真義大觀

vol. 5

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真義大觀

Volume V

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ART DEPARTMENT

SELECTED RELICS

of

JAPANESE ART

Vol. V.

EDITED BY S. TAJIMA.

觀大美真

第五冊

PUBLISHED

BY

NIPPON BUKKYO SHIMBI KYOKWAI,

ZENKYOAN, KENNINJI, SHIMOKYOKU,

KYOTO, JAPAN.

1901.

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PHOTOGRAPHED AND COLLOTYPED BY K. OGAWA.

PRINTED AT THE TOKYO TSUKIJI TYPE FOUNDRY.

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JAPANESE ART

Vol. I.

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國寶大系 第

冊 五 第

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SELECTED RELICS OF JAPANESE ART.

Vol. V.

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帝室御物

春日權現驗記畫卷絹本着色）

高階隆兼筆

全二十卷中第十卷の二段

（全長三丈餘、至幅一尺三寸七分）

此畫卷は南都なる春日大明神の靈驗顯著なりし事跡を畫けるものにして、全部二十卷、隆兼一代の傑作、古今繪卷物中の巨擘として天下に有名なるものなり詞書の筆者第一より第五及び第九より第十三に至るの十卷は鷹司前關白基忠公攝政兼平公の嫡子にして、近衛北殿鷹司殿と稱す、正和二年卽ち西曆一三一三年七月七日薨す）第六より第八に至るの三卷は攝政冬平公基忠公の男（第十四より第十六まで及び第十九、二十の五卷は權大納言冬基卿第十七、十八の二卷は南都一乘院良信大僧正共に基忠公の子）なり謹んで茲に登載する所の二圖は共に第十卷中の兩段にして、一は天台の座主敎圓天元二年―永承二年卽ち西曆九七九年―一〇四七年の人が叡山に於て或日の早旦唯識論を轉讀せしに、春日明神委を老翁に變じて顯はれ給ひ隨喜の餘庭前の松上に於て萬歲樂を舞ひ給ふの圖他は南都の敎懷上人（寛治七年卽ち西曆一〇九三年入寂せし高僧）が嘗て京都の音羽山に住し端坐して極樂を願ふこと三年遂に腰病を發して起つ能はざるに至りしかば、春日明神に其平癒を願りしに、或日の夢に、一人の貴女現はれ我れ汝を捨てず、我家は西方に在りと託げ給ひけるが其病頓に癒えたりと云ふの靈驗を畫けるものなり

此畫卷の筆者高階隆兼は春日或は土佐を稱とす、四位に敍し、右近將監に任じ、繪所預に補せらる、延慶西曆一三〇八年―一三一〇年頃の人なり、其父祖畫系等詳ならず、然れども其畫の風趣を見るに、土佐派の流を汲み、其奧祕を究めたるの人なること疑なし、顧ふに當時土佐氏の畫風漸く衰へ、其名聲復た昔日の如くならず、加ふるに一方には皇室を始め奉り、執權北條氏の如きは、專ら禪宗に歸依し、宋僧等を崇信したるを以て、自から支那畫の流行を來たせり、是を以て巨勢氏の如きも亦其影響を受けて稍其風格を變せんとするの傾向を生じ、所謂倭畫派の運命日に非にして氣燄頗る揚らざるに至れり、此時に方り隆兼獨り挺然として古土佐の面目を維持し、大に其神髓を發揮して光輝あらしむ、是れ實に稀世の大手腕ある畫家にあらざれば能はざる所、其功績や偉なりと謂ふ可し、蓋に此畫卷の如きは、上下貴賤男女老弱の風俗より家室器具調度の類に至るまで、當時の狀態を精描細寫して到らざる所なく而して一筆苟も下さず、一彩澀りに施さず、其匠心の微妙周密なる、其設色の精緻富麗なる、洵に我國美術界の偉觀たり、蓋し其美術上の價値は勿論風俗時物等を窺知す可き歷史上の價値に至りても亦實に多大なりと云ふ可し、要するに此畫卷は當時勢威赫々たる槐門の父子四人が敬神の懇志に堪へず、諸人の信仰を增さしめん爲め延慶二年西曆一三〇九年に謹撰せしものにして、乃ち當代の名家隆兼其命を受け、平生の蘊蓄と滿身の精力を傾け盡して揮灑したるものなれば、特り彼れが遺蹟中の最大傑作たるのみならず、其質量に於て亦當さに繪卷物中の第一位に置く可きものならん、尙更に數段を拜寫し冊を重ねて漸次に之を登載し、覽者の渴望を滿足せしむ可し

MIRACLES OF THE DEITY OF KASUGA.

(Two portions of the 10th of twenty rolls, coloured; each, 30 feet by 1 foot 3 8/16 inches.)

BY TAKASHINA TAKAKANÉ.

OWNED BY THE IMPERIAL HOUSEHOLD.

(COLLOTYPE.)

In the rolls, of which only two portions are here reproduced, the noted miracles of the Deity of Kasuga are depicted. The rolls are twenty in number, all painted by Takashina Takakané, famous as his life-works, and the most distinguished of their kind. They belong to the Imperial Household. Of the writings attached to each section of the pictures illustrating miraculous occurences, of the ten rolls, the first to the fifth and the ninth to the thirteenth are by the ex-Premier, Takatsukasa Mototada (died in 1313), and three rolls, the 6th to the 8th, are by the Premier, Fuyuhira, son of the latter, while five, i. e. the 14th to the 16th, the 19th and the 20th, are attributed to the Minister, Fuyumoto. The 17th and the 18th are the works of Ryôshin, son of Mototada, the High Priest of the monastery Ichijôin, in Nara.

Of the two sections here given, the first illustrates miracles which occured on Mount Hiyei. Once on a time, the high priest of the Tendai sect, Kyôyen by name (979–1047), was reading the Vidyâ-mâtra-âstra, a treatise on Buddhist Idealism, in a hall on the Mount. The Deity of Kasuga, transforming himself into an old man, appeared before him, delighted to express his joy and respect at meeting him. He is further represented here as performing a dance, called the "Manzairaku" ("Joy of Ten Thousand Years"), on an old pine tree in the inclosure. The second relates to a meritorious priest, named Kyôkwai (died in 1093), who, meditating for three years in an upright attitude, while on the Otowa hill, Kyôto, prayed to be born in the "Land of Bliss." He then fell ill, owing to a disease of the legs, and not being able to stand any more, he prayed to the Deity of Kasuga to cure his disease. Thereupon a lady appeared in a dream, and said to him:—"I shall not abandon thee. My abode is in the West." Upon the delivery of that oracle he recovered from his illness.

Takashina Takakané, the author of the rolls, was a General of the Imperial Body-guard and Superintendent of the Picture Bureau. His genealogy and art-lineage cannot be ascertained, but from paintings left by him, we are sure that he belonged to the Tosa school, and was well versed in its secrets. It was indeed the waning period of the school and its fame was not like that of old days. Besides, there came several priests of the Zen sect from China who found it easy to introduce the Sung art, as the Emperor, as well as the acting Premier, Hôjyô, were earnest believers in the Zen (Dhyâna) doctrine. Influenced by this tendency, Kosé and Takuma were about to alter the art-style of the line, and the fortune of the Yamato (Japanese) school of art was in a dubious position, leaving no spirit any more. It was Takakané alone who endeavoured to maintain the old name of Tosa by retaining the old art-method. His merit in this point alone is great. Ancient customs, house-matters, utensils, etc. of the high and low classes, are fully detailed in the rolls we are now studying. The author did not apply a stroke, or a tint, without care and attention. His artistic disposition is so fine and minute and his colouring so rich and exact, that he has merited a full part of the glory which falls to Japanese art. The rolls, being descriptive of the so-called miracles of old, are valuable, both for the advancement of art, and the study of the historic lore of Japan. The four illustorious persons of the administrative family, enjoying the highest power and position, conceived these depictions, in 1309, out of their believing hearts, to promote faith in the Deity, and they ordered the artist we are considering to paint what they thought desirable for the purpose. Accepting this honourable order, Takakané seems to have devoted all his talent and acquisition to conceiving and producing upon canvas this grand masterpiece. We intend to photograph several more sections, and reproduce them, one after another, as we progress in the publication of the present series.

如意輪觀世音菩薩木像　傳聖德太子作

（身長四尺三寸）

京都府下太秦眞言宗廣隆寺藏

廣隆寺は推古天皇の十二年西曆六〇四年聖德太子(第二冊に其傳あり)が近臣秦川勝に命じて建立せしめ給ひし山城第一の古刹にして、秦公寺、桂林寺、香楓寺、蜂岡寺、蓁野寺等の別號あり、又金堂の西に當りて桂宮院あり、八稜形の構造にして世に八角堂又は奥院と稱す是れ楓野別宮にして太子親ら土木の功を積み造營し給ふ所なりと云ふ、堂内に三體の佛像を安置す、こゝに掲ぐる如意輪觀世音菩薩の木像は卽ち其一體にして、寺傳には太子の作なりと云へり、然れども之を第三冊に掲載せる中宮寺の如意輪觀世音傳太子作と對觀比較するに、彼れは都雅優美にして、此れは素朴古雅の趣あり、而して後者は前者の如く刀痕鋭利ならず到底同一人の作と認む可らざるなり、但し其委勢樣式は則ち兩者共に純然たる推古時代のものなること疑なし、唯全體に就て之を評鑒すれば、彼れは專門家の作にして、此れは否らざるが如し、兎に角に推古時代の古彫刻の今日に現存するもの僅に指を屈するに過ぎざれば此像の如きは本邦美術の發達沿革の次第を徵知するに缺ぐ可らざるの逸品なり

WOODEN IMAGE OF CAKRAVARTÎ-CINTÂ-MAṆI AVALOKITEŚVARA.

(4 feet 3¼ inches in height.)

SAID TO BE BY PRINCE SHÔTOKU.

OWNED BY THE TEMPLE KÔRYÛJI, KYÔTO.

(COLLOTYPE.)

Kôryûji is the oldest temple in Kyôto. It was in 604 A. D. that **Prince Shôtoku*** built it under the superintendence of Hata Kawakatsu. West from the Kondô (Golden Hall) of the temple there is an octagonal building called Keikyûin, or Hakkakudô, the "Eight-sided Hall." It is said to have been the Prince's palace, built by himself. There are three images of Buddha in it; the wooden image here reproduced being one of them, and it is said to have been carved by the Prince himself. When we compare it, however, with the image of Avalokiteśvara of the temple Chûgûji (see Vol. III) which is also attributed to him, we see that the latter is more refined than the former, which is of a simple and antique taste. They can noways be attributed to one and the same sculptor. Both, however, belong to the Suiko period. But judging them in all their aspects we can say that the one here reproduced may be by a lay-artist while the other is doubtless the work of a specialist. As we have very few art-relics of the Suiko period, we welcome this image as important for a study of the historical development of Japanese art.

* For the life of Prince Shôtoku, see Vol. II.

WOODEN IMAGE OF GAKRAVARTÎ-GINTÂ-MANI AVALOKITEŚVARA.

(4 feet 3½ inches in height)

SAID TO BE BY PRINCE SHÔTOKU.

OWNED BY THE TEMPLE KÔRYÛJI, KYÔTO.

(COLLOTYPE.)

Kôryûji is the oldest temple in Kyôto. It was in 603 A. D. that Prince Shôtoku, [illegible] under the superintendence of Hata Kawakatsu. Next from the Kondo (Golden Hall of the [illegible] is an octagonal building called Kôdyôin, or Hakkakudo, the "Eight-sided Hall." It [illegible] to have been the Prince's palace, built by himself. There are three images [illegible] in it: the [illegible] and it image here reproduced being one of them, and it is said to have been carved by the Prince himself. It can be compared it, however, with the image of Avalokiteśvara [illegible] temple (Ichi[illegible] Ichi-in) which is also attributed to him, we see that the latter is more rude. Than the [illegible] work is of a simple and antique taste. They can always be attributed to one and the same sculp[illegible] It is, however, belong to the Suiko period. But judging from in at least [illegible] we can say that the one here reproduced may be by a lay-artist while the other is doubtless the work of a specialist. As a work of art-relics of the Suiko period, it welcome this image as important for a study of the historical development of Japanese art.

* See the list of Prince Shôtoku, no. 1, p. 11.

東京帝國博物館蔵

聖徳太子御作 観音菩薩木像

高野山金剛峯寺蔵

藥師如來三尊金銅像　作者不詳

第一、藥師瑠璃光如來　第二、日光徧照菩薩　第三、月光徧照菩薩

（中尊身長九尺、頂彌環高五尺一寸、脇侍二尊身長各一丈一尺二寸）

奈良縣下西京法相宗大本山藥師寺金堂安置

藥師瑠璃光如來は東方に淨土を建立せる七佛藥師の第七位にして、其淨土は西方阿彌陀佛の極樂世界と莊嚴異なることなく、日光徧照、月光徧照の二菩薩は、觀自在、得大勢至が阿彌陀の左右に侍する如く、無數の聖衆に長として、此如來を補佐し、又彌陀淨土の往生人が觀自在等の二十五菩薩に歡迎せらるゝ如く、此佛の淨土に往生する者は文殊彌勒等の八菩薩に迎接せらると云ふが如きを、其主要なるものとす

此に掲ぐる藥師三尊金銅像を本尊とせる藥師寺の創立を案するに、天武天皇白鳳九年（西曆六八〇年）十一月、皇后不豫、醫藥其驗なかりしかば、除病延命の爲め丈六の藥師像を鑄造せんとの誓願を發し給ひしに、忽ち靈驗ありしを以て、天皇乃ち大に感じ、造像を創め給ひしも、鋪金未だ畢らずして崩じ給へり、持統天皇乃ち前緒を追ひ、其十一年（西曆六九七年）七月、始めて功を遂げ、盛んなる開眼式を行ひ、尋で其堂塔僧坊をも建設せしめ給へり、元明天皇和銅三年、都を平城に奠めらるゝに迫び、藥師寺も亦養老二年を以て高市郡國本郷より新京に移し建てしめらる、今の藥師寺卽ち是れなり、此に掲ぐる三尊は同寺金堂に安置せらるゝものにして、其製作年代に就き二說あり、其一は則ち曰く、是れ天武天皇白鳳年間創作の丈六像にして、養老二年同寺移轉の際、同じく高市郡より遷したるものなりと、其二は則ち曰く、是れ養老二年（西曆七一八年）同寺移轉の時、重鑄したるものなりと、而して養老重鑄說に更に二樣の論あり、甲は曰く、同寺移轉の際同じく遷座せられたる白鳳創作の像は現今講堂に安置せらるゝものにして、金堂の三尊にはあらず、金堂の三尊は卽ち養老年間の重鑄に係れること疑なしと、乙は曰く、同寺の一緣起に記する所の如く、行基菩薩（天智天皇七年―天平勝寶元年卽ち西曆六六八年―七四九年）が養老移轉の際勅を奉じて當時百濟國より貢獻せる佛足跡を模範とし、金置山（今の金岡山）寺の附近に在り）に於て鑄造せるものなりと、此等の諸說は孰れも多少の典據を有するを以て容易に是非す可らずと雖も、審に記錄口碑等に徵し、又其技巧樣式等を精査すれば、寧ろ養老の鑄造なりとすること穩當なるが如し

熟ら〳〵三尊の相好を觀るに、其容儀の端嚴殊妙にして、形體の優美豐滿なるは勿論筋肉の弛張より體軀四肢の褪術に至るまで、極めて寫生的にして、其形相は我國の佛體中最も能く所謂三十二相を具備せるものなり、且つ衣紋の曲線自在にして、其裾の須彌壇の前面に垂下し、溜襞相重なるの狀殆ど實物を見る如く、妙言ふ可からず、須彌壇は中部方形にして、上下共に階段狀を成し、其周圍には葡萄模樣及び幾何線的紋樣を現はし、其四方には奇古なる青龍、白虎、朱雀、玄武の四獸を配し、又中部の四面には瓦燈形の裡に面貌醜怪なる裸體人物を半肉彫りに露はせり、其意匠の非凡にして、技術の絕倫なる、本尊及び兩脇侍と相待つて實に本邦美術界の偉觀と稱す可し、後花園天皇の文安二年（西曆一四四五年）金堂、大風の爲めに吹倒されたれども、三尊は毫も破損を受けず、又後奈良天皇の享祿二年（西曆一五二九年）兵火の爲めに燒失せしも、三尊は矢張り其禍を免かれ、安政三年（西曆一八五六年）光背を改造したるの外、今日に至るまで依然として千古の美觀を呈するを見ても、其製作の如何に卓絕なるかを推知するに難からざる可し、要するに精巧完美の妙を盡して毫も苦澁の痕を留めざる此像を以て、夫の推古時代の鑄造に係る法隆寺金堂の藥師及び釋迦三尊の金銅像に比較對觀せば、彼れの筋右勁硬にして此れの優麗穩健なる、自ら時代精神の推移、藝術技工の發達を察するに足る可し

藥師如來三尊金銅像　作者不詳

藥師如來三尊金銅像　奈良時代　高三尺五寸　東京帝國博物館蔵

（「日本美術工藝」第一卷第一號、昭和十年一月）

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BRONZE IMAGE OF BUDDHA BHESHAJYA-GURU (YAKUSHI) WITH TWO OF HIS ASSOCIATES.

I. Buddha Bheshajya-guru.

II. Bodhi-sattva Sûrya-prabha.

III. Bodhi-sattva Candra-prabha.

(I, 9 feet 1½ inches in height; its seat, 5 feet 2 inches; II and III, each, 11 feet 3 inches in height.)

SCULPTOR UNKNOWN.

OWNED BY THE TEMPLE YAKUSHIJI, NARA.

(COLLOTYPE.)

Buddha Bheshajya-guru is believed to live in the Land of Bliss in the Eastern Quarter, and Bodhi-sattvas Sûrya-prabha and Candra-prabha assist him in the work of salvation, just as Buddha Amitâbha in the Land of Bliss, in the West, is helped by Bodhi-sattvas Avalokitcśvara and Mahâ-sthâma-prâpta in his religious work. The Buddha is believed to have made some twelve vows, one of which goes as follows:—"If my name be heard by one who is suffering from a disease, he shall be healed at once, and his spirit and body may be tranquilized, having no longer a sickly feeling."

As to the founding of the temple Yakushiji, where these images are installed, the tradition runs as follows:—"In 680, the Consort of the Emperor Tenmu was ill, and no physician could cure her of her disease. Thereupon she vowed to have cast images of Bheshajya-guru and his retainers, and she prayed, by this merit, to be exempt from the impending end of life. Soon after she recovered, and the Emperor gave orders to fulfill the vow made by the Empress. Unfortunately he died before the gilding of the images had been finished. The succeeding Empress, Jitô, continued the work, which was finished in 697, when a grand ceremony of opening the eye of the images was held. Further, she built halls, pagodas and resident houses in honour of the images." In 710 the Emperor, Genmyô fixed his capital at Heijyô (Nara), and eight years later the temple which was in Okamoto, in the district of Takaichi, was also removed to the new capital. This is what we know now as Yakushiji.

The three images here reproduced are installed in the Kondô (Golden Hall) of the temple. As to their date there are two opinions advanced. One refers them to the time of the Emperor Tenmu, as also does the tradition above mentioned. The other holds that they were recast when the temple was removed in 718. Both opinions are based on a more or less authentic record which has come down to us, and must not be rejected without a sufficient ground. From the skill displayed and the style of casting, we rather think that they are productions of the year period of Yôrô (718). The forms of the images are finely rendered, faultless and well proportioned of limb. The so-called Thirty-two Characteristics are shown as far as possible, and best among images of their kind. The carved lines of the robe look exceedingly natural, with the skirt hanging in front of the throne. The throne of the Buddha is square at the top and has steps in front. All around is a design of grapes, and other round or square figures. On the four sides of the middle portion of the seat some undressed figures, apparently conversing together, are seen. The designs are, on the whole, uncommon,* and the work, too, is unequalled. The three images form the best class of the art relics of old Japan. These escaped the storm which broke down the Kondô Hall in 1445, and the fire which reduced the temple to ashes in 1529. Except the halos, which were recast in 1856, there is no part altered from the time of the first casting. If we compare these fine and finished art-objects of the Yôrô period with the simple and antique forms of the Suiko period, e. g. Bheshajya-guru, and Śâkya-muni and the two Bodhi-sattvas (see Vol. I), of the temple Hôryûji, we can see how quick a development these periods saw in the art of representing sacred objects.

* A mirror with a design of grapes is said to be of Bactrian origin. The design here seen may be an imitation of the old type, from India.

銅製華原磬　作者不詳

（臺座共高三尺二寸五分）

奈良市法相宗大本山興福寺藏

こゝに出す華原磬は興福寺の什寶中殊に貴重なるものにして古來其名高し全體銅鑄製にして圖の如く四頭の龍相屈して磬を圍繞し頭部は各左右に向ひ尾は相接して臺柱を繞へり臺柱は獅子（或は狛犬なりとも云ひ又は龍馬なりとの說あり）の背上に立ち獅子は頭を擧げ尾を卷いて蹲居せり而して龍腹の間に懸れる磬は其兩面の中央に寶相華周邊に蓮華蔓草を顯はせり元來華原磬の名稱は支那の華原（今の陝西省西安府耀州路ならんか）より產出する所の名石を以て作れるものなるのみならず磬は方形の物にして圓形の具にあらざれば玆に出せる如き銅製にして且つ圓形なる物を華原磬と名づくるは妥當ならず寧ろ鉦鼓と云ふを至當なりとせん然れども華原磬は唐の天寶西曆第八世紀の央以來久しく世に賞贊せられたる佳名なれば卽ち之を採りて此に名づけたるものならんか又此の製作に就きて二樣の說あり一は則ち我國に於ける天平時代（西曆第八世紀の央）の作なりと爲すものにして他は則ち支那唐朝の製なりとするものなり其年代に於ては兩說共に大差なけれども之を日本品とすると支那作とするとは其見る所頗る懸隔せり而して之を支那作とするは古來の傳說にして且つ具眼者の往々同意する所なるが如し然れども其說別に據あるにあらず同じく興福寺に藏する洞濱磬と共に唐朝傳來の物ならんと云ふに在るのみ又之を日本品とするの說に至りては一層茫漠にして唯其局部を把らへて我國天平時代の藝術品ならんと評騭するに過ぎず蓋し其意匠鎔範の上より見れば或は天平の製作と云ふの說に首肯するを得べく龍と獅子の形容等よりすれば寧ろ唐作と見る可きものなるが如し されば彼我孰れの作なるか之が鑑案を下さんは非常の難事にして更に精細なる比較研究を經ざる可らず蓋し天平時代の文化は或る意味に於て唐代文化の模倣なれば當時に於ける藝術は彼此往々辨別するに苦む物なしとせず故に當時製作せられ若くは渡來したる遺品にして傳說の確實なるものか然らざれば特調の顯著なる物にあらざるよりは輕々に之を鑑定す可らざるなり要するに此華原磬は支那日本何れの製作たるを問はず其意匠奇拔にして形狀よく整ひ鎔型頗る精緻にして意匠秀拔龍獅の如き殊に活氣橫生の趣あり壯麗雄偉眞に千古の神品と稱す可し

MUSICAL INSTRUMENT CALLED "KWAGEN-KEI."

(Copper; 3 feet 2¾ inches in height.)

SCULPTOR UNKNOWN.

OWNED BY THE TEMPLE KÔFUKUJI, NARA.

(COLLOTYPE.)

"Kei" (Ching) is originally a square stone instrument of music. That made of a square-shaped stone, a product of Kwagen (Hwa-yuen) near Si-an-fu, China, is generally called the "Kwagen Kei." The one here reproduced is of copper and round-shaped, so that the name applied to it is rather out of place. However, among the treasures of the temple Kôfukuji it is one of those most renowned from olden times. The whole is made of copper. Four dragons hold the gong, their heads turning different ways, but the tails uniting in a coil about the supporting axis, which stands on a lion. The gong itself is cast with a design of a lotus flower in the centre, surrounded by two wreaths of lotus creepers.

There are two opinions concerning the workmanship. One assigns it to the Tempyô period, to a Japanese hand, while the other takes it to be of Chinese origin, of the Tang dynasty. Thus both agree as to age, but differ as to the place of production. There is another "Kei" in Kôfukuji called "Shi-hin," which seems also to be of Tang origin; connoisseurs generally couple our "Kei" with that, though without any special reason. However, there is no ground whatever for assigning it to a Japanese artist. Model and design can well be attributed to the Tempyô period, while the form of the dragons and lion point to a Tang origin. We want much more study before deciding between the two opinions. Whether Japanese or Chinese, the excellent design, the well-proportioned form, the minute, fine and clean modeling, and the animation of the dragons and lion are full of taste and worthy of admiration. It is indeed a rare art-relic of old.

鑑眞和尙紙製像　傳僧思託作

（身長二尺七寸五分）

奈良縣下律宗大本山唐招提寺開山堂安置

南都の巨刹唐招提寺の開祖たる鑑眞和尙（西曆六八八年―七六三年）の傳は、第四冊過海大師東征傳緣起書卷の說明に逸べたり

此像古來傳へて思託律師の作と稱す。師は唐の沂州山東省の人、稟性俊邁にして英辨快利、鑑眞和尙の弟子となりて台敎及び律都を學習し、其に造詣深かりしと云ふ。台州浙江省の開元寺に出世するに迨び、大法を弘通し、衆生を濟度して一日も怠らず、天平勝寶六年（西曆七五四年）鑑眞和尙の東渡するや、師も亦從て來朝し、和尙が招提寺を開創せし後は、專ら其化儀を輔けて大に律宗を激揚せり。延曆の末年（西曆第九世紀の初）七十餘歲にして示寂す。師嘗て東征傳を著はして鑑眞和尙の行狀を細敍し、又欽明天皇より延曆年間に至るまでの高僧の行實を纂めて延曆僧錄を撰す。之によりて文名今古に高し。唐招提寺の舊記に據れば、師は亦頗る佛像を造るに妙を得、其遺作も少からず、こゝに揭ぐる紙製像の如き卽ち其一なりと云ふ。鑑眞和尙嘗て師に謂て曰く、我れ若し終に臨まば願はくは坐化せん。汝我が爲めに戒壇院に於て別に影堂を立てよと。此像を安祀する開山堂は天平寶字年間（西曆七五七年―七六四年）に創建したる所なり。舊堂は天保四年燒失し、現今の堂は明治十八年靈舍を移し建てたるもの。と云へば、師が和尙の遺旨を奉じて其遷化後直ちに建立したるものなる可く、隨て其裡に安置する此像は蓋し師が最も心を勞して作りたるものなる可し。像の全體おのづから唐風を帶び、且つ其盲目和尙東渡の際暑毒に中りて明を失すにして、而も端然たる姿態、穩雅にして謂乎たる容貌は、能く高僧大德の眞を顯はし、觀者をして親しく鑑眞大師其人に接するの感あらしむ。且つ此像は紙を張りて製作したるものなれば、殊に珍重す可きの奇品と云ふ可し

PAPER IMAGE OF THE VENERABLE KWANSHIN.

(2 feet 8¾′ inches in height.)

SAID TO BE BY SHITAKU (CHINESE).

OWNED BY THE TEMPLE TÔSHÔDAIJI, NARA.

(COLLOTYPE.)

The life of the Venerable Kwanshin (688–763 A. D.), the founder of Toshodaiji, Nara, has been given in Vol. IV under the "Historical Pictures of Kwakai Daishi." The paper image here reproduced is said to have been made by the priest, Shitaku, a native of Shan-tung, and a pupil of Kwanshin in Buddhist discipline and the doctrine of the Tendai sect. He was by nature clever, and eloquent, and ardent in propagating the Buddhist Law, while in the monastery Kai-yuen-ssu in Che-kiang. In 754 he travelled with Kwanshin to Japan and helped the latter in founding the Shôdaiji and preaching his discipline. He died at the commencement of the 9th century, aged more than seventy. He wrote the biography of Kwanshin, which he entitled the "Kwakai Daishi Tôsiden." Further, he compiled a book called the "History of Priests in the Yenryaku Period," with which he made a great name as an author. According to a record of the monastery, in which the image is kept, he was skilled in making Buddhist images; the one here given is an example. The image before us gives no exact conception of the Tang art. Kwanshin was blind, suffering from an eye-disease caused by summer heat during a sea voyage to Japan, but the blindness seemed to have no deleterious effect. His accustomed upright attitude, and the happy and gentle expression of countenance, portrayed so beautifully in the figure, are worthy of the founder of a great sect. Such an image, manufactured of paper, is very rare with us.

彌勒菩薩塑像　作者不詳

（身長二尺八寸、臺座高九寸）

京都府下太秦眞言宗廣隆寺藏

茲に掲ぐる塑像は廣隆寺にて彌勒菩薩と傳ふる所のものなり、然れども通常彌勒像は首に五佛冠を戴き左手に法界堵を置ける蓮華を持し、右手に說法印を作すものなるに、今像は螺髮にして寶冠なく、且つ衣服手相等、常式に異なり、之を彌勒と云はんより、寧ろ釋迦如來と稱するを適當とす、但し其兩手は勿論體軀の諸部にも後人の補修に係る痕跡多ければ、其初め或は今と多少其形狀を異にせしやも知る可らず然れども大體の樣式到底彌勒菩薩の像として製作せしものにあらざるは明かなり、廣隆寺にては何の據ありて之を彌勒と稱ふるか案ずるに同寺由來記に「金銅彌勒菩薩像坐像高二尺八寸推古天皇十一年癸亥自百濟國献之聖德太子於小墾田宮賜之秦川勝云々」と云ひ、又緣起に「金銅彌勒菩薩像居高二尺件像推古天皇二十四年丙子自新羅國奉渡之」とあるも他に之に符合するの菩薩像なきより後年或は此像を以て由來記等に所謂彌勒菩薩なりと誤り傳ふるに至りたるものにはあらざるか、然らば假りに之を彌勒菩薩なりとせんも、由來記に所謂推古天皇十一年（西曆六〇三年）に百濟國より貢獻したるものなるか將た緣起に所謂二十四年（西曆六一六年）に新羅國より渡來したるものなるか其身長よりすれば前者の說に合するが如しと雖も彼は則ち金銅製にして此は則ち塑像なり、よし又此像元と金箔を塗布し其色の燦然たりしより金銅と誤り認めて斯く傳へたりとするも其面貌姿體の作法より風神韻致に至るまで他の推古時代の作品に比して頗る逕庭あるを如何せん、況んや當時既に百濟者くは新羅に於て果して能く此の如きの精巧優秀なる塑像を作り得たりとするが如きは頗る首肯し難き所なるをや、要するに此像は彌勒菩薩にあらず、由來記及び緣起の兩說共に以て此像の傳來を證するに足らざるなり、然れども千有餘年の星霜を經たるの古像なることは毫も疑なく、而して其端嚴微妙の相好を具足し、觀る者をして尊たき恭敬の念に堪へざらしむるに至ては、決して庸工の作にあらざるを知る可し、殊に塑像は保存最も容易ならざるに、其首部の如きは些しも修補を經たるの痕なく、依然として舊觀を存す、眞に尊重す可きの靈像なり

CLAY IMAGE OF BODHI-SATTVA MAITREYA (MIROKU).

(2 feet 8 inches in height.)

ARTIST UNKNOWN.

OWNED BY THE TEMPLE KÔRYÛJI, KYÔTO.

(COLLOTYPE.)

The clay image here reproduced is said to be that of Bodhi-sattva Maitreya (Miroku), according to a tradition of the Kôryûji, its possessor. But the general type of the Bodhi-sattva differs from this in several points. He is generally with a diadem of five Buddhas, holding in his left hand a pagoda, called the "Dharmadhâtu", while his right hand indicates that he is preaching the Law. Here the image has curled hair, is without a diadem, and with a different garment, and the position of the hands is different. It is altogether very doubtful if it represents Maitreya. It seems rather to be meant for Buddha Śâkyamuni. However, as the hands and a portion of the body seem to be a restoration, we can not say with certainty what the orignal form was. In any case there is no reason whatever for regarding it as Maitreya. But, then, how did it come to be called so? In a record of the temple it is said that a bronze image of Maitreya, 2 feet 8 inches high, was a present from Korea to Prince Shôtoku, who further gave it to Hata Kawakatsu, the founder of this temple. There is another entry of a bronze image, also a present from Korea. The tradition that the clay figure is Maitreya is perhaps due to a mistaken identification of it with one of the above mentioned images. But as our's is an earthen image, while the Korean were bronze, any attempt at identification fails to convince us. Originally the image was decked with gold-leaves, and was easy to be mistaken for a metal one. The face and form, as well as the taste and spirit displayed, much differ from the style of the Suiko period (end of the 6th century and commencement of the 7th). Such an earthen image, finely and dexteriously made, can not be attributed to a Korean artist of that time. But it leaves no doubt that it is a production of at least more than 1,000 years ago. Though an earthen image is very difficult to preserve, the head portion shows no trace of repair, and is worthy to be regarded as the perfect product of an ancient artist of high talent.

十一面觀世音菩薩木像　傳傳教大師作

（身長六尺五寸）

滋賀縣下南富永眞宗大谷派觀音堂安置

十一面觀世音のことは第一冊以來既に屢説明したれば茲に之を再説せず

此に出せる木像は古來傳教大師の作と傳ふるものなり傳教大師は近江國滋賀郡の人諱は最澄姓は三津首稱德天皇神護景雲元年西暦七六七年生る幼にして州の大國師行表に投じ唯識華嚴起信等を學び後南都に遊びて始めて鑑眞和尚が將來せる天台の經釋に接す延暦四年師は世間當なくして榮枯限りあるを歎じ正法陵遲し衆生沉淪するを慨き遂に叡山無人の境に入り草庵を結びて獨り想を三觀の理に潛む同七年根本中堂を山上に創建し二十三年西暦八〇四年の秋詔を奉じて入唐し先づ台州浙江省天台山國清寺に抵りて道邃和尚より天台の玄旨を傳へ又佛隴寺の行滿に就きて菩薩の大戒を受け尋で越州浙江省の龍興寺に到りて順曉阿闍梨に値ひ三摩耶灌頂を受け且つ曼荼羅等の闍樣法具を授かり更に唐興縣浙江省禪林寺の翛然禪師の室に入りて參請し遂に北禪一派の衣鉢を得たり二十四年西暦八〇五年六月歸朝し新たに法華を建てゝ南都の六宗と衝を中原に爭ひ本邦天台宗の基礎を開創せり弘仁十三年西暦八二二年六月入寂す世壽五十六清和天皇貞觀八年大師號を追贈せらる此の如く大師は實に千古の高僧にして博く大藏經論の玄旨に通じ北禪の正系を嗣ぎ高く一心三觀一念三千の法門を擧揚したるのみならず又能く陰陽醫方に達し工巧に長じしば〳〵佛像を描寫彫刻したりと云ふ然れども果して能く此像を造る程の手腕ありしや否やに至りては頗る疑なき能はず或は云ふ大師が最後の一刀を下し且つ開眼したるものを傳來して直に大師の作と爲せるものならんかと是れ或は然らん今熟ら〳〵其樣式及び刀法を視るに大師の時代を距ること遠からざるの作たるは殆ど疑なきが如し其相貌姿體は云ふまでもなく各十一面の諸相より瓔珞環釧輕衣等に至るまで一刀苟もしたるの痕なく優美高雅にして神韻外に溢れ之に對する者をして轉た渴仰崇敬の念に堪へざらしむ蓋し我國の寺院に十一面觀世音を安置するもの多けれども此像と比較するに足る可き名作は極めて僅少なり其傳教大師の如き稀有の高僧の作なりと傳へらるゝこと決して所以なきにあらざるを知る可し

WOODEN IMAGE OF THE EKÂDAŚA-MUKHA AVALOKITEŚVARA. (THE ELEVEN-FACED KWANNON).

(6 feet 5¼ inches in height.)

SAID TO BE BY DENGYÔ DAISHI.

OWNED BY THE TEMPLE KWANNONDÔ, ÔMI.

(COLLOTYPE.)

About the Eleven-faced Avalokiteśvara we have spoken more than once since the publication of the first volume. The image here given is said to be by **Dengyô Daishi**, whose civil name was Saichô, a native of Ômi province. In his boyhood he began studying the Buddhist doctrine under Gyôhyô and afterwards travelled to Nara where he saw the commentary of the Avatâmsaka (Kegon) Sûtra which had been brought there from China by that famous Chinese priest, Kwanshin. He regretted that the right doctrine of Buddha had begun to fall to the ground, day after day, and, out of pity for the society at large, he retired to the forest of Mount Hiyei where then no trace of living being was to be found. He built a hut for himself and also a central hall on the mount, while continuing the study of Buddhism. In 804 he was ordered by the ruling Emperor to travel to China to study further the sacred books. On his arrival at Che-kiang he went up to Mount Tientai where he met the head priest Tao-sui and from whom he received instruction. Afterwards, travelling further inland, he studied under Hao-man, Shun-hsiao and Hsi-jan. Returning home after one year he established the Tendai sect in Japan. In 822 he died, aged fifty-six. The Emperor, Seiwa, gave him the posthumous title Dengyô Daishi. He was one of the most famous priests in Japan and the founder of the Dhyâna sect, called the "Northern Sect of Contemplation." He was versed in astrology and medicine as well as skilled in sculpture and painting.

But it is open to question whether he was able to create such a work as is reproduced here. It was customary for a high priest to apply the last chisel (or knife) to the sculpture and open the eyes of the image, and such an image came to be called his production. Such may also have been the case with the present one. Though we do not know who was the author, nevertheless so much is certain that the sculpture is to be assigned to a period not far from that of the alleged author, Dengyô. The faultless form of each of the eleven faces, the robe, the necklace, and all, do not betray a trace of the chisel; all is noble and fine, full of spirit, inspiring a feeling of admiration. There are several images of the same Avalokiteśvara, but it is very difficult to find such an excellent one as this. It is but reasonable that it should be attributed to Dengyô.

WOODEN IMAGE OF THE EKÂDAŚA-MUKHA AVALOKITEŚVARA.
(THE ELEVEN-FACED KWANNON).

(5 feet 6½ inches in height)

SAID TO BE BY DENGYÔ DAISHI.

OWNED BY THE TEMPLE KWANNONDÔ, ÔMI.

(COLLOTYPE.)

山水圖屏風絹本着色）　筆者不詳

一雙の中右隻の一部

（各隻縱四尺六寸五分、横八尺）

京都市眞言宗大本山教王護國寺東寺藏

此に出せるものは、古來山水屏風と稱して頗る有名なるものなり、寺傳に據れば、弘法大師眞言宗の祖、寶龜五年—承和二年即ち西曆七七四年—八三五年入唐し、大同元年西曆八〇六年歸朝の際、憲宗帝より之を得て將來したるものなりと云へり、然れども熟ら〳〵之を觀るに、其人物の服飾より山水樹木の趣に至るまで、寧ろ日本の風にして、筆致はた倭畫の特徴あり、其唐人の作にあらざるや決して疑なし、但し之を倭畫とすれば其筆者は何人なるか、こゝに於てか更に二說を生じ、甲は之を春日基光（春日派の始祖にして應德頃即ち西曆第十一世紀末の人）とし、乙はこれを珍海（已講東大寺の已講にして畫を能くす、大治年中即ち西曆第十二世紀初の人）の筆なりとす、然れども其實恐らくは基光、珍海等よりも一層古き畫家の手に成れるものならん、而して其筆力の暢達にして穩健なる、其傳彩の高雅にして沈着なる、天禀の妙手に非ざれば能く此に至ることなし、そも〳〵所謂倭山水の描法を窺知す可きもの、此一雙の屏風畫を措きて殆んど他に之れあるを知らず、是れ此畫の殊に世人に尊重せらるゝ所以ならん、筆者の詳ならざるこそ實に千秋の遺憾なれ

LANDSCAPE.

(Part of a folding-screen, coloured; 7 feet 11 2/3 inches by 4 feet 7 1/5 inches.)

ARTIST UNKNOWN.

OWNED BY THE TEMPLE KYÔWÔGOKOKUJI (TÔJI), KYÔTO.

(WOOD-CUT.)

The famous picture here reproduced is one of those preserved on the so-called "Senzui" screens, which are said to have been brought home by Kôbô Daishi (774-835) from China in the year 806 A. D., as a gift from the Emperor Hsien-tsung of the Tang dynasty. But on careful examination we notice several points which betray their Japanese origin, e. g., the dress of the persons in the picture, the treatment of the trees, and other designs. The handling is even markedly characteristic of Japanese paintings. At any rate it is clearly not of Chinese origin. But if we are right in assuming them to be by a Japanese hand, who is the artist? There are two opinions concerning this. According to one they are by Kasuga Motomitsu (founder of the Kasuga school, who lived towards the end of the 11th century) while the other assigns them to Chinkai (an elder of Tôdaiji, who lived early in the 12th century). But we consider them to be by some painter of note, much earlier than the above two. The free but mild handling, and the slight and tasteful colouring show their creator's talented hand. The rules of the ancient Japanese landscape-sketch can be detected only in such excellent pictures. This is the reason why the screens are so generally admired. It is indeed regrettable that the author is unknown

一字金輪木像　傳運慶作

（身長二尺四寸八分、臺座高一尺三分）

嚴手縣下平泉天台宗中尊寺藏

一字金輪は眞言祕法の本尊なり、一字とは𑖮の字を謂ひ、金輪は金剛の車輪にして、其能く物を摧破するの義を取て智性の利用に譬ふ、即ち一字金輪は吾人の心性に具有する所の智慧が一切の無明煩惱を摧破して法界を照耀するの理を具體的に表示したるものなり、此佛に大日金輪と釋迦金輪の二種あり、大日金輪は經に、五佛冠を戴き手に智拳印を結び日輪に居し、八獅子座に坐すとあり、今像之に合せり、但し八獅子座なきはこれを略せるならん、他の畫像には日輪の周圍に輪王の七寶即ち象寶馬如意主藏神主兵神女寶を配置するを通例とす

此像は陸奥國押領使藤原清衡が天治元年（西曆一一二四年）建立せし有名なる中尊寺金色堂（通稱光堂）の南なる山王社本尊釋迦三尊の配佛にして、肉色の大日金輪なるが故に世俗之を人肌の大日と稱す、寺傳に據れば作者は運慶後鳥羽天皇御宇即ち西曆第十二世紀終頃の人にして、藤原秀衡の念持佛なりしと云へり、秀衡は出羽押領使基衡の男にして、清衡の孫に當り、鎮守府將軍となり陸奥守に任じ從五位上に叙せられ、文治三年（西曆一一八七年）十月九十二歳にて卒せし人なり、されば此像の念持者たりしと云ふ秀衡と、其作者なりと傳へらるゝ運慶とは、正にその時代を同うするのみならず、佛像等に玉眼を嵌入するは運慶より始まれりと云ふの傳說を眞なりとし、此像に玉眼あるを見て之を鎌倉時代初期に於ける同人の作と爲すは、必ずしも根據なきの說にあらず、然れども其實玉眼の嵌入は運慶の創意にあらず、且つ端嚴微妙なる形相精巧優美なる刀法及び厨子の天井に彫刻せる天人の風姿の頗る法界寺阿彌陀堂（山城日野の壁畫に酷似せる等の諸點より考ふれば、運慶以前即ち藤原時代の製作なりと鑑定するの寧ろ妥當なるを信ず、要するに此像は所謂鎌倉式の風趣なくして寧ろ藤原式の特調を具へたり、而して其體內を空洞にし其背部を省きて半肉彫と爲せるが如き、一種無比の彫法として美術界に稀有の好標本なり

WOODEN IMAGE OF BUDDHA VAJRA-CAKRA (MAHÂ-VAIROCANA).

(2 feet 5¾ inches in height.)

SAID TO BE BY UNKEI.

OWNED BY THE TEMPLE CHÛSONJI, RIKUCHÛ.

(COLLOTYPE.)

Buddha Vajra-cakra is worshipped in the mystic school of Buddhism called the "Shingon" (Mantra). The Buddha is otherwise called "Ichiji-Konrin", meaning "Diamond Wheel with the Symbol of One Letter"; the one letter being intended for 𑖮.* There are said to be two incarnations of this mystic Buddha, one being the Vajra-cakra form of Buddha Mahâ-vairocana, the other that of Buddha Sâkyamuni. The former is generally represented wearing a diadem with five Buddhas on it, with the sun as his halo and sitting on a seat of eight lions. The present image, though differing in some points, is meant to be that one.

The image is installed in a branch temple of Chûsonji, which was built in 1124 by Fujiwara Kiyohira, the governor of Mutsu province. According to the record of the temple, the sculptor is **Unkei** (of the 12th century; for him see Vol. II) and Fujiwara Hidehira (died in 1187, aged ninety-two), a grandson of Kiyohira, is said to have been accustomed to worship it. As the alleged sculptor and the worshipper are contemporaries, there may be no mistake in authorship. Moreover it is generally believed that the use of precious stones for eyeballs of images was invented by Unkei, though that is not very authoritative. But the modest and admirable form, the minute and fine carving, and the design of heavenly beings, sculptured on the ceiling, bear much resemblance to those of the Amida-dô Hall of Hôkaiji, near Kyôto, and we may infer from this that our image is the work of a sculptor rather anterior to Unkei. On the whole the image shows no trace of the Kamakura mode, and it must be a sculpture of the Fujiwara period (11th century). The inside is quite hollow and the back part uncarved; in these points alone it differs from an ordinary sculpture, and therefore is precious to us.

* This letter is difficult to decifer. It is different from the proper syuibol for Buddha Mahâ-vairocana. Is it the Tibetan *hum*, the well known exclamation in mystic Buddhism? If we are right it will be the Sanskrit 𑖫.

井陵亞傳　後水輔爲方一

[illegible]

遠寺晩鐘圖紙本墨畫　傳支那宋朝牧溪筆

（竪九寸二分、横三尺一寸一分）

伯爵松浦　詮君藏

蜀僧牧溪の傳及び其畫の日本畫に及ぼせる影響如何は第一冊觀音猿鶴圖及び第二冊龍虎圖の解說中に記したり就て見る可し

こゝに掲ぐるは瀟湘八景支那洞庭湖面の一なる遠寺晩鐘の圖なり、此題目は好箇の詩料ならんも畫を以て其趣を寫すは甚だ難し、古來の畫家屢〻之を試みて屢〻失敗したる所以なり、今この圖を觀るに、蓋筆極めて蕭疎、僅に墨痕の點々たるを認むるに過ぎざれども、著想自から凡ならず、淡霧糢糊として山趾樹巖を罩め暮色蒼然眼界漸く空からんとするの時、日沒を報ずる遠寺の鐘聲脈々耳を襲ふの情景寫し得て十分なり、而して其韻致の高き、法度に拘々たるものゝ、企及する所にあらず、古人曰く、牧溪の畫は若筆に隨ひ墨を點じて成る、意思簡當裝飾を假らずと、此の如き畫風は最も此種の題目を畫くに適するものなり、此畫は牧溪の款印なけれども、松浦家に存する古記に據れば昔より同家に祕藏せられたる一軸にして、豐公征韓の時同家二十六代肥前守鎮信平壤に出征中男山八幡宮山城の神助を祈り、武道を全くせし謝恩の爲めとて歸國の後一旦此幅を男山に奉納したるも、二十八代壹岐守隆信の時に至り、請ふて復た之れを其家に藏し、名物錄にも記載せられたるものにして、傳家の重寶なりと云ふ

CURFEW AT A DISTANT TEMPLE,

SAID TO BE BY MU-CHI (CHINESE).

(A Kakemono, ink-sketch; 3 feet 1 1/10 inches by 10 1/10 inches.)

OWNED BY COUNT AKIRA MATSURA.

(WOOD-CUT.)

Of **Mu-chi** (Mokkei), a priest of Ssu-chuan, who flourished under the Sung dynasty of China, we have spoken already more than once (see Vol. I, "Kwannon, Monkey and Crane"; Vol. II, "Dragon and Tiger") and need not repeat our remarks here.

The picture here reproduced represents one of the eight scenes on the rivers Hsiao and Hsiang, south of Lake Tong-ting, in Hu-nan, China. The subject, "Curfew at a Distant Temple," is not really appropriate for a painting; it is rather a subject for poetry. But there have been several attempts to represent it in art, by depicting all the scenes generally associated with the curfew so as to appeal to the eye rather than to the ear. It is deemed one of the most difficult of subjects and only a very able hand can succeed in it. Now let us look at the picture for a moment. Evening is extending its shades on all sides and a dark mist begins to veil the hills and the trees. When the whole world is thus about to be changed to an expanse of darkness, the curfew from a remote temple anounces to us the end of the day, the peaceful sound seeming to bring down the Gospel of Heaven to command silence on earth. This special touch can hardly be conceived by an ordinary artist, clinging to the method of the art school. An old critic said:—"As Mu-chi dyes his brush in ink and wipes the canvas off, there is a perfect sketch. His design is ever most simple and requires no colouring." This peculiarity is well seen in the present picture. We only regret that the paper is so much darkened by age, though it looks more so than it is, owing to the character of the sketch.

The picture is not signed, but it was treasured as Mu-chi's production by the old and powerful Daimyô (feudal lord) Matsura of the province of Kyûshû. When Taikô Hideyoshi invaded Korea (end of the 16th century) the 26th ancestor of the Matsura family, "Shigenobu" by name, fought a battle at Ping-yang as a general of Taikô. After his return home in triumph, Shigenobu presented this picture to the Shintô temple of Otokoyama, considering that his triumph was due to the favour of the deity of the temple. The 28th ancestor, Takanobu, claimed it back, and it has ever since been kept as one of the family treasures. So it is recorded in the old documents of the family of the present Count Matsura. There is no doubt as to the genuineness of the picture.

諸尊集會圖絹本着色

（竪三尺、横一尺七寸四分）　筆者不詳

東京市湯島真言宗靈雲寺藏

茲に掲ぐる一幅は古來諸尊集會圖と稱せられたれども、固より諸尊集會するの圖にあらず、唯佛菩薩明王諸天等を一幅に畫き集めたるに過ぎざるもの、如し、今上部の左方より横に其名を列擧すれば、水牛に乘り左手に人頭幡を持し右手の掌を仰向にせるは焔摩天、左手に如意寶珠を持し右手に與願の印を結べるは吉祥天、左手に佛塔を擎げ右手に稍を執れるは多聞天、雙手に團扇を把れるは摩利支天、象頭にして人身なるは歡喜自在天なり、第二列の二十臂を有し四頭の白象に乘れるは普賢延命菩薩、白象に坐し左手に三鈷杵を載せたる蓮華を執り右手の掌を仰向にせるは普賢菩薩、蓮臺に結跏趺坐して說法の印を結べるは釋迦牟尼佛、獅子に騎り左手にた梵篋を載せたる蓮華を執り右手に智劍を持するは文殊菩薩、左手に寶珠を載せたる蓮華を執り右手に與願の印を結べるは虛空藏菩薩なり、第三列の左手に寶瓶を載せたる蓮華を持し右手に與願の印を結べるは彌勒菩薩、左手に藥壺を持し右手に施无畏の印を結べるは藥師如來、智拳印を結べるは金剛界大日如來、法界定印を結び寶輪を持するは胎藏界大日如來、左手に如意寶珠を持し右手に錫杖を執れるは地藏菩薩とす、第四列の八臂にして左右の第一手は合掌し、左第二手に蓮華第三手に羂索、右第二手に錫杖、第三手に白拂を持し、左右第四手に各、與願の印を結べるは不空羂索觀世音、左手に未敷の蓮華を執り、右手に施无畏の印を結べるは聖觀世音、三摩地印を結べるは上品上の阿彌陀如來、十一面にして左手に蓮華、右手に念珠を持するは則ち十一面觀世音、右第一手は思惟の相を爲し、第二手に如意寶珠、第三手に念珠を持し、左第一手は光明山に按し、第二手に蓮華、第三手に寶輪を持するは如意輪觀世音菩薩とす、第五列の右足に青蓮華を蹈み、左足を高く擧ぐるは金剛童子、寶瓶を座とし、左第一手に金鉢、右第一手に金剛弓、右第二手に金剛箭を執り、左第三手は拳を以て、右第三手は蓮華を以て各、打つ勢を爲せるは愛染明王、左手に羂索を持し、右手に劍を執り、石山に坐し、逼身火光、焰々たるは不動明王、六首六臂六足にして、左各、第一手に印を結び、右第二手に棒を持し、第三手に劍を執り、左第二手に輪を持し、第三手に戟を執り、水牛に乘り、逼身火焰を生するは大威德明王にして、右手に鉞を執り、左足を擧ぐるものは烏瑟沙摩明王ならん。

この畫は元と抱一上人（西暦一七六一年―一八二八年）第四冊四季花鳥畫卷の說明を看よの所藏に係りしを、靈雲寺に寄附したるものにして、傳來に據れば、巨勢金岡（仁和寛平頃）即ち西暦第九世紀末の畫聖の筆なりと云ふ、然れども仔細に之を展觀すれば、線條の纖巧なる筆致の柔婉なる、巨勢派の特調に乏しく、寧ろ鎌倉時代初期（西暦第十二世紀の末より第十三世紀の初に至る）に於ける春日一派の名人の筆に成りたるものなるを覺う、只、恨むらくは筆者を明確に指摘する能はざることを

PICTURES OF DEITIES.

(A Kakemono, coloured; 2 feet 11 7/10 inches by 1 foot 8 5/8 inches.)

ARTIST UNKNOWN.

OWNED BY THE TEMPLE REIUNJI, TÔKYÔ.

(COLLOTYPE.)

The picture here reproduced is generally said to represent an "Assembly of Deities," but it is only a Mandàla (circle) in which some of Buddhas and gods are shown. We will here enumerate them from left to right :—

The 1st row.
- I. God Yama, riding on a water-bull and holding a banner with a human head in his left hand, while stretching his right hand to heaven.
- II. Goddess of Fortune, Śri, holding a wishing gem in the left and stretching forth the right hand.
- III. God Vaiśravaṇa, holding a pagoda in the left hand and a halberd in the right.
- IV. Goddess Marici, holding a fan with both hands.
- V. God of Joy, with an elephant's head and a human body (perhaps Vishṇu).

The 2nd row.
- VI. Bodhi-sattva Samantabhadra Cirajivi, with 20 arms, riding on four elephants.
- VII. Bodhi-sattva Samantabhadra sitting on an elephant, and holding a lotus flower, with a thunderbolt showing above.
- VIII. Buddha Sàkyamuni on the lotus seat, the position of his right hand showing that he is preaching the Law.
- IX. Bodhi-sattva Mañjuśri, riding on a lion with a sword in his right hand and a sûtra on the left.
- X. Bodhi-sattva Âkâśa-garbha, holding a lotus with a jem on it.

The 3rd row.
- XI. Bodhi-sattva Maitreya, with a Bhadra jar (a golden jar filled with the water of the Ganges).
- XII. Buddha Bheshajya-râja, holding an urn in the left hand.
- XIII. Buddha Mahâ-vairocana of the sphere of Vajra (Diamond), with the so-called "Fists of Wisdom."
- XIV. Buddha Mahâ-vairocana of the sphere of Garbha (Embryo), holding a wheel.
- XV. Bodhi-sattva Kshitigarbha, holding a metal stick in the right and a wishing jem in the left.

The 4th row.
- XVI. Bodhi-sattva Amoghapâśa Avalokiteśvara, with eight arms.
- XVII. Bodhi-sattva Ârya Avalokiteśvara, with a bud of the lotus flower.
- XVIII. Buddha Amitàbha, of the highest stage, with the sign of Samâdhi (meditation).
- XIX. Bodhi-sattva Ekâdaśa-mukha Avalokiteśvara, with a rosary.
- XX. Bodhi-sattva Cakravartì-cintà-maṇi Avalokiteśvara, with six arms.

The 5th row.
- XXI. God Vajrapâṇi, the youth, lifting up his left leg.
- XXII. God of Love (Râga), with six arms, sitting on a jar.
- XXIII. God Acara in burning fire, sitting on a rock, with snow.
- XXVI. God of Influence in burning fire, with six heads, six arms, and six legs.
- XXV. God Aushasimâ, with an ax, raising his left leg.*

The picture was formerly owned by Sakai Hôichi (1761–1828, see Vol. IV) who presented it to the temple Reiunji. It is said to be by Kosè Kanaoka, an artist active towards the end of the 9th century. But on examining it we find that the lines are so small and fine, the touch of the brush is so tender and gentle that it does noways exhibit characteristics of the Kosé school. We would rather assign it to an artist of the early part of the Kamakura period (parts of the 12th and 13th centuries). We are only sorry to be utterly unable to suggest a name for the possible author.

* The transcription is Ushijuma in Japanese, generally explained as "Burning Head."

PICTURES OF DEITIES.

(A Kakemono, col-mod; 2 feet 11 inches by 1 foot 8½ inches.)

ARTIST UNKNOWN.

OWNED BY THE TEMPLE RINNUJI, TÔKYÔ.

(COLLOTYPE.)

The picture here reproduced is generally said to represent an "Assembly of Deities," but it is only a Mandala (circle) in which some of Buddhas and gods are shown. We will here enumerate them from left to right:—

The 1st row.	I.	God Yama, riding on a water-bull and holding a banner with a human head in his left hand, while stretching his right hand to heaven.
	II.	Goddess of Fortune, Śrî, holding a walking gem in the left and stretching forth the right hand.
	III.	God Vaiśravaṇa, holding a pagoda in the left hand and a halberd in the right.
	IV.	Goddess Marici, holding a fan with both hands.
	V.	God of Joy, with an elephant's head and a human body (perhaps Vighna).
The 2nd row.	VI.	Hodhi-sattva Samantabhadra (Gigô), with so many, riding on four elephants.
	VII.	Hodhi-sattva Samantabhadra sitting on an elephant, and holding a lotus flower, with a thunderbolt showing above.
	VIII.	Buddha Śakyamuni on the lotus seat, the position of his right hand showing that he is preaching the Law.
	IX.	Hodhi-sattva Mañjuśrî, riding on a lion with a sword in his right hand and a sûtra on the left.
	X.	Hodhi-sattva Ākāśa-garbha, holding a lotus with a jem on it.
The 3rd row.	XI.	Hodhi-sattva Maitreya, with a Dhârâ jar (a golden jar filled with the water of the Ganges).
	XII.	Buddha Bhaishajya-rāja, holding an urn in the left hand.
	XIII.	Buddha Mahā-vairocana of the palace of Vajra (Diamond), with the so-called "Fists of Wisdom."
	XIV.	Buddha Mahā-vairocana of the palace of Garbha (Embryo), holding a wheel.
	XV.	Hodhi-sattva Kshitigarbha, holding a metal stick in the right and a shining jem in the left.
The 4th row.	XVI.	Hodhi-sattva Amoghapāśa Avalokiteśvara, with eight arms.
	XVII.	Hodhi-sattva Śûra Avalokiteśvara, with a bud of the lotus flower.
	XVIII.	Buddha Amitâbha, of the highest stage, with the sign of Samadhi (meditation).
	XIX.	Hodhi-sattva Hayagrîva Avalokiteśvara, with a neigh.
	XX.	Hodhi-sattva Cintavani-cinta-mani Avalokiteśvara, with six arms.
The 5th row.	XXI.	God Yajnapati, the Youth, lifting up his left leg.
	XXII.	God of Love (Eros), with six arms, sitting on a jar.
	XXIII.	God Agni in burning fire, sitting on a rock, with snow.
	XXIV.	God of Influence in burning fire, with six heads, six arms, and six legs.
	XXV.	God Agni, with an ax, raising his left leg.*

The picture was formerly owned by Sakai Hôeki (Tôri-kosi, see Vol. II) who presented it to the temple Rinnuji, and is said to be by Kanaoka, a artist active towards the end of the 9th century. But on [illegible] it we find that the [illegible] so small and fine [illegible] a touch of the brush is so tender and gentle that it does nowadays [illegible] characteristic of the Kanaoka. We would rather [illegible] it to an artist of the early part of the Kamakura period (parts of the 13th and 14th centuries). N[illegible] of [illegible] very [illegible] unable to suggest a name for the possible artist.

* The transcription is Chinese in Japanese, generally explained as a thunderbolt.

平治物語畫卷(紙本着色)　傳住吉慶恩筆

六波羅行幸卷中の二段

(全長三丈一尺五寸二分、竪幅一尺四寸)

伯爵松平直亮君藏

二條天皇の御宇平治元年(西暦一一五九年)藤原信頼、源義朝等兵を擧げて謀反し、平清盛之を討平す、之を平治の亂と云ふ平治物語は即ち主として此亂の顚末を寫せるものにして、其畫卷の世に傳はるもの六波羅行幸信西獄門三條夜討等の數卷あり、茲に揭ぐるものは六波羅行幸の卷中の兩段にして一は主上が六波羅の清盛第に幸し給へる時諸臣等三種の神器の一なる內侍所內侍所は禁中溫明殿に在り神鏡を奉安する所にして內侍常に伺候するを以て此稱あり故に神鏡を指して內侍所と申し奉れるなりを取り出して供奉せんとせしを賊將正清の郎等追ひ至りてこれを妨ぐるの圖他は平氏の一族左衞門佐重盛、三河守頼盛等三百餘騎を引率して途に乘輿を迎へ奉るの圖なり

此畫卷は歷史畫の白眉として古來最も有名なるものなり、筆者は住吉慶恩なりと傳へらる慶恩は託磨民部芝の三家と共に世に四法眼と稱せられ又春日光長上佐光隆主佐邦隆藤原信實孰れも第十二世紀末葉より第十三世紀初葉頃に至るの人等と相並びて一代の名家と尊崇せらる然れども其閥歷は唯僅に幼名を聖壽丸と云ひ法眼に敍せられ世に住吉法眼と稱せられたりと云ふの外何等の世に傳はるなし、故に其年代に就きても異說多し、曰く此畫卷の外尙ほ慶恩の筆と傳へらるゝ瀧頂卷(詞書後白河院の宸筆)當麻曼荼羅緣起(詞書後京極(不動利益緣起(詞書光明峯寺)地藏緣起(詞書慈鎭和尙)等の詞書の筆者の年代より推せば六條天皇の仁安(西暦一一六六年—一一六八年)頃に生れ四條天皇の嘉禎(西暦一二三五年—一二三七年)頃に歿せし人ならん、曰く過去現在因果經畫卷の奥に款署せる畫師住吉住入介法橋の子慶忍を誤りて慶恩と傳ふるに至りたるにはあらざるか忍と恩と其字體相似たればなりと、諸說紛々として未だ一定せる所なし、故に此畫卷の如きも果して慶恩と云へる人の筆なりや否や、今之を斷定すること難し、但し其詞書の筆者なりと傳へらるゝ、家隆卿は中納言光隆の子にして藤原定家卿と共に名を歌壇に馳せ、嘉祿三年(西暦一二三七年)八十歲にて薨じたるの人なるのみならず畫風彩色及び其人物風俗等より察すれば、武士的觀念の正に旺盛なりし鎌倉時代の作ならんと云ふの說最も允當なるが如し、筆の雄健豪落にして而も精到周密なる能く公卿武士の風丰擧措及び人馬混亂の狀態を寫出して活氣紙上に躍然たるの觀あり、其設色亦鮮麗秀雅にして頗る配合の妙を極む加ふるに此畫卷は平治の亂後久しからずして揮灑せられたるものなればその史的方面に向つても亦實に至大の裨益を與ふるものと云ふ可し

HISTORICAL PICTURE OF THE HEIJI PERIOD.

(Two portions of a roll, 32 feet by 1 foot 4⅝ inches.)

SAID TO BE BY SUMIYOSHI KEION.

OWNED BY COUNT NAOSUKÉ MATSUDAIRA.

(COLLOTYPE.)

In the period of Heiji (1159), during the reign of the Emperor Nijyô, Fujiwara Nobuyori, Minamoto Yoshitomo and their followers started a rebellion against the Emperor, but Taira Kiyomori put them down, after several hard-fought battles. This is generally called the war of Heiji. The historical pictures, two portions of which are here reproduced, depict, chiefly, occurences during the war. But the whole work does not exist at present; we have only those rolls relating to the Emperor's visit to Rokuhara, the punishment of Shinsai, and the night attack of Sanjyô. The two portions are from the roll, the "Emperor's Visit to Rokuhara." When the Emperor escaped to the residence of Kiyomori at Rokuhara, and the ministers were intending to follow him with the case of the Mirror, one of the Three Treasures of the Emperor, the warriors of the hostile general, Masakiyo, hindered them by force. This event is given in the first portion. The second depicts Shigemori, son of Kiyomori, and Yorimori, with 300 soldiers, welcoming the Emperor and his guard to Rokuhara.

The roll is one of the most famous of historical pictures and is said to be by **Sumiyoshi Keion,** who completes the "four Hôgen*", with Takuma, Minbu, and Shiba. But, unfortunately, not much of his biography is known to us, except that his child-name was Seijumaru, and he was promoted to the order of Hôgen. Among those paintings attributed to him there are the rolls of Anointing, of the History of Tayema Maṇḍala, of the Miracles of the God Acara (Fudô) and that of Bodhi-sattva Kshitigarbha (Jizô). As each of these is accompanied with an explanatory note by the Emperor Goshirakawa, the priest Jichin and others, and as the paintings and the writings are of course contemporaneous, our author's life must fall between 1166 and 1237. Some are against this conclusion on other grounds. From the date of Iyetaka (died in 1237, aged eighty), author of the explanatory note attached to it, and from the brush-work, colouring, and the manner and attire of the people, we think it right to assign it to the Kamakura period (13th century), during which the military spirit reached its climax. The use of the brush is active and lively, and at the same time, minute and exact, the customs and manners of soldiers from ministerial families serving in battle are fully described. The activity in the field is vividly brought out on the canvas. The colouring, too, is very refined and beautiful, the harmony of tints being excellently kept. As the date cannot be far remote from the actual event, the roll has an historical value, as illustrating the war in question.

* A high order of artists.

[illegible]

六[illegible]

平[illegible]物[illegible]本[illegible]

[illegible]

雪中柳鷺圖絹本着色）筆者不詳

（竪二尺九寸七分、横一尺四寸一分）

伯爵柳澤保惠君藏

古來鷺蘆を畫く者尠からずと雖も其圖樣は殆んど千篇一律にして魚を窺ひて渚汀に立つものにあらざれば葦脚に倚りて蘆洲の間に眠を打するの類に非ざるはなく詩人が風格孤高塵外物性情閑淡水邊身と云ふの趣は稍寫し得たる如くなるも、其意匠更に清新なるものなし此に掲ぐる畫は世間普通のものと其圖樣を異にし、一株の老柳、枝々玉を綴るの處一羽の白鷺梢頭に立ちて雪餅を展ぶるの圖にして、活動の姿態其に迫り柳條亦頗る流暢觀る者をして感興の稱た新たなるを覺えしむ、但し其畫風は稍、奇巧に傾き、翎毛亦精緻に過ぎて、意態閑放風格孤高の雅趣に乏しきの感なきにあらずと雖も、就て之を詳視すれば、其運筆の自在にして賦彩の沈着なるに惑せざるを得ず、且つ白鷺の比較的過大なるに拘はらず、畫面の布置能く齊へるが如き、決して尋常畫師の企及する能はざる所なり、狩野常信嘗て此畫を睹して徐熙支那五代の人第三冊蓮花圖の説明を看よ）の筆なりとせり、然れども之を精鑒するに寧ろ宋末元初（西曆第十三世紀の終の名工の手に成りしものなるが如し

WILLOW AND SNOWY HERON.

(A Kakemono, coloured; 2 feet 11½ inches by 1 foot 4 6/10 inches.)

ARTIST UNKNOWN.

OWNED BY COUNT YASUTOSHI YANAGISAWA.

(COLLOTYPE.)

There have been several artists who have sketched snowy herons, but the designs are almost all similar to one another. They are either of one standing on the riverside about to catch a fish or of one sleeping quietly on an islet or on a willow tree. In the picture here reproduced the design is quite different from the ordinary. The world is clad in snow, every branch of the trees appears as if in blossom and a white heron has just alighted on the decayed trunk of a willow tree. The lively attitude of the bird is fully depicted with slight colouring and free handling of the brush. But the uncommon style and a little too minute rendering of the wings do not perhaps inspire the assurance of a high taste. Though the bird is perhaps too large compared with the whole of the picture, it does not at all seem to lose harmony and proportion. No ordinary artist can approach his skill. Kanô Tsunenobu (an artist of ability of the Kanô school; died in 1713), saw this and assigned it to **Hsü Hsi** of the Wu-tai period of China (Vol. III, "Lotuses"). But on examination we see that it must be the work of some noted artist towards the end of the Sung or at the commencement of the Yuen dynasty (end of the 13th century).

WILLOW AND SNOWY HERON.

(A Kakemono coloured; 2 feet 11½ inches by 1 foot 4½ inches.)

ARTIST UNKNOWN.

OWNED BY COUNT YASUTOSHI YAMADISAWA.

(COLLOTYPE)

[illegible] have been a usual artists who have also had snowy herons, but [illegible] are [illegible] to one another. They are written of on standing on the riverside [illegible] catch [illegible] quietly on an islet or on a willow tree. In this picture he [illegible] produced the [illegible] from the ordinary. The world is full of [illegible], every [illegible] [illegible] and a white heron [illegible] the dozing of [illegible] willow [illegible] of the bird is fully developed with the colouring and the [illegible] the bu[illegible] and a little [illegible] and leg of the willow do not [illegible] a high trade. Though the bird is perhaps too [illegible] compared with [illegible] not at all seem to lose harmony [illegible] proportion. So [illegible] and [illegible] Tanenobu (an artist of ability of the Kano clan, died in 1749), was th[illegible] assigned to the **Hsin Hsi** of the *Hinsai* period of China (*Yi* [illegible] "Ladies") But on examin[illegible] we [illegible] that it must be the work of some noted artist [illegible] of the Sung or at the commence[illegible] ment of the *Yuen* dynasty (end of the 13th century)

西行物語畫卷（紙本淡彩）傳土佐經隆筆

一卷中の一段

（全長三丈九尺一寸、竪幅一尺五分）

侯爵蜂須賀茂韶君藏

西行物語畫卷は西行法師の行狀を畫けるものなり、西行は俗名を佐藤憲清と云ひ、鎭守府將軍藤原秀鄕の後裔、藤清の子なり、勇敢にして射を善くし、頗る稍略に通じ、且つ和歌を好みて造詣甚だ深し、嘗て鳥羽上皇天仁元年—保安四年卽ち西暦一一〇八年—一一二三年在位に仕へて北面の武士となり、左兵衞尉に任せられ、寵遇を蒙りしも、深く榮利を厭ひ、無常を觀じ、二十三歲の時、妻子を棄てゝ、遁世し、法名を圓位と云ひ、西行と改む、四方に行脚し、逍遙悠々、吟咏自適し、建久九年（西暦一一九八年）或は云ふ建久元年卽ち西暦一一九〇年二月、七十三歲にして寂す

經隆、姓は藤原、從五位下に敍せられ、土佐權守に任せらるる、初め春日を稱せしが、後、改めて土佐を稱す、卽ち土佐の稱は經隆より始まりと云ふ、或は官名に因みてかく名づけしものか、此に出せる畫卷は、舊尾張藩主德川侯爵家に襲藏せらるゝ、一卷と共に經隆の筆として古來最も有名なるものなり、經隆の年代に就きては異說多し、曰く、經隆は從五位下內務少輔隆親の子にして、主殿頭從五位下隆能の孫なれば、保延（西暦一一三五年—一一四〇年）頃生れたる人なる可く、正に西行と時代を同うせり、曰く、經隆初め有房と云ひ、建長中（西暦一二四九年—一二五五年）宮中南殿の障子に賢聖の像を畫きたり、乃ち、保延を去ること凡そ百餘年なれば、隆親の子にはあらざる可し、曰く、書詞共に經隆筆と傳ふる百鬼夜行畫卷、帝室御物の奥には、「正和五年（西暦一三一六年）六月一日以內藏寮紛本三日之間寫之了、從五位下藤原經隆」と記されたりと云へば、建長より更に五六十年後の人なる可しと、諸說紛々として未だ一定せざれば、此西行物語畫卷の如きも、果して經隆の筆なるや否や、容易に判斷を下す能はず、更に幾多の考證を尋繹せざる可らずと雖も、兎に角、古土佐の逸品として最も尊重す可きものなること勿論なり

HISTORICAL PICTURE OF SAIGYÔ.

(A portion of the roll, light-coloured; 38 feet 10½ inches by 1 foot ½ inch.)

SAID TO BE BY TOSA TSUNETAKA.

OWNED BY MARQUIS YOSHIAKI HACHISUGA.

(COLLOTYPE.)

The Historical Picture of Saigyô is intended to illustrate the biography of the priest Saigyô. He was a warrior, a descendant of Fujiwara Hidesato, famous as the subduer of Masakado who started a rebellion against the Emperor, and he was also both skilled in the military arts, especially with the bow, and versed in poetry. His name was Satô Norikiyo, while serving the Emperor, Toba, but when he was twenty-three years old, he abandoned the worldly life and name, and parting from wife and children, he entered the priesthood and began to travel over the land, whither he would. He died in 1198, aged seventy-three years.

Fujiwara Tsunetaka was sub-governor of Tosa province. First he called himself "Kasuga", but later he assumed the name Tosa, borrowing it perhaps from his province. The picture here reproduced is very famous and is generally coupled with a roll owned by Marquis Tokugawa of Owari and said to be by the Tsunetaka just referred to. But there is much dispute about the authorship and the date of the alleged author. It is at present very difficult to determine which theory is to be accepted. Let it suffice to say now that the picture is very precious as one of the master-pieces of the old Tosa school.

HISTORICAL PICTURE OF SAIGYÔ.

(A portion of the roll, light-coloured; 32 feet 10½ inches by 1 foot 2½ inch.)

SAID TO BE BY TOSA TSUNETAKA.

OWNED BY MARQUIS YOSHIAKI HACHISUGA.

(COLLOTYPE.)

The Historical Picture of Saigyô is intended to illustrate the biography of the priest Saigyô. He was a warrior, a descendant of Fujiwara Hide-sato, famous as the subduer of Masakado who started a rebellion against the Emperor, and he was also both skilled in the military arts, especially with the bow, and versed in poetry. His name was Sato Norikiyo, while serving the Emperor Toba, but when he was twenty-three years old, he abandoned the worldly life and name, and parting from wife and children, he entered the priesthood and began to travel over the land, whither he would. He died in 1190, aged seventy-three years.

Fujiwara Tsunetaka was sub-governor of Tosa province. First he called himself "Kasuga", but later he assumed the name of Tosa, borrowing it perhaps from his province. The picture here reproduced is very famous, and is generally coupled with a poem owned by Shunpei Tokugawa of Owari and said to be by the Tsunetaka just referred to. But there is much dispute about the authorship and the date of the alleged author. It is at present very difficult to determine which theory is to be accepted. Let it suffice to say now that the picture is very precious as one of the master-pieces of the old Tosa school.

第一二中卷一

文部省一第四號一明治十五年一月廿五日

雇員 鈴木敏夫 謹書

東京 上野 「彩色木版 (石版)」 帝國博物館 蔵

蘇頻陀、那伽犀那二尊者畫像（絹本着色）　支那陸信忠筆

十六羅漢十六幅中の二幅

（各竪三尺八寸、横一尺六寸八分）

京都市臨濟宗大本山相國寺藏

十六羅漢のことは第三冊松華堂筆十六羅漢圖及び第四冊迦哩迦羅佑羅二尊者畫像の處に記したり、茲に揭ぐる二圖は第四位蘇頻陀尊者と第十二位那伽犀那尊者にして、前者は自己の眷屬たる七百の阿羅漢と共に北俱盧洲に住し後者は一千二百の阿羅漢と共に牟度波山に住すと云へり

陸信忠の遺蹟として本邦に傳ふるもの頗る多し、然れども陸信忠とは如何なる人か、眞(西曆第十五世紀の人、第二冊に其傳あり)の著はせる君臺觀左右帳記に陸信忠、十王佛像羅漢と記載せるの外、壽史の之を傳ふるものなし、故に何時代の人なるか、之を知るに由なし、但し此畫に、慶元府車橋石板巷陸信忠筆の款あり、而して慶元府は今の浙江省寧波府に當り、宋元兩朝に在りし府名にして、明清二朝には之を存せざるより見れば陸信忠は宋元何れかの人なりしこと推察するに難からず、況んや其畫風も亦正に宋末元初の趣あるに於てをや、彼れの遺蹟として今日に傳はるものゝ中、最も秀逸なるものは、讚岐國の法然寺、武藏國金澤の稱名寺、京都の知恩院等に藏する十王圖及び相國寺所藏の十六羅漢圖、此に出せるもの即ち其二圖なり、等とす、就中此の十六羅漢圖は彼れが作中の最優品と稱す可きものにして、筆力穩健、賦彩艶麗、各阿羅漢の森嚴侍者の恭敬なる姿態、皆其宜きを得、個々の面相能く個々の特性を表現して、纔上に躍如たり、陸信忠が非凡の畫才、此畫によりて窺ひ知る可し、只、惜むらくは品位の少しく高からざるを、彼れ或は宋末元初に於ける一個の佛畫師にはあらざりしか

ARHATS SUVIṆḌA AND NÂGASENA.

(Two of the sixteen Kakemono, coloured; 3 feet 9 1/4 inches by 1 foot 8 1/2 inches.)

BY LU HSIN-CHUNG (CHINESE).

OWNED BY THE TEMPLE SHÔKOKUJI, KYÔTO.

(I. WOOD-CUT. II. COLLOTYPE.)

We have spoken about the sixteen Arhats in Vol. III. and IV. The two pictures here reproduced represent Suviṇḍa, the 4th saint, living in India with his retinue, and Nâgasena, the 12th saint, in a grove of the Pâṇḍavas.

We have many pictures said to be by **Lu Hsin-chung** of China, but we are quite ignorant of his life and date. In a diary of Sôami (of the 15th century; see Vol. II) Lu Hsin-chung's pictures of the Ten Lords of Hell, of Arhats, and of Buddha are mentioned. This is all we have about him. Each of the present pictures bears a writing by himself as follows:—"Painted by Lu Hsin-chung of Shi-pan Street, Ching-yuen-fu." Ching-yuen-fu is the name given to Nimpo of Che-kiang during the Sung and Yuen dynasties, but disappearing during the subsequent Ming and the present Chin dynasties. Besides, the style resembles that of the artists towards the end of Sung and the commencement of Yuen. From these points we might well place him somewhere between the two eras just mentioned. Among his productions which have come down to us, the following are considered the most excellent:—

A. Pictures of the Ten Lords of Hell.

I. Owned by Hônenji (Sanuki).

II. „ „ Shômyôji (Kanazawa, Musashi).

III. „ „ Chion-in (Kyôto).

B. Pictures of the sixteen Arhats.

IV. Owned by Shôkokuji (Kyôto).

(two Kakemono of which are given here).

The last is considered to be the best among them. By the gentle and healthy handling of the brush and the rich and fine colouring, the dignity of the Arhats and the respect shown by his attendants are fully brought out, each face having something characteristic. We might infer from this that he was endowed with unequalled talent. But, to say the worst, some points of the pictures are somewhat wanting in nobility. Anyhow he seems to have been a painter of Buddhist saints between the periods of Sung and Yuen.

誓願寺縁起畫(絹本着色)　傳土佐行光筆

三幅中一幅の一部

(各竪七尺八寸六分、横四尺八寸九分)

京都市淨土宗西山派大本山誓願寺藏

誓願寺は天智天皇西暦六六二年—六七一年在位の勅願により創立せしめ給ひし寺にして開祖は慧隲法師(入唐して三論を相承し、歸朝の後舒明天皇十二年五月及び孝德天皇白雉三年四月の兩度勅を奉じて無量壽經を宮中に講す是れ宮講の始なりと云ふなり)此寺元來南都に在りて三論宗なりしが桓武天皇遷都の際京都に移轉し後藏舜上人住持となるに迨び淨土宗に改む本尊は阿彌陀如來なるが靈驗顯著なりと昔より貴賤の渴仰淺からず此三幅の畫は卽ち此始終を描けるものなり縁起に據れば昔し賢問子と云へる彫刻の名人あり支那に渡りて皇帝の寵遇を受け特に美女を賜はりて妻とし既にして孕めるありしも思郷の念漸く起り屢歸朝せんことを請ふに帝惜みて其去るを許さず、仓して航海の便を斷たしめしかば賢問子遂に一羽の鳥を刻み成し、之に乘りて歸朝を企て將に發せんとするに臨み紀念として一箇の鑿を妻に與へたり其後彼土に產れたる男子父を慕ふて來朝し父子相共に阿彌陀如來の靈像を刻みしに春日明神の本地たる觀音勢至の二菩薩夜毎に影向してその工を助け給へり故に此像を春日の御作と稱す、是れ卽ち誓願寺の本尊なりと此に掲ぐる一段は此說話の前半を畫けるものなり

寺傳に據れば此三幅の中二幅は土佐光信第十五六世紀の交、第四冊に其傳あり)の筆一幅は海北友松の補筆に係ると云ふ然れども倭畫の鑑識を以て聞えたる住吉家にては、土佐行光姓は藤原、越前守に任せられ、繪所預に補せらる延文頃卽ち西曆第十四世紀中葉の人の筆とせり、今之を光信の眞蹟として有名なる北野天神縁起文龜年中卽ち西曆第十六世紀の初に畫けるもの及び清水寺縁起の二畫卷と對觀比較するに、到底同一人の作と認むるを得ず、然らば之を行光の筆とす可きか是れ亦確證の據る可きなし、而して其筆致風韻より察すれば、光信よりも一層古き畫家の筆なること殆ど疑ふ可らず、兎に角に其描法の精緻にして傳彩の鮮麗なる世間稀有の逸品なり殊に敌賀の寬ふに足る可きもの多きは其最も珍重す可き所なる可し

HISTORICAL PICTURE OF SEIGWANJI.

(Part of one of the three Kakemono, coloured; each, 7 feet 9 3/4 inches by 4 feet 10 1/4 inches.)

SAID TO BE BY TOSA YUKIMITSU.

OWNED BY THE TEMPLE SEIGWANJI, KYÔTO.

(COLLOTYPE.)

Seigwanji is a temple built by order of the Emperor Tenchi (reigned, 662–671). The first resident priest was Yeon, who went to China to study Buddhism, and introduced the Sanron sect to Japan. He twice expounded the sacred text "Sukhâvati-vyûha" before the Emperors Jyomei and Kôtoku. This is said to have been the beginning of the Buddhist lecture at the court. The temple formerly belonged to the Sanron sect, but afterwards, when it was removed to Kyôto in 794, the resident priest Zôshun transformed the temple to one of the Jyôdo (Pure Land) sect. The object of worship is the Buddha Amitâbha, just as highly popular among the people at present, as formerly. The three Kakemono depict the occurances of miracles connected with the Buddha. According to the record of the temple there was once an able sculptor called Kenmonshi, who went to China, where he became a favourite of the ruling Emperor. The latter found him a wife; the new couple, loving each other, lived together for some time, but the husband became home-sick; he asked the Emperor to let him return to Japan. The request, however, was not granted, and besides, he was robbed of the means for the voyage. The artist then set himself to carve a large bird, in order to use it in his return home. He quitted China at last, but left a chisel behind as a souvenir for his wife. After the much regretted separation, the lady gave birth to a child, who, when grown up, came to Japan to see his father. The father and son lived happily together. One day the two together began to carve an image of the Buddha Amitâbha. During the work, two Bodhi-sattvas, Avalokiteśvara (Kwannon) and Kshitigarbha (Jizô), whose incarnation is said to be the Deity of the Shintô Temple Kasuga at Nara, appeared before the artists to help with the sculpture. The image thus carved is therefore called a work of the latter Deity, and was first installed in the temple Seigwanji. The picture here reproduced illustrates a part of the story.

The record of the temple assigns two of the three Kakemono to Tosa Mitsunobu, who flourished in the 15th and 16th centuries (see Vol. IV, "Historical Picture of the Yûdzû-nenbutsu Sect"), the third being a supplement by Kaihoku Yûshô (died in 1615, see Vol. II). The connoisseur Sumiyoshi, however, attributes this to **Tosa Yukimitsu** (of the middle of the 14th century); this seems to point to the truth, for when we compare the two with Mitsunobu's famous historical rolls of the Shintô temple Kitano and those of Kiyomidzudera, we can at once see that the author is not one and the same person. Though we do not have any evidence in favour of the authorship of Yukimitsu, so much is certain, that the picture is rather older than Mitsunobu, in both the handling of the brush, and in taste. At all events, the minute and detailed treatment, and the fine colouring, are especially noteworthy. Several features of the ancient art-method can be detected from the sketches.

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雪景山水圖(紙本淡彩) 足利義滿筆

(竪二尺一寸六分、横一尺九分)

子爵五島盛光君藏

此雪景山水圖は古來傳へて足利義政の筆とするものなり然れども其款印を檢するに天山の二字あり天山は足利義滿の道號なれば此書は即ち義滿の作たること毫も疑なし義滿は尊氏の孫にして義詮の男なり足利家第三代の將軍となり三后に准じ從一位太政大臣に敍任せられ人臣の富貴榮達を極めしが應永十五年西暦一四〇八年五月五十一歳にして薨せり又義政は義滿の孫にして父義敎に繼いで征夷大將軍となり更に從一位太政大臣に昇り義滿と同じく准三后の榮を受く文明十七年落飾して法名を道禎後道慶と改むと云ひ道號を喜山と稱し延德二年西暦一四九〇年正月五十六歳を以て薨せり かくの如く天山は義政の號に非ず此書が義政の筆ならざること言ふまでもなし然るに古來この誤を傳へ來れるは何故なるや頗る疑ふ可きところなり顧ふに義政政煩を脫して東山の東求堂に閑居し內外の古書古器物を蒐集愛玩し或は興を詩歌茶事に遣り又眞能眞藝眞相の三阿彌を寵遇して大に書道を振興せしめたる如き其本邦美術の一大奬勵家たりしことは何人も了知する所なり且つ義政が親ら書を作りしこと古書に見えたるのみならず天山を以て義政の號なりとし天山の二字を刻せる印章即ち其印文なりと記せるの書も往々吾人の見るところなれば此書の如きも杜撰なる鑑定家のために義政の筆なりと誤り認められ以て今日に及べるものなる可し又今世間に遺れる名作の古書中天山の印を捺せるもの多く而して義政は美術の奬勵家たり古書の蒐集者たりしを以て此等天山の印を捺せるものは即ち東山愛玩の遺物なりと臆斷せるにも由るならんか然れども義滿亦華奢風流を好み北山に金閣を營み一世の壯麗豪奢を極めたる人なれば必すや古器珍品を蒐集愛玩し且つ時に筆を執りて親ら書を作りしこともある可し今此圖を見るに山水樹石より樓閣人物に至るまで全幅の結構布置宜きに適ひ景趣頗る幽遠なるを覺う然れども是れ固より天山が經世治國の餘業にして專門家の筆にあらざれば自から穉氣を脫せざるの觀あるを免れず唯その落筆の奇拔にして毫も匠氣の存せざる所は專門家の書に見るを得ざるところ豪邁なる義滿の氣象自から書面に顯はれたるを妙とす最も珍重す可き一幅なり

LANDSCAPE IN SNOW.

(A Kakemono, light-coloured; 2 feet 1 1/7 inches by 1 foot 1 inch.)

BY ASHIKAGA YOSHIMITSU.

OWNED BY VISCOUNT MOBIMITSU GOTÔ.

(COLLOTYPE.)

The landscape sketch here reproduced used to be attributed to Ashikaga Yoshimasa, but on carefully examining the signature at the bottom we can decipher the name, Tenzan, which is the priestly title of Yoshimitsu and therefore there is no doubt whatever as to the author. Yoshimitsu, the third Shôgun of Ashikaga, was a grandson of the famous Takauji, the founder of the Ashikaga Shôgunate. The latter died in 1408, aged fifty-one. As he was renowned as a great promoter of the fine arts and friend of Nôami, Geiami, and Sôami, noted artists of his time, of whom we have already spoken more than once (Vols. II and III), he was mistakenly supposed to be the author of our picture. There are moreover some who still believe that Tenzan was the name of Yoshimasa, but without any good ground. The statement that he was himself a painter is recorded in some books; though this may be true, most of the works bearing the name, Tenzan, can in no way be assigned to him, as is generally done. Our artist was, too, extravagant in every way. He built Kinkakuji (the "Gold Palace") in the north of Kyôto; he probably collected various art-relics and curios and at any rate was fond of paintings. The present picture may serve as proof that he was also a painter. The design and taste of the picture are especially noteworthy, the hills, waterfall, trees, houses, and men on horseback being well distributed. As painting was, with him, only a diversion from the serious business of successfully governing the state, the work is naturally not like that of a specialist. The modest handling of the brush, however, makes it more valuable as the production of a sovereign *de facto*. His high minded character is clearly revealed in the high tone of the work.

LANDSCAPE IN SNOW.

A silk kakemono, high-coloured; 2 feet 7 in. by [illegible] inches.

BY ASHIKAGA YOSHIMISU

OWNED BY VISCOUNT MORIMITSU GOTO.

(COLLOTYPE)

雪景山水絹本　後藤利忠
東京美術學校

十六羅漢圖(絹本着色) 傳足利義持筆

(縱四尺一寸八分、横二尺七寸六分)

京都市東山臨濟宗大本山南禪寺藏

十六阿羅漢のことは第三冊松花堂昭乘筆十六羅漢圖の説明に詳述したれば就て見る可し

此畫の筆者義持は、太政大臣從一位義滿の男にして、足利家第四代の將軍(應永二年—同二十九年即ち西暦一三九五年—一四二二年在職)となり、從一位内大臣に叙任せられ、應永三十年四月三十八歳にして出家し法名を道詮道號を顯山と云ひ、正長元年(西暦一四二八年)正月十八日、四十三歳にして薨じ、同二十二日太政大臣を贈られし人なり、義持深く東福寺の畫僧兆殿司の畫を愛し、時々之を招きて丹青を學びたりと云ふ、嘗て殿司に問ふに其志望を以てす、殿司答へて曰く、本來財貨に望なく、官爵亦願ふ所にあらず、一衣一鉢吾れに於て乃ち足る、唯近來東福寺の衆僧好んで櫻樹を植う、後世に至らば精舍變じて遊宴の場と化せん、是れ吾が歎する所なり、願はくは命を奉じて之を斫らんと、義持大に感じ、悉く之を斫らしめしと云ふ、義持が殿司の人となりを愛し之を優遇したる所以の偶然ならざるを知る可し、こゝに出せる十六羅漢圖は義持が政務の餘閒殿司に學びて描けるものにして筆致傳彩共に頗る師の畫風を帶ぶ、但し之を殿司の作に比すれば其及ばざること遠く、圓熟の妙を見る能はず、且つ各阿羅漢の面貌姿態樞衝を失し、位置亦整齊ならず、筆法細密なれども而も緊縮を缺ぐを以て、自ら奕々たる聖者の神采に乏しきの觀なきにあらず、然れども之を義持の眞蹟とすれば頗る珍重す可きの史資にして、公方將軍の餘技としては其熟達寧ろ賞するに足れり、況んや專門者流に望む可らざる一種高尚温雅なる韻致の掬す可きものあるをや、試みに之を夫の天山義滿の山水畫本冊所載と對比せば、父子の資性及び師承の同じからざる自ら其畫面に顯はれたるを覺る可し

THE SIXTEEN ARHATS (JÛROKU RAKAN).

(A Kakemono, coloured; 4 feet 1 5/8 inches by 2 feet 8 3/5 inches.)

SAID TO BE BY ASHIKAGA YOSHIMOCHI.

OWNED BY THE TEMPLE NANZENJI, KYÔTO.

(COLLOTYPE.)

A note on the sixteen Arhats will be found with the sketch by Shôkwadô, given in Vol. III.

Yoshimochi (1386–1428) is the fourth Shôgun of the Ashikaga family. He entered the priesthood at the age of thirty-eight and died aged forty-three. He was very fond of the paintings of Chô Densu (see Vol. I, "Arhats") whom he often invited to his house that he might learn from him his art. Once he asked the latter what his wish was. Chô said in reply:—"I wish to have nothing; neither money nor position can attract my eyes. If I have a robe and a bowl I am perfectly satisfied. Of late the priests of Tôfukuji plant many cherry trees. The holy temple will in time be turned into a pleasure garden. This is the only thing that I hate. I wish you to cut the trees down." The Shôgun listened to him and at once ordered them to be cut down. The sixteen Arhats here reproduced were painted by Yoshimochi in imitation of his teacher, Chô Densu, who was skilled in such paintings. The brush-work and the colouring resemble those of his master, though not to be compared to his in point of skill. Moreover, the face, form and attitude of each Arhat are out of proportion, wanting in harmony. The use of the brush is minute, but not very strict; the dignity and nobility of each saint seem thereby to have been disturbed. But, as the handiwork of a Shôgun, our picture is worthy of reproduction. If one compare this with the landscape sketch by his father, Yoshimitsu, one may see some difference in their nature and art-lineage.

融通念佛緣起畫卷(紙本着色)　土佐行廣筆

全二卷中第二卷の一段

(各卷全長六丈三尺餘、竪幅一尺一寸五分)

京都府下嵯峨淨土宗清凉寺藏

融通念佛宗の起源及び此畫卷が足利時代の中葉西曆第十五世紀に於ける土佐派の巨擘たる土佐土佐守行廣、太夫法眼永春、備後守光國、粟田口民部法眼隆光、前兵部少輔入道寂濱、春日行秀等六人の名工が、互に妙を競ひ巧を鬪はし、各、得意の腕を揮ふて描き成し、且つ各段に其名を署したるものにして、一毫の疑念をも挿む可らざる稀有の逸品なることは、既に第一冊に述ぶる所の如し、且つ其詞書は後小松天皇を始め奉り、妙法院二品堯然法親王、青蓮院准三后、二條大納言及び征夷大將軍足利義持等名公鉅卿の筆に係る、故に融通念佛緣起の繪卷物は世に數多あれども、古來最も有名なるものを擧ぐれば、此畫卷を第一に置かざる可らず、蓋に第一冊に出せるものは春日行秀の描ける一段にして、茲に掲ぐる所は土佐行廣の筆なりとす、圖は北白河の下僧の妻某が、其罪業により一旦死して地獄に墜ちたるを、宗徒の唱へたる念佛三千遍を受けたる功德により、閻魔の廳より赦されて追ひ還され、蘇生したりと云ふ一場の因緣譚を畫きしものなり

土佐行廣、姓は藤原、從五位上に叙し、右近將監となり、又土佐守に任せらる、父祖の名は詳ならず、剃髮して經光と號す、土佐派中屈指の名工にして、應永頃、西曆第十五世紀の初葉世に在りし人なり、其描法頗る緻密にして、而も筆力生動の妙あり、着色濃厚にして且つ艶麗を極むることは、此に出せる畫に徵して之を知る可し

HISTORICAL PICTURES OF THE YÔDZÛ-NENBUTSU SECT.

(Portion of the second of two rolls, coloured; each roll, 63 feet 5 inches by 1 foot 1½ inches.)

BY TOSA YUKIHIRO.

OWNED BY THE TEMPLE SHÔRYÔJI, SAGA, KYÔTO.

(COLLOTYPE.)

We have spoken in Vol. 1 of the origin of the Yudzû-nenbutsu sect, and its rolls of historical pictures. The rolls were painted by the six renowned artists of the 15th century, i. e. Tosa Yukihiro, Nagaharu, Mitsukuni, Awataguchi Takamitsu, Yasunari, Kasuga Yukihidé, each signing his own section. The explanatory notes attached to all the sections of the rolls were written by the Emperor Gokomatsu, Prince Gyônen, Ashikaga Yoshimochi, etc. It is almost the best authenticated art-relic of this kind. The portion we have given in Vol. 1 is that painted by Kasuga Yukihidé, while the present one is by Tosa Yukihiro. The pictures illustrate the story of the wife of a menial at Kitashirakawa in Yamashiro, who died and was condemned to live in hell, on account of the sins commited while alive. Her friends, adhering to one and the same faith on earth, repeated 3,000 times the formula :—" Namu Amidabutsu" (Namo Amitâbhâya Buddhâya, Adoration to Buddha Amitâbha), for the sake of their deceased co-religionist, and in virtue of this religious merit the poor creature was sent back once again to the world by Yama, king of hell. The one part shows the court of Yama, and in the other, the dead being is discharged by the two messengers of the king of hell, and the wife is returned to life again.

Tosa Yukihiro was a general of the Imperial Guard and afterwards the governor of Tosa province. He is one of the most distinguished of the Tosa school. His art-style is very minute and detailed, the force of the brush extremely lively and active, and the colouring bright and fine. He flourished in the beginning of the 15th century.

山水圖(紙本墨畫) 小栗宗丹筆

(縱二尺七寸四分横一尺五分)

伯爵伊達宗基君藏

宗丹俗姓は小栗氏、將軍足利家に仕へて新年毎に書扇一柄を獻じ將軍亦綾衣一領を賜ひて之を賞するを例としたりと云ふ中年京都の相國寺に入り剃髮して僧となり、宗丹上座と稱せらる、或は云ふ晩年に至り大德寺に住すと、未だ其否を知らず、其生死の年月詳ならざれども寛正文明頃(西曆第十五世紀の中頃)の人なりしこと疑ひなし、宗丹初め畫法を周文(第三冊に其傳あり)に學び、又宋僧牧溪に私淑せり、當時の名僧陰涼軒季瓊爲めに自牧の號を撰びて之を與へ、宗丹また自ら別に自溪と號す、其牧溪を尚慕するの如何に深かりしかを知る可し、狩野派の始祖祐勢(第四冊に其傳あり)初め宗丹を師として畫を學ぶ故に狩野派の畫風は宗丹に淵源する所あり、是れ宗丹の殊に繪畫史上に重要視せらるゝ所以なり、傳へ云ふ、宗丹はもと濃華鮮麗の彩畫を以て其名を知られたりと、然れども之を遺蹟に徵すれば、其會心の作は、寧ろ清淡疎疎なる山水畫にありしもの、如し、畫史に、宗丹特長山水、其景中、態煙雲變滅林泉點綴自有天成之趣、其山水也、學牧溪玉澗二家、法夏圭馬遠、其用筆潤於周文、柔於雪舟、畫人物也、行筆磊落云々と、云ふもの、乃ち宗丹の本色を見る可く、また移して以て此畫の評とするを得可し、當時名工星の如く、互に光輝を放てるの間に立ちて、將軍の殊遇を蒙り、又特に擇ばれて柳營の錦障に畫ける如き、此畫を見て其偶然ならざるを知る可し、宗丹の畫の今日に存するもの極めて少ければ、此畫は實に貴重なるものなり

畫上の讃は天隱龍澤禪師の題する所なり、禪師は播州揖西郡の人、文明年間(西曆一四六九年—一四八六年)京都の建仁寺に住し、一世の碩德として其名高し、語錄幷に默雲集の著あり、宗丹の名畫に加ふるに此高僧の讃詞を以てす、錦上更に花を添ゆるものと云ふ可し

LANDSCAPE.

(A Kakemonos, ink-sketch; 2 feet 8⅘ inches by 1 foot ½ inch.)

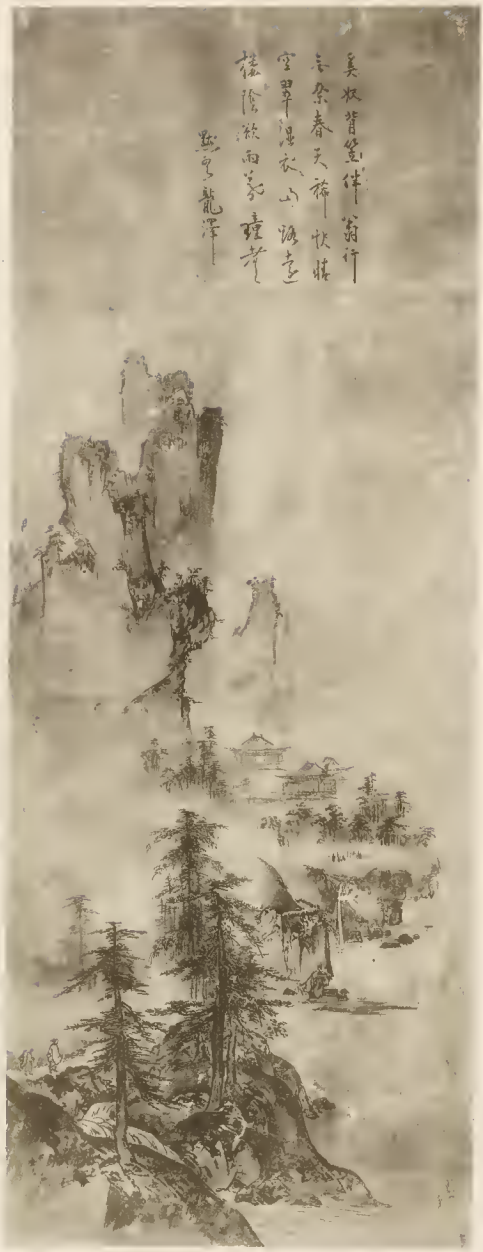
BY OGURI SÔTAN.

OWNED BY COUNT MUNEMOTO DATÉ.

(COLLOTYPE.)

Oguri Sôtan served under the Ashikaga Shôgunate and was in the habit of presenting to his master every new year's day a fan decorated with a painting by his own hand. The Shôgun in turn was wont to give him each time a suit of silk. When he was about thirty years old, he entered the priesthood in the monastery, Shôkokuji, Kyôto. He was henceforward named the "Sthavira Sôtan." He is said, though without any authority, to have lived, in his old age, in the monastery, Daitokuji, near Kyôto. His date can not be exactly determined at present, but so much is quite certain that he flourished during the periods of Kwanshô and Bunmei (middle of the 15th century). He was by nature very fond of painting, and learnt the rules of drawing from Shûbun (for him see Vol. III); moreover he imitated Mu-chi (Mokkei) of the Sung dynastic period. Inryôken, a priest of his time gave him the title, "Jiboku" (Self-Mu), but he himself chose the name, "Jikei" (Self-Chi), both names indicating that he is a great imitator of Mu-chi. Kanô Yûsei, the founder of the Kanô school, was a pupil of our artist and we can say that the Kanô school owes much to him. An important position is therefore to be assigned him in the history of Japanese art. According to a tradition, Sôtan is said to have been famous for his paintings, and especially for loud-coloured pictures, but after examining the works which have come down to us, we see that his speciality was rather landscape without, or with only slight, colouring. In the history of pictorical art it has been said that Sôtan was skilled in landscape sketches, the canvas presenting some scene in nature, with mist and cloud covering the hills and with trees and streams distributed here and there. Further it is recorded that he admired and imitated Mu-chi, Yuch-kan, Hsia Kwei and Ma Yuen who flourished under the Sung dynasty of China, and that the touch of his brush was thicker than Shûbun's, but softer than that of Sesshû; while his sketching of human figures was unspeakably light and free, etc. These remarks well indicate his characteristics and we can borrow them in praising the picture here reproduced. In accordance with a special request of the Shôgun, he painted screens in the court, a proof of unequalled favour, none other of the brilliant artists of his time being able to enjoy it. We rarely meet with his works at present. The one before us is therefore very precious.

The poem over the picture was written by a famous priest, Ryûtaku, a native of Harima province, who was superior of the temple Kenninji, in Kyôto, during the period of Bunmei (1469-1486) and is famous as the author of "Mokuunshû" (poetical collection). The picture and fine poem, thus brought in juxtaposition, lend to each other an added charm.


美收背笠伴翁行
春雲春天裝快晴
空翠濕衣山路遠
樵陰欲雨茅茨
黙雲龍澤

山水圖襖紙本墨畫　相阿彌筆

（縱五尺八寸八分、橫四尺六寸九分）

京都府下紫野臨濟宗大德寺塔頭大仙院藏

清淡幽雅なる水墨畫を作り以て所謂東山時代（西曆第十五紀）の特色を發揮したる者、初めに如拙周文あり、後に雪舟祥啓及び能阿彌藝阿彌等あり、此等の諸家は其天稟資性の相同じからざるより、自ら其畫風を殊にしたりと雖も、孰れも皆其時代の精神を煥發したる者にあらざるはなし、而して藝阿彌の子相阿彌も亦質に其一人なり、相阿彌は第二冊にも述べし如く、父と共に足利將軍義政（西曆一四四四年―一四七三年在職）に仕へて童朋と爲り、常に其左右に侍して、或は雅會に詩歌を賦し、圖畫を作り、或はその命を受けて名器古書畫を探求鑑定したる者なるが、時に或は坐禪三昧に入りて高尚幽玄の法味を嘗めたるが爲めに、作くる所の畫自ら澹雅幽遠の風致を帶べり、此に出せる山水畫の如き、亦是れ相阿彌得意の作にして、峰巒層疊遠く相迎り、人家點々近く林間に顯はれ、賈船漁舟江面に泛び、津人漁夫互に往還するの狀寫し來りて簡潔高雅妙言ふ可らず、宋朝名家の長處と父祖の遺法とを調合混和し、これを運らすに自己の襟懷を以てす、是れ相阿彌の筆が藝林に一頭地を放出する所以なり、元來相阿彌の畫には小品多くして大作極めて尠し、故に此畫の如きは殊に珍賞す可き逸品と云ふ可し

LANDSCAPES.

(Two sets of sliding screens, ink-sketches; each, 5 feet 10 1/6 inches by 4 feet 8 1/10 inches.)

BY SÔAMI.

OWNED BY THE TEMPLE DAISEN-IN, DAITOKUJI, KYÔTO.

(COLLOTYPE.)

The characteristics of the Higashiyama period (15th century) were manifested chiefly in ink-sketches of noble simplicity and profound taste, influenced by the mystic ecstasy of the Dhyâna (Zen) sect and the advanced culture of the time. Jyosetsu, Shûbun, Sessû, Keishoki, Nôami, and Geiami are all able representatives of the period. **Sôami** (see Vol. II), son of Geiami, is one to be counted among these. He, together with his father, served the Shôgun Ashikaga Yoshimasa, as a companion in religion and art. In the present pictures, the hills, clad in clouds ranging afar, villages and village folk in the foreground, fishers and ferrymen, rejoicing in the spring fields and swelling waters; all showing the peaceful life of the rural districts of the country, indicate his unequalled skill and highly cultivated taste. Among his productions we rarely meet with large works like the present.

山水圖畫八本墨印　[illegible]

釋迦牟尼佛苦行圖(紙本淡彩) 宋 我蛇足筆

(縱三尺八寸八分、横一尺七寸六分)

京都府下紫野臨濟宗大德寺塔頭眞珠庵藏

釋迦牟尼佛は第一冊釋迦三尊金銅像の處に述べたる如く中印度迦毘羅伐窣堵國の釋迦種王首圓檀那淨飯の太子と生れ十九歲にして出家し仙人に乖へて修業すること五年更に六年の苦行を積み日に一麻一米を食して屋に精氣を續け形體羸疲し飢寒骨髓に徹すれども敢て意と爲さず吉祥草を敷いて座と爲し結跏趺坐して自ら正覺を成せずんば此座を起たざるを誓ひ魔王の種々なる威脅誘惑に遭ふも毫も惱亂畏懼せず之を降伏退散せしめ三十歲の時たまゝ〳〵粲然たる曉星を一見し豁然として甚深微妙なる法理を透悟し無上菩提を證得せり此に掲ぐる畫は乃ち佛が吉祥草に坐して正覺を成せずんば起たざるを誓ひ六年の苦行を行ずるの圖にして筆者は會我蛇足文明十五年卽ち西曆一四八三年歿す第一冊達磨德山臨濟畫像の處に其傳あり)なり筆勢暢達描法穩實にして釋迦牟尼佛が樹下石上六年苦行の眞狀をして眼前に髣髴たらしむ古來此畫の評判嘖々たるも決して偶然にあらざるなり

畫上の讃は一休禪師の書する所康正二年(西曆一四五六年)の筆に係れり、禪師名は宗純自ら狂雲子と號す後小松帝の孽子にして母は藤原氏なり、故ありて民間に生育し甫めて六歲にして安國寺に投じ童子役を執る敏慧絕倫にして夙に教乘を修め又風騷を學ぶ後江州堅田に往いて華叟和尙の辛辣なる鉗鎚を受け一夕鴉を聞いて忽然大悟徹底せり爾後自ら天下老和尙と稱して諸方の瓜知識を罵倒し言行警拔にして往々一世を驚倒せしを以て數百歲の下兒童走卒と雖も尙ほ一休の名を知らざるなし、文明十三年(西曆一四八一年十一月八十八歲にして遷化す畫上の讃に云ふ所の酬恩庵は山城木津川の西薪村に在り禪師の創する所にして而も亦其墳墓の地なり蛇足は禪師と師檀の約を結びて禪に參得し禪師も亦蛇足に書を學びたりと云ふ故に蛇足の書には此に出せるもの、外尙ほ禪師の讃を題するもの頗る多し

ŚÂKYAMUNI DOING PENANCE.

(A Kakemono, light-coloured; 3 feet 10½ inches by 1 foot 9 inches.)

BY SOGA JYASOKU.

OWNED BY THE TEMPLE SHINJUAN, DAITOKUJI, KYÔTO.

(COLLOTYPE.)

Buddha Śâkyamuni (see also Vol. 1), as we said before, was born at Kapilavastu and abandoned his family when he was nineteen years of age. While in his penance grove he endured hardships of every discription for five years, living under some Rishis (philosophers). On coming out of the forest he adopted a strict religious regimen under the Bodhi tree, during six years according to the Northern tradition. He is said to have eaten only a gram of rice or sesamum every day, just enough to keep body and spirit together and remained seated on the Kuśa grass, prepared for the purpose, having taken a vow that until he had realized the highest perfect knowledge (Bodhi) he would never start from his seat. The arrows of temptation shot at him by Mâra, the tempter, did not succeed in hitting the mark. In his thirtieth year, as he was looking up at the morning star, he became wide awake to the highest perfect knowledge, that is to say, became Buddha, the "Enlightened."

The picture here reproduced represents him sitting on the Kuśa grass. The painter is **Soga Jyasoku** (died in 1483, see Vol. 1). The free and full display of the brush and the gentle but strict application of art-rules bring the saintly image of old before us. It is but reasonable that this picture should have been renowned from olden times.

The poem over the picture was written by Ikkyû in 1456. Ikkyû was a son of the Emperor, Gokomatsu, but, for a certain reason, not brought up in the palace. When he was six years old he was employed as an attendant in the temple Ankokuji, Kyôto. He grew up a bright youth studying sacred and secular, and especially poetical, literature. Afterwards he went to Ômi where he received the strict training of Kesô (high priest of the Zen sect) and became fully enlightened. Henceforwards he called himself the "Aged Instructor of All under Heaven", and spoke against all false pretenders. His action and speech were so uncommon and noteworthy that even at present a child or a page knows his name. He died aged eighty-eight years, in 1481. His resort, Shûon-an, mentioned at the end of the poem is in a village called Takigi, west of the river Kizu, in Yamashiro province. It is the place where his tomb stands.

Jyasoku was, in Dhyâna (the doctrine of meditation), a pupil of Ikkyû who in turn was a pupil of the former in the art of painting. We have, in consequence, several pictures by Jyasoku with Ikkyû's writing on them. They lend beauty to each other.

ŚÂKYAMUNI DOING PENANCE.

(A *Kakemono*, light-coloured; 3 feet 10½ inches by 1 foot 9 inches)

BY SOGA JYASOKU.

OWNED BY THE TEMPLE SHINJUAN, DAITOKUJI, KYÔTO.

(COLLOTYPE)

Buddha Śâkyamuni (see also Vol. I), as we said before, was born at Kapilavastu and abandoned his family when [illegible] in seven years of age. While in his penances prove he endured hardships of every description for five years, living under the [illegible] (philosophers). On coming out of the forest he adopted a strict religious regimen under the Bodhi tree, during six years [illegible] ing to the Northern Buddhists. He is said to have eaten only a grain of rice or sesamum every day, just enough to keep [illegible] and quite bodybrother and remained seated on the Kuśa grass, prepared for the purpose, having taken a *vow* that until he had reali[illegible] the highest perfect knowledge (Bodhi) he would never start from his seat. The arrows of temptation shot at him by Mara, the tempter, did not succeed in hitting the mark. In his thirtieth year, as he was looking up at the morning star, he became enlightened, [illegible] the highest perfect knowledge, that is to say, became Buddha, the "Enlightened."

The picture is reproduced representing him sitting on the Kuśa grass. The painter is **Soga Jyasoku** (died [illegible]; see Vol. I). The free and full display of the brush and the gentle but strict application of art-rules bring the saintly image of the [illegible] Buddha. It is but reasonable that this picture should have been removed from olden times [illegible]

The poem over the picture was written by Ikkyû in 1456. Ikkyû was a son of the Emperor, Gokomatsu, but, for a [illegible] reason, not brought up in the palace. When he was six years old he was employed as an attendant in the temple Ankokuji [illegible]. He grew up a bright youth studying sacred and secular, and especially poetical, literature. Afterwards he went to Ôtsu [illegible] to received the strict training of Kesô (high priest of the Zen sect) and became fully enlightened. He called himself the "Angel Instructor of All under Heaven", and spoke against all false pretenders. His action and speech were so unusual and noteworthy that even at present a child or a page knows his name. He died aged eighty-eight years, in 1481. His [illegible] Shinjuan, mentioned at the end of the poem is in a village called Takigi, west of the river Kiku, in Yamashiro province. [illegible] the place where his tomb stands.

Jyasoku was, in Dhyâna (the doctrine of meditation), a pupil of Ikkyû who in turn was a pupil of the former in the [illegible] of painting. We have, in correspondence, several pictures by Jyasoku with Ikkyû's writing on them. They are fond beauty to each oth[illegible]

[illegible]

華厳禅師　松源本新圖行者筆

鹿苑寺蓮池殿善大禅師謹書


康熙二戴壬辰
右題者
天下
信道
苦行是佛祖
六年飢寒徹骨髓

花鳥圖雙幅紙本着色　僧雪舟筆

（各竪三尺七寸、横一尺四寸六分）

伯爵柳澤保惠君藏

本書第一冊以來雪舟應永二十七年—永正三年即ち西暦一四二〇年—一五〇六年の作品を撰載するもの數種これに附して其技倆の古今に冠絶せる所以をも反覆詳述せり、運筆の勁拔意匠の圓滿實に古今一人なり就中その山水畫に至つては或は雄渾沈鬱なるあり、或は磊落瀟洒なるあり、或は宏遠飄渺なるあり、着想非凡、變化自在、一幅一頓各々風韻姿致を殊にし、萬千極まらざるの妙あり、蓋し雪舟の最得意の畫題なり、然れども其技倆は決して此一局に偏することなく、人物花卉、鎖毛の如きも亦皆畫いて妙ならざるなし、試みにこゝに掲ぐる花鳥畫を觀るも、傅彩の淡雅にして風韻に富める、筆力の遒勁にして而かも鋭角なき、圓熟の老手に非ざれば決してこれを作る能はざるなり、前卷掲載せる數種の山水畫と併せて雪舟の大手腕を寛ふに足る、世に傳ふ、雪舟は着色の畫を作ることを喜ばざりしと、是れ其彩色畫の稀に存する所以なる可し、果して然らば此畫の如きは、殊に珍重す可きものと云ふ可し

FLOWERS AND BIRDS.

(A pair of Kakemono, coloured; each, 3 feet 7 inches by 1 foot 4⅓ inches.)

BY SESSHÛ.

OWNED BY COUNT YASUTOSHI YANAGISAWA.

(COLLOTYPE.)

We have more than once reproduced paintings by **Sesshû** (1420–1506), each accompanied with a note praising his ability and skill, surpassing all other artists, ancient and modern. The full force of the brush is exhibited in various ways in his land-cape-sketches;—some are bold and rough, others odd and frank in styles; all show in the design the variety of his skill and the power of his hand. Every one we meet reveals a new side of his artistic capacity. He seems, however, to have been equally skilled in sketches of human figures, of birds or of flowers. The pictures here reproduced are specimens of his skill in flowers and birds. The colouring is simple and sparing, the taste refined, while the use of the brush is spirited and ripe. If we compare these with those reproduced previously we can but admire the variety of his ability. It is said that Sesshû did not like to produce a picture in colours; and it must be true, since we rarely find sketches like the present ones, which are among the most precious exemplars of their kind.

FLOWERS AND BIRDS.

(A pair of Kakemono, coloured; each, 3 feet 7 inches by 1 foot 4½ inches.)

BY SESSHŪ.

OWNED BY COUNT YASUTOSHI YANAGISAWA.

(COLLOTYPE.)

We have more than once reproduced paintings by **Sesshū** (1420–1506), [illegible] with a rare packing his ability and skill, surpassing all other artists, ancient and modern. The [illegible] of the brush is exhibited in various ways in his landscape-sketches;—some are bold and rough, others odd and fanciful in style, all show in the design the variety of his skill and the power of his hand. Among one we most remark a new side of his artistic capacity. He seems, however, to have been equally skilled in sketches of human figures, of birds or of flowers. The pictures here reproduced are specimens of his skill in flowers and birds. The colouring is simple and sparing, the touch [illegible] while the use of the brush is spirited and free. If we compare these with those reproduced [illegible] we can but admire the variety of his ability. It is said that Sesshū did not like to paint a picture in colours; and it must be true, since we rarely find sketches like the present ones, [illegible] are among the most precious examples of their kind.

一所所とも一面半二尺四寸一本一半七寸二分本紙二幅對

雅号雪舟　加賀本藩侯前田家所蔵

東京雅堂印刷所・東京市麹町区

布袋和尚畫像紙本墨畫　僧楊月筆

（竪一尺八分、横七寸一分）

京都市臨濟宗建仁寺塔頭禪居庵藏

昔し支那明州奉化縣浙江省寧波府に風狂子あり氏族を詳にせず自ら稱して契此と云ふ體軀肥滿し腰額にして皤腹其語る所定まりなく且つ隨處に臥寢す常に杖を以て一箇の布囊を荷ひ日用の具悉く此中に納む或は鄙市聚落に入り醯鹽魚菹の類見るに隨つて之を乞ひ得れば則ち之を口に入れ少許を分ちて囊中に投ず時の人呼んで長汀子又は布袋子と稱す常に人に禍福吉凶を示すに一も違ふことなし天將に雨らんとすれば則ち濕れたる草履を穿ちて疾歩し好晴ならんとすれば卽ち木履を曳き膝を壓て、市橋の上に眠り以て豫報を爲すを常とし たりと云ふ梁の貞明二年西曆九一六年三月將に入寂せんとするに方り嶽林寺の東廊下に於て盤石の上に端坐し一偈を說いて曰く彌勒眞彌勒分身百千億時々示時人自不識と說き畢つて安然として化す、時人驚いて彌勒の化身なりと云ふ後又他州に於て和尚の布囊を負ふて行くを見たる者あり其果して眞人なるを想ひ乘相競ふて其像を圖せりと云ふ此に出せるものは卽ち和尚が其平生荷ふ所の布囊の上に立ち仰いで兜率を指せるの圖なり

楊月はもと薩摩の人出家して山城の笠置寺に住す故に世に笠置の楊月と云ふ初め周文（第十五世紀の初の人第三冊に其傳を載す）の書法を學び後雪舟に師事し（又敬溪第一冊に其傳あり）にも私淑し山水人物花鳥を善くせり秋月周崔（二人俱に雪舟の高弟にして嘗て師に從て明に遊べり）等と共に雪舟門下の俊髦と稱せらる但し其畫は秋月に比して筆勢穩柔に周崔よりも淹潤の墨氣に富めり此に出せる一幅は極めて小品なれども奔放自在筆墨共に頗る楊月の特色を窺ふに足れり而して其氣韻の高尚なる亦鑑賞に堪えたるの珍品なり

THE PRIEST HOTEI (PUTAI).

(A Kakemono, ink-sketch; 1 foot 9/10 inch by 8 2/5 inches.)

BY YÔGETSU.

OWNED BY THE TEMPLE ZENKYÔAN, KENNINJI, KYÔTO.

(COLLOTYPE.)

There was formerly a priest who called himself Chishi (Keishi) at Feng-hua in Ming-chû (Nimpo in Che-kiang). He was known in the world by the name of Putai Wo-shang (Master Linen-sack). His fat body was very remarkable with large abdomen and narrow forehead, but nothing was known about his family or career. He talked as he liked and slept wherever he happened to be, always carrying upon a stick a linen-sack, which contained all his effects. Anything edible he saw in streets or villages, he asked of the owner in alms. Had he received it, he would eat of it at once, depositing a portion in the sack. And this was the origin of the name "Putai." He practised fortune-telling; when it was about to rain he would run about wearing straw sandals, and when fine weather was coming, he would sleep on a bridge with his wooden clogs beside him. In 916, when he was about to die, he sat down on a rock in the temple Yolin-ssu and uttered a poem as follows:—"The saint Maitreya, the true saint Maitreya, dividing his body into a hundred myriads, from time to time appears among people who know nothing of him." He was therefore said to be a transformation of Maitreya, the future Buddha. It is also said that he was seen in another province once after his death. People then began to paint his portrait. In the present picture he is pointing to heaven, to the palace of Maitreya.

Yôgetsu was a native of Satsuma, and lived as a resident priest in the temple Kasagi, near Kyôto. First he studied style of Shûbun (for him see Vol. III), but afterwards he went to Sesshû to learn art. He was skilled in sketches of landscape, flowers, birds, and human figures. He was also an imitator of Mu-chi (for him see Vols. I and II). Shûgetsu and Shûkô, who went to China with their teacher, Sesshû, are generally ranked with him, the three being the distinguished pupils of Sesshû. His style is milder than Shûgetsu's and finer than Shûkô's. In the picture here are manifested, though not specially, the characteristics of Yôgetsu. It has very much taste and spirit, a free and active use of the brush, with gentle, well-dipped strokes.

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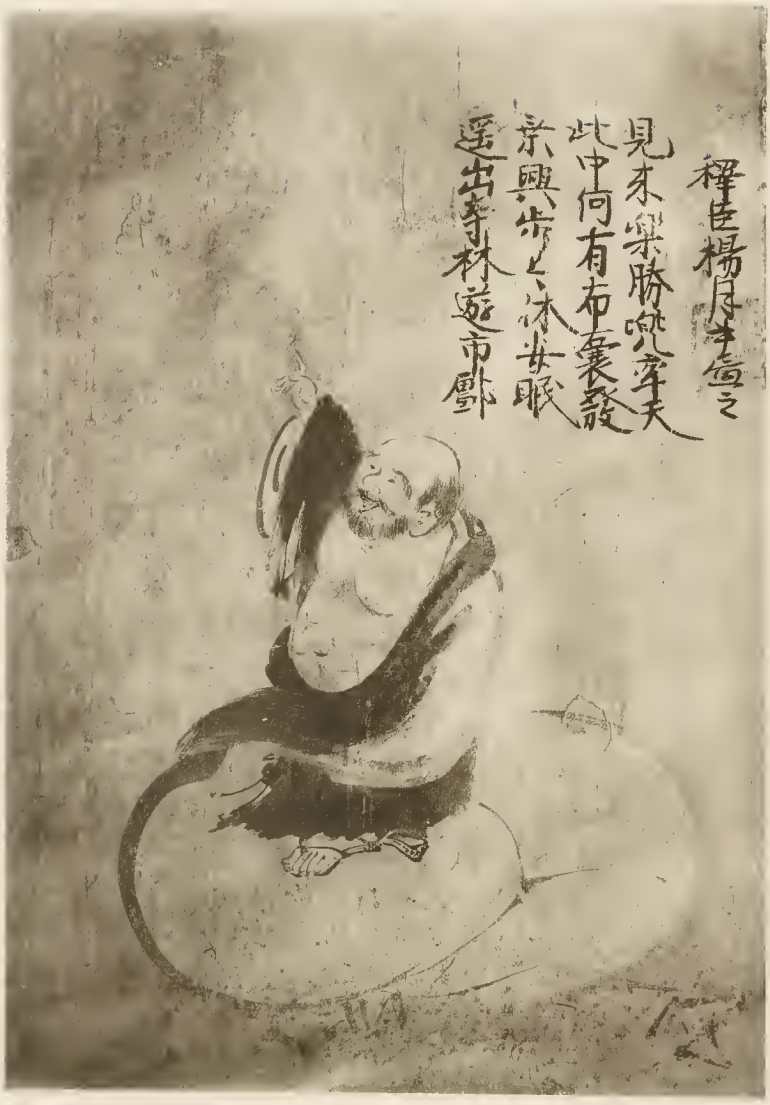
釋氏楊月生畫之
見來梁勝與牽夫
此中向有布囊發
京興步之休安眠
遥出李林遊市鄽

寒江獨釣圖(絹本墨畫)　支那明朝朱端筆

(竪五尺六寸八分、横三尺六寸)

京都市一乘寺天台宗曼殊院藏

朱端字を克正と云ひ、一樵と號す明の海寧(浙江省杭州府の人なり、正德年中(西暦一五〇六年―一五二一年)畫を以て進仕し、仁智殿に直し、錦衣指揮に官し、一樵圖書印を欽賜せらる時人以て榮とす畫く所の山水人物花鳥墨竹等頗る見るに足り、書も亦之を善くせり、其山水は盛懋(元朝の人、字は子昭、山水人物花鳥の名家)を宗とし、人物は王繼宗(明朝の人にして盛懋を師とし筆法精細なり)に倣ひ、花鳥は呂紀(字は廷振、樂愚と號す、尤も花鳥に長ず)に學び、墨竹は夏泉(字は仲昭、明朝に於ける竹石の妙手)を師としたりと云ふ、其志の厚き以て見る可し、こゝに掲ぐる寒江獨釣の圖は、朱端の佳作と稱せらるゝものにして、林丘江水一白漫々の壯觀を寫出し、筆力頗る遒勁、落想極めて磊落、孤舟獨り江頭に綸を垂るゝの處、興趣限りなきの感を生ず、想ふに此種の畫は明僧心越等の徒が國亂を避けて我國に歸化せし時將來したるものならんか、其筆致風韻我が德川時代中葉(西暦第十八世紀)の諸名家の作中往々之に髣髴たるものあり、蓋し當時支那元明清諸時代の畫風が寥然として我國に勃興し、大に時尚を制せし時に當り、此畫の如きもの舶來す、其世人に歡賞せられ、我が畫界に少からざる功益を與へしや知る可きなり

ANGLING IN A WINTRY RIVER.

(A Kakemono, ink-sketch; 5 feet 7 2/5 inches by 3 feet 6 9/10 inches.)

BY CHÛ TAN (CHINESE).

OWNED BY THE TEMPLE MANSHUIN, KYÔTO.

(COLLOTYPE.)

Chû Tan, a native of Han-chû, Che-kiang, served as an official in the court of the Emperor Wu-tsung (1506–1521), of the Ming dynasty. He was skilled in all branches of painting, landscape, flowers and birds, bamboos, or human figures, and also in hand-writing. His landscape sketch was of the style of Hsing Kin of Yuen, while his sketch of human figures was like that of Wan Chi-sung of Ming, a pupil of Hsing Kin. He further learned the painting of flowers and birds from Leu Chi, and the ink-sketch of bamboos from Hsia Chuan, both of Ming. He was thus very deligent in the study of art. The picture of fishing here reproduced, is said to be one of his best productions. What a grand view of trees, and hills, and water, all objects white with snow, and the lonely angler in the little half-covered boat! All are well depicted, with the full force of the brush, the design charming, the taste profound. This picture was perhaps brought to Japan by one of those who escaped from the battles of China, during the Ming and Manchû war; the style somewhat resembles that of the noted artists of the middle of the Tokugawa Shôgunate (18th century). For it was the time of development for Japanese arts, encouraged by some imported art-relics, or by naturalized painters. The present picture, doubtless, gave a great impulse to the spirit of the artists of the time.

ANGLING IN A WINTRY RIVER.

A Kakemono, painted on silk, by Chô-Tan, in colours.

BY CHÔ TAN (CHINESE).

OWNED BY THE TEMPLE MANSHUIN, KYÔTO.

(COLLOTYPE.)

Chô Tan, a native of Tang-shi, Chô-kiang, served [illegible] in the office of [illegible] (1506–1519). He was skilled in all branches of painting, especially in the [illegible] birds, bamboos, or human figures, and also in landscapes. His landscapes [illegible] Kin of *Yiu*, while his [illegible] of human figures was like that of *Wan* (Chinese [illegible]). He learned the [illegible] flowers and birds from Tai Chô, and the [illegible] Chinese, both of *Ming*. He [illegible] very diligent in the study of art. The [illegible] is said to be one of his best [illegible] *What a grand view of [illegible] and [illegible] water, all covered with snow, and the lonely [illegible] on the little half-covered boat! [illegible] are [illegible] with the [illegible] the brush, the design clumsy, the tree proud. This [illegible] [illegible] those who occupied [illegible] of Chang, during the [illegible] of *Ming*, the style [illegible] that of the noted artists of [illegible] of the Tokugawa Shogunate (1615–1868). For it was [illegible] development for Japanese art, encouraged by some important [illegible], or by naturalized [illegible] present picture, doubtless, gave a great impulse to the spirit of the artists of the time.

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（竪一尺五寸四分、横三尺一寸六分）

伯爵伊達宗基君藏

足利の中世西暦第十五世紀の央（狩野正信畫界に一生面を開拓するや、其筆法を傳へ、其流風を承くる者續出し、名聲を世に轟かしたるの英士亦尠からず、然れども狩野氏を言ふもの、擧て皆古法眼元信文明八年―永祿二年卽ち西暦一四七六年―一五五九年を推稱するは蓋しその天禀非凡にして技倆百世に卓絶し、多士濟々たる狩野の一派中にも彼れと鑣を並べて馳する者なきに因れり、傳へ云ふ、元信四五歲の頃既に能畫天性を顯はし、日常の遊戲にも多くは筆を執りて人物鳥獸草木器具の類を寫し、頗る傍人を驚かしたりとされば十歲の時早く既に畫を以て將軍に近侍するに至れり、我國古來早器の畫家多けれども、此の如きは殆んど其類を見ざる所なり、而して元信の尊む可きは、天賦の畫才を賴みて小成に安んずることなく、弱冠にして畫具を携へ、周ねく山川の奇勝を訪ね叮嚀に眞景を模寫して筆力を鍛錬したるに在り、かくて內は和畫の巨擘信實光信等の格法を究め、外は宋朝の名手馬遠夏珪牧溪玉澗等の堂奧に參じ、遂に和漢諸派を綜該し、打して一丸と成し、以て能く狩野派を大成したるのみならず、晩年に至るも毫も想潙れ腕痿ゆるの態なく、才華益〻發したり、絕代の大畫家にあらざるよりは決して此の如くなるを得ざるなり、こゝに出せる山水畫は彼れが壯時の傑作と鑒定せられたる者にして、圖中瀑泉あり、水亭あり、盤々たる巨巖途上に峙ち、亭々たる老松淸韻を奏す、或は潺々たる溪流橋下を過ぎて渺々たる江面に入るあり、或は層疊たる巒峰屹として蒼穹に連るあり、或は紆紆たる山徑畫くるの處翼然たる高閣聳え、或は江風輕く吹き到るの遠輕舸帆を張る、一幅の中複雜なる奇景を收め盡して毫も繁冗を感せず、却て遼廓悠遠の趣殊に深きを覺う、世間元信の畫を藏するもの多しと雖も、未だ此圖の如き精細緊密なるものあるを見ず、古人の所謂鐵筆針の如く、恰も春蠶の絲を吐くに似たりとは、眞に此畫の如きものを言ふものならん、元信が曩世の盛名を博せる所以、蓋その偶然にあらざるを知る可し

LANDSCAPE.

(A Kakemono, light-coloured; 3 feet 1⅗ inches by 1 foot 6⅗ inches.)

BY KANÔ MOTONOBU.

OWNED BY COUNT MUNEMOTO DATÉ.

(COLLOTYPE.)

After Kanô Masanobu (Yûsei), who opened a new school in the middle of the 15th century, there were many renowned artists who followed the rules handed down by the school and continued the line of Kanô artists. But the most famous of the Kanô school is **Motonobu** (1476–1559) to whom we have so often referred. His natural talent and surpassing skill found no equal, either among his contemporaries or his successors. It is said that he took an interest in painting when still only four or five years old. While at play he would hold a brush and copy whatever he saw, and when he was ten years old he became, in virtue of his art, an attendant on the Shôgun. Among those successful young artists whom we meet in the history of Japanese art we have no one who can approach him. He seems never to have been satisfied with his inborn ability and the great success to which he attained in his boyhood, for he travelled throughout the country in search of scenery suitable for subjects of his paintings. Moreover when he was about twenty years old, he studied carefully the Japanese artists, Nobuzane, Mitsunobu, etc., and the Chinese Ma Yuen, Hsia-kwei, Mu-chi, Yueh-Kan, etc. and thus, combining the most excellent points of both Japanese and Chinese art, he created a new style of his own. The greater part of the success and fame of the Kanô school is due to his able hand. In his later years down to his quiet death in 1559, he seems to have never wearied of production.

The picture here reproduced is believed to be the masterpiece of his younger days. It does not exhibit a trace of the influence of the Sung artists, but indicates to us the able workmanship of an independent artist. The waterfall, the hut, the lofty rocks, the old pines, the quiet stream under the bridge, in contrast with the wide-stretching sea, the hills upon hills, ranging to the sky, a long quiet path which leads up the hills and ending at the site of a high many-storied structure, the gentle breeze from the river swelling the curving sail, so great a variety of scenes grouped together on one canvas, yet all in perfect harmony and full of taste: such minutely detailed pictures are not easily to be found, though many of his productions are of this kind.

書畫圖襖(紙本着色)　狩野永德筆

第一讀書圖　第二描書圖

(各縱五尺九寸、横二枚横六尺二寸七分)

京都府下紫野臨濟宗大德寺塔頭聚光院藏

茲に掲ぐる書畫の襖畫は、第一冊に掲載したる琴棋圖と相對するものなり、筆者永德(天文十二年—天正十八年即ち西暦一五四三年—一五九〇)年は古法眼元信の孫なり、家法を祖父に受けたれども、其畫には祖父の如き變化自在の妙なく、筆力謹致亦遠くこれに及ばず、然れども其能く疎大なるものを描き、時に又精密此畫の如きものを作るに至ては、蓋し永德獨擅の技倆なり、唯惜むらくは天此大才に壽を借さず、祖父元信の老練圓熟に達するを俟たず、座に四十八歳(或は云ふ四十三歳)にしてその命を奪へることを

LANDSCAPES.

(Two sets of sliding screens, ink-sketches; each, 6 feet 2 1/2 inches by 6 feet.)

BY KANÔ YEITOKU.

OWNED BY THE TEMPLE JUKÔIN, DAITOKUJI, KYÔTO.

(COLLOTYPE.)

The pictures here given are very famous, associated with those landscapes reproduced in Vol. I.

Yeitoku, the author (1543-1590), is a grandson of Motonobu from whom he learned the traditional art-rules of Kanô, but his painting is not so rich in variety as his teacher's, being generally bold and rough in brush-work. Some of his paintings, however, are finished with exactness and perfect dexterity, and the present ones are good specimens of such. He died when he was forty-eight years old, still young compared with Motonobu's eighty-four years.

衣裝圖屏風一雙(金碧紙本着色)　俵屋宗達筆

(各竪五尺三分、横一丈九寸)

伯爵藤堂高紹君藏

我國古來花卉鳥獸毛人物等を畫くに長じ又裝飾畫に妙を得たるの名匠に乏しからずと雖も就中先づ指を本阿彌光悦土佐狩野の兩派を陶冶して一種の畫格を創し、意匠に富み、又臨池の譽高く、且つ漆飾製陶にも妙を得たる人にして寛永十四年即ち西曆一六三七年、七十歲にて歿せり)俵屋宗達第二冊風雷二神圖參看)及び尾形光琳第四冊四季草花圖屏風幷に本冊三十六歌仙圖參看)の三人に屈せざる可らず而して光悦、宗達は共に桃山時代の豪華瑰麗の餘影に一層豐富の趣を加へて一派の美を顯はし、光琳其後を承けて更に之を大成したり、故に光琳の名聲を揚にしたるは光悦宗達に負ふ所少からずと云ふ可し、宗達は初め狩野の畫風を學び、後土佐流の妙處を研究し、之に加ふるに自家獨得の技能を以てし、終に渾然たる一家の妙を發揮せり、故に其畫は設色濃潤にして而も雅趣に富み、殊に水墨に金泥を交へて一種特妙の傳彩を成すは全く此人の創意に出でたり

茲に掲ぐる屏風畫は則ち宗達の筆にして其菊花蒔繪の衣桁に掛けたる衣裝の模樣の如き、以て當時の風尚を窺ふに足る可き好材料なり而して畫面の全體を見るに、意匠卓拔にして設色華麗を極め而も一點卑俗の態なし即ち宗達の宗達たる所以は此圖に於て十分之を窺ふ可く、容易に得難きの逸品と云ふ可し、此屏風元來六曲なれども其筆意及び衣裝の模樣等を明瞭に示さん爲め、特に其五曲のみを大寫せり)

PICTURE OF DRESSES.

(A pair of folding screens, coloured; 10 feet 10 1/8 inches by 5 feet 1/8 inch.)

BY TAWARAYA SÔTATSU.

OWNED BY COUNT TAKATSUGU TÔDÔ.

(COLLOTYPE.)

There were many artists who gave their attention to the decorative arts as well as to sketches of flowers, birds, or human figures, but few of these were distinguished in that line except three, viz:—Hôn-ami Kôyetsu (who created a new style, combining the Tosa and Kanô schools, and was skilled as well in designing, handwriting, lacquer-decoration, and pottery, and who died in 1637, aged seventy), **Tawaraya Sôtatsu** (lived in the 16th century, see Vol. II), and Ogata Kôrin (1655–1716, see Vol. IV and elsewhere in the present volume). Kôyetsu and Sôtatsu, maintaining the luxurious style of the Momoyama period (end of the 16th century), added to it a rich and flowery taste, thus endeavouring to bring out their skill in depicting the applied arts. Ogata Kôrin followed them, and brought their style to perfection. Kôrin is thus not a little indebted to Kôyetsu and Sôtatsu, his predecessors. Sôtatsu, like Kôyetsu, first studied the Kanô and Tosa styles and, combining the two schools, created a new style of his own. His picture has a free and witty handling, and is rich in taste. His original contribution to art consists in his colouring, which is brought about by mixing a gold tint with dark colour. The pictures here given are by him. The lacquered clothes-rack ornamented with gold chrysanthemums, the fine and variagated patterns of the clothes, and the excellent designs of the woven figures, show the taste of the time and manifest no trace of vulgarity. The unsurpassed skill of Sôtatsu is demonstrated by this work.

Each of the screens consists of six sections, but we have reproduced only five of each, in order to show clearly the treatment of the dresses.

睡鷗圖(絹本墨畫) 支那明朝萬國禎筆

(竪三尺二寸、横一尺三寸一分)

京都市東山臨濟宗大本山南禪寺藏

萬國禎字は伯文明(支那)の神宗萬曆の末年(西曆第十七世紀の初)南海(今の廣東廣州府南海縣)の貢生たりしと云ふ國禎水墨の花卉を善くしまた鵠羽を寫すに長じたれども所謂南宗一派の臭味を脱せざりしが晩年豫章(江南南昌府)に遊びてより頓に舊習を更めて遂に輕妙の域に造る殊に竹畫に至りては自ら謂ふ古人彭城の遺法を得たりと以て其技倆の卓拔なるを知る可し此に出せる畫は彼れの大作として見る可き物にはあらざれども細竹疎々の邊孤鷗靜かに眠むるの狀寫し得て閑雅幽邃の趣縑上に溢るるを見る明末に於ける錚々たる畫家の遺蹟として頗る珍賞す可きものなり

THE SLEEPING SEA-GULL.

(A Kakemono, ink-sketch; 3 feet 2½ inches by 1 foot 3 4/8 inches.)

BY WAN KUO-CHEN (CHINESE).

OWNED BY THE TEMPLE NANZENJI, KYÔTO.

(COLLOTYPE.)

Wan Kuo-Chen was a candidate for civil service during the Emperor Shen-tsung of the Ming dynasty, China. He was skilled in ink-sketches of flowers and plants and also in painting birds, but he never got rid of the heavy style of the so-called Nan-tsung school. In his old age he travelled in Kian-nan and showed great progress in his work. His style became admirably light and tasteful; he said of himself that he had acquired the secret of Peng-cheng, an ancient artist of ability.

The picture here reproduced may not be one of his masterpieces, yet the slender bamboos growing on the edge of a rock, and a gull sleeping so confidently in its safe retreat are depicted with a profound taste that seems to overflow the canvas. He is no doubt one of the most successful artists of the Ming dynasty of China.

THE SLEEPING SEA-GULL.

(A Kakemono, mounted; 7 feet 2½ inches by 1 foot 3½ inches.)

BY *HUA* KUO-CHEN (CHINESE).

OWNED BY THE TEMPLE NANZENJI, KYÔTO.

(COLLOTYPE.)

Wan Kuo-Chen was a candidate for civil service during the Emperor S[illegible] [illegible] Ming dynasty, China. He was skilled in delineating of flowers and plants, and [illegible] birds, but he never got rid of the heavy style of the so-called Nan-tsung [illegible]. In [illegible] age he travelled in Kiau-nan and showed great progress in his work. H[illegible] [illegible] admirably light and tasteful; he said of himself that he had acquired the secrets of [illegible], an ancient artist of ability.

The picture here reproduced may not be one of his masterpieces, yet the [illegible] [illegible] lying on the edge of a rock, and a gull sleeping so confidently in [illegible] [illegible] depicted with a profound taste that seems to overflow the canvas. He is [illegible] [illegible] of the most successful artists of the Ming dynasty of China.

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齋宮女御及源順畫像板面着色）　岩佐又兵衛筆

三十六歌仙圖懸額三十六面中の二面

（各縱一尺五寸六分、横一尺）

埼玉縣下川越東照宮藏

齋宮女御諱は徽子、三品式部卿重明親王の女、八歳にして齋宮と爲り、寛和元年西暦九八五年に罷じ給ひし女王なり、又源順は從五位上に敍し、能登守に任ぜられ、永觀元年（西暦九八三年）七十三歳にして卒せし人なり、孰れも古今卓絶の歌人と稱せらる、茲に掲ぐる此二仙の畫像は、川越東照宮の拜殿に懸くる所の三十六歌仙圖の額を撮影したるものなり、而して其扁額の背面を檢するに、朱漆を以て或は「寛永十七庚辰年六月十七日繪師土佐光信末流岩佐又兵衛尉勝以圖」と記し、又は單に「繪師勝以」と書せり、案するに東照宮は喜多院川越中興の祖天海僧正の寛永十年（西暦一六三三年）に草創する所、同十五年同森の吳に遷りしを、德川三代將軍家光直ちに河越城主堀田加賀守正盛に命じて再建に着手せしめ、同十七年（西暦一六四〇年六月十七日）殿堂落成せしものなり、額の背面に記せる年月日亦正に之に同じければ、此畫は實に又兵衛が同宮竣工の吉辰を以て描き終り、謹で拜殿に納めたるものなること明かなり、又其詠歌の筆者は何人なるか未だ詳ならざれども、飛鳥井流の書風あり、恐らく當時の貴紳の揮毫に成れるものならん

岩佐又兵衛名は勝以、荒木村重の末子なり、村重、織田信長に仕へて屢〻戰功あり、攝津の太守となり、伊丹城に居せしが、後命に背きたるの故を以て、信長父子之を攻むること數年、城陷り、村重尼ケ崎に走りて、遂に自殺す、時に又兵衛僅に二歳、乳母に伴はれて京都の本願寺中に潛み、外戚の姓を冒して岩佐と改む、長するに迨び、織田信雄に仕ふ、性頗る畫を好み、暇あれば則ち之を習ふて筆を釋てず、遂に妙域に造る、最も浮世人物を寫すに巧にして、自ら一家の風を成せし所より、世人これを稱して浮世又兵衛と云ふ、信雄卒してより、越前福井に漂泊し、名聲いよ〳〵揚る、後將軍德川家光に召されて江戸に上り、留ること數年、慶安三年（西暦一六五〇年六月二十二日）歿せり、又兵衛浮世繪派の元祖として、はた又非凡卓絶の畫家として其名夙に喧稱せらるゝ、雖も其遺蹟と稱する物を見るに、或は土佐流なるあり、狩野風なるあり、或は又全く否らざるもあり、其孰れか果して眞なるやを辨するに苦む、特り東照宮の歌仙圖は、彼れが晩年將軍の召に應じ命を奉じて描寫したるものなれば、其平生の蘊蓄を傾け盡したるの作なること、毫も疑なく、又兵衛の眞蹟として絶好の標本とするに足れり、乃ち又兵衛の技倆は此畫に於て之を窺ふ可く、彼れの眞價は此畫によりて之を品隲す可きなり、故に今其暢達なる筆力と艶麗なる傅彩を示さんが爲め、一を木版着色刷とし他を寫眞版に附してこれを掲ぐ

TWO POETS, PRINCESS SAIGÛ AND MINAMOTO SHITAGÔ (TWO OF THE THIRTY-SIX POETS).

(Coloured; each, 1 foot 6½ inches by 1 foot ½ inch.)

BY IWASA MATABEI

OWNED BY THE SHINTÔ TEMPLE TÔSHÔGÛ, KAWAGOYÉ, MUSASHI.

(I. WOOD-CUT. II. COLLOTYPE.)

Princess Saigû, a daughter of Prince Shigeakira, became the Superintendent of the Ancestral Temple of Ise when she was yet eight years of age, and died in 985. Minamoto Shitagô was governor of Noto province, and died in 983, aged seventy-three. Both were noted poets of the time. We photographed these two from the thirty-six portraits hung before the Shintô temple Tôshôgû. The writing on the back shows that they were painted by Iwasa Matabei, on the 17th day of June, 1640. The temple was built by the high priest, Tenkai, in 1633, but, unfortunately, it was burnt down by a fire after five years. The third Shôgun, Iyemitsu, at once ordered Hotta Masamori, the governor of Kawagoyé to build it anew. The work was finished on the 17th of June, 1640, the same date as the painting, and we see from this that they were drawn specially for the occasion. The author of the writing above the pictures is not known, but as the calligraphy is in the Asukai style, it might have been by one of the learned nobles of the time.

Iwasa Matabei was the youngest son of Araki Murashigé, a successful general of the Premier, Oda Nobunaga, but afterwards an enemy to him. Murashigé having failed to win in battle, committed suicide at Amagasaki, near Ôsaka. At that time Matabei was only two years old, and was brought by his nurse to Kyôto, to the temple Hongwanji. When grown up, he began to serve Oda Nobuo, son of the Premier. By nature he was very fond of painting, and whenever at leisure he would take the brush and paint as he liked. He was skilled in sketches of social life, in which genre he founded a school. His style is called the "Ukiyoyé." Much importance is now attached to the school, both by Japanese and by foreigners. After the death of Nobuo he wandered about till he came to Fukui, Yechizen, where he flourished as before. Afterwards he came to Yedo (now Tôkyô), owing to an invitation from the third Shôgun of Tokugawa, and stayed there for several years. He died in 1650. The paintings generally attributed to him, are of various kinds, some being in the style of Tosa, others of Kanô, and we can not discern whether they are really his or not. The present ones alone, being genuine productions of his later years, furnish us brilliant specimens of his talented style, and leave no question whatever as to either date or authorship. We have reproduced one of the two in wood-cut, so as to show the beauty of his colouring, while the other is printed in collotype.

第二〇中面六十三號國帝紙六十三

「合著面新廣嘯及神女宮禱」

著者　矢代幸雄

定價　壹圓五十錢　送料　壹錢

東京市麻布區龍土町十番地

左齋宮女御

洛中洛外畫卷(絹本着色)　住吉具慶筆

全一卷中の二段

(全長三丈五尺八寸、竪幅一尺三寸五分)

東京帝室博物館藏

洛中洛外圖は古來後素家が採て以て好筒の畫題とせるものなり、蓋し富賑と貧寂の兩景を對照して、一種の興趣津々たるものあればなる可し、こゝに掲ぐる二圖は住吉具慶初め廣澄と云ひ、薙髮して具慶と改む、寶永二年卽ち西曆一七〇五年七十五歳にして歿すの筆に係る洛中洛外畫卷の兩段にして、一は或る權家が紺紳を會し、和歌の披講を爲す所の圖、他は田家收穫後の光景なり、甲圖は以て洛中に於ける槐門の榮華貴紳の威儀を寛ふ可く、乙圖は以て洛外に於ける村家の陋境、農民の勞苦を察す可し、但し人物の顏容姿態は殆んど千篇一律にして變化に乏しきの觀なきにあらず、然れども筆法の愼密穩雅にして傳彩の重厚秀潤なる、優に古土佐の名家中に入る可し、蓋し具慶は父如慶の畫風を承繼したるのみならず、從兄土佐光起(第三冊に其傳あり)が狩野氏の筆格を參酌し、又和漢諸派の畫法を修得して、一種折衷的畫風を創し、以て時の好尙に投せんとしたるに反し、力めて古土佐の氣格を挽回し、當時の面目を發揮せんとしたるものなれば、其作品に古土佐の風を存すること宜なりと云ふ可し、唯惜むらくは變化の畫才に乏しく、又古人の妙境に悟入するところなく、古土佐の畫風をして復び絢爛たる光輝を放たしむるを得ざりしことを

THE CAPITAL AND ITS SUBURBS.

(Two portions of a roll, coloured; the roll, 35 feet 7 1/8 inches by 1 foot 4 1/8 inches.)

BY SUMIYOSHI GUKEI.

OWNED BY THE IMPERIAL MUSEUM OF TÔKYÔ.

(COLLOTYPE.)

The life of the Capital, Kyôto, and life in its suburbs are favourite companion subjects of painters because of the tasteful effects afforded by the striking contrast between the refined and luxurious life of the nobles in Kyôto and the simple, rustic life of the farmers.

The two pictures here reproduced are two sections of a painting on the above lines by **Sumiyoshi Gukei,** who was otherwise called Hirozumi and who died in 1705, aged seventy-five. One represents the house of a noble in which he is assembling his friends to criticise one another's poems, while the other shows a farm scene after the harvest. The contrast between high and low life is well brought out. The figures are all so similar to one another as to be poor in variety. But the art-rules are so strictly and minutely applied, with gentle and fine strokes of the brush, and the colouring is so nice and rich that they represent the traditional mode of painting of the old Tosa school; for he employed not only the art style inherited from his father, Jokei, but also endeavoured to re-establish the spirit and mode of the old Tosa school in opposition to Tosa Mitsuoki (his life is given in Vol. III), who tried to follow the taste of the time by creating a new style combining the methods of the Kanô school and of the other artists of Japan and China. This is the reason why our author adhered to the old style of Tosa. But his paintings were not very successful in the line of variety and he failed to bring the old Tosa art once again to the front in the history of Japanese art.

三十六歌仙圖屏風(紙本着色)　尾形光琳筆

(縱五尺五寸、横六尺)

侯爵佐竹義生君藏

俊秀英傑の資を以て所謂元祿時代(西暦第十七世紀の末葉)に生れ平民的文學勃興の時勢に起りて、敢て先進の後塵を仰がず、昔て前覇の餘唾を嘗めず、獨造特詣以て大に當代の文物に光輝を添へたる者、文學に於ては近松巢林子あり、繪畫に於ては尾形光琳(明暦元年―享保元年即ち西暦一六五五年―一七一六年)第四冊に小傳あり)あり、光琳は資性不羈卓犖にして、最も想像に富み、技巧に秀でたりしが、故に其畫に於けるや、新意横生、揮灑自在にして、心手並び到り、後人をして其天才の非凡絶倫なるに驚かしむ

こゝに掲ぐる三十六歌仙(其姓名は第四冊柿本人麿及小野小町畫像の説明に詳出せり)の圖は、光琳の傑作にして、其圖樣布置、世間通例見る所のものと頗る趣を異にせり、三十六歌仙は、孰れも天地を動し鬼神を感せしむと稱せられたる和歌の名人にして、古來畫家の好題目たり、光琳以前これを描きたるの畫工擧て數ふ可からず、然れども大抵土佐流の常套を脱却せず、未だ此圖の如く意匠の磊落奇異にして、布置配色の巧妙なるものを見ざるなり、抑も光琳の光琳たる所は、一花一葉の微を寫すにも尙ほ多少の新意を顯はせるに在り、然れども此圖の如く意匠の慧拔なるものは、光琳作中に在りても、其比少なし、試みに視よ、三十五個の歌仙、巧みに一幀中に安排せられ、個々の相貌よく個々の精神を顯はせるのみならず、他の一仙即ち齋宮女王は、特に之を書面に出さずして、單に其帳臺のみを描ける如き、光琳にあらざれば誰か能く此狡猾手段を弄するの膽氣あらんや、況や、又其着色の非凡なるをや、眞に驚く可きの技倆なり、光琳去つて後數十年にして、酒井抱一(第四冊に其傳を載す)あり、深く光琳の畫風を慕ひ、其遺作一百種を蒐集し、之を縮寫して、剞劂に附し、光琳百圖と題して、世に出せり、而して此書また其中に撰載せられたるを見れば、其夙に名品として稱賛せられたるものなるを知る可し

THE THIRTY-SIX POETS.

(A folding screen, coloured; 5 feet 11¾ inches by 5 feet 5¾ inches.)

BY OGATA KÔRIN.

OWNED BY MARQUIS YOSHINARI SATAKÉ.

(COLLOTYPE.)

The rising period of Genroku (end of the 17th century) saw a quick development of the literary culture of society at large. Those who adorn the period were many, e. g. in literature there were Chikamatsu Sôrinshi, etc. and in art, among others, **Ogata Kôrin** (1655–1716, see Vol. IV). Kôrin was by nature very bright and independent in his way; skillful in art, rich in originality and free in handling. We can be but surprised when we examine his productions, every one of which witnesses to the surpassing talent of the time.

The picture of the thirty-six poets (the names are given in Vol. IV) is one of the best works of Kôrin. The design and distribution of the figures differ from those of ordinary paintings of this genre. No previous attempts with the same subject can be ranked with our picture in the points just mentioned or in colouring. His special skill lies in this, that he introduces a new idea in every point of the flower or leaf he is sketching. Another painting so original as the present can not be met with even among his works. The faces of the thirty-five poets betray each one's characteristics, but preserve the dignity of a poet. The Princess Saigû, one of the poets, is not given on the canvas, but a part of the curtain in front of her shown in the upper right-hand corner. This cunning way of treating the subject can be planned only by such a genius as Kôrin. Several decades after his death we find Sakai Hôichi (see Vol. IV) who studied and loved his style and collected a hundred of his paintings, publishing them under the title, "Hundred Pictures by Kôrin." The present one is included in the collection.

耕作圖(杉戸着色) 渡邊始興筆

(竪五尺六寸八分、横二枚續五尺六寸)

京都府下嵯峨真言宗大本山大覺寺藏

渡邊始興通稱を求馬と云ふ京都の人なり初め狩野の門に遊び、後尾形光琳西暦一六五五年—一七一六年の畫風を慕ひ又博く諸家を渉獵して遂に一家の畫格を成せり思ふに當時狩野氏畫界の覇權を握りしも探幽死して以來發達進歩の見る可きなく、鋭意して家風の典型を定めたる常信も亦既に去り探幽の門より出でて別に一生面を開きし守景も亦逝き、狩野の名聲漸く將に地に墜ちんとす始興此時に方りて出で、狩野及び光琳等諸家の長處を吸収し之に一種の寫生的風趣を加へて高羅潤澤の畫を作りしかば忽にして名を一時に擅にせり聞く應擧常に始興を稱揚して能手と爲し、往々其遺蹟を摹寫したることありと、應擧の大才を以てして尚ほ且つ其手腕に服せしとせば始興の技倆推して知る可きなり寶暦五年西暦一七五五年七月沒す、歳七十三

茲に掲ぐる圖は、大覺寺の寛深大僧正初めの名は信性、大樂心院と號し、天明七年九月遷化す、昔て寺中より耕作の實景を目擊し、恰も傍に伺候せる始興に命じて、書院の杉戸に直寫せしめられしものなり(此書院今は空し)爾來此畫に因みて書院の一室を唐鋤の間と稱せしと云ふ

FARMING.

(Painted on a door, coloured; 5 feet 7¼ inches by 5 feet 6¾ inches.)

BY WATANABÉ SHIKÔ.

OWNED BY THE TEMPLE DAIKAKUJI, SAGA, KYÔTO.

(COLLOTYPE.)

Watanabé Shikô, an artist of Kyôto, is said to have been a warrior of the Imperial court, or of the house of Prince Konoyé. He learned art from the Kanô artists, but afterwards he imitated Ogata Kôrin (1655–1716), and combining the manner of these with that of other painters, he created a new, independent style.

After the death of Tanyû (1602–1674), there was no distinguished man of the Kanô school. Both Tsunenobu (early in the 18th century), who eagerly strove to revive the spirit of the school, and Morikage (end of the 17th century), who played an active part among the pupils of Tanyû, had passed away, and the fame of the school was about to fall to the ground. Shikô alone strove to create an interest in his style, which is a combination of Kanô and Ogata, with an addition of realism, and made a name in his time. Ôkyo is said to have praised him as a talented hand, and imitated his paintings. We can be assured from this fact that he was no common artist. He died in 1755, aged seventy-three.

The picture here reproduced was painted by Shikô under the direction of the high priest Kwanshin, a superior of Daikakuji, who had witnessed farming in the field. The room in which the doors were fitted used to be called the "Room of Farming", on account of the renowned painting.

山水圖雙幅編本着色）與謝蕪村筆

（各竪四尺七分、横一尺五寸四分）

京都市下村正太郎君藏

德川氏の覇府を江戸に開くや、大に文化の振興に努め、殊に朱子學を奬勵せり、其結果として將た又其反動として種々の學派起り、大に漢學の隆盛を見るに至れり、加之當時支那にては愛親覺羅氏の滿州に起りて明を亡すあり、隱元木菴、卽非等の諸高僧來舞水陳元斌等の碩儒乃ち亂を避けて我國に來り、爾後大に其才幹技能を發揮して、我が文化に貢獻せしかば、詩文に、書畫に、上下靡然として支那に倣ふの風を生せり、且つ上記の高僧碩德其他心越禪師の如き皆或は彼國の古書畫書譜書論等を將來し、若くは自ら書畫を作りて邦人に傳へ、以て所謂南宗畫を我國に盛ならしめしが、尋で清人伊孚九、長崎に渡來し、沉南蘋、方西園等の如き畫家また踵を接して來船せしかば、清畫は茲に始めて我國人に紹介せられ、熊代麦麓は繡江、長崎の人、宋紫石、江戸の人等は爭ふて妍麗溫潤なる南蘋の畫風に規倣し、池大雅、京都の人にして南宗畫の大家、蕪村等は競ふて淡雅潇洒なる孚九の筆意を學び、孰れも一家を成すに至れり、就中蕪村は孚九より延いて更に元明の諸名家を涉獵し、大癡、元朝、石田、明朝の妙を兼ね、吳小僊、張路、其に明朝の神髓を得たり、夫の四條派の祖たる吳春の如きも、仰いで以て彼れに師事したりと云へば、其手腕の如何に卓絕なりしかを知るに足らん

蕪村本姓は谷口、字は春星、又宰鳥と稱す、初の名は長庚、後に寅と改む、また落日庵、三果堂、蕉孤庵、碧雲洞、白雪堂、四明等の數號あり、攝津國東成郡毛馬村の人なり、故に此に掲ぐる詩の如く、其落款往々東成の二字を冠するものあり、又其生地は天王寺村に屬し、村は蕪菁に名あるの故を以て、乃ち自ら號して蕪村と云ふ、幼にして母氏の生家に養はる、其生家は丹波國與謝郡に在り、因て姓を與謝と更む、一說には嘗て丹波に遊びて與謝に住し、其山水を愛するの餘り、取て自から名づけしなりとも云ふ、及び奥羽諸州を歷遊し、後京都に住す、其晚年に就きては數說あれども、天明三年、西曆一七八三年十二月廿九日、六十八歲にして死せりと云ふの說最も信ず可きが如し、蕪村繪畫の外儒學に達し、殊に俳諧を善くせり、夜半亭は其俳號なり

こゝに掲ぐる二幅は落款の示す如く、蕪村が六十五歲の時、清人の筆意に倣ふて描けるものにして、極めて晚年の作なり、一見類る南蘋等の臭氣あるを覺ゆれども、諦視するに隨つて、筆墨諧調、心手俱に到るの妙あるを感ず、其元明諸大家に辛參して能く彼等の風神を得たるを知る可し

LANDSCAPES.

(A pair of Kakemono, coloured; 4 feet ⅗ inch by 1 foot 6 2/5 inches.)

BY YOSA BUSON.

OWNED BY Mr. SHÔTARÔ SHIMOMURA, KYÔTO.

(COLLOTYPE.)

When Tokugawa Iyeyasu founded his Shōgunate in Yedo (now Tōkyō), at the beginning of the 17th century, his chief effort was to promote the national culture, by encouraging the study of Chinese literature, especially the philosophy of Chû-hsi of Sung. As the result of, or as a reaction against, the Shōgun's endeavour, there arose several schools of learning, all lending influence to the literati studying Chinese. In China, moreover, the founder of the Manchû dynasty had fought his last battle against the Ming Emperor, and the learned priests like Ingen, Mokuan, Sokuhi, and the noted literati like Chû Shun-sui, Chang Yuen-min, came to Japan, escaping from the seat of war. They contributed much to the development of literary culture; in poetry, composition, calligraphy or in pictorial art, one and all in Japan followed the new guests from abroad. The above named priests and Shinyetsu especially, a priest of the Zen sect, imported many old art-relics, art-albums, treatises on art from China, and besides, they themselves produced as much as they could, thus actively introducing the styles of the Nan-tsung school. Later on, at the commencement of the present Manchû dynasty, I Fukyû, Chin Nanpin, Hô Seiyen and others arrived in Nagasaki and taught their art deligently. Among others Kumashiro Yûhi of Nagasaki and Sô Shiseki of Yedo, imitated the fine and brilliant style of Nanpin, while Ikê Taiga of Kyôto, and **Yosa Buson**, our author, followed the plain and frank method of Fukyû. Our author, however, was not satisfied with this. He further bent his thoughts upon the famous artists of former dynasties, such as Ta-chi (of the Yuen dynasty), Shi-tien, Wu Shau-hsien, Chang Lu (of the Ming dynasty) and combining the style of them all, created for himself an original style. Goshun, the founder of the Shijyō school, was a pupil of his; this fact alone proves his unsurpassing skill in art.

Buson had more than ten artistic names, as given in the Japanese note. He was a native of Ketori near Ôsaka, born into the family Taniguchi. But as he was brought up in the Yosa district, province of Tanba, he called himself Yosa Buson. Travelling through Yedo, and the eastern provinces he settled in Kyôto at last. He was versed also in Chinese literature, and skilled in Japanese verses called "Haikai", his pseudonim in this capacity being Yahantei. The date of his death is not exactly known, but according to some, he died in 1783, aged sixty-eight.

The sketches here reproduced are as he himself writes, imitations of the Chinese style, painted in his sixty-fifth year, three years before his death. At a glance we feel that there is an imitation of Nanpin, but on careful examination we see that it is the product of a combination of the art-styles of the Yuen and Ming artists, whom he is said to have studied so much. The gentle and harmonious stroke betrays the spirit of the art of these periods.

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昇降龍圖屏風一雙（紙本墨畫金彩）　圓山應擧筆

（各竪五尺八寸二分、横一丈一尺五寸八分）

京都市眞言宗敎王護國寺塔頭觀智院藏

茲に出せる屏風畫は、其落款に示す如く、應擧享保十八年―寛政七年即ち西曆一七三三年―一七九五年が安永二年即ち四十一歳の時に描けるものにして、第三冊に掲げたる保津川眞景圖より二十二年前第四冊に出せる草花小禽圖より二年後の筆なり、即ち其畫法古格の株守す可からざるを悟りて、專ら意を寫生に致し、而して新たに自家の機杼を出だし、所謂圓山一派を開創せし頃の作と見る可きものなり、二龍の氣を呵し風を起し、波濤洶湧雲煙濃濃たるの壯觀は筆々神に入り、生氣勃々紙上聳あるかと疑はる、其非凡なる着想と遒勁なる筆致を以て既載の兩圖に比較すれば、寧ろ保津川眞景圖に近きものなるを覺う、是れ蓋し靈怪假想の物體と、日常眼前の鬱毛花卉の類とは、自から其描法を異にせざるを得ざるが爲めなる可し、然れども既に第三冊にも述べたる如く、應擧の畫才は一方に局促たらず、寫生を借りて理想を畫き、理想を以て寫生を活かし出入自在の妙を極めたれば、其一代の作中或は筆致賦彩匠心精微なる寫生畫あり、或は鉄岩健骨氣韻高尚なる理想畫あり、而して彼れが壯時既に能く此畫の如き大作を出すを見るに及んで、ます〳〵其手腕の卓拔靈妙なるに驚くの外なきのみ、應擧が畫訓の要に云く、凡そ畫圖の術たる、物象を寫し精神を傳ふるに在り、夫の豪放磊落、氣韻生動の如きは、寫生模象に精通して後おのづから其眞意を了するを得べし、初めより得て以て窺ふ可きにあらず、故に初學の者は寧ろ運筆遲鈍なりとも、構思に心を盡して物象を寫さんことを要すと、彼れが狩野の骨法及び元明の格法を究めたるに滿足せず、更に自然に對して觀察の工夫を積み、而かも形似の束縛を受けず、寫意の怪誕にも陷らず、高く一派の旗幟を掲げて後世を照らすもの、寔に偶然にあらずと云ふ可し

DRAGONS.

(A pair of folding screens, gold-coloured; each, 11 feet 6 1/10 inches by 5 feet 9 4/5 inches.)

BY MARUYAMA ÔKYO.

OWNED BY THE TEMPLE KWANCHIIN, TÔJI, KYÔTO.

(COLLOTYPE.)

The pictures here reproduced were drawn by **Maruyama Ôkyô** (1733–1795), when he was forty-one years old, as he himself writes on the folding screens. The production therefore falls twenty-two years before the "Scenery on the River Hôdzu" given in Vol. III, and two years later than the "Plants and Birds" in Vol. IV. We see from the date that it was the time when the author, being aware of the difficulty of retaining old art-rules, bent his thoughts to copying nature, and founded a new style, which became the ideal of the "Maruyama School." Behold the fearful sight of the dragons, rousing waves and creating clouds, full of spirit and taste, the designs so original and uncommon, and the use of the brush so sound and strong. These points rather suggest a resemblance to the "Scenery on the River Hôdzu" just referred to. The differenœ between this and his "Plants and Birds," above referred to, is due to the nature of the subject; though in plants and birds he might show his realistic ability to the utmost, he nevertheless could not well apply it in drawing dragons, which can only be created from pure imagination. Since his talent was many-sided, as we said in Vol. III, he would not have felt at a loss in any kind of painting. He would depict his ideal with his naturalistic talent, and enliven his sketch of nature with his idealistic spirit. Among his masterworks, therefore, there are some realistic sketches, fine and attractive, made to suit the taste of the time, but also some idealistic productions of uncommon originality, full of strength, spirit and taste. We can but admire his able workmanship, seeing that the present dragons are productions of his younger days.

In his Instruction in Painting Ôkyo says:—"The art of painting is chiefly to depict the form of an object and convey the spirit to those who gaze upon it. That free, grotesque, and spirited way of painting, can only be attained after one's skill in copying nature has been perfected. Early students of art, if they be slow of progress, or not clever in free hand, must portray their thoughts in realistic sketches." He was not satisfied with the secret of the Kanô school and the art-rules of the Yuen and Ming artists, in all of which he was well versed, but gave his thoughts to observation and the sketching of nature, by which he succeeded in creating a new style of his own. He is really one of the greatest naturalists Japan has ever produced.

深山遊鹿圖（絹本淡彩）　松村吳春筆

（竪三尺四寸七分、横一尺一寸八分）

京都市下村正太郎君藏

片月將に落ちんとして影幾に白く潺湲たる溪流聲淅く細ならんとするの處孤鹿嶺上に優遊するもの、之を此深山遊鹿の圖となす、賞者一度之に對すれば無限の情趣自から胸裡に溢るゝを覺えん、抑も吳春の山水畫には危峰崑崙巉突兀たるが如きもの極めて稀なり、此一幅の如きも亦是れ一箇の幾內的山水畫にして、宛然南都の嫩草山頭孤鹿の月下に呦々たるを見るが如きの感あるなり

開く吳春文化八年卽ち西曆一八一一年歿す、第四冊に其傳あり、常に人に敎へて曰く、繪畫の技は宜しく古人を師として而も古人に泥まず、古來名家の所長を取り以て之を折衷し、工夫經營千變萬化孜々として其心力を盡し其智巧を致さば、則ち機軸おのづから生ず可し之を是れ良工と謂ふと、吳春初め蕪村本冊所載雙幅山水圖の說明參看）に學びて其室に入り、後應舉を師として其筆意を究め、然る後採長捨短、爾箇の畫風を折衷して、別に四條一派の特色を發揮するに至りたるもの、而に偶然にあらずと云ふ可し、乃ち此に揭ぐる遊鹿圖を見よ、殆んど應舉の佳美妍麗なる姿態なく、又蕪村の放恣縱橫なる氣象なきにあらずや、吳春屢旨を奉じて宮中の屛障に畫き、無上の光榮を荷ひたるのみならず、世の文士雅客若りに其畫を稱賛し、茶人の流亦深く之を愛賞して止まず、一幅一幀得るに隨ひ爭ふて之を珍襲せりと云ふ、以て其時人に推重せらるゝこと如何に深かりしかを知る可し

ROAMING DEER ON A LONELY HILL.

(A Kakemono, light-coloured; 3 feet 5½ inches by 1 foot 2 1/10 inches)

BY MATSUMURA GOSHUN.

OWNED BY Mr. SHÔTARÔ SHIMOMURA, KYÔTO.

(COLLOTYPE.)

The picture here reproduced depicts a deer roaming over a hill, when the half moon is about to sink, and the world is turned white, for a moment, by her light, and rocks, plants, grasses, and the running stream are a vision of beauty. It is indeed a scene to be enjoyed only in the flowery capital of Kyôto; those only who enjoy, from time to time, such a sight, can produce a picture of so charming a design and so flowing a taste.

Matsumura Goshun (died in 1811, see Vol. IV) is said to have taught his pupils saying:—"In learning pictorial art the student must follow the instruction of the ancients, but must never be attached to them obstinately. One has to gather the essential points of the renowned artists and to digest them all; then, taxing his own thought, must create a fresh design to display his originality. Having succeeded in this way, one can be called a good artist." Goshun first learned under Buson (see elsewhere), but afterwards became a pupil of Ôkyo, and combining the methods of the two, established the so-called Shijyô school of art. The sketch here reproduced is very successful, according to his own precepts. It does not betray the characteristics of his masters, for there is no trace of Ôkyo's style or of Buson's spirit. He often received orders from the Imperial court to paint screens, an honour seldom falling to an ordinary artist. All men of literature and dilletantes loved his works, and bought them on sight. He was much admired by his contemporaries, as he is now by the people of to-day.

雙鹿圖絹本着色）森狙仙筆

（竪三尺四寸三分、横一尺二寸八分）

侯爵伊達宗德君藏

森狙仙延享四年―文政四年即ち西暦一七四七年―一八二一年の傳は、第三冊獼猴圖の處に出せり、狙仙は夫の直賢の鼠畫に於ける、又は若冲の鷄畫に於けるが如く、專ら心を寫猿の一事に注ぎて、遂に能く入神の妙技を極めたる人なり、故に世人或は狙仙を以て猿屬を寫すにのみ長じたるが如く思へども、其實狙仙の技能は決してこれに止まることなし、試みに此に出せる鹿の畫を看よ、數片の紅葉秋風に舞ひ、天地寂寞萬物蕭條たるの處に牝牡の雙鹿將に呦々の鳴を發せんとするの圖にして、畫面の經營極めて簡短なれども、筆力輕健指法精緻、鹿の形態眞に迫り、落葉點々亦是れ人をして秋風落莫の感に堪へざらしむるの妙あり、蓋し其得意とする獼猴の畫と雖も恐らく之に過ぐるの作は稀なる可し、眞に珍賞す可きの名品なり

DEER.

(A Kakemono, coloured; 3 feet 4 5/8 inches by 1 foot 2 1/8 inches.)

BY MORI SOSEN.

OWNED BY MARQUIS MUNENORI DATÉ.

(COLLOTYPE.)

The life of **Mori Sosen** (1747–1821) has been given under the picture of "Monkeys" (Vol. III). Sosen's speciality was the sketching of monkeys just as Naokata affected the mouse and Jyakuchû, the cock. He took pains in studying the monkey and was very successful in depicting every phase of its activity. This fact led people to believe that his skill was limited to painting the monkey, but the picture of deer here reproduced proves the contrary. The falling maple leaves fluttering in the autumnal wind, the affectionate pair of deer in the lonely field are as natural as they can be. The light and healthy handling of the brush and the minute application of art-rules are worthy of special note. Even his favourite monkey-sketch can hardly surpass, or be more precious than, the original of the present reproduction.

(COLLOTYPE)

OWNED BY MARQUIS MUNENORI DATE.

BY MORI SOSEN.

(*A Nikkon* or *coloured*; 3 *feet* 4½ *inches* (*by*) 1 *foot* 3½ *inches*)

DEER.

The [illegible] of **Mori Sosen** (1747–1821) has been given under the picture of "M[illegible]" (Vol. [illegible]). [illegible]'s speciality was the sketching of monkeys, but as Naoiata affected the [illegible] and Jyakuchu, the cock. He took pains in studying the monkey, and was very [illegible] in depicting [illegible] habits of its activity. This fact led people to believe that his skill [illegible] to painting [illegible] monkey, but the picture of deer here reproduced proves the contrary. The [illegible] magic [illegible] shivering in the autumnal wind, the affectionate pair of deer in the lonely [illegible] as natural as they can be. The light and healthy handling of the bush and the mount[illegible] cation of art-critics are worthy of special note. Even his favourite monkey-sketch can h[illegible] surpass, or be more precious than, the original of the present reproduction.

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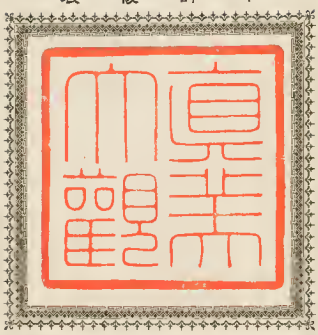

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