

第十七圖

無華和尚像

絹本着色 竪四尺一寸四分 横一尺八寸四分

京都 東福寺藏

人物畫中肖像畫は支那に在て頗る早くより畫達したるが如く其見るべきもの亦尠からず此無華禪師の像の如き宋代の肖像畫として最も賞美すべきもの一なり國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華の親しく讚せしものなり寺傳には之が筆者を收録なりと云ふ收録は無華に從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標範として貴重せらるゝや宜なり

XVII. PORTRAIT OF PRIEST WU-CHUN

PAINTED IN COLOURS ON SILK.

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

Collection of the 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.





本圖天無

在在百定千差

曲直自起南

顯忠浩清風

長

子幻黃諸

嘉熙成於中

不

XVII. PORTRAIT OF PRIEST WOHUN.

無華時內殿  
第十七圖

Portrait of Priest Wohun, a high-ranking Buddhist official, depicted in traditional robes. The text above the portrait is a vertical inscription in Chinese characters, likely a biographical note or a dedication. The image is a reproduction of a historical painting, showing the priest seated and holding a staff or object.

Portrait of Priest Wohun, a high-ranking Buddhist official, depicted in traditional robes. The text below the portrait is a vertical inscription in Chinese characters, likely a biographical note or a dedication. The image is a reproduction of a historical painting, showing the priest seated and holding a staff or object.



第十八圖

夏景山水圖

絹本水墨 竪二尺九寸四分 横一尺八寸八分

大坂 村山龍平君藏

是畫水墨法にして、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、後景には圓滑の巖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抽出し、作法穏和にして墨調甚だ麗はし、探幽此畫を鑑して南宋の人釋若芬玉洞の筆なりとす、畫の上方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」とあり、蓋し世に玉洞の畫と傳稱するもの或は剽削的なるあり、或は剛柔を合したるものあり、是畫の如く渲淡にして面かも精妙を竭したるもの殊に珍重するに足れり

XVIII. A SUMMER LANDSCAPE

INK-SKETCH ON SILK.

Size: H. 2 ft. 11 in., W. 1 ft. 10 1/2 in.

Collection of Mr. Ryūhei Murayama, Ōsaka

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





第十八圖 夏景山水圖

此圖畫山水之景，其意趣在於夏景之清涼與恬淡。畫面中，山巒起伏，林木蔥鬱，溪流潺潺，田舍隱隱，呈現出一派生機勃勃而又寧靜祥和之景象。畫家運用墨色之濃淡與筆法之虛實，巧妙地營造出空間之深遠與空氣之清新。此圖不僅是自然之美之寫真，更是畫家心境之流露，展現了中國山水畫之獨特魅力。

XVIII A SUMMER LANDSCAPE

Painted in ink and wash on paper. The scene depicts a mountainous landscape in summer, with rolling hills, dense foliage, and a winding path. The composition is balanced and harmonious, capturing the essence of the season's tranquility and vitality.

This ink and wash landscape painting, titled 'A Summer Landscape', captures a serene scene of a mountainous region. The composition is dominated by dark, dense foliage in the foreground, which frames a winding path that leads the viewer's eye into the distance. The middle ground features rolling hills and clusters of trees, rendered with varying shades of ink to create a sense of depth and atmosphere. In the background, more distant mountains are visible, their forms softened by a light mist or haze, suggesting a vast, open space. The overall mood is one of quiet contemplation and natural beauty, characteristic of traditional Chinese landscape art. The brushwork is delicate and expressive, contributing to the painting's delicate and harmonious quality.



第十九圖

羅漢圖 陸信忠筆

絹本着色 竪四尺七寸 横一尺六寸八分

京都 相國寺藏

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

XIX. AN ARHAT

PAINTED IN COLOURS ON SILK. BY LIU HSIN-CHUNG

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

Collection of the Shōkoku-ji Temple, Kyoto

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





第十九圖

羅漢圖 劉詩忠筆

日本書畫 羅漢圖 第一六六八号

此畫之畫法，其神韻之妙，實非筆墨所能形容。蓋此畫之人物，皆以簡練之線條，勾勒出其神態。其衣紋之處理，亦極其簡潔，而富於韻味。此畫之背景，亦極其空靈，使人覺有一種超然之境界。此畫之價值，在於其能以簡練之筆法，表現出人物之神韻。此畫之風格，亦極其獨特，為中國畫壇所罕見。此畫之作者，劉詩忠，為明代著名畫家。其畫法，深受宋元畫家之影響。此畫之現存地點，為日本東京。此畫之尺寸，為縱長一丈，橫長一丈。此畫之年代，約為明代中期。此畫之價值，約為五百元。此畫之現存地點，為日本東京。此畫之尺寸，為縱長一丈，橫長一丈。此畫之年代，約為明代中期。此畫之價值，約為五百元。

TARBA NA XIX

PAINTED BY CHANG-FU SHI, BY LIU HSI-CHANG

Size: 11 ft. 8 in. x 11 ft. 8 in.

Collection of the Shanghai Tientsin Club

There is a great variety in the style of Chan-yeh paintings; the Chan-yeh, I. ang-nien, Yen-hui and many other types. The picture here presented, however, is executed in a new style utterly regardless of time-honoured formulae. It constitutes one of the sixteen pieces, some of which have a signature which reads: "Painted by Liu Hsi-chang, Shih-pan Street, Chin-chiao in Ching-tai-na," whence came the inscription of this scene to Liu Hsi-chang. We understand that he was a native of Ningpo, as the report was formerly called as above mentioned, but nothing further is known to us in regard to his career. We shall not be far wrong to consider that the artist lived in the class of the Sung dynasty, or the early Yuan of the later. As far as the technique is concerned, the dexterity of coloring and the delicacy of delineation, not only various features are almost unparalleled. Beside this scene, there were imported to Japan a number of paintings ascribed to Hsi-chang, which may be best explained by the fact that his native city was then the door of intercourse between Japan and the Continent.



第二十圖

孔雀明王圖

絹本着色 竪五尺五寸七分 横三尺三寸七分

京都 仁和寺藏

孔雀明王畫像の現存するものは多く本邦に於て  
 闕せられたるものにて、南朝の原氏藏本の如きは  
 即ちその代表的なるものなり、然るに是は古く大  
 陸より舶來せられたるものに屬し、其筆者は傳へ  
 て張思恭と云ふも確證あるにあらざる、其圖を見  
 るに尊容端然として孔雀の背上なる蓮華座に正  
 し、其狀貌は清秀にして筆法頗る謹密なり、其賦  
 色に亞りては尊身著衣に努めて清典の調を用ひ、之  
 れに繪網狀なる孔雀の羽紋を配して照應の妙  
 を盡せり、若し畫の作法上より考ふれば、かの原氏  
 藏本の如きは南朝の様式を傳ふるものなれども、  
 是は宋朝の様式を示すものあり、製作年代に亞り  
 ては恐らく南宋の末葉にあるべく、其意匠の自在  
 なると風調の清潤なるとは、以て當時に於ける繪  
 畫の神調となすべきものならん

**XI. PORTRAIT OF KUJAKU-MYŌWŌ**

PAINTED IN COLOURS ON SILK

Size: H. 5 ft. 6½ in., W. 3 ft. 4½ in.

Collection of the Ninna-ji Temple, Kyōto

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







第二十一圖  
釋迦圖

絹本着色 竪四尺七寸三分 横一尺四寸四分

京都 東福寺藏

支那畫の佛像を畫けるもの多く我國に傳はれど、古來最も人口に膾炙せるは東福寺の此釋迦圖なり。此畫形相嚴整法華通なり、或は其面相の優麗に過ぐるの感ありと云ふものあれど、是れ未だ以て其畫の價值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圖には之を信じたるもの一時甚だ多かりしが、今や之を唐畫と定むるの不可なるは明白にして、畫の風致を以てすれば寧ろ宋畫と見るも適當とすべく、又美術學校の李龍眠様なる羅漢圖などより時代の新らしき所ありて、吾人は寧ろ之を南宋の畫となすの適當なるを覺ゆるなり。

**XXI. PORTRAIT ON ŚAKYAMUNI**

PAINTED IN COLOURS ON SILK.

Size: H. 4 ft. 8½ in., W. 1 ft. 5¼ in.

Collection of the Tōfuku-ji Temple, Kyōto

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





Figure 1: A seated Buddhist figure, likely a Buddha or Bodhisattva, wearing ornate robes and holding a dark object in their hands. The figure is set against a dark, circular halo.

The figure is depicted in a three-quarter view, seated in a meditative posture. They have a serene expression with closed eyes and a slight smile. Their hair is dark and styled in a topknot. They are wearing multiple layers of ornate robes with intricate patterns and fringes. In their hands, they hold a dark, rounded object, possibly a ritual object or a symbolic item. The figure is set against a dark, circular halo. The background is dark and textured, suggesting a cave or a painted backdrop.

Figure 1: A seated Buddhist figure, likely a Buddha or Bodhisattva, wearing ornate robes and holding a dark object in their hands. The figure is set against a dark, circular halo.



第二十二圖

夏多山水圖

絹本水墨 竪三尺二寸四分 横一尺四寸四分

京都 高麗院藏

此山水雙幅亦吳道子の筆と傳稱せられて蓋だ有名なるものなり、然れども之を唐畫と懸するは違當ならざるべく、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く自然に出で、筆法の雄拔にして、画かも形式的ならざる、俱に一種不可思議なる秀麗の氣を圖外に溢せしむ、蓋し京都の地に存する古代支那畫の山水中にては、是と竝に金地院の二幅とは大作にして、又最も秀でたるものなるべし、若し筆者の吳道子にあらずと定むるが故に尊重するに足らずと云ふものあらば、そは未だ畫を解せざるものゝみ

XXII. LANDSCAPES

INK-SKETCHES ON SINK.

Size of each: H. 3 ft. 2 1/4 in., W. 1 ft. 5 1/4 in.

Collection of the Kōō-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-tzu. 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 entralling. Together with the masterpieces in the collection of the Konchi-in temple, the works under review may be looked upon as unequalled specimens of ancient Chinese landscape paintings of great magnitude. The merit of the pictures in itself does not in the least suffer, if their authorship be attributed to some other than Wu Tao-tzu, though some critics may think otherwise, especially those who think of authorship as the first and last criterion by which to judge pictures.



夏冬山水圖 第二十二圖

畫之精者... 夏冬山水圖... 第一圖...

XXII. LANDSCAPES

The two landscapes... 第一圖... 第二圖...





第二十三圖  
玄奘法師行脚圖

絹本着色 竪四尺四寸 横二尺九寸三分

横濱 原富太郎君藏

是圖は唐の玄奘法師が天竺に入りて求法の志を達し、今や笈を負ふて歸朝する所を圖したるものにて、鑑者或は之を日本畫となしたるものもありしが、其筆法と立意乃至紋様の描寫等より察して支那宋末の畫と定むる蓋し正鵠を誤まらざるべし、畫法は謹密にして、布畫極めて穩當に設色の細麗にして和譜の妙を得たる尤も賞美すべし、之を美術學校の臨瀆圖に比するに氣品及び難き所あるべく、又東瀛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、當時畫道進歩の状況は之を以て其一斑を窺知するに足り、此點に於て是畫は頗る參考に資すべきなり

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

PAINTED IN COLOURS ON SILK.

Size: H. 4 ft. 4½ in., W. 2 ft. 1 in.

Collection of Mr. Tomitarō Hara, Yokohama

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







第二十四圖

鷓鴣頭花圖 錢舜舉筆

紙本著色 竪八寸七分 横一尺三寸八分

京都 本法寺藏

錢舜舉は元代の初に出でたる名畫家にして、特に花卉に於ては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、其秀妙なるものに至つては蓋だ少し、此鷓鴣頭花圖は即ち其筆蹟中希觀の佳品と云ふべく、其畫態及題詩等の特徵より察するに正しく舜舉が會心の作なり、趙子昂曰く舜舉年少丹青を愛し、花草を寫す、宛然生けるが如く、人争つて之を得んと欲す、其晚年益平澆に趨き、多く山水を作ると、即ち此畫は恐らく其壯年時の作に係りしなるべく、設色清麗筆致精巧圖樣整然として、寫生的なる裡に自ら高逸の韻致を有せる、誠に以て花卉圖の模範となすに足るなり

XXIV. A COCKSCOMB

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

Size: H. 10½ in., W. 1 ft. 4½ in.

Collection of the Hōmpō-ji Temple, Kyoto

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







第二十五圖

夏景山水圖 傳孫君澤筆

絹本着色 竪三尺三寸七分 横二尺七寸六分

京都 養徳院藏

元朝初期の畫山水之を趙宋の作に私淑するもの  
酒々背な然りと雖も時に又模倣を脱して醇厚の  
風趣を有せざるものなきにあらず此に出す孫君  
澤と傳稱する元畫山水の如き布置噴瀾にして筆  
墨秀麗加ふるに深玄なる畫趣の圖外に溢るゝあ  
り前に掲げたる舜華の花弁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と馬遠夏珪に私淑し  
て山水を善くしたる人なりと云ひ其筆蹟として  
傳ふるもの率ね馬氏の流にして且つ獨創の手法  
を認むべく就中此畫は優秀にして眞に賞玩家の  
歎賞を博せるものなり

XXV. A SUMMER LANDSCAPE

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

Size: H. 3 ft. 4½ in., W. 2 ft. 6½ in.

Collection of the Yōtoku-in Temple, Kyōto

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







第二十正圖

夏景山水圖 傅於林新景

日本前白 勝 一九二一年六月

夏景山水圖 傅於林新景  
此圖為傅於林所繪，其景緻幽雅，山水相映，令人神往。圖中可見遠山如黛，近水如鏡，亭台樓閣隱隱可見，樹木蒼翠，一派夏日清涼之氣。此圖不僅展示了傅於林精湛的繪畫技巧，更傳達了中國傳統山水畫所追求的意境之美。

XXV - A SUMMER LANDSCAPE

傅於林 (Fu Yu Lin) 繪  
一九二一年六月

Although the landscape is depicted in a traditional Chinese style, it captures the essence of a serene summer scene. The composition is balanced, with the dark foreground foliage framing the view of the water and distant mountains. The use of ink and wash creates a sense of depth and atmosphere, characteristic of the literati painting tradition.



第二十六圖

鐵拐蝦蟇二仙圖 顏輝筆

絹本着色 竪五尺三寸五分 横二尺六寸五分

京都 知恩寺藏

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

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

PAINTED IN COLOURS ON SILK. BY YEN HUI

Size of each: H. 5 ft. 3½ in., W. 2 ft. 7½ in.

Collection of the Chion-ji Temple, Kyoto

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







第二十七圖

樓閣山水圖 傳任月山筆

絹本着色 竪三尺八寸六分 横一尺八寸七分

神戸 川崎芳太郎君藏

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

XXVII. A LANDSCAPE

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

Size: H. 3 ft. 10 in., W. 1 ft. 10 1/2 in.

Collection of Mr. Yoshitaro Kawasaki, Kobe.

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







第二十八圖

林和靖圖 盛子昭筆

絹本着色 竪四尺七寸四分 横三尺三寸

東京 岸精一君藏

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

XXVIII. PORTRAIT OF LIN HO-CHING

PAINTED IN COLOURS ON SILK. BY SHÉNG TZŪ-CHAO

Size: H. 4 ft. 8½ in., W. 3 ft. 3½ in.

Collection of Mr. Seichi Kishi, Tokyo

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





林岫園 卷之二十八

此畫畫景之妙，在於其筆墨之運用，以及其構圖之精妙。畫中人物之神情，亦極其生動。此畫之價值，在於其藝術之成就，以及其所表現之精神。

XXVIII. PORTRAIT OF LI HO-CHING

This painting is a masterpiece of Chinese landscape art, characterized by its masterful use of ink and wash. The composition is highly balanced, with the dark, dense foliage on the left creating a strong sense of depth and contrast. The figures, though small, are rendered with great detail and expressive brushwork, capturing their inner qualities. The overall atmosphere is one of quiet contemplation and natural beauty, reflecting the artist's profound understanding of the natural world.



第二十九圖

丹霞燒木佛圖 因陀羅筆

紙本水墨 整一尺一寸六分 横一尺二寸二分

東京 侯爵黒田氏藏

世に因陀羅の筆と稱する書の如きは所謂書畫一  
 致の妙契を示して遺憾なきものと謂ふべし。此に  
 出だす丹霞天竺禪師が最多大寒に過ひて木佛を  
 取り奉つて之を焚くの圖は因陀羅畫中の秀逸に  
 して、其瀟灑渾脫氣の中亦一種不可思議なる筆  
 韻ある到底畫匠の筆墨を以て稱揚し難はざる所  
 なり。蓋し因陀羅は元人にして或は梵僧の支那に  
 歸化したるものならんとの説あれど詳ならず。楚  
 石の畫に題したるもの多く、此畫亦其一例にし  
 て筆法秀麗風格甚だ高きを覺ゆ。

XXIX. PRIEST TAN-HSIA BURNING A BUDDHIST STATUE

INK SKETCH ON PAPER. BY YIN-T'U-LO

Size: H. 1 ft. 1 1/2 in., W. 1 ft. 2 1/2 in.

Collection of Marquis Nagahige Kuroda, Tokyo

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





自亦天寒夜一宵不禁風冷雪盈，改  
 無美奈何奇特且取堂中木佛燒



丁卯年春... 丹窩號木佛圖... 卷二十九圖

XXIX. PRIEST TAN-HSIA BURNING A BUDDHIST STATUE

THE STATUE OF THE BUDDHA...  
 THE STATUE OF THE BUDDHA...  
 THE STATUE OF THE BUDDHA...



第三十圖

夏山雨後圖 傳高然筆

絹本着色 竪四尺七寸五分 横二尺三寸

横濱 原富太郎君藏

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

XXX. A MOUNTAIN AFTER THE RAIN

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

Size: H. 4 ft. 9 in., W. 2 ft. 3 in.

Collection of Mr. Tomitarō Hara, Yokohama

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





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XXX A MOUNTAIN SCENE

This painting is a reproduction of a traditional Chinese landscape painting. It depicts a mountainous landscape with a prominent pavilion nestled among trees. The style is characteristic of classical Chinese ink wash painting, emphasizing naturalistic detail and atmospheric perspective. The composition is vertical, typical of hanging scrolls. The scene is dominated by dark, craggy mountains and dense foliage, with a small pavilion in the lower center. The foreground shows a path or a small clearing with more trees and a few tiny figures. The overall style is characteristic of classical Chinese ink wash painting.



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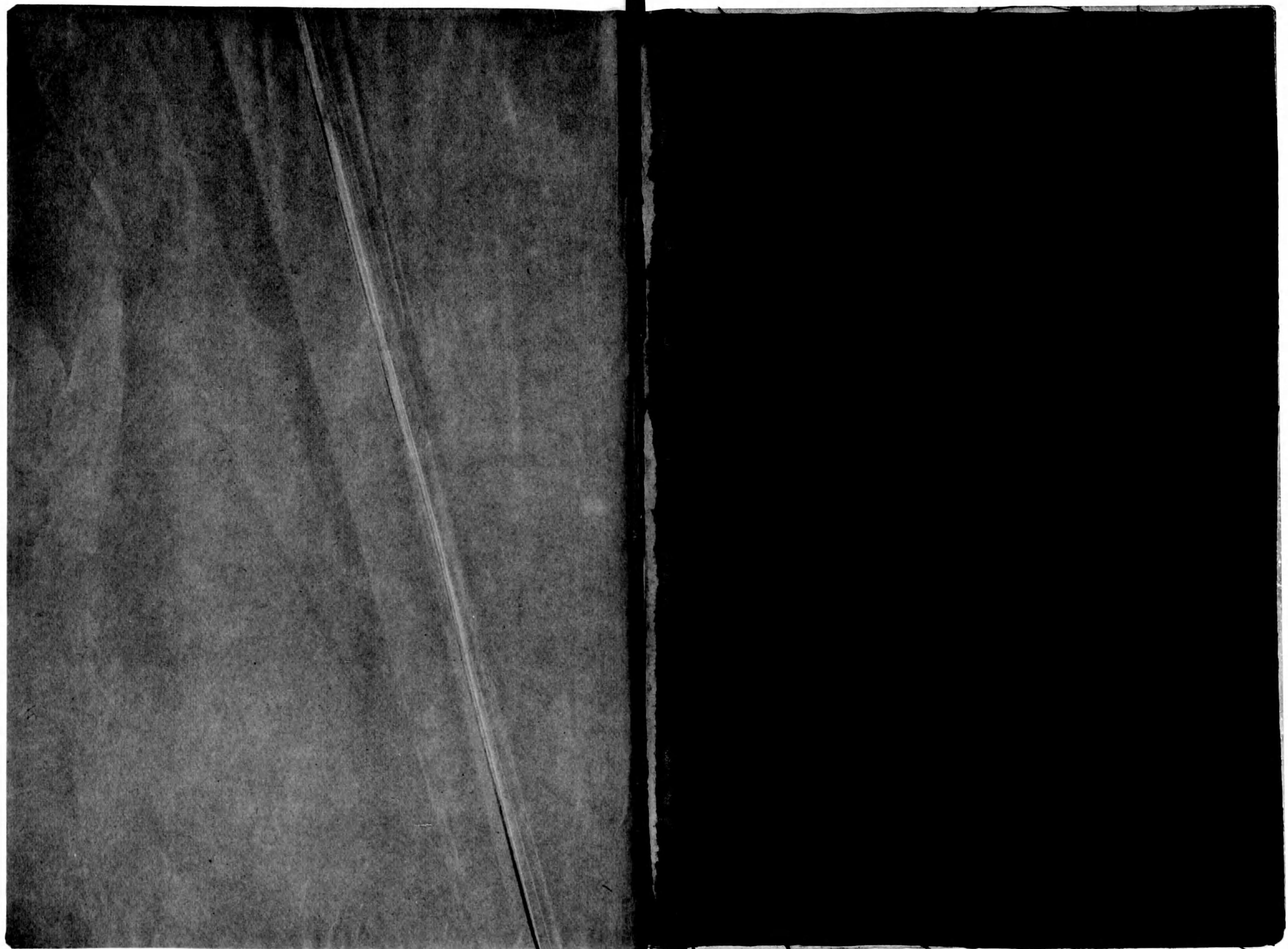
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東京市京橋區築地三丁目十一番地

印刷所 鐵東京築地活版製造所  
東京市京橋區築地二丁目十七番地







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