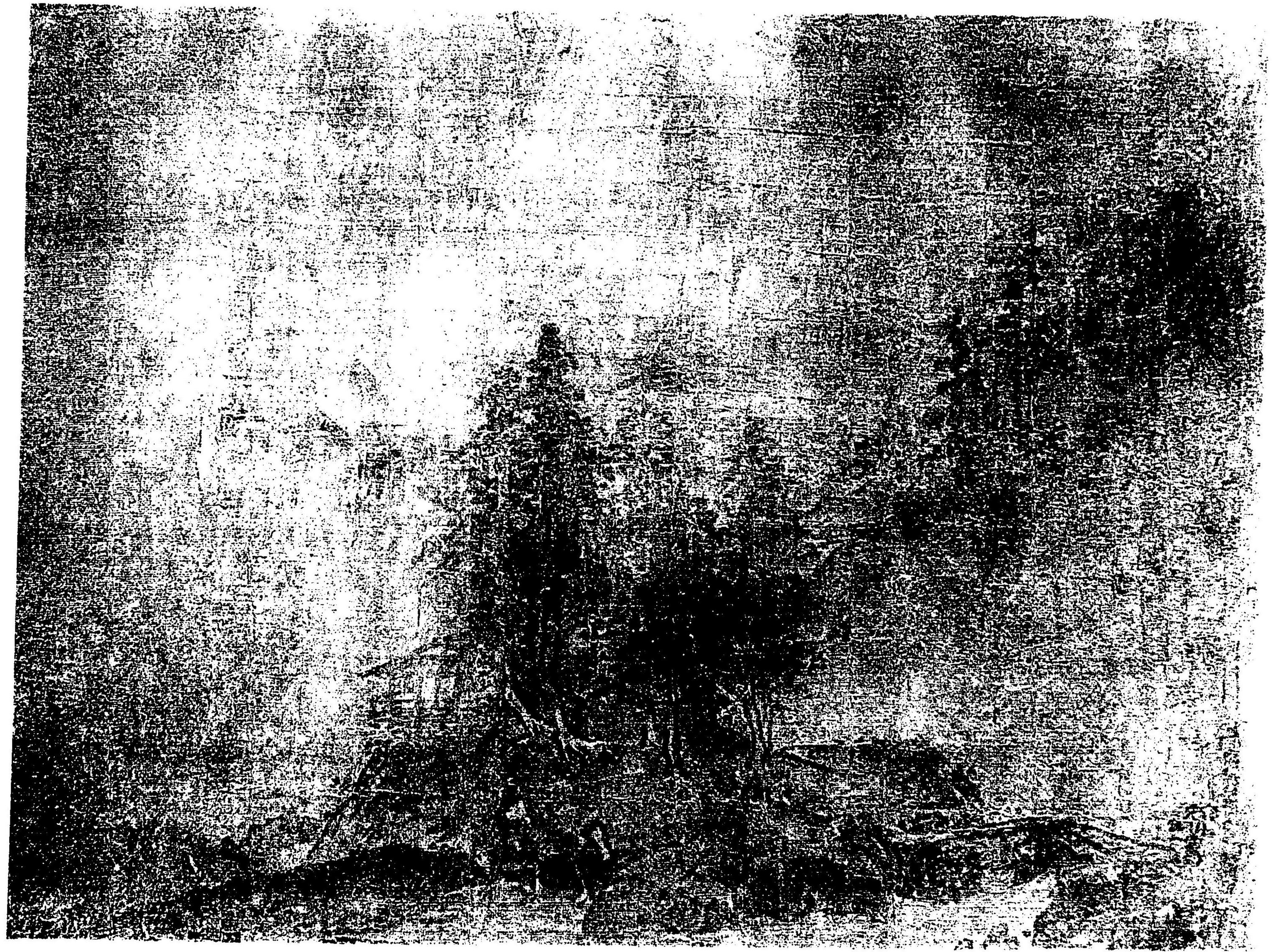
XIV. A SUMMER LANDSCAPE

INK-SKETCH ON SILK. ATTRIBUTED TO HSIA KUEI

Size: H. 13½ inches, W. 10½ inches

Collection of Marquis Nagashige Kuroda, Tokyo

Along with Ma Yuan, the present painter was also made an Academician at the close of the 12th century, and both pursued a common course of instilling a new life and spirit into art in opposition to the enervating tendency of the Academy. Eulogising Hsia Kuei's art, some critic observed as follows: "His figures are refined and genteel, the very ink, under his masterly treatment, has yielded as rich a variety of tone as could be produced by colouring matter. His strokes have all the polish of highly matured art, with the tone of ink-colour indescribably fresh and lustrous. His 'Snow Scenes' vividly calls our memory to the style of Fan K'uan. Since the days of Li T'ang, no landscapist attached to the Academy has reached the high level attained by Hsia Kuei." The example shown has been taken from the album already referred to in the keeping of Marquis Kuroda. The same album contains another of Hsia Kuei's masterpieces, representing a boat moored to a river bank. The excellence of conception is the thing most to be admired in this sketch, to say nothing of the deep, profound tonality, powerful brush-work, and, best of all, the charming ink-tone.



第十五圖

棧道圖 傳宋人夏珪筆

絹本着色 竪三尺三寸三分横一尺六寸九分

東京 子爵秋元興朝君藏

美の極致は壯大と優美とを兼ねるに在り、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輒もすれば粗雑に流れ、又其優美を欲するもの寧ろ柔弱に陥らんとす、此畫曠大なる眼界を以て棧道の趣を寫し、全般の布置卓抜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産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、ともあれ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

XV. A CRAGGY MOUNTAIN LANE

PAINTED IN COLOURS ON SILK. ATTRIBUTED TO HSIA KUEI

Size: H. 27½ inches, W. 20¼ inches

Collection of Viscount Okitomo Akimoto, Tôkyô

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 tone 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.



第十六圖

松下高士圖 傳宋人夏珪筆

紙本水墨 竪三尺三分横一尺一寸一分

東京 山本某君藏

此畫亦夏珪と傳稱す、圖様單簡なれども著意警拔にして、氣品殊に高し、彼の筆耕圖中の夏景山水を以て墨氣に秀でたりとすれば、是は寧ろ筆致の若老なるに於て夏珪の特色を見るに足る、凡そ筆墨の妙は支那畫に於て尤も重要視する所にして、是れ其畫の本來書道と相關係すること深きを以てなり、而して筆墨の妙否は殊に其單簡なる圖法の畫に於て著るしく驗知せられ、後世の作家が徒らに煩雜なる畫を作りて以て得たりとなすは、固より其筆墨の古人に及ばざるを以ての故なり、單調清逸此畫の如きもの眞に後人の規效を許さざるものあり

XVI. A SAGE UNDER A PINE TREE

INK-SKETCH ON PAPER. ATTRIBUTED TO HSIA KUEI

Size: H. 36½ inches, W. 13½ inches

Collection of Mr. Yamamoto, Tokyo

Here is another painting ascribed to Hsia Kuei. For all its simplicity of composition, this picture is enthralling for originality of conception and nobility of sentiment. If the "Summer Landscape" already commented on excels in delicacy of ink-colour, this sketch equally excels in beauty of touch. This, with the other, exemplifies what the Chinese consider the first and last of pictorial art, namely, commanding brush-work and supple ink-colour. And this Chinese notion of art originally came from their cherished principle of the unification of painting and calligraphy. It is rather in simple sketches than in careful productions that one can realize the merit of brush and ink. Painters of later ages have laboured to produce unnecessarily involved compositions, and this mainly because they have had no perfect command of brush and ink. An example like the present will long remain as a source of exhaustless inspiration to the followers of Chinese painting.



第十七圖

踊布袋圖

宋人梁楷筆

紙本水墨 竪二尺六寸七分横一尺一寸

大阪 村山龍平君藏

梁楷は嘉泰年中書院の待詔となりて金帯を賜ひしも受けずして之を院内に掛け酒を嗜み自ら號して梁風子と云ふ書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戲諷最も慈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「雜華室」と記せる鑑藏の印を捺す小堀遠州は其玩貨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

XVII. A DANCING PU-TAI

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

Size: H. 3½ inches, W. 13¼ inches

Collection of Mr. Ryūhei Murayama, Ōsaka

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 Golden 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 contemporary of Liang-k'ai and close by his signature is a seal giving the name of the owner of the picture. Enshū 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.



去大橋北谷

權春醜骨非心

八尺荆林函祿

風家江兩宮十

去萬古成招藉

大川



第十八圖

寒山拾得圖 傳宋人梁楷筆

絹本水墨 竪三尺三寸三分横一尺七寸二分

東京 子爵秋元與朝君藏

此畫亦希觀の名蹟にして、もと探幽の珍秘して常に天下の賞鑑家に誇りしものなりと云ふ、書題は探幽自筆の匣書を以て見るに、寒山拾得圖とあれど、古川叟養朴の外題書には、寒山拾得右とありて、其特に右の字を書するは、雙幅の散して一幅となれりと認むるものならん、前掲踊布袋の如く雄渾ならずと雖も、人物の姿態表情逸奇にして、眞を穿ち、筆法磊落にして且つ力あり、固より梁楷が作品中の秀傑に屬すべし、抑々支那畫の人物を寫して精妙なるもの尠からずと雖も多くは靜在のものにして、其動ける形を以て活達の描寫をなすものに至ては先づ梁楷を推して第一となすべきこと、是等の作品を以て見るも明白なり

XVIII. HANSHAN AND SHINTÊ

INK-SKETCH ON SILK. ATTRIBUTED TO LIANG K'AI

Size: H. 41½ inches, W. 20¾ inches

Collection of Viscount Okitomo Akimoto, Tôkyô

Before us lies another of Liang-k'ai's masterpieces, a picture which was at one time owned by Tannyû Kanô, who used to cherish it as a priceless possession. The subject, as written by Tannyû himself on the lid of the box which encloses the painting, simply reads "Hanshan and Shintê," but in the heading written by Kosensô Yôboku the words "The Right Kakemono" were added, which statement seems to imply the existence of a companion painting to this. In intrepidity of execution the present falls below the portrait of "Pu-tai" described in the preceding plate, but the attitudes and expressions of the figures are distinctively original and natural, not to mention the powerful and facile strokes. Most Chinese figure paintings depict the quiet and motionless aspects of life, but in Liang-k'ai's art we see its moving and active features portrayed with admirable reality as in this and other instances.



第十九圖

遊魚圖 傳宋人范安仁筆

紙本著色 竪三尺五寸九分横一尺九分

大阪 村山龍平君藏

范安仁は寶祐年間書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妙からざるも、恐らく此畫
の如く具體の妙あるものあらざるべし、蓋し其畫
は用筆細緻稍や院體の流風を脱せざるものあり
と雖も、其愼密にして一筆一墨苟もせざる所却て
一種の風韻を有するものあり、蓋し院體の畫は形
似の精巧を以て特質となし、爲に氣韻を失するを
短所となすも、特に新意を出たして美象の眞致を
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

XIX. FISH IN NATURE

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

Size: H. 43 inches, W. 13 inches

Collection of Mr. Ryûhei 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 contributed 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.



第二十圖、第二十一圖

白衣觀音及猿鶴圖 三幅對 宋人牧谿筆

絹本水墨 各幅豎五尺七寸六分横二尺八寸

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なるもの蓋し稀なるべし

XX, XXI. KWANNON AND MONKEYS AND A CRANE

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

Size of each: H. 68½ inches, W. 33½ inches

Collection of the Daitoku-ji Temple, Kyôto

Mu-ch'i, a celebrated master 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 containing the characters 天山 (Tenzan), 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 and 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.





第二十二圖

雲龍圖 宋人牧谿筆

絹本水墨 竪三尺五寸横一尺六寸九分

東京 子爵秋元興朝君藏

牧谿は人物動植山水の外特に龍虎を寫すに妙を得たりと稱せられ、世間にも此種の畫を見ること尠からざれど、秋元子爵の襲藏する此畫は牧谿が龍圖中恐らく他に匹儔すべきものなき優等の作品なり、元來想像的なる品題にかゝる深玄の構圖をなして、施すに俊爽なる筆法を以てし、殊に此畫の生命ともなるべき雲烟の描法に至ては墨色秀潤、濃淡の妙態くべし、畫中牧谿の方印の外に道有の印あり、道有は足利義滿の別號にして、此印は或は天山の印と共に押捺せらるゝものなり、乃ち之に因て此畫のもと義滿の鑿藏したりしを知るべく、且つ之を世間に見る他の足利御物に比するに殊に秀妙なるものゝ一に屬するを認むべし

XXII. A DRAGON IN THE CLOUDS

INK-SKETCH ON SILK. BY MU-CHI

Size: H. 41 $\frac{1}{2}$ inches, W. 20 $\frac{1}{2}$ inches

Collection of Viscount Okitomo Akimoto, Tôkyô

A man of remarkable breadth of power, Mu-ch'i was an adept in almost all lines of subjects including human figures, fauna, flora, and landscapes. Tradition pays especial tribute to his paintings of the dragon and the tiger; and rightly so, for we have in our knowledge many masterpieces of his on these subjects, foremost of all the Dragon in the possession of Viscount Akimoto. (here reproduced.) This sketch is admirably conceived in accordance with the imaginative character of the theme, and is moreover treated in his usual lively methods. Best of all is the rendering of the clouds, the most important accessory, or more properly, the very life and spirit of this kind of subject. We cannot but marvel at what charms of ink-tone were here brought out with all the delicate shades of which that material is capable. The picture contains, besides the seal of the artist himself, another which reads Dôyû, a pseudonym of the Shôgun Yoshimitsu who originally owned this picture. Among all the rich collections of that patron of art, this one was presumably among the most highly appraised.



第二十三圖

無準和尚像 作者不詳

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見るべきものゝ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

XXIII. PORTRAIT OF PRIEST WU-CHUN

PAINTED IN COLOURS ON SILK. ARTIST UNKNOWN

Size: H. 49½ inches, W. 22 inches

Collection of the Tōfuku-ji Temple, Kyōto

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 Tōfuku-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 Tōfuku-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.



以國可全國天無

地無在一句是千老

一可也古直書起南

可顯出法一清風

可也

可千文能命長女

可子幻賢請其

可也

可不在山無平老傷

第二十四圖

夏景山水圖 宋人玉潤筆

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、
後景には圓嶺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、探幽此書を鑑して南宋の人釋若芬玉
潤の筆なりとす、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、思ふに古崖は玉潤の別號なるべし、蓋し世に
玉潤の畫と稱するもの或は北宋的なるあり、或は
南北を合したるものあり、是畫の如く南宋的にし
て而かも精妙を竭したるもの殊に珍重するに足
れり

XXIV. A SUMMER LANDSCAPE

INK-SKETCH ON SILK. BY YÜ-CHIEN

Size: H. 35 inches, W. 22½ inches

Collection of Mr. Ryūhei Murayama, Ōsaka

This ink-sketch, done in the style of Mi Fu, 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. Most probably Kuai was another nom-de-plum of Yü-chien. Some of the paintings attributed to the artist are of the Northern school type, and others combine the qualities of both the Northern and the Southern schools, but in this instance the style is purely Southern and that of the most finished order.



第二十五圖

釋迦圖 筆者不詳

絹本着色 竪四尺七寸三分横一尺四寸四分

京都 東福寺藏

支那畫の佛像を書けるもの多く我國に傳はれども、其最も秀絶なりとして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にして、神氣人をして敬服せしむるに足る、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、之を唐畫と定むること抑々大なる疑問にして、今ま畫の風致を以て察するに、唐畫と言はんよりは寧ろ宋畫と見るを適當とすべく、又美術學校の李龍眠と稱す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一大名畫となすの適當なるを覺ゆるなり

XXV. PORTRAIT OF ŚAKYAMUNI

PAINTED IN COLOURS ON SILK. ARTIST UNKNOWN

Size: H. 56½ inches, W. 17½ inches

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" attributed to Li Lung-mien (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 South Sung dynasty.



第二十六圖、第二十七圖
山水圖 雙幅 筆者不詳

絹本水墨 一 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出せしむ、蓋し京都の地に存する古代支那畫の山水中にては是と並に金地院の徽宗皇帝作と傳ふる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

XXVI, XXVII. LANDSCAPES

INK-SKETCHES ON SILK. ARTIST UNKNOWN

Size of each: H. 38½ inches, W. 17½ inches

Collection of the Kōtō-in temple, Kyōto

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 attributed to the Emperor Hui-tsung 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.





第二十八圖

玄奘法師行脚圖 筆者不詳

絹本著色 竪四尺四寸横一尺九寸三分

横濱 原宮太郎君藏

是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、鑑者或は之を支那畫となし、或は日本畫となすも、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、設色の絢爛として和譜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。

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

PAINTED IN COLOURS ON SILK. ARTIST UNKNOWN

Size: H. 52½ inches, W. 23 inches

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" (Collection of the Tôkyô Fine Art School), and in boldness of brushwork 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.



第二十九圖

鷄頭花圖

元人錢舜舉筆

紙本着色 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書家に於て、特に花卉に於ては黃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、其佳妙なるものに至つては甚だ鮮し、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、其晩年益々平淡に趨き、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

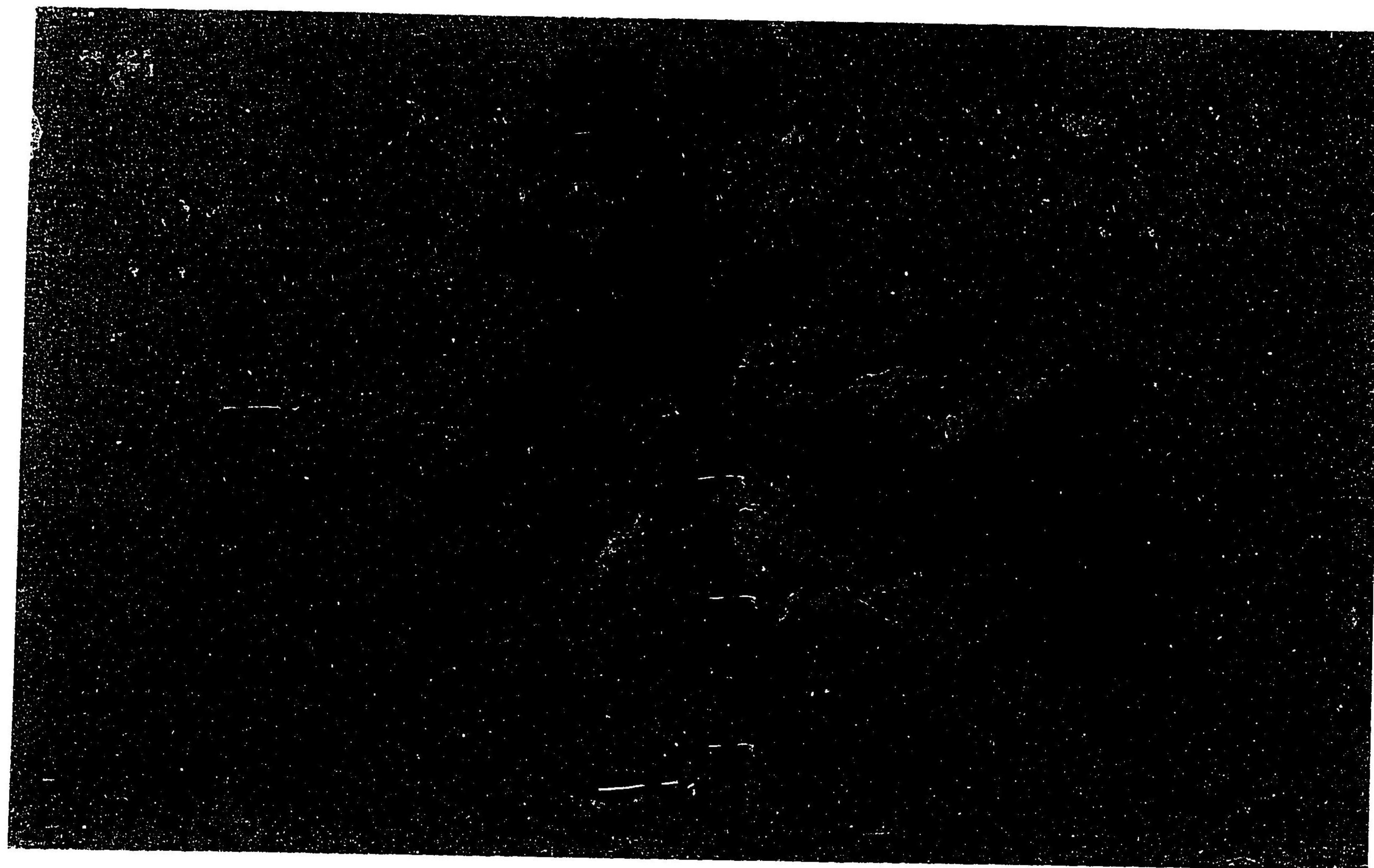
XXIX. A COCKSCOMB

PAINTED IN COLOURS ON PAPER. BY 'CHIEN SHUN-CHÜ

Size: H. 10½ inches, W. 16¼ inches

Collection of the Hōmpō-ji Temple, Kyōto

Appearing at the commencement of the Yüan period, 'Chien 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 'Chien'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 'Chien 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: 'Chien 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 'Chien 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.



第三十圖

夏景山水圖

傳元人孫君澤筆

絹本着色 竪三尺三寸七分 横二尺七寸六分

京都 養徳院藏

元朝の書山水之を趙宋の作に比するに、概して勢氣振はざるの感なき能はず、然れども甚だ著名なる大家の作に至ては亦模倣を脱して醇厚の風趣を有せざるにあらず、此に出す孫君澤と傳稱する元壽山水の如き、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北宗の的確を得て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

XXX. A SUMMER LANDSCAPE

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

Size: H. 40½ inches, W. 32½ inches

Collection of the Yōtoku-in Temple, Kyōto

By the side of the landscape works of the Sung dynasty, those of the succeeding Yüan period in general seem to be inferior. Be that as it may, 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 the Northern school 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.

