

真義大觀

Vol. 4

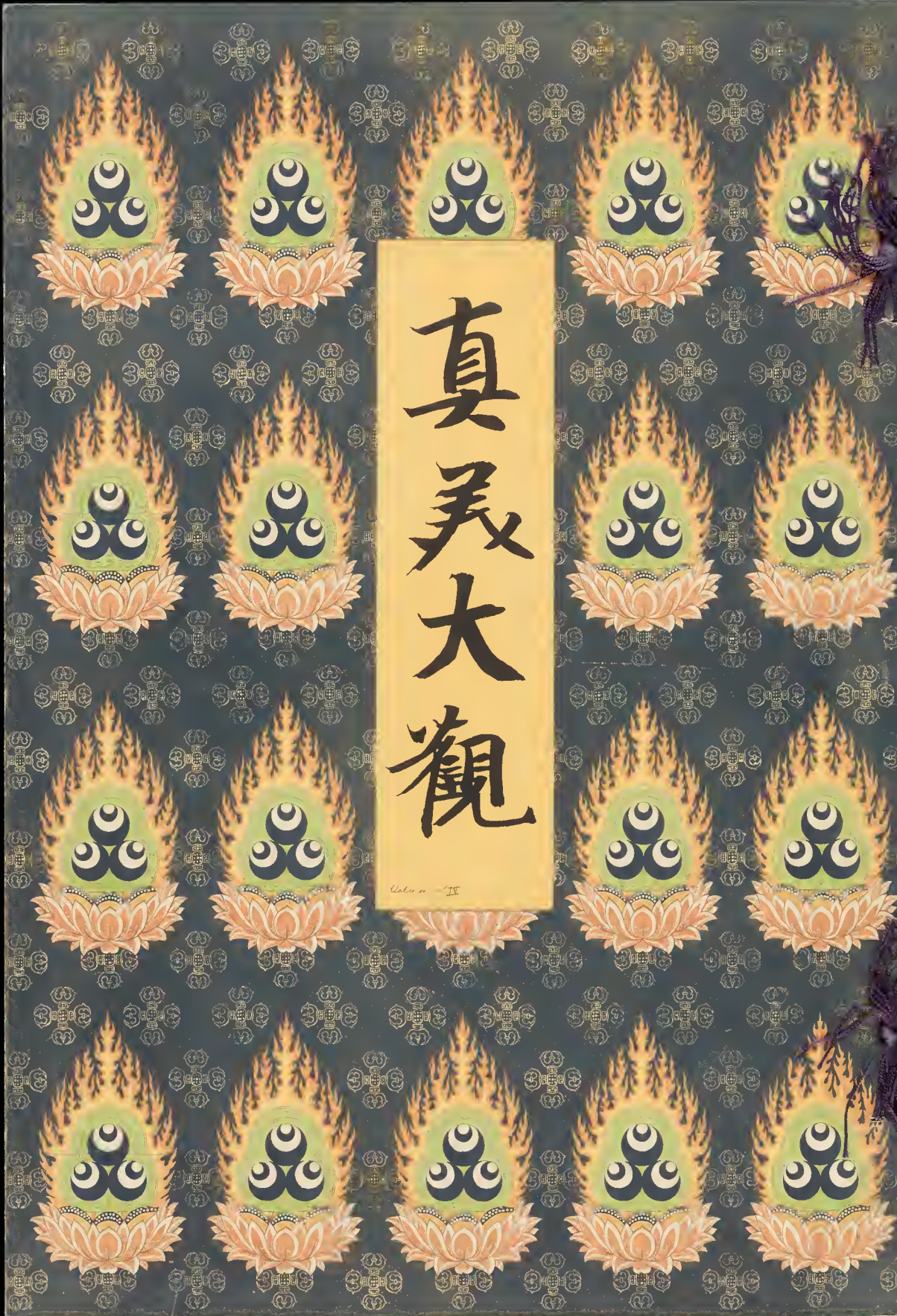
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真義大觀

Volume II





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SELECTED RELICS

of

JAPANESE ART

Vol. IV.

EDITED BY S. TAJIMA.

真美大觀

第 四 册

PUBLISHED

BY

NIPPON BUKKYO SHIMBI KYOKWAI,

ZENKYOAN, KENNINJI, SHIMOKYOKU,

KYOTO, JAPAN.

1900.

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of

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VOL. VI.

EDITED BY S. TAYLOR.

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第四卷

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眞美大觀 第四册

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四天王木像 山口大日薬師徳保等作

第一多聞天 第二持國天
第三增長天 第四廣目天

(身長各四尺四寸)

奈良縣下法相宗大本山法隆寺藏

四天王のことは第一册東大寺戒壇院四天王塑像の處に説きたれば茲には細説するの要なく且つ四天王中の第一なる多聞天の勢力強盛にして富饒なることは諸經に散見すれども他の三天のことは別舉するもの甚だ少し印度古神史に委しき學者は此四天を以て彼國の地方神なりし如く稱すれども佛の經典には各一世界を領し佛院の教法に歸順して永久護持者たらんことを誓へるものなりと記せり茲に掲ぐる木像は法隆寺の金堂に安置せらるゝものにして持國增長二天の背後には各持作者の銘あり持國のは山口大日我上而次木閉二人作也にして增長のは藥師徳保上而鐵師古二人作也なり此四人の彫工に就きては文獻の徵す可きものなし唯だ日本書紀孝德帝白雉元年西曆六五〇年の條に足鹿濱山口直大口奉詔刻千佛像とあり姓氏錄の番別に山口宿禰は後漢の監帝の後なりとあるもの此山口大口と同人ならんかと思はる而して此四天王木像も即ち彼の語を奉じて刻める千佛の一にはあらざるか疑ふ可き所なり此四天王の形相は他の金兜鍪甲を着くるもの第一册東大寺聖蹟毘沙門天及び戒壇院四天王等を看よに異なり面貌にも瞋恚怒の相なく寧ろ梵天帝釋の像に近きが如し是れ如何なる典據に依りしものなるか詳ならざるは遺憾なり又其面相は鳥佛師作の三尊佛法隆寺金堂安置及び支那龍門山西省の石刻佛に似たる所あり思ふに是れ同系統に屬するか或は然らざるも何等かの關係を有するものならん或は云ふ多門天が右手に持する塔及び持國天が披ける寶冠の形式の如きは今日現存する南方佛教の佛天の什器に近似し且つ彼の金兜鍪甲は西曆第一世紀前後より印度西北部の佛工が天部の身を裝飾する爲めに始めて用ゐたるものなりと果して然らば此四天王の形相は東南方佛教國に出しものにして日本彫工の何時しか其風に倣ひしものならんも知る可らず而して其光背金冠及び寶帶等は何れも金銅製にして透彫紋様は又幾んど玉造厨子第二册揭戲に類似する所あるを見るなり

WOODEN IMAGES OF THE FOUR MAHĀRĀJAS OF HEAVEN.

BY YAMAGUCHI ŌGUCHI, YAKUSHI TOKUHO, ETC.

(Each, 4 feet 4 1/2 inches in height.)

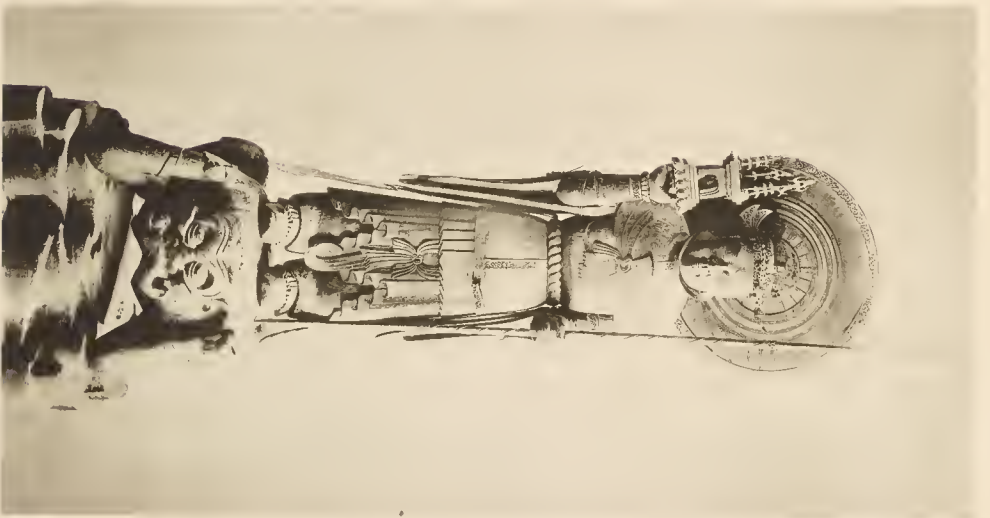
OWNED BY THE TEMPLE HŌRIUJI, NARA.

(COLLOTYPE.)

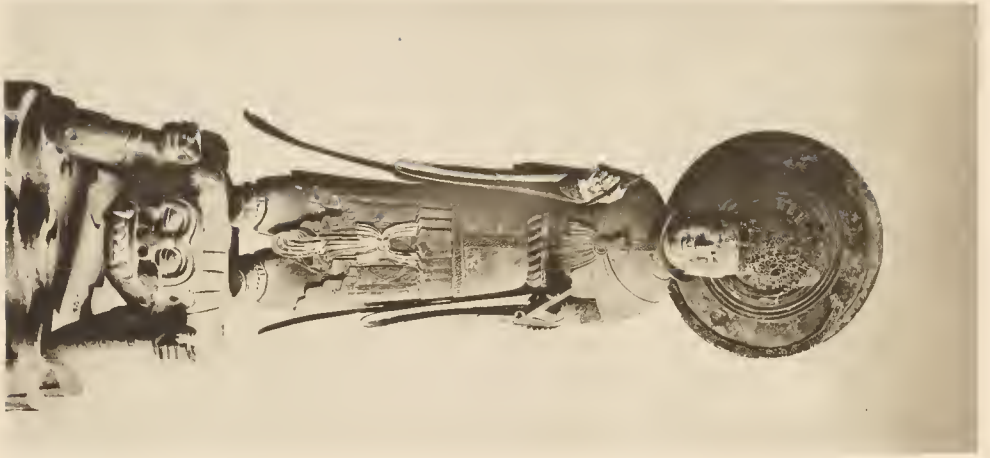
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|----------------------------|----------------------------------|
| I. Vaiśravaṇa (Tamonen). | II. Dhṛita-rāshṭr a (Jikokuten). |
| III. Virūdhaka (Zōchōten). | IV. Virūpāksha (Kōmokuten). |

We have spoken of the four heavenly kings in the notes to their images in *Kaidan-in, Tōdaiji*, Vol. I and there is no need to repeat here. Of the four, the first, Vaiśravaṇa, is the most influential and worshipped the most. These images here reproduced are enshrined in the Kondō (Golden Hall) in the temple Hōriuji. On the back of the second and the third the sculptors' signatures are found. The one bears the names, Yamaguchi Ōguchi and Kimara while the other, Yakushi Tokuhō and Kanashi Marako. We know next to nothing of these four artists. In the annual of the Emperor Kōtoku, it is said that in 650 Yamaguchi Ōguchi sculptured 1,000 images of Buddha by Imperial order. Again in the National Biographies, Yamaguchi is mentioned as a descendant of the Emperor Liu of the Latter Han dynasty of China. The images here reproduced may have been among those 1,000. Of the other three sculptors we know nothing.

The forms of the Mahārājas are different from those given in Vol. I (in *Kaidan-in of Tōdaiji*) which are represented wearing armour, and there is no anger expressed in these faces as there is in those. The faces bear a resemblance to those of the three saints Amitābha, Avalokiteśvara, and Mahāsthāma, in the Kondō of Hōriuji sculptured by Tori, and the stone image of Buddha in Lung-men, China (Shan-hsi). There may be some connection between them. The pagoda carried by Vaiśravaṇa and the diadem of Dhṛita-rāshṭra are nearer to those of the Southern Buddhists. Besides the armour seems to have been introduced by the North Buddhists in the first century of the Christian era. The images here seem to have escaped the influence of the northern school and to retain the original form; they thus show the type of the south-eastern school of Buddhism. Their halos, diadems and belts are of an alloy of gold and copper, and the decorative designs are like those of the Tamamushi Shrine given in Vol. II. Thus they seem to be productions of a great antiquity.









須彌山趾諸佛菩薩塑像 作者不詳

第一維摩文殊對の像 第二釋迦牟尼佛涅槃の像

(山趾最高一文三寸、中央幅九尺五寸)

奈良縣下法相宗大本山法隆寺五重塔内安置

法隆寺が我國建築物中最も古きものなることは既に屢之を述べたり、此に掲ぐるものは同寺五重塔の第一層の内陣須彌山形の四方に安置せらるゝ塑像なり、此には東北の二面のみを掲ぐ第一圖(東面は維摩居士が釋迦佛の弟子たる文殊大士を始め幾多の菩薩阿羅漢に對し不二法門の宗旨を示すの態にして維摩經の所説に據りて造る所なり)第二圖(北面は釋迦牟尼佛入涅槃の光景を寫し出せるものにして佛の安詳寂滅著慧の瞑目案診諸弟子の悲嘆號泣する者一々其姿態を曲畫せり)天平の頃西曆第八世紀の末に成れる法隆寺緣起流記資財帳を見るに、此塑像は和銅四年西曆紀元七二一年に造れるものとあり、又法隆寺の學僧顯真が嘉祿年間西曆紀元第十三世紀の始に著せる古今目錄鈔に、此須彌の四方に存する佛天像の數を記すること詳なり、之を現存のものに照すに、合せざる所少からず、惟ふに年代の久しき、或は損失したるもある可く、又は後より補足したるものもあるならん、然れども其大體は今猶舊時の觀を存し、古代塑像の標本として尊重す可きものたること論なし、且つ其中在家衆の像に至りては、我國往古の風俗を寫せしものと思はれ、考古學上風俗史上極めて有益なる參考の資料なり。

EARTHEN IMAGES OF BUDDHAS AND
BODHI-SATTVAS BY THE Mt. SUMERU.

I. The discussion between Vimala-kirti (Yuima). II. The Nirvāṇa of Śākyamuni.

ARTIST UNKNOWN.

(Each side of the Mt. Sumeru, 12 feet 11 1/4 inches by 9 feet 5 1/2 inches.)

OWNED BY THE TEMPLE HŌRIUJI, NARA.

(COLLOTYPE.)

We have often mentioned that Hōriuji is the most ancient building extant in Japan. Everything in possession of the monastery is worthy of note as a specimen of ancient Japanese art. The earthen images here reproduced are deposited in the interior of the bottom room of the monastery. They are arranged round a representation of Mt. Sumeru only two sides of which are here given. The first shows the eastern side which represents the discussion between Vimala-kirti (left) and Mañjuśrī (right) before a crowd of Bodhi-sattvas and arhats (both saints). The second, the eastern side, shows the Nirvāṇa (decease) of Buddha. Among the images some are repaired or newly made but the calm face of Buddha at the moment of the decease, the thoughtful attitude of Jivaka, the physician, with his eyes shut, the lamentation of all the disciples of Buddha,—all these are very well brought out.

In the historical record of Hōriuji written in the middle of the 8th century it is said that these were made in 711. Kenshin, a resident priest of the monastery in the beginning of the 13th century, mentions the number of the images at the four sides of the Mt. Sumeru in his diary. It differs to some extent from the number of those extant. Some might have been destroyed and others re-made or added quite new. But on the whole they retain the original images and are to be treasured as genuine specimens of the ancient art of Japan. Moreover the images of the laymen among them seem to represent the old type or style of our country and are important also from an archaeological point of view.

東土の古くも自益なる建物の資料なり

一、如左圖其古の風俗を考へしめての原形を考へ古學士風
 二、好意を向ふとの爲ること論じ且、其中に宗乘の
 三、然るに其大體は全體畫の變遷を考へ古學士の
 四、然るに其大體は全體畫の變遷を考へ古學士の
 五、然るに其大體は全體畫の變遷を考へ古學士の

養福山眞言宗菩提堂藏書
 井澤不祐

明治三十二年
 中央編式正也

EARTHEN IMAGES OF BUDDHAS AND
 BODHI-SATTVAS BY THE MR SUMERA

I The discussion is on Vinaya-kuta. It is The Vinaya-kuta

THE LAST CHAPTER

OWNED BY THE TEMPLE HOJUNJI NARA

COLLECTOR

We have often mentioned that Hōjūji is the best ancient building extant in Japan. Everything in possession
of the monastery is worthy of note. A specimen of ancient Japanese art. The earthen images here reproduced
are deposited in the front of the room. They are arranged round a representation of
the Buddha in the center. The last shows the general idea which represents the
Mr Sumera only two sides of which are here given. The first shows the general idea which represents the
discussion between Vinaya-kuta and Vinaya-kuta. (left) shows a crowd of Bodhi-sattvas and others (right side).
The second, the case in side, shows the Vinaya-kuta (center) of Buddha. Among the names are a relief of
nearly most of the cases of the case. The most of the case, the Vinaya-kuta, (left) shows the
physically with an eye to the formation of an image of Buddha—all these are very well brought
out.

The historical record of the Hōjūji in the 8th century is so that these two made
in 717. Keeping a record of the monastery, it is the number of the 8th century is so that these two made
the images on the four sides of the Bodhi-sattvas in the case of the 8th century is so that these two made
earthen images have been made in the case of the 8th century is so that these two made
the original images and all of them as shown in the case of the 8th century is so that these two made
figures of the same amount, the case of the 8th century is so that these two made
from an artistic point of view.





國分門勅額(木製) 作者不詳

竪九尺四寸 横六尺七寸六分

奈良市藤原宗大本山東大寺藏

こ、に出せるものは昔時東大寺の國分門に掲げられたる扁額なり國分門は三間四方の門にして天平十三年西曆七四一年三月十四日諸國に勅して進らしめ給ひしものなり東大寺の國分門は一に西大門と云ひ又不開御門とも稱せり天慶の頃西曆第十世紀の央亂臣平將門此門より出でしことありて爾後門扉を閉ちて開かざるに因り此名ありと云ふ此門もと雲居坂と云ふ處に在りしが天正十一年西曆一五八三年三月大風に吹倒されてより額を撤して寺庫に藏むと云へり額面の文字金光明四天王護國之寺は筆者定かならず或は聖武帝の宸翰なりとし或は弘法大師の筆なりと云ふ文明年間西曆一四六九年一四八六年の著なる南都七大寺巡禮記に天平勝寶二年二月廿二日聖武法皇及大官百官參東大寺拜大佛殿定十字二行之額と記し更に又此額者弘法大師筆跡云々聖武以後重而被書之歟と疑へるを見れば古來筆者の疑なるかに感へるもの、如し之を弘法大師の筆とすれば其書風に疑なき能はず或は周圍の木像を以て大師の刀なりとするの説もあれど是れ亦容易に信を置き難し周圍の木像中上部の二體は梵天帝釋にして次の左右二體は那羅野密迹金剛の二王なる可く其餘の四體は多聞持國增長廣目の四天王なり而して其梵天帝釋の面相は所謂天平時代に成れる佛天の面影を帯び二王四天の容貌姿勢武裝の如き夫の戒壇院の四天王第一番揭秘に酷似し確に彼時代の特色を帯べり故に之を弘法大師の作とせんよりは寧ろ巡禮記等の所説に徴して天平時代(西曆第八世紀)に聖武帝の勅命により製作せられたりとするの穩當なるを信するなり

WOODEN TABLET OVER THE KOKUBU GATE.

ARTIST UNKNOWN.

(9 feet 4 1/2 inches by 6 feet 8 inches.)

OWNED BY THE TEMPLE TÔDAIJI, NARA.

(COLLOTYPE.)

This tablet was formerly placed over the Kokubu Gate of Tôdaiji, Nara. The gate was otherwise called the "Saidai-mon" and measured 18 feet in each way. It was sometimes called Akedzu-gomon, i.e. "Unopened gate," for it was never opened since Taira-no Masakado who excited a rebellion against the throne escaped through it in the middle of the 10th century. It stood originally on the spot of Kumoizaka, but was hurled down by a storm in 1583 since which time the tablet has been taken off and kept in the treasury of the temple. The writer of the inscription on the tablet is not known with certainty though it is said to be by the Emperor Shômu or by Kôbô Daishi. In a book called "A Pilgrimage to the Seven Temples of Nara" (written in 1469-1486) it is said that in 750 the Emperor Shômu with his ministers paid a visit to Tôdaiji, worshipped the Great Buddha (Daibutsu) and made the tablet, the inscription on it being in ten characters arranged in two lines. But the author puts a query: "The inscription is attributed to Kôbô Daishi; has it been written anew since the time of the Emperor Shômu?" The style of the writing is much different from Kôbô's. The sculpture around the edges is also attributed to Kôbô, but this is more doubtful than the writing. Of the images the two above are Brahmâ and Indra and the two in the upper part of the two sides Nârâyana and Vajrapâni while those at each corner, are the Four Mahârâjas of Heaven, Vaiśravaṇa (Tamonten), Dhṛita-râshṭra (Jikokuten), Virūḥaka (Zôchôten) and Virūpâksha (Kô-mokuten). The images of Indra and Brahmâ are similar in style to those of the Tempyô period and the faces, attitudes and armour of the other images of the four kings of heaven of Kaidan-in (see Vol. I) and are probably contemporary with them. It is therefore more reasonable to assign this to the Tempyô period than to Kôbô Daishi who was much later.





維摩居士乾漆像 作者不詳

(身長三尺)

奈良縣下真言宗法華寺藏

こ、に出せる維摩居士の像は寺傳に據れば聖武帝の朝(西曆七二四年—七四八年)唐より舶來せしものなりと云ふ蓋し聖武帝の前後彼の始めて唐刹寺院の制を採りて南都に大安寺を造れる僧道慈の歸朝せるあり遺唐留學生として唐に在ること十八年經史に通じ衆藝を綜べたる吉備の眞備が大衍曆等の書籍と新智識とを齎し歸りて大に文化に貢獻したるあり又唐招提寺の開羅鑑眞及び泉布東朝等の歸化したる如き事蹟ありて彼國との交通絶へず所謂盛唐の文物を輸入すること盛なりし時代なれば此像の如きも亦當時支那より傳來せしものなるやも知る可からず然れども未だ確乎たる證據なし緣起に據れば法華寺にては元と此像を維摩會に用ひしが後其會を興福寺に移すに及び此像自然に方向を變じ興福寺の在る方に向ひたる由を記せり扶桑略記僧綱補任抄出等には和銅七年(西曆七一四年)十月始めて維摩會を興福寺に移せりとあり又興福寺緣起には天平五年(西曆七三三年)光明皇后重ねて維摩會を舊典に復し給へりとあれども法華寺は聖武天皇の天平十三年(西曆七四一年)光明皇后の開基し給ひしものにして其以前に同寺に於て維摩會の修せらる可き當なく緣起の説は蓋も取るに足らず其他古來此像に就きて記す所一も信す可きものなし之を唐の製作とするも將又天平以前の作とするも共に確證を有するの説にあらざる然れども其高尚なる氣韻と朴雅なる趣致とによりて考ふれば寧ろ天平を去ること遠からざる本邦匠人の手に成りし像なる可し兎に角に此像は日本に於ける維摩像の最古なるものにして其相好の清高なる文殊の間に應じて默然無言不二法門の極致を示せる摩詰の意氣自から眉宇に現はる、を覽ゆ此像の佳處は維摩經の深義を會して始めて感得するを得可きものなり唯だ惜む乾漆の像は木彫の如く保存容易ならず此像亦多少の損傷を免る、能はざりしことを維摩居士のことは第二冊維摩居士木像の處に詳説せり)

DRIED LACQUER IMAGE OF VIMALA-KĪRTI (YUIMA).

(a feet 11 7/8 inches in height.)

SCULPTOR UNKNOWN.

OWNED BY THE TEMPLE HOKKEJI, NARA.

(COLLOTYPE.)

The image here reproduced was, according to the tradition of the temple, imported from China during the reign of the Emperor Shōmu (724-748). Before and after the Emperor our intercourse with China was very frequent and the style of the Tang art was widely adopted. In these time the priest Dōji came back from China and built the temple Tainji in Nara and Kibi-no Mabi who studied in China for 18 years introduced a new calendar and much new knowledge which contributed not a little to our civilization. Kwan-shin, Hwan-po, Tung-chiao and others came to Japan and in fact became naturalized. Through all these hands the Chinese culture of the Augustan Tang found a new home in this Farthest East. The image here given may have been introduced at that time. But as all traditions not only of the Hokkeji, are at best questionable, some even contradicting known historical facts, we may judge from the simple taste and nobility of spirit which the image shows that it is a production of some native artist not much later than the Tenpyō period (first half of the 8th century). Anyhow this is the oldest image of Vimala-kirti in Japan. His pleasure at the moment when he so easily answered Mañjuśrī's question is brought out successfully (about the incident see Vol. II, "Wooden Image of Vimala-kirti"). It is, however, to be regretted that the image has been so injured by age; this is one disadvantage of lacquer work.

一、... 二、... 三、... 四、... 五、... 六、... 七、... 八、... 九、... 十、... 十一、... 十二、... 十三、... 十四、... 十五、... 十六、... 十七、... 十八、... 十九、... 二十、... 二十一、... 二十二、... 二十三、... 二十四、... 二十五、... 二十六、... 二十七、... 二十八、... 二十九、... 三十、... 三十一、... 三十二、... 三十三、... 三十四、... 三十五、... 三十六、... 三十七、... 三十八、... 三十九、... 四十、... 四十一、... 四十二、... 四十三、... 四十四、... 四十五、... 四十六、... 四十七、... 四十八、... 四十九、... 五十、... 五十一、... 五十二、... 五十三、... 五十四、... 五十五、... 五十六、... 五十七、... 五十八、... 五十九、... 六十、... 六十一、... 六十二、... 六十三、... 六十四、... 六十五、... 六十六、... 六十七、... 六十八、... 六十九、... 七十、... 七十一、... 七十二、... 七十三、... 七十四、... 七十五、... 七十六、... 七十七、... 七十八、... 七十九、... 八十、... 八十一、... 八十二、... 八十三、... 八十四、... 八十五、... 八十六、... 八十七、... 八十八、... 八十九、... 九十、... 九十一、... 九十二、... 九十三、... 九十四、... 九十五、... 九十六、... 九十七、... 九十八、... 九十九、... 一百、...

藤野君の手紙 君の手紙

DRI ND LAQUEER IMAGE OF AIN A... YUWA

OWNED BY THE TEMPLE HOKKOKI NARA

COLLECTED BY

The image is a photograph of a lacquer image of a person, possibly a deity or a historical figure, as indicated by the text 'DRI ND LAQUEER IMAGE OF AIN A... YUWA'. The image is mounted on a dark background and is surrounded by a white border. The text 'OWNED BY THE TEMPLE HOKKOKI NARA' and 'COLLECTED BY' are printed on the right side of the image. The image itself is a small, rectangular, lacquer image of a person, possibly a deity or a historical figure, as indicated by the text 'DRI ND LAQUEER IMAGE OF AIN A... YUWA'. The image is mounted on a dark background and is surrounded by a white border. The text 'OWNED BY THE TEMPLE HOKKOKI NARA' and 'COLLECTED BY' are printed on the right side of the image.





金銅燈籠 作者不詳

(八角形、各扉厚三尺九寸五分、横一尺七寸二分)

奈良市華嚴宗大本山東大寺藏

こゝに出せる圖は本邦第一の大伽藍なる南都東大寺大佛殿の前に在る有名な金銅製燈籠を撮影せるものにして一は其全體他は火屋の扉の一なりとす其全體は圓に於て見るが如く八角形を成し最下層に蓮臺あり八角の銅柱其上に立ち柱面に菩薩本行經阿闍世王受決經業報差別經施燈功德經等の文を鐫刻せり又火屋の八面には片菱形の網を透鑄し而して其四方に伎樂天女各一體他の四方に逸走の獅子各四頭を鑄出し且つ交よるに寶珠を以てせり火屋上の葺また八角形にして其頂上には寶珠を安せり此燈籠古來入陳和卿の作とせし世に頗傳す和卿は聘せられて日本に來朝し安德帝の壽永二年西曆一一八三年天佛の頭首を鑄造し修飾の功を收めて甌首羯摩の再來なりとまで稱せられし人なり此燈籠にして若し果して和卿の作ならんには則ち鎌倉時代の物とせざる可らず然れども鎌倉時代以前の古畫卷中既に其圖を載するものあるのみならず就て熟視すれば火屋扉面の天女及び獅子の形狀極めて古雅にして頗る天平時代の特色を帯び其火屋扉又透鑄鑄造の銅歷然たるが如き決して鎌倉時代の物にあらざるを知る可し但し或本にいづれの世にか八枚の扉の内二枚うせ星霜久しくなりしを和卿が鹿流釜屋彌左衛門と云ひし者寛文九年西曆一六六九年に鑄たしぬ筈に往昔の扉に少もたがはず何れ新古と見分がたしと記すが如く二枚は後の修補とすも其餘は恐らく鎌倉以前のものにこそあらん現に頂上の寶珠に康和三年西曆一一〇一年葺次辛巳十一月別當前權律師永親修造畢の銘あるを見れば葺次以前既に修造したるものなること明白なり思ふに和卿は其後大佛修飾の際更に銅柱を修補したるものならん何とされば燈籠の上部と下部とは銅質相同じからず且つ葦柱共に過小にして火屋との權衡を得ざるの概ある如き葺次和卿に手を着けたるの跡歴然たるを以てなり入或は燈柱の上下に天平式の様樣あるを以て之れも火屋と同時代の作とする者あれども是れ亦誤謬の見たるを免れず要するに火屋の銅鑄は天平時代の鑄造に係り其他の部分に葺次和卿三年永親律師一たび之を修造し治承四年西曆一一八〇年の兵燹後大佛修飾の時陳和卿更に之を修補したるものなる可く世に之を和卿の作と云ふは此等を誤り傳へたるものならんのみ

BRONZE LANTERN.

ARTIST UNKNOWN.

(Eight-sided; each leaf, 3 feet 11 1/2 inches by 1 foot 8 3/4 inches.)

OWNED BY THE TEMPLE TÔDAIJI, NARA.

(COLLOTYPE.)

The picture here given is a photographic reproduction of the famous lantern cast in bronze which stands in front of the hall of the Gigantic Statue of Buddha i.e. Daibutsuden of Tôdaiji, which is the largest temple in Japan. The first shows the whole of the lantern which is eight-sided; one side of it is given in the other to show the detail, the image and the lattice. At the bottom of the whole construction there is a support made in the form of a lotus. An octagonal column, on which sacred verses from the Buddhist sūtras are engraved, stands upon it. The eight-sides of the lantern are of lattice-work, decorated some with a heavenly musician (Gandhârva) some with four running lions. There are also some floral designs. The roof is also eight-sided, and surmounted by an imitation of the wishing gem. The work is generally attributed to an artist of the Sung dynasty called Chan Hwo-kin (Chin Wakei) who came to Japan and in 1183 showed his artistic ability by casting the head of the Daibutsu (Gigantic Statue of Buddha). He was honoured as an incarnation of Viśvakarman (the architect of the universe). If this tradition were true it would be a production of the Kamakura period, but since in the old picture albums antedating that period we have the design of the lantern reproduced it must obviously be an earlier work. Besides when we examine it carefully we find the forms of the heavenly musicians and lions show marks of a greater antiquity. On the whole it bears a resemblance to the art of the Tempyô period (first half of the 8th century). It is certainly not a production of the Kamakura period. In an old book it is said that two of the eight sides were stolen but cast again by a descendant of Chan Hwo-kin above mentioned in 1669. Thus two of these may be of later work. The topmost part of the work bears an inscription to the effect that it was repaired by Yeikwan, the manager of the temple, in the 11th month of 1161. Thus even the repair is older than Chan Hwo-kin of the Kamakura period. Hwo-kin may have repaired the copper column at the time when he repaired the Gigantic Statue of Buddha as mentioned above. The quality of the copper is not the same in the upper and the lower portions of it. The roof and the column are too small compared with the lantern itself. So that it seems evident that the lantern as it now stands is not a complete whole, the work of one man. In fine the lantern itself is a production of the Tempyô period; the other portion was once repaired in 1161 and again by Hwo-kin after the conflagration in 1180. We can thus only attribute the repair to him.





迦哩迦、羅怛羅二尊者畫像(絹本着色) 筆者不詳

十六羅漢十六幅中の二幅

(各縦二尺九寸七分、横一尺二寸)

京都府下嵯峨淨土宗清涼寺藏

執師子國今の錫蘭の僧羅提室多羅の説に據れば十六羅漢は釋迦佛入滅せんとする時に當り其宗教を付囑せし聖者にして各多數の學徒殊勝なる門侶を有し常には迦濕彌羅、跋提羅等の地に住し人の淨心を發して大施會又は無遮會等を設け或は飲食衣服臥具湯藥を僧衆に施すことあるときは種々の形を現し來りて供養を受け其人の福田となり勝妙なる果報を得せしむと云へり此に掲ぐる二圖は第七位迦哩迦尊者と第十一位羅怛羅尊者にして前者は自己の眷屬たる一千の阿羅漢と共に僧伽茶洲に住し後者は一千の阿羅漢と共に果利羅洲に在り云ふ此羅怛羅尊者を釋迦佛の質子なる羅怛羅とすれば母は則ち耶輸陀羅にして九歳の時に出家し多年の研鍊を歷て無量の功徳を身に具ふるに至りしものなり迦哩迦尊者の傳は詳ならず

此畫は東大寺の僧寶曆西曆第十世紀末の人が永觀元年西曆九八三年海に航して宋に入り勝地を巡禮し明師に歴觀し太宗帝に謁して素衣及び法濟大師の號を賜はり寛和元年西曆九八五年歸朝の際釋迦佛所經舊清涼寺本尊及び大藏經五千四十八卷と共に將來せるものなり今これを檢するに筆鋒秀雋にして細緊設色精美にして沈着二尊者相貌の奇矯端嚴全く相反すれども靈氣紙表に溢れんとする趣あり一切衆生の福田たる風姿瀟々胸す可し筆者の何人なるかは知るに由なしと雖も宋初に於ける大家の作たることは疑ふ可らず思ふに寛平七年(西曆八九五年)遣唐使の制罷められて我國と支那との交通忽ちこゝに絶へ爾來彼國文物の輸入また見ゆる可らず此時に當り寶曆入宋して此等の佛像佛畫を將來す其世に及ばしたる裨益蓋し尠少にあらざりしならん

KĀRIKA AND RĀHURA (TWO OF THE SIXTEEN ARHATS).

ARTIST UNKNOWN.

(Two Kakemono, coloured; 2 feet 11 1/4 inches by 1 foot 2 1/2 inches.)

OWNED BY THE TEMPLE SHŌRYŪJI, SAGA, KYŌTO.

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

Of the sixteen Arhats we have spoken in Vol. III. Kārika is the 7th and Rāhura who is no doubt the son of Śākyamuni, the 11th.

The pictures here reproduced were brought home from China by Chōnen of the temple Tōdaiji, who went to China in 983, made a pilgrimage to the sacred spots and visited the great teachers of Buddhism there. He had an audience of the Emperor Ta-tsung of the Sung dynasty and received the honourary title "Hōsai Daishi" and a purple robe. He returned home in 985 with a sandal-wood image of Buddha now in the temple Shōryūji, 5480 volumes of the printed Tripitaka and the pictures here given. On examining the pictures carefully one is struck with the clearness and minuteness of the handling and the fine and delicate placing of the colour; the whole being full of spirit and force. The curious form and faultless features of the two saints are full of dignity and power. We do not know who the artist was but they are doubtless productions of the ablest artist of the beginning of the Sung dynasty. After 895 the intercourse between China and Japan dropped off and Chinese culture ceased to be imported. It was at this time Chōnen went abroad and imported these art objects, thus contributing much towards our civilization.

第一、關於此種問題，來于……
 第二、關於此種問題，來于……
 第三、關於此種問題，來于……
 第四、關於此種問題，來于……
 第五、關於此種問題，來于……
 第六、關於此種問題，來于……
 第七、關於此種問題，來于……
 第八、關於此種問題，來于……
 第九、關於此種問題，來于……
 第十、關於此種問題，來于……

十六號野十八號中の二種

鐵脚感無分圖 卷三十四 日本書紀 十七









阿彌陀如來二十五菩薩來迎圖(絹本着色)

傳惠心僧都筆

(中軸長六尺九寸三分、横六尺九寸五分、左右各懸六尺九寸三分、横三尺四寸七分)

和歌山縣下真言宗高野山八幡講共有

阿彌陀如來は法藏比丘として四十八の大誓願を發し其成就の結果西方に極樂淨土を建立し往生を求むるものを攝取する佛にして觀量壽經一卷支那劉宋賢良耶舍譯藏經地持には其攝取の方法に九品あることを説けり此に書ける佛は因果を信じ大乘佛敎を誨誘せず無上道心を發し之に廻向して往生を願ふものを濟度せんと云ふ上品上の相なるが如し二十五菩薩はこの往生人を極樂に攝取する阿彌陀の眷屬なり右方より之を數ふれば膝上に琴を撫するは金剛藏琵琶を彈するは光明王寶輪を捧ぐるは樂王提琴を弄するは山海經判鼓を擊つは虚空藏蓮華臺を捧ぐるは觀自在如意寶珠を執るは無邊身華鬘を捧ぐるは三昧王大鼓を趨つは寔自在玉鐘鼓を鳴らすは日照王羯鼓を擊つは月光王鬘を吹くは獅子吼合掌讚嘆するは大勢至雙蓮花を捧ぐるは法自在笙を吹くは德藏篳篥を吹くは白象王鼓を鳴らすは衆寶王橫笛を吹くは寶藏寶輪を趨つるは藥上方響を鼓つは華嚴なり以上二十菩薩の外に二個の僧形九個の菩薩も見ゆれど其何れか普賢陀羅尼金藏大威徳犬自在の五菩薩なるか詳ならず

傳へ云ふ此畫は惠心僧都天慶五年—寛仁元年即ち西曆九四二年—一〇一七
年が二十四歳の時描けるものなりと僧都は第一冊に於て述べし如く少時より才智兼に拙き且つ繪畫彫刻を善くしたる人なれば壯歳此の如き大畫を作りしことあるは疑ふ可らず其筆路暢達して些許の滯滞なく愈想高邁にして雄渾賦彩精美にして明徹殊に緋色の如きは一種妍秀にして當時の畫中他に其比類を見ざる所なり全體の布置亦宜しきを得て通例世間に見る所のものと趣を異にし觀者をして肅然恭敬の念に堪へざらしむ惠心僧都其人の如き信心深篤なるものあらざれば到底此の如き靈妙なるものを書く能はざる可し世人が此畫を以て僧都一代の傑作佛畫中の優品藤原時代有數の名畫として珍賞惜かざるもの亦宜なるかな

BUDDHA AMITĀBHA AND TWENTY-FIVE BODHI-SATTVAS.

SAID TO BE BY YESHIN SÔZU.

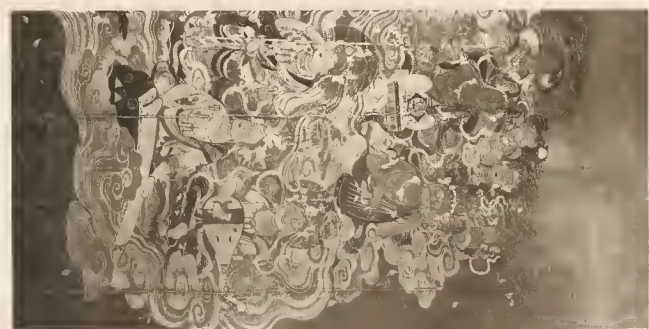
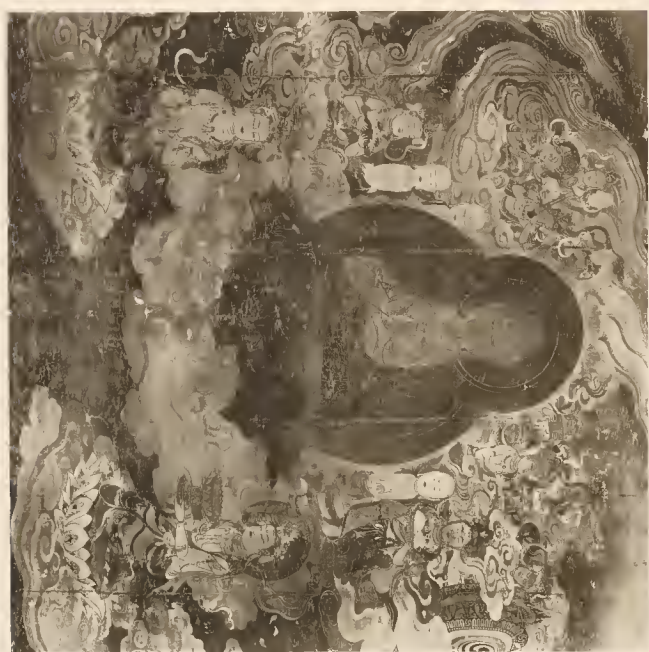
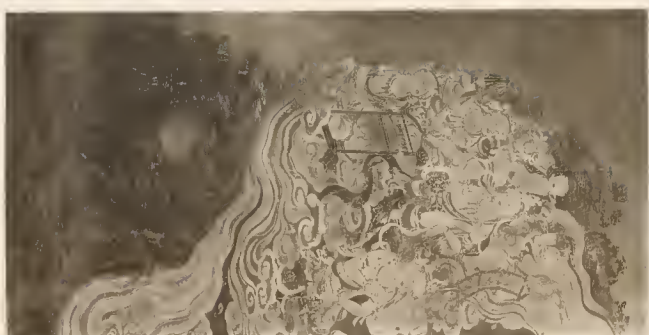
(Coloured; central one, 6 feet 10 3/4 inches by 6 feet 10 3/4 inches; each side, 6 feet 10 3/4 inches by 3 feet 4 1/2 inches.)

OWNED BY HACHIMAN-KÔ, KOYASAN, XII.

(COLLOTYPE)

Amitābha or Amitāyus, when a Bodhi-sattva, made 48 prayers and established a "Pure Land" (Land of Bliss) in the west and himself became a Buddha in order to save those who wish to be born in his Land. In the Amitāyur-dhyāna sūtra, the devotees who are qualified to go to his Land of Bliss are divided into nine classes and the Buddha manifests himself in nine different ways corresponding to them. The Buddha here given seems to represent the manifestation for the highest grade of the nine classes of devotees. The twenty-five Bodhi-sattvas are attendants on the Buddha, who welcome believers to the Land. We shall omit their names here though we have given them in the Japanese note.

It is said that the picture was painted by Yeshin Sôzû (942-1017) when he was twenty-four years of age. Yeshin was as we have said in Vol. 7, well versed in painting and sculpture even in his youth. The use of the brush is fine and skilful showing no trace of hesitation; the taste is high, and the colouring fine, especially the red tints, in which he far surpasses all the other artists of his time. The whole is well distributed and is in perfect harmony. It is no doubt Yeshin's masterpiece, one of the best Buddhistic paintings of the Fujiwara era and a national treasure.





鳳凰堂壁畫(面着色) 宅磨爲成筆

(壁一丈三尺 横一丈二尺)

京都府下宇治淨土宗平等院藏

昔時藤原氏外戚の威を弄し皇座の權を奪ふや家當比ふものなく一門を擧げて厭弊に耽り宴遊を事とし華奢風流の樂を極めしより美術工藝品の類大に世に行はれ従て其精巧の度を加へたり藤原氏また深く佛敎に歸依し或は新たに伽藍を創建し或は己れの邸宅を捨て、以て寺と爲すものあり孰れも裝飾に華麗を竭し輪奐の美百世に冠たり法成法性之二寺は藤原氏の所に建立せるもの、中にて最も壯大なるものなりしも今や空しく其名を史上に留むるに過ぎず幸に宇治の鳳凰堂あり宅を改めて寺と爲し、中興麗第一と稱せらるるものにして今尚ほ其地に現存し後人をして善志繁榮の昔を想はしむ此堂元と關白藤原賴通の第にして永承年中西曆第十一世紀の末の建築に係れり室内中央の須彌壇上には當時の名工定範が造れる上品上生の阿彌陀如來を安置し四方の欄間には二十五菩薩の像を掛け以て雲中供養の狀に擬せり天井は總格子にして銅鏡金銅瑠璃等を嵌入り格間には觀經瑠璃等の珍寶を以て欄柱の寶相花を嵌し又本尊の後壁には八相涅槃の圖を描き四方の扉面には觀經曼荼羅を畫けり即ち正面の中央は上品上生北は八相涅槃の圖を描き四方の扉面には觀經曼荼羅を畫けり即ち中央は觀經初段の意を圖せるものにして當時の名手宅磨爲成の書く所なりと云ふ書上には何れも觀經曼荼羅の文句を記せる紙片を貼付し以て其書意を明せり筆者は當時書道の名人と稱せられし左大臣俊房なりと傳ふ此の如く鳳凰堂は一代の大家名匠の作品を藏めて莊嚴したるものなれば特り藤原時代建築の模範たるのみならず亦其時代の繪畫彫刻の精華を集めたる無二の寶庫と云ふ可し

抑我國に存する觀經曼荼羅の九品淨土の圖は奈良朝の末西曆第八世紀の後半に中將姫が織りしと云ふ大和當麻寺の觀經曼荼羅最も古く鳳凰堂の扉畫は勿論其他今日に至るまで阿彌陀佛の淨土畫は皆之を本として多少の斟酌を加へたるものなり故に觀經曼荼羅と云へば人多くは之を當麻曼荼羅とすに至れりこゝに出せる圖は鳳凰堂内北方に在る壁畫にして西方極樂淨土の教主阿彌陀如來が觀世音得大勢至等の二十五菩薩に天樂を奏せしめ念佛行者を迎接する處にして如來の肩間より放てる光明は攝取不捨の利益を往生人に與ふものなりと云ふ畫の始めて成れる時は細麗なるも美觀覽者をして自から彌陀の光明理に攝取せらるるが如き感あらしめたるならんも甚しく復往時の觀なし然れども其意匠の高妙にして筆力の雄渾なるは今猶こを窺ふに難からざるなり

此畫の筆者宅磨爲成は其傳詳ならず惟だ其繪所長者なりし由を傳ふるのみ或書に曰く爲成關白賴通の命によりて此圖を畫くや僅に一日にして成る類通嘆じて曰く故人巨勢弘高は一畫を作るにも猶終夜の考案を費せり爲成何ぞ爾かく卒然なるやと今此畫を見るに如何に運筆の神速なる人と雖も一日にして成り得べきもあらざり恐らくは爲成が弘高の如く熟考することなく筆を執りて輪廓を畫き出したるを云ふものならん其風韻の富優なる運筆の細美なる惟彩の濃艶なる宅磨派始祖の畫として推稱するに餘あり且つ爲成の畫は此外に傳來の確なるものなければ殊に最も珍重す可きものなり

WALL-PAINTING OF HÔWÔDÔ.

BY TAKUMA TAMENARI.

(Coloured sketch on wood; 12 feet 11 1/2 inches by 10 feet 11 5/8 inches.)

OWNED BY THE TEMPLE BYÔDÔIN, UJI, KYÔTO.

(COLLOTYPE)

The luxury of the Fujiwara family, which from reign to reign enjoyed the highest political position in Japan, greatly helped the advancement of art. The family was especially in favour of Buddhism and built many temples and dedicated a great mansion to Buddhists. Hosshôji, Hôjyôji, etc. built by the family are known only by name while the Hôwôdô formerly belonging to Fujiwara Yorimichi, the prime minister in the middle of the 11th century, still exists in its original beauty. On the altar in the interior of the hall is an image of Amitâbha Buddha sculptured by Jyôchô, a famous artist of the time. In the space between the ceiling and the lintel are hung the images of 25 Bodhi-sattvas and the ceiling is decked with mirrors, jades and jewels. On the wall behind the image just mentioned, the picture of Buddha's Nirvâna (death) is painted, and the four leaves of the shrine bear the Maqâla (circle or a complete view) of the Sukhâvati (the Land of Bliss) described in the Amitâyur-dhyâna-sûtra (Kwan-mu-yô-ju-kyô). These are the paintings of Takuma Tamenari, a famous artist of that time. Each picture is accompanied by a text of the sûtra which was written by a certain minister, Toshifusa. Hôwôdô has thus a unique collection of works of art by the best hands of the 11th century, and one very important for the study of the art of the Fujiwara era.

The most ancient picture of the Sukhâvati (the Land of Bliss or Paradise) is that woven with lotus fibres by Chûjyôhime, a lady of noble birth (latter half of the 8th century). It is still kept in the temple Tayamadera, Yamato. All pictures of the kind imitate this, with various modifications. The wall-painting of Hôwôdô here reproduced is also an imitation of the above. The Buddha Amitâbha, Lord of Paradise, together with 25 Bodhi-sattvas, welcomes with music a faithful believer on Buddha. It is much spoiled by age, but still it is not difficult to see the excellence of the original design and the powerful and strong handling.

The life of the painter, **Takuma Tamenari**, is not known to us. He painted the picture by command of Yorimichi, finishing it all one day, at which the premier filled with wonder is said to have exclaimed, "Kose Hirotaaka, an old artist, spent all night on a design. How rapid is Takuma's execution!" But from the amount of work in the picture, covering as it does the whole wall, we can see that no human hand could possibly have finished it in one day, however rapid. The expression may be an exaggeration of Takuma's unsurpassable rapidity in painting. The beauty of his style, the minuteness of his work and the thickness of his colouring are all worthy of the founder of the Takuma school. This is almost the only trustworthy one of his paintings which has come down to us.

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不空絹索觀世音菩薩畫像(絹本着色) 傳春日基光筆

(竪三尺五寸六分、横一尺五寸六分)

京都市真言宗教王護國寺東寺塔頭觀智院藏

不空羅索觀世音菩薩は觀世音菩薩の一應現身にして七觀音の第七位とす、其形相には四臂と入髻との異あり、前者は三手に各蓮花深瓔念珠を持ち、一手に旛無畏の印を結び、後者は此に構ぐるが如く、左右第一手を胸に當て、合掌し、左第二手に蓮花第三手に扇索を携へ、第四手に與願の印を結び、右第二手に錫杖第三手に白拂子を持ち、第四手に與願の印を結び、而して其全體の姿は大自在天の如く、頭に戴く寶冠中に阿彌陀佛を安置し、肩に鹿皮を被ひ、七寶瓔珞環釧を以て其身を莊嚴す、我が國にて此觀世音の始めて尊崇せられしは西曆第九世紀の初に當り、藤原冬嗣家蓮の長久繁榮を求めんが爲めに、奈良の興福寺中に南圓堂を建て、其本尊とせる時に在り、經文を閲するに、此觀世音を祈念するときは夢中種々の身を現じて、信者を讚嘆し、所願を滿足せしめ、未永く地獄餓鬼等の惡道に墮せしめず、現世に於ては外魔怨賊の障害を除き、衆庶の愛敬を受け、壽命長久、資具豐富なることを得せしむと説けり。

此畫は東寺の塔頭にして古書畫に富める觀智院の所藏に係り傳へて春日基光(春日派の始祖にして西曆第十一世紀中頃の人の筆なりとす、畫風は全く春日派に相違なきも筆者の果して基光なりや否やは今遽に斷定する能はず、然れども恐らくは基光より少しく後の作なる可きこと鑑識家の等しく認容する所ならん、像の面相端嚴殊妙にして姿態頗る自然、實麗瓔珞環釧より光背臺座の文様に至るまで筆々纖細精妙を極め、且つ巧に鍍金を使用し、其設色をして一層華麗ならしめたるは此畫の特色にして、他に多く比類を見ざる所實に佛畫中有數の傑作として尊重す可きものなり、殊に保存宜きを得て剝落燻染の痕なきは喜ぶ可し。

AVALOKITEŚVARA AMOGHAPĀŚĀ.

SAID TO BE BY KASUGA MOTOMITSU.

(Coloured; 3 feet 5½ inches by 1 foot 6½ inches.)

OWNED BY THE TEMPLE KWANCHIN, TÔJI, KYÔTO.

(COLLOTYPE.)

Amoghapāśā is an incarnation of Avalokiteśvara Bodhi-satva and the 7th of the seven Avalokiteśvaras. He is represented with four, or sometimes with eight arms as here. Two hands are joined together at the breast, the second on the left holds a stalk of the lotus, the third a cord, and the fourth is in a symbolic posture. The second on the right has a metal staff; the third a white whisk, the fourth being like its mate on the left. The general appearance is like that of the God Mahēśvara and in his diadem he carries a statue of Buddha Amitabha. His shoulders are covered with a deer skin and his body is decked with jewels, garlands and rings. In Japan, the image of Amoghapāśā was first worshipped by Fujiwara Fuyutsugu at the beginning of the 9th century at Nanyendō Hall, Nara, which he built for that purpose.

This picture is owned by the temple Kwanchin which is rich in art. It is said to be a painting of Kasuga Motomitsu (founder of the Kasuga school; middle of the 11th century). It no doubt belongs to this school but whether it is by Motomitsu or not we can not say with certainty. Perhaps it is the work of a later hand. The face itself is very beautiful; the limbs faultless, and the many and varied ornaments clearly and tastefully drawn. The painter used gold leaves very skillfully, which much enhances the beauty of the colouring. This is one of the best of Buddhist paintings, and has been very well preserved.

不吉野茶の音と韻

凡そ...

一 昔年十一年をいひるは... 昔年十一年をいひるは... 昔年十一年をいひるは...

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牛馬格闘圖(紙本墨畫)

鳥羽僧正覺猷筆

鳥獸戲畫(全四卷)中の二段

(各卷全長三丈七尺餘、幅一尺)

京都府下梶尾真言宗高山寺藏

鳥羽僧正覺猷天喜元年(保延六年)即西曆一〇五三年—一〇四〇年の傳は第一冊鳥獸戲畫の處に出せり抑も僧正は書を以て有名なる人なれども元來畫家を以て居る人にはあざりしなり或は願密傳燈の關梨なれば工巧明五明の二に三昧を發得せんと欲して畫事に力めたるものならんか但し其法は元と何人より傳へしものなるや得て詳にす可らず然れども其筆力着想共に非凡にして一家の格法を開き自から鎌倉時代に於ける繪畫の先驅となり日本繪畫史上に極めて重要な位置を占むるものなるは争ふ可からず元來僧正の畫は豪快磊落にして韻致高く筆力亦快暢勁奮なるのみならず奇想天外より落ち來りて滑稽百出變幻極まりなし其然る所以は活々落落たる天性に出るものなる可し雖も然れども亦時勢の影響與つて力ありしならん蓋し當時天下の權勢藤原氏の手を離れて武門に歸し源平の二氏互に爭鬪の端を開けるのみならず諸大寺亦僧兵を蓄へ威力を待みて猖獗を恣にし武士と争ひ神主と闘ひ強暴を極めたるの時に方り天台の原主三井寺の長吏となりし僧正の人と爲りは之を推するに難からず即ち其氣象の自から繪畫に現はれたるものにして豪快磊落は當時一般の風と云ふ可し

僧正の遺蹟中最も著名にして且つ傳來の確なるものを高山寺の畫卷なりとす元來此鳥獸戲畫は總數四卷あり其中二卷は兎狐狐蛙の類遊戯する圖にして屢に第一冊に掲載せしもの即ち其一部なり又他の二卷一は人物遊戯の圖一は龍虎牛馬鶏犬等遊戯の圖にしてこゝに出せるものは即ち後者の一部なり之を觀るに數條の簡筆能く牛馬格闘の狀を寫して真に迫り妙言ふ可らざるものあり方ち此二圖は戲畫にして戲畫にあらざる寧ろ牛馬活動の眞態を寫生したるものと云ふ可し嘗て明治十六年時の博物館に於て彼の華嚴緣起畫卷第三冊に其一段を出せりと共に此畫卷の裝束を修理せしに裏打紙の下に華嚴宗祖師義湘大師繪四局明惠上人繪三局元統大師繪三局以上九局獸物繪上中下同類局二局口口口口都合十一卷本是高山寺東經藏之具也先年兵亂之時足輕共散爲彼兵火所々燒失了然坊人共捨棄之間此坊取置也寺家有再興之時節可令奉納後藏也後世佛主門人可得其意不可存私仍記置之也時元龜庚午七月二十一日口口口口之裏書あるを見出せり是の裏書に濡れば古くは此畫卷上中下の三卷に別れ且つ同類のもの尙ほ二局ありしが如し然れども此二局今は傳らず惜む可きことなり

CARICATURES OF ANIMALS.

BY TORA SÔJYÔ.

(Two portions of one of the four rolls, ink-sketch; 37 feet 9 inches by 1 foot.)

OWNED BY THE TEMPLE KÔZANJI, TOGANOO, KYÔTO.

(COLLOTYPE.)

The life of **Toba Sôjyô** (1053-1140) has been given in Vol. I. Though he is famous he is not to be taken seriously as an artist. As he is an *Âcârya* (teacher) of the esoteric and exoteric doctrines of the law the acquisition of art was part of his necessary training. Though we do not know exactly from whom he learned art his ingenious design and able handling are far beyond the reach of ordinary artists. His style was the forerunner of the pictorial art of the Kamakura period and occupied the most important position of the time. Generally speaking, his art-method is bold and eccentric but of high taste, clever and powerful. The originality of his design and the variety of the subjects handled are all due to his natural talent but also to the influence of the time in general. At that time the Fujiwara government had no more influence over the people while all the political power passed over to the two influential families of Minamoto and Taira. But these two vied constantly with each other for supremacy. Some great temples also supported a considerable number of priests as soldiers who fought with the warriors and the Shintoists. Toba Sôjyô was then the highest priest of the Tendai sect and abbot of the temple Mîfidera. The position and circumstances he was placed in no doubt helped much the invention of his new style. It is but natural that his productions are marked with the bold and powerful spirit of the war-period.

The most famous and genuine of all his productions are the rolls, Caricatures of Birds and Animals, of which we have here reproduced two portions. Of the four rolls, two are of rabbits, monkeys, foxes and frogs, two parts of which we have given in Vol. I. Of the other two, one is of human caricatures and the other again of dragons, tigers, cows, horses, cocks and dogs. The portions here reproduced are of this last roll. The horses and the oxen fighting are clearly and powerfully drawn with a few strokes; they look so natural that we do not feel that they are meant to be caricatures.

以... 遊園... 白話... 本墨書

二十... 遊園... 白話... 本墨書

二十... 遊園... 白話... 本墨書

二十... 遊園... 白話... 本墨書

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源頼朝畫像(絹本着色) 藤原隆信筆

(竪四尺六寸五分、横三尺七寸)

京都府下高維真言宗神護寺藏

源頼朝は左馬頭義朝の第三子なり幼にして器局あり十三歳にして軍に従ひ頗る戦功あり後平氏に捕へられ清盛の命を以て伊豆の蜷小島に流され伊東祐親の爲めに害せられんとせしも遣れて北條時政に依り免るゝことを得たり治承四年西暦一一八〇年に仁王の平氏を滅さんとして合旨を四方に下すや頼朝大に喜び時政と共に之に應せんとしてしが嗣以仁王の敗死せるを聞き遂に意を決して自ら兵を挙げ平氏を殲滅せり然れども其餘類處々に潜み機を窺ふて兵を挙げんとするの憂あるを以て請ふて天下の進退捕使となり幕府を鎌倉に建てて武門專横の制を創め大に天下を經營せり世進是より一變すと云ふ正治元年西暦一一九一年五十三歳胸中成竹なければ未だ會て事を舉げず故に軍に赴かぬも將士皆畏服せし然れども猜忌にして恩寡く骨肉功臣と雖も其憂鬱に遣ふもの亦少からざりしと云ふ

藤原隆信は從五位下爲隆の男なり越前守若狹守上野介右馬權頭右京大夫等に任せられ從四位下に叙せらる丹書の道を好み殊に肖像畫に妙を得たり承安年間西暦一一七一年一一七四年當時の名工充長に命じて日吉行幸の圖を描かしめ給ふや供奉の大匠以下の面貌は隆信をして描筆せしめられしと云ふ光長の名手をしてして尚且つ肖像畫に於ては一筆を輪せざるを得ざりしこと此の如し其意諸推して知る可し隆信又五節句圖及び院御所高野詣の人物を寫せしに珍重極りなき物なりし由攝政藤原兼實の手記に見えたり其當時に推重せられしこと尋常に非るを見る可し建久二年西暦一一九一年後白河法皇の勸請に依り法然上人淨土宗の祖師御前に於て往生要集を講ずるや隆信勸を奉じて其眞形を寫せり其後建仁元年西暦一一二〇一年上人に從ひて出家し法名を戒心と號す元久二年西暦一二〇五年一説には元年とあり二月六十歳を以て卒す隆信また歌道に達し撰ばれて歌所の客人となり代々の勸撰に入りたる詠歌少からず其著歌集二巻あり世に行はるこゝに出せる畫像亦來傳へて隆信の筆なりと云ふ吾人嘗て神護寺に於て高連山神護寺略記と題し嘉曆三年西暦一一三二年の古曆の裏面に書せる古寫本一卷を見たることあり其中に曰く仙洞院奉安置後白河の宇脫せり院法皇御影一頓又内大臣重盛卿右大將頼朝卿參議右兵衛督光能卿佐衛門佐業房朝臣影之右京權太夫隆信一筆奉圖之者也と是れ未だ世に多ざる所なれども隆信の畫たることを證するの好材料たり而して重盛光能文盛の畫像は此頼朝畫像と共に神護寺に現存す何れも隆信の遺蹟中最も有名なものなり就中此畫氣魄雄渾にして筆路圓熟稀代の英雄を寫して恰も其人を見るの思あらしむ隆信は頼朝と共に生存の時を同うしたれば此畫像の如きも恐らくも親しく頼朝に接して寫生せるものならん果して然らば此畫は獨り隆信の眞蹟としてみ奪す可きものなるのみならず亦實に頼朝の肖像として史家の珍重す可きものなる可し

MINAMOTO YORITOMO.

BY FUJIWARA TAKANOBU.

(A Kakeemono, coloured; 4 feet 7 1/2 inches by 3 feet 8 1/2 inches.)

OWNED BY THE TEMPLE JINGOJI, TAKAO, KYŌTO.

(COLLOTYPE.)

Minamoto Yoritomo was the third son of Yoshitomo. He went to a seat of war when he was yet thirteen years of age, and there gave evidence of his ability as a soldier. Later he was exiled to Hirugashima, Idzu. There he was about to be killed by Hō Sukechika, but succeeded in an attempt to escape and was helped by Hōjō Tokimasa. Thus his life was luckily saved. In 1180 Prince Mochihito sent an order to him to defeat the family of Taira. He was pleased with this commission, and immediately raised an army with Tokimasa. Yoritomo only began to march against Taira, when he heard the report that the prince had been defeated by Taira and was dead. He, however, conquered the armies of Taira, completely defeating them, but the whole country was yet in an unsettled state, and Yoritomo himself asked the Emperor to be appointed chief superintendent of police (Sōitsu-hoshi), and before long, peace was completely established. He died in 1199, aged fifty-three. He was short of stature and had a large face; was generous and prudent, and never did anything without having previously completed his plans. Thus he was never defeated in war, and his retainers were in complete subjugation to him. His great defect was his suspiciousness, and cold-bloodedness. His benevolence never reached his subjects, and indeed he was not afraid to kill even his relations.

Fujiwara Takanobu, the painter, was a son of Tametaka. He excelled especially in portrait painting. During the years of Shōan (1171-1174), the Emperor ordered Mitsunaga, a celebrated painter of that period, to paint a picture of the Emperor's visit to the Shinto temple Hiye, and Takanobu was ordered to assist him in drawing the faces of ministers and other Imperial attendants. Thus even Mitsunaga was considered behind him in painting portraits. Takanobu also painted by order of the Emperor the portrait of Hōnen-shōnin (founder of the Jyōdo sect) preaching before the Emperor. He became afterwards a Buddhist priest as a disciple of Hōnen-shōnin. He died in 1205, aged sixty.

The picture here reproduced is said to be by Takanobu. This is a very good likeness of him drawn from life, as Takanobu lived in the same time with Yoritomo and had frequent intercourse with him. So this is not only precious as one of Takanobu's pictures, but is also valuable as a portrait of Yoritomo.

藤原朝野群の事、其の事也。藤原朝野群の事、其の事也。藤原朝野群の事、其の事也。藤原朝野群の事、其の事也。藤原朝野群の事、其の事也。

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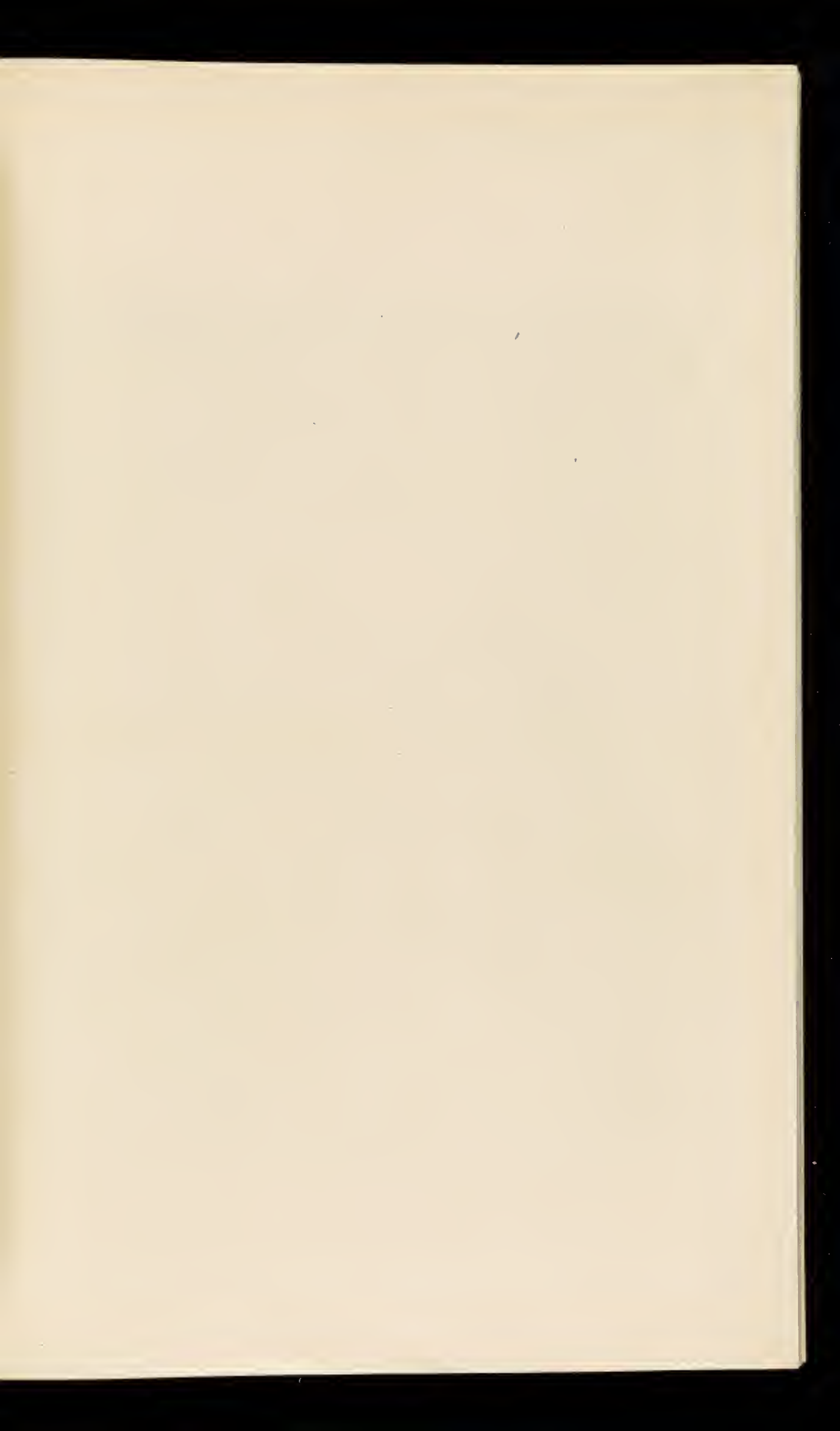
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MINAMI YAMOTO

MINAMI YAMOTO IN THE TEMPLE TAKA KYOTO

MINAMI YAMOTO IN THE TEMPLE TAKA KYOTO. The name of Yamamoto. He was a son of Yamamoto. He was a son of Yamamoto. He was a son of Yamamoto. He was a son of Yamamoto. He was a son of Yamamoto.





婆藪仙人木像 作者不詳

(真 五 尺)

京都市天台宗蓮花王院三十三間堂藏

蓮花王院は長寛二年西暦一六四年後白河上皇の勸願に依りて建立せられ、千一體の千手觀音像を安置し、治承二年西暦一一七九年十月供養ありて新千手堂と名付けられしものなり。元暦二年西暦一一八五年七月震災の爲めに堂宇破壊し、其後延長元年西暦一二四九年三月更に火災に罹りて焼失せしが、同三年に至りて再興成り、爾來六百四十餘年を経て今日に至れり。其堂の柱間三十三間なるの故を以て俗にこれを三十三間堂と稱し、其名頗る高し、こゝに掲ぐるものは此堂の中尊千手觀世音の脇立二十八部衆の一なる婆藪仙人の木像なり。二十八部衆は觀世音の妙力を正面又は側面より宣揚せるものを集めたるものにして、一部一處の經には其名存せざるが如し。婆藪仙人は經に地獄より出で佛の未だ出世せざりし時不善行を造りし九十二億の罪人を將ひて婆藪世界に來詣したりと記せり。其詳細の理由は大方等陀羅尼經第一成軌五卷に詳かなり。此二十八部衆の木像は同堂に存する風雷二神と共に運慶の作と云ひ或は兩壇の千體佛と共に同堂再建の當時、康圓康勝の二人に命じて作らしめたるものなりとも云へど、未だ何れか眞なるを知らず。然れども、此像を觀るに、其地獄より出で來りし苦相の中にも、觀世音の大方等陀羅尼經を捧持して歡喜の色を現はせる趣を寫し、よく經意に合へるのみならず、刀法圓柔、彩色精巧、亦是れ一個の好彫刻なり。想ふに彫工は、連慶に非ず、亦兩康に非ず、自から別派に屬するものにして、而も定朝風の穩和なる技能を有するの人なる可し。以て稱代の名作とするに足らざれども、堂内夥多の水像中に傑出して、世人の注目を受くるの價値は十分にあるものなり。

WOODEN IMAGE OF THE HERMIT VASU.

(5 feet 3/4 inch in height.)

SCULPTOR UNKNOWN.

OWNED BY THE TEMPLE RENGWŌIN (SANTŪSANGENDŌ), KYŌTO.

(COLLOTYPE.)

The temple Rengwōin was built in 1164 by command of the ex-Emperor Goshirakawa. 1,000 images of the Thousand-armed Avalokiteśvara are enshrined in the temple. It was partly destroyed by an earthquake in 1185 and again by a fire in 1249; the present one was built in 1251. The length of the temple is 33 *gen* (about 196 feet) and therefore became famous by the name of "Sanjūsangendō."

The image here given is of a hermit, Vasu by name, one of the 28 classes of beings by the side of the central image of the Avalokiteśvara. The 28 classes of beings are said to be those who help the religious work of the Avalokiteśvara and are honoured by the Buddhists. The image is said to have been sculptured by the famous Unkei (see Vol. II.), or by Kōyē and Kōshō, descendants of the former at the time when the temple was rebuilt. But we do not know whether the traditions are true or not. The face, worn by the sufferings of the hell from which he is said to have just escaped, is fairly beaming with joy as he grasps a roll of the sacred text relating to the Avalokiteśvara. The gentle use of the knife is so delicate and the colouring so fine and exact as to seem to betray a trace of the style of Jyōchō; and it may be that the sculptor had no connection with the school of Unkei at all. Though it can not be called a masterpiece of the time, it is the most distinguished and beautiful work among all those enshrined in the temple.





厨子扉畫黑漆地着色 傳住吉法眼筆

第一不動明王 第二毘沙門天

各堅三尺六寸九分、横一尺三寸

奈良市華嚴宗東大寺塔頭知足院藏

こ、に出せる不動明王及び毘沙門天の圖は知足院の本當地藏菩薩の厨子の扉六枚中の二枚なり尋傳には此畫を住吉法眼の筆なりと稱すれども果して然るや否や未だ證據の微す可きものなし況んや住吉法眼はかの宅麿栗田日芝の諸家と共に春日繪所預なりしことを世に傳ふれども其生涯に就ては學者間の議論區々にして未だ一定の説なきをや案するに知足院は寛平二年西曆八九〇年の創立にして、建長二年西曆一二五〇年再興せられ後天保三年西曆一八三二年火災に罹り文久三年更に再築せられたるものなり此厨子は多分建長年間再興當時の製作に係り天保火災の際火燄の中より救ひ出されて纒に燒失を免かれしものなる可し仔細に點檢すれば儘にそれと思はる、痕跡の存する所あり就中背後の板の如き後の補修に係ること明白なり畫者の住吉法眼なるや否は知ることを得ざれども兎に角に鎌倉時代名人の手に成りしものなるは疑ふ可からず其筆致細密にして氣力充實し不動明王の二童子及び夜叉毘沙門天等の眷屬に至るまで配置宜きに適ひ殊に火燄の描法巧妙を極め炎々の狀真に迫れり鎌倉時代佛畫の標範として最も推重するに足るの傑作なり

不動明王及び毘沙門天のことは共に第一冊に於て既に詳説したればこ、に之を再記せず

PAINTINGS ON THE DOOR-LEAVES OF A MOTORY SHRINE.

I. Ārya Acara (Fudō). II. Vaiśravaṇa, the God Regent of the North (Bishamon).

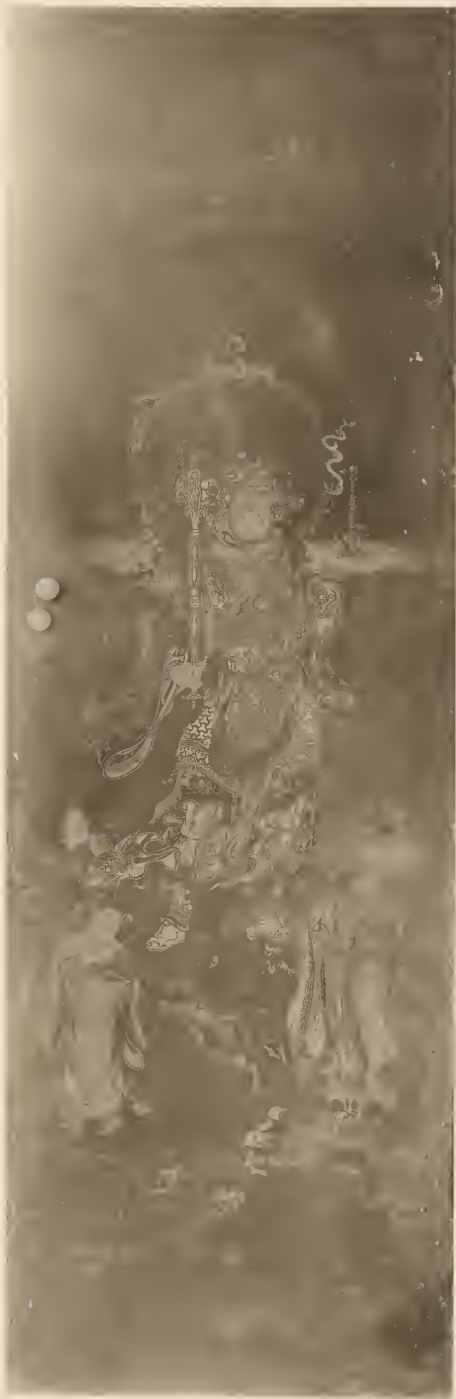
SAID TO BE BY SUMIYOSHI HŌGEN.

(Lacquer-ground, coloured; each, 3 feet 8 inches by 1 foot $\frac{3}{4}$ inch.)

OWNED BY THE TEMPLE CHISOKU-IN, TŌDAIJI, NARA.

(COLLOTYPE.)

The pictures here given are two of the six leaves of the door of the Motory shrine in which the saint Kṣīti-garbha is placed. The first has the picture of Acara (Fudō) and the second that of Vaiśravaṇa (Bishamon), both being said to be by Sumiyoshi Hōgen, (beginning of the 13th century) though without any authority. Moreover there is some doubt about the biography of Hōgen who is said to have been a fellow officer of Takuma, Awataguchi and Shiba in the Picture Bureau of Kasuga. The temple Chisokuin in which the shrine is kept was founded in 890 and re-established in 1250. It was burnt down in 1832 and was built again in 1863. The shrine is in all probability a production of the time of the re-establishment of the temple (1250) and seems to have escaped the fire of 1832, which possible exception of one leaf behind the shrine, which seems to have been repaired afterwards. Though we can not attribute the painting to Hōgen, yet we see that it is a production of an able artist from the fine and minute handling of the subjects, from the form and dignity with which the saints are represented, from the frame of fire so forcefully depicted, and finally from the well distributed position of the slaves and demons following Acara and Vaiśravaṇa. We shall doubtlessly be right if we assign them to the Kamakura period. As to Acara (Fudō) and Vaiśravaṇa (Bishamon) see Vol. I.





伯道仙人圖(紙本墨畫) 傳支那宋朝門無關筆

(高一尺四寸五分、横二尺三寸九分)

子僧秋元與朝君藏

支那後漢の時代西曆第一世紀より第三世紀に至るに毛伯道なるものあり、劉道恭、謝雅堅、張兆期等と興に王屋山(河南省懷慶府西)に入て仙道を修する。こと四十餘年遂に共に神丹を録り出し、伯道先づ之を服して立どころに死せり、道恭亦服して死せしが、種暎、兆期の二人は怖れて服せず、藥を棄て、歸らんとし、米登山を出でざるに、遂に伯道道恭各白鹿に乗り、仙人節を執て之に従ひ、山上に遊歩を見愕き、悲みて其罪を謝したりと云ふ仙話あり、こゝに出せる圖は即ち此仙話に基きて描けるものにして、白鹿に乗れる人物は毛伯道なり、其側に在るものは所謂節を執て之に従ふ仙人ならん。此畫の筆者古來傳へて門無關なりと云ふ然れども、門無關とは果して何人なるや、宋だ詳ならず、夫の博覽洽識且つ藏書家を以て有名なりし屋代弘賢(文化文政頃の人は無關を支那宋代の名稱無華禪師の弟子なりと云ひたれども、其據る處確かならず、或は曰く釋普門號は無關禪家の例略して門無關と云ふ、此畫の筆者即ち是れなりと普門禪師は龜山上皇の尊崇を受け南禪寺京都東山の開祖となりし人にて、示寂の後佛心禪師と謚せられ、又大明國師の號を賜はりし、頌徳なり、本冊大明國師畫像の説明に詳出せり、禪師にして此畫を作るの畫才あらんか、其事の畫史に見えざる理なし、彼の能阿彌相阿彌(能阿彌の傳は第三冊山水圖屏風の説明中に相阿彌の傳は第二冊山市晴嵐及洞庭秋月圖の説明中にだせり)は其著君尊觀に無關を上手とし、又宋(宋は西曆第十世紀より第十三世紀に至るなりとせり)門無關をして果して大明國師ならしめ、其歿後二百年を経ざる能相阿彌の時代に、宋人と間違へらる、管はなからん、且つ此に掲ぐる畫を見るに、其風韻行筆純乎たる宋畫に外ならず、故に今姑く兩阿彌に従ふて筆者を宋人なりと定む、而して筆致の高雅なるより推せば、或は禪僧の手に成りしものなる可し、或る考古家の言ふが如く、此畫の渡來土佐宅磨等の盛時に在りとせば、後の漢畫派就中周文、雪舟等に何て裨益を興へしは、益し尠少に非ざりしならん。

THE SAGE MAU PO-TAO (MÔ HAKUDÔ).

SAID TO BE BY MEN WU-KWAN (CHINESE).

(A Kokutsumu, ink-on-silk; 17 feet 2 1/2 inches by 1 foot 2 1/2 inches.)

OWNED BY VISCOUNT OKITOMO AKIMOTO.

(COLLOTYPE.)

During the latter Han dynasty (1st-3rd centuries) there was a man named Mau Po-tao who together with Liu Tao-kung, Hsieh Chi-chien, and Chang Chou-chi for forty years lead an ascetic life in the forest of Wang-wu (west of Hwai-ku-fu in Ho-nan). These ascetics made an *elixir vitae* for themselves. Po-tao was the first to take this and died instantly, Tao-kung dying shortly after in the same way. The other two, however, threw it away and were about to quit the forest when they saw their dead friends riding on white deer at the top of the mountain followed by some ascetics bearing staffs. The two were ashamed of their own lack of faith and prayed forgiveness. So runs the fairy tale. The picture here represents the story; Mau Po-tao riding on a deer, an ascetic following him.

The painter of the picture is said to be Men Wu-kwan, of whom we know nothing. Yajiro Hirokata, a learned man, owner of many valuable books, who flourished in the periods of Bunkwa and Bunsei (beginning of the 19th century), mentions Men Wu-kwan as a pupil of Wu-chun, a famous priest of the Sung dynasty of China. But on what authority we do not know. Some hold that Men Wu-kwan means Fu-mon (Fu-men) whose pseudonym was Mukwan (Wu-kwan) but as customary with priests of the Zen sect he left out the first letter "Fu" of his name. Fu-mon (Fu-men) was the founder of the famous temple Nan-zen-ji, Kyôto, (see further under "Taimin Kokushi" in the present volume). But we do not know whether or not this priest was an artist. If so, he ought to be mentioned in the "Biographies of Artists," which he is not. Moreover, Nôami and Sôami (see Vols. II and III), the authors of the "Kuntai-kwan" mention Wu-kwan as an artist of high ability who lived in the Sung dynasty (10th-13th centuries). They lived only 200 years after Taimin Kokushi and it is hardly possible that this famous priest should be forgotten so soon and be mentioned as belonging to the Sung dynasty. The picture here reproduced is in harmony with the rest of the Sung art in its taste and workmanship. We therefore consider him to be a painter of Sung independent of Taimin Kokushi, Fu-mon.

英中朝の關係の白紙の... 路の... 諸の...

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OMWAP BY A COURT OKIMOM AKIMO
COLTYPE

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蓮花圖雙幅(絹本着色) 傳支那宋朝錢舜舉筆

(各幅四尺二寸四分、横二尺二寸)

京都市日蓮宗大本山本法寺藏

錢舜舉は支那宋末の人なり名は蓮玉潭と號すまた龔家清
則老人等の別號あり理宗帝の景定年中西歷一二六〇年—
一二六四年那賢進士となる天資俊秀才藻絶倫にして詩を
善くし丹青の技に長きも其人物山水花卉翎毛は趙昌字は
昌之北宋の大家最も花果を畫くに妙を得たりに私淑して
之を畫き青綠山水は趙千里名は伯駒南宋の名工最も山水
畫に長きを學びたりと云ふこゝに掲ぐる圖は古來舜舉の
作と傳ふるものなれども果して然るや否や疑なき能はず
鑑識家は大批後人の手に成れるものなりとす今之を熟視
するに筆致清麗彫彩麗美葉の態態を曲盡し布置も亦宜
しきを得たり假令舜舉の作にあらずとするも舜舉に類す
るの大家にあらずれば決して之を畫く能はざるなり此畫
が古來我が後素家に裨益を與へたるは蓋し尠少にあらず
りしならん

LOTUSES.

SAID TO BE BY CHIEN SHUN-CHEU (CHINESE).

(A pair of Kakeemono, coloured; each, 4 feet 2 inches by 2 feet ½ inch.)

OWNED BY THE TEMPLE HONFŌJI, KYŌTO.

(COLLOTYPE.)

Chien Shun-chen otherwise named Yue-tan was an artist of the closing period of the Sung dynasty. During the Ching-ting period (1260-1264 A.D.) he became a candidate for the civil service under the Emperor Li-tsung. He was by nature intelligent and extraordinarily clever, skilled in poetry and also in the art of painting. In depicting human figures, landscapes, flowers and birds he used to imitate Chao Chang, an artist of the Northern Sung, while in coloured landscape sketches he followed the style of Chao Sien-li of the Southern Sung.

The pictures here reproduced are generally attributed to our artist but without any positive proof,—some connoisseurs considering them to be by a later artist than Chien Shun-chen, which seems more credible. Not only are the pictures exceptionally clear and elegant of execution, but the colouring is most beautiful. All the charming phases of the lotus flowers with their stalks and leaves are minutely depicted, the whole forming a perfect harmony. Such pictures as these can hardly have been produced by a hand inferior to Shun-chen's. These must have served as models for subsequent Japanese artists.





紫式部日記畫卷(紙本着色) 傳藤原信實筆

二卷中の三段

(各卷全長一丈七尺餘、幅六寸九分)

第一圖及第二圖

後醍醐天皇賀茂福君殿
子符秋元典朝君殿

第三圖

此に出す畫卷は源氏物語の著者として関秀の名を千歳の後に遺せる紫式部が物せし日記に本づきて書けるものなり此日記は式部が一條西曆九八七年—一〇一一年の中宮彰子即ち上東門院に奉仕せる間に見聞せる事柄を記せるものにして後一條後朱雀兩帝の降誕及び其祝賀の模様を始め都て宮中の出来事を詳にせり又此卷は詞書榮花物語に似たるを以て古來誤りて榮花物語畫卷と稱せり且つ其全部何時の頃よりか敢じて零本となり今は註須賀久松秋元の三家に各一卷を藏せらるゝを聞くのみ茲に掲ぐる三圖中第一第二の兩圖は繪須賀家所藏の卷中より第三圖は秋元子爵所藏の分より各撰出せり何れも彩色濃艶にして畫極優美閑雅悠長の趣十分なり而して其殿舎の屋根を省略し唯柱桁のみを書きて其内部の有様を示すは倭畫繪卷の特色にして格に之を屋披の描法と云へり是れ恐らくは藤原時代の創意なる可し斯る意匠は佛畫の曼荼羅より轉化して繪卷物流行の時代盛行はれたるもの、如し後世殿舎を描く者大抵此法を採用せざるなし此畫卷の筆者古來傳へて藤原信實なりとし詞書は能書の間えありし後京極攝政良經の筆と云へり良經は關白太政大臣兼實の二男にして從一位太政大臣に任せられ建仁二年西曆一二〇二年十二月攝政となり建永元年西曆一二〇六年二月三十八歳にして薨せし人なり信實は前番にも述べし如く其卒年確かならざれども建保承久の頃西曆第十三世紀の始を盛りとせし人なるが如し故に此畫にして果して信實の作ならんか詞書の筆者良經の年層より推して三十歳以前のものと爲さざるを得ず給未だ三十に達せずして斯る圓熟の大作ある其天禀の卓越せること驚く可し但し此畫を以て華嚴緣起畫卷第三冊に其一段を出せりも此の畫風遙然別様にして全く同一の人にあらざるが如し彼れ真にして是れ尠らざるが是れ真にして彼れ否らざるか或は彼是共に信實の眞筆なるも年齡の少長修養の深淺自から斯る相違を生ぜしものか之を鑑査して鐵案を下すは實に非常の難事なる可し兎に角に此畫卷は單に其畫の巧妙なるのみならず藤原時代に於ける宮中の状態を詳にするの好資料にして紫式部日記と共に歴史家の大に珍重す可きものなるや疑なし

THE DIARY OF MURASAKI SHIKIBU.

SAID TO BE BY FUJIWARA NOBUZANE.

(Three portions of the two rolls, coloured; each roll, 16 feet 10 1/4 inches by 6 5/8 inches.)

I and II. OWNED BY MARQUIS MOCHIHIKI HACHISUGA.

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

III. OWNED BY VISCOUNT OKITOMO AKIMOTO.

(WOOD-CUT.)

The picture-rolls, three portions of which are here given, illustrate the diary of the famous lady, Murasaki Shikibu, the author of the "Tales of the Family of Minamoto" ("Genji Monogatari"). The diary was written during her service as a court-lady under the Emperor Ichijō (987-1011) and tells all about the celebrations of the births of the Emperors Goichijō and Goshūjō and other happenings at the court. The explanation of the roll resembles in some points the "Yeigwa Monogatari" ("Tales of Prosperity") and the picture is often mistaken as belonging to it. Only vol. III of the rolls are now extant and they are owned by Marquis Hachisuga, Count Hisamatsu and Viscount Akimoto. Of the three pictures here given, the first and second belong to Marquis Hachisuga and the third to Viscount Akimoto. All are elegant and full of taste, the colouring being rich and fine. Only the columns of the house are drawn without the roofs so as to show the interior of the lady's apartments. This is the so-called *Yamuki*, i.e. "roof-less" art-method, peculiar to the Yamato school. It seems to have been originated in the Fujiwara era and has been followed ever since by all those who paint interiors.

The painter is said to be Fujiwara Nobuzane, but the writer of the explanation of the roll is said to be Gokyōgoku Yoshitsune who was prime minister in 1202 and died in 1206, aged 38 years. Nobuzane's date is not known exactly, as we said in the last volume, but he must have lived in the 13th century. In comparing these with the Historical Picture of the Avatansaka (Kegon) Sect (see Vol. III) we observe a great difference between them. We can not ascertain which are genuine. Before we can go any further in deciding this point we must have much more study of his productions. This roll is valuable also for the history of the Fujiwara era.

そのなるを詳説す

中... 路... 實... 一... 二... 三...

一... 二... 三... 四... 五... 六... 七... 八... 九... 十...

一... 二... 三... 四... 五... 六... 七... 八... 九... 十...

一... 二... 三... 四... 五... 六... 七... 八... 九... 十...

THE DIARY OF MURASAKI SHIKIBU.
OWNED BY MURASAKI SHIKIBU
OWNED BY MARQUIS MOCHIMARU HACHIRU
OWNED BY MISCOUNT OKIMOTO KIMOTU

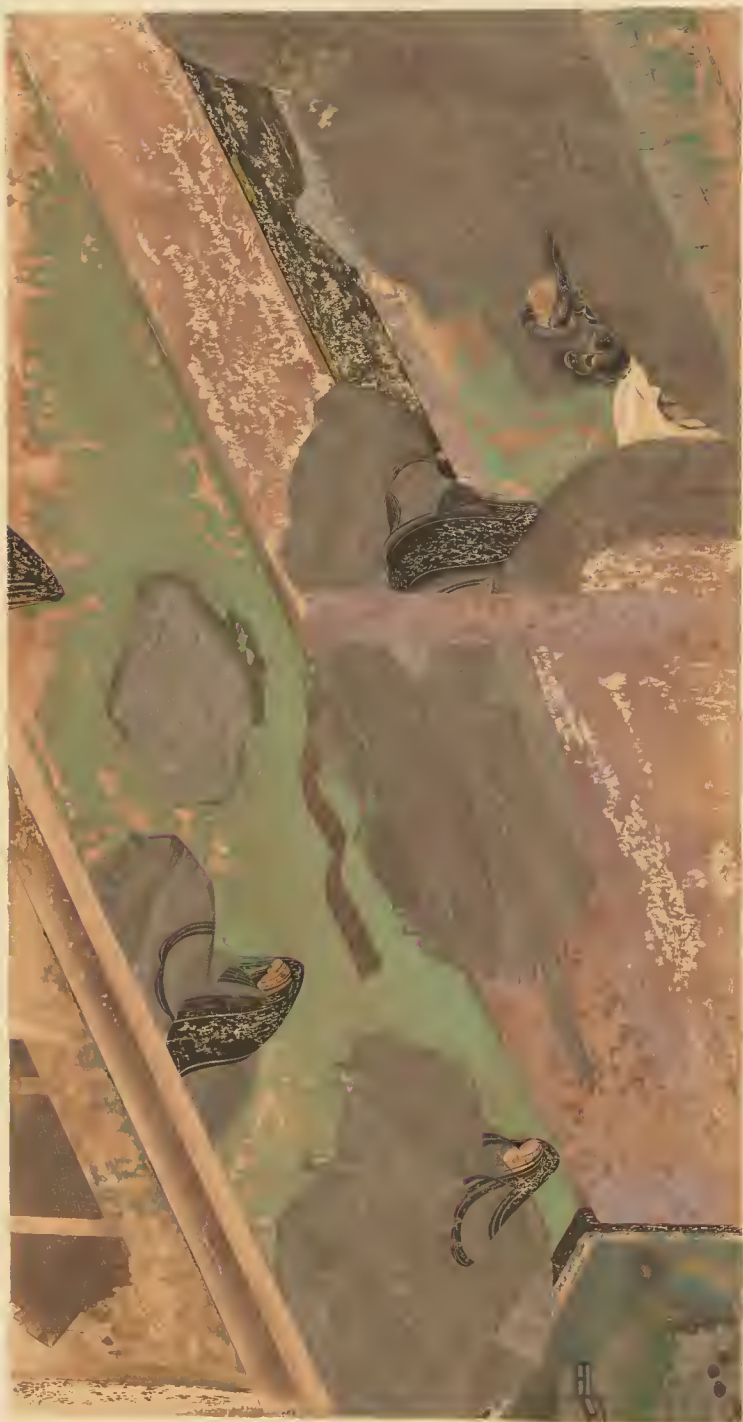
The picture-rolls (three pictures) of which are here given illustrate the diary of the famous lady, Murasaki Shikibu... This is the so-called 'Tales of Genji'... The explanation of the roll resembles in some points the 'Genji Monogatari'...













過海大師東征傳緣起書卷紙本着色 蓮行筆

全五卷中第一第二兩卷中の各一段

各卷全長五丈五尺、幅一尺二寸三分五厘

奈良縣下律宗大本山唐招提寺藏

此に出せる書卷は我國戒壇の創設者たり南都の巨刹唐招提寺の開祖たる鑑真和尚の支那より來朝せる緣起を描けるものなり鑑真和尚は唐の俗姓は淳于中宗帝の副帝五年西曆六八四年を以て生る年十四にして大雲寺の智滿禪師に就て出家し後道岸律師に隨て菩薩戒を受く又東西二京に巡遊して三藏經典を研究し深く造詣する所あり既にして淮南江蘇省揚州附近に歸りて戒律の教を布き一方の化主と仰る我天平五年西曆七三三年沙門榮寂普照等唐大使丹墀廣成に隨て入唐留學し彼國の風を觀るや僧侶皆戒律を持すること甚だ嚴に苟も戒を持たざる者は與に齒せざるの風あり榮寂等これに感じて日本に傳戒の人なきを慨し鑑真和尚を禮して東渡せんことを請ふ和尚欣然として之を諾す然れども種々の障礙起りて其企數阻き備きに艱難を嘗めしが遂に東渡の志を續さず孝謙帝の天平勝寶六年西曆七五四年辛うじて我國に達し南都の東大寺に入れり聖武皇帝に告げて曰く朕東大寺を建て、より既に十年なれども此土未だ一箇の戒壇なし願くは師之を経營せよ今より後受戒傳律一に歸に任せんと勅して佛燈大法師の號を授く此年四月初めて大佛殿の前に戒壇を立て天皇皇后皇太子以下百官群卿皆壇に登り菩薩戒を受く尋で大佛殿の西に於て別に戒壇院を建立せり帝又勅して皇子田部親王の舊宅を賜ふ和尚乃ち御蓋を開創し名けて唐招提寺と云ふ戒律の教是れより漸く我國に熾んたり天平寶字二年更に大和尚の號を賜ふ七年西曆七六三年五月示寂す壽七十六

HISTORICAL PICTURES OF KWAKAI DAISHI.

BY RENGYO.

(Two portions of the first and second of the five rolls, coloured; each roll, 49 feet 8 3/4 inches by 1 foot 2 1/2 inches.)

OWNED BY THE TEMPLE TOSHODAJI, NARA.

(COLLOTYPE.)

The picture rolls, two portions of which are here reproduced illustrate the travels of Kwakai Daishi or Kanshin, a Chinese priest, who came to Japan in 754 to propagate his method of priestly discipline. He founded the Terrace of Discipline (Sila-manjāla) in Nara and also a temple called Tōshōdaji (a Chinese monastery for the priests from the four quarters, Skt. Catur-dīśa-vihāra) near Nara. He was born in 684 during the reign of the Emperor Chung-tsung of Tang and when he was fourteen years old became a novice under Chi-yun of the monastery Ta-yun-ssu. Afterwards he went to the eastern and western capitals to study the Buddhist texts. He was engaged in teaching the discipline (Vinaya) at Hui-nan near Yang-chou (Kiang-su) and became famous as a great teacher in the Law. In 733 certain Japanese priests, Yōzei, Fushō, etc. went to China. On seeing that all the Chinese priests of the time were well versed in the Vinaya doctrine (the great traveler I-tsing was then back from India and busy in introducing the Indian method of discipline) these priests regretted that Japan had no teacher of the Vinaya doctrine and asked Kwakai Daishi, who was then known by his priestly name Kanshin, to come to Japan to teach the Law. The proposal was gladly accepted and at last in 754 after a voyage protracted by numerous accidents he reached Japan and entered the temple Tōdaji, Nara. The Emperor Shōmu ordered him to teach the Vinaya doctrine and to establish the Terrace of Discipline in Tōdaji which he (the Emperor) had built ten years before, and the honorary title "Great Teacher of the Transmission of the Light" (Dentō Daihōshō) was given him. In the fourth month of the year the Terrace of Discipline was inaugurated before the Daibutsu (great image of Buddha) and the Emperor was the first to receive the precepts of Bodhidharma on the Terrace. The Empress, the Crown Prince and ministers followed. The Emperor gave him the old palace of Prince Tanabe which was made into a monastery by the teacher. This is Tōshōdaji above referred to. He died in 763, aged seventy-six.

In the first picture here given Kanshin who is fourteen years old is going to the teacher Chi-yun with his father to be made a novice. The second depicts the shipwreck Kanshin met with on his way to Japan with a retinue of 86 men. Here he is seen sitting on the sea weed while the others are struggling to escape from the danger. Many people had advised him not to go abroad, but he would not listen to them. But the voyage was considerably delayed and his arrival in Japan was eleven years after that accident.

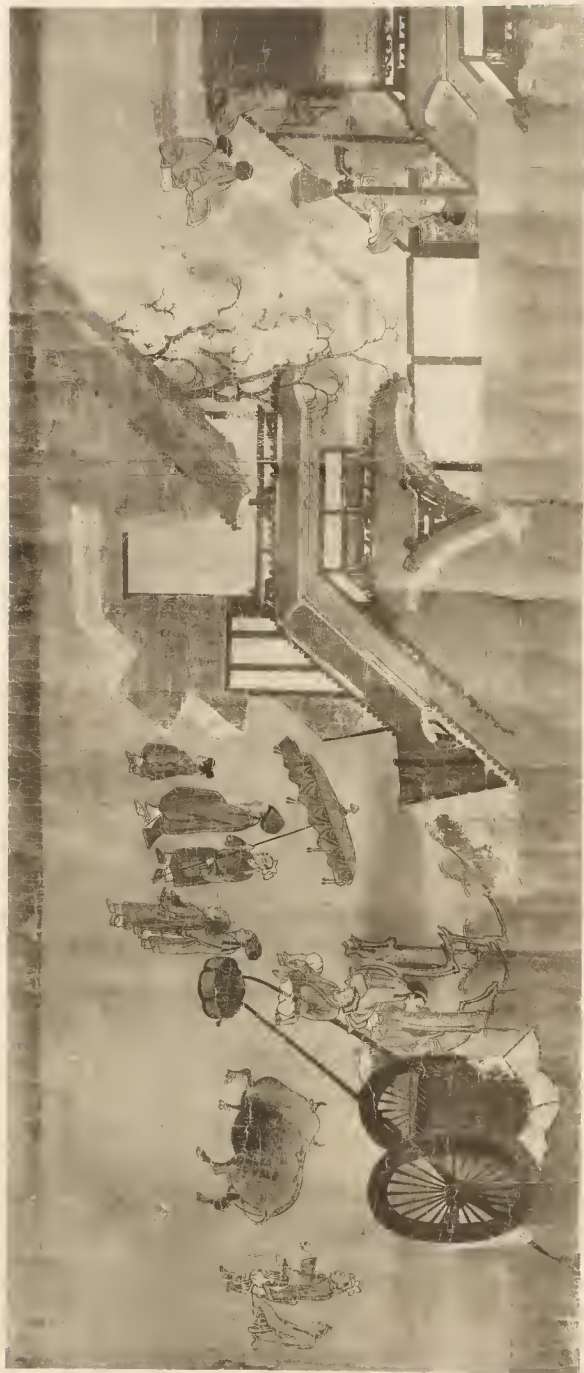
Rengyō, whose common name was Rokurobei, painted the rolls in 1298 on the request of a noble of Kamakura. They were then given to Nishō, a priest of Gokurakuji. Each roll bears the name of the painter, whose life is but little known to us. From these pictures he seems to have belonged to the Takuma school, though not much can be said for the design and taste. As there are no other productions of his the rolls are worthy of note.

Year	1880	1881	1882	1883	1884	1885	1886	1887	1888	1889	1890	1891	1892	1893	1894	1895	1896	1897	1898	1899	1900
Population	1,000,000	1,050,000	1,100,000	1,150,000	1,200,000	1,250,000	1,300,000	1,350,000	1,400,000	1,450,000	1,500,000	1,550,000	1,600,000	1,650,000	1,700,000	1,750,000	1,800,000	1,850,000	1,900,000	1,950,000	2,000,000
Area (sq. miles)	100,000	100,000	100,000	100,000	100,000	100,000	100,000	100,000	100,000	100,000	100,000	100,000	100,000	100,000	100,000	100,000	100,000	100,000	100,000	100,000	100,000
Population per sq. mile	10	10.5	11	11.5	12	12.5	13	13.5	14	14.5	15	15.5	16	16.5	17	17.5	18	18.5	19	19.5	20

APPENDIX A

TABLE I

Year	1880	1881	1882	1883	1884	1885	1886	1887	1888	1889	1890	1891	1892	1893	1894	1895	1896	1897	1898	1899	1900
Population	1,000,000	1,050,000	1,100,000	1,150,000	1,200,000	1,250,000	1,300,000	1,350,000	1,400,000	1,450,000	1,500,000	1,550,000	1,600,000	1,650,000	1,700,000	1,750,000	1,800,000	1,850,000	1,900,000	1,950,000	2,000,000
Area (sq. miles)	100,000	100,000	100,000	100,000	100,000	100,000	100,000	100,000	100,000	100,000	100,000	100,000	100,000	100,000	100,000	100,000	100,000	100,000	100,000	100,000	100,000
Population per sq. mile	10	10.5	11	11.5	12	12.5	13	13.5	14	14.5	15	15.5	16	16.5	17	17.5	18	18.5	19	19.5	20









大明國師畫像絹本着色

傳宅磨榮賀筆

(竪三尺三寸三分、横一尺三寸五分)

京都市東山臨濟宗大本山南禪寺藏

大明國師諱は普門無闕と號す建曆二年西曆一二二二年舊臘國に生る生ながらに... 其處に遇ふ乃ち群臣を集めて之を誡し遂に南都西大寺の僧尊尊に命じて之を鎮せしひ然れども怪事依然たり上皇以爲らく怪を思ひるは心宗に如かずと師を東福より召し問ふて曰く師此宮に居せば能く怪を思ひんや師笑して曰く世書すら猶言ふ妖不勝徳と況んや釋氏をや釋子の居る處阿の怪か之れあらんと上皇其言を壯なりとし師に勅して離宮を鎮せしむ師乃ち雲濟二十八人と與に宮に入り日夜唯安居厭厭するのみ又他非なし而して宮徑永く思ひ上皇是れより心を禪宗に傾け遂に離宮を捨て、南禪寺を創し師をして開山たらしめ且つ親しく弟子の禮を執り給へり又嘗て師の畫像に御製の讚を賜ふて曰く叢林老作人天眼電容見馳道也雖三尺竹簷三尺鐵未嘗動著逼人寒と以て其家風の如何に嚴厲にして其道望の如何に高峻なりしかを想ふ可し正應四年西曆一二九一年示寂す世壽八十歿後十三年にして佛心禪師と號し三十三年にして更に大明國師の號を賜ふ

TAIMIN KOKUSHI.

BY TAKUMA YEIGA.

(A Kakemono, coloured; 3 feet 3 7/8 inches by 1 foot 4 3/4 inches.)

OWNED BY THE TEMPLE NANZENJI, KYŌTO.

(COLLOTYPE.)

Taimin Kokushi whose private name was Fumon and pseudonym Mukwan was born in 1212, in the province of Shinano. It is said that he already had two teeth when he has born and that his eyes had a peculiar form. In his 7th year he entered the priesthood and studied sutras in a school. He afterwards went to Shōichi Kokushi (1202-1279) to learn the method of contemplation and became well versed in it. He formed the idea of travelling into China which plan he carried out in 1251. During his twelve years' stay abroad he visited many learned priests, such as Hing-sau and Tan-chiau of Sung. On his return home he again followed Shōichi Kokushi whom he succeeded as abbot of the temple Tōfukuji. While the ex-Emperor Kameyama (reigned 1260-1274) was staying in Higashiyama, Kyōto, the rumour went abroad that the palace was said to be haunted by ghosts. His Majesty called together his courtiers to consult with them about the matter, and decided to call Yeison, a priest of Saidaiji, Nara to put a stop to the ghosts appearing, but in vain. The Emperor then thought that the doctrine of contemplation might be the best for stopping ghosts and summoned Fumon from the temple Tōfukuji; and asked if he could stop them. The abbot replying to the throne said: "Is it not mentioned even in the secular books that ghosts can not overcome virtue? How can they hunt the place where a priest is?" The affair was then put into his hand and the abbot lived in the palace together with twenty other priests. Nothing happened from that time on. The Emperor dedicated the palace to the abbot and founded a temple there now called Nanzenji. Afterwards the Emperor became a pupil of the abbot and wrote a laudatory verse over his picture. His method of instruction was very strict and his aspiration of the highest. He died in 1291; aged eighty. Thirteen years after his death a posthumous title was granted from the throne and again twenty years later the further title Taimin Kokushi by which he is generally known.

Takuma Yeiga, the painter, is well known in the history of art, but little of his life and genealogy is known to us. No less than five different opinions about his genealogy and life are recorded. They contradict one another and we do not know which to follow. But that he flourished during the reigns of the Emperors Go-nijyō and Hanazono (1302-1318) seems to be certain. His contribution toward the advancement of pictorial art can never be ignored. When the styles of the Sung and Yuen artists of China were introduced into the then centre of Japanese art, Kamakura, Yeiga was the first to pick up the best and essential points of these styles and to originate a new style of his own. Nyōchō (1352-1431) followed him and opened a new era in art while there were no other schools but Kōse and Tōsa. This fact must be attributed to the influence of Yeiga. He invented a new method in painting the thirty-two signs and eighty minor marks of a Buddha; his success in this line was as great as that in the application of the styles of Li Po-shi (of Sung) and Yen Hui (of Yuen).

The picture of Taimin Kokushi here reproduced is one of his masterpieces. The spirit and dignity of the abbot at the moment when he replied boldly to the throne is fully displayed on the canvas. His measure of success in adopting the styles of Li and Yen can be well seen in the picture.

1919年 1月 1日 星期一 晴
今日无事，静坐窗前，思及往事，感慨良多。人生如梦，转眼即逝。但愿能多行善事，积德累功。午后，友人来访，谈及近日时事，忧心忡忡。言及国家前途，令人唏嘘。友人谓：国家之兴，全赖国民之努力。吾人当各尽所能，共挽危局。言毕，握手告别。余亦感其言有理，遂决心从今日起，每日必行一善事，以报国家之知遇。夜半，忽闻风雨大作，雷电交加。余在梦中惊醒，心有余悸。思及人生无常，更觉世事难料。遂起而焚香，祈求平安。天明，风雨渐歇，空气清新。余亦精神抖擞，决心以崭新面貌迎接新一天。

1919年 2月 1日

1919年 2月 1日 星期二 晴
今日外出办事，一切顺利。上午，往某处办事，历时三小时。归来，整理文件，并写日记。午后，友人邀至茶室，谈天说地。友人言及近日所见，多有令人愤慨之事。余亦感同身受，遂发愿：凡遇不平之事，必挺身而出，为正义发声。友人闻之，大加赞赏。言毕，友人告辞。余亦感其言有理，遂决心从今日起，每日必行一善事，以报国家之知遇。夜半，忽闻风雨大作，雷电交加。余在梦中惊醒，心有余悸。思及人生无常，更觉世事难料。遂起而焚香，祈求平安。天明，风雨渐歇，空气清新。余亦精神抖擞，决心以崭新面貌迎接新一天。





瓢箪捉鯰圖(紙本淡彩) 僧如拙筆

(竪二尺六寸八分五厘、横二尺五寸一毫)

京都府下花園臨濟宗妙心寺塔頭退藏院藏

禪僧如拙は九州の人にして京都五山の二たる相國寺京都に寓せしが、繪畫を善くするを以て足利將軍義滿應安元年一應永元年即ち西暦一三六八年一三九四年在職に愛重せられたり其山人物花鳥の畫は南宋の馬遠夏珪牧溪玉澗及び元の顏輝の風あり如拙以前畫を能くする者未だ曾て宋元の畫法を學ぶ者なかりしに如拙に至りて始めて之を學びよく其法を得て所謂東山時代の畫風を創せり遺蹟の世に存するもの稀なれども名聲甚だ高く周文等舟船勢等諸名手の冠冕と爲りて繪畫史上に重要な地位を占有す如拙一に如雪と書し落款に如雪道人又は如雪亂芳軒と書せるもあり其印にも如雪軒文清又は蘭芳印等と刻したるを見る

こゝに掲ぐるものは水際を立てる一漢子が葫蘆を以て鯰魚を捉へんと擬するの圖にして世に珍らしき意匠なり畫上の題詞に犬相國禪僧如拙畫新様於源石小屏之間とあり則ち義滿の囑によりて描きたるものなるを知る可し夫れ固圍なる瓢箪を以て骨脱自在の鯰魚を捺着せんとす禪家の妙手段を以てするにあらざれば決して能くす可からざる所義滿の故らに斯の奇題を出せる如拙の辭せずして之を描ける其に極めて妙味あるの因縁と云ふ可し其秀潤なる墨氣隄雅なる筆致は即ち是れ宋元派の特色にして當時の畫界に少からざる影響を興へたるものなり畫上の價値を此畫に溢ゆるものと云ふ可し

GOURD AND CAT-FISH.

BY JYOSETSU.

(A Kakemono, light coloured; 2 feet 7½ inches by 2 feet 5½ inches.)

OWNED BY THE TEMPLE TAIZŌIN, MYŌSHINJI, KYŌTO.

(COLLOTYPE.)

Jyosetsu was a priest of Kiushū and a resident of the temple Shōkokuji, Kyōto, one of the five head quarters of the Zen sect. He was skilled in painting and seems to have been a favourite of the Shōgun Ashikaga Yoshimitsu (1368-1394 sovereign *de facto*). In painting landscapes, human figures, flowers and birds he adopted the styles of Ma Yuen, Hsia Kwei, Mu-chi, Yueh Kan of the Southern Sung and Yen Hui of Yuen of China. Japanese artists had never studied the styles of Sung and Yuen until this brilliant example was set by Jyosetsu, who thus settled the art-method of the so-called Higashiyama period. He was famous as the forerunner of those noted artists, Shūbun, Sesshū and Kanō Yūsei and occupies a foremost position in the history of art in Japan.

The picture here reproduced is of a peculiar humouristic design. A man is endeavoring to catch a cat-fish with a gourd. From the writing over the picture we see that he painted this by order of the Shōgun Yoshimitsu. "As difficult as to catch a cat-fish with a gourd" is one of our well-known proverbs. It is indeed a new design for painting and yet executed in high taste. The free and natural handling display the peculiarity of the new style introduced by the painter. It no doubt influenced contemporary artists. Moreover we find the names of the famous Zen priests, Shūsō, Bonpō, Shingen, etc., among those who wrote verses over the picture. This fact alone adds much to the value of it.

新學堂編輯 孫小荅 謹識

Vertical columns of text, likely bleed-through from the reverse side of the page. The text is mostly illegible due to fading and bleed-through.

Lysoze
The text in this section is also illegible, appearing as faint, mirrored characters from the reverse side of the page.



柿本人麿及小野小町畫像(紙本着色) 春日行秀筆

三十六歌仙畫卷中の二圖

(各一尺六寸五分、横一尺四寸)

京都市北野神社藏

三十六歌仙は一條東西曆九八七年—一〇二一年の頃大納言藤原公任が古今の歌人中より撰拔せしものにして即ち柿本人麿紀貫之凡河内躬恒伊勢犬伴家持山邊赤人在原業平僧正通照素性法師紀友則兼九太夫小野小町藤原兼輔藤原朝忠藤原敦忠藤原高光源公忠壬生忠兼微子女王中臣頼基藤原敏行源重之源宗千源信明藤原清正源順藤原興風清原元輔叔上是則藤原之興藏人左近藤原仲文大中臣能直壬生忠見平兼盛中務等はれなりこゝに掲ぐる二圖は三十六歌仙畫卷中より撰出したるものにして一は柿本人麿他は小野小町なり何れも和歌の名人にして所謂天地を動し鬼神を感せしむるの妙ありと稱せらる人麿は天尼彦國押人命の後裔にして傳統文武二朝(西曆六九〇年—七〇七年)に仕へしが歌道に於ては古今に獨歩し百世の師範たり小町は出羽守良真の子或は云ふ參議堂承和領即ち西曆第九世紀の人の孫なりと絶世の美人にして和歌に巧みに其生涯に就て種々の物語ある婦人なり此歌仙畫は近代の名工佐吉内記弘實文久四年即ち西曆一八六四年殺すの春日行秀の筆と鑑定せるものなり意匠巧妙にして運筆自在畫し行秀の作に相違なからん行秀は清涼寺の融通念佛緣起第一冊に其一段を出せしを寫きたる一人にして從五位右近衛將監行廣の男なり從四位上太藏少輔に叙任せられ春日繪所預となる但し其卒年詳ならず恐くは永享西曆一四二九年—一四四〇年頃の人なる可し又畫上の歌は從二位權大納言清水谷實秋の筆なりと云ふ實秋は權中納言公勝の子應永二十七年西曆一四二〇年四月四十八歳にして薨せし人なり

TWO POETS, KAKINOMOTO HITOMARO AND ONO-NO KOMACHI.
(TWO OF THE THIRTY-SIX POETS).

BY KASUGA YUKIHIDE.

(Coloured; each, 1 foot 7½ inches by 1 foot ½ inch.)

OWNED BY THE SHINTŌ TEMPLE KITANO-JINSHA, KYŌTO.

(COLLOTYPE.)

The so-called thirty-six poets were chosen from among the celebrated Japanese poets, ancient and modern, by Fujiwara Kintō during the reign of the Emperor Ichijūyō (987-1011). Following is the list—Kakinomoto Hitomaro, Kīno Tsurayuki, Ōkōchi Mitsune, Ise, Ōtomo Yakamochi, Yamabe Akahito, Ariwara Narihira, Sējyō Henjyō, Sosei Hōshi, Kīno Tomonori, Sarumaru Dayū, Ono-no Komachi, Fujiwara Kanesuke, Fujiwara Asatada, Fujiwara Atsutada, Fujiwara Takamitsu, Minamoto Kinada, Mibu Tadamine, Saigū-no Nyogyō, Nakatomi Yorinoto, Fujiwara Toshiyuki, Minamoto Shigeyuki, Minamoto Maneyuki, Minamoto Nobuaki, Fujiwara Kiyonasa, Minamoto Shitagō, Fujiwara Okikaze, Kiyohara Motosuke, Sakanouye Korenori, Fujiwara Koreoki, Kurōdo Sakon, Fujiwara Nakabumi, Ōnakatomi Yoshinobu, Mibu Tadami, Taira Kanemori and Nakatsukasa. The pictures here given were taken from rolls with portraits of these thirty-six poets. The first one is Kakinomoto Hitomaro, and the second, Ono-no Komachi. These two are the most famous; their lyrical verses move deities to admiration. Indeed they are the supreme geniuses among our poets. Hitomaro served the Empress Jitō and the Emperor Monbu (690-707). Komachi was a daughter of Yoshizane. She was not only celebrated for her poetry but renowned as an unrivaled beauty.

These two pictures, Sumiyoshi Hirotsura, a celebrated connoisseur and painter, (died in 1864) judged to be by Kasuga Yukihide, one of the painters of the famous rolls "The Historical Picture of Yudzū-nenbutsu" owned by the temple Shōryōji, Kyōto (see Vol. I). Their artistic taste and excellent touches leave no doubt of the identity of the artist. He was a son of Yukihito, and appointed to the high office of "Okura-shōyū." The date of his death is not exactly known, but it is probable that he lived during the years of Eikyō (1429-1440).



而年入唐

此乃...

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小野小町

色みくろ

くまの

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くまの

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か



山水樓閣圖屏風一雙(紙本墨畫) 曾我蛇足筆

(各型五尺三寸 横一丈一尺八寸四分)

伯爵井伊直憲君藏

こゝに掲ぐる山水樓閣の屏風畫は傳へて曾我蛇足の筆なりと云ふ畫面の經營繁冗に過ぎたるの感なきにあらざれども仔細に之を檢視すれば其筆力の剛健にして氣格の老蒼なる夏珪の風神を越ひ馬遠夏珪馬遠共に支那南宋の名工の骨髄を得たり亦是れ一個の傑作と云ふ可し聞説く蛇足は明の歸化人李秀文永和中即ち西歴第十四世紀末の人にして人物花鳥山水を善くせりの子なりと果して然らば此種の畫を善くせしも決して偶然に非ざるなり蛇足の傳記は第一冊達磨德山臨濟三幅對の處に出だせり

LANDSCAPES.

BY SOGA JASOKU.

(A pair of folding screens, ink-sketch; 10 feet 9 1/2 inches by 5 feet 2 1/4 inches.)

OWNED BY COUNT NAONORI I-I.

(COLLOTYPE.)

The pictures here reproduced are generally accepted to be by Soga Jasoku. At first glance they may seem to contain too many and too varied objects, and their distribution to be somewhat wanting in harmony. But on careful examination one cannot fail to notice the vigour of handling and the nobility of spirit worthy of Soga Jasoku who was well versed in the mode and spirit of Ma Yuen (Hayen) and Hsia Kwei (Kakei), artists of the Southern Sung, China. Jasoku is said to have been a son of Li Shū-bun who was a naturalized subject from the Ming dynasty of China (end of the 14th century) and an artist skilled in the portrayal of human figures, landscapes, flowers and birds. He might have inherited his Chinese style of landscape painting from his father. Jasoku's life has been given in Vol. 1, "Dharma, Te-shan and Lin-chi."

静謐な第一冊は、禪宗の二階の趣を述べてある。

この書の内容は、著者の著したもので、その中に、禅宗の二階の趣を述べてある。その中に、著者の著したもので、その中に、禅宗の二階の趣を述べてある。

前掲凡例、直志堂藏

著者 凡例、直志堂藏

山水畫閣圖具風一變(鎌本)藏書 曾莊館藏

LANDSCAPES

BY SOGA JASOKU

(A pair of photographs, mounted in a book, by the artist, Sotho.)

OWNED BY COURT MUSEUM II

(COLTYPE)

The pictures I refer to are generally considered to be *Soga Jassoku's*. At first glance they may seem to contain the same subjects and their distribution to be somewhat similar in many ways. But on careful examination one cannot fail to notice the variety of handling and the nobility of spirit which is characteristic of *Soga Jassoku* who was well versed in the mode and spirit of the *Yuan* (*Yuan*) and his *Yuan* (*Kak*) dates of the *Southern Song*. *Soga Jassoku* and to have been a man of the *Southern Song* who was a native subject in the Ming dynasty of China (end of the 14th century). He was well versed in the painting of human figures, landscapes, flowers and birds. His style of painting is the Chinese style of the *Southern Song*. His painting from his father *Jassoku's* has been found in the collection of the *Southern Song* and *Yuan* dynasties.









佛鬼軍畫卷(紙本淡彩) 傳一休和尚筆

全一卷中的一段

(全長四尺四寸八分、整幅八寸二分五厘)

京都市淨土宗西山派十念寺藏

此佛鬼軍畫卷は極樂淨土の諸佛が地獄の冥官羅刹を攻滅して其衆生を引攝濟度する狀を描きたるものなり其配軍の方略は阿彌陀佛を總大將とし地藏菩薩を嚮導として觀音勢至等の二十五菩薩之に從ひ東方は藥師如來日光月光十二神將等を隨へて之に當り北方は釋迦牟尼佛淨御梵天將等を率ゐて出陣し南方は寶生如來進軍し大日如來も亦不動大威德金剛夜叉等の諸明王を派して應援たらしめ地獄軍を殲滅し盡さんとするものなりこゝに出せる團は北軍釋迦牟尼佛の一隊が中天竺摩揭陀國より進軍する處にして獅子王に跨り劍を捧持するものは副將軍文殊菩薩白象王に坐して合掌するものは普賢菩薩なり其他は諸天諸聖十羅刹等ならんも一々其名を指摘すること難し抑此畫卷は玄妙なる佛教の教理を通俗的具象的に表顯したるものなり佛と云ひ如來と云ふも畢竟人人本具の妙心に於て冥官と云ひ羅刹と云ふも唯だ是れ自己の煩惱妄念に過ぎず本具の妙心を以て煩惱妄念を擬はゞ地獄即淨土煩惱即菩提にして直に此畫卷の深意に達へるものと云ふ可し

此畫卷の詞書は書起し唐突にして恰も前を承けたる文勢なればもと前文ありしものにして中ごろ缺損若くは散逸したるにはあらざるかと思はるる交政西曆第十九世紀の始の頃考證家喜多村節信の言に此畫卷展轉して行く處を知らずと云へり然らば其後如何してか十念寺に歸りしものなるべきも展轉の際散失の箇處を生ぜしなる可し抑此畫卷は書詞共に古來傳へて一休和尚名は宗藏自ら狂雲子と號す後小松希の驛子にして文明十三年即ち西曆一四八一年八十歳を以て示寂せり其蹟とせり是れ其着想の非凡なること慈匠の飄逸なることを見て臆斷したるものならんも細かに其書體畫風を檢すれば此説到底信するを得ず雍州府志には佛鬼軍の圖是れ古土佐家の筆なりとあり是れ亦泯然たるの説未だ信を置き難し但し之を專門家の筆と見たるは妥當の見にして恐らく一休以前の畫家なる可し

THE WAR BETWEEN BUDDHAS AND DEMONS.

SAID TO BE BY IKKIU.

(A portion of the roll, light-colored, 44 feet 5 1/2 inches by 9 7/16 inches.)

OWNED BY THE TEMPLE JŪNENJI, KYŪTO.

(COLLOTYPE.)

In the roll, a portion of which is here given, Buddha's victory over hell is depicted as a war between the two parties. All the departed who are being tortured by the demons in hell are rescued by the Buddhas of the Land of Bliss whither they are all invited to go and live in peace. The arrangement of the battle is as follows: Buddha Amitābha in the west is the commander of the whole army in which the twenty-five Bodhi-sattvas, Avalokiteśvara (Kwannon), Sthāna-prāpta (Seishi), etc. are in the van. The east division is led by Bheśajyā-guru Buddha followed by Sārya, Candra and twelve other heroes of heaven. The north division is conducted by Śākyamuni while the south wing is allotted to Buddha Ratna-sambhava (Hōjyō Niorai). Buddha Mahā-vairocana also comes with Acara, Yakshas and others as reinforcements.

The picture here reproduced shows the march of Śākyamuni of the northern division from Magadha. General Mañjuśrī (Monju) with a sword rides on a lion, while General Samanta-bhadra (Fugen) with folded hands rides on a white elephant. The other party, which seems to contain Indra, Asvins, Nāgas, Rākshasas, etc. forms also a part of Śākyamuni's division. It intends to represent the influence of the Buddhist religion in a popular and concrete way.

This roll of peculiar designs has been handed down as by Ikkiu (died in 1481), a son of the Emperor Gokomatsu. The tradition probably owes its origin to the identification of the personality of Ikkiu with the original and humorous idea of the picture. Ikkiu, be it added in passing, lead a Bohemian life arousing interest in religion with his successful humours and wits, during the Ashikaga period (15th century). But the style both of the writing as well as of the painting precludes the possibility of its being by Ikkiu. In a book called "Yōshūfushi" it is said that the "War between Buddhas and the Demons" was painted by an old Tosa artist, but this also is too vague to be trusted. Anyhow it must be by an artist before Ikkiu. The free and powerful use of the brush is especially noteworthy and betrays the work of a specialist.

將軍軍書發源本遊述 第一卷 附錄 附

全一巻中の一劃

一八七二年八月一日

取置の書案なる可し... 夫の如き爲多難し... 將軍軍書發源本遊述... 將軍軍書發源本遊述... 將軍軍書發源本遊述...

THE WAR BETWEEN BUDDHAS AND DEMONS.

BY THE AUTHOR.

OWNED BY THE TEMPLE UPRIGHT KYO.

(GOLD TYPE)

In the fall, a portion of which is here given... All the departed who are buried... The other party, which seems to be... It intends to represent the... This story of peculiar character... The tradition perhaps owes its origin... The picture, if it is indeed in... and during the Aikawa... possible of its being the... as painted by an old... The face and powerful...





山水圖(紙本淡彩) 僧雪舟筆

山水畫大卷中の四段

(全長五丈一尺七寸五分、幅一尺三寸二分)

公僧毛利元昭君藏

雪舟應永二十七年—永正三年即ち西曆一四二〇年—一五〇六年が非凡の天稟を以てし夙に身を畫事ニ味に托し如拙周文を師とし且つ拾く宋元の諸名家を採り前人の精華を吸取消化して別に一家の妙趣を發揮したることは第一冊冬夏山水圖及び第二冊破墨山水圖の説明に於て述べたるが如し雪舟又常に心を塵外に馳せて萬象の妙諦を觀じ東西に評遊して造化の眞美を感得せり故に其畫を盡さざるなし山水人物花卉禽獸に互りて皆含蓄の妙に富み一揮一灑天然の趣を盡さざるなし殊に山水畫に至りては眞に空前絶後の技倆を有し何人も企て及ばざるの域に達せり傳へ云ふ雪舟曾て明に航し當時能畫の人を問ふ明人答へて曰く近時畫を能くする者其人に乏しからず就中李氏張氏は一變の高手なりと雪舟其畫を見以爲らく我れ遠く來りて此國に遊ぶ志丹青の師を求むるに在り今二大家の畫を觀るに其に學ぶに足らず知る可し大明國裏竟に我師とす可き人なきを然れども明國の山河勝地是れ我が師なり師は我れに在つて人に在らず豈他に就て求めんやと是れより激脚忘らざりきと云ふ以て其道詣の深き所以を知るべし今こゝに出す四枚の圖は毛利公僧所藏の山水畫卷より撰出したるものにして雪舟の作中に在りても最大傑作と稱せらるゝものなり此卷物は蜀紅の錦を以て裱裝し題簽も亦雪舟の自から書する所なり又卷尾には文明十八年嘉平日天童前第一座雪舟叟等揚六十有七歳云々の款ありて老境の作たるを證す元來此種の長卷は横に伸びて縦に短く層層疊疊の景平遠萬里の趣を寫して窮屈平板ならしめざるは畫家の極めて難しとする所なるに雪舟に在りては更に筆端の蒼東を感せざるが如く縦横揮灑し去つて景象の變化盡くる所を知らず而も其清高なる風韻と遠能なる筆筆とは宋元諸家の神韻を取り打て一九と爲せるものにして所謂天衣無縫の妙を極めたるものと云ふ可し雪舟の前後日本の丹青場裏は名家星の如く如拙周文能阿彌翁阿彌相阿彌宗丹祐勢啓書記等皆燦然たる光輝を放つて雖も近に雪舟の皎々たるに如かず雪舟は恰も畫界の明月の如し轉り古人をして其光輝を仰がしめたるのみならず亦今人をして盡く其清影を仰がしむるものなり

LANDSCAPES.

BY SESSHŪ.

(Four portions of a great roll, ink-sketch; 51 feet 5½ inches by 1 foot 3¼ inches.)

OWNED BY PRINCE MOTOAKI MŌRI.

(COLLOTYPE.)

We have more than once spoken about Sesshū (see Vols. 1 and 11). His skill in every branch of pictorial art is well known but he is especially famous for his landscape sketches. During the Ming dynasty he traveled in China where he sought an able artist from whom to learn the secrets of art. People told him that Li and Chang were the two most distinguished painters of the time, but on seeing their productions he thought to himself: "I am come to China to search for an able teacher in art. But unfortunately the works even of the most famous artists here are not worthy of study. Alas! there seems to be no one to follow in the reign of the great dynasty of Ming. The beautiful landscapes of China alone can teach me art. I must depend on my own genius, seeking nothing from another." Thereafter he is said to have devoted himself to depicting the beauty of nature as he found it in landscapes, in which he became so famous.

The grand roll of landscapes of which only four portions are here reproduced is considered to be the most excellent production of all those handed down to us. The roll is bound in the Chinese embroidery of his time and the Chinese title "Paintings by Sesshū" is in his own writing. At the end, the date, his names and his age (67th year) are written, also by himself. Generally speaking, in such a roll as this the painter is often forced to bring in some unnatural designs to make it complete owing to the small width and great length. And again it is very hard to depict the grand scenery of mountain ranges or vast plains. Sesshū, however, shows not the least awkwardness in the roll, the natural beauties of China being shown fully. Its high and admirable design and its light and powerful handling seem to inherit the spirit of the artists of the Sung and Yuen dynasties. It is but natural that he acquired renown above all his distinguished contemporaries, such as Josetsu, Shūbun, Nōami, Gōjōami, Sōami, Sōtan, Keishokū, etc.

















山水圖雙幅(紙本墨畫)

借秋月筆

(各幅高五尺、横一尺三寸)

男符伊達宗曜君藏

畫聖雪舟胸に明鏡を懸け筆に澁翰を具へ近くは如拙周文を陶冶し、遠くは宋元の名家を採擇して一派の畫風を創むるや其風を慕ふて門に入る者少ながらず秋月宗圓楊月周耕周繼等能く其筆意を得て名聲を世に顯はせるもの數多あり就中秋月は第一の高足弟子にして時に超師の作なきにあらざる所謂衣鉢を傳へたるの人なりと云ふこゝに掲ぐる山水圖は其晩年の作にして一點一畫苟も筆を下さず、品格清高神韻鏗鏘毫も烟火の氣なし世人往々秋月の畫を以て誤つて雪舟の筆と爲すは蓋し偶然に非ざるなり案するに秋月元是れ一個の武人一朝首を回らして俗を出で圓頂緇衣禪を學び心を攝するの傍ら思を丹青に走せて四方に周流し月宿密餐晴風吟月悠々自適の閑千山萬水を胸中に收め來り紙に臨み墨を點じて筆下雲烟を生ずるの處名利兩ながら相忘るゝを以て無上の快樂としたるものなれば其畫品の清高温雅なるも亦宜なりと云ふ可し

秋月は薩州の人、俗名を高城權頭と云ふ、或時諸兄弟と共に太守に隨つて戰陣に隨み人生の無常に感ずる所あり獨り遁れて跡を斷し剃髮して僧となり周防國山口の雲谷庵に抵りて雪舟の門に入り名を等觀號を秋月と云へり、應仁二年西曆一四六八年雪舟に從ひ同耕等と共に明に入る是れより其作る所の畫に款して入唐秋月と云ふ、歸朝の後明應元年西曆一四九二年の秋迎へられて郷に歸り福昌寺に高居して書禪三昧に日を送り後大隅に往き加治木に於て歿せりと云ふ、其歿年は詳ならざれども某氏所藏觀音文殊普賢の三幅對に在唐三年秋月七十歳の款ありと云へば則ち其古稀の齡を保ちしこと及び在明三年なりしこと知る可し

LANDSCAPES.

BY SHŪGETSU.

(A pair of Kakemono, ink-aketch; each, 4 feet 11½ inches by 1 foot 3¼ inches.)

OWNED BY BARON MUNAKIRA DATE.

(COLLOTYPE.)

Sesshū, to whom we have often referred in the notes, opened a new epoch in the pictorial art of Japan after he had studied and digested all the essential points of Josetsu, Shūbun, and the famous artists of the Sung and Yuan dynasties. A great number of those interested in the new school thronged together, to Unkoku in the province of Suwō where Sesshū himself was engaged in teaching art. Among these the most distinguished were Shūgetsu, Sōyen, Yōgetsu, Shūkō, and Shītoku, who though not equal to their master in skill, were by no means less active in propagating their master's new style each in his own special subject. The landscapes here reproduced are the work of Shūgetsu, in his later years. Every line and every dot is executed with the greatest care, showing the experience and skill of the author. In taste and spirit it must satisfy even the most fastidious. Those of his productions which are not signed are often mistaken for his master's.

Shūgetsu had been a warrior and became a priest afterwards when he devoted himself to art. He used to travel over the land enjoying the moon or flowers, and the scenery of all hilly districts. He was much influenced by the beauties of nature, and the taste he thus cultivated was fully manifested on the canvas. While a warrior his name was Takagi Gonokami; he served the feudal lord of the province of Satsuma. At one time he and his brothers took part in a battle and it was while in camp that he quitted his office and became a priest. Whereupon he visited Sesshū at Unkoku to study art. He took a new name, Tōkwan, while his pseudonym was Shūgetsu. In 1468 he went to China with his teacher Sesshū and his fellow-students, Shūkō, etc., after which he used to sign himself, "Shūgetsu, a pilgrim in China." After his return home, he went from Suwō to Satsuma where he resided in the temple Fukushōji thence removing to Ōsumi; he died in Kajiki. The time of his death is not exactly known but there are said to be pictures of the "Three Venerable Ones" (Avalokiteśvara, Mañjuśrī and Samantabhadra) signed by our artist as follows:—"Shūgetsu, for three years a pilgrim in China; aged seventy." This shows that he lived to an advanced age.





周茂叔愛蓮圖(紙本淡彩) 狩野正信筆

(竪二尺八寸 横一尺一寸)

伯爵伊達宗基君藏

支那宋の周茂叔名は惺實後に惺願と改む茂叔は其字なり世々道州湖南省永州府濂溪の上に家居す因て濂溪と號す熙寧年間西曆一〇六八年一〇七七年南康軍に知となり學を興し俗を善くせしかば民は其化に従ひ士は其學を宗とせり卒して道國公に追封せらる其著太極圖說通書等世に行はる茂叔平生蓮を愛し池を鑿ちて之を種を愛蓮の説を作る其遺を愛する所以は澄泥より出でて染まらず清澁に洗はれて妖ならず中通り外直く觀都として香薰じ亭々として淨く立ち遠く觀る可くして養れ概ふ可らざる事恰も有徳の君子に似たればなり此に出せる書は周茂叔愛蓮の圖にして圖中の蓮池は茂叔が曾て南康江西省に知たる時府治の南に鑿たしめたるものならん微風柳枝を拂ひ曉禽遊林を單むるの風靜に扁舟に掠して滿池の清涼を領する意寫し得て生氣あり氣韻高尚これに對すれば忽ち無限の感を生ず之を題宋大家の作に比するに毫も遜色あるを見ず蓋し正信周文宗丹の二大家に書法を受け且つ將軍に侍して多く支那の名書を展觀するの便を得たれば其手腕の此に至れる宜なりと云ふ可し

狩野正信は伊豆の人幼名は四郎次郎後に大炊助と稱す出羽次郎景信の長男なり足利將軍義政安元年一文明五年即ち西曆一四四四年一四七三年在職に仕へて近侍となり後兼慶して祐勢師盛又は友清にも作ると號し法眼に叙せらる天性書才に長じ周文宗丹二人の門に入り深く造詣する所あり凌厲強健の筆を逞くして遂に一家の格を創し子孫相繼いで四百餘年間書界の權柄を掌握するの福緒を啓けり其生死の年月に就ては傳説區々に分れたれども享徳二年に生れ延徳二年(元年即ち西曆一四五三年一四八九年三十七歳を以て歿せりとの説真に近きが如し

CHOU MAU-SHU ON THE LOTUS POND.

BY KANŌ MASANOBU.

(A Kakemono, light-coloured; 2 feet 9 1/4 inches by 1 foot 1 1/4 inches.)

OWNED BY COUNT MUNEMOTO DATE.

(COLLOTYPE.)

Chou Mau-shu of the Sung dynasty of China lived in the valley of Lien-chi in Tao-chou (in Hu-nan) and called himself "Lien-chi." During the Hsi-ning period (1068-1077) he was appointed head of the garrison at Nan-kang and devoted himself to promoting learning and carrying out various reforms, thereby influencing not only the warriors but all the people as well. His writings, the "Ta-chi-tu-shuo" (Exposition of the Absolute), etc., were very popular among his fellow-countrymen. Mau-shu was particularly fond of the lotus and planted many of them in a pond especially dug for that purpose. He wrote a very famous essay on the lotus in which he explains why he so loved the flower: "The lotus rises from the mud but is never polluted. It stands upright but is quite empty with one stalk and one leaf. It is pure and fragrant, lovely to look upon from afar and too delicate to be touched. The higher morality of a sage can well be compared with it." The picture here given depicts Mau-shu in a boat on his lotus pond. The soft morning breeze is blowing the willow branches and the distant trees are still covered by the mist. His quiet enjoyment on the water can be well imagined. In execution, taste and spirit this picture is second to none of the Sung dynasty.

Kanō Masanobu, our artist, was a native of the province of Idzu and eldest son of Kagenobu. He became an attendant of the Shōgun Ashikaga Yoshimasa (1444-1473). Afterwards when he retired he took a new name, Yūsei. He studied art under Shūbun (see Vol. III, "An Autumnal Evening Scene") and Sōtan, the two great painters, and when he used to attend the Shōgun he had opportunities to see many Chinese paintings and was thus able to accomplish his skill. He originated the art-method of his school which was the standard for all artists for 400 years. His date is not exactly fixed, but if we take 1453-1489 for his short life of thirty-seven years we shall not be far wrong.





融通念佛緣起畫卷紙本着色 傳土佐光信筆

二卷中第二卷中的一段

各巻全長七丈二尺六分 整幅一尺二寸二分

京都市東山淨土宗西山派大本山禪林寺藏

融通念佛は聖應大師良忍延久四年—長承元年即ち西曆一〇七二年—一二三二年が始めて唱道弘通したるものなること第一冊に述べたるが如し此融通念佛の緣起を書けるもの世に數種あり春日行秀等の筆に係る清涼寺所藏の畫卷第一冊に其一段を出せり及び今此に出せるもの各其—なり此等畫卷の末尾には融通念佛勸進の爲め六十六箇國に各一本を得賦す可きよしを記せり想ふに融通念佛の盛んに世に行はれし頃は此緣起を書くことも亦流行したるものなる可し

土佐光信は中務丞藤原光弘の男にして從四位下に叙せられ刑部大輔に任せらる其辛年は詳ならず或は云ふ大永五年西曆一五二五年五月九十二歳にして歿せりと其眞僞を判するに由なれども後土御門後柏原二帝の御宇西曆第十五世紀及び第十六世紀の交世に榮えたる人なること無疑なし光信能く藤原信實鳥羽正及び老齋住吉等の長所を集めて一種獨得の技を揮へり此に掲ぐる圖は古來光信の筆と傳へらる、融通念佛緣起畫第二卷中の一段にして木寺の禪覺僧都のうしかひ童の妻女難産によりて死す可かりしが此念佛衆に入て命を延びにけりこれを聞きて念佛に入るもの二百七十二人なりと云へる意を描きしものなり此畫果して光信の筆なるや否や未だ速に斷定す可らず且つ之を他の光信の筆と傳ふる福富草紙清水寺緣起等に比べ見るに畫風の自から同じからざるものあり然れども其筆力沈練老實にして能く古土佐の氣格を表現し後の土佐派の如く萎靡軟弱の態なきを見れば之を光信の筆とするも亦理なきにあらず兎に角に此卷の如きは世間多くの融通念佛緣起中出色のもの云ふ可し

HISTORICAL PICTURE OF YŪDZŪ-NENBUTSU SECT.

SAID TO BE BY TOSA MITSUNOBU.

(A portion of the second of the two rolls, coloured; each roll, 71 feet 7 7/16 inches by 1 foot 2 1/2 inches.)

OWNED BY THE TEMPLE ZENRINJI, KYOTO.

(COLLOTYPE.)

Yūdzu-nenbutsu, a branch of the Pure Land sect, was founded by Ryōnin (1072-1132) as we have noted in V.I. 1. There are several picture-rolls which illustrate the origin and development of the sect. That by Kasuga Yukihide, etc. was partly given in Vol. 1. The picture here reproduced is also a part of one of these rolls. Some of these bear notes to the effect that a certain number of copies of such rolls were to be painted by different artists and distributed to 66 provinces throughout the country.

Tosa Mitsunobu, a son of Mitsuhiro, was the second judge of the criminal court and seems to have flourished during the reigns of the Emperors Gotsuchimikado and Gokashwabara (between the 15th-16th centuries). A tradition says that he died in 1525, aged ninety-two, but the date is not confirmed by any other authority. The picture here reproduced is a part of the second of the rolls said to be by Mitsunobu and gives the incident of a farmer's wife in confinement who came to believe on Buddha, by whose favour she was delivered with most extraordinary ease. Through the fame of this incident 272 people came and joined the sect. This is the meaning of the picture here given. We can not say with certainty that it is a painting of Mitsunobu, whose "Fukutoni's Tale" and "A Historical Picture of the Temple Kiyomidzu" rather differ in taste and spirit. But the use of the brush is skilful, gentle and quiet showing the work of a veteran of the old Tosa school. It is not like the work of the later Tosa artists whose works are all weak. It is reasonable to attribute this to Mitsunobu. This is no doubt one of the most distinguished paintings among the Historical Rolls of the Yūdzu-nenbutsu Sect.





溪山問奇圖(紙本墨畫) 狩野古法眼元信筆

(墨五尺八寸九分、横四尺六寸九分)

京都府下花園臨濟宗妙心寺塔頭靈雲院藏

正信以來今に至るまで狩野の一派に名人多しと雖も古來狩野氏を言ふ者は必ず先づ拵を古法眼に属せざるなし蓋し元信は天縱の畫才を負ひ支那宋元西曆九六三年—一三六七年の大家趙昌馬遠夏珪牧溪梁楷王洵孫榮顧輝等の畫風を學び又本朝の名家藤原信實西曆第十三世紀の人第三冊に其傳あり、主任光信本冊繪林寺藏融通念佛緣起書卷の處を看よ等の畫法を修め和漢兩畫の長短を取舍し諸家の美を集めて畫界に一生命を拓きたるものなりされば其作くる所の畫氣韻に富み寫形に美にして一幅一軸觀來りて自から感興の新たなるを覺えざるなし

こ、に出せる溪山問奇の圖二幅は第一冊に挿みたる六幅の山水花鳥畫と共に靈雲院の所藏にか、れり而して是れぞ元信が院の開山大体和尙西曆第十六世紀の人の爲めに平生の蘊蓄を傾け盡したるものなることは既に第一冊に於て述ぶる所の如し就中此二幅は沈黙老蒼馬遠の遺韻を拘す可く人をして畫傑の手腕物として佳ならざるなきに驚かしむ其圖様一は旅客が溪山の奇を誇ひ勝を探り處々として行き漫々として遊ぶの狀にして山畔水隈茅屋の點綴するあり小舟蘆荻の間に隱見し危橋淺水に横はる處蘆を擔ふの僕と共に將に一溪を臨えんとするの趣を寫し他は則ち問奇の旅客が覺えず山中に時を過ごして曠色の漸く到るに驚き蒼皇として歸路に就く處にして遠山溪々煙霧の間に隱れ近峯突兀恰も歸客を送るの狀畫き來りて咄々眞に迫り覽者をして身の畫中に在るを疑はしむ筆端神有りの稱空しからずと云ふ可し

LANDSCAPES.

BY KANŌ KOHŌGEN MOTONOBU.

(Two Kakemono, ink-sketch; each, 5 feet 10 7/8 inches by 4 feet 8 1/2 inches.)

OWNED BY THE TEMPLE REIUN-IN, MYŌSHINJI, KYŌTO.

(COLLOTYPE.)

Since Masanobu the Kanō school has produced many famous painters, among whom **Kohōgen Motonobu** is undoubtedly first. He studied the styles of all the great men of the Sung and Yuen dynasties of China (963-1367), such as Chao Ch'ang, Ma Yuen, Hsia Kwei, Mu-chi, Liang Kai, Yuch Kan, Shun-cheu and Yen Hui, and learned the methods of Fujiwawa Nobuzane (13th century; see Vol. III.) and Tosa Mitsunobu (see above) of Japan. With this breadth of knowledge he opened a new path in art; his productions are generally rich in spirit and fine in execution. When we examine them one by one each arouses a fresh enthusiasm.

The landscapes here reproduced and those given in Vol. I are the treasures of Reiu-in, Kyōto, and are said to be those in which Motonobu tried to do his best for Daikū, the founder of the temple (16th century) as has been said in Vol. I. Especially in the two pictures here given does he display his skill though at the same time there are traces of the influence of Ma Yuen. In the first some people are hurrying to reach a vantage point from which to view the scenery; others are already enjoying it from before two rustic cots. The ferry boats, the bridge over the stream and the hermitages at the foot of the mountain are all attractive and add materially to the beauty of the scenery. In the second the painter depicts an evening scene among the hills; the people are hastening home as the day is closing fast. These are certainly very representative of his genius.

The first part of the paper is devoted to a general discussion of the problem. It is shown that the problem is equivalent to the problem of finding a function $f(x)$ which satisfies the conditions

$$f(x) = \int_0^x f(t) dt + g(x)$$

where $g(x)$ is a given function. It is shown that the function $f(x)$ is uniquely determined by the conditions

$$f(0) = g(0)$$

and

$$f'(x) = g'(x) + f(x)$$

The second part of the paper is devoted to the construction of the function $f(x)$. It is shown that the function $f(x)$ can be expressed in the form

$$f(x) = \int_0^x g(t) e^{t-x} dt + g(x)$$

where $g(x)$ is the given function. It is shown that the function $f(x)$ is uniquely determined by the conditions

$$f(0) = g(0)$$

and

$$f'(x) = g'(x) + f(x)$$

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耕作圖(紙本墨畫) 狩野永徳筆

(竪一尺二寸、横二尺一寸九分)

子爵大久保忠一君藏

狩野永徳(天文十二年—天正十八年)即ち西暦一五四三年—一五九〇年)の傳は第一冊(琴棋花鳥)の處に述べたり。永徳は松榮の子なれども、祖父元信に親炙して家法を得たること多しと云ふことに出せる。耕作圖を觀るに、通常所謂永徳の風少くして寧ろ元信に酷似せり。若し夫れ一代の氣運に乗じ、英雄墨太閤の保護の下に、瑰麗豪健の筆を揮ひたる永徳の眞面目は第一冊に出せる。聚光院の琴棋及花鳥畫を觀て知る可し。然れども祖父の薰陶を受け、家法の正傳を得たること此圖に於けるが如くなるものなくんば、奚んぞ能く彼れが如き妙域に臻るを得んや。永徳の技は迥に父の松榮に超え、祖父元信と併び稱せらるゝものにして、狩野氏の名譽永徳に至りて益々盛んなるも、故なきにあらざるなり。

THE PLOUGHMAN.

BY KANÔ YEITOKU.

(A Kakemono, ink-sketch; 2 feet 4½ inches by 1 foot 5¾ inches.)

OWNED BY VISCOUNT TADAMASA ÔKUBO.

(COLLOTYPE.)

The life of **Kanô Yeitoku**, (1543-1590) has been given in Vol. 1. Yeitoku is a son of Shôyei, but in art he is a direct pupil of his grandfather, Motonobu. The picture here given betrays on the whole the style of Motonobu rather than his own. For the taste he cultivated and the skill he acquired as an artist under the patronage of Taikô Hideyoshi we refer to the pictures given in Vol. 1. But to show that he was well versed in the traditional method of Kanô we introduce the present picture. The skill of Yeitoku is generally regarded as far superior to his father Shôyei's, and as one of the great artists, he is ranked with his grandfather, Motonobu. It is to Yeitoku especially that the Kanô school owes its great fame.





觀音大士畫像(本淡彩)

支那明朝陳賢筆

觀音大士畫像十八葉中の二葉

(各葉一尺一寸七分五厘、横一尺七寸七分)

京都府下宇治萬福寺黃塚山松隱堂藏

徳川四代將軍家頼慶安四年(延寶八年)即西曆一六五一年—一六八〇年在職の時支那黃塚山福建省福州府福清縣の住持隱元禪師長崎興福寺の僧逸然の懇請に應じ大層獨知獨進等の諸弟子と共に我國に來り大和田山城宇治を拓ぎて黃塚山萬福寺を創し始めて黃塚の宗風を宣揚するや久しく落莫の觀ありけり故外別傳の禪宗こゝに再び勃興し侯伯士庶爭ふて師の遺風を仰ぎ上下一般頗る斯宗に歸依するに至れり其寺觀の建築法式の體裁より飲食衣服の法に至るまで盡く明代の風を傳へ歸經滙覽亦悉く支那音を以てし一たび此所に遊べば宛然支那の大寺に在るの感あり加ふるに當時木庵即非の如き詩文書畫を能くする者相踵て來航し黃塚山は恰も宗教文學美術の明星を一山に集めたるの觀ありしかば朝野の好尚靡然として此に傾き隱元木庵即非等の痛し、畫風は文人墨客の大に歡迎する所となり放浪自恣畫道に際る、者をして範を彼等に求めしむるに至れり茲に出せる陳賢の觀音大士畫帖の如きも亦此の強流にして當時の畫界に影響を與へたること尠少にあらざりしならん云ふ強健にして捷利なる狩野派の筆蹟にあらざれば則ち優柔にして婉約たる土佐家の繪畫を以て充たされたる時に當り瀟灑簡潔なる此畫の如きもの、出るあれば一代の好尚靡然として之に入らざるも蓋し偶然にあらずと云ふ可し所謂南宗の畫風傳播甚だ迅速にして我國に入ること日尙は淺きにも拘はらず早く一方に雄視するの勢を生ぜしも所以あるかな

陳賢は明末西曆第十七世紀の中頃の人物は希三太玄道人と號し別に碧水の號あり此畫は我國に傳はれる陳賢の作中最も著名なるものなり畫上の説にも云へる如く觀音の示現は千般態なれば一々其名を知ること難けれども法華持驗續經三五卷二卷又は觀音持驗同四卷中の傳話を材料として此等の畫像を描き出せしものならん讀は隱元禪師の筆に係れり禪師は承應三年西曆一六五四年六十三歳にて來朝し萬治二年西曆一六五九年黃塚山萬福寺を創立せしが後席を其高弟木庵に譲り松隱堂に退休し寛文十三年西曆一六七三年四月三日示寂せり年八十二天光普照圓師の號は後水尾法皇の諡し給ふ所なり

ĀVALOKITEŚVARA (KWANNON).

BY CHANG HIEN (CHINESE).

(Ink-sketch; each, 1 foot 2 1/2 inches by 1 foot 9 1/2 inches.)

OWNED BY THE TEMPLE SHĪNDŌ, WŌBĀKUSAN, UJI, KYŌTO.

(COLLOTYPE.)

At the time of Tokugawa Iyetsuna, the 4th Shōgun (1651-1680), Ingen (Yin-yuen), the resident priest of Hwang-nieh-shan (Fu-chou) of China, came to Japan with Ta-mi, Tu-chi, Tui-tan and others in 1654 in accordance with the request of Itsunene, the resident priest of the temple Kōfukuji, Nagasaki. He proceeded to Uji and founded a temple there called "Wōbakukan Manpukuji" in 1659. The doctrine of contemplation (dhyāna) which had long been on the decline was revived by his efforts. Many lords and warriors thronged together under him to study the doctrine. The style of the building, the ceremonies and the daily life of the resident priests were modelled after those of the Ming dynasty of China. In the recital of the sacred texts and the pronouncing of the charms etc. he introduced the Chinese tongue. When people went to the temple they felt as if they were in China. Mokuan and Sokuhi, also Chinese priests, who were well versed in poetry, art and literature came to Japan and lived with him. Wōbakukan thus became a centre of all learning, and the taste of the time gradually turned towards the style of these Chinese artists. The picture here reproduced are from the album of Avalokiteśvaras (Kwannon) drawn by Chang Hien who was also from China and must have influenced the artists of the school of Nan-tsong. When either the strong and bold style of the Kanō school or the quiet and gentle work of the Tosa school attained the climax of their popularity such frank and simple paintings as these given here must have attracted the eyes of the people and it is but natural that they were welcomed by the men of letters. The style which is what we call the Nan-tsong school found popularity very soon.

Chang Hien, whose pseudonym was Hsi-san or Tao-ju, flourished towards the end of the Ming dynasty (middle of the 17th century). These pictures are the most famous of his productions. The poems above the pictures are by Ingen who arrived in Japan in his sixty-third year in 1654 and died in 1673. The two were contemporaries, the one a layman the other a priest.

一希清光輝古今
 隨人神力而顯靈
 無心淨者莫如染淨者
 生靈何几哉
 隱元





一壺清涼一壺醴醴
 甜以不甜之五斤
 而之學文以筆如助
 物清心助學文

陸
 三
 三



26 廿 廿 廿
 廿 廿 廿



四季草花圖屏風一雙(金碧紙本着色) 尾形光琳筆

(帝室正尺七寸、横一丈一尺八寸五分)

公爵岩倉具定君藏

尾形光琳名は惟富後に方祝と改む幼名は市之原俗稱を雁屋藤重郎と云へり父宗謙京都に住し本阿彌光悦の門人兒島宗真に學び畫く所ありしと云ふ光琳は弟乾山と共に父の畫才を察け繼ぎしものならん其師承は未だ詳ならず或は住吉具慶に學びたりと云ふ或は狩野常信に從ひたりと云ひ又或は山本素軒の衣鉢を受けたりとも云ふ光琳また本阿彌光悦西曆第十七世紀の人物狩野永徳に學び後新意をあらはして一家の畫格を創す儀屋宗達第二冊風雷二神圖の説明に諸傳ありに私淑して善く其意を得遂に一家を成して畫界に新機軸を出すに至れり傍ら又糝漆の技に長じ再繪描金の意匠百變して窮まらず其才華殆んど備侃す可からざるものあり晩年産髮して法名を日受と云ひ法橋に叙せらる昔々齋寂明道崇潤聲伊亮長江軒等は其號なり享保元年西曆一七一六年六月歿す年六十二光琳は人物山水より花卉鳥獸に至るまで悉く能くせざるなく畫風は光悦宗達に似て而も新趣を帯び土佐の特色を保存しながら又頗る桃山時代の面影を現はせり抱一の畫で評せる如く光琳の畫は柔にして剛剛にして柔人の體中に冷なる硬骨あれども而も其外面軟に且つ温なるが如し光琳の彩色は金碧潤燦富麗華美を以て勝り其意匠は飄逸にして畫く所一々新鮮なれども往々繪畫の範圍を脱して摸樣に近くの弊あり是れ蓋し其天性に因るものなるべしと雖も時世の趣も亦興つて力ありしもの、如し徳川氏の新業漸く其緒に就くや豊臣氏の壯麗豪華に鑑み質素淡泊を旨として上下を化せんといふれども桃山瑰麗の餘風猶ほ未だ衰へず加ふるに人民は漸く昇平の澤に喜び風流を競ひ盛粧を事とし武士の現と稱する刀劍さへも中身の切味を第二にして専ら裝飾に意匠を凝らすの風元祿享保に至つて頗る盛なり光琳此時に出でて京都に居住し工業の有様を目撃せしものなれば其畫の自づから裝飾的に流れ模様の傾向を帯ぶるに至りしも決して異むに足らざるなり當時光琳と對峙して最も時好に投じたるもの江戸に英一傑あり兩者の天稟技能並より同じからず其畫風も亦全く殊なれども共に大に元祿時代美術の進歩を助けたるものにして重要な二人物と稱す可し

こ、に掲ぐる四季草花圖は光琳の傑作にして意匠秀拔誠色艶麗唯其山水愈絶て所謂模様の觀あれども是れを即ち光琳の光琳たる所にして古今に獨歩するの技柄殆んど全く此屏風に盡きたりと云ふ可く元祿時代美術の標本として大切に保存す可きものなり

THE SEASONS FLORALLY REPRESENTED.

BY OGATA KÖRIN.

(A pair of folding screens, coloured; 11 feet 9½ inches by 5 feet ¼ inch.)

OWNED BY PRINCE TOMOSADA IWAKURA.

(COLLOTYPE.)

Ogata Körin, son of Sōken, is said to have learned art in Kyōto from Kojima Sōshin, a pupil of Hon-ami Kōyetsu. He and his brother Kenzan inherited their genius in art from their father whose school is, however, not definitely known. He is again said to have been a pupil of Sumiyoshi Gukci, or of Kanō Tsunenobu, or of Yamamoto Soken. Körin carefully studied and imitated the styles of Hon-ami Kōyetsu (17th century) and Tawaraya Sōtatsu (see Vol. II.) but afterwards he became an independent artist and formed a new style of his own. Especially in gold lacquer work he introduced many ingenious designs of a new type and was much admired as an unsurpassable hand in it. In his later years he entered the priesthood and was named Nichijū. He died in 1716 aged sixty-two.

He was skilled in almost all departments of pictorial art. His style is of a new type though based on Kōyetsu's and Sōtatsu's as has been said before, and while it to some extent resembles that of the Tosa school, it shows in general the influence of the Momoyama era. He generally uses gold or loud colours, while his design is curious and strange, sometimes wanting in harmony as it includes so many objects as to give it rather the appearance of a decorative design. This tendency may be due to the influence of the time. The Shōgunate of Tokugawa then in power taught the people to lead a frugal and moderate life—a reaction against the luxuries of the Toyotomi government. The people were still dreaming of the grand style of the Momoyama era; moreover, the peace and progress of the Genroku period were enough to intoxicate the popular mind. Elegance was becoming a fashion; ornateness, exquisiteness of dress, and the like were as popular as ever. Even on swords they lavished every possible decoration. Körin lived in this period and his painting seems not to have escaped the tendency of the time. A great rival of his was Hanabusa Ichō who lived in Yedo (now Tōkyō). Though they differed in taste and ability yet they both added splendour to the art of the Genroku period. They are the two most famous artists of the time.

The pictures here reproduced are among the masterpieces of Körin. The design is excellent and the colouring fine. Though the hills and water are perhaps a trifle too conventionally decorative the pictures nevertheless show fully the whole range of his artistic skill. These are admirable specimens of the art of his period.









山水及草花小禽圖 圓山應舉筆

第一幅に雲雀薄に鶉稻本着色三幅對中の二幅

(葉三尺三寸五分五厘、横一尺一寸七分)

第二加茂川夜景絹本墨畫

(葉一尺八寸八分、横二尺八寸)

三重縣下松坂小津與石衛門君藏

應舉一代の畫風は略三期に分つを得可し第一期は石田幽汀に從ひて狩野の畫法を學びし時なり第二期は支那の舜昇宋旣英明等の筆蹟を摸せし時なり而して自家の機杼を案出し所謂圓山派を開きたるを以て第三期とす可し應舉の才は創作の工夫に長じ就れの方面に向つても頭角を露はさざるなし第三期は即ち其天才の成熟したる時なれば其畫の寫生たり理想畫たるを問はず筆々自在或は清婉なるあり或は溫藉なるあり將又疎放なるありて百花綠鸝紅紫美を争ひ妍を競ふが如しされば應舉を以て單に寫生にのみ長するものなりとするは僅に一斑を知つて未だ全豹を窺はざる昧者の妄評なるを知る可しこゝに掲ぐる二種の圖一は薇に雲雀と薄に鶉とにして孟賁の畫を中にしたる三幅對の左右なり此畫は其款によりて明なるが如く應舉三十九歳の作に係れり筆致斌癭匠心精微にして草花真に迫り小禽活動せんとするの勢あり他は則ち京都加茂川夜景の圖にして東山一輪の明月鴨河の清流を照らすの状寫し來りて瀟灑の致を極め無限の風韻絳上に溢る前者は寫生の妙を盡し後者は理想の空靈を筆端に現はせるものなり若し此の兩圖と第三冊に掲げたる保津川其景圖とを併せて展覽せば應舉が手腕の超群絶倫なるを知るに足らん前に云ふ如く應舉の畫才は寫生に局限ならず亦理想に浸淫せず兩ながら兼て之を能くせりされば其寫生畫は獨り寫生の巧に止らず其理想畫亦敢て理想の高きに偏せず寫生を借りて理想を書き理想を以て寫生を活かし宛轉自在人をして其孰れか是なるやを知らざらしむ應舉の畫を見るもの此點に注意せざる可らざるなり

LANDSCAPE, AND PLANTS AND BIRDS.

I. a. The Common Bracken and a Skylark. b. The Eularia Japonica and Quails.
(Two Kakemono, coloured; each, 3 feet 4 7/10 inches by 1 foot 9 1/2 inches.)

11. A Moonlight Scene on the Kamogawa.
(A Kakemono, ink-sketch; 2 feet 9 1/2 inches by 1 foot 9 3/7 inches.)

BY MARUYAMA ÔKYO.

OWNED BY Mr. YOYEMON ODZU, ISE.

(COLLOTYPE.)

The life of our artist **Maruyama Ôkyo** may be divided into three periods. The first, or period of learning was spent under the artist, **Ishida Yûtei**, in studying the method of the Kanô school; and the second period of self-study comprises the time when he was engaged in studying the styles of the Chinese artists like **Chien Shun-chu** (of the Sung), **Kiû Ying** (of the Ming), etc. In the third and last period of invention he settled his own art-method and founded a new school of his own called the "Maruyama." His originality in art is indeed many-sided and is clearly to be seen in his productions of the third period. Some are realistic, others idealistic; some are polished and fine, others simple and quiet, others again frank and powerful. Therefore to call him a realist, as is generally done, is to make him a narrow specialist which is in reality unjust to him.

Of the pictures here reproduced the first, *a* and *b* are the works of his thirty-ninth year as is shown by the inscription. The delicacy of handling and minuteness of design give the birds and plants a realism truly remarkable. The second picture which represents a night scene on the river **Kamo** must be a later work than the other two. The moonlight on the water the most attractive scene in **Kyôto**, is beautifully and tastefully brought out on the canvas. His realistic skill is displayed in the other two while his idealistic ability can be observed in this. We further refer to the River Scenery by the same author (Vol. III).







鹿谷寫



雪景雨景圖雙幅絹本淡彩 松村吳春筆

(各幅三尺七寸二分、横二尺四寸)

大阪市藤田傳三郎君藏

吳春は松村氏名は春字を伯聖と云ふ京都の人なり初め書を大西醉月に學び後又與謝齋村に就いて書及び俳諧を修め月溪と號し専ら文人書を作る風格頗る師の齋村に似たり當時月溪年尙は若く書名未だ世に知られざりしが獨り圓山應舉第三冊律川其景圖の説明を看よは風に其天才を認識し今の世に月溪といふ若輩あり予が畏る、此人のみと言ひしとぞされば齋村の歿後月溪應舉の書風を喜び師事して業を受けんことを請ふや應舉固く許して應せよ却て朋友の交を結びたりと云ふ一説に應舉或時月溪に對ひ足下所修の文人書佳なりと雖も若し勅命に依りて書を作らんに文人書にては其撰に入らずに離し速に抛擲するに如かず勸告し月溪其言に感じて直に書風を改めしども云へり兎に角に月溪の書風應舉に化せられて一變し遂に寫生の妙域に入りしは事實争ふ可らざるなり是より後落款に多く吳春の名を用ふ其吳春と名付けしは壯年の頃攝津吳服の里の一酒家に寓し酒樽の菝に書き主人に賞賛せられて此處に春を迎へしに因ることも云ひ又は骨て伏水吳竹の里に歸接せし故なりとも云ひ又或は唐の吳道子第一冊釋迦三尊畫像及び第三冊山水圖等の説明を看よの能書を景慕するの餘り其一字を取りしものなりとも云ふ未だ孰れか是なるを知らず

吳春と應舉とは朋友にして亦師弟なりしもの、如し然れども二家の相似たる所は寫生を以て一家の機杼を出だしたるに其山水畫の措詞明穎宛然たる京畿の風光なるに在り其他の點は必ずしも相同じからず蓋し應舉は初め狩野より出で、吳春は一旦齋村の門に入り各其學習の根元を問うせざるのみならず恬淡洒落にして眞白に念なく益を擲んで陶然毫を揮へる吳春の性質は勁格なる應舉と自から天稟を異にしたるに由るならん吳春が晩年の筆は蒼老勁悍にして墨痕淋漓なり齋村と應舉との書風を折衷して別に一家の特色を成せるものと云ふ可し吳春常に毫尖長くして柔軟なる書筆を用ひ而して縑素を席上に平置せず恰も油繪師のキャンパスを展るが如く之を物に立掛けて書きたりと云ふ當時應舉門下の後才は多く京都の四條通に聚り居りしかば吳春等の書風を世に四條派と稱せり吳春に允伯存白等の別號あり文化八年西曆一八一一年七月歿す年五十一或は云ふ六十、に掲ぐる二圖は雪景と雨景とにして共に吳春が得意の作なりと云ふ墨痕洩洩にして筆致瀟瀟なる所即ち其妙所なり就中雨景は濃淡の墨色によりて風雨の一過一來する趣を寫し出し逸氣横生の概あり尋常畫師の企て及び難き所なり

RAIN AND SNOW SCENES.

BY MATSUMURA GOSHUN.

(A Kakemono, light-coloured; 3 feet 8½ inches by 2 feet 4½ inches.)

OWNED BY Mr. DENZABURŌ FUJITA, ŌSAKA.

(COLLOTYPE.)

Matsumura Goshun, otherwise called Hakubō, was born in Kyōto. He studied painting first under Ōtshū Suigetsu, and afterwards became a pupil of Buson. At this time, under the pseudonym Gekkei he produced only pictures in the so-called *Bunjin* style, and his touches were naturally like his master's. He was yet very young and his reputation up to this time was not high. Maruyama Ōkyo, the celebrated painter (see Vol. III, the "Scenery on the River Hōdzu"), however, had already appreciated his talent and advised him to alter his style as the *Bunjin* style would prevent his ever being patronized by the Emperor; Gekkei was wise enough to follow this advice. Under Ōkyo's influence his style of painting changed very materially, and he assumed the name of Goshun. The points of similarity between the works of Ōkyo and Goshun are their naturalness and the use of variegated tones here and there. Their landscape paintings, which are always fresh and clear, are views in the Kinai district; they never painted rugged mountains or steep hills. Their touches and taste are, however, by no means the same. Ōkyo's style was first derived from Kanō, and Goshun's from Buson; the latter was a jolly light-hearted man, to whom the dollar was far from almighty. Once he takes up his brush, it runs with the vigor of nature herself. Such a divergence in early training naturally made a difference in the productions of the two artists in later years. Goshun always used long brushes, and unlike other Japanese painters used to paint in the same way as is done in the use of oils. As Goshun lived at Shijō Street, Kyōto, his style is called the Shijō school. He died in 1811, aged fifty-one.

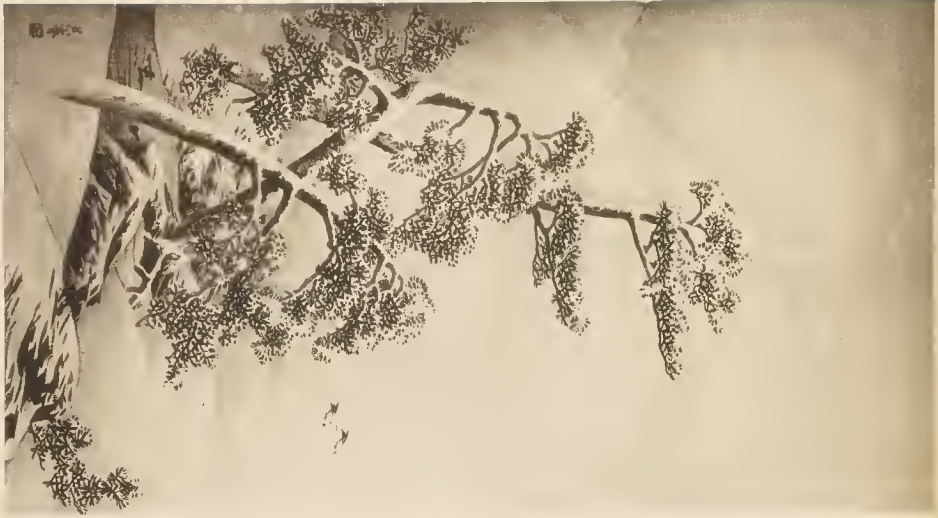
The pictures here reproduced are very good productions of his. The touches are really admirable, especially in the first where he so clearly represents the rain merely by the tint of the ink.

最新... 林典春筆

Main body of vertical Japanese text, likely a preface or introduction to a book.

MAISON AND BLOW... OWNED BY MR. DENKABUNG TO... (COLIOTYPE)

English text block, possibly a translation or a detailed description related to the book's content.





蘆雁圖屏風(紙本着色) 白井直賢筆

(竪五尺三寸五分、横一丈五尺六寸)

京都市北野神社藏

徳川の中葉圓山應舉享保十八年(寛政七年即ち西曆一七三三年)一七九五年其傳は第三冊保津川真景圖の處に在り書界に出てて寫生の一派を拓き京洛に雄視するや世の畫工始めて古法を墨守するの非を悟り直に自から天然を觀察し其美其妙を筆端に現はさんと努むるに至れり此風の漸く盛なるや更に亦専門の畫家を生じ特長を以て名を著すの人少なからず就中祖仙の猿に於ける若冲の鷄に於ける直賢の鼠に於けるは孰れも入神の技にして世に寫生の三幅對と稱せらるゝものなりされば通例世人は直賢を以て鼠畫にのみ長するが如く思へども其實直賢の技能は決してこれに止まることなし試みに茲に出せる八曲の屏風畫を看る可し蘆葉玉を繞り浪沙地を埋むるの處一群の鴻雁水陸に優遊するの圖にして飛翔止ま俯仰動靜の姿態を曲盡し筆力輕健描法精緻傳彩清麗にして而も輕實妙言ふ可らず得意の鼠畫と雖も之れに過ぐるの作は恐らく稀ならん其畫局の狹隘ならざること以て証するに足れり

直賢は白井氏字は子齋文學と號し仲八郎と稱す京都の人にして圓山應舉の弟子なり其歿年は詳ならざれども多分寛政西曆第十八世紀の木頭の人ならん

WILD GEESSE AND RUSHES.

BY SHIRAI NAKATA.

(A folding screen, coloured; 15 feet 6 $\frac{1}{4}$ inches by 5 feet 3 $\frac{1}{4}$ inches.)

OWNED BY THE SHINTO TEMPLE KITANO-JINSHA, KYŌTO.

(COLLOTYPE.)

During the middle of the reign of Tokugawa (middle of the 18th century) the pictorial art of our country was governed by a realistic tendency. The famous Maruyama Ōkyo (1733-1795; see Vol. III, "Scenery on the River Hōdzu"), the head of the realistic school, appeared as an offspring of the time and so influenced all the artists of Kyōto as to completely change the styles throughout the capital. All the painters of any merit shook off the yoke of the old art-method and studied objects directly so as to be able to depict the various beauties of nature as she is. As a natural result of this tendency there appeared artists who endeavoured to study exclusively some particular object and to become perfectly expert therein in order to produce on canvas every beauty peculiar to it. Like Sosen a specialist in monkeys (see Vol. III, "Monkeys") and Jyakuchū a specialist in cocks (see Vol. II, "Gan and Ayu") Naokata was famed for his skill in painting rats; these three are known as the "Three Specialists of the Realistic School."

Naokata, our artist, is said to have been skilled in various branches of pictorial art, his subjects not seeming to have been limited to one, as is shown by the picture here reproduced. The nineteen wild geese are so vividly depicted and so well positioned that they at once attract the eye. The delicate rushes bending with their weight of snow and the waves breaking white against the sandy shore are so natural that we feel as if we were actually on the scene. The touch is light but exact and the colouring bright but true to life. We cannot see how he could have excelled the present picture even in his specialty.

Shirai Naokata, whose *noms de guerre* were Shisai and Bunkyo, was a native of Kyōto and learned the art of painting from Maruyama Ōkyo. His date is not known exactly but he must have lived toward the end of the 18th century.





四季花鳥畫卷(絹本着色) 酒井抱一筆

全二卷中第二卷の中二段

(各巻全長二丈四尺餘、張幅一尺二分五厘)

東京帝室博物館藏

抱一は姫路藩主雅樂頭酒井忠恭の次男にして名は忠四幼字を榮八郎と云ふ、寶曆十一年西曆一七六一一年江戶小石川の邸に生る少時より多病にして武門の禮節頗はしきを嫌ひ出家の志あり二十八歳の時京都に赴き西本願寺の文如上人を師として佛乘に歸し、等覺院文陰陳真と號し極大僧都の位を受く、後江戶に歸りて淺草千束村に隱棲し、遂に草庵を根岸の里雲窓に結びて之に居り室を雨華菴と云ひ、鶯村と號す、また輕奉館庭梧子、狷禪二尊菴等の別號あり、日夕都下の文人雅客を延き、閑散放曠以て自ら遊る性、多能文學を好み、俳諧を善くし、其吟詠せる俳句、讀んで百韻十卷を成し、宗匠の名を許さる、俳名を社殿後厩龍と改むとて呼び、狂歌には尾燒の猿人と號す、又弓馬の藝に通じ、刀劍の鑑識を善くし、絲竹、抹茶等の末技にも精通せり、書は明の文符明に私淑し、更に俳諧の名匠其角に學びて、別に一體を創め、畫は初め歌川豐春、渡邊南岳等に學び、傍ら宋紫石の風を愛し、尋で楠本雪溪に就いて法を傳ひ、後尾形光琳、本冊四季花鳥屏風の處に其傳ありの畫風を慕ひ、汎く其眞蹟を集めて、隔世の師となし、臨摹すること數年、遂に神髓を得て一家を成すに至る、而して其光琳を尙慕するや、尋常に過ぐるものあり、百年忌には人を京都に遣はして、墓前に窺せしめ、又年久うして、碑銘の境滅せるを見て、深く之を悲み、新に其銘を石に勒せしめて墓上に建て、或は眞蹟の世に存するものを、縮寫して、梓に上せ、光琳百圓四卷、或は尾形略印譜二卷を撰して、同好に頒つ、等百方其畫風の宣揚を圖れり、文政十一年西曆一八二八年十一月壽六十八にして歿す、

こ、に出せる圖は四季花鳥畫二卷中の兩段なり、第一圖は枯木紅葉秋色の正に關なる處にして、第二圖は數根の薄羅雲に描み三冬の寒威轉た凛然たるの趣を寫す、此畫卷は抱一が畢生の傑作と稱せらる、ものにして着想一點の烟氣なく、些許の匠氣なし、而して其筆致は輕妙婉約、寫生の繁に流れ、にして物形眞に迫り、色彩華麗にして、毫實を失はず、之を作者が景慕せる光琳の作に比するに、寧ろ品致の高雅麗なるを覺ゆと云ふも、決して溢美に非ず、蓋し光琳は不世出の名人にして、種々の新意を出し、藝術界に貢獻せし所、少からずと雖も、其作る所の畫、往々匠氣あるを免れず、此點に於ては一籌を抱一に輸するものと云ふ可し、封建の世に商家の子たりし光琳と大名の家を生れし抱一とは、其境遇に於て大に異なる所あり、而も抱一は普通の執務子弟に非ず、富貴を願はずして、佛門に入り、疎淡の生涯を送るの、閑閑を丹青、墨詠に消したるものなるをや、氣品の高くして、悠々自適の趣あるも亦宜なるかな

FLOWERS AND BIRDS.

BY SAKAI HŌICHI.

(Two portions of the second of the two rolls, coloured; each roll, 23 feet 10 5/8 inches by 1 foot 5 1/2 inch.)

OWNED BY THE IMPERIAL MUSEUM, TŌKYŌ.

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

Hōichi the second son of Sakai Tadayasu, Lord of Himeji, was born in 1761 at his residence in Koishikawa, Yedo (now Tokyo). He was rather delicate and did not like the wearisome round of ceremonies and the elaborate etiquette of the nobility of the time. He accordingly went to Kyōto at the age of twenty-eight, where he entered the priesthood under Monnyō Shōnin of the Nishi-Hongwanji and was raised to a high priestly office. His name was Togakuin Monsen. He came back to Yedo afterwards and retired in the village of Asakusa. He later on built a house at Negishi, where were held from time to time social gatherings of the Yedo literati. He was fond of literary work and himself composed to volumes of Japanese songs. He was skilled in shooting with the bow and also in riding, music and the tea-ceremony. In calligraphy he was again an adept and further he was an expert in swords. He learned painting from Utagawa Toyoharu, Watanabe Nangaku and afterwards from Kusumoto Sekkei. He greatly admired the style of Ogata Kōrin (see elsewhere in this volume) whose paintings he collected and studied with the utmost zeal. At the hundredth anniversary of Kōrin's death he sent a man to pay honour to his tomb at Kyōto and built a monument with an inscription on it before his tomb. He himself copied all his paintings and published them under the title of "the Hundred Pictures by Kōrin." The "Ogata's Signs" in one volume was also distributed by him among his friends. He died in 1828 in the sixty-eighth year of his age.

The pictures here reproduced are two portions of the second of his rolls "Flowers and Birds of the Four Seasons." The first represents the branch of a tree with ivy clinging round it and the second a Eularia Japonica in snow. These are Hōichi's masterpieces, the conception is so noble and pure and the handling so light and attractive. In naturalness and beauty of colouring they surpass Kōrin himself. The latter was a famous artist and contributed much to art but seems to have always sought to meet the taste of the people. Hōichi, on the other hand, had no such tendency whatever. He was born in a noble house but as he rejected all riches and honour his enjoyment was limited to religion, literature and art. He had nothing to seek in the world,—and this may account for the noble character of his art.

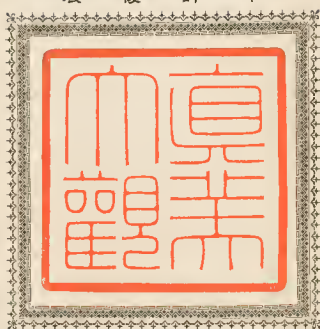






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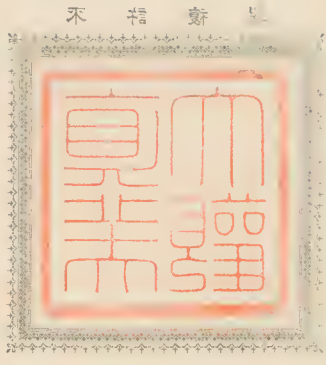
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