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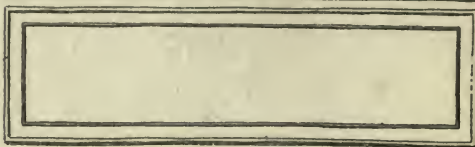
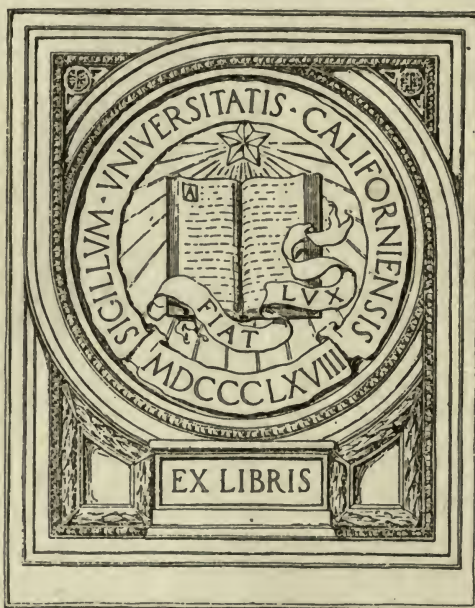
JAPANESE SCREENS

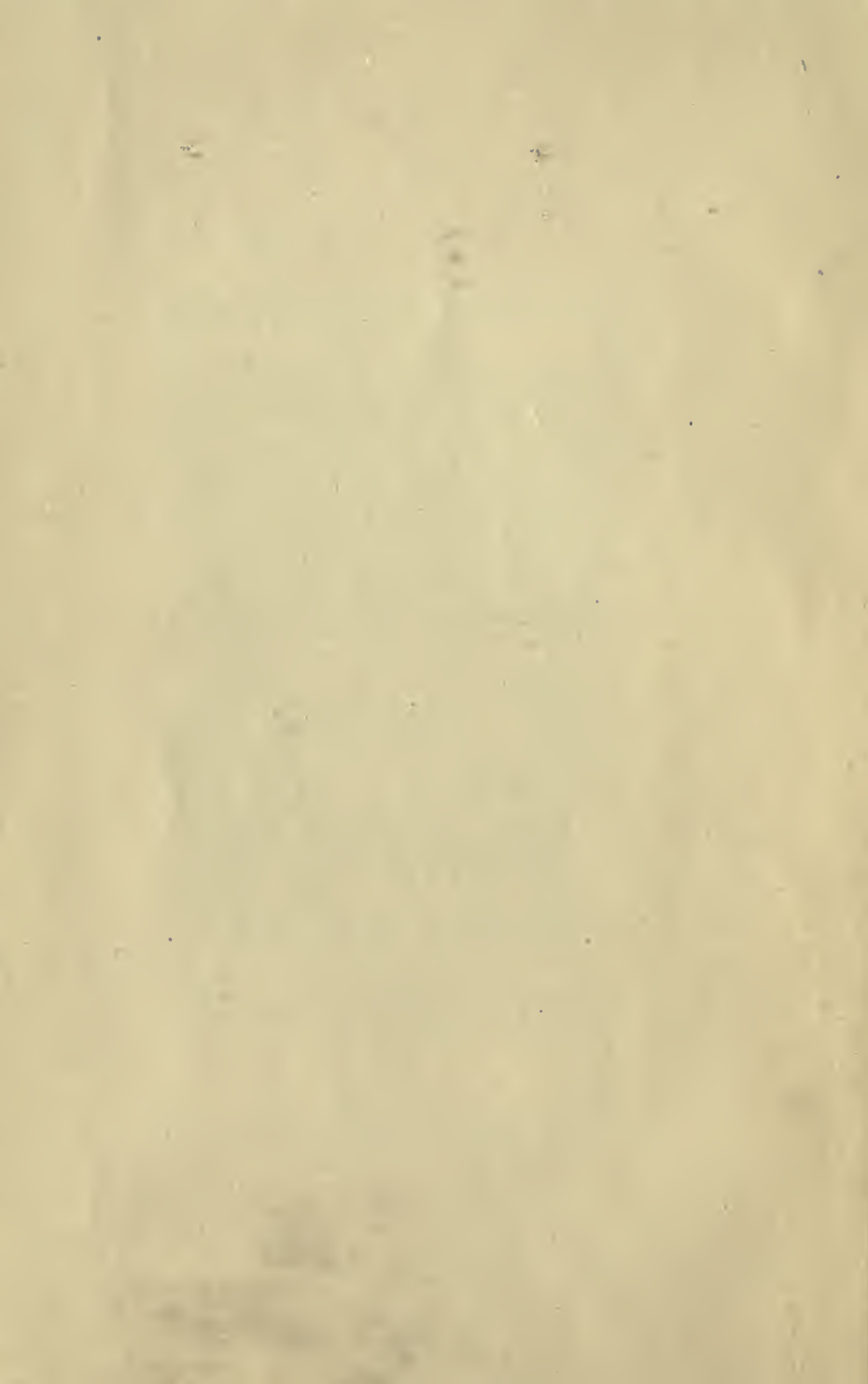
*At the
Galleries of the
Royal Society of
British Artists
1914*

YAMANAKA & Co.
7, New Bond Street, LONDON

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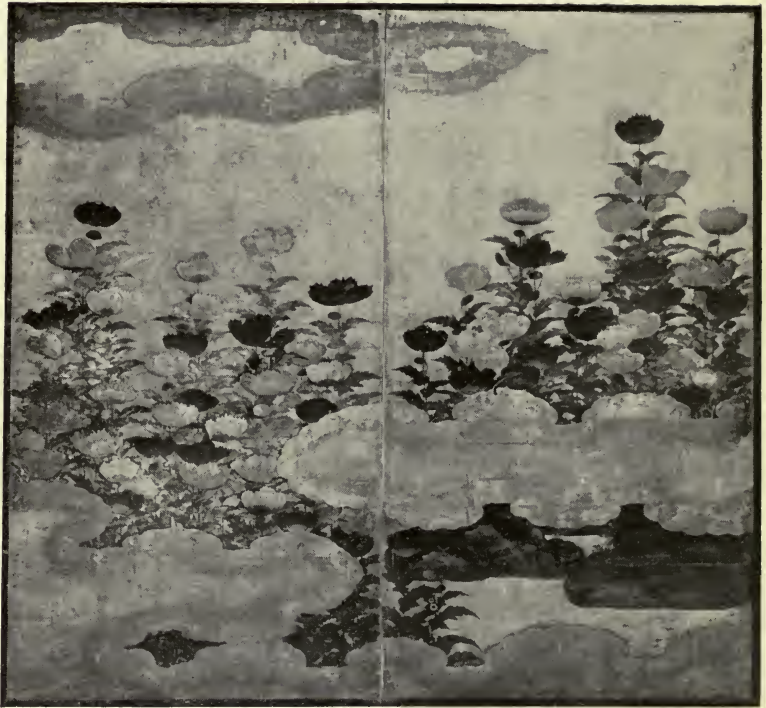






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No. 17.

EXHIBITION
OR
JAPANESE SCREENS

Decorated by the Old Masters

HELD AT THE GALLERIES OF THE
ROYAL SOCIETY OF BRITISH ARTISTS

January 26th to February 26th, 1914.

Illustrated Catalogue

With Notes and an Introduction

BY

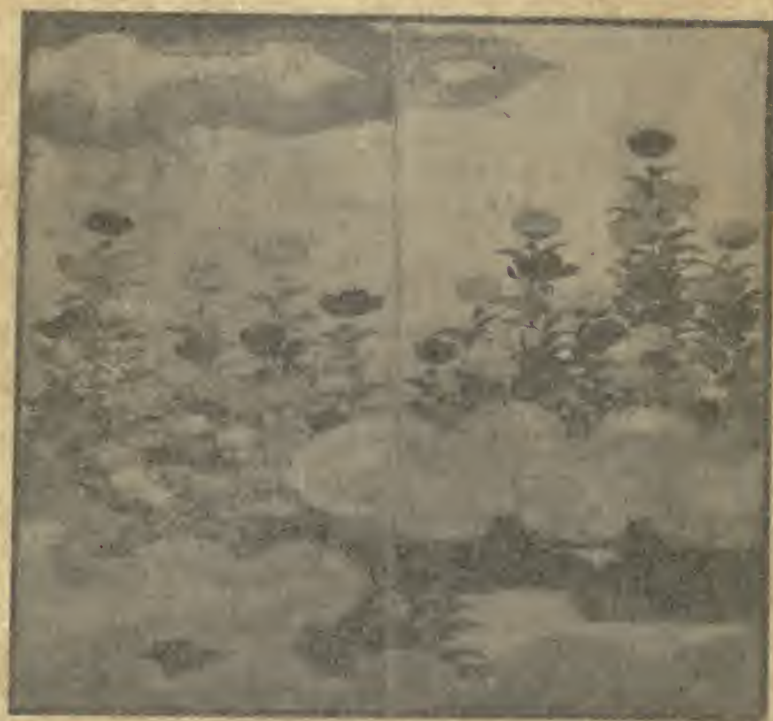
ARTHUR MORRISON



YAMANAKA & CO.

127, New Bond Street, London

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ROYAL SOCIETY OF BRITISH ARTISTS
GALLERIES

INTRODUCTION.

ALTHOUGH screens may be classed among the few and simple articles of furniture used in Japanese houses, their painted embellishment is of the nature of mural decoration. Screens and *fusuma*—the sliding doors made to enclose cupboards and recesses—have offered some of the largest surfaces available in the appointments of an ordinary house for decorative painting, and the painters of all the numerous Japanese schools have been engaged for centuries past on the work ; just as they have executed the decoration of walls and panels in edifices of greater pretension—temples, palaces and the like—necessarily in a similar style and convention. The first extant mention of any such work records that the interior walls of the palace of the great Empress Jingu were painted with a decoration of cherry-blossoms, and her reign extended from 201 to 269 A.D. Nothing of any such antiquity as this remains, of course, though a few screens of the eighth century of our era are still preserved in the famous Shoso-in depository, and there is another of a few centuries later in the temple To-ji. But in general we must look to later times—from the sixteenth century onwards—for the examples of the art remaining for our enjoyment.

These screens are of various kinds, though the great majority are of the folding sort which is most familiar to our Western eyes. To these the name *byobu* is generally

applied, though among *byobu* are screens of many differing sizes and uses. The most frequently encountered are those of six leaves, or of two. Four-leaved screens are uncommon, and eight-leaved screens are rare. The ordinary full-sized folding screens measure from five to six feet high, but many are of divers smaller sizes, some of these being designed for special purposes. The *koshi byobu*, for example, which is rarely more than two feet high, but has usually eight folds—sometimes ten—was used as a screen of state to stand behind a seated prince as he sat on a dais on occasions of state. The *furosaki byobu* of two wide low leaves, of which specimens are to be seen in the present collection, is used to shelter from draughts the *hibachi* and tea utensils; and the *makura byobu*, another low screen, is placed about a pillow similarly to protect a sleeper.

In very ancient times it was customary to cover screens with silk or with cloth woven from some sort of vegetable fibre. In the Shoso-in collection a number have a cloth of ivy fibre, and others are covered with some preparation of bark. Later a more generally suitable material was used—an exceedingly stout and very tough paper, said to have been originally brought from Korea. This was almost universally employed in Japan down to our own times. Of quite recent years, artists of the more naturalistic schools have reverted to the use of silk.

Folding screens were almost always made in pairs, and the decorative scheme is designed accordingly, either to run through both members of the pair or to answer one to the other in idea and composition. At the same time

it was the ever-present problem of the painter to make each screen a complete design in itself, so that it might be used alone; more, a screen was not considered well decorated unless any adjoining two or more leaves by themselves made a full and pleasing composition, since it was often desirable to use a screen partly open only. The extraordinary mastery of the science of composition possessed by the old Japanese masters is witnessed by their unfailing success in this difficult problem. Consequently, although a collector will naturally prefer pairs of screens rather than single members, he loses nothing as regards decorative and pictorial completeness if he acquires a fine single screen.

Some slight note of the differing schools of Japanese painting may be useful in view of the references in the catalogue. The oldest screens now existing—the very few—were painted in the purely Japanese—the Yamato or Tosa style. The methods of this school developed from those of the Kosé and Takuma schools in the tenth and eleventh centuries. In the earlier periods of this ancient school's existence its members chose their secular subjects chiefly from scenes of war and of court life, though a great part of their energies were given to the production of religious pictures for the decoration of temples. From the fifteenth century forward, however, the range of subjects was widened, and many charming pictures of flowers and birds in particular issued from the studios of the Tosa school, which has endured to our own time.

Under the Ashikaga Shoguns—in the Christian fifteenth and sixteenth centuries—a notable change came

over the taste of the arbiters of elegance. The gay colours and brilliant spirit of the Tosa masters gave place to the simple and significant painting in ink inspired by the teachings of the Zen sect of Buddhists, and largely suggested by the example of the Chinese painters of the Sung and Yuan dynasties, such as Ryokai, Mokkei and Ganki. A Chinese school of art arose in Japan, and its followers—sometimes spoken of as the Higashiyama school—painted in ink, wholly without colour, or at most with faint and sober subordinate tints. High among the masters of this period stood Shiubun, Sotan, Jasoku, Noami, Keishoki and Kano Masanobu, founder of the Kano school. Sesshiu also formed his own school, sometimes called the Unkoku, after the name of the temple where he so long lived. All of these painters and their associates may be classed together as forming the Chinese school of the Ashikaga period; and the later Chinese school, that of the eighteenth century, was of a wholly different character, its members drawing their inspiration from the later styles prevailing in China in the Ming and early Tsing periods. Among these artists Soshiseki, Buson, Jukuchiu, Taigado, Chikuden and Tani Buncho stand prominent.

The sixteenth century saw the downfall of the Ashikaga line of Shoguns, and the rise to power of Taiko Hideyoshi. With this came a reaction against the severity of the masters in monochrome, and under the example set by Hideyoshi and his artists in his great castle of Momoyama, gold and brilliant colours came into favour. The revolution was effected at the hands of Kano

Yeitoku, one of the four great masters of the Kano school. This school, founded, as I have already said, by Masanobu, and firmly established by his son Motonobu, had hitherto confined its attention chiefly to painting in ink and in faint tints. It was, indeed, an offshoot from the Chinese school, practising a Japanese adaptation of Chinese methods. But with the demand of Hideyoshi and his generals for greater brilliance of decoration, Kano Yeitoku, grandson of Motonobu, brought about a change in the general practice of the school, and painted many screens with magnificent designs in colour on backgrounds of gold leaf. A hundred of such screens, painted by Yeitoku and his pupils, were among the greatest splendours of Hideyoshi's palace of Momoyama.

Sanraku, who was Yeitoku's chief pupil, continued his work. He and his successors painted many more gold screens, but under the rule of Tokugawa Iyeyasu in the seventeenth century some reaction set in, and ink painting again rose to favour with the fine achievements in that medium of Kano Tanyu, fourth of the supreme masters of the school. Tanyu and his brothers, Naonobu and Yasunobu, and his nephew Tsunenobu, painted many beautiful screens in ink, but they did not neglect gold and colours ; and from their time down every kind of decoration has been regularly practised.

The Korin school is so called, not after the name of its founder, but after that of the artist who brought its manner to completeness. Korin's methods were largely those of his predecessors Koyetsu and Sotatsu. These very original painters, working at the end of the sixteenth

century and the beginning of the seventeenth, combined the large handling of the earlier Chinese school with the beautiful colour of the Tosa. Korin, who was born in 1655, completed and consolidated their style. His chief immediate follower was Watanabé Shiko; and a century after his time Hoitsu made a notable revival of the school.

The Ukiyó school has had a large part of its products made familiar to us in the colour prints so highly prized by European collectors. The founder of this school was Iwasa Matabei (1578-1650), who designed no colour prints, and whose original pictures are now very rare. The school, as regards method, was a development of the Tosa school, adapting and fusing certain Kano characteristics; in regard to subject it dealt chiefly in the ordinary life of the Japanese people. Of this school, after Matabei, Moronobu, Choshun, Kaigetsudo, Harunobu, Kiyonobu, Kiyonaga, Utamaro, Yeishi, Toyokuni, Hokusai and Hiroshigé were among the chief lights.

The later and more realistic schools—the Maruyama, the Shijo and the Kishi or Ganku—arose in the eighteenth century. Okyo, the founder of the Maruyama school, was the pioneer of the movement. He and his many followers, in addition to their more ordinary work, also decorated screens, but the naturalistic character of their art was perhaps less fitted to the requirements of such work than the earlier styles.

Gold and silver were not only used in the form of leaf as a groundwork for painted decoration, but also as pigments, applied with the brush like ordinary colours, and often even mixed with them. Many colours exhibit

a finer lustre when painted over gold or silver ; and of course the metals were always used with strict regard to nothing but their qualities of colour and beauty of tone. Gold and silver leaf was not only used in masses, wherein the overlapping edges of the sheets effect a delightful collection of broken tones, but also in the form of *sunago*—broken or cut in small pieces or even in the form of dust—and sprinkled, sometimes on large surfaces, sometimes by way of aid to a more solid neighbouring gold-leaf surface, and sometimes to produce clouded effects on parts of screens which would otherwise be dependent only on the beauty of plain paper and colour. Gold of contrasting tones is often used on the same screen ; and the effective device of *uki-yé*, or raised painting, is frequently employed. In *uki-yé* some parts of the picture—commonly the petals of flowers—are given relief by a loading of *gofun* (a white body-colour), and then painted either in gold or colour.

Neither signature nor seal is to be found on many screens—indeed, this is the case with the majority. This fact is due to the frequency with which this branch of painting formed the subject of commissions from princes and noblemen. It was a matter of etiquette in such cases that the artist should refrain from intruding his name on the work, except under special command. This fact adds, though perhaps only slightly, to the difficulties of attribution for this class of painting—difficulties already exceptionally great, of which some only are created by the frequent practice of a master and his pupils working together on a commission for a number of

screens. For such reasons positive attributions are scarce in the catalogue which follows, and I would prefer it to be understood that I do not accept personal responsibility for those which appear.

ARTHUR MORRISON.

January, 1914.

CATALOGUE.



1 and 2. A pair of six-leaved screens, decorated with the flowers of the four seasons, in a style intermediate between **Tosa** and **Kano**.

No. 1 has the flowers typifying spring and summer—*yamabuki*, wistaria and *botan*. No. 2 has the *hagi*, the chrysanthemums, the *asagao* and the *suzuki* of autumn and the *hagi* for winter. The arrangement of the flowers offers an unusual peculiarity in this favourite subject; in No. 1 spring and summer take their usual Japanese order—the first to the spectator's right, the second to the left—but in No. 2 the order is reversed. Age has blackened the silver and blended the silver and gold in an iridescence which has a large part in the generally rich effect.

17th century.

3. A six-leaved silver screen, attributed to **Tsuruzawa Tanzan**.

Six large and two young cranes, with young pine growing near. This elegant composition is executed in the traditional Kano manner.

Late 17th or early 18th century.

Tsuruzawa Tanzan was one of the most important followers of Kano Tanyu.

- 4 and 5. A pair of six-leaved screens by **Unkoku Toyetsu**. Chinese ideal landscapes, painted on paper in ink and faint tints. Such romantic scenes as these, of rocky landscape, with mountains, water, pavilions, huts, boats and small figures were favourite subjects with the painters of the Chinese and Sesshiu schools.

17th century.

Unkoku Toyetsu belonged to the Hasegawa branch of the Sesshiu school.

6 and 7. A pair of two-leaved screens painted in gold and colours by an artist of the Tosa school.

This very interesting pair illustrates the archery game in which dogs were utilized as moving targets. Here is a competition between two teams, each with its separate ring, scorers, umpires, etc., and spectators. In this, a humaner form of what once was a somewhat cruel though most effective method of archery training, large light wooden or paper arrow-heads were employed, charged with a black pigment which marked any dog hit. It will be observed that some of the dogs are represented resting while fresher animals take their turn in the ring. An animated composition, well executed in the characteristic old Tosa manner.

17th century.

8. A two-leaved screen of unusual size, decorated in colours and gold by a painter of the Kano school.

Four cranes with *botan* (tree-peony) flowers.

The surface of the body-colour in this very brilliant composition has suffered somewhat from age.

Early 18th century.

9. A four-leaved gold screen painted by an artist of the Kano school—probably a follower of Tsunenobu.

This offers an effective composition of rocks; hollyhocks, bamboo, pheasants, wagtails, water, etc., of a rich and pleasant effect.

Early 18th century.

10. A small two-leaved screen painted in colours on paper by an artist of the Tosa school.

White Chrysanthemums and grass. A simple and effective composition, in some respects after the manner introduced by Sanraku.

17th century.

11. A four-leaved gold screen painted by a Kano artist of the Kaihoku sub-school.

Red and white *botan* and rocks. An age-worn but fine piece of work, excellent in colour and composition. Some famous screens of similar design were painted by Yusho, founder of the Kaihoku sub-school. The structure and growth of leaves and flowers is expressed with much feeling of life.

16th or 17th century.

12. A two-leaved gold screen painted by an artist of the **Kano** school.

A European dog tied to the balustrade of a garden terrace under the shade of bamboo. This is an interesting and unusual composition of sound and masterly execution. The gold is fine in quality, and the work was probably from the hand of a Nagasaki painter.

Late 17th century.

- 13 and 14. A pair of two-leaved gold screens, painted in a mingled **Tosa** and **Kano** manner, possibly by a follower of **Sotatsu**.

Sago palms (*sotetsu*). A bold and effective group of the green leaves on a background of gold cloud in effectively broken tones.

Late 17th century.

- 15 and 16. A pair of six-leaved gold screens, attributed to Iwasa Matabei.

The cherry-blossom festival at Yoshino-yama. A profusion of gay figures admirably painted, with great *verve* and sense of movement, are seen walking and pic-nicking among the pines, streams, hills and blossoms of Yoshino. A very admirable example of the few works now reasonably attributable to this master.

17th century.

Iwasa Matabei was the founder of the school of Ukioyé, the later members of which produced the colour-prints which are now so widely collected in Europe. He was the son of a nobleman who lost his life in the wars of the sixteenth century.

17. A two-leaved gold screen, painted in a manner allied to that of Sotatsu.

Red and white poppies. An excellently-painted and richly-toned work, difficult to attribute. The foliage is extremely well managed.

17th century.

18 and 19. A pair of six-leaved screens, painted in colours and gold on paper, ascribed to **Sotatsu**.

The four seasons in an unusual arrangement. The converse of that observable in Nos. 1 and 2. Here it is the flowers of spring and summer which are placed in the opposite order to that usually adopted. Another peculiarity is the absence of snow, almost always used with effect among the flowers which represent winter. Here winter is indicated by a late Chrysanthemum which blossoms in that season. Autumn, on the same screen, is typified by flowers of *kiri*, *asagao*, etc. ; on the companion, *botan*, *yamabuki* and others stand for summer, wistaria and iris for spring. Differing tones of gold are employed in the form of *sunago* and *kindei*. Very charming in colour, with much of the vigour of plant growth which Sotatsu expressed so perfectly.

17th century.

Tawaraya Sotatsu was the famous predecessor of Korin, and one of the greatest figures in the history of Japanese art.

20. A six-leaved gold screen, painted by an artist of the **Kano school**.

A procession of Chinese figures issuing from a gate overhung by large double plum-blossoms. The background is of rocks, waterfall and river. A striking and brilliant composition by an early follower of Yeitoku, which in subject would seem to relate to a Chinese prototype of Tenjin Sama.

Late 16th century.

21. A six-leaved gold screen, painted by an artist of the **Kano school**.

Spring. A blossoming cherry and a willow overhanging a reed fence. The fence is painted in silver, now black with age. A very soft, if somewhat *fatiguée* harmony of gold, green and pink.

Late 17th century.

22. A six-leaved gold screen, attributed to **Kano Shoyei**.

Snow in spring. A snow-laden cedar on which are perched many birds, with a background of rocks, water and bamboos. In the foreground are wild geese, and others are shown alighting from flight.

16th century.

Kano Shoyei was the eldest son of Motonobu, who established the Kano school. Shoyei died in 1592.

23. A six-leaved screen painted in gold and colours by an artist of the **Tosa school**.

A daimyo's procession on its way to Yedo passing near Hakoné. Fujisan in the background. This interesting work, obviously painted during, or just before, the Genroku period, shows in the figures some traces of the hand of an Otsu-yé painter. The conventional raised pattern on the gold clouds is worthy of notice.

17th century.

24. A six-leaved gold screen, decorated by a painter of the **Kano school**.

Pines and bamboos by a stream. A pleasant harmony of blue, gold and green, exhibiting very supple and vigorous painting.

Late 17th or early 18th century.

25. A six-leaved silver screen, painted in a modified **Kano** manner.

Lotus flowers and leaves rising from water. Very vigorously and cleanly painted, presenting a very attractive arrangement in green, blue, pink and white.

18th century.

26. A two-leaved screen, painted in colours and gold on paper, by a **Kano** artist.

A great Hō bird descending by an old tree with *kiri* blossom and leaves. A handsome, bold and well-painted design, and one frequently used on *fusuma* (sliding doors), from a pair of which this screen has been adapted, as may be seen by the filling-in of the finger recesses on right and left sides. A certain amount of Hasegawa influence is discernible in the work.

Late 17th or early 18th century.

27. A two-leaved screen painted in gold and colours on paper by an artist of the **Kano school**.

Winter. Willow, pine and *tsubaki* in snow. This is a graceful and well-painted composition of obviously pre-Tanyu date.

16th century.

28. A two-leaved screen painted in ink and light tints attributed to **Sotatsu**.

Five cranes, with white chrysanthemums and reeds. A charming composition, very freely and lightly painted.

17th century.

29. A two-leaved screen painted in gold, silver and colours on paper by a **Kano** artist.

The Chinese Emperor Genso seated in his garden with Yokihi and attendants, some of whom are playing the musical bells hanging from a camellia tree. The silver *sunago* sprinkling the clouds is black with age.

17th century.

30. A two-leaved gold screen, decorated by a painter of the **Kano school**.

A tree of the weeping cherry-blossom—probably that at Gion-jinsha, Kyoto—with bamboo sprouts at foot. The blossoms have been restored at some time, but the design remains very striking and beautiful.

Early 18th century.

31. A two-leaved gold screen, decorated in a slightly modified **Kano style**.

A peacock perched on a rock with *botan* flowers about it. The handsome design is placed on a gold of fine pale tone.

18th century.

32. A two-leaved gold screen, attributed to **Kano Yasunobu**.

Pheasant and bamboos. The light and supple character of the bamboos is noticeable, and the gold ground is very good in tone.

17th century.

Kano Yasunobu was a son of Takanobu and the youngest of the three famous brothers, Tanyu, Naonobu and Yasunobu.

33. A four-leaved screen of unusual proportions decorated in colours and two tones of gold by a **Kano** painter.

Lotus flowers and leaves, with clouds. In this screen the leaves are of unusual width for a screen of more than two leaves.

17th century.

34. A two-leaved gold screen, decorated in a modification of the **Kano** style.

Pine and bamboos.

17th century.

35. A two-leaved screen painted in gold and colours on paper by a **Kano** artist.

Yamabuki overhanging garden fence. The flowers are laid in with gold and faint *sunago* clouds the background.

17th century.

36. A two-leaved gold screen painted by an artist of the **Unkoku school**.

Pine and wistaria overhanging cascade and rocks by which *botan* blossoms. Powerfully painted and very rich in colour. Work in such full colour is rarely seen from the Unkoku school.

17th century.

37. A four-leaved dwarf gold screen, decorated by a painter of the **Tosa school**.

Stalks of cock's-comb rise from behind a bamboo fence on which two doves are perched. This very charming little screen has sustained some damage in the course of centuries, but the worn gold has a beautiful tone and the painting is admirable—noticeably in the case of the birds.

Late 17th century.

38. A two-leaved *furosaki* screen, painted by an artist of the **Kano** school.

Wistaria growing on a bamboo fence.

Early 18th century.

39. A two-leaved *furosaki* screen, painted in gold and colours on paper by **Korin**.

Blossom breaking from plum-branches, painted with a characteristic liquid sweep of brush. In unusually bright and fine condition.

End of 17th century.

Ogata Korin, who has given his name to a school which, however, he did not originate, is one of the great figures in Japanese art, both as painter and as lacquerer.

40 and 41. A pair of small two-leaved screens, painted by an artist of the **Kano school**.

Grapes trained on a bamboo frame, with a reed fence below. A rich harmony of gold, blue and green, the work, doubtless, of some near follower of Yeitoku.

Late 16th century.

42. A six-leaved screen painted in ink and colours on paper by an artist of the **Tosa school**.

The poet Narihira, with attendants, crossing a bridge on his way to a palace. A profuse decoration of Chrysanthemums, *hagi* and willow builds up a very delightful and finely executed composition. The background has been decorated with silver *sunago*, now black. This is an uncommon example of old Tosa work.

Late 16th century.

43. A small six-leaved screen painted in gold and colours on paper. Attributed to **Otsu Matahei**.

A festival scene in which many figures are engaged in dancing, drinking, miniature archery, etc. This is a bright and lively composition obviously by some Ukiyô artist working in the rather misty period between Iwasa Matabei and Moronobu. The attribution of any work of this sort to Otsu Matahei must always be doubtful.

17th century.

Otsu Matahei was an artist known chiefly from his having been for long confounded with his predecessor, Iwasa Matabei. He was the first producer of the *Otsu-yé*—rough sketches sold at a small price to travellers through the village of Otsu, on the road from Yedo to Kyoto.

44 and 45. A pair of small four-leaved gold screens, painted by an artist of the **Kano school**.

The four seasons, illustrated by the sports of Chinese boys and by flowers. A very handsome piece of decoration. The flowers accompanying the games of the seasons are chrysanthemums, *nanten*, *tsubaki*, *yamabuki*, *botan*, willow, etc.

17th century.

46. A small two-leaved screen painted in colours and gold on paper by an artist of the **Tosa school**.

A willow tossed by wind, before which fishermen's nets hang to dry. The nets are executed in gold *uki-yé*. A very graceful and lively composition.

17th century.

47. A small six-leaved silver screen painted by **Watanabé Shiko**.

Winter. On the right a white cock and hen are perched on a branch, and on the left two mallards fly down to the icy water, from which dead rushes rise. The painting of the fowls on the right is forcible and characteristic, while that of the mallards is unusually rich and fully detailed.

This screen has evidently been used very little, as may be seen by the uncommonly fresh condition of the silver, except where the silk border has pressed against it while it stood closed. Here something in the pigment has hastened the blackening ordinarily effected by long exposure.

Early 18th century.

Watanabé Shiko was the most important pupil of Korin. He was a vassal of Prince Konoyé, and did not follow art as a regular profession ; hence his works are rare.

48. A small four-leaved gold screen, painted by an artist of the **Tosa school**.

A group of men engaged in hauling stone for the building of Taiko Hideyoshi's castle at Osaka. In spite of the damage of many years this is a most interesting work — doubtless a fragment from a much larger screen of which the rest was worn past repair. The upper part has been filled in, as well as a piece at the extreme right, but the figures remain, very finely and vigorously painted, and plainly the work of a master, probably contemporaneous with the event illustrated.

16th century.

49. A small six-leaved screen, painted in gold and colours. Attributed to **Tosa Mitsuyoshi**.

The autumn moon on the moor of Musashi. Gold clouds and the rising moon seen through the autumn grasses. The moor of Musashi, celebrated alike in poetry, romance and art, occupied the site on which Tokyo now stands.

Early 18th century.

The Mitsuyoshi to whom this is attributed was the second of the name—son of Mitsusuké and great-grandson of the famous Mitsuoki.

50. A two-leaved gold screen, attributed to **Kano Tsunenobu**.

Seiobo with attendants, under a flowering plum. Very elegant in drawing and good in colour, this is a perfectly typical example of Kano painting in the style which Tanyu originated and imposed on the whole Kano school after him. Although attributed to Tsunenobu, it is at least as likely to have come from the hand of Tanshin, Tanyu's eldest son.

17th century.

Kano Tsunenobu was the son of Naonobu and consequently Tanyu's nephew and Tanshin's cousin.

51. A six-leaved screen, decorated in gold and green on paper by a **Tosa** painter.

Double *yamabuki* flowers.

Age has given this old screen a fine brown tint and its effect is of sombre richness.

Early 17th century.

52. A six-leaved screen, decorated in gold and colours by a **Tosa** painter.

A scene from the romance, *Genji Monogatari*. A lady poet is seated, with writing materials, beside a stream, and Prince Genji, with a page, stands before her under a pine. A typical Tosa picture of dainty but strong execution, which one might venture to attribute to either one of three: the elder Mitsuyoshi, his brother Mitsumoto, or—perhaps most likely—his son Mitsunori.

Early 17th century.

53 and 54. A pair of six-leaved silver screens, decorated by a painter of the **Tosa school**.

The old and the new Musashi. On one screen is painted the traditional subject, the autumn moon rising over the moor of Musashi ; on the other the city of Yedo, standing on the site of the ancient moor, is represented by an interior, with brilliantly coloured kimono hanging on a clothes-horse, a screen, books, an *inro* and the like. A very striking and fine pair, on which the age-mottling of the silver has produced many charming broken tones.

Early 18th century.

55. A two-leaved gold screen decorated with two panels.
Attributed to **Kano Yoshinobu**.

On one panel doves are perched on a willow, on the other is a double-flowered cherry-tree ; a very elegant pair of pictures.

18th century.

Yoshinobu was one of the most accomplished Kano painters of the 18th century.

56. A two-leaved silver screen, possibly by a pupil of **Sotatsu**.

Autumn flowers by stream. The silver has taken a very deep colour by long use.

Late 17th century.

57. A two-leaved screen decorated in gold and colours by a **Kano** artist.

Chinese ladies in a palace garden under willow-trees lit by the moon. An elegantly-drawn and bright design.

Early 18th century.

58. A two-leaved gold screen decorated by a **Tosa** painter. Blue *asagao* (convolvulus) grows over a reed fence, made on a bamboo frame. A simple and pleasing design.

18th century.

59. A two-leaved gold screen, attributed to **Kano Takanobu**.

This screen, which has been converted from a pair of *fusuma*, is of a somewhat unusual design. From the same ground a flowering plum rises into one leaf and bamboo stems into the other, making a vigorously painted and striking composition.

Late 16th century.

Takanobu was the son of Yeitoku and the father of Tanyu.

60. A two-leaved screen painted in gold and colours.
Attributed to **Sosetsu**.

Poppies by a bamboo fence. Long use has given the paper a deep brown tone. The painting is forcible and the colour fine.

17th century.

Sosetsu was a pupil (he may have been the son) of the famous Sotatsu.

- 61 and 62. A pair of panels forming one design, painted in gold and colours on paper by a **Tosa** artist.

Autumn flowers by a stream.

18th century.

KOREAN PANELS.

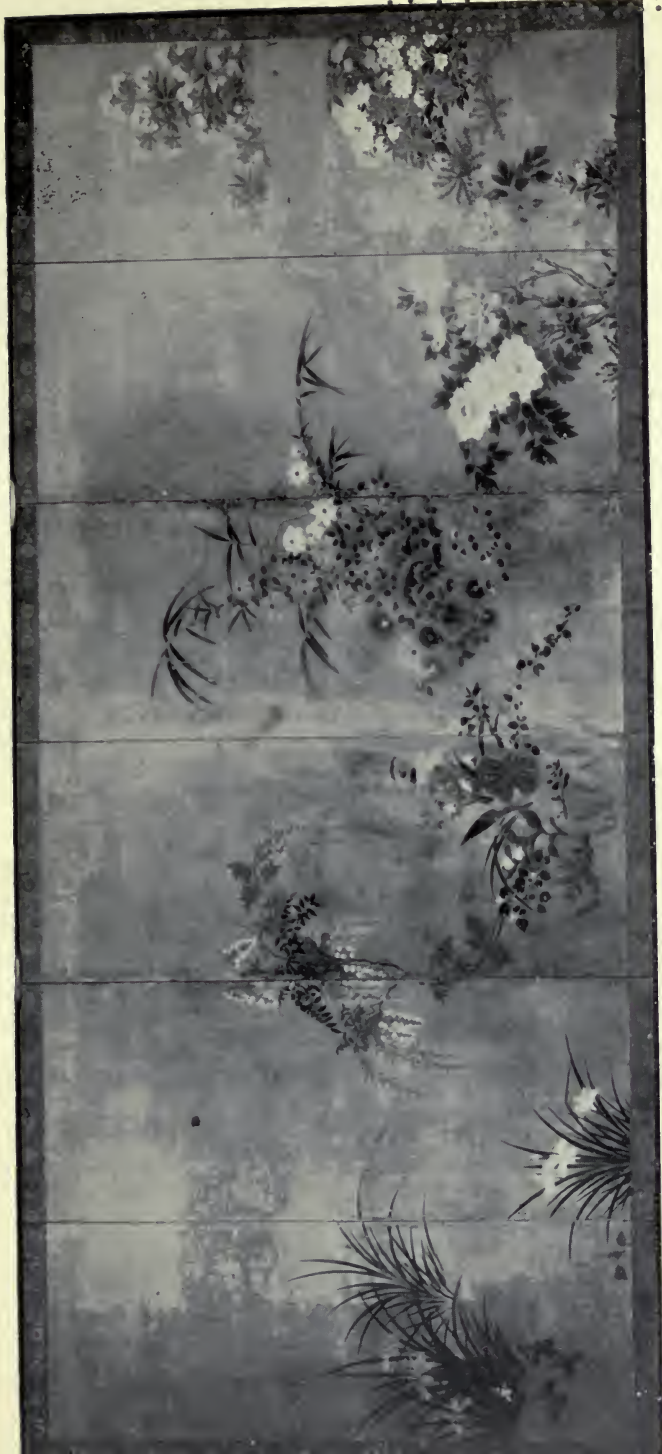
63 and 64. A pair of panels, painted in ink and colours on hemp cloth.

Figures of ancient warriors with horses. Possibly Gentoku and Chohi.

65. The Buddha Shaka, erect.

66. Portrait of priest with staff and rosary. A drawing of much character.

So little is as yet known of Korean art that it is difficult to date these panels with any certainty.

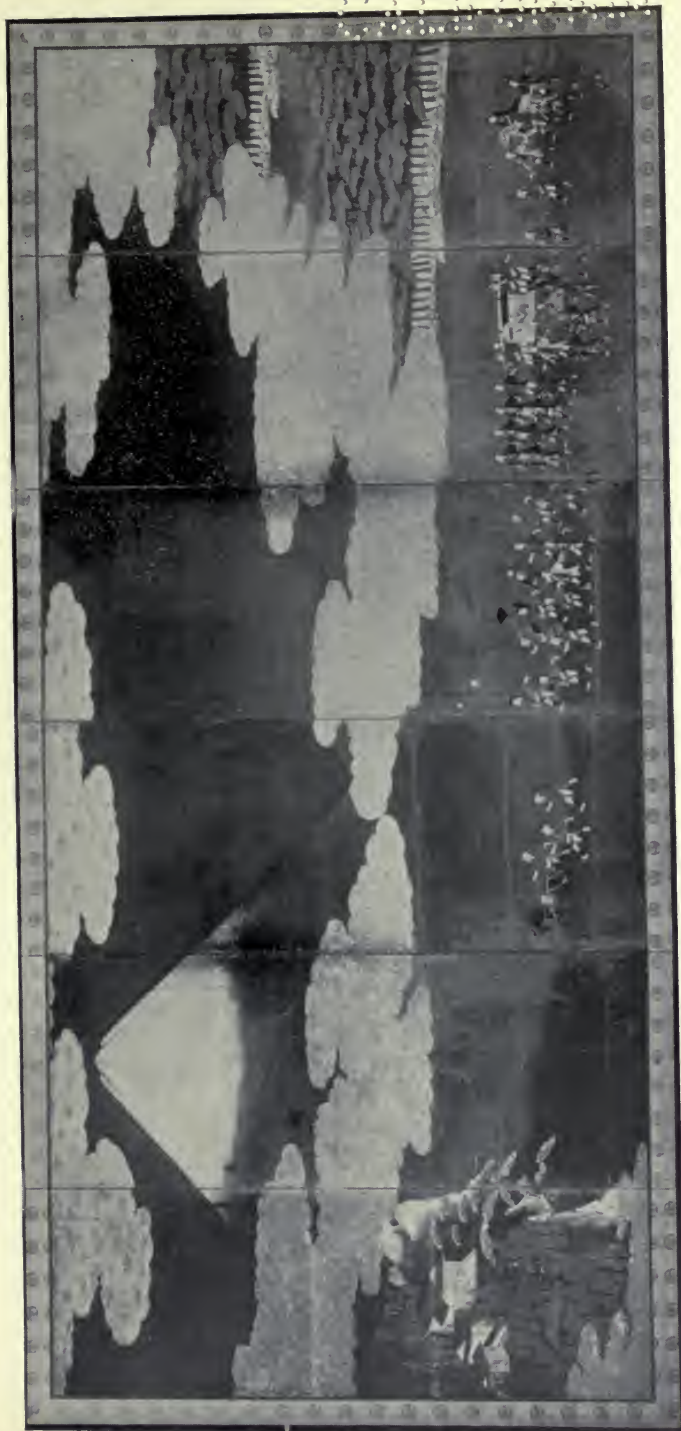


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