

我 9 気いはるなみ目 かてなり おるからおのです 強其其者名で得 あるまといいろう 文學院 निया कर्ना 中画 つのようり お国

豆 3 面 今今と 納の変 世老場 かる 弱 是图

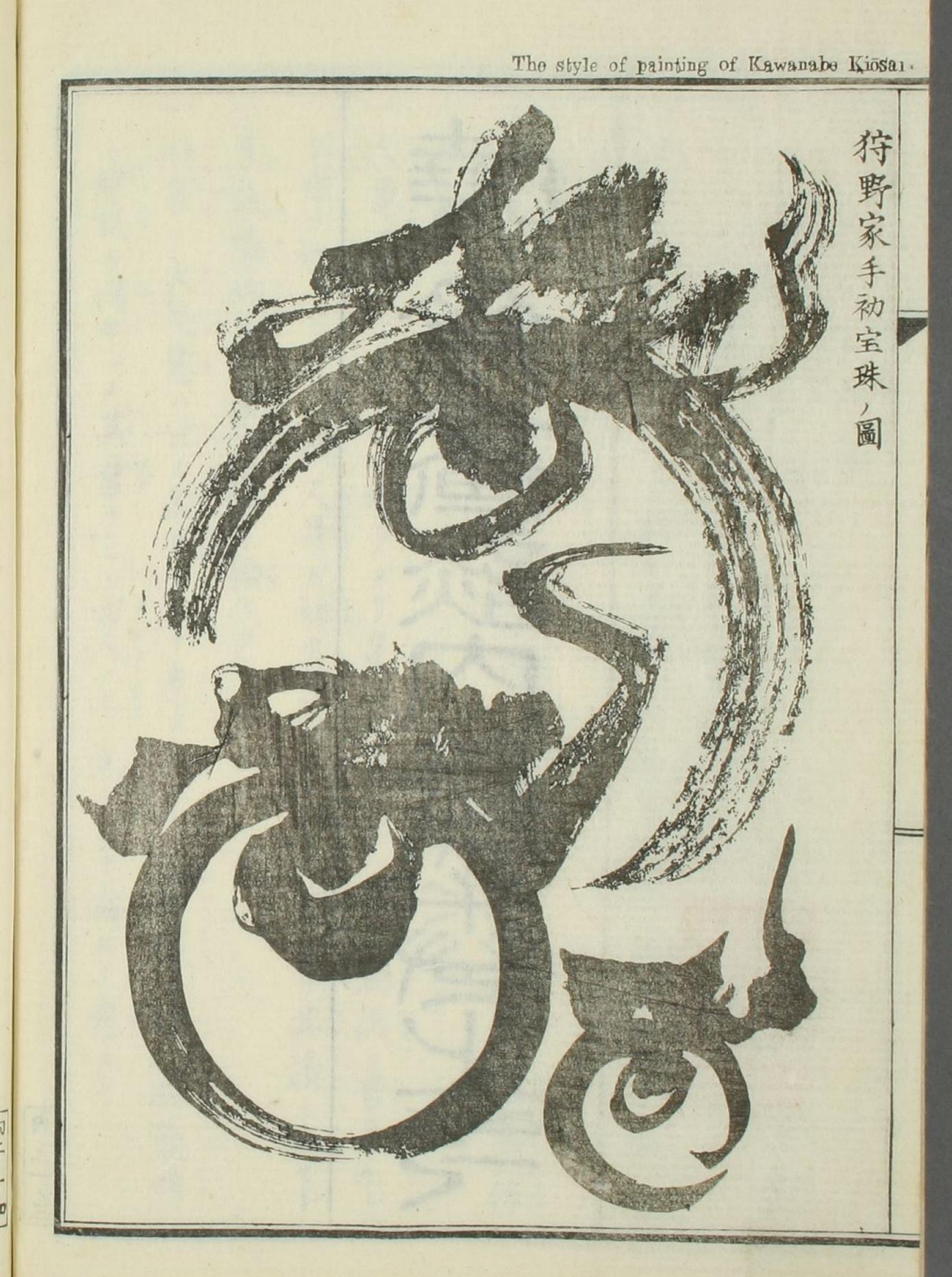


今趣ナレバ四」如何三係ラズ専ラ筆意

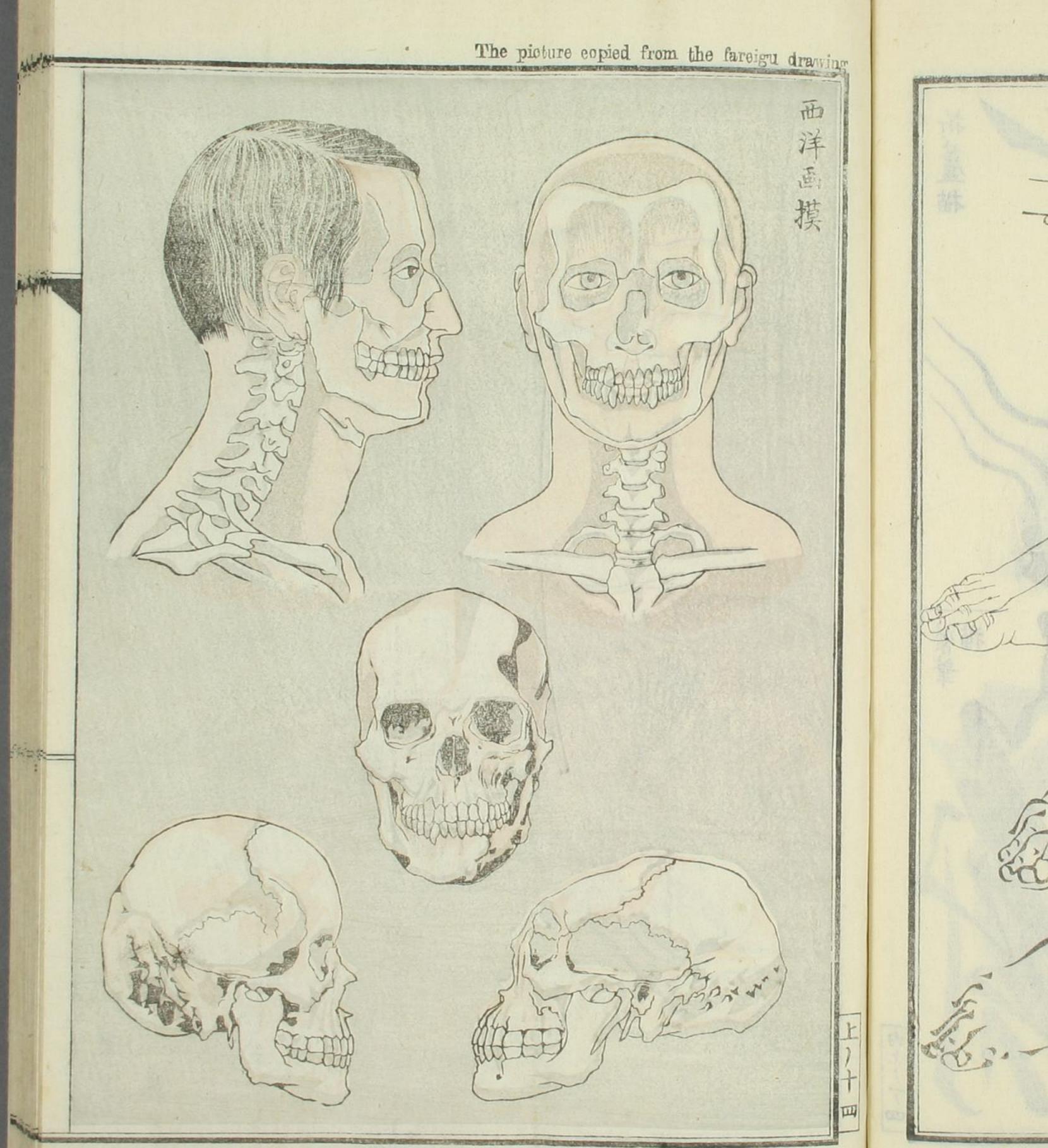
思八多末二掲ゲ出也記諸家人係

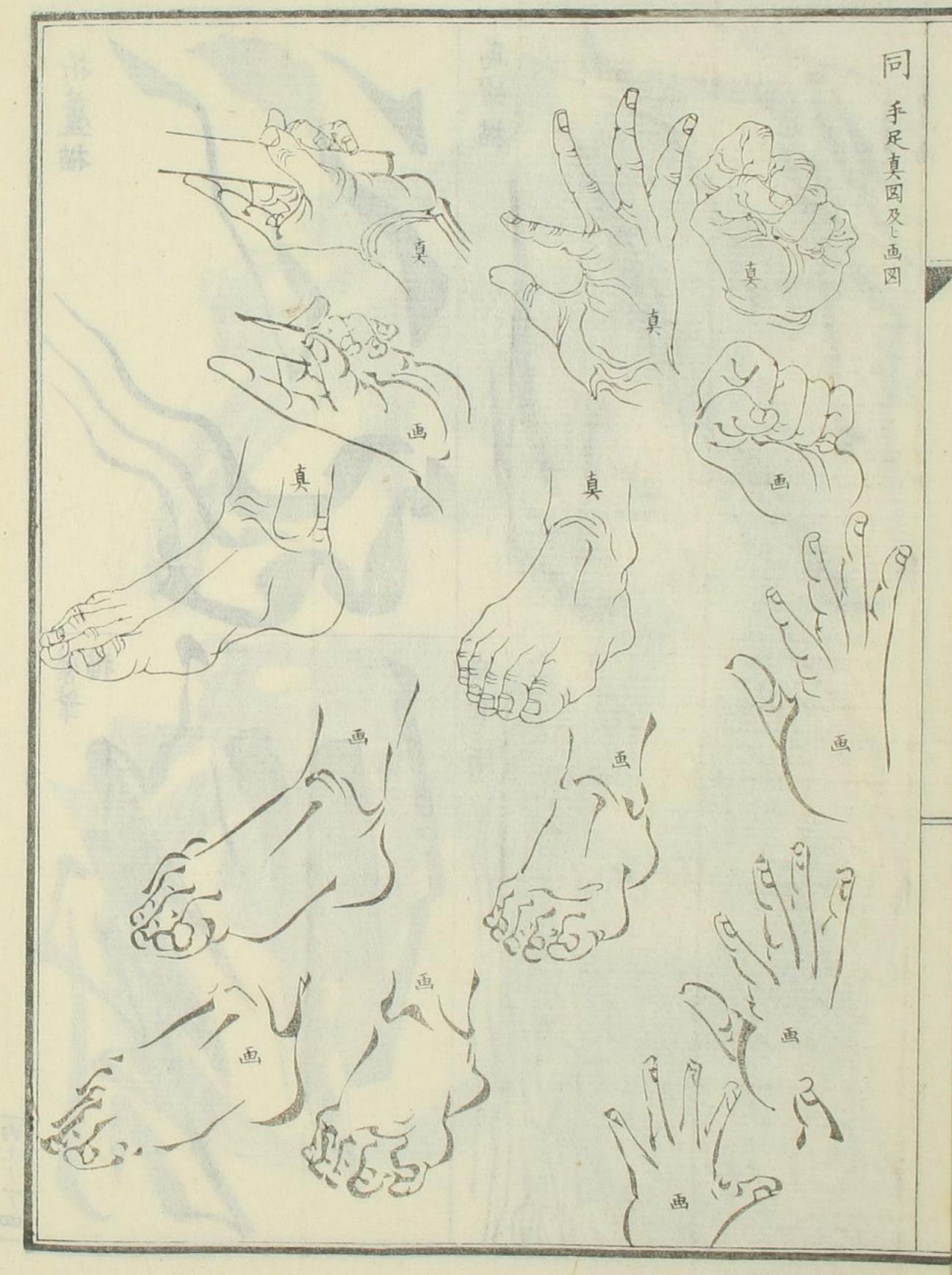
切けれる人工製止難りテ其請三任センリ是近り履歴八僕が画術三音をセンリ

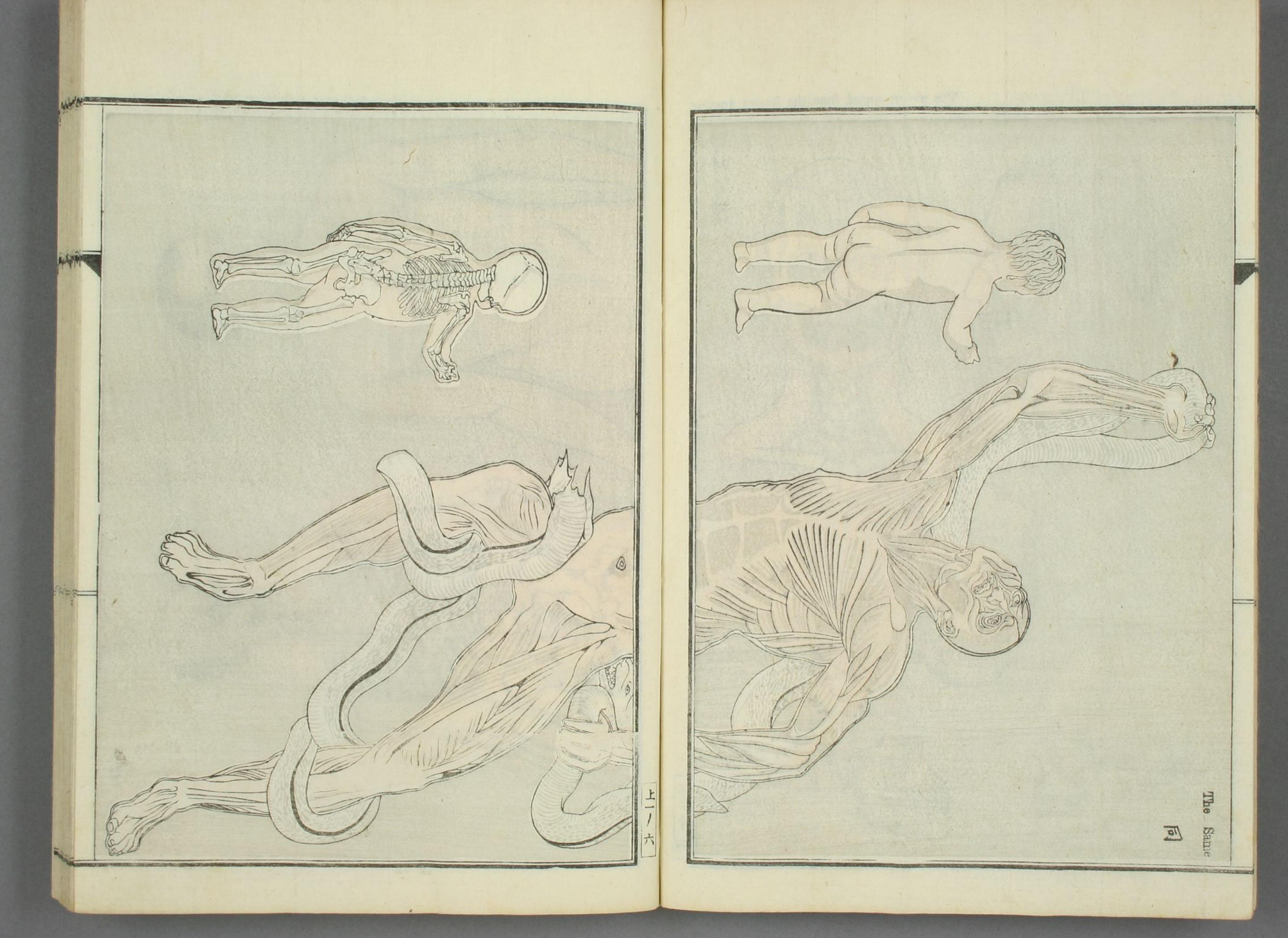
古人上ととととりるしりをナリションとできる。 とう後学ノ童業二示心衝愛明生のインションのガクドウモウシュホーが変明 卜為 意

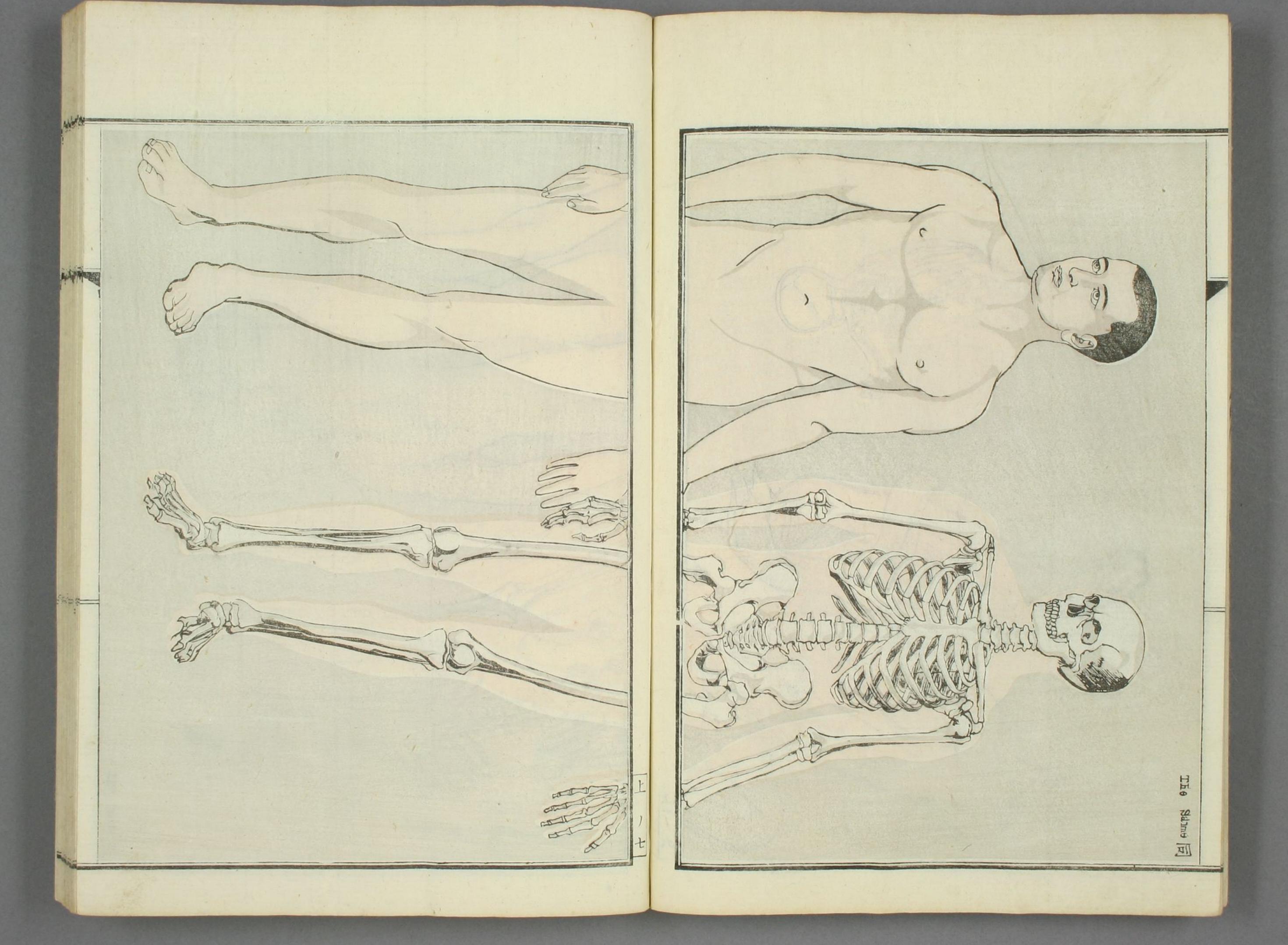


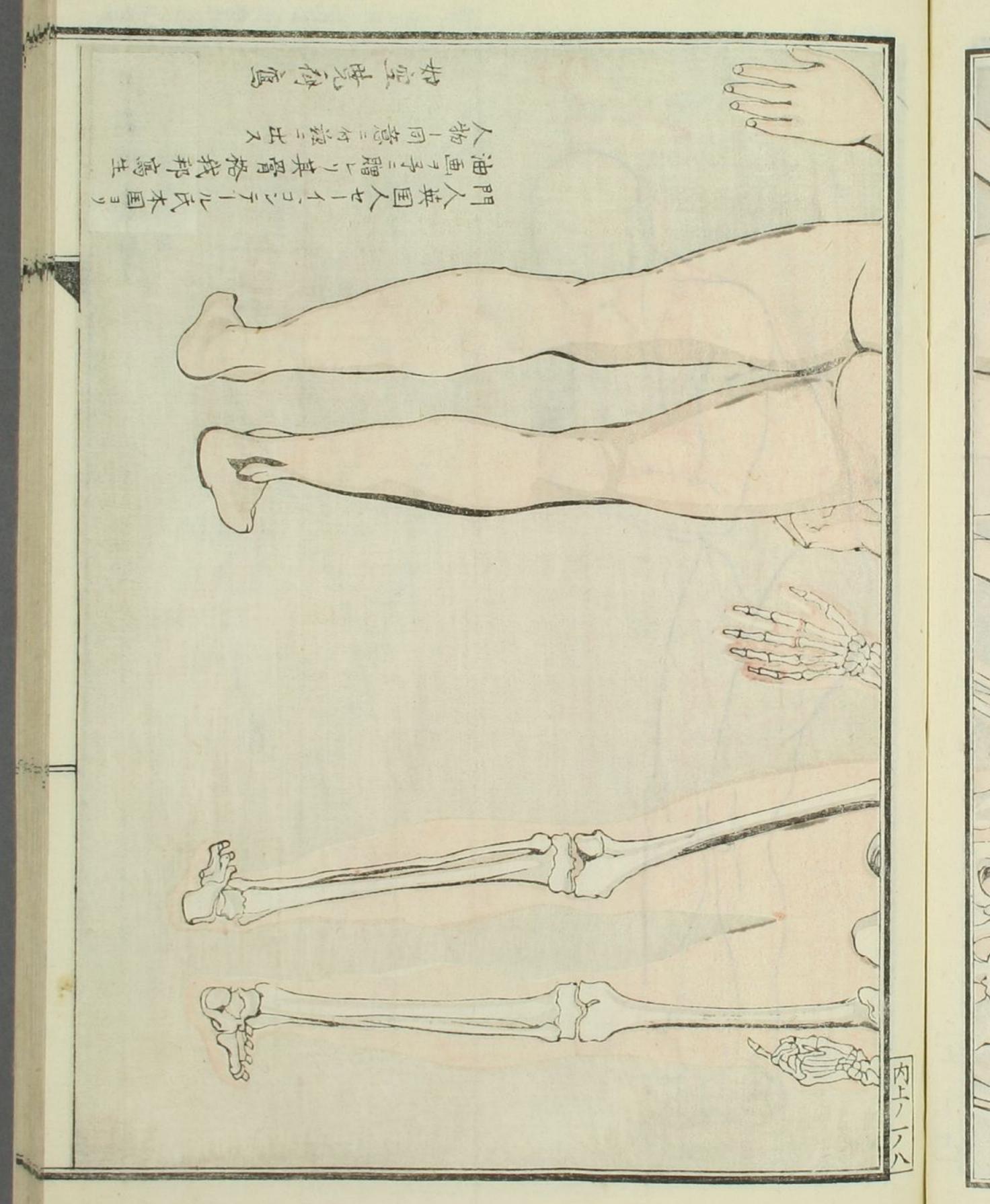


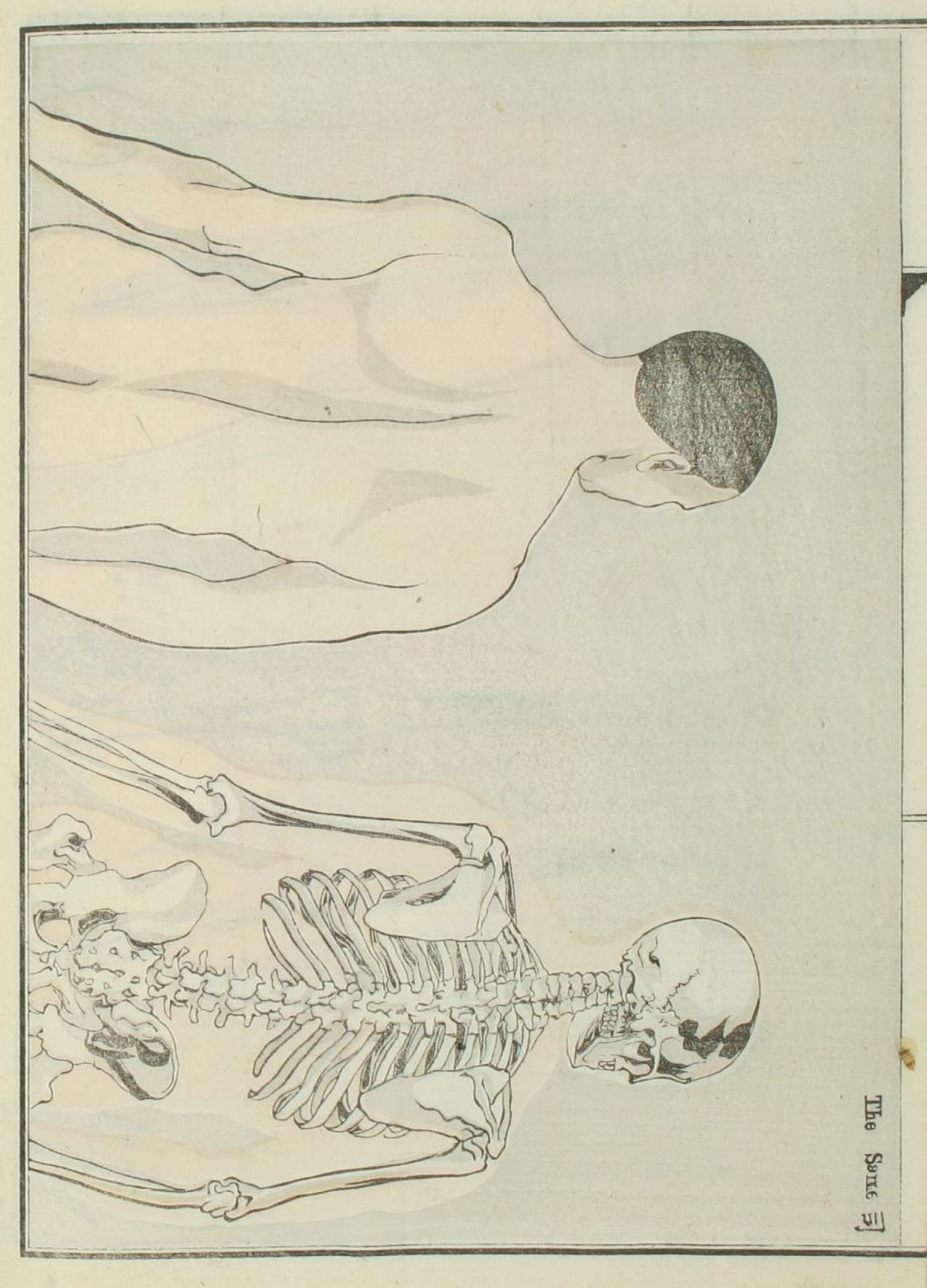








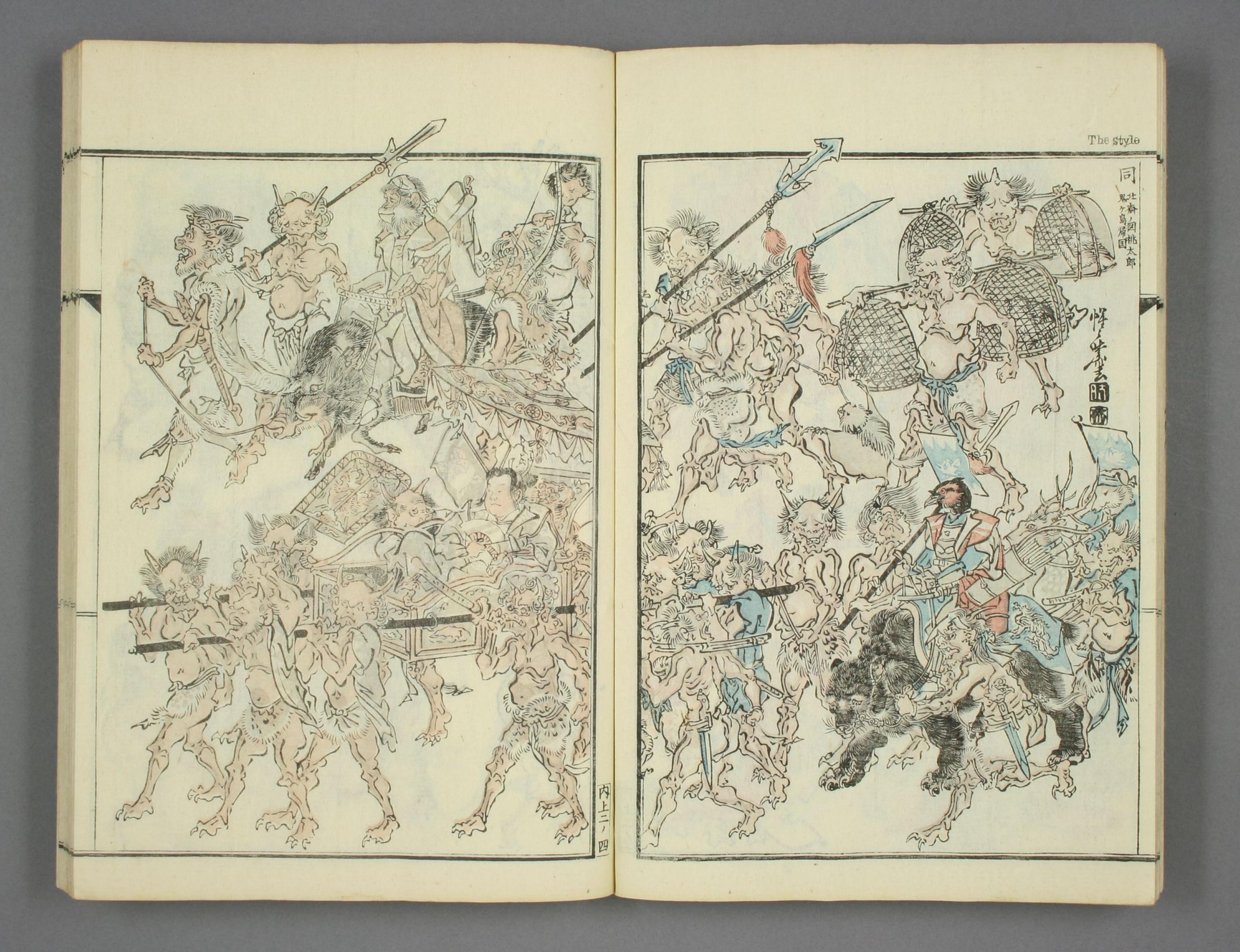




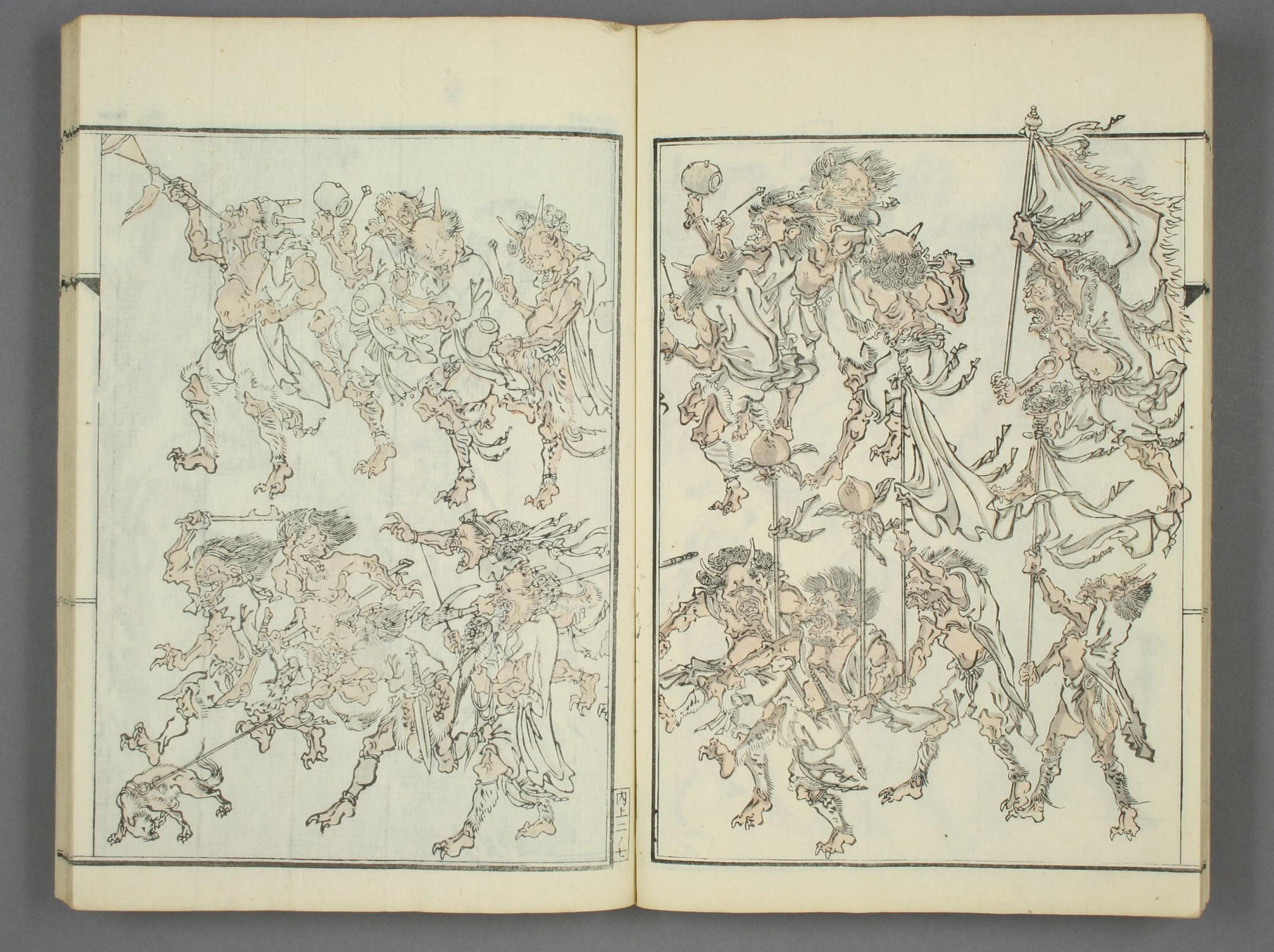




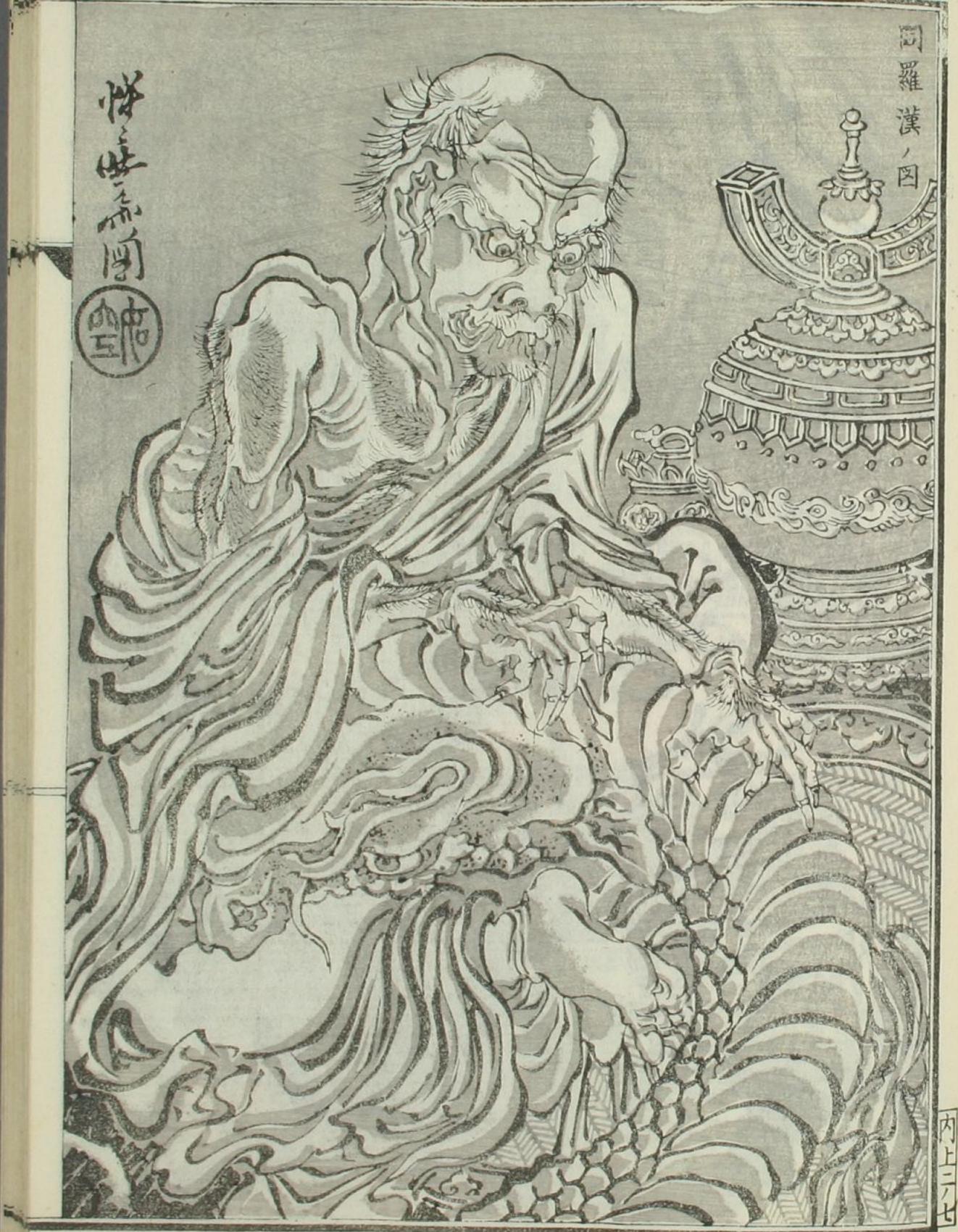








The style



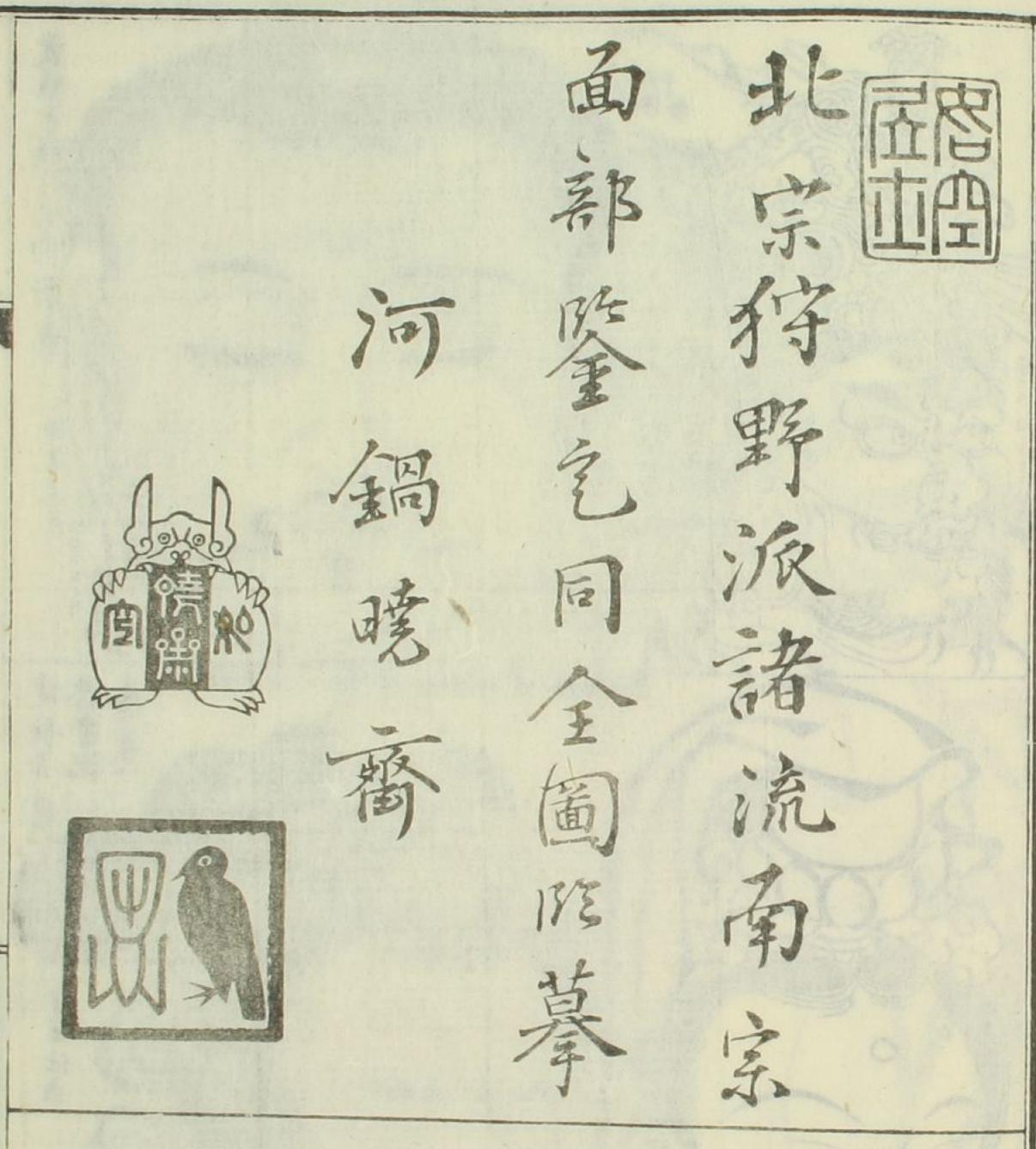






The Same

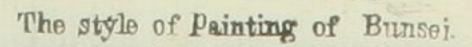


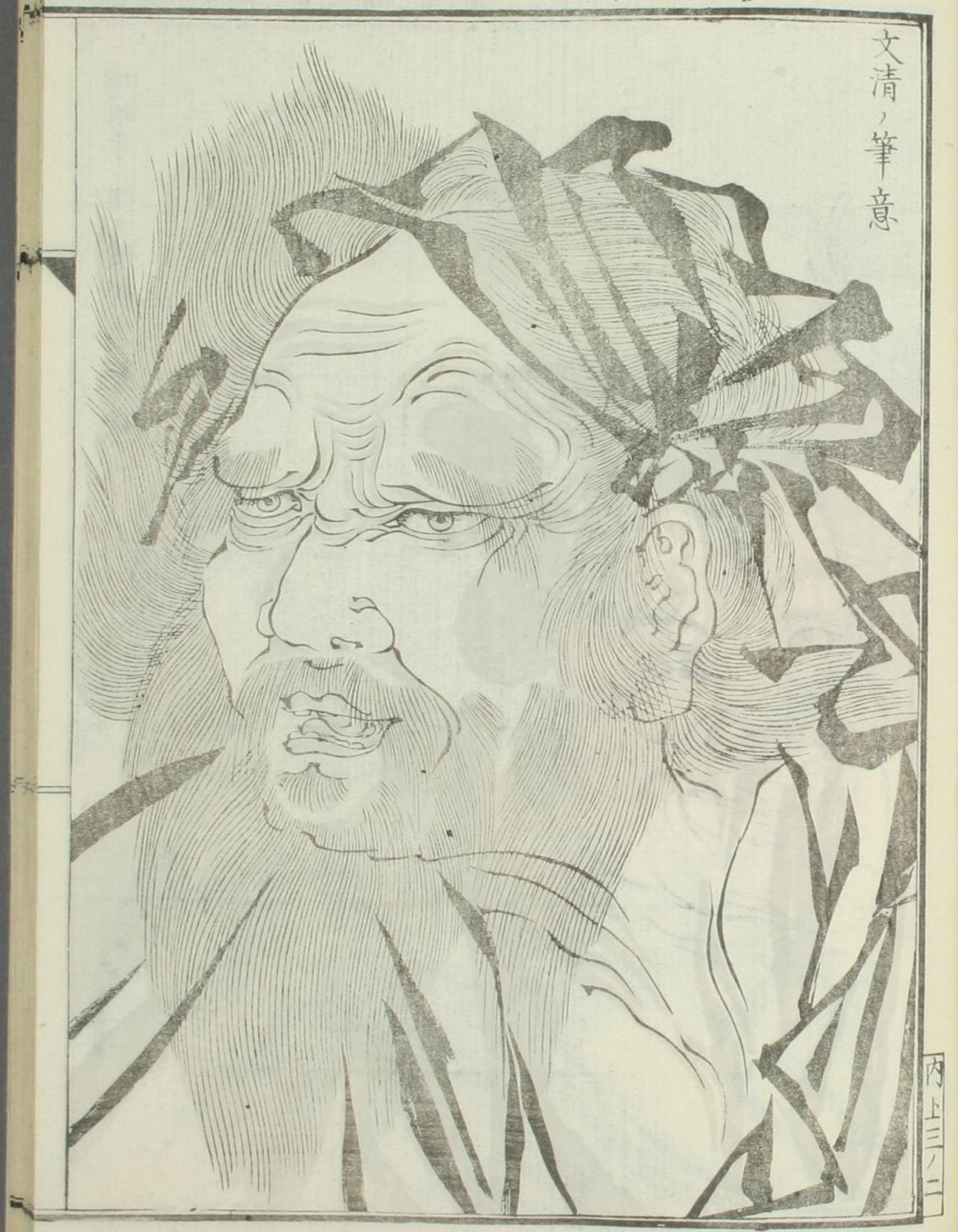


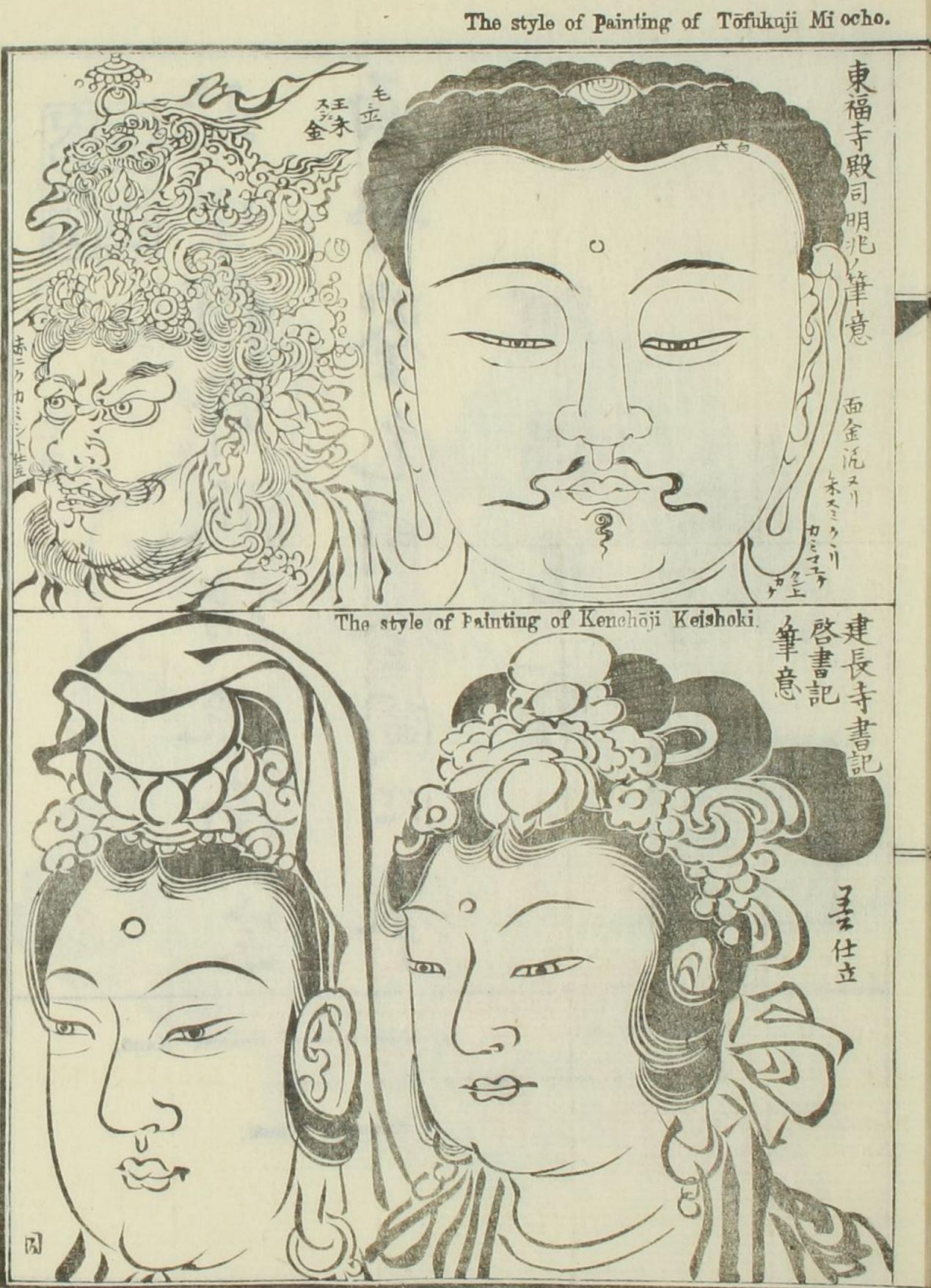
I inspected the face of the styles of Hokusō, Kanō, and Nansō, and copled the whole picture,

Kwanabe Kiosai.

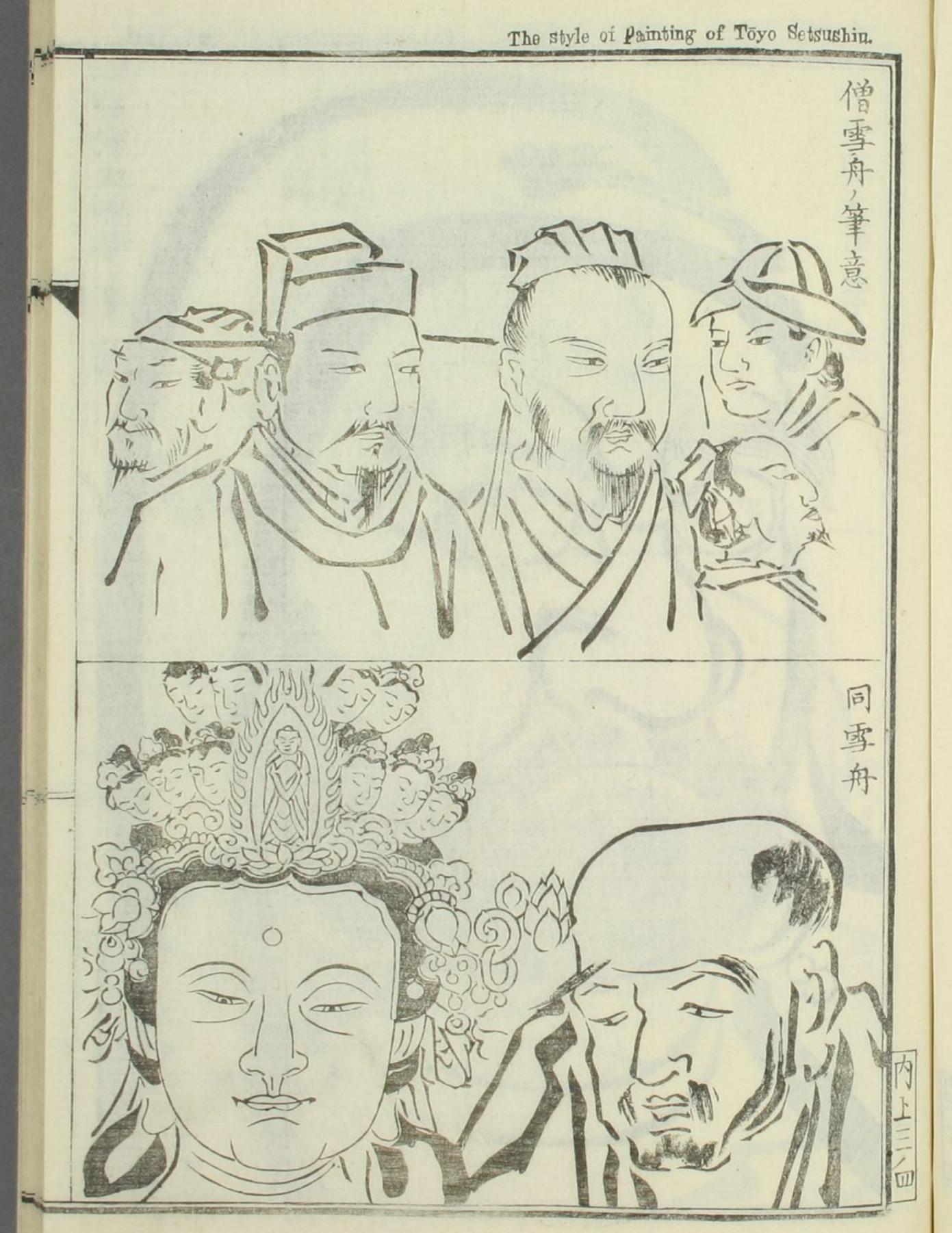








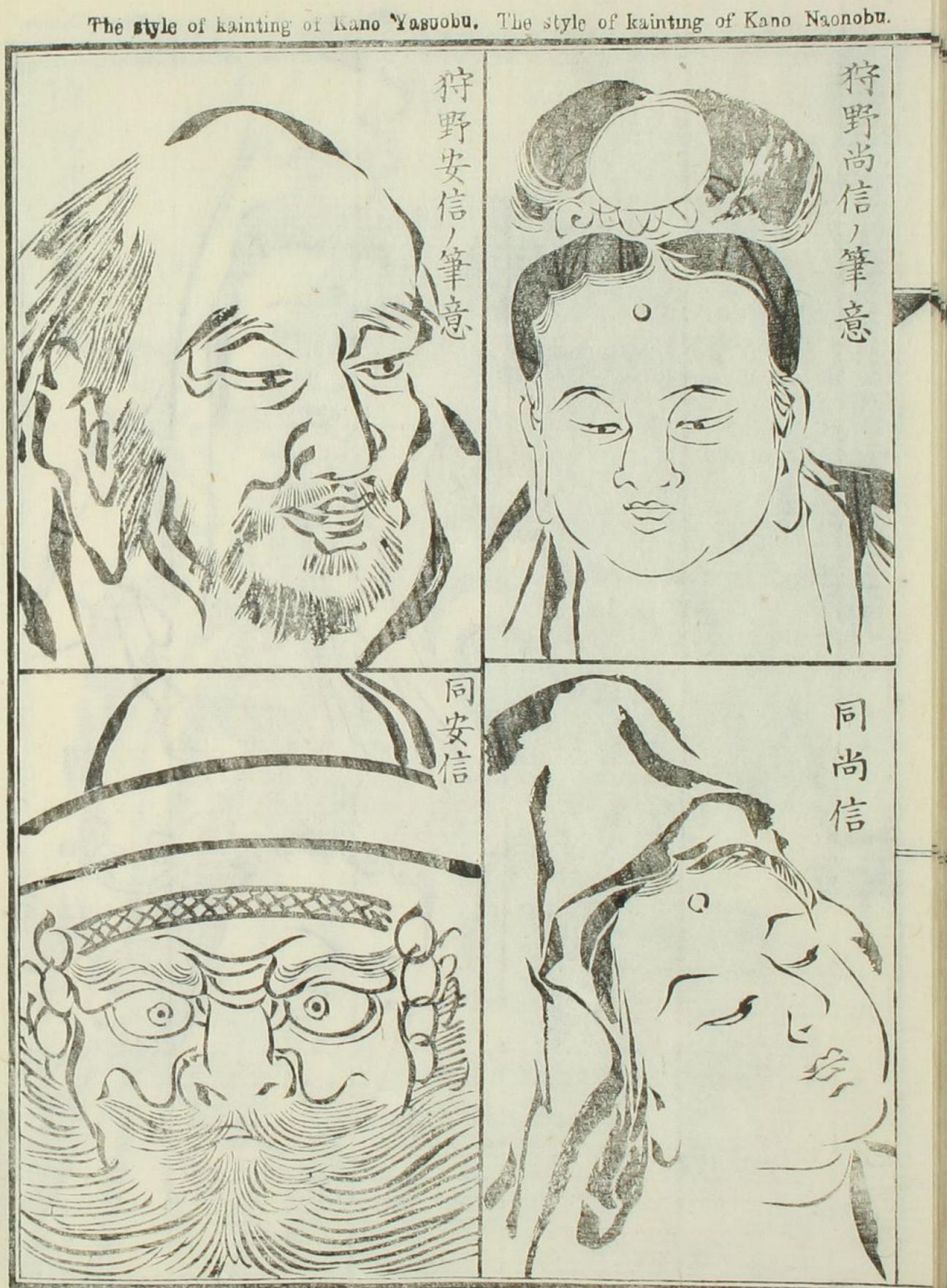


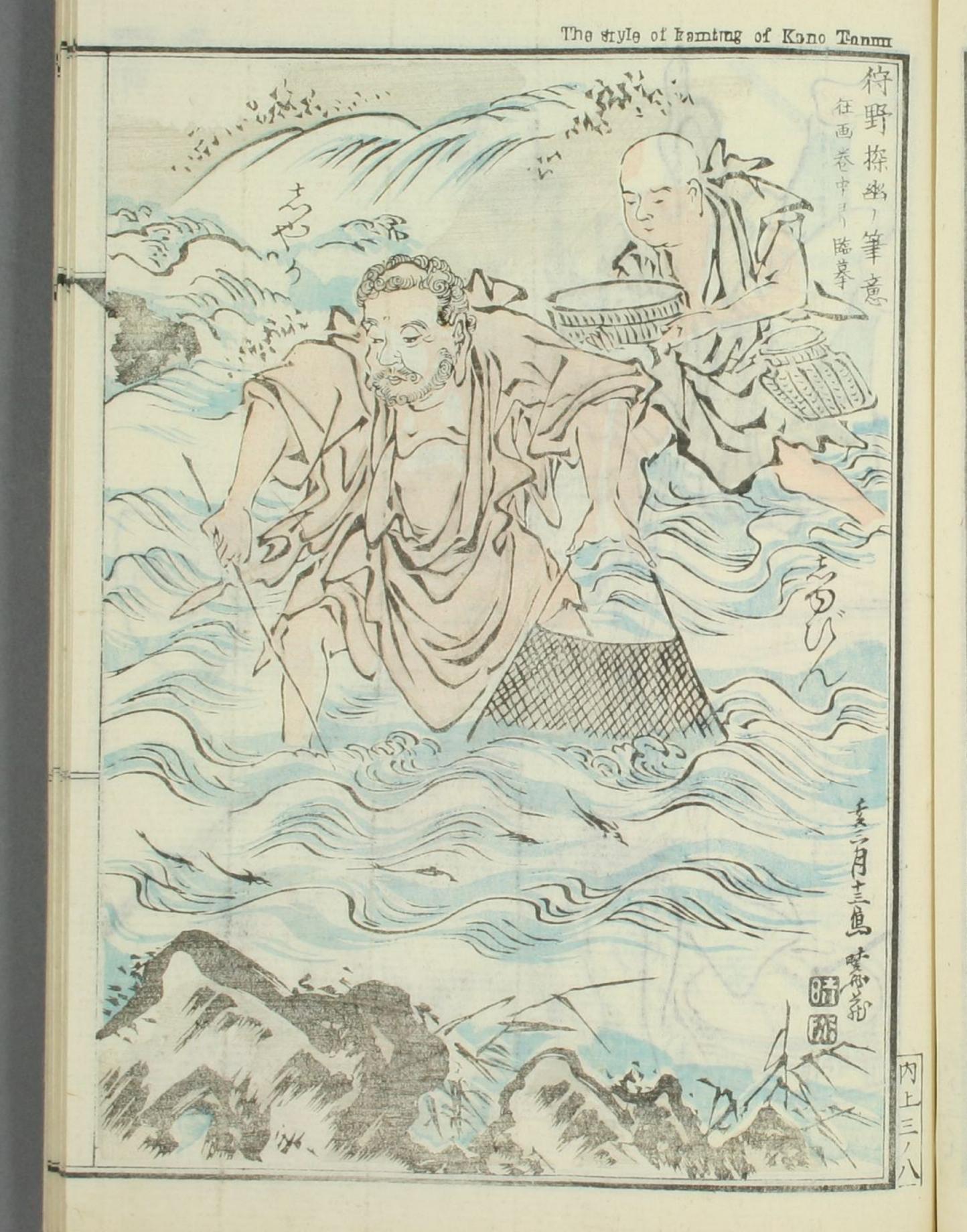




The style of kainting of Sōami.

The style of Painting of Kano Masunobu,



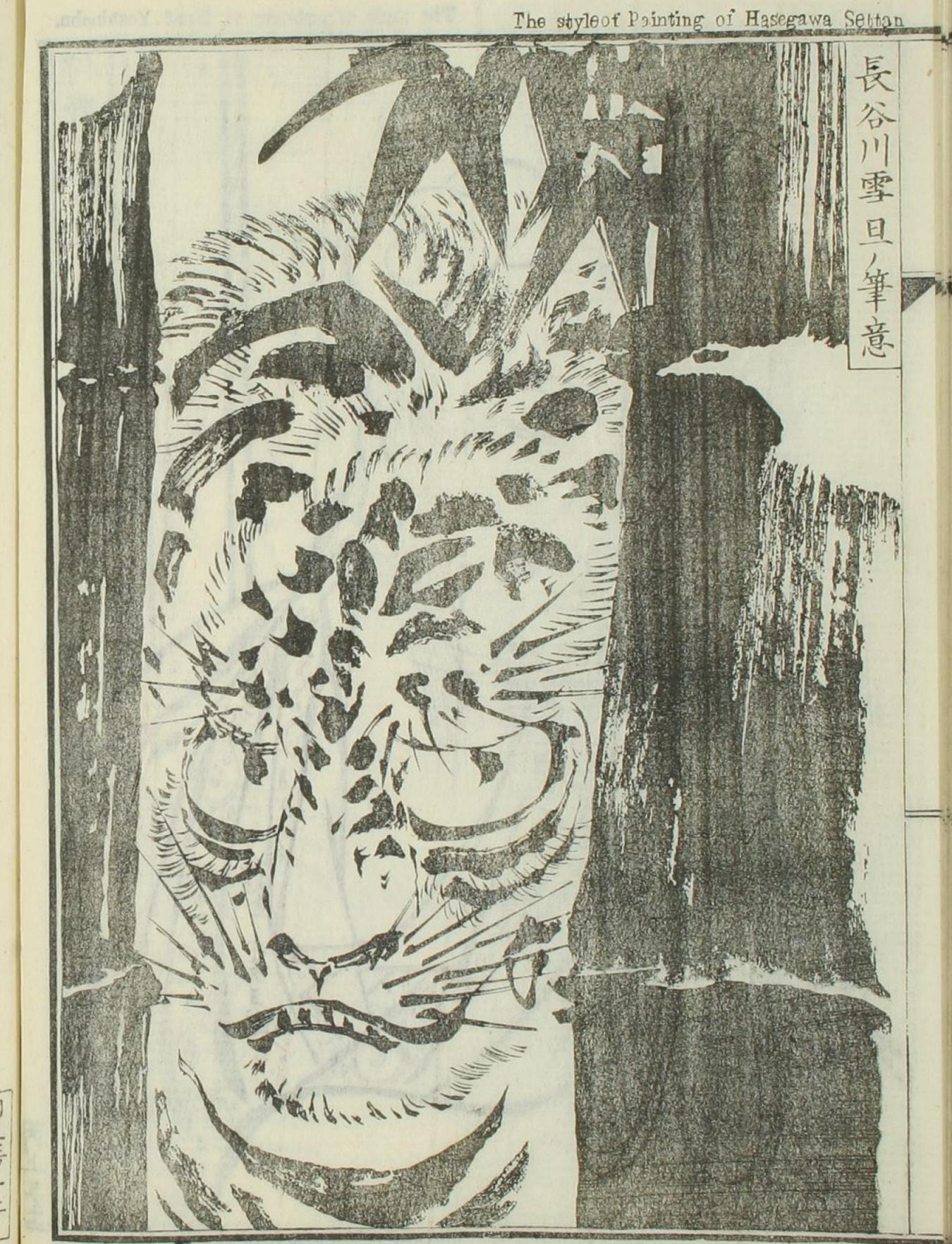




The style of Painting of Hanabusa Lisucho.







水仙男 本京男大水中 事 法服宗信

守富探測 一探 信 法服守政

宗得布外雖有之暴不

宝水中常信 一女川 馬信 常川

松榮 樂 内匠家日〇内匠 種信〇左近極次 兹 宗泉春順〇養清将野〇宗 雲為信〇梅軒 水樓一〇宗秀法服公事一〇休伯静。真説 食子 表川信政 〇山樂 俗名唇理 〇主膳 自信 〇安 景信〇春說重信 富信 〇友松 ○壽 ス 郎 仙 法 〇洞館 橋 ○即塞種信 (自男 仙成信 白敦信 奇男 一八洞元那信 八洞 琳 此信 〇大學は信〇柳雪秀信〇柳 山春信○友南宴信 園清信 (体伯男友信 (体伯男里信)王 〇隆 〇体榜 奉信 〇元仙 为信 洞白陳信 俗名源介 法橋 (京巴男 〇 雲 春心男 洞禁成信 清四信 伯〇柳溪區 燕

梅草 一路 一常 古永真門人符野免許者 水水 湖元珍 慶本姓品 ○真碩 治部 春英之兄也病身故家督弟相續 1多羅尾 門三戸不能 日比 号頭頭氏 春 ()洞 〇真笑 賀 理信 益 真玉無門 飯田 一梅春 他信 奉 笑亮信 〇春水命信 永 友 壽 元 碩 了乗参之 月賀田 藤田 奈須 王後永叔門人 〇永 〇水 〇凉 〇年人元後 一春雪信之 眠 恕 泊 成戸狩野名乗 池田 三谷 三谷 一休 真那質 三津田

〇 画 圖 卷 之事

陽典井 弟 邁 R Learning of 製り験積 Painting. 中 1葉 至 三風情 圖、 形 学 = ラ会 二見 DI 肝 用 要十 ズ 于姜丰 レ書 陽 細窓

Yo. In painting As painting is the art of copying se minu bey from the beginning, they cannot stretch without according good and skilful picturebheir pencils freely, important to perceive two principles the principles above mentioned. Yo in the picture of man, master, world, and then learn the ther pre veral objects efore in the fir must their pencils freely, and attain their highest perfectest bine, ith their different shapes, of nature called part are called in, and those in the back are called taken of the folds of garment. There is nothing mode of painting, for if they will copy a picture important to paint as to keep the taste and fancy different shapes, the learners must select learn the force of a pencil, so that they In and Yo, or male and female,

〇筆勢應物

内上三八十四

働 肝要 事 華 The 峡 Force 用 法 of Pencil Used テ 是 筆意二 古 人等手云 今 王織钦 草 (画 同 シ龍 木人物鸟 ナ 見 小 勢 獸经 千萬急强 二随 七月華頭二頭 テ筆

excellent picture, and m Noftness, painting strength of dragen is displayed pennianship, and thus force of pencil is the first thing in in using mode of painting to display 016 picture is accurate the pictures which the learners pencil is the of mountains, no one takes it in very can understand its by the care of the mode of painting. like waters, movement of pain tin the figure in bastin chroful. plants, ng, and h ere is no differ to mo ye true excellence, when he looks at the picture of a and slowness, strength and weakness, hardness, and trees, birds, heasts, and ruen. For example, the a garment pencil, and the stoepness of mountains and rocks a pencil according to These are fference in the six it com not ancient OYOTY Quinese Taws por pe said a mordern

画 圖運 動 マ事

1

其 テ 見 星 繪 理 画 テ 景 Пре № 0лепе 画 是 葉 髙下 奥意八多三 八草 漢ノ画 心于書が 後表 自ラ真 裏 光 止 11 萬 知しへ E 二至 1 ī

tho the Japanese and Chinese arbists reached their tru the true and inflected by pure phiduely The audicut leaves seen by the shadow. Вготет-р tasteful picture, and this is in the height and bottom, the back proverb says "the picture the light of the sun, and Those who understand the truth of Es' their true excellence. The lea m ers Movement of Painting.
is like the shadow,, It means that
then they display their shapes. Th called the and front, the inside and outside, are regular law of piotura the oblique scene, can pure. It is by this la The shapes of the branches the plants should understand that pur clearly and गामभड़ ग्राप्ट law paint

〇可守古法事

生 理 ラ考 ~ 萬 ス 真 = N 7 11 俗

圖 走 心霜露風 ル 風 7 雨 ノ景色自 7 古 ラ 具ハ 3 画法 生= = 四 で寄り テ一画法 季 内上三ノナセ 纸

of the seasons with dew, flost, wind and lai mode of painting by leaning to resemble the ing by Though picture must be copied like the natural resembling the real things. There wind and lain, The Ancient read things. Mode Must Be Manitained. growth of all things, yet it lacks the taste and ancient mode of painting which copied the IIs scenes single paper. The learners must not mistake tbe.

〇墨繪州等之事

幾 半 七 净 致习 绪八水 テ 小墨, 圣 肝要也经 加減 ラ テ 得 一本二 中 テ書習 7 三墨 ノ濃

TILe Ink-paint. (Sumie)

parts of an The ink-paint must be drawn thick colours of figure, which object at a time, by a single movement of for if it is drawn by many movements, a pencil so as to represent the it can It is important to draw all not Said light and the ink-paint.

画 画 差别 之事

都ラカニ遣フ強ケレバ陋と書べい龍鬼大馬大馬大人歌等い

15 得

The Difference Between the Large and the Small Ricuture

very meanly and unelegantly The small picture The large picuture must be drawn so as to roll is used f r such pictures as the Dragon, ust be drawn by using a must be drawn so as to the tiger, the large burd, and the large figure of man.

a pencul softly, for if it is used

人般繪面射書樣 之秘傳

鼻 紀テ ヨリ 始 雨 ル所 眼三移り八方三及ブ鼻八顏ノ中共 ラ専用ト心得べと

Draw the

The Secret Art to Draw the Eace and I In the pioture of man, the nose must be Drawn first, and of the face and body, for the nose is in the centre of the eare. fully those seen upward first, and next the two cyes, and next the tw The attention must and then all parts be paid to

14, 源氏 绿 子 ナリ軍勢清和ニスへ心彩色

内上三ノナ六

毛 上古り 画" 少り違 フモ古例トレテ幹

用 体力大和館八鳥羽傳正土佐克

党 色八苦風俗了解 名手 レ八是等」趣二依ラ書ク

故繪の具を異す ルラ主トス當流八時代 口傳多心他可見 ヨ夢 ラガ

The Japanese Style of Painting.

cotoring of garment. is the fixed law of coloring, as the ancient law Were The and Shaji principal excellent Japanese pictures are tuose styles. the skilful artists in the Japanese Style of Bhki. 11 of coloring, Z. The-Japanese mode of the principal object At the present of which the bnu is now style, to know how the the ancient pictures are alibble different, but it is painting is the softness of period is painting. Toba which are painted in the books of Kasen, Sojo, Tosa Mitsunobu, and Ukiyo Matahei strictly cared, 80 the learners costumes the force of pencil. bherefore should paint according were the paints used used admitted Genji,

drawing are different, and there is much orall secret. which may be understood elsewhere.

〇画 因可去 俗事

形 1名画: 筆法 依方考 に未熟:シ 木杖乗ラ双、ラ衣服り模様 云到 戸草画水墨三至 + ナリ 此境 十 月 心得 テ

swing the Vulgar Style of Painting.

are destitute of the regular style of herbs avoided, but it is The vulgar style is not, learned only by observing the famous and brees arranged egular style of painting. Partioulari impossible for the unskilfull learners that in picture of man is not elegant, but, that the branches and leaves are represented like the figures of garments, pictures of the ancient painters Particularly in painting herbs, the vulgar style must to understand its distinct limit, and thus and it they

画 圖廣可盡類事

间 物 ラ盡シテ書ザ 唐流 念看又多理質 レバ其用三當ラザルナ 仙 客 7 図

能 量 秀 唐 信 燕 ルシ海 吾 朝三在 吾 捨 家 7量知 古人 法 ラッ ラ 图 ス 華 スペ 又以本朝三百古人主以英士 E ス セ ザ Y 皆唐土天竺 キャナリ 無 唐ノ ル 故今世其様月見ル V 7 给 乃 1 テ 淮 ル者 戸普ク類三直 セバ ト家トノ分 如是 画 内上三ノ十七 法

and Chi-Chi- nese style, and there are seldom a few Painting Many Kinds of Objects.

Painting is useless, unless many kinds of objects in the universe may be painted. But the an-Chineso style the Indians Is this not the fault of believing the Chinese, and aba them, our country, there many heroes and sag is mistaken not seldom painting wbat their pictures which were drawn to represent the Japanese ges in ancient times, but ancient painters, did not appearances werehose What lamentable thing this is nd house together in their unsuitable sizes, but the Chinese, and Suinopuede those of the Chinese the Japanese?

there is than theirs The learners must not be obstinate found no such mistake in our style, and so it may ly attached to one thing, but paint as many objects as be judged that our style is more excellent

〇彩色ノ法方意

5 逢數 六法二王随 手 云丁昔 1) 衣纹喂 際寺羅ニレ レバ スト 失っ依 委シキ 墨二千書起 後二 レ氏 極 類敗彩 细画 至 テ當時 7 ") 極 E テ 彩 テ流安し 沙逢 色 テ 彩色零七 換樣 1 云彩 i K 1 後 付 地 彩 4 掉 地 繪 色 播 色 中 月中 彩 ノ法 付 压 缯 ヨス 用 置 色 其 11 画 墨 彩色 八墨 ユ 知ラザ 是 但 ケ 11 輕 繪 心繪具ラ薄 泽游 逢 具 = r 7 里至書 除 付 農 ベカラズ丹 -仕 有 ケ 面 ラ 立 习海彩面 逢 テ 網 = 1 = 石 繪馬 見り 五 八筆 7 7

本 胡彩、種 胡粉 ス テ 棋進 り勝り合せ水二方神一用 七生胭脂 " 八光明朱 八班大衛具八年十万無 老明丹良シ 同 上二致致 ン て有毛額胡粉上 十一支那差 用工日本 喂 用斗方同 ヨメは り物色ョン = 新 品 稀 艺 但心丹 也 1 モ佛 二心掛 11 梅福 豫 唐画 和朱 八年月 八桶是 沙猪 ^ シ 衣 62 八个品 继 致 = -檢 卜色悪 喂 也用中方 V 11 何 七本繪 テ も v 7 2

绿青八岩绿青上品也 绀青、銀山ョリ + ル 出 心秘 例升 本簿 方纳青 種 用中 P 大廖 3 支那 シ銅 ヨ合 3 3 セテ塩ルナ リ東ル 7

岩 同 细 テ 三一一色白土故名十八用 色揮心用斗方前二

遊紫 斗 物湖粉 力塊り紫色也因

黄土八 黄二米ノ

岩土 方发土

生 绵 二海 シテ大輪い輪 り水三漬

=

间心

膠 9

爲也对 溾 包惡心滑

丙上三千九

藍龍 良 八製之六 = し依テ 于 製法蓝龍月末人器三水月入心

金泥八四 摺 テ用 1 :膠 ラか 入金箔习指心付子其中へ入心指名

同 但 し銀泥 テ遣フ也 八年于经ルト色変し

八透膠 器 二水 盛 リ膠 月爽心布三ヶ渡ヶ遺

黑

故

The

There are the six modes of colouring, of which Zuirui Fusai (Colouring according to different Gokusaishiki (Acounute Colouring) That which i (Acourate Colouring) That which is accurate, Chiusaishiki (Moderate-colouring) coloured, is called comed, Ususaishiki (Light Colouring). The ancient Mode of Colouring.
ich the most important mode is that which

thatwhich is lightly mostly performed by daubing with the deep pigments after the first draught of a pio - t ure, The ancient mode of the accurate colouring is are represented, and this is and by

copying the folds in the dress with ink, and then the figures of garment

(Rookaccurate colouring, but the The chalk), yet called Nuritsnkoshigoto (Daubing superior. The use is changed. Konjo (Prussiam painting. It must be careful not to be uneven in the colour. in its colour and is produced in China. and then steeping it in water for daubing the same as Gofun called Hana white all pigments that of Prassian-blue There is one kind taken out of copper, but it is inferior. Gunjo is a 7 prussian-by called Shoenji, and even in Japan длау ьу the Ohiusaishiki is one called verdigris) is .-Konjō, colouring 116 mixing glue M povulgar, and the same as Tan is the excopt and as it is inferior in brushug for whose oolour is Gangofun is -blue) bhat a finer pigments been made by the of mixed with glue. Verdigris called Iwa-rokusho is superior in quality. is the sand due out of the silver mine. oxide of lead, used as a that Gofun. parts kind of Mode) it may be done skilfally the That putting the pigments on the line of ink, and fold copi lighter. The use is Enshi (Swallow-purple) is a kind of red pigments, which is verdights. mentioned. loses its st kind. it is also used for idols of which is produced in Japan is inferior in quality. The use is used lightly, quality it is not used in the accurate picture. of garment in the Chinese picture is should be Amnoug vermilions, he The mode of Nurissuke Saishiki is used force and vivacity; therefore, now it is coloured by As the colour is white, it But in the cour e of red pigment, of which one is used by rubbing it for H; Though there are several about of Gofaq they were deep, they would eas'ly be and easily, but as it is one called konneishu is brightly red Buddha, but it is not those above-That brought from Ohina years the colour becomes made by perfectly ** re-cerved its The use is called komeitan is copying the Iwabiakuroku It is used copied of garment. the proper

内上デサ

made of the Sapan-wood It is a clot like Gofum, and has the Purple colour.

rubbing quality. product of China settled. Speeding is very difficult which is made of brued gold dust tip of of glue. use and straining it the silven like and pressing it in is the same as with the used by finger, ade then sand, and has the It is made by rubbing it in a use is graph gamboge by mixing the 11 through hnen finger 中 is divided into two parts, the larger and smaller circles, which is not preferable rubbing it in a dish Gofun the same way a yellow water into a pouring water Ginder is a kind of silver pigment, which is same way as Kinder, but after many yeas past, its colour light yell Kodo pigment. dish filled with a get the Glue The Gofun. (3) s Kinden, but after n us used by making its decoction in a transparent glue is of superior quality. ellow , and the product of China clear liquor of vermilion from filled with colour, red colour like the juice vessel filled with wate Kindei is made by putting Shōenji is a red pigment dyed in cotton, and another little quantitty of glue, and rubbing water. a kind of earth, and there The way is smooth, and has the of rouge but it makes no There are of making the which the sediment has & Vessel which is wo kinds, 艺 filled with ыше ₽. one kind, changed colour

〇ドウサ引ノ事

煎 モ有 モドウサ地 シタ ル時布二方渡心刷毛二 ヲ用ユド

墨小 举八 南 大画、夏鹿毛八長十 都製 上品 ヲ用 工膠弱 用 中细画、头鹿色 枯 ル物好 シ

色先長季丰 **先鹿**毛 五 3 五分二至儿 ドウ = 11

季八種 八唐纸,上等月用 上木 枯 中老物ニハ越南生ズキノ島子纸 7 用 2

八世绡 更 り糸り 時 獲監操上節無 列風工惠站狗 人用 ルモが第二八悪シ トテ海

論 凌 信 言巴 B りきつ ス 处腹齊先生一部 工二因テ掲が摘克

内上三十

About Glazing Paper-

Mr. Nishikawa Sukenobu, and was directed by Mr. Kyosan une pour of pencils and pigments etc. costs 5 mentioned afterwards. The larger box for a pair of pencils and pigments etc. costs 5 mentioned afterwards. The larger box for a pair of pencils and pigments etc. costs 5 famous and skilfull artists, and moreover I are profitable, and therefore I wrote them a finer kind of silk called Urahakuginu, and it is sometimes used for proper picture. The above items are the descriptions dis covered by a silk not preferable for the proper picture. The above items are the descriptions dis covered by a silk not preferable for the proper picture. The above items are the descriptions dis covered by a silk not preferable for the proper picture. The above items are the descriptions dis covered by a silk not preferable for the proper picture. The above items are the descriptions dis covered by a silk not preferable for the proper picture. silk, whose length and breadth of thread and finer kind of silk called Urahakuginu, and preferably used, and the raw Toriboko dried Retinin its which is used for the glazed paper is used for the former, and that of its short fur in winter, and a little alum in a sometimes used for it. Sumi is the Japaness preferably used. That which is dried, and In the coloured picture, the glazed silk or the large-picture as point. Vakifude is a kind of pencil made of charcoal, as well as the fine-picture, but t vessel, ispora Obtusa. strain is made it through linen, and daub it with paper is used length picture, but that made of deer's long fur in summer, is t fur in winter, for the latter. Painter's brush is made of night from five bu to two sun and five bu. That ade to be broad in the middle of fur, and long and thick ink, of for equal, and which has no joint, is used. I the Paper. is used. first learners: The above statement was told by Mr. Kyosair the painter, whose opinion will be encils and pigments etc. costs 5, oo. and the which the for the The which has the superior quality of the best Chinese-paper called Toshi is rolls way of glazing is to sa Perior Sumi of picture. brush. made in Nanto is able. Poncil is used sed. There is also
Bu- ddha, but it quality of tho boil Raw solk The the Stue many

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晓 齊 畫 談内 篇卷 八一 然





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